

# ECHOES

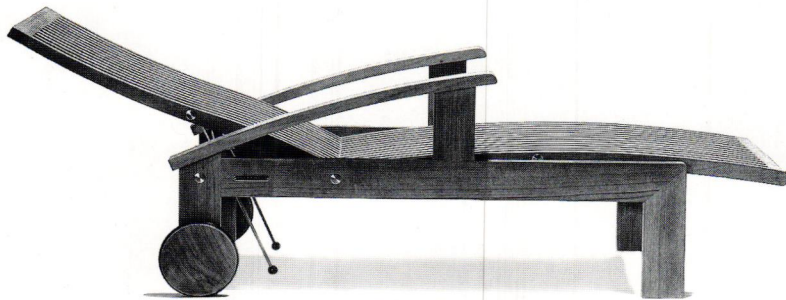
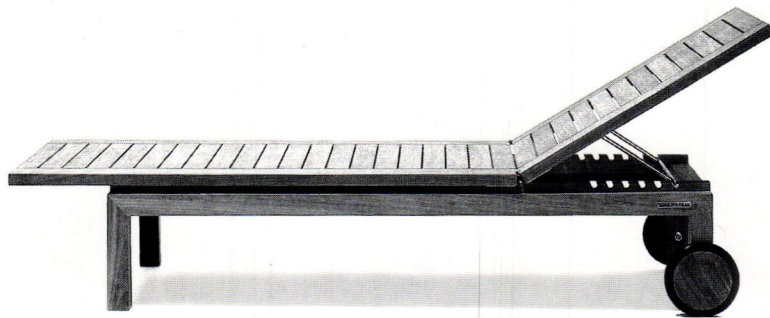
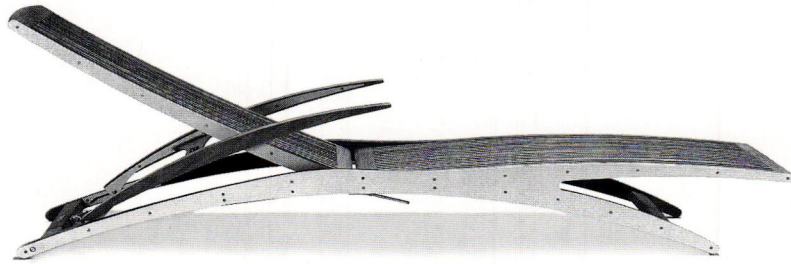
modern life style

Modern Patrons  
The Harvard 5  
Morris Lapidus  
Dale Chihuly in Palm Springs  
Lee Kline's Greenhood Residence  
Wandich Bridge House  
Modern Fairy Tale  
American Coq au Vin?  
Young Nordic Design  
Shopping Trip

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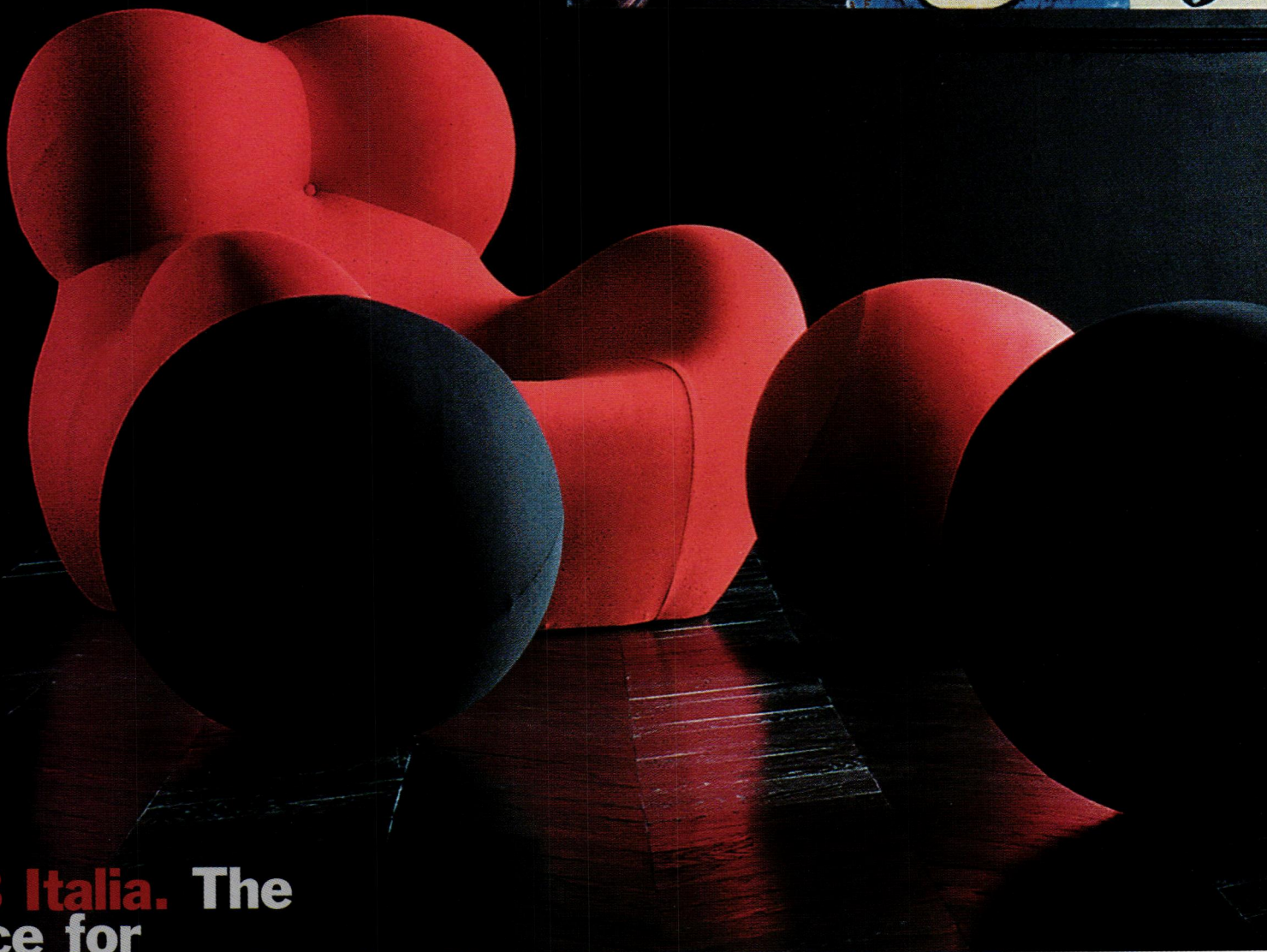
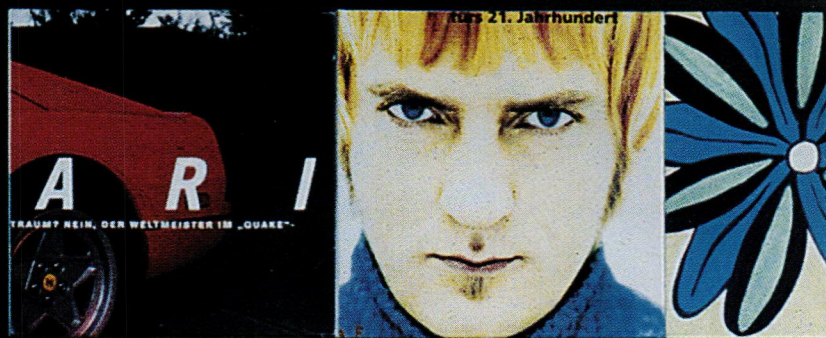
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February 2001 Issue 35



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## cover

Lee B. Kline's little-known residence for Henry and Nancy Greenwood offers drama and charm beyond its anonymous street presence. One of the most engaging features of the house is the contrast between the roof overhang and the angle of the deck. The line of the roof mimics the width of the living room, while the line of the glass windows angles in 15 degrees on the east. The two lines create two separate view orientations to take in the city of Los Angeles below. See "Modern Spaces" for the complete feature. Photograph by John Ellis

## features

### 50 modern patrons

Four clients and four architects. After decades, these clients are still living in the houses they commissioned from masters of modern architecture. They were not wealthy people when they commissioned such rich environments, but they were committed to the ideals of contemporary living. Building modern at a time when it was not a popular thing to do, they took a risk to live the way they wanted to live. By Ted Wells

### 58 the harvard 5

From the late 1940s through the 1950s, Philip Johnson, Marcel Breuer, Eliot Noyes, John M. Johansen, and Landis Gores, sometimes labeled the "Harvard Five," called New Canaan, Connecticut home. Imbued with a spirit for design discovery, they built their own homes and enthusiastically spread word of the new modern attitude. By Carol Berens

### 64 the last modernist—morris lapidus

Rejected by American architects and critics for many years, Morris Lapidus received acceptance and acclaim in Europe and South America as a real innovator for the typology of building he created: the post-war resort hotel. As he approaches his 99th birthday, Echoes sits down with the legendary architect to reflect on his career. By Enrique Madia

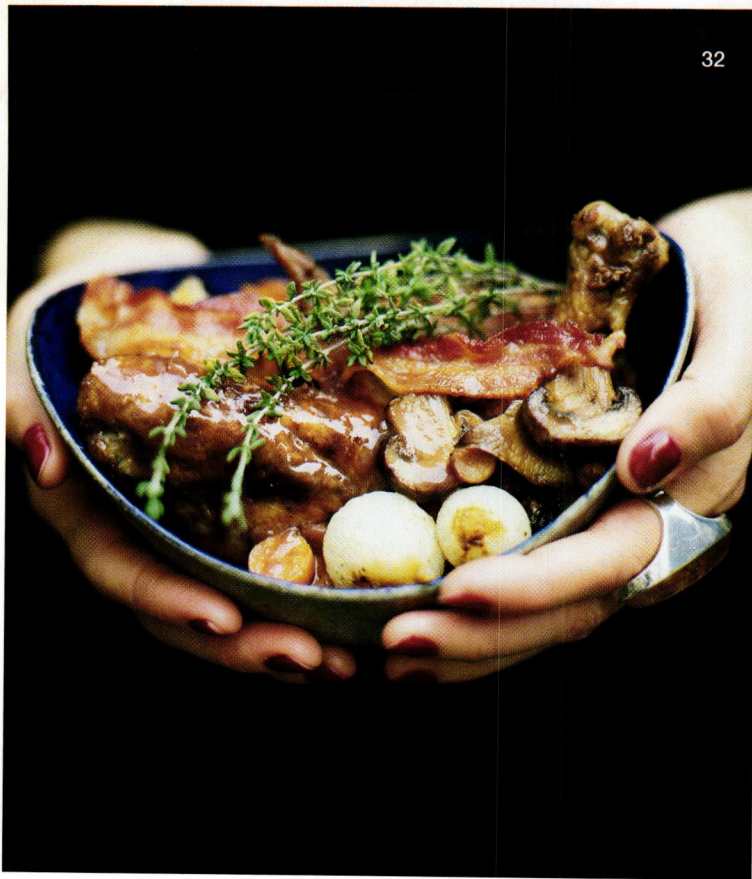
## spaces

### 70 modern spaces: chihuly's desert rose

At first glance, buying architect E. Stewart Williams' understated Palm Springs residence seems an odd choice for a gregarious showman like Dale Chihuly. The home whispers rather than shouts its virtues. But Williams, whose work reflects the less-flashy side of Palm Springs, created a home which is sited perfectly within its surroundings, and flows effortlessly. Chihuly recognized the master's touch. By Cora Golden

### 78 modern spaces: the unknown modernist—lee b. kline

A perfect fit for movie art director and production designer/decorator David and Sandy Wasco, architect Lee B. Kline's little-known residence for Henry and Nancy Greenwood, set into a hillside site overlooking Los Angeles, offers drama and charm beyond its anonymous street presence. By Barbara Lamprecht



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**Echoes magazine** (ISSN 1089-7046) is published four times a year by Deco Echoes Inc., 3180 Main Street, Barnstable, MA 02630. Spring 2001, Issue Number 35.

**POSTMASTER** send address changes to Deco Echoes, Inc., PO Box 155, Cummaquid, MA 02637. Periodicals postage pending paid at Barnstable, MA and additional mailing offices.

**Subscription Information** Annual subscriptions available in the U.S. for \$19.95, two years for \$36; in Canada \$25 for one year, \$45 for two years; Foreign \$32 for one year, \$62 for two years (foreign subscribers add \$30 per year for air mail delivery). Newsstand copies available at select stores.

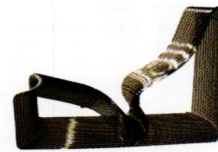
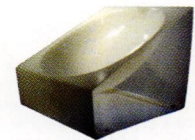
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# contributors



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## Lisa Hubbard

Lisa Hubbard is a still life and garden photographer who lives in NYC. She is a regular contributor to several magazines, including *Gourmet*, *Food & Wine*, and *MSL Baby*. Her work was included in the Cooper Hewitt National Design Museum's Triennial "Design Culture Now" exhibition. She is very happy to have the opportunity to shoot for *Echoes* and to collaborate with Susan Ottaviano. Working on the food column with Susan is a rare opportunity for a photographer to be part of a story from concept to finish. "Susan and I make up parties in our heads and design the pictures around them."



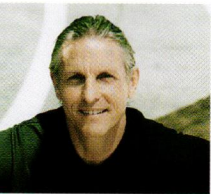
## Kateri Lanthier

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



## Carol Berens

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



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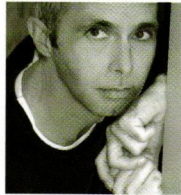
## David Glomb

Born in Cleveland, Ohio, David moved to California at the age of five. Raised in Huntington Beach, California, he attended the local college until he left school to tour for two years with *Disney on Parade* where a career as a sound engineer

developed.

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

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



## Ted Wells

Ted Wells is the principal at his self-titled design firm located in Laguna Niguel, California. The firm's work includes homes, offices, restaurants, gardens, churches, and monasteries throughout the U.S. Ted is president of the Southern California Chapter of the Society of Architectural Historians, a trustee of the Museum of Architecture, and a board member of the U.S. Committee for the Preservation of Architectural Records. He conducts workshops on the deeper meaning of home and is a frequent lecturer throughout the U.S. and Europe. Ted can be seen on the Home and Garden Television network series "America's Homestyles."



## Marianne Lamonaca

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

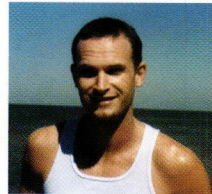


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## Susan Ottaviano

As an avid collector of vintage cookbooks and 20th century modern

design, creating recipes and styling food for *Echoes* is a dream job! For this issue, Susan reveals America's love for the French dish Coq Au Vin. Susan styles food for a variety of publications. She is also the lead singer of the band Book of Love and will have a new album released in January 2001.



## Tucker Shaw

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



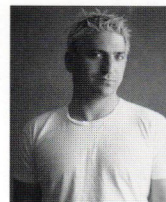
## M. Sean Stanwick

M. Sean Stanwick has a Bachelor of Architecture from the University of Toronto and a Masters of Environmental Design from the University of Calgary. He recently broke ranks from traditional architecture practice and chose instead to write about architecture and design. As a freelance writer, architectural critic, and urban archeologist his attention is focused primarily on matters of the city. He has written about design and lifestyle for several magazines including *AD Architectural Design*, *Canadian Architect*, and *Fresh*.



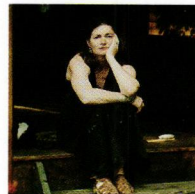
## Enrique Madia

Raised in Buenos Aires, Argentina E.H. Madia has lived in the United States for the last 20 years. Possessing an M.A. degree in Architecture, he has dedicated time to lecturing and participating in many international architectural congresses, as well as acting as a juror for design competitions. Several international magazines and universities have published his articles on historic preservation and he has completed book reviews for many renowned architects. He is an active member of CICA (Comite International des Critiques Di Architecture), ACSA, Society of Architectural Historians, US/Lomos, Docomomo, National Trust For Historic Preservation, Florida Trust for Historic Preservation, Miami Design Preservation League, and CICOP.



## John Ellis

Photographer John Ellis shot both the Lee B. Kline home and the Modern Patrons portraits for this issue. An Ellis photograph is pictured on the cover of Taschen's new book, *California Interiors*, and his work is often featured in *Architectural Digest*, *House & Garden*, the *Los Angeles Times Magazine*, and *Departures*. He lives in Santa Monica, California.



## Barbara Lamprecht

Barbara Lamprecht, M.Arch., is the author of *The Complete Works of Richard Neutra*. Lamprecht has also written for *The Architectural Review*, *Architecture*, *Metropolis*, and *Elle Decor*, and has served on the boards of the Oxford University Architectural Society, the Los Angeles Forum for Architecture and Urban Design, and the Southern California Chapter of the Society of Architectural Historians. Currently she is an architectural project manager with the Los Angeles Community Design Center which develops and designs innovative affordable housing.



## Stephen Wallis

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



## Judith Gura

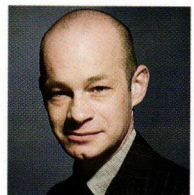
Judith Gura is a design historian, lecturer, and writer on contemporary design and design history. A graduate of Cornell University, she has a Master's degree from the Bard Graduate Center for Studies in the Decorative Arts, and has worked on

exhibitions for the Whitney Museum of American Art, The Brooklyn Museum of Art, and The Bard Graduate Center Gallery. She is on the teaching faculties of Pratt Institute and the New York School of Interior Design, and lectures regularly at the Bard Graduate Center and for Christie's Decorative Arts Course. Her published works include *Edward Wormley: The Other Face of Modernism*, and "Women in Interior Design, 1950-2000" in *Women Designers in America, 1900-2000*, as well as articles in *The Magazine Antiques*, *Art & Antiques*, *Echoes*, *Metropolis*, and online design magazines, and she is presently working on a book about art and interiors for Hearst.



## Steven Cabella

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



## Simon Andrews

Simon joined Christie's South Kensington in 1994 on an internship with the furniture department, and after a year began cataloging the weekly furniture sales and sales of 20th century furniture. In 1995 he began to introduce Modern Design auctions which became part of the 20th Century Decorative Arts department in 1996. Simon is presently the Head of Modern Design at Christie's South Kensington.

## Cora Golden

Cora Golden, along with Rachel Gottlieb, has recently completed the manuscript for a comprehensive, fully illustrated book on Canadian design that uncovers new information about recognized objects and introduces many additional designs to collect. Knopf Canada will publish it in September 2001. Based out of Toronto, she mostly writes for film and television, and recently created a television series (now in development) that is set in the world of 20th century popular culture.



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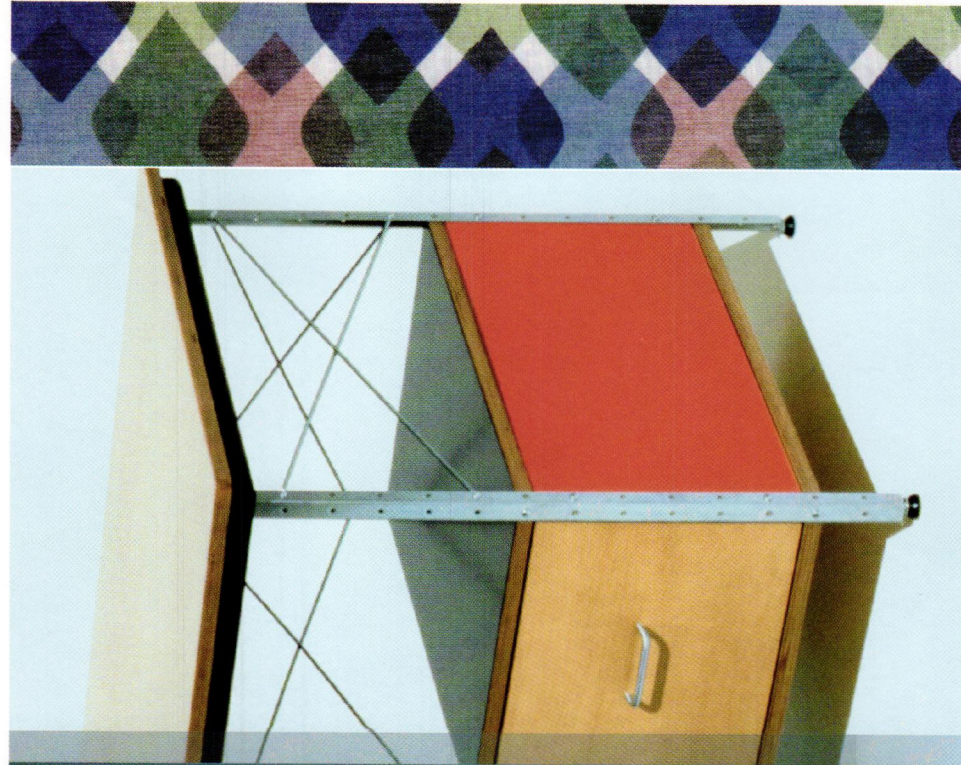
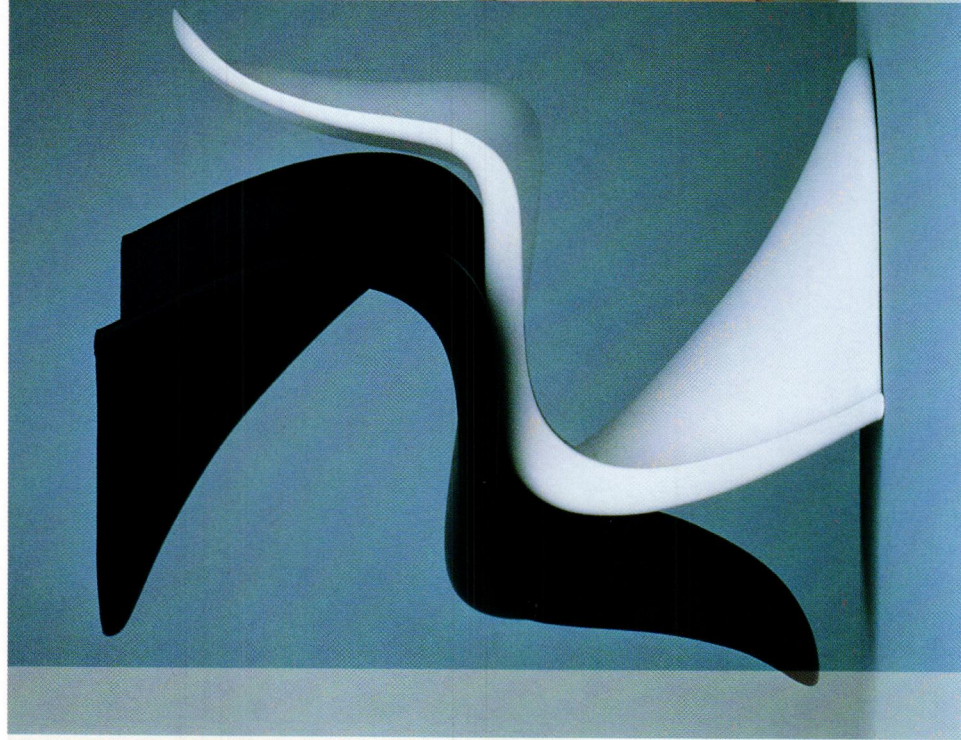
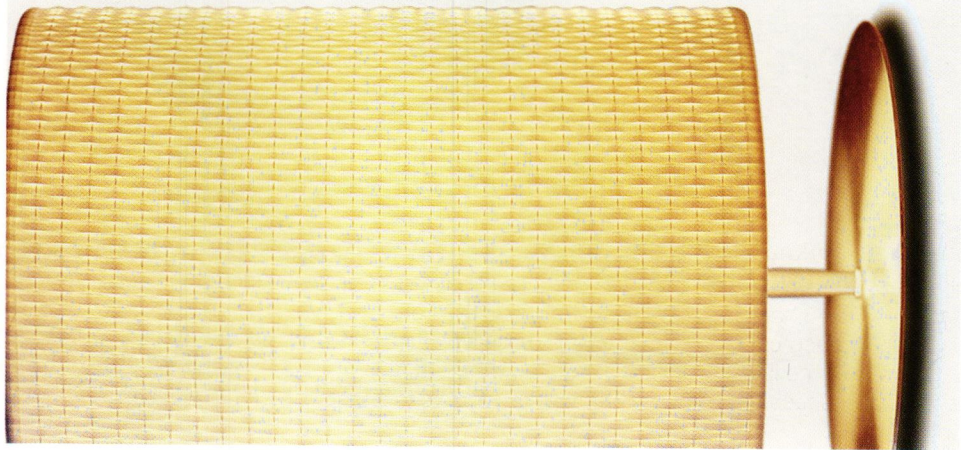
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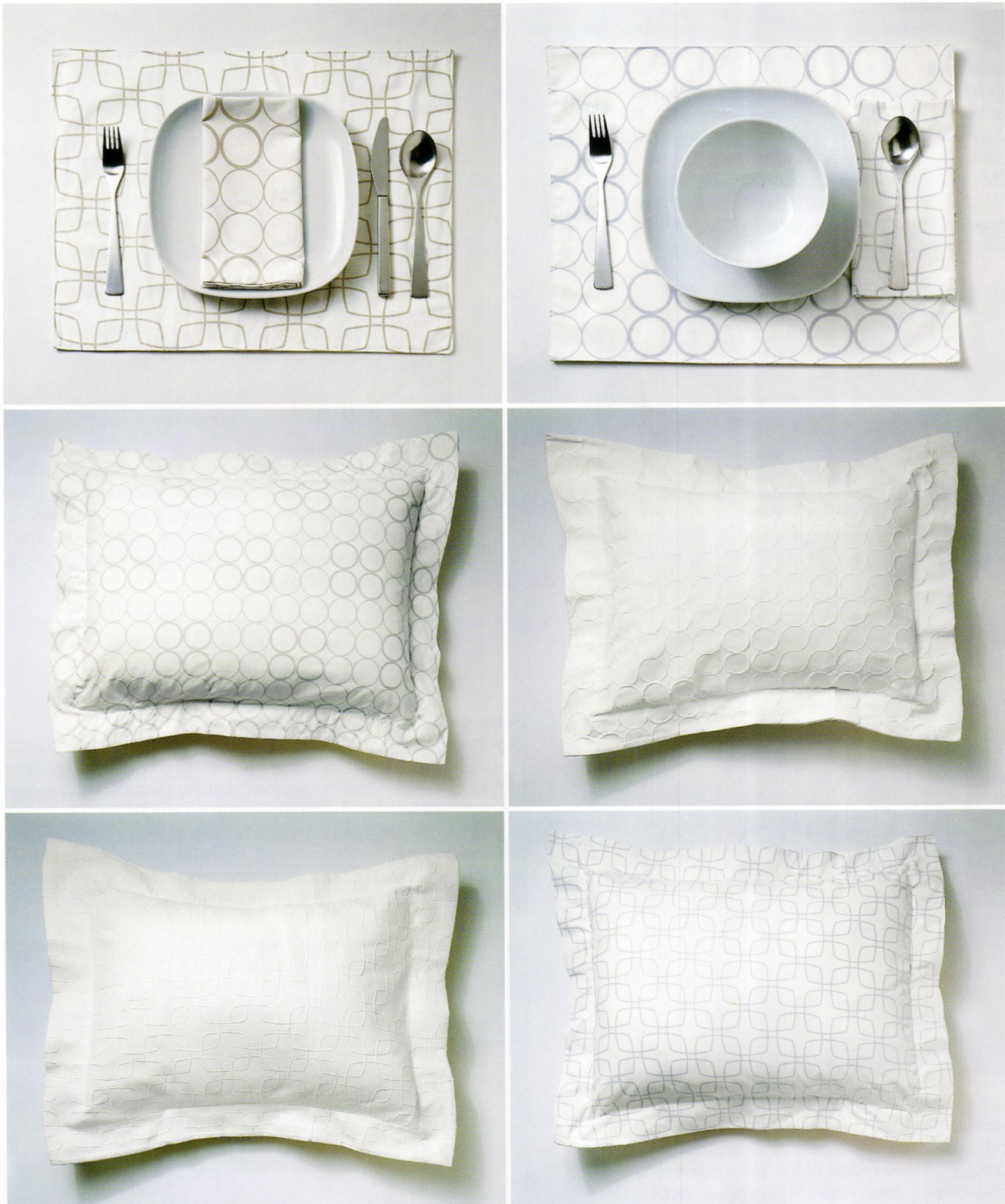
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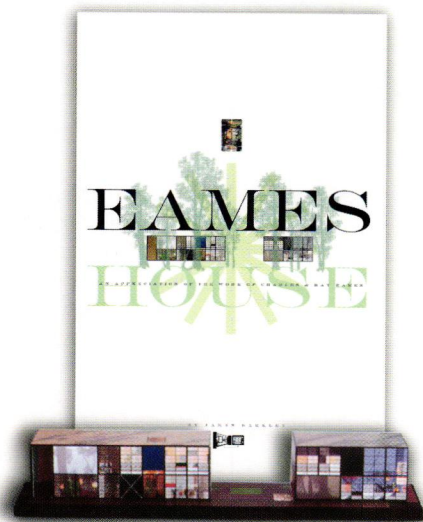
**Modern, from Breakfast to Bed**

Hip, cool, and classic—modern essentials, really. These terms apply to **Dwell's** new collection of table and bed linens. Shown: table mats and napkins pigment printed on 100% cotton. The printed pillowcases are part of the *Pattern* line of 215 thread count sheets and cases (also available in white-on-white patterned 250 thread count sateen sheeting—the *Surface* line), and the *Texture* line is an updated take on matelassé in modern geometrics, available as coverlets and shams. Dwell is produced by Designspace, 154 Spring Street No.2, New York, NY 10012. 212 219-9343

## what's hot

### steel frame bed

This clean-lined angle bed, which comes with a choice of wood veneer or lacquer for its head and foot board, maintains the simple aesthetic seen in the vintage designer furniture offered by reGeneration. Designed by co-owner Christine Miele, these multi-sized beds incorporate elements from the '50s, while blending with the styles and tastes of other decades, past and present. 212 741-2102 or [www.regenerationfurniture.com](http://www.regenerationfurniture.com).



### eames house

Written by James Barkley, *Eames House* includes three perforated and scored model sheets that assemble into a detailed, full color, illustrated model of the famous house and a 16-page over sized companion book. More than an architectural model, the fold-up house has detailed illustrated views of the interior as well as an accurate recreation of the exterior. The book includes over 100 never before published photographs and illustrations supporting text that examines the innovative way the Eameses worked and approached life. \$45. Available through Echoes. 508 362-3822.



### knoll textiles introduces imago

Developed by Suzanne Tick, Imago is a new breed of hard surfacing material that encapsulates fabric. Half the weight of glass, these sheets can be curved, drilled, or sawed. To be used in both vertical and horizontal applications, they can create table tops, shelving, window coverings, and of course room dividers. 212 343-4000.

### perry desk

Designed by Lynn Lane & David French, co-owners of 5x5 Design Studio in Brooklyn, the Perry desk is an example of the firm's 'new modernism'—blending the aesthetics of the classics with an Asian flair. At last year's ICFF show, the studio was given the ICFF 2000 Editor's Choice Award for Craftsmanship. The Perry desk is shown in a solid walnut top with a Honduran mahogany base, however, all of the studio's pieces are available in a variety of materials, finishes, and sizes to order. As shown, \$6200. [www.5x5design.com](http://www.5x5design.com) or 718 398-9869.





**evan credenza triple from kagu**

Kagu is Japanese for furniture and Evan is a family of cabinets that come in different sizes, options, and brilliant colors. Inspired by vintage American 'woody' automobiles, Kagu's unique details and construction results in high durability and versatility. Being highly customizable, their furniture will fit equally well in the home, office, or retail environment. [www.ka-gu.com](http://www.ka-gu.com) or 323 255-2760.



**handmade rugs by tibetano**

Achieving the right texture is as much of a priority as the designs and colors for Tibetano; and what they've ended up with is the development of a yarn which is a nearly perfect blend of the most luxurious Tibetan wool and silks from India and China. The rug shown is the *Cubist III*. 201 568-7436 or [nazar66@aol.com](mailto:nazar66@aol.com).

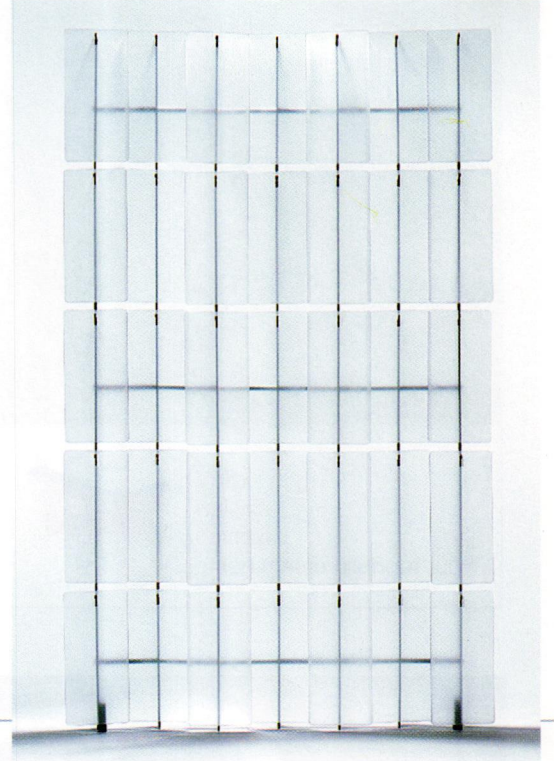
**ajax folding table from classicon**

This beautiful writing desk is foldable and comes with an integrated energy saving lamp. The top is made from Formed Multiplex with elm or birch face veneer, and the frame is matte chromium-plated steel tubing. The dimensions are approximately 44" w x 36" d x 29/32" h. [www.classicon.com](http://www.classicon.com).



**pendent screen**

Ghilarducci Studios strives to design furniture pieces that are balanced within themselves while simultaneously engaging the space they occupy. Their ethereal Pendent Screen of acrylic and aluminum achieves just that. \$3000. 503 232-4957 or [ducci@teleport.com](mailto:ducci@teleport.com).



**bouloum chair**

Designed in 1968 by Olivier Mourgue, this 57" long chaise lounge is made of upholstered fiberglass. These exact chairs were used in one of the most influential movies of all time, *2001: A Space Odyssey*, directed by the Stanley Kubrick. \$1200 from Lost City Arts in New York City. [www.lostcityarts.com](http://www.lostcityarts.com) or 212 375-0500.



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Greta Jalk, chair, 1963, \$15,000 - \$20,000



spotlight



### Wandich Summer Residence

Built in 1979 for Toronto developer Al Wandich, *The Bridge House*, as it is commonly known, is a testament to architectural determination and a remarkable example of the seamless merging of technology and nature. **Text by M. Sean Stanwick**



Architect Jim Strasman placed the private areas in two opposing earthen berms. "I wanted to touch the water on both sides [of the site]," says Strasman. The natural solution was to create raised berms and bridge the difference in glass. Designed as a physical extension of the peninsula, the granite-clad ramparts rise up like pre-historic mounds of Canadian shield and physically anchor the bridge

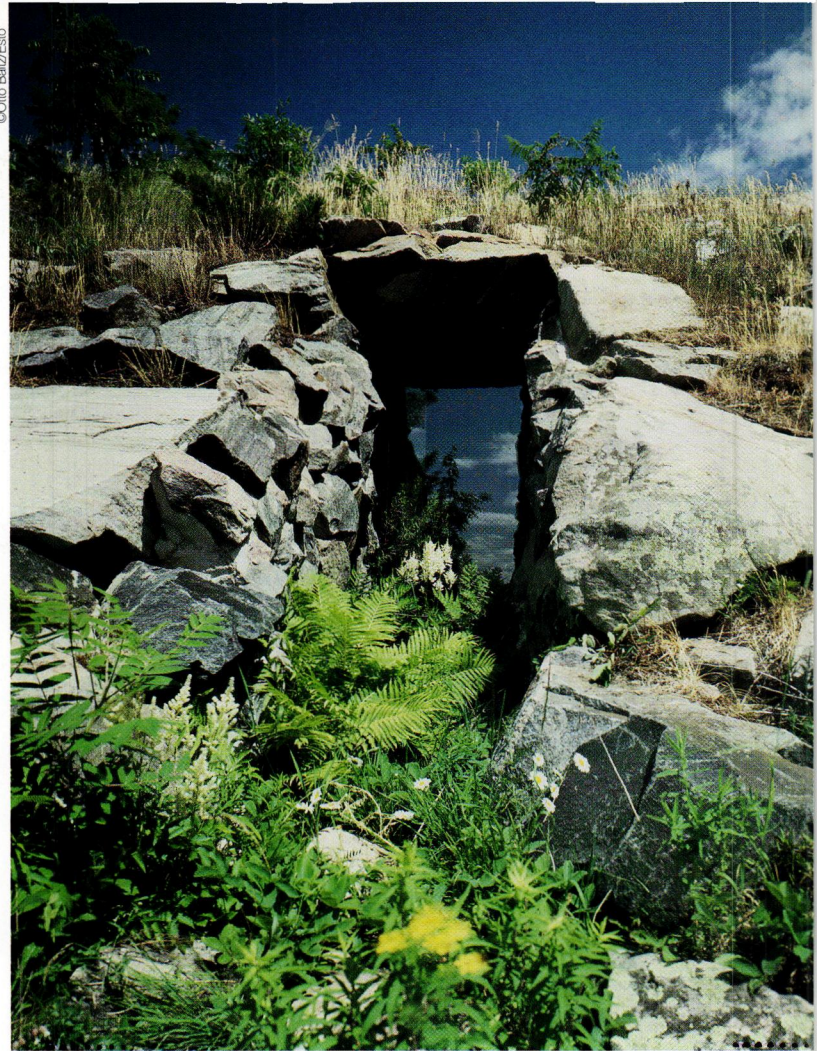
The idea of a 170-foot steel and glass structure hovering 24 feet in the air might seem a little heavy-handed in any context. Try this in the late seventies, when the faceless glass boxes of the International Style sat largely in ill-favor, and you may have bitten off more Modernism than you can chew. For Toronto architect Jim Strasman however, be-damned the Postmodernists, the chance to physically connect the earth, sky, and water was the opportunity of a lifetime. In doing so, he has created that elusive "signature piece" that most architects only dream of.

Built in 1979 for Toronto developer Al Wandich, *The Bridge House*, as it is commonly known, is a testament to architectural determination. Challenging the current design trends of the time, his solution juxtaposed two opposing paradigms in a manner that, to the Postmodernists, seemed wildly anachronistic. Here, the Miesian references are obvious in his unapologetic display of technological bravado. Familiar Modernist references can be seen in Mies' 1934 project sketch for a steel and glass house suspended across a canyon, the Farnsworth House of 1946-50, or Craig Elwood's 1976 Art Center College of Design in Pasadena, which itself spans a road. Yet, with a site-sensitivity akin to Frank Lloyd Wright, Strasman embraced the natural features and achieved the impossible: a seamless merging of technology and nature.

The spectacular site, a gently sloping granite peninsula, is located on the shores of Stony Lake, about 50 miles northeast of Toronto, Canada. Unwilling to sacrifice any of the natural features to architecture, the challenge for Strasman, who has a long standing reputation for designing dramatic homes, was to minimize the impact on the landscape while incorporating the breathtaking panorama. Given that the program called for spacious living quarters for four, a separate guest residence, and a boat-house, this was no small feat. Strasman recalls, "it was such a gorgeous little peninsula that it would have been ludicrous to scatter buildings all over the site. My main problem was to avoid building a camp."

The idea of using a bridge was not new for Strasman, as he has previously used the form in other projects. "I like the drama of it," he recalls. Ironically, it was only once wood trusses were eliminated due to cost and size requirements that he began to get excited about the possibilities of steel and glass. The result is a spectacular transparent sundeck which embraces the 360° panoramic views. The two transparent glass pavilions which it supports house the kitchen, dining, and daily living activities.

But, as Philip Johnson will undoubtedly confirm, living in a glass



box can challenge one's sense of privacy. Responding accordingly, Strasman placed the private areas in two opposing earthen berms. "I wanted to touch the water on both sides [of the site]," says Strasman. The natural solution was to create the raised berms and bridge the difference in glass. Designed as a physical extension of the peninsula, the granite-clad ramparts rise up like pre-historic mounds of Canadian shield and physically anchor the bridge.

Wandich confides, "creating this haven was truly an invigorating process. If I had it to do over again, there's nothing I would change." On first seeing the scheme he remembers, "when Jim first proposed the bedrooms be downstairs and the living area upstairs, I was hesitant, but this made perfect sense, because the most spectacular views ought to be from the living areas where we spend most of our leisure hours." To add texture, Strasman contrasted the cold steel with stone quarried directly from the site, hammered concrete and rough-sawn cedar. Furnishings by Charles Eames further reinforce the clean lines and continue the minimalist aesthetic.

Wandich was also concerned that the sheer bulk of the structure might impose on the landscape. "I resisted the idea of steel for some time because I thought it might spoil the look." Yet, with almost 7000-square feet of floor space, it actually intrudes less on the surrounding landscape than the neighboring traditional cottages.

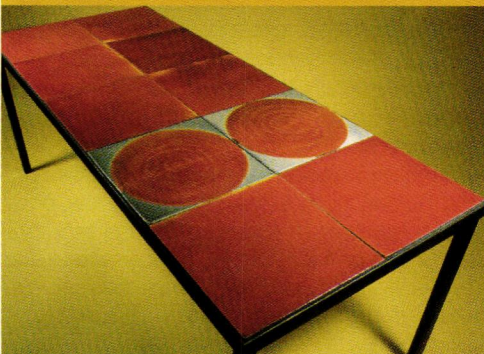
It has been said that there is nothing so beautiful as a well-preserved ruin. For some, the Wandich Summer Residence may seem just that: an abandoned bridge to nowhere, echoing the great Canadian Pacific Railway which helped unify the nation. For others, the warm glow illuminating the beacon that is a house summons wayward ships as they pass in the night. For Al Wandich, it has become an familiar place to gather with family and friends in the summer, or a warm, intimate shelter safe from the unforgiving Canadian winters. \*

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Roger CAPRON Cocktail and side tables



Left: Handcut lava tiles using "Capron orange" unique glaze. Center: Tables in green and blue 1968 "Planète" tiles series. Custom sizes available by special order. Right: "Planète" tiles shown as coasters with black leather backing sold in sets of six. Original handglazed tiles from "Atelier Capron" in limited quantities.

*"Roger Capron; is alive, well and promoted at last," New York Times, May 14, 2000*

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## object focus

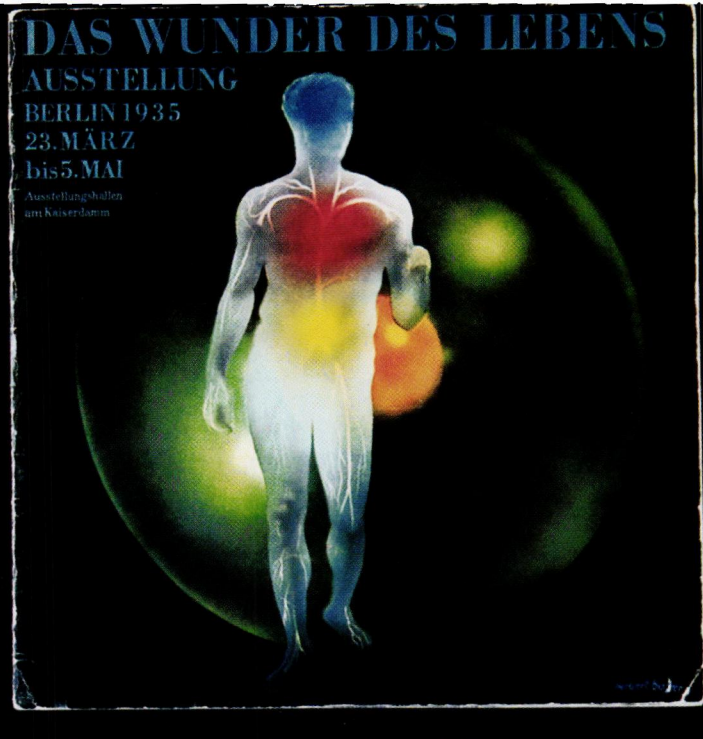


1

### Power in Print: Herbert Bayer Text by Marianne Lamonaca

Austrian-born Herbert Bayer (1900-1985) is one of the most celebrated and successful early Modernist graphic designers. Trained in the new approach to graphic design, Bayer joined the Bauhaus as a student in 1921 and became the Master (instructor) responsible for the typography workshop. He taught all students elementary lettering based on geometry, and encouraged experimental photomontage. Together with László Moholy-Nagy he designed most of the school's publications and many posters. The catalogue, *Staatliches Bauhaus Weimar 1919-1923* (State Bauhaus in Weimar) (fig.1), was published to accompany the school's first major exhibition. For the cover, Bayer used rough, hand-drawn letters, and divided words into blocks of red and blue, condensing some letters and spacing others more widely to make the lines equal in length. Like the exhibition, the book caused much public debate and was criticized for its "shop window" effects, "brutal" color, and lack of "refinement of form."

When the Bauhaus moved to Dessau in 1925 Bayer became director of the school's newly founded printing and advertising workshops. Committed to functional, universal typographic designs, Bayer generally favored a lowercase, sans-serif alphabet, which served to simplify layout and production. His "Universal" typeface of 1926 is based on the full circle, the 45° angle, and the straight line.



3

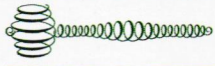
**STAATLICHES  
BAUHAUS  
IN WEIMAR  
1919-1923**

After 1928, Bayer moved to Berlin where he worked as an art-director for Dorland, a branch of the London-based advertising and publicity agency. He commissioned photographers and oversaw the integration of editorial content in many magazines and exhibition catalogues. Bayer's style incorporated both Constructivist and Surrealist principles. He created ingenious montages composed of neo-classical figures and human body parts, presenting the body through cross-sections and transparent layers to intrigue the consumer. Dorland gained a reputation for taking on new products and subject areas—radios, hygiene, and body care. Prominent commissions included art direction of the fashionable women's magazines *Berlin Vogue* and *die neue linie* (fig.2).

Unlike fellow Bauhäusler Moholy-Nagy, Walter Gropius, and > 24

**1** Catalogue, *Staatliches Bauhaus Weimar 1919-1923* (State Bauhaus in Weimar) by Walter Gropius (American, b. Germany, 1883-1969) and László Moholy-Nagy (American, b. Hungary, 1895-1946), 1923. Typography and layout by László Moholy-Nagy. Cover designed by Herbert Bayer (American, b. Austria, 1900-85). Published by Bauhausverlag, Weimar, Germany. Printed by F. Bruckmann, A.G., Germany. Letterpress 10 x 10 inches. **2** Periodical cover, *die neue linie* (The New Line), February 1936. Designed by Herbert Bayer. Published by Verlag Otto Beyer, Leipzig and Berlin Lithograph, 14 x 10 inches. **3** Catalogue, *Das Wunder des Lebens Ausstellung* Berlin, 1935 (The Wonder of Life Exhibition), 1935. Designed by Herbert Bayer. Printed by Meissenbach Riffarth and Company, Berlin. Lithograph 8 x 8/14 inches

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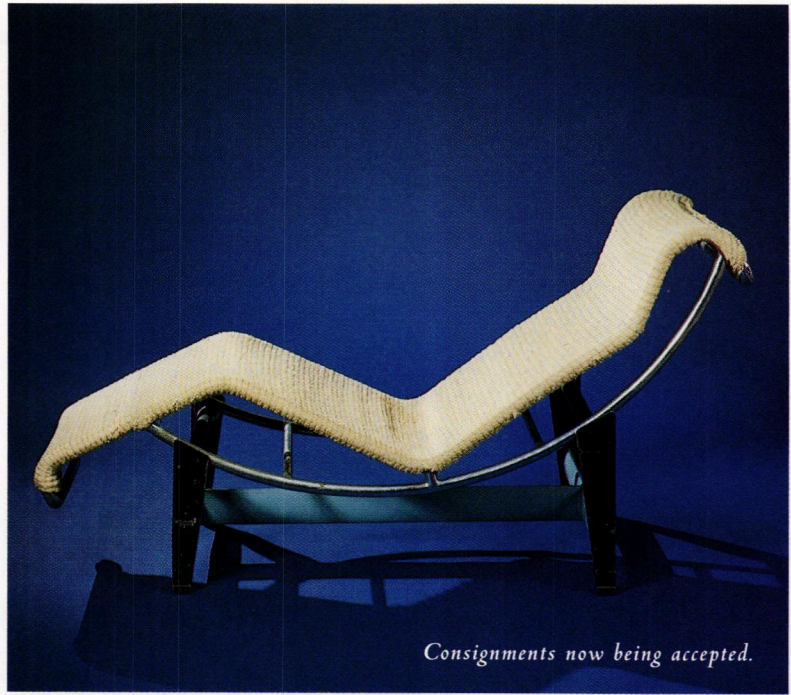
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Illustration: Chaise Lounge, Designed in 1928 by Le Corbusier, Pierre  
Jeanneret and Charlotte Perriand. Chromed and painted metal, natural  
canvas upholstery, length 63 inches. Sold for: \$36,800 on November 14, 2000.

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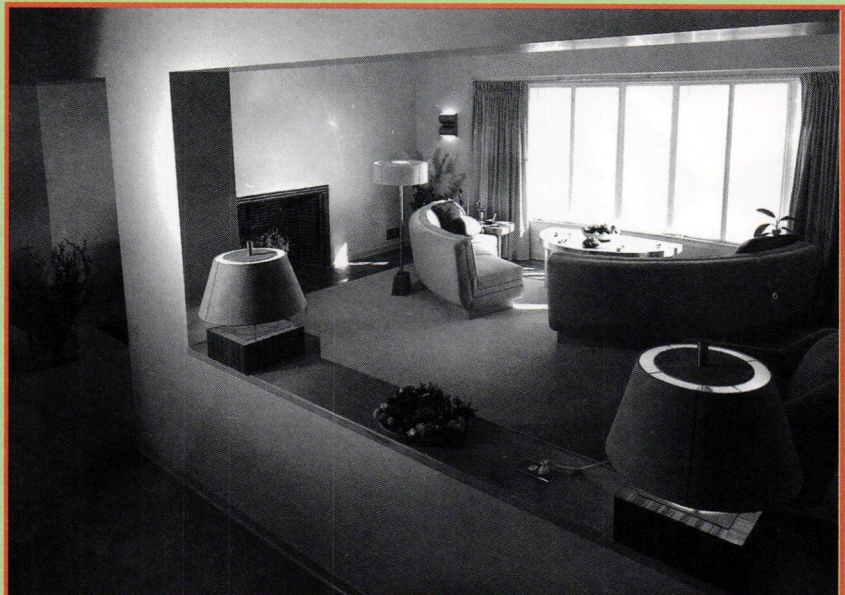
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The Meow restaurant and nightclub, designed by burdifilek, features a '50s-style enamel-coated structural steel screen, curved banquettes, custom-designed tables, and suspended fiberglass panels

### Cat's Meow

The Canadian interior design firm burdifilek is on a roll, winning awards for two recent projects which epitomize the company's signature style of 'clean, modern and classic, with a slight edge.' **Text by Kateri Lanthier**



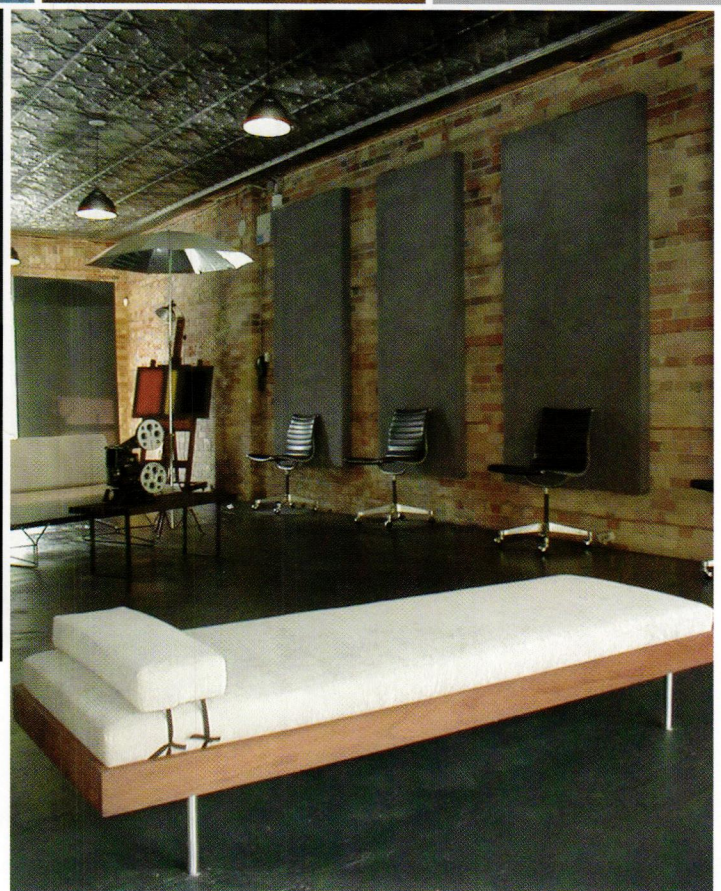
**Clockwise from right:** The Nelson clock at the Mozart Bakery inspires dreams of a coffee break that lasts for decades; *52 Pick Up* cabinet by Petra de Mooy; Vintage Pucci sold high at Ritchie's auction in Toronto, bringing \$545 and \$920, respectively; New retail store Commute features vintage and reproduction modern; Machine Age Modern's new location at 1000 Queen St. East



### cat's meow

The Canadian architectural firm burdifilek is on a roll, having designed numerous stores for hip clothing retailer Club Monaco, including their new home/style venue, Caban. The firm also designed Autogrille, a restaurant, lounge, and take-out on the theme of a 1960s gas station on an Italian highway. In the words of founding partner Paul Filek, the firm's style is "clean, modern and classic, with a slight edge." Two recent award-winning projects that make overt references to the modern are Meow restaurant and nightclub and Mozart Bakery, both in Toronto. The Association of Registered Interior Designers of Ontario, a group originally formed in 1934, holds an annual ceremony to present awards for excellence. For the Meow nightclub-lounge, burdifilek won a gold; the restaurant within the club won a bronze. Features of the space include a '50s-style enamel-coated structural steel screen, which separates the food and bar areas; curved banquettes; custom-designed tables that evoke the classic picnic table; and suspended fibreglass "Chiklet" panels that bounce light onto the ceiling.

Mozart Bakery, which took a silver, elicited the following comments from the judges; "The entire design expresses fun, freshness, and taste, three qualities closely identified with the pastries them-



selves." The color palette of white, chocolate brown, and mauve also suggests baked goodies. On the pinstriped back wall, right beside the bakery's name, is an orange George Nelson clock, inspiring dreams of a coffee break that lasts for decades. To reach burdifilek, call 416 703-4334.

### machines for living

Among the office modules and lighting systems at the September 2000 IDEX/Neocon trade show, held in Toronto, were two pieces of furniture distinguished by their inventive revisiting of modernist modes. The Modernist console cabinet from jwho is "inspired by George Nelson, Russell Spanner, and Charles Eames." Its demure exterior conceals a built-in videologic digitheatre system. Drawers



slide out, bearing keyboard, printer, fax, files—this is a piece specifically designed for converging technologies. (The jwho name stands for Julia West Home Office.) The 5' by 2' made-in-Canada console ranges in price, depending on the wood chosen: cherrywood, maple, or walnut. For more information, call 1 800 900-9390 or 416 927-1502, or visit the web site at <http://www.jwho.net>.

Also on display was an exhibition piece by young Canadian furniture maker Petra de Mooy. Called *52 Pick Up*, the stacked cabinet is double-sided: doors on one side are solid-colored laminate, while those on the reverse bear a rather psychedelic design by painter Angela Leach. Each of the 26 sliding cubby doors can also be reversed—hence “52,”—although the name also seems a pun on the '50s styling as well as the notorious card gag (and the fact that it's a “vehicle” for the laminate??). The cabinet was originally displayed at the Design Exchange, as part of the Furniture 2000: Old and New Communities conference. Wilsonart invited 12 architects and designers from Canada and the U.S. to experiment with its new line of laminates, which can also be customized with, according to de Mooy, “virtually any image.” While de Mooy does not have *52 Pick Up* in production, she can be contacted for custom work at 416 967-7337.

#### new locales

The past is born again in the new location for Machine Age Modern, the store and rental outlet owned by the irrepressibly enthusiastic Jake Kek. A dealer in vintage modern for the past 10 years, Kek began with a tiny shop on Queen West, then shared space with Clutters on Queen East, and has now made the move to an airy, generous space of his own. The setting is ideal for his classics from the '30s to the '70s, both early pieces and reissues. Among them are the Eero Aarnio *Bubble* chair, a Hans Wegner sofa, the reissued *Donna* chair by Gaetano Pesce (mainly a rental piece, it retails for \$4800), a Joe Colombo card table for \$1800, and a mushroom lamp for \$450. The big names are present: Panton, Eames, Bertioia, Noguchi. Kek also carries smalls such as Russel Wright dishes and vintage barware, as well as electronics, including a JVC *Video-sphere*. The new space is at 1000 Queen St. East, Toronto, 416 461-3588.

Another retail player in the field is Commute. Known for its stainless steel furnishings, both old and reproduced, the store offers, according to co-owner Sara Parisotto, “vintage pieces that are a little abstract—at first, you're not quite sure what they are.” Typical odd juxtapositions might include a '30s shaving mirror, rusty industrial salvage, an Olivetti, a cocktail shaker, and a battered toy airplane. Commute has now opened a second location to showcase > 24



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Bella dining chair, \$87

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Occa room divider, maple, \$815

### european living



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# New Additions

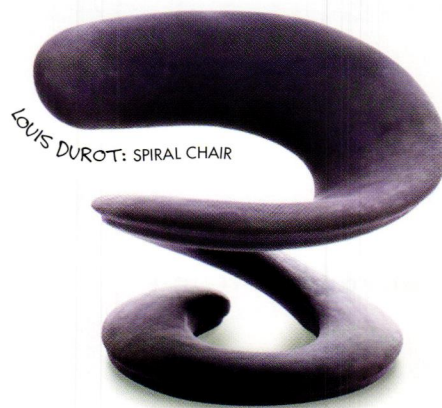
YUKIE MATSUMOTO: TAMPOPO CHAIR\*



\*Liv, Jessem, Elkind, N.R.S.



VERNER PANTON: HEART CHAIR



LOUIS DUROT: SPIRAL CHAIR

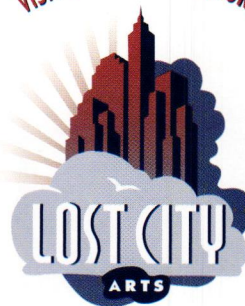


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## Cool North

(continued from page 23) modern furniture, such as Eames chairs, for rental and sale. Parisotto and co-owner Hamid Samad are also designing a line of minimalist furnishings including upholstered chaises in stainless steel and ottomans in pony skin, which can be viewed on their web site at [www.com-mutehome.com](http://www.com-mutehome.com). The new Commute is at 219 Queen St. East, at 416 366-2388; the original is at 819 Queen St. West, at 416 861-0521.

## dress the part

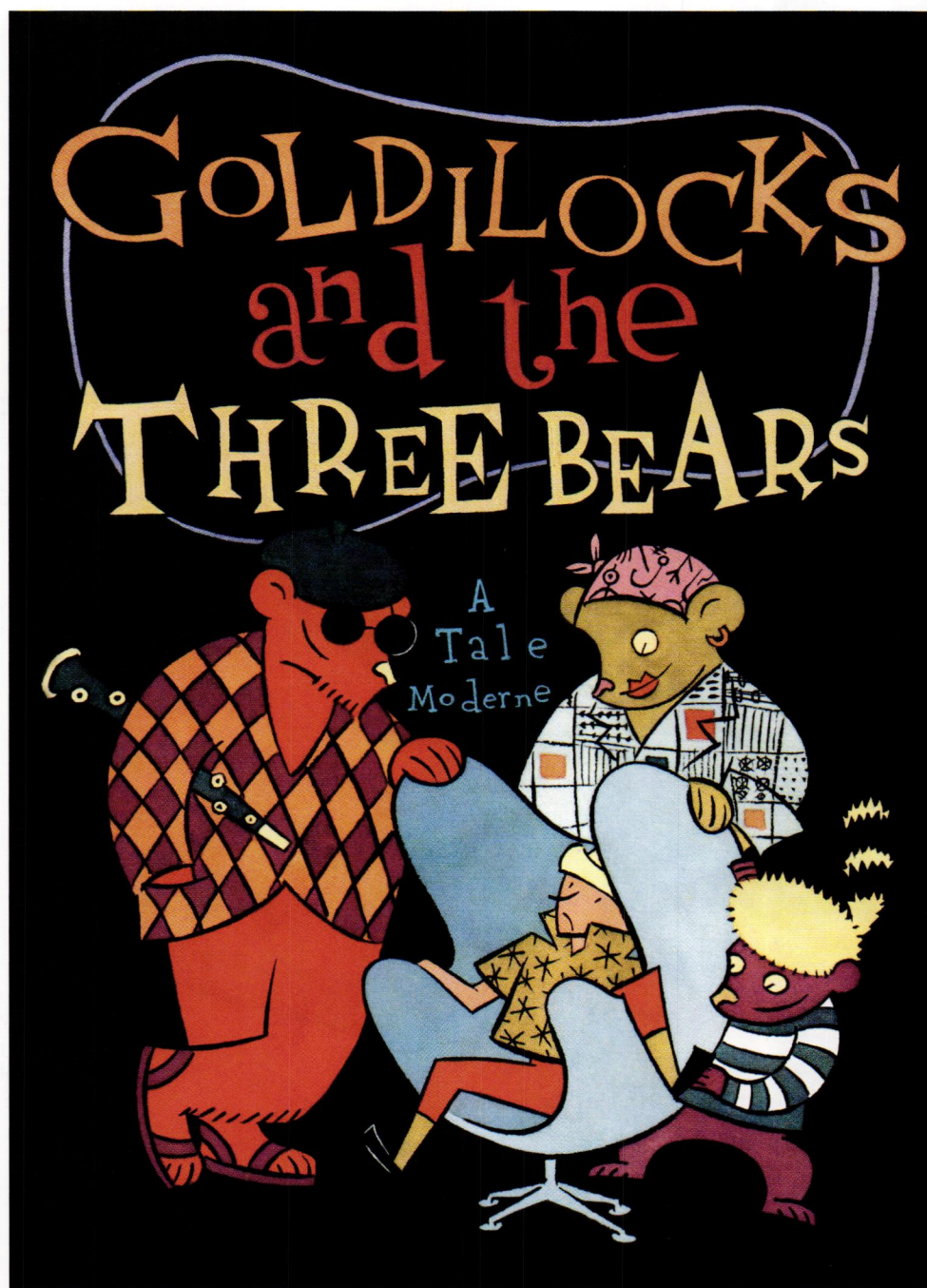
With Emilio Pucci knock-offs ubiquitous on runways, it's hardly surprising that vintage originals are moving from the back of the closet to the auction block. In the September 2000 auctions at Ritchie's in Toronto, several dresses and ensembles by the Italian designer realized sums well above their estimates. A cotton printed shift dress in shades of pink, white and black, size 14, went for \$545 (est. \$150/200). A sleeveless one-piece silk printed jersey in a printed foliated pattern of pink and yellow, with stand-up collar, snug-fitting bodice, zippered back and matching long wrap skirt and belt, size 10, estimated at \$150/200, went for \$920. Just the thing for a swanky pool party. Other items included a hot-pant ensemble for \$400 and a velveteen skirt for \$517. (Prices include the 20 percent buyer's premium.) All very Mrs. Robinson.

## calendar note

The Fourth Annual Collecting the 20th Century Symposium begins on March 30, 2001 with a Gala opening at the Design Exchange in Toronto. Lectures at the Royal Ontario Museum by visiting curators will cover Fornasetti, Mexican silver jewelry, Italian glass and the writing of Miller's Guide to the '60s. Waddington's and Jon Medley will hold auctions the following week. For more info, call 416 538-8536.

## Object Focus

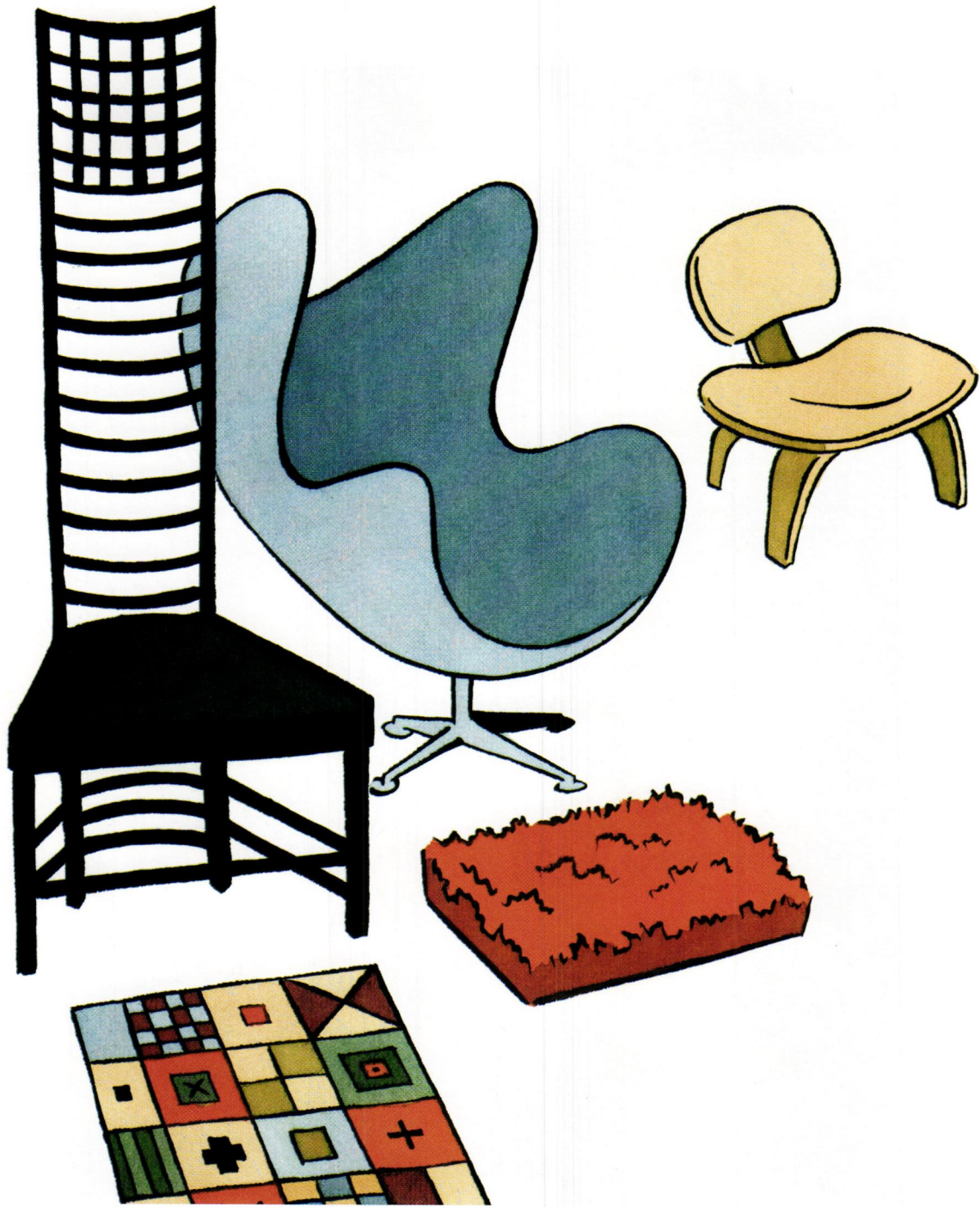
(continued from page 18) Marcel Breuer, Bayer did not leave Germany in the early years of the Third Reich. Instead, he remained based in Berlin, the new Reich capital, where he was the city's leading exhibition designer. After 1933, he reconciled a modernist design approach with National Socialist content. His work represents a continuity of modernism under changed political circumstances. Between 1933 and 1937, he designed several important exhibitions that promoted the new National Socialist regime. Using a square catalogue format, Bayer incorporated innovative graphic techniques in his work—from airbrushing to photomontage. Bayer designed the cover for the 1935 exhibition catalogue *Das Wunder des Lebens* (The Wonder of Life) (fig. 3). Here > 39



excerpted with permission from the story retold and illustrated by Steven Guarnaccia

Once upon a time, a family of bears lived in a split-level house deep in the forest.

There was a big burly Papa Bear, a medium-sized Mama Bear, and their pint-sized Baby Bear.

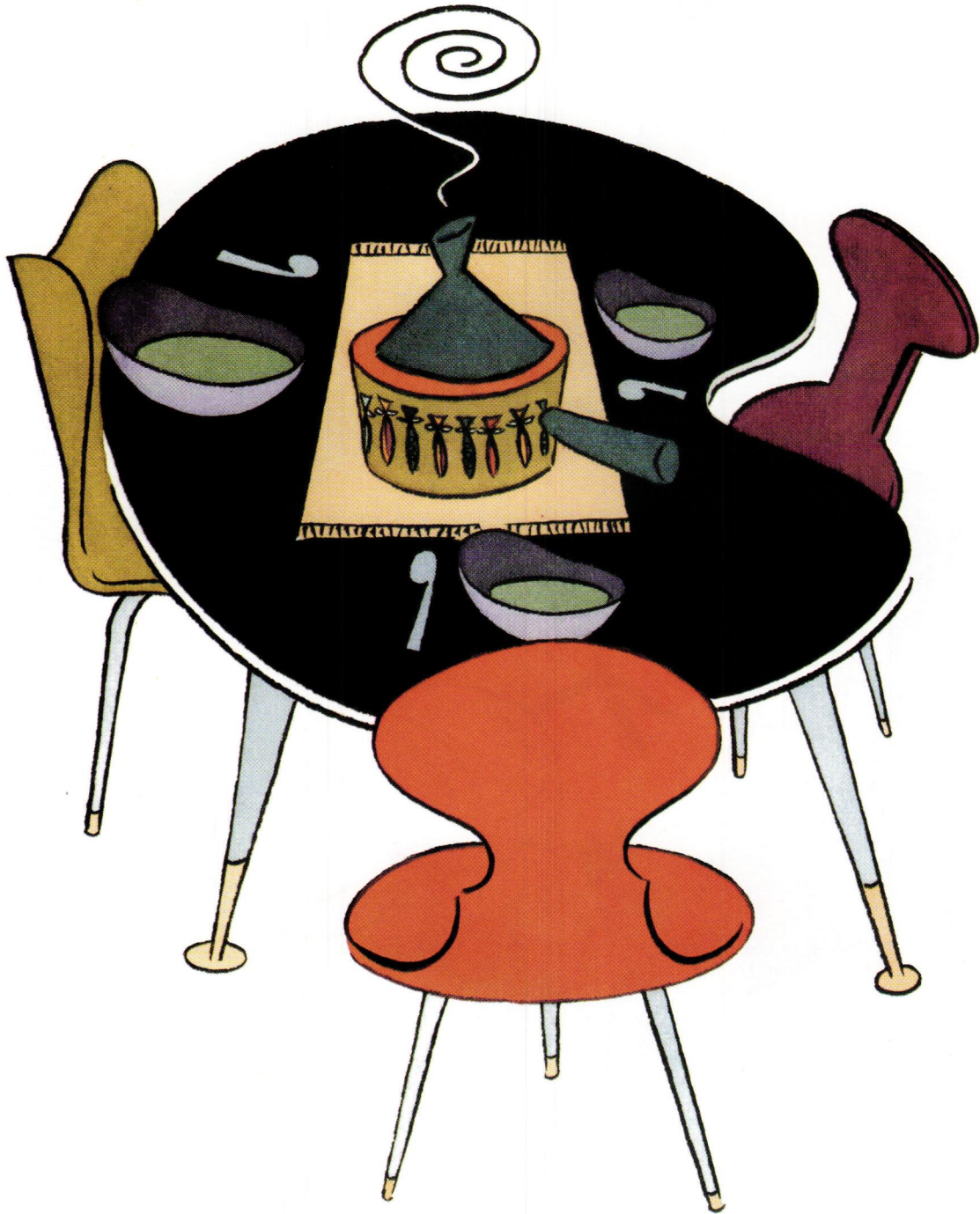


And in their house was a chair for each of them: a big burly chair for the Papa Bear, a medium-sized chair for the Mama Bear, and a pint-sized chair for the Baby Bear.



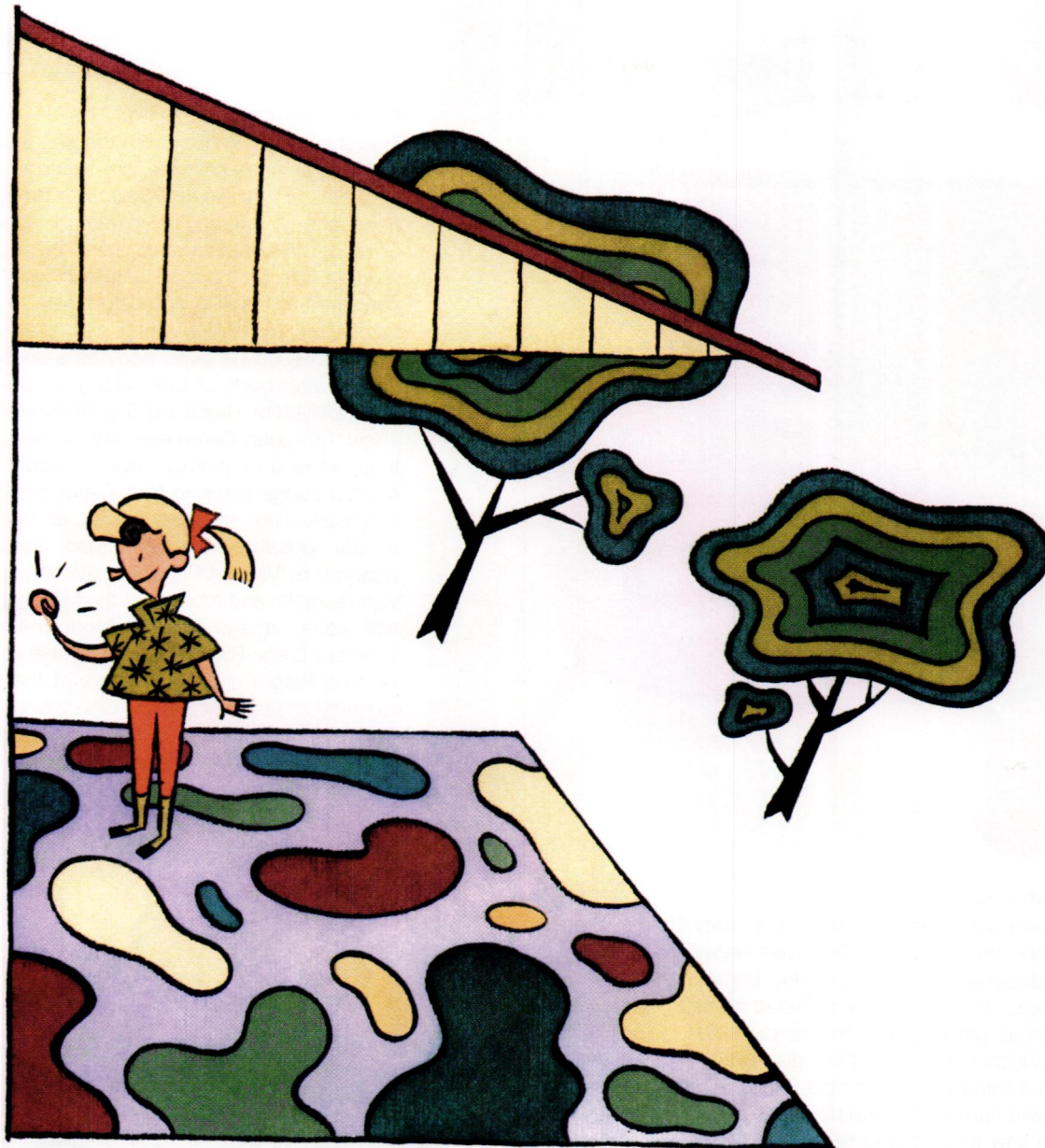
Upstairs they each had a bed.  
There was a big burly bed for the  
Papa Bear, a medium-sized bed for the  
Mama Bear, and a pint-sized  
bed for the Baby Bear.

One day, the Mama Bear  
made chili for lunch.



There was a big burly bowl for  
Papa Bear, a medium-sized bowl for  
Mama Bear, and a pint-sized  
bowl for the Baby Bear.

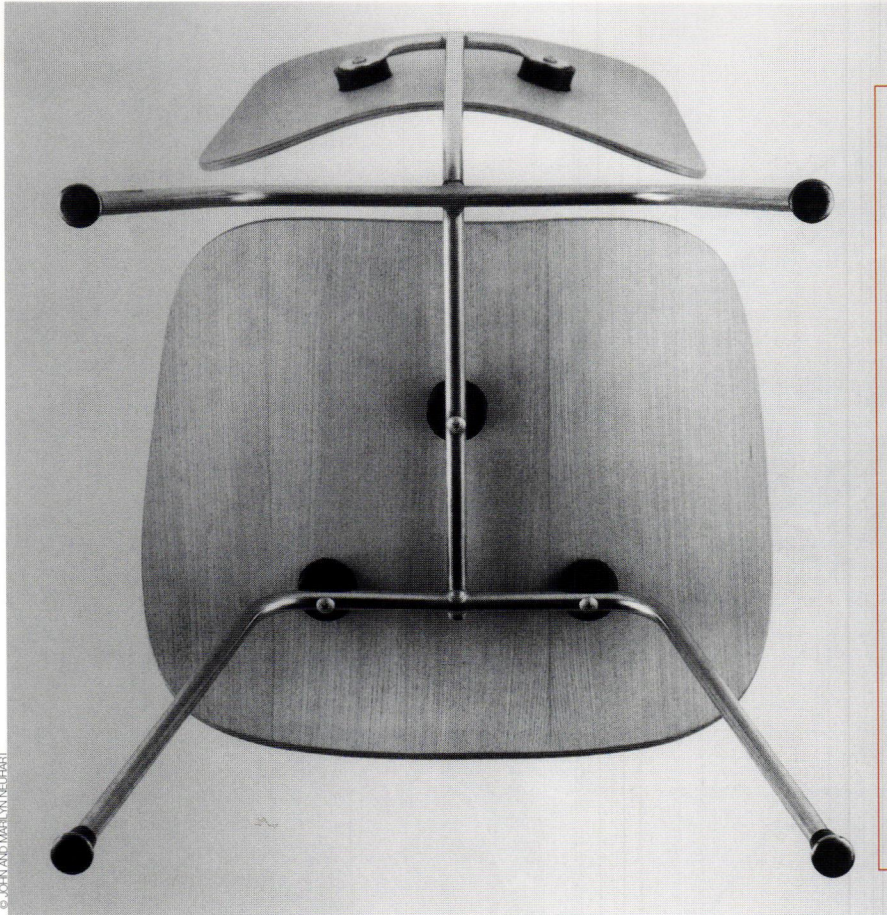
The chili was piping hot, so the bears  
decided to go for a ramble in the  
woods while it cooled down.



Before long, a little girl named  
Goldilocks came to the bears' house  
and rapped on the front door.  
There was no answer, but as she  
was a curious young girl, she  
let herself in to look around...

for the rest of the story see 'Goldilocks and the three bears' in our bookstore

## modern eye facts, details, connections



© J. CHEN AND J. HERRMAN FOR NEH/PHOT

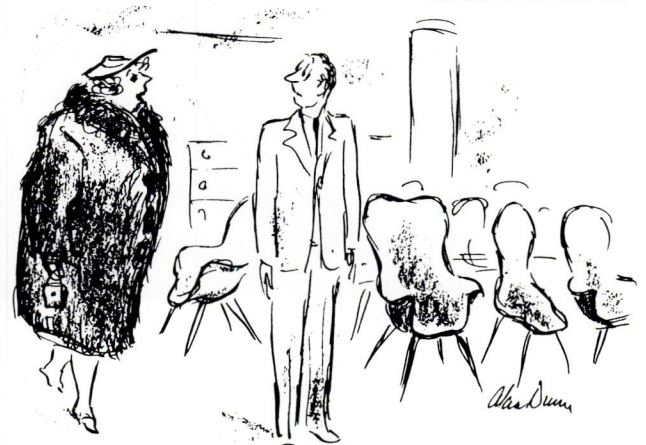
### his kinda furniture....film

This is another fine flick from the genre of films where the vintage movie set's modern-styled furnishings rank as a co-star. *His Kinda Woman* is a film noir flick starring that early bad boy of Hollywood, Robert Mitchum. Shot in 1951 in black and white, this movie tells the modern tale of "honest" gambler Dan Milner who's subjected to a series of "misfortunes," then bribed to take a trip to Mexico where the plan is to use his hoped-to-soon-be-dead body as a substitute for the sought after body of that belonging to a crazy crime boss, played by Raymond Burr of the Perry Mason TV show. En route, Dan meets chanteuse Lenore Brent, truly his kind of woman. But on arrival at the posh Morros Lodge resort in Baja California, Dan finds the ostensibly rich, carefree guests all playing roles ... except, possibly, ham actor Mark Cardigan, played dead-on by Vincent Price. The starring furnishings are very resortish and modern at the Morros Lodge. Along with some vintage Mexican Modern furnishings and excellent Diego Rivera-inspired art, we get to see tons of Jens Risom chairs and rows of the Knoll/Hardoy *Butterfly* chairs, a nice Knoll *Grasshopper* chair in Mr. Price's bungalow and a Raymond Loewy-designed Halicrafters short wave radio in the gangster's office.

### the whole shocking story

Rubber shock mounts, adapted from their other life as vibration dampeners on 1940s-era airplanes, were redesigned and used by furniture designers Charles and Ray Eames to attach chair seats and backs to their metal or plywood frames. The secret to those mysterious black rubber flexible disks lies in their simple construction. Within the thick rubber disk is a thin metal washer-like disk with a threaded center hole for the attaching bolt. This same disk has a number of extra holes around the outer edge for the rubber to flow through and hold the disk firmly in place. The earlier oval-shaped shock mounts used on the early *DCW* or *LCW* contain two of these holy washers.

Alan Dunn cartoon from 1948



"I want to see those new plywood chairs moulded to fit the human shape."

### vintage tool birthdays

Back in 1961 Black and Decker, the makers of all sorts of handyman tools for the homeowner, had come up with the hand tool of all hand tools—the portable screw gun! A battery powered device that allowed the handyman to travel untethered in the search of screws in need of turning. It was a large portable device good for 100 efforts before feeling the need for recharging. It took over four decades to refine this unit from building industry use to the cherished suburban hobby tool it is today.

### streamlined cartoons

In the late 1930s, animation cartoonist Tex Avery was working for MGM Studios creating entertaining and colorful cartoons for kids and adults alike. Tex's list of futuristic animation subjects is short, but these four narrated cartoons tackle the then-popular modern streamlined lifestyle with wit and insight. Tex Avery's *House of Tomorrow*, *Car of Tomorrow*, *Farm of Tomorrow*, and the wild *TV of Tomorrow* are all still in print.

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



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## classic bites

### As American as Coq Au Vin

Say it: Coq au vin. Say it to a Frenchman, and he'll melt at your feet. Say it to an American, and he's likely to report you. Which would be misguided. Because the fact is, this most French of dishes is as traditional to the American palate as any roast turkey or cheeseburger deluxe. Almost.

Need proof? Think Squaw Valley 1960. American medalist and Olympic darling Penny Pitou settles down to a victory dinner. Does she tuck into Texas steak and Idaho potatoes? Not a chance. Slow-cooked Coq Au Vin. (Then again, the French, led by Jean Vuarnet, shut the American men out of any skiing medals.) Think Washington, D.C., 1961. First Lady Jacqueline Kennedy throws more state dinners in her first year at the White House than anyone in history. Would she serve Maine lobster stuffed with Maryland crab? Nope, Coq Au Vin. (Then again, if there was ever a Francophile, it was Jackie.) Think Boston, MA, 1963. The family pulls up to individual Nelson tray tables to soak in an episode of Julia Child's first season on television. What does she prepare, Lamb Chops and Gravy? Indeed not. Try Coq Au Vin. (Then again, her show was called "The French Chef.")




The best-kept secret about Coq au Vin? It's easy to make. The only real challenge is patience—coaxing along this poulet in a pot can be taxing for all but the most devoted of diners. The rest of us cave when confronted with the symphony of scents—bacon, garlic, cognac, mushrooms, and thyme

Danish ceramic **bowl**, circa 1944, from Mondo Cane, \$395 (set of 3); Sterling silver and amber **ring**, late 1960s, designed by N.E. From, Danish, from the Collection of Fred Schneider, exclusively at Form and Function, \$250; Garter stitch **sweater** in espresso by Daryl K, \$224 see *resources*

Flank your Coq with Oysters Mignonette at one side and Pears poached in white wine at the other (each more elegant than the other) and you'll be parlay-vous-ing (albeit Yankee-style) contendedly. Italian ceramic bowl with sterling inset, by Brassali, circa 1940, from Mondo Cane, \$325 see resources



Photographs by Lisa Hubbard  
Recipes and Food Styled by Susan Ottaviano  
Text by Tucker Shaw  
Props Styled by Lisa Hubbard and  
Susan Ottaviano  
Assistant Food Stylist: Annichelle Saludo

A close-up photograph of two poached pears in a dark wooden bowl. The pears are pale yellow and glistening, with small red specks scattered on their surfaces. A sprig of fresh green mint leaves is tucked behind the pear on the right. The background is a dark, textured wood panel with a subtle geometric pattern.

**Pears Poached in White Wine**

Word to the wise (and everyone else): don't skimp on cooking-wine quality. The notion that you can cook with plonk is not only wrong, it's foolish. Not to mention gauche. If it tastes bad raw, it tastes worse cooked. (Caveat: This does not mean you should tap the Chateau Mouton Rothschild Grand Cru Reserve. Resist.)

Biomorphic **bowl** by Carl-Harry Stalhane for Rorstrand, circa 1955, from H55, \$265; **Pillow** by Judy Ross for reGeneration, \$250 see resources

recipes

**Coq au Vin**  
Serves 4

4-5 slices thick cut bacon  
1 3-4 lb. chicken, cut up in parts  
1 medium onion, chopped  
1/2 cup carrots, thinly sliced  
1/4 cup cognac  
3 tablespoons flour  
3 cups good quality red wine  
1 cup beef stock  
1 tablespoon tomato paste  
2 bay leaves  
2 cloves garlic, sliced  
1 teaspoon dried thyme  
12-24 pearl onions  
2 tablespoons olive oil  
2 tablespoons unsalted butter  
8 oz. fresh mushrooms, shitake, portabello, or cremini, cleaned and sliced  
Salt and pepper to taste  
2-3 tablespoons fresh thyme, chopped

Sauté bacon in large Dutch oven, deep skillet, or ovenproof pot over medium heat until browned. Transfer bacon to a plate, leaving fat in pan.

Rinse chicken and pat dry. Season with salt and pepper. Reduce heat to low and add as many pieces of chicken to the pan to fit without overcrowding. Brown chicken until deep golden on both sides, about 7-10 minutes. Transfer cooked chicken and bacon slices to a platter. Set aside. Remove all but 3 tablespoons of fat from pan. Add cognac, chopped onions, and carrots and cook over medium heat until vegetables are tender, about 10 minutes. Reduce heat to low and stir in flour. Cook, stirring constantly for about 5 minutes.

Stir in wine, beef stock, tomato paste, bay leaves, garlic, and thyme. Increase heat to high and bring to a boil, stirring constantly. Return bacon, chicken, and any accumulated juices to the pan. Return the sauce to a boil, then reduce heat to simmer. Cover and cook until the chicken exudes clear juices when pricked with a fork, 25-35 minutes. Transfer chicken and bacon to a platter. Bring the sauce to a boil and reduce until syrupy. Continue to reduce until you have about 2 1/2 cups of liquid.

Meanwhile, bring a pot of water to a boil. Cut a tiny slice from both ends of each onion. Add onions to boiling water and boil for one minute. Drain, rinse with cold water, and pinch off skins. In a large skillet over medium heat add 1 tablespoon of oil and 1 tablespoon of butter and sauté onions until lightly browned, about 5-8 minutes. Remove from pan and set aside. Rinse pan and add remaining oil and butter to skillet. Sauté mushroom slices over medium heat for about 5 minutes. Set aside.

Return chicken, bacon, mushrooms, onions, and all accumulated juices to the pot. Simmer and cook covered 5-8 minutes until chicken is hot. Season with salt and pepper to taste. Serve from casserole and sprinkle with fresh thyme. Can be served with roasted or boiled potatoes.

**Oysters on Half Shell with Raspberry Mignonette Sauce**  
Serves 4

1 dozen oysters (shucked with brine and 12 shells reserved)  
Raspberry Mignonette Sauce  
4 lemon wedges

Arrange 3 shells with oysters and brine on each plate. Top each with 1/2 teaspoon Raspberry Mignonette Sauce and a squeeze of lemon.

**Raspberry Mignonette Sauce**

1/2 cup raspberry vinegar  
2 tablespoons lemon juice  
4 teaspoons shallots, finely chopped  
1 tablespoon parsley, finely chopped  
1 teaspoon pepper  
Salt to taste

Combine all ingredients in a small bowl. Chill.

**Poached Pears with White Wine and Pink Peppercorns**  
Serves 4

4 firm ripe pears  
1 1/2 cups dry white wine  
1 cup sugar  
2 tablespoons fresh lemon juice  
1 tablespoon pink peppercorns, crushed  
1 teaspoon lemon zest, grated

Combine wine, sugar, and lemon juice in saucepan large enough to hold pears. Bring to a boil. Reduce heat to low and simmer, covered, until sugar is dissolved, about 5 minutes.

Meanwhile, peel pears leaving stems intact and taking off as little flesh as possible. Place the pears in syrup and poach over low heat, turning occasionally until tender, about 10 minutes. Allow pears to cool covered in syrup.

To serve: place each pear in serving dish, drizzle one teaspoon of syrup over each pear. Garnish with peppercorns and lemon zest.

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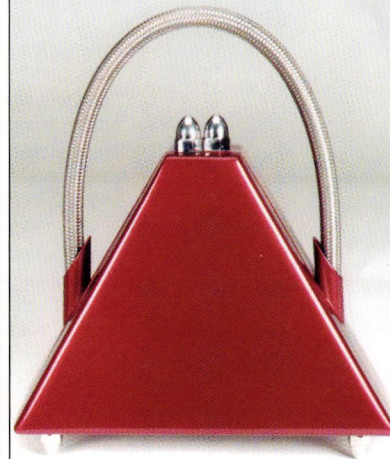
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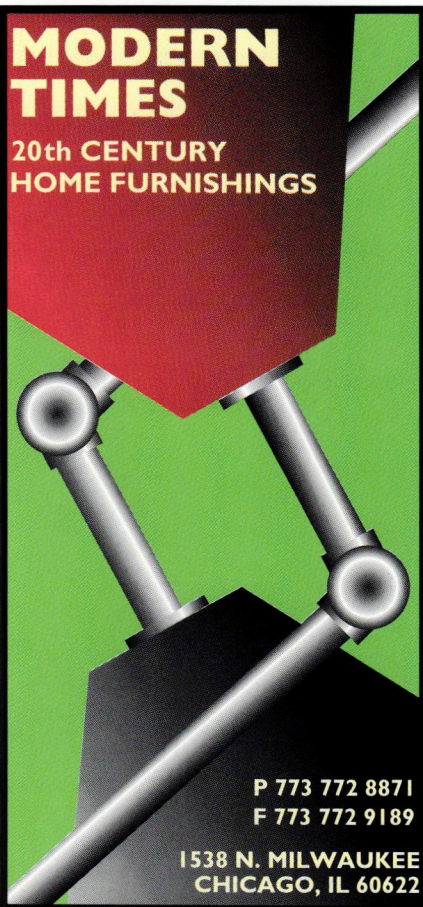
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# MODERN TIMES

## 20th CENTURY HOME FURNISHINGS



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Grete Jalk, plywood lounge chair, designed 1963, sold for £20,000, "Scandinavian Design," Christie's South Kensington, London, 6 September 2000

### A Fluid Market

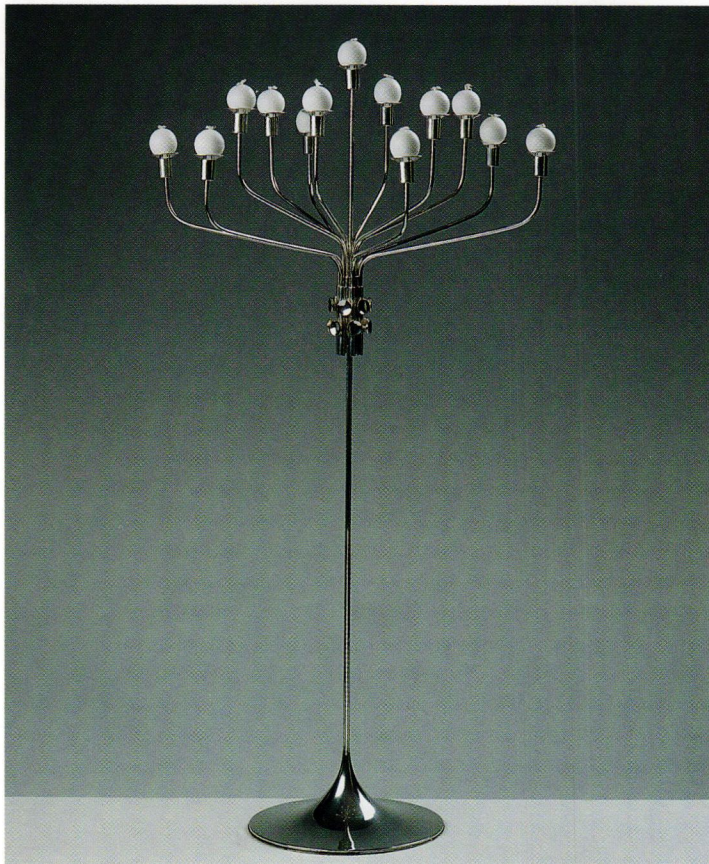
The recent London sales responded to the fluid nature of the international market, illustrating a sharpening interest in the works of Charlotte Perriand and in the comparatively unexplored field of post-war Finnish design. **Text by Simon Andrews**

The Autumn London sales season was marked by three Design-related sales hosted by Christie's South Kensington and Sotheby's. The London auction houses Bonhams and Phillips had not scheduled Design sales for this period. The results borne out by these three sales responded to the fluid nature of the international market, illustrating a sharpening interest in the works of Charlotte Perriand and in the comparatively unexplored field of post-war Finnish design.

While the work of Charlotte Perriand has established a serious

auction market for some years, the hammer prices of the last few months would indicate a tremendous acceleration as bidding has soared to the heights previously associated with the likes of Ruhlmann, Chareau, and other pre-war masters. Perriand's Modernist furnishings of the 1930s, often designed in collaboration with Le Corbusier, have always attracted an intellectual market; however, it is the furnishings produced c.1945-1955, retailed during that period by the Parisian gallery Steph. Simon, that are now the most

**Clockwise from right:** Charlotte Perriand, ebonized oak dining table, designed 1950-1951, sold for £40,000, Christie's South Kensington, "Important Design," London, June 2000; Charlotte Perriand, ash and aluminium desk, designed 1950-1951, sold for £58,000, Sotheby's "20th Century Decorative Arts," London, October 2000; Tapio Wirkkala, silver centerpiece, designed 1969, estimate £5000-6000, to be offered for sale "Private Collection of Finnish Design," Christie's South Kensington, London, 7 March 2001



eagerly sought after. The first indications of such attention were illustrated by the Important Design sale held by Christie's South Kensington on June 14, 2000. This sale included a collection of four items, all sharing the same provenance, having been purchased from Steph. Simon in 1958. All items far exceeded their pre-sale estimates, most notably a unique ebonized dining table which quadrupled its low estimate to sell for a record £40,000, and a rare *Tokyo* bench which doubled estimate to realize £7000. Considered exceptional at the time of the sale, the record £40,000 was superceded four months later at the Sotheby's October 19, 2000 sale of 20th Century Decorative Arts. Estimated at £30,000-50,000, Sotheby's offered a honey-colored ash desk, of similar date and design to the Christie's dining table, however fitted with a pair of aluminum drawers. As with the Christie's table, the Sotheby's desk enjoyed first-generation provenance and was ultimately hammered down at £58,000. That Perriand's post-war furnishings—which are characterised by the fused aesthetic of Japanese minimalism, traditional provincial forms, and organic design—should now be selling for such record sums bears witness to the astuteness of a certain type of collector. Most of the more important examples of Perriand's work, such as these pieces, were not subject to serial production, and like the designs of Carlo Mollino, will normally have a traceable history. Results for other examples of post-war French design in this same sale include a Perriand coat rack (£7500), a Jean Prouve 1954 daybed (£3200), and a Jean Prouve c.1945 armoire (£12,500).

Christie's South Kensington's second annual sale of Scandinavian Design, held on September 6, 2000, received an

enthusiastic welcome and established results that were both record-breaking and notable. The front-cover illustration, a 1963 plywood lounge chair by the Danish designer Grete Jalk, was swiftly dispatched amid rapid bidding to hammer out to an institutional buyer at a double-estimate £20,000. This innovative design was produced at a time when interest in plywood furniture was beginning to wane, and consequently manufacturer Poul Jeppeson only produced 150 examples of the chair. Christie's had first offered an example of this chair in 1997, which had then realized £4000, and earlier this year Bukowski's Auctioneers in Stockholm had sold an example for £13,000. These results over a four-year period well illustrate the increasing determination by the market to secure rare and seminal examples of post-war design.

All aspects of this sale enjoyed a good response, with particular attention on Swedish ceramics—for example, two 1930 Dahlskog vases (£800), two Kage *Argenta* vases (£1200) and (£1400), and a Lindberg faience vase, c.1943 (£1100). However, one of the surprises from the ceramics section included a 1960s studio vase by the Finnish ceramicist Annikki Honsaari which tripled estimate to sell to a US collector for £1100. Swedish glass achieved respectable prices, in particular two 1930s Ohrstrom vases (£2600) and (£5500). However the greatest competition was again reserved for good examples of Finnish glass, to include a rare large 1950s Wirkkala *Iceberg* vase which sold to an American collector for £5500 against a £3000-4000 estimate.

In the post-war furniture section, the strongest interest was reserved for Poul Kjaerholm, Arne Jacobsen, and Verner Panton with



£4800 securing Pantón's 1982 prototype acrylic chair. Pre-war furniture by Alvar Aalto continues to be one of the most dependable areas, as evidenced by the prices offered in this sale for a set of three 1930s prototype chairs requiring total restoration (£7000), a 1931 *Paimio* stool (£1200), and a six-seat dining suite (£3500).

Post-war Finnish design is rapidly evolving as one of the major areas of investigation by the market. Whereas the design produced by most nations may excel in a particular medium or in a particular time period, Finland, as Italy, has without pause produced strong design in all mediums from the 1930s to the present day. Be it the plywood furniture of Aalto; the glassware, metalwork and industrial design of Tapio Wirkkala and Timo Sarpaneva; or the 1970s silver jewelry of Bjorn Weckstrom, Finnish design articulates a unique and creative vision while remaining for the moment relatively affordable to collectors. The increasing awareness of good Finnish design will be tested by the market in March, when Christie's South Kensington presents a 90-lot sale of Finnish design, including many rarities and prototypes, from an established private collection. As the recent auction results for the items by Grete Jalk and Charlotte Perriand have proven, many seminal designs have now firmly established themselves in a position well beyond the means of many collectors, prompting an evaluation of the less explored aspects of the market. \*

**Object Focus**

(continued from page 24) he employed his favorite classical statuary, the Doryphoros of Praxiteles, to address issues of modern medicine and anatomy.

In 1938, finding that Modernism was no longer tenable under Nazism, Bayer immigrated to the United States and designed the exhibition "Bauhaus 1919-1928" at the Museum of Modern Art in New York. He later worked as a consultant art director to N.W. Ayers, J. Walter Thompson, and Dorland International, and from 1956 to 1965 served as art director to the Container Corporation of America.

"Print, Power, and Persuasion: 1890-1945," an exhibition on view at the Wolfsonian-Florida International University through April 29, 2001, explores innovations in German graphics and typography during the first half of the 20th century. Bayer's work serves as a case study to examine important issues about modern design, propaganda, and ideology. The exhibition is drawn entirely from the museum's collection.

The Wolfsonian-Florida International University is located at 1001 Washington Avenue, Miami Beach, Florida. For further information call 305 531-1001 or visit their website at [www.wolfsonian.org](http://www.wolfsonian.org). \*

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modern life

Photographs: Stephen Wallis  
Styling: Nicole Lachelle  
Hair: Marco Scott at Bradley Curry Mngt.  
Makeup: Jake Bailey at Kramer & Kramer  
Models: Alyssa Kealy at Ford,  
Jenny Fletcher at Metropolitan  
Location: Lin-Weinberg Gallery, NYC

# shopping trip

Alyssa just moved into a swanky new apartment. Her friend Jenny—who always seems to know how to put just the right things together—volunteered to help her furnish her space



Opposite page

(left) Hemp silk toweling collarless **jacket** with belt, Helmut Lang, \$1310; Hemp silk toweling **pant** with elastic waistband, Helmut Lang, \$907; Black nappa leather **high heel** with triangular ankle tie, Helmut Lang, \$380, (right) Tan cotton elastic slim-fit **pant**, Helmut Lang, \$320; Beige shell **top**, Gianfranco Ferre; Black and white leather clear **sandal**, Versus by Versace, \$175. Isamu Noguchi **hanging fixture** for Oseki, *Akari* series, Japan, c.1958, \$3500.

This page

(left) Ecu double face wool **jacket**, Carolina Herrera, \$1800; Black silk stretch **panty**, Helmut Lang, \$372; Hemp "V" punched leather **belt**, Helmut Lang, \$210; Black high heel **sandal**, Gianfranco Ferre. (right) Sunflower leather **jacket**, Carolina Herrera, \$2000; White silk stretch **panty**, Helmut Lang, \$372; Cream nappa leather thong **sandal** with ankle tie, Helmut Lang, \$380. Paul Laszlo for Brown-Saltman **sideboard**, c.1952, \$8800. **Vase**, Denmark, 1950s, \$175.

see resources



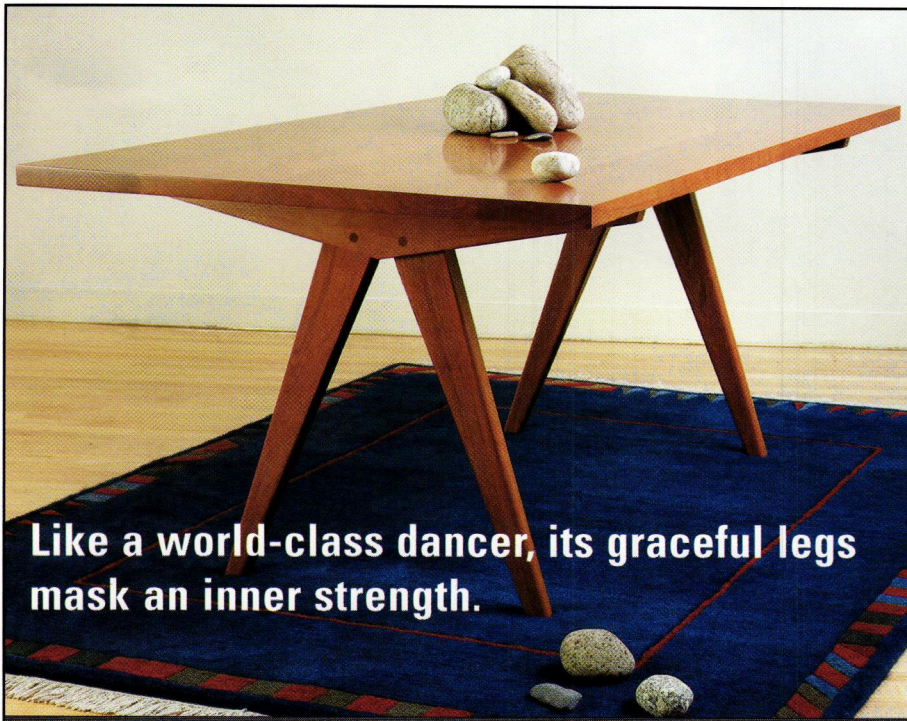




Opposite page  
(sitting) White organza **blouse**,  
Richard Edwards, \$450; White  
cotton silk/satin **pant** with belt,  
Richard Edwards, \$375; Black  
leather/python **boot**, Richard  
Edwards, \$225. (laying) Black  
cotton/polyester blend **tank top**  
with shoulder, Versus by Versace,  
\$270; Black polyester capri **pants**,  
Versus by Versace, \$290. Knoll  
**sofa**, 1950s, \$7800.

This page

(left) Black S/L **flat** open sides  
**jersey dress** with netting at waist,  
Jean Paul Gaultier Femme, \$623;  
Black nappa leather **high heel** with  
triangular ankle tie, Helmut Lang,  
\$380. (right) Black double cotton  
**jersey dress** with t-back and side  
cutouts, Helmut Lang; Black kid  
leather flat roman tie **sandal**,  
Helmut Lang, \$370. **Vase** (in hand),  
manufactured by Palshus,  
Denmark, 1950s, \$750. Other  
**ceramics**, Scandinavian,  
1940-1960.  
see resources



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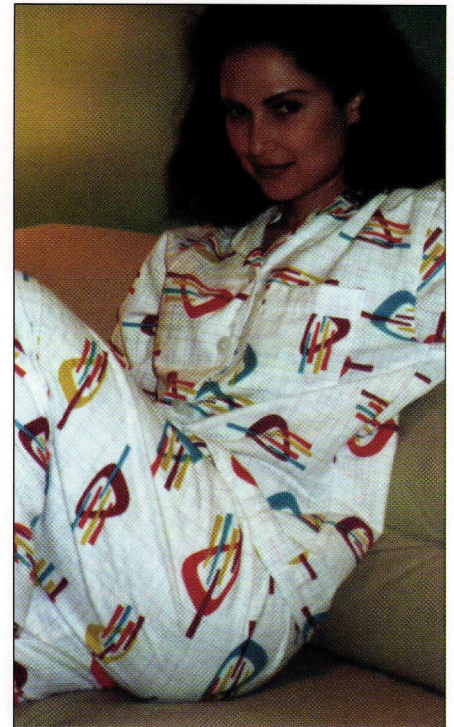
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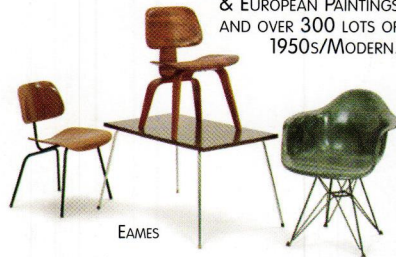
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**Left:** A rare molded plywood chair by Charles and Ray Eames, covered in calf hide, realized \$14,950 at Wright.  
**Below:** Brass collarette necklace attributed to Alexander Calder, sold for \$31,050 at William Doyle Galleries

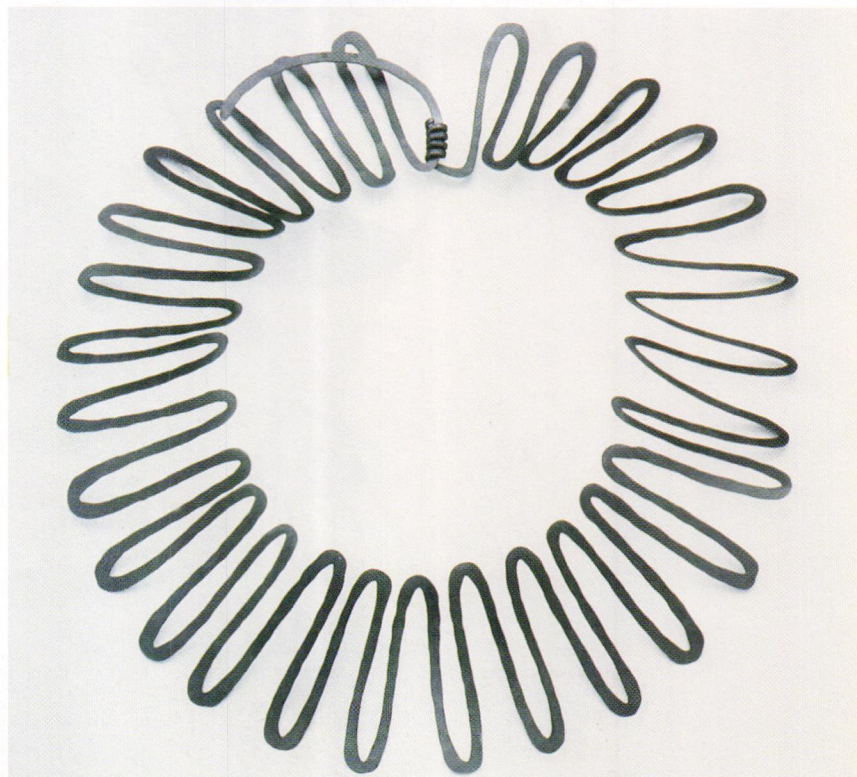
### On the Block

World record prices are achieved once again for rare modern furniture designs, and strong prices continue for modern staples by Charles Eames and others

The new start-up auction house, Wright, held its second sale on October 1, 2000. A large crowd was in attendance to contribute to the active bidding from the telephone and absentee bidders. The sale started off with a fine collection of furniture from the French designer Jacques Adnet. All of the pieces sold, with many bringing two to three times the estimate. Other highlights of the day included a rare molded plywood chair by Charles and Ray Eames covered in calf hide, which sold for \$14,950. An aluminum settee by Warren McArthur dating from 1932 sold for \$32,200.

The auction also included modern and contemporary art. An outdoor sculpture by Isamu Noguchi sold for \$18,400, while a dining table dating from 1946 sold for \$20,500. The work of the sculpture and furniture designer Harry Bertoia was well represented. A small table-top sculpture, *Three-pointed Cloud*, from 1959, sold for \$16,100. A large wire sculpture from the 1970s brought \$13,800, while a small sterling brooch from the 1940s went for \$8075. The cover lot of the auction, also by Bertoia—a model for a screen built for the St. Louis airport in 1956—failed to sell at the auction but was sold after the sale for \$32,500.

The sale included many examples of European design not generally offered for auction. Many of these pieces sold quite well: a chair by the Swiss designer Max Bill sold for \$6050, over three times



**Clockwise from right:** An elusive Gerrit Rietveld *Steltman* chair set a world record price of \$71,250 at LAMA, as did the James Harvey Crate table lamp, which realized \$20,700 over an estimate of \$4-5000; *Chaise Longue* by Le Corbusier, Pierre Jeanneret and Charlotte Perriand, 1928, \$36,800 at William Doyle Galleries



the high estimate. A desk and return designed for the Olivetti office in 1963 sold for \$6325.

**rago-sollo's modern auction**

David Rago and John Sollo's October 22nd Modern auction in Lambertville, New Jersey was reflective of a market which is stronger than ever for better pieces, yet which seems to have leveled for more common pieces. Record prices were paid for a number of good-to-great pieces in good condition, yet there were more buy-ins than in the past. As always, Nakashima, Eames, Escherick, Cowan, Voukos, and Nelson stood out among the strongest sellers in the sale, with a full gallery in attendance and close to 100 absentee bidders as well as a record number of phone bidders (almost 90) from all over the United States and abroad.

Among noteworthy pieces was the very first lot, a *Thin Edge* jewelry chest by George Nelson for Herman Miller, with pedestal and brass legs (\$13,800) from the collection of a George Nelson associate. A prototype George Nelson for Herman Miller *Kite* table clock from the same collection also brought \$13,800. (These prices reflect a 15% buyer's premium, as will all prices noted here.)

Another rare Nelson for Herman Miller piece—a *Thin Edge* oak chest with five drawers of graduated size, unusual white wire pulls, and black enameled metal hairpin legs—topped its high estimate at \$4888; while a Nelson for Herman Miller *Steelframe* cabinet with yellow laminate drawers, in excellent original condition (complete with a *Steelframe* hang tag and Miller foil label), brought \$2185.

Unusual and one-of-a-kind pieces by George Nakashima included a 1968 cherry dresser consigned by the original owner (\$16,675); a custom designed coffee table with tiger's eye maple burl top, 1988, also from its original owner (\$13,800); and a Nakashima walnut *Conoid* room divider with three spindle-front linen paneled doors and a free edge plank top, which brought more than three times its estimate (\$14,950).

Of note as well was a walnut cabinet, c.1972, by Andy Franz,



an associate woodworker for George Nakashima from 1957 to 1969, which surpassed its high estimate, selling for \$4888. An extremely rare *Wavy Front* buffet by another New Hope artist, Paul Evans, believed to be one of less than 40 ever produced, reached \$10,925.

Whimsical and collectible pieces such as a Charles Eames *DCW* slunk skin black and white "Pony" chair brought \$14,950, while an Olivier Mourgue anthropomorphic *Bouloum* chaise lounge, c.1968, exceeded its high estimate at \$1955. Warren McArthur and Gilbert Rohde pieces sold mostly within their estimated ranges, with some exceptions either exceeding estimates or not meeting their reserves.

Highlights among many important ceramic pieces included an exceptional Viktor Schreckengost for Cowan *Jazz* bowl in a Persian blue and black glaze, 1931, (\$57,500); a massive Peter Voukos stone-ware charger, 1981, (\$10,350); and a Paul Bogatay bisque spherical vessel, 1942, with carved creatures on a sheer-glazed ground, in the style of Maija Grotell, (\$2530). Other highlights included a large Picasso/Madoura platter decorated in sgraffito with a woman's face, (\$2645); and a fine Natzler spherical vessel in a yellow and amber matte glaze, (\$8050).

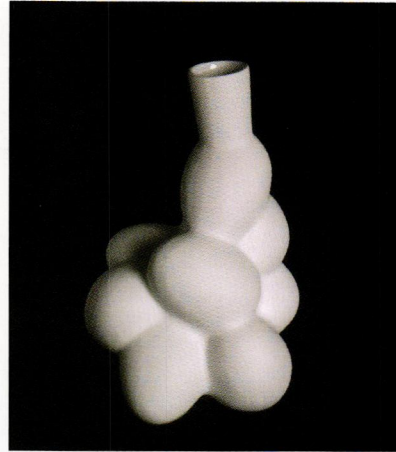
Among 20th century lighting standouts were a brushed copper Poul Hennigsen for Louis Poulsen *Artichoke* hanging lamp in pristine condition, which reached \$5463; and an Ettore Sottsass for Venini glass chandelier *Gloriosa*, with its original Venini shipping box, which brought \$5750. A floor lamp, c.1980, by Israeli artist Ron Arad, with a concrete base and two halogen fixtures on manipulated tubular metal shafts, brought \$8050.

An exquisite collection of Modern Italian Glass, primarily from a single owner collection, was presented as a separate sale on the eve of the Modern Auction. Over 100 lots of works from Venini, Cenedese, Barovier, Seguso, Toso, A.V.E.M. and others were featured. Of particular note were a fine and rare Archimede Seguso white murelto double-lobed flaring vase (\$9775); an exceptional Cenedese teardrop-shaped vase designed by Antonia Da Ros, executed by Giancarlo Begotti (\$11,500); and a fine Venini & Co. cigar-shaped patchwork vase by Fluvio Bianconi (\$8050). Other highlights of the evening included a Cenedese *sommerso Momento* vase (\$3105), a 1956 Archimede Seguso *piume* teardrop-shaped vase (\$6325), and a rare Salier double-spouted acid etched vessel by Mirco Casaril, with Pauly & C. paper label (\$6325).

**doyle's couture, textiles, and accessories**

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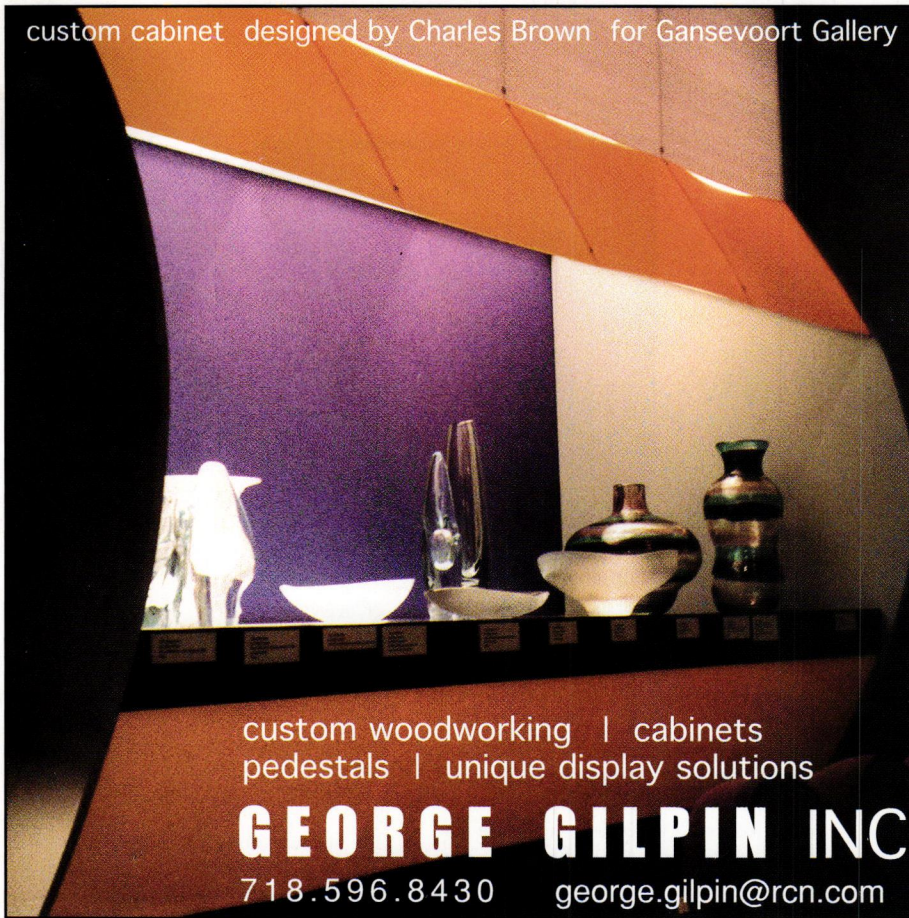


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#### Auction Review

(continued from page 47) from around the world competed for vintage couture and Bakelite and costume jewelry at an auction of Couture, Textiles, and Accessories. The two-day sale featured Part One of the world's largest and most important collection of costume jewelry, Bakelite, and accessories ever to reach the auction block. The auction also offered hallmark couture creations from the world's most legendary designers. Buyers will have another chance to bid on this extensive collection of accessories when Doyle New York offers Part II during the spring Couture, Textiles, and Accessories auction, scheduled for May 2 and 3, 2001.

"Jewels of fantasy" by the world's greatest jewelry designers were represented in the sale, including signed examples of such legendary makers as Hobé, Wiener Werkstätte, Schiaparelli, Haskell, Chanel, and Coppola e Toppo. A squiggle-shaped, brass Alexander Calder necklace grabbed the top lot of the sale at \$31,050; and a Wiener Werkstätte cuff bracelet of silver with coral accents that is attributed to Josef Hoffman, c.1910, hammered down at \$29,900.

Competition was fierce among Bakelite collectors for bracelets with decorative motifs such as polka dots, bow ties, laminates, stripes, and geometric designs. The most sought after pieces were gumdrop and bow ties bracelets, which took several of the top lots, the highest of which fetched \$19,550 for a group of three.

Bakelite brooches also attracted much bidder interest. A charming *Love Letter* brooch in the form of a fountain pen suspending a heart and three love letters commanded a price of \$10,350. A private collector snapped up a rare Bakelite and wood figurine *Pumpkin Man* brooch for \$8625. This brooch is considered to be one of the most important Bakelite collectibles.

The couture section of the sale featured signature designs from the world's most legendary American and European designers, spanning the 18th through the 20th centuries. The top lot of this part of the sale was an elegant sleeveless ivory satin court dress and train from the 1920s that fetched \$9775. From the same time period and realizing \$6900 each, were a sleek Jeanne Lanvin shimmering silver beaded chemise and a classic black Fortuny *Peplos* gown. Characteristic of Hollywood designer Adrian was a stunning 1940s black crepe strapless evening gown that sold for \$6900. Also finding favor with bidders was a luxurious ermine and sable coat from the 1920s that garnered \$6900.

Judith Leiber has turned the handbag into an art form. Over 85 of her minaudières—ornately jeweled handbags often referred to as luminous mini-sculptures—were offered in the sale, most of which were > 87



**february 2001, issue 35**

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modern patrons

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the harvard 5

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the last modernist: morris lapidus

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greenhood house by lee. b. kline

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dale chihuly's stewart williams home

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young nordic design

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John Clark has resided in his home designed by Richard Neutra for nearly 50 years

### Modern Patrons

Four clients and four architects. After decades, these clients are still living in the houses they commissioned from masters of modern architecture. There is a common thread between these patrons and their architects. They are artists, thinkers, and creators. Theirs is a distinctly world view of how life should be lived. They are patrons in the true sense of the word. Generous with their praise, evangelical in their fervor to spread the spirit of modernism, and satisfied that the rest of the world has finally caught up with their foresight. These were not wealthy people when they commissioned such rich environments. They were committed to the ideals of contemporary living. They built modern at a time when it was not a popular thing to do. Here are portraits of people who took a risk to live the way they wanted to live. Their contribution to the world of architecture is timeless.

Text by Ted Wells. Photographs by John Ellis



**The Patron: DeVee and John P. Clark**

John Clark was a music teacher and his house, overlooking California's San Gabriel Valley, centers around the creation, performance, and enjoyment of music. The Clarks raised their two daughters in the house, and now the Clark's grandson lives in the house with his grandfather, the third generation to enjoy Modern architecture in this pristine example of Richard Neutra's work.

**The Architect: Richard Neutra**

Neutra is one of the foremost architects of mid-20th century Modern design. He achieved international fame during his lifetime and built houses and public buildings that were examples of his belief in the strong connection between nature and man.

"In 1955, my wife and I saw a notice in the newspaper that Richard Neutra was going to be showing slides and lecturing on his residential work and his philosophy. I knew who he was because of his connection with Frank Lloyd Wright, but I knew nothing of his work. We went to hear him speak, and I was tremendously impressed by what he said and what we saw.

After the lecture, we waited until everyone had left and went to speak with him. I asked him if he was interested in designing a house for us. Before he said anything, he surprised me by asking, 'What's your budget?'

I had no idea what a budget for a house should be. I said, '\$39,000.' My wife almost died. That was a lot of money 45 years ago. Neutra said that he might be able to do something with that amount, but he had to see our lot before he made a decision.

We met Neutra at our property, and he walked out onto the lot. It was fascinating to see him, as if he had two antennae on the top of his head, sensing everything as he walked. He was impressed by the expansive view and said he would love to build a house here. He said, 'I'll call you when I have something to show you.' He called five months later and invited us to his home and studio. It was all very

exciting. We talked with him and his wife. We told him about our two daughters, who were 12 and 14 at the time.

The first thing he showed us was a house design with two stories. The plan had a music studio for me, but I didn't see how we could afford something so extravagant. He accepted that and didn't try to sell us on it. I told him that the living room needed to be larger. He said that for \$39,000 he couldn't build a bigger living room. 'I'm a pianist,' I told him. 'I have a grand piano.' He replied, 'Can't you get along with a small piano, like a spinet?' I said no, the room has to be bigger.

He worked over the plans, and we went back to see the final ones, which we approved. He gave us a new price to build the house. It was \$43,000. Since my wife and I didn't know where we were going to get \$39,000, we certainly didn't know where we were going to get \$43,000, but we went forward anyway. The contractor helped arrange for us to get a construction loan, and we started building. Neutra assigned a young architect from his office, John Blanton, to supervise the building. He made sure that things were done the way Neutra intended them. It took about 10 months to build the house, and we moved in a few days before Christmas in 1957.

We loved the overall design of the house. We loved how it took advantage of the view. We simply loved contemporary architecture. None of our friends have shown an interest in modern architecture. We are the only people we know to this day who live in a house like this. But the truth is, almost everyone who comes into the house loves it. Nearly 50 years after it was built, this house looks modern. It's going to look modern 50 years from now. That's a marvelous tribute to Neutra. This is timeless architecture. I have pledged to never change this extraordinary design."

**The Patron: Hilde and Frank Marshall**

Hilde Marshall has always been involved in the arts and architecture.



Hilde Marshall commissioned German architect Konrad Wachsmann to design her duplex in 1948.



She was architect Raphael Soriano's assistant and worked at John Entenza's *Arts & Architecture* magazine. In the 1950s, she was a hostess for the public tours of the Case Study Houses in Los Angeles.

The Marshall House (1948) is a duplex located near Beverly Hills. The house is private, simple, and elegant. Floor-to-ceiling windows look out upon the garden. The urban lot is only 6200 square feet, and the house is 2600 square feet. There is a sense of spaciousness, calm, and deep meaning that infuses this home occupied by the original client for more than 50 years.

#### **The Architect: Konrad Wachsmann**

Wachsmann was well known in his native Germany. He had designed Albert Einstein's house in Berlin in 1929. In the 1940s, Wachsmann teamed with Walter Gropius to produce and market pre-fabricated houses. The Marshall's duplex is the only custom house Wachsmann designed in Los Angeles.

"We had some plans for our property done by someone else. Wachsmann came to our apartment, looked at the plans we had, and tore the blueprints. 'You will have a Wachsmann house,' he said. At the time he did our house, he was a professor at USC. He did not take an architectural fee for the house because he wanted to bring his students here to show them his work, since he didn't have any work in the area.

We didn't have the money to build a big house, and a small house would have devalued the property. Wachsmann found out we could build a duplex on the property, so that's what we did. We built the house with the intention of having some friends of ours live in the front unit. They never moved in, but leased the unit to others. I later

bought the unit from them, and even though I live in the rear unit, I now own both houses.

There was never a question that we wanted a modern house. I had been exposed to good architecture at a very young age. I was very familiar with the Bauhaus when I was in Germany, and I wanted a Bauhaus-style home.

There was never any hesitation on our part about the house he presented to us. The personality of Wachsmann made us like it. He was so confident of himself and his abilities. When he was designing the house, all of our furniture was in storage since we were living in a small apartment. He went and measured everything to make sure it would fit. He even built in a pearwood cabinet we had brought from Germany. It had special meaning to my husband and I since the Nazi's had hit the cabinet with an ax when they came into our home in Germany during the first weeks of the Holocaust.

The quality of light in the house is beautiful, and Wachsmann left space for a garden as wide as the entire lot. I love living in my house. Wachsmann was a wonderful friend."

#### **The Patron: Lee Burns**

Lee Burns is a professor of Urban Planning. He teaches at Cambridge and UCLA. The Burns House (1974), high above the ocean near Santa Monica, is imaginative, playful, colorful, and memorable. The house is described by David Littlejohn in *Architect, The Life & Work of Charles W. Moore* as "the result of a harmonious and fruitful collaboration between architect and client."

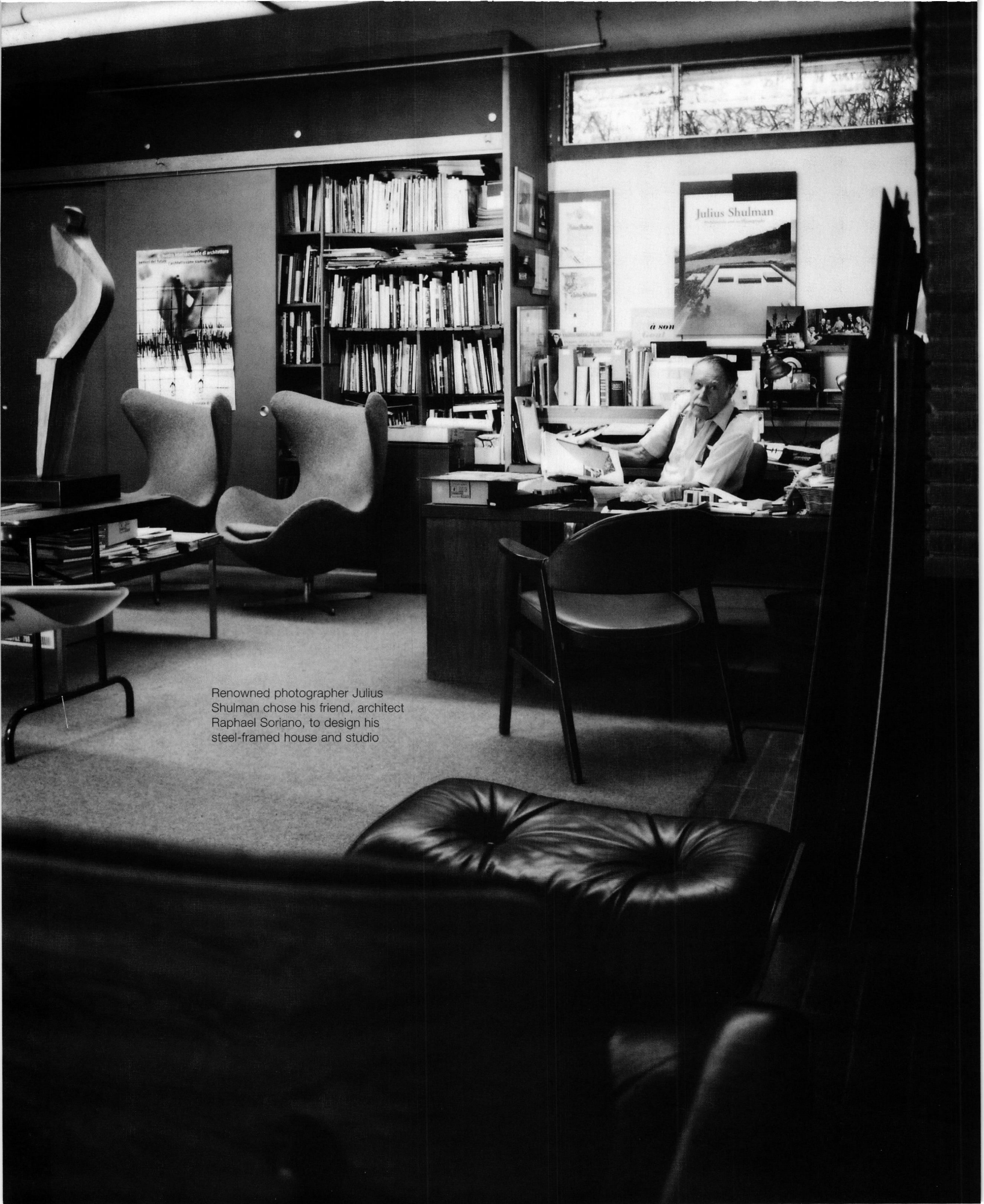
#### **The Architect: Charles Moore**

Moore was one of America's most adept architects. His work is often





Lee Burns commissioned his imaginative home from the often misunderstood architect Charles Moore



Renowned photographer Julius Shulman chose his friend, architect Raphael Soriano, to design his steel-framed house and studio



misunderstood. Beyond the simple playfulness of his designs is a deep-rooted spirituality and meaning that has yet to be fully appreciated. He was a professor of architecture at UCLA, a former Dean of the School of Architecture at Yale, and the author of many books.

"When the time came to build a new house in 1972, I called Charles. I had seen a couple postcards of the work he was doing in Sea Ranch, California. His business was very slow at the time since the construction industry was in a recession. He jumped at the idea of doing this small project.

Charles flew here to see the site. He sat on the edge of the hill, sang some songs, and looked at the sailboats in the distance. Then he left and I didn't see him for several months. He came back with some plans, his conceptual design. They were perfect. The first plans were almost the last set of plans.

Many of the design details came from dreams. I was going to Sea Ranch once a week to work on the plans with Charles. He'd ask me, "What did you dream about last night?" and I'd tell him. And I would ask him what he dreamt about. Once I told him that last night I'd dreamt about a staircase that went to nowhere, and he said that last night he had dreamt about bookcases that went all the way to the ceiling. So my house has a staircase that, using false perspective, feels as if you are climbing higher than you actually are, and the stairwell is lined with books.

We were in the same gear with each other, in both design and mind. He was very thoughtful about how the house had to function. Charles had just finished his book *The Place of Houses* and in the book there's a questionnaire Charles thought architects should give to their clients. We tried out the questionnaire, and it helped him get a sense of the crazy ideas that I had.

One difficulty we had in designing the house was two very incompatible uses—the swimming pool and the frolicking that goes on around that, and the large pipe organ I wanted built into this very small house. Charles designed things to fool the eye, making tight spaces feel big and giving the impression that the house and lot are larger than they are. Acoustically, the house works tremendously well. In the room that the organ is in there are reflective surfaces, such as hard plaster, to create reverberation that makes the sound gentle.

During construction, throughout 1973, Charles came to visit once a month from Yale, where he was at the time. It gave him an excuse to come to Los Angeles. We became good friends.

The landscaping is such an important part of the house. The architect Shinji Isozaki did it. The house is as it was when it was finished, except for the bathrooms, which Shinji redesigned. After nearly 30 years, it's still an exuberant experience living here. There are surprises everywhere."

#### **The Patron: Julius Shulman**

Julius Shulman is a world-renowned architectural photographer. His career spans the history of Modernism in America. Now 90 years of age, his work is more popular than ever and appreciated by architecture lovers internationally. His photographs fill the pages of two new books: *Modernism Rediscovered*, by Pierluigi Serraino, and *Neutra: The Complete Works*, by Barbara Lamprecht. Taschen publishes both books.

The Shulman House and Studio (1947) are steel and glass structures, surrounded by redwood trees and lush plantings on two acres in the Hollywood Hills.

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**This page:** Philip Johnson's iconic Glass House (1949) consists of a single room, 32x56 feet, enclosed by a frame of steel and a skin of glass. **Opposite:** J.M. Johansen residence (1950), which is now demolished

### The Harvard 5

From the late 1940s through the 1950s, Philip Johnson, Marcel Breuer, Eliot Noyes, John M. Johansen, and Landis Gores, sometimes labeled the "Harvard Five," called New Canaan, Connecticut home. Imbued with a spirit for design discovery, they built their own homes and enthusiastically spread word of the new modern attitude. It was a time when design mattered

Text by Carol Berens. Photographs courtesy Esto Photographics



©WAYNE ANDREWS/ESTO

Post-war architects were on a mission to reinvent how Americans lived. With the ardor of proselytizers, bolstered with an optimism in the future, they urged Americans to shake off traditional forms and live in homes that mirrored their relaxed, open lifestyle. Architects went out to the cities and towns across America to further the cause of modernism. The east coast town where many landed was New Canaan, Connecticut. From the late 1940s through the 1950s, Philip Johnson, Marcel Breuer, Eliot Noyes, John M. Johansen, and Landis Gores, sometimes labeled the “Harvard Five,” called this town of rolling hills, dense woods, and New England stone walls home. Imbued with a spirit for design discovery, they built their own homes and enthusiastically spread word of the new modern attitude. It was a time when design mattered.

Today, New Canaan can boast of some 100 modern homes hidden off its winding country roads. Although many in New Canaan are justly proud of this modern legacy, the stellar pedigrees of these homes have not protected them from outrageous alterations, threat of destruction, or actual demolition. Designed for a more modest time, many of the homes are difficult to adapt to the spaces required by today’s middle class—the master bedroom suites, great rooms, and numerous bathrooms. Sited on large lots, these small experiments in modern living are ripe targets for the developers of faux castles and overblown colonials now flourishing throughout the suburbs of America. Saving these simple and elegant houses has become as much a crusade as building them was 50 years ago.

In the 1950s, offices of the newly-arrived architects dotted Main Street New Canaan, a small town with a population of only 8000. Emboldened by their quest for the modern, these architects examined afresh how houses looked and functioned. They solved the problem of starting a practice with no clients by building their own homes, a situation in which, as Noyes wrote, “the architect-client relationship is presumably perfect.” Their use of glass, daring structural systems, and unusual sites piqued local interest. Word spread fast. Before Johnson’s Glass House was even finished, *The New York Times* described the traffic jams caused by this “ultra-modern residence.” By 1949, the doors of six houses, four of which were architects’ own homes, were opened to the public in the first “Modern House Day” tour. Visitors thronged through Johnson’s iconic Glass House, Breuer’s experimental cantilevered house, now known as *Breuer I*, as well as Noyes’ compact family house and Landis Gores’ Frank Lloyd Wright-inspired home.

Before 1000-plus curiosity seekers could invade a small New England town to tap on large plate glass walls, inspect built-in storage units, and wander around rooms that melted into each other, the world had to change. Several years after the Nazis closed the Bauhaus, Germany’s school of design, Walter Gropius, its founder, fled Europe and started to teach at Harvard University’s Graduate School of Design. Marcel Breuer, a young Hungarian Bauhaus student, joined him on the faculty soon after. The two transformed Harvard, previously the bastion of Beaux-Arts education in America,



©EZRA STOLLER/ESTO

into an epicenter of modern architecture. Harvard exhorted its students to look at the world anew; to express function with simple, clean lines; and to adapt post-war materials for modern life. Gone were small separate rooms for separate functions, gone were small windows, gone were vestiges of the center hall colonial house.

The first of the so-called “Harvard Five” to arrive in New Canaan was Eliot Noyes, who had studied with and worked for both Gropius and Breuer before becoming the Director of Industrial Design at the Museum of Modern Art (MoMA). Enchanted with the country setting and easy commute to New York, Philip Johnson, his colleague and Director of the Department of Architecture and Design at MoMA, and Breuer chose to settle in New Canaan soon after. Gores, who knew Johnson from Harvard and worked with him on the Glass House and the Museum of Modern Art, and Victor Christ-Janer, the one Yale man, soon joined the congenial architecture group in New Canaan.

Noyes, who had a flair for simplifying the complicated and excelled at industrial design, architecture, painting, and sculpture, started his own design practice with IBM as a major client. (He went on to design the *Selectric* typewriter and guide its clean, crisp corporate image.) In a 1963 *Life* magazine article entitled, “Moods Are Not Accidents,” he explained that modern architects “thought a lot about how people could live as opposed to how they do,” and that this process gives “form to his own way of living.” For his second New Canaan house in 1955, this form was the courtyard house, which won awards from both the American Institute of Architects

(AIA) and the magazine, *Progressive Architecture*. The house boasted an interior courtyard that separated the family’s public activities of the combined living/dining room and kitchen (with the requisite pass-through) from the more private areas of the bedrooms.

The architects who worked in offices close to each other on Main Street functioned almost as an atelier. Noyes, Gores, Christ-Janer, Johansen, and Johnson (for a short time) had offices here; Johnson and Breuer maintained offices in New York. They and the architects who flocked to New Canaan all knew each other, collaborated on each others’ projects and, of course, socialized. Soon the younger generation—John Black Lee, Hugh Smallen, Richard Bergmann, Taylor Gates, Alan E. Goldberg (who took over Noyes’ firm), Gary Lindstrom—started their own offices.

Although most of these architects’ houses were built on lots ranging from two to four acres, the sites they chose were comparatively inexpensive because many were filled with rock outcroppings, meandering streams, and difficult topography. Features that were impractical for traditional houses and ordinary builders attracted architects who incorporated these elements into their designs. While entrances of colonial-style houses directly fronted onto the street, modern houses were not wedded to the road and could be sited anywhere, free to balance atop rocks, span creeks, and nestle in the woods, their large expanses of glass searching for the view beyond. That these modern houses are tucked away from the road makes them difficult to find for determined present-day architecture sleuths.



©IRA W MARTIN/ESTO

**This page:** Parsons House by Hugh Smallen (1964).  
**Opposite:** Hodgson House by Philip Johnson and Landis Gores (1951)

The stellar pedigrees of the modern homes in New Canaan, Connecticut have not protected them from outrageous alterations, threat of destruction, or actual demolition. Sited on large lots, these small experiments in modern living are ripe targets for the developers of faux castles and overblown colonials now flourishing throughout the suburbs of America



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These houses are sculpture in the landscape—private temples amid the trees. The modernist credo asserted that a building was a building and nature was nature. These houses float above the land. They are not organic forms imitating nature or arising from it. Houses perch on stilts or cantilever above the surface, like trim and taut boats beached on rocks, their prows pointed toward the woods or expansive lawns. (The visual setting of his houses was so important to Breuer, that he supposedly placed the carports at a short distance from the house so he could appreciate the approach every time he came home.) Nature was especially enjoyed and observed from inside the building, viewed through large plate glass walls, unobstructed by small windows or even curtains. The interior of these homes is bathed in light, and with pivot doors or floor-to-ceiling sliding glass walls, filled with outdoor breezes.

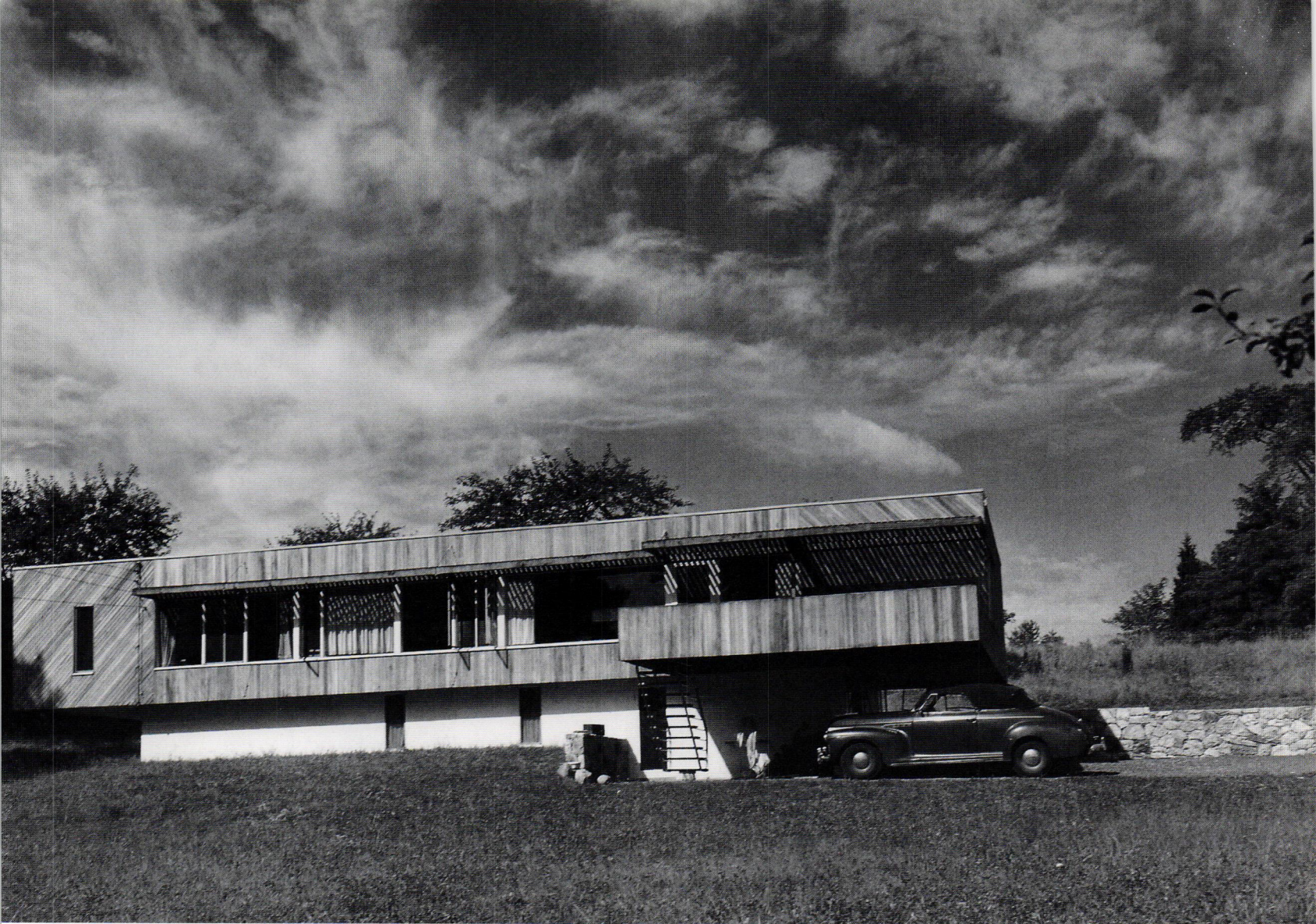
“Modernism was not a style, but a spirit, and we were on its frontier,” exclaimed John Black Lee, one of the New Canaan aspirants who came and stayed. With an undercurrent of an “us vs. them” mentality, the modernists reveled in the excitement of being in the vanguard. In a novel approach to promoting the new wave, Lee bought 20 contiguous acres and subdivided them into six lots with a provision that all future houses be modern. The architects’ clients ranged from the wealthy of Johnson’s upscale commissions to those for whom economy was a prime importance. Lee searched for inexpensive ways of creating an “architecture for the common man.” To that end, Lee designed a two-story house he dubbed the *System*

*House* because it could be constructed from standard, off-the-shelf building materials. In addition to winning several awards, the house was published in *Better Homes and Gardens* in 1956 and house plans, a best seller according to Lee, could be purchased from the magazine and be built anywhere.

Lee’s *System House* was an exception. Most of these New Canaan houses could not be built by just anyone or just anyplace. Their spare look and clear structure belied their high level of detail, craftsmanship, and materials. Johnson’s Glass House went through 27 variations and took nearly three years to build. Although this was an extreme case, the moderns’ insistence on flat roofs, small tolerances of dimension, and precise connections between materials makes these houses difficult to repair and maintain. Modernist design principles shunned ornament, so mistakes or gaps between materials could not be covered up with molding. The houses’ unsung heroes are the local building inspector who trusted architects with daring structural experiments and the contractors who knew where to order wood posts that didn’t warp and bend and how to connect them with merely 1/8” to 1/16” to spare.

New Canaan soon became a symbol of modernism for the country, its pros and cons debated on a national level. These houses not only represented a new style, but also an approach to life. That a centuries-old New England town of white church steeples and traditional homes could embrace the new was seen as a bellwether for the future of the modern style. To that end, a 1953 issue of *House*





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and *Home*, a builders' magazine, conducted a survey to find the answers to such pressing questions as "Do only cranks live in modern houses?" "Do only reactionaries object to modern architecture," and, perhaps most importantly, "Do modern houses affect real estate values?" The answers were "No," "No," and "Only indirectly, and then favorably. Resale value of modern houses is high."

Perhaps nothing much has altered over 50 years except the answer to the last question. Houses are now destroyed because the land is more valuable than the buildings. Headlines in *The New York Times* have changed from the perky, "Modern Man Judges The Modern House" of 1952 to the ominous, "Teardowns for Trophy Houses Rising on Gold Coast" of 2000. A mere eight houses were torn down in 1995; however, in 1998, 31 were destroyed and in 1999, 35. (Not all were modern). Johnson willed his Glass House and compound to the National Trust for Historic Preservation. Less famous houses won't be so lucky.

"Almost without warning, modernist houses are destroyed to make way for 'McMansions'," Richard and Sandra Bergmann caution. The latest to go was Johansen's 1953 Dickenson House which the new owner is replacing with a 12,000 square foot (excluding attic and basement) behemoth. The Bergmanns, a New Canaan architect/design team, are spearheading the drive to save the vulnerable modern houses by publicizing their plight. They believe that rather than creating new preservation laws or mandating deed restrictions, the best way to save these houses is to encourage modernist > 84

**This page:** Marcel Breuer's residence featured a cantilevered porch. **Opposite:** Eliot Noyes' second house (1954)



**Morris Lapidus**  
architect

### The Last Modernist

Rejected by American architects and critics for many years, Morris Lapidus received acceptance and acclaim in Europe and South America as a real innovator for the typology of building that he created: the post-war resort hotel. As Lapidus approaches his 99th birthday, *Echoes'* **Enrique Madia** sits down with the legendary architect to reflect on his career

There exists among American architects of the 20th century one which was never recognized by his peers as an innovator and a creator, until recently. This architect is Morris Lapidus, the designer of the Fontainebleau Hotel in Miami Beach, the project which brought him fame and praise from Frank Lloyd Wright.

Rejected by American architects and critics for many years, Morris Lapidus received acceptance and acclaim in Europe and South America from professionals, historians, and critics as a real innovator for the typology of building that he created: the post-war resort hotel. He brought this concept to full fruition with the Fontainebleau Hotel (1954), which was emulated in many similar projects locally and abroad upon its completion.

I had the chance to conduct an exclusive interview with the last of the Modern Architecture Generation, Morris Lapidus - the one I call the "Last Modernist." Lapidus, despite being 98 years old, is still active in the local architectural circles, giving lectures and presentations.

Morris Lapidus was born in Russia in 1902 and arrived with his parents in the United States in 1903, settling in New York in the East Side where he grew up. According to Lapidus, it was his experience at Coney Island's Luna Park as a child which had a powerful influence on his work as an adult. "For the first time in my life, I experienced the excitement of electric light. A million glittering lamps out-

lined towers, minarets, domes, arches, the weird twisting roller coasters, the revolving ferris wheels, all the fantastic structures on this island of marvels." Furthermore, he tells in his book *Too Much is Never Enough*: "I never tried to create a version of Coney Island in my architecture, but these wonders and beauties, as seen through the eyes of a child, are echoed in a good deal of my work. Consciously or unconsciously, I try to recapture the glamour and joyous wonder I experienced as a child."

### How do you feel your career is viewed by the professionals of this country?

The American architects have not accepted me yet. They followed a leader for 30-40 years of this century because they did not know where they were going. They tried this, they tried that, and then Philip Johnson brought over the great Mies and they said "This is the International Style." What made it International?

The Bauhaus that was founded in Germany after WWI got the idea that you do not need ornament, when in Europe all of the buildings are full of beautiful ornaments, but when Germany reached the point that they could not afford anything and they had to build homes for people, that was the beginning of the Bauhaus concept towards design. But even its founders do not stick to those principles; even Mies in the beginning did some beautiful work with orna-

Fontainebleau Hotel  
(1954), Miami Beach,  
Florida





ments, marble, and curbing walls.

**Which architect from those years do you admire?**

An architect that I have always liked from those years is Mendelsohn.

**Can you explain what your initial years in the profession were like?**

You see, I was not interested in architecture for 22 years. I designed stores, so I did not pay attention to architecture. I designed my stores in the way I thought they should be; the architects that turned to Mies did not bother me because I did not build buildings, just interiors and store facades.

So my stores were curving and sweeping, colorful with lighting and ornaments; I was doing what I want it to do. But when the chance to do a building came, I was not going to follow Mies and do a glass box for many reasons. One of them is that I'd been successful with my sweeping lines, my curves, and my ornaments. I was working for the same people—before they were customers, where I had to sell them goods. Now, I'm doing a hotel, and I have to sell them something else, I have to sell them the feeling of pleasure, a feeling that this is a wonderful place to be and enjoy life.

So I said to myself, I will not follow the International Style, I'm going to do what I have always done. That was how my career in American architecture ended. An important editor from an architectural magazine called me and said to me, "I do not believe you did it, you have created a monstrosity. We never saw such a building, we won't publish it, and if you keep working in that way Morris—we always published your work when you were doing stores—but now we are not going to publish this."

So I tried to conform my ways. I still wanted the feeling of move-

ment in architecture, the use of color, the use of unusual lighting, the use of ornaments; this is what I have always done and what I always did. Even when I got to do office buildings, I could not leave them alone, I had to dress them up. Although I did not do many office buildings, I did some; I was my own chief designer, and I started doing hotels, apartment houses, schools, etc. By that time I had two offices, one in New York and the other in Miami Beach, and I tried to run them both.

With my New York office I did basically apartment buildings—an architect should do money-making buildings, but I never show those buildings. Of course they were done by my office but they were not mine—I did not care for them; in fact, my son ran the New York office. He is not my kind of architect, he still sticks to the squares although he thinks he is following in my footsteps, but he is not. He is a good architect and he has done wonderful works, but I haven't seen the use of a curb yet.

To me movement in architecture is a curb: curbing—I have to call it "curbing." I have begun to see them in American architecture, even right here in Miami, some buildings are completely round. They have also started to ornament buildings, so maybe eventually the American architects will decide that I was right.

**I think you have to remember that the concept of architecture in Europe and in South America is different. Basically in America the architects only do the shell.**

I do not forget, I was trained in the '20s. We were taught that you should design not just the building but also the interiors, the furniture, etc. We were taught how to design interiors, ornament, and the evolution through the ages. I was taught to love them.



**Mr. Lapidus where did you study?**

I studied at Columbia University. At that time they were teaching what the professors had learned in Paris in the Ecole de Beaux Arts, and we were taught to love all of that. But changes started when my son went to Columbia 25 years later. The professors were Germans, and everything had to be straight formal and therefore the interiors also changed. I was fortunate to study when architecture was almost a different profession.

**When did you get your degree?**

In 1927, but I finished in 1926, I finished in three years, but I had to wait one more year to get my diploma. We used to have three projects per semester. During my second year my design professor and critic was Wallace Harrison.

Mr. Lapidus smiles and says: He loved my work and he wanted me to be his assistant for the next year ... but it was not allowed to be both a student and an assistant, so I mentioned that to him. The answer by Harrison was just like this, "I will make it allowed," and he did, he had a lot of power in the school at that time.

According to Harrison's biographer who called me a few years ago, I was the first of his students to finish in three years and be an assistant at the same time.

**Tell me what happened after you graduated, your work as a store designer, etc.**

I had very good times when I was a store designer. I traveled to South America to Argentina, Uruguay, and Brazil where I met Oscar Niemeyer. I said to him, "The way you design your buildings, is the way that I design my stores." You know, at that time it was 1949, I never had designed a complete building, but at the end of that year

**Opposite:** The Sea Coast Towers (1966) underwent a renovation in 1998 and the former rental units are now sold as condos. **Above:** To the left of the Fontainebleau Hotel (foreground) lies another Lapidus creation, the Eden Roc Hotel (1956)





**Opposite:** The Fontainebleau Hotel entrance, with its sweeping curves and flags. **Above:** Another view of the Fontainebleau, all curves and presence

I was designing a hotel, the Sans Souci in Miami Beach. I took the project for the facade and the interiors from Roy France, the architect that was in charge of the project.

After that start Mr. Lapidus was involved in four more projects for hotels as an associated architect. According to him, in the next three years he learned how to do it by himself. His first hotel, the Fontainebleau Hotel in Miami Beach, is perhaps his best known work for the repercussions that the project had in the hospitality world. He explains very clearly the concept that he used for the Fontainebleau and the other hotels that followed in one sentence: "I finally realized that American taste was being influenced by the greatest mass media entertainment of that time, the movies. So I designed a movie set." And it certainly was, the Fontainebleau was a set for many movies from Frank Sinatra, and even for the first James Bond movie, filmed around the swimming pool.

**Do you think that you set a new typology or standard for hotels? From my point of view all the big hotel resorts were done after Morris Lapidus had done the Fontainebleau.**

Yes, I presume I set a standard for hotels. I know that in the book by Charles Finch or French, who wrote about post-modernism, he has a picture of one of my columns, and he says that my work in hotels is now being copied in all other hotels. I think that's true.

What he was implying was that the spirit that I was designing in was being used in every hotel. They were not copying my work, but the hotels began to use color and light and circular forms and all the things that I used on the Fontainebleau and the Eden Roc and > 84





Glass artist Dale Chihuly surveys his Palm Springs home by E. Stewart Williams. Above, glass 'coconuts' hang from the palm trees

### **Chihuly's Desert Rose**

Forget Cary Grant, Clark Gable and Kirk Douglas. Architect Stewart Williams' home for his family represents the other side of Palm Springs—natural, effortless and sublime. Glass artist Dale Chihuly rediscovers the master's touch

**Text by Cora Golden. Photographs by David Glomb, Terry Rishel, and Scott M. Leen**



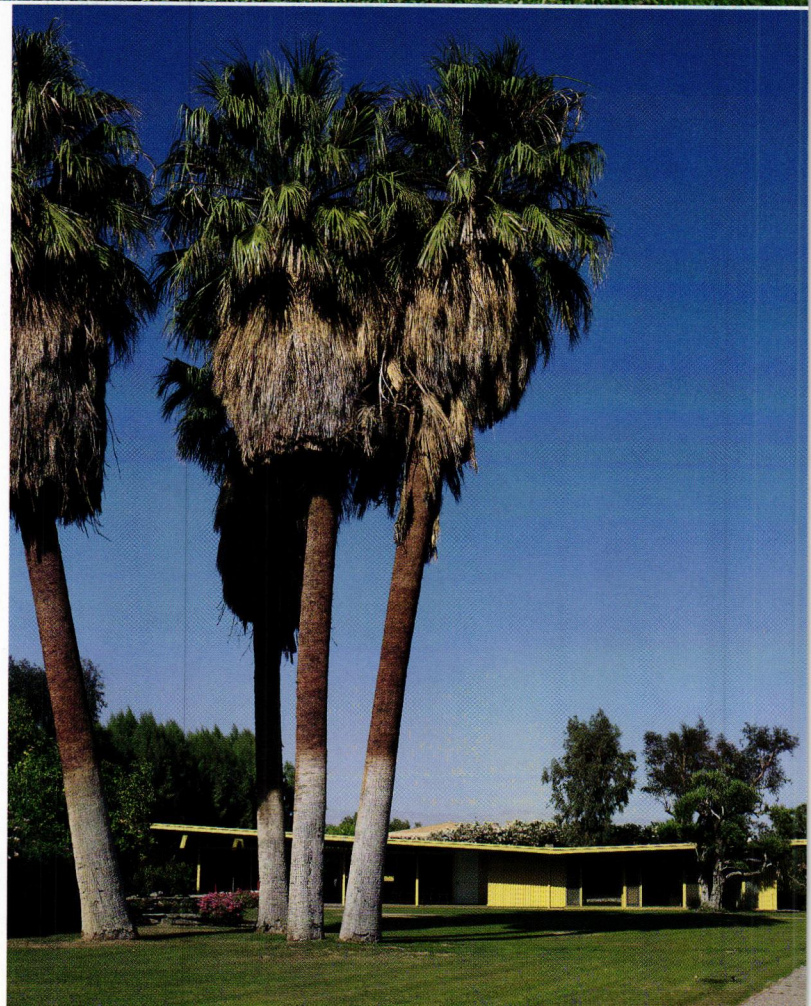
At first glance, buying E. Stewart Williams' understated Palm Springs residence seems an odd choice for a gregarious showman like Dale Chihuly. The home whispers rather than shouts its virtues. The story has it that Chihuly attended a function in the home (then still occupied by Williams), and it was love at first sight. What followed was a patient wooing of the architect, whose failing health eventually made it impossible to maintain the home he had designed and built for his family nearly half a century earlier.

Williams is often identified with the string of brash young architects who invaded the desert community and anointed it a modernist mecca. But while his compatriots were building steel and concrete "pads" for chi chi actors, musicians, and other escapees from the bright lights/big cities, Williams mainly worked the main street designing public buildings, commercial plazas, and eventually, the Palm Springs Desert Museum. The residence was a highly personal "gift" to his young family, painstakingly mapped out over time by a man trying to please the toughest critic in the world: himself.

Williams came from architectural stock in Dayton, Ohio, but didn't immediately follow his family's migration to Palm Springs in the mid-1930s. Instead, he spent a year in Sweden, then briefly worked for the American industrial designer Raymond Loewy. In 1946, he joined his father Harry and brother Roger at Williams and Williams, and collaborated on a home for Frank Sinatra that same year. Residential commissions in the then-tiny weekend playground were scarce, and it became one of only seven homes Williams would design, including the well-regarded Edris House (1954) and his own home in 1956.

#### **open minded architecture**

One of the most striking things about Williams' personal residence is

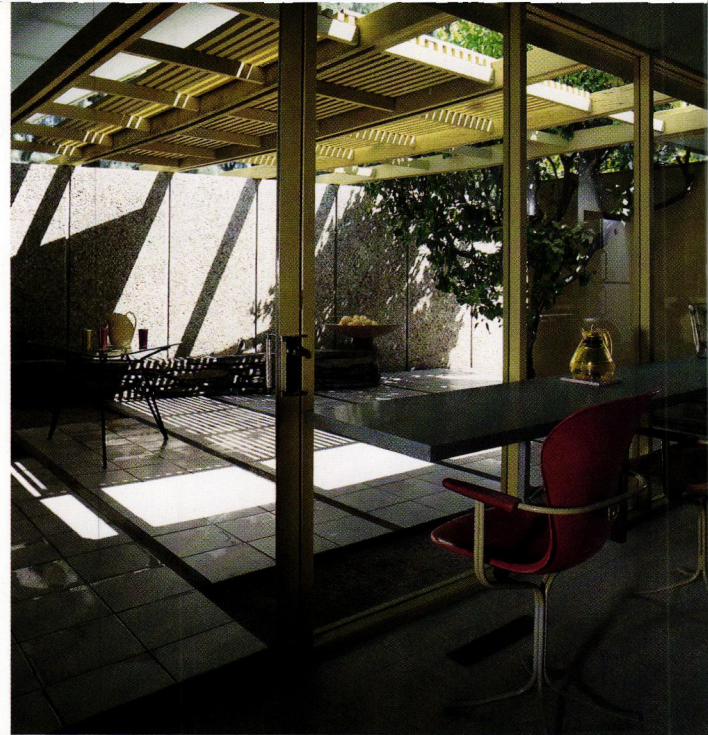




**Opposite page:** (top) The low-lying profile of the home is the perfect foil for an installation of Chihuly's *Neodymium Reeds*. Arranged around the tree base in the background are Chihuly's *Red Saguaros*. (bottom) The bird-like design seems to float in its landscape, never of the earth or of the sky. **This page:** (top) Paintings, left and right, are by Italo Scanga; center by Dale Chihuly. The exterior "sculpture" is a natural rock formation collected by Williams from the Snake River in Idaho. (bottom) A view of the master bedroom and living areas at dusk



**Opposite page:** (top) Chihuly, an avid collector, has turned his attention to mid-century modern, acquiring pieces by Heywood Wakefield, Hans Wegner, Frank Gehry, and Bruno Mathsson. (bottom) In the bedroom, high energy pink plexiglass and leopard print contrast with a restful Saarinen *Grasshopper* chair and ottoman. **This page:** (top) The breakfast nook overlooks an inner courtyard. (bottom) Chihuly's assemblage includes icons from the modernist canon such as a Kem Weber *Airline* chair and an armchair designed in 1934 by Bruno Mathsson





how it's situated in its landscape. The 1.3-acre property, formerly associated with a golf course, was largely surrounded by vacant land. Williams recalled being able to see all the way to Desert Hot Springs. He camped out night after night, experiencing the vistas, the effects of the light, and the pull of the land until he understood the site's special "language." He believed that buildings should grow out of the land and become an expression of their environment. When he finally locked in the home's positioning, it was with a sculptor's eye for creating a tableau, separating and thus pointing up the individual elements. The home and its landscape unfold like an ongoing drama, with the precise, flat planes of lawn giving way to the painterly peaks of the mountains.

Nesting in the center of the property is the sheltering home, still exquisitely private despite considerable development in the neighborhood. Its central metaphor, a tent-like canopy that reveres the elements, echoes Williams' midnight sojourns. Like many Palm Springs residences, it is defined but not limited by its roof. The blistering 120-degree summers (in the days before central air conditioning) demanded respect. The most ingenious architects turned this utilitarian challenge into an opportunity for self-expression.

Williams used steel beams clad with wood to create a bungalow that appears almost bird-like in the landscape. The flattened V-angle of the roof extends over porches and patios and courtyards, almost paternalistic in its desire to encircle and protect its residents. The effect recalls the Edris residence, and similarly, its exterior walls are sheathed in wood. Williams was virtually the only architect to successfully expand the use of wood (beyond an accent material) in the extreme temperatures of Palm Springs. In the Sinatra residence he used redwood (which deteriorated rapidly after the home was vacant for a time) and in the Edris residence, Douglas fir. He once joked >86

## No Guts, No Glory

From Hollywood to the Louvre, Seattle-based glass artist Dale Chihuly paints the town red, green, yellow, purple, orange . . . **Text by Cora Golden**

Like a film director, Dale Chihuly leads his viewers on a larger-than-life journey, alternating between sentiment and triple burger deluxe, along an almost formulaic route that nevertheless elicits the intended emotions at all the right moments. Often acknowledged for his energy and improvisation, it is his underlying craftsmanship that stays with his audience. Like no one else in the world, Chihuly can synthesize 4000 years of glassmaking history into a modernist narrative.

Wisely, Chihuly has largely stuck with the vessel form typical to traditional glassmaking. To that once hidebound medium he brings an ever increasing pastiche of visual knowledge: the Harvey Littleton studio glass movement (his alma mater), the celebrated nouveau kitsch of post-war Murano glass houses, Northwest Coast native imagery—you name it. It's a potent stew of "historicism" and 20th century popular culture. Take, for example, the recent "Chihuly in the Light of Jerusalem 2000" series of 15 monumentally scaled installations scattered among the ruins in the Old City. At times, the glass stagings seem simultaneously ancient and modern: Hebron vessels meet "Entertainment Tonight."

But Chihuly has always been a kissing cousin to Andy Warhol. There's a boathouse instead of a factory but otherwise, the parallels hold: the cult-like devotion of his associates, the former "commune" (that's now the influential Pilchuck Glass School), and the media savvy art entrepreneur who skillfully appropriates motifs until his annual revenues are more capitalist tool than starving artist. Yet through it all, Chihuly can be justly lauded for his "truth to material." Color, form, and the ephemeral nature of glass: these are his passions and his obsessions.

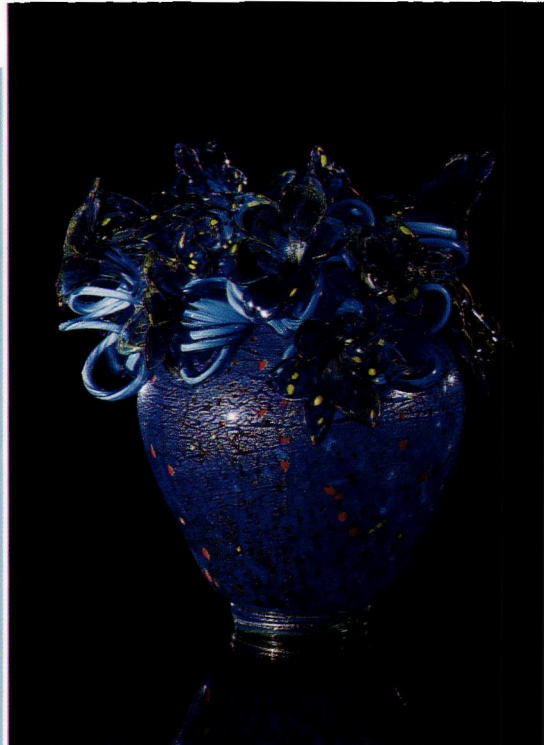
With each brash new series, Chihuly seems to re-invent himself, virtually channeling the molten medium until it's difficult to tell what was intended and what was serendipity. There's a classic purity to the oneness. And always, there is the control of color. Voluptuous, glowing, startling. As in nature, colors so real they seem almost surreal. Take, for example, Chihuly's private lap pool at the Seattle Boathouse, a shimmering pool of *Persians* and *Sea Forms* swirled into a primordial fantasy—like Jacques Cousteau on Ecstasy.

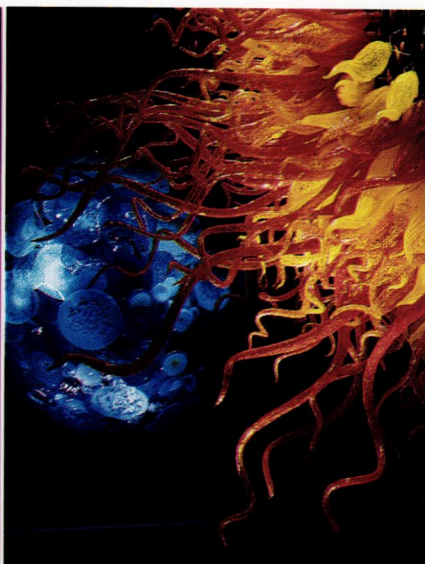
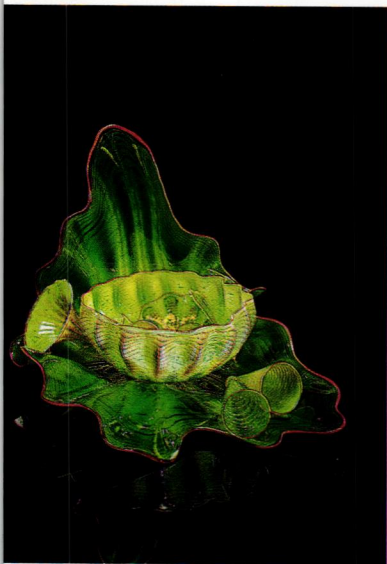
Chihuly is about giving pleasure, so it's no surprise that works emanating from the studio appear in resort hotels (*Bellagio* in Las Vegas and *Atlantis* on Paradise Island, Bahamas), at the headquarters of Liz Claiborne's fashion empire, and in the Rainbow Room at Rockefeller Center. But his work also appears in over 175 museums around the world including esteemed institutions like the Museum of Modern Art, New York; the National Museum of American Art, Smithsonian Institution, Washington, DC; and the Victoria & Albert Museum, London. From The White House Collection of American Crafts to the Disney Cruise Lines, his glass seems able to cross political, social and cultural boundaries.

Prodded by an endless curiosity, Chihuly slips into each new phase like a chameleon, absorbing and reflecting the environment. There have been mutual exchanges of knowledge and technique between he and his team at the famed Iittala glassworks in Nuutajarvi, Finland; with renowned glassmakers in Waterford, Ireland; and with classically trained Venetian artisans. There have been collaborations in Mexico, designs for an opera in Seattle, and experiments with a new glass-like plastic, Polyvitro. And then there are the grand friendships—with the Italian glassmakers Lino Tagliapietro, Italo Scango and Pino Signoretto, as well as Stanislav Libensky from Czechoslovakia—and fruitful associations with glass gaffer William Morris and with museum curator Henry Geldzahler.

With each new outing, Chihuly changes the landscape of glassmaking. His is a jazz aesthetic, all rhythm and syncopation and spontaneity. He claims to like working without a net because innovation is then thrust upon him. Yes, there are missteps and failures. But it's inarguable that Chihuly extended the boundaries of an art form largely neglected in North America. From Seattle's Pilchuck to the Rhode Island School of Design, he introduced this continent to the centuries-old, once-secret techniques of "filigrano," "battuto," and "inciso". His home state of Washington has become a magnet for "hotshops" and glass blowers, perhaps overtaking Murano as the most vibrant studio glass community in the world. And he made glassmaking glamorous enough to appear on television, to attract crowds to his outdoor installations, and to earn a one-man exhibition at the Musee des Art Decoratifs, Palais de Louvre, Paris—to date, one of only four Americans so honored.

Which all begs the question: is Chihuly someone who has created an appetite for the flamboyant and the extravagant or is he merely a servant to the desires of the day? Like any good filmmaker, he won't reveal the craft behind the illusion. But it's interesting to note that back in 1968, when he was awarded both a Louis Comfort Tiffany grant and a Fulbright Scholarship to study in Europe, he originally wanted to explore ceramics in Finland, where the craft-makers are renowned for their muted elegance and unerring good taste. He was turned down, and ended up at the Venini glass factory instead. One wonders what the result might have been.





Opposite page from top: Cobalt Blue Venetian with Flowers (1990), influenced by Art Deco pieces from the 1920s, and blown by Italian Lino Tagliapietra. Photo: E. Calderon; *The Boat* (1996), LongHouse Foundation, East Hampton, New York. Photo: Terry Rishel; Inspired by his set designs for the Seattle Opera production of Debussy's *Pelleas et Melisande*, Chihuly created the *Pilchuck Stumps* series (1992/93) by pouring glass into molds made from cedar bark. Photo: Claire Garoutte. This page clockwise from top left: Lime Green Persian Set (1992). Photo: Claire Garoutte; Studio mock-ups of the *Temple of the Sun* and *Temple of the Moon* installation (1998) at the Atlantis Resort on Paradise Island. Photo: Shaun Chappell; *Ocean Pink Sea Form Set* (1985). Photo: Dick Busher; For three days in April, 2000 the Chihuly crew and a group of art students created temporary outdoor installations on the Reykjanes peninsula in southwestern Iceland. Shown: *Red Spears* and *Red Belugas*. Photos by Terry Rishel; *Macchia Forest* Installation (1998), Norton Museum of Art, West Palm Beach, Florida





**The Unknown Modernist: Lee B. Kline**

A perfect fit for movie art director and production designer/decorator David and Sandy Wasco, Kline's little-known residence for Henry and Nancy Greenwood offers drama and charm beyond its anonymous street presence





Added in 1997, the pool house (on right), designed by Jacek Lisiewicz and Laurie Weir of the firm Arkhos-Tekton, is a contemporary mimic of Lee B. Kline's main residence design

Text by Barbara Lamprecht  
Photographs by John Ellis



Why is Lee B. Kline, FAIA, not well known as a California Modernist, along with his contemporaries such as A. Quincy Jones, Ralph Rapson, William Wurster, etc.?

As one leafs through the reams of photographs and drawings in his office, image after image relays an astonishing body of work, here a hint of Frank Lloyd Wright's strong sense of volume, there a touch of Eichler homes with their cunning combinations of standard materials to create smart, open-plan suburban dwellings. Kline's houses convey a light touch, a self-assurance without rigidity, and a deft sensitivity to site, geometry, and light. Kline the man, his architecture says, enjoys designing for pure pleasure.

His cultural milieu is straight out of Case Study House lore. He attended USC (University of Southern California) during the heady years from 1931 to 1937. Some of his fellow students were CSH architects weaned on Neutra, Schindler, and Wright and who were maturing as architects just when *Arts & Architecture* editor John Entenza began the experimental program in 1945. One of Kline's friends, Carl Troedson, became a well-known architect and urbanist who taught Gordon Drake, the brilliant young Modernist killed in a ski accident at 35. Kline sometimes collaborated with architect and educator Carl Maston on school projects. Kline went on to win many awards and lead a 19-person firm. His reputation in professional circles rests on his pioneering post-WWII school designs that responded to progressive education philosophies, but the matter-of-fact Kline is clearly not a talker about his architecture. He cared little for publicity. No pontificating. No theories beyond, "An architect has to



**Opposite page:** (top) One of the most engaging features of the house is the contrast between the roof overhang and the angle of the deck. The line of the roof mimics the 24-foot width of the living room, while the line of the glass windows angles in 15 degrees on the east. The two lines create two separate view orientations. (bottom) Owners David and Sandy Wasco next to their Alfa Romeo in the open carport. **This page:** (left) An exterior shot of the home as it appeared in 1954. (below) Kline designed the house as a sequence of layers that step both down and along the steep slope, with a view to Los Angeles beyond

please his client and to fulfill the program." Well, yes, . . . but.

The mild-mannered 87-year-old still works mornings. He usually can be found in his well-ordered office here at the edge of Pasadena in a subtly handsome corner building he designed in 1956 that is surrounded by reflecting pools and dark green foliage—a place so of its time that it even smells like the late '50s. His sturdy form is embraced by the arms of a battered, beautiful black leather and rosewood chair designed by Hans Wegner, a trophy from a European trip. Above is a George Nelson clock that hasn't come off the wall in decades. Out in the shady parking lot, Kline's spotless Porsche waits, 13th in a series of white or silver *Carrera* models that he started buying in 1956 from a dealer for whom he designed showrooms. ("I liked the lines, I liked the form," he says. Kline's last speeding ticket was a year ago, he adds, not without a certain pride.)

Movie art director and production designer/decorator David and Sandy Wasco, whose credits include films with directors such as Nick Cassavetes, David Mamet, and Quentin Tarantino, were living in





Gregory Ain's old flat (where Carey McWilliams, former editor of *The Nation*, also lived) in Rudolf Schindler's Falk Apartments. During their eight-year stay at the Falk they supervised the restuccoing of the building and stripped and painted some of the windows there pro bono. On one of their frequent architectural wanderings, they discovered Kline's Henry and Nancy Greenwood Residence, or "Nancy's Nest" as Kline identified it once on a drawing.

While the couple are, predictably, passionate Modernists, they bring some unique intelligence to the table. Because of their movie expertise, they were called in to supervise the construction and interiors for the 1989-90 Case House Study exhibition by the Museum of Contemporary Art, "Blueprints for Modern Living." There they met architects such as Pierre Koenig and received the blessing of their work from the exacting Esther McCoy, the architectural historian whose writings introduced California Modernism to the world.

Located on a winding Silverlake hillside street, the house was designed like a woody cabin retreat for Nancy and Henry, Kline's fellow enthusiast for "color portraitist" photography. (Though Kline himself has a fine camera eye, he usually hired Julius Shulman—or "Julio" as Kline refers to the well-known photographer of Richard Neutra's architecture—to document his projects; Kline also used Eugene Birnbaum, famous to a handful for his work with Neutra as his primary residential structural engineer.)

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**Opposite page:** (top) Now painted white, the living room feels larger and airier. In 1954, all the interior materials were unpainted, lending a rusticity to the interior. (bottom) One of two bedrooms in the home. **This page:** (top) The floating quality and the placement of the fireplace at a right angle to the window plane is very reminiscent of Neutra's fireplace treatments. (bottom) The glass wall of the 24-foot wide main living area fills the space with light

## Modern Patrons

(continued from page 57) **The Architect: Raphael Soriano**

Soriano's architecture is quiet, studied, spare, and sophisticated. He was a pioneer in introducing industrial structural techniques and materials into houses. Though his houses are highly mechanical in their construction, he always carefully sited the house to relate to the garden and views.

"I met Raphael Soriano in 1936, on the same day I met Richard Neutra. I had taken pictures of Neutra's Kun House, and when I went to show the photos to Neutra, he suggested I visit his former assistant, Soriano, who was building his first house in Silverlake.

Soriano was sitting on the floor eating his lunch, and the two of us talked for the next hour. We talked about how both of us were starting our careers at the same time. I had never met an architect before meeting Neutra earlier that day, and the Kun house was the first modern house I had seen.

By 1947, I had been working for more than 10 years and was pretty sharp in my own thinking of architecture. I bought this property when I got out of the Army. Since Soriano and I were such good friends by this time, it was natural that I selected him to do the house for my wife, my daughter, and me.

He designed the house and studio at the same time, since the steel framework of both buildings is tied together structurally. He came up with the design concept very quickly because he had an idea of how much space we wanted and what our needs were. Whatever I felt was important for us to have in our house, he executed for us.

The plan he came up with was perfect. We didn't change anything, other than making the entry hall larger. Since we had many guests, we widened the hallway. He immediately recognized that the change was superior to the original design.

A curious thing is that Neutra never mentioned Soriano to me again. He knew we had become good friends, and he knew we were doing the house together. Honestly, I sense that I could not have worked with Neutra. He was very rigid. I had a one-on-one relationship with Soriano. We were able to solve certain design issues by working with one another as friends; otherwise we would not have received this wonderful house.

I have been in this house for 50 years. The house is magnificent. Every morning when I get up it's a blessing. I can walk 20 feet to work in my studio. Each day, I get to talk to the birds and raccoons that come around to visit." ❀

## The Harvard 5

(continued from page 63) aficionados to buy and refurbish them. "We can't stay the same, we have to move ahead," Richard Bergmann explained. By educating real estate brokers and local officials as well as publicizing that these houses are of value, the Bergmanns hope to stem the tide of teardowns and make zoning laws more amenable to sensitive alterations.

It appears that the alarms issued by the Bergmanns are being heard. The New Canaan Historical Society has hosted symposiums and exhibitions explaining the town's notable heritage. Preservation groups are exploring ways of surveying what exists and anticipate that some of the houses may soon be included on the State Historic Register. House tours by DoCoMoMo (Documentation and Conservation of the Modern Movement) and articles in newspapers and national magazines have put New Canaan on the must-see list for modernist house-hunters.

They hope it's not too late. Today, new houses loom over the hills and narrow country roads of this gentle town, dwarfing the small modern gems that are their neighbors. Even if a house is not destroyed, worries Sandra Bergmann, "The views are gone." ❀

## Morris Lapidus

(continued from page 69) all hotels after that. And I really think that if I

did not live to be as old as I am, maybe after I was gone, people would say, "Wait a minute, Lapidus did that in the '40s, '50s, '60s. He was doing something that was different; maybe we ought to look at it." But here I am, and they are looking at it.

**Suddenly he grabs a book that was on his coffee table and asks me, "Have you ever seen this book?" "Yes I've seen it," I replied.**

Oh yeah, well this was done I think in 1990. The woman that was the architectural editor called me from Berlin and she said they would like to do a book about me and my work, and the reason was that so many European architects were coming to them asking, "Where can I find Lapidus' work?" Because my work wasn't published. No American architectural magazine would published it. And she said we would like to do a book on you, could she see my work? Well I said, "I retired in 1984. When I closed my office I threw everything out."

She said "Oh really, my God—you couldn't do that," but I did. She asked, "What is there of your work?" And I said, "Well, I have 32 albums of photos. They are in my son's office in New York, and also Syracuse University had some material in the Archives Section." I used to send them preliminary drawings and maybe they could find things there.

So she said, "Well, my office is in Berlin; I'm only the Architectural Editor. We will give this to another man, but I'd like to come to the U.S. I've never been there." And she came to my son's office, and she spent a couple of days going through my albums. She went to Syracuse University, and she got plans of my hotels. So two years later, I was asked to come to an exhibit in The Netherlands. They had seen all the photographs while they were being inspected for the book, and they asked if they could take the photographs and have an exhibit. She asked me if it would be all right, and I said sure. So they invited me to this exhibit called "In Architecture, Happiness and Joy." And they invited me to come there, and when I got there, Martina Duttman handed me the book. So I was reborn again, which was in 1992.

**What other hotels did you do during those years in Florida?**

I was associate architect with Mell Grossman and Albert Anis, and we did the Nautilus, the Di Lido, Algiers, and Biltmore Terrace.

**Do you consider that you have been influenced by some architects in your work?**

Perhaps from Mendelsohn. I liked his work—the movement in his buildings; also I liked Mies' first works.

**How about people like Le Corbusier, Aalto, and other big names in the profession?**

First I did not like Le Corbusier at all. In his first designs he put people in boxes. Even in his building in Marseilles, the apartments look like file cabinets, but the roof he really plays with and the space in it. Also I like Luigi Nervi. I had the chance to meet with Gio Ponti in Italy, and fortunately I still remembered some French because he couldn't speak English. We spent most of a morning together; he was doing the Pirelli Building at the time, and he said to me, "Why do you American architects build boxes? Look at my buildings—they begin here and end there; it can't go on. The American architects do one building, another building, another building. Why don't you connect them all—they are all the same building." He was right; he was a real Italian.

Another one that I admired was Alvar Aalto, the Finnish architect. I met Aalto in his office. He said that he did not have more than 10 minutes—he only talked to groups of architects, not with one alone. So finally he said, "If he is here I'll talk to him. He won't be here too long, I'll give him 10 minutes." I knew that he has a little amphitheater where he talks to groups of people, but he took me to his office. He got very interested in me and ended up talking the whole morning, and his wife who was his secretary brought some wine. We just sat there talking, and his wife kept coming in and saying, "Alvar, people are waiting to see you." And he said, "Let them wait, let them wait, I'm enjoying talking to Mr. Lapidus." So we had

a wonderful time.

Also Lapidus admires Frank Lloyd Wright, though he confesses that his work was not for him. He met him for the first time at a testimonial for Wright at the Museum of Modern Art in New York where a friend introduced him to Wright saying that he was Mr. Lapidus an architect that works in Florida and that he has done nice work. F.L.W. asked, "Florida?" and he answered, "Yes, Mr. Wright, in Miami Beach." He answered just like this, "Young man, if I were you I would not talk about it." The place was so packed with people that he could not move away from F.L.W., so suddenly Wright tells Lapidus, "Young man, young man, (Morris Lapidus was almost 60 years old at that time) do I know any of your buildings?" So he says, "Yes, Mr. Wright, you saw it, and you commented on it." F.L.W. questioned, "Which building was that?" and I said, "The Fontainebleau Hotel." So he put his hand on my shoulder, and he said, "That one you can talk about."

**I have two more questions, and they are somewhat related, toward the new generation and students of architecture. The first is about computers.**

Computers are an excellent tool. I'm not an expert, but they say they can do the same as freehand drawing—but before that you have to feel it (the design and concept of the building, its interior, etc.). Drawing it, sketching it in and out; I don't know if computers can give you that feeling or not, but the pleasure of the designing is what I love in architecture. And as you said to me before when you were teaching at the University, I got the same impression visiting schools. The students know a lot of computer tricks, but they lack the knowledge to give you a simple sketch with a feeling of space. Something is wrong and they must go to back to the source, and I think you agree with that.

**Absolutely, and that is something that the schools should work on that I saw in my work in the office. The second question is who do you say are the future architects that will be followed and their work studied?**

There are a number of architects, but they are not American. From my point of view, I think that in the 21st century the best will be Renzo Piano. I saw many of his jobs, and I love them. Another one that I thought was also Italian, but you told me that he is from Argentina, is Cesar Pelli. He came to the right country to show his work. Another that I have always liked is Oscar Niemayer from Brazil. Another is Rem Koolhaas. But a couple of years ago I bought his book, and I don't know—I'm losing respect for him. It's such nonsense, everything he says, > 86

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## Morris Lapidus

(continued from page 85) everything he wrote. I got the book because I'm interested in his work, but who is going to read all of this—nobody. Despite that I think he is a good architect, the same thing with *Arquitectura*. I don't know if they admit somehow that they are copying my work, but a lot of the big names these days are getting bigger reputations than they deserve.

With Morris Lapidus we have the legacy of a very prolific and long career that runs from stores on 5th Avenue in New York to office buildings, hotels, apartments—even a public park on Kosciusko Street in Brooklyn—along with hotels in Nigeria, Canada, Puerto Rico, Netherland Antilles, Israel, and Jamaica. Perhaps his biggest achievement after his retirement came from the Netherlands Architectural Society where in 1991 they mounted a large exhibition of his work, and from Martina Duttman came a book with the title—*Morris Lapidus: Architect of the American Dream*.

Several years ago he wrote a book which I recommend: *Too Much is Never Enough*. I asked him about the title. He explained it to me with the same words that he used to finish his latest presentation: "When you were a child you always wanted ice cream and always you wanted one more scoop. That is the way I feel regarding ornamentation and decoration. Too Much is Never Enough!" \*

—Morris Lapidus died on January 18th at his home in Miami Beach at the age of 88. His spirit and vision will be greatly missed.

## Chihuly's Desert Rose

(continued from page 75) that the secret to employing wood in the desert was that "you just have to use dry wood to start out with."

Although it is less adventurous than the showpiece desert homes designed by renowned architects John Lautner and Richard Neutra, the Williams residence has a strong, naturalistic feel, as if the rigid tenets of International Style modernism have been tempered somewhat to create a home in which people can comfortably live. It was photographed by Julius Shulman, and represents an important piece of the city's architectural heritage.

### casual, relaxed living

The home was deceptively large (2,500 sq. ft.) for its time. As with the exterior, Williams exhibits the same talent for slowly revealing individual charms. The open public space acts as a central station, with private spaces fanning out from that core without need for hallways or other impediments. The spatial relationships have been fastidiously worked out, and there is a remarkable synthesis between indoors and outdoors.

Williams told Adele Cygelman, author of *Palm Springs Modern*, that the house "is essentially a roof over a garden so the desert can flow through . . ." Walls were eliminated or replaced with glass, and all the principal rooms are positioned to capture the views via floor-to-ceiling windows. A large plate-glass sliding "window" doubles as a door between the living room and the porch. To provide protection from the ever-present wind emanating from Banning Pass, Williams designed a tall garden wall, then snaked it right through the home to form the north wall. Made from concrete and festooned with pebbles, it was poured on the ground (like a sidewalk) then raised to its upright position.

The home's private spaces are organic pods, freed from clutter by a series of built-ins, a strategy employed a decade earlier in the Sinatra house. The children's bedrooms can be opened up (via accordion-fold doors) to create a large play area. A pocket door allows parents to quickly check on who's winning at Monopoly and who's doing their homework. This is simplicity and functionality at work in the real world.

As with Pierre Koenig, many of the materials employed by Williams in the construction of the home were standard or even industrial. The floor, for example, is polished concrete; the walls pan-

eled with plywood. Although Williams insisted on allowing the natural beauty of a material to predominate, he often made it friendlier by adding the earth tones he favored, in this case, by staining the floor and window frames olive/brown. The calculated use of wood throughout the home continues the softening effect, making it more Scandinavian than Teutonic. Williams admired Alvar Aalto and the northern design aesthetic, and his wife, Mari, was Swedish.

Williams had fun with the interior detailing, and, despite budgetary restraints, made it seemingly sybaritic. Perhaps he somehow knew he would become successful enough not only to "earn" his home but to require it for his lifestyle. For his entire working life, he never had reason or motivation to leave, which speaks volumes about the usefulness and the restfulness of the place. Interestingly, the stones from the campfires that fueled Williams' early visits to the site can still be seen in the living room. Inspired by their beauty and simplicity, the architect simply left the natural formations in place and built the house around them.

### reassembling period furniture

When Chihuly first saw the home, it wasn't entirely outfitted with the standard catalog of modernist furniture but rather, contained some comfortable overstuffed pieces you'd find in a family's treasured cottage. A carport had been added, and there were a few cosmetic changes in the interior. But by and large, Williams apparently was satisfied with his labor of love. Similarly, Chihuly intends to preserve this classic jewel.

Chihuly already was an avid collector, as his Seattle Boathouse residence attests: Aston-Martin cars, Pendleton blankets, Northwest Coast native baskets, and more. The Stewart Williams home has afforded him an opportunity to engage with mid-century modern design. Already, Harry Bertoia, Hans Wegner, Charles Eames, and others have taken up residence, along with a growing number of signature pieces of glass sculpture and colorful paintings.

Perhaps Williams, whose "day job" forced him to wrestle with conceits like permanence and monumentality, needed a respite. His luxuriously modest design has the wisdom and the humility of someone who appreciates nature and its quiet gifts. The home seems to work the same magic on its visitors. Most say that its true potential doesn't really register until you've been there and felt how the sun gently wakes you, the cross-winds cool you and everything is exactly where you expect it to be. Perhaps the biggest compliment you can give a home is that it works. In this case, it does. Sublimely. \*

<sup>1</sup>Adele Cygelman, *Palm Springs Modern*, New York, NY: Rizzoli International Publications Inc., 1999.

## Unknown Modernist

(continued from page 83) The anonymous street presence of the post-and-beam house lends no clue to the drama and charm that unfold beyond and below the open wood-framed carport overlooking downtown Los Angeles. Kline designed the house as a sequence of layers in glass, brick, and wood that step both down and along the steep slope, imbuing each portion of the compact house with its own zone of individuality.

An easily overlooked flight of stairs flanking the house leads down. With a sudden left turn one is transported into a green wood—dappled light from a rubber tree falls over a wooden bridge leading to the entry, a device that makes the bridge act like an airborne moat separating the dweller from the street life above. There is a slight frisson here, as though Kline had choreographed a "secret garden" moment, a transitory spatial compression underscored with the loss of traffic noise and direct sunlight. The door and the adjacent windows, painted a pale green, form an interesting geometry in which Kline juxtaposes the position of two standard steel casement windows flanking a large fixed window, which not only animates the elevation but creates opportune heights for welcome breezes.

The street now left behind, just beyond the front door another



"divide" invites a second pause. Acting like a hinge for the whole scheme, here a landing links a short run of stairs up to the two bedrooms with another short open staircase down to the glass-walled main living area, so that one is lured by the promise of light from both above and below. Originally this entire landing area (now mostly carpeted), including the steps, was clad in wood whose seams all lined up, lending a feeling of calm and flowing space. Meanwhile, parallel to the bridge, exterior stucco and a large steel beam from outdoors slip into the interior in the same outdoor paint scheme of gray-green and peach, so that as one descends to the living room, one passes under part of the main support for the 1770 s.f. house, creating another moment of tension before being released into the light-filled main space.

One of the most engaging features of the house is the contrast between the roof overhang, designed to gently filter southern light, and the angle of the deck. The line of the roof mimics the 24-foot width of the living room, while the line of glass windows angles in 15 degrees on the east, an angle derived from the top of the hill below. The two lines create two separate view orientations.

Now painted white, the living room appears larger and airier because of the monolithic white tones. In 1954, all the interior materials were unpainted, lending a comfortable rusticity to the interior. These included the particle board sliding kitchen cabinet doors; the brick of the fireplace (in its floating quality and in its placement right-angled to the window plane, it is very reminiscent of Neutra's fireplaces), and the walls of either redwood shiplap (standard exterior sheathing material on clapboard houses, except here it is oriented vertically and used indoors), or plywood routed to appear like tongue-and-groove.

In fact, all the tongue-and-groove throughout the house, whether real or routed plywood, is sized differently on many walls, as though Kline were having a good time playing with scale or teasing you, asking, is it real or is it plywood?

But you won't hear it from him. \*

#### Auction Review


(continued from page 48) in excellent condition and sporting the original tags. The highest price achieved was \$3450 for a *New Yorker* bag designed to resemble the cover of the respected magazine.


Competition was also lively for Louis Vuitton luggage. A well-known Hollywood actress paid \$10,350 for a custom leather wardrobe trunk from the 1930s, and \$4312 for a custom leather shoe carrier. Approximately 14 Bes-Ben hats were featured in the sale, reflecting the whimsical taste of the famed Chicago milliner of the 1940s and '50s. The top performer was a Bes-Ben *Snail* hat that sold for \$3162.

#### doyle new york's 20th century art and design

On November 14, 2000 Doyle New York held an auction of Modern and Contemporary Art and Design. The sale illustrated the wide range of artistic idioms characteristic of art and design in Europe and America over the last century. Highlighting the sale were five paintings by American Abstract Expressionist artist Joan Mitchell, whose works were highly sought after by bidders. Mitchell emerged in the 1950s as a strong voice in the Abstract Expressionist movement, which at the time had few female proponents. She quickly made an impact with her bold abstract meditations on light, color, rhythm, and space. All of the five paintings by Joan Mitchell offered by Doyle sold over estimate. The top lots in the sale were her two *Untitled* canvases that sold for \$74,750 and \$69,000, respectively.


Another female artist featured in the sale was Suzy Frelinghuysen, whose *Untitled* piece from 1941 realized \$36,800. Other artists that found favor with bidders were Laszlo Moholy-Nagy's *Composition* that brought \$39,100, and George Condo's *Composition in Gray and Orange* that was purchased for > 88




  
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## Auction Review

(continued from page 87) \$26,450.

Competition was lively in the showroom for an important early *Chaise Longue* by Le Corbusier that realized \$36,800. Le Corbusier, with his cousin Pierre Jeanneret and Charlotte Perriand, conceived of this chaise lounge form as early as 1922 and reached the final design for the chair in 1928. The furniture manufacturer Thonet Freres first produced this chair as model number *B306*. Later, in 1932, Embru-Werke of Switzerland licensed the design and began production with variations on the legs and crossbars of the base. This chair was most likely an example of the Thonet production, but the unusual capped feet may indicate its status as an early prototype.

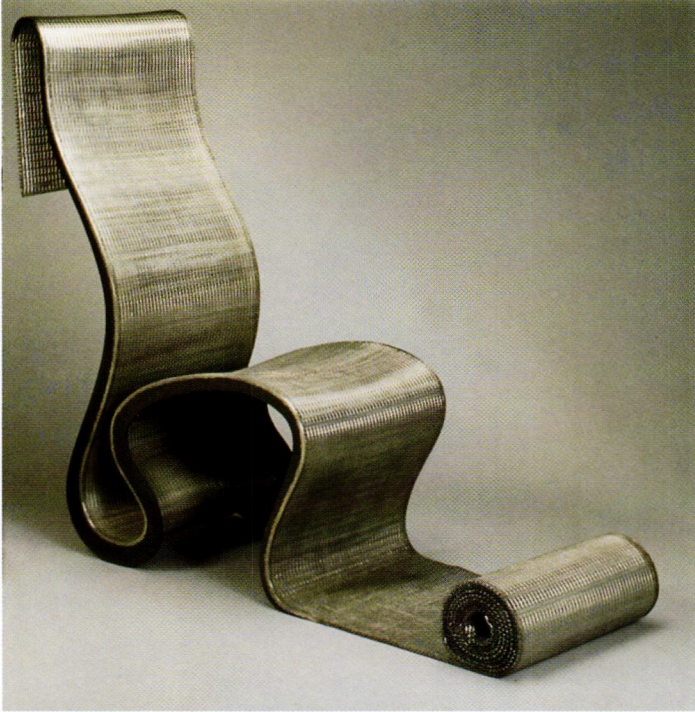
Other furniture attracting interest was a George Nelson *Sling* sofa that brought \$3220, an *Egg* chair and ottoman by Arne Jacobsen that sold for \$4140, and an Eames rosewood and leather armchair and ottoman that achieved \$4140.

### LAMA's important 20th century design

On December 3, 2000 Los Angeles Modern Auctions (LAMA) held a special Decorative and Fine Art auction. This "Important 20th Century Design and Fine Art" auction featured over 250 exceptional and rare designs by Gerrit Rietveld, Frank Lloyd Wright, George Nakashima, Charles Eames, James Harvey Crate, and over 150 paintings, prints, sculptures, and textiles from artists such as Herbert Bayer, Max Bill, Roy Lichtenstein, Harry Bertois, and Theodore Roszak.

After intense bidding between phone bidders and floor participants, an elusive Gerrit Rietveld *Steltman* chair realized a record \$71,250, while a custom-designed Frank Lloyd Wright dining set realized an equally astounding \$74,000. However, this was not before the applauding crowd watched in awe as a James Harvey Crate table lamp, estimated at \$4000-5000, sold for \$20,700, and a Joseph Burnett floor lamp, estimated at \$2000-3000, sold for \$10,350. In addition, several Charles Eames pieces realized very high amounts such as \$4370 for a *DTW-4* dining table and \$4140 for a unique pink *670/671* leather lounge chair and ottoman.

In the late afternoon the focus of the sale switched from furniture over to 150 lots of fine art. The bidding excitement resumed, resulting in a Harry Bertoia print and a Roy Lichtenstein felt banner individually realizing \$3910 and \$8910, respectively, while large paintings by Herbert Bayer and Max Bill brought \$8337.50 and \$11,500, respectively. As this record-breaking day came to a close, eight phone lines bid enthusiastically against live participants over Theodore Roszak's *Rectilinear Space Construction*, which realized a record \$29,900. \*



Clockwise from left: *Narrow Papparadelle Chair* by Ron Arad, 1992. Part of the “Design of Our Time” exhibition; “Jim Iserman: Logic Rules” installation at The RISD Museum; *Arrest 2* by Bridget Riley, 1965. Part of the “Bridget Riley: Reconnaissance” exhibition



### At The Museums

#### jim isermann: logic rules

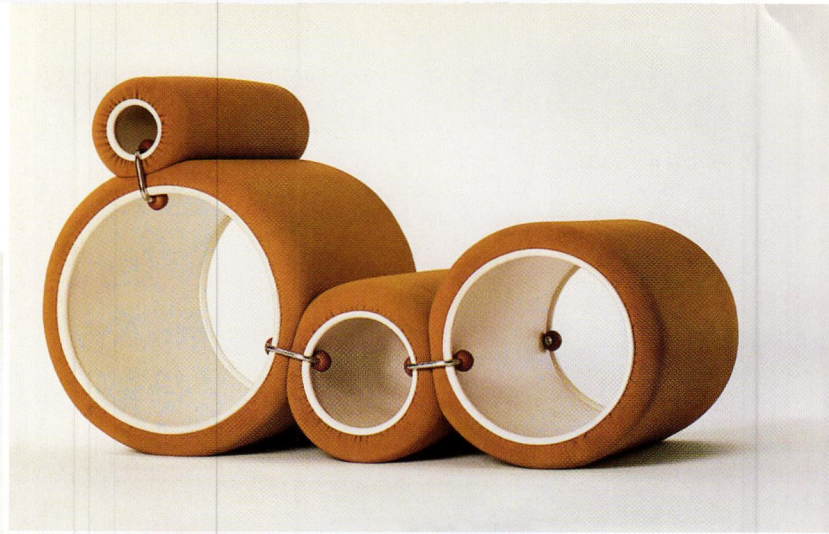
The first initiative of The RISD (Rhode Island School of Design) Museum’s new Department of Contemporary Art is the unique installation/exhibition “Jim Isermann: Logic Rules.” For this installation, Isermann has created wall-to-wall carpeting based on a modular geometric pattern. Known nationally and internationally for formally rigorous, optically dynamic work that stands at the forefront of the cross-fertilization of art and design, Isermann draws on the strengths of various departments within the Museum, linking the collection to this site-specific installation. The exhibition also underscores some of Isermann’s influences and his respect for the simplicity and power of geometric shapes, pattern, and symmetry. The result is an environment that integrates the fine arts and functional design.

Three hundred and fifty carpet tiles, each 36 inches square, were commercially produced from the artist’s computer file. Working

closely with Judith Tannenbaum, Curator of Contemporary Art at The RISD Museum, Isermann selected more than 80 objects from the collection that resonate with his own aesthetic interests to place on the walls and floor of the expansive Main Gallery. Including abstract paintings, sculptures, prints, decorative arts, and textiles, the works range from a 1920s relief by the European Dada artist Jean Arp to a painting from the 1970s by John Stephan, who lived in Rhode Island. In between are hard-edge abstractions by Josef Albers, Ellsworth Kelly, Robert Mangold, Frank Stella, and Bridget Riley; stables and wallpaper by Alexander Calder; high modern furniture designed by Charles and Ray Eames, Eero Saarinen, and Roberto Matta; as well as a teak salad bowl by Dansk.

This project is reminiscent of one of The RISD Museum’s most memorable and unique exhibitions—Andy Warhol’s “Raid the Icebox”—which was organized here 30 years ago. Isermann, like

Clockwise from right: Joe Colombo *Tube Chair*, 1970. From the exhibition "A Century of Design, Part III: 1950-1975;" Tom Wesselmann *Still Life No. 16*, 1962. From the "Pop Art: US/UK Connections, 1956-1966" exhibition; Dries Van Noten dress and bolero, autumn/winter 1998/99. Part of the exhibition "Belgian Fashion Design: Antwerp Style"



Warhol, was invited to go into the Museum's storage and create an exhibition with objects that had special appeal for him. Drawn from the same collection, the two shows are dramatically different. Both artists, however, cause us to look at works of art and design with fresh eyes and make us realize how profoundly our perceptions of these objects are influenced by the context in which we experience them.

"Jim Isermann: Logic Rules" runs through March 4, 2001. For further information contact The RISD Museum at 401 454-6500.

#### design of our time

The exhibition "Design of Our Time," on view at The Museum of Fine Arts, Houston from February 25-May 13, 2001, surveys the most significant and innovative works of the past decade, presenting a clear picture of the influences and issues that define contemporary design.

Drawn primarily from the museum's permanent collection, the exhibition includes works by such designers as Frank Gehry, Ron Arad, Philippe Starck, Droog Design, Tom Dixon, Carina Seth Anderson, and Gaetano Pesce. Among the pieces are furniture such as Gehry's bentwood chairs for Knoll (1992), lighting such as Dixon's pop *Jack* lamps (1996), and other media such as a stainless steel

*Bandung Tea Kettle* (1998) designed by Richard Sapper for Alessi. The works illustrate how international designers have explored and reassessed the past, creating a new language that responds to cultural needs while incorporating important innovations in technology and materials. The results are highly individual forms that provoke strong responses with their strength of character and intellectual rigor, eye-catching forms and color, and touches of whimsy.

For further information contact The Museum of Fine Arts, Houston at 713 639-7300.

#### bridget riley: reconnaissance

Bridget Riley's influential paintings from the 1960s and 1970s long ago secured a prominent place in the history of post-war art. Despite this widespread acclaim, Riley's work has been exhibited in the United States only on a very few occasions. With "Reconnaissance," on view at the Dia Center for the Arts through June 17, 2001, one is able to examine a selection from Riley's compelling body of early work in the artist's first solo exhibition to originate in the United States in decades.

Installed on the fourth floor of the Dia's exhibition facility at 548 West 22nd Street in New York City, the exhibition focuses on key paintings from the 1960s and 1970s. Riley's paintings fuse space, light, and drawing in a complex relationship with color such that perception becomes a medium. Her carefully calibrated shifting of basic geometric forms creates direction, rhythm, and paradoxical relationships of spatial contrast and harmony, constancy and change. "Reconnaissance" will introduce a new generation to Bridget Riley's intense and subtle oeuvre.

For further information contact the Dia Center at 212 989-5566 or visit their website at [www.diacenter.org](http://www.diacenter.org).

#### belgian fashion design: antwerp style

Since the mid-1980s, the little town of Antwerp has produced an

amazing efflorescence of avant-garde designers who are revolutionizing the world of fashion. "Belgian Fashion Design: Antwerp Style," on view at The Museum at FIT through April 14, 2001, considers the forces behind this recent development and the dramatic results which have put Belgium in the vanguard of fashion.

"Antwerp won its international reputation as a fashion haven thanks in part to the inspiration of the local fashion college—the Academy of Fine Arts," said Valerie Steele, curator of the exhibition. "Since the Fashion Institute of Technology shares a similar dedication to design innovation, it is appropriate that the cutting-edge fashions coming out of Belgium should be shown at The Museum of FIT in New York."

Presented through more than 100 clothing ensembles, the exhibition opens with a survey of modern Belgian fashion, from the rise of the Antwerp Six in 1982 to the present. Focus then turns to the visions of various influential designers, explicating such key themes in Belgian fashion as purity and intellectual rigor.

While diverse in style, Belgian designers are well grounded in the history and craft of making clothing, and it is this training that has enabled them to challenge traditional definitions of fashion. On view in the exhibition are the works of a group of experimental designers who have come to be known as the Antwerp Six, all of whom graduated from Antwerp's innovative fashion school, the Royal Academy of Fine Arts, in the early 1980s. Included are the designs of Ann Demeulemeester, who experiments with cut and drape to create poetic, androgynous looks. Dries Van Noten's romantic exoticism draws on a non-western aesthetic vocabulary to create highly personal heirloom clothing; and the colorful and futuristic designs of Walter Van Beirendonck evoke an international popular culture of comic books and video games. Also featured are the designs of Martin Margiela, who revolutionized fashion by deconstructing clothing as a process of analytic creation.

Today, a second generation of Belgian designers has become equally influential in the fashion world. On view are the designs of Veronique Branquinho, known for twisting classic pleated skirts into fresh, modern looks. Inspired by hospital chic, the design duo A.F. Vandevorst have put their signature red cross on the backs of trendsetters around the world. Other designers featured include Dirk Bikkembergs, Lieve Van Gorp, Raf Simons, and Olivier Theyskens.

For further information contact The Museum at FIT at 212 217-5800.

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**On View**

(continued from page 91) surveying design in the 20th century, is on view at The Metropolitan Museum of Art in New York through April 1, 2001. The exhibition explores the ideas, influences, and technologies that transformed design—particularly modernism—after World War II. More than 50 examples from the Metropolitan's modern design collection, including furniture, glassware, ceramics, textiles, and more are included in the exhibition.

The objects on display are organized thematically and geographically. In America, post-war designers were still attracted to the biomorphic shapes that were the hallmarks of organic modernism. Designers such as Harry Bertoia, Russel Wright, and Eero Saarinen were shaping synthetic materials into organic forms to create affordable and imaginative works for mass-production. Bertoia's *Diamond Chair* (1952) for Knoll, as well as a Charles Pollock armchair (1958) for Herman Miller are on display.

Scandinavian designers, who had been making a household word of modernism since the 1930s, used sensuous materials to create fluid, undulating, and curvaceous forms in the tradition of their predecessors. Arne Jacobsen's *Egg* armchair (1957), a silver Covered Serving Dish (1960) designed by Henning Koppel for Georg Jensen, and Timo Sarpaneva's glass *Lancet* vase (1953) are dramatic examples on view.

Distinctive Asian sensibilities, traditions, and materials were provocative to Western designers and consumers. Sori Yanagi's *Butterfly* stool (1956) and Isamu Noguchi's *Akari E* lamp (ca.1966) are among the highlights of the exhibition.

In reaction to the impersonality of industrialization, the alternative Studio Craft Movement began to produce "one-of-a-kind" objects that were handcrafted and available to only a few. Wharton Esherick's sinuously elegant *Music Stand* (1962) is among the highlights of this section.

Post-war Italy emerged early as a dynamic design center. Brilliantly colored glass works by Paolo Venini and others demonstrate innovation and invention, while Piero Fornasetti's *Writing Desk* (ca.1953-54) provocatively flaunts historic iconography with its extravagant surface decoration of architectural imagery taken from Renaissance engravings.

Plastics and Op Art splashed onto the scene in the 1960s. Among the most emblematic of these works in the exhibition is Verner Panton's *Stacking Side Chair* (1960)—the first single-form, single-material chair, and a unique example of how materials can define aesthetics. Joe Colombo's *Tube Chair* (1969-70), also a highlight, dramatically underscores leisure and flexibility, the hallmarks of 1960s informal living. > 95

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# calendar february, march, april, may

## Shows/Events

### february

**16-18** Palm Springs Modernism Show at the Palm Springs Convention Center in Palm Springs, CA. Tel: 954 563-6747

**23-24** Midwest Antique Clothing and Jewelry Show and Sale in Elgin, IL. Tel: 847 428-8368, Web: [www.catspajamasproductions.net](http://www.catspajamasproductions.net)

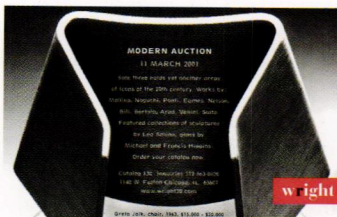
### march

**3** David Rago's 20th Century Modern auction in Lambertville, NJ. Tel: 609 397-9374

Web: [www.ragoarts.com](http://www.ragoarts.com)

**7** Christie's South Kensington's Important Private Collection of Finnish Design auction in London. Tel: 800 395-6300

Web: [www.christies.com](http://www.christies.com)



**11** Wright's Modern auction in Chicago, IL. Tel: 312 563-0020  
Web: [www.wright20.com](http://www.wright20.com)

**17-18** Modern Times Show in Glendale, CA. Tel: 310 455-2894

**17-18** Triple Pier Expo at the Passenger Ship Terminal Piers in NYC. Tel: 212 255-0020

Web: [www.stellashows.com](http://www.stellashows.com)

**22-25** Swiss International Furniture Fair in Zurich, Switzerland. Tel: 41.62 923 9427



**24** Apartment Zero's "Art of Design" event featuring designer Karim Rashid along with an exhibition of his work, at their showroom in Washington, DC. Tel: 202 628-4067

**24-25** Triple Pier Expo at the

Passenger Ship Terminal Piers in NYC. Tel: 212 255-0020

Web: [www.stellashows.com](http://www.stellashows.com)

**29-April 1** 21st Annual Boston Antiques Show at The Cyclorama at The Boston Center for the Arts in Boston, MA. Tel: 508 324-4900

**30-31** 20th Century Antiques Show and Sale at the DX Design Exchange in Toronto, Canada. Web: [www.collecting20thcentury.com](http://www.collecting20thcentury.com)

**31-April 1** 20th Century Cincinnati Show and Sale of Modern Design at the Historic Union Terminal in Cincinnati, OH. Tel: 513 738-7256

### april

**2-8** Salone del Mobile furniture fair in Milan, Italy. Tel: 39.02 725 941

**4** William Doyle Galleries' 20th Century Art and Design auction in New York, NY. Tel: 212 427-2730

**4-5** Neocon South exposition at the Georgia World Conference Center in Atlanta, GA.

Web: [www.merchandiseart.com](http://www.merchandiseart.com)



**28-29** Michigan Modernism Exposition at the Southfield Civic Center in Southfield, MI. Tel: 810 465-9441

### may

**2-3** William Doyle Galleries' Couture, Textiles and Accessories auction in New York, NY. Tel: 212 427-2730

**7** Antique Textile and Vintage Fashion Extravaganza in Sturbridge, MA. Tel: 207 439-2334

**7-18** Apartment Zero's "Art of Design" event, held in conjunction with Conner Contemporary Art, presenting the work of artist John Kirchner and Blu Dot. Kirchner and Blu Dot's Charlie Lazor, Maurice Blanks, and John Christakos will be on hand for the opening reception, May 6th at 8pm, in the Washington, DC showroom. Tel: 202 628-4067

**8-13** Brimfield Antiques Fair in Brimfield, MA. Tel: 413 283-6149

**12-13** LA Modernism Show at the Santa Monica Civic Auditorium in Santa Monica, CA.

Tel: 310 455-2886



### Made in California

Armchair and ottoman by Rudolph Schindler, 1936-1938, of gum wood with wool upholstery. Part of the exhibition "Made in California: Art, Image, and Identity, 1900-2000" at the Los Angeles County Museum of Art (LACMA)

**16** Christie's Innovators of Twentieth Century Style auction in Los Angeles, CA. Tel: 800 395-2630

Web: [www.christies.com](http://www.christies.com)

**19-22** International Contemporary Furniture Fair at the Jacob Javits Center in NYC. Tel: 914 421-3206

Web: [www.icff.com](http://www.icff.com)



**23-27** The Amsterdam Arts & Design Fair, Beurs van Berlage, Amsterdam. Tel: 31.20 330 7070  
Web: [www.aadf.nl](http://www.aadf.nl)

### Museum Exhibitions

**Through February 25** "Made in California: Art, Image and Identity 1900-2000" at the Los Angeles County Museum of Art in Los Angeles, CA. Tel: 213 857-6000

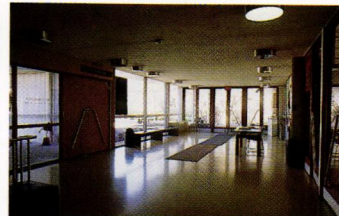
**Through February 25** "Women Designers in the USA, 1900-2000: Diversity and Difference" at The Bard Graduate Center in New York, NY. Tel: 212-501-3000

**Through February 25** "Frederick J. Kiesler Endless Space" at the Schindler House in West Holly-

wood, CA. Tel: 323 651-1510

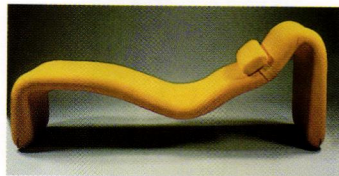
**Through March 4** "Drawing the Future: Design Drawings for the 1939 New York World's Fair" at the National Building Museum in Washington, DC. Tel: 202 272-2448

**Through March 4** "Jim Isermann: Logic Rules" at The RISD Museum in Providence, RI. Tel: 401 454-6500



**Through March 10** "Architect of Form & Spirit: Eric Mendelsohn in St. Louis" at COCA in University City, MO. Tel: 314 725-6555

**Through March 18** "The OPulent Eye of Alexander Girard" at the Cooper-Hewitt National Design Museum in NY. Tel: 212 849-8400



**Through April 1** "A Century of Design, Part III: 1950-1975" at the Metropolitan Museum of Art in NY. Tel: 212 570-3951

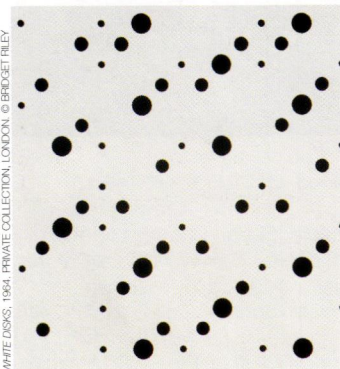
PHOTO: BILLENGAHL, COURTESY CHICAGO HISTORICAL SOCIETY



**Through April 29** "On the Job: Design and the American Office" at the National Building Museum in Washington, DC. Tel: 202 272-2448

**Through April 29** "William Price: From Arts and Crafts to Modern Design" at the National Building Museum in Washington, DC. Tel: 202 272-2448

**Through April 29** "Print, Power, and Persuasion: Graphic Design in Germany, 1890-1945" at the Wolfsonian-FIU Museum in Miami Beach, FL. Tel: 305 535-2622



WHITE DISKS, 1964. PRIVATE COLLECTION, LONDON. © BRIDGET RILEY

**Through June 17** "Bridget Riley: Reconnaissance" retrospective exhibition at the Dia Center for the Arts in NY, NY. Tel: 212 989-5566

**January 4-February 25** "Cool Glass, Hot Colors" exhibition of contemporary glass at The Stein Gallery in Portland, ME. Tel: 207 772-9072

**January 7-July 7** Exhibition of the early work of Charles and Ray Eames and their Colleagues at the San Francisco Airport Museum in San Francisco, CA. Web: www.modern-i.com



MR. BELLAMY, 1961. ROY LICHTENSTEIN, THE MENIL COLL.

**January 27-May 13** "Pop Art: US/UK Connections, 1956-1966" at The Menil Collection in Houston, TX. Tel: 713 525-9400

**January 27-April 29** "Sol LeWitt: Incomplete Cubes" at the Wadsworth Atheneum in Hartford, CT. Tel: 860 278-2670



PHOTO: IRVING SALLERIO, COURTESY THE MUSEUM AT FIT

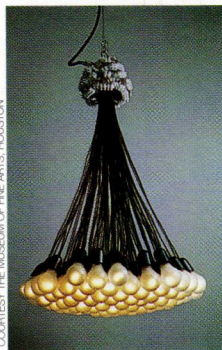
**January 30-April 14** "Belgian Fashion Design: Antwerp Style" at The Museum at FIT in New York, NY. Tel: 212 217-5800

**February 1-April 29** "Century City: Art and Culture in the Modern Metropolis" at the Tate Modern gallery in London. Tel: 44.20 7887 8730. Web: www.tate.org.uk

**February 9-April 21** "Dreaming in Print: A Decade of *Visionaire*" at The Museum at FIT in New York, NY. Tel: 212 217-5800

**February 18-May 27** "Bodyspace" contemporary art exhibition at The Baltimore Museum of Art in Baltimore, MD. Tel: 410 396-7100. Web: www.artbma.org

**February 21-May 6** "Robert Frank" at The Museum of Fine Arts, Houston in Houston, TX. Tel: 713 639-7300



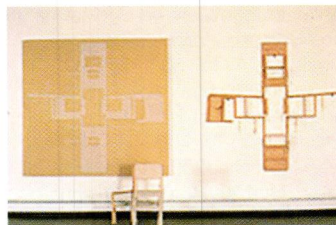
COURTESY THE MUSEUM OF FINE ARTS, HOUSTON

**February 25-May 13** "Design of Our Time" at The Museum of Fine Arts, Houston in Houston, TX. Tel: 713 639-7300

**March 15-April 15** Retrospective of the work of Malcolm Leland at Boomerang for Modern in San Diego, CA. Tel: 619 239-2040  
**Mar 20-July 15** "Aluminum by Design: Jewelry to Jets" at the Cooper-Hewitt, National Design

Museum, Smithsonian Institution in New York, NY. Tel: 212 849-8400. Web: www.si.edu/ndm

**March 27-June 27** "Ilmari Tapiovaara" exhibition at the R Gallery in New York, NY. Tel: 212 343-7979. Web: www.r20thcentury.com



**March 30-June 24** "Allan Wexler: Custom Built" at the San Francisco Museum of Modern Art in San Francisco, CA. Tel: 415 357-4000. Web: www.sfmoma.org

**April 5-May 5** Exhibition of recent works by Dale Chihuly at the Marlborough Gallery in NYC. Tel: 212 541-4900

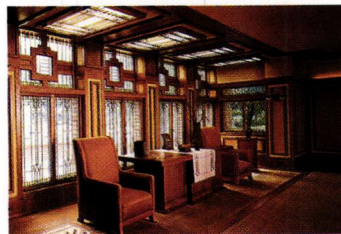
**April 8-September 3** "Art at Mid-Century: Spotlight on the Collection of the Museum of Fine Arts, Houston" at The Museum of Fine Arts, Houston in Houston, TX. Tel: 713 639-7300

**April 10-September 9** "Venini: Art and Design in Glass from Venice" at the Cooper-Hewitt National Design Museum in New York, NY. Tel: 212 849-8400. Web: www.si.edu/ndm

**April 24-October 14** "Rooms with a View: Landscape and Wallpaper" at Cooper-Hewitt, National Design Museum, Smithsonian Institution in New York, NY. Tel: 212 849-8400. Web: www.si.edu/ndm

**May 5-July 29** "American Design, 1975-2000" at the Denver Art Museum in Denver, CO. Tel: 303 640-4433

**May 7 opening** Exhibition of the photography of Julius Shulman and architecture and interiors by Paul Laszlo, 1935-1958 at Donzella in NYC. Tel: 212 965-8919



COURTESY THE AMERICAN CRAFT MUSEUM

**May 10-September 2** "Light Screens: The Leaded Glass of Frank Lloyd Wright" at the American Craft Museum in New York, NY. Tel: 212 956-3535

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



## On View

(continued from page 92) For further information contact The Metropolitan Museum of Art at 212 535-7710 or visit their website at [www.metmuseum.org](http://www.metmuseum.org).

### pop art: us/uk connections

Pop Art burst onto the global scene as a reflection and celebration of American popular culture and mass media. British artists, however, were the first to debate and formulate the main tenets of the movement and give it a name during the 1950s.

Engaged in a critical cultural exchange between 1956 and 1966, British and American artists first took serious note of the barrage of images all around them, particularly in advertising and the movies, and employed them as source material. As the British artist Richard Hamilton observed at the time, what Rome, Florence, and Venice were to the Renaissance, so Madison Avenue, Hollywood, and Detroit were to Pop.

Presenting works from both sides of the Atlantic, "Pop Art: US/UK Connections, 1956-1966" is on view at The Menil Collection in Houston, Texas through May 13, 2001. The exhibition explores the impact of popular culture—as disseminated by film, music, advertising, and television—on that first generation of Pop artists, both American and British. Fellow travelers on a London-New York-Los Angeles axis, they drew on the same inspirations and developed similar techniques, giving birth to an art movement that rocked the post-war world.

The 56 works in the exhibition—paintings, sculpture, and works on paper, gathered from individuals and institutions around the world as well as from The Menil Collection's own holdings—sharply define the essence of Pop Art in its "classic" period. The very titles of the works convey all that was media-savvy and pop-culture saturated about the critical 10-year period covered in the exhibition, such as Richard Hamilton's collage *Just what is it that makes today's homes so different, so appealing?* Also on view in the exhibition: from 1961, Jim Dine's *Flesh Tie*, David Hockney's *I'm in the Mood for Love*, and Roy Lichtenstein's *Mr. Bellamy*; Claes Oldenburg's *Soft Toaster* (1964); and Ed Ruscha's *Norms, La Cienega on Fire* (1964). No Pop Art exhibition would be complete without Andy Warhol, and among that seminal artist's works will be the 1964 sculpture, *Brillo Boxes*.

A full-color exhibition catalog is available. For further information contact The Menil Collection at 713 525-9400, or visit their website at [www.menil.org](http://www.menil.org).

### architect of form and spirit: eric mendelsohn

A comprehensive retrospective of the life and work of Eric Mendelsohn, "Architect of Form & Spirit: Eric Mendelsohn in St. Louis," celebrates the 50th anniversary of the Center of Contemporary Arts (COCA) building. Mendelsohn, who designed the B'nai Amoona synagogue building that became COCA's home in 1986, was one of the most widely imitated and prolific modernists. The philosophies he articulated in the design of the COCA building radically changed thinking about religious architecture in contemporary society.

Topics in the exhibit include religious architecture in Weimar, Germany; early modern architecture relating to his work; post-Mendelsohn religious structures; and the current adaptive reuse of the original synagogue space by COCA. Included in the exhibit are architectural drawings, models, and photos of Mendelsohn works and extracts from his writings. The exhibit is curated by Kathleen James-Chakraborty, associate professor of architecture at the University of California—Berkeley, and designed by Stephen Leet, associate professor of architecture at Washington University in St. Louis. The exhibition remains on view through March 10, 2001.

The Center of Contemporary Arts (COCA) is located in University City, Missouri. For further information call 314 725-6555, or visit their website at [www.cocastl.org](http://www.cocastl.org).

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## Chihuly Projects

The audacity & inventiveness of Dale Chihuly's vision comes across on every page of this 348-page volume. A splendid companion to *Chihuly*, which offers a general overview, this new book, with its focus on his most imposing creations and its essays by Barbara Rose & Dale M. Lanzone, will delight all art lovers, collectors, and artists. Hardcover. 9" x 12". \$75.

## Beauty and the Contemporary Sublime

Esteemed critic, painter, and writer Jeremy Gilbert-Rolfe provides a provocative reconsideration of classic philosophical distinctions between beauty and the sublime. The book investigates the representation and meaning of the beautiful, including its place in contemporary art, its morality, its relationship to femininity and masculinity, and its supposed inferiority in relation to the sublime. 208 pages. Paperback. 6" x 9". \$19.

## '50s Decor

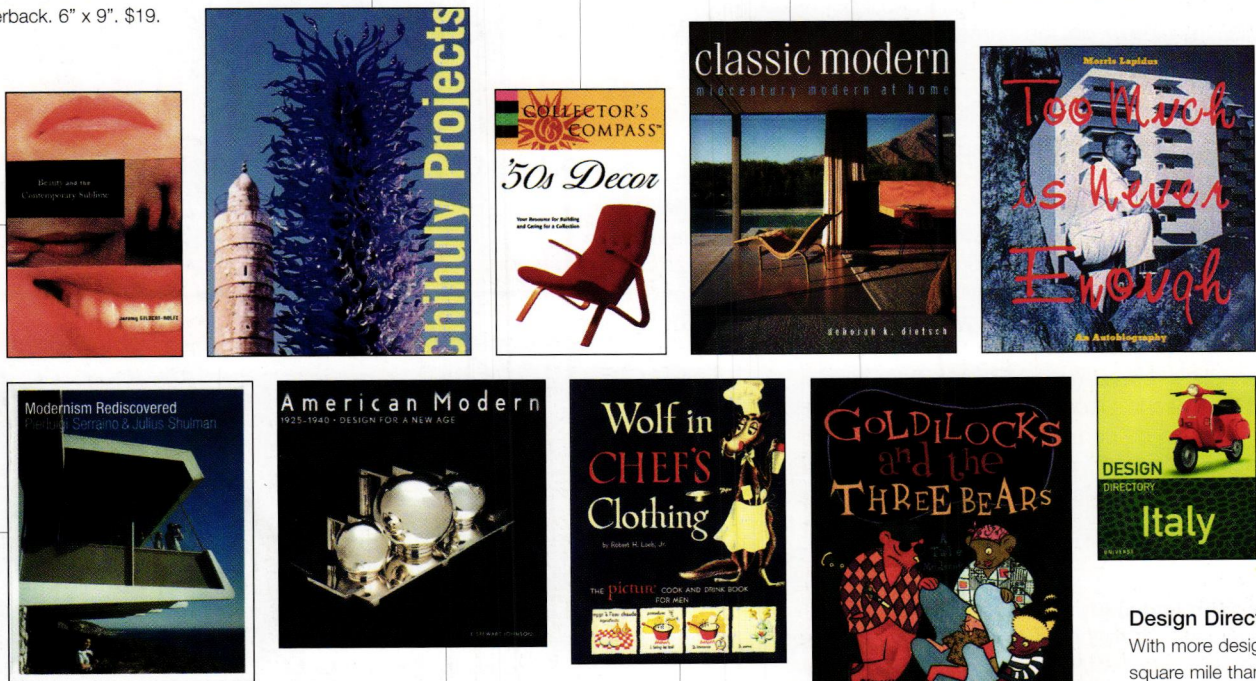
This information-packed reference shares everything essential about '50s decor, including what determines the value of particular pieces, where to look for them, and how this experimental "furniture for the masses" became such a popular collectible category. Buying, selling, appraising, restoring—both novice and experts will find this Collector's Compass a fun & fascinating guide which is an affordable, reliable resource. The book is endorsed by the International Society of Appraisers. 128 pages. Full of color and b+w images. Paperback. 6" x 9". \$13.

## Classic Modern: Mid-Century Modern at Home

Design expert Deborah Dietsch introduces readers to the basic tenets of modern design and explains how the simple yet inspired forms typical of this style were so readily disseminated into mainstream American culture. Filled throughout with enticing examples, it takes readers on a contemporary tour of two dozen notable houses and outstanding collections. For the collector, Dietsch also offers a catalog of mid-century furnishings that are still manufactured and available at retail. 208 pages. Hardcover. 9.5" x 11.5". \$40.

## Too Much is Never Enough: An Autobiography

Morris Lapidus is perhaps best known as the designer of glamorous postwar resort hotels in Florida, such as the Fontainebleau (1954) and the Eden Roc (1955) in Miami. This jaunty, anecdote-stuffed autobiography reads almost like a novel of the unfolding story of architectural practice in the 20th century. 304 pages. Well illustrated. Hardcover. 8" x 10". \$45.



## Modernism Rediscovered: Julius Shulman

Not just another example of gorgeous Julius Shulman photos, this book brings together an outstanding collection of buildings by architects whose work has not received media attention like that of their colleagues. In this fascinating thesis, Pierluigi Serraino examines why some work gets published and takes its place in the public eye, and other equally notable work does not. This beautiful edition is a must for the complete architecture library. Flexi-binding. 576 pages. 1000 images. Paperback. 8" x 10". \$40.

## American Modern: 1925-1940 - Design for a New Age

In the years between the world wars, a pioneer group of designers, architects, and artists forged a new design aesthetic that was unmistakably American and undeniably modern. This extraordinary book, the companion volume to an exhibition organized by the American Federation of Arts and opening at The Metropolitan Museum of Art in New York, showcases more than 125 of the most influential works by legendary designers. It is an invaluable resource for anyone interested in American design. 194 pages. 170 illustrations, 140 in full color. Hardcover. 9.5" x 9.5". \$40.

## Wolf in Chef's Clothing

Interest in lounge culture is nearly as high as during the golden age of the '50s and '60s. And even lounge lizards have to eat and drink. This humorous guide to entertaining, first published in 1950, is a retro period piece that will satisfy the most discriminating tastes, no matter how pickled. Recipes are presented entirely in illustrations, step by step, from conception to perfection—and all with deliciously dry wit. Easy-to-make breakfasts-for-two, canapes, barbecue suppers, picnic food, midnight repasts, and, of course, drinks—before dinner drinks, drinks with dinner, after dinner drinks, and drinks having nothing to do with meals—are ideal for men with kitchen "no"-how! 128 pages. Sewn paperback with French flaps. 7.5" x 9.5". \$17.

individual design companies, and a detailed appendix, this book is both the ultimate guide and a stunning tribute to the designers with the main focus on individual profiles. 384 pages. Well over 500 images. Paperback. 6" x 6.5". \$25.

## Goldilocks & the Three Bears: A Tale Moderne

Something is different in this retelling of the classic story. Steven Guarnaccia's comical, stylized artwork delivers bears who are hip; they have a sense of style and a love of design. Their '50s split-level home is filled with cool furniture created by an international crowd of celebrated designers. Children and parents alike will delight in this new edition of the beloved story. And when they look at the endsheets, which provide the name of each decorative object and its creator, they may even pick up a design tip or two. 32 pages of illustrations in full color. Hardcover. 9" x 13". \$16.

## Design Directory: Italy

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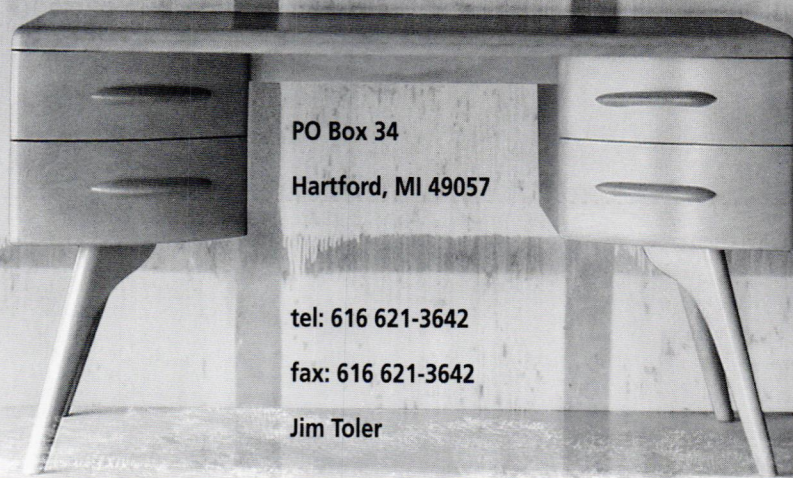
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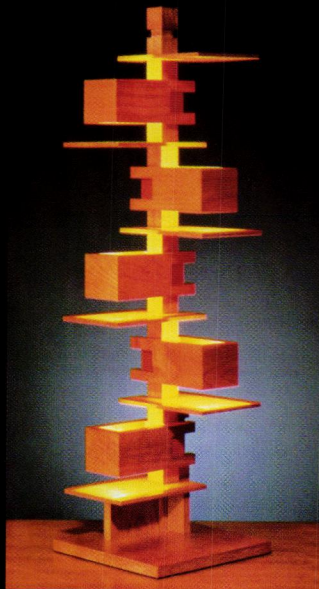
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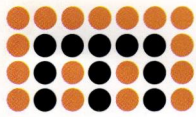
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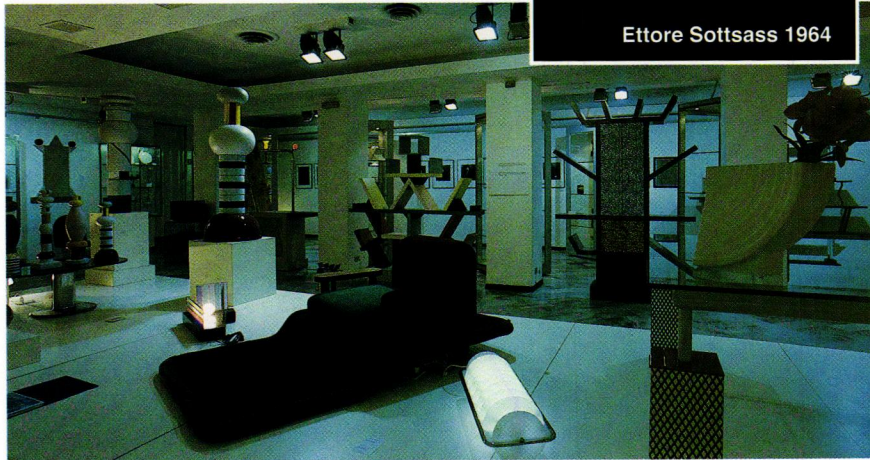
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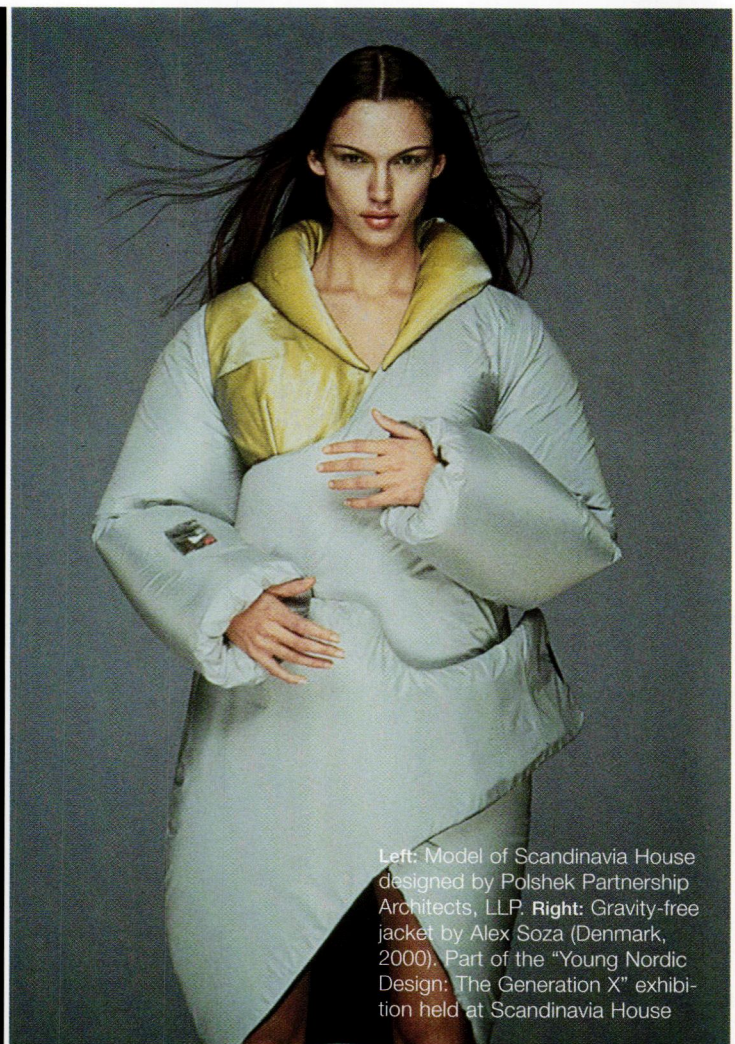
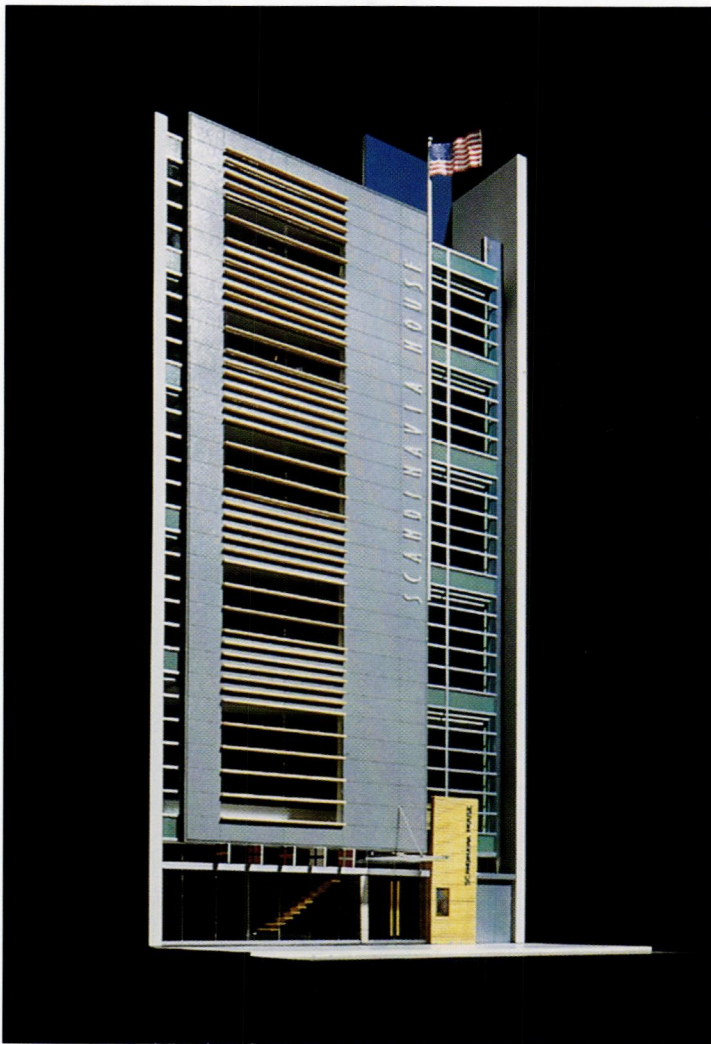
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Left: Model of Scandinavia House designed by Polshek Partnership Architects, LLP. Right: Gravity-free jacket by Alex Soza (Denmark, 2000). Part of the "Young Nordic Design: The Generation X" exhibition held at Scandinavia House

### New Directions in Scandinavian Design

The recent exhibition, "Young Nordic Design: the Generation X", gave ample evidence that the current generation of young Scandinavian designers have no intention of sitting on the laurels of their celebrated predecessors. **Text by Judith Gura**

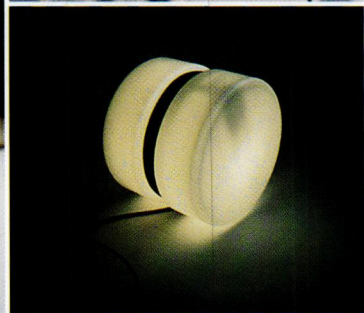
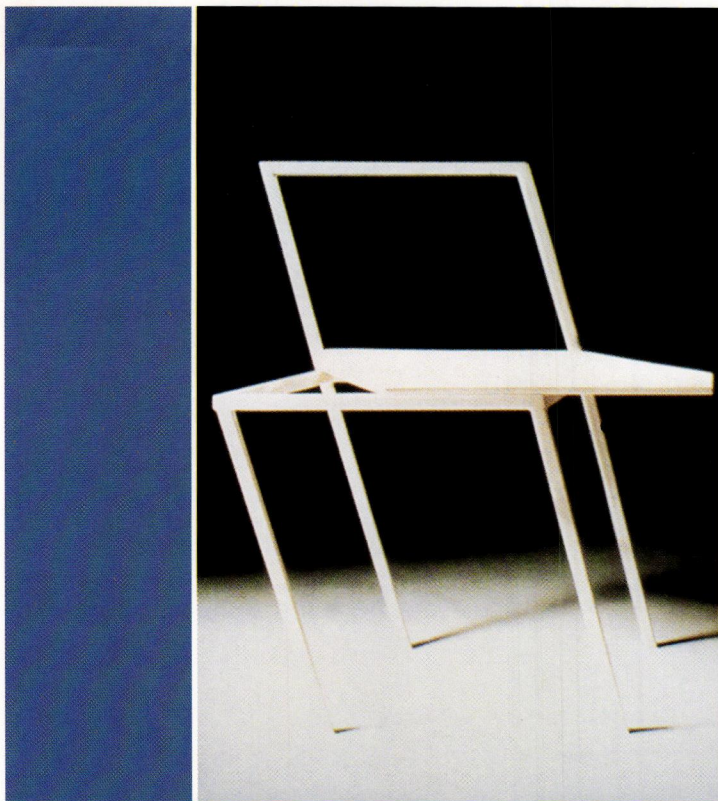
Scandinavia's identity in the United States is a positive one, but one that is several decades behind the times. That's about to change, judging by the opening exhibition at Scandinavia House in New York City, the striking new headquarters for the American-Scandinavian Foundation designed by James Stewart Polshek and billed as the "Nordic Center in America."

The exhibition, "Young Nordic Design: the Generation X," ran in November and December, 2000, and gave ample evidence that the current generation of young Scandinavian designers have no intention of sitting on the laurels of their celebrated predecessors. The newest crop of in-production, prototype, and conceptual design concepts emerging from this off-the-European-mainland enclave are every bit as fresh and original as anything being done in Italy, Japan, or, for that matter, America.

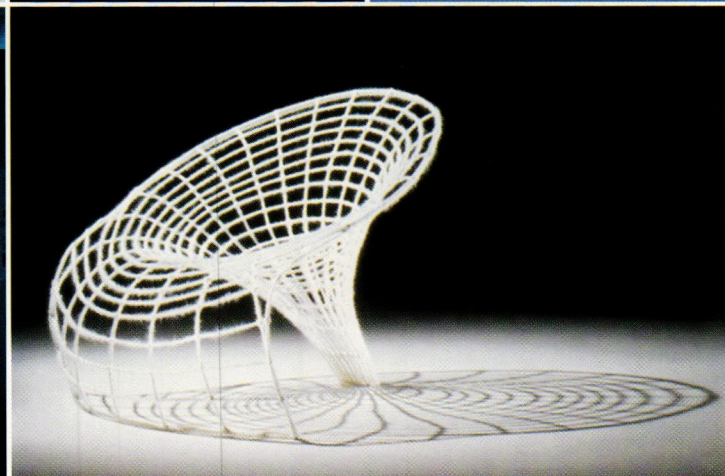
The Nordic nations, consisting of five separate countries—Denmark, Finland, Iceland, Norway and Sweden—have long been celebrated for their natural landscapes, advanced social welfare programs, and noteworthy accomplishments in design. In the middle

years of the 20th century, the Scandinavian form of accessible modernism—a modernism focused on natural materials and understated, humanistic design—offered an alternative to the hard-edge severity of Bauhaus-influenced furnishings. Scandinavian design was embraced by an international market, and perhaps most enthusiastically in America, helped considerably by active promotion that included a landmark exhibition titled "Design in Scandinavia" that ran between 1954 and 1957 at two dozen locations in the US and Canada, attracting almost a million visitors and sparking a surge of interest, and, more importantly, a surge of Scandinavian modern imports to this country.

Less focused on newness for its own sake than on finding enduring solutions to particular design challenges, Scandinavian designers continued along the path they had chosen, producing comfortable, attractive wood furniture that varied little from year to year. The fickle marketplace, however, pursued its search for novelty. By the 1970s, attention moved from Scandinavia to Italian design, and later to Japanese, French and other modernists whose objects



Clockwise from left: Yo-Yo lamp, 1999, by Lisa Lindström and Catharina von Matérn (Sweden); *Retreat Funnel* chair, 1998, by Louise Campbell (Denmark); *Sauna.no* sauna, 2000, by Kauko Leskinen and Lena Louhelainen (Norway); *Wind*, 1999, by Lena Axelsson (Norway); *Bagman* plastic bag holder, 2000, by Sigbjørn Windingstad (Norway)



were more provocative—and more likely to vary from year to year. Scandinavian imports waned, retailers closed or turned to other sources, and Scandinavian design was relegated to retro revivals.

Enter the American-Scandinavian Foundation, a 30-year-old organization dedicated to fostering the bonds of cultural and intellectual exchange between the Nordic countries and America. Seeking to increase visibility, and update the Scandinavian image in this country, they undertook a \$30 million project to establish a prominent showcase, and base of operations. Scandinavia House is the result. The not-quite-completed building (the facade needs several months additional finishing) will house exhibitions, cultural programs, films, performances and meetings, alternating focus on each of the five countries (who contributed equally to underwrite the project, along with corporate and private benefactors).

As for the news in Nordic design, it is, as noted, eminently favorable. The “Young Nordic Design: The Generation X” exhibit, curated by Anne Stenros, director of Design Forum Finland, showed work by more than 50 designers from all five countries (Iceland had not participated in previous joint exhibitions). The selections were culled from submissions nominated by the respective national design

organizations, and included designs in production, prototypes, and high-concept works in development. None resembled anything that had previously been associated with Scandinavian design—in fact, the term Nordic has been adopted to deemphasize associations with the past.

The new designs included furniture, textiles, lighting, accessories, clothing, jewelry and some unclassifiable objects (like a shopping bag holder that clips onto a bicycle handlebar and an educational internet game). They employed materials ranging from familiar wood to several varieties of plastic, carbon fiber, rubber, fiber-optics, silicone, aluminum, straw, and potato flour, in a variety of arresting shapes and strikingly original concepts. The most memorable items of clothing are certainly the *Cyberia* snowsuit by Reima, equipped with sensors to change temperature with variations in the atmosphere, and Alex Soza’s gravity-free jacket that floats in midair when not being worn. Ingenious lighting concepts include Harri Koskinen’s *Block Lamp*, which seems to be encased in a block of ice; Thomas Bernstrand’s witty *Sugar Ray*, a lamp in the form of a usable punching bag; and Astrid Krogh’s evanescent *Light Mail*, an illuminated wall-curtain. In furniture, Ilkka Suppanen’s rigid-fiber *Flying Carpet*

lounge, Kaja Gjedebø's *Wire* chair and Louise Campbell's flytrap-like *Funnel* chair (both prototypes), and Teppo Asikainen and Ilkka Terho's Boloum-like but wittier *Stofolj* lounge are noteworthy. Textiles, exploiting new fiber technology, include Maarit Mustonen's delicate *Rust Lace* of torn polyester and Thea Berg's three-dimensional laminated silks. Not to be overlooked are the sleek silhouettes of prototype kayaks (of molded extruded fiberglass) by K8 Industridesign, and the elegantly aerodynamic bicycle by Lars Pedersen, another prototype.

As former MoMA curator Stuart Wrede notes in his introduction to the exhibition catalog, the cohesiveness of Scandinavian design in the past no longer exists: there is no "Nordic look" to replace the classic "Scandinavian look." As a group, the objects in the exhibition are not linked by a common denominator of national style or attitude. And that is probably the most positive thing to be said about design emanating from the Scandinavian countries today: that it is not so much Scandinavian as it is international, innovative, and forward-thinking. With the craft-based tradition no longer dominant, the focus has moved to new materials and space-age technology. Between the lines and infusing the objects, however, is the continuing humanity and sense of humor that has always made Scandinavian design so appealing. The new generation of Nordic designers, rather than drawing inspiration from the past, is looking ahead, and they seem destined for a rosy future. \*

#### On View

(continued from page 95)

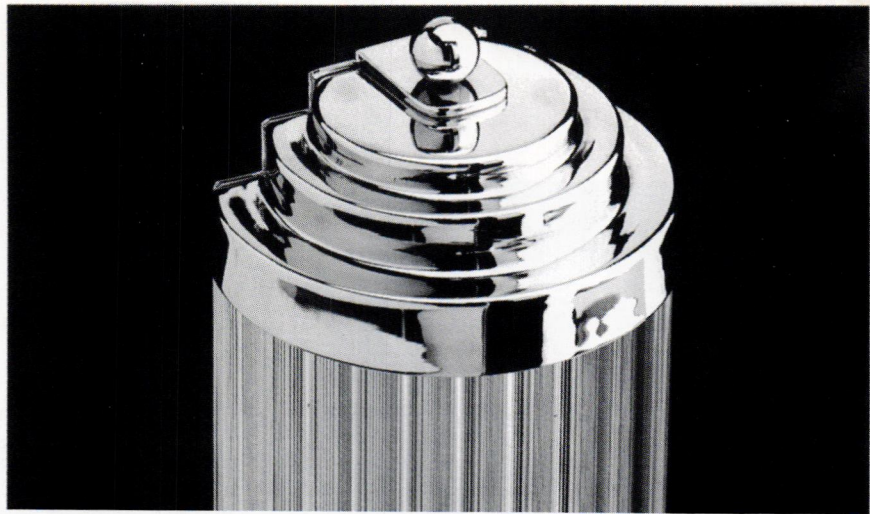
#### made in california: art, image, and identity

"Made in California: Art, Image, and Identity, 1900-2000" is a landmark exhibition that addresses the relationship between the arts in California and the state's evolving image over the past century. Organized by LACMA (The Los Angeles County Museum of Art), the exhibition goes beyond a standard presentation of California art to offer a revisionist view of the state and its cultural legacy.

It considers both "booster" images of California and other coexisting and at times competing images, reflecting the wide range of interests and experiences of the state's diverse constituencies.

The exhibition features more than 800 works of art in a wide range of media, including painting, sculpture, photography, graphic art, decorative art, costume, and video, as well as several period rooms. Also included are more than 400 cultural documents such as tourist brochures, rock posters, labor pamphlets, and documentary photographs from important public and private collections across the country that convey California's fascinating history and changing popular image. Installed throughout the

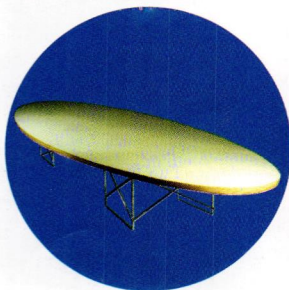
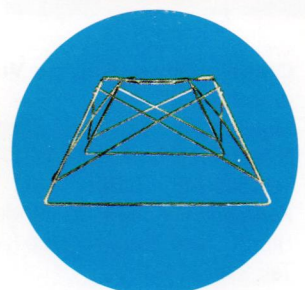
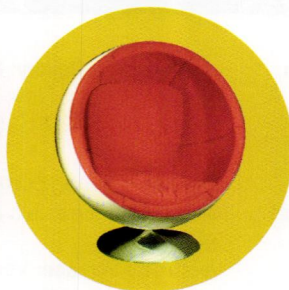
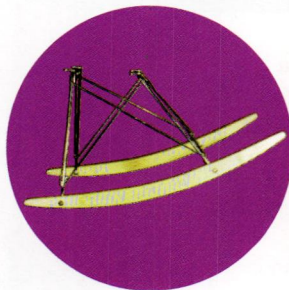
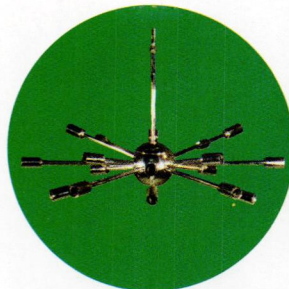
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**Left:** Don't blame your partner for the disappearing Oysters Mignonette! **Below:** Light tan suede leather **pant**, Genny; Light tan suede leather **top** with long bands, Genny; Manolo Blahnik **shoes** for Carolina Herrera; (on shelf) ivory polyvinyl and suede **clutch** with shoulder strap and single ribbon closure, Helmut Lang, \$1050; Raw white sequin punched leather **pant** with elastic waistband, Helmut Lang, \$1776; White S/L slit open sides **top** with ribbed center, Gaultier Knits Femme, \$323; Black pony hair high heel **sandal**, Gianfranco Ferre; **String chair**, Allan Gould for Functional Furniture, c.1950, \$3600; Gunnar Nylund for Rorstrand **vase**, 1950s, \$2400; **Drawing**, Louis Wolchonok, American, c.1955, \$1500

**Classic Bites: Coq au Vin**  
pages 32-35

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**Modern Life: Shopping Trip**  
pages 40-43, 102

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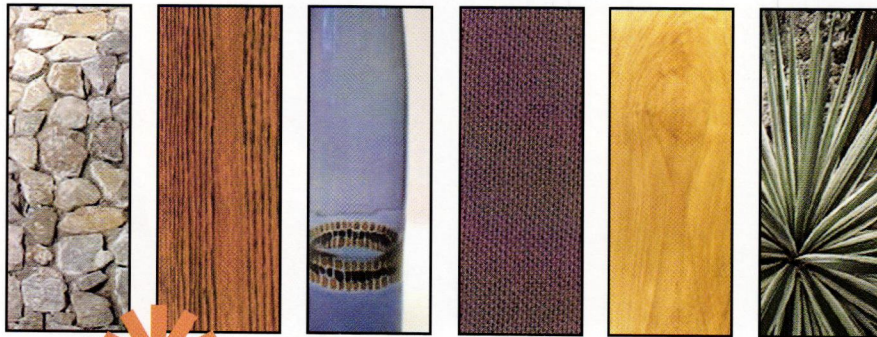




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### On View

(continued from page 101) exhibition are 16 specially-commissioned film and multimedia stations, two music stations, and three mural reconstructions to further enrich this examination of the fine arts and popular conceptions of the state.

"Made in California" is presented thematically in five chronological sections spanning approximately 20 years each, plus a coda to the exhibition that focuses on the current moment. In each section, diverse examples of art in a variety of media and styles are presented in tandem with relevant examples of ephemera and multimedia stations featuring film footage, music selections, and California murals.

Section One, covering the 1900s and 1910s, lays the conceptual groundwork for the exhibition. In this section visitors consider the various facets of the mythologizing of California as a pre-modern paradise, primarily by the state's boosters, to a largely middle-class, Midwestern constituency escaping the influx of European immigrants.

Visitors then move to Section Two, which addresses the proliferation of a wider range of conceptions of California in the 1920s and 1930s. This section explores the impact of urbanization, new industries such as the Hollywood movie sector, and changing demographics—the influx of Mexicans in the '20s and the westward migration of North Americans during the Depression—on the image of California.

Section Three surveys California in the 1940s and 1950s. This section considers California's image during and immediately following World War II, when the state emerged first as a center for war production, and then as a trend setter for the post-war suburban lifestyle.

Section Four, covering the 1960s and 1970s, examines how California and particularly the Bay Area became widely associated with non-conformity and anti-authoritarianism. During this period of pervasive protest and struggles for equality along ethnic, class, and gender lines, definitions of California and its populace came to be defined by a more diverse range of figures, who challenged homogeneous, Edenic images of the state.

Section Five of "Made in California" allows visitors to consider the 1980s and 1990s. This section addresses a multiplicity of California images that have existed over the past 20 years, fostered by the increasing diversity of the state's constituency. Also considered is the impact of globalization, which in some respects has blurred boundaries between California and elsewhere. As visitors leave Section Five, they enter a transition space that is free of visual images, filled with audio recordings that reflect the wide variety of cultures and languages coex-

isting in contemporary California. This profusion of the many competing/coexisting voices that define California today sets the stage for "Made in California: Now" presented by LACMALab in the Boone Children's Gallery in LACMA West.

"Made in California" will remain on view through February 25, 2001. For further information contact LACMA at 323 857-6000, or visit their website at [www.lacma.org](http://www.lacma.org).

**apartment zero's art of design series**

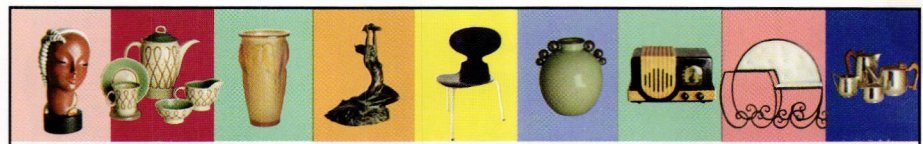
Zero in on the art of design at Apartment Zero, Washington, DC's resource for innovative home furnishings and decorative accessories. Through May 17, 2001, Apartment Zero celebrates contemporary design with the "Art of Design," a special series of artist/designer collaborations, lectures, and designer events.

"The 'Art of Design' series is part of Apartment Zero's ongoing commitment to the arts," says Christopher Ralston, co-owner with Douglas Burton. "We're excited to be a resource for 21st century design and urban living in Washington."

Upcoming in the series is a visit by Karim Rashid, designer of furniture, lighting, graphics, and environments, and winner of such awards as the 1999 Nelson Award, the 1999 IDEA Award (*Oh chair*) and the 1999 Daimler Chrysler Award, who comes to Apartment Zero on Saturday, March 24 at 8pm. Rashid's prolific and up-to-the-moment designs for Umbra, Fasem, George Kovacs, and Totem Design have established him as a recognized force in the field. Apartment Zero will feature a special exhibition of Rashid's objects for this event.

Sunday, May 7 through Friday, May 18, Apartment Zero and Conner Contemporary Art will bring together artist John Kirchner and Blu Dot's Charlie Lazor, Maurice Blanks, and John Christakos in the "Art of Design" series' second artist/designer collaboration (the first collaboration was held in November of 2000 and featured the work of visual artist Mark Bennett and furniture designer Michael Graves). Kirchner and Blu Dot will be on hand for the opening reception Saturday, May 6 at 8pm. The furniture and accessories designed by the Minneapolis-based, award-winning design team of two architects and a sculptor focus on clear, elegant forms that are both functional and versatile. *Newsweek* and others have compared their work to that of Charles and Ray Eames. John Kirchner's visual puns combine unexpected materials and philosophical concepts in works that challenge viewers' perceptions.

Apartment Zero is located at 406 7th Street, NW in Washington, DC. Store hours are Wednesday through Saturday, 11am to 8pm, and Sundays 12 to 5pm. For further information call 202 628-4067. \*



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Echoes magazine (ISSN 1089-7046) is published four times a year by Deco Echoes Inc., 3180 Main Street, Barnstable, MA 02630. Spring 2001, Issue Number 35.  
POSTMASTER send address changes to Deco Echoes, Inc., PO Box 155, Cummaquid, MA 02637. Periodicals postage pending paid at Barnstable, MA and additional  
mailing offices. **Subscription Information** Annual subscriptions available in the U.S. for \$19.95, two years for \$36; in Canada \$25 for one year, \$45 for two years; Foreign  
\$32 for one year, \$62 for two years (foreign subscribers add \$30 per year for air mail delivery). Newsstand copies available at select stores.

final thoughts

If you like ice cream, why stop at one scoop?  
Have two, have three. Too much is never enough.

Architect Morris Lapidus