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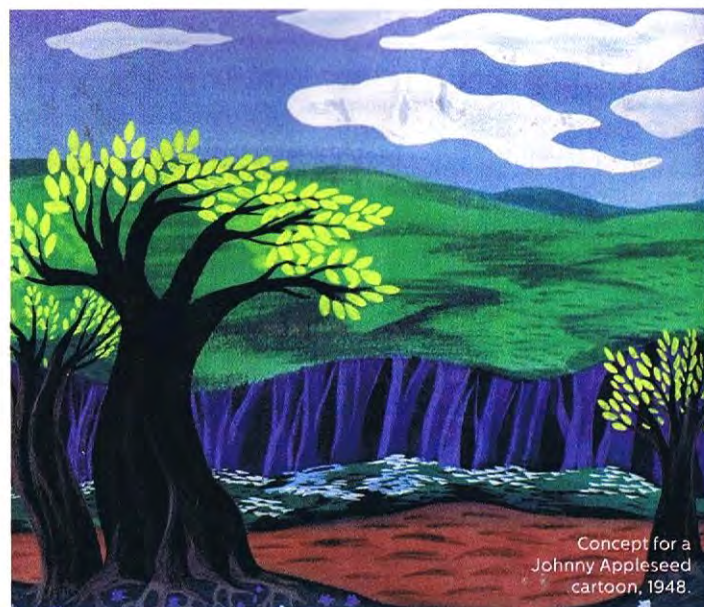


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## WHAT'S NEXT

A handkerchief designed by Mary Blair, circa 1950.



Concept for a Johnny Appleseed cartoon, 1948.

### PURE IMAGINATION

Born in 1911 to loving parents who curtailed their food intake so they could afford paints for their artistic daughter, Mary Blair grew up to study illustration and then joined the animation team at Disney. She was soon one of Uncle Walt's favorites. On a trip to South America, she became enamored of the clothing and folk art, incorporating their bold hues into her work. Her concept paintings and color schemes brought *Cinderella*, *Peter Pan*, *Alice in Wonderland*, and other films to enchanting life. And though she left Disney for a few years—during which she produced scarves, advertisements, window displays, and Golden Books—she returned to help create the beloved It's a Small World ride for the 1964 World's Fair and Disney's theme parks. A new book, *Magic Color Flair: The World of Mary Blair* (Walt Disney Family Foundation Press), celebrates the vivid and charming work of this little-known artist.



Concept art for Cinderella, 1950.



Paper sculptures for Bonwit Teller, 1962.

## ROYAL TREATMENT



### SILK ROUTE

FORT STREET STUDIO OPENED THE FIRST SHOWROOM FOR ITS LUXURIOUS SILK RUGS—ADORNED WITH DESIGNS INSPIRED BY THE SUMPTUOUS WATERCOLORS OF ARTIST-OWNERS BRAD DAVIS AND JANIS PROVISOIR—IN HONG KONG IN 1996. AFTER THE SUCCESS OF TWO U.S. SHOWROOMS, THE FIRM HAS NOW EXPANDED TO A NEW, LARGER HONG KONG SPACE. BATHED IN NATURAL LIGHT, IT'S THE PERFECT SETTING FOR ITS NEW LINE OF WOOL AND SILK RUGS (FORTSTREETSTUDIO.COM).



The executive lounge at the Lord Baltimore Hotel.

The Lord Baltimore Hotel has been one of the glories of the city's downtown since it was built in 1928. It now has an interior to match its stately French Renaissance facade. Its new owners, the Rubell family of hoteliers and art collectors, enlisted New York-based designer Scott Sanders, a veteran of Ralph Lauren, to bring his signature all-American look to the 440 guest rooms and public spaces, from mid-century furniture and dark woods to fabric patterns and carpets that evoke classic menswear. Inspired by the Matisse paintings at the Baltimore Museum of Art, Sanders jazzed up the dining room with brightly colored upholstery, turquoise walls, and gilded columns. But the designer also knew when to leave well enough alone: The ballroom's 1944 murals, depicting the city skyline in the 18th and 19th centuries, remain untouched (lordbaltimorehotel.com).