

τ Introduces



Photograph by Philip Cheung

Adam Pogue's Patchwork Textiles

For the textile artist Adam Pogue, necessity has always bred invention. “I didn’t have money, and I wanted to decorate my place,” he says, so Pogue, 41, began

crafting things for his Los Angeles apartment, upholstering a sofa in a Japanese *boro*-style hodgepodge of thrifted denim, knotting a rag rug for the floor and making curtains to use as room dividers. By 2015, Pogue, who in college studied architecture and sculpture, was wondering if he might make something more of his sewing projects. On nights and weekends, he had begun piecing together a quilt, what he describes as a “Bauhaus-y” composition in bright colors like magenta, yellow and blue. When he shared the project on Instagram, the response prompted him to quit his day job. Quilts, he recognized, are “universal, something that I could put my aesthetic into, that other people could love and use.”

Adam Pogue’s “Orange Quilt” (2018; left), made with hemp linen, mixed cottons and canvas, and “First Quilt” (2016), which incorporates denim, painters’ drop cloths and vintage nautical flags. He also made the floor covering, curtains and wall hanging.

He also showed the piece to Roman Alonso, the co-founder of the Los Angeles design firm Commune. “It was obvious that Adam is an artist,” says Alonso, who commissioned Pogue to create curtains for the dining room of his Los Feliz home, requesting that they resemble stained glass. Pogue immediately thought of the Korean tradition of *bojagi* — patchworked squares of cloth joined with hand-sewn sealed seams. A quilt is typically layers of fabric with batting in between, but *bojagi* can be a single, translucent sheet, finished on both sides; hold it up to the light and the seams echo the lines created when panels of stained glass are soldered together. After learning to replicate the technique on a machine, Pogue delivered three

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panels comprising a Tetris matrix of shapes and erratic pops of color — bojagi by way of Frank Lloyd Wright, with a little of Kazimir Malevich to boot.

These days, Pogue sells patchworked quilts, ottomans and pillows through Commune, sometimes incorporating vintage textiles that Alonso finds on his travels. Pogue also has a hand in several of the firm's projects — making curtains for the restaurant of a forthcoming museum in Los Angeles; creating window panels for the Ace Hotel in Kyoto, scheduled to open next year; and appliquéing a giant wraparound sectional in Japanese indigos for a client's San Francisco residence. He still works out of his home, a loft in downtown Los Angeles filled with furniture he's made, including a Donald Judd-inspired plywood daybed. And he remains thrifty, upcycling old kimonos donated by a neighbor or using an old mailbag procured from an Army Navy surplus store. When he does buy fabric, he'll dye it with saved onion skins.

"I like to touch every part of them," he says of his works, which balance intricacy with playfulness. Take the embroidered cloth cover he made for his turntable, or the ottoman he upholstered that looks to be wearing a patchwork Dickensian sleeping cap. Like those of the renowned African-American quilters of Gee's Bend, Ala., ("another huge influence," he says), Pogue's compositions are painterly and abstract, free-form and intuitive. "He just has this *instinct* for it," says Alonso. Pogue thinks of it a bit differently. "Too much math," he replies, when asked if he might eventually expand into making clothing. "I'm more of a cook than a baker. I'm throwing things in the pot to see how they taste." — Julia Felsenthal



A bar-height version of Miller's Butt Stool (left), with a red oak top and Douglas fir legs, and a Chubby Chair, crafted from eastern white pine and tulipwood.

THOUGH THE FURNITURE designer Brett Miller handcrafts chunky oak stools and walnut coffee tables in a ramshackle barn in Catskill, N.Y., he resists what he terms the "macho upstate woodworker thing": that stereotype of a flannel-clad carpenter who makes unfeeling, hypermasculine work. Instead, his ergonomic pieces, at least 12 of which will be on display later this month at

the Los Angeles home goods store Lawson-Fenning, are the result of an intuitive, tactile approach that prioritizes warmth and softness over clean edges. Take, for example, his anthropomorphic Butt Stool, a low, kidney-shaped seat with four stocky whitewashed wooden legs that resemble elongated Tic Tacs stood upright. The outline of the stool's red oak top, originally inspired by a commission from a friend to create an aesthetically pleasing take on a Squatty Potty, is based on the designer's own seated

Bums in Seats

form. (Taller versions of the piece now line the bar at Relationships, a minimalist coffee shop and design showroom in Clinton Hill, Brooklyn.) Miller, 30, has only been making work on his own since 2017, following a year spent assisting in the studio of the Hudson, N.Y.-based furniture company Fern, and remains mostly self-taught: Until he moved to Catskill from his native San Diego in 2015, he was a semiprofessional baseball player. "Because I never had any formal training, the idea of precision and straight lines never got beaten into me," he says. "I just go with what I feel." — Alice Newell-Hanson



CLOCKWISE FROM TOP: BRETT MILLER BUTT STOOL, \$1100, AND CHUBBY CHAIR, \$3295, JACKRABBIT STUDIO/IMAGES BY CHRIS MOTTALINI; MICHAEL KÖNIGSHOFER, COURTESY OF CHOPARD; COURTESY OF FRANK MULLER, COURTESY OF HERMÈS

ROOMS WITH SOUL

"I DON'T LIKE to do hotels," says the 72-year-old Belgian designer Axel Vervoordt, whose career began half a century ago with his reimagining of several dilapidated 15th- and 16th-century houses in Antwerp's medieval center. "It's 35 of the same thing." He's made a few exceptions, conceiving of a presidential suite for the Greenwich Hotel in Manhattan in 2014 and a new wing for the Bayerischer Hof in Munich last year. But the newly opened Purs — set in a 17th-century, gable-roofed former chancellery building in the western German river town of Andernach — is the first hotel whose interiors were designed entirely by Vervoordt and his team. "It was a small project, but the historically protected building proved convincing," says Purs's owner, Rolf Doetsch, who, like Vervoordt, was delighted when, during the renovation, workers dug up old Roman coins and jewelry, as well as a 2,000-year-old miniature bronze statue of Minerva.

Inside, Vervoordt and his project manager, Erik Van der Pas, adhered to a version of *wabi-sabi*, privileging rough-hewn and period-appropriate materials, including Flemish stone tiles from a historic house in Belgium and a vintage French pharmacy counter (now the reception desk), over those with perfect polish. They also came up with a different scheme for each of the 11 suites: One has rich red walls and Vervoordt's signature earth-tone linen-covered couches and chairs, while another features a muted blue entrance that leads to an airy bedroom. Elsewhere, there is art by the 20th-century European artist group Zero and its Japanese counterpart, Gutai: Several of Yuko Nasaka's panels of concentric circles hang in the hotel restaurant, which, thanks to the chef Christian Eckhardt, has already won two Michelin stars. — Gisela Williams

The hotel lounge, with Axel Vervoordt-designed cubic walnut tables and 1990s-era paintings by Sadaharu Horio.



MINI MARKET

Distinctive Timepieces



Known as the Vault, the new high fine jewelry and watch floor at Saks Fifth Avenue's flagship includes a wide array of men's (or unisex) timepieces, many of them one-of-a-kind or limited edition. Clockwise from above: Franck Muller Round Tourbillon Diamond Emerald watch, covered in over 500 baguette-cut stones, \$1,200,000; Hermès Arceau Serti Clou evening watch with a black aventurine dial, \$45,100; Chopard Alpine Eagle watch in stainless steel, \$12,900. (212) 753-4000.