

# ECHOES

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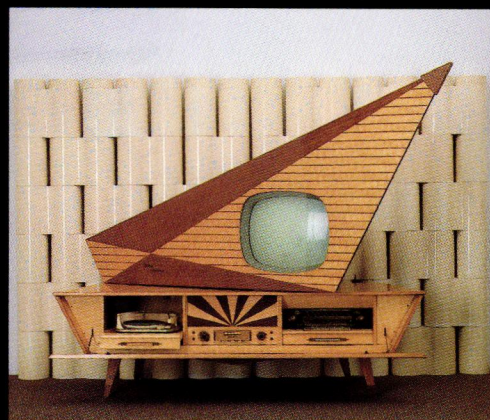
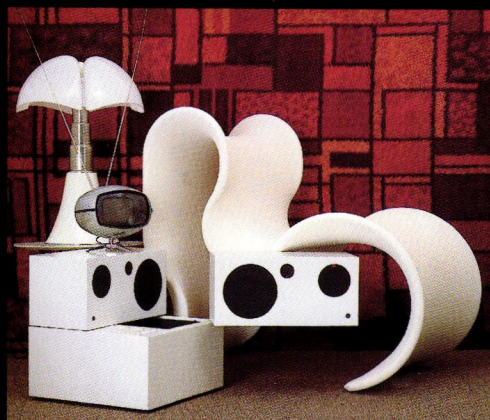
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**'60s and '70s Modular Furnishings**  
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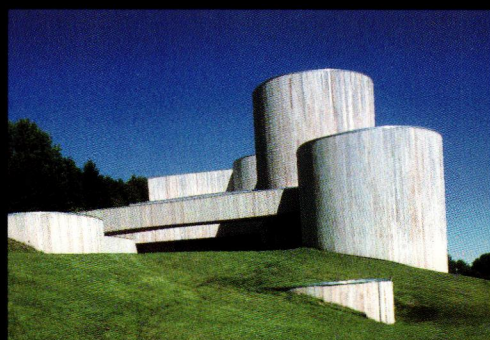
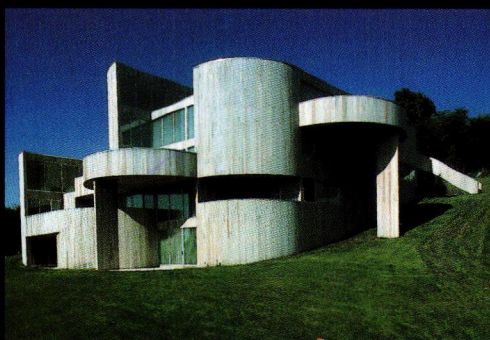
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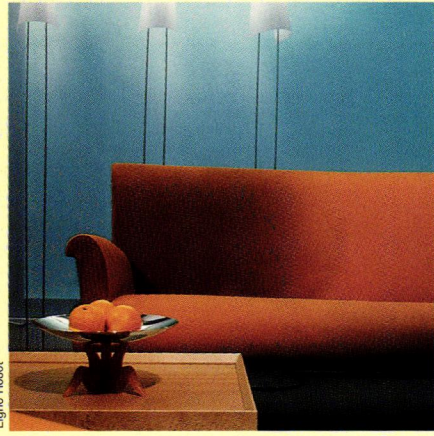
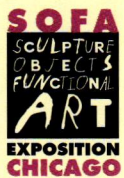
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Ligne Roset



IN-EX



Ted Boerner



Larsen

*This issue is dedicated to the memory of Grace Emond*

## on the cover

It's all in the mix. The family room of Ron Crider and Jeffrey Friedman's Eichler home blends original abstract art with authentic mid-century modern furnishings, including a first edition *Coconut* chair by George Nelson and a Knoll sofa. See *Modern Spaces*. Photographed by Allyn Ashmore.

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Few people are aware that Ralph Rapson, now a well-known architect, played a vital role in the pioneering efforts of progressive designers to bring modern design to the masses. By Jennifer Komar Olivarez.

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By the late 1960s and throughout the '70s living spaces became increasingly smaller. This increased lack of space, coupled with a more mobile, informal consumer, required "systems" of home furnishings which could be equally as flexible. Modular designs were the solution. By Scott Reilly.

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### 66 **Modern Spaces: Streamline Moderne**

Although the true Art Deco interior arguably existed only in France, the interiors designed and promoted by Ruhlmann, Follot, Groult, Sûe et Mare, and the Modernists (Gray, etc.) exerted a great influence over interiors in the rest of the world. By Patricia Bayer.

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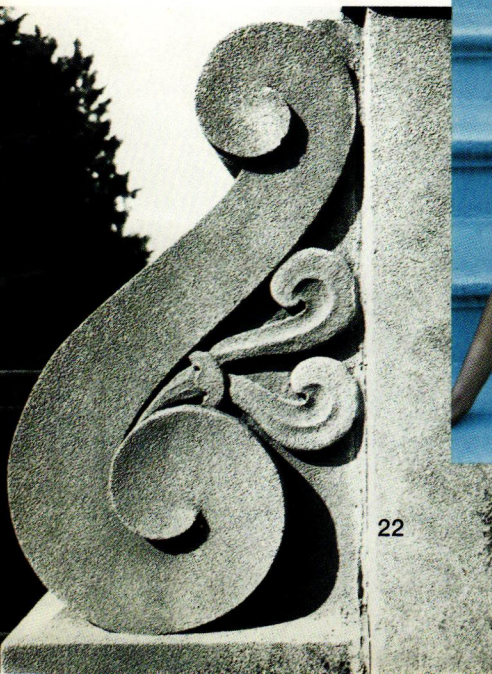
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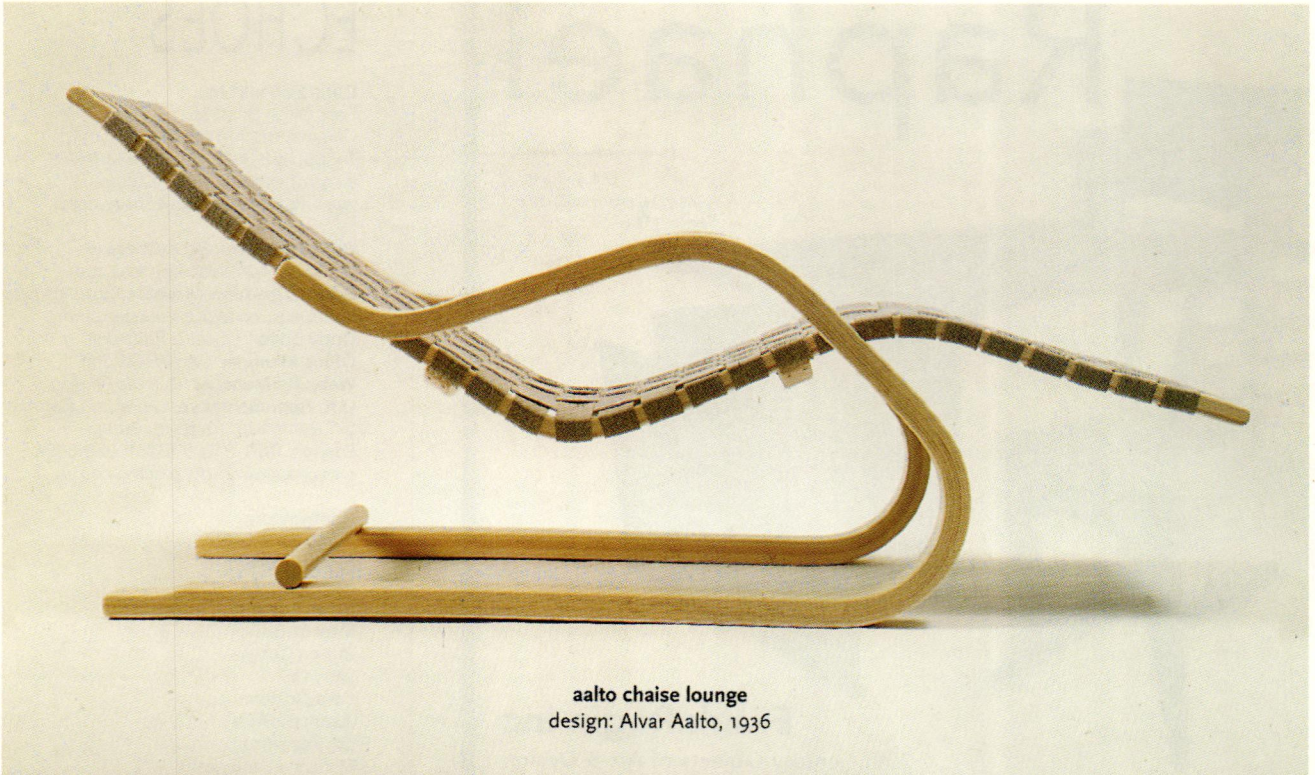
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**Correction:** In the Spring 1998 issue of *ECHOES*, the photograph of Dragon Rock on page 12, the photograph of the woodland path on page 13, and the photograph of the *American Modern* creamer on page 64 should have been credited to Sharon Occhipinti. Also, Ms. Occhipinti should have received credit as co-author of the *Wrights of Passage* article previously published in *ECHOES* and referenced in the "Further Reading" section on page 97 following the Irving Richards interview.





**aalto chaise lounge**  
design: Alvar Aalto, 1936

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**egg lounge and ottoman**  
design: Arne Jacobsen, 1959

# Raphaël

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what's hot

Shown: Fully restored Barwa lounge chairs (\$600 each); Patio set by Robert Brown for Brown Jordan (\$2,250).

it's summer - go

outside!

Aiming to do something which no one has ever done, Kathy Guild and her partner Andy Hackman opened a store dedicated entirely to "patio and poolside living" called **Outside**. The store carries vintage patio furniture by notable designers such as Walter Lamb, Greta Grossman, G.O. Woodard, Robert Brown for Brown Jordan, Milo Baughman, Halliburton, and many others. Covering the 1930s through the 1970s, their focus is on mid-century pieces which are lovingly restored to like-new condition. "With climate (and the weather) heating up, Guild and Hackman predict outdoor furniture is "the next big thing for collectors."

Outside, 442 N. La Brea, Los Angeles, CA 90036 (213) 934-1254.

## What's Hot Items To Take Note Of

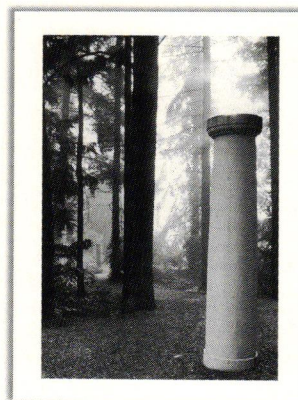


### Parzinger Reissues

Palumbo 20th Century Furniture Gallery has reissued a collection of furniture and lighting designed by the famed partnership of Tommi Parzinger and Donald Cameron. Highlights of the collection include a two-door lacquered cabinet originally designed in 1935 for Parzinger's personal use, an elegant chaise lounge designed in the late 1940s, and the lacquered night stand/side table pictured above with nickel stud detailing.

"I'm delighted to reintroduce these timeless decorative furnishings in a new way to the New York community," says Donald Cameron, currently an interior designer and former partner of Parzinger Originals.

For further information on the collection contact Palumbo 20th Century Furniture Gallery, 972 Lexington Avenue, New York, NY 10021. (212) 734-7630.

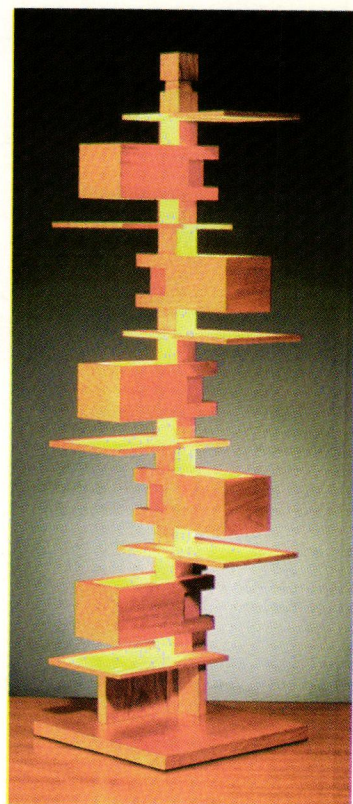


### Cranbrook By Post

In conjunction with the exhibition "Cranbrook Intimate Space" - his photographic study of Cranbrook currently on view at the Cranbrook Art Museum - architectural photographer Gene Meadows is offering a set of 5" x 7" notecards which capture his romantic, haunting images of the Cranbrook campus on paper. To order, call (248) 435-0538.

### Wright Light

Created in 1925 for his own study at Taliesin, the *Taliesin 3* table lamp has been reproduced by Yamagiwa according to the exact dimensions specified by Wright. Crafted from 69 pieces of solid cherry matched for grain and color, the stacked cubes cast wonderful geometrical shadows. Weighing in at 8.8 pounds, the lamp uses five 7-watt clear incandescent bulbs. Each lamp is individually tagged with a serial production number and the FLW Trademark as a guarantee of authenticity. 29 3/4" h x 8 1/4" w x 8 1/4" d. \$641.25. Call (800) 695-5768 or (508) 362-3822 to order.



### Cinema Seating

Combining intelligent industrial production with the legendary expertise of Scandinavian design, designer Gunilla Allard's *Cinema* seating collection for the ICF Group clearly references itself to early Modernist design and to 1930s Moderne. There is an obvious nod to the work of Le Corbusier, resulting in a product which is pleasantly evocative while at the same time entirely modern and new.

The collection consists of a chair, sofa, and ottoman available in various upholstery applications, with powder-coated or polished chrome steel tube frames. Additionally, a group of complimentary occasional tables rounds out the versatile group.

The *Cinema* seating collection is available through ICF Group showrooms. For information call (800) 237-1625.



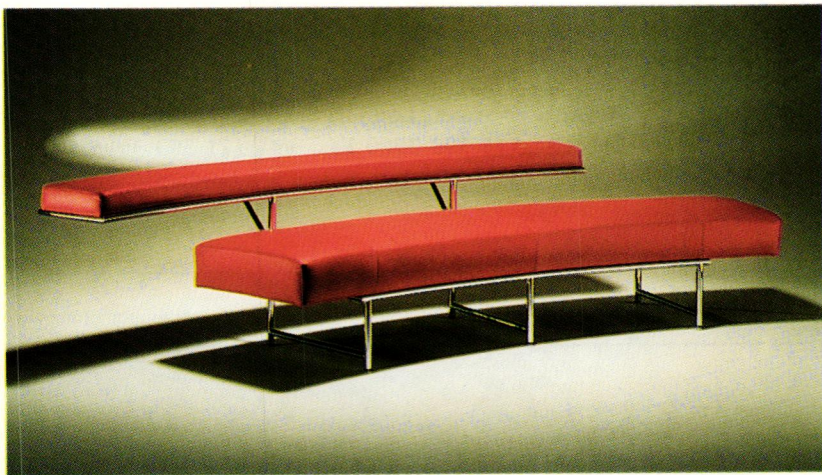


### Post-War French

Frank Rogin Inc., located in New York's SoHo, is featuring a selection of post-war French furniture as part of their exploration of landmark 20th century modernist European design. These works offer the traditional elements of French craftsmanship and sophistication, but they also express the ways in which the French design community brought its own dimension to the realities of the post-war era and the requirements of modern life.

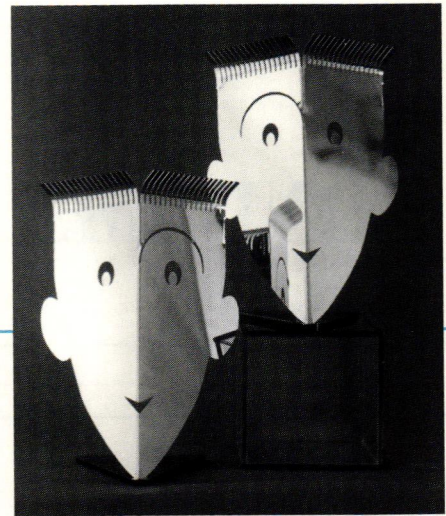
Included within the selection is a desk by Raphaël (shown at left), a pair of chairs by Maxime Old, a sideboard by Marcel Gascoïn, a low cabinet by Maurice Pre, chairs by Rene Gabriel, a glass-topped low table by Louis Sognot, and an organic low table attributed to Charlotte Perriand.

Frank Rogin Inc., located at 21 Mercer Street in New York City, specializes in 20th century objects of art and design. For further information call (212) 431-6545.



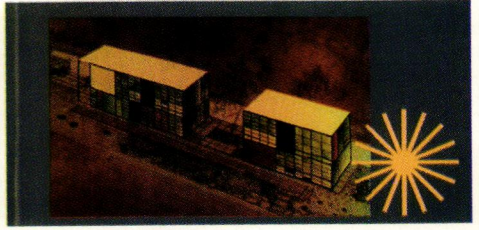
### See You in Monte Carlo

Eileen Gray's stunning seating unit, *Monte Carlo*, manufactured with authorization by Classicon, is just one example of the wide selection of modern European designs which are available through Luminaire. Representing more than 80 international manufacturers including Cassina, Cappellini, Flos, Vitra, and B&B Italia, Luminaire is an important source for furniture, lighting, and accessories by top European designers and manufacturers. The company's two showrooms are located in Chicago at 301 West Superior Street (312) 664-9582; and Coral Gables, 2331 Ponce de Leon Boulevard (305) 448-7367.



### Homage to Hagenauer

WOW Designs has introduced three designs modeled after original sculptures produced by the Hagenauer metal workshops - *Wall Masks* (shown above), *Weightlifter*, and *Boxers*. Made as close to the originals as possible, they utilize the same materials in manufacture and adhere to the exact original dimensions. The *Wall Masks* retail for \$250 each. WOW Designs, 7878 Wadsworth Blvd., Suite 240, Arvada, CO 80003. (800) 689-6064.



### Eames Flips Out

Charles and Ray's legacy continues with the efforts of their grandson, Eames Demetrios, who has taken over the Eames Office with the mission to "communicate, preserve, and extend the Eames legacy." One of his premier efforts along this path are the three flipbooks shown above. The *Eames House Fliptour* provides a camcorder-like view into this landmark structure, the *Lounge Chair flipbook* is a view of the last-minute film Charles and Ray made before appearing on Arlene Francis' Home Show in 1956 to introduce their Lounge Chair to the world, and the *House Construction flipbook* features animated line drawings of the construction of the Eames House. 4 1/4" x 2". \$5.25 each, \$1 for shipping. Call (800) 695-5768 or (508) 362-3822 to order.

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# Eames

October 1998

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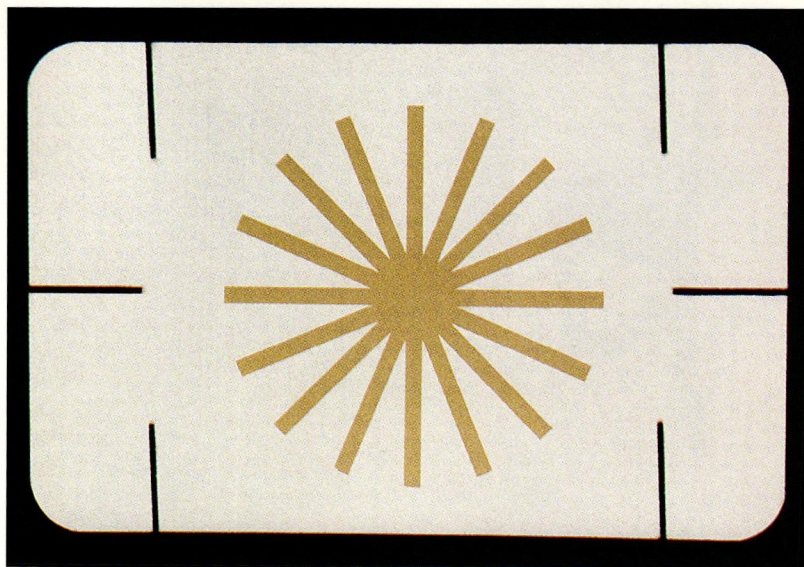
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*House of Cards, designed 1952. Asterisk Motif to reverse*

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LEG DETAIL

*La Gondola Sofa*

Designed by Edward Wormley

for Dunbar, 1957

Upholstery with walnut frame

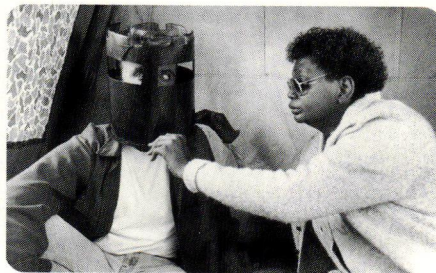
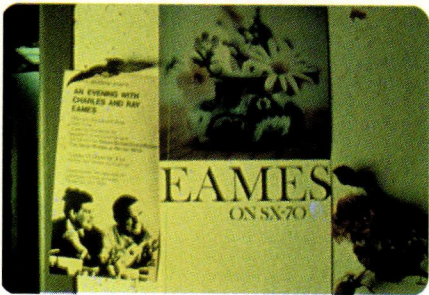
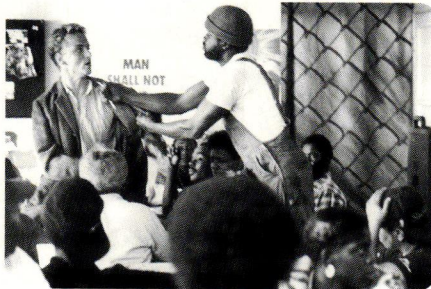
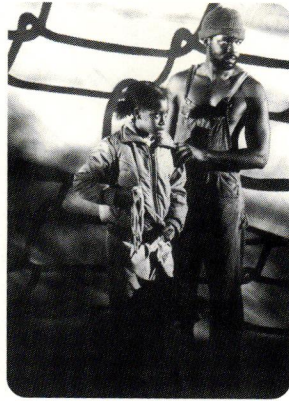




Charles Eames' grandson, filmmaker Eames Demetrios, in front of the Powers of Ten™ interactive storyboards

## Eames - the next generations

Charles and Ray Eames, considered by many to be the most important American designers of the twentieth century, have left behind a legacy of landmark work in furniture design, architecture, graphic design, and filmmaking. However, their most important legacy may be the next generation of Eames creatives - Charles' daughter Lucia, and her children Lliisa and Eames Demetrios. All are accomplished artisans in their respective fields, continuing the design principles of Charles and Ray by paying homage to their work with the importance of the design process, working within parameters, and design as a recognition of need.



LEFT FROM TOP: 901 film stills: Close-up of flowers on Ray's desk; Lucia Eames carefully removes items from Ray's office; the molded plywood glider shell nose section from 1943, previously in storage, is now at MoMA; Announcement for "An Evening with Charles and Ray Eames" next to a poster for their Polaroid SX-70 film; Long-time cook Emily Mayeda lighting candles in the kitchen of 901. ABOVE FROM TOP: Film stills from *The Giving*, "one of the best films of the American Film Institute Festival" (*Los Angeles Weekly*), also won the Best First Feature Gold Medal at the 1992 Houston Film Festival.

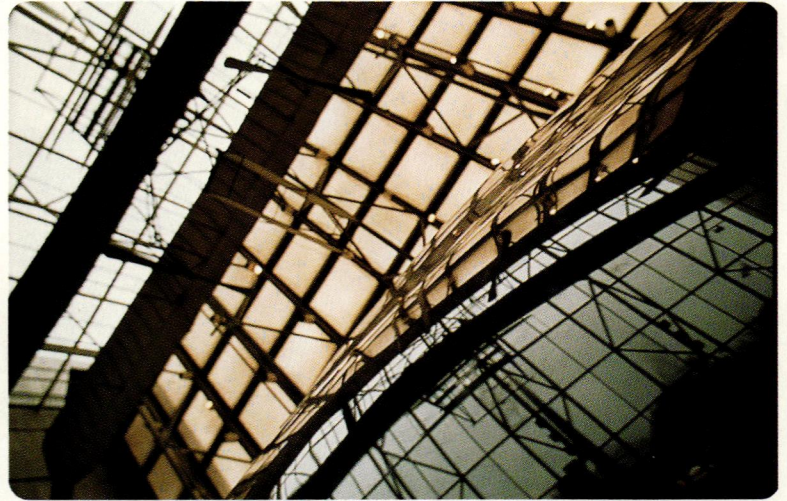
### Eames Demetrios - Filmmaker

During his senior year in high school, Eames Demetrios saw an unbelievable 500 films - culminating in a month-long silent film fest: a 100 film retrospective at San Francisco's legendary Surf Theater. This film enthusiast studied at Harvard, receiving a Bachelor of Arts Degree in 1984, but only after being thrown out of their film department for a collection of five short films about the same neighborhood in San Francisco; that was not what they were teaching. Eames then moved to Los Angeles where he worked freelance for several production companies, while producing 20 videos and films encompassing a vast range of topics and styles. In his film work, Demetrios believes that for himself at least, "a documentary is only worth doing if you don't know how it's going to turn out while you're making it. A lot of people want you to script it then shoot exactly what you've scripted. That can preclude a lot of interesting areas." This love of process has prepared him well for the adventure of running the Eames Office with the goal of not just communicating and preserving, but extending the Eames work with a vision of his own - particularly in the area of film and multimedia.

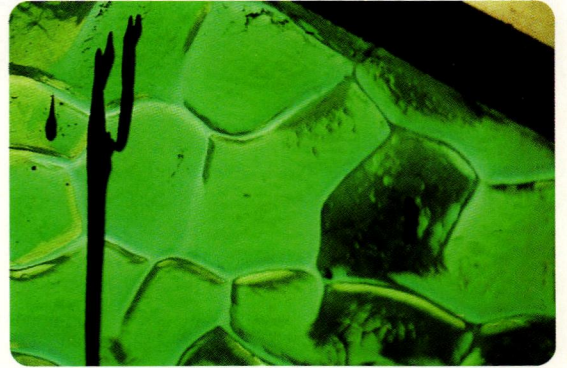
### 901: After 45 Years of Working

The stationary camera is focused on a wall calendar date: August 21st. For enthusiasts of American modern design this date marks the passing of two of the most important American designers in the twentieth century. On this day in 1978, Charles Eames died while visiting his hometown of St. Louis, Missouri, for a project at the Missouri Botanical Gardens. Ray died in 1988, precisely a full decade after Charles.

Large blue numbers - 901 - appear in a low-angle shot on the front of a rather nondescript building on Washington Blvd. in Venice, California. This address was the studio and workshop of the Eames Office for 45 years, the most important address in post-war design, where a multitude of furniture designs, films, exhibits, and other projects were carried out by Charles and Ray and a talented staff. After Ray died in 1988, the family discovered that she had been sweet-talking the building inspectors to keep the place open, even though it needed seismic upgrading, while she finished the book, *Eames Design*, with John and Marilyn Neuhart. Now that Ray was gone, the stay was lifted and the upgrading required the complete gutting of the structure. As 45 years of groundbreaking design work was stored at the building, the family decided to record the emptying of 901 and the space that it occupied. The 28-minute film, *901: After 45*



CLOCKWISE FROM TOP LEFT: Eames family at the Charles Eames Strasse sign, 1997 (L-R) Lucia Atwood, Byron Atwood, Llisa Demetrios, Carla Atwood Hartman, Eames Demetrios, Lucia Eames; Stills from the Powers of Ten™ CD ROM: the Golden Gate bridge, the Wright Brother's plane reflected in the Hull of Apollo 9 at the Air and Space Museum, Mexican green glass; Still from Common Knowledge, a perceptive outlook on the role of the media in society.



*Years of Working*, is a "prism to examine the richness of the Eameses life and work." Filmmaker Demetrios employed a variety of camera and music techniques to create a permanent record of this most remarkable place. Demetrios narrates the film sparingly, providing a minimum of textual information to complement the torrent of visually dense information. "The intention was to give a flavor of the richness and beauty of the space. To overwhelm the viewer with the cascade of objects, images, and textures there. The narration is spare, to give the feeling that behind everything there could be a story."

Cheerful carnival style music accompa-

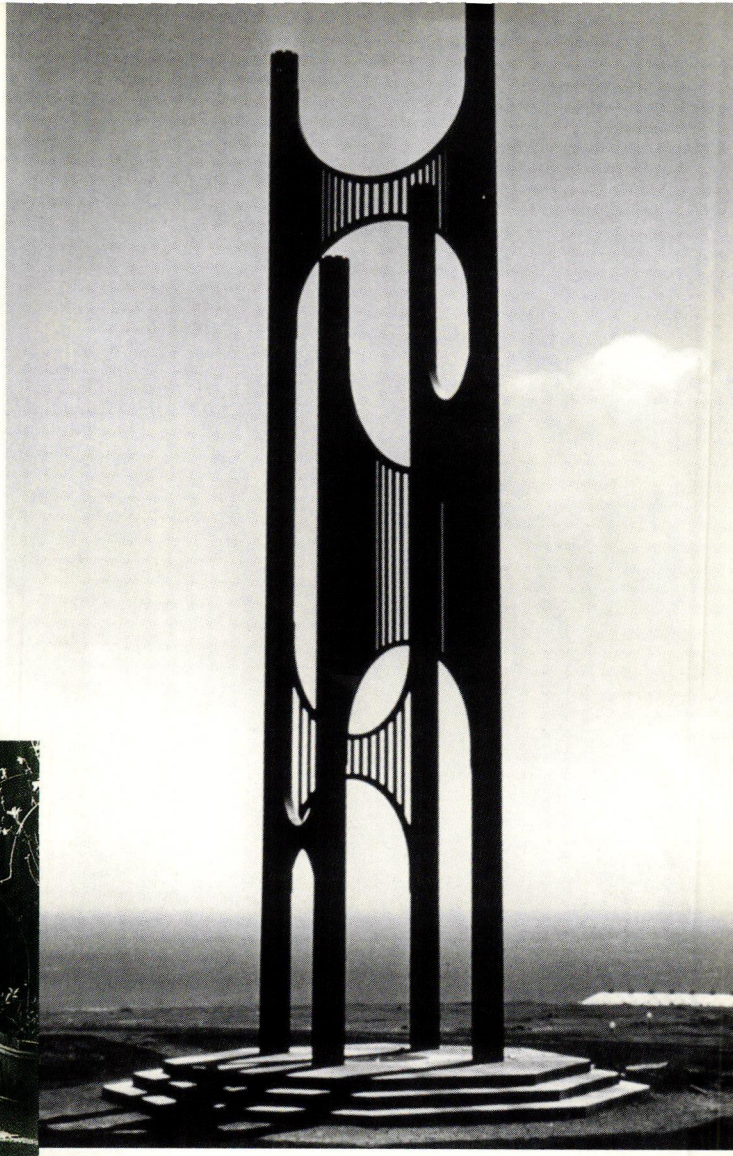
nies long tracking shots of rows of books, vintage Eames chairs, and a rare glimpse of the 1971 *Loose Cushion Sofa*, a beautiful piece which was never produced. A new type of music fills the soundtrack as people press the plungers of the Musical Towers to create sound. Demetrios says that new employees were often required to configure this strange instrument for music upon employment. Ray's office was off-limits to nearly everyone during her lifetime, but the film offers a respectful and intimate look through close detail shots of books, drawings, numerous pictures, posters, and photos. Elsewhere, in the back of the studio, several rare patterns for

furniture bases are removed - like all, they were designed and manufactured at 901.

A multitude of wire and fiberglass shells, vintage plywood dining chairs, and stacked plywood seat panels remind the viewer of the integrity of those designs, especially the detail shot of the molded seat panels showing the perfect lines which remain unsurpassed. The *Wire Sofa* prototype shown is now on loan to the Vitra Design Museum.

Charles, in addition to everything else, was a supreme photographer. The family tells the story of Charles' sister, Adele, calling about a hurricane in their town which caused spectacular flooding with uprooted

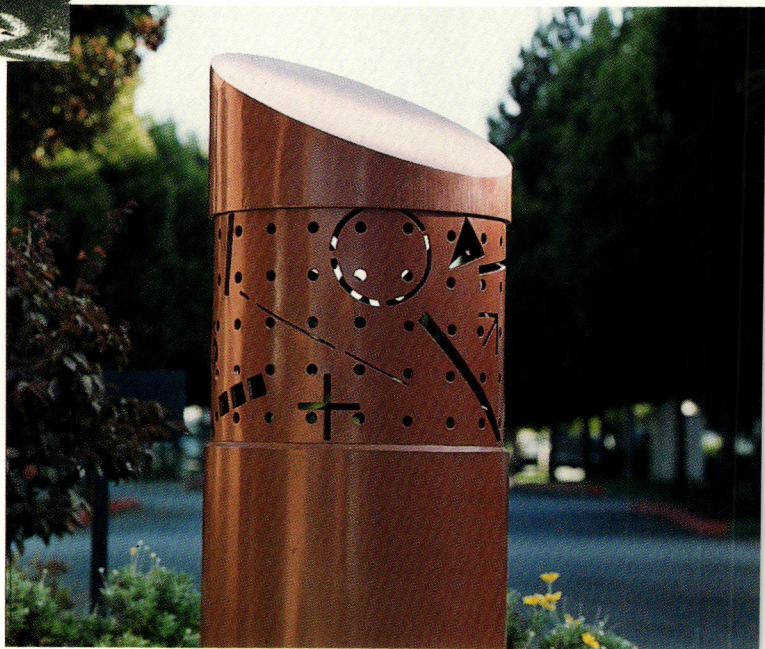
## Up Close



### Lucia Eames - Designer - Reflections of Nature

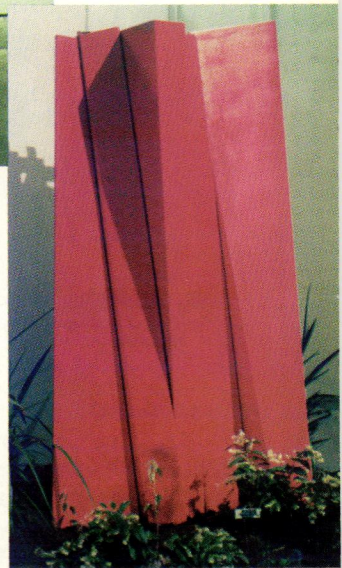
On a windswept hillside near the water's edge south of San Francisco, the biting, wintry wind is captured by a monumental 92-foot Corten steel sculpture. This magical *Windharp* amplifies the relentless power of nature, emitting a low continuous hum audible from half a mile away. *Windharp* resonates with the sound of blustery winds, increasing in volume with wind speed and proximity. Constructed in 1967 by Cabot Cabot & Forbes to landmark their industrial park, and acquired by the City of South San Francisco in 1996, the towering four columns, each with eight flanged steel plates welded together, form hollow recesses to redirect and manipulate the wind. A visual connection is established with curved attaching elements at different heights, recalling the structure of the Bay Area's suspension bridges. The experience of standing beneath the dramatic structure, enveloped by the powerful sounds of nature, is invigorating in both a visual and aural context.

*Windharp* was designed by Lucia Eames, an energetic artist living several miles north of San Francisco - and working with daughter Lliisa Demetrios - in lush Sonoma County. In this beautiful area of scenic Northern California stand two stark barn-like buildings, recalling the architectural vernacular of their immediate rural environment. These two large structures are situated on a gently sloping piece of land, the intense green vegetation contrasting with their white exteriors. The house and studio feature 25-foot high main floor rooms with generous warehouse-like >100



THIS PAGE, CLOCKWISE FROM TOP LEFT: Ray and Lucia Eames share a smile; 92-foot tall *Windharp* sculpture by Lucia, 1967; *Bollard*, a steel circulation marker by Lucia, 1986; *Garden Gate*, of Corten steel by Lucia, 1974. OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT: *Lunar Asparagus People* by Lliisa Demetrios, 1994; Lliisa putting the patina on the *Sol Y Luna* sculptures, 1997; *Ancosh Series I* sculpture by Lliisa, 1996; Lliisa's bronze *The Awakening*, 1995; Lliisa sanding the *Titans* at the studio, 1997





"I adore bronze. You just want to reach out and touch it." - Llisa Demetrios



### Llisa Demetrios - Sculptor

Llisa Demetrios works in a three-dimensional context to design and fabricate works embodying the sculptural aspect of design, recognition and importance of constraints, and the use of specific parameters to imagine and formulate infinite varieties. Her design influences include Jean Arp, Henry Moore, Constantin Brancusi, Max Ernst, Jacques Lipschitz, and Alberto Giacometti - the most important and influential sculptors of the century.

Llisa worked as an assistant with her father, sculptor Aristides Demetrios, before attending college at Yale University. She graduated in 1989 with a Bachelor of Arts degree, and spent the next three years as an archivist at the Mies van der Rohe archive at the New York Museum of Modern Art. She completed a ten year project to organize, photograph, and computerize the archive for a 17-volume publication of the famed architect's drawings. Besides creating her own work, Llisa is currently teaching a class in sculpture theory and practice at the Academy of Art College in her birthplace, San Francisco. In a link to her grandparent's work, she is using an essay from a designer instrumental in the success of Charles and Ray's career. The illuminating work, *Peak Experiences and the Creative Act*, was a presentation by George Nelson at the 1977 International Design Conference in Aspen. This essay is considered to be one of the best in describing the design process >104



**This is Ames....**

The O. Ames Company of West Virginia manufactured the *Ames Aire* line of outdoor furniture using plastic clothesline for the seating and shelving material. Produced during the mid-fifties until the mid-sixties, this Van Kepple-Green design look-alike came in a large assortment of colors. You can tell it is Ames by the small posts on the back and bottom of the frame where the plastic cord winds around. And if you happen to have a few pieces of *Ames* casual furniture languishing in your backyard, you'll be happy to know that the cord is still available for easy replacement.

**Radio Round-Up**

The Philco Radio Company used to have a business practice in the 1930s called the "Philco Radio Round-up." The company would send out announcements advertising a discount off the purchase of a new Philco radio for every old radio you brought in. They wanted the customer to round up all the radios he could find in his neighborhood and bring them into the Philco dealership. Days later, when the customer realized what he had done, he had to go back down to the store to buy a second new radio to replace the extra one that he used to have and now needed but was tricked into turning into the dealership for credit. The really sad news is that at the end of these round-ups the dealership would have the local mayor come down and light a giant bonfire of the old radios. It is even more ironic that most pre-1930 radios were made mostly of metal.(?)



**Gross man....**

Kitty D. from Houston, Texas wants to know who designed the fabric on her '50s overstuffed lounge chair. Well, the pattern that you enclosed was designed by designer/architect Gretta Magnusson Grossman in 1949 for her fabric division, which was located in Los Angeles, California. She, like most contemporary textile designers/manufacturers of that time, would custom print her designs in whatever colors you had in mind.

**Vintage Cable TV**

In the early 1950s, Zenith Radio and Television came up with a way to use telephone lines to carry the broadcast signals of major big-city television station events to the homes of rural America. The prevailing thought was that the rural folk would be willing to pay for this service since it would cost them only a fraction of what it would cost to go see the events. Offered for a few years under the exciting name of *Phonevision*, later called *Phonyvision*, this service failed to entice enough dumb customers to pay some company for something called "cable television."

**More Artists/Architects as Film Stars**

Several readers have written to ask about a film from the sixties called *Games*. It's the story of a bored artsy couple whose personal games get out of control in their hip '60s pad in Manhattan. This 1967 Universal film stars James Cahn as the criminal plaster artist, doing a Hollywood rip-off of sculptor George Segal's work of the time. Yes, I too believe this film belongs in the genre, but it has not made it to video yet, keep an eye out.

Another film nomination for the "architect/architecture as film star" genre is a psychotic little tale titled *Hysteria* which plays out in the penthouse apartment of an eight story modern luxury apartment house. The odd thing about this building is only the penthouse has been completed and the rest of the building sits hauntingly empty. Made by Hammer Films in England in 1964, this film is constructed from a minimum amount of stars and action. A little hallway running, a little elevator work, and voices from the non-existent murdering neighbors spell trouble for the occupant of this modern building. The bachelor soundtrack to this high-rise horror tale is excellent, and the occupant's cool pad is filled with contemporary art, objects, and furniture.

- Steve Cabella has been collecting modern furniture, products, and design facts for nearly 20 years, and he is happy to answer your questions and share your interests. Write to (include SASE): Steve Cabella, Modern i Gallery, 500 Red Hill Avenue, San Anselmo, CA 94960.



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Starlight Room

# Long Beach, CA

Discover LA's best-kept modern shopping secret

About 30 miles south of downtown Los Angeles lies the coastal community of Long Beach, California. Well known as the home of the *Queen Mary*, Long Beach is rich with colorful history from its early beginnings as a Hollywood retreat in the 1920s.

Today, Long Beach is home to a diverse population - including a growing artistic community. Increasing numbers of creatives are finding their way to this area where rents are a little lower and the pace a little slower than nearby LA. As a result, entrepreneurs have set up shop, establishing a variety of unique specialty stores. Among these, stores featuring vintage mid-century modern are especially notable.

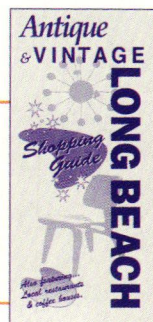
A three mile distance between downtown Long Beach and the area of Belmont Shores features a growing number of antique and collectibles shops. An antique and vintage shopping guide with store listings and a map is available to assist collectors in locating the many stores woven into this neighborhood. It is also here that our Long Beach modernists make their home.

With shopping guide in hand, the modern enthusiast will be delighted to discover these local gems. Variety, creativity, and quality abound as each shop offers its own unique presentation of mid-century merchandise. A full array of period collectibles and accessories fills the showrooms in this mini-modernism mecca. Vintage fur-

nishings - from designer to kitsch, to never-worn fashions are all to be found in proud, dazzling displays.

There is a grass-roots quality to the stores you'll find here; prices are reasonable, and chances are you'll deal directly with the owners themselves. The collections are impressive, yet the atmosphere is relaxed, friendly, funky, and fun. Our five favorites, featured here, are setting the trends for this continually expanding area.

Whatever you have on your vintage shopping list, a trip to Long Beach will undoubtedly provide a worthwhile and enjoyable experience. While in town, there are numerous points of interest and plenty of groovy coffee houses and cafes to provide refreshments throughout > 105



#### get your shopping guide

To request a free copy of the *Long Beach Shopping Guide*, send a self-addressed, stamped envelope to: Space Invaders, 387 Redondo Avenue, Long Beach, CA 90814.



Meow



Blast

Meet the Long Beach **Modernists.**

“The collections are impressive, yet the atmosphere is relaxed, friendly, **funky**, and fun.”



Space Invaders



Kelly's Place

**Our Long Beach Favorites:**

- **Starlight Room**, 2220 East Fourth Street. 1940s through 1970s vintage furnishings, lighting, clothing, and collectibles. (562) 434-3726.
- **Meow**, “modes for moderns,” 2210 East Fourth Street. Featuring “original never worn” 1940s through 1970s men’s, women’s, and kid’s vintage clothing and accessories. Hats eye wear, patterns, and the world famous “whirlpool ‘o shoes.” (562) 438-8990.
- **Blast**, “your source for space age luxury,” 764 Redondo Avenue. Vintage 1950s and 1960s home furnishings and clothing. (562) 434-8588.
- **Space Invaders**, “a fun place to shop,” 387 Redondo Avenue. Specializing in ‘40s, ‘50s, ‘60s retro. A complete collection of quality vintage modern furnishings for the home. Vintage clothing and accessories, jewelry, pottery, dishes, and assorted collectibles. (562) 434-7364.
- **Kelly’s Place**, “a vintage department store,” 2650 East Broadway. 1920s through 1950s modes of modern living. Textiles, upholstery, restoration, and pottery. (562) 438-2537.

## Modernism, eh? Reporting on Modernism in Canada. Text by Cora Golden



### In the Nation's Capital

Continuing until July 12 at the **National Gallery of Canada**, Ottawa, is the exclusive Canadian showing of "Picasso: Masterworks from the Museum of Modern Art." The over 100 works are complemented by performances, rare films, and lectures by scholars from North America and Europe.

Nearby, the **Carleton University's** art gallery presents 100 etchings by Picasso, on loan from the National Gallery. Entitled the *Vollard Suite*, the etchings are from Picasso's 1937 original copper plates, they were only published as an edition of 303 in 1950.

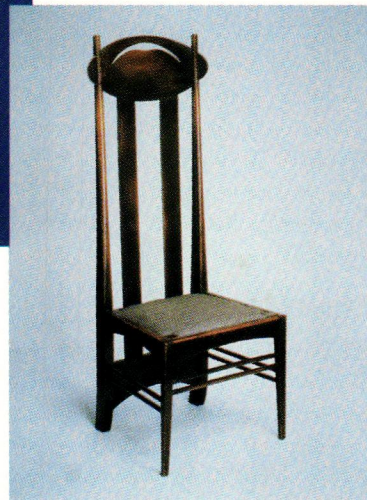
Also in Ottawa and continuing until September at the **Canadian War Museum** is "Memento Mori: The War Drawings of Jack Nichols." It features 29 compelling, and often harrowing, figurative drawings of Canadian soldiers during WWII. War artist Nichols went on to become one of Canada's finest printmakers.

Collectors visiting Ottawa for the exhibitions will also find some terrific 20th century shops. Kim West and Peter Prince of **Anything Goes** have filled their 2,500 sq. ft. space with everything from toasters to dining room suites. Their particular passion, however, is sofas (known more quaintly in Canada as "chesterfields"). At any given time, they carry up to 40 sofas from the 1920s through the 1970s. Currently in stock: a 1970 Herman Miller orange six-piece model. Also look for chrome dining room sets, designer chairs by Warren Platner, Eero Saarinen, and Harry Bertoina, and a smattering of Art Deco. Their latest coup is 500 theater seats from the 1920s and the 1950s. **1109 Wellington Street, Ottawa (613) 728-2381.**

Tom Logan and Dee Legault at **Logan Antiques** focus on glass, pottery, ceramics, and jewelry. Tom recently sold a Barovier vase from 1920 that he'd held in his personal collection for about 20 years. The brightly colored vase commanded \$25,000 U.S., making part-



CLOCKWISE FROM FAR LEFT: This Van Cleef & Arpels c.1935 emerald, ruby, and diamond *Tutti Frutti* necklace realized \$35,000 at Ritchie's recent Decorative Arts auction; Carlton Ware was the subject of Dennis Harwood's lecture at the ROM's "Collecting the 20th Century" seminar series; Part of the travelling exhibition "A Grand Design: The Art of the Victoria and Albert Museum," this Mackintosh chair will appear next at the Royal Ontario Museum from June 21 until September 13, 1998.



"Because Vancouverites built fabulous modern homes in the **1950s**, a lot of terrific vintage furniture is now coming into circulation."

ing with it a little easier. Other hot items in the store include Norwegian David Anderson's enameled jewelry, Saxbo Danish pottery, chintz china, and Carlton Ware. The store usually has a good selection of British ceramics (Moorcroft, Susie Cooper, and Clarice Cliff); continental art glass by Archimede, Seguso, Venini, and Galle; and Scandinavian pottery by artists such as Gunnel Nyman. Tom is particularly hot on Ibsen, a little known firm that makes exquisite art pottery. **1097 Bank Street, Ottawa (613) 730-8943.**

Todd J. Milks of **Todd's** carries an eclectic mix of 20th century furniture and decorative arts from his shop in back of Bloomsbury & Co. Antiques. He recently sold a transitional Art Deco/Art Nouveau French sideboard, accredited to Jallot, for \$8,500 (Cdn.), and has a pair of French wrought iron chandeliers by Degue. Typical of his higher-end product is an original 1940s Alvar Aalto tea cart, and a full height and a half-height Charles Eames wooden screen. Todd has a good selection of lamps, ceramics, and vintage Scandinavian glass from Orrefors, Flygfors, and others. For out-of-towners, he has the advantage of being open seven days a week. **1090 Bank Street (in back of Bloomsbury & Co.), Ottawa (613) 730-0720.**

### West Coast Dealers

Perhaps because Vancouverites built some fabulous modern > 105

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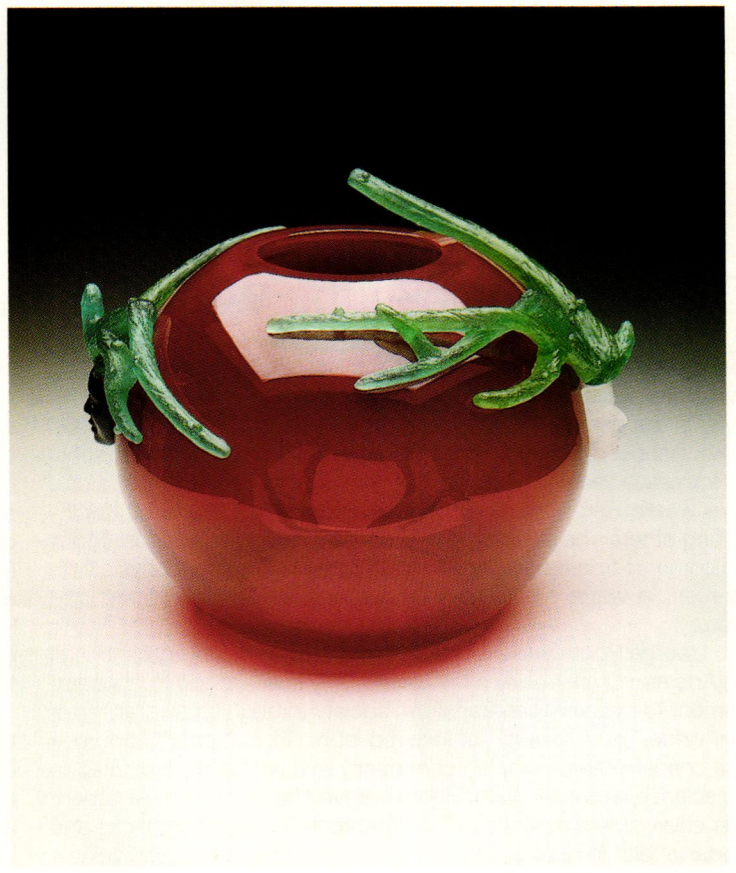


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**Buying and Selling  
20th Century Art Glass, 1930 to 1980**

Daum vase, circa 1982. Design: McConnico  
Red round vase with pâte de verre applied  
two faces, white and black, and cactus above faces  
18 inch diameter, 12 inches high





Gene Meadows' romantic photographs of Cranbrook transport the viewer into the space. The hazy daylight softens the images and adds a sense that we are seeing things in memory, that we have been here before. In this way Meadows makes this large place intimate and personal.



## Creative crucible: the **wonder** that is Cranbrook

Few places in the world have been as continuously committed to Arts and Crafts values as Cranbrook, an educational community tucked away in the gentle hills outside Detroit, Michigan. Founded in 1904 by newspaper publisher George Gogh Booth, an immigrant who spent his formative years in England, Cranbrook became the creative crucible where Eero Saarinen, Charles Eames, and Florence Knoll - among others - helped shape mid-century design in America. Today the community is renovating and adding to its landmark physical resources, in ways that will take those original values into the next century.

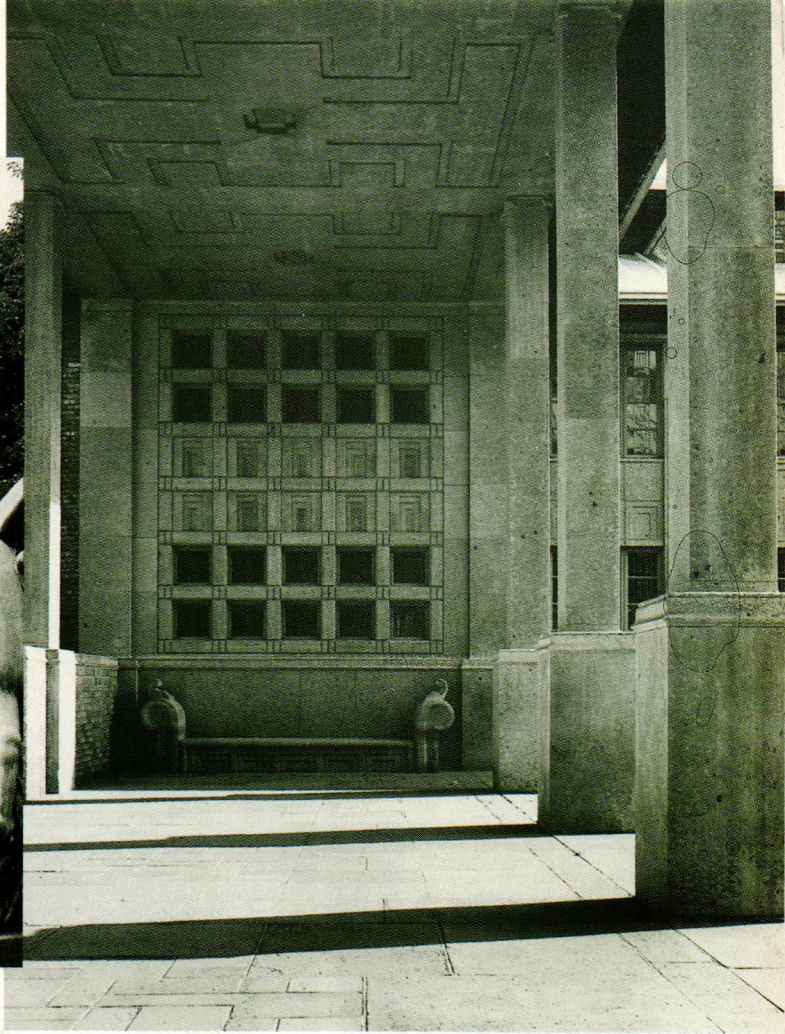
George Booth was interested in the broad social implications of the Arts and Crafts movement - particularly how an individual's commitment to artisanry can transform society through an awareness of the "virtue," and "beauty" of inspired labor. To that end, Cranbrook was conceived as a utopian community that would be dedicated to art, science, and education. Booth believed he must create a superb built environment as the core of Cranbrook, encoding in bricks and mortar a faith in quality, aesthetic harmony, and humanistic values. The hope was that, by its practice and example, Cranbrook would

serve a higher goal - of making society better.

The initial structure, built on the some 300 acres of farmland, was the Booth family home, now called Cranbrook House. Designed by Detroit architect Albert Kahn who is known as the first significant designer of modern automobile factories, the house is, by appearance, an Elizabethan manor, yet stylistically it recalls the residences of Charles F.A. Voysey and other English Arts and Crafts architects. Booth, who directed Kahn on the project, also assembled a group of artisans from Europe and this country who lived at Cranbrook creating the complex details of his home. A voracious collector, Booth bought major early 20th century works for the estate on sojourns in New York and Europe.

Once his family settled in, he began the huge task of building the institutions that now grace the grounds. The first, in 1915, was a Greek Theater, restored a decade ago, that is a classical open air amphitheater, with an unusual feature: the backdrop for the stage is a reflecting pool with figurative sculptures perched over the surface. In 1918 Booth designed a Meeting House with an interior decorated by members of the Detroit and Boston Arts and Crafts societies. By





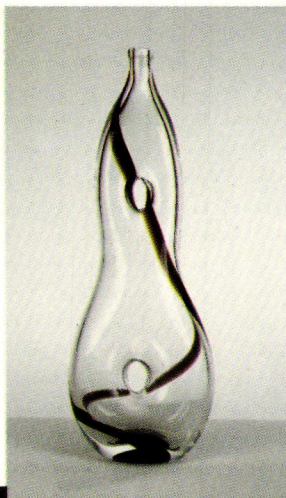
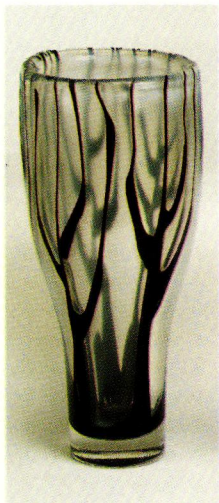
1922 that Meeting House had been turned into a day school for children, called Brookside. Essentially an accumulation of Arts and Crafts buildings, the school is a series of long boxcar-like passages of space, with perching places, strategic viewing points, and settings for imaginary play.

The next piece of the community to be built was Christ Church Cranbrook, designed by New Yorker Bertram Grosvenor Goodhue's office in 1924. Adapted from the English Gothic style, it represents the last full flowering of the Arts and Crafts movement in this area. Booth commissioned three tapestries from William Morris' Merton Abbey for the Church and brought Englishman Arthur Neville Kirk to live at Cranbrook to create many of the ceremonial objects.

In 1925 the course of architecture and design at Cranbrook shifted when Booth hired Eliel Saarinen, the famed Finnish architect, to be head of the Cranbrook Architecture Office. From this point on, the campuses - which have been designated National Historic Landmarks - took their current shape.

Saarinen, with Booth's direction, sought, in each of his designs, the right form-expression for that building's purpose and he created the landscape to enhance it, integrating architecture and nature. He also took Arts and Crafts concepts one step further than Booth had, integrating them with emerging principles of early 20th century modernism. He sought truth in form, expression, and material, as well as the integration of the industrial with the hand-crafted. "If the form is there, it is of minor importance if we use the hand of man or machine," he wrote. "Both are necessary." This connection would be very important to the work of his son Eero and Charles Eames in the late 1940s at Cranbrook when they used their hands-on relationship with materials in the shaping of modern objects that were both organically expressive and mass-produced.

But Eliel Saarinen was never a strict modernist. Rather than working by eliminating, he built-up a richness by layering > 106



CLOCKWISE FROM TOP LEFT: *Trees in Fog* vase c.1955 and *1175* vase c. 1953, both by Vicke Lindstrand, realized £1,800 and £900 respectively at Christie's SK's Modern Design sale; Achille and Giacomo Castiglione's *San Luca* armchair, c.1959, sold for £1,700 at Bonham's Design sale; Hans Pieck's 1948 lounge chair garnered £1,600 and Le Corbusier's 1935 table for Thonet brought £7,500 at Christie's SK's Modern Design sale.

## 1998 brings new developments in the London auction market for 20th century design

The year 1998 will hold new developments for the London auction market in progressive 20th century design. In 1997 a total of seven general design sales were held by the auction houses Christie's, Sotheby's, and Bonhams, and one specialist sale was held by Christie's King Street entitled "The Chair." For this year it seems likely that London will host a total of nine sales, with Phillips joining the market with their inaugural sale of Twentieth Century Applied Arts to be held in June.

To date, the first sales of 1998 were the Bonhams sale of Design on February 25, and the Christie's South Kensington sale of Modern Design on March 18. As is consistently the case, the highest prices attained belonged to the pre-war sections of both sales. The Bonhams sale hosted a good representative selection of plywood Isokon furniture, including one of the finest examples to date of the Breuer-designed *Long Chair* of 1936, which sold for £5,500, a record price for a late 1930s example of this chair. This lot was followed by a rare chaise, again designed by Breuer, this time for Heals, c.1936, which sold above estimate at £8,000 despite being in worn condition. Plywood furniture by Alvar Aalto attracted strong prices in both sales, and it is important to observe that condition exerts the stron-

gest incentive to bidding; a 1931 *31* cantilever armchair in good but refinished condition realized £1,600 at Bonhams, while another example in original but worn condition surprised at £2,600 at the Christie's sale.

Tubular steel furniture from the 1930s had until recent years been a difficult area, however both sales expressed strong competition for almost all of the items offered, including £7,500 for a 1935 glass and steel dining table designed by Le Corbusier for Thonet, and a 1931 Marcel Breuer lounge chair with an unusual red canvas seat selling for £1,800, both at the Christie's sale. Interest in Gerrit Rietveld is also on the rise, a selection of items offered at the Christie's sale included a desk, c.1940, with provenance (£2,200); a tubular steel occasional table, c.1929 (£1,900); and a *Zig-Zag* chair (£2,200). One particularly satisfying result was the £1,600 (Christie's) that secured an example of the one-piece plywood lounge chair designed by Hans Pieck, c.1946. This design has long been regarded by academics as an interesting model, however it had previously underachieved when presented at auction.

Glass is often one of the most difficult sections of design sales, however at the Christie's sale, strong prices were realized for good

examples of both Italian and Scandinavian glass, including £3,500 for a 1951 Fulvio Bianconi *Fasce Ritorte* vase, and a *Sleeper* Carlo Scarpa vase for Venini that realized £1,200 against a £200-300 estimate. Among the selection of Scandinavian glass in that sale, the highest prices were £1,800 (estimate £800-1,200) for a Vicke Lindstrand *Trees in Fog* vase from 1955, and £900 for a 1953 *1175* vase, again by Lindstrand.

American-designed pieces are among the most sought after furnishings in London, and the Bonhams sale yielded one of the most striking results of recent months as a set of six Saarinen *Tulip* armchairs soared to £1,800. Also in the same sale a Nelson *Action Office* desk from 1954 doubled its estimate to sell for £2,400, while in the Christie's sale a 1958 *MAA* chair by Nelson with wear to the shock mounts realized £800, and the 1956 Eames lounge chair and ottoman continues to be stable at £2,000.

The small selection of Scandinavian furnishings that both sales offered attracted the required attention, with a good rosewood example of Finn Juhl's 1945 *NV45* selling for £850 at Bonhams; while at Christie's a pair of Poul Kjaerholm's *PK22* lounge chairs with brown leather seats quadrupled their estimate to sell at £2,800.

The market for 1960s design continues to hold attention, most notably for furniture by Olivier Mourgue (1965 *Djinn* settee £1,400 Bonhams), Joe Colombo (1964 plywood *4801* chair £1,200 Christie's), and Eero Aarnio (1966 *Ball* chair £1,400 Christie's); however the interest in very contemporary design became less easy to predict in both sales. Both featured designs by Ron Arad, which sold near the low estimate (1997 *Misfit* chair £2,800 Bonhams; 1988 *Tinker* chair £6,800 Christie's); while works by Danny Lane and Fred Baier (Bonhams), and Mark Brazier-Jones (Christie's) failed to find buyers.

Overall, both sales enjoyed very strong selling percentages with good prices for the classics and rarities. With exceptional prices being achieved in the cases of the Saarinen and Kjaerholm chairs, the auction houses can feel assured of the involvement of private buyers in this market. It is the increased public awareness of 20th century design which has helped to sustain the relatively large numbers of sales that are being held in London, however both Christie's and Bonhams are exploring new directions for their Twentieth Century Design sales, and 1998 will see specifically-themed sales, beginning with the Christie's sale of Italian Design in June, and the Bonhams Eames sale in the Autumn. ■

- Simon Andrews is the head of the Modern Design Department at Christie's South Kensington.

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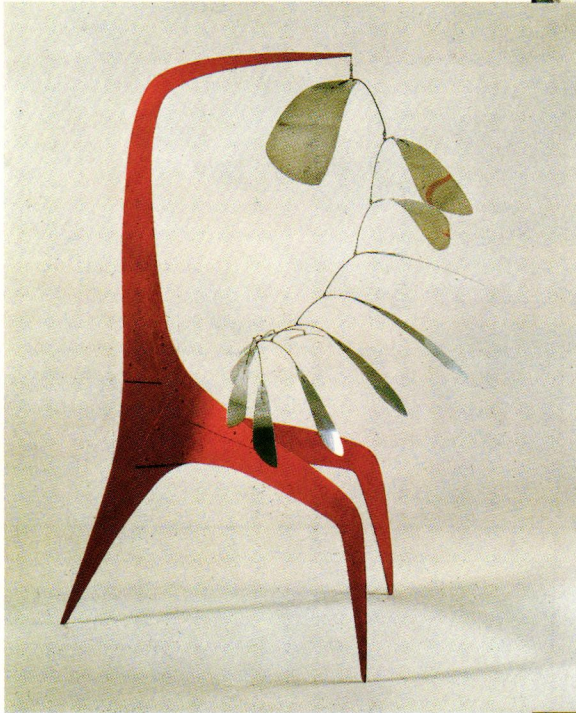
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## Calder's creations

Though he worked in new materials and invented new forms of sculpture, **Alexander Calder** has yet to receive due recognition from some art historians - this show hopes to change all that

I was sitting in my living room on a breezy, warm day the same week the Alexander Calder retrospective opened at Washington's National Gallery of Art when the sound hit me: wind chimes. It dawned on me that without Calder and his mobiles, I might not be enjoying the soothing sound of small hanging pieces of metal colliding in the breeze.

Then I remembered what another reporter at the press preview had said: "Everyone is programmed to like Calder's art, because we all had mobiles hanging above our cribs."

Alexander Calder (1898-1976) produced many radical innovations in art, but they've become so widely accepted and copied that in the 1990s, it's hard to realize his importance. That's the point of the current Calder show.

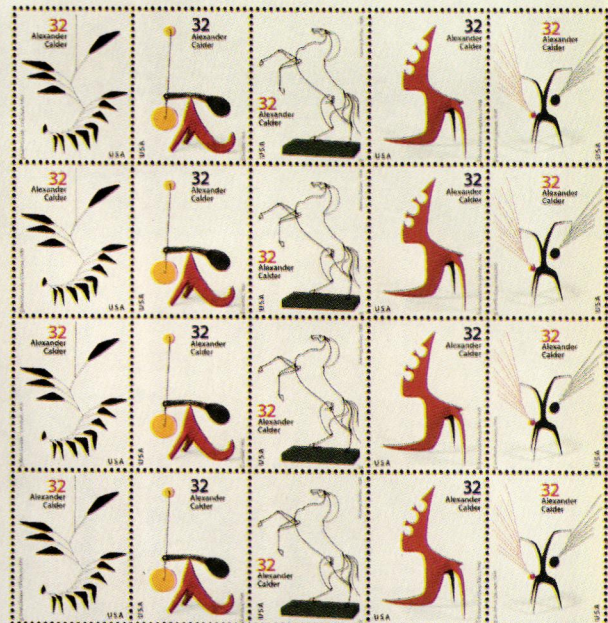
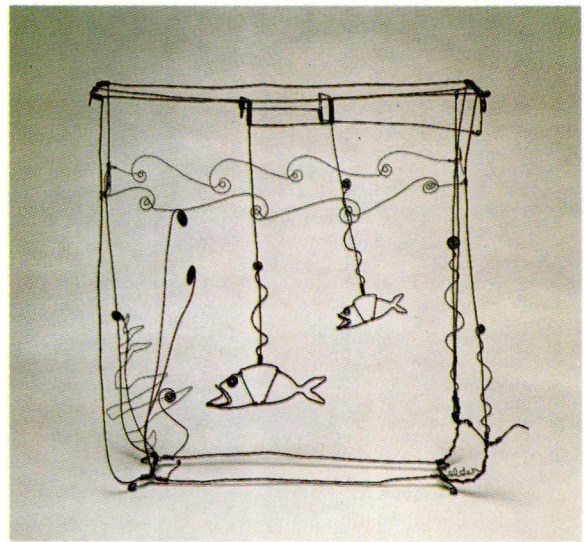
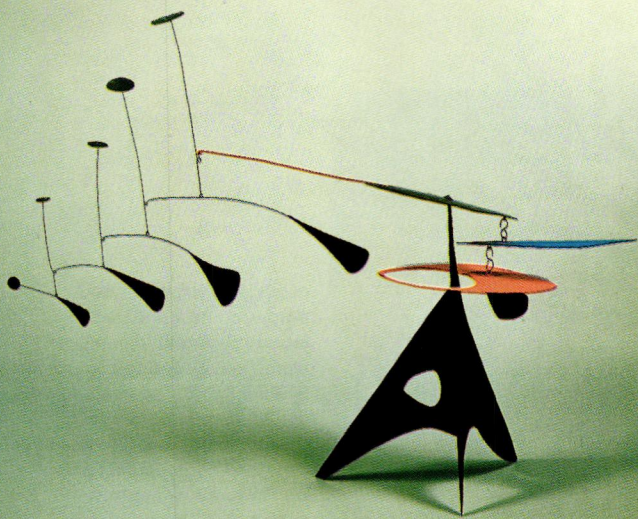
This show focuses in on Calder's sculpture, with 266 works on display. Sculpture was his main area of focus, and curator Marla Prather believes this is where he made his greatest contribution. Some of his largest public sculptures are represented by smaller-scale models done in the planning stages, but some large works have been lent to this show.

Calder also made jewelry (a few examples are on view), illustrated children's books, designed toys, created stage sets, collaborated with a composer (designing a mobile as a percussion instrument), and painted a DC-8 for Braniff Airlines.

Most works in this show would be immediately identifiable as Calder's - even without a label - to anyone even vaguely familiar with his oeuvre. But several will surprise viewers, such as the rare bronze sculptures from the 1940s: some follow his usual style, while others have a sagging, "melted" look that is far more surrealistic than one would expect from Calder. Another surprise is a wire fish whose scales consist of found objects, including broken glass.

Calder's several wire portraits of dancer Josephine Baker are well known, and a version is in this show. But the visitor will probably not be familiar with his wire portraits of Jimmy Durante or Calvin Coolidge.

Walking through the chronologically organized show lets you see Calder's style evolve over time, beginning with his earliest paintings and wire portraits. Next were the mobiles (named by his friend Marcel



OPPOSITE PAGE, LEFT: *Aluminum Leaves, Red Post*, c.1941; RIGHT: *Untitled*, c.1976. This mobile is permanently installed in the National Gallery of Art. THIS PAGE, CLOCKWISE FROM TOP LEFT: *Blue Feather*, c.1948; *Goldfish Bowl*, c.1929; Calder commemorative stamps; *Rearing Stallion*, c.1928.

Duchamp), followed by the stabiles (named by his friend Jean Arp), then works that consist of stabiles with mobiles on top. These are succeeded by "towers," works that resemble mobiles but are attached to a side wall as opposed to hanging from above.

Calder generally used black and white paint for contrast, his third favorite color being red - the "color most opposed to both of these [black and white]." His color choices changed over time, as well. Later stabiles, of any size, are usually black or red, with the largest generally painted black.

National Gallery of Art Director Earl Powell called Calder a "one-man art movement" at the press preview. "He was the first artist to make movement the central focus of his work." Prather called Calder's output "an enchanted realm." He worked in new materials, such as wire, and invented new forms of sculpture, such as the mobile. He introduced chance, movement, change, and impermeability into his work.

The degree of acceptance of Calder's work later in his career can be illustrated by several commissions. One is *la grande vitesse*, an outdoor sculpture commissioned by the city of Grand Rapids, Mich. It was the first sculpture to be funded by the National Endowment for the Arts' Public Art program (1969). His *Flamingo* stabile at Chicago's Federal Center Plaza was the first work of art commis-

sioned under a federal program requiring 0.5% of the budget for new federal buildings to go towards art (1974). Finally, one of his last works (completed after his death) is the stabile and mobile *Mountains and Clouds*, in the Hart Senate Office Building in Washington, D.C.

Calder had a second home in France, and was friends with and influenced by many European artists. However, Prather cites three aspects of his work - his use of industrial materials, his humor, and his mechanical ingenuity - that have consistently been considered intrinsically American by critics on both sides of the Atlantic.

Calder's embrace of industrial materials and techniques forged a path for sculptors who came after him. His first large stabile, *Whale*, (1937), looks like it came from a shipyard. The bolts are not hidden; the sculpture openly flaunts its construction.

Even if you are familiar with Calder's work, this show will teach you something. The exhibit includes dozens of works that have not been exhibited since the 1943 retrospective at MoMA, and dozens that have never before been seen in public. (Calder's two daughters told Prather there were works in the show that even they have never seen before.)

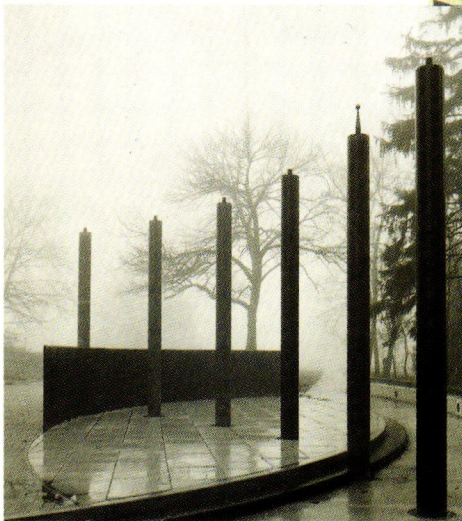
Calder's work lacks the angst and anger of much modern art. While he was not apolitical, he did not try to put social

CALDER/AFS, NY; PRIVATE COLLECTION. ©1998 ESTATE OF ALEXANDER CALDER/AFS, NY; ©1997 USPS, NATIONAL GALLERY OF ART, WASHINGTON, GIFT OF MR. AND MRS. KLAUS G. PERLS. ©1998 ESTATE OF ALEXANDER CALDER/AFS, NY

## On View



CLOCKWISE FROM TOP LEFT: Hardwood desk with red lacquer finish and chromium-plated metal support and handles by Paul T. Frankl, c.1930, part of the "Modernism, The Art of Design" exhibition; Blue cellulose film tinsel cape, c.1935, part of the "Innovation/Imitation" exhibition; *L'Intransigent* by Cassandre, c.1925, part of the "Graphic Design in the Mechanical Age" exhibition; Gene Meadows' evocative photographs are the focus of the exhibition "Cranbrook Intimate Space."



### Modernism: The Art of Design 1880-1940

Marking 10 years of astute collecting within the 20th century field, "Modernism: The Art of Design 1880-1940" opens June 21 at the Kimbell Art Museum in Fort Worth, Texas. The exhibition includes 200 visually stimulating objects from the Norwest Collection which will be seen together for the very first time. Since its founding in 1987, the collection has been shown only in rotating exhibitions, a few examples at a time, in the Norwest Center in Minneapolis, designed by architect Cesar Pelli & Associates.

The disparate but connected movements brought together in this exhibition - the Arts and Crafts movement in England and America, Art Nouveau, the Wiener Werkstätte, De Stijl, the Bauhaus, and Art Deco - are represented by a remarkable body of innovative artist-designers who produced the quintessential elements of modernist design. The works included, which span the years 1880 to 1940, constitute some of their most original, classic, and characteristic creations: Gerrit Rietveld's *Red-Blue* chair, Louis Comfort Tiffany's *Lotus Leaf* lamp, Walter Dorwin Teague's *Nocturne* radio, Paul T. Frankl's

red lacquer and chromium desk, Josef Hoffmann's hammered brass centerpiece bowl.

The exhibition, which runs through September 13, will appear exclusively at the Kimbell Art Museum, and will be accompanied by a fully illustrated catalog of the Norwest Collection authored by Alastair Duncan entitled *Modernism: Modernist Design 1880-1940* (available through the ECHOES bookstore). For further information call (817) 332-2792.

### Innovation/Imitation: Fashionable Plastics of the 1930s

The 1930s was the decade of plastics. Fred Astaire danced on laminated floors, designer Elsa Schiaparelli made Cellophane® dresses, plastics even graced the interior of Radio City Music Hall. During this period, lowly plastics took on high-brow status as wealthy and sophisticated urbanites outfitted themselves and their homes with the materials. "Innovation/Imitation: Fashionable Plastics of the 1930s," an exhibition at The Museum at the Fashion Institute of Technology from June 16 through August 1, 1998, examines the role of plastics

in fashion and the decorative arts through a selection of textiles, garments, accessories, and decorative objects. The exhibition is curated by graduate students of FIT's Master of Arts program in Museum Studies.

The shifting status of plastics is traced through three distinct phases: the industrial origins and early imitation of costly plastics for the consumer market; elevation to an elite commodity by avant garde artists and designers; and eventual distribution to a broader audience. The exhibition focuses on various categories of plastics, including phenolic resin (Bakelite®), cellulose film (Cellophane®), and acrylic (Lucite®).

Among the stylish items on view are a black suit knit entirely of Cellophane, and a selection of silk textiles interwoven with the same plastic material. A large group of cosmetic products with Bakelite ornamentation in their original Cellophane packaging are on loan from the prestigious Coty Corporate Collections of New York and Paris. Highly styled objects for daily life include watches for handbags made by Westclox in Bakelite, and the Emerson icon - the Tombstone radio. Unusual yet practical are a series of traveling clothesline kits, one complete with purple Bakelite clothespins in a suitably designed case.

The commitment to quality design in all products of the period can be seen through smoking accessories made of Bakelite including pipes, ashtrays, cigarette holders, and boxes, contrasted with the more mundane use of this material as evidenced in distributor caps, steam irons, and telephones. Lucite (clear plastic) had a myriad of uses, from the heels of women's shoes and jewelry to cocktail ice buckets, chairs, and other furnishings.

Slick and glossy laminates were the chosen material of designers such as Donald Deskey, Gilbert Rohde, and Walter Dorwin Teague. The exhibition will feature photographs of Radio City Music Hall, the *Queen Mary* ocean liner, and the *Twentieth Century Limited* luxury train illustrating these designers' use of the new "miracle materials."

As plastics became more common, they lost their earlier appeal to the trend setters who introduced them. The final section of the exhibition highlights mass-produced products for everyday use, from buttons and belt buckles, pins and earrings, to flatware, napkin rings, and phonograph records.

FIT is a State University of New York College of art and design, business, and technology. For further information call (212) 217-5800.

### Graphic Design in the Mechanical Age

Outstanding examples of graphic design by some of the most innovative artists in this century are on view through November 1 in "Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman > 108

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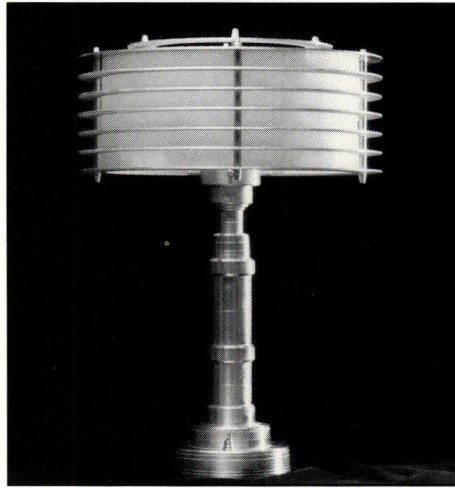


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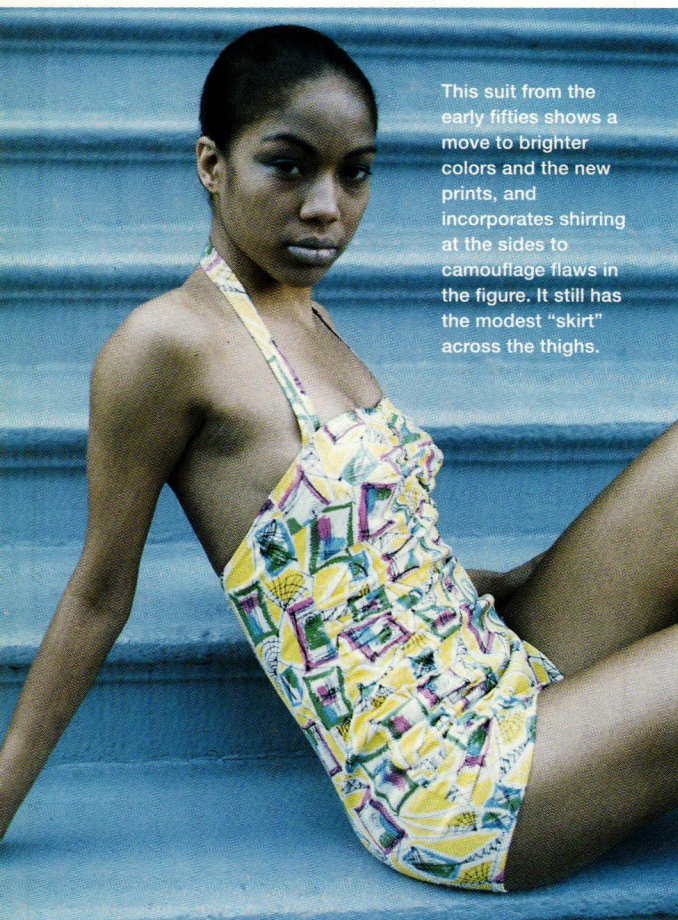




the evolution of suits for bathing

There are countless gears in the haphazard factory of history, and sometimes there is a magical moment when two, or even three of those parts lock together to move in unison like Charlie Chaplin's machine-age cogs and wheels. The history of swimsuit design in this century seems to be inspired by just such a convergence, when the aesthetic of the human body, the social changes that allowed the body to be shaped and revealed on the beach, and developments in fabric technology all fell into step.

Women's bathing costumes of the Victorian era were little different from street clothes - they required corsets and wool stockings, and the costumes themselves were constructed of up to eight square yards of serge, flannel, alpaca, mohair, or silk with a lining of cambric or cotton, all of which could weigh 22 pounds when wet.<sup>1</sup>



This suit from the early fifties shows a move to brighter colors and the new prints, and incorporates shirring at the sides to camouflage flaws in the figure. It still has the modest "skirt" across the thighs.

A connoisseur of the female figure, writing in *Holiday* magazine in 1949, offered a succinct outline of the freeing of the female body, while clearly casting his own vote in the matter:

"The 1900 ideal woman was short (about 5'2"), sway-backed, pinch-waisted, narrow-shouldered, and pigeon-chested. Under her powerful corsets, she was also fat and rather flabby. By 1907 she had begun to slim down her hips and stand straighter. Ten years later the corset was done and waists could expand from the old torturing 20-inch ideal. Shortly after this the ladies became simultaneously sports and diet conscious, wore fewer clothes, got out in the sun, and exercised."<sup>2</sup>

These changes marked the beginning of a distinction between "bathing" and "swimming," and created a greater need for suits that absorbed less water and allowed more freedom of movement. At the end of the first

This chic design by Donald Brooks for Sinclair is an example of the craze for cutouts in the mid-sixties.



Previous page: In the late 1940s, a more structured form began to emerge in swimwear. The empire seam and halter top here draw the eye to the feminine bust.

decade of the century, bathing suits were still somber below-the-knee dresses with short sleeves, often with white or red sailor trim. Stockings were required on many beaches until around 1920, and in 1917 the American Association of Park Superintendents ruled that no suit - men's or women's - could expose the chest below a line with the armpits. In this same period, though, swimmers were becoming Olympic heroes, Gertrude Ederle swam the English Channel, and women's diving was made an Olympic event. A cultural conflict ensued between the opposing needs for propriety and practicality - augmented by a new sense of personal power and a certain glee after women's suffrage and other new-found freedoms of the 1920s.

Perhaps the greatest innovator in suits for "violent swimming" - and a classic American success story - was Jantzen. In 1911, only a year after the founding of Portland Knitting Company in Oregon, which produced sweaters, socks, and mittens, a fateful order from a local rowing club member set Carl Jantzen to tinkering. Seven years later the company took his name. Jantzen had already been trying to develop a lighter, stretchier sweater cuff that could be produced on the company's knitting machines, when he discovered that the same ribbed knit could allow a wool swim suit to have a closer fit. From that point on, it was all fine adjustments. Not only did Jantzen develop the first "elasticized" swimsuit, but the company's brilliant marketing strategy produced, in effect, one of America's first pin-up girls. The red diving girl emblem caught on as early as 1915, when one admiring fellow pasted her on his car's windshield, starting a nationwide trend and sending Jantzen into diving girl sticker production. Later, after World War II, Jantzen would also be the first garment company to blend synthetic and natural fibers.

The early Jantzen suits, and those of its first competitors - Catalina (formerly Bentz Knitting Mills), and Cole (formerly West Coast Knitting Mills) - were similar for men and the straight-figured women of the twenties. They consisted of two pieces: a pair of trunks, and a long pullover top that > 108

This late '60s/early '70s bikini has small heart cutouts on both the top and the bottom. The imagery on the sales tag implies that these are intended to create silhouettes in the wearer's tan.

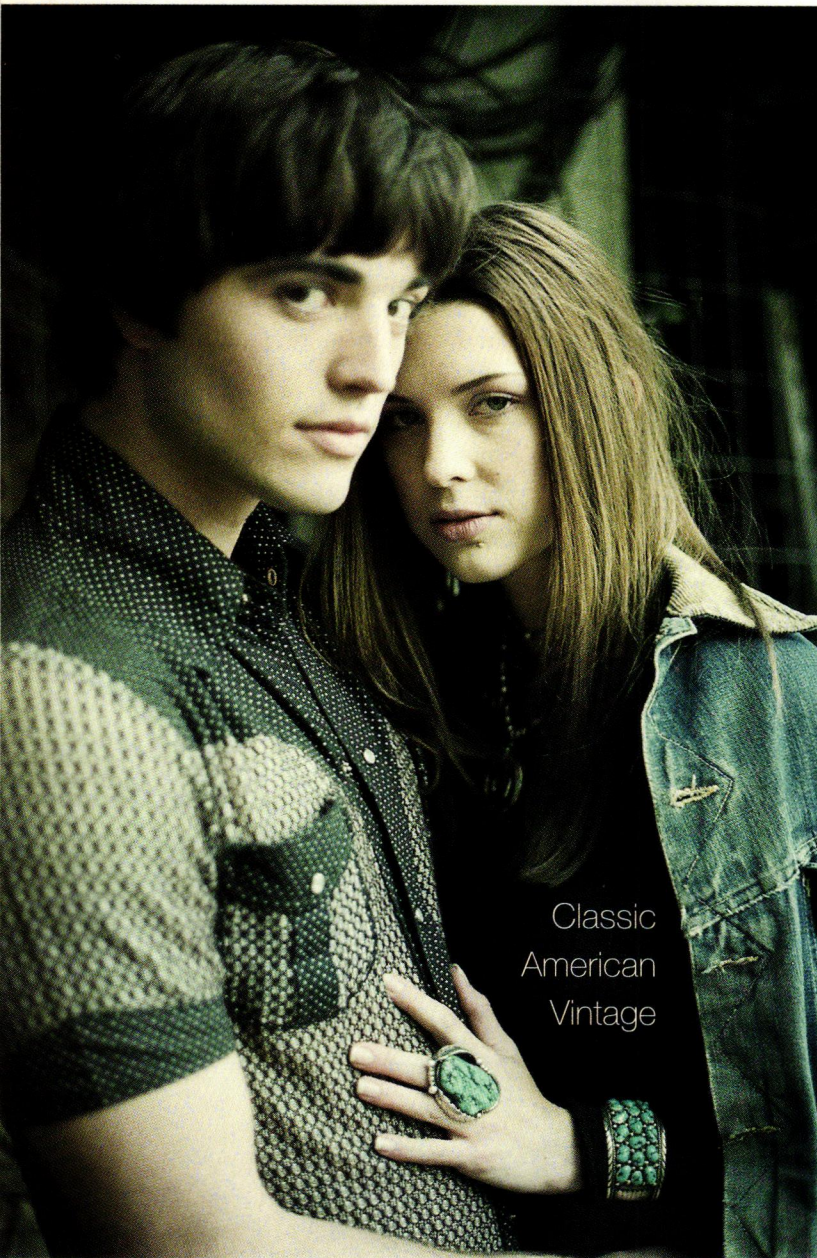


This men's convertible tank suit unzips at the waist. Made of wool knit, the suit features Jantzen's red diving girl, which adorned the company's swimwear for 60 years. Film star Dick Powell modeled an almost identical suit for Jantzen's 1933 catalog.



## Fashion Forecast

Text by Sarah Bergman. Photographs by Miguel Gomez



Classic  
American  
Vintage

Each season the staff at *The Wasteland*, a vintage clothing store with locations in Los Angeles and San Francisco, compiles a fashion forecast for the coming season where they note what's hot and what's not.

The Wasteland could not be more overjoyed at the advent of this Summer season. In the aftermath of El Nino, the sun, warmth, and clear skies overlook a grateful L.A. whose inhabitants are further beautifying the city landscape by exhibiting such an overall sense of style that this season reads: classic American vintage.

We're talking about bright colors on cool, 1940's rayon Hawaiian shirts; 1950's wasp-waisted summer dresses in florals and pastels; kitschy, collectible rayon bowling shirts with multi-colored embroidery touting plumbing supply companies or mortuaries; vintage denim worn with the same élan of James Dean; and western wear

with fringe flying and rhinestones flashing.

Our prediction and absolute desire for this summer is fun in fashion: lighthearted, loud and proud but tastefully classic vintage leisure and casual clothes. Clothes like summer-weight gabardine in shirts, jackets, and pants dressy enough for guys to escort their young ladies (prettied up in 1940's or '50s ensembles) out on the town to swing dance the night away. The trends in





Models: Gina May of L.A. Models  
 Mark Wooten of Next  
 Stylist: Dafne Balatsos  
 Hair/Makeup: Hee Soo Kwon

vintage casual dressing have no doubt been influenced by the new trends in music. The updated big band sound, the growing number of rock-a-billy rebels, and the escalating popularity of swing dancing have all given rise to an awareness and appreciation of the classic, casual styles popular in the years between World War II and the Vietnam conflict. That era marked a great time for American fashion which has passed the test of time with flying colors.

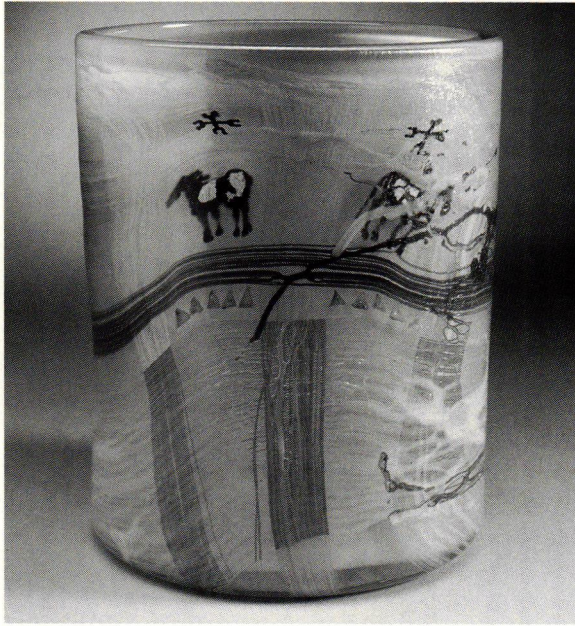
The glamour of Hollywood lends much to the desirability factor of American vintage. Think of the young denim-clad Paul Newman in *Hud*, or the wiggly walk of sexy Marilyn Monroe in *Seven Year Itch*. Certain styles of clothing immediately bring to mind the stars which originally made them famous, and similarly invoke the sexiness of those stars in our emotions when we wear them. Denim dealers worldwide owe James Dean much for inspiring the rage for vintage denim and creating a whole new generation of rebels who have nothing in particular to rebel against except the escalating prices of *Big E* Levis or redlines.

As for accessories, don't leave the house without your cowboy hat and vintage cowboy boots which can be worn with everything in your closet. Still another hot trend that is hard to miss - even in high style fashion magazines - is American Indian silver and turquoise jewelry, the bigger the piece the better!

So, we'll see you girls in your capris, cha-cha heel, and cat-eye glasses and you boys in your gabs and denim out on the town celebrating some summer lovin'.

- *The Wasteland* currently has two locations, one in Los Angeles at 7428 Melrose Avenue, LA, CA 90046 (213) 653-3028; and one in San Francisco at 1660 Haight Street, SF, CA 94117 (415) 863-3150. We buy, sell, and trade vintage and contemporary clothes and mid-century collectibles. Please call with any questions.

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A teak lounge chair, designed by Gino Levi Montalcini, Turin, 1927  
Provenance: Carlo Mollino

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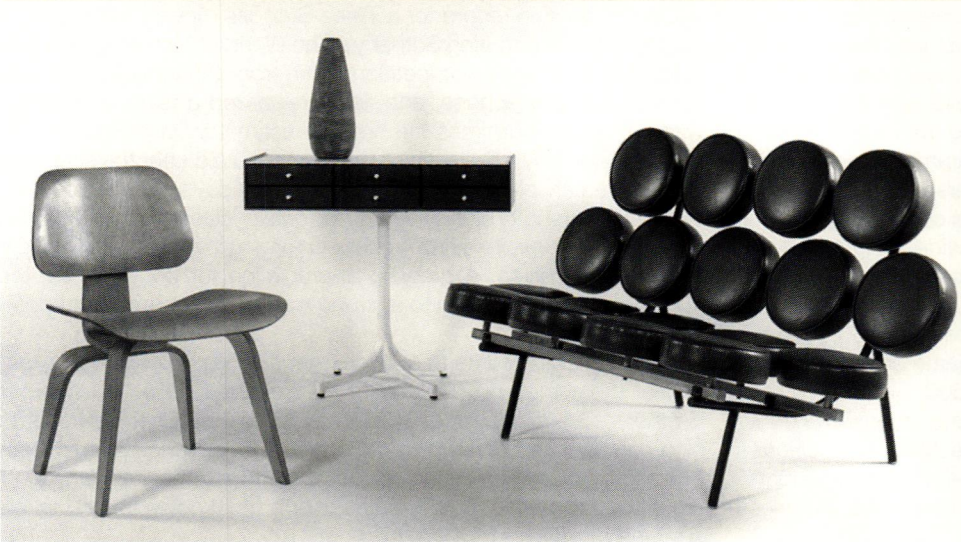
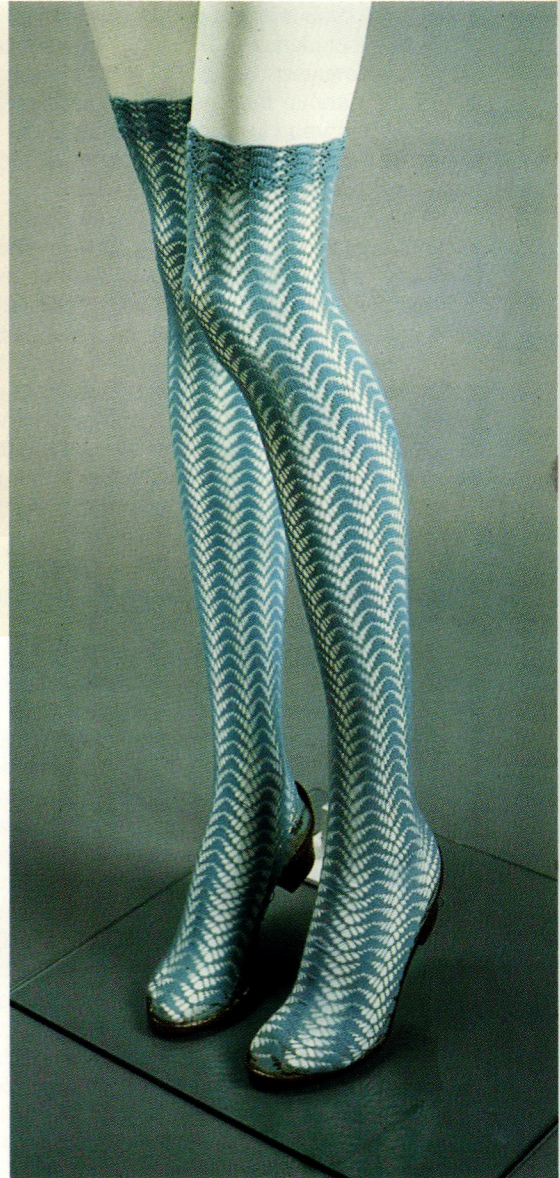
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## Auction Highlights



on the block >

A ground swell of new buyers to the 20th century auction market resulted in record prices being achieved across the board in almost every sale category this quarter. At Phillips an important Donald Deskey three-panel screen set a new record for that designer's work at auction. Both Phillips and Sotheby's recorded record-breaking prices at their Photography sales, and Swann Galleries reported their Photographs sale of April 6th was their best one of this category to date, exceeding \$1 million. At Christie's an auction record was set for the work of René Lalique when *Roses*, an important *cire perdue* vase, realized \$409,500. And at Los Angeles Modern Auctions, a rare Eames 15-panel ash folding screen (*FSW*) set a new world record for a design by Charles Eames, achieving \$41,800.

ABOVE, TOP LEFT: This Marcel Breuer lounge chair realized \$3,300 at David Rago's 20th Century sale held May 3rd. BOTTOM LEFT: From Treadway Gallery's February 15th 20th Century sale - Eames *DCW* (\$1,100), George Nelson jewelry cabinet (\$2,640), Pillin vase (\$357), and George Nelson *Marshmallow* sofa (\$11,000). RIGHT: Salvatore Ferragamo's *Stocking Shoes*, c.1960, sold for \$402 at Sotheby's Nothing to Wear fashion sale held April 8th.

## Auction Highlights Results, Reviews, and Previews of 20th Century Auctions

### Treadway's 20th Century

The February 15th sale of 20th Century Art & Design held by the John Toomey and Don Treadway Galleries found their first four-session sale of 1998 bringing good results. The 1950s/Modern session of the sale included over 250 lots. Active phone and absentee bidding complimented the floor bidders resulting in many lots selling significantly above their estimates. Highlights included a George Nelson *Marshmallow* sofa which brought \$11,000, a George Nakashima bedroom set which sold for \$5,100, and an early Alvar Aalto dining set which realized \$3,750.

A slat bench, designed by George Nelson, brought \$2,750 - an auction record for that form. The work of Charles and Ray Eames continued to bring strong prices, with almost all lots selling over high estimate. An early rocking chair sold for \$1,430, while an LCW from 1946 with an early Evans label brought \$2,200.

There was continued interest in decorative designs from the 1940s. Furniture by T.H. Robsjohn-Gibbings continued to bring strong prices led by a desk for \$2,800, while a small webbed stool brought \$1,320. Designs by Edward Wormley also sold well. A large through-view cabinet designed for the Dunbar Furniture Company brought \$3,500. A floor lamp by New York interior designer Tommi Parzinger sold over double its estimate at \$2,860.

In the area of Italian glass there were a few top sellers. A Venini *reticello zanfirico* vase sold for \$1,500, and an AVEM *Oriente* vase garnered \$1,400.

The final session of the sale was the initial offering from the Mike and Anne Ripley Collection of Bakelite and costume jewelry, which was a tremendous success. New records were established for Bakelite jewelry and special pieces of costume jewelry did very well. The premiere piece of Bakelite in this offering was a *Philadelphia* bracelet with a red cuff, which was finally hammered down at an astounding \$8,500 (est. \$4,000-6,000). A reverse carved bangle, in apple juice Bakelite, with black and white dogs came in right on the nose at \$3,500. A bright red leaf-carved 2" wide bangle did well, selling for \$1,900, while polka dot bangle bracelets were still going strong, realizing between \$800-1,600. Figural brooches were fiercely contested with Martha Sleeper's *Love Letters* bringing \$5,500, and a green cat with a swinging tail brought the same amount. *School Days* and *Moon Over Miami* each sold for \$4,500.

Although the costume jewelry received less attention than its Bakelite cousin, overall prices were respectable. Many Coro *Duettes* were sold in the \$100-400 range, and Trifari *Jelly Bellies* were highly sought after, including the *Airedale*, which sold for \$2,300. (All prices include buyer's premium).

### Phillips' 20th Century

Phillips Fine Art Auctioneers in New York scored another hit with their second-ever sale of 20th Century Decorative Arts, held March 20th. The avid crowd of bidders in the salesroom and on the telephone competed for the 267 lots.

Headlining the auction was *Lysistrata*, a unique and important Donald Deskey three-panel lacquered wood and chrome screen, designed for the dining room of the Gilbert Seldes apartment, c.1930. The pre-sale estimate was \$50,000-70,000, and after fierce bidding it ultimately sold for \$145,500 to a private collector on the phone, thus setting a record for a work of Deskey's, one of America's most versatile and prolific designers. The screen was considered by Deskey himself to be one of his most important creations, as he chose it for the cover of the definitive book of his work.

Ivory figures and sculptures were also popular with bidders. *The*

*Cigarette Girl*, a large Bruno Zach bronze and ivory figure reached \$43,700, and an Affortunato Gori marble sculpture of a maiden with a crescent moon and star at her feet yielded \$41,400 against an estimate of \$15,000-25,000. Rounding out the sale was a beautiful Gorham silver tea and coffee service that earned \$25,300. (All prices include buyer's premium).

### Christie's Important 20th Century

"There was a ground swell of new buyers who buoyed the sale of choice items in many areas to record heights. An important circa 1913 René Lalique *cire perdue* vase pushed past its \$280,000 pre-sale estimate to \$409,500, setting an auction record for a Lalique piece," said Nancy McClelland, senior director of Christie's 20th Century Decorative Arts Department.

Other sales of note included a Savonnerie wool carpet by Albert-Armand Rateau, c.1926 (\$101,500); A coquille d'oeuf and lacquered coffee table by Jean Dunand, c.1926 (\$85,000); four *Verre Eglomise* panels from *The Birth of Aphrodite* mural by Jean Dupas, c.1934 (\$79,500); a set of six dining chairs by Jacques-Emile Ruhlmann, c.1925, \$57,500; an oak dining table by Jean-Michael Frank, c.1937 (\$55,200); and a silver and mahogany table lamp by Jean Puiforcat (\$16,675). (All prices include buyer's premium).

### Sotheby's Movie Posters

A rare movie poster from Columbia's classic 1934 film *Men in Black* set a new auction record for a Three Stooges movie poster when it sold for \$109,750 during Sotheby's The World of Movie Posters sale held April 4th. Fierce competition came from the packed saleroom as well as the telephone, and finally rewarded a telephone bidder with a final bid four times the pre-sale estimate. Dana Hawkes, Director of Sotheby's Collectibles department, said after the sale: "We were extremely pleased with the results of today's sale, which confirmed the strength of the market for quality classic movie posters. Additionally, an exciting new trend is emerging in the market for more contemporary films. A growing appreciation for posters from the 1960s and '70s is leading to a strong market for the important posters from that era."

*Men in Black* came to auction from the Frank DiAndrea Collection of more than 50 posters. From the same collection, Warner Brother's 1942 *Casablanca* sold for \$68,500 - nearly three times its high estimate and an auction record for a *Casablanca* poster. Recognized by many film critics as one of the best American films of all time, this three-sheet poster is one of only four known to exist in this size and format.

Additional highlights included a rare and important one-sheet from Universal's *The Phantom of the Opera*, 1925, particularly noteworthy because the image exposes the face of the Phantom, which brought \$51,750. Paramount's 1920 *Dr. Jekyll and Mr. Hyde* fetched \$23,575; and Universal Studio's *The Bride of Frankenstein*, 1935, brought \$21,850. (All prices include buyer's premium).

### Swann Galleries Photographs

On April 6, 1998, Swann Galleries held their most successful Photographs auction to date, exceeding the previous best sale held October 7, 1997 by 30%. It was also their first Photographs sale to exceed \$1 million.

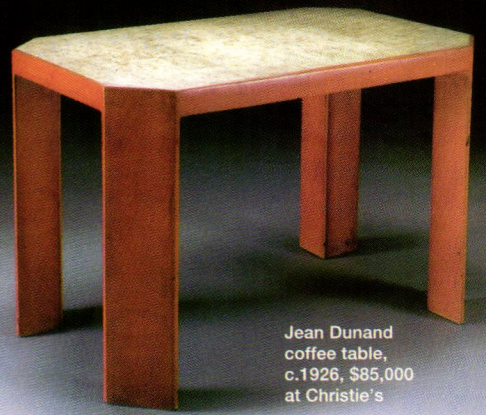
Setting a world record for the artist at auction was the \$211,500 paid for Imogen Cunningham's *Magnolia Blossom*, 1925. Estimated at \$40,000-50,000, this was a vintage print of one of Cunningham's earliest and most famous images. Additional sales of note > 40





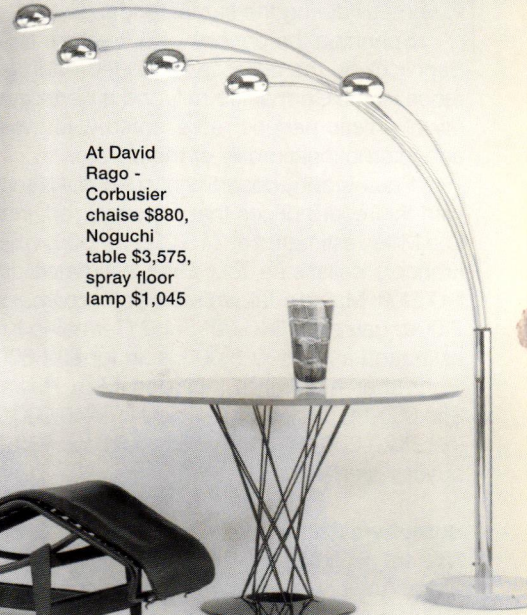
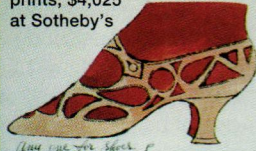
*Lysistrata*, a unique 3-panel screen by Donald Deskey, c.1930, set a new world record for the designer selling for \$145,500 at Phillips

Early rosewood Eames DCM chair to be sold at Bonhams' Eames auction on October 28, 1998



Jean Dunand coffee table, c.1926, \$85,000 at Christie's

Pair of Andy Warhol shoe prints, \$4,025 at Sotheby's

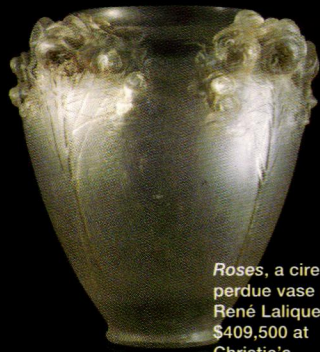


At David Rago - Corbusier chaise \$880, Noguchi table \$3,575, spray floor lamp \$1,045

Photo portrait by Florence Henri, c.1931, \$70,700 at Phillips



Alvar Aalto dining set, c.1930s, \$3,250 at Treadway



Roses, a *cire perdue* vase by René Lalique, \$409,500 at Christie's

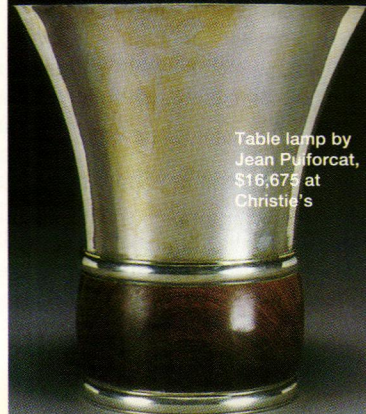


Table lamp by Jean Poulforcat, \$16,675 at Christie's

The Souper Dress by an anonymous designer inspired by Andy Warhol, c.1966-67, \$6,900 at Sotheby's



### Auction Highlights

included Diane and Allan Arbus' *Bathing Suit Fashion*, 1953 (\$9,200); Milton Greene's group of seven portraits of Marilyn Monroe, 1961 (\$9,200); Tina Modotti's *Jalopies Before Diego Rivera* murals, 1927 (\$8,625); and Werner Stegmeyer's oversized photocollage of 3rd Avenue and 24th Street in New York City, 1968-70 (\$8,625). (All prices include buyer's premium).

### Phillips' Verneuil Photography

A standing room only crowd filled the saleroom at Phillips Fine Art Auctioneers in New York for Phillips' first in over a decade Photography auction. On sale were photographs from the Verneuil Collection, a collection of 120 important vintage photographs taken in Paris in the late 1920s and early '30s, all of which were acquired by Maurice P. Verneuil during the same period.

Spanning the periods of Surrealism to Modernism to the Neue Sachlichkeit, the collection included photographs by Man Ray, Florence Henri, Germaine Krull, Andre Kertesz, and Lee Miller. The variety of artistic periods represented was rivaled only by the diversity and international profile of the buyers.

Photography department specialist Nancy Lieberman was thrilled with the record prices that were realized, including a photograph by Lee Miller, estimated at \$15,000-20,000, which brought in \$130,000. Francois Kollar's *La Tour Eiffel*, estimated at \$3,000-5,000, sold for \$17,000; Maurice Tabard's *Gare Montparnasse*, estimated at \$5,000-7,000, garnered \$40,000; and Germaine Krull's *Eiffel Tower Detail*, estimated at \$6,000-8,000, sold for \$32,000.

Other highlights included Man Ray's *Solarized Nude* (est. \$60,000-80,000) which brought in \$140,000, and *Portrait of Lee Miller* (est. \$20,000-25,000) which sold for \$75,000. (All prices include buyer's premium).

### Sotheby's Photography

"We are delighted with the results of today's sale, which was a record various owner sale for Photography at Sotheby's, with the lowest buy-in rate by dollar and lot since 1990," noted Denise Bethel, Director of Sotheby's Photography department after their April 7th sale. "The strength of today's sale shows that the photographs market is a market whose time has arrived as evidenced by Edward Weston's *Circus Tent*, which set a record for the artist at auction, fetching \$266,500." (est. \$100,000-150,000).

Also included within the top lots were Man Ray's *Champs Delicieux: Album de Photographies* (\$244,500); Edward Weston's *Shells* (\$101,500); and Alfred Stieglitz's *Camera Work: A Photographic Quarterly* (\$64,100). (All prices include buyer's premium).

### Sotheby's Nothing to Wear

Collectors clearly found something to wear at Sotheby's "Nothing to Wear" fashion sale held April 8th. Tiffany Dubin, head of Sotheby's Fashion department said, "Sotheby's second sale devoted to fashion shows continued strength and interest in the market for fashion, especially from designers working in the post-war era. Private collectors and dealers from around the world vied for the work of legendary designers spanning a century of fashion history."

Among the highlights for the evening were several lots purchased for Yves Saint Laurent. A red wool Yves Saint Laurent for Christian Dior *Day Ensemble*, fall/winter 1959 (est. \$750-1,000) which sold for \$43,125, was purchased for Yves Saint Laurent by a representative bidding on his behalf for his museum just outside of Paris, which will open soon to the public. The Saint Laurent representative also engaged in a bidding war to acquire three fashion sketches dating from 1978 entitled *Opium Sketches and Assorted Materials* (est. \$1,500-2,000) which sold for \$24,150, 12 times their estimate. Among other lots purchased for the museum *La Vilaine Lulu* with text and illustrations by Yves Saint Laurent circa 1970 sold for \$1,495; a gelatin silver print of Saint Laurent by Horst, signed by the photographer,

sold for \$2,300; and an evening top by Saint Laurent, c.1980, realized \$1,840.

Designs by the key creators of Paris fashion in the forties and fifties continue to be among the most sought-after pieces on the market. A Schiaparelli tartan bustle skirt made for Nancy Lancaster brought \$25,300, and an exquisite Pierre Balmain embroidered evening gown fetched \$11,500.

Accessories also continue to fly off the auction block. An Hermès Kelly bag, c.1950, soared to \$6,900 (est. \$1,000-1,500); and a green leather Hermès Kelly bag and wallet brought \$4,025 (est. \$800-1,200). A pair of Chopard diamond glasses, the only pair made by Chopard in white gold, sold for \$17,250 to Ahmed Fataihi. The sale also included footwear - a pair of extremely rare 1960s Courreges white patent leather go-go boots sold for \$805. An inventive white vinyl 1970s telephone purse that actually worked sold for \$2,587.

Representing the Pop Art movement were an Andy Warhol-inspired 1960s paper dress imprinted with Campbell's soup cans which brought \$6,900; and \$1,725 was paid for a limited edition *New Millennium* paper suit by James Rosenquist, who once said, "I liked the idea of being able to go to my local newsstand and pick up a tuxedo whenever I needed one."

A series of original Halston bathing suits fetched \$575; and Rudi Gernreich's *Below the Navel* bathing suit from 1968 sold well above estimate for \$2,300 (est. \$750-1,000).

Last, but not least, *Mily*, Paris' answer to *Barbie* in the 1960s, complete with her own chic, yet funky, Parisian wardrobe and accessories, sold for \$920.

### David Rago's 20th Century

Record prices were established for works by several modern masters at David Rago's most recent 20th Century auction, held on May 3rd. The sale, held in conjunction with 20th century modern furniture expert Chris Kennedy and Italian glass expert Richard Weissenberger, consisted of over 500 lots of post-war furniture, ceramics, glass, lighting, and accessories.

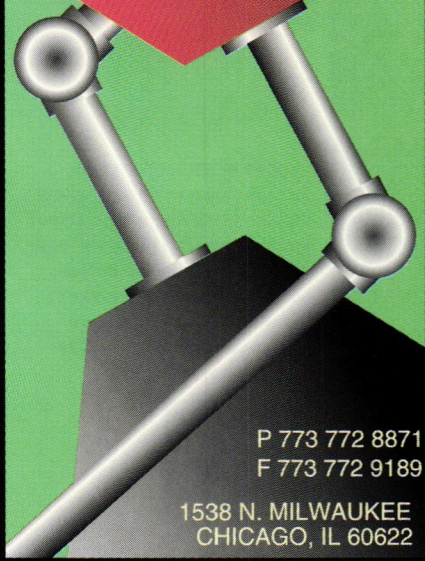
Particularly strong were pieces by key 20th century designers such as Isamu Noguchi, George Nakashima, and Charles Eames. The first Noguchi lot, a 48" wire base dining table from the Dakota apartment of its original owner, more than doubled its high estimate of \$1,600 in reaching \$3,575, nearly doubling the record for this form. Its provenance, and nearly unused condition were contributing factors. Other Noguchi examples included a rare rocking stool (\$4,400), two 24" wire base tables (\$2,530 and \$1,980), a 30" table with some damage (\$1,100), and another 24" table with some damage (\$990).

George Nakashima's furniture has long been admired for its simple and organic design, and prices for work by this master have recently soared to record levels. While the assortment of his pieces in this auction did not encompass his most extraordinary forms, they still showcased the excellent design and wood selection which remain his trademark. The high furniture lots were a pair of three-drawer nightstands, signed and dated 1961, in near-perfect condition. Pre-sold at \$900-1,200, they drew competitors in-house and by phone before settling at \$4,675. A small free-edge coffee table from the same lot nearly doubled its high estimate for \$3,000 in reaching \$5,500. And a fine, but straight-edge settee and ottoman, from the estate of its original owner, brought an unimpressive \$2,200, encouraging the notion that the more sedate furniture by this designer generates equally restrained bidding.

There were numerous lots of furniture by Charles Eames throughout the sale, in various degrees of importance and condition, though the response of the bidders was far more consistent. A great set of eight DCW dining chairs, in excellent original condition brought a strong \$3,850. An Eames ES670 rosewood and leather lounge chair in excellent original condition brought a record \$3,080; a set of three LTR low tables in mint condition from the Dakota estate, realized a strong \$1,650; and a pair of clean plywood and steel tray > 110

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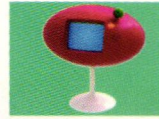
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Casalino,  
Alexander Begge, 1970.



Orbit,  
Peter Andringa, 1997.

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Pastil,  
Eero Aarnio, 1967.

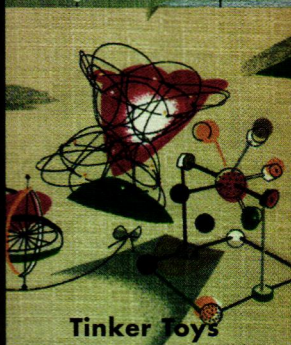
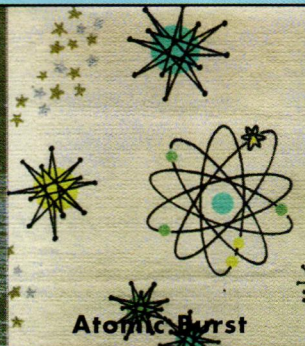
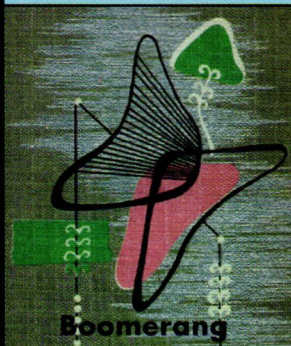


Gino Zucchino,  
Guido Venturini, 1993.

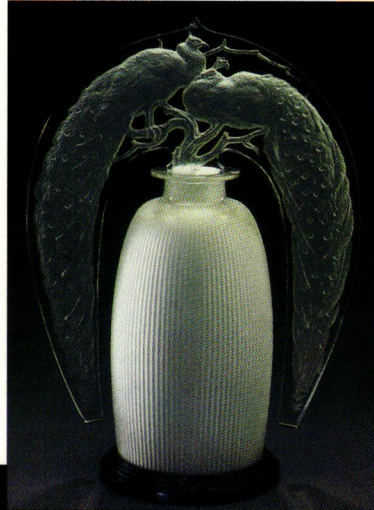


Super,  
Martine Bedin, 1981.

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CLOCKWISE FROM TOP LEFT:  
*Deux Sirenes*, a red and yellow  
molded glass chandelier; *Deux  
Paons*, a molded glass *veilleuse*  
(night light); Blue and butter-  
scotch molded glass vases in  
the *Archers* pattern; *Quatre  
Scarabees et Graines*, a *Cire  
Perdue* vase, circa 1914.



## René Lalique

Lalique was one of the few designers to successfully make the **transition** from Art Nouveau to Art Deco

Through the years, there have been very few glass designers who have successfully made the transition between decorative styles, and even fewer who were actually responsible for creating new styles. In fact, only one or two come to mind. One was Ercole Barovier. The most famous and influential, however, had to be René Lalique. Lalique was a major design influence during the Art Nouveau era, and he became a prominent figure in the Art Deco movement as well. He was also one of the most progressive designers and manufacturers of his time, creating new production techniques which would become standards of production. While it is his Art Deco work which we will focus on in this article, we would be remiss not to mention his

pre-World War I work as well.

René Jules Lalique was born in Ay, France in 1860. At the age of 16 he became an apprentice to Louis Aucoc, a Parisian jeweler. In 1878, he left Aucoc's firm and relocated to London, where he attended Sydenham Art College. Located in the Crystal Palace, Sydenham was considered to offer the best instruction in the decorative arts at the time. When the college closed in 1880, Lalique returned to Paris, where, over the next several years, he established himself as an accomplished illustrator, creating designs for Paris's top jewelers: Aucoc, Cartier, Boucheron, Destape. Eventually, in 1886, at the age of 26, he opened his own jewelry workshop - > 44

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CLOCKWISE FROM TOP LEFT: Designer René Lalique; The *Bacchantes* molded glass vase is among Lalique's most celebrated works. It was available in a variety of colors and is still produced today by Cristal Lalique; Celebrated Paris actress Sarah Bernhardt was known to wear Lalique jewelry during her theater performances.

making the transition from designing jewelry to making it. It was at this venue where his reputation was established. He rejected the usual, conservative use of jewels for a completely different look - stunning Art Nouveau jewelry which became the most popular jewelry of the day. His pins, bracelets, and necklaces were masterpieces which incorporated many new and different media, including enamel, plique-à-jour, semi-precious stones, natural pearls, gold, and glass. His work was so fashionable that people like Sarah Bernhardt wore it proudly, and it was exhibited in Samuel Bing's Salon de L'Art Nouveau.

Lalique's first experiments with glass did not occur until 1902. He rented a studio and hired four glassmakers, a very small beginning. Following his concept of one-of-a-kind jewelry, his early glass work concentrated on one-of-a-kind sculptural vases and objects. His first experimentation was in the lost wax technique called *Cire Perdue*. *Cire Perdue* glass consisted of molding - in wax - the form of the object to be created. A mold would then be cast around the wax, and then hot glass would be poured into the mold. The glass would melt the wax and anneal into the desired shape. Each object created in this technique was unique. These are the rarest of Lalique's glass creations, and his most desired. All of the pieces are one-of-a-kind, though he would repeat the process for exceptional designs.

The 1907 commission by François Coty to design a grouping of perfume bottles completely changed Lalique's approach to glass, revolutionizing the art glass industry in the process. Lalique created a series of artistic perfume bottles for Coty, which were produced by the Legras company. They achieved tremendous success. Realizing the popularity of the bottles, Lalique purchased a glass factory and was soon designing and manufacturing perfume bottles for companies like Worth, Vigny, and Orsay. The bottles were merchandised and marketed throughout the world, and Lalique became a household name - not only among the rich, but among the middle class as well. He learned a valuable lesson: marketing and mass production

of an artistic item worked hand in hand, and there was greater financial success in design for the masses. This understanding spurred him to create new production techniques.

The First World War slowed Lalique's creative efforts. After the war, he purchased a second glass factory where he designed glass for use in all mediums. It was his appearance at the "1925 International Exposition of Decorative and Industrial Arts" in Paris which solidified his reputation as a modern designer. The title of this exposition, in an abbreviated version, is the source for the creation of the term "Art Deco." At the Exposition, Lalique glass was everywhere. Not only were there vases, there were whole rooms built around his glass designs: from tables, to mirrors, to chandeliers, to paneling. There was even a large outdoor water fountain. People came to the Exposition to admire his work; other designers came and were influenced by his heavy, angled glass. Gone were the flowing lines of Art Nouveau. Lalique had gone completely commercial.

After this success, his work was everywhere. Lalique created over 30 different car ornaments for radiator caps. Glass necklaces, pendants, and bracelets were de rigueur. The 1932 catalog of his work (available today in a Dover books reprint) is the best resource one has of his work of the era. The catalog lists seven different toilet sets. There were 50 different *flaçons* (bottles) produced, with 16 available in color. They ranged in price from 25 francs to 500 francs, and the colored *flaçons* were even more expensive.

Lalique's most important work was his vases. By 1932, he had designed and placed into production over 200 different models. Each model was named with a descriptive name like *Tristan*, *Salmonides*, *Cluny* (which incorporated bronze into the glass), *Languedoc*, and the much-emulated *Bacchantes*. Most of these vases were created in a colorless or opalescent glass, but he did make many models available in different colors, and the collector must know which of the various colors are rare within a particular model. The basic colors were brown, blue, green, yellow, black, red, and gray.

For the collector, the problem with Lalique's work is that there was so much. His glass was mold blown into metal molds. Unlike his earlier wax molds or the wooden molds of Scandinavia, these molds were virtually indestructible. With use, there would be some wear in the edges, but popular designs which were put into production in 1920 could and would be made in 1970. One could say that companies like Venini would also keep items, like Scarpa's *Tessuto* vase in production throughout the years, but the difference is that Venini was hand blown rather than molded. Molded glass has the highest degree of standardization. The signatures on the pieces were changed throughout the years, so a collector of Lalique must know when the items were first produced, and the signatures of the oldest example.

René Lalique died in 1945, having influenced the decorative art scene for 60 years. Unlike the Daum brothers, he successfully made the transition from Art Nouveau to Art Deco and led the revolution. The Lalique factory is still in operation today. ■

- Howard Lockwood teaches "Glass Between the Wars," "Fifties Glass," and "Art Glass from 1880-1960" in the Appraisal Studies Program at New York University and is Publisher and Editor-in-Chief of *Vetri: Italian Glass News*, a quarterly newsletter specializing in Italian glass of the 20th century.

#### More on Lalique:

"The Jewels of Lalique" is a comprehensive exhibition on view at the Smithsonian International Gallery in Washington, DC through August 15, 1998. While the exhibition focuses on Lalique's Art Nouveau work, it should be interesting for readers of this magazine to view the crucial early years of his career, when he established his reputation as the most important maker of art jewelry in Europe. The exhibition's 230 objects are a visual path from the birth of Lalique's career to the point where modern scholars traditionally begin to focus their attention - when Lalique shifts his concentration exclusively to glass and turns his attention from craft to industry. It's nice to see "what came before." For further information call (202) 357-1300.

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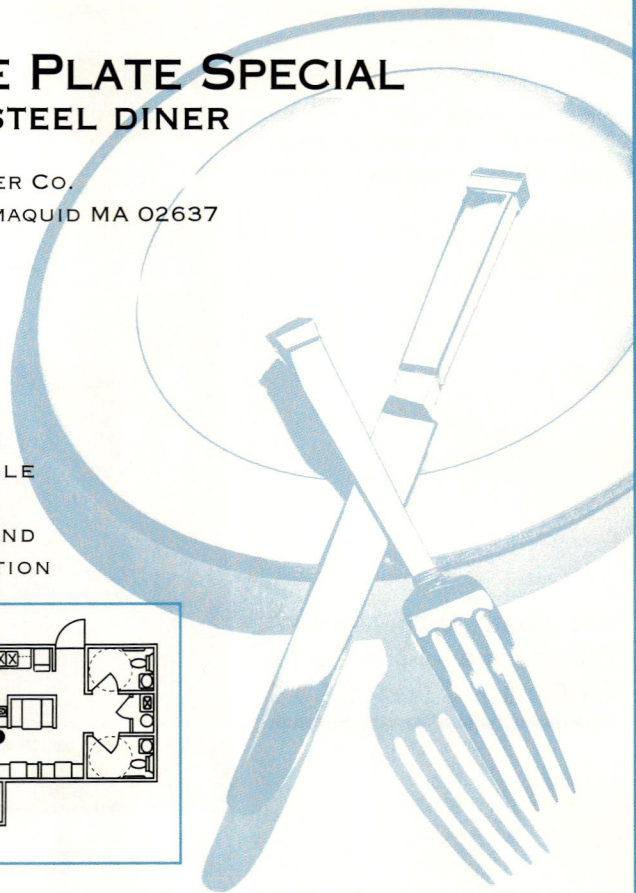
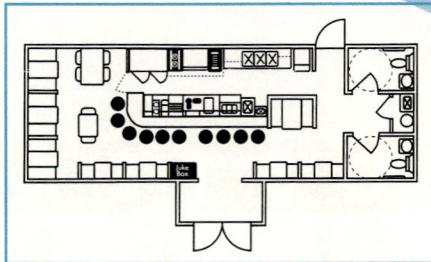
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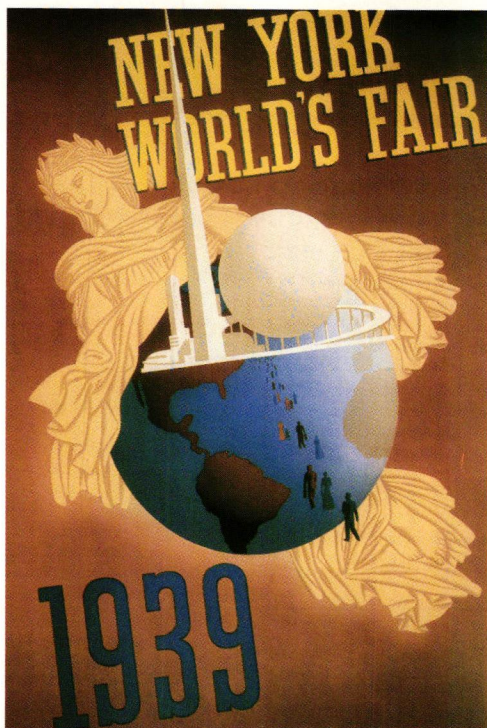
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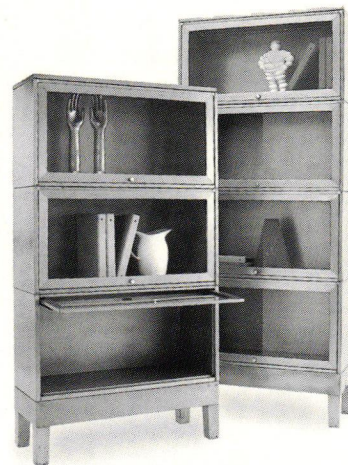
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## Ralph Rapson and Hans Knoll: Missionaries of Modern Design

"Hans was quite an interesting guy...he was on the go every minute, and every second was thinking about how to make his business expand. But on top of that he was one of the few people who really appreciated modern, new contemporary things when all anyone could do was traditional."

- Ralph Rapson, 1997

Charles and Ray Eames' efforts to bring modern design to the American public with their unorthodox molded plywood experiments during the second World War are well known. Faced with limited materials and looking toward the end of the war with an optimism almost unfathomable now, designers had to rely on imaginative solutions to bring their modern vocabulary forward.

But there were many others involved in developing this mythology. One of these was architect and designer Ralph Rapson. By 1945, the 31-year old already had two of his concept house projects published by John Entenza in his publication *Arts and Architecture: A Cave House* (1939) and a *Green belt House* (1945, Case Study House #4).<sup>1</sup> At the Cranbrook Academy of Art, while working amidst talented friends and colleagues like Charles Eames and Eero Saarinen, he befriended another savvy designer, Florence Schust (later Florence Knoll). Four years later, her friend and soon-to-be business partner Hans G. Knoll, head of H.G. Knoll Associates, invited Rapson to be involved in another significant design endeavor to benefit the post-war world: "Equipment for Living."<sup>2</sup>

Although profit was a factor, a primary goal of the company was to use mass-production >

TEXT BY JENNIFER KOMAR OLIVAREZ





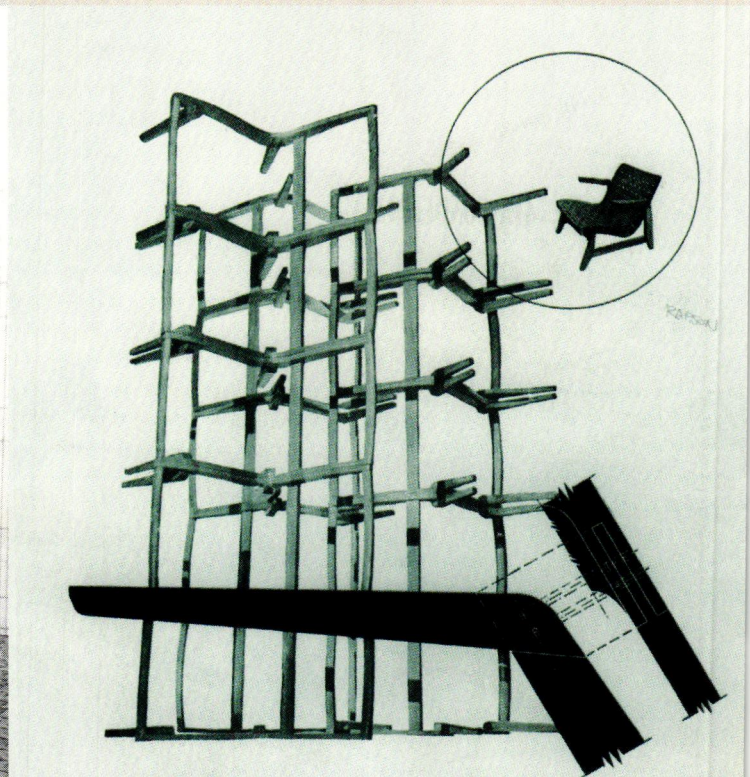
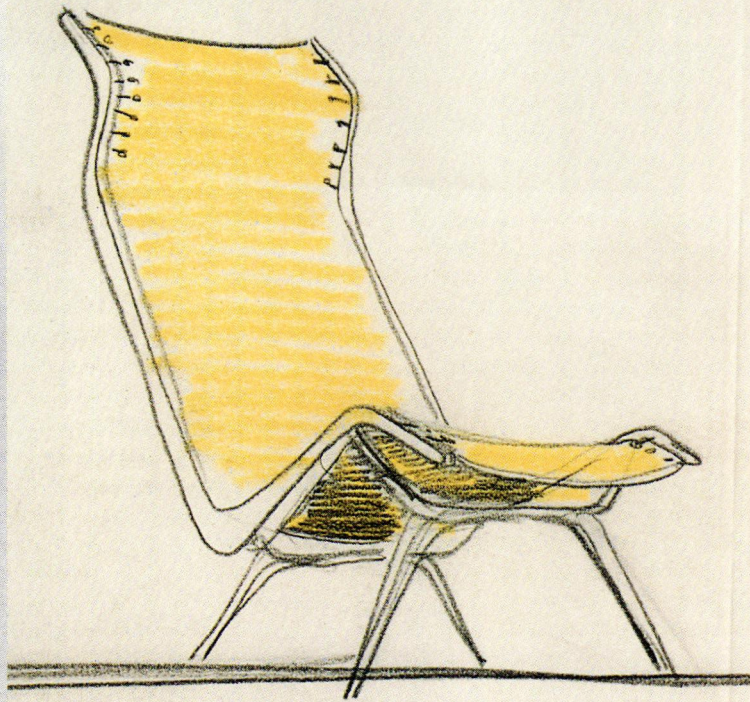
Interior of Rapson, Inc.,  
Boston, Massachusetts,  
c.1950, showing Rapson  
bentwood rocker in left  
foreground



**the Rapson line**... H. G. KNOLL associates take pride in announcing a new line of contemporary furniture designed by the American designer Ralph Rapson.

401 MADISON AVENUE, NEW YORK 22, N. Y.

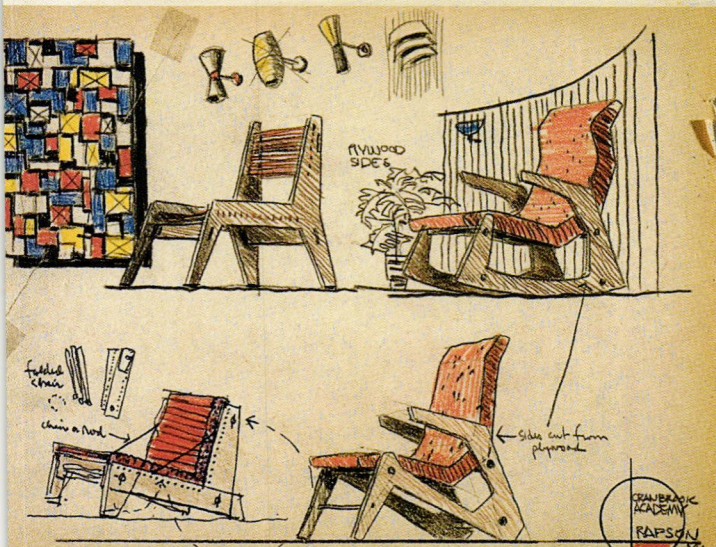
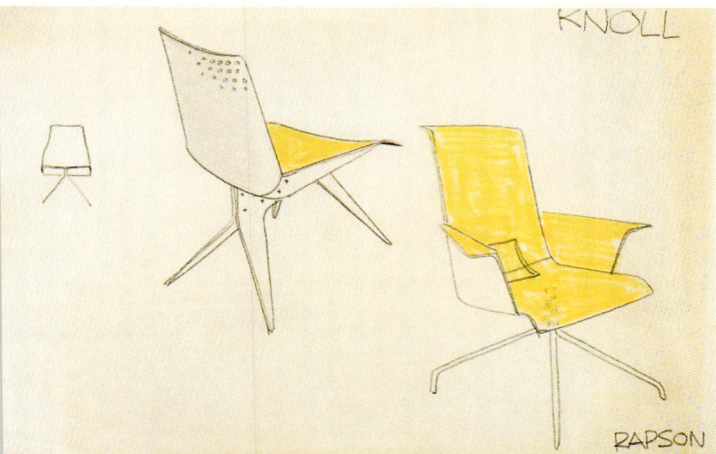
*Rapson*



**structure**

Sound structure must be a basic element of contemporary furniture. Industrial thinking and craftsmanship have produced this quality in H. G. Knoll products

**H. G. KNOLL associates** 401 MADISON AVE., NEW YORK 22, N. Y.



IMAGES THIS SPREAD, CLOCKWISE FROM TOP LEFT: Alvin Lustig ad for Knoll, showing the *Rapson Line* with a photograph of the designer, c.1945; Rapson sketches for metal furniture, produced for presentation to the General Bronze Corporation by Knoll, c.1945; (same); Rapson sketches for cut-out plywood furniture, produced when he was at Cranbrook, c.1940; Rapson bentwood rocker and aluminum/brass lamp, retailed by Rapson, Inc., Boston, c.1950; Alvin Lustig ad for Knoll featuring Ralph Rapson furniture, c.1945; High-back armchair from *Rapson Line*, retailed for Knoll, Inc. in 1945-'46. Birch with wool upholstery.

techniques to bring social and aesthetic change to a country long pre-occupied, as expressed by T.H. Robsjohn-Gibbings, with Mr. Chippendale. The hard work of Rapson and Hans Knoll during this crucial period is brought to life through Rapson's personal archive as well as his own recollections. Few are aware that Rapson, now a well-known architect, played a vital role in these pioneering efforts to bring modernism to the masses.

### Equipment for Living

In May 1944, Rapson was invited by Knoll to be an "associate" of the new development and design unit of H.G. Knoll Associates, the Planning Unit. The company's first line of modern furniture, the *600 Series* designed by Jens Risom in 1941, provided Americans with the Scandinavian modern aesthetic of Alvar Aalto, using materials not necessary for the war effort such as surplus canvas webbing.<sup>3</sup> Hans Knoll, the son of a modern furniture manufacturer in his native Germany and an entrepreneur with never-ending optimism, had turned to thoughts of what would happen in the realm of furniture design after the war. He invited seven designers to be part of a program in which they would develop ideas for new products for the post-war home, based upon what they felt the average American family wanted and needed at that time. The program would include products presented "in coordinated groups," thus creating a more or less unified interior for a typical house or apartment. From these groups, the designers were instructed to sketch out six or seven designs of their choosing. Designers were promised "full credit upon production."<sup>4</sup> The client for this program was Kellett Aircraft Corporation, and the favored material was metal; Knoll's plan was to propose civilian products to companies then occupied with wartime contracts. Among those invited in this initial stage were architects Serge Chermayeff, Ralph Rapson, Charles Eames, and Eero Saarinen.

Rapson was intrigued by the program. He had been drawing furniture and other household objects since his student days at Cranbrook, and was intrigued by the idea of using then-unorthodox materials such as metal or plywood for furniture. His sketches for metal items were just what Hans Knoll was looking for; Rapson recalls Hans telling him he "almost cried" when he saw them...he hadn't expected anything very exciting, so many drawings."<sup>5</sup> These constituted three of the five exhibits presented to Kellett in June 1944, and comprised a range of outdoor furniture - currently lacking for the modern consumer - including a tea wagon, side table, and outdoor chair. To coordinate with Rapson's pieces, The Planning Unit proposed a range of "Thermalware," including ice containers and cocktail shakers. Rapson's designs piqued Kellett's interest, and he was instructed by the Planning Unit to develop his original five into 15-20 coordinating pieces with standardized metal parts, reducing the material quantity in each item to the minimum "without becoming flimsy."<sup>6</sup>

### The Big Sell

Hans Knoll pursued Kellett and other manufacturers with his characteristic drive. In partnership with Hans, Rapson produced an abundance of furniture designs in his distinctly playful modern style. Both believing without question that modern was the vocabulary for the post-war interior, they knew that modern furniture needed to be mass-produced to bring the new style to as many homes as possible. However, these high-volume, low-profit products were not as attractive to manufacturers as the few big-ticket items they were producing for the U.S.

# MODULAR MODNIVB

Partial Assembly Required: Modular Home Furnishings of the 1960s and '70s. Flexible. Portable. Multi-functional. Modular. These are adjectives which can be used to describe home furnishings produced in the 1960s and '70s. A time where tables could become shelves; shelves could become lamps; lamps could become wall coverings. An object didn't exist as an end in and of itself, but rather as an element incorporated within a larger group of like elements.

Text by Scott Reilly  
Photographs by Erica George Dines



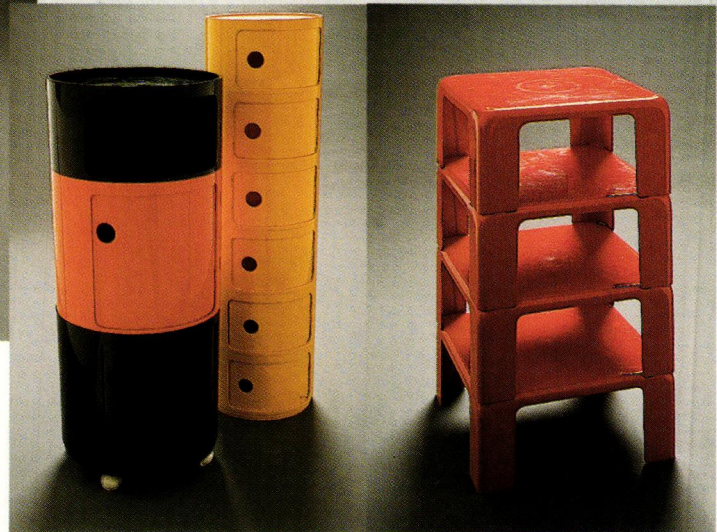
*Children's Chair,  
Model 4999, by  
Marco Zanuso and  
Richard Sapper for  
Kartell, Italy, 1964*



*Chadwick Modular Seating*, modular seating elements of upholstered molded foam with black molded base, Don Chadwick for Herman Miller, 1974



FROM FAR RIGHT: *Quattro Gatti*, nesting/stacking tables of orange GRP (4 units), Mario Bellini for C&B, Italy, 1967; *Modular Storage Units*, Models 4953-59 / 4965-68, small examples in yellow ABS (6 units), large examples in black and orange ABS on castors (3 units), Anna Castelli Ferrieri for Kartell, Italy, 1969; *Max 1*, *Max 2*, and *MaxMug*, tableware of orange, white, and yellow melamine (original set of 25 elements; 10 additional elements), Massimo & Lella Vignelli for Heller, United States, 1970 (designs beginning in 1964).



Home furnishings which function on several levels make sense, particularly within the social cultural context of the times which gave rise to them. By the late 1960s and throughout the 1970s, living spaces became increasingly smaller due, in great measure, to the rising cost of real estate. Whether you owned a home or rented an apartment, you were paying a greater percentage of your annual income for housing than the previous generation, you were also getting less space on a dollar-spent-to-square-foot-acquired ratio. If physical living space was finite, then the objects used to convey function within that space needed to be flexible.

This increased lack of space, coupled with a consumer who was becoming less formal and more mobile, required "systems" of home furnishings which could be equally as flexible. While space-saving was ultimately achieved through modular design, it was simply an aspect of such. Modular design is actually underscored by its flexibility. The objects discussed and illustrated throughout this article were selected to highlight particular aspects, as well as the range of this flexibility.

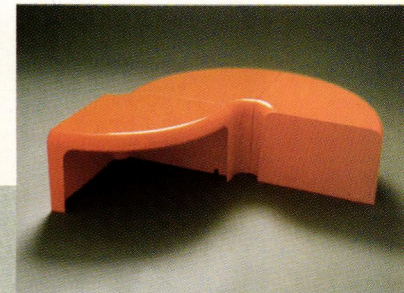
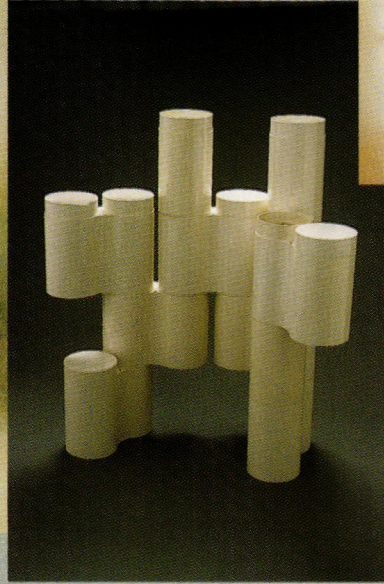
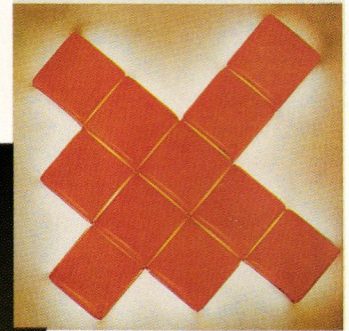
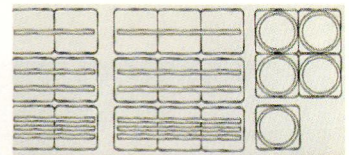
Modular application to home furnishings finds its modern roots in the late 1940s through the designs George Nelson created for Herman Miller. The development of a critically-acclaimed series of case goods and the slatted benches on which to place them provided flexibility for the consumer to choose the length of the bench and the type of case goods to be placed thereon. Through these various combinations, entertainment systems or drawer systems could be created. Similarly, Nelson's wall-mounted systems for Herman Miller provided a series of wall-mounted verticals to which a series of horizontals of varying depths could be integrated, creating desks, shelves, and concealed storage areas. A custom solution to an individual's specific needs, these space-saving systems used wall rather than floor space to create furniture which would traditionally have a similar function. For example, a writing desk could be incorporated as part of a wall system - using minimal space compared to the floor space such would occupy for the same purpose.

These systems allowed for tremendous flexibility. A consumer could rearrange elements within the system to meet new or chang-

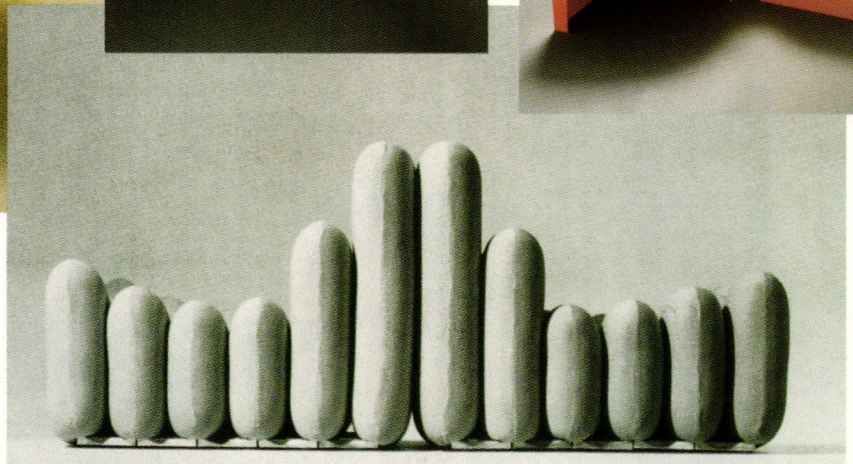




LEFT: *Demetrio 45*, stackable side table of GRP, Vico Magistretti for Artemide, Italy, 1966



CLOCKWISE FROM TOP LEFT: (see caption); *Modular Room Divider with Lighting Elements, Models 4750-57*, of white ABS (18 units), Pierluigi Spadolini and Paolo Felli for Kartell, Italy, 1969; *Cnosso*, modular lighting elements of white and opaline resin (11 units), Angelo Mangiarotti for Artemide, Italy, 1972; *Quattroquarti*, curved modular stacking tables/shelves of orange ABS (set of four elements, three illustrated), Rodolfo Bonetto for Bernini, Italy, 1969; *Additional*, modular seating system of upholstered polyurethane foam and metal (12 elements), Joe Columbo for Sormani, Italy, 1968



ing needs in their environment. The strength of the individual elements lies in their combination to produce something greater than the element itself. While a Nelson platform bench could exist as a bench, coffee table, or the "platform" upon which to use the case goods, through the addition of the latter, concealed storage solutions were achieved.

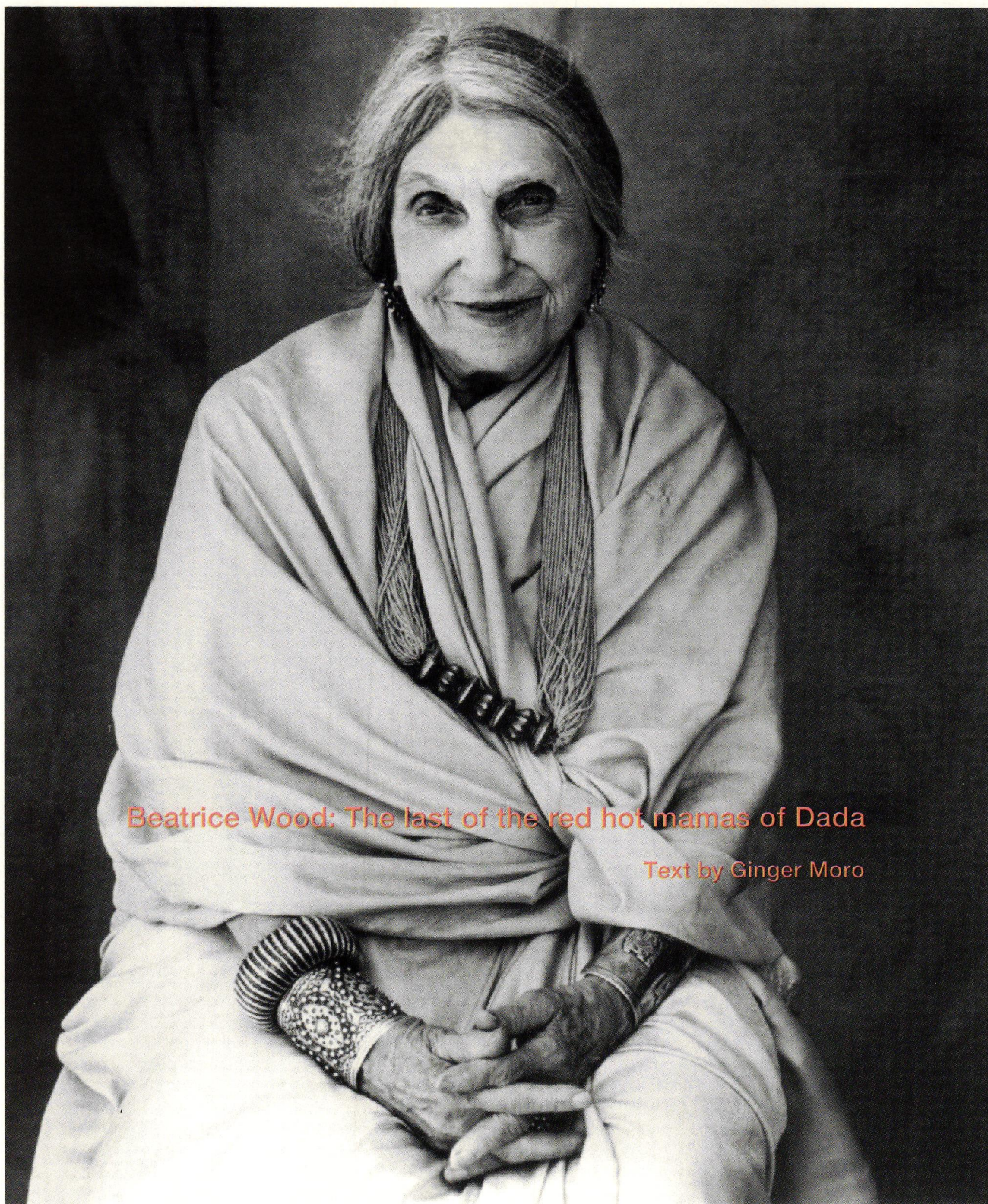
Nelson's systems provide the conceptual grounding for modular home furnishings systems which use traditional materials (wood, steel, and glass). A significant determinant in 1960s modular was the introduction of a variety of plastics and the technological advances within the plastics industry to mold these materials. The commercial availability and application of new plastics and polyurethane foams in the 1960s provided an unprecedented freedom of form and flexibility in design. Compared to their traditional materials counterparts, plastics were relatively lightweight - facilitating ease in assembly and rearrangement, they were also less expensive, easy to care for, and could often be used outdoors. While the production costs for making a mold for a specific element were high, the expectation was that thousands of elements would be created, whereby a manufacturer could amortize the start-up costs over several thousand units.

The marriage of plastics and modular design in the 1960s was a manufacturer's dream. A designer would create a finite number of elements, the combination of which would create numerous system variations to be determined by the consumer of the elements. Because the manufacturer was essentially producing elements for which consumer assembly was a prerequisite, the packaging and transportation costs could be kept relatively low through standardization compared to their fully "assembled" counterparts.

#### Space Conservation Modular

Mario Bellini's *Quattro Gatti* nesting tables for C & B Italia, and Massimo Vignelli's range of tableware for Heller are good examples of the conservation of space. Bellini's set of four tables stack to create an object which is 36" in height with four surface planes; not in use, they can be nested into a height of 9.5", occupying considerably less dimensional space for transport or within a living space.

Vignelli's ubiquitous dinnerware designs were the ultimate in space conservation. A service of six (dinner plates, salad plates, soup/cereal bowls, plus two covered bowls, platter, and a covered salad bowl/casserole) occupies only 2/3 of a cubic foot of dimensional space. Stacked neatly in cylindrical columns resting on the



## Beatrice Wood: The last of the red hot mamas of Dada

Text by Ginger Moro

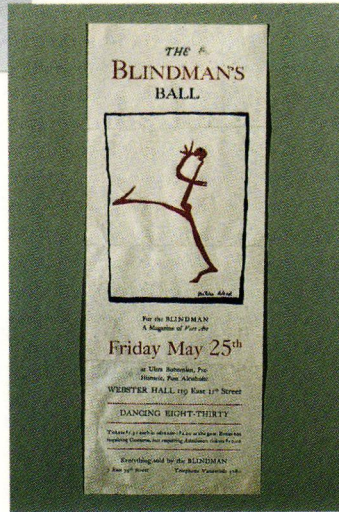
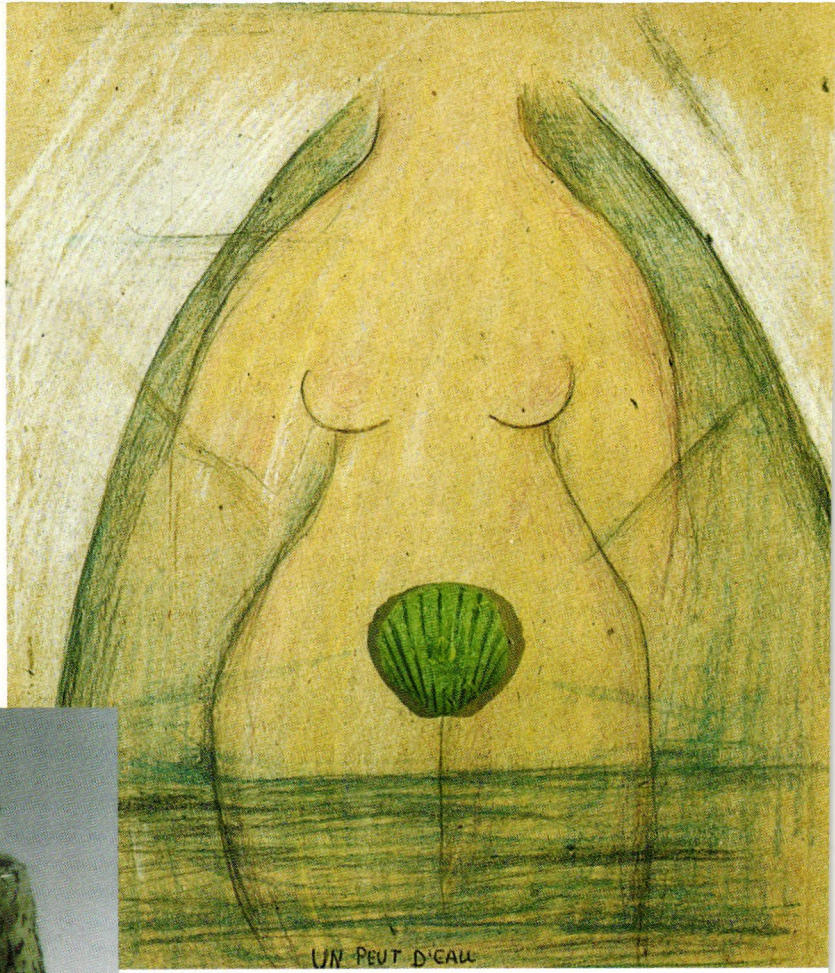
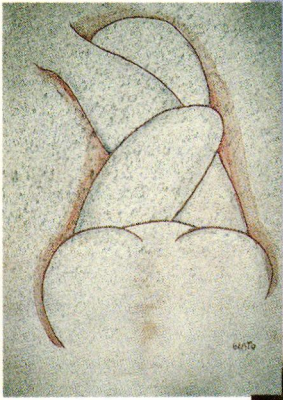
The art of pottery is a mystical one, fusing the four elements - earth, water, air, and fire. Clay and water are kneaded together and thrown on the wheel, then raised up with a spinning motion, to be given life by the potter's hands. The pot is then fired and glazed. This requires great strength of hands, sustained by the artist's energy and imagination. The mystique of spinning combined with the pragmatic energy of shaping the four elements produces a finished pot which recalls the shape

of the womb - the bearer of life. So, Beatrice Wood, who never had a son or daughter of her own, gave birth instead to hundreds of clay children.

On the eve of her 105th birthday, resplendent in turquoise satin and Native American jewelry, petite Beatrice greeted us with a bone-crushing handshake at her mountaintop studio in Ojai, California. During her eventful life which has spanned the century, she participated in the *Dada* movement in > 58

OPPOSITE PAGE: Beatrice Wood in her signature Indian silver jewelry. THIS PAGE, CLOCKWISE FROM TOP RIGHT: Footed bowl of shimmering gold lusterware, c.1975, part of the Santa Barbara Museum of Art Collection; The Dada trio - Marcel Duchamp, Francis Picabia, and Beatrice Wood at Coney Island, 1917; Bowl with luster masks, c.1991; Beatrice in her Ojai studio.





THIS PAGE CLOCKWISE FROM TOP LEFT: *Not in Evening Dress*, glazed earthenware tile, c.1976; "Crossroads of the World" on Sunset Boulevard is the artisans' shop complex where Beatrice first sold her pottery in 1935; *Un peut (sic) d'eau dans du savon* (a little water in some soap) is a colored pencil and graphite sketch by Beatrice with soap on paperboard, c.1976; Stick figure by Beatrice for the lithograph poster of "The Blindman's Ball," c.1917; Blowfish, c.1980s, and two glazed vessels, c.1970s, by Beatrice Wood. OPPOSITE PAGE: "Young at Heart" Beatrice Wood on her 105th birthday.

New York (with her lover, Marcel Duchamp), acted on the French stage, danced for Nijinski, and tie-dyed a scarf for Isadora Duncan (though not the one that strangled her). Beatrice was the inspiration for characters in two films: Catherine in Francois Truffault's *Jules et Jim*, and the 101-year old Rose of James Cameron's *Titanic*. Though she had many lovers, her two marriages were unconsummated. Beatrice Wood was as much sought after for the men she loved as for her ceramic creations and drawings.

A Living National Treasure (until her demise March 12, 1998), actress/artist/author Wood claimed she owed her longevity to her "lifelong addiction to chocolate and handsome young men." (A non-smoking vegetarian who never touched alcohol, she allowed herself two vices.) A needlepoint pillow on her divan bears the legend: "Chocolate lovers do it sweeter." She confided: "I just like masculine vibrations." Behind this flirtatious facade, however, was a very serious artist who was totally dedicated to her craft.

Born in San Francisco in 1893, Beatrice was raised in Victorian affluence in New York City. She recalls two years in a French convent school where the nuns taught her "all the cataclysms."<sup>1</sup> Beatrice rebelled early. She wangled a trip to Paris at 18 from her strict mother, who was persuaded that it was okay to act on the wicked stage, as long as it was in French. She studied drama with actors from the Comedie Francaise, and art at the Academie Julien. "Every time I

mentioned painting and living in a garret, my mother threatened suicide." Beatrice moved to the village of Giverny where she lived deliciously in an artist's garret "painting disastrous landscapes." For inspiration, she sneaked down to Claude Monet's garden to spy on the old man as he painted his wondrous lily pads. "I could just see the top of his white head, and the flowerbeds," she remembers. This idyllic existence was terminated when her mother paid a surprise visit to her garret, and, predictably, was as horrified by her daughter's surroundings as by her art. This maternal critique, and the outbreak of World War I, sent the unwilling Beatrice back to New York.

But the die was cast; Beatrice was bound for *la vie de bohème*, enthusiastically urged on by two French masters of the art living in New York: author/diplomat Henri-Pierre Roche, and artist Marcel Duchamp. The two men were accomplices who delighted in introducing Beatrice to the world of art and *amour*. This was the only time that she successfully mixed the two. An incorrigible romantic, she



**Dada** is a childish term taken from a German/French dictionary meaning “an obsessive idea which one **endlessly toyed with** and always came back to”

admitted: “I got everything backwards. I never wed the men I loved, and never slept with the men I married.”

Her first love was Henri-Pierre Roché, a middle-aged man of the world. Roché was an intellectual who opened her mind to the magic of words. Among his stimulating friends were Walter and Louise Arensberg, early collectors of Modern Art in New York; and Marcel Duchamp, whose Cubist painting, *Nude Descending a Staircase*, had so alarmed the critics at the 1913 Armory Show (it was dubbed “the explosion in a shingle factory”). Two versions of this painting hung on the Arensberg’s wall, along with work by Matisse, Picasso, and Rousseau. The couple warmly welcomed the young woman into their literary and art salons where many rousing evenings were spent in the company of artists Francis Picabia, Man Ray, Duchamp, Albert Gleizes, and Charles Sheeler, who, drunk on wine and words, passionately discussed Cubism and Dada. A midnight buffet was served so that the “starving artists” could stuff their faces and pockets with food for the moment and the morrow. At first Beatrice thought this art was perfectly hideous, but she made a serious effort to understand it.

What is Dada? In 1916, the name “Dada” was plucked from a German/French dictionary by the European artists and poets who fled to Switzerland during World War I. Dada was a childish term, “an obsessive idea which one endlessly toyed with and always came back to.” Hans Arp, Tristan Tzara, and Hugo Ball were determined to throw out the established bourgeois conventions, making their literary headquarters at the Cabaret Voltaire in Zurich. Dada was an anti-

Art state of mind; its creations were a mix of accident and choice.

In New York, Duchamp, Man Ray, and Picabia had already lit the fuse in the spirit of Dada in 1915. The disillusionment with the war and a fundamental desire to “épater la bourgeoisie” were at the heart of it. Man Ray and Duchamp created works called *Readymades* with ordinary utilitarian objects seen out of context, chosen for their inherent shapes not their functional purpose. *Readymades* were based on word-play and puns. The titles seemed nonsensical at first, but were actually riddles or anagrams. With Duchamp and Picabia, who were both French, it helped to *parler français*. American “fautographer” Man Ray mastered French puns after he moved to Paris in the twenties.<sup>2</sup> “I don’t know anything about Dada, really. I just loved the men who were involved,” Beatrice admitted. The enigmatic titles (often in French) of her drawings were Dada-style metaphors for events in her life.

The first “Exhibition of the Society of Independent Artists,” organized in 1917 at the Grand Central Palace, put the Dada tenets to the test. Roché wrote the guidelines for the organization. The artists were united in protest against the tyranny of jury-selected exhibits, so for this exhibit it was decided that any artist who paid \$6 for his entry could display whatever work he chose. Someone named “R. Mutt” submitted a glistening white porcelain object on a black stand, called simply *Fountain*. The entry was greeted with shouts of “Indecent!” Walter Arensberg insisted that the entry be looked at objectively for the integrity of its striking lines. The offending object was a man’s urinal, turned upside down. “R. Mutt was Marcel > 77



## Titanic Talent: Gloria Stuart

For the most challenging role of her successful career - portraying Rose in the film *Titanic* - Gloria Stuart drew inspiration from the feisty and talented artist Beatrice Wood.  
Text by Ginger Moro.

**Gloria Stuart is the oldest actress (88) to be nominated for the "Best Supporting Actress" award, for *Titanic*.** Sixty years ago, she gave up a successful career to travel around the world. Ex-actress/author Ginger Moro interviews actress/soon-to-be author (of her autobiography) Gloria Stuart, in Los Angeles.

**Ginger Moro:** Did you seriously study acting, or did you just fall into it?

**Gloria Stuart:** I began by acting in high school plays, then in California Little Theaters in Berkeley, Carmel, and finally the Pasadena Playhouse where I played in Shakespeare and the classics.

**GM:** How were you discovered, and by whom?

**GS:** Talkies were just coming in, so the studios were interested in finding actors who looked good and could talk! In 1932, I made screen tests the same day for two studios, Paramount and Universal, who fought over my contract. I was playing in Chekov's *The Seagull* with Onslow Stevens, who told me I should sign with his agent. But this agent didn't tell me that Paramount had Maurice Chevalier and Marlene Dietrich under contract, while Universal had Boris Karloff. But because Universal offered me \$125 a week, and Paramount only \$75, my agent suggested I go with Universal. I made nine films there in a row. I was very happy that 20th Century Fox bought my contract after four years.

In the Thirties, the work hours were horrendous. I woke up at 4:30 for a 6 o'clock call for makeup and hairdressing, reported on the set at 9am and worked through until 9pm with no hour breaks for lunch or dinner, like they have now. Between films, I continued acting on stage at the Pasadena Playhouse where I appeared in *Romeo and Juliet* and *Twelfth Night*.

**GM:** You played opposite Boris Karloff in *The Old Dark House*, 1932. Was he as creepy off screen as on?

**GS:** Not at all. He was a charming man, quiet-spoken and beautifully educated. Melvyn Douglas and I were the only non-English members of an English cast including Charles Laughton and Raymond Massey. Laughton kept talking all the time. We had "elevensies" and "foursies" tea breaks just like in England. James Whale, who directed *The Old Dark House*, *Frankenstein*, and *Bride of Frankenstein* - all with Karloff - was one of my favorite directors, a very witty man.

**GM:** Were you the Invisible Woman for the "Invisible Man" played by Claude Rains in 1933?

**GS:** No, but he was visibly always trying to upstage me! I wasn't allowed on the set when they were filming the special effects, so I have no idea how they made him disappear.

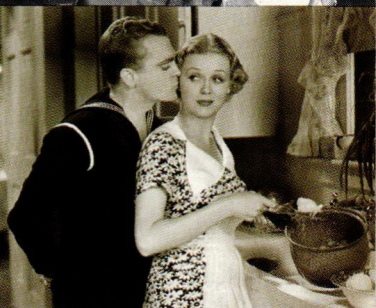
**GM:** Did you get to dance and sing in *Gold Diggers of 1935* with Busby Berkeley? He had a reputation for being a demanding director.

**GS:** I didn't dance, but I got to listen to Dick Powell singing to me a lot. Berkeley had a dialog director working with us, so I don't know if he was a tough director outside of his incredible dance sequences.

**GM:** After starring in so many films with provocative titles like *Street of Women* (1932), *Roman Scandals* (1933), and *The Love Captive* (1934), how did you get roped into *Rebecca of Sunnybrook Farm* at Twentieth Century Fox? Wasn't that a letdown?

**GS:** I didn't want to play Shirley Temple's cousin in *Rebecca of Sunnybrook Farm*, so I went to Daryl Zanuck and told him so. And he said, "Gloria, maybe 100,000 people got to see you in your other pictures, a million people will see you in one Shirley Temple picture." So I made the film, with Randolph Scott as my love interest. I love Shirley - they photographed us together at the Oscars. She's 70 and I'm 88, it was such fun to see her again.

**GM:** With an impressive résumé of over 30 films under your belt,



OPPOSITE PAGE: Gloria Stuart, 1933. THIS PAGE, CLOCKWISE FROM TOP LEFT: Gloria at the Shrine Auditorium on Oscar night wearing the Harry Winston 15 carat blue diamond "replica" of the *Heart of the Ocean* pendant; Gloria Stuart and Shirley Temple in *Rebecca of Sunnybrook Farm*, 1938; Gloria Stuart, Universal Picture star, 1932; Gloria Stuart and Charles Laughton in *The Old Dark House*, 1932; Gloria Stuart and James Cagney in *Here Comes the Navy*, 1934; Gloria Stuart as "Old Rose" in *Titanic*, 1997; Sigourney Weaver, Geoffrey Rush, Gloria Stuart, and Dustin Hoffman after Stuart split the Screen Actor's Guild "Outstanding Performance by a Female Actor in a Supporting Role" award with Kim Basinger.

why did you suddenly quit in 1939?

**GS:** I didn't like the parts I was being offered, and there were

# Open Space, inside and out

Moving from the stale hallways and concrete canyons of New York City, two apparel professionals find themselves **right at home** with the indoor/outdoor California lifestyle - in the **right modern** home



TEXT BY STEVE CABELLA PHOTOGRAPHS BY ALLYN ASHMORE





OPPOSITE PAGE: The living room is a perfect embodiment of the home's open interior landscape. Vladimir Kagan sofa c.1959, Isamu Noguchi coffee table c.1949, Eames Lounge Chair and Ottoman c.1949, pair of Large *Diamond* side chairs by Harry Bertoia, small side table by Noguchi, rug designed by Eileen Gray, floor lamp by Artemide c.1949, assorted tribal art from Africa, bronze sculpture on Noguchi coffee table by Clement Meadmore c.1978, sculpture on mantel by Dorothy Dehner from 1969, wall clock by Herman Miller, assorted West Coast Abstract Expressionist paintings (Ralph DuCasse piece by fireplace).



THIS PAGE CLOCKWISE FROM TOP LEFT: In the family room - *Coconut* chair by George Nelson, *Elliptical* table by Charles Eames, ceramics on table by Gambone from late 1950s, sofa by Florence Knoll c.1947, end table by Florence Knoll, bronze on end table by Clement Meadmore from 1978, large scale sculpture by Sidney Gordin from 1961, painting above sculpture by Leah Rinne Hamilton from 1940; The fabulous rear patio area, one of the finest features of an Eichler design, which the glass walls of the home look out upon creating the illusion of barrier-free living; The front of the home is accented by an avocado-colored entrance door.

RIGHT: In the bedroom, a bed by A Miller's Tale was designed after a German bed from 1952. Painting over bed is an untitled work by Jose Maria de Servin c.1940, wooden sculpture *Growing* by Leo Amino c.1951, artwork on wall: African mask from the Congo, pencil drawing by Jean Cocteau, pencil drawing by Ella Marie Karr-Loeb, oil by Kim Froshin





OPPOSITE PAGE CLOCKWISE FROM BOTTOM RIGHT: In the library, a pair of blue *Womb* chairs with ottomans flank a side table by Mies van der Rohe which holds assorted Scandinavian glass from the 1950s and a lamp by an unknown designer. On the wall, two paintings by Sonia Delaunay c.1959 frame a painting by Federico Castellon from 1933; The breakfast nook is furnished with an Isamu Noguchi table and Arne Jacobsen chairs, wall sculpture by Frederick Weinberg; A striking dining suite by Paul T. Frankl for Brown-Saltman c.1941 is joined by a Poul Henningsen lamp to great effect in the dining room. In the hutch is Eva Zeisel's *Fantasy* china, on top is a bronze sculpture by Frederick Weinberg. Paintings on wall behind table are from the American Abstract Artists from the 1930s and '40s, bowl on table is by an unknown German artist from the 1940s; (see caption). THIS PAGE: The family room features a first edition *Coconut* chair by George Nelson from 1955, Florence Knoll end table, table lamp by Maurizio Tempestini from 1953. Paintings above storage unit by Leonard Edmonson, Alexander Corrazzo, and James Guy from the 1940s-1950s. Ceramics on table by Gambone from the late 1950s. Assorted Scandinavian glass.

"Open space, inside and out, and an elegant eyeful of art and design." This describes the lovingly restored Eichler-built home of Ron Crider and Jeffrey Friedman, who discovered their vintage designer house among a community of Eichlers located on the San Francisco Bay Area peninsula. Their classic wood and glass, post and beam structure exists in the same neighborhood where the famous X-100 steel-frame experimental Eichler once drew crowds to the budding development. Now it is dramatically filled with original abstract art and authentic mid-century modernist furnishings - harmonizing the

decor with the styles and materials presented when the home was designed in 1956 by California architects Anshen and Allen.

For Ron and Jeffrey, both East Coast transplants, purchasing an Eichler was an opportunity to enjoy the sort of gracious indoor/outdoor California lifestyle that Richard Neutra and his contemporaries developed during the '40s and '50s. Ron had already been a fan of Neutra long before the two moved here from the concrete canyons and stale hallways of New York City. Now they find themselves right at home - in the right modern home.

# Streamline Moderne

## The Art Deco Interior Worldwide

Text by Patricia Bayer

The true domestic Art Deco interior arguably existed only in France, from 1915 to 1930, in the private homes, in the regular salon exhibitions and, most notably, in the 1925 Paris Exposition, the premier showcase of *le style moderne*. However, the interiors designed and promoted by Ruhlmann, Follet, Groult, Sûe et Mare, and the Modernists Chareau, Frank, Gray, and Mallet-Stevens exerted a great influence on many interiors that appeared in the United States, Great Britain, elsewhere on the Continent, including Eastern Europe, and even in such far-flung locales as South America, Australia, and India, from 1925 to the late 1930s. Elements of both the high-style Parisian Art Deco and its Modernist antidote, promulgated by Le Corbusier and the Union des Artistes Modernes, permeated interior design and decoration in many other countries.

Domestic interiors in the United States displayed a much wider range of styles and influences than those elsewhere. Besides French-inspired room settings - some, in fact, executed by Parisian designers themselves - there were those largely indebted to Viennese design, and likewise German and Scandinavian-based interiors. Even the fantasy-laden style of Hollywood sets filtered down to actual interiors, and of course elements of exuberant skyscraper architecture were adapted to more intimate, but no less dramatic, room settings.

New York was the natural habitat for many of America's premier designers working in the various modern idioms of the 1920s and 1930s styles. Paul T. Frankl, who had trained as an architect in Europe, was one of the most original designers working in New York during this period. A native of Vienna, he came to the United States in 1914, first working on stage sets. He opened his own gallery on East 48th Street in 1922, and by the end of the decade he was a huge success, creating some of New York's most distinctive, exuberant, and luxuriant furniture and interior designs. His best-known pieces were the *Skyscraper* bookcases and cabinets, their stepped silhouettes echoing those of Manhattan's ever-rising edifices.

Donald Deskey, who had produced some hand-painted screens for the Frankl Gallery in 1927, had a few years later become one of his former employer's biggest rivals in popularity and number of commissions. Deskey studied architecture in California and painting in Chicago, New York, and then Paris, taking on an assortment of jobs in between his schooling. He returned from France in 1926 and the next year set up Deskey-Vollmer, Inc., with Phillip Vollmer. The interior design firm created retail window displays, model rooms for various exhibitions, and actual interior schemes for notable New Yorkers, including Adam Gimbel (head of Saks Fifth Avenue). Deskey's most renowned commission came in 1932, for the interiors of Radio City Music Hall.

Other top industrial designers in the United States were designing interiors as part of their broad repertoire of creations. Walter von Nessen, Gilbert Rohde, Walter Dorwin Teague, and Russel Wright all worked out of New York City, and all achieved renown and success in their multiple endeavors. Von Nessen, who was born in Berlin and had studied design with Bruno Paul before setting up Nessen Studio, was concerned primarily with the design of metal furniture and objects, but he also created the occasional interior in his strict but elegant Modernist mode. Gilbert Rohde designed tubular-metal, wooden, and wicker furniture for Herman Miller, the Troy Sunshade Company, and Heywood-Wakefield during the 1930s. He also designed complete interiors for exhibitions (the 1934 Exhibition of Contemporary American Industrial Art at the Metropolitan Museum), and for actual clients (the Modernist-chic penthouse flat of Norman Lee in Greenwich Village's Sheridan Square). Rohde applied himself to creating useful, attractive, economical interior designs, the elements of which could be mass-produced by the big furniture companies.

An industrial designer whose career began in the art department of a New York advertising agency, Walter Dorwin Teague went on to design cameras for Eastman Kodak, along with a host of other items. In 1933, he designed his Madison Avenue studio, resulting in "a marriage of functionalism and sharp color contrasts," according to one critic. The black and white theme of the studio was later extended by Teague to the foyer of the Executive Lounge of the Ford Building at the 1933 Century of Progress Exhibition in Chicago.

Russel Wright, who studied both painting and architecture, began his career designing stage sets. In 1927 he set up his own design business, eventually producing a wide variety of objects, from fabrics and flatware, to china and wallpaper. Wright made extensive use of metals in both his individual objects - his chromium-plated pewter cocktail shaker, with its strong Machine Age silhouette, could be considered a >68

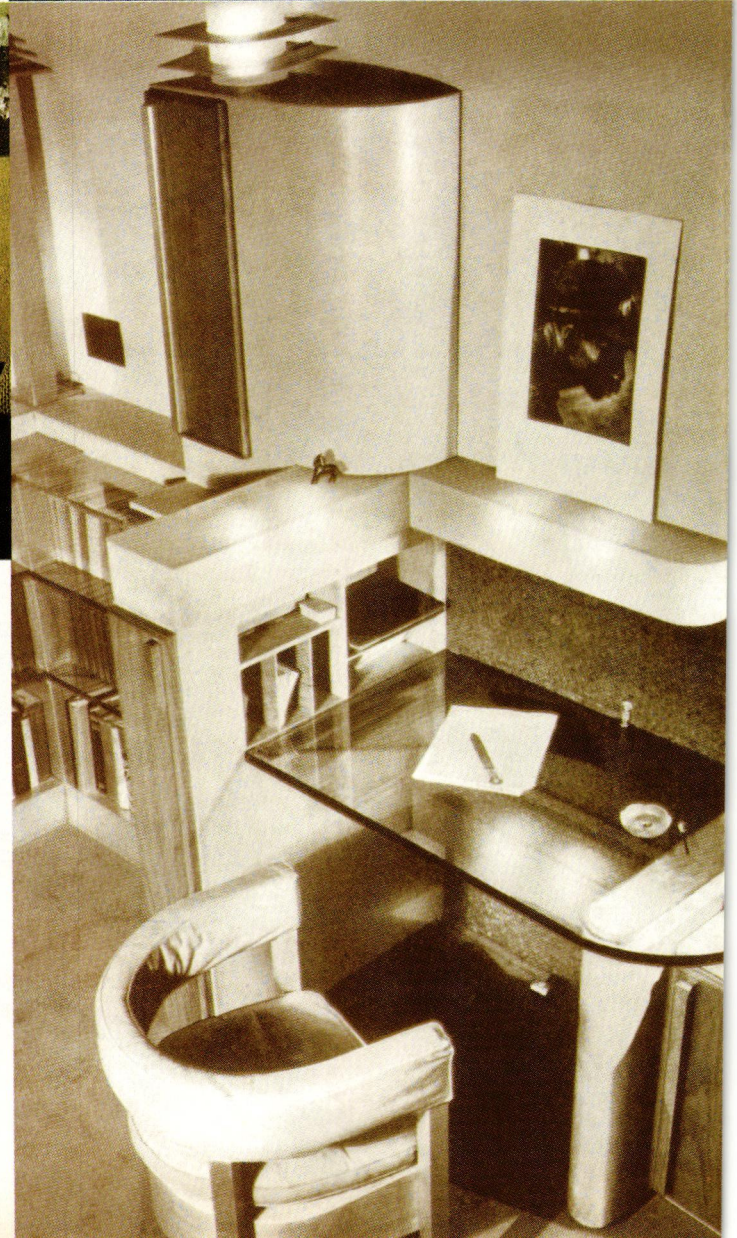
OPPOSITE: *Manik Bagh*, or the *Temple of Rubies*, was the palace belonging to the young Maharajah of Indore, whose architect, Eckhart Muthesius, spent much of 1930-'33 creating an architectural gem with Modernist interiors. The photograph shows the Maharajah's bedroom, with its aluminum and chromed-metal bed designed by Louis Sognot and Charlotte Alix, and Le Corbusier and Charlotte Perriand's leopard skin chaise longue. The floor lamp on the right, designed by Muthesius, is made of alpaca, a type of nickel silver.



symbol of its time - and his interior schemes.

Though not known for their interiors, Raymond Loewy and John Vassos were two versatile industrial designers who created room settings worth a mention. Vassos designed a handsome studio for photographer Margaret Bourke-White around 1933, its built-in components, according to a contemporary journal, were "as conveniently and economically planned as those in a ship's cabin." For his own Manhattan penthouse, Loewy designed dramatic but practical interiors: the entrance lobby featured a black linoleum floor, yellow walls, and gray-painted furniture with chromium trim, and a corner of the living room (which had two walls painted oyster white, the other two light gold) centered on an unusual white-painted fireplace, the left side right-angled and enclosing a single recessed bookshelf, the right side gently curving around the hearth.

Two noted designers of interiors, among other things, in 1920s and 1930s Manhattan were Joseph Urban and Winold Reiss, both of whom were *émigrés* from Europe. Urban, a native of Vienna, began his career as an architect in Europe and settled in New York in 1911 to pursue a versatile design career. Reiss, born in Karlsruhe and educated in Munich, emigrated to America in 1913. He taught painting, founded a school in Woodstock, and also helped set up the magazine *The Modern Art Collector*. His first interior design commission, for the Crillon restaurant in Manhattan, came in 1919, and many other jobs - mostly for hotels, restaurants, and other public spaces - followed. Reiss's interiors were highly reminiscent of Viennese



design, relying on grid patterns, light colors, and rectilinear forms.

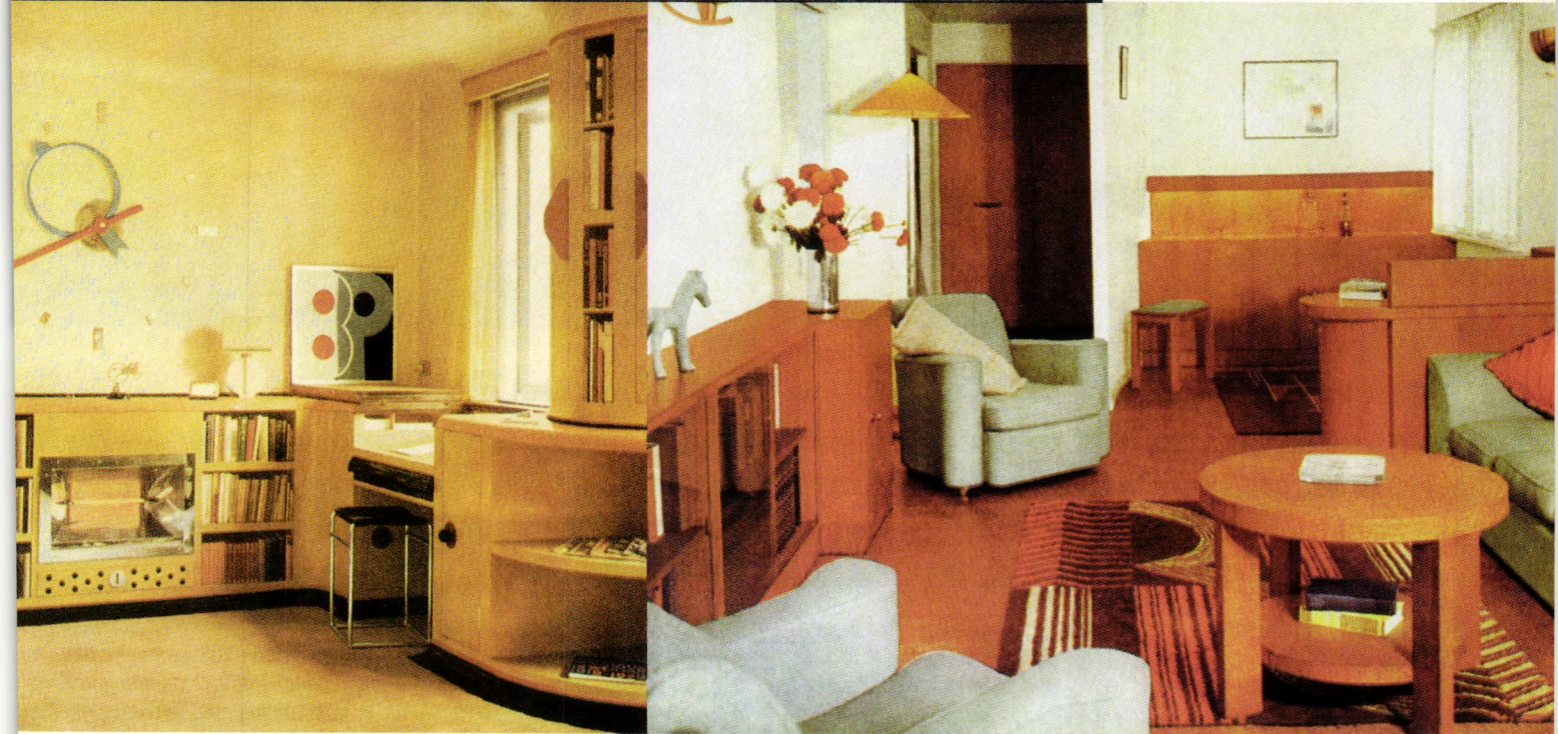
Wolfgang and Pola Hoffmann were another European couple designing objects and interiors in 1920s New York. Hoffmann was the son of Josef, and his Polish-born wife studied under Josef in Vienna. They opened a studio in 1927, designing and making furniture, textiles, metalwork, and creating interiors as well, many incorporating versatile combination pieces for small urban dwellings.

Decorator Harriet E. Brewer (who often employed elegant furniture and accessories by Russian-born Alexander Kachinsky), Ilonka Karasz, Hugo Gnam Jr., Robert Heller, architects George Howe & William Lescaze, Raymond E. Hood, Herbert Lippmann, Eugene Schoen, and Ely Jacques Kahn were just some of the others who provided discerning New Yorkers with chic, Modernist interiors.

Although New York was the undisputed center of *le style moderne* in the United States, significant contemporary domestic interiors were also designed elsewhere, notably Illinois, Michigan, and California. Chicago, for decades the center of innovative architecture and design, was the home base of Frank Lloyd Wright, but there were other Chicago-based designers working in the Modernist vein,



OPPOSITE PAGE, CLOCKWISE FROM LEFT: Russel Wright's 1933 living room, with its light green walls and blue and brown furniture, is punctuated by the gleaming copper of the lamps, occasional table, vases, and fire; New York designer Harriet E. Brewer created this elegant space in 1930. It contained *de rigueur* Manhattan-Moderne components: a skyscraper-style bookcase, a screen, and a carpet with modish abstract motifs; John Vassos designed this practical and attractive studio for photographer Margaret Bourke-White in 1933. THIS PAGE, CLOCKWISE FROM TOP: Walter Dorwin Teague created this late 1930s lounge for La Société Matford, Paris; The London decorating firm of Bird Iles Ltd. created this bright, comfortable living room in 1937; Of light wood and subtle curves, this efficient study was designed by Rodney Thomas for Ashley Havinden in 1933.



Donald Deskey, who had produced some hand-painted screens for the Frankl Gallery in 1927, became one of his former employer's biggest rivals in popularity and number of interior commissions

including Abel Faidy, Hal Pereira, John Wellborn Root, and Robert Switzer. Swiss-born Faidy, who emigrated to America in 1914, designed for retail stores before going the freelance route around 1926. His best-known interior, and one of the jazziest Moderne spaces in America, was the 1927 ensemble for the Chicago penthouse flat of Charles and Ruth Singletary. John Wellborn Root, a senior partner in the architectural firm of Holabird & Root, was committed to Modernist interiors in the Jazz Age style. His own Chicago flat was agleam with chromed and glass furniture. Robert Switzer and his partner, Harold O. Warner, set up Secession Ltd. in 1927, Chicago's first retail establishment offering solely modern decorative arts. In 1929,

Secession designed an urban Moderne interior for Walter S. Carr and his family, and the inspiration for much of its custom-built furnishings was undeniably Viennese. Hal Pereira, who was also responsible for the glitzy interiors of cinemas, created a sparkling contemporary entrance hall and dining room for newlyweds James and Marjorie Hopkins in 1929-'30.

Another Midwest-based architect was Eliel Saarinen, the talented Finn who had emigrated to the United States in 1923. From 1923 to 1924 he taught architecture at the University of Michigan, and a year later his longtime association with the Cranbrook Academy of Art in Bloomfield Hills, Michigan began. Saarinen's early designs > 89



Text by Judith B. Gura

## Modernism Milestone: The Story of the 1925 Paris Exposition

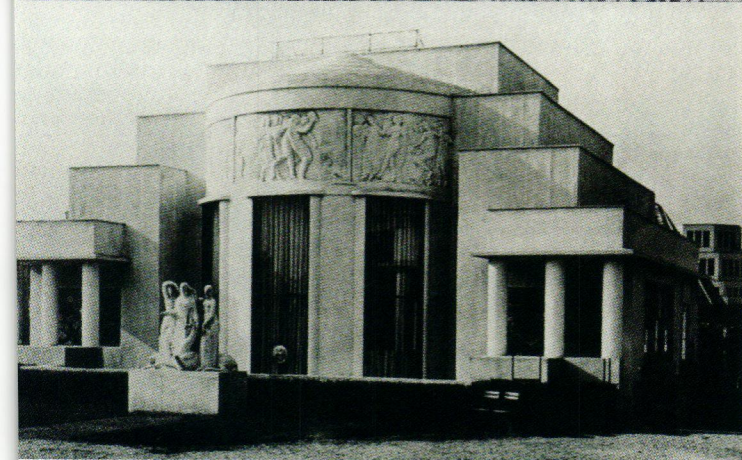
The Paris Exposition of 1925, whose official designation was *L'Exposition Internationale des Art Décoratifs et Industriels Modernes*, rose Phoenix-like from the devastation of World War I to restore France's tarnished reputation as a world center of design. It also awakened America to the existence of a modern movement - a movement that had gone largely unnoticed on this side of the Atlantic.

In its wake, both the design community and commercial forces mobilized in efforts to develop a homegrown modern style - efforts which gave birth to Streamlining, to the style subsequently labeled "Art Deco," and to the new profession of industrial design.

The origins of this landmark event date back to 1906, when the idea of an exposition of decorative arts was first proposed in the Chamber of Deputies. A resolution was finally approved in 1912, aided by the lobbying efforts of the Société des Artistes Décorateurs, Paris' leading association of designers and artists. It was first scheduled for 1914, but pushed back several times due to debate about its size and scope. At issue, too, was the proposal to restrict exhibits to objects of original design (said originality to be verified by a panel of judges) - manufacturers were reluctant to exclude the traditional reproductions that made up most of their production. Put off by the outbreak of war, the project was taken up again in 1919, when *Industriels* was added to the title. The Exposition finally opened on April 30 of 1925, and ran for almost six months, drawing nearly 16 million visitors as well as international acclaim for both its elegant presentations, and the country most responsible for them.

Why an exhibition of decorative arts to begin with? At the 1900 Paris Exposition, the over-the-top Art Nouveau exhibits, while praised for their artistry, had been severely criticized for their ornamental excesses. It was time to move on to something new, although it was unclear what that something should be. In fashion-conscious France, debates about style became something of a national pastime. Several associations of artists and designers were formed, staging exhibitions, sponsoring annual salons, and lobbying to promote their respective views. They split into opposing camps - the traditionalists, and the avant-garde, each jockeying for the dominant position. Added to the mix was the *ensemblier*, a new-generation designer who created not only the furniture, but all other elements of an integrated interior. The first of these was couturier Paul Poiret, who in 1911 opened Atelier Martine, a studio patterned on the Werkstatt, and several competitive firms followed, each catering to elite clients. The less affluent were served by the leading department stores - Au Printemps, Bon Marché, Galeries Lafayette, and Le Louvre - which opened their own design studios beginning in 1912. (The first catalog for Galeries Lafayette's Studium Louvre, in 1921, asserted "The





OPPOSITE PAGE: Dining room by Jacques-Emile Ruhlmann for his *Hôtel du Collectionneur* pavilion. THIS PAGE CLOCKWISE FROM TOP LEFT: Grand Salon, designed by Jacques-Emile Ruhlmann for the *Hôtel du Collectionneur*; Glass fountain by René Lalique - one of the striking outdoor ornaments in the French sector; Classical facade of Ruhlmann's pavilion, *Hôtel du Collectionneur*.

bold colors of the Fauve painters, the iconoclasm of Cubism and Abstract art, the 1922 opening of King Tut's tomb, a new interest in African art, the coming of the Jazz Age and Josephine Baker - all fed into the general dissatisfaction, dismaying French traditionalists by pointing up the need for new directions and, even more, for some way of bringing Paris back to center stage in the decorative arts.

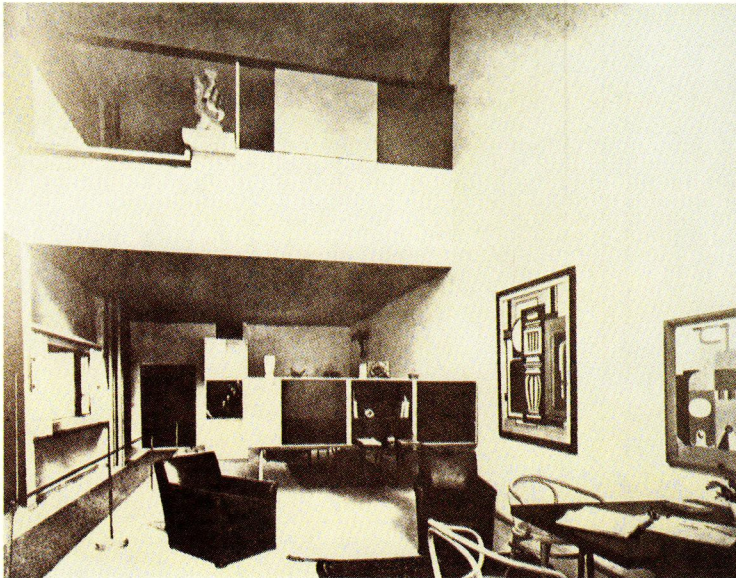
In its final execution, the Exposition plan was a triumph of engineering and ingenuity. Chief architect Charles Plumet and landscape designer Louis Bonnier created a 72-acre fantasy right in the center of Paris. It ran from the Grand Palais on the north to the Invalides on the south, from the Place de la Concorde on the east, almost to Avenue George V on the west. The site took a cruciform shape, a mile long and three-quarters of a mile deep, with the Seine bisecting its center. Its acres of gardens, gates, and ornamental sculpture as well as almost 200 pavilions were all built without cutting down trees or dislocating city services. The Alexander III bridge was converted into a Ponte Vecchio-style showcase, lined with shops above and colored fountains beneath that, when illuminated at night, created a rainbow waterfall effect.

National pavilions were along the Right Bank, and the French presentations, consisting of more than 100 structures, were concentrated on the Left. In addition to the pavilions of exhibits, the Exposition included theaters, fairgrounds, rides, and restaurants. > 72

people, too, have a right to beauty.")

The ferment in Paris over design issues was, to a great degree, stirred by the new creativity emanating from other countries. The Munich-based Werkbund, exhibiting in the 1910 Paris Salon d'Automne, had impressed and embarrassed French designers with their sophisticated modern approach and fully-integrated interiors. The Wiener Werkstätte in Vienna, under Josef Hoffman and Kolo Moser, was producing modern objects in an entirely original style. The Ballets Russes, Diaghilev's celebrated company, had made its Paris debut in 1909, and Léon Bakst's brilliantly colorful, Middle Eastern-inspired sets and costumes caused a sensation, stimulating the demand for a new look. Events in other areas of art and culture - the

THIS PAGE, CLOCKWISE FROM TOP LEFT: Le Corbusier, Pierre Jeanneret and Charlotte Perriand's controversial *Pavilion de l'Esprit Nouveau*; Louis Süe and André Mare's *Grand Salon* in the *Musée de l'Art Contemporain*; Study by Jacques-Emile Ruhlmann; Étienne Kohlmann's design for a gentleman's bedroom in the *Studium Louvre* pavilion.

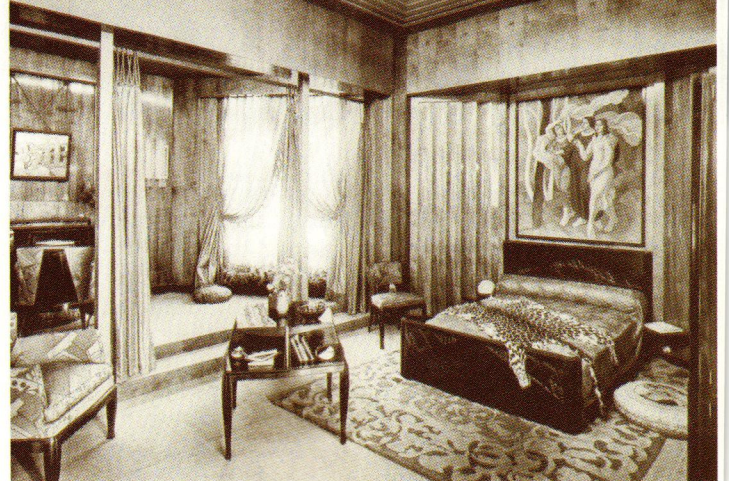


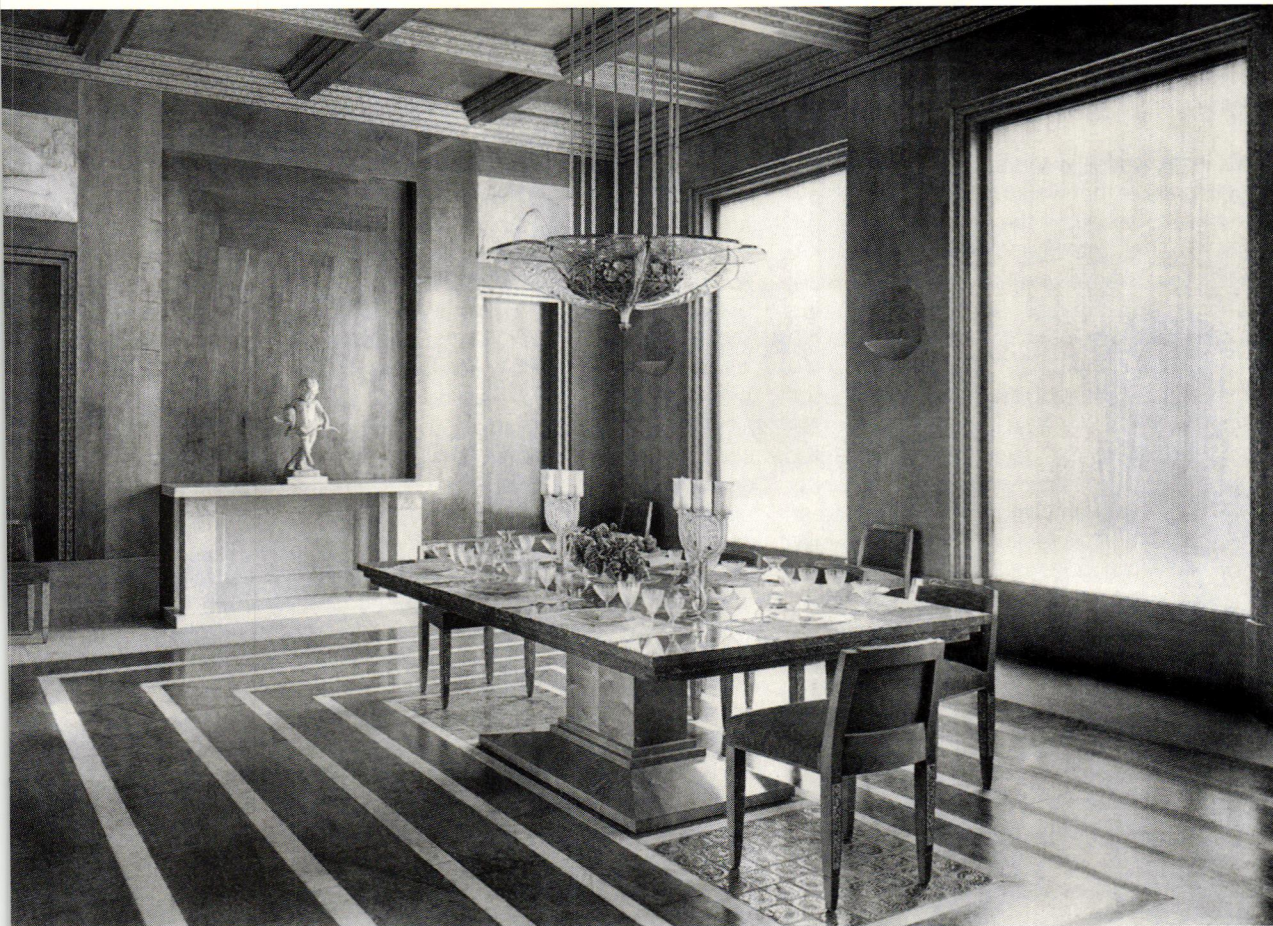
Even the Eiffel Tower was part of the show, decked out with 200,000 colored light bulbs in a programmed sequence of nine different displays, ending with the name of Citroen, the company that had financed the spectacle. Professions of modernism and refinement notwithstanding, everything connected with the Exposition was done in the most extravagant manner imaginable.

Visitors entered the grounds through the Grand Palais, or any of 13 different gates, each of which was an architectural and design statement as spectacular as anything within. Beyond the main gates, the Porte d'Honneur, were the international displays, in 17 separate national pavilions. Prime positions had been reserved for France's wartime allies - Great Britain, Belgium, Italy, and the United States, but the U.S. declined due to a lack of good modern design and its place was taken by Japan. Other notable absences included Germany (not invited, due to post-war antagonism), China, and Norway. But new republics Austria and Hungary came, as did the USSR, a new ally. The roster of participating international architects reads like a "who's who" of superstar names, including Victor Horta for Belgium and Josef Hoffman for Austria.

The pavilions were executed in a variety of styles, reflecting whatever architectural genre was in vogue in that country at the time - few of them, with the notable exceptions of Denmark, Austria, and the USSR, even attempted to be modern. The same was true for the French pavilions which, apart from structures designed by Robert Mallet-Stevens, Tony Garnier, and Corbusier/Jeanneret/Perriand's controversial *Pavilion de l'Esprit Nouveau* were essentially classical in feeling, and imposing but largely undistinguished in design.

Inside the French pavilions, exhibits in 37 categories covered all products classified as decorative arts. There were displays by technical schools, publishers, and industry associations, provinces and geographic districts, as well as individual manufacturers. In the Grand Palais, refurbished for the occasion, exhibits of perfumes, musical instruments, hairdressing, scientific equipment, flowers, printing, and





LEFT: Dining room by René Lalique with architect Marc Ducluzeaud.

American designers such as Donald Deskey, Walter Dorwin Teague, and Russel Wright, who traveled to the Exposition, were virtually **instant converts** to the idea of modernism

leatherwork filled the baronial rooms. Several couturiers took shops on the Pont Alexandre III, and Paul Poiret moored three large barges in the Seine nearby to present his interior environments - one cannily outfitted as a restaurant.

The major presentations of French decorative arts, however, were in the nearly 140 interiors which displayed every area of design and the work of virtually every important artist, craftsman, and designer, from traditionalists to the avant-garde modern. With few exceptions, however, almost every item of furniture was meticulously handcrafted and almost every surface decorated - with reliefs, murals, mosaics, inlays, patterns, and more patterns. These were self-conscious designs more concerned with appearance than with functionalism, and not intended for mass production.

The largest group of interiors was in *L'Ambassade*, a prototype French embassy presented by the Société des Artistes Decorateurs, and built with a million-franc subsidy from the Ministry of Fine Arts. The two-winged building had 23 rooms around a courtyard, for which both society members and nonmembers submitted designs, the winning proposals selected by committee vote. Each designer selected his collaborators to supply particular furnishings for their rooms. The result was a melange of design approaches that mixed handmade and workshop production, and included sculpture, ceramics and glass, intricately-designed textiles and carpets, and metalwork. This cornucopia of styles was perhaps the most vivid illustration of the lack of unanimity among the Paris design camps.

Sûe et Mare's Compagnie des Arts Française erected a *Musée de l'Art Contemporain*, with palatial-scale rooms, huge crystal chandeliers, and multiplicity of pattern in a single room. Though there was more continuity of style, it, too, was a triumph of *Trois Louis* (IV, V, and VI) French traditional influences.

Placed squarely in the center of the French sector were the four department store pavilions, all of similar style and scale, and all lavishly decorated. In these, there were scattered attempts to suggest interiors for "real" people, but the entire exposition was primarily an exercise in design for the elite.

The most dramatic contrast was between the most popular and praised exhibit, and the most criticized and controversial one: J.E. Ruhlmann's *Hôtel du Collectionneur*, and the *Pavillon de l'Esprit Nouveau* by Le Corbusier with his cousin Pierre Jeanneret and Charlotte Perriand. Ruhlmann's ornate, exquisitely-decorated pavilion drew hundreds of thousands of visitors and universal acclaim, while Corbusier's spare and unpretentious building, tucked away in a corner behind the Grand Palais, was virtually unnoticed by most visitors and attacked by most critics. Ultimately, of course, the latter work would become the most enduring design legacy of the Exposition.

Ruhlmann's striking classical pavilion, in a prime position on the Left Bank area, was a lavish assemblage to museum-like interiors with coordinated ensembles, and included work by such outstanding design talents as Francis Jourdain, Leon Jallot, and Henri Rapin, silver by Jean Puiforcat, metal by Edgar Brandt, and lacquer panels by Jean Dunand. The exquisitely finished furniture and coordinated interiors were clearly the work of a master of detail, and Ruhlmann was hailed as the new flag-carrier of French furniture, in the tradition of Jean-Henri Reisener, master ebeniste under Louis XVI.

In contrast, the *Pavillon de l'Esprit Nouveau* near the provincial pavilions and police headquarters was almost hidden and nearly didn't get built at all. When Corbusier's design was discouraged by the Chief Architect, he refused to submit another and avoided questions about his intent. As the story goes, on hearing that his space was to be assigned to someone else, he (and his workers) slipped

## Ralph Rapson

(continued from page 51) Government, and it was a tough sell. Hans was able to get contractors to meet with retailers such as Montgomery Ward and Sears, but ultimately no lucrative design contracts were ever signed.<sup>7</sup>

This led to Rapson's involvement in the second part of Hans Knoll's scheme: to produce furniture that would be in the public's eye during the war, to get them excited about the possibilities that lay ahead. This was essentially another exercise in problem solving, as wartime restrictions allowed, for instance, only maximum 18" pieces of wood, and fabric was also in limited supply. Rapson's own beliefs on the role of the responsible designer called for imagination in obtaining "maximum use per pound of material."<sup>8</sup> The result was the *Rapson Line*, a group of twelve pieces of furniture that Knoll Associates manufactured in 1945 and 1946.<sup>9</sup> An Alvin Lustig Knoll ad of the *Rapson Line* showing the designer with his ubiquitous pipe featured the stars of the group: the armchair, available in fabric upholstery or leather webbing; the high-back armchair with removable headrest; and the most notable Rapson design, his rocker. The pieces display anthropomorphic qualities, with their outstretching arms; they are wonderful examples of organic design executed with limited materials and available production methods. Knoll sold the line to Bloomingdale's, who introduced it in March 1945, along with Risom's pieces and several by fellow Knoll designer Abel Sorensen in an impressive display in the store's Modern Furniture Department. Bloomingdale's promoted the group with a full-page ad in *The New York Times* featuring the Rapson Rocker in profile with the declaration that "good form, free from extraneous line or fussy detail, can be seen now in armchairs, in high back chairs, and rarity of rarities in modern furniture - in rockers!"<sup>10</sup>

The design-starved public, as well as the trade, excitedly wrote up the room displays. An article entitled "Rocker Revival at Bloomingdale's" interpreted the display as "indicating...that Bloomingdale's managers believe that the time has come when well designed furniture of the most untraditional character can be sold in quantity to the general public."<sup>11</sup> *Retailing Magazine* spoke for designers who believed the group to be "the most successful blending of the modern mood with American traditionalism," one that may stimulate other experimentation in furniture.<sup>12</sup> *The Times* ran their own story which pointed out the unorthodox but appealing upholstery materials, especially wool fabrics normally used in the garment industry.<sup>13</sup>

Later in the year, Rapson was interviewed for the *Christian Science Monitor*, where he spoke out on the new processes then being pursued for the mass-production of organic furniture. Rapson excitedly described the possibilities for use of "paper plastics," spray-on foam upholstery, and die-stamped aluminum (first explored with Knoll's potential client Kellett) in the furniture industry, pointing out to any skeptics of modernism that "these new things are not breaking with tradition, but are returning to the very best tradition. In any period, good design was the outgrowth of that civilization, an expression of the times."<sup>14</sup>

The Rapson Line sold well in 1945 and 1946. Rapson received credit, as promised, and royalties such as a whopping 35 cents for each upholstered rocker (a steady seller). However, this wood line was only what Rapson now refers to as a "filler;" Knoll was still vehemently pursuing contracts for long-range production of metal furniture. In October 1945, after several failed attempts, Knoll encouraged Rapson to stay on as a free-lance designer for H.G. Knoll Associates: "Ralph: you must keep up 'good faith' with us; I have taken a great beating with so many mediocre people and so-called 'experts' and we are now getting somewhere ... We are now re-organizing everything and it looks so much better."<sup>15</sup>

Interestingly, it was Hans Knoll's unflagging ability to promote his products that secured Rapson an important commission at the time, one with the U.S. Government's Department of Foreign Build-

ings. Knoll used contacts in Washington to bring in Rapson as the potential architect for a number of new U.S. Embassy buildings. The catch was that Knoll was to provide the furniture for these modern buildings. Rapson completed designs for nine office and apartment buildings for the Department in the early 1950s, including U.S. Embassies in Stockholm and Copenhagen.

At the same time, Rapson was promoting modern design in another way through the proprietorship with his wife Mary of a modern design shop, Rapson, Inc., located in Boston (Rapson was then Associate Professor of Architecture at M.I.T.). It was here where dubious consumers could firsthand experience the comfort of a Saarinen *Womb* chair or the beauty of turned wood bowls by John May. Just the fact that a couple owned a business together was noteworthy at the time; Mr. and Mrs. Rapson were written up in the *Boston Post Magazine*. Predating the famous Design Research in Cambridge, the shop also offered modern textiles, ceramics, and metalwork as well as custom furniture such as Rapson lamps and Rapson Rapid Rockers (the bentwood version of the chair he designed for Knoll; of the two dozen or so made, none are now known to exist).<sup>16</sup>

Although Rapson's years with the shop were fulfilling in many ways, by that time modern design had begun to catch on, and the work of the missionaries was over. In architecture, the widespread acceptance of the open plan and the flat roof led to mainstream use of furnishings in new materials such as fiberglass and aluminum. As well, in 1955, the design world lost Hans Knoll, who met an untimely death in an auto accident. Rapson now looks back on the pioneering work he did with Hans Knoll as interesting, perhaps significant as part of a larger movement. However, Rapson's involvement with Knoll during WWII was paramount to Hans Knoll's selling of the idea of modernism, building the momentum necessary to carry Knoll Associates into the inner circle of modern furniture manufacturers after the war. The team had indeed achieved its goals: well-designed modern furniture for the general populace. H.G. Knoll Associates, with Ralph's ground-breaking contributions, had entered the modern mythology.

- Jennifer Komar Olivarez is Assistant Curator in the Department of Decorative Arts, Sculpture, and Architecture at The Minneapolis Institute of Arts. The Institute, along with the Weisman Art Museum at the University of Minnesota, is planning a Ralph Rapson retrospective, with an accompanying publication, for the spring of 1999.

## end notes

1. The Cave House, designed along with fellow Cranbrook student David Runnells, was originally published in *California Arts & Architecture*, November 1943, p. 22-24; also see Robert Judson Clark et al, *Design in America: The Cranbrook Vision 1925-1950* (New York: Harry N. Abrams), p. 70, ill. 46. For the Greenbelt House project, see Elizabeth Smith, ed. *Blueprints for Modern Living: History and Legacy of the Case Study Houses* (Cambridge: MIT Press), 1989. The Los Angeles Museum of Contemporary Art's accompanying exhibition featured a construction of the unbuilt Greenbelt House.
2. Hans Knoll and Florence Schust were married in 1946.
3. See Mark Jespersen, "Interview with Jens Risom," *ECHOES*, Fall 1995, pages 32-33, 54. Risom's designs are now available again in a reissue by Knoll.
4. Letter from Hans Knoll to Ralph Rapson, May 2, 1944 (Rapson papers).
5. Ralph Rapson interview with the author, September 1997.
6. Letter from Walter Baermann to Ralph Rapson, July 17, 1944 (Rapson papers).
7. General Bronze with Montgomery Ward, letter from Walter Baermann to RR Oct. 27, 1944, and Virginia Lincoln with Sears, letter from Hans G. Knoll to RR March 15, 1945, (Rapson papers).
8. Letter from Ralph Rapson to Mr. Theodore S. Jones, November 28, 1949 (Rapson papers).
9. Knoll, Inc. has no record of the Rapson line being produced after 1946. Thanks to Albert Pfeiffer of Knoll for this information.
10. Bloomingdale's ad, *The New York Times*, Sunday, March 18, 1945, p. 10L.
11. "Retail Story: Rocker Revival at Bloomingdale's," n.d., source unknown (Rapson papers).
12. "Old Timer Stages Comeback," Furniture and Bedding section of *Retailing Magazine*, c. March 1945, n.p. (Rapson papers).
13. Mary Roche, "A Modern Version of the Good Old Rocker: Rocking Chair Forms Headliner In New Collection of Furniture," *The New York Times*, Friday, March 16, 1945, n.p. (Rapson papers).
14. Helen Henley, "Ralph Rapson Urges More Timely Forms for Furniture," *The Christian Science Monitor*, c. November 1945, n.p. (Rapson papers).

15. Letter from Hans Knoll to Ralph Rapson, October 11, 1945 (Rapson Papers).

16. "Mr. and Mrs. Make Excellent Business Partners," *Boston Post Magazine*, January 22, 1950 (Rapson papers). Rapson, Inc. was located at 292 Dartmouth Street, a block from Copley Square, and was sold by the Rapsons about 1954. Anyone with information about Rapson bentwood rockers please contact the author, who is currently looking for an example.

#### photography credits

Rapson Collection (4); Minneapolis Institute of Arts, Rapson Collection (3)

#### Modular

(continued from page 55) platter itself, the entire service can be easily moved about as a self-contained system. Made of durable melamine, these dishes could be used outdoors as well, only adding to their range of use. The manufacturer made all of the dishes (or elements) available as open stock so that the consumer could add to their dinner service as their needs changed. Through the addition of colors, consumers could vary and personalize the long term aesthetic of the service by changing combinations of colors.

#### Modular Surfaces

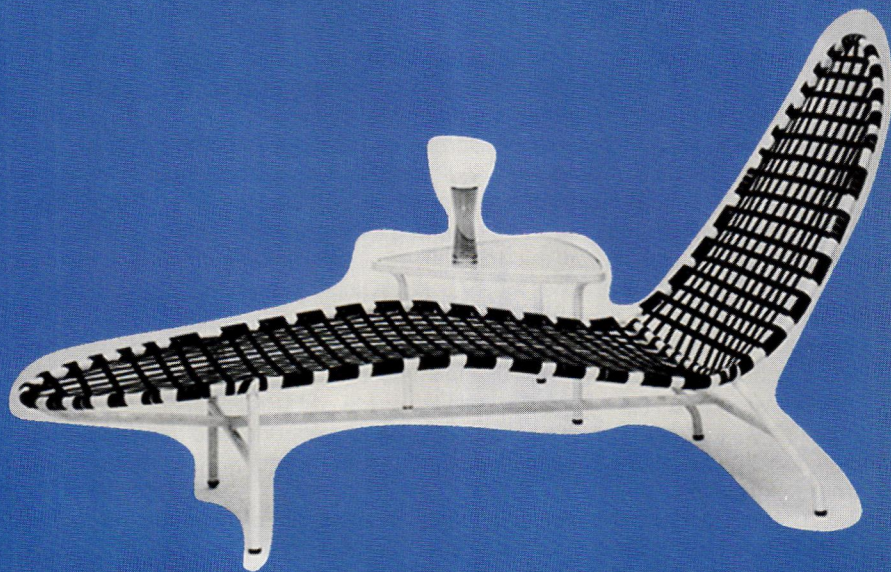
Olaf von Bohr's shelving system for Kartell, designed in 1969, is comprised of a finite group of modular elements - two standard shelves and three sizes of spacers to vary the height between shelves. Of course, skipping the addition of a shelf allowed for an even wider opening. These elements provided the consumer with a number of variables in assembling the object they chose to build - an object appropriate for their space and their needs.

Unlike a traditional bookcase which could be purchased in wood or steel having either inflexible shelves or limited flexibility for arranging the shelves within the case itself, von Bohr created a bookcase which could grow. With the traditional model, a consumer would be compelled to buy another bookcase, with von Bohr's system, they need only buy an additional shelf with two additional spacers. The longer production times of these modular systems allowed for additional consumption of elements over a period of time.

Beyond the consumer's intentions for the object's function through their arrangement of the pieces, the user also controlled the aesthetic of the resulting system. While the designer provided the tools and suggestions as to their arrangement, the consumer ultimately determined what the object would look like in their respective space. This was a manufacturer's dream and cleverly marketed as an opportunity for providing "choices," recognizing that people's needs and tastes varied. Indeed, manufacturers positioned themselves as providing home furnishings solutions for individuals.

Probably the simplest examples of modular surfaces would be Rodolfo Bonetto's *Quattroquarti* and Vico Magistretti's *Demetrio* 45. In both cases, each designer > 76

# outside



patio furniture from the 1930's to the 1970's with an emphasis on **mid-century design**

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shown: Mai Tai by John Caldwell 1957

## Modular

(continued from page 75) created a single element, which through the repetition and arrangement of such, determined function. With the latter, a small occasional table could be purchased singly for a specific purpose. Although, the purchase of two tables stacked enabled a taller end table with the lower table acting as a shelf. The purchase of four tables afforded the consumer either a shelving system if arranged vertically in a column or a coffee table if placed together forming a larger square on the same plane.

With the *Quattroquarti*, Bonetto designed one curved element which functions as a small side table. Although, unlike *Demetrio 45*, *Quattroquarti* was sold in a "starter set" of four. With this set, one could create a long, low serpentine-shaped shelf; placing four together could also create a circle functioning as a round coffee table. And, with the addition of clips, one could take the four pieces and create a vertical which functions as a corner shelving column. The consumer, while guided by the manufacturer's bundling of four like elements, would again determine the number of sets needed to create various types of furniture in their home. A set originally purchased to create a coffee table, when no longer needed, could be simply reconfigured as shelving. This concept of "starter set" enabled manufacturers to guarantee the initial consumer commitment to multiples of an object.

If the surfaces where we placed objects could become flexible, so could those surfaces where we place ourselves - seating. The ability to fix polyurethane foam into standard shapes engendered a number of seating arrangements in the 1960s and 70s. Probably the best known is the *Chadwick System* for Herman Miller designed in 1974 and still in production today. Don Chadwick developed two upholstered elements (one rectangular straight piece and two pie-wedge pieces in two different sizes, facing in or out). Three rectangular shapes together enabled a "traditional" looking sofa. Through the addition of wedged pieces, the sofa could continue non-stop around the corners of a room or be configured as a continuously curving seating system. These elements need not be joined to exist as seating; in fact, a single element could act as a comfortable lounge chair. A precursor for the Chadwick System is Kadzuhide Takahama's range of foam-block seating systems for Gavina and subsequently Knoll - *Raymond*, *Marcel*, and *Suzanne*. All rely on the repetition of a rectangular piece of upholstered foam to create seating.

A complex variant in modular seating is seen in Joe Colombo's *Additional* for Sormani. A consumer would purchase a series of large narrow cushions in various heights to assemble a sofa, lounge chair, or chaise. The varying heights of the cushions (which were fixed into tracks on the floor) would vary the "terrain" of the surface to be sat or reclined upon. Again, like other modular furnishings examples, the consumer's varying of the surface elements became an aesthetic consideration as seen in the configuration provided here - an interesting object to look at, as well as to use. In theory, the purchasing of enough tracks and cushions would enable flexible combinations for rearranging fixed seating within a space; a sofa no longer needed as such could be reconfigured as a chaise or a pair of lounge chairs.

## Storage Modular

The container was another popular element in plastic modular systems. This is best illustrated through Anna Castelli Ferrieri's square and round stacking storage containers developed for Kartell in 1967 and 1969 respectively. Two elements create a simple drum-like end table with sliding doors; the addition of wheels to the base element can make them mobile. These "drums" could provide concealed storage within each unit while at the same time providing a table surface through the addition of a tray which capped the top most unit. These units were small enough that they could be used virtually anywhere - from concealing toiletries in a bathroom to magazines in a living room. Although, when arranged in large quantities, these small tables can become cylindrical towers or dramatic "storage skyscrapers."

Likewise, Ambrogio Brusa's *Valetto Triangolo* shelving/storage

system is a simple stack of three storage elements which make for an occasional shelving/storage object. Combinations of stacks of these triangular elements can provide a interesting three dimensional quality when juxtaposed with a wall's flat surface.

## Aesthetic Modular

The repetition and personal arrangement of modular elements also fulfilled another home furnishings need - decoration. While most modular systems provide for a range of aesthetic considerations, several modular systems were developed where aesthetics seemed paramount to function. Pierluigi Spadolini and Paolo Felli's room divider with lighting elements for Kartell along with Angelo Mangiarotti's *Cnosso* wall sconce system for Artemide elevate themselves, through their respective arrangements, to sculpture and wall decoration.

Spadolini and Felli's system consists of four elements - a single cylinder, a double cylinder, and two types of top caps for these cylinders. A consumer would purchase a number of these elements and, in the style of children's Legos®, build "something." The resulting object could be a partition or room divider, it could also be a floor lamp; or it could ultimately be both. Although, unlike the modular shelving and container systems, the resulting object does not readily reveal its function. Indeed, it seemingly transcends its function as divider or lamp by becoming an enigmatic sculpture which assumes a highly aesthetic function within the space when not being used as either a divider or a light source.

Similarly, *Cnosso*, when purchased as one element is simply a square sconce. When purchased in multiples, it can be arranged in a number of patterns, creating surface decoration for a wall. When lit, it becomes even more dramatic.

These systems which occupy wall or floor space in a highly aesthetic manner often supplant space traditionally reserved for fine art. These modular systems, in addition to providing a utilitarian function, also provide a highly decorative function within a space, further extending the "use" of the object and mitigating the consumer's perceived traditional need to purchase images to place on a wall.

## Playful Modular

Perhaps one of the more fun examples of modular furniture is a chair developed for children by Marco Zanuso and Richard Sapper in 1964. Manufactured by Kartell, this small chair was lightweight - a child can easily move it around - and it could be stacked to conserve floor space when not in use. While durable, stackable, and at ease indoors or outside, it is manipulation which is celebrated by this object. A child can interlock these chairs in a variety of ways, extending them beyond the realm of stacking chair and into the realm of fun building blocks and toys.

Throughout the 1960s and 70s, the concept of modular was fully explored in home furnishings. Its practical space-saving and multi-function applications are self-evident. Coupled with the new shapes and forms which plastics and associated technologies enabled, modular home furnishings were able to transcend the banality of their obvious application by providing consumers with an opportunity to participate in the ultimate design of an object for their home through their personal arrangement of the object's elements. These arrangements could further transcend the function of the object, assuming a heightened purely aesthetic function.

The best designs, like most modern designer furniture, were comparatively expensive. While many may not have owned the award-winning European originals, the concept of modular home furnishings was hugely popular as attested by the seemingly endless (and cheaper) copies of these designs. One need only look at the number of extant plastic modular shelving systems still in service today to realize how popular the concept of modular design really was. ■

- Scott Reilly, a recognized expert in the field of vintage plastics, was the curator of the recent exhibition "Pop Goes the Plastic: The Visual and Cultural Aesthetic of a New Technology, 1960-1975" at the Atlanta International Museum; and is the proprietor of *retromodern.com, inc.*, an "internet supersite for 20th century design." [www.retromodern.com](http://www.retromodern.com)

## Beatrice Wood

(continued from page 59) Duchamp, incognito, testing the liberalism of the exhibit's by-laws," Beatrice remembered. "He was aware that American Puritanism would not permit complete liberty of expression." Duchamp and Man Ray resigned from the Independents, and the *Fountain* was not shown, but the exhibition was a success. (J.L. Mott, it was later discovered, was actually the name of a firm of sanitary engineers.)

Beatrice was drawn into the controversial aftermath with the publication of a magazine called *The Blindman* (one who was blind to art). The photographer, Alfred Steiglitz, whose 291 Gallery was the hub of the avant-garde, photographed the urinal (re-christened *Buddha of the Bathroom*) for the frontpiece of the magazine. Mrs. Harry P. Whitney put up the money for the printing. Frank Crowninshield, editor of *Vanity Fair*, offered his support. Beatrice wrote the editorial for *The Richard Mutt Case; The Exhibit Refused by the Independents*: "Mr. Mutt's *Fountain* is not immoral, that is absurd - no more than a bathtub is immoral. Whether Mr. Mutt with his own hands made the *Fountain* or not has no importance. He chose it. He took an ordinary article of life, placed it so that its useful significance disappeared under the new title and point of view, creating a new thought for that object. The only works of art America has given are her plumbing and her bridges."

Since Duchamp and Picabia were both French citizens, they asked Beatrice if her name could be used as publisher of *The Blindman*. She was delighted. Her father was not, and demanded that her name be removed from the masthead. It was decided not to use the mail, but to distribute the issues by hand. Issue #2 was a *succès de scandale*. It was also Roché's last issue, because on a bet he'd agreed to cease publication of *The Blindman* if he lost a chess game to Picabia.<sup>3</sup>

Marcel challenged Beatrice to do better, when she expressed scorn for the "scrawls" of the Modern artists. He invited her to paint at his studio when he wasn't using it (for art or assignments). Her contribution to the Grand Central Palace show was a colored crayon sketch on cardboard of a nude torso in a bathtub, shown from neck to knees, with a bar of soap over the naughty bits. Marcel suggested that she find a real bar of soap which he nailed into place. Beatrice called it *Un peu d'eau dans du savon*. What she meant to say was "A Little Soap in Some Water," but it got turned around, and Marcel left it that way. Much to her astonishment, her first assemblage drew a strong reaction from the public (shocked giggles) as well as the critics (who called it a bad joke). Marcel was delighted with yet another Dada *succès de scandale*. Beatrice recreated her drawing in 1976, with a scalloped soap bar > 80

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## Object Focus Text by Marianne Lamonaca



**Tea Service, *Hallesche Form*, 1929, with decoration *Goldringe*, 1931**  
Form designed by Marguerite Friedländer-Wildenhain  
(American, b. France, 1896-1985)  
Decoration designed by Trude Petri-Raben  
(American, b. Germany, 1906-1989)  
Manufactured by Staatliche Porzellanmanufaktur  
(SPM, formerly KPM), Berlin, 1931-1938  
Materials: Glazed porcelain, gold

The pieces illustrated here were designed by Marguerite Friedländer (later Wildenhain) as part of the coffee, tea, and chocolate service known as *Hallesche Form*. The genesis of the set is intimately linked to the ideals of modern design in Germany, for it embodies the principles of economical, standardized production advocated by the members of the *Deutsche Werkbund* (German Work Association) in the early years of the century. The Werkbund, founded in 1907 as a joint venture between art, industry, and politics, supported artistic and crafts production and fostered high quality wares.

In the years before the First World War, Werkbund member Walter Gropius championed the primacy of artists in relationship to technology and industry. Later, as director of the Bauhaus, he elaborated the idea by proposing the artists' studio as the equivalent of a scientific laboratory in which creative individuals would develop prototypes suitable for mass production, thus diffusing art to the masses through industry.

Beginning in 1929, Günther von Pechmann, a member of the Werkbund, became the artistic and commercial director of the *Staatliche Porzellanmanufaktur* (State Porcelain Manufactory; SPM) in Berlin (1929-'38). The factory, established in the 18th century as the *Königliche Porzellanmanufaktur* (Royal Porcelain Manufactory; KPM) and renamed when the Weimar republic was formed in 1918, was among the founding institutional members of the Werkbund. Pechmann initiated a collaboration in 1929 between SPM and the *Kunstgewerbeschule* (School of Applied Arts) at Giebichenstein Castle in the city of Halle, where an experimental porcelain kiln had been installed earlier that year. This arrangement would fulfill the goals of the Werkbund and the Bauhaus as well as answer the Prussian parliament's call for the factory's production of affordable wares instead of luxury goods.

From 1928 to 1933, the Halle school was under the direction of sculptor Gerhard Marcks, formerly Master of the Bauhaus pottery workshop in Dornburg. Marguerite Friedländer, a Marcks student at the Bauhaus, began to work at Halle in 1925. According to Judy Rudoë's meticulous account in *Decorative Arts 1850-1950. A Catalogue of the British Museum Collection* (1991), the SPM and the Halle school established a production program whereby "prototypes were designed at Halle and then modified until they passed mass-production tests carried out in Berlin, where they were then industrially manufactured...The Berlin factory paid for all costs in Halle and brought Friedländer to Berlin to study production techniques for porcelain."

The *Hallesche Form* service derives its striking presence from Friedländer's use of pure, geometric forms. In order to create a unified and balanced service, the designer has taken into account each piece's function: the body of the teapot is wide and cylindrical; the knobs are reduced to short, flat, disk-like elements; the handles are well-proportioned to complement the overall form of the vessel; and the feet are sturdy cylindrical bands. In accordance with the design dictates of the Bauhaus, Friedländer's used simple shapes to reinforce a universal language of form with the goal of eliminating both social and national boundaries in her designs. Ironically, because she was Jewish, Friedländer was no longer identified as the designer of the service after her emigration in 1933.

The *Hallesche Form* service was initially manufactured in 1930 in white porcelain without the addition of decoration. In 1931, Trude Petri developed the painted matte gold decoration known as *Goldringe*. The bands of gold were added to the assorted pieces of the service in varied counts and heights, reinforcing the hard-edged geometry of the individual pieces. Petri's affiliation with SPM began in 1929. Her achievements there include the following table services: *Rheinisches* (1929-'30), *Neu-Berlin* (1931-'32), *Urbino* (1931), and *Arkadisches* (1938, with Siegmund Schütz).

Both Friedländer and Petri eventually immigrated to the United States, where they continued their careers. ■

- Marianne Lamonaca is the Curator of The Wolfsonian-Florida International University Museum located in Miami Beach, Florida.



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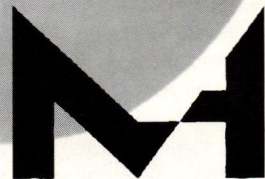
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## Beatrice Wood

(continued from page 77) glued to the canvas, which was shown at her recent Santa Barbara Museum of Art retrospective.

Duchamp asked Beatrice to design a poster for The Blindman's Ball in Greenwich Village in 1917. He chose her drawing of a stick figure kicking up its heels, insolently thumbing its nose at the world. This captured both the spirit of the occasion as well as the mischievous nature of the artist. Beatrice spent the rest of her life thumbing her nose at social and artistic conventions.

The idyllic two years that Beatrice spent with Henri Roché came to an abrupt halt when she discovered that he had been unfaithful to her with a friend. Even though he swore it was unimportant to him, for Beatrice, it was a devastating betrayal. She broke off the affair. This left a large hole in her heart which Marcel Duchamp hastened to repair. "I loved both men, but not at the same time." Picabia and Duchamp took Beatrice to Coney Island, forcing her to go on the roller coaster, which terrified her, until she stopped screaming. "With Marcel's arm around me, I would have gone on any ride into hell, with the same heroic abandon as a Japanese lover standing on the ruin of a volcano ready to take the suicide leap."<sup>4</sup> This was not her last roller coaster ride in the name of love.

Duchamp was quoted in the papers as saying: "The American woman is the most intelligent in the world today - the only one who knows what she wants, and therefore always gets it." Duchamp had an ascetic face and figure, and sardonic eyes. His Gallic charm made him a great hit with the ladies. "I don't know how to describe him. He was not emotional. Very poised. He and Walter Arensberg had a fine friendship." Beatrice was not impervious to his charm, but it was his approach to art that intrigued her the most. With Roché and Duchamp she made the transition from the verbal to the visual, contributing her own iconoclastic sensibility to her art which, like herself, was both sophisticated and naive.

Roché, Duchamp, and Wood were to remain lifelong friends, supporting each other in their artistic endeavors through various marriages and successive art movements. Ironically, the Dadaists work was eventually deemed art, despite their vociferous "anti-art" stance. Marcel later moved with his mechanical drawings into Surrealism, although when he returned to Paris in 1923, most of his energy was devoted to becoming a professional chess player.

Henri-Pierre Roché returned to France in 1919 with a diary full of his amorous dalliances. In 1953, Roché wrote a novel about *un amour à trois* called *Jules et Jim* based in part on the relationship between the three friends. Beatrice confided: "I knew he was writing a book, but we didn't discuss it. I only knew there was Henri-Pierre Roché, Marcel Duchamp, and a very naughty Beatrice Wood, but who had for a very long, long time been a virtuous Beatrice Wood." In the sixties, Francois Truffaut made the classic film of the book, starring Jeanne Moreau, Oskar Werner, and Henri Serre. Beatrice couldn't see the resemblance to real life, especially the end, when Jeanne Moreau gaily drove off a pier to her death with one lover (Jim) by her side while the other (Jules) watched in horror.

My next question brought a surprising answer: "Since you so passionately channeled your sexual energy in the celibate years into creating pottery, do you think you would have been as successful an artist if you had been a happily married Madame Marcel Duchamp?" Beatrice cried: "Certainly I would have never touched clay! I might have returned to acting - certainly acting with HIM. Marcel had always encouraged my draftsmanship so I would have continued drawing. But I'm not sorry I didn't marry him." She never forgot Duchamp's advice to her: "Never do the commonplace. Rules are fatal to the progress of art."

Beatrice Wood walked the high tension wire between innocence and sexual savoir-faire. Her life can be divided into three parts. In the first part, the young artist was inspired by her lovers and friends - the catalysts who shaped her sensibilities. In the second phase, love took a beating; but in the third, Beatrice Wood, actress and painter,

was gloriously reborn as "Beato" the potter.

## Part II

To forget her *crises d'amour*, Beatrice escaped to Montreal, Canada, where she acted in French with a repertory company. Paul, the theater manager, was Belgian. Grateful for the refuge, Beatrice moved in with him on a platonic basis. Despite her mother's disapproval, they agreed to marry in name only. It was a joyless arrangement, the first of several ill-chosen involvements that marked this low point in her life. Beatrice was mortified to learn that Paul, behind her back, had borrowed thousands of dollars from her sympathetic friends, the Arensbergs. Duchamp heard she was in trouble and, unasked, left her an envelope full of cash. Beatrice joined a tour with a vaudeville troupe in order to reimburse her friends. When she discovered that Paul already had a wife and child in Belgium (to whom he had been sending HER money), she easily obtained an annulment of their four year unconsummated marriage.

Beatrice, now a disillusioned 30, returned to the theater, where she fell in love with an English actor/director, Reginald Pole. Their seven year relationship ended when he married an 18-year old girl, claiming: "I need youth!"

Beatrice moved to Los Angeles where the Arensbergs now lived, surrounded by their Picassos, Duchamps, and Picabias. They remained a nurturing haven for Beatrice. In 1976, Dada historian Dr. Francis Naumann discovered Roché's diary describing his clandestine two year affair with Louise Arensberg. Louise tolerated her husband's infidelities, but the double standard applied when he learned of her affair. Walter threatened suicide. Naumann recounts that Beatrice's reaction to this news was: "No wonder whenever I mentioned Roché's name to the Arensbergs, there was total silence!"

On weekend jaunts to Krishnamurti's Theosophy Camp in the Ojai Valley, Beatrice found his spiritual wisdom made her feel "expanded, transformed." Krishnamurti had a devoted following in California, and decided to carry his message to Europe. Talks of a new Camp were proposed at a castle in Holland. Beatrice attended with her good friend, Helen Freeman, in hopes of finding some inner resilience. "I learned from him the importance of the stillness of mind." But it was a chance purchase at a Dutch antique shop of six Victorian luster ceramic plates which dramatically changed the direction of her life.

A bit-player on the Dada stage, Beatrice became the leading lady of ceramics. Frustrated at not finding a teapot to match her plates, Beatrice enrolled in an adult education ceramics class at Hollywood High. It was 1933, and Beatrice was 40 years old. Excited by the possibilities of a new craft and income source, she seriously studied ceramics and glazes. She rented a space for \$25 in the artisans shop complex called "Crossroads of the World" on Sunset Boulevard (still extant). Loans from friends made the new kiln possible. "Despite the poor glazes, and crude modeling, they sold. But I had no head for finances."

She met a tall Yankee, Steve Hoag, who in the course of a slow-blooming friendship offered to balance her checkbook. Steve also offered her security and affection, but not love. They had little in common, but again Beatrice proved: "I am a marshmallow as far as men are concerned." Their relationship remained platonic even though they shared a house, with a workshop in the back for Beatrice. A terrible flood in 1938 swallowed both dwellings in one gulp. Luckily, a Red Cross disaster fund made it possible to build a new house and workshop. Steve insisted that the Red Cross would not provide a grant to two unmarried people, so Beatrice agreed to marry him, provided that they could later have it annulled. The deed was done in Las Vegas with "two seedy under-world types as witnesses" providing comic relief.

Once again the incurable romantic was married in name only. But this time she had a pottery workshop and was free to learn with Glen Lukens at the University of Southern California and the Austrian emigrés, Gertrude and Otto Natzler, who elevated pottery-

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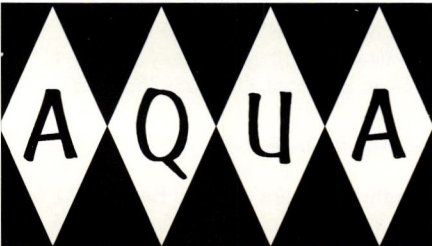
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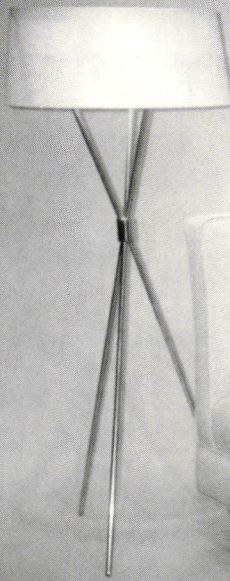
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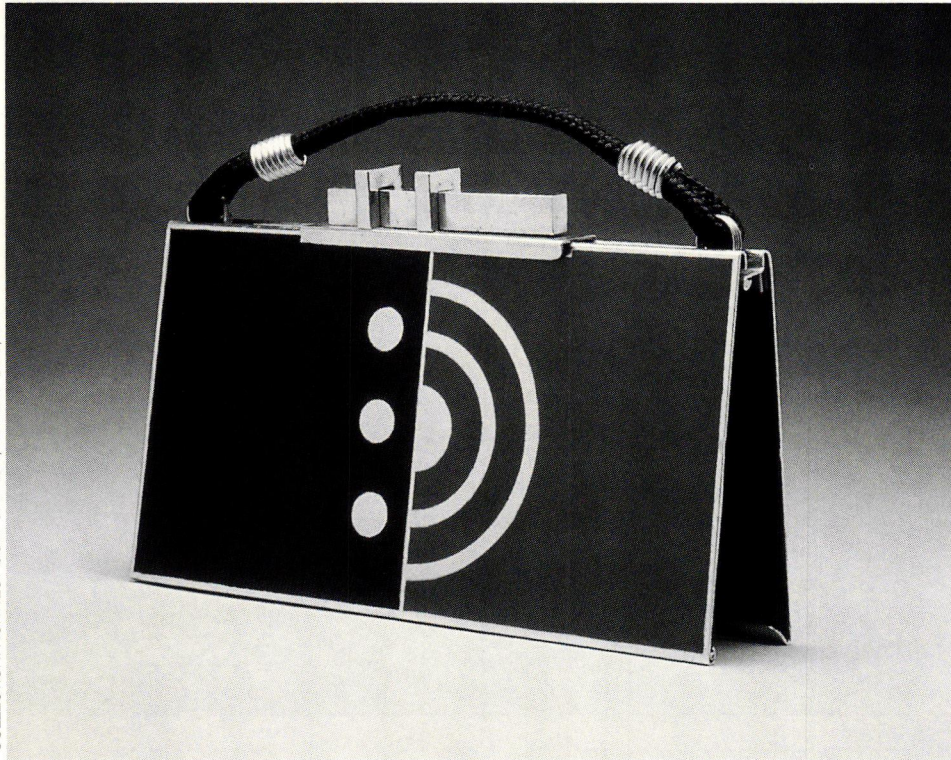
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*Aluminum handbag with enamel decoration and silk lining, c. 1930, by an unknown German designer. Part of "Modernism: The Art of Design 1880-1940" at the Kimbell Art Museum beginning June 21st*

## shows • auctions

### JUNE

**24** William Doyle Galleries' 20th Century Art & Design Auction, New York, NY (212) 427-2730

**24** "Last Remaining Seats" classic film and live entertainment festival, Los Angeles, CA (213) 623-2489

**28** Decofairs show, Hove Town Hall, Norton Road, Hove, East Sussex, England (011) 44-181-633-3323

### JULY

**1** "Last Remaining Seats" classic film and live entertainment festival, Los Angeles, CA (213) 623-2489

**5** Decomania Fair, Chiswick Town Hall, London W4, England (011) 44-181-397-2681

**7-11** Brimfield Antiques Fair, Brimfield, MA (413) 283-6149

**11-12** Deco and Nouveau Fair, Kettering, England (011) 44-193-322-5674

**11-12** Decofairs Art Deco Weekend, De la Warr Pavilion, Bexhill on Sea, Sussex, England (011) 44-181-663-3323

**19** The National Art Deco Fair, Loughborough, England (011) 44-115-941-9143

**21-22** Ardingly Fair, South of England Showground, Sussex, England (011) 44-163-670-2326

**25** Art Deco Architectural Walking Tour by The Foundation for Architecture, Philadelphia, PA (215) 569-3187

**25-26** Art Deco Weekend, Midland Grand Ho-

tel, Morecombe, England (011) 44-193-322-5674

### AUGUST

**2** Decofairs show, Civic Hall, Stratford-Upon-Avon, England (011) 44-181-663-3323

**5** Swann Galleries' Vintage Posters Auction, New York, NY (212) 254-4710

**9** Decofairs London Art Deco Fair, Battersea Town Hall, Battersea, London, England (011) 44-181-633-3323

**10-11** Newark Fair, Newark & Notts Showground, Nottinghamshire, England (011) 44-163-670-2326

**16** Decomania Fair, Chiswick Town Hall, London W4, England (011) 44-181-397-2681

**16** Nottingham's 20th Century Decorative Arts Fair, Nottingham, England

**16** Decofairs show, Hove Town Hall, Norton Road, Hove, East Sussex, England (011) 44-181-663-3323

**21-23** Chicago O'Hare Summer Antiques Show, Chicago, IL (954) 563-6747

**23** Art Deco Architectural Walking Tour by The Foundation for Architecture, Philadelphia, PA (215) 569-3187

**29-30** Art Deco Weekend, Jarvis Comet Hotel, Hatfield, Hertfordshire, England (011) 44-193-322-5674

**30** Decofairs show, Chiswick Town Hall, Heathfield Terrace, London W4, England (011) 44-181-663-3323

### SEPTEMBER

**6** Decofairs show, The Cresset Bretton Centre,

Peterborough, England (011) 44-181-663-3323  
**8-12** Brimfield Antiques Fair, Brimfield, MA (413) 283-6149

**13** Treadway Galleries' 20th Century Decorative Arts Auction, Chicago, IL (513) 321-6742

**18-20** Metropolitan's Vintage Fashion and Antique Textile Show, NYC, NY (212) 463-0200

**19-20** Vintage Fashion Expo, San Francisco, CA (707) 793-0773

**20** Decomania Fair, Chiswick Town Hall, London W4, England (011) 44-181-397-2681

**20** Decofairs show, Tunbridge Wells Assembly Halls Theatre, Tunbridge Wells, Kent, England (011) 44-181-633-3323

**20** Art Deco Architectural Walking Tour by The Foundation for Architecture, Philadelphia, PA (215) 569-3187

**22-23** Ardingly Fair, South of England Showground, Sussex, England (011) 44-163-670-2326

**24-27** The Boston Fine Art Show, Boston, MA (617) 787-2637

**25-27** Decorative Arts & Textiles Show, New York City, NY (212) 255-0020

**26-27** Vintage Clothing, Jewelry & Textiles Show and Sale, Stratford, CT (203) 758-3880

## ongoing events • exhibitions

**currently** "40 Years of Harry Bertoia: 20 Years Later" at the Bertoia Studio in Bally, PA (610) 845-7096

**March 29 - July 12** "Alexander Calder, 1898-1976" at the National Gallery of Art in Washington, DC (202) 737-4215

**April 2 - July 26** "The Power of the Poster" at the Victoria and Albert Museum, South Kensington, London, England (011) 44-171-938-8441

**April 25 - November 1** "Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman Collection" at the Williams College Museum of Art in Williamstown, MA (413) 597-2429

**May 1 - June 21** "Sally Victor: Mad Hatter, 1935-1965" at the Brooklyn Museum of Art in Brooklyn, NY (718) 638-5000

**May 1 - August 30** "Vitra Miniatures Collection" at the De Beurs van Berlage Museum in Amsterdam 3120-530-4141

**May 3 - August 16** "Mark Rothko" exhibition at the National Gallery of Art in Washington, DC (202) 737-4215

**May 7 - August 25** "Elements of the Natural: 1950-1992" at MoMA in NY (212) 708-9400

**May 10 - July 7** "Coming Apart: Films from 1968 and Thereabouts," a film survey at MoMA (212) 708-9400

**May 13 - July 19** "Edvard Munch: Symbolist Prints from the Vivian and David Campbell Collection" at the Baltimore Museum of Art in Baltimore, MD (410) 396-6310

**May 15 - August 15** "The Jewels of Lalique" at the Smithsonian International Gallery in Washington, DC (202) 357-1300

**May 15 - November 15** "Drawing the Future: Design Drawings for the 1939 World's Fair" at the Wolfsonian in Miami Beach, FL (305) 531-1001

**May 16 - August 9** "168 - Everyday Design - Between Consumerism and Conflict" at Karmeliterkloster in Frankfurt, Germany 49-692-123-4761

**May 16 - July 26** "The Stenberg Brothers: Constructing a Revolution in Soviet Design" at the Stedelijk Museum in Amsterdam

**May 19 - September 6** "The Paintings of Judith Rothschild: An Artist's Search" at the Metropolitan Museum of Art in NY (212) 535-7710

**May 23 - October 25** "Jean Dunand: Master of Art Deco" at the Metropolitan Museum of Art in NY (212) 535-7710

**May 30 - August 23** "Cranbrook Intimate Space: Photography of Gene Meadows" at the Cranbrook Art Museum in Bloomfield Hills, MI (248) 645-3323

**June 1 - October 11** "Fountains: Splash and Spectacle" at the Cooper-Hewitt National Design Museum in NY (212) 849-8400

**June 16 - August 1** "Innovation/Imitation: Fashionable Plastics of the 1930s" at The Museum at the Fashion Institute of Technology in NY (212) 217-7642

**June 20 - September 13** "A Grand Design: The Art of the Victoria and Albert Museum" at the Royal Ontario Museum in Toronto, Canada

**June 21 - September 13** "Modernism: The Art of Design 1880-1940 - The Norwest Collection" at the Kimbell Art Museum in Fort Worth, TX (817) 332-8451

**June 21 - October 13** "Pierre Bonnard" at the Museum of Modern Art in NY (212) 708-9400

**June 25 - October 6** "Alexander Rodchenko" at the Museum of Modern Art in NY (212) 708-9400

**July 2 - September 22** "Tony Smith" exhibition at the Museum of Modern Art in NY (212) 708-9400

**July 3 - October 4** "Modern Color": Maine Watercolors by Carl Gordon Cutler" at the Portland Museum of Art in Portland, ME (207) 775-6148

**July 8 - December** "Diamonds of New York: MCNY Turns 75" at the MCNY in NY (212) 534-1672

**July 9 - September 22** "Yayoi Kusama in New York: 1958-1968" at the Museum of Modern Art in NY (212) 708-9400

**July 11 - September 20** "The Ernst Haas Memorial Collection Exhibition" at the Portland Museum of Art in Portland, ME (207) 775-6148

**September 13 - January 10, 1999** "The Jewels of Lalique" at the Dallas Museum of Art in TX (214) 922-1200

**September 15 - November 22** "The Stenberg Brothers: Constructing a Revolution in Soviet Design" at MAK, Österreichisches Museum für Angewandte Kunst in Vienna

*Note: event schedules are subject to change, please confirm dates, locations, and times.*

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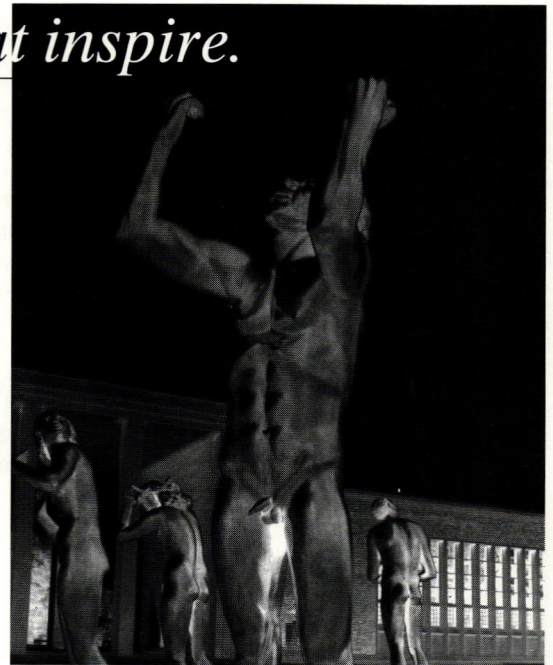
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### Beatrice Wood

(continued from page 80) making from a craft to an art. "My apprenticeship with them was one of the happiest times of my life."

During World War II, Beatrice sold her vases, ceramic figures, and decorative plates to Neiman Marcus, Bullocks Wilshire, and Gumps, as well as a Madison Avenue shop. From 1946 on, she signed her pieces "Beato," a nickname given to her by Radha, the daughter of dear friends, the Rajago-pols, who were associates of Krishnamurti. By this time they had all settled in the lovely, serene Ojai Valley.

### Part III

Beatrice bought a lot with a beautiful view of the mountains, and asked her friend Lloyd Wright (Frank Lloyd Wright's son) to sketch a floor plan for a house. Regretfully, she could not afford his architectural plans, and moved into a house of her own design in 1948. She arrived with just enough money to live on for three weeks, "sleeping in the exhibition room because there was no bedroom, and eating in the workroom with the dangerous lead glazes, because there was no kitchen. I didn't care." She was ripe for her second flowering.

Beatrice embarked on 50 fruitful years of creating pottery. "Clay is seductive. The touch is wonderful. Then with glazes, one can go on and on experimenting, so scientifically, it's very interesting." She's been known to throw mothballs and leaves into the kiln for special effects. Beatrice was non-conformist from the beginning, fueled by an irreverent Dadaist ethos, not a proper crafts school education. "Knowing exactly what is going to come out of the kiln is no more exciting than being married to a boring, predictable man." She was not going to repeat the mistakes of her private life in her pottery.

Beatrice Wood pottery is a study in contrasts. Simple, often primitive shapes are fused with splendid iridescent glazes that shift colors with the angle viewed, which can be compared to the patina of ancient Roman glass or 9th century Persian lusterware. In 1900, the British Arts & Crafts potters decorated their pieces with on-glaze luster, which was the accepted technique. Garth Clark, ceramics historian, notes that American potters were liberated from European perfectionist craftsmanship in the '50s. "Beato" responded by experimenting with a one-time firing with luster in the reduction method. "When the vessel is fired by this technique, the kiln is denied oxygen during part of the firing. As a result, the metallic salts of a luster glaze reflect light waves producing a diffraction effect. No special effects could be guaranteed."<sup>5</sup>

In 1962, Beatrice Wood was invited by Kamaladevi, chairman of the All India Handicrafts Board, to exhibit her ceramics in 14 cities of India. There she fell in love with Indian folk art - and (an unexpected bonus) an

Indian scientist. The folk art she brought home, the man she could not. Her Indian love was another heartbreak; a gentle, sensitive person who loved her, but could not escape "his cocoon of tradition." Two subsequent trips to India to photograph Indian crafts ended in another sad goodbye. Beatrice tried, unsuccessfully, to master detachment. "I've worn nothing but saris ever since."

Beatrice sold her house to Otto and Viveke Heino, German emigré ceramic teachers with whom she had apprenticed. Moving to Upper Ojai Valley to a ranch style studio/residence, she could watch the glorious sunsets on Topa Topa mountain. Her friend, Rosalind Rajagopol, head of the Happy Valley Foundation and School (co-founded by Aldous Huxley, Dr. Annie Besant, and Krishnamurti) lived next door. Beatrice taught ceramics at the school for several years.

With equal parts *joie de vivre* and malice, Beatrice delighted in alternating her elegant pots with "naughty figurals" of bordellos and ladies of the night. "I love doing bordellos. I realize now that it was a release from my shock of discovering that Roché had slept with 100 women. I've never gotten over it. But I'm quite serious when I say that all young men should go to first class bordellos and learn about tenderness, and all women should learn how to behave. Ah, I wish I could run the world!" At a recent Beatrice Wood retrospective at the Santa Barbara Museum of Art, carefully-coiffed society matrons gathered around her *Pleasure Palace* figural sculptures. When I reported that their reaction was first gasps then giggles, Beatrice observed: "They were probably starved! When I first made my bordellos, I identified with the chippies, but now, it's more the Madam. All men should be burned after the first kiss!" Beatrice's own critique of her acting career - "I wasn't very memorable" - is belied by the panache with which she delivers her one-liners.

Curious about the "mystery woman" pictured in the photo with Duchamp and Picabia, Dr. Francis Naumann visited Beatrice in 1977, researching background for his book *New York Dada*. (Beatrice refers to him as her "Number One dream-boat.") Naumann confides: "I found her enchanting. I was able to rescue her from an unfavorable gallery contract which took 50% of all her ceramic sales. We terminated that agreement, and I wrote up a new contract which allowed her to keep 100% of her studio output, as well as 60% of her future sales in galleries. I was glad that I could do that for her." Garth Clark fortuitously appeared in Ojai the day after this was settled, and a one-woman show was soon arranged at his gallery in 1981. Beatrice Wood ceramics enjoyed a renaissance with a large body of new works exhibited alongside the old in traveling exhibitions. Drawings that Naumann discovered in a box were mounted in 1978 exhibitions at the Philadelphia Museum of Art

and in Milan, Italy.

For her 90th birthday "Second Blind-man's Ball," Beatrice made her entrance born aloft like Cleopatra on a sequined sedan by four stalwarts in black leather. Lily Tomlin dressed as "Dali Parton" was the master of ceremonies. Naumann reports that her 90th year was a turning point for Beatrice. "Up until that time she dyed her hair blond. She then let it go gray. She also quit lying about her age by pretending she was born in 1709, letting the public assume she meant 1909, which actually cut 15 years off her life. Beatrice declared now that she was going to make what she pleased, and proceeded to create large vessels which I think are the most extraordinary of her career." Her gold luster chalices, a foot high and sprouting multiple handles, sell for \$10,000 to \$40,000 each. Beatrice had come a long way since Hollywood High.

Previously, gallery owners had specified that smaller pots and portrait plates were more commercially viable. She had also been discouraged from doing her "sophisticated primitive" figurals which were not regarded as serious art pottery. One irreverent example, *Back Seat*, is a family portrait of a pregnant bride, her stunned groom, a leering cleric, and grim in-laws. Ceramic bead necklaces were displayed at the Beatrice Wood retrospective at the American Craft Museum in New York in the spring of 1997.

Following an illness and operation two years ago, Beatrice lost her sense of balance, much of her hearing, but none of her marbles. "I'm in a wheel chair, and unable to throw pots anymore. But I can still draw! I read two detective stories, and then I draw. I'm very strict about that."

When James Cameron, Oscar-winning director of the film *Titanic*, conceived the part of the 101-year old Rose, survivor of the plunge, he was dubious that someone of that advanced age could be articulate. Actor Malcolm McDowell (*Clockwork Orange*), who lives in Ojai, suggested that Cameron visit Beatrice. Her salty tongue convinced him that 101 could be very articulate indeed. Actress Gloria Stuart (88), who plays Rose as an old woman, dripping ethnic silver jewelry, is shown in the opening scenes of the film at her pottery wheel in a funky artist's studio - all inspired by Beatrice Wood.

In Dada homage to her first profession, Beatrice presented director Cameron with the first "annual Beatrice Wood Film award" at her 105th birthday party. Stuart, who first met Wood in the forties, lunched with her, Cameron, and Francis Naumann a week before she died. "She was dressed in pink, and seemed serene." The oldest woman to be nominated for Best Supporting Actress, Gloria Stuart based the essence of her performance on the "Unsinkable Beatrice Wood," the last of the red-hot mamas of Dada. >86

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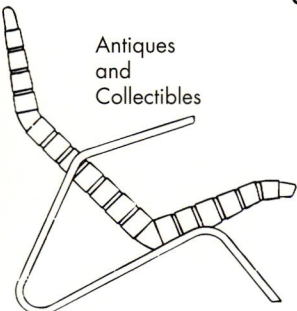
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## Beatrice Wood

(continued from page 85) I asked Beatrice: "How will you celebrate the millennium?" She answered, "I have NO intention of being here!" *Beato* in Latin means "blessed" - in the Catholic hierarchy, one step short of being a saint. The art that Beato left us was miraculous, though she would have been the first to admit she was no saint.

- This article is based on conversations with Beatrice Wood in Ojai in 1994 and 1998. The author is grateful to Beatrice Wood Studio managers Nanci Martinez and Ram P. Singh for their assistance. Special thanks to Dada historian Dr. Francis Naumann for his archival contributions. Naumann helped Beatrice choose 30 of her favorite pieces which will be on permanent display at the Ojai studio beginning in 1999. Beatrice Wood's work can be found at Milagro's Nest in Ojai, the Frank Lloyd Gallery in Santa Monica, and the Garth Clark Gallery in New York.

- Ginger Moro is the author of European Designer Jewelry and is a frequent contributor to ECHOES. See Gloria Stuart - Titanic Talent, this issue, for more on Beatrice Wood.

### end notes

1. "All the Cataclysms: A Brief Survey of the Life of Beatrice Wood" by Elizabeth Reynolds Hapgood, *Art Magazine*, March, 1978
2. "Fautographer" is Man Ray's play-on-words combining the French *faux*, *faute*, and photographer.
3. *The Blindman*, issue #2. Quoted in *New York Dada* by Francis M. Naumann, p.185
4. *I Shock Myself*, Beatrice Wood, p.37
5. *Ibid.* p.130

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### Gloria Stuart

(continued from page 61) rumblings of war. So my husband (who wanted me to give up acting) suggested we go around the world while it was still possible.

**GM:** Did you date any Hollywood hunks, and who were your husbands?

**GS:** I had no time for dating actors. I got a divorce from Blair Newell in 1933, and married Arthur Shockman in 1934 - a journalist and playwright (he co-wrote *Duck Soup* and *Call Me Madam*). He'd been brought out to Hollywood by Groucho Marx. We went around the world - Bali, India, and all - and landed in France just as the war started. We caught the last ship out of Gibraltar.

**GM:** You didn't stop in Italy?

**GS:** I was afraid to go to Italy because I'd been one of the actors who'd signed an anti-Fascist ad in the papers. Hal Roach had invited Vittorio Mussolini to visit his studio. He was Mussolini's oldest son, and had been a pilot in the war. We were outraged that Italy had invaded Ethiopia in 1936, and were against the Fascists. It caused a scandal - lots of people accused us of being Reds! So when we got to Napoli in 1939, I thought the Italian government would take exception to me, so I stayed on the ship while my husband went to look around. He came back and said my picture was on the cover of three out of five magazines on every newsstand, so they weren't still mad at me. So we left the ship and went on to Rome without incident.

**GM:** Most Americans agreed with you about Ethiopia. *Time* magazine voted Emperor Haile Selassie "Man of the Year" in 1936, because he'd so bravely led his country through poison gas attacks by Mussolini. Why did Roach invite his son to Hollywood?

**GS:** I have no idea, but we actors expressed our strong disapproval.

**GM:** You've starred in films with Boris Karloff, Charles Laughton, Melvyn Douglas, Warner Baxter, and James Cagney. Who was the best actor you've ever worked with?

**GS:** Peter O'Toole. I danced with him in *My Favorite Year*. In the film, to celebrate our 40th anniversary my husband asked Peter (Allan Swan) to dance with me as a special treat. Peter suggested we rehearse the scene together for four days to get it right. We waltzed for a long time, not speaking, looking into each others' eyes. I had no lines.

**GM:** You didn't need any; it was a very touching moment.

**GM:** Who were the founding actors of the Screen Actors Guild and when was it formed?

**GS:** I joined in 1933. I heard about the formation of SAG from the Marx Brothers, Harpo and Groucho were among the earliest members. Sylvia Sidney, Joan Crawford, and Edward G. Robinson joined too. On *The Invisible Man* we'd work all Saturday night, and have to be back on the set Sunday afternoon. It was exhausting. From 1933 on, Ralph Morgan - SAG's first president - fought for the actors, and conditions gradually improved.

James Stewart, who came from the Broadway stage, joined in 1936. By 1945, actors took more control of their careers, limiting studios to seven year contracts which included suspension and war time duty. Eventually movie actors were able to participate in the profits of their movies, thanks to the Screen Actors Guild.

**GM:** You were always socially and politically conscious. What did you think of the British class system among passengers on the *Titanic*?

**GS:** It was so wicked! The rich got the life-



boats, and those poor people in steerage expired behind the gates.

**GM:** What was your greatest acting challenge?

**GS:** I suppose *Titanic*. I only read once for James Cameron, then went to England, where I was supposed to visit friends for three weeks. But I got nervous that I hadn't heard anything. I couldn't stand it any longer so I came back to L.A. and called Malli Finn, the casting agent to ask if Cameron had made a decision yet. She said no. So I wrote a note to Cameron saying that I had reread the script with young Rose on my mind, and would like to give him a feistier reading, because she was very feisty, you know. I mailed the note, and not long after, I got a call from Malli: "How would you like to play Rose?" I screamed, "Yes!"

**GM:** I heard that Asprey of London, who designed the *Heart of the Ocean* sapphire pendant, didn't want you or Kate Winslet to wear it at the Oscars, "because one actress was too old and the other too fat"?

**GS:** I don't think that's true. At the Screen Actors Guild awards, where I shared the "Outstanding Performance by Supporting Female Actor" award with Kim Basinger, I wore Asprey's black Tahitian pearls necklace.

**GM:** Apparently, Asprey figured the sapphire *Heart of the Ocean* necklace would get better coverage being seen around the neck of Celine Dion during her Oscar-winning song presentation of "My Heart Will Go On" rather than taking the chance of its being seen briefly, or not at all, on an Oscar Best Actress nominee.

**GM:** What was it like wearing \$20 million worth of Harry Winston's diamonds instead?

**GS:** I was wearing one of two existing perfect blue diamond pendants mounted on a diamond necklace. The pendant was pre-sold. Escada wanted to design the dress with a special neckline so the blue diamond could be set off. They dyed the satin to match the stone.

**GM:** Where were the gorillas sitting who were guarding the necklace?

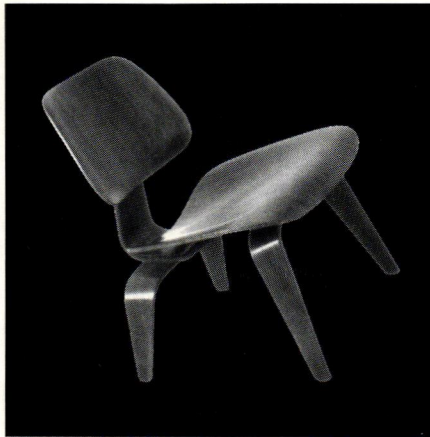
**GS:** There were four. Two were sitting directly behind me, dressed to kill. You wouldn't have guessed they were bodyguards. They rode with me in the limo. Then there were two running alongside doing what I call the "paparazzi trot." One even came into the ladies room with me and stood outside the stall.

**GM:** I'm assuming at this point the gorilla was a she. Was she "packing a gat" or was she just burly?

**GS:** I couldn't tell if she was armed, but she was probably pretty good at karate.

**GM:** How long did you actually wear this extraordinary blue diamond?

**GS:** After the Oscars ceremony, I walked up the aisle with my daughter, Sylvia Thompson, and my son-in-law, and one of the bodyguards took me aside and unhooked > 88



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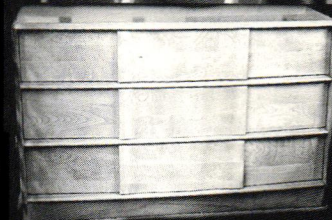
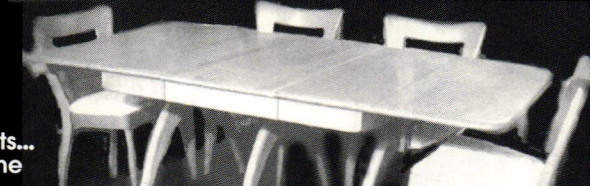


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## 20th Century Decorative Arts

## Vintage Costume Jewelry

**Gloria Stuart**

(continued from page 87) the blue diamond from the diamond necklace around my neck. I wore only the necklace to the post-Oscar parties.

**GM:** Who was the lucky recipient of your blue diamond pendant?

**GS:** I was aware of an attractive, dark, heavy-set middle-aged man accompanying a beautiful young woman.

**GM:** His wife?

**GS:** I don't think so, she didn't look like his wife.

**GM:** Off screen, do you wear real or faux jewelry?

**GS:** I've always loved costume jewelry.

**GM:** How did you prepare for the character of "Old Rose" as based on the 101 year old potter, Beatrice Wood? Beatrice was not actually aboard the Titanic, but James Cameron incorporated some of her feisty personality and talent into the opening scenes which established your character for the audience.

**GS:** I had visited Beatrice at her Ojai studio in the Forties. I also studied throwing a pot on a wheel with a teacher for several days for that opening shot where I wore tons of Indian silver jewelry, like Beatrice. Remember, Louis Abernathy had the line: "She was an actress - this woman's a fake!" when they first interviewed Rose about the sinking of the ship. This was a reference to Beatrice Wood's early career as an actress. I had no trouble playing that. Then Cameron gave my character children and a family, which Beatrice never had.

**GM:** Your line about "Wasn't I a dish?" - when they showed you the nude drawing of Rose - was something Beatrice might have said.

**GS:** Actually, it was my idea. Cameron used another word in the script, and I changed it.

**GM:** You were both pretty dishy in your youth. I understand from Francis Naumann, the Dada art historian who lunched with you and Beatrice in Ojai, that Cameron told him that his choice of Kate Winslet for the part of Rose was partly based on a physical resemblance to Beatrice Wood as a young woman - big, soulful blue eyes, and a buxom figure.

**GM:** What did Beatrice Wood say about *Titanic* when you saw her in Ojai just before her death?

**GS:** She said: "I hear it's a great film, but I understand that it's scary, so I haven't seen it."

**GM:** What a shame that Cameron didn't send her film clips of just your scenes. Beatrice had a video of Truffaut's *Jules et Jim* starring Jeanne Morcau, which was inspired by her youthful *amour à trois*. She would have appreciated your performance.

**GM:** What did you think of James Cameron's declaration upon receiving 11 Oscars that he was "king of the world"?

**GS:** For me, he is. He was a dream to work with. I think he's a Renaissance man.

**GM:** I loved that little squeal you gave when you threw the *Heart of the Ocean* into the sea at the end of the film. Did you dub that in later?

**GS:** That was spontaneous at the time, and Cameron liked it and kept it.

**GM:** What was your greatest acting disappointment?

**GS:** That I never made it to Broadway.

**GM:** How did you happen to go back to work in the '70s after such a long hiatus?

**GS:** My husband had Alzheimer's at that time, and eventually died in 1978. I called everyone I knew in the industry who was still breathing and said, "I'd like to go back to work." I'd been painting and printing books in my studio, but I wanted to return to acting. I appeared on five television shows in the '70s.

**GM:** What are your plans for future roles?

**GS:** I just send all scripts that are submitted to me to my agent in New York. There's the new concern about plagiarism these days - you know, if somebody reads another writer's script and then incorporates that story line into his own treatment - so I'll trust my agent to find a new script for me.

**GM:** In your long career of 55 cinema and television films, you turned in many fine performances. You're still a beautiful woman, did your beauty ever get in the way of your acting? You really were a dish!

**GS:** That wasn't my fault. ■

- *Ginger Moro is the author of European Designer Jewelry and is a frequent contributor to ECHOES. See: Beatrice Wood article in this issue.*

### Open Space

(continued from page 65) Both are employed in the visually oriented apparel field. They live with a 13-year old Cornish Rex cat who shares the modern living quarters with the cool sounds of Jeffrey's vinyl record collection. The accompanying photographs were taken by their neighbor, photographer Allyn Ashmore, himself an Eichler homeowner for over a quarter century.

Speaking about their furniture collection, Ron indicates that he prefers to find original design examples that have the patina of life and age. A favorite piece is his early model Nelson *Coconut* chair, and he's an ardent fan of the work of Noguchi, Nelson, Eames, and Knoll. A circa 1949 Noguchi table inhabits the breakfast nook, while a glass-topped Noguchi coffee table shares the living room with a Vladimir Kagan sofa from 1959, a large sculpture by Marcello Fantoni from 1957, a Ralph Ducasse painting, and another small Noguchi side table. There's a brilliant red Florence Knoll sofa in front of an Eames Surfboard table in the family room flanked by a wall of abstract paintings by the likes of Leah Rinne Hamilton, James Guy, Leonard Edmonson, and Alexander Corrazzo, all from

the forties or early fifties. Lamps by Artemide, Poul Henningsen, Tempestini, and others provide a warm glow throughout the house. Mr. Crider seems to have admirably accomplished his goal of "creating a space where art and furniture form a visual relationship with appropriate viewing scales which harmonize with the lines of the architecture." The furnishings enhance the low open architecture without cluttering the interior landscape - a 1950s design philosophy adhered to by the present owners. The pair also greatly enjoys a social aspect of this style of architecture - its ease for entertaining.

Ron is proud of their visually stimulating creation and enjoys the constant thrill of discovering new West Coast artists. Traveling around the globe has broadened his scope and he looks forward to a future when he will possibly open an art gallery for current contemporary art trends. A self-confessed, self-taught collector interested in a great variety of art (an example would be the tribal sculpture groupings which seem so at home among the fifties furniture), he collects German, French, and Italian ceramics and Scandinavian glass, and favors the organic wood sculptures of Leo Amino.

Although not afraid to follow his eye wherever it may take him in selecting painting acquisitions, Ron generally chooses to focus on his main interest: the work of the first generation of the American Abstract Artists group from the 1930s and '40s.

While the painting collection opens little windows on another world, the wide open view of the outside landscape visible from the interior contains plenty of nostalgic visuals. The backyard patio evokes the image of the leisurely cocktail parties and barbecues that were (and for some still are) a staple of suburban living. Surrounded by a verdant contemporary garden, designed with Japanese landscaping influences, the house has a clear uncluttered view of the nearby mountain range against the California sky. Looking out those windows at that unremodeled sky, you might well forget it's 1998. ■

- Steve Cabella is a regular contributor to ECHOES magazine, authoring the "Modern Eye" column, and the proprietor of The Modern i Gallery.

#### Streamline Moderne

(continued from page 69) were firmly rooted in the light and/or painted woods and simple but elegant forms of Germany and Scandinavia, and his subsequent American furniture and interiors developed this basic aesthetic further.

In addition to a number of Frank Lloyd Wright houses, Los Angeles and its environs boasted some outstanding interiors, the best-known by two markedly antithetical designers, the determinedly contemporary Karl Emanuel Martin ("Kem") Weber and > 90

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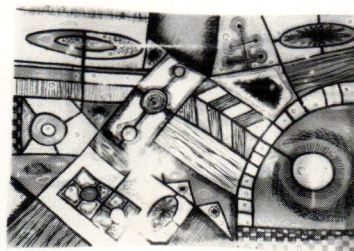
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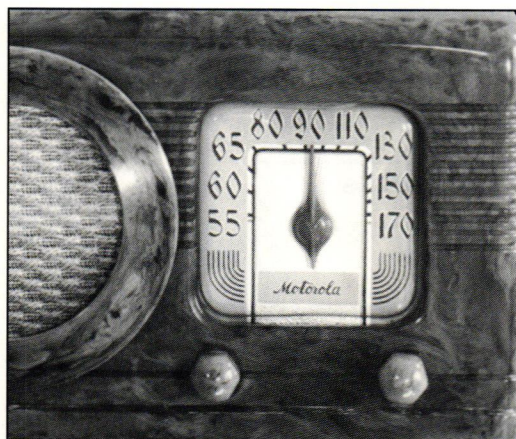
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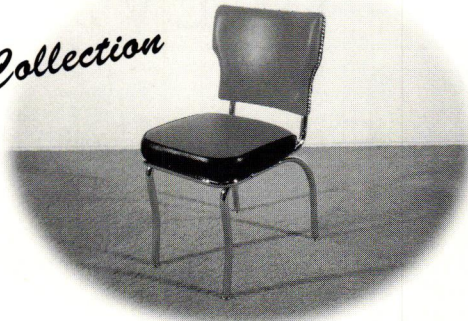
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### Streamline Moderne

(continued from page 89) the contentedly retrogressive T.H. Robsjohn-Gibbings, both of whom were European-born (other notable designers in California included Donald Kirby, Paul Laszlo, and architects Richard Neutra and R.M. Schindler).

Kem Weber, a native of Berlin, studied there with Bruno Paul from 1908 to 1910. He travelled to San Francisco in 1914 to help design the German pavilion of the Panama-Pacific Exposition, and was not allowed to return home when WWI broke out. In 1927 he set up his own studio in Hollywood, calling himself an industrial designer. His goal was "to make the practical more beautiful and the beautiful more practical," and the highly distinctive, flamboyant, yet eminently utilitarian pieces he designed more than fit the bill. His interiors were well-designed, harmonious, comfortable, sparkling Modernist spaces.

At the opposite end of the spectrum from Weber's designs were the neo-classical Art Moderne creations of Terence Harold Robsjohn-Gibbings, an Englishman who started out as an antiques dealer in his native country. He then moved to New York in 1930, where he found considerable success as an interior designer. In 1937, he created the interiors of *Casa Encantada* in Bel Air, California, without doubt the high point of his design career. Robsjohn-Gibbings is so closely identified with this West Coast dwelling that he is thought of as a quintessential Californian decorator, but in fact he designed furniture for the mass-market (produced by the Widdicomb Furniture Company of Grand Rapids, Michigan) in the 1940s, as well as interior schemes for clients on both coasts and in Europe as well.

**Britain.** Although Great Britain had produced one of the great turn-of-the-century architect-designers, Charles Rennie Mackintosh, the country as a whole was not keen to embrace the Glasgow School, nor the sympathetic, proto-modern design movement in Vienna. Barring the odd, occasional commission, contemporary design did not make its appearance in Britain until well into the 1920s.

Women were very much in the forefront of interior design in the 1910s and 1920s in Britain as in America, and the chic, though still somewhat tradition-bound, room settings by Syrie Maugham and Sibyl Colefax are worth a mention. Maugham's interiors were largely based on past styles, but her palette was bold and jaunty and produced interesting juxtapositions. Her most renowned interior was that of her own drawing room in King's Road, Chelsea, the so-called "all-white room" that she dramatically unveiled at midnight at a party in April 1927. Sibyl Colefax was proving strong competition for Maugham by 1930, although her style was very much in the pastel-pretty, Adamesque tradition.

Another British woman was also > 96

# great modern books

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**New in Paperback! Art Deco Interiors: Decoration and Design Classics of the 1920s and 1930s** by Patricia Bayer...This book documents the flourishing of design ingenuity in the years following the great Paris Exhibition of 1925 through contemporary photographs of selected interiors juxtaposed with modern photographs of individual pieces. It traces the stylistic evolution, and dominant motifs of Deco from the triumph of the 1925 exhibition, to the growth of Streamline Moderne offshoots in the United States, to the international revival of Deco as a decorative style, to the restoration of many Art Deco interiors to their former glory. 300 illustrations, 151 in color. 224 pgs. Softcover \$27.50

**Messengers of Modernism: American Studio Jewelry, 1940-1960** by Toni Greenbaum...In this beautifully designed and lavishly illustrated book, Greenbaum analyzes the output of American modernist jewelers, many of whom, such as Alexander Calder and Harry Bertoia, began as sculptors or painters. (Includes the work of Art Smith.) This volume accompanied an exhibition of the same name at the Cranbrook Art Museum. 106 illustrations. 168 pgs. Hardcover \$37.50

**New! Contemporary Danish Furniture Design: A Short Illustrated Review** by Frederik Sieck...The second edition of this title which was originally published in 1981, this handbook on Danish furniture design provides a review of the developments in Danish design that began with Kaare Klint's pioneering contribution. The book's description of the work of 104 Danish furniture designers is accompanied by 210 black and white characteristic illustrations. 232 pgs. Softcover \$59.50

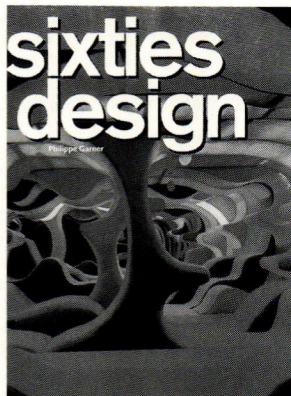
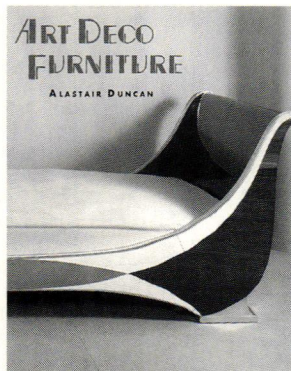
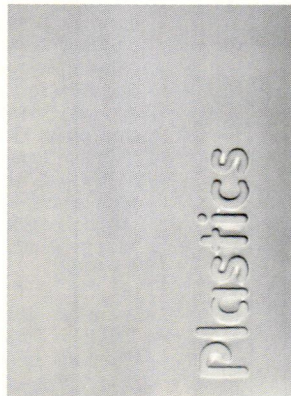
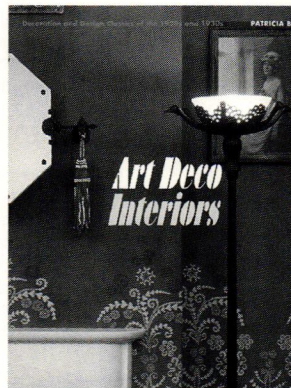
**Collector's Encyclopedia of Russel Wright, Second Edition** by Ann Kerr...Completely revised and expanded from the 1990 release, this second edition features Wright's dinnerware, glassware, aluminum ware, furniture, housewares, lamps, wood, metal works, fabrics, and numerous other items sought by collectors. Hundreds of new photographs have been added, along with an updated value guide. 240 pgs. Hardcover \$24.95

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**The National Trust Guide to Art Deco in America** by David Gebhard...Gebhard takes you on a coast-to-coast journey surveying over 500 significant Art Deco buildings from the strong holds in Miami Beach to Wilshire Boulevard in Los Angeles. Buildings, which include skyscrapers, residences, office buildings, shops, hotels, and public buildings, are listed by place and street address. 230 b&w photographs. 416 pgs. Softcover \$19.95

**New! Plastics + Design** by Renate Ulmer and Josef Straber...This book is an outstanding survey of the history of plastics in furniture and object design, in a remarkably designed, unique presentation. For the first time the development of plastics in the area of design is documented by 120 selected objects. This survey delineates the "big triumphal march" in the 20th century of what was originally developed as a "substitute material." Beginning with historical objects of hard rubber and linoleum, Celluloid and Bakelite, the book places a major emphasis on the '50s, '60s, and '70s with that time period's enthusiasm for new materials, garish colors, and unconventional forms. 140 illustrations, 110 in color. 164 pgs. Spiral binding with fuschia hard plastic cover. In German and English. Hardcover \$75.00

**Queen Mary** by James Steele...Once the world's largest and fastest ocean liner, today the Queen Mary represents a peak of perfection in the art of shipbuilding. With her sleek, sophisticated lines, Art Deco interiors and exquisite detailing, she encapsulates the spirit of an era characterized by elegance and style.



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**Sixties Design** by Philippe Garner...A richly illustrated survey of this remarkable decade, *Sixties Design* reviews the period through five important themes - the Modernist continuum, Pop culture, Space-Age styles, Utopian ambitions, and Anti-Design. The illustrations follow the ideas presented in the text and embrace a wide variety of media, including fashion, product and furniture design, graphics, and architecture between 1960 and 1970. Color illustrations throughout. 176 pgs. Softcover \$24.99

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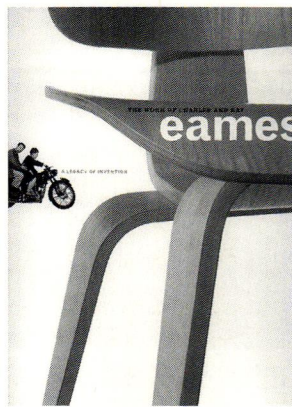
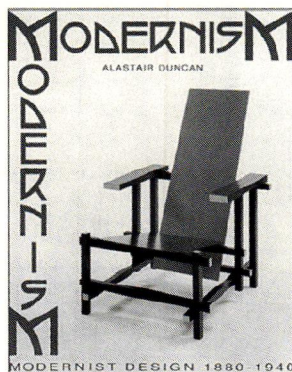
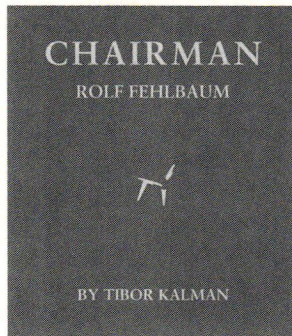
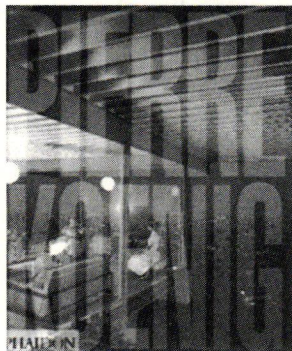
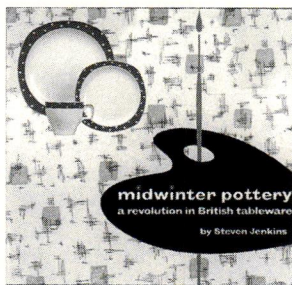
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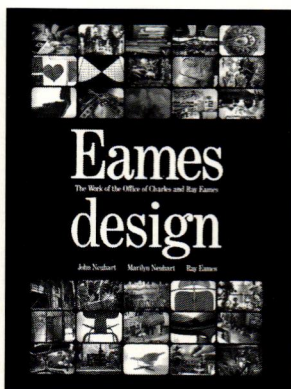
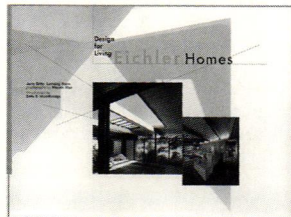
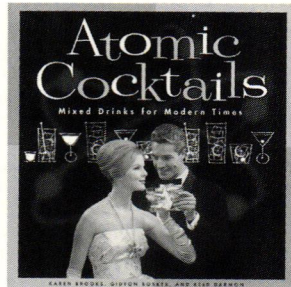
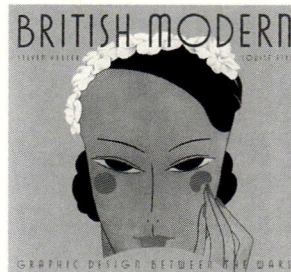
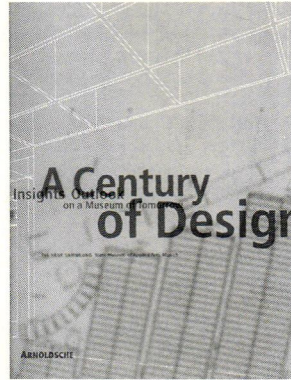
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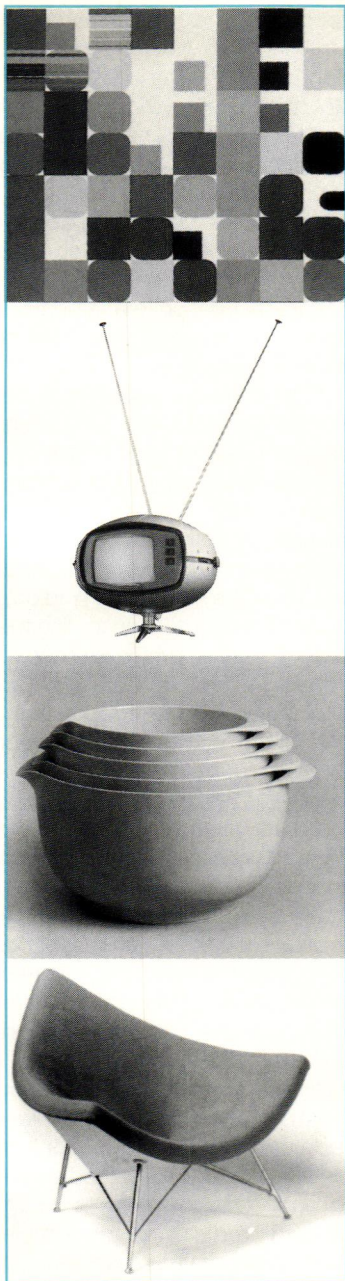
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## Streamline Moderne

(continued from page 90) making a name for herself in the late 1920s in interior design, but unlike Maugham and Colefax, Betty Joel looked elsewhere for her designs - forward, not back, and also to the Continent, Paris art and design of the mid-1920s not only influencing her own creations, but also being sold by her in her London showroom. The simple, smart furniture which she sold in her Sloane Street showroom - largely characterized by curved edges which Joel herself said reflected "the feminine form" - was sheathed in rich, often exotic wood veneer; offered for sale with these pieces were area rugs in abstract motifs, smart dressing table mirrors, and other modish accessories.

The modernity of designers E. Curtis Moffat and John Duncan Miller was not in fact so far removed for that of Betty Joel. Beautifully veneered furniture, with nicely rounded edges, was found in American-born Moffat's Fitzroy Square gallery (opened in 1929) and he, too, had a penchant for things French, offering for sale Evelyn Wyld rugs, Raymond Templier jewelry, and Marie Laurencin paintings. John Duncan Miller, a one-time employee of Moffat and later owner of his own shop in London, designed his own furniture as well as selling contemporary Parisian pieces, including designs by Eileen Gray.

Denham MacLaren, a one-time employee of furniture designer Arundell Clarke, opened a shop in 1930 on Davies Street selling sturdy wood-veneered furniture - much of it nicely curved, like Betty Joel's - as well as more unconventional pieces, such as a glass-topped, painted wood and chromium plated metal-based occasional table that was strongly Modernist. Other London decorators - Hartigan Ltd., Bird Iles Ltd., Ronald Grierson, Maurice Adams, and Derek Patmore - provided clients with Modernist or semi-Modernist interiors in the 1930s, but the most successful "packagers" of such rooms were the esteemed firms of Heal and Son, Waring & Gillow, and Gordon Russell.

Although the furniture of Sir Ambrose Heal is generally thought of as being in the Arts and Crafts vein, some pieces created in the 1930s have a decidedly Modernist look. Likewise, Sir Gordon Russell was influenced by the forms and tenets of the Arts and Crafts Movement early in his career, but around 1930 his style manifested a distinct Modernism, largely informed by the Bauhaus. Waring & Gillow, more so than Heal's and Gordon Russell, whole-heartedly embraced the forms of modern design, even of Parisian Art Deco. The firm's connection with Modernism was primarily due to the talents of one man, Serge Chermayeff, a Russian-born architect-designer who married into the Waring & Gillow dynasty and became the director of its newly established Modern Art Studio.

The interiors of architects Chermayeff,

Wells Coates, Oliver Hill, Raymond McGrath, Brian O'Rourke, and David Pleydell-Bouverie best expressed the Modernist spirit emerging in Britain in the 1930s, with additional statements coming from architect Erich Mendelsohn, architect-designer Marcel Breuer, and painter-designer Paul Nash.

**Germany/Austria.** The highly significant ideas, designs, and room ensembles of Peter Behrens and other members of the Deutscher Werkbund influenced the Modernist school of Parisian 1920s and 1930s design - and International Modernism in general - as did, to an extent, the designs of the Wiener Werkstätte in Austria. But there were several other designers working in these two countries whose styles differed considerably from their basically functionalist counterparts. Bruno Paul, for example, was for some years associated with a traditional neo-classical style. Dagobert Peche, who was heavily influenced by the French Rococo style, represented an exuberant, highly decorated strain of design within the Wiener Werkstätte, which he became associated with around 1915.

**Italy.** Although Italy was very receptive to the Art Nouveau style, it was not as sympathetic to Art Deco, and certainly not that high-style version which harked back to 18th century French forms. There were, however, several Milanese architects and designers who were more Modernist in outlook, including Franco Albini and Piero Portaluppi. Their interiors included built-in furniture elements, multiple-use pieces, and interesting color combinations. A dressing room designed by Albini in 1933 for aviator Arturo Ferrarin's house was as Streamline Moderne as any Kem Weber room in California.

Perhaps the best-known Italian architect-designer of the century was another Milanese, Gio Ponti, who worked as a painter and ceramics designer in the 1920s. He also designed a residence for Tony Bouilhet, head of the French goldsmith firm Christofle, in 1926. Ponti's interiors were elegant, airy, and comfortable at the same time, not at all like the cold marble reception areas that greeted one all too often in grand Italian homes.

**Dutch.** The highly functional, primary-colored De Stijl interiors of Theo van Doesburg, Gerrit Rietveld, and other rationally oriented, primarily Dutch architect-designers could not have been more at odds with the opulent, high-style confections by Ruhlmann and his contemporaries. Often short on comfort but rife with revolutionary ideas like movable partitions and multipurpose furniture, such dwellings as Rietveld's Schröder House in Utrecht proved fascinating if isolated essays in Dutch exterior-interior harmony.

There were of course other types of architecture and interior design that existed in Holland in the 1920s and 1930s, such as the Amsterdam School, led by Michel de Klerk, which was an avant-garde, expressionist

group responsible for many single buildings in that city. The Amsterdam School's idea of interior design was a somewhat utopian-decorative one, reveling in ornamental detail but not stinting on comfort and warmth.

**Scandinavia.** The 1920s and 1930s in the far-northern European countries were not ground-breaking decades in terms of design, though certain figures - such as Alvar Aalto in Finland - did create furniture, objects, and interiors that bespoke a familiarity with what was going on elsewhere in the contemporary design world.

The style that was already being called Swedish Modern in the 1930s began to take shape and assert itself in that country, with Denmark developing its own brand of Modernism as well. With no overt references to the past, stylishly modern, practical and unfussy rooms took form in accordance with this Scandinavian Modern idiom, its substance characterized, according to a contemporary American writer, by "common sense shapes and colors, agreeable softness of contour and texture. Proportions are small, comfortable, and familiar; light woods, muted values of clear colors, and a general air of reasonableness have made it a popular style for several years."

**Eastern Europe.** Although on the whole Eastern Europe was impervious, whether by choice or economics, to the influence of modes of contemporary interior design emanating from the West, there were occasional manifestations of decorative *Art Moderne* in these countries. Of course, they had exhibited at the 1925 Paris Exposition, and there were several strong statements made there in terms of interior design in these countries. Inside the Russian pavilion, for instance, the painter Rodchenko designed a worker's reading room - its high ceiling, light painted walls, two-part slant-top reading table, and 12 modified tub chairs, presented a clean, crisp Modernist setting, with more than a nod to the Deutscher Werkbund and Wiener Werkstätte.

In Czechoslovakia, Cubism was a strong influence on designers, and indeed whole rooms of Cubist-inspired furniture, glassware, metalwork, and so on appeared as early as 1910-'12. Architect-designer Pavel Janák was one of the premier exponents of this style, which also reflected contemporary Viennese design.

Hungary was the Eastern European country most receptive to Art Nouveau, and two decades later a few Hungarian designers promoted an opulent style somewhat akin to Parisian Art Deco, especially the feminine, pastel-hued style of Groult and Laurencin.

Folk art tradition often melded with elements of Moderne design in Eastern Europe, however, two rooms shown in the Polish pavilion of the 1925 Paris Exposition were bereft of any organic elements. Mieczylas

Kotarbinski's study-office, with its jutting angularity, is more akin to Czech Cubism, whereas Adalbert Jastrzebowski's dining room is softer and gentler, the chair backs shaped like flattened hourglasses, the lower walls covered with batik mural hangings in cheerful floral designs.

**Far Flung.** Both the rich, high-style strain of Art Deco and its more functionalist-Modernist contemporary could be found in private residences far from France. In the somewhat surprising location of Tokyo, a superb Modernist home was erected in 1933 for Prince Yasuhiko Asaka and his family, its design in part attributed to the prince, who had a keen interest in modern architecture. He was also much taken with French design of the 1920s, having lived in Paris from 1922 to 1925 and visited the 1925 Exposition. The interiors of the two-story dwelling - which today houses the Tokyo Metropolitan Teien Art Museum - were entrusted to Henri Rapin, the painter-designer who for a time was artistic director of the Sèvres porcelain factory. In addition, lighting fixtures and a glass-relief door were created for the house by René Lalique.

A pair of Indian rulers, the Maharajah of Indore and the Maharajah Sir Umaid Singh in Jodhpur, Rajasthan, both decided to have their palaces decorated in the new Moderne style in the late 1920s/early 1930s. *Manik Bagh* was the young Prince Yeshwant Roa Holkar Bahadur's new Indore palace. It was designed by Eckhart Muthesius, son of Deutscher Werkbund figure Hermann Muthesius, and it proved an architectural gem. The Maharajah of Jodhpur's palace, Umaid Bhawan, was furnished in a somewhat less avant-garde, more upper-class-London-opulent manner, as befitted its sumptuous Anglo-Indian setting.

Australian architect Harry Norris was commissioned to create a three-story domestic dwelling for the pharmaceuticals magnate Alfred Nicholas in the early 1930s. *Burnham Beeches*, as the house was called, was completed in 1933 in Sherbrooke, near Melbourne, and is considered the finest example of Art Deco in Australia (today it is a hotel). ■

- This article was excerpted from *Art Deco Interiors: Decoration and Design Classics of the 1920s and 1930s* by Patricia Bayer, a highly informative book which traces the stylistic evolution of Art Deco. This title, newly available in paperback, can be purchased for \$27.50 from the ECHOES bookstore. See page 91 for details.

#### 1925 Exposition

(continued from page 73) under the barricades without permission to begin construction. The results so shocked the exhibition organizers that they erected a 20-foot fence around it, which was taken down only at the last minute, at the intervention of the Minister of Fine Arts.

Named after the magazine

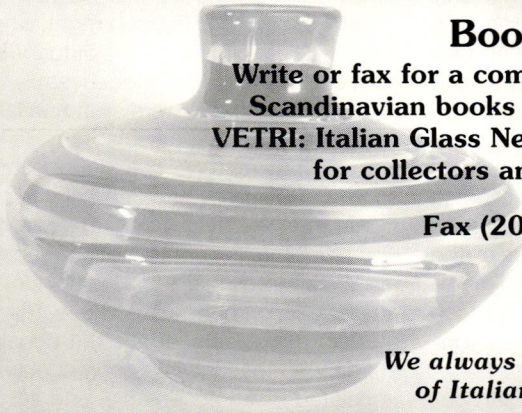
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## 1925 Paris Exposition

(continued from page 97) Corbusier had begun in 1920 with Amédée Ozenfant, the Pavilion applied ideas expressed in his 1919 publication *Vers Une Architecture*. To him, the machine offered the answer to finding comfort in modern life, and the idea of beauty was beside the point. This intellectual approach was the antithesis of Ruhlmann's, though they paralleled the ideas of the Bauhaus, anticipating the International Style aesthetic that would provide a new vocabulary for architecture in the years to come.

The rectilinear two-story building, of concrete, steel, and glass, had two wings flanking a courtyard. The bi-level, light-filled "living cell" within was sparsely furnished with only simple items of standard, mass-produced furniture, and bold Cubist art. Its severity was a dramatic (and shocking) contrast to any other exhibit in the Exposition, and particularly those of the other French designers. Despite its controversial nature, the international jury tried to award Corbusier's building first prize, but were vetoed by the French authorities. It was ignored by most of the press, but Arts Minister de Monzie commented: "I must affirm our sympathy for such efforts: a government must not remain in ignorance of such researches as we see here."

There were several French artisan-designers whose reputations were considerably enhanced by prominent exposure at the Exposition. These included Edgar Brandt, René Lalique, and Jean Dunand, who had exhibits of their own but also made significant contributions to other displays...Brandt's work adorned the major entrance gate, Lalique's crystal fountain was one of the most graceful architectural elements in the French sector, and Dunand's decorative objects appeared in several designers' interiors.

Perhaps it wasn't an event that changed the world, but the 1925 Exposition certainly shook up the Americans, who were scarcely aware of the work of Frank Lloyd Wright, let alone that of the European modernists. The Exposition was a true awakening for those who saw it, and they hurried to carry its message back home.

Secretary of Commerce Hoover had declined U.S. participation on the advice of furnishings industry representatives who asserted that America did not have enough good original design to merit participation in the Exposition, a decision which, though perhaps true, was a source of considerable embarrassment and a blow to national pride. He sent a delegation to Paris, hoping to glean some ideas on how to encourage and improve American design. His appointed delegates, 108 of whom visited Paris at their own expense, were mostly representatives of manufacturer and trade groups, led by Charles R. Richards, President of Cooper Union and head of the American Association

of Museums. Though most were favorably impressed, some criticized the excessiveness of the displays - designer Paul Frankl later remarked that if America had sent over a skyscraper, "it would have been a more vital contribution in the field of modern art than all the things done in Europe added together."

The Commission report was more pragmatic, noting that, although the modern style was too radical for U.S. consumers, it could be usable in a modified form. The commercial-minded Commissioners saw modern design as a way to achieve American artistic independence from Europe - and give a boost to U.S. trade as well. Perhaps even more important to the future of American modernism, designers like Donald Deskey, Walter Dorwin Teague, and Russel Wright, who traveled to the Exposition, were virtually instant converts to the idea of modernism.

The aftereffects were swift and lasting - first an exhibition of objects from Paris was arranged, traveling to The Metropolitan Museum of Art and eight other major American museums. The following year, first Macy's, and Lord and Taylor, then other leading department stores staged exhibitions of modern design. Although the museums made modern acceptable, it was the department stores who reached the general public and translated it into acceptable, and affordable styles. As consumer acceptance grew, *Le Stile Moderne* was translated into an American variation which, as Streamline Style, gave birth to modern industrial design.

In France, the results were less dramatic and ultimately less felicitous. *Le Stile Moderne* sold, but the new designs, virtually none of which were mass-producible, failed to effect a reconciliation between art and industry. Within a few years, many of the firms featured in the exhibition had closed, as the designer-craftsman gave way to technology. The 1929 Crash had effected the economies of Europe as well as America - with money scarce, so were patrons, and ostentation was inappropriate in a time of economic crisis. *Le Stile Moderne* survived only in public showcases like the ocean liners - the grandest of which, the *Normandie* of 1935, was over 1,000 feet long and cost an unprecedented \$60 million. By the time it burned in New York Harbor in February of 1942, the style it celebrated had become part of the past.

The story of *L'Exposition Internationale des Arts Décoratifs et Industriels Modernes* had many subtexts, only one of which was decorative arts. It was a narrative with opposing themes: nationalism, and the breakdown of national barriers; promoting modernism, and preserving French tradition; machine-age design for the masses, and artisanal design for the elite. But despite conflicting views and mixed messages, its profits exceeded its cost (a rare occurrence for such exhibitions nowadays), and its other

achievements were considerable:

- It was the last great showcase for hand-crafted original design...no subsequent event has even approximated the sumptuousness and splendor of its presentations.
- It reestablished French prestige and design leadership in the international marketplace, stimulating business for the luxury trades.
- It was, as Corbusier had predicted during the initial planning, "a decisive turning point in the quarrel between old and new." The *L'Exposition Internationale des Arts Décoratifs et Industriels Modernes* took the first steps toward a genuinely modern style in France.
- Finally, in providing impetus for the development of a modern movement across the Atlantic, it was at least partly responsible for America's emergence as an international design leader in the middle years of the century, when a new generation of designers produced some of the most original, and most enduring, objects of modern design. ■

- Judith Gura is a writer, lecturer, and museum consultant in the decorative arts, specializing in Twentieth Century design. She conducts programs for the Bard Graduate Center, and is working on the upcoming exhibition "Vital Forms: American Art in the Atomic Age" scheduled for Fall 1999 at The Brooklyn Museum.

### endnotes

1. "Art Deco" was a term coined long after the fact, for the style was originally called *Le Stile Moderne* or *Le Stile 25* and translated into this country as *Art Moderne*, *Modernistic*, and later *The Modern*, *Streamlined*, *Skyscraper*, and even *ZigZag*. In 1968 the English design authority Bevis Hillier was writing about the long-forgotten style of the '20s and '30s, hoping to spark its comeback. He chose to call it Art Deco, in part because the Exposition itself had been nicknamed "*Les Arts Decos*," and because of its alliteration to the term Art Nouveau, the style immediately preceeding it. After the book and ensuing exhibitions sparked a revival, the style was trivialized in everything from serious decorative art to mass-market kitsch, accounting for its relatively speedy demise.

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### Up Close: Eames Demetrios

(continued from page 13) trees and floating houses; she wanted to let Charles know that everyone was all right. Charles replied, "Yes, but did you get pictures?" This delight in photography permeated the Eames Office and was even part of the furniture design process. Over the 45 years, 750,000 slides and stills were created at the office. The storage of this tremendous amount of photo work is seen in the film, but off-screen is the five years Ray spent cataloging these images with and for the Library of Congress.

The music from a Hurdy Gurdy machine, a favorite of Charles', sets a new tone for the film. Items from the "Copernicus Exhibition" come into view, displaying an incredible eye for detail, color, and shape. The classic 1956 Lounge Chair and Ottoman is shown along with a painting by friend and colleague Lee Krasner, exhibit panels, the world's first computer controlled motion picture camera, and wonderful black and white family pictures. Personal photos of Charles and Ray are seen with Charles sitting on a desk between bookshelves, the two at their home, and a wonderful photo of Ray with grandson Xander Demetrios - son of the filmmaker - sitting on the 1968 Chaise. There are also wonderful pixilated photos of Ray as a young girl.

For the true Eames enthusiast, there is a rare look at the three Eames/Saarenin chairs, based on designs from the 1940 "Organic Design in Home Furnishings" competition, organized by the New York Museum of Modern Art. These are even more remarkable when seen on film. An addition to the building holds the film vault along with a composing board from long-time collaborator Elmer Bernstein who composed music for many of the films.

Even though the contents are gone, the essence of 901 still exists in the spaces carved out by Charles and Ray. The carnival music picks up once again and Lucia Eames is seen taking down numbers and calendars from office walls. Sunlight filters through the rafters, giving one the sense - after watching this intensely personal but unsentimental film - that the spirit of the design couple still exists. The film ends on the emotional message, "with love for Charles and Ray."

### Common Knowledge: An Oral History of 1988

"A two-hour time lapse portrait of 1988 taken by interviewing the same 28 people every three weeks for the whole year."

The power and influence of the media was the subject for *Common Knowledge*. According to Demetrios, the idea for this ambitious project occurred while watching coverage of the Gary Hart/Donna Rice scandal, as he quickly realized that in a mere four days he went from never having heard of Rice on Sunday morning to knowing by Thursday of her previous - and until then - obscure television work. Demetrios wanted to capture the

unfolding media process and thought of waiting for the next scandal to hit the airwaves, but he eventually realized he needed to be there in the *absence* of such knowledge as well. Due to the lengthy filming schedule, he conducted the interviews on his own to save on production expenses, and this procedure also allowed the subjects to be more comfortable with a camera on them for long periods of time. The filmmaker wanted his subjects to speak with the normal rhythms of conversation.

Demetrios chose a demographically balanced spectrum of Los Angeles citizens for his interviews and each session began with the simple question, "What's been going on the past few weeks?" This invites personal answers as well as news driven answers and, with all subjects, both areas were addressed. When they discussed the news, though, it was not only opinions they were asked to share, but also the *facts* as they thought they knew them. The filmmaker wanted to steer away from the standard documentary approaches often seen on television. As Demetrios states, "I was tired of the way the mainstream media balkanizes people: ask gay people only about AIDS, ask African-Americans only about Jesse Jackson, Jews only about Israel, homeless people only about homelessness, and so on; with this I asked everyone about everything."

As the year begins calendar pages slowly drift down to the pavement and inset images of Christmas trees being hauled to the curbside indicate the end of the holiday season. A woman remembers past joyful New Year's Eve revelries but as a widow she no longer celebrates the event. Her voice gradually cross-fades with a younger woman talking about her holidays.

Against a texture of the American flag subjects begin talking about the presidential campaign and the attributes and deficiencies of the candidates. The voice of one person is muted and then returns while there is overlapping talk from other subjects. As the issues change the border backdrop is altered to show the subjects in a different place, thereby providing a recurring visual motif to place the person in their real life environment. This technique allows each subject to have a texture that is associated with them and provides relief from the proverbial "talking head" syndrome of documentaries. In the case of the flag texture, it is later revealed to be the texture of a flag that Miriam, a blind woman, hangs in her window each Election Day. Backdrops also include poems, balloons, and a pet cat. People talk on important issues, and the not so vital, with each interview a frozen moment in time. The topics include winter storms, the Superbowl game, earthquake tremors, the rise and fall of Michael Dukakis - and one man's amusing inability to pronounce the name correctly, political >100

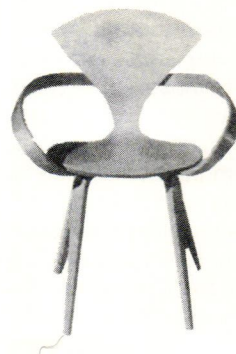
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## Up Close: Eames Demetrios

(continued from page 99) analysis, and a multitude of stories from that year. It is not really about those specific events, it is about some of the peculiar qualities of the media age - it could have been any year.

As opinions change over time so the facts as one knows them. What was once the hot item of the week is merely a distant remembrance the following week as the next "big story" hits. *Common Knowledge* is a perceptive outlook on the role of the media in today's society and its homogenizing effect in news reporting. Filmmaker Demetrios faced the challenge of getting his subjects to say what was on their mind. This was accomplished by allowing people to speak on any subject and not limit those interviews to what may have been relevant to their particular situation. This film traces the evolution of what people believe is true and objective over a period of one year and explores the change in important issues during that time. As sociologist Bill Simon has chillingly said, "*Common Knowledge* captures the way we as a society have changed from 'communities of memory into audiences of memory.'"

### The Giving

"A version of Los Angeles where the freeways are turning into rivers."

In this narrative feature film, Demetrios explores the issue of homelessness and the modern dilemma of how we cannot save people from themselves and yet we cannot use that as an excuse not to care, through the story of a successful bank computer programmer who "wants to be blameless for the problems of the world." *The Giving*, influenced by Luis Bunuel's *The Exterminating Angel* - a critique of the Mexican ruling class - utilizes different mental states to explore the conscience of Jeremiah Pollock, the computer whiz who inadvertently becomes much more involved with the homeless than he ever envisioned. Filmmaker Demetrios also cites the influence of Buster Keaton and Charlie Chaplin films, as *The Giving* is a black and white connection to those early films. An element of Greek tragedy is used as Jeremiah often talks to the camera in a separate setting, removed from the action, externalizing his thoughts on the narrative story.

The music is haunting but peaceful as water streams over rocks and long panning shots of asphalt fill the screen. At an auction wealthy executives are placing bids to work at a soup kitchen serving meals to the homeless and Jeremiah has won with the top bid of \$10,000. A long slow panning shot of a homeless encampment, with sheets hanging over wires and shopping carts is a counterpoint to the auction scene. A homeless man, Gregor, talks about a real farm, an urban homestead to feed and take care of themselves.

The next scene shows a young girl and

her Uncle Gregor harassed by police and a fire hose is turned on the homeless encampment. This scene is disturbingly reminiscent of civil rights demonstrations in the '50s and '60s and is difficult to watch. Jeremiah drives by and the homeless plead with him to help but he feels unable to offer assistance.

In his desire to be blameless and feeling the inner need to always do more, Jeremiah reprograms the ATM machines to hand out cash with a special code. The codes he chooses all have significance and he begins with 1819 - the year of the Supreme Court ruling establishing a corporation as a person. While Uncle Gregor is suspicious of Jeremiah's motives the others in the group befriend him. The story is a struggle between Jeremiah's need to be trusted and Gregor's inability to trust. Even though he thinks that he can now be credited in dealing with the homeless issue, many of the people head downtown and start withdrawing money to buy liquor and crack. The answer it turns out is not as easy as just handing out cash.

Eventually Jeremiah is confronted by his work colleagues on his scheme and is fired. Heading back to his apartment he sees that the police have cordoned off his place so he checks into a sleazy motel. As he steps into the room he sees a vision of plants and small animals - a foreshadowing of the urban farm envisioned by Gregor.

Jeremiah heads back out onto the street and is mugged. The police have discovered the location of the homeless and demand that the money be returned. Weak from his hunger strike and beating by police Jeremiah dies and experiences beautiful visions of nature. After Jeremiah's death we discover that Uncle Gregor has hidden his money away and was able to purchase a vacant downtown lot to fulfill his dream.

This film is not about homelessness but an exploration of the problems that face the modern city. According to Demetrios, "Our challenge was to find a third path between the sentimentality and cynicism. I wanted to set *The Giving* in a version of Los Angeles where wilderness is reclaiming the city. As a part of that, we visualized the film taking place entirely within the texture of asphalt." The result is a strikingly original and powerful film.

### Powers of Ten Interactive

The latest effort from Eames Demetrios is a production of the Eames Office - a CD ROM based on the film, *Powers of Ten*, by Charles and Ray Eames. Though it uses the original film as a spine, according to Demetrios 90-95% of the CD is content created and crafted especially for *Powers of Ten Interactive*, exploring a wealth of worlds and disciplines, from paleontology to particle physics, from Marie Curie to Borges. This three and a half year project also has a significant amount of unpublished Eames material: interviews with colleagues, excerpts from the Norton Lec-

tures, and more. The disc has over 3,000 pages of text, over 200 video and audio clips, and about 1,500 stills, 800 of which Demetrios shot himself in the process of creating this CD ROM.

All three films represent a gradual evolution in the field of interactive media. In 907, there is no way to tell the story behind every shot. In *Common Knowledge*, the subjects interact directly with the camera for a long look at one year. The viewer interacts by making connections with people and with the different versions of news stories that are told. *The Giving* has the main character Jeremiah addressing the camera to express his thoughts and opinions on the narrative story. A man who will not confide his secret is clearly related in some way to images that keep their secrets and the challenge of giving audiences the opportunity to learn things about a character in non-traditional ways. These varying degrees of interaction have now evolved into the *Powers of Ten Interactive* CD ROM and the web site. ■

### In the Office

**The Eames Office** now works out of the studio section of the Eames House. Queries about these films or other projects can be sent to the Eames Office, PO Box 268, Venice, CA 90294. Phone (310) 459-6703. E-mail eamesd@eamesoffice.com

**www.eamesoffice.com** A must for any Eames enthusiast is the Office's web site. This visually exciting site includes information on all aspects of the Eames Office, as well as the films of Eames Demetrios. To obtain these films simply visit the Eames Office web site and click on the Eames Demetrios credit on the home page, that will take you to his filmography and order information.

**The films of Charles and Ray Eames**, organized and restored on home video by Demetrios for the Eames Office, are available from Pyramid Media in Santa Monica, CA at (800) 421-2304 or (310) 828-7577. Additional Charles and Ray films (Volume 5 and 6) will soon be available.

- *The author thanks Lucia Eames, Llisa Demetrios, Eames Demetrios, and Genevieve Fong of the Eames Office for their superb assistance in obtaining information and images for this article. A hearty "Thank You" to Lucia and Llisa for their wonderful hospitality during the interviews. The author also thanks colleague Kevin Cushshon for this article idea many months ago.*

### Up Close: Lucia Eames

(continued from page 14) sliding doors for both ventilation and the moving of sculptural works. These structures enclose the maximum amount of space with the minimum amount of material. A well-equipped kitchen features cabinetry of recycled California hardwoods and the interior of peaked ceilings, exposed wood trusses, and exterior of board and batten construction signifies a purposeful design simplicity. > 104

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**Selling:** Deco kitchen cabinets with frosted glass sliding doors, banquette and table, 48" Hotpoint combination dishwasher/single bowl sink with wall mount faucet. \$2,000. (717) 751-0653.

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**Selling:** Sonia Delaunay Pochoir lithos; Ruba Rombic. Murano glass, Russian avant-garde theatrical, Lebedev, Gontcharova; Lalique; Picasso ceramic; Wirkkala, Sarpaneva glass. Fax/phone (514) 887-2037.

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**Selling:** Old telephones. Over 85 different styles 1892-1979. Payphones, woodwalls, candlesticks, over 45 characters like '57 Chevy, etc. Repairs. Catalog (608) 582-4124.

**Selling:** American Dinnerware and Art Pottery. Large inventory of **Franciscan**, **Metlox/Poppytrail**, **Vernon**, **Winfield**, **Fiesta**, **Russel Wright**, **Heath**, **Bauer**, and much more. **Roseville**, **Rookwood**, **Weller**, **Catalina** too. (NO DEALER PRICING). **LAGUNA**, 609 2nd Avenue, Seattle, WA 98104. (206) 682-6162.

**Selling:** Warren McArthur catalog reprint, c.1930, 70 full page photos, \$35 + postage/sales tax. To order call (703) 549-4672 or fax (703) 549-4733. **Also:** We are actively buying vintage Warren McArthur. Call us today!

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Habegger, 7404 North Sheridan Road, Chicago, IL 60626-2091. (773) 338-4914.

**Selling:** Highly stylized Alfred Frueh lino prints; Higgins. (973) 325-3159.

**Selling:** 1950s kiddie space ride, 4 pivoting aluminum jets designed for a playground. Mista Mike (606) 268-4840.

**Selling:** Scandinavian ceramics and glass. Gustavsberg, Rorstrand, Tobo, Gefle, Kosta, Orrefors. Artists include Friberg, Lindberg, Kage, Salto, Nylund, Stalhane, Lindstrand, Palmqvist. Ken (212) 982-7047.

**Selling:** Early 1970s coffee table, oblong shape, mosaic tile top, light wood peg legs, \$150. Call (203) 964-2618 days.

"EAMES, cheesecake, BIANCONI, starburst, Heywood-Wakefield, SEGUSO, robots, LALIQUE, MIES, McCOBB, Kensington, CALDER, flicks, PIRETTI, Tiffany...RONN IVES, FUTURES Antiques (757) 624-2050.

**Middleton-Moore Antiques:** 1930s-1960s decorative arts. 3949 Gravois, St. Louis, MO 63116. (314) 773-8096.

**Studio 5 Zero:** Selling Modern Design. Visit Cambridge Antique Market, 169 Msgr. O'Brien Highway, Cambridge, MA, Floor 2, Space 69.

**Cocktail Shaker Collectors** - Free newsletter! Write to ESP, 400 Reservoir Avenue, #3J, Providence, RI 02907 or espsearch@aol.com.

**The Hillcrest Junk Co.:** '50s, '60s furniture and collectibles. Household items, pottery, lamps, books. Unusual, funky, unique. 623 N. Beechwood, Little Rock, AR (501) 663-JUNK.

**Deco Delights:** Exciting new booth, #122, at the Louisville Antique Mall, Louisville, KY.

**Mood Indigo:** Always a large selection of Fiestaware, Russel Wright, Zeisel dinnerware, Cocktail shakers, 1939 NYWF, Bakelite jewelry and flatware. We Mail Order. Open daily 12-7. 181 Prince Street, Soho, NYC 10012. (212) 254-1176.

**Class of 56:** Fantastic selection, mid-century designer items. Booth B-7, Antique Center I Savage Mill, 1-95 exit 38A Baltimore/Washington.

**Nazareth Studio:** Modern Classics to Trailer Trash. 750-D Farroll Road, Grover Beach, CA 93433. Open Fri., Sat., and Sun. 11-6, or Call (805) 473-3331.

**Buying and Selling:** Streamlined electric irons of the '30s/'40s: very large collection. Seeking to buy/sell/trade with other collectors/dealers. (215) 887-5467 or photos/info. to 833 Norfolk Road, Jenkintown, PA 19046.

**Buying and Selling:** Italian and Scandinavian pottery and glass. Also Harris Strong, Higgins, Maurice Heaton, and California Pottery. Cody (305) 448-1739.

**Honey Hole Antiques:** Funky and cool! Furniture, accessories, lighting, collectible plastics, vintage clothing, etc. 382 Hwy. 65N, Conway, AR 72032. (501) 336-4046. Open weekends only.

**Fred Silberman:** Italian furniture, lighting, decorative accessories 1920-1960. Mostly unique items. 83 Wooster Street, New York City, NY 10012. (212) 925-9470.

**Modernity:** Buy and sell 20th century American, Scandinavian, and Italian design - furniture, lighting, and objects. Tel.+46-820-8025 Stockholm/Sweden.

**Buying and Selling:** Buy / Sell / Trade Deco lighting. Ceiling, wall, floor, and table lamps. Cavalier Antique Lighting, 4412 N. Ashland, Chicago, IL 60640. (773) 728-8911.

**The Doo Wop Shop:** '40s, '50s, '60s modern design. Wholesale prices. 13 W. Front Street, Keyport, NJ. (908) 281-5638.

**Buying and Selling: Wear It Again Sam** has extraordinary vintage clothing 1940s - 1970s. Men's, women's clothing and accessories. Call (215) 487-0525 ask for Sam.

**Art Thug Studios:** Christopher Gulick mosaics and mobiles. 2704 Julianne, Wichita, KS 67203. (316) 945-4440, fax (316) 945-4441. www.ewichita.com/arts/christophergulick.

**Buying and Selling:** Chicago's largest Deco lighting inventory. Wall sconces, chandeliers complete with slipper shades. Buy / Sell. Cavalier Lighting, 4412 N. Ashland Avenue, Chicago, IL 60640. (773) 728-8911.

"I like to smash Hummels under my *Twentieth Century Limited*," owner Ronn Ives, **Futures Antiques**. (757) 624-2050.

**Buying and Selling:** I buy post-1940 American furniture - Eames LCW, DCW; Zenith; etc. I sell 20th century European furniture. Call or fax +32-2-654-0717.

**Wanted:** Buying 20th century modern furniture and accessories. Before you sell please call or send photos (914) 764-8392. Charles, PO Box 82, Pound Ridge, NY 10576-0082.

**Wanted:** Posters. Highest prices paid for travel, entertainment, patriotic, transportation, and others, to 1960. Call us before you sell! Miscellaneous Man, Box 1000DE, New Freedom, PA 17349-0191. (800) 647-0069.

**Wanted:** New collector searching for Heywood pieces needing minor restorative work. Fair to good condition preferred. DC/Baltimore/Philadelphia area. Also, looking for Holt Howard "Pixie-face" condiment jars. Contact at dctyster@aol.com or (202) 547-1465.

**Wanted:** Warren McArthur furniture, Charles Metzler furniture '30s early '40s. Call (415) 648-3603.

**Wanted:** Hans Wegner's folding chair, excellent to very good condition. M. Stieglitz (516) 676-2316.

**Wanted:** Gilbert Rohde kidney shaped, burl'd desk. (413) 274-6582.

**Wanted:** For my collection, vintage Japanese robots and space toys, boxed or loose, working or not working, parts, pieces. Please call Michael at (818) 985-4678.

**Wanted:** Heywood-Wakefield tambour door cabinets #M177, #M178, and #M179. (800) 581-7348.

**Wanted:** Swid Powell - Silver, china, glass, and linens. All pieces and patterns. Call Karl (212) 567-5510 or e-mail karlx@cyber-cafe.com.

**Wanted:** Any instructional booklets showing "how-tos" on 1940s hairstyles or earlier, though 1940s is preferred. Call Kim at (212) 833-6755 days or e-mail Kim\_Schwartz@sony music.com.

**Wanted:** Higgins, School, Bellaire,

Lenci, Alfred Frueh linos. (973) 325-3159.

**Wanted:** Glass swizzle sticks from the '30s and '40s with hotel/bar, etc. advertising printed on the sticks. Gary Deans, 16 Burt Cr., Stoney Creek, Ontario, Canada L8G 3H4.

**Wanted:** Jack Lenor Larsen leather rugs, any size. Tel. (941) 262-7357, fax (941) 389-2059.

**Wanted:** French Art Deco furniture, sculpture, lighting, decorative objects. Send photos and info. to Miltson, Inc. at 850 S. Rancho, #2160, Las Vegas, NV 89106.

**Wanted:** '50s, '50s, '50s designer and anonymous furniture, fiberglass lampshades, bar ware, kitchen ware and dishware (especially Melmac), textiles, radios, and small appliances. E-mail retrogrl@interlog.com.

**Wanted:** Heywood-Wakefield M546 *Kohinoor* desk/vanity, M8149 on M141 *Kohinoor* dresser with Deck top for personal collection. John (215) 336-3446.

**Wanted:** Finnish stuff. Wirkkala, Franck, Sarpaneva, etc. in glass, metal, ceramics. E-mail to spburk@aol.com.

**Wanted:** Peter Max items wanted by non-dealer (vintage/ "low-end"), especially *Land of Red*. Gray Povlin, DECOMastr@aol.com. (213) 669-8601.

**Wanted:** Chair from Cincinnati Union Terminal 1933. John Cameron, Box 1571, Dearborn, MI 48121. (313) 593-0513.

**Wanted:** Heywood-Wakefield C3718 Hunt Cocktail table, M530 bed, M993 lamp table, M906 wedge step-end, for personal collection. John (215) 336-3446.

**Wanted:** Cover for *Barwa* lounge chair or information on replacement; '50s-'60s Hi-Fi amps, preamps, and speakers. Mista Mike (606) 268-4840.

**Wanted:** Vintage Bauhaus (Mies, Corbu, etc.) inspired furniture. E-mail specifics to: davidreese1@juno.com.

**Wanted:** Metal and stainless European medical and dental cabinets; Prouve; Eileen Gray, etc. Manning (212) 422-7604.





## Up Close: Lucia Eames

(continued from page 100) In an interview with Lucia and Llisa at their home, Lucia recalled fond memories as a young girl attending day school at the Cranbrook Academy of Art in 1939, where her father, Charles Eames, was an instructor of design in the "golden age" of that institution. There were stories of sculptor Carl Milles, designers Harry Bertoia and Eero Saarinen, textile designer Marianne Strengell, and ceramicist Maija Grotell. What a wonderful experience for a child!

This wide-ranging stream-of-consciousness discussion encompassed a multitude of subjects, thoughts, and principles regarding notable individuals. The conversation always returned to the importance of process and respect for need. Whether the subject matter at hand was the debate in San Francisco on the old library murals, the Eames Studio Exhibit at the Museum of Modern Art, or the current Vitra Design Museum Exhibit, Lucia always emphasized the necessity of process and purpose. The discussion turned to the post-war period and designer's use of new materials, designs, and ideas to solve real needs and how this problem solving is still important as the next century unfolds. She recalled Charles and Ray's sense of color and its importance to design; Charles' story of the thieves who broke into Ray's car - leaving behind the fabric - as told in the film *Goods*; and eloquently echoed Charles' comments about "reams of paper, balls of twine, and bolts of fabric."

Lucia's own career, and that of Llisa, have encompassed the design principles of Charles and Ray by paying homage to their work with the importance of the design process, working within parameters, and design as a recognition of need.

Lucia graduated from Radcliffe College with a Bachelor of Arts degree in 1952, and subsequently studied sculpture. She was a docent at the California Academy of Science from 1968-1978, and a design partner in companies creating functional and attractive metalworks. She now assists her son, Eames Demetrios, in running the Eames Office and continues to envision, design, and fabricate a multitude of works for garden and landscape settings.

Lucia's work is currently of a two-dimensional nature with designs for a number of garden gates, entryways, patios, and driveways utilizing motifs inspired by nature. This functional work attains beauty with the delightful rhythmic patterning of numerous forms. The effect is enhanced as light passes through the shapes, casting dramatic shadows onto the surrounding environment. The *Star Dance* series from 1991 is a seven foot square gate and a wonderful assemblage of irregular stars, eyes, swirls, quarter moons, and half moons that coalesce in a vibrant burst of abstracted forms to reflect light onto

a garden pathway.

A simpler use of nature-inspired shapes is the 1974 *Garden Gate*. This three by six foot work has cutouts from one panel welded into the adjacent piece. These positive and negative dove images accomplish the same purpose as *Star Dance* in their dappled light effect, but do so in a more controlled manner.

An immense work titled *Sunburst*, designed in 1982, is composed of three steel panels, each measuring four feet by 10 feet, installed at Peerless Electric in Berkeley, California. The individual designs are formal and symmetric but in their placement signify a sense of randomness. The images utilized are Lotus flowers, stars, circles, angled points, and swirling forms. Many of these images are cut and reinstalled on the same panel achieving a positive and negative effect.

While the vast majority of Lucia's work is two-dimensional and concerns itself with the reflection and manipulation of light, the occasional work has been created that is three-dimensional. In the East Bay city of Emeryville, a painted four by 10 foot steel cylindrical form, entitled *Bollard*, is a multi-dimensional work from 1986. The truncated top employs a formal design in its decorative aspect to bring a sense of scale to a large circulation marker. A playful three-dimensional piece that relates to the film industry is the 1997 *Cutting Room Floor*. The piece, composed of successive frames of nature motifs in progression, resembles a strip of discarded film on the editing floor, but in functional terms serves as a curvilinear bench.

Lucia's work is an aural and visual interpretation of nature with *Windharp* and various metal works providing a delight to the senses. The artist has clearly succeeded in absorbing the shapes of nature into her designs and the results are always enchanting.

## Llisa Demetrios

(continued from page 15) as it acknowledges that the "peak experiences" in a person's entire career add up to little more than six minutes. It is the ability to act on such experiences that results in the "creative act" to hopefully create meaningful work. Llisa often teaches students alternative methods but always with respect to "finding the need."

In her own sculpture work process, Llisa creates several small wood maquettes, places them on a shelf and returns to the designs that still hold interest after a time. The works that still intrigue her are then enlarged to a full size cardboard model to determine scale for a new series or a client-requested sculpture. The challenge of this method is to analyze the size and placing of curves and lines to keep appropriate scale for a large work. The large scale *Lunar Asparagus People* and *Titan* series began as two flat sheets of bronze a mere one-eighth inch thick. These sheets were rolled into semi-circles, welded together to create elongated

cylinders, and reinforcing gussets were added during this initial fabrication stage. The full scale design process carefully transforms the cylinder as bronze sections are removed and cardboard templates are attached to function as an interim element allowing the artist to envision in full scale decisions made during the conceptualization period. These cardboard templates are then utilized to shape bronze pieces with the necessary curvature and lines to weld onto the altered cylinders. After welding, the edges are finely honed and it is impossible to tell that the work is not cut out of a solid piece of bronze - the detail is impeccable.

The *Lunar Asparagus People* sculptures from 1994 range in height from three to eight feet tall. Inspired by *Lunar Asparagus* from Max Ernst in 1935, these large scale works with vast spaces removed create a dialogue within each piece as curves, angles, and geometric forms counter and complement one another. As Llisa states, "*Lunar Asparagus People* draws from totemic emblems which resonate with ancient obelisks and 21st century space probes, and also brings warmth and humor to the garden." At first glance, the *Asparagus* sculptures appear to be shaped from the same cylinder, but closer examination clearly shows that they are entirely separate physical entities. The bottom V-cut of these works is derived from her use of dowels to push the small wood maquettes through a table saw as the dowels are cut each time. The *Lunar* sculptures are the most human in nature and are often in double configurations illustrating another important aspect of these works. "The negative space between two sculptures is very important to me - like a third sculpture," according to the artist. The interaction between the two works and the natural environment is the prime consideration along with the possibility of creating different perspectives in a garden setting.

In the *Ancosh* series from 1996, the artist created a more two-dimensional effect as a stacked assemblage of angular elements are joined together to simulate the vertical strata of geological formations as seen by the artist in the Ancosh region of Peru. *Ancosh* would soon evolve into a more three-dimensional series titled *Red Raven*. Large planar triangular steel sheets are welded together to create a vantage point as one stands inside to view the landscape. The *Red Ravens* are painted white on the exterior while the interior planes are covered in brilliant primary colors that reflect off each other in sunlight.

On a much smaller scale, Llisa has created a series of works inspired by Jacques Lipschitz. *Awakenings*, from 1995, is an emotive bronze collage of contiguous forms joined together - similar to *Guitar Player* (1918) by Lipschitz - as curved sections play off of one another creating a graceful sculptural flow. The influence of Henry Moore and Jean Arp

is also evident as the curves unite and intersect with adjacent forms. *Awakenings* is a material object signifying the intangible aspects between two people and the inevitable ebb and flow of emotions.

In terms of sheer size and power the most impressive work in Llisa's career is the *Titan Series I-V*, designed and built in 1997. Displaying influences from *Bird in Space* by Constantin Brancusi, and an homage to the Oscar statue by film set designer Cedric Gibbons, the *Titans* are also a reference to the missile program. The immense scale is overwhelming at first but a careful examination reveals that there is much more to these sculptures than size. When viewed from certain vantage points the pieces appear to merely be nine-foot high cylinders with biomorphic and sharply angled sections removed from the mass, like the proverbial hot knife through butter. As one slowly walks around the pieces, however, there is a deepening sense that the transformed spaces are more than just arbitrary alterations. Several of the *Titans*, from a particular perspective, display a long gently flowing line gradually undulating from top to bottom which is very soothing to the senses. This finely honed curve holds the spaces and masses together and animates the piece bringing movement to a stationary object. These are clearly the artist's most splendid works to date in terms of scale and the ability to create differing images from an altered cylinder as it is shaped into a serene work of art.

In addition to their own design careers, Lucia and Llisa are involved in the work of the Eames Office, to "preserve, honor, and extend the legacy of Charles and Ray." Llisa is responsible for the cataloging of work and daily tasks associated with this endeavor. Lucia's work includes the current Vitra Design Museum Exhibit, Eames films on video, CD Rom projects, Web site design for the office (eamesoffice.com) and collaborating with her son Eames Demetrios on the direction of the office into the next century. Recent products from the office include tops and flipbooks, and scarves and neckties with designs by Charles and Ray will soon be available. Lucia is delighted that so many people, especially the younger crowd, are interested in Eames furniture and that the design sensibilities of Charles and Ray have endured.

In the final analysis Lucia and Llisa both realize and desire that their work as artists must stand on its own. The important message is that in any design process the method utilized in achieving the goal will determine the outcome. The reality of "taking your pleasures seriously" and that work and pleasure should interact is the most dynamic message from the Eames family. ■

- The design and sculpture works of Lucia and Llisa are installed in corporate and private collections around the country. Lucia's works have also ap-

peared in gardens by architects Wurster, Bernardi & Emmons and landscape designer Lawrence Halprin. Additional information on the works of Lucia Eames and Llisa Demetrios can be obtained by calling (707) 769-1777.

### In The City

(continued from page 18) the day. Explore the Pine Square area located downtown for some great dining options, and definitely stick around for the night life at The Blue Cafe, offering live Blues nightly. What the heck, if you're coming to Long Beach, you may even want to visit the Queen Mary! ■

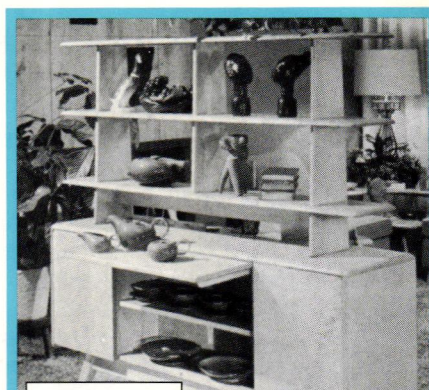
- Larry Gill is a freelance photographer and designer.

### Modernism, eh?

(continued from page 20) homes in the 1950s, a lot of terrific vintage furniture - particularly Danish teak - is now coming into circulation. Two of the more knowledgeable Vancouver-based dealers are Mary Watson and Dana Coburn of **Metropolitan Home**. In their 1,800 sq. ft. location they carry items from 1900 to 1960, ranging from the Arts and Crafts movement to Scandinavian designers Peter Hvidt and Folke Ohlssen. Mary and Dana have some expertise in Canadian design, and feature furniture such as an A.J. Donahue chair, a Jan Kuypers magazine stand, and a Canadian Wooden Aircraft Company molded plywood chair. Local 1950s designer Peter Cotton is a particular favorite. They also get the occasional Charles Eames, George Nelson, and Eero Saarinen design. **450 West Hastings, Vancouver (604) 681-2313.**

Over at **20th Century Antiques**, Adrian Bleasdale moves everything from funky fun to high design pieces. He also has a warehouse full of great stuff - including a Hans Wegner round table and matching chairs - for movie rentals. Look for Art Deco through to the 1960s, as well as a growing collection of Canadian pieces. Recent stock includes a Russell Spanner *Catalina* table and six chairs, as well as two coveted cork-topped *Pasadena* buffets. The store has a good selection of lamps, including a Pierre Paulin desk lamp, a Nelson *Bubble* lamp, and an Art Deco alabaster lamp. **4444 Main Street, Vancouver (604) 708-0886.**

**Collect-O-Rama's** 3,000 sq. ft. is filled primarily with the kind of eye-popping '40s and '50s pieces that appeal to the film rental business. He recently sold four Eames fiberglass shells - all featuring desirable *Eiffel Tower* bases - as well as a Paul McCobb modular desk and chair. A personal passion of owner Peter Kokinis is vintage radios, of which he has over 100 in stock. In response to Californians who appreciate the quality (and considerably lower cost) of Canadian design, the store now carries furniture by west coast designers Cotton, Earle Morrison, and Robin Bush. Also look for some > 106



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## Modernism, eh?

(continued from page 105) Canadian product, such as an *Imperial* sofa by Kuypers and a set of *Spanner Originals* webbed dining room chairs. **2110 West Fourth Avenue, Vancouver (604) 732-7701.**

The oldest vintage retail outlet in Vancouver is **The Hound Dog**, which has operated for 19 years. Second owner Steve Moon has broadened the selection to cover four decades (1930s to 1960s) and bills his store as "style on a budget." Look for glass, ceramics, housewares, costume jewelry, and consumer electronics. In the higher end, Steve recently sold a two-tiered, four-unit *Bubble* lamp, and Canadian architect D.C. Simpson's rare molded plywood side chair. He often has pieces by furniture designers Bush, Morrison, and Cotton, who frequently worked in wrought iron. **2306 West Broadway, Vancouver (604) 734-9399.**

## At the Museums

Pop artist **Andy Warhol** got more than 15 minutes of fame at the recent **Art Gallery of Ontario** exhibition, "The Warhol Look/Glamour Style Fashion." Turnout for the Toronto show, which ended May 3, was phenomenal, including the launch party, where most of the 1,500 guests dressed as "Factory" workers. Organized by The Andy Warhol Museum, Pittsburgh, the exhibition examined Warhol's influence on artists, fashion designers, and photographers and videographers.

Continuing until September 6, an exclusive North American exhibition of 125 **Auguste Rodin** sculptures, drawings, and etchings (including *The Thinker*, his most famous work), at the **Quebec Museum** in Quebec City. Many sculptures, including *The Kiss* and the *Monument to Victor Hugo* are from the Rodin Museum in Paris. The landmark exhibition includes works from a dozen Canadian museums and collectors.

Opening June 21 and continuing until September 13 at the **Royal Ontario Museum (ROM)**, Toronto, is "A Grand Design: The Art of the Victoria and Albert Museum." The only Canadian stop on a five-city North American tour, it features 250 objects from the London institution's vast collection. Twentieth century objects include a chair by Charles Rennie Mackintosh, an armchair by Gerrit Rietveld, an Alexander Calder tapestry, and an Eileen Gray eight-fold lacquered wooden screen. The show's remaining dates include Houston (October 18 to January 10, 1999), and San Francisco (February 13 to May 9, 1999).

More than 100 enthusiastic collectors turned out for the **ROM's** "Collecting the 20th Century," a day-long series of seminars on everything from Canadian furniture to psychedelic posters. Most experts - armed with a battery of slides - traded buying tips, suggested the "best buys" in their respective fields, and provided pricing information for such collectibles as Bakelite (Charlene Felts),

chintz china (Susan Scott), and Carlton Ware (Dennis Harwood). A session on Lalique was led by Eric Knowles of the *Antiques Roadshow*.

From September 28 to October 16, the **Nova Scotia College of Art & Design** in Halifax features an exhibition, "20th Century Danish Ceramics: A Selection." On October 9 only, exhibition curator Fred Holtz hosts a seminar at 1pm. For further information, contact Walter Ostrom, Head of Ceramics (902) 494-8249.

## Auction Highlights

(All prices expressed in Canadian dollars, before 10 percent buyer's premium.)

One of the highlights of a recent **Ritchie's** decorative arts and jewelry auction was a 1935 Van Cleef & Arpel's *Tutti Frutti* necklace of emeralds, rubies, and diamonds. Estimated at \$60,000-80,000, a smart buyer walked away with a bargain at just \$35,000. More modest items, such as a Miriam Haskell brooch and four pieces of Vicke Lindstrand glass for Kosta sold above estimate at the Toronto auction. Two Lindstrand glass candlesticks c.1955 sold for \$1,000 (three times the estimate), perhaps indicating that the timeless appeal of Scandinavian glass is finally sinking in with collectors. Interest in vintage clothing and accessories continues to build, with beaded bags, Chanel, Hermes, and Christian Dior items selling well.

Mark your calendar for two upcoming **Sotheby's** decorative arts auctions: June 15 and December 1. Both will be held at Toronto's Design Exchange. ■

- Cora Golden is happy to try to answer your questions and share your interests in post-war Canadian design. She may be contacted by calling (905) 649-1731, or by fax at (905) 649-3650.

## Spotlight: Cranbrook

(continued from page 23) ideas, symbols, and decoration into the formal design. Furthermore, he really did not have a signature style, rather his buildings were designed as a response to tradition, context, program, and client need.

His design of the private secondary school, Cranbrook School for Boys from 1925-'30, recalls, by its appearance, old English public schools. In planning the school, Saarinen established a formal arrangement that he continued throughout the community. Each institution consists of a series of narrow section buildings arranged around central courtyards that are public plazas, adorned with sculptures and pools.

Cranbrook Academy of Art, a graduate art school begun by Saarinen in 1928 and eventually completed in 1942 with the Academy Art Museum and Library, is more reduced and less ornamented. The Academy's studios trace the history of industrial building design in their forms. Swedish moderne art-

ist Carl Milles, who was sculptor-in-residence at the Academy in the 1930s, did many of the bronze sculptures which adorn the entire community and add a human scale.

Collaboration, always the Cranbrook model, continues to this day. Artists and students live and work at the Academy, immersed in the kind of intense dialog that enlightened past illustrious participants including Harry Weese, Ralph Rapson, Edmond Bacon, Harry Bertoia, Marianne Strengell, Jack Lenor Larson, Gretchen Bellinger, Niels Diffrient, Toshiko Takaezu, Kathy and Michael McCoy, Daniel Libeskind, and Michael Hall.

From 1930-'31 Saarinen worked on the Kingswood School for Girls, a secondary school where he or members of his family designed everything from the silverware, wall colors, and furniture to an exterior that blends European and American Prairie style. In 1936 the last of his buildings, and the leanest - Cranbrook Institute of Science - was constructed, revealing the influence of both Eero Saarinen and Booth.

After Saarinen and Booth died in 1950 little was done to Cranbrook until the late 1980s when major projects were begun again. While these additions continue the spirit of the old buildings, they are obviously new, almost taking up where Saarinen left off. Currently the Institute of Science is being doubled in size, with a rather late modern addition by New Yorker Steven Holl that uses light to energize space. A cross between a natural history museum and science center, the entire structure, with exhibits designed by a team that includes Cranbrook's current architect Dan Hoffman, is organized as an organic system to tell the story of life.

Peter Rose of Boston designed an addition to Brookside, completed in 1996, that extends the Arts and Crafts personality of the place, using mass-produced materials in innovative ways. Tod Williams and Billie Tslen of New York are designing an athletic complex that includes a natatorium with a retractable roof where people will be able to swim as though they are outdoors, communing with nature. Rafael Moneo of Spain is working on an addition to the Art Academy that - like the Academy - moves from formalist adornment to the industrial in design. To mark a visitor's arrival at the juncture between the Art Museum and Science Museum, Finnish architect Juhani Pallasmaa designed an analama - or sculptural sun dial. And Hoffman has created many of the site furnishings - lamps, bridges, chairs, and a glorious entrance feature. Hoffman is extending the Arts and Crafts tradition of "making" by fabricating most of his work at Cranbrook with a team of graduate architects.

Many would say that George Booth's aspirations continue to be fulfilled here. Saarinen's layering of inputs allows more ideas, new cultural and social values, as well

as successive aesthetics to be easily integrated. While anchored in tradition, Cranbrook is as fresh today as it was during its first significant era.

Gene Meadows, the author of the photographs, grew up a few miles away from Cranbrook and couldn't stay away. He would ride his bike over and spend hours looking and learning things a formal education couldn't teach him. His romantic photos put the viewer into the place. You are standing at the Art Academy Museum overlooking the Triton pools, or are on the forecourt in front of the sculpture studios or alongside the sun dial. In this way Meadows makes this huge place intimate and personal. The hazy daylight softens and adds a sense that we are seeing things in memory, that we have been here before. This combination of past and present opens up the wonder of Cranbrook to those who have never stepped inside its walls. ■

- Marsha Miro is the head of the Archives department of the Cranbrook Educational Facility.

- Gene Meadows, an architectural photographer, has an emotional, simplistic approach to composing images - balancing visual elements for graphic impact. His work has been acquired by museum, corporate, and private collections. His latest series, a four-year photographic study "Cranbrook Intimate Space," is part of the Detroit Institute of Graphic Arts collection and currently on exhibit at the Cranbrook Art Museum through August 23, 1998. (See: On View in this issue for further details on the exhibition.)

#### On View: Calder

(continued from page 27) messages into his work, arguing that abstract sculpture could not represent issues such as war or poverty. He once said, "I want to make things that are fun to look at." It's hard to walk through this show and not find at least one work that brings a smile to your face.

As a consequence of the seeming simplicity of his sculptures, their often child-like style and their broad public acceptance, some art historians have not given Calder his due as a serious artist.

Calder defied attempts to find meaning in his work. He preferred not to give his works titles, often leaving that to the dealers. In an essay in the catalog for a 1946 exhibit in Paris, Jean-Paul Sartre said "[Calder's] mobiles signify nothing, refer to nothing but themselves: they are, that is all; they are absolutes."

Prather says that while Calder avoided overt symbolism, he didn't remove references to the natural world from his work. His early wire sculptures, such as *Goldfish Bowl* and *Rearing Stallion* are representational. Works from the 1930s and 1940s show a definite organic strain, alluding to natural forms without being representational. Some works with titles have clear references, such as the 1936 *Elephant Head* mobile with three pieces of

metal representing the head, ear, and trunk.

Several works from the 1930s reflect natural forms of a different kind: the cosmos. Resembling planetary or galactic models, these sculptures were influenced by armillary spheres and orreries, devices which depicted the planets in their orbits. Prather also argues in the catalog that Calder could not have failed to notice the publicity in 1930 when a ninth planet, Pluto, was discovered.

One of the most critical creations in Calder's career is represented in the exhibit by a film: his 1926 construction *Cirque Calder*. A large array of circus figures and structures made from wire and other materials, it's equal parts toy, sculpture, and theatrical performance. Reflecting Calder's fascination with the circus, it generated much notice for him. He presented performances of *Cirque Calder* for decades; a precursor to our era's performance art. Now too fragile to travel, it's in the permanent collection of the Whitney Museum in New York.

Calder's creations, including mobiles and paintings with attachments that rotated with the help of motors, addressed two of the central issues of modern art: the nature of art and the relationship between art and the viewer. Art, whether sculpture or painting, was supposed to be static. Calder gave it motion. He stated that "Just as one can compose colors or forms, one can compose motions."

After a while, he felt the motion produced by motors was too predictable and regular. So he made mobiles that moved in the wind or the breeze produced by passersby. Some mobiles have dozens of sections, producing endless permutations of their arrangement: the art constantly changed as the viewer watched.

Another step came when Calder moved from mobiles to stabiles: they didn't move (although some have mobiles attached). Just like mobiles, they defy the traditions of sculpture - they have no front or back, no orientation, no symmetry. While mobiles move as the viewer watches, stabiles force the viewer to move around them to see them from all sides.

Calder's work reflects his background. His mother was a portrait painter, and his father and grandfather were noted sculptors. Aside from three years in art school, Calder was largely self-taught as an artist. He also had a degree in mechanical engineering from Stevens Institute of Technology in Hoboken, N.J. His used this technical training frequently - the mobiles required elaborate calculations of weight and balance. The massive mobile that is permanently installed in the National Gallery of Art's East Building atrium weighs 980 lbs. It is so well balanced it turns in the breeze created by the ventilating system.

In the 1940s and 1950s, Calder began to cut holes out of the plates in his > 108



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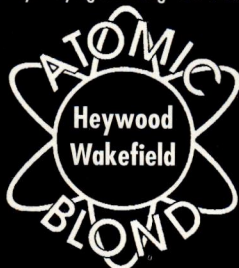
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**On View: Calder**

(continued from page 107) mobiles. Aside from giving them a slightly different look, the engineer in Calder recognized that cutting out holes allowed him to use larger pieces of metal without adding appreciably to the weight.

"Alexander Calder 1898-1976" is on view at the National Gallery of Art in Washington until July 12, then at the SFMoMA from September 4 to December 1.

A 368-page catalog has been published by the National Gallery and Yale University Press, however, the catalog would be more useful if it had an index of works and a general index. The exhibit has a free brochure that is worth getting. Also just published is *Calder Sculpture* (Universe Publishing/Rizzoli International Publications) by Alexander S.C. Rower, Calder's grandson.

In conjunction with the exhibition, the U.S. Postal Service has issued five 32-cent commemorative stamps featuring photographs of Calder sculptures. 80 million will be available at post offices nationwide. "The U.S. Postal Service is very proud to honor the genius of Alexander Calder during the centenary year of his birth," said Postmaster General Marvin Runyon. "These beautiful stamps pay tribute to one of the most innovative and influential sculptors of the 20th century, and will serve as a lasting reminder of the wonder of his creativity." ■

- Jim Sweeney is a freelance writer and editor based in Alexandria, Virginia.

**On View**

(continued from page 29) Collection" at the Williams College Museum of Art. The exhibition, which will travel to international venues, is being organized in association with the Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York.

Showcased are over 200 examples of progressive graphic design - many never before published or exhibited - representing the period between the two world wars, from the collection of Merrill C. Berman of New York. Berman has amassed one of the world's premier collections of graphic material, encompassing more than 20,000 pieces.

On view will be rare posters, advertisements, design maquettes, graphic ephemera, and one-of-a-kind photomontages and collages by well-known Russian, European, and American artists including El Lissitzky, Alexandre Rodchenko, Man Ray, and Theo van Doesburg. Many important but lesser-known graphic designers - Jan Tschichold, Solomon Telingater, Lester Beall, Marianne Brandt, and others - will also be represented. "Graphic Design in the Mechanical Age" examines the filtering of avant-garde design into mass-produced posters and advertisements, the evolution of design production techniques

in the Machine Age, and the avant-garde's promotion of itself.

"These artists used their talents to market everything from salad oil and cigarettes to communism, utopian socialism, and the avant-garde itself," co-curator Deborah Rothschild said. "The remarkable posters they produced during this period laid the foundation for what we see today on television, in magazines, and on the internet."

The Williams College Museum of Art is located in Williamstown, Massachusetts. For further information call (413) 597-2429.

**Cranbrook Intimate Space**

Through his photographic exhibition "Cranbrook Intimate Space," Detroit-based fine art photographer Gene Meadows explores the symmetry of architecture, texture of landscape, and beauty of sculpture of the Cranbrook campus. The show, which runs through August 23 at the Cranbrook Art Museum in Bloomfield Hills, Michigan, is sponsored by Knoll, whose founder Florence Knoll is a graduate of Cranbrook.

This collection of images - described as intimate, beautiful, and haunting - are the culmination of Meadows' four-year photographic study of the Cranbrook community. The compelling images not only captured the mind and imagination of the Cranbrook artistic collective, but the attention of Knoll of New York which invited Meadows to participate in Knoll's Annual Design Symposium, hosted by Knoll at Cranbrook for their 100 key clients and attended by architects and designers from around the world.

For further information call (248) 435-0538, or visit the Meadows & Co. web site at [www.gene-meadows.com](http://www.gene-meadows.com). ■

**Fashion Focus**

(continued from page 33) overlapped the trunks, ending at mid-thigh. Jantzen salesmen delighted in pulling on the stretchy suits over their street clothes at demonstrations - a feat made possible by Jantzen's special double rib knit, with ribbing on the inside and the outside, instead of standard wool jersey, which only had single ribs.<sup>3</sup> In the late 1920s, the two-piece suite merged into one, with shorter trunks and a vestigial "skirt" that smoothed and covered the features of the groin area. The two-piece stayed on as the older, somewhat bulkier model.

The sleek industrial designs of the 1930s helped initiate a fitness craze, and swimming was all the rage as a means of streamlining the physique. Another, perhaps easier, route to fitness came with the development of Lastex in 1931, after U.S. Rubber discovered a way to extrude rubber in filaments rather than cutting it from sheets. The rubber filaments could then be wrapped in cotton, rayon, silk, or wool thread. Used in swimsuit fabric or incorporated into tummy panels and

other supports, this "miracle fiber" went a long way toward improving deficiencies in figure. The late '30s brought fashionable variations: Velva-Lure, with a luxurious velvety look and texture; and Satin-Knit, a glossy rayon blend. Among Lastex's drawbacks, however, was the rubber's tendency to rub through its thread wrap, or to deteriorate over time from contact with various beach and body oils.

The invigorating powers of the sun in the thirties led to design innovations as the attraction of a strong, healthy body began to outweigh the taboo of revealing it. In 1931 designer Carolyn Schnurer created a bra-top-and-pants set that was the precursor of the true bikini. Gradually, the two pieces of the two-piece suit began to creep apart, revealing a sliver of midriff in *Vogue* of 1935, although this was not known as a bikini until the bomb tests on the Bikini Atoll suggested the name to Frenchman Louis Reard in 1946. The skimpiest French suits were not entirely acceptable stateside until the early fifties, when American starlets such as Rita Hayworth and Marilyn Monroe were photographed in them.

The back of the one-piece bathing suit plunged lower in the mid-thirties, and adjustable or removable straps allowed maximum exposure to the sun's rays. Men finally went topless in 1937, although until the sixties, many still wore the abbreviated or backless tank suits. There was also a convertible model which allowed the wearer to unzip the suit at the waist and wear just the trunks.

Nylon stockings were introduced at the World's Fair in San Francisco, but the entire production of this first chemically synthesized fiber was allocated to the War Production Board in the forties, and it would be the end of the decade before nylon saw widespread use in bathing suits. When nylon did reach the fashion industry, its strength and resilience, its resistance to oil and chemicals, and its low absorbency made it highly desirable for swimwear. In the meantime, war-time fabric rationing was a handy catalyst for the further shrinking of the bathing suit, as the skirt began to disappear from swimming briefs and many strapless styles hit the beaches.

The dressmaker-style suit, a more decorative design suited to "bathing," had been the alternative to the more athletic suit since the demise of the Victorian costume. A wide variety of cotton fabrics such as seersucker, gingham, and poplin were used for their breezy coolness when dry, although they were highly absorbent in the water. The dressmaker suit was more often beachwear - it flattered almost any figure, and had a feminine look, often incorporating a princess waist, a pretty skirt, ruffles, and other touches. In 1948 designer Bonnie Cashin introduced formal evening bathing suits with long detachable skirts. The social and stylistic gap between bathing suits and suits for swimming

became increasingly clear as fashion came to the fore of beachwear design - often eliciting the scorn of more practical-minded swimmers. Esther Williams denounced the frivolous fashions of 1948 with the comment, "Why, they come off in the water. If you can't swim in them what good are they?"<sup>4</sup> Thousands of others saw things differently.

In the late 1940s and throughout the '50s, the ultra-feminine look caught on, and the female figure was structured with wiring, and even padding, as well as the more common tucks, pleats, and darts in key spots. Designs for active swimming rejected wiring, but favored other methods for accentuating the figure, built-in bras with adjustable straps, or halter tops with empire seams bolstered the bust, while the bias cut and creative paneling hid many figure problems.

Color also reached new heights in the fifties with the advent of solution-dyeing and printing technology that allowed brighter, colorfast hues and patterns that remained clear when the fabric stretched. Earlier suits were yarn-dyed in muted solids or two tones, often with horizontal chest stripes for men. The new color, as well as sparkly metallic yarns, took swimwear into the experimental sixties, when psychedelic fabric patterns were echoed in the curved cutouts of the suits themselves. These were successful in part due to the 1958 introduction of spandex, which has 10 times the flex life and three times the restraining power of rubber, while weighing one-third less.

In the sixties spirit of breaking free, new and outrageous ideas appeared, such as Rudi Gernreich's 1964 topless suit. Intended as a tongue-in-cheek fashion statement and rejected by the press, it was bought by hundreds of women who wanted to be on the cutting edge of fashion. Little is more avant-garde than nudity, and after the initial shock, even creations such as thongs and string bikinis were only a question of taste.

Having exhausted, perhaps, the possibilities of further innovation, the nineties have been a decade-long mix-and-match of retro features such as fifties-style boy shorts and the two-color Polynesian prints of the seventies. According to Jeremy Wallace, a swimwear designer at Anne Klein, upcoming styles will quote the leggy, high-cut hiplines of the eighties in a sleek wet-look fabric, and will also incorporate shirring - an eighties revival of the fifties feature. After a 100-year renaissance, contemporary designers have a well-stocked stylebook to choose from: by looking backward, designs move ahead - a lighthearted crusade in the pursuit of happiness.

**end notes**

1. Lencek, Lena and Gideon Bosker. *Making Waves*. San Francisco: Chronicle Books, 1989.
2. Robin, Toni, "A Fine Figure of A Woman," *Holiday*, v5 (Je 1949), p.106.

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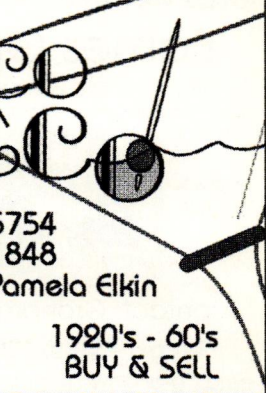
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**Fashion Focus**

(continued from page 109) 3. Lencek. *op. cit.* p47.  
4. "Formal Swim Suits," *Life*, v24 (Je 7, 1948), pp.155-56.

**swimsuit credits**

Black and white halter suit, yellow cotton print shirred halter suit, and '30s men's Jantzen suit from Barbara Kennedy, West Reading, PA; Green '60s bikini and '60s Donald Brooks for Sinclair suit from Vintage by Stacey Lee, White Plains, NY

**Auction Highlights**

(continued from page 40) tables brought \$1,320.

More Eames lots included a blond folding screen (\$3,575), a red DCW in original condition (\$660), four black DCWs with new finishes (\$1,650), and a pair of blond LCWs in original condition but with some repair



brought a strong \$1,760. And the high lot for the Eames offerings in the sale was a fine *400 Series ESU* in excellent original condition, which soared above its pre-sale estimate to realize \$7,150.

These three designers commanded most of the attention received by furniture in this sale, but work by other 20th century masters did similarly well. A six-piece set of George Nelson bedroom furniture, also from the Dakota estate, brought a strong \$4,730 in spite of the double bed not meeting its reserve. An Eero Saarinen *Womb* settee with original Girard fabric brought a respectable \$1,870; a metal deck chair from the oceanliner *Normandie* hit \$1,980; a *Paldao* walnut veneer desk designed by Gilbert Rohde for Herman Miller brought a strong \$3,575; and a Warren McArthur coffee table, with a chrome base and worn lacquered top, cleared its high estimate at \$2,970.

This sale was accented by a wide range of period accessories, the most noteworthy of which was a collection of 21 pieces of fine pottery by Gertrude and Otto Natzler. The high lot was a low bowl with a crater glaze, bringing \$6,600. Other Natzler prices included a handsome *Sang-de-boeuf* flaring vase with melt fissures (\$6,600), and an unusual tall footed chalice vase in blue (\$4,400).

### LA Modern Auctions' Record-Breaker

On May 17, Los Angeles Modern Auctions sold a rare 15-panel ash folding screen (*FSW*) designed by Charles Eames, c.1950s, for \$41,800, breaking a world record.

The rarity of the screen was due to its condition and size, as most screens were manufactured in six or eight panels. This screen was 15 panels in total made from ash wood held together by canvas strips.

This screen broke the previous record paid for a design by Charles and Ray Eames which was held at \$35,200 - achieved on October 26, 1997 for a suite of furniture (7 pieces) designed for the Red Lion Furniture Company in 1946. This lot was also sold by Los Angeles Modern Auctions.

### Bonhams: Eames Auction

Bonhams of London will host the first auction ever to be dedicated to the life and works of Charles and Ray Eames on October 28, 1998. The auction and catalog will illustrate the various generations of Eames design and incorporate everything from early plywood furniture to storage units, and from toys to graphics and film making.

Items of special interest in the sale include an early example of the *DCM*. This chair is usually made from two pads of molded plywood, this version was made in rosewood, c.1946 (est. £3,000-5,000).

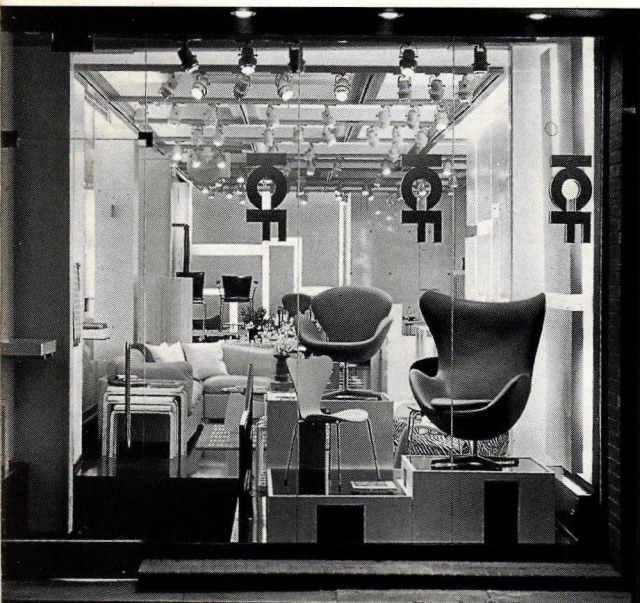
For further information on the sale, contact Bonhams in London at (011) 44-171-393-3900, or fax (011) 44-171-393-3905. ■

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**Note:** The advertising deadline for our next issue, Fall 1998, is August 1st. Please call to request our most recent rate card and/or our media kit. Contact Scott Cheverie at (508) 362-3822 or via fax at (508) 362-6670.

**Fall issue features:** The next issue will include features on Sonia Delaunay, Art Deco designer Louis Rorimer, ceramicist Arne Bang, architect John McDonald, the Getty Museum, a West Hollywood City Report, and much more!



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In addition to the extensive line of modern classic furniture and the fabric collections ICF is known for, a line of accessories - carefully chosen to embody the company's well-known design values, will soon be offered as well.

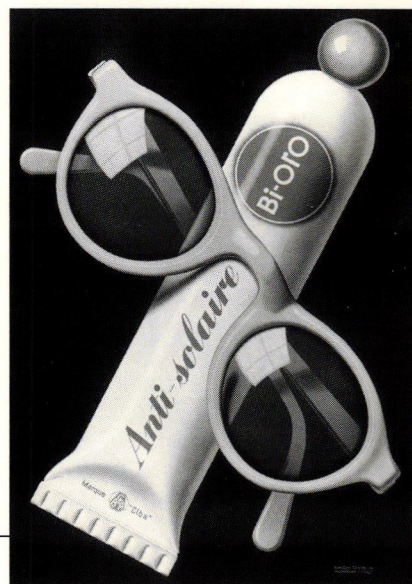
The company also has in the works additional retail showrooms opening in New York City and Miami this year, and Santa Monica and Seattle by 1999. The San Francisco showroom is located at 550 Pacific Avenue. ICF Group (415) 433-3231.



### Cappellini's Flagship Store

The Modern Age Gallery on Wooster Street in SoHo marked its transformation into the New York flagship store for the Italian furniture manufacturer Cappellini Spa with a launch party held May 18th. The gallery has been re-named Cappellini Modern Age, and is now the exclusive New York supplier for the sought-after contemporary designs produced by the Milan-based company.

This new venture joins recently opened Cappellini retail stores in Milan and Vienna and is Cappellini's only dedicated retail outlet in the USA. Cappellini Modern Age, 102 Wooster Street, NYC (212) 966-0669.



### Summer in the City

The International Poster Gallery is currently hosting "Summer in the City," the gallery's fifth annual summer poster exhibition, through Labor Day. This year the focus is on light-hearted, summer-themed posters, such as Swiss poster artist Nicklaus Stoecklin's Bi-Oro suntan cream poster above. The Gallery has also recently launched its new web site: [www.internationalposter.com](http://www.internationalposter.com). The largest and most comprehensive vintage poster site on the web, it features 2,500 posters online with thumbnails, as well as hard-to-find poster reference books.

The International Poster Gallery is located at 205 Newbury Street in Boston, MA. (617) 375-0076.

### Rare Mies Drawing Found

A 1910 competition drawing by Ludwig Mies van der Rohe, thought to be lost since the 1920s, has been acquired by MoMA. Unbeknownst to architectural historians, this early work, entitled *Deutschlands Dank*, was in the possession of a grand-nephew of Mies' brother, Ewald. The two brothers collaborated on the 1910 competition after Mies moved to Berlin to work for architect Peter Behrens.

"This extraordinary work, which had attained near-mythic status after it vanished decades ago, will undoubtedly be a highlight of the Mies exhibition we have scheduled for the year 2000," said Terence Riley, Chief Curator of the Department of Architecture and Design.



### No Comment

Paul Frank Industries, in a tribute to George Nelson, has created its own version of his famous *Marshmallow* sofa with their signature monkey applique. (714) 515-7950.

# against the grain

## 20th Century American Design

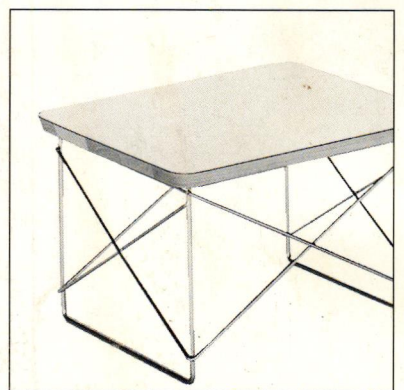
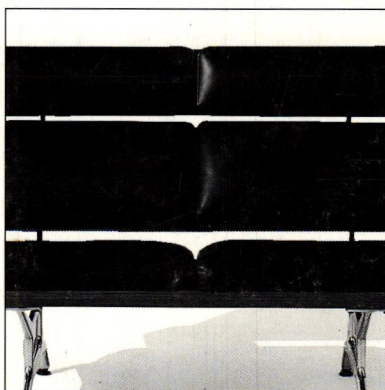
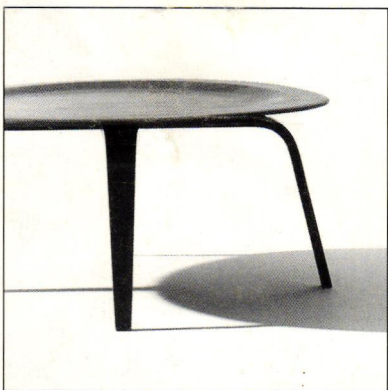
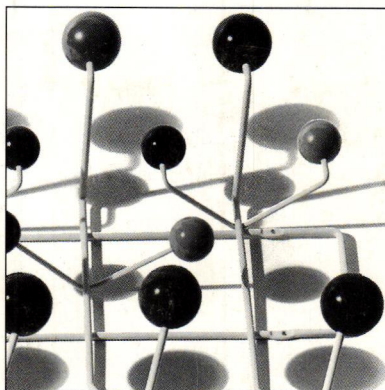
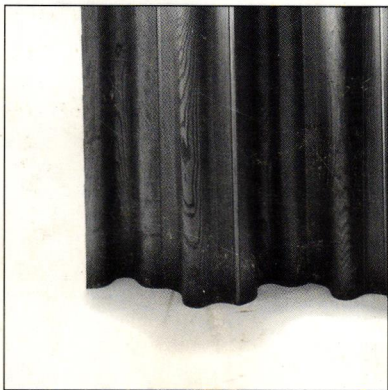
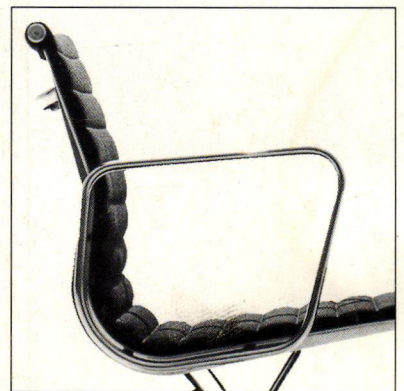
Christie's East 20th Century Decorative Arts Department is currently accepting consignments for our inaugural sale of American Woodworkers to be held November 1998.

### Enquiries

For further information, evaluations, and verbal appraisals please contact Beth Vilinsky or James Zemaitis at Christie's East (212) 606 0530

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