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Musings and sketches from the personal collection and travel journal of Janice Feldman, alongside images from Janus et Cie's outdoor collections like Duo (at right) and Quadratl (bottom right).

# DRAWN TO SCALE

## THE CREATIVE FORCE BEHIND THE BELOVED OUTDOOR FURNITURE BRAND JANUS ET CIE, JANICE FELDMAN DESIGNS HER OWN LEGACY THANKS TO A COUPLE OF MUCH-BUZZED-ABOUT NEW PARTNERSHIPS.

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**Share your recent decision to join Haworth and the Poltrona Frau Group.** Well, it's been a journey, but I wanted very much to ensure the future of my business: that when I've retired, to that great drawing board in the sky, my life's work will be cared for and regarded with admiration and respect, and that I'll have created a good, safe place for the people who have helped me get to where I am. Poltrona Frau is a great bastion of luxury furniture, and they're super-respectful of the autonomy of their individual brands, so I feel honored to be the little sister of their group. They're going to help us grow globally much quicker than I could have as a standalone company.

**Is there anything you'll miss about going at it alone?** Truly, I was never really "alone." When I was a little girl, my mother always said, "You can do anything." I've lived with that in my head and heart, and she helped and encouraged me every step of the way. The best part about being independent for so long was that I got to prove my mother right. I've always made decisions based on my own feelings and my own definitions of what's good or bad, so it might be challenging at first to be more collaborative and sensitive to other people's visions, but Dario Rinero, Poltrona's CEO, is a wonderful leader, and I'm confident we have a lot to learn from each other.

PHOTOS: COURTESY JANUS ET CIE.

here and there would otherwise be quite dull. He makes funny faces as we shoot photos of sunsets and exotic species of plants.

BORASSUS PALM

Last night was the most amazing experience. While we were enjoying dinner an elegant elephant decided to explore my tent (#3) & had to look through the night and the sheer darkness to see his profile. I was afraid he may have eaten my yummy panama hat. It turned out he was most discreet having surveyed all the details and disturbed nothing. Later at night in the middle of the darkness and after the moon had risen from gold to orange over the horizon and in the middle of what I thought was a dream, four huge elephant were within a few feet of my face. They spent about an hour, left in the moonlight and sometime later in the darkness a single male elephant came and began a low level conversation. He kept keeping his distance & crept nearer & nearer until his trunk reach forward to smell the screen, not two feet from my face.

**What led you to tap Piero Lissoni to design an upcoming collection for Janus et Cie?** I've been tracking him for a long time, and I just think everything he does is beautiful. He's also a total character. Every time I look at Piero, I'm struck by his physicality: I want to draw him. He's got this long, linear, Giacometti thing happening, and it's in his drawings and product design, too. I trust the collection will be something very special and that it will be refined and long-lived—something where, 20 or 50 years from now, people will still say they want to buy pieces from the collaboration.

**How do you keep your creative mojo alive and well?** I love to sketch. It helps me think—to take things out of my head and put them down on paper. I started drawing at a very young age, and I was hooked the moment I took my first art class. The instructor made us look at the model and draw without referencing the paper in front of us at all. It was kind of amazing to let your brain communicate directly with your fingers and the pen and to not be burdened by having to check in on yourself. It stuck with me. Today, I often keep a journal or a notepad when I travel; sometimes, I jot down ideas, and other times, I'll paint a portrait or a chair—anything really. I'm extremely visual, and I edit the world in my own way every day.