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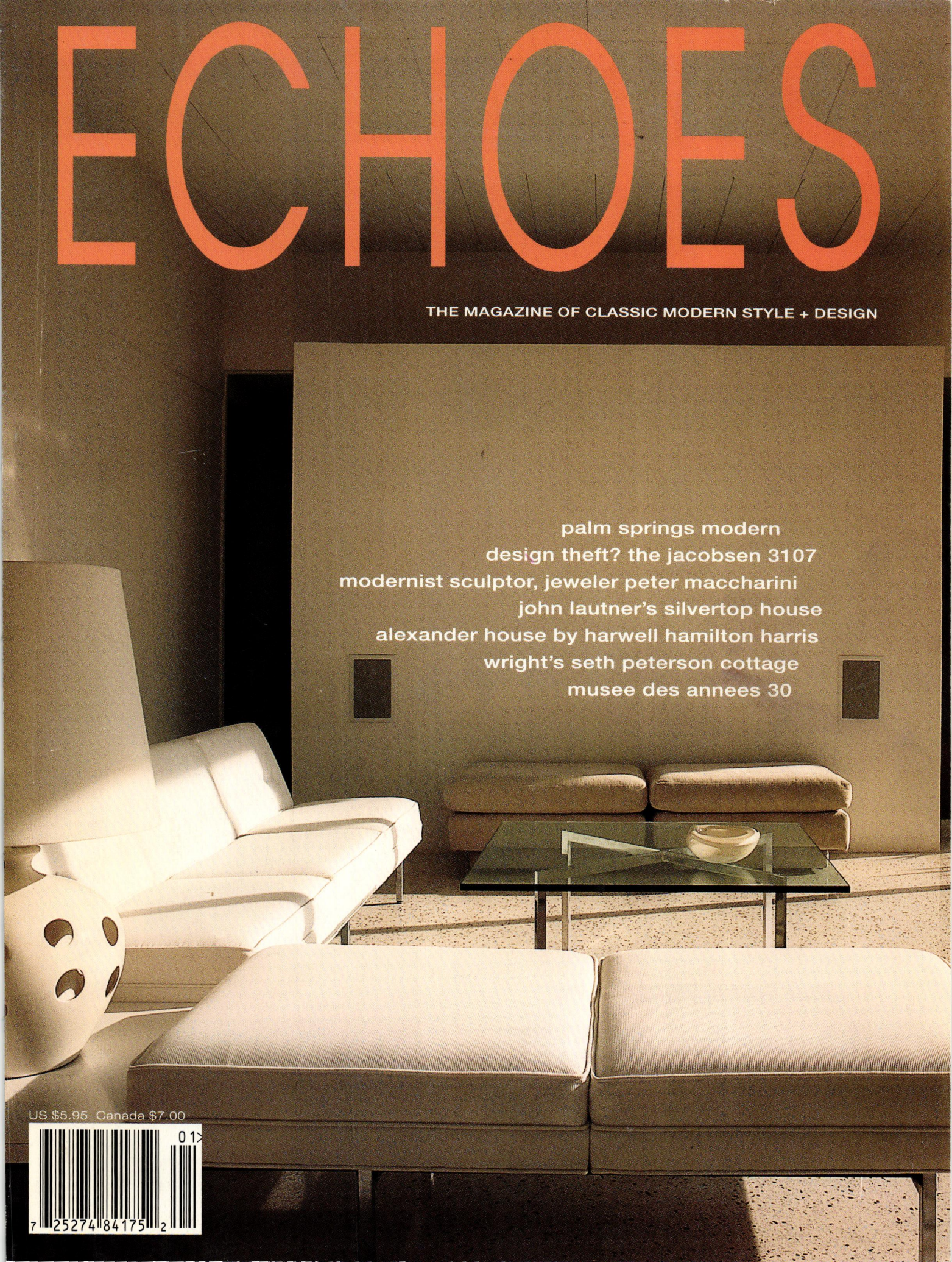
THE MAGAZINE OF CLASSIC MODERN STYLE + DESIGN



palm springs modern
design theft? the jacobsen 3107
modernist sculptor, jeweler peter maccharini
john lautner's silvertop house
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wright's seth peterson cottage
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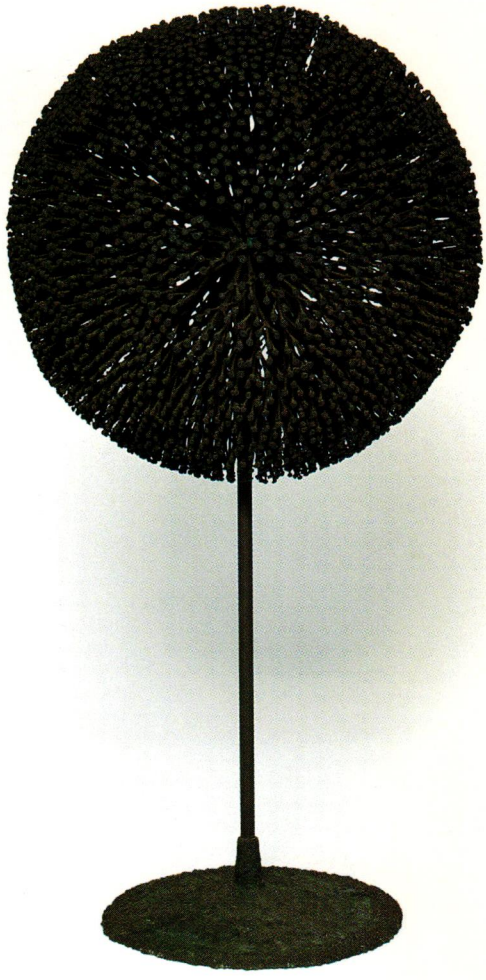

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Winter 1999 Volume 8, Number 3

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DAVID SADOFSKI

on the cover

The houses built during the 1940s and '50s in Palm Springs were "modern" thanks to their intelligent, functional, and well-reasoned design; and the willingness of the architects to test advanced techniques and use new products. The prefabricated steel development houses designed by architects Donald Wexler and Ric Harrison are the embodiment of this way of thinking. Shown on the cover is an all-steel house designed by Wexler and Harrison in Palm Springs in 1962. Owner Jim Moore discovered the original terrazzo floors of the living room under shag carpet. Knoll coffee table. Photograph by David Glomb.

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42 Palm Springs Modern
Palm Springs is famous as a mecca for the international jet set. But the city has also attracted its share of eccentrics and mavericks who have left an architectural legacy that remains unsurpassed for its originality and international influence. From the 1940s to the 1960s distinguished architects such as Richard Neutra, Albert Frey, John Lautner, E. Stewart Williams, William Cody, John Porter Clark, and Craig Ellwood created, in the desert, one of the most important concentrations of modernist architecture in the world. By Adèle Cygelman.

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Silvertop is a spectacular home atop the highest peak of the highest hill in the Silverlake neighborhood of Los Angeles. The architect, John Lautner, understood the odd contrast in southern California life: the love of nature and the unending fascination with make-believe. At Silvertop, he combined them both. By Ted Wells.

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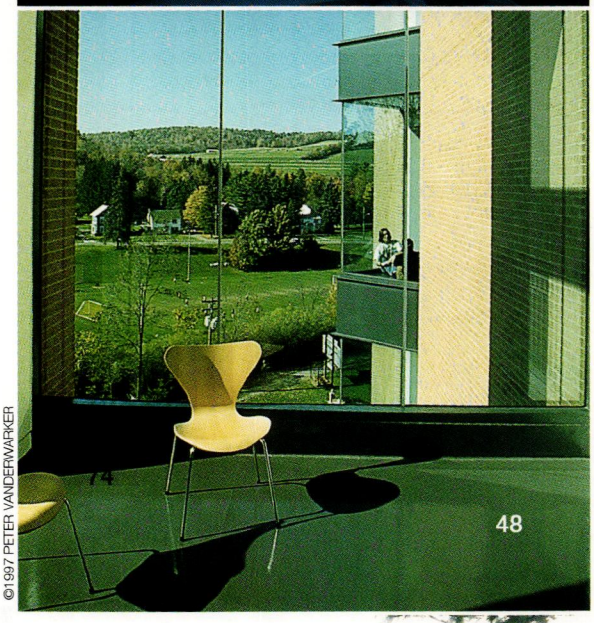

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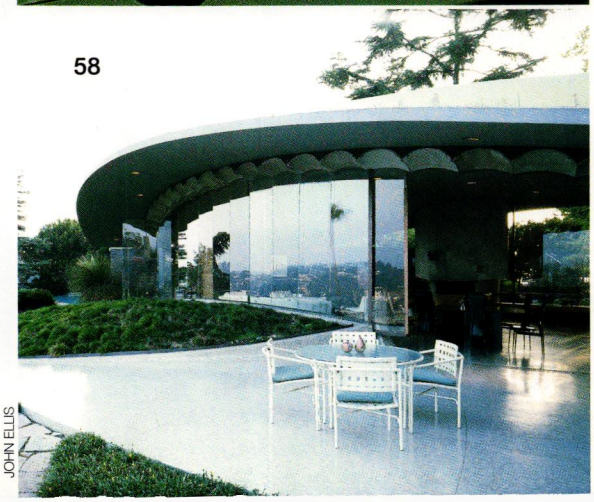
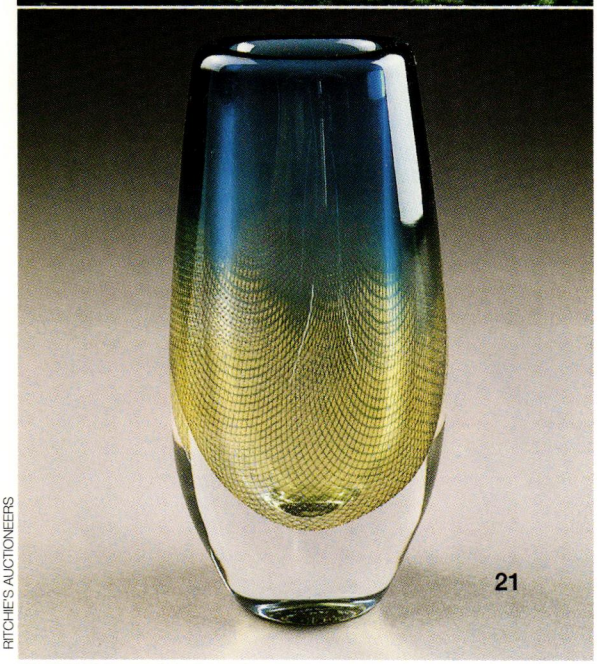


JOHN ELLIS

ROBERT GRASSEL



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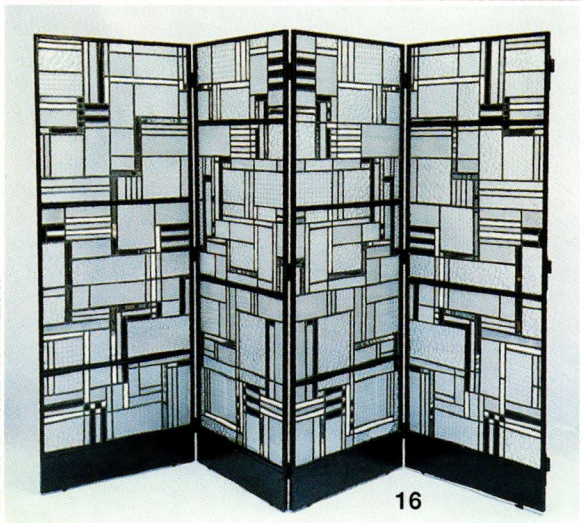

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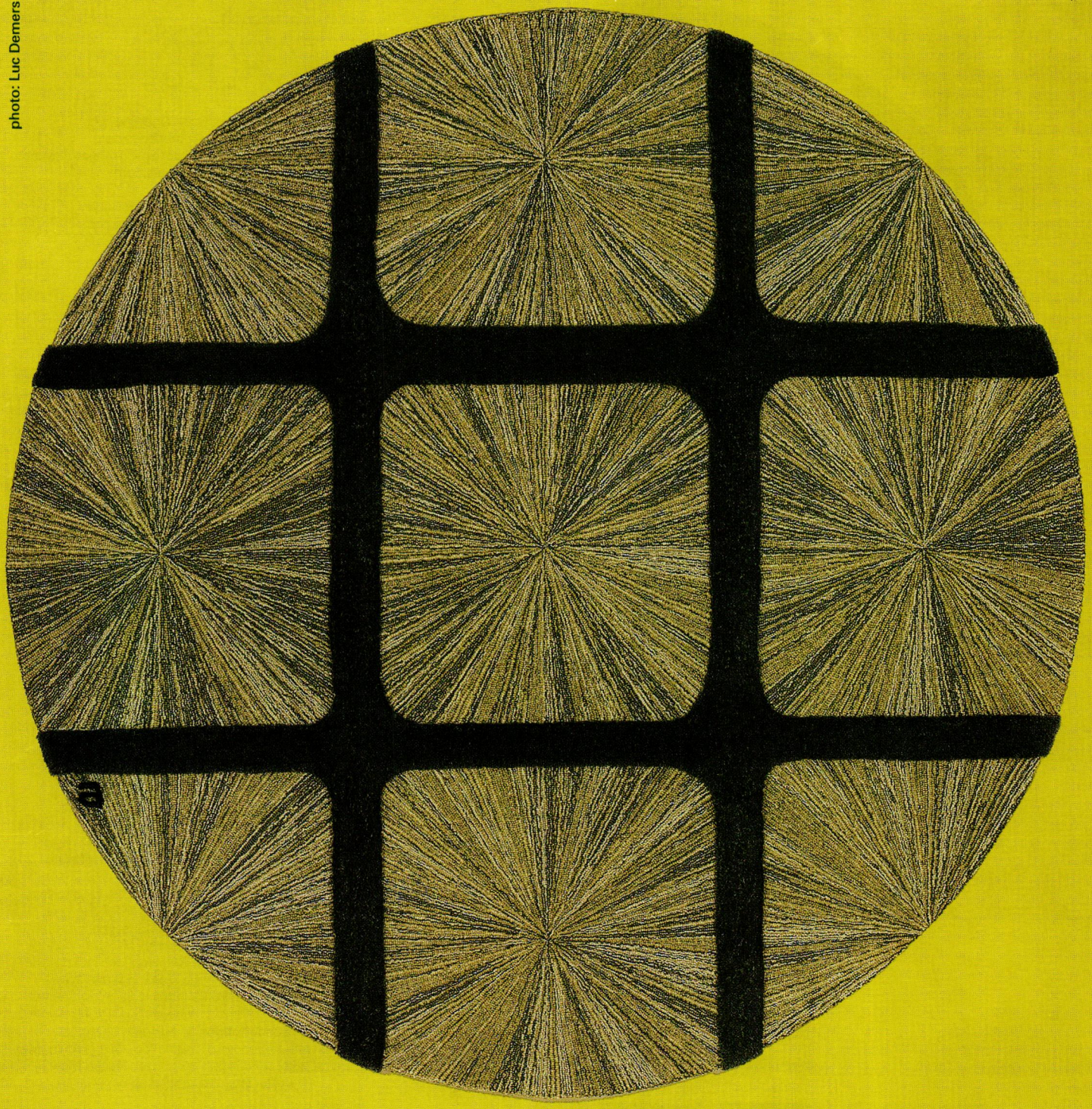
WADSWORTH ATHENEUM

photo: Luc Demers



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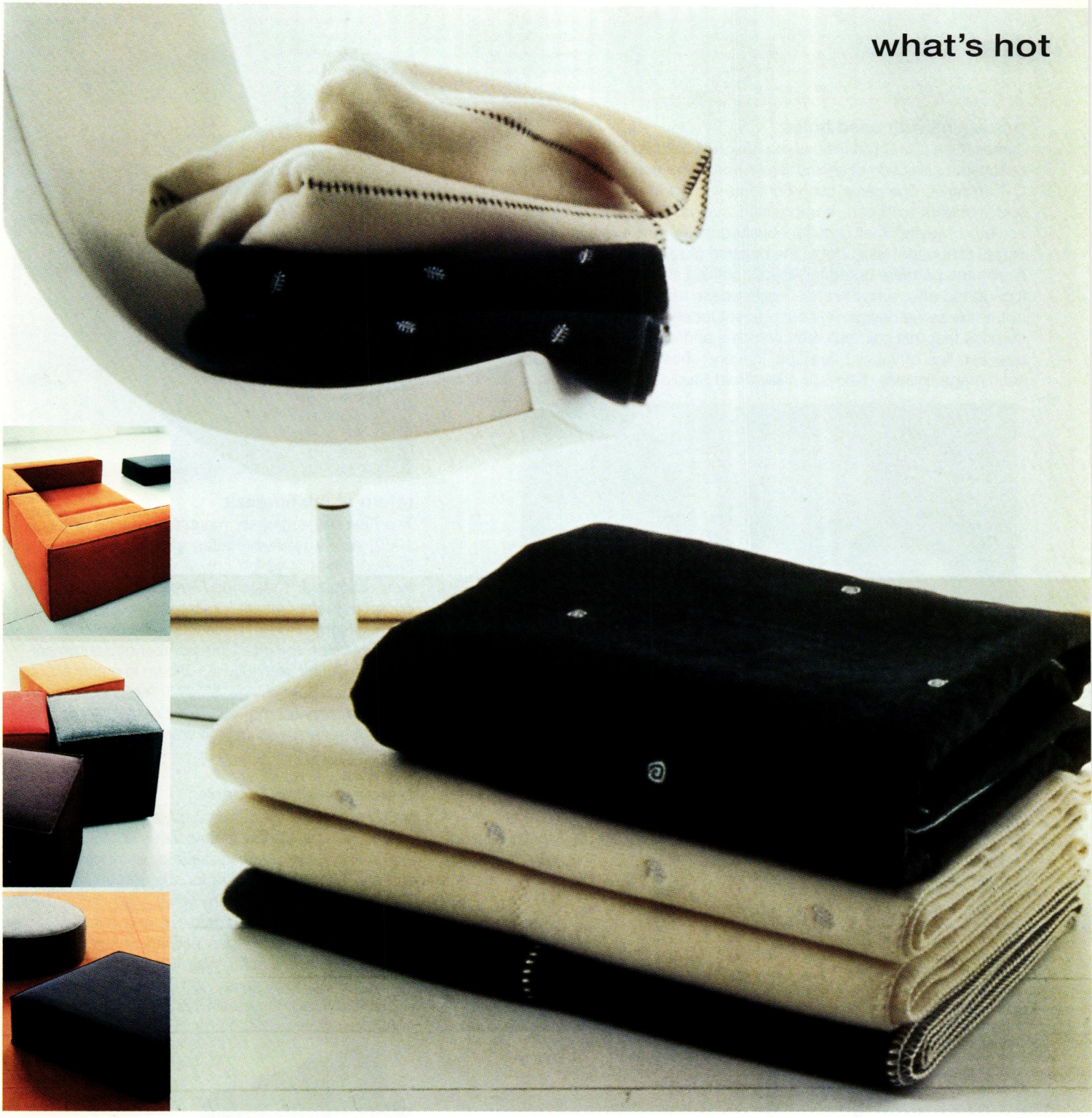


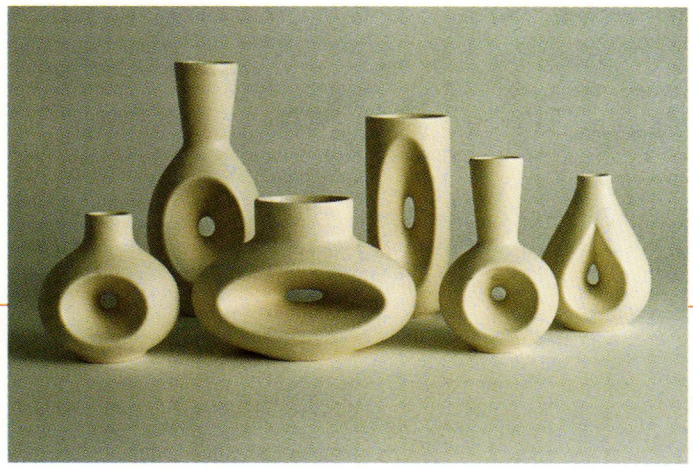
fabulous, sexy - felt?

Paola Lenti's new line of felt furniture and carpets has caused quite a stir - and rightly so. The former graphic designer and image consultant has taken a largely ignored material, wool felt, and created precise, clean furniture forms and graphic carpets and throws which radiate softness and warmth. Shown above: Throws and bedcovers ($504-$2,052), *Atollo* seating ($6,030), *Cubo* cushions with removable felt covers ($810-$1,080), and *Quadri* rug ($50 sq.ft.). Available in the United States through Counterpoint (888) 545-5073.

what's hot

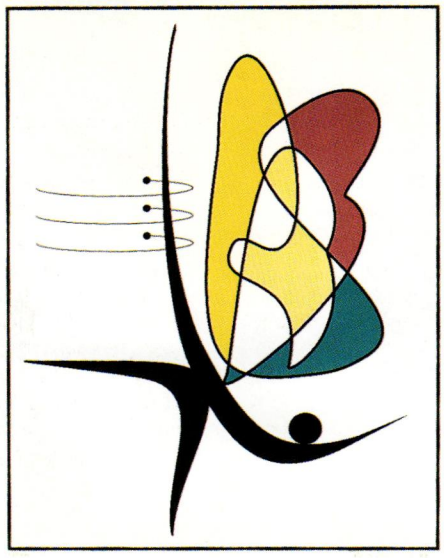
porcelains with peep holes

James Klein and David Reid of the Klein/Reid studio in Brooklyn have released a collection of six modernist vessels in porcelain entitled the *C-Thru* series. The vases' curvy contours vary from tear drops, spheres, and cylinders to broad, compressed ovoids. Each has a dramatic sculpted "cavity" that simultaneously echoes and exaggerates the overall silhouette. Klein notes the balance of sensuality and restraint, saying the partners opted for visually striking shapes "that would not look dated after a few years. Timelessness has always been important to us as we design; it is our respect for ceramic history." (It is no surprise that this pair also manufactures and distributes Eva Zeisel's new *Eva* line of vases.) Available in ivory, ghost, grey, and tobacco satin matte finishes. $42-$79. Klein/Reid Studio (718) 388-9331.



return of the fiorenza

The *Fiorenza* armchair, manufactured by Arflex in 1952, was a reinterpretation of a 1939 design by Franco Albini of which only a few examples were ever produced. Today, the *Fiorenza* is being reproduced from the original 1950s models as part of the DOMA, Home Design Collection. The new releases can be "made-to-order" in a number of custom colors and fabrics from Italy. As shown in cream fabric with walnut-stained legs, $3,278. Available through Snaidero showrooms; call 877-DOMAUSA for the location nearest you, or visit www.doma-usa.com.



iMac® modern

Artist Brian Davis has designed a series of mid-century-inspired prints which have an unusual beginning - they are first created on a computer, and then hand-pulled using traditional silk screen methods in limited editions of 250. 15 x 19 inches, framed or unframed. Brian Davis (213) 626-0000 or www.briandavis.com.

after 43 years, the marshmallow is back

Herman Miller for the Home has reintroduced the *Marshmallow Sofa* designed by Irving Harper of George Nelson & Associates in 1956. Originally called the *Nelson Marshmallow Love Seat*, its list price at introduction was $452. How did Nelson come up with the idea for such an unusual sofa in the first place? The story goes that a company which was experimenting with new war-time foam technology sent a bunch of form circles to George Nelson Associates. George and Irving began playing around with them and came up with the *Marshmallow Sofa*. Was it a joke or a stroke of genius? Either way, the sofa has become an icon of modern design. The reissued sofas are available in Color Guard vinyl ($2,400), crepe ($2,400), or leather ($3,150) from Deco Echoes (508) 362-3822.

butterfly collector

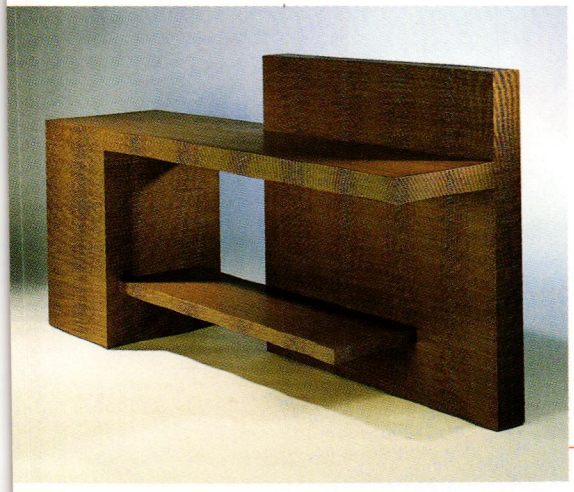
Long admired for its sculptural silhouette, Sori Yanagi's 1956 *Butterfly Stool* has been an elusive beauty to net - until now. Originally produced and distributed only in Japan, the Swiss company, wb form, has secured the rights to produce and distribute the classic seat throughout the rest of the world. 17"w x 12"d x 15"h. Available in maple and rosewood veneers, at $340 and $390 respectively, from Deco Echoes Inc. (508) 362-3822.

cold and colorful

Bright colors and high-gloss enameled steel are a rare commodity in the monotone American appliance market, however, Sonrisa is now offering a European-designed enameled steel refrigerator which is available in 200 luminous colors.

The retro-industrial styling of this German-made refrigerator by Müller is combined with the latest in European technology to produce a product which is unrivaled in the U.S. market. Available at both Sonrisa's New York and Los Angeles locations, and by special order. $3,800. (212) 627-7474; (323) 935-8438. www.sonrisafurniture.com

DOMINIQUE VORILLON



the party pedestal

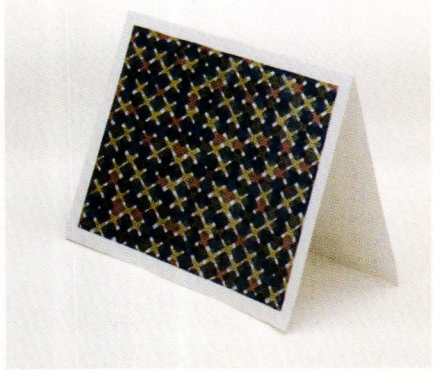
Calling to mind the work of Jean-Michel Frank with its strong lines and beautiful horizontally engineered veneer, *The Party Pedestal*™ from Florian Furniture is a clever console with a concealed shelved storage area. Available in a left or right-oriented version, the console measures 64"l x 18"d x 36"h. For further information contact Florian Furniture at (216) 382-3444.

demsky table

Architect Mark Demsky's collection of elegant, minimal furnishings for Niedermaier has garnered awards for design excellence, and it's easy to see why. His *Demsky* end table, of brushed nickel-plated steel and glass, can be ordered with a steel-faced drawer, or as an open version (shown). Niedermaier (773) 722-1000.

girard's cards

Born in New York City and raised in Florence, Alexander Girard began practicing architecture and interior design in the late 1920s. He became Herman Miller's director of design for its textile division in 1952, and his work with the company continued into the 1970s. The inspiration for his textile designs came from his life-long fascination with traditional folk art. Girard pursued "aesthetic functionalism" in his work - the belief that design should bring beauty, fun, and sensuality to our everyday lives. With the release of this collection of 12 notecards featuring Girard's textile patterns, Herman Miller has extended the functionalism of Girard's designs a step further. 12 cards, 13 envelopes, $18 + $3 shipping from Deco Echoes Inc. (508) 362-3822.



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ROBERT GRASSEL

wright for rent?

Designed by Frank Lloyd Wright, the Seth Peterson Cottage is the only home by the renowned architect which is available for rent to the general public. Robert Grassel makes reservations for the weekend. Text by Robert Grassel

Over the years I've made pilgrimages to Frank Lloyd Wright creations, happy to admire them from the outside. Then I learned of the Seth Peterson Cottage, the only Frank Lloyd Wright-designed home available to rent. Yours for the stay, all yours. So I booked our reservation.

The cottage is located within the tranquil woods of Wisconsin's Mirror Lake Park. Forty miles to its south lies Taliesin, yet Wright never visited the Cottage site. Instead he relied on photographs and maps to gain a sense of place. It's believed the house plans were completed before Wright's death in April 1959 making this one of his last commissions and the final for his native Wisconsin.

Like the life of the architect, the Cottage's history is marked with tragedy. Seth Peterson, the first computer programmer for the State of Wisconsin, had earlier in life applied to join the Taliesin Fellowship, but was denied. Later, he commissioned a Wright home intending to move into it with his bride-to-be. In 1958 as work started, circumstances changed. Peterson's relationship soured and the engagement was canceled. Construction costs escalated from $15,000 to $26,000, mounting Peterson with debt. Losing money and a relationship may have been unbearable, for just as the house was being completed the 23-year old Peterson committed suicide.

The next owner lived in the Cottage until 1966, when it was acquired by the Wisconsin State Park system. However, the Park couldn't find a use for the remotely located cottage, boarding it up. It sat empty for two decades until the Mirror Lake Association formed a committee to explore its rehabilitation. They evolved into the Seth Peterson Cottage Conservancy which, in 1988, obtained a lease from the Park to restore and operate the Cottage as a rental unit. An extensive rehabilitation ensued. Most everything except the fireplace and stone parts were removed and replaced. $350,000 later the Cottage was completed and in July of 1992 the first guests arrived. Now, regularly booked two years in advance, our turn had come.

Prairie flowers greated us as we approached the house. A reference to Wright's "style" we muse. Opening the door, we walk inside the 880-square foot space, one of Wright's smallest. The design is Usonian, with modular floor planning units, but no basement, attic, garage, painted or plastered surfaces, radiators, or heating grills.

We feel sheltered standing below the 12-foot apex of the shed roof, but not contained, more like being under the overhang of a rock. Dominating the main room and central to the plan is an oversized fireplace. Standing before the fireplace we are drawn to the cove created by the lower 6'8" ceiling to sit on the built-in bench along the northeast wall. We face out across the room into the >

ROBERT CRASSEL

PREVIOUS PAGE: The bedroom is tucked beneath the low roof on the northeast exposure. **THIS PAGE TOP:** A view of the southwest exposure reveals the Cottage snugly fit within its surroundings. **BOTTOM:** The fireplace is central to the main room of the Cottage

ever-expanding space created by the sloped roof rising up from the lower roof to float above the windowed wall. In this lair we peer out at the forest around us. Surrounding us are only three basic materials: rock, wood, and glass. Sandstone, quarried from Rock Springs about 20 miles away, forms the walls, floors, and fireplace. Douglas Fir-faced plywood sheaths the ceiling. The windows, of which proportionally there are many, are of course glass. Outside, cedar shingles cover the roof.

There is a sense of openness which is furthered by Wright's elimination of the visible roof support along the glass wall and dramatized by the use of wraparound mitered corner windows. Even on an overcast day the southwest sunlight received through these windows fills the room.

Moving about the open floorplan we admire its simplicity, noticing only two doors within the house, one between the bedroom and bathroom, and one on the utility closet off the kitchen.

Located in the southeast corner is a cozy bedroom having just enough space for its spartan contents. Eye level clerestory windows run along the exterior walls keeping this secluded room unconfined yet private. The attatched bedroom is spacious for a FLW design. The unique shower is defined only by a curtain and a drain placed directly on the flagstone floor.

The kitchen, on the right as you enter the Cottage, is arranged for utility and occupies a minimum of space. Opposite the kitchen, facing lakeside, is a patio. An overhanging roof provides additional shelter from the weather and kept me dry during a brief shower as I relaxed outdoors.

Delightful during the day, at night the Cottage is enchanting. With a fire in the hearth and the outside lights on, Wright's design comes wonderfully together. The glow of the fire inside and the lights outside balance, making the glass walls appear to evaporate, creating a house with no walls.

COURTESY OF THE SETH PETERSON COTTAGE CONSERVANCY

The Seth Peterson Cottage is available by reservation for vacations, gatherings, and meetings through the Sand County Service Company at (608) 254-6551. The Cottage is also open to public tours on the second Sunday of every month from 1-4pm.

ROBERT GRUNZWEIG

COURTESY OF THE SETH PETERSON COTTAGE CONSERVANCY

THIS PAGE TOP: At the front entry approach on the southeast exposure, the block masonry structure ties the shed roof to the lower flat roof of the bedroom area. **BOTTOM:** The main room features furniture designed by Frank Lloyd Wright especially for the Cottage

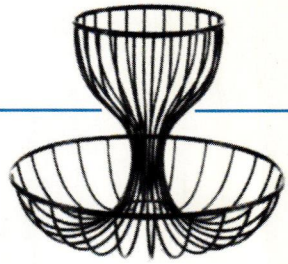
String is the thing

Right after the end of World War II the country's manufacturers were left holding A LOT of different surplus materials that had been made as replacements for war materials in shortage. For example, metal wire was strictly for government use during the war, so whenever possible, rope - and plenty of it - was substituted for wire. Hence, after the war the plethora of rope-strung furniture. Tons of rope and webbing were readily available for very, very cheap, making it one of the few materials for young designers to work with until America went into its post-war new materials production.

Interesting rope designs came from Van Kepple-Green of California, and Gunnar Birkerts created modern rope furniture - the *String Ensemble* - for the historic Yellen foundry of New York (see above). Allan Gould offered intersecting planes in his version of rope furniture, the Laverne showrooms had a wonderful see-through string room divider, and the Icno Company copied everybody.

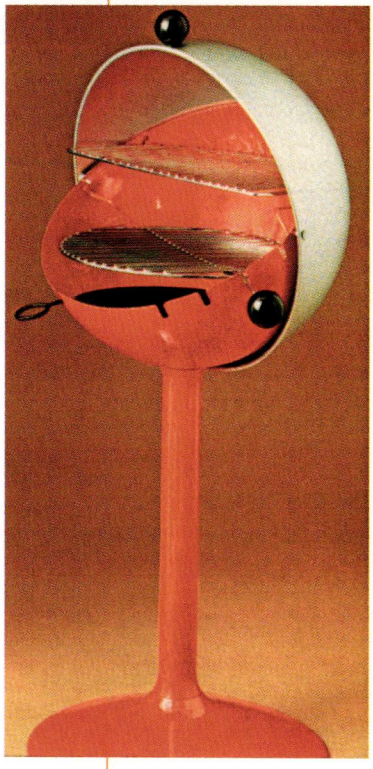
Rope trick: you were supposed to make your furniture look new again by pouring bleach on the rope and hosing it off.

A material which was in shortage after the war was electrical cord for lamps and appliances. The government had allowed a cheap version of electric cord to be made during the war for homefront manufacturing. Knowing this cord was inferior and not all that safe, it was planned that it should be destroyed and replaced at the war's end. However, instead of being destroyed, this inferior electrical cord was sold to a jobber who in turn sold it cheaply to the lamp manufacturers so they could jump right back into production after the war. You know when you find a really cool '40s lamp or radio but the original cord is all brittle and rock hard? It's not 50 years of electricity that caused that; that's the same cheap war-era cord, 50 years later. Replace it.



Basket case

A reader wants to know who designed this wild fruit basket. Your double-bubble scooped and looped wire basket is from 1949. While looking every bit the fifties item, it is a clever tabletop basket designed by that post-war design duo, Shacknove & Ferris. It was distributed by the Gottschalk Sales Company of New York, along with the designers' award-winning lamps, baskets, and wire accessories for the modern interior. This design studio was known for their wizardry with wire.



The Ball-B-Q has landed

This 1960s monument to space-age barbecuing comes from that planet far, far away - Canada! This hot outdoor leisure item was a favorite of gas station give-aways and trading stamp redemption centers everywhere. (What! You don't remember trading stamps, or gas stations giving anything away? They used to check your oil, water, tires AND clean your windows for FREE when this unit was popular.)

Designed by the Sheppard Company and sold under the clever *Ball-B-Q* name, this cooking sphere offered a removable fire pan, weatherproof aluminum closing hood, an adjustable lower grill (four cooking heights), an upper warming shelf, the ability to convert from a table to a floor model, the diversity to serve as a grill or oven unit, and 320 square inches of grilling area!

By Steven Cabella. Questions? Write to: eye@modern-i.com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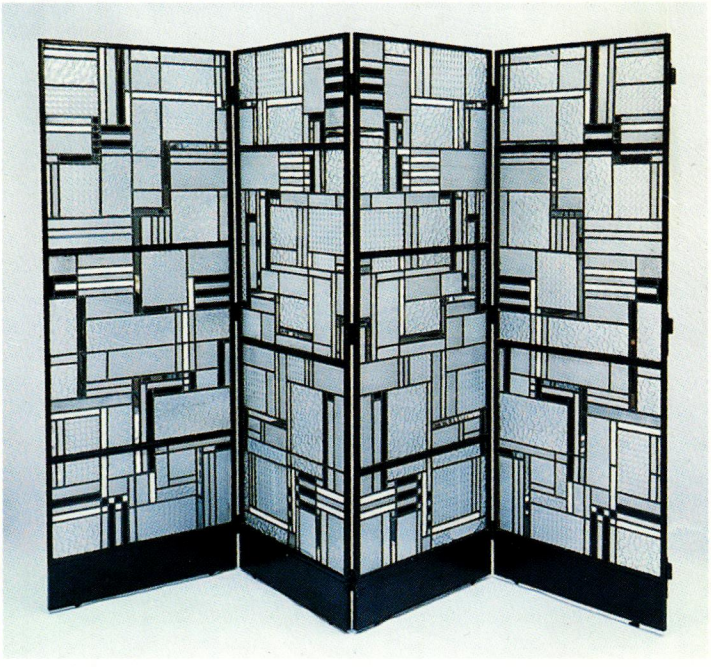
CLOCKWISE FROM RIGHT:
Chaise longue, circa 1935, by Jean Prouvé; Art Deco screen, circa 1930, by Louis Barillet and Jacques le Chevallier; facade of Le Musee des Annees 30



le musee des annees 30

A new museum devoted to the 1930s has opened in the Boulogne-Billancourt suburb of Paris - a region integral to the development of modern design. Text by Polly Guerin

Located beyond the tony 16th Arrondissment and the Bois de Boulogne park is the pride of the Paris suburb of Boulogne-Billancourt - the new Le Musee des Annees 30.

Boulogne-Billancourt, known as "*La Ville des Temps Modernes*," has a rich history in the development of modern design. Considered a "city of art," it was the center for invention and modernity. Architects, ceramic artists, writers, sculptors, and painters living here were at the core of the modern movement. The creation of automobiles, cinema, aviation, and the development of the decorative arts of the 1930s all had their origins in this charming suburb.

At the height of the modern movement, artists inspired by the "style moderne" supplied works of art for Renault's biggest automobile plant, located in Billancourt; and the sculptor Max Blondat created bronze automobile icons. The aviator Voisin manufactured his airplanes in Billancourt, and the sculptor and filmmaker Abel Gance filmed his masterpiece *Napoleon* there. Studios de Billancourt was a major cinema producer, and films such as *Le Bonheur*, featuring Charles Boyer, inspired poster artists of the day.

At Boulogne, the greatest architects of the time - Le Corbusier, Tony Garnier, Andre Lurcat, Pierre Patout, and Robert Mallet-Stevens - defined the new style called *Le Modernisme*. In fact, two modern houses by Le Corbusier are still part of the Boulogne landscape, located only a short distance from the museum.

The celebrated artists of the day, who made Boulogne-Billancourt their home, included painters Chagall, Souverbie, and Jaun Gris; sculptors Paul Landowski and Joseph Bernard; filmmakers Abel Gance, Renoir, and Pagnol; ceramicists Fau and Robj; cabinetmakers Leleu and Ruhlmann; writers Leiris and Anna Berbérova; and industrialists including Renault, Voisin, and Farman.

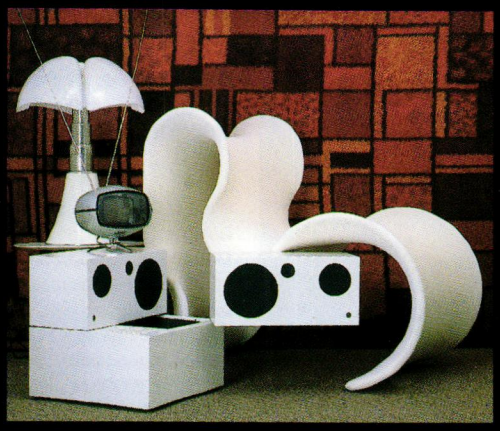
It's no wonder that the local government takes pride in promoting the Boulogne-Billancourt neighborhood, and even publishes a walking tour map of houses of interest. The post office, the police station, and city hall are all modern structures worth your attention.

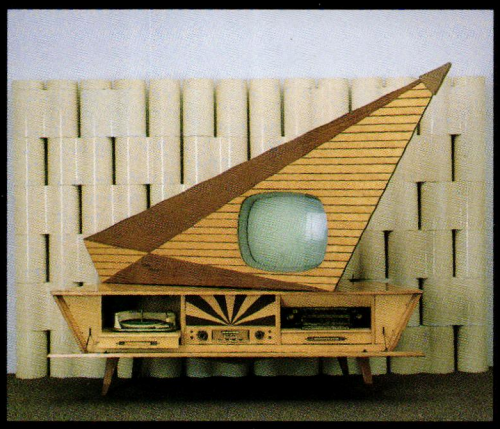
The Museum, created in 1939 on the fourth floor of the town hall, was like a local version of the Paris Carnavalet museum, evoking the history of the city through prints and postcards. At that time, fine arts were only a very small portion of the collection. By 1983, the town decided to considerably enlarge the formerly neglected area of the fine arts, add major works of figurative art, and permanently establish a museum for the 1930s genre. In 1998, the Museum moved to an impressive public arts pavilion called *L'Espace Landowski*, named for the local figurative sculptor, Paul Landowski, whose >77

CLOCKWISE FROM LEFT: POLLY GUERIN; COURTESY LE MUSEE DES ANNEES 30 (2)

& INDUSTRIAL DESIGN

ART





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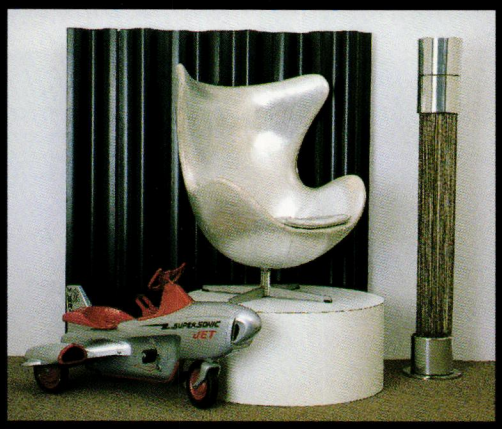

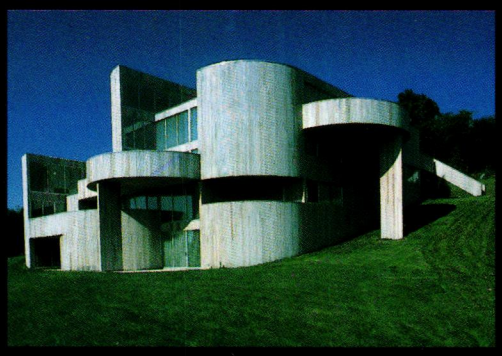

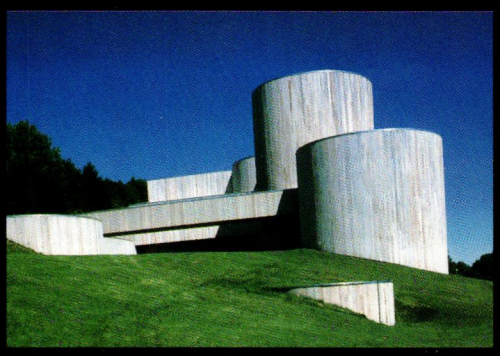

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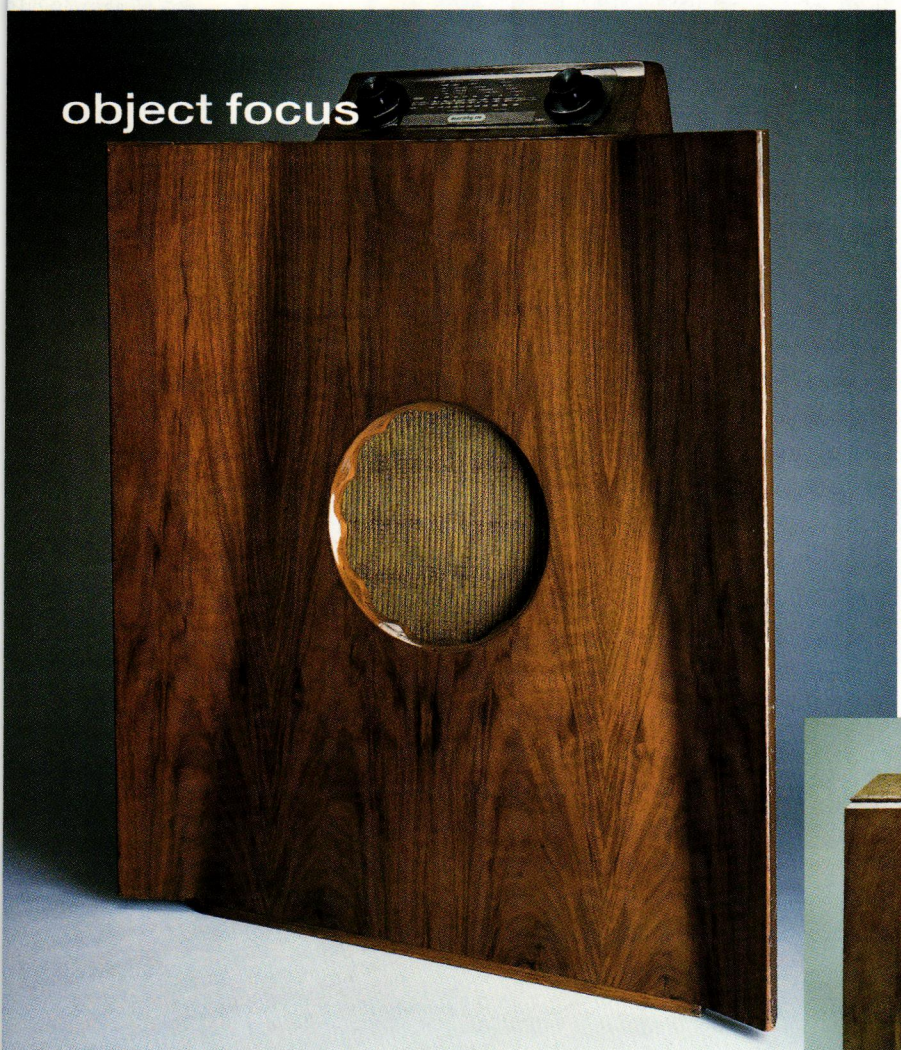

Murphy A146 Wireless Console Radio, 1948
Designed by Richard Drew Russell (British, 1903-1981)
Made by Gordon Russell, Ltd., Park Royal, London, England
for Murphy Radio Ltd., Welwyn Garden City, England
Materials: Wood, mahogany veneer, plastic, metal
Markings: (on cardboard backing) MURPHY RADIO LTD.,
WELWYN GARDEN CITY, HERTSL, ENGLAND

Blanket Chest, design no. 503, 1927
Designed by Gordon Russell (British, 1892-1980)
Made by S.G. Gilbert and D. Keen for Russell Workshops,
Ltd., Broadway, Worcestershire, England
Materials: English oak, wrought iron
Dimensions: 28.25 x 65.25 x 13.25 inches
Markings: (underside, paper label printed in black) "THE
RUSSELL WORKSHOPS/BROADWAY.WORCS/.../design No./
.../Designer: Gordon Russell/Foreman: Edgar Turner/Cabinet
Maker:/Metal Worker:/Timber used:/Date"; variables written
in black ink "503/S G Gilbert/D.Keen/English oak/20/6/27"

honest, simple design

The influence of Arts and Crafts principles on British industrial design can be seen by comparing two items from the Gordon Russell Company. Text by Amy Karoly

The value of honest, simple design and the response to increasingly mechanized production are major themes in the decorative arts associated with the British Arts and Crafts movement at the turn of the century. The way these themes played out in Arts and Craft objects and their influence on British industrial design principles is illustrated by a comparison of two pieces of furniture made at the Gordon Russell Company, one designed by Gordon Russell himself and the other by his brother Richard.

Gordon Russell was raised in the pastoral Cotswolds in west England; he worked for his father's antique furniture workshop before establishing his own firm, Russell Workshops, Ltd. in 1927 (renamed Gordon Russell, Ltd. two years later). While living in the Cotswolds - where architects Ernest Gimson and C.R. Ashbee had chosen to establish medieval guild-style workshops to promote handcraftsmanship and to restore "the joy in labor" - Russell was aware that many designers and craftsmen feared that increased industrialization was diminishing the quality of handcrafted production. Although he cherished using hand tools, Russell did not share the strong opposition to the machine voiced by the Arts and Crafts movement's philosophical founders, John Ruskin and William Morris. Instead, Russell valued excellence in design and execution, whether this was achieved by hand or by machine.

Russell was a leading member of the Design and Industries Association (D.I.A.) which was founded in 1915 and modeled after the *Deutscher Werkbund* to promote the union of British art and industry. The D.I.A.'s now-famous assertion, "the first necessity of sound design is fitness for use," was derived from the Arts and Crafts movement, and this blanket chest demonstrates how many of these principles continued into the 1920s and '30s. The aesthetic and construction of this piece is largely Arts and Crafts with its Tudor-inspired hinges and the use of pegs, not glue, to join the simple planks of English Oak. This creates a medieval looking, quintessentially English design, qualities dear to Arts and Crafts practitioners. Although the chest was handmade, its clean, simple lines and Art Deco-inspired checkerboard carving illustrate Russell's response to 20th century issues of decoration and production.

Richard Drew Russell's radio cabinet, a mass-produced example of industrial design that was manufactured by Gordon Russell's workshop two decades later, may at first seem incongruous with the tenets of Arts and Crafts production. However, Russell took Arts and Crafts ideals about functionalism, simplicity, and the quest for national identity and applied them to industrial production.

Russell trained at the Architectural Association in London and then joined his brother Gordon's firm as a furniture designer in 1929. He later worked at Murphy Radio, Ltd., first as a staff designer and then in the post-war years as an outside consultant, designing >82

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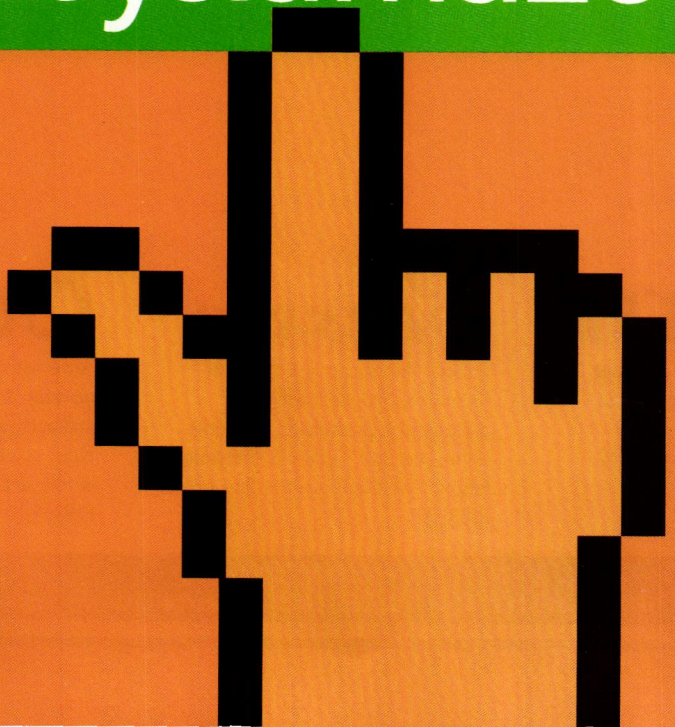

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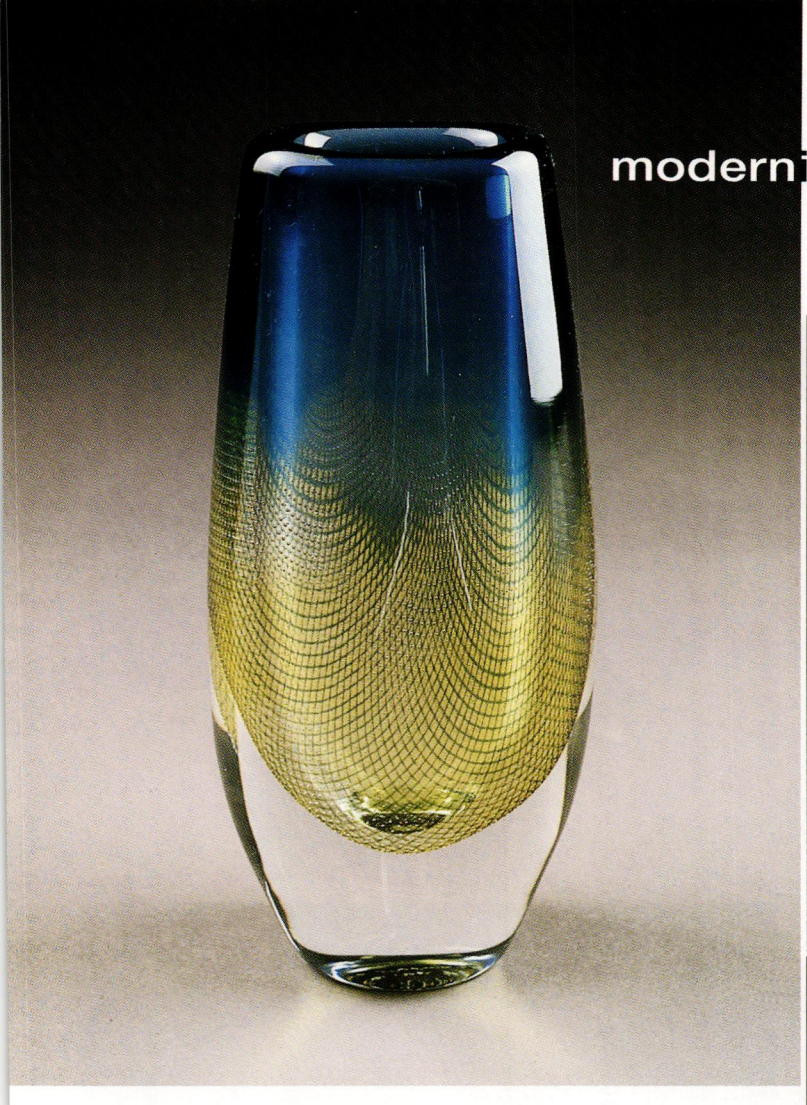
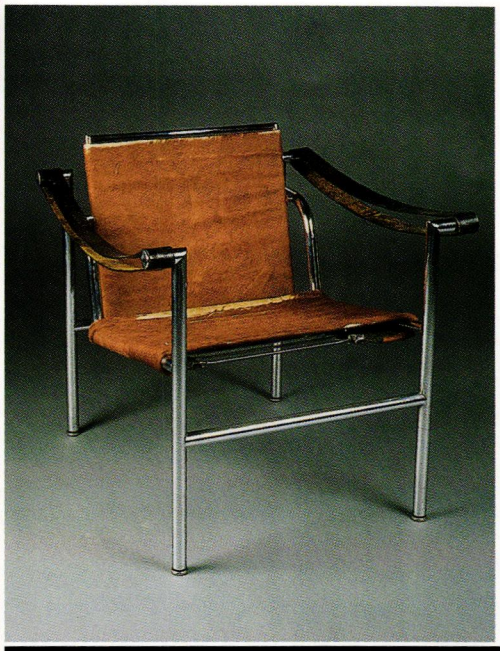




CLOCKWISE FROM FAR LEFT: From Ritchie's recent 20th century sale - an Orrefors *Kraka* vase by Sven Palmquist, c.1950 ($863); a *Basculant Model No. B301* armchair by Le Corbusier ($1,955); and a William Spratling cream and sugar set ($853)

glass, cooper, and cliff heat up in canada

The market for anything by Susie Cooper and Clarice Cliff continues to expand, while 20th century glass remains strong. Text by Cora Golden

at the auctions

(prices expressed in Canadian dollars, including Buyer's Premium)

Ritchie's, Toronto, recently held a teddy bear auction that included miniature bears, artist bears, contemporary bears from Germany and England, and other collectible bears.The best prices were achieved for vintage bears such as a Chiltern Hugme bear from the 1940s ($230), a mid-century English *Merrythought Punkinhead* bear ($2,013), a 1930s German bear ($242), and a Steiff bear from the 1960s ($230). The sale also included a few plush dogs, mechanical bears, and teddy bear books and periodicals.

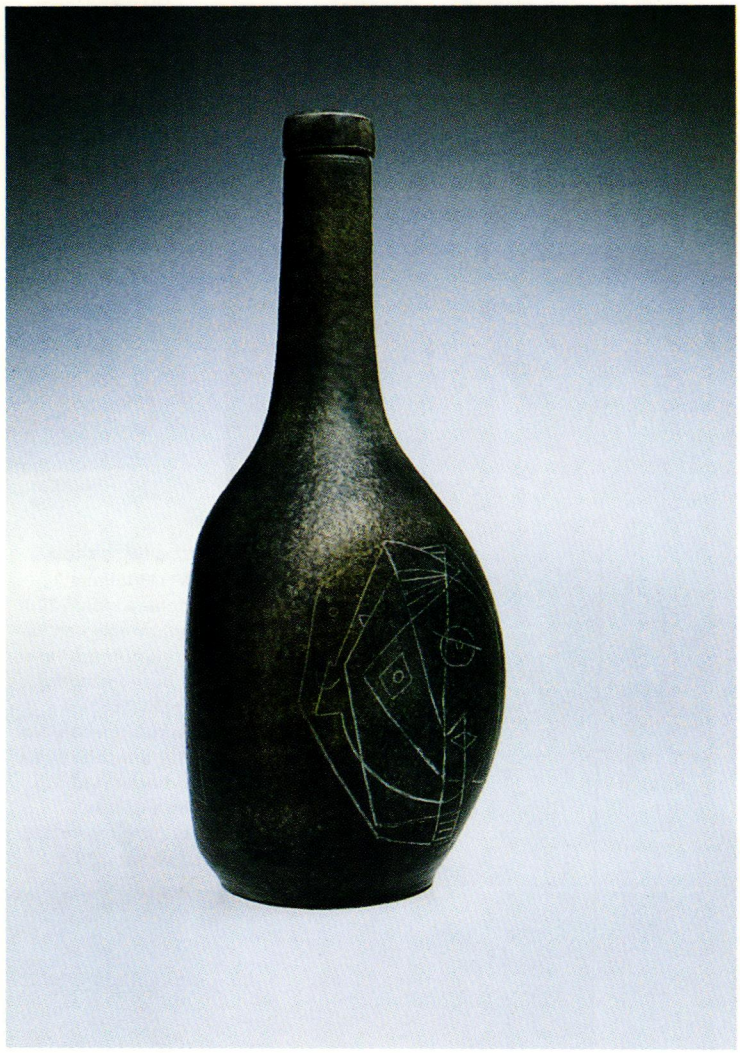
Sales of vintage clothes at another recent Ritchie's auction remain mixed: Chanel and Schiaparelli items did not sell or sold well under estimate while a Courreges, Paris cape circa 1970 reached $489. Art Deco jewelry continues to find favor. A rock crystal, diamond, and onyx circle brooch (probably French) soared to $12,650, well above its estimate of $4,500-$5,500. Likewise, a mid-century William Spratling silver cream and sugar set with ebonized wood handles achieved $853 (estimate $200-$300).

20th century glass remains stable. An Orrefors *Kraka* vase by Sven Palmquist, circa 1950, sold above estimate for $863; and a stamped Venini *Handkerchief* vase, circa 1950, squeaked above its estimate to $489. A series of American Arts and Crafts studio pottery vases from Red Wing, Van Briggle, Roseville, and Rookwood were largely unloved, with many selling around the $100 mark. Conversely, the market for anything by Susie Cooper and Clarice Cliff continues to expand. Cliff's *Bizarre Ware* reached as high as $276 for a 1930s bowl; the same price as a Cooper dessert plate and two vases, circa 1929. A striking, gilded Art Nouveau pottery vase by Bohemian artist, Ernst Wahliss (1899-1918) doubled its estimate to reach $1,265. A globular bowl by Wahliss sold for $546 (estimate $150-$200). The only 20th century furniture at Ritchie's was a Le Corbusier *Basculant Model No. B301* armchair, with chromed frame and original calfskin seat. It sold over estimate for $1,955.

at the dealers

To celebrate the re-opening of his gallery after an absence of >

RITCHIE'S AUCTIONEERS, TORONTO, CANADA



THIS PAGE: Examples from the Navarro Gallery's exhibition of works by German-Canadian potters Theo and Susan Harlander. The married couple created studio pottery which now attracts a growing number of collectors

eight years, Roberto Navarro hosted a special showing of works by German-Canadian potters, Theo and Susan Harlander. Operating for over 30 years as Brooklin Potters out of the small town of Brooklin, Ontario (near Toronto), the married couple created studio pottery that now attracts a growing number of collectors. Their work has been exhibited in Canada, the U.S., and Europe, and both public and private collections have commissioned objects. The Navarro Gallery showcases works from two major collectors, Terri Lipman and Anthony Matthews. A limited number of objects were available for sale.

After rigorous training as master potters at the College of Ceramics in Landshut, Germany, the Harlanders immigrated to Canada in 1951. Theo created the forms and Susan embellished them with color and decoration. Stylistically, the pottery ranges from simple, elegant vases that would be at home in a collection of Scandinavian ceramics to more exuberant, Pop-inspired, sculptural works. The pair also collaborated to create a series of tiles for the top of a table (designed by Theo's brother) which appeared in the exhibition. Many of the objects, such as plates and vases, feature Susan's "sgraffito" sketches as well as her distinctive colors. Every design is freeform and unique. The Harlanders' alma mater, near Munich, Germany, is establishing a small, permanent collection of their pottery. Susan continues to paint; Theo died in 1990.

The Navarro Gallery also sells furniture, decorative arts, and paintings and sculptures from the period 1870 to 1980. The emphasis is on good design from North America and Europe. Roberto Navarro, an interior designer, is a prominent collector of Italian glass (1920-1970). Toronto's Italian Cultural Institute devoted an entire exhibition to showcase pieces from his personal collection. (See *Echoes*, Fall, 1997.) The gallery is located at 613 King St. W., Toronto, >82

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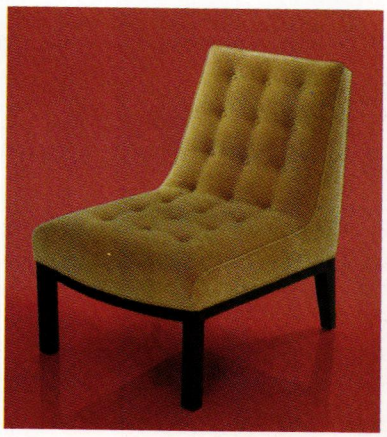
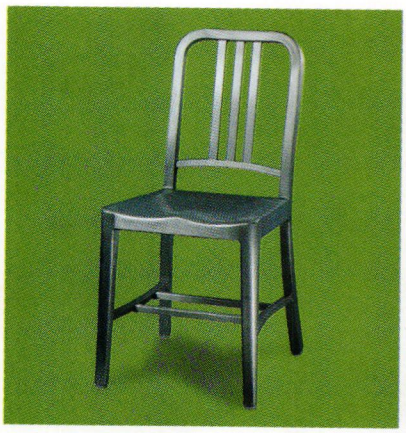
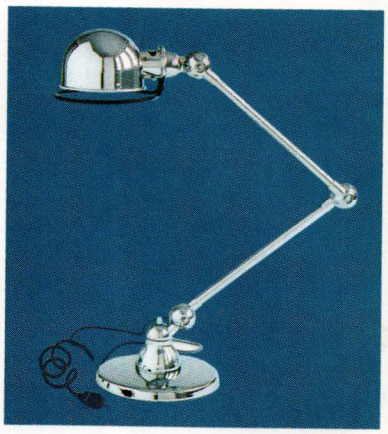

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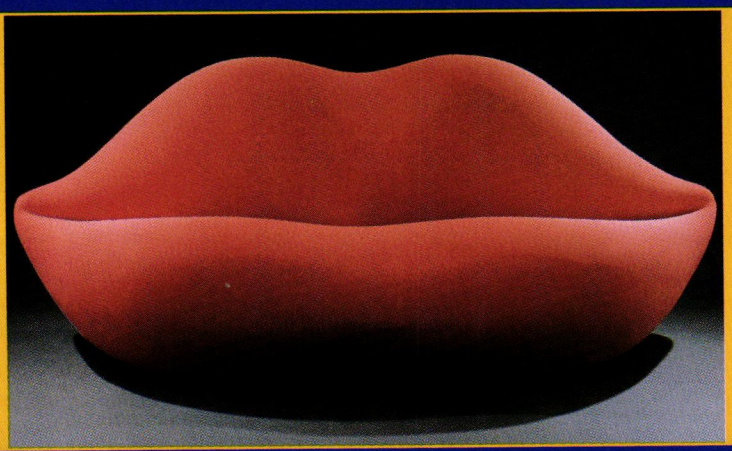

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Wire System **dining suite designed by Verner Panton in 1971 for Fritz Hansen, £4,200 at Christie's South Kensington's Scandinavian Design sale**

CHRISTIE'S SOUTH KENSINGTON

time for reflection

The turning of the year 2000 is an opportune time to reflect on the development of the modern market in Britain. Text by Simon Andrews

The auction market in London began gently around 1993, with objects of post-war design generally being offered in broadly tilted sales that also included Art Deco and Arts and Crafts furnishings. Although there had been isolated attempts to concentrate on post-war design in the early 1980s, notably the Ketterer sale of Fulvio Ferrari's collection in 1984 and a sale devoted to Italian Design at Christie's, also in '84, the market only really began to gather pace around 1995. By 1996 both Christie's South Kensington and Sotheby's were producing concentrated sales of Design, Bonhams having precipitated the move by selling a single-owner collection in 1993. Since 1996 the three main London auction houses have all proved to be imaginative and active players in the market.

As a result of the competition among these three London houses, allied to an increasing public awareness of the validity and relevance of good design, the market rapidly began to accelerate. The approaching of the new millenium has encouraged museums and collectors, and prompted an interested public, to reassess the industrial objects of recent history. In 1996 the average value per lot>

offered by Christie's was £400. However, by 1999 this had soared to £1,350. These figures are a useful indicator for the increasing competition for iconic objects or furnishings. Selling percentages for all three houses have remained relatively constant in the four years since 1996, with all houses averaging 70% of objects sold, confirming that the market is still in the early stages of development. A relatively modest sum of money will still, in 1999, secure a good quality and influential example of design, for example an Isokon *Long Chair* or an Evans *LCW*. Often such pieces may come to the salerooms directly from the first generation owner, and will then promptly disappear into an institution or private collection. The availability of such items, from first generation owners, is of course finite. Once these items reappear on the market in perhaps five or ten years, one can reliably assume, following the precedents of Lalique, Tiffany and Jugendstijl, that demand will be considerably stronger. This situation is for the present more advanced in the United States than in Europe, where increasingly serious prices are being paid for good examples of Eames' designs.

On September 15 Christie's South Kensington held the first sale to be devoted to Scandinavian Design from 1930 to the present. Following a format similar to the recent sales of Italian Design, the house offered nearly 300 lots of furniture, glass, ceramics, and metalwork. Specialized sales such as these are useful for analyzing specifics of the market's tendencies. Very generally, furniture, industrial design, silver, and ceramics produced strong results, whereas >83

CLOCKWISE FROM TOP: All from Christie's South Kensington's Scandinavian Design sale: A limited production plywood *Skalstol* lounge chair by Hans Wegner, 1963 (£9,000); an early *PH* table lamp designed by Poul Henningsen in 1927 (£7,000); a leather and mahogany *Barcelona* side chair by Kaare Klint, 1927 (£1,800)

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Assistant Photographer: Ace
Stylists: Radford Brown, Cesar Padilla
Hair and Makeup: ChiChi
Kate's hair color courtesy of
Seth Silver for Dandie, NYC
Models: ChiChi, Kate Haming, Ace
Shot at: Studio With a View, NYC
Merchandise Provided By: Cherry
(except where noted)

a model arrival

Kate wears a velour Marimekko dress for Design Research, 1969; 1970s woven leather strappy heels; 1970s Italian leather handbag by Anky Panky
Sculpture abstract by unknown artist

the shoot

photography: behind the scenes

the transformation

ChiChi wears a vintage red rabbit fur hat and vintage wool knit tunic
Cabinet by Raymond Loewy

picture perfect

Kate wears 1950s handmade French sunglasses with a 1970s Diane Von Furstenburg wrap dress
ChiChi wears a vintage white feather hat, 1970s striped vintage Betsey Johnson
for Alley Cat knit bell bottoms, t-shirt (model's own)
Lamp chrome ball Sonneman. **Table** 1970s green cube

ready for action

Ace wears 1970s leather wristband, '70s blue leather vest, '70s black leather boots, black leather pants (model's own)
Lamp 1970s chrome by Jere. **Camera** vintage (courtesy Jack Louth). **Lounge seating** by Artopex, Inc., Quebec, Canada, 1969

the set

Kate wears late 1960s shawl dress by Sant' Angelo; black Italian strappy heels (courtesy Marmalade, NYC)
Sofa Molded fiberglass designed by Douglas Deeds for Architectural Fiberglass, CA for Somerset Mall, Detroit, MI

it's a wrap
Ace wears vintage black wool pinstripe western shirt by Nudie's Rodeo Tailors, North Hollywood, CA
Table *Superellips* designed by Piet Hien and Bruno Mathsson, 1968

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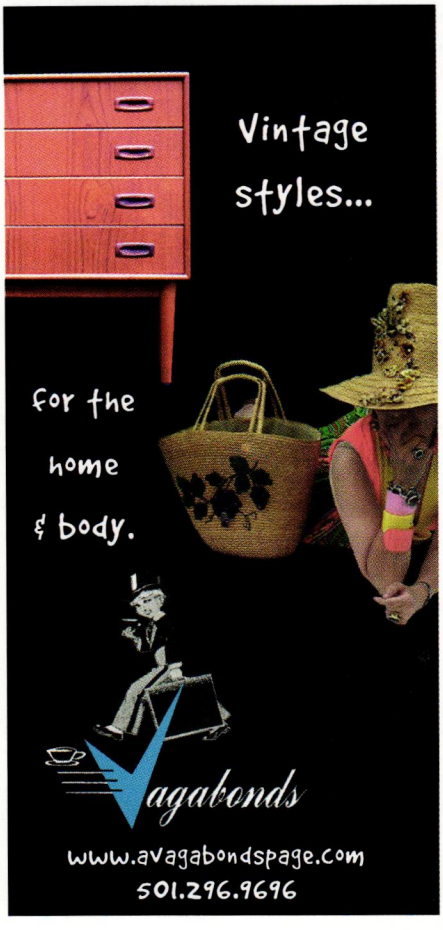
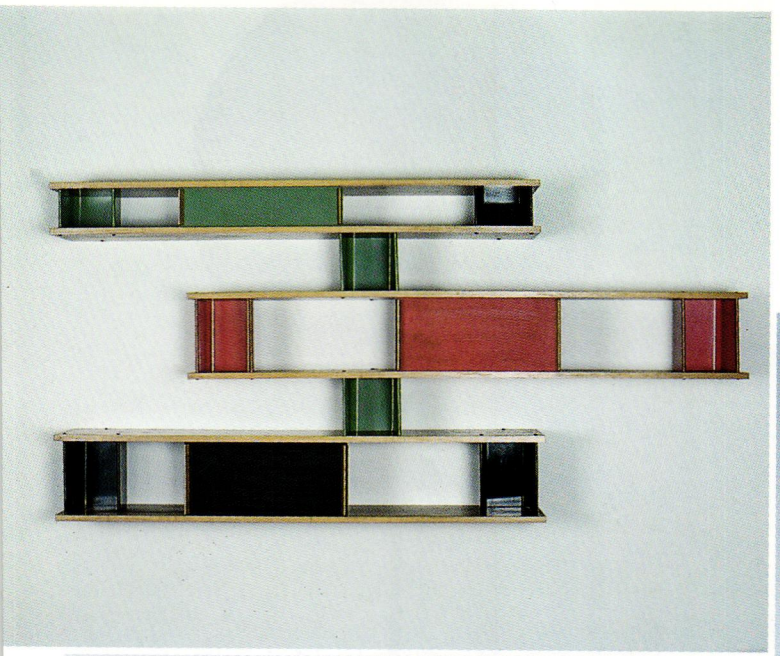




THIS PAGE CLOCKWISE FROM TOP LEFT: From Los Angeles Modern Auctions' October 24th sale - A custom wall unit by Jean Prouve ($31,625); a rare Paavo Tynel brass chandelier designed in 1948 ($10,062.50); and a suite of *Pretzel* chairs by George Nelson ($10,120)

modern chasers

If price and amount of interest are indications of a strong market for 20th century, it appears there are a lot of buyers chasing a wide range of objects - with Eames fans leading the pack

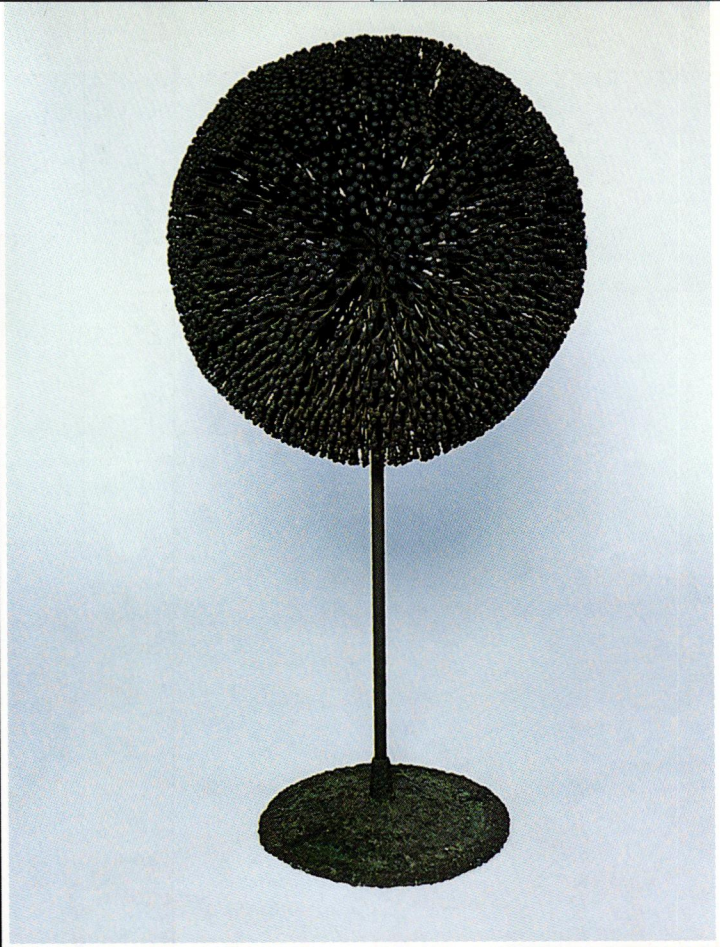
Treadway's third 20th century sale of 1999

Treadway Galleries' September 11th and 12th auction in Chicago in association with the John Toomey Gallery revealed a healthy interest in virtually all categories offered. A house full of buyers as well as phone bidders, internet bidders, and hundreds of absentee bidders made this third sale of 1999 a success.

The first session of this 20th century auction, held September 11th, featured Bakelite and costume jewelry. The last of six installments of The Ripley Collection sold on this day with heightened competition among bidders at all levels. Real-time online bidding brought internet participation to a new level for this traditional auction house. Costume jewelry was the newsmaker in this sale, with renewed confidence in Eisenberg Originals - previously believed to be leveling off. Some of the notable sales included an Eisenberg Original faux pearl and pave rhinestone pin which brought $198, an Eisenberg Original clip of faux pearls and green rhinestones sold at $495, and an Eisenberg Original sterling mermaid fetched $1,870.

Additional offerings in costume jewelry included popular 1930s-1940s names. An enameled Boucher pin brought $1,320; and a >

LOS ANGELES MODERN AUCTIONS (3)



CLOCKWISE FROM ABOVE: Prototype *Conversation* armchair by Charles Eames and Eero Saarinen, $88,000 at David Rago's November 20th Century sale; to be offered at Los Angeles Modern Auctions' March 19, 2000 sale - a rare welded bronze Harry Bertoia sculpture, c.1965, from the estate of Rudy Gernreich (est. $25,000-35,000); Eames *DCW* "Pony chair," $38,500 at Treadway's September 20th Century sale

clear pave rhinestone leaf pin by Trifari in very good condition sold for $176. Still strong are the Bakelite performers including the fruit pieces and anything figural. Among them, a cream Bakelite pin with red cherries fetched $715 against a $400-600 estimate. An enameled Bakelite *Totem Pole* pin sold within estimate at $2,750, as did a laminated Bakelite *Golf Scatter* pin at $715.

The second session began at 10am on Sunday morning with Arts & Crafts. A group of architectural drawings by Frank Lloyd Wright drew a lot of interest, with most selling above $3,000 and exceeding their estimates - one sold for $8,250.

The third session of this sale featured American and European paintings. This sale included a smaller selection of non-objective paintings than usual, but the interest level, boosted by 20th century design collectors, was still there. Dorothy Morang's *Space Motion*, painted in 1944 sold for over $4,000 while estimated at $2,000-3,000. Important Chicago Bauhaus painter Gyorgy Kepes' abstract composition painted in the 1960s sold for $2,750, and a large abstract still life by Claude Venard sold to an internet bidder for $4,400.

The Modern Design section of the Treaday/Toomey auction continues to be a major success. The top lot of the sale was from this session: a rare Charles and Ray Eames *DCW* "Pony chair" which brought $38,500. The chair was a rare variation with original cowhide upholstered seat and back in great condition. Other Eames designs did quite well, including two *ESU* storage units which sold at $31,900. Top designs from this husband and wife team continue to be in demand. >

CLOCKWISE FROM TOP LEFT: DAVID RAGO; LOS ANGELES MODERN AUCTIONS; TREADWAY GALLERY

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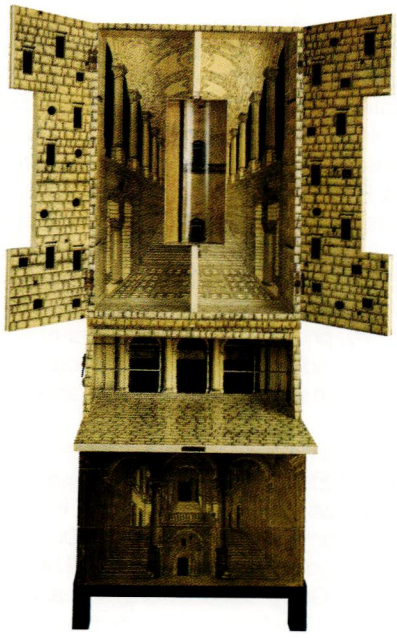

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An important Piero Fornasetti and Gio Ponti black and white transfer-printed, "Architettura" Trumeau, the 1952 altered version of the 1951 prototype, this example from a limited edition of twenty produced in the 1950s and 1960s.
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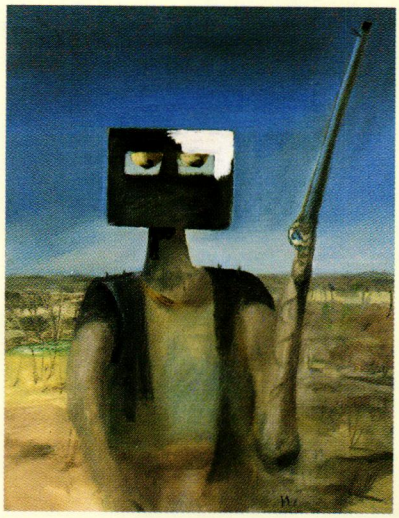
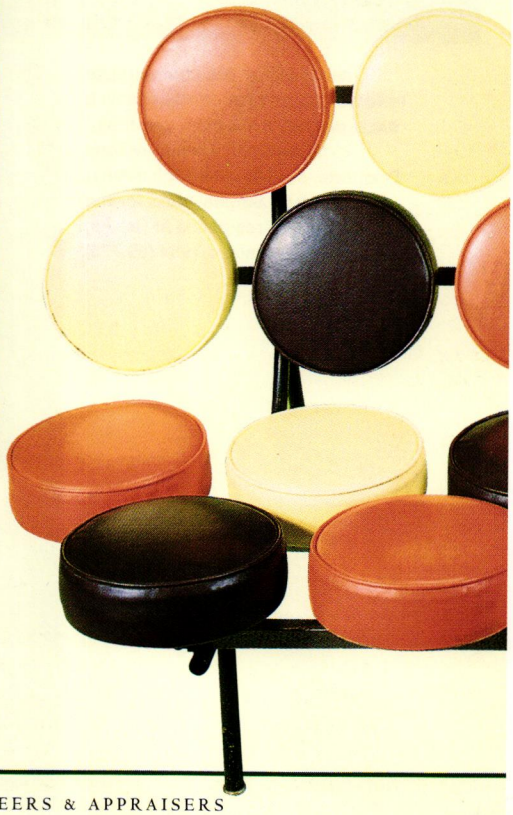


Right: Sydney Nolan, (Australian, 1917-1992), *Ned Kelly, Outlaw,* signed and inscribed, oil on panel, 36 x 28 inches. Sold at William Doyle Galleries on November 17, 1999 for $178,500.



Far right: Marshmallow Sofa, George Nelson, designed 1956, original pale yellow, orange and dark chocolate brown upholstery. Sold at William Doyle Galleries on November 17, 1999 for $14,950

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Other highlights included a rare Warren McArthur bench which sold for $14,300; and a pair of Danish chairs by Poul Kjaerholm which brought $8,250, several times their $700-900 estimate. Also, from the Art Deco period, an unusual plate glass chair brought $10,450.

Christie's LA Innovators of Twentieth Century Style

Christie's celebrated the end of the 20th century with a September 15 auction of approximately 200 works created by the world's most prestigious interior decorators. This auction followed the success of Christie's Los Angeles' inaugural Piero Fornasetti sale in May of 1998. Custom pieces and decorative works designed by 20th century notables such as Elsie de Wolfe, Rose Cumming, Tony Duquette, Frances Elkins, Billy Haines, Maison Jansen, Samuel Marx, James Mont, Sister Parish, Tommi Parzinger, and T.H. Robsjohn-Gibbings were included.

Top prices were realized for interior paintings and ephemera related to Elsie de Wolfe. A painting by Walter Gay, *Le Salon a New York de Miss Elsie de Wolfe*, soared to $39,100 and a photo album entitled *Me* sold for $14,950. Other outstanding results included a desk by Samuel Marx, which set a new price level for this designer at auction by selling for $9,775; and a pink and green painted pearwood *Lotus* desk by T.H. Robsjohn-Gibbings which soared to $10,350 over an estimate of $4,000-6,000.

Creations by the late Tony Duquette, the Los Angeles wizard of design and protégé of Elsie de Wolfe, reached astounding prices, including a six-panel "snowflake" screen designed in 1949, which achieved $15,525 against an estimate of $5,000-7,000. During his lifetime Mr. Duquette was hired by luminaries such as Vincenti Minnelli, Doris Duke, Mary Pickford, J. Paul Getty, David O. Selznick, and the Duchess of Windsor. Most recently, Tony Duquette created the dazzling interior for the Palazzo Brandolini in Venice, as well as a jewelry collection for Gucci.

As with the Piero Fornasetti sale, the *Innovators of Twentieth Century Style* catalog sold out within days of its publication and has itself become a collector's item. "Today's prices reflect the enormous appreciation for objects created by these legendary decorators," said Nancy McClelland, International Department Head of Twentieth Century Decorative Arts. "The combination of having the sale in Los Angeles, the stunning property, and the scholarly catalog set the stage for excellent > 88

FROM CHRISTIE'S LOS ANGELES INNOVATORS OF 20TH CENTURY STYLE SALE: (ABOVE) A six-panel gilt-metal "snowflake" screen by Tony Duquette, c. 1949 ($15,525); (RIGHT) oak desk by Samuel Marx for the A.L. Koolish residence in Bel-Air, California, c.1954 ($9,775)

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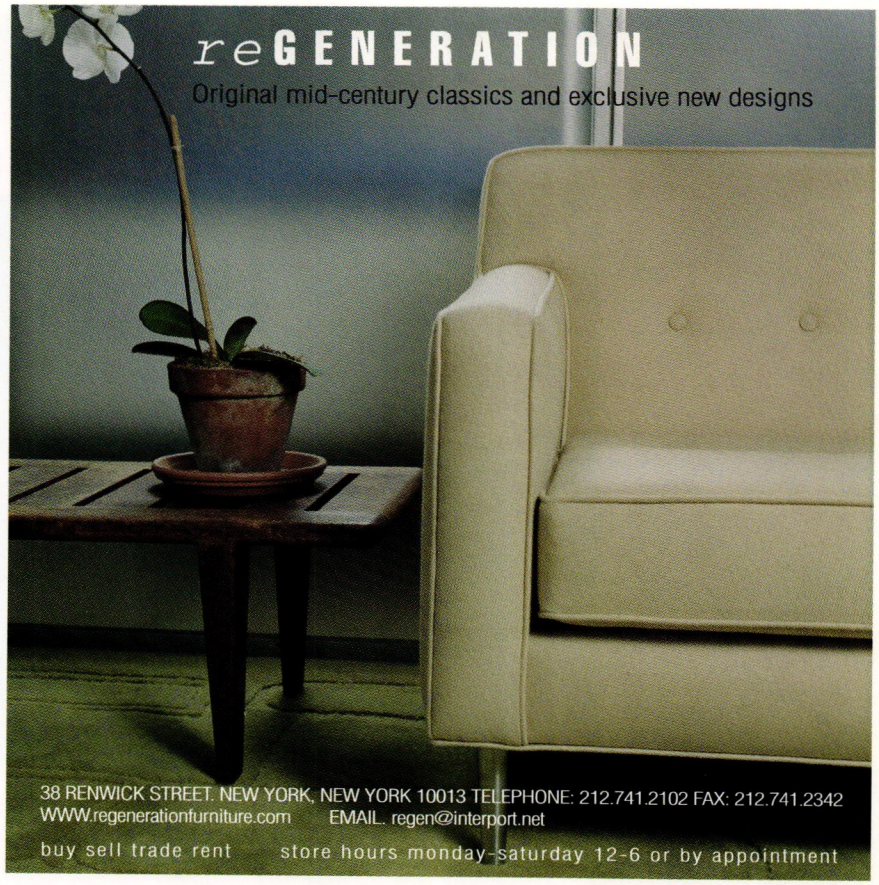

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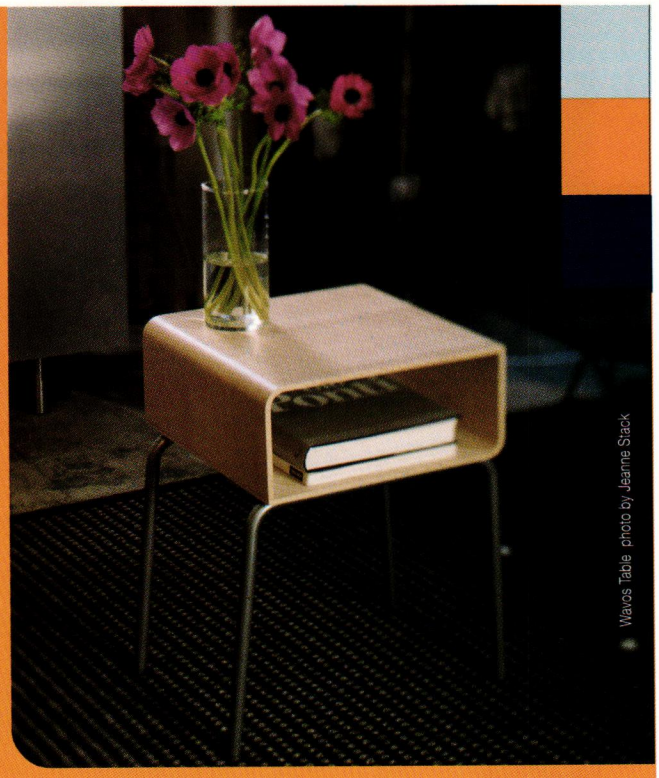

Wavos Table photo by Jeanne Stack

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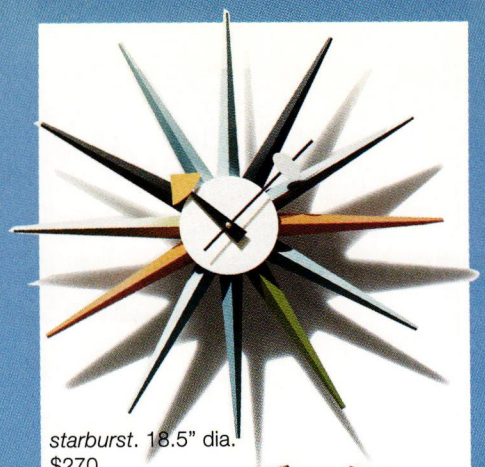

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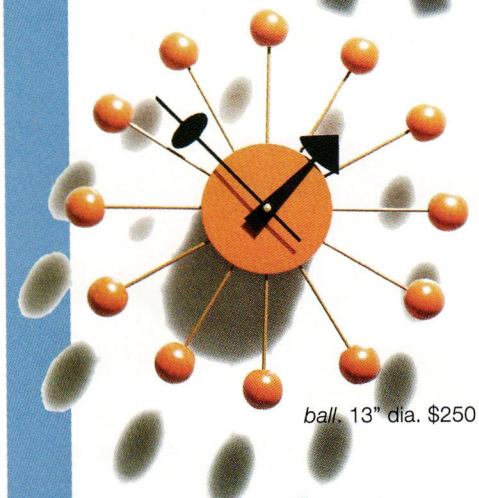

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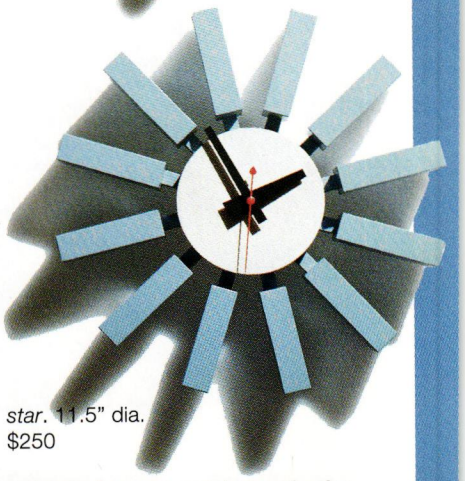

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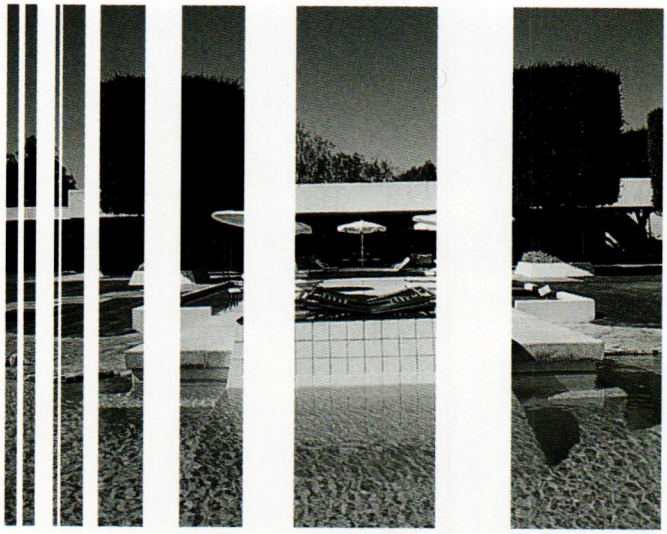
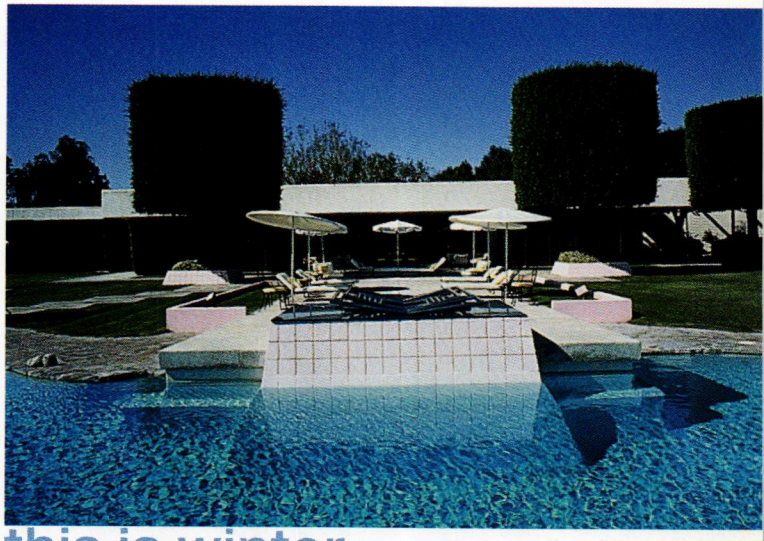




this is winter

"Far from the traffic and noise of the big city, free from worry and tension, Palm Springs became a Shangri-La, sufficient unto itself, different, unique, full of fun and peace of mind."

- architect Stewart Williams

Ambassador and Mrs. Walter H. Annenberg House
Palm Springs, 1963
A. Quincy Jones and Frederick E. Emmons, architects
Photograph: David Glomb

palm springs modern

Palm Springs is famous as a mecca for the international jet set. But the city has also attracted its share of eccentrics and mavericks who have left an architectural legacy that remains unsurpassed for its originality and international influence. From the 1940s to the 1960s distinguished architects such as Richard Neutra, Albert Frey, John Lautner, E. Stewart Williams, William Cody, John Porter Clark, and Craig Ellwood created, in the desert, one of the most important concentrations of modernist architecture in the world

Text by Adèle Cygelman. Photographs by David Glomb

(opposite) Raymond Loewy House, 1946. Albert Frey, architect (below) Edgar J. Kaufmann House, 1946. Richard Neutra, architect

Forget Las Vegas.

Palm Springs in the 1940s and 1950s was where Hollywood really came to play. And they rarely played in public. They didn't need to. They had the privacy of their own walled estates or gated country clubs.

The stars came to get a tan poolside at the Desert Inn, play tennis at the Racquet Club, shop at I. Magnin, drink martinis at the Bamboo Bar or the Doll House and dance to Louis Armstrong's orchestra at the Chi Chi. Palm Springs became synonymous with Bob Hope, Frank Sinatra, and Dinah Shore. Palm Springs meant fun in the sun, golf, and *Palm Springs Weekend*. It has always seemed an idyllic if superficial playground for Hollywood and the social set. And yet under that hedonistic haze lies a city with very sophisticated architectural roots.

From the 1930s to the 1960s, Palm Springs prospered. Movie stars, presidents, business tycoons, and artists descended from November to April on the new winter resort of choice. Reservations at El Mirador, the Desert Inn, or Oasis hotels were a must. Many frustrated visitors who couldn't get a hotel room would return, buy land, and build their own vacation house.

The first grand estates built in the 1920s and 1930s in the Las Palmas and Movie Colony areas were romanticized versions of the Spanish Colonial style - red tile roofs, fountains, arched doorways, thick adobe walls, dark tile floors. An acceptable alternative to the Spanish style was an interpretation of the California ranch house - a sprawling, westernized bungalow that offered instant access to >

the outdoors from all rooms.

After the war, a new style of resort living was defined by the architects practicing in the area. The mid-century era has been termed "modern" - every 50 years or so we seem to purge ourselves of our predecessors' possessions and taste so that we can leave our own imprint. The houses built during the 1940s and 1950s in the desert were "modern" thanks to their intelligent, functional, and well-reasoned design; the willingness of the architects to test advanced techniques and use new products; and the enthusiasm with which their clients accepted these newfangled ideas.

A handful of the houses were crafted by architects who had established international reputations. Some were done by well-known architects based in Los Angeles who had been asked by their clients to do a second house. But the bulk of the modernist architecture in Palm Springs was executed by a handful of men, all of whom settled there in the 1930s and '40s. They were guided by different gods of modernism - Walter Gropius, Alvar Aalto, Mies van der Rohe, and Le Corbusier - but they all respected the desert environment and learned how to build with it. Their houses remain "modern" because their budgets were often limited, but they still had to resolve complex problems of hot days and cold nights, intense sunlight, and accompanying dryness. Their architecture responded to the desert as well as to the modernism being practiced at the time. They perfected what they prefer to call not "modernism" but "desert architecture."

Palm Springs really kicked into cocktail hour in the late 1940s and 1950s when Frank Sinatra, Bob Hope, Bing Crosby, Lucille Ball,

(opposite and below) Experimental Prefabricated Steel Development House, 1962. Donald A. Wexler and Ric Harrison, architects

Cary Grant, Clark Gable, Jack Warner, Jack Benny, Edgar Bergen, Randolph Scott, the Gabor sisters, William Powell, Mervyn LeRoy, Frank Capra, Red Skelton, William Holden, Harpo Marx, Dinah Shore, Liberace, and Kirk Douglas moved in. The town was the ideal escape from the film set and the press. At that time, it was a dusty four-hour drive from Los Angeles and inaccessible enough that the only photographers hovering around the stars were employed by the hotels and nightclubs. Directors, screenwriters, set decorators, and fashion designers joined the weekend exodus. Bob and Delores Hope, who have had places in Palm Springs for 50 years, asked John Lautner to build them a house in 1973 that has since become an architectural beacon. Frank Sinatra, who was also a 50-year resident, celebrated his first million dollars by commissioning a house with a pool shaped like a grand piano.

Until the city's main airport was built in 1965, there was one small airstrip, an office, and a hangar at the end of a dirt road off Indian Avenue. Rita Hayworth in her singing days would fly in when performing locally. Peggy Lee, Louis Armstrong, Nat King Cole, and Bing Crosby appeared at the Chi Chi, which was a few doors down from the Desert Inn. John F. Kennedy came to town - often. At first he stayed at Frank Sinatra's compound at the Tamarisk Country Club, and then with Bing Crosby in the Thunderbird Country Club. French-born industrial designer Raymond Loewy chose Swiss-born architect Albert Frey to design a vacation house. Edgar J. Kaufmann, who had commissioned *Fallingwater* from Frank Lloyd Wright, asked Richard Neutra to design his Palm Springs residence. The Racquet >

Club, founded in 1932 by Charlie Farrell and actor Ralph Bellamy, was the social gathering spot for tennis and then dancing at its Bamboo Bar. Albert Frey later added 11 guest cottages clustered around a giant chess set. The Tennis Club, owned by Pearl McCallum McManus, was set on a rocky outcropping against the mountains and featured an oval pool; its clubhouse was designed in 1947 by Los Angeles architects A. Quincy Jones and Paul Williams. John Lautner built the four-unit Desert Hot Springs Motel in 1947. Wurdeman and Becket designed a chic setting on Palm Canyon Drive in 1946 for Bullock's Wilshire. In 1957 William Pereira arrived to create two adjoining stores in lightweight steel for J.W. Robinson's. Air conditioned office buildings by Clark and Frey, and Williams, Williams, and Williams were turning Palm Canyon Drive into a fashionable stretch for working, shopping, and dining.

By the late 1940s, Spanish anything was considered yawningly old-fashioned and provincial. The Bauhaus teachings of Walter Gropius, the sophisticated elegance of Mies van der Rohe, and the machine age functionalism of Le Corbusier were revolutionizing architecture, and their work, widely published in magazines, spread their philosophy west. They made modern design seem light, bright, sophisticated, and affordable. Rudolph Schindler and Richard Neutra brought the stripped-down rigors of what was called the International Style from Austria to Los Angeles, where architecture was reaping the benefits of the post-war construction boom. The building technology that was being developed in the Los Angeles basin and the increasing availability of materials had a direct effect on the archi-

(opposite and below) Arthur Elrod House, 1968. John Lautner, architect. Edward Fields carpet, Martin Brattrud arced sofa and bench

tects and construction industry in the desert just hours away.

Schindler and Neutra were already well known when they left their architectural marks in the desert. Wallace Neff, Paul R. Williams, A. Quincy Jones, Wurdeman and Becket, William Pereira, Conrad Buff, Craig Ellwood, and John Lautner had successful practices in Los Angeles. But it was John Porter Clark, Albert Frey, E. Stewart Williams, and William F. Cody who participated in the village's metamorphosis into a city. They arrived in the 1930s and '40s from Ohio, Iowa, even Switzerland, fortified with visions of a new way of living. Until the 1980s, Clark and Frey and brothers Stewart and Roger Williams worked together - in an ever-changing, interdependent swirl of partnerships and associations - on all of the city's municipal buildings that line Tahquitz Canyon Way: City Hall, the police department, the Civic Center. They collaborated on the Palm Springs Aerial Tramway and Palm Springs High School. Bill Cody, the larger-than-life maverick, excelled at houses, restaurants, hotels, and country clubs. They were instrumental in stamping a modern form onto Palm Springs' banks and libraries, schools and churches, gas stations and offices.

The desert demanded a new way of living and a new way of thinking about how to live. People wanted to be outdoors when they were there - that was the whole point. Days were spent in and around the pool. Winter evenings called for fires. Spring evenings were velvety warm and smooth, the air redolent with fragrant flowers. Twilight was the perfect time for cocktails served poolside. To help ease the flow of traffic, large sliding glass doors were introduced. At dusk, the walls of glass that enclosed living areas literally vanished, > 72

Text by Carol Berens

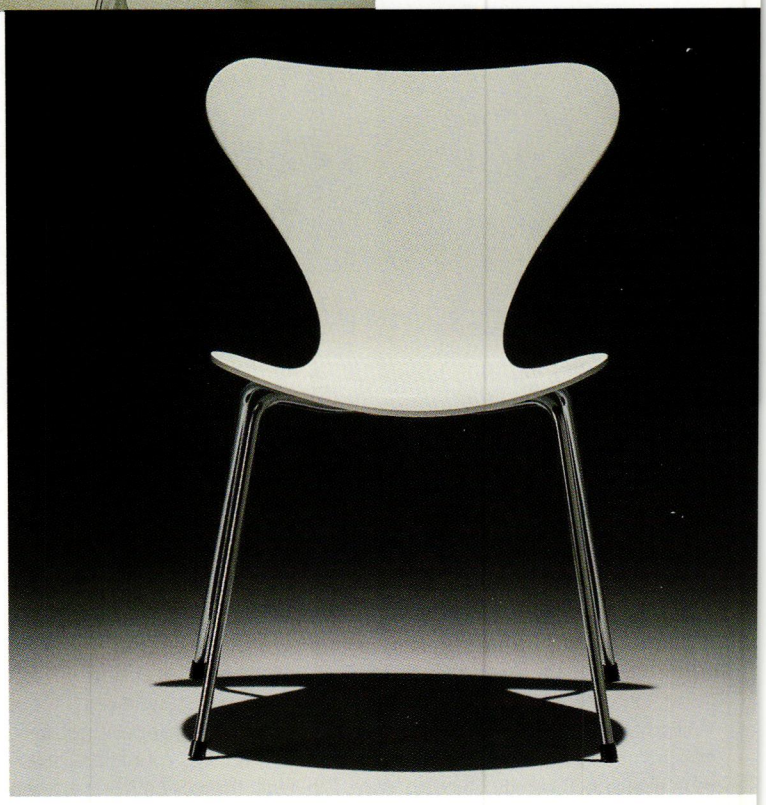
LEFT: The *Ant* chair by Arne Jacobsen for Fritz Hansen, 1952.
BELOW AND OPPOSITE: *3107* chair by Arne Jacobsen for Fritz Hansen, 1955

design theft?

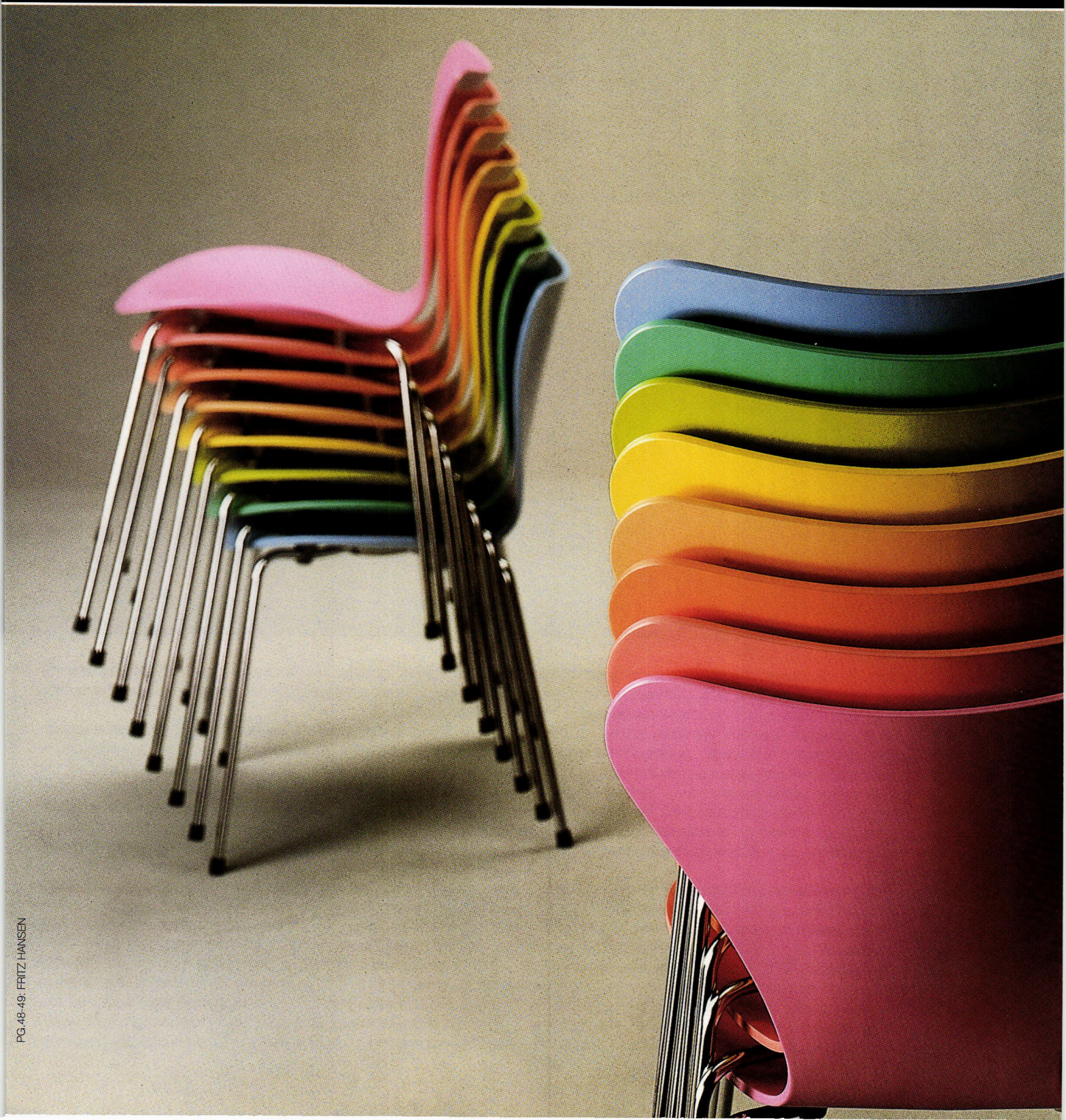
The story of the elegant Jacobsen 3107 chair is not only a chronicle of one man's vision, but also of legal battles fought over reproductions and knock-offs

Few icons of modernism are more ubiquitous in today's interiors than the Jacobsen chair. Combining utility with whimsy, the Jacobsen chair is perfectly at home in lofts featured in glossy magazines, the latest downtown restaurant and, in derivative form, Pottery Barn catalogues. It is as modern today as when it was originally designed over 40 years ago. The story of this elegantly simple plywood chair is not only a chronicle of post-war invention and one man's vision, but also of legal battles. Money and principle collide when patents expire, knock-offs proliferate, and furniture breaks out from the designers' world to the general public's.

Recently, I looked for dining room chairs and was soon confronted with the question - "Why should I spend $375 when I can get what looks like the same chair for $110?" Normally I consider myself a design purist, but how solid is my philosophy when hundreds of dollars are at stake? My answer, and yours, provokes dissension and debate. Reproductions and knock-offs make design more available. Designers and manufacturers who invest time, effort, and money to create new furniture cry "design theft." The Jacobsen chair spotlights this issue. >



"Seeing a stack of chairs in every color was like looking at ice cream" - Dan Fogelson, Vice President of Marketing, the ICF Group



PG.48-49: FRITZ HANSEN

Elegant and light, the Jacobsen chair parts company with other minimal furniture by being comfortable and, perhaps more importantly, looking comfortable. It is easy to like. Its anthropomorphic image attracts us: Wide shoulders flare out, the waist cinches in. One piece of curved plywood sits atop four tubular polished chrome legs. Details and materials impart resiliency, balance and comfort. In middle age, it now finds itself on top of the fashion curve. Just as that other hour-glass 1950s look, the "simple little dress," this chair works from morning to night, adapting to all kinds of scenes - kitchen tables, conference rooms, cafeterias, or just posing in advertisements for fashionable spaces.

Dubbed the *Ant* when Danish architect Arne Jacobsen (1902-1971) designed it in 1952, the original three-legged chair's most famous four-legged descendant is variously called the *3107* or the *Series 7* by furniture mavens and "the Jacobsen chair" by the rest of us. The *Series 7*, developed in 1955, is the most widely sold chair in Denmark where it has been in continuous production since its inception. In America, this chair was familiar mainly to designers and 1950s design aficionados until the early '90s. Today, Jacobsen-styled chairs permeate the market as stores and catalogues manufacture their own slightly modified models. The resurgent popularity of post-war design, clever marketing, as well as legal loopholes, brought about this recent flourishing.

Jacobsen, an advocate of the International Style, exercised complete design control over all aspects of his architectural projects, including fixtures and furniture. His chairs, with their curved lines and human scale, tempered his otherwise rectangular and spare interiors. As part of his architectural education, Jacobsen, a graduate of the Royal Danish Academy of Arts, also studied furniture design and absorbed its emphasis of combining production techniques with design ideas. With his chairs, Jacobsen joined the many post-war architects and designers who experimented with adapting technology to objects of everyday life. Pursuing the Bauhaus goal of providing affordable and well-designed furniture to the general public, Jacobsen established a maximum retail price for the chair in Denmark.

The simple, mass-produced chair made from molded plywood and tubular legs can be traced from the 1940s Eames chair in which two pieces of double-curved molded plywood were attached to a squat tubular metal frame. That chair had in turn evolved from Aalto's single bent plywood chair. The wartime aviation industry developed

PG.50: © STEVE ROSENTHAL. PG.51: (TOP) ©1997 PETER VANDERWARKER

methods of steambending plywood in two directions to structurally strengthen objects and reduce the amount of material needed. This method intrigued Jacobsen, whose motto, "economy plus function equals style," guided his work. Collaborating closely with the manufacturer Fritz Hansen, he sought to further pare the plywood chair down to essentials.

The *Ant* began life in a cafeteria near Copenhagen. The rectangular building was composed of concrete and glass - hard materials that needed the softening effects of curves and wood. This original three-legged, stackable chair was an immediate success. The Museum of Modern Art acquired it for its Design Collection in 1955. International design shows featured it. Jacobsen and Fritz Hansen continued working on different versions but always maintained organic, amusing shapes and its stackable quality. Installed in a row, the chair's rounded, wide backs and narrow centers create a visual rhythm as the slightly splayed legs touch, leaving slivers of space between the turned-up seats.

Though his chairs imparted humor, apparently Jacobsen did not. He was famous for his inflexibility and persistence. It was only after his death (but with the approval of his widow, Jonna Jacobsen) that the *Ant* and the *Series 7* were produced in a variety of colors and with accessories such as cushions and arm rests. ICF, the chair's American distributor until this year, credits the rise in popularity to the recalibration of the color palette in the early 1990s. Its showroom always displayed the chair with its full range of colors, usually around a white table. Few could resist it. Dan Fogelson, Vice President of Marketing of the ICF Group, remarked, "Seeing a stack of chairs in every color was like looking at ice cream."

The chair's specifications have barely changed since they were developed by Jacobsen and Fritz Hansen. Resilience and comfort are built in. Two layers of cotton textile are sandwiched between >73

(BOTTOM) COURTESY BAM DESIGN

Installed in a row, the chairs create a visual rhythm

OPPOSITE: The *Ant* was originally designed for a factory cafeteria. At Arrow International it reprises this role in the corporate cafeteria. Stephanie Mallis, designer. Kallmann McKinnell & Wood Architects. **THIS PAGE TOP:** At the Miller Performing Arts Center at Alfred University, Kallmann McKinnell & Wood Architects took advantage of the chair's rounded, wide backs and narrow centers to create a visual rhythm to the rows of seating. **BOTTOM:** For the Suissa Miller Advertising agency project, Brian Murphy of BAM Construction/Design developed the project color scheme around the Jacobsen chairs

the outsider turns inward

Peter Macchiarini: Sculptor, Modernist Studio Jeweler, and Bohemian. Text by Ginger Moro

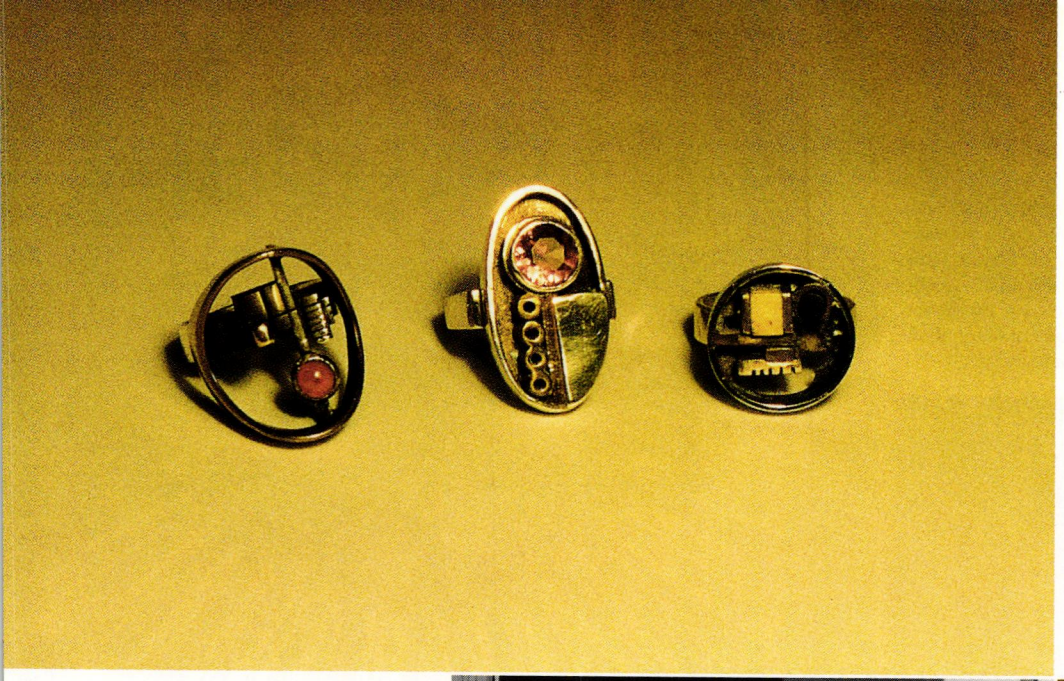
The North Beach section of San Francisco, known as Little Italy, is nestled at the foot of Telegraph Hill - near the old Barbary Coast waterfront. This laid-back community has played a pivotal role in the history of Bohemia for 100 years, where the worlds of art, literature, music, and fine Italian cuisine intersect. North Beach writers enjoy the support system of lively coffeehouses and bookstores. Artists display their wares at street fairs. They have all shared the basic elements of Bohemianism: contempt for the conventional, a dedication to one or more of the seven lively arts, and poverty. San Francisco writer Herb Gold nailed it when he wrote that: "Bohemia has no geographical frontiers. It is girt by seas of aspiration and fantasy, melancholy and elation." Because Bohemians are artists they "must therefore stand apart."

Peter Macchiarini, who has had an atelier on the street for 51 years, is the "Mayor of Upper Grant Avenue." He is a Bohemian at heart, having always stood apart - a proud outsider. Grant Avenue begins unremarkably in downtown San Francisco. By the time it has climbed the hills through teeming Chinatown, past the Broadway cafe hangouts of the terminally hip to Washington Square, the street has gathered historical patina. From the park benches on the Square, Macchiarini and his Italian *paesani* have surveyed the *passagiata* - passing parade - of the 20th century. Sculptor, Modernist jeweler, director of art festivals, photographer, and union activist, Peter has seen it all - from the Thirties WPA theaters to the Beatniks of the Fifties and the Sixties Hippies.

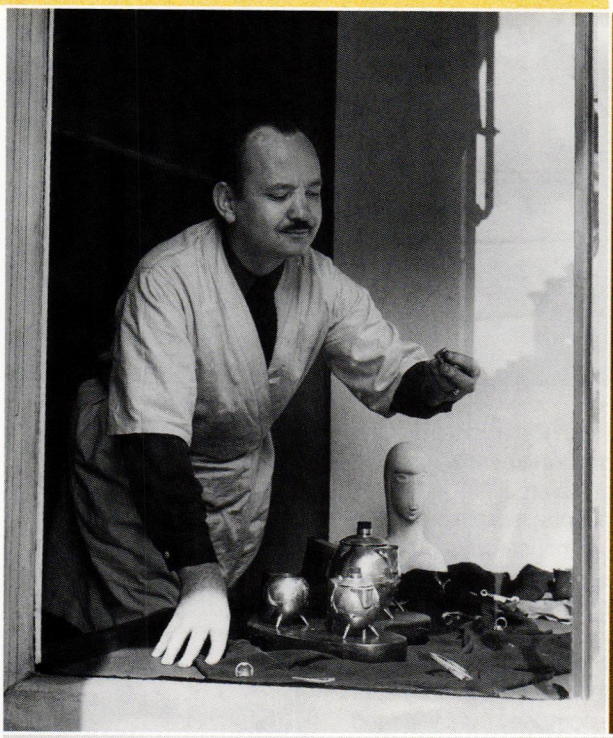
Peter thinks of himself as a sculptor first. "Jewelry IS sculpture. Just the fact that you wear it, it becomes jewelry, irrespective of the size. The principles of good design apply for both disciplines." The artist follows an established routine. He can be found at the workbench in his Grant Avenue atelier by 8am, six days a week. At noon he takes a break after a cup of soup, and walks up to Washington Square to schmooze with his cronies. Back at the shop after a half hour snooze, he'll work on a new design, then trot off to the Italian Athletic Club on the Square for a beer. There he'll draw a few doodles which may or may not become jewelry.

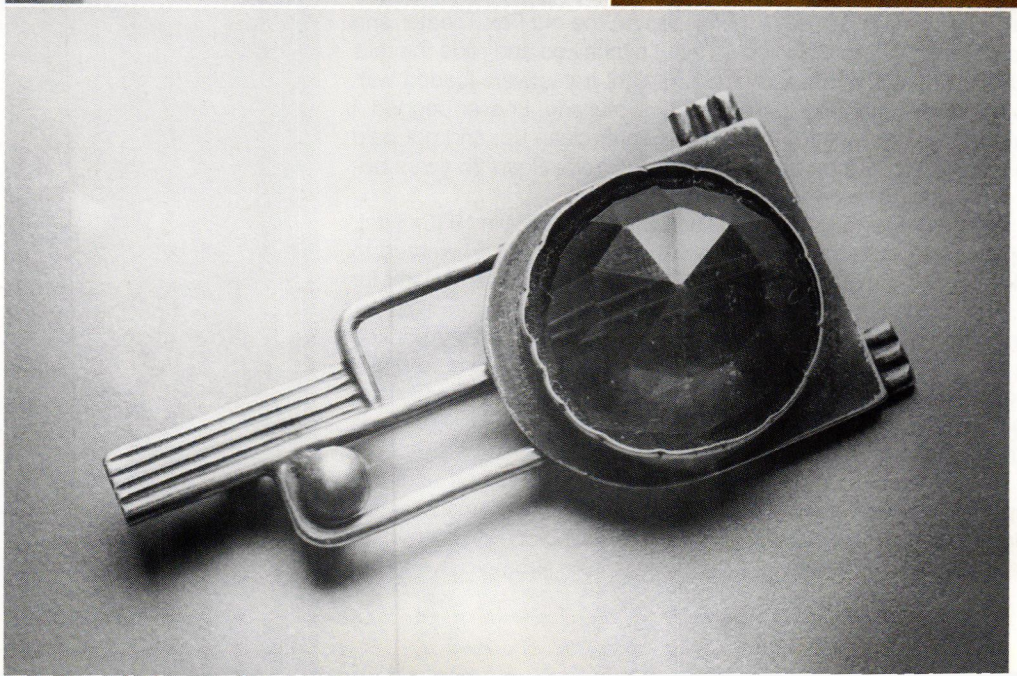
Peter Macchiarini was born August 27th, 1909, on the Wohler Ranch in Santa Rosa, Sonoma County, which was a spread of hops and grapes. "We got up at 4:30 in the morning to pick the hops because they were supposed to weigh more with the dew on them, and we were paid by the pound. When I was 15, my parents, who were born in Italy, decided to return to Pietrasanta (Holy stone) which is near Lucca on the Ligurian coast. I spoke pigeon Italian and went to school to learn to speak it correctly. Then I attended the Art Academy to learn to cut marble, which according to my parents was the logical thing to do. It wasn't too logical, because when I returned to America, there was no marble to cut! I also studied clay modeling, architectural drawing, and the general sciences. I worked in terrazzo, which is a mixture of cement and aggregate marble stones which are crushed up. A mortar is made, then it is set and polished."

Peter's grandfather was a wagoneer who was in charge of 15 pairs of oxen which transported the marble slabs on flatbed carts from Arni, which was near the Carrara quarry. (The same quarry where Michelangelo chose his marble is still supplying artists with blocks 500 years later.) As a boy, Peter rang the bells which warned the town of the arrival of the ox carts. "When these big blocks of marble were pried off the carts with crowbars, it could be really dangerous. >



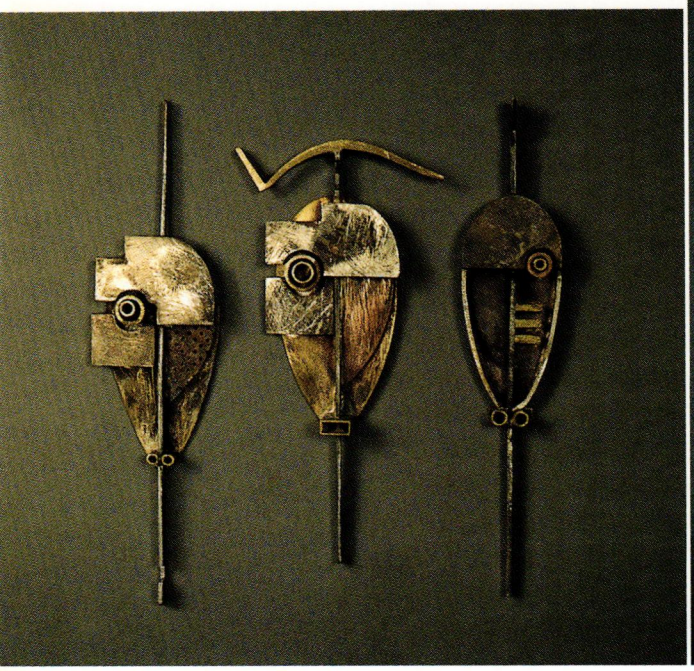
OPPOSITE PAGE: Peter Macchiarini in his workshop **THIS PAGE CLOCKWISE FROM ABOVE:** 1950s Constructivist rings of sterling, brass, and copper; one with Spearson beehive cut stone; Ivory and ebony dot ring, sterling silver and gold, 1970s; Peter's first Art Moderne brooch, 1937, silver and nickel with reverse set "amethyst" stone; Peter Macchiarini in his Grant Avenue shop window with his sterling tea set, bust sculpture, and jewelry, early 1950s





PG.52: SANDRO MORO. PG.53 CLOCKWISE FROM TOP: STEVEN CABELLA; DAVID SADOFSKI; PETER MACCHIARINI; COURTESY PETER MACCHIARINI

CLOCKWISE FROM RIGHT: Peter Macchiarini's *Piano Key* necklace of silver, ivory, and ebony, 1955; Constructivist brooch made of inconel, c.1950. This design would have been impossible if made of silver; three multi-metal masks, 1960s



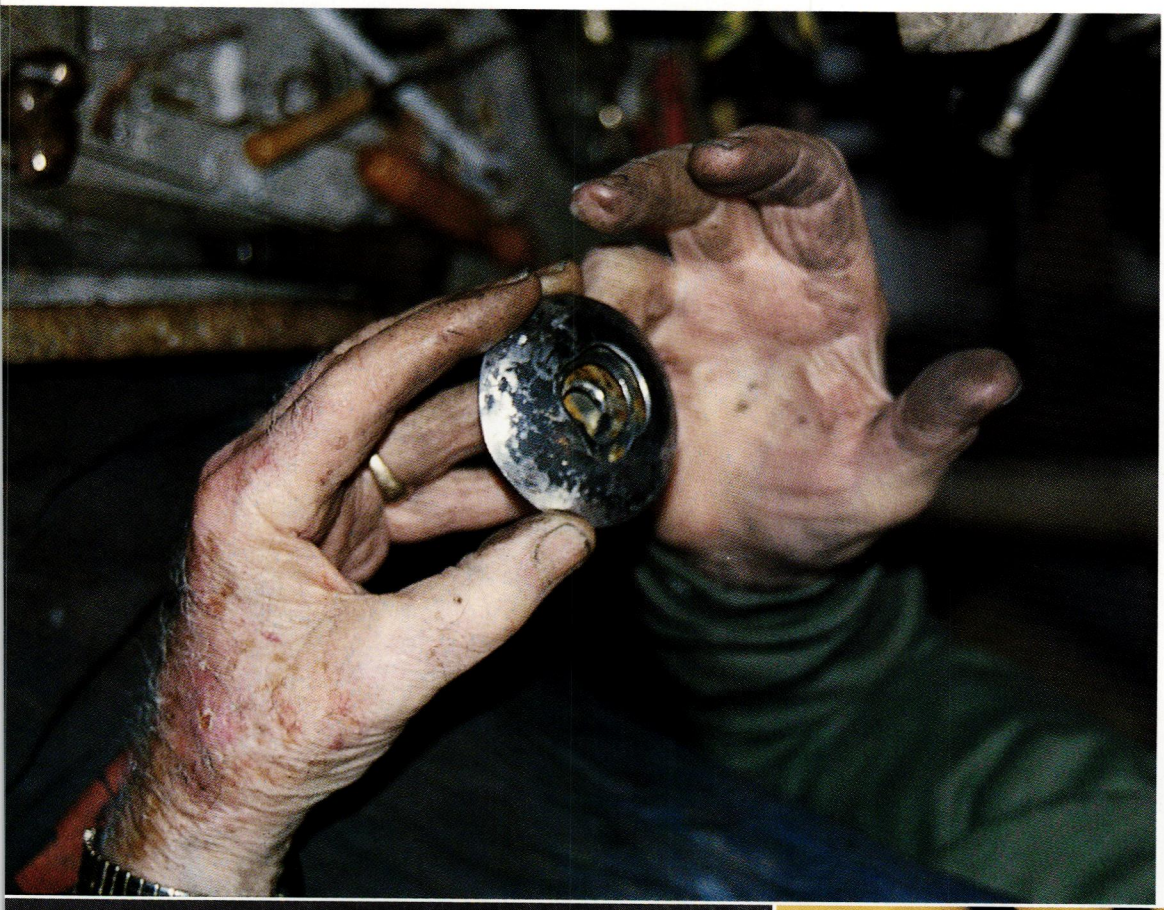
CLOCKWISE FROM BOTTOM: PETER MACCHIARINI (2); RICHARD GOODBODY. COURTESY THE MUSÉE DES ARTS DÉCORATIFS DE MONTRÉAL, GIFT OF PAUL LEBLANC

You didn't know where they were going to fall," Peter recalls. "One summer I worked for a studio engraving names of American soldiers who had been killed in World War I in France on crosses."

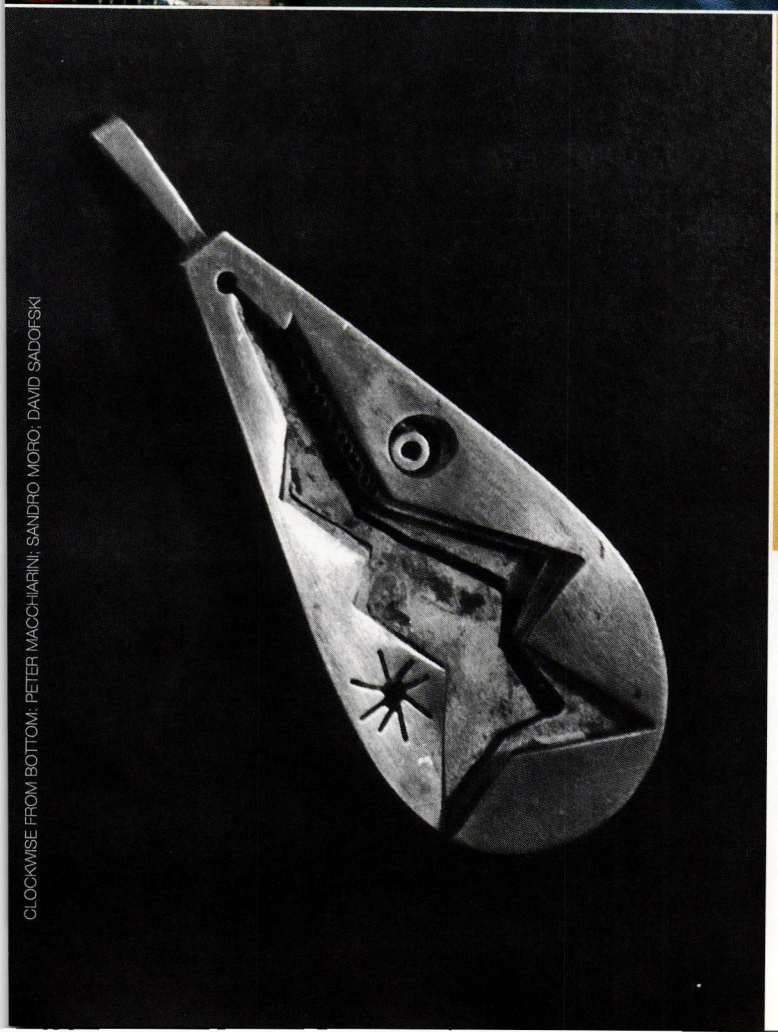
There were two choices of jobs in Pietrasanta: marble cutting or farming. I asked Peter why he returned to America after only five years in Italy. "I was brought up in America, and I couldn't get used to the poverty in Italy. Mussolini was in power. My family told me to keep my mouth shut, which was good advice because I could have gotten into trouble. I would have been inducted into the Italian army if I had stayed, so I returned to America alone in 1928, just in time for the Depression. I found a job with a terrazzo company for a year and a half, and worked on the stone pieces on the old Fox Theater and Grace Church in San Francisco. Then I hitchhiked and rode the rails 12,000 miles, the summer of 1931. Freight trains were loaded with kids going east, and kids going west, all starving. I never begged. I would offer my services to mow the lawn or clean up, and got paid with a sandwich." Peter Macchiarini was *On the Road* 25 years before Jack Kerouac wrote his Fifties classic.

Peter settled in San Francisco and joined the WPA in 1935. "First, they gave us a basket of groceries. And then, because I wanted to work with my hands, I joined Ralph Chesse's Marionette Theater for two years and carved the puppets' heads, and miniature sets for operas and operettas. Later I joined the WPA theater where we packed sets on an old truck and toured California for a couple of years. I had walk-on parts which left me plenty of time to whittle Comedy and Tragedy masks in the dressing room with a pocket knife. I put pins on them and gave them to the actresses as gifts."

Peter began work on WPA public projects run by sculptor Beniamino Bufano. He also worked on Ralph Stackpole's monumental sculpture on the Pacific Stock Exchange Building on River Street. In 1938, after seeing Bellini's opera *Norma* (where Norma prays to the



CLOCKWISE FROM LEFT:
Layered pod, work in progress; the finished product - iron multi-layered pod pendant, 1970s; cut-out sterling silver pendant, 1940s

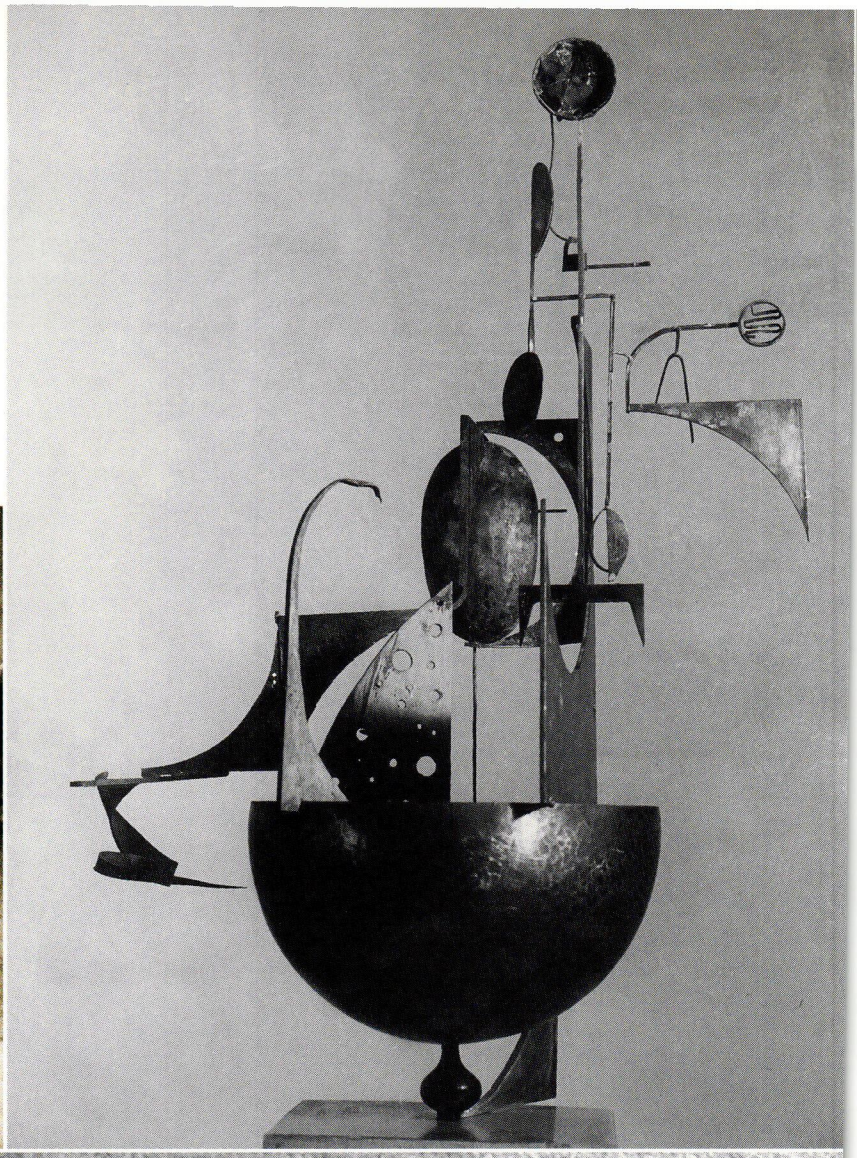


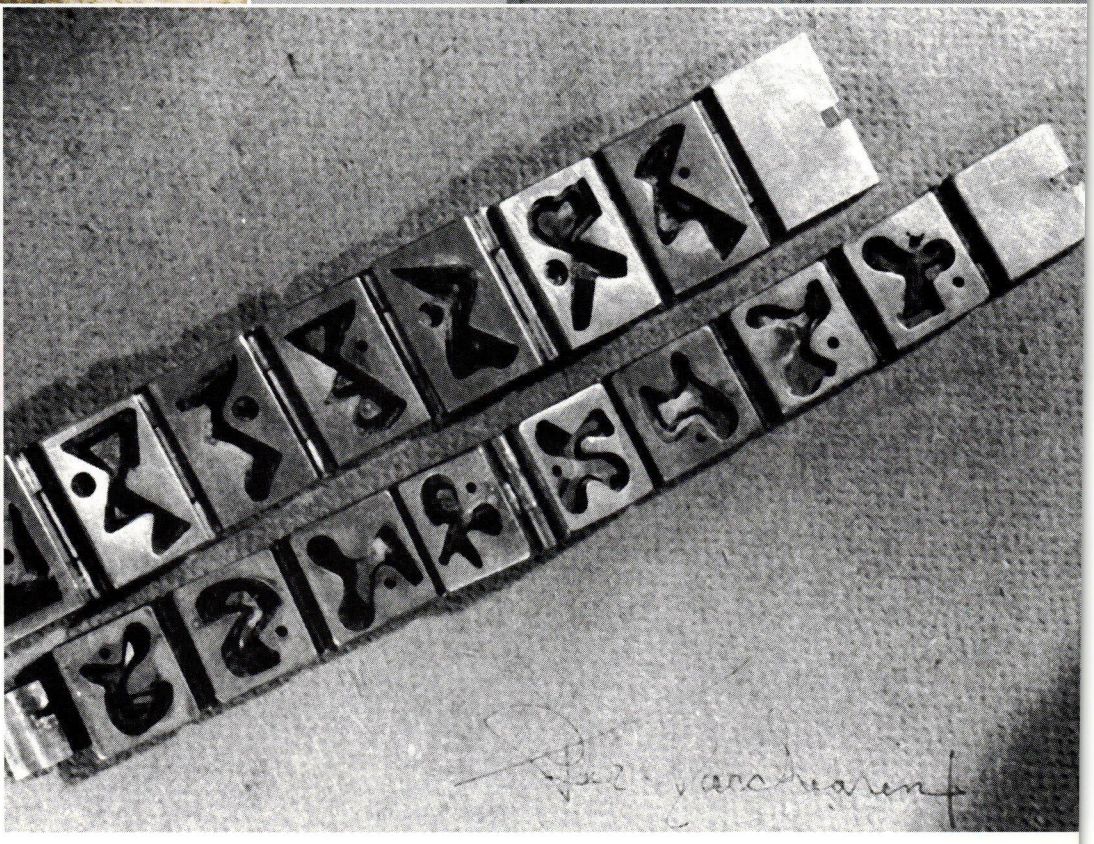
CLOCKWISE FROM BOTTOM: PETER MACCHIARINI; SANDRO MORO; DAVID SADOFSKI

moon to prevent the Romans from conquering England), Peter carved a wooden plaque and called it *Casta Diva*, or *Chaste Goddess*. (Also *Cast Diva*.) In the early '60s, he used the plaster mold he had made of it to produce a limited edition of six bronze casts of the renamed *Moon Goddess*. When the edition number reaches nine, Peter will break the mold.

Macchiarini (pronounced Makiarini) carved a mahogony statue of Emperor Norton, the eccentric San Francisco character who in 1860 spoke out against racial intolerance of the Chinese in California. The first exponent of counter-culture ideas in the post-Gold Rush depression, the self-proclaimed "Emperor of the United States" was a bit mad, but was warmly embraced by his San Francisco "subjects" and given a royal funeral when he died in 1880. He is one >

CLOCKWISE FROM RIGHT: *The Gallion* copper sculpture, late 1940s; cut-out silver and brass hinged bracelets, 1940s; Peter Macchiarini's 90th birthday celebration in North Beach; frog bronze sculpture in San Francisco garden





"A great deal of my development is serendipity. I let the piece I'm working on guide me. My eye accepts or rejects what I've done. If I make a mistake, and I like it, I keep it. So my designing is very fluid. In other words, I'm not prejudiced. I let my intellect and my eye accept what my hand did. I've never done any two pieces exactly alike. I'm not a machine. That's why my work is dynamic."

of Peter's heroes. Peter's statue of Emperor Norton led the parade down Grant Avenue on the occasion of Macchiarini's official 90th birthday celebration, September 26th, 1999.

When Macchiarini was transferred by the WPA to a home project, he set up his own studio on Union Street in North Beach. There he carved some African heads, which fellow artist Margaret de Patta encouraged him to mount with pin findings. Peter's first modern piece was made in 1937 of sterling silver, nickel, and a purple glass stone, reverse set (with the culet on the top and the table below).

After the Japanese attacked Pearl Harbor, in December, 1941, Macchiarini went to work in the shipyards installing metal bulkheads. He learned a great deal from watching engineers design with sheet metal, a technique which he later applied to his jewelry. "During the war I used my house as my studio. I went to the "Iron Pot" or the "Black Cat" bars at night, and at the propitious moment I'd pull out a ring and casually say, 'If you like it, give me ten dollars.' It wasn't my only income. I worked for Bethlehem Steel forging sheet metal. But I was encouraged by the people who were interested enough to buy my jewelry, so I decided to take the big plunge."

Peter set up his own jeweler's bench after the war and taught himself the metalsmith trade. "When I made my first pieces I was very influenced by primitive art which I saw in magazines and books long before I saw it in museums. It was a slow development. I studied all the modern artists - no particular preference." Echoes of Picasso's Cubism and the free-forms of Klee and Miró can be discerned in his creations. Variations of African masks were first carved of wood then modeled or cast in brass, bronze, silver, and copper. Over the years, Peter developed this theme, experimenting with positive and negative shapes and layering the different metals in his brooches and pendants.

The Fifties crafts renaissance of kindred free-spirits which erupted simultaneously on the East Coast in Greenwich Village, New York, and Provincetown, Massachusetts as well as in San Francisco in the West, was born out of a fervent post-war desire for humanity and the personal touch. Machines had torn the civilized world apart. There was a unifying commitment to social change. It was time for the artists to get back in contact with the consumers. In New York, jewelers like Art Smith and Sam Kramer opened their own shops. In San Francisco, most metalsmiths exhibited at street fairs and crafts galleries. Peter Macchiarini was one of the few who had his own shop. There was a liberating mutual sharing of ideas, techniques, and sources throughout the crafts movement which included ceramics, art glass, and weaving. "For me there was no material too menial. Or too precious."

Galleries began scalping artists who were working in basements, taking 50% of their sales, so in 1951, a group of studio craftspeople formed the San Francisco Metal Artists Guild. "I founded MAG with artists who were doing better work. We decided that working together would be an advantage. Margaret de Patta, Merry Renk, and Byron Wilson were among the other artists, but a few of them were mass-producing with rubber molds what was ostensibly supposed to be hand-crafted. I said to them, if you want to put your mass-produced work on the same shelf with the individually crafted ones, you should mark your pieces as such. But they didn't agree to that. De Patta died in 1964, and it all ended. I admired her work enormously, regardless of what she thought of my ideas. Margaret was the one who inspired me in my work. She came from the Chicago New Bauhaus where she studied with Hungarian Constructivist Moholy-Nagy. I got hold of a Bauhaus magazine from the '30s which showed how students drilled holes and sawed wood, etc. I was so impressed that I started to go along that track using simple materials - not hiding the value of the materials. I did take into consideration the Bauhaus philosophy that everything was functional. I don't really know what 'Form follows function' means - that's industrial designing. But there was no room for craftsmanship in that formula. So I just took off from there."

When the Palace of the Legion of Honor Museum in San Francisco mounted Macchiarini's "One Man Jewelry and Sculpture" exhibit in 1955, Peter was encouraged to persevere in his trade. He moved from Art Deco geometric pieces to an abstract Constructivist style. He explored space with spare forms. Spiky bars of brass and copper dissected semi-circles of ebony and ivory, punctuated by slender struts of inconel. This little-known metal was developed during World War II and was used later by the Space Agency. "Without inconel, I couldn't have made my Constructivist brooches. They can't be made with conventional metals. If this were silver," he explained, holding up a brooch, "the piece would bend out of shape. Inconel is very difficult to solder with, and sometimes can destroy your tools. The alloy is a secret formula - we don't know what it is exactly." Dan Macchiarini, Peter's metalsmith son, added: "Dad tried to get other studio jewelers interested in this metal, but no one would listen." Both Peter and Dan continue to use inconel for their contemporary work.

Admiring the sketches of jewelry and sculpture on the walls of his tiny, cluttered workshop, I asked Peter how close he stuck to his original designs. "Not very close. I have a general idea and then I take off. A great deal of my development is serendipity. I let the piece I'm working on guide me. My eye accepts or rejects what I've done. If I make a mistake, and I like it, I keep it. So my designing is very fluid. In other words, I'm not prejudiced. I let my intellect and my eye accept what my hand did. I've never done any two pieces exactly alike. I'm not a machine. That's why my work is dynamic." He shuffled through a drawer full of sketches of sculptures done in the Forties. "Here, notice how the positives and the negatives relate - how they balance out. Sometimes I'd make jewelry from the sketches. I'd draw on anything available, paper tablecloths, napkins, whatever."

As we walked by the old haunts of the Beatniks - the City Lights Bookstore and Vesuvio's cafe - to get a coffee, I asked Peter if he ever dug the Beatnik scene. "I never had anything to do with the Beatniks! I was a business man supporting my family and three children, doing creative work. Outside of the writers I knew who were talented artists before they declared themselves Beats - Kenneth Rexroth and Bob Kaufman, the Black poet who was always smashed on something - I thought the whole Beatnik scene was a hoax. They were mostly transients. Friday night they'd be calling attention to themselves and by Sunday, they had disappeared. Suddenly all the Beats disappeared, as if stopped by machine. Then in the '60s the flower children appeared in the Haight. One year they stopped the Street Fair I'd organized for the artists, because the community confused us with the Beats. We had to fight to keep it on. I never used drugs. I'm an artist."

In the late Sixties while the Hippies were celebrating their Summer of Love in Golden Gate Park with flowers and ethnic jewelry, Macchiarini found his inspiration elsewhere. Dan remembers >74

PG.56 CLOCKWISE FROM TOP LEFT: CORK MARCHESCHI; PETER MACCHIARINI (2); SANDRO MORO

THIS PAGE: A long, low roof reaches from the carport, over a tiled walkway to the bronze front door. Horizontal cypress siding, with shielded walkway lights, wraps around the corner and continues inside the house. **OPPOSITE PAGE TOP:** The arching main roof, flanked by the bedroom wings, encloses an inner courtyard. The original landscaping, by Garrett Eckbo, has matured into lush, private gardens throught the nearly two-acre property. **BOTTOM:** To disguise the graded hillside below the house, Lautner built a large, sloping metal trellis. As he had planned, vines have covered the trellis, creating the illusion that the lushly planted hillside, carved away for the driveway and the tennis court, continues uninterrupted

the silver standard

Atop the highest peak of the highest hill in the Silverlake neighborhood of Los Angeles rests Silvertop - one of John Lautner's most intriguing homes

Text by Ted Wells
Photographs by John Ellis

LEFT: Despite its size, the house appears as a series of small pavilions gently nestled into the hilltop. Windows in the pool offer spectacular views while swimming underwater.
BELOW AND OPPOSITE: The main living areas are free-flowing spaces oriented to distant views of Hollywood, downtown Los Angeles, and snow-covered mountains. Frameless glass windows curve along the arching concrete roof. The glass wall slides into the hilltop mound, opening the dining room to the patio

"Real architecture is everything in life: Free-enduring spaces, heart, soul, spirit..." John Lautner

Silvertop is a spectacular home atop the highest peak of the highest hill in the Silverlake neighborhood of Los Angeles. The architect, John Lautner, understood the odd contrast in southern California life: the love of nature and the unending fascination with make-believe.

At Silvertop, he combined them both. One senses here the careful hand of a man who understood how people should live, and how people wish to live. He allows you to live a life that feels so obviously right, so natural, that despite living in one of the world's most intriguing homes, Dr. and Mrs. Philip Burchill accept the experience as an integral part of their daily life.

"To us, it's our home," said Mrs. Burchill. Like his teacher Frank Lloyd Wright, Lautner was a lover of engineering but understood the human side of modernism. The sensuous, flowing shapes of the house set Silvertop apart from the more formal post-and-beam mid-century modernist homes.

The first things you notice about Silvertop are the curves. Walls, ceilings, windows, the driveway, the pool - these elements swirl around you, compressing and expanding space through the house and into the garden. The 60-foot long glass wall of the living room sweeps toward the patio, reversing its curve to become the edge of the pool. When the light is right, the invisible edge of the pool blends seamlessly with the water in the Silverlake municipal reservoir below. A low-arching reinforced concrete roof that covers the 3,000-square foot main living area caps the composition. A portion of the bedroom wing tucks under the great roof then curves away to the edge of the hill.

Lautner used technology to add convenience and fun to the house. By simply touching a button, the glass wall of the dining room slides open to the patio, shades cover windows and skylights, or the wall of the bathroom disappears and creates an outdoor shower. Even the lights throughout the house can be controlled from a hidden panel in the master bedroom headboard.

Engineer and inventor Kenneth Reiner commissioned Silvertop in 1963. What followed for Reiner and Lautner was a decade-long journey of design, innovation, and construction.

During construction, Dr. and Mrs. Burchill visited Silvertop. They lived with their children in a traditional house on the street below. >

Mrs. Burchill recalled her first experience walking into the unfinished living room with its soaring concrete ceiling and wide view of the distant mountains: "It was thrilling coming into this house. I just wanted to dance when I came into the room." Years later in 1973, when Reiner's money had run short and the house was unfinished and all but abandoned, the Burchills bought the house. With Lautner, they finished the construction and have lived in it ever since.

"The essence of the house is the access to the environment," said Dr. Burchill, referring to the ever-present relationship of the house and the garden. Interior walls covered in dark brick continue uninterrupted into the landscape. A mound of earth rises along the base of the windows in the living room. The roughened concrete fireplace, with its curved face and dramatic gas torchlight, marks the perceived center of the property. A garden courtyard is on one side, the living room on the other, with little distinction between indoors and out.

"We moved here from a traditional house and felt that this house might never be cozy enough for us," said Mrs. Burchill. "But even in the large living room it's surprisingly cozy." Lautner's smooth concrete ceiling envelops the space. A scalloped cornice at the glass wall is a visual buffer along the roof overhang. This cornice, and the mound of earth below it, create a sense of shelter that does not allow the expansive view to become overwhelming.

There are surprises everywhere. Near the kitchen there's a small interior garden behind glass. In a bathroom the walls are made of railroad ties, standing on end, separated by four-inch strips of translucent fiberglass. A cantilevered spiral driveway wraps around the guesthouse. Light spills across the inside walls from hidden windows. The dark cork ceiling in the master bedroom automatically folds back to reveal a large skylight over the bed. In the dressing room, a hidden door rotates to become a circular closet.

The simple flooring is made of thousands of three-inch thick end grain blocks of wood. Horizontal cypress wood siding in the entry hall and bedrooms has mellowed to a rich, tawny brown.

By the time Lautner designed Silvertop, midway in his long career, he had explored the possibilities of wood construction as far as he could. This experiment in concrete and steel would introduce a spatial and structural freedom in his work that would be his hallmark until his death in 1994.

Lautner once said that "real architecture is everything in life: Free-enduring spaces, heart, soul, spirit..." At Silvertop, he captured the dreams, ambitions, and spirit of a time and place. For lovers of Modernism, it is his enduring legacy.

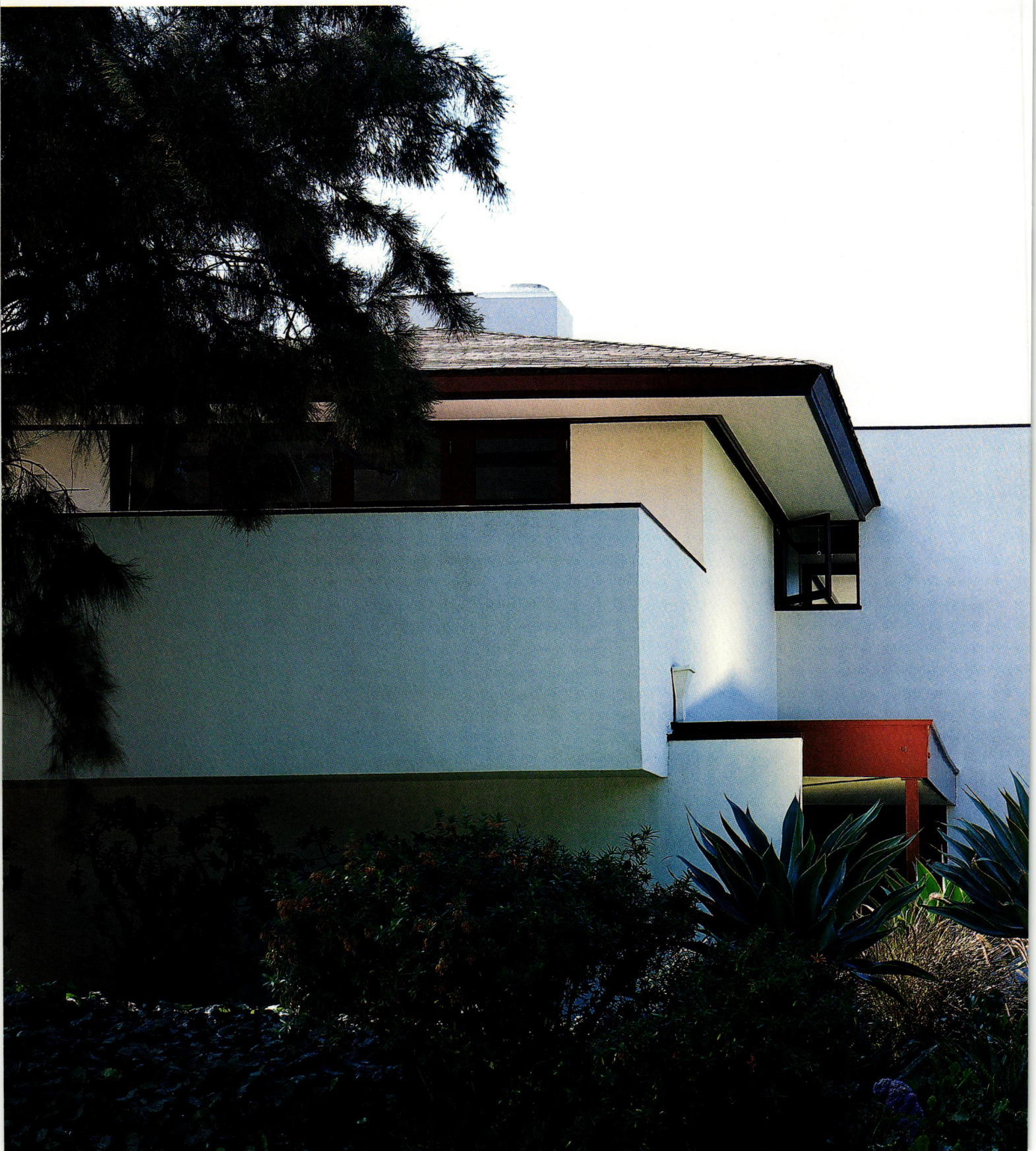
OPPOSITE PAGE: Mrs. Burchill relaxes in the living room. The textured face of the curved concrete fireplace contrasts with the room's smooth ceiling. Beyond the fireplace, the large courtyard garden can be seen through a wall of glass. **THIS PAGE RIGHT:** In the library, angled planes of cork and concrete allow soft, natural light to spill into the room. Glass panels fill in the space between the bookshelves and the ceiling. The floor is made of wood blocks with the end-grain polished smooth. **BELOW:** At the touch of a button, glass walls slide apart opening the marble-lined master bath to the garden. The floor of the room, including the shower, is concrete embedded with smooth, exposed stone.

With the touch of a button, the wall of the bathroom disappears

The concrete fireplace, with its curved face and dramatic torchlight, marks the perceived center of the property

OPPOSITE PAGE: The roughened concrete fireplace, with its curved face and dramatic gas torchlight, marks the perceived center of the property. A garden courtyard is on one side, the living room on the other, with little distinction between indoors and out. **THIS PAGE TOP:** Lautner's smooth concrete ceiling envelops the living room. A scalloped cornice at the glass wall acts as a visual buffer along the roof overhang. **LEFT:** The dark cork ceiling in the master bedroom automatically folds back to reveal a large skylight over the bed

BELOW: Only the bathroom window opens directly onto the street, while a discreet second-story balcony is hidden by a parapet. Otherwise, the intersecting planes and volumes of the house only suggest the life within. In his book *The Blue Afternoon*, novelist William Boyd (a friend of the Isaacsons) describes this view of this very house: "The roadside facade presented a series of cream stucco curtain walls, flat rectangles of painted cement arranged to reveal gaps - of glass, of space - or to overlap slightly, giving a sense of the house's volumes receding." Pricked out by wood trim, the rectangles of pristine stucco and the lush, drought-tolerant garden play off one another in front



the art of dwelling

Instead of a Modernism imposed, Harwell Hamilton Harris's 1940 Alexander House gently answers questions about the art of dwelling

Text by Barbara Lamprecht
Photographs by John Ellis

The 1940 Alexander House by Harwell Hamilton Harris is on a narrow street that winds its way up and down Silverlake, a hilly Los Angeles neighborhood renowned as a veritable thicket of Modernist thoroughbreds. This is where Harris took a small, steep site (a favorite challenge for L.A. architects) and created a compact, refined purebred on his own terms, a two-story home of glass, wood, and stucco jutting out over a hill.

Instead of a Modernism imposed, Harris's Modernism gently answers questions about the art of dwelling. His houses are not trophy houses, unless the definition of "trophy" includes clarity of mind and respite for the soul, exactly the qualities which drew English-born owners Barry and Jenny Isaacson to the house, and where they now raise their toddler, Nathan. His bright plastic toys enjoy pride-of-place in the living room right along with the far more nuanced furniture by Harris and Roy McMakin, designer of the Getty Center's memorable pieces.

The temperament of the Isaacsons seems to mesh seamlessly with their house, as though they are fast friends long used to banter and easy teasing. "This house has been very good to us. The design is so warm and hospitable, never cold," said Jenny. "There is no wasted space, no alcoves, no crannies…no compromises." "But it is also a very bourgeois house," added Barry, who, with Jenny, pointed out the myriad ways Harris cleverly acknowledged the realities of middle-class life in 1,705 square feet. There is the deep box for firewood whose back opens to the garage and its front to the living room, so wood chips are never tracked in; and the laundry chute near the second-story bedrooms, embedded in a wall so that clothes land in a basket next to the washing machine.

As a young man, Harris's architectural mentors were formidable figures, and he seemed to have a gift for absorbing their lessons while never doubting the validity of his own vision. Harris virtually stumbled onto Wright's *Hollyhock House*, whose strong interlocking volumes appealed to him as a young student of sculpture. They informed his own work ever after and are readily apparent at the Alexander House. Here each volume, outdoors or in, is shaped from planes of opaque stucco or as windows and doors grouped together. But Harris >

OPPOSITE PAGE: Harris's three-foot module can be seen in the doors leading to the garden courtyard, the open wood trellis, and on the joints of the magnesite dining room floor, introduced here to match the existing concrete pattern in the courtyard and the living room by restoration designer and former owner Nancy Smith. The dining room furniture was designed in 1932 by Finnish modernist Eliel Saarinen. *Case Study* outdoor chaise and ottoman courtesy Modernica. **ABOVE:** Here Harris shows his debt to Japanese architecture in the continuity of the lines of the wood trim and the restrained palette of materials and colors. The softly illuminated soffit creates a feeling of protection without oppression. A cork *Cloud Table* designed by Paul Frankl, c.1940s, stands between Harris's 1940s *Airplane* sofa and Roy McMakin's side table and arm chair. Hans Wegner folding chair and ottoman, c.1949. The sisal carpet creates a calm, monolithic floor plane. Like the dining room, one wall of the living room repeats the three-foot module in its doors, which are fixed except for those at each end

ABOVE: Along with the Douglas fir plywood night tables, McMakin designed the painted blue master bed, one of three he did for the house, each one a slightly different blue, a color chosen for its qualities of serenity and coolness. With its slender curves, the bed "is meant to be more of a vernacular nod to Art Deco, to the whole time period, the late '30s, and a little bit more feminine," he said, a characteristic which writer Boyd applied to the house itself in its sheltering, soothing aspect. The night tables were an "impressionistic memory doodle" of a similar Harris table, McMakin said. The bedroom opens to views on the west and to a large private balcony, as large as the bedroom itself. A shallow 250-year old Japanese apothecary hugs the rear wall. **RIGHT:** Former owner Nancy Smith used real linoleum for both the floor and the coved countertop, based on remnants of the original linoleum, to help create a trim galley kitchen, the stainless steel warmed by the stained wood

also trained with Richard Neutra, who taught him disciplined spatial organization, and he paid attention to Rudolf Schindler's technique of creating outdoor rooms that were as much "positive" space as the built volumes surrounding them. Harris studied the wood details of Craftsman architects and was deeply moved by Japanese architecture, whose haunting power is achieved with humble materials and repeating elements, blended with a sense of nature.

But while many of his peers used a 4' x 8' module based on standard building materials, Harris devised a three-foot module, arguing it was better suited for domesticity. He used this trademark module not only for establishing room sizes but for openings such as doors and windows, and he repeats it on the concrete floors. There are no wood casings surrounding the doors; instead Harris calls your attention to how beautiful a modest door jamb can be if detailed well. Like the rest of the woodwork in the house, the lumber is stained a warm red brown. The restrained palette of cream white plaster and wood reinforces the Japanese ethos that runs through the house, just as McMakin's designs respond to the scale of the house while playing up a lively dialectic with Harris's work.

Harris directs the visitor's path from the moment he alights from the car at the garage, which is turned at right angles to the street. By pivoting the service structure as a separate volume, he not only deflects attention away from the car, he also gains a private garden that opens from the doors flanking the dining area. An overhang extends from the garage to the front door for rain protection. As with many Harris houses, there is little ambiguity about where the front door is. Once at the entry, however, there is just a hint of the dramatic view beyond: the architect tantalizes with the promise of light. Sliding doors hide a tiny but efficient study, much like a cozy ship's cabin, with shelves carefully devised with different depths for maximum use. "Shelter is a very interesting notion in this house," said Barry. That idea is evident in the illuminated soffits running the perimeter of the square living room, effectively lowering the ceiling height. Because one side of the room is floor-to-ceiling glass doors, this move invokes not claustrophobia but security.

Going upstairs to the bedrooms, Harris leaves the public life behind in a quiet but profound way to speak *en famille*. The narrow, turning staircase disorients and compresses one spatially and thus dissolves the ground plane below. Harris reestablishes it again on the second floor, now sunny and bright because all the rooms open to patios. But while below the house is oriented north-south, the new ground plane flows east-west. Even the floorboards are laid east-west, marking the orientation of the sun as the house's intimates rise and retire. A bathroom window allows for an "eyes on the street" exchange during one's toilette. But apart from its witty placement, this window has a critical formal role. The sole clear exterior opening on the front, it holds the facade in tension, as though it were Harris's keystone in a play on a Roman arch. A purebred indeed.

Palm Springs Modern

(continued from page 47) sliding effortlessly open and obliterating the division between indoors and out. Spotlights highlighted the fruit trees and oleander that surrounded azure swimming pools and spas.

Since most houses were used only in winter, when the sun shone lower in the sky, clerestories were added whenever possible to let in extra bands of light. Wall divisions between rooms became fewer and fewer. Massive flat-roof overhangs, needed as sun protection, created outside terraces that felt like indoor spaces; some terraces were furnished as such, with rugs and chandeliers.

After some experimentation, the architects learned how to adapt to the climate and its restrictions. In the desert, they could experiment with rocks and stone, steel and concrete. They usually didn't make much money designing vacation houses, but a tight budget forced them to rethink how the house could function in a truly "modern" way within its environment.

Their credos became a common sense response to building in the desert: Don't use wood on exteriors (unless you're Stewart Williams) since it expands, contracts, and disintegrates rapidly. Avoid stucco and plaster - they crack easily. Use only steel, concrete, stone, glass. Build the house low on the ground and let it conform to the landscape. Make the outdoors as much a part of the indoors as possible. Keep ornamentation to a minimum, or, rather, incorporate it into the house through its materials - granite boulders, volcanic rock, riverbed stones, textured concrete, contrasting woods, baked aluminum, and exposed steel. Water became a much-used element indoors and out, a natural coolant that was introduced as swimming pools, fountains, waterfalls, ponds, and water channels.

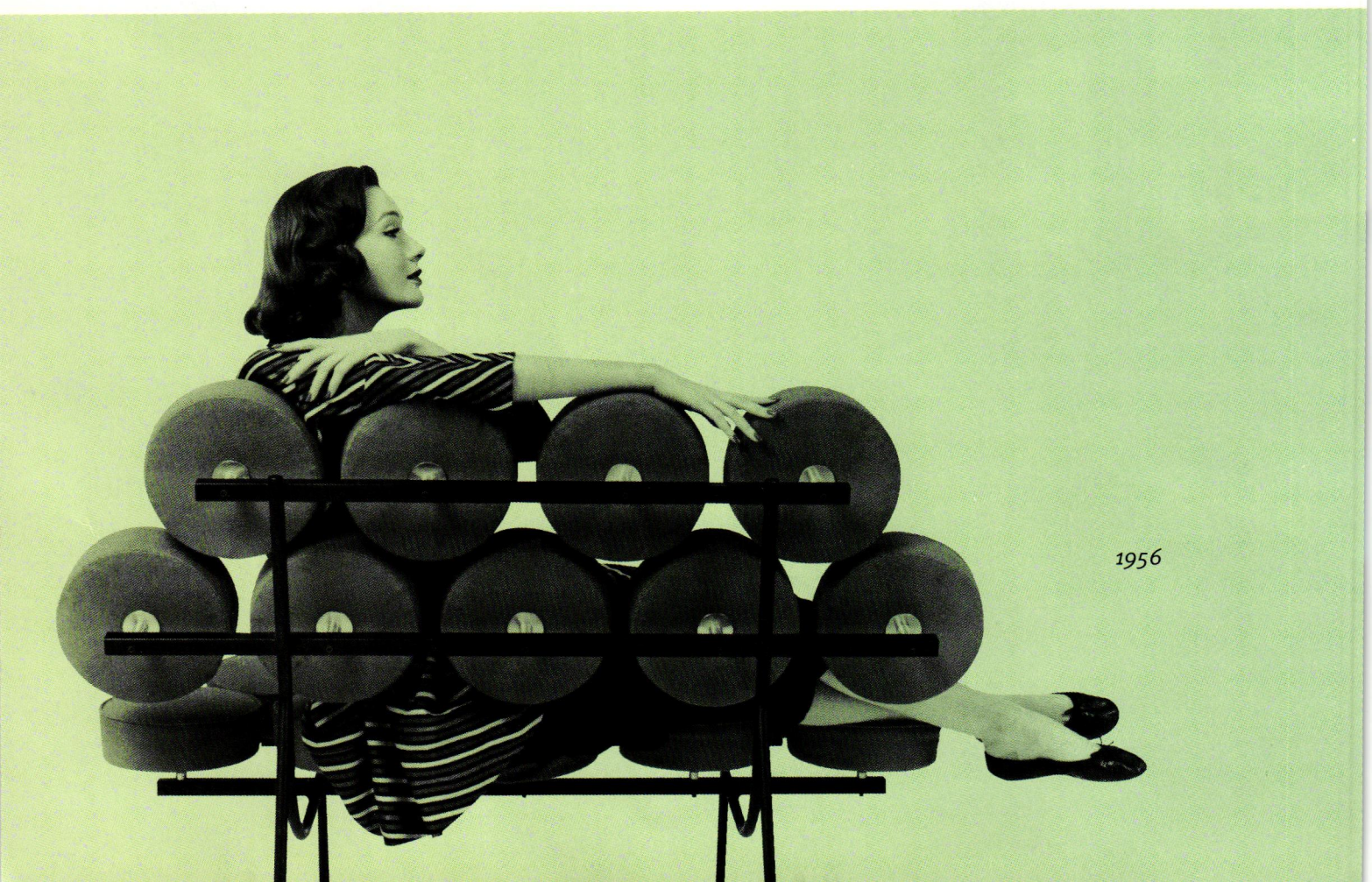
The decline and rebound

Twenty years after reigning as the height of fashionable living, modernism died its own slow death. By the 1970s it seemed dated and severe, stuck in the hopelessly suburban fifties. Wealth and prosperity demanded a brasher, more overt kind of decorative display. The next generation insisted on its own style.

In the early 1960s George Alexander and his son Robert started developing housing tracts behind the Riviera Hotel and next to Little Tuscany. The majority of their tract houses were designed by architects Palmer and Krisel as a mass-market take on modernism. They filled cul-de-sacs and lanes with rows of sprawling, A-frame bungalows with asymmetrical butterfly roofs. Palm Springs would be the testing ground for Dick Weis's concept for cooperative condominium living, another factor that would contribute to denser living quarters and a corresponding population increase. By the mid-1970s the permanent population, which now included many year-round residents thanks to air conditioning, had reached 25,000; during the "season" that figure would triple to include part-time residents and visitors.

Twenty years of population and construction booms had left Palm Springs exhausted and depleted. The property tax reductions of Proposition 13 didn't help the city's finances. A building moratorium was declared and the mid-1970s became a period of no growth. Developers started eyeing the outlying communities of Rancho Mirage, Palm Desert, and Indian Wells, which offered the land and building opportunities that Palm Springs no longer could. As Palm Springs leaked money and residents fled, all attempts at maintaining a design review board that oversaw a cohesive city plan were cast aside. Several blocks downtown that had contained the Desert Inn and Bullocks were torn down and replaced with malls or parking lots. Postmodernism, with its pastel pink and green palette and stylized pyramids and columns, was welcomed as the savior of the dowdy modern buildings the city felt it was saddled with. And Spanish anything, watered down in the 1980s to a generic Mediterranean look, was back, this time viewed as the perfect ornamental antidote to the rather unpopular 1940s and '50s modernist schools and commercial buildings that had mushroomed downtown.

By 1968, when Arthur Elrod, the town's most famous interior



decorator, asked John Lautner for "the house you think I should have" on the eastern end of Palm Springs, Rancho Mirage and Palm Desert were positioning themselves as more updated alternatives. As Palm Springs stagnated, young families and the wealthy moved east into gated communities and country clubs. Backed up against the mountains, Palm Springs lacked the open space needed to develop its own competitive golf courses and country clubs. The town was starting to look outmoded and tired.

Palm Springs lay dormant and undisturbed for another 20 years until the mid-1990s, when interest in mid-century modern architecture and design started to swell. The 1950s were reevaluated as a period that produced an explosion of ideas and purity of design that has not been matched since. Palm Springs was nudged awake by location scouts and magazine crews from Los Angeles, New York, France, and Germany.

The impact that the modern architects and maverick homeowners had on the desert oasis between the 1940s and the 1960s is immeasurable. The town's current revival as a "hot" spot and the worldwide acclaim being accorded its architecture is gratifying to those who thought their work had gone undiscovered, or, worse, ignored. Now it has come full circle, for some in their own lifetime. ■

This article was excerpted from the newly-released title, *Palm Springs Modern*. In addition to Adèle Cygelman's insightful text telling the story of each home, and a foreword by Joseph Rosa which situates Palm Springs in its unique 20th century context, the book also features David Glomb's contemporary color photographs as well as the archival black-and-white work of Julius Shulman. *Palm Springs Modern* is available through the *Echoes* bookstore on page 94.

Design Theft?

(continued from page 51) nine layers of laminated, sliced veneer. The 10mm thick shell is then bent and molded in three dimensions. Steel tube legs (as slender as physically possible) are attached on the bottom of the seat by rubber cushions, so that the seat and legs are separated, allowing for movement while sitting. It is a beautifully made chair, famous for its veneer matching, hand-sanded lacquer finish and exquisite connections.

Knoll now distributes the Hansen-produced chair through designers and architects. Other manufacturers, such as Pala-zzetti and Nuovo Melodrom, specialize in selling both to the trade and retail, and have showrooms open to the public. Their Jacob-sen chair versions are quite similar to the original, but have changed shapes, colors and production details and, of course, price, charging almost $200 less per chair on a retail basis. Other stores are getting into the act. Two years ago, the Pottery Barn introduced its own version, sidestepping authorship by dubbing it the *Tivoli* chair. Through reproduction, these chairs are becoming the everyday objects in America that they are in Denmark.

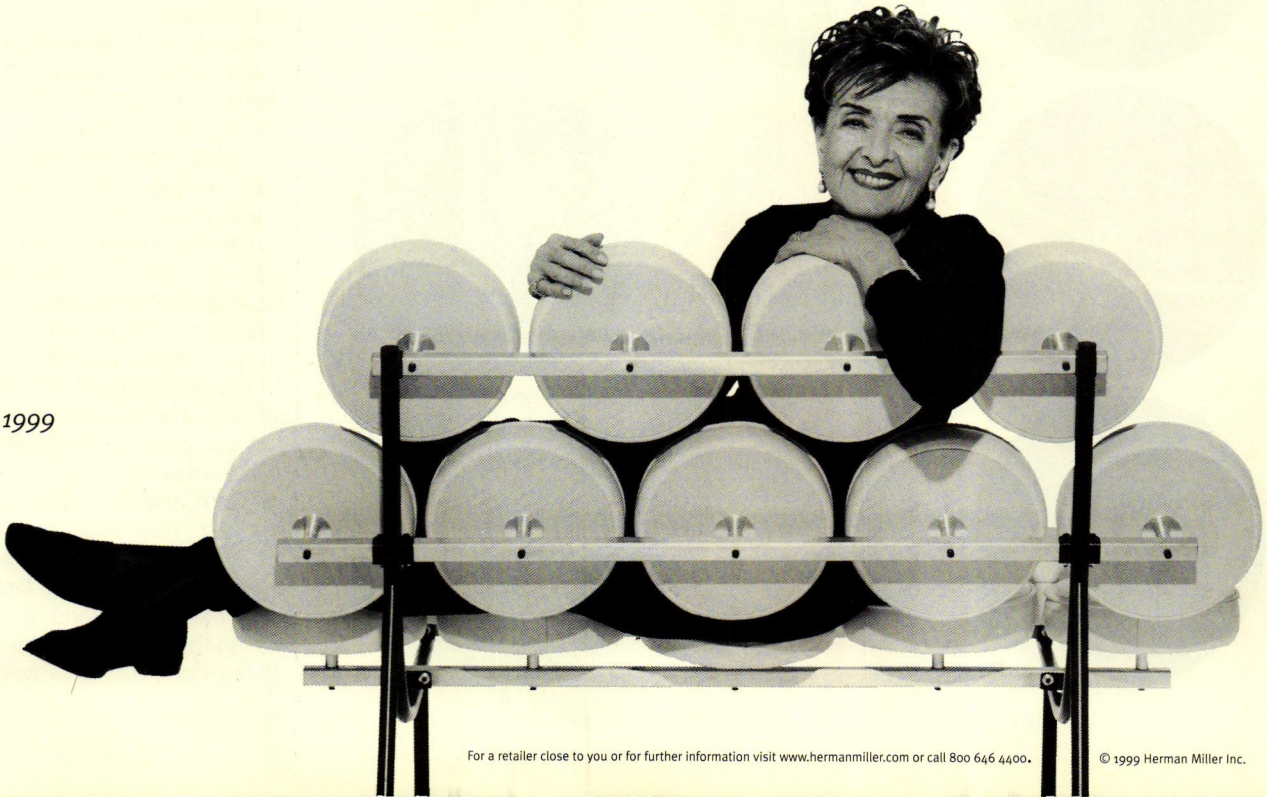
How can they do this? The law distinguishes between ideas and execution. Ideas are free and have no protection. Objects such as furniture are patented, a protection that lasts 14 years. Many famous post-war furniture design patents have obviously lapsed. By making slight changes in proportions, materials, and details to a piece of furniture, a manufacturer can call a product its own. In fact, furniture relies as much if not more on production methods, connections, attention to details, and the practicalities of manufacture than design. As Jeffrey Osborne, former director of design for Knoll, succinctly stated, "Ideas are easy, resolving for production is difficult."

But what from afar looks similar is really quite different. Whether they use them or not, all agree that the cheaper versions are not as well made as the Hansen chair. Designers specifying chairs see the difference, and if their clients (and budgets) agreed, they would opt for the original. There have always been two furniture markets in America - the designer world of quality which is somewhat hidden from the public, and the retail world available to all. Reproductions bridge these two worlds.

Fashion trends are complex and delicate, the whys and > 74

Look back and forward at the same time. Hilda Longinotti first graced magazine pages back in 1956, atop a Herman Miller Marshmallow Sofa designed by George Nelson and Associates. Hilda's worked for Herman Miller since 1960, so when we decided to bring back this classic sofa we wanted to do so with Hilda on it. Otherwise, it just wouldn't be the same.

HermanMiller for the Home



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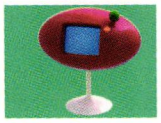
Casalino,
Alexander Begge, 1970.



Orbit,
Peter Andringa, 1997.

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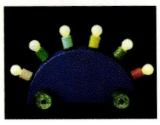
Pastil,
Eero Aarnio, 1967.

Gino Zucchino,
Guido Venturini, 1993.



Super,
Martine Bedin, 1981.

Design Theft?

(continued from page 73) wherefores often a mystery. The Jacobsen chair perfectly captured the design sensibility of the late 1990s. It represents modernism with a dash of humor- a way of exhibiting good taste while avoiding ostentation. Original and derivative designs in fact need each other. Imitations sell because the original captures the design moment so well, in turn increasing sales of the original for those who want the quality. Up to a point, that is. Any designer asked about the Jacobsen chair inevitably responds, "They're brilliant chairs, a classic." "I was using them before they were in all the magazines," however, quickly follows. The chairs have been popular for a while and we will soon know whether the style has crested. The price has crept up, a result of increased costs from Hansen's factory as well as the change from ICF to Knoll, broadening the cost spread between the original and copies. What will designers and their clients whose projects need lots of chairs for cafeterias or conference rooms do? Pay the higher price? Buy a knock-off? Find a different chair?

Tastes shift. Savvy retailers such as Crate and Barrel and Pottery Barn have specialized in quickly responding to changes in design sensibilities. Much to designers' collective dismay, you will probably be able to spot new chair trends in store windows and catalogues soon. Are they copy cats or "good design" messengers spreading the word? Which one will you buy? ■

Peter Macchiarini

(continued from page 57) that his father liked to go to the fishmarket in Chinatown on Fridays to draw the fish and the mussels. There's no religious significance in Peter's fish. He created cut-out silver sculptures with bones and fins of brass and copper. These made elegant pendants and brooches. The mussel shells layered one on top of the other became pendants of inconel. "If you look closely, there are fish in all my pieces."

Macchiarini agreed with sculptor Buffano that the egg is the perfect form. In experimenting with the shape, he took it one step further and explored the interior of the mass, layer by layer. The Outsider turned Inward. He began with simple cut-out pendants and hinged bracelets which were only two layers deep, made of bronze and copper. This led to the development of what he calls pods, which are an exploration of space through a cut-out window down through successive free-form laminations. The eye is drawn down to the mysterious depths on a journey inside the form. How were these constructed?

"First I make the back layer, the round lid. Then I cut out the first lamination, and solder it to the second, and the third, coordinating the design with the smallest aperture at the bottom. Then I solder it all around."

The top layer is the window into the imaginary inner contents. Coloration by oxidation adds nuanced depth to the layers. "There are two different ways to get colors by oxidation. Controlled oxidation is done with chemicals and a torch. Then there's oxidation where nature takes its course, caused by acids and alkalines. The control of colors by oxidation is an art by itself. With each chemical you get a different color - brown, black, red copper, blue, or green. The patina depends on how I work on a piece."

Beginning in 1938, Peter was exhibitor and director of the open air Art Festivals and street fairs in San Francisco, where California artists displayed their jewelry, sculpture, textiles, prints, and ceramics. He often won First, Second, or Honorable Mention prizes at the fairs, but he was most proud of his role in establishing the shows as an annual event in the city and the Bay Area. "They fill a need for both the artists and the public that the more structured form of museums can't encompass."

One of Macchiarini's most original designs in the '40s was his sterling silver bib with piano keys carved out of recycled ebony and ivory piano keys. The original was not for sale, but Peter made a similar one which can be seen in the "Designed for Delight" exhibition traveling around art museums in North America. Peter's popular *Dot* rings are made of recycled ivory from old billiard balls or Oriental chops. The dots are inlaid ebony, or the black and white combination can be reversed to an ebony background with ivory dots. "The dots create spatial and depth relationships. Actually the dots are all the same size. It just depends on where the viewer is standing. I always say 'Don't wring your hands, ring your fingers!'" He no longer makes earrings because there had to be two alike. "Customers asked me to pierce their ears for them, but I told them I don't do lobotomies."

Peter can be very possessive of his pieces. Most of the benchmark one-of-a kind pieces which are displayed in his window are not for sale. One day a New York dealer admired a silver bracelet Peter had in his showcase. The dealer offered Peter $250 for it. "I made it for my wife, so it's not for sale!" cried Peter. The offer climbed to $500, $1,000, then $1,500. Before Peter could refuse again, his wife, Virginia, grabbed his arm and whispered: "You can make me another one!" The piece was sold, and appeared in 1984 in the landmark New York Fifty/50 Gallery exhibition, (complete with catalog) "Structure and Ornament: American Modernist Jewelry 1940-1960." Peter's work was introduced to a new circle of discerning collectors on the East Coast and business perked up considerably. (See: *Echoes*, Spring, 1999, "Mark McDonald, Avant-Gardian of Modernism" by the author.) The "Messengers of > 76

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Modernism" show with an excellent catalog by Toni Greenbaum is a traveling exhibition which has also spread the word in the '90s.

Macchiarini's finishing techniques can be playful. He purposely leaves a fingerprint in the metal, or covers the head of a mask with abbreviated "Macch" signatures for texture. Peter began scratching "Macchiarini" in script on the back of his pieces when museums requested his original block letter signature. He was frustrated because he thought curators "were more concerned with vintage Macchiarini than with Macchiarini, the artist."

There are many devoted Macchiarini collectors, who own between 30 and 60 vintage pieces each. Light Sculpture artist Cork Marcheschi remembers: "I met Peter when I was four. His shop window fascinated me. The dark, empty, mysterious spaces and voids in his work caught my fantasy as a kid." Cork has offered Peter's jewelry to all the women in his life over the years. He has two major Macchiarini sculptures: *The Loneliness of the Long Distance Runner*, a three-inch wide, 20-foot long folded copper ribbon strip with a two-inch high figure running along it, and the bronze *Frog* which crouches in his San Francisco garden. "Peter is principled to his detriment, if there is such a thing." Maddie Sadofski (of Thanks for the Memories in L.A.) is especially fond of her silver frog's head ring. "Peter somehow managed with a few simple lines to capture the essence of froginess."

Steven Baker and Macchiarini contributed circular terrazzo floor and sidewalk decorations for the entrance of a new commercial building in Santa Monica. Peter's designs were taken from a dot ring drawing. Baker is a longtime collector of Peter's work. "Peter is full of surprises" he laughed. "He soldered a sterling silver element on the back of a bronze piece for me, so only I knew it was there." At the opening ceremony for the building in August, Peter announced: "This is the first time in my life that I feel honored that people are walking on my art!"

Nancy and Hugh Crawford confide that their collection, which they inherited from Bernice Lovett, was enjoyed right up until the end of Lovett's life. She and her husband acquired a Macchiarini piece to celebrate every birthday, anniversary, and Christmas for 30 years. "Barbara Lovett wore three different Macchiarini pieces every day. It was the only jewelry she took with her to the rest home."

Macchiarini taught his two children, Nella and Daniel, metalsmithing when they were kids. Nella became an arc welder, and built theater sets before assuming the business responsibities of the Macchiarini office after her mother, Virginia, had a stroke (from 1992-1999). She was replaced by Dan, who recently came to work full time beside his father in the Macchiarini Studio. "There is a difference between my work and my father's.

For instance there's another level of the inside coming out with me in the *Monkey Mask*. But I would emphasize the unity of our work. Mine is an extension and a continuum of my father's."

Byron and Jill Crawford, Macchiarini collectors in Malibu, attest to the fact that: "Peter is a martinet in the workshop. He might begin a project which Dan will finish, but nothing leaves that shop without Peter's critique and stamp of approval." Steven Cabella, who lent 27 pieces to the San Francisco Museo Italo-Americano "One Man Show" of Peter Macchiarini in 1997, began collecting Peter's work when he opened his own shop, Parallel, across from Peter's on Grant Ave in the '70s. "People wanted sophisticated precious jewelry and gold chains at the time. Peter's style was too rough for them. But I was struck by his strength and integrity. The lapidarist, Spearson, invented a multi-faceted beehive cut for Peter that almost destroyed his equipment. These Opti-cut stones are extremely rare, and were used by Peter and Margaret de Patta."

For Macchiarini's 90th birthday celebration, several hundred of his devoted friends and collectors joined a parade from his studio to Enrico's Cafe and the Black Cat, where he was uproariously feted. Peter was swept along in an ancient rickshaw. The steps up the hill to the artists coop, The Casbah - which he used to climb 50 years ago - were officially named "The Steps of Macchiarini" by the city. Peter told the crowd that: "Jewelry is the antenna of the soul of society. It is gratifying to share this with you. It makes me want to live a little longer." ■

The author is grateful to collectors Byron and Jill Crawford, Steven Cabella, Steven Baker, Cork Marcheschi, Maddie and David Sadofski, and Nancy and Hugh Crawford for sharing their Macchiarini anecdotes, jewelry, and sculptures.

Ginger Moro is the author of *European Designer Jewelry* and a frequent contributor to *Echoes*.

Musee des Annees 30

(continued from page 16) bronze statue, *Le Pugliste*, is exhibited in the museum.

Today, Le Musee des Annees 30 houses one of the largest collections in France devoted to the decorative arts of the 1930s. The aim of the museum is to evoke the origins and development of Boulogne-Billancourt as the "capital of the 1930s."

The permanent art collection features an impressive display of thousands of paintings, drawings, prints, and commercial posters of the period by artists who lived, worked, and exhibited in salons and galleries there, such as Jean Souverbie, Georges Lepage, Henry de Waroquier, Alexandre Zinoview, and Andre Maire. Tamara de Lempicka's portrait of her husband Tradesz Lempiki, circa 1928, >82

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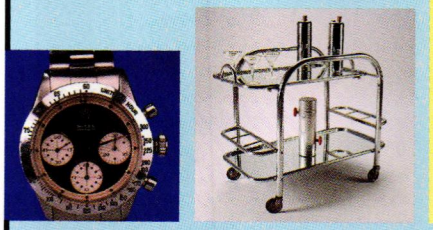

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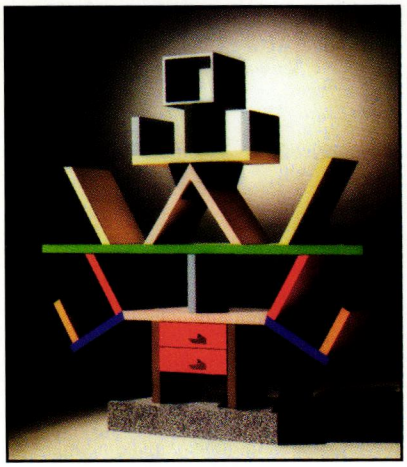

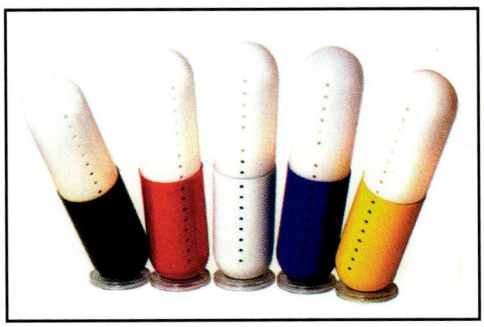

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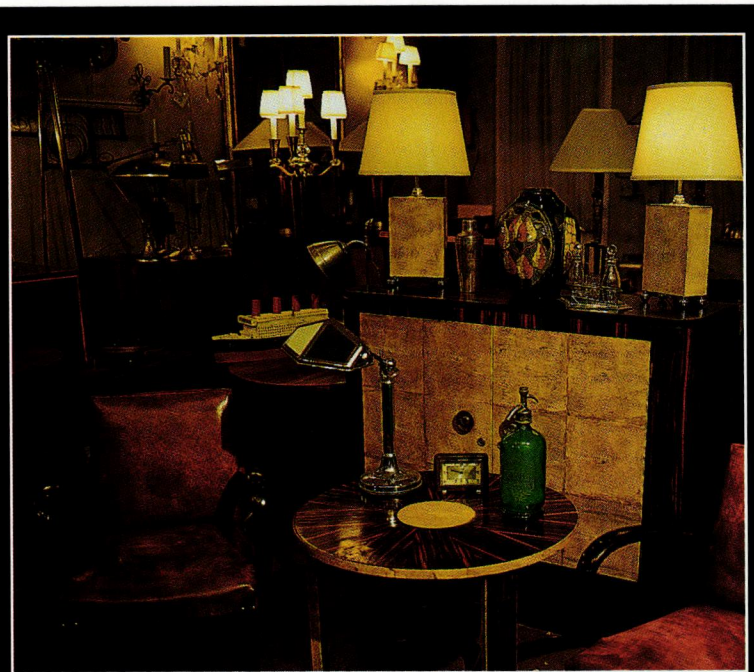

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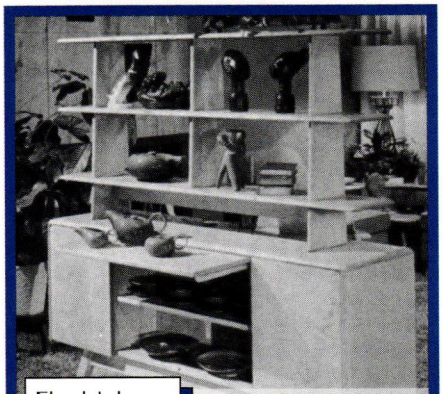

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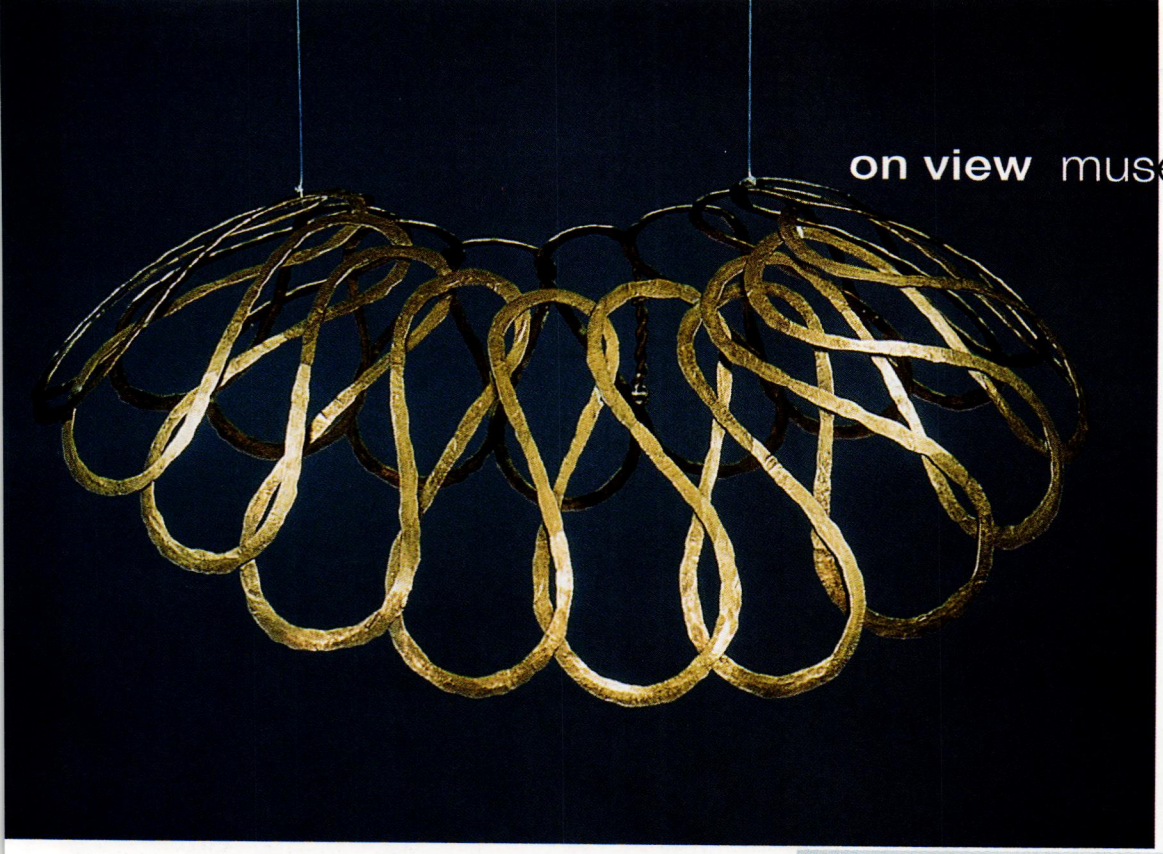


LEFT: Looped brass necklace by Alexander Calder. **BELOW:** Calder's *Dragon*, 1957, of painted sheet metal

calder in connecticut

The chronological survey begins with Calder's first sculpture, *Flat Cat*, 1926, and culminates with his monumental public sculpture, *Stegosaurus*, created for Main Street, Hartford, in 1972

"Calder in Connecticut," an intimate view of the Roxbury, Connecticut resident celebrated worldwide for his innovative and exuberant sculptures, will be presented at the Wadsworth Atheneum from April 28 through August 6, 2000.

Tracing Alexander Stirling "Sandy" Calder's most inventive and productive years in the Nutmeg State, the chronological survey begins with his first wooden sculpture, the folksy *Flat Cat*, made in Sherman, Connecticut in 1926, and culminates with the creation of his monumental public sculpture, *Stegosaurus*, for Main Street, Hartford in 1972. In addition to the wonderfully kinetic mobiles and stabiles made in the artist's Roxbury studio and at local foundries, the exhibition includes maquettes and small- and large-scale sculptures of birds and fish, jewelry, and andirons. Calder's remarkable originality and versatility in many media is demonstrated in paintings, gouaches, drawings, and lithographs; stage designs; a tapestry; even a limited-edition campaign poster for Connecticut Senator Abraham Ribicoff. Displays of Calder's profusely illustrated letters to Wadsworth Atheneum Directors A. Everett "Chick" Austin and Charles Cunningham, as well as photographs of Calder at work, shed light on the life of this highly influential American artist.

Many of the objects in "Calder in Connecticut" come from private collections and have never before been seen publicly or published. The exhibition is organized by Wadsworth Atheneum curator Eric Zafran and associate curator Cynthia Roman. They have made notable archival discoveries of Calder letters and drawings, and have traversed the state in search of unknown works.

"The wit, whimsy, and powerful invention of Calder's art >

WADSWORTH ATHENEUM (2)

CLOCKWISE FROM RIGHT: Wes Wilson psychedelic poster *Captain Beefheart & His Magic Band, Chocolate Watchband*, Fillmore Auditorium, 1966; Blue leather boots with inset scrolls of white leather and high wooden heels worn by George Clinton, 1977; Silk evening gown by Bob Mackie

enchant and engage museum audiences like few other modern artists' work. This show reveals for the first time the importance of Calder's friends, acquaintences, and collectors in Connecticut and the impact of the region's landscape on his art," noted Peter C. Sutton, Director of the Wadsworth Atheneum.

For further information on the exhibition call (860) 278-2670.

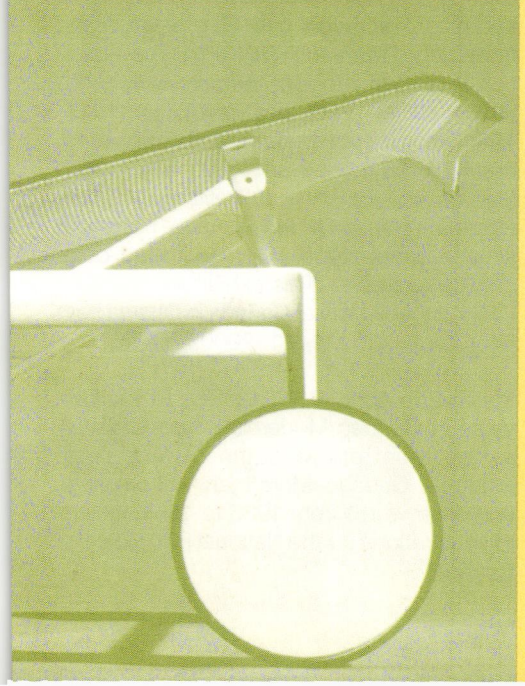
Far Out: Bay Area Design, 1967-1973

Through February 20, 2000, "Far Out: Bay Area Design, 1967-1973" rocks the San Francisco Museum of Modern Art (SFMOMA). Organized by Aaron Betsky, SFMOMA curator of architecture, design, and digital projects, this collection of over 100 design objects by 40 artists celebrates the outburst of creativity that followed the Summer of Love (1967).

Featuring posters, fabrics, jewelry, and furniture, "Far Out" reveals how designers in the Bay Area were able to transform the products of a consumer society into emblems of arts-and-crafts creativity, bringing the mark of the hand back into an increasingly plastic and machine-oriented culture. The design that we now associate with the '60s reached its peak between 1967 and 1973. Craftspeople developed their skills to produce the flowing forms, rainbows of colors, and collages of images that are the hallmarks of this work.

The framework for "Far Out" is a selection of psychedelic posters from the Museum's permanent collection that were originally designed to announce rock shows at the Fillmore and the Avalon Ballroom, concert halls in San Francisco. Designed by such artists as Wes Wilson, Rick Griffin, and Victor Moscoso, among others, psychedelic posters were distributed as advertisements for upcoming attractions and were given away free at concerts. Created in a >95

CLOCKWISE FROM TOP RIGHT: SFMOMA; COLLECTION OF THE ROCK AND ROLL HALL OF FAME AND MUSEUM, GIFT OF GEORGE CLINTON AND STEPHANIE GOSHORN-CLINTON, COURTESY THE METROPOLITAN MUSEUM OF ART; WADSWORTH ATHENEUM



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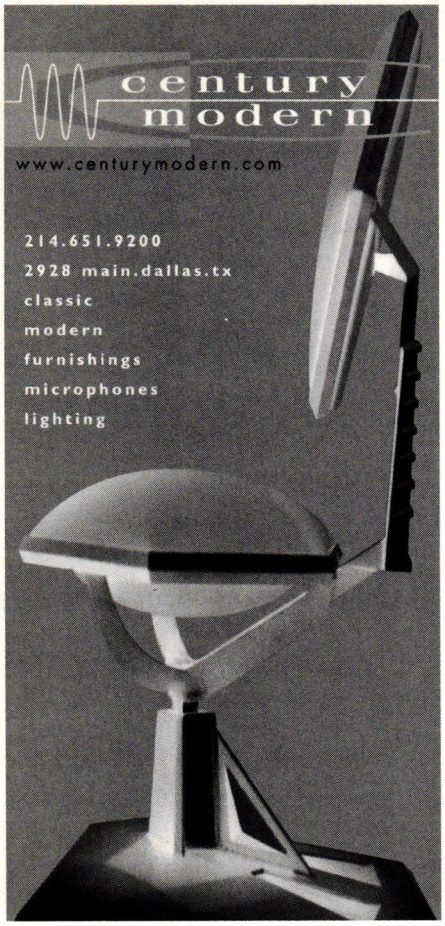

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Musee des Annees 30

(continued from page 77) eminates true Art Deco style, as does the portrait of du Maharadjah D'Indore, circa 1934, by Bernard Boutet de Monvel.

The Museum's collection of decorative arts and furnishings represents the passionate period between the two world wars. For the *maison moderne*, trendsetting pieces of furniture include Jacques Adnet's *Sellett* chrome and wood lamp, and a Le Corbusier glass and metal table. René Herbst's banquette for *La Salle des Mariages de L'Hotel de ville de Boulogne-Billancourt* invites with its streamline leather bench on wood blocks.

As modern today as when they were created, on view is a magnificent screen, circa 1930, by Louis Barillet and Jacques Le Chevalier constructed of leaded glass and mirrored panels in an iron frame made for the architect Robert Mallet-Stevens. A Jules Leleu armoire, circa 1937, illustrates the ebeniste Leleu's exquisite style. An inviting Jean Prouvé *Chaise Longue*, circa 1935, makes a functional modern statement with its attatched book arm.

Some of the original drawings of interior designs and furnishings by Jacques-Emile Ruhlmann are also there as well as a mahogany-red leather chair after a design by Ruhlmann, executed by Alfred Porteneuve.

Two books of interest, available in the Museum's bookstore, include *Le Musee des Annees 30* by Emmanuel Breon and Michele LeFrancois, and *Decors de Paquebots* by the Ecomusee de Saint-Nazaire. ■

Le Musee des Annees 30, at L'Espace Landowski, is located at 28, avenue Andre Morizet, in Boulogne-Billencourt, France. Take the Metro, line 9, to Marcel Sembat station. The Museum is within a short walking distance of the Metro station. Open tuesday, noon to 6pm; Wednesday and Saturday, 10am to 6pm; Thursday, 2pm to 8pm; Friday 2pm to 6pm; and Sunday 1pm to 6pm. Tel: + 01 55 18 53 70.

Object Focus

(continued from page 18) this Murphy A146C Wireless Console in 1948. Every Murphy model was designed inside and out before any construction began, underscoring how the human hand, not the machine, functioned as the primary shaping tool. The process of designers and engineers working together to integrate the electrical components and cabinetry from the earliest stages of production is, of course, reminiscent of the Arts and Crafts workshop ideal. Without the designer's input from the outset, Russell argued, designing a product would "deteriorate into styling."

While Russell was deeply influenced by Bauhaus and Scandinavian design, he strove for his own visual language that would also be characteristically English. The radio's slimly profiled design and minimalist ornamentation provide an appropriate modern enclosure for an instrument of the 20th century. But his use of the wood's natural pattern as ornamentation and the Cotswold-inspired notched fluting around the speaker also reflect Arts and Crafts traditions.

The blanket chest and radio are part of The Wolfsonian-Florida International University's exhibition, "Leading 'The Simple Life': The Arts and Crafts Movement in Britain, 1880-1910." The exhibition, curated by Wendy Kaplan, is on view through August 1, 2000. ■

Amy Karoly is Curatorial Assistant at The Wolfsonian-FIU in Miami Beach, Florida.

Modernism, eh?

(continued from page 22) Ontario, Canada, M5V 1M5. Tel: (416) 504-3956; Fax: (416) 504-1809; e-mail: rnav249637@aol.com.

Vintage Radio & Gramaphone specializes in early technology ranging from wall-mounted telephones to lab equipment, but its strength is in early radios and gramaphones. Owner Mr. Batch, formerly an electrical technologist, has been collecting since 1961. He has customers across North America and in Europe. Both the store and a separate warehouse are filled with hard-to-find items such as 40,000 vacuum tubes (from 1921-1960), radio schematics (from 1921-1950), and needles for 78 RPM records. In addition to sales and prop rentals, the company repairs out-of-production equipment such as amplifiers, telegraph machines, and gramaphones. A full-service woodworking shop can restore your vintage radio or television cabinet. Collectors can contact the store via telephone, (416) 481-6708, or by writing 463 Manor Rd. E., Toronto, Ontario, Canada, M4S 1T3.

at the galleries

To February 6, 2000: "Mexican Modern Art 1900-1950," at the Montreal Museum of Fine Arts, Montreal, Quebec. The 280 works (including paintings, sculptures, photographs, and prints) represent over 50 artists ranging from Diego Rivera to Frida Kahlo. The exhibition is divided into four themes: early modernism (1900-1920); post-revolution (1921-1934); modern photography and printmaking; and Mexican modernism (1935-1950). All illustrate how the Mexican Revolution and its aftermath inspired a "renaissance" in art over several generations. Fully illustrated color catalog available. (This exhibition travels to the National Gallery of Canada in Ottawa from Februrary 25 to May 21, 2000.)

March 2 to April 30, 2000: "The Poetic Universe of Quebec Modernist, Jean Dallaire," at the Montreal Museum of Fine Arts, Montreal, Quebec. More than 100 paintings and other works from 1935 to 1965, including illustrations for the National Film Board of Canada.

collecting show and sale

The third annual Collecting the 20th Century will be a four-day event, beginning March 24, 2000. On the first evening, Waddingtons Auctions, Toronto, will host a gala reception and preview their decorative arts auction. Richard Dennis, the renowned English publisher and gallery owner, will share his experiences as a collector and suggest future directions in the collecting market.

The following afternoon (1 to 4:30pm, March 25), the Royal Ontario Museum (ROM) is home to a symposium, "Collecting the 20th Century." Featured seminars will include Scandinavian glass, post-war Canadian design, and the work of legendary English ceramist, Susie Cooper. Following the lectures, participants may purchase collectibles at a first ever 20th Century Show and Sale. This Year 2000 innovation will be held at the Design Exchange from 6 to 9 that evening as well as 10 to 4pm the following day (March 26). Over the next two days (March 27 and 28) Waddingtons will auction off decorative arts ranging from 1850 onward.

For further information contact: (Symposium) www.collecting20thcentury.com, or the ROM (416) 586-5797. (Show and Sale) www.flamboro.com. (Auction) www.waddingtonsauctions.com or (416) 504-9100. (E-mail) event2000@collecting20thcentury.com.

everything old is . . .

A number of companies are currently investigating whether to reissue mid-century Canadian furniture designs. If this interests you, or if you have favorites you can't find and wish they were being manufactured again, send your comments as part of an informal survey. All information will be kept strictly confidential. The e-mail address is: rcgolden@sympatico.ca. Likewise, if you'd like to see a Design Week (or month) event in Toronto in September, 2000, we'd love to hear from you (especially if you'd like to volunteer)! Your input is appreciated. ■

Cora Golden is happy to try to answer your questions regarding post-war Canadian design. She may be contacted by calling (416) 928-3502; by fax (416) 928-1968, or by e-mail: rcgolden@sympatico.ca

Echoes Abroad

(continued from page 26) glass and decorative objects proved more difficult. The strongest price for glass was established by a rare *Lancetti I* vase, c.1957, by Finnish designer Timo Sarpaneva, which sold mid-estimate at £9,000. The strong organic and sculptural qualities of Finnish glass, however, did not prove on this occasion so attractive to the market, achieving only a 50% selling rate. Swedish glass behaved similarly, where a number of classic designs went unsold. Swedish and Danish ceramics, by contrast, sold admirably, notably a pair of Argenta >86

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calendar february, march, april, may

Leather strap bench, 1969, by Arthur Espenet Carpenter. Part of the exhibition "Far Out: Bay Area Design, 1967-1973" at the San Francisco Museum of Modern Art through February 20, 2000. For further info. call (415) 357-4000.

COURTESY SFMOMA, COLLECTION OF VICTORIA ANN CARPENTER

february

4-6 International Vintage Poster Fair, Miami Beach, FL (561) 997-0084
5 Skinner's 20th Century Furniture and Decorative Arts auction, Boston, MA (617) 350-5400
5-6 Vintage Fashion Expo, Santa Monica Civic Auditorium, Santa Monica, CA (707) 793-0773
9 William Doyle Galleries' Belle Epoque 19th and 20th Century Decorative Arts auction, New York, NY (212) 427-2730
10-13 Annual Boston Antiques Show Including the Modernist Era, Boston, MA (617) 787-2637
25-26 Midwest Antique Clothing and Jewelry Show & Sale, Hemmens Cultural Center, Elgin, IL (847) 428-8368

march

tba Treadway Gallery's Decorative Arts auction, Oak Park, IL (708) 383-5234
3-5 DC Spring Antiques Fair, The DC Armory, Washington, DC (301) 924-5002
5 David Rago's 20th Century Modern auction, Lambertville, NJ (609) 397-9374
11-12 Vintage Fashion Expo, San Francisco Concourse, San Francisco, CA (707) 793-0773
18-19 Triple Pier Expo, Passenger Ship Terminal, New York, NY (212) 255-0020
18-19 Modern Times Show, Glendale, CA (310) 455-2894
18-19 Vintage Fashion Expo, San Francisco, CA (707) 793-0773
19 Los Angeles Modern Auctions' Important 20th Century Design auction, Los Angeles, CA (323) 904-1950
24-28 Collecting the 20th Century Seminar, Show, and Auction, the Design Exchange, Toronto, Canada (416) 216-2160
25-26 Triple Pier Expo, Passenger Ship Terminal, New York, NY (212) 255-0020
29-30 Westweek 2000, Los Angeles, CA (310) 657-0800
31-April 2 Chicago Modernism Show, Rosemont Convention Center, Chicago, IL (954) 563-6747

april

7-9 International Vintage Poster Fair, New York, NY (212) 206-0499
8 Copake Auction Inc.'s 9th Annual Bicycles 1850-1950 auction, Copake, NY (518) 329-1142
12 William Doyle Galleries' 20th Century Art & Design auction, New York, NY (212) 427-2730
14-16 The West Coast Antique & Period Jewelry Seminar, Pomona, CA (714) 778-1828
14-16 International Vintage Poster Fair, Chicago, IL (312) 461-9277
28-30 20th Century Modern Market, Houston, TX (713) 528-5858
28-30 Metropolitan Vintage Fashion and Antique Textile Show, New York, NY (212) 463-0200
29-30 Michigan Modernism Exposition, Southfield Civic Center, Southfield, MI (810) 465-9441

may

tba Sotheby's 20th Century Works of Art auction, Chicago, IL (312) 396-9599
tba Treadway Gallery's Objects 2000 auction, Oak Park, IL (708) 383-5234
tba Christie's Innovators of 20th Century Style auction, Los Angeles, CA (310) 385-2606
2 William Doyle Galleries' Couture and Textiles auction, New York, NY (212) 427-2730
9-14 Brimfield Antiques Fair, Brimfield, MA (413) 283-6149
12-14 LA Modernism Show, Los Angeles, CA (310) 455-2886
31-June 4 The Amsterdam Arts & Design Fair, Beurs van Berlage, Amsterdam 3 171 572 4477

ongoing exhibitions

Through February 20, 2000 "Far Out: Bay Area Design, 1967-1973" at the San Francisco Museum of Modern Art in San Francisco, CA (415) 357-4000
Through February 27, 2000 "Fashion on Stage: Couture for the Broadway Theater, 1910-1955" at The Museum of the City of New York in New York, NY (212) 534-1672
Through March 12, 2000 "Tissot: The Beauty of Modern Life" at the Museum of Quebec in Quebec City, Quebec, Canada (418) 646-3330
Through March 19, 2000 "Icons of Rock Style" at the Metropolitan Museum of Art in New York, NY (212) 570-3951
Through April 16, 2000 "City Lights: Neon in Vancouver" at the Vancouver Museum in Vancouver, Canada (604) 736-4431
Through May 7, 2000 "See the USA: Automobile Travel and the American Landscape" at the National Building Museum in Washington, DC (202) 272-2448

Through May 28, 2000 "The New York Century: World Capital-Home Town" at The Museum of the City of New York in NY (212) 534-1672

Through July 2000 "Treasures from the Corning Museum of Glass" at the Corning Museum of Glass in Corning, NY (607) 937-5371

Through August 1, 2000 "Leading 'The Simple Life:' The Arts and Crafts Movement in Britain, 1880-1910" at the Wolfsonian-FIU in Miami Beach, FL (305) 531-1001

Through August 27, 2000 "The Clay Vessel: Modern Ceramics from the Norwest Collection, 1890-1940" at the Denver Art Museum in Denver, CO (303) 640-4433

Through October 2000 "20th Century Design: Breaking All the Rules" at the Denver Art Museum in Denver, CO (303) 640-4433

January 14-March 26 "Salvador Dali's Optical Illusions" at the Wadsworth Atheneum in Hartford, CT (860) 278-2670

January 23-April 2 "Bill Owens: The Suburban Seventies" at the San Jose Museum of Art in San Jose, CA (408) 271-6840

January 25-April 22 "The Corset: Fashioning the Body" at the Museum at FIT in New York, NY (212) 217-7642

February-September "Masterworks from the Collection of Beatrice Riese" at the Brooklyn Museum of Art in Brooklyn, NY (718) 638-5000

February 1-28 "Ossie Clark Retrospective and Sale" at Decades Inc. in Los Angeles, CA (323) 655-0223

February 10-June 4 "Bauhaus Dessau" at the Design Museum in London, England 0171 378 6055

February 18-August 20 "Frank Lloyd Wright: Windows of the Darwin D. Martin House" at the National Building Museum in Washington, DC (202) 272-2448

February 19-May 14 "The Work of Charles and Ray Eames: A Legacy of Invention" at the St. Louis Art Museum in MO (314) 721-0072

February 25-May 21 "Mexican Modern Art: 1900-1950" at the National Gallery of Canada in Ottawa, Canada (613) 990-1985

March 5-September 10 "The Fashion Follies: A Look Back at the 20th Century" at the Wadsworth Atheneum in Hartford, CT (860) 278-2670

April 28-June 25 "Calder and Connecticut" at the Wadsworth Atheneum in Hartford, CT (860) 278-2670

May-October "American Modern: 1925-1940 - Design for a New Age" at the Metropolitan Museum of Art in New York (212) 570-3951

May 4-May 31 "Roger Capron: Art & Design, Post-War to Present" at Guéridon in New York, NY (212) 677-7740

May 25-September 4 "Alberto Giacometti" at the Portland Museum of Art in Portland, ME (207) 775-6148

Note: Event schedules are subject to change. Please confirm dates, locations, and times.

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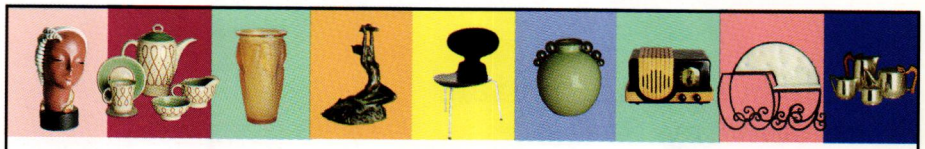

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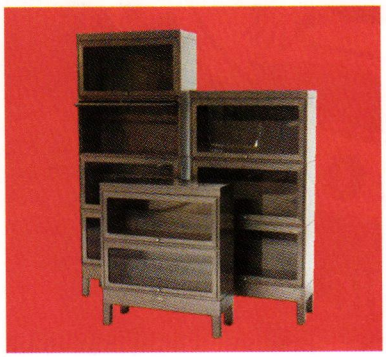

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Echoes Abroad

(continued from page 83) chimera figures by Wilhelm Kage, c.1939, tripling low estimate to hammer out at £1,200; and a small pair of Palshus bowls, c.1955, selling for £550.

The increasingly strong interest in good industrial product design was borne out by a Bang & Olufsen stereo system, designed by Jakob Jensen c.1970, which doubled estimate to sell at £750; and a small Bakelite clock designed by Arne Jacobsen in 1955 which realized £350.

Furniture continues to be one of the strongest areas, notably a scarce 1932 high-back armchair by Alvar Aalto (£18,000); a rare 1930 stacking chair, also by Aalto (£7500); and a 1927 leather and mahogany side chair by Kaare Klint (£1800). Of the three items designed by Klint, all sold to American buyers. Klint, operating in a craft-based idiom influenced by 18th century English furniture, was fundamental to the development of traditional materials and cabinetry techniques in mid-century Danish design. That these items all sold well confirms the intellectual approach taken by many American collectors to this market. With post 1945 furniture, the strongest prices were established by Hans Wegner (limited production 1963 plywood lounge chair - £9,000); Nanna Ditzel (1960 pine lounge chair, one of only two examples produced - £3,800); and Arne Jacobsen (good black leather 1958 *Egg* chair - £4,000).

Moving quickly and assuredly into the first division of designers, and rightly so, comes Verner Panton with many strong prices, to include a 1961 Op-Art carpet (£2,600), 1966 plywood *S* chair (£2,800), 1958 *Heart* chair (£3,800), and a 1971 six seat *Wire System* dining suite at double estimate (£4,200). All but two of the 15 Panton designs included in this sale found buyers, with most selling above estimate. The recent Verner Panton retrospective exhibition at London's Design Museum has assisted in a wider public understanding of Panton's imaginative and eccentric creativity.

During this last quarter, there will have been two other Design sales, which at the time of writing are yet to pass. These are the Christie's South Kensington sale of Modern Design on October 20, and Phillips' inaugural sale of Design in early December.

Worthy of comment is the sale of pop memorabilia and guitars, held at Christie's on September 30, which bore witness to some interesting prices for examples of Elvis Presley's wardrobe. These include £3,800 for a pink and black 1955 rayon blouson, £11,000 for a 1972 cream wool suit, and a stunning £17,000 for a floral patterned shirt worn in the 1970 film, *Elvis - That's The Way It Is*. Also in the sale, a 1962 Rickenbacker guitar owned by George Harrison was marched off at £50,000, while John Lennon's original handwritten lyrics for *I am the* > 88

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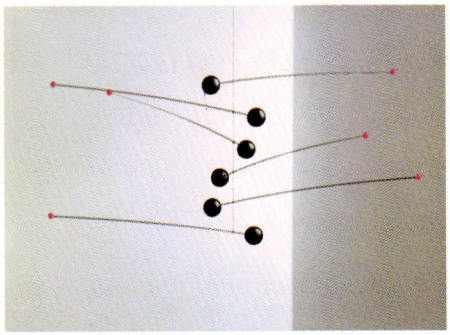

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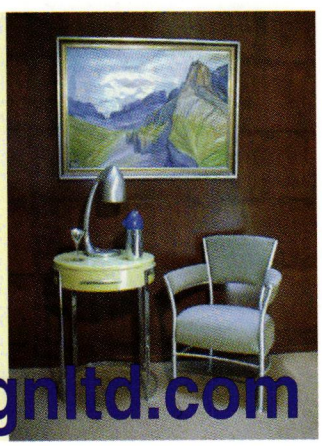

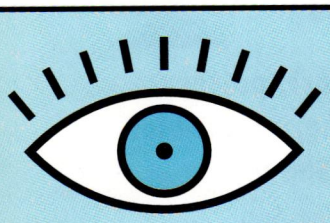

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Echoes Abroad

(continued from page 86) *Walrus* seized £70,000. Finally, Keith Moon's white mechanic's jumpsuit, complete with "Pantera Owners Club of America" embroidered patch, seemed to go for the proverbial song at a tempting £250. ■

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

Auction Highlights

(continued from page 38) results, which may have been difficult to achieve in any other selling center, including London, Paris, or New York."

Skinner's Arts & Crafts, Modern

Skinner's auction of 20th century furniture and decorative arts, held October 16, offered fine examples of design in art glass, pottery, furniture and decorations from the Arts & Crafts movement through post-war and contemporary design.

Of particular interest in the auction were works by Clarice Cliff, which garnered very strong response from bidders. A Cliff *Taormina* charger, c.1936-37, realized $1092.50; an *Autumn Crocus* coffee service, c.1930, brought $1,840 over a presale of $1,000-1,500. A *Honolulu* jug, c.1933-35, soared past estimates of $1,000-1,500 to sell at $5,750; and a partial *Sunray* coffee service (coffee pot, sugar bowl, creamer, and four demitasse cups and saucers) sold for $2,990.

The sale also featured numerous examples of modern decorative arts. An unusual three-piece Art Deco mirrored frieze, c.1935, depicting a figure of a draped nude woman with a bow and arrow floating among clouds, the moon, and stars fetched $2,990 over an estimate of $1,000-1,500. A wool rug by Edward Fields - one of several offered in the sale - of celadon green and pastel blue cut to yellow in cloud-like formations brought $1,725. A gilt bronze figure of a dancer by Joseph Lorenzl, c.1925, sold for $3,105. One of the sleepers of the sale, a pair of sterling silver and porcelain candlesticks by Georg Jensen & Wendel/Bing & Grondahl, Denmark commanded $1,610 over a presale estimate of just $200-300. Carlo Scarpa's *Tessuto* vase for Venini garnered $1,955.

Furniture in the sale featured a walnut and brass desk attributed to Gilbert Rohde for Herman Miller ($1,150); an Art Deco thuya and rosewood dining table and six chairs, c.1938 ($4,600); an Art Deco mahogany three-drawer bureau, c.1935 ($1,840); a pair of walnut and leather armchairs by Arne Norell of Sweden ($1,265); and a set of eight MR side chairs by Mies van der Rohe for Knoll ($1,610). The star of the furniture lots was a pair of walnut lounge chairs by Nakashima, which brought $4,600.

LAMA's 20th Century

Los Angeles Modern Auctions was the > 91

DESPITE HIS SOFT-SPOKEN, UNDERSTATED MANNER, GEORGE O'BRIEN HAS SET A STRONG STAMP ON THE HOME FURNISHINGS MARKETPLACE, AS STYLE ARBITER FOR SOME OF THE MOST IMPORTANT COMPANIES IN THE FIELD. YET DESPITE CONSIDERABLE BEHIND-THE-SCENES INFLUENCE, HE HAS AVOIDED SELF-PROMOTION, WITH THE RESULT THAT HIS ACCOMPLISHMENTS ARE BETTER KNOWN THAN HIS NAME. HIS WIDE-RANGING CAREER HAS TAKEN HIM TO INFLUENTIAL ORGANIZATIONS THAT INCLUDE THE MUSEUM OF MODERN ART, THE *NEW YORK TIMES*, TIFFANY'S, AND THE STATELY HOMES OF ENGLAND.

George O'Brien

Design director and tastemaker. Text by Judith B. Gura

Despite his soft-spoken, understated manner, George O'Brien has set a strong stamp on the home furnishings marketplace, as style arbiter for some of the most important companies in the field. Yet despite considerable behind-the-scenes influence, he has avoided self-promotion, with the result that his accomplishments are better known than his name. His wide-ranging career has taken him to influential organizations that include the Museum of Modern Art, the *New York Times*, Tiffany's, and the Stately Homes of England - an impressive resume.

A native of San Francisco, O'Brien studied art history and English literature at Berkeley before coming to New York in 1954 to work in the publications department of the Museum of Modern Art in the heady years of America's mid-century design explosion. He was hired away as a copywriter for *Living for Young Homemakers*, an early and relatively short-lived style magazine, and then moved on to *Look Magazine*, as assistant Modern Living Editor. It was, he recalls, the time when "Paul Macomb was hot, and Eames and Saarinen were doing their best furniture."

He left at the end of 1959 to become Home News Editor of the *New York Times* ("Now it's the style section," he comments) where he remained for five years, covering design and designers. When asked who was doing interesting work at the time, he immediately thinks of just one name: Ward Bennett. "He wasn't totally innovative, like Eames and Saarinen, but his work was evolved. It was elegant and sophisticated." The best interior designers of the time? "Not everyone was a modernist, of course, but the best of that kind of work was being done by Billy Baldwin in New York and Michael Taylor in California."

ILLUSTRATION: RICHARD EMOND

When asked who was doing interesting work at the time, he immediately thinks of just one name: Ward Bennett. "He wasn't totally innovative, like Eames and Saarinen, but his work was evolved. It was elegant and sophisticated."

Reminiscing about the design industry and the media, several decades back, he remembers, "Most people didn't know a thing about design," including those who were working in the field, and considers himself fortunate to have grown up in an area of California with buildings by Bernard Maybeck, the architect who did the Pan-Pacific Fair of 1915, and Julia Morgan, one of the earliest female architects: "Those great buildings were just there in the neighborhood!"

During his tenure at the newspaper, O'Brien wrote the first decorating book published by the *Times*. This caught the attention of John Fairchild, scion of Fairchild Publications, who hired him to introduce features with a design viewpoint to *HFD*, successor to *Retailing Daily* and the dominant trade publication in the field. Continuing his enviable track-record of being sought out by a succession of prominent employers, O'Brien was approached by Hugh Hefner, who had decided to upgrade *Playboy's* editorial content to compete with the more prestigious *Esquire*. "I turned them down 3 times," he recalls, "and then thought; what if I regret this later?" He agreed to only a six-month contract, but realized his mistake after only a few weeks, when Hefner decided not to change his editorial approach. "I liked Hefner," he says, "but they were always looking for another '*Playboy* pad.'"

On a visit to New York to explore job possibilities, he ran into Van Day Truex, former head of Parsons and then consultant to Tiffany who exclaimed as they lunched, "I have an idea - you can succeed me at Tiffany!" A few days later, Walter Hoving, the company's president, called to offer O'Brien a full-time position as Design Director...the first ever on staff at Tiffany. "I thought it over for about a minute, and accepted." He was put in charge of china, crystal, silver, clocks, and writing paper ("everything but jewelry") and began to develop ideas for new products, which were then produced exclusively for Tiffany by sources around the world. O'Brien traveled extensively to oversee production - a business necessity, but an experience he obviously relished. The new designs, particularly in the important tabletop area, helped to revive the Tiffany image, which had slipped from its original elite position. His proudest accomplishment was convincing Wedgwood to revive their classic drabware, then no longer in production, as a Tiffany exclusive: "It took me four years to convince them to do it...they were just keeping it in their museum." Drabware, with its matte neutral tone, was compatible with almost any style. It looked simple but was difficult (and costly) to fire and, after a few years, was again pulled out of production.

O'Brien, however, can boast of a more enduring success for Tiffany. Having met Elsa Peretti, a Halston model who was designing silver jewelry, he discovered that she wanted to work in gold, and thought that Tiffany was the place she should do it. He arranged a meeting with Hoving, and the rest is, as the saying goes, history. The Peretti collections have not only been financially successful, but have brought a new generation of fashionable younger customers to Tiffany. Shortly after this coup, O'Brien was made Design Director of the entire store, a vice president, and board member - the first such recognition for an executive in the design area.

Responsible for the catalog, as well as for the design direction, of all Tiffany merchandise, O'Brien remembers, "It was a heady time one of the great periods for Tiffany. Hoving wanted to promote good design...his idea was that Tiffany was not above fashion, or beneath it, but aware of it." O'Brien oversaw the development of merchandise that was well-styled without being wildly expensive, and helped broaden Tiffany's market by modifying the store's elitist image. But even heady times come to an end. Seeing changes in the corporate climate, and therefore his own situation, O'Brien left Tiffany in 1979, shortly before its acquisition by Avon Products. After years of working for others, he oped for independence, and consulted on design for various companies, including special editorial projects and Home sections for the *Times*.

But his association with glamorous clients had not ended. On a visit to England, he was introduced to Lord Bute, heir to a Scottish coal-mining fortune and the Isle of Bute, and whose family castles were famous for the late-Victorian interiors designed by William Burgess. Bute had obtained the rights to reproduce decorative objects in the National Trust houses and the British Museum, and had formed a business venture to manufacture and market them. O'Brien was retained as design consultant to develop a collection geared to the American market. "My first big hit was the Sissinghurst watering can," he reports, showing a miniature of the simple but elegant long-handled tin object that looks more decorative than functional. "It could be either modern or traditional, and everyone loved it." The watering can and its companions, a series called *Recollections*, were a great success, and for six years O'Brien shuttled regularly between his New York home and the company's London offices in Queen Anne's Gate, where the famous architect Sir Edward Luytens had worked. The arrangement ended when Lord Bute suddenly took ill and died, and his heirs had no interest in continuing the venture.

Back in New York City in his sunny East Side apartment, O'Brien continues to shape consumer taste - this time on a more private scale. "I'm doing my decorating number," he explains, for clients in San Francisco, New York, and Paris. He is somewhat discouraged about the general state of the design world, commenting, "It's not about design - it's all about fashion. Manufacturers and merchants are obsessed with the fashion approach. There's no single place now to find good design...it's around, but you really have to look carefully." Asked for some examples, he thinks immediately of Ikea - "It's serviceable, workable, and cheap!" and some Crate & Barrel, but believes that many retailers, in reaching for the broadest possible market, are sacrificing quality of design.

Musing over his peripatetic satisfying career, O'Brien seems to have enjoyed himself considerably - perhaps that accounts for the youthful looks that belie his 72 years. Recalling the fashion trends that he has seen come and go, he notes that, "Everything peters out eventually...even good design," and is reminded of Elsie de Wolfe's one-word definition of good taste..."suitability." There is no doubt that anything George O'Brien had a hand in would be, by that lady's definition, eminently suitable.

Judith Gura, a specialist in 20th century design, is an assistant professor at Pratt Institute, and conducts lecture programs at The Bard Graduate Center. She writes frequently about design and furnishings, and is working on an upcoming exhibition at The Brooklyn Museum.

Auction Highlights

(continued from page 88) place to be on October 24th. With over 400 people in attendance at its new location at 8057 Beverly Boulevard, the heat and excitement was high. Bidding was strong with most lots exceeding their presale estimates. Absentee and phone bidders were plentiful, with all lines tied up for phone bidders on over 80% of the lots, which caused some exciting "phone wars." Some of the offerings included impressive designs by Paavo Tynel, Hans Wegner, George Nelson, George Nakashima, Charles Eames, Jean Prouve, and Edward Wormley, among others.

The sleeper of the auction was a rare Paavo Tynel brass chandelier designed in 1948, which realized an impressive $10,062.50, well over the presale estimate of $3,000-5,000. Other auction highlights included rare designs by Hans Wegner consisting of an *Ox* chair and ottoman which brought $4,600; a *Getama* lounge chair sold for $1,725; and a teak writing desk realized $1,840.

In addition the auction offered a large assortment of rare and important designs by George Nelson including a rare chaise lounge chair which realized an impressive $8,625 over an estimate of $2,500-3,500; a *Marshmallow* sofa garnered $10,637.50; and a suite of *Pretzel* chairs sold for $10,120.

George Nakashima furniture sold exceptionally well, with $3,220 for a *Greenrock* ottoman; $3,737.50 for a *Conoid* lounge chair; $8,050 for a pair of freeform lounge chairs; and $4,025 for an eight-drawer chest, totaling over $22,000 for the suite. For the first time LAMA offered unique and rare designs by Jean Prouve including a custom wall unit ($31,625), a wardrobe from 1949 ($11,500), and a daybed with swivel wood tray ($5,750).

LAMA continues to be a major player in the strong market for designs by Charles and Ray Eames, with a total of 48 lots of Eames designs offered. Highlights included a rare red analine dyed and an ash *FSW-6*, each realizing $6,900 and $5,750 respectively. An early preproduction rocker brought $1,265, and an *ETR* coffee table sold for $5,750.

Designs by Edward Wormley for the Dunbar furniture company sold well above estimate, with a couch stealing the show at $10,062.50, well above the estimate of $2,000-2,500.

A Century of Couture at William Doyle

William Doyle Galleries' Couture and Textiles auction on November 16 paid homage to a century of legendary couturiers by offering timeless designs from Paul Poiret, Charles James, Madeleine Vionnet, Mariano Fortuny, Norell, Worth, and Balenciaga, among others. Accessories at the sale included costume jewelry, designer handbags, an array of Chinese embroidered silk shawls and whimsical Bes-Ben hats. One hat by Bes-Ben, the noted Chicago milliner, set a new world auction record >92

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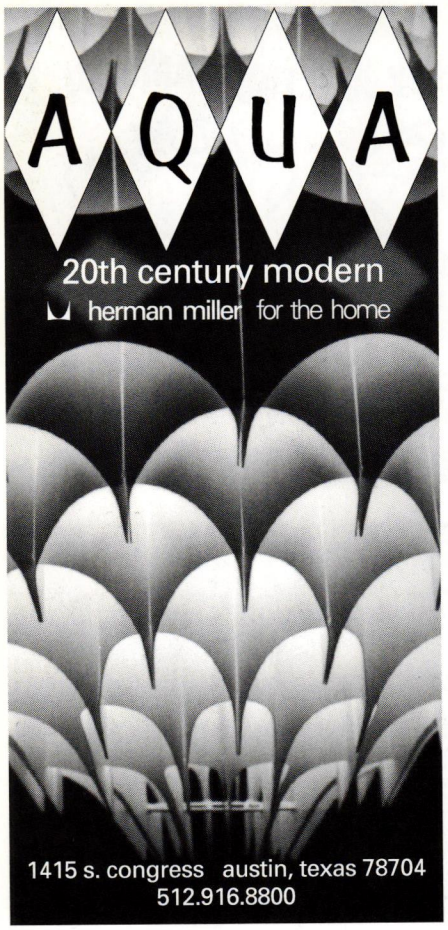

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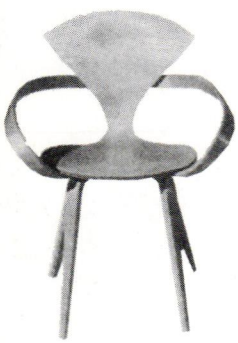

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Auction Highlights

(continued from page 91) of $18,400. At the turn of the millennium, the success of the sale illustrates the enduring chic of couture.

Predominating the sale were creations by visionary designer Paul Poiret. A prime example of his style was an opulent Oriental gown in bright yellow damask and green chiffon patterned with phoenixes amidst foliage, dated to spring 1913, which sold for $36,800. American couturier Charles James tops the designers of eveningwear with his red silk faille spiral dinner dress that sold for $16,100. This asymmetrical dress featured a slanted, stand-away neckline and a wrap skirt fastened with an oblique button closure. It was created for the original owner to be worn at the opening of *The King and I* on Broadway in 1951.

Madeleine Vionnet was known as the "Euclid of dressmaking" for her intellectual and mathematical approach to cut and construction. Greek dress was a source of inspiration to her and the gown on sale showed this influence. A silk salmon-colored Grecian evening gown with a pointed train, gold-beaded waistband inset with cameo, and trimmed with gold lamé bows, fetched $5,750.

Italian artist and designer Mariano Fortuny is best known for his ethereal pleated silk dresses and historically inspired stenciled velvet garments. In the 1920s and '30s his clothes were favored by women in society's avant garde. The silk dresses, known as *Delphos* gowns, were constructed with drawstring necklines and decorated with Venetian glass beads strung on a silk cord. A black pleated silk Fortuny *Delphos* dress sold for $7,475.

Norman Norell is best remembered for his sequin-covered sheath dresses, such as the long pink sleeveless mermaid dress from 1960 which sold for $5,175 to a well-known Hollywood actress. In the Russian style, a rare Norell luxe coat ensemble dated 1969 combining a brocade coat of wine velvet with Russian crown sable cuffs and a long-sleeved chemise dress of red silk jersey sewn with gold sequins, was acquired by a Chicago buyer for $2,300.

Coco Chanel's boxy elegance gave fashion its look in the early 1960s. A pink tweed suit and a wool tweed ensemble woven with yellow, green, russet, and gilt threads sold for $2,990 and $3,220, respectively. From Balenciaga the sale offered a strapless, black beaded wool evening gown with a separate shoulder cape, which sold for $2,530. Dresses from the sportswear designer known for his infamous topless bathing suit, Rudi Gernreich, yielded $1,955 (black and white *Kabuki* dress, c.1965), and $1,265 (*Flower Power* knit dress).

The highlight of the accessories offered in the sale was a festive *Independence Day* Bes-Ben hat, adorned with an American flag, firecrackers, and stars. The hat caused a heated telephone bidding war which resulted in a new world auction record of $18,400. Chief among the handbags offered was an Hermès cognac crocodile contemporary Kelly bag, which yielded $8,625. Several costume jewelry pieces were strong sellers, including a Gripoix Lily of the Valley waist ornament/necklace by Miriam Haskell which brought $8,050.

Ballet and Broadway at William Doyle

William Doyle Galleries' 20th Century Art and Design auction on November 17 featured a broad repertoire of Modern and Contemporary paintings and sculpture previously from the collection of legendary American choreographer Jerome Robbins. Furniture and decorative arts, as well as works from the corporate art collection of music publisher EMI, the estate of stage and screen star Peggy Cass, and pottery from rediscovered ceramicist Lea Halpern, were also offered.

Among the items featured from Jerome Robbins' estate were several costume and stage design pieces. One in particular, *Man* by American artist Ben Shahn, a gouache, c.1961, sold for $19,550.

Topping the offerings from the estate of stage and screen star Peggy Cass, was a work by Australia's most internationally celebrated painter, Sidney Nolan. *Ned Kelly, Outlaw*, which sold for $178,500, depicts the masked bush ranger brandishing a gun. American Kenneth Noland's *Summer Plain* (1967), an abstract symmetrical painting featuring horizontally aligned bands of color in varying widths, was also a strong seller, yielding $35,650. Other noteworthy paintings from this estate were American Richard Lindner's colorful gouache painting of two figures, dating from 1962, which achieved $28,750.

Prominent Modern and Contemporary artists featured in the sale included French artist Marie Laurencin, who was represented by *Portrait de Deuxs Jeunes Femmes* (1930) which sold for $17,250. Additionally, Dutch abstract expressionist painter Karel Appel's spontaneous and childlike *Smiling Figure*, depicting a man with his head in his hand, achieved $17,250.

Highlighting the selection of furniture was George Nelson's *Marshmallow Sofa* (1956). This sofa, upholstered in orange, yellow, and chocolate brown vinyl, fetched $14,950 from a Parisian buyer. An upholstered aluminum sofa in red vinyl by Warren McArthur, c.1940, sold for $12,650; and a black lacquered console, c.1935, achieved $9,200. Also of note, the classic *670* lounge chair and ottoman by Charles Eames fetched $3,680. From Italy, several surreal four-fold screens by Piero Fornasetti attracted high bidding. *Stanza Metaphysica*, c.1952, sold for $5,060; and *City of Cards* for $5,405. A set of ten *BRNO* armchairs by Mies van der Rohe from the early 1930s fetched $4,600.

Competition from bidders drove up the pottery prices for Dutch-born ceramicist Lea Halpern. Several pieces of pottery offered in the sale were included in her retrospective

exhibition at the Baltimore Museum of Art in 1976. A celedon crackle glaze shaped in a flaring form yielded $2,645; and a vase, *Rhythm*, of shouldered cylidrical form and covered in a blue, tan, peach, and gray glaze, sold for $2,185. A bowl, *Alchemist*, covered in a *sang de boeuf* glaze, achieved $1,092.

Rago's Modern in New Jersey

The international market for 20th century modern furniture and decorative accessories continued its steep climb at David Rago and John Sollo's most recent auction, held on November 21 and 22. Record prices were paid for work by a host of 20th century masters including George Nakashima, Wharton Esherick, Vladimir Kagan, and George Nelson.

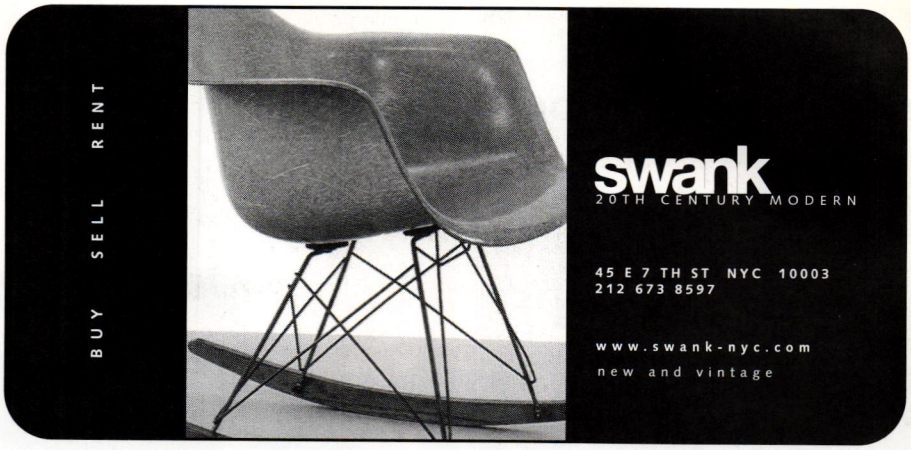
The top lot of the day was a *Conversation* armchair prototype, the result of a rare collaboration by Charles Eames and Eero Saarinen for the Museum of Modern Art's 1940 Organic Design in Home Furnishings competition. Selling in its estimated range for $88,000, the price punctuated the growing interest in unique, germinal examples of contemporary design.

A record price of $55,000 was paid for a Nakashima free-edge burled English Oak *Conoid* dining table, more than doubling the previous record established at the last Rago/ Sollo auction for Nakashima's work. Other examples of Nakashima's work included a Black Walnut Conoid bench with free-edge seat and spindled back which sold for $24,750, and an extremely early four-drawer Nakashima chest on plank feet which sold for $13,200 (more than triple its high estimate). A headboard by Wharton Esherick, another Pennsylvania artist, sold within its estimated range for $11,000. Paul Evans' work was well represented with pieces from his studio in New Hope, PA. A rare signed and dated Evans hanging cabinet, 1966, realized its high estimate at $11,000.

Other noteworthy prices included $4,400 for a Tapio Wirkkala for Asko coffee table, $4,125 for a George Nelson for Herman Miller *Thin Edge* rosewood chest, and $7,700 for four Robert Venturi for Knoll *Chippendale* dining side chairs.

Decorative arts also performed well, with nearly 200 lots of ceramics, metal, lighting, and prints offered in the sale. A Lester Geis for Heifitz table lamp sold for $7,150, and a George Nelson for Howard Miller Chronopak electric table clock sold for $5,500, five times its high estimate. Ceramic prices were bolstered by the work of yet another local artist, Toshiko Takaezu, whose *Moon Pot* brought $3,850. A large signed Peter Voulkos charger sold for $9,350.

While the interest in decorative accessories was strong, the key player in the sale was again furniture by the 20th century's top designers. Vladimir Kagan, who was in >95



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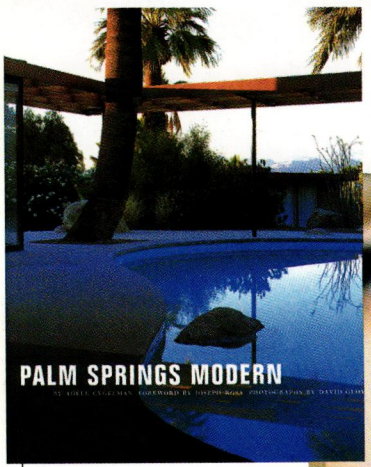

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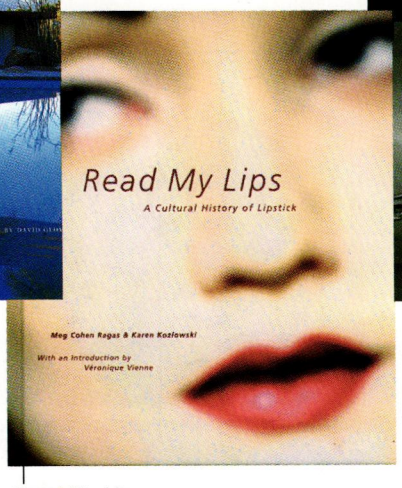

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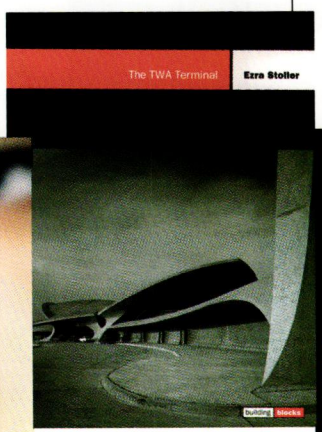

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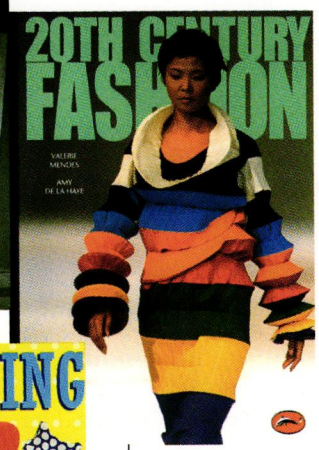

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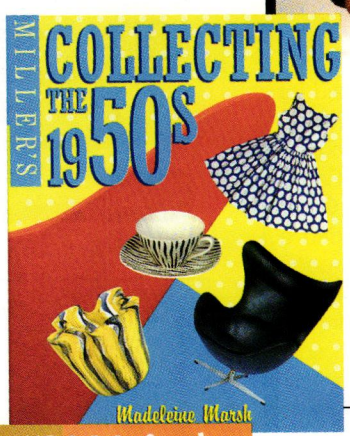
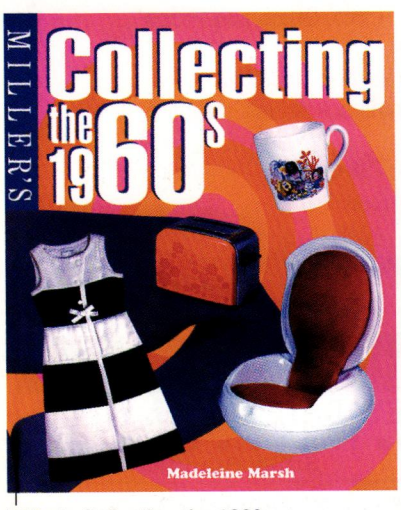
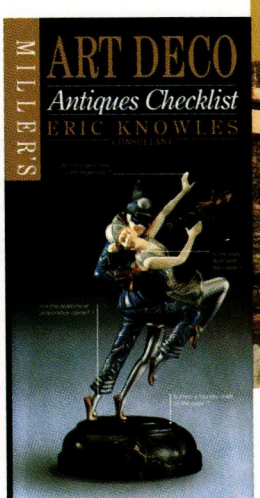
By Valerie Mendes and Amy de la Haye. Written by two fashion historians and curators, this book focuses on key movements and innovations in style for both men and women and explores these through the work of the most influential designers and couturiers of the 20th century. Color and b/w illustrations, 288 pages. Softcover $16.95



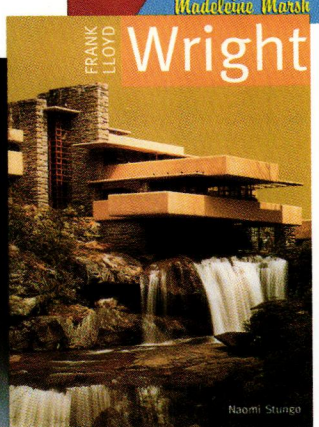
Miller's Collecting the 1950s
By Madeleine Marsh. Same format as *Collecting the 1960s* (see below). $26.95



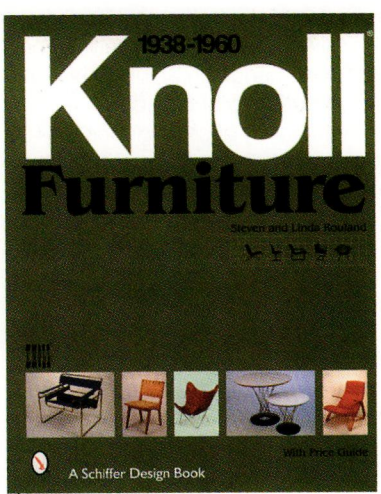
Miller's Collecting the 1960s
By Madeleine Marsh. Written for the beginning collector, this book is divided into three sections - *Homestyle*, *Fashion*, and *Leisure* - with over 300 collectibles featured in color, from designer to neglected treasures, with prices. Packed with details and tips on authentication and identification. 320 color illustrations, 144 pages. Hardcover $26.95



Miller's Art Deco Checklist
Uses a question-and-answer approach to help identify and date genuine Art Deco objects. Guidelines to values and an extensive glossary included. Color illustrations, 192 pages. 3.5 x 7.5. Hardcover $15.95



Frank Lloyd Wright
By Naomi Stungo. This small-format book explores Wright's use of recurring elemental themes and materials with the development of open-plan layouts and geometric lines. 50 color illustrations, 80 pages. 6.5 x 9. Hardcover $14.95



Knoll Furniture 1938-1960
By Steve and Linda Rouland. Over 270 illustrations catalog designs produced by the Knoll Furniture Company during 1938-1960. An identification guide including production dates and designer attribution, original catalog photographs, a company history, designer biographies, and a price guide are included. 160 pages. Hardcover $39.95

Auction Highlights

(continued from page 93) attendance at the auction, watched in amusement as several of his masterworks soared to new heights. In particular, Kagan's *Cloud* sofa, upholstered in hand-woven fabric by Klara Cherepov, set a possible record for Kagan at $26,400. A number of Eames pieces were also offered. An Eames rosewood lounge chair and ottoman upholstered in black leather brought $4,950, and Eames' white fiberglass rocker on a chrome wire base for Herman Miller sold for $1,045.

LA Modern Auctions' March 2000

On March 19, 2000 Los Angeles Modern Auctions has scheduled a sale of Important 20th Century Design. The auction will include a large, rare Harry Bertoia sculpture of welded bronze consisting of a small core with hundreds of radiating bronze branches forming a large spherical tree top raised on a tubular bronze stand attatched to a circular patinated bronze base. The sculpture, executed in 1965, was originally purchased by Rudi Gernreich from Bertoia in his Pennsylvania studio. Estimated at $25,000-30,000, it will be sold on behalf of the Rudi Gernreich estate.

Also to be offered at the sale is a pair of rare red analine dyed bent plywood children's chairs and matching stools by Charles and Ray Eames. These examples were gifts from Charles and Ray to fellow collaborator Warren Kirkman in 1945. (Chairs estimated at $7,000-9,000 each; stools estimated at $4,000-5,000 each.) Custom furniture by modern master K.E.M. Weber for Walt Disney's animation production studio, c.1935, will include an animation desk with asymmetrical streamline design (est. $12,000-15,000); a re-recording music cabinet with its original Art Deco speaker enclosure and Bakelite knobs (est. $4,000-6,000); and a small rolling tabaret (est. $4,000-6,000).

A full color catalog for the sale will be available after February 15, 2000 for $20 plus shipping. For further information contact LAMA at (323) 904-1950, or visit their web site at www.lamodern.com. ■

On View

(continued from page 80) myriad of colors and styles, the posters were icons of the hippie era and soon became collector's items. The exhibition features approximately 40 posters for bands that include the Grateful Dead, Jefferson Airplane, Big Brother and the Holding Company, and Quicksilver Messenger Service.

"Far Out" also highlights established furniture designers such as Arthur Aspenet Carpenter and J.B. Blunk, who worked in remote Northern California locales and were beacons to young designers eager to drop out of the mainstream and serve as apprentices. The results of these collaborations were free-form, hand-carved and recycled pieces that did not conform to any previous aesthetic. Other artists, such as Lois Anderson and Gary Bennett, worked within the hippie milieu of San Francisco and Berkeley, creating dazzling works expressing the flash, color, and excitement of the music counterculture.

Also featured are remarkable examples of costume design, including a suit belonging to Wavy Gravy (Master of Ceremonies at Woodstock '69 and '94). Made of cotton, velvet, and satin, the celebrated suit is a rainbow of patchwork colors, indicative of the spirit of the time. Also included are a tie-dye velvet skirt, a multi-colored yarn jacket, embroidered jeans and a jacket made out of burlap, corduroy, branches, and crystals. Andy Warhol-inspired platform shoes designed by Mickey McGowan, patchwork snakeskin boots, and leather moccasins are also on display.

Jewelry created with organic motifs was popular in the 1960s. "Far Out" features several pieces that incorporate these motifs, such as a scarab beetle necklace, a flying eyeball necklace, and a beetle spoon necklace. Also included in the exhibition are rings, belt buckles, and other assorted pieces by designers such as Laurel Burch, Gary Bennett, and Kathy Lerner, among others.

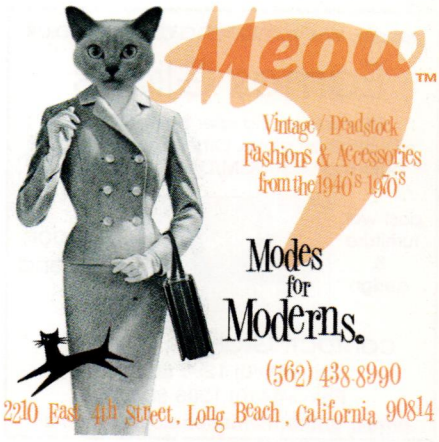
For further exhibition information call (415) 357-4102.

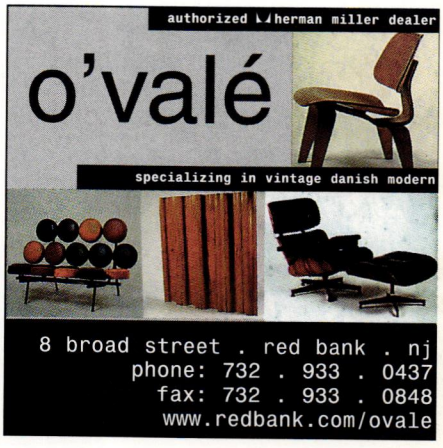
Rock Style

The Costume Institute of The Metropolitan Museum of Art and the Rock and Roll Hall of Fame and Museum in Cleveland spotlight classic rock 'n roll performers and their pervasive influence on style in the exhibition "Rock Style" on view at the Metropolitan Museum through March 19, 2000. A selection of more than 40 major rock artists who have influenced style from the 1950s to the present are represented by fashions from the two museums as well as by loans from the private collections of several of the rock stars themselves. Artists represented include Elvis Presley, the Beatles, Aretha Franklin, Janis Joplin, Jimi Hendrix, David Bowie, Tina Turner, Elton John, Mama Cass, Stevie Nicks, Bruce Springsteen, Bono, David Byrne, Grace Jones, Madonna, and Björk.

According to Richard Martin, Curator in Charge of The Costume Institute at the Metropolitan Museum, "It would be difficult to overestimate the influence of rock on late 20th century style. More than movies and/or the fashion industry, rock has been a dynamic force in visual style. Every generation of rock history has commanded visual image as much as sound.

Twenty-five years ago, in 1974, The Costume Institute presented the exhibition 'Hollywood Design.' That memorable exhibition testified to the great influence of popular >96





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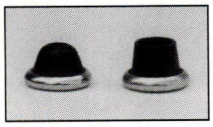

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On View

(continued from page 95) film on fashion and fashion's role in film. We would be remiss to end the century with that witness alone, for today rock has supplanted film to become the great interlocutor with fashion in the vivid visual contest of contemporary living."

The exhibition is organized in five sections which address the synergy between rock music and fashion. "Poets and Dreamers" captures the spirit of the individuals who mixed and matched their way into their own unique interpretation of style. (Janis Joplin's thrift store look).

A section on "Icons" features Elvis Presley and the Beatles, who modeled themselves after one another and on the raw power of black singers and musicians.

Superstars defined by their ability to hold a crowd in their sway appear in the third gallery, "Brilliant Disguise." By the early '70s it was not enough to go on stage and just play music. Sound, lights, choreography, dress, and video became key elements of the concert experience. (David Bowie as Ziggy Stardust).

"Rebels" in rock music - the subject of the fourth gallery - have now become almost mainstream. The black leather jacket is viewed as the seminal item of clothing that has spawned the most loyalty as a universal symbol in rock and roll fashion.

The final section of the exhibition, "High Style," demonstrates how the media and popular culture convene to sell images to an insatiable fashion public. During the '80s, for instance, Elton John and Cher linked up with designer Bob Mackie to embellish their stage presence. Madonna and others eventually flocked to haute couture designers such as Versace, Gaultier, Mugler, and Armani to cement their places in fashion history.

For further exhibition information call (212) 570-3951.

The Fashion Follies

From the Gilded Age through the Space Age, the whirlwind world of fashion has paraded fantasy images before consumers who clamor for glamour. How Seventh Avenue and Madison Avenue have launched, interpreted, and marketed trendsetting styles over the last 100 years will be explored in "The Fashion Follies: A Look Back at the 20th Century" at the Wadsworth Atheneum Museum of Art from March 5 through September 10, 2000.

"The Fashion Follies" is not an encyclopedic overview; rather it presents snapshots of memorable moments in fashion history," said Carol Dean Krute, Curator of Costume and Textiles at the Wadsworth Atheneum.

Twenty-five dressed mannequins will chart the dramatic changes in silhouettes and fabrics. Contemporary photos, illustrations, and advertisements that pinpoint radical shifts in American consumer culture will accompany these. The exponential growth of the perfume industry through the seduction of advertising will also be told in 20 display drawers.

For further exhibition information call (860) 278-2670.

Bauhaus Dessau

The influence of the Bauhaus on the design, art, and architecture of the 20th century has been so extensive, it is entirely appropriate than an in-depth survey of the Bauhaus school in Dessau from 1925/6 to 1932 should be the highlight of London's Design Museum's exhibition program for 2000.

Founded in Weimar in 1919 and finally closed in Berlin by the Nazis in 1933, the Bauhaus was surrounded by controversy, but it enjoyed its most successful and sustained years once it was established in its purpose-built headquarters in Dessau where the Bauhaus vision of merging art with industry was able to flourish. The flagship building, designed by Walter Gropius in 1925, which has recently been declared a World Heritage site by UNESCO, will provide the focus for this important exhibition through the use of original drawings, fixtures and fittings, photographs, and models.

In line with Bauhaus principles, "Bauhaus Dessau" will bring together the many diverse disciplines taught and developed in its workshops including furniture, wallpaper, stage, poster and textile design, typography, photography, painting and sculpture, as well as architecture and industrial products.

Design classics such as prototypes for the Wassily Club Armchair by Marcel Breuer, design patents of 1927, and rare examples of domestic and industrial metalwork by Marianne Brandt will feature alongside paintings by Kandinsky, Moholy-Nagy, and Klee. These important loans will be complemented by less well-known, but hugely influential work such as textiles by Gunta Stölzl and poster designs by Herbert Bayer, all chosen to reveal why the Bauhaus has been and continues to be so important to the history of design.

"Bauhaus Dessau," on view from February 10 through June 4, 2000, is being curated by the Design Museum in partnership with the Dessau Bauhaus and Bauhaus Archive in Berlin, home to the most important collections of Bauhaus-related material in the world. The Archive will be lending approximately one-third of the 300 artifacts to be displayed. Through a first-time collaboration the Design Museum will be able to present key pieces from the Bauhaus in Dessau; this will be the first time much of this material has been seen outside Germany. Other important loans have been secured from the British Museum, Victoria and Albert Museum, and the Tate Gallery. For further information regarding the exhibition call 0171 378 6055. www.designmuseum.org.

See the USA: Automobile Travel

The 20th century was the century of the automobile. As cars became available to nearly everyone, Americans took to the road to explore the wonders of their own country in an entirely new way. No longer limited by the pre-existing routes and schedules of trains and ships, "automobilists" set forth on their own journeys of adventure.

"See the USA: Automobile Travel and the American Landscape," on view at the National Building Museum through May 7, 2000, explores the roadside facilities that made this new leisure travel by motorcar an accepted and expected part of life in 20th century America. The exhibition celebrates the gas, food, lodging, and amusement facilities that have grown into a central and often nostalgic part of our national culture.

Through photographs, paintings, advertising brochures and posters, illustrated road maps, signs, souvenirs, menus, picture postcards, film clips, vintage gas pumps, and a 1926 Ford Model-T Roadster, visitors to the exhibition journey through a visual tour of the architecture and culture that made leisure travel by automobile possible. Amplifying the roadside theme, billboards serve as armature for the imagery and artifacts and help to guide visitors through the exhibition.

"See the USA" also features photographs of roadside architecture from across the United States by John Margolies, guest curator for the exhibition and noted author of several books on the topic. Michael Harrison, associate curator at the National Building Museum, is co-curator.

The freedom of car travel required certain essentials, the most important of which was gasoline. To establish brand recognition and attract customers, oil companies conjured up some of the greatest and most recognizable graphic symbols of the 20th century. Icons such as Mobil's flying red horse, the Texaco star, and the Shell shell appeared at roadside, boldly emblazoned on billboards and signs hung perpendicular to the flow of traffic.

Roadside food was served in establishments with a wide variety of names, including stands, roadhouses, cafeterias, diners, and inns. Identifiable chains of restaurants with standardized designs and menus began to develop in the late 1920s. Howard Johnson began to franchise his operation in 1935 with his famous orange-tiled roofs on white buildings.

Long-distance car trips created a need for new overnight accommodations at roadside. The exhibition explores the development of lodging types from early camp grounds to tourist cabins and auto courts and finally to the post-war motel with its flashy and alluring roadside signs.

For further information regarding the exhibition call (202) 272-2448. ■

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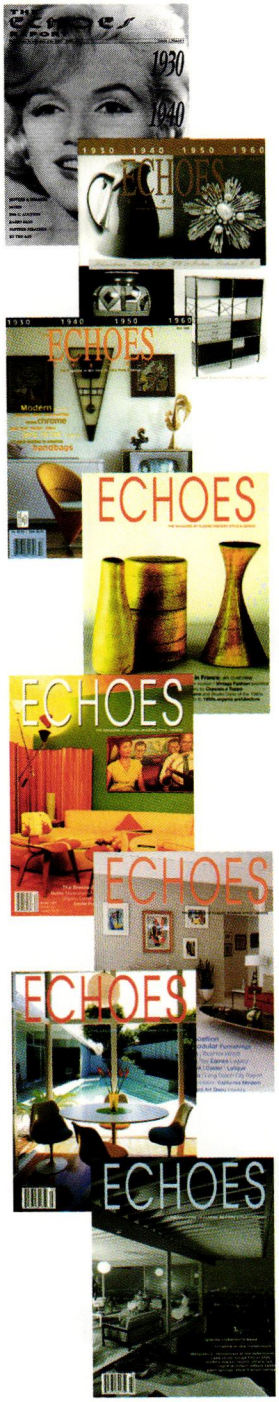

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end notes bits of interesting information

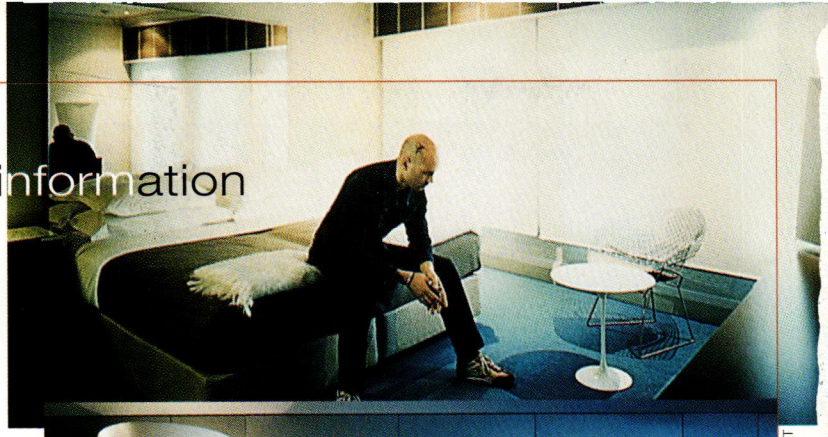
www.designmuseum.org

London's Design Museum, which recently featured such dynamic exhibitions as "Verner Panton: Light and Colour," has launched its new website. All of the Museum's diverse activities are communicated through the site, which displays the information within an elegant, modernist framework.

vitra welcomes all

Although Vitra has traditionally been and remains a source for interior designers, the company has decided to offer its collection to non-professionals as well. To facilitate this move, Vitra has opened four retail showrooms: New York, Chicago, Los Angeles, and the newest addition - San Francisco. Vitra has also introduced Vitra Edition, a collection of architect-designed furniture offered through select design stores, such as Moss in New York. For further information call Vitra at (212) 539-1900.

La Chaise by Charles and Ray Eames is a Vitra Edition piece



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Serious foodies will experience the knockout cuisine at The Kirketon's sensational restaurants, Salt and Fix. These restaurants provide the hotel's room service and private room menus. There are also separate menus for the glamorous champagne/lobby bar and the hotel's hip and groovy back bar. Junior rooms from AU$180. The Kirketon 61 2 9332 2011. www.kirketon.com.au.

the lost romance of palm springs

Located in downtown Palm Springs, the new Muriel's Supper Club aspires to be like the famous Palm Springs' nightclubs of the 1940s and 1950s. That was when the places to be were Chi Chi's and the Doll House and on any given night one could enjoy the sounds of Bing Crosby or Louie Armstrong.

"Muriel's brings back some of the lost romance of Palm Springs," developer Joshua Grapski explains. "It is like walking into a scene from a 1950s black and white movie one night or like being in a cozy Harlem jazz club the next."

Muriel's Supper Club, conceived as a destination, mixes fine dining with eclectic entertainment - from swing bands, gospel groups, and jazz specialists to stand-up comedians. Muriel's Supper Club is located at 210 S. Palm Canyon Drive in Palm Springs. For reservations call (760) 325-8839.

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