



peak style

fashion force
Lauren Santo Domingo
redefines mountain
living in Jackson Hole

RING THEM BELLS
the rebirth
of Notre-Dame

CREATIVE LICENSE
artists **Kenny Scharf,**
Walton Ford &
Daniel Arsham at home

JOY DIVISION
the ultimate
gift guide

STYLE SUMMIT

IN THE LIVING ROOM, A CUSTOM STUDIO MELLONE SECTIONAL AND A 1970S ARMCHAIR FROM MORENTZ FORM A SITTING AREA. 1960S COFFEE TABLE BY SERGIO RODRIGUES; GREEN THROW PILLOWS IN A LE MANACH FABRIC; 1970S RATTAN FLOOR LAMPS FROM PRB; CUSTOM STUDIO MELLONE RUG FABRICATED BY DORIS LESLIE BLAU. **OPPOSITE** FASHION ENTREPRENEUR LAUREN SANTO DOMINGO, WEARING AN ADONIS AVIATOR JACKET AND HONNA WOOL TOP, BOTH BY THE ROW AND FROM MODA OPERANDI, SITS ON A DAYBED BY GREEN RIVER PROJECT.

FASHION STYLING BY COLIN WELCH FOR MODA OPERANDI; HAIR AND MAKEUP BY OLGA LEVITSKA FOR TANYA CROCKER.

Lauren Santo Domingo enlists Andre Mellone to help fashion a sophisticated ski retreat that defies tired decorative tropes

TEXT BY **DEREK C. BLASBERG** PHOTOGRAPHY BY **ADRIAN GAUT** STYLED BY **COLIN KING**

IN THE DINING ROOM, 19TH-CENTURY BEECH CHAIRS FROM FRANCE SURROUND A CUSTOM TABLE FABRICATED BY WOODWORKER ZAC PETTERSON. THE CUSTOM BANQUETTE IS LINED WITH THROW PILLOWS IN A JANE CHURCHILL MOHAIR. ANTLERS SOURCED BY JACKSON HOLE

CRAFTSMAN KYLE ANDERSON OF GAME TRAIL GATHERINGS; WROUGHT-IRON CANDELABRA BY JEAN TOURET; 1960s SWEDISH FLATWEAVE AREA RUG BY INGRID DESSAU FROM GALERIE HALF. WALLS HERE AND THROUGHOUT PAINTED IN BENJAMIN MOORE'S CLOUD WHITE.



THE LIVING ROOM IS ORIENTED TOWARD A FRANK LLOYD WRIGHT-INSPIRED FIREPLACE, AND A CUSTOM STORAGE BENCH BISECTS THE SPACE. 1960s GAE AULENTI CHAIRS PULL UP TO A 1940s GAMES TABLE.

NO

chalet clichés!” That was the first thing that came to Lauren Santo Domingo’s mind when she began envisioning her dream ski house in Jackson Hole, Wyoming. The ultimate New York City style setter, cofounder of online fashion emporium Moda Operandi, and artistic director of Tiffany Home already had a list of decor don’ts: “No fur, no bison heads, no stone mantles, no cowboy hats, no fluffy rugs....”

Lauren and her husband, Andrés Santo Domingo, the cofounder of indie music label Mexican Summer, envisioned a version of rusticity that was more masculine, midcentury, contemporary—more Frank Lloyd Wright than ski bunny. Cowboys out, Le Corbusier in. “I don’t know what I like until I see what I don’t, so I can do the opposite,” says Lauren, who is widely known by just her initials—LSD—nowadays. (Her Instagram handle is @thelsd.) “I had seen too many old houses with great wood get taken down to the studs and turned into a white box. That’s when I decided I wanted to lean the other direction.”

In 2022, Andrés came across some minimalist, half-moon-shaped stools by Green River Project that had been simply stained and topped with a cushion. “The deep, rich stain became the inspiration,” Lauren says, adding that a later road trip through Belgium and Holland, which included a stop at Morentz, a workshop that specializes in 20th-century design, made a lasting impression too. Another key moment was meeting AD100 designer Andre Mellone through mutual friend Wes Gordon, the creative director of Carolina Herrera, at a cocktail party after Mellone designed the brand’s Madison Avenue store. With his record of creating luxurious, cozy lairs using natural elements (note his handsome reimagining of the lobby at 50 Rockefeller Plaza), Lauren thought he’d be perfect to collaborate on a modernist version of a log cabin. “I wanted to hand-sand and hand-paint every piece of wood paneling,” Lauren smiles. “And we did. Every door, every stair, all of the ceilings.”

Mellone had admired Lauren’s aesthetic from afar but was curious what it would be like to work together. He found out she has a robust visual library after their first meeting. “She shared a Pinterest board that was broken into three topics: 1920s and ’30s Viennese Secession and Adolf Loos; midcentury modern from France, Brazil, and Scandinavia; and female designers of Italy in the 1970s, like Cini Boeri and Gae Aulenti,” he says. “She knew her references, she knew her history, and she knew exactly what she wanted.”

For her part, Lauren says she was relieved he didn’t balk at her preference for communicating extensively via imagery: “Can Pinterest be a love language?” she says laughing.

ART: YUKO NAKAKAWA/AXEL VERVOORDT GALLERY



“I had seen too many old houses with great wood get taken down to the studs and turned into a white box.”
— Lauren Santo Domingo



CLOCKWISE FROM ABOVE THE FAMILY ROOM IS SITED ON A BALCONY OVERLOOKING THE LIVING ROOM. ASPEN TREES. THE VIEW OF THE TETON MOUNTAINS. THE TIDY MUDROOM FEATURES MILLWORK FABRICATED BY PETTERSON.



ART: WIFREDO LAM/GALERIE GURZYNSKA



THE KITCHEN IS CLAD IN CUSTOM-FLUTED CALACATTA VIOLA MARBLE AND HAND-STAINED WOOD. CEILING FIXTURE BY BRUNO GATTA FOR STILNOVO. APPLIANCES BY THERMADOR.



IN THE FAMILY ROOM, A MODULAR SOFA BY TITO AGNOLI FOR ARFLEX IN KVADRAT'S GENTLE 2 FABRIC SURROUNDS A CUSTOM OTTOMAN MADE TO MATCH. THE OVALIA EGG CHAIR BY THOR LARSEN FOR TORLAN STAFFANSTORP FEATURES BLUETOOTH AND NOISE-CANCELING PROPERTIES. NORDIC KNOTS AREA RUG; ARTWORK BY GRAYSON PERRY. OPPOSITE A COMBINATION OF COMPLETE TILE COLLECTION'S JULEP GLOSS AND COUNTRY FLOORS' FOREST CRACKLED TILES LINES THE PRIMARY BATH'S WALLS. DURAVIT TUB AND DORNBRACHT FILLER; NUBO VERDE STONE FLOOR.

ART: © GRAYSON PERRY/PARAGON PRESS AND VICTORIA MIRO

“She knew her references,
She knew her history,
and she knew exactly what she wanted.”
— designer Andre Mellone





ABOVE A CUSTOM CEDAR COLD PLUNGE BY ZEN BATHWORKS CENTERS THE SPA ROOM. HANS-AGNE JAKOBSSON WALL SCONCES; CHARLOTTE PERRIAND 1950s WOOD-AND-CHROME STOOL; SIDE TABLE 168 BY JONATHAN CROSS FROM THE FUTURE PERFECT. **OPPOSITE** IN THE PRIMARY BEDROOM, AN ARTWORK BY AGNES MARTIN HANGS ABOVE THE BESPOKE STUDIO MELLONE BED. 1960s SERPENTE TABLE LAMPS BY MARTINELLI LUCE STAND ATOP 1950s RAYMOND LOEWY NIGHTSTANDS. THE FRENCH ART DECO LOUNGE CHAIR WAS REUPHOLSTERED IN A PIERRE FREY GREEN VELVET.



BOTH SANTO DOMINGOS grew up skiing in Colorado (he in Vail, she in Beaver Creek) but started coming to Wyoming about 20 years ago for harder courses and lighter socializing. “The first time I came here, I wore a cute little outfit that I would have worn in St. Moritz,” Lauren remembers. “And I quickly realized this is a real skier’s mountain. Patagonia is considered a little flashy.” The mountain that this house abuts is known for its unparalleled terrain, legendary powder, and untracked trails. Jackson Hole turns into a real live cowboy haunt in the summers. “We’re not spraying champagne bottles and hosting après-ski parties!”

Built in 2012 by Portland, Oregon-based architect Michael Howells, who had worked for Alan Wanzenberg in New York, the house’s centerpiece is a large double-height living room. Andrés had the idea to use simple, utilitarian bricks to create

a modernist chimney and mantle in the style of Wright on which to center the space, which Lauren softened with a tree planted into a custom millwork bench and using a graphic textile on the daybed. Mellone credits Lauren’s career in the fashion world (before starting Moda Operandi she was an editor at *Vogue*) for her knack of choosing unexpected color and texture combinations. “I’d sit there and think, I would have never done that but, yeah, it looks amazing when she did it.” The family room overlooks the living room and features a vintage sofa, custom ottoman, and a Bluetooth-enabled egg chair selected by the couple’s 12-year-old daughter (they also have a 13-year-old son)—all covered in the same Merlot-colored fabric.

One of the largest parts of the renovation was converting a ground-level guest bedroom into a fully equipped spa that includes a sauna, steam room, hot tub, and cold plunge for rest

and recovery. “It seems everyone ends up spending lots of time there, which is the sign of good design,” Lauren says. “Or good skiing?” Another clever move: Putting in as many built-in bunk beds as would fit in the kids room.

According to Mellone, the word that kept coming up with the Santo Domingos was “vibe.” They wanted something modern, clean, and not too precious. “Will this look good if it gets beaten up by a ski boot?” he’d ask himself. But as they were nearing the decoration phase, a conversation about making a bold vibe shift toward the more traditional took place when Andrés found a collection of early-19th-century roe deer antlers in town. They just happened to work perfectly with a set of late-19th-century French chairs. Was it okay that the “no chalet cliché” house suddenly had a nod to a ski lodge? “You know what they say,” Lauren shrugs. “If you can’t beat ’em, join ’em.” **▲**

ART: TSUYOSHI MAEKAWA/AXEL VERVOORDT GALLERY