



DEALER'S CHOICE

AT HOME WITH PURVEYORS OF ANTIQUE AND VINTAGE FURNISHINGS



Craig Kellogg

DEALER'S CHOICE

AT HOME WITH PURVEYORS OF ANTIQUE AND VINTAGE FURNISHINGS



DEALER'S CHOICE

AT HOME WITH PURVEYORS OF ANTIQUE AND VINTAGE FURNISHINGS

Craig Kellogg
Foreword by Michael Bruno
Edited with additional text by Carolyn Horwitz



7	FOREWORD By Michael Bruno	196	GALLERY BAC Carlos Aparicio, New York
9	INTRODUCTION By Craig Kellogg	208	HEDGE GALLERY Steven Volpe, San Francisco
12	ALEXANDER STÜTZ Alexander Stütz, Berlin	218	INGRAO Tony Ingrao and Randy Kemper, New York
24	ASLI TUNCA Asli Tunca and Carl Vercauteren, Istanbul	232	J.F. CHEN Joel Chen, Los Angeles
36	AXEL VERVOORDT Axel and May Vervoordt, 's-Gravenwezel, Belgium	248	JOHN SALIBELLO ANTIQUES John Salibello, Bridgehampton, New York
54	B4 20TH CENTURY DESIGN Kerry Beauchemin, New York	256	JOURDAN ANTIQUES Mady Jourdan, Paris
62	BLACKMAN CRUZ Adam Blackman, Los Angeles	270	LAWSON-FENNING Glenn Lawson and Grant Fenning, Los Angeles
74	BLACKMAN CRUZ David Cruz, Los Angeles	280	MAGEN GALLERY April and Hugues Magen, New York
86	CRISTINA GRAJALES GALLERY Cristina Grajales, Hudson Valley, New York	290	MONDO CANE Greg Wooten, Dutchess County, New York
96	DAVID GILL GALLERIES David Gill, London	300	RICHARD SHAPIRO ANTIQUES AND WORKS OF ART/STUDIOLO Richard Shapiro, Los Angeles
106	DE VERA Federico De Vera, New York	318	ROARK MODERN Lisa Bowles, Sag Harbor, New York
118	DOWNTOWN Robert Willson and David Serrano, Los Angeles	328	ROBERT STILIN Robert Stilin, East Hampton, New York
130	ECCOLA Kathleen White-Almanza and Maurizio Almanza, Los Angeles	340	T.C. DONOBEDIAN'S PARIS FLEA Tod Donobedian, San Francisco
138	FLORENCE LOPEZ ANTIQUES Florence Lopez and Patrick Hernandez, Paris	348	TODD MERRILL ANTIQUES/20TH CENTURY Todd Merrill, New York
148	FRÉMONTIER ANTIQUAIRES Patrick and Jo Frémontier, Carcassonne, France	358	WEINBERG MODERN Larry Weinberg and Joan Michaels, New York
164	GALERIE HALF Clifford Fong, Los Angeles	366	WRIGHT Richard Wright, Chicago
174	GALERIE PATRICK SEGUIN Patrick Seguin, Paris	377	RESOURCES
184	GALERIE SAINT JACQUES Daniel Suduca and Thierry Merillou, Toulouse, France	381	PHOTOGRAPHY CREDITS



FOREWORD

When I first heard the title of this book, *Dealer's Choice*, I thought, "How cool. It sounds like a high-stakes poker game."

Anyone who knows anything about the antiques business will tell you that this is pretty much the way it is. The best dealers place big bets nearly every day: They locate something special that they must have, knowing that someone else will want it even more, and at a higher price—and they gamble on how long it will take to find that person.

With the advent of the Internet, the rules have changed—dealers can reach buyers around the world and around the block, and buyers have access to everything that is for sale.

It is my opinion that there has never been a better time to be a dealer. The overall market for antiques and vintage has grown substantially since 2005, the year people really began to make major online purchases. Small dealers can now compete with big auction houses and national retailers due to their extended reach. Today's buyers, meanwhile,

can go online and, in five minutes, see five hundred antique and vintage chandeliers from some of the world's best dealers and makers—and then have the one they love most shipped to them within a few days. Such instant gratification is rarely possible when dealing with large retailers, who no longer keep stock on hand and often take weeks or even months to ship purchases, usually from China. Thus, the ready stock of fine antiques and design becomes even more desirable.

The best dealers are prepared to live with the items they buy—the bets they've made—as waiting is part of the game. This spectacular book showcases many of my favorite dealers in their private abodes, in which are stashed their most amazing finds. Most will tell you they won't ever sell certain objects they've brought home. I wouldn't believe them. For the right price...

—Michael Bruno, founder and president, 1st Dibs



INTRODUCTION

There once was a sad little pair of 1950s occasional chairs that languished, essentially ignored, in a New York City Salvation Army thrift shop. By any standard they were absurdly difficult to sit in, with seats only a few inches off the floor. The lacquered wood frames were thoroughly worn, and the old white vinyl upholstery was that terrible sort of faux leather that goes all sticky with advanced age. To top it all off, in what might have been a failed ironic gesture, someone had stapled floppy fur remnants over the sticky vinyl.

Without question, there were more than a few lost chapters in the history of these chairs. Upon seeing them, a young dealer I know was nevertheless able to spot at least a flicker of potential. He bought the chairs on the spot for a pittance, and because he lived only a few blocks from the charity shop, he and his boyfriend slung them over their shoulders to take them home. Arriving at their Chelsea loft, they sanitized the chairs and then folded them as-is into their wildly eclectic decor.

The effect was probably acceptable, but it wasn't exactly a slam dunk. As the apartment continued to evolve, the sad little unrestored chairs proved perhaps a tad too strange, and it wasn't long before they were relegated to the stair hall just outside the apartment door.

There they stood sentry for quite a while. The roof leaked, and they got soaked through. When workmen arrived to repair the water-damaged walls and ceiling, the chairs somehow got splattered with spackle and paint. Still unwilling to give up on them, the dealer engaged his refinisher for what was essentially a full restoration. The finisher buffed the lacquered wood back to its original luster and brightened the tiny brass casters at the end of each leg. More money went to a master upholsterer, who restored the cushions using a tweedy green chenille that looked authentic, as if it might have been the original fabric.

Finally, the eccentric chairs were presentable enough to sell. It would be tough going, though, and the dealer was heard to say that "no American" would ever buy them. True to form, his American customers turned up their noses. Eventually, however, a European gallerist stopped in and had the foresight to write a modest check, then ship the chairs home to add to his inventory.

Fast-forward a couple of years. The scene is an absurdly noisy cocktail party in the glamorous, glass-walled Manhattan apartment owned by a high-flying interior designer. At the center of the room, the very same pair of chairs is sitting on a hand-tufted rug of the host's design, beside a massive free-form George Nakashima coffee table. They look absolutely splendid, bathed in the fading summer sunlight. "A dealer friend of mine had an identical pair ..." I venture, dimly recalling my friend's green upholstery fabric. (The designer had not replaced it.) "I acquired those in Europe," the designer replies. "They are American, originally."

And they must have cost the designer a fortune. As far as I know, the Salvation Army chairs still sit there in that living room—just a few short blocks from the charity store where they first came to light. Thanks, however, to a bit of luck, a couple of stellar craftsmen, and more than a little stagecraft, they are now a world away from their humble beginnings.

Although true, this tale, like countless similar stories told to me by vintage dealers, reads like a fable. Cast-off furniture becomes veritable gold when the undervalued objects are carefully seasoned with romance.

When a dealer manages to seize the imagination of the buying public, the rewards can be huge. Sometimes, all that is required is the rehabilitation (or invention) of mystique around a piece of furniture that is already in the marketplace. The piece may have been created by a designer who is relatively unknown, like Jean Prouvé once was—there was a time when his institutional furniture was considered essentially worthless. That, of course, was before he was reincarnated as a design icon.

The trick is to create markets for undiscovered objects that might otherwise be lost to the solid waste stream. Furniture dealers are not necessarily ecowarriors, motivated by the desire to recycle. (But that is at least part of the motivation for some.) A steady stream of pickers circles the suburban homes of the recently departed, looking for bargains that can be offered at a premium to dealers with galleries in the big city. Nevertheless, a superior knowledge of design history gives a dealer the edge in spotting a diamond in the rough. Not long ago, a friend with a gallery found a Paul Evans coffee-table base on the sidewalk in Alphabet City. He was able to sell it within a month.

Though the antique dealer's task may start with passion, in one way or another it almost always hinges on commerce. In the end, dealers matter for the simple reason that they have the power to alter the taste of design consumers everywhere. Dealers supply decorators with the fabulous furniture and objects that personalize residences, luxury hotels, and even movie sets. The public sees those projects and admires the furnishings. The hopelessly out-of-style starts to look fresh again. Upscale contemporary furnishings manufacturers may pick up on what began in the vintage furniture market. You can then be sure that mass manufacturers will take note, incorporating bits of vintage-inspired detailing to freshen their existing offerings.

The process may take years to move down the food chain to the masses—for their part, dealers pray that it takes as long as possible. Fortunately for them, in the time before they start the ball rolling, dealers are perfectly positioned to skim off the masterpieces in any emerging market where they are active. Many try to acquire in secret, so the investment is usually not huge. So it comes to pass that warehouses are filled as the treasures accumulate.

When merchandise finally reaches a store, the best pieces sell quickly. But not everyone has the inclination or the discipline to live according to the old maxim that "the smart dealers never take home anything that can be sold." Dealers will get far out in front of the ball or even misjudge. Orphaned merchandise—furniture and objects too fashion-forward to interest even the most avant-garde of customers—ends up in dealers' living rooms. And those rooms serve as a window into the future of taste.

As counterintuitive as it may seem to the casual observer, young dealers quickly learn that fashions in antiques come and go. Older dealers still recall when the trade in "brown" antique furniture slowed to a crawl. The sunset of interest in varnished bureaus and claw-footed tables, however, heralded the arrival of the midcentury modern aesthetic. Signed blue-chip items from the most famous 1950s architects and designers still sell strongly today, though the cutting edge of design has shifted away from the more common mass-produced furnishings of that era by the likes of Eames, Bertioia, and Nelson.

Galleries such as Todd Merrill Antiques/20th Century in New York and Downtown in Los Angeles began to offer an alternative to the standard midcentury fare by stocking more

decorative pieces sprayed in colorful lacquered finishes. That look, too, has been around a while now. Thanks to the availability of information, an ever-increasing customer base of magazine readers and Internet surfers follows trends that move with the speed and unpredictability of women's fashion.

The influence of the Web goes even further, as search engines facilitate basic research by dealers and customers alike. A Google image search has the power to instantly confirm an ID for what might once have been a mysterious piece. The Web has transformed the marketplace in another way as well: Websites have become virtual storefronts that are primary sales venues unto themselves.

Thanks to its convenience and expansion, it did not take long for Michael Bruno's portal 1stdibs.com to become the go-to virtual address for access to more antiques than a shopper could hope to see in a week of gallery visits. The idea of clicking a series of buttons to preview all the coffee tables in any city where dealers have a presence on 1stdibs—to say nothing of the chance to see thousands of tables available at shops around the world—has transformed the way in which the industry does business. Interior designers may use e-mail to suggest to a client the purchase of a 1stdibs chair without ever having sat in it. Then the dealer may cash a check and send that chair out to a customer who has not bothered to see it in person.

An unexpected outgrowth of the new high-tech antiques market has been, thanks to prices posted on the Internet, the rise of comparison shopping. Many pieces of vintage furniture are far from unique, and there is often no reason to buy a more expensive example from a neighborhood store when cheaper ones are available elsewhere. As the market has become more competitive, some dealers are unable to compete on price alone. Those are beginning to diversify their inventories, expanding to offer unique pieces from unfamiliar eras and cultures that until recently have remained all but closed to collectors.

Czech furniture from the Communist period enjoyed a moment in the limelight, thanks to a small gallery in New York. Other mini-trends are too numerous to list. Eventually, new search terms such as Swedish Art Deco arose online to categorize groups of objects that were, for one reason or another, previously unfamiliar to shoppers.

As the market for vintage furniture has grown, new types of customers have emerged. Consider the generation of neo-traditional hipsters who hope to re-create the homes of their grandparents. They need antiques, of course. But, being young, they might not hesitate to give tradition a tweak, taking a big lumbering stalwart like great-grandma's buffet and painting it a shocking shade of acid green.

At the opposite end of the spectrum, an adventurous group of major art collectors has begun to think of decorative objects—primarily but not exclusively tables and seating by the premier modernist architects, designers, and artists of the twentieth century—as a natural outgrowth of their collections. In his rambling SoHo loft, Michael Maharam, a scion of the New York textile family, proudly displays a framed Josef Albers *Homage to the Square* along with an extremely rare old Gerrit Rietveld chair and a boatload of prize Axel Salto ceramic vessels.

Interior designers have also embraced a more contemporary take on the decorative arts. Decorators like Lee Mindel and Amy Lau are careful to guide their well-heeled clients to pieces that should hold value and even appreciate. This "investment" strategy appeals to budding collectors who made their fortunes in the stock market, since the philosophy is essentially the same. The process begins with a piece bought for a client at auction or from a well-priced gallery. When the client redecorates, changes houses, or simply becomes bored, the piece can be flipped. Auction houses such as Christie's, Sotheby's, and, at a smaller scale, Wright are hungry to offer the best design objects. They eagerly help buyers dispose of their masterpieces when the time eventually comes.

Of course, none of this wheeling and dealing would make any sense if eclecticism had not roared back into fashion over the last thirty years. It's rare these days for even the dining chairs to match the table. In this case, what began as an eccentricity has become a decorating norm. And a close examination of the way that dealers live with their collections, which tend to be highly variegated, shows how wildly diverse objects gain power when a dealer gathers them for his or her own home. Blue-chip modernism from the twentieth century—even high-style mod from the pop era—can all be enhanced when the styles are juxtaposed in a room. As with any kind of mixing, it's simply a question of proportion, maintaining the proper scale, and

keeping colors and materials sympathetic—whether the desired effect is contrast or harmony.

In my experience, it is rare that furniture dealers live in boring houses where everything matches. Their houses tend to be nothing short of extraordinary. Many dealers trained originally as artists, architects, or designers, so it goes without saying that they are natural decorators. Still, there are exceptions: Some have homes that essentially mirror their shops—the white walls are plain; the floors have oak strips like an art gallery. Being studiously neutral, these interiors are obviously extremely flexible when something new comes into a dealer's personal inventory.

That happens in one of several ways. Dealers shop for themselves at the same auctions where they acquire merchandise. They buy from and trade with colleagues and friends. And sometimes they admit defeat and bring home the orphans that never seem to sell. But no matter how they come by their collections, it seems that displaying them well is instinctive, because dealers truly love objects.

By far, the homes that I prefer are the highly decorated dealers' houses where the finishes take cues from a collection. The objects in these homes are completely enmeshed in a lush and carefully modulated décor—perhaps with wallpaper on the vestibule ceiling from an 1830s Biedermeier re-edition or architectural elements from the past that have been carefully re-created as a complement to the craftsmanship of fine antiques.

The traditional Hancock Park home of Los Angeles dealer Joel Chen, like his Highland Avenue antiques warehouse J.F. Chen, is chockablock with an eclectic mix of furniture and objects. The payload of treasures he keeps—from ancient Vietnamese Dong Son drums to important midcentury furniture by the likes of Frits Henningsen—is astounding, like a personal cabinet of curiosities to live in. When he lounges at home with his family, he is completely surrounded by all of the precious things—ceramics, furniture, and art—that he loves. And who would dare to ask for more?

—Craig Kellogg

In the entry, a 1960s light by Hans-Agne Jakobsson for Markaryd hangs over a set of eighteenth-century German engravings of Saxony kings and princes. The table is French 1940s.



ALEXANDER STÜTZ

Alexander Stütz, Berlin

An interior designer for many years, Alexander Stütz opened his antiques showroom in 2008, focusing on the pre-Bauhaus and Bauhaus eras, rounded out by “special pieces” from other periods. The unorthodox mix might feature a Louis XVI sofa alongside a Sputnik floor lamp.

Near the showroom, in the Bohemian quarter of Prenzlauer Berg, Stütz lives in a one-bedroom apartment atop a four-story building in the Gründerzeit style, the intricately decorated architecture that emerged in the German construction boom of the late nineteenth century.

Stütz undertook extensive renovations to the apartment, removing multiple layers of old wallpaper and false ceilings. He loves to work with wallpapers for his interior design clients—projects include a private estate in Potsdam, a soccer stadium lounge, and a boutique on Berlin’s famous shopping street Kurfürstendamm—but for his own home, he strove for what he calls “the rough feeling of non-perfection,” finishing the walls with stucco over cement. Paint colors are from both Farrow & Ball and his own line.

The décor of the home, which he shares with author/TV producer Gerald S. Backhaus, boasts the type of antiques Stütz sells, along with souvenirs from his world travels and family treasures such as a rare sixteenth-century woodcut cross.

Aside from the heirlooms and his collections of vintage Meissen porcelain, fabrics, and keys and locks, almost anything in the house might wind up for sale to his antiques or interior design clients. Indeed, Stütz does not find it difficult to part with his belongings, taking as his motto a line from Hermann Hesse: “Courage, my heart, take leave and fare thee well!”

The armchairs and floor lamp are 1970s German.
The file cabinet is East German office furniture.





In the dining room, a mirror made from a road sign hangs above an early 1930s console by J. Hagemann for Thonet.



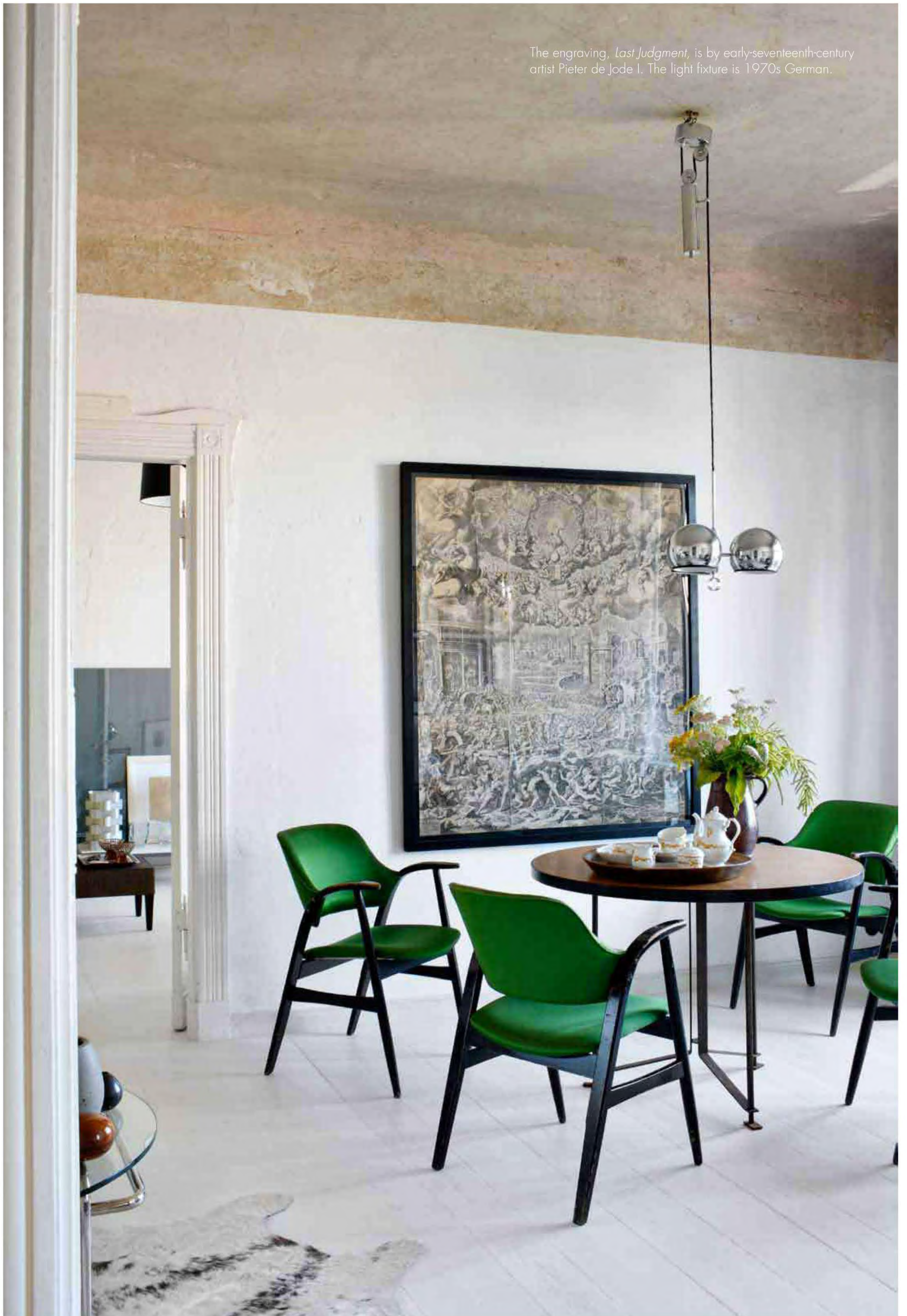
The wooden bench in the dining room is from a Burma railway station's waiting room, circa 1940. In the living room, the armchair is 1950s Danish, and the sofa is of Stütz's design.



The dining table is a Stütz design, and the stacking chairs came from a theater in western Germany.



The engraving, *Last Judgment*, is by early-seventeenth-century artist Pieter de Jode I. The light fixture is 1970s German.





Metal cabinets from a local hardware store and an armchair with fabric by Ian Mankin are used in the bedroom. The floor lamp is 1970s German.



The black-and-white oak writing desk is 1930s Belgian.





A rare 1478 engraving of Jesus by Johann Zainer hangs beside the bed from Ikea. The suitcases were inherited from Stütz's grandparents.



The stone garden furniture is from the Asli Tunca line.

ASLI TUNCA

Asli Tunca and Carl Vercauteren, Istanbul

Asli Tunca already had a successful career as a clothing designer when, in 1994, she decided to change gears and indulge her passion for antiques. “They were my hobby,” she explains. “Even in my fashion life, I was already collecting.”

And so, from her base in Istanbul, she started over, selling imported vintage furniture that she found in the United States, England, France, and especially, Belgium. On a 1999 buying trip in the latter nation, she met her husband, Carl Vercauteren, a painter and sculptor who had studied at the Royal Academy of Fine Arts in Antwerp.

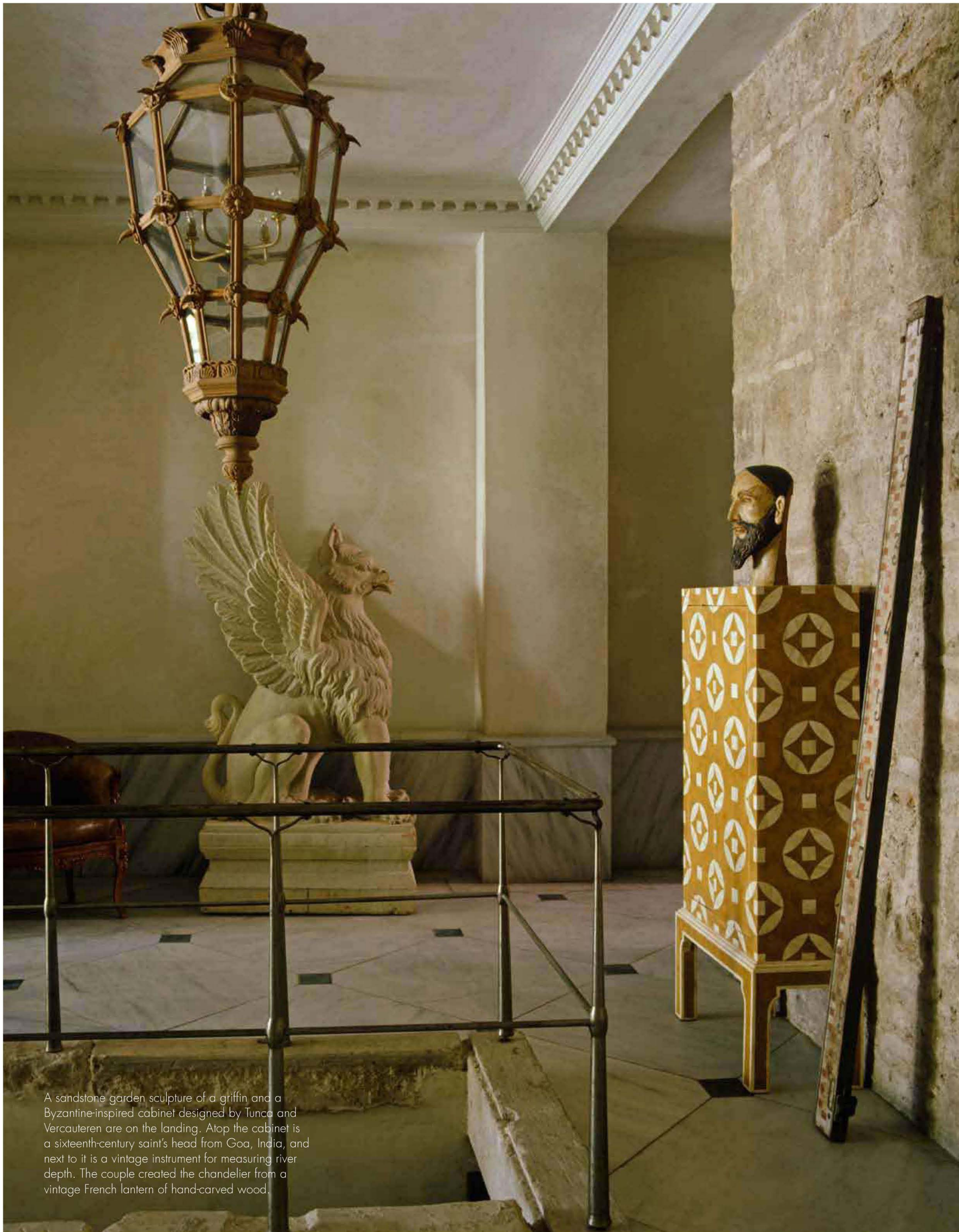
The Istanbul house where the two live and run their furniture design, antiques, and interiors business is on a cobblestone street in the city’s European side, with postcard views over Hagia Sophia. The house is brimming with history; the lowest level of the basement is “really old—fourteenth century or something,” Tunca explains. Unfortunately, she and Vercauteren were forced to pull down the fire-damaged 200-year-old masonry mansion that was standing in ruins atop those foundations. In a renovation that took three years, they rebuilt from stem to stern, carefully preserving the timeless quality of the original while using modern construction methods.

They have filled the rooms with an inspired collection of antiques—there are British shellstone sphinxes, and an Antwerp art cabinet takes pride of place—spiked with their own antique-inspired creations made in natural materials. Today, the house is something of a showcase for the furniture the pair builds of wood, iron, and marble, using traditional methods—just like the antiques Tunca treasures. “Carl thinks like he is living in the period,” she says.



Nineteenth-century British shellstone sphinx sculptures look out from the living room. The Parsons tables, designed by Vercauteren, have mother of pearl and bone inlays. Seating includes a Louis XVI settee with cane back and Asli Tunca armchairs.





A sandstone garden sculpture of a griffin and a Byzantine-inspired cabinet designed by Tunca and Vercauteren are on the landing. Atop the cabinet is a sixteenth-century saint's head from Goa, India, and next to it is a vintage instrument for measuring river depth. The couple created the chandelier from a vintage French lantern of hand-carved wood.

In a sitting room, seventeenth-century German trumeaux hang over a Louis XVI settee. The cast-iron coffee table with aged mirror top is from the Asli Tunca line. Vercauteren designed the spiral columns.





The marble dining table and chairs are by Asli Tunca.
The oil painting is nineteenth-century French.



Achille and Pier Giacomo Castiglioni's Arco lamp for Flos, 1962, hangs over a French Louis XV settee. The chandelier is nineteenth-century French. The coffee tables, with mother of pearl and bone inlay, are by Asli Tunca.



The couple keeps files in parchment-covered books in the library, along with a vintage magnifying glass.

Nineteenth-century French chairs are pulled up to the Asli Tunca table in the library. The Directoire-style armchair is also Asli Tunca. The painting of a young chevalier, purchased in Paris, is seventeenth-century French.





An eighteenth-century Prussian gilt-wood chandelier hangs in the stairwell, along with a nineteenth-century French life-size painting of a young boy.

Panels taken from a nineteenth-century cabinet decorate the door to the bedroom. The Coral bed and bedside lamp are by Asli Tunca.



The renowned dealer makes his home in the fifty-plus-room castle of 's-Gravenwezel near Antwerp. Portions of the structure date to the early twelfth century; the towers were added in the fifteenth century. The castle was renovated in 1745 by the architect Jan-Pieter van Burscheit for use as a hunting lodge for a noble family.



AXEL VERVOORDT

Axel and May Vervoordt, 's-Gravenwezel, Belgium

Designer and dealer Axel Vervoordt has come to personify timeless Belgian chic. The lion of Antwerp started, however, as a novice with a dream. Having decided in 1969 to open for business without a proper gallery, he and his wife, May Vervoordt, who trained as a graphic designer, welcomed art-lovers into their home in the historic city center. Expanding incrementally over the years, they acquired the derelict adjoining buildings along their tiny picturesque alley until all sixteen of the Renaissance-era houses had been preserved.

Antwerp tour guides still credit the Vervoordts with saving the area, although the family no longer lives and works there. In 1984, they bought an estate in the suburbs and transferred operations there. Employees report for work in the outer buildings on the property, while the family has settled into a gigantic fairytale castle built atop earlier fortifications, with basement arrow slits and a picturesque moat.

The castle interiors, which are always evolving, feel more museum-like than mercantile. Theatrical spotlights supplement oversized antique chandeliers highlighting the baronial rooms. May Vervoordt was generally responsible for selecting the textiles and finishes throughout, and many of the floors are resurfaced in slabs of ancient marble. An unexpected “Wabi Room” on the top floor has walls gorgeously painted with local mud.

Furnishings occasionally come and go, but absolutely every room bears the Vervoordt stamp. In deference to the grand scale, the interiors boast loads of old books and fresh foliage, such as huge leafy branches plunged casually into jugs of water. Antiquities and antique objects coexist with abstract twentieth-century paintings, plus pieces from Vervoordt’s home collection, such as long sofas covered in heavily textured Belgian linen and oversized coffee tables manufactured from recycled architectural woodwork.

A sculpture in the garden is by Michiel van der Voort, who died in 1737.





The gatehouse sits at the edge of the castle's moat.

Artworks in Vervoordt's study include a portrait of a lady attributed to Peter Lely and a Roman School painting, circa 1680, *Porta di Cesare*. The mahogany partners' desk is eighteenth-century English.





Eighteenth-century Louis XV fauteuils offer seating in the entry. The walls are painted with a fresco technique that incorporates pigments from the local soil.



A pair of 1957 paintings by Victor Vasarely, *Erebus et Terreur*, are on opposite sides of a hallway.

The crystal chandelier is eighteenth-century French.





Antique English and Italian armchairs are gathered in the grand meeting room. Lining the walls is a series of seventeenth-century tempera equestrian paintings by the Rubens School for the Fugger banking family of Antwerp. The marble sculpture of a youth is first-century Roman. Flanking the doorway are two paintings by Jef Verheyen.



Styles and eras collide in the library, which is filled with curiosities from the collection of the Vervoordt Foundation, including sixteenth-century German ivory cups, sculpture by Honoré Daumier, and Gothic reliefs.

Silver and china pieces are displayed in a Louis XV buffet in the family kitchen. The walls are covered in white Delft tiles.





An eighteenth-century Italian walnut settee sits on a landing. The large painting, *Nachtstück*, is by ZERO movement artist Otto Piene.



A 1962 painting by Kazuo Shiraga sits over a seventeenth-century Italian walnut chest. The chair is eighteenth-century French.

A 1961 triptych by Yves Klein, *Monochrome und Feuer*, hangs over the bed.



In the "Oriental Room," a sixteenth-century Japanese screen from the Tanyu Kano School hangs over the fireplace. The Japanese koma-inu (lion-dogs) are circa 1300. The Chinese Lohan sculpture in polychromed wood is from the Yuan dynasty of the thirteenth and fourteenth centuries.





The "Wabi Room" has mud-painted walls, simple seating, and artworks by members of the Gutai movement, such as Saburo Murakami, Sadaharu Horio, and Mitsuko Kuebli.





A 1960 painting by Jef Verheyen and Engelbert Van Anderlecht, *L'Un et l'Autre*, hangs over a bed.



A 1940s Louis XVI-style gilt-wood fauteuil sports mitered Maharam folkloric stripes. The large-scale Marko Spalatin acrylic on canvas is from 1970.

B4 20TH CENTURY DESIGN

Kerry Beauchemin, New York

Kerry Beauchemin opened his East Village store in 2000, selling minimalist furniture from the 1970s. That focus started to change, however, when he began traveling to Sweden to visit the family of his spouse, Lars Nord, a tailor with numerous celebrity clients. Soon, the two were coming home with pieces of Scandinavian pottery and Nordic Art Deco marquetry in tow, and by 2006, the mod merchandise in Beauchemin's shop was sharing space with vintage Swedish designs with classical references.

Similarly, the couple's 1,600-square-foot apartment, upstairs from B4 in a nineteenth-century townhouse, showcases a blend of the two styles. The extensively renovated apartment provides a clean, gallery-like backdrop to décor that includes a Swedish crystal chandelier by Erik Höglund and ribbon chairs by Pierre Paulin. The top floor's country kitchen centers on a T.H. Robsjohn-Gibbings table and chairs, placed under a German porcelain chandelier.

"Rooms don't have to be big to be good, and each of these has its own mood," Beauchemin says. "When I drag people through, they linger."

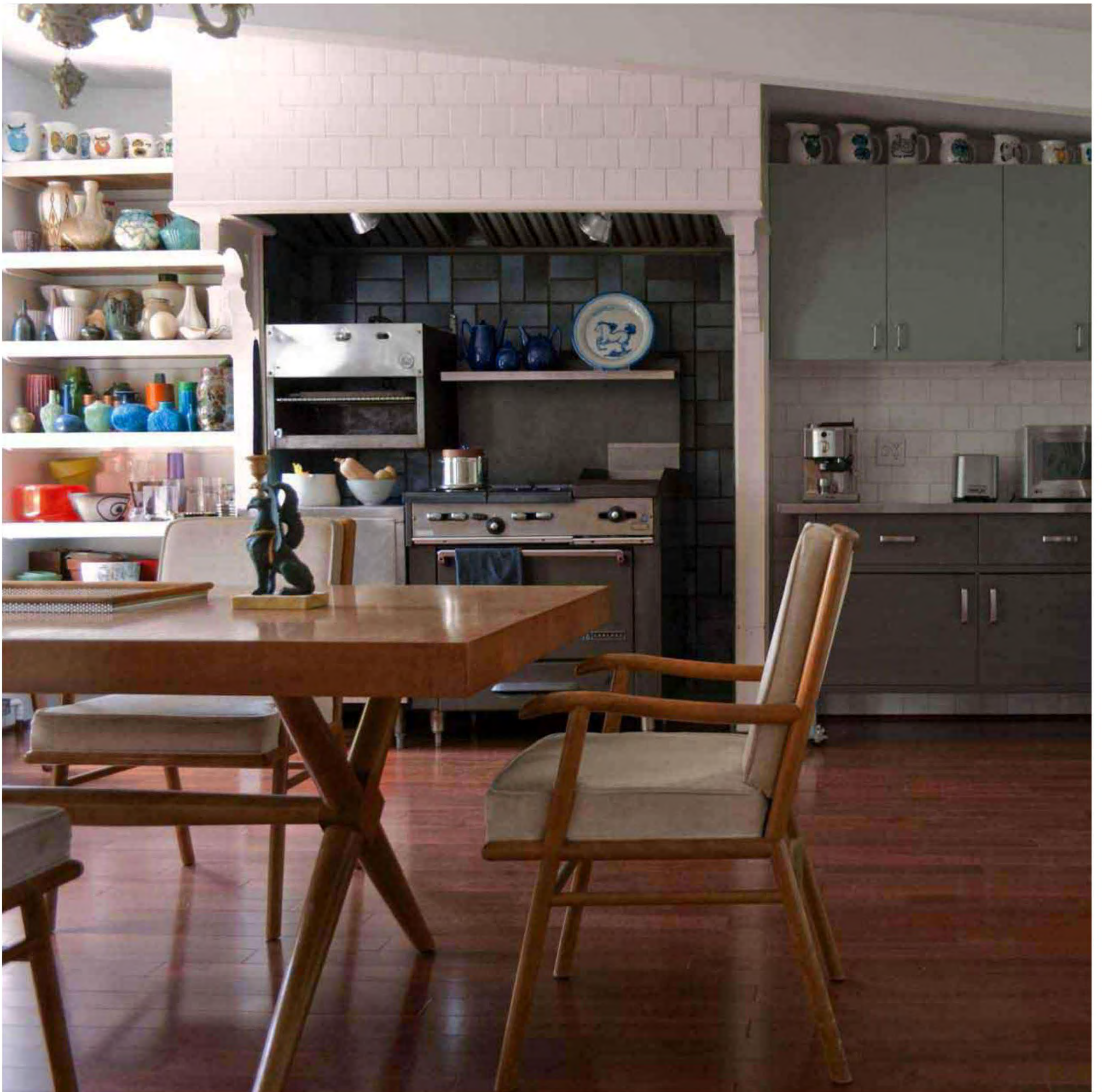




Erik Chamberlain's high-backed Swedish Art Deco elm armchairs contrast with Pierre Paulin's Ribbon chairs with their original red wool upholstery. A glass-topped rosewood coffee table holds a 1960s candelabrum in crystal and hand-wrought iron by Erik Hoglund.



A neo-Baroque chandelier from Dresden, Germany, hangs over a 1952 T.H. Robsjohn-Gibbings dining table and chairs in bleached walnut. A forest nymph tops a Swedish Jugend-movement carved-oak console and hall mirror.



A collection of twentieth-century Scandinavian ceramics is displayed in the kitchen, where walls are clad in paper-thin white porcelain tile from India.



Tommi Parzinger's 1940s Host armchairs flank a 1920s marquetry Swedish bar cabinet topped with ceramics by Wilhelm Kage. The Tobia Scarpa sofa is upholstered in corduroy.



Outside the master bedroom, a 1940s Swedish water-gilt wall clock hangs above a Directoire-style chair in mahogany and tortoiseshell leather. Over the bed is a Philip and Kelvin Laverne antiqued bronze-and-enamel panel with a Roman scene.





A Venetian mirror and Chinese root chair, both from the nineteenth-century, are in the entry.

BLACKMAN CRUZ

Adam Blackman, Los Angeles

Adam Blackman began his career at auction houses in New York and Los Angeles before teaming up with David Cruz to form their uniquely Southern Californian emporium of furniture and curiosities. Starting in 1993 with a collection of mostly metal furniture sold from a gallery in the La Cienega Design Quarter, they have since moved to a 9,000-square-foot former nightclub on an industrial stretch of Highland.

"We had a lot of embalming tables, coffin carts—kind of creepy stuff," Blackman says of their early inventory, which was rounded out by pieces by Jean Prouvé and other "industrial but elegant" designers.

Soon, other stores got in on the trend, and the two decided to move on. "We had a steel sale, and we just got rid of everything," Blackman says. The proceeds allowed them to expand their focus, and Blackman began attending the thrice-yearly Brimfield Antique Show in Massachusetts.

Now, Blackman Cruz is known for eccentric vintage pieces that can range from a 1950s aluminum lawn mower to a ceremonial headpiece from New Guinea. In addition, they have their in-house BC Workshop line, created with senior designer Lika Moore, which features coffee tables, seating, and goth-tinged objects such as bronze piranhas and skull lamps. From the beginning, Blackman says, their focus was on any object that "was intriguing, had humor, stood out, had some drama."

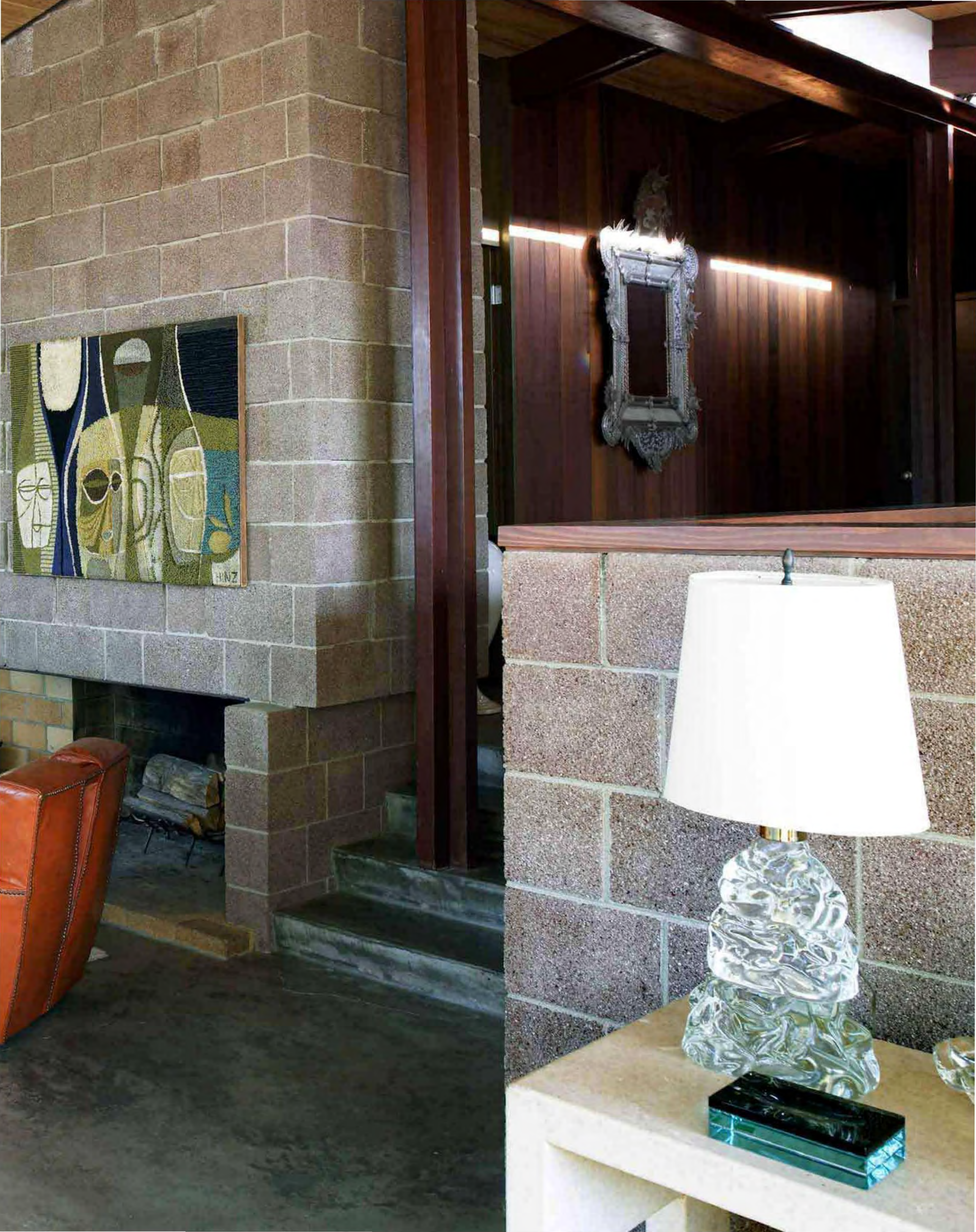
The same holds true for his home in Crestwood Hills, a historic modernist housing community in Brentwood. Blackman bought the 1950 Post and Beam in 1998 and lives there with his wife, Kate Rivinus, a graphic designer. They modified the house with the help of Rick Cortez of RAC Design Build, who, Blackman says, "really got into the head" of A. Quincy Jones, the original architect.

Some of the renovations were inspired by pieces Blackman already owned. Low windows to the courtyard were designed to offer views from the Dan Johnson dining set, which he had for years before buying the house. An orange art wall matches the color of swiveling midcentury club chairs by Paul Frankl.

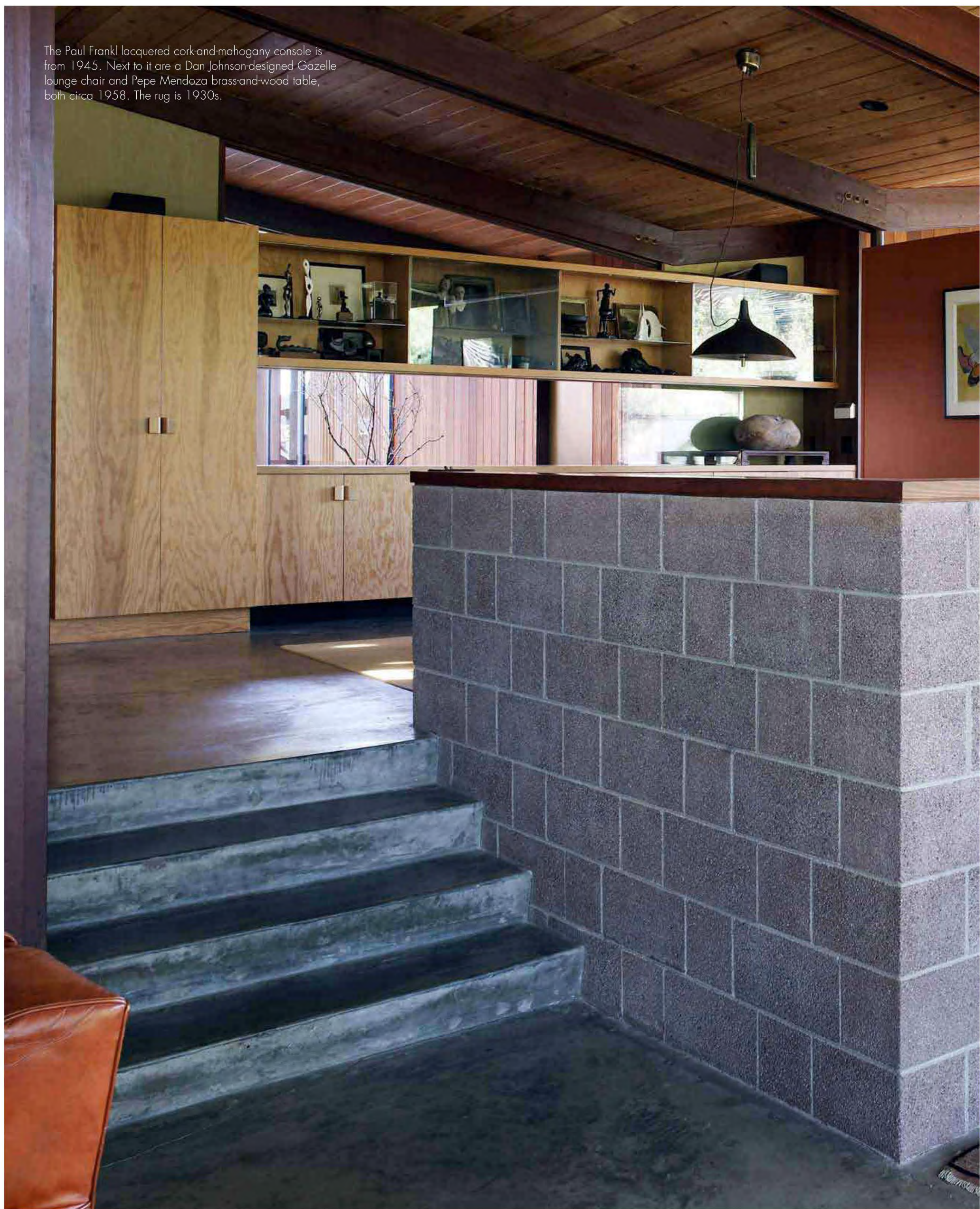
Reflecting the Mexican bent of some Blackman Cruz merchandise, Blackman has a collection of pieces by Pepe Mendoza; he is also fond of a set of early-nineteenth-century terra cotta monkeys, bought for the store, which he took home to "research" and is having trouble relinquishing. Another prized possession is a lopsided white Sèvres urn, a reject from the kiln. "It's those beautiful accents," he says of the curious pieces he loves. "Like a piece of poetry."

In the living room, custom leather swiveling club chairs by Paul Frankl sit on a Pierre Cardin knotted wool rug from 1975. A functioning lioness automaton from an amusement park and a Boris Lacroix floor lamp are both 1950s. The 1960s tapestry over the fireplace was originally in a Playboy Club.





The Paul Frank lacquered cork-and-mahogany console is from 1945. Next to it are a Dan Johnson-designed Gazelle lounge chair and Pepe Mendoza brass-and-wood table, both circa 1958. The rug is 1930s.







A Paavo Tynell counterweight light fixture from 1950 hangs over Dan Johnson's bronze Gazelle dining table and chairs. The nineteenth-century white urn is a Sèvres porcelain reject that mistakenly fell in the kiln.



Hans Wegner's Papa Bear chair has its original leather upholstery. The occasional table and lamp, both of brass, ceramic, and wood, are by Pepe Mendoza. The 1950s loveseat pair is by Billy Haines.



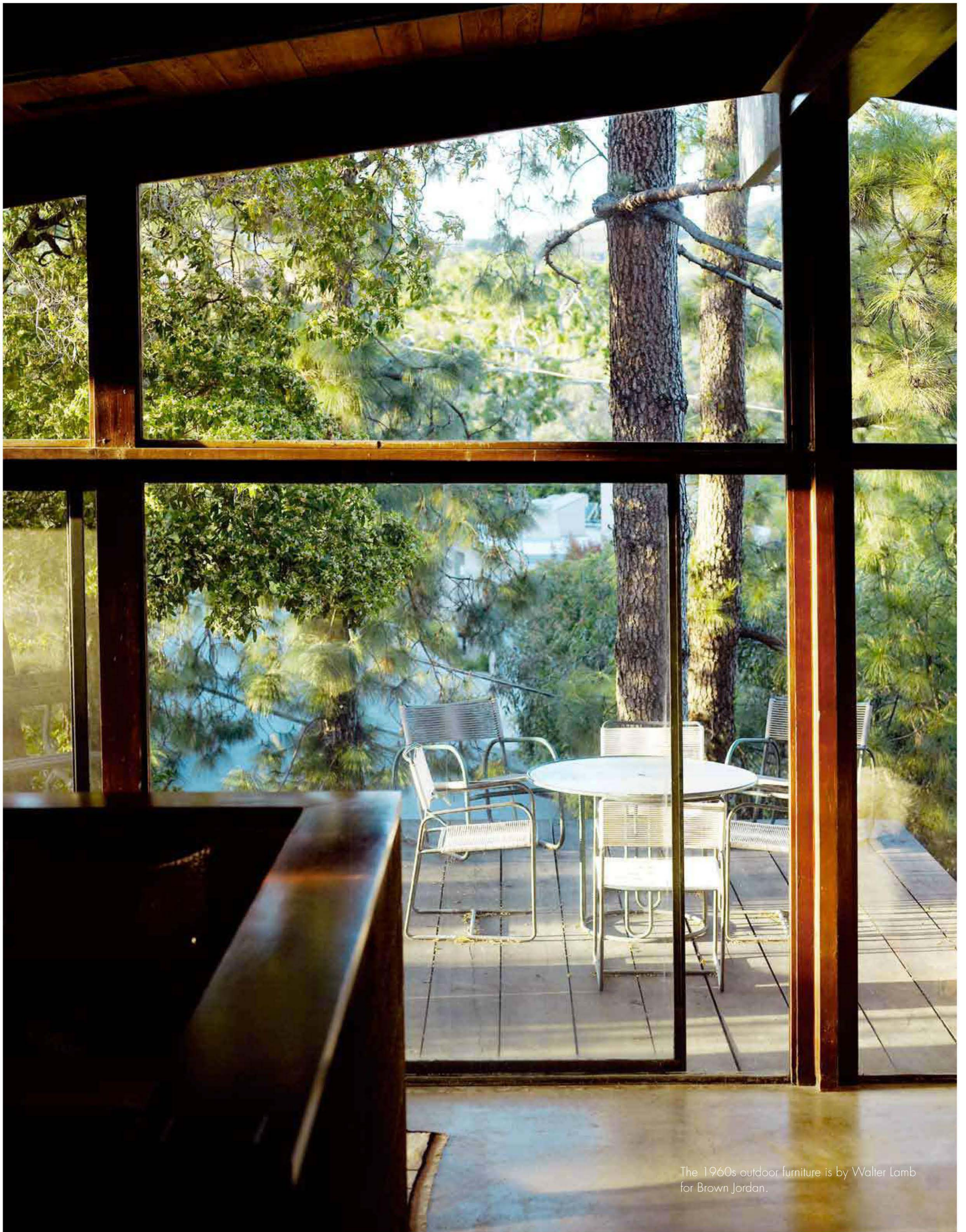
A Pepe Mendoza table lamp sits on a plywood chest from the 1930s.

Gösta Berg and Stenerik Eriksson's Seagull chair and ottoman were designed in 1968 for Fritz Hansen. The coffee table is attributed to Gio Ponti.



A collection of Chinese water-carrying yokes circa 1900 hangs over the sink. The stool is nineteenth-century Chinese.





The 1960s outdoor furniture is by Walter Lamb for Brown Jordan.

A 1940s mounted glass radar screen and an unsigned bronze sculpture are flanked by bronze lamps by Dominique Heidenger. The 1940s credenza is of French oak and iron. The aluminum stool is by Harush Shlomo, 1995.



BLACKMAN CRUZ

David Cruz, Los Angeles

David Cruz fell into the antiques business after growing weary of a career in advertising. He began hitting the flea markets and ran a booth in an antiques collective before joining forces with Adam Blackman to open their celebrated gallery in 1993.

"It grew in a very organic manner," Cruz says of Blackman Cruz's early years. "We were undercapitalized, so we got what was available that had some kind of intrinsic style." To them, this meant industrial steel cabinets, medical furniture—pieces "that will be around forever. It's good, sound stuff if you like it, not schlocky or cheap. It's beautifully made because it was made for industry."

With sales taking off, Cruz was able to indulge his love of travel. He now undertakes regular buying trips to art and antiques fairs in Parma, Italy, and elsewhere in western Europe, as well as his native Mexico, picking up vintage items such as tables by Mexican modernist Arturo Pani and an exquisite collection of Carlo Bugatti throne chairs.

"There's a recognition you get when you find a piece that speaks to you," Cruz says. "It has humor, or is a really great piece of design or has some sort of perverse little tweak to it."

That sensibility is particularly evident in the BC Workshop line of furniture, lighting, and objects with a subversive bent, such as the "Crown of Thorns" mirror and phallic Pompeian fertility charms.

Cruz lives with Richard Hochberg, a theater director, in the historic Hollywood Hills neighborhood of Whitley Heights. The 3,000-square-foot house, designed by Paul László, was built in 1939. "The house kind of dictated what the décor would be," Cruz says. "I knew I had to stay within the International Style. I wasn't going to be purist about it, but to deviate from it would have been ridiculous."

This meant modernist furniture such as a prototype Josef Hoffman chair or one of those magnificent Bugatti thrones. BC Workshop pieces also make it into the mix, including the elliptical-themed Op dining table. Cruz also has a set of Diego Rivera sketches and an antique Mexican mirror—"I always want to have a little bit of Mexicana around," he says—as well as a beloved Greek tazza vase.

"It was very easy somehow," Cruz says of decorating. "The house has settled into something." Still, he is open to the possibility of change. "I'm not sentimental about the stuff. If someone offers me a good price, it's gone. The fun part is finding the stuff anyway."

A collection of early nineteenth-century Italian figural studies hangs in the entry.



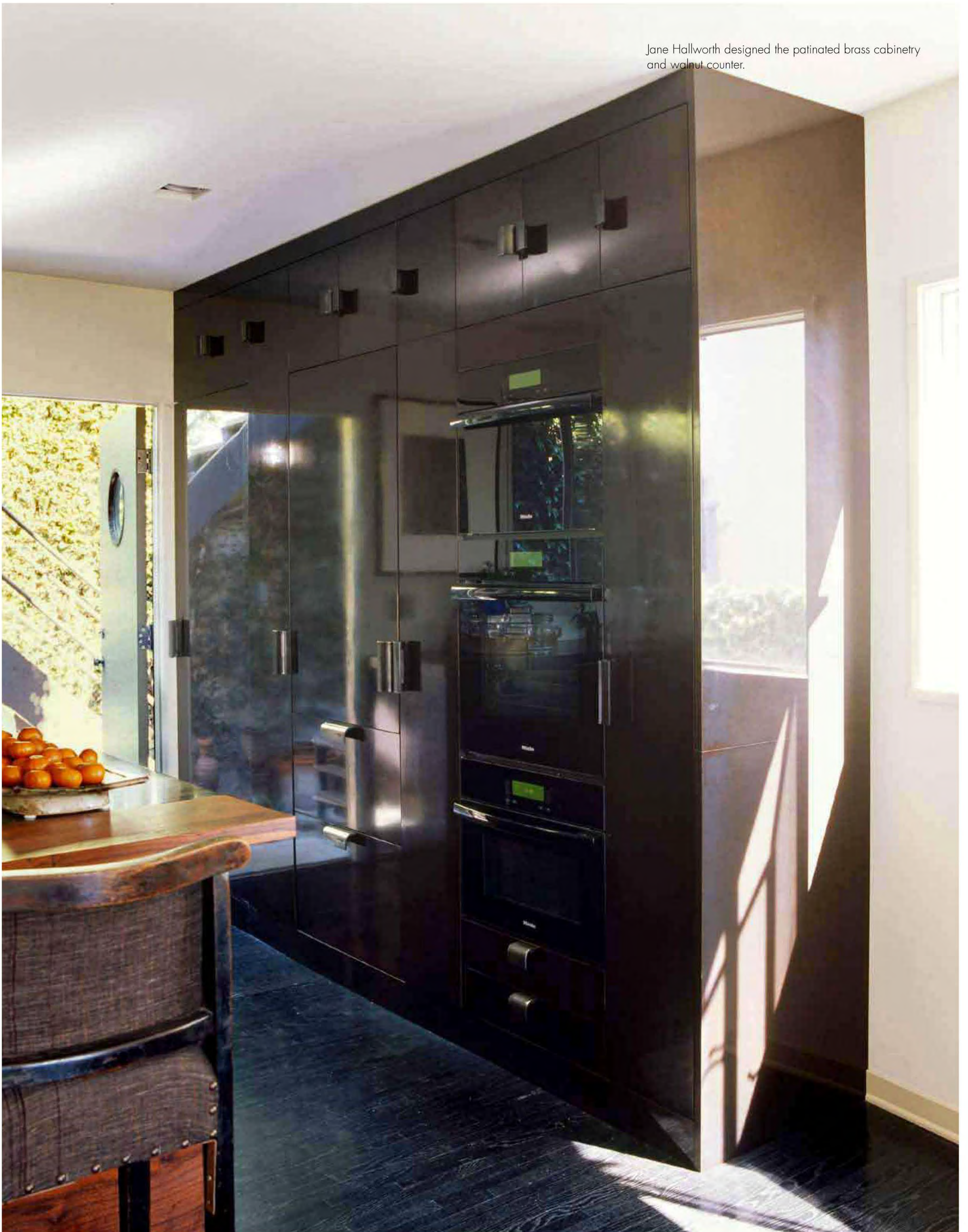
French 1970s brick-patterned club chairs flank a low Rolling cocktail table by Joe D'Urso. The Samarkand hand-knotted wool rug, Ashanti stool, and wooden circus ball are all twentieth-century. The dining table in the background is from Blackman Cruz's Op line.





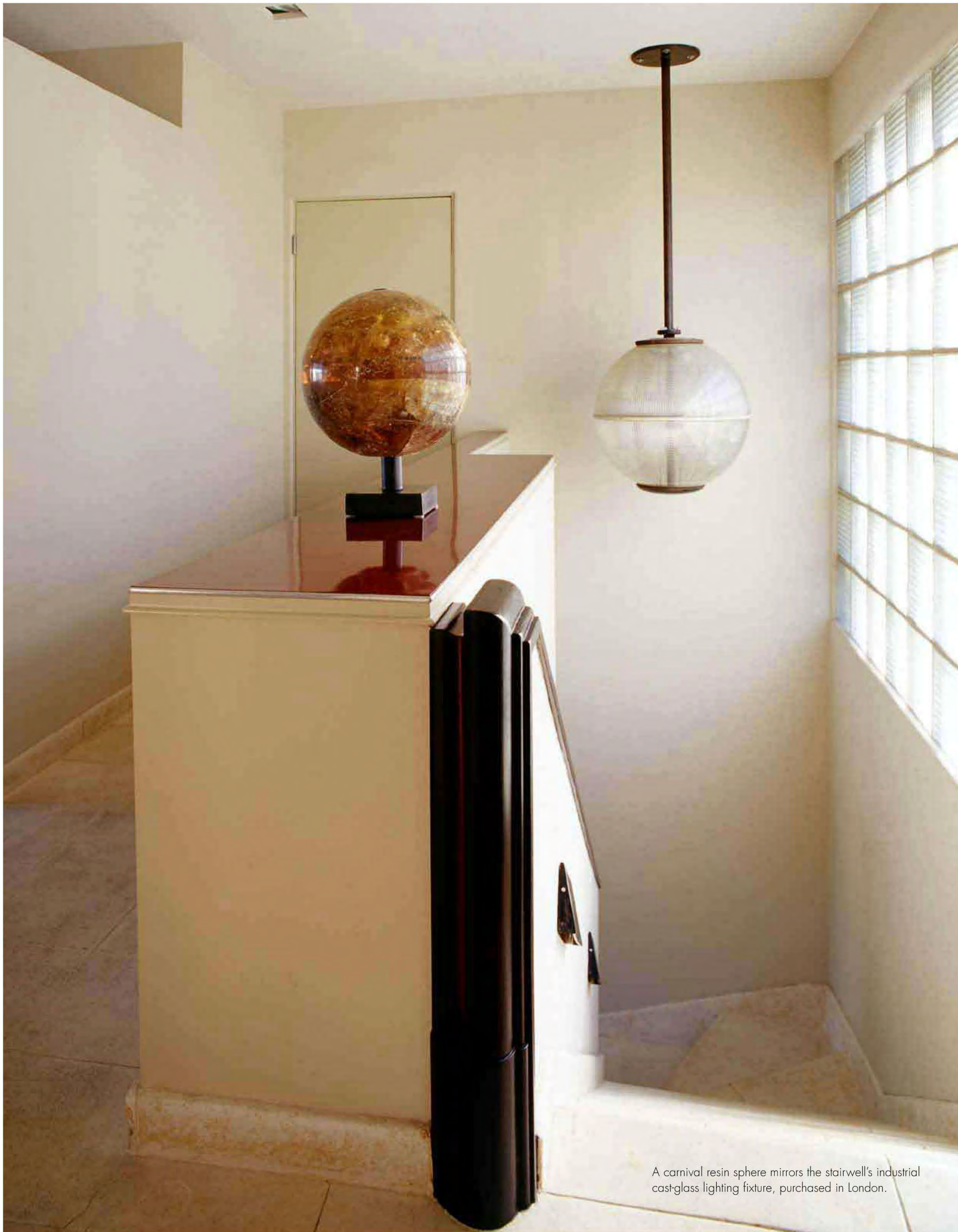
The oak kitchen stools are 1930s French.

Jane Hallworth designed the patinated brass cabinetry and walnut counter.



The chair, originally from a yacht, is by Maison Jansen.
A nineteenth-century French architectural maquette sits on
an adjustable drawing table from the same period.





A carnival resin sphere mirrors the stairwell's industrial cast-glass lighting fixture, purchased in London.



The 1950s parchment-and-mahogany desk and credenza were designed by Arturo Pani. Michel Cadestin and Georges Laurent's Beaubourg desk chair is from the Centre Georges Pompidou. The shoji screens with bamboo design are circa 1900.



A circa-1900 Carlo Bugatti throne chair, with parchment and inlaid metals, sits in the bedroom.





An eighteenth-century Mexican gilt frame hangs over the bed. The nightstands are French 1920s.



Perforated stainless-steel screens form part of the façade of the house, designed in 2004 by Thomas Phifer.

CRISTINA GRAJALES GALLERY

Cristina Grajales, Hudson Valley, New York

"We knew it was a beautiful piece of land," explains Colombia-born design gallerist Cristina Grajales of the upstate New York getaway she shares with Isabelle Kirshner, a lawyer. After purchasing the property, located ninety minutes from their Manhattan base, the pair turned to architect Thomas Phifer to design a house.

Phifer responded with what Grajales terms a "twenty-first-century cabin," wrapped in high-tech stainless-steel mesh. In certain light, the steel appears to dissolve completely, so that the house merges with the landscape in what Grajales calls a "haunting" effect. Inside, illumination is facilitated by a dozen skylights, and big windows drink in views of the lake.

Though a collector by nature, Grajales decided that the house's honey-toned maple plywood spaces "didn't need" much furniture, thanks to those views. The women avoided filling the house with the decorative art Grajales sells (though the woven metal carpets are from her gallery's Hechizoo line). Simple dining chairs are Friso Kramer vintage, but the Niels Bendtsen sofa in the living room is new, as is the sculptural, cast-aluminum Andrea Salvetti coffee table, part of the Ortofrutta Collection. Though she purchased that table at Moss in Manhattan, Grajales' inspiration was rural: crates from the local apple harvest. "My heart is in the country," she explains. "New York City energy is very intense. I need to see my trees, my birds."



A bench by Gael Appler faces a pond on the property.



An arching stainless-steel strip was embedded in the floor to facilitate the front door's pivoting action.



The minimalist décor includes a pair of Eero Saarinen Executive armchairs for Knoll and a Patchwork vase by Stephen Burks for Missoni.





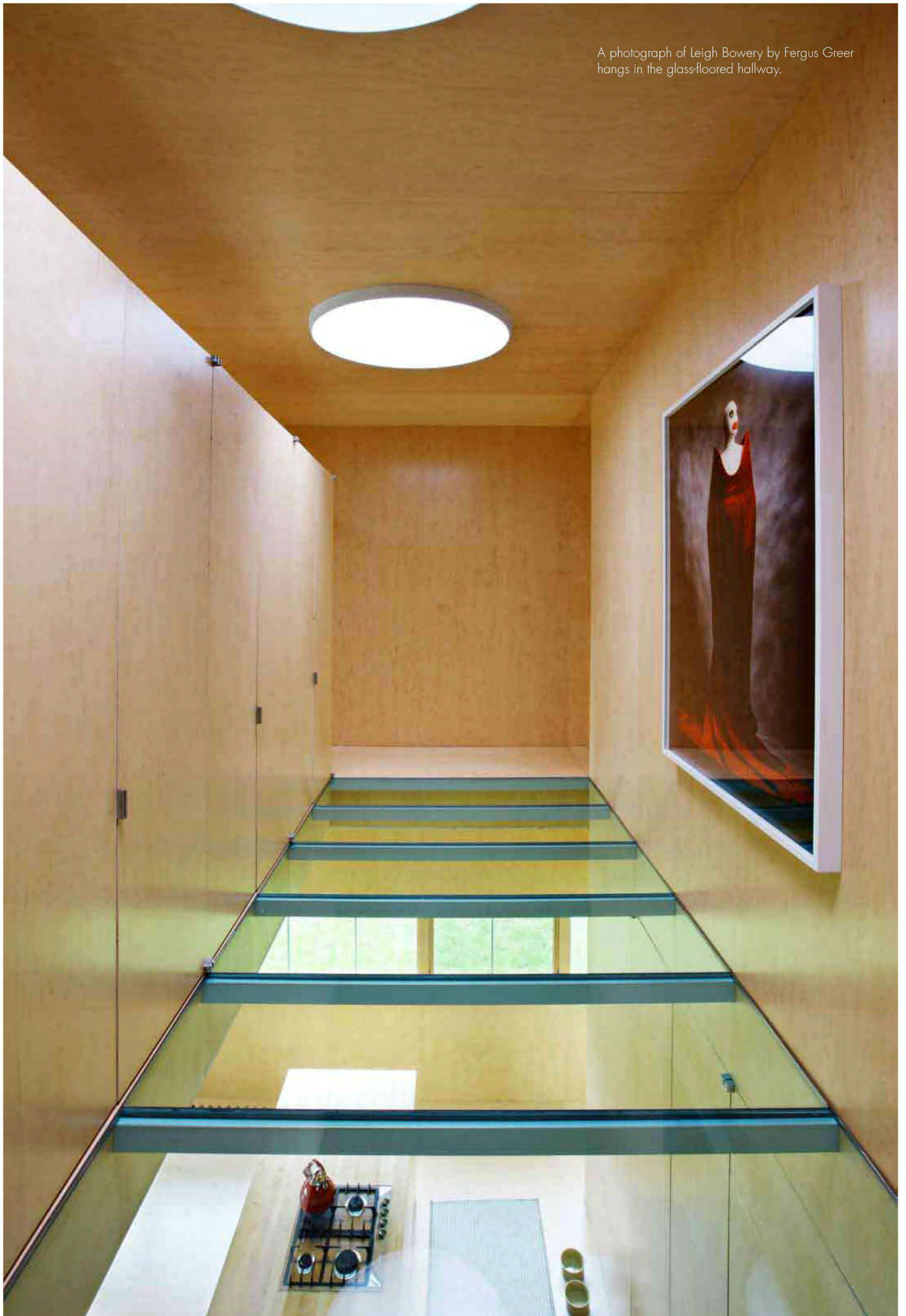
The fireplace was custom-designed by Dutchess Metal.
The cast-aluminum coffee table is by Andrea Salvetti.





Friso Kramer's Revolt chairs surround a dining table by Richard Schultz.

A photograph of Leigh Bowery by Fergus Greer hangs in the glass-floored hallway.





Nate Lowman's *Bullet* and a bird sculpture by Urs Fischer hang above a sofa by Eugene Printz in the study. The Emperor table lamp is by Elizabeth Garouste and Mattia Bonetti, and the stool is by Fredrikson Stallard.

DAVID GILL GALLERIES

David Gill, London

A veteran of the Old Masters department at Christie's, David Gill opened his celebrated 25,000-square-foot gallery in 1987, concentrating on early twentieth-century furniture and art by the likes of Gilbert Poillerat and Alberto Giacometti. Since then, he has moved on to embrace contemporary works by designers and architects—including Ron Arad, Marc Newson, and Zaha Hadid, with whom he partnered to launch the Dune Formations collection of futuristic furniture elements—while continuing to herald twentieth-century icons like Ettore Sottsass.

Gill lives in London's fashionable Mayfair district in a Georgian two-bedroom by the Scottish architect Sir William Chambers. His personal collection of art and objects served as inspiration for interior designer Francis Sultana, who painted walls and architectural elements white as a backdrop to the bold colors of contemporary artworks by Richard Prince, Paul McCarthy, and Christopher Wool. "A harmony of color happened of its own accord," Gill says. "The placement of furniture and art rather than the actual decorating was the most important aspect."

Designers whose work is shown in the gallery are present throughout. The team of Elizabeth Garouste and Mattia Bonetti makes multiple appearances, in the form of a mushroom-like side table, oval dining table, and numerous lamps, including the amorphous multi-armed floor lamp in the dining room. While the aesthetic of the house clearly matches that of the gallery, Gill never places his personal possessions among his professional inventory. "I get very attached," he admits.





The living room centers on a chrome-and-glass coffee table by Garouste and Bonetti. The pair also designed the two-tier side table by the fireplace, and Mattia Bonetti designed the chrome console and white geometric table. The upholstered armchair is by Emilio Terry. The artwork over the fireplace is by Richard Prince.

Fredrikson Stallard's King Bonk chair and ottoman sit under an artwork by Paul McCarthy.





Tables by Mattia Bonetti are flanked by a pair of sofas designed by Francis Sultana. A painting by Christopher Wool hangs above Zaha Hadid's mounted shelf. The floor lamp is by Serge Mouille.

A Mattia Bonetti cabinet provides storage in the dining room.
The painting above it is by Stephen Shearer.



Garouste and Bonetti designed the dining table and floor lamp. The 1950s chairs are by Oliver Messel, and the large sculpture is by Franz West.



Garouste and Bonetti table lamps sit upon side tables by T.H. Robsjohn-Gibbings.





A shelf and lamp by Oriel Harwood complement a table of Francis Sultana's design. The chair is by André Arbus.

A seventeenth-century Spanish sculpture stands next to an early nineteenth-century English side table holding a collection of Josef Hoffmann glass vessels, an antique glass apothecary jar, a nineteenth-century English silver candlestick, a Ming Dynasty glass jar, and contemporary pieces.



DE VERA

Federico De Vera, New York

San Francisco's De Vera gallery was famous in the early 1990s for its exceptional stock of brilliantly hued modernist art glass from Murano. "I was crazy for Venini, but that's come and gone," notes owner Federico De Vera. And so, in fact, has his retail presence on the West Coast—in 2010, he closed the San Francisco gallery and moved it to a new location on Manhattan's Upper East Side, a companion to the downtown outpost he opened in 2003.

De Vera seems to prefer anonymity. "I will be at the back of the shop wearing a T-shirt and shorts," he notes, "and customers don't really know who I am." Still, the likes of Ronald Lauder, Paul Smith, and Bruce Weber have discovered this Philippine-born dealer's dark and very personal fantasy realm of decorative objects and jewelry. His architectural training is evident in a meticulously structured choker of seed pearls, colorful gemstone drops, and delicate gold beads that he created for Hillary Clinton. Also on display is his enduring commitment to antique ivory and decorative religious artifacts, often with origins in colonial-era Vietnam and the Philippines.

His efficient New York one-bedroom displays the same carefully chosen multiethnic vignettes he creates for his shops. De Vera lives with his partner, graphic designer Randy Saunders, in a converted bank building. The wood floors were new and already ebonized, so De Vera selected dark wall colors. He clad strategic walls with mod architectural mirror, to visually enlarge the living room and to open blank walls in the windowless bedroom.

De Vera says he and Saunders furnished the apartment together. ("He was my boss, my client," the dealer jokes.) They pulled mismatched chairs—including a Zig-Zag attributed to Gerrit Rietveld—up to the dining table and acquired a Napoleonic campaign daybed. Placement of large-scale portraits was negotiated—an inch to the left, an inch to the right. Finished, the home is an oasis of mystery and calm serenely watched over by a wall chockablock with pictures of benevolent strangers.

A nineteenth-century American wax bust is surrounded by a collection of portraits, including nineteenth-century European works and contemporary paintings by the likes of Jenny Dubnau. The steel French Campaign daybed sits on a contemporary Turkish rug pieced together from antique remnants. The marble occasional table is nineteenth-century Indian.





A French Directoire cabinet in the dining room holds a collection of Venetian glass, Wedgwood pieces, Roman period vases, and Sèvres porcelain.





A collection of enamel-on-copper vessels by contemporary artist June Schwarcz sits atop early twentieth-century Japanese coffee tables. The contemporary floor lamp is from BDDW.

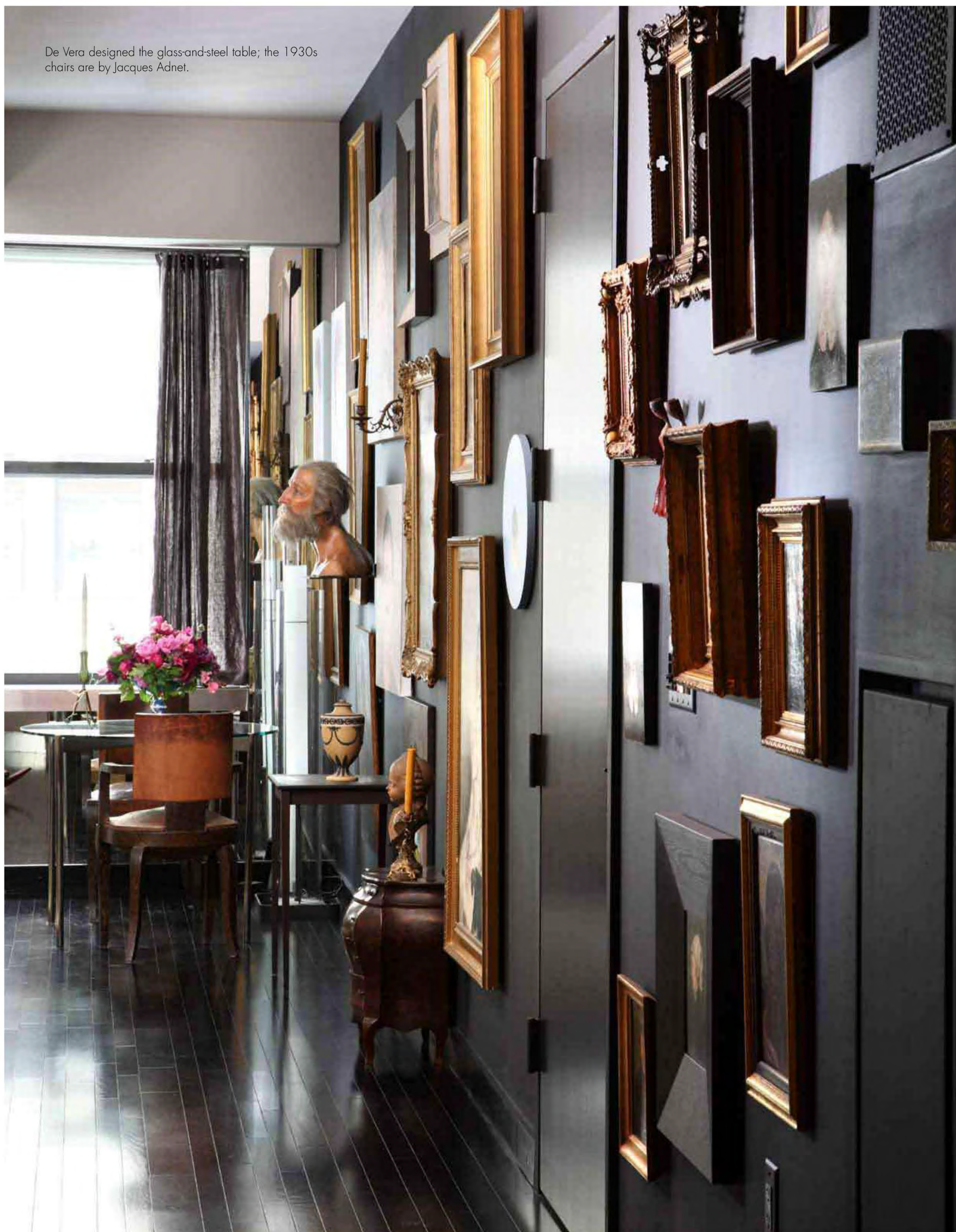


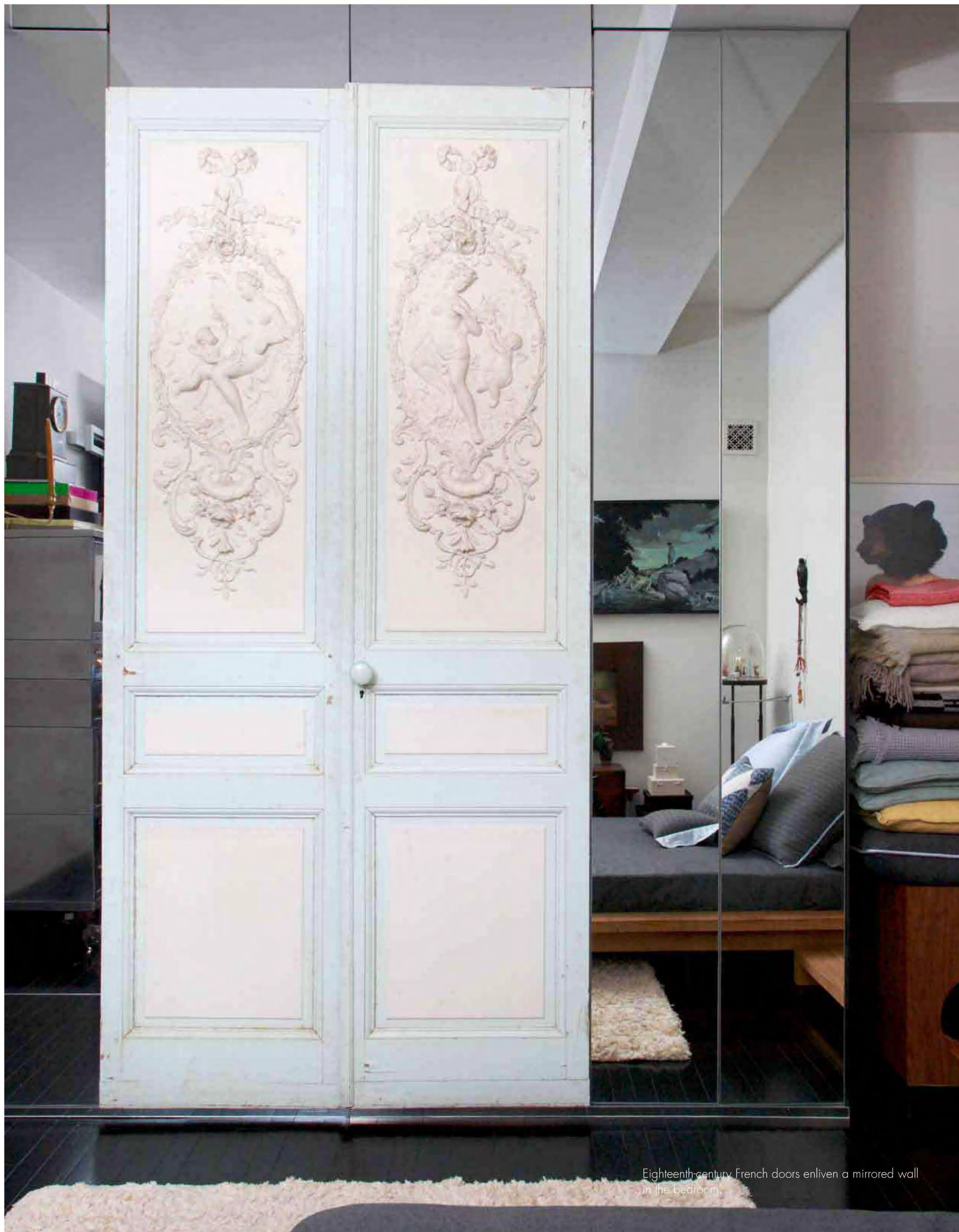
A 1920s Czech chandelier hangs over a dining table of contemporary steel with antique legs by Gregor Jenkin. Seating includes a chair by Gerrit Rietveld and antique French and Czech pieces.

An early twentieth-century American glass wall cabinet holds mostly Roman glass and Greek ceramics.



De Vera designed the glass-and-steel table; the 1930s chairs are by Jacques Adnet.



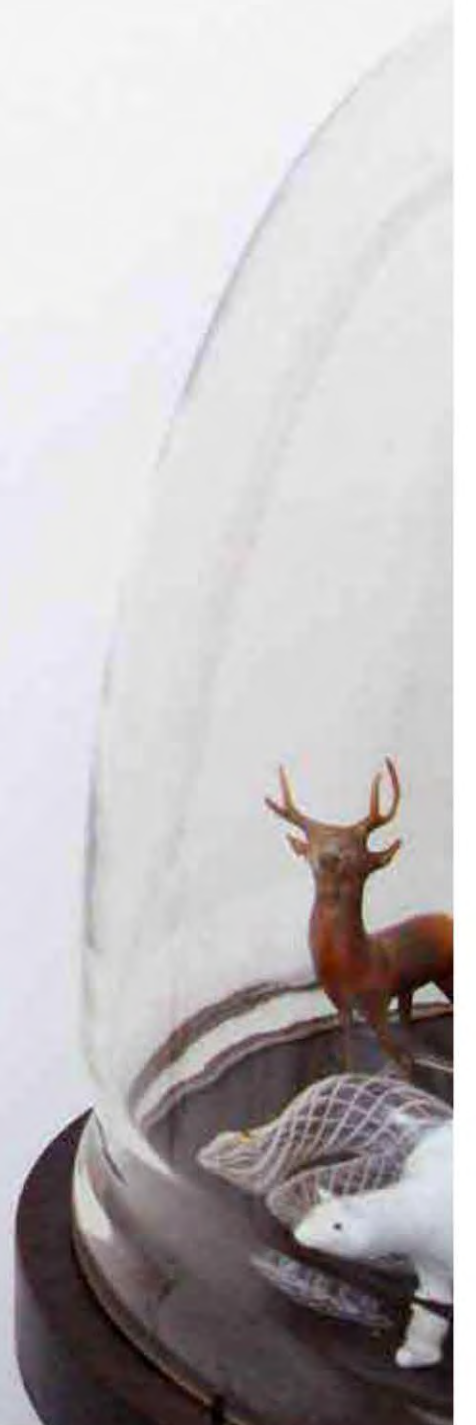


Eighteenth-century French doors enliven a mirrored wall in the bedroom.

Contemporary American and 1920s-1930s Czech paintings hang over a nineteenth-century Japanese tansu. The glass dome covers Bimini Werkstätte glass animal figurines from the 1920s.



A nineteenth-century German hook holds a collection of keepsakes.



A Fernando Botero horse sculpture sits next to a De Coenes Frères desk from the 1930s with original lacquer finish, sycamore interior, and bronze medallions. The stool and chair are both 1950s Italian. Paul Frankl designed the 1930s Lotus lamp as an homage to Frank Lloyd Wright.



DOWNTOWN

Robert Willson and David Serrano, Los Angeles

Robert Willson, a onetime chef, and his partner, artist David Serrano, opened Downtown in 1996, showcasing underappreciated, unapologetically glam furniture and objects. Among the eclectic inventory are pieces by twentieth-century designers and architects from Europe, the U.S., and Serrano's native Mexico, such as an early Guido Gambone figurative lamp base and chairs by Frances Elkins and Pedro Ramírez Vázquez.

Eighteen months of seismic reinforcements and renovations to their 1938 Los Angeles house included swapping out furnishings in neutral shades for vivid colors inspired by Serrano's heritage. Such hues hold their own in the modernist home, Serrano explains, because "the light in Los Angeles is like Mexican light."

The finished rooms are noteworthy for both those vibrant jewel tones and a non-doctrinaire attitude toward mixing high- and low-end objects and finishes. A portrait of a young man overlooks a Chiavari stool, a Gio Ponti club chair, and a Guido Gambone lamp. The Edward Wormley sofa has a chic ikat print, but Serrano also found fabrics at decidedly unhip upholstery shops in downtown L.A. The idea, he says, was "to dress the house like it was going to a party."

The festive atmosphere extends even to the home's private spaces. "Some people feel that bedrooms should be a sea of tranquility," Serrano says. He opted instead for two dozen patterns to outfit the bed, walls, and windows.



Edward Wormley's Gondola sofa from 1957, recovered in ikat fabric from Clarence House, faces a Wormley ottoman. On either side are Gio Ponti's 1950s armchair for Cassina and a Belgian wing chair of Makassar ebony with chromed steel in back. The pair of 1940s sofas is by William Pahlmann.



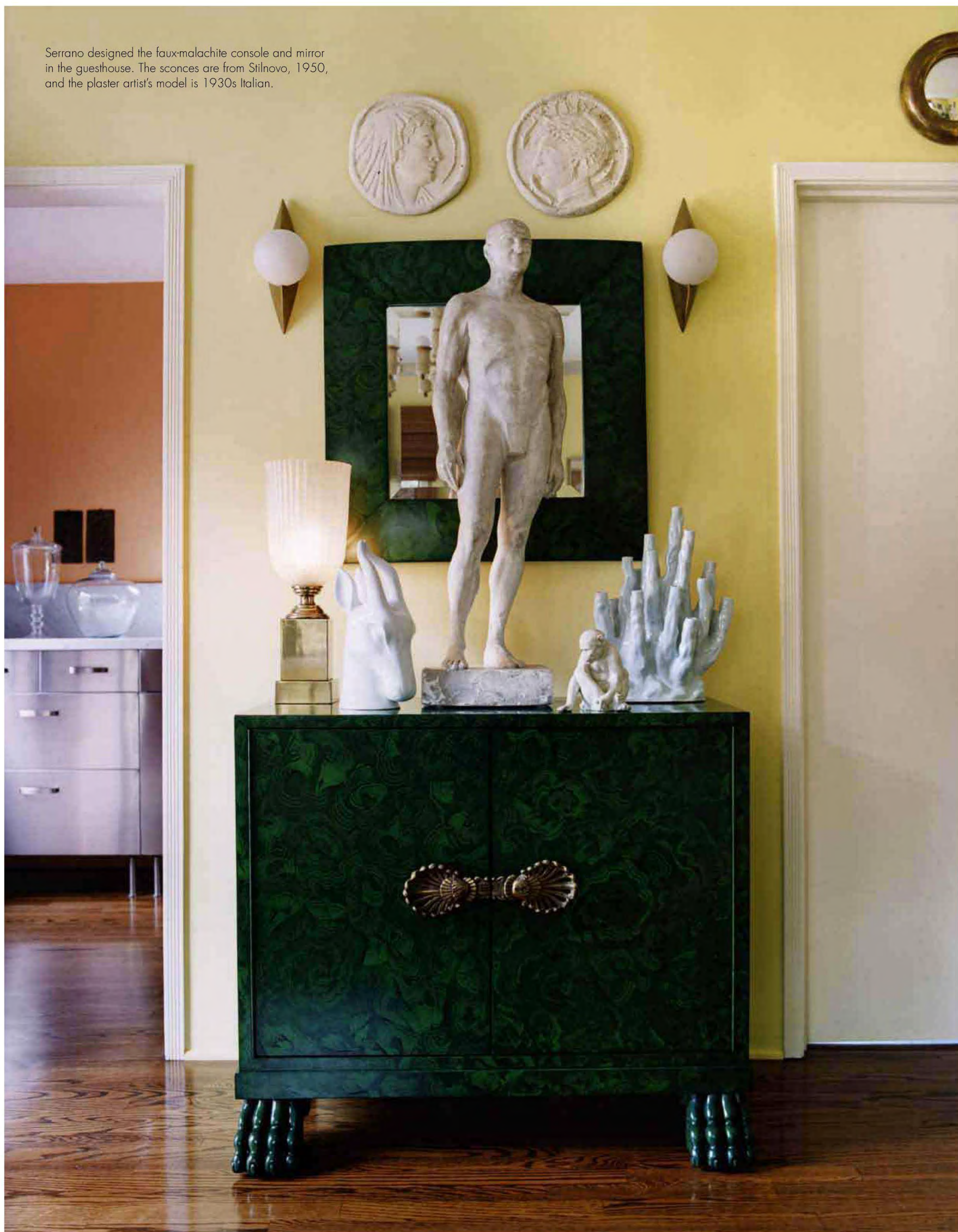


Stanislaus Poray's *Portrait of Philip G. Benz Jr.*, which was exhibited during San Francisco's Golden Gate International Expo of 1939, hangs over Gio Ponti's 1930s bar cart. The Marcello Fantoni lamp is from 1949.

Italian pieces—including a 1930s bronze chandelier, Paolo Buffa's 1950s armchair, and Guido Gambone's 1950s lamp—dominate the library, along with Henri Ottevaere's 1917 portrait *L'Inculpe*. The rug is from the Rug Company.



Serrano designed the faux-malachite console and mirror in the guesthouse. The sconces are from Stilnovo, 1950, and the plaster artist's model is 1930s Italian.





The dining table and chairs are by Edward Wormley, 1959, and the ceramic floor lamp is 1940s French. Onik Agaronyan designed the shell mirror for Downtown.



Willson designed the stainless-steel Yin/Yang sink and backsplash.

A Sergio Asti fiberglass light fixture from the 1960s hangs over Paul Evans' burl Parsons table and chairs by René Herbst.





Nineteenth-century ancestral Chinese paintings on paper are hung on walls upholstered in a vintage jacquard. The Knole sofa and Venetian side table with faux marble top are both nineteenth-century; the porcelain lamp is 1950s Italian.

A Seguso Murano lamp from 1949 and a collection of Chinese foo dogs and vases sits on a lacquered Paul Frankl cabinet from 1948.





A nineteenth-century Italian farm bench and a 1968 Piaggio Vespa are in the courtyard.

ECCOLA

Kathleen White-Almanza and Maurizio Almanza, Los Angeles

A mutual love of dogs brought Kathleen White and Maurizio Almanza together, and an obsession with Italian design keeps their relationship thriving.

They met in 1998 while walking their pets at the Villa Borghese dog park in Rome. Kathleen had moved from Los Angeles and was working as a decorator on film sets; Maurizio, a native Roman, was in property management and oversaw restoration of the city's historic monuments. Within three weeks they were engaged, and that year they remodeled a flat in Rome and purchased and renovated a fifteenth-century farmhouse in Sovana, in southern Tuscany. Along the way, they scoured flea markets and acquired a formidable collection of Italian antiques.

Kathleen had once dreamed of opening a shop in Rome where she would sell antiques from back home—a shop she would call Ecco L.A., or “here is L.A.” Now, she and Maurizio hatched a new idea: to open a gallery in L.A. and stock it with Italian pieces. Thus, in 2004, Eccola (“here it is”) was born.

Eccola started with a focus on nineteenth-century European furniture, but the Almanzas soon realized they were in competition with several other L.A. dealers. “We needed to find something different,” Maurizio says. “I started by buying just a few pieces of modern. Then, people were asking more for the modern than for the antiques.” Soon, they were stocking rare pieces by the likes of Gio Ponti, Fontana Arte, and Carlo de Carli, and are now, to their knowledge, the only L.A. dealers dedicated exclusively to Italian modernism.

Their home is a 1926 storybook French Tudor near the Los Angeles County Museum of Art. Purchased in 2008, it was gutted and renovated over sixteen months with the help of architect William Hefner. The focal point is the living room with its original 12-foot ceiling, filled with such pieces as chairs and a white formica console by Kathleen's beloved Ponti. Throughout the house and guesthouse is their collection of Italian and French paintings and tapestry, vintage objects, and furnishings both antique and from their custom line. Like the items at Eccola, every piece, Kathleen says, is “quirky and eclectic, yet has a notable history.”



A 1930s Eastern European cello and a collection of Italian fans from the 1940s decorate the living room.

Early-1960s chairs designed by Gio Ponti for Rome's Parco Dei Principi Hotel face a Tuareg sofa by Vico Magistretti for De Padova. Atop the 1950s Italian coffee tables, now being reproduced as part of Eccola's custom line, are a Guido Gambone bull, a vintage Venini hourglass, and a 1950s Fontana Arte silver box. The 1960s brass chandelier is by Gaetano Sciolari. A 1960s Italian floor lamp stands beside Ponti's white Formica and oak console. A 1960s Italian floor lamp stands beside Ponti's white Formica and oak console.



In the guesthouse are a pair of 1960s Sierra armchairs by Giampiero Vitelli and Eccola's Tavolo Ottico iron-and-brass coffee table with a magnifying-lens top. Tolomeo sconces by Michele De Lucchi and Giancarlo Piretti for Artemide hang over a nineteenth-century Italian walnut tailor's table used as a console. The globes are 1940s Italian; artworks on the wall are by Pierre Marie Brisson mixed with nineteenth-century flea-market finds.





The chairs and the contemporary crystal-top table, designed by Vico Magistretti, are from De Padova. Overhead are 1950s Stilnovo pendant lights.



In the master bedroom are an Italian walnut armchair and Danish bedside tables, all 1950s. The contemporary bedside lamps are from Flos. The Jielde floor lamp is by Jean-Louis Dumeq.

Atop a 1940s cabinet are an eighteenth-century etching and nineteenth-century globe, all Italian. The valet is 1950s Italian.





Items in the entry include a unique mirror of rosewood, bronze, and lacquer by Gio Ponti. The eyes and hand, silkscreened on wood, are a set from the 1960s, and the sculptural umbrella stand is by Mathieu Mategot, circa 1950. In the background are a rare dining table and suspension light by Ico Parisi, 1963.

FLORENCE LOPEZ ANTIQUES

Florence Lopez and Patrick Hernandez, Paris

Florence Lopez—born to an Argentine father and French mother, who she describes as “artists, bohème, rebelle”—grew up in Bordeaux before moving to Paris at age 17. Early in her career, she apprenticed at such legendary New York interior design firms as Parish Hadley and Mark Hampton before returning to Paris in 1985, where she assisted Jacques Garcia for seven years before going independent as a decorative arts dealer.

Her eponymous studio is in her Paris home, a modernist penthouse built in 1920 atop an eighteenth-century neoclassical hôtel particulier at the heart of Saint Germain des Prés. (She and her husband, the architect Patrick Hernandez, have another residence in a nineteenth-century winery in Bordeaux.) The pure lines of the architecture harmonize with the geometric rigor seen in the assembled rarities by avant-garde architects from Austria, Germany, and Italy.

Lopez receives clients by appointment and thinks of her penthouse as “a theater stage”—repainting annually, and changing the blinds, carpets, and, of course, the furnishings (which are all for sale). Alongside masterworks by Peter Berhens, Le Corbusier, Gio Ponti, Franco Albini, and Ettore Sottsass, she will toss in a wild card—maybe a 1987 bright blue Hervé Di Rosa dog sculpture to complement her Gino Sarfatti illuminated wall-hung mirror and Memphis-era Michele de Lucchi coffee table.

But sometimes, she says, “the most important object is the simplest,” pointing to a nineteenth-century miroir aux alouettes she gave as a gift to her son Raphael.

Osvaldo Borsani's lacquer-and-steel coat rack stands beside 1930s garden chairs by Robert Mallet-Stevens with Pierre Dariel. The lighted mirror is by Gino Sarfati, 1960. Lopez designed the Architect reading lamp in the loft.







Lopez's lacquer Architect lamp sits on a 1920s lacquer-and-glass desk attributed to René Herbst.



A 1960s bar by Finn Juhl sits on a 1930s rug by Jean Lurçat. Lopez created the green wall color, which she combined with Farrow & Ball's Off-Black.

A velvet sofa by Jean Royère faces a 1960 coffee table by Michele de Lucchi for Memphis and folding chairs by Robert Mallet-Stevens with Pierre Darel. By the fireplace are a 1964 collage by André Lansky and a Marcel Breuer chaise in its original red lacquer. Lighting includes an anonymous 1920s bookcase/lamp in its original grey-and-red paint and a rare Blu-Bo beanbag lamp by Roberto Gabetti and Aimaro Isola, 1969. The rug is signed by Ivan Da Silva Bruhns, 1930.





An acrylic collage by Hans Osswald, 1960, hangs above Ico Parisi's sofa in a bedroom. The rug is by Ashley Havinden, 1935.



A side table by Mathieu Mategot and lamp by Georges Jouve and Marcel Asselbur sit beside Charlotte Perriand's bed. A collage by Edouard Steinberg, 1983, hangs over a 1952 lacquer table with hidden storage by Paul Frankl. The wall paint is from Ressource.





A large nineteenth-century plaster cast of a Roman emperor overlooks a marble bust of Cosme de Medici from the same period.

FRÉMONTIER ANTIQUAIRES

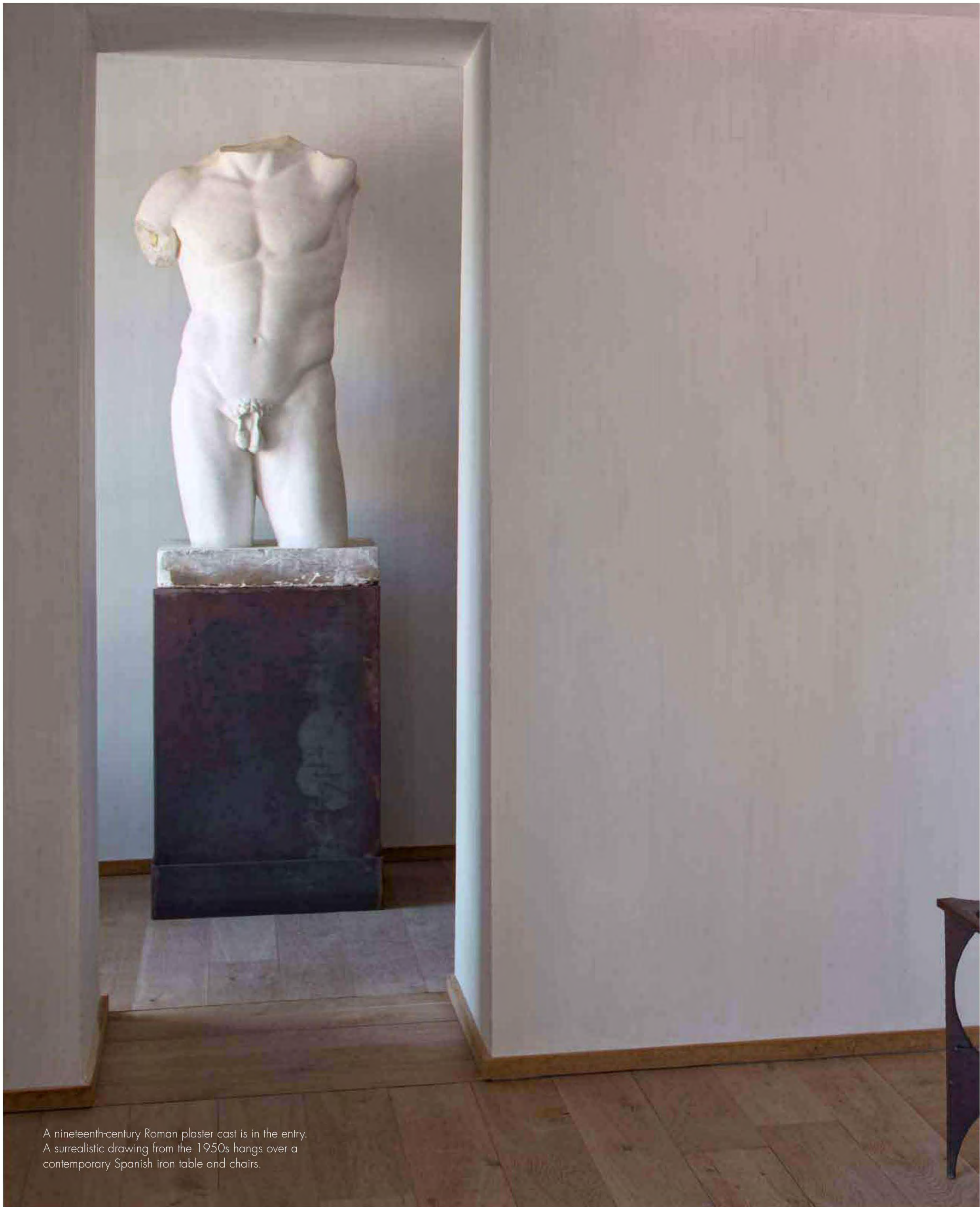
Patrick and Jo Frémontier, Carcassonne, France

Patrick Frémontier—a fourth-generation antiques dealer whose family got into the business in the late nineteenth century in the Ukrainian city of Odessa—has operated his 1,000-square-foot gallery in the Paris neighborhood of St. Germain des Près since 1990. Eschewing a focus on any particular style or period, he deals in disparate treasures such as a set of nineteenth-century paintings of a Pompeiian villa or a celestial globe by Franciscan monk Vincenzo Coronelli, who died in 1718.

Like the gallery, Frémontier's Paris home with wife Jo is a *mélange*, each room decorated in a different style and with an ever-changing rotation of furnishings. In contrast, their country house near Carcassonne in the south of France represents a singular, more permanent, vision. "Every piece has been chosen carefully for specific spaces, and we believe they are the best for where they are," says Frémontier. Reflecting the origins of the structure, built in 1742 on the site of an ancient Roman settlement, the house and garden are filled with art of and inspired by the Romans.

The 3,300-square-foot residence, a "typical" nobleman's country house, is surrounded by cypress, pine, and olive trees. It is set amidst a 75-acre vineyard, one of the oldest in France, where the family produces "a very good rosé," the dealer says. In addition to the main house, the property holds a small chapel and the remains of a thirteenth-century stone wall and tower.

Purchased in 2005, the house was modernized in a three-year renovation overseen by the Frémontiers' architect daughter Capucine de Cointet. With its wide open spaces and high ceilings, it is ideal for displaying large sculptures and dramatic pieces of furniture such as a round Sicilian gun cabinet.



A nineteenth-century Roman plaster cast is in the entry.
A surrealist drawing from the 1950s hangs over a
contemporary Spanish iron table and chairs.





A chandelier and set of floor lamps, all Barovier Venetian glass from 1949, surround sofas designed by Frémontier.



Nineteenth-century embossed dinanderie metal plates sit atop an ebony-and-ivory German cabinet from the seventeenth century.



Frémontier designed the coffee table. The contemporary rug is Turkish.







Nineteenth-century busts, some of Italian political figures, look over the library, which is centered on a wonder cabinet filled with shells, stones, scientific instruments, books, and globes. The chair, from Florence, and bronze chandelier, from a palace in Cadiz, Spain, are both nineteenth-century. The bronze floor lamp is by Renzo Mongiardino, circa 1970. The paint color is Farrow & Ball's Incarnadine.







A pair of nineteenth-century bronze chandeliers from a palace in Cadiz hangs over a table incorporating eighteenth-century Spanish tiles, designed by Frémontier.

A nineteenth-century gun cabinet, used as a bookcase, came from a hunting pavilion near Palermo.





The eighteenth-century iron handrails came from a castle in Aix-en-Provence. The nineteenth-century iron wall sconces are from a university in Bologna.



Ron Gilad's Dear Ingo chandelier lights the kitchen.





Artworks including photographs by Mark Segal and Shahid Datawala hang over a 1950s sofa by Børge Mogensen in the den. The coffee table was a flea-market find.

GALERIE HALF

Clifford Fong, Los Angeles

It seems you *can* go home again. While house-hunting in Los Angeles in 2006, Clifford Fong, co-owner of Galerie Half, found himself less than inspired with what he was seeing. When he learned that the Koreatown apartment building he had inhabited while in college had gone condo, he moved quickly, procuring a three-bedroom “classic six” on the top floor of the French Normandy-style complex.

“In college I lived in the unit below,” he says. “I had a mattress on the floor, and the living room had just a TV and one chair. Girlfriends used to come over and roller skate around the apartment. Basically, it was party central.” Moving back, he says, “my interest was in really furnishing it and making it a home. I wanted to make it as well-appointed and comfortable as possible.”

Such thinking is directly in line with the ethos at Galerie Half, which opened in 2009. There, Fong and his business partners Cameron Smith and Mark Goldstein bring together items with home-spun appeal—a pair of well-worn 1962 leather sofas by Illum Wikkelsø, primitive African sculpture, a seventeenth-century Belgian table, roughly hewn wooden American pioneer furniture—to create surprising tableaux in which disparate objects co-exist in a modern way that “transcends their origins.” The merchandise is rounded out by iconic pieces such as early Arne Jacobsen Egg chairs and sconces by Jean Royère.

For his home, Fong—who has a background in fashion and maintains a clothing line while operating the gallery and designing interiors—felt it was important to “design within the space.” Thus, the apartment feels more urban than the gallery, with slicker finishes that showcase significant pieces of modern design and art. Among Fong’s treasures are his Hans Wegner dining chairs—his first major furniture purchase—and a Standard chair by Jean Prouvé. Drawings by Paul Klee, Jean Cocteau, and Andy Warhol share space with works by a friend, the Mexican artist Martin Soto Climent.

At both his home and the gallery, what’s appealing to Fong is contradiction. “I like the idea that you can bring things together from different worlds,” he says. “When you do, you create a bit of irony, something that’s unexpected or unusual.”

Seating in the living room includes Pierre Paulin's Oyster chair, a Jean Prouvé Cité daybed, Bruno Mathsson's Pernille 3 lounge chair, stools by Charlotte Perriand, and Marco Zanuso's armless sofa.





The artwork over the mantle is by Paul Klee.
The dining room has a Florence Knoll table and a
brass chandelier of unknown origin. Fong purchased
the Hans Wegner dining chairs, his first pieces of
collectable design, in Paris. The pastel is by John Jakle.







An American 1920s industrial side table and Gino Sarfatti counterbalance table lamp sit beside the Mathsson lounge. The painting is by Jim Lambie.

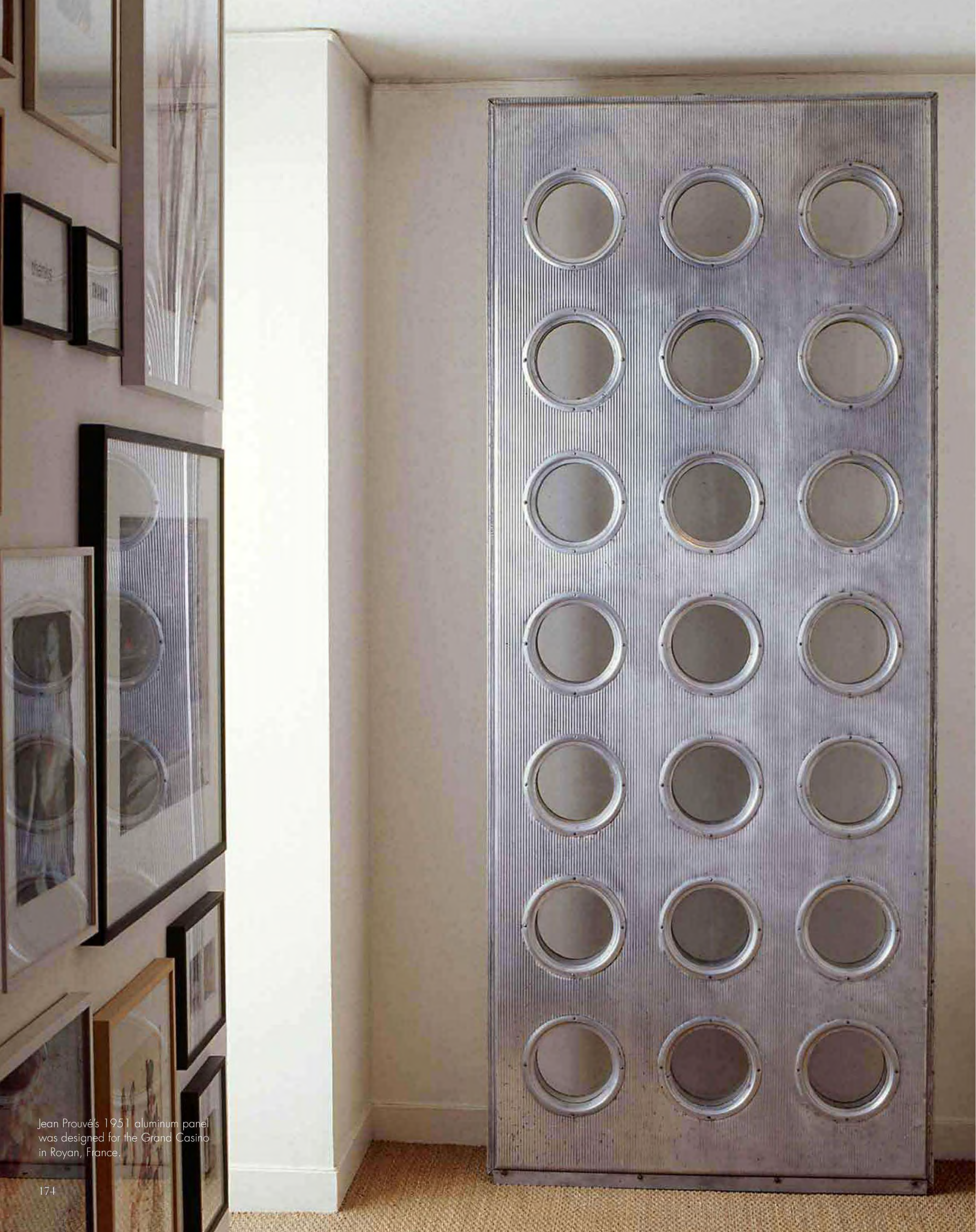
Mattia Biagi's tar-covered teddy bear is a focal point in the foyer. The large, leaf-patterned urn is by David Cressey, whose work Fong has curated.





An Arne Jacobsen Ox chair, Arteluce floor lamp, Jean Prouvé Standard chair, and Serge Mouille scone are prominent in the master bedroom. The elliptical side table is by Alain Richard.





Jean Prouvé's 1951 aluminum panel was designed for the Grand Casino in Royan, France.

GALERIE PATRICK SEGUIN

Patrick Seguin, Paris

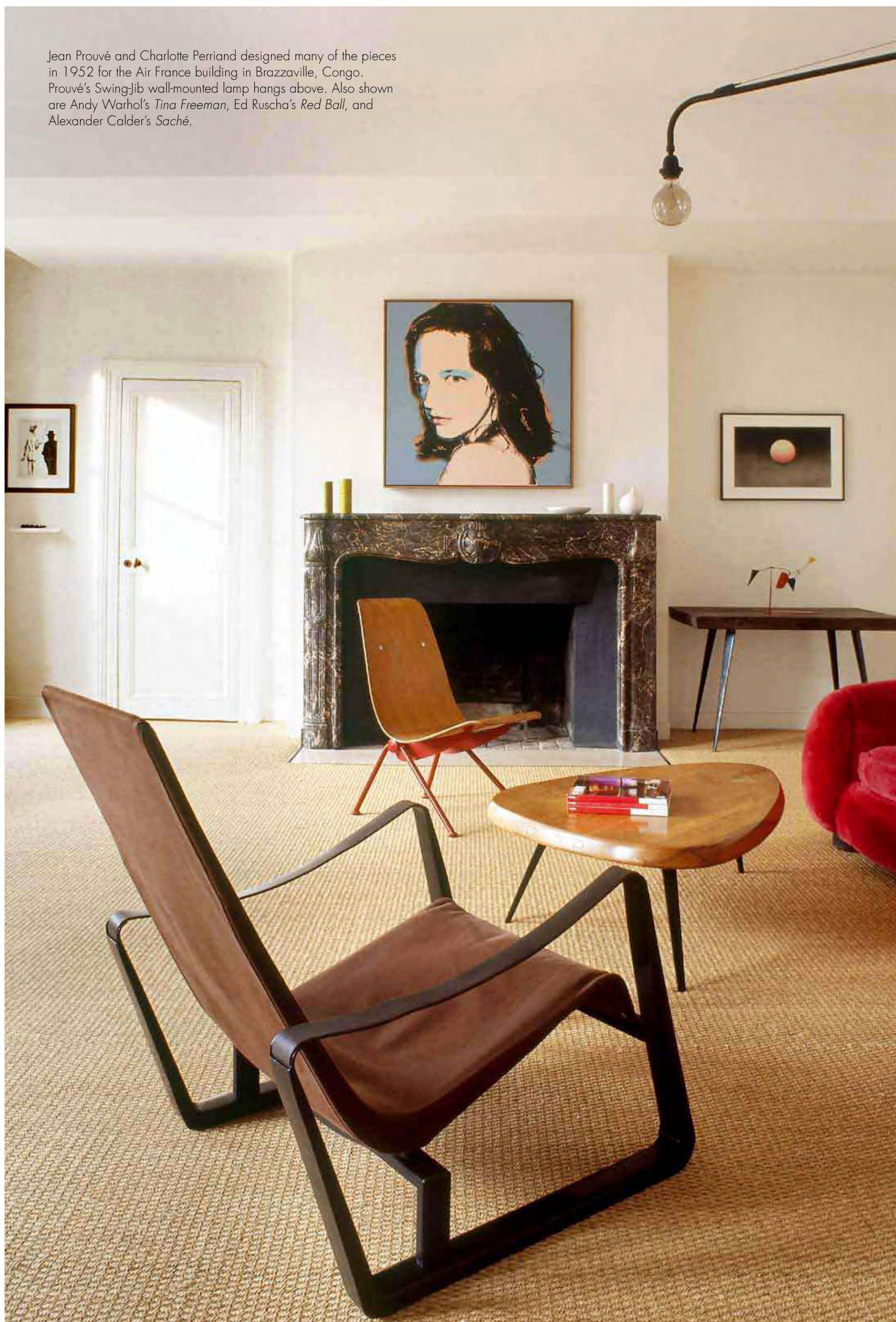
Patrick Seguin's gallery in the Bastille neighborhood of Paris is known for its collection of furniture by French masters of the twentieth century. But when it comes to art, the gallery is truly au courant. Every year for the International Fair of Contemporary Art (or FIAC, as it is widely known), Seguin clears out his inventory and opens his 3,200-square-foot space to exhibitions by leaders in the international art world, such as the Gagosian Gallery, which held a Richard Prince show there in 2008.

Indeed, Seguin says that his business, which he opened in 1989 following years in the nightclub and restaurant world, often "exceeds the usual limit of galleries," citing the renovation of a 1949 pre-fab building by Jean Prouvé that he has undertaken with the help of architect Jean Nouvel.

When it came time to decorate his house, which he shares with wife Laurence and daughter Pauline, Seguin utilized the same mix of modernist furniture and contemporary art found in the gallery. The three-bedroom home, on two floors of a seventeenth-century building in Saint Germain des Prés, has what he calls a "harmonious décor" of furniture by the likes of Prouvé, Le Corbusier, Pierre Jeanneret, and Jean Royère, and artworks by Andy Warhol, Jeff Koons, Cindy Sherman, and Ed Ruscha. Perfectly in keeping with the theme is one of Seguin's favorite pieces, a mobile that was once personally presented to Prouvé by Alexander Calder.

While his home décor stylistically mirrors what is sold in the gallery, Seguin is steadfast about keeping the inventories distinct. The items in his personal collection that he loves most—such as his Afrique table by Prouvé and Charlotte Perriand—are most definitely not for sale.

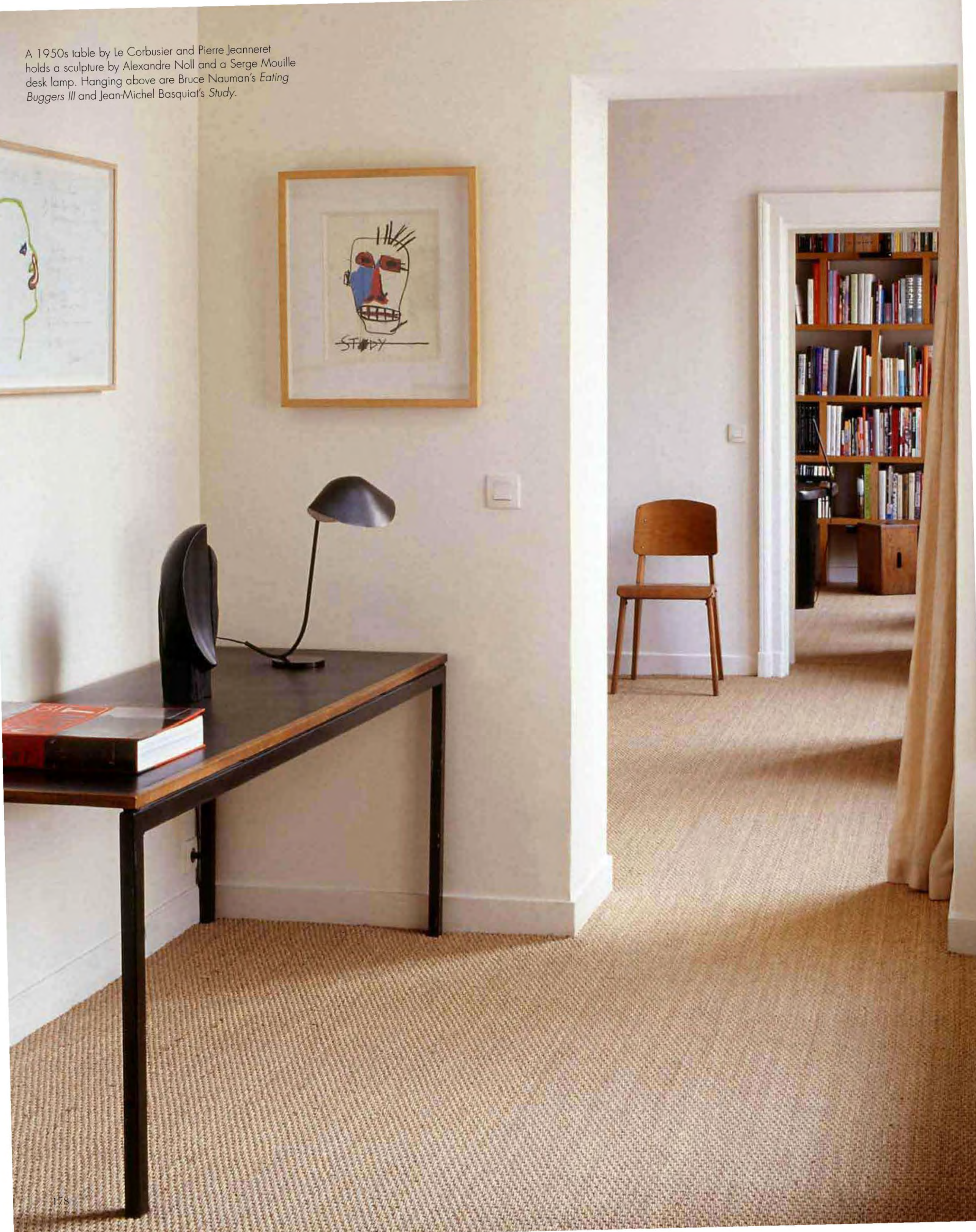
Jean Prouvé and Charlotte Perriand designed many of the pieces in 1952 for the Air France building in Brazzaville, Congo. Prouvé's Swing-jib wall-mounted lamp hangs above. Also shown are Andy Warhol's *Tina Freeman*, Ed Ruscha's *Red Ball*, and Alexander Calder's *Saché*.

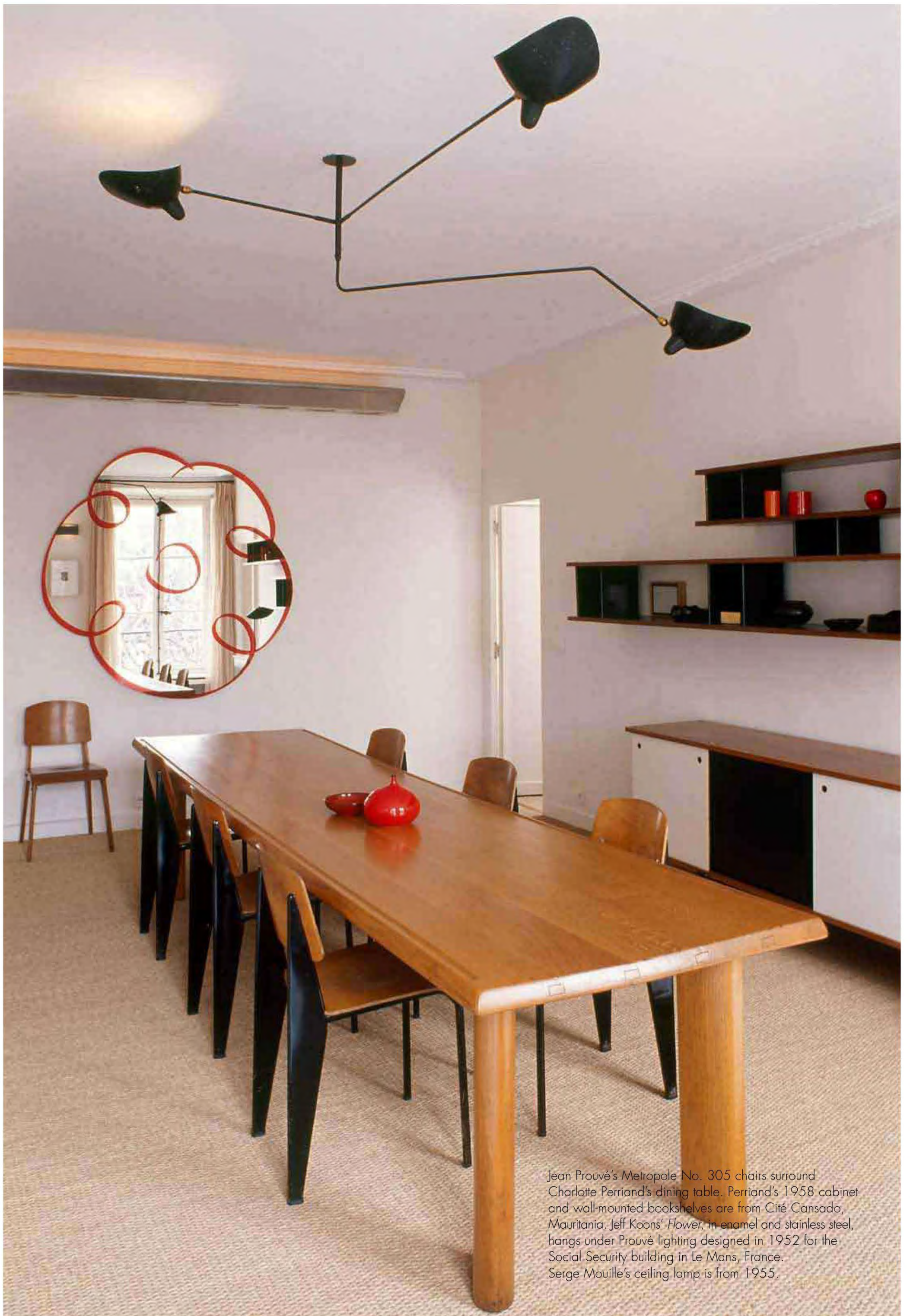




An untitled Cindy Sherman photograph hangs above Jean Royère's Ours Polaire sofa.

A 1950s table by Le Corbusier and Pierre Jeanneret holds a sculpture by Alexandre Noll and a Serge Mouille desk lamp. Hanging above are Bruce Nauman's *Eating Buggers III* and Jean-Michel Basquiat's *Study*.

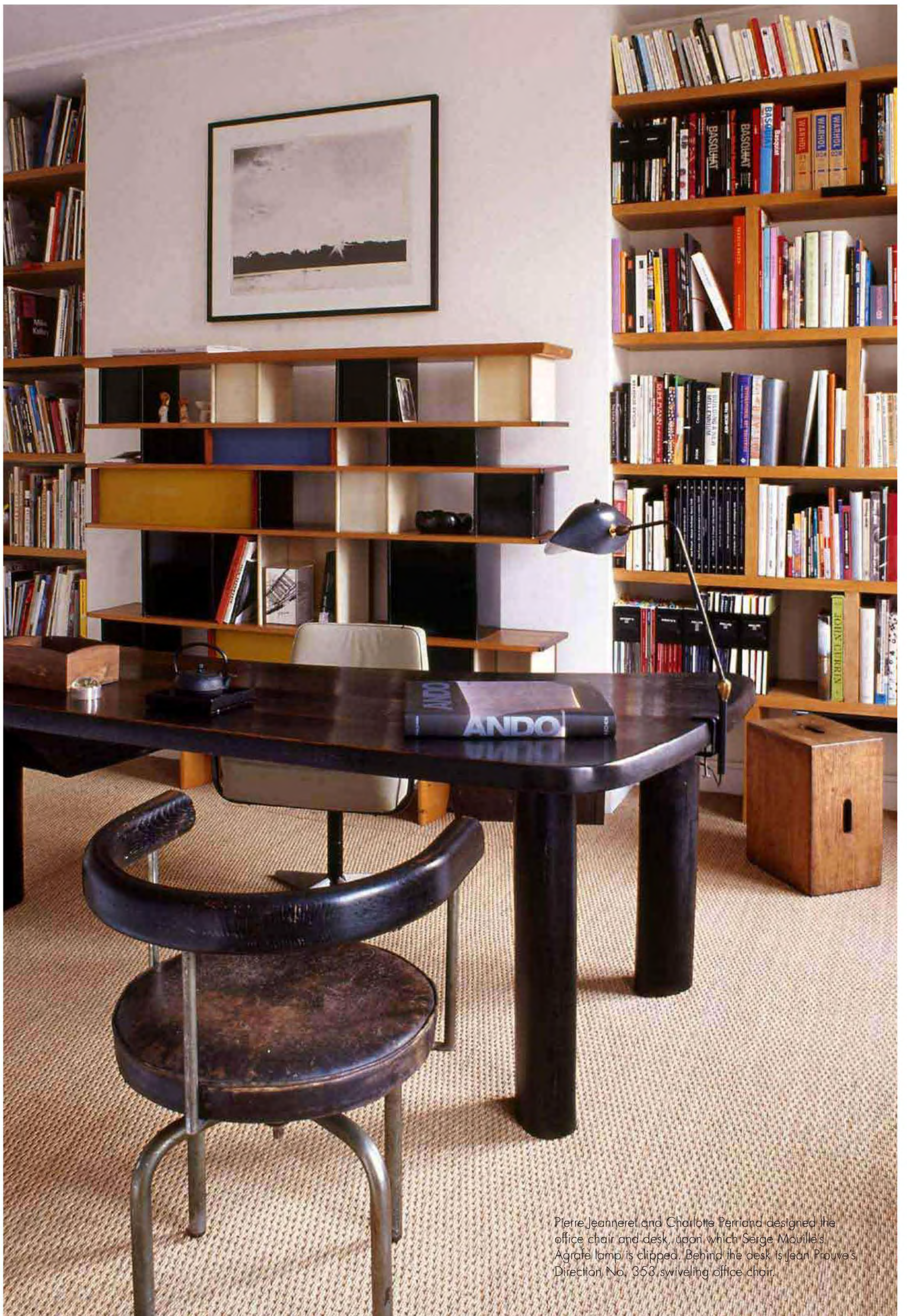




Jean Prouvé's Metropole No. 305 chairs surround Charlotte Perriand's dining table. Perriand's 1958 cabinet and wall-mounted bookshelves are from Cité Cansado, Mauritania. Jeff Koons' *Flower*, in enamel and stainless steel, hangs under Prouvé lighting designed in 1952 for the Social Security building in Le Mans, France. Serge Mouille's ceiling lamp is from 1955.



The shelves are a unique Jean Prouvé piece from 1949. Behind are Prouvé's Centrale table and Cité bed, under a c-print of Andreas Gursky's 1991 work *Siemens, Karlsruhe*.



Pierre Jeanneret and Charlotte Perriand designed the office chair and desk, upon which Serge Mouille's Agrafe lamp is clipped. Behind the desk is Jean Prouvé's Direction No. 353 swiveling office chair.



Ceramics by Georges Jouve, circa 1950, and an untitled 2002 paint-and-cardboard work by Rob Pruitt sit on Charlotte Perriand's console from Maison de la Tunisie at Cité Internationale Unviersitaire de Paris. Jean Prouvé's Demountable chair is from 1947. The photographs are by Hiroshi Sugimoto.

Liam Gillick's aluminum and plexiglass artwork *Projected Location Platform #4* hangs over the bed. Serge Mouille's Antony wall lamps and Mathieu Matégot's Java side table are both from 1954. At the bedside are artworks by Jim Lambie, Richard Kern, Marlene Dumas, and Hellen Van Meene.



The garden, with a 1970s chair from Galerie Maison et Jardin in Paris, overlooks the rooftops of Toulouse.



GALERIE SAINT JACQUES

Daniel Suduca and Thierry Merillou, Toulouse, France

Daniel Suduca, an architect from Toulouse, and Thierry Merillou, an interior designer from Bordeaux, opened Galerie Saint Jacques in 1995 as a place to showcase the midcentury French furniture they were “crazy” about. Since then, they’ve extended their range across twentieth-century France—“so rich in different styles!” Daniel says—to include a combination of “classical and modern, curious, quaint, and decorative that escapes any category,” and contemporary works by artist friends.

Given their affinity for twentieth-century design, it’s highly appropriate that Suduca and Merillou make their home in a late-1960s Brutalist concrete structure by Pierre Debeaux, a disciple of Le Corbusier. They share the two-story, 2,000-square-foot home—built on the roof of a residential building in the center of Toulouse—with their daughter, Mary.

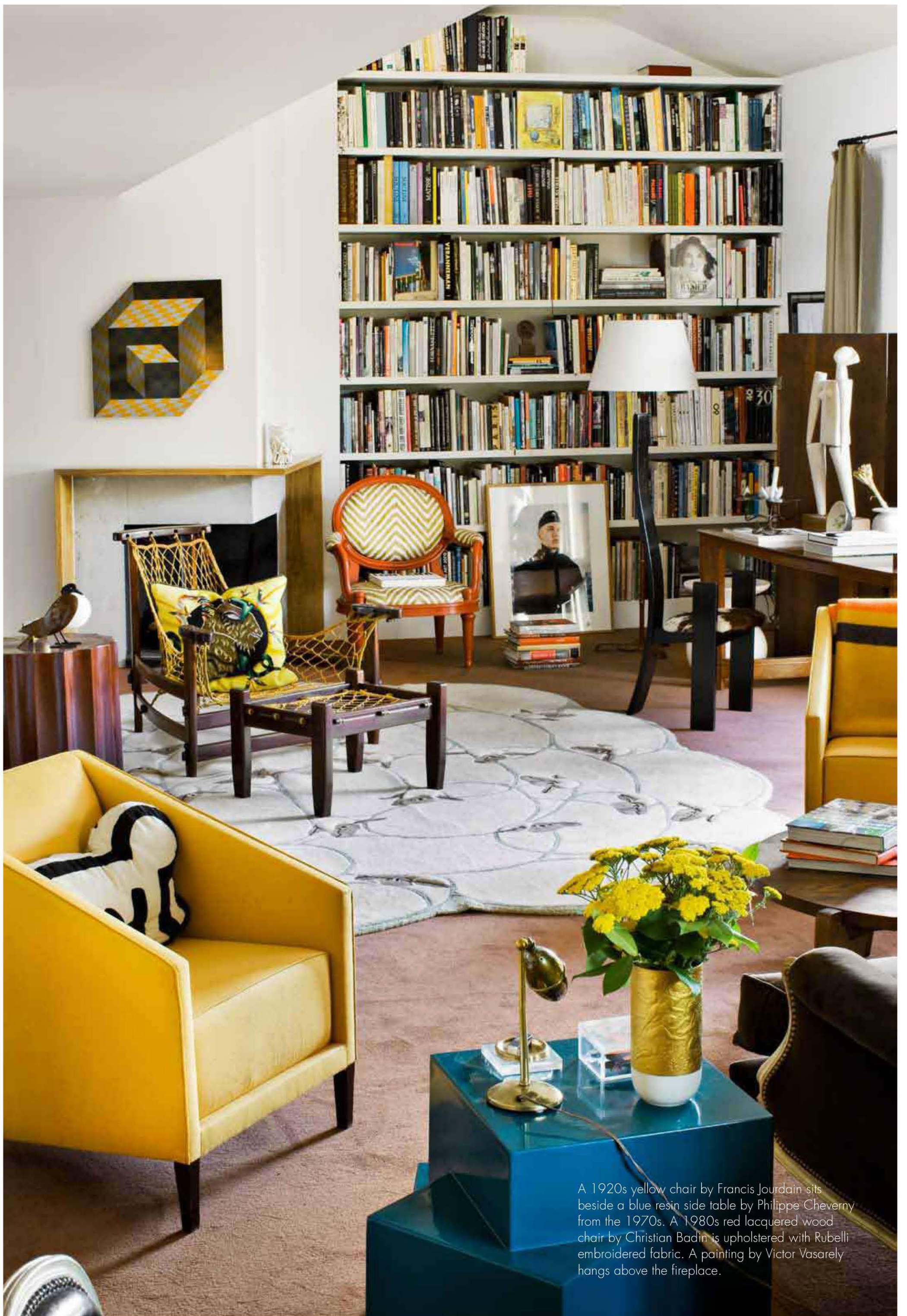
In decorating, Merillou says, they “wanted to respect the architectural setting but bend it to our decorative codes. We tried to create the atmosphere of a studio, cozy with our collections, our books.”

That feeling of warmth comes in part through pieces by Suduca and Merillou’s personal friends. Among their favorites are whimsical works by surrealist sculptors François-Xavier and Claude Lalanne, who they met while students in Paris in the 1990s. A Lalanne sheep’s head rug dominates the living room, alongside sunny yellow armchairs from 1925 by Francis Jourdain, and a Lalanne Ostrich desk is perched in the guestroom, whose walls bear ivy-patterned fabric by Madeleine Castaing.

“Each piece has a story,” says Suduca. “Nothing is here just for the decoration or the value. Everything is here because we love the artist or because of the memories it holds for us.”

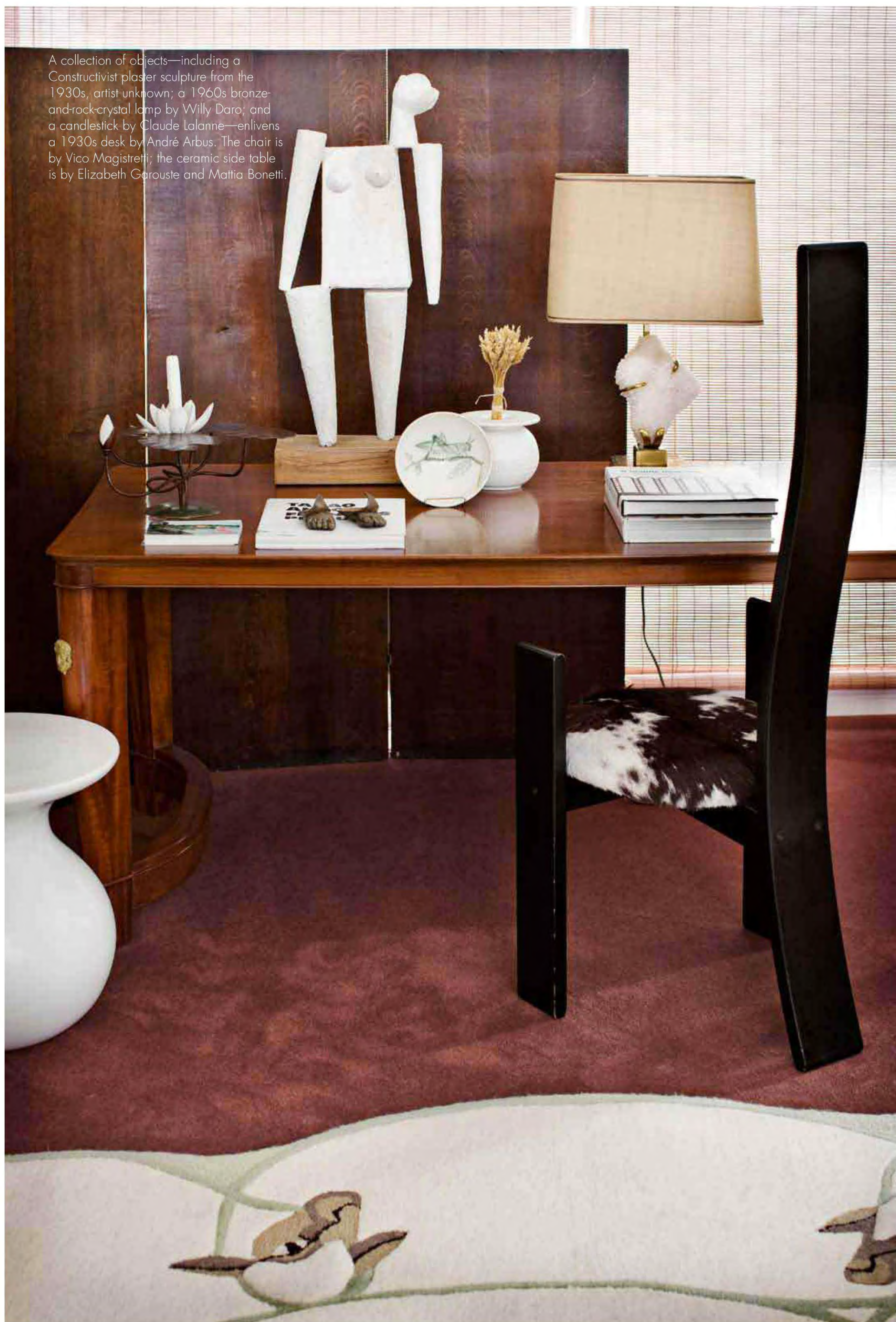


A prized rug, *Grand Troupeau de Moutons* (big flock of sheep), is by François-Xavier Lalanne, 1978. The bronze Pigeon lamp on the side table is also by Lalanne. The woven chair and ottoman are by Jean Gillon.



A 1920s yellow chair by Francis Jourdain sits beside a blue resin side table by Philippe Chevrery from the 1970s. A 1980s red lacquered wood chair by Christian Badin is upholstered with Rubelli embroidered fabric. A painting by Victor Vasarely hangs above the fireplace.

A collection of objects—including a Constructivist plaster sculpture from the 1930s, artist unknown; a 1960s bronze-and-rock-crystal lamp by Willy Daro; and a candlestick by Claude Lalanne—enlivens a 1930s desk by André Arbus. The chair is by Vico Magistretti; the ceramic side table is by Elizabeth Garouste and Mattia Bonetti.





A large-scale painting by Sofu Teshigahara and Bruce Tippet's 1967 work *Item 2* are placed above the Maison Jansen sofa and Jean Prouvé coffee table.

A Lobjmeyr chandelier hangs above Charlotte Perriand's dining table. Garouste and Bonetti designed the chairs in 1980 for the Palace nightclub in Paris. The painting, *Manolo*, is by contemporary French-German artists KRM.





A rare blue Standard chair by Jean Prouvé sits at a Charlotte Perriand table. Suduca and Merillou designed the mahogany-framed cabinetry.

Suduca and Merillou designed the wood-and-marble sink. The stool is by Fernando and Humberto Campana.





François-Xavier Lalanne's Ostrich desk and chairs by Maison Jansen are in the guest room. The wall covering was designed in the 1960s by Madeleine Castaing.

Artworks by Alain Jacquet and Pol Burry are hung on the savage silk wall covering in the master bedroom. The ivory bedside table is by Christian Badin.



A Willy Daro lamp sits on Gio Ponti's chest of drawers. The 1940s iron chair, with its original silk fabric, is by Marc du Plantier. The painting is by KRM.



A desk with bench and a pair of chairs, all in limed oak, are by Jean-Michel Frank. The flatweave cotton rug, designed by Gustaf Fjaestad and executed by his sisters Amelie and Anna Fjaestad, is from 1932. The mirror with chestnut frame is nineteenth-century French.



GALLERY BAC

Carlos Aparicio, New York

Carlos Aparicio attended the acclaimed Rhode Island School of Design and then went to graduate school at Harvard, where he studied architecture. When it comes to fine decorative arts from the early twentieth century, he is, surprisingly, self-taught—but he still approaches furnishings with an academic rigor. “I am fascinated by history and always want to learn,” the Cuban-born architect explains. “My mind doesn’t stop thinking just because I need to sell a lamp.”

Aparicio opened his gallery in 2001 in SoHo. Five years later, he bought his 2,500-square-foot loft apartment in an old wooden industrial building nearby, then set about dividing and renovating the raw space in order to showcase the type of twentieth-century European masterpieces—much of it Scandinavian and French—that he sells.

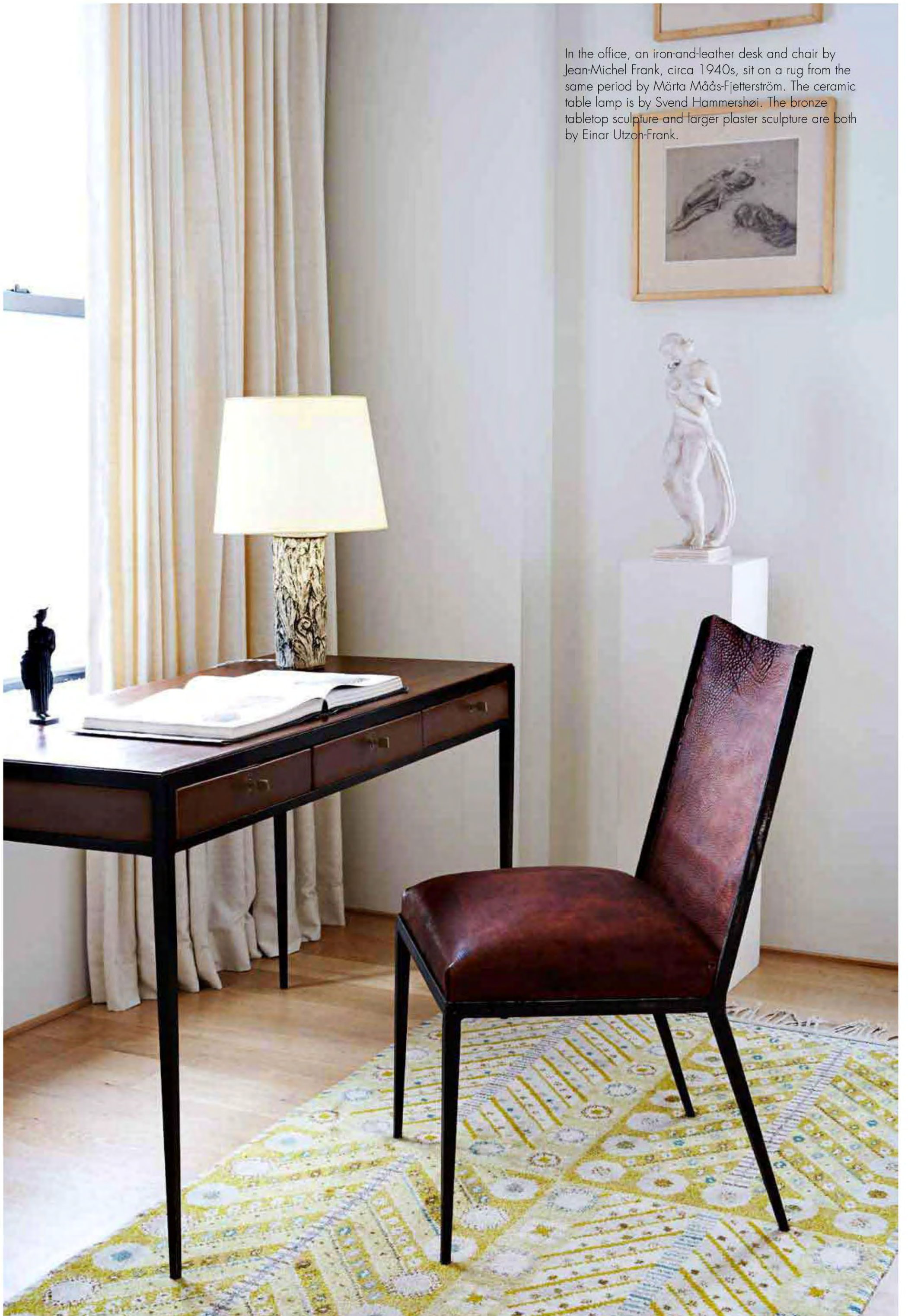
Removing the battered tin ceiling, the architect substituted smooth white wallboard. Underfoot he laid pale, hand-scraped wide oak planks milled from logs he discovered in a barn upstate and then bleached three times. Fittingly, Aparicio favors the apartment when it is illuminated by winter light, which he supplements with the golden glow of vintage ceramic table lamps by the likes of Axel Salto. “We strive for humanity in New York, and we strive for warmth,” Aparicio explains.

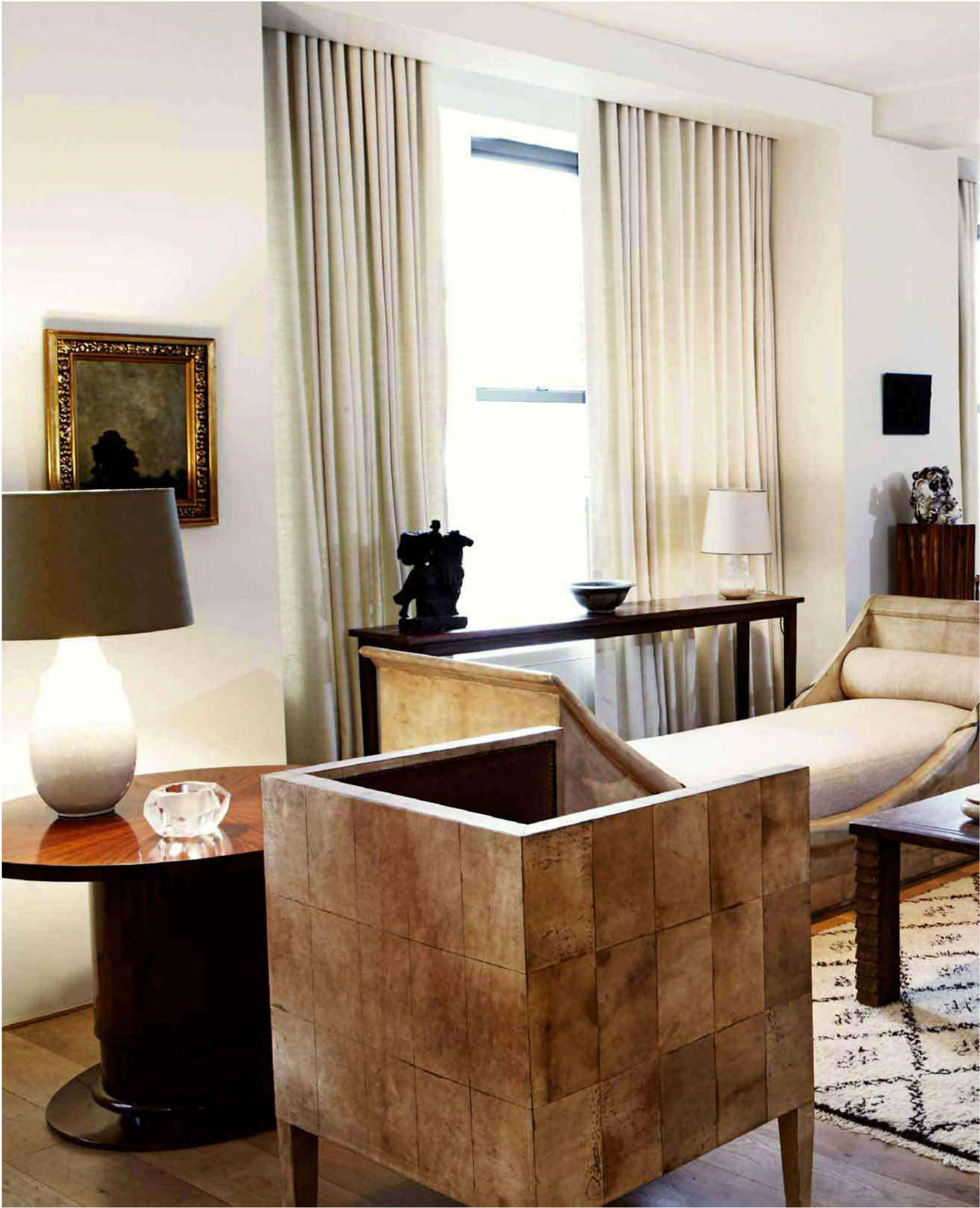
The loft, a short walk from the gallery, often serves as an adjunct conference room. Clients take seats in the luxurious library-cum-dining area, surrounded by a carefully edited collection of books on art, architecture, and design. Around the table are cerused neoclassical chairs by one of Aparicio’s favorite designers, Jean-Michel Frank, whose works are always part of the dealer’s inventory and personal collection. Of particular interest are pieces by Frank that were executed by the Argentine company Comte in the 1930s and early 1940s.

A 1910s adjustable light fixture in hammered brass, glass, and fabric is a unique piece designed by Carl Westman for his brother. The rug by Märta Måås-Fjetterström and walnut table by Otto Schultz are both 1920s Swedish; the table holds a collection of early-twentieth-century Danish ceramics. The nineteenth-century rosewood chairs with original horsehair fabric, from the State Art Museum in Copenhagen, are by Michael Gottlieb Bindesbøll.



In the office, an iron-and-leather desk and chair by Jean-Michel Frank, circa 1940s, sit on a rug from the same period by Märta Måås-Fjetterström. The ceramic table lamp is by Svend Hammershøi. The bronze tabletop sculpture and larger plaster sculpture are both by Einar Utzon-Frank.





Two chairs in parchment-covered oak flank an oak coffee table, all by Jean-Michel Frank, who also designed the oak console. The iron benches with verdigris patination are by Folke Bensow. A rosewood side table with sunburst top, designed in the 1930s by Jean Pascaud, holds a lamp by Svend Hammershøi, whose painting hangs adjacent. The 1937 divan in parchment-covered wood and brass is by André Arbus.



Jean-Michel Frank designed the parchment-covered oak desk; the pair of oak armchairs with silk upholstery; the glass, wood, and bronze desk lamp; and the bronze Tête du Femme floor lamp, a collaboration with Alberto Giacometti. Armchairs in palm wood and caning by Francis Jourdain flank a rosewood secretaire by Jules Leleu. The rug is by Märta Måås-Fjetterström.



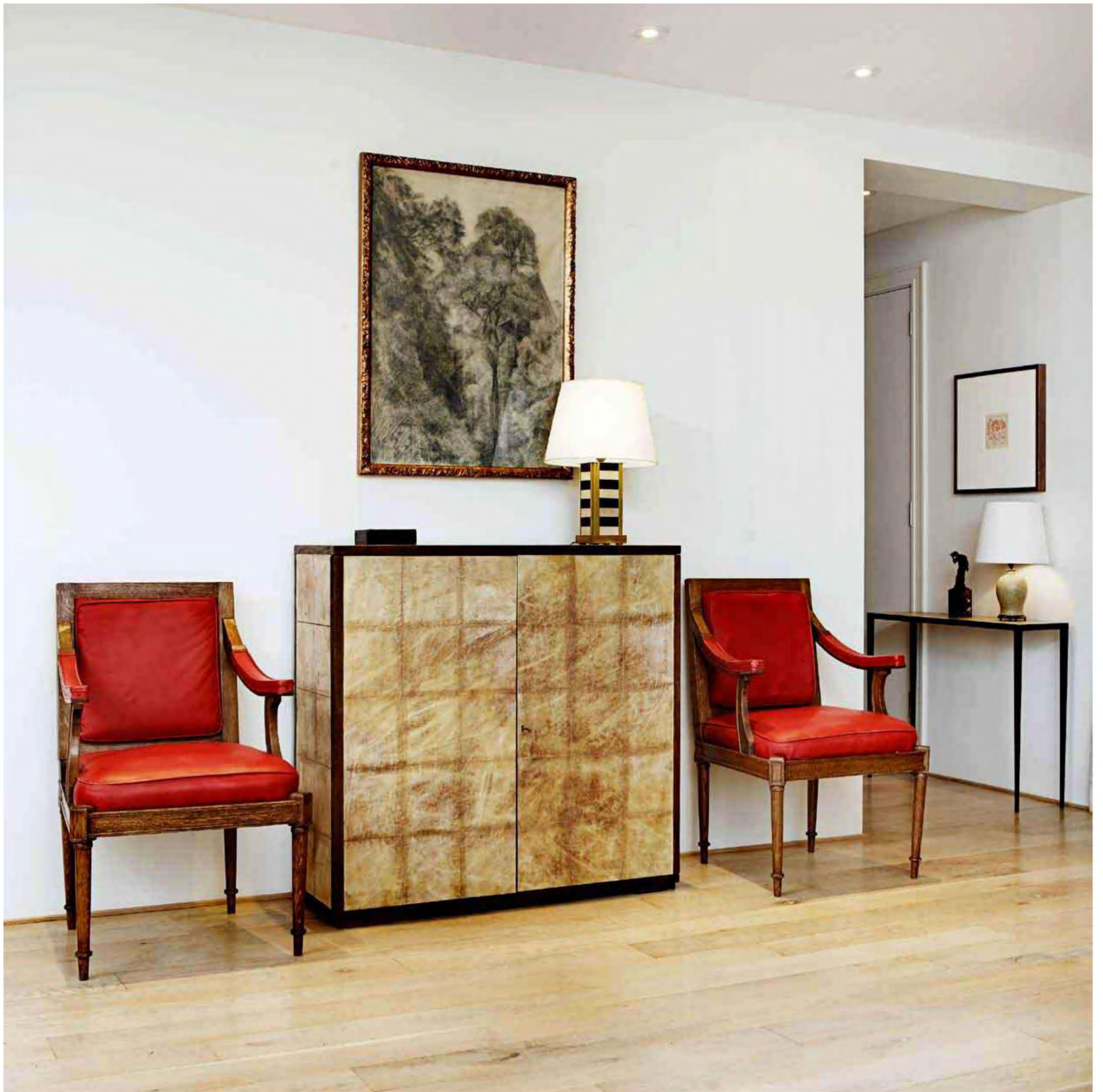
A 1920s plaster bust by Einar Utzon-Frank looks out from the dining area to the living room. The cut-glass light fixture is 1930s Swedish; the table and chairs are by Jean-Michel Frank. The 1960s tabletop sculpture is by Eric Rasmussen.





Maison Jansen's 1940s silk velvet armchairs face a Cuban mahogany table by Johan Rohde and a 1930s Cuban mahogany sofa with original wool upholstery by Kaare Klint. The glass-front cabinets, in limed oak with Hermès leather, are 1920s, by Paul Dupré-Lafon. The large painting is by Cindi Johnson.

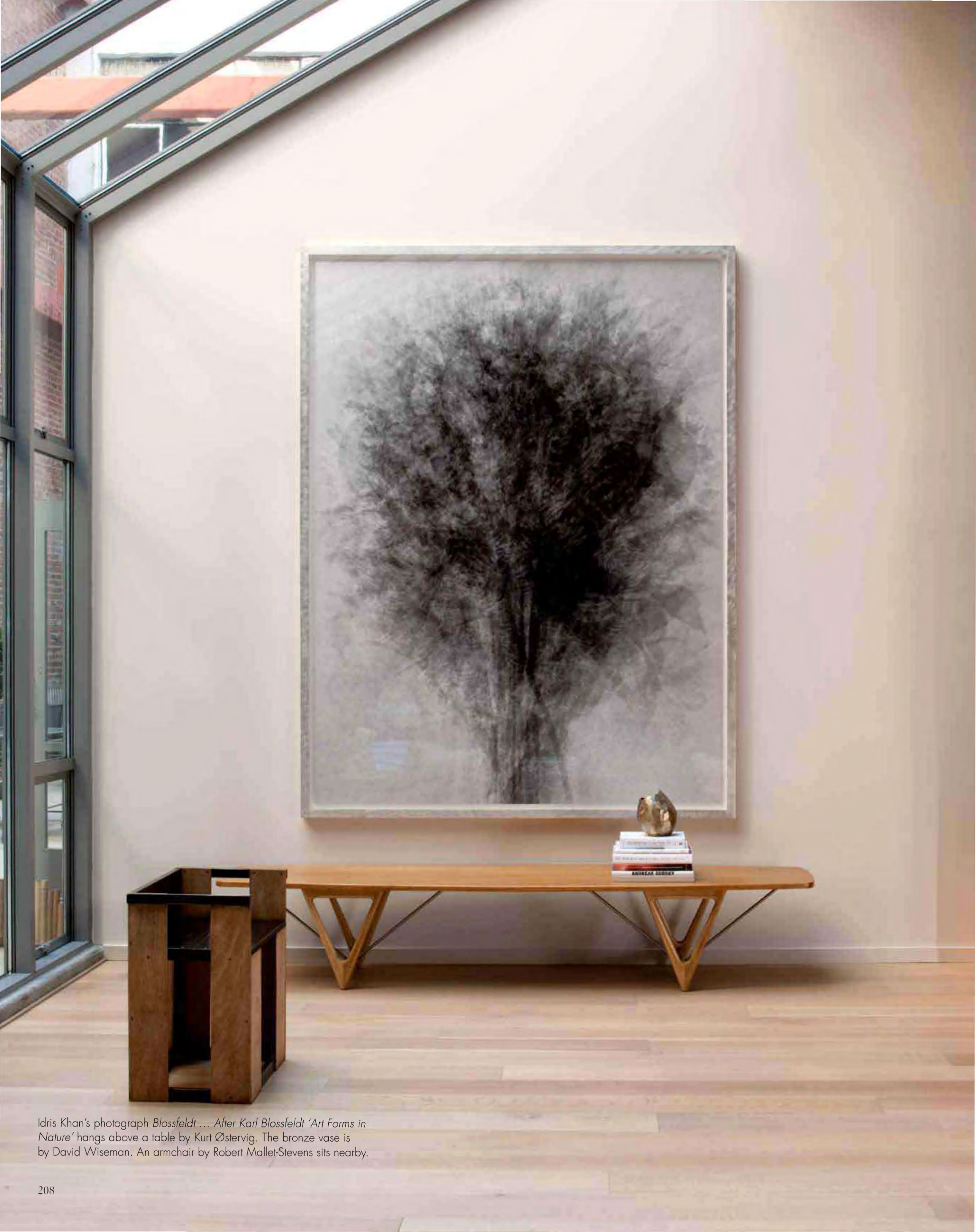




Neoclassical armchairs in oak and leather flank an oak cabinet with parchment insets, all by Jean-Michel Frank. The 1930s table lamp in ebony, parchment, and brass is by Clement Rousseau. A drawing by Svend Hammershøi hangs above.

A sitting area has an armchair and sofa by Kaare Klint.
The iron table and lamp, in the Tour Eiffel pattern, are by
Jean Royère. The wool rug is 1940s Swedish.





Idris Khan's photograph *Blossfeldt ... After Karl Blossfeldt 'Art Forms in Nature'* hangs above a table by Kurt Østervig. The bronze vase is by David Wiseman. An armchair by Robert Mallet-Stevens sits nearby.

HEDGE GALLERY

Steven Volpe, San Francisco

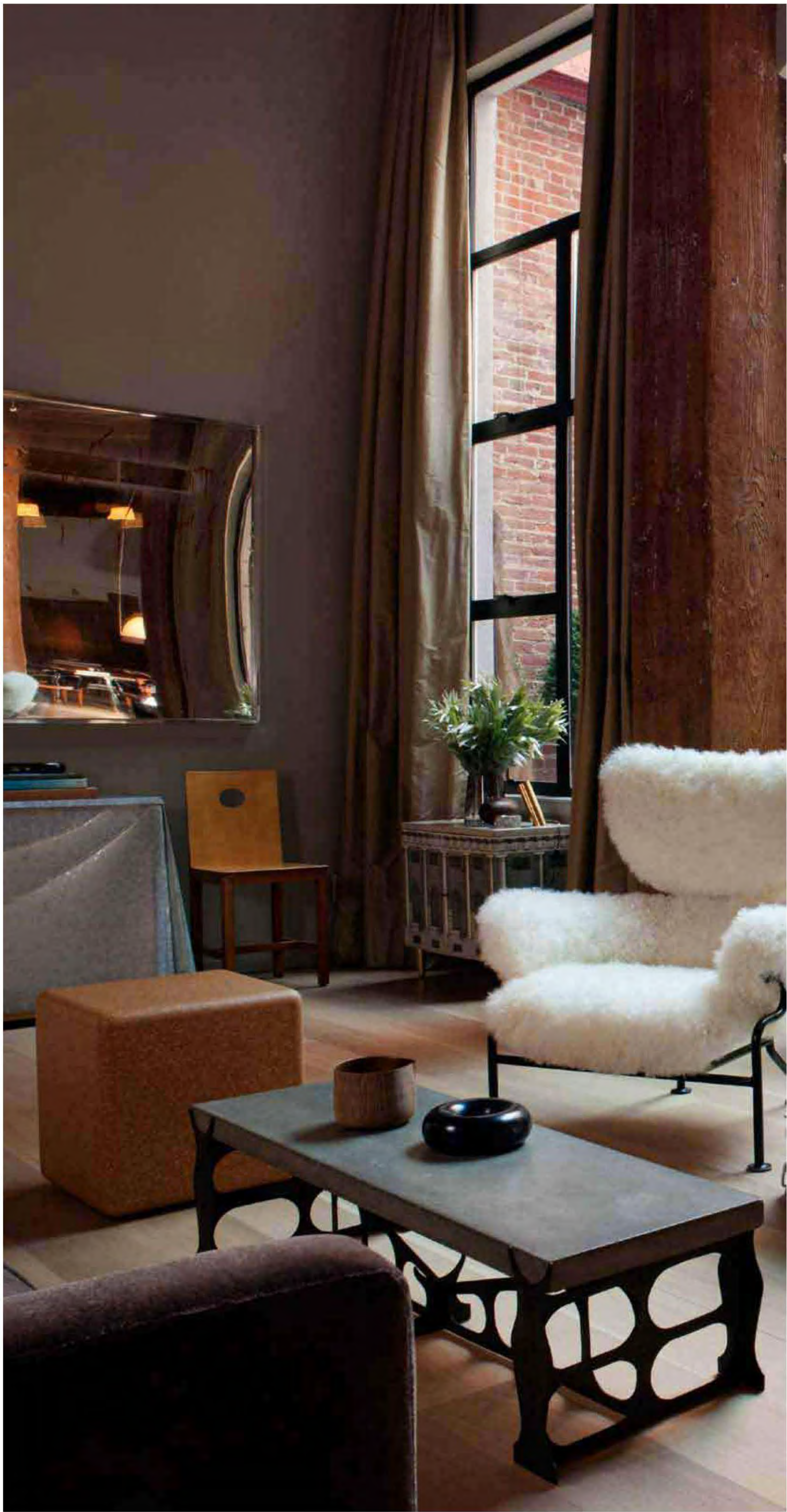
A respected interior designer for more than twenty years, Steven Volpe opened his acclaimed Hedge Gallery to celebrate “great but underappreciated” French, Italian, and American designers spanning the twentieth century, such as Gilbert Poillerat, André Arbus, Jacques Quinet, Tommi Parzinger, and Maison Jansen. Now, the collection has expanded to include not only rare vintage furnishings but high-concept contemporary works by Tony Marsh, Paul Philp, Erna Aaltonen, Ernst Gamperl, and Ritsue Mishima.

The same mix can be found at Volpe’s 2,000-square-foot home in a former paper warehouse, south of Market in what was San Francisco’s first loft conversion project. Volpe says his design concept for the loft—with its vast volumes, rough brick walls, and thick structural columns—was to “leave the space to speak for itself and to create a background for the furnishings and, especially, the art.”

Enhancing this functionality were his selection of simple surfaces—wide-plank oak floors, Calacatta d’Oro marble—and his decision to avoid designating areas for specific uses, so that the central space, with its large bookcase and table, can serve as either library or dining room, depending on need.

Such gestures indeed allow the home to function as a de facto gallery space, with large-scale works that include photography by Idris Khan and a plaster relief by Jan Schoonhoven. Contemporary sculptural pieces include Forrest Myers’ Tosco aluminum wire cube and Ron Arad’s carbon fiber chaise, both of which form a dramatic juxtaposition to vintage Franco Albini chairs covered in Mongolian lambskin.

An incessant collector, Volpe will select for his home pieces from Hedge that “speak specifically” to him. He keeps things fresh by constantly rotating works in and out of storage. His only domestic complaint? “I wish I had many more walls.”



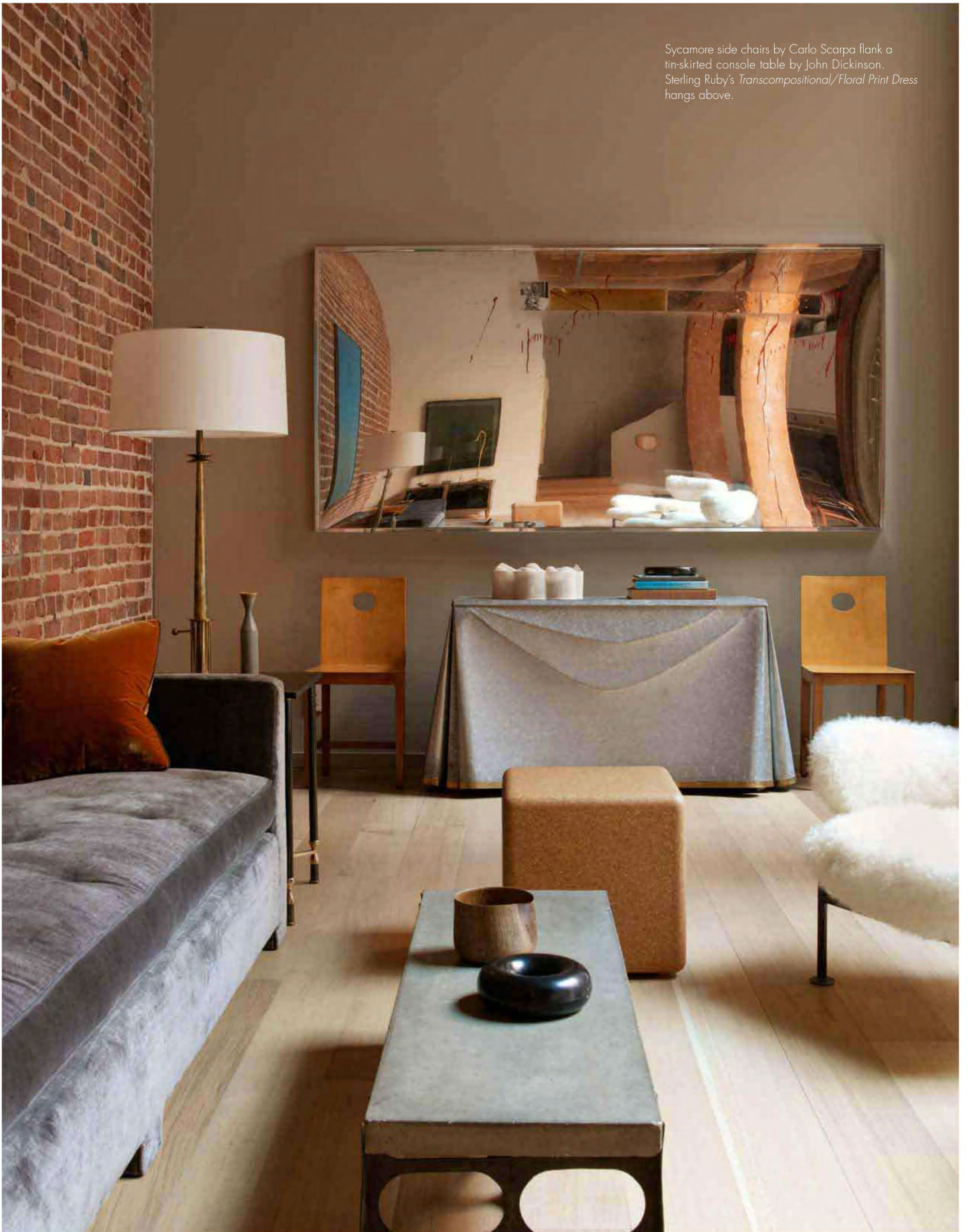
The steel-and-concrete coffee table is French 1950s, and the molded cork cubes on either side are by Martin Szekeley. A cube of silver anodized aluminum wire by Forrest Myers sits between Franco Albini's Tre Pezzi chairs covered in Mongolian lambskin. Behind are a vintage commode by Piero Fornasetti and Ron Arad's Oh-Void chaise in carbon fiber.

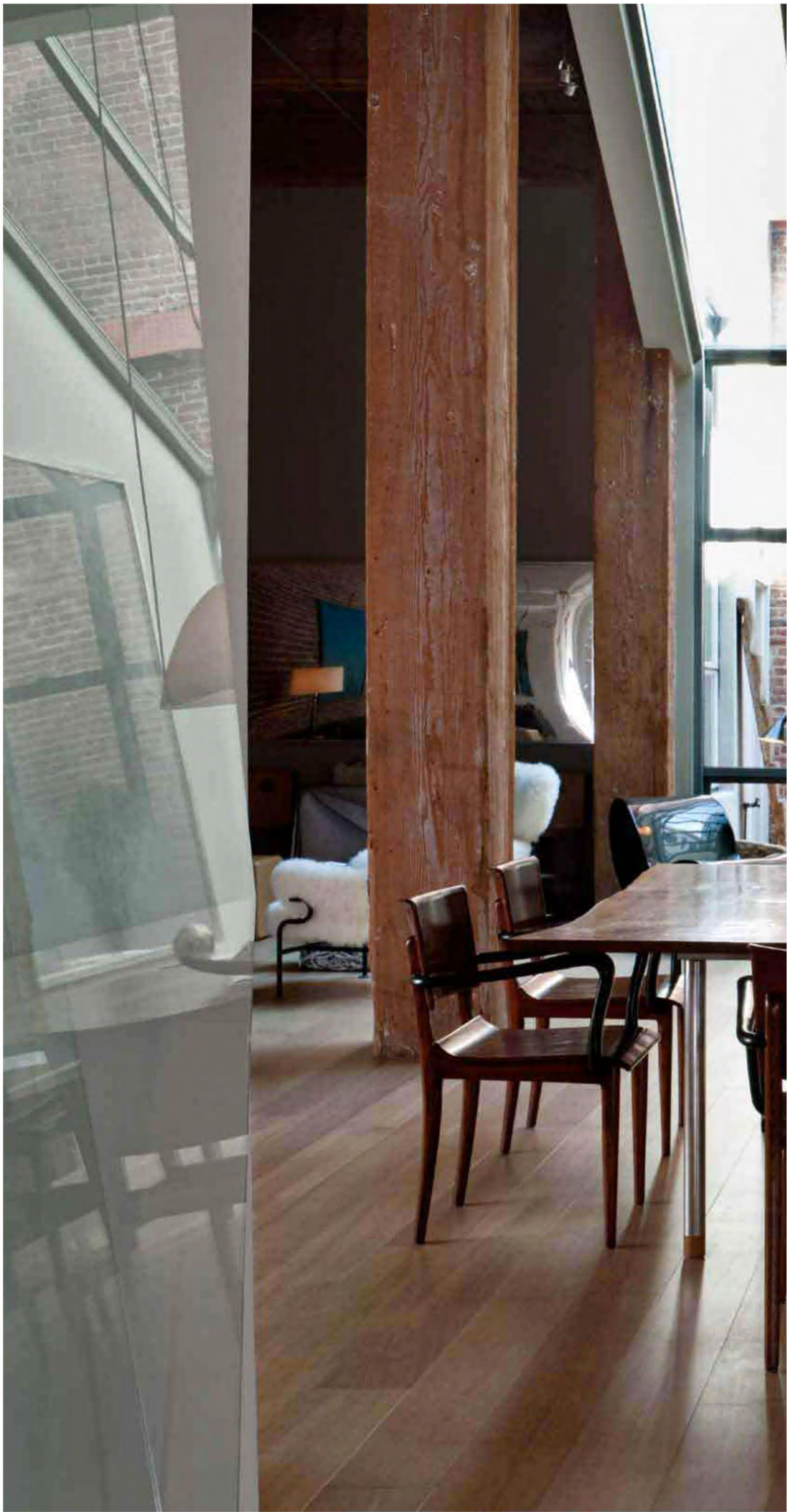




An untitled photograph by Christian Marclay hangs above a glass-and-gilt-bronze cabinet by Marc du Plantier. The cast-brass lamp is by Maison Jansen. On either side of the velvet sofa sit mahogany-and-brass side tables and custom table lamps, all by T.H. Robsjohn-Gibbings.

Sycamore side chairs by Carlo Scarpa flank a tin-skirted console table by John Dickinson. Sterling Ruby's *Transcompositional/Floral Print Dress* hangs above.





Volpe designed the walnut-and-steel dining table. Two of the armchairs are original Constructivist pieces; the rest were copied to match. The ceiling light is by Alf Johansson.





The Nextel-finished aluminum bookcase is Martin Szekely's T5.

A plaster relief by Jan Schoonhoven hangs above
Angelo Mangiarotti's stone Incas console.
The side chairs are by Gilbert Poillerat.



The couple's miniature piebald dachshunds, Axel and Ivo, pose in front of a sixteenth-century painting by Willem de Vos.



INGRAO

Tony Ingrao and Randy Kemper, New York

Tony Ingrao, the Manhattan antiques dealer and architect, and Randy Kemper, a onetime fashion designer, must have crossed paths many times over the better part of a decade without actually meeting. Both spent time as expats in Paris in the '80s, and Ingrao's mother later worked with Kemper at Bill Blass in New York. But it wasn't until they were introduced by a mutual friend that a connection was forged, and from there it wasn't long before Ingrao lured Kemper away from fashion.

"We tend to like the same things," notes Kemper, who now serves as creative director at Ingrao, the interiors firm and gallery, which sells furniture and art from the eighteenth to the twentieth centuries, in a decidedly twenty-first-century setting. Ingrao agrees, but clarifies, "His perspective is fashion and glamour, and mine is architecture and history."

The two live in a 3,000-square-foot apartment in a 1977 building on Fifth Avenue, a couple of blocks from the gallery. "The proportions of the space were not glamorous," Ingrao says. "The ceiling is only eight feet, three inches, so the view of Central Park was the most important thing." He pulled down walls separating adjacent apartments to create a 38-foot-long living room and adjoining study, all overlooking Central Park.

Ceilings throughout are sprayed with an opalescent pearl grey metallic paint for what Ingrao calls "a cloud feel." Elsewhere, an ebonized oak-veneer checkerboard wall covering, black glass, and glass tiles are used to add depth and reflect light.

Eclectic furnishings reflect the couple's professional life, "exploring the balance between antiques and modernism." In the living room alone are a 14-foot Dutch Old Master painting, which was hoisted in by crane; a large Jean Cocteau midcentury rug; the foot of a life-size Roman bronze from the first century; and 1970s overhead lighting that came from a Ferrari showroom.



In the living room, which has walls covered in ebonized oak veneer, a French Art Deco desk by Eugene Printz holds a spiked finial from a Ukrainian church. A Felix Agostini lamp from 1950 sits on a card table by Karl Springer; the 1960s brown leather chairs are PK9 by Poul Kjaerholm for E. Kold Christensen. The contemporary mirrors flanking the painting, purchased from Simon Hatchwell in London, are made from jet engine parts.





A console by Paul Dupré-Lafon holds a leg from a Roman sculpture from the first century AD, a maquette by Henry Moore, and a Han Dynasty Chinese vase. In front are a Biedermeier chair and a French midcentury occasional table.

A 1988 painting by Robert Rauschenberg hangs above a George II console topped with Sicilian jasper, circa 1760, one of a pair. The plaster lamp was designed in the 1930s by Diego Giacometti for Jean-Michel Frank. Flanking the seventeenth-century Italian bust of Antinous are chairs by Thomas Hope, circa 1810.

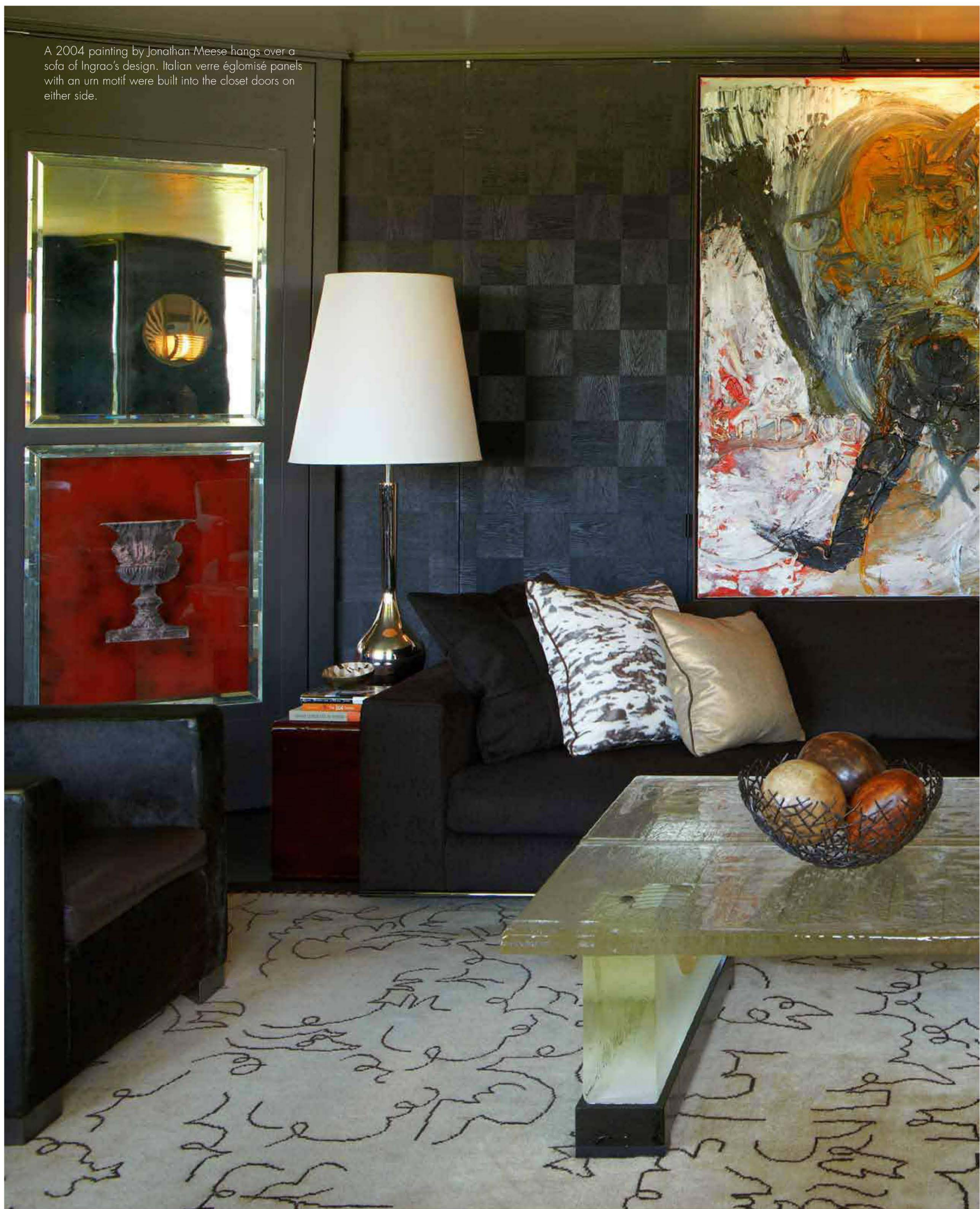


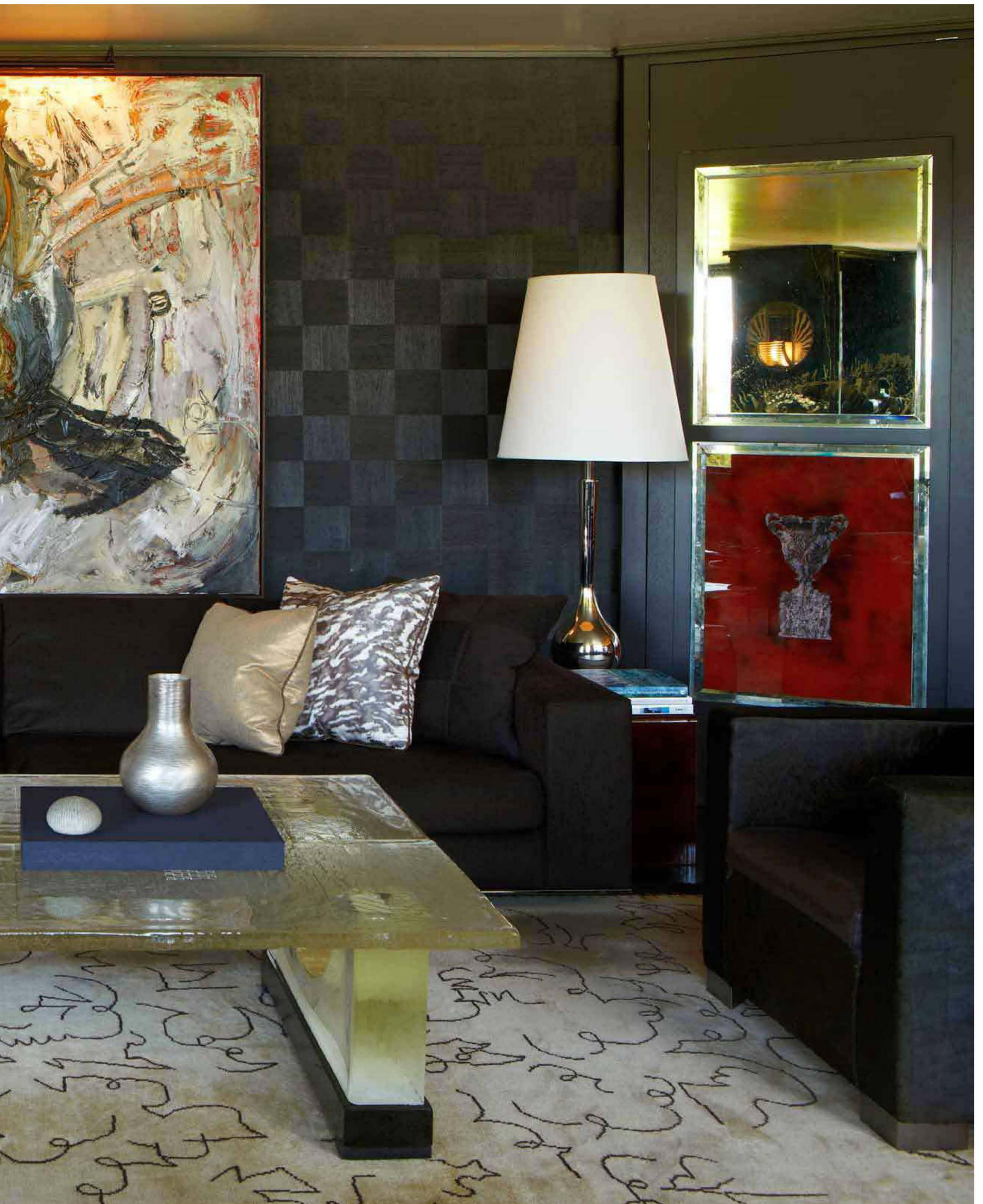


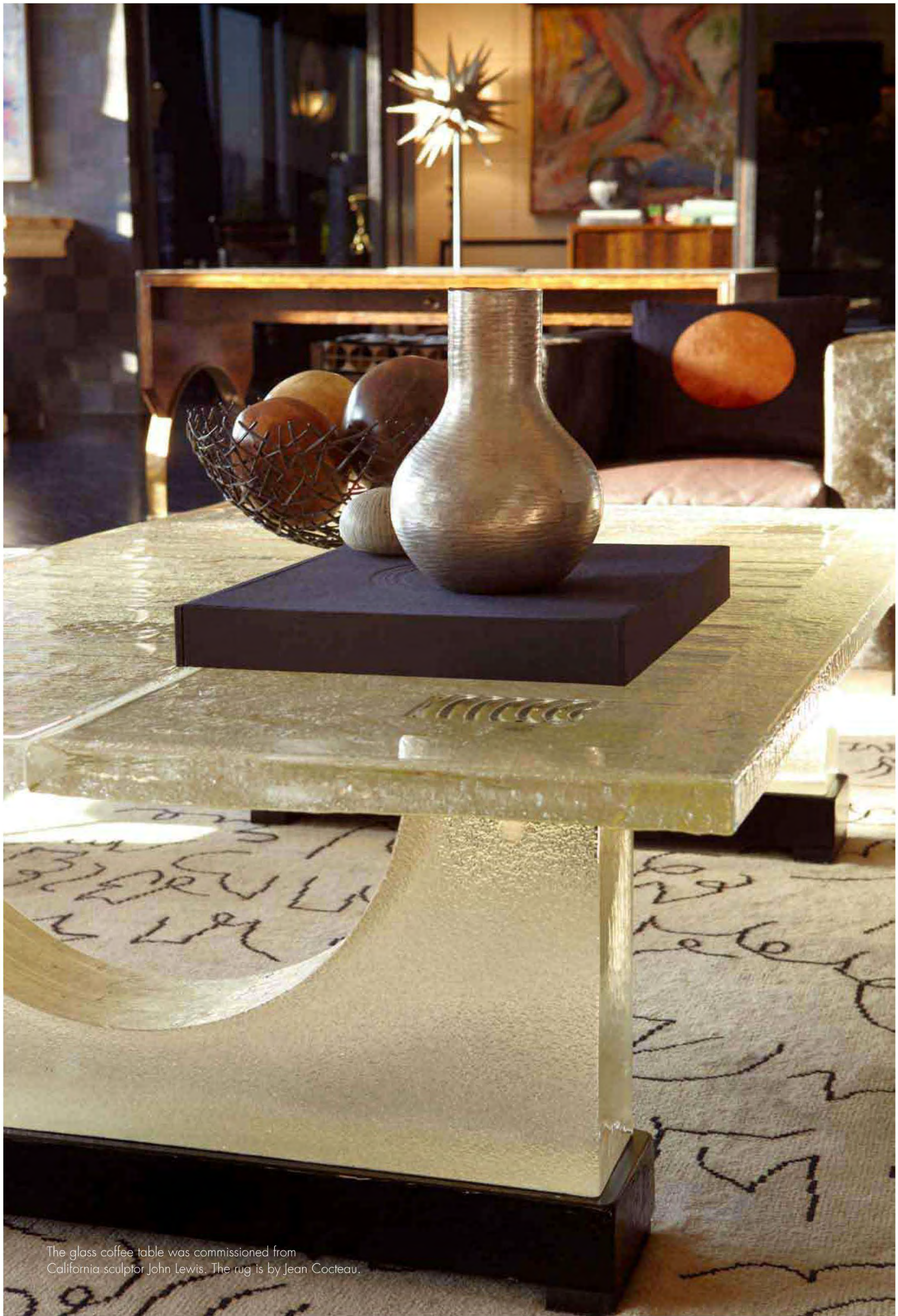


Armchairs by Jean Royère are covered in beige fabric. The Cube nesting tables, in wood with ebony inlay, are by Renzo Mongiardino. Joan Miró's 1967 etching *Equinox* is against the living room's back wall.

A 2004 painting by Jonathan Meese hangs over a sofa of Ingrao's design. Italian verre églomisé panels with an urn motif were built into the closet doors on either side.



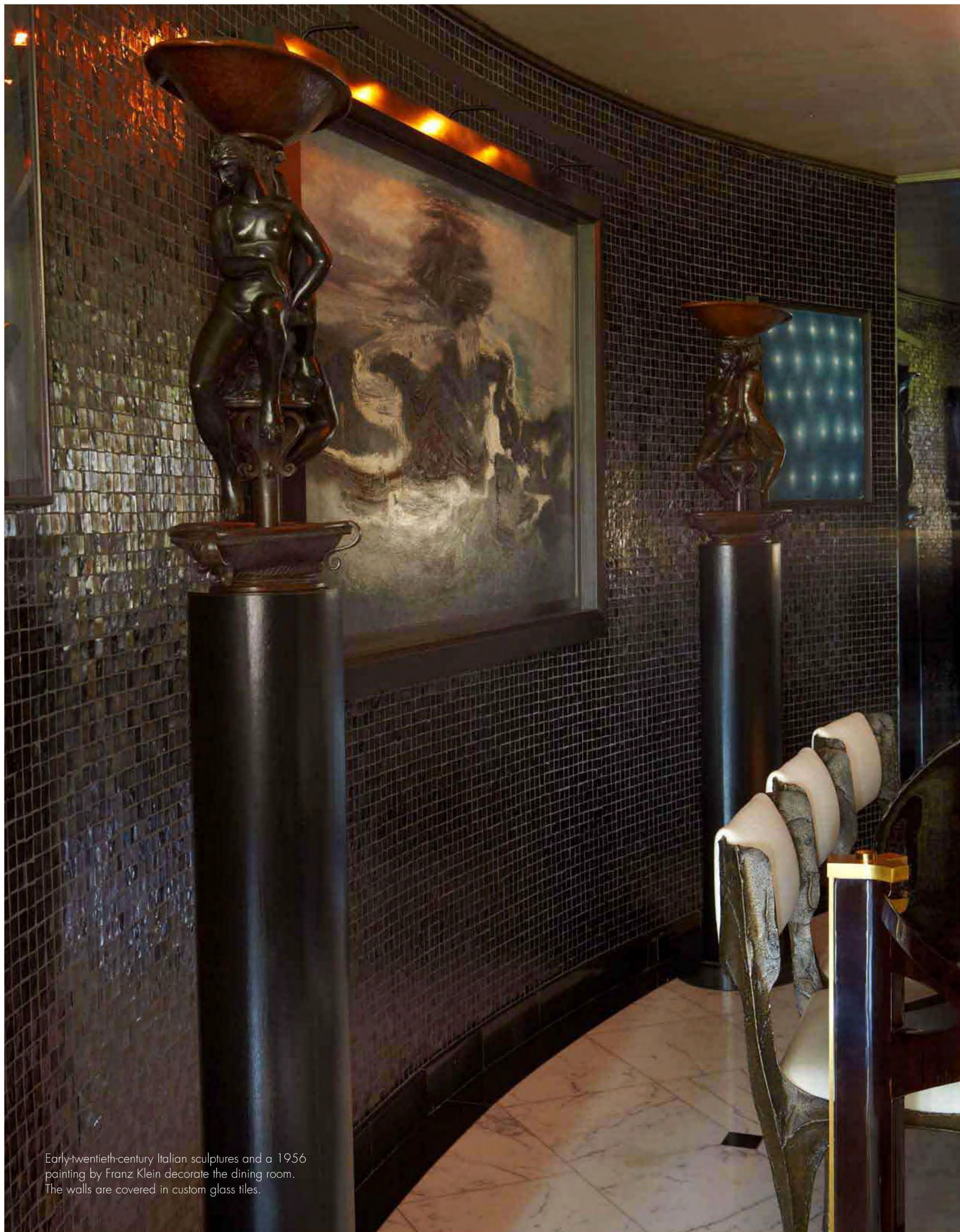




The glass coffee table was commissioned from California sculptor John Lewis. The rug is by Jean Cocteau.

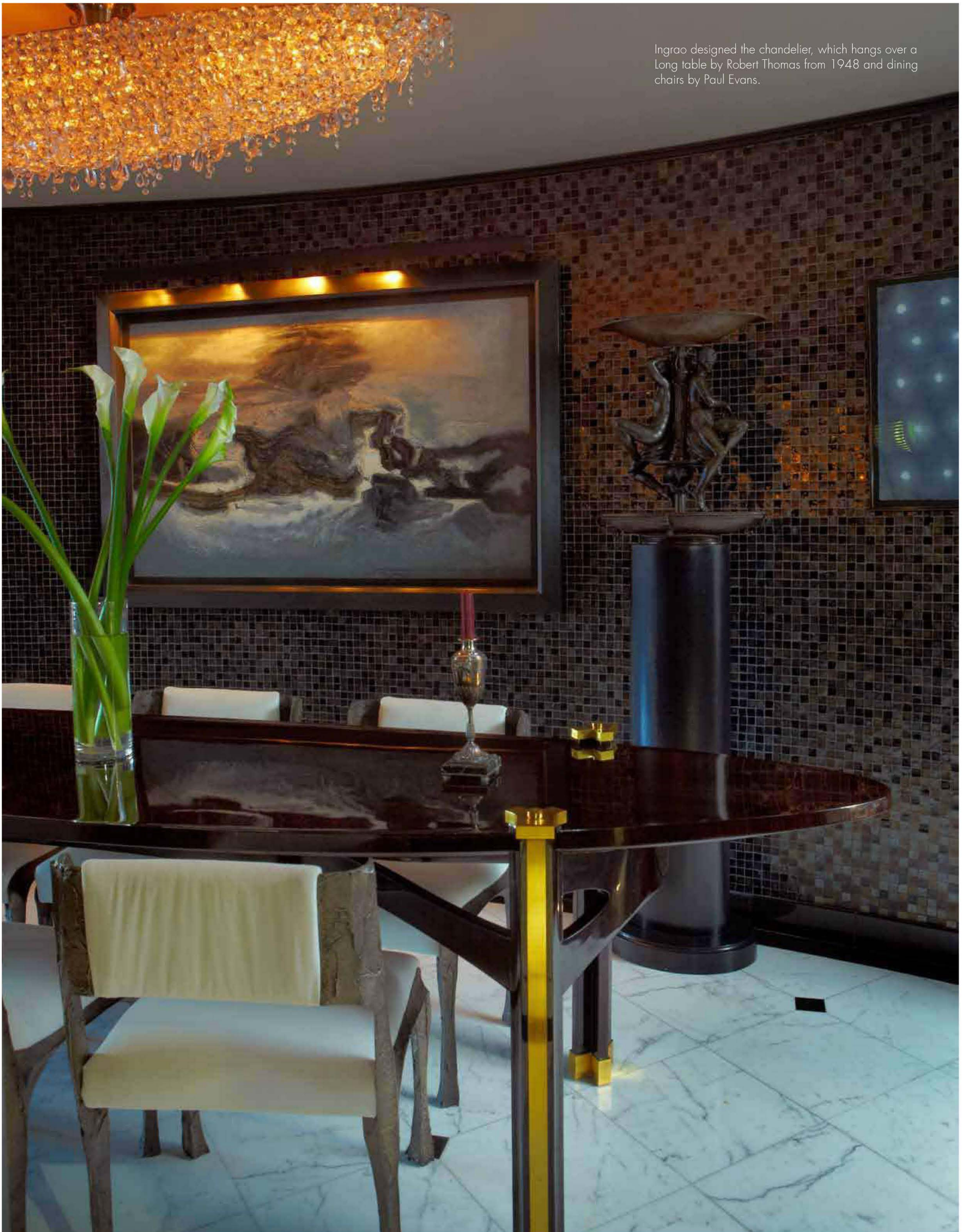


An armchair, ottoman, and commode by Eugene Printz sit on a rug by Jules Teleu in the den. The coffee table is by Diego Giacometti. The painting is by Ingrao.



Early-twentieth-century Italian sculptures and a 1956 painting by Franz Klein decorate the dining room. The walls are covered in custom glass tiles.

Ingrao designed the chandelier, which hangs over a long table by Robert Thomas from 1948 and dining chairs by Paul Evans.



A prized Frits Henningsen wing chair from 1938 sits in the entry. The ceiling fixture and Soubrier pedestal by the custom stair rail are both 1930s. The ebonized wood mirror is eighteenth-century Dutch.



J.F. CHEN

Joel Chen, Los Angeles

Joel Chen has achieved somewhat legendary status in the Los Angeles antiques world. Lauded by his fellow dealers for his impeccable eye, Chen is credited with being among the first to fearlessly mix styles and eras, combining seemingly unrelated pieces in a way that inexplicably works.

Like his massive warehouse on North Highland Avenue—20,000 square feet crammed with Danish modern, vintage Chinese furnishings and accessories, antique and contemporary sculpture, outdoor furniture, plus an additional 20,000 square feet of exhibition space downstairs—Chen's home is an indefinable cacophony of disparate pieces that somehow manage to work together in perfect harmony.

A Tudor in L.A.'s Hancock Park neighborhood, Chen's home of more than 30 years is immediately distinguishable for its wood floors, painted in various rooms with stripes, zig-zags, and geometric shapes of either black and white or pale yellows and browns. Chen and his wife, Margaret, got the idea from an article in a 1980s issue of *House & Garden* on a home designed by Thomas Britt. "We copied it," Chen admits. "After twenty-five years it has its cracks, and there was some water damage. But it's all part of the aging process, and we never change it, as we love it."

In the entry, one of two high-backed Frits Henningsen chairs that Chen is "proud" to own backs on an ornamental metal stair rail. In the dining room, a favorite Roman bust of a horse shares space with a contemporary neon light sculpture. The sitting room has a pair of black leather Laverne sofas and two not-quite-symmetrical Ole Wanscher cabinets, plus a prominent hanging wire sculpture by Ruth Asawa. The living room is a mad mélange of Danish seating, Asian and African artworks, leopard and red-leather upholstered pieces, gilded Corinthian columns, and a contemporary woven metal stool by Harush Shlomo paired with aluminum chairs by architects Mark Sexton and Ron Krueck.

In decorating the house, Chen says, "my initial feeling was a grand philosophy of 'less is more.' But after one day of trying, I couldn't bear to get rid of anything. So we changed our philosophy and thought, 'Why not? More is more.' "

It's the same concept he espouses to his clients. "Amazingly, things from different eras, different makes—the juxtaposition actually works. I just collect what I like and put it together—big goes with small, colors are mismatched. It's all very today."

Among the objects on a nineteenth-century English console in the dining room are 1960s Cobra lamps by Angelo Lelli for Arredoluce, a bronze bust of unknown origin, and a stucco Roman horse head from the second century B.C. The stool is by T.H. Robsjohn-Gibbings. A kinetic light sculpture by Siegfried Kreitner glows nearby.





Klismos chairs by T.H. Robsjohn-Gibbings surround the custom dining table and nineteenth-century French chandelier. Displayed on the Jean Prouvé credenza behind are a Dong Son drum face from 200-500 B.C. and a Cambodian drum face from the sixteenth century. The steel table lamp is from the J.F. Chen line.



The sitting room has a number of pieces by Danish designers. A large contemporary porcelain vase by Per Weiss is centered between two rosewood-and-brass cabinets by Ole Wanscher. The leather easy chair is by Mogens Voltelen, and the black leather PK33 stool is by Poul Kjaerholm for E. Kold Christensen, circa 1958.





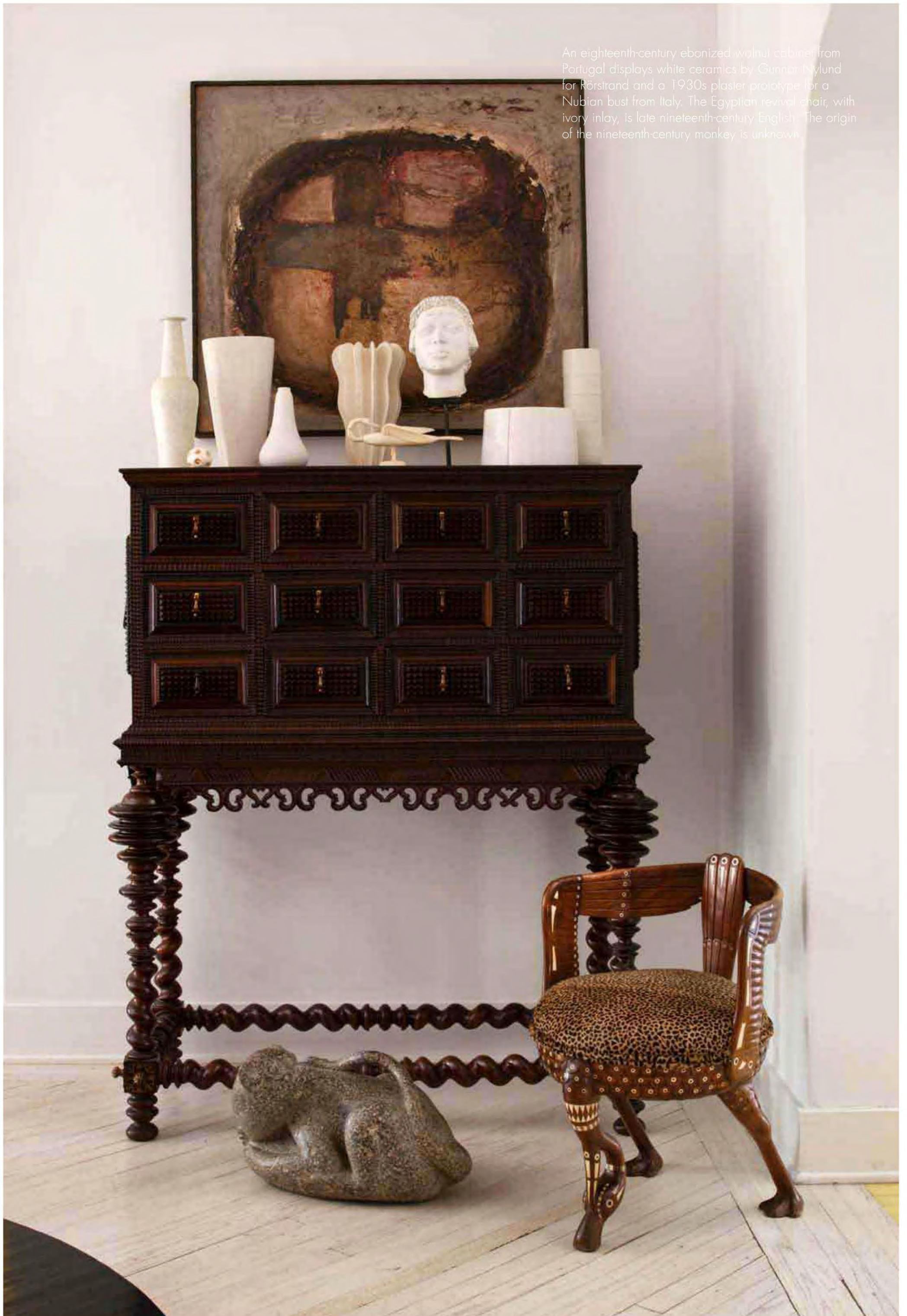


An untitled copper wire sculpture by Ruth Asawa hangs near a pair of 1950 black leather sofas by Katavolos, Littell & Kelley for Laverne International, sourced from the office of architect Minoru Yamasaki. The coffee tables are by Poul Kjaerholm for E. Kold Christensen. The yellow enameled-metal stool and the white birch bench in front of the fireplace are by Tanya Aguiñiga.

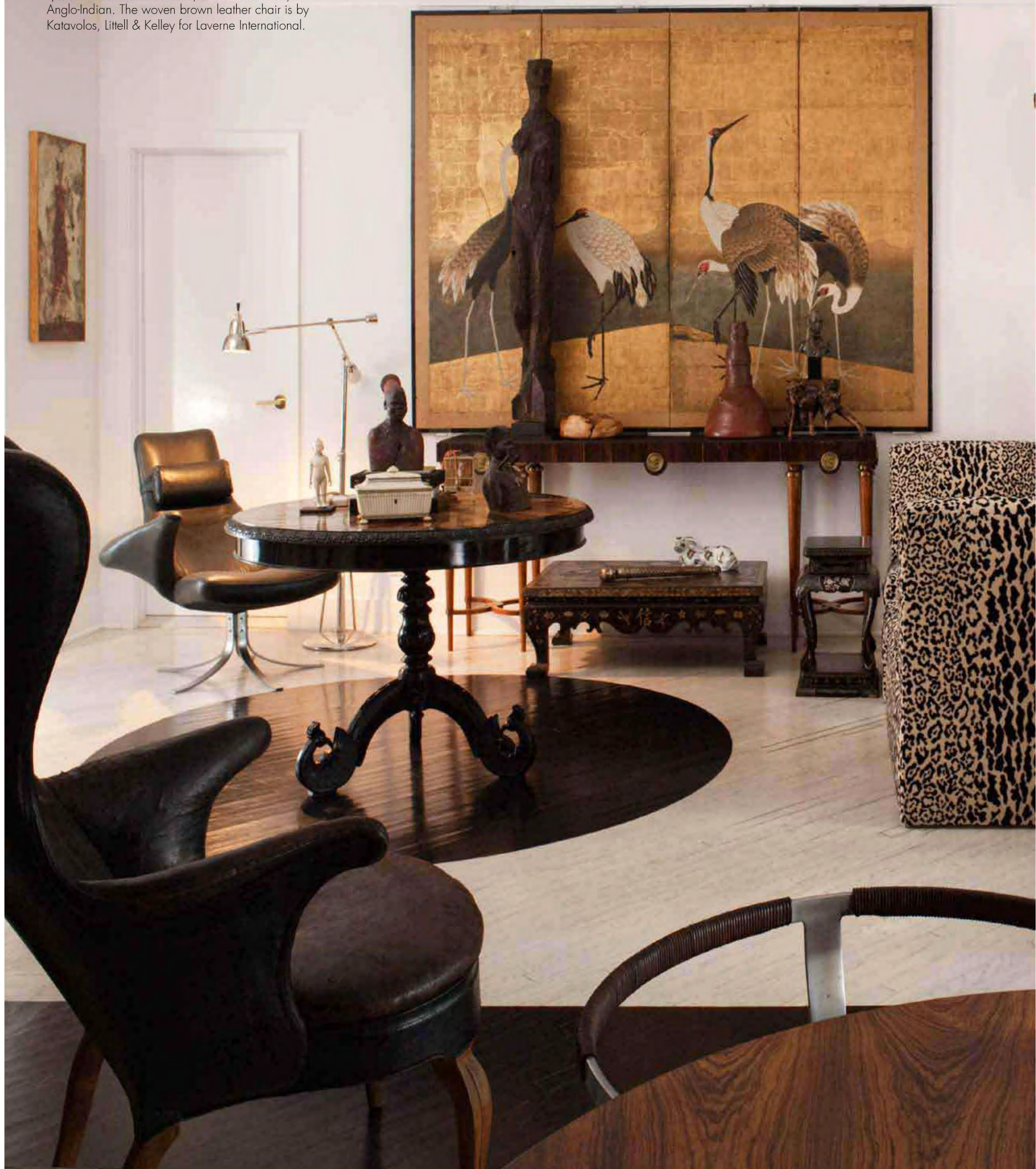


A collection of eighteenth-century wooden Jesus sculptures from Colombia, Italy, Spain, and elsewhere is displayed on a chest designed by Syrie Maugham. The sunburst mirror is eighteenth-century Italian. A Seagull chair by Gösta Berg and Stenerik Eriksson and a floor lamp by Edouard Wilfred Buquet can be seen in the adjacent living room.

An eighteenth-century ebonized walnut cabinet from Portugal displays white ceramics by Gunnar Nylund for Rörstrand and a 1930s plaster prototype for a Nubian bust from Italy. The Egyptian revival chair, with ivory inlay, is late nineteenth-century English. The origin of the nineteenth-century monkey is unknown.



An eighteenth-century Nubian sculpture from Italy stands between two nineteenth-century Japanese wall screens in the living room. The ebonized specimen-wood table is early-nineteenth-century Anglo-Indian. The woven brown leather chair is by Katavolos, Littell & Kelley for Laverne International.







Polished steel chairs by Mark Sexton and Ron Krueck flank a table by Harush Shlomo. Under Empire-style sconces, a 1950s rosewood credenza by Poul Nørreklit holds a pair of English Regency sphinxes and ceramics by Yassi Mazandi.



A rare Sculpture chair of stainless steel wrapped with leather by Preben Fabricius and Jørgen Kastholm sits at a rosewood English craftsman table by Robert Heritage for Archie Shine. A Frits Henningsen wing chair is lit by a Jean Royère floor lamp from the 1940s. The column, recovered from Hearst Castle, and gold-leaf console are both eighteenth-century Italian.





The garden furniture was designed in the 1950s for Salterini. The four-vessel Bongo planter, circa 1960, is by David Cressey. The exotic potted plants are from Los Angeles nursery the Tropics.

A 1950s Italian painting is flanked by 1960s Kalmar sconces. The armchairs are by Milo Baughman, and the sculptural side table, one of a pair, is by Philip and Kelvin Laverne. The floor lamp is by Curtis Jere.



JOHN SALIBELLO ANTIQUES

John Salibello, Bridgehampton, New York

During thirteen years crisscrossing the United States opening stores for Italian clothier Benetton, John Salibello acquired decorative doorstops, cookie jars, and other antiques at an alarming rate. In 1992, with the collectables threatening to take over his living space, he shifted gears and opened his first shop, selling Americana and old pine furniture out of a charming wood-shingled Victorian house on the main street of Bridgehampton, New York. Three years later, he expanded to Manhattan, where he operates out of two storefronts on East 60th Street, and began transitioning his inventory, first adding Italian glass to the mix, then modernist furniture. "I just gradually branched into midcentury," he explains. "Trends come all the time, like in fashion." In 2008, he expanded his business further with an outlet in West Palm Beach, Florida.

At the time he opened in the Hamptons, Salibello already owned a cottage about a mile away from the shop. For this, his weekend home, he undertook an extensive renovation, nearly doubling it in size to 3,500 square feet and adding beams and recycled wood floors.

For the new great room, he scored a 16-foot-long showcase with original milk paint from a Vermont general store; it currently houses collections of penknives, pencil sharpeners, and metal architectural banks. Four Curtis Jere floor lamps resemble construction cranes, and onion-shaped Venini pendants hang above the Paul Evans dining table and chairs.

Indeed, lighting is Salibello's "special love." In one of his Manhattan storefronts, he points to a 20-foot-long Venini chandelier that came out of a car showroom. "I almost died when I saw it," he exclaims. Though he buys in Europe six times a year, he employs a full-time picker based in Milan, who snags vintage fittings from hotels and movie theaters undergoing renovations. "We get multiples," Salibello says, explaining that it is not uncommon to have fifty examples of, say, a Venini scone. "You have to buy them all!"



A 16-foot display case from a Vermont general store, circa 1910, anchors the living room. Sofas from the 1960s by Thayer Coggin flank a 1970s coffee table by Charles Hollis Jones. The floor lamp is 1960s American. The side tables, magazine rack, and glass vases are all Italian 1960s.







Four Venini Onion lights, circa 1960, hang above the Paul Evans dining table and chairs.

A 1966 Russian painting hangs in the stairwell. The paint color throughout the house is Benjamin Moore's Monterey White HC-27.





The Venini ceiling fixture, Austrian mirrors, and French chrome side table are all 1960s. The 1970s chrome skulls are by Arthur Court.



Bronze sconces by Curtis Jere, circa 1970, light the entry. At the end of the hall are a French neoclassical bench from 1890 and gilded wood French Regency mirror. The custom carpet is by Chahan Minassian; the walls are covered in custom-dyed raffia paper.

JOURDAN ANTIQUES

Mady Jourdan, Paris

Amid the antiques shops of the sixth arrondissement, French furniture grande dame Mady Jourdan has rebuilt two floors of an ancient building on a tiny street near the Rue de Seine to serve as a Paris pied-à-terre.

“Clean and easy” is how Jourdan—who began her career selling eighteenth-century works in her native France before moving her operation to New York’s East Village in 1983—describes her Paris home.

From a “mess” of an unrenovated apartment bought on a whim in 2006, Jourdan created a serene retreat. Her taupe palette serves as backdrop to eighteenth-century commodes collected during the first chapter of her epic professional life, which began in 1975 with a shop in Paris. After moving her business to the U.S., she turned her sights to 1940s treasures—witness the Jean Royère and Maison Jansen in her collection.

The collision of periods reverberates throughout the home: Bedroom walls are sheathed in a retro silk, while the living room’s fireplace breast is classic modernism, with bronze plates flanking a woven leather-and-suede wall covering. Meanwhile, opulent masterpieces such as a vintage Vladimir Kagan sofa and a Paul Evans armchair pay homage to Jourdan’s adopted American lifestyle.





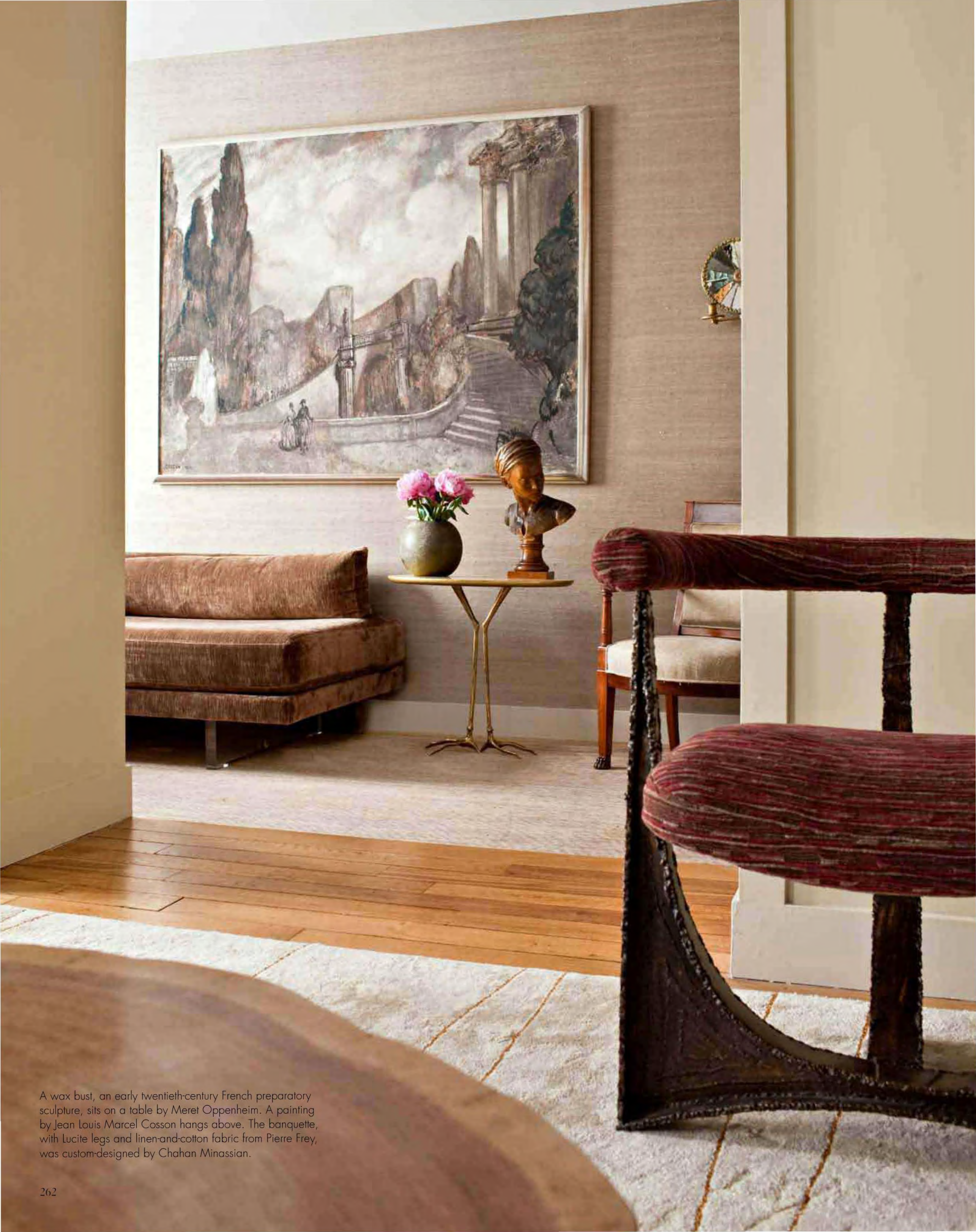
Two 1940s armchairs by Jean Royère, upholstered in velvet from Manuel Canovas, face a coffee table by Charlotte Perriand. The sofa, upholstered in silk bouclé from De Le Cuona, is by Marco Zanuso. Contemporary paintings by Nancy Lorenz flank the fireplace, which is clad in woven leather and decorated with a French 1950s mirror. In front of the fireplace are seventeenth-century stone stools from China.

American lamps from the 1960s, of sculpted bronze and copper with mineral inclusions, flank a drawing by Max Ernst. The silk rug with gold threads and the sofa cushions were custom-made by Chahan Minassian.





A Paul Evans chair is upholstered in fabric from Créations Métaphores. The ebony sculpture is attributed to Alexandre Noll, circa 1950.



A wax bust, an early twentieth-century French preparatory sculpture, sits on a table by Meret Oppenheim. A painting by Jean Louis Marcel Cosson hangs above. The banquette, with Lucite legs and linen-and-cotton fabric from Pierre Frey, was custom-designed by Chahan Minassian.

The floor lamp is by Gilbert Poillerat, circa 1940.
The occasional table, purchased at Galerie Mougin in Paris, has a bronze base by Laurence Montano and a patinated wood top by Alasdair Owen Cooke.
The 1930s oil painting is by an unknown artist.





In the master bedroom, a Louis XVI chest of drawers holds a gypsum lamp by Chahan Minassian. The Jean Royère sconces, circa 1950, are on walls covered in grey silk from Jim Thompson.

A wood-and-parchment table by Maison Jansen, circa 1940, holds a lamp by Willy Daro from Galerie Chahan and a 1972 artwork by Roger Bezombes, *Homo-Truelle*.





The walls of the guest bedroom are covered in custom-dyed raffia paper. The bed cushions were made from African textiles. Chahan Minassian designed the nightstands of lacquer, leather, and Lucite. The stoneware lamps are 1940s French.





Gilt wood carvings from eighteenth-century France decorate a custom lacquer-and-leather desk. The Lucite chair is by Chahan Minassian.

The master bath is decorated in marble and antique mirror. The lights with chains, purchased at a Paris flea market, are by Max Ingrand, and the sconce is 1960s Murano glass. Shelves hold antiques from the first to fourth centuries, as well as Jourdan's collection of Guerlain perfume bottles.



A pair of early-1940s lounge chairs by Salterini and an ottoman by Franco Albini furnish a patio outside the living room. The Spun Metal side tables are by Lawson-Fenning.



LAWSON-FENNING

Glenn Lawson and Grant Fenning, Los Angeles

When Glenn Lawson and Grant Fenning met as students at the Art Center College of Design, they had no idea the Pasadena, California, school would inform so much of their personal and professional lives.

Not only did the two open their first store while still attending Art Center in 1997, they went on to purchase the Los Angeles home of the school's founder, the late Edward A. "Tink" Adams—a labor of love whose design and expansion he oversaw for more than 20 years.

Lawson and Fenning moved into the Japanese-influenced modernist house—which Adams began building in 1947—in 2004, and have had it designated a historic landmark. Overlooking the reservoir in L.A.'s hip Silver Lake neighborhood, the three-bedroom house has furnishings designed by Lawson and Fenning, as well as many of the twentieth-century pieces on which their business was built.

"The house was pretty rigid," Fenning says. "You put something in it, and it either worked or didn't. It would spit it out if it didn't work." Unable to find exactly what they needed, they designed a bed, a chest, and other pieces that went on to form the basis of their exclusive line, which accounts for about half of Lawson-Fenning's sales. "The whole line was inspired by the materiality of the house, the simplicity, the slight nod to Japanese," Lawson says.

The house's many built-ins proved ideal for display of their collections: California pottery; 1960s sculpture, including acrylic pieces by Vasa; and Japanese sake bottles, bud vases, and kokeshi dolls. The living room was designed around a Tony Duquette mirror, a gift from the home's previous owners. Also seen throughout the house are pieces of Dutch design, a growing segment of the Lawson-Fenning inventory. "The thing we focused on early on was the California designers," says Lawson. "That's kind of dried up now, and we're looking at a lot of Dutch designers who are unknown outside of the Netherlands." Among those midcentury designers are Friso Kramer, Wim Rietveld, Gerard Van Den Berg, and Cees Braakman, whose desk graces the home's den/office.

Orange accenting appears throughout the house, most notably on the front door. Adams himself chose the color, basing it on a Kyoto temple door, and used it not only in his home but in the Art Center logo. For Lawson and Fenning, there was no question that it should be preserved. "We were really inspired by the architecture of the house," says Fenning. "It was kind of an opposite thing: Usually we'll decorate a space, but in this case, the space decorated us."

A 1930s American mahogany shield-back chair sits at a See-Mar of California drop-leaf mahogany desk from the 1950s. The brass lamp by Paul McCobb and the collection of Japanese porcelain sake bottles and bud vases are also 1950s. Lawson-Fenning's Taylor armchair is covered in striped velvet from Larsen.





A Tony Duquette mirror from his Dawnridge estate hangs over Lawson-Fenning's Montebello sofa. The chandelier is a custom piece from Rewire in Los Angeles. The oil painting is by J. Jay McVicker.



Rosewood-and-leather 1960s lounge chairs by Arne Norrell flank a Lawson-Fenning cowhide ottoman. The rosewood floor lamp is 1970s Spanish. The cashmere rug is by Argentine company Grand Splendid.





Mid-century teak animals by Kay Bojesen are displayed in the study, along with a red Lucite Vasa sculpture from the 1970s. Stan Bitters' 1960s hanging sculpture of ceramic stones can be seen through the window.

The desk is by Cees Braakman for Pastoe, circa 1955, and the desk chair is by Charles and Ray Eames for Herman Miller. An English armchair from the 1920s is covered in natural canvas.



The bedroom has a midcentury lacquered tansu cabinet and Lawson-Fenning Cove bed. The shoji screens were custom-designed by architect James Delong.





The white chair with fringe is by Vista of California, circa 1960. James Delong custom-made the fire irons and installed the architectural accents in the brick wall.

Ceramics from La Borne, France, are displayed on a bookcase designed by Charlotte Perriand and Jean Prouvé for Maison de la Tunisie at Cité Internationale Universitaire de Paris.



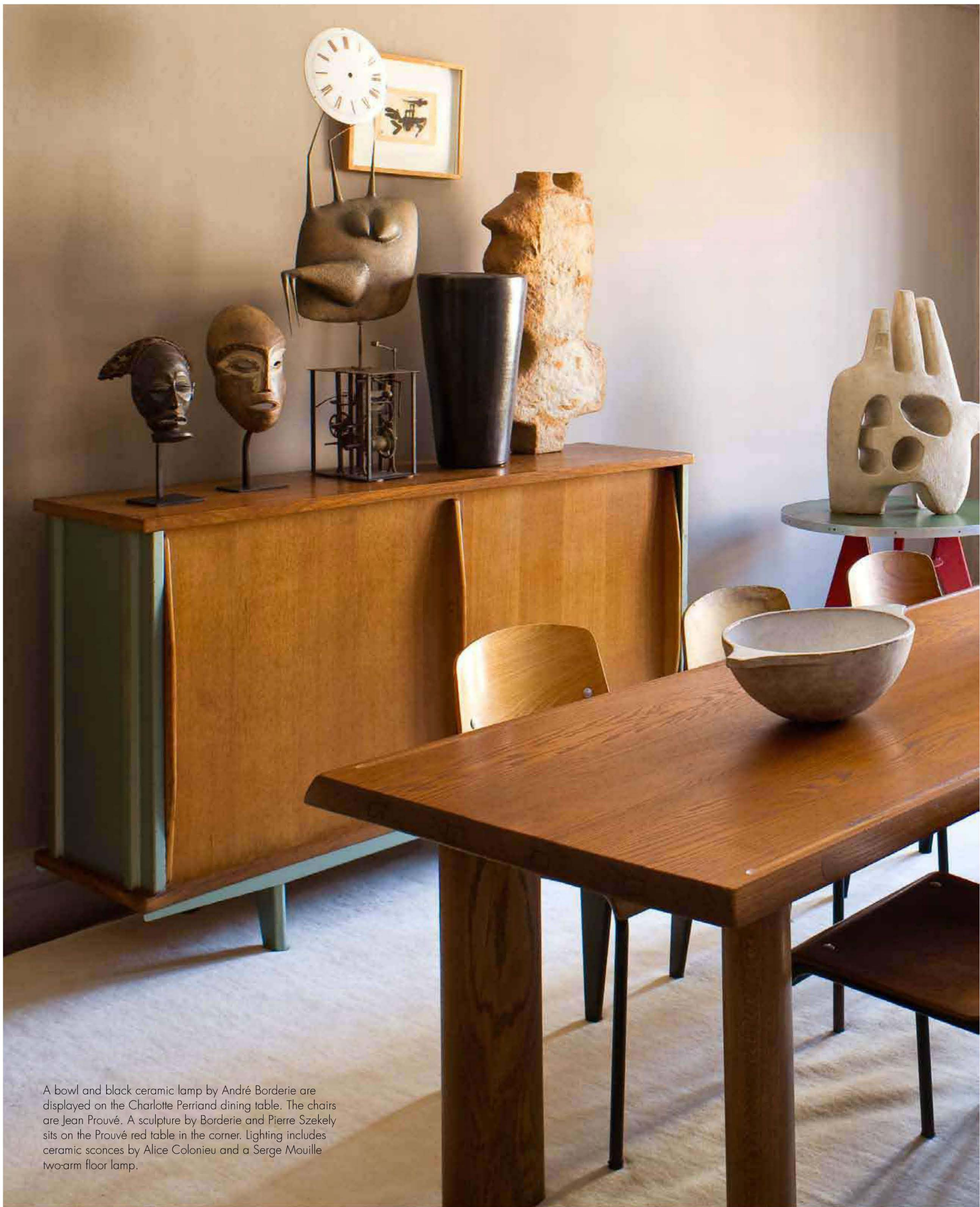
MAGEN GALLERY

April and Hugues Magen, New York

Former professional dancers April and Hugues Magen fell in love on the set of a 1995 movie in which they were cast as partners in a dream sequence. Not long after, they shifted their professional attention to furniture, starting their business by gathering Eames and Noguchi pieces in the U.S. for dealers in Hugues' native Paris. Soon they moved into large-scale, twentieth-century French furnishings and accessories, and in 1997, their New York showroom Magen Gallery was born.

At their 1,000-square-foot Fifth Avenue apartment, earthy-chic furnishings—highlighted by original Jean Prouvé pieces—complement rooms painted grey and deep-brown, with bleached oak parquet floors. The Magens' private collection is also testament to a shared enthusiasm for primitive and indigenous art—often, though not exclusively, African. "The tragically pristine is not that interesting for either of us," says April.

Although the couple's taste is nearly universally admired, the one-bedroom apartment's dramatic juxtapositions of textures and scale can be challenging to visitors. "Which is why," she says, "they have their homes, and we have ours!"

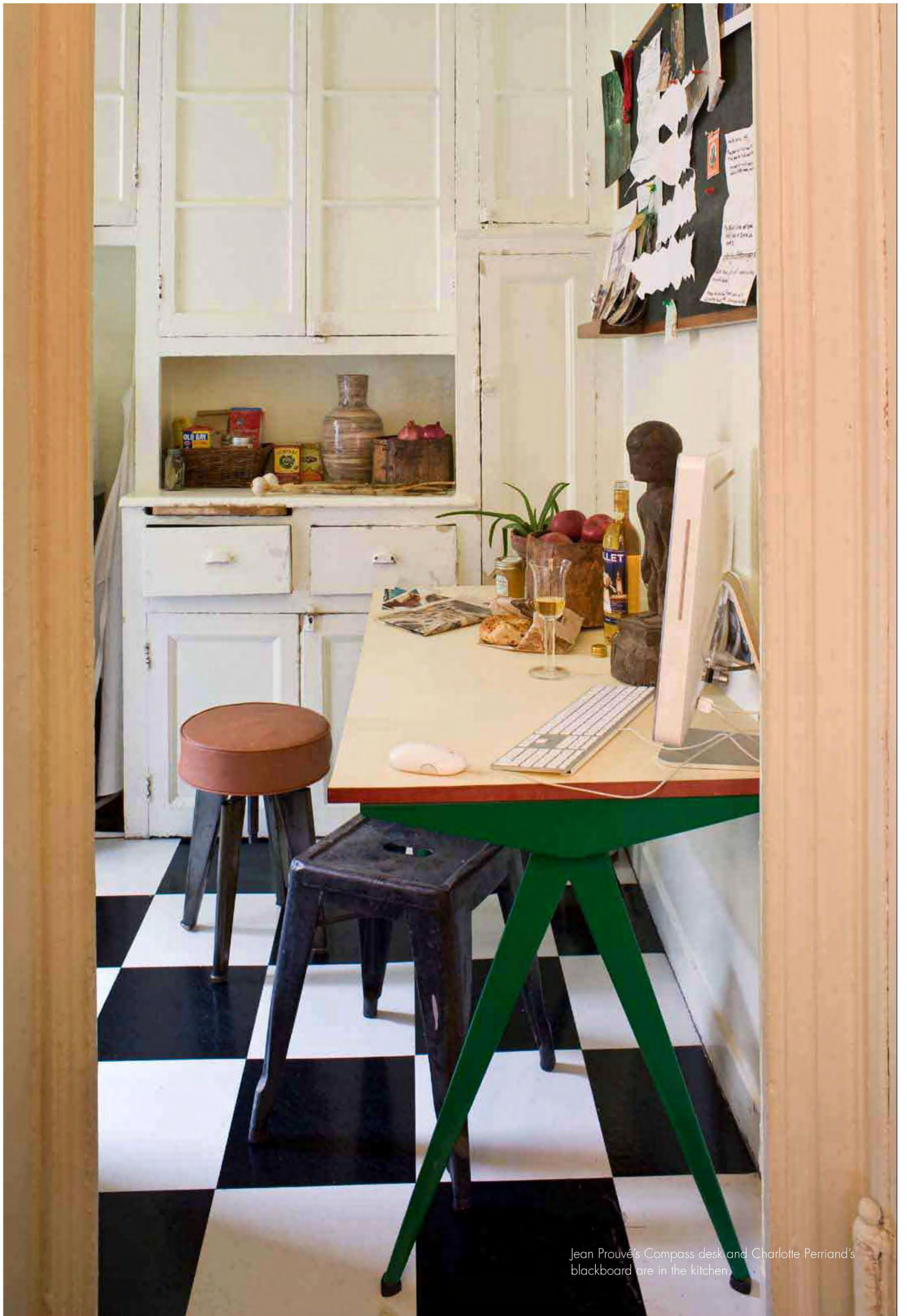


A bowl and black ceramic lamp by André Borderie are displayed on the Charlotte Perriand dining table. The chairs are Jean Prouvé. A sculpture by Borderie and Pierre Szekely sits on the Prouvé red table in the corner. Lighting includes ceramic sconces by Alice Colonieu and a Serge Mouille two-arm floor lamp.



A Forrest Myers wire stool sits beside a Jean Prouvé sideboard, which displays African masks, Philippe Hiquily's sculpture *L'Horloge*, and vases by Madoura and Jean and Jacqueline Lerat.





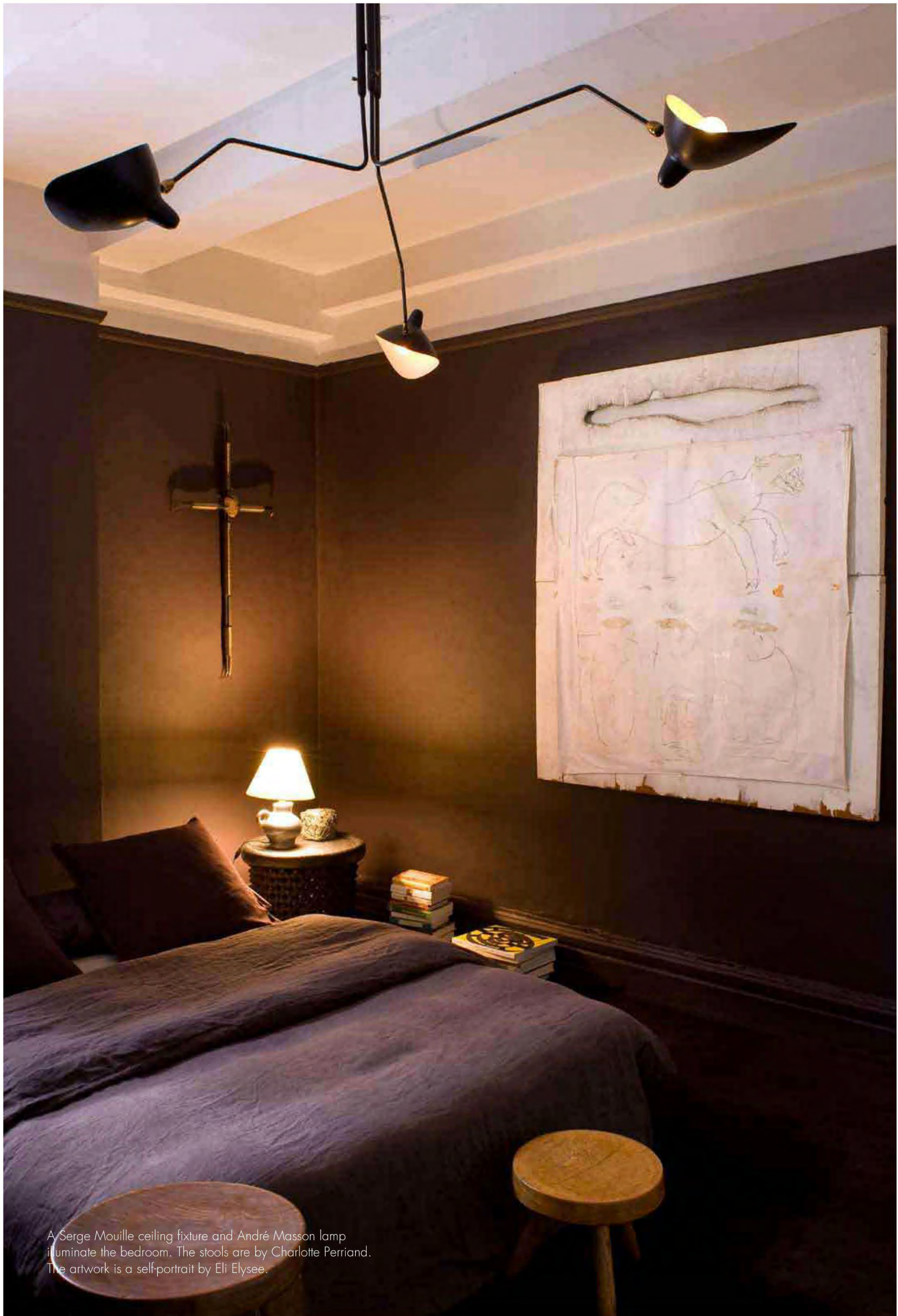
Jean Prouvé's Compass desk and Charlotte Perriand's blackboard are in the kitchen.

Pierre Guariche's Kite lamp illuminates
Jean Prouvé's Cité daybed.





Objects on the Charlotte Perriand coffee table include a planter by André Borderie and a vase by Elizabeth Joulia. The bookcase is by Perriand and Jean Prouvé.



A Serge Mouille ceiling fixture and André Masson lamp illuminate the bedroom. The stools are by Charlotte Perriand. The artwork is a self-portrait by Eli Elysee.

An African chair sits in front of a painting by Larry Bell.
A chair by Laura Main is in the hallway.





The façade of the house, which was designed by architect William Massie, is composed of concrete, steel, insulated wood, and KOMA, a PVC building material.

MONDO CANE

Greg Wooten, Dutchess County, New York

As an electric bassist touring in the 1980s with what he calls a “dinosaur rock band,” Greg Wooten found himself haunting Midwestern thrift stores in his free time. A St. Vincent de Paul shop around the corner from his grandmother’s Cleveland apartment, for instance, yielded two blonde Eames plywood chairs, priced at eighteen dollars for the pair. “With a little knowledge in that part of the country, you could do a lot of damage,” Wooten recalls.

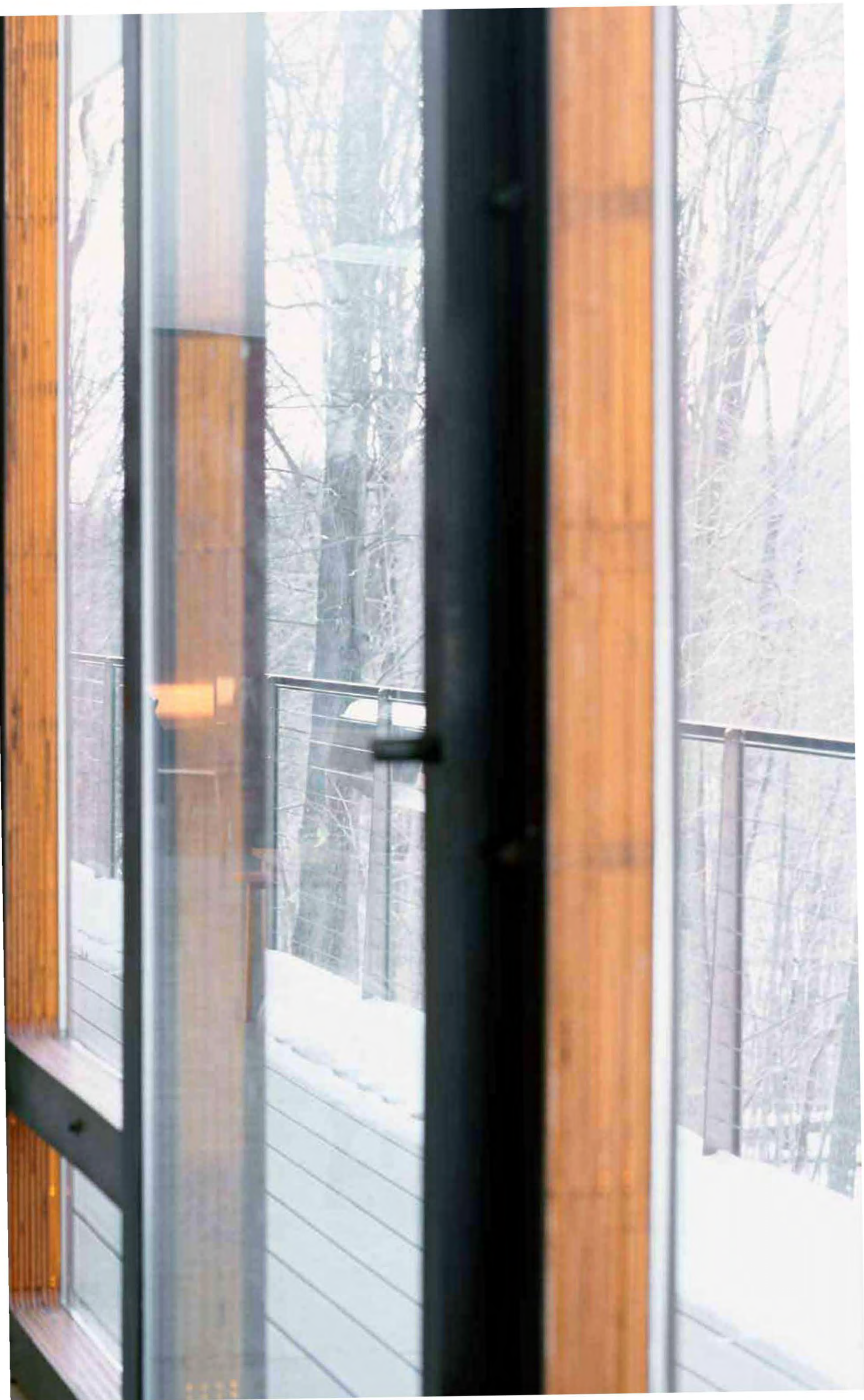
Discovering the impressive prices commanded by vintage modern furnishings in New York, he forged connections to pick for Manhattan galleries while still living in Ohio. On the road at an antiques show in 1994, he met his business partner, Patrick Parrish, who was then Chicago-based. The two moved to New York and in 2000 opened Mondo Cane in Manhattan’s Chelsea neighborhood, selling furnishings from the machine age through the 1970s. Four years later, they moved to a larger space in Tribeca.

Architect William Massie is responsible for the shop’s intricate sheet-metal floor, which fits together like a jigsaw puzzle. He also designed and hand-crafted a loftlike, 2,300-square-foot contemporary lodge for Wooten, who had grown up in a geodesic dome in rural Pennsylvania. Situated on five acres in Dutchess County, about a hundred miles north of Manhattan, Massie’s creation took almost five years to construct, utilizing many experimental prefabrication methods.

“After all the stress I absorbed over those years of construction, I go there now and city stress just leaves me,” Wooten marvels. In addition to the sort of vintage furnishings found at Mondo Cane, the two-bedroom “decompression chamber” has architectural ironwork by midcentury artist Don Drumm on the door to the deck and a rotating collection of ceramics by both Guido Gambone and his son Bruno, one of Wooten’s many artist buddies.

Ceramics by Guido Gambone, 1950s, sit on Charles and Ray Eames' ESU storage cabinet. The 1950s rattan Margherita chair is by Franco Albini.





A floor lamp designed in 1951 by Gilbert Watrous for Heifetz sits next to Vittorio Nobili's Medea chair from the same period. The Edward Axel Roffman sofa is from the 1970s. Gerrit Rietveld designed the Crate chair in 1934.





A Charles and Ray Eames ESU unit used as a side table holds a Gilbert Watrous for Heifetz task lamp. The vintage Eames Shell chair, covered in layers of acrylic gloss by contemporary artist Jim Oliveira, was a housewarming gift.



Stools by Jonathan Nesci for HALE and a wooden prototype for Arik Levy's Rock series are pulled up to a kitchen work surface. The dining table and benches are from Tortoise in Venice, California. On the table are African bronze currency pieces and a bronze bowl by Shan Sutherland, circa 2006, as well as a Pyrex flask from the 1940s.



An amber acrylic window panel and decorative ironwork screen by Don Drumm, circa 1960, add color and texture.





A bedroom is decorated with contemporary tatami mats imported from Kyoto and a side table by Arik Levy.



A painting by Ellsworth Kelly is juxtaposed with a first-century Roman sculpture in the entry.

RICHARD SHAPIRO ANTIQUES AND WORKS OF ART/ STUDIOLO

Richard Shapiro, Los Angeles

Richard Shapiro has worked in medicine, real estate, and the restaurant business—he co-founded storied Beverly Hills eatery the Grill on the Alley, among others—but the one constant in his life has been his dedication to collecting antiques and contemporary art. Upon retiring from 35 years in his various other endeavors, Shapiro opened his celebrated gallery in 2001 near the Pacific Design Center.

“My intention was to open a rather intellectually based salon of sorts,” he says. “Certainly a commercial venture, but also a place where people could come and talk about taste and juxtaposition and design and have a glass of wine.”

At first, his focus was on early Italian furniture and objects, from antiquity to the seventeenth century, with a smattering of newer pieces. Now, that inventory has expanded to include French works, a bit of Art Deco, contemporary photography, and whatever else catches his eye—“the very best of any type of piece.” In addition, Shapiro designs a line of linear, spare furniture, Studiolo.

Nowhere is Shapiro’s gift for juxtaposing works of various styles, eras, and origins more evident than in his home, a meticulously curated 1920s Spanish—truly, more museum than house—in Holmby Hills. In the dining room alone, along with the French Empire table, one encounters a sixteenth-century painting of Saint Peter, an expansive wall piece consisting of 192 individual paintings by contemporary artist Allan McCollum, and a tribal chief’s stool from Ivory Coast. Elsewhere are antiquities that include a tableau of heads from the Hellenistic period through the sixteenth century; a collection of drawings by old masters; a Fornasetti cabinet; and contemporary paintings and sculpture by the likes of Ellsworth Kelly and Tony Smith.

In the meandering, elegant garden, one is transplanted to Europe. Inspired by a trip to Marquessac in France, Shapiro crafted a dream world dominated by sculpted boxwood hedges that lead toward a scale model of the temple portico of Palladio’s Villa Chiericati near Vicenza. Shapiro had the temple constructed of redwood, then hired a Hollywood set designer who used a combination of lime, plaster, gesso, and paint to give it the look of eroded stone. “I am a student of surfaces,” Shapiro says. “I like to live in antiquity, and it’s very hard to live in antiquity in Los Angeles unless you create it.” He adds, “I want to transport people both in the gallery and in the home. I want them not to know where they are once they’re here, and to feel like they’ve gone to a new place, a different place.”





A fourteenth-century wooden bishop, one of Shapiro's favorite pieces, is displayed on a simple raw-pine pedestal. Flanking the doorway are an ink drawing by Henri Michaux and an Italian oil painting from the seventeenth century. The Minima sofa and matching armchairs and the Octa étagères are by Studiolo.



Ewerdt Hilgemann's stainless-steel sculpture from 2002 hangs over the eighteenth-century French limestone fireplace. A nineteenth-century sculpture from the Bete people of Ivory Coast stands nearby. The Pyramid reading lamp is by Studiolo.

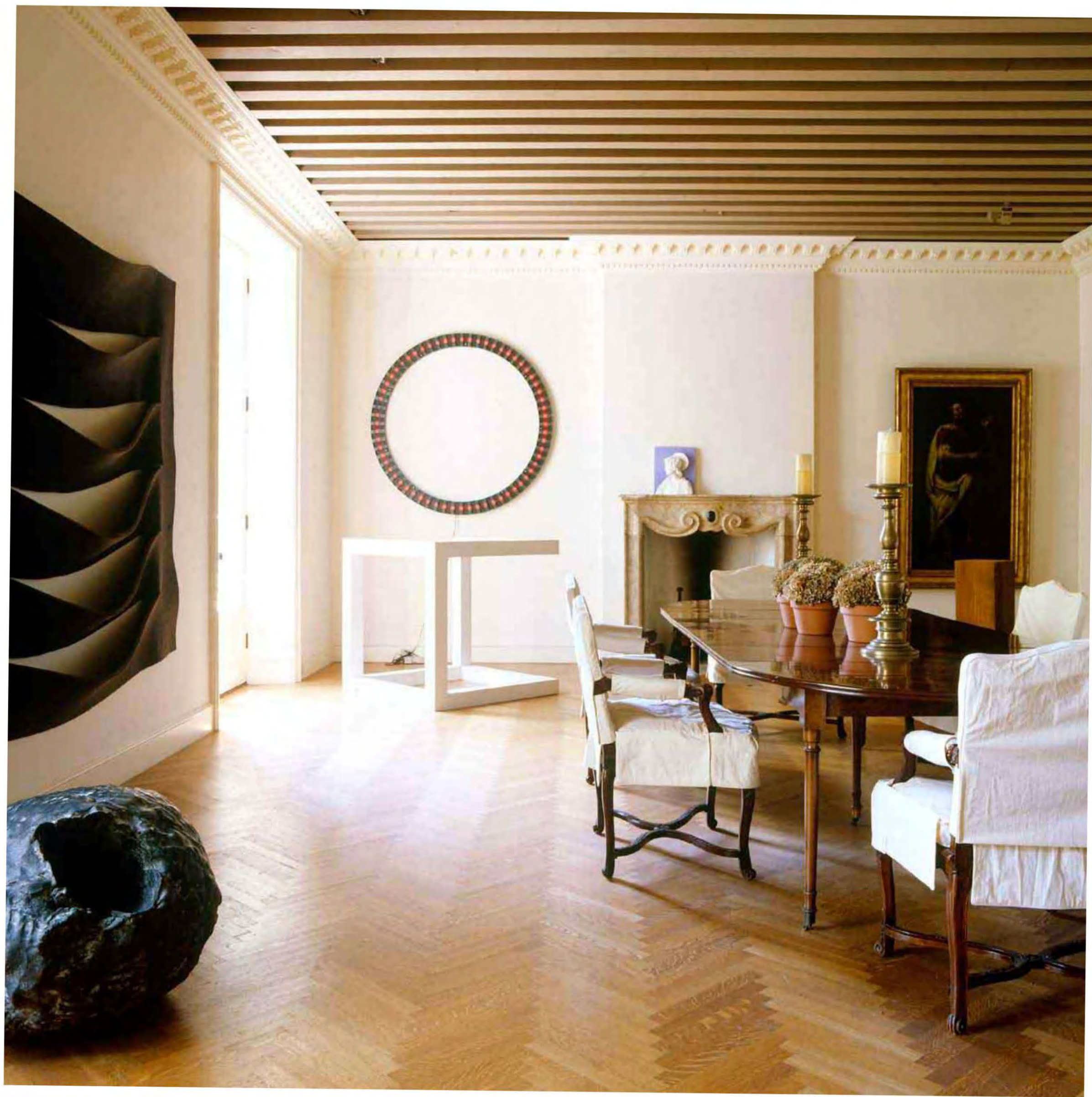
Photographs by Bernd and Hilla Becher hang over a sofa and coffee table by Studiolo. The bronze-and-rock-crystal lamp, one of a pair, is French, circa 1825.





A wall sculpture by Jeanne Silverthorne hangs near the breakfast table and muslin-covered chairs. Sol LeWitt's *Open Cube* and a circular LED wall sculpture by Tatsuo Miyajima can be seen in the adjacent dining room.





Nineteenth-century copies of Regence chairs surround the French dining table, circa 1825. Robert Morris' felt wall sculpture hangs above a Lucio Fontana *Natura* sculpture in bronze.

Allan McCollum's installation *The Surrogates* consists of 192 individual pieces.





A sculpture by Tony Smith fills the loggia. A 1960s wall piece by Günther Uecker hangs above a fifteenth-century French bench.

A sculpture by Sir Anthony Caro sits in a corner of the garden





The artist's studio looks out on the garden's sculpted boxwood hedges.



A northern Italian kitchen table is surrounded by nineteenth-century Italian "stump" chairs.



Shapiro's own paintings and a seventeenth-century Italian mirror hang in the studio. A nineteenth-century drum table sits on a Turkish rug. The Minima sofa and armchair are by Studiolo.





The temple, a copy of Palladio's Villa Chiericati near Vicenza, Italy, was built of redwood that was distressed using a combination of lime, plaster, and gesso, then painted. The nineteenth-century fireplace was found in pieces in a garage in Antwerp.





An eighteenth-century religious sculpture sits on a nineteenth-century oak pedestal, both Belgian. Angelo Lelli's Cobra lamp for Arredoluce is circa 1960.

ROARK MODERN

Lisa Bowles, Sag Harbor, New York

Lisa Bowles has been designing interiors and selling antiques on Long Island since 1999. She set up shop at East Hampton's Red Horse Plaza—"the best location, surrounded by amazing dealers," she says—in 2002, naming her operation after Howard Roark, Ayn Rand's uncompromising architect from *The Fountainhead*. As for "Modern"? Bowles defines it as "of the moment for me, even if that involves a mix of nineteenth-century and Pop." Among her inventory is work by some of her favorite European designers, such as Willy Guhl and Preben Frabricius and Jørgen Kastholm.

Bowles and her Jack Russell terrier, James, live in a midcentury ranch house in nearby Sag Harbor. When she found it in 2003, it had white vinyl siding, an original blue-and-yellow tiled bathroom, and a glass shower door etched with go-go girls. In addition to installing new surfaces such as bleached pine floors and a cedar ceiling with hand-waxed finish, Bowles completely reconfigured the floor plan. She converted the living room into a multi-functional space that serves as foyer, library, and dining room; the garage became the new living area; and a portion of the front porch was used to create hallways.

The opened spaces and serene finishes can accommodate oversize furnishings such as a stately eighteenth-century Italian armoire and a nineteenth-century English apothecary cabinet. Such large-scale items are a focus at Roark Modern, so she regularly keeps things at home for a time—the selections are often governed by dinner-party requirements—before "letting them go."



A Tulip chair by Preben Fabricius and Jørgen Kastholm, 1960s, sits at a nineteenth-century Belgian oak table. A Neal Small Slopes mirror hangs above the fireplace.



A Seagull chair and ottoman by Gösta Berg and Stenerik Eriksson for Fritz Hansen are in a corner of the dining room. The 1960s painting in the hallway is by an unknown artist from the Hamptons.

An 89-inch wood sculpture by Mark A. Perry overlooks the living room, which has a brown leather 1960s De Sede daybed and Roark custom slip-covered chairs and sofa. The embossed steel coffee table is 1970s Dutch, and the white oak occasional tables with copper inlay and nail heads are by J.J. Hierro, 1940s. Warren Platner's round dining table, in bronze and marble, is used as a side table and holds a nineteenth-century Belgian lamp and 1950s ceramics by Arne Bang.





Mies van der Rohe's Barcelona chairs were purchased from the original owner, American architect Charles Gwathmey. The Italian walnut chest is eighteenth century, as is the Flemish mirror. The lamp is by Willy Rizzo, circa 1970. In the background are John Dickinson's 1970s three-legged side table, a chair by Charles and Ray Eames, a console by Karl Springer, and a painting by Claudia Aronow.





A chair by George Smith, 1950s, sits in front of an eighteenth-century Italian armoire. The glass-and-chrome floor lamp is by Franco Albini, 1970s. The artworks on the mantel are by students of the Skowhegan School in Maine.



An eighteenth-century Flemish table becomes a kitchen work surface.
A 1930s sculpture from Paris sits on the French oak console.



Nineteenth-century ironstone platters are among objects on an English apothecary cabinet from the same period. The industrial stools are French.



A 1940s French chair sits beside Graham Gillmore's painting *Too Good To Be Truf*.

ROBERT STILIN

Robert Stilin, East Hampton, New York

Robert Stilin has a business degree from Skidmore College, has flirted with real estate, and once worked for his family's Wisconsin lumber concern. So it's fair to say that he never envisioned a future in interior design. "I have absolutely no education in it and got into the business by default," he jokes.

He made his original foray into the field in the 1980s, while in his mid-20s. For a time, he operated a shop on Worth Avenue in Palm Beach, Florida, selling antiques and accessories; the plan was to roll out six or seven more locations before selling the company for a tidy profit. Instead, after a customer asked him to furnish a residence, he came to the realization that his core business should be "crafting lifestyles for people."

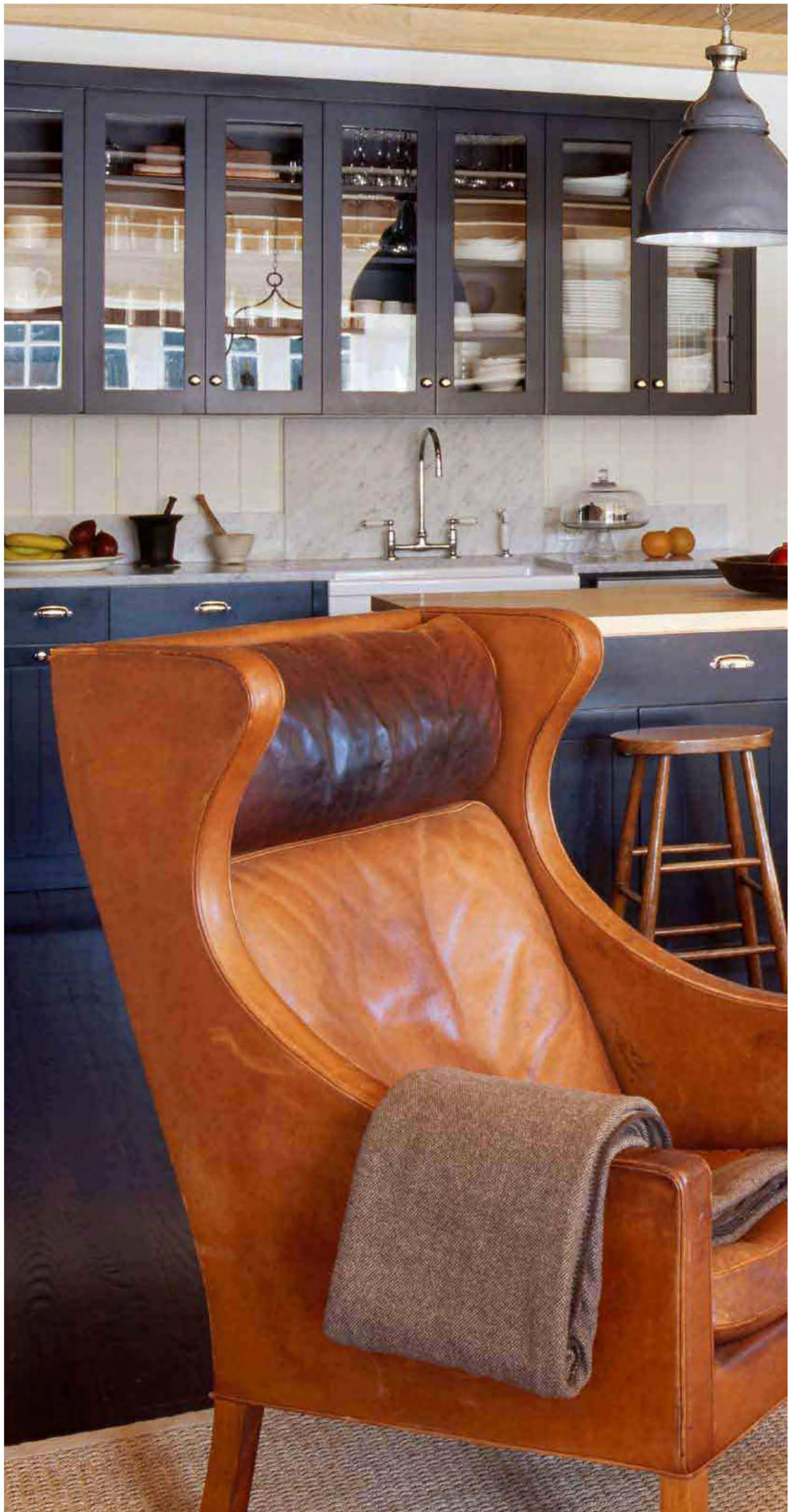
Stilin moved the store and design office to East Hampton in 2002, settling himself and his son, Dylan, into a new six-bedroom residence with exteriors fashioned after the area's shingled potato barns. Its 5,500 square feet display a collection of color photography by the likes of Richard Mosse and Alec Soth, hung on walls painted Stilin's signature custom white, a color he finds equally crisp and warm. "I'm not about creating drama or theater, because home should be about comfort and sanctuary," he says.

His collecting philosophy is illustrated in the living room, where an Arne Jacobsen Egg chair from 1957 is juxtaposed with a nineteenth-century French farm table cut down into a coffee table. "I've understood over time that it's about creating layers and history," he says. "Antiques add instant age to a new home." It was that same ethos that informed the timeless interiors he designed for a party barn built by the Barefoot Contessa's Ina Garten—one patron Stilin is actually allowed to name. "All of my clients tend to be low-key," he demurs.

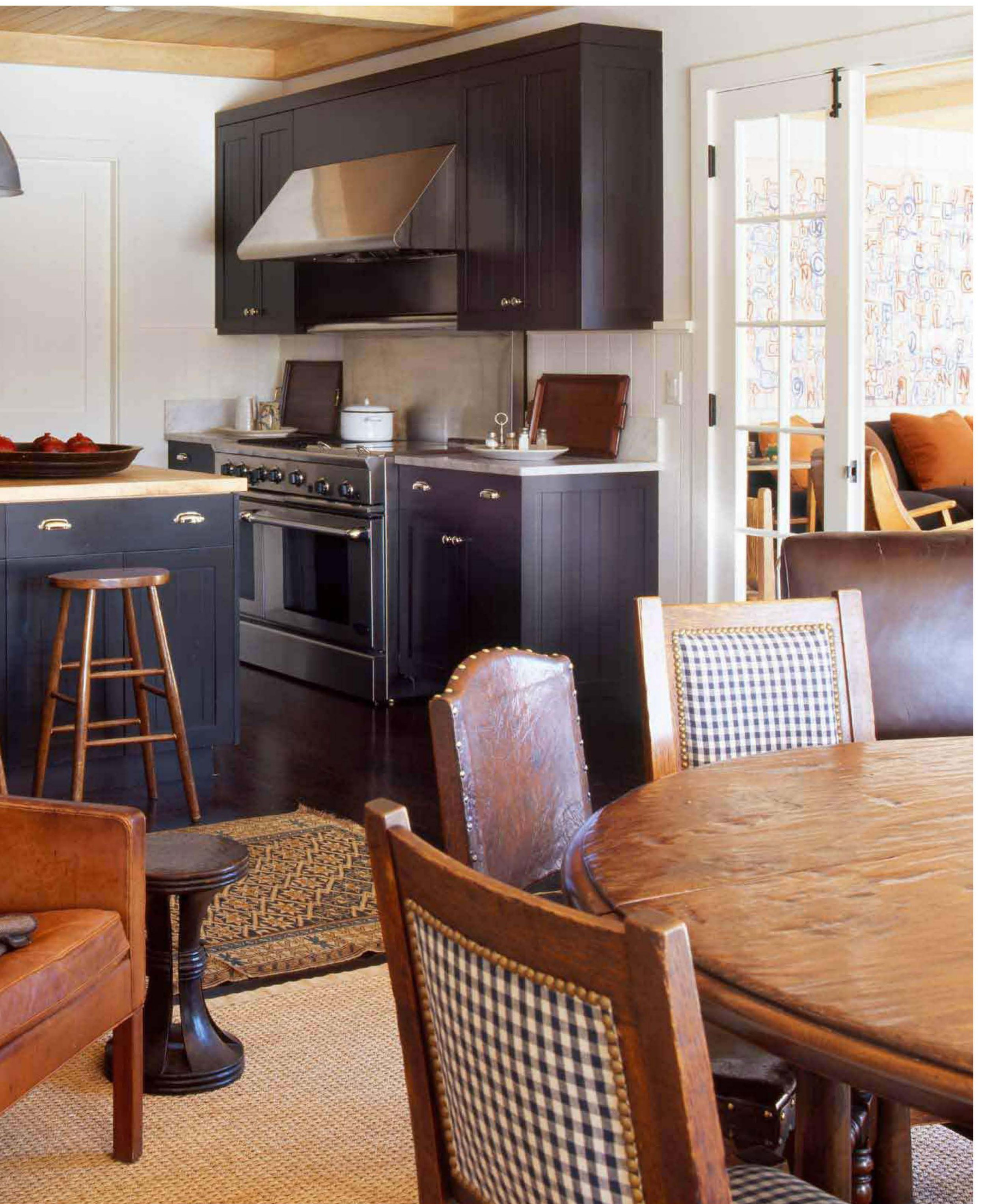




A sofa of Stilin's design sits under Graham Gillmore's *I Think I Can, I Thought I Could*. A vintage French leather armchair and Arne Jacobsen Egg chair flank a coffee table crafted from a nineteenth-century French oak farm table.



The dining area has a wing chair by Børge Mogensen. A vintage English factory lamp hangs over the kitchen work surface.







Vintage dining chairs, including Arts and Crafts pieces, surround a custom table by Waldo Fernandez. The photograph is Frank Thiel's *Stadt 1/07 (Berlin)*.

The bedroom has Austrian Cubist oak armchairs and a nineteenth-century English mahogany chest.



Iceberg photos by Dan Asher overlook a Ståhl-designed bed and vintage wood-and-metal table lamps with parchment shades. The flatweave rug is from Sweden.







Graham Gillmore's *The Art Of Work...* and Brendan Cass' *Francis Bacon* are among the artworks atop an early-nineteenth-century Gustavian grain chest. The Irish oak hall chair is also nineteenth-century.



Vintage taxidermy, including a pair of ibex from a museum diorama, overlooks a pair of Art Deco club chairs and a Nichols rug.

T.C. DONOBEDIAN'S PARIS FLEA

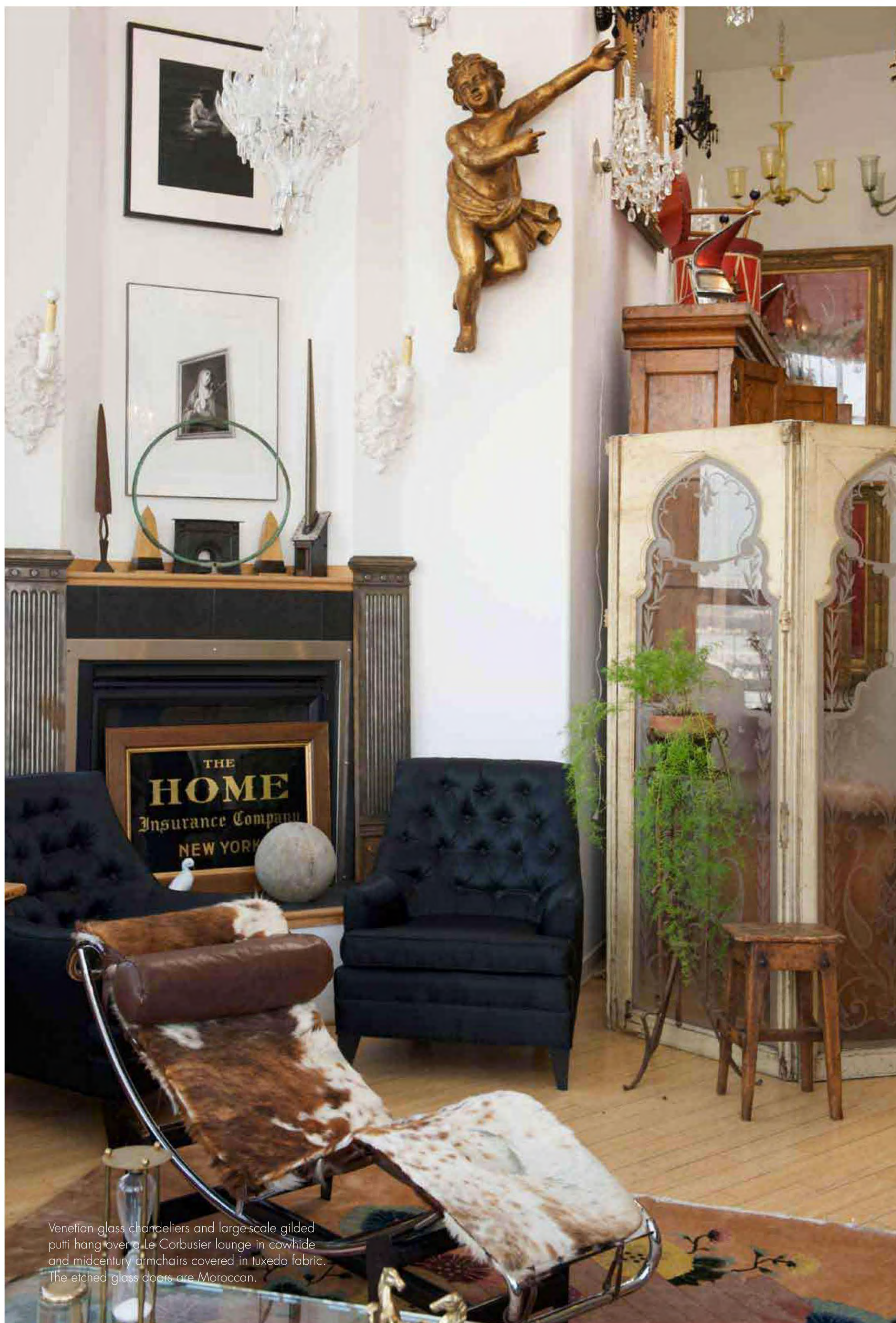
Tod Donobedian, San Francisco

As an enterprising 19-year-old spending his junior year abroad at the Sorbonne, Tod Donobedian earned extra cash by taking American decorators on walking tours of the main Paris flea markets. "I couldn't get enough of it," he says. Years later, after time in the mortgage business, Donobedian went from financing residences to furnishing them when he opened his own boutique, The Paris Flea, in 1996 in Santa Fe.

He moved to San Francisco a decade later and reopened near the designer showrooms of Potrero Hill. Another two years on, when a "crow's nest" penthouse loft apartment became available across the street, he jumped at the chance to shutter the storefront for good and live among 1,300 square feet of antiques. "I'm not hostage to the retail shop, so I am multitasking all day long," he says of domestic duties like laundry that sneak into his workday.

At any given time, the unexpected contents of the loft—which he shares with his son, Xavi—might include a "mad scientist monkey painting," a French copper bathtub, and a midcentury fish tank manufactured from bamboo and glass. The assortment is no less willfully eclectic than it sounds. "I don't want to be the guy who sells just folk art or Anglo-Indian furniture," Donobedian says. "I don't think one can limit oneself and stay afloat."

The apartment windows at night are like a beacon to shoppers on the street below, thanks to some fifty lit chandeliers—on dimmer switches—crowding the 20-foot ceiling. His latest venture, however, is surrounded by water in the middle of San Francisco Bay. In an old hangar on Treasure Island, Donobedian has arranged an additional 9,000 square feet of furnishings in loose vignettes. "Any antiques dealer will tell you that if you give them the space they will fill it," he laughs.



Venetian glass chandeliers and large-scale gilded putti hang over a Le Corbusier lounge in cowhide and midcentury armchairs covered in tuxedo fabric. The etched glass doors are Moroccan.

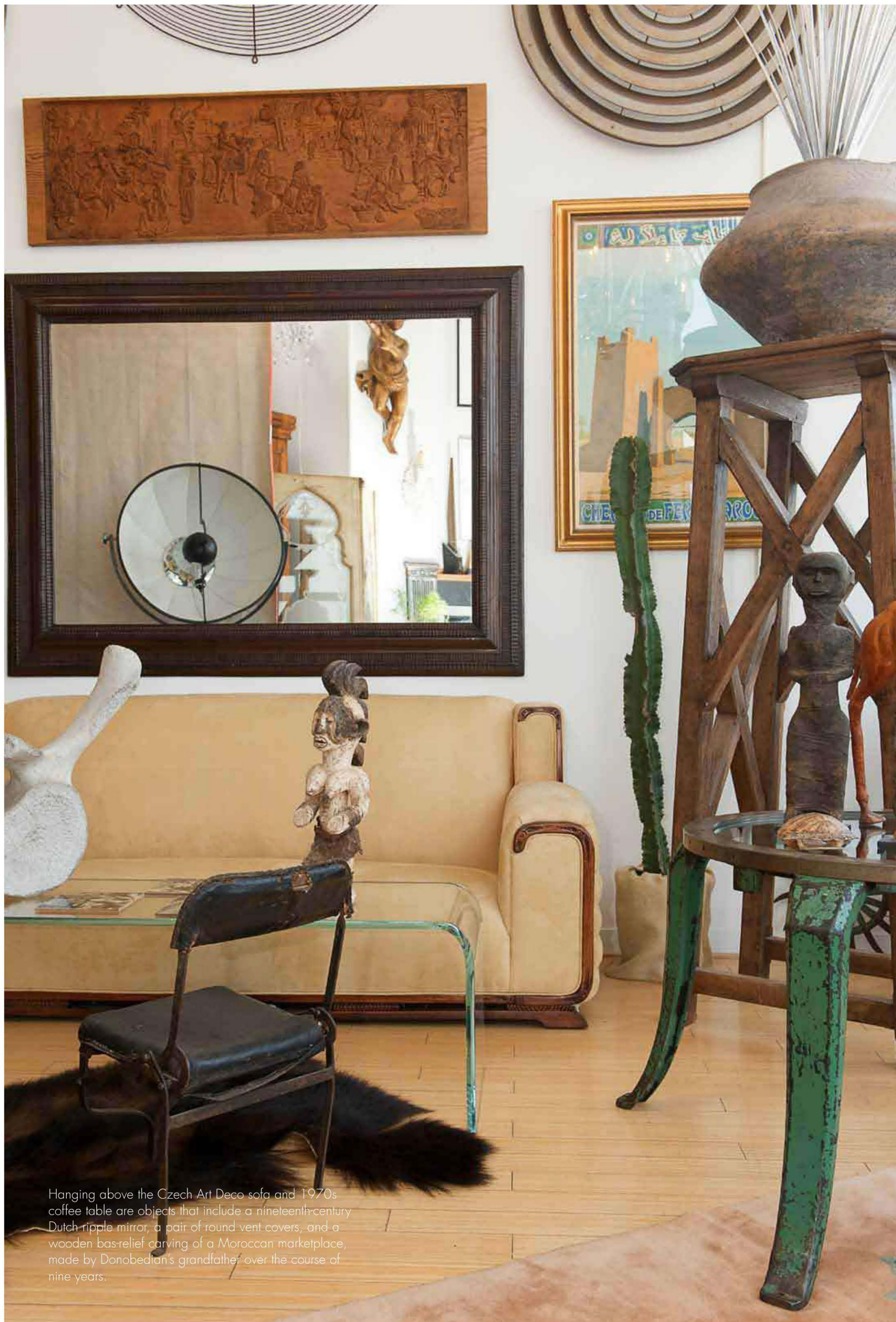


A rare Jean Cocteau drum chair and pair of vintage car taillights sit atop an English university library cabinet in Douglas fir. A collection of Venetian glass fruit is displayed on a French glass table. The tufted armchair is also French.





A vintage Pallucco Fortuny floor lamp shares space with a green-painted industrial die-maker's table, a Parisian oak sculpture stand, and a 1970s glass coffee table.



Hanging above the Czech Art Deco sofa and 1970s coffee table are objects that include a nineteenth-century Dutch ripple mirror, a pair of round vent covers, and a wooden bas-relief carving of a Moroccan marketplace, made by Donobedian's grandfather over the course of nine years.



Donobedian designed the headboard, which is covered with antique sari fabric; the vintage gilded bed crown is French. Objects on the wall include a mirror made from a copper porthole, a grill from an Edsel, and a 1930s advertisement for German African Airlines. On the table are a whale vertebra and a wooden African sculpture of unknown origin.

A steel-and-wood dining table by Bernard Quentin, circa 1980, is surrounded by Charles Hollis Jones' Wisteria chairs, designed in 1968 for Tennessee Williams, who gave them their name. The chandelier is Venini, 1960s. Elaine Katzer's sculpture *Totem Tribesman* is in the corner.



TODD MERRILL ANTIQUES/ 20TH CENTURY

Todd Merrill, New York

When Todd Merrill, a onetime PR director at Christie's New York, opened his shop in 2000, he believed that the future rested with the style of outlandish midcentury interiors and furniture designer James Mont. A bona-fide New York character, Mont was a favorite of movie stars and mobsters, who coveted his showy, Asian-inspired modernist pieces. "That aesthetic had been discarded," says Merrill—author of an illustrated Mont biography—who sought to revive interest in the flamboyant designer through his carefully selected merchandise.

As adventurous decorators like Kelly Wearstler began to embrace high-end midcentury American glitter, Merrill's shop became a juggernaut of Downtown glamour. One could say the same about the eclectic Greenwich Village townhouse he shares with his wife, television producer Lauren Merrill.

The house, comprising 1,800 square feet on three levels, had been renovated years before the Merrills moved in by architects Calvin Tsao and Zack McKown. After consulting with Tsao, Merrill restored and simplified the original postmodern architecture. But for the décor, he let his tastes run wild. He installed window curtains of silk satin and a built-in bed shimmering with gold metallic textiles. He littered the living room's polychrome terrazzo floor with zebra hides and brought in a fanciful Bernard Quentin dining table covered in polished steel tiles embossed with playful French text. Tommi Parzinger also makes an appearance, in the form of a lemon-chiffon lacquered vintage sideboard. "The crazier I get, the more people look to me for guidance," Merrill says.





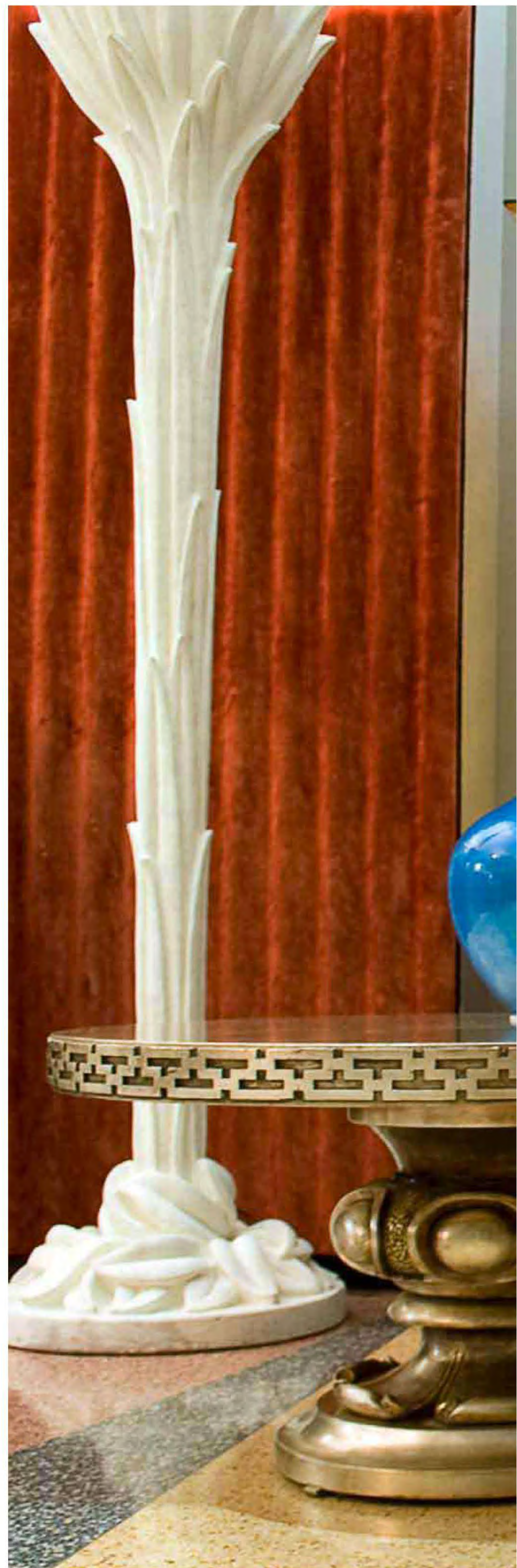
James Mont's 1940s sofa, newly upholstered in Mahogany silk velvet from Nancy Corzine, sits next to a coffee table and gold lamp he designed in the early 1960s for the King Cole Penthouse in Miami Beach. The white floor lamps are by Serge Roche, 1940s. The zebra rugs came from clothing designer Geoffrey Beene's home in Oyster Bay, New York.





A rare lacquered sideboard by Tommi Parzinger, circa 1950, sits under an Andy Warhol silk screen and 1960s Maison Charles sconces. The armchair is by James Mont, upholstered in Mink silk velvet from Nancy Corzine.

James Mont designed the chair, upholstered in silk velvet from Rose Cumming, and silver-leaf 1960s table. The two-tiered wood and gold-leaf cabinet is a rare piece by Eduard Josef Wimmer-Wisgrill for the Wiener Werkstätte, early 1930s.







A 1920s French bench with gargoyle legs is at the foot of the bed.
James Mont's 1940s Salamander lamps are on bedside chests.

T.H. Robsjohn-Gibbings designed the desk for a Toronto apartment by Philip Johnson. Ansel Adams' *Alder Trees* hangs above. The 1940s shagreen chair is attributed to André Groult, and the 1970s desk lamp is by Karl Springer.



In the entry, a 7-foot-tall wood-and-ceramic sculpture by Robert Lee Rosenbaum from the 1970s stands beside a 1930s French drop-leaf table with cork top. The TV is a 1969 Panasonic model; the radio is by Fritz Eichler and Artur Braun for Braun, circa 1955. The painting above is by Frank Veteran, 1999.



WEINBERG MODERN

Larry Weinberg and Joan Michaels, New York

Arriving in New York in 1993, twin sisters and budding interior designers Jayne and Joan Michaels rented a cozy one-bedroom in an austere pre-war Central Park West apartment tower. Some time later, after moving elsewhere with boyfriends, the siblings ran their design firm, 2Michaels, from the apartment. In 2008, however, Joan Michaels found herself headed back to occupy the very same apartment full-time with her romantic partner, the vintage furniture dealer Larry Weinberg.

To make it their own, the couple selected what she calls “airy and light” Swedish-inspired wall colors ranging from taupe to pale oyster grey. The occasional accent comes from the likes of a midcentury Pierre Paulin chair sold to them by the dealers Hugues and April Magen, who are close friends. To electrify the pale palette, Michaels reupholstered the Paulin using a nubby cranberry wool remnant from her upholsterer’s workroom.

Other furnishings are rarities from Weinberg’s storage unit—things too personal, or perhaps too precious, to have parted with over his years as a partner in the Lin Weinberg gallery, which closed in 2005, or as a private curator, or in his current showroom, which he opened in 2010. Fortunately, these pieces “tend to work pretty well together because they come out of my head, with my sensibility,” he says.

Weinberg, who in his spare time writes for *Interior Design* magazine, readily admits his attraction to 1940s sculptural forms with an underlying sense of architecture. Turns out that Michaels loved his vintage bent-plywood folding wheelchair strapped with army-surplus webbing and topped with an Ikea sheepskin rug. “I thought she would reject it,” he says with genuine surprise.

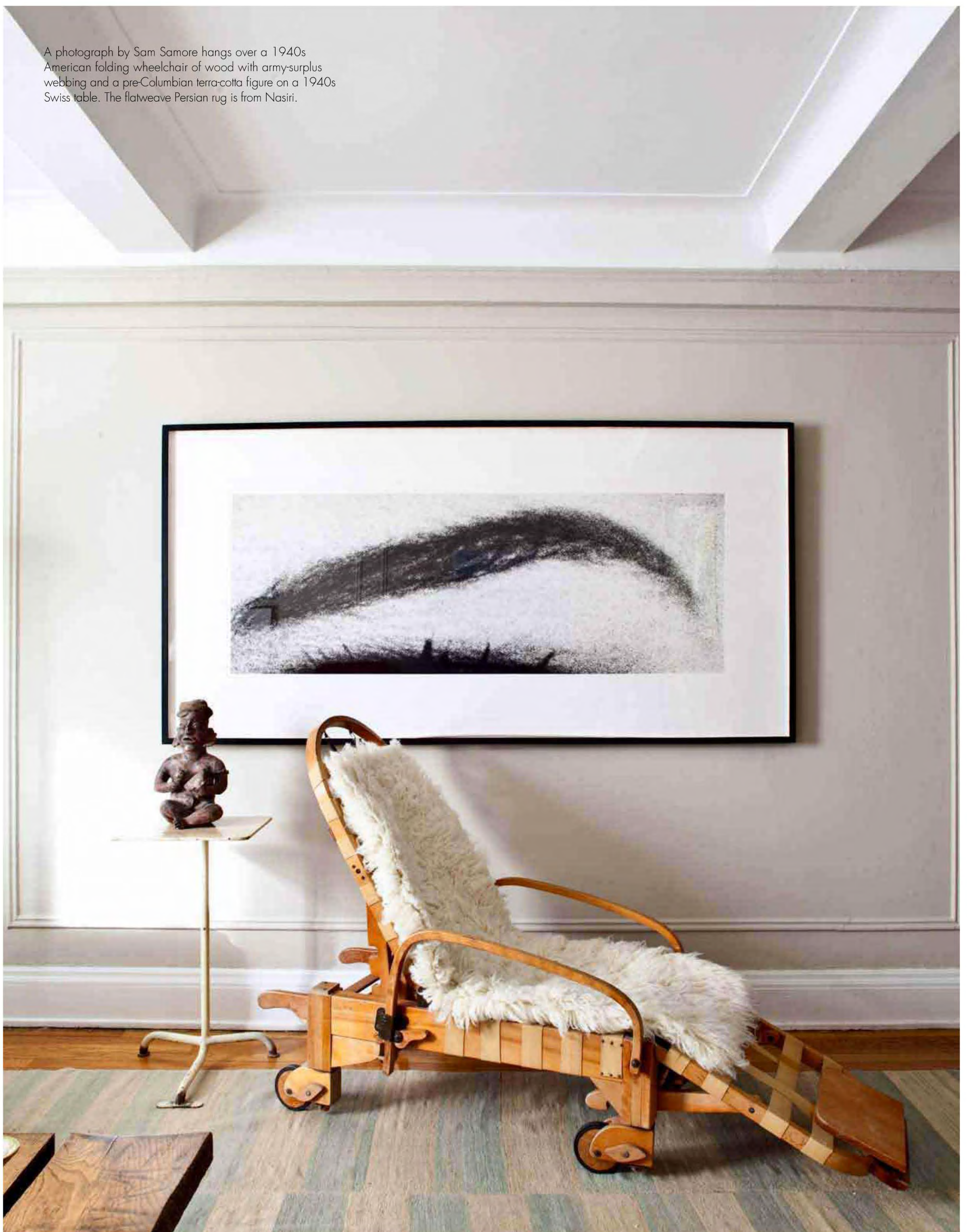
Weinberg’s art, as he describes it, is in arranging displays of merchandise using a “photographic sensibility.” Those skills came in handy to fill an empty corner in the living room. Walking near the apartment, he discovered a Curtis Jere chrome trefoil pedestal table base on the sidewalk. He and Michaels crowned it with a Central African headhunter’s mask on a stand—originally part of a noted Belgian collection—and, Weinberg reports, “that corner was nailed!”

Seating in the living room includes an Edward Wormley sofa for Dunbar from 1947; a Pierre Paulin chair from 1952, reupholstered in red wool; and a walnut-and-metal wire armchair, a prototype by Maurice Martine from 1964. The wood-and-iron coffee table is by Harry Balmer. The vintage Salampasu mask from Congo is displayed on a 1970s Curtis Jere pedestal.





A photograph by Sam Samore hangs over a 1940s American folding wheelchair of wood with army-surplus webbing and a pre-Columbian terra-cotta figure on a 1940s Swiss table. The flatweave Persian rug is from Nasiri.



A walnut mobile from the Herman Miller workshop and a scale model of a lounge chair by Henry Glass, both 1960s, are among the items on a maple credenza by Florence Knoll. The painting is by Fran Hosken, 1973.



Atop a 1941 chest by Eric Schuster are an American wooden bull from the 1930s and a totemic sculpture by Charles Luedtke, circa 1960. The contemporary painting is by Ryan Lawson.



The walnut bed by Osvaldo Borsani, armchair by Franco Albini for Cassia, and West German ceiling fixture are all from the 1950s.



A photograph of Wright's sons, Emerson and Adler, hangs over an armchair by Josef Hoffman, 1915, and a New Antiques side table by Marcel Wanders for Cappellini, 2007.



WRIGHT

Richard Wright, Chicago

Richard Wright's early business venture in vintage fashion didn't take off, for one simple reason. "I didn't like picking through dirty clothes," he explains. However, it was during his time at second-hand stores that he began to develop an eye for modernist decorative arts, and in 1990 he opened a gallery in Chicago. A decade later, with his gallery work behind him, he and his late wife, Julie Thoma Wright, established their now-celebrated auction house, Wright.

Soon thereafter, they moved into an 1896 limestone mansion in the South Side Chicago neighborhood of Hyde Park, a block north of the residence of Barack and Michelle Obama.

The previous owner had restored the house completely, down to the original woodwork and onyx sink in the dressing room, after acquiring it from a woman who had deferred maintenance during her 60-year tenancy. The Wrights installed wall coverings and other elements chosen by Julie, who had worked as a commercial interiors designer, and furnished it with the "glorified junk" that Richard auctions. "I always live with the type of items I handle, but I don't view myself as a collector," he explains.

His sofa retains its aggressive floral-print Jack Lenor Larsen vintage velvet, in green, gold, beige, and brown. There are touches of postmodernism, too, such as a table and vase forms by Ettore Sottsass. Never one to limit himself, Wright also welcomes the odd piece of contemporary design: Designer Maarten Baas contributed the coffee table; a floor lamp is by Ron Gilad. Surprisingly, Wright delights in a particularly unorthodox pair of new wall sconces that incorporate taxidermy squirrels. "So crazy and cool," he says.

Paul Evans' Cityscape settees, circa 1970, and Gerrit Rietveld's lounge chairs, circa 1960, are arranged around a Gebrüder Thonet table from 1910. Ettore Sottsass designed the marble vase and side table. Jack Lenor Larsen's rug is from 1973. Ron Gilad's light sculpture *Soldier No. 1* glows nearby.







John Dickinson's cast concrete side table and Henry Glass' lounge chair are in the library. The mantle holds antique Chinese figures and a Palmer Smith hammered aluminum bowl from 1940.



Philip and Kelvin Laverne's coffee table, circa 1965, holds an anonymous cast stone sculpture from the 1970s. A ceramic floor lamp by Peter Lane stands behind a sofa with fabric by Jack Lenor Larsen. Atop the bookshelf are Harry Bertoia sculptures from the 1960s and a 1953 photograph by Harry Callahan of Mies van der Rohe at the Arts Club of Chicago.



A 1958 Benjamin Baldwin dining table that came from the C.F. Murphy Jr. residence in Chicago holds Austrian candlesticks, circa 1910. Sergio Asti ceramics from the 1970s are displayed behind. Franz West designed the Metamemphis floor lamp in 1989.

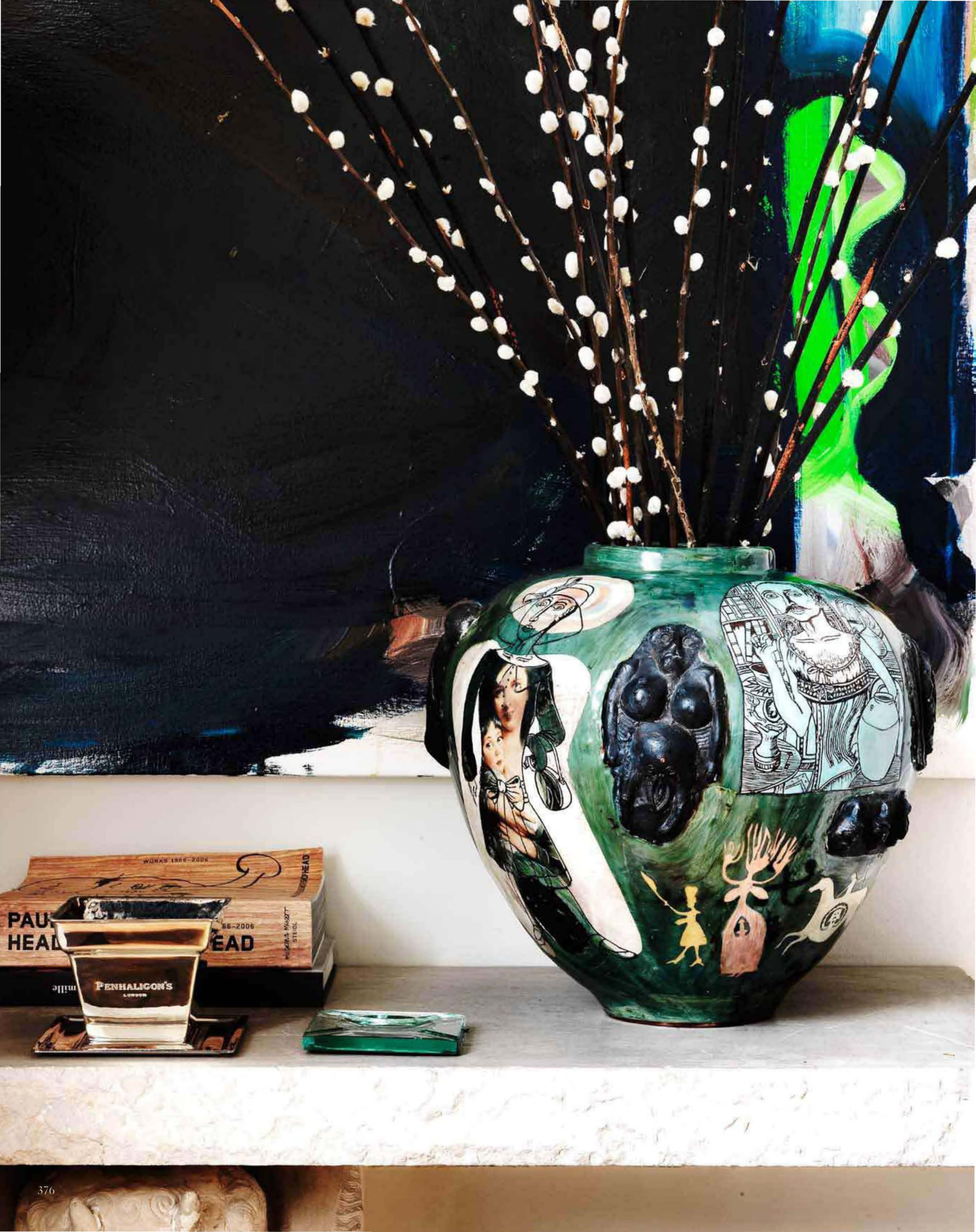


George Nelson designed the Miniature cabinet in 1965 for Herman Miller.





In a bedroom, a George Nakashima floor lamp from 1960 sits next to a French settee from the 1940s.



RESOURCES

ALEXANDER STÜTZ

Hufelandstrasse 34, Berlin
www.alexanderstuetz.com

Alexander Stütz opened his showroom in 2008 in Berlin's trend-setting Prenzlauer Berg area. He carries furniture and art from the Baroque period through the twentieth century, with a special focus on Bauhaus designs. As an interior designer, Stütz's work has included the Japanese embassy in Berlin, as well as hotel, retail, and residential projects.

ASLI TUNCA

Nuru Ziya Sokak 18, Istanbul
www.aslitunca.com

The gallery and interior design practice of Asli Tunca and her husband, artist Carl Vercauteren, is in Istanbul's trendy Galata district. In addition to their own line of furniture in contemporary, Ottoman-inspired, and other styles, they offer restored European antiques, mainly from the sixteenth to eighteenth centuries.

AXEL VERVOORDT

Stokerijstraat 15-19, Wijnegem, Belgium
www.axel-vervoordt.com

Axel Vervoordt is a world-renowned art and antiques dealer, designer, and collector, specializing in antiquities and Old Master works, as well as decorative objects and furniture from the Renaissance to the twentieth century. His Vervoordt Foundation is the custodian of a collection of antiquities and contemporary artworks and undertakes various curatorial and educational activities.

B4 20TH CENTURY DESIGN

539 East 12th Street, New York
www.b4decor.com

Sweden is the main focus of Kerry Beauchemin's East Village shop, which carries furniture, lighting, art, and accessories, including a wide variety of ceramics. Inventory covers the 1930s to the 1980s, with styles that range from Art Deco to midcentury modern.

BLACKMAN CRUZ

836 North Highland Avenue, Los Angeles
www.blackmancruz.com

Adam Blackman and David Cruz have been selling furniture, lighting, and curiosities since 1993. At any given time, their inventory can range from a Carlo Bugatti chair to vintage Mexican ritual dance masks to an anonymous 1870s bone-and-ebony cabinet from Portugal. The company also has its own line of furniture, mirrors, and lamps under the name BC Workshop.

CRISTINA GRAJALES GALLERY

10 Greene Street, New York
www.cristinagrajalesinc.com

Interior designer and curator Cristina Grajales opened her gallery, which focuses on twentieth-century and contemporary art and furniture, in 2001. Featured designers include Philip and Kelvin Laverne, Carlo Mollino, Donald Judd, George Nakashima, Isamu Noguchi, and Sergio Rodrigues.

DAVID GILL GALLERIES

3 Loughborough Street, London
www.davidgillgalleries.com

David Gill's 25,000-square-foot gallery in Vauxhall features the work of classic designers such as Ettore Sottsass alongside contemporary art and furniture by Ron Arad, Marc Newson, Fredrikson Stallard, Reinier Bosch, and Zaha Hadid. Gill has a major presence at international fairs such as Art Basel.

DE VERA

1 Crosby Street and 26 East 81st Street, New York
www.deveraobjects.com

Federico De Vera has gained a devoted following for his collection of European and Asian decorative objects, as well as his own line of jewelry, which often incorporates antique carved stones and beads. De Vera, who started his business in 1991 in San Francisco, closed his remaining shop in that city in 2010. He now has a 3,500-square-foot location in Manhattan's SoHo district and a second store on the Upper East Side.

DOWNTOWN

719 North La Cienega Boulevard, Los Angeles
www.downtown20.net

Robert Willson and David Serrano have been selling vintage furniture and lighting since 1996, with a focus on Italian, French, and American designers, including Ico Parisi, Jacques Quinet, and Edward Wormley. The gallery in the L.A. Design Quarter also carries its own line of original and reproduction furniture, lighting, and mirrors.

ECCOLA

7408 Beverly Boulevard, Los Angeles
www.eccolainports.com

Italian modern is the name of the game at Eccola. Owners Kathleen White-Almanza and Maurizio Almanza in 2010 moved from a small gallery on La Brea to a lofty 4,500-square-foot showroom nearby, where hard-to-find pieces by Gio Ponti, Franco Albini, Vittorio Nobili, Carlo de Carli, and Gianfranco Frattini share space with contemporary lighting and their custom line, Cose.

FLORENCE LOPEZ ANTIQUES

Saint Germain des Prés, Paris
www.florencelopez.com

Florence Lopez opened her studio in 1992 in an eighteenth-century building in Saint Germain de Prés. Her inventory of twentieth-century furniture and accessories focuses on work by Italian modernist, Bauhaus, and Vienna Secession architects. Included are pieces by Peter Berhens, Le Corbusier, Adolf Loos, Gio Ponti, Alvar Aalto, Joseph Frank, and Vladimir Kagan.

FRÉMONTIER ANTIQUAIRES

5 Quai Voltaire, Paris
www.fremontier.com

In their gallery opposite the Louvre, Patrick and Jo Frémontier sell European furniture, artworks, and objects of "haute curiosité." Among their inventory one might find Roman marble sculptures from the sixteenth and seventeenth centuries, eighteenth-century German furniture, and a collection of eighteenth- and nineteenth-century scientific instruments.

GALERIE HALF

6911 Melrose Avenue, Los Angeles
www.galeriehalf.com

Opened in 2009 by Clifford Fong, Cameron Smith, and Mark Goldstein, Galerie Half has merchandise that ranges from the humble to the flamboyant. European furniture and lighting from the last three centuries is sold alongside pieces of agricultural Americana, primitive African sculpture, iconic designs by modern masters such as Jean Prouvé and Hans Wegner, and contemporary artworks.

GALERIE PATRICK SEGUIN

5 Rue des Taillandiers, Paris
www.patrickseguin.com

Patrick Seguin, who opened his gallery in 1989 in a 3,200-square-foot space in the Bastille neighborhood, focuses on works by French post-World War II masters Jean Prouvé, Le Corbusier, Charlotte Perriand, Pierre Jeanneret, and Jean Royère. He also stages exhibitions of design and contemporary art at major museums, galleries, and art fairs worldwide.

GALERIE SAINT JACQUES

11 Rue Pierre de Fermat, Toulouse, France
www.galeriesaintjacques.com

From their showroom in an eighteenth-century townhouse, Daniel Suduca and Thierry Merillou offer French decorative pieces from the twentieth century, along with contemporary artworks. Jean Royère, André Arbus, and Jacques Adnet are among the designers whose works they feature.

GALLERY BAC

16 Crosby Street, New York
www.gallerybac.com

Carlos Aparicio, an architect, opened Gallery BAC in 2001. The SoHo warehouse has a wide variety of twentieth-century European antiques, with a spotlight on Jean-Michel Frank and Scandinavian designers such as Børge Mogensen, Carl Malmsten, and Ole Wanscher.

HEDGE GALLERY

48 Gold Street, San Francisco
www.hedgegallery.com

Longtime interior designer Steven Volpe opened Hedge Gallery in 2005. From a 2,500-square-foot location in San Francisco's antique- and design-heavy Jackson Square area, he offers rare vintage furnishings by the likes of André Arbus, Carlo de Carli, and Paul László alongside contemporary works by Paul Philp, Erna Aaltonen, and Tony Marsh.

INGRAO

17 East 64th Street, New York
www.ingrao.com

Tony Ingrao opened his acclaimed gallery in an Upper East Side townhouse in 2002. He offers important eighteenth- to twentieth-century European furniture and contemporary artworks, displayed in a pristine, ultramodern environment. Ingrao also incorporates such pieces into his work as an interior designer, alongside partner Randy Kemper.

J.F. CHEN

941 North Highland Avenue, Los Angeles
www.jfchen.com

Crammed with rare midcentury modern furniture, French regency pieces, contemporary European and Asian sculpture, fine porcelain, and a wide range of lighting, Joel Chen's vast warehouse is an L.A. design landmark. Downstairs from the 20,000-square-foot showroom is a loft space of the same size where Chen has hosted exhibitions of furniture, sculpture, and Nymphenberg porcelain.

JOHN SALIBELLO ANTIQUES

211 and 229 East 60th Street, New York; 2309 Montauk Highway, Bridgehampton, New York; 6910 South Dixie Highway, West Palm Beach, Florida
www.johnsalibelloantiques.com

John Salibello started his business selling Americana from one shop in the Hamptons. He now has four galleries and has transitioned into midcentury works, offering a wide variety of rare lighting and furniture by the likes of Karl Springer, Philip and Kelvin Laverne, T.H. Robsjohn-Gibbings, Tommi Parzinger, James Mont, Gio Ponti, and Pierre Giraudon.

JOURDAN ANTIQUES

www.jourdanantiques.com

Mady Jourdan retired in 2010 after more than twenty-five years in New York selling antiques by the likes of Jean Royère, Maison Jansen, and Gilbert Poillerat. The native Parisian continues to consult and to represent a line by her daughter, Marie Guérin.

LAWSON-FENNING

7257 Beverly Boulevard and 1618 Silver Lake Boulevard, Los Angeles
www.lawsonfenning.com

Glenn Lawson and Grant Fenning have been in business since 1997, selling twentieth-century finds by the likes of George Nelson, Paul McCobb, and many Dutch designers. Their in-house line of furniture and accessories blends modern shapes and finishes with traditional details.

MAGEN GALLERY

54 East 11th Street, New York
www.magenxxcentury.com

Hugues and April Magen have been in the gallery business since 1997. They specialize in French post-war furniture, sculpture, and ceramics, including works by Le Corbusier, Philippe Hiquily, and Jean Prouvé.

MONDO CANE

174 Duane Street, New York
www.mondocane.com

Out of a 2,500-square-foot former warehouse in Tribeca, strikingly remodeled by architect William Massie, Greg Wooten and Patrick Parrish sell art and design objects originating from 1880 to 1980. Pieces by the likes of Paul Rudolph, Milo Baughman, and Karl Springer can be found alongside works by lesser-known and anonymous designers.

RICHARD SHAPIRO ANTIQUES AND WORKS OF ART/STUDIOLO

8905 Melrose Avenue, Los Angeles
www.rshapiroantiques.com

Rare European furniture and artworks from antiquity through the Renaissance and into the twentieth century are on display in Richard Shapiro's multifaceted gallery, opened in 2001. Added to the mix is his Studiolo line of minimalist furniture inspired by 40s French design and, exclusively in the United States, the Bordonì Artistic Leather Collection.

ROARK MODERN

Red Horse Plaza, 74 Montauk Highway, East Hampton, New York
www.roarkmodern.com

Lisa Bowles got into the interior design business in 1999 and opened her East Hampton shop three years later. The space was chosen for its ability to showcase the large-scale European pieces that are her specialty, including eighteenth-century Italian cabinetry, oversize pottery and sculpture, and midcentury works by the likes of Preben Fabricius and Jørgen Kastholm.

ROBERT STILIN

Red Horse Plaza, 74 Montauk Highway, East Hampton, New York
www.robertstilin.com

Robert Stilin's 1,000-square-foot antiques shop showcases eighteenth- to twentieth-century furniture, lighting, and accessories that have clean lines and a modern appeal. The space adjoins his high-profile interior design office.

T.C. DONOBEDIAN'S PARIS FLEA

301 Rhode Island Street, San Francisco
www.parisflea.1stdibs.com

Tod Donobedian's atelier is a treasure trove of unexpected objects, furniture, artwork, and lighting inspired by the flea markets of Paris. Among the curiosities are works of American folk art; oversize wooden doors from Spain, Egypt, and Morocco; colonial furniture from India; Venetian glass lamps; and antique toys. Donobedian also maintains a 9,000-square-foot showroom on San Francisco's Treasure Island.

TODD MERRILL ANTIQUES/20TH CENTURY

65 Bleecker Street, New York
www.merrillantiques.com

Todd Merrill, a former director at Christie's New York, opened his eponymous gallery in 2000 with a focus on twentieth-century American and European furniture, lighting, and artwork. Featured designers include Paul Evans, Karl Springer, James Mont, Gio Ponti, Tommi Parzinger, and Piero Fornasetti.

WEINBERG MODERN

200 Lexington Avenue, Suite 407, New York
www.weinbergmodern.com

Larry Weinberg's modern design emporium carries furniture, lighting, artwork, and objects by the likes of Frank Lloyd Wright, Josef Frank, Paul László, Gio Ponti, and George Hunzinger. Weinberg is also involved in curating, writes for *Interior Design* magazine, and collaborates on interiors projects with the firm 2Michaels Design.

WRIGHT

1440 West Hubbard Street, Chicago
www.wright20.com

Since its launch in 2000, Wright has established itself as one of the premier auction houses specializing in modern design, twentieth-century art, and iconic architecture. Biannual auctions of important design focus on masterworks by the likes of Gerrit Rietveld, Marcel Breuer, and contemporary architects such as Frank Gehry and Thom Mayne.



PHOTOGRAPHY CREDITS

Patrik Argast: 340-347; Kerry Beauchemin: 54-61; Roger Davies: 348, 350-351, 353, 357;
Thea Dickman: 366-375; Miguel Flores-Vianna: 24-35, 300-317, 380; Don Freeman: 106-117;
Douglas Friedman/GMAimages: 358-365; Jean-François Jaussaud/Luxproductions.com:
4, 138-163, 174-183, 280-289; Stephan Julliard/Tripod Agency: 256-269; David Duncan Livingston:
208-217, 232-247 (styling assistance by Bob Breen and Clare Graham); Joshua McHugh:
328-339; Anastassios Mentis: 218-231, 318-327; Mary E. Nichols: 164-173; Michael Paul:
2, 36-53, 96-105, 376, 382; Richard Powers: 8, 62-73, 270-279; Lisa Romerein: 130-137;
Francis Smith: 248-255; Matthew Stacey: 196-207; Tim Street-Porter: 6, 74-85;
Karina Tengberg: 290-299; Todd Merrill & Associates, Inc.: 352, 354-355, 356;
Simon Watson: 118-129; Manolo Yllera: 12-23, 86-95, 184-195



ACKNOWLEDGEMENTS

This book would not have been possible without the enthusiastic participation of the dealers who were willing to share their lives and homes with us. I am indebted to each and every one of them.

I would like to thank our graphic designers, Pace Kaminsky and Carrie Hunt of HK Creative, for refining our vision for this book. I also thank Mike Powers, who lent us his impeccable taste.

I am especially grateful to all the talented photographers whose work we proudly publish here.

At Architecture/Interiors Press, Editorial Director Carolyn Horwitz oversaw every aspect of the text, photography, design, and production.

Finally, I would like to thank Craig Kellogg for his insightful text and Michael Bruno for writing the foreword and for his support and encouragement throughout this process.

—Anthony Iannacci, Publisher

Additional Photography: **PAGE 2:** David Gill, London;
4: Patrick Seguin, Paris; **6:** David Cruz, Los Angeles; **8:** Glenn
Lawson and Grant Fenning, Los Angeles; **376:** David Gill,
London; **380:** Richard Shapiro, Los Angeles; **382:** Axel Vervoordt,
's-Gravenwezel, Belgium.

Copyright © 2011 by Architecture/Interiors Press, Inc.
All rights reserved.

No part of this book may be reproduced in any form
without written permission of the copyright owners.
All images in this book have been reproduced with the consent of the
artists concerned and no responsibility is accepted by producer, pub-
lisher, or printer for any infringement of copyright or otherwise, arising
from the contents of this publication. Every effort has been made to
ensure that credits comply with information supplied.

First published in the United States of America by
Architecture/Interiors Press, Inc.
4455 Los Feliz Boulevard, Suite 106
Los Angeles, CA 90027
www.architectureinteriorspress.com

ISBN 978-0-9835132-0-9

Library of Congress Control Number: 2011922723

Printed in Iceland by Oddi Printing, an Ecolabelled Printing Company
Design: HK Creative Inc., www.hkcreativeinc.com

ALEXANDER STÜTZ

ASLI TUNCA

AXEL VERVOORDT

B4 20TH CENTURY DESIGN

BLACKMAN CRUZ

CRISTINA GRAJALES GALLERY

DAVID GILL GALLERIES

DE VERA

DOWNTOWN

ECCOLA

FLORENCE LOPEZ ANTIQUES

FRÉMONTIER ANTIQUAIRES

GALERIE HALF

GALERIE PATRICK SEGUIN

GALERIE SAINT JACQUES

GALLERY BAC

HEDGE GALLERY

INGRAO

J.F. CHEN

JOHN SALIBELLO ANTIQUES

JOURDAN ANTIQUES

LAWSON-FENNING

MAGEN GALLERY

MONDO CANE

RICHARD SHAPIRO ANTIQUES
AND WORKS OF ART / STUDIOLO

ROARK MODERN