

# ECHOES

THE MAGAZINE OF CLASSIC MODERN STYLE + DESIGN



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joseph eichler's california dream  
gunnar nylund ceramics  
rediscovering textile designer chris ranes  
robert mcculloch's thunderbird home  
william bruder's contemporary modernism  
eames house of cards  
elegance with eggs

# CHRISTIE'S



Photograph: Joshua McHugh © Christie's Inc. 2000 Principal Auctioneer: Christopher Buge #761543

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Armand-Albert Rateau  
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Guest House  
featuring highlights  
from the sale

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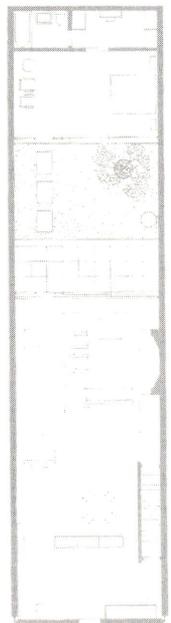
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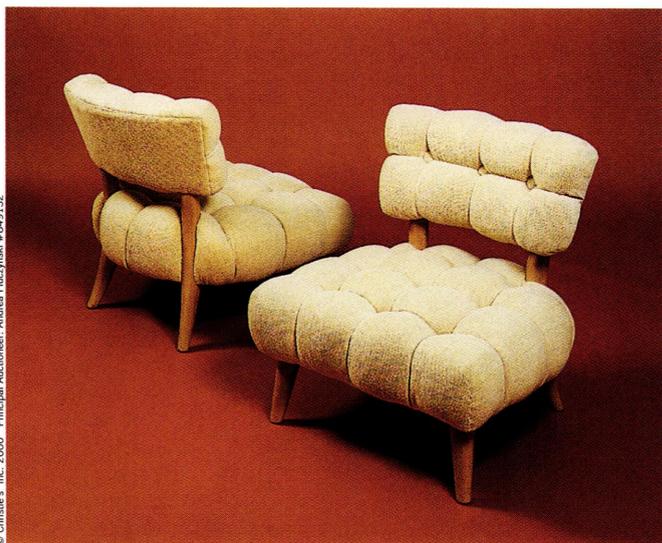
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# CHRISTIE'S



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## Innovators of Twentieth Century Style including property from the Collection of Billy Wilder

**Including furniture and decorative arts  
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Billy Haines, Samuel Marx, Tony Duquette,  
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as a selection of mid-century furnishings and  
graphics from the collection of Billy Wilder

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## on the cover

Outside in the pool area at millionaire Robert McCulloch's Thunderbird home is a floor-to-ceiling mural depicting geological strata. Executed by Emile Norman in 1955, the mural is made of rocks, stone, fossils, shells, and concrete. The stainless steel figures attached to the back of the bar represent various Indian and ethnic symbols. Photograph by David Glomb.

## features

### 48 Building the California Dream

Joseph Eichler's elegantly proportioned one-story pavilions, crisply detailed in the style of International Modernism, brought high-minded modernist architecture to the suburbs at middle class prices. By Paul Adamson

### 54 Gunnar Nylund: Architect of Minimalist Ceramics

Throughout his career, Gunnar Nylund was an inventive, highly-regarded ceramicist who created and defined some of the most appealing forms and glazes in the Scandinavian ceramic canon. By Robin Hecht

### 60 Chris Ranes: Rediscovered Textile Designer

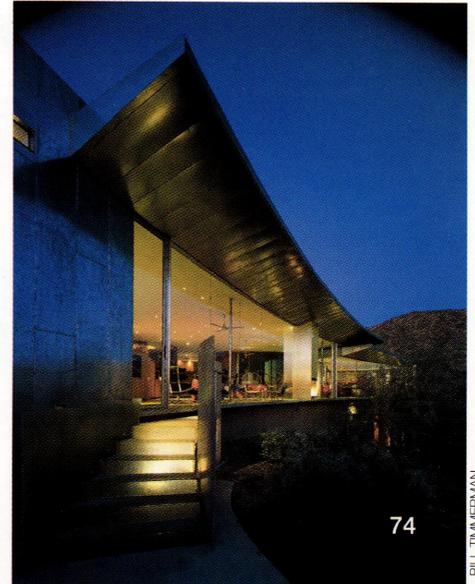
In the Fifties, Chris Ranes was known for her sunny textile designs - such as her *Kon-Tiki* print - which punched up so many American interiors. Like a great many other things from that decade, Chris Ranes' designs have recently been rediscovered and recreated for the modern market. By Ginger Moro

### 66 Modern Spaces: With the Push of a Button

At millionaire Robert McCulloch's mid-century home designed by Welton Becket within the Thunderbird Country Club in Palm Springs, California, inventions of the James Bond-variety abound. By Tony Merchell

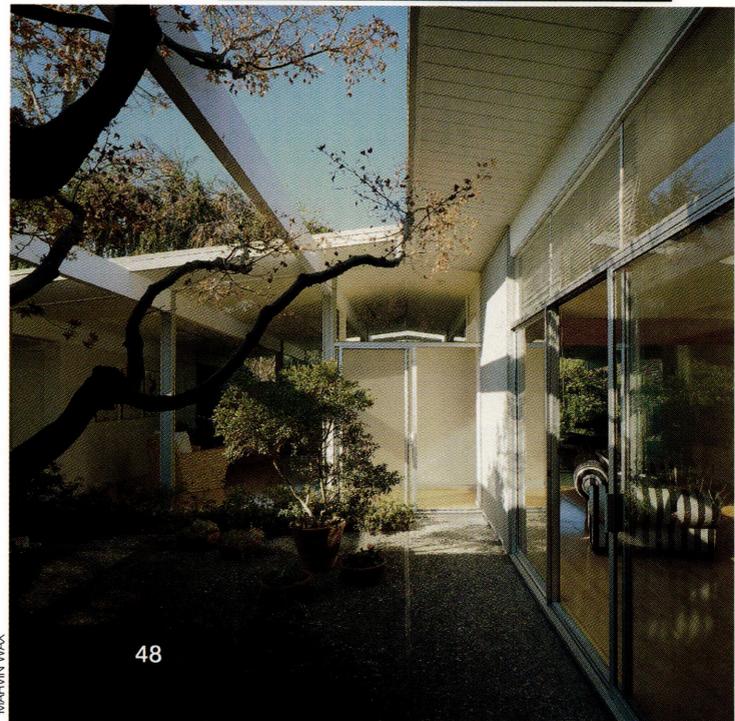
### 74 Modern Spaces: Contemporary Modernism in the Desert

What makes a contemporary house "modern" these days? That was the challenge presented to architect Will Bruder when designing a new home for a couple who collect classic modern furniture. "Creating the right place for the collection was about creating a totally liquid space and thinking about a house without boundaries," says Bruder. The result is a symbiotic relationship between the home and its furnishings which you could only call "contemporary modernism." By Dana Hutt



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BILL TIMMERMAN



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MARVIN WAX

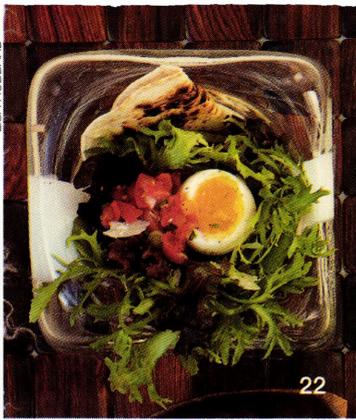


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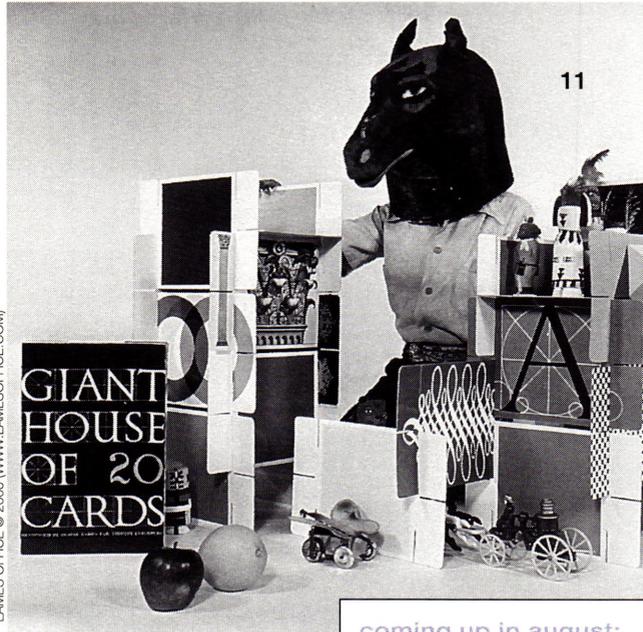
MARVIN WAX



STEVEN WALLIS



LISA HUBBARD



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**coming up in august:**

- Lenny Kravitz's Pantoni-inspired Miami home
- The Sarasota School of Architecture
- Designer Line Vautrin
- London's Isokon Building
- The Umbrella House
- Modern Pools

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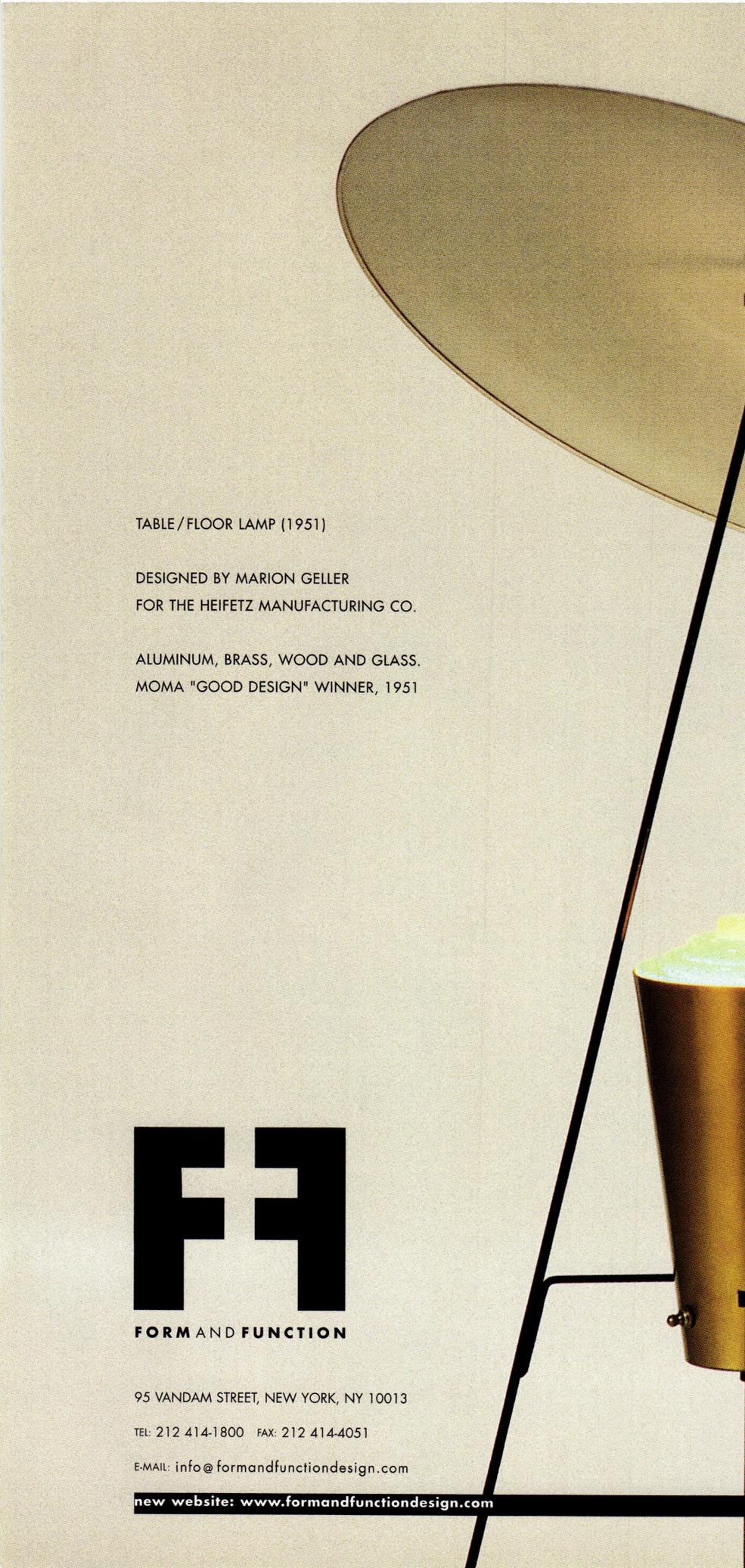
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- **Correction.** In the Winter issue of *Echoes*, the credit for the images on page 22 should have been: Collection of Anthony Matthews. Photography by James Rae, Fraser Smith.

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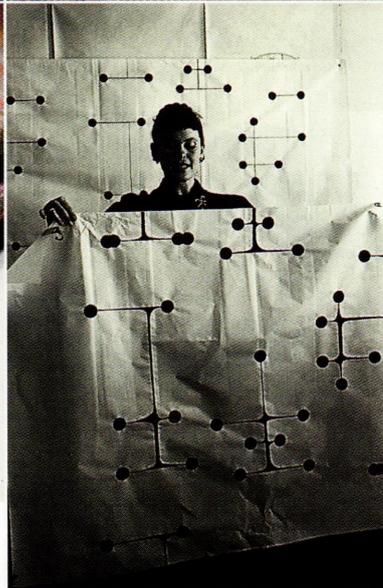
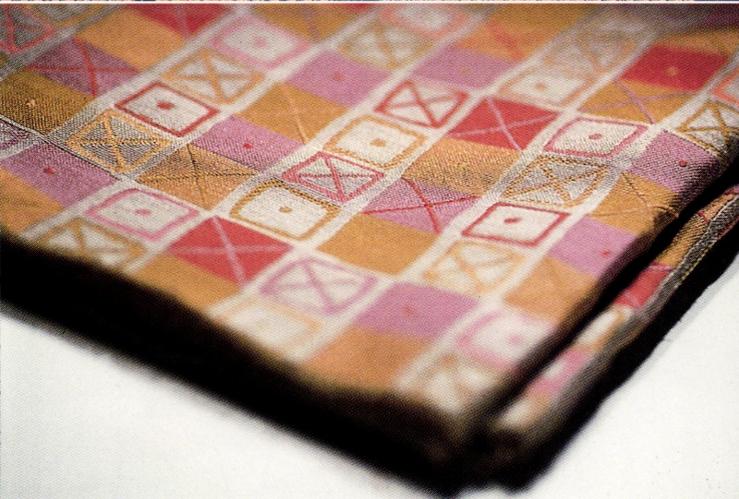
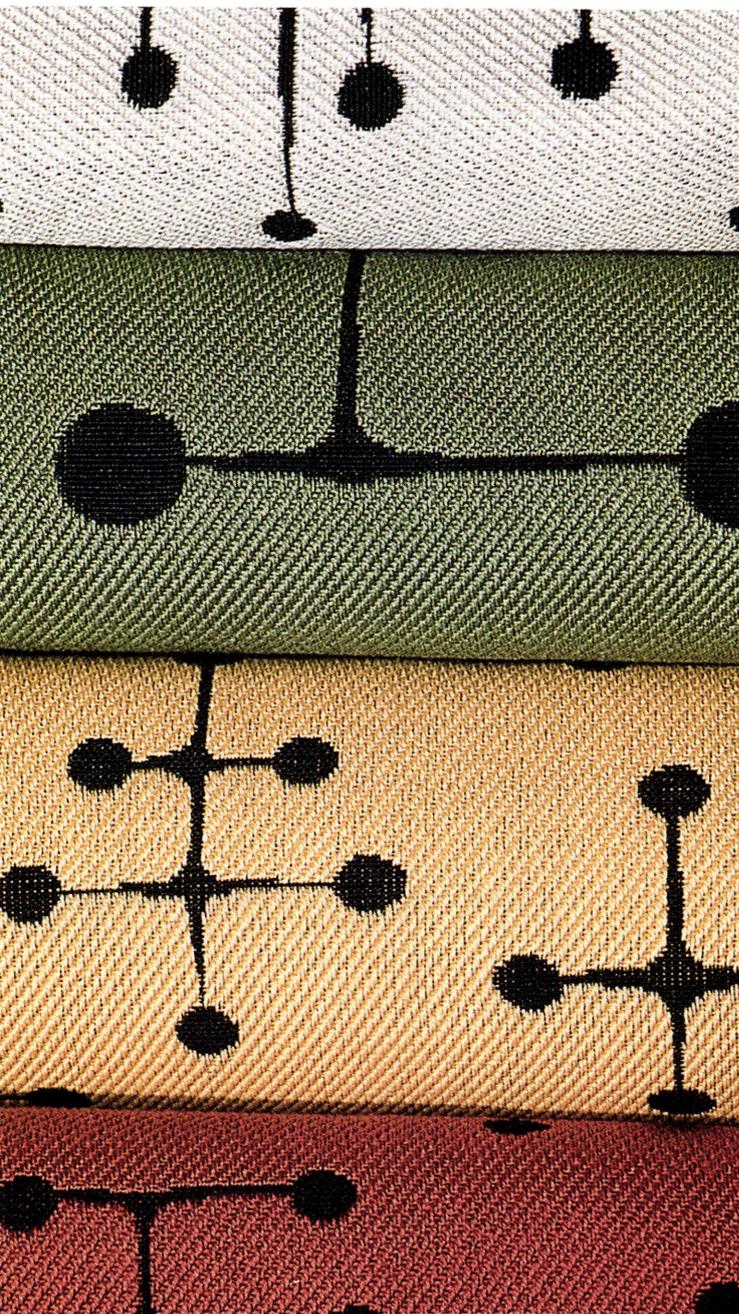
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## what's hot



### touchstone textiles

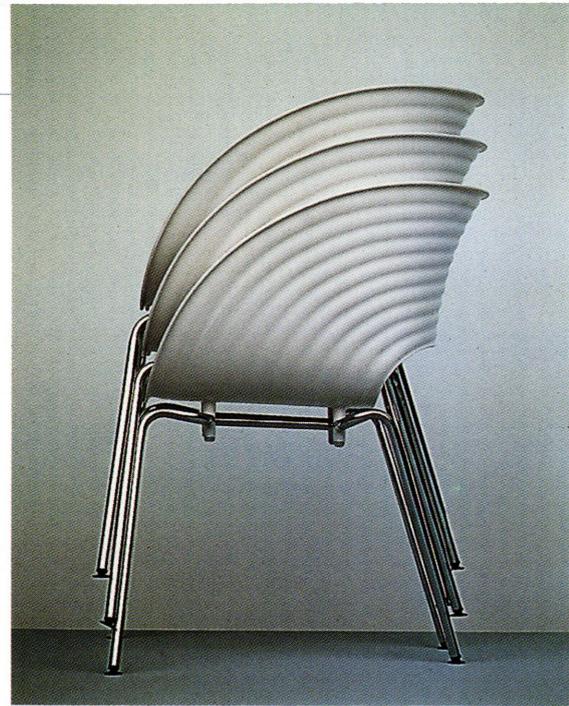
Originally designed by Charles and Ray Eames for the Museum of Modern Art's 1947 "Competition for Printed Fabrics," these four textile designs - *Dot Pattern*, *Small Dot Pattern*, *Circles*, and *Crosspatch* - have been introduced by Maharam, a Manhattan-based contract textile company, as the first patterns in their Textiles of the 20th Century™ series. Available through architects and designers. Maharam 800 645-3943.

## what's hot



### go fish

In celebration of Knoll's 60th anniversary, this playing card set featuring illustrations of classic Knoll furniture by the likes of Eero Saarinen and Harry Bertus has been reissued by Knoll International. Originally released in the 1960s by Knoll Germany, the German-text cards can be used to play Go Fish or as flash cards for studying the best in modern design. Available from Knoll Inc. in New York for \$15 per set. Call 212 343-4167.



### tom vac

Designed by Ron Arad and produced by Vitra, the *Tom Vac* chair is an elegant, comfortable, and innovative modern seating solution. With a seat shell made of molded polypropylene, and a chrome-plated tubular frame, the *Tom Vac* is perfectly suited for both indoor and outdoor use. The chair is also stackable - up to five high, saving precious storage space. Measuring 30"h x 26 1/2"w x 24 3/4"d, the *Tom Vac* is available in black, blue, red, or white for \$290 + shipping from Deco Echoes, Inc. 800 695-5768 or 508 362-3822.



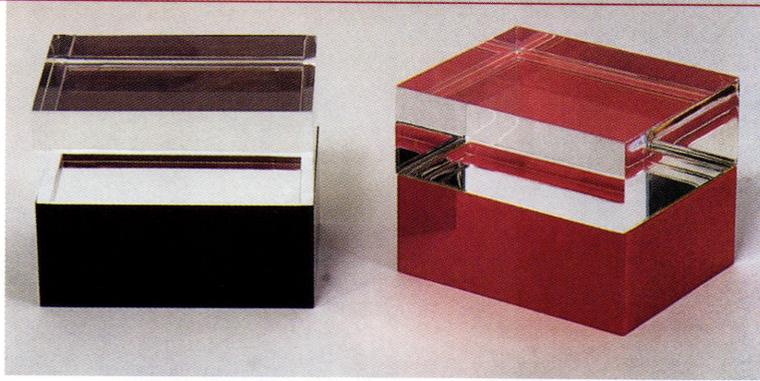
### falling water

This indoor/outdoor waterfall by Canadian artist Bruce Johnston, constructed of granite, steel, and stainless steel, is the perfect answer to the dilemma of how to add the soothing sounds of water to a modern environment - the waterfall as a minimalist work of art. Measuring 36 x 84 x 24 inches and weighing in at 500 pounds, the waterfall retails for \$5,500 (Canadian). Contact Slightly Off Centre studio at 416 707-7171.

### 3107 chair reduced 1:6

With its unique and timeless design, the famous 3107 stacking chair by Arne Jacobsen is just as contemporary today as when it was first manufactured in 1955. The Danish craftsmen of 1:6 Design, in collaboration with Fritz Hansen A/S, have developed a realistic 1:6 scale miniature of the 3107. The shell is composed of four layers of sliced beech veneer and two layers of cotton canvas. The frame and synthetic parts of the miniature also consist of the same materials as its larger counterpart, and the painting process is similar, making the miniature a faithful replica. Each chair is packaged in an elegantly designed box, accompanied by a 16-page color brochure detailing the architecture and design of Arne Jacobsen. 5 1/8"h x 3 3/8"w x 3 3/8"d. Available in natural beech, black, white, red, lemon, and gray. \$95, includes shipping, from Deco Echoes, Inc. 800 695-5768 or 508 362-3822.



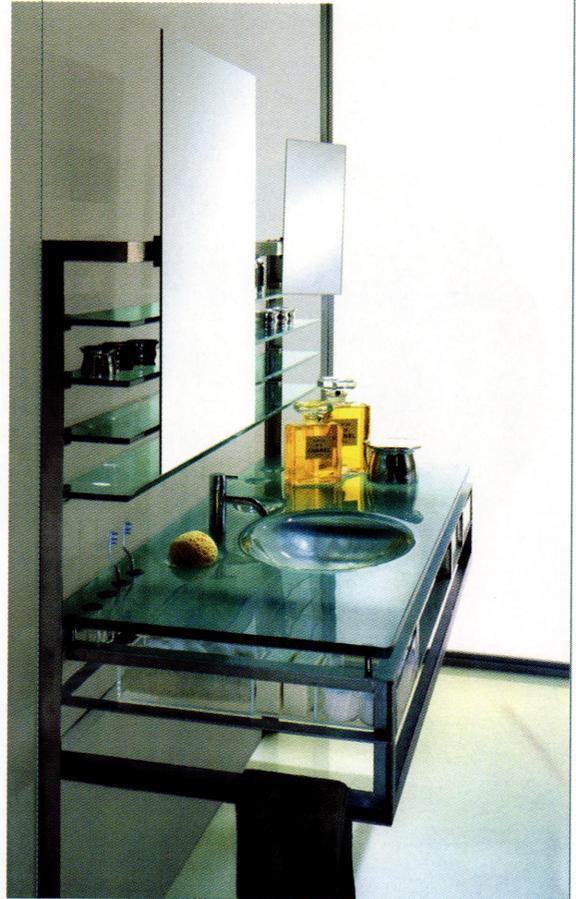


### jewel box

Baron Alessandro R. de C. Albrizzi opened his first shop in 1968 at One Sloan Square in London. From this address he translated the spirit of swinging London into a line of furniture and objects that were just right for the times. The Albrizzi line is available once again, including the *Albrizzi Box*, shown above. Made of colored acrylic with a 2" thick clear acrylic top, the box measures 4" x 5" and retails for \$270. Albrizzi Design 212 570-0417.

### clear wash

Designed by Jean Nouvel for Zeritalia®, the industrial-modern *Clear Wash* sink is constructed of molded sheet glass within a stainless steel frame. It is equipped with glass shelves, sliding mirrors, soap dishes, toothbrush holders, methacrylate drawers, and other extra optionals. As shown, \$7,500. Zeritalia® 814 663-0704.



## Johnson Wax the Wright buildings

including historic images by Arthur Drexler  
notes by Reyner Banham



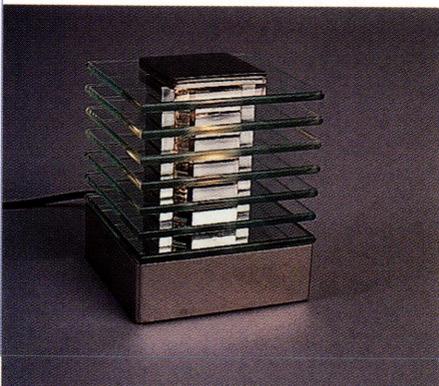
21 full-color 3-dimension pictures

### johnson wax

In *Johnson Wax: the Wright Buildings*, a packet of 21 full-color three-dimension photographs on three View-Master® reels, the subtle qualities of the complex of buildings designed by Frank Lloyd Wright for Johnson Wax can be revisited. Available as a boxed set with the three reels and a View-Master® stereoscope for \$34.95 from Deco Echoes, Inc. 508 362-3822.

### desny

Located in Paris, the French design firm Desny - known for its innovative modern lighting fixtures - was active from 1927 to 1933. In spite of the generous production of the firm, original signed examples are rare. This reissue of Desny's most well-known lamp makes the hunt a little easier. Through French Accents & Design, Inc. 954 566-7303.



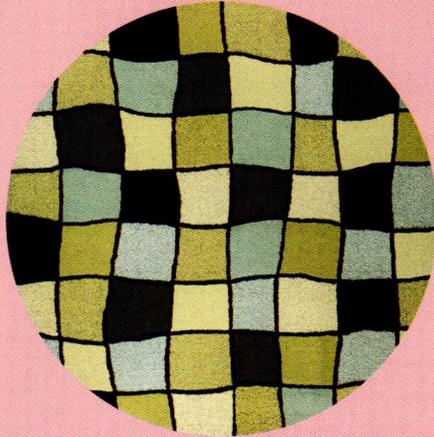
### ess

Designer Steven Burks' *Elements Storage System* brings to mind "the other" storage system, the *ESU*, however Burks' *ESS* is designed with contemporary needs in mind. There's a wine rack, a cd shelf, and bookends. Made of steel and plywood, the *ESS* is available through Pure Design 800 483-5643.





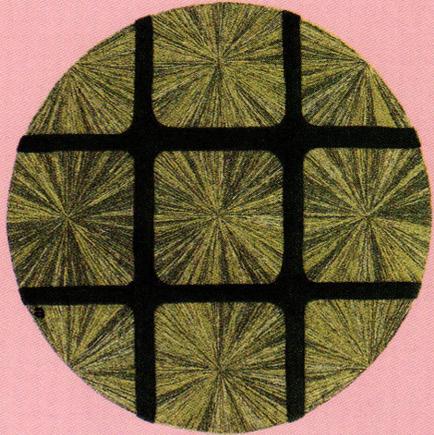
Pillows



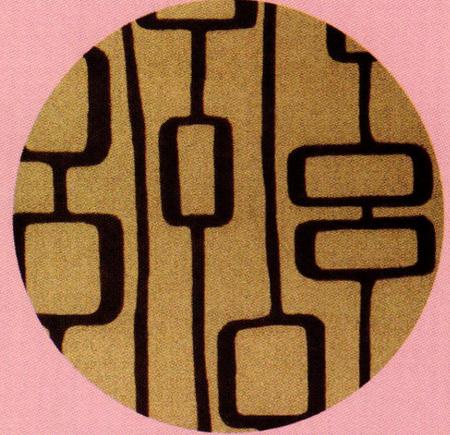
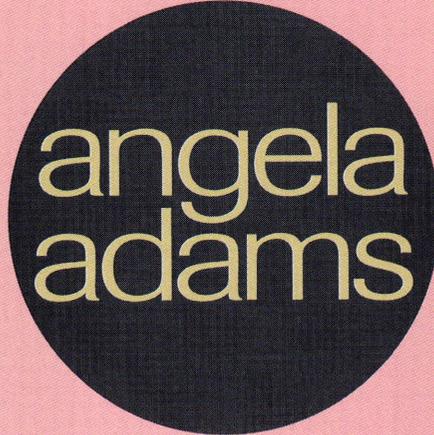
Pooky



Love Bench



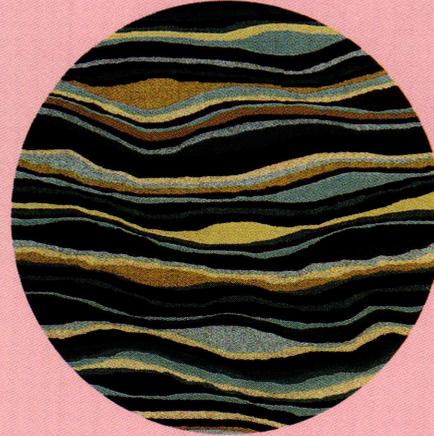
Mod Squad



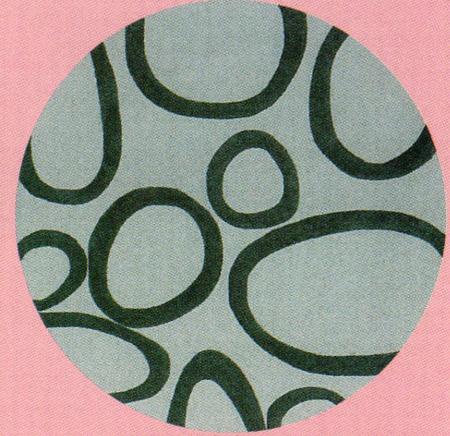
Manfred



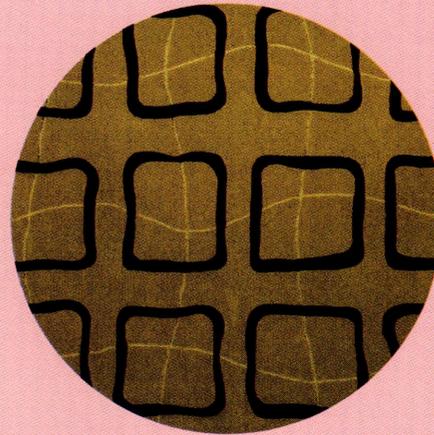
Stratus Coffee Table



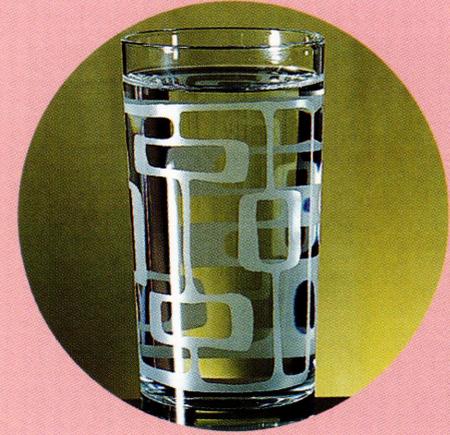
Spike



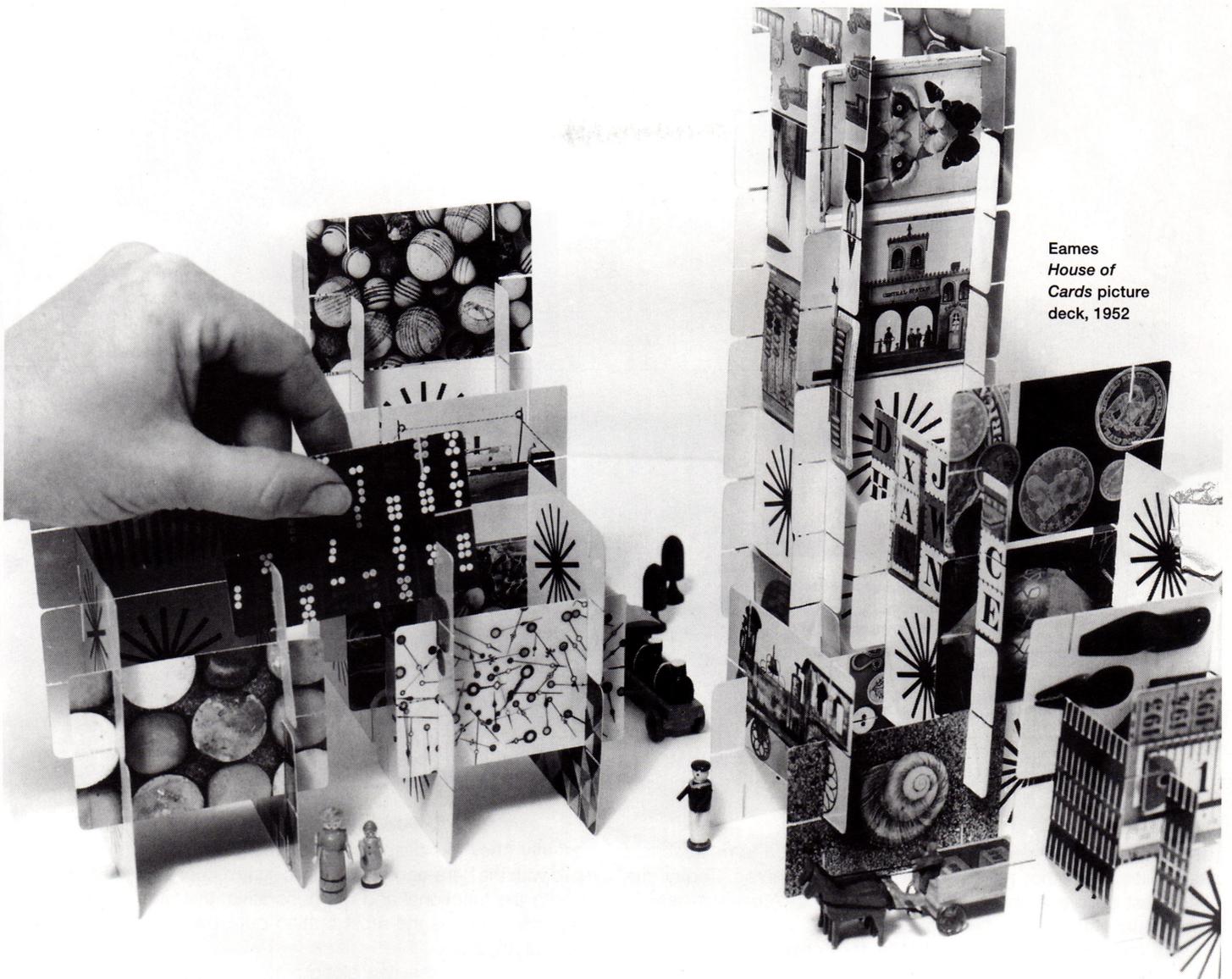
Lulu



Argyle



Glassware



Eames  
House of  
Cards picture  
deck, 1952

## still standing

Charles and Ray Eames' House of Cards. Text by Jim Supanick

In a passage from his *One-Way Street*, Walter Benjamin wrote that "Pedantic brooding over the production of objects - visual aids, toys, or books - that are supposed to be suitable for children is folly." That might have been true in 1928, but it's doubtful that he could ever reach that same conclusion today. So much of what is now available derives from the flimsy pretext of the technologically possible: take the *Tamogotchi*, demanding all the responsibilities of owning a pet while offering none of its pleasures. Shelf after shelf of monofunctional, overdetermined objects, locked in a synergistic bond with characters from movies or TV. Toys 'R' Us? If they are, we're in big trouble.

These thoughts come as I sit slouched before Charles and Ray Eames' *House of Cards*, or more precisely, the ad-hoc assembly I've built from it that I guess I'll call a tower. My lousy posture serves a functional purpose here as it gives me a greater sense of just how

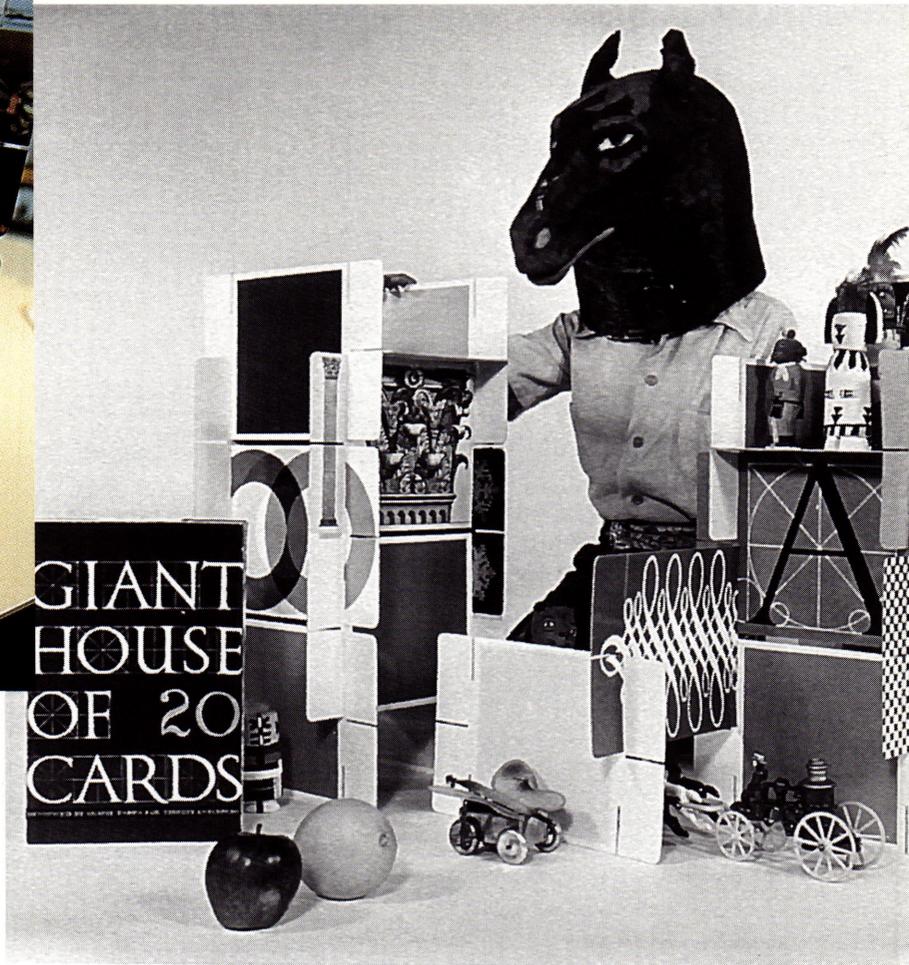
a child might see things in terms of scale and in the heightened sense of collision between its clashing planes. The view from down low is reminiscent of the same sense one gets of a streetscape image shot through a telephoto lens, with compressed space and overlap as the only clue to its hierarchy.

Introduced in 1952 by Tigrett Enterprises, there were initially two versions the size of playing cards (one with patterns, another with pictures); later the larger-sized deck we're now familiar with was created, combining favorite patterns and images from the earlier versions. Six one-inch notches are die-cut into each 4 1/2" x 6 3/4" card, allowing them to interlock perpendicularly with one another.

The *House of Cards* occupies just one small part of the Eames' furniture, film, and graphics output. We know them best, of course, through the voluptuous lines of their molded plywood, wire, and fiberglass chairs. For years, the sheer brilliance and refinement of >



**THIS PAGE ABOVE:** Small Eames *House of Cards*, as photographed by grandson Eames Demetrios. **RIGHT:** A child, wearing a horse's head costume, playing with the *Giant House of Cards*. **OPPOSITE:** Computer deck card and picture deck card structures



GIANT  
HOUSE  
OF 20  
CARDS

their designs was masked by a ubiquity that called to mind school assemblies and other places where crowds gathered. Today, the chairs rest secure in their status as classics of American design, emblematic of the very aspects of that era.

For the Eameses in the late 1940s, their chairs were merely the most visible component of a larger program: to ease the transition back to civilian life for returning troops and their new families through affordable housing (most notably through their participation in the Case Study House Program), and the furnishings to go inside. They wished to provide, as Charles told a *Life* magazine reporter in 1950, "...the most of the best to the greatest number of people for the least." And unlike many of their contemporaries, they managed to reconcile functional considerations with pure beauty, economy with sensuality, and populism with a desire to enlighten.

Historically positioned at a crucial juncture while swimming against its current, they retained early Modernist ideals of societal betterment when the name of the game was the designer's increasingly subordinate role within a nameless, faceless corporate program. In this light, their degree of autonomy was remarkable; their long-term relationships with clients such as IBM, CBS, Polaroid, and various agencies of the Federal Government make it even more so.

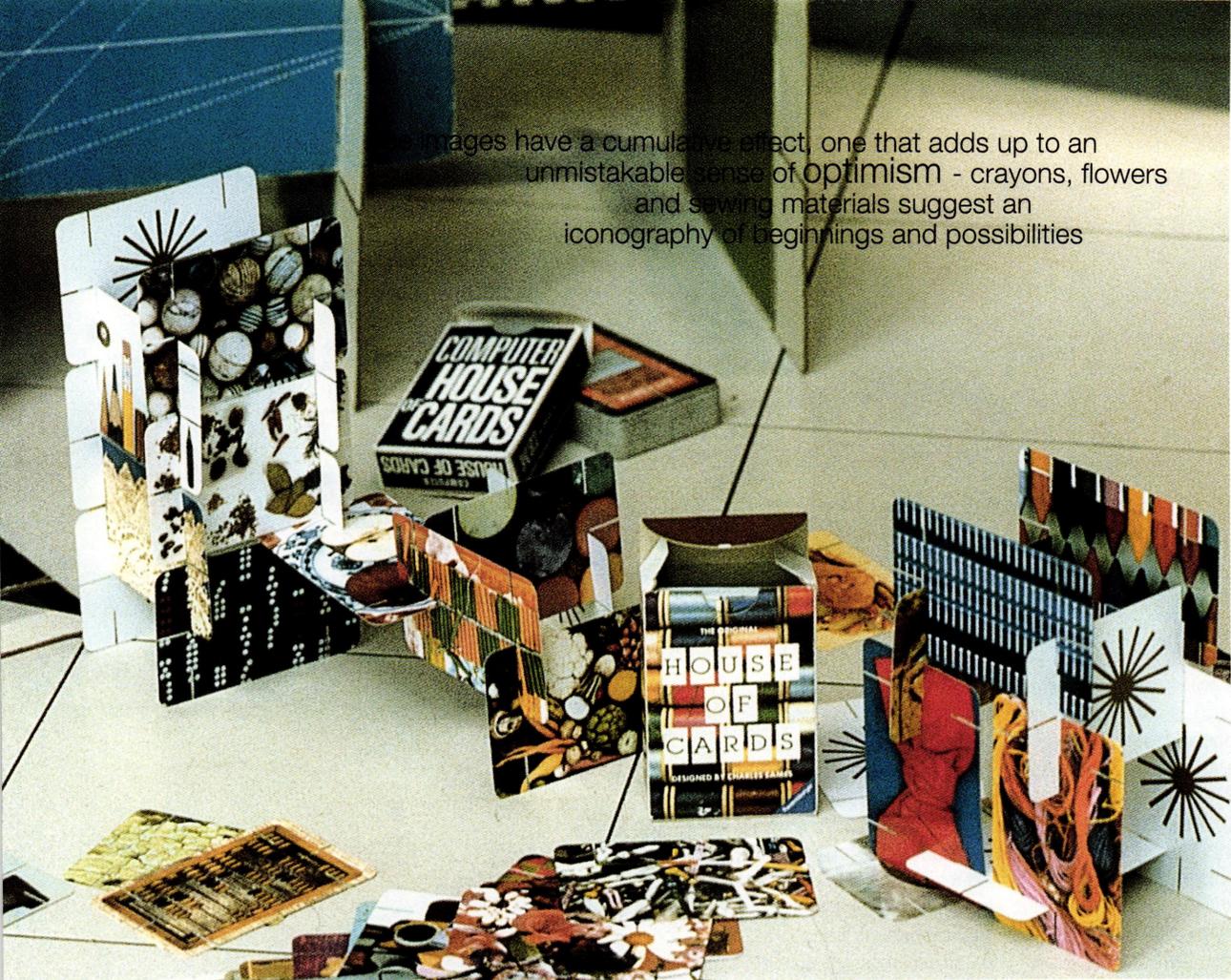
At that time, the design and production of something thought so frivolous as a mass-market toy lent something to the argument that the Eames' work was "soft" modernism for those who thought it was or should be hard - lacking the rigor of Mies, the scale of ambition of Le Corbusier - their reputations rested not on designing for

posterity (they did despite themselves), but instead by dealing directly with the here-and-now. They clearly recognized the importance of both the functional and the decorative; the latter term being, at that time, perhaps the most cutting put-down one designer could throw at another.

Where their peers saw dichotomy, the Eameses saw duality, and the *House of Cards* reflects this: first, there's their shape, an aspect that makes one card interchangeable with another, and along with it, the face emblazoned with the 16-point "asterisk" which serves as the Eames Office logo. Secondly, there's the uniqueness found on the other side. Within their varying range, sumptuousness communes with the homely: there are images of fresh vegetables, spools of thread, and an engine from a toy train (a favorite Eames motif). And patterns too: checkerboards (plain and harlequinesque), colorful stripes, fin-de-siecle floral themes, and a colorful Klee-like quilt of interlocking triangles. A few now look dated, especially the fabric sample with prints of antique cars, but we can forgive this exception and a couple of others because their visual sense was otherwise impeccable. The *House of Cards* real staying power, though, rests with something greater than just simple issues of taste. The images have a cumulative effect, one that adds up to an unmistakable sense of optimism - crayons, flowers, and sewing materials suggest an iconography of beginnings and possibilities. These images, in turn, correspond with the overall sense of potential, or rather potentials, that the *House of Cards* embodies.

The architect and scholar Norman Brosterman has argued in

Images have a cumulative effect, one that adds up to an unmistakable sense of optimism - crayons, flowers and sewing materials suggest an iconography of beginnings and possibilities



his recent book *Inventing Kindergarten* (as Grant Manson and others had before) that modern masters, most notably Frank Lloyd Wright, had formative experiences in their early years with "Froebel gifts." Named after the 19th century German educator Friedrich Froebel, these toys, especially the maple building blocks, were recalled by Wright late in life with great affection as a powerful shaper of his holistic world view. It's also worth noting that, according to design historian Pat Kirkham, Charles Eames was also exposed to the Froebel system as a child. The question of Wright's influence on the Eameses' generation is well understood, so strong for Charles, in fact, that in 1928 he was expelled from Washington University for his stubborn and vocal allegiance to Wright's ideas. How, though, did their common encounter with the same teaching toys come to later impact upon their respective bodies of work?

Perhaps this question is best examined in a way that emphasizes the difference in what each extracted from the Froebel blocks. For Wright, the blocks were geometry so absolute and pure as to be crystalline; his young hands discovered forms and patterns that could be made to grow. This was an important lesson, learned before the more typical associations between geometry and culture were able to take hold. It formed the basis of his later conviction that architecture would best forget its carved-stone-ivy past by shaking loose all that was superficial, in favor of deeper-rooted ties to nature. And at a moment in which industrial growth was a noxious vine threatening to overtake all he held dear, Wright's crystal logic became a prism through which to reenvision culture in the image of nature.

Wright himself was indirectly responsible for the development of a well-known toy which, in hindsight, was a transitional link between Froebel blocks and the *House of Cards*. John Lloyd Wright, traveling with his father to Tokyo in 1916 for the construction of the Imperial Hotel, was inspired by traditional Japanese wood joinery, done with-

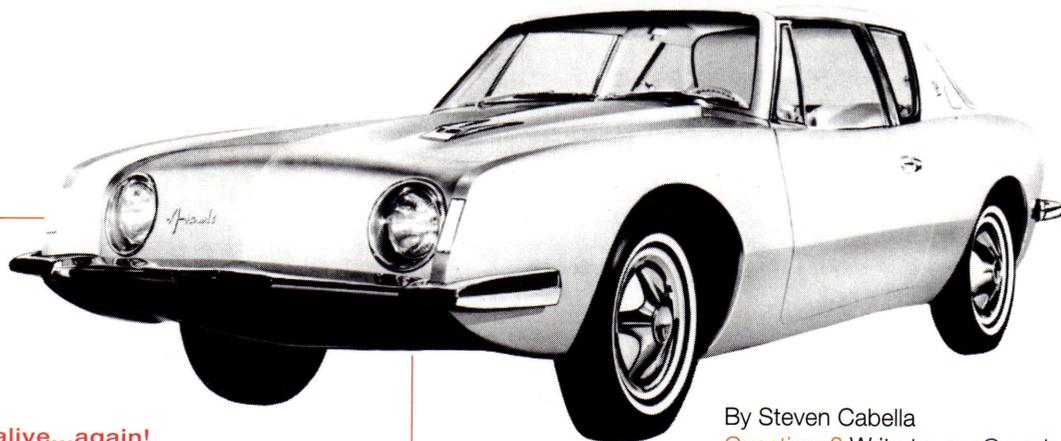
out nails or glue, that the elder Wright had adopted in certain aspects of the hotel's design. Through this experience, John integrated these building principles with a mythical American imagery, and from it, *Lincoln Logs* were born.

The elder Wright's attitudes toward industry were shaped by having witnessed the changes it wrought, and in one sense his work can be seen as a channeling of strong pedagogical tendencies: it made its way through his writings, his Taliesin workshops, his dealings with clients, and, of course, through his buildings. But unlike Wright, Charles and Ray Eames embraced new technological possibilities wholeheartedly. Where Wright saw craft traditions overshadowed by shoddy mass production, the Eameses viewed its potential as commensurate to the care that designers put into it. No log cabin nostalgia for them: new materials brought about new forms, which in turn made new solutions possible. In many ways, though, Wright was right: we need to look no further than the post-war mass housing developments that were plopped down upon bulldozed landscapes into dull, listless patterns. Thomas Pynchon's early short story titled *The Secret Integration* evoked their effect from a young boy's point of view:

"But there was nothing about the little, low-rambling, more or less incidental homes of Northumberland Estates to interest or to haunt, no chance of loot that would be any more than the ordinary, waking-world kind the cops hauled you in for taking; no small immunities, no possibilities for hidden life or otherworldly presence; no trees, secret routes, shortcuts, culverts, thickets that could be made hollow in the middle - everything in the place was out in the open, everything could be seen at a glance; and behind it, around the corners of its houses and down the safe, gentle curves of its streets, you came back, you kept coming back, to nothing; nothing but the cheerless earth."

Like it or not, this was the new nature. How beautifully is the absence of something barely tangible expressed; this "hidden life," >83

## modern eye facts, details, connections



By Steven Cabella

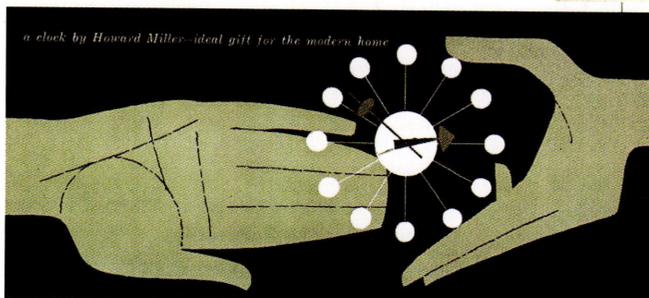
Questions? Write to: [eye@modern-i.com](mailto:eye@modern-i.com)

### The Avanti turns up alive...again!

For nearly 40 years, sports car enthusiasts have adored the Avanti, a smooth, stylish coupe that has always turned heads but rarely turned a profit. At Villa Roca in Georgia, a mecca for automobile enthusiasts, the Avanti - based on the original Raymond Loewy automotive design - is now geared up and back in production.

The original Studebaker Avanti sports car was handmade in very limited numbers during 1963/64. Designed by four guys in just 60 days (a design feat that always took Detroit auto makers three years of work with hundreds of employees and dozens of committees), the Avanti was capable of speeds in excess of 160 miles per hour right off the showroom floor. Well known for its design, the Avanti was also America's first all-fiberglass safety car.

After Studebaker went out of business in America, a modified Avanti continued in very limited production until the 1990s. Now the Avanti returns to us, after a stylistic update performed by Tom Kellogg, one of the original members of Loewy's four-person 1963 design team. If you want to drive a piece of automotive design history, check it out.



### Vintage motors in a box

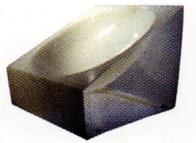
While designer Raymond Loewy's liquor bottle/decanter design from 1954 is thought of as the first American package design with a reusable purpose, the British had an earlier idea for recyclable packaging. In an effort to cheat the government out of taxes for assembled transportation products, some British manufacturers sold "kit" cars and "kit" motorcycles. You bought the item, not fully assembled, and put it together yourself. The 1936 English *Panther* was such a "kit" motorcycle, but the really cool thing about this cycle was that the crate in which the disassembled pieces came was designed to be converted into a sidecar for the finished *Panther*. A very wild recycled ride!

### Classic graphics speak for themselves

"Advertising sells" goes the old salesman creed. But if you are going to be selling cool merchandise, you had better be using cool graphics. Here are a few of my favorites. The 1950s vintage Howard Miller lamp and clock catalog was designed as a 12-page fold-out (left). As always, the graphic designs from the Nelson Office are timelessly modern. The 1947 announcement card (above) is another honestly modern piece of mid-century advertising. This truly inspired piece of paper announced the opening for a show on the work of modern pioneer studio jeweler, Margaret De Patta.

### The Tucker tool

Preston Tucker, the designer of the ill-fated Tucker automobile, had envisioned that when the American car buyer ordered his new low-cost car, it would be delivered in several boxes, unassembled. The consumer would finish putting it together himself - using just one tool. One specially designed tool was all that was needed to do all the required work to put the car together! Another amazing auto idea.



# Art & Industrial Design



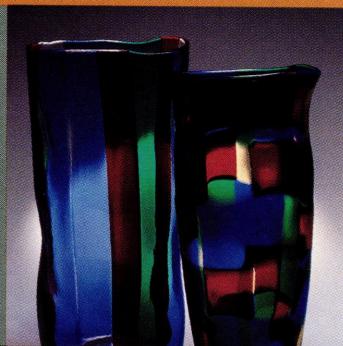
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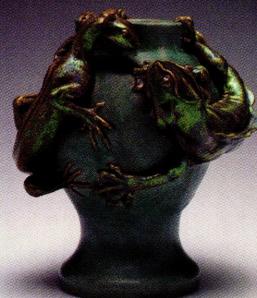
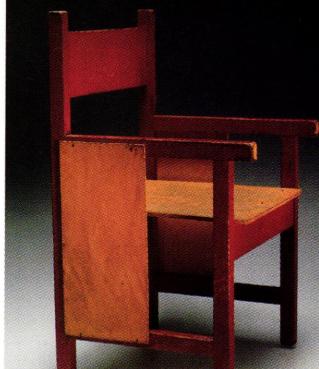
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View of Eames Office  
Gallery interior with  
*Powers of Ten Interactive*  
CD ROM on computer

## eames office gallery

Where cyberspace meets physical space. Text by Mark Blunck

In downtown Santa Monica stands a discreet storefront gallery filled with artifacts, design, literature, media, and photographs from the celebrated work of Charles and Ray Eames. Located just a few miles from the Eames House in Pacific Palisades, the gallery is a proverbial treasure trove of the work of the Eames Office. According to grandson Eames Demetrios, the idea for the gallery was to “create a public space to share with others the full breadth of the work of Charles and Ray. Since visitors to the house are absorbed with the countless details and impressions of the building and collections, a separate location apart from the famed residence would serve as a space to inform enthusiasts on all aspects of the Eames work.”

Inside the gallery are displays of various works from Charles and Ray. Three monitors are continuously running Eames films that change on a monthly basis. The diversity of their work is incredible as numerous subjects are brilliantly presented in an understandable and clear approach to filmmaking. An online bibliography and vintage research material relating to the Eames Office is available along with articles and images from the family collection.

The gallery also features large photographs of the Eames House under construction and the initial plans of the “Bridge House,” the first version attributed to Charles and Eero Saarinen. For those interested in very rare items the molded plywood stretcher from 1943 is on view. The gallery also sells new Eames furniture and the beautiful *La Chaise* is the most prominent design – a great application of the Eames aesthetic to a lounge chair. Other furniture includes the *Surfboard Table*, *Eames Storage Units (ESU)*, and the beautiful *LCW - Lounge Chair Wood*.

In the back of the gallery is a dedicated space for the unbelievably ambitious project from Eames Demetrios, the *Powers of Ten Interactive CD ROM*. For those not familiar with this work, Demetrios has greatly expanded on the principle and structure of the *Powers of Ten* film by Charles and Ray by adding thousands of images and an incredible amount of text. This rich interactive experience offers the user seven different strands to navigate through all aspects of science and human experience with the concept of scale and relationship to the world. This interaction is important to understand and >

**CLOCKWISE FROM TOP:** Exterior shot of the landmark Eames House by Charles and Ray Eames; still from Eames *Tops* film; still from *Powers of Ten Interactive CD Rom* by Eames Demetrios

For those interested in very rare items the molded plywood stretcher from 1943 is on view

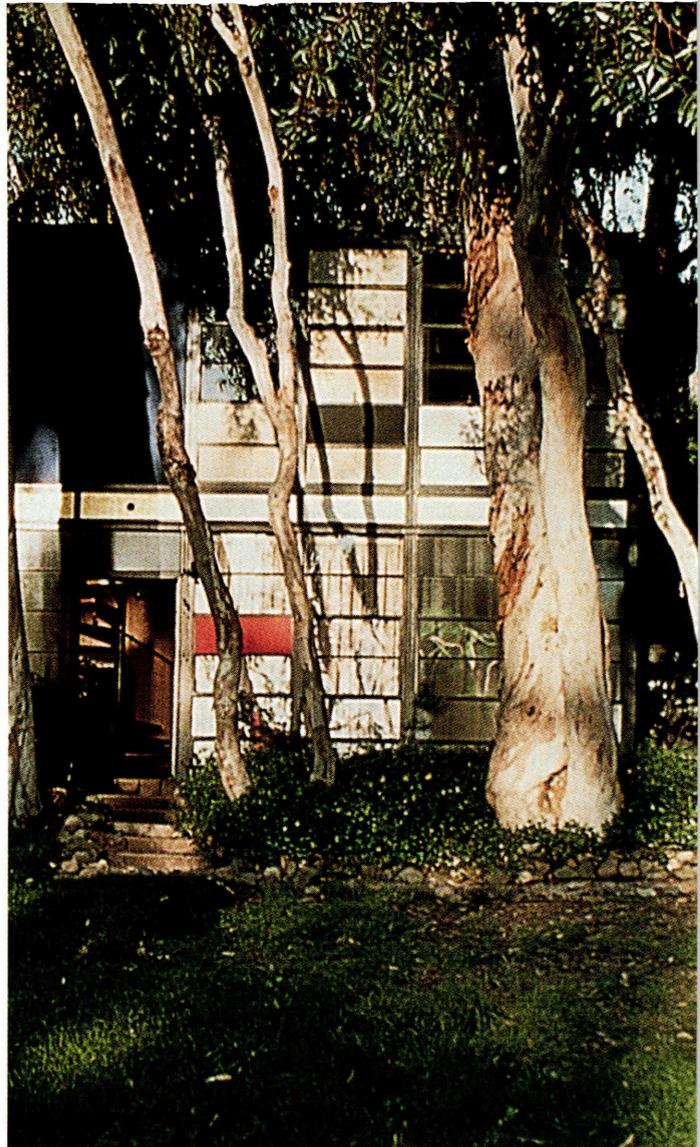
it is the connection between cyberspace and physical space that enables one to fully grasp concepts and principles.

The Eames Office has recently announced that four original fabric designs by Charles and Ray are now available as woven upholstery from the company Maharam Textiles (see this issue's *What's Hot*). It was the success of the scarves and neckties at the New York Museum of Modern Art shop that led to the idea for furniture upholstery.

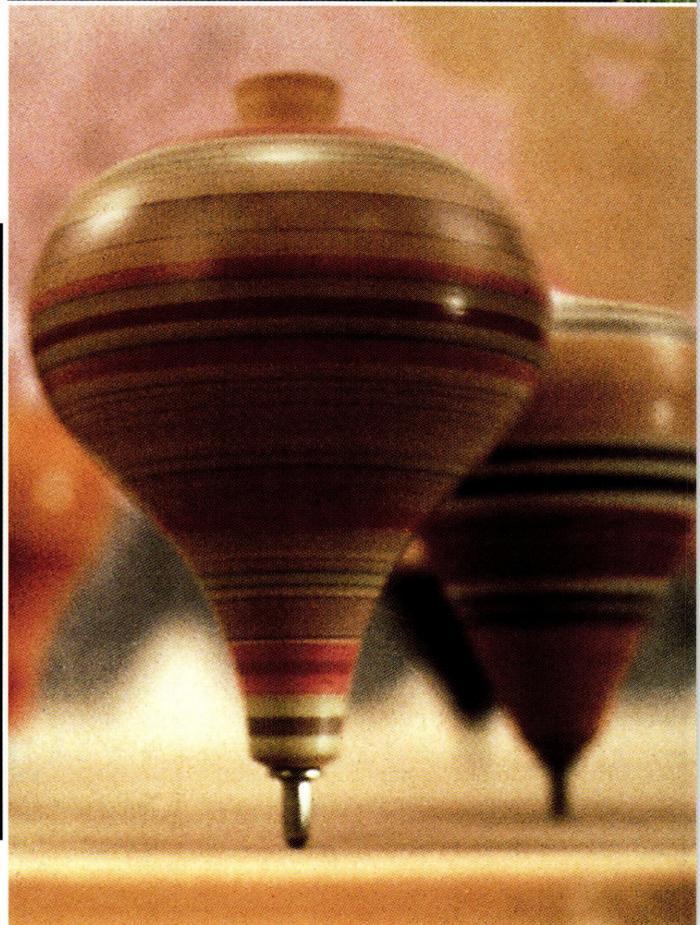
In October 1999, the *Charlie Rose Show* on Public Broadcasting aired an episode with Eames Demetrios, film music composer Elmer Bernstein, and exhibit designers Craig Hodgetts and Hsin-Ming Fung. Clips from *Powers of Ten* and *901: After 45 Years of Working* were shown and there was a lively discussion on the work of Charles and Ray. Also in October, the Arts & Entertainment network aired a *House Beautiful* program titled *Mid-Century Modern* with wonderful footage of the exterior and interior of the Eames House and several images of their many furniture designs.

Beginning January 2000, the Eames family is celebrating the 50th anniversary of the Eames House with half-day seminars (including a full tour of the house), concerts, and lectures planned at various times throughout the year. A visit to the house is a must for anyone interested in modern architecture – an experience you will never forget. ■

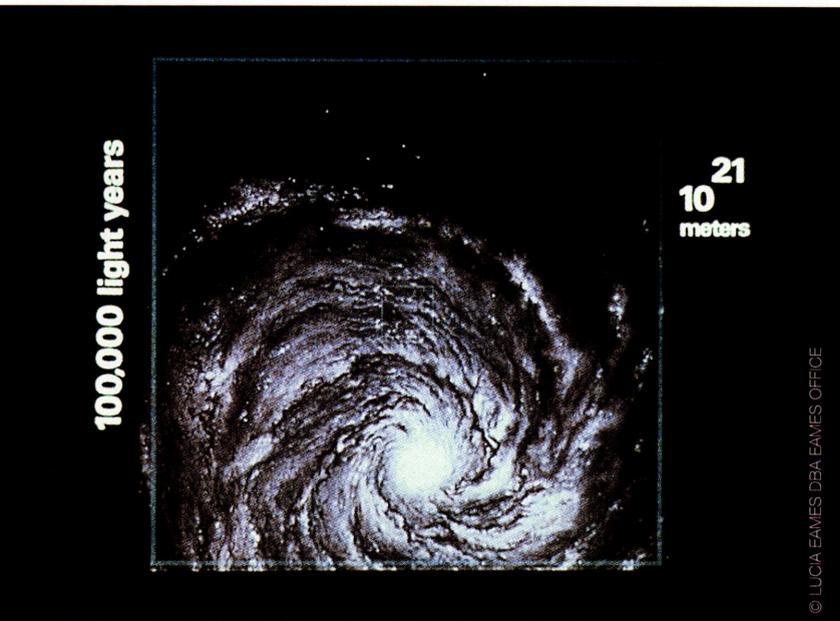
For further information on the Eames Office, access the web site [www.eamesoffice.com](http://www.eamesoffice.com). An online searchable database of the contents of the *Powers of Ten* CD ROM is available at [www.powersof10.com](http://www.powersof10.com). The Eames Office Gallery is located at 2665 Main Street, Suite E, in Santa Monica, California. Hours are Tuesday through Saturday from 11-6, and Sunday from 11-5. Public archive times are Tuesday through Friday from 1-5. The phone number is 310 396-5991. The gallery is closed on Mondays.



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## object focus

### object specifics

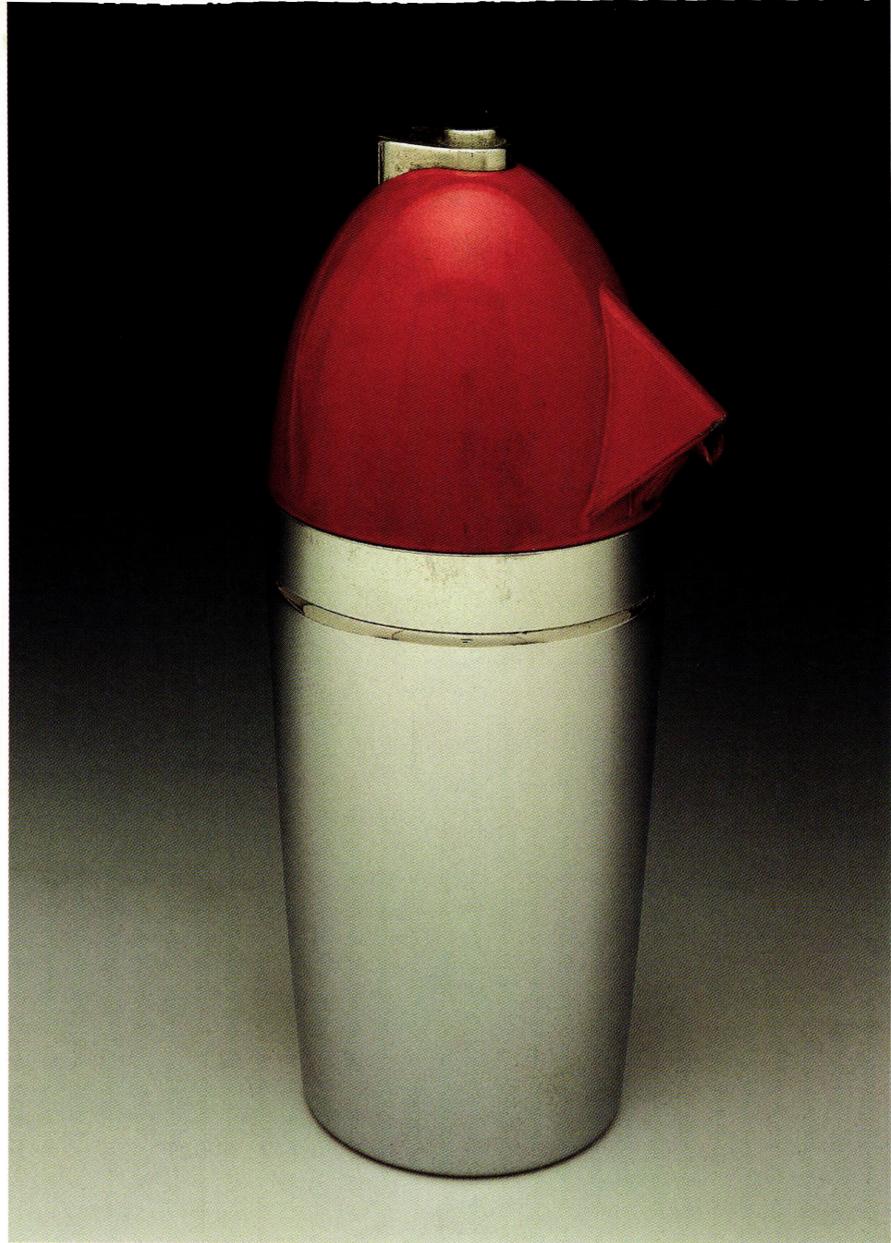
Seltzer bottle, *Soda King Syphon*, c. 1935

Designed by Norman Bel Geddes  
(American, 1893-1958)

Manufactured by Walter Kidde Sales Company, Inc.,  
Bloomfield, New Jersey

Chromium-plated brass, painted die-cast zinc  
Dimensions: 10" h. x 5" dia.

Markings: on bottom: [SODA KING SYPHON, MADE IN  
U.S.A., DESIGNER-NORMAN BEL GEDDES, WALTER  
KIDDE SALES CO. INC. BLOOMFIELD, N.J. PAT. 20535  
OTHERS PEND]



## soda king syphon Text by Amy Karoly

Norman Bel Geddes (American, 1893-1958) began his career in theater design before applying his visionary creativity to the burgeoning field of industrial design in the late 1920s. In the early Depression years companies hired designers to create visually appealing products that would stimulate sales and Bel Geddes, along with Russell Wright, Raymond Loewy, Henry Dreyfuss, and Walter Dorwin Teague, became an early commercial design pioneer.

While he is perhaps best known for his utopian Futurama exhibit, a scale model projection of the world in 1960 created for General Motors at the 1939 New York World's Fair, Bel Geddes was a truly prolific designer (and inventor) in a variety of design fields. Throughout his career he designed furniture, household appliances, interiors, automobiles, planes, and trains for a multitude of American firms, including IBM, the Toledo Scale Company, Simmons, and the Graham Paige automobile company.

He became a major proponent of the Streamlined style, utilizing horizontal lines and rounded corners - two visual manifestations of an object's resistance-free movement through air or water - as design elements to represent speed and economy of motion. Bel Geddes not only applied streamlined, aerodynamic styling to automobile and train bodies but also to his household product designs.

In the 1920s and early 1930s, Prohibition increased demand for cocktail party wares for household use. Bel Geddes' seltzer bottle

design, evocative of speed and fluidity, addresses both the growing market for barware and increased consumer interest in products that epitomized progress and modernity. In *Horizons*, his design manifesto of 1932, the designer declared good design should be guided by two principles: "simplicity and the use of interesting materials." His *Soda King Syphon* seltzer bottle of 1935 illustrates how machine forms, industrial materials, and the "aesthetics of speed" informed his product designs.

The chrome-plated brass and enamel soda water bottle has a conical top, a shape inspired by the rounded end of an airplane fuselage. The smooth and shiny chromium-plated body references the metal "skin" of machines which decreases wind resistance and increases speed while in motion. The enamel coating, reminiscent of slick automobile paint, makes the seltzer bottle durable and easy to clean. The visual association between the seltzer bottle's form and a modern, speedy vehicle is heightened by Bel Geddes' creative use of materials also used in automobile production.

The Walter Kidde Sales Company in Bloomfield, New Jersey, patented Bel Geddes' design and produced a great number of seltzer bottles in a variety of colors. The company is still in business today as a maker of scuba diving cylinders and fire extinguishers.

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

may 13-14, 2000

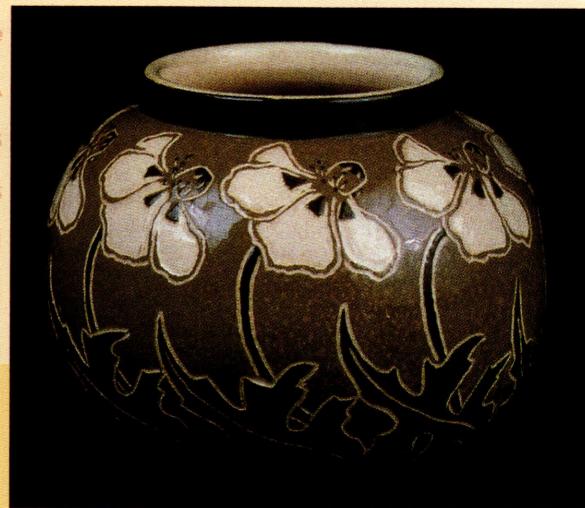
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Photos courtesy of Patti 1990, MTC, Resonance Gallery, UN

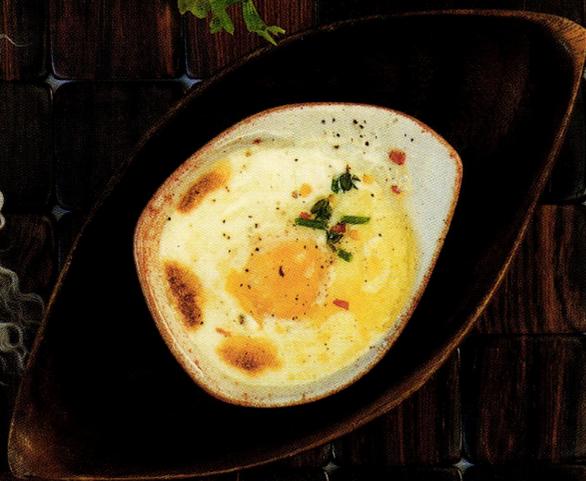


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## classic bites

Text by Tucker Shaw  
Photographs by Lisa Hubbard  
Recipes and Styling by Susan Ottaviano  
Assistant Photographer: Mordecai Nichols  
Assistant Food Stylist: Annichelle Saludo



As the “Eggs are Bad” era thankfully closes, a relieved culinary world enthusiastically revives the versatile egg, and with it some of the most elegant - and practical - dishes ever conceived. Consider the baked egg, long a staple for old-money matrons and their staffs, replete with heavy cream and butter for decadent 21st century tastes. Or fresh scrambled eggs on fresh asparagus, a classic ‘60s spa lunch as stylish as it is simple. Huevos rancheros invades a straight-up salad for a south-of-the-border shock even Frida Kahlo would appreciate, while pizza travels back to the old world with eggs on its back. And ask any bartender who’s served a drink or two: no analgesic in the world can handle a hangover better than a Prairie Oyster (or a Last Resort, depending on who you ask) - a shot of raw egg, whisky, and tabasco. By the time you need one, who cares about salmonella?

opposite

**Scrambled eggs with roasted asparagus**

oval plates courtesy: Global Table. Danish fondue fork: courtesy Brian Roark

**Orange Rancheros Salsa**

**Red Rancheros Salsa**

bamboo cups courtesy: Global Table

**Classic Baked Eggs**

ceramic dish and wooden bowl courtesy: Brian Roark

**Huevos Rancheros Salad**

Pierre Cardin for Venini vessel circa 1970 courtesy: Lobel Modern

below

**Pizza Carbonara**

Swedish ceramic platter courtesy: reGeneration

Judy Ross pillow courtesy: reGeneration

see end of section for recipes and resources





above

**Prairie Oyster**  
(also called "The Last Resort," this classic hangover cure is not for the faint of heart!)  
soy cup courtesy: Global Table

resources

**Brian Roark** - private dealer by appointment. 212 684-0203  
**Ad Hoc Softwares** - 410 West Broadway, NYC. 212 925-2652  
**Lobel Modern** - 207 W 18th Street, NYC. 212 242-9075  
**Global Table** - 107-109 Sullivan Street, NYC. 212 431-5839  
**reGeneration** - 38 Renwick Street, NYC. 212 741-2102  
**Area ID Moderne** - 262 Elizabeth Street, NYC. 212 219-9903

### Scrambled eggs with roasted asparagus

1 lb. asparagus, cleaned and trimmed  
2 tablespoons olive oil  
1 tablespoon butter  
1/2 cup scallions, minced  
8 large fresh eggs  
1/4 cup milk or heavy cream  
1/4 lb. shaved Parmesan cheese  
salt and pepper to taste  
2 tablespoons chopped chives

Preheat oven to 400 degrees.  
In a roasting pan large enough to fit asparagus spears, place asparagus, 1 tablespoon olive oil, and salt and pepper to taste. Toss to coat. Roast in preheated oven for 10 minutes. Remove from oven and set aside.

Melt butter in a large skillet over medium heat. Add scallions and saute for 1-2 minutes. Place eggs in a bowl and whisk in milk or cream. Pour egg mixture into skillet and slowly stir with a wooden spoon just enough to break up eggs. Cook until eggs are soft and creamy with firm pieces of egg throughout, about 3-6 minutes.

Place asparagus on warmed serving plate. Remove eggs from heat and place on top of asparagus. Drizzle with remaining tablespoon of olive oil and garnish with shaved Parmesan, salt, pepper, and chives.

Serves 4

### Huevos Rancheros Salad

14 large eggs, room temperature  
4 cups mixed mesclun green, loosely packed  
4 flour tortillas, toasted in oven or over a gas flame  
Red Rancheros Salsa (recipe follows)  
Orange Rancheros Salsa (recipe follows)  
sour cream (optional)  
1 tablespoon olive oil  
2 tablespoons balsamic vinegar

Carefully place eggs into a saucepan of rapidly boiling water. Reduce temperature slightly and boil for six minutes. Remove eggs from pan with a slotted spoon. Cool in a bath of cold running water. Peel eggs.

In a small bowl, mix the olive oil and vinegar.

To assemble salads: use four salad bowls large enough to hold about a cup of greens each. Fold each tortilla in half and line each bowl. Arrange salad greens in bowls over the tortillas and drizzle with oil and vinegar mixture. Top each with the egg and garnish with a little of each salsa, sour cream, salt and pepper to taste.

### Orange Ranchero Salsa

1 orange pepper, minced  
1 yellow pepper, minced  
1/2 white onion, minced  
1 jalapeno pepper, minced  
juice of one lemon  
2 tablespoons tequila  
salt and pepper to taste

2 tablespoons cilantro, minced

Mix all ingredients in a medium sized bowl. Stir to combine.  
(Makes about 1 cup)

### Red Rancheros Salsa

3/4 lb. cherry tomatoes, chopped  
1/2 orange pepper, minced  
1/2 red pepper, minced  
1/2 red onion, minced  
1 jalapeno pepper, minced  
juice of one lemon  
1 tablespoon olive oil  
2 tablespoons tequila  
salt and pepper to taste  
2 tablespoons cilantro, minced

Mix all ingredients in a medium sized bowl. Stir to combine.  
(Makes about 2 cups)

### Classic Baked Eggs

1/2 teaspoon of butter  
2 tablespoons of heavy cream  
1 egg  
salt and pepper to taste  
1/2 teaspoon chopped fresh thyme

Preheat oven to 375 degrees.

Arrange a flameproof glass dish or ramekin approximately 2 1/2-3" deep in a skillet containing 1/2" of water. Set over a burner on low heat and bring water to a simmer. Add butter and 1 tablespoon of cream to the ramekin, break in egg. When egg white has begun to coagulate in bottom of ramekin, add remaining spoonful of cream.

Place the entire skillet with ramekin into oven and bake for 7-8 minutes, until eggs are set but still tremble slightly. Remove from oven and season with salt, pepper, and thyme.

Makes 1 serving.

### Pizza Carbonara

This is our version of the classic pasta

2 large onions sliced in rounds  
3 tablespoons extra-virgin olive oil  
1/4 lb. pancetta (Italian bacon), sliced  
2 eggs  
pizza dough (recipe follows)  
corn meal  
1/2 lb. Parmesan Reggiano, grated  
1/2 lb. Fontina cheese, grated  
1/4 cup frozen peas, thawed  
3 cloves garlic, coarsely chopped  
2 tablespoons extra-virgin olive oil  
salt and pepper to taste

Other materials:  
pizza stone  
pizza peel (paddle)

Saute onions with one tablespoon of olive oil in a large skillet over low heat until golden brown, about 1 hour. Set aside.

Place pizza stone in the oven. Preheat oven to 500 degrees for 30 minutes.

Brown the sliced pancetta in a skillet over medium heat until crisp, about 10 minutes. Drain on paper towels.

Boil eggs until yolks are just set, about 8 minutes. Cool, peel and slice in 1/8" rounds.

Saute the remaining 2 tablespoons olive oil with garlic and peas over low heat until garlic is slightly browned, about 5 minutes.

Gently shape one ball of pizza dough with your hands into a large round disk and place it on a pizza peel that has been dusted with cornmeal. Pizza should be approximately 12-14" in diameter. Sprinkle the grated cheeses on top of the dough, leaving a 1/2" border around the edges. Spread the caramelized onions and pancetta evenly over the cheese. Carefully slide the pizza onto the pizza stone and cook until crust is crisp and golden brown, between 6 and 10 minutes. Use pizza peel to lift pizza off stone.

Garnish with egg slices, peas, and garlic oil mixture. Season with salt and pepper. Slice into 4 large pieces.

Serve with a simple green salad and a glass of fruity white wine.

Serves 4

### Pizza Dough

1 package (2 1/4 teaspoons) active dry yeast  
1 1/3 cups warm (105-115 degrees) water  
3 3/4 cups all purpose flour  
2 tablespoons olive oil  
1 tablespoon salt

Combine water and yeast in a large mixing bowl until yeast is dissolved, about 5 minutes. Add remaining ingredients and knead dough with hands for about 10 minutes until smooth and elastic.

Transfer dough to a large bowl lightly coated with olive oil. Cover with a towel or plastic wrap and let rise until double in volume, 1 1/2 hours.

Punch the dough down and divide in half. Roll each piece into a ball and let rest, loosely covered in plastic wrap.

Recipe makes enough dough for two pies. Put second ball of dough in the refrigerator and reserve for another use.

### Prairie Oyster

Also called "The Last Resort," this classic hangover cure is not for the faint of heart!

Combine one fresh, raw unbeaten egg, one shake of Worcestershire sauce, one shake tabasco, 2 tablespoons premium bourbon, and a pinch of red pepper flakes. Slurp, go back to bed for another few hours.

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## modernism, eh?



LEFT: *Jaffa*, a Lalique moulded and frosted glass vase, 1930s, part of Waddington's Decorative Arts from 1850 to the Present Day sale. BELOW: Lalique *Nemours* pattern frosted glass bowl, \$2,085 at Ritchie's in Toronto

## skyrocketing prices

Prices on Art Nouveau and Art Deco jewelry are skyrocketing, and art glass remains strong in Canada Text by Cora Golden

### at auction

(Prices expressed in Canadian dollars, and include the buyer's premium)

There were some marked trends in jewelry purchases, as prices on Art Deco and Art Nouveau designs skyrocketed. The highlight of Dupuis Jewellery Auctioneers' recent sale was a French diamond and sapphire-studded platinum bracelet from circa 1935. Attributed to Verger et Fils (Verger made the Art Deco mystery clocks for Cartier), the price soared above its estimate of \$15,000 to \$20,000 to reach a whopping \$123,500.

A pair of Art Nouveau gold and mother-of-pearl pendant-style earrings achieved \$13,800, while a signed and numbered Van Cleef & Arpels diamond bow brooch, circa 1920, exploded above its expected \$3,000 bid to hammer down at \$12,500.

The brooch was timeless, wearable, and charmingly understated: trends that became more pronounced as the evening progressed. Quiet elegance seemed to be the watchword, as emerald-cut diamonds were chosen over diamond-cut sparklers, vintage was preferred to contemporary, and classic franchises such as Cartier and Patek Philippe ruled. Perhaps money is fleeing from the overheated stock market and into beautiful things that are also infinitely marketable.

To illustrate: an Art Deco platinum bracelet with yellow and white diamonds commanded \$25,300, nearly triple its estimate. A 1925 Tiffany bracelet (in its original box) with squared emeralds and bullet-shaped diamonds sold for \$5,900. And Cartier's refined open chain-link collar, interspersed with diamonds, nearly tripled its estimate to reach \$18,400.

At Waddington's, jewelry was also popular. An unusual shell-

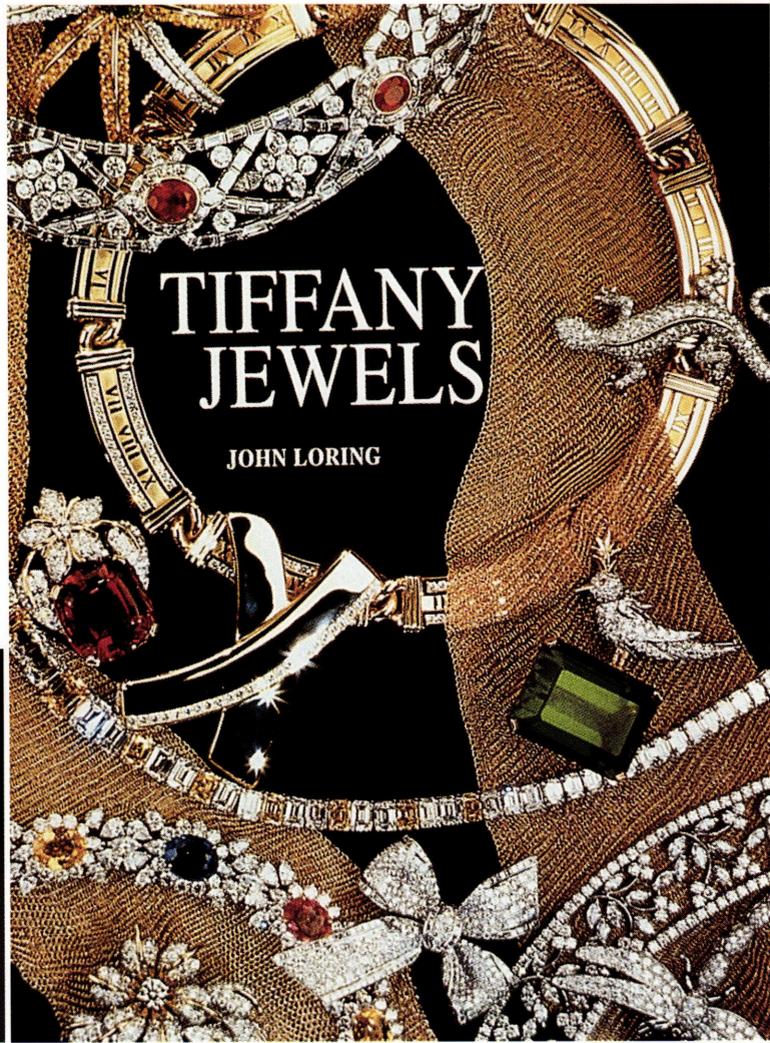


shaped Faberge platinum brooch with sapphires and diamonds, circa 1910, doubled its estimate to hit \$4,140; while a Patek Philippe ladies gold wristwatch sold for \$3,335. Georg Jensen continued its strong showing of the past several years, as a *Blossom* pattern tea and coffee service designed by the master himself was bid up to \$27,600. A Galle landscape cameo glass vase, circa 1900, doubled its estimate to \$2,530; while a Le Verre Francais cameo glass vase, circa 1925, matched that feat by earning \$2,760.

Canadian modern art inexplicably continues to be overlooked. A couple of worthy Fritz Brandtner oils went missing in action, while a number of lithographs, some taken from books, did rather well. The artists, of course, were recognized names from Europe.

Ritchie's has not yet found a way to reach all clothes horses in Toronto (and there are many) so bargains can still be found. A >

**CLOCKWISE FROM RIGHT:** John Loring's new lavishly illustrated book *Tiffany Jewels*; A peek at Virtu Vintage Office Furniture's 8,000 square feet of eclectic offerings; French diamond and sapphire-studded platinum bracelet, c.1935, by Verger et Fils realized \$123,500 at Dupuis Jewellery Auctioneers



vintage, classic Chanel wool jacket sold for \$265 while a similarly styled two-piece Chanel suit earned \$633. A Schiaparelli evening cape, circa 1930, was a steal at \$161, while a silver "Disco" jacket from Courreges, Paris, reached \$719. Did somebody say Donna Summer?

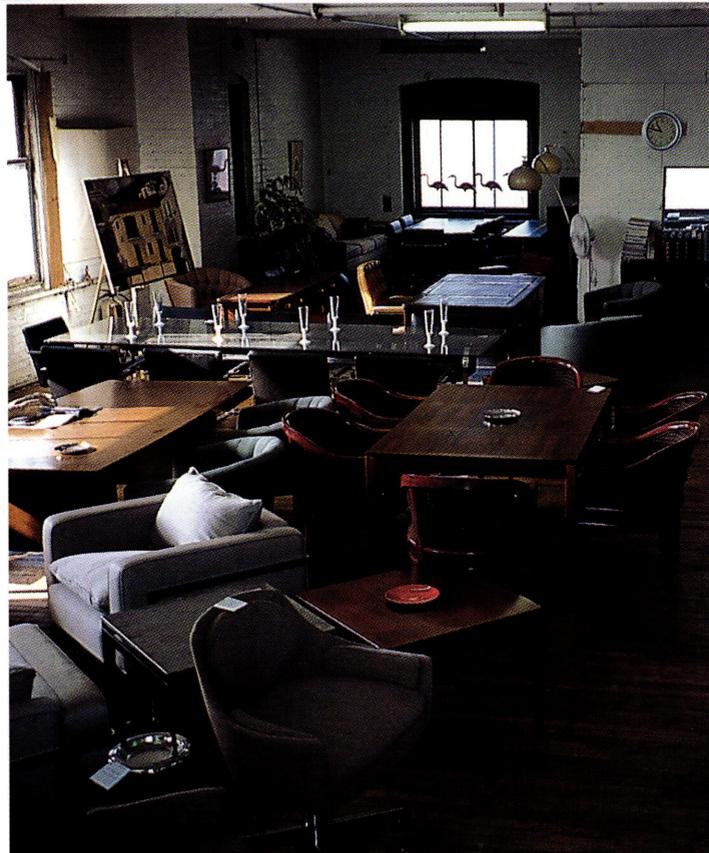
Modestly priced vintage silver jewelry was snapped up. A sinuous Art Nouveau silver buckle more than doubled its estimate and sold for \$460, while a Georg Jensen tulip brooch reached the same height. The bidding for brand name art glass remained strong, as a lovely *Nemours* pattern frosted glass bowl (Lalique, after 1945) tripled to \$2,085. A pair of Lalique frosted opalescent vases, circa 1940, hammered down at \$1,725.

A sepia ink drawing by Henry Moore, with a perfect provenance, achieved \$11,500 (as expected), while lithos by Alexander Calder and Joan Miro earned \$1,035 and \$2,415 respectively. Good vintage furniture appears infrequently at auction, and this past season was no exception. With little to get excited about, bidding was tepid. Ritchie's next decorative arts auction is May 29 to June 1.

#### book news

Design director and author John Loring was recently in Toronto to launch his latest lavishly illustrated book, *Tiffany Jewels*. It profiles the company's great early designers such as Edward Moore, Louis Comfort Tiffany, and Paulding Farnham, as well as more contemporary designers such as Jean Schlumberger, Elsa Peretti, and Paloma Picasso. This is his ninth book to chronicle the history of the renowned international jeweler. It's published by Harry N. Abrams, Inc., and available through the Deco Echoes' online bookstore ([www.decoechoes.com](http://www.decoechoes.com)).

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Saturday 17th June 11.00am-5.00pm

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Wednesday 14th

- 11.30 Design in Scandinavia and the work of Verner Panton  
Professor Penny Sparkes
- 2.30 Enamelling for Equality ( Ernestine Mills ) Irene Cockcroft
- 6.00 British Museum Jewellery Collection Judy Rudoe

Thursday 15th

- 11.30 Charles Rennie Macintosh Roger Bilcliffe
- 2.30 Christopher Dresser - People's Designer Harry Lyons
- 4.00 The Vienna Secession David Bonsall
- 6.00 In conversation with Tim Marlow

Friday 16th

- 11.30 Wedgewood's Keith Murray Len Griffin
- 2.30 From Art Nouveau to Art Deco Mike Weedon
- 4.00 The introduction of Modernism in post war Britain  
Matthew Denney

Saturday 17th

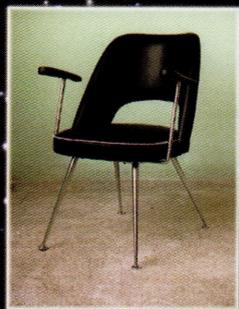
- 2.30 Elegance with utility : Susie Cooper Ceramics  
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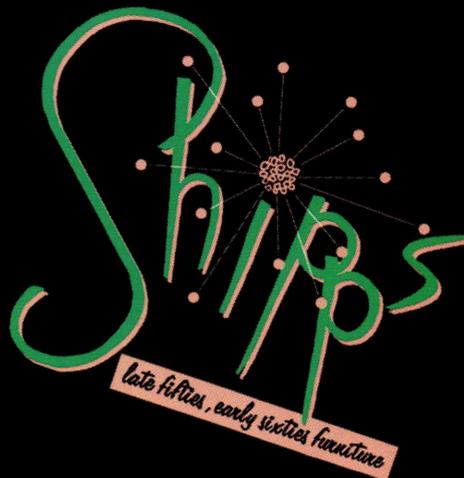
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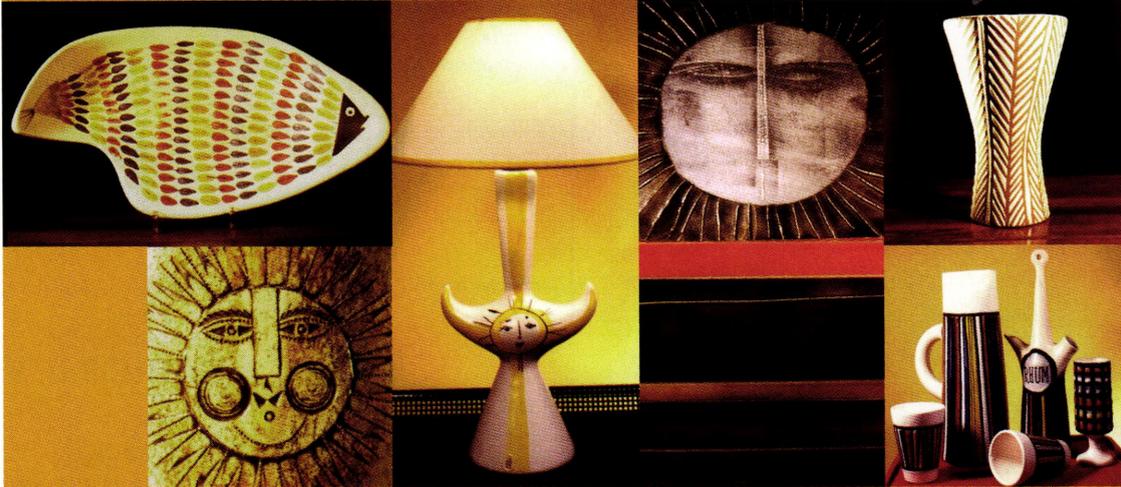


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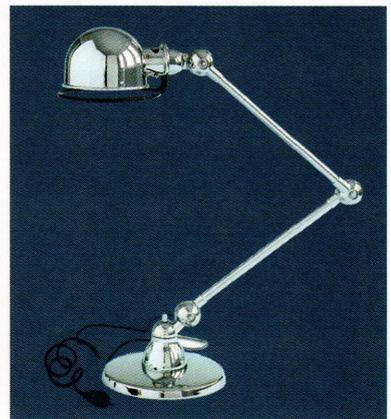
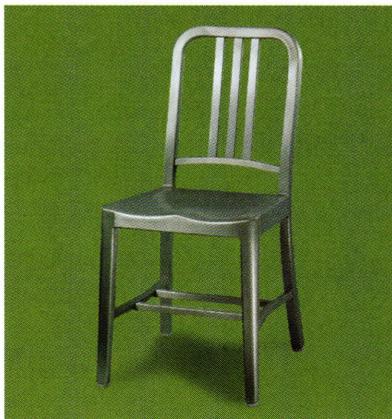
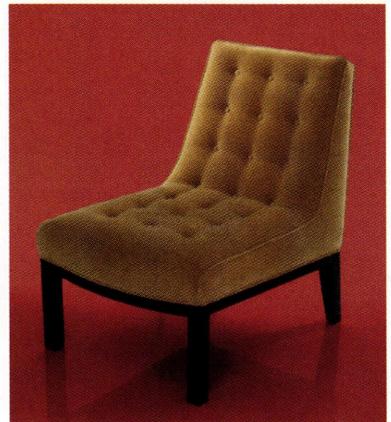
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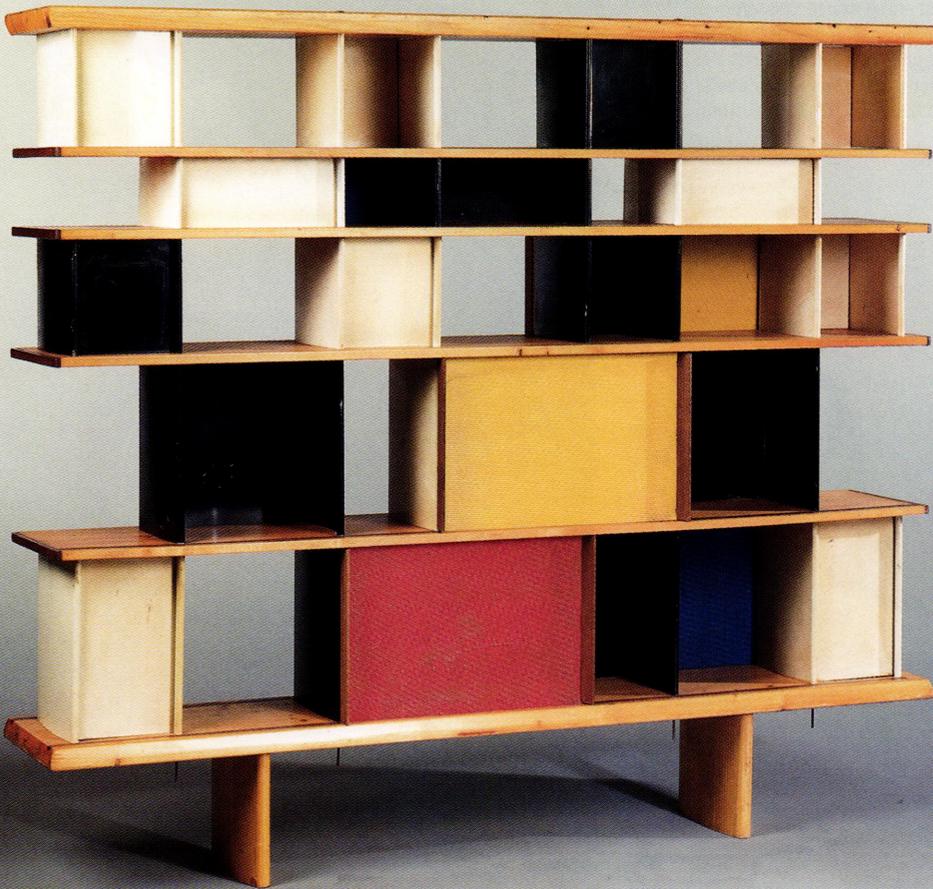


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LEFT: 1953 Charlotte Perriand Mexique cabinet, £18,000 at Christie's South Kensington. BELOW: Jean Prouve work table c.1950, £32,000 at Phillips London

## enduring appeal

European furniture of the 1940s and '50s continues to express enduring appeal and increasing prices Text by Simon Andrews

The close of 1999 witnessed three sales devoted to 20th century design. On October 20th Christie's South Kensington hosted a 300 lot sale of Modern Design, Sotheby's London's 20th Century Decorative Arts and Design was held two weeks later on November 4th, and on December 6th Phillips Auctioneers in London presented a 115 lot design sale entitled "Materials and Processes of the Twentieth Century." Earlier in the month Bonhams assembled a mixed design sale, including approximately 50 lots of post-war furniture, together with a similar quantity of post-war studio ceramics.

Both the Christie's South Kensington and the Phillips sales included good representative selections of pre-war design, which tended to reveal comparable results and thus a consistency within the market. Two 1936 Marcel Breuer *Long Chairs* were offered, selling at £4,000 (Christie's) and £3,600 (Phillips), while a scarce example of the *Short Chair* realized £4,500 (Christie's). Other designs by former Bauhaus pupil and tutor Marcel Breuer included a restored 1928 *B35* lounge chair at £2,600 (Christie's), and a c.1930 writing desk at £3,800 (Christie's). The Phillips sale included two very scarce Breuer designs, to include a 1922 Lattenstoel armchair, produced >



CLOCKWISE FROM RIGHT: 1968 Verner Panton *Pantower*, £25,000 at Phillips; 1951 Robin Day chair, £2,200 at Christie's; Alexandre Noll sculptures at Christie's, £650 (top), £1,700 (bottom)



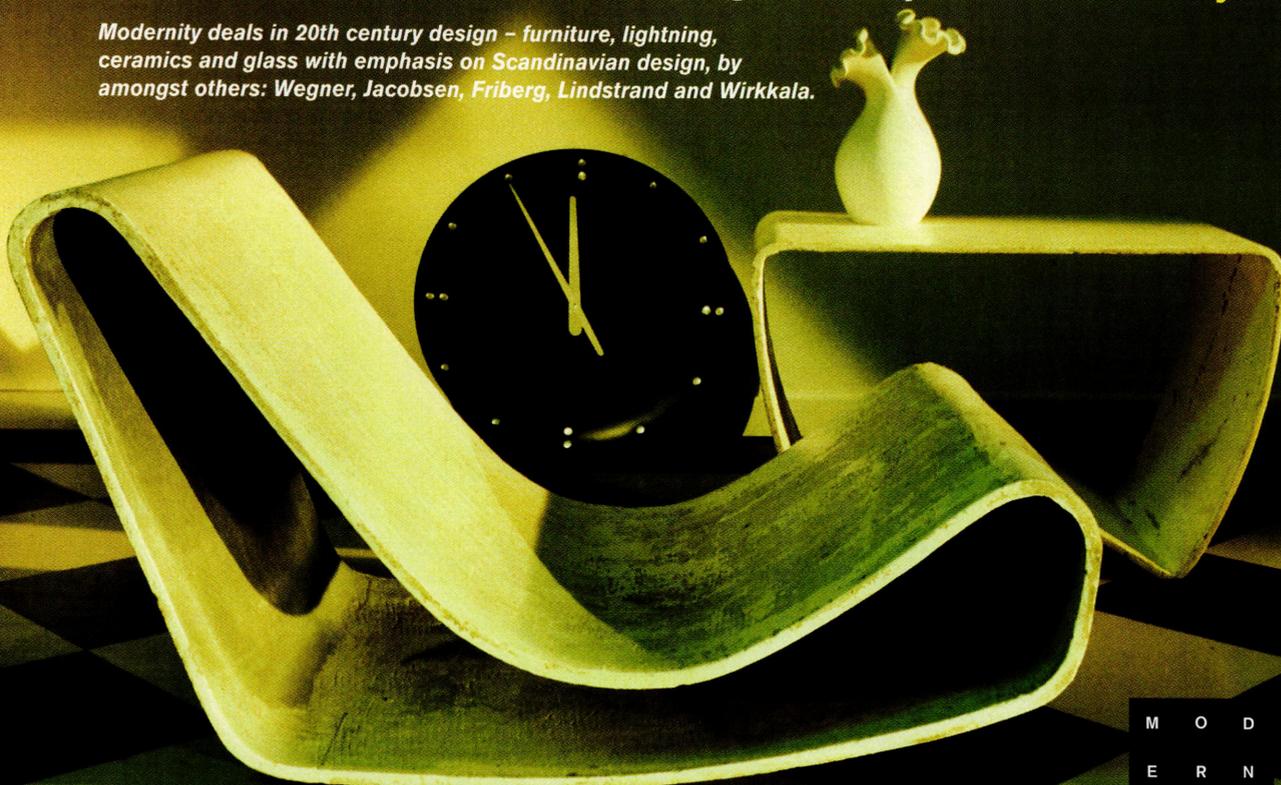
while at the Bauhaus, which sold for £32,000. A similar example had sold earlier in the year at Christie's for £40,000, however both results exhibit a dramatic leap from the prices of 1995, when an example sold for £8,000, and again in 1996 at £18,000 (both Christie's). The other Breuer rarity included in the Phillips sale was a 1928 chromed tubular steel tea cart, of which only a handful of examples are known to remain, which sold to an institution for £29,000. Pre-war furniture by Gerrit Rietveld continues to generate a strong demand within the market, with examples of his influential *Zig-Zag* chair realizing the comparable figures of £3,200 (Phillips) and £3,400 (Christie's), while a unique table-top sewing cabinet, c.1936, sold for £3,000 (Christie's).

European furniture of the 1940s and 1950s continues to express enduring appeal and increasing prices, notably within the field of French design. At the Christie's sale a Charlotte Perriand 1953 *Mexique* cabinet sold for £17,000, however a comparable *Tunisie* cabinet failed to sell at Sotheby's. The Christie's sale also included a Charlotte Perriand *Cloud* wall-mounted storage unit, manufactured by Jean Prouve, which sold for £7,000, while Phillips secured a strong £32,000 for a large work table, designed by Prouve in 1950 for an aeronautics factory. Prouve continued to prove popular at the Sotheby's sale, with a 1950 *Presidence* desk securing £17,000, and a set of four 1940s *Standard* chairs realizing £3,600. Two wall-mounted light fittings designed by Serge Mouille were offered at Sotheby's, both selling above estimate at figures of £18,000 and £13,500, however an attractive floor lamp, also by Mouille, illogically failed to reach its reserve of £2,000 at the Phillips sale. The Christie's sale included a small collection of wooden objects designed and made by the sculptor Alexandre Noll during the 1950s, all of which sold above estimate, to include the figure of £1,700 for a small fruitwood candlestick.

1950s English furniture shows signs of increasing inter- >85

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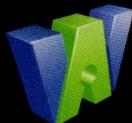
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modern life

she's sublime

Turquoise silk halter mini dress,  
\$495, by CoSTUME NATIONAL.  
Glass and chrome dining table,  
\$2,500, by Habitat. Cabinet,  
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vases, \$250-275, by Holmgaard

modern  
muse

Photographer: Steven Wallis  
Stylist: Susan Joy  
Hair: Joseph b @ L'Atelier  
Makeup: Lynn Russell @ L'Atelier



**she's taunting**

Stud neck sleeveless key hole blouse by Alice Roi. Silk briefs, \$63, by Emilio Pucci. White lacquer-finish bed, \$2,800, from reGeneration

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A photograph of a woman sitting on a sofa. She is wearing a dark green, form-fitting bodysuit with a thin gold belt. Her right leg is bent and resting on a light-colored, textured rug. In the foreground, a large, smooth, light-skinned leg is visible, partially obscuring the woman's leg. The background shows the tufted cushions of the sofa.

**she's self-confident**

Silk bodysuit, \$825, by Yves Saint Laurent Rive Gauche. Gold and crystal Millennium cuff, \$295, by Erickson Beamon. 5 x 7' rug, \$2,450, by Judy Ross. Sofa no 1, \$3,600-4,000, from reGeneration



**she's romantic**

Brown halter top, \$190, and stretch cotton floral print skirt, \$135, by Clements Ribeiro. Leather driving Gloves, \$150, by LaCrasia Gloves. Pink strappy sandals, \$385, by Stephane Kelian. Brown leather sofa by Poul Kjaerholm, \$6,800, from reGeneration. Glass coffee table by Laverne, \$385, from reGeneration. 9 x 6 rug (on wall), \$2,850, by Judy Ross



**she's inspiring**

Pink leather zip jacket, \$410,  
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by Emilio Pucci. Python and gold  
chain bag, \$1,800, by Versace.  
Danish rug, \$350, from  
reGeneration



A pair of pre-production Mies van der Rohe "MR" chairs, circa 1940, produced in the Chicago workshop of Mies van der Rohe  
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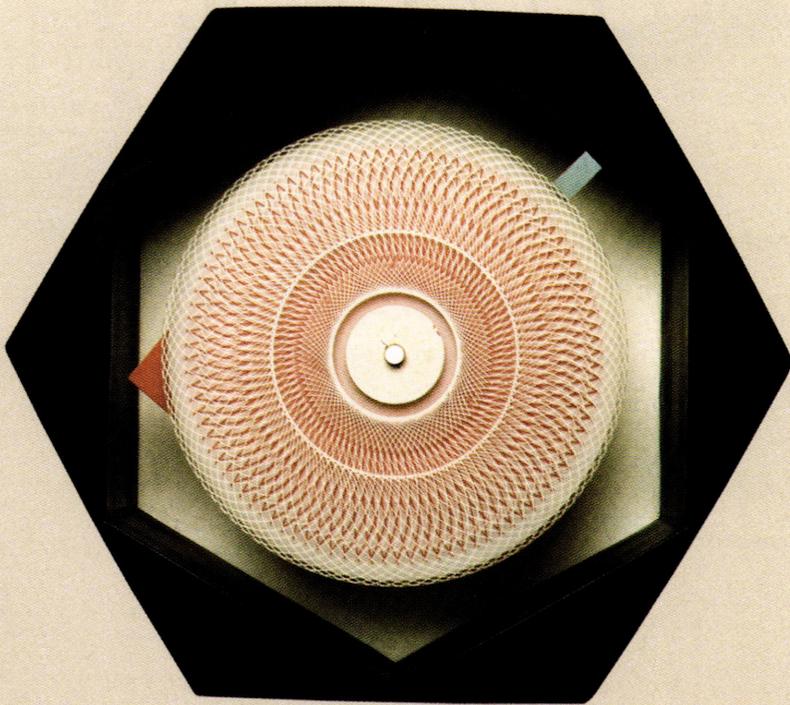


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## auction highlights



**LEFT:** This important George Nelson clock of anthracite hexagonal cut-out metal with two layered polymer disks - one translucent with a white ground with a red motif - with hands of silver and colored metal realized \$7,000 at Treadway's February 20th Century Art & Design auction. **BELOW:** Realizing two world records - one for the artists and one for a piece of mid-20th century design - this important molded plywood sculpture by Charles and Ray Eames, c.1943, soared to a closing bid of \$365,500 at Christie's East's November Important Design auction

## the record breakers

Furious bidding is pushing prices to new heights for rare furnishings and objects by preeminent 20th century designers

### Christie's East Inaugural Important Design

As the 20th century wound down, collectors snatched up modern treasures ranging from tubular steel Bauhaus to sleek 1950s pieces and avant-garde 1960s designs at Christie's East's Important Design auction, held November 27, 1999. Furious bidding pushed prices to new heights for rare furnishings and objects by preeminent 20th century designers, setting seven world auction records for designers such as Charles and Ray Eames, Carlo Mollino, Isamu Noguchi, Gio Ponti, and Shiro Kuramata in the process.

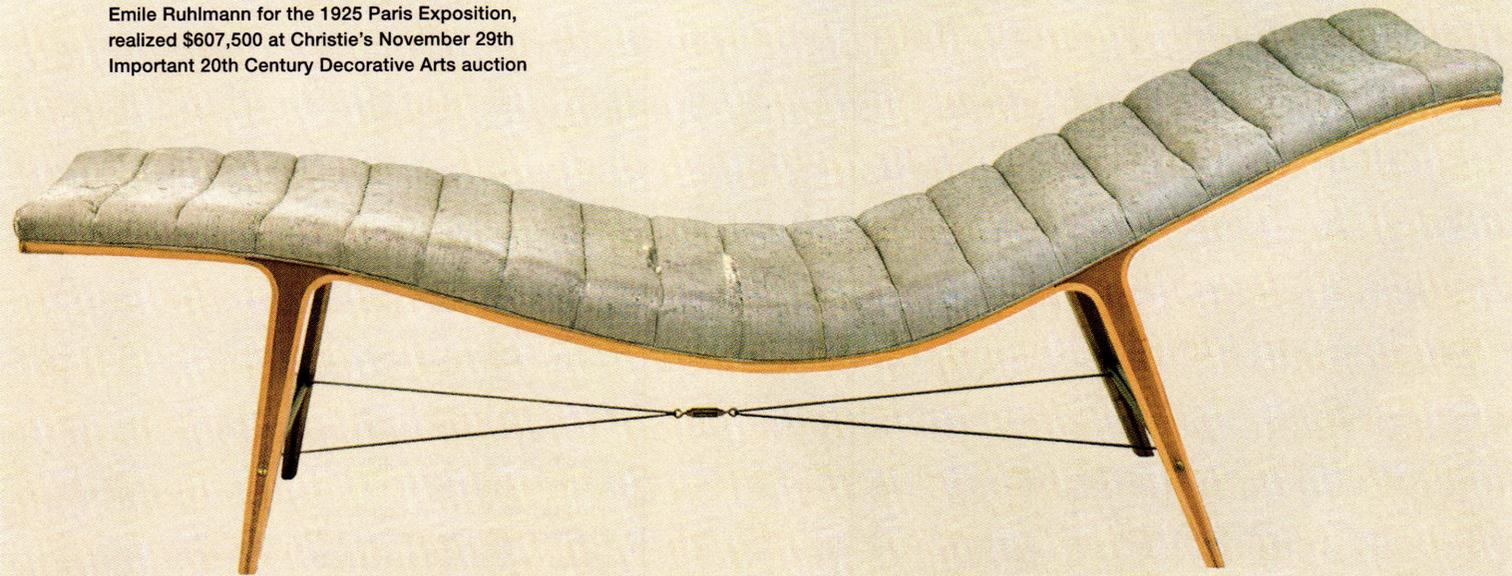
The highlight of the sale, an important molded plywood sculpture by Charles and Ray Eames, realized two world auction records - for the artists and for a piece of mid-20th century design. This mesmerizing experimental sculpture, a kaleidoscope of ever changing shapes and silhouettes, which carried an estimate of \$80,000-120,000, started with an opening bid of \$40,000 but soared rapidly to \$365,000, more than tripling its presale estimate and shattering the previous record of \$130,000 for the artists.

Additional auction records set at this sale included an upholstered molded ash and brass armchair by Carlo Mollino for Apelli & Varesio, c.1952, which sold for \$129,000 over a presale estimate of \$50,000-70,000, setting a world auction record for this artist. A rare upholstered birch "Cloud" sofa by Isamu Noguchi for Herman Miller, c.1948, achieved \$107,000, a world auction record for a piece of furniture by Noguchi. *Miss Blanche*, an acrylic and epoxy-coated tubular aluminum chair with artificial roses by Shiro Kuramata for Ishimaru Co., Ltd., c.1988, commanded \$90,500, a world auction record for this artist. Gio Ponti's blue mirrored glass, wood, and gilt-bronze cabinet for Fontana Arte, c.1938, also set a record, selling >



**TOP:** One of Edward Wormley's finest designs, the *Listen-to-Me* lounge manufactured by Dunbar, brought \$10,000 at Treadway's February 20th Century Art & Design sale.

**BOTTOM:** This piano, designed by Jacques-Emile Ruhlmann for the 1925 Paris Exposition, realized \$607,500 at Christie's November 29th Important 20th Century Decorative Arts auction



for \$79,500 over a presale estimate of just \$20,000-30,000.

"The triumphant results of today's landmark sale are testament to the achievements and creative genius of the leading designers of the 20th century," commented Beth Vilinsky, head of the 20th Century Decorative Arts Department at Christie's East. Nancy McClelland, international head of Christie's 20th Century Decorative Arts Department, added: "This is one of the fastest growing markets in the field, in which collectors are extremely selective and seek the best examples, which they found at Christie's today."

### **Christie's Important 20th Century**

The star lot of Christie's Important 20th Century Decorative Arts sale, held November 29, 1999, was an important *ebène-de-macassar*, amboyna, and ivory piano designed by Jacques-Emile Ruhlmann for the Grand Salon of the Hôtel Du Collectionneur at the 1925 Exposition in Paris, which realized \$607,500. Of the six pianos created by Ruhlmann, this example is the most significant in art historical terms as well as design importance. It is the most experimental in construction and the most successful in overall composition.

Superb pieces of the Art Deco movement were also in strong demand, such as a fine wool carpet by Jacques-Emile Ruhlmann that fetched \$134,500; and a stone urn, also by Ruhlmann, executed by Gaston Le Bourgeois, c.1927, which realized \$57,500. Collectors also sought works by Armand-Albert Rateau, like a rare patinated bronze wall sconce, c.1920, which sold for \$74,000 (estimate \$28,000-38,000); and a patinated bronze ashtray, c.1930, which soared to \$63,000 (estimate \$12,000-15,000). Works by Edgar Brandt also performed extremely well, with *Musiciens et Danseurs*, an important wrought-iron, gilt-bronze, and steel gateway by Brandt, c.1925, realizing \$112,500.

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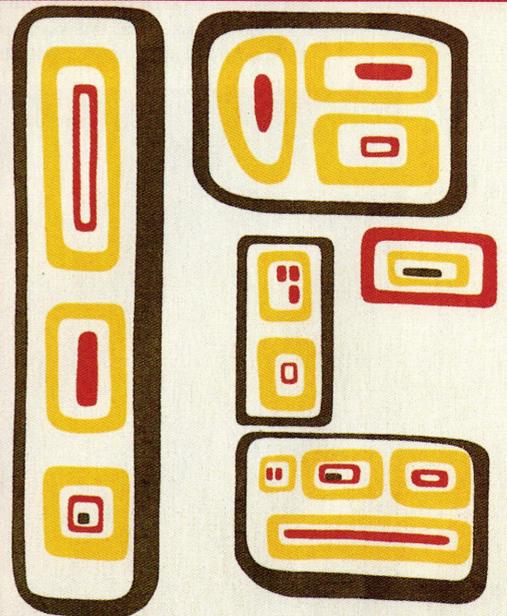
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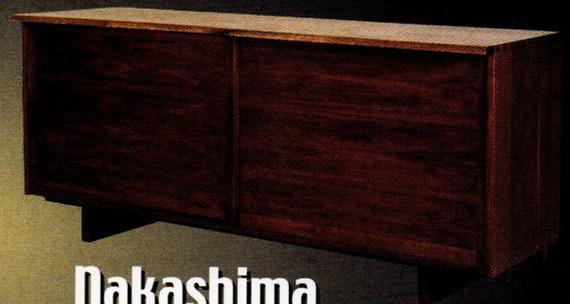
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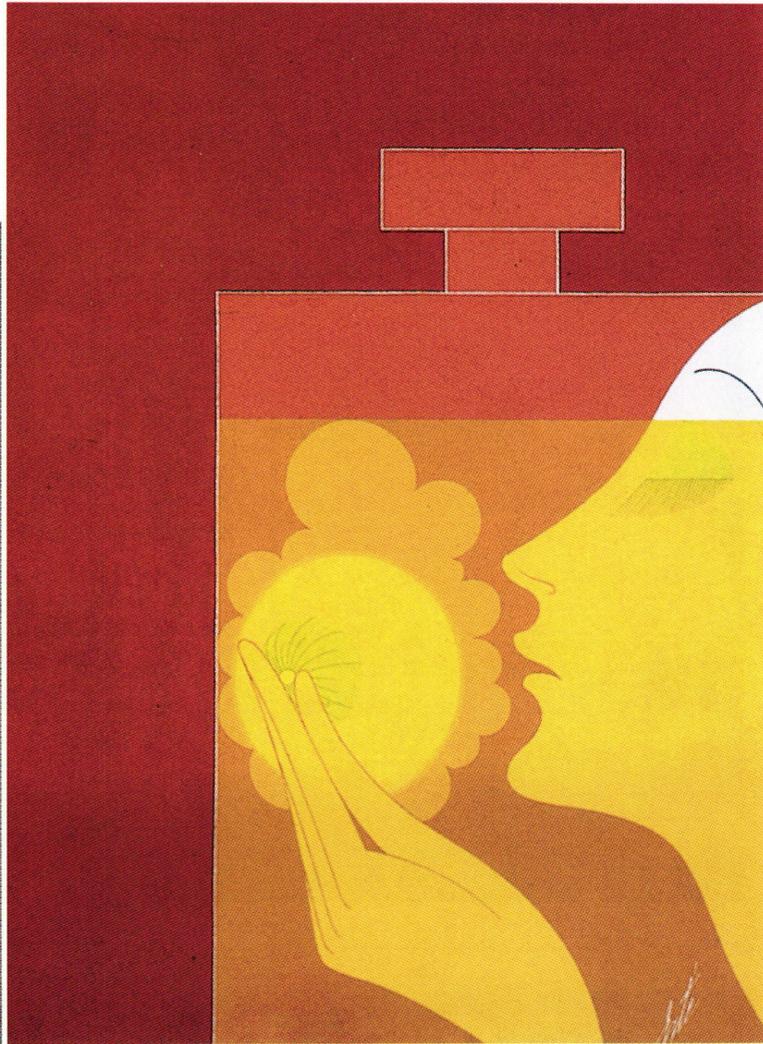


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**CLOCKWISE FROM RIGHT:** *Cosmetics* by Erté, c.1933, \$8,625 at Christie's East's December 2nd Barbra Streisand sale; Chair by Carlo Mollino for Apelli & Varesio, c.1952, a world auction record for the artist at \$129,00 at Christie's November Important Design sale; Bob Mackie beaded cocktail dress, 1970s, \$1,840 at Skinner's December 16 Couture sale



**Memories....Barbra Streisand**

On December 2nd Christie's East auctioned off decorative arts, vintage clothing, classic cars, and memorabilia from the personal property of Barbra Streisand. The objects which were auctioned were reflections of Streisand's stellar career - as a singer, actress, producer, director, writer, composer and ultimately, collector - which spanned more than three decades.

Among the highlights was *Cosmetics*, a gouche on paper by Erté (Romain de Tirtoff) for the November 1934 cover of *Harper's Bazaar*, which brought \$13,800; two *pate-de-verre* vases by Henri Bergé for Almeric Walter which realized \$14,375 and \$13,800 respectively; and a pair of Hagenauer metal busts which commanded \$11,500 over an estimate of \$1,000-1,500.

Nancy McClelland, international head of Christie's 20th Century Decorative Arts Department, commented: "Ms. Streisand's name was enough to fill the saleroom to capacity with collectors who enthusiastically bid on the numerous pieces from her collection. Excitement built steadily as bidders, anxious to acquire one, two, or more keepsakes from Ms. Streisand's collection, ignored the presale estimates, doubling and tripling them in many cases."

**Treadway/Toomey 20th Century**

The highlight of the Modern session of Treadway/Toomey Galleries' 20th Century auction held December 4th and 5th was the 73 Catalin radios which were offered up for sale. It was the largest single-owner collection to be sold through an auction, and it brought more than \$180,000 in bids. A Garod three-ring radio, model #126 from 1940 realized \$11,000. A light green General Television radio, model >86

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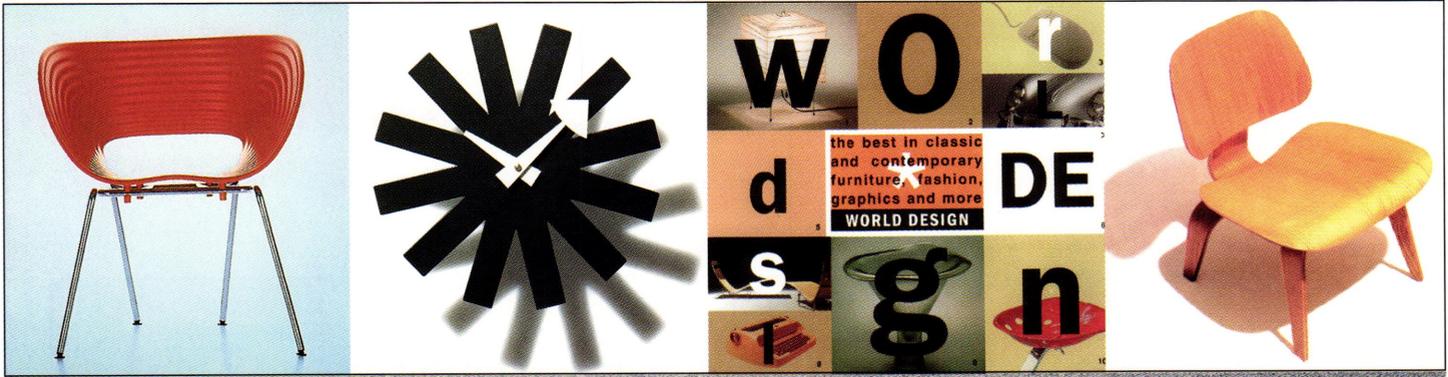
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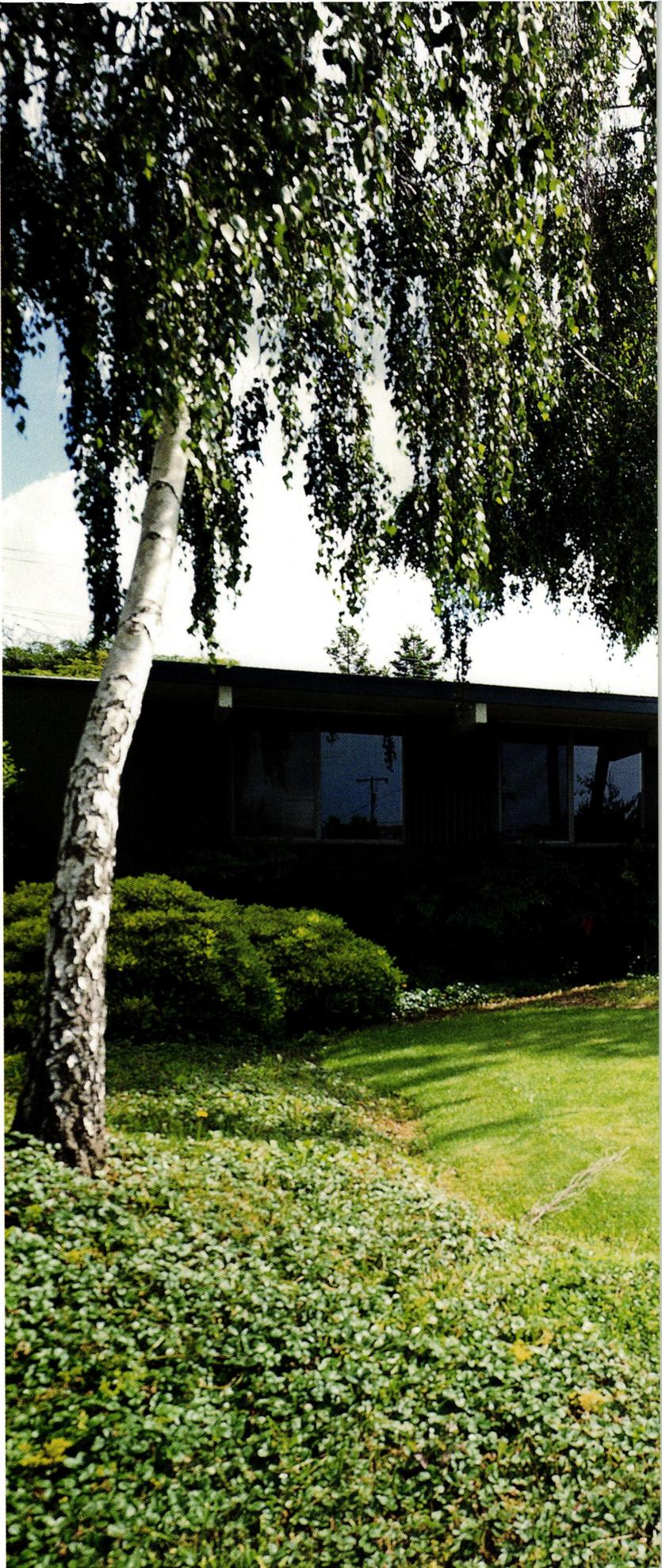
# spring

building the california dream  
minimalist ceramics  
textile designer rediscovered  
with the push of a button  
contemporary modernism

## building the california dream

Joseph Eichler's elegantly proportioned one story pavilions, crisply detailed in the style of International Modernism, brought high-minded modernist architecture to the suburbs at middle class prices

Text by Paul Adamson  
Photographs by Marvin Wax, Ernie Braun





In a typically Modernist fashion, an Eichler home presents a relatively plain facade to the street, but a walk through the house reveals its many ingenious aspects



ERNE BRAUN. COURTESY EICHLER NETWORK ARCHIVES

Now enjoying renewed appreciation amid the current fascination for all-things-modern, California Modernist architecture is being celebrated for its many contributions to mid-century design. Obscured by the glare of celebrity surrounding such icons as Pierre Koenig's Case Study House #22 and Charles and Ray Eames' house in Pacific Palisades is another dimension of architectural modernism: the collaboration between American architects and suburban developers. Perhaps the most notable examples of this phenomenon are the Eichler homes. The product of a unique partnership between top-flight architects and the tenacious, yet socially progressive developer Joseph Eichler, these elegantly proportioned one story pavilions, crisply detailed in the style of International Modernism and sited in quiet harmony with nature, evoking the work of Frank Lloyd Wright, brought high-minded modernist architecture to the suburbs at middle class prices.

The "Eichlers," as they came to be known, are a realization of a short-lived, but impassioned, early post-war effort to exploit the potential of modernism to transform the American single family home. The minimalist imagery of Eichler's houses - with their flat roofs, open planning, rectangular massing, and large areas of plate glass, all recognizable as key elements of European Modernist architecture - was altogether different from the Ranch or Cape Cod style houses that characterized conventional post-war suburbia. Built over the course of nearly 20 years beginning in 1950, these uncompromisingly modern tract houses defined a distinctly Californian way of life while setting an example for modern living that would transform popular ideas about middle class housing across the country. By the time Eichler died in 1974, he had built some 12,000 of these remarkable houses, mostly concentrated in the San Francisco Bay Area, which now serve as an object lesson in the fundamental Modernist concept that design and social purpose should be integrally linked.

The idealism of the Modern Movement, formed during the political upheavals following World War I, was introduced into America in the 1930s when several leading Modernists, including Mies van der Rohe, Walter Gropius, and Marcel Breuer - all of whom had taken turns at the helm of the famously influential Bauhaus design school - immigrated to the U.S. This group of Europeans assumed leadership roles at America's elite architecture schools, and from their newly prominent positions, they profoundly affected American architectural thinking in the subsequent decades. Introducing industrial techniques into the high design process, they extolled the use of modern technology for its potential to combine aesthetic purity with the economic advantages of simplified construction. These ideas would provide the focus for a generation of architects, including those who worked for Eichler, who would lead the building boom of the 1950s and '60s.

During the immediate post-war period newly trained architects in the U.S. turned their attention to the country's unprecedented housing crisis brought on by 10 million returning veterans, combined with a building slump >



MARVIN WOOD

Eichler was impressed that a modest house could imbue everyday life with “essential joys” like full glass walls facing a garden



Entrance to an Eichler home is through an atrium, or open-air court, recalling the diverse California influences of Spanish-style patios and Japanese garden enclosures



extending back to the Depression. Major Modernists including Gregory Ain, Harry Weese, and Minoru Yamasaki sought to redesign the suburban single family house for a mass market. Their efforts were advanced through a variety of building industry-supported programs, including the famous *Arts & Architecture* magazine's Case Study Program, commissioned by editor John Entenza. Building product manufacturers created incentives for innovation in the form of design competitions and commissions for demonstration houses. The architect A. Quincy Jones, who was integral to the development of Eichler's homes, designed an exhibition house for the US Gypsum Company, and a home for the popular NBC morning television show, *Home*, hosted by Arlene Francis. *Life* magazine commissioned its own model home designed by Jones and Pietro Belluschi, and built by Eichler.

The earliest Eichler homes were designed in 1949 by Robert Anshen, a San Francisco architect and outspoken advocate of building industry reforms, who would also become a founding partner in Eichler's firm. Eichler had begun a small business building undistinguished prefabricated homes immediately after the war, but agreed to hire Anshen to design an original prototype after the architect challenged his rudimentary methods. Eichler, who had already hired Anshen to design his own house, had become devoted to modern design while growing up in New York City where he and his future wife both felt Modernism's potential to liberate them from their more traditional European heritage.

In 1940 Eichler moved his family to California where for two years they rented Frank Lloyd Wright's *Bazett House*, one of his canonic "Usonian" in Hillsborough, just south of San Francisco. Eichler's experience living in the Bazett House was profound and inspired a shift in his life. A former produce dealer, he was looking for a career change at the end of the war and, realizing the potential for California's post-war growth, decided to strike out as a homebuilder. As he later remarked, the Bazett House introduced him to "an entirely new way of living." Eichler was impressed that even a modest house could imbue everyday life with what Wright had termed "essential joys," like built-in book cases and full glass walls facing a garden. Living in that house, Eichler later wrote, "was such a wonderful experience," that he determined to go into the house-building business himself with the idea of producing "contemporary houses for sale to the person of average income."<sup>1</sup>

While California Modernists, including Anshen, generally looked

vided an even, soft source of heat. An Eichler advertisement suggested one's robe and slippers would "be warmed while you sleep." Finally, natural-finished wood walls, cork flooring and tongue-in-groove roofing provided a sense of warmth and visual delight at low cost.

In typically Modernist fashion, an Eichler home presents a relatively plain façade to the street, but a walk through the house reveals its many ingenious aspects. Entrance is through an atrium, or open-air court, recalling the diverse Californian influences of Spanish-style patios and Japanese garden enclosures. Inside, the cleanly detailed and efficiently planned Eichler interiors offered a fresh environment for truly modern living. The Eichler kitchen, as in Wright's Usonians, was an efficient "work space," but Eichler's galley-shaped kitchen shared space with a "family room," thus allowing mothers to oversee their children while they worked. The living and dining rooms were combined and often used to separate the children's bedrooms from the parent's room. Separate entrances from the atrium for children's rooms insured family togetherness while respecting the independence of America's emerging youth culture. As Columbia architecture professor Gwendolyn Wright has pointed out, many of these innovations have since become commonplace (albeit in more traditional architectural forms of expression), "their very ubiquity a testament to their success."<sup>2</sup>

Eichler's houses, although cheaper to build than conventional "stick-built" homes, were nonetheless tricky to put together. Virtually all the joinery was exposed, and strictly limited material quantities meant there was nothing to waste. It took some time and extensive tinkering with the building process before Eichler's construction crews became fluent with the building process. Much of their success was due to the architect's careful and comprehensive drawings. As reliable details were compiled they were collected onto a standard sheet to be issued with the set of blueprints for each model. These were levels of care uncommon to conventional merchant building and one of the key reasons that none of the more famous builders, such as New York's Levitt and Sons, could ever match the refinement of Eichler's designs. Such attention to home design remains equally rare today: only 10 percent of housing currently built in the U.S. is designed by architects.

The sort of minimalist Modernism typified by Eichler homes was eagerly touted by the architectural profession and by contemporary magazines, both professional and popular, including *House and*

Eichler's galley-shaped kitchen shared space with a family room, allowing mothers to oversee their children while they worked

more often to Europe for design inspiration, Frank Lloyd Wright's Usonians offered specific guidelines for the design of affordable single family homes - a housing type that was practically unknown in Europe during these years. The idea behind Wright's Usonians was to provide good, modern design at an affordable cost, and the concept of modernity in particular was essential to Wright's thinking. As he argued, the use of state-of-the-art construction technology would give families "the benefit of the advantages of the era in which we live." Similarly, Anshen and Eichler sought to employ recent innovations including foam insulation, modular plywood paneling, high-gloss durable plastic paints and laminates, and clear acrylic bubble skylights. Further, in keeping with Wright's recommendations for simplicity of construction, roofs were flat. (As Wright pointed out, "Visible roofs are expensive and unnecessary."). A covered parking space, a "carport," would suffice in lieu of a garage; and traditional foundations were eliminated in favor of a slab on grade. Also consistent with Wright's method was radiant heating cast into the slab, which pro-

*Home*, whose outspoken editor, Elizabeth Gordon, eagerly promoted Eichler homes as the ideal setting for modern family life. Supported by their claims, the promise of an entirely new aesthetic for residential building seemed just around the corner, but that promise would never be fulfilled, and by the end of the 1960s, Modernist design had begun to lose favor altogether.

Recently, however, definitions of modernism have shifted and, seen from the perspective of 50 years on, contemporary architects no longer feel constrained by the orthodoxy of the early Modernist canon. Rather, recent design theory has focused on the ways in which mid-century design grappled with the intimate concerns of everyday life. In our current state of consumer excess, when ranch houses are being torn down to be replaced with this or that faux historical mansion, a review of the Eichler's accomplishments gives one pause. Here in these modest houses we find architecture practiced as Le Corbusier described it, "a patient search," a search that revealed entirely new ways to experience the spaces and feelings of home. >80

## gunnar nylund: architect of minimalist ceramics

Throughout his career, Nylund was an inventive, highly-regarded ceramicist who created and defined some of the most appealing forms and glazes in the Scandinavian ceramic canon

Text by Robin Hecht  
Photographs courtesy Scantik



**OPPOSITE PAGE:**  
Delicate seafoam  
green footed  
porcelain vase,  
Rorstrand, late  
1940s early 1950s  
**THIS PAGE:** Electric  
blue drip glaze  
prototype flange  
necked vase,  
Nymolle, 1960s



Nylund eventually became known as one of the principle designers and promoters of biomorphism

It is ironic that the most famous architect of Swedish mid-century minimalist ceramics was born in Paris, at the height of the lushly ornate Beaux Arts movement. Gunnar Nylund, born in 1904, grew up to become one of Scandinavia's most deftly prolific designers of art pottery, ultimately helping to characterize one of the most powerful modernism movements this century. The broad range of styles he applied during his long career literally form a microcosm of the history of Scandinavian art pottery in the 20th century.

The son of a well-known Finnish portrait painter and sculptor Felix Nylund - his roots in art and sculpture; Denmark and Sweden -

he eventually became known as one of the principle designers and promoters of what most Scandinavian art pottery collectors know as biomorphism. Nylund was something of a chameleon throughout his long career. He carefully absorbed the styles and design motifs at each of the factories he worked until the early 1950s, when he discovered his milieu in Asian-inspired minimalism. His early work encompasses the traditional Asian forms at sedate, dignified Bing & Grondahl; the clean utilitarianism influence of Saxbo's Nathalie Krebs; the classic Art Deco period ceramics at pre-war Rorstrand; and quirky, experimental glazes and shapes during his tenure at Nymolle. >



In 1931 Nylund accepted the position that would make him a leading force in Swedish ceramics

His own design firm, Designia, established in the 1970s, followed the direction he established at Nymolle. Throughout his career, he was a capable, inventive, highly-regarded ceramicist who created and defined some of the most appealing forms and glazes in the Scandinavian ceramic canon.

Initially studying architecture, an educational trend so common among Scandinavian ceramicists it's nearly a cliché, he also pursued sculptural studies with his father. Nylund joined Denmark's Bing & Grondahl in 1926, where he met chemical engineer Nathalie Krebs. His father was also employed as a sculptor for Bing & Grondahl at the same time, creating traditional pieces for the factory. Nylund learned to throw and glaze at the factory, and these early pieces exhibit the subdued glazes and the basic classical forms he would later adopt at Rorstrand. Very few of these pieces are found today; they're usually marked "Model Nylund," a signature he would also use occasionally at Rorstrand.

His early apprenticeship complete, in 1929 he and Krebs established and jointly managed a small pottery concern named for each of them: "Nylund/Krebs." Her designer for the single year they collaborated, the forms he developed are simple and elegant vehicles for Krebs' meticulous glazes. When Nylund moved on in 1931 to become the artistic director for Rorstrand, Krebs renamed the factory "Saxbo," which eventually became a major workshop in Scandinavia, influencing scores of younger ceramicists, and showed up as a clear reference in Nylund's mid-fifties glazes for Rorstrand. These early Nylund/Krebs pieces conform to Saxbo's design standards and show very little of the smooth fluidity that would later characterize his work at Rorstrand.

In 1931, when he accepted the position that would make him a leading force in Swedish ceramics, Rorstrand had established itself as a major commercial force in stoneware and porcelain. Rorstrand's mission was primarily production stoneware, unlike Gustavsberg, >

**OPPOSITE PAGE:**  
Undulating,  
dimpled rim bowl in  
dark blue striated  
glaze, Rorstrand,  
1950s. **THIS PAGE:**  
Tall necked gourd  
vase in light blue  
and white mottled  
glaze, Rorstrand,  
1950s



Royal Copenhagen, Bing & Grondahl, and Arabia, all of which supported small, thriving ceramic studio work within the factory framework. In addition to the Rorstrand animal figures, he eventually designed bowls, vases, and vessels with colorful, flowing glazes that were very successful commercially. He introduced a radical new kind of art pottery - miniatures - which were later refined and perfected by Berndt Friberg at Gustavsberg.

Nylund had a hand in every facet of design for all the lines the factory produced. His attention to detail and commitment to perfection and design excellence was reflected in every piece, whether it was a piece of artistic stoneware or practical stoneware and porcelain designs for the new refrigerators that were beginning to appear in Swedish homes. Some of the table services he designed in the 1930s included *Carioca*, *Regent*, *Ramona*, and *Verona*. As the 1940s approached, his technical expertise and design talents began to coalesce into the biomorphic design elements that would reach their apex in the 1950s.

In 1939, Nylund hired Carl-Harry Stalhane as an assistant to painter Isaac Grunewald, where he was involved in the production of more traditional, colorful tin-glazed stoneware. Nylund recognized his talent and encouraged him to design more contemporary art pottery. Between them, Nylund and Stalhane formed a mighty duo whose designs had a huge impact on modernism and became synonymous with "Scandinavian modern." Stalhane's brilliant forms and glazes would revolutionize Scandinavian ceramics and help make Rorstrand a recognized world leader in the modernism movement.

After the war, Nylund began producing far more refined, delicately glazed pieces that moved from the literal representations of

nature to more subtle suggestions of organic forms and shapes. While Patrick Nordstrom's early ceramics for Royal Copenhagen pre-dated the biomorphic movement by nearly 30 years, the themes reached their full expression and potential at Rorstrand between the years of 1948 and 1958, when Nylund left the factory. A huge variety of shapes, glazes, and forms flowed from the factory during these years, nearly all production, and designed mostly by Nylund and Stalhane. The glazes are instantly recognizable as Rorstrand pieces, often utilizing a sophisticated mottled technique over a base glaze, in a wide color palette. While the Danes preferred earthtones, Nylund's glazes during this period included white, bright blue, and an impulsive, delightful purple. Spectacularly complex, they are the culmination of his years of training and technical expertise.

Simultaneously, in 1954, the multi-talented designer was appointed artistic director of the glass factory Strombergshyttan, a post he held until 1967. He continued his work at Rorstrand, designing the ceramics that perfectly complemented the new, post-war minimalist design movement. The ceramics were well made, with strong forms that made powerful statements alone or combined in groups. Melding well with Swedish interiors, they soon found their way into both private and public ceramic collections. The forms swoop and flow gracefully, a perfect counterpoint to the simple, clean lines of the furniture made popular during the period. (A note to collectors: as these pieces approach their 50th birthday, some are developing stress crazing that can turn into very serious cracks, particularly with the thin-walled bowls, or pieces that incorporate this design element. It's not uncommon to purchase a piece and watch it fall slowly apart in the months after purchase. To preserve your pieces, avoid tem-

**THIS PAGE:** *Potato Chip* bowl in mottled purple and blue glaze, Rorstrand, 1950s. **OPPOSITE:** Classic Deco deer motif in sung glaze, Rorstrand, rare studio piece, 1933





Nylund's attention to detail and commitment to perfection and design excellence was reflected in every piece

perature extremes, and keep them out of the sun.)

In 1959, Nylund left Sweden for Denmark's Nymolle ceramic factory. This small factory, established in 1936, offered imported ceramics until the second World War. After the War, Jacob Bang, architect brother of independent ceramicist Arne Bang, was appointed artistic director and asked to oversee a line of higher-end pottery. Bang left in 1957, after producing a series of lovely, graceful production pieces. Nylund arrived and promptly began designing ceramics that incorporated chamotte, or burnt clay. These pieces are the antithesis of anything he'd developed for Rorstrand, Saxbo, or Bing & Grondahl. The chamotte was formed into wild, volcanic bell jars or partially drip glazed with sensuous high-fired glazes in electric colors. He also produced an elegant, beautiful line of jewel-toned vases, bowls, and vessels that were affordably priced. While there are the

occasional prototypes, all pieces made for Nymolle were production.

Nylund left Nymolle sometime after 1974 and eventually opened Designia, which continued the rough, yet exhilarating, chamotte themes. These pieces were much larger than anything he'd done previously, and were part of his constant efforts to explore, learn, and offer new, innovative pottery to collectors. Nylund died in 1989, leaving a remarkable legacy in the history of modernism. A designer who combined elegance with strength, the supple and beautiful pieces he created in this century will continue to be sought after by appreciative collectors well into the next. ■

Robin Hecht is the proprietor of Scantik. She can be reached by mail at 3053 Fillmore Street, #202, San Francisco, CA 94123 or at Scantik2@aol.com.





Chris Ranes  
*Leaf Fantasy*  
pattern

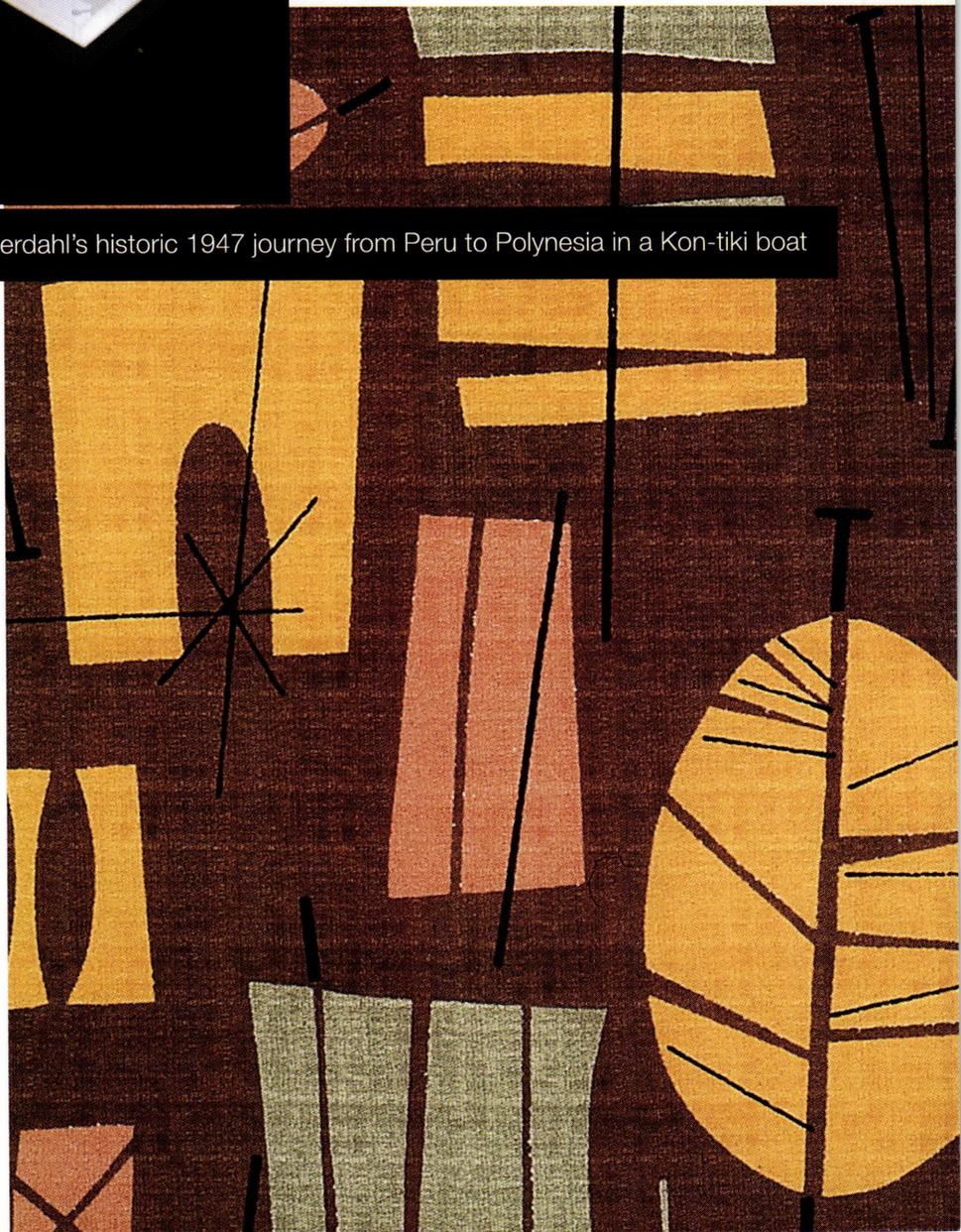
## Chris Ranes

A recovering fifties  
textile designer is rediscovered

Text by Ginger Moro  
Photographs by Marvin Wax



Ranes named her *Kon-Tiki* print after Thor Heyerdahl's historic 1947 journey from Peru to Polynesia in a Kon-tiki boat





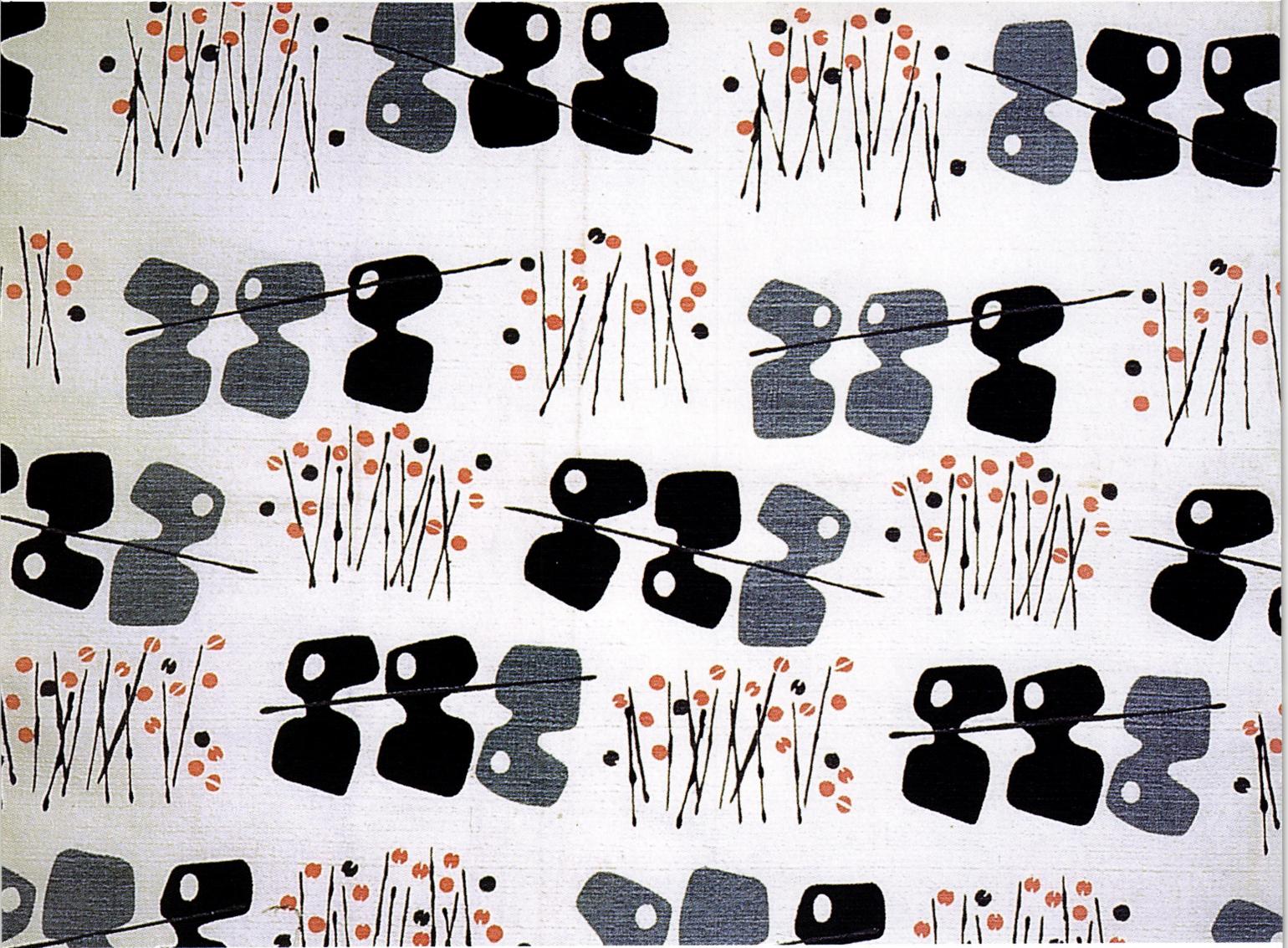
OPPOSITE PAGE CLOCKWISE  
FROM TOP LEFT: *Kon-tiki* drapes  
and Chris Ranes print; Chris Ranes  
in her studio with *Arroyo* painting  
in background; *Kon-tiki* fabric in  
alternative colors. THIS PAGE:  
*Star and Stripes* Barkcloth fabric  
on George Nakashima solid  
walnut table

The first time I saw Chris Ranes' art was at the "Memory and Meaning" exhibition in the bowels of the Holocaust Museum in the Wilshire Boulevard Temple in Los Angeles, in the fall of 1999. Her *Ghetto Burning* paintings were a powerful mixed-media evocation of the flames and destruction the artist remembered from her childhood in Poland. In the Fifties, Chris Ranes was known for her sunny textile designs which punched up so many American interiors. Like everything else from that decade, Chris Ranes' designs have recently been rediscovered and recreated for the modern market. She used the same techniques for her textiles and contemporary oil paintings with fabric collage. Since textile designs were widely printed but never signed by the artists, how did Chris come to be rediscovered?

I visited Chris Ranes and her husband, Herman, in their home built by Joseph Eichler in 1957 on a shady cul-de-sac in the San Francisco suburb of Palo Alto. Chris told me about the beginning of her odyssey. "I was born in Warsaw. My father was a physician. We moved to Paris in the early Thirties. While I was visiting my grandparents in the summer of 1939, war was declared on Poland. No one believed this was going to happen. We escaped from the Ghetto after two years and were saved from being sent to a concentration camp by a "righteous Christian" family, the Kornackis, who sheltered us in the second story of an old house outside of Warsaw. I lived in a tiny room like Anne Frank. We had fake baptismal certificates. My mother had papers proving she was a distant relative. We watched Warsaw, the "Paris of Eastern Europe," go up in flames. After surviving the war, my mother and I emigrated to the U.S. in 1946."

In the Fifties, women artists had difficulty being recognized. To learn practical skills, Chris enrolled in 1950 at the Pratt Institute in Brooklyn where she majored in Industrial Design. The post-war American art scene profited enormously from the work and teachings of the European émigrés who fled the unfavorable political climate of the Thirties to settle in New York. "I got a phenomenal art education. I attended Hans Hofmann's 10th Street school, where Abstract Expressionism was explored. Then at Pratt, my professors imbued me with a sense of devotion to art. Surrealist Max Ernst's son, Jimmy, was one of my professors. Josef Albers (formerly of the Bauhaus) taught color theory. James Brooks taught calligraphy. William Probert was the textile design professor. I learned about repeats and color combinations and designed like crazy for three and one half years. Then in my last year at Pratt, the owner of the design studio H. Blanc put me to work, sending swatches of my designs to the textile converters. It was the beginning of five years of very intense activity."

The fabric studios were called converters. Ranes designed fabrics for Schumacher, Riverdale, Waverly, Hambro House, Knoll, and Scalmandre. "The converters were smart," Chris remembers. "Instead of going to outside studios, they hired me as an in-house designer. Riverdale, located at 261 Fifth Avenue, produced draperies, wallpapers, and upholstery. I made designs in different colors which were put into repeats, the size of which was specified by either silk screen or rollers. Riverdale became a conglomerate when it merged with United Merchants & Manufacturers under the President, J.B. Olstein. I painted the fabric designs, sometimes 100 a week. >



Someone else did the repeats. They sent me to the mills in North Adams, Massachusetts, where I supervised the printing by roller. If the color was wrong, it wasn't printed. I checked the swatches to make sure. It was a huge responsibility for a young girl; I was responsible for hundreds of thousands of yards of fabric."

Chris Ranes designed fabrics which were printed on the heavy-weight nubby cotton, Barkcloth. (This fabric which simulated tree bark was first used in the Thirties.) The color palettes changed with each decade; from the tropical prints of the Thirties; and the patriotic red, white and blue of the Forties; to the Fifties' combinations of olive green, orange, and yellow. "My fabrics matched the modern kitchen appliances, as well as the contemporary dishes by Russel Wright and Eva Zeisel. I did kitchen prints of vases, flowers and glasses. Another print I called *Botanicals* was a sketch of different plants. For the *Carefree* fabric, I was inspired by "found objects" - matchsticks and screws. When we made our pilgrimage back to Europe in 1963 for a reunion with the son of the family who sheltered us during the war, we were thrilled to see a whole wall of my *Carefree* fabric, from floor to ceiling, at the TWA terminal in the Rome airport! So that trip was especially memorable for two reasons."

When Norwegian archeologist Thor Heyerdahl made his historic 1947 journey from Peru to Polynesia in a replica of an aboriginal balsa boat, the Kon-tiki, proving that the early settlers of Polynesia could have come from South America, the world's imagination was captured by his courage. Chris Ranes named one of her most popular prints after the expedition. Stylized leaves and elliptical shapes were printed in autumnal colors. For Schumacher, Chris designed flowered chintzes. Independent agents sold different artists' designs directly for artists like Grandma Moses - as long as they were not

similar to Riverdale designs. Fortuny prints were printed on delicate fabric. "I got involved with Knoll through Paul McCobb, who was designing fabrics for Riverdale at the time. Later when he became a furniture designer, we bought his pieces for our home. George Nakashima gave some extraordinary furniture design lectures at Pratt, turning us all on to his work which emphasized hand-crafting. My husband and I began collecting his furniture then, one piece at a time."

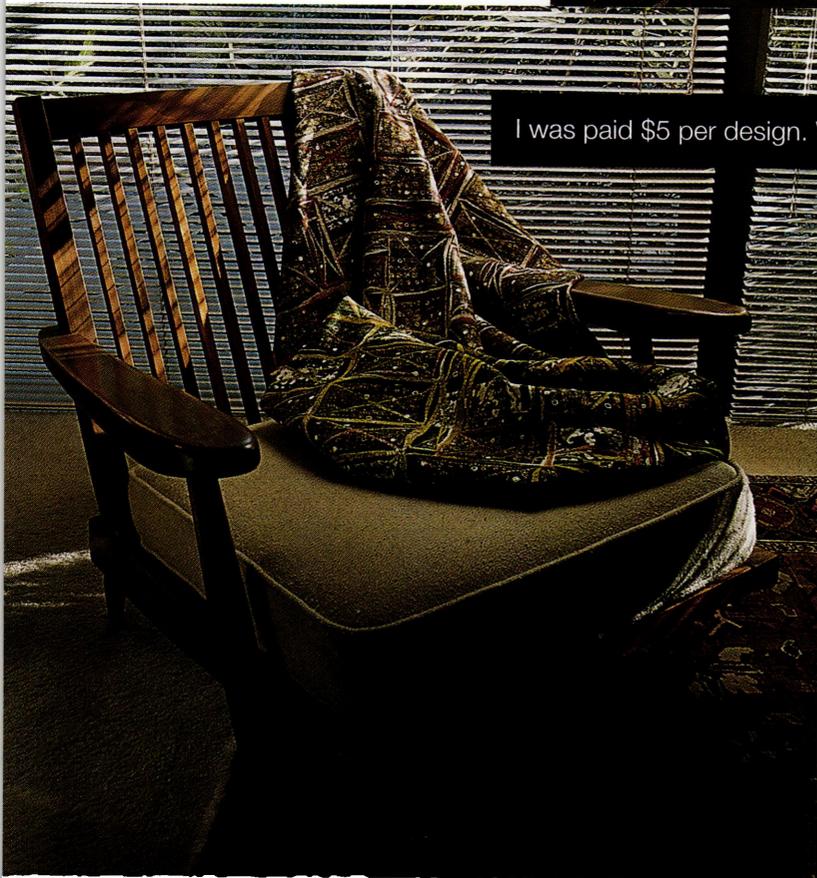
"I hand-painted my designs with tempera for Riverdale, who then mass-produced them by roller printing with carved linoleum blocks. I sent my sketches to Olstein, and he made suggestions like: "make the blacks stronger to give the print more pzaz." Chris then checked the run of the fabric at the mill to make sure the colors were true. "We used vat dies, not vegetal dies, and the fabric was color-fast and pre-shrunk. I worked two shifts over 18 hours, eating with the workers in the cafeteria. I earned a decent salary, which was augmented by \$1,000 bonuses. I was paid \$5 per design, but there was no copyright or signature involved at the time. We were thinking about good design first, not about making money. I came up with a new line twice a year. While I concentrated on the abstracts, some primitives, and florals, other designers worked on the scenics. We had a lot of imitators. Among freelance designers there was a kind of industrial espionage going on. Everybody wanted to know what the other convertors were doing."

Echoes of the modern artists Chris had studied at Pratt kept turning up in her prints. The biomorphic shapes of Jean Arp, and the abstract spiky lines and free forms of Miro and Klee were discernable in the atomic fabrics that decorated the walls and upholstery of the Fifties all over America. "I continued working on designs for > 80

OPPOSITE PAGE: Carefree fabric pattern. THIS PAGE TOP: Living room interior of the Raney's Eichler home with walnut coffee table by George Nakashima. Wood sculpture by Adam Klaster. BOTTOM: George Nakashima's walnut armchair with Biscayne wafflecloth fabric

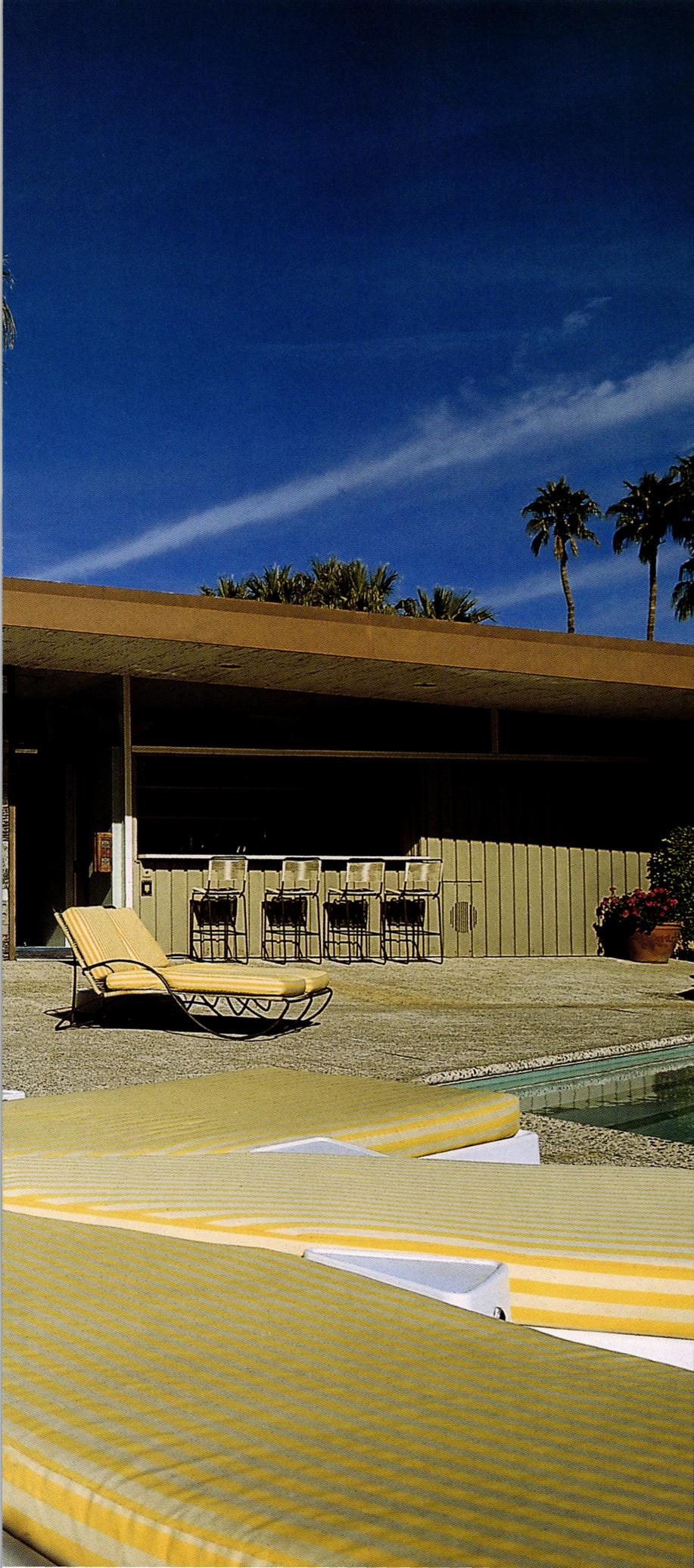


I was paid \$5 per design. We were thinking about good design first, not making money



Alongside the pool is a large disk supporting seven chaise lounges, toe-to-toe. The disk is motorized, rotating to follow the sun. Additionally, the backrests of the chaises are motorized for angle adjustment





## with the push of a button

At millionaire Robert McCulloch's Thunderbird home, inventions of the James Bond variety abound

Text by Tony Merchell

Photographs by David Glomb

**THIS PAGE RIGHT:** The stunning stainless steel sculptures affixed to the back of the pool bar represent various Indian and ethnic symbols. **BELOW:** Outside in the pool area between the pool bar and the living room is a floor-to-ceiling mural depicting geological strata. Executed by Emile Norman in 1955, the medium is rock, stone, fossils, shells, and concrete. **OPPOSITE PAGE:** The motorized chaise lounge disk, by the edge of the pool





The McCulloch house predated Kenneth Reiner's *Silvertop*, and one can hypothesize that Reiner had been inspired by it

Millionaire Robert McCulloch is best known perhaps for his chainsaws, however, he was also a shrewd real estate developer. In the 1960s he would develop Lake Havasu, purchasing 17,000 acres to build a city and move his chainsaw factories there. He would also buy and move the London Bridge there as well. Later he would build the Fountain Hills planned community in Arizona.

Prior to these large projects he dabbled in real estate in Palm Springs, California. In 1955 he built an extravagant house for his family on the 16th fairway of the exclusive Thunderbird Country Club. McCulloch retained prominent architect Welton Becket for this project. Today, Becket is known more for his commercial buildings: the Pan Pacific Auditorium, the Capital Records building, and (along with William Pierra, Charles Luckman, and Paul R. Williams) the Theme Building at the Los Angeles International Airport. But before World War II, Becket designed mostly large houses for movie stars in Bel Air. Becket continued his residential practice after the War, building at least two other projects in the Palm Springs area: a house for his mother in the Tennis Club district, and one for President Eisenhower in the El Dorado Country Club.

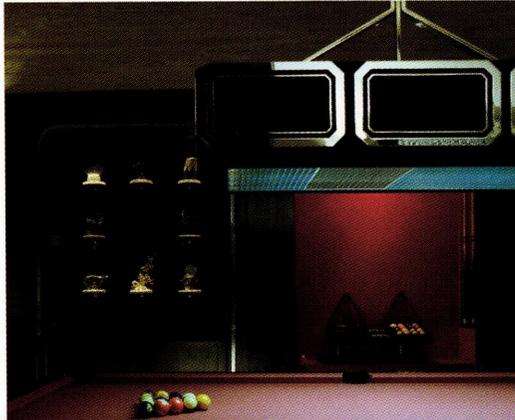
Welton Becket and John Lautner could not be more opposite as architects. Becket tended towards the commercial, Lautner to the organic. Yet each has a single project with very similar clients:

Becket with McCulloch, and Lautner with Kenneth Reiner (the *Silvertop House* [see *Echoes* Winter 1999]). Both clients were wealthy industrialists, engineers, inventors, and extreme gadgeteers. And both would invent wild and spectacular pieces of technology to be integrated in their respective houses. Reiner tended to the more subtle application, perhaps, while McCulloch showed real exuberance. McCulloch's house predated *Silvertop*, and one can not but hypothesize that Reiner had seen that house and had been inspired by it.

The McCulloch house sits on a 3/4 acre site deep within Thunderbird, a gated community. There is no public access and the house is not visible from the street. Thunderbird was the first Country Club in the Palm Springs area, but not the first gated community. Smoke Tree Ranch in southern Palm Springs predates it by a few decades.

The house consists of four major elements: the main house, the detached guesthouse, the sunken tennis court, and the swimming pool area. The house, a regular L-shape in plan, sits at the center of the lot. The large master bedroom wing, almost half the size of the main house, juts off to the right towards the tennis court. The detached guesthouse, containing boys and girls "dorms" and a guest suite, lies to the left, opposite the master bedroom wing, also perpendicular to the main house. An enormous walled courtyard >

**THIS PAGE CLOCKWISE FROM RIGHT:** These elaborate weather indicators in the Billiard Room are of a newer generation than the original 1955 instruments; The Billiard Room was a later McCulloch addition; Paneled in ebony, this room adhered to the same high standards of quality of materials as the rest of the home. **OPPOSITE PAGE TOP:** The tall sliding glass door which separates the living room from the pool area is, of course, motorized. **BOTTOM:** The wall between the dining area and the entrance is made of translucent clear acrylic with inserts of color, like a mosaic



Only slightly modified, the McCulloch house remains a wonderful example of 1950s exotic architecture





contains the large angular amoeba-shaped swimming pool - the scale of which is suitable for a hotel.

McCulloch inventions are everywhere. The drapes are all motorized, opening and closing at the touch of a red button. When opened, they are concealed behind hollow walls. Some drapes were controlled by solar cells, closing automatically to prevent the harsh sunlight from entering the house. All of the beds were originally motorized, elevating four feet on pivoting arms. This was for the benefit of the staff, making vacuuming and changing the bedding easier on the back. Unfortunately, all of these mechanisms have been removed.

Alongside the pool is a large disk supporting seven chaise lounges, toe-to-toe. The disk is motorized, rotating to follow the sun. Additionally, the backrests of the chaises are motorized for angle adjustment.

McCulloch was not allowed to build a regulation height fence around his full-sized tennis court. Becket solved this problem by excavating down eight feet and placing the court below grade. According to a 1956 *Life* magazine cover article, the tennis court was air-conditioned. There seems to be no evidence of this. So perhaps this is apochraphel, much like Richard Neutra's claim that the patios at the Kaufmann house in Palm Springs were hydronically cooled, besides being heated (actually they were only heated). For a while subsequent owners used the tennis court as a landing pad for helicopters - a practice soon stopped when neighbors objected. >





**THIS PAGE:** The circular stainless steel kitchen stove surface has been updated for induction heat. **OPPOSITE PAGE CLOCKWISE FROM TOP LEFT:** One of four motorized refrigerated drawers which store chilled cocktail glasses; A case of liquor can be stored within each motorized liquor tube, revealing just the first bottle on the bar surface; From this master control panel, many functions can be controlled remotely, including all lighting, air conditioning, motorized draperies, and more; In the master bath, a marble pylon holds the gold-plated controls and indicators

With the push of a button, four refrigerated drawers motorize open to reveal chilled cocktail glasses

The lighting in the bathrooms is novel. Twenty-four clear incandescent bulbs pierce the mirrors, forming a circle. Two switches control these lamps. One is a simple on/off switch, the other remotely controls a nearby concealed motor which hums gloriously while slowly turning a rheostat up or down to brighten or dim the lights. Very theatrical.

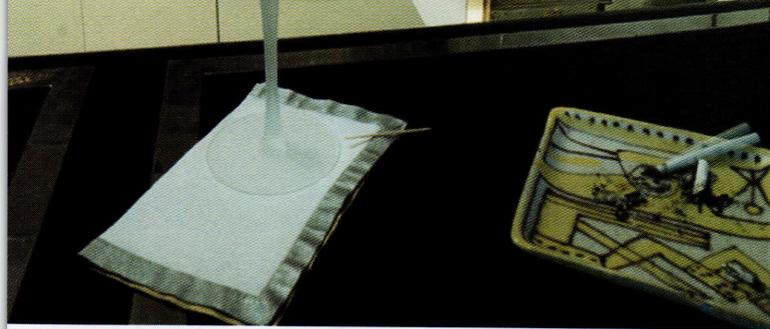
Red buttons, many imbossed with the Thunderbird symbol, offer remote control of many functions. The living room and dining room drapes are motorized. All lighting can be controlled by the same master control panel near the main bar. This panel also controls the central air conditioning, albeit with a rather limited temperature range. Buttons exist for only 70, 71, 72, 73, and 74 degrees farenheight. A nixie tube display indicates the actual temperature.

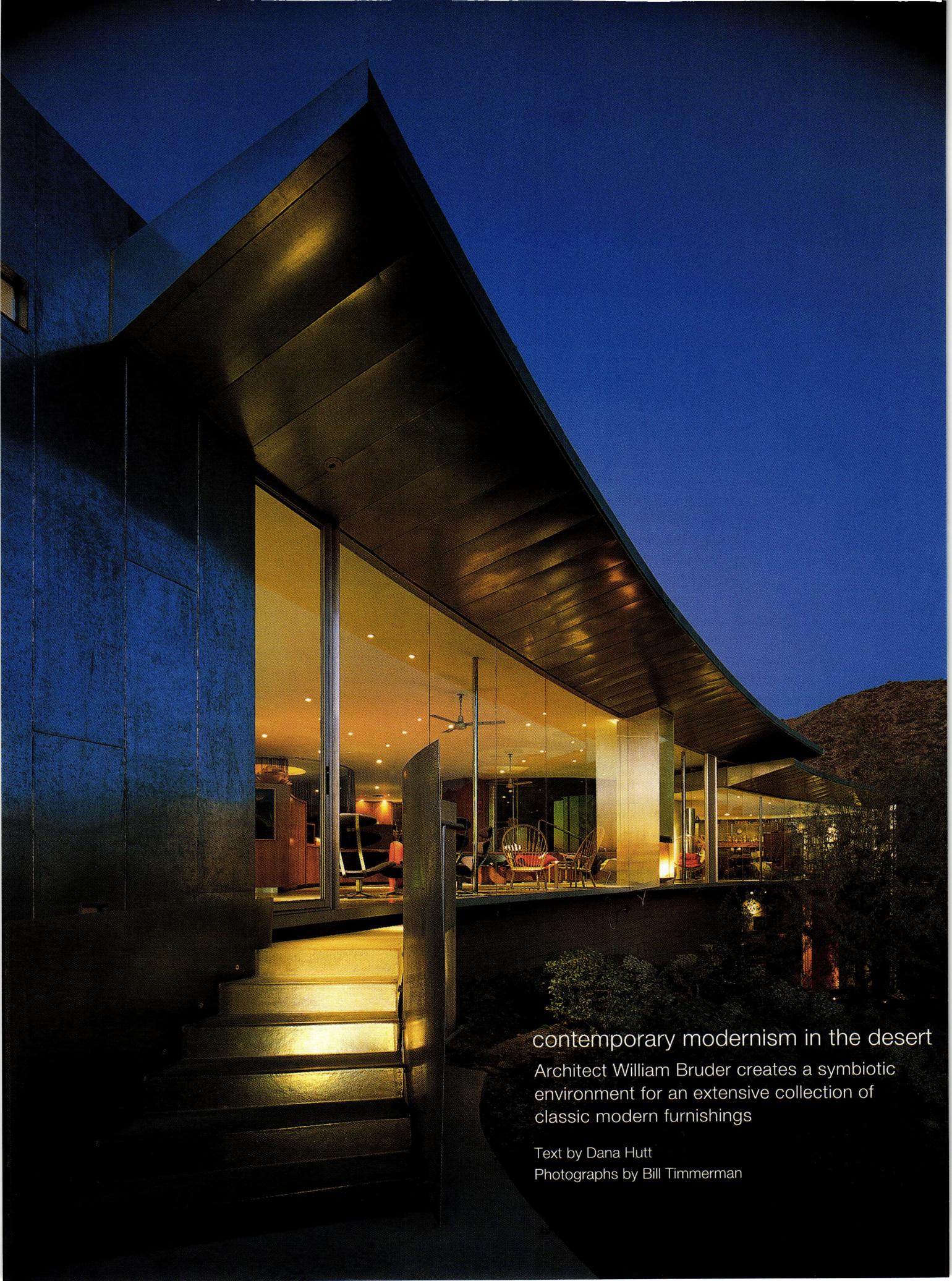
Each bar has four unusual holes in the stainless steel surface, concealed under a cover. Removing the cover exposes the necks of four liquor bottles. These holes are 30 feet deep, with motorized platforms to raise the next bottle underneath when the upper bottle is

empty. A case of liquor can be placed down each hole. Next to the bar are more red buttons controlling four refrigerated drawers which motorize open to make accessible chilled cocktail glasses.

The pool bar has the same motorized liquor tubes, each controlled by a toggle switch. Another switch controls a solid panel which opens, sliding to the left. The bar surface then pivots down (not motorized, unfortunately) to create a pass-through to the outside. To the right of the bar is a glass door leading to the pool. This is locked with a motorized pin which raises and lowers at the touch of a button, locking into the metal door base. Again, with a wonderful theatrical noise. Note the stunning stainless steel sculptures affixed to the back bar representing various Indian and ethnic symbols. The annunciator panel, containing the telephone and various controls, is engraved with the locations of available extensions.

One cannot be but impressed with the quality of materials used in this house. The ceiling is "Pecky Cyprus," a material also used extensively in Albert Frey's house for Raymond Loewy, also in >82





contemporary modernism in the desert

Architect William Bruder creates a symbiotic environment for an extensive collection of classic modern furnishings

Text by Dana Hutt

Photographs by Bill Timmerman



**OPPOSITE:** The house's drama is accented by an underlit stairway and a canopy of brushed aluminum. **THIS PAGE:** Against the rugged backdrop of Mummy Mountain in Paradise Valley, the Townsend House cuts a sharp profile with its tough, yet elegant materials of sandblasted concrete block, brushed aluminum, acid-etched galvanized gladding, and glass

What makes a contemporary house "modern" these days? That was the challenge presented to architect Will Bruder when designing a new home for a couple who collect classic modern furniture. "Creating the right place for the collection was about creating a totally liquid space and thinking about a house without boundaries," says the New River, Arizona-based architect.

It all began as a modest remodel. The clients, Ann and Jim Townsend, were "empty nesters" who planned to renovate a 1971 house on a hillside in Paradise Valley to open it up to the spectacular desert views. At the time they were not thinking about a showcase for their ceramics, crafts, paintings, works on paper, and post-WWII furniture. The couple had begun to accumulate modern furniture in the early 1990s when original pieces were coming back on the market. Ann Townsend was particularly attracted to the sculptural forms and pure colors of '50s furniture, such as their first acquisition, an Arne Jacobsen spring-green *Swan* sofa.

They had been tracking Bruder's work for several years. "His work was distinctive without being radical or weird to us; it's just beautiful work," says Jim Townsend. As part of the design process, Bruder extensively interviewed the couple at their home and drew out their significant architectural experiences. These included visiting a Buckminster Fuller geodesic dome outside of Wichita, Kansas - the couple's hometown - in the 1970s. It was when Bruder saw

their collection of art and furniture that he envisioned a total environment of design. Two months later he brought them a drawing, and although it exceeded the scope of the original commission, the Townsends knew it had to be. With only one major change - flipping the location of the master bedroom for acoustical reasons - the final design follows the initial sketch.

Bruder's design concept for the Townsend Residence is based on the idea of continuous space and movement. The plan of the 5,100 square-foot house is organized around a geometrical motif of circles and curves inspired in part by the clients' collection of 1950s and '60s furniture. The curved walls form channels and a flow of space that seems to expand as you move through the house. This culminates with the great arc of the 175-foot glass façade, which cantilevers out into the desert landscape.

Central to his concept was providing generous space so that the furniture could be used and not just looked at. The focus of the circular dining area, which is enclosed by stainless steel mesh scrim and lit by a gold-leaved clerestory, is a Warren Platner dining set. The large sitting area in the living room easily accommodates a grouping of Pierre Paulin's *Ribbon* chairs, Studio 65's *Bocca (Marilyn)* sofa, Saarinen's *Womb* chair, and a pair of Poul Volther's *Corona* chairs. The house's curved, uninterrupted walls provide ample wall surface for the Townsends' framed art, including an extensive collection >

The lower level of the main living area provides ample, flexible space for the Townsends' collection of furniture and decorative objects: a leather *Deep Rocker* chaise by Robert A. Bliss, an oil painting (*Eclipse Predicted*) by Emily Mason, and a Poul Henningsen *Artichoke* lamp on cabinetry by Will Bruder and Kenyon Studios, a red *Marilyn* sofa by Studio 65, four Pierre Paulin *Ribbon* chairs, a chartreuse *Womb* chair by Eero Saarinen, and in the foreground, two purple *Corona* chairs by Poul Volther



Creating the right space for the collection was about creating a totally liquid space and thinking about a house without boundaries

of landscapes by the Kansas-based Swedish artist Birger Sandzan. In response to the couple's request for a low-maintenance house, Bruder used a palette of durable, yet elegant materials: acid-etched galvanized cladding, sandblasted concrete block, polished concrete floors, smooth Venetian plaster, and glass. Natural light is modulated through skylights, slot windows, perforated screens, and 51 small square windows of varying sizes, placed during construction to capture specific views.

To complement their art collection, Bruder developed a high degree of detail for all aspects of the house. "The joint of two different materials meeting is where a lot of the magic, detail, and personality of my work is derived from," the architect notes. His concept of fluidity literally takes shape in translucent aquamarine fiberglass, which forms the curved garage screen-wall, four sets of staircases underlit

with neon, a cantilevered platform and stairwell down to the lower library, as well as a bathing and shower basin in the master bathroom. Custom-made elements range from an elaborate cherrywood desk in the main library to a concrete buffet in the kitchen, and a pair of stainless steel medicine chests in the master bathroom. The architect credits Ann Townsend's on-site involvement and the mastery of contractor Joe Costello for the high level of detail throughout.

While Bruder's discussions about the Townsend Residence make reference to his visits to modern houses by Pierre Chareau, Bruce Goff, and Mies van der Rohe, the Townsends' neighbors see a different modern image. Ann Townsend recalls: "One day, not too long ago, when my husband went up the driveway to get the newspaper, some guy walked by and said, hey, how do you like living in a spaceship? My husband said, 'Well, it's really very comfortable, thank you.'" ■



CLOCKWISE FROM LEFT: A *Bubble* chair by Eero Aarnio rests at the entrance to the library; Near the fireplace, a blue Pierre Paulin *Ribbon* chair, a chartreuse *Womb* chair by Eero Saarinen, and a pair of *Peacock* chairs by Hans Wegner; The curvilinear motif extends to the kitchen with custom cherrywood cabinetry designed by Will Bruder and built by Kenyon Studios, a concrete buffet by Will Bruder, an Isamu Noguchi dining table, Arne Jacobsen *Ant* chairs, and a round skylight





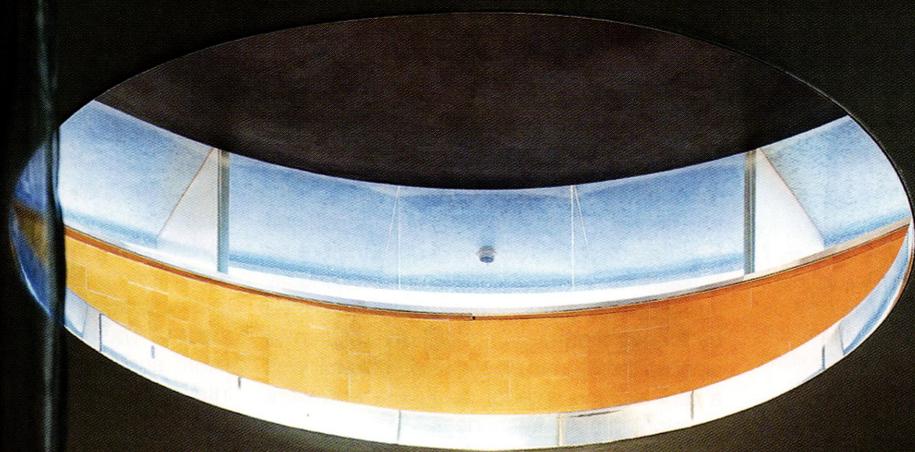
“One day when my husband went up the driveway to get the newspaper, some guy walked by and said, ‘Hey, how do you like living in a spaceship?’ My husband said, ‘Well, it’s really very comfortable, thank you.’”

**THIS PAGE TOP:** The master bedroom brings together the couple’s fondness for bright clear colors and curvilinear forms.

At left, two Eames lounge chairs and ottomen, oil paintings by Fritz Scholder (*Red Rose*) and Emily Mason (*Mineral Spirits*), lacewood and brushed stainless steel bed by Warren Fenzi, Elve bedding by Zofia Rostad, molded plywood chair by H.V. Thaden, a contemporary pipe vase by Koichi Hara, and an Eames plywood folding screen. **BOTTOM:** Within the main living area, a stainless steel mesh scrim demarcates the circular dining area, which is set off by a gold-leafed clerestory window, bush-hammered concrete floor, and a table and chairs by Warren Platner



The focus of the circular dining area, which is enclosed by stainless steel mesh scrim and lit by a gold-leafed clerestory, is a gold-leafed Plater dining set



## Building the California Dream

(continued from page 53) For further information regarding Eichler homes, readers may wish to consult *The Eichler Network* newsletter which is published four times a year and available by subscription for \$12. For subscription information write: PO Box 22635, San Francisco, CA 94122, or visit their website at [www.eichlernet.com](http://www.eichlernet.com). ■

Paul Adamson is an architect-historian who is presently working on a forthcoming book entitled *Building the California Dream*.

<sup>1</sup> Joseph Eichler, [Eichler Homes: Designed for Better Living](#), p.6

<sup>2</sup> Gwendolyn Wright: "A Little Respect, Please, for the Dream House" *The New York Times* February 7, 1999 She wrote, "The design of this new paradigm, even the names of the spaces, quickly set industrywide standards. Fifty years later, Eichler's iconic arrangements have become almost mundane; their very ubiquity attests to their success."

## Chris Raney

(continued from page 64) myself at night, in five or six different colors. My husband, Herman Raney, whom I'd married in 1951, was studying for his masters in City Planning at night. He began working in Yonkers in the planning department. When Herman went to Palm Springs, California, on a job, he called me with a surprise question: 'How would you like to live in Palm Springs?' I couldn't find it on the map, and I was in the middle of a printing assignment, so I wasn't very enthusiastic about giving up my successful career. I asked my family what I should do. They said it was more important to please my husband, even though Olstein had offered me \$6,000 to stay through the season, which I refused."

So, Chris Raney joined her husband in Palm Springs in 1955. "It rained every day for two weeks after my arrival. (So much for sunny California!) It was a big blow for me to be cut off from all the frenzied activity of the New York scene. I set up my drafting table and sent sketches back to Olstein, who insisted that I return to supervise the printing. I went back to New York briefly for two months, but I was pregnant, and Herman and I missed each other. So when I returned to California, I gave up textile design and concentrated full time on oil and watercolor painting. Hans Hofmann had taught us to use the whole body in our art, not just our heads and our hands. He said: 'Don't paint the landscape, paint the feeling, express the light and the dark, the love and the hate..' So I concentrated on that and I've had many solo gallery shows over the years in America and Europe."

After Herman gifted her with a kiln in 1957, Chris branched out into painting ceramic tile. Interior decorator Arthur Elrod commissioned Chris to design a mural for the Royal Air Country Club. Further commissions

followed from architects Howard Lapham, Ric Harrison and Donald Wexler (for his steel prefab houses, see: *Echoes*, Fall, 1999) "The desert was hard on furniture, even our Eames chairs warped in the heat." Chris joined associate Barbara Morrison in forming "Christine and Barbara Designs" for indoor and outdoor ceramic murals. Palm Springs homes were tiled with their decorative ceramic murals in the kitchen, den, and patio. "When we moved from Palm Springs to Palo Alto in 1969, we sold our house with the ceramic murals intact."

The Raney's settled into a quiet Eichler subdivision community, which, today, is surrounded by High Tech Silicon Valley. "Our house was designed by Anshen and Allen of San Francisco in 1957, and our furniture by Nakashima, McCobb, and Eames fit perfectly into the relaxed indoor/outdoor living defined by the architecture. I rocked my children to sleep in the Eames plastic shell rocker. It was a very exciting time for designers who were developing such fresh ideas."

Chris entered the University of Santa Clara to prepare for a teaching career. "You can't expect anyone to support you. You must support yourself. I taught for some years until the art took over after I had some successful solo shows. In 1975, my husband advised me it was now or never. It was time to become a full time artist because what I was doing was important."

Involved with her painting since the Sixties, Chris was completely unaware that there was a Fifties frenzy gathering steam across America. The Raney's and their neighbors were happily ensconced in their vintage environment not realizing that there was a serious collecting trend in the air. Melina Copass, whose "Melinamade" fabrics are reproductions of textiles featured in the book *Fabulous Fabrics from the Fifties*, had been searching for a long time for the designers of the original fabrics. (Melina's office is located in the San Francisco Bay area, but she had never heard of her neighbor, Chris Raney.) Melina had just about given up, because most of the converters had gone out of business, and none of the designs had been signed or copyrighted so there was no available documentation. Melina was exultant when Chris contacted her after seeing an article on "Melinamade" designs in *Vogue*.

"Chris Raney called to announce that she was the original designer of the *Tiki* textiles I was producing. It was exciting for me to be able to show Chris the vintage *Kon-tiki* curtains I'd found at a flea market, which I used to make my adaptations and changes. She was stunned to learn that all this stuff was back in fashion. She thought that all the artists who'd designed the fabrics were pretty much dead or forgotten. Chris got a kick out of seeing that eight of her designs were featured in the Fifties fabrics book, although the

authors had no idea who the artist was! I was thrilled to find one of the original fabric artists (the only one so far), and to be able to make her designs using the same techniques." *Kon-tiki* (shortened to *Tiki* by Melina) and *Carefree* fabrics can be ordered in their new 21st century colors in 56" wide fabric yardage, (with the repeat every 31 inches). Melina's fabrics are adapted to handbags, sling chairs, cushions, beanbags, and placemats as well as wallpaper.

The Fifties were a time of optimism and hope. The economy was booming. It was America's last "age of innocence." Young people, especially, were enthusiastic about decorating their homes as differently as possible from the conservative tastes of their parents. They were open to new ideas. Chris remembers: "Everybody had trendy prints and wallpapers in their living rooms and bedrooms." The search was on for modern furniture and accessories to complement the interiors of modern city apartments and suburban houses.

Chris and Herman Raney had the good taste and discerning eye to pursue work by George Nakashima. Chris remembers: "Nakashima didn't lecture very often, but when he did, he inspired us all with his dedication to art. We began by buying the hemp-seated captain's chairs, which at \$35 and \$50 a piece were a fortune for us newlyweds in the early Fifties. We graduated to the trestle dining table which we still have, complete with the original extensions seating 12." The walnut table is of book-matched pieces progressively cut from the same log, so the planks look like a two-page spread of an open book. These are joined or inlaid with rosewood butterflyes at right angles to the grain.

A wood sculpture by the Raney's five year old grandchild, Adam, is proudly displayed on the walnut coffee table in the living room. Patterned after the Nakashima piece which won First Prize at the "Good Design" exhibit at the Museum of Modern Art in 1950, the table is the center cut of a walnut log. "We went to Nakashima's lumber yard and personally chose the slabs of wood that would be used." The walnut slabs were air-dried for two years, then kiln-dried. The bark was removed, leaving the free-form table with its natural edge. This furniture has survived family living with two children, with just a few nicks. Nakashima believed that his furniture should be lived with, just as he lived with each cut of wood before he transformed it into a chair or table.

Japanese-American George Nakashima was born in Seattle, Washington in 1905. Educated as an architect, he switched to furniture design after several years of traveling and working in India, Japan, and Europe. He opened a studio in Seattle in 1941, but was interned for two years during the second World War in Idaho. In 1943, he settled

in an artists' colony in New Hope, Pennsylvania. Nakashima chose to work in solid wood rather than veneer: "the better to search for the soul of the tree." He worked with solid slabs of East Indian rosewood and Persian and American walnut, where the distinctive grain could be traced through the wood. This was not possible with veneer.

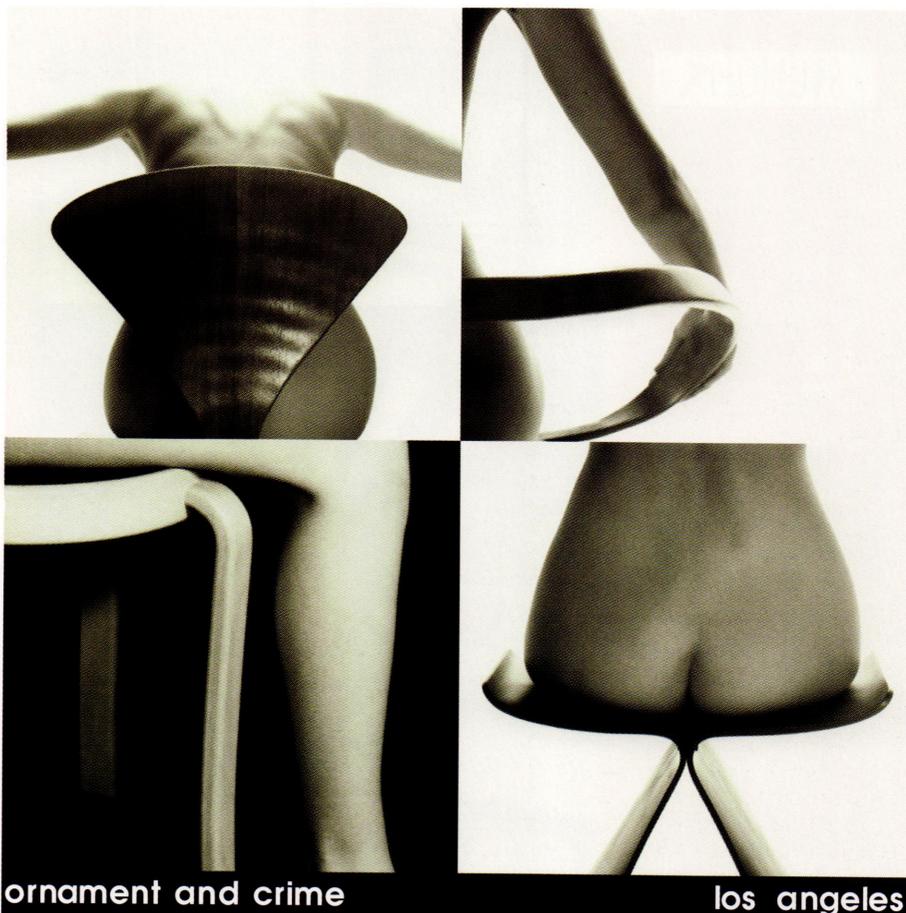
Nakashima's fine furniture is a strong counterbalance to the Raney's interior which is panelled throughout with the mass-produced Phillipine mahogany veneer common to all Eichler houses. These interiors are an example of the two opposing 20th century design systems of hand-crafted versus mass-produced that animated the Fifties.

Eichler was a builder who provided affordable post-WWII one story housing to returning GI's and college professors in Northern California. These were classic flat-roofed post and beam houses for families of modest means. (A two bedroom, one bathroom home cost \$9,500.) The unremarkable street facades contrasted with the floor to ceiling glass doors of the rear elevations which opened out onto patios. Eichler avoided the cookie cutter look by reversing the floor plans, alternating the location of the garage from the right to the left. Chris turned her garage into a studio, where she paints every day.

"Most of the kitchens in Eichler homes have been upgraded like ours. Otherwise, we haven't made any drastic changes in this four bedroom, two bath house. After 20 years, we restored the mahogany veneer panels throughout the house, and I keep the Nakashima tables glowing with frequent applications of linseed oil and turpentine." Chris upholstered all her furniture with an off-white nubby fabric which provided a neutral background for her paintings. For the *Echoes* shoot, Chris brought her Fifties fabrics out of the closet where they had been neatly folded away for years, and spread them around the house. She saw them with new eyes. "Originally, I only made my fabrics into tablecloths for my home. Now, if I could get enough fabric in the colors originally conceived, I would love to redecorate the house!" Chris Raney has rediscovered Chris Raney. ■

The Museum at FIT in New York is mounting an exhibit entitled "A Woman's Hand - Designer Textiles in America, 1945-1969" from October 2000 through January 13, 2001 which will feature fabrics by Chris Raney. For further information call 212 217-7642. Chris Raney's fine art and fabric designs can also be viewed on her website: [www.chrisraney.com](http://www.chrisraney.com). For Melina's re-release of Chris Raney fabrics, see: [www.melinamade.com](http://www.melinamade.com). *Fabulous Fabrics from the Fifties* by Gideon Bosker, Michele Manicini, and John Gramsted is available through the *Echoes* bookstore.

Ginger Moro, author of *European Designer Jewelry*, is a frequent contributor to *Echoes* on the decorative arts and architecture.



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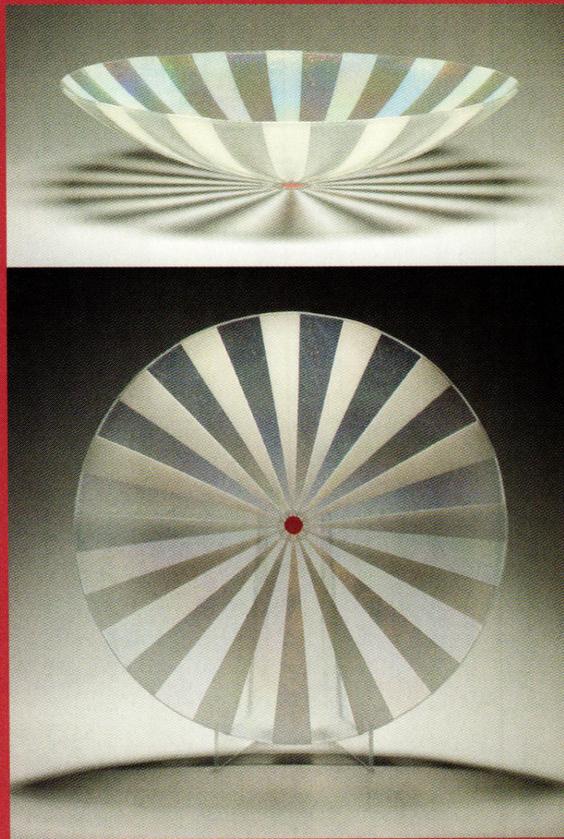
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**With the Push of a Button**

(continued from page 72) Palm Springs. Kitchen and bar work surfaces are of stainless steel. And there are a lot of stainless steel accents. The circular stainless steel kitchen stove surface was updated for induction heat, resistance electrical was the original installation.

The wall which divides the dining area from the entrance is translucent clear acrylic with inserts of color - something like a three-dimensional mosaic. A similar treatment is seen in the exterior wall of the powder room. Other bathrooms use the more typical obscure glass to provide light while ensuring privacy. The asymmetrical front door is hinged at the right and dovetails into the inoperable left panel. Three rectangular panels give some dimension to the door. Two "mail slots" are actually thin glass windows. Once inside one notices that the inoperable panel is the same width as the door, increasing the grandeur of the entrance.

The guest wing has been rather modified. All of the motorized beds are gone, but beautiful wood built-ins remain. Desks and dressers cantilever from walls. The far wall is all closets, with solid sliding wood doors. Above this is a horizontal element - panes of translucent white acrylic, framed in wood, are illuminated with linear lamps at each end. These lamps produce a glow through the acrylic, and reflect up to illuminate the Pecky Cyprus ceiling. The bathrooms remain original, including the distinctive dimming mechanism.

The tall sliding glass door which separates the living room from the pool area is, of course, motorized. This is controlled from the interior by the typical red buttons. From the exterior it is controlled by an elegant large chromed toggle switch.

Annunciator panels exist throughout the house so that the McCullochs could easily communicate with the staff. The *Life* magazine article alluded to the fact that the technology of the house also existed to obviate the need for a staff. That was not to be and the McCullochs found the need for a staff of two.

In addition to architecture and technology, the house also contains site-specific art. Outside in the pool area, between the pool bar and the living room, is a floor-to-ceiling mural depicting geological strata. Executed by Emile Norman in 1955, the medium is of rock, stone, fossils, shells, and concrete. A large mosaic mural forms the main bar back wall. This again shows various Indian and ethnic motifs, rendered in glass, ceramic, and gold tiles.

The Billiard Room is a later McCulloch addition. Curiously, he removed the distinctive fireplace and stone wall which is illustrated in the *Life* magazine article. Here you can see the same glass detailing - where the glass fits flush to walls and ceilings, there is

THE RETURN OF HEYWOOD-WAKEFIELD

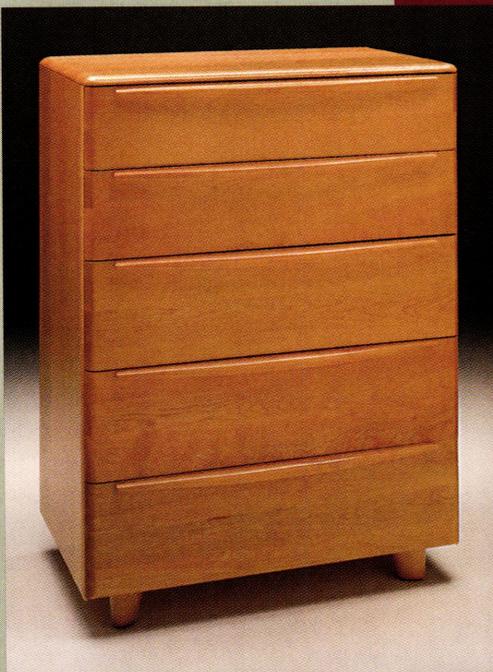


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no evident framing. One can also see the same extreme high quality of materials - the room is paneled in ebony, a material which must be unavailable today in this quantity and quality. Note the elaborate weather indicators - these are of a newer generation than the original 1955 instruments.

The master bathroom is huge, larger than some Palm Springs condominiums. A portion of the exterior walled atrium has been subsequently enclosed for a large closet. The bath tub is terrazzo. A marble pylon holds the gold-plated controls and indicators. Dials display the water temperature, both at the inlet as well as in the tub. These controls are duplicated on the opposite side, facing the tub. A clock is imbedded in the top.

Only slightly modified (parquet floors instead of carpet, for example), the McCulloch house remains a wonderful example of 1950s exotic architecture. The house is presently for sale, represented by Nelda Linsk of Edie Adams Coldwell Banker Realty. ■

### Still Standing

(continued from page 13) as Pynchon called it, rarely is or ever has been a conscious component of any design program. What good designers and architects *do* know is that a place must be created for this "hidden life" to grow and flourish.

The Eameses recognized this, along with the fact that their strengths lay elsewhere. Charles attributed his move away from architecture to the distance his initial ideas had to travel and the risk of going astray: "Designing a whole building is just too demanding of attention to keep the basic concept from disintegrating... I've chosen to do things which one can attack and better control as an individual. Furniture design or a film, is a small piece of architecture one man can handle."

Notwithstanding the failure to acknowledge his wife Ray's substantial contributions, Charles Eames was otherwise on to something: his statement was a critique of a landscape of careless indifference, disguised as an assessment of his own limitations as a designer. The forces that would allow coast-to-coast Northumberland Estates to be built were just too formidable in their dumb power to be dealt with directly. By casting aside architecture and broad-based planning, the Eameses were pragmatic, and their concerns were redirected to smaller-scale, domestically grounded and educational projects that could be addressed on their own terms and with the attention that each deserved.

And in this context, the Eames Office logo that appears on the House of Cards becomes something more than just a simple tag of identification: it signifies, like a schematic star, some small point of energy that radiates outward which, much as in their best work, bathes us with a quality of light and warmth. ■

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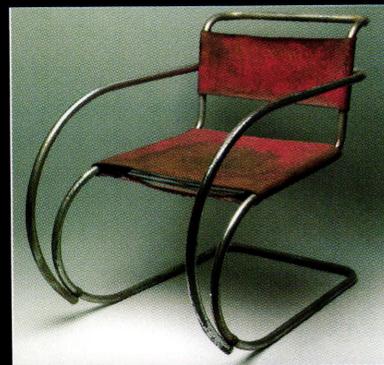
Munich, Germany  
20 May 2000



Henry van der Velde, Meissen, 1903



Vally Wieselthier, Wiener Werkstätte,  
ca. 1922



Ludwig Mies van der Rohe,  
Joseph Müller, Berlin 1927

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## Modernism, eh?

(continued from page 28) In June, Canada Publishing Corporation, Toronto, will release a new book about Canadian radio and television pioneer Edward Rogers. He invented the world's first alternating current tube, which allowed radios to operate on an ordinary household electrical circuit. *Maple Leaf Radiotrician: Edward Samuel Rogers and the Revolution of Radio* was written by the company's corporate historian, Ian A. Anthony, and covers the life and work of an inventor and entrepreneur who was a key player in the Golden Age of radio. Founded in the early 1920s as a tube and radio manufacturer, the company has since grown, under the direction of Edward's son, into Rogers Communications Inc., which has interests in cable, television, wireless communications, and traditional and electronic media. For more information, contact Ian Anthony, 416 935-6439.

## at the dealers

Newcomer to Toronto 20th century design retailing Morba has been successfully launched. The 3,000 sq. ft. store, owned by the husband-and-wife team of Junian Mamorno and Josephine Bastone-Mamorno, has pumped out a lot of comfy, slouchy sofas, vintage institutional clocks, and swanky floor lamps since opening a mere six months ago. They had been collecting for years before opening shop, and offer a wide range of objects from the 1920s through to the 1970s: art glass, vintage globes, and an array of whirling fans. Also look for a good selection of mid-priced teak, along with the "usual suspects" of designer name chairs. Canadian designer Spanner is well represented. The company does a brisk trade in movie props, and will ship to the US. Contact Morba at: 665 & 667 Queen Street W., Toronto, ON, M6E 1E6. Tel: 416 364-5144; fax: 416 364-5133; email: morba@netcom.ca. A web site featuring their entire inventory, [www.morba.com](http://www.morba.com), is under construction.

Virtu has joined forces with Barry's Office Furniture Inc. and is now known as Virtu Vintage Office Furniture Inc. The merger means the operation is steps from the Queen West vintage row, and now boasts 8,000 square feet of name brand objects. Partner Harvey Meighan has more time to "pick" so the offerings have become a bit more eclectic: 1950s teak and a one-of-a-kind Rosenthal glass-topped table. Vintage Knoll and Herman Miller are always in stock. The new location is: 93 Spadina Avenue, Toronto, ON, M6V 2K1. Tel: 416 971-5054; fax: 416 971-4044; email: [virtu@vintageofficefurniture.com](mailto:virtu@vintageofficefurniture.com). Web site: [www.vintageofficefurniture.com](http://www.vintageofficefurniture.com).

## interior design show

The Interior Design Show, Toronto, celebrated its second successful year with an exhibition

and lecture series that included many Canadian designers. Over 250 booths of contemporary, residential design filled 200,000 sq. ft. of exhibit space. The keynote address was made by Viscount David Linley (son of Princess Margaret and photographer Lord Snowdon), who operates a furniture and home accessories firm in London, David Linley & Company Limited, and has authored two books on design. The event also featured the return of "Interior Space: Designs for Living," a show home filled with ideas from top designers.

The impressive list of speakers included London-based architect and interior designer John Pawson (Calvin Klein, Cathay Pacific); Paris based furniture and product designer Christophe Pillet, design director, Foart International; interior designer and architect Bill Sofield (Gucci, Donna Karan, Ralph Lauren); and American furniture designer Richard Schultz (Knoll and Richard Schultz Designs).

In terms of Canadian design content, four style-making Canadians were invited to speak, including architect Jack Diamond, interior designer Brian Gluckstein, furniture manufacturer Klaus Nienkamper, and industrial designer Helen Kerr. Three Canadian furniture designers also participated in a panel discussion: Jonathan Crinion (systems), Tom Deacon (office), and Robin Speke (custom). The Design Exchange showcased examples of Canadian design from its Permanent Collection.

On the exhibit floor, lighting designer Ingo Maurer introduced his new *Mamo Nouchies* collection, which is inspired by Noguchi's rice paper *Akari* lamps. And Barfly Beer Fridges (Toronto and Montreal) launched a line of renovated vintage refrigerators, retrofitted to contain and chill a beer keg. The pouring spigot is located on the exterior of the brightly colored fridges - to save guzzlers the trouble of opening the door and popping a top. Now that's Canadian! Toronto: 862 Richmond St. W., M6J 1C9, Tel: 416 364-8260; Montreal: 2438 Place de la "Quinella, St. Lazare, QC, J7T 2B1, Tel: 450 458-4400.

## stacey silver

Callie Stacey, daughter of respected Canadian silversmith Harold Stacey, is seeking examples of his work - possibly for an exhibition at a later date. Stacey was active in Toronto for nearly 50 years (1931 to 1979), completed a number of important commissions, and became an influential metal arts teacher. His work was shown at the 1937 Paris Exhibition, in the Art Gallery of Ontario, Toronto, and the National Gallery of Canada, Ottawa - but rarely appears in the collectors' market. If you have Stacey objects, please contact: Callie Stacey, 122 Bowood Ave., Toronto, Ontario, Canada, M4N 1Y5. Tel: 416 487-3145; Fax: 416 487-3075. Email: [cstacey@netcom.ca](mailto:cstacey@netcom.ca)

### at the galleries

April 27-29, 2000. 10th Annual Decorative Arts at the ROM Symposium, Royal Ontario Museum, Toronto. The ROM hosts a wide range of lectures and programs aimed at collectors. Recent courses included European decorative arts, silver, ceramics, and more. Call 416 586-5797, or go to [www.rom.on.ca](http://www.rom.on.ca) for up-to-the minute program details.

To May 7, 2000. "Mexico as Muse: Photographs 1923-1986," National Gallery of Canada, Ottawa, Ontario. In the 1920s, photographers such as Edward Weston, Paul Strand, Anton Bruehl, and Henri Cartier-Bresson were attracted to the Mexican landscape and its people. The 57 master photographs in the exhibition provide a vivid record of a country attempting to modernize after a revolution.

June 2 - August 27, 2000. "Monet, Renoir, and the Impressionist Landscape," National Gallery of Canada, Ottawa, Ontario. Luscious landscapes by Sisley, Cezanne, and other outstanding Impressionists, organized by the Museum of Fine Arts, Boston, Massachusetts.

To January 7, 2001. "Canvas of War: Masterpieces from the Canadian War Museum," Canadian Museum of Civilization, Hull, Quebec. The largest exhibition ever mounted from the Canadian War Museum's collection of war art. Paintings and sculptures from both world wars include works by Group of Seven stalwarts such as A.Y. Jackson, Frederick Varley, and Arthur Lismer, as well as more contemporary artists, Alex Colville, Charles Comfort, and Jack Nichols. ■

Cora Golden is happy to try to answer your questions and share your interest in post-war Canadian design. She may be contacted by calling 416 928-3502, by fax at 416 928-1968, or by email at [rcgolden@sympatico.ca](mailto:rcgolden@sympatico.ca).

### Echoes Abroad

(continued from page 32) national appeal, as expressed by considerable US interest in a rare dining chair designed for use in the 1951 Festival of Britain, which sold for triple the low estimate at £2,200. Only two other examples of the chair are known to remain, the majority having been destroyed when the restaurant was remodelled in 1962.

American 1950s furniture featured prominently in both the Christie's and the Phillips sales, and generally attracted more aggressive bidding than for similar objects offered in sales earlier in the year. Bidding for Eames designs continues to accelerate, with a noticeable concentration of interest in early *Shell* chairs. Prices attained at the Christie's sale include a first series *D-10-N* desk (£3,500), a yellow Zenith rocker (£1,500), a grey Zenith *PAW* chair (£1,700), and a 1960s Girard Op-Art *LAR* chair (£1,100). Nelson clocks sold well in the Christie's sale, notably a *Sunflower* (£3,200) and a rosewood >86

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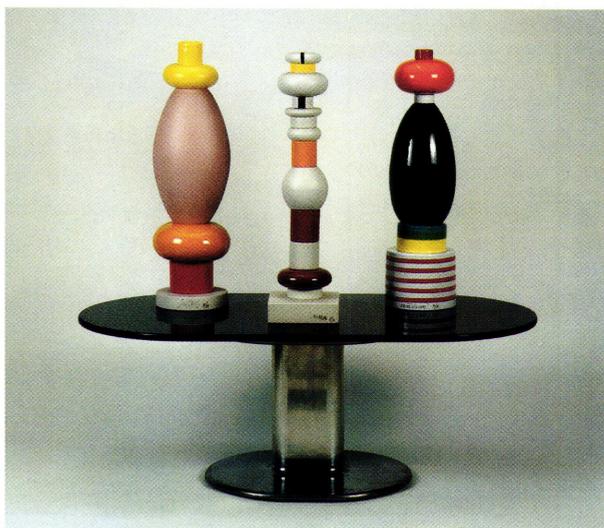
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### Echoes Abroad

(continued from page 85) drum table clock (£750), while strong interest was expressed in his furniture, such as a 1958 fiberglass lounge chair (£1,600), while at the Phillips sale a *Coconut* chair attained £2,500. A rare Jack Lenor Larsen tufted leather carpet sold for £4,500 at Phillips, a 1961 AMI *Continental* jukebox realized £1,700 (Christie's), and a Greta von Nessen *Anywhere* lamp brought £480 at Christie's.

1960s European furniture produced some interesting results, to include a 1968 Verner Panton *Pantower*, the first to be offered for auction, which sold for £25,000 against an estimate of £15,000-20,000, however a rare Panton 1960 *Peacock* chair failed to reach a reserve of £3,000 (both Phillips). At Christie's a 1969 Ettore Sottsass *Brucco* lamp sold for £3,500, and at Sotheby's a 1968 Gunter Beltzig *Floris* chair sold for £5,500. All three salerooms offered some examples of Gaetano Pesce's inflatable *UP* series of seating, however with the exception of an *UP-5 Donna* chair with ball at Phillips (£12,000), all the other examples proved difficult to sell or failed to meet their reserves. This conservative interest is in contrast to the encouraging interest that these chairs received in 1998. Interest in more recent design remains stable, with consistent interest in work by Ron Arad, and increasing institutional interest in the work of the influential British designer Tom Dixon. Further design sales will be held in London during March, April, and June 2000.

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

### Auction Highlights

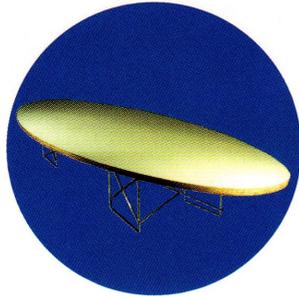
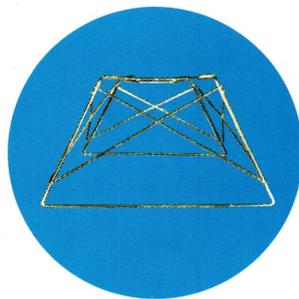
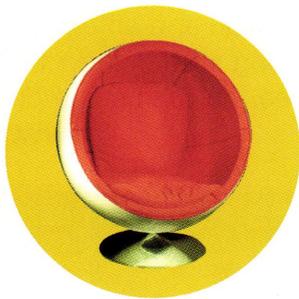
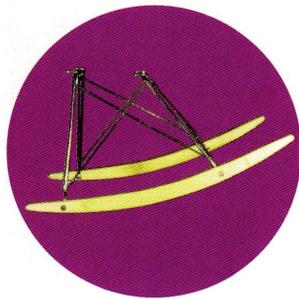
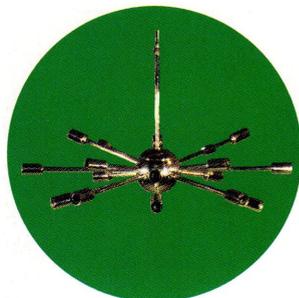
(continued from page 44) #5B5, went for \$6,500; and an Emerson *Little Miracle* radio in black and orange fetched \$7,700.

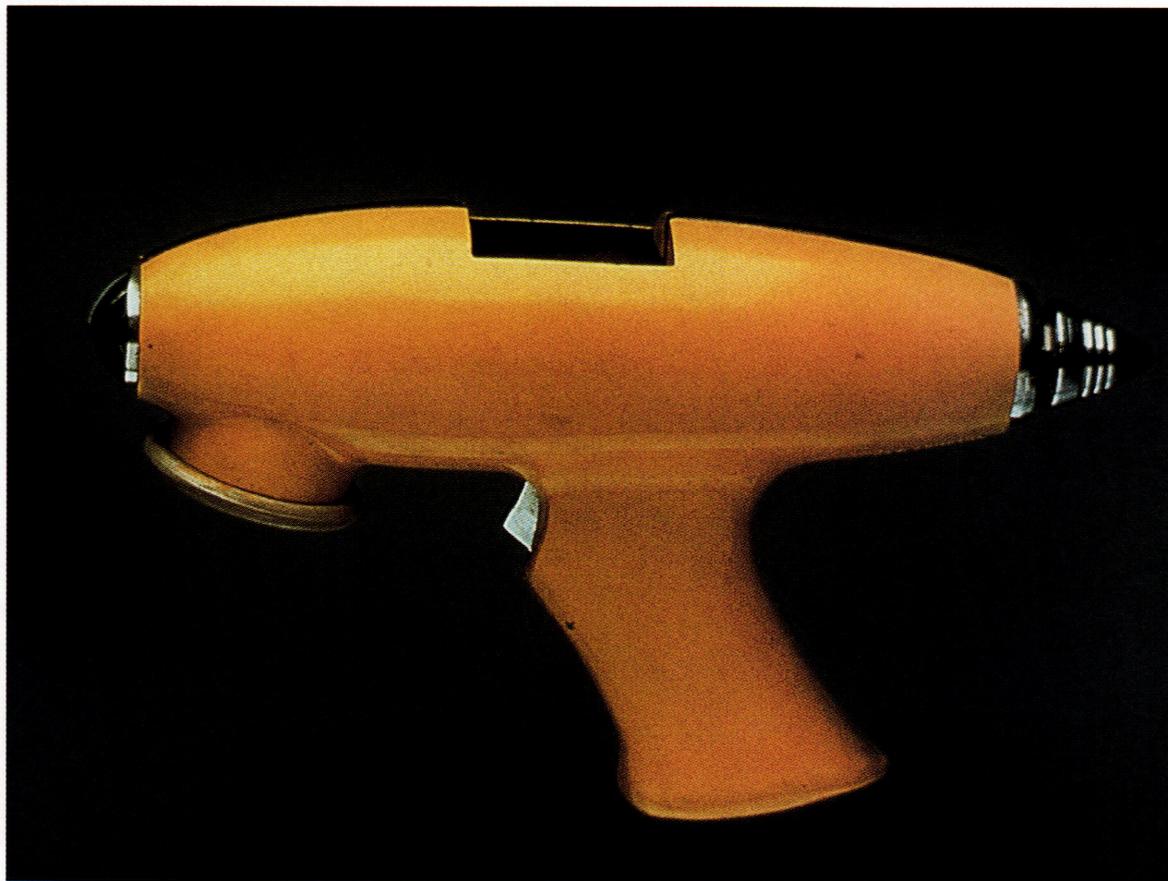
Good examples of post-war design also attracted attention. A Verner Panton *Heart* chair reached \$8,250, a Paul Frankl *Skyscraper* cabinet brought \$5,500, and an unusual Edward Wormley wall cabinet with inset Chinese print blocks sold for \$5,225.

The work of George Nakashima was also eagerly sought after. A large free edge slab-top cabinet made in the 1950s sold for \$33,000, while an unusual settee brought \$10,450. A sofa made circa 1967 realized \$8,250.

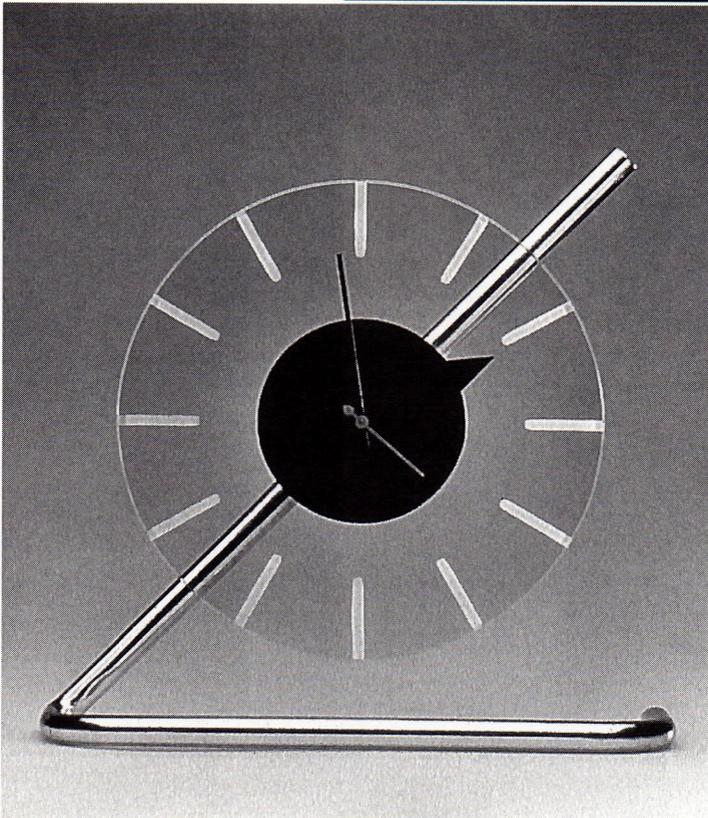
### Sotheby's Important 20th Century

Sotheby's sale of Important 20th Century Decorative Works of Art, held on December 3, 1999, featured an impressive collection of works by Jacques-Emile Ruhlmann from the Estate of Altina Schinasi Miranda. Mrs. Miranda - an artist, designer, and filmmaker - was among the first thoroughly modern and independent women of the 20th century. >94





CLOCKWISE FROM RIGHT:  
Opco Company Ice Gun,  
c.1935, part of the "American  
Modern" exhibition at The  
Metropolitan Museum of Art;  
*Colette*, 1930, photograph by  
Germaine Krull, part of the  
exhibition "Germaine Krull:  
Photographer of Modernity;"  
Gilbert Rohde electric clock,  
c.1933, part of the "American  
Modern" exhibition



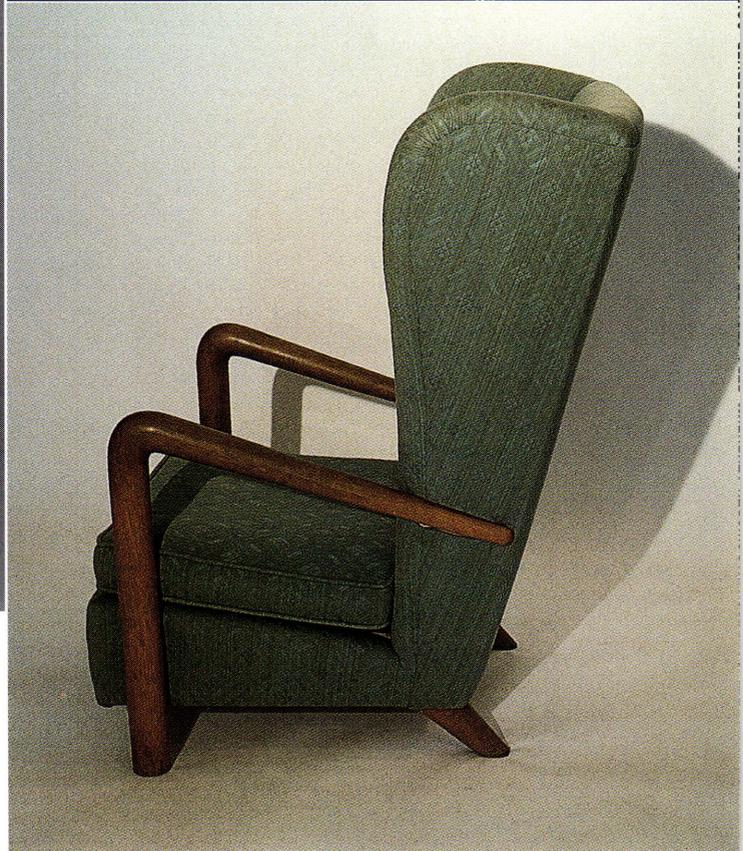
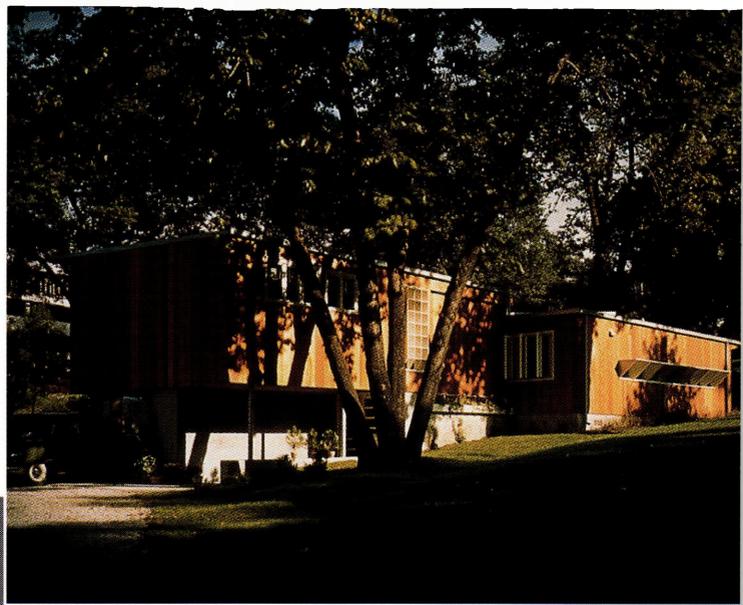
**American Modern**

"American Modern: 1925-1940 - Design for a New Age," an exhibition tracing the rise of a distinctly American modern design aesthetic through the efforts of 40 of its creative pioneers, will be on view at The Metropolitan Museum of Art from May 16, 2000 through January 9, 2001. More than 100 objects, including furniture, appliances, lamps, textiles, posters, and more, from the Museum's collection and from the John C. Waddell Collection - a major promised gift to the Metropolitan - will reveal the aesthetic, cultural, and economic forces that ultimately shaped the modern design movement in America.

As a major World War I ally, the United States was offered a >

prime site in the great 1925 Paris *Exposition des Arts Décoratifs et Industriels*. There was, however, one condition: all objects shown must be of modern design. Reluctantly, the Americans declined the invitation; there was no modern design in America.

During the next 15 years dramatic change took place. An early group of American industrial designers and artists - including Norman Bel Geddes, Donald Deskey, Paul Frankl, Raymond Loewy, Isamu Noguchi, Eiel Saarinen, Walter Dorwin Teague, Walter Von Nessen, Russel Wright, and others - employed new materials and took advantage of recent technologies to create a wide range of strikingly innovative objects. Rejecting historicist ornament and preferring the clean lines and geometric forms of European functionalism, they >



**CLOCKWISE FROM ABOVE:** Painted paper dress by Tzaims Luksus, c.1966, part of the exhibition "The Fashion Follies;" Exterior view of Idea House II, c.1947, and interior view of the living room of Idea House II, both part of the exhibition "The Home Show;" Jean Royère sculptural armchair, c.1945, part of the exhibition "Jean Royère: Extraordinary Pieces"

sought to define a new style appropriate to the 20th century and, in so doing, to a great extent transformed the American domestic landscape.

The exhibition is curated by J. Stewart Johnson, Consultant for Design and Architecture in the Metropolitan Museum's Department of Modern Art, and will be accompanied by a fully illustrated catalog containing an essay by Johnson as well.

The Metropolitan Museum of Art is located at 1000 Fifth Avenue, New York, NY. For further information call 212 535-7710, or visit [www.metmuseum.org](http://www.metmuseum.org).

### Modernist Germaine Krull

The San Francisco Museum of Modern Art (SFMOMA) is presenting the exhibition "Germaine Krull: Photographer of Modernity" through July 30, 2000. Presented by Sandra Phillips, SFMOMA Senior Curator of Photography, in conjunction with guest curator Kim Sichel, the exhibition includes approximately 130 photographs, films, and examples from Krull's archival documents.

A complex individual and prolific artist, Germaine Krull (1897-1985) engaged with modernist ideals not only in her photographs but also in her political activities and autobiographical writings. Krull's passion for the world and her reflection of her century expressed themselves in many forms and in many parts of the world. This exhibition - the first comprehensive retrospective of this innovative photographer - presents the tremendous scope of Krull's work, spanning her lengthy career and extensive travels, with a special focus on her avant-garde work.

Krull is the last major innovator of European experimental photography to receive critical attention. A colleague of such eminent figures as André Kertész and László Moholy-Nagy, with whom she exhibited, Krull was at the forefront of an avant-garde that engaged photography as part of a larger artistic vision. According to Phillips, "It is particularly appropriate that we represent the work of Germaine Krull - an artist who was influenced by the architectural abstraction of the Constructivists as well as the explorations of the Surrealists - since SFMOMA has one of the most significant collections of European avant-garde photography in the country and is fortunate to have several of the artist's photographs in its permanent collection."

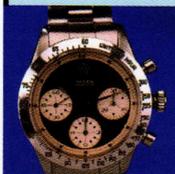
In conjunction with the exhibition, SFMOMA will screen two of Germaine Krull's films as well as a selection of European avant-garde films made between 1920 and 1935.

SFMOMA is located at 151 Third Street, San Francisco, CA. For further information call 415 357-4000 or visit [www.sfmoma.org](http://www.sfmoma.org).

### Fashion Follies

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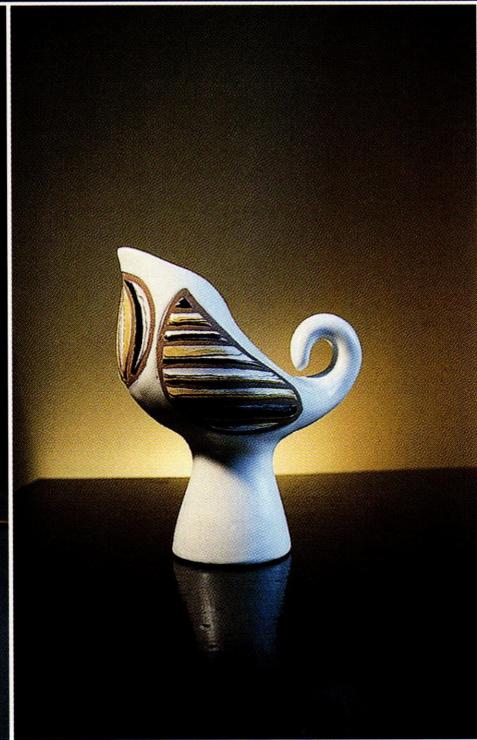
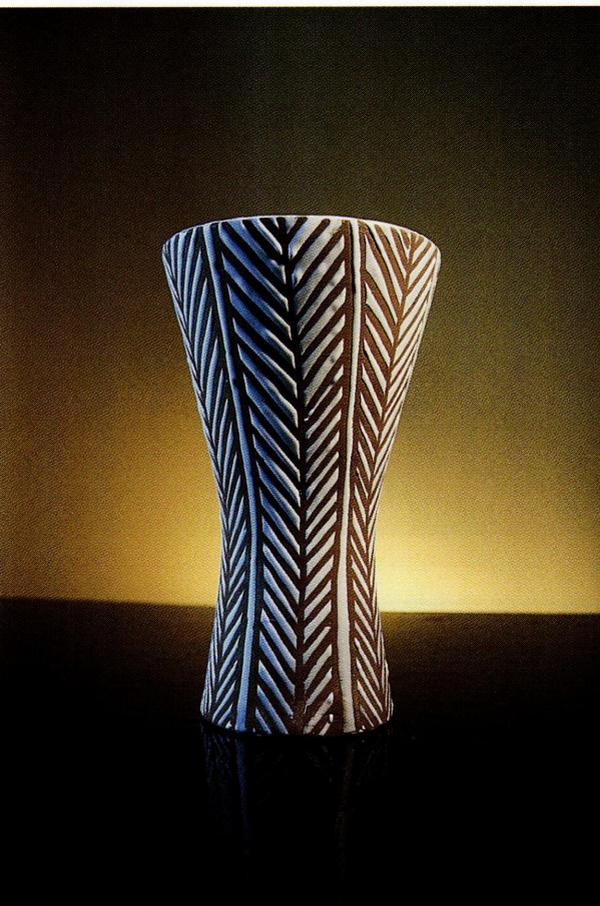
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## on view 2 museum exhibitions

CLOCKWISE FROM RIGHT: Group of Atelier Capron objects, including oil and vinegar bottles, mustard jar, gin, cognac, vodka, Lady vase, all 1950s; Painted bird vase, 1955; Ceramic lamp with *Soleil* face, 1955; Vase, 1954



## roger capron: art + design

A new exhibition traces the career of France's most famous ceramic artist

Guéridon, purveyors of French mid-century furnishings and ceramics, will present a retrospective exhibit of the work of ceramic artist Roger Capron from May 4 through May 31, 2000. The exhibit, "Roger Capron: Art & Design, Post-War to Present," will trace the career of the most famous ceramic artist of France, 77 year old artist Roger Capron, who became known as the face of the *formes libres* movement ("free forms") in Vallauris, France. The *formes libres* movement was a youthful reaction away from the classically-influenced traditional shapes and forms of French pottery and into the wildly organic shapes of the post-war years.

The exhibit will showcase art ceramics, vases, lamps, coffee tables, and rare architectural murals created by Atelier Capron from 1952 to present (Capron continues to produce ceramic sculpture with his wife and long-time collaborator, Jacotte), as well as introduce new tables created by Guéridon utilizing a cache of unused vintage Atelier Capron tiles found stored abroad since the early 1960s.

Atelier Capron, the most famous of the *formes libres* ceramics houses, became known for complex glazing techniques, brilliant multi-textural color, playful objects, lamps and humidors, as well as exquisite cubist and abstract architectural murals. But apart from his craft, Capron is known as the artist who attempted to bring art ceramics to all levels of society, creating hand-produced objects in his Atelier Capron, with a staff of 120 at the height of architectural tile production in the late 1970s. Hence, Capron wears the mantle of art ceramicist "for the people."

In addition to Capron's post-war organic shapes and playful objects - many influenced by Picasso - Atelier Capron became known for architectural murals, most notably the black and white abstract facade of the bus depot in Cannes (1957); the famous floor of the Hotel Byblos in St. Tropez (1968); and the ceramic eagle emblem of the city of Nice erected opposite City Hall. The Guéridon exhibit will include two rare ceramic murals created by Capron, including

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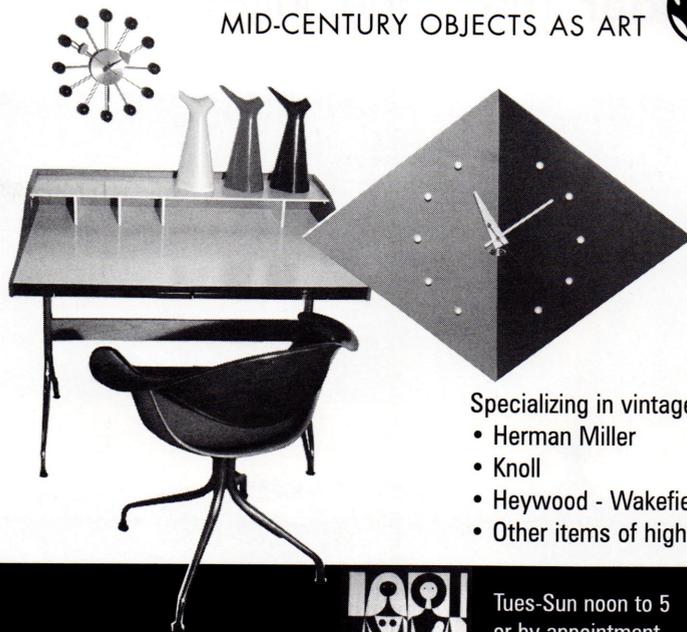
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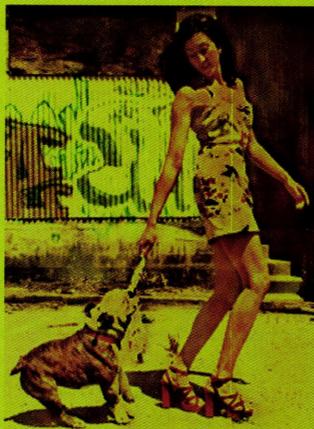
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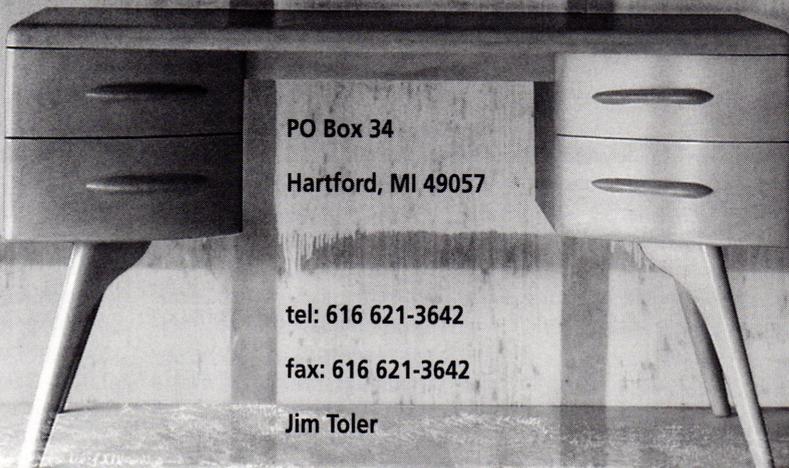
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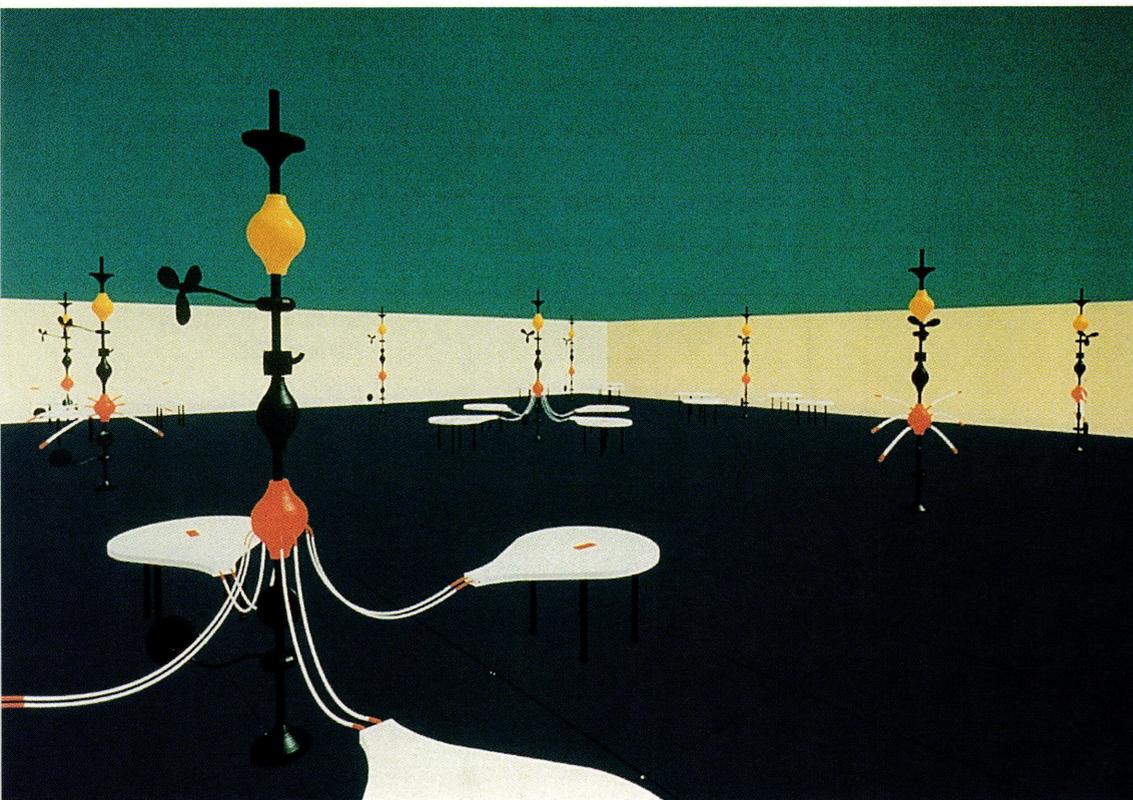
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## calendar may, june, july, august



*Miro Pole Office System* concept, 1996. Part of "Design Culture Now," the first in the new "National Design Triennial" series launched by the Cooper-Hewitt, National Design Museum, on view through August 6, 2000. For further information call 212 849-8400.

### may

**1-14** BritishDesign2000 Show at Arango in Miami, FL. 305 661-4229

**7** Treadway Gallery 20th Century Auction in Oak Park, IL. 708 383-5234

**8** Swann Galleries Modernist Posters auction in New York, NY. 212 254-4710

**9-14** Brimfield Antiques Fair in Brimfield, MA. 413 283-6149

**12-14** LA Modernism Show in Los Angeles, CA. 310 455-2886

**18** Christie's Los Angeles Innovators of 20th Century Style auction in Los Angeles, CA. 310 385-2600

**20** Quittenbaum Art Nouveau, Art Deco, Modern Design auction in Munich, Germany. +49 89-33 00 75 6 or info@quittenbaum.de

**20-23** International Contemporary Furniture Fair (ICFF) at the Jacob Javits Center in New York, NY. 914 421-3206

**21** Los Angeles Modern Auctions Important 20th Century Design auction in Los Angeles, CA. 323 904-1950

**29-June 1** Ritchie's Decorative

Arts auction in Toronto, Ontario, Canada. 416 364-1864

**31-June 4** The Amsterdam Arts & Design Fair in Beurs van Berlage, Amsterdam. +31715724477

### june

**3** Skinner 20th Century Furniture and Decorative Arts auction in Boston, MA. 617 350-5400

**3-4** Art Deco-60s Sale at the Concourse Exhibition Center in San Francisco, CA. 650 599-3326

**7** Christie's East 20th Century Decorative Arts auction in New York, NY. 212 606-0530

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

**8** Christie's Masterworks: 1900-2000 auction in New York, NY. 212 546-1000

**11** 17th Exposition of the Decorative Arts by the Art Deco Society of Washington, DC, at Northern Virginia Community College in Annandale, VA. 202 298-1100

**19-20** Sotheby's 20th Century Works of Art auction in Chicago, IL. 312 396-9599

### july

**9** Los Angeles Modern Auctions Eames auction in Los Angeles, CA. 323 904-1950

**11-16** Brimfield Antiques Fair in Brimfield, MA. 413 283-6149

### august

**18-20** Chicago Modernism Show at the Rosemont Convention Center in Chicago, IL. 954 563-6747

### ongoing exhibitions

**Through July** "Treasures from the Corning Museum of Glass" at the Corning Museum of Glass in Corning, NY. 607 937-5371

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

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

**Through October** "20th Century Design: Breaking All the Rules" at the Denver Art Museum in

Denver, CO. 303 640-4433

**Through July 9** "New York Century: World Capital - Home Town" at The Museum of the City of New York in New York, NY. 212 534-1672

**February 1-September 3** "Walker Evans and African Art, 1935" at The Metropolitan Museum of Art in New York, NY. 212 570-3951

**February 10-June 4** "Bauhaus Dessau" at the Design Museum in London, England. +0171378 6055

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

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

**February 19-May 21** "Sol LeWitt: A Retrospective" at the San Francisco Museum of Modern Art in San Francisco, CA. 415 357-4000

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

**March 5-June 11** "Twentieth Century Art: The Ebsworth Collection" at the National Gallery in Washington, DC. 202 737-4215

**March 5-September 10** "The

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

**March 7-August 6** "Design Culture Now" at the Cooper-Hewitt, National Design Museum, Smithsonian Institution in New York, NY. 212 849-8400

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

**March 16-August 22** "Making Choices" [24 concurrently-running exhibitions examining the conflicts and complexities of Modern Art during the period 1920-1960] at the Museum of Modern Art in New York, NY. 212 708-9750

**March 18-October 24** "Paul Klee: Recent Acquisitions of the Djerassi Collection" at the San Francisco Museum of Modern Art in San Francisco, CA. 415 357-4000

**March 25-June 4** "Irving Penn, A Career in Photography" at the Museum of Fine Arts, Houston in Houston, TX. 713 639-7300

**April 14-July 16** "The Fabulous Fifties - Furniture, Decorative Arts, and Fine Art of the 1950s" at the California Heritage Museum in Santa Monica, CA. 310 392-8537

**April 14-July 30** "Germaine Krull: Photographer of Modernity" at the San Francisco Museum of Modern Art in San Francisco, CA. 415 357-4000

**April 20-May 27** "Giles Bettison Vista" at Barry Friedman Ltd. in New York, NY. 212 794-8950

**April 20-May 27** "Benjamin Edols and Cathy Elliott Light Erosion" at Barry Friedman Ltd. in New York, NY. 212 794-8950

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

**May 4-June 16** "Jean Royère: Extraordinary Pieces" at Galerie de Beyrie in New York, NY. 212 219-9565

**May 5-September 5** "Magritte" at the San Francisco Museum of Modern Art in San Francisco, CA. 415 357-4000

**May 16-January 9, 2001** "American Modern: 1925-1940 - Design for a New Age" at The Metropolitan Museum of Art in New York, NY. 212 570-3951

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

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

**June 11-September 24** "WPA Printmakers as Cultural Workers" at the Baltimore Museum of Art in Baltimore, MD. 410 396-6310

**June 20-July 8** "Danish Furniture Classics, 1926-1970" at Dansk Møbelkunst in København K, Denmark. +45 33 32 3837

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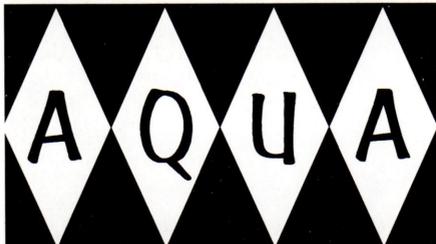
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### Auction Highlights

(continued from page 86) century. Purchased from Ruhlmann on her honeymoon in Paris with her first husband, Morris Sanders, in 1928, the six lots of Ruhlmann furniture offered at this sale were enjoyed by Altina throughout her lifetime and travelled with her during her numerous marriages and relocations.

The top lot of the sale, a Ruhlmann *ebène-de-macassar* two-tier console table, c.1925, more than quadrupled its presale estimate of \$40,000-60,000, realizing \$288,500. A Ruhlmann ivory-inlaid, amboyna two-tier round table, c.1920-22, brought \$167,500 (est. \$70,000-100,000). An ivory-inlaid, burlled elm desk by Ruhlmann, c.1925, garnered \$162,000; while an ivory-inlaid and gilt-bronze mounted burlled elm daybed, c.1920, achieved \$134,500.

Additional highlights included a rare Jean Dunand lacquered wood fireplace surround, after a design by Jean Lambert-Rucki, c.1930, which was purchased for \$68,500; and a Pierre Legrain African oak and parchment secretary, c.1920, which commanded \$145,500 over a presale estimate of \$25,000-30,000.

### Christie's East 20th Century

Works by Rene Lalique sparred with Tiffany pieces for the top lot spots at Christie's East's 20th Century Decorative Arts sale, held December 8, 1999. Twenty-four molded glass chandelier elements from Lalique's *Fruits* model, introduced in 1914, together with the finial and mis-shapen frame were purchased for \$43,700. Eight glass panels from Lalique's *Alger I* chandelier model, introduced in 1930, garnered \$17,250; and *D'Angelots*, a bronze panel by Lalique, c.1900, brought \$21,850 over a presale estimate of \$8,000-12,000.

Lithographs by A.M. Cassandre also fared well, with *Londen*, c.1928, achieving \$6,325; and *Etoile du Nord*, c.1927, realizing \$8,625.

Within the modern furnishings offered, a tubular steel and ebonized wood desk, model *B91*, by Marcel Breuer for Thonet nearly doubled its presale estimate of \$1,500-2,500 to realize \$4,830. A pair of tubular steel and canvas side chairs, model *B5*, and a tubular steel and canvas armchair, model *B11*, both by Breuer, went as a group for \$5,175. A wrought-iron and marble desk by Paul Kiss had a strong performance at \$10,350, while a rosewood and silvered-metal sideboard by Andre Arbus came within estimate at \$8,050. A glass coffee table produced by Fontana Arte, c.1950, realized \$4,600; and a vinyl upholstered George Nelson *Marshmallow* sofa was purchased for \$6,325. A set of six hickory and walnut *New* chairs by George Nakashima, c.1958, achieved \$13,800.

Rounding out the furnishings were works by Wendell Castle, including an inlaid burlled

wood and cherry music stand, c.1982, which garnered \$7,475; and a laminated cherry occasional table, c.1976, which reached a final bid of \$9,775.

### Skinner's First Couture

Skinner held its first auction of Couture and Designer Clothing and Accessories on December 16, 1999. The sale drew interest coast to coast with offerings ranging from classics of American and Parisian fashion design to special material related to Boston's own fashion history and the golden age of Hollywood.

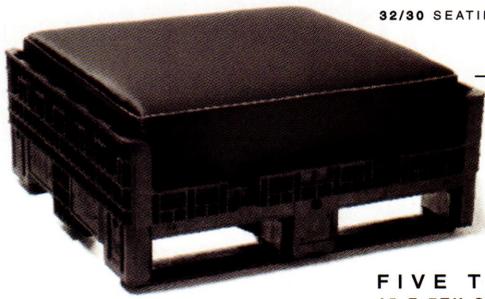
Focusing on eveningwear in honor of the New Year, the auction offered a selection of glamorous creations. Two collections in particular highlighted the sale. The collection of Yolanda, whose retail establishment has been a Boston destination for specialty dresses for over three decades, featured several Bob Mackie designs, including a beaded cocktail dress from the 1970s that sold for \$1,840, and a beaded evening gown that realized \$920. A Bob Mackie gown entitled *Taj Mahal* with a gold beaded top and flowing chiffon skirt sold for \$575, and a Jeran Design *Butterfly* evening gown from Yolanda sold for \$1,265.

A unique Hollywood fashion archive from the 1940s and '50s came from the personal collection of Eve Johnson, who was married to movie star Van Johnson. Included was a mid-1950s Ceil Chapman sequined cocktail dress that sold for \$1,035, and a black ostrich feather evening dress that realized \$920. A midnight blue Hattie Carnegie gown worn to the Academy Awards in 1955, and a dramatic Howard Greer hand-beaded cocktail dress sold for \$690 each; a striking Billy Gordon beaded evening dress worn to the Academy Awards in 1954 fetched \$489; and a classic 1950s Pierre Balmain point d'esprit cocktail dress went for \$633. Eveningwear from other collections included a black velvet strapless Christian Dior gown from the late 1950s and an Oscar de la Renta beaded evening jacket from the 1980s that sold for \$1,150 each, a periwinkle blue Christian Dior party dress from the 1950s that reached \$690, and a 1937 black lace custom evening gown by Sally Milgrim that fetched \$489.

Highlighting the fashion classics were three vintage Hermès *Kelly* bags: a chestnut brown alligator bag from the 1970s fetched \$9,200, a black crocodile bag from the 1980s realized \$6,900, and a black pebble grain leather bag from the 1980s brought \$1,840. Balenciaga was well represented by a wide range of his signature cocoon coats, including examples selling for \$546 and \$431, and a three-piece brocade suit that topped expectations selling for \$575. A Traina-Norell black wool dress from the 1960s sold for \$1,610, and dresses by Norman Norell were led by a hot pink dress, *The Trapeze*, > 101



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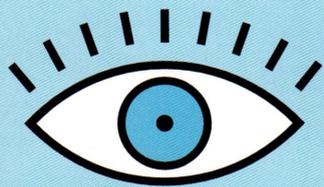


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LEFT: Designer Don Cameron, January 1999. BELOW: A lacquered night stand/side table with nickel stud detailing, part of Palumbo 20th Century Furniture Gallery's reissued collection of furniture and lighting designed by the famed partnership of Tommi Parzinger and Donald Cameron

### don cameron

Designer behind the designer. Text by Judith Gura

Almost any serious follower of midcentury design knows the name Tommi Parzinger, but very few have ever heard of Don Cameron - and this affable, unassuming man seems not to mind at all. In the years between 1950 and 1980, when Parzinger Originals was one of the most prestigious decorator sources for sophisticated high-end modern furniture, Cameron (himself a trained artist) was the shadowy presence that kept the business running smoothly. While Parzinger enjoyed the limelight of attention from the press, interior designers, and a devoted affluent clientele, Cameron stayed largely in the background. "I didn't care about getting my name known. We were all working together, and people who knew Parzinger knew what I was doing there."

What he was doing was considerable. It included directing the showroom, handling most of the custom furniture orders, taking care of the office-furniture business ("I did more executive furniture than you can ever imagine," he recalls), as well as supervising photography, sharing the drafting and rendering with his employer, and probably much more that he, even now, takes for granted. Parzinger, who Cameron tellingly refers to by his last name ("I never called him Tommi," he says, revealing his well-mannered upbringing ... "he was 20 years older, and he was my mentor.")

Born in Canada and trained at the Ontario College of Art, Cameron emigrated to New York in 1947 after his World War II army service, hoping to make his fortune as a painter. Being in the furniture business was the last thing on his mind. The art community, however, was not precisely what he'd expected; "I was never a Vill-



age Bohemian... I liked the glamour part too much." The social circles of the design world proved more appealing, and traveling in these circles, the young artist met Parzinger, a brilliant and multitalented designer who had come to America from Germany a decade earlier, and was then designing for Charak Furniture, a small but prestigious manufacturer in New York. Parzinger sent him to Rena Rosenthal, then an elderly woman, whose stylish shop on Madison Avenue and 52 Street had been one of the most elegant sources for fine modern furniture before the war. Cameron "did some things" for Rena, but turned down a job with Widdicomb (the company that produced >

Parzinger designs ended up in some of the most fashionable homes of the moneyed class.... "When they wanted contemporary things, they'd come to Parzinger." Clients included Fords and Mellons, Houghtons, and top-level designers like Billy Baldwin



Robsjohn-Gibbings' designs), heeding Parzinger's advice "Don't work for anyone who wants you to sell on the floor." (In-house designers then, and even now, rarely enjoy the prestige of outside specialists).

Unhappy with his arrangement at Charak, Parzinger decided to open his own firm, and invited the novice designer to join him. Cameron did, and the business started in a showroom at 601 Fifth Avenue, moving after a few years to 441 Madison, where it began to attract the attention of the design community. "We found good sources...there was a silversmith doing our hardware who began when he was 16 years old, and Sauer Woodworking made the furniture." Sauer, a family-owned firm that existed until the 1990s, did about half of its business with Parzinger, and the rest making gigantic conference tables and cabinets for corporate boardrooms. ("The men loved making our things," Cameron laughs, "because they were so small compared to those apartment-sized tables.")

After a few years the firm, now incorporated as Parzinger Originals, moved to 30 East 57 Street in the space now occupied by Pace Galleries. "Everybody was there," Cameron remembers, describing the local community of high-end furniture manufacturers, custom shops, fabric sources, and accessories. "It was more interesting than it is now," he says, referring to the mall-like showroom buildings of today's design industry, "you had to go all over the place to find things."

Parzinger Originals became one of the darlings of the decorator set, though Cameron reveals that many designers used the showroom as a source from which to copy ideas. Despite frequent pirating, however, Parzinger designs ended up in some of the most fashionable homes of the moneyed class.... "When they wanted contemporary things, they'd come to Parzinger." Clients included Fords and Mellons, Houghtons, and top-level designers like Billy Baldwin. Tommi Parzinger's distinctive metal hardware, in particular, gave his furniture, despite its simplicity of line, a richness and elegance that was especially appealing to a luxury-loving clientele.

Involved in a thriving business, and enjoying the design community more than he had the art world, Cameron abandoned his painting, though his employer pursued it as a serious avocation. Parzinger spent mornings at the easel in his studio, coming into the office at 1 pm and turning his attention to designing furniture and accessories. What sold? "Everything...but the lighting actually paid the rent," Cameron recalls, referring to Parzinger's idiosyncratic lighting designs with sweeping curves, swirls and feathery fillips. A group of fabrics Cameron and Parzinger designed jointly didn't fare so well...they were, he thinks, too subtle for the time.

When Parzinger died, in July of 1981, Cameron had no desire to keep the business going. "I paid off everybody, sold the models, and that was it." The showroom closed in January, 1982, and Cameron found himself unemployed. Fortunately, he had built a following of loyal clients who sought him out...and he used the same sources to design furniture for them, branching out into interiors as well. "I had to make a living," he points out, though he has obviously been enjoying himself thoroughly. Most of his clients have been with him for years...including one Canadian woman referred to him when seeking the cachet of a "New York designer." "I only recently told her where I really came from," he laughs.

Cameron's latest venture brings him full circle, consulting to New York dealer Patricia Palumbo on a selected group of reissued Parzinger designs, a project which has taken almost three years, and considerable detective work to find craftsmen capable of replicating the construction and hardware of the originals. He is pleased with its success. Though still busy with his own clients, Cameron has obviously relished the opportunity to return to the Parzinger fold.

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

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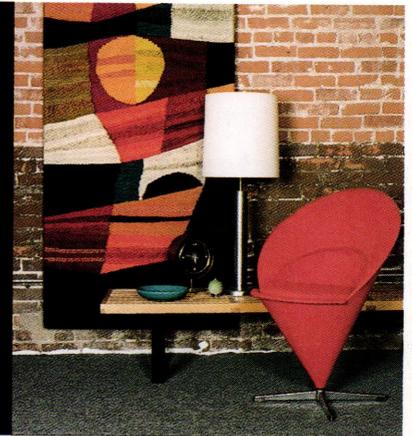
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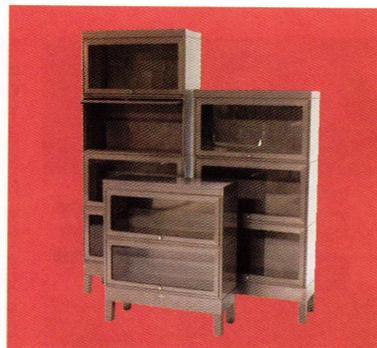
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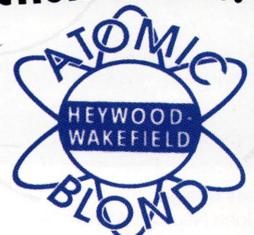
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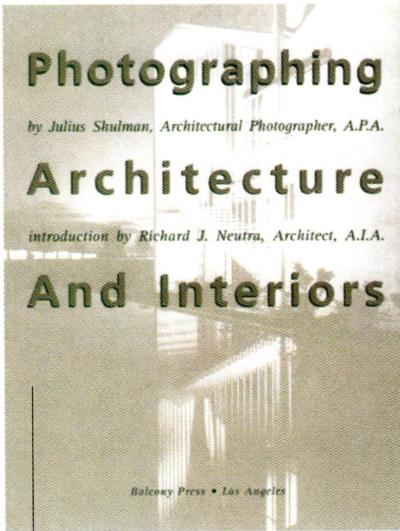
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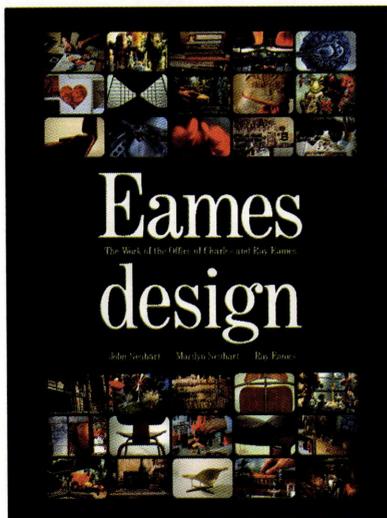
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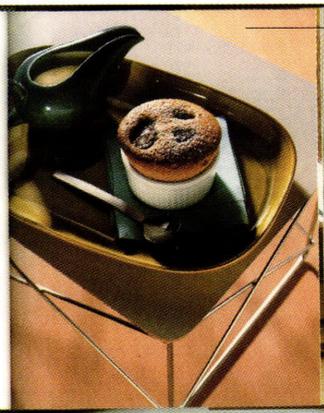
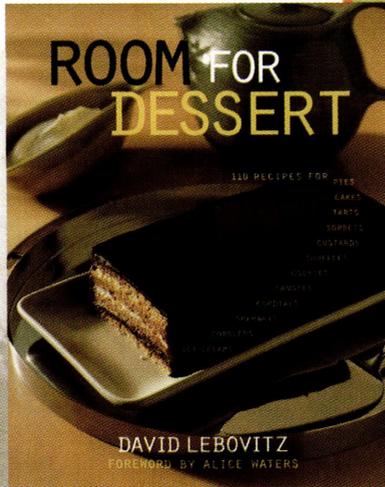
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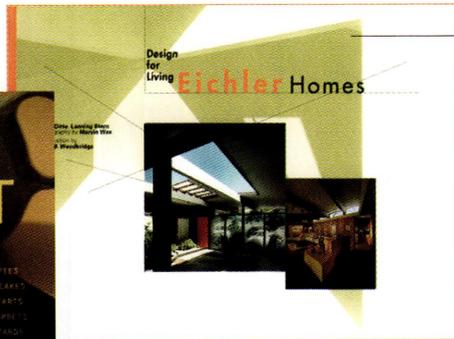
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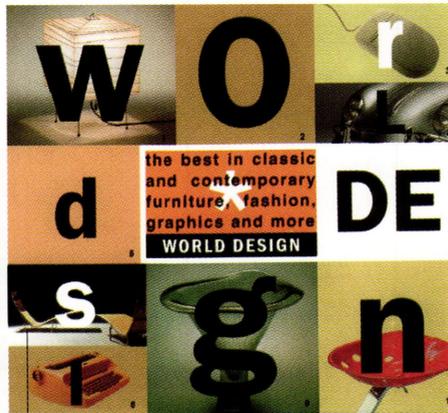
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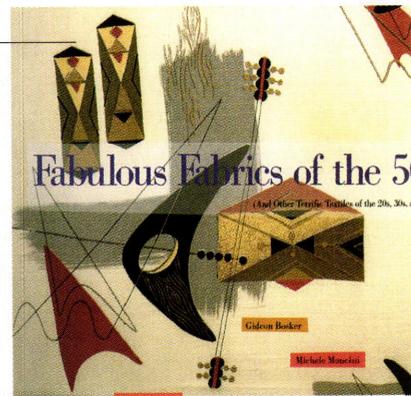
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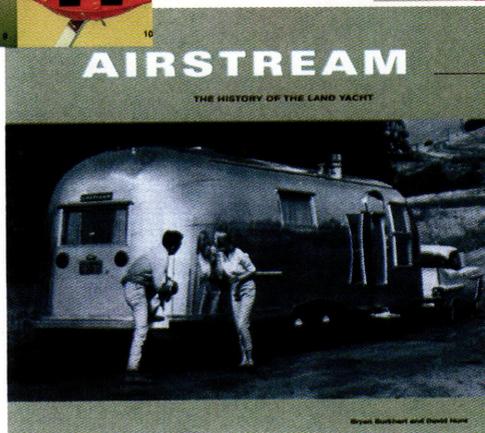
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**Auction Highlights**

(continued from page 94) selling for \$288, and an knit day dress for \$259.

A special grouping of styles from the 1960s added fun to the sale with a "Twiggy" style dress made from plastic disks selling high for \$431. The vivid colors of Pucci prints, offered in a wide range of items, proved extremely popular. Highlights included three pairs of multicolored tights that sold together for \$431, a cotton velvet poncho that reached \$863, a printed silk dress with matching sunglasses that garnered \$805, and a bikini and a beach tote that fetched \$201 and \$403 respectively. Other 1960s and '70s offerings included a Courrèges green and white wool coat that sold for \$920; a Gucci light brown shearling jacket that went for \$988, and a Gucci olive green day coat that reached \$920.

**Skinner's 20th Century**

Glassware fared well in the Art Deco and Modern section of Skinner's 20th Century Furniture and Decorative Arts auction, held February 5, 2000. A French Art Deco car mascot, attributed to Etling, France, c.1927, of a stylized figure of a draped woman with an outstretched arm, raced past a presale estimate of \$400-500 to achieve \$1,150. By Rene Lalique, an *Enfants* glass vase, the model for which was created in 1931, and an enameled *Borneo* vase, modeled in 1930, commanded \$1,035 and \$2,645, respectively. A mid-20th century Steuben crystal glassware set consisting of eight goblets, finger bowls, and dessert plates in the original box realized \$1,092.50.

A lot of five French perfume bottles - Baccarat, Lalique, Saumont - fetched \$1,610; and another lot of 26 perfume bottles from France and Czechoslovakia realized \$1,150.

Within the modern furnishings offered, several items stood out. A Phillip La Verne bronze coffee table, c.1962, with the *Creation of Man* design in bas relief on the table top, garnered \$2,760. Four Norman Cherner chairs for Plycraft, c.1960, brought \$920; while a Paul Evans gessoed wood and glass wall unit, 1971, sold under-estimate at \$862.50. A modern lucite table lamp from the late 20th century with a suede shade garnered \$1,035.

**Treadway/Toomey 20th Century**

A Jacques Adnet cabinet led the Modern Design session of Treadway/Toomey Galleries' 20th Century Art & Design auction held February 13, 2000. The striking cabinet, of white lacquer and shagreen with gold leaf and bronze trim, brought \$16,000 over a presale estimate of \$15,000-25,000. Other European designs which fared well included a pair of Art Deco Dominique pedestals, c.1920s, which realized \$7,000. A French Art Deco dining table of macassar ebony with a lyre-shaped base garnered \$4,000, and >104

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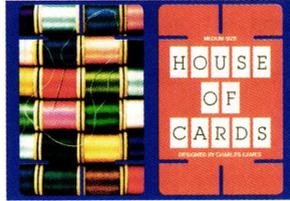


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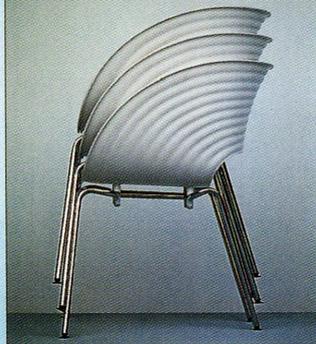
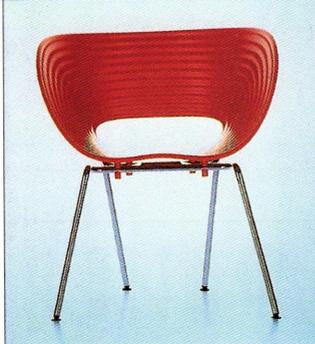
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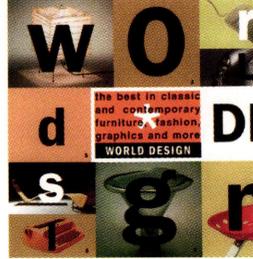
< Eames medium House of Cards. 32 cards. \$28.95

Nelson End Table, 1954. > From \$427.50

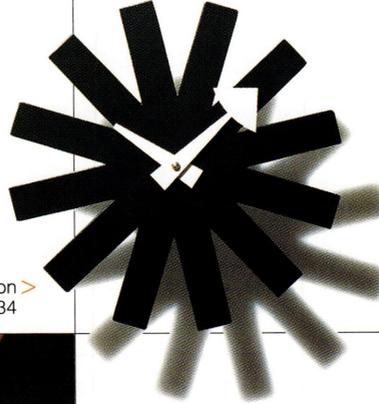


Ron Arad's Tom Vac chair > for Vitra. \$290

World Design by Christian Pixis, > Uta Abendoth. Hardcover. \$40



< Set of four flower-power tumblers. \$26.95

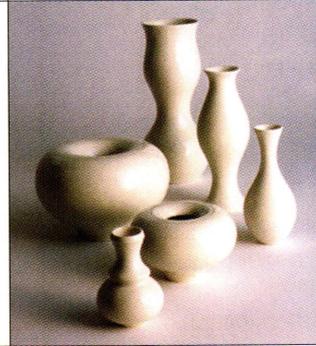


Reproduction Nelson > Asterisk clock by Vitra. \$234

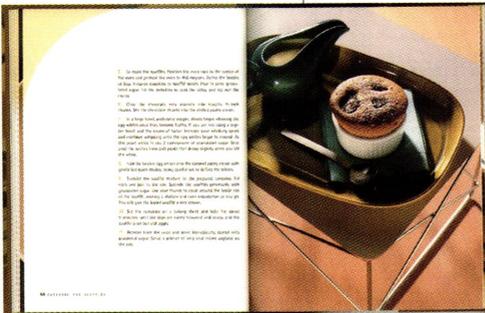
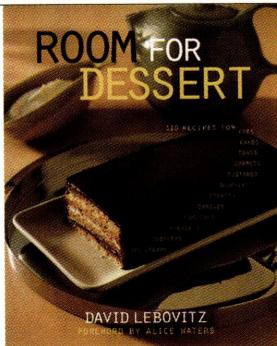


< 12 notecards with classic cocktail recipes on back. \$7.95

Das Modell by Tamara de > Lempicka. Serigraph. \$3,750



< Eva Line of flower vases by > Eva Zeisel. From \$19

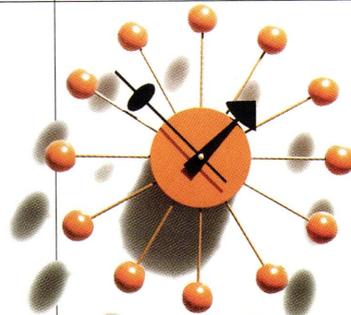


< Room for Dessert by David > Lebovitz. Hardcover. \$30

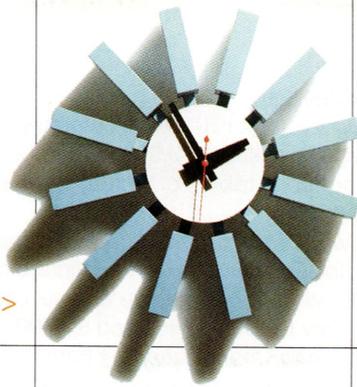
Eames Soft Pad chair, 1969. > From \$1,257



Set of four Modern Tumblers. > \$24.95



< Reproduction Nelson Ball > clock by Vitra. \$250



Reproduction Nelson *Star* >  
clock by Vitra. \$250

Reproduction Eames *ESU* >  
storage units. From \$378

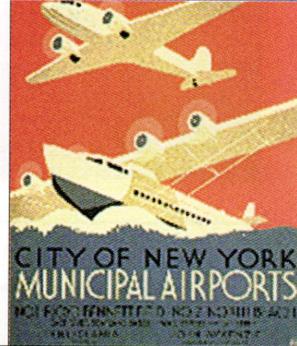


< Alexander Girard *Pallo*  
pattern pillows. \$82.50

Eames Wire Base Table, 1950. >  
\$142.50



> Sori Yanagi *Butterfly*  
Stools. \$390 and \$340



> *Municipal Airports* WPA  
print. \$129

Retro espresso >  
coffee machine. \$499



< Aaron chair from Herman  
Miller. \$892.50

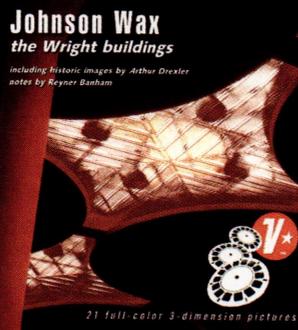
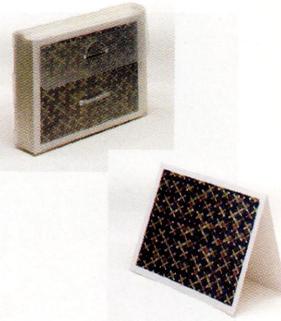


< Reproduction Nelson  
*Starburst* clock. \$270



Vitra Design Museum >  
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### Auction Highlights

(continued from page 101) the accompanying set of six chairs realized \$3,500. A French Art Deco console table, c.1930s, achieved \$5,500.

Edward Wormley's *Listen-to-Me* chaise lounge for Dunbar soared to a final bid of \$10,000, while a dining table and six chairs by Wormley for Dunbar realized \$2,400.

Works by Charles and Ray Eames continue to attract strong prices, including an unusual example of an *ESU 400* in black and white panels with a black frame which surpassed estimates to sell for \$11,000 (est. \$5,000-7,000). An Eames *DTM* fetched \$1,000, while an Eames *Surfboard* table achieved \$2,700.

Two *DF2000* cabinets designed by Raymond Loewy - a 12-drawer model and a six-drawer version - realized \$2,600 and \$2,100, respectively.

An important George Nelson clock with a hexagonal metal case and layered polymer disks reached a final bid of \$7,000 over a presale estimate of \$3,000-5,000. Other works by Nelson included a bookcase which sold for \$1,600, a *Thin Edge* three-drawer cabinet which garnered \$2,400, and a slat bench with a primavera top and folding metal legs fetched \$2,750.

Two armchairs by Warren McArthur, c.1930s, with original dark green leatherette upholstery brought \$5,500; and an Ettore Sottsass Jr. Memphis stool, c.1980s, realized \$2,600. ■

### On View

(continued from page 89) marketed trendsetting styles over the last 100 years is the focus of the exhibition "The Fashion Follies: A Look Back at the 20th Century" on view at the Wadsworth Atheneum Museum of Art through September 10, 2000.

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

Twenty-five dressed mannequins chart the dramatic changes in silhouettes and fabrics. Contemporary photos, illustrations, and advertisements that pinpoint radical shifts in American consumer culture accompany the mannequins.

The Wadsworth Atheneum is located at 600 Main Street, Hartford, CT. For further information call 860 278-2670, or visit [www.wadsworthatheneum.org](http://www.wadsworthatheneum.org).

### The Home Show

Today's resurgent interest in the home - unprecedented since the post-war housing boom of the 1950s - has been spurred by record sales in the nation's real estate markets and the burgeoning segment of the economy related to home improvements and

the propagation of various "shelter lifestyles." The proliferation of publications devoted to House II in 1947 (no longer extant), a project that embodied many of the ideals of modern architecture and design for the home at mid-century. This split-level, contemporary house was not intended as a model home to be duplicated. Rather, it was a house filled with ideas that visitors might take away with them about the latest technologies for the home, the benefits of open and efficient space planning, and the practicality of lightweight modern furniture by such modern design luminaries as Charles and Ray Eames, Alvar Aalto, Isamu Noguchi, and George Nelson. Despite its emphasis on "newness," Idea House II intentionally avoided the use of unconventional materials and construction techniques. By utilizing standard building materials and mass-produced furnishings, the project sought to demonstrate that modern design was readily attainable for the typical middle-class consumer.

"The Home Show" is the first exhibition to fully document the Idea House project. A full-scale recreation of Idea House II's main living space in the Walker's galleries will serve as a focal point for the installation. Contextual information, including audio interviews with the architects and designers as well as former inhabitants, photographic displays, and archival information, will be included, as will be an interactive timeline that traces the development of Idea House II and places it in historical context. The Everyday Art Gallery will also be recreated in the galleries, updated with contemporary products and displays that trace the evolution of today's "shelter" lifestyle.

The second gallery of the exhibition will present "The Un-Private House," a critically acclaimed international survey of recent domestic architectural projects organized by The Museum of Modern Art, New York, that examines contemporary living spaces as they reflect current social phenomena - the redefinition of the nuclear family, new models of work and leisure, and an increasing proliferation of new media.

The third section of the exhibition will feature a functional design studio and lab, where students and faculty from the University of Minnesota College of Architecture and Landscape Architecture will address the challenges of urban domestic architecture in cooperation with community partners. The final component of "The Home Show" will feature the work of Los Angeles-based visual artist Mark Bennett, whose elaborately detailed floor plans of famous television homes from such classics as *The Dick Van Dyke Show* highlight the media's role in constructing our collective notions of the ideal home.

The Walker Art Center is located at Vineland Place, Minneapolis, MN. For further information call 612 375-7651, or visit [www.walkerart.org](http://www.walkerart.org).

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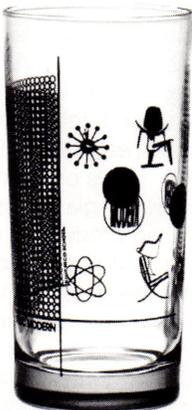
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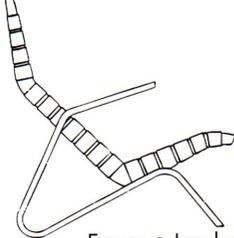
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### On View

(continued from page 104) **Jean Royère**

One of the most important and interesting collections of works by Jean Royère has been brought together by Catherine and Stéphane de Beyrie to be presented in a show "Jean Royère: Extraordinary Pieces" opening at Galerie de Beyrie on May 4th and running through June 16.

These rare pieces have never been seen on the market before. All originate from private residences decorated by Jean Royère between 1938 and 1958. The show will comprise approximately 60 examples of furniture and lighting, including an oversized floor lamp originally created for the French Consulate of Alexandria in 1948; a pair of *Sculpture Chairs*, c.1948; a mini-version of Royère's famous *Tour Eiffel* coffee table, created in 1947; a square *Tour Eiffel* mirror; and a game table with four *Sculpture Chairs*.

Galerie de Beyrie is located at 393 West Broadway, New York, NY. For further information call 212 219-9565. ■

### On View 2

(continued from page 90) a 25-square foot abstract panel, *Panneau d'Or*; and an early 1970s collaboration between Capron and fellow *formes libres* artist Jean Derval, *Le Soleil. Panneau d'Or*, a special commission from the 1960s, is in its original, unused state.

After 1963 Capron turned his production almost exclusively to tile making and mural work, and produced art tiles that were sold to bath and kitchen designers. These same tiles were used to manufacture Atelier Capron coffee tables and bistro tables, which were sold all over Europe. Guéridon will display rare Atelier Capron tables: early 1950s rattan and tile styles, early 1960s Pop Art abstract color fields, 1970s pressed-plant fossil-like *garrigue* matte glazed styles. After 1980 Capron halted production of tiles and tables and began a 20-year period of producing art sculptures, some of which were presented by the Hammer Galleries on West 57th Street in Manhattan this past spring in a sold-out show. Guéridon will show Capron sculptures from their collection as well.

Another arm of the exhibit will feature a small series of limited-edition tile tables produced by Guéridon utilizing a cache of rare, unused Atelier Capron tiles produced from 1960 to 1968 (Roger Capron led Guéridon to this vintage cache). These rare tiles, with luminescent metallic glazes and Pop Art abstract designs, will be assembled into Capron-like dining and coffee tables designed by Guéridon, as well as 4" square drink coaster sets with leather trimmed bottoms.

The Guéridon exhibit hopes to promote the name of Roger Capron to an American audience. Monsieur and Madame Capron will be in attendance for the May 4th opening. For further information call 212 677-7740. ■

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**Volume 1, no. 4**

Movers and Shakers (cocktail shakers); Moxie; Fastener Fixation (buttons); Draping; Retro Art; Radio Days (Miami Art Deco Weekend theme)

**Volume 3, no. 3**

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**Volume 4, no. 2**

Greenbelt Deco Community; American Modernist Textiles; Collectible Skirts; Jens Risom Interview; Modern Interiors; Post-War Venini; Chase Chrome

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Emilio Pucci; Axel Salto Ceramics; Studio Jeweler Art Smith; South American Art Deco Architecture; The Breeze-Stewart Collection; The Modern Office; RCA Televisions; NoHo City Report; Art Deco Toasters; Tapio Wirkkala; Vintage Fashion Report; Alvar Aalto Anniversary

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Wallace Neff's Bubble Houses; Bugatti: Turn of the Century Italian Modernism; Zandra Rhodes; The Legacy of Charles Schneider; Modern Spaces: Mid-Century Whimsy, LA Style; Modern Spaces: True Believers; Ralph and Sunny Wilson House; Manhattan Party Scrapbook; Ocean Liner Style; Fashion Forecast; Modern Life: Picnic; Profile of Ted Nierenberg

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Note: The advertising deadline for our next issue, on sale August 1st, is May 30th. Please call to request our most recent rate card and/or our media kit. Contact Scott Cheverie at 508 362-6779 or via fax at 508 362-6670.

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### August 1, 2000

Due to the increased circulation and distribution of Echoes, we are realigning ourselves with the schedules of our distributors, therefore we have changed the release date of our next issue to the above August 1, 2000. The deadline for advertising within this issue is May 30.

For advertising information call 508 362-6779 or fax 508 362-6087.

As a subscriber you will still receive four issues with your subscription, the new on-sale dates being August 1, November 1, February 1, and May 1. We appreciate your understanding with this change and look forward to providing you with exciting, interesting issues in the year to come.



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