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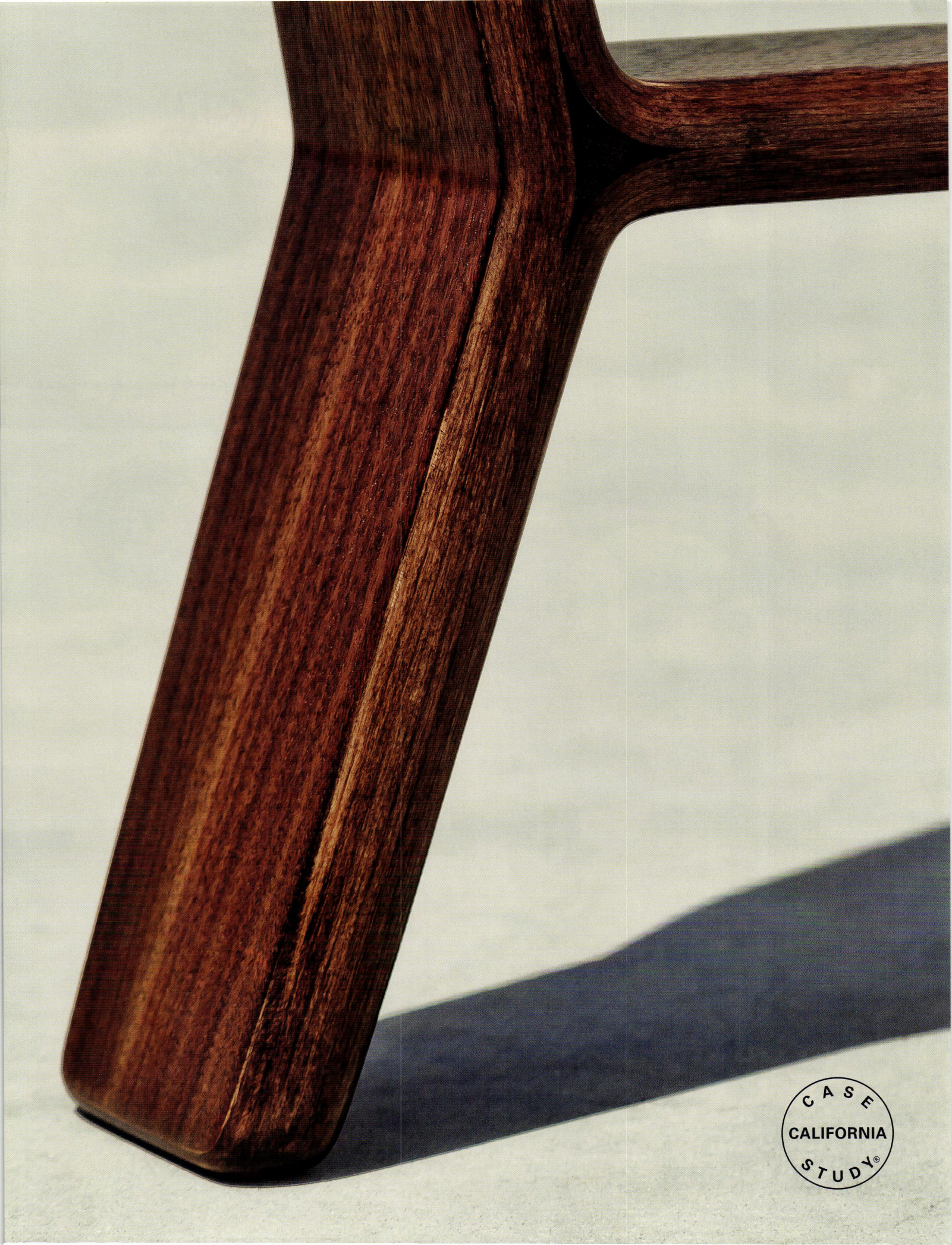
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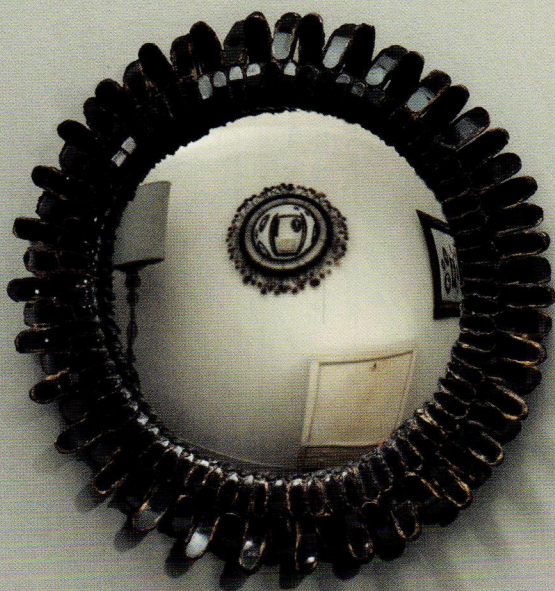
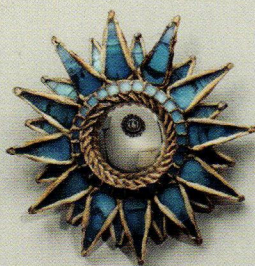
A photograph of a modern wooden daybed with black leather upholstery, set against a concrete wall. The daybed features a dark wood frame with a prominent grain, a black leather backrest, and a black leather seat. The legs are made of the same wood, with a slight curve. The background is a plain, light-colored concrete wall with some visible texture and a few small dark spots. The floor is also concrete, with some cracks visible.

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MODERN

SUMMER 2015

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THIS PAGE: Detail of the Tomie Ohtake Institute designed by Ruy Ohtake, São Paulo, Brazil



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June
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Sculpture 19th & 20th centuries
Decorative arts and French design
Modern and Contemporary Art, Hellenic Art
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Dragonette

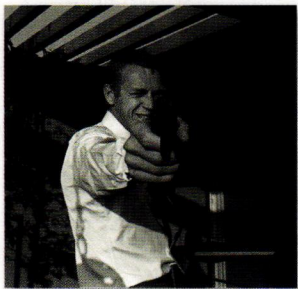
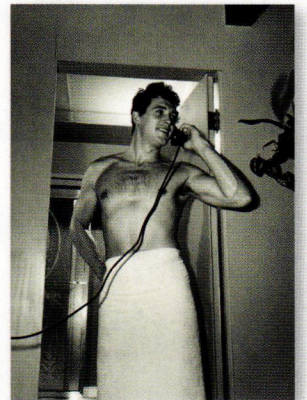
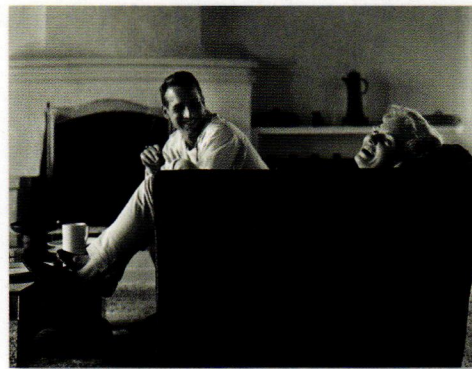
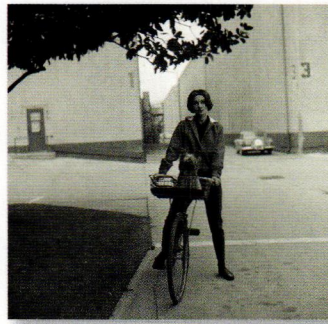
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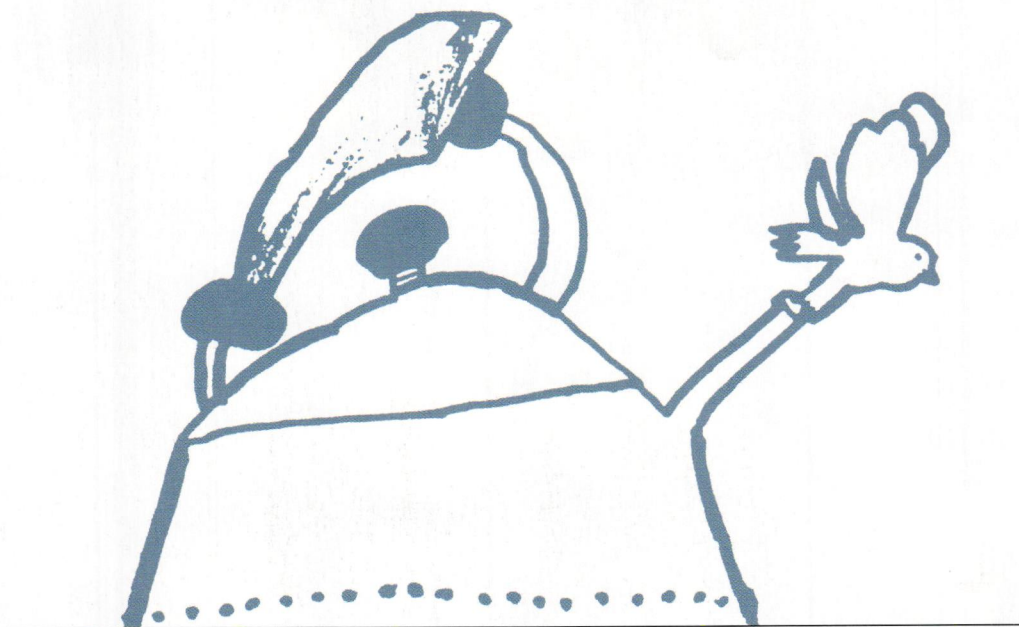


DETROIT HOUSTON
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below: Harry Bertoia Bush Form 1966
right: Paul Evans cabinet (Forged-Front) 1964







Out of the Ordinary

LIFE IS FULL OF LESSONS. One of my closest friends over the years was an art critic who could find something to admire almost everywhere she went.

Her world was populated, of course, by beautiful paintings, but she could elevate so many other objects and things—a soup can, a wrapped present, thrift-shop tea towels, a pair of shoes—into works of art because she saw them for their design and for their possibilities. Others of us would have left the grocery store without that particular can of tomatoes because we hadn't stopped long enough to admire its label. We would not have looked closely enough to see that what appeared to be plain brown wrapping paper actually had a faint microscopic pattern that came out once you added a ribbon. In my bathroom are three small hand towels she gave me that are, most likely, mid-century English (not sure because she pulled them out of a bin at a flea market).

I was thinking about that particular talent during the weeklong Salone del Mobile in Milan. It's a week of exhaustion (too much to do, too much to see) and exhilaration. The latter comes with the opportunity to peek inside an exquisite privately held palazzo, as I did for a dinner hosted by Airbnb, or traipse through the back streets of the city to find a particular exhibition, as I did to see young London designer Max Lamb's simple installation of some forty of his own chairs (some refined works in metal or stone, others purposely primitive, such as a carved-out tree trunk—but all quite engaging) set in a large circle in an otherwise unadorned former industrial garage now called Spazio Sanremo.

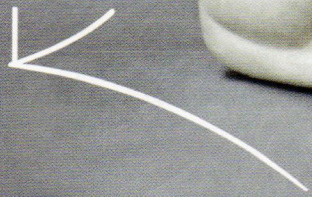
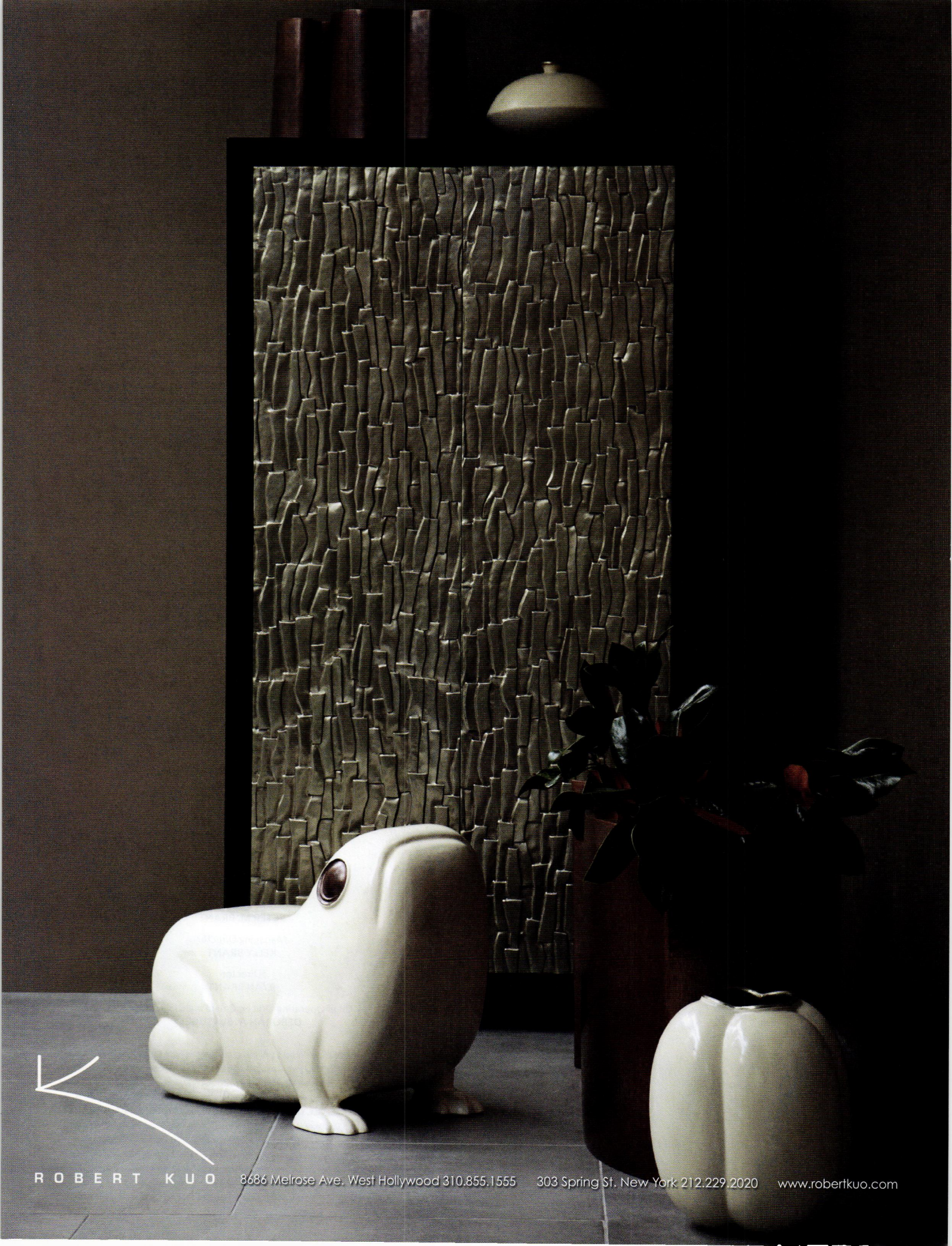
Late one afternoon in Milan, I had a brief talk with Alberto Alessi. We discussed just two of Alessi's products—Michael Graves's whistling teakettle with the bird on it and Philippe Starck's Juicy Salif. No other objects are more emblematic of Alessi, and both were on my mind, the former because Graves had just died in March and the latter because it is now a quarter-century old. Alessi told me that the teakettle was actually painstakingly designed, with lots of back-and-forth sketching and conversation. The Juicy Salif, the hand juicer that stands on attenuated legs, was much the opposite: Alessi had asked Starck to design a tray ("who doesn't need a tray?" he asked, almost rhetorically) and then waited. One Saturday morning he was in the office and a box arrived with the prototype Juicy Salif instead. It was almost perfect (Alessi made one change), and that morning it had the effect on Alessi that it has on all of us—it brightened his day. Different processes entirely, but in the end, both the kettle and the juicer offer us new ways to look at common objects.

Through this issue you'll see stories that deal with that experience—the moment of encounter when the ordinary becomes extraordinary. It's a lesson we should all learn, but more importantly, carry with us: it's not enough to look, we also have to see.

Beth Dunlop

BETH DUNLOP EDITOR

ALESSI



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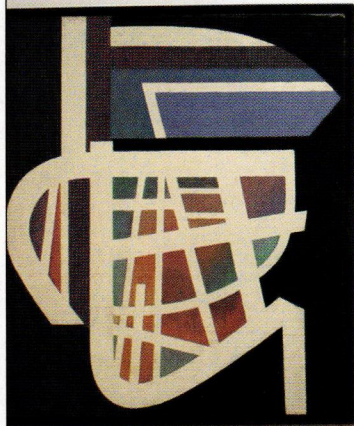
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"Solitude", a one-of-a-kind
sculptural coffee table in bronze
by Philip and Kelvin LaVerne, 1970's

Delving Deeper

A PHANTASMAGORIC SCULPTURE FROM DANISH ARTIST **AXEL SALTO**

By MATTHEW KENNEDY

LOT 7 Piasa's Axel Salto Ceramics

sale, February 10, 2015: *Forest of Cones* sculpture designed by Axel Salto, 1965. Estimated at € 40,000–€ 60,000 (approximately \$45,000–\$67,000), the piece sold for € 101,000 (approximately \$113,000). Some reasons for the high price:

AT FIRST, ART

Axel Salto began as an artist, and some would argue that he ended as such. His diverse artistic training as a painter, sculptor, and ceramist at the Royal Danish Academy of Fine Arts set the stage for a varied, if sporadic, contribution to the visual arts throughout his career. His early endeavors included somber woodcuts and paintings of Greek myths as well as other classical themes, along with illustrated children's books and textile designs. But, more importantly, in these early days, he deeply integrated himself into the Danish art discourse, inhabiting various social and professional circles that drove him to his modernist vision and practice. A much fabled meeting in Paris with Pablo Picasso and Henri Matisse in 1916 officially turned him in this modernist direction. What actual discussion took place is undocumented, but Salto credited this meeting with driving his aesthetic and artistic ambition. Starting in 1917 he edited and self-published the journal *Klingen* (Danish for "blade"), a title certainly suggesting a pugnacious perspective. Contributions to this publication would nurture and disseminate the forward-thinking ideals of Salto and his contemporaries, often with some controversy.

SHAPING CERAMICS

Salto's shift into ceramics was cemented by his participation at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris, where he presented a series of polychrome porcelains in

association with Bing & Grøndahl, for which he won a silver medal. While always maintaining his personal studio on the side for both ceramics and painting, he produced prolifically for manufactories such as Bing & Grøndahl and Saxbo, before moving to the Royal Copenhagen Porcelain Manufactory in the mid-1930s, where he experimented with new glazes to expand the palette of Danish ceramics. His favorite of these glazes was *solfatara*, which produced a greenish-yellow color that characterizes much of his work. His artistic sensibilities as a painter put his ceramic work in sharp contrast with the functional modernists of his day, many of whom were chiefly inspired by Japanese ceramics. The organic ornamentation of his work was at subtle odds with austere functionalism, but added a new voice to the perception of modernist ceramics.

EXPERIMENTING WITH NATURE

It takes a more knowing scientific eye to discern which specific phantasmagoric phenomenon Salto is capturing in this sculpture, but it is clear that it evokes nature at its most sublime. His ceramics are popularly filed into the loose categories of fluted, budding, and sprouting, this piece being a crowning achievement of the last. As indicated by

these categories, he realized forms through an elemental approach to natural processes, at times achieving almost representational likeness and at others challenging the forces of nature and raising the question, "where in the world does this happen?" He aspired to "create in accordance with nature, rather than to copy its exterior." According to Piasa specialist Frédéric Chambre, Salto's "highly original designs marked a unique transition of the poetry of nature to the world of ceramics." His early study of mythology subtly resonates in the abstract and almost sinister tone of his ceramics. In this piece, the viewer is met by the horned head of some demonic beast or the moonlit sprouting of a biologically undetermined plant species. It is often said that Salto's work blurs any articulated division between art and design, but to be consumed by such an argument is a disservice to the sensual, visceral presence of the ceramics.

SPROUTING SALES

Interest in Salto's work has surged in the last few years, with individual pieces bringing record-breaking prices. But Piasa's recent monographic sale represents a maturation of Salto's work in the eyes of the market. As noted by Chambre, "While an amazing curatorial challenge, the rarity and importance of the works brought great appeal, as Axel Salto was a multifaceted artist renowned for his ceramic output. We decided to explore more of Salto's creation and found new buyers for his ceramics." Indeed, Salto's ceramics are now coveted by contemporary art collectors, ceramics specialists, and design lovers, all seeking to secure pieces for private and public collections, with many already housed in decorative arts and ceramics museums. Of this piece, specifically, Chambre comments, "it is the apotheosis of his creative output. Unique and dating from 1965, it was anticipated as very rare to the market." The estimated price was averaged from previous results, taking into account technical complexity, date, and rarity. Whether budding, sprouting, or fluted, Salto's ceramics are likely to bloom in any collection.



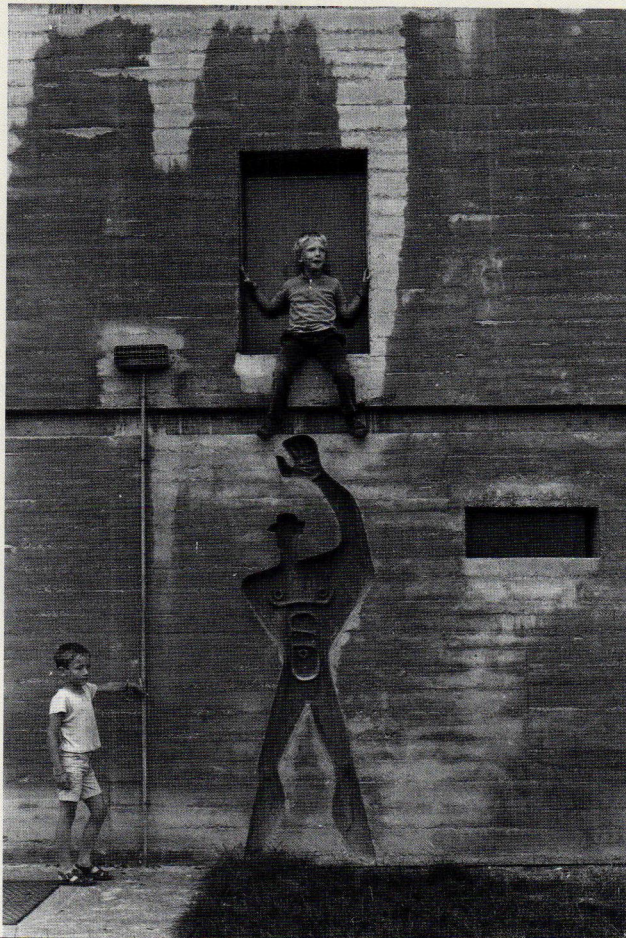
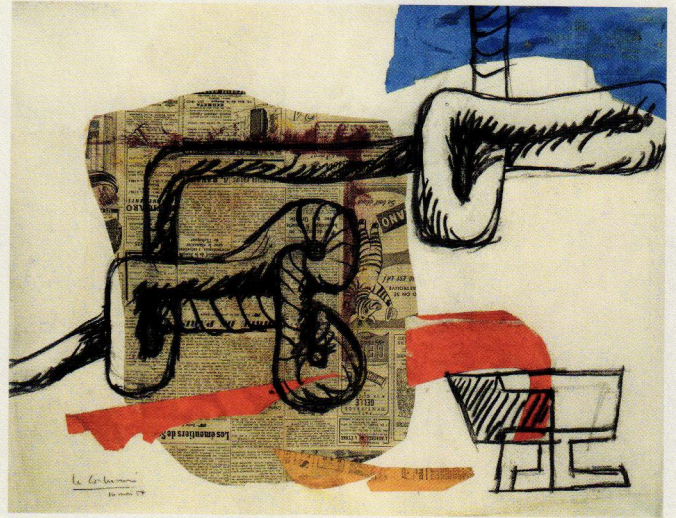
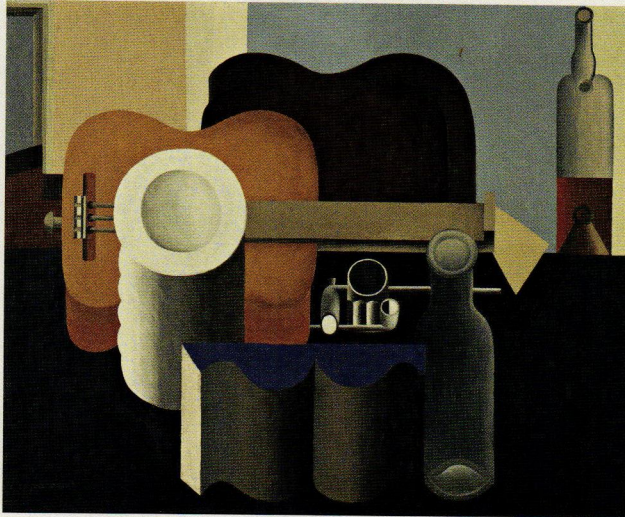
VALERIO ART DECO

XXTH CENTURY ARTS AND DESIGN



A Pair of Club Chairs designed
by Pierre Chareau.
Made in France Circa: 1923

Summer of Design: A Semi-Centennial and a Special Sale

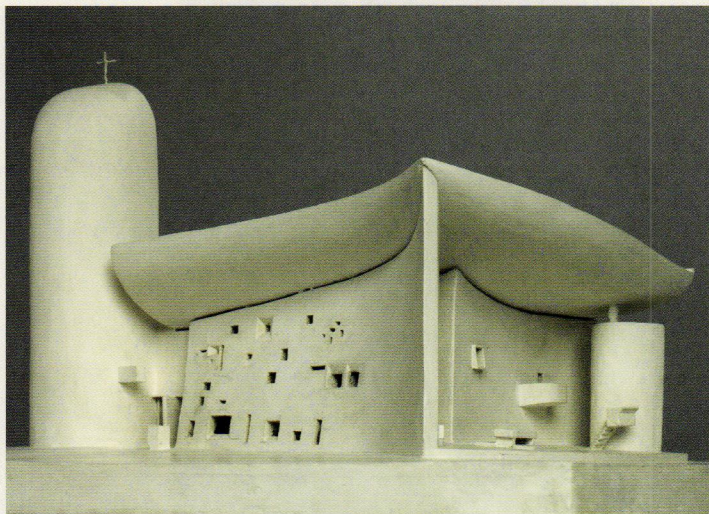


LOOKING AT LE CORBUSIER IN PARIS

Charles-Édouard Jeanneret, aka Le Corbusier, changed the face of twentieth-century architecture and urban planning. To mark the fiftieth anniversary of his death in 1965 the Centre Pompidou in Paris has mounted a retrospective of his work, on view through August 3. In parallel, two Left Bank Parisian art galleries, Eric Mouchet and Zlotowski, are putting on commemorative shows of their own, running through, respectively, June 13 and July 25.

In three hundred works the Pompidou exhibition reveals the complexity and richness of Le Corbusier's contribution to the development of a modernist, humanist intellectual and aesthetic framework for the reconstruction of a world shattered by the Great War. The exhibition fleshes out the two-dimensional image of Le Corbusier the architectural theorist to show an artist of multiple talents. A painter, draftsman, sculptor, writer, and photographer, he was a friend of the cubist painters Fernand Léger and Amédée Ozenfant and, in the 1920s, the founder with Ozenfant of a post-cubist art movement that they named "Purism." "Throughout his life he painted every morning," says Frédéric Migayrou, head of the Pompidou's architecture department and chair of the Bartlett School of Architecture at University College, London, who curated the show: "He dedicated half his life to painting."

Purism dismissed cubism as merely decorative and proposed a rigorously ordered construct of the natural world, with the human figure at the summit. One of the strengths of the Pompidou show is its decryption of Le Corbusier's design philosophy, in which his conception of the human body and its relationship to perceived space is the key to



harmonious proportion. That approach culminated in his definition, between 1943 and 1948, of a universal architectural scale that he called "Modulor." Based like Leonardo da Vinci's Vitruvian man on the proportions of the human figure, the Modulor in final form adopted a base unit of 1.83 meters, being the height of the ideal man, modulated to produce subordinate units using the golden ratio and Fibonacci numbers.

If that sounds abstrusely mathematical, the choice of the base unit was quirkily human. Initially proposed at 1.75 meters, the height of the average Frenchman (Le Corbusier, born Swiss, adopted French nationality in 1930), it grew to the metric equivalent of six feet because, as Le Corbusier later explained, "in English detective novels, the good-looking men, such as policemen, are always six feet tall."

While the Pompidou aims for a full 360-degree view of Le Corbusier's artistic and architectural career, Eric Mouchet and Zlotowski have focused on his decorative work. The Galerie Zlotowski concentrates primarily on Le Corbusier's collage works, while Mouchet has brought together thirty pieces in a range of mediums, including gouache, pastel, pencil, and charcoal on paper; enameling on sheet metal; wood and metal sculptures; oils; and collages.

Museum-quality paintings on show include a 1956 *Taureau* (Bull) that could easily be taken for a Picasso—though Le Corbusier himself might not have seen that as a compliment, for he told the journalist and author Taya Zinkin in 1952 that he was "a much greater artist than Picasso; a much better draftsman." centrepompidou.fr/en/galeriezlotowski.fr

—Claudia Barbieri

JØRN UTZON AT BRUUN RASMUSSEN

Jørn Utzon's relative obscurity is an enigma. Here was a Pritzker Prize-winning architect who designed one of the world's most iconic buildings, the Sydney Opera House, a UNESCO World Heritage Site recognizable even to children (and those not in the business of caring about architecture). Here was also a roving creative who traveled the world to meet and occasionally collaborate with some of the twentieth century's most celebrated architects and designers, including Arne Jacobsen, Charles and Ray Eames, Alvar Aalto, and Le Corbusier. Finally, here was a prolific collector who not only acquired artworks by Fernand Léger, Georges Braque, and Pablo Picasso, among others, but purchased many directly from the artists. And yet, mention of Utzon's name might elicit only a polite "gesundheit."

An upcoming sale of works belonging to Utzon promises to bring more posthumous renown to the architect even as it disperses his collection. From June 9 to 11, Denmark's Bruun Rasmussen Auctioneers will offer pieces including a pair of rare and early Aalto armchairs, a 1953 pitcher by Picasso, and—the highlight of the sale—a magnificent 1960 tapestry by Le Corbusier. Titled *Les dés sont jetés*, it was given to Utzon by Le Corbusier while the two collaborated on a suite of tapestries for the interior of the opera house (a scheme that was unfortunately never realized) and held a place of prominence in Utzon's home. Soon it may endow someone else's home with, as Utzon wrote Le Corbusier, "a beauty so exquisite that I am at a loss for the proper words to describe our feelings about it."

—Jenny Florence

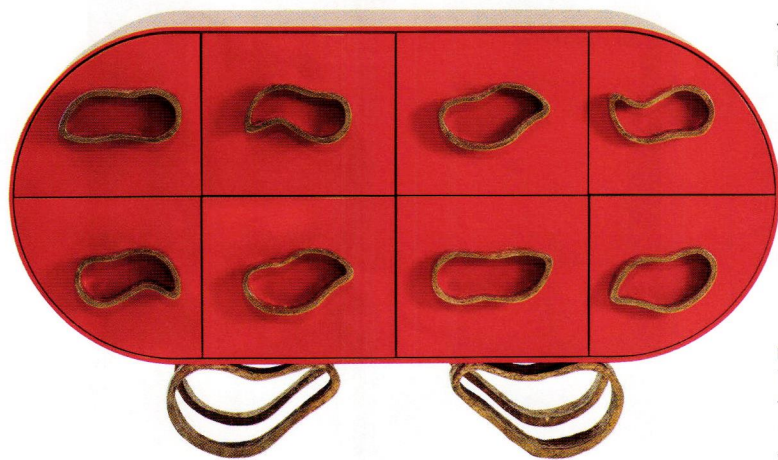


Talking with: Elizabeth Garouste

Elizabeth Garouste and Mattia Bonetti came to fame in the 1980s with furniture that was sensual and fantastic. By re-discovering and reconnecting with the roots of French decorative arts and with superb craftsmanship, the two, who worked together from 1978 to 2001, created what might be called nouvelle French design. Garouste, who began her career as a designer of theater sets and costumes, created her first pieces of furniture for an exhibition at the Maison Jansen in 1981, the same year she and Bonetti designed the famed Chaise Barbare. Now, Garouste, whose last show in the U.S. took place in 1993 at the Galerie Néotu in New York and who is represented in Paris by three galleries—Galerie En Attendant les Barbares, Avant-Scène, and Granville Gallery—is back in America with a new series of limited-edition furniture presented by Ralph Pucci. The jewel-like pieces, which look as if they are made of precious metals and precious stones, bring to life her daring, whimsical, and colorful aesthetic sensibility. “Magical,” Ralph Pucci says of Garouste’s work. “There are no rules or boundaries—part Disney, part Jean Arp, part Matisse, but it’s always original.”

The American audience has not seen your work since you parted from Mattia Bonetti. What have you done since?

During these years I have been very active. I had a couple of solo exhibitions in Paris and in Brussels and I have regularly worked on designing furniture for such special commissions as the Christian Louboutin stores in Paris and Moscow. I have designed jewelry for Galerie kreo and for the Parisian art jewelry gallery Naila de Monbrison; and I have also exhibited drawings and sculptures at Polad-Hardouin gallery in Paris and at the Cultural Space André Malraux in Le Kremlin-Bicêtre. Outside of my design-related activities, I act as the chairwoman for the Fondation La Source, which uses visual and performing arts to help kids with social and learning disabilities reintegrate into society.



Your work has always been whimsical and daring. What does it take to be emotional when creating, and to make design that is not ultra-serious?

The most substantial role of an object is to tell a story. I create freely from my own desires and imagination. I love mixing the sophisticated and the raw and playing with the widest range of materials— from wood, resin, iron, and bronze to ceramic, glass, gold, and lacquer. Handcraftsmanship and nature both play key roles in my work.

Your new series of furniture is presented by Ralph Pucci, which is a wonderful platform. How did this relationship begin?

Last year I had two solo exhibitions in Paris, and Mr. Pucci came to see me after seeing them. He immediately offered me the opportunity to create an exhibition in his remarkable space, and I feel fortunate to be working with him.

You started in the 1980s when collectible design was in its infancy. Now the market is more mature, flourishing with galleries that produce contemporary design, design auctions, and fairs. What do you think about the way this market has emerged?

While my own creative development and activity is not affected by the state of the marketplace, I find this development great, and I am constantly surprised by the increasing value of collectible furniture.

—Daniella Ohad

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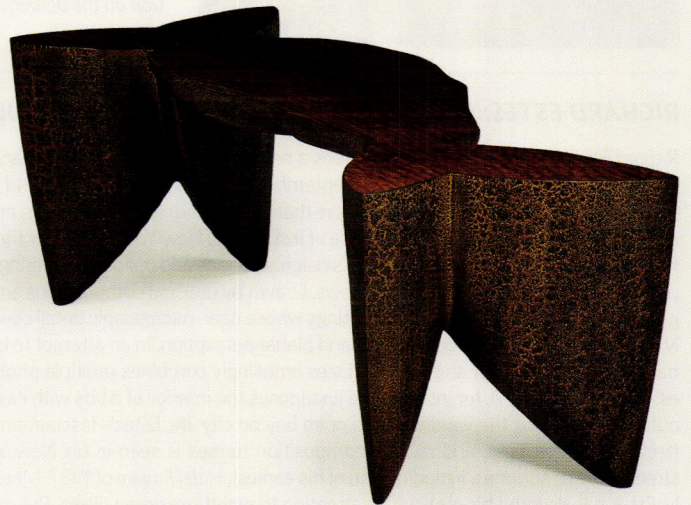
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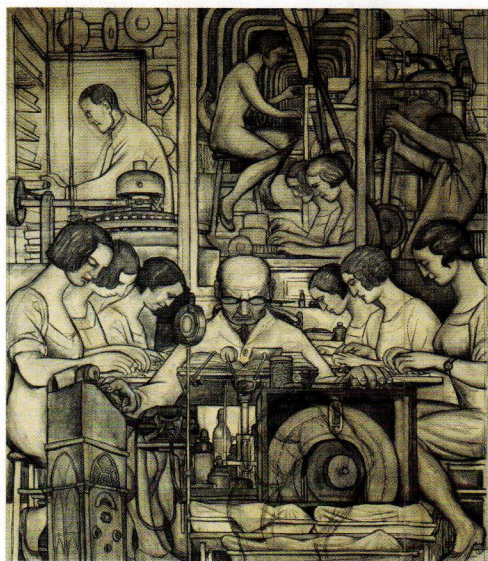
Celebrating the Natural and the Man-Made

FRIDA KAHLO AT THE NEW YORK BOTANICAL GARDEN

The New York Botanical Garden once again explores the intersection of art and nature and the impact of the natural world on influential artists, scholars, and philosophers—an approach exclusive to the garden and previously taken with Claude Monet, Emily Dickinson, and Charles Darwin. This time around the focus is on the art and flora of Mexico with *FRIDA KAHLO: Art, Garden, Life*—the first exhibition to concentrate solely on the inspiration the artist drew from the botanical world and the way it is reflected in her artistic vision and aesthetic. Kahlo's deep fascination with nature is made evident through more than a dozen artworks, including still lifes, portraits, and works on paper. A selection of native Mexican flowers and plants, cacti and succulents, and traditional terra-cotta pots are assembled to recall the studio and garden of the Casa Azul (Blue House), the home she shared with her husband Diego Rivera in Mexico City.

The groundbreaking installation—which runs through November 1—is not only receiving considerable attention for touching on an overlooked source of Frida Kahlo's creative inspiration, it is also the artist's first major exhibition in New York City in a decade. A celebration of an artist in full bloom. nybg.org

—Carine Bertholet



RIVERA AND KAHLO AT THE DETROIT INSTITUTE OF ARTS

With *Diego Rivera and Frida Kahlo in Detroit*, running through July 12, the Detroit Institute of Arts highlights the city's immense influence on the work and artistic development of Diego Rivera and Frida Kahlo. The exhibition includes some seventy artworks from before, during, and after the couple's stay in Michigan in 1932 and 1933, at a time when Detroit was reaching its industrial peak, and reflects each artist's personal experience and connection with the city.

Rivera's *Detroit Industry* mural on the walls of the DIA's garden courtyard, today a National Historic Landmark, is his most extensive and accomplished work—its massive scale a reflection of his discovery of modern manufacturing, state-of-the-art factories, and revolutionary engineering, famously adopted by the Ford Motor Company's River Rouge plant, a few miles south of Detroit. A number of preparatory drawings and sketches illustrate Rivera's fascination with industrialization and the modern advances that led to his vision for the murals.

Frida Kahlo found in Detroit a different inspiration. Attached to her Mexican roots and her interest in the natural world—themes explored in the New York Botanical Garden exhibition—Kahlo felt disconnected from the modern city. Many of the works she produced at that time illustrate her confused and saddened state of mind highlighted by the loss of her unborn child. Yet Kahlo used her suffering to create some of her most powerful portraits, including *Self-portrait on the Borderline*, and defined her distinctive artistic style. dia.org

—Carine Bertholet

RICHARD ESTES: PAINTING NEW YORK CITY AT THE MUSEUM OF ARTS AND DESIGN

Richard Estes: Painting New York City opens a new discussion on the making and craftsmanship of photorealism. Running to September 20, the Museum of Arts and Design's first solo painting exhibition includes more than forty paintings, photographs, and works on paper, reflecting Estes's prime source of inspiration, New York City. Over the span of five decades, he photographed the city's neighborhoods and buildings, favoring densely packed storefronts, signage, and windows. Drawn by unusual compositions and overall geometric complexity, he created paintings whose near-microscopic detail continuously challenges the viewer's optical field and planar perception. In an attempt to break the barrier between interior and exterior, Estes amusingly combines multiple photo sources: in *The Plaza* (1991), for instance, he juxtaposes the interior of a bus with its adjacent outside view, using the window as an open bay on city life. Estes's fascination with reflective surfaces, light, and divided composition frames is seen in his New York City streetscape panoramas, including one of his earliest, *Hotel Empire* of 1987. More recently, Estes has devoted his meticulous attention to nighttime urban views. Put on display for the first time, his 2014 nocturnal series further pushes the limits of representation built on luminosity and reflection. *Richard Estes: Painting New York City* will take you beyond the facades of the city that never sleeps. madmuseum.org

—Carine Bertholet



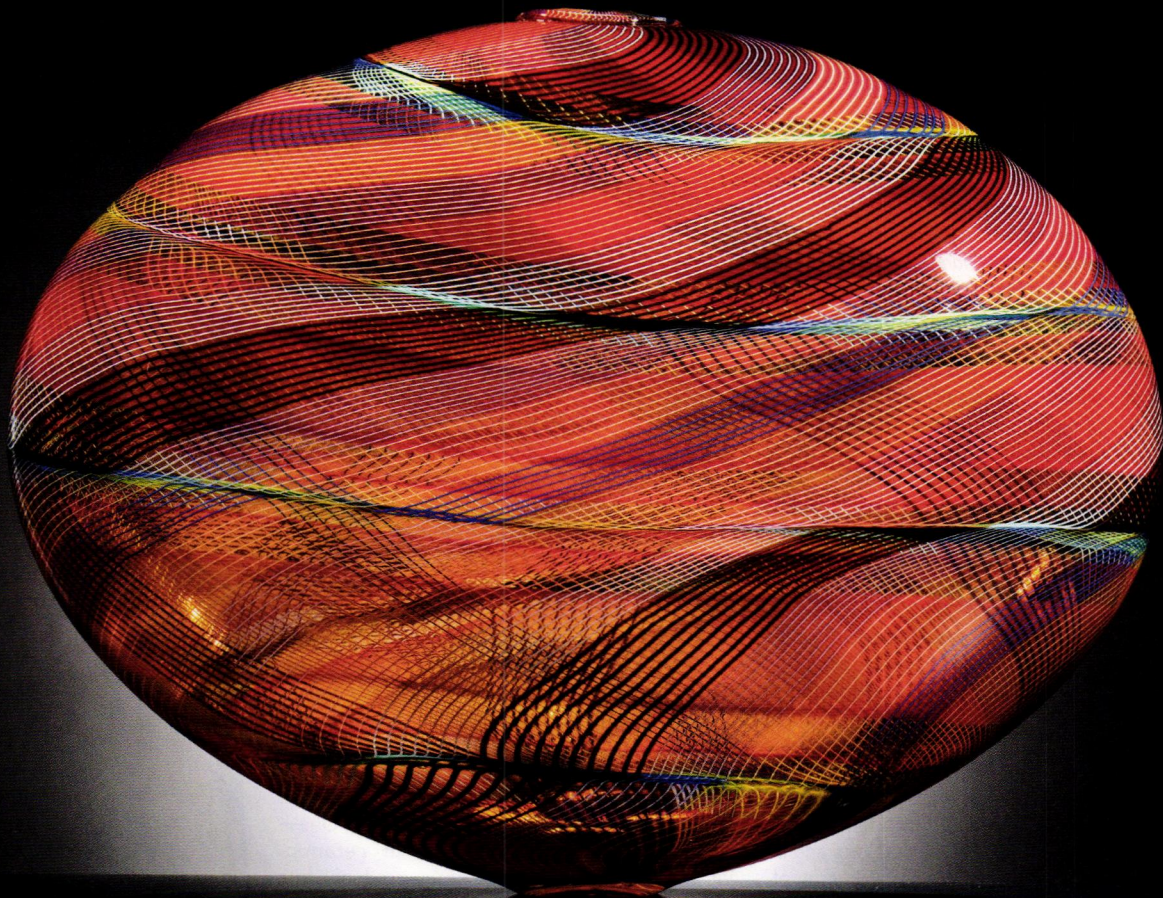
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Design That Is Beyond the Domestic

DAISY MAKEIG-JONES IN WASHINGTON

The early twentieth-century designer of Wedgwood's Fairyland lustreware, Daisy Makeig-Jones, is the focus of an exhibition at the National Museum of Women in the Arts in Washington, D.C. *Castling a Spell: Ceramics by Daisy Makeig-Jones* features thirty-eight bowls, vases, cups, and boxes lent from a private collection.

Born in Yorkshire, England, Makeig-Jones attended the Torquay School of Art. After introducing herself to Cecil Wedgwood, she began an internship at the Wedgwood Pottery Company in 1909. Five years later she was promoted to lead designer, a position she retained until she left the company in 1931.

Makeig-Jones melded technical ingenuity with a vivid imagination to develop Fairyland Lustre with its metallic glazes and motifs of fairies, imps, and goblins. She took inspiration for her designs from con-



temporary illustrations of fairy tales and other books by artists such as Kay Nielsen and Edmund Dulac. Engraved on copperplates, the designs were then printed on tissue paper, which an all-female corps of "paintresses" transferred to the large number of wares produced by Wedgwood.

When Makeig-Jones joined Wedgwood, women represented about half the employees within the British pottery industry. *Castling a Spell* reflects on her place in the history of decorative arts as well as her identity as a modern woman and artist. nmwa.org

—Cynthia Drayton

NEWCOMB POTTERY AT THE WOLFSONIAN

The artists at New Orleans's Newcomb Pottery forged a unique identity with designs inspired by southern flora and fauna. These remarkable objects and the women who created them are featured in the exhibition *Women, Art, and Social Change: The Newcomb Pottery Enterprise* on view at Miami's Wolfsonian-Florida International University from June 12 through August 30. The 130 pieces exhibited include ceramics, metalwork, jewelry, textiles, bookbinding, and photographs dating from 1895 to 1940, the lifespan of Newcomb Pottery.

The pottery, an offshoot of the art school of H. Sophie Newcomb Memorial College (now Tulane University), was widely acclaimed for the high quality and visual grace of its products. Its success encouraged the school to add other arts and crafts courses to its curriculum.

The goal of the Newcomb Art School was for its female students hired by the pottery to become financially independent; the reality was often otherwise. Many women were forced to either supplement their income or to seek employment elsewhere. One talented Newcomb pottery designer who left to return home was Sabina Elliot Wells, whose 1903 humidior with the "Dutchmen's Pipe" design is included in the exhibition. Other Newcomb craftsmen—such as Sarah A. E. "Sadie" Irvine—sustained long and distinguished careers. Irvine was one of three artists credited with the moon, moss and tree design that became identified with Newcomb Pottery.

The exhibition demonstrates the infinite possibilities that Newcomb's art education gave a diverse group of southern women as is evident in the arts and crafts they made. wolfsonian.org

—Cynthia Drayton



A GOOD SQUEEZE, AFTER ALL

There are few instances in which calling a design "actually functional" constitutes high praise. So much has been made of the inoperativeness of Alessi's Juicy Salif citrus squeezer that it's almost a revelation to find that the thing works. Of course, anyone already aware of the design knows that getting juice in the glass was never the point. Rather, the squeezer emerged from the imagination of French designer Philippe Starck—like Athena from the head of Zeus—a fully-formed postmodern icon, loaded with all the meaning (and de-emphasis on functionality) that implies.

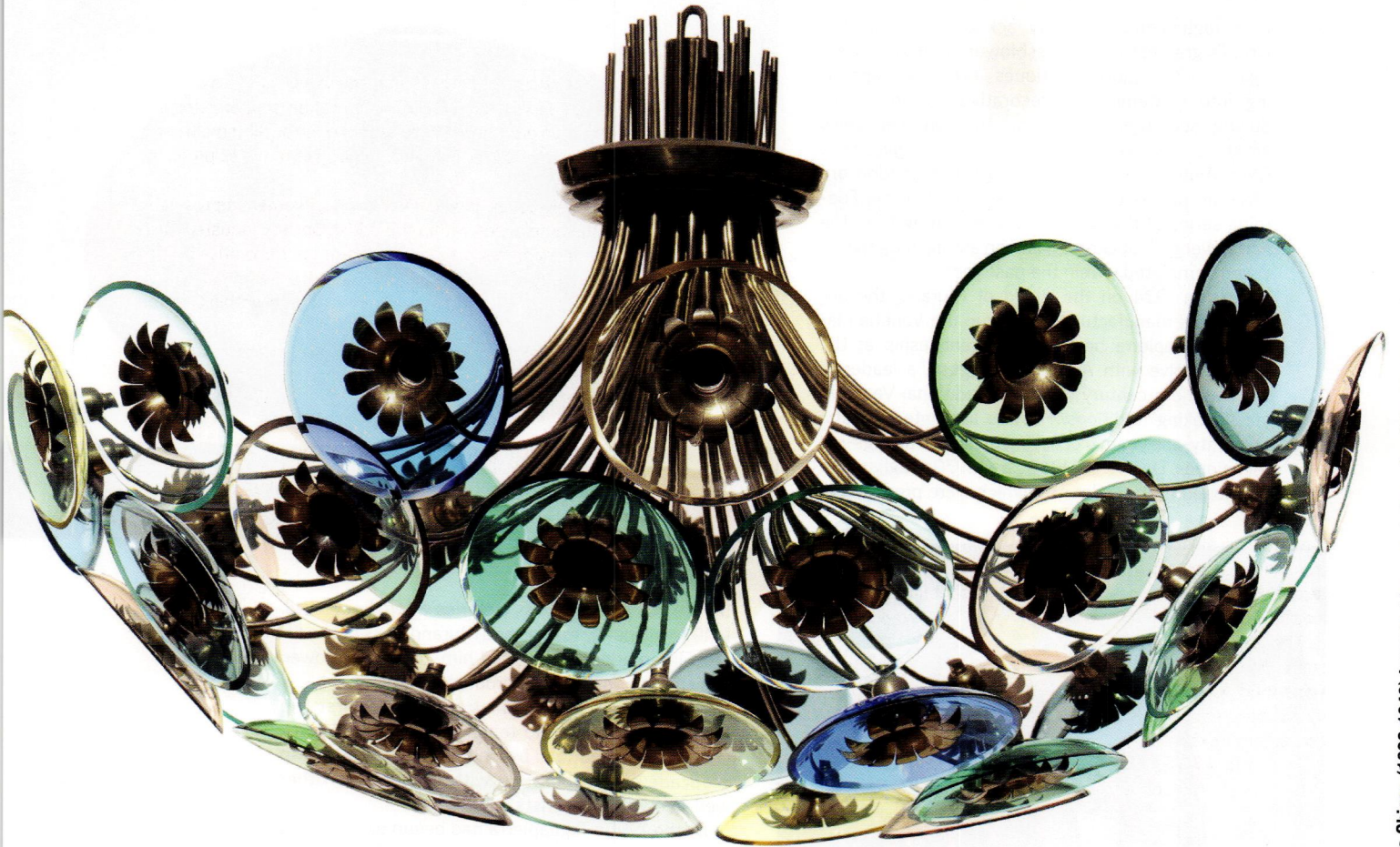
This year Alessi celebrates the Juicy Salif's twenty-fifth anniversary with the release of two special editions. One—ghostly white in ceramic-coated aluminum—highlights the iconicity of the design. The other, a sculpture of the squeezer in cast bronze, is not even intended for use. A fitting tribute for a design more famously suited for sparking conversations than squeezing lemons. alessi.com

—Jenny Florence



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A U C T I O N E E R S



Pietro Chiesa (1892-1948) Important brass and glass chandelier, Fontana Arte production, about 1938

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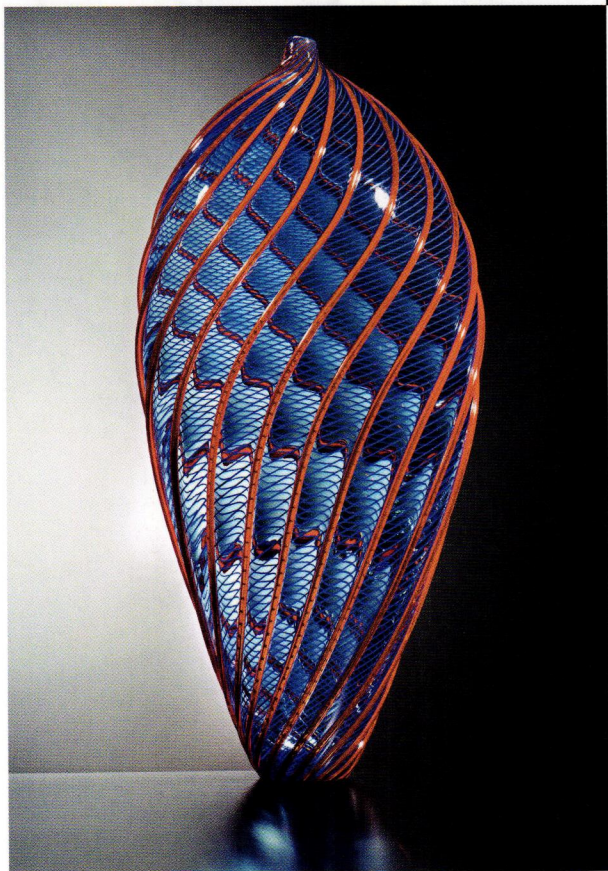
W W W . C A M B I A S T E . C O M

A New Look at the Work of Lino Tagliapietra

LINO TAGLIAPIETRA: GLASS AMBITION

Lino Tagliapietra is widely acknowledged as the world's greatest living glassblower. Mallett, a prestigious international antiques firm, is expanding into contemporary decorative arts by introducing sculptures blown by this premier glass artist in an exhibition titled *Lino Tagliapietra: Glass Ambition*. On view at Mallett in London are fifty-one pieces by Tagliapietra: five from his Focina series of the late 1990s, nine dating from the early twenty-first century, and an astonishing thirty-seven completed within the past year.

Born in 1934 on the island of Murano, the ancient glass manufacturing center in the Venetian lagoon, Tagliapietra began his apprenticeship at the age of twelve with Archimede Seguso, a leader in the twentieth-century revival of traditional Venetian glass-making traditions. He was appointed *maestro* at twenty-one years old, having mastered the age-old techniques. During the 1960s and 1970s Tagliapietra developed his own designs, which were produced at



the various Murano glass factories where he worked. In 1977 the newly established Murano glass house Effe-fetre International appointed him chief glassblower, designer, and overseer of product design.

Two years later Tagliapietra made his first trip to the United States to teach at Seattle's Pilchuck Glass School, founded by Dale Chihuly. Thus began a decade of collaboration with Chihuly and other well-known glass artists.

By the 1990s Tagliapietra had begun to create his own sculptures from glass canes in colors that he made himself. Studio glass connoisseurs soon recognized and appreciated these unique works. Now at a vigorous eighty years old, Tagliapietra feels free to push boundaries and to create new pieces in vibrant colors blended in complex patterns that sometimes challenge gravity, as in his recent series titled *Africa*.

Today Lino Tagliapietra's glass can be found in museums around the world, from the National Modern Art Museum in Tokyo to the Victoria and Albert Museum in London. In the United States, his work is seen at the Metropolitan Museum of Art, the Corning Museum of Glass, and the Carnegie Museum of Art. He is represented in the States by the Schantz Gallery in Stockbridge, Massachusetts, and the Heller Gallery in New York. *Lino Tagliapietra: Glass Ambition* is on view at Mallett London through July 4. mallettantiques.com

—Cynthia Drayton

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Projects to Check Out—and Plunge Into



VINCENT LAMOUREUX—PROJECTION

For two weeks in May, Los Angeles's Silver Lake neighborhood was the site of a dramatic—if momentary—architectural intervention. The French artist Vincent Lamouroux, renowned in Europe for his large-scale but temporary transformations of existing spaces and structures, covered the city's notorious Sunset Pacific Motel in a layer of opaque white lime wash to turn it into a monumental work of public art. The ecologically sound whitewash also covered the billboard and palm trees that flank the motel. Whitewashed, the condemned building, one of the last vestiges of Silver Lake's less-gentrified past, stood calcified—at once beautiful and somehow strangely exonerated of its messy and famously reprobate past.

As both a beacon and an omen, *Projection* embodied the conflicted momentums of urban change that define Los Angeles. The stark structure captured the attention of expectant viewers and the unsuspecting alike, encouraging all to engage with the site and to wonder about the future of this strangely dislocated edifice, which is scheduled to be razed and replaced by a mixed-use development.

Projection was independently funded and organized by Nicolas Libert and Emmanuel Renoird, collectors and co-proprietors of Please Do Not Enter, an art and design store in downtown L.A. As a work of public art, *Projection* posed an open-ended question, reminding us of the city's mutable and wonderfully unpredictable social and architectural identity. projectionla.org

—Marieke Treilhard

THE NATIONAL BUILDING MUSEUM'S NEW BEACH

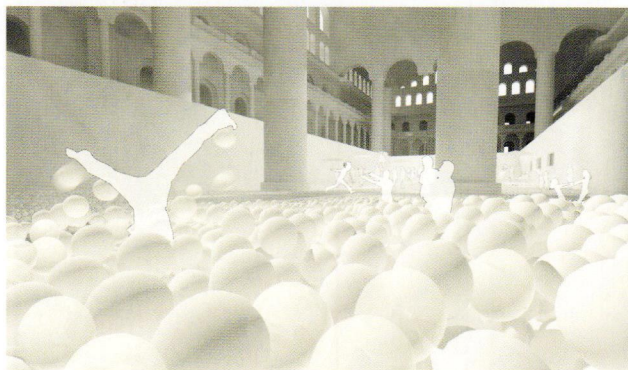
If you're in the nation's capital this summer, and it's hot and steamy and nothing sounds better than a trip to the seashore, consider a visit to the National Building Museum instead. There, the Brooklyn-based collaborative Snarkitecture is creating *The BEACH*, an installation open between July 4 and Labor Day that epitomizes Snarkitecture's philosophy of operating in "territories between art and architecture" and investigating "indefinable moments created by manipulating and reinterpreting existing materials, structures and programs to spectacular effect."

The museum's Great Hall has been transformed into this "beach," complete with a pier, shoreline, and "ocean," using silver scaffolding, gray wall board, white flooring, mesh, and nearly a million translucent plastic ball-pool balls. Monochromatic beach chairs and umbrellas will sprinkle the "shoreline," and a mirrored wall at one end will create a seemingly endless reflected expanse. Visitors are welcome to "swim" in the ocean, or spend an afternoon at the "sea's" edge reading a good book, play beach-related activities such as paddleball, grab a refreshing drink at the snack bar, or dangle their feet off the pier.

Chase W. Rynd, executive director of the National Building Museum, said in a release that *The BEACH* "turns our understanding of the natural environment on its head and offers us the opportunity to question our own expectations of the built environment and see where pushing the boundaries can take us." In keeping with the museum's mission to educate the public about the impact of the built environment, all the materials will be reused or recycled at the close of the project.

It's air-conditioned and close to the Metro. So dive right in. nbm.org snarkitecture.com

—Eleanor Gustafson



design is revelation



NEXT AUCTION
June 2015, Torino

Photo Max Zarri

Piero Fornasetti
rare Trumò Architettura, '70

Design

DELLA ROCCA

Gallery Scene: Grand New Spaces for Design and Art

EDWARD CELLA ART + ARCHITECTURE IN L.A.

Edward Cella Art + Architecture is known for its emphasis on the intersection of fine art, architecture, and design, a focus that has made it a destination gallery in Los Angeles. The interdisciplinary program boasts an exceptional collection of twentieth-century architectural ephemera and materials, including seminal pieces by such mid-century greats as Richard Neutra and Rudolf Schindler, while also offering contemporary fine art programming with a roster of emerging, mid-career, and established artists and designers. In May the gallery officially moved from Wilshire Boulevard to a new space in the heart of Culver City's art district at 2754 South La Cienega Boulevard.

In a city that continually reinvents itself, Cella has taken on an ambitious new space, much larger than his last, and has rebranded the gallery in collaboration with L.A.'s Group Effort, a design partnership between graphic designer Jessica Fleischmann of Still Room and architect Rachel Allen. The new location has been architecturally envisioned by Allen as a mutable and spatially flexible space, in keeping with the gallery's cross-disciplinary concept, and can readily accommodate large-scale, three-dimensional works of sculpture, furniture, and design. With a permanent desk designed by Alex Rasmussen of Neal Feay made entirely from gradient slabs of black anodized aluminum, the new space is simultaneously elegant, modern, and contemporary: distinctly Cella. The gallery's debut presentation, *Unbound*, featured contemporary painting, and was followed by *Homeland*, an exhibition of work by L.A.-based Pontus Willers that runs through July 3. edwardcella.com

—Marieke Treilhard



NILUFAR DEPOT IN MILAN

Milan's Nina Yashar has long been known for her exquisite taste and extraordinary eye. Her Brera district gallery, Nilufar, is a joy to visit, and an adventure, as it winds back from the narrow Via della Spiga with each small space yielding yet more treasures. It seemed hard to top, but Yashar did so herself.

Her newest venture, called Nilufar Depot, is a vast former warehouse adapted by the architect Massimiliano Locatelli of CLS Architetti into a three-story-high space open in the center but ringed by mezzanine gallery space. Yashar says the design was intended to pay homage to Milan's famed La Scala opera house. The 16,000-square-foot space on the much-less-central Viale Vincenzo Lancetti houses close to three thousand pieces of furniture, lighting, and decorative arts. The new Depot took its bow during Salone del Mobile in April.

The work on view ranges from the historic to the contemporary, work that Yashar has assembled and stored in the Depot for some three decades. On display in the roomlike vignettes that line the upper stories are works that show Nilufar's amazing range: Josef Hoffmann, Gio Ponti, Gino Sarfatti, Alessandro Mendini, Lindsey Adelman, Martino Gamper, Bethan Laura Wood, Maarten de Ceulaer, and Glithero. The ample ground floor features, among other pieces, several of the extraordinary (and heavy and long) tables designed by Locatelli; his serpentine connected tables, each in a different marble, were a centerpiece of Nilufar's Design Miami offering last June but look far more imposing in a space that truly shows them off. nilufar.com

—Beth Dunlop

And Two Shows Revisit Modernism's Grand Early Days

NORDIC MODERNISM AT JACKSONS BERLIN

Last year, Jacksons Berlin—the German outpost of the esteemed Stockholm gallery—mounted a fascinating exhibition called *Swedish Grace* that looked at the unexpected and elegant work produced in the 1920s, a movement led by the architect Gunnar Asplund. The work, done in what was termed a golden era of Swedish design, had a lightness and a lyrical quality that set it apart. It also established the baseline for what was to come, a melding of craft tradition with high design principles.

As a natural sequel Jacksons Berlin has now mounted *Nordic Modernism*, which takes a sweeping look at the fertile decade of the 1930s. This is the decade that brought us Alvar Aalto, Poul Henningsen, Axel Einar Hjorth, and Bruno Mathsson, among others.

Nordic Modernism is an elegant exhibition with the work presented in vignette form, which only underscores the intrinsic humanism and domesticity of the Scandinavian designers of the period. In all, there are fifty objects, many of them rare, on display. “The springboard for the exhibition was the Stockholm Exhibition 1930 and the introduction of early functionalist traditions in Sweden, Denmark, and Finland,” says gallerist Carina Jackson. She and her husband Paul Jackson opened their first gallery in 1981 in Stockholm, and then added Jacksons Berlin, which is in that city’s Galerienhaus, in 2007.

The exhibition includes those already better-known Scandinavian designers and those who deserve more attention. Thus the famous vase that started life in a 1936 competition in Finland and ultimately became known more simply as the Aalto vase shares the stage with a much more obscure Swedish vase done for Orrefors by Simon Gate. Among the pieces on view: the Ideal table from the 1930s, which has a rosewood top and black painted decoration, made by Otto Wretling, a Swedish cabinetmaker who made furniture for the Royal Court, and rugs from Impi Sotavalta of Finland and the Swedish sculptor Ingegerd Torhamn. And to give further meaning to the term “cutting edge” are vases from Swedish ceramist Wilhelm Kage, who completed a piece, cut it into two or three parts and then reassembled it. jacksons.se

—Beth Dunlop



WHARTON ESHERICK ON VIEW AT MODERNE

Wharton Esherick (1887-1970): The Rose and Nathan Rubinson Collection, an exhibition and sale being held through September 6 at Moderne Gallery in Philadelphia, offers an exceptional opportunity to see—and even acquire—the work of the artist and furniture craftsman known as the father of the American studio furniture movement. On view are some forty pieces of furniture, sculpture, woodcuts, and other objects created by Esherick from the Rubinsons’ home in Merion, Pennsylvania, and from other private collections.

“Our Esherick exhibition comes at an exciting moment, with renewed attention focused on the revered artist/craftsman,” says Moderne Gallery founder and director, Robert Aibel. The Wharton Esherick Museum in the Philadelphia suburb of Paoli has expansion plans after the purchase of the neighboring property, and a documentary about Esherick is currently being produced by California State University, Fullerton, professor and filmmaker Carolyn Coal.

Highlights from the Rose and Nathan Rubinson collection include Esherick’s original Music stand (1951), which was exhibited at the 1958 Brussels World’s Fair, and one of two examples of his bronze sculpture *The Actress* (1939). Other remarkable pieces include chairs, a dining table, cabinets, coffee tables, wall lights, and woodcuts. Significant works from other private collections are hammer-handle chairs, wagon-wheel chairs, stools, and the daybed made for photographer Marjorie Content. modernegallery.com

—Cynthia Drayton

Tapio Wirkkala

RENOWNED GALLERIST MARK MCDONALD PONDERES THE FINNISH DESIGNER'S GREAT LEHTI, OR LEAF, PLATTER

THREE (FOUR IF YOU COUNT ME) MID-CENTURY DESIGN GURUS agree on one thing: Tapio Wirkkala's wooden Lehti platter is one of the most beautiful objects in the world. Over the course of my career I've owned three that were close to my heart.

ONE: The first came to me from Elizabeth Gordon, the influential editor of *House Beautiful* from 1939 to 1964. She was a highly opinionated missionary of taste to the American public, a tireless supporter of crafts, design, and architecture. In her deeply researched and richly illustrated articles, she passionately championed the artists she believed were important, among them: in architecture, Frank Lloyd Wright; in ceramics, Otto and Gertrude Natzler; in woodworking, Sam Maloof; and in glass and wood, Tapio Wirkkala, the multi-material Finnish genius.

One of Gordon's editorial innovations, initiated in 1950, was an annual award for "The Most Beautiful Object in the World." The winner in 1951 was Wirkkala's "Lehti" (leaf in Finnish), platter, his first work using aircraft plywood technology. This tray was carved from a chunk of laminated plywood, manufactured by the firm Soinne et Kni in Finland. The revolutionary design perfectly represented the artist/designer's link between nature and manmade objects. Ultimately the design was expanded to ten to fifteen models, all variations on a leaf form. As a group, these designs were awarded the Grand Prix at the Milan Triennale of 1951. Coincidentally (or

perhaps not), that same year the (at the time) notoriously narrowly focused design and architecture department at MoMA acquired two of Wirkkala's Lehti designs.

In 1985 Gordon, retired and living in the country outside Washington, D.C., contacted my gallery, Fifty/50, by mail, asking if we might be interested in purchasing her Finnish wooden leaf plate. She told us it had been a gift from her friend Tapio Wirkkala. We gushed. She delivered (literally carried it on the train to New York), happy to entrust to us the fate of one of her favorite possessions. Although we were never 100 percent sure, we wanted to believe that this was the one and only "Most Beautiful Object" of 1951. We kept this treasure for many years, our first of many subsequent Wirkkala trays, proudly displayed on the NFS (not for sale) shelf in our backroom office at Fifty/50.

TWO: Edward Wormley, much like Elizabeth Gordon, educated the American public by promoting craftsmen and craftswomen. As design director of Dunbar Furniture for more than three decades, he decorated the firm's showrooms all across the country with the best of contemporary crafts from America, Italy, and Scandinavia. He encouraged his wide international circle of friends and clients to incorporate ceramics, glass, and fiber by fresh young emerging talents into their projects and personal interiors. His catalogues and print ads featured handmade objects positioned to com-



ALL PHOTOS COURTESY OF THE AUTHOR

plement his beautifully detailed furniture designs.

During our Fifty/50 years Mark Isaacson and I were lucky enough to visit Ed in his Connecticut home many times. We met him late in his life, when he was in his eighties and stressed over finances. Though shy and self-effacing, he joked that while he had been the highest paid designer in America for three decades, after retiring at age sixty-five he had just lived too long and his money had run out. Digging through all his stuff was a thrill and a challenge; he still had everything he had ever owned, and it was all dangerously jammed into every room. We discovered and bought great things each trip, helping Ed hold onto his house until his death.

Wormley suffered a true “hoarder’s” nightmare in selling each and every piece. Negotiations invariably began with, “Oh no, I could not possibly let that go! It was a gift from my friend (fill in the blank).” He had been friends with all the design giants, supporting them and promoting and collecting their work before, during, and after they became famous.

Our prize score from Ed was a plywood platter with a carved hole that had been a personal gift from Wirkkala. We had never seen this complex example, which we thought was unique. When I closed Fifty/50 in 1993, I sold the tray to Murray Moss, a great friend and faithful supporter of the gallery, a renowned lover of all things beautiful and rare. In 2009 I purchased the piece back from Murray and included it in my Sotheby’s “What Modern Is” auction in 2011.

THREE: During his more than three decades at the helm of Neiman-Marcus, Stanley Marcus introduced many of the innovations for which the Dallas-based super boutique became known. He created a national award for service in fashion and hosted art exhibitions in the store itself. He promoted arts and crafts, traveling the world extensively and gathering designs and objects for the stores and the famous Christmas catalogue. One of my greatest memories from the very early Fifty/50 days was a visit from Stanley, whom we considered to be the reigning “king of retail.” He was wildly complimentary to our gallery and collection; his seal of approval was a “cloud 9” moment for us. The year after his death in 2002, Bonhams and Butterfield’s Los Angeles Auction had a sale of many of Stanley’s personal possessions. From that auction I bought another example (only four are known to exist) of what I now consider to be the greatest of all Wirkkala’s designs, the leaf platter with the hole. For me, after thirty years of shopkeeping, it is, and will remain, “The Most Beautiful Object” of 1951—or any year. By the way, I was born in 1951!

A survey exhibition of the work of Tapio Wirkkala opened in the spring of 1985 in what was then the IBM Gallery on Madison Avenue and 57th Street. Wirkkala died the night of the opening, May 19, 1985.

Tapio Wirkkala made his Lehti, or leaf, trays over the course of some five years starting in 1951. Because the trays followed the grain of the wood, they came in a number of different iterations, three examples of which are shown below. The tray at the left is an example of the first model, selected as the “Most Beautiful Object” of 1951 by *House Beautiful*. It and the tray in the center are represented in the Museum of Modern Art. The tray at the right is the rare version with a hole that Mark McDonald was able to acquire twice, once from Edward Wormley and once from Stanley Marcus.



THE FURNITURE OF THE BELGIAN DESIGNER DUO MULLER VAN SEVEREN IS EVERYWHERE—IN ANTWERP, NEW YORK, PARIS, AND LONDON. EVEN IN THE BOOKSHOP AROUND THE CORNER

Industrial Poetry



By LEEN CREVE

Hannes Van Severen and Fien Muller in their hybrid Duo Seat + Lamp, 2011, a contemporary take on the tête-à-tête.

PASSING THROUGH BIG IRON GATES, you'll notice huge stables on the left. That's the furniture workshop of Fien Muller and Hannes Van Severen. On the right you'll see their house, commissioned by an industrialist in 1903. Two big beech trees grow between the buildings. Behind them is a huge garden with high grass, bushes, and fruit trees—a small oasis bordering an industrial area next to Belgium's Ghent-Terneuzen Canal. Also present: birds, a cat, and the couple's two daughters of five and nine years old.

She used to make a living as a photographer; he used to be a sculptor. They both come from families with long artistic pedigrees. Four years ago, however, they started creating furniture for a show at Gallery Valerie Traan in Antwerp. "In 2011 I asked a couple of artists and designers to participate in an exposition. They were encouraged to bring artist friends along to collaborate," says gallery owner Veerle Wenes. "Fien wanted to work with her boyfriend Hannes—and that's how their furniture project got started." It all took off from

there: since then, the duo's work has been exhibited in Milan, London, Berlin, Amsterdam, Venice, and Copenhagen, as well as at Belgium's Biennale Interieur design fair in Kortrijk. They have created about thirty different pieces of furniture—tables, bookcases, chairs, lamps, and sofas—and specialize in combining archetypal furniture types. They tend to merge several functions within a single object, playfully disregarding the rules.

Their most famous piece to date is a table with an arc lamp stemming from one of its legs. "I've noticed that our daughters have been drawing lots of tables with lights lately," Fien Muller says. They've also created a sort of modern tête-à-tête; a chaise longue-chair combination; and an entire workspace with a desk surface, bookshelves, seating, and a light. "We only create furniture we would use ourselves," Fien says. "They are practical sculptures, full of purpose. We don't try to combine as many functions as we can, but if we do, there's more material to sculpt. That's where it gets interesting."

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Sketches of furniture from
Muller Van Severen Book.

The multifunctional Installation I, 2012, is an unexpected amalgam of elements that make a self-contained, multiuse unit.

As a photographer Fien was interested in materializing images: she put free-floating objects in boxes and photographed them. Hannes, on the contrary, created slightly surreal sculptures: high stairs leading to nowhere, an antique armoire with a sawn-out triangle. Their jointly created furniture combines the best of both worlds: easy to comprehend, graphic, surprising and, maybe, slightly unsettling. They shrug it off, saying: "It doesn't feel as if we're doing anything different. We just use a different medium."

The furniture is assembled by craftsmen: welders, terrazzo specialists, and marble cutters. The prototypes, however, are handmade by the designers in their workshop. They have a particular way of operating when designing. "First, we clear out the workspace," Hannes explains. "Then, I'll take the van and get some standard materials, extruded steel profiles and such. These basic forms push us to the limit. It's like gathering wood in the forest, to make something out of afterwards. We prefer to work in an analogue and hands-on way: we start welding and end up with something big really fast. We immediately want to see what a piece of furniture looks like in a space and get a sense of its proportions. We want to see how humans relate to the object."

The magic occurs when the empty workspace slowly fills with three-dimensional prototypes. "With each new object, we are building a new world, a composition made of parts that should be strong enough by themselves. The space is involved as well, with all its highs, lows and depths," Hannes says. To illuminate their workspace, Muller Van Severen devised neon lights that seem to dangle from the ceiling like party decorations. A craftsman from the neighborhood created them as "a labor of love. He has been doing this kind of work since he was fourteen. It's great

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to see him holding the neon tubes in the flames, blowing and shaping them," Fien says. From polyethylene—their favorite material—they cut additional round and rectangular boards to use as firm tabletops, or for cheerful dressers.

"We live in an industrial area. Every day we pass a couple of factories. Those colors and shapes are very inspiring," Fien reveals. "Do you know red lead paint? It's an anticorrosive primer in dark reddish brown: a magnificent color that we use for our prototypes. The irony is that, ultimately, we like to present the frames when they are corroded." The photographer inside her speaks up: "Corrosion involves light. It's not a flat color, it's a material. Look here, it even has some silver in it. The crudeness of the rust is complemented by the high gloss lacquer we use, resulting in an irregular surface as well: it's our intention to show the lines of the paint. We want the reflection and the deep shades, without the dying effect of corrosion in cars, for example." The bookcases and furniture frames are left corroding in their front yard.

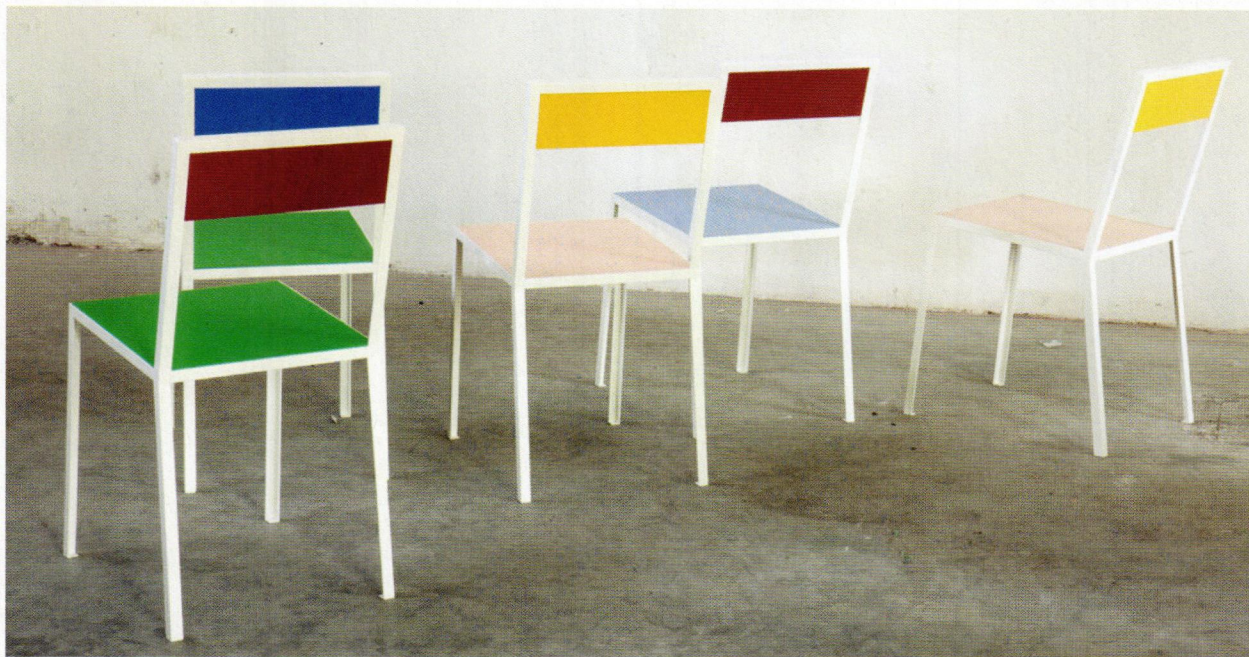
Last October Luster published a retrospective titled simply *Muller Van Severen Book*. Only a month earlier, Galerie Valerie Traan presented their new furniture and third collection, and around the same time Paris-based Galerie kreo first showed their mirror pieces, such as a hanging brass mirror. "It doesn't reflect so much from afar, but it does when you get up close," Fien explains. "It's important that our work has sculptural value, even if it's not entirely functional."



At the start of this year, Muller Van Severen was named Belgian Designer of the Year. The renowned jury included directors of Belgian design museums and experts from the main Belgian lifestyle magazines and the Biennale Interieur. And 2015 is to be an "American" year for the couple. First there was a show at Matter in New York in March and April. In May their collection was shown in the first edition of the Maison & Objet Americas fair—the international debut of their new brand, Valerie Objects. In June Paris-based Galerie kreo is taking Muller Van Severen's mirror objects to Design Miami/Basel.

The sculptural Bended Mirror #1, 2013, presented by Galerie kreo at Design Miami / Basel.

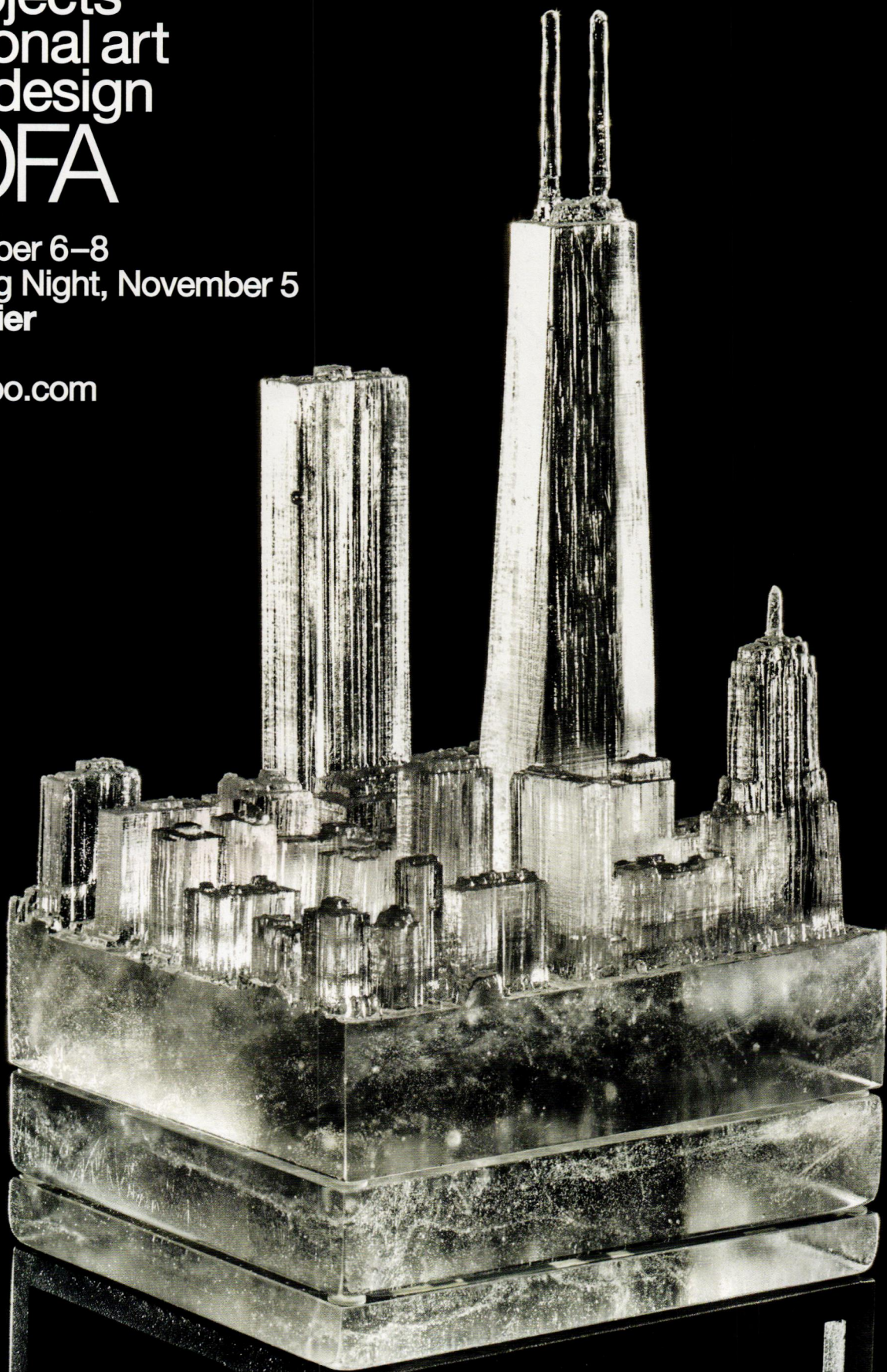
A selection of First Chairs, 2012, in lacquered steel with polyethelene seats and backs in surprising color combinations.



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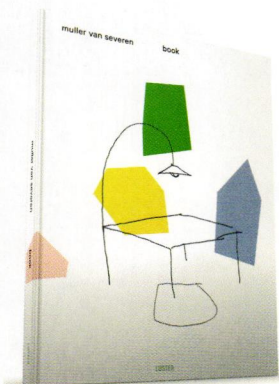
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Prototypes in canvas and unpolished steel in Muller Van Severen's studio. From concept to finished product, a consistent design language of straight lines and solid planes in offbeat colors is visible throughout Muller Van Severen's collection of hybridized seating, shelving, and lamps. The resulting pieces are minimal and whimsical in equal measure.

The cover of *Muller Van Severen Book*, recently published by Luster.

Last fall the museum Grand-Hornu Images in Mons (recently renamed Centre d'innovation et de design, or CID) hosted *Le Labo des Héritiers* (the laboratory of heirs), an exhibition that focused on the heritage of four artist families—among them, of course, the Van Severens. Fien is the daughter of painter Koen Muller and Hannes is the son of Maarten Van Severen, brother of architect David Van Severen, and grandson of Dan Van Severen. (Aside from the Van Severen family, the exhibition also included the Scarpa, Vermeersch, and Bakker families.) “What I find particularly interesting about their work is their strictness. And the way they combine valuable and ordinary materials,” says Marie Pok, director of CID. “I love the graphic aspect. It brings fun and accessibility. I hope that they can get away from the niche of design collectors and turn to serial furniture, without selling out.”

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The Creative and Complicated Josef Frank

TROY SEIDMAN LOOKS AT THE VIVID, INDIVIDUALISTIC, ENGAGING—AND LESS FAMILIAR—WORKS OF THE CONTINENT-HOPPING VIENNESE ARCHITECT-TURNED-DESIGNER

JOSEF FRANK WAS BORN JUST OUTSIDE VIENNA IN 1885. Trained as an architect and active in the city's design community, he joined the Austrian Werkbund in 1912, eventually becoming its vice president (along with Josef Hoffmann), and was later a founding member of the Vienna Werkbund. By the end of the 1920s, he was a well-respected architect whose designs were guided by functionalism and an austere simplicity. In addition, he worked in interior design, both for his own projects and individual products. This is one of the first paradoxes of Frank's work: while his buildings were void of ornamentation, his design works possessed an eclecticism and interest in historicism at odds with his modernist architecture.

In 1933 Frank moved to Stockholm, in part to escape rising anti-Semitism and Fascism in Austria, but also because he was courted by design entrepreneur Estrid Ericson (1894-1981) to work for her fledgling company Svenskt Tenn. In Sweden he expanded and asserted his aesthetic, which gradually became synonymous with "Swedish modern." His Svenskt Tenn installations at World's Fairs in Paris, New York, and San Francisco were applauded internationally by design aficionados. Scholars suggest the years leading up to 1941 were his most fruitful and inspired period.

The onset of World War II pushed Frank to move again, ultimately to New York City. With the exception of a group of fifty fabric designs created in late 1943, the years in New York seem to have been

fallow and flat. The Franks returned to Sweden in 1946; he admits in correspondence that his passion for design had waned, describing his clientele as "empty-headed decadent bourgeois." While his creations were charming and well-received by a niche clientele, many pieces echo earlier designs. Among his last projects were interiors for tony, albeit unimaginative, Swedish embassies and consulates in New York and elsewhere.

Since his death in 1967, Frank's reputation, with the exception of his textiles, has been fairly limited outside academic circles. While there has been some admirable scholarship devoted to him (notably Christopher Long's *Josef Frank: Life and Work*), his reputation pales beside those of Hoffmann, Alvar Aalto, or Finn Juhl. I suspect he has remained under the radar due to his often contradictory creative mentality. Many of his works do not conform to our expectation of Scandinavian design. Instead, they are rich in color, pattern, and historical allusions. He has more in common with Henri Rousseau and Tommi Parzinger than with Aalto or Juhl.

Fortunately, brave and dedicated dealers, notably Andrew Duncan of the Modernity gallery in Stockholm, as well as the Bukowskis auction house, also in Sweden, have been championing Frank. This blossoming secondary market has abetted the rediscovery of his distinctive contribution. Collectors with foresight are wise to take advantage of affordable prices...for now.

GRADE
A



Table lamp, 1919

How did this charming, if somewhat unassuming, table lamp set the record for a Frank work at auction? Though he designed and produced more than two thousand objects during his lifetime, this is the earliest piece to come up for auction. It is also perhaps one of his earliest surviving pieces, dating from the brief period (1919-1920) when he designed for the Wiener Werkstatte, which offered a dozen of his designs through its catalogues. This lamp, which stands more than two feet tall, was the most popular, with twelve examples produced. How many survive is unclear; one is at MAK, the Austrian Museum of Applied Arts in Vienna. The lamp is predictive of much of Frank's future lighting and accessory design—curved or lopping gilt metal that is more refined than simple tubular metal (which he hated). The hardware on later case pieces arguably originates from elements of this lamp. Overall, it synthesizes many of his influences—Ernest Gimson, Adolf Loos, and neoclassical furniture. I won't be surprised if a museum acquires it.

63/F armchair, 1929

Frank had a significant relationship with the famed Viennese bentwood furniture manufacturer Thonet, which produced some of the designs for his interiors in the 1920s. Frank, in turn, designed for their catalogue of products, including the 63/F armchair, first manufactured in 1929. We can deduce that it had some commercial success, for at one point Thonet offered it in fourteen different colors. During the 1920s Thonet chairs were frequently found in public spaces, notably cafes, but the 63/F was an attempt to attract the domestic consumer. The design can be understood as Frank's interpretation of the Windsor chair. It demonstrates certain design principles that are consistent in his oeuvre: furniture should be light and easy to move and shouldn't obstruct the room's walls and floors—hence the “openness” of not only his chairs but also of his lighting and case pieces.

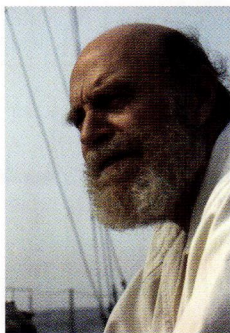
GRADE
B+GRADE
B+**Flora cabinet, c. 1940**

One of Svenskt Tenn's most popular creations, the Flora cabinet was in production for at least fifteen years. Today it achieves impressive prices at auction. The most expensive to date, pictured here, went for more than \$73,000 at Phillips in London in April, 2013. The assorted cabinets in the series possess an odd subversiveness more in concert with Piero Fornasetti's early case pieces than with Scandinavian design. While Frank created a huge quantity of figurative textile patterns of elaborate but stylized flowers and foliage, the botanical illustrations that cover the surface of the Flora cabinets are actually pages from Carl A. M. Lindman's 1905 book *Bilder ur Nordens Flora*. The Flora pieces have an interesting predecessor: about 1930 Frank designed a floating or raised cabinet, in which the case portion was completely covered with one of his own floral fabrics—a printed linen with a non-directional pattern featuring curving vines and bold, petaled flowers. Andrew Duncanson says the Flora case pieces appeal to a wide spectrum of clients as they work well with both modern furniture and antiques. The separation of body and base is one of many appropriations of traditional English furniture that appear in Frank's oeuvre.

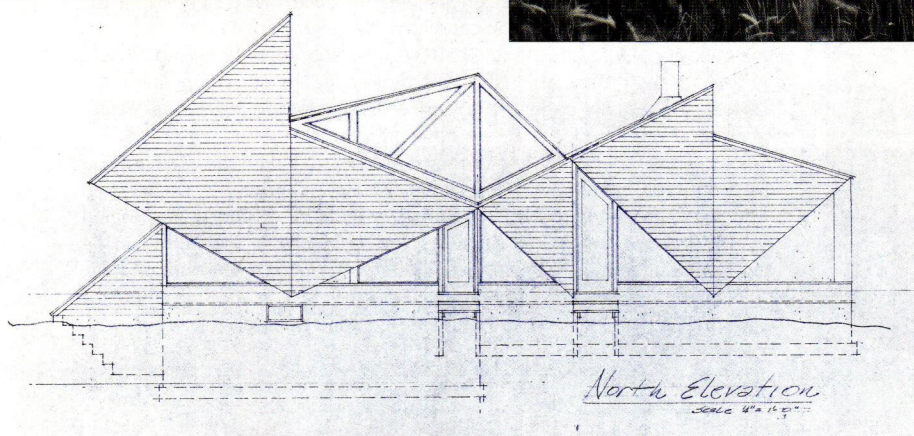
Thebes stools, 1941

It is misguided to think that modernism was a “clean slate” and that its Scandinavian proponents banished historical design antecedents. Frank's Thebes (also referred to as Egypt, Egyptian, or Tutankhamun) stools epitomize his use of historicism and the exotic in both his individual pieces and his interiors. He was comfortable pulling ideas and details from eighteenth-century English, Renaissance, American Shaker, or almost any other historical design period. Such scholars as Christopher Long also emphasize that, unlike such Swedish contemporaries as Carl Malmsten and Stig Lindberg, Frank didn't fetishize or resurrect Swedish folk motifs or construction (with the accompanying undertones of nationalism) in his work. As a foreigner and a Jew he had less allegiance toward, or even awareness of, such traditional aesthetics. Frank imported timbers and foreign materials including travertine, bamboo, and rattan. Another of his successful stools was an interpretation of a common African seat. The Thebes stool debuted in a Svenskt Tenn exhibition devoted to Egyptian and Chinese furniture in 1941. To further demonstrate the exotic in his work the stools were occasionally upholstered with zebra hide. (Frank's interiors of this period regularly had zebra or leopard hides as carpets, inserting the exotic into Swedish modernism.) While I am quite enthusiastic about these stools, I hesitate to grant them a higher grade as they remain in production to this day. A new example (in cherry) can be ordered from Svenskt Tenn in Stockholm for approximately \$1,400.

GRADE
B-



De·con· struct·ing Andrew Geller



Architect and artist Andrew Geller, c. 1992.

The Elkin house in Sagaponack, New York, 1966, was described in *House & Garden* magazine as a "polygon playhouse" that reflected the free spirit of its inhabitants. It has since been demolished.

A drawing of the north elevation.

MY GRANDFATHER ANDREW MICHAEL GELLER was an architect, artist, and designer who quietly produced a sizable and culturally significant body of work. He touched the lives of millions through the environments he developed and the brands he influenced. He was both praised in the popular press and harshly criticized in the academic world of the day.

Over the course of two decades, I had the privilege of interviewing my grandfather numerous times, both informally and formally, in front of audio recorders, video cameras, and audiences. I worked closely with him over a number of years, even setting up a workspace in his office in 2003. He was motivated by an insatiable need to create beauty, happiness, and to exercise his inherited artistic gene, but at the same time he was battling deep emotional and, at times crippling, insecurity. He was overwhelmed by the positive attention he received in later years from the architectural

IN A NEW BOOK, THE ARCHITECT'S GRANDSON LOOKS BACK ON GELLER'S FASCINATING LIFE AND CAREER.

By JAKE GORST

writer Alastair Gordon and others. He died in December 2011.

Over the past decade, through the viral and imperfect nature of the Internet, false reports over facets of Andrew's life began to circulate. He was improperly credited with the design of the famed Windows on the World restaurant in the North Tower of the World Trade Center in Lower Manhattan. His involvement in the development of the Lord and Taylor department store brand was greatly exaggerated. Reports on his inspiration for the design of the Westhampton Beach Pearlroth house became more and more salacious every time a blogger rehashed the old rumors. The Wikipedia article about Andrew Geller became terribly inaccurate. But the actual, truthful accounts were much more interesting than the lore.

My grandfather described his work as having two faces—one that put the bread on the table (his com-

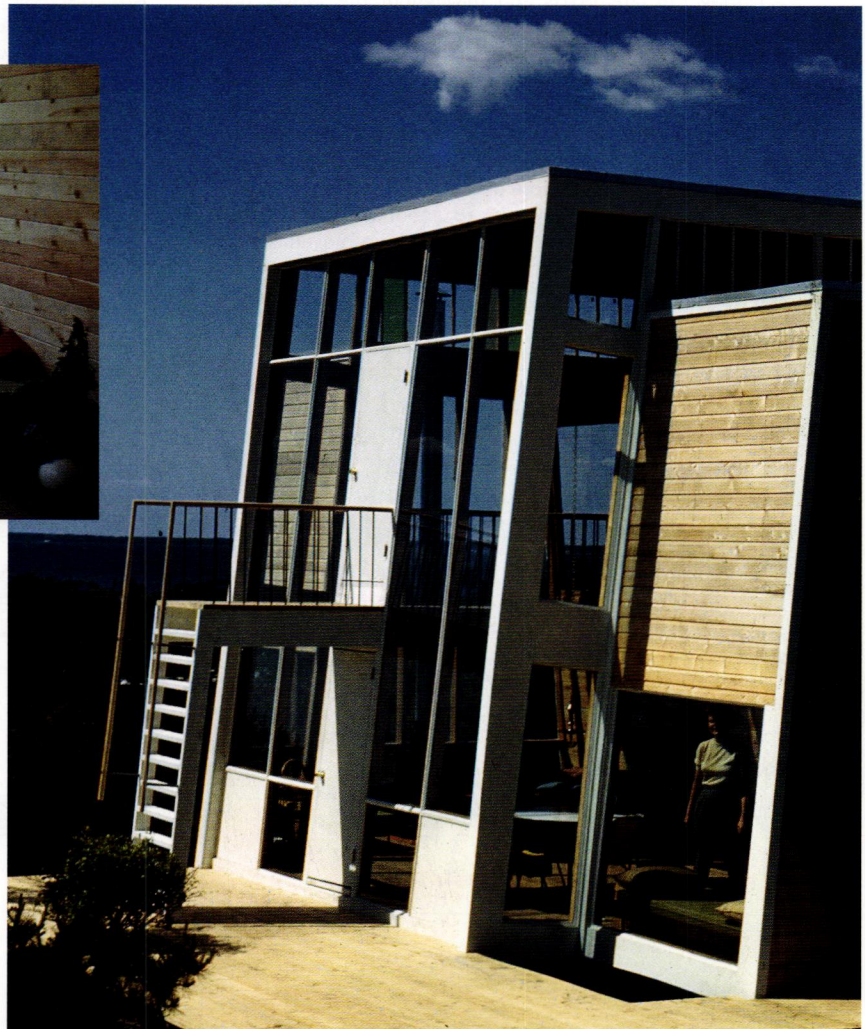
mercial structures and housing produced at Raymond Loewy's New York office), and one that brought him artistic satisfaction (his freelance vacation house projects). He designed thousands of tract houses for Loewy's clients, but he likened the typical builder-developed tract house to a prison. He wanted people to have "elbow room" and feel free. At home, in the early morning hours (typically 3 or 4 AM) he would be sitting at a drafting table in his tiny converted attic studio, busily designing whimsical vacation houses. The structures were often abstract in form, and to the casual observer may have appeared free-wheeling and improvisational. They were physical manifestations of Andrew's imagination; symmetrical, geometric, sculptural forms that were conceived intuitively. He claimed to be inspired by everything around him, and often referred to forms in Native American art or nautical elements when discussing various projects.

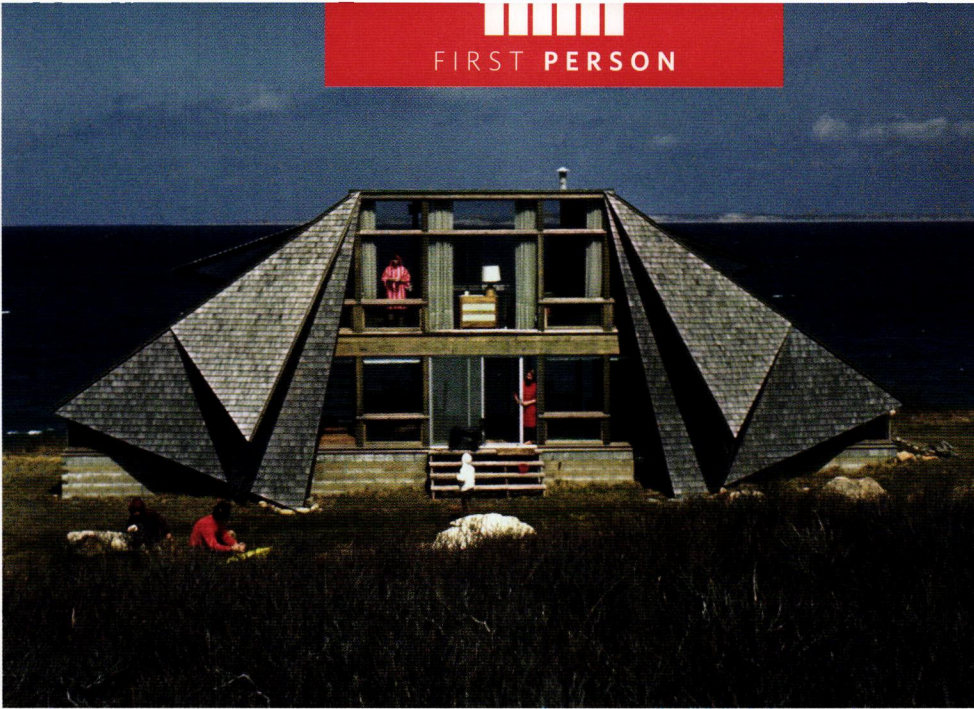
Andrew desired to skew the accepted norm. In the 1950s he gained attention in the press by taking the typical rectilinear box structure and rotating it on its axis. This is seen particularly in beach houses



Top: The Pearlroth house, 1958-1959, in Westhampton Beach, New York, was commissioned by Mitch and Arthur Pearlroth.

The glass walls of the Rudy and Trudy Frank house, 1961, Fire Island, New York, offer spectacular views of the pines, and beyond, Great South Bay and the Atlantic Ocean.





The Levitas house, on Martha's Vineyard, Massachusetts, was redesigned for Mike and Gloria Levitas in 1963. The inspiration Geller found in nautical elements is clear in his design for the roof, which resembles sails.

Geller produced dozens of concept sketches for clients, including (below right) a whimsical drawing for a child's bedroom in the Sidney and Sylvia Harman house, 1961, Old Westbury, New York.

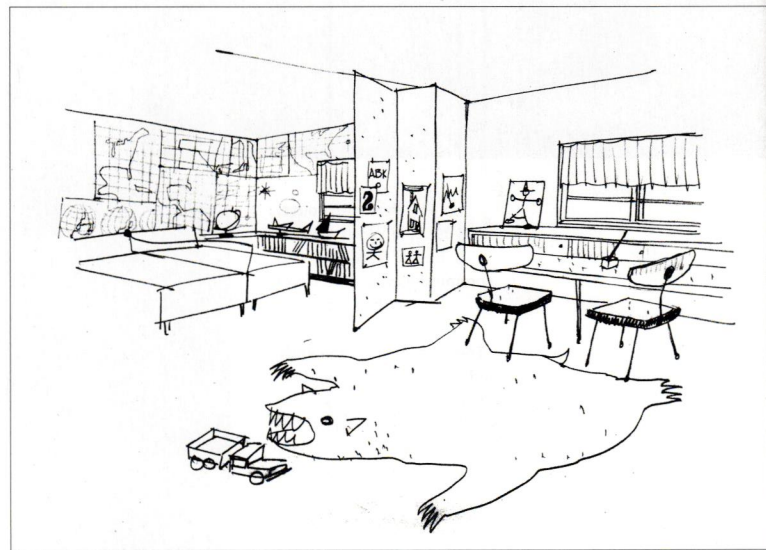
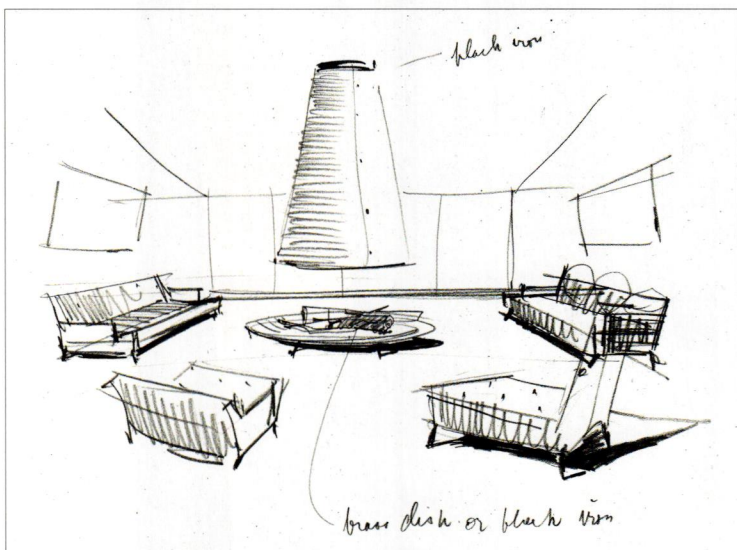
such as the 1958 Irwin and Joyce Hunt house in Ocean Bay Park, Fire Island, New York, or the previously mentioned Pearlroth house. In the 1960s he developed a unique form of window treatment that allowed the spectator a much wider field of view than the typical flat experience of traditional fenestration.

During the late 1970s and throughout the 1980s, his work fell out of the public eye. Developers frequently tore down the beach structures and built oversized and poorly constructed houses (frequently referred to as "McMansions") in traditional styles. The 1966 Elkin house, built in Sagaponack, New York, was one notable victim of such treatment. Other houses were altered beyond recognition.

Today, of the sixty or more one-of-a-kind vacation structures that my grandfather designed, about a third still stand in near-original condition. There has been a movement to restore many of the structures. The 1958 Frank house, in Fire Island Pines, New York, was lovingly brought back to its

original state by artist Philip Monaghan (and entered the real estate market in late 2014). The Pearlroth house has also been restored by the original owner's son, Jonathan Pearlroth, and his wife Holly Posner, with the aid of the architecture firm CookFox. Tours of this restored structure will be made available upon request later this year.

After discussing my years of research, as well as my concern over the factual inaccuracies about Andrew Geller that litter cyberspace, with book publisher Marta Hallett, I set out to write a biography of the man and his architecture. During the course of writing the manuscript, previously unknown archival materials were discovered in crawl spaces and other hiding places in the house that he lived in for nearly sixty years. Prior misconceptions were enlightened and clarified. Even previously unknown Andrew Geller buildings were discovered. The finished book, *Andrew Geller: Deconstructed*, provides an intimate glimpse into my grandfather's life and a deeper understanding of his work.



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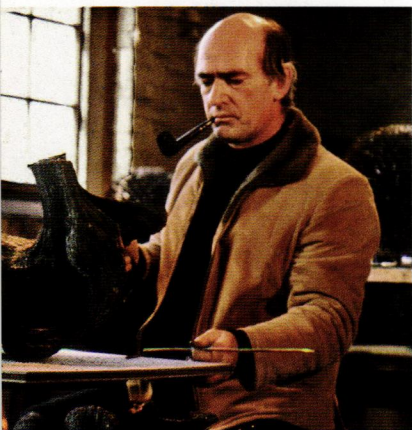
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BERTOIA'S JEWELRY
AND THE FORGING
OF HIS CAREER

By ELIZABETH HAMILTON



The Master of Metals

A WRITHING CENTIPEDE WROUGHT in hammered brass and a gold necklace evoking the decayed, wilted sepals of a plant are among the jewelry designs on view in the Cranbrook Art Museum's exhibition *Bent, Cast, and Forged: The Jewelry of Harry Bertoia*. To celebrate the centennial of the artist's birth, the institution has organized the first museum exhibition devoted exclusively to his jewelry.

A founder of the American studio jewelry movement, Bertoia's concepts, materials, and methods of construction laid the groundwork for a style that flourished in the postwar years. While he is better known for his large-scale sculpture and the chairs he designed for Knoll, Bertoia's jewelry designs from the early 1940s were vital to the development of his versatile career.

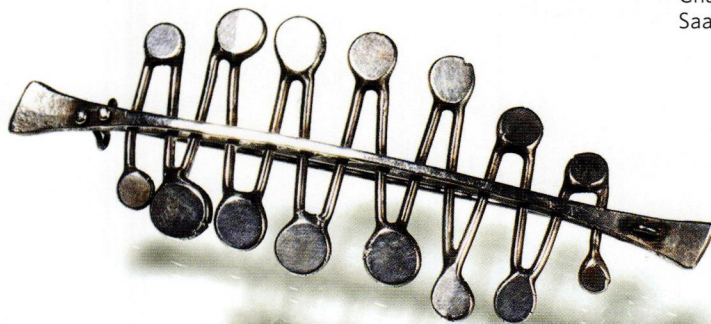
Arri (Harry) Bertoia was born on March 10, 1915, in the village of San Lorenzo in northeast Italy. At fifteen, he and his father immigrated to Detroit, a growing city with the promise of industry and development. Bertoia showed a penchant for art and design as a student at the renowned Cass Technical High School and later at the Art School of the Detroit Society of Arts and Crafts. In 1937 he received a full scholarship to the Cranbrook Academy of Art in Bloomfield Hills, Michigan. Cranbrook offered an unstructured curriculum led by visiting and resident artists who encouraged students to immerse themselves in a range of disciplines. This experiential model helped to shape the careers of many notable twentieth-century American designers, including Charles and Ray Eames, Jack Lenor Larsen, Eero Saarinen, and Florence Knoll.

Harry Bertoia in his studio in Bally, Pennsylvania, 1952.

Bertoia's design for this articulated brass necklace, c. 1942-1943, was based on plants in a state of decay.

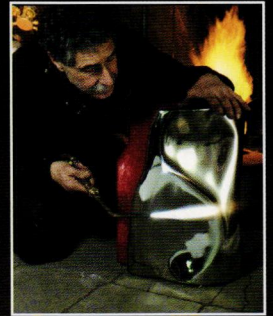
A biomorphic brooch in sterling silver, designed c. 1945.

The Gong pendant in forged sterling silver, c. 1960s.



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Ornamental centipede in brass, c. 1942.

Visible hammer marks on a silver brooch depicting an abstracted human figure, c. 1946, suggest Bertioia's creative process.

The Fishbone pendant in sterling silver, designed c. 1940s.

A brooch modeled on the forms of microscopic organisms, designed c. 1947.

Bertioia became absorbed in metalwork at Cranbrook, fascinated by metal's reflective qualities and the technical skill required to manipulate it. After two years of study, he was asked to reopen and lead the metal workshop, which had been shuttered during the Depression. He then embarked on a highly productive period, using jewelry and tableware as vehicles to experiment in metals and discover their varied properties. As head of the metal workshop from 1939 to 1943, he produced about a hundred pieces of jewelry, many of which were commissions or gifts for his friends and family. Recipients of his one-of-a-kind ornaments included the Eameses, Pipsan Saarinen Swanson (sister of Eero Saarinen), Loja Saarinen, Ruth Adler Schnee (Cranbrook-educated textile designer), and his own wife, Brigitta Bertioia.

Bertioia's tenure at Cranbrook was pivotal in his career, as he developed an aesthetic based on biomorphic abstraction. He modeled his jewelry forms on insects, withering plants, bones, and microscopic organisms that often appeared in

states of growth or decay. Taking a neovitalist approach (a philosophical belief that all living things share a vital and organic force), he created deliberately ambiguous jewelry designs that captured the energy and essence of nature rather than serving as exact replicas. The biomorphic jewelry also fostered Bertioia's discovery of form, dimension, line, and mass, ideas he would carry out in his larger sculptural works of the 1950s.

The technical process of Bertioia's jewelry production was just as vital as the final product. Curator of the exhibition Shelley Selim explains, "When he was at Cranbrook, jewelry-making was both a teaching and a learning process for him, so you see him testing out new techniques both for his own benefit and to demonstrate them to the students



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he was instructing." Working primarily in silver and gold, Bertioia cast his jewelry, but also worked in a more spontaneous, free-form style in which he quickly manipulated molten metal into small sculptural forms before the material hardened. He also bent, cut, and hammered wire and non-precious scrap metal. The visible hammer marks and indentations reflect this exploratory process, an attribute of a Bauhaus-influenced education. Bertioia's work in jewelry solidified his career as a metalsmith, the title he most closely identified himself with throughout his career. "It was always about this intimate relationship he had with the material," Selim says, "and when you're examining it from that perspective there is really nothing he made that is more intimate than his jewelry."

When the United States entered World War II in 1941 Cranbrook underwent a change that altered the course of Bertioia's career. Metals were rationed for war production, and the Cranbrook metal department was closed in 1944. Bertioia then relocated to Southern California, where he joined the Eameses in the development of molded plywood for furniture and war contracts with the Evans Products Company. The collaboration eventually produced the famous DCM and LCM molded-plywood chairs mounted on metal bases, to which Bertioia made a significant contribution. When Bertioia's efforts went uncredited, however, he channeled his energy into the production of metal sculpture and eventually joined Knoll in East Greenville, Pennsylvania.

Using the concepts he first applied to his jewelry at Cranbrook, Bertioia developed a line of welded metal chairs for Knoll in 1952. The highly successful Diamond chairs, with an organic cellular pattern that he had also explored in jewelry, helped popularize modern design in American homes and allowed Bertioia the financial freedom to continue his exploration of sculpture. He spent the remainder of his career working in metal forms—large-scale public commissions and his unique series of "Sonambient" sculptures that explored movement and sound. The innovations in form, line, and movement of Bertioia's openwork sculpture and organically modern furniture were products of the discoveries he first made in metal jewelry.

Brass ornaments, c. 1943, designed by Bertioia were later added to a silk evening gown by Pipsan Saarinen Swanson, c. 1960s (before 1968).

Bertioia's interest in capturing the energy and essence of nature is represented in this organically shaped gold necklace, c. 1943.

Bertioia began creating monotype prints soon after he started designing jewelry at Cranbrook and would continue to do so for the rest of his career. This untitled block print on Japanese-style paper dates from c. 1943.

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Yonel Lebovici's Unconstrained Imagination



By AL EIBER YONEL LEBOVICI MAKES ME SMILE. His furniture and lamps are a pleasure to my eye. Although the work is meticulous in its manufacture, it seems like Lebovici, known to his family and friends as Lebo, had fun making it. It has a magical playfulness—lamps that look like giant safety pins and tables that resemble huge clothes irons.

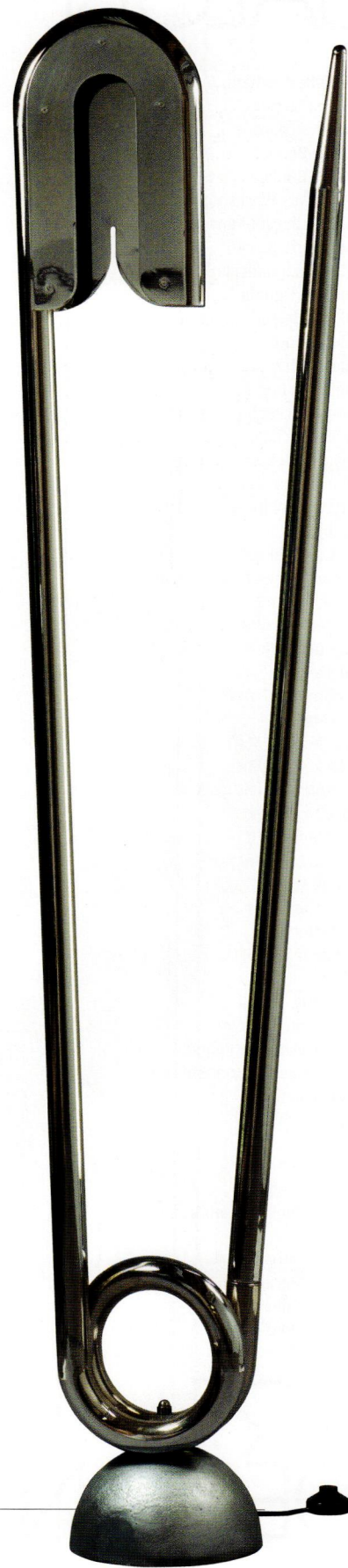
An artist, sculptor, and industrial designer, Yonel was born in Paris in 1937 to Narcisse, a Romanian writer, and a French-born mother, Louise. He graduated with an aeronautics degree in 1955 and in 1957 received an advanced graduate arts degree from the venerable French institution now known as the École National Supérieure des Arts et Métiers in Paris.

Lebovici worked briefly for the aeronautics company SNCASE and was then employed as a film extra, a test pilot, and a bebop dancer in Saint-Germain-des-Prés before embarking on a long and fruitful career as a sculptor, industrial designer, and painter. He founded the company Formes et Couleurs in 1972 with his brother Dominique and longtime friend Jean Sagnier. Dominique handled the commercial side of the business; Sagnier was in charge of distribution; and Yonel's wife, Micky, looked after the gallery. This arrangement let Lebovici control all aspects of his design and of the production process. He rejected the principle of commercial production, and his works were made on a limited and numbered basis.

Lebovici's knowledge of technique and materials and his curiosity and observations of his surroundings helped him design creative and innovative lighting, furniture, and decoration. His aeronautical background may be the reason he frequently used stainless steel in his designs, but he also employed plastic and cement. With his ingenious and in-

Code à Barres (barcode) lamp, 1990.

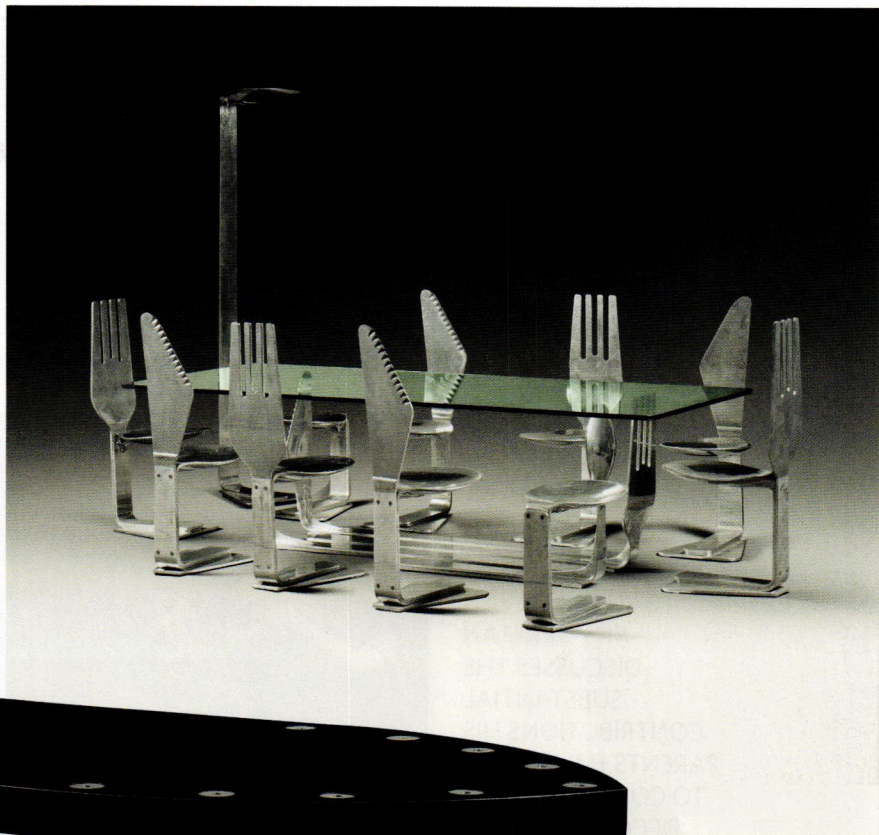
Épingle de nourrice (safety pin) floor lamp, 1980.



ventive mind, Lebovici gave artistic identity to objects in our daily life, taking everyday things and transforming them into functional sculptures. He was fascinated by perpetual motion, which became a focus of his early work, such as his Soucoupe and Satellite lamps. Other early works have a pop art feel, such as the oversized safety-pin Épingle de nourrice lamp of about 1980.

Lebovici developed a close friendship with businessman Yvon Poullain, with whom he shared a passion for deep-sea fishing that inspired many trips together. Poullain became a devoted collector of his friend's work and in 2000, two years before Lebovici's death, he sold his own business in order to promote Lebovici's work himself. He refined his collection by adding many significant pieces, and he bought a house on the Square de Vergennes in Paris in which to exhibit it. Designed by Robert Mallet-Stevens and built 1931-1932, the house was completely renovated by Poullain and for several years served as a private museum devoted to Lebovici. After Poullain's death in 2011, his family closed the museum and hired Galerie Chastel-Maréchal to help promote Lebovici's work.

Last fall the gallery mounted an exhibition and sale of thirty-five pieces from Poullain's collection. "Each



object [is] alive with humor...colour: the work of a perfectionist," wrote decorative arts historian Lorenz Bäumer in the preface to the catalogue. "Yonel Lebovici's creations are icons of the 20th century." Aline Chastel says that both "longstanding collectors and important international interior designers were very excited by the quality and rarity of the pieces presented at the gallery," adding, "we are working on the publication of a monograph and on a second exhibition." She notes, too, that the gallery is working with members of the Lebovici and Poullain families to document and promote the artist's work.

I hope with the new book and the involvement of the Galerie Chastel-Maréchal and of the friends and family of Yonel Lebovici, the design world will come to recognize the contributions made by this major creative talent, who has largely gone underappreciated by many prominent museums and collectors.

Les Dessous de Table
dining table and chairs,
1992 (the title of which
translates to "bribes").

Fer à Repasser (clothes
iron) table, 1985.

Maxi lamp, 1978.



To the Manner Born

By BROOK S. MASON

THE TRIBECA-BASED DEALER AND GALLERIST **EVAN SNYDERMAN** DISCUSSES THE SUBSTANTIAL CONTRIBUTIONS HIS PARENTS HAVE MADE TO CONTEMPORARY DECORATIVE ARTS AND DESIGN AND THEIR POWERFUL ROLE IN THE DEVELOPMENT OF HIS OWN GALLERY



THE EXHIBITION *50 YEARS OF WORKS* at Snyderman-Works Galleries in Philadelphia, celebrates Rick and Ruth Snyderman's half a century promoting American studio craft. Curated by their son Evan Snyderman, it includes work from the 1960s to the present by many of the most important names in the field—Wendell Castle, Dale Chihuly, Nancy Jurs, Bennet Bean, and Wendy Murayama, to name just a few.

Like his parents, Evan Snyderman has long championed design legends and cutting-edge designers. With Zesty Meyers, his business partner in R & Company in New York's Tribeca, he has not only raised the visibility of design but is nurturing a new generation of collectors.

Ruth Snyderman launched Snyderman-Works in 1965 as the Works Gallery. She was joined by her husband in 1972, and today the gallery—representing artists working in figurative, narrative, and functional ceramics, glass, jewelry, fiber and wood—is one of the oldest devoted to contemporary studio craft. "In the sixties, it was a vastly different world," Evan says. "The Museum of Contemporary Crafts in Manhattan had only been founded in 1956. American studio artists like Wendell Castle and Dale

Chihuly had no suitable venue to showcase their work. So my parents were really pioneers."

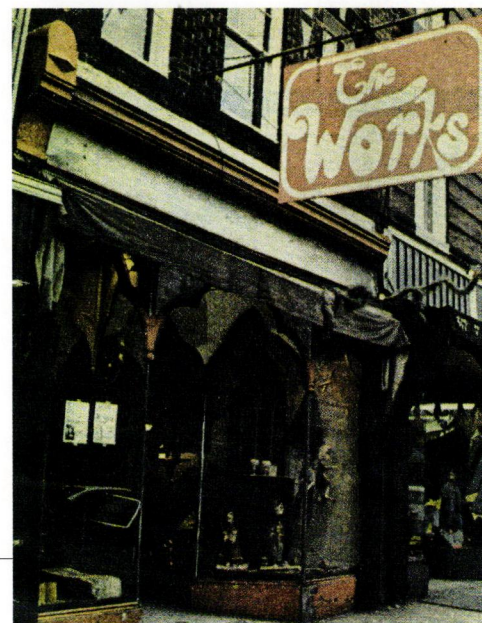
In short order, their burgeoning gallery became a leader on the expanding design-craft axis. "I literally grew up with the development of the field," Evan says. "To discover new artists, my parents—with my sister and me in tow—would crisscross the country in a Volkswagen bus."

Just as Evan became familiar with fiber art through the work of such artists as Jane Sauer, he was introduced to other mediums such as glass and wood. At only thirteen, he blew his first piece of glass under the guidance of Therman Statom, who was directing the hot glass department at UCLA. "It was 1983 and I was hooked," he says. "Glass blowing was addictive and I pursued a BFA at the Rochester Institute of Technology, where I took courses in glass." In 1994 he earned an MFA with a focus on glass from the Tyler School of Art in Philadelphia, and only a year later he was awarded a Wheaton Fellowship to further his prowess in the art of glass blowing. That same year, he took a teaching position at Urban Glass in Brooklyn. Proof of his skill: the Baltimore Museum of Art acquired his work for its permanent collection.

Evan Snyderman, co-founder of R & Company.

Rick and Ruth Snyderman with their children Evan and Ami in Philadelphia, c. 1977.

The Works Gallery, on Philadelphia's South Street, c. 1970s.





Snyderman had met Meyers while at RIT. Soon after moving to New York they set up a stand at the 26th Street Flea Market on weekends, where they sold twentieth-century furniture and design objects they found at estate sales. In 1997 the two founded R 20th Century, which is now R & Company. "Although others were selling mid-century design at the time, no one was doing exhibitions and digging deeper into the untold stories," Snyderman says. "That is what interested us the most."

In addition to American design, they were among the first to bring the work of Poul Kjærholm and Joaquim Tenreiro to an American audience. "Our focus has always been international," he says. "The response was enormous and interior designers were soon flocking to our door." One index of their immediate renown is that the gallery was featured

in its first year in *Wallpaper** magazine. "Even then, we were educating clients and helping build their collections," Snyderman says. "By our seventh year, we began selling work by contemporary designers such as Americans Jeff Zimmerman and David Wiseman." Among the contemporary foreign designers they represent are Brazilian Hugo França and German Renate Müller.

Snyderman has organized several important exhibitions, including *Greta Magnusson Grossman: A Car and Some Shorts*, which debuted at the Arkitekturmuseet in Stockholm in February 2010 and later traveled to the Price Tower Art Center in Bartlesville, Oklahoma, and the Pasadena Museum of California Art. Three years ago, he co-curated (with Alyson Baker) *Wendell Castle: Wandering Forms, Works from 1959-1979* at the Aldrich Contemporary Art

Glass pieces by Richard Marquis, including *Fabricated Cup* (1978), *Little Guy on Red and Blue* (2012), and *Patchwork teapot*.

Baskets by Jane Sauer, 1970s, formed from hand-knotted waxed linen cord.

Furniture and drawings by Wendell Castle at R & Company, 2014.





Museum in Ridgefield, Connecticut, and contributed to the catalogue.

The growing number of museum shows and ever-increasing scholarship in the field have heightened the sophistication of collectors, contributing to a radical rise in prices. "In addition," Snyderman says, "many collectors crossed over from contemporary art and other areas into collecting design, which has also led to higher prices in the marketplace. Design by such pillars in the field as Eileen Gray and Isamu Noguchi has skyrocketed." As an example Snyderman



notes the sale last December of a 1939 Noguchi table from the collection of A. Conger Goodyear, the first president of MoMA, which far surpassed its \$2 to \$3 million estimate and reached \$4,450,500 at Phillips.

Moreover, Snyderman notes, glass by such designers as Wiseman and Zimmerman is no longer relegated to craft. "David and Jeff are contemporary artists, and glass is their medium," Snyderman says.

Snyderman and Meyers, who now represent some fourteen designers and estates, are continuing to take on a leadership role in developing new designers. "We didn't set out to become leaders in the field," Snyderman says. "Zesty and I just wanted to show design that we felt was important."



A "Therapeutic Toy"
Seal, 2013, designed and
fabricated by Renate Müller
from jute and leather.

A unique biomorphic
sculptural vessel in
hand-blown glass by Jeff
Zimmerman, 2015.

David Wiseman's *Unique
Collage* bronze and glass side
table, 2013.

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The Enduring Allure of Italian Fashion

By DANIELLE DEVINE



Italian Style: Fashion Since 1945

Edited by Sonnet Stanfill
V&A Publishing, \$60.00

ITALIAN FASHION IS KNOWN for its exquisite tailoring, materials, and most famously for its graceful nonchalance, referred to in Italian as *sprezzatura*. The famed fashion houses of Armani, Dolce & Gabbana, Fendi, Gucci, Missoni, Prada, Pucci, and Valentino all embody these characteristics. *Italian Style: Fashion Since 1945*, edited by Sonnet Stanfill, explores the birth and growth of the Italian fashion industry from the post-World War II recovery years to today.

After the war the international game of fashion was reshuffled. Up to that point Parisian haute couture had been the dominant influence on Western fashion, but in the aftermath of the war, Italy was offered the opportunity to step into the limelight as the Italian and American governments worked in concert to mend Italy's reputation and repair a \$500 million trade and payment deficit. Of the more than \$250 million Italy received in American aid, more than \$20 million went to the textile industry, and large stocks of raw cotton from America entered Italy's textile market.

A turning point came in February 1951, when Italian entrepreneur Giovanni Battista Giorgini invited international journalists and buyers to his residence in Florence to view a dramatic runway show of garments by Roberto Capucci, Alberto Fabiani, Jole Veneziani, Emilio Pucci, and others. Designs, which ranged from high fashion to feminine sportswear, including modish cotton beachwear designed by Pucci, conformed to the aspirations and desires of a variety of lifestyles and were less expensive than those coming from Paris. The foreign buyers, especially the Americans, were fascinated by the brilliant textile designs.

It wasn't long before Hollywood fell in love with Italian fashion. Many films were shot on location in Italy and stars' shopping trips to Florence and holidays on the Amalfi Coast were often featured in gossip columns and fashion magazines. Celebrities like Audrey Hepburn and Elizabeth Taylor came back to the States wearing colorful dresses with bold patterns, palazzo pants, and multicolored gold jewelry. "The only word Elizabeth knows in Italian is 'Bulgari,'" said actor and ex-husband Richard Burton. Among the dresses and jewelry worn by a variety of celebrities illustrated in the book is a Bulgari *tremblant* brooch of yellow diamonds acquired when Taylor was filming *Cleopatra* in Rome. When Giorgio Armani dressed Richard Gere for his role in the 1980 hit *American Gigolo*, he removed the stiff lining and padding in the traditional suit to create a design that moved with the contours of the body. One critic remarked that the movie was more about what Gere was wearing than the protagonist he was playing, writing "American Gigolo is about Armani." In the book, film stills of Gere from the movie are paired with suits by Armani.

The ready-to-wear market boomed in Milan during the 1970s. Why Milan? There were many factors that contributed to making the city the epicenter of the fashion industry. During these years Milan boasted a well-developed fashion economy, able to produce and distribute fabrics as well as design and sell completed garments. The city's famous department store, La Rinascente, began offering clothes by the Italian-born Pierre Cardin at lower prices than at boutiques, thus bringing more buyers to the city for better deals. The city was open-minded and cosmopolitan, separating it from the more traditional Paris. By the 1980s the designation "Made in Italy" was an international mark of style prestige and synonymous with trusted materials and good design.

One chapter of the book is dedicated to the development of functional and attractive Italian sportswear. Global coverage of the 1980 Wimbledon men's singles final between Björn Borg and John McEnroe showed both tennis stars in Italian-made tennis ensembles designed by Fila and Sergio Tacchini, labels that became universally desirable due to the combination of Italian styling, textile innovation, and celebrity endorsement.

Italian Style is the companion book to a traveling exhibition that originated at the Victoria and Albert Museum under the title *The Glamour of Italian Fashion, 1945–2014* and is currently on view at the Frist Center for the Visual Arts in Nashville until September 7. The exhibition juxtaposes more than ninety garments and accessories by leading Italian fashion houses with vintage magazine covers, personal letters, advertisements, and archival photographs.

Like the exhibition, the book is divided into five sections, written by fashion experts and journalists: "Italy's Fashion Identity," "Materials of Fashion," "Fashion and Image," "Italian Menswear," and "The Fashion of Business." Altogether, it presents a complete account of Italy's influential contribution to international style since the 1950s—its immaculate tailoring, craftsmanship, and stunning fabrics seen in couture, ready-to-wear, and artisanal leather fashions.

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Cheryl Maeder, "Hamptons Dunes", 2012, archival photograph on plexiglas, Mark Hachem, Paris

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WE ASKED CURATORS OF LEADING TWENTIETH-CENTURY AND CONTEMPORARY DESIGN COLLECTIONS TO DISCUSS ONE OBJECT THAT THEY FEEL IS PARTICULARLY NOTEWORTHY. HERE IS A GALLERY OF THEIR CHOICES.

FONTANAARTE
Bowl and pedestal
Luigi Fontana & Co., Milan,
Glass, mirror, bronze, wood
c. 1934



THIS BOWL STANDS OUT FOR ITS OVER-SIZED dimensions among the refined decorative objects created by FontanaArte, the artistic division of the glass manufacturer Luigi Fontana and Company, founded in Milan in 1881. Under the shared direction of Gio Ponti and Pietro Chiesa in the 1930s, FontanaArte represented one of the first successful collaborations between art and industry in Italy. Investigating the expressive potential of glass and combining craftsmanship with new technologies, the company started an acclaimed production of lamps, crystal, and mirrored furniture and objects. Some of Ponti and Chiesa's designs from that decade are still manufactured by FontanaArte today.

This colossal bowl and pedestal (59 inches tall, with a diameter of 53 ½ inches) is an example of the company's limited production line intended for an elite clientele. It belonged to the Polish-born banker Giuseppe Toeplitz and was used in Villa Toeplitz, his eclectic residence in Varese, Italy. A similar bowl is illustrated in the periodical *Casabella* in March 1935 in an article about the FontanaArte booth at the Bari Fair. The pedestal, with its wooden and mirrored flutes, is a reinterpretation of the classical Doric column; the bowl is in amber-colored and frosted glass. The lack of functionality and essential elegance of the piece underscore the company's reputation for luxury objects of the highest quality.

SILVIA BARISONE

Curator
Wolfsonian-Florida International University,
Miami Beach

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Bronze 22x28x17

That there are few examples of Czech cubism outside of Prague makes this chair a treasure



PAVEL JANÁK

Chair
Walnut
c. 1911

ARCHITECT AND DESIGNER PAVEL JANÁK (1881-1956) was a central protagonist in the movement known as Czech cubism, an independent style that flourished alongside neighboring German and Viennese design workshops. It resulted in large part from the absorption of analytical cubism developing in Paris, Edvard Munch's unbridled expressionism, and Bohemia's own distinct craft heritage. Like art nouveau artists in Belgium and France, Czech artists applied the progressive tenets of painting to the spatial experience of architecture and interiors. Janák, in particular, believed in imbuing everyday objects with an activating spirit, and the tipsy cant of this single chair speaks to entire suites of dramatically angled furniture. There are few examples of Czech cubism outside the rich collection of Prague's Museum of Decorative Arts, making this chair a treasure for the Carnegie Museum of Art, for which collecting modern chair design is both a priority and a pleasure.

CATHERINE WALWORTH

Curatorial Research Assistant
Carnegie Museum of Art, Pittsburgh



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*Glidden Pottery utilized modern production methods
but each of its more than three hundred shapes was
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THERE ARE THE WELL-KNOWN TWENTIETH-CENTURY AMERICAN designers for industry such as Russel Wright, Don Schreckengost, Viktor Schreckengost, and Eva Zeisel. And then there is Glidden Parker (1913–1980), who founded the Glidden Pottery in Alfred, New York, in 1940 after studying at the New York State College of Ceramics in Alfred with Marion Fosdick and Don Schreckengost. Glidden pottery is stoneware dinner- and artware, much of it designed by Parker, that was produced in Alfred until 1957. The pottery utilized modern production methods of slipcasting or ram pressing, but each of the more than three hundred shapes was individually glazed and hand-decorated.

Snack sets, sometimes referred to as bridge sets, were popular at luncheons and bridge clubs in the United States and elsewhere from the 1930s through the 1970s. Primarily made of ceramic, glass, or plastic, each set had a small tray with a clearly designed space for a cup or small bowl. English and Japanese versions exist, too; some Japanese examples have lithophanes with geisha heads set in the bottom of the cups. As women sat in living rooms or casual locations, the small trays rested comfortably in their laps, allowing them to sip a beverage and have a sandwich while chatting and smoking.

This snack set was part of a group of “sculptured stoneware” created by Glidden about 1953 utilizing the pottery’s popular viridian glaze. In addition to the snack sets, the group included trigger-handled pitchers and casseroles and punch bowls and matching cups with winged handles, all representing a convergence of good design and playfulness.

MARGARET CARNEY

Director

Dinnerware Museum, Ann Arbor, Michigan

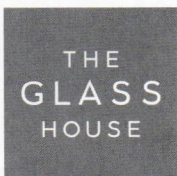


**GLIDDEN MCLELLAN
PARKER JR.**

Snack set
Glidden Pottery,
Alfred, New York
Viridian-glazed stoneware
c. 1953

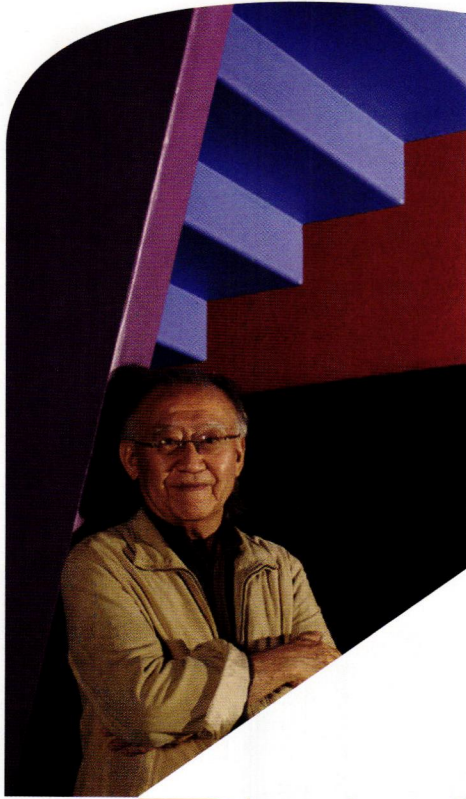


Liam Gillick, *Recessed Discussion Stream*, 2015, plexiglas and MDF, 20 in. x 8 in. x 5 in. Edition of 30. Courtesy of the artist.



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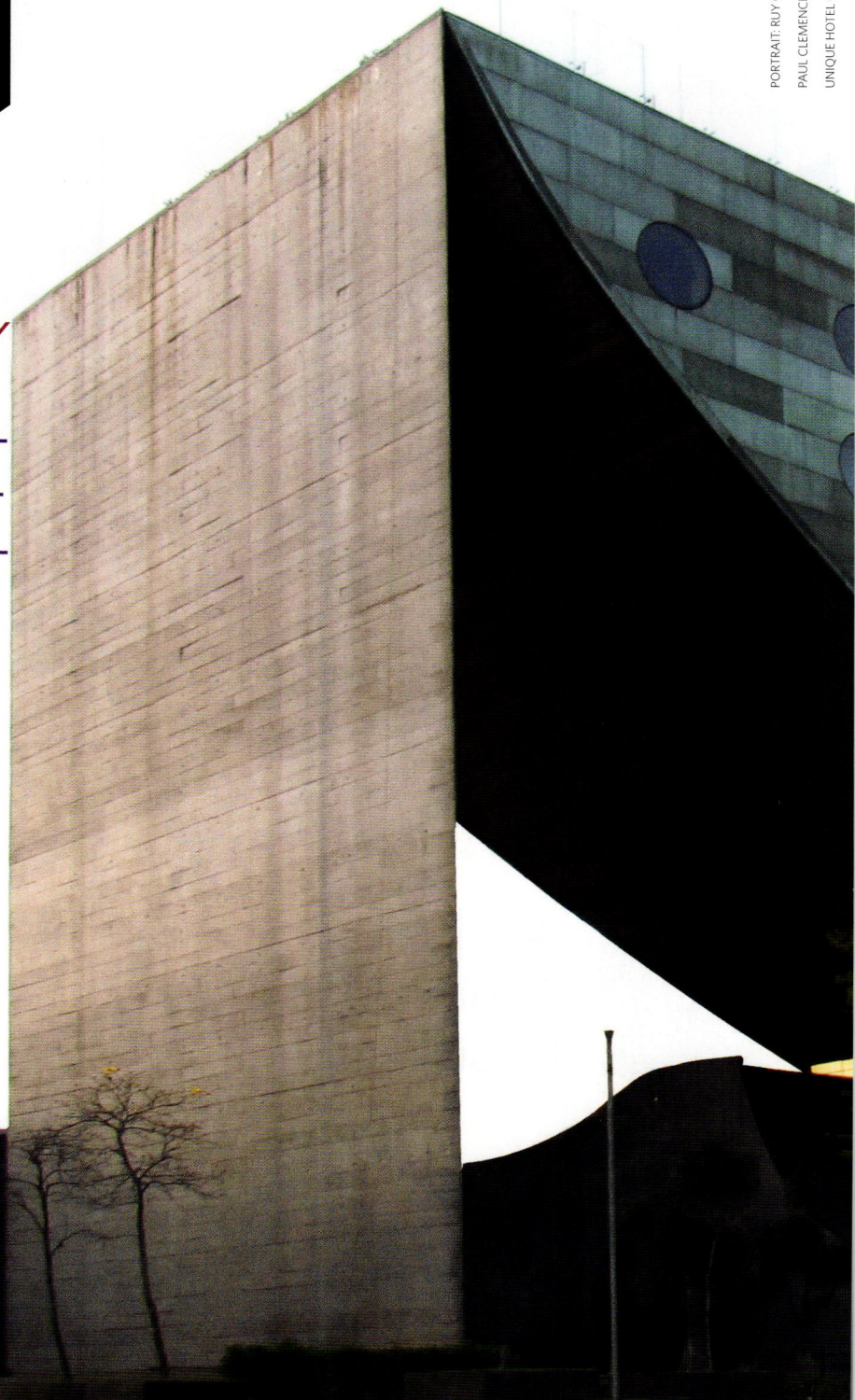
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RUY OHTAKE

**Brazil's Living
Architectural
Legend**

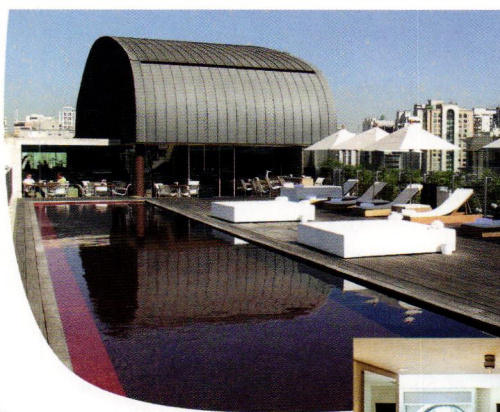
By Paul Clemence



PORTRAIT: RUY OHTAKE ARCHITECTS
PAUL CLEMENCE PHOTOS (2)
UNIQUE HOTEL (2)

THE BRAZILIAN ARCHITECT RUY OHTAKE

has the courage of his convictions. When one speaks to him, as I have been lucky enough to do several times, there are no sound bites, no statements, no public relations talk. It's just an architect speaking genuinely, with the self-assurance that comes from hard work and a job well done. At seventy-seven Ohtake retains a refreshing natural enthusiasm, as excited today to talk about his designs as he might have been as a recent graduate speaking about his first project.



Ruy Ohtake at the Tomie Ohtake Institute.

The extreme sculptural forms and bold colors of São Paulo's iconic Hotel Unique epitomize Ohtake's work. On the rooftop patio, a swimming pool is tiled a deep red. In some guest suites the floors sweep upward to meet the ceiling.

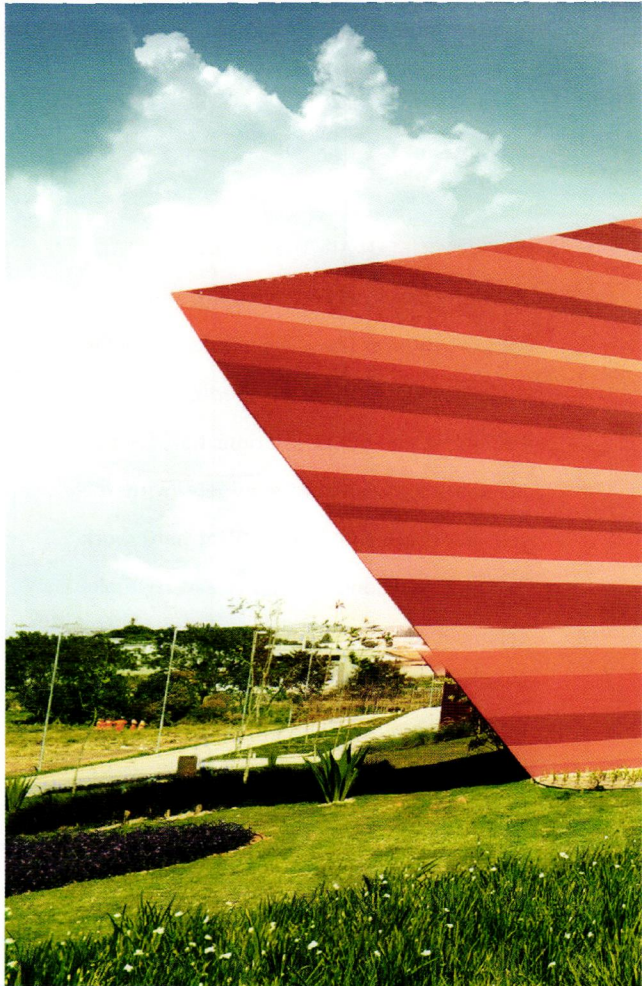


Ohtake's idea is
"to give room for
the unexpected
to happen"

Ohtake is one of Brazil's most prolific architects and has designed buildings across the country over five decades, with more than 420 built projects (close to three hundred of them in the city of São Paulo alone)—an architectural feat to be celebrated anywhere, but especially in a country that has been plagued with political and financial turmoil. He has designed cultural institutions, residential and office towers, hotels, banks, transportation hubs, an aquarium, sports arenas, houses, and even an elevated mass-transit expressway (with guard rails painted canary yellow). In São Paulo, a megalopolis of intense architectural cacophony, he has without a doubt left his mark.



The "Redondinhos," government-funded residential buildings in Brazil's second largest favela, São Paulo's Heliópolis, were designed by Ohtake after he had worked with the community for several years.



His Hotel Unique is seen by many as the quintessential symbol of the upward wave Brazil has been riding since the beginning of the century. Its design encapsulates many of Ohtake's conceptual ideas, in particular the use of sculptural shapes and bold color to create surprise. "To give room for the unexpected to happen," Ohtake comments, "that was one of the lessons from Oscar," referring to the legendary Brazilian architect Oscar Niemeyer, whom he considers a mentor (alongside his former teacher, architect João Batista Vilanova Artigas).

The Unique is shaped as a half-circle. Ohtake tells of the dispute that arose over the guest-rooms that would have a wall delineated by the arcs of the semicircle: "The marketing experts said that would be a problem, that guests would not want that. But I argued with them, and an agreement was reached that there would be a provision for built-in armoires in front of the sloping walls—but that first we would test what the reaction would be without them. The original design was a success, and today those rooms are considered the VIP rooms, with higher prices and in high demand, usually with a waiting list."



The Jacarei Cultural Center, 2015, in the city of Jacarei, Brazil, is one of Ohtake's most recent projects.

In discussing his use of concrete in the building—it pushes the structure to its limits while creating a dynamic play of volume and void—Ohtake defines his attitude toward design: “I am interested in creating shapes that can surprise people, that are daring, that use cutting-edge engineering technology to innovate space.” A true believer that form precedes function, he states: “We see this happening all the time: landmark historic buildings being re-adapted for new uses. A well-designed building will have significance even after the original function it was created for is outdated.”

After voluptuous shapes, color is the element most associated with Ohtake's work. And not just any color—bright, strong, vivid colors. Even though Brazil is primarily tropical and sub-tropical with exuberant flora and fauna and a rich and diverse culture, its architectural establishment has leaned toward natural, neutral, sedate earth tones more aligned with European tastes. So when Ohtake started splashing his projects with deep purples, carmine reds, bright yellows, and even pinks, some reaction was unavoidable. But the architect was not intimidated: “If you want to create something new, original, you



A lime green spiral staircase in the Jacarei Cultural Center.



"I am interested in
creating shapes that
can surprise people"

This page:

A concrete ramp coils through a residence in Valinhos built in 2012. Surfaces in primary colors offer a graphic counterpoint to the neutral and textured concrete.

Facing page:

The Berrini 500 office building, São Paulo, 1997.

The Tomie Ohtake Institute, named after Ohtake's mother, one of Brazil's most important artists, who died in February 2015. Tomie Ohtake was known for her abstract paintings and the boldly colored compositions of her sculptures.

THIS PAGE: DANIEL DUCCI PHOTO FACING PAGE TOP: CLEMENCE PHOTO



Beauty, too, is of great importance to Ohtake—and another important legacy from Niemeyer: “He gave us freedom to value beauty, to be poetic and to have pride in creating beauty, something that was not popular with the modernist dogmas back then,” Ohtake says. (And one could argue that it remains the case today, when concept seems to override the basic desire for beauty.) But even with such strong convictions regarding architecture’s power of seduction, Ohtake believes that the architect’s most important commitment is to a building’s presence in the city and to the end user.

Thus one of the most meaningful projects of his career stands far from the glare of the glass curtain walls of São Paulo’s business center. Instead, it is right at the heart of Heliópolis, the city’s largest favela (and Brazil’s second largest, after Rio de Janeiro’s Favela da Rocinha), with more than 120,000 inhabitants. Since 2003 Ohtake has developed a close relationship with the community through design and architecture. He was asked to come and help and agreed to do so, but only if all involved participated. At first it was to be a simple beautifying initiative—painting the humble dwellings assorted colors—but it quickly became much more. Ohtake

have to be aware that it could be controversial. But once the projects are ready, it stops being an issue,” he says. “Color is part of our lives. Color is universal—everyone responds to color!”

His fondness for color may have started early, as he is the son of acclaimed Brazilian artist Tomie Ohtake (who died earlier this year at 101), herself an exquisite colorist. But his aesthetic incorporates an interesting mix of influences, including the excesses of the eighteenth-century Brazilian baroque, the graphic iconography of Joan Miró, and the subtlety of Mark Rothko. He speaks with great admiration of Aleijadinho, one of Brazil’s foremost baroque sculptors and architects, who created both carvings and churches with grand gestural lines and sparkling interiors covered in gold leaf. Architect and cultural producer Denise de Alcantara-Hochbaum, who has spent years in São Paulo, observes: “Ohtake’s very personal architectural vocabulary really stands out in the gray cityscape of São Paulo.”



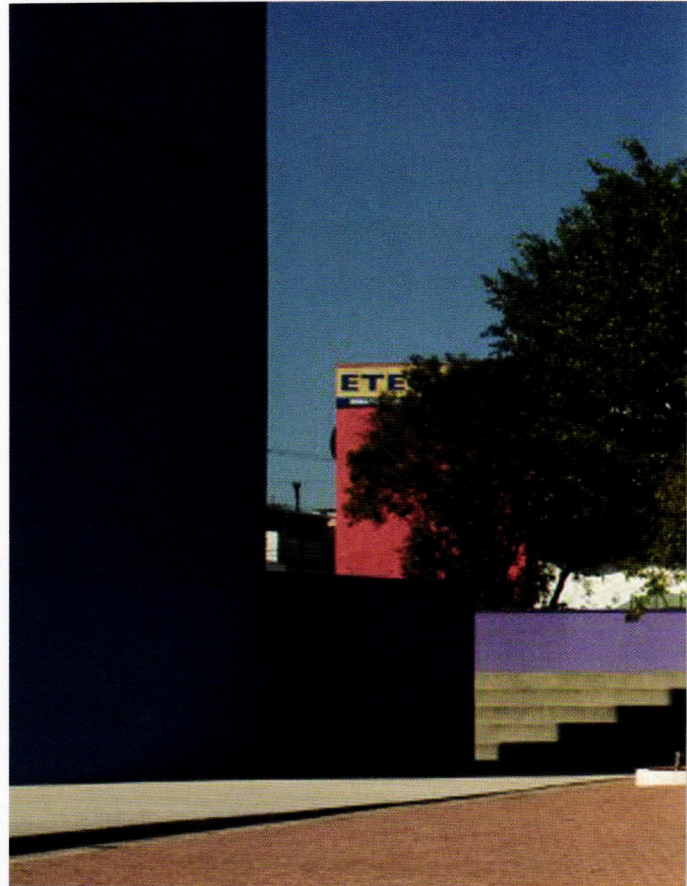
persuaded the paint manufacturer, Suvinil, to go beyond just donating the paint and labor for the job, and instead to train the local residents to do the work properly, giving them a new set of skills.

For Ohtake, it was about empowering them. In his words: “I learned that the architect must have the professional side, where he gets the job and then delivers it, but with some clients the citizen side is just as important—there has to be a dialogue with the community.” That is easy to say, of course, and can sound slightly patronizing, but walk a couple blocks in Heliópolis and it is clear that Ohtake literally walks the talk, with appreciative residents stopping him every few meters to say hello or ask him in for a *cafezinho* or a sip of cachaça.

Twelve years, three municipal administrations, and many projects later, the latest installment of the collaboration, the “Redondinhos” (or “round ones”), government-financed residential condominium towers for the lowest income (minimum wage) population of Heliópolis, is moving ahead, with two new towers being completed this summer and phase three to be delivered by year’s end. In many aspects, from the density to the unit square footage to the location of the playground, the favela’s usually dis-

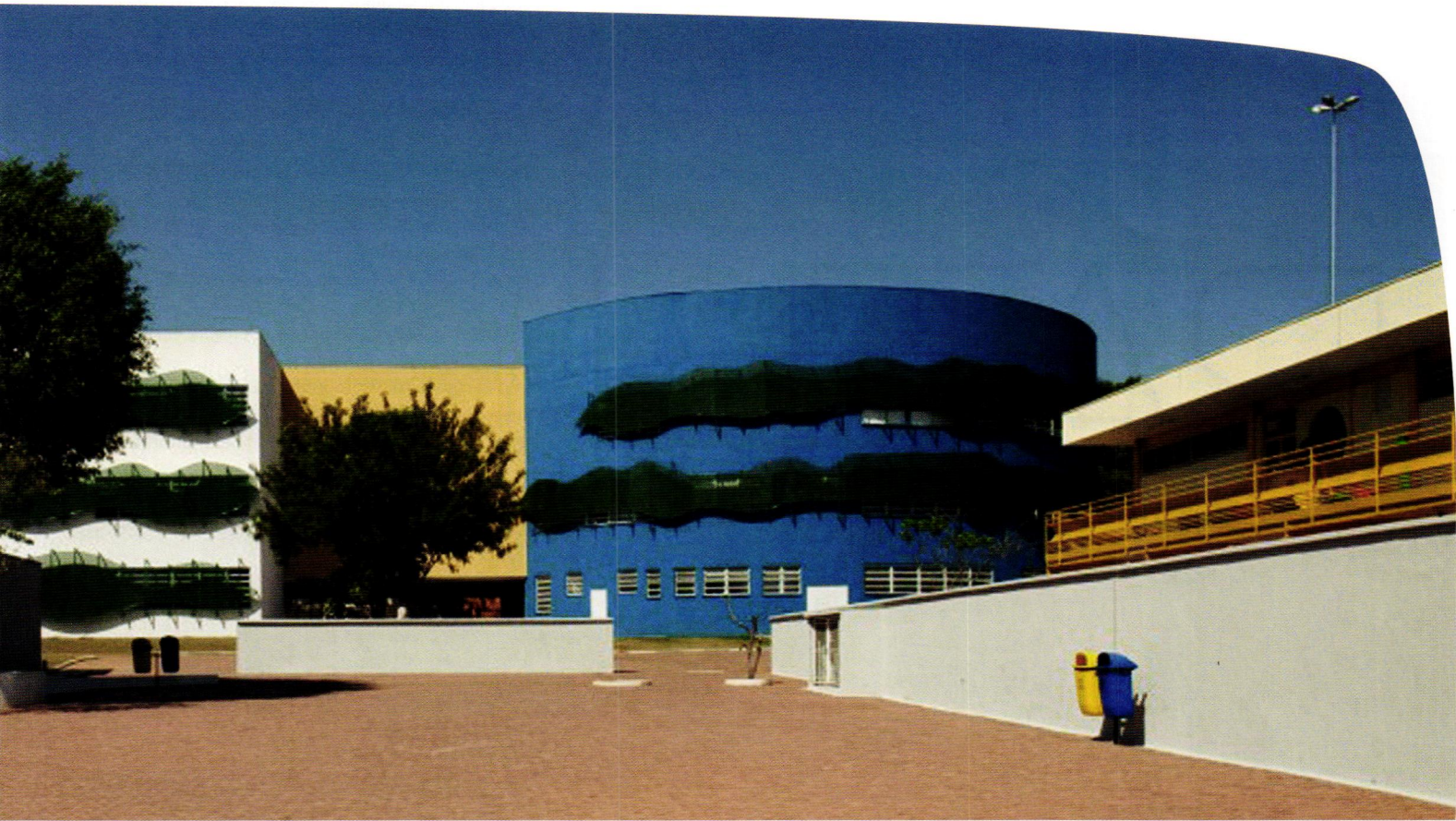
The Sacomã Bus Terminal,
2007, in São Paulo.

The Technical School at
Heliópolis, 2009.



enfranchised population has had a say, assuring that the design fits their needs rather than being imposed from above. Ohtake’s “work is very diversified but one constant element is that he is always committed to how the space will be used,” Hochbaum says. “He designs with the same vigor a project dealing with urban occupation in the slums as he does a sophisticated cultural venue like the Tomie Ohtake Institute.”

When architect E. Perry Winston, who specializes in affordable housing and teaches an international graduate planning workshop in Pratt Institute’s Programs for Sustainable Planning and Development (PSPD), had a chance to visit São Paulo with a group of students in 2013, they met with Ohtake. “He showed us not only his educational and low-income housing projects in Heliópolis but also his outstanding archi-



tectural solution to Hotel Unique, which sits in a low-rise residential neighborhood,” Winston says. “The visit broadened the scope of our workshop and demonstrated a sensitive, community-oriented approach to new architecture in low-income neighborhoods.”

Architecture can be polarizing—particularly when one stands out the way Ohtake does—and there are some who dismiss his work. But Ohtake remains open to the dialogue. “I welcome the critics, as long as they come without prejudices,” he says. “The only problem is when criticism comes from preconceived notions. Because in the end architecture happens when it’s built; one has to experience it to know it, before any judgments.”

At a time when Latin American architecture is the subject of much research and discussion, from MoMA’s current exhibition *Latin America in Con-*

“there has to be a dialogue with the community”

struction: Architecture 1955–1980 (to July 19) to the many Lina Bo Bardi exhibits around the globe, it is the perfect moment to explore and experience the work of this architect who has so successfully trod an independent path—and is in constant creative evolution. **M**

Paul Clemence is a photographer, writer, and blogger who specializes in architecture.

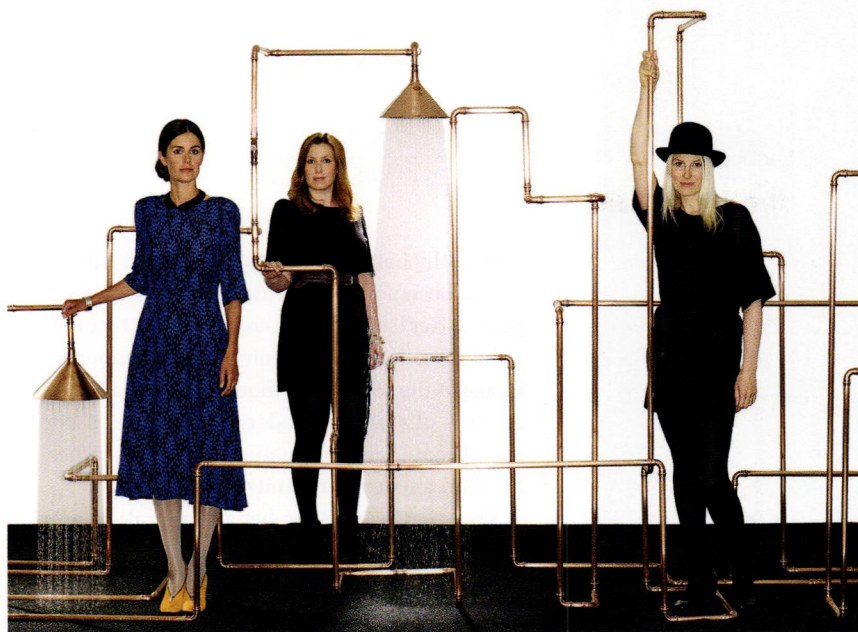
AN ICONIC PHOTO OF FIVE OF THE MOST FAMOUS DESIGNERS of the post-World War II era appeared in *Playboy* in July 1962; it featured George Nelson, Edward Wormley, Eero Saarinen, Harry Bertoia, Charles Eames, and Jens Risom near furniture of their own creation. The image speaks volumes about the ways in which modern design has been portrayed in popular culture and often even in museum exhibitions and history books: designers are all men, and design means furniture.

PATH MAKERS



Women in Art, Craft, and Design, Midcentury and Today

By Jennifer Scanlan



Facing page: Vivian Beer in her studio at work on *Anchored Candy*, 2014.

This page: Swedish design trio Front—from left, Charlotte von der Lancken, Anna Lindgren, and Sofia Lagerkvist—with their plumbing fixture designs for Axor.

Edith Heath in her studio, c. 1950s.

Sage-glazed stoneware designed by Heath, c. 1950–1953.

For *Pathmakers: Women in Art, Craft, and Design, Midcentury and Today*, an exhibition for the Museum of Arts and Design (MAD) in New York City, my co-curator Ezra Shales and I decided to investigate and celebrate the areas in which women played important, if unsung, roles during this period. Given MAD's historic focus on craft, we looked particularly at the ways in which the resurgence of interest in craft after World War II opened doors for women to become professional artists, designers, and teachers.

We ended up finding far more women than could be covered in a single exhibition. For the show we selected thirty-three who demonstrated the range of ways in which women contributed to modern design, including famous names such as Eva Zeisel, Ruth Asawa, and Sheila Hicks along with lesser-known ones, including Karen Karnes, Alice Kagawa Parrott, and Margaret Tafoya. (While *Pathmakers* focuses mainly on women in the United States, we did include a few women from Scandinavia, where we found a parallel situation.) The first half of the exhibition looks at the many ways in which women in this period contributed to visual culture. The second half considers artists and designers who are carrying on their legacy today.

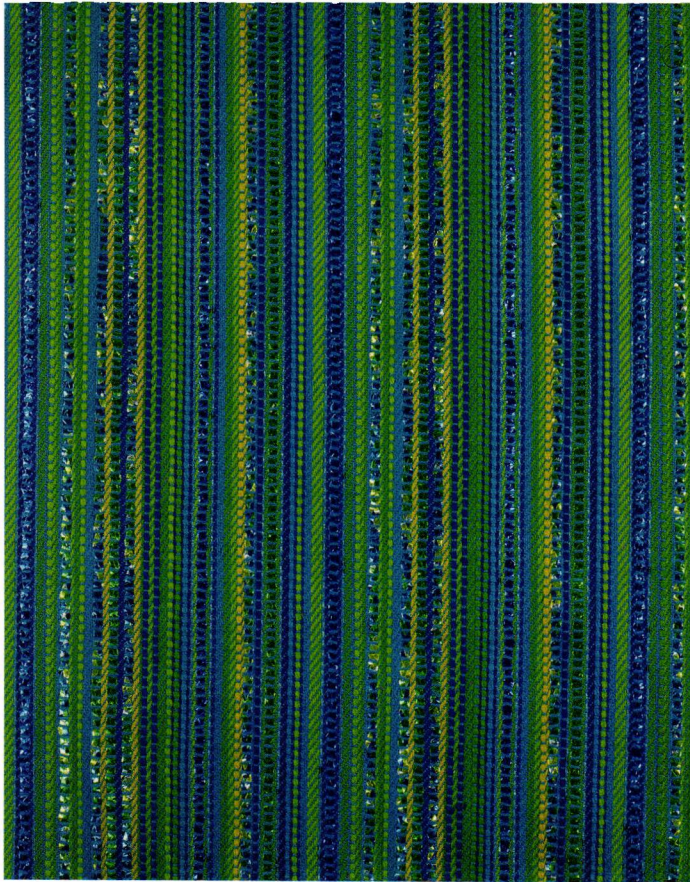
Working in ceramics, textiles, and fine metals, women designers in the postwar period created objects for major corporations and elegant department stores. They collaborated with architects on modern interiors (and occasionally exteriors) for buildings such as the General Motors Technical Center (exterior tiles by Maija Grotell and textiles by Marianne Strenzell), the Norton Simon Museum (exterior tiles by Edith Heath), the United Nations Headquarters (textiles by Dorothy Liebes), and the Ford Foundation (textiles by Sheila Hicks and tiles by Heath). They represented the United States at exhibitions and in diplomatic initiatives overseas.

Through these efforts, and through the works they created, women designers had lasting impact on postwar modernism, as well as on the generations to follow. The following profiles point up some of their important contributions. While Dorothy Liebes, Edith Heath, Marianne Strenzell, and Vivianna Torun Bülow-Hübe are not well-known today, during the 1950s

and 1960s they played key roles in interpreting modernism for the postwar world. Their innovative designs and enterprising spirits offer a forward-looking comparison to contemporary designers.

As a final thought, while our research shows that the field has expanded markedly in the past fifty years, we'd like to see women become even more prominent in certain areas of the design world—industrial design and architecture in particular. **M**





DOROTHY LIEBES

Dorothy Liebes was arguably the best-known textile designer in America during the postwar period. Her love of bright colors and glittery metallic threads diverges from our contemporary image of the sobriety of modern design, and yet she was undeniably modern, innovative in her use of materials both natural (such as leather, bamboo, and feathers) and synthetic.

She rose to fame for her incorporation of a handmade aesthetic into mass-produced textiles, working with factories to develop machinery that gave the look and feel of handwoven fabric. She designed textiles for clients ranging from Frank Lloyd Wright to Sears, Roebuck and Company, and worked with DuPont on developing synthetic fibers. Liebes was one of a group of women chosen to help furnish the interiors of the United Nations Headquarters, built in 1952 in New York City. She created a light, moveable screen for the Delegates Dining Room woven in wood, chenille, and lurex, typically adding both natural warmth and a little bit of glitz to the modern interior.

This prototype theater curtain, designed by Liebes for the DuPont Pavilion at the 1964 New York World's Fair, was woven from the company's Orlon and Fairtex metallic yarns.

Polly Apfelbaum

Liebes's skill with colors and innovative approach to materials is represented in the contemporary section by artist Polly Apfelbaum. Apfelbaum's installation *A Handweaver's Pattern Book* was inspired by a 1950 reference book by Marguerite Porter Davison. Using a punch card found at a craft store and a rainbow array of Chartpak markers, Apfelbaum stenciled dot patterns onto rectangles of synthetic velvet, in dazzling color combinations and variety. With very simple means, she probes the boundaries between high and low, the sophisticated and the simple.

Detail of Apfelbaum's installation *A Handweaver's Pattern Book*, 2014.



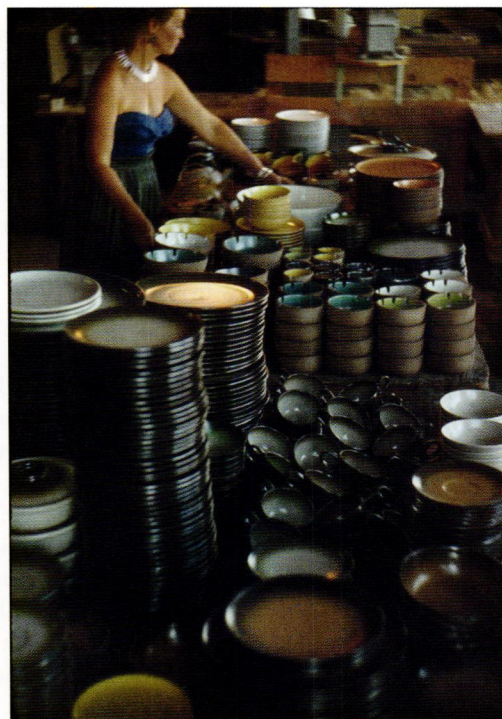
EDITH HEATH

Edith Heath's ceramics lent a casual, warm modern touch to both the interior and the exterior. She became well known for her tablewares in clean, sturdy modern styles and warm subtle glazes. Heath took art classes, including a ceramics class, at the Art Institute of Chicago, but truly fell in love with ceramics when she met Native American potter Maria Martinez on a cross-country trip, and saw Martinez's stunning ceramics inspired by Pueblo traditions. After settling in San Francisco, Heath began to teach ceramics, experimenting at home with a wheel her husband rigged up from a sewing machine.

Her initial series of hand-thrown ceramics, sold at department stores such as Gump's of San Francisco, became so popular that she made the transition to production on a larger scale, though still using a limited number of skilled workers. In 1960 Heath Ceramics began to produce architectural tile; the list of clients grew to include the Los Angeles County Museum of Art, the Ford Foundation in New York City, and the Pasadena Art Museum (now the Norton Simon Museum).

Edith Heath's aesthetics were founded in chemistry: her research into ceramic bodies and glazes led to a durable clay that melded with the glaze when fired, creating a speckled surface that became a hallmark of her early wares. In later designs she left the rims unglazed, bringing attention in another way to the materiality of the clay.

Heath arranging dinnerware in the factory showroom, c. 1960.



Christine McHorse

Heath's interest in creating simple, pure forms, allowing the clay body to dictate the surface, and in particular her inspiration from Pueblo ceramic traditions, is reflected in the contemporary ceramic sculpture of Christine McHorse. McHorse, a (Diné) Navajo artist, learned to make pots from her husband's Taos Pueblo grandmother. Traditional Taos Pueblo pottery has simple forms made from coiling local micaceous clay. Using these materials and techniques, McHorse has developed her own vocabulary of smooth organic forms, embellished only with the sparkle of the vitreous mica in the clay. Her works are as connected to European modernist sculpture as they are to Native American traditions.

Rendered in pure, organic shapes, McHorse's work—including this 2010 sculpture—is inspired by Pueblo ceramic traditions and European modernism.

MARIANNE STRENGELL

Marianne Strengell was influential as both a teacher and a designer. Finnish by birth, she studied textile design at the Central School of Industrial Art in Helsinki, and was already established as a textile designer when she immigrated to the United States in 1936. At the invitation of family friend Eliel Saarinen, she came to work at the Cranbrook Academy of Art, eventually becoming head of the weaving department in 1942, a position she held until her retirement in 1961. As Cranbrook was home to many of the most important figures in postwar modernism, Strengell's network included Charles and Ray Eames, Harry Bertoia, Eero Saarinen, and Florence Knoll.

In addition to her teaching, she designed woven textiles for many important architects and companies, including both Saarinen and Knoll; Edward Durrell Stone; Skidmore, Owings and Merrill; and for automotive companies such as Ford, General Motors, and Chrysler. An important example is a rug she wove for the Alcoa metals company, which was looking for new ways to use aluminum in the postwar economy. The rug maintained the brilliant color of the metal, combined with the softness and texture of the handwoven.



Strengell integrated aluminum thread into this 1957 rug for Alcoa to demonstrate novel ways to use the metal.

Vivian Beer

Comparing Marianne Strengell to contemporary designer Vivian Beer, it's easy to see how opportunities for women have expanded in the past fifty years. Beer attended Cranbrook and became interested in furniture making, an area in which there were very few women designers in the 1950s and 1960s. In fact,

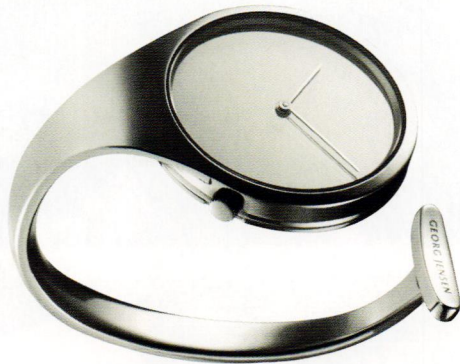
when Beer cites her Cranbrook influences, they are all men: Charles Eames, Harry Bertoia, and Eero Saarinen. She does have some obvious affinities to Strengell however. While Strengell was designing for the interiors of automobiles (the only option open to women at mid-century), Beer is inspired by the exterior of sports cars, and uses automotive techniques and paint for her lush, smooth finishes. She also, like Strengell, has redesigned metal into "softer" forms—her Anchored Candy chair has sensuous curves, and the spike of a stiletto heel.



Fashioned from steel and finished with a gloss of automotive paint, Beer's Anchored Candy No. 7, 2014, takes its cues from stiletto heels and hot rods.



VIVIANNA TORUN BÜLOW-HÜBE



Jewelry maker Vivianna Torun Bülow-Hübe, or simply Torun as she was often known, stands out for her international appeal and the playful way she flaunted conventions. She didn't use gems, preferring rock crystal, moonstone, and quartz; and these stones often hung down the back, instead of the front, of the wearer.

Torun spent the 1950s and 1960s in France, in Paris and in the southern town of Biot, moving in social circles that included jazz musicians and avant-garde artists such as Picasso. Her jewelry was worn by Billie Holiday, Ingrid Bergman, and Brigitte Bardot. Later in life she followed the spiritual movement Subud, and moved first to Germany and later to Jakarta to be closer to the community. Throughout this time she designed for the Danish silver firm Georg Jensen, including perhaps her most famous piece, the Vivianna Bangle watch. Of the watch, she wrote: "I wanted to free people from the slavery of time.... The watch is open ended to symbolize that time should not bind us, and the dial like a mirror reminds us that life is now."

Torun in earrings and a necklace of her own design.

Torun designed the Vivianna Bangle watch for Georg Jensen in 1969.

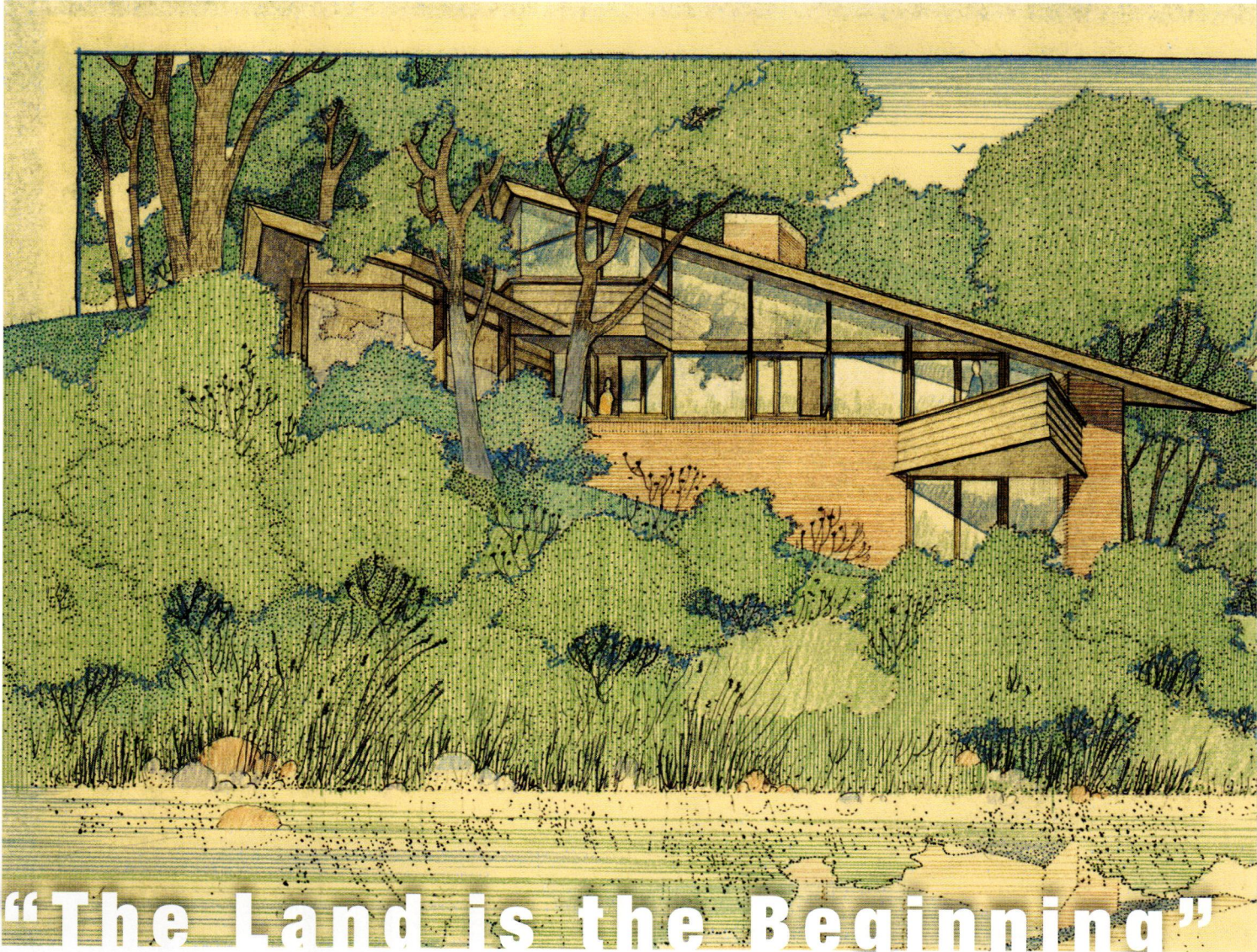
Front (Charlotte von der Lancken, Anna Lindgren, and Sofia Lagerkvist)

We're delighted to include the Swedish design trio Front in the contemporary section. Like Torun, they have taken an entirely fresh approach to design. In *Pathmakers*, we include their work in an area of metalwork not usually associated with women: plumbing fixtures. Axor, the design division of Hansgrohe, invited Front to reimagine the shower experience. Front decided to focus on the part of the shower that isn't usually seen: the copper piping, along with the valves, couplings, and funnels that form the water circulation system. This concept was translated to the final showerhead produced by Axor.

Front's WaterDream, a group of copper plumbing pipes and fixtures, was designed for Axor, 2014.

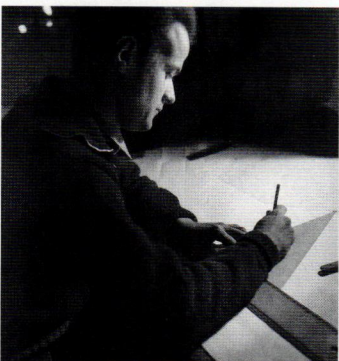


BOTTOM: AXOR/ALEXANDER SCHNEIDER PHOTO

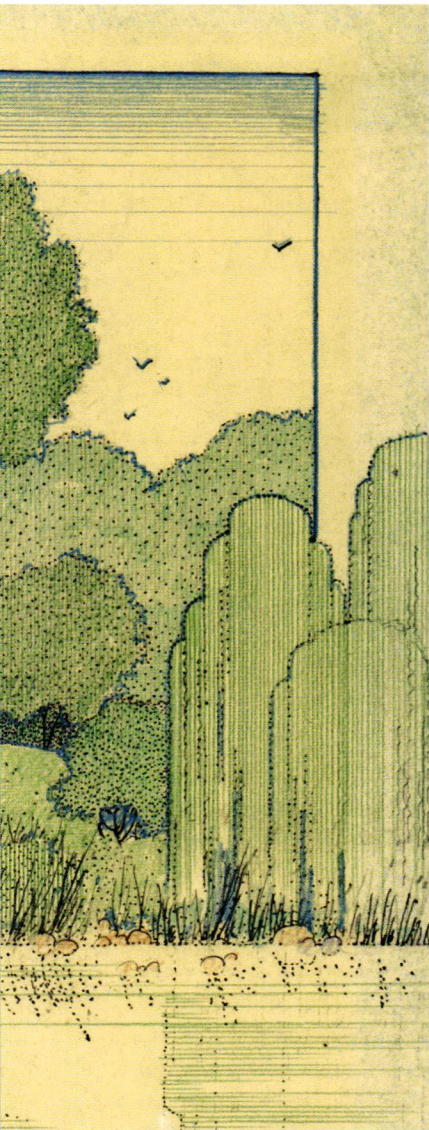


“The Land is the Beginning”

The Architectural Lives of John H. Howe



THE NAME JOHN H. HOWE MAY NOT BE WIDELY KNOWN, but the drawings he produced for Frank Lloyd Wright are among the most famous architectural renderings in the world. As an architect and member of the Taliesin Fellowship for thirty-two years, Howe created thousands of drawings of Wright's designs including masterful perspectives for such renowned buildings as the Solomon R. Guggenheim Museum (1943–1959) in New York City. His incomparable artistry and skill in interpreting Wright's architectural visions earned Howe the unofficial title of “the pencil in Wright's hand.” Later in life, the Illinois-born Howe described his education and tenure at Taliesin as the first of his “two lifetimes” in architecture.



In his perspective sketch of Sankaku, the residence John H. Howe designed in 1972 for himself and his wife Lu in Burnsville, Minnesota, he used a stippling technique to detail the foliage and vegetation.

Howe at the drafting table, c. 1938. A member of the charter class of the Taliesin Fellowship, Howe would become head of the drafting studio and a consummate interpreter of Wright's designs.

The multiple levels of Sankaku, which means triangle in Japanese, are built into a hillside that rises from a small lake. Sankaku is characteristic of Howe's architecture in its harmony with the natural landscape.

View of the living area—and the lake beyond—from the second floor loft of Sankaku.

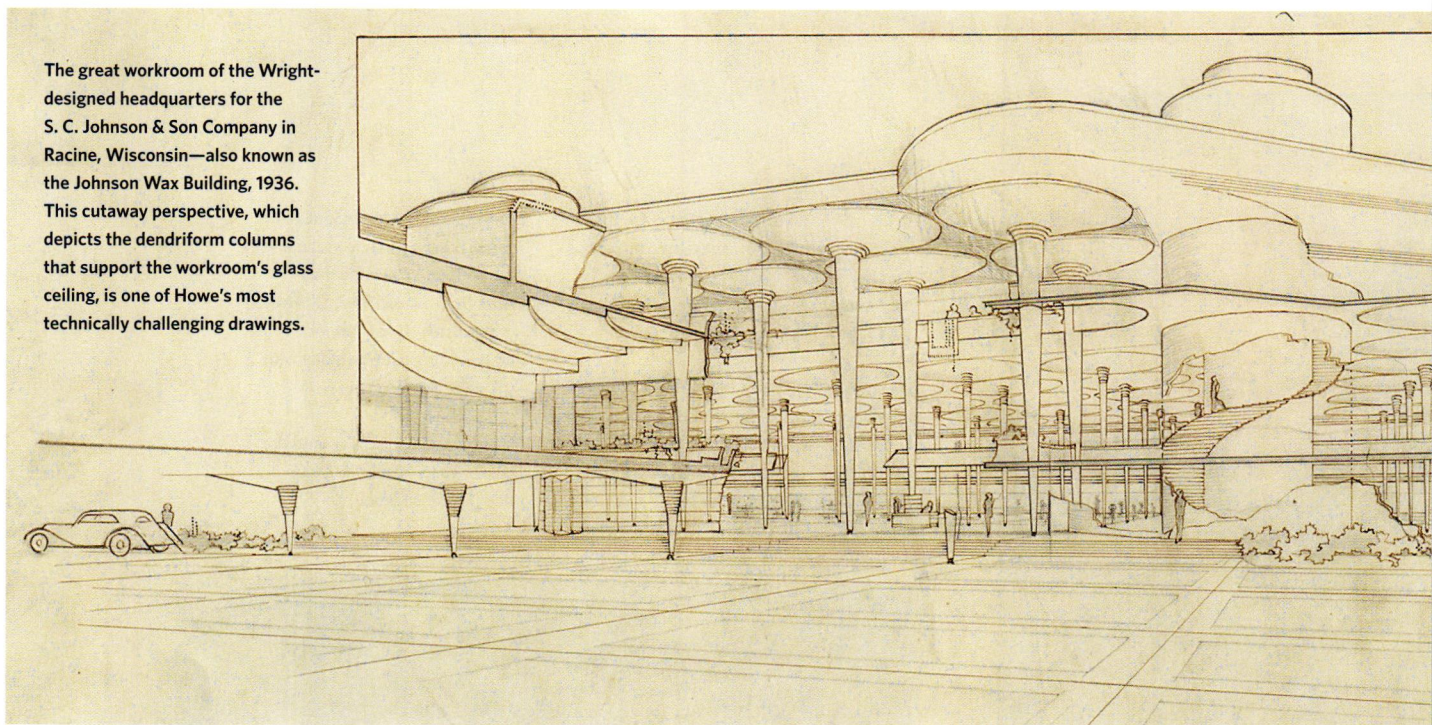


By Jane King Hession



SKETCH: JOHN H. HOWE PAPERS, NORTHWEST ARCHITECTURAL
FRANK LLOYD WRIGHT FOUNDATION ARCHIVES.
ARCHIVES, UNIVERSITY OF MINNESOTA LIBRARIES.
WILLIAM BYRNE O'LEARY/MODERN HOUSE PRODUCTIONS PHOTOS (2)

The great workroom of the Wright-designed headquarters for the S. C. Johnson & Son Company in Racine, Wisconsin—also known as the Johnson Wax Building, 1936. This cutaway perspective, which depicts the dendriform columns that support the workroom's glass ceiling, is one of Howe's most technically challenging drawings.



Frank Lloyd Wright with members of the Taliesin Fellowship, c. 1935, at Taliesin. From left are Eugene Masselink, Abe Dombor, Wright, Edgar Tafel, and Howe.

His second “life” began in 1967 when he established an independent practice in Minnesota where, for twenty-five years, he designed scores of handsome residences inspired by the principles of organic architecture he had learned from Wright. There also was a third, more challenging era in Howe’s life: as a conscientious objector during

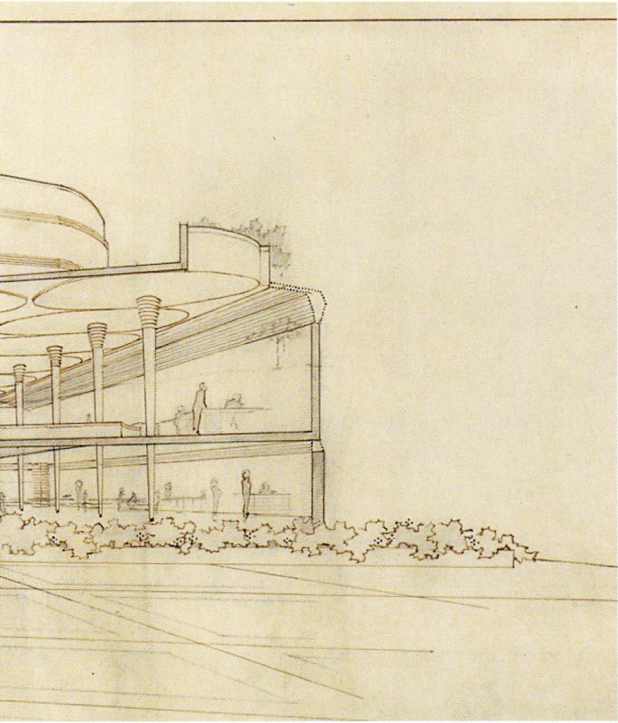
World War II, he spent almost three years in prison for refusing induction into the military.

Howe gained an early appreciation of Wright’s work and that of other progressive architects through his exploration, on bicycle, of the architecturally rich neighborhoods of Chicago’s suburbs, including his own native Evanston. In 1932, when Howe learned Wright was establishing a school of architecture at Taliesin, his home and studio in Spring Green, Wisconsin, he applied for admission. At age nineteen, he became one of the youngest members of its charter class. Although Howe could not fully afford the \$650 tuition, Wright proposed

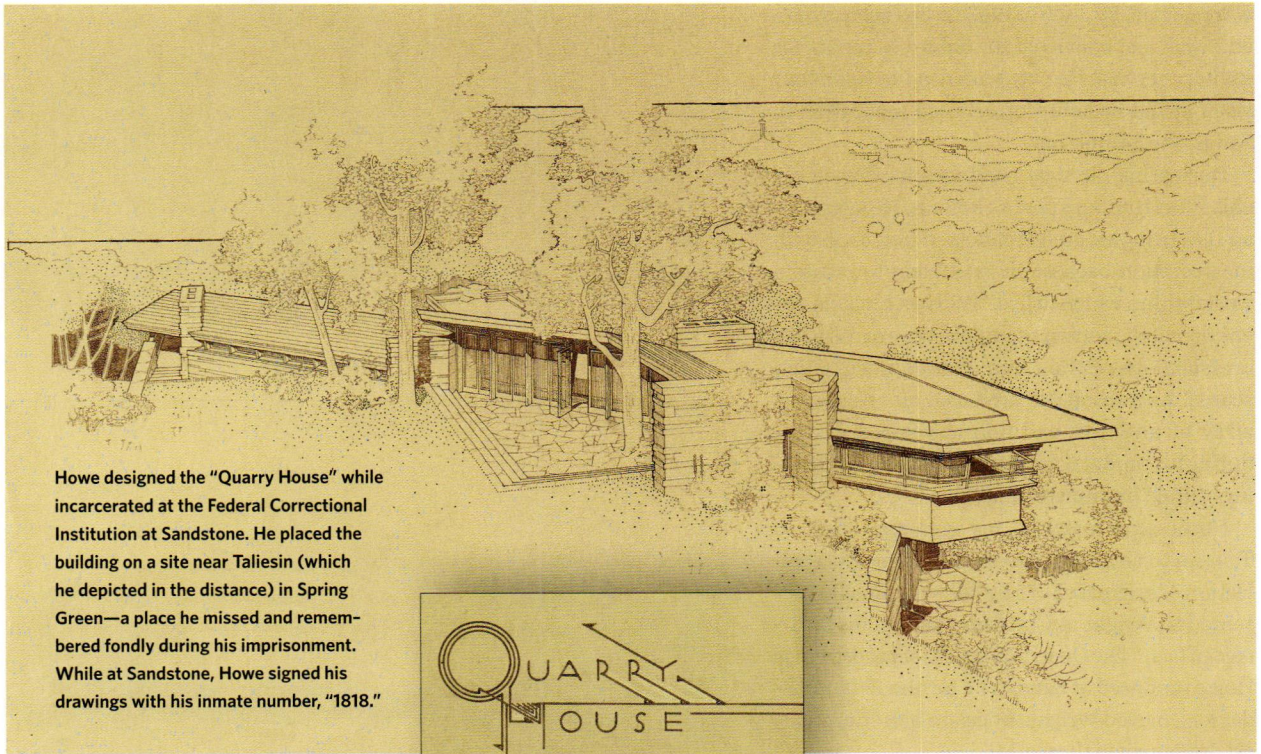
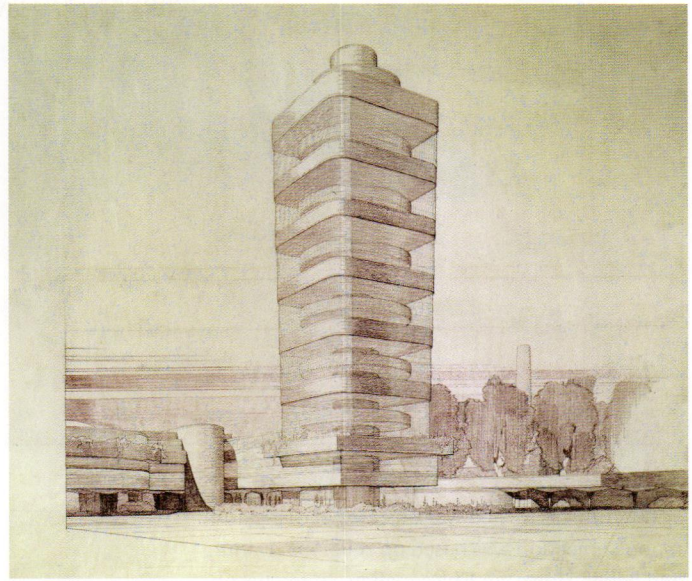
he make up the deficit by keeping the fires stoked in Taliesin’s fireplaces. The chore kept Howe in proximity to the studio—and to Wright.

Wright taught Howe his technique for hand-coloring drawings and how to lay out perspectives. Howe proved to be a quick study. When Wright’s career began to turn around in the mid-1930s with such singular projects as the S.C. Johnson & Son Administration Building (1936) in Racine, Wisconsin, and the Herbert and Katherine Jacobs House (1936) in Madison, Wisconsin—the first of scores of Usonian houses Wright would design—Howe was in the studio and ready to work. As demand for Wright’s services surged, he depended on Howe to supervise workflow in the busy studio. He also trusted him to move his initial sketches and designs forward to working drawings. Howe was particularly adept at swiftly producing stunning and visually powerful presentation perspectives.

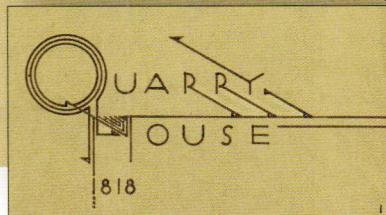
World War II brought profound changes to the Taliesin community, especially for Howe. When he received a 1-A draft classification and an order to report for induction, he appealed for reclassification as a conscientious objector. Although laws

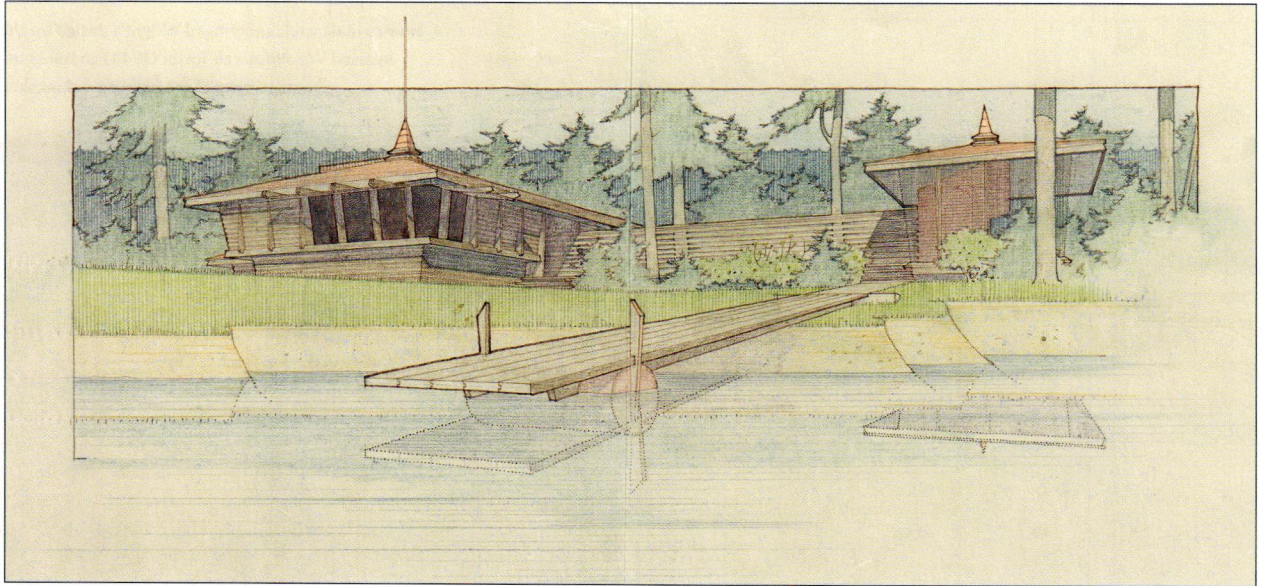


Howe's masterful rendering of Wright's design for the Johnson Wax Research Tower (1944) captures the transparency of the building's glass skin.



Howe designed the "Quarry House" while incarcerated at the Federal Correctional Institution at Sandstone. He placed the building on a site near Taliesin (which he depicted in the distance) in Spring Green—a place he missed and remembered fondly during his imprisonment. While at Sandstone, Howe signed his drawings with his inmate number, "1818."



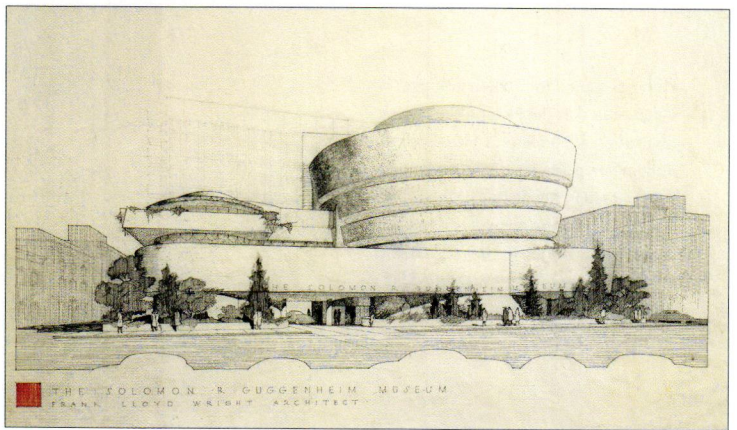
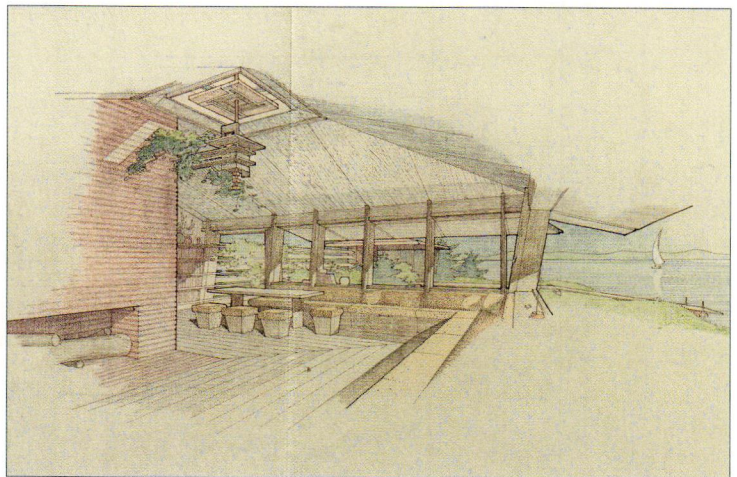


at the time permitted war objector classification if one's objection was based on religious training and belief, Howe, an Episcopalian, stated his objection was based on "intelligence" and not "blind faith." He refused to kill. As a result, his petition was rejected. By June of 1943 he had been arrested, tried, and convicted for failure to report for military service. He was sentenced to serve four years in the Federal Correctional Institution in Sandstone, Minnesota.

During his physical confinement Howe's architectural output knew no bounds. He later stated that being an architect helped him cope with incarceration because he was "able to create a world within which to live." Without budgets, client demands, zoning requirements—or Wright's oversight—to restrain him, Howe's imagination soared. As a result, he produced an astonishing array of inventive and fully developed designs during his time at Sandstone. He signed his drawings "1818," his inmate number.

Howe sent many of his creations back to Taliesin to be included in the Box Projects, a collection of original works by fellows annually presented to Wright at Christmas and on his birthday. In fact, "The Quarry House," a set of drawings Howe produced at Sandstone for the 1944 birthday box, moved Wright to declare him "the greatest draftsman in the world."

Some of Howe's Sandstone designs were rooted in memories or experiences, such as his

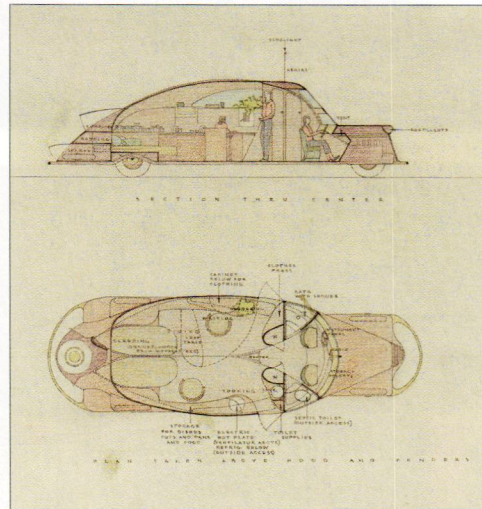


JOHN H. HOWE PAPERS (2) FRANK LLOYD WRIGHT FOUNDATION ARCHIVES

“House of Fabric,” which recalled the use of textiles at Taliesin West, Wright’s desert compound in Scottsdale, Arizona. The seasonal treks that the Fellowship made between Spring Green and Scottsdale likely inspired Howe’s design for a twenty-eight-foot recreational vehicle—a hybrid of an automobile and a motor home that provided amenities that would have made the long journey considerably more comfortable.

Other Sandstone projects were visionary. For his “Airport,” Howe proposed the use of reinforced concrete to create dramatic cantilevers and curvilinear forms. The circa 1943 scheme predated—by nearly two decades—Eero Saarinen’s sculptural designs for the TWA terminal at Idlewild (now John F. Kennedy International) Airport in New York, and Dulles International Airport in Sterling, Virginia. He also designed projects for fellow inmates, including “A Summer House for a Writer” for the also-incarcerated Minneapolis labor reporter Carlos Hudson, who was in Sandstone for his involvement in a 1940s Teamsters’ dispute. Howe evoked the seductive charms of an idyllic lakeside retreat in delicately rendered, colored-pencil perspectives.

On his release from Sandstone in 1946, Howe returned to Taliesin and reassumed



Facing page:

Howe’s superb rendering skills are on display in this perspective for a “Summer House for a Writer,” a project Howe created for fellow Sandstone inmate Carlos Hudson.

Howe used colored pencils to delicately detail interior spaces of a “Summer House for a Writer,” and to evoke its idyllic lakeside location.

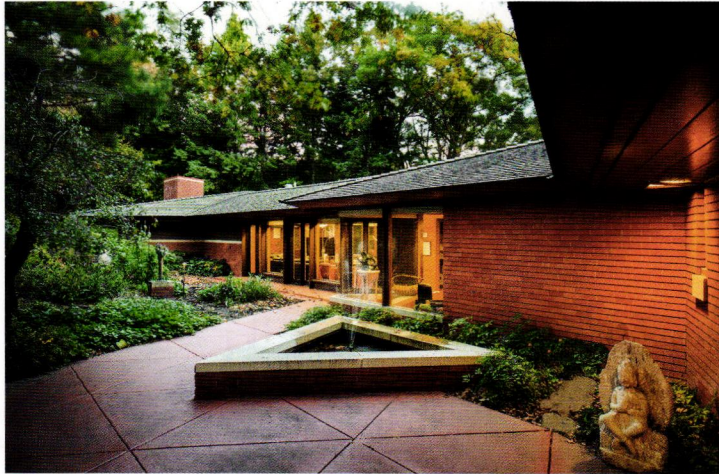
Howe drew this c. 1953 perspective of one of Wright’s most iconic buildings, the Solomon R. Guggenheim Museum (1943-1959) in New York City.



This page:

Memories of the spartan amenities available on the Fellowship’s seasonal travel between Wisconsin and Arizona inspired Howe to design this hybrid vehicle, c. 1944, at Sandstone. The sleek interior provided sleeping quarters for two, a shower, cooking area, and writing desk.

To foster a sense of unity, Howe designed the built-ins and furniture for Redleaf, the Lakeville, Minnesota, house he designed in 1978 for friend and former fellow Sandstone inmate William Krebs.



The triangular module Howe used to generate the plan of the George R. and Norma Johnson house (1963) in Orono, Minnesota, is inscribed in the red-tinted concrete paving.

Howe wrapped the living room prow of the Johnson house with glass walls to allow expansive views of the North Arm of Lake Minnetonka.



his responsibilities in the studio. Moving forward, he produced some of his finest drawings of Wright's designs. They include a spectacular perspective of the Rogers Lacy Hotel (1946, unbuilt) in Dallas, Texas, and presentation drawings for dozens of Usonian houses. Howe was well aware that "the best powers of persuasion are beautiful drawings."

Following Wright's death at age ninety-one in 1959, Howe remained with the Fellowship as a member of Taliesin Associated Architects (TAA) until 1964. After working for three years for architect Aaron Green (a former Taliesin fellow) in

San Francisco, Howe and his wife, Lu, moved to Minneapolis where he established John H. Howe, Architect. He was fifty-four years old and in solo practice for the first time in his life.

For the next twenty-five years Howe designed more than two hundred projects, of which approximately 120 were built. The majority of the commissions were for residences in Minnesota, Wisconsin, and the upper Midwest. He designed multiple projects for a number of repeat clients, among them Minneapolis attorney George R. Johnson and his wife, Norma, and William Krebes, also a former Sandstone inmate.

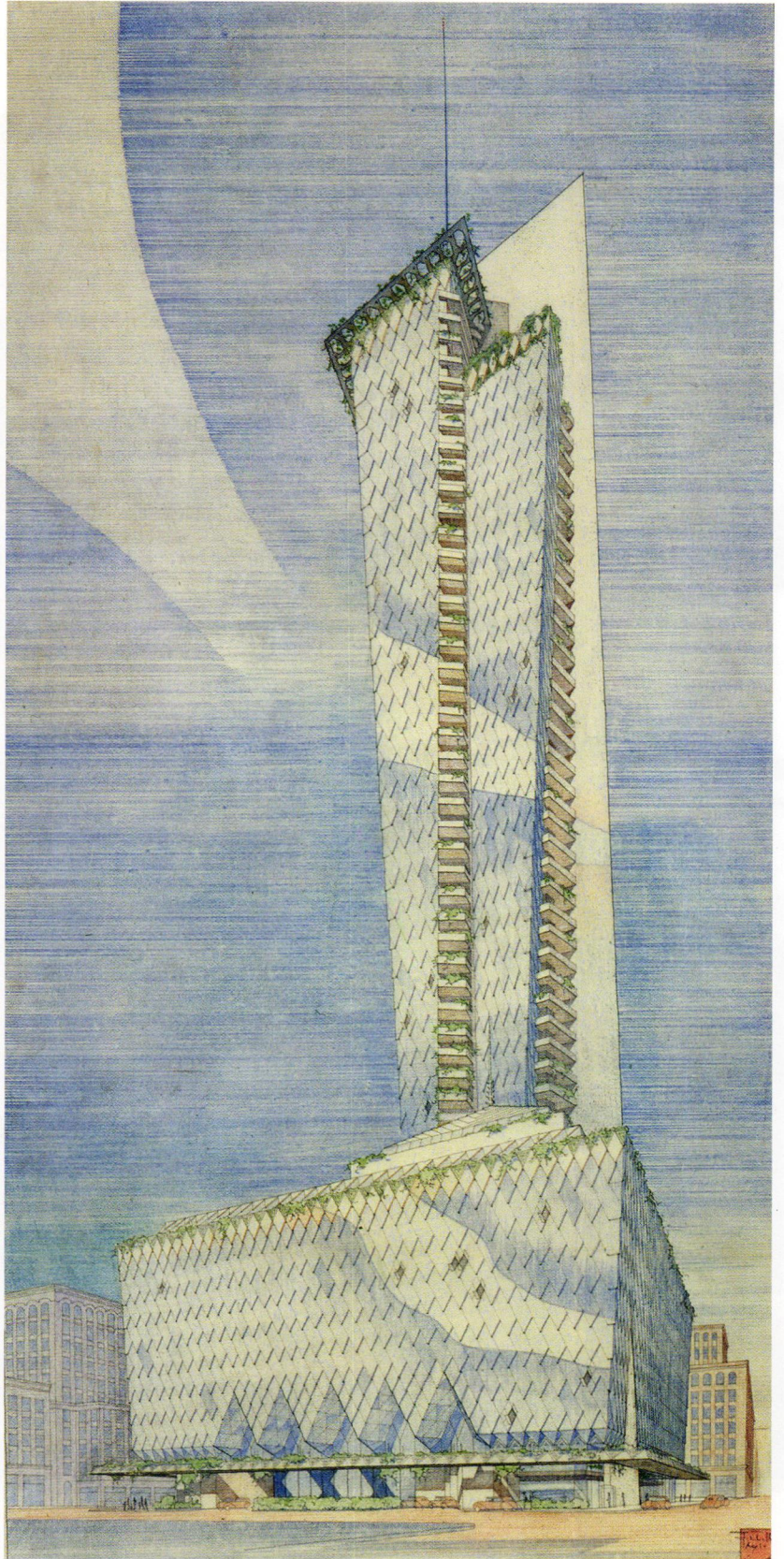
Every Howe design was rooted in his belief that “the land is the beginning of architecture.” Only after walking a site and identifying the best views and key features to be preserved, did he start to design. As a result, Howe houses appear to grow out of their sites and be as natural a part of them as contours, rocks, and trees. As Wright had done with his Usonian houses, Howe planned his buildings on a grid based on a geometric module. He favored the triangle because it created a spatially interesting house with multiple angles and views. Howe used a simplified palette of natural materials, including wood and local stone, and he used the same materials on both the inside and outside of the structure. To further foster a sense of harmony and unity, he complemented the architecture with furniture, cabinetry, textiles, and lighting of his own design.

Sankaku, the Howes’ house in Burnsville, Minnesota, is the masterwork of his independent practice. He built the small, multilevel house, which derives its name from the Japanese word for triangle, into the side of a hill. In the process, he created spaces that recede protectively into the land as well as ones that boldly project from it. On visiting Sankaku, Japanese architect and former Taliesin fellow Raku Endo observed, “it is a masterpiece of beauty, bewitching everyone with its charm and personality.”

Although Howe distinguished between the eras of his life, he also understood they were inextricably linked by the fundamental principles of organic design he absorbed when working with Wright. However, Howe had no interest in simply copying Wright’s work but, instead, strove to produce a body of work that constituted “continuity” with that of his mentor. As he later explained, an “architect does Mr. Wright a disservice by blindly imitating his buildings rather than following his principles....True art can never be a re-statement.” **M**

Jane King Hession, an architectural historian, is the co-author of John H. Howe, Architect, just published by the University of Minnesota Press.

Howe produced a tour-de-force presentation perspective of Wright’s vision for the Rogers Lacy Hotel (1946, unbuilt) intended for a site in Dallas, Texas. Employing a technique he learned from Wright, Howe penciled in densely packed horizontal lines to color the blue sky.





Robert "Bobby" Cadwallader's biography as one of the godfathers of modernist design is illustrated in the furnishings of his San Antonio house



Robert "Bobby" Cadwallader at work on swatches of Sunar textiles.

When Bobby and Laura Cadwallader scaled down from their eighteenth-century house and six-acre garden in Greenwich, Connecticut, in 1995, the architect Chris Carson helped them renovate a small Spanish colonial house in the Alamo Heights section of San Antonio, Texas. They divided the narrow site into three "stripes": the first for a garden; the second for a living room and bedroom; and the third for the kitchen, dining room, and parlor. "My little museum," as Bobby describes the house, is filled with pieces by designers he commissioned, befriended, or helped shape the careers of: Harry Bertoia, Hans J. Wegner, Michael Graves, Tobia and Afra Scarpa, Niels Diffrient, Isamu Noguchi, Gae Aulenti, Poul Kjærholm, Arata Isozaki, Warren Platner, and Cini Boeri.



Text and photography
by **Kevin Keim**

"C" stands for Caowallader



A suite of Ludwig Mies van der Rohe Barcelona chairs and sofas anchors the living room. When a colleague at Knoll insisted that clients were not permitted to specify leather for Barcelona chairs in colors other than black, brown, or natural, Cadwallader typed a letter to Mies van der Rohe, who swiftly replied, "Nonsense. Never did I mandate such a thing. We did the originals, in fact, in green!" The designer agreed to approve a palette of colors for Knoll, but he died before he could select them.

THAT ROBERT “BOBBY” CADWALLADER, as a nineteen-year-old in 1949, had the self-possession to enroll at the devoutly conservative Southern Methodist University, walk on to its football team (“I was big and it was the only way I could reasonably earn my tuition”), and, after the head of the interior design department flatly told him during registration, “I am not going to permit a boy who plays football to be in my department,” go over her head to secure the registrar’s personal authorization to study the field of his choosing, tells you a lot about him.

The other thing to know about Bobby is that he loves furniture.

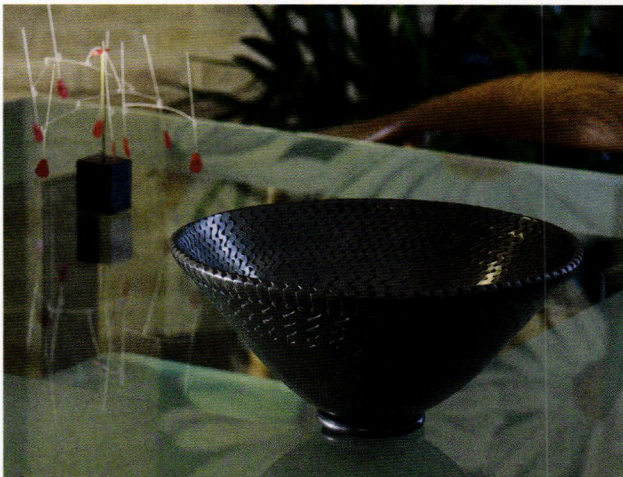
In 1995 I was the new director of the Charles W. Moore Foundation in Austin. Unable to identify a certain piece of furniture, I called one of our board members, the architect Mark Simon, who said, “I can’t answer your question. But call Bobby Cadwallader. He’ll know.” I did, and not only did Bobby give

me the answer, he added, “It just so happens my wife and I are moving to San Antonio in two weeks. Come down and have lunch.” Over the ensuing twenty years Bobby and Laura’s tales of his central role shaping the ascendance of modern furniture have swirled around our friendship, built over frequent visits to their home, which is filled with fine modernist furniture and objects that, on their own, form a kind of autobiography of Bobby Cadwallader.

With the registrar’s support, Cadwallader claimed his spot as an unlikely offensive tackle and interior design student. He thrived. He met Laura, a student of graphic arts, early on. While exploring Dallas one

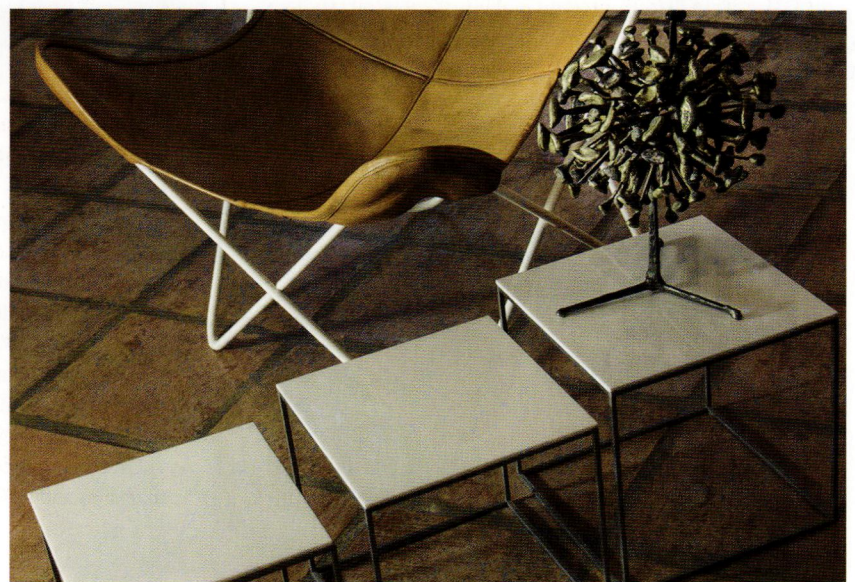
The ceramic bowl is from the Mata Ortiz pottery in Mexico; the mobile is by Bobby Cadwallader.

A sitting area in the bedroom features a Valet chair by Hans J. Wegner and a nineteenth-century settee, its upholstery expertly embroidered by Laura Cadwallader in anticipation of a feature about her work in a 1970s issue of *Good Housekeeping*. The coffee table is by Gae Aulenti; on it is a Wire Form sculpture by Harry Bertoia. A World War II leg splint designed by Charles and Ray Eames hangs on the wall.



afternoon, he noticed a small, black, slab-serif logo-type “K” (that he would later learn Herbert Matter had designed) mounted on a bright red door. The “K” stood for Knoll. The simple graphic drew him across the threshold, both physically and metaphorically, into the golden age of modern furniture design. Haunting the showroom, studying the furniture and textiles, Bobby had the fortune to meet Hans and Florence Knoll, in town to dedicate S.M.U.’s Student Center, which they furnished.

Given Florence Knoll’s no-nonsense approach to design and business, and her refusal to cower in



Laura Cadwallader painted the pair of "Seed Packets" while a graphic arts student at Southern Methodist University, where she met Bobby. Wegner's Round chairs surround a glass table by Cini Boeri.

Laura Cadwallader embroidered her own covers for these stools by Eero Saarinen (left) and Warren Platner.

Antonio Bonet, Juan Kurchan, and Jorge Ferrari Hardoy of Austral Group in Buenos Aires collaboratively designed the BKF chair (see also p. 96). Poul Kjærholm's nesting tables support a Tree Form sculpture (c. 1965) by Bertioia.

what was then a male-dominated field (when the bachelor Hans Knoll first attempted a sales pitch to Florence, who had graduated from Cranbrook and the Illinois Institute of Technology and was working for Wallace K. Harrison, she declared, "I don't like any of your furniture. But if you are willing to make exactly what I design, then we can work together!"), she likely sensed the qualities that would make Cadwallader a very special protégé.

Clear minded and acutely perceptive, Bobby has always had a superb eye for design coupled with a pragmatic command of business; a willingness to take chances—and learn from mistakes; and a blunt manner that arises from his honest fair-mindedness as much as his distaste for pussyfooting, traits not uncommon for someone raised in the to-the-point ways of Fort Worth.

The Knolls gladly held a job for him upon graduation (he earned an additional degree in business law) and completion of a two-year Air Force commission. Upon discharge, Cadwallader returned to Dallas in 1955, ready to tackle as a "greenhorn" salesman the territory of Texas, Oklahoma, New Mexico, Arkansas, and Colorado, undaunted by the fact that modern furniture was as alien in most of those parts, as, say, a set of Barcelona chairs in a Papuan village. But, assisting Florence Knoll with high-profile Planning Unit projects (the company's design laboratory where she pioneered the "Knoll look"), such as Houston's Bank of the Southwest, he found that interest in modern design grew, and sales spread to neighboring cities and states.

After the company and Mrs. Knoll regained their footing in the wake of Hans Knoll's tragic death in a Cuban automobile accident in 1955, Bobby was deployed to Los Angeles—the turf of Knoll's main rivals Charles and Ray Eames of Herman Miller—to create from scratch a West Coast operation, fertile territory for design and new aesthetic trends, particularly with John Entenza's Case Study revolution. Bobby's personal rule of making one long-shot cold call per week earned him a chance to compete with Raymond Loewy for the Space Technology Laboratories contract, which, when he prevailed, turned into Knoll's largest furniture order to date.

Escalations in sales led to a summons to New York and a promotion to worldwide head of marketing, just when a spate of important new designs

was ready for launch. One of them was Richard Schultz's Leisure Collection, still in production today. However, when Herbert Matter, the eminent Swiss graphic designer, delivered proofs for the introductory brochure, Bobby told him, "I will have this printed, but only if you do not need more time or money to do something that you may not have had enough time or money to do."

Matter said he needed neither. When it came off the press, Cadwallader discreetly placed a copy on the president's desk. Less than an hour later, he appeared in Bobby's office, commenting, "With brochures like this, you can kill the company." That afternoon, Bobby walked from his office on Park Avenue to see Mildred Constantine, the head of the Museum of Modern Art's graphics department. "I just fired Herbert Matter, and I'd like your opinion about the best candidates to replace him."

"You do need help," she said.

From her authoritative list, Bobby hired Massimo Vignelli, newly arrived in the United States and practically unknown in 1966. When he apologized to Vignelli that his first task would be to design a price list, Vignelli responded, "train schedules are what I love doing most!" Not only could Vignelli render a table of numerals into a work of art, but his eventual graphic overhaul (defined, inevitably, by Helvetica) galvanized Knoll's identity and remains as fresh as ever to this day. Later, Massimo and Lella Vignelli designed the triumphant Knoll International exhibition at the Louvre, the first such show granted by the museum to an American company.

Cadwallader closely managed product development and launches, whose cadence he accelerated so that Knoll always had something new for the seasonal trade shows. His pride in designers' work was demonstrated by publicly bestowed credit and by royalties more generous than his competitors'. When Don Albinson, who pioneered (in anonymity) the difficult production techniques for important Eames designs, sought a change, Cadwallader snatched him to head Knoll's entire



Family heirloom silver tea services and candlesticks in the dining room are joined, from across the centuries, by the polished stainless steel frames of Mies van der Rohe's Brno chairs.



The launch of Michael Graves's bold new color schemes and furniture for Sunar was immediately celebrated in the press, including this article by Martin Filler in *House and Garden*.

For one of Cadwallader's Sunar showrooms, Graves devised a false frosted window to conceal an unsightly view. Today, it hangs over an assortment of Nantucket baskets hand-woven by Bobby Cadwallader. The hanging light is by architect Isaac Maxwell.

Design and Development Group. Creatively freed, Albinson soon developed his brilliant and lucrative stacking chair—satisfyingly named for himself.

Later, as Albinson and Cadwallader were devising a new office system, Charlie Pfister, Skidmore, Owings and Merrill's head of interior design, happened to telephone. Frustrated, he complained to Bobby how he could not find a system worthy of the Weyerhaeuser Headquarters that his colleague E. Charles Bassett was designing. Bobby hung up the phone, bought a fresh shirt at Brooks Brothers, and caught the red eye to San Francisco. By 10 AM he'd sold SOM the as-yet unveiled and unproved system, which he promised to rush into production for their project alone. Dubbed a "horizontal skyscraper," the Weyerhaeuser building—and interiors—achieved great acclaim in the press, putting Knoll squarely in the burgeoning systems business.

Soon enough, Bobby Cadwallader became president of Knoll International. On his final elevator

ride with the retiring Florence Knoll, she made it clear that "if you ever need help, Bobby, I'm happy to talk to *you*. But nobody else. I'm done." Grateful, but knowing that if he ever did call her he would never stop, he forged ahead into the fearsome 1970s, when oil embargoes, inflation, and government price controls conspired to undermine many American corporations, let alone ones trying to sell costly furniture in a sea of shrinking payrolls.

Despite the recession, Cadwallader offset a single year of declines with ensuing years of growth. How? By never compromising design standards or integrity. When the C. E. O. of Westinghouse protested that Knoll's prices were too high, Bobby resisted the pressure to discount. Instead he opened the company's books for him. Westinghouse placed their order. And when the president of Banco de México, suspicious of being overcharged, refused to pay for a massive installation of furniture in Ricardo Legorreta's Camino Real Hotel, which the bank financed, Cadwallader welcomed their "best auditors" to review Knoll's accounts in entirety. They actually came. And the bank promptly paid the invoice.



Never satisfied with resting on the laurels of Knoll's classic designs, Cadwallader constantly sought new talent and innovations, shuttling back and forth across the Atlantic. He helped orchestrate the production of Hans Wegner's furniture in Danish shops, he visited sheep pastures and wool mills to understand textile production, and he even taught Germans lessons in productivity. He gave Gae Aulenti her first American commission, the design of a Boston showroom, and he negotiated the purchase of Gavina with its roster of celebrated Italian designers, including Cini Boeri, Tobia and Afra Scarpa, and Angelo Mangiarotti.

Back in New York, and sensing that Knoll's parent company was fishing for buyers, Cadwallader assembled a group of investors, hoping to purchase the enterprise he loved. But after orchestrating a complex buyout, they were out-manuevered on the five yard line. His tenure at Knoll concluded. Unfazed, Cadwallader soon accepted an offer from Bill Hauserman to reshape a lackluster furniture company named Sunar.

Determined to break out from the Knoll aesthetic and really set his new showrooms apart, Cadwallader scoured for fresh architectural talent. His search led to Michael Graves, who, at the time, had barely three employees. "I don't like any of your houses you've done so far," Cadwallader told him, "but I love your drawings and paintings. So if you want a client who will let you change direction and do something along the lines of your art, I am that person." Graves accepted. The first showroom, which opened in New York in 1979 (there would be four more in Chicago, Dallas, Los Angeles, and Houston), can be identified today as a turning point not just for Graves's career, but for interior design in general.

Sunar's great success led Bobby to establish yet another company, Cadsana, based in the United States and Italy. Working with the estate of Marcel Breuer, he manufactured one of the designer's most exquisite chairs, of which there was only one existing prototype—in the Museum of Modern Art. The line was joined by new works by George Nelson, Niels Diffrient, Vico Magistretti, and Ross Littell.

After having run from the gridiron of football to the gridiron of design, deeply influencing the trajectory of twentieth-century design, Bobby returned with Laura to Texas, where, after sixty-one years of marriage they continue to live among the objects they love. **M**



During frequent visits to Bertioia's studio, the Cadwalladers assembled a fine collection of his bronzes.

Top, front to back: Maquette for the Philadelphia Civic Center Fountain, c. 1966; Untitled Form, c. 1960; Spill Casting, c. 1963.

Center, left: Maquette for an unrealized Chicago sculpture, c. 1970. Right: Tree Form, c. 1965.

Bottom: Plane Construction, c. 1955.



ART DECO UNBOUND



BY RIGHTS, THIS ARTICLE SHOULD HAVE BEEN A CELEBRATION of the gallerist and dealer Ric Emmett's colossal achievement, an authoritative 567-page book documenting American art deco furniture. Instead, it is a memorial. Emmett died, unexpectedly, of a stroke in April as we were preparing to publish the following excerpt from his book. At the time, he was immersed in the second volume of this life's work, a documentation of art deco lighting. A remarkable researcher, Emmett had devoted, in his words, "four hours a day for 43 months" to the first volume, and he was well launched in the research on the second. His widow, Iza Emmett, plans to complete it.

Emmett was a pioneer in the world of selling modern design and certainly—especially in the late 1970s and early 1980s—alone in this kind of venture in his hometown of Miami. Though the movement to preserve art deco architecture was born in Miami Beach and was already strong by 1979 when he started, little was known about the furniture that had filled these and many other buildings; there was almost no scholarship, except for academic work on Works Progress Administration and other government-sponsored Depression-era art and design. Our knowledge base has grown exponentially in the past four decades, but the field is still plagued with questions and misattributions, which were an invigorating challenge for Emmett.

American Art Deco Furniture, published in a limited edition, offers proof of his success in rising to that challenge. In a way it is a designer-by-designer compendium, looking at the output of Paul Frankl, Donald Deskey, Gilbert Rohde, KEM Weber, Russel Wright, and others less well known. Emmett's aim was not merely to display the furniture but to document it. He sought labels, signatures, catalogue entries, advertisements, and patent drawings to prove pedigrees. He also uncovered a host of misattributions, among them a circa 1935 bedroom set by David Evans for the Widdicomb Furniture Company that is often thought to be Deskey's (but is not) as well as several chrome and leather chairs from the Lloyd Manufacturing Company that are commonly thought to be from KEM Weber but were not designed by him. Following is Emmett's foreword in *American Art Deco Furniture*, which chronicles his early adventures in the trade.

Beth Dunlop

Gilbert Rohde designed this vanity for the 3920 bedroom group offered by the Herman Miller Furniture Company in its 1939 catalogue.

Russel Wright's Roly-Poly cart of c. 1936 appeared in several movies, as well as in a Coca-Cola advertisement featuring Maureen O'Sullivan that appeared in the February 1938 issue of *Good Housekeeping*.

In Hollywood . . .
in dressing rooms and in homes
the pause that refreshes plays its part

Ice-cold Coca-Cola adds a refreshing touch to hospitality. Guests welcome its life and savor its pure, wholesome refreshment.

February 1938 Good Housekeeping



A Pursuit and a Passion: Excerpted from *American Art Deco Furniture*

By Ric Emmett

In the years after World War I, American furniture manufacturing was concentrated in the western portion of Michigan. The furniture manufacturers, located primarily in the Grand Rapids area, were producing revivals of historical styles: Hepplewhite, Elizabethan, Chippendale, William and Mary, Tudor, Sheraton, and many variations based on those styles called “updates.”

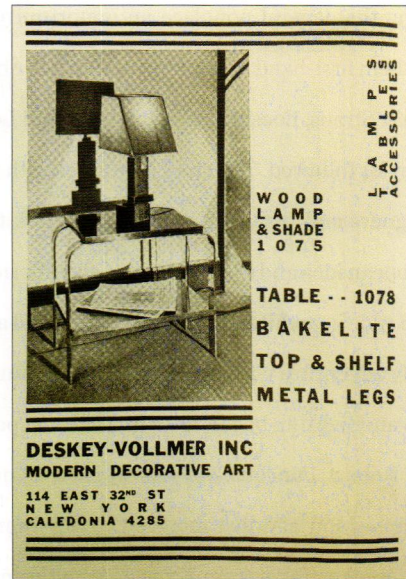
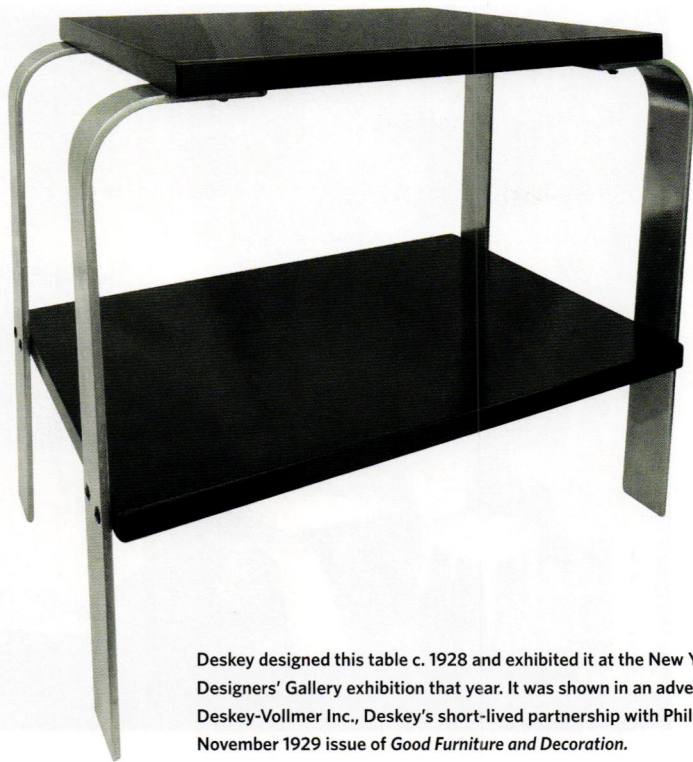
In Europe, however, particularly in France, Austria, and Germany, a revolution had been brewing in furniture design, and a major exhibition of decorative arts had been planned for 1915 in Paris, but it was postponed until 1925 because of the war. The exhibition was to promote modern decorative arts—with copies and imitations of old styles “strictly excluded.”

When the U.S. was invited, Herbert Hoover, Secretary of Commerce for the United States, sent the organizers a letter saying we had nothing to show. While we did not exhibit, America did attend. A commission was organized to visit the exhibition and report on it. American architects, designers, and wealthy buyers all came. While in Europe, many of them visited the Bauhaus in Germany and saw the new style in Austria.

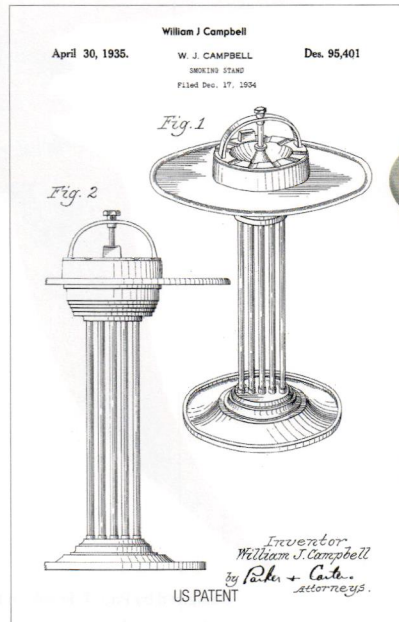
The commission also arranged for about four hundred of the items from the exhibition to have a traveling show at eight American museums,

Donald Deskey designed this arm- and side chair for the Ficks Reed Company of Cincinnati, Ohio, in 1933. The firm also produced designs by Paul T. Frankl, Helen Park, and Isabel Crole.





Deskey designed this table c. 1928 and exhibited it at the New York American Designers' Gallery exhibition that year. It was shown in an advertisement for Deskey-Vollmer Inc., Deskey's short-lived partnership with Philip Vollmer, in the November 1929 issue of *Good Furniture and Decoration*.



The only known art deco design by William J. Campbell, this cocktail smoker stand was patented on April 30, 1935, and produced by the Climax Machinery Company of Indianapolis, Indiana. The circular top ring can be removed to serve drinks; the ashtray has a lifting device to deposit spent ashes into a tube to be emptied.

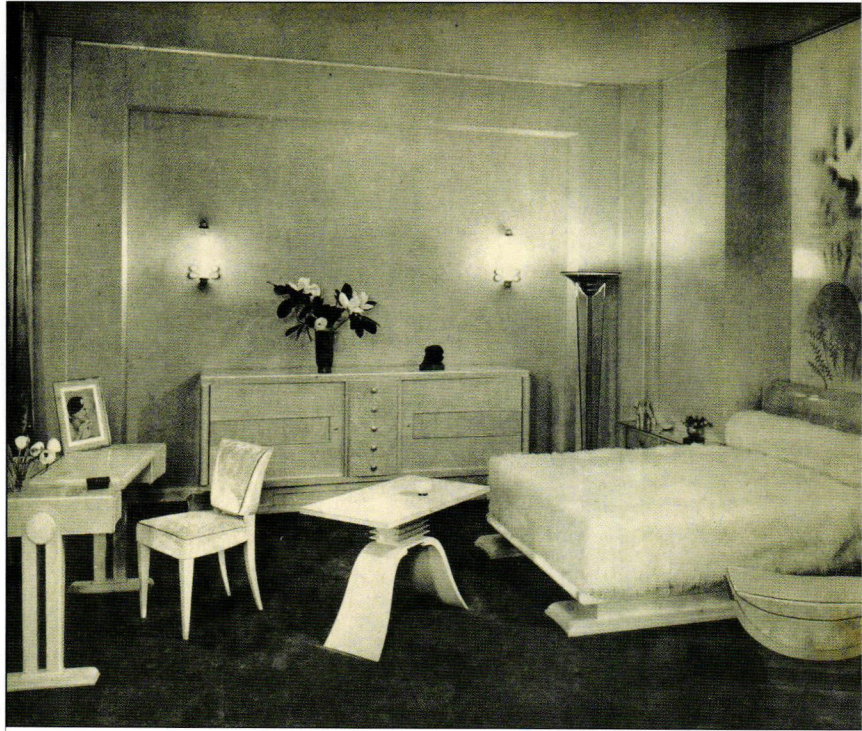


giving the general populace an opportunity to see them first-hand. Exhibitions at Macy's, Abraham & Straus, Loeser's, Wanamaker's, and Lord & Taylor followed. The story continues with the designers and furniture makers who took this European idea and created a uniquely American deco style in architecture, automobiles, and art.

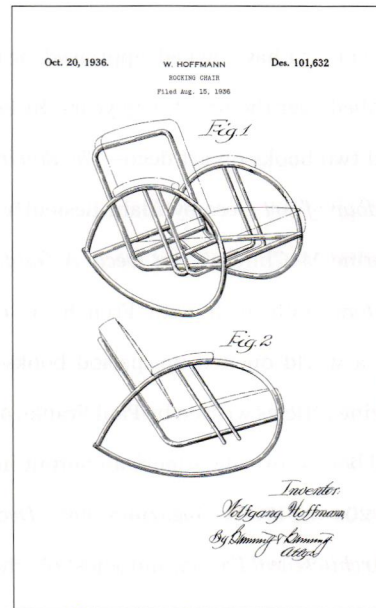
My adventure with American art deco furniture and lighting began in 1979. With my partner, Robert Poncetti, we had opened Gemini Antiques and had just received a container of art deco furniture from France. An older man came in the gallery and after looking over our wares inquired if we had any American art deco. I, in my ignorance, answered, "There is no such thing."

A year or so later a picker brought in a great looking black lacquer and aluminum table. I asked who made it, he said, "Deskey." I thought he meant Desny, a great French design company, so I bought it. A few days later another customer came in and asked how much I wanted for the Deskey table. I tried to correct him that there was no "key" in Desny. He explained that the table was by Donald Deskey, the great American art deco designer who had designed Radio City Music Hall interiors.

So there was an American art deco style in furniture. In time I got to know about Deskey, Paul Frankl, Gilbert Rohde, KEM Weber, and two score of other American modernists who gave America an art deco style. This book is an account of some of the pieces of American



Designed by Paul T. Frankl in the 1930s, this blond mahogany side table was exhibited at the 1939 World's Fair in New York and published that year in Emily Genauer's *Modern Interiors, Today and Tomorrow*.



Vienna-born Wolfgang Hoffmann, son of Josef Hoffmann, came to the United States in 1925 and from 1934 to 1942 worked for the Howell Company in Illinois, for which he designed this chromed steel, leather, and lacquer rocking chair. It was awarded a U. S. patent in October 1936.



Modernism is rapidly assuming an important position in the furnishing of the American home. That is why, perhaps, that this unusual grouping by Ficks has met with such instant success. For it is distinctly Modern in its feeling. And yet, it retains enough of the conventional to permit its use in

*A
Distinctive
Creation
in the
Contemporary
Manner*

almost any decorative scheme. Write us today for photographs of this entire grouping. You'll see their possibilities at once, we're sure. Arrange the grouping as a display of COLOR CORNERS on your floor. You'll find your customers will respond instantly to the beauty of these pieces.

FICKS REED COMPANY

Frankl's "stick willow" furniture for the Ficks Reed Company included this armchair designed in 1929 and pictured in a company advertisement in *Good Furniture and Decoration* in January 1930.



art deco that I have owned, appraised, or photographed over the past thirty years. In 1979 I owned two books on art deco—*The Spirit and Splendour of Art Deco* by Alain Lesieutre and Katharine McClinton's *Art Deco, A Guide for Collectors*; both dealt with French art deco. Then, a world opened up...period books and magazine articles written by Paul Frankl, other period books covering American output in the late 1920s and 1930s. Magazines: *Art & Decoration*, *Architectural Forum*, and a host of others.

My travels took me to New York, where I met other dealers in American art deco, the legendary pioneers of research and the sale of American art deco furniture. Alan Moss and Mark [McDonald], Mark [Isaacson], and Ralph [Cutler] of Fifty/50 all helped and encouraged me.

In the early 1980s a few dealers began to form an unspoken mutual assistance society. There was no criterion for membership. Some, like Chuck Zuccarini from Detroit, were strictly interested in deco. Some, like Les Thompson from Atlanta, bought and sold postwar designs as well as art deco furniture. Others, like Tom Sajovic from Chicago, sold American golden oak.

Our combined library for research fit into a plastic milk crate in Les Thompson's old red van. Then Chuck Zuccarini proposed a road trip. I would fly to Detroit and we would drive in his van across the state to Zeeland, Michigan, and visit the Herman Miller Company and maybe get to look at their archives. We were amazed. They gave us all the catalogue pages,

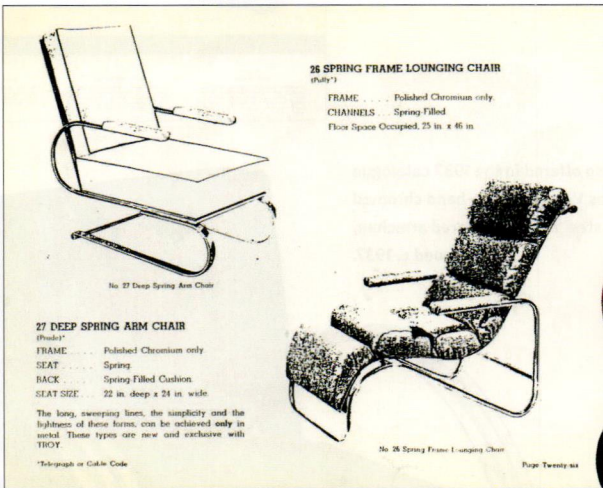


Rohde's adjustable lounge chair for the Troy Sunshade Company is no. 22 in the firm's 1934 and 1937 (shown here with the matching ottoman) catalogues.





In 1933 Warren McArthur designed this chaise longue with an aluminum frame for use indoors and out at the Biltmore Hotel in Phoenix, Arizona, designed by his older brother Albert Chase McArthur and opened in 1929. This production model remains in original condition.



Rohde's Deep Spring armchair for Troy Sunshade was offered in the firm's *Troy Streamline Metal, Designed by Gilbert Rohde, Made by Troy* catalogue in 1934.



a copy machine, and told us to be out by 5 PM.

Don Coclough, then known as “Cadillac Jack,” had some copies of Troy [Sunshade] and Lloyd [Manufacturing Company] catalogues, which he shared. Knowledge grew and was shared. We were like a band of brothers searching for information, trading knowledge, and giving tips. There was, of course, a profit motive; we had to sell our finds to fund our next purchase and to keep going, but a bond of comradeship existed.

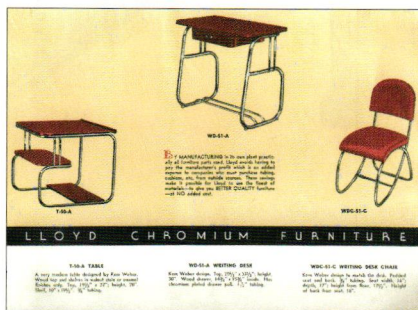
In the early 1980s we were all pretty poor and everybody wanted to exhibit at the Miami Beach Antiques Show despite the fact that the show owner looked at deco dealers as an affront to “real” antiques dealers; we were crammed together in a side room where we wouldn’t infect legitimate dealers.

As I was the southernmost dealer, my house was the designated “camping ground.” My wife, Iza, had to put up with twelve to fourteen deco dealers sleeping on sofas, beds, even under the dining table. At night stories and tall tales abounded, and books were pulled out to prove a point. My young daughter, Jennifer, grew up with an annual invasion of curious, ribald, and interesting people; in the end, she too entered the trade.

In doing research for this book I uncovered quite a few pieces of furniture and lighting that have been misidentified in auction catalogues, books, magazine articles, and by dealers (including myself). I have endeavored to correct these mistakes in the book.



KEM Weber designed this chrome and enamel three-shelf table c. 1935 for the Lloyd Manufacturing Company in Menoninee, Michigan, which offered it in its 1935-1939 catalogues. Seen here is the page from the 1937 catalogue.



Also offered in the 1937 catalogue was Weber’s triple-band chromed steel and upholstered armchair, designed c. 1937.





The designer of these aluminum andirons in the form of the Trylon and Perisphere, symbols of the 1939-1940 New York World's Fair, has not been identified. They are marked "CBC."

Weber's dining room set for the Grand Rapids Chair Company, c. 1928, included not only the table and chairs but also a sideboard, vitrine, and serving table, as seen in a company photograph. The set is enameled in sage green with touches of silver leaf and walnut.





Rooms with a View

A newly renovated alpine pavilion overlooking France's Lake Annecy is a showcase for a varied collection—and a burgeoning talent for design



By **JENNY FLORENCE**

Photography by SUE BARR



In the great Room of Marjan Ertefai's house near Lake Annecy in eastern France, a colorful Marshmallow sofa by George Nelson stands opposite a Paul Evans dining table surrounded by leather and tubular steel cantilevered chairs. The room is illuminated by an Ambassador chandelier by Mark Brazier-Jones. Objects from Ertefai's collection, including a nineteenth-century Nepalese gong visible in the back corner and a yellow Murano glass vase in the kitchen, are scattered throughout the house.

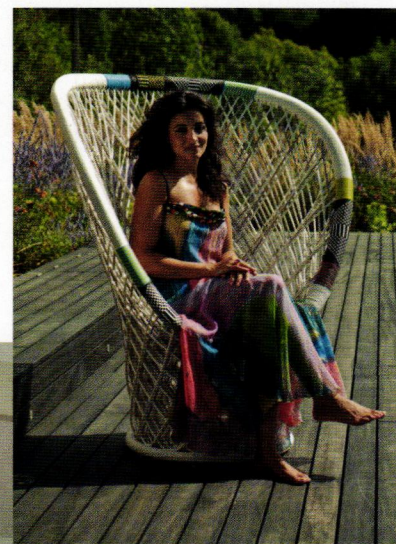


A sky-blue Pierre Paulin Amphys sofa and two 1950s armchairs originally from the Teatro Regio in Turin surround a L'Oeil table by Pierre Chapo, on which is displayed a pair of antique Nepalese beaded hats.

In the courtyard of the house, Ertefai sits on a Pavo Real rattan chair, designed by Patricia Urquiola for Moroso.

IN 2008, AFTER YEARS OF BEING SHUTTLED to secluded mine sites accessible only by air, Marjan Ertefai—a financial analyst in the mining sector—earned her pilot’s license. “I fly small propeller, single engine planes,” she says, matter-of-factly. Ertefai is not one to shrink from a challenge. In fact, when it came to finding a new home, it was a primary requirement. “I wanted something that needed work,” she explains. “I wanted something run down.” With no formal training and only a single renovation project under her belt, Ertefai transformed a nondescript 1970s house near the banks of Lake Annecy into an airy, light-filled pavilion—a fitting showcase for her growing collections and burgeoning interest in design. Already a traveler, explorer, collector, and pilot, Ertefai could safely add “designer” to the list.

Before it characterized her attitude to interior design, this willingness to tread into unfamiliar territory described Ertefai’s approach to her career, both figuratively and literally. To inspect distant mines Ertefai has traveled not only thousands of miles to some of the world’s most remote locations—from the Siberian taiga to the jungles of Papua New Guinea—but also deep underground. In her off hours she explored local markets and bazaars, bringing home tokens of her travels and sparking a passion for collecting. Soon she was spending her vacations visiting design



and antiques shows throughout Europe and in New York. Given the opportunity to redo her flat in London, her former home base, Ertefai managed the job herself and found the experience immensely satisfying. Her attraction to design had become undeniable. "I fell into finance," she says. "but I just realized that maybe architecture is the thing that I really want to do with my life."

Ready for her next project she focused on Haute-Savoie, a region in eastern France near the Swiss and Italian borders. Ertefai had visited the area—known for its majestic alpine landscapes and clear glacial lakes—several times to ski, but what drew her most was the lifestyle preserved in its intimate stone villages. "It's one of the few areas of France that hasn't been exploited by tourism," she says. "You still have your local butcher and local cheese shop, and everybody knows each other....It's very unpretentious here."

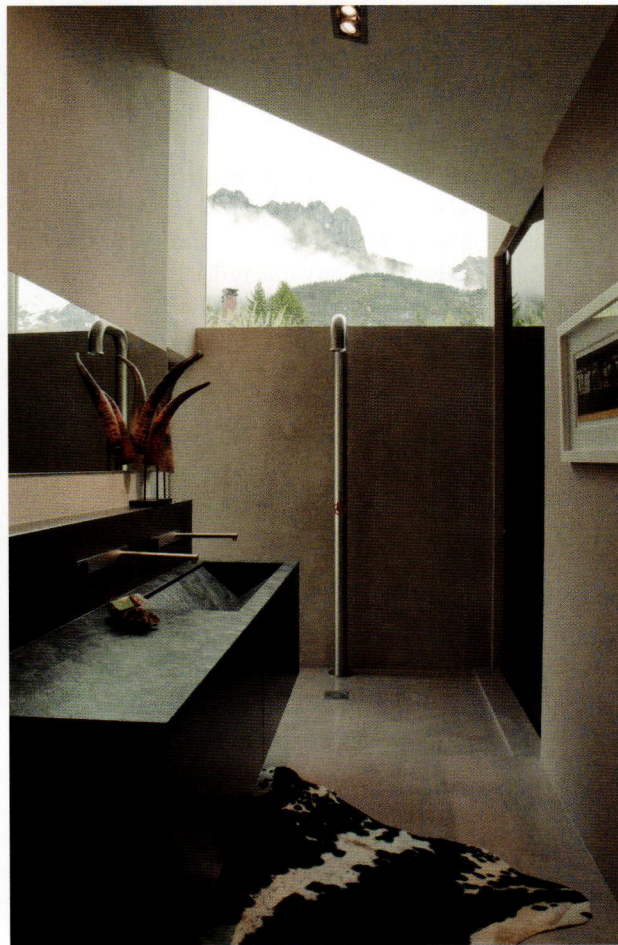


When she found the house—a warren of dark rooms arranged in a shallow U around a central courtyard—"I had a sense immediately of what I wanted to do," says Ertefai, who saw potential in its plan and single-story elevation. She set about opening the interior—tearing down walls separating the rooms, removing drop ceilings, widening windows, and extending the ends of the U. Two years later, the space is permeated by light and air, with breathtaking views of the lake and mountains from almost every room. Set against a hillside of deep green firs and brush, the house is angular and pale, but soft, with exterior walls clad in vertical panels of cedar or hand-brushed plaster. Attesting to the resourcefulness of its designer, the house is a triumph of instinct rather than training.

Ertefai took a similarly intuitive approach to decorating, selecting a combination of contemporary furnishings and mid-century finds, and studding the space with an array of objects from around the world. And within the expansive white shell of the house, she gave each piece room to breathe. In the entry hall, a grouping of early twentieth-century African masks and a suit of Japanese Edo-era armor greets visitors. In the family room, an eclectic arrangement of furniture—including a pair of 1960s Soriana lounge chairs by Tobia Scarpa, a Redondo sofa by Patricia Urquiola for Moroso, and a

In the family room, an intimate arrangement of mid-century and contemporary furniture—including a quilted Redondo sofa by Urquiola, a pair of Tobia Scarpa Soriano chairs, and a table designed by Ertefai—is complemented by Persian rugs and pillows made from Turkish kilims.

Wide windows and large doorways give generous views of the lake and mountains from almost every room.



surfboard-shaped coffee table designed by Ertetai herself—huddles around a freestanding fireplace. Persian carpets and Turkish kilim pillows bring color and pattern to the room, which is watched over by a traditional warrior's costume Ertetai picked up in Papua New Guinea. Her bedroom is a spare gallery of objects, including an eighteenth-century Japanese emperor's robe, and a sixteenth-century Chinese coal bucket, one of the first things she collected upon entering the mining sector. The overall effect is at once sophisticated and personal, compelling and comfortable.

Enamored with the house's hillside siting, Ertetai sought to connect the interior and exterior, encouraging flow between the two. "There's constant movement from outside to inside the house," she says. In the courtyard are places to lounge and perch: a pair of large Turkish cushions and a Persian rug; an eccentrically patterned Shadowy chair

by Tord Boontje, with a Seussian backrest that curls to shade the sitter; and a Pavo Real armchair by Patricia Urquiola that riffs on the ubiquitous rattan models. At the center of the courtyard—the heart of the house—Ertetai installed a narrow pool that drops off at its far end to waves of tall grass and a riot of wildflowers. "When you're swimming you feel like you're surrounded by nature," she says. "You're swimming into the grasses."

Despite having only recently settled in following the two-year gut renovation, Ertetai is looking for her next challenge. "It's livable now, but there are so many things I want to do," she says. There is, for example, a mural she has planned for a large, now-blank wall. As usual, she is undaunted by inexperience. "I've never painted—I want to just start. I mean, what's the worst thing that can happen?" Ertetai will undoubtedly soon add "artist" to her list of occupations. **M**



Facing page:

A sixteenth-century Chinese coal bucket, a nod to Ertefai's career in the mining sector and one of the first objects she collected, is displayed in her bedroom. On the wall hangs a Japanese robe from the eighteenth century.

In the en suite bathroom, a serene view of the mountaintops.

In the courtyard, Tord Boontje's Seussian Shadowy chair, with matching ottoman, offers shade.

This page:

Ertefai's vision for the exterior and landscaping of the house was as strong as her scheme for the interior. A pool anchors the courtyard, which is surrounded by terraces of long grasses and wild flowers that descend to meet a forest of trees and brush.



Architecture That is Art— or Vice Versa

By TERENCE RILEY



THE TESHIMA ART MUSEUM, designed by the architect Ryue Nishizawa in close collaboration with the artist Rei Naito, can be called a museum to the extent that it is a building and there is art inside—one work of art to be precise. In truth, the genius of the project is that it's virtually impossible to distinguish between the art and the architecture.

The path from the visitor center winds around and up to the brilliantly white sculptural building, which sits atop a crest on the island of Teshima in Japan's Inland Sea. The droplet-shaped concrete shell structure is about two hundred feet long with openings at opposite ends that look as if someone had taken a giant scissors to the structure's seemingly paper-thin surface.

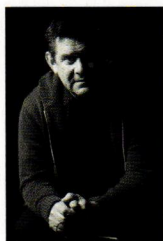
With views of the sea along the way, the visitor's arrival is announced by a bench for removing shoes and an open portal. As you step inside you experience the vast emptiness of the space, punctured by bright daylight pouring through the oculi. There are no doors, no partitions, no signage, no light fixtures or switches, no electrical outlets, no vents or ducts, no anything. There are also no seams or joints anywhere in the concrete shell nor in the floor surface.

And then, your eye catches an unexpected movement. A tiny bead of water skittles across the floor, runs into another, and forms a larger droplet that

skittles even faster. The visitor becomes aware that this little bit of magic is silently happening throughout the structure, the droplets ultimately converging and forming two very shallow pools under the oculi. As a counterpoint to this mesmerizing choreography, which begins anew each day, lightweight ribbons attached to the edges of each oculi lazily meander in the breeze.

Visitors leave the space with varying impressions. On one hand, the architect's experience is not complete without knowing the wizardry behind it, which is considerable. Below the seamless floor, an array of pipes very slowly emits water through pinhole openings in the floor's surface. Because of an impervious finish, the droplets are not absorbed but, like mercury, rest on the floor. Once they reach a certain size, an imperceptible slope puts the droplets into motion. The seamlessness and thinness of the shell were achieved by equally inventive thinking. Rather than construct formwork to receive the poured concrete, a mound of earth was created and the concrete was formed directly on top. Once the concrete hardened, the earth was removed.

The layperson, on the other hand, is unencumbered by the vagaries of fluid dynamics and has the unalloyed pleasure of imagining the experience of walking in a cloud.



TERENCE RILEY is a founding partner of the architectural studio K/R (Keenen/Riley, 1984). An acclaimed author and contributor to publications on design, he lectures frequently and has taught at the Harvard Graduate School of Design and at numerous other architecture schools. Riley also served as the Philip Johnson Chief Curator for Architecture and Design at the Museum of Modern Art (1991-2006), as director and design consultant for the Miami Art

Museum (2006-2010), and as chief curator of the 2011 Shenzhen-Hong Kong Biennale of Urbanism/Architecture. Recent architectural projects include two new buildings in the Miami Design District, the Museum of Contemporary Architecture (Hangzhou, China), and master planning and programming for the Museum of Art, Design and the Environment (Murcia, Spain) and the Oficina Francisco Brennand (Recife, Brazil).