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A Designer's Apartment







a PARIS *jewel*

Designer Tim Corrigan
Combines **Classic
Architecture** with
Modern Comfort In
An Historic Apartment

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ABOVE: Interior designer Timothy Corrigan in the foyer of his apartment.

LEFT: Gold silk Damask draperies by Brunswig & Fils pick up the gold accents of the molding and wallhangings in the living room. Corrigan chose large paintings to hang over doors allowing furniture to be pushed back creating a comfortable seating area comprised of a sofa and chairs by George Smith—covered in Rogers & Goffigan and Silk Trading Company fabrics respectively. Red silk and mohair Clarence House fabric covered pillows provide a pop of color.

Paris is a city where breathtaking architecture of unmatched style intermingles with history and culinary excellence to form a magical place that stimulates the senses. This is true of the Los Angeles based designer Timothy Corrigan's own Paris apartment that is near the famed Opera House and the Place Vendôme.



"While the building is in the center of the city it is obviously a very residential area," says Corrigan, "so it has that nice balance." It also happens to be near his Paris offices and two minutes from the Hotel Drouot auction house, which he visits almost daily when he is in town.

Corrigan—who established his firm Timothy Corrigan, Inc. in 1998—is known for his works of sophisticated comfortable elegance and his clients include celebrities, royalty and corporate leaders worldwide. His Los Angeles showroom not only carries the finest of furnishings and accessories that he personally selects throughout his travels, but also features his own line, Timothy Corrigan Home. Corrigan has been named by *Architectural Digest* as one of the top one hundred designers in the world.

Built in 1867, the three story historic building in Paris is typical of its era with limestone facades, ornate interior architectural characteristics and unconventional floor plans. "In those days all the rooms were connected," says Corrigan who purchased his apartment in 2003. "I was having to use the architecture without making significant architectural changes."

LEFT: The oval shaped dining room is accessed by a curved door revealing original woodwork, a cloudscape painted ceiling and a Rouge Griotte limestone fireplace.

OPPOSITE: Above the fireplace a bronze pass-through to the kitchen allows food to be kept hot. A 19th Century Mahogany dining table surrounded by English Regency chairs are set on a Tabriz rug and a 19th century French crystal chandelier perfectly complements the sophisticated and historical feel of the space.







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In the living room, he overcame the problem of windows and doors on every wall with a few simple yet unusual techniques. He chose slightly larger scaled furniture than would have originally been used in the rooms and by covering two doors with full-length paintings he allowed himself the liberty of pushing the furniture back toward the walls. “I was trying to achieve a comfortable setting within a very typically, lavish 19th century Napoleon III decoration,” he says. Neutral fabrics on the sofa and chairs were used to play into the tones of the walls, and floor to ceiling gold silk damask draperies pick up the elaborate molding’s details. Gold frames and accents throughout the interior play off of the molding and unify the space, while the sofa’s tones provide an open feel.

Another brilliant and uncommon trick that Corrigan employed was to echo the large gold mirror above the fireplace with a seemingly duplicate one on the wall opposite over the sofa. In reality, the “mirror” above the sofa is a window into the dining room and the mirror above the fireplace serves not only to visually connect the spaces to each other, but its trompe l’oeil actually makes both seem bigger than they are. The same chandelier is featured in both the window and the mirror and unifies the two.

The architecture of the dining room—with its narrow tight layout and an oval wall at one end—could have presented a challenge if it had not been embraced rather than resisted by the designer. A cloudscape, reminiscent of 18th century France, is painted into the oval ceiling, evoking a skylight and optically enlarging the area. A 19th century table from Christies, plus English Regency dining chairs from Simmonet, a Louis XVI secretary from Hotel Drouot and Tabreze carpet from Sotheby’s complement the paneling, dimensions and architecture of the space.

A 17th century Verdure Aubusson tapestry from Christie’s is suspended across from a mirror resting on a fireplace and over a Timothy Corrigan Home bed with a velvet stripe fabric from Scalandre for the headboard.



Corrigan chose to do each of the apartment's two bedrooms very differently. One is more traditional with a 17th century Aususson tapestry from Christies and a large gold framed mirror serving to anchor the area, while the second—a room which doesn't have a lot of molding or original detail—allowed for a more contemporary, bolder color palette of black, white and red.

"The apartment is a little jewel box," Corrigan says. "It is definitely over the top and more ornate than I would normally do, but I really wanted to be true to the period of the building." The beautiful result demonstrates through the use of skillful design how one blends modern day comforts into an historic space without sacrificing its heritage. **PH**



LEFT AND ABOVE For the second bedroom Corrigan selected a bold palette of black, white and red. 18th century watercolors from *Au Sourire d'Arlette In Paris* are hung next to a bed from *Mis en Demeure* dressed with black and white mattress ticking cotton suspended from an antique gilded bed crown. A Napoleon III black lacquer bench with a custom Pierre Frey velvet covered pillow and Janet Yonaty trim is set in front of a Louis Philippe Mahogany commode.

OPPOSITE An 18th century portrait of an officer from Brunn-Rasmussen, Copenhagen, is tucked in the living room Statuary marble fireplace while a pair of plaster busts of the Laocoon sculpture flank a historical carpenter's degree study staircase creating an interesting, era-appropriate vignette.

