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FACING PAGE: Joseph Mirman and Kimberley Newport Mirman in the living room of their upper East Side Manhattan residence, which was renovated by architect Edward J. Mills and decorated with the assistance of John Berman and Erik R. Smith; the sculpture is by Thomas Hoesung, and the canvas is by Ethan Cook. **THIS PAGE:** A painting by Larry Poons hangs above a Holly Hunt sofa upholstered in a Great Plains silk velvet; the 1970s cocktail table is by Charles Hollis Jones; the rug is by Stark; the painting in the stairwell is by Ai Weiwei; the staircase is a custom design, and the floors are stained oak. See Resources.

DOUBLE EXPOSURE

For the owner of Joe Fresh and his designer wife, New York is a place to experiment with fashion, explore creative endeavors, and celebrate new talents—and so is their Manhattan duplex

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With its tangerine-orange logo, chic and cheap clothing, and crisply minimalist store design, the Canadian brand Joe Fresh was an attention grabber when it landed in Manhattan three years ago. It also raised the question: Who was this Joe? The answer is Joseph Mirran, a Toronto-based fashion entrepreneur with a track record of creating brands—such as Club Monaco, which he later sold to Ralph Lauren—that ingeniously and affordably tap into the zeitgeist.

Mirran's wife, Kimberley Newport-Mirran, is also a fashion force, with two boutiques and a women'swear collection, all named Pink Tartan. When Joe Fresh began expanding to the U.S. and globally (the brand is now available at more than 1,000 stores), Mirran opened an office and design lab in New York's Chelsea gallery district; meanwhile, Newport-Mirran began selling her label to such department stores as Nordstrom and Neiman Marcus. The couple were spending more and more time in New York on business, frequently accompanied by their 13-year-old daughter, Jacqueline.

In 2008, they bought an apartment uptown but quickly outgrew it. "We needed a place that felt like a home, not just a pied-à-terre," Mirran says. What's more, they spend much of their free time visiting art galleries and fairs around the world and have amassed an extensive collection of art. "I needed a lot of walls," he says. "You can't hang anything in a loft! There's too much glass."

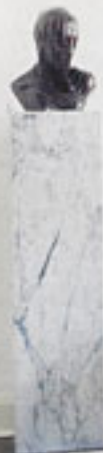


One might expect a pair of fashion mavens to focus their search on some of Manhattan's buzzier neighborhoods, and they did scour downtown. But in the end, they found their dream home just steps from where they had already been living—in a Peter Marino-designed condominium on East End Avenue on the Upper East Side. The two-floor maisonette, part of the same complex, had a private street entrance and a view of Gracie Mansion. "I loved that it felt like a house but also had the amenities of a condo," he says. "And it is beautiful and quiet. You get a really good night's sleep here."

The Mirrans are the first to admit they are perfectionists, which is why the renovation and design of their home took an additional three years. Their friend Paul Sincalere, the fashion director of Joe Fresh, was their sounding board. He helped to connect them with Edward J. Mills, a New York architect who transformed a bland scheme of Sheetrock and cramped rooms into an airy and sophisticated showpiece that walks the line between classic glamour and cutting-edge style. Meanwhile, decorators John Barman and Erik R. Smith were enlisted to help with the apartment's interiors, crafting energetic spaces centered on the Mirrans' wonderfully curated collection of vintage and contemporary furnishings.

Mills created a dramatic entry hall in stained rebarwood, refined the apartment's interior architecture with elegant grids of white

The entry is sheathed in stained zebra wood, the bench is by Christian Liaigre, and the paintings are by Kehinde Wiley, left, and Donald Moffett, the sculpture in the dining room beyond is by Kevin Francis Gray. **FACING PAGE, FROM TOP:** A lamp by Willy Dano atop a 19th-century Biedermeier chest, a Marc Bankowsky bench from Maison Gerard, and a painting by Ken Trakoshin in the living room; the curtains are in a Rogers & Goffigon linen. A pair of slipper chairs by Tinslan Auer is covered in a Holly Hunt silk, the pouf is by Marc Bankowsky, the circa-1950 desk is by Jacques Adnet, and the painting is by Jonathan Meese. See Resources.





woodwork, and built a room-size trophy closet for Mirran upstairs. Nothing was left untouched, from the kitchen, with its leather banquette and lined-oak floor, to the tranquil master bedroom, where white walls and draperies frame the leafy view. The centerpiece of the renovation was a sinuous new staircase with an Art Deco-inspired handrail that curves around a freestanding round column.

In the fashion business, small details like color and fabric make all the difference, and on that front the Mirrans admit they are sticklers. "It drives us crazy if a certain shade is even just a little bit off," Newport-Mirran says. Indeed, during the course of the renovation, the living room curtains had to be replaced ("They were too green and didn't drape with enough importance," she says), the fabric on the sofa was deemed too naive ("It was making everything look dead," he says), and the upholstery on the dining room chairs was swapped from boardroom brown to a lipsticked cherry red. "It was like that scene in *Mr. Bondage Builds His Dream House*," Sinclair says of the Mirrans' decision-making process, "where the wife obsesses on the perfect shade of yellow for the walls."

In the same way, the art—from a dramatic Kahlo de Wiley portrait in the hallway to the abstract Larry Poonos painting that floats over the living room sofa—was shifted from wall to wall and room to room until each piece gradually settled into place. "When a painting finds its home on a wall, it's magic," Mirran says. "It owns that space."

The fashion world moves so quickly that he and his wife didn't mind taking it slow when it came to their renovation. "In fashion, what's right today, six months from now is wrong," he says. "But you never get that feeling with architecture and interiors. It takes time to find all the pieces that you love, but that's what makes a space interesting: It's an expression of who you really are." ■









benches by Caste upholstered in a Holly Hunt velvet surround a circle 1960 dining table by Milo Baughman, which is topped with a sculpture by Rachel Feinstein; the chandelier is by Lindsey Adelman, and the painting is by Mike Katz. **FACING PAGE, FROM TOP:** Paintings by Thomas J. Lo, left, and Norman van Sert on the wall; the sculpture is by Christophe Deconinck, the sculpture is by Volker Hüter, and the walls are painted in Farrow & Ball's Odeity. The breakfast room features a 1961 Florence Knoll table surrounded by Eames chairs and a cycloramas-style banquetta upholstered in a Spinnbeck leather; the artwork above it is by David Mervin, and the sculpture is by William J. O'Brien. See Resources.

In the master bedroom, a 1960s bench by Harvey
Proctor is upholstered in a rich, warm fabric.
The armchair is by Jens Risom, and the rug is by
Mark. The floor lamp is a Max Ingrand design for
Foster/Whitely, and bedside table is a mixed-media
piece by Inker Hoffer and a ceramic sculpture
by William J. O'Shea. **FACING PAGE:** Master's
crown contains a dial bed by Richard, a 1950s
lamp by Pierre Gaultier, and a side table by
Jurgens Adnet. The gallery is custom-made,
and the carpet is by Stark. See Resources.

