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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 Mimran, 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.

Mimran's wife, Kimberley Newport-Mimran, is also a fashion force, with two boutiques and a womenswear 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), Mimran opened an office and design lab in New York's Chelsea gallery district; meanwhile, Newport-Mimran 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," Mimran 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 buzzy 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 Mimrans 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 Sinclair, the fashion director of Joe Fresh, was their sounding board. He helped to connect them with Edward I. 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 Mimrans' wonderfully curated collection of vintage and contemporary furnishings.

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

The entry is sheathed in stained zebrawood, 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 Daro atop a 19th-century Biedermeier chest, a Marc Bankowsky bench from Maison Gerard, and a painting by Kon Trubkovich in the living room; the curtains are in a Rogers & Goffigon linen. A pair of slipper chairs by Tristan 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.









Armchairs by Caste upholstered in a Holly Hunt velvet surround a circa-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 Alex Katz. **FACING PAGE, FROM TOP:** Paintings by Thomas Zipp, left, and Hannah van Bart on the stair landing; the table is by Christophe Delcourt, the sculpture is by Volker Hüller, and the walls are painted in Farrow & Ball's Dimity. The breakfast room features a 1961 Florence Knoll table surrounded by Eames chairs and a custom-made banquette upholstered in a Spinneybeck leather; the artwork above it is by Ohad Meromi, and the sculpture is by William J. O'Brien. See Resources.



woodwork, and built a room-size trophy closet for Mimran upstairs. Nothing was left untouched, from the kitchen, with its leather banquette and limed-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 Mimrans admit they are sticklers. "It drives us crazy if a certain shade is even just a little bit off," Newport-Mimran 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 mauve ("It was making everything look dead," he says), and the upholstery on the dining room chairs was swapped from boardroom brown to a lipstick cherry red. "It was like that scene in *Mr. Blandings Builds His Dream House*," Sinclair says of the Mimrans' 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 Kehinde Wiley portrait in the hallway to the abstract Larry Poons 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," Mimran 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." ■





In the master bedroom, a 1960 bench by Harry Prober is upholstered in a Holly Hunt fabric; the armchair is by Jens Risom, and the rug is by Stark; the floor lamp is a Max Ingrand design from FontanaArte, and beside it are a mixed-media piece by Volker Hüller and a ceramic sculpture by William J. O'Brien. **FACING PAGE:** Mimra closet contains a daybed by Racines, a 1950s lamp by Pierre Guariche, and a side table by Jacques Adnet; the cabinetry is custom-made and the carpet is by Stark. See Resources.