

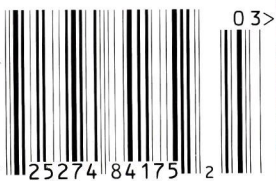
ECHOES

modern life style

Lenny Kravitz's Panton-inspired
Miami getaway by Michael Czysz

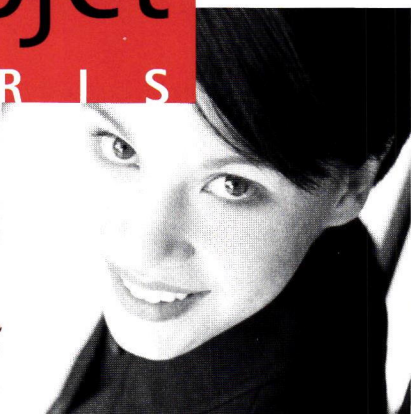
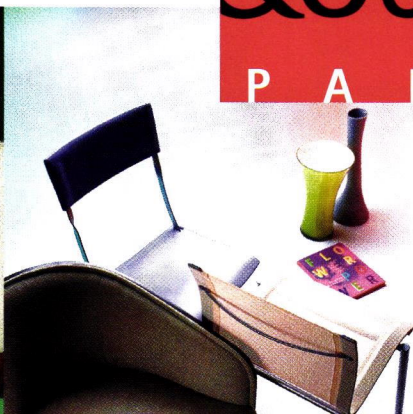
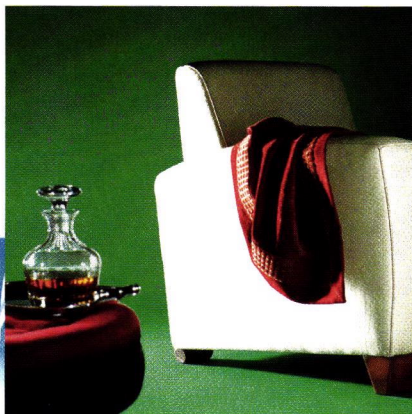
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Line Vautrin
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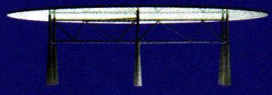
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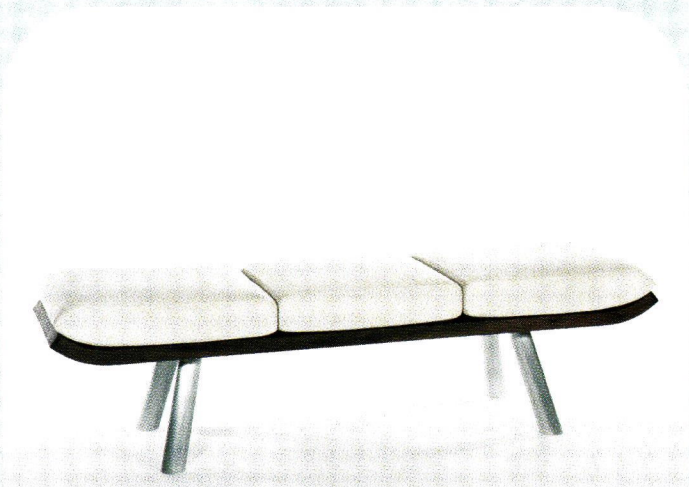
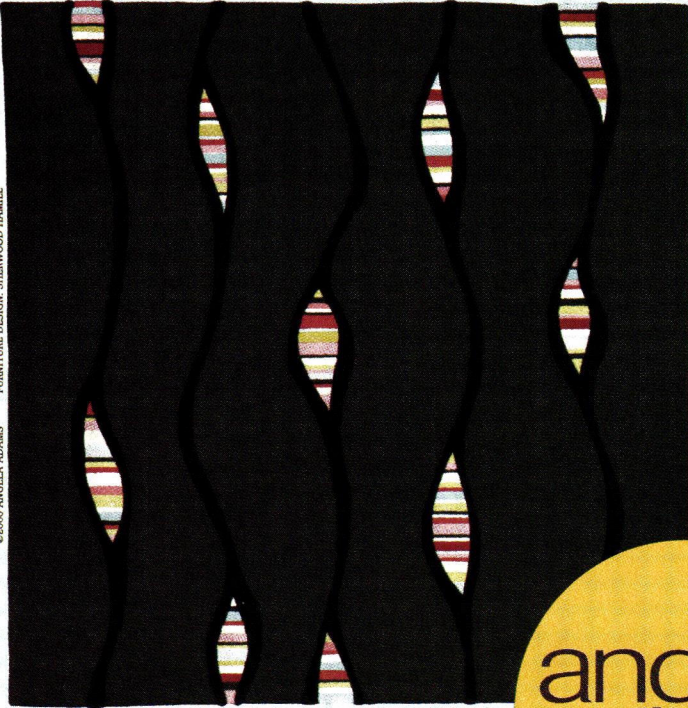
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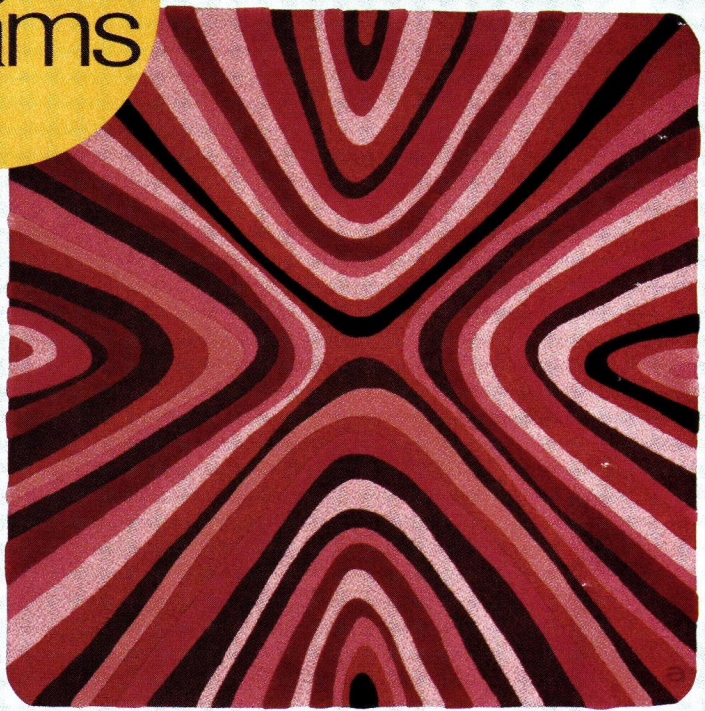
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on the cover

A 40-foot tangerine sofa snakes towards the white leather bar with a Panton-inspired light wall behind it and bubble mirrors above in Lenny Kravitz's retro-futuristic Miami retreat created by designer Michael Czynsz of Architropolis. Just like his client, Michael created an environment which is a cool fusion of '70s retro and 21st century hip. See "Modern Spaces" for the complete feature. Photograph by David Glomb



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features

54 what modern meant

From the late 1940s through the '60s a group of Sarasota, Florida architects explored what modern meant and succeeded in building a body of work that appears fresh and new today. By Carol Berens

60 line vautrin, behind the sorcerer's looking glass

Inspired by mythical figures, poetry, and primitive symbols, designer Line Vautrin created unique gilded bronze jewelry, buttons, handbag mounts, compacts, boxes, belt buckles, and umbrella handles, and Talosel-framed bubble mirrors which are highly prized by collectors today. By Ginger Moro



72

66 isokon building

For London's avant-garde of the 1930s, the functional aesthetic of the Isokon building - home to Walter Gropius, Marcel Breuer, Moholy-Nagy - together with the lively atmosphere of its ground-floor club the Isobar, came to represent the creative optimism of a truly egalitarian vision. By Simon Andrews

72 modern spaces: lenny's lair

Mirroring the personal style of his client, designer Michael Czynsz of Architropolis creates an arresting environment of vibrant color and modern furnishings which is a cool fusion of 1970s retro and 21st century hip for rock star Lenny Kravitz's Miami getaway. By Ginger Moro

82 verner panton, experimental joy

Danish designer Verner Panton, though typically labeled as a "sixties" designer, actually produced an unusually extensive and diverse body of work which is regarded today as a major contribution to the development of design in the second half of the 20th century.

84 modern spaces: the umbrella house

Even without its signature "umbrella," this modernist icon exhibits the inventiveness of its architect, Paul Rudolph, and conveys the spirit of design discovery that existed in Sarasota, Florida in the 1950s. By Carol Berens



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84



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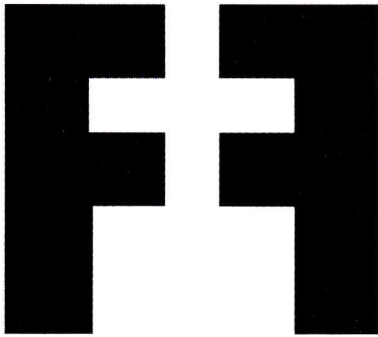
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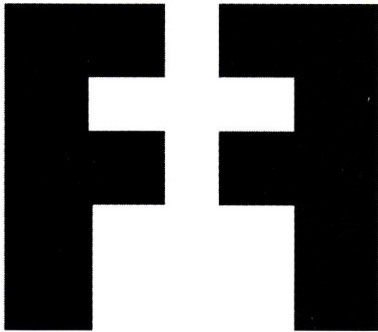
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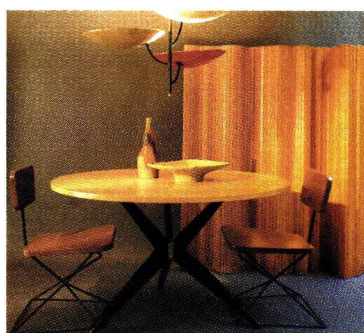
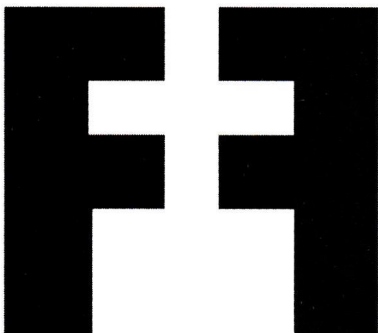
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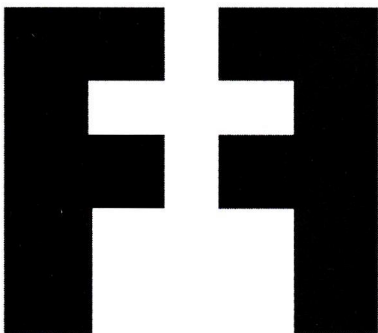
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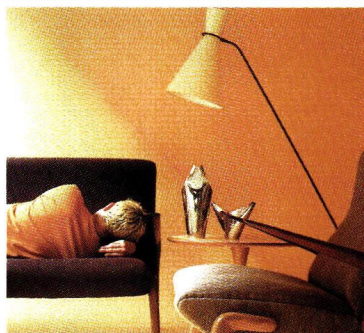
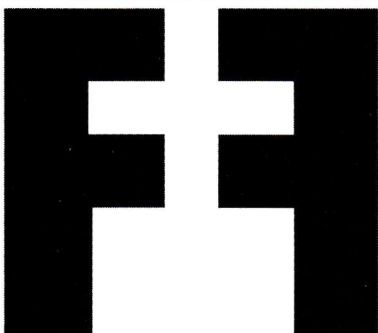


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contributors



David Glomb

Born in Cleveland, Ohio, David moved to California at the age of five. Raised in Huntington Beach, California, he attended local college exploring the world of architecture and working as "Winnie the Pooh" at Disneyland. He left school to tour for two years with *Disney on Parade*. A career as a sound engineer developed and led to additional work on first national touring companies of *Grease* then *The Rocky Horror Picture Show*.

His photographic career began while assisting fashion photographer Albert Watson, but his first published work resulted from a meeting with Anglo Donghia and the photography of his new showroom on the West Coast in 1976.

David relocated from Los Angeles to the desert outside of Palm Springs in 1991. A collaboration with Adele Cygelman in the production of *Palm Springs Modern* was published by Rizzoli in 1999.



Kateri Lanthier

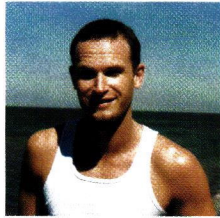
Kateri Lanthier is a freelance writer based in Toronto. With an "Edith Whartonesque" fixation on interior design and the decorative arts, she is an editorial contributor to *Canadian House & Home* magazine. Her poetry has been published in numerous international journals and she is currently finishing the first draft of a novel.



Susan Joy

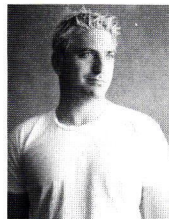
After living in downtown Manhattan for a year and Sydney's Kings Cross for five years before that, fashion stylist and "Modern Life" editor Susan Joy is a confirmed inner-city girl. It's been a while since she dwelled in the 'burbs (she was born and bred in the Melbourne suburbs), which may explain her

current fondness for all things suburban. Just not of the leisure suit variety. For this issue's "Modern Life" feature she went for the "seventies-housewife style of suburban glamour. It's all about big hair, loads of jewelry, and sexy clothes." Her work has also appeared in *Interview*, *V*, *Surface*, *Pavement*, *Oyster*, and *Australian Style*.



Tucker Shaw

Tucker Shaw, who daringly attempted to read *The Joy of Cooking* straight through from the beginning (he failed, caving midway through the dry rubs chapter), lives in New York City for the food. His first book, *DREAMS*, was published by Penguin in August 2000.



John Ellis

Photographer John Ellis dipped his discriminating toe in many a Palm Springs-area swimming pool before lensing the select, "Cool Pools in the Desert." An Ellis photograph is featured on the cover of Taschen's new book, *California Interiors*, and his work is often featured in *Architectural Digest*, *House & Garden*, *Los Angeles Times Magazine*, and *Departures* magazine. He lives in Santa Monica, often swimming in that Cool Pool called the Pacific.



Ginger Moro

Ginger Moro is an author, lecturer, collector, and dealer specializing in 20th century jewelry and the decorative arts. She spent 16 of the best years of her life in Paris, where she was actress by day, and *chanteuse* by night. She was co-proprietor of an Art Deco antiques boutique, *Aux Trois Graces*, in Montparnasse for six years. Back in Los Angeles she exhibits at the Modern Times Show and Santa

Monica Antiques Show. She has lectured in Canada, Europe, and America on a variety of subjects dear to her heart.

Ginger is the author of *European Designer Jewelry*, and has contributed articles to *Jewelers' Circular-Keystone*, *Heritage Magazine*, and *Silver Magazine*. She has been a regular contributor to *Echoes* for three years, writing on architecture, jewelry, and the decorative arts. Serving as *Echoes'* foreign correspondent, she has trenchcoat and fedora, and will travel.



Stephen Wallis

A native New Yorker, Stephen spends most of his time flying from one continent to the next. His work appears in many international magazines including *American Vogue*. He loves to take pictures, drive his classic convertibles, and poke around flea markets and yard sales for mid-century bargains.



Carol Berens

Carol Berens, the author of *Hotel Bars and Lobbies*, was trained as an architect and is based in New York. She writes about design, architecture, and travel, most recently for *TWA Ambassador* and *Ulysses*. Her last article for *Echoes* was on the Jacobsen chair and design theft.



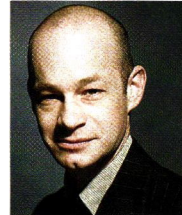
Susan Ottaviano

As an avid collector of vintage cookbooks and 20th century modern design, creating recipes and styling food for *Echoes* is a dream job! For this issue, Susan updates classic recipes from the '30s, '50s, '60s and even '70s to create what she refers to as "an elegant Luau." Susan styles food for a variety of publications.



Steven Cabella

Steven Cabella is the owner of one of the oldest vintage design shops in America, The Modern i 1950s Shop. A writer/design historian who has been collecting the work of Charles and Ray Eames for over 20 years, Mr. Cabella has been a contributor to *Echoes* since 1995, writing the offbeat "Modern Eye" column. A lender to major design exhibitions across America, Steven is happy to converse with collectors and researchers through his website, www.modern-i.com. Current plans are the major exhibition of his comprehensive Eames design collection at the San Francisco International Airport from January-July 2001. Also in the works are books about his vintage modern design collection, and collection of colorful 20th century art supplies.



Simon Andrews

After reading *History of Art and Architecture* at Reading University, Simon worked in Chicago for five years as an antique furniture restorer. He also managed an antiques center and began dealing in classic 20th century furniture and other items. Simon joined Christie's South Kensington in 1994 on an internship with the furniture department and after a year began cataloging the weekly furniture sales and sales of 20th century furniture. In 1995 he began to introduce Modern Design auctions which became part of the 20th Century Decorative Arts department in 1996. Simon is presently the Head of Modern Design at Christie's South Kensington.



Mel Byars

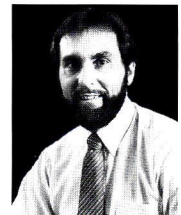
Currently the editorial director of www.designzine.com, Mel Byars received a Bachelor's degree in

journalism before studying anthropology in the Graduate Faculty of The New School University. He began specializing in design history in the late 1980s shortly before his *Design Encyclopedia* was published, the second edition of which is expected in 2002. His eight books include volumes on the making of contemporary products such as *50 Chairs*, *50 Lights*, and *50 Sports Wares*, as well as introductory essays in a number of books. Prof. Byars, who teaches at Pratt Institute and lectures widely, is a contributor to *i.D.*, *Graphis*, *Metropolitan Home*, *Blueprint*, and other design magazines.



Marianne Lamonaca

Marianne Lamonaca is the Curator at The Wolfsonian-Florida International University. Ms. Lamonaca organized The Wolfsonian's semi-permanent installation, "Art and Design in the Modern Age: Selections from the Wolfsonian Collection," and the exhibitions "Public Works," "Pioneers of Modern Graphic Design," "Wish You Were Here!: A Miami Centennial Celebration," "Culinary Culture: A Modern Perspective on Food," and "Modern Dutch Graphics." In addition, she is manager and curatorial coordinator for Artful Truth-Healthy Propaganda Arts Project, a statewide education project organized in conjunction with the State of Florida, Department of Health, Office of Tobacco Control.



George Cott

George Cott received a Bachelor of Fine Arts, Major in Photography from Ohio University. In 1981 he established Chroma Incorporated in Tampa, Florida, a business specializing in architectural and interior design photography, which he operates to the present day. He received the Architectural Photographer of the Year Award for the FA/AIA in 1984, 1986, 1990, 1995, 1996, and 1997. George has also been invited to instruct courses on Advanced Commercial Photography by the Professional Photographers of America, and on Architectural Photography for the State AIA convention in Florida.

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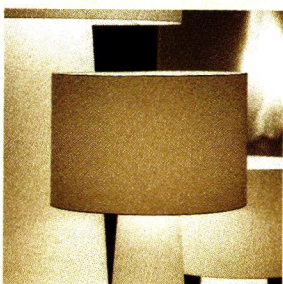
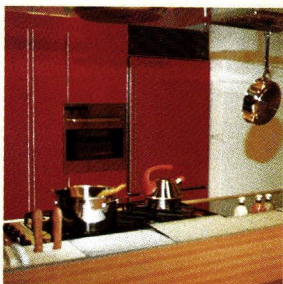
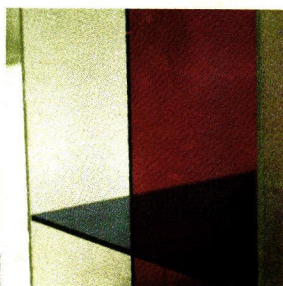
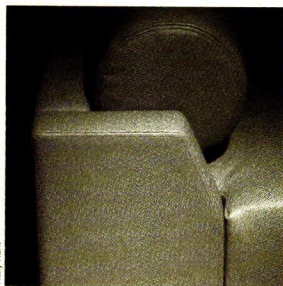
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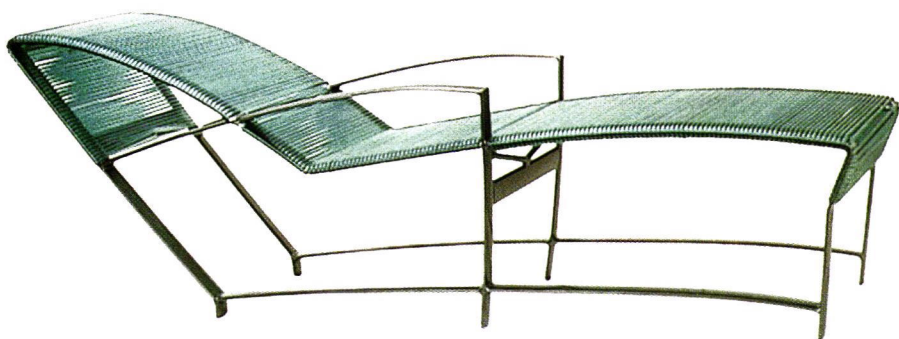
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what's hot

Clockwise from left: Willy Guhl reinterprets his legendary 1954 Eternit beach chair as the *Loop* chair, \$660. Also available is the *Loop* side table, \$575, both from Deco Echoes Inc.; *Sol y Luna* is an adaptation of a 1954 design by Dan Johnson. Originally cast in bronze with a cane seat and back, the present version is produced entirely in cast aluminum. \$689, from Brown Jordan; Antonio Citterio's new *Web* chair partners bright chromed metal with white metal mesh, \$1,080, from B&B Italia; *Streamline* chaise lounge of tinted tubular vinyl and aluminum, \$1,899, from Brown Jordan *see resources*



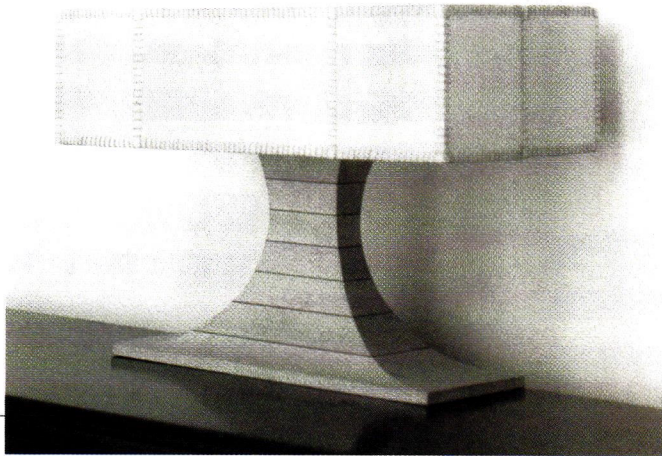
just relax

Summertime is meant to be a time to relax and slow down our usually hectic pace - to just spend a day sitting in the sun on a warm afternoon. What better enticement could there be to sneak away to your private sunspot than the thought that a stylish modern chair would greet you there when you arrive? Bask in the sun with style

what's hot

catalan comeback

The work of Catalan lighting designer Ferran Povo has been reissued exclusively for Roman Thomas. Focusing on Povo's designs from 1953-1985, each is faithfully reproduced to Povo's exacting standards. Shown: *Biblioteca* of sanded oak with mahogany bands and stitched parchment shade. Roman Thomas, to the trade. 212 473-6774.



what's good, remains

At the beginning of the Sixties, Andy Warhol introduces Pop Art, Brigitte Bardot interprets free sexuality, and the Stones shock the world with their rebellious act. In that inspiring atmosphere Pierre Paulin designed for Dutch manufacturer Artifort a collection of non-conformist chairs, which changed forever the look of modern interiors. Organic, living forms, with expressive names such as *Ribbon* (above), *Tongue*, *Mushroom*, and *Orange Slice*, the *Artifort Classic Collection* introduced a new construction method: a foamed metal frame covered with stretch fabrics, allowing for the Collection's sculpted forms. For the first time these classic designs from Artifort are available in the United States. On the west coast contact Functions in Santa Monica at 310 451-4284. On the east coast contact Totem in New York at 212 925-5082.

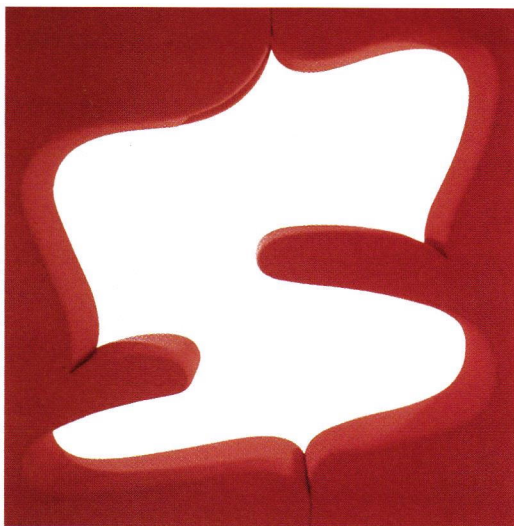
old navy gets the starck treatment

Emeco began creating what is today an American design icon in 1944 by using wartime airplane technology and extremely durable and surprisingly lightweight aluminum for the design of a chair for the U.S. Navy. The chair was an immediate success and is known today around the world as the "Navy Chair." Emeco has recently introduced a new family of chairs conceived by designer Philippe Starck which update the classic Navy chair, bringing it into the 21st century. The signature chair of the collection, the *Hudson*, has a highly polished finish. Other chairs have options which include wood, fiberglass, and upholstery. Emeco 800 366-5951.



tower power

"Living spaces" were a hot issue in 1960s design. One of the most prolific proponents of this movement was Verner Panton, who was continually striving to "look for and reveal new ideas and new ways of living." His *Living Tower* (1969) is a perfect manifestation of his idea that the three-dimensionality of space should be used to maximum effect. An amorphous two-part furniture-sculpture of birch plywood and upholstery, the *Living Tower* can be used on four levels. Produced from 1969-1975, the *Living Tower* has been reintroduced by the Vitra Design Museum. \$8,999 from Deco Echoes Inc. 800 695-5768.



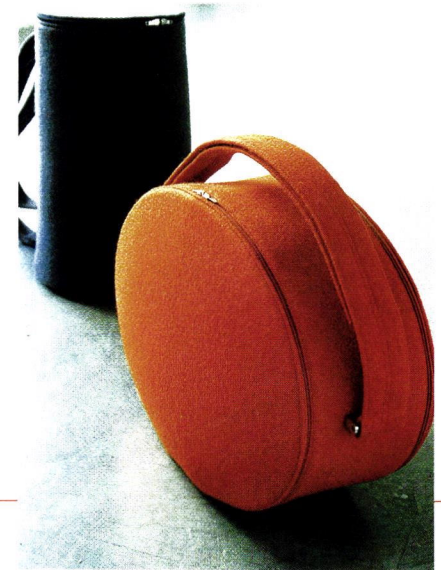


sticklebook

Sticklebook is an invisible shelving system which solves the problem of what to do with that tower of paperbacks you have already read. The books are held in place by an ingenious combed strip and extrusion which grips the pages and cover of the books. Books are easily tapped onto the combed teeth and are gripped securely, appearing to hang on the wall. Each *Sticklebook* unit will hold approximately 50 paperbacks. \$165 at Arango in Miami 305 661-4229, www.arango-design.com.

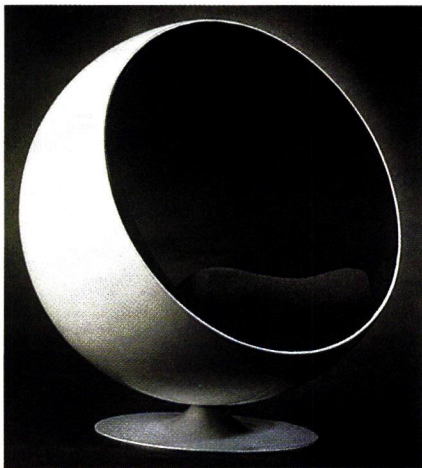
she felt like travelling

Paola Lenti, who caused such a stir last year with her wool felt rugs and furnishings, has introduced a collection of travel bags and cases designed by Francesco Rota. Suitable for weekend excursions or for storing objects in the home, the three models available are: a refined cylinder for the haversack, a cube with rounded edges for the travel bag, and an oval box for the travel case. The bags are shaped using a hi-tech thermoforming procedure, which makes them durable, soft, light, and spacious. Details and seaming are handfinished, with adjustable shoulder straps and rubber bases. The current colors available are the Paola Lenti classics: brick, aubergine, and gray. Available in the US through Counterpoint 888 545-5073.



21st aid box

Swiss designers Jörg Boner and Christian Deubner were commissioned by Dornbracht, the renowned manufacturer of bathroom faucets and fittings, to develop conceptual approaches to bathroom furnishings. While the *21st Aid Box* they created can be interpreted as a medicine chest, it can also be used for all kinds of storage duties. It is one of several designs resulting from commissioned works that are featured in the new Dornbracht Interiors Collection. Dornbracht USA 800 774-1181.



have a ball

M2L, Inc., a resource for modern authorized and licensed international design, has introduced the *Ball* chair, one of the most memorable and distinctive modern design forms. Created in 1963 by Finnish designer Eero Aarnio, the *Ball* chair was a complete novelty for its time. Available in black, white, gray, metallic, and anthracite metallic fiberglass with fabric or leather upholstery. M2L, Inc. 800 319-8222, www.m2lcollection.com.

chaise culture

Thayer Coggin, Inc., which celebrated its 45th anniversary last year, has long been a bastion of modern design. Milo Baughman, who is known as a consistent innovator in the field of contemporary furniture design, designed exclusively for the company from its inception. Baughman created this striking leather and brushed steel chaise in 1970; it has been recently reintroduced by Thayer Coggin. 336 841-6000.





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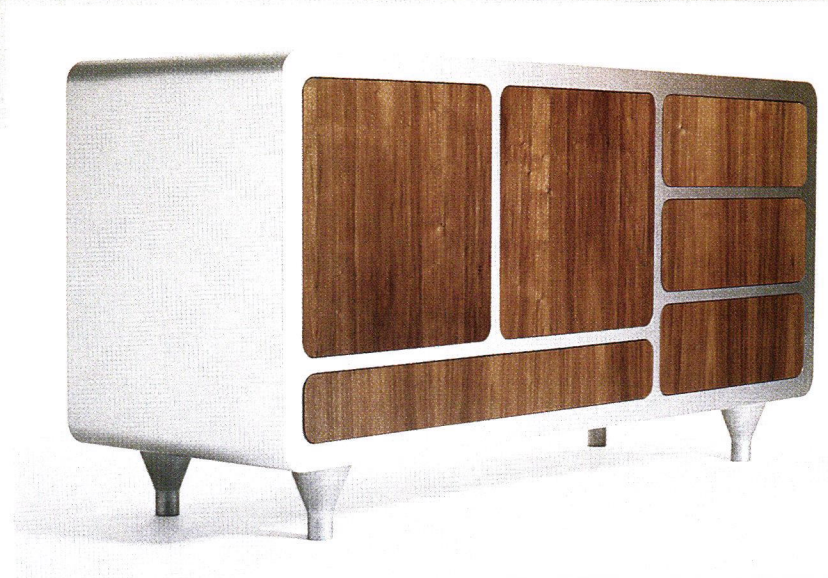
Nesso lamp by Giancarlo
Mattioli, c.1967. Part of the
Modern Classic collection
introduced by Artemide - 18
of their classic lamps from
the 1960s which are now in
production once again. For
further information call
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ICFF

This year's International Contemporary Furniture Fair showcased the best work from the "new moderns" such as Karim Rashid, alongside new classic reissues by Artemide, Artifort, Herman Miller for the Home, and others

This page, clockwise from right: Part of Artifort's new *Classic Collection*, Pierre Paulin's *Orange Slice* chair and ottoman designed in 1960, from *Functions*; Nick Dine's *Cyborg* sideboard of anodized aluminum and walnut for the *Urburbia* collection, from Dune; *Feltup* chair of tubular steel and industrial felt backed with nylon, from Blu Dot; *Sydney* platform bed by Stefano Gallizioli, from Frighetto Industrie *see resources*



This year, at the International Contemporary Furniture Fair (ICFF) held May 20-23 in New York, the dynamic between cutting-edge design and classic reissues fueled the four-day compendium of programs, exhibits, and features which make up the ICFF experience. Among the reissues making their debut were 18 lamps from the 1960s which comprise Artemide's new *Modern Classics* collection, new selections from Vladimir Kagan's classic designs, and Pierre Paulin's organic designs for Artifort. Herman Miller for the Home reintroduced the Nelson *Tray Table* designed by George Nelson in 1949, an *Eames Desk Unit*, and the limited-edition *Eames Anniversary Table* marking the 50th anniversary of the Eames House. This table, a replica of the one present in Charles and Ray's living room in Pacific Palisades, features a solid brass top with gold leaf and a clear top-coat on a solid wood platform with wooden dowel legs and gold powder-coated cross members. Produced in a limited quantity of 500, each table will be tagged and numbered.

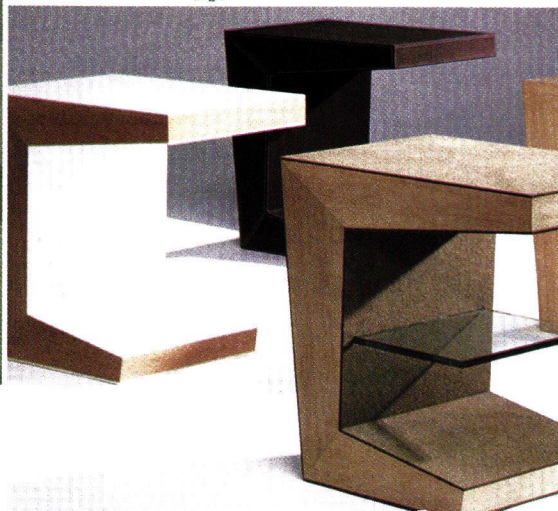
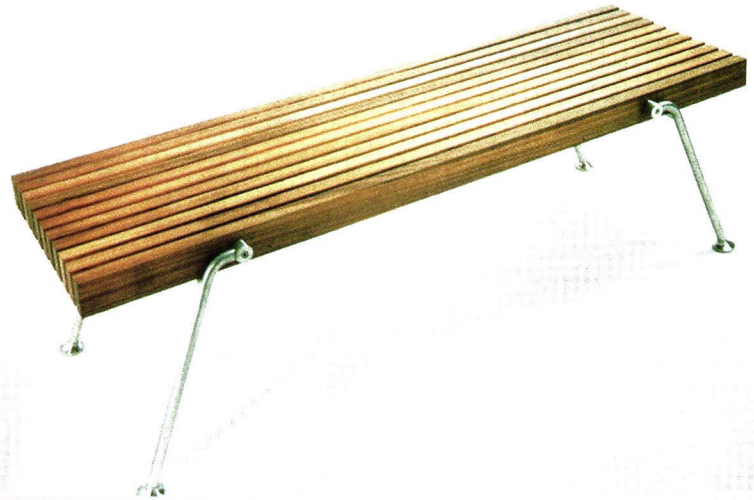
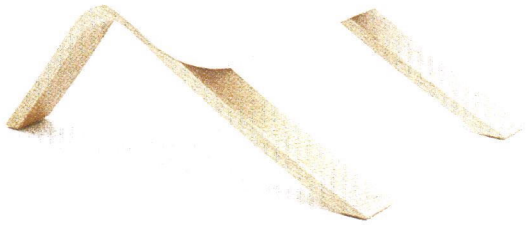
Within the new designs being offered, some were clearly influenced by classic modern designs - such as Stefano Gallizioli's *Sydney* bed for Frighetto Industrie - with its double wooden headboard resembling a pair of *LCWs*; and Dornbracht's *Think Bank* teak bench, which continues forward where George Nelson's slat bench left off. According to designer Dakota Jackson, his new *Bump Wave Collection* "highlights the marriage of form and function," a basic modernist principle. The *Bump* sidechair, with its laminated bent anigre legs and sinuous seat, recalls the organic work of Alvar Aalto.

Catching our eye as candidates for "new modern classics" were Nick Dine's *Cyborg* sideboard for the *Urburbia* collection for Dune; and Blu Dot's *Feltup* chair, which adapts the principles of the *Butterfly* chair to a crisp modern form.

Winning ICFF Editor's Awards were Angela Adams for Carpet and Flooring, Urburbia for Dune for Best New Designer, Jonathan Adler for Accessories, Karim Rashid's *Kush* for Outdoor Furniture, and Droog Design for the Best Body of Work presented at the show.

Next year's ICFF is scheduled for May 19-22, 2001 at New York City's Jacob K. Javits Convention Center.





This page, clockwise from left: *Wedge* table designed by Jean Tarantino, from Ted Boerner; Woo's digitally printed fabrics - *Vinta* (l), *Flo* (r); *Bump* chair of white leather and laminated bent anigre, from Dakota Jackson; *Atmosfera Closet* with anodized aluminum frame and satined glass, from Poliform; From Dornbracht's new *Interiors Collection*, the *Think Bank* teak slat bench see resources

modern eye facts, details, connections

modern butterfly collecting

Your classic Butterfly chair, an iron rod frame slung with canvas or leather, need not be without an original style cover any more. The 1938 Hardoy chair sold by Knoll in the '40s and badly copied in the '50s is still a classic. It is claimed to be the most copied chair of the 20th century. You can tell the copies of the Hardoy because they are made of a slightly smaller size metal rod, are a little shorter, and the iron frames lack the angled top "ears" bent forward at a comfortable slant to help clear the cover and keep your head from hitting the frame. A reader sends in this notice of a new supplier for the canvas or leather covers. Contact Circa50 at the company's website, www.circa50.com for your choice of colorful replacement covers.

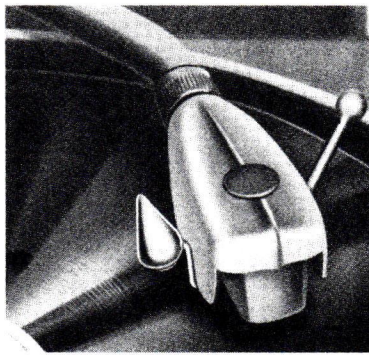


atomic danger from your record changer

In the mid-1950s it was amazing what kind of items, made with radioactive material, you could buy for your home! This was so dangerously commonplace in the post-war period that no one thought to be concerned!

You could buy radioactive paint for your walls, radioactive stick-on stars for your kids' bedroom ceiling, atomic glow-in-the-dark light switch plates for safe nighttime travels from room to room, and toys drenched in radioactive glow-in-the-dark decals.

Now comes to light a radioactive danger from your vintage Hi-Fi accessories. The futuristic *Atomic Stat-Elim* was a stylishly designed dust sweeper that fit on the record player tone arm to collect errant dust particles while you spun your favorite disc. Friction created between the stylus tip and the record surface builds up an electric charge that attracts dust to the record surface. The *Atomic Stat-Elim* utilizes a small radioactive element, held in a plastic tear drop-shaped capsule, to drain that static charge. All this streamlined danger for the rather high price - in 1954 - of \$3.95!



a brasiliant movie

Another cool entry for those who are building a video collection of vintage movies featuring modern design. The Modern Eye list of films with artists, architects, or designers as movie stars has another fine foreign film to add to this genre. *That Man from Rio*, an outrageous chase film from France made in 1964, features that great French film star Jean-Paul Belmondo as a French soldier on a weeks leave forced to follow his kidnapped girlfriend to Brazil. The chase ends in Brasilia, the modernist city built and abandoned in the jungles of Brazil.

The action starts with a theft from a Parisian art museum, then quickly goes to Rio for some skyscraper action, and then moves on to Brasilia, where you get to see this fabulous concept city under construction! Great film footage of this remarkable architectural endeavor, a huge city with few human inhabitants. The film has many modern moments including an architect/actor who plays the man responsible for Brasilia. Tons of concrete fun and cool visuals in this great action film!

For reviews of other films included in this underground architectural art film genre, visit the articles page on my website at www.modern-i.com, and send us your suggestions for other vintage videos that feature artists, architects, and designers as main characters.

By Steven Cabella

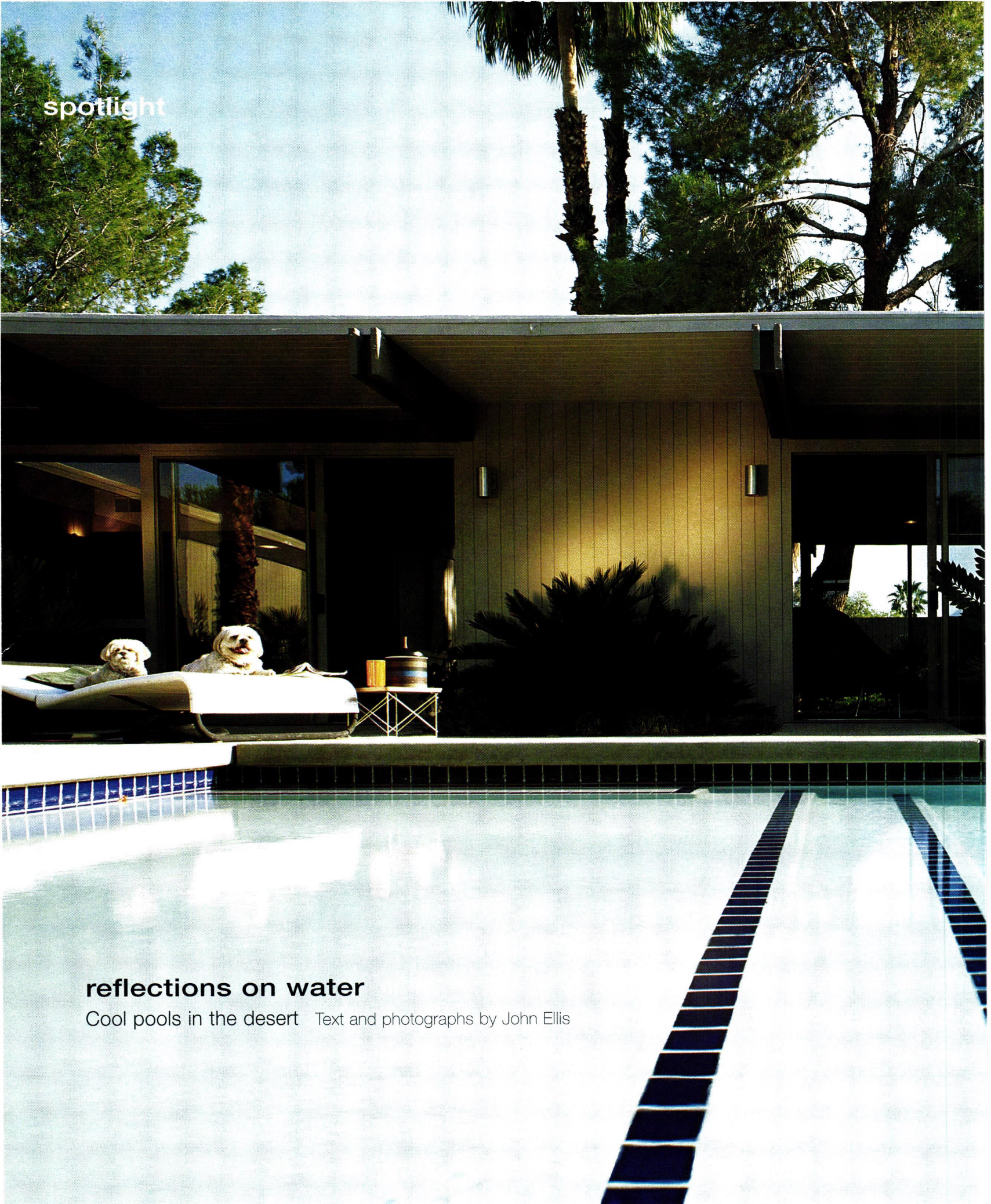
Questions? Write to: eye@modern-i.com

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formal modern furniture inspired by 20th century masters



spotlight



reflections on water

Cool pools in the desert Text and photographs by John Ellis



wading room

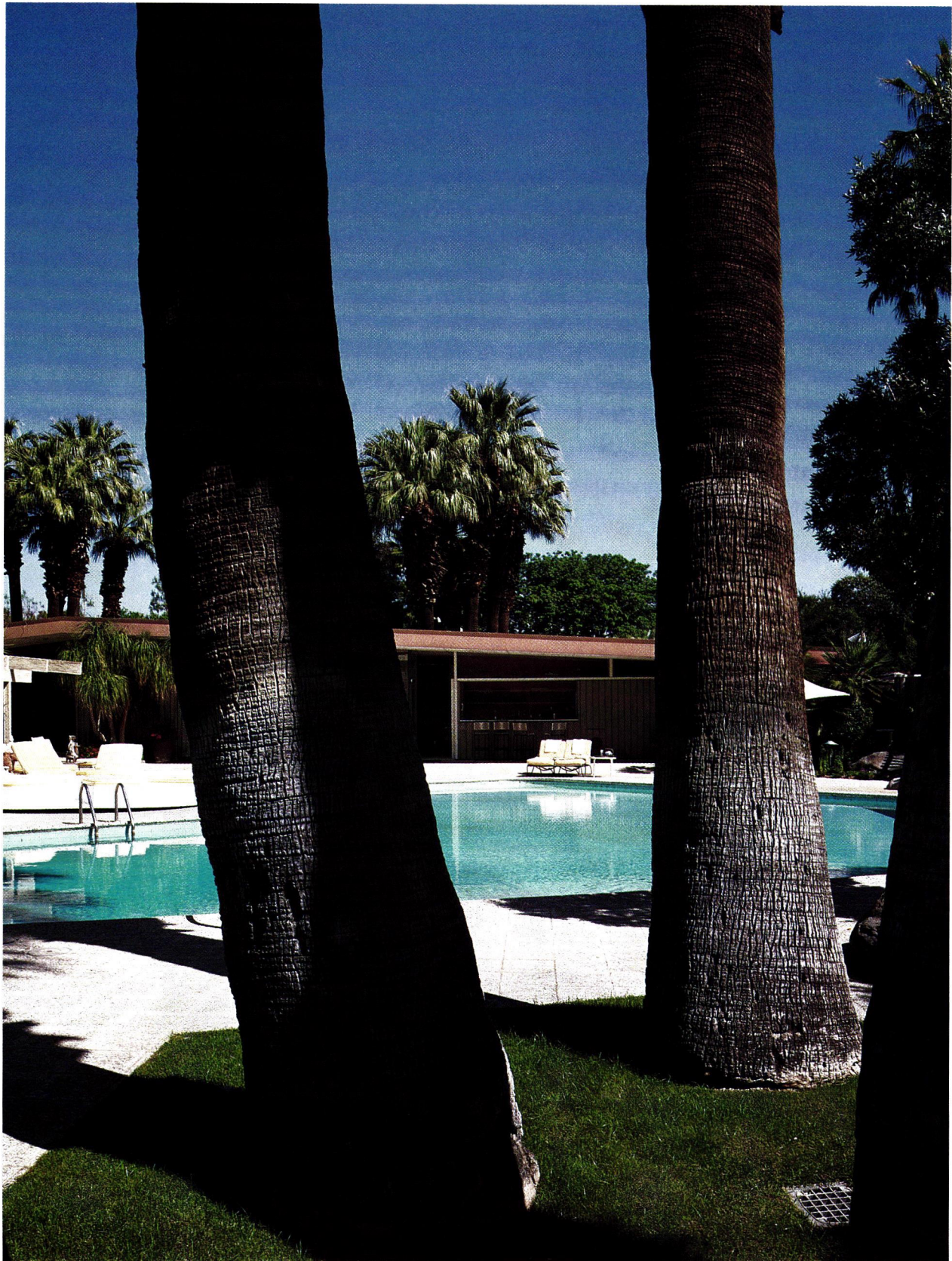
Soak your feet in the shallow end while you absorb the design of this elegant post-and-beam house, built by “desert-modern” architect Donald Wexler in 1954 for his own young family. Current residents Steve and Misako Samioff make sure there’s a lounge available poolside for their pooches Baby and Moo.



become one with the desert

Experience the desert across the glistening pool at Albert Frey's own home, now preserved by the Palm Springs Desert Museum. Yellow curtains billowing onto the terrace from the poolside windows match the desert's springtime blossoms. Metal, wishbone-shaped brackets support a rope railing surrounding the pool





hope springs eternal

Rejuvenate in 95 degree water, the coolest in a series of three pools fed by natural hot springs, at Hope Springs, a mid-century ten-room retreat reinvented by graphic designers Steve Samioff and Mick Haggerty

opposite page

spun in the sun

Glide across this 60' by 40' pool at the McCulloch House, designed by Welton Becket in the early 1950s for chain-saw titan Robert McCulloch. Lay out poolside with six others in a sunbather's motorized lazy susan that revolves automatically, so that you tan evenly, of course!



object focus

object specifics

Gas Range, Magic Chef, c.1935
Designer unknown
Manufactured by the American Stove
Company, St. Louis, Missouri
Enamelled steel, chromium-plated
steel, cast iron, stainless steel, plastic
60 x 45 x 27 inches
(152.4 x 114.3 x 68.6 cm)



baking with breuer? Text by Marianne Lamonaca

In the 1920s and 1930s, the kitchen, traditionally the center of household activity, became a showcase for the introduction of new design concepts and products. Standardization and mass-production allowed domestic kitchens to become streamlined, mechanized, and hygienic; their steel, glass, and enameled surfaces were hard, shiny, seamless, and impermeable. This change in domestic space followed the precedent established by the newly industrialized food manufactories.

Now the kitchen itself would be treated as a modern workplace and arranged with scientific efficiency where a single, horizontal work surface became the ideal. Large appliances such as ranges and refrigerators evolved, from those modeled on domestic furnishings with separately articulated bodies supported on slender legs, to modern machines, with boxy shapes designed to be continuous with work surfaces. Built-in cabinets provided more usable storage capacity for households that shifted from daily shopping in local grocery stores to the once-a-week trip to the supermarket.

"Mrs. Modern," the American Stove Company's model homemaker, promoted the Magic Chef Gas Range in a 1937 advertisement, proclaiming: "Magic Chef has made possible my liberation from kitchen drudgery." The advertising copy cleverly conveys two

strategies used to promote modern commercial design. "Mrs. Modern" takes on a pseudo-scientific persona by testifying to the machine's "amazing speed, convenience, and efficiency." She also quickly dispels any machine age anxiety by asserting her role as an average homemaker, declaring that it "cooks and bakes like magic...." The depersonalized machine is expertly domesticated by the woman's presence.

The Magic Chef is an extraordinary example of modern design for the home kitchen. Its rounded corners and edges enhance its modern, streamlined appearance. The body, an ivory-colored geometric box, floats on two tubes of chrome-plated steel that form sled-runners on the floor. This arrangement permits a degree of mobility impossible to achieve with the use of four individual legs and provides a practical solution for cleaning under the stove. The American Stove Company's use of tubular steel in the design of this gas range was truly progressive. Bent tubular steel was a cornerstone of avant-garde furniture design of the late 1920s, a trend pioneered by Marcel Breuer at the Bauhaus in Germany.

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



nelson starburst clock, \$270



tom vac chair by vitra, \$290

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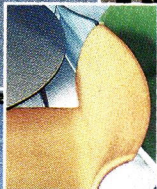
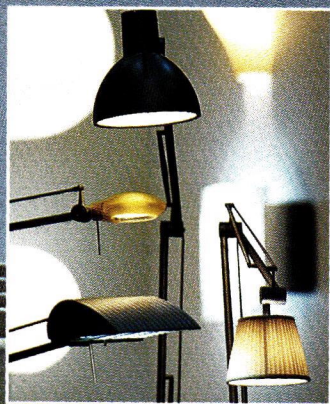
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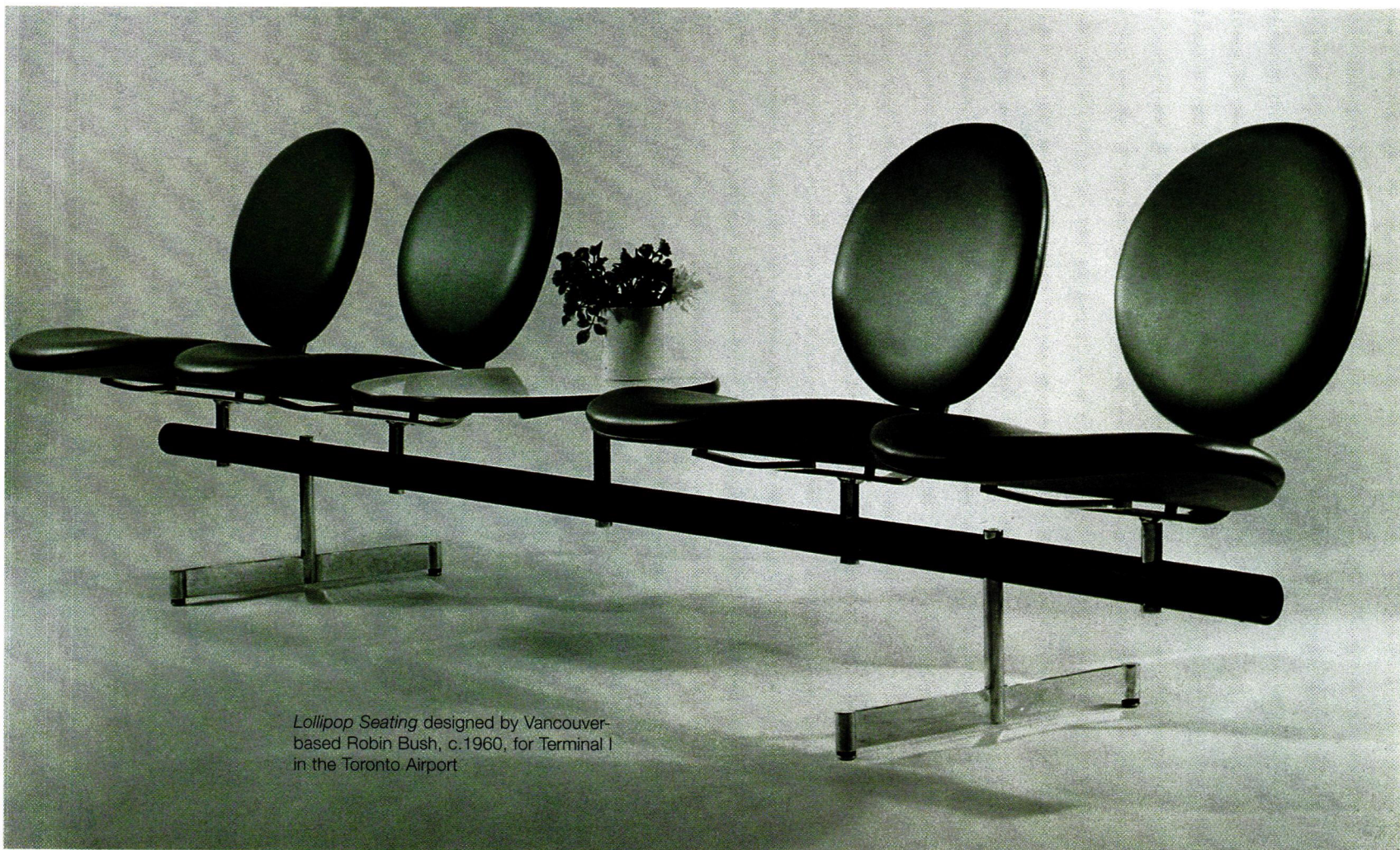
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Photos courtesy of: David Lee Visual, Dauphin, Haworth, Inc., Maharam, and Steelcase





Lollipop Seating designed by Vancouver-based Robin Bush, c. 1960, for Terminal 1 in the Toronto Airport

Lollipops vs. marshmallows

Robin Bush's *Lollipop Seating* - bearing a notable resemblance to George Nelson's *Marshmallow Sofa* - was among the items showcased at the Collecting the 20th Century event in Toronto

Text by Kateri Lanthier

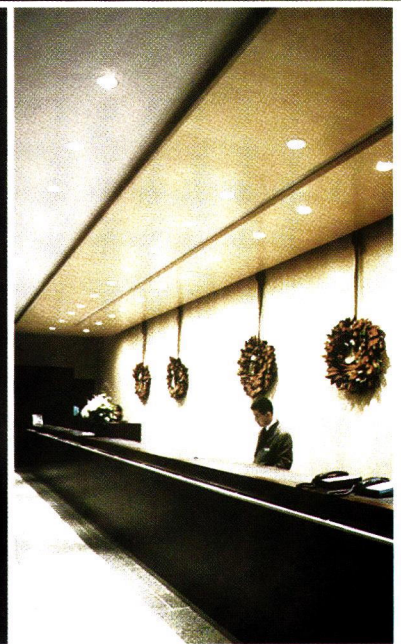
Gleaming, glittering, and glowing suavely, a select group of 20th century furnishings and accessories were the objects of admiration at the third annual Collecting the 20th Century event in Toronto, March 24 to 29. National newspaper coverage helped to swell the crowds and heighten the buzz. Both the high-style crowd at the Moorcroft and the Decorative Arts from 1850 auctions held at Waddington's, and the youthful enthusiasts at the Latvian House auction bid avidly on ceramics, glass, and furnishings. The 24 dealers gathered at the Design Exchange Show and Sale, mainly from Ontario and Quebec, offered pieces ranging from stripped steel cabinets to bakelite bracelets, Addison radios to Swedish ceramics, Eames to Gehry. Susan Scott, one of the main organizers, reports a long list of dealers wishing to participate next year.

Rounding out - and perhaps spurring on - the eager acquisitions were the informative talks on collecting held at the Waddington's pre-

view and at the Royal Ontario Museum. Long-time dealer, author, and publisher Richard Dennis recounted his adventures in collecting and documenting British ceramics, including Poole, Martin Brothers, Doulton, and Moorcroft. He declared, "The way to learn about pots is to buy and sell them." The handsome and charismatic André Laszlo delivered a droll account of his research on and highly successful collecting of *Graal* glass from the Orrefors and Flygsfors studios. Revealing a near-fanatical devotion to Susie Cooper, Susanna Leeds showed slides of the collection she has amassed with her husband John Howard.

Rachel Gottlieb, curator at the Design Exchange, showed highlights of Canadian post-war design, including the *Lollipop Seating* designed by Vancouver-based Robin Bush, circa 1960, for Terminal 1 in the Toronto Airport. Bearing a notable resemblance to the Nelson *Marshmallow Sofa*, sections of the seating (now, alas, removed >

Clockwise from right: The “Canadian Coconut” chair designed by Canadian architect A.J. Donohue in 1950; The newly-renovated '70s-era Toronto Hilton Hotel; This never-used 1950s Westinghouse electric range with its original box was purchased for \$2,200 at the Decorative Arts from 1950 auction; At this same auction the Goldschiefer figure, *Butterfly Girl*, sold for \$5,750



from the airport) are a Canadian collectible, as is the “Canadian Coconut.” An example of the chair, designed by Canadian architect A.J. Donohue in 1950 (and remarkably similar in form to the George Nelson *Coconut* chair), sold at the Latvian House auction, a few days after the talk, for \$875 (before a 10% buyer’s premium). At the same auction, a Polaroid night light sold for a modest \$225.

Susan Scott observes that, in the 1930s, more Moorcroft pottery was sold in Canada than in England, so British dealers often cross the pond with the aim of repatriating good pieces. Prices realized at the Waddington’s auction were consistently high. Notable inclusions were the pair of *Weeping Willow* candlesticks, which went for \$5,200 (all Waddington’s prices include a 15% buyer’s premium), and a *Pelican* vase, for \$4,200.

Provoking the most media attention at the Decorative Arts auction was a sparkling white Westinghouse electric range, never used - indeed, complete with its original packing crate - which was bought for \$2,200 by Louise Trottier, a curator with the National Museum of Science and Technology in Ottawa. (The range sold in 1951 for \$379. Waddington’s estimate was \$400-\$600.) A Goldschiefer figure, *Butterfly Girl*, could be considered the mascot of the whole event (two were on display at the R.O.M.). The 19.5” high flapper,

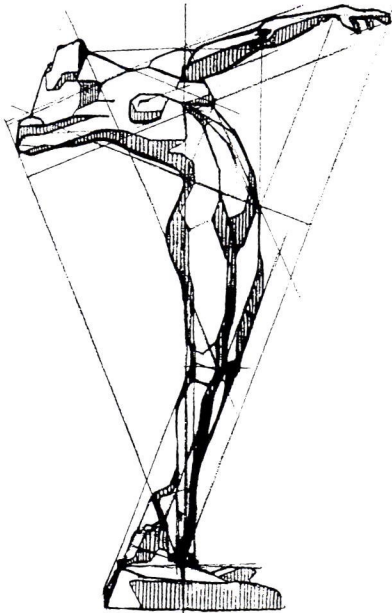
designed by Josef Lorenzl, sold for \$5,750 (est. \$1,500/2,000). Other high points included a Tudric pewter coffee pot by Archibald Knox for Liberty & Co., at \$3,450 (est. \$600/800); a Danish silver jug by Harald Nielsen for Georg Jensen, which climbed to \$5,290 (est. \$1,000/1,500); and a Lalique vase, *Damiers*, for \$4,600 (est. \$700/\$1,000).

show + tell

At the 20th Century Gallery in Toronto, from February through March, Ross Young continued his 20-year-long homage to the modern with a display of new work by Gaetano Pesce, including flexible resin vases and lamps. In January, Daniel Aguacil’s warehouse for Inside Modern Living, on Niagara Street in Toronto, was the showcase for Pierre Paulin’s Pop-era Artifort furnishings. Those in search of the organic shapes and soft upholstery of the *Tulip*, *Oyster*, or *Ribbon* chairs should drop by Inside’s Queen Street West store. From June 16 to 20, the Inside warehouse was the site of another exhibition, this time of designs by Jonathan Crinion. The Canadian industrial designer has earned many awards through his work for Knoll in New York, Tecno in Milan, and Staverton in the U.K. The exhibit introduced new work, and featured his *Landscape Office Furniture* > 110

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pool party

Photographs by Lisa Hubbard
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clams casino

Berlin Dinnerware **salad plate**,
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reGeneration
see resources

No pool? No problem! The great party-givers of the world wouldn't let a little thing like pool-less-ness stand in the way of throwing a primo pool fete. And, with the right nibbles and sips, neither should you. Ply your Pacific-rim poolsters with ginger-grilled Aloha Pineapple Chunks, and sate your sun-worshippers from the South with old-fashioned Pimento Cheese Sandwichettes. Meanwhile, East Coast >



brandy float
drunken pineapple
Danish **snack set**, from Good Eye
Grappa **glass**, from Moss
Knoll **ottoman**, from reGeneration
see resources

diehards will tumble over themselves reaching for classic Clams Casino (progeny of the Casino at New York's Narragansett Pier, bastion of that other bivalve delicacy, Oysters Rockefeller). Your guests might stumble, '70s-style, after downing a Tequila Sunrise or Harvey Wallbanger or two (pool, schmool!), so be sure to save yourself enough for a Brandy Float for a personal post-party poolside nightcap.

pool party recipes

The Harvey Wallbanger

Makes one cocktail

3 oz. vodka
1 teaspoon Galliano liqueur
3 oz. orange juice
Wedge of fresh lime

In a cocktail shaker half filled with ice cubes add vodka, Galliano, and juice. Shake to mix. Pour over ice cubes. Garnish with lime wedge.

Tequila Sunrise

Makes one cocktail

3 oz. tequila
4 oz. orange juice
1/4 teaspoon grenadine
Slice of fresh orange

In a cocktail shaker half-filled with ice cubes add tequila and orange juice. Shake to mix. Pour over ice cubes. Add grenadine to glass to create sunrise effect. Do not stir. Garnish with orange slice.

Brandy Float

Makes one cocktail

2 oz. White Crème de Menthe
1 tablespoon Brandy, such as Remy Martin

Fill cordial glass with crème de menthe. Add Brandy very carefully with a teaspoon or eye-dropper so brandy will float on top.

Drunken Pineapple

Serves 4 with leftovers depending on the size of the pineapple

2 tablespoons fresh ginger, grated
1/4 cup fresh lime juice
3 tablespoons tequila
1 pineapple, peeled and cut into cubes or wedges
16 bamboo skewers, soaked in water for one half hour
Cooking spray

Combine ginger, lime and tequila in a large bowl. Add sliced pineapple and marinate at room temperature for an hour.

Thread 1-3 pieces of pineapple on each skewer.

Prepare grill or grill pan. Spray with cooking spray. Grill skewers over high heat, about 2-3 minutes per side.

Clams Casino

Serves 4

4 tablespoons butter, melted
1 tablespoon garlic, minced
1 shallot, minced
2 tablespoons red onion, minced
1/2 teaspoon Tabasco
1/2 teaspoon Worcestershire sauce
2 tablespoons breadcrumbs
2 tablespoons fresh parsley, minced
2 dozen fresh clams in their shells, scrubbed
6 strips of bacon, cooked until crisp, crumbled into one-inch pieces
Lemon wedges and additional parsley for garnish

Combine all ingredients except clams and bacon. Mix well. Refrigerate until mixture is soft enough to spread on top of clams, about 1/2 hour.

Place clams in a large pot with an inch or so of water. Cover pot and turn heat to high and steam clams, shaking occasionally until they all open, about 5-10 minutes. Drain. Discard any clams that did not open.

When clams are cool to the touch remove the top shell of each clam. Place clams on a half shell on a metal cooking sheet. On each clam spread a bit of butter mixture. Broil clams for about 3 minutes.

Garnish each clam with additional parsley, a piece of crumbled bacon and a squeeze of lemon. Serve immediately.

Pimento Cheese Sandwiches

Makes 4 sandwiches

1/2 lb. extra-sharp Vermont white cheddar
1/2 lb. Extra-sharp New York cheddar
1 7oz. jar pimentos, drained and finely chopped
1/2 teaspoon black pepper
3 tablespoons mayonnaise
1 chipotle pepper in adobo, finely chopped*
8 slices of white and or whole wheat bread

Grate cheese into a large bowl. Stir in pimentos, black pepper, mayonnaise and chipotle pepper. Continue to mix with a fork or wooden spoon until mixture is smooth. Refrigerate for at least 2 hours.

Spread cheese mixture on bread slices to make sandwiches. Cut in half and trim crusts if desired. Reserve any extra pimento cheese for another use.

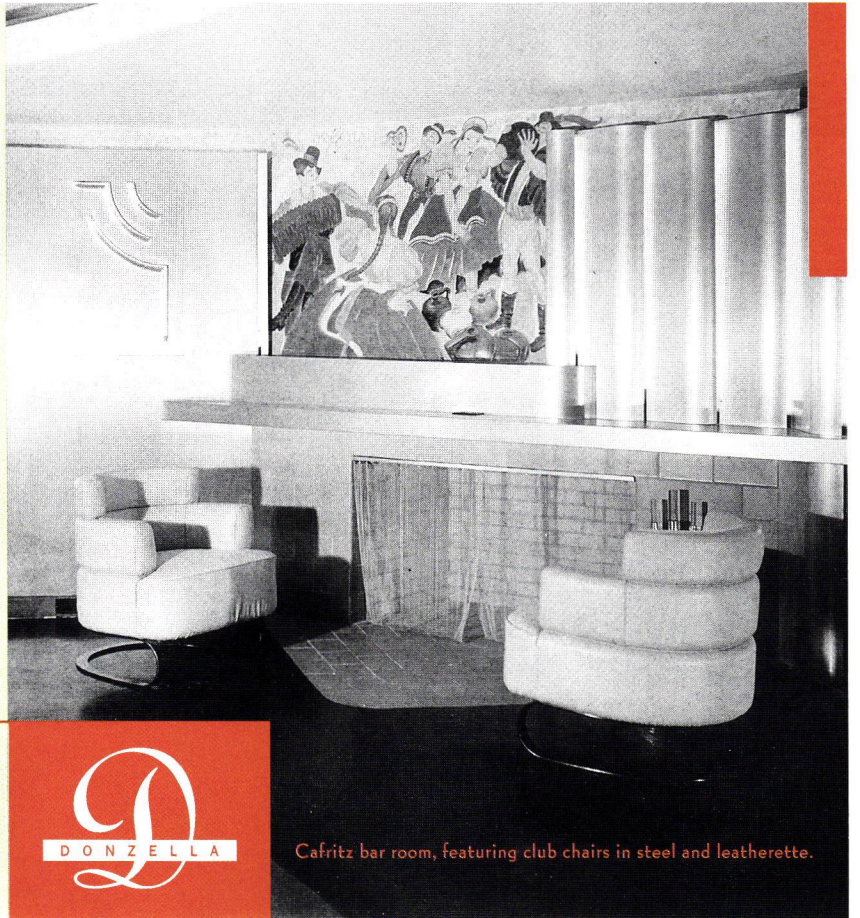
*Chipotle Peppers in Adobo available at Latin or specialty markets, such as Kitchen, 218 8th Avenue, NYC.

for resource information see page 118



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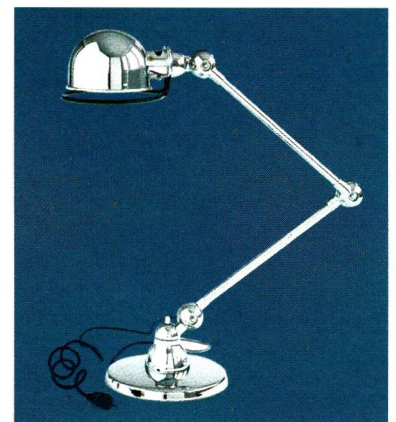
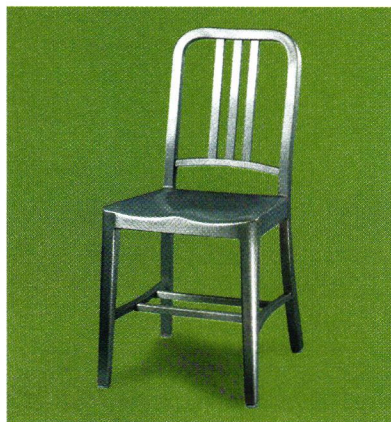
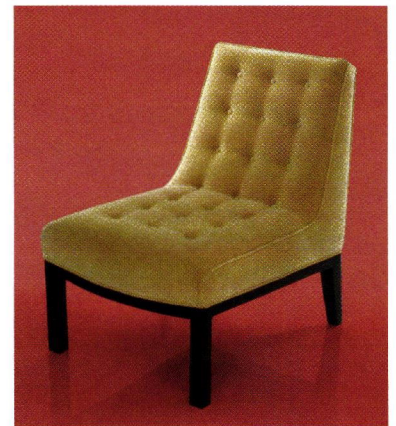
Cafritz bar room, featuring club chairs in steel and leatherette.



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Isokon dining suite by Marcel Breuer [including sideboard, not shown], c.1936, £10,800 at Christie's South Kensington

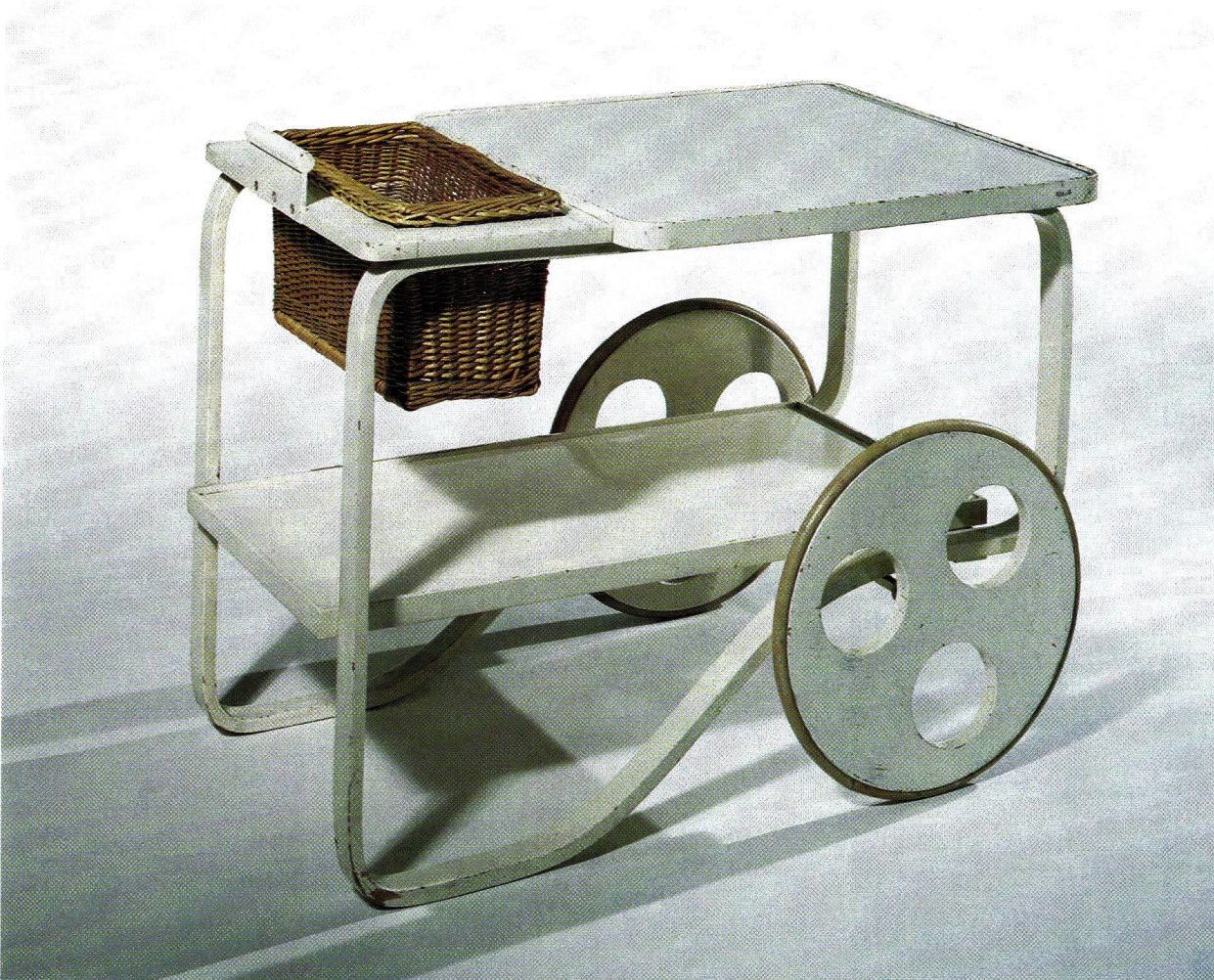
eight days of modern

Between March 21 and March 28, a total of 575 lots of modernist and post-war designs were offered by three London auction houses in special sales Text by Simon Andrews

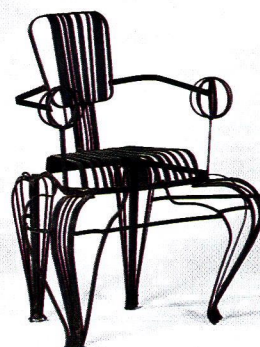
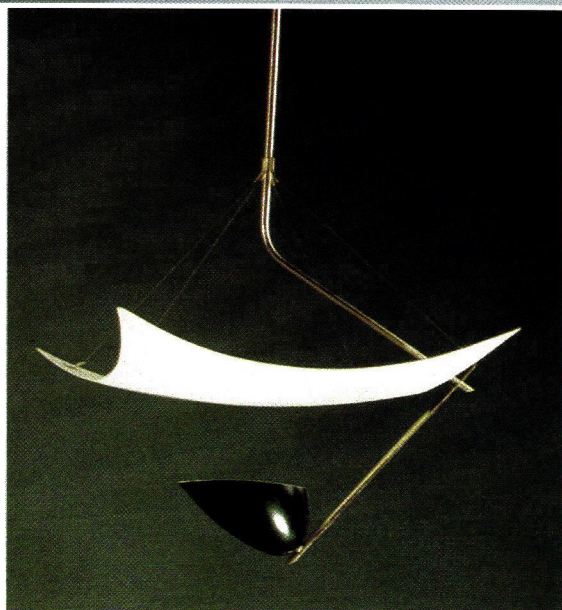
Between the 21st and the 28th of March, a total of 575 lots of modernist and post-war design were presented by the three London auction houses Phillips, Bonhams, and Christie's, each hosting specialist sales. A further 25 lots of related material were offered by Sotheby's several days later in their 200 lot sale of Twentieth Century Decorative Arts on April 6.

During this first season of sales activity, Sotheby's achieved very strong prices for works by the French decorator and designer, Jean

Royere. The current revival of interest in Royere, assisted by the recent Gucci-sponsored exhibition in Paris, helped propel a rare occasional table to triple its low estimate to sell at £43,000. The table, of biomorphic form and entirely decorated with straw marquetry, was designed in 1948 and hand-produced in very limited quantities. The preceding lot in this sale, a steel and gilt-metal *Tour Eiffel* lamp designed by Royere in 1947, sold slightly above the top estimate at £23,000. The prevailing market for important post-war >



Clockwise from left: Tea trolley by Alvar Aalto, c.1955, £3,200 at Phillips; At Christie's Modern Design sale - steel chair by Tom Dixon, c.1985, £2,200, and *Spine* chair by Andre Dubreuil, c.1989, £6,500; Arredoluce ceiling lamp, c.1954, £3,100 at Bonhams Design sale



French design was further enhanced by the sale of a rare seven-branch wall light, designed by Serge Mouille in 1953, which sold for £15,000 (Sotheby's).

Interesting and scarce examples of pre-war modernist furniture were offered by all four salesrooms, with strong prices continuing to be established for works by Finnish designer Alvar Aalto. Notable results include a rare 1935 three-tier occasional table (£2,800 Sotheby's); a white painted plywood 1955 tea trolley, a variant with pierced wheels marketed by Swiss retailer Wohnbedarf (£3,200 Phillips); and a birch sideboard, c.1936 (£1,100 Christie's). The market for good pre-war plywood furniture is firmly established, and the rare appearance in the Christie's sale of a complete Isokon dining

set, c.1936, sold above estimate to realize £10,800. This had been the first time that a complete set, designed by Marcel Breuer, had been offered on the market since 1992. Also in the Christie's sale, a desk, chair, and shelf designed by Breuer in 1938 for the Bryn Mawr College sold for £4,000.

There has been a tendency in recent London design sales to include selected progressive furniture from the turn of the century. A positive response to such items was expressed by the triple-estimate figure of £3,200 for a pair of bentwood Josef Hoffmann stools, c.1908 (Christie's), and by a good collection of furniture by the >110

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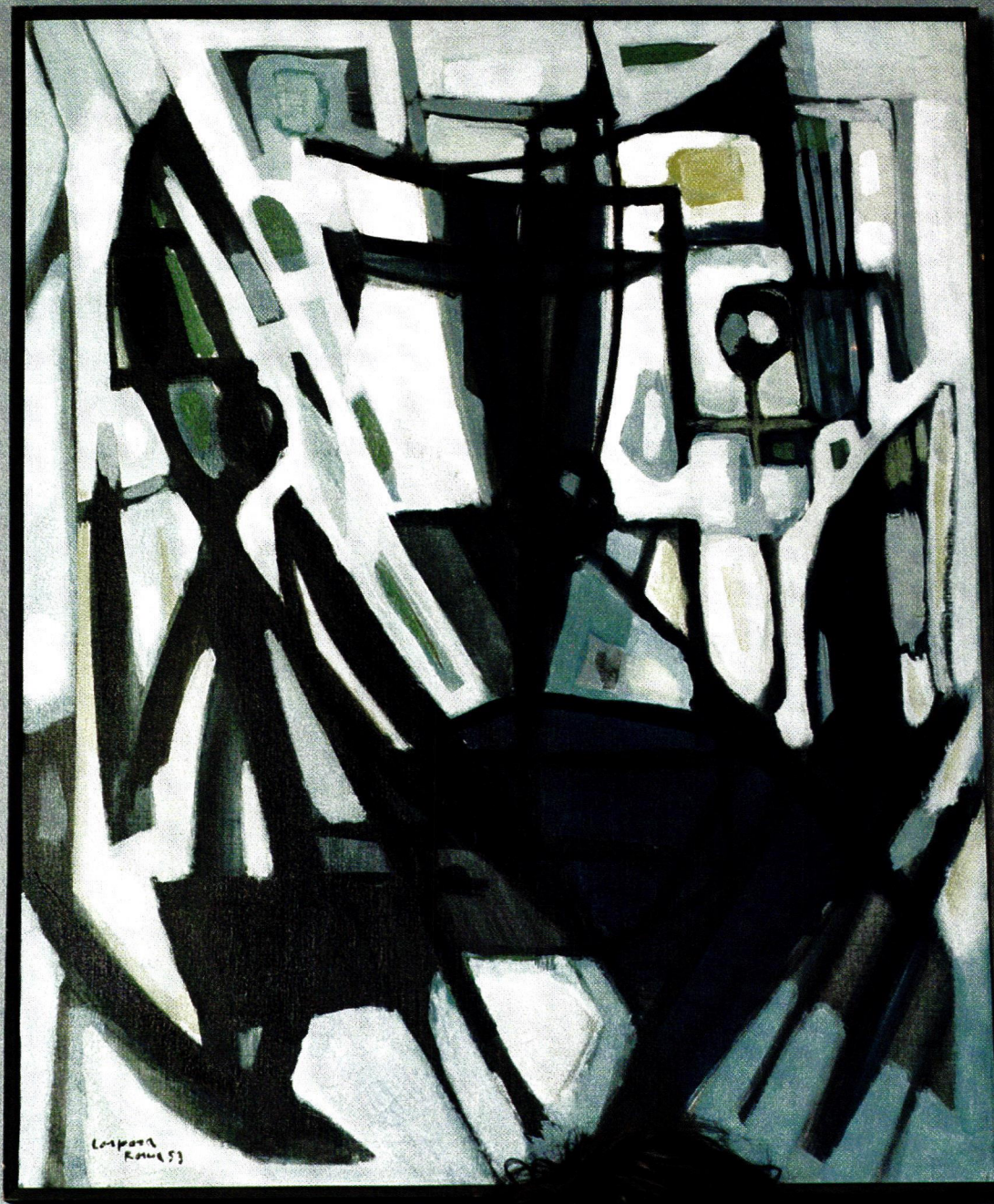
modern life

weekend getaway

Escape to your refuge - an Elliot
Noyes home in the countryside

Photographs: Stephen Wallis
Fashion Editor: Susan Joy
Hair: Mira at Link for Thomas Xavier Salon
Make-up: Christian Burran at L'Atelier
Model: Janelle at Ford





opposite page

Rust silk chiffon **ruffle dress** by Katayone Adeli, \$598;
Sunglasses, Bottega Veneta, \$150; Bronze woven **suede bag** with
woven gold-plated nickel strap, Bottega Veneta, \$1,100; Gold disc
sandal, Giuseppe Zanotti Design, \$275

this page

Lilac jewel print silk **halter top**, Roberto Cavalli, \$595; Bronze wool
flared pant, Chanel, \$915; **107 clear cuff**, Lara Bohinc, \$125; Lilac
patent **mules**, Casadei, \$275, Bertoia chair
see resources





opposite page

Fuschia rose print chiffon **blouse**, Roberto Cavalli, \$730; Camel suede **skirt**, Bottega Veneta, \$550; **Boots**, Bottega Veneta, \$630; Bertoia chair

this page

Parallele pink wool **suit**, Emanuel Ungaro, \$2240; Pleated scarf **blouse**, Catherine Malandrino, \$115; Metal wedge **sandal**, Guiseppe Zanotti, \$295
see resources





opposite page

Parallele purple sequin knit **vest**, Emanuel Ungaro, \$700; Floral printed **blouse**, Catherine Malandrino, \$337; Parallele white **pant**, Emanuel Ungaro, \$710; Zia **sunglasses**, Selima Optique, \$275; Square wood **bangle**, Bottega Veneta, \$260; Glitter **high heel**, Giuseppe Zanotti Design, \$260

this page

Trussardi logo print chemisier **dress**, \$850; tan driving **gloves**, Bottega Veneta, \$180; Flesh patent **high heel**, Casadei, \$305
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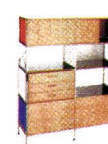
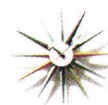
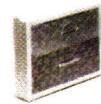
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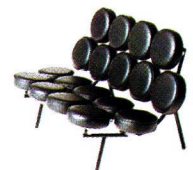
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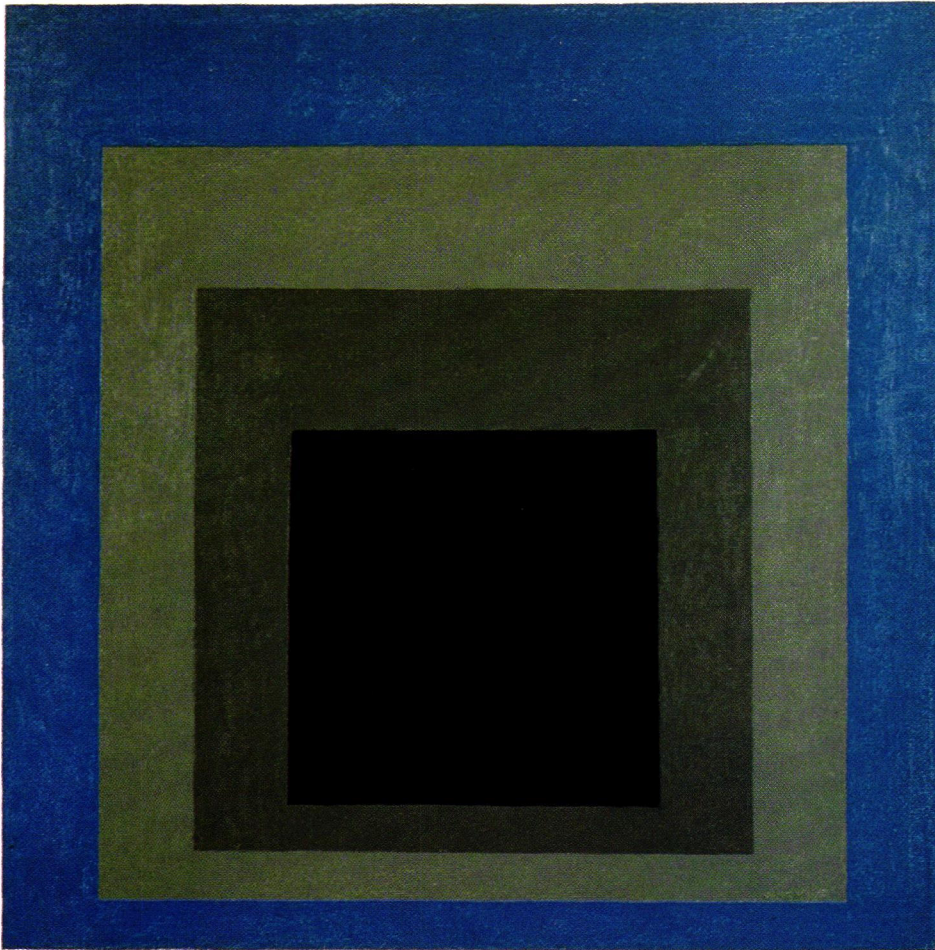
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Left: From Josef Albers' *Homage to the Square* series, his *Grisaille with Azure* (1961) brought \$74,000 at William Doyle Galleries' 20th Century Art & Design sale. **Below:** Also at William Doyle's sale, this George Nelson *Kangaroo* chair (1957) in lavender wool upholstery realized \$3,450

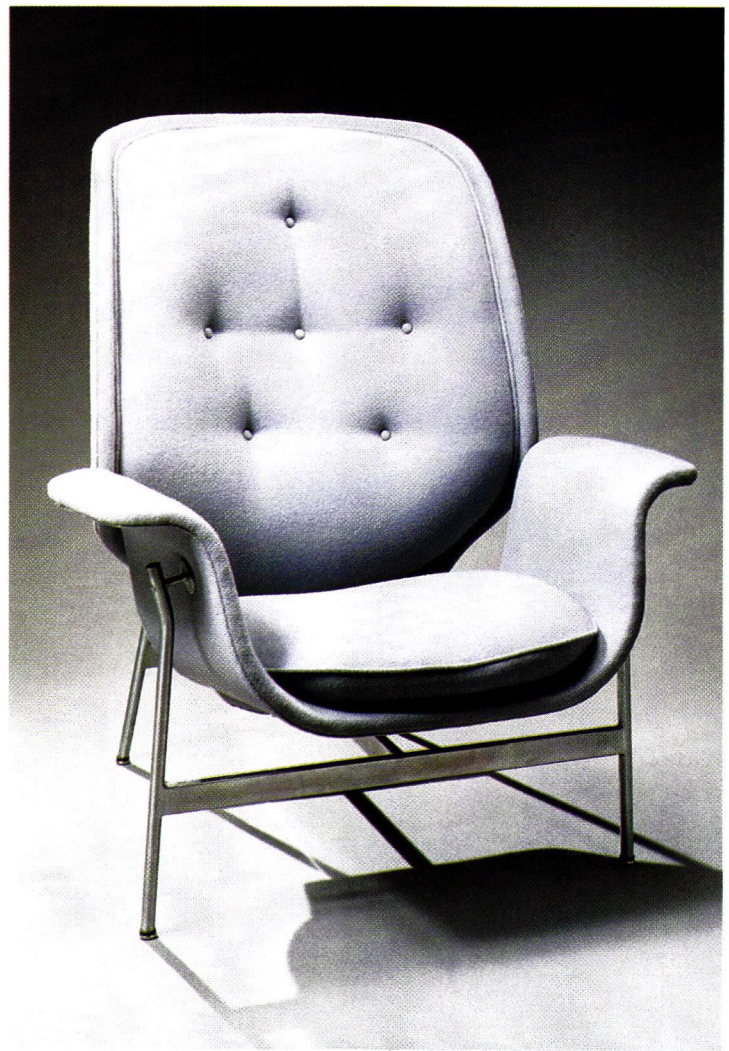
stylemeisters, record breakers

Extraordinary auction results confirm the market for iconic pieces and for custom-designed furniture by legendary 20th century decorators

bargains had at 1970s art auction

A small city in central Ohio was the setting for an auction of works by the biggest art names of the 1970s. Frank Stella, Jim Dine, Claes Oldenburg, Robert Motherwell, Roy Lichtenstein, Ellsworth Kelly, Robert Rauschenberg, and James Rosenquist were among those represented in the sale of a corporate collection owned by the Grange Insurance Company of Columbus, Ohio. The collection, which had been in storage for many years, included limited series lithographs signed and numbered, and works in glass, pottery, lucite, collage, acrylic, bronze, and fiber. Also included in the auction was a small quantity of furnishings by Charles and Ray Eames, Eero Saarinen, and Gilbert Rohde.

The January 15 auction was held at The Appletree Auction Center in Newark, Ohio. Though recently appraised, all works were sold without reserves. The highest price of the evening went for *A Temple of Flora*, a hand-colored etching by Jim Dine. The signed and numbered etching sold for \$4,000 (appraisal \$9,500). *Entablature IX* by Roy Lichtenstein, a signed lithograph (15/30) collaged with foil that appraised for \$12,000 was sold for \$2,950; and another litho collage by Robert Rauschenberg went for \$1,100. An Ellsworth Kelly lithograph, *Blue with Black I*, brought \$1,050 despite an appraised value of \$7,500; and an Alexander Calder lithograph created for the Guggenheim Museum sold for \$2,100. A screen >





A tortoiseshell-spotted leather-clad and glass coffee table by William (Billy) Haines, c.1946, brought \$7,638 at Christie's Los Angeles Innovators of 20th Century Style auction. **Below:** From the same sale, a set of eight silverplate-mounted, limed oak, and upholstered dining chairs by Samuel Marx, c.1950, realized \$54,050



print by Frank Stella (*Chocorua*) brought \$1,300, and a series of three by Robert Motherwell were bought by a single buyer for \$850 each. *Standing Mitt with Ball*, a lithograph by Claes Oldenburg appraised at \$5,000 sold for \$1,350.

A small quantity of furniture not part of the corporate collection was also included in the sale. An oval laminate table thought to be a Saarinen *Tulip* table brought \$425, and a pair of Gilbert Rohde Z stools sold for \$300. - Susan Cramer

abstract expressionism headlines william doyle sale

On April 11 William Doyle Galleries held their 20th Century Art and Design auction. The fine art section of the sale featured important works from Latin American, European, and American artists that were fresh to the market, with works by American artists yielding the highest prices. The sale also offered a variety of classic furnishings from modern and contemporary designers, and ceramics by mid-century master potter, Lea Halpern.

Headlining the sale was a large body of work by Abstract Expressionist Joan Mitchell that spanned the length of her career. Inspired from nature, her *Maple Leave Forever* (1968) sold for \$167,500. Also in the top ten lots were two *Untitled* Mitchell paintings that fetched \$39,100 each.

Another lot offered in the sale was an early work by Josef Albers. Albers was fascinated by the ambiguities of visual and spatial perception, a preoccupation which was central to his famous *Homage to the Square* series. His *Homage to the Square: Grisaille with Azure* (1961) brought \$74,000.

From the collection formerly belonging to Harold M. Fondren of New York were works on paper by Richard Diebenkorn, Cy Twombly, and Paul Wonner - all of which brought high prices. The > 50



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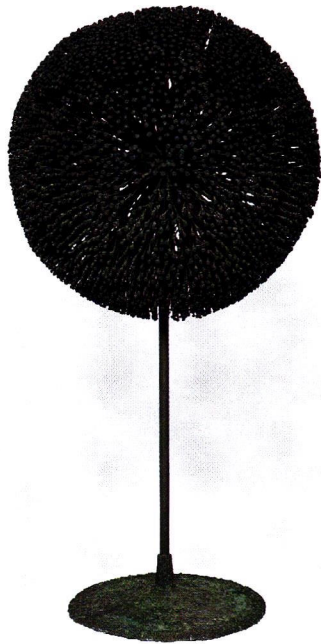
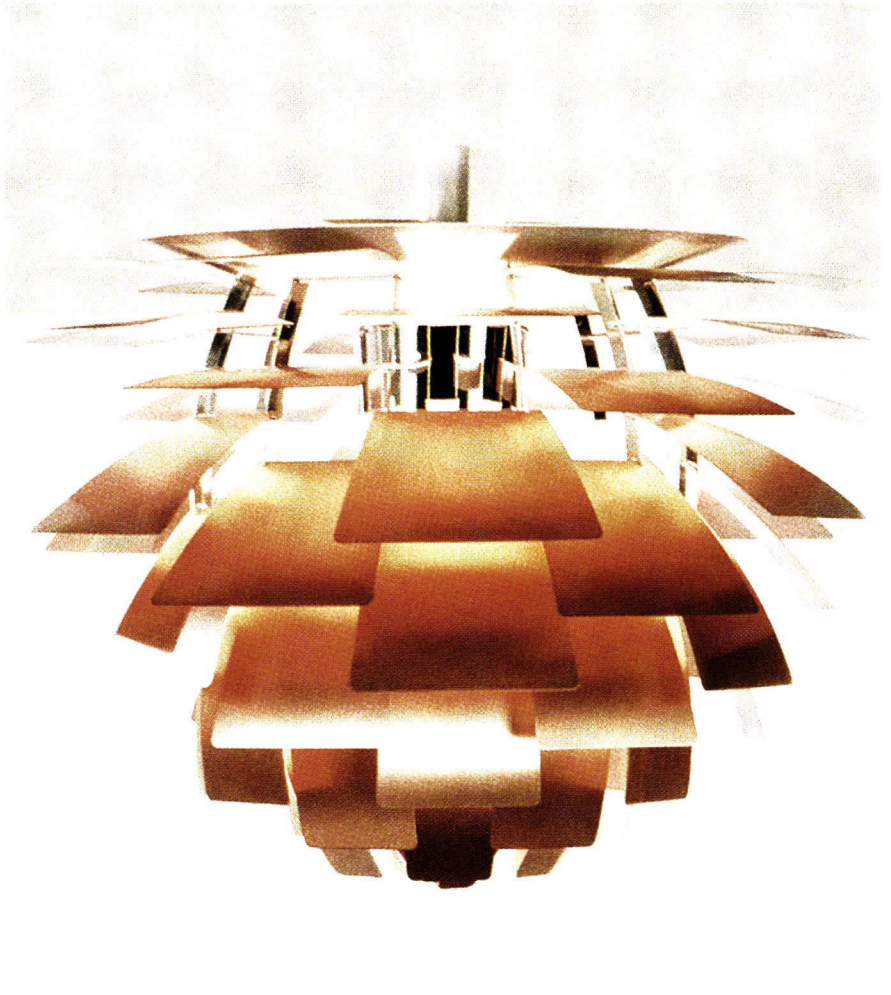
Illustration: Tubular Steel Lounge Chair, Le Corbusier, designed 1928, length 63 inches. Estimate: \$40,000-60,000.



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Clockwise from right: Large Poul Henningson *PH Artichoke* lamp, 1958, \$7,600 at Treadway's 20th Century Art and Design sale; Rare Pablo Picasso ceramic pitcher, \$7,475 at Los Angeles Modern Auctions' Important Design auction; Also at LAMA, this Harry Bertoia sculpture from the estate of Rudi Gernreich set a world record at \$40,025



expressive lines of an *Untitled* drawing by Richard Diebenkorn from the acclaimed *Ocean Park* series (1971) fetched \$46,000. Cy Twombly's *Untitled* piece from the *Roma* series (1957) brought \$41,400. In addition, a still life of an isolated flower in a vase against a field of color by Paul Wonner, entitled *Tulip by a Window*, realized \$20,700.

Topping off the modern and contemporary furniture category was a surprise \$20,700 paid for a set of two bronze and cane chairs by Italian designer Dan Johnson from the 1950s. Highlights of note also included a George Nelson 1957 *Kangaroo* chair in lavender wool upholstery that realized \$3,450, and a sleek lime green aluminum lounge chair and ottoman by Charles and Ray Eames that achieved \$3,220. Arne Jacobsen's brown leather *Swan* chair fetched \$2,300, and a pair of Alvar Aalto molded plywood armchairs from 1947 with brown webbing realized \$1,035.

All of the lots from Dutch ceramacist Lea Halpern commanded high prices. A pottery covered jar entitled *Sea Gull* in a cylindrical form covered in mottled gray glaze achieved \$3,220. Further, a vase entitled *Grotto*, of spherical form and covered in a pink over black glaze, yielded \$3,105.

art in your closet: doyle's couture

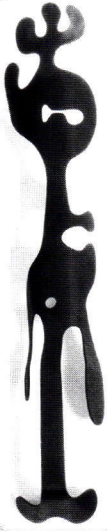
Attracting designers, museums, celebrities, and collectors from around the world, William Doyle Galleries held its acclaimed Couture and Textiles sale on May 2. According to William Doyle Galleries' Couture Specialist, Linda Donahue, "About 80 percent of the buyers are purchasing clothes to wear. They like the idea that they can pick from a century's worth of clothing rather than just a single season. With vintage fashion, buyers can find a wider range of choices - much more than slip dresses and khakis."

The top lot of the sale was a dramatic Charles James strapless evening gown from the estate of one of Washington D.C.'s most prominent hostesses during the 1950s and '60s, Gwendolyn > 52

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This page and opposite: Built in 1965 on a 50-foot wide lot, the *Cooney House* by Edward J. "Tim" Seibert of Seibert Architects was sited to maintain privacy for its owners and also impart a feeling of spaciousness. The original owners, for whom the house was designed, still live in the house and have not altered it

what modern meant

From the late 1940s through the '60s a group of Sarasota architects explored what modern meant and succeeded in building a body of work that appears fresh and new today

Text by Carol Berens
Photographs by James Novak,
Joseph W. Molitor, Lisanti Inc.,
G. Wade Swicord



What west coast American city has a collection of post-war houses and public buildings remarkable for their style and innovation? Most people would say Los Angeles. But those in the know would argue that the answer is also found all the way on the other side of the country on the west coast of Florida, in Sarasota. There, from the late 1940s through the 1960s, a group of architects explored what modern meant and succeeded in building a body of work that appears fresh and new today.

The arc of modernism in Sarasota was short and intense, impelled by a spirit of experimentation only to be dashed by powerful developers and the local press. Until recently Sarasota was known more for the architects who left than for what they created. As revealed in John Howey's book, *The Sarasota School of Architecture 1941-1966*, this town nurtured a corps of architects such as Ralph Twitchell, Paul Rudolph, Victor Lundy, Gene Leedy, Mark Hampton, and Tim Seibert who advanced ideas of regional modernism that incorporated new forms and post-war materials.

The story of Sarasota's rise in architectural importance is, like all of Florida's history, filled with economic booms and busts propelled by speculators who won big or lost everything. In the early 1900s, the Palmers of Chicago and the Ringling Brothers of circus fame sought the Sarasota sun during the winter months. These social impresarios imported architects from the north to mold their new

world. Sarasota's stylistic beginnings mimicked the east coast of Florida where the Mediterranean's architectural history was plundered to fit American tastes and interpretations. Stucco, red tile roofs, terra cotta tiles, and colonnaded arcades visually transported Italy, Spain, and North Africa to Florida's shores. For his extravaganza of a house, called *Ca'd'Zan* to emphasize its Venetian pedigree, John Ringling hired a New Yorker, Dwight James Baum, who in turn asked a young Ralph Twitchell to supervise the construction.

No sooner had the Ringling house been completed than Sarasota's economy faltered. The pair of damaging hurricanes that battered the city within two years of each other (1926 and 1928) were separated by a Mediterranean fruit fly infestation. These events merely foreshadowed the stock market crash and subsequent worldwide depression. Everyone faced financial ruin and many left. The Ringlings and Ralph Twitchell, however, stayed and imparted a great influence on Sarasota's renaissance. Twitchell, realizing that Sarasota could not provide enough work to sustain an architectural practice, also became a developer and contractor, allowing him to control the quality of projects and to cultivate important social contacts.

As World War II drew to a close and the economy recovered, Sarasota attracted artists and an appreciative cultural society drawn by Ringling's art museum and the then-fledgling School for the >



This page and opposite: Though on a 50-foot wide lot, the *Cooney House* maintains a feeling of privacy due to proper placement on the site. The living room (below), with two floor-to-ceiling glass walls, is the house's center, with secluded bedroom wings on either side. The living room opens onto the entrance and rear patios (left)

The arc of modernism in Sarasota was short and intense, impelled by a spirit of experimentation only to be dashed by powerful developers and the local press



Arts. A young Alabaman named Paul Rudolph came to work for and then become partner with Twitchell. Rudolph, fresh from a Harvard architectural education under the tutelage of Walter Gropius, was anxious to experiment with the new architectural ideas and materials developed from wartime industry. Rudolph's beach houses, remarkable for their simplicity of form and sheer inventiveness (see the accompanying article on the *Umbrella House*), are some of the best remembered buildings from this era.

"Rudolph was the spiritual head of the Sarasota architects," said Howey. Rudolph's presence changed everything. Rudolph brought style to Sarasota, but perhaps more importantly, he brought his force of personality. Soon word got out that Rudolph was doing some daring design, and architects migrated to Sarasota because of him. A majority of these designers knew Rudolph from Harvard or gravitated to either Twitchell and Rudolph's partnership, or after 1952, Rudolph's own office. "Paul was the catalyst," echoed Tim Seibert, one of the few architects who stayed. "Where else," Seibert continued, "could a young guy like me have lunch with people like Philip Johnson, Henry-Russell Hitchcock, or Talbot Hamlin who came to town to see Paul?"

Florida's west coast sunshine and Gulf warmth both blessed and cursed Sarasota. When snow covered the rest of the country, Sarasotans basked in a genial glow, buffeted by soft breezes. Just a few months later, however, the weather turned tropical, the sun burned down and stagnant wet air filled with insects. In the days before air conditioning, the European modernism of the International Style with its small strip windows had to be opened up when imported to Sarasota. Local architects responded to weather conditions by melding the tenets of flowing space, spare lines, and light construction of modern design with southern building traditions and local materials.

Common throughout the south as far west as Texas and north as Virginia, the dogtrot - the space created between two one-room shacks connected by a common roof and raised wood floor - captured the breezes of scorching summer days. The Sarasota screened living room breezeway is its direct descendent - the heart of a >90





LEAVITT, INC.

Opposite page, clockwise from top right: Architect Mark Hampton first worked for Twitchell and Rudolph. He now practices in Coconut Grove, Florida. His 1959 *Weiss Residence* in Savannah, Georgia is typical of Sarasota architecture featuring areas that are shielded from the sun, yet open to the outdoors; Architect Gene Leedy - Rudolph's first employee - designed this office in 1960. Leedy was a pioneer in the use of the "double T" structural system along with concrete block to create airy interiors; The use of large plate glass windows and steel in Mark Hampton's 1955 design for the *Stan Jordan Residence* allow for optimum enjoyment of the natural setting of this house. **This page top:** The front entry facade of the *Thyne/Swain House* by Seibert Architects, PA. **Bottom:** The *Mitchell House* is a wonderful example of the flowing spaces the Florida modernist house embraced. The living room's sliding glass wall opens to the screened-in pool, which is called a "Florida Room." Even though the plan encourages natural ventilation, the house was completely air conditioned



JOSEPH W. MOUTON

Satellite sorciere with mirror satellites on wires. Sixties.
Courtesy of Marie-Laure Bonnaud



Text by Ginger Moro

line vautrin, behind the sorcerer's looking glass

When I lived in Paris in the Sixties, I was intrigued by an array of magical bubble mirrors with iridescent frames that beckoned to me from a shop in St. Germain-des-Près. These convex mirrors, called "*sorcières*" ("witch's glass" in French,) belled out with a distorting image. Slivers of smoky mirrored glass imbedded in resin frames caught the light. The shop walls glittered with a constellation of mirrors of different sizes and shapes, like wreaths and snowflakes gone mad. Vases of the same mysterious material and gilded bronze jewelry were discernable on shelves. One of those mirrors, I thought, would transform my tiny sixth floor walkup nearby on the rue Bonaparte into an enchanted boudoir. I asked the *patronne* of the shop how much I would have to save up for the "*Soleil*" mirror with the sunburst frame. "500 francs," she smiled. A hundred dollars was a fortune then to a young starving artist like me, so I never hung my "mirror, mirror on the wall." Alas, that piece would now be worth several thousand dollars. The owner-artist of the shop was Line Vautrin, and her vintage mirrors and gilded bronze jewelry and *objets* are now in the permanent collections of the Paris Musée des Arts Décoratifs and the Victoria and Albert Museum in London.

Line Vautrin was the quintessential Parisienne - elegant, petite, witty, and deceptively delicate. Not, you would think, the typical offspring of a *fondeur*. Both her father and grandfather were metal-forgers in the Faubourg St. Antoine, where Vautrin was born, April 28, 1913. She learned the techniques of molding and chasing metals at an early age, but without any formal training. I caught up with Line Vautrin in Paris, 30 years after our first encounter, when I was researching artists for my book, *European Designer Jewelry*. "I wasn't much good in school," Line remembered. "I was a dreamer, so I left early and experimented with making bronze bracelets like big napkin rings, which I gold-plated. I went from door to door selling my wares for four years. I wasn't always paid for the jewelry my customers kept. The fashion when I was 20 was for geometric chrome-plated jewelry. Gilded bronze was considered bad taste!" Line Vautrin, the artisan, rejected the Machine Age aesthetic of Art Deco in both form and substance.

Always independent, Line (pronounced "Leen") was determined to develop her ideas on her own terms. She had a brief experience working for someone else, as an official welcomer at Elsa Schiaparelli's couture Boutique on the Place Vendôme in the mid-Thirties. "I greeted the clients all day with "*Bon jour, Madame*" and ate lunch in the gloomy basement canteen. It was suffocating, so after a few days I quit." What might have happened had she stayed on longer and met the great Schiaparelli? The two women were both on the same creative wavelength. *Couturière* Schiaparelli, whose surreal imagination knew no bounds, would surely have appreciated Vautrin's bronze and ceramic buttons. Marie-Laure Bonnaud, Vautrin's daughter, thinks "Schiap" and Line would not have had a successful collaboration. "My mother was much too independent an artist. By temperament she could not have worked for anyone else with a strong personality."

The Paris Exposition Internationale des Arts et Techniques of 1937 changed the course of her life. Vautrin designed gilded >



Inspired by mythical figures, poetry, and primitive symbols, Line Vautrin created unique gilded bronze jewelry, buttons, handbag mounts, compacts, boxes, belt buckles, and umbrella handles

bronze jewelry to exhibit at the Expo. There she attracted enough of a following to open a shop on the rue de Berri in 1939. "It was no bigger than a closet, really, but people came. At first I made small jewelry, but after a trip to Egypt where I saw King Tut's tomb, I got more adventurous with ideas for massive cuffs and chokers." Three years later, she moved to the chic couture shopping street, rue du Faubourg Saint-Honore. Inspired by mythical figures, poetry, and primitive symbols, she created unique gilded bronze jewelry, belt buckles, buttons, handbag mounts, compacts, boxes, umbrella handles, and ashtrays. "I produced these myself in limited editions. They were not available anywhere else, so I controlled the market. The press was enthusiastic, especially about my buttons. I didn't have the money to work in silver or gold, but my clients didn't mind." Her faithful clientele grew, despite, or perhaps because of, the terrible news of Hitler's advancing troops across Europe.

When the Nazis conquered France, marching down the Champs Elysées in triumph in 1939, Paris was plunged into darkness. The blackouts didn't encourage commercial activity. Then surprisingly, the Parisians perked up. "During the Occupation, the Parisian women bought jewelry and wore outrageous hats to thumb their noses at the Germans," Line laughed. "I made embroidered >



AT G. LE BOURGEOIS. COURTESY MARIE LAURE BONNAUD / B. GINSEK / MOPH



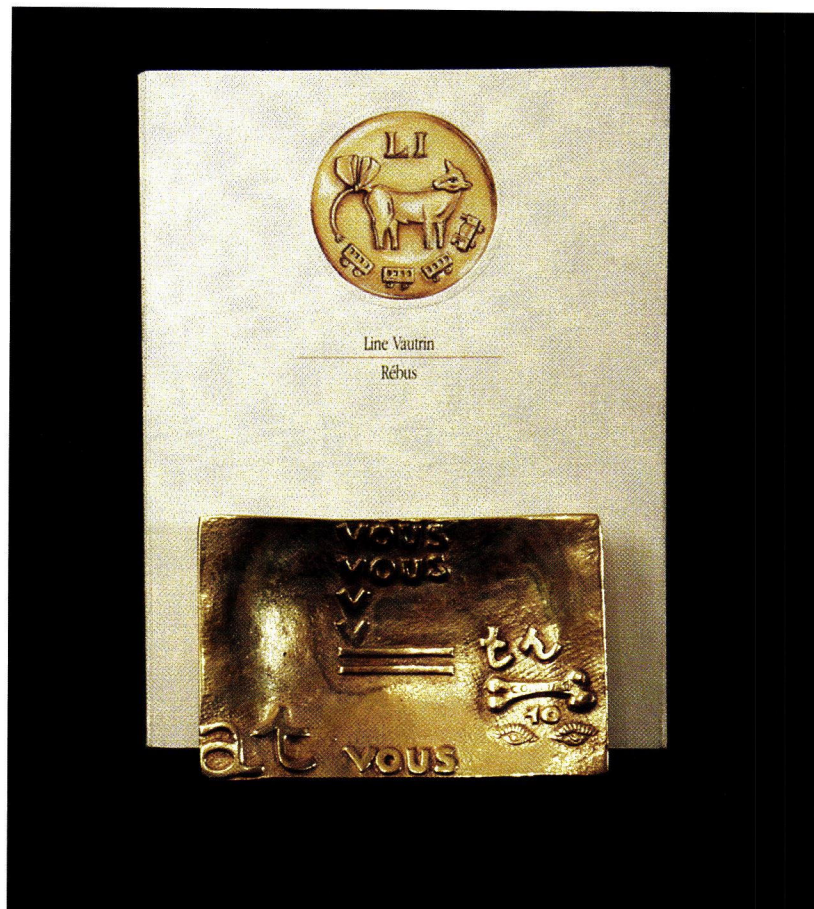
Opposite page, top: Line Vautrin in her shop, rue de l'Université, Paris, 1960. Bottom: *Harlequin* enamelled bracelet, author's collection. *Faith is a Loyal Spouse* bronze sculpture/bracelet, 1950s, courtesy Arts 220 Gallery, IL. This page, clockwise from top left: *Rebus* compact on right: "Inspire me to return to you," courtesy Arts 220 Gallery. On left: "Pour toi, mon amour," Jacques Prévert poem compact, author's collection; Gilt bronze buttons: five animals of the forest, and three donkey heads, 1950s, courtesy Naila de Montbrison Gallery, Paris; *Entrelacs* interlaced heart-arrows necklace, 1955, author's collection; *Soleil* sun mirror with rays of copper mirrored resin, Marie-Laure Bonnaud collection



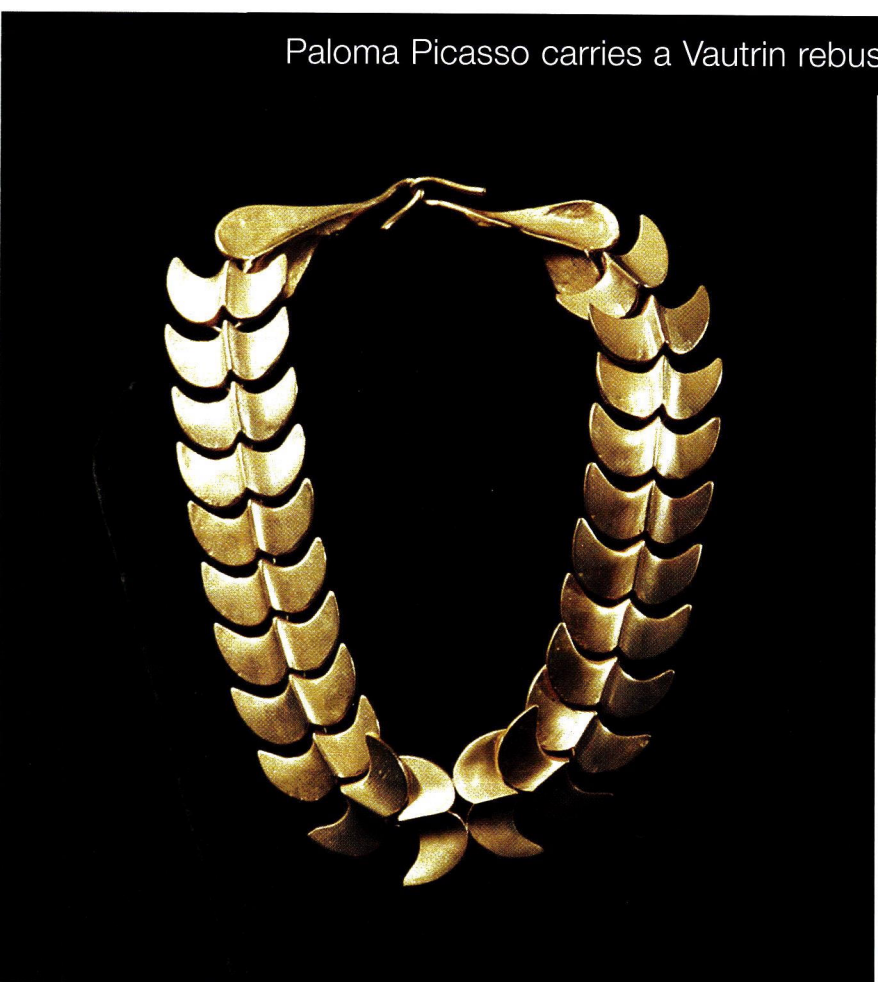
wedgies, and crazy hats which covered our faces. We changed our accessories often and when we walked by the Nazis we refused to look at them. It was our *luxe de la guerre*, our way of defending ourselves against the Occupation." Materials and craftsmen were scarce, but demand still grew for her creations, especially in the provinces far from the war zone, where she sold to gift shops. "Ironically, the harder things were to produce, the easier they were to sell!"

In 1942, Line married stage designer Jacques-Armand Bonnaud. They moved into a historic *hôtel particulier*, the Hôtel Mégret de Sérilly on the rue Vieille du Temple, formerly the residence of Marie Antoinette's maid of honor, whose husband was the Paymaster General of King Louis XVI. During the French Revolution, the couple was guillotined. Their house was abandoned and its contents shipped to England by a merchant. The aristocrats of the quarter lost their heads as well as their homes. The 18th century building was in the heart of the Marais, the once elegant Right Bank quarter of Paris, which over the years had deteriorated into a service quarter with dingy ateliers for jewelers and craftsmen. When Line found it, her house had been used for a forge.

"In 1946, we transformed the house into a showroom with the private residence on the ground floor and ateliers up above. I had 26 rooms to play with. My employees (40 of them, though not all at the same time) worked in the upper floor workshops which were devoted to casting, assembly, finishing, enamelling, bead production, and ivory carving for jewelry. There was also a space for the preparation of felt for shoes and hats. I was ahead of my time—one of the first artists to move into the Marais before André Malraux began its restoration in the '50s." Remembering her brief, unhappy experience



Paloma Picasso carries a Vautrin rebus compact as a talisman in her signature handbag



CLOCKWISE FROM TOP: GINGER MORO; COURTESY GALERIE JACQUELINE SUBRA; GINGER MORO

with Schiaparelli, Line provided her workers with a library and refectory.

Bonnaud had created a fantastical stage set for his wife's creations. The war was over - good reason for celebration. There was an atmosphere of the Surreal Baroque in the frescoes on the walls, the painted plaster curtains, and the disembodied plaster hand sconces which supported chandeliers and accessories. Lacy wrought-iron chairs were by Gilbert Poillerat, and a 17th century painted wood statue of Venus was the mute model for Vautrin's lamp-wound beads. The house became a salon-meeting place for actors and artists and a venue for costume balls and fashion shows. Ballet dancer Zizi Jeanmaire and her husband Roland Petit were frequent guests. Line's daughter, Marie-Laure remembers: "It was just after the war, and I was a child living in a fairy tale which was over too soon. My parents entertained a great deal, and the parties became *très snob*."

The jewelry and accessories produced in Vautrin's attic workshops were sold at her Boutique on the rue du Faubourg Saint-Honore. Line sculpted the prototypes first in clay or plasticine which were reproduced in plaster molds. These were sent to the metalworker who made the model. Then the box, compact, or jewelry was chased, soldered, polished, enamelled, and silver or gold-plated in different ateliers. All the boxes were cork-lined. There was great variety. One theme could be adapted to ashtrays, powder compacts, paperweights, or pendants. Vautrin compacts were popular because nothing like them had ever been seen before. One series featured a different single leaf on each lid. A "Bee" in the middle of flowers, an "Owl," and a "Balloon Seller" holding blue enamelled balloons, surrounded by a circle of children, were original ideas sold in the Fifties.

Line says that she never met contemporary artists Alberto and Diego Giacometti or Jean-Michel Frank who also worked in bronze and plaster. "I was too busy to pay attention to what designers like Jean Cocteau or Christian Berard were doing. I did my own thing. If there's a similarity in our approach to design, it's because it was in the air!" These artists were working in the same materials, but the results were quite different. "I was what they called a '*parurière*', designing jewelry, buttons, and accessories which were supposed to complement the fashion of the day. Actually, I have always swum against the prevailing fashion currents." Line and her personal style were elusive, defying description. Her jewelry was called "*bijoux couture*", "*bijoux fantaisie*", then "*bijoux d'artiste*" - the last being the most accurate description of her artisan creations. Glitzy costume jewelry was never her style.

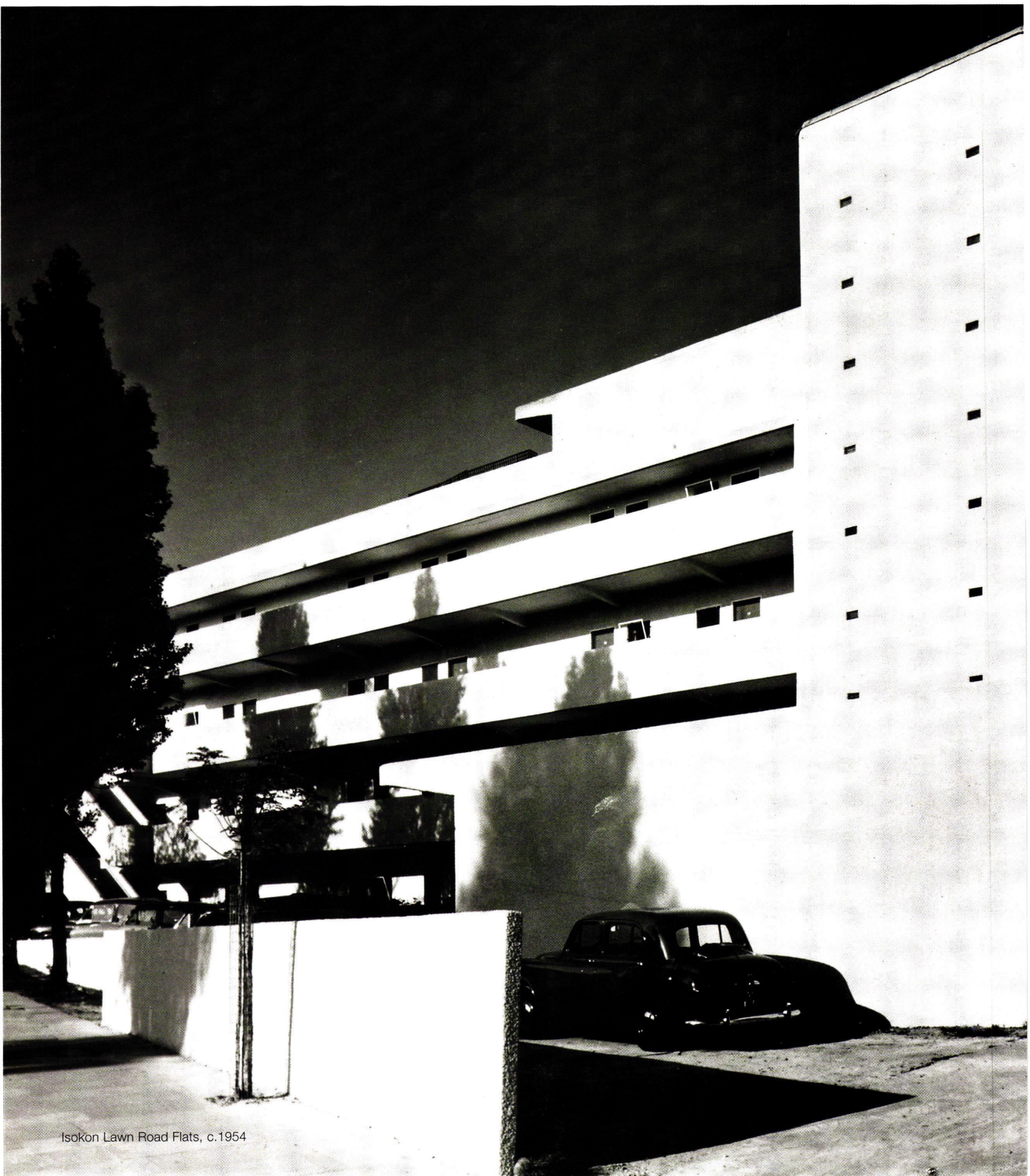
Where did Line Vautrin get the inspiration for her gilded bronze pieces? She always had her periscope up. She traveled a great deal in Europe and the Middle East and lingered for days in the museums of Crete and Cairo. Celtique legends and myths were also a source of fascination. "I wanted to recreate objects based on themes of archaic civilizations which related to the rhythm of our time," Line explained. She sculpted pendants of Medusa and St. Lawrence, and a whole series of buttons and brooches based on the Celtic Curing Saints of Brittany. For example: Saint Urlo who cured rheumatism, gout, and all the illnesses that make the sufferer howl, is represented with a cane. ("Hurler" means "to howl" in French.) She experimented with original buttons made of ceramic (white deer on a black enamel ground), ivory, and blown glass containing tiny ships, flowers, and scent bottles. Gilded bronze buttons were created in series: the small animals of the forest, or eyebrows, each evoking a

> 90

Opposite page, clockwise from top right:

Line Vautrin's *Rébus* signature from book by Patrick Mauriès. Rebus bronze dish "You Should Treat Eros Like a God - Hurry Up" Historical Design Collection; Black Talosel necklace with gilded glass mirrors, courtesy of Galerie Jacqueline Subra; *Vertebrae* articulated gilded brass necklace, large model, 1955, author's collection. **This page:** Leaf bronze compacts, silver and gold plated, courtesy of Chastel-Marechal Gallery, Paris





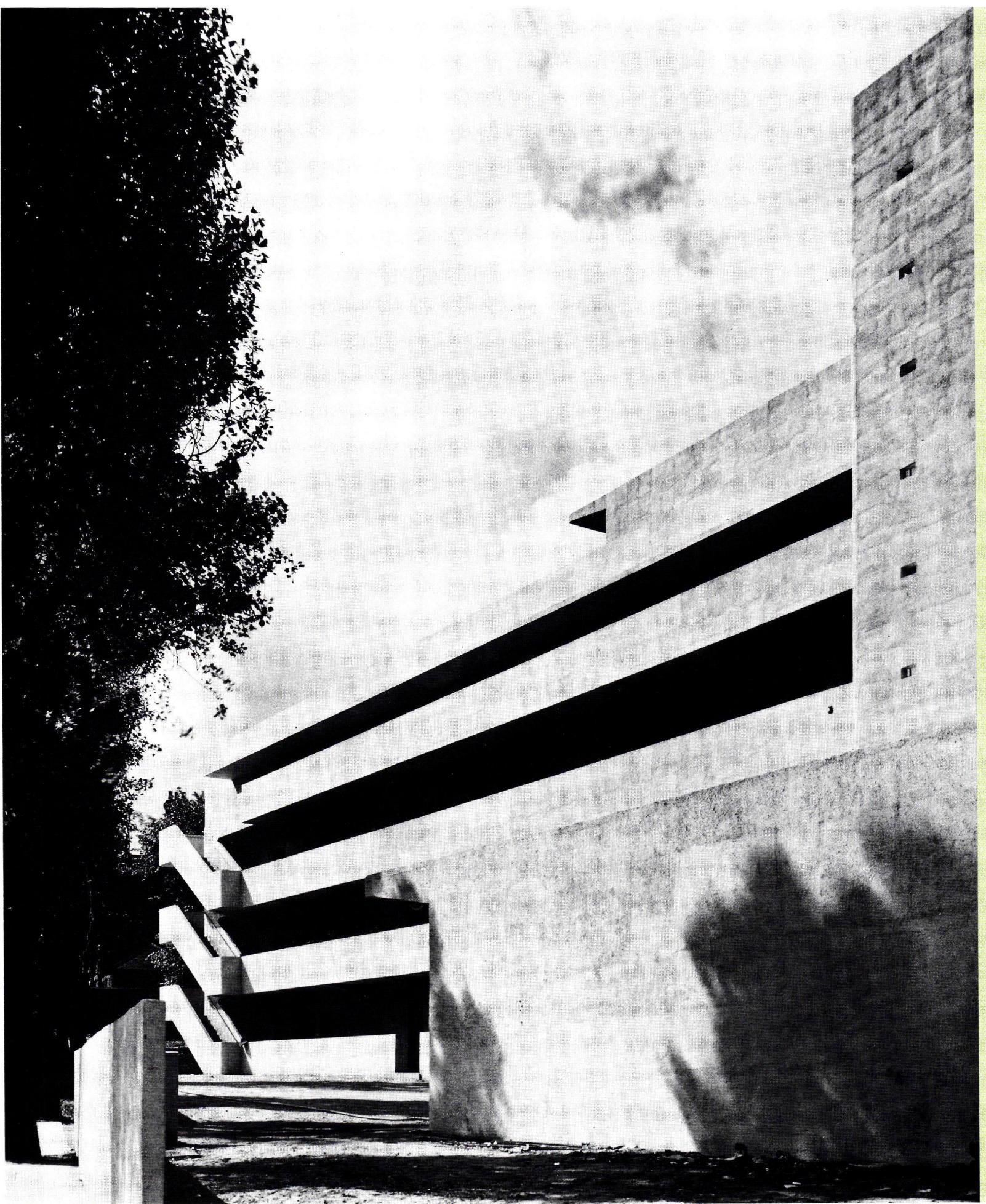
Isokon Lawn Road Flats, c.1954



Text by Simon Andrews

isokon lawn road flats, london, nw3

For London's avant-garde of the 1930s, the functional aesthetic of the Isokon building, together with the lively atmosphere of its ground-floor club the Isobar, came to represent the creative optimism of a truly egalitarian vision



Opposite page: Isokon Lawn Flats in August 1934, soon after its opening in July of that same year.

This page: The now-derelict main stairwell of the Isokon Road Flats building, February 2000. The future of what is one of Britain's most significant architectural gems, which was home to the lively and creative intelligentsia of 1930s Modernism, is now extremely uncertain



Sixty-six years after the opening ceremony of July 1934, the future of the most important example of International Style architecture in Britain is uncertain

Few housing blocks can boast the cultural pedigree of the Isokon Lawn Road Flats, the Hampstead apartment complex once home to the artists Henry Moore, Barbara Hepworth, and Nuam Gabo, and the creative refuge for the émigré European architects and designers Walter Gropius, Marcel Breuer, Egon Riss, and Laszlo Moholy-Nagy. For London's avant-garde of the 1930s, the functionalist aesthetic of the Isokon building, together with the lively atmosphere of its ground-floor club, the Isobar, came to represent the creative optimism of a truly futuristic and egalitarian vision. The ideas and friendships that were developed there during the 1930s were to be instrumental in the transmission of Modernist and Bauhaus ideals to the United States at the end of the decade.

Sixty-six years after the opening ceremony of July 1934, the future of the most important example of International Style architecture in Britain is uncertain. Described by one-time resident Agatha Christie as "a giant liner which ought to have had a couple of funnels," the elegantly streamlined building is incongruous in a quiet residential street of pretty Edwardian family homes. Now recently abandoned and deteriorating from years of neglect, the building requires extensive renovation, which is complicated by the detailed protection order placed upon the building by English Heritage. The once gleaming white facade is now streaked with fungus, the doors and windows that are not protected by steel security shutters are shattered, and the forecourt a cracked and overgrown depository for abandoned vehicles.

The Isokon building was the result of the inspired and fortu-

nate collaboration between the industrialist Jack Pritchard and the glamorous Canadian architect Wells Coates. Prior to the building of the Isokon Flats, Coates had been little-known in Britain and was primarily occupied since his arrival in 1929 with industrial design, producing notable designs for radio manufacturer Ecko. Since 1925 Jack Pritchard had worked from London for the Estonian plywood manufacturer Venesta, and was quick to recognise the material's suitability for modern furniture production. Seeking to promote this medium, and conscious of the progressive new mood within European architecture and design, Pritchard in 1930 commissioned Le Corbusier, Pierre Jeanneret, and Charlotte Perriand to design the Venesta stand at the Building Trades Exhibition. Their display assisted in promoting Pritchard to a leading position within British Modernism, and allowed the industrialist to enhance his interests with the European avant-garde. The following year Pritchard, together with Wells Coates and Serge Chermayeff, travelled to Germany to visit first Erich Mendelsohn in Berlin, and then to Walter Gropius's Bauhaus in Dessau. Subsequent visits to Finland introduced Pritchard to Alvar Aalto and the recently completed Paimio Sanatorium. In 1931 Pritchard left Venesta in order to develop his own company for the production of modern furniture and design, which was to be called Isokon - an anagram of "Isometric Unit Construction."

Originally intending to build a home for themselves on the land recently purchased in Lawn Road, Jack and Molly Pritchard discussed the idea with Wells Coates, and rapidly the concept for >

Right: First birthday party for the Isokon Road Flats: a tenant on the roof with Marcel Breuer and Ise and Walter Gropius, July 1935. **Below:** Interior of the Isobar, 1937, designed by Marcel Breuer. Illustrated are furniture fittings designed by Marcel Breuer and Alvar Aalto



In 1937 Marcel Breuer was invited to convert one of the larger ground-floor apartments into a club, to be named the Isobar. Featuring Isokon plywood furniture, the Isobar quickly attracted an avant-garde clientele

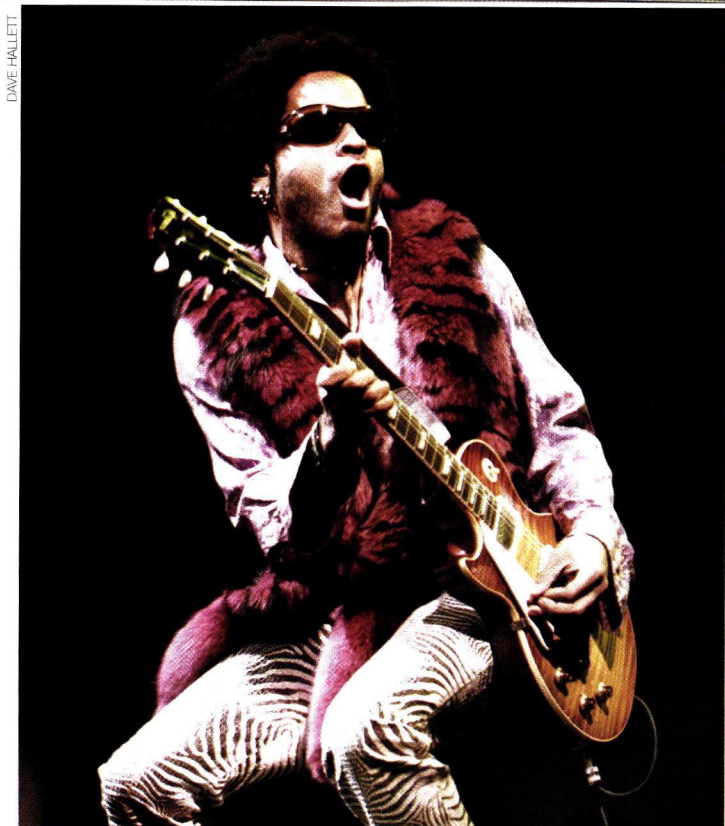
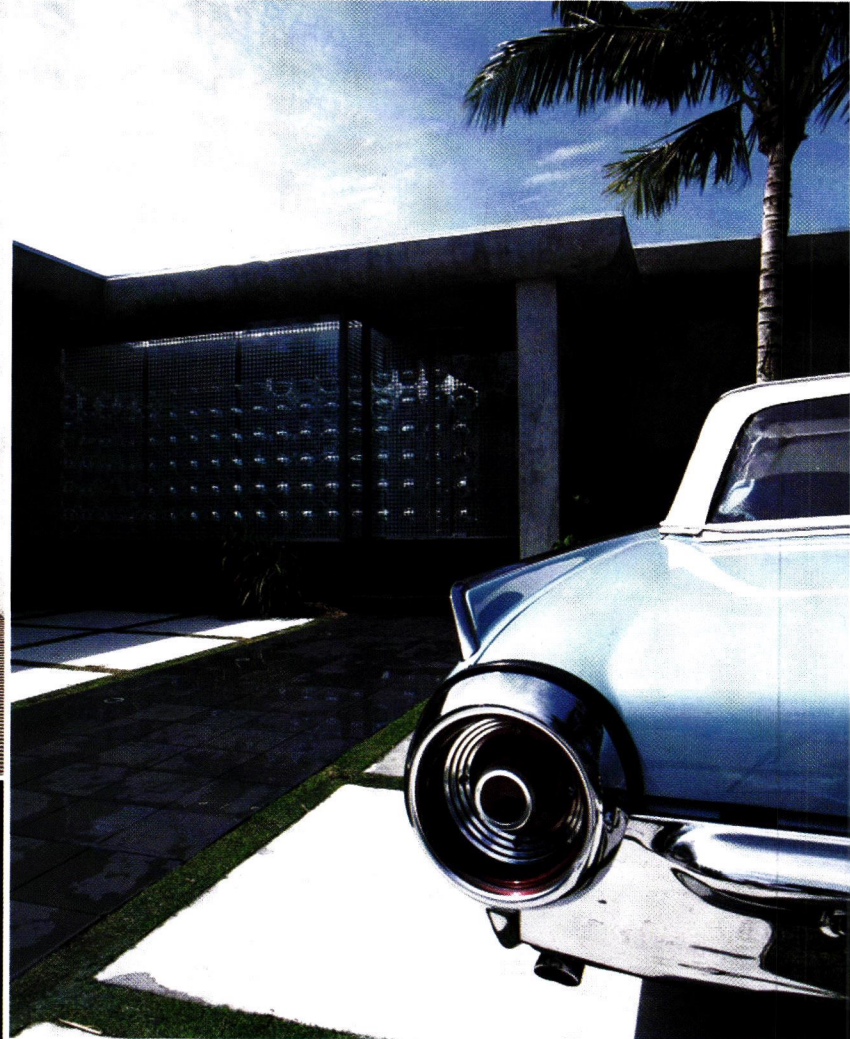




lenny's lair

Text by Ginger Moro
Photographs by David Glomb
Photographer's assistant: Alain Couture

Previous spread: The back of the house features a glass wall which overlooks the swimming pool and Miami's Biscayne Bay. To the far left is the fur-tunnel entranceway; to the far right is the custom stainless steel pool table. **This page, clockwise from below:** Lenny's Zen concrete front entrance with sandblasted security glass. The 1958 vintage Thunderbird convertible sets the tone; Lenny Kravitz; The entrance to Kravitz's home is a white faux-fur lined tunnel encircled with lights. The metal catwalk leads to 007-style sliding red plexiglass doors which open onto the living room



DAVE HALLETT

The key to success in interior design and the recording industry lies in the mix. Michael Czysz, of Architropolis, created a spectacular two million dollar pad and recording studio for rock star, Lenny Kravitz, in Miami, Florida. Czysz, a master of maximalism, understands the culture which values effusion over restraint, and transformed a Fifties ranch house into an entertainer's hedonistic showplace.

The austere grey of a curving concrete building combined with a futuristic stainless steel gate is a standout in this modest community of unremarkable '50s white stucco homes on Biscayne Bay. A powder-blue 1958 vintage Thunderbird convertible with white leather upholstery sits in the driveway. This is rock star Lenny Kravitz's pad and recording studio. He comes here to decompress between gigs, and to write and record his songs. Interior designer Michael Czysz, (pronounced, appropriately enough, "sizz" as in "sizzle") the principal of Portland, Oregon-based Architropolis, designed this retro-futuristic retreat for Lenny in 1999. It's still under construction; a work in progress.

The T-Bird in front sets the tone. Its big, round tail lights are >



The 40-foot tangerine sofa snakes towards the hand-stitched white patent leather bar with illuminated portholes. Bubble mirror ceiling and light wall are reflected in the red vinyl floor. Saarinen's *Tulip* table nestles in the curves see resources

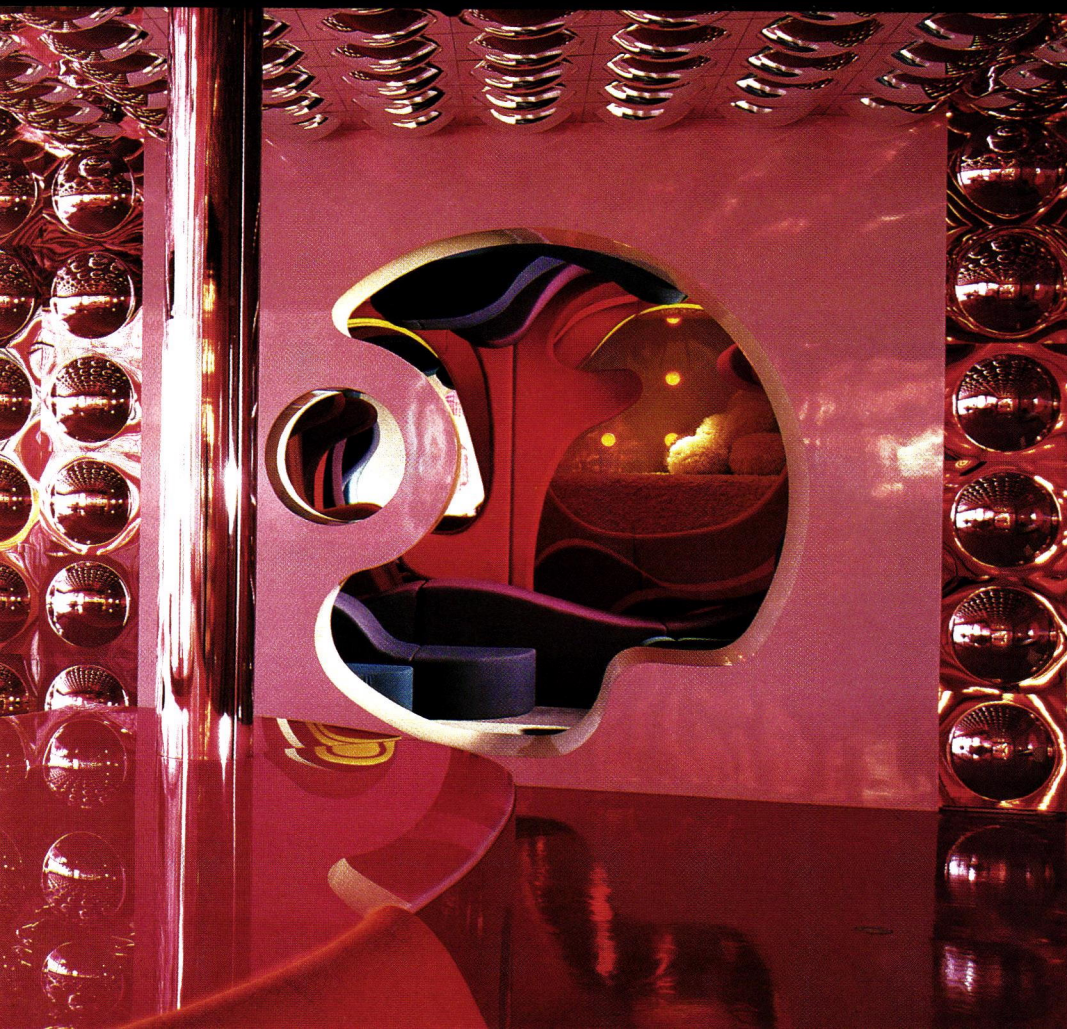
repeated as circular elements in the sand-blasted glass entry wall, as well as on the ceilings and walls of the living room and bar. Luminous walls like these were originally conceived in 1969 by Danish designer Verner Panton. Kravitz has recorded updated versions of '70s rock, so this haven was designed to be a cool marriage of 1970s retro and 21st century hip. What Modern was and will be.

What raw material was Michael Czynsz given to work with? "I didn't much like the neighborhood, or the existing house when I first saw it. But then I was turned on by the view of Biscayne Bay and told Lenny we could make something special out of this, even though it wasn't a from-the-ground-up project. The original house was significantly smaller, one of the two houses in the community with a flat roof. What is now the living room had been an outdoor space which was roofed over. There were strict limitations imposed by the building codes. We couldn't change the perimeters of the existing house, but we did change some of the interior walls." The 2,000-square foot living room comprises half the area of the house. Czynsz kept some of the same exterior proportions. "Many of the curves were already there, but we cleaned up the elevations, and extended the inside to the outside."

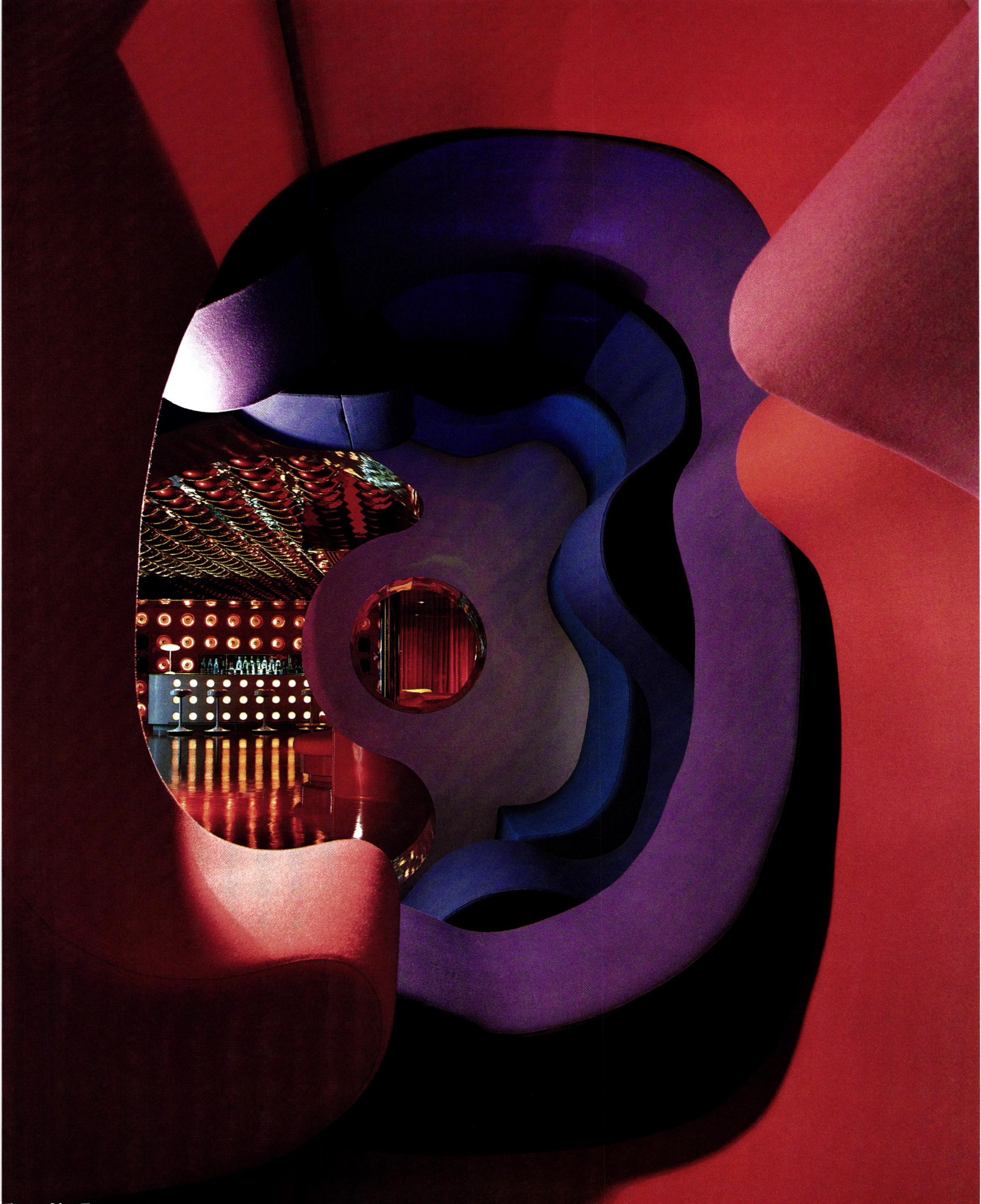
I asked Michael how a designer handles client and architectural constraints. "Isn't it vital on every project to change the negative into a positive; to convert the limitations into creativity?" "Yes, I agree with you," he answered. "This Kravitz house is very simple because of the constraints. We'd have had more subtleties if we'd designed from the ground up. But you learn to deal with a predetermined envelope. The people I work with are more my patrons than clients. They want an impact, but it takes discipline. I have a huge respect for my >



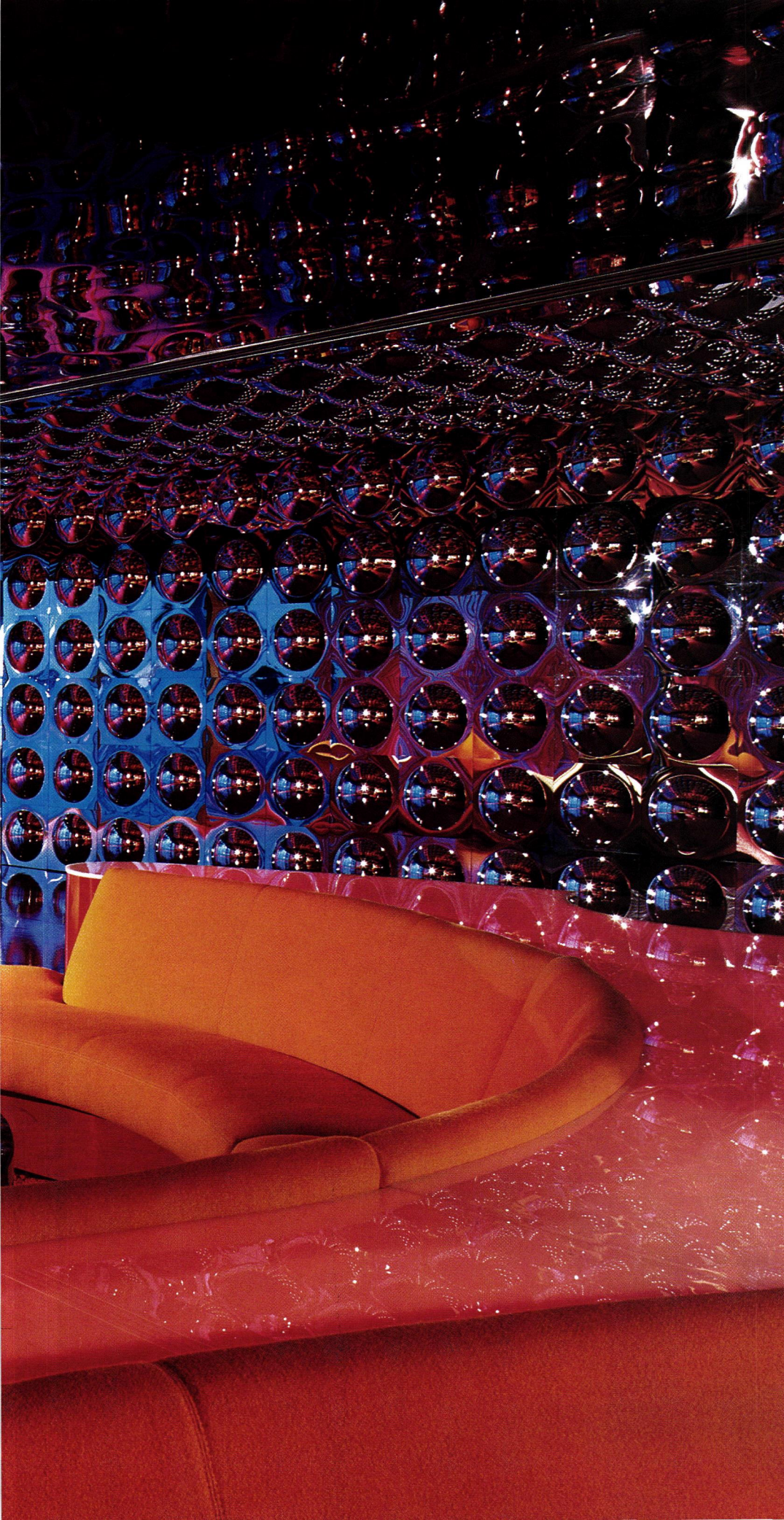
Lenny's "heavy petting room" is an homage to Verner Panton's *Phantasy Landscape*



Above: Close-up of the living room hand-stitched white patent leather bar incorporating circular elements of portholes, wall lights, and loudspeakers. **Left:** The "Heavy Petting Room" with laminated plastic portal, and undulating sections leading to the "kitty box" white shag loft is Michael Czynsz's modern take on Verner Panton's 1970 environment. **Opposite page:** The lounging landscape of upholstered elements experienced from within, with color sequential view of the bar
see resources







Flaming red living room with 40-foot built-in tangerine sofa and Pierre Paulin *Orange Slice* chairs overlooks Biscayne Bay. Red plexiglass ceiling, chrome-wrapped column, Saarinen *Tulip* table. The bubble mirror wall and ceiling reflect the mood
see resources



Left: Peacock Alley, all white formica and shag, for preening in front of the three-way mirror. Security screens on the right announce anyone who dares to enter. **Below:** Master bathroom with bronze-gold sink and throne, suitable for Rock royalty. The circular concave lights of the luminous wall of the living room are repeated here, on the guided bathroom wall. **Opposite page:** The Gucci-esque amatorium with blue mirror-tiled ceiling and walls is framed by bubble mirrors distorting images. White leather bed and built-ins. The faux mink bedspread and boudoir cuddle-up chairs are too sexy to be true
see resources

The Gucci-blue master bedroom is as cool as the rest of the house is hot

clients. We argue only about the things that are important."

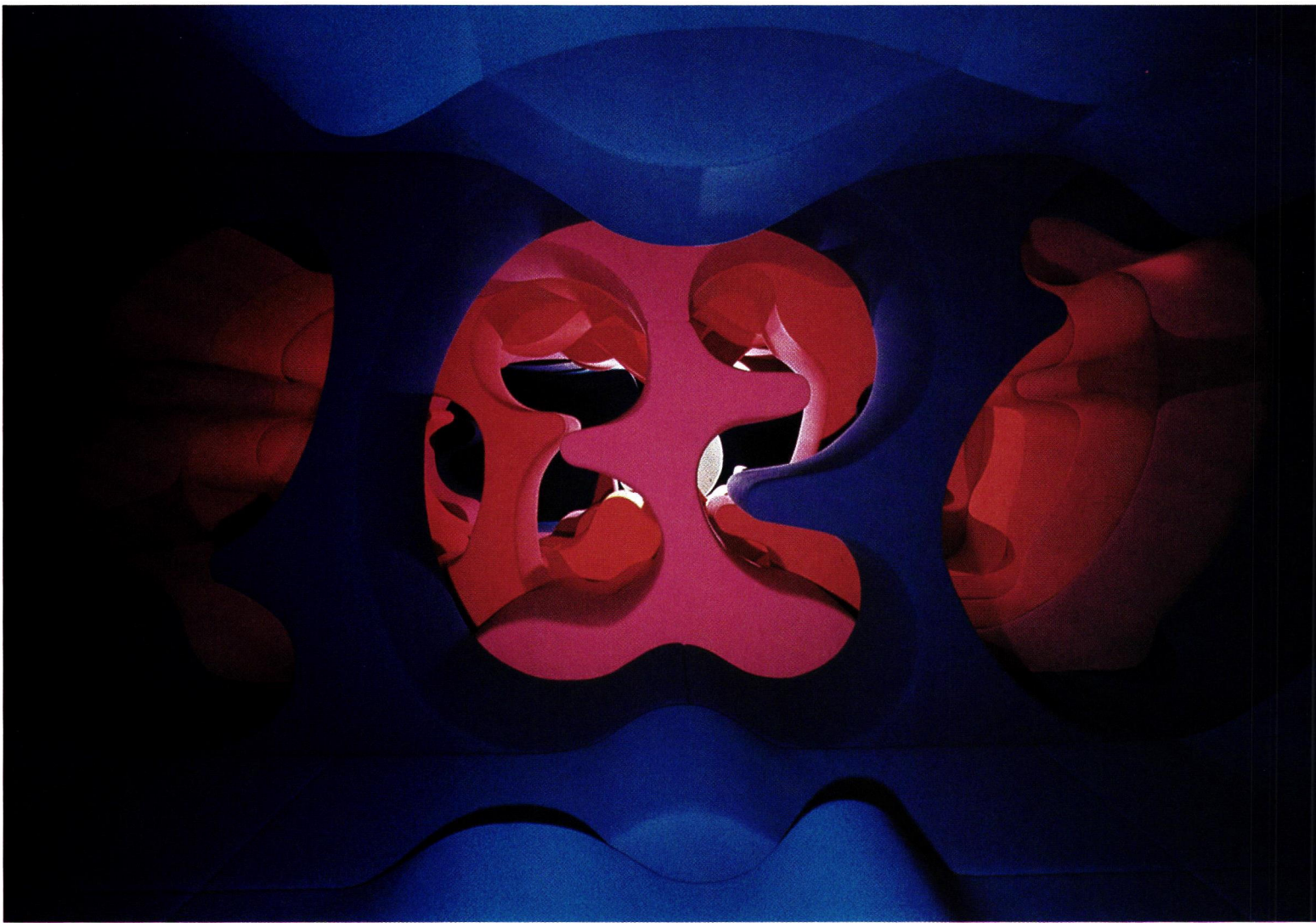
"Lenny was really insatiable when he bought the house; he's used to instant gratification. He wanted me to quickly change this *GoodFellas* Jewish bachelor pad into a retro retreat. Where to begin? I mentioned the word 'tunnel,' and he said, 'Oh shit, that sounds cool,' and gave me one million dollars and carte blanche to perform the remodeling. He promised not to see it until it was finished. Then he went off on tour and we stripped everything down. Lenny never saw the house during construction, but he'd call from different hotels almost every day to check it out. I'd fill him in, using musical terms to describe the progress."

I asked Michael how long he and Lenny had known each other to engender that kind of rare designer/client trust. "When we first met in L.A., we were in our teens, both looking for a style. Now we're a couple of Geminis with big mood swings, just turned 35." How have they evolved stylistically over the years? Michael remembers: "Lenny was into the Sixties, and I was more into Bauhaus and the International Style - Le Corbusier and Mies. I wanted structure. He was less inclined to wear tailored, and I was less inclined to get emotional. We're both appreciative of opposite poles. Lenny can be really extreme."

Some of the rock star's love of funk has rubbed off on Michael's designs. At night, the house exterior is a shock to passersby. "The house presents this grey, Zen-like minimalist facade. But then you see the dinosaur eye of the front door which is laminated purple, and lit by the flashing lights of the entry hall. The whole house pulsates." Inside the entrance to the front door, there's a reflecting pool contained within glittering walls of silvered bubble mirrors. On a sunny day, the sky and water are endlessly reflected. These acrylic Op Art bubble mirrors recalling the '70s, are used thruout the house, reflecting the different colors and >102







verner panton, experimental joy

The unfettered joy of experimentation is a central characteristic in all of Panton's work

With the *Panton Chair*, the first single unit cantilevered chair made of moulded plastic, Verner Panton succeeded in creating one of the most famous chair designs of the century. His "Fantasy Landscape Room" (*Phantasy Landscape*) at the *Visiona II* exhibition in Cologne became an emblem of the sixties which is included in virtually every study on the design of that decade. However, it would be erroneous to regard the Danish designer Verner Panton (1926-1998) merely as a great master of sixties design. Although extravagant forms and the use of strong, intense colors typify his work, it is undeniably grounded in the elegant functionalism of the fifties. And in spite of the creativity and love of experimentation revealed in his work, he retained a systematic approach to design throughout his life. His interest was not limited to single objects, but extended to the development of groups of furnishings and the design of entire spaces. For this reason, Verner Panton's unusually extensive and diverse work is regarded today as a major contribution to the development of design in the second half of the 20th century.

Like many of his colleagues, Panton found his way to design via architecture. After studying at the Academy of Art in Copenhagen, he worked from 1950-52 in the office of Arne Jacobsen, where he was involved in the design of the legendary *Ant* chair. Working as an independent architect and designer in many European countries from the

mid-fifties onward, Panton first attracted international attention with furniture based on geometric forms and manufactured by the company Plus-linje (*Cone* chairs). These designs are distinguished by their extravagant forms and a keen interest in new plastic materials produced industrially at the time. Simultaneously, they are evidence of an unfettered joy of experimentation, which can be regarded as a central characteristic of Panton's work. Over the following decades his numerous designs for seating, furniture, and lamps were produced together with renowned manufacturers such as Fritz Hansen, Louis Poulsen, Thonet, Herman Miller/Vitra, Royal Copenhagen, and Rosenthal, some of which are still in production.

Of central importance within the context of his oeuvre are Panton's room designs. He was particularly skillful in fusing disparate elements - floor, wall and ceiling treatments, furniture, lighting, textiles, and plastic or enamel wall panels - into a consummate and indivisible spatial unit. The *Visiona* ships for the Cologne Furniture Fair (1968 and 1970), the offices of the Spiegel-Verlag publishing house in Hamburg (1969), and the restaurant Varna in Aarhus (1970) are the best known examples of this.

Residing in Basel, Switzerland from the beginning of the Sixties and having received many international design awards, Panton remained active until his death at the age of 72 in September, 1998.



Opposite page: Verner Panton's most legendary interior design project, the *Phantasy Landscape* - once the core of the 1970 Visiona II exhibition in Cologne - was recreated in a partial reconstruction, which was true to the original installation, at the recent Vitra Design Museum Panton exhibition. **This page, clockwise from left:** Verner Panton in his *Living Tower* design; Panton's illuminated ring lamp wall panels; A total Panton environment - *Panton Chairs*, shell lamp, rug, and wall panels





"I never realized that a simple cube can be so complex." That's how the new owner of the *Umbrella House* described his first impression when he stepped into this Paul Rudolph-designed home. Unfortunately, the 3,000-square foot wood-slatted parasol for which the house was named was destroyed in a storm long ago. Even without its top hovering over the house and grounds, this modernist icon exhibits Rudolph's inventiveness and conveys the spirit of design discovery that typified Sarasota Florida in the 1950s.

The house is now restored, minus the umbrella. The peculiarities of fixing up a house built within memory rather than the distant past reflect changes in American lifestyle and construction methods more than deterioration occasioned by time. John Howey's book, *The Sarasota School of Architecture*, inspired the new owners to relocate to Sarasota. They found a Sarasota filled with unsympathetic additions dwarfing original houses or complete replacements. The Umbrella House was the only modernist house for sale that was more or less intact. Although much of Sarasota was built as a vacation retreat and the Umbrella House was originally intended as a winter get-away, the previous owners lived in the house year-round for

30 years. Changes made, such as the installation of air conditioning, were done unobtrusively. No floors were added or rooms extended, but it still needed a lot of work.

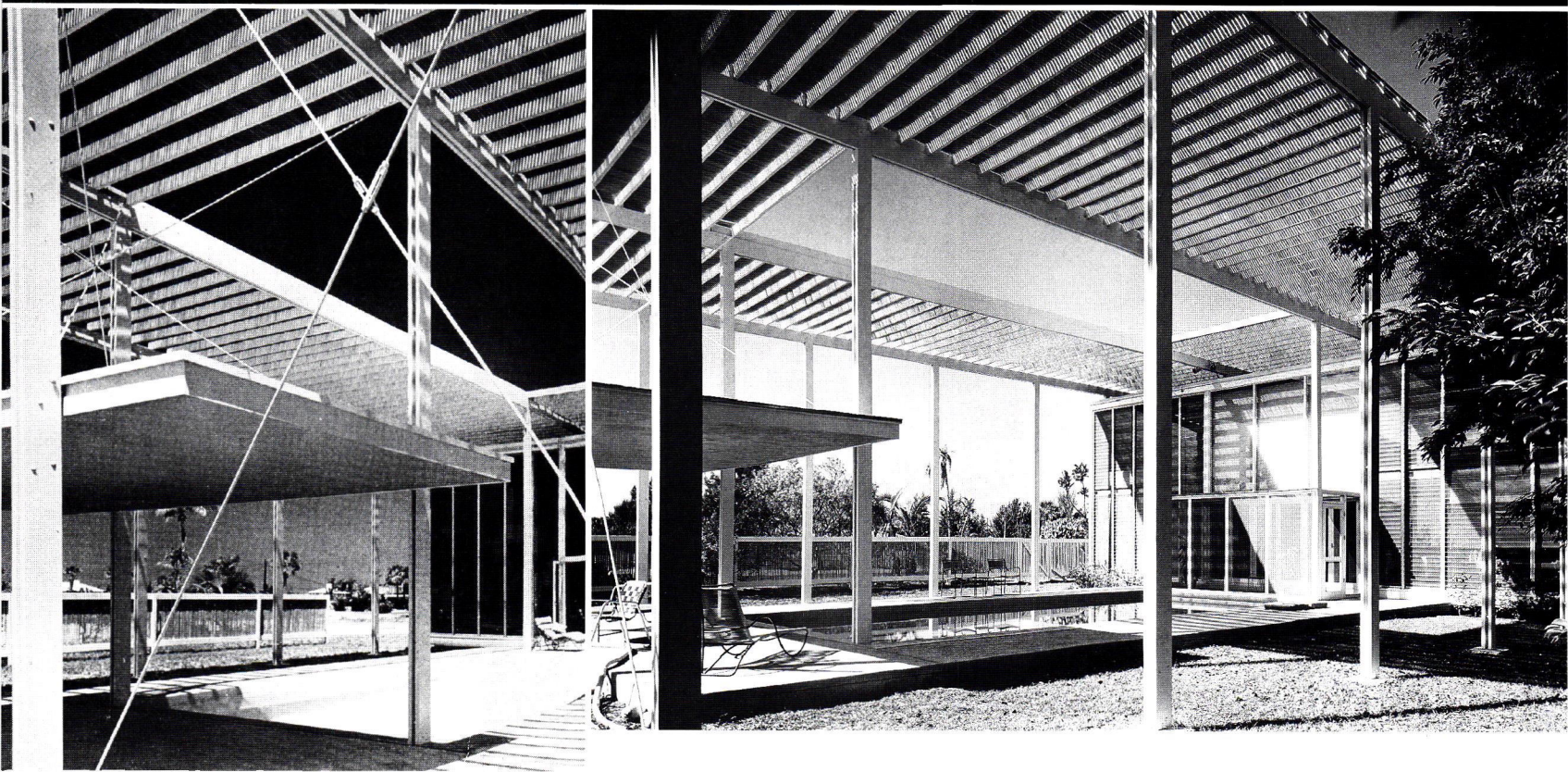
The story of the Umbrella House started with Philip Hiss, a wealthy developer from New Canaan who came to Sarasota, according to Howey, in search of paradise. Hiss demanded two things from the houses of his new *Lido Shores* development: Be modern and be cool. Rudolph responded by building a parasol to shield the house from the gulf coast Florida sun in pre-air conditioned days. Hiss was a confirmed modernist and also an anthropologist. In the South Seas he noted, architecture accommodated the heat and humidity: Overhangs protected buildings from the sun, and stilts lifted houses from the ground to capture the trade winds. Hiss mandated that the living rooms of all of the nearly two dozen speculative houses of Lido Shores double as screened breezeways, a feature which quickly became a signature of Sarasota's residential architecture.

During his tenure in Sarasota (from 1941-1956 with time off at Harvard's Graduate School of Design and a wartime stint in the Navy), Rudolph, as with other architects of his generation, set about >



Opposite page: Lit up at night, the Umbrella House glows like a lantern. **This page, clockwise from left:** The two-story ground-to-roof glass wall is a combination of jalousie and clear-paned vertical bays, providing cross-ventilation to the interior; (both images) The house as it appeared when it was built in 1954. The umbrella floats above the property. Composed of thin wood slats positioned less than 1/2" apart, it visually unified the house and grounds and provided shade, and of course, attention. The umbrella was destroyed in a storm many years ago and attempts to restore it have run into code and construction difficulties

The original 3,000 square foot wood-slat parasol shielded the house from the gulf coast Florida sun



This page, top: Paint chips scraped from the walls were used to determine original colors. The second floor bedroom sliding panels are open to below. George Nelson sofa for Herman Miller. Below: A new house requires new furniture. These Carl Jacobs chairs were found at a local flea market



reinventing American architecture with new post-war materials and European modern ideas. He first worked for and then became a partner with Ralph Twitchell, the driving force behind Sarasota's vibrant architectural community. In 1952, Rudolph started his own practice. During this time, Rudolph designed a group of beach houses that were stunning in their originality.

Hiss needed to create a buzz for Lido Shores and in 1953, Rudolph complied with his wishes and designed this little-known modernist gem. The latticework structure that grazed the house and the concrete deck that skimmed the land sandwiched a glass and cypress modernist box. By today's standards, the house is small - its first floor plan a mere 1,200 square feet. It sits in the middle of a 1/3 acre lot just across the road from New Pass, a channel to the Sarasota Bay. The house and grounds, which include a 16 by 32-foot swimming pool, are integrated into a cohesive unit and treated as a single structure. The parasol roof created a visual connection, reinforcing a horizontal feeling. The entire assemblage - house, deck, swimming pool, and



roof - floated above the landscape, like a houseboat moored on the bay.

Rudolph drew upon many sources - architectural ideas from the Bauhaus and Le Corbusier, local and foreign building traditions. African huts and South Sea village dwellings inspired its roof. European modernist concepts influenced its clean lines, simple proportions, and spare use of materials. The southern dogtrot contributed to its open living room. Its columns recall southern mansions. The house exemplifies Rudolph's ability to "put things together to make something else," as Tim Seibert, another Sarasota architect, observed.

As enamoured with modern materials and esthetics as Rudolph was, he warned that abstract modern theory would lead to a sameness of architecture if it ignored local conditions. Just a few years after building the Umbrella House, he proposed in an article entitled "Regionalism in Architecture" (*Perspecta Four*, 1957) that "Regionalism is one way toward that richness in architecture which other movements have enjoyed and which is so lacking today." He furthered his argument by proposing that such southern traditions as the dogtrot, raised floors, and the provision of shade and filtered light easily complement modern features such as "open planning, lightness of structure, free flowing of inner and outer space..." He relied on form more than materials to engender a regional character in his southern houses.

The original parasol shaded the completely glazed rear facade. The two-story ground-to-roof glass wall is a combination of jalousie and clear-paneled vertical bays. As Howey mentions, Rudolph excelled in "making uncommon use of common materials." Nowhere is that skill more apparent than at >110



This page, clockwise from top: View from the bridge. Seated in the Overman chairs, both the front and rear yards can be seen through the floor-to-ceiling glass facades. Kurt Versen lamp; A view towards the fireplace and second floor bridge from the living room shows off the floating planes and levels; View of the bridge and entrance from the living room. Careful, exquisite detailing ensures that different planes and materials minimally touch. All the elements - walls, banister, and bridge - appear to float

What Modern Meant

(continued from page 58) house that filled with sea breezes and was open to the outside. The cross-ventilated house developed by Twitchell and Rudolph (and well-published in the architectural press in the late 1940s) quickly became the residential Sarasota prototype.

Mixing a cultured populace with money to spend and a group of ambitious, optimistic architects was a recipe for vibrant design strides. The designers blended the clear geometries, the use of thin steel columns, long roof spans, and non-load bearing interior walls of the International Style with southern traditions to create simple rectangular houses that were often raised to capture the breeze. These houses visually float above the flat landscape and waters of the canals and the Gulf.

Onto this stage stepped Philip Hiss, a world-traveled developer who had the funds and foresight to encourage modern building in Sarasota. Somewhat of an architect *manqué*, Hiss actively promoted the concept of regional modernism. He began on a residential scale with his *Lido Shores* development and then quickly progressed to civic and municipal buildings. Upon becoming a member of the school board in 1954, Hiss developed an aggressive building program and injected a spirit of inventiveness into Sarasota schools. "Hiss was a dictator," Howey said. He dispensed commissions like a Medici prince to Mark Hampton, Ralph and William Zimmerman, Gene Leedy, Victor Lundy, and above all, Paul Rudolph. From 1955 to 1959, Sarasota schools experimented with open plans, natural ventilation, covered walkways, and large windows to let in natural light. He spurred structural and construction advances such as exposed steel-frames with concrete block and the "double T" concrete systems that enabled open plan innovations. Word of this program soon became national, and in 1959 *The Architectural Forum* proclaimed the program "the most exciting and varied group of new schools in the U.S." Hiss and Rudolph made modernism socially acceptable in Sarasota, at least for a short time.

Hiss's success culminated with the establishment of New College through a Ford Foundation grant. His crowning achievement, however, turned out to be his undoing. Some of the local press, politicians, and land owners fomented distrust of the local architects and Hiss himself. The building program and architect selection of New College disintegrated into dissention. Hiss left Sarasota for London in 1965 and recounted his fight with the locals and the demise of the active architectural community in a bitter 1967 article in *The Architectural Forum* ominously entitled "What ever happened to Sarasota?" Hiss's departure, combined with Rudolph's in the late 1950s (to become Dean of the Yale School of Architecture), began the exodus of the architects who put Sarasota on the design map. Only two stayed - Tim Seibert and Gene Leedy, who relocated to nearby Winter Haven. National land developers arrived. Faux Mediterranean houses returned.

Leedy admits that at the time no one thought they were part of a "Sarasota School of Architecture." Until Hiss arrived, clients were few and there was not much work. According to Seibert, in the beginning it was a "hardscrabble" life. Leedy, who was Rudolph's first employee, remembers when all the architects would meet for dinner at the Plaza Restaurant to discuss ideas. "We were pretty fresh," he said. "There was no competition."

Seen through today's eyes, Sarasota houses are modest and reflect a simple, casual way of living. Small houses on small lots were difficult to adapt to the needs of the changing American family. Built in the days before air conditioning, media rooms, and three-car garages, these houses contained simple living rooms, two to three small bedrooms, and open carports. As with other enclaves of '50s houses, many have not survived intact. First came disastrous additions. In the 1980s, the tear-downs began.

To rephrase Hiss's question, What will happen to Sarasota? Howey hopes that with the growing awareness of what Sarasota was and what made it important, it can once again be in the design

forefront. Perhaps, Howey says, the answer lies where it first started, in looking to the land itself for direction. For that is what made Sarasota's architecture special. It wasn't the imposition of a modern aesthetic, but a shaping of clear design ideas to respond to the climate, the beach, and the landscape.

Mark your calendar: In November, 2001, the Fine Arts Society of Sarasota will bring together original architects and founders of the Sarasota School of Architecture movement for a five-day series of events entitled "The Sarasota School of Architecture: An American Legacy." Included in the celebration will be guided walking, bus, and boat tours; symposia with original architects and authoritative lecturers; and social events at Sarasota School homes, schools, and public buildings. The celebration is scheduled for November 1-5, 2001. For further information contact the Fine Arts Society of Sarasota at 941 388-1400.

Line Vautrin

(continued from page 65) different expression. "A button is to the dress what a *parure* is to the woman."

A knowledge of French pronunciation is helpful to understanding the nuances of Vautrin's work which is droll and full of surprises. There were many themes related to love - mostly lost love as described by poets, philosophers, and herself. In 1938, she began at the beginning with her *Adam and Eve and the Tree of Life* pendant which 20 years later was reinvented as Adam and Eve sculptures dangling on separate ends of an articulated necklace. Her *Solitary Heart* compact depicted a lone figure leaning out of a window on the lid of the compact. Flip it over to see a shower of etched hearts fluttering down the reverse. *The Siren* box featured the mythical, seductive mermaid with a long tail and flowing tresses luring Ulysses' ship off-course with her siren-song. Line was discreet about her personal love life. Marie-Laure admits that: "She was attracted to younger men, but I was not introduced to them." *Toujours la sirène!*"

Famous love poems of Paul Verlaine and Valéry were engraved into compacts and boxes. Send your lover a box inscribed: "*Il pleure dans mon coeur comme il pleut dans la ville*" ("It weeps in my heart like it rains o'er the town") after a misunderstanding, and he's sure to reconsider. Or, to whet his amorous appetite, offer a paperweight with the message: "*Mon âme a son secret, ma vie a son mystère*" ("My soul has its secret, my life its mystery") from the "Sonnet" d'Arvers. This verse had a deep resonance with Vautrin, who knew how to keep secrets. Most meaningful to lovers in Paris with broken hearts in the '50s was the poetry of Jacques Prévert: "*Pour toi, mon amour*:" ("For You, My love:") "I went to the bird market / and bought some birds / for you, my love. / I went to the flower market / and bought flowers for you, my love / And then I went to the slave market / but I did not find you, my love." Line engraved these verses around a compact lid with a circle of chains in the middle, to recall the "*crises d'amour*" of misspent youth. Juliette Greco, the sultry *chanteuse* of *angst* and *ennui*, powdered her nose with this compact between singing Prévert's songs in the Existentialist cafes of St. Germain-des-Près.

Vautrin's pieces struck a chord with the reigning Sex Goddesses of the century; for Marlene Dietrich and Brigitte Bardot, they were tools of seduction. Marlene chose the eyebrow buttons as a feminine touch for her man-tailored suits. Brigitte wore her "*Petit Poisson Devendra Grand*" ("Little Fish will grow up big") necklace of a gilded school of fish with panache.

Vautrin created two unique articulated gilded bronze necklaces: the *Entrelacs* - which interlaced heart-arrows with loops around the neck, fastened with a feather - was produced in an edition of 80, and the *Vertèbres* linked golden vertebrae around the neck in two versions - the small one was striated and the large model was silky smooth. Long, articulated shoulder ornaments perched on the padded shoulders of the Forties. Belts could convert to neck chains, satisfying the celebrated Parisian art of variety in accessorizing. Nobody does it better. Vautrin's *Harlequin* bracelet was enamelled with red, blue, and green *champlevé* diamond patterns. A verse-

sculpture was engraved on a belt buckle and cuff bracelet with lines from Charles Péguy: "Faith is a loyal spouse, / Charity is an ardent mother / but Hope is a little girl." The verses were interspersed with Line's sculptured figures representing each virtue.

Line Vautrin was a tease who loved to work with words and images. She played opposites off against each other- the positive and negative, sophisticated and primitive, lightness and weight. The enigmatic images of "rébus" puzzles were a perfect foil for her art and character. They were visual/phonetic puns; an exercise in sense and nonsense. Even the etymology of the word, rebus, is in doubt; it could be from Latin or archaic French. The rebus pictograms were first invented by illiterate peasants and jokers for medieval Carnivals. Lovers created secret messages as diversions for 18th century aristocrats. A mixture of myth and reality, Carl Jung might have called the rebus evidence of the "collective unconscious," as practiced by Egyptian pharaohs as well as the Yorubas of Nigeria.

The Dadaists pounced with glee upon the rebus as a shocking art form. A challenge was flung at the public by two of the greatest teases of the 20th century, Marcel Duchamp and Man Ray. Vautrin was inspired by Duchamp's famous moustached and goateed readymade postcard of *Mona Lisa* which bore the inscription: "L.H.O.O.Q," (the letters pronounced in French mean: "She has a hot ass"). Duchamp and Man Ray both played with images of profiles in silhouette. Vautrin's more demure rebus compact of a kissing couple in profile forming a heart was inscribed with the letters "LAVQOQPAME," ("*Elle a vecu occupée à aimer*"). Translation: "She spent her life occupied in loving."

Another tantalizing rebus was engraved on a Vautrin compact: A large capital letter "G" around a lower case "a" with two "vous" is pronounced: "*Jay grand a petit deux vous*" (Big G, small a, 2 vous) i.e.: "*J'ai grand appétit de vous*" ("I'm hungry for you"). The image on an ashtray: "*Vous vous deux -v traits-t r-os comme un dix-yeux*" is pronounced: "*Vous vous devez de traiter Eros comme un dieu. Hâtez-vous.*" ("You should treat Eros like a God. Hurry up!") Surprise your lover with a box featuring a dancing fool with the rebus message: "*Je suis fous de vous*" ("I'm crazy about you"), or a compact with: "*M'inspire a le retour vers vous*" ("Inspire me to return to you"). These aren't sentimental messages, but a challenge to the wit and imagination of the lover. Line portrayed love in its various guises.

Paloma Picasso carries a Vautrin rebus compact as a talisman in her signature handbag. Ingrid Bergman and Yul Brynner (co-stars of *Anastasia*), and Françoise Sagan (author of the Fifties novel and film *Bonjour Tristesse*) - all artists with a

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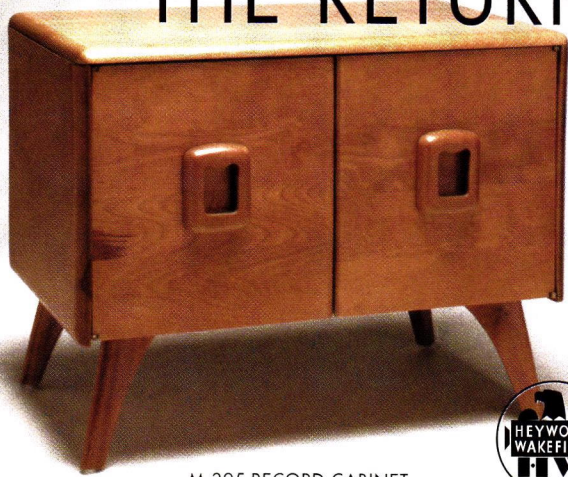
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Line Vautrin

(continued from page 91) sophisticated sense of humor - became devoted collectors of Vautrin's jewelry and *objets*. Her work is very tactile, demanding to be touched. "An object should please the fingers as well as the eye," Line insisted.

In the early Fifties, Line opened a boutique in Casablanca decorated by her husband, Jacques-Armand Bonnaud. Soon after he established a decorating career in Morocco, the couple divorced. They were only together eight years. Line explained: "Change comes naturally to me. My life unfolded in 10 year cycles, when I abruptly changed both materials and venues. After I divorced, I moved to St. Germain-des-Près, and renounced the forge." Simultaneously, she discovered a new material, cellulose acetate. Exit: gilded bronze, enter: "Talosel."

Cellulose acetate is a thermoplastic, substituting acetic acid for the nitric acid which made celluloid highly flammable. This material was available for 15 Francs a kilo (\$3) at the Bazar de L'Hôtel de Ville, the department store on the rue de Rivoli which specialized in tools and materials for plumbers, craftsmen and artisans. "There was a narrow choice of colors and thickness of the plastic sheets available at the Bazar, so my mother ordered directly from the factory, Rhone-Poulenc." The sheets varied from several millimeters to a centimeter thick. Vautrin patented her name "Talosel," derived from "aceTate cellULOSe ELaboré" or worked cellulose acetate.

Four artisans were involved in the process of turning common materials into sophisticated creations. Marie-Laure explains: "The mirrors were very, very thin flakes, convex or flat, which were produced by one artisan. These were not available commercially. Another artisan tinted the mirrors an iridescent grey or violet in a special way, and a third silvered the back of the mirror segments. A fourth artisan encrusted the resin with the mirrors which turned the color of burnt toast when heat-mounted with a Bunsen burner." I asked Marie-Laure, who instructed Vautrin's students in the technique, if it was dangerous to work with cellulose acetate. "The resin is flammable; it lights like paper. If you threw a Talosel bracelet into the fireplace, it would melt. But it was not as flammable as celluloid. We just had to pay attention when heating the material."

At first, Line Vautrin constructed simple *sautoir* necklaces, bracelets, and earrings of articulated sections with mirrored beige or blond Talosel attached with metal wire. As the jewelry designs grew more complicated, multi-row necklaces sprouted tinted pendants. Line was inspired to apply the process to decorated eggs, boxes, and lamps. Wooden duck decoys were covered with iridescent slivers to make wall

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Left: *Primavera* textile, c.1960, by Don Wight for Jack Lenor Larsen. Part of the exhibition, "From Post-War to Post Modern: Interior Textiles, 1946-1976" at the Headley-Whitney Museum. **Below:** A selection of frames from the exhibition "Art in a Frame: 100 Years of Photo Frames, 1860-1960" at Historical Design Inc. (from left to right) Austrian Secession *Blossom and Vine* frame, Meiji period *Dragon* frame, Tiffany Studios *Abalone* frame, WMF *Arabesque* frame, Lucien Gaillard *Honesty* frame

at the museums

from post-war to post-modern: interior textiles

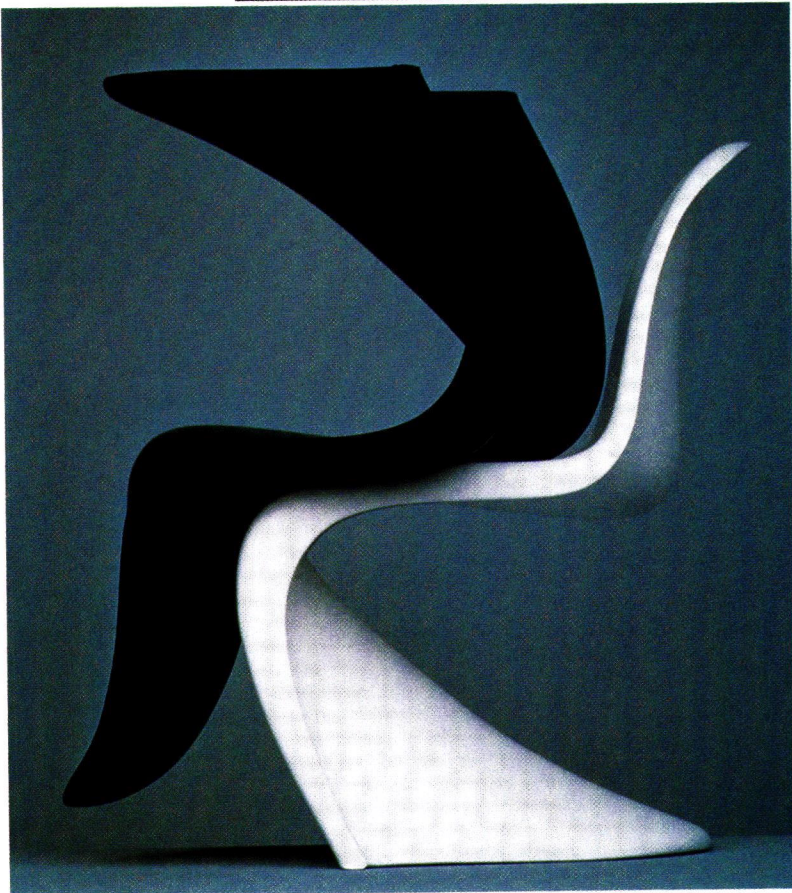
The exhibition "From Post-War to Post-Modern: Interior Textiles, 1946-1976," on view at the Headley-Whitney Museum from September 10 through December 31, documents textile surface embellishments that were on the cutting edge of design and used in residential interior settings from 1946-1976. Textiles exhibited will include fabrics that were used for upholstery, floor coverings, wall hangings, and window treatments. Emphasis will be placed on the technological, socio-economic, global, and aesthetic factors that influenced textile development and use in the baby boom era resulting from World War II.

The 30-year period from the end of World War II to the American Bicentennial was an exciting time in the American interiors textile market. In the post-war years, the market became more global with consumerism and the idea of disposable goods becoming rampant by the mid-sixties. Economic development brought about changes in the American lifestyle including greater accessibility to education, increased affluence, a more mobile society, and the popularity of international travel. Technological advances further stimulated textile development and production to keep pace with the increasing demand of the expanding marketplace. These advances included numerous introductions in textile fibers, production processes, coloration, and finishes.

The 1950s saw a mix of themes influencing textile production. The developing travel market led to a realm of exotic motifs that were counterbalanced by designs inspired by increased developments >



Clockwise from right: *Men Digging*, c.1936, a crayon lithograph by Marian Simpson, part of the exhibition "Art in a Day's Work: Prints from the WPA" at the Baltimore Museum of Art; Verner Pantón's extruded polypropylene chair, c.1968, from the exhibition "Pop Plastics: Molding the Shape of the '60s" at the Scottsdale Museum of Contemporary Art; *Sierra* pattern Depression Glass bowl, c.1930, part of the exhibition "From Tabletop to TV Tray: China and Glass in America, 1880-1980" at the Dallas Museum of Art



developments in science and technology. A Caribbean vacation theme was as popular as one inspired by interest in outer space. In the 1960s, the youth culture and a new willingness to experiment led to a riotous explosion of new textile designs by the mid to late sixties. This trend continued in the 1970s, although as a whole, the market was dominated by a greater conservatism as exemplified by interest in historic revivals.

Among the designers and manufacturers whose work is represented in the exhibition are Jack Lenor Larsen, Marimekko, Alexander Girard, Dorothy Liebes, Boris Kroll, Scalandre, and Brunschwig & Fils. The Headley-Whitney Museum is located in Lexington, Kentucky. For further information call 606 255-6653.

art in a frame: 100 years of photo frames, 1860-1960

Historical Design will open the fall 2000 exhibition season with "Art in a Frame: 100 Years of Photo Frames, 1860-1960." The exhibit unveils the gallery's collection of over 125 original picture frames specifically made for photographs. The collection shows the artistic influences of the Gothic Revival, Aesthetic Movement, Arts and Crafts, Vienna Secession, Art Nouveau, Jugendstil, Egyptian Revival, Art Deco, Streamline, Early-Modern, Post-War, and '50s Organic.

The frames reflect an array of imagery and materials. Many are sterling silver with semi-precious stones and rich enamels. Other incorporate mixed metals, hand-wrought copper or brass, iridescent glass, cut glass, wrought iron, mother-of-pearl, lacquer, jade, horn, ivory, tortoise shell, precious woods, leather, and even Bakelite.

The exhibition will include several rare and important examples: a selection of turn-of-the-century Liberty & Co. silver frames by the renowned British designer Archibald Knox; a 1910 Wiener Werkstätte; an unusual 1940s vellum-covered frame by the Italian

designer Aldo Tura; an ultra-modern glass frame by the Italian designer Pietro Chiesa for Fontana Arte, Milan.

All of the examples in the exhibition will be for sale. A preview selection can be found on the gallery's website: www.historicaldesign.com. Historical Design Inc. is located at 306 East 61st Street in New York. For further information call 212 593-4528.

art in a day's work: wpa prints

In an attempt to provide work for thousands of destitute artists living in America in the 1930s, a bold and innovative plan of action called the Works Progress Administration/ Federal Art Project was formed in 1935 as part of Franklin D. Roosevelt's New Deal initiative. Featuring 70 etchings, lithographs, and woodcuts, "Art in a Day's Work: Prints from the WPA" - on view at The Baltimore Museum of Art from June 11 through September 24 - examines how WPA artists identified with the role of the American worker and forever changed the development of printmaking in this country.

The exhibition demonstrates how WPA prints appealed to broad audiences by depicting scenes of work and everyday life on the street, the docks, the land, and in the factories and coal mines of America. The artists, who were paid a weekly wage like other WPA workers, produced prints in workshops located in New York, Chicago, Boston, Los Angeles, and other major U.S. cities. These artists, many of whom were women, minorities, and immigrants, created tens of thousands of prints during the late 1930s and early '40s. Their images promoted fair labor practices and heightened awareness of unemployment's debilitating effects during the Depression.

It was the U.S. Government's policy that the artwork created under this taxpayer-funded program should remain in public hands. When the Project folded in 1943 all the artwork that had not already been distributed was allocated on a grand scale to libraries, schools, museums, and government offices. The works featured in this exhibition are part of a collection of close to 1,000 prints on loan to the Museum from the U.S. General Services Administration.

The Baltimore Museum of Art is located in Baltimore, Maryland. For further information call 410 396-6300.

pop plastics: molding the 1960s

Plastic, more than any other material, has revolutionized the look and feel of products in the 20th century. An overview of the range of objects made from plastic - inspired by the Pop Art movement of the 1960s - will be on view at the Scottsdale Museum of Contemporary Art.

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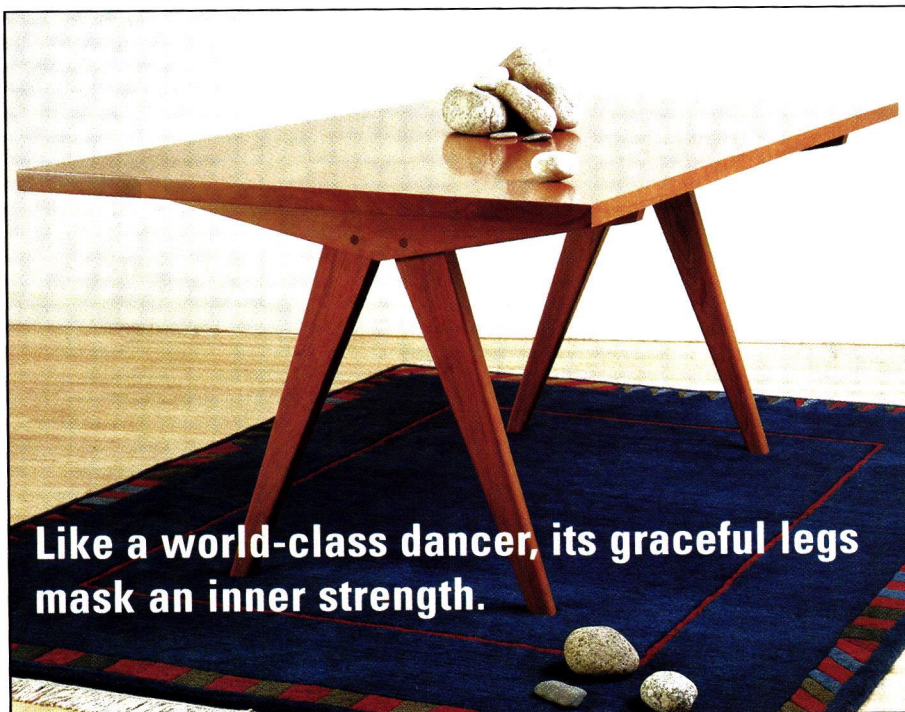
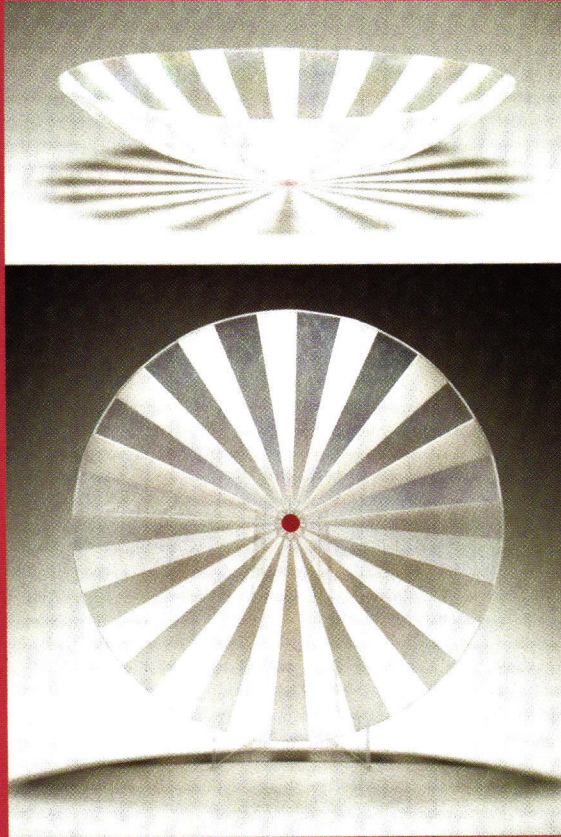
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Line Vautrin

(continued from page 92) sconces. Talosel leaves adorned a pink silk pill box hat. Bottles, vases, candlesticks, door knobs, and stiletto heels encrusted with mirrors led to the elaborate resin frames for Line's "sorcières", witch's glass mirrors.

Mirrors like these have fascinated the art world for centuries. A sorcerer's looking glass held center stage between the betrothed couple in the *Portrait of Arnolfini* by 15th century Flemish painter, Jan van Eyck. "Bull's eye" mirrors, highly prized in the Middle Ages and Renaissance, were an important part of a bride's dowry. The curious reflections of the luminous "polished eye" invited exploration of the depths. Trick mirrors were considered objects of desire and deception by medieval romantics. Modern romantics are tempted to explore the mystery behind the looking glass, like Alice in Wonderland.

Eighteenth century Baroque mirrors were framed with sunbursts of gilded wood. Line was the first modern artist to frame her enchantments with color. She cut mirrored resin splinters into mosaics of light, which she patented under the name "Oforge." "O" symbolizes the sun. "I've always been obsessed with the sun," Line explained. (One of her bronze brooches pictures a "Sun Worshipper" tied to the sun.) "For me, the sun is fire. And the forge is the symbol of work - work with fire. But I add water to the fire ("eau" pronounced "O" is "water" in French) for serenity, represented by the transparency of the mirrors."

The walls of Vautrin's boutique, rue de l'Université, were partly covered with curtains which hid a montage of mirrors from view. "If you saw them displayed all at once, they cancelled each other out." Over ten years, she designed 85 different mirrors, ranging in size from a small hand mirror with a magnetized back which held bobby pins, to a giant *Satellite sorcière* for the 3-star restaurant, La Tour d'Argent, where gourmets always looked good.

Line exhibited regularly at the Salon des Ateliers d'Art de France. Her creations were also available at interior design boutiques in Paris and the provinces. In the Nineties, when Line Vautrin was rediscovered and exhibited in Left Bank art galleries, Caroline de Monaco and Madonna fell under her spell. Madonna purchased witch's bubble mirrors for her house in Hollywood. "I understand that people collect my mirrors because they think they bring them good luck," Line smiles. "Actually, that was not my original intention. I really wanted to give rooms another dimension."

Line Vautrin's apartment on the Quai des Grands Augustins overlooking the Seine and the Palais de Justice was built during the reign of Francois Ier. She transformed the

16th century space with her modern Talosel decorations. Between the ancient exposed beams, she installed mirrored resin tiles to make a coffered ceiling. In her salon, a coffee table, screen, lamps, picture frames, and doors were encrusted with resin. It's easy to confuse the resin, as Vautrin fashions it, with other precious materials. What appears to be amber, tortoise shell, or lacquer is actually Talosel worked with heat into different patterns. Her picture frames were one-of-a-kind, designed specifically to complement each painting or print. "The framer's role is to extend the inspiration of the artist."

In the late Sixties, Line was ready for another life change. Bored with the constraints of commerce, she closed her shop and decided to instruct students in the art of Talosel, in conjunction with the Association of the Development of Manual Arts. "I noticed that there was a sudden surge of interest in handcrafting in the Sixties," Line explained. "Women were knitting again, creating jewelry, making ceramics and glass beads." She tapped into that trend with characteristic enthusiasm, turning one room in her apartment into an atelier.

Marie-Laure, who helped her with this project declares: "Mother told her students that she was going to teach them a real profession. In 50 lessons, they were going to learn how to make lamps, mirrors, and *objets* in the studio, and could take their projects home to finish. They could sign their own names, but not hers. (Line signed her bronzes, but rarely signed the Talosel, "LV.") The students were not allowed to teach anyone else. Because I worked alongside these women, I'm well acquainted with their *gestes*, their signature striations of the resin, and can spot Vautrin copies which have recently come on the market. Some were actually designed by her students. I have an instinctive feeling for the material. My mother revealed some of her technique secrets, but not all, so her work can't be exactly reproduced."

Line was assisted by Madame Thérèse, an artisan who had been with her for 25 years. Her student "sorcerer's apprentices" were supplied with the basic materials for the course - the sheets of cellulose acetate, bunsen burner, blowpipe, pliers, and scissors. They were encouraged to forage for different tools that might inspire them at hardware stores. No previous art education or manual skill was a prerequisite for enrollment in Vautrin's classes, but an abundance of imagination was encouraged. Word got around about the therapeutic effects of the Line Vautrin workshop, and psychiatrists sent her patients suffering from depression. Marie Laure recalls that: "As long as they were able to cope with the flame, the work with eye/hand coordination often restored their equilibrium."

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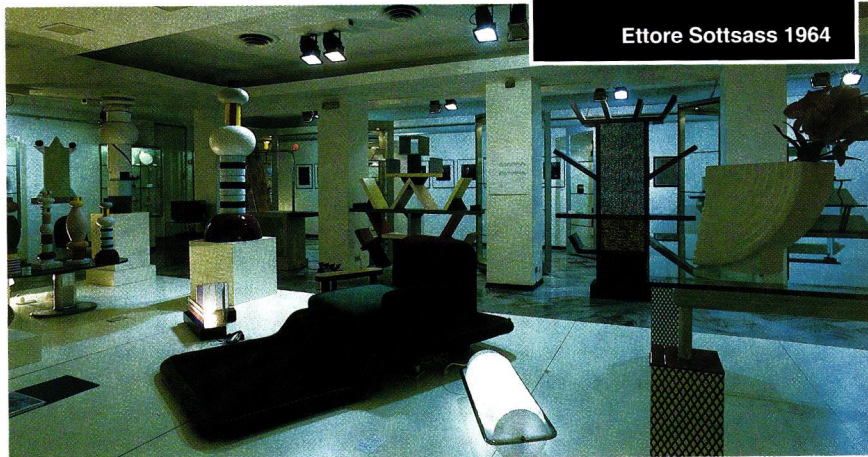
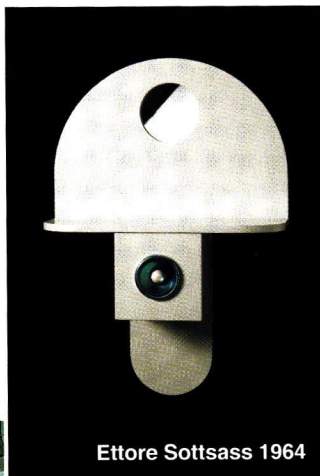
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Line Vautrin

(continued from page 97) After she gave up the craft workshop in 1975, Line devoted the next decade to travel and creating translucent colored resin sculptures, which she dubbed *Pellimor-phoses*. She enjoyed working with material in the round. Extensive reading of Jung and Freud led to writing a book exploring the psyche, *A la Rencontre du dragon, ou l'aventure du dedans*. ("Meeting the Dragon, or the Adventure Within".)

For about ten years, Line Vautrin was out of the loop. When Art Deco prices became prohibitive, Fifties collectors surfaced looking for vintage finds in the flea markets and antique shops. "I thought it was time to mount an exhibition of my work in a museum. I had enough pieces to fill three or four rooms. I wrote to several museum curators, but no one responded to my suggestion. I had been forgotten," Line remembers ruefully. The French have conservative tastes and are notoriously slow to recognize their own artists.

The Hôtel Drouot auction house decided that Vautrin's creations were of value, and catalogued a large collection of her jewelry and *objets* for sales in 1986 and 1987. It took the enthusiastic efforts of David Gill, a London gallery dealer, to introduce Vautrin's work into the permanent collection of the Victoria & Albert Museum. Gill mounted three Line Vautrin exhibitions in London in 1988, 1992, and 1994 (which is where I rediscovered her, much to my delight). Naila de Monbrison held Vautrin exhibitions in her Left Bank gallery in 1990 and 1994. The Galeries Chastel-Marechal, and Jacqueline Subra championed her work. Exhibitions followed in Tokyo, Stockholm, Barcelona, Brussels, and New York (at Bergdorf Goodman and the Cooper-Hewitt Museum). Vautrin collaborated with Patrick Mauriès on two books: *Line Vautrin, Bijoux et Objets*, 1992, and *Rébus*, 1994.

Belatedly, the curators of the Paris Musée des Arts Décoratifs woke up to the talent in their midst and prepared an exhibition of 180 pieces: "*Le Secret de Bijoux: Line Vautrin*" for March, 1999. (Her sculptures and *objets* were all considered "jewels.") Line never attended the opening. She had a heart attack while talking on the phone in April, 1997. She was 84.

Line Vautrin lived long enough to see herself established as a major 20th century French artist. She was more amused than exultant. President Francois Mitterand awarded her the *Grand Prix des Arts et Lettres* in 1992. She took a perverse pleasure in seeing collectors play catch-up. I spoke to Line in 1995 when my book was published (in which she figured), bemoaning the scarce availability and escalating prices of her work on the market. "*Tant pis*."

she laughed, savoring her triumph. "Too bad. *C'est la vie!*" Sculptor, siren, and sorcerer, Line Vautrin had the last laugh.

The author wishes to thank gallery owners Naïla de Monbrison, Jacqueline Subra, and Laurent Marechal in Paris; David Gill in London; and Fern Simon of Arts 220, Winnetka, IL for their generous contributions to this article. Special thanks to Marie-Laure Bonnaud for sharing memories of her mother, Line. Marie-Laure's Talosel heels, Vautrin-style, are available at Christian Louboutin's creative shoe boutique in Paris.

Jan van Eyck's *Portrait of Giovanni Arnolfini and Giovanna Cenami* is on view at the National Gallery, London. To follow the witch's mirrors evolution from medieval to '70s Op Art see Lenny Kravitz's Miami home interior by the author, this issue.

Ginger Moro is the author of *European Designer Jewelry*, and as foreign correspondent, is a regular contributor to *Echoes*.

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Isokon Lawn Road Flats

(continued from page 71) The Pritchards continued to manage the Isokon Lawn Road Flats throughout the 1950s and '60s; however, the increasing burden of the building's maintenance prompted them to seek, in 1968, someone who they hoped could be a sympathetic new owner. In discussing the sale, the Pritchards were keen for the building to maintain its social and historic importance, and agreed to sell the flats at a reduced rate to a nearby hospital, which intended to use the small apartments as residences for their staff. When negotiations faltered, the flats were unwisely offered for the same reduced price to a co-operative for £70,000 in 1968. Capitalizing on the reduced price, the co-operative promptly sold the flats three years later for £150,000 to Camden Borough Council, who then used the flats as low-rent public housing. The physical decline of the flats was accelerated by the Council's > 102



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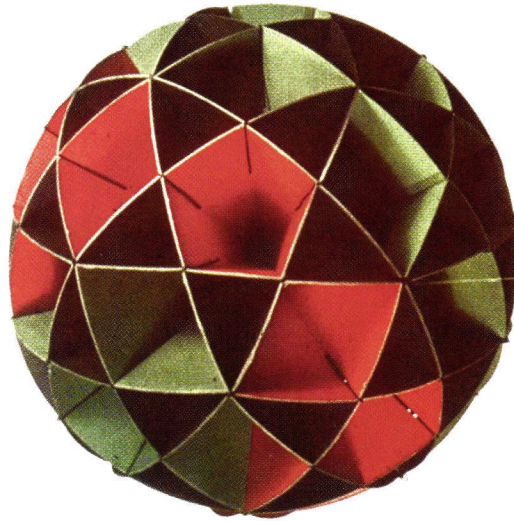
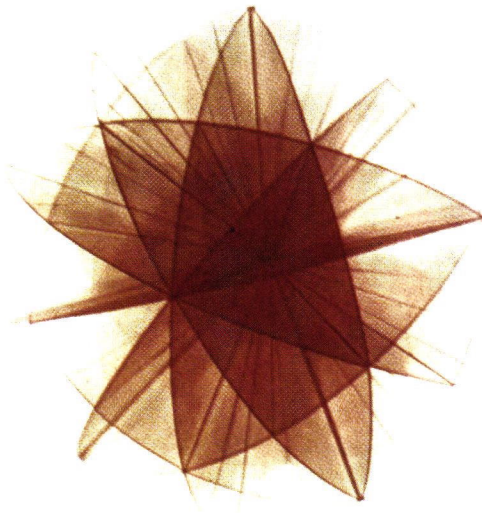
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Photographs taken from the publication *R.*
Buckminster Fuller: Your Private Sky, part of an exhibition of the same name on view at the Design Museum in London from June 15 through October 15, 2000. For further information visit www.designmuseum.org

august 2000

18-20 Chicago Modern 20th Century Show & Sale, Rosemont Convention Center, Chicago, IL. 954 563-6747

september 2000

5-10 Brimfield Antiques Fair, Brimfield, MA. 413 283-6149

6 Christie's South Kensington Scandinavian Design auction, London, England. +020 758 17611

8-10 Salon du Meuble furniture fair, Montreal, Ontario, Canada

8-12 Maison & Objet International Home Decoration, Giftware, and Tableware exhibition, Paris, France. 703 522-5000

20 Christie's South Kensington Classic Art Deco auction, London, England. +020 758 17611

22-24 Metropolitan Vintage Fashion and Antique Textile Show, New York, NY. 212 463-0200

27 William Doyle Galleries Belle Epoque: 19th and 20th Century Decorative Arts auction, New York, NY. 212 427-2730

october 2000

1 Wright's 20th Century Design auction, Chicago, IL. 312 563-0020

4 Christie's South Kensington Modern Design auction,

London, England. +020 758 17611

5 Christie's South Kensington 19th and 20th Century Posters auction, London, England. +020 758 17611

5-8 100% Design Show, London, England

6-8 Gramercy Park Show, 69th Regiment Armory, New York City, NY. 212 255-0020

17 Christie's South Kensington 20th Century Jewelry auction, London, England. +020 758 17611

20-22 International Vintage Poster Fair, New York City, NY 212 206-0499

21-22 Modern Times 20th Century Design Show & Sale, Glendale Civic Auditorium, Glendale, CA. 310 455-2894

21-22 Rago's 20th Century Modern Auction Weekend, Lambertville, NJ. 609 397-9374

22 Interiors, The Renaissance Society's Annual Gala and Benefit Auction, Chicago Cultural Center, Chicago, IL. 773 702-8670

27-29 International Vintage Poster Fair, San Francisco, CA. 415 984-0700

november 2000

1-3 Design n.y.c. Show, Jacob Javits Center New York, NY 312 527-4141

2 William Doyle Galleries

Couture and Textiles auction, New York, NY. 212 427-2730

2-5 Chicago Design Show, Merchandise Mart, Chicago, IL. 800 677-6278

3 Christie's South Kensington Clarice Cliff auction, London, England. +020 758 17611

9-10 Modernism: A Century of Art & Design show [preview benefit nov 8], Park Avenue Armory, New York, NY. 212 777-5218

10 Christie's South Kensington Lalique Glass auction, London, England. +020 758 17611

10 Christie's South Kensington 20th Century Bronzes and Sculpture auction, London, England. +020 758 17611

11-12 Triple Pier Expo, Passenger Ship Terminals, New York City, NY. 212 255-0020

14 William Doyle Galleries 20th Century Art and Design auction New York, NY. 212 427-2730

18-19 Triple Pier Expo, Passenger Ship Terminals, New York City, NY. 212 255-0020

18-19 San Fernando Valley Modernism Tour, San Fernando Valley, CA. 818 789-5321

exhibitions 2000

Thru Aug 20 "Frank Lloyd Wright: Windows of the Darwin D. Martin House" at the National Building Museum in Washington, DC. 202 272-2448

Thru Sept "Masterworks from the Collection of Beatrice Riese" at the Brooklyn Museum of Art in Brooklyn, NY. 718 638-5000

Thru Sept 3 "Walker Evans and African Art, 1935" at The Metropolitan Museum of Art in New York, NY. 212 570-3951

Thru Sept 10 "The Fashion Follies: A Look Back at the 20th Century" at the Wadsworth Atheneum in Hartford, CT. 860 278-2670

Mar 8-Dec 31 "Painters in Paris: 1895-1950" at The Metropolitan Museum of Art in New York, NY. 212 570-3951

Mar 16-Sept 26 "Making Choices: 24 Exhibitions of Modern Art from 1920 to 1960" at MOMA in New York, NY. 212 708-9400

Mar 18-Oct 24 "Paul Klee: Recent Acquisitions of the Djerassi Collection" at SFMOMA in San Francisco, CA. 415 357-4000

Apr 30-Sept 12 "Modern Living 2" at MOMA in New York, NY. 212 708-9400

May 5-Sept 12 "Magritte" at SFMOMA in San Francisco, CA. 415 357-4000

May 9-Oct 29 "A Century of Design, Part II: 1925-1950" at the Metropolitan Museum of Art in New York, NY. 212 570-3951

May 16-Jan 7, 2001 "American Modern: 1925-1940 - Design

for a New Age" at the Metropolitan Museum of Art in New York, NY. 212 570-3951

May 16-late fall "David Smith on the Roof" installation in The Iris and B. Gerald Cantor Roof Garden at The Metropolitan Museum of Art in New York, NY. 212 570-3951

May 18-Sept 4 "Alberto Giacometti" at the Portland Museum of Art in Portland, ME. 207 775-6148

May 20-Nov 28 "Herbert Bauer zum 1000. Geburtstag" at the Bauhaus-Archiv Museum in Berlin, Germany. +49 302 440 0278

June 1-Oct 31 "Expo 2000" in Hanover, Germany. +49 (0) 511 8404-0 info@messe.de

June 2-Aug 27 "Monet, Renoir, and the Impressionist Landscape" at the National Gallery of Canada in Ottawa, Ontario. 613 990-1985

June 2-Sept 12 "Walker Evans" at SFMOMA in San Francisco, CA. 415 357-4000

June 4-Aug 20 "The Home Show" exhibition at the Walker Art Center in Minneapolis, MN. 612 375-7651

June 10-Sept 3 "Wayne Thiebaud" exhibition at the California Palace of the Legion of Honor in San Francisco, CA.

June 13-Aug 12 "Louise Dahl-Wolfe: The American Image" at The Museum at FIT in New York, NY. 212 217-5800

June 15-Oct 15 "The Life and Work of Buckminster Fuller" at the Design Museum in London, England. 0171 378-6055

June 15-Oct 15 "From Renoir to Picasso" at the Montreal Museum of Fine Art in Montreal, Quebec, Canada. 514 285-1600

June 22-Oct 29 "Luis Barragán: The Quiet Revolution" at the Vitra Design Museum in Weil am Rhein, Germany. [Vitra, Inc. USA: 212 539-1900]

June 25-Sept 11 "The Work of Charles and Ray Eames: A Legacy of Invention" at the LA County Museum of Art

June 29-Aug 25 "Stripes & Stars: A Visual History of an American Icon" at the AIGA National Design Center in New York, NY. 212 807-1990

June 29-Sept 17 "Ed Ruscha" exhibition at the Smithsonian Institution's Hirshhorn Museum and Sculpture Garden in Washington, DC. 202 357-2700

June 30-Sept 17 "Pop Plastics: Molding the Shape of the 1960s" at the Scottsdale Museum of Contemporary Art in Scottsdale, AZ. 480 994-2787

July 23-Dec 31

"Tabletop to TV Tray: China and Glass in America, 1880-1980" at the Dallas Museum of Art in Dallas, TX. 214 922-1200

Sept 10-Dec 31 "From Post-War to Post-Modern: Interior Textiles, 1946-1976" at the Headley-Whitney Museum in Lexington, KY. 606 255-6653

Sept 12, 2000-Mar 18, 2001 "The OPulent Eye of Alexander Girard" at the Cooper-Hewitt National Design Museum in New York, NY. 212 849-8400

Sept 20, 2000-Jan 2, 2001 "Cy Twombly: The Sculpture" at The Menil Collection in Houston, TX. 713 525-9400

Sept 21-Dec 3 "North and South: Berenice Abbott's U.S. Route 1" at the Portland Museum of Art in Portland, ME. 207 775-6148

Oct 2000-Jan 13, 2001 "A Woman's Hand - Designer Textiles in America, 1945-1969" at the Museum at FIT in New York, NY. 212 217-7642

Oct 3, 2000-Mar 4, 2001 "100 Masterpieces from the Vitra Museum" at the Cooper-Hewitt National Design Museum in New York, NY. 212 849-8400

Oct 7, 2000-Jan 15, 2001 "Celebrating Modern Art: The Anderson Collection at SFMO-MA in San Francisco, CA. 415 357-4000

Oct 10, 2000-Feb 11, 2001 "Masterpieces from the Vitra Design Museum: Furnishings of the Modern Era" at the Cooper-Hewitt National Design Museum, Smithsonian Institution in New York, NY. 212 849-8400

Oct 13, 2000-Mar 4, 2001 "Drawing the Future: Design Drawings for the 1939 New York World's Fair" at the National Building Museum in Washington, DC. 202 272-2448

Oct 18-Dec 10 "Art in a Frame: 100 Years of Photo Frames, 1860-1960" at Historical Design Inc. in NYC. 212 593-4528



Nov 2000-Apr 2001 "A Century of Design, Part III: 1950-1975" at the Metropolitan Museum of Art in New York, NY. 212 570-3951

Nov 4-Dec 17 "Meditations on Modernism: The Life and Work of Sarah G. Austin" at the Wadsworth Atheneum in Hartford, CT. 860 278-2670

Nov 10, 2000-Jan 2, 2001 "Messengers of Modernism: American Studio Jewelry 1940-1960" at SFMOMA in San Francisco, CA. 415 357-4000

Nov 12, 2000-Feb 4, 2001 "Viktor Schreckengost and 20th Century Design" at the Cleveland Museum of Art in Cleveland, OH. 888 CMA-0033

Nov 12, 2000-Feb 4, 2001 "British Designers: From Monarchy to Anarchy" at The Museum of Fine Arts, Houston in Houston, TX. 713 639-7300

Nov 15, 2000-Feb 25, 2001 "Women Designers in the USA, 1900-2000: Diversity and Difference" at The Bard Graduate Center in New York, NY. 212 501-3000

Nov 16, 2000-Apr 29, 2001 "On the Job: Design and the American Office" at the National Building Museum in Washington, DC. 202 272-2448

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Eva Zeisel Inkwell, 1929-30, part of the exhibition "A Century of Design, Part II: 1925-1950" at the Metropolitan Museum of Art

415 863-3330

June 11-Sept 24 "All in a Day's Work: Prints from the WPA" at the Baltimore Museum of Art in Baltimore, MD. 410 396-6310

June 12-Oct 1 "Ron Arad: Before and After Now" at the Victoria and Albert Museum in South Kensington, London. +020 794 22526

July 1-Sept 4 "Midsummer Magic" poster show at the International Poster Gallery in Boston, MA. 617 375-0076

July 9-Oct 22 "The Public Portrait: Photography by Edward Steichen, Richard Avedon, Irving Penn" at The Museum of Fine Arts, Houston in Houston, TX. 713 639-7300

Isokon Lawn Road Flats

(continued from page 99) acquisition of the building, when several unsuitable alterations were made to the garage block and the heating system. Gradually, the structure of the building began a gentle decline, compounded by increasing problems caused by the retention of moisture in the concrete structure. By the mid-1990s there remained only a handful of tenants, and finally, late in 1999, the two final residents were re-housed by the Council. In these last months the deterioration of the building has advanced to a shocking extent, the open stairwells now bricked up to prevent trespass, and weeds and household waste now entangle the entrance to what was once the Isobar.

The pioneering spirit of Jack Pritchard's Isokon project occupies a pivotal position in the history of International Modernism, for it represents a moment at which the leading figures of the displaced European avant-garde were briefly grouped for a few short years during the 1930s. Subsequent to their time at Isokon, both Breuer and Gropius adopted positions at Harvard, to be followed to the United States by Moholy-Nagy who established the New Bauhaus school in Chicago in 1937. The arrival in the United States of these three leading Bauhaus designers was to be instrumental in the development of the post-war American Modern Movement. The Isokon flats and its concept of "minimal living" were brought to a wider public understanding by the "Thirties" exhibition held at London's Hayward Gallery in 1979, and more recently, furnishings from the Pritchard's own Isokon apartment were exhibited at the Design Museum's exhibition of "Modern Britain" in 1999. The original furnishings of the Isobar have long since been dispersed; however, Jack Pritchard's aluminium *Long Chair*, given to him by Breuer and used in the Isokon penthouse, was successfully sold last November at a New York auction for a record \$30,000.

The future of what is one of Britain's most significant architectural gems, which was home to the lively and creative intelligentsia of 1930s Modernism, is now extremely uncertain. Camden Borough Council is currently seeking a sympathetic new buyer for the building. However, the estimated £2 million renovation costs are considered by many to be beyond economic practicality. Furthermore, the extremely small size of most of the apartments further restricts the type of residents that could be attracted to reside there. The earlier idea of using the building to house the nearby hospital staff continues to exist; however, the practicalities of this are complicated by English Heritage's protection order on the building, which stipulates that when renovated the flats, the bar, and the building must approximate original 1930s specification.

When the building is finally placed on the open market, there will hopefully be the chance of a sensitive and considered restoration. However, with each passing month of inaction, Agatha Christie's vision of a streamlined ocean liner, which once so pulsated with cultural vitality, continues its seemingly inexorable descent into abandon.

My thanks to Jonathan Pritchard and Deirdre Sharp for their assistance in the preparation of this article.

Addresses:

Isokon Trust, 8 Belsize Park Gardens, London NW3 4DL

Isokon Plus (re-manufacturers of Isokon furniture), Turnham Green Terrace Mews, London, W4 1QU, (+44 0282 994 0636)

Lenny's Lair

(continued from page 80) moods of each room and its occupants.

A bank of a thousand flashing lights set in stainless steel walls, and a mirrored ceiling, welcomes the visitor to the entrance hall. We were immediately beamed into the white faux fur-lined tunnel of love leading to the living room. The foxy walls are lined with lights, and a metal catwalk points towards the red acrylic silently sliding doors. (This reminded me of the erotic fur-lined entrance to the '60s Surrealist Exhibition in Paris. All that's missing was the sound track of passionate heavy breathing.)

Those doors cost \$30,000. Michael explains: "There's a motion sensor that kicks in four feet before you get to the door, then closes two feet behind you. We had to design heavy doors that could stand the traffic that ordinary slim doors wouldn't handle." The transition from the warm and fuzzy entrance to the hard-edged blazing red of the living room is startling. A rock star must be showman before musician, and this is Lenny's personal Showroom and Vegas Lounge. The million dollar adjacent recording studio and sound system provide musical backup for the show. Michael calls it "the best nightclub in the United States." There's a red sheet-vinyl dance floor for boogying at night, but the rest of the room is covered with a hot-red shag rug. The ceiling is red-tinted plexiglass. The luminous red walls behind the bar are punctuated, floor to ceiling, with circular concave light elements, and custom speakers of the same dimensions. "There are no gels on the lights in this room; the tone is what it is," says Michael. Red reverse-painted glass sheaths the rear wall by the studio and kitchen, reflecting the Miami skyline across the bay. Acrylic bubble mirror tiles beam distorted images from the ceiling over the vinyl floor and along one entire wall. Lenny shoots pool, barefoot, with his friends on the stainless steel pool table which shimmers with red reflections. Red, red, RED throbs like the insistent drum track

which emanates from the recording studio walls. This is sensory overload.

There are House Rules: no shoes are allowed on the 3" thick shag rug which covers half of the living room floor, and all of both bedrooms. (Spike heels could be lethal.) The single-color theme is interrupted by the white padded leather bar which is pierced by portholes lit from within. The bar stools are white, as are the occasional Saarinen *Tulip* tables set by the 40-foot-long tangerine and persimmon built-in sofa that snakes across the room between chrome-wrapped columns. Black puff ball shag cushions match the faux black fox blanket reserved for cuddling on chilly nights. (There is no fireplace - this is Miami Beach.)

It's all in the musical mix: red is the drum beat; and the bubble mirrors are like recurring overdubs. How did Michael and Lenny turn on to the bubble mirror theme? "A dealer brought us one of those cast glass Op Art mirrors in a frame, about three feet square. We liked the look. I like simple and bold, not simple and boring. I wanted to make this Big, so I toyed with the idea of making all the exterior walls of silver bubbles!" "But wouldn't that have driven your neighbors crazy, not to mention reflection sunburn?" I asked. "Yeah, that's why we couldn't do it. But then the silver bubbles led to the red bubbles, and then the bubbles got inverted for the light wall." "And that's where Verner Pantan came in?" "I didn't know Pantan's work. We were already working on the light wall idea, when somebody brought me the Pantan book, and I said, Wow, that's it!"

There are craftsmanship construction problems in Miami. "You'll notice that all the walls are scribed - there are no moldings. We brought workers from Oregon to take care of that. Here they're not into tolerance; if the walls don't meet exactly, they slap on a molding. We also had some trouble with the double stick tape which held the bubbles to the drywall ceiling. We'd planned for expansion/contraction, but with a dead flat roof, you're going to have leaks, and the water damage wrecked the paper tape."

I mentioned that the mystery of a single bubble mirror is lost when you're faced with a whole wall of them. "Yes, but it's fascinating to stand and stare at your reflection. You get a wide angle effect bouncing off each bubble. Then you look up at the ceiling, down one row, and all the distorting angles are spectacular. We blew up those bubble mirror and light wall elements for Lenny's concert tour set. Each one was four feet square, with the color changing behind the bubbles. They said it couldn't be done with mirrors that size, but we did it," Michael declared.

What's in a color? Red alone excites irrepressible emotions. Orange sets some people's teeth on edge, to others it's revivifying. Red and orange together are > 104

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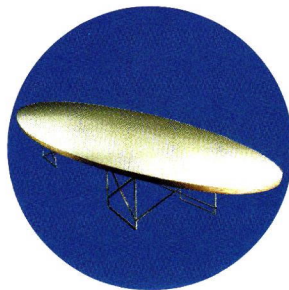
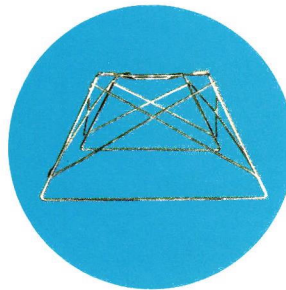
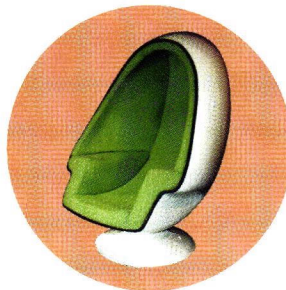
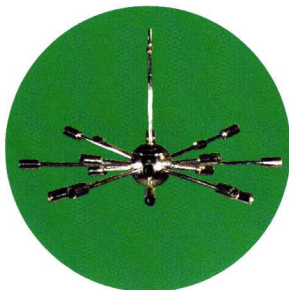


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Lenny's Lair

(continued from page 102) said to stimulate the appetite. But wait - where's the dining room in this retro-futuristic retreat? There's a small round table tucked into a corner of the kitchen, but dining is an afterthought in this house - maybe the result of years of Concert Tour room service. The kitchen, behind red plexiglass doors, is stark white when the cook is at work. "Then an ambient mode kicks in, with a fiber optic spectrum of colors visible from the living room," Michael explained.

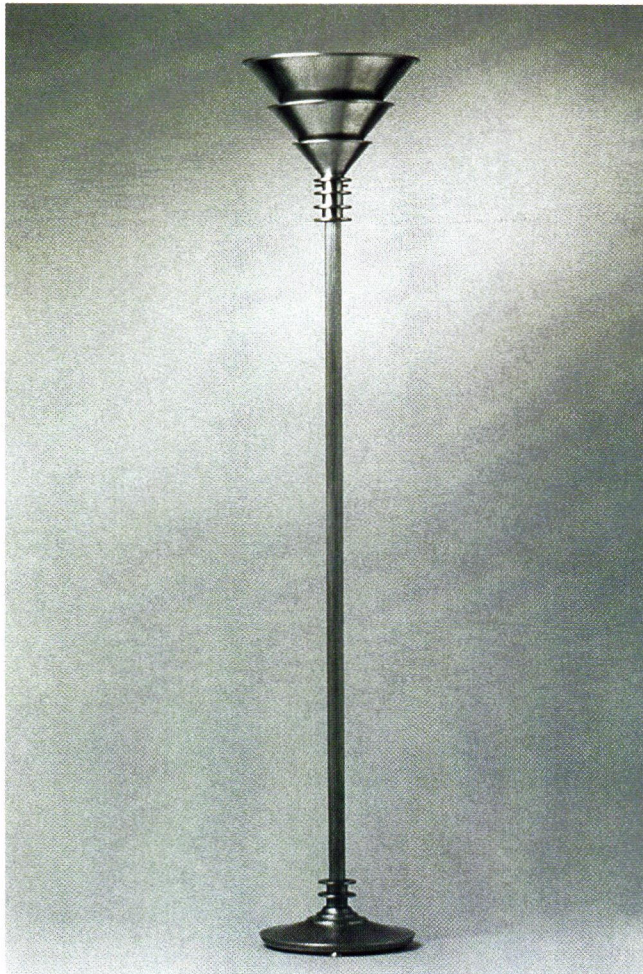
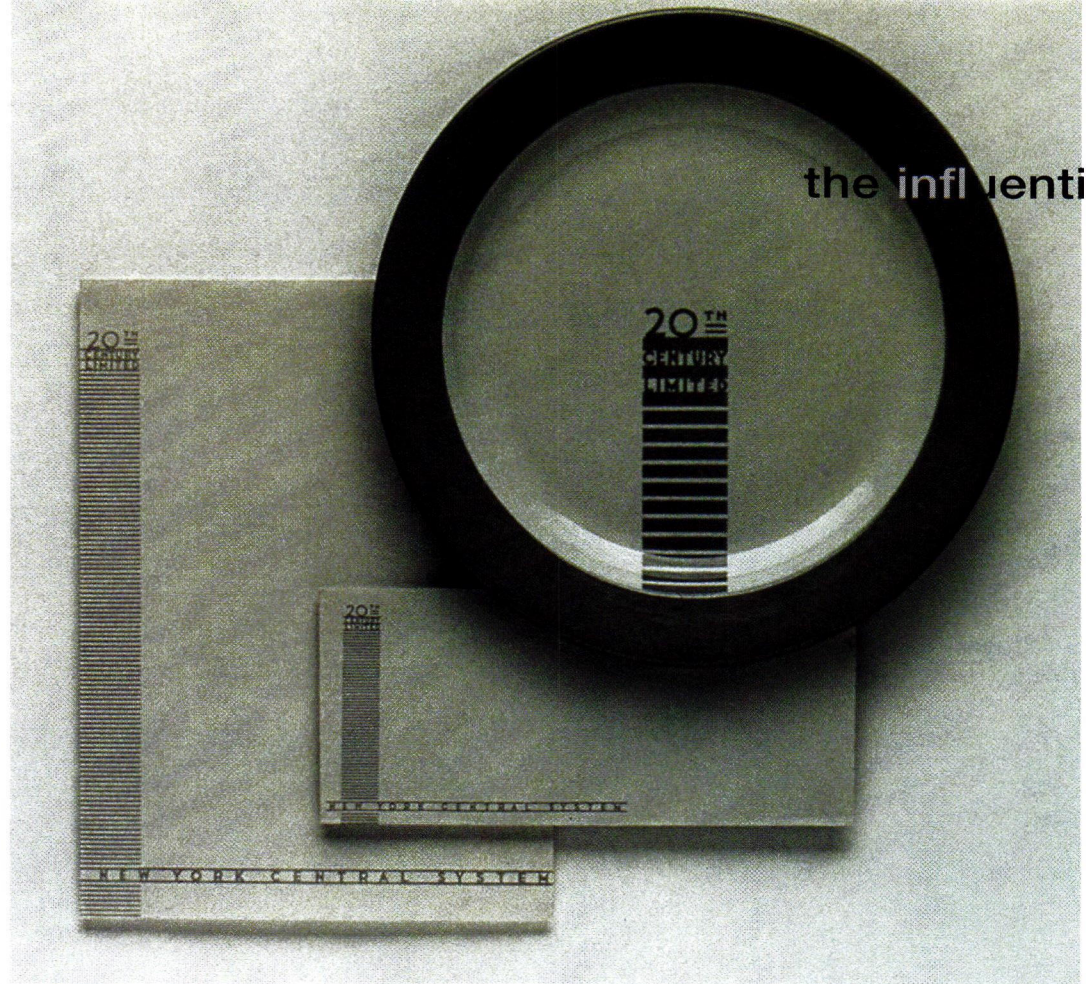
Czysz says: "We were told that we were going to have trouble with all that red - that it makes some people agitated. But we were breaking down the intimidation factor. We made the furniture different tones of red. It's amazing how people get together and relate in that room. For guest dining, we've ordered a large teak table which can seat 16 on the outdoor patio by the pool."

Other hungers are satisfied in Lenny's "heavy petting room." This recreational lounging landscape is composed of interlocking multi-hued units; floor, ceiling, and cushions undulate into nooks and crannies where anything goes. In this homage to Verner Pantan, Czysz recreated a spatial and color sequence of upholstered plywood sections, without furniture or lamps to destroy the total unity. Pantan's original space, exhibited in Cologne at the 1970 "Visiona II" exhibition, was touted as "the environment of the future," though nobody believed it at the time. Czysz proved it 30 years later: "We had material especially dyed hot pink and red shading down to purple, and blue." The first unit is a white laminated plastic portal with Pantan's signature hole to peer thru, then Czysz kicked it up a notch with the addition of a white shag-upholstered "kitty box" loft deep in the depths of the womb room. "We wanted to make this space deeper than Pantan's original concept, so now there's a place to go. Somebody could be doing something scandalous in the living room, and you would never know it in there." Or vice versa.

Kravitz is divorced from Lisa Bonet (who played Bill Cosby's daughter on TV). Their daughter, 12 year old Zoe, occupies the second bedroom in the house dominated by a circular white bed, with space for clothes and makeup - all that matters at her age. One wall is covered with one-inch-square silver mirror tiles. Lenny escorted Zoe to the Grammy 2000, where he won "Best Male Rock Vocal Performance" for his rendition of Guess Who's, *American Woman*, from the soundtrack of *Austin Powers: The Spy who Shagged Me*. Lenny is devoted to Zoe: "She is my life," he said. For her birthday he dedicated *Little Girl's Eyes* to her. "I could have given her something material, but a song was more meaningful."

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Right: For the New York Central Railroad's *20th Century Limited* train that traveled between New York and Chicago, Henry Dreyfuss (1904-72) designed various fittings and accoutrements (1938) including dinnerware by Buffalo China (Buffalo, New York), and stationery. **Below:** Mistakenly credited to Eliel Saarinen for a time, this rare silvered-brass floor lamp (c.1928) by German-born Walter Von Nessen (1889-1943) was constructed by his own firm, Nessen Studio Inc. (New York City), shortly after it was founded in 1927



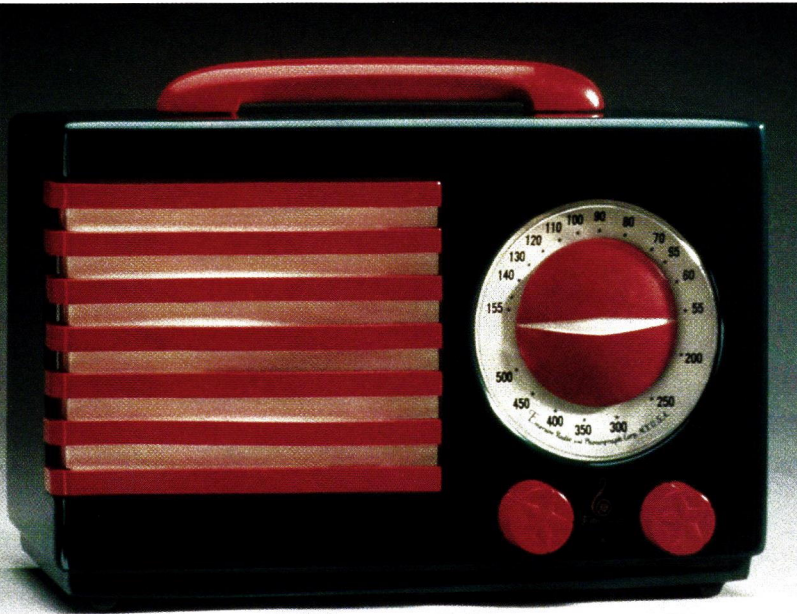
natural-born collector

Through patience, fortitude, and determination collector John C. Waddell has assembled a stunning private collection of 20th century design objects Text by Mel Byars

A distinguished collector of photography, John C. Waddell is a person so insular and sequestered as to disallow any and all photographs to be taken of his apartment or house. Thus, it is ironic that he would permit his distinguished but little-seen collection of design objects to become the major part of a high-profile exhibition, "American Modern, 1920-1940: Design for a New Age" at New York's Metropolitan Museum, on view from May 16, 2000 to January 7, 2001. The venue will no doubt expose Waddell to the limelight.

Over the years, many aficionados of American design between the World Wars have become aware of a handful of Waddell's objects, but only a handful. Some, for example, have appeared in publications like the catalog for "The Machine Age in America, 1918-1941" exhibition organized by the Brooklyn Museum of Art in 1986.

Waddell calls himself a "natural-born collector." He has reminisced, "Like other boys, I began with Native American arrowheads when I was an adolescent." Even though 62-year old Waddell can be somewhat modest, design cognoscenti venerate him. Close friend Mitchell Wolfson Jr., one of the premier collectors of the 20th century whose vast cache of 70,000 objects was the foundation of The Wolfsonian Museum in Miami Beach, has observed, "John has patience and fortitude. Is a tenacious collector of the old school. Will stop at nothing. Has a determined, philosophic approach. Is the collector of collectors." And others, particularly vendors, know that Waddell only acquired objects in perfect condition and, at this point, only the rare and the highly special, not necessarily expensive, but >

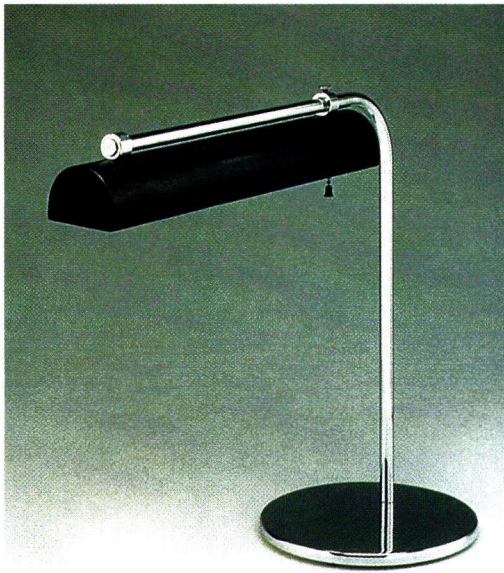


they can be. However, he is also known as being generous and haggling little.

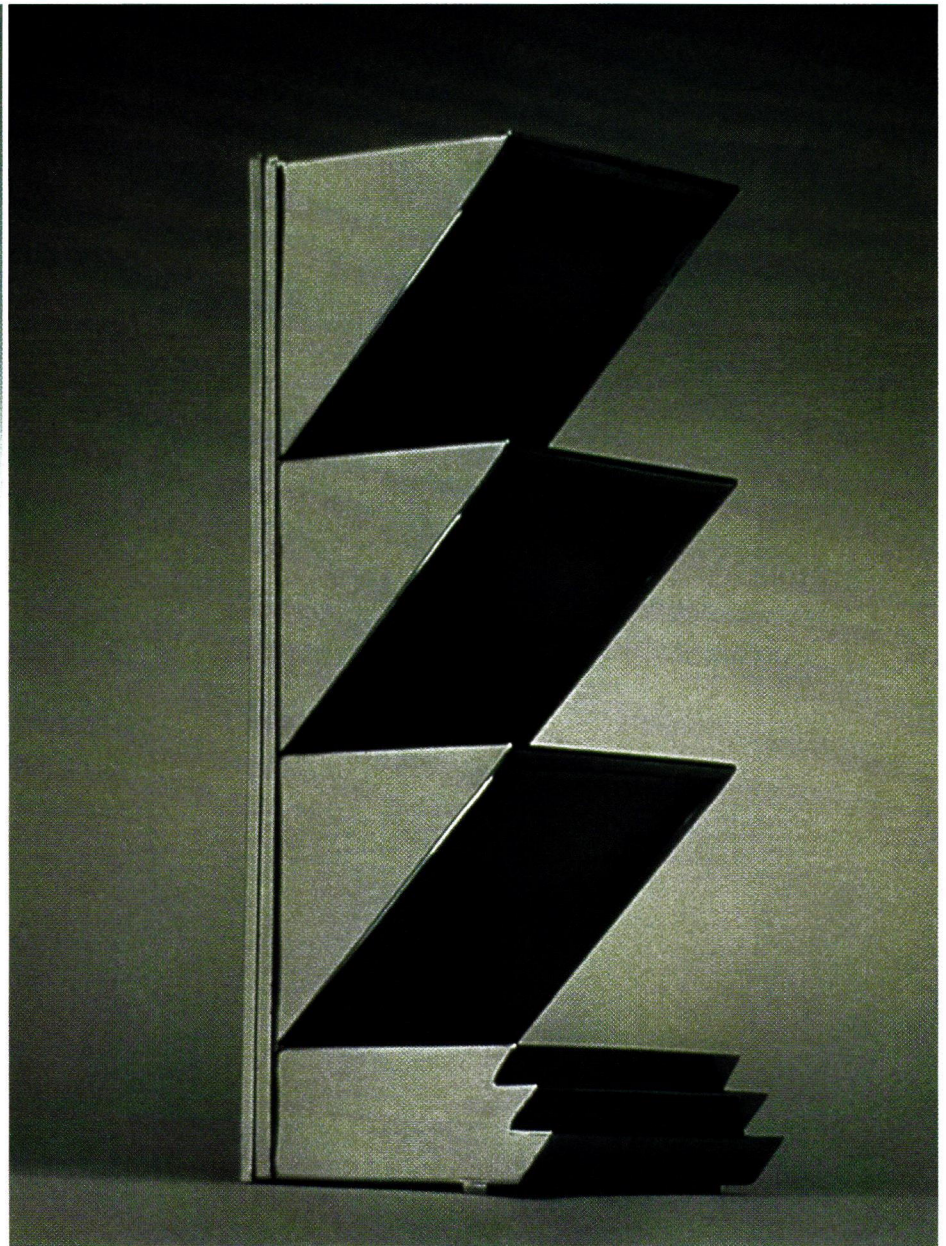
When Waddell first arrived in New York City in the late 1960s and began his mature collecting practice, he began "the Saturday ritual of paying pilgrimage," as he called it, to Lillian Nassau, the late venerable vendor of Art Nouveau-period objects and European wares. According to Waddell, "It was at their 57th-Street shop, the first in New York where you had to push a buzzer to enter, that I began to buy French things, like Lalique, Puiforcat, Ruhlmann, and so on."

However, the year 1972 marked a crucial turning point in Waddell's collecting genre when he purchased a 1928 chromium floor lamp that at the time was being credited to Eiel Saarinen. Waddell subsequently scratched around and, through correspondence with Yale University (his alma mater), discovered its true designer, Walter Von Nessen, who was also its manufacturer. The lamp by the former student of Bruno Paul in Germany is being included in the Met show.

By the early 1980s, Waddell had begun to look seriously at American design and became highly influenced by New York's Fifty/50 shop proprietors - Mark McDonald and the late Mark > 108



Clockwise from above: En suite with the Philadelphia Savings Fund Society Building itself, this chromium-plated lamp (1932) was part of the furnishings designed by its architect William Lescaze (1896-1969). It was made by Kurt Versen (New York City), who also designed lighting; A declaration of national loyalty by Norman Bel Geddes (1905-1977), the *Patriot* radio (1940), in a material called Catalin, was produced by Emerson Radio and Phonograph Corporation (New York City) at the time of the European outbreak of World War II; Even though this table lamp (1927) by Donald Deskey (1894-1989) has become a famous icon of American '30s machine aesthetic, there are only a few extant. It was produced by Deskey's own firm, Deskey-Vollmer (New York City)



Lenny's Lair

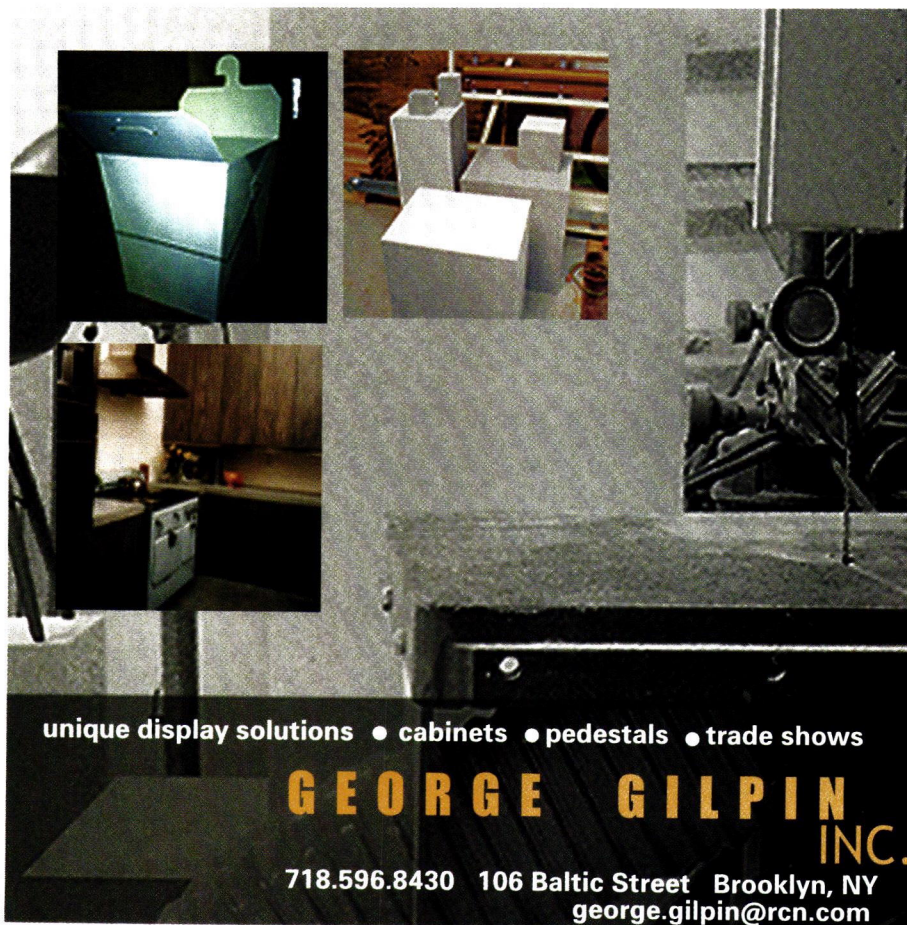
(continued from page 104) The master bedroom amatorium is as cool as the rest of the house is hot. The white leather bed is covered with an inviting faux white mink spread. Two sexy cuddle-up armchairs are upholstered in the same material. The rug is wall-to-wall white shag. The vaulted ceiling and walls are entirely clad in minuscule blue mirrored tiles. Michael comments, "The white and blue bedroom is perfect for him. Lenny lying on that faux white mink bed is spectacular. When we were styling it, I described it to him on the phone as a '50s *Playboy* white mink playground à la Hugh Hefner. He liked that."

In the animal kingdom, the male is the most alluring, with luxuriant mane or magnificent feathers to attract his mate. This applies to rock stars, big time. Next to the bedroom is Lenny's personal Peacock Alley with white formica walls where he can preen his pierced body parts and off-the-shoulder tattoo in the three-way mirror. There's a choice of full-length faux fur or ponyskin coats by Versace and Vivienne Westwood hanging in the closet, to be flung over a python jacket, flairs, and hand-stitched cowboy boots. The resplendent peacock is then primed to serenade his current peahen on the chrome '60s *Flying V* guitar designed for him by Czysz. Lenny has 300 guitars, most of them vintage.

The master bath is small but dramatic. The sink, which Czysz designed, and the throne are sheathed in gold heavy-metal-flake paint, as befits Rock royalty. The circular concave lights of the luminous wall of the living room are repeated on the gilded bathroom wall. Three round illuminated mirrors are stacked up over the sink. The guest bath is another story. "The lines between the public and private spaces are blurred. Very sensual. That whole second room is a shower, you know, with transparent walls, so depending on the lighting, you can see in if you're walking by."

"Contrary to what you might think, this is really a private house, as well as a workplace," Michael insists. "Lenny loves his studio, and is working on a new album which is completely different from anything he's done before - tough and raw. We made the studio all black patent leather and chrome, almost S & M. We even reupholstered the *Barcelona* chairs in patent leather. The bubble mirrors by the entrance pool are really two-way mirrors which cover the passageway between the studio and sound booth. The musicians can admire the reflecting pool as they go back and forth. I don't know any professional studio that offers that! At night, the reflection wall becomes translucent; it's what I call '2nd intention architecture.' In the rest of the house we keep the stress level down, but in the studio, there's a real change to hard-core vibe."

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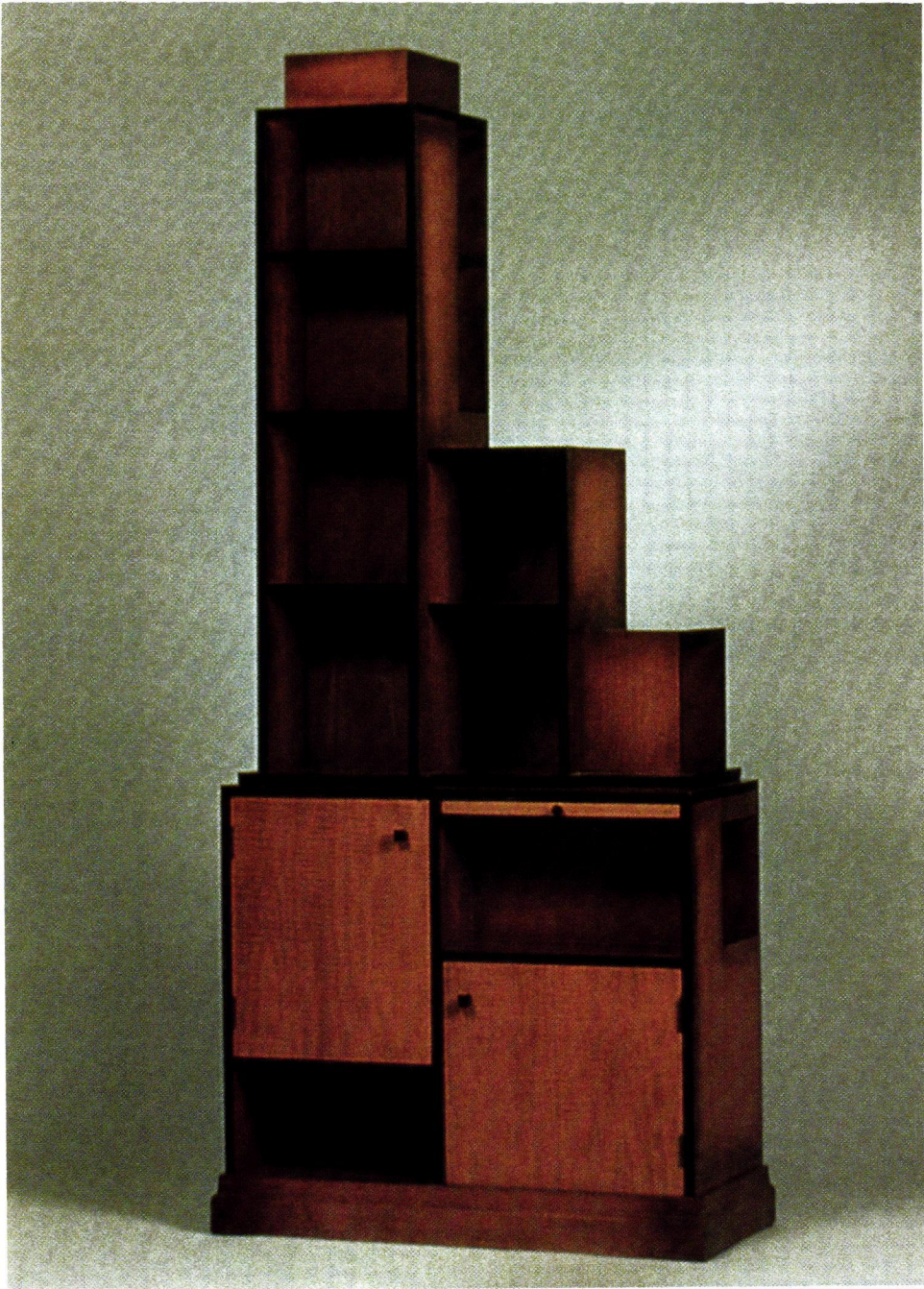
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Isaacson and Ralph Cutler - as well as Alan Moss. This was a time when the credentials of special American objects were not widely known, could nevertheless be unearthed, and were relatively inexpensive. For example, Waddell purchased his quintessential saw-tooth table lamp by Donald Deskey from the boys. It is also in the Met show.

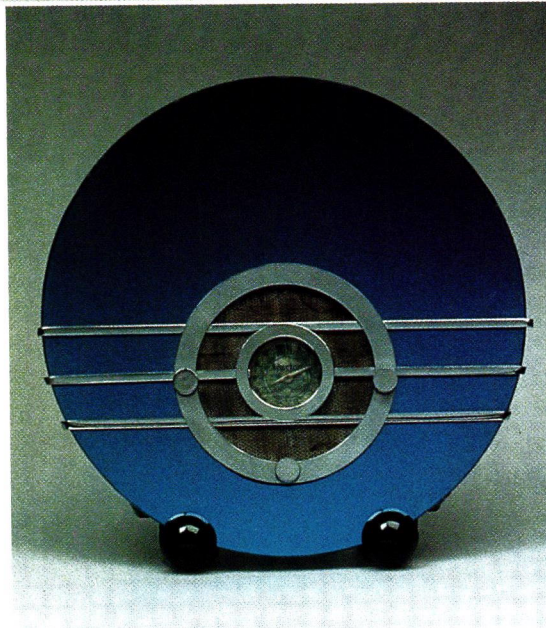
Since Waddell had earlier become an assiduous and prolific collector of photography, he began to apply his experience in this discipline to design; "I turned it into an approach with narrow parameters - both in context and in time frame. When an object appeals to me, I contextualize it. I ask myself, 'When was it made? Is it an original and innovative form?'" Of course, there are other criteria he uses; connoisseurship is never so simple.

Since Waddell's full collection is comprised of 500 to 600 objects, he has conceded, "I keep things I like - mostly small ones - in my immediate surround. And, when I don't want to live with something anymore, I warehouse it." And about the disposition of the items in the exhibition at the Met, "When the show comes down, many of the objects will come back to me. Then, at or before my death, the promised gifts permanently go back to the Met."

His friend "Micky" Wolfson has affectionately lamented, "It's unfortunate that some of John's collection didn't come to the Wolfsonian. But, after all, the Met is the best place for John who is highly discriminating both personally and professionally. Since he operates in the top echelons, he would naturally give the Met preference over the Wolfsonian." However, Wolfson does not confess that Waddell has indeed give a highly important object to the Florida institution, and his or Waddell's collections are incongruous.

Waddell also passed over another institution, The Museum of Modern Art, where he is a member of the architecture-and-design acquisitions committee. Because the Museum's Eurocentric stasis was long ago frozen in place by Philip Johnson and Henry Russell Hitchcock, Waddell's holdings would have fit the collecting practices of the Modern like the glass slipper on the feet of Cinderella's stepsisters.

Clockwise from above:
 Representing the New York skyline, this version of the *Skyscraper* bookcase in maple and Bakelite by Viennese immigrant Paul T. Frankl (1887-1958) was built by a private cabinetmaker to a height of almost 80 inches; The aluminum coffee maker (1932) with composition handles by Laurelle Guild (1898-1985) was produced by ALCOA's Wear-Ever Aluminum Inc. Division (New Kensington, Penn.); The *Bluebird* (1934) is one of several radios incorporating blue-tinted mirror that Walter Dorwin Teague (1893-1960) designed for the Sparton Corporation (Jackson, Mich.)



Lenny's Lair

(continued from page 107) "At Architropolis, we're creating environments as opposed to just interiors. Designing is not a job - it's a lifestyle." Lenny draws musical inspiration from each of the pads designed for him by Michael Czynsz: the Blues from New Orleans; Caribbean rhythm from Eleuthera (their next project on the Bahamian island); and retro-funk from Miami. Again, it's all in the mix. "Lenny's pad in New Orleans is a 200-year old building with exposed brick and beams. There are slaves' quarters in the back where you can still see charred wood. There's a big difference between the mentality and the hours of New Orleans and Miami. An artist has to hang out and listen to the environment." Lenny's New Orleans house is eclectic, with velvet couches and old chandeliers. "There are some similarities in the layouts of my houses, but otherwise they're all different."

Besides Panton, who was Czynsz's mentor? "I admire Frenchman Philippe Starck's work because he's not limited to architecture and interiors. I would like to be the American Philippe Starck." Michael may get his chance to reach this goal: he's working on his design for the "W" boutique hotel to be erected next to Starck's Delano Hotel in Miami Beach.

I wondered if Lenny was nervous about coming to see the house the first time. "He liked everything he heard about it, but he was reluctant to leave the club that night. You know, two people can't imagine the same thing. Even if you're best friends, you worry about 'what if I don't like it?'" But when he saw the 456 Ferrari in the driveway, and we walked through the house he flipped. I had sexy lounge music playing, gardenias in one room, and incense burning in another. It was pretty dramatic." Lenny said, "It was so shocking and beautiful - just a mood."

This house is a "womb with a view." Biscayne Bay glimmers thru the red and orange voile curtains that cover the tinted windows in the living room. The swimming pool is encased in the same grey concrete as the curving roof overhang and exterior walls. "The back yard pool and jacuzzi were fixed. We had to keep that as it was, but we built the concrete massing around the side of the pool." There are neighbors' boat docks on either side of the house, but Lenny doesn't sail or swim in the Bay. "I've never seen anyone swim there," said his assistant, Shana. "The Bay is only for boats." When the sun sets over the Bay, passing ships must wonder at the origin of the competing fiery glow emanating from the Kravitz house in the east. Only in Miami Beach are there two sunsets.

For the historical origins of bubble mirrors, see: "Line Vautrin: Behind the Sorcerer's Looking Glass," by the author, this issue.

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The Umbrella House

(continued from page 89) the Umbrella House. Jalousies, originally manufactured as small set-in windows, were fashioned into whole panels, thereby transforming the facade into an elegant visual composition and practical means of cross-ventilation. The entrance, which faced the channel across the road, also contained jalousie windows as well as vertical cypress siding.

The complex interior contains several changes in levels, foreshadowing Rudolph's later embrace of spatial intricacy. Recalling Frank Lloyd Wright's house principles, the low-ceiling, one-story foyer created by the second floor bridge combines with a sunken fireplace inglenook. From this cozy entrance, the living room soars two stories. The bridge connects the two second floor bedrooms, and creates an aerie where one can observe both the front and rear yards while enjoying bay breezes from the open jalousie windows. Sliding wood panels that open onto the living area below comprise one bedroom wall.

Details reinforce the feeling of lightness. Walls often do not touch horizontal surfaces, showing that they carry no load. The wall separating the entrance from the inglenook is a panel inset a few inches from the ceiling and floor. The storage wall skims the floor of the bridge. Even the bridge does not span simply at the second floor but is visually suspended below the bedroom floors. The interior is a series of intersecting floating planes.

Hiss was the first to build two-story houses on the barrier islands, and the structure's location has created some present-day problems. The smallness of the house exacerbated the difficulty of getting insurance in a flood zone. The house's value is proportionately greater than its square footage, a fact that the insurance company, in this era when size reflects worth, had a hard time understanding. Restoration of the umbrella is a bit more complicated. The issue of code compliance is not completely resolved. In addition, American wood is no longer straight enough to build a latticework that was composed of slender wood slats with less than 1/2" separating them.

Maybe one day, when wood is straight enough, when insurance companies appreciate the value of modern beach houses, and when money is not an issue, the Umbrella House will live up to its name.

Cool North

(continued from page 30) *System*.

At Navarro Gallery, June 8 to 24, an exhibit entitled "A Gathering of Chairs 1880-1980" treated Torontonians and fortunate visitors to a selective history of exceptional chair design. In addition to examples by Hoffmann, Breuer, Aalto, and Eames, the show focused on the work of George Jakob

Hunzinger. Always discerning, Roberto Navarro chose to highlight this little-known American designer in recognition of his groundbreaking 1870s work, which married superior design and industrial production. For September, Navarro is also planning a show of paintings by ten Canadian artists who were resident in San Miguel de Allende, Mexico, from the '30s to the '60s.

Zig Zag, a Toronto retailer of stylish, often playful mid-century modern furnishings and accessories, has launched an equally hip web site, <http://www.modfurnishings.com>. Select pieces of Swedish glass and teak furnishings are offered for sale. All prices are given in U.S. dollars.

makeover in concrete

Hotels in Toronto tend toward fusty Edwardian monuments or bland international chains. At last, the style-conscious traveller can lounge in a pied-a-terre with panache. The Hilton hotel, a '70s-era concrete tower in the heart of downtown, steps from Queen Street West, has received an imaginative renovation by the architectural firm Kuwabara Payne McKenna Blumberg (who also converted the old Toronto Stock Exchange building for the Design Exchange). Colossal exposed concrete columns by the reception desk, subtle wall finishes in lavender and chocolate by Kurtz-Mann, light sycamore and figured macore wall panels and dark granite surfaces bring an urbane glamour to the building. Rooms feature artwork from Tatar/Alexander Photogallery. A dramatic side entryway leads to a backlit onyx staircase and a bridge of blue glass, below a huge diaphanous scrim. Witty hall carpeting, with giant wave-like swirls and abstract fish, suggests a circa-2000 take on Paul Klee.

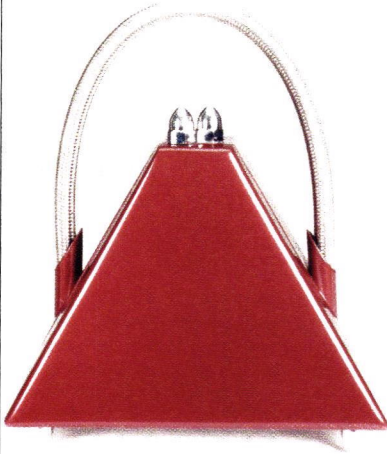
Echoes Abroad

(continued from page 38) eccentric designer Carlo Bugatti, of which the highest price was £5,400 for a scarce asymmetric vellum writing desk, c.1900 (Bonhams).

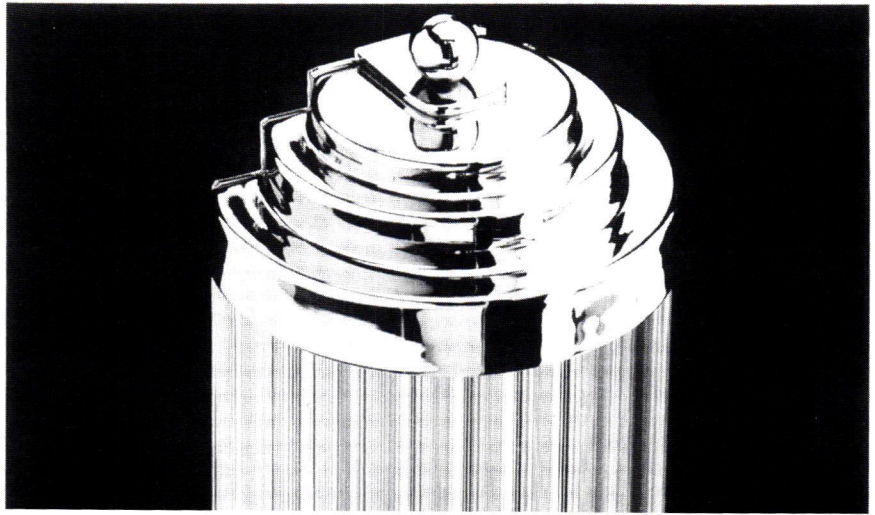
Scandinavian design continues to sell well, as evidenced by two 1930s table lamps by Poul Henningsen, realizing £3,000 and £2,500 (Christie's); a unique conference table designed c.1960 by Arne Jacobsen at £4,400 (Christie's); and with the highest price in recent years for a 1966 Aarnio *Ball* chair being attained by Bonhams (£2,600). The Christie's sale comprised a varied selection of glass and other designs by Tapio Wirkkala and Timo Sarpaneva, many items of which encouraged strenuous bidding. Notable are the prices for a 1954 Wirkkala *Leaf* platter (£4,000), and the £3,800 for a scarce 1950s sandblasted *Devil's Pearl* vase by Timo Sarpaneva. The same sale also included a good collection of Finnish glass from the estate of the former head > 114

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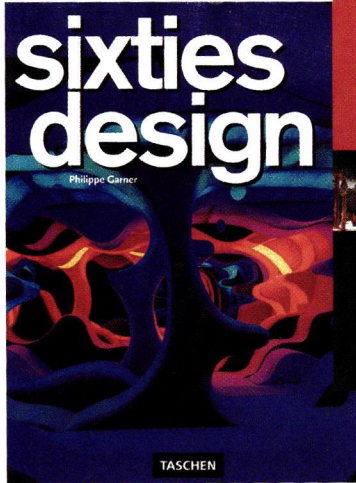
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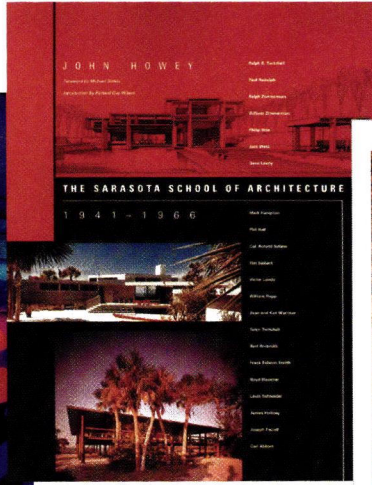
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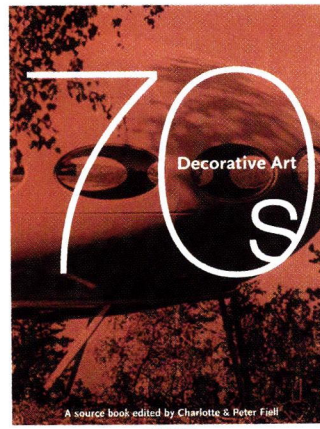
by Philippe Garner. By dividing this time period into themes - the Modernist continuum, Pop culture, Space-Age styles, Utopian ambitions, and Anti-Design - this book provides a richly illustrated survey of a remarkable decade. A wide variety of media are included, with connections being made between domestic and industrial design, graphics, film, fashion, architecture, and city planning. 176 pages. Softcover \$24.99



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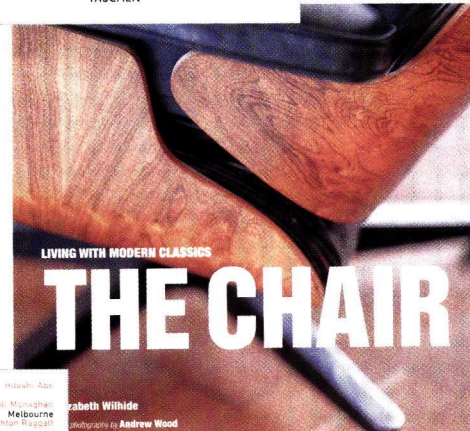
by John Howey. Although the Sarasota School wasn't a consciously organized movement, it was an important chapter in American regional modernism that has received little study or published scholarly treatment. John Howey provides the first solid documentation of the Sarasota group's designs and theories. He has interviewed all the surviving architects and original clients, and has included a rich archive of photographs by Ezra Stoller, Alexandre Georges, and others. 209 pages, 170 illustrations, 10 in color. Softcover \$29.95

Made to Measure
Catalog from the exhibition
"Ums-Pastoe and Cees
Braakman: 1948-1968" at
the R gallery. 37 pages.
Softcover \$39.95



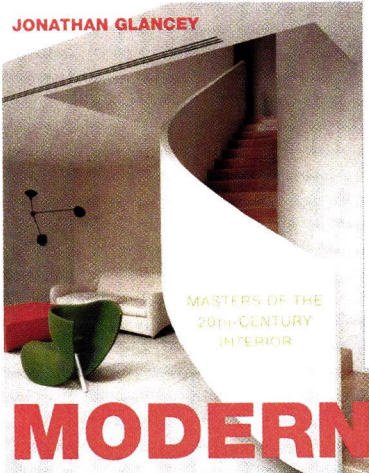
MADE TO MEASURE

70s Decorative Art
by Charlotte and Peter Fiell. This hefty reprint of highlights from the long-forgotten *Decorative Art* yearbooks of this decade covers architecture, furniture, textiles, glassware, and ceramics. Also available: **50s Decorative Art** and **60s Decorative Art**. 576 pages. Copiously illustrated. \$39.99 each



The Chair: Living With Modern Classics

by Elizabeth Wilhide. Showcasing over 40 chairs that have become 20th century classics, this book offers an introduction to their designers and to the designers' other work. The chairs are shown in stylish contemporary interiors, as they should be enjoyed. All of the chairs shown are still in production and the book contains an extensive list of retailers and suppliers. 80 pages. 125 color illustrations. Hardcover \$19.95



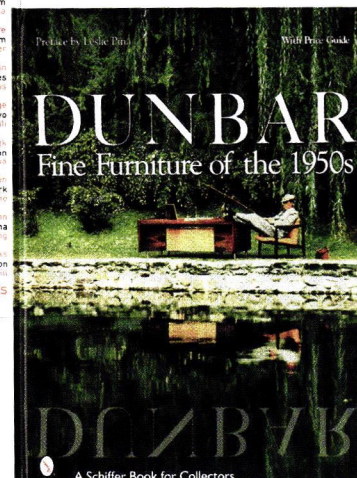
Modern: Masters of the 20th Century Interior

by Jonathan Glancey. In a Who's Who of modern interior designers and architects, the author lists all of the great practitioners of modern design chronologically, with full color images illustrating each designer's work. 176 pages. Hardcover \$50



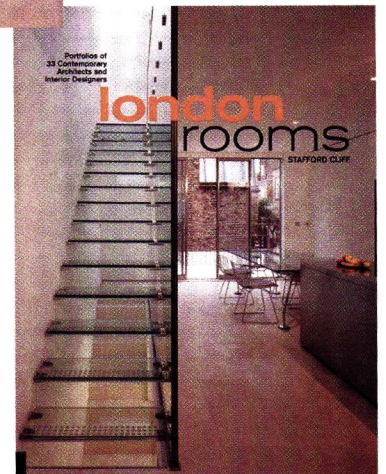
10x10: 10 Critics 100 Architects

This giant chunk of a book is a comprehensive look at new architectural practice. 10 critics each chose 100 architects whose creativity and innovation have brought them to the attention of local and global media in recent years. This selection of 100 of the most exceptional architects features over 250 projects, including recently built works as well as projects currently under construction. 468 pages, 1,000 color illustrations, 500 black and white. Hardcover with plastic lenticular cover. \$59.95



Dunbar: Fine Furniture of the 1950s

Preface by Leslie Pina. Reproduction of the 1956 Dunbar catalog. 232 pages. 356 illustrations. Hardcover \$39.95




London Rooms

by Stafford Cliff. An inside look at some of the finest modern interiors designed by 33 of the top interior designers and architects in London. Beautifully illustrated, the interiors range from a smart, urban apartment along the Thames to a cool, modern penthouse high above bustling Piccadilly. 192 pages. Hardcover \$45

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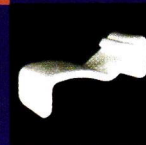
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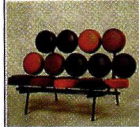




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Echoes Abroad

(continued from page 110) glass-blower of manufacturer Iittala, to include a 1960 Wirkkala prototype vase (£3,200), a 1955 Sarpaneva Kayak dish (£4,500), and a 1982 Sarpaneva Gateway sculpture (£2,500). The strong prices achieved here are indicative of the enduring scarcity of well-provenanced pieces on the market.

Both the Bonhams and the Christie's sales included broad selections of American furniture, and among the more notable prices are an Eames Evans ash *LCW* (£1,000 - Christie's), two lucite lounge chairs and a table attributed to Vladimir Kagan (£1,000 - Bonhams), a wire-base Noguchi dining table (£1,700 - Bonhams), a complete Nelson rosewood *CSS* system (£2,700 - Christie's), and finally the very strong price of £3,500 for a black wool Eames *Sofa-Compact* (Christie's). The Phillips sale included an excellent original example of Warren McArthur's Biltmore chair of 1933, which surprised observers by not selling despite an attractive estimate of £2,000. The work of Warren Platner, although innovative, has sometimes proved difficult to sell in the London salesrooms; however, an exception was proved during the Christie's sale with a pair of red-upholstered lounge chairs and a corresponding occasional table selling for £2,450.

Generally very limited quantities of Italian glass were offered by the salesrooms this season; however, furniture was in greater abundance, and was for the most part greeted enthusiastically. Worthy of comment are a 1954 Arredoluce ceiling lamp which tripled estimate to realize £3,100 (Bonhams), a 1955 Tecno *P40* lounge chair at £1,700 (Christie's), and a 1956 Gino Sarfatti floor lamp which doubled estimate to sell at £1,300 (Christie's).

Contemporary design featured prominently in both the Christie's and the Bonhams sales, with good prices attained for chairs by Tom Dixon (1985 steel armchair - £2,200 - Christie's), Andre Dubreuil (1989 *Spine* chair - £6,500 - Christie's), Ron Arad (pair 1990 *Moroso* chairs - £2,000 - Bonhams). The Bonhams sale also included a very rare example of the 1984 Ron Arad stereo system. Produced in only ten examples, the stereo components are cased in raw, roughly cast concrete, with its apocalyptic aesthetic very much in contradiction to the black-and-chrome "Modernist" style of the mid-1980s. That this most articulate anti-design object should fail to meet its reserve of £15,000 is an indication that there are still iconic designs that have yet to find a wider understanding among collectors.

Auction Review

(continued from page 52) c.1946 (\$9,400).
lama's important design auction

On May 21 Los Angeles Modern Auctions (LAMA) held an Important Design auction at its new gallery on Beverly Boulevard. Its most diverse to date, LAMA offered over 400 items of rare and important designs, including items from three special collections, the estate of famed fashion designer Rudi Gernreich, a collection of custom designs by Paul Laszlo, and a special commission by Gaetano Pesce for the New York offices of advertising leaders Chiat/Day.

Most notable from the Gernreich collection was a rare Harry Bertoia sculpture resembling a large bush, realizing a world record at \$40,025. The item was sold with a copy of the original check and a letter between Gernreich and Bertoia commenting on the item.

The sale also featured a large collection of custom designs by architect and designer Paul Laszlo for a house in Holmby Hills, California, c.1956. With over 40 items of furniture and glass offered, the most impressive included a pair of paddle arm lounge chairs realizing \$9,200, a large buffet achieving \$4,370, and a Dino Martens *Oriente* glass vase bringing \$8,338.

In addition, over 20 items belonging to the Chiat/Day offices in New York designed by Gaetano Pesce, c.1991, were also offered. Highlights included a poured rubber resin door with matchbox cars \$7,763, a rolling workstation realizing \$4,600, and a set of six rubber resin tiles for \$2,070.

Other sale highlights included a set of three Ettore Sottsass, Jr. enameled copper vases commissioned by Il Sestante, 1958, which brought \$25,875; a rare and important Philip Johnson and Richard Kelly floor lamp realized \$23,000; a rare Pablo Picasso ceramic pitcher garnered \$7,475; and a Frank Gehry *Little Beaver* maquette went home for \$12,650.

On View

(continued from page 95) September 17 - presents a variety of objects that illustrate the range of shape, color, and texture made possible by this material. The majority of the pieces in "Pop Plastics" have their roots in the Pop Art movement; however, several contemporary objects were included in the show to illustrate the evolution of plastics technology, while echoing Pop's spirit and stylistic elements.

Originally developed as an inexpensive alternative to high-priced materials such as ebony, ivory, and tortoise shell, plastic has gradually overcome its humble beginnings to become a major force in the world of mass-produced goods. The 1960s proved a major turning point for public acceptance of plastic. In this radically-changing cultural climate plastic became the material of choice, and captured the spirit of the age. At a time when traditional notions of permanence > 117

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resources



what's hot page 11

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up close: ICFF pages 15-17

Functions, 1454 Lincoln Boulevard, Santa Monica, CA 90401; 310 451-4284. **Totem Design Group**, 71 Franklin Street, New York, NY 10013; 212 925-5082. **Dornbracht USA**; 800 774-1181. **Poliform USA**, Architects and Designers Building, 150 East 58th Street, New York, NY 10155; 212 421-1220. Frighetto Industrie distributed by **Euroreps, Inc.**; 888 651-7143. **Ted Boerner**, 10 Arkansas Street, Studio G, San Francisco, CA 94107; 415 487-0100. **Dune**, 50 East Houston Street, New York, NY 10012; 212 925-6171. **Blu Dot**; 612 782-1844, or www.bluedot.com. **George Little Management, Inc.**, Ten Bank

Street, White Plains, NY, 10606; 914 421-3200.

classic bites pages 32-35

Alan Moss, 436 Lafayette Street, New York, NY 10003; 212 473-1310. **Loebel Modern**, 207 W. 18th Street, New York, NY; 212 242-9075. **Global Table**, 109 Sullivan Street, New York, NY; 212 431-5839.

Jonathan Adler, 465 Broome Street, New York, NY; 212 463-8910. **reGeneration**, 38 Renwick Street, New York, NY 10013; 212 741-2102. **Good Eye**, 4918 Wisconsin Avenue NW, Washington, DC; 202 244-8516. **Moss**, 146 Greene Street, New York, NY; 212 226-2190.

modern life pages 40-45

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what modern was pages 54-59

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page 74

Metal catwalk: **Mats, Inc.** Faux fur: **Glenoit**. Upholstery: **Loards, Inc.** Lighting: **Tivoli**. Security glass: **Mirrors of Florida** (fabrication).
page 75
Custom bar: **Westcraft Seating** (upholstery). Lamps: **Flos**. Bar stools: **West Coast Industries**. Vinyl flooring: **Lonseal**. Custom sofa: **Westcraft Seating**. Occasional table: **Knoll**.

page 76

Custom bar: **Westcraft Seating** (upholstery). Lamps: **Flos**. Bar stools: **West Coast Industries**.

page 78-79

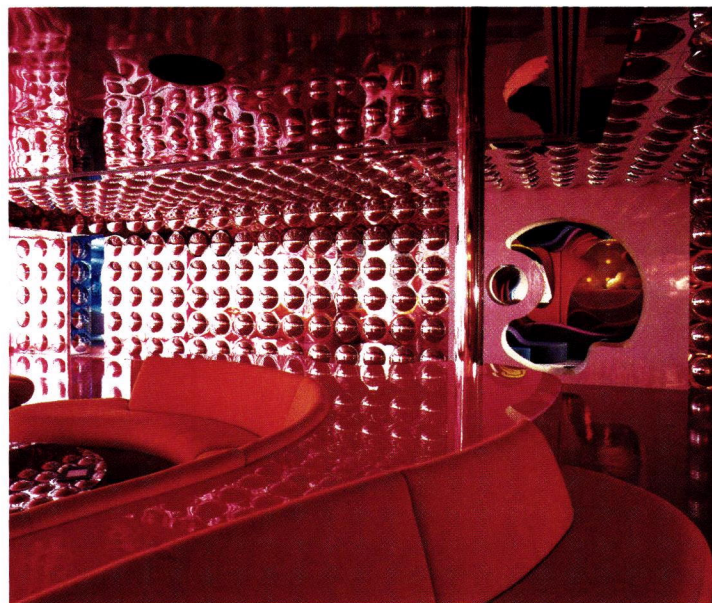
Custom sofa: **Westcraft Seating**. Carpet: **Bennytex Carpet Mills**. Chairs: **Sitag**. Occasional tables: **Knoll**. Glasswork: **Mirrors of Florida** (fabrication).

page 80

Sink: **Hastings**; **69 Design** (fabrication). Faucet: **Fantini**.

page 81

Mosaic tiles: **National Products**. Carpet: **Tuftex**. Lamps: **Flos**. Bed: **Westcraft Seating**; **Townsend Leather**.



On View

(continued from page 114) and stasis were being replaced by concepts such as disposability and portability, plastic's intrinsic qualities were sought out, allowing the Pop Art aesthetic to be easily translated into the realm of consumer goods. The bold, colorful objects created during this era are of exceptional interest today as we look back on this turbulent and exciting period in history.

The Scottsdale Museum of Contemporary Art is located in Scottsdale, Arizona. For further information call 480 994-2787.

from tabletop to tv tray

From colorful Fiesta to luxurious Limoges, the cultural history of the United States during the 20th century can be traced through the plates, bowls, jugs, and goblets that have graced our tables and defined our lifestyles for 100 years. That history is reflected in the exhibition of more than 500 outstanding objects in "From Tabletop to TV Tray: China and Glass in America, 1880-1980," on display in the Dallas Museum of Art's J.E.R. Chilton Galleries from July 23 to January 7, 2001.

The exhibition tells the fascinating story of the vast array of tableware made for the American market - ranging from pressed glass and refrigerator ware to fine china and crystal. Important designs by Wedgwood, Lenox, Spode, Waterford, Noritake, Homer Laughlin, and many others feature prominently in this exciting show, which is accompanied by a fully illustrated catalog available in the Museum store.

The Dallas Museum of Art is located in Dallas, Texas. For further information call 214 922-1200.

buckminster fuller: your private sky

The work of Richard Buckminster Fuller will go on display in a major exhibition, "Buckminster Fuller: Your Private Sky," at the Design Museum in London from June 15 to October 15. This will be the first opportunity to assess the vast range of his creative ideas and output.

The exhibition will cover the full scope of Fuller's prolific output, including the *Dymaxion Car*, the *Needles Rowing Shell*, the autonomous *Living Unit*, the *Wichita House* and the *Montreal Expo Dome*. It will include a comprehensive selection of original models, drawings, and artifacts from Fuller's personal archive.

Despite the inventiveness of his work, it was not until Fuller's large-scale geodesic domes began to appear that his creativity was recognized. By the time of his death in 1983 he had achieved cult status.

The Design Museum is located in London, England. For further information call 020 7940 8790, or visit www.designmuseum.org.

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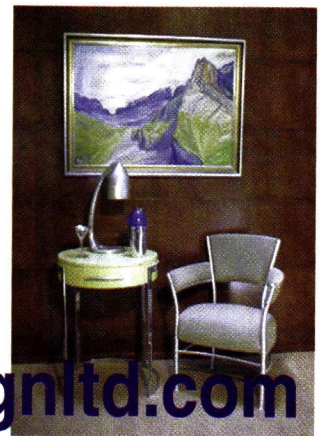
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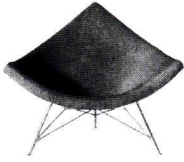
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final thoughts

Modernism is the expression by individual human beings of how they will live their own present, and consequently there are a thousand modernisms for every thousand persons.

From the Nobel Prize reception speech of Octavio Paz