

GERALD SCHMORL

HE COMES FROM THE NORTH. WITH THE AIRS OF A DIPLOMAT FROM THE 19TH CENTURY, THIS RESERVED GERMAN IS CERTAINLY DIFFICULT TO PIGEON HOLE. NO LABEL REALLY FITS THE BILL: HE SPLITS HIS TIME BETWEEN PARIS AND BERLIN, ALL THE WHILE DEDICATING HIMSELF TO FASHION AND INTERIOR DESIGN.

BORN IN HANOVER INTO A LONG LINE OF BOOKSELLERS, GERALD SCHMORL SET OUT FOR PARIS AT 19 YEARS OLD. HE SOON MET CHRISTIAN LACROIX AND JEAN-JACQUES PICART, BOTH STILL WORKING AT JEAN PATOU, BUT ON THE BRINK OF CREATING THEIR OWN FASHION HOUSE.

THE WORLD OF HAUTE COUTURE WAS A REVELATION FOR THIS YOUNG, 'SMALL-TOWN BOY' AND HE WAS IMMEDIATELY DRAWN TO THE RIGOROUS PERFECTIONISM REQUIRED. BE IT THE DRESS-MAKERS, TAILORS OR MILLINERS, HE WAS BOWLED OVER BY THEIR SAVOIR-FAIRE, THE PATIENT AND METICULOUS CARE, EVERY DETAIL HANDMADE AND ALL SERVICING THAT GLAMOROUS END RESULT KNOWN AS HAUTE COUTURE. IT WAS MORE THAN ENOUGH TO CONVINCE HIM TO TAKE CLASSES AT THE RENOWNED CHAMBRE SYNDICALE DE LA COUTURE PARISIENNE. AT THE SAME TIME, ALONG WITH CHRISTIAN LACROIX, HE GAINED A FREEDOM OF EXPRESSION.

IN 1990 HE BECAME AN INDEPENDENT FASHION AND INTERIORS CONSULTANT. OVER THE NEXT 12 YEARS HE WORKED FOR THE BIG FASHION AND INTERIOR HOUSES OF ITALY, FRANCE AND GERMANY (PUCCI, DIOR, CHRISTOFLE, PORZELLANMANUFAKTUR FÜRSTENBERG...) CREATING HOMEWARE AND TEXTILE COLLECTIONS. HE DEVELOPED EXPERT KNOWLEDGE IN GLASS, METAL, FABRIC AND, IN PARTICULAR, PORCELAIN.

IN 2002 HE JOINED TOM FORD AT GUCCI. THIS CONFIRMED STRATEGIST SHOWED HIM THE ROPES OF 'BRAND POLITICS' AND HOW IT TRANSLATES INTO STYLE. IT IS THANKS TO HIS TALENT FOR DESIGN, MATERIALS AND PRODUCTION THAT GERALD WAS SOLICITED TO RE-LAUNCH THE GUCCI HOME COLLECTION. THIS WAS SWIFTLY FOLLOWED BY HIS CONTRIBUTION IN DEVELOPING GUCCI MUSEO ALONG WITH GUCCI BEAUTY.

IT IS THROUGH SUCH EXPERIENCES THAT GERALD SCHMORL HAS BECOME A QUIET AND DISCREET 'ÉMINENCE GRISE', POISED TO ASSUME THE RESPONSIBILITY OF CREATIVE DIRECTOR OF ONE OF THE MAJOR LUXURY HOUSES, OR MAYBE EVEN FOUND HIS OWN.

IN ORDER TO BETTER COMMUNICATE THE DIVERSITY OF HIS SKILLS, GERALD SCHMORL HAD PHOTOGRAPHS TAKEN OF HIS SUCCESSIVE APARTMENTS, EACH ONE A VERITABLE LABORATORY OF IDEAS DURING THE VARIOUS STAGES OF HIS PROFESSIONAL LIFE. THE FIRST APARTMENT, 18TH CENTURY AND NEO-BAROQUE STYLE COINCIDES WITH HIS TIME AT LACROIX. THE SECOND, MINIMALIST, PUNCTUATED WITH CONTEMPORARY ART A PALETTE OF GREY SHADES TESTIFIES TO HIS TIME AT DIOR. AND FINALLY IN BERLIN: BACK TO HIS ROOTS. A JOHN PAWSON FEEL SEEN THROUGH THE LENS OF VILHELM HAMMERSHØI OR A PARED DOWN BIEDERMEIER ROMANTICISM. ALL OF THIS AS IF STYLED BY KARL-FRIEDRICH SCHINKEL.

SCHMORL'S WORK IS THUS PERSONIFIED BY A CONTEMPORARY STYLING, UNDERPINNED BY A TRULY INTERNATIONAL CULTURE AND INTERWOVEN WITH HIS SINGULAR, PERSONALISED REGARD. ALL THIS ON THE BEDROCK OF THE SAME METICULOUS ATTENTION TO QUALITY FOUND IN THE WORLD OF HAUTE COUTURE.

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