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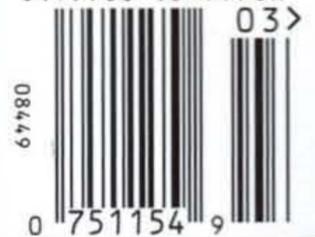
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MODEL HOME

Supermodel Carolyn Murphy brings French-farmhouse living to Los Angeles

It all started with the lavender garden around the Jacuzzi,” says Carolyn Murphy, standing barefoot in her French farmhouse-style kitchen and looking out at her modest Provence-by-the-Pacific backyard in a quiet Los Angeles neighborhood fifteen minutes from the beach. Near verdant lemon trees, chickens pace their coop while Murphy’s chocolate Labrador retriever, Rupert, sniffs the vegetable patch where her rabbit has been enjoying the kale. The herbal hot tub is tucked in the back. “Gentle urban living—that’s what I call it,” she says. *view* >398



CALIFORNIA COOL
MURPHY, IN RODARTE, ON A CUSTOM BENCH IN HER BACKYARD. PHOTOGRAPHED BY ANNEMARIEKE VAN DRIMMELEN



TOWN AND COUNTRY
A 19TH-CENTURY CHAIR AND AN INDUSTRIAL FLOOR LAMP (C. 1910) IN THE LIVING ROOM. RIGHT: THE TABLE IN THE YARD IS RECLAIMED WOOD; THE CHAIRS ARE FROM SANTA BARBARA



Gentle thanks to the care bestowed upon the grounds by the supermodel with a gift for creating beautiful living spaces. "Working on homes is a little bit of a passion," says the 38-year-old, who over the last six months has transformed this 1920s Spanish colonial into a sanctuary for herself and her eleven-year-old daughter, Dylan. Its easy elegance is informed as much by Murphy's background—her U.S. Air Force sergeant father taught her to invest



RUSTIC LIVING
THE FRENCH FARMHOUSE-STYLE KITCHEN, LEFT; MURPHY IN *VOGUE*, 1998, PHOTOGRAPHED BY STEVEN MEISEL.



ALFRESCO
"WHEN I SAW THE BATHROOMS, I WAS DONE," MURPHY SAYS OF THE MASTER SUITE, HUNG WITH PRINTS FROM CALYPSO.



and then incorporating that into my life."

Fifteen years later, she's done so with a house that is not lavish, especially compared with neighboring *Real Housewives*-style estates. And her nineteenth- and early-twentieth century French and American antiques, an eclectic mix of pieces she's collected over time and items unearthed by interior designer Schuyler Samperton, are in artful disrepair. The horsehair cushions of two French needlepoint-backed chairs from Los Angeles furniture dealer JF Chen are literally bursting apart at the burnt-orange linen seams. It all adds up to a delightful contradiction: a perfect-looking person living among imperfect-looking things.

in real estate, and her mom's family has owned a 2,000-acre farm in Virginia for more than 150 years—as it is by observations Murphy made during the height of her career in the nineties, zipping around with Karl Lagerfeld between his home in Hamburg and apartment in Paris. "I was 23 and being influenced by his library or the gingham pattern in his bedroom," she recalls. "That's the greatest gift from working in fashion: learning to be discerning about style and design

As a busy single mother, Murphy takes great pleasure in being at home with her daughter, experimenting with ingredients from the local co-op ("I just discovered purslane") or perfecting heirloom dishes. "When we cook for Christmas, we dive into the recipe cards in my mom and grandma's handwriting and get into the sweet-potato casserole," she says. She also needlepoints, sketches, and sculpts tiny birds from clay at her Gustavian drawing desk, picked up at Lief in *view* >400

VIEW *Simple Life*

Beverly Hills. “We don’t watch television, so we have to find things to do,” she says. What Murphy does for fun is what other people do when the power goes out.

When she does reenter the fashion circus, for instance to shoot an Estée Lauder campaign—“At a certain point you realize you have to put food on the table,” she says—Murphy has to regain her footing. Doing the Louis Vuitton show last February, “I was mortified,” she admits. “I had forgotten how to walk in high heels.”

This charming groundedness led Murphy to Costa Rica in 1999 “to have my Jane Goodall moment,” she says. Later, after a difficult divorce, she retreated to a three-acre farm in Ojai. “I didn’t need to go to the guru this and do the cleanse that,” she says. “I needed to just take a step away from everything. It’s in my DNA to be on the land.” But restless after three years, Murphy moved to New York, to an 1830s Brooklyn brownstone. “Then having the Brooklyn-Queens Expressway outside my door was too much for me. I said, ‘We’re either going to the country or back to California.’” The choice was made when this house went on the market last year. Still, her wanderlust lingers. “I don’t see us staying in Los Angeles,” she says. “I don’t think it feeds you in the way the East Coast does.”

To nurture her creative spirit in the meantime, Murphy is converting her stand-alone garage into an art studio, with French doors and kilims piled on the cracked concrete floor. In search of a few finishing touches, she decides to hit the design shops in Hollywood. First is Inheritance on Beverly Boulevard, where she spots a Malm wood-burning fireplace



ART CLASS
THE STUDIO'S FRENCH CHAIRS AND EARLY-AMERICAN EASEL ARE FROM GALERIE HALF IN L.A.

in a Le Creuset red that’s a little too seventies but might be fun for the studio. Sold! Next is Galerie Half, farther east on Melrose Avenue, where she falls for a rare, striped Kaare Klint sofa—price \$32,000. “You can buy a car for that!” she says. Fortunately a sturdy early-American easel is more affordable. “I have my great-grandmother’s easel, but it’s quite small, and I’m thinking of doing larger pieces,” Murphy explains. She buys that, too. Content with her purchases, she eyes the other stores on her list. Dylan needs to be picked up from school, and lunch sounds nice, so she saves them for another day. It’s time to go home.—EMILY HOLT *view >406*



Karl 2.0

Though he has worked on ice-cream containers to Audis to Diet Coke bottles—not to mention small, insignificant labels with names like Fendi and Chanel—Karl Lagerfeld did not have a thriving Internet business on his résumé. At least not until KARL, his latest endeavor, which launched on Net-a-Porter and will soon become available at karl.com. (The dress here is available exclusively on Net-a-Porter.) “It’s modern—it was not done this way before!” he says about his new online venture, describing KARL’s unforced, sportif, well-priced sensibility as “a proposition of elements. You mix and wear it your own way.”

But why should we be surprised that this polymath, as fascinated with eighteenth-century baubles as he is with twenty-first-century gadgetry (he carries four iPhones in a Céline briefcase), understands how women want to live and shop now? “There is not one type of consumer anymore,” he says. “These days, people—and their budgets—are also different.” Lagerfeld is responding by jumping with both Chrome Hearts–booted feet into the joys, and challenges, of online retailing, likening its advent to the cultural skittishness that ensued when television arrived, threatening movies and the theater. But he is certain

NEW ECONOMY
ABBEY LEE
KERSHAW IN A
KARL DRESS,
\$1,480; NET-A-
PORTER.COM.

that, like these media, online and brick-and-mortar stores will happily coexist. “One will not kill the other,” he says. “It’s just a second option for shopping that didn’t exist before.”—LYNN YAEGER

Interior: GREY CRAWFORD. Kershaw: ANGELO PENNETTA. Fashion Editor: Havana Laffitte; hair, Dennis Devoy for Sebastian Professional; makeup, Yasuo Yoshikawa for Chanel Beauté. Details, see in This Issue.