

Epoch LAUREN



From her home in Southampton, New York, **Lauren Santo Domingo** lays out a vision for modern entertaining, burnishing her new role as Tiffany Home's artistic director in liberating elegance and self expression.

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Santo Domingo gathers guests for dinner in the sunroom, where a painted Casa Gusto table is set with Tiffany Berries, an archival Tree of Life pattern she revived and layers atop Crest, a new design (see page TK).

The white oak-paneled library serves as an inviting, end-of-evening conversation area. **RIGHT:** Dessert is served on Tiffany & Co. Crest salad plates, which Santo Domingo designed with the company's first coat of arms. **OPPOSITE:** Laden with antique French stone flooring, the mudroom becomes sublime staging area for florals. Large painting, Pieter Neefs



IT WAS IN THE GILDED AGE salons of late 19th-century New York that Charles Lewis Tiffany established his name. Moving amid the lavish spaces and glittering company of Astors and Vanderbilts, Tiffany, a brilliant emerging entrepreneur, purveyed European gemstones, porcelain, and objets in support of the ethos “Beautiful design makes a beautiful life.” One year ago Lauren Santo Domingo stepped into that lineage as artistic director of Tiffany Home. Cofounder and chief brand officer of online fashion retailer Moda Operandi and a taste-maker of the 21st-century beau monde, Santo Domingo is a spiritual descendent of Tiffany’s entrepreneurial high style.

Raised in Connecticut (as was Tiffany), Santo Domingo was imprinted by the house at an early age. “Growing up, in the most elegant dining rooms it was only Tiffany china. You would register for it; it would be your wedding china; it would be brought out on all the important occasions.” In her childhood home in Greenwich, the table was set with Audubon, a Limoges porcelain with an elegant profusion of flora and fauna. “It is a core memory of family,” she says.

Though grounded in New England style, Santo Domingo’s sensibility is forward-facing—it’s an elegant opposition of classicism and nonconformity that defines her aesthetic. “In Connecticut the standard was so high for how a woman was meant to entertain—naturally, elegantly, flawlessly, and it was very loaded,” she says. “Being this sort of domestic goddess was not something that I found particularly aspirational. I wanted to be in New York City, where the action was, and for many years I sort of rejected this idea of entertaining.”

Her experiences in the fashion industry—Santo Domingo began her career at *Vogue*—would prove transformative. “I started attending fashion parties and then intimate and exquisite dinners, and I started to shift my perspective,” she says. “I realized that setting the table, creating menus, serving dinner—all of these things could be viewed through the lens of real creative and artistic expression. As opposed to putting forth this picture of how perfect and flawless you are, instead you’re trying to create something beautiful and exciting.”

She points to the pivotal era when powerhouse Italian designer Elsa Peretti was reinventing the home and lifestyle category at Tiffany, sparking a cultural phenomenon with her bold, sculptural jewelry and tabletop. A liberating departure

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“ I REALIZED THAT SETTING THE TABLE, CREATING MENUS, SERVING DINNER... COULD BE VIEWED AS CREATIVE AND ARTISTIC EXPRESSION.” —LAUREN SANTO DOMINGO



Cocktails are served in the barn, where Alexander Calder's *Les Vers Noirs* animates rustic paneled walls. Seating, Billy Baldwin Studio



from conventional accessorizing, Peretti's work is among best-selling Tiffany collections by women designers from Paloma Picasso to Francesca Amfitheatrof, the brand's first female design director from 2014-2017.

For her debut Santo Domingo chose to turn her eye to tabletop, bridging new motifs and archival patterns. "I feel like there has been a renaissance in table-cape," she says. "People are just having fun with it with none of those preconceived notions." One design, Crest, is the first Tiffany coat of arms and captures the frisson between tradition and reinvention. "I'm a passionate collector of armorial china from the 17th to 19th centuries," says Santo Domingo (who holds a degree in history). "No matter where I go, I ask where the outdoor flea market is—I'm always picking these things up, but I've never had a complete set. So the idea of creating a full matching set really appealed to me." Crest features silversmithing tools symbolizing the house's metalworking savoir faire and the iconic Bird on a Rock motif by legendary jeweler Jean Schlumberger. "I'm already using it at home, and it's perfectly suited for an elegant formal dinner," she notes.

The initial launch under her direction also includes Tiffany Berries, Tiffany Wisteria, Tiffany Toile, Tiffany T True, and, she notes, the setting Valse Bleue. "Blue and white with hints of gold, it's

formal bone china, but I actually use it outdoors with a beautiful Irish appliqué and lace tablecloth," she says. "The cups and saucers are my go-to with a white lunch napkin and gleaming silverware. It's so simple it's foolproof, and beyond elegant."

Santo Domingo will also reintroduce that formative pattern from her childhood, Tiffany Audubon. To be rechristened Tiffany Jardin, it is perhaps a nod to her years in Paris. "Having grown up with the brand, seeing its reinvention in the last few years under Alexandre Arnault [executive VP of products and communication and son of Bernard Arnault, chairman and CEO of French luxury house LVMH, which acquired Tiffany in 2021], I found it incredibly inspiring to watch how this heritage brand was reaching a new customer and embracing modernity," says Santo Domingo. We can imagine Charles Lewis Tiffany feeling much the same. ♦

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