

VERANDA

NOVEMBER-DECEMBER 2020

Fancy That!

◆
Miles Redd
Resurrects
Dynasty-era
Glamour

AMERICAN REVIVAL

ARTISTRY & CRAFTSMANSHIP
FOR THE 21st CENTURY

FURNITURE-MAKING

NEXT-GEN PIONEERS

American furniture design, says Hudson Valley, New York, maker Jonah Meyer, is “on the eve of something.” A renaissance of thought, a new age of innovation...Whatever it is, independent craftspeople from Louisiana to Los Angeles are carving a new path that pushes the boundaries of their predecessors while honoring their ever-present influence.



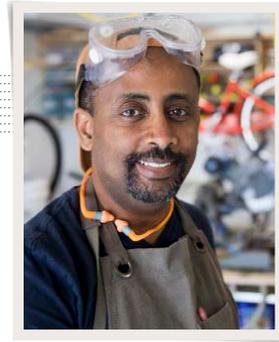
Amelia pedestal dining table, \$4,300; doorman designs.com.

The Ingenuity Artist

The tale is pure New Orleans: a hurricane, an abandoned cypress door, and Alex Geriner, who rescued the storm remnant for the head of his bed. Geriner’s headboard acquired a viral audience that launched **Doorman**, the Louisiana native’s workshop. Seven years in, he designs direct-to-customer furniture as eclectic as the singularly American city. And enduring: “We build the hell out of our furniture,” he says.



Doorman founder Alex Geriner in his New Orleans workshop



Jomo Tariku creates “meaningful stories with roots in global culture.”

The Time Traveler

For Ethiopian-American artist and designer **Jomo Tariku**, the traditional African three-legged stool vibrates with potent lyricism. “The inspiration for my work is exclusively from the African continent,” he says of his modern interpretations. “I imagine a conversation with the makers who precede me. Would they recognize the lineage of what I create? What would they think of the aesthetics? This is a never-ending conversation that I hope keeps my work authentic and respectful.”



Nyala chair, from \$5,400; jomofurniture.com.

The Freethinker

Jonah Meyer of **Sawkille Co.** grew up visiting sites of religious communities with his parents, including the Shakers. “They held all the secrets of Early American furniture, and their designs reflect it.” For Meyer, that freethinking habit persists. Although his most popular pieces resonate with Shaker ideals, he’s moving in new directions, including symbolic cabinetry inlays that feel like talismanic messages from the future.



Rosehill credenza, \$14,500; sawkille.com.

JOMO TARIKU, INDIRIAS GETACHEW KASSAYE, ALEX GERINER, STEPHANIE MOODY; EBANISTA PROCESS IMAGE COURTESY OF EBANISTA; GREGORIOUS/PINEO PORTRAIT, ABIGAIL BOBO.

The V List



Firenze settee, to the trade; ebanista.com.



The Storytellers

Two things make **Ebanista** owner and designer Melinda Pakzad and her daughter, Jessica Pakzad Bennett, exceptionally proud. The first is the number of hands involved, “layer by layer, artist by artist,” as Jessica says, in the making of every piece. The second is the California company’s embrace of diverse craftspeople, bringing their skills and artistry to the creation of each of those pieces. It’s an enduring American theme, Jessica says. “It always gives me goosebumps,” adds Melinda.



An Ebanista artist applying 22-karat gold leaf to a Brunati candlestick



Sofia side dining chair, \$2,800; engleanddeutch.com.

LADDER-BACK

WITH ORIGINS IN Europe’s Middle Ages, the easy-to-build ladder-back found a champion in post-Reformation Protestants, who rejected the baroque excesses of the Roman Catholic church.

From England, the chairs traveled in the holds of ships and were embraced by early Americans, from Philadelphia makers to frontier farmers. Today’s artful updates (including decorative curves on the rungs) reveal an enduring respect for the seat’s simple, nostalgic form.

Please Rise...

A look at two primitive chairs that shaped American households—and the subtle refinements bringing parlor-worthy poise to the designs today.

THE WINDSOR CHAIR was likely an innovation of wheelwrights in 18th-century Britain, who sculpted seats from solid wood and turned legs and spindles much like the spokes of their trade. The chair is thought to have reached North America in 1725, and within a few years, canny colonial makers were creating lively variations on the quickly popular form that’s never left the scene—and today emerges with more graphic lines and vivid colored finishes.



Caleb Woodard for Gregorius|Pineo side tables, to the trade; gregoriuspineo.com.



The Kindred Spirits

George Massar of **Gregorius|Pineo** discovered the mind-blowing artistry of Tennessee maker Caleb Woodard (above right) on Instagram, and thus began a creative discussion that became the company’s first furniture collaboration: three organic table forms designed and hand-carved by Woodard, then hand-cast with composite resin at Gregorius|Pineo. The result honors Woodard’s hand and materials but, through novel finishes, emerges “alive and new in its own right,” Massar says.



Wayland high-back armchair, \$1,240; oandgstudio.com.

WINDSOR