

A person wearing a black nitrile glove is using a spray gun to finish a wooden Windsor chair. The chair is positioned on a table covered with a white protective sheet. The background consists of a wall of white acoustic foam panels with a diamond-shaped pattern. The entire scene is framed by a thick red border.

ADPRO

**AMERICAN
DESIGN
TODAY**



What does the phrase “American design” conjure for you?

A Made in USA label; twice-yearly pilgrimages to High Point, North Carolina; crafts made by hand; industries that nurture their local communities; or perhaps a legacy story starring creative forces like the **Eameses**? For AD PRO, it's all this and then some. Hot on the heels of October's High Point Market, the AD PRO American Design Now Trend Report isn't only devoted to the country's favorite furniture fair—though we have indeed selected our 50 favorite picks, no small feat given the thousands of pieces that appear each season.

We also take a walk down memory lane as *Architectural Digest's* senior design editor **Hannah Martin** schools us on the history of the indelible Eames Lounge Chair. We get **James “Ford” Huniford** to share his current favorite sourcing spots—all Stateside. And we enlist The Future Perfect's **David**

Alhadeff, passionate proponent of contemporary design, to engage in a friendly chat with classics-minded **Aerin Lauder** on the state of the industry—past and present. All with the goal of offering a deeper glimpse into what's trending right now and in the months to come.

Until next time,

—**Katy Olson** Editor, AD PRO

KATY_OLSON@CONDENAST.COM

From top left: A Herman Miller employee oiling a molded plywood shell for the Eames lounge, circa 1960; inside Casa Perfect New York; vases by Elyse Graham



STREAM LINES

This season, seemingly simple shapes rise to the top of a contemporary crop

BY MADELEINE LUCKEL

IT IS A COMMON MISCONCEPTION THAT

Americans are wont to supersize just about anything—sofas and fabric pattern repeats included. Yet the idea conveniently glosses over a series of interlocking, enduring undercurrents: the history of sportswear, modernism, and an abiding love for form that follows function. This season, creative forces from established brands like Herman Miller to cutting-edge designers like Fernando Mastrangelo are bringing forth designs that are as streamlined in silhouette as they are punctuated with incisive, decorative detail.



PRODUCTS

First among equals may be **Mastrangelo's** ecological Magma mirrors (4), inspired by volcanic rock. Sustainably constructed in terms of its wood sourcing is **Dims's** Composed Vanity (2)—a far cry from the ornate and undeniably feminine vanities of yester-century, designed by Ladies & Gentleman Studio. What is more, the California company has

pragmatically given this piece a dual identity by ensuring that it can also function as a desk. Striking similar aesthetic chords are **Allied Maker's** simple brass light fixtures (3) and **Herman Miller's** Pillar bedroom furniture collection by **Michael Anastassiades** (1), both of which would make any warm-wooded home glow.

3. STEVEN RUSSELL; ALL OTHERS COURTESY OF RESPECTIVE COMPANIES



EXHIBITIONS

Beyond furniture launches, curatorially informed presentations are also making waves this season. Grappling with a time span far beyond that of midcentury modernism is **Egg Collective's** “Temporal Arrangements” exhibition (5). With works by **Rodger Stevens**, **Amy Kim Keeler**, **Jenna Westra**, **Simone Bodmer-Turner**, and **Jeff Martin**, it is a tour de force investigation of how artists translate ideas of time into raw and fully rendered designs. And at Charlotte, North Carolina's SOCO Gallery,



the **Haas Brothers'** beast chair and stool (7) will no doubt strike fear in the hearts of happenstance visitors—unlike **Justina Blakeney's** hexagonal egret tile for **Granada Tile** (6), which is the picture of poise and peace.



CAPSULES

Elsewhere, international inflections color two new U.S.-born tabletop capsules: **L'Objet**, long associated with finery and not, as its name implies, French, is out with a collection of nature-themed trays (8) and plates, a delicate line produced in white and gold, and blue and gold, some of the New York purveyor's quintessential colorways. But it is Dallas-based **Mi Golondrina's Cabana** collaboration (9) that may truly make for the dining experience of dreams. The line looks south of Texas in order to marry techniques characteristic of two Mexican towns, San Vicente Coatlán's cross-stitches and Aguacatenango's ornate floral embroidery.

GROW ON

Ralph Lauren is synonymous with classic American style—so it's no surprise that its home line would find eternal inspiration in the natural world. Two bucolic and botanical product launches are a testament to that fact. Unfurling peonies and garden vines appear in verdant green for the first time as part of Ralph Lauren Home's **Burleigh** collaboration, while palm-frond-festooned **Gwendolyn** bedding is



so lushly realized you'll be transported to a mildly breezy Florida day.

50 FINDS FROM HIGH POINT

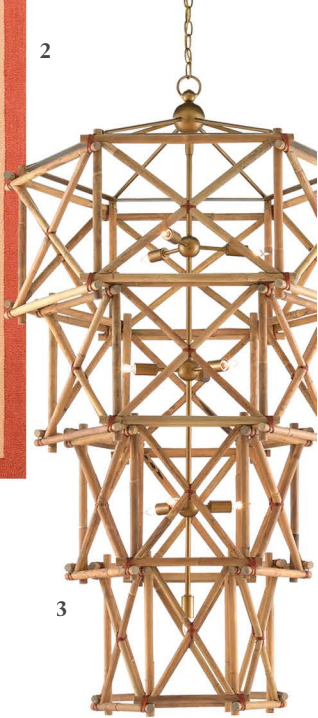
LIKE CLOCKWORK EACH OCTOBER, DESIGNERS DESCEND ON HIGH POINT, North Carolina, the veritable capital of the American furniture industry. AD PRO's senior style and market editor Benjamin Reynaert shares his top 50 picks from this season's market.



1



2



3



6



7



9



10

- 1 Tuck bench by Ray Booth Collection for Arteriors
- 2 Painted stripe wool-hooked rug by Rifle Paper Co. for Loloi
- 3 Kingali Grande chandelier by Currey & Company
- 4 Modern Strokes Large 1 by Thom Filicia Home Collection for Wendover Art Group
- 5 Croix accent table by Theodore Alexander
- 6 Leighton buffet lamp by Couture Lamps
- 7 Indigo box set by Currey & Company
- 8 Hokulele side table by Nicole Hollis for McGuire
- 9 Yves chair by Mitchell Gold + Bob Williams
- 10 Delaney dinnerware by Blue Pheasant

ALL IMAGES COURTESY OF RESPECTIVE COMPANIES



1



2



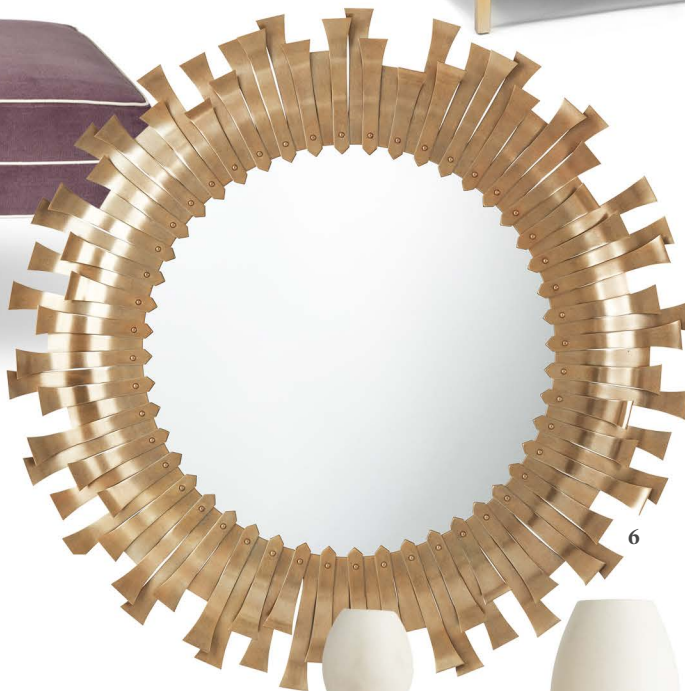
3



4



5



6



7



8



9



10

- 1 Janison trays by Made Goods
- 2 Luna table lamp by South + English
- 3 Grace side table by Blue Print Collection
- 4 Franchetti chaise longue by South + English
- 5 Wildwood pillow by Rifle Paper Co. for Loloï
- 6 Ness wall mirror by Alexa Hampton for Theodore Alexander
- 7 Chad side table by Hable for Hickory Chair
- 8 Montholier chair by Alfonso Marina
- 9 Blythe lantern by Bunny Williams for Currey & Company
- 10 Mod vases by Ray Booth Collection for Arteriors



1



2



3



4



5



6



7



8



10

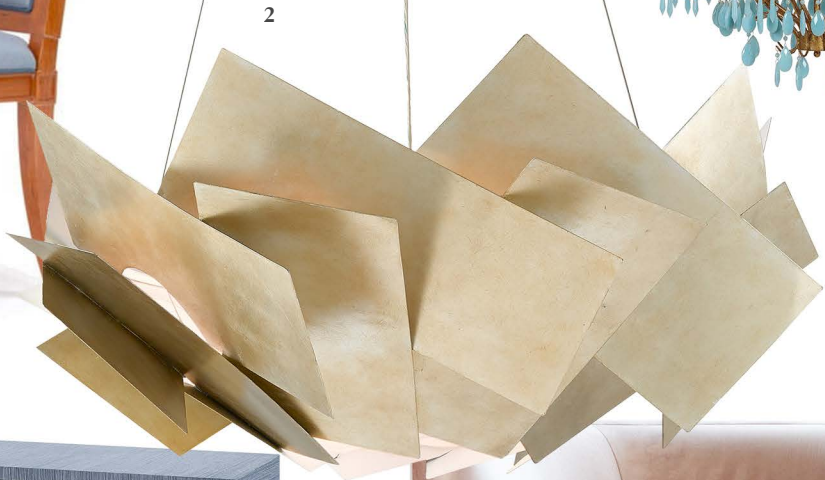


9

- 1 Tremont sofa by Ralph Lauren Home
- 2 Formation 4 by Thom Filicia Home Collection for Wendover Art Group
- 3 Gem Modern Branch chandelier by Hammerton Studio
- 4 Rainey duvet cover by Ralph Lauren Home
- 5 Corenne chair by Made Goods
- 6 Mardi Gras vase set by Currey & Company
- 7 Florence chair by Michael Berman for Kravet
- 8 Tom-Tom nesting tables by Thomas O'Brien for Century Furniture
- 9 Flynn stool by Hable for Hickory Chair
- 10 Casablanca mirror by Ro Sham Beaux



1



2



3



4



5



6



7



8



9



10

- 1 Campbell dining chair by Blue Print Collection
- 2 Artiste light fixture by Currey & Company
- 3 Marie chandelier by Ro Sham Beaux
- 4 Whippet Panel 2 by Thom Filicia Home Collection for Wendover Art Group
- 5 Meredith cabinet by Bungalow 5
- 6 Chelle chair by Cara Woodhouse x Nathan Anthony Furniture
- 7 Reeded cocktail table by Barbara Barry for McGuire
- 8 Roberto table lamp by Ro Sham Beaux
- 9 Evie side table by Alexa Hampton for Theodore Alexander
- 10 Modern Bauhaus dresser canister by TOB/Aero



- 1 Hastings medium floor lamp by Carrier and Company for Visual Comfort
- 2 Myles cocktail table by Made Goods
- 3 Rhodos chandelier by Martyn Lawrence Bullard for Corbett Lighting
- 4 Lumina by New Moon
- 5 Buttercup chair by Nathan Anthony Furniture
- 6 Hexagon martini table by Miranda Kerr Home for Universal Furniture
- 7 Walter Lamb rocking chair by Brown Jordan
- 8 Lorentz end table by Nicole Hollis for McGuire
- 9 Melrose desk by South + English
- 10 Janelle Ink settee by Currey & Company



James “Ford” Huniford, of Huniford Design Studio, divulges some of his favorite Stateside sources

1 PAULA RUBENSTEIN
 “Paula and I share an approach in which form is more important than origin. We both combine pieces not because they come from the same country or time period but because they harmonize aesthetically here and now. She has a unique eye and passion for American objects and sensibility. Surprise discovery: a pair of car jacks I turned into lamps.”
paularubenstein.com

2 RON SHARKEY
 “Ron is a talented dealer in upstate New York who lives in a pastoral setting amid fruit trees and working farms. His ever expanding collection of cupboards, benches, signs, doors, and more displays the same feeling of early American simplicity. He discovers unusual architectural found objects that translate well to city or country. He eschews pattern and color for the most part, so pieces work equally well in a farmhouse as in an uptown apartment.”
[instagram.com/ronsharkey](https://www.instagram.com/ronsharkey)

3 NANTUCKET LOOMS
 “Nantucket Looms features the work of incredible artisans and craftsmen producing in a traditional American medium. They are master weavers, but they also work with local artisans—basket weavers, potters, painters, carvers—to create amazing, timeless objects. I also love Tara Chapas, of Chapas Textiles—another incredible weaver I’ve worked with.”
nantucketlooms.com; chapastextiles.com

4 LAURA FISHER
 “An expert in antique Americana and textiles, Laura is a writer and lecturer as well as a dealer. She has written about Amish art, American folk art, American quilts, and many other subjects. She collects and sells antique and vintage quilts, hooked rugs, woven rag carpets, and braided rugs—all of extraordinary quality.”
laurafisherquilts.com

5 LYNN WORDEN
 “I met Lynn at an antique fair in Rhinebeck. A seller of what she calls ‘interesting objects’ of all kinds as well as an antiques dealer, she has an incredible sensibility for the Midwest. Lynn sees spaces as a blank canvas and the objects as ‘paint.’ Industrial and sculptural objects share equal status with furniture, and patination counts as a blessing. Surprise discovery: I made a top for a galvanized planter I bought from Lynn and used it as a side table.”
wordenselectobjects.com

A practical look at a one-of-a-kind quilt

RAISED IN COLUMBUS, GEORGIA,

a textile town on the Chattahoochee River, **Martha Clippinger**—daughter of a shirt salesman, granddaughter of a quilter, and descendant of cotton-mill workers—was nearly predestined to become a textile artist. Clippinger welcomes AD PRO into the fold with an in-depth look at one of her latest works.

NAME

Slip Stack

PRICE

\$2,500

INSPIRATION

"This quilt was really inspired by the fabrics, their colors and textures. I like to blend together highly saturated colors with lighter ones, in this case, the burnt oranges and reds with the pale blues, and to combine textures like corduroy, polyester, and seersucker."

HISTORY

"I made my first quilt in 2000, from my father's shirt fabric swatches. Each square was carefully cut to size so that their edges would line up and make an even grid. It was not a particularly pleasurable experience for me, but once I saw the Gee's Bend quilt exhibition at the Whitney in 2002, I realized quilt making could be a much more exciting process."



PHOTO: ADAM REICH

PROCESS

"I create piles of fabrics on my studio floor, like a painter's palette, and intuitively put colors together. Depending on the amount of colors, I compose a loose composition using color as a structural element, with the goal of creating lively, off-kilter geometries and irregular symmetries."

TECHNIQUES USED

Machine piecing, basting, hand quilting, and binding.

MATERIALS

Seersucker, corduroy, cotton, linen, and polyester fabrics largely sourced from thrift shops in Durham, Raleigh, and Spruce Pine, North Carolina.

HOURS OF WORK

50–60 total
Patchwork (front and back): 12–15
Basting: 3
Quilting: 35–40
Binding: 3

NUMBER OF STITCHES

Nearly 30,000

WHERE YOU'LL FIND IT

Exhibited in a solo exhibition at New York's Elizabeth Harris Gallery this past March. Appearing in a forthcoming Columbus State University exhibition in January 2020.



PHOTOGRAPHY BY MAX BURKHALTER; PRODUCTS COURTESY OF VISUAL COMFORT



Jesse Carrier and Mara Miller tell all on Carrier and Company's new lines for Visual Comfort, debuting now

● Chandeliers, sconces, pendants, and floor lamps: Carrier and Company Interior's lighting collection with Visual Comfort, launching at Circa Lighting and Visual Comfort showrooms this season, casts a wide net.

EXPANDING THEIR FIRST LIGHTING LINE FOR Visual Comfort, a small offering debuted in the spring, and expanded upon this fall, partners in work and life **Mara Miller** and **Jesse Carrier** of Carrier and Company Interiors share insights on inspiration, process, and stumbling blocks to creativity.

On Inspiration

MARA: We start with history, looking back to look forward, inspired by antiques, sculpture, and even jewelry.

JESSE: Most often, the process plays out like a game of cards: We'll both propose ideas, sometimes from a museum, an auction, or a wonderful reference book. It might be as simple as a shape, or an incredible finish sample. Sometimes those ideas spark and might even cross-pollinate, combining disparate ideas and languages to form a unique point of view.

On the Challenges of Designing a New Line

MARA: The most challenging aspect was often falling in love with an idea and then having to jettison it.

JESSE: It was surprising to see how quickly the collections grew and morphed into so many different types of fixtures. For example, if our original design was for a pendant, how the design could transfer to sconces, surface mount, and table lamp seamlessly.



● In their New York studio, Mara Miller and Jesse Carrier share their process—from sketch to final product—for the Hastings floor lamp in black, shown here.

On Partnerships

MARA: There has to be mutual admiration and shared point of view before we partner with a brand, like Visual Comfort or Century Furniture. We've partnered with family-owned businesses, like our own, that are committed to quality, service, and uncompromising design.

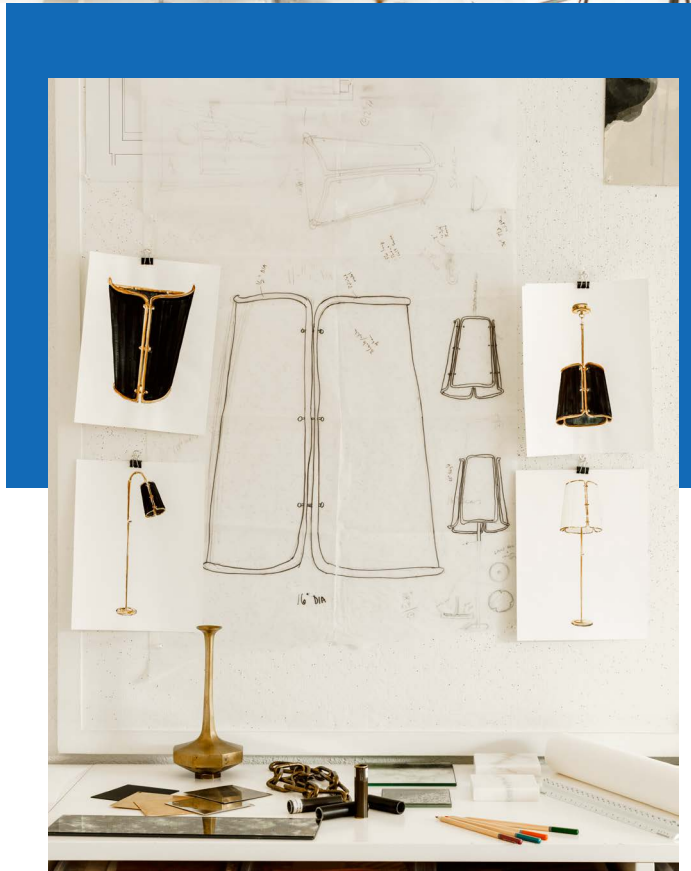
On Go-to Materials

JESSE: We prefer classic metals like soft brass and polished nickel. We modernized the Hastings line with matte white and black lacquers, and added patina to the Cadence family with antiqued mirrored glass.

On Their Favorite Pieces

JESSE: Hastings large pendant and Cadence table lamp.

MARA: Hastings reading lamp and Cadence lantern.



Why the Eames lounge chair is the quintessential American object

BY HANNAH MARTIN



AT THE HEIGHT OF AMERICA'S MODERNISM craze, in the 1950s, designer couple Charles and Ray Eames were contemplating matters of comfort. They wanted the warm, receptive look of a first baseman's glove, a cushy English club chair re-envisioned for the future. They revisited their research for MoMA's Organic Design in Home Furnishings competition. Colleagues at Cranbrook Academy of Art, Charles Eames and Eero Saarinen had experimented with molded plywood for mass production, heating stack laminated wood and sculpting it into a "lounging shape." The design won, but production stalled. And while Charles and Ray used the technology for their LCW chair and now collectible splints for the U.S. navy, it wasn't until 1956 that their original goal, a



lounge chair, came to be. Designer friends Don Albinson and Alexander Girard helped with conceptualizing and prototyping; the Eameses cut the shell into pieces, outfitted them with leather cushions, and attached them to an aluminum base adapted from their molded plastic chair. Ray reported in



1955 to Charles that they kept "testing and going to sleep in it!" Soon the now famous Eames lounge and ottoman, produced by Herman Miller and later licensed to Vitra for the European and Middle Eastern markets, was broadcast into Americans' living rooms via NBC's popular *Home* show, and audiences loved it. Filmmaker Billy Wilder got an early version, and the piece has since been sat upon by everyone from boxer Muhammad Ali to tech titans Steve Jobs and Bill Gates. Design lovers today find them just as relevant. Former *GQ* design director Fred Woodward has one in his glass house in upstate New York, while Kinder Modern's Lora Appleton has reupholstered her grandfather's with a printed linen that she says "felt more me." Although the Eameses were known for their democratic designs, this piece, which cost \$578 in 1956 and starts at \$5,295 now, was not one of them. It was a luxury item. "In the mid-1950s, Americans wanted a bit of luxury, but luxury that wasn't frivolous," explains Amy Auscherman, archivist at Herman Miller. "The lounge and ottoman were the perfect marriage of comfort and innovation." While originals were made of Brazilian rosewood, with down-stuffed cushions swathed in supple black-glove leather ("Ray really loved Hermès gloves," says Auscherman), the Eameses later traded the über-luxe details for sustainable materials, built to last—stronger leather, and Palisander wood rather than now-protected rosewood. As the lounges became a fixture of offices and commercial spaces, Herman Miller introduced a COM option for the cushions and a choice of wood finishes for the shell, though Auscherman admits, "If it were up to Charles and Ray, you would order black leather and rosewood."



From left: a lounge and ottoman in Fred Woodward's home, decorated by Brad Dunning; Herman Miller's Eames lounge and ottoman; a Herman Miller employee oiling a molded plywood shell for the lounge and ottoman, c. 1960



Two American design stars sound it out

She's the founder of classic lifestyle brand Aerin and scion of Estée Lauder Companies. He's the founder of the boundary-busting contemporary design gallery The Future Perfect. Here, Aerin Lauder and David Alhadeff discuss the full spectrum of American design.

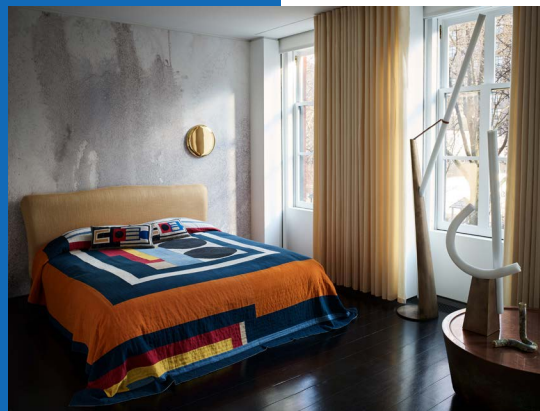
AERIN LAUDER: David, which designers did you look up to early in your career—and who inspires you now?

DAVID ALHADEFF: I'm always inspired by the designers I know the least about. I've always been intrigued by the clients who don't have a website or don't seem to have a lot of published work. I always want to see what I'm not supposed to see. And as for my favorite historical American designer? These days I'm obsessing over J.B. Blunk and Wharton Esherick. What about you? Who are the interior designers you haven't worked with, but you're intrigued by or watching right now?

A.L.: I never worked with Mark Hampton, but I loved his sense of style and luxury. He was my grandmother's favorite designer. Many of the rooms in my home remain almost exactly the same as he had originally designed them for Estée. I keep them as a dedication to two very talented people. Currently, I am so inspired by the work that Carolina Irving is doing. I love the way she mixes fabrics, colors, and textures with an ode to femininity and florals. Carolina also recently launched a beautiful tabletop collection with her daughters.

D.A.: Do you have a specific memory or image that helped you shape your aesthetic?

● Casa Perfect New York, the contemporary design gallery in New York's West Village



accessories are my true passion.... I realized that when the modern woman thinks about beauty, she sees beauty as an extension of herself, her home, her wardrobe and her travels. Therefore, beauty and home should live together.

A.L.: Growing up, my favorite movie was *Roman Holiday*. I love the sense of Old World elegance, style, and fantasy. Is there a place that your work is most inspired by?

D.A.: New York, baby! It seems super obvious, and I deliberated, 'cause I spend a lot of time in California, and in some ways I'm most comfortable there. But in the end, my work is wholly inspired by New York. You get it. It's where you and your company are based, after all. So, how did you decide to segue from beauty into home decor?

A.L.: Beauty is my heritage, but home and

D.A.: Speaking of the home, what rules for design or entertaining that you grew up with have you broken away from?

A.L.: I entertain more casually than my mother and my grandmother. I love dinner in the kitchen or a casual summer dinner on the beach. Whenever Estée entertained it was always so glamorous and stylish. Whether she was having a large dinner party or serving breakfast at her kitchen table, Estée always paid attention to every little detail. This was something that guests always remembered and has very much inspired the way I entertain. Although I am often much more casual, I think it's important to create a memorable experience.

D.A.: Tell me about a challenge—a place where you thought you had stumbled, but perhaps opened a new unexpected door?

A.L.: A few of the fragrances that we've created for Aerin Beauty haven't necessarily been

home runs, but I am still always proud of the creation. On that note, what is one of your primary concerns or challenges in the design realm today? How do you face it?

D.A.: Environmental sustainability. I am really concerned with our carbon footprint and the impact our industry has on the environment. We seem to be doing better than ever, but there are still strides we can make. For example, California recently passed regulations for the use of fire retardants in foam for upholstered furniture. This forced us to recognize this concern and address it. The project has been painful, but the net result is that we are now working with materials free from carcinogenic retardants. I will only work with sustainably harvested woods. I'm now especially concerned about the use of stone and marble; I think, now, a lot about how these are fragile and finite resources.... We need to be responsible that what we create is of heirloom quality.



● Aerin Lauder's New York residence



CLOCKWISE FROM LEFT: DOUGLAS FRIEDMAN (2); MARK LUND (2)

6 modern makers you need to know now

BY MEL STUDACH

AN EMPHASIS ON FUNCTIONALITY, CRAFTSMANSHIP AND NATURAL materials was a mainstay of the 20th century's American Arts and Crafts movement, an ethos upheld by the likes of Sam Maloof, Wharton Esherick, and George Nakashima. The movement's core tenets prevail, but leading designers' points of view have shifted. What's the state of American craft today? We'll let her tell you.



1

"In other countries, there seems to be a pressure to stay

within a particular design tradition. So much of American culture is a melting pot, so there's less pressure to stay within one tradition. I'm always thinking about how we define art, design, and craft, and I see the mediums beginning to overlap. One truth

I've come up against over and over again is that people often devalue something when it's functional, even though it's often harder to make. You'd think you'd want to invest more in those objects. We're oversaturated with products in this country, and my work comes from an inherent drive to make things well and to make things that will last, to combat consumerism." michaelacstone.com

Michaela

Crie Stone



"Craft, to me, is the creative process of using my hands and found objects to create the textures that I love. I usually work in porcelain or stoneware, and I go in using different tools or found objects—pieces of metal, a vintage baker's paddle, textured rocks

2

Denise

McKenzie-Lee

brought back from Tulum—and use it to create something interesting. I think back to having art class in school: Macramé, papier-mâché, all the things I got to involve my hands



in. It would get to the point that they'd have to stop me from using up all the materials. I just wanted to make. That has informed me to this day, that I don't have to specialize in just one thing." enkeeceramics.com



3

Mira

Nakashima

"To my father [George Nakashima], the term *craft* meant making something that was useful, carefully by hand. Dad was fond



of Shaker design because it was basic and simple and

utilitarian. It wasn't an expression of ego. It was built out of necessity and a sense of belonging to the world of nature. We're getting further away from making things by hand unless it's useless stuff. I feel that it's important for people to be involved in making things solid rather than just on the computer." nakashimawoodworkers.com



4

Bec Brittain

“My father was a furniture maker and carpenter, and my mother is a painter.

For me, it is less about American as an abstract concept and more about local community, about doing my part to maintain the network and learned knowledge of the maker’s tradition. We assemble everything at the studio, and all of

our metalwork and finishing is done locally. We are part of a much wider global network than ever before, but there is still something important about local community and shared resources. While I don’t think of my work as being

American per se, I know that I am affected by my surroundings and friendships, and the work is an extension of that.” becbrittain.com

“We started off as architecture students and then fell in love with the woodshop and the process of making. To us, the act of making and the act of designing are one and the same; they are in conversation with one another. When you understand the provenance, and the labor and quality of materials in it, there’s a greater relationship one can have with that object. A lot of

people have lost an understanding of what it means to buy furniture of value, what it means to make an investment in furniture. Having grown up amid the disposability and mass consumerism of the ’80s and ’90s, we think about the

production of our products in the most thoughtfully local and highly crafted manner possible. It’s a reactionary pursuit

to bring back the knowledge base of craft in America and to make products that will be long-lasting.” eggcollective.com



Egg Collective

5



6

Elyse Graham

“A few years back, we designed a mirror made of meta-material, a composite resin that we’ve created. The frame was composed completely of recast cutoffs from our earlier work—so I could look at the mirror and see parts from past projects. It’s a fun way of storytelling and also being able to reduce our waste; there’s a patchwork-quilt aspect to the work in that






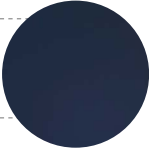






way. Curiosity has pushed us down this path. For years, there was a barrier between art and design, a stigma on anyone who made something functional as an artist. What’s

happening in American design right now is that the rules are being put aside, and the doors are open to nontraditional designers designing.” elysegraham.com

AD PRO quizzes top designers on what American design means to them.

BY DANINE ALATI

| |  Miles Redd and David Kaihoi <i>Principals, Redd Kaihoi</i> |  Amy Lau <i>Founder, Amy Lau Design</i> |  Keia McSwain <i>Principal, Kimberly + Cameron Interiors</i> |  Scot Meacham Wood <i>Founder, Scot Meacham Wood Home</i> |
|----------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------|
| Define American style in 5 words or less | Crisp, comfortable—M.R. Unafraid—D.K. | Classic, functional, individual, timeless, and warm | Bold, unapologetic, revolutionary | Bold and inventive |
| Favorite U.S. historical design trend |  ▶ The American flag —M.R. | American Studio Craft Movement | Hardwood flooring | Mid-19th-century hand-carved furniture |
| The most patriotic paint color | Navy blue—D.K. | Antique white | Black | Dark, inky navy blue ▶  |
| Most beloved U.S.-based brand | Schumacher—D.K. | Amuneal, a custom fabrication company | American Leather and Baker are tied! | Why, Ralph Lauren, of course! |
| Favored American designer of the past | ▶ Albert Hadley—M.R.  | Louis Comfort Tiffany ▶ |  | Kimberly Ward |
| Favorite American designer working today | Stephen Sills—M.R. | Alexandra Champalimaud | Veronica Solomon | Miles Redd |
| Worst design trend or innovation | Hollow-core doors—M.R. | 1980s glass-brick walls and windows | Papered accent walls | Bedroom-furniture suites |
| Choice Stateside maker or artisan | Agustin Hurtado—M.R. | My late dear friend and mentor Vladimir Kagan | Valerie Louis of Yaël & Valérie | Schumacher |
| Biggest challenge to domestic manufacturing | Consumer with Champagne taste on a beer budget—D.K. | Access to and pricing of natural materials | Guaranteeing great quality |  Transportation |
| Favorite American room | ▶ Boom Boom Room at the Standard Hotel —M.R.  | The family room | ▶ Cookie Lyon's place from <i>Empire</i> | A classically styled formal dining room |

PORTRAITS FROM LEFT: RYAN BURKE; MARK SELIGER; WILL STERLING; NICOLAS SMITH
 IMAGES FROM LEFT: JONATHAN REHG/GETTY IMAGES; SLIM AARONS /STRINGER/GETTY IMAGES; JOE SCHILDHORN/PATRICK MCMULLAN/GETTY IMAGES; JAMES L. AMOS/CORBIS/GETTY IMAGES; FOX/GETTY IMAGES; ADÉL BÉKEFI/GETTY IMAGES