

HOME & DESIGN

THE COLOR ISSUE



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In this issue...

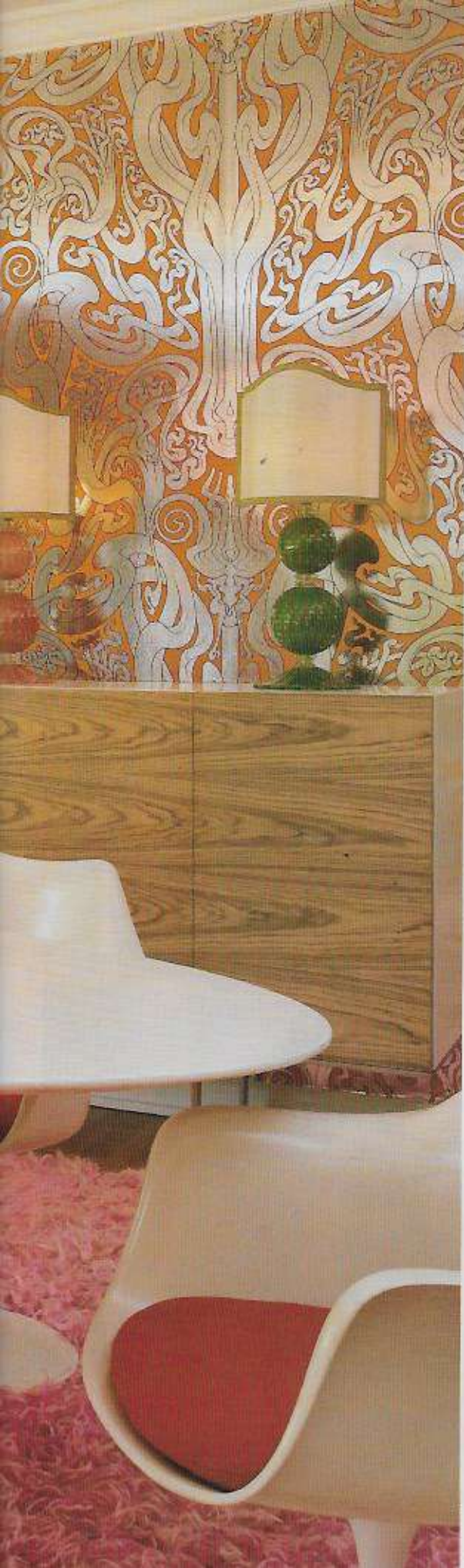
Not one to shy away from making a statement, BARBARA BECKER turns up the volume in her Miami Beach home with a retro reverb.

An artful pairing of bold colors brings together old and new in an exploration of artisanal elements and modern chic.

Miami Beach artist MIRA LEHR doesn't have to go far for inspiration to strike, as her studio is an extension of her own painterly universe.



In the dining room, Flavor Paper's "Flower of Love" wallpaper, in Peep Show pink, is a psychedelic backdrop for the Saarinen table and chairs, the 1940s Barovier & Toso lamps and the Murano chandelier with its pretty-in-pink leaves. Flowers throughout, designed by Barbara Correa, 786-515-5962.



Bold & beautiful

UNENCUMBERED BY CONVENTIONAL DESIGN
IDEAS, BARBARA BECKER REVELS IN HER
COSMICALLY COOL BLAST FROM THE PAST.

Text by Saxon Henry
Photography by Troy Campbell
Styled by Susan Cannon

Designer,

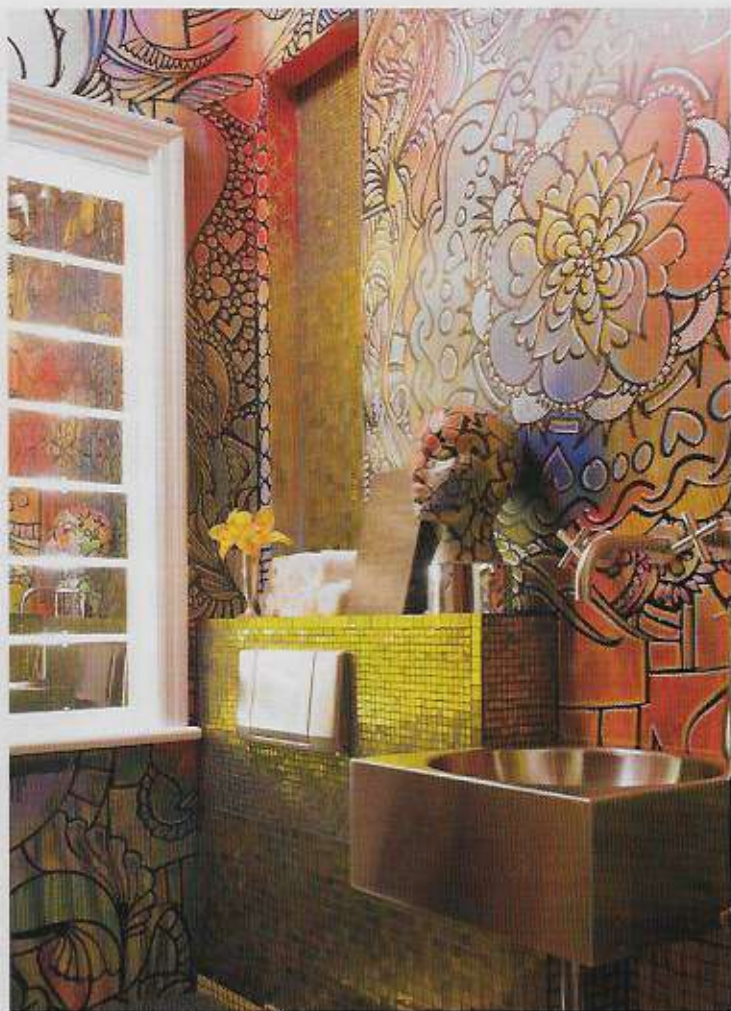
model, actress, athlete and mother are descriptors that rest as easily on Barbara Becker's shoulders as do her casually chic clothing designs. At any given moment during any given day, she will likely be handling duties as diverse as negotiating deals for her new design lines to playing backgammon with her children to filming a Pilates video.

In fact, the backdrop for her life in Miami, a home tucked inconspicuously into its lush island setting, is the epicenter of so much vibrant activity that the interiors demanded an amplified personality to stand up to all the excitement. "When the first strip of wallpaper went up in the dining room, my friends were screaming, 'I can't take it,'" she says, laughing. "Then I put the pink shag carpet on the floor and

A Claudia Kilsch artwork over the fireplace and the black Art Deco chairs are contemporary counterpoints to the tribal deities on the mantle and the carved African stools that dot the living room. The orange Moroccan rug is from Calypso Home, Bal Harbour Shops. Opposite page, top: A wall strung with a Swarovski crystal curtain is a moving work of art when sunlight streams into the foyer in the afternoon. When the prisms start to catch the light, the Beckers call it "Happy Hour." A colorful garment atop one of the carved, wooden stools adds flavor to the living room.







"THE HOUSE IS LIKE ME: IT'S NOT WHAT PEOPLE EXPECT IT TO BE FROM THE OUTSIDE. IT HAS THIS COLONIAL FEEL ON THE OUTSIDE AND, WHEN YOU COME INSIDE, IT'S ALMOST 'CLOCKWORK ORANGE!'"

— BARBARA BECKER

for a minute, I couldn't take it, either!" But as each element fell into place, Becker knew she'd created a home that was uniquely personable and fun, one that satisfied her desire to surprise.

"I think as I'm growing older, I'm decorating younger," says Becker, once married to tennis great Boris Becker. "I don't approach decorating my home any differently than I approach dressing: If it's possible to dress a certain way, it is certainly possible to adapt that to a room."

During the extensive renovation, architect Oscar Glottman and antiques dealer Gustavo Olivieri were the other members of Becker's mod squad. Glottman was the architect of record on the project and a large percentage of the furnishings were purchased through his showroom. "I love blending the old and the new," says Becker. "Oscar's aesthetic is very manly and streamlined, while Gustavo's is romantic and voluptuous. I brought both these styles together into something that suits me very well."

Though the advent of most design schemes centers upon a wall color or the perfect carpet, each of Becker's rooms began with the light fixtures. "I work around light in every scenario," she explains. "It's

because I'm in love with light, which is one reason I adore living in Miami."

Her attention to detail in lighting is a crowning achievement in each space. In the dining room, a leafy, womblike chandelier made of hand-blown Murano glass in a violet-pink goes from pertly bright to wistful when the lights go from full on to dim. In the family room, which is swathed in green and silver wallpaper, BigMod Sputnik chrome chandeliers are glamorously groovy.

What saves the interiors from being nostalgically typecast is the mix of styles in each space. Neutral shag carpet, an antique African bed for a coffee table, and an Eero Aarnio Bubble chair are among the combined antiques and modern furnishings in the family room, which, like the other rooms, is an homage to a modern woman who is pretty comfortable with her own bold style.

"The house is like me: It's not what people expect it to be from the outside," she says. "It has this Colonial feel on the outside, and when you come inside, it's almost 'Clockwork Orange'! My motto has always been to be different from what people would imagine I am!"

In the family room, funky Flavor Paper wallpaper wraps the room in a cheery silvered green. The Eero Aarnio Bubble Chair and Sputnik chandeliers are playful elements in the space. Opposite page, left: In the kitchen, an earthy pairing of table and benches by e15 is modified by the groovy wall sculpture, which Oscar Glottman designed and had Spazio make. Metalized leather Love pillow from Calypso Home, Bal Harbour Shops. Right: Graffitied walls, painted by Miami Beach artist Jona, in the powder room make the entire room a colorful work of art.



modern folk

AS AN APPRECIATION FOR ALL THINGS GREEN CONTINUES TO GROW, WE ARE REMINDED THAT ARTISANS HAVE ALWAYS USED MATERIALS CLOSE AT HAND, CREATING BEAUTIFUL PRODUCTS THAT BECOME TIMELESS TREASURES AS NATURALLY AS THE SUN RISES.

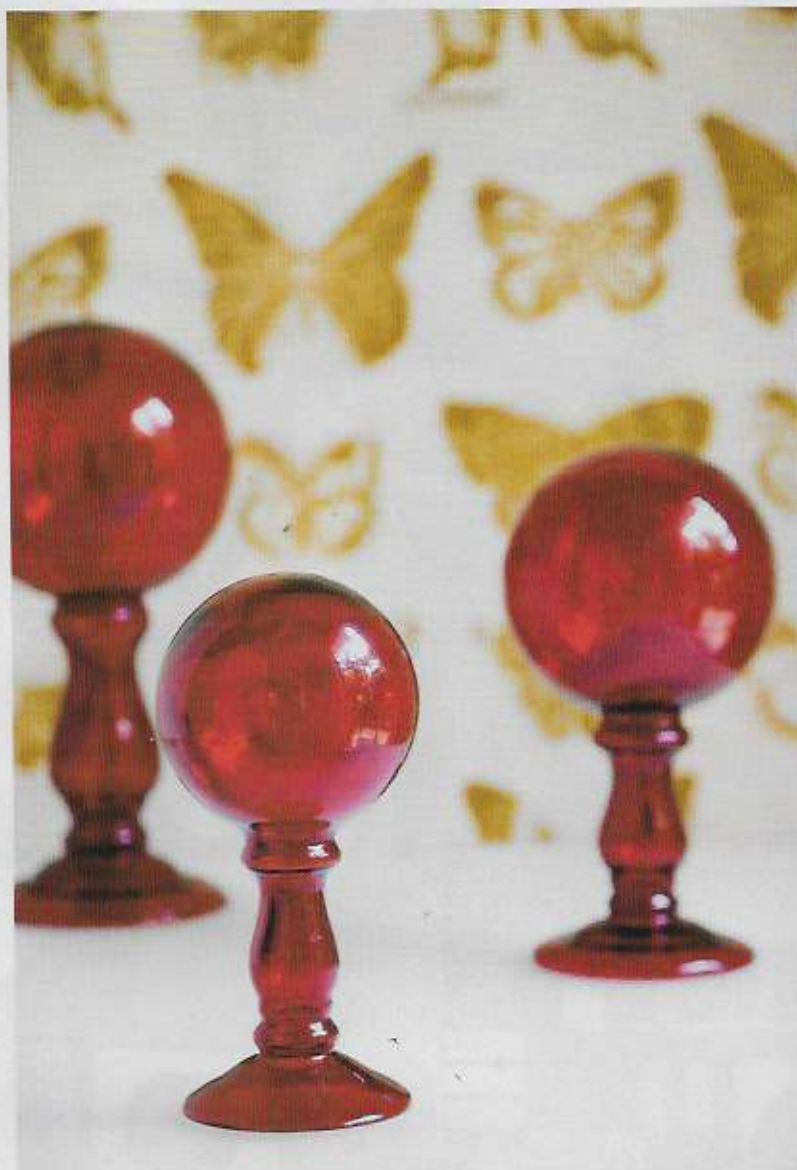
Text by Saxon Henry | Photography by Claudia Uribe Touri
Produced and styled by Susan Cannon



handmade and heartfelt

A hand-embroidered cotton bag from Egypt hangs on a Muku mahogany coat hanger with white lacquered base, \$570 at Driade, Miami Design District. African hand-beaded armchair, \$1,500 at Base Annex, Lincoln Road. Opposite page, left: Scarlet glass finials from India, \$325 for set of 3, and Les Indiennes "Papillon" vegetable dyed cotton handblocked fabric, both at Jalan Jalan, Miami Design District. Right: Cloisanee Suzani jar with lid, \$225 at Monica James. Vintage Jonathan Adler vase. Green-dyed cowhide rug from Brazil, \$480 at EDGE 46 Gallery and Design, Miami Design District. Faux bois table, \$1,425 at Monica James, Miami Design District. Verte Collection hemp and Himalayan wool patchwork rug at Odegard, Miami Design District. Silver votive from Morocco, at Sheherazade, NYC. Brancusi inspired carved stone.



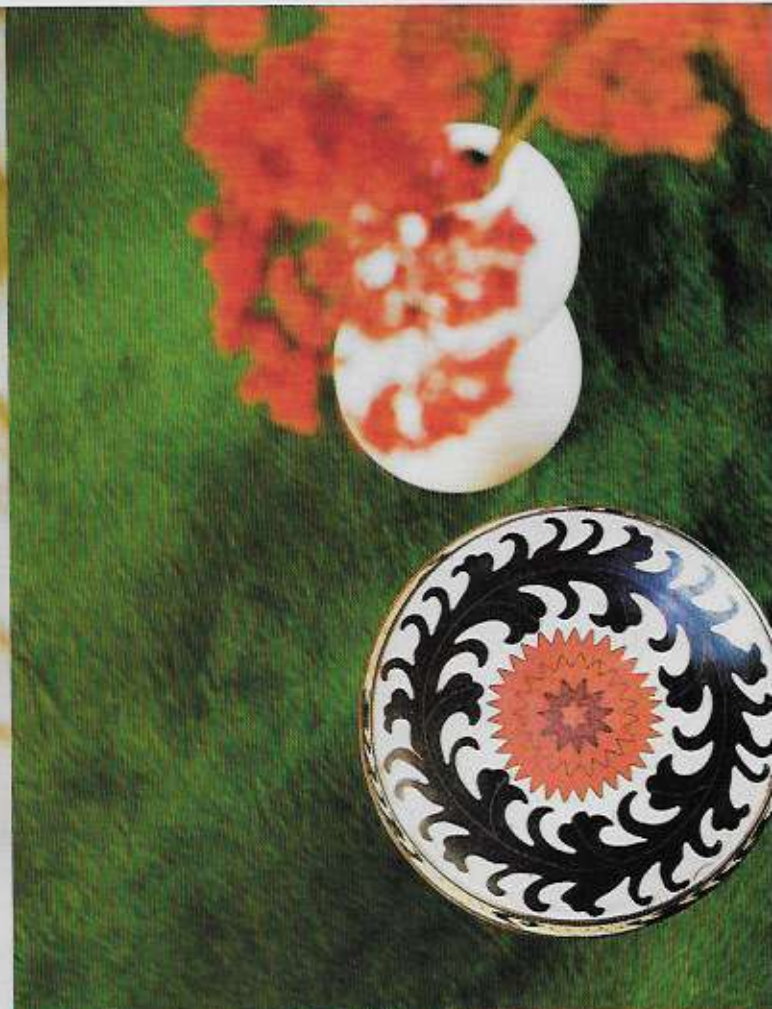


In the early days of civilization the world over, artistry sprung from the materials that were readily available to the most creative human beings. Carpets from Tibet, terra cotta and beadwork from Africa, fabrics from India, Italian marble, pottery from Spain, silk from China and German metalsmithing have become synonymous with artistic quality because inventive minds saw creative opportunities in the natural resources that made up their landscapes.

Early trade routes opened a burgeoning global imagination to a wealth of wares, and an appreciation for the talents of other cultures ebbed and flowed throughout early global societies. With each passing century, what is designated as "folk" contracts and expands as manufacturing advances bring sleeker, more honed products into being.

Seeing these clean-lined sophisticates intermingled with folk finery sheds new light on both the time-honored and the trendiest local finds. We allowed our playful spirit to rule when we combined hammered metal with sumptuous silk; earthy Colombian pottery and Wedgwood with a whimsical glass chandelier; faux bois, silver and an antique patchwork rug with chic soapstone; the classic curve of Eames with an inlaid African stool; and a funky stool made of recycled tires with a vintage Sari.

As the environment and our impact upon it continue to be discussed on the world stage, the word green will likely continue to stir up impassioned debates. In our book, all colors, including glorious green, rule!



modern eclectic decor

Left: Canopy Designs' orange Branch chandelier, \$2,015 at ABC Carpet & Home, Delray Beach, hangs over a whimsical collage and an antique Wedgwood cookie jar. Yellow porcelain terrine by Vellum, \$575 at Base Annex, Lincoln Road. Colombian Chambaware dinner plates at Glottman, Miami Design District. Right: "E-Fantasy in Orange" by Alex Vigilante, \$2,500 at Studio E, in Wynwood hangs on the wall. Vintage Swedish chair from Coconut Company, NYC. Merida pillow, \$128 at Anthropologie, Village of Merrick Park. Tibetan sheepskin rug on chair seat, \$199 at ABC Carpet & Home. Signal lamp designed by Jean Louis Dumeq c. 1950 France; for a similar style, the Loft \$1833 floor lamp, \$1,295, conranusa.com. Eames molded plywood chair in red, original design c. 1946, \$629 at Design Within Reach, Lincoln Road. Madeline Weinrib pink cotton Duhry rug, \$575 at ABC Carpet and Home. 



An orange chaise with ottoman from Tidelle's Aqua collection sits in the garden landscaped by Dan Kiley. The South African bowls and hand-blocked fish pillow are from Lars Bolander. Right page: Lehr and her granddaughter. Flowers throughout are from Berkeley Florist Supply, 2360 NW 23rd St., 800 543 8862.





A PAINTER'S EYE

AN ARTIST KNOWN FOR HER MEDITATIVE COLORS
CREATES A TRANQUIL OASIS IN MIAMI BEACH
THAT'S ALL ABOUT BREATHING ROOM.

Text by Melissa Cantor
Photography by Claudia Uribe Touri
Styled by Susan Cannon

Original wrought-iron gates open to the sunroom, where Lehr's recent work, "Down the Yangtze", hangs. The vintage Suzani throw and the yellow bolster pillow are from Calypso Home. Lehr designed the rug for Odegard in 2005.





Left: Lehr's recent work, "Noon Rhapsody" hangs in the living room. The pillows and vintage Moroccan throw are from Calypso Home, and the Asian garden stools and large glass bowl by English artisan Amanda Brisbane are from Haveli South. The rug is another of Lehr's designs for Odegard. Below, Lehr's 1980 oil painting, *Fleur Noir*, shares space on a mirror-top table with a collection of shells and crystals.



Qualities

often attributed to Mira Lehr's paintings—serenity, composition, simplicity and harmony—manifest themselves in every room of the artist's Miami Beach home. A two-story Mediterranean structure with a pool that seemingly kisses Indian Creek, the dwelling is both muse and sanctuary, studio and gallery to Lehr, who recently experienced one of the most creative periods of her life.

"I almost died from exhaustion getting ready for this," Lehr says, so exuberantly that she belies the statement of her upcoming solo exhibit at the Flomenhaft Gallery in New York City. The show runs from Sept. 6 through Oct. 16 and will showcase more than 15 of Lehr's most recent works. "I've never worked so hard in my life to get things ready, but I'm thrilled with some of the discoveries I made," Lehr says. "I learned about using minimal means to get to where I want to go,

and I think the new pieces are filled with light."

The statement might as well be referencing Lehr's home. A bright, open space with floor-to-ceiling windows throughout, the first floor is casually and sparsely appointed. One's eyes are drawn instead to the art on the walls—several ceramic plates by Picasso, high-quality prints of works by Henri Matisse and some Japanese artists, but mainly Lehr's own works in progress. "When I walk through a room and take a sideways glance at a piece on the wall, sometimes just then I'll know what it needs. It reminds me that things can get better in a painting, and that's how I achieve completion," the artist explains.

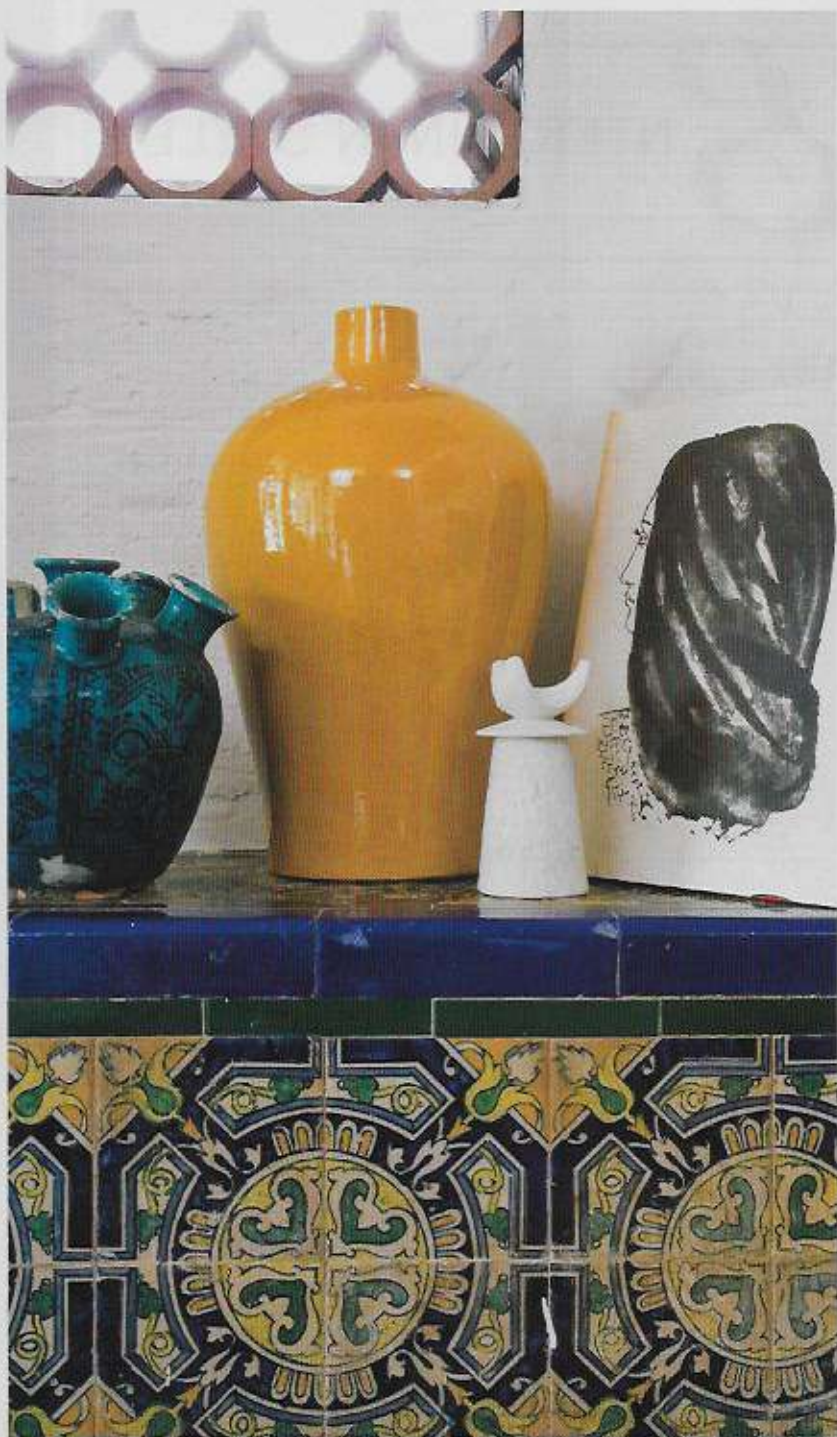
Her home, on the other hand, is a finished product. For this, Lehr largely credits the late landscape architect Dan Kiley, who designed the outdoor spaces after visiting the house on only two occasions. "It's the only project he ever did long-distance," Lehr says. "He'd worked on



This page, clockwise from top left:

A garden view through the massive palms. A 1976 portrait of Lehr taken in her studio by a student of Minor White, Abe Franjlich. Lehr's brushes on the ready. Another view of the garden. Opposite page, clockwise from top left: The white Picasso plates are from 1960, as is the small white Picasso bowl. An antique teal Iranian vase, a large yellow Maipin jar from Lars Bolander and a white Japanese vessel with lid mingle with an old Picasso book on top of Portuguese tile original to the home. The artist at work in her sun-filled studio.





projects like Lincoln Center in New York and always had everything done to a very professional degree, but he and I had a great working relationship over the telephone, just faxing each other and talking. Little by little, the whole thing took shape."

The congruous relationship was largely due to shared sensibilities. "We both had the same sense of order and harmony, and we read each other," Lehr says. "He wanted to put 16 royal palm trees close to each other in a grid, and some people worried about it hiding the view of the water. But I trusted that it would give it structure and make everything complete."

Kiley's work is significant to Lehr both professionally and spiritually, as nature is the defining element in both aspects of her life. "I believe everything is related," Lehr says. "Whenever you have good relationships from one object in a painting to another, or one room in a house to another, or from a grid of trees to the grass to the pool to the water, what you end up with is your own little universe." ●

DALE CHIHLULY

By Saxon Henry

SINCE REVOLUTIONIZING THE STUDIO GLASS MOVEMENT, DALE CHIHULY HAS CONTINUALLY PUSHED TO NEW HEIGHTS AND EXPERIMENTED WITH NEW FORMS, CREATING BLOWN-GLASS ARTISTRY THAT ENHANCES INDOOR AND OUTDOOR ENVIRONMENTS. HIS WORKS ARE SYNONYMOUS WITH DRENCHING COLOR—EVIDENT IN THE TEMPORARY INSTALLATION ENSCONCED IN FAIRCHILD TROPICAL BOTANIC GARDEN EARLIER THIS YEAR AND A COMMANDING CHANDELIER THAT TAKES CENTER STAGE IN THE RESTAURANT KARU. NEXT YEAR, DRAMATIC GLASS INSTALLATIONS WILL GRACE THE INTERIORS OF REGALIA, A CONDOMINIUM DEVELOPMENT BEING BUILT IN SUNNY ISLES BEACH.

SH: Have you always been fascinated with electric color?

DC: No, there was a period in the '70s and '80s when I used subtle color, but I had run out of new colors in the palette I was working with and decided to use bright colors. I have ever since.

SH: How did you choose glass as your medium?

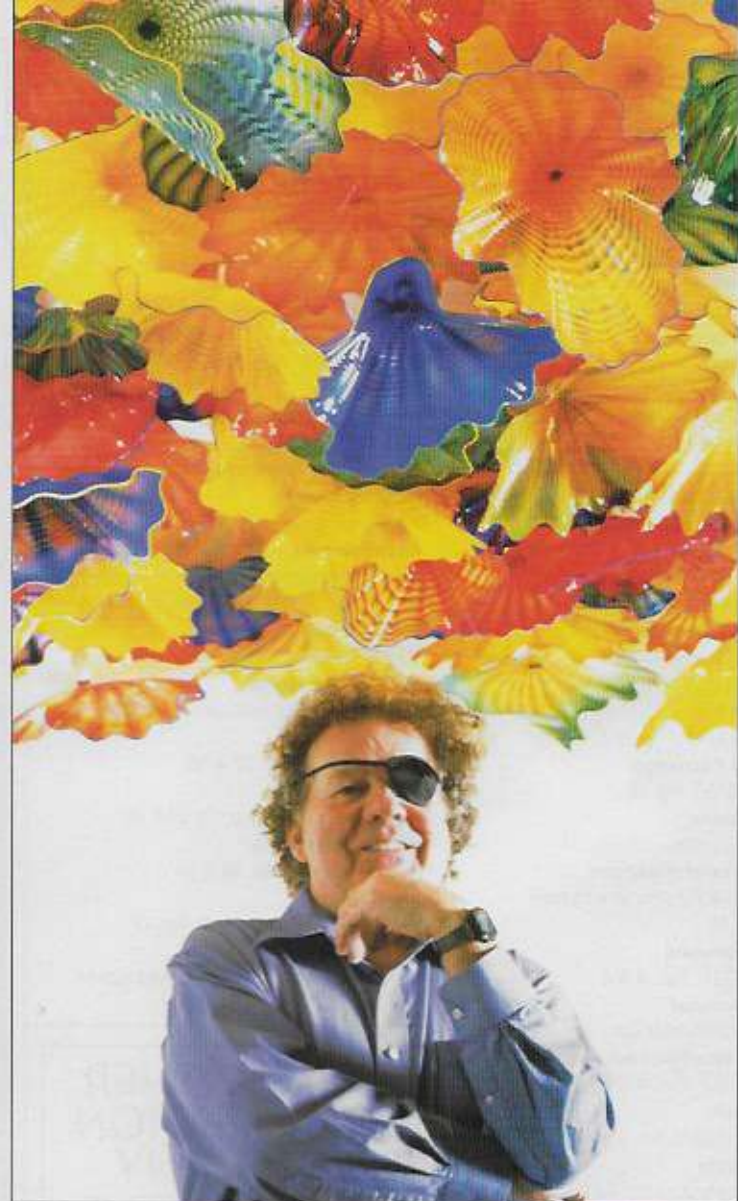
DC: That's a difficult question to answer. If I think way back, I remember stained glass windows in a church I went to as a kid; they fascinated me. I also combed the beach when I was a boy for Japanese glass fishing floats—it was thrilling to find them. But it wasn't until I was taking a course at the University of Washington in 1962 that I saw the first clear indication of my fascination with glass as an adult. The teacher told us to put something unusual into a weaving that we were all making, and I chose glass that I had fused to a copper wire.

SH: Did you know you would be an artist when you were young?

DC: My mother tells me that I liked to sit on the floor and draw when I was a kid, but I wasn't a very serious student, especially in high school—I lost my father and my only sibling during that time, so I was pretty distracted. It wasn't until halfway through college that my desire to really do something kicked in during a trip to Europe. I came back a changed person who was determined to do something with my life.

SH: What launched your career as a dynamic glass artist?

DC: I started the glass program at the Rhode Island School of Design; then I started the Pilchuck Glass School north of Seattle, which became known as one of the most recognizable glass schools in the world. Now, there are more glassblowers in Seattle than there are in Venice.



SH: How do you explain the excitement that your works create?

DC: The color is a very important part of it, but it could also be the scale of the works I create. I think people are excited because they are often looking at things they've never seen before.

SH: Is there a challenge you have not yet met that you dream of fulfilling?

DC: I've thought about what it would be like to design my own building and then do an installation in it.

SH: Is there an upcoming project that excites you?

DC: I'm doing a large project at the new Atlantis Hotel in Dubai. I think it's going to be stunning.

SH: Do you design installations differently when they are going to be outdoors?

DC: Indoor works are usually shown in a very neutral space where all of the emphasis is on the pieces. Outside, the work has to respond to the exotic plants and the colors that it is set within so I must pay attention to the setting when I'm designing. I've been doing installations in natural settings for about five years now, and I like them very much.

SH: You seem to be quite in demand at the moment. Has the rhythm of your work become less challenging or more so given that you are producing so much?

DC: Though we are producing a lot of glass, I am doing about 50 installations and eight exhibitions a year now, I feel like the work becomes more innate the more I do it. ☺