

ARCHITECTURAL DIGEST

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PEOPLE ARE THE ISSUE

We like to feature notable gardens, because they play an integral part in design, softening or intensifying not only structure but décor; serving as highlights, often as inspiration—witness the present blossoming of floral fabrics in our pages.

In recent months we have featured stories on the Somerset Gardens in England, the Duke Gardens in New Jersey, Rabbit Hill in Florida, the Japanese gardens in California, the Papal Gardens at Castel Gandolfo, and, in this issue, Hawaii's Shipman Gardens.

Von Schelling called architecture "frozen music," and certainly gardens, whether potted plants on a Manhattan terrace or acres of color on a Mediterranean hillside, sound a warm and liquid note in the harmony of design.

Paige Beuse
Editor-in-Chief



Michael de Santis's main design consideration for the East End Avenue apartment appearing in this issue was aimed towards the proper distribution of a contemporary European art collection and a view of the East River. He actually created an "apartment within an apartment" by devising artificial frames around the windows and by softening the walls with a mottled vinyl suede. True to his penchant for the use of controlled scale and color, the apartment is a triumph of cohesive space. See page 52.

River Perspective



de Santis

Paris antiquaire Félix Marcilhac began his collection of Art Déco some fifteen years ago, anticipating years in advance the present resurgence of interest in the period. While his gallery carries some of the finest examples of the genre, the most special treasures will be found in his own house in Montparnasse. The overall richness in lacquer, glass, metals and on canvas is understated without losing any of the feeling of the period. See page 58.

The Collectors: Félix Marcilhac



Marcilhac

The design team of Chessy Rayner and Mica Ertegun, under the name of MAC II, is one of New York's most successful. They have made a reputation based on style well suited to a varied clientele that began with friendship—their own and with their first clients. "Actually, we now prefer to work for complete strangers." It all seems a long time ago, to Mrs. Ertegun. "I'm always saying that we've

Thinking in the Manhattan Manner



Rayner/Ertegun

Architectural Digest Visits: Marisa Berenson



Berenson

been together for seven years, but it must be longer than that now," she exclaims. "Eight or nine, at least. Certainly enough time to build up a certain way of looking at things, the individual preference, which is the stamp of originality." See page 68.

It would be very difficult for any home of international actress/model Marisa Berenson Randall to upstage its owner, but her Beverly Hills residence comes very close. Perhaps this is because it was, in fact, designed largely by Mrs. Randall. Describing the décor as contemporary with Moroccan influence, she expresses a liking for color and fantasy—a not unlikely combination for a granddaughter of famed fashion designer Elsa Schiaparelli. See page 72.

Cachet Defined



The Friend Residence

When hotel executive Reginald Friend returns to his home in Bel-Air he likes to "close away the outside world." Mr. Friend designed the residence with an eye towards the isolation he prefers. Though originally trained as an interior designer, he prefers the life of a businessman. "I found early that designing for other people takes a special personality and a great deal of patience." See page 82.

Aria di Bravura



Foster

Twenty years ago Texas designer Norman Foster fell in love with the Northern California coastal community of Carmel. He now lives and works there in a marvelous 1920s stone house overlooking the ocean, commuting to design projects such as the resplendent Tobin townhouse in Manhattan. A practicing designer for some twenty-eight years, Norman Foster assesses his field as "just on the threshold of being significant." See page 92.

Designing for Palm Springs



Metzger

When he first viewed the Palm Springs home he was to decorate for a California couple, Robert Metzger felt as though he had "walked into a movie set." The glass-walled pavilion—one room, 40' x 80'—presented, to understate the case, a few design problems. His resulting solution offers a completely controlled amalgam of surfaces and spaces. See page 96.

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The Collectors:

Félix Marcilhac in Paris



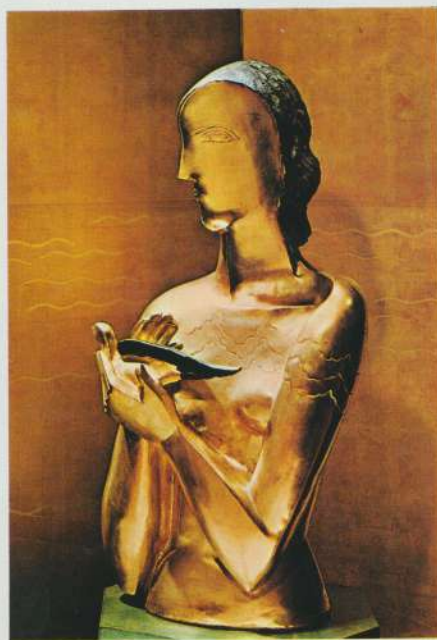
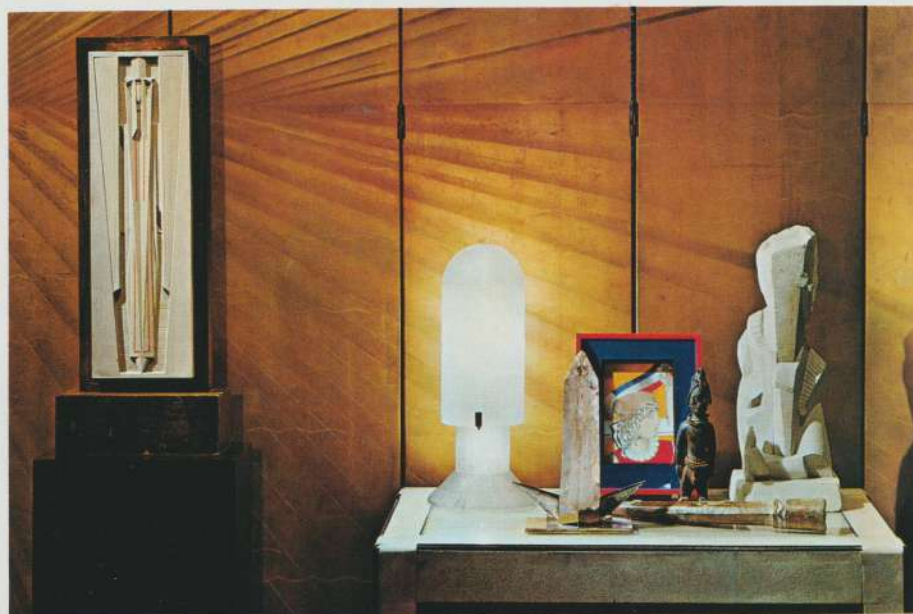
Antiquarian Félix Marcilhac's small artist's studio near Montparnasse celebrates the excitement of Art Deco design in 1920s Paris. ABOVE: Elegant examples from noted designers of the period are displayed in the gallerylike Salon. A sleek Leleu desk, lacquered by Dunand and backdropped by one of his screens, dominates a carpeted platform; on the desk is a Csaky sculpted head. At left, an Art Nouveau vase by Dalpayrat, encircled by a Keller bronze-doré cobra, surmounts a golden carved wood column by René Prou. A Lambert-Rucki sculpture, finished in lacquer and eggshell, rests on a vivid lacquered column. The 1922 painting and the bronze figure in front of it, plus the architectural sculpture on the low table, are all part of a large collection of works by the Hungarian/French Cubist sculptor Gustave Miklos.



TEXT BY PHILIPPE JULLIAN
PHOTOGRAPHY BY PASCAL HINOUS



LEFT: Two stylized wood and chrome sculpted figures, mounted on lacquered Entrance Hall door panels, alert visitors to the specialized environment. A Pierre Chareau rosewood armchair, Dunand vase and Eugène Printz walnut folding table complete the dramatically sparing look. VIGNETTE: A Dunand lacquered and gold-leafed screen in the Salon radiates behind an arrangement on a Coard sharkskin-covered table, which includes a Daum glass lamp, a 1925 Csaky gouache, and rock crystal mounted by Miklos. The elongated Cubist bas-relief dates from 1921. BELOW: *Young Girl with a Dove*, a 1928 work in plaster and gold leaf by Ossip Zadkine, gilds the Salon.



IN 1925 the Exposition des Arts Décoratifs took place in Paris within the confines of the esplanade of the Invalides. There were flowers everywhere, and each pavilion had the feeling of a private home or villa—each furnished in a completely new style.

Naturally nothing of that exposition remains today, but it did serve to inaugurate with a flourish the theme of Art Déco. The year 1925 is an important one in the history of design, and recently this most original of styles has enjoyed a resurgence of popularity, particularly in great centers like London and New York. As a matter of fact, in many current auction sales, objects and furniture in the Art Déco style have come close to commanding the same prices as fine antiques of the

Objects made with all the care
and handwork once lavished on furnishings
in the period of Louis XVI.

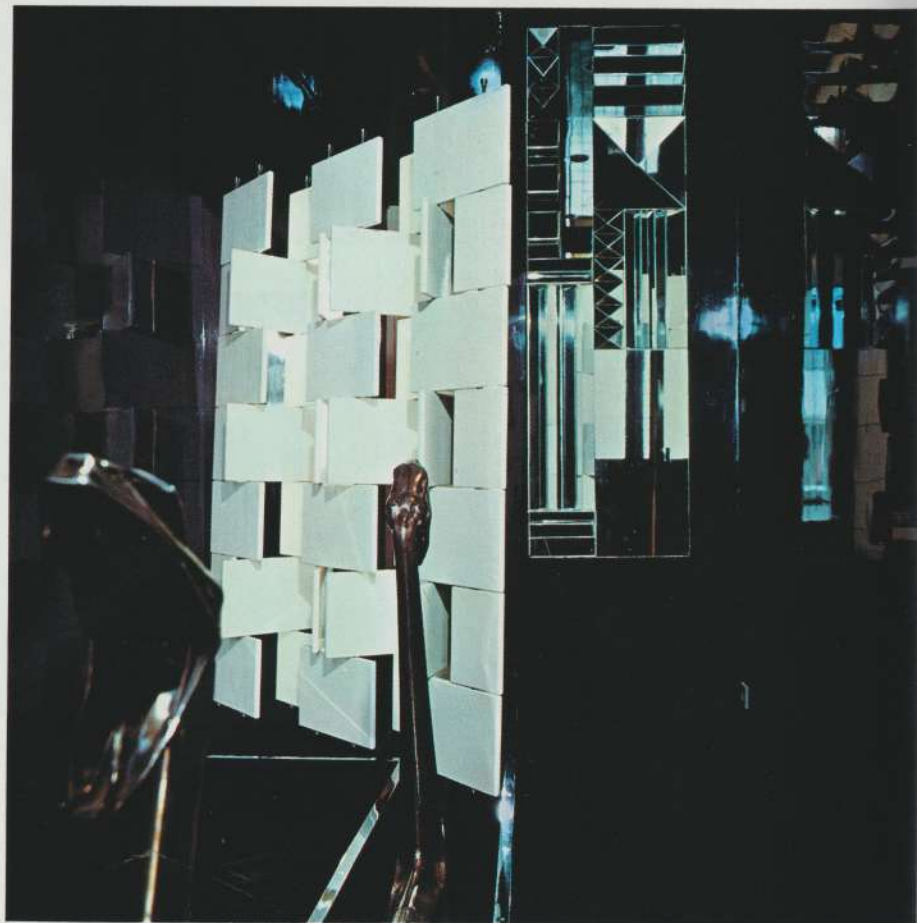


ABOVE LEFT: Translucent crystal vases by Henri Navarre exhibit shapes that influenced the design of perfume bottles of the period. ABOVE RIGHT: A bronze-doré fish skims the top of its marble fountain, which was executed in 1927 by Csaky for Pierre Cocteau; the piece is displayed on an angular Coard pedestal. RIGHT: The lacquered darkness of a Hallway emphasizes the strict geometry of an Eileen Gray lacquered screen. Polyhedral mirrored panel by Jan and Joël Martel.

eighteenth century. The explanation for this phenomenon is very likely the fact that the successful and beautiful objects of the 1920s were the last to be made for a discriminating clientele with all the care and handwork once lavished, for example, on furnishings of the period of Louis XVI.

The elegance that characterizes much of Art Déco could not have been achieved, however, had it not been for a sophisticated group of connoisseurs passionately interested in novelty and change. More importantly, perhaps, this group had the financial means to satisfy a taste for new décor at once modern and luxurious.

This same desire for quality and elegance, this same passion for the rare and the unusual, some fifteen





years ago led a young Parisian named Félix Marcilhac, at the time collecting objects from the early 1900s, to discover for himself the splendors of Art Déco. He searched endlessly through junk shops, haunted miserable auction galleries and rummaged through attics in his quest. Growing more and more enthusiastic with his discoveries, he soon became an *antiquaire* and expert in his own right. Today he has what is perhaps the finest Art Déco shop in Paris. But it is extremely doubtful that any of the best objects he has acquired over the years have ever left his own house, even to find a place in his antiques shop.

The house in which he lives and has assembled his collections is a small artist's studio on a narrow street bor-

An armchair by Joseph Hoffmann attends the large oak desk in M. Marcilhac's Office/Library. Floor-to-ceiling bookcases attest to his scholarship in design. The painting is by Jean Dupas, who was one of the decorators of the 1925 Exposition des Arts Décoratifs that served to inaugurate the theme of Art Déco.

dered with gardens, in the neighborhood of Montparnasse. In the 1920s this area, of course, was the most exciting artistic and intellectual center in the world. It was here that the avant-garde came into being to the sounds of jazz, while Scott Fitzgerald characters danced with Picasso models. Artists gathered here from every part of Europe, endlessly discussing the new ideas of the Bauhaus. And, like Foujita and Alexander Calder, they came from other parts of the world as well.

M. Marcilhac's house is not large. He has never felt obliged to amass a huge collection of furniture and is discriminating enough to choose only the best examples from the best designers of the period. Consequently the effects are stunning: a large black desk designed by Leleu and lacquered by Dunand, for example, dominates the salon and stands out against the background of a gold leaf screen.

Possibly the most important collection in Félix Marcilhac's house consists of small pieces of sculpture. Cubist sculpture is still little known and understood today. The art form itself was only practiced for a period of some fifteen years, and the great masters of Cubism did not attempt

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