

# ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF INTERIOR DESIGN AND ARCHITECTURE

DECEMBER 1999





# AD at LARGE

## LACQUER LUSTER IN PARIS

**B**rian McCarthy has a secret French passion. It is for the **Atelier Brugier**, a Paris workshop founded in the 1920s, where 17th- and 18th-century Chinese and Japanese lacquerwork is turned into tables and trays or set into boiseries. “I’ve known Nicole Brugier since I first

started coming to Paris,” says McCarthy, “and she has an amazing inventory. It’s an adventure to go there. Her atelier is like no place else I know—a real 19th-century artist’s and craftsman’s workshop.”

Brugier explains that her father, who started the business,



Brian McCarthy, left, at the lacquer workshop of Nicole Brugier

A tray made from an 18th-century Chinese lacquered panel, above

specialized in applying lacquer as well as restoring and adapting it; and one of his triumphs was doing the lacquerwork in the legendary ocean liner *Lafayette*. He also restored lacquered pieces for the Louvre, for French antiques dealers and for American collectors such as the Lehmans and the Wrightsmans. Today,

under the direction of Nicole Brugier, the business is evenly divided between restoration work and adapting lacquered panels into other pieces of furniture. She also sells screens and furniture, some of it made by French artist Louis Cane. Atelier Brugier, 74 rue de Sèvres, 75007 Paris, France; 33-1-47-34-8327.

## FRANK ROGIN'S MODERNIST TOUCH

**W**e didn't want to have the traditional Déco pieces that everyone in New York had been buying,” **Frank Rogin** says of the inventory at his SoHo furniture store, which has drawn in **Naomi Leff**,

**Victoria Hagan** and **Harry Schnaper**. “Although much of what we have is from the 1920s, '30s and '40s, it would be better called French modernist.” He shows the major names, such as Jacques Adnet, alongside lesser-

known masters: Francis Jourdain, Maurice Dufrene, André Sornay and Maxime Old. Rogin also prefers architects' designs, and the sources vary from de Stijl to postwar Italian (Gio Ponti is a favorite). “I'm most interested

in what was produced by the avant-garde movements,” he says. “Frank's approach is academic,” Schnaper notes, “yet he's elevated this furniture to art.” Frank Rogin, 21 Mercer St., New York, NY 10013; 212/431-6545.



At Frank Rogin in New York, a Maurice Dufrene desk, above

A ca. 1940 modernist bleached-oak-and-vellum buffet, left