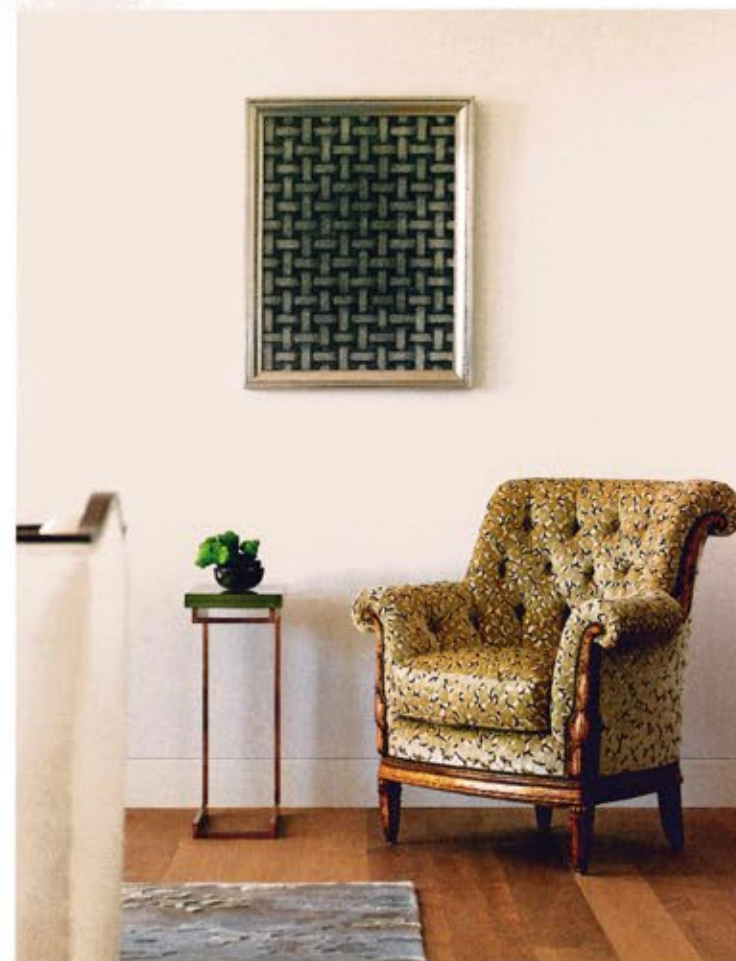


MODERN TIMES

UNION OF VINTAGE AND CLASSIC
CREATE CONTEMPORARY MASTERPIECE.



gallery: Pier table, vintage Charles Honoré Lannuier, collection of the owner; art, Jasper Johns.



Above, in the living room: chair, vintage Follot, collection of the owner; side table, Khouri Guzman, Bunce Lininger, New York; art, Richard Artschwager. Below, in the gallery: art (foreground), Robert Irwin; sofa (beyond), vintage Emile-Jacques Ruhlmann, collection of the owner; far sculpture, Ken Price.

BY NANCY COHEN ISRAEL
PHOTOGRAPHY BY TIMOTHY KOLK

Émile-Jacques Ruhlmann, Pierre Chareau, and Josef Frank may not be household names, but it was their design esthetic that defined early 20th century decorative arts. Ruhlmann and Chareau honed their craft in Paris while Frank earned his credentials in Vienna. A collection of their combined furnishings provided the palette upon which Mil Bodron of Bodron + Fruit created a modernist idyll in an Uptown Dallas condominium.

The culturally prominent homeowners prefer to avoid the limelight. This preference for anonymity is evident by the plain white door that greets visitors. The only flourish is a sculpturally twisted door handle—a vestige from their previous home, designed by the internationally acclaimed architect, Steven Holl.

Once across the threshold, a large painting by Philip Guston welcomes visitors. Radiating down opposing hallways, ceruse white oak doors and doorways punctuate white walls. Bodron's use of flooring also defines spaces. The entry and hallways feature a neutral grey terrazzo, while fumed white oak floors create warmth and visual distinction in the gallery, study, and dining room.



Above left, in the library: chairs and side table, vintage Pierre Chareau, collection of the owner; foot stool, Paul Kjaerholm through Fritz Hansen, collection of the owner; ceiling fixture, Antoni de Moragas through B.D. Barcelona Design, Spain. Above right, in the breakfast room: table, custom Steven Holl, collection of the owner; chairs, Jamie Hayon, through Sé London, London; painting by Bill Jensen. Below, in the living room: sofa, vintage Emile-Jacques Ruhlmann, collection of the owner; side tables, Cedric Hartman, through Vivian Watson; coffee table, custom Steven Holl, collection of the owner; lounge chairs, Jaime Hayon, through Sé London, London; chairs, vintage Emile-Jacques Ruhlmann, collection of the owner; coffee table, custom Zographos, New York; daybed, custom Troscan, David Sutherland; rug, custom Edward Fields; painting by Philip Guston; sculpture by Ken Price.

In the library: desk and chair, vintage Frank Lloyd Wright, collection of the owner; chairs, vintage Pierre Chareau, collection of the owner; ceiling fixture, Antoni de Moragas, through B.D. Barcelona Designs, Spain; rug, custom Angora Shag, through Warp & Weft, New York; sculpture, Roman.



“Our job was to come out with a way for the homeowners to live in this space and use their existing pieces of furniture as much as possible. They had acquired fantastic and strong vintage pieces of furniture from great designers.”
 –Mil Bodron



This page and opposite, in the dining room: dining table, custom James Carpenter, collection of the owner; side chairs, vintage Santangelo, through Newel, New York; armchairs, vintage Jules Leleu, through Lotus Gallery, Austin; rug, vintage Charles Francis Annesly Voysey, through Doris Leslie Blau, New York; ceiling fixture, custom Lindsey Adelman, through Roll & Hill, New York; painting by Susan Rothenberg. Above, left: paintings by Bill Jensen.



"In a high rise, there isn't 3D volume of space. We wanted to create a 3D volume of architecture," explains Bodron. The lighting in several rooms, including this one, helped solve this problem. Spanish architect, Antoni de Moragas, designed the light fixture in the study for B.D. Barcelona Design. De Moragas found his inspiration in the work of Joseph Marie Olbrich and Adolf Loos, architects associated with the late 19th/early 20th century Vienna Secession movement. Bodron used whisperings of the Secessionists throughout the home.

The intimacy of the study contrasts with the airiness of the dining room. With its pastiche of furnishings, this room works as a symbiotic whole. A wall of windows overlooks the city, while a suite of photographs by Eliot Porter brings a landscape element into the room. A Susan Rothenberg painting on another wall provides avian company to the room. The leafy motif of the vintage Charles Francis Annesly Voysey carpet further enhances the elements of nature. The straight lines of the vintage Josef Frank server contrast with the curves of the James Carpenter-designed dining table. Bodron found vintage Santangelo chairs to flank the sides of the table. They are complemented on the ends by vintage host and hostess chairs by Jules Leleu. The space's unifying element is the custom Lindsey Adelman light fixture. "It's like a cloud floating in the room," says Bodron.

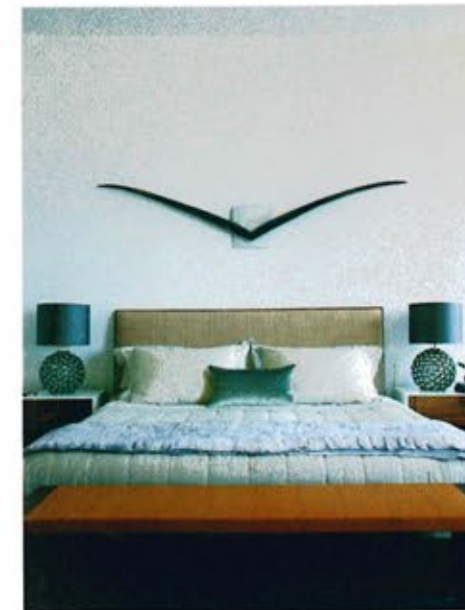
Combining contrasting furniture styles into a harmonious ensemble is Bodron's forte. In the vestibule to the master bedroom suite, a console, designed by the American

modernist Edward Wormley, makes a perfect perch for two lamps by Ruhlmann. Bodron added paneling as "a break in the hallway and to announce the master bedroom." Elegant vintage Max Ingrand sconces, designed while he worked for Fontana Arte, flank the door to the master suite.

Recessed bookcases lining both walls create a hallway into the master bedroom. Walking through it is walking into a microcosm of art history. An ancient Roman sculpture is a strong focal point. Small paintings, from intimate still lifes to lively genre scenes, trace the progression of European art. A large sculpture by Robert Therrien adds an element of the contemporary. And then there is the furniture. In addition to several other pieces in the home, Steven Holl designed the carpet, originally for the homeowners' previous home. The chaise and the steel table next to it are vintage Chareau. A prototype Taliesin chair designed by Frank Lloyd Wright is nearby. The Philippe Hurel sofa is balanced by a vintage Carlo Mollino coffee table.

The softness of the bedroom contrasts with the elegantly marbled bathroom, in another nod to Loos and the Secession. Bodron had the marble custom cut to create perfect lines. In addition to ample natural light, a vintage Murano glass fixture is, Bodron says, "the *pièce de résistance*."

"We were trying to make this beautiful environment that wasn't too elegant in a grand or gilded way," Bodron says. To put it into musical terms, Bodron has created a symphony, one that, with its understated elegance, opens quietly, and, once each piece is taken in, builds to a stirring crescendo. **P**



Left, in the master bedroom: bed, custom Roman Thomas, New York; bed tables, BDDW, New York; bench, Philippe Hurel, Paris; lamps, Anemone, through Plug Lighting, Los Angeles; rug, custom Steven Holl by V'Soske, New York, collection of the owner; sculpture over bed by Robert Therrien. Center, in the bedroom vestibule: sconces, vintage Max Ingrand for Fontana Arte, through Gaspare Asaro, New York; library ladder, Cecilie Manz, through Nils Holger Moormann, Germany. Right, in the master bath: ceiling fixture, vintage Italian with Murano Glass through Donzella, New York; bath fittings, Waterworks, Dallas; marble, Bianco Ondular, through Stone Source, New York.