

STYLE | FASHION | SOCIAL

PAPER CITY

DALLAS JANUARY 2013



WE'RE ROCKIN' 2013

THE **50**TH ANNIVERSARY
OF
THE ROLLING STONES

PAPERCITY
HOME+ART

DESIGNERS'
INSPIRATIONS

INSIDE THE NEST OF
JANE WAGGONER

BRYAN ADAMS' SIR MICK JAGGER, NEW YORK, 2008. ARCHIVAL PIGMENT PRINT.
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PAPERCITY { DECORATION }



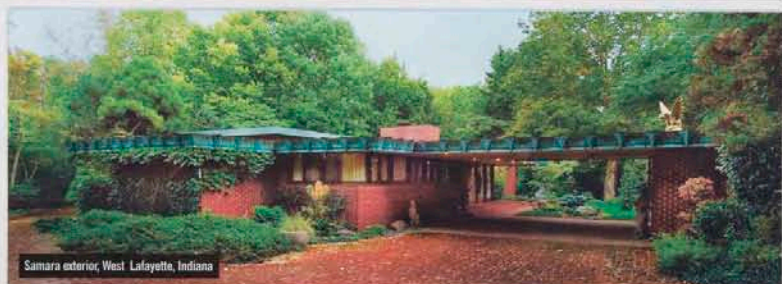
SKULL Candy

Each time I'm poised to pronounce skulls passé, something makes me love them all over again. My latest obsession is a meticulously cast human skull sconce in bronze, part of a capsule collection of furniture, lighting and accessories created in collaboration between **Grange Hall** and local sculptor **Robert Wohlfeld**, long considered to be the city's ultimate go-to for made-to-order furnishings. Wohlfeld has much experience working with precious metals, but his otherworldly explorations are fairly recent — "I wasn't the goth kid," he says. Yet he's embraced the organic side with a certain amount of fervor: He's been working on a rearticulated horse skeleton clad in 24K gold. Sconce \$7,500, by special order, at Grange Hall. Amy Adams



Reminiscences of Hill Country summers may spark memories of tribal campfires and short-sheeting your counselor's bed.

But designer **Ann Sutherland** does nostalgia one better with **Camp Wannagetaway**, a newly launched collection of vintage-inspired stripes and toiles for **Perennials Outdoor Fabrics** that evokes lazy summer days spent near a favorite watering hole. The large-scale **Boathouse Stripe** has a heavily slubbed hand; **Vintage Stripe** alternates two colors for a rustic linen look; **Ticking Stripe** provides perfect companionship for solids and prints; **County Fair** showcases a pastoral countryside; and the softly textured chenille **Crepe de Jour** offers a homespun feel. All boast Perennials' Nano Seal finish for extra protection against dirt, fading, rough-housing and, assumedly, the occasional dropped s'more. To the trade at David Sutherland Showroom, Dallas Design Center, 1025 N. Stemmons Freeway, Suite 340, 214.742.6501; davidssutherlandshowroom.com. Amy Adams



Samara exterior, West Lafayette, Indiana

WRIGHT is RIGHT ON

A must-see exhibit of the New Year is "**Frank Lloyd Wright's Samara: A Mid-Century Dream Home**" at the **Arlington Museum of Art**. This unexpected gem shines light on one of America's most iconoclastic and immortal architects vis-à-vis a slice of the Usonian life: an intimate portrait of a house in West Lafayette, Indiana, that is one of the best surviving examples of Wright's later work. Samara, which dates back to the mid-'50s, is an innovative 2,200-square-foot, cantilevered casa named by Wright after the winged seeds of pine cones from the evergreens that ring the one-acre property — a motif further abstracted throughout the home's furnishings. Samara mirrors a moment in modernism when a middle-class couple tapped the world-renowned Wright to design their dream residence. In fact, Samara is still owned and meticulously maintained by its original family: **Dr. John E. Christian**, a 90-something retired Purdue University professor, and his wife, **Catherine**, who also worked at Purdue back in the day. The exhibition, organized by **Scott W. Perkins** (curator of the Price Tower Arts Center in Bartlesville, Oklahoma — the only FLW skyscraper ever erected), relays the Samara story through original furniture, archival materials, period photos, video and even architectural fragments. Through February 17 at the Arlington Museum of Art, 201 W. Main St., Arlington, 817.275.4600; arlingtonmuseum.org. Catherine D. Ansporn



Frank Lloyd Wright's Samara, 1954-1958

A Change in the LEATHER



MARK ANTHONY HEDSON

Any noun becomes infinitely more proper when preceded by the word "bespoke." Enter **Cowden Bell**, a purveyor of bench-made leather and hide furnishings who's produced everything from wall panels to alligator-clad settees from his Weatherford, Texas, studio. The artisan's T-backed chairs (a recent addition to his collection) can be had in a dizzying array of leathers and leg finishes — which means every custom fiend can design up a storm. To the trade at I.D. Collection, Dallas Design Center, 1025 N. Stemmons Freeway, Suite 745, 214.698.0226; interiordesigncollection.com. Amy Adams

HAPPY Camper



Boathouse Stripe in Berry Patch



MARK ANTHONY HEDSON

BEST SEATS in the House

Tucked amidst the antique shops on Lovers Lane dwells **Christy Drew Designs**, the city's newest residential interior design firm and furniture gallery. Owned by long-time designer Drew and her husband and business partner, **Paul Johnson**, this boutique brims with everything from French Country chic to contemporary classics

— amongst them, these gorgeous circa-1840s Gustavian-style wing chairs hand-carved in walnut and washed in cream and gold milk paint. Their newly replaced seat cushions are the only things that belie their Swedish origins — even their burlap backs are as original as an Ingmar Bergman film. **Christy Drew Designs**, 5019 W. Lovers Lane, 214.353.7575; christydrewdesigns.com. Lacy Ball

UNDER THE INFLUENCE

Resolution, shmesolution. Predictable declarations of weight loss, fiscal responsibility or stress reduction make us yawn. We'd rather talk inspiration — not deprivation — for 2013. Amy Adams asked 21 local tastemakers what's got their creative juices flowing . . . and let's just say we're now thirsting for their Kool-Aid.

Downton Abbey



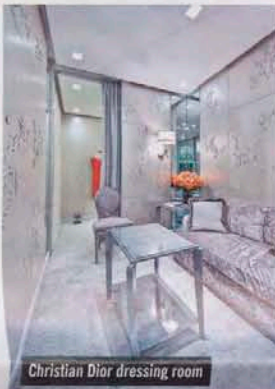
"Traditional — with an edge — is definitely in the air I'm breathing these days. Maybe because there has been so much mid-century over the past few years, or perhaps a touch of *Downton Abbey* has something to do with it. I also like the fact that the New Traditional has a more undecorated look rooms don't appear to be quite so planned."
— Jan Shavers

Henri Matisse's *Interior with Black Fern*, 1948



"I can't wait to see Matisse's Fauvism exhibit at The Met. He's my favorite artist for his use of color and ever-changing styles. He said 'creativity takes courage,' and I couldn't agree more."
— Cynthia Collins of Collins Interiors and Blue Print Store

"My life partner, Cearan Henley, recently completed a novel entitled *Sons of the Ambrose*. Rooted in Rome, the book traces a path to the present, and, of course, art, architecture and cultures from the past were examined. The story inspired me to create a new collection based on Italian and Continental styles — all with a vintage feel but with unexpected twists in finish."
— Allan Knight



"I'm into shiny silver leaf — and I mean very shiny. It reminds me of the flowers carved into the leather walls in the VIP fitting room at Christian Dior."
— Mikyung Chun of Promemoria Dallas



"Rock royalty, celebrities and fashion icons from the 1970s are inspiring us these days. I'm also loving menswear-style solids and strong geometric prints."
— Mitchell Gold + Bob Williams



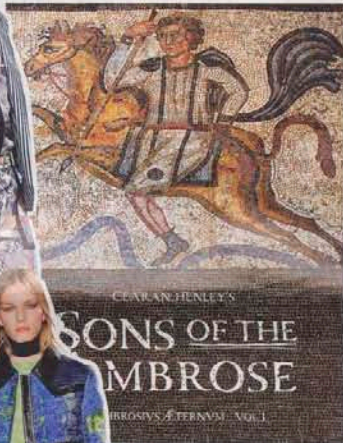
"I'm inspired by the fact that more and more clients are designing their environments around beautiful art instead of looking for a painting that matches their sofa."
— David Sutherland



"It's all about ancient motifs and architecture. While traveling in Greece, I was taken with the chasing on Alexander's processional armor, and when in Paris, I visited Delacroix's home and studio. I loved the rich colors and textures in his paintings and his deft incorporation of exotic North African details. From Mexico, I love the weavings and patterns of ancient Mayan and Aztec textiles . . . North America's answer to ikat!"
— Michelle Nussbaumer of Ceylon et Cie



"I'm really inspired by the post-Beaux-Arts movements of the 1920s. Not sure if it's the anticipation of *Downton Abbey's* return and the new movie of *The Great Gatsby*, or just my love of strong, simple lines."
— Rob Dailey, interior decorator



"Shades of green and textured details feel fresh to me. And the pattern trend oozing from the catwalks completely intrigues — as a fashion or home choice, an unconventional mix of prints is designer roulette. I geek out over the challenge it poses!"
— Heather Wiese Alexander of Bell'Invito Stationers, Nest and i-Pezzi



Works by Damien Hirst, Zhang Huan, Tracey Emin at White Cube gallery, London, at Art Basel

"I expect this year's Art Basel to provide a wealth of inspiration."
— Laura Lee Falconer of Laura Lee Clark

Hot enough for you? Waterworks glass tile and Jane Waggoner-designed metalwork encircle the fireplace. Screen sourced in Santa Fe. Vintage tools. David Bates' charcoal on paper, *Untitled* (date unknown), from Eugene Binder Gallery. Self-portrait by Madeline Waggoner, age 10. Sisal rug from West Elm, customized by Waggoner.



TELLING STORIES

WHO NEEDS WALLS TO TALK?
DESIGNER JANE WAGGONER'S ROOMS SPEAK FOR THEMSELVES.

BY AMY ADAMS. PHOTOGRAPHY CHRIS PLAVIDAL. FLOWERS SONYA EUDALEY FOR DIRT DESIGN STUDIO.

Waggoner needlepointed the upholstery on her grandmother's chair. Milton Avery's artist prowl *Rothko with Pipe*, 1936.



Metal bed designed by Brooklyn artist Chris Bundy. Photographs above bed by Emanuel Volakis. Mirrored bedside tables from Ceylon et Cie. Linens from Hable Construction. Klippan throw. Kubacloth and velvet-heart pillows made from antique remnants. Sabira Collection linen pillow from Allan Knight. Dragon pillow and needlepoint rug by Waggoner.



Jane Waggoner



Jane Waggoner has no coffee table — certainly not a punishable offense, but a rather curious dilemma for someone having her home photographed for publication. “I just sold it to one of my clients who really wanted it,” the interior decorator explains. Of course, this is the same woman who took a sledgehammer to her own black marble fireplace Thanksgiving morning before a house full of guests were expected to arrive, so it’s not the first time she’s presented a work in progress. (“I didn’t want anyone to think I picked out a black marble fireplace,” she clarifies.)

The aforementioned blight was ultimately transformed by scribbled ironwork and glass tile from Waterworks, but not before spending almost a year as a sandpit. Clearly, Waggoner isn’t kidding when she says, “It’s better to have nothing than the wrong thing.”

This attitude has served her well professionally and personally, as evidenced by a home filled with carefully curated furniture, art and objets, each with its own tale to tell. Pointing to anything — the hand-printed kitchen wallpaper by upstate NY artist Joanna Rock, the metal bed created by Brooklyn artist Chris Bundy after Waggoner read about him in *Women’s Wear Daily*, the quarry tile she tracked down from Wales after spying it in an *Architectural Digest* feature on actor Matthew Modine’s home, the elaborate needlepoint rug that represents five years sitting outside City Ballet while daughter Madeline took lessons — elicits an anecdote as engaging as the owner herself.

Waggoner speculates that her circa-1920s Georgian was renovated at some point in the ‘70s. When she moved in during the spring of 2000, she did the cosmetic touches herself, citing *The Artist in His Studio* — Alexander Liberman’s iconic 1960s book that includes intimate conversations with some of the world’s most influential artists working in France during the 20th century, as well as revealing photography of the surroundings in which they created — as her primary inspiration. “The most common thread in my work is simple: I want everything to have a soul, to show the hand of the artist. It’s important to connect with the person that made the thing.” And if that means waiting patiently for the perfect chair, candlestick or lamp to reveal itself, so be it. “The creative road is never straight, always evolving — it’s part of a journey that can’t be rushed. If a client says ‘I want it now,’ I’m probably not the decorator for him.”

She walks the talk with her three-year-old venture, a line of fine hand-knotted carpets under her own name, available at Forty Five Ten and to the trade through Interior Resources. Each is handmade in Nepal with GoodWeave certification, an exacting program that ensures no child labor is involved. Patterns and colors reflect her travels, a master’s degree in Art History (she wrote her thesis on Constantin Brancusi’s influence on Isamu Noguchi, which the latter refuted when she called him on the phone to verify; Waggoner was vindicated nearly 25 years later during the exhibition “On Becoming an Artist: Isamu Noguchi and his Contemporaries, 1922-1960”) and time spent working at the Museum of Modern Art, The Cleveland Center of Contemporary Art and The Dallas Museum of Art. Made from high-altitude Tibetan sheep — or, in Waggoner’s words, “The Bentley of wool” — with 100 painstaking knots per square inch, each carpet requires an average of five months to complete. The result is a sumptuous, one-of-a-kind heirloom that could make even the most diehard Nicholas Kirkwood addict forswear shoes forever. She’s currently exploring the development of stenciled seagrass rugs using chalky white paint reminiscent of her John Dickinson side table — the prototype now rests between two textured velvet sofas in her living room.

A disdain for mass-produced objects goes hand-in-hand with one of Waggoner’s most endearing traits: a kind of extreme sentimentality most often associated with the Hallmark Channel. She keeps a love poem tucked behind a Milton Avery artist print; her grandfather’s eighth-grade graduation photo sits atop the custom mantle; a wire sculpture created by Madeline’s first boyfriend shares shelf space with scads of important art tomes and a Rusty Scruby photograph. She transformed a vintage bamboo settee and chair belonging to her grandmother with down-filled cushions encased in Gretchen Bellinger velvet from David Sutherland; and, upon walking through the front door, one is greeted by another of Grandmother’s refurbished pieces, an antique chair upholstered in a second needlepoint magnum opus that took three years for Waggoner to complete.

It all adds up to a uniquely personal cocktail of old and new, tension and balance, one-of-a-kind collectibles and humble finds — all with one thing in common: a narrative arc. “If something doesn’t have a story,” she says, “get rid of it.”