

WALLCOVERING COLLABORATIONS



NEW WALLPAPER DEBUTS PROVE THE POWER—AND
BRILLIANCE— OF CREATIVE PARTNERSHIPS.

ARTFUL GESTURES

NATALIA MIYAR AND FROMENTAL

Tell us about the inspiration behind Ambia.

Natalia: I was commissioned by the Masterpiece London art fair to design a dining room. Knowing my heritage, they asked me to do something with Cuban influence. Soon after, Tim Butcher, Fromental's co-founder and

creative director, approached me and said, “I’d love to do a wallpaper together.” So, I started creating this idea in my mind to have an enormous artwork on the walls inspired by Cuban painter Wifredo Lam’s work. And that is how this abstracted, curvilinear design came to be. It’s not a flat print—it’s got raised elements with buckskin textures and hand-foiling. There’s a rich depth to the colors.

What makes Fromental a unique partner?

Natalia: Their enthusiasm for craft. My mother instilled a desire to not do what everybody else is doing, and Fromental is willing to be adventurous and elevate ideas. Tim even refers to himself as a weaver. There’s a handmade quality to Fromental’s work as if it came from the earth. Plus, there’s something fun about collaborating on a paper that’s different than anything either of us could do on our own.

How is designing a wallpaper and interior similar? It always starts with the brief—a combination of client, geography, architecture, history of place—and the context that I’m working in. From there, it’s about how I express that in the most elevated way that makes sense for everyone.

nataliamiyar.com, fromental.co.uk

SHADOW PLAY

KELLY BEHUN AND CALICO WALLPAPER

What was the process like for this collection?

Kelly: I was beyond excited to collaborate with Calico because we have worked together many times over the years. They have set a high bar for designing wallpaper that evokes a presence beyond materiality—like a grass cloth or silk that just adds texture. When bringing a pattern and story to a room, it’s hard to come up with a concept that feels like the right scale and won’t overpower the space. I didn’t realize how difficult it is to do that well, and I have a newfound respect for those who do.

The designs are largely inspired by light. Did a certain place or time inspire you?

Kelly: I'm really drawn to shadows created in unexpected ways. With Bask, I had this idea of being outside in the sun and feeling the warmth suffusing you, like being under a pergola. It's not a specific place as it is a vibe. Then with Sylvan, it was more specific to skiing over the years and loving the view of the landscape, and bare birch trees, from the chairlift. You have the most beautiful shadows playing on the snow's surface that are so pure.

Where do you envision these wallcoverings being used?

Kelly: I'm always looking for wallcoverings with color schemes, patterning and scale that can work in a myriad of spaces from a bedroom, even if it's a feature wall, to a powder room where you might want something bolder, overscale and unexpected, to a kid's room. I try to think of different contexts and settings for wallcoverings.

kellybehun.com, calicowallpaper.com

LUXURIOUS LEATHERS

ILLUMINARE STUDIO AND LONDUBH STUDIO

Talk to us about your studio.

Brynn Gelbard: Londubh Studio specializes in surface design. My co-founder Lisa Donohoe has been in the decorative arts for a long time, originally working at a high-end New York studio doing work for designers like Ken Fulk and Peter Marino. I worked in independent film production, and we met on a project.

Lisa Donohoe: When we started the company, we wanted to push the envelope and keep experimenting with decorative applications—the potential is truly endless.

Tell us about your friendship and collaboration with Illuminare Studio.

Brynn: Yes! Judy Amicangelo of Illuminare Studio has been designing car interiors since the '80s, working with Mercedes, BMW and Porsche. She swims against the tide and is a real force. She taught us a lot when we launched our first collection of wallpaper, but this new release is all leather which is her specialty. We worked with a 130-year-old factory in upstate New York on the production. Lisa: When we got the first samples back, they took our breath away. Our work is very maximalist, and with these leathers we had an opportunity to explore something new.

And the designs?

Lisa: The Greased Lightning pattern feels rock-and-roll, but there is a lot of architectural influence as well. For example, Neowise was inspired by a comet that was photographed over Newgrange, a 5,000-year-old Stone Age monument in my native Ireland.

Brynn: Each pattern is created from steel plates engraved with motifs and then embossed onto leather. We started with two designs because they work best with the intricate process and hope to reach a different audience than perhaps our work has thus far.

illuminaarestudio.com, londubhstudio.com

AU NATURAL

LISA KANNING AND HARTMANN & FORBES

Tell us about your background and how it influenced this collection.

Lisa: I grew up in Montana, but I knew there was more out there. I went to school on the East Coast, spent time in Florida, and now I live in New York. I was exposed to natural elements growing up on a ranch, but I didn't embrace it at the time. Then once I started working as an interior designer in places like Telluride and Jackson Hole, I was able to appreciate the natural

environment and the beautiful views of my clients' homes. I've always been one to believe that your interior should reflect your locale.

And then Hartmann & Forbes called to collaborate. What are some of the materials and techniques at play?

Lisa: They're not just printed designs—they are textural. Hartmann & Forbes' materials were exactly what I was looking for in my projects. Our collaboration is a natural pairing. Sycamore, for example, is layered with laser-cut cork, sisal, silver-painted paper and metallic embroidery, while Rocks is made with faux suede and stitching that creates a three-dimensional trompe l'oeil effect. And because the wallcoverings have reflective materials, the light hits it in a way that changes the colors and patterns throughout the day.

While inspired by the outdoors, these designs aren't limited to country settings, right?

Lisa: This collection allows for a large-scale installation of mother nature's patterns anywhere! We took some of the rusticity out of the materials, which people tend to associate using in mountain regions, and added sophisticated elements like foils and shiny threads. These natural patterns would lend themselves beautifully to a more elegant, refined interior.

lkid.com, hartmannforbes.com

(ARTFUL GESTURES) PORTRAIT AND INSTALL PHOTO: NICOLE FRANZEN