

declares Sarah Leon, Daisy's modeling agent.

"I'm mad for this one with the ribbon!" says artist Zoë Grace, whose whimsical fairy painting has pride of place in the kitchen.

Also in the fray: willowy beauty Lucie de la Falaise, niece of Yves Saint Laurent muse Loulou and wife of the behooded Richards; bona fide grande dame and rock 'n' roll icon Anita Pallenberg, the woman once known as the sixth Rolling Stone (also de la Falaise's mother-in-law); and an *Alice in Wonderland*-esque innocent, de la Falaise and Richards' 10-year-old daughter, Ella.

Lowe's little lace empire was born five years ago, the result of a DIY lark that was simply intended to inject color into her own stark, all-white Camden Town house. "I wanted the space to be totally clean and pure, with just colored chandeliers and bright curtains," she says. "I'd always collected vintage and lace—I love Annie's [a famed vintage emporium] in London, and I'm crazy about eBay—so I found a bit of lace, dyed it pink, and hung it in the bath." Soon, her well-connected friends were asking her to "dye things up" for them, too; when the London boutique The Cross caught on, Lowe found herself with a budding decorating company and a roster of flashy clients such as Liv Tyler and Naked Chef Jamie Oliver.

Inspired by the shapes in her own extensive vintage-stocked closet and made with the help of a local seamstress, the dresses are guaranteed to be snapped up by equally well-heeled girls-about-town. With silhouettes ranging from '50s curvy to '20s no-waist flapper, naive ribbon trim, and a hat tip toward the funereal, they are serendipitously on point for the season (could Lowe have consulted the currently lace-obsessed Karl Lagerfeld at Chanel or Olivier Theyskens at Rochas?) and surprisingly intergenerational: effortlessly cool when worn with Daisy's devil-may-care teenage flair (teamed with a cropped A-line jacket, a unitard, and spiky Maryjanes) and Gothily apropos for Pallenberg, who practically invented the glittery, early-'70s grunge-luxe groupie look. Proving she still has her style chops, Pallenberg arrived on the scene complete with bleach-blond streaks and a skull-and-crossbones pin on her lapel; she instantly toughened up her girlish frock by looping a swath of lace around her neck, stepping into scrunchie '80s boots, and donning a pair of giant, paparazzi-proof YSL sunglasses.



We are family: (From left) Daisy, Betty, and Pearl Lowe in the boudoir; (left) BRAKE FOR DRUMMERS sign in the driveway; (below) de la Falaise teetotals with lemonade

"We're starting with the dresses, but I've got plans for little knickers and capes, like lingerie dressing," says Lowe, holding up a puff-sleeve baby-doll number. She may have some kinks to work out—"Making clothes is totally different from making curtains. The lace has to be a lot softer!" she says, scratching her neck—but her first customers are, predictably, enthused. ("Pearl told me I could keep mine," whispers de la Falaise conspiratorially. "Me too!" pipes up Grace.) With that, the zero-stone beauties prove themselves to be a breed apart from their American counterparts, eagerly devouring the chips and scones and tea and cocktails. Lowe can forget about becoming a country hausfrau anytime soon. From the looks of things, the hustle and bustle of London is happy to come to her. □



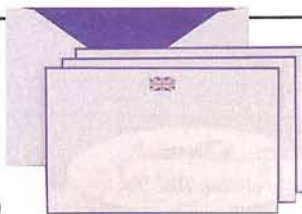
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