

FORTUNY

INTERIORS

FORTUNY

FORTUNY

FORTUNY

FORTUNY

BRIAN D. COLEMAN | PHOTOGRAPHY BY ERIK KVALSVIK



The intimate dining area is centered on a colorful Murano glass chandelier. A set of '50s Florentine chairs with seats in string and silvery gold "Delfino" are set around a table artfully draped with a loose throw of "de Medici" for an elegant accent. Valences of "Lucrezia" in yellow and white add to the sunny California appeal.

MEMORIES IN SAN FRANCISCO

W

hen San Francisco designer Pamela Babey was in school at the University of California, Fortuny was not in the curriculum. In fact, she had never even heard of the fabric nor Mariano Fortuny until she met Contessa Gozzi in San Francisco in the early 1970s. Entranced with the fabrics and their rich history, Pamela soon found an excuse to pay a visit to Venice, where the Contessa treated her to cocktails and dinner at Harry's, entertaining Pamela with stories of the company and the inspirations for the patterns and designs. Pamela began using Fortuny on nearly every project, from a vacation home in Hawaii, where she incorporated the fresh, crisp lines of "Tapa," an early Polynesian motif, to her own residence in San Francisco, which she covered with her favorite Fortuny patterns.

Perched on a side of steep Russian Hill, the two-story apartment is filled with souvenirs and mementos of travels and projects around the globe. As the rooms were small, Pamela removed a wall between the living room and kitchen, opening the space and flooding it with light from two large south-facing windows. A wall was mirrored to make the small space appear larger, and on another trip to Venice Pamela found the perfect Fortuny to upholster the north wall for more sunny California color—"Lucrezia" in yellow and white.

Inspired by Atlanta's historic Swan House and its fanciful valences, Pamela designed handsome ones of her own in "Lucrezia" to frame the windows, slipcovering the sofa resting beneath in "Uccelli" in refined moonlight and white for a subtle accent. The apartment wasn't grand and she didn't want fancy trim or details that were too complicated, and so she had the fabric installed on the wall with simple stainless steel square-head nails that were meticulously and evenly spaced along the edges for a neatly tailored look.

Glimmering Venetian glass vases and bowls, souvenirs and books, oil paintings and prints of favorite places were slowly added, one layer over the next, making the space a cozy and very personal retreat. "Festoni" (an eighteenth-century French design with festoons) was used to upholster a comfortable boudoir chair. And to soften a Mies van der Rohe lounge in the center of the room, a variety of Fortuny-pattern throw pillows were casually piled on top.







"Malmaison" in fresh string and gold stripes on ivory upholsters a window seat banquette on the opposite side of the dining table.

An antique multicolored Murano glass chandelier was hung over the small dining area overlooking the back terrace and more Fortuny added for color and appeal: gilded and carved Florentine baroque chairs (from the 1950s) were cushioned with "Delfino" (a seventeenth-century Louis XIII pattern) in string and silvery gold, while a bench on the opposite side of the table was invitingly arranged with cushions of "Malmaison" in fresh string and gold stripes on ivory. A loose throw of "de Medici" in ivory and gold over the tabletop helped tie the stylish ensemble together.

The master bedroom downstairs needed something light and gold, colors that would glimmer in the evening as the infamous San Francisco fog rolled in and the daylight faded. One wall was mirrored to add depth to the room, and "Caravaggio" (named for the seventeenth-century Italian painter) in ivory and gold was chosen to upholster the northern wall, using the same, simple square nail heads. "Veneziano" (an eighteenth-century asymmetrical Italian motif) in blue and white was used to recover a lounge chair and ottoman and repeated on the bed skirt beneath a straightforward, white matelassé for a simple yet pleasing contrast.

Elegant but not overwhelming, tailored, petit and personal, the apartment glows with a warm California palette and the fond memories of good friends, travels and Fortuny.

A sofa beneath the window is loosely slipped in "Uccelli" in moonlight and white and piled with a mix of cushions for lounging. "Lucrezia" valences above add a sophisticated note of Venetian color and balance the room, as "Lucrezia" is repeated as wall covering across the room.





The north wall of the living room is upholstered with "Lucrezia," the perfect backdrop for art and mementos gathered on trips around the world. A boudoir chair upholstered in seafoam green and silvery gold "Festoni" rests in front.

A handsome Mies van der Rohe lounge centers the living room, and a selection of patterns are used on the pillows piled on the lounge. A multihued Murano glass mirror hanging on the mirrored wall reflects light and color back into the room.



A crisp white matelassé on the bed is a good counterpoint to the ornate motifs of "Caravaggio" upholstered on the wall. Note the subtle accent of blue and white "Veneziano" on the bed skirt below.

"Caravaggio" in ivory and gold adds elegance to the master bedroom, along with a lounge chair and ottoman upholstered in "Veneziano" in blue and white.

