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# H O U S E & G A R D E N

**American  
Country  
Romance**

# DEALER'S EYE

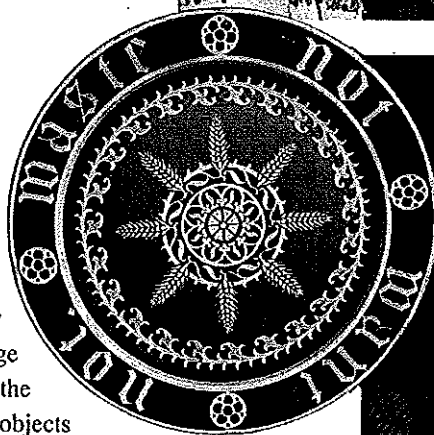
## Mad About Morris

Two young New York women with a passion for English Aesthetic design

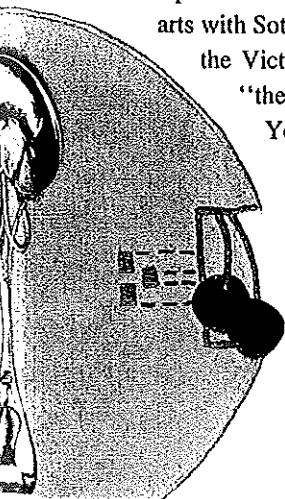
By Nicholas Fox Weber

**E**specially for New Yorkers, it should come as no surprise to know that one of the Zabars is into fish in a new way. This time, however, a member of the famous family of food purveyors isn't looking at it pickled or smoked. The fish that concerns Lori Zabar has been delicately applied by transfer print to an English water pitcher made by George Jones about a hundred years ago. Jones's pitcher represents the disciplined embellishment of life, which is exactly what the objects sold by Lori Zabar and her partner, Catherine Kurland, are all about. Their firm—Kurland Zabar—focuses on English and American furniture, textiles, ceramics, silver, and other household objects from 1840 to 1940, encompassing a range of styles from Gothic Revival through the Modern movement. Kurland and Zabar have the sort of taste that leads them time and again to museum-quality objects, from the fanciful and elaborate to the austere and streamlined. Whatever the style, the craftsmanship is impeccable.

Zabar convinced her mother, whose preference was for Danish Modern, to let her decorate her room with Victorian pieces when she was in high school. She continued to immerse herself in nineteenth- and twentieth-century decorative arts when she studied art history at Barnard. Then, after summer museum internships and law school, she dealt in real estate for two years before going to work at the New York Landmarks Conservancy. Having begun to buy nineteenth-century American furniture, she was attracted by a small ad placed by Kurland from whom she bought a "modern Gothic" desk. Kurland was a private consultant and dealer who had studied decorative arts with Sotheby's in London and worked as an intern at the Victoria and Albert. The two shared a love for "their century" and realized that no one in New York was specializing in it. They were fascinated with British and American pieces and the crossovers between the two national styles, and three years ago they became partners. The result is a relationship as harmonious as those amalgams of rosettes and filigree with which our Victorian forebears lent such charm to their everyday lives. ▲



Lori Zabar and Catherine Kurland, top. Above: Minton bread plate by A. W. N. Pugin, 1848-50. Right: An 1866 silver claret jug, by George Fox, on a Morris & Co. fabric, 1890-96.



On a Reformed Gothic serving table, left, c. 1870, an Aesthetic mantel clock, c. 1875, Royal Doulton vases. Mirror inset with English tiles, c. 1875. Far left: Silver spoon by Oliver Baker for Liberty & Co., 1902, on Glasgow-style linen place mat, c. 1900. Details see Resources.