



# IMMORE

EDITION 2024 — ISSUE 4





# *Limitless*

This is a magazine about design, and it is about people who do things to make this world beautiful, make it make sense, even when it does not. People who help balance the not-great with really, really, good. People who are limitless in everything they do.

In this issue, I focus on three collaborators who are doing extraordinary things in their environments, connecting us to each other and to ourselves.

Artist Jeff Robb's lenticular portraits of icons, sirens, and flowers have depth beyond measure. His works are often larger than life. They are immersive, intense, and deeply spiritual.

Jessie Suarez is a Southern Californian who does a lot of things incredibly well, among which is evocative photography, but also somehow gourmet snacks?

And Carla Morano, Shelley Weinreb, and Jill Steinberg are Canadian creatives and entrepreneurs. Having come together to form friendship and a wallcovering company, Fine & Dandy Co., their collective imagination is responsible for works that grace incredible spaces, molding to walls and ceilings, and, in doing so, creating other worlds within. Through serendipity - or magic, depending on who you ask - they have built a scenic world that brings flat planes to life.

Each of my collaborators' work and personal stories are powerful. Fasten your seatbelts.



Founding Principal

# EDITION 2024 Issue 4

41 STUDIOS — 4

3 Limitless

7 Depth

The World Through Jeff Robb's Lens

16 Blur

Jesse Suarez Talks Life and Art

25 Magic

The Story of Fine & Dandy Co.

35 Until Next Time...

MORE is a quarterly publication focused on design, real estate and construction, produced by 41 Studios.

41 Studios provides design and real estate advisory services for residential, corporate and commercial clients across the globe.

All details of this publication, including its design, photographic and written content, is original content, created by 41 Studios, unless credited specifically.

Cover Art: Paradis Orchid Patina by Fine & Dandy Co.



# Depth

## The World Through Jeff Robb's Lens

It's 6am and Jeff Robb has already been up for an hour, likely onto his second cup of coffee.

He is reviewing to himself details and plans made months ago, before heading into one of his frequently used studios where models, technicians, assistants, hair and makeup will all be on deck to act out scenes for the day in an elaborate photo shoot. Thousands of shots will be compiled into a handful of frames and further distilled to spellbinding images that convey Jeff's highly sought after lenticular photography technique – rendering otherwise flat images in three vivid dimensions.

His most challenging human model shoots are pairs - for instance, his work with ballet troupes. Getting two bodies, fabric, hair, and facial expressions to marry with the same fluidity of each dancer's performance on stage takes technique, experience, raw skill, and something of a lackadaisical approach to perfection that allows the tightly choreographed day of photography to come together with ease.

Art is in Jeff Robb's blood: his father was a fine arts painter. Lenticular photography is a dimension Jeff has explored because of his unbridled passion for testing the limits of photography as an artistic medium.

He is a well-revered figure in the art world. He has photographed the likes of Sir Elton John, Ed Sheerin, Cypress Hill. But you will find most of his focus on other subjects. His boundary-pushing style has led him over the years to develop series that focus on depths far below the surface of a flat plane.

Current shows in Italy, Miami, and Paris reveal larger than life dioramic scenes of architectural places void of humans, yet three-dimensional and – alive. His previous, and some might say most recognizable series have captured nude models, floating in air, underwater, in embrace, or pushing through to another dimension. Stretching the boundaries of the camera, and space is everything. Jeff is a mystic in a sense.

We recently jumped into conversation over zoom, with Jeff coming straight off preparations for a major gallery show in Cortina, Italy:

*Considering your multiple shows happening almost simultaneously across several continents, do you feel busier than normal?*

(Jeff Robb) This is full on. When you do these big one-off projects, you often feel a lot like people who build their own house. If you'd known what it was going to be like, you wouldn't have started it in the first place. Work for the Cortina show got shipped out yesterday and my brain was sort of slightly sort of scrambled eggs right afterwards.

*Speaking of scrambled eggs: what do you eat for breakfast?*

I usually just drink tons and tons of coffee. When I do my shoots, the studio I frequent has a pub across the street. We start at seven in the morning, and by seven in the evening we are in the pub with a beer.

*Photos by Jeff Robb*









Above: *Interiors, Recursive Depth* 2025  
At Left: *Creatures in Curiosity*, 2025

*Take me through the day on set.*

Because of pre-visualizations, everyone has a clear idea about what's going to happen. But on set, things move very fast: the pictures are being taken at 10,000 frames per second. You can't spend time talking to someone; they just have to get in there and start performing. It's much more like a dance or a drama than a kind of chilled out portrait session. It's also much more like making a movie than it is taking a photograph. You end up with a sequence of frames, not a picture. You end up with 200, maybe up to 500 images that make up the final thing that you see on the wall.

*Jeff references videos that have been made to document the frenzy, available on his website. Each one stands on its own and tells a totally different story based on the uniqueness of each series.*

*We carry on...*

*Do you ever have sort of like postpartum depression, where you hit the high and then you have this like low, after you finish a major project?*

Well, there is usually a sense of relief, to be honest - that it's over - and that everything has come to fruition. Twenty-five years ago, I was under a lot of pressure to produce a lot of work, a bit like a young band: we want another album kind of thing. But even today, the intensity of the shoots remains unchanged.

What I've found incredibly useful is to separate the shoot from the editing with time. For instance, I might get a model who was really good, but was a real pain in the ass on the set. Or I might have a model who was really nice, but just wasn't coming up with what you wanted on that day.

And you know, if I can give it a month or two months to let the dust settle on things - go and do another project and then come back to those images with completely fresh eyes - I've forgotten what the day was like. I've forgotten the stress of the day. If I give myself some time to come back to it, then it becomes

much easier to crystallize what the focus of the whole thing was.

*Do you always create your next project from scratch?*

There might be themes I come back to, but I would never go back and repeat a shoot. There's no enjoyment in that at all. It would be like a painter being asked to copy a painting; it seems like a sort of terrible way to spend your day. I'd rather do something that's good, and succeeds in fulfilling the vision I've had, rather than do it five or six times to get something that is technically perhaps, just 1% better. By doing things differently and changing what one does, one just become much better overall.

*Tell me more about the next phase of your work: kinetic, sound, and light projects. And where these ideas came from...*

I'm fascinated by how other senses can enhance visual art, creating a more immersive experience. Working with kinetic elements, sound, and light introduces movement and rhythm, making the viewer an active participant in the artwork. These ideas came from observing how we interact with spaces and sounds in everyday life. I wanted to bring that into my art—making it something people can step into and feel enveloped by, rather than just observing from a distance.

*You do so many iconic portraits. Have you ever done a self-portrait series?*

Not yet, but it's something I've thought about. Self-portraiture would push me to confront my own self-perception in a raw, direct way, and I think it might open up new avenues of expression. It's an idea that's simmering - perhaps in the future

*One final question...What's the best thing someone ever told you about your work?*

A collector once told me they see something new in one of my pieces everyday and everyday it bought them more and more joy. What could be better than that?



















Above: *Ascension II*  
At left: *Aria I*, 2022

# Blur

## Jesse Suarez Talks Life and Art

How does an avant-garde photographer with a love for fashion, dedication to family, and strong entrepreneurial drive create a life that checks all the boxes?

"I think like a kid," says Jesse Suarez of Newport Beach, California, "that's what keeps me relevant. The most successful people, the most creative minds, are just having fun."

He grew up with photography, playing with film cameras, then polaroids, then phone cameras. Jesse's individual style is in the editing.

He currently works for Balmain, where he has the chance to work on editorial shoots for the brand's personal lookbooks.

Jesse's photos are stunning. His eye doesn't miss: the position of an arm, the shape of a leg, an expression that invites you in. One of my favorites might just be the smiling face of an older woman, slightly blurry but also marked by sharp lines.

While it's true that Jesse's raw talent as a self-taught photographer is why he is featured in this edition, it's also true that when his creativity meets other interests, things happen.

In 2023, he launched Hola Mija! Chips (the name a nod to his daughters). The packaging is elegant, but the tortilla chips, made with pure beef tallow, provide a perfect combination of crunch and deliciousness. Jesse is relying on his photographs and photo videos to distinguish the brand. "We want the vibrant

influence of Chicano culture to come through with every bite."

As we talk about expanding the brand with other Mexican foods, he says, quite nonchalantly, "If I wasn't doing what I'm doing, I would have been an imaginer for Disney."

Whoa...I wasn't ready for that! Truth be told, however, Jesse IS the Merriam Webster definition of an imaginer: someone skilled at turning creative ideas into practical reality. Jesse's big idea is to create dark rides. And his inspiration is Walt Disney who, Jesse says, was just trying to have fun.

Given Jesse's talent at seeing what's hidden and bringing it to light, creating rides that travel indoors through tunnels and hidden spaces, using animation and special effects should be a walk in the park.

"I love being with my family, and with my daughters, who are nine, five, and three," he explains. "I want to create something incredible for my kids and grandkids. If I had a million, a billion, dollars, I'd spend most of it having fun. There's just no point otherwise."

His wife says he's crazy. He says he's going to do it. "I've met some incredible people in my life. Fashion designers, successful entrepreneurs, and other photographers have all inspired me to pave my own path. I'm excited to see where's life's journey takes me.

There's so much ahead."

*Story by Laura Mars  
Photos by Jesse Suarez*











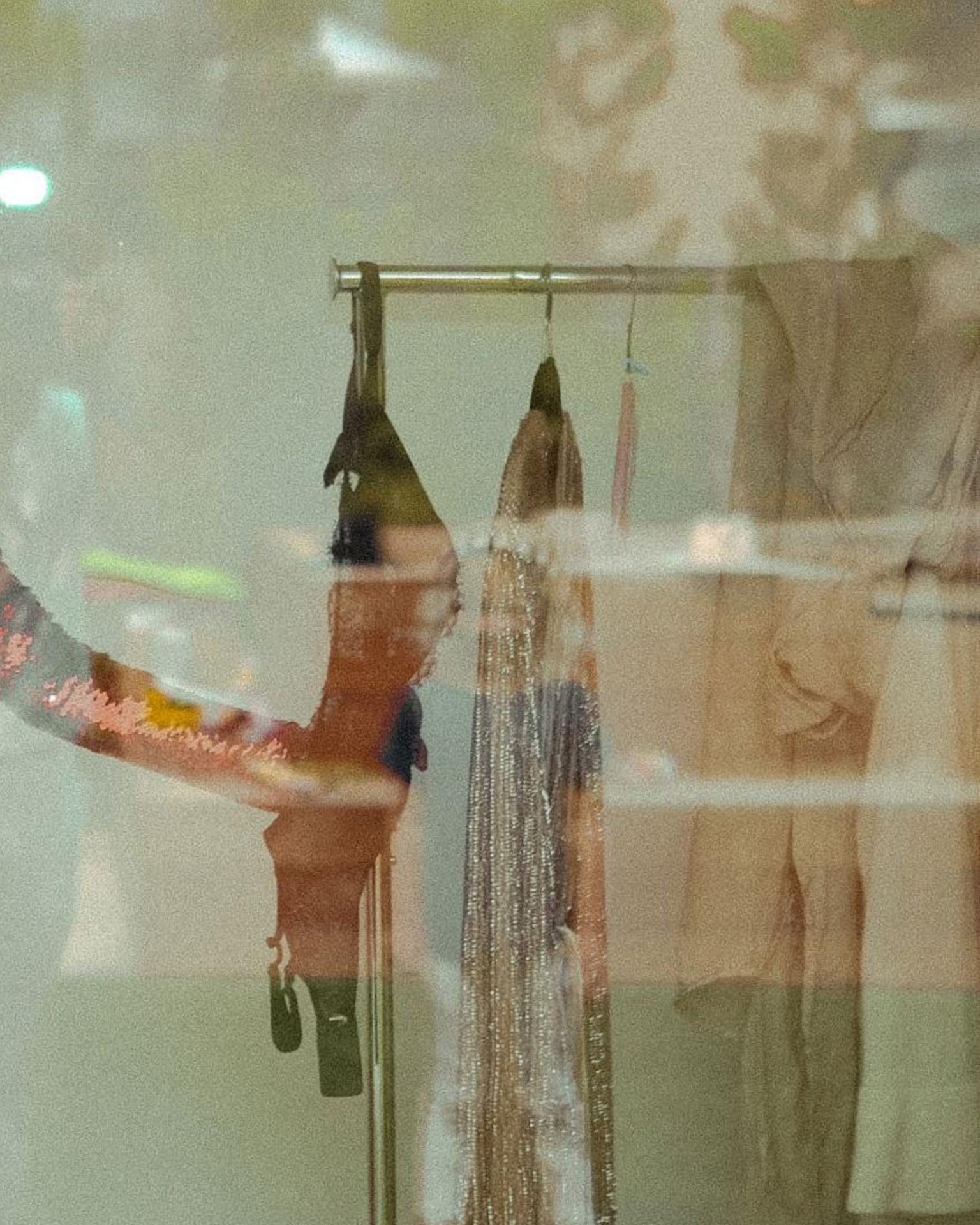


*Photos from the Archives*























# *Magic*

The Story of *Fine & Dandy Co.*



“Night opens itself only once. It’s enough. You see. You’ve seen.”

—from “Sex, Night” by Alejandra Pizarnik

Hushed forests in sunset colorways. Three-masted schooners slicing across a moonlit sea. Curlicued repeating patterns featuring angelic faces emerging from the bodies of butterflies and moths. Secret gardens where thick roots snake up from the ground, and tree limbs, heavy with verdant leaves, bend toward one another, as if embracing. If the wall coverings of Toronto-based indie brand Fine & Dandy seem to traffic in the fantastic, it’s by design. “Dreams are an endless source of inspiration for all of us,” explains cofounder Carla Morano. “We strive to create a sense of the otherworldly.”

Conjuring something beyond the earthly realm is a key reason why Fine & Dandy wallpapers have become such hot decorating properties. They’ve been featured in a number of movies and TV shows, including the forthcoming season of *The Handmaid’s Tale*, in celebrity spaces like Melissa McCarthy’s Atlanta dining room, and even in the Falconer’s Cottage at Versailles. Eschewing the ghosts of wallpapers past—staid stripes, fleur de lis, hens and chicks—Fine & Dandy is putting the wow factor back in wallpaper, with designs that tip their top hat to Victorian, Midcentury, Art Deco, Art Nouveau, and Gothic murals, as well as modern and postmodern art.

The three founders of Fine & Dandy—Carla, Shelley Weinreb, and Jill Steinberg—met by chance in Toronto. Carla and Shelley, both from South Africa, landed in the same high school art class. A couple years later, while working at a shopping mall—Art Deco, of course—they met

Jill. Their career paths diverged after college, although all three remained connected to art and design.

The trio had always wanted to find a way to creatively collaborate, but had never hit on the right project. Eight years ago, a collective epiphany happened. “We were renting apartments, and we would find it frustrating when we came up with decorative ideas that were a little less conventional in making our spaces feel very personal to us, but we couldn’t do them,” Carla says.

The fact that they knew “absolutely nothing” about the wall coverings from a technical standpoint didn’t stop them. Instead, they focused on what they knew: as Carla puts it, “[Wallpaper is] literally the most instant-gratification way to completely transform a space in a matter of hours.”

In 2018, they launched Fine & Dandy, using commercial-grade vinyl—a far cry from mass-market vinyl decals and accent papers—as their medium, and designs that mimic remarkable dimension and texture—from brushed silk to grass cloth and rattan. They also homed in on an immersive, “if you dream it, they will come” visual storytelling approach that makes a space feel less like a room, and more like a portal into a seventeenth-century European garden; a sleek tropical club in Old Havana; or a whimsical portrait gallery inhabited by Picassoesque green-eyed horses, foxes bundled up in woolly scarves, and grinning cats.

*Story by Robin Catalano  
Images by Fine & Dandy Co.*







*Imaginarium Mural, Bullion. Photograph by JR Harris*

The learning curve was steep, and forced all three founders to develop new skills. Shelley, Jill, and Carla had to change printers several times, which meant recalibrating equipment and going through the color-matching process all over again. In order to maintain a seamless quality between panels, they needed to determine the perfect intersection in a design, the size of the overlap, and the proper bleed around the edges. Shelley even became something of an amateur architect, learning how to read architectural plans and elevations in order to ensure an unbroken appearance.

The result of combining twenty-first century technology to power a decidedly retro aesthetic has made Fine & Dandy a design darling. Their residential and commercial clients are drawn not only to the originality of the designs, but to the ease of use. A far cry from the gluey, peel-prone, hard-to-remove messes of the past, Fine & Dandy's durable, wipeable coverings can be installed in a few hours. When it's time for a change, they can be removed even faster, in one long sheet.

For the founders, who live and breathe design, inspiration comes from all corners—literature, music, art, history, film, architecture, and fashion. “All three of us are very attracted to the mystical and mysterious,” Carla says, including the “infinite source of universal intelligence” found in their personal gardens.

Unabashed maximalists, the creative triad pay homage to the grandeur and craftsmanship of bygone days, and make personal spaces feel akin to inhabiting worlds within worlds. Their designs, many of which are rendered as large-scale murals, remind us of the limitlessness of the universe itself: painterly brushstrokes, ink-dark skies filled with constellations, fluffy-headed trees atop wavy trunks, and life-size cranes that appear poised to take flight off their backgrounds.

Custom designs are a large part of Fine & Dandy's business. Case in point: a New Jersey residential foyer inspired by the aesthetic of *Pride and Prejudice*, the homeowner's favorite film. Carla, Shelley, and Jill created a dreamy, parklike landscape wrap, positioned above the wainscoting, complete with stately, centuries-old trees, grassy clearings, and elegant swans. “[The owner] gave us a photograph of herself with her husband and four kids, and we painted all of them into one section, right by the staircase,” says Carla. “They're part of scene, painted in the same hand that the mural is painted in.”

As Fine & Dandy enters its next dimension, its founders are in the midst of a website redesign that will provide a more customer-friendly experience and new visualization tools. Along with retiring some of their older designs, they're preparing to release a range of new patterns and colorways. They're hoping to gain more traction with their reimagined borders, which Carla says were “at least five years before their time,” and which offer flexibility for layering, trimming out doors and windows, or creating headboards or effects like panel molding. Having dabbled in printed scarves, they will also be launching fabrics—from draperies to bedding—for a fully immersive experience.

Despite making a business out of surprising customers, Fine & Dandy's founders didn't expect to be astonished by customer reaction. Carla says, “We created this to make beautiful things, period, end of story. What we didn't realize is the effect that it would have on people's day-to-day lives, and the way it would change how somebody feels about their space.”

It's a testament to the company's ability to not only demonstrate the profound impact of design, but prove that even the smallest details can significantly transform a space and, by extension, the lives of those who inhabit it.





*Vapor Dawn Mural. At right: Voyageur Mural.*











*Daybreak in the Garden Mural. Photograph by Pete R Oswald*





*Photography by Jesse Suarez*

# *Until Next Year...*

My Human Design profile tells me that I am a Generator.

I play big when I surrender to my gut and gift myself the freedom to follow my excitement, and to live my full life I must free myself from seeking and chasing. Instead, I trust that what is meant for me will come my way. Then I get to simply say yes and run with that.


Being limitless brought me here. I hope it brings you to your magic, too.

Cheers to 2025 and all that it will bring, in every form, without limit.





41 Studios, LLC  
41studiosdesign.com

 @41studiosdesign

