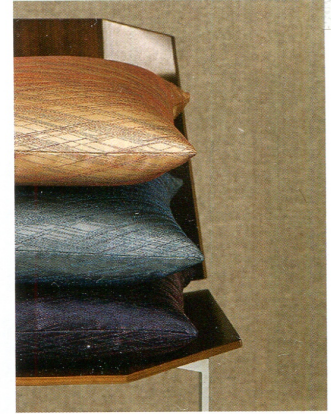


## Colour Worlds from Lori Weitzner at Altfield

Lori Weitzner's name is so hot in circles from LA to New York she has created fabrics for the fashion house Missoni, furnishings for film stars' homes, and costumes for the movie *Mission Impossible*. Lori Weitzner wallcoverings grace stores as glittering as Tiffany's, Barneys and Saks 5th Avenue. She designs wallpaper and fabric collections distributed through Altfield, passementerie for Samuel & Sons, and packaging for commercial fashion and beauty brands Calvin Klein, Estee Lauder and Jo Malone.

Lori is an artist whose textiles span fine art and design, and her work has been exhibited in the V&A in London, Cooper Hewitt museum in New York and Musée des Arts Decoratifs in Montreal.

Lori Weitzner design studio is based in the White Cube studio in New York – in what was once the Limelight nightclub. “We all paint and draw in the studio,” says Lori. Concepts are laid out as sketches and ideas on a magnetic white board on the wall. These inklings evolve from an inspiration glimpsed in nature, art, a poem, the play of light on water... to emerge as a new collection of fabrics and wallpapers.



Of the new collection of textured wallpapers and fabrics, unveiled in London at Altfield in the Design Centre Chelsea Harbour, some are languid, some exuberant; all exude a quiet joy through flowing shapes, colours and textures. Tactile patterned neutrals are in inventive textures: laser-cut fine panels of tulle and linen, heavier upholstery material is etched away to a threadbare warp and weft, thick touchable threads of chenille devoré. “I designed a wallcovering by stringing strands of chenille yarn in the warp direction and anchoring them to a paper background. I refer to it as velvet for the wall. I’ve done the same with a finer silk thread, and a more casual bouclé yarn,” Lori explains.

There are also shimmering jewel colours in the Gallivant collection, burnt amber, amethyst, and chalcedony blue in a sharper metallic finish.

Lori Weitzner's book, *Ode to Color*, is a work of art dedicated to poetry and places, memorable moments and experiences that form the rich tapestry of life. A wisp of travel documentary, vivid images of blueberries, spices, seashells and film stars. “Colour influences our moods,” she says. “It conjures associations, evokes memories, it speaks to our senses on an emotional level.”

“Decorating and interior design is about engaging the world of the senses, from the world around us.” The Gallivant collection takes inspiration from art, fashion, and nature, united by a theme of visual movement. “There’s inspiration in everything, in nature and cities, even in pavements,” she insists, showing a slide of a shadow cast by a paving slab.

The publisher set aside the first carefully drafted presentation for a book proposal and commissioned Lori to dig deeper and write the book she really wanted to, the one that makes her soul sing. Lori draws on global travels, the intense onslaught to the senses of spice markets in India, nature walks in the Lake District where still waters run deep. Personal anecdotes of life-changing conversations and soul-enriching experiences. There is even a chapter recalling the dark night of the soul of a bedside vigil.

The colour palettes in *Ode to Color* range from joyous playful bright pastels of sorbets and macarons in the Parisian tea room Ladureé to the ghostly Whisper, the clarity and purity of Silverlight to crayon brights of Out Loud... earthly exotic spicy ochres, and the mysterious dark greys of Night Shadows.



Silver light is contemporary with a hint of glamour — pewter faux-leather for bar stools, artisanal silver-leaf prints, high sheen silks, and foil-embossed printed velvets.

To create alchemy in interiors, gold leafing can be used beautifully on walls for a reflective glow. Metallic gold has a gentler impact with neutral hues of natural sandstone. Gold is more formal as a metallic contrast against sapphire, charcoal or black. Matt gold finish is a softer way to give an earthier depth to a room without the colder surface of high-shine reflectivity.

The synaesthetic concept of mixing the senses has been coded into an online quiz on the website. You can engage the quiz by interactive app alongside the book to find which range of colours matches your mood for life.

These colour worlds are encapsulated in the Weitzner fabric and wallcovering collections at Altfield. The more subtle the colours, the more texture is needed to create a dimension in space, combining chenille, velvet, taffeta silk, hemp and linen, in juxtaposition to marble and ceramic. Stir in a hint of opalescence to give the room a celestial shimmer.

Texturised wallcoverings in oyster, ivory, ecru tones add a sense of luxe and understatement.

Because of their subtlety, Whisper colours of oyster, opal and mother-of-pearl shell are ideal for wallcoverings that add interest as a backdrop without being too distracting to display artwork. The colour is so subtle it's just a whisper.



Lori describes Whisper colours as: “Living in the space between white and the merest hint of colour: vanilla, cream, parchment, ecru, dove grey. They make an impact through hint and innuendo. There is no palette more conducive to layering, combining soft nuanced tones in varying textures.”

Lori Weitzner also designs writing paper for Papyrus stationery. By contrast to the White Cube studio in Manhattan, the textured wallpapers are often made in lo-fi natural environments, in artisan workshops in Indonesia and the Philippines, where the culture is closer to nature.

“For many years I’ve worked with a group of artisans in the Philippines, where the paper for my wallcoverings is made by hand in the open air, from fibres from plants, leaves and tree bark that’s indigenous to the islands, salago and alpaca which are coarse and strong, pina the fibre from pineapple leaves, and longer fibres from mulberry tree bark. We pulp the mix of fibres to craft textured paper panels. There are irregularities in the textures, which creates an uneven patterning.” They can be left a natural slub colour or tinted. “Sometimes we dye them, I have even gilded them.”

These raw tropical fibres have been incorporated into the décor in private homes, hotels and department stores in cities. “In all these places, the wonderful imperfections are important — it’s a human touch that provides relief from the hard edges and straight lines around them. The raw fibre papers exude an ease that relaxes the spaces.”

Lori believes that: “Colour decorates our lives and speaks to who we are. It is a basic form of self-expression. It’s an expression of our soul.”

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