

DESIGN FOR THE WELL-LIVED LIFE

HOUSE & GARDEN

JANUARY 2006

SPECIAL SURVEY
**REAL
ESTATE
UPDATE**

WHAT WE WANT,
WHAT WE BUY,
& WHAT'S NEW IN
THE AMERICAN HOME

**+ LIVING
WITH ART**
THE NEW
BLUE-CHIP
TALENTS

Bold Strokes

EMILY SUMMERS DESIGNS A SMART, LIVELY HOME IN DALLAS THAT



BY MAYER RUS PHOTOGRAPHED BY WILLIAM ABRANOWICZ STYLED BY MICHAEL REYNOLDS

HONORS THE ADVENTUROUS SPIRIT OF HER CLIENTS AND THE ART THEY CHERISH

In the living room, Bridget Riley's *Exposure* (1966) hangs above a Bernard Rancillac Elephant chair (1967) and a Thomas sofa by Insa, through M2L, NYC. The coffee table, designed by Emily Summers and fabricated by Gulassa & Co., Seattle, plays off the carpet, inspired by a Jacques-Emile Ruhlmann design, custom by F. J. Hakimian, NYC. The nesting tables and armchair were designed by Jean Royère.



Once upon a time, “art appreciation” was something that well-bred young ladies studied in finishing school—like etiquette or cotillion. The Dallas home of Linda and Bill Herrmann is an object lesson in art appreciation of a different variety, neither frivolous nor superficial. While many art world sophisticates cultivate an air of cool, intellectual detachment, Linda Herrmann makes no effort to conceal her passion and delight. She is a dedicated student of art history and a savvy investor, but she prefers to describe her collection in terms of emotional power and personal meaning—not just dates and dollars.

The Herrmanns began collecting art six years ago after selling the high-tech company they founded in 1994 (something about passive optical filters for the fiber-optics industry). Determined to display the artwork to its best advantage, the couple purchased a modern house, recently renovated by architect Michael Malone, in the Turtle Creek section of Dallas. They relished the challenge of designing their dream home and building a great art collection at the same time, yet they knew that help would be needed to accomplish both convincingly. ▷



A red Floris chair by Günter Beltzig (1967) is set beneath *Homage to the Square* (Grey to Black) (1965), by Josef Albers, and picks up the color in Andy Warhol's *Flowers #70* (1970), at the bar, left. ■ *Untitled* (1997) by Anish Kapoor stands on the front lawn, above. ■ The dining room's wall mural, *Wall Drawing #1058—Isometric Forms* (2002), opposite page, is by Sol Lewitt, through Barbara Gladstone Gallery. A Florence Knoll oval dining table, with Cab chairs by Mario Bellini, is paired with a bench by architect Michael Malone. The glass sculpture is by Jeff Zimmerman.



Two cicerones guided the Herrmanns on their journey through the parallel worlds of art and design, where missteps are costly and paths often obscure. Manuel E. Gonzalez, an art consultant, helped the couple define the scope, character, and quality of their collection. On the home front, the Herrmanns enlisted the aid of Emily Summers, an interior designer known for creating refined domestic spaces that celebrate great art. "Linda is as passionate about decorative art as she is about fine art," says Summers. "She loves living with color, and she has adventurous taste. Nobody had to talk her into taking chances."

Early in the project, Summers proposed a bold idea to satisfy her clients' appetite for color as well as modern art—a massive, polychrome mural by Sol Lewitt painted on the house's most prominent wall. The Herrmanns didn't blink. "I responded immediately to the vibrant colors and strong diagonal lines," Linda recalls. "The off-the-grid pattern is perfect for the wall. If I lived in a house that only had the Lewitt, I'd be happy. It makes my heart sing every time I look at it." Her enthusiasm escalates into rhapsody when she describes the Bridget Riley op art painting that hangs in the living room. "I'll never forget seeing it for the first



Handblown biomorphic glass sculptures by Jeff Zimmerman (2003), through R 20th Century Design, NYC, add organic shapes to the cool granite surfaces and rectilinear display cases in the kitchen, left. ■ In the billiard room, above, Emily Summers stands in front of *February* (1997), by Aaron Parazette. ■ An Archipel barstool by Holly Hunt, in Ashbury Hides' A. H. Planche in Sand, stands in the kitchen, opposite page. Stainless-steel and glass doors by Michael Malone.

HANDBLOWN GLASS SCULPTURES
BY JEFF ZIMMERMAN, WHICH WERE
COMMISSIONED SPECIFICALLY
FOR THIS SPACE, DRAW THE
COLORS OF THE SOL LEWITT
MURAL INTO THE KITCHEN



LIVING WITH ART

Choices in art and furniture always reveal something of the particular sensibility of their owners. In the case of the Herrmann residence in Dallas, a penchant for the radical and questioning spirit of the 1960s is woven throughout the decoration and the art collection. Iconic works by Andy Warhol, Sol Lewitt, Josef Albers, Roy Lichtenstein, and Dan Flavin mingle comfortably with classic mid-century furniture by Jean Royère, Florence Knoll, Poul Henningsen, and Warren McArthur. The living room features a particularly striking juxtaposition of Bridget Riley's painting *Exposure* and Bernard Rancillac's Elephant chair. While each is distinctive, there is an implied but unforced formal continuity between the two works. Riley's gently pulsing wavy lines and Rancillac's eccentric curvatures seem to be in silent colloquy. Art and decor sustain a temper of airiness and calm, and yet it is this mood that allows certain items to jump out with striking vivacity—for instance, Thomas Hirschhorn's super-sized gold CNN necklace, one of the newest works in the collection. When the quality of the art and the furniture is consistent, a spirit of harmony yields its own surprises. —D.R.



time—I was breathless,” she confides. “That feeling doesn’t go away.” Although the Herrmanns’ collection spans several decades, there is a pronounced affinity for the art of the 1960s, represented here in works by Riley, Andy Warhol, Roy Lichtenstein, Josef Albers, Dan Flavin, and others. Shared sensibilities link these artworks to many of the twenty-first-century pieces in the Herrmanns’ collection. Thomas Hirschhorn’s CNN necklace, for example, has a pronounced top note of pop.

The same spirit of ‘60s radicalism can be discerned in such striking decorative pieces as Bernard Rancillac’s Elephant lounge (1967) and Günter Beltzig’s Floris chair (1967). Other connections are more personal than art historical: a Vik Muniz portrait of physicist Richard Feynman pays homage to a hero of Bill Herrmann’s, who is a physicist himself.

“What can I say?” Linda asks. “This house is a really fun, energetic, beautiful place to live.” Indeed, that says it all. □

The master bedroom, above and opposite page, features an Osvaldo Borsani chaise in Knoll’s Cuddle Cloth, and a carpet in Piu 167, Ruckstuhl. ■ The powder room has walls faded in Giallo from the Lamborghini paint deck, by English Color, and a Holoncki scone, right, by Ingo Maurer. ■ Necklace CNN (2002), by Thomas Hirschhorn, accompanies a custom maple bed frame by Michael Malone. The bench is covered in New Zealand lamb’s wool, from A. M. Collections. Tolomeo lamps from Artemide. See Shopping, last pages.

