

INSPIRED LIVING IN AND AROUND TARRANT COUNTY

817 HOME

an illuminating
issue

Permanent Collection

A picture-perfect pad



Open to Living

A blended family
blows up their space

The Interview

How one architect
channels the light

Swatch Watch

Fabrics, textures and colors
designers love

\$5.95 Spring 2017



Magical to extraordinary, fine lighting with intriguing history is more than illuminating.

LIGHTNING STRIKES

By Mariana Greene

Residential lighting is not simply about illuminating a task anymore. It has been elevated to the height of interior accents, and, in rarefied cases, a fixture is the focal point.

We have Paul Ferrante, in part, to thank for that sort of entrancing development. His Melrose Place shop in Los Angeles began with his idea, in 1957, to convert antique objects into unique lamps with handmade shades. Regular European jaunts also scored antique fixtures and furniture, a practice continued by his business partner, Tommy Raynor, who runs the wholesale line with two generations of his own family and longtime master craftsmen.

Sixty years later, sublime antique fixtures, even those in need of considerable restoration, are difficult to find. Raynor, 85, relies instead on the company's collection of antique originals to inspire the trade-only showroom's inventory. Products are represented at



Photos courtesy of Alison Berger Glassworks



By intent, Berger's lighting designs evoke science and magic. Her studio reflects the elegance of her line of home decor and furnishings; her workshop speaks to her hands-on explorations of the relationship between light and function.



LIGHT READING

Glass Full

Alison Berger's sculptures and architectural installations, objets and furnishings all feature light as a working material. Light has become the signature medium of the glass artist, who channels, pours and controls it as if she has somehow captured the essence of a star. All that the artisan/designer has created in over two decades of handblown glasswork — furniture to decor to large sculptures — captures, reflects and refracts light, but nothing is more exquisite than her fixtures. The curious nature that led to the magic is clearly illuminated in *Alison*

Berger: Glass and Light (Skira Rizzoli, \$65). An essay by writer Matilda McQuaid about the Los Angeles-based artist helps tell the tale (there's a Q&A, too). But it's the 350 photographs, the most evocative of which are those of Berger at work in her shop, that make the book just one electrical switch short of glowing. Berger calls herself both an artist and a designer, but see her at work in her shop and you know there is something of the scientist and the wizard there, too. Buy the book at amazon.com or by special order at local Barnes & Noble bookstores. Fixtures and more from Alison Berger Glassworks are available to the trade through the Holly Hunt showroom in Dallas, 1025 N. Stemmons Freeway, Suite 590; 214-245-4770 or hollyhunt.com.



One of three evocative light fixtures created by glass artist/designer Alison Berger, the Cage Pendant, released late last year, was the third in the series. The “woven glass” fixture from Alison Berger Glassworks is sold to the trade through the Holly Hunt showroom in Dallas. Price upon request.

Photo by Joshua White

Swags of crystals bring a weighty beauty to anniversary designs for Ferrante chandeliers.



LIGHTNING STRIKES

showrooms across the United States, including George Cameron Nash in the Dallas Design District.

Authentic reproductions and new designs numbering in the thousands are produced in the company's factory near Culver City, California. Hand-gilded chandeliers bear the weight of glittering swags of crystals. Minimalist iron floor lamps await contemporary and eclectic rooms. In addition, Paul Ferrante Lighting released several anniversary designs to recognize the firm's 60th year in business.


Glassblower Alison Berger also refers to antique objects in her sculptural, hand-blown light fixtures. But where Ferrante's line deliberately exalts past beauty, Berger achieves a pared-down essence that gives only fleeting glances to the history that inspires them.

Alison Berger Glassworks is a trade-only line of modern, limited-edition fixtures ranging from pendants to floor lamps. Although the artist's works are spare and deceptively simple, their details have been distilled from myriad historical references and evolutionary sketches. In the case of her most recent design, the Cage Pendant, Berger spent three years trying to technically interpret in blown glass the metal safety screen around a utility bulb. The result, fusing laboratory glass rods into a delicate fretwork, is a patented design that is now the model for a series of equally complex future releases.

Chasing fireflies at Berger's Dallas childhood home is a memory she often references. In her artist's imagination, their fleeting, fairylike flickers meld with the medium of utilitarian glass objects, including vintage chemist's beakers, bell jars, ancient amphorae, lighthouse lenses, wasp traps and an auto mechanic's lamp.

"These pieces represent a reinterpretation that makes them feel contemporary and Old World," says Berger, who apprenticed with sculptor Dale Chihuly and now lives in Los Angeles.

The low-volume light her works exude is subtle and atmospheric, so as not to distract the viewer's attention from their glass forms.

"All of my work is based around the old-fashioned idea that glass is a rarefied and special medium that deserves exceptional attention," Berger says. 

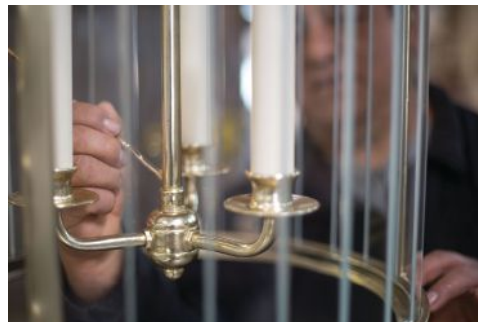
Mariana Greene is the former home and garden editor for *The Dallas Morning News*.



Photos by Octavia Klein Photography



For 60 years gilding of the fixtures has been hand done by master craftsmen.
Photos by Shane O'Donnell



RESOURCES Paul Ferrante Lighting George Cameron Nash, 150 Dallas Design Center, 1025 N. Stemmons Freeway, 214-744-1544, georgecameronnash.com
Alison Berger Glassworks Holly Hunt, 590 Dallas Design Center, 1025 N. Stemmons Freeway, 214-245-4770, hollyhunt.com