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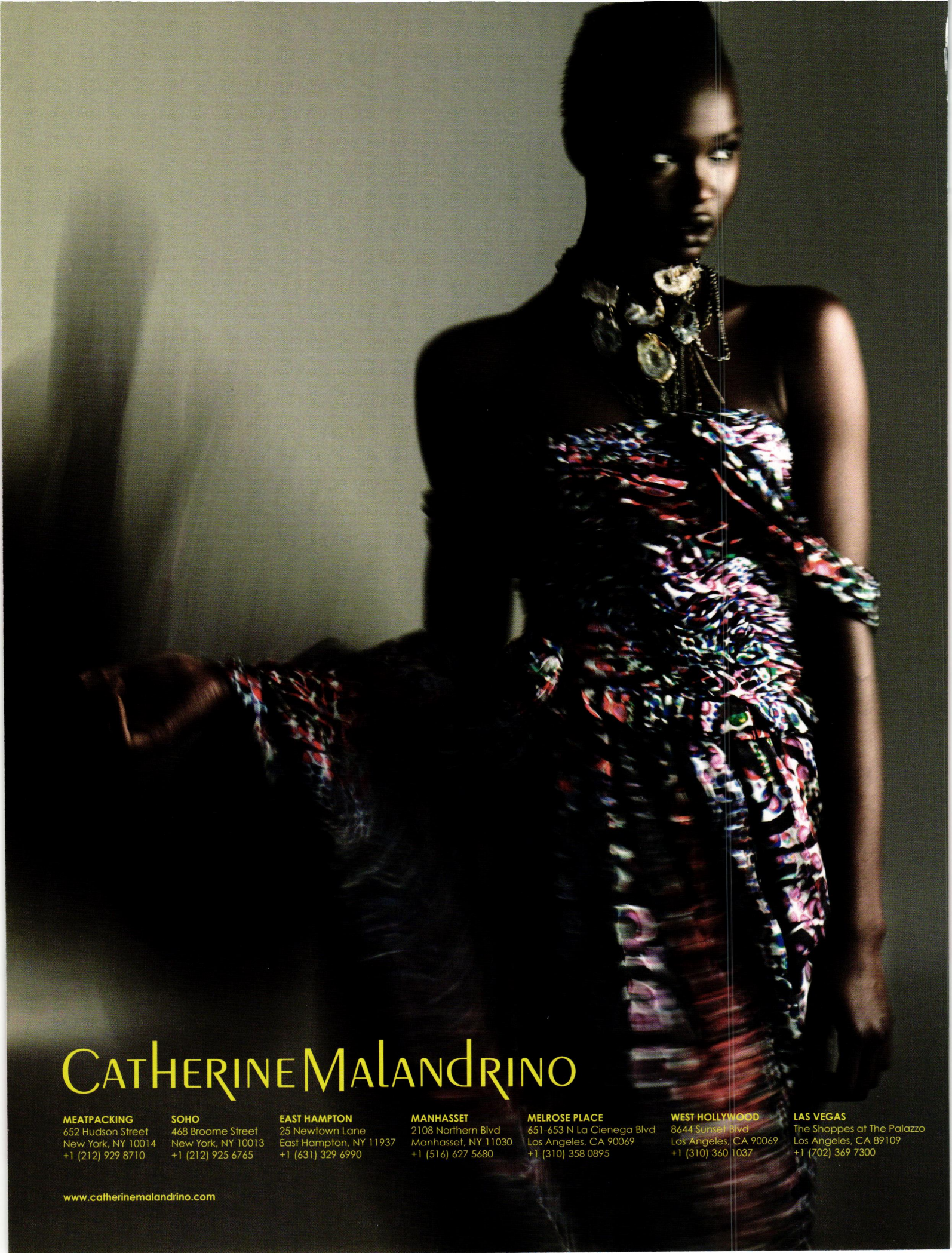

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FEATURES

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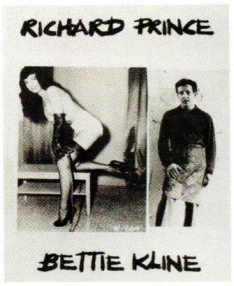
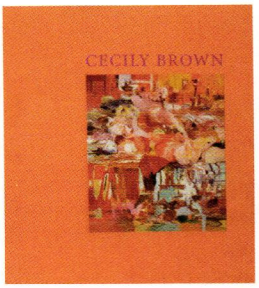
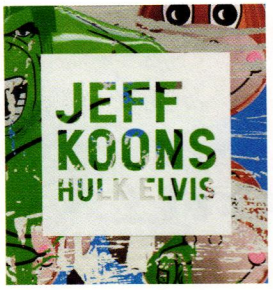
ON THE COVER
"Soft Heart" chair designed in 1991 by Ron Arad

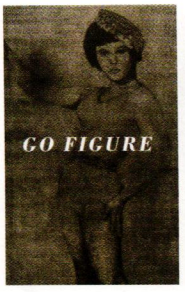
THIS PAGE
Detail of "Stormy Sky" tapestry from 1973 by Jan Yoors

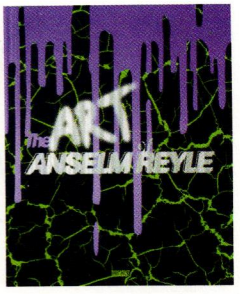
COVER: Palm Springs Art Museum THIS PAGE: Yoors Family Archive

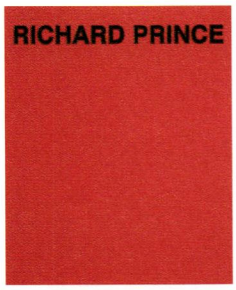


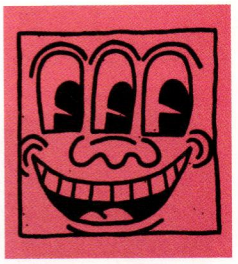
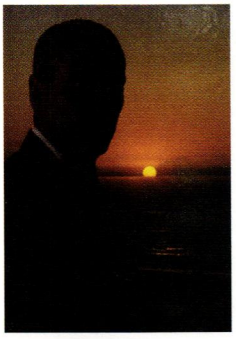



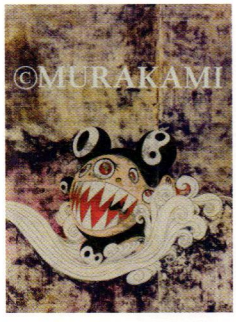


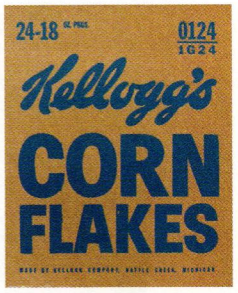


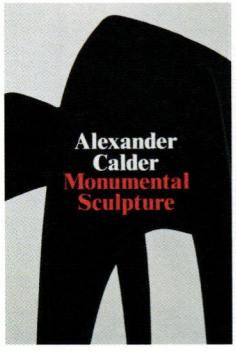


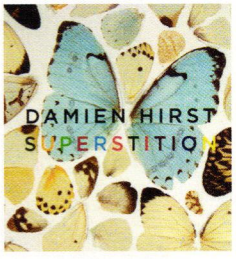


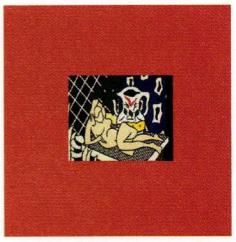













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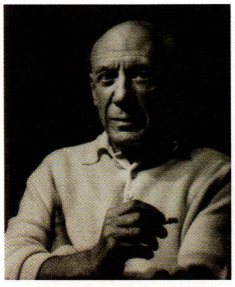
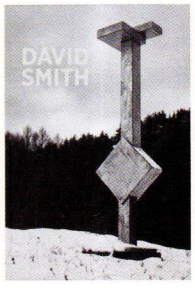

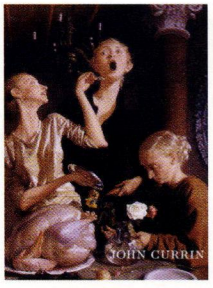


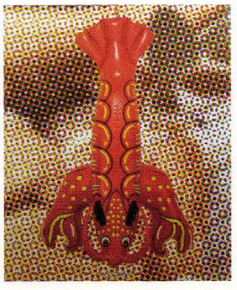

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ONE OF A PAIR OF STEEL AND LEATHER CHAIRS DESIGNED BY MARIA PERGAY, FRANCE, CIRCA 1970.

One of a pair of Armature Lamps designed by William Haines, United States, Circa 1960.

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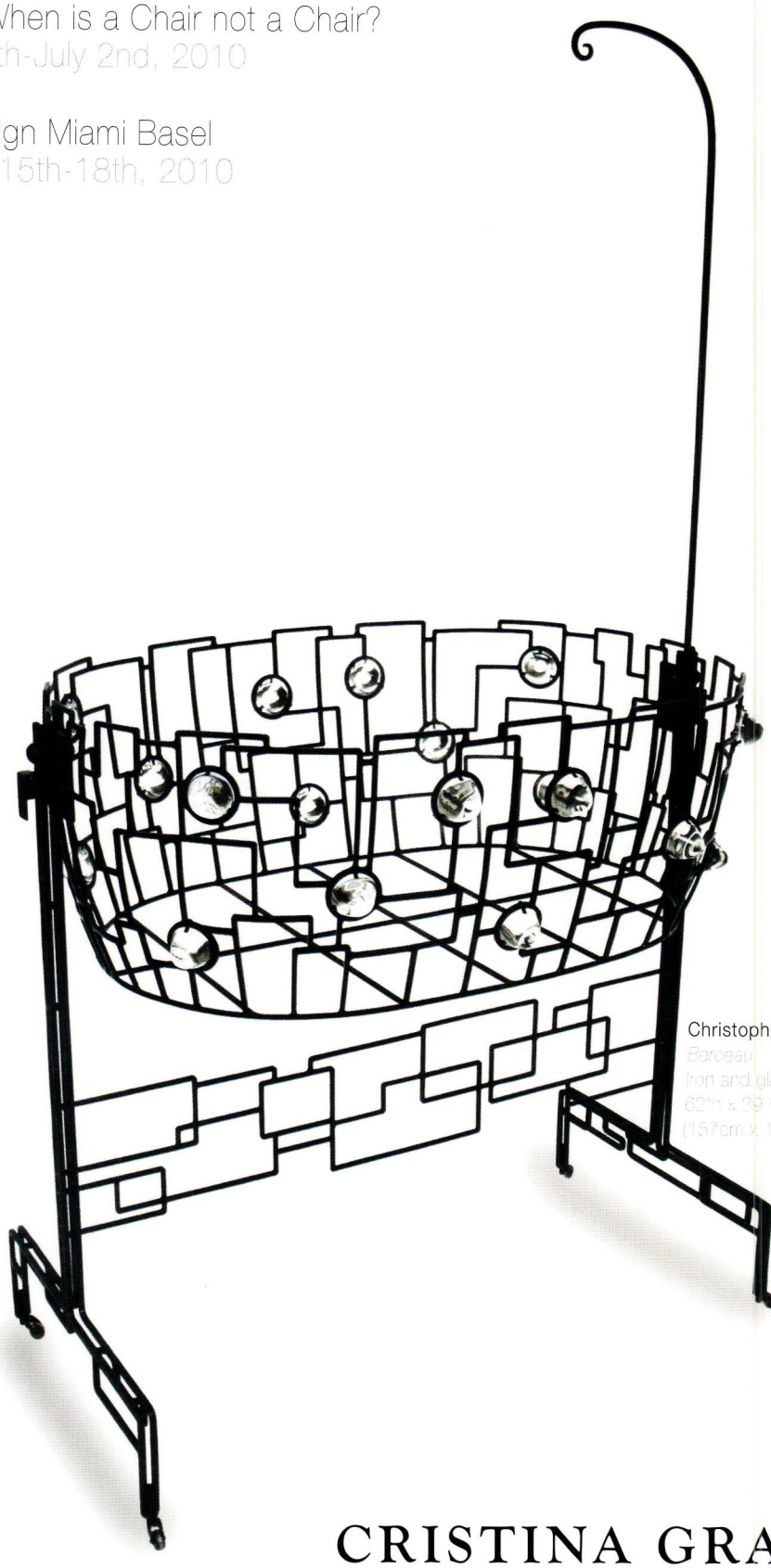

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Surprised by Sincerity

Jaehyo Lee's "Big Cone Pine" chaise, designed in 2009

TO BE CANDID, I had long given short shrift to the annual Sculpture Objects & Functional Art fair series. The first SOFA event I attended, years ago, felt to me more like a craft show. Sure, there were some fine pieces on view, but a voice in the back of my mind kept whispering words like "macramé" and "patchouli oil." And I found the term "functional art" highly suspect, in the way that a person who calls himself an "outsider artist" is most assuredly not an "outsider artist."

At the other end of the spectrum there is the Cooper-Hewitt, National Design Museum's Design Triennial. So earnest. So esoteric. Dry as an overcooked chicken. When I saw the title of the current edition of the Triennial—"Why Design Now?"—I wondered if it was some kind of zen *koan*. Which word were you supposed to emphasize?

But my travels through the leafy glades of the high-end design market have forced a reassessment. At fashionable fairs and in tony galleries, I've seen such objects as a burnished bronze milking stool—a piece that will never go near an udder, let alone be sat upon. Or there was the table with a top entirely covered in fixed slumped glass vessels that didn't invite flowers; or the wooden desk with a wildly undulating top that offered a perfect excuse to avoid writing that report; or the giant tea cup and saucer covered in silver tiles—an "Alice in Wonderland" nightmare. These were all examples of work done with a smirk, or of design by irony. I suppose they were aimed at the sort of patron who, in centuries past, would have kept court dwarves, or, like Marie Antoinette, have a fake farm where they could play at being peasants.

"At fashionable fairs and in tony galleries, I've seen such objects as a burnished bronze milking stool—a piece that will never go near an udder, let alone be sat upon"

What I've come to realize is that at SOFA and the Cooper-Hewitt they are presenting work made with honesty and conviction. Sticking to design, at SOFA's New York show in April you could see tables by Kent Townsend worthy of comparison with the furniture of Ruhlmann, and chests of drawers by the master woodworker and joiner David Ebner, a leading light of the studio furniture-making tradition. Or there was the brute elegance of Jaehyo Lee's biomorphic chaise, composed of sections of pine trunks.

The objects and projects presented at the Cooper-Hewitt were all designed to address real-world problems. There is a prototype LED light bulb powered by dirt (really!); body armor designed to be worn by those clearing minefields; drinking glasses from Sweden with a bulge near the midpoint that serves as a grip for those suffering from muscular weakness or tremors; and a fuel-efficient (and actually rather lovely) circular cooking stove, made from a single brick and some clay, that is easily built and is now in use in Sudanese refugee camps.

Keep your bronze milking stool. I'll take the stove.

Gregory Cerio

GREGORY CERIO EDITOR

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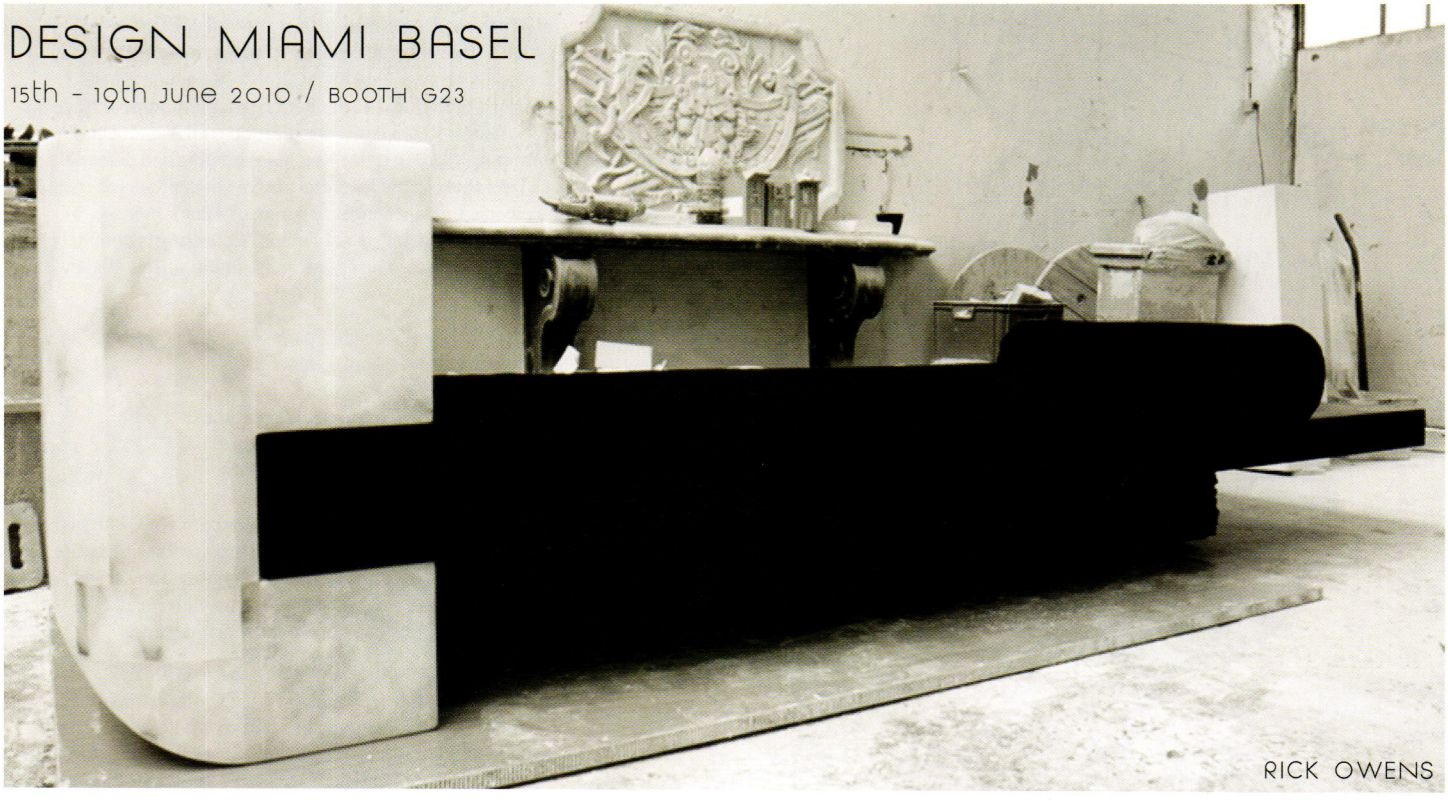

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photo: © Adrien Dirand

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JOHANNA GRAWUNDER ("Voices," page 30) splits her time between San Francisco and Milan, creating projects ranging in scale from architectural to small product design. Her influences are as diverse as her output; she was raised amid the Danish modernist interiors of her parents' Southern California home, but her first show, called TRUCK, was a sort of homage to the low-rider culture of San Diego. Grawunder often frequents junkyards and hardware stores for new project ideas, exercising a freedom of materials and design adopted during her education in Florence and Milan, and later working for Ettore Sottsass. She has a deep respect for the power of light, "the muse of architecture," as she calls it, and the guiding force behind much of her work today. Look for her lighting design inside and out of the new FreePort building (designed by Carmelo Stendardo), soon to open in Singapore.

PHILIP MICHAEL WOLFSON ("Voices," page 30) is a London-based designer working with furniture and residential and gallery exhibition interiors. Aesthetically, his work is inspired by the motion and lines of Futurism and Constructivism, but also betrays the dualities of his education. He began at Cornell University, where he studied engineering, and then attended London's Architectural Association School of Architecture, which focuses on design. Today Wolfson's work plays with light and shadow and balance and scale, enhancing aspects of movement and motion in static spaces. He collects mid-century glass, silver, and ceramics, and recently contributed services to the Make It Right Foundation, an organization dedicated to rebuilding New Orleans.

JOHN STUART GORDON ("Dining with Architects," page 92) is the Benjamin Attmore Hewitt Assistant Curator of American Decorative Arts at the Yale University Art Gallery. He was first exposed to design history at Vassar College and, after working at Christie's auction house, returned to the field at the Bard Graduate Center in New York. Currently writing a dissertation on designer Lurelle Guild at Boston University, Gordon notes that his academic and personal interests are very different. At home he prefers more conceptual and minimal art, particularly works on paper, including a Josef Albers *Homage to the Square*. But he declines to be called a collector. "Collecting is definitely a gene," he observes, adding that in his home he is simply surrounded by objects that make him happy.

EDWARD ADDEO ("A Machine for Living," page 98) is a New York–based photographer whose work has been featured in the *New York Times Magazine*, *House & Garden*, *Vogue*, and *House Beautiful*. Addeo studied at the School of Visual Arts in New York and developed a passion for color during an internship with a colorist at the city's Decoration and Design Building. Today his fascination with the moody effects of light, texture, and color combines with his design savvy to capture the works of designers and architects with astute atmospheric veracity, an ability that has landed him photography credits in five major books. Addeo is currently traveling in Asia with *Hand/Eye*, shooting art and artisans along the "Golden Road" to Samarkand.

JEFFREY HEAD ("L A Threeway," page 114) is a California-based art historian whose interest in art and design history began in Chicago where he became aware of the city's historical influence on architecture. "It's also where I initially saw a wide variety of modern design that was an everyday part of life," he says. This extends to his personal collection of modern design, which tends toward the functional. Head notes that while his tastes are discriminating, they are broad, ranging from simple Bauer planters to a Craig Ellwood painting. As a design researcher he has studied film theory and criticism and recently received a grant from the Canadian Centre for Architecture (CCA) to research architectural toys.

Edited by KATY KIICK Illustrations by HANNAH LAYDEN

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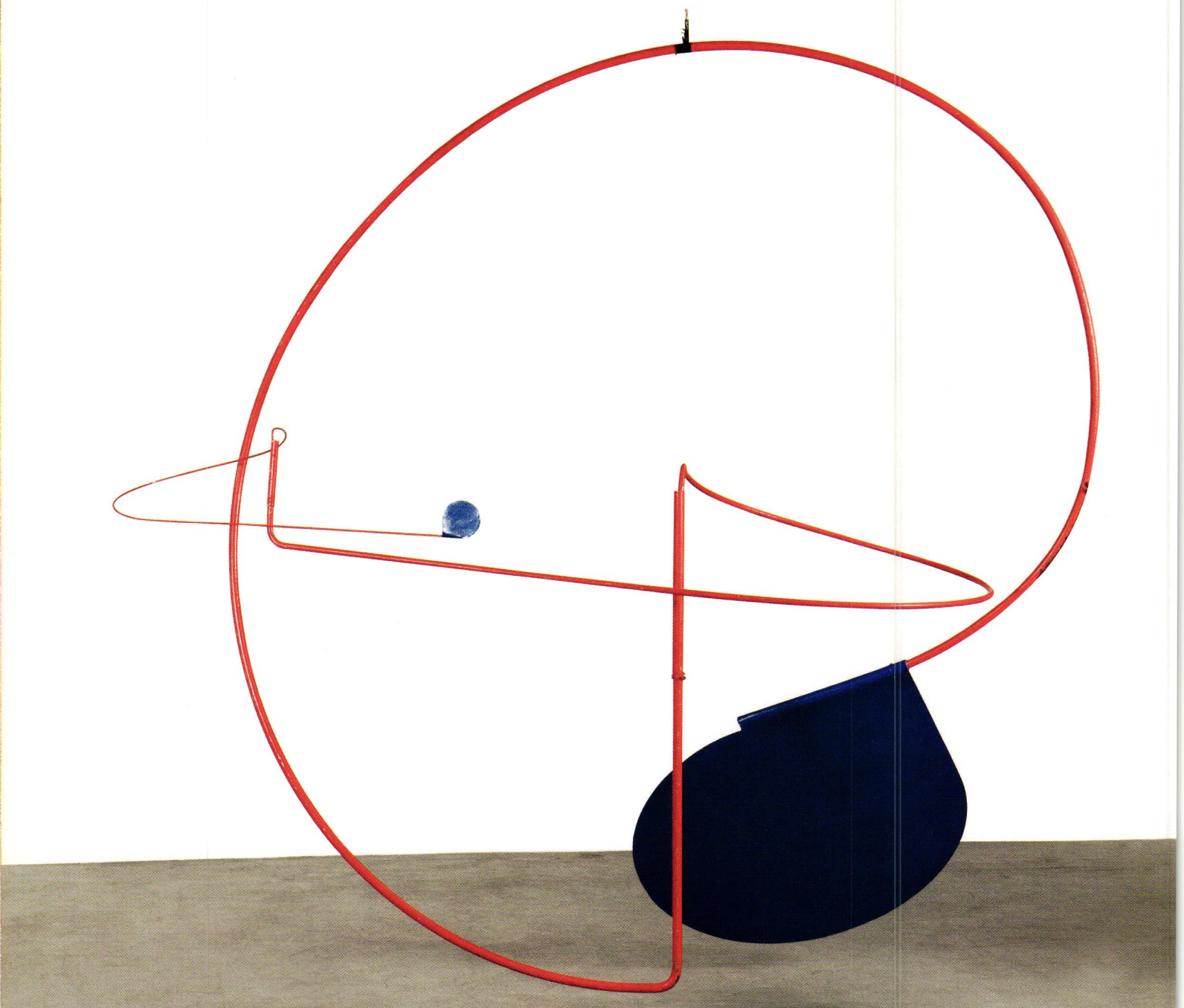
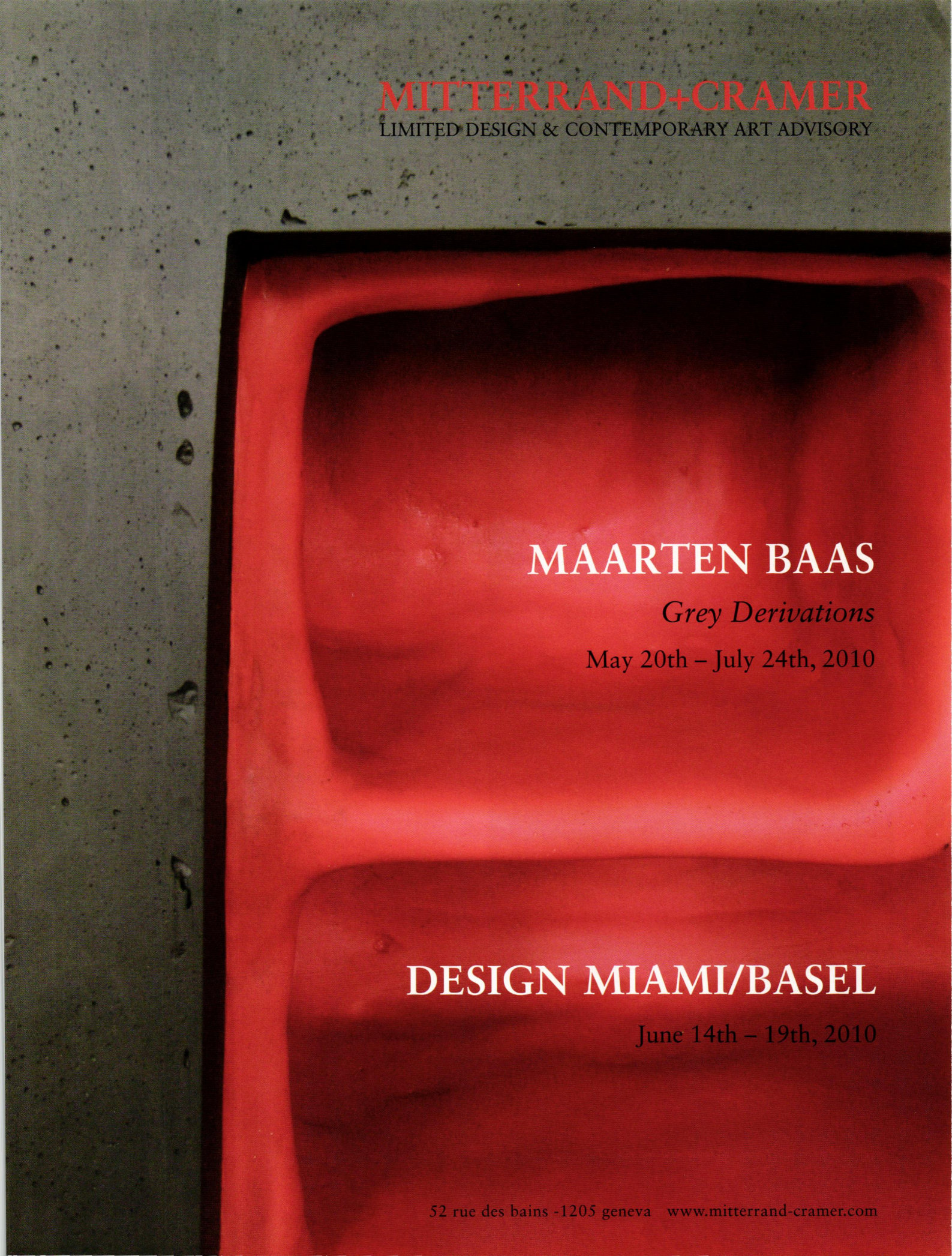


Mobile by Ib Geertsen
No title, Denmark 1976
enameled iron and aluminum, approx 250-300 cm.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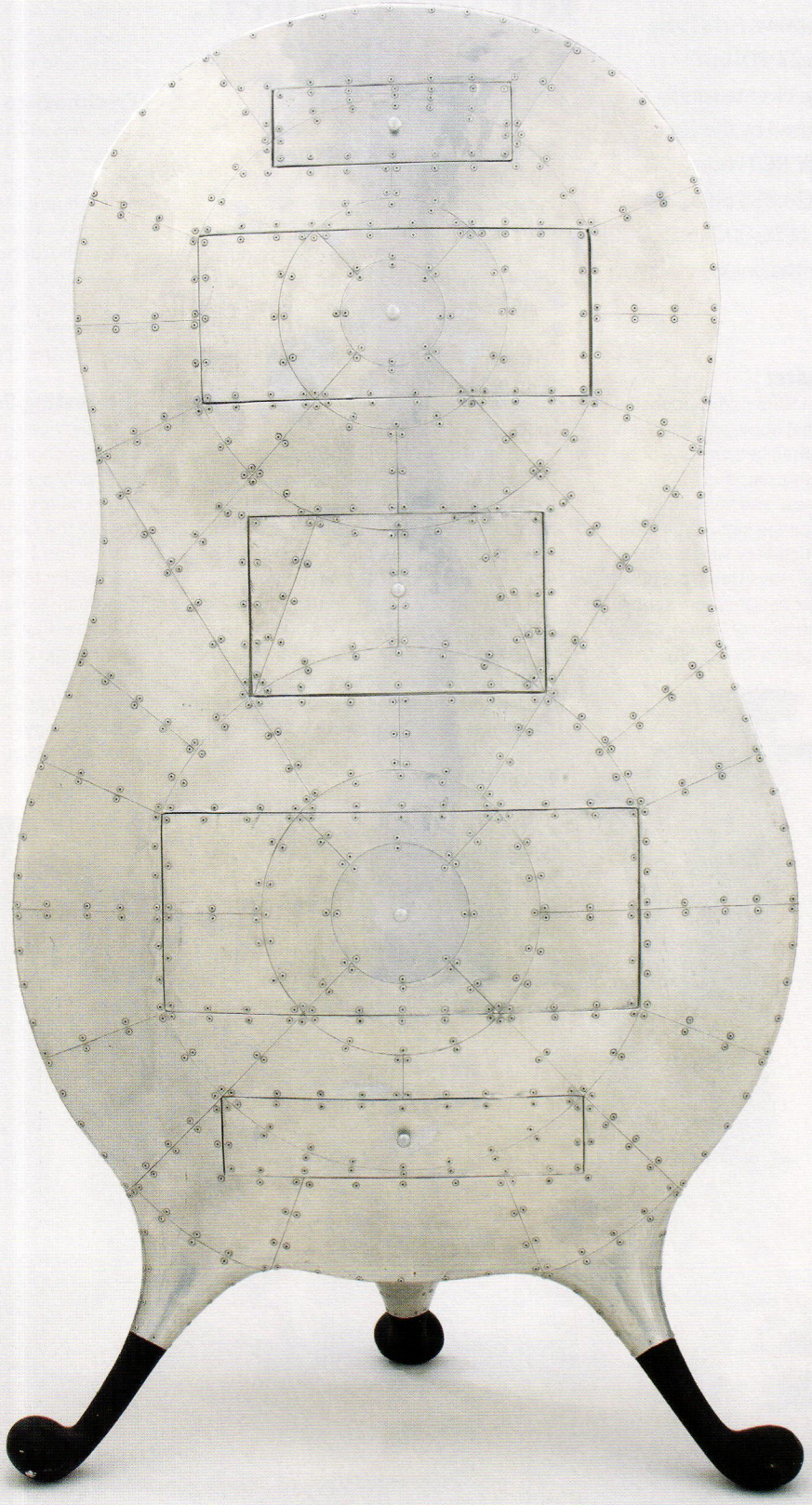

What Sold, for How Much, & Why?

LOT 387, Skinner's "20th Century Furniture & Decorative Arts" sale in Boston, March 27, 2010: A five-piece sterling silver tea and coffee service crafted by the German silversmith **EMMY ROTH** circa 1928. The lot brought $24,885 off a pre-auction estimate of $6,000 to $8,000. Some reasons for the unexpectedly high price:

A Forgotten Master

In 1916 Emmy Roth (1885–1942) opened a boutique in Berlin that soon, and for nearly twenty years thereafter, became one of the city's most fashionable emporia for silver tableware, hollowware, and household objects such as grooming sets. "Emmy Roth became one of the first very successful woman silversmiths," says New York dealer Joern Lohmann. "Her designs were simple, functional, and suggestive of later organic forms—very avant-garde for her time."

Elusiveness and Rediscovery

After the ascendency of the Nazi party in 1933, Roth, who was Jewish, apparently sought to lower her profile. Design historians acknowledge that information on her career becomes vague at this point. She is known to have worked with a Dutch silver firm in the mid- to late thirties, but from there the trail of her career grows dim: some experts say she emigrated to Tel Aviv, others to America. Her reputation dimmed accordingly. In 2000 a tea set similar to the one sold at Skinner brought less than its low estimate, selling for about $4, 400. Ten years later, things have changed. Roth's work is well represented in museums such as the Minneapolis Institute of Arts and in numerous German decorative arts museums. A major retrospective of Roth's work—along with that of her coeval Paula Straus, who was murdered at Auschwitz—is scheduled at the Badisches Landesmuseum in Karlsruhe, Germany, in early 2011.

Sprightly Form

Roth was inspired by the Deutscher Werkbund movement of the early twentieth century, which took its cues from the English arts and crafts of the previous century in honoring handmade objects over industrially produced ones. Roth, says Skinner department head Jane Prentiss, "freed herself from excessive and unnecessary ornament to create a beautiful well crafted tea and coffee service that merges functionalist modernism and organic design" in hammered and buffed silver.

Freshness to the market

"This tea set had never been to auction. Buyers can sense this," says Prentiss. I received a lot of very intelligent and pointed questions from an international audience. Skinner is listed on the website Live Auctioneers, which provides a worldwide bidding platform. After a flurry of international bidding, the Emmy Roth tea service sold to a private buyer in the United States."

Interesting Provenance

"The service came from the estate of an academic family with properties in Cambridge, Massachusetts, and New York City—relatives of the Gimbel family that owned the famed New York department store," Prentiss says. And there was a final allure for the lot: "It's unusual for a customer to buy a sterling silver tray at the time they order the hollowware. People often skimp and buy a silverplate tray. In this set all the pieces were made together and sold together including the tray, and bear the same markings. The client was wise and obviously of means." M

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CRAIG VAN DEN BRULLE

Early Barovier 6 Arm Glass Chandelier, 1920s; Paolo Buffa Santos Rosewood Bar, 1948; David Klass Limestone Figure "MYCENAE" 1970s; Signed Ado Chale Black Resin and Agate Coffee Table, 1970s; Chaim Gross Signed Tumbler Sculpture 1960s.

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Top: **Wolfson's "SoundForm2" steel communal table at ROBERT measures a monumental 15 feet long with a 6 foot high "sound wave" element in the center. He also designed the aluminum mirror-polished and powder-coated bar stools that surround the table.**

Above: **To provide ambient lighting, Grawunder drew on a system she devised in 2008: suspending Lucite panels, lit by pinkish LEDs, from the ceiling like mobiles.**

TWO OF THE MOST ESTEEMED TALENTS IN THE WORLD OF CONTEMPORARY ARCHITECTURE AND DESIGN—**JOHANNA GRAWUNDER** AND **PHILIP MICHAEL WOLFSON**—DISCUSS THEIR OFTEN SHARED, OFTEN OPPOSING VIEWS ON THE STATE OF THE CREATIVE SPIRIT TODAY

LET'S FACE IT: *A significant cohort of contemporary architects and designers are obnoxious blowhards, as interested in cultivating an image of blasé and superior erudition as attending to the advancement of the building art. Brutal as that last comment sounds, the approach is understandable in the current context of name-brand design and "starchitecture." Two exceptions to the "behold my works" school of self-promotion are Johanna Grawunder and Philip Michael Wolfson—both are smart and hip, and never put on airs. We won't recount their bona fides in this space (see "Contributors," p. 18), but the two, reared in different schools of modernism, recently collaborated on the much admired interior of the restaurant ROBERT in New York's revamped Museum of Arts & Design. Grawunder lit the space with LED-illuminated Lucite panels hung like mobiles and installed glowing orange Lucite boxes around the room's perimeter. Wolfson supplied dramatic metal tables and barstools that play off typically sexy upholstered seating by Vladimir Kagen. At the request of MODERN, Grawunder and Wolfson engaged in a colloquy on their work philosophies.*

JG: I think one reason our work complements each other is because we are both architects and so have a similar design process. PMW: An architectural background makes us think about the environment

Andrea Malizia

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Photo by Carlos Madrid

around an object, rather than just focus on the object. With regard to ROBERT, I admire the way you designed your lighting to respond to the raw space.

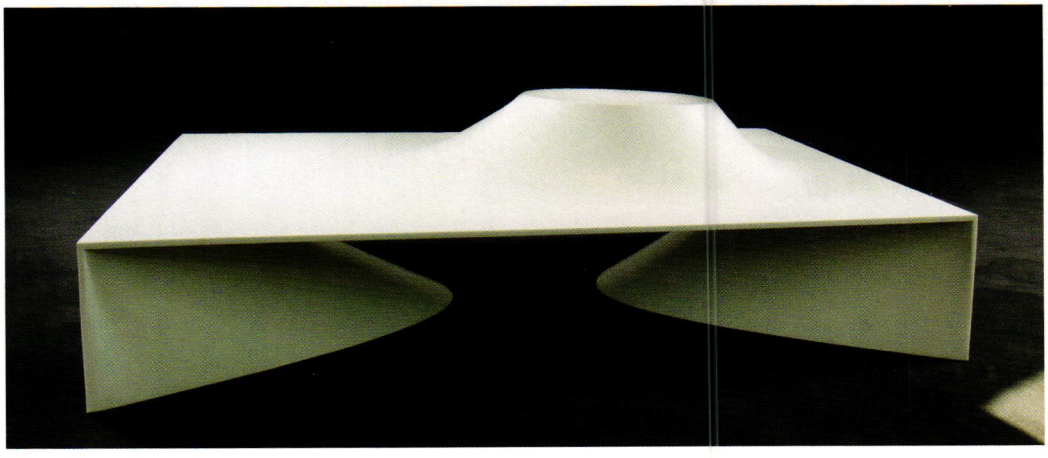
I notice we both avoided "blobs." Blobs—like, biomorphic, organic forms? I like 'em. Don't you? **I am sorry to say I *still* haven't met one I like. It's not a style or personality thing. It is, I think, actually a very formal problem. Blobs in nature, like a poppy or a jellyfish are amazing—elegant and beautiful. So far, blobs in steel and glass or acrylic, not so much. Allianz Arena in Munich is the huge exception, but I'm not sure the architects, Herzog and de Meuron, would call that a blob.** Certainly, blobs in architecture have yet to approach the grace of a natural blob. Don't think they should try, either. However, amorphic freeform architecture and design can work quite successfully. Just look at the Breda Pavilion [designed by Luciano Baldessari for the 1954 Milan Triennale]. The looping, Mobius strip–like walls and that rounded, angled roof are visually aggressive elements that convey a sense of dynamic motion. Yes to that sort of blob.

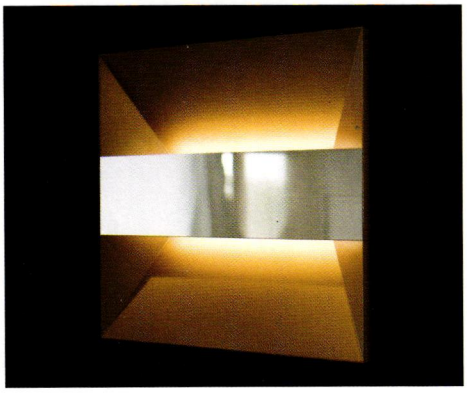
Okay. Let's move on. What's the future? I've been reading a lot about all the copyright skirmishes over "sampling" in music and literature. This really intrigues me because in the design world, there is a lot of sampling going on. A well-known gallerist once told me, "It's not important who did it first, it's more important who did it last." For me, sampling is a totally valid and almost unavoidable technique these days. I feel no shame in openly saying I love many artists' works. I also mine other disciplines avidly—such as car design. Also art installations and music. A Leonard Cohen

Above: **"Half-Pipe" desk by Grawunder, 2008. Aluminum, wood, and light.**

Center: **"Eruption" coffee table (edition of 8) by Wolfson, 2009. HI-MAC acrylic stone.**

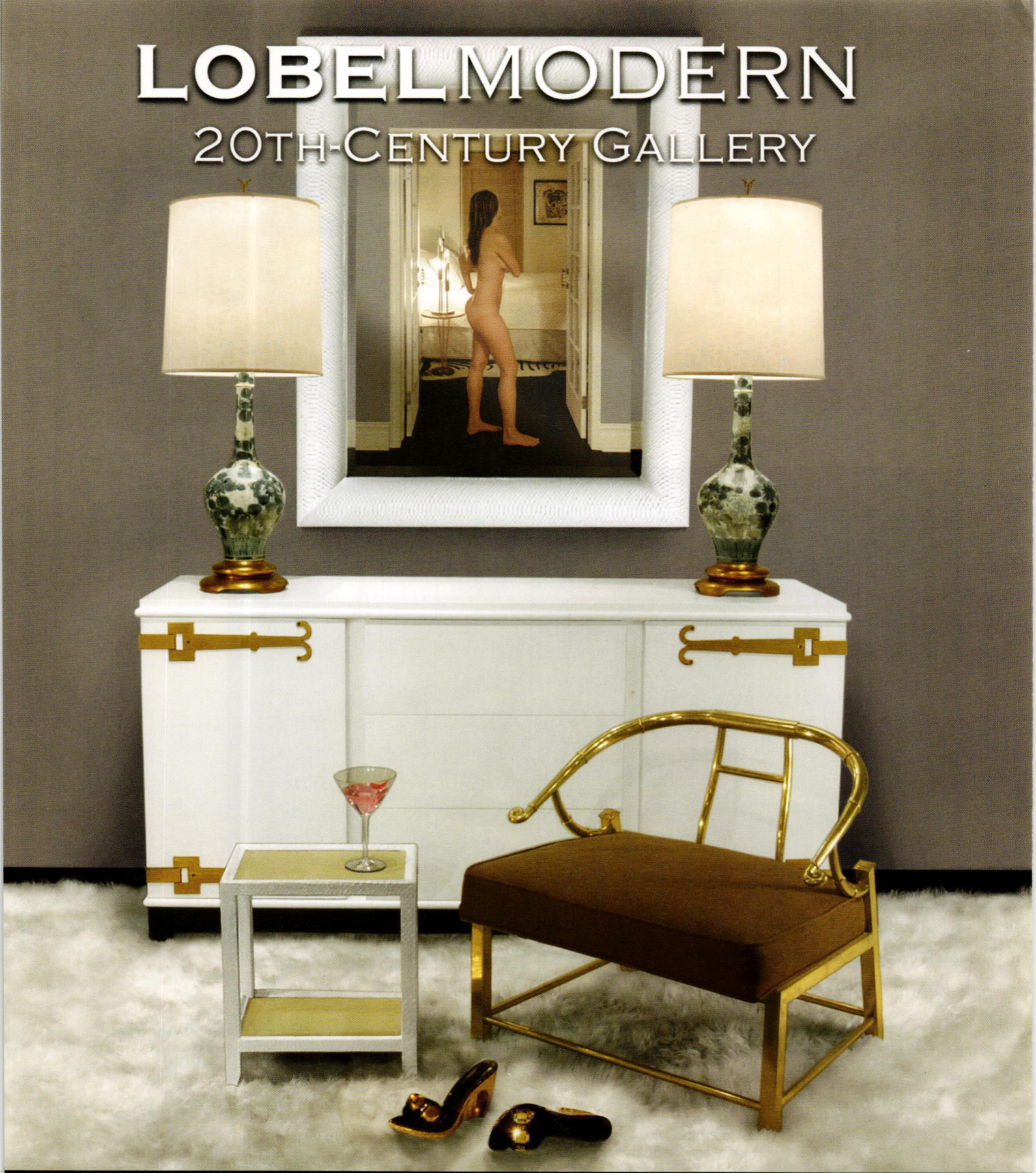
Below: **"Tempest" wall light installation by Grawunder, 2009. Painted aluminum and polished stainless steel.**





lyric comes to mind—"Forget your perfect offering/there is a crack in everything/that's how the light gets in." I could make an entire collection from that one lyric. Certainly, everyone is using references in their work in some way or another, but it's to what degree a reinterpretation is original that makes it more, or less, noteworthy. Take someone like Maarten Baas, who says that his work comes from references to his life. It may be some subliminal inspiration that prompted him to char a Frank Lloyd Wright floor lamp, or it might be intentional. In any case he sampled an object and morphed it into something original. Unfortunately, there are too many others who are way too "inspired" by his work. This is where neither sampling nor intent can be used as an excuse. It's just mediocre design. And, like mediocre art, it will always be around.

FROM TOP: GALLERIA O, ROME; COURTESY OF WOLFSON DESIGN; PRIVATE COLLECTION



TIMELESS. ELEGANT. SEXY.

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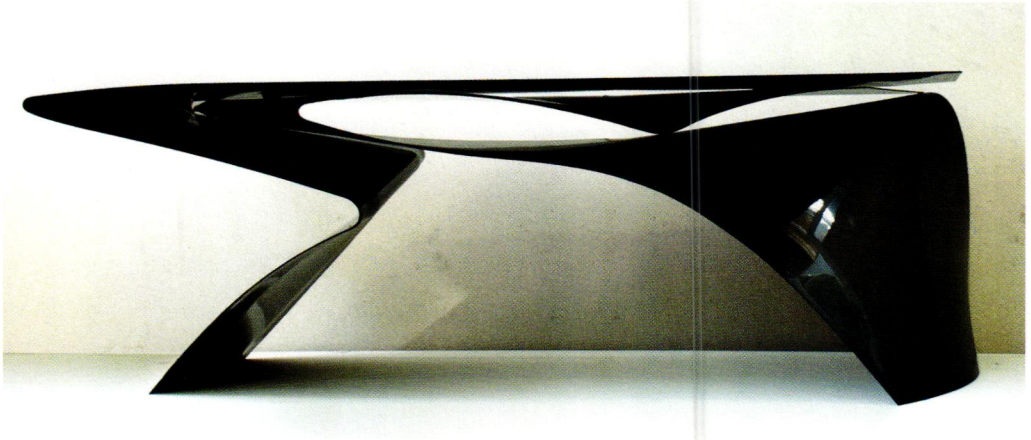
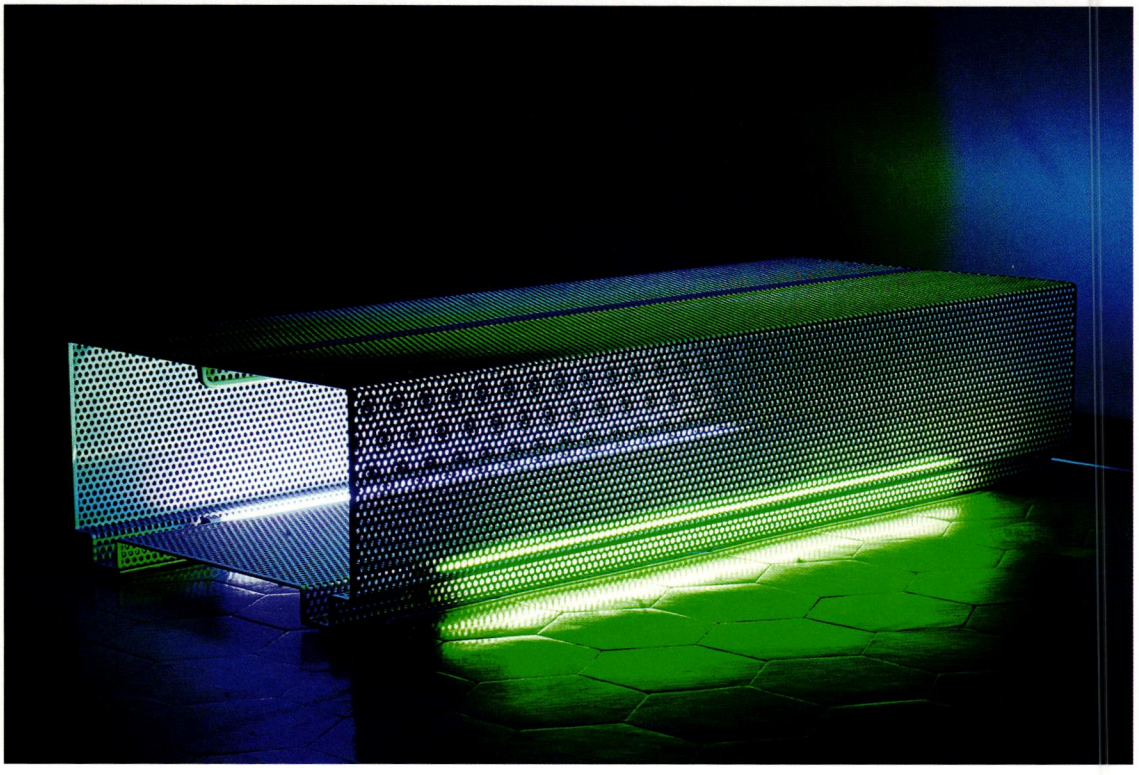
Right: **"SideLine" table by Wolfson (edition of 4), 2009. Carbon fiber.**

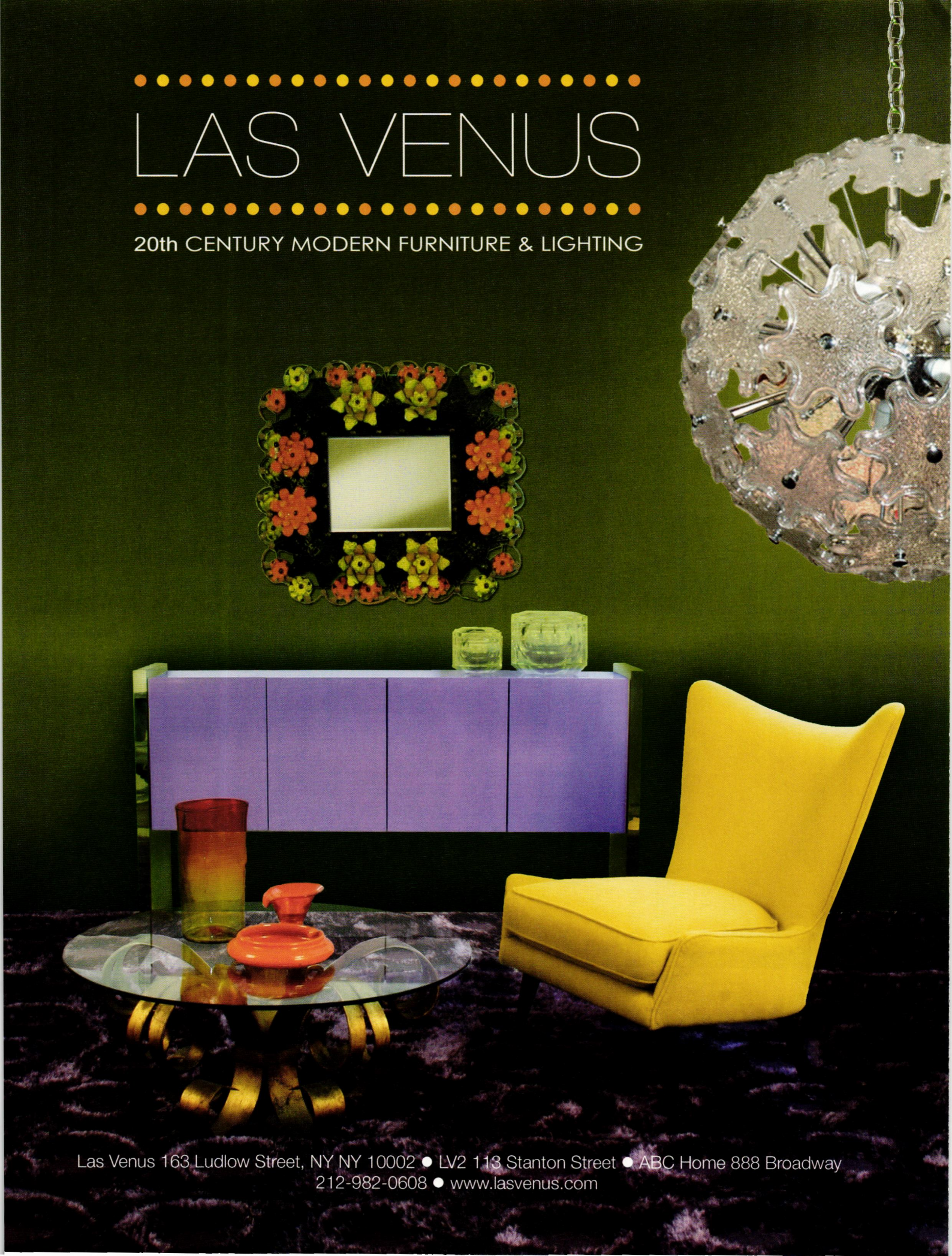




Left: **"Perf" bench by Grawunder, 2008. Perforated metal with colored fluorescent lights.**

I was intrigued by the phrase "work comes from references to his life." That's a big "duh," obviously. But as an architect trained to be constrained by sites, rules, codes, budgets, materials, clients, even concepts, the freedom to just admit that you are a filter for your life's experiences must be really liberating. I don't know if you also have this insecurity, but I have always felt required to explain what I am doing and why it is like it is. It was the old conundrum in architecture school when the professor would ask why you made the door of your project red, and you would make up very complicated constructs to explain it. When in reality, you chose red because you liked it, and the professor probably would have had more respect if you'd just said that! For me, it is interesting to compare the Western philosophy behind the analysis of "why" with the Eastern traditions where perhaps it's more "why not." Maybe that's what makes it difficult within the Western structure of art and design to allow for something that is not so easily definable or disciplined. Certainly, there needs to be some sort of structure, but the degree to which it becomes rigorous should not be so strict. Someone once said that an artist asks why and a designer asks how. Of course, that's the basis of the problem right there! Way too simple. And, just how do you officially become an artist, and who exactly grants that

WOLFSON DESIGN; GALLERIA O, ROME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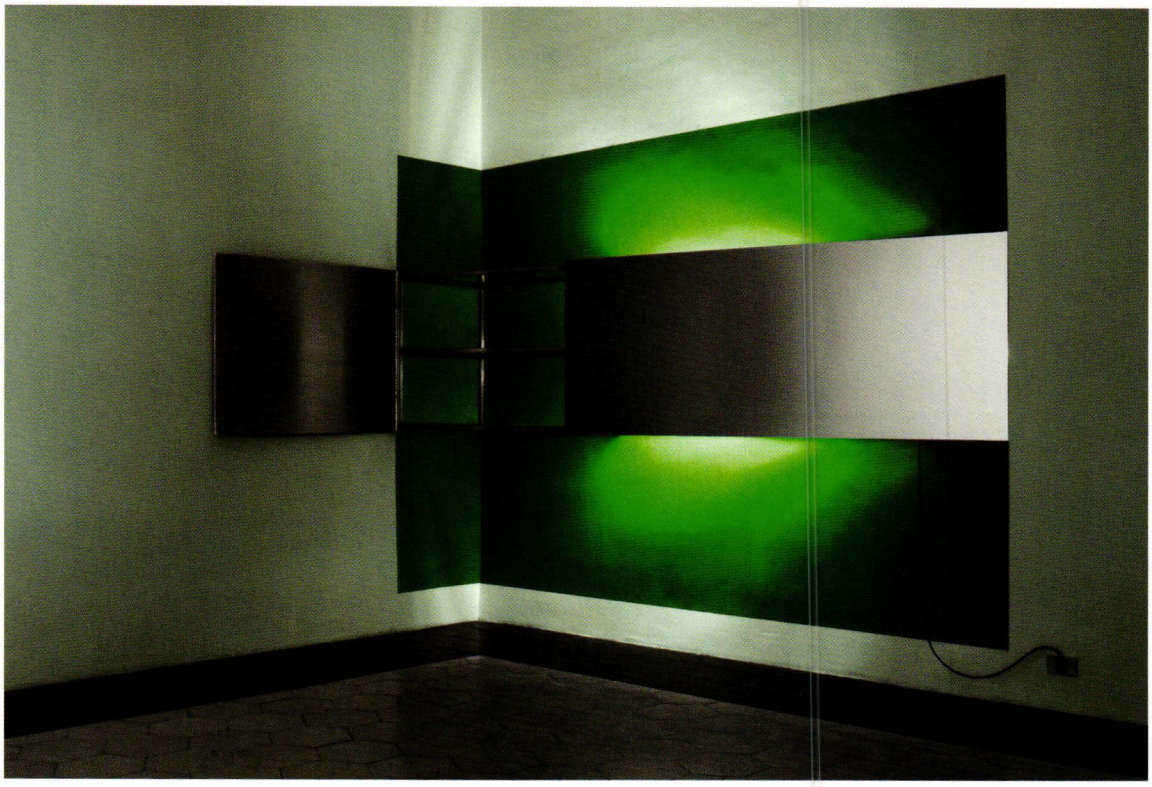
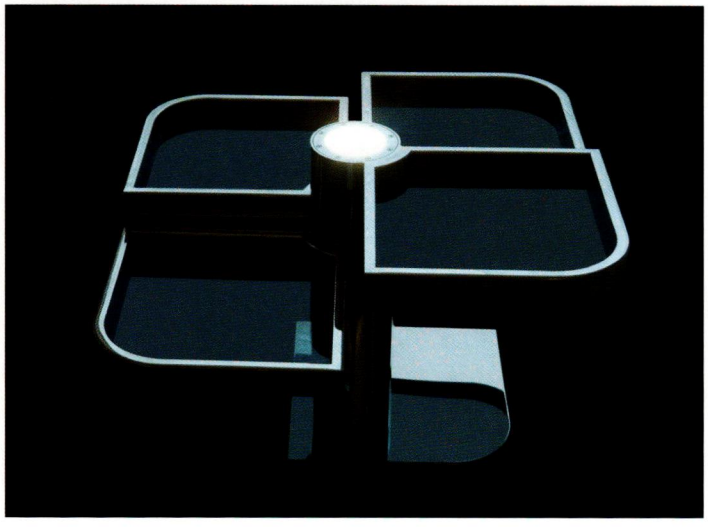




Left: **"Tempest" expandable coffee table by Grawunder, 2009. Polished stainless steel, fume-colored acrylic, and light.**

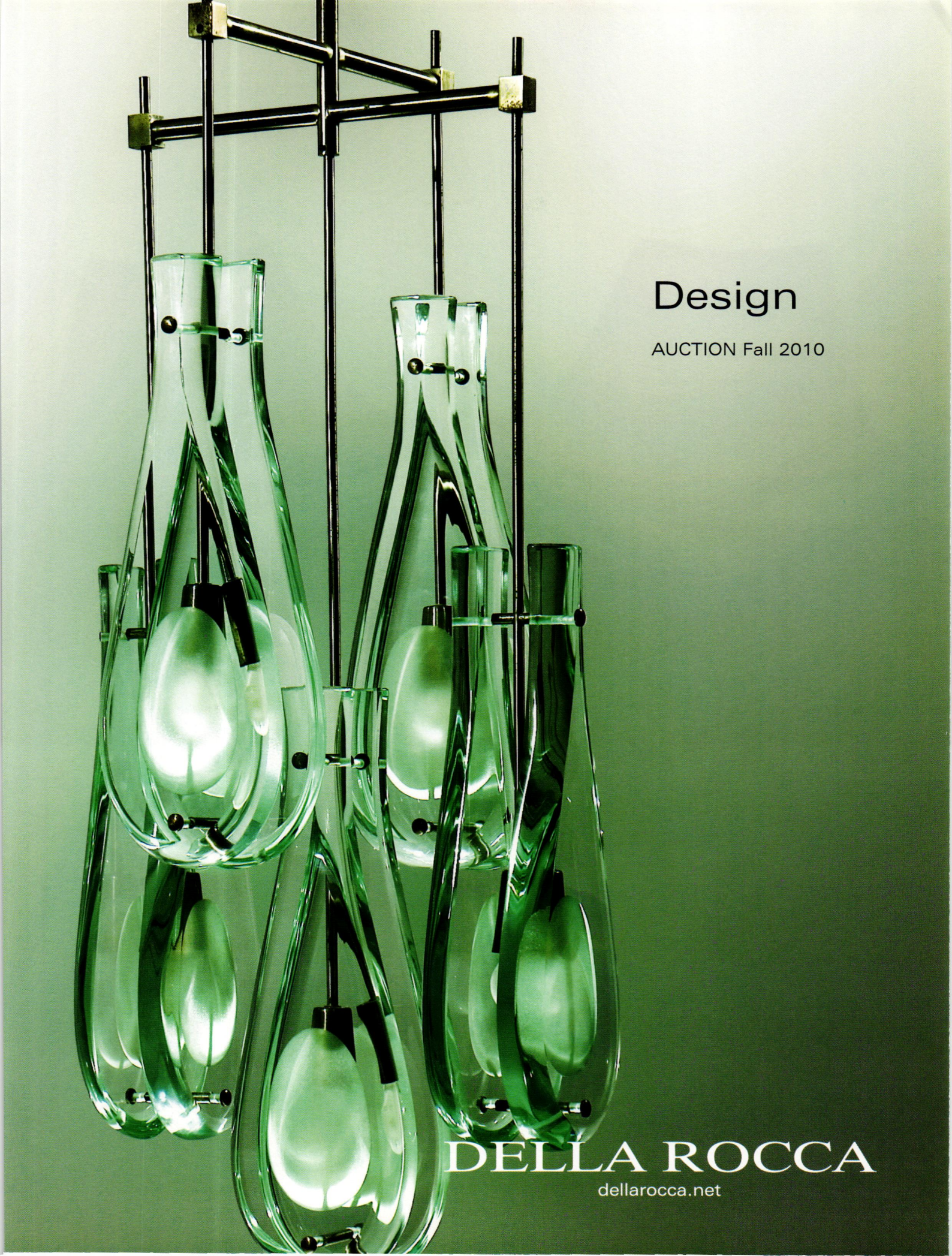
Above: **"Trave" wall mount by Grawunder, 2008. Stainless steel, glass, paint and black light with florescent tube.**

permission to be the sole asker of why? If we agree with these statements then I would say the word *designer* definitely needs to be redesigned.

The social aspects of our profession—the "do-no-harm and the better peoples' lives" part; the "solve problems and express our humanity" part; the optimism that is required to make *anything* new part—those parts of our profession that make us more than showmen—would have to be painstakingly reconstructed. If we try to get down to definitions, I believe that, ideally, architecture enhances a person's day-to-day experience in the world. And, ideally, "design" (in the industrial sense) enhances a person's moment-by-moment interaction in the world. Could we say that, ideally, art enhances, more permanently, a person's perception of the world? If you stimulate people to enjoy or participate in the act of questioning, or prompt some action involving the body, mind, and soul, then this definition could, today, apply to a piece of design, or a building, as easily as a work of art.

Time for cocktails? M

GALLERIA O, ROME; PRIVATE COLLECTION



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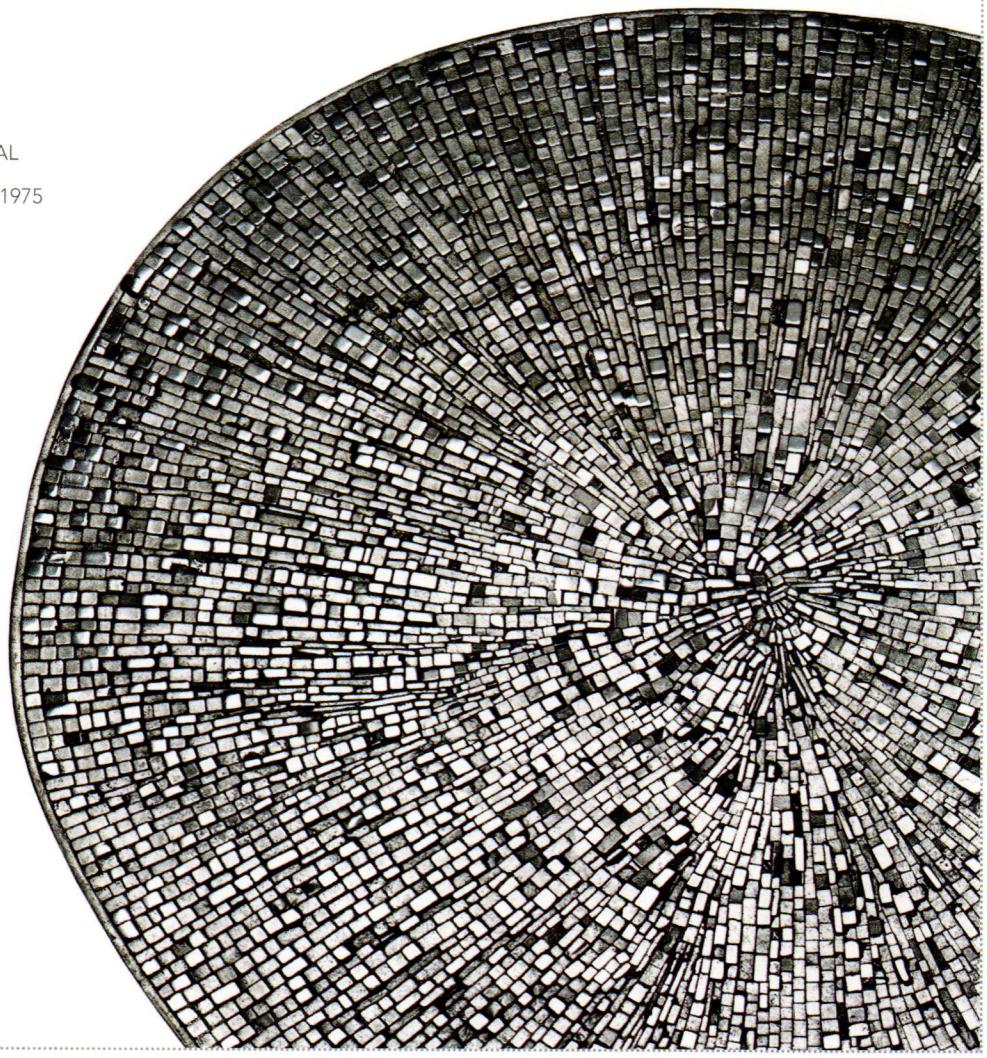

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An ABC on the ESU

IN A NEW SECTION, WE ASK EXPERTS TO WEIGH THE MERITS OF VARIATIONS ON AN ICONIC PIECE OF MODERN DESIGN. FIRST UP: CHICAGO AUCTIONEER **RICHARD WRIGHT** CRITIQUES THREE VERSIONS OF THE EAMES STORAGE UNIT.

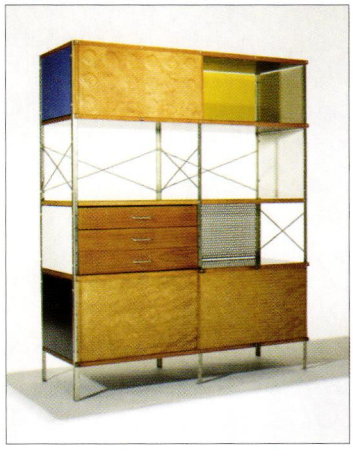
The ESU 400 series was designed by the Eames Office beginning in 1950, concurrent with the design of the iconic Eames House in Pacific Palisades, California. The visual vocabulary of the two is identical. Both share a goal of using off-the-shelf parts assembled in a grid system to create design solutions to satisfy a variety of needs. In both, the aesthetic expression is drawn from variations in the materials. The ESU can feature plywood shelves finished in Baltic birch with a light honey glow. Panels in saturated primary colors can be applied around three sides of the unit. The earliest units could include a perforated aluminum panel. The best ESUs also incorporate molded plywood dimple doors, which lend texture.

An "entry-level" ESU 400—the one shown is the 421-N, from the second series, which was re-engineered for durability and introduced within two years of the first models—features less variation and color than the more desirable models. This example has too many drawers on the bottom and is too blank on the top—the lack of balance is striking. While worthy of use in anyone's home, this is not the example for the discerning collector. Such an example would sell in the range of $10,000-15,000.

grade **C**

This is a better ESU from the second series, model 420-C. The main attractions are the colorful exterior panels. Pieces from the second ESU series are sturdier and more practical, but for collectors some subtle beauty was lost in the redesign. The most noticeable change is the inset legs separate now from the frames—lowering the susceptibility to torque but altering the architectonic form of the cabinet. The frame and legs are finished in polished chrome, a harsher finish than the original zinc. The drawers are redesigned, changing from the quirky almost homemade quality of the original (constructed of metal rods, wood, and fabric tape) to a handsomely constructed dovetailed box with an internal metal slide system. While undoubtedly improving the function, the flat appearance of the original was a better aesthetic choice than the redesign. In the second series, the perforated panel was no longer offered, further reducing the interplay of the materials. An example like this would bring $15,000-20,000.

grade **B**



Like all things Eames, the earliest iteration is the most collectible example. **This best ESU**, also named model 420-C, has the early leg configuration in which the angle-iron sides continue to become the legs. The metal on these early units is zinc, which over time forms a soft patina prized by collectors. This best unit has several primary color panels, echoing the design of the famous Eames house, and the maximum variation: drawers, doors, perforated metal panel, and "X" stretchers—a symphony of materials. The doors are the famous dimple doors crafted from the thinnest three-ply birch veneer and molded with "dimples" that recall the design of the Eames CTW coffee table designed four years earlier. Signed with a Herman Miller label—a graphic designed by the Eames Office, of course—marks this unit like a well-tailored suit. This example would be valued at $20,000-30,000.

grade **A**

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Collectors & leading figures in the design world discuss new trends & fresh enthusiasms

Edited by DANIELLE DEVINE

▲ ROYÈRE'S RESILIENCE

"While I'd never claim to be a design historian in the academic sense, I have always considered Jean Royère a seminal figure in the continuum of French design. Like Émile-Jacques Ruhlmann, Royère created total environments, and had a sensitive way of interpreting classical forms. There is a feeling of modernity in all Royère's work—not a polemical, Bauhaus-style modernism, but a sensuous one. New York's Magen H Gallery recently brought in a cache of Royère pieces that includes a pair of 1950s armchairs in which the French designer drew on traditional Arabic fretwork carving, but simplified and flattened the style in a way that draws an ancient form into the twentieth century. They are perfect examples of Royère's idea of the modern."

ALAN WANZENBERG,
architect and interior designer, New York

◀ EVA'S STILL GOT IT

"I was so delighted when Eva Zeisel added this two-opening vase to her "101" dinnerware set, which was released to celebrate her 101st birthday. (It was made by Royal Stafford of England, and is distributed by Bloomingdale's.) It is very much the essential Zeisel—based on the hand-friendly, biomorphic, bird-shaped lines that she often uses. While this piece, and the other pieces in the set, fit beautifully into our mid-century modern décor, it could as easily fit almost any design plan I can think of, from Asian-centric to deco to high-tech industrial. Eva's playful search for beauty reached a high point in this piece."

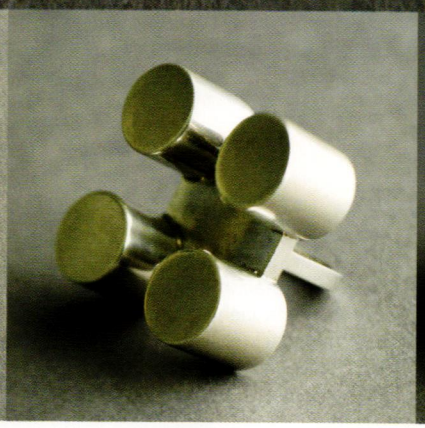
PAT MOORE,
collector

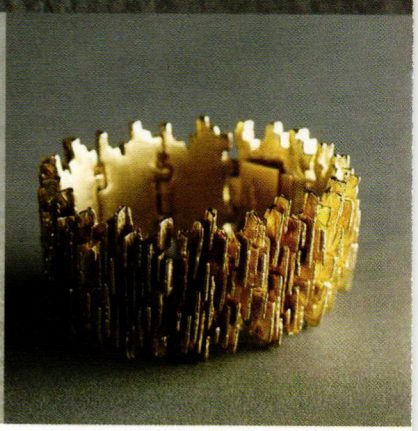
▲ COORDINATING ART AND DESIGN

"I have always loved buildings and skyscrapers and was quite excited when I had the opportunity to purchase Raymond Jonson's *City Lights* from the Michael Rosenfeld Gallery in New York. American design from the 1920s and 1930s has a real turbulence to it, and I think it is often hard to find the right painting to complement your decorative arts collection. The people from the Museum of Fine Arts, Boston were quite wowed when they saw it in my house, and requested that I loan it for the soon-to-be-opened American Wing. It will look great with the Paul Frankl skyscraper desk and Schreckengost *Jazz Bowl* that I donated to the museum."

JOHN AXELROD,
collector

FROM TOP: MAGEN H GALLERY, NEW YORK MICHAEL ROSENFELD GALLERY, NEW YORK EVAZEISEL.COM PHOTO BY BRENT C. BROLIN





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▶ LUSH CUFF

"I am inspired and influenced by the art deco period—not just by the furniture and architecture, but also by the jewelry. One of my favorite pieces in my collection is a silver bracelet by Parisian jeweler René Roberts from the 1930s that I got at Sotheby's. To me, it is one of the most important pieces of that period. Although it was made ninety years ago, the design is so current, and it's really quite beautiful! The craftsmanship and design of this bracelet are wonderful."

EVA CHOW,
collector

◀ METAL BALLOONS

"Oskar Zieta's 'Plopp' stools are among the most intriguing objects to appear in recent years. The young Polish designer has matched a pure, flawless surface with beguiling organic forms that are created via a wonderfully innovative process. Zieta joins two layers of sheet metal, attaches a valve, and literally inflates the pieces with a super-high pressure blast of air. He then finishes and polishes the surfaces, leaving some with a reflective metal exterior and powder coats others in eye-popping colors. No two examples are alike. Despite the balloon-like appearance and their light weight, the stools easily support a human body. You can see them at the Moss gallery in New York. To my mind, they are a little like functional Jeff Koons sculptures. They assert a surprising and joyous presence, which does as well on a shelf as on the floor."

JACQUELINE LEWIS,
curator, UBS Art Collection, Americas

▶ LIMBER TIMBER

"Discovering Jaehyo Lee's tactile, organic, elegant pine-log chaise in Cynthia Reeves's gallery space at the Sculpture Object and Functional Art (SOFA) fair in New York this spring was a breathtaking moment. Jaehyo's work finds the balancing point between respect for nature and exquisite craft. Though he is better known for his brawny work in metal particularly pieces made of bent nails the chaise shows the more sensitive aspects of his character and talents."

MAUREEN FOOTER,
interior designer, New York

FROM TOP: SOTHEBY'S NEW YORK MOSS, NEW YORK CYNTHIA REEVES FUNCTIONAL ART, NEW YORK

Jan Yoors, Tantra in Yellow, 1977, 8'×7'6" / jan yoors.com

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▲ A CULT ABOVE

"I met Claude and François-Xavier Lalanne in the '70s and we became great friends. In addition to building my own personal collection over the years, I began to commission specific pieces for my clients. Claude and François-Xavier both shared the belief that sculpture should be functional and hands-on: touched, opened, sat on. Introducing a utilitarian element to a sculpture based on animal and plant forms, while retaining its whimsy, is a hallmark of their work."

PETER MARINO,
architect, New York

◀ CERAMICS OF SCALE

"We were lucky to meet Felicity Aylieff and were inspired by her intensity and passion. She created these porcelain works in Jingdezhen in China, an area historically known for ceramic production on a monumental scale. Felicity, who is represented by Adrian Sassoon in London, assembled a team to help her throw and assemble a seven-foot, four-inch pot in sections. She then glazed over her own line drawings and transfer prints on the vessel. The decoration shows an awareness of local blue and white traditions, but with Felicity's own interpretation of botanical motifs."

SUZANNE LOVELL,
architect and interior designer, Chicago

▶ CALL OF THE WILD

"I recently noticed these bronze antler side tables by renowned fashion designer Rick Owens at Jeanne Greenberg Rohatyn's gallery, Salon 94. There is a lot of collectible furniture out there made from precious materials but Rick Owens is using them in a new way. The bronze here is cast to mirror the graining in wood. His furniture is deeply thought out, incorporating historical references and symbolism to create something that is both timeless and poetic. These are incredible pieces of art, and if you need incidental seating you can pull one right up."

RICHARD MISHAAN,
interior designer, New York

FROM TOP: PHOTO BY JASON SCHMIDT ADRIAN SASSOON, LONDON SALON 94, NEW YORK

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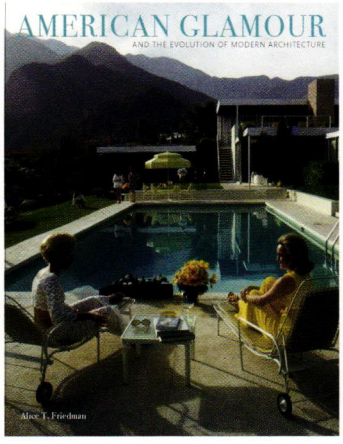
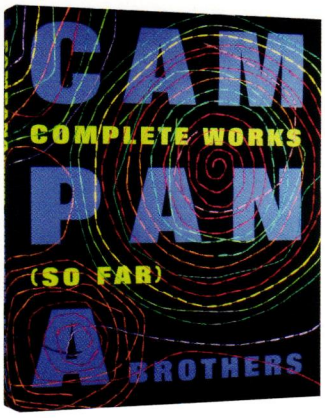


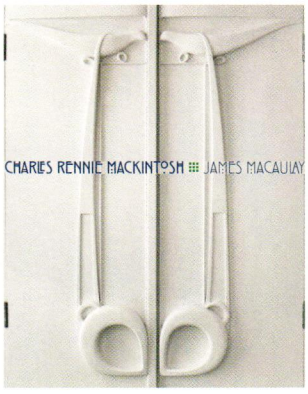
THERE ARE, as has often been said, many modernisms. In her intelligent, highly readable, and elegantly designed and illustrated **American Glamour and the Evolution of Modern Architecture**, Alice T. Friedman examines and contextualizes the postwar moment when the philosophical conceits of early high modernism were co-opted to become the representation of a sophisticated lifestyle, and beyond that into a conduit for commercial marketing. Drawing on projects as disparate as Richard Neutra's serene, stone-clad Kaufmann House in Palm Springs, the soaring TWA Terminal in New York designed by Eero Saarinen, and the swank Morris Lapidus hotels of Miami Beach—Friedman explicates how such buildings conveyed an image of the *dernier cri* in forward-looking chic, only to have their design elements imitated in coffee shops and in the bombast of 1950s Las Vegas. The question is whether architects, consciously or not, were complicit in this devolution.

AMERICAN GLAMOUR AND THE EVOLUTION OF MODERN ARCHITECTURE
BY ALICE T. FRIEDMAN
Yale University Press, 272 pp., $65



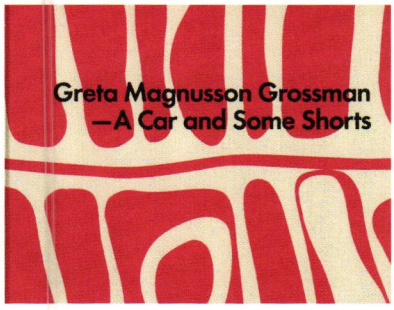
MAYBE YOU *can* judge a book by its cover. The cloth that is wrapped around the thick cardboard cover of **Campana Brothers: Complete Works (So Far)** is stitched through with spirals of colorful thread—red, yellow, green, purple, orange—at once a reference to the meticulous craftsmanship of the Brazilians, and a nod to the ebullience of their pieces. Though it seems like only yesterday that Humberto and Fernando Campana became darlings of design aficionados, the two have been working together since 1983. This catalogue raisonné demonstrates not only the breadth of their output, but their fluency with an astonishing range of materials. (Another surprise is just how bad some of their early work was.) The core of the book is a series of chapters, written by Darrin Alfred, on the pair's flair for repurposing and somehow ennobling humble everyday detritus. Love their designs or hate them, the Campanas' work is never boring. So far, so good.

CAMPANA BROTHERS: COMPLETE WORKS (SO FAR)
BY DARRIN ALFRED, ET AL.
Rizzoli, 304 pp., $75



GLASGOW IS in many ways the Detroit of Great Britain—a now declined city built on the brawn and wealth of industry, but also blessed with a trove of innovative and visually striking architecture and design. Though he is best known for the furniture he designed between 1896 and 1917 for restauranteur Kate Cranston's chain of tea rooms Charles Rennie Mackintosh was a prodigiously talented architect. Like Frank Lloyd Wright, he was a believer in total design, realizing everything from rooflines to rugs, and was strongly influenced by the simplicity of Japanese design. Given to depression and heavy drinking, Mackintosh was buoyed by the support of loyal clients, friends, and family, most especially his wife, Margaret Macdonald, herself a talented artist and designer. James Macaulay is a Glaswegian—he offhandedly mentions so many neighborhoods that a map would be handy—and his book is as much a biography of his native city at the turn of the last century as it is of Mackintosh.

CHARLES RENNIE MACKINTOSH
BY JAMES MACAULAY
W.W. Norton, 304 pp., $65



WHILE ATTITUDES have recently evolved, for the longest time the architectural community gave short shrift to female members of the profession. One victim of this prejudice was Greta Magnusson Grossman—a creative spirit celebrated in her native Sweden, where she forged a distinguished career before she immigrated to California in 1940, but whose architectural and design oeuvre has been largely underappreciated since. **Greta Magnusson Grossman—A Car and Some Shorts** is an excellent prescriptive. It is, officially, the catalogue for a retrospective exhibition on Grossman's career now on view at the Arkitekturmuseet—the Swedish Museum of Architecture and Design—in Stockholm. (Further mountings of the show are still in the planning stages.) But in actuality the book serves as a comprehensive biography of Grossman and a chronology of her career. Andrea Codrington Lippke's illuminating prose makes this an apt tribute to a remarkable design and architectural force.

GRETA MAGNUSSON GROSSMAN—A CAR AND SOME SHORTS
BY ANDREA CODRINGTON LIPPKE, ET AL.
Published by the Arkitekturmuseet/Swedish Museum of Architecture and Design, 159 pp., $75

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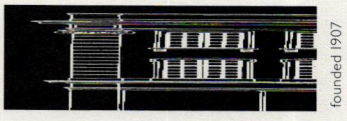

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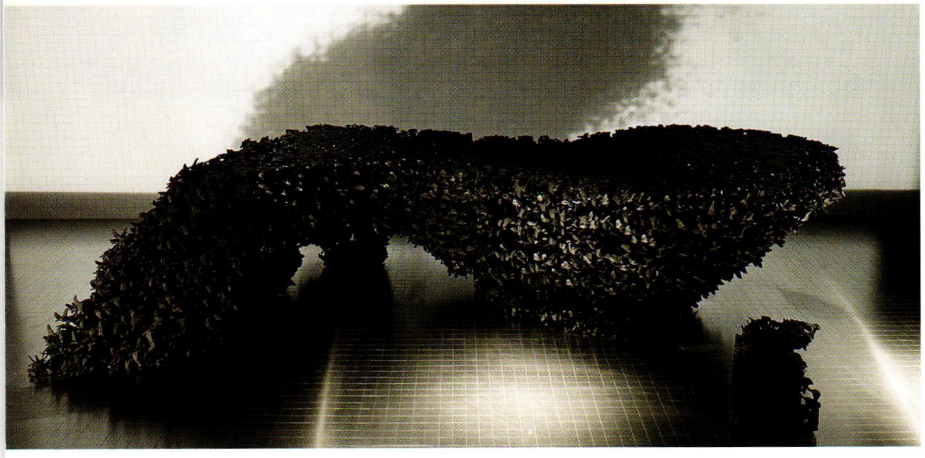
JEAN DUBUFFET (Le Havre 1901 - 1985 Paris), Site avec deux personnages. Monogrammed lower left "J.D." and dated "(19)81". Acrylic on paper, laid down on canvas, 67 x 50 cm (extract). Estimation: CHF 200'000/300'000, USD 180'000/270'000.

From the Laboratory to the Living Room

AMID A CLUTCH OF YOUNG DESIGNERS BASING THEIR WORK ON SCIENTIFIC CONCEPTS, THE QUESTING DUTCH POLYMATH JORIS LAARMAN IS A STANDOUT

By CHRISTINE SOARES

The form of Laarman's 2010 "Starlings" table (bottom) **derives from a computer animation** (center) **of a swooping flock of the birds. At top is Laarman's "Bridge" table, also of 2010.**



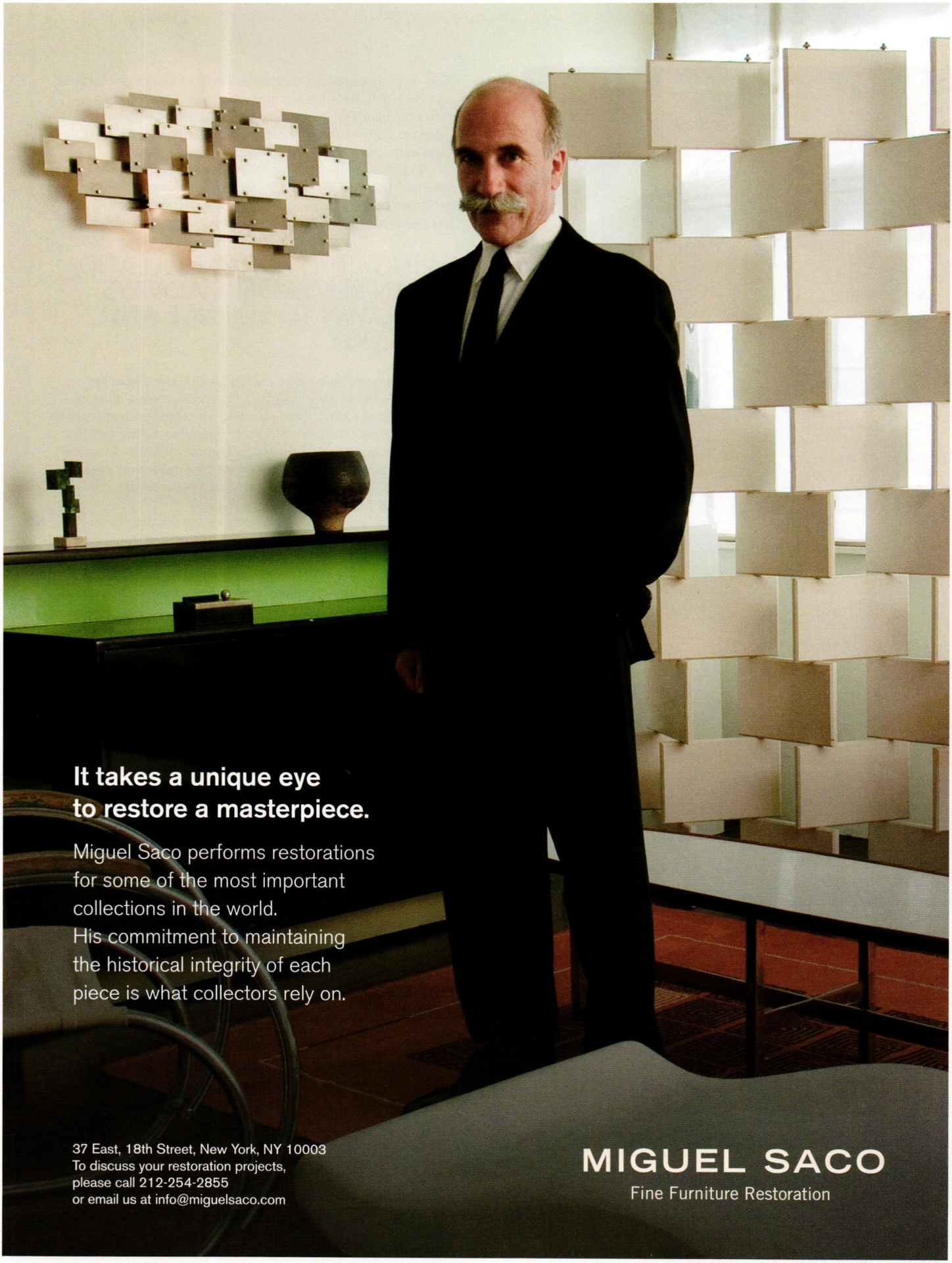
SCIENTISTS LIKE TO CALL EVOLUTION a blind designer. Nature never set out to make a dolphin, or a tree, or the human brain from primordial goo. The force of natural selection merely acted on the materials at hand, keeping what was working best. When conditions changed, selection favored the fittest traits for the new circumstances, and on and on, so that any living thing is optimized for this moment, but also just a snapshot in time of a never-ending process.

Early in his brief but prolific career, now thirty-year-old Joris Laarman became captivated by a fast-forward version of that process, the lifelong remodeling of human bone to adapt to the body's changing needs. Surfing the Web in 2004, he discovered the work of a German engineering professor with a software simulation of the way bones grow by continuously adding and pruning material. The program was developed for the car industry to optimize the strength of lightweight materials. Laarman wanted to see how it would structure a chair when nothing was predetermined but the seat and back positions, load requirement, and material.

The organic elegance of the resulting "Bone" furniture series launched Laarman as one of the most exciting new designers amid a wave of young artists embracing scientific ideas and technological tools. A 2008 show on the theme at New York's Museum of Modern Art, "Design and the Elastic Mind," featured the Bone furniture alongside pieces by artists whose work Laarman himself had been admiring at the time. "That show really felt like a homecoming," he recalls.

Many of Laarman's newer pieces have the same feeling of capturing snapshots of a living process. Perhaps none more so than the "Starlings" table exhibited this spring in Laarman's first U.S. solo show at

FROM TOP: GIOVANNI TARIFEÑO PHOTO, COURTESY OF FRIEDMAN BENDA, NEW YORK; COURTESY OF JORIS LAARMAN LAB; STEVE BENISTY PHOTO, COURTESY OF FRIEDMAN BENDA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New York's Friedman Benda gallery. A twisting black mass balanced on three points, the form was derived in multiple steps from a computer animation of a dipping, swooping swarm of twenty-five thousand starlings. Incredibly dense and delicate at once, the table looks as though it could take off at any moment if startled.

"We wanted to make things that were like frozen particle systems," Laarman says. The "we" refers to a coterie of young designers, programmers, and digitally adept kindred spirits Laarman has gathered in his Amsterdam studio, which he calls a laboratory.

> GROWING UP IN RURAL HOLLAND, **LAARMAN REMEMBERS ALWAYS BEING DRAWN TO SCIENCE AND TECHNOLOGY**

After scripting the animation, Laarman let it run and selected moments to freeze. Downloading a frozen frame into a different program allowed him to then painstakingly extend each of the birds' wings to connect their tips. Still another program turned that file into a 3D polymer prototype, which Laarman then plated in nickel and polished by hand. "People don't see how much work goes into it," he says. "And each time you can do a different freeze, so it's not an industrial process. Each piece is unique."

Laarman's "Leaf" table would appear to be a straightforward appropriation of natural motifs: rivulets of steel and aluminum that course over the resin top are clearly representative of the veining of a leaf. Yet, in fact, the table is a sly exploration of fractals—the mathematical concept of shapes that repeat endlessly at smaller and smaller scales in natural systems.

The boy can't help it. Growing up in rural Holland, Laarman remembers always being drawn to science and technology "When I read the newspaper, I never read any stories about art and design, but I liked the science pages. I liked things that in my opinion were changing the future." The arrival of the Internet made those ideas and the software to explore them accessible outside the locked laboratories of academia and industry. "This is something new, we have access to so much more information than just five years ago."

All that digital information is evoked in Laarman's grand "In Case of a Thousand Books," a twenty-five-foot tower of glass, steel, and wood. It encloses a zigzagging staircase and staggered shelves that offer enough space to hold the thousand printed books digitally contained in early-model e-readers. "The idea behind it was that nowadays we get e-readers that will eventually replace books," Laarman says, "but digital information is something hard to grasp because it doesn't need a shape." Rather than intending a negative comment on the technology, Laarman says, "It's more about the love of material. In the digital world, things are without material form. It's kind of sad."

Right now Laarman is most enthusiastic about using robotics, "for finding new production methods that also bring with them a new form language, new shapes, and that are also more environmentally friendly and save a lot of nonsense." Miniature chairs folded from a single sheet of metal by five robotic

Above is the towering form of Laarman's "In Case of a Thousand Books." A detail of his "Leaf" table is seen at right. Both were done this year.

STEVE BENISTY (TOP) AND JON LAM (BOTTOM) PHOTOS, BOTH COURTESY OF FRIEDMAN BENDA

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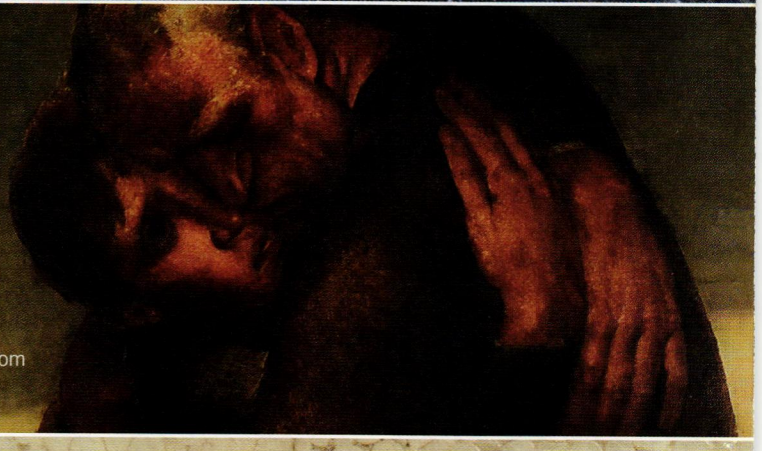

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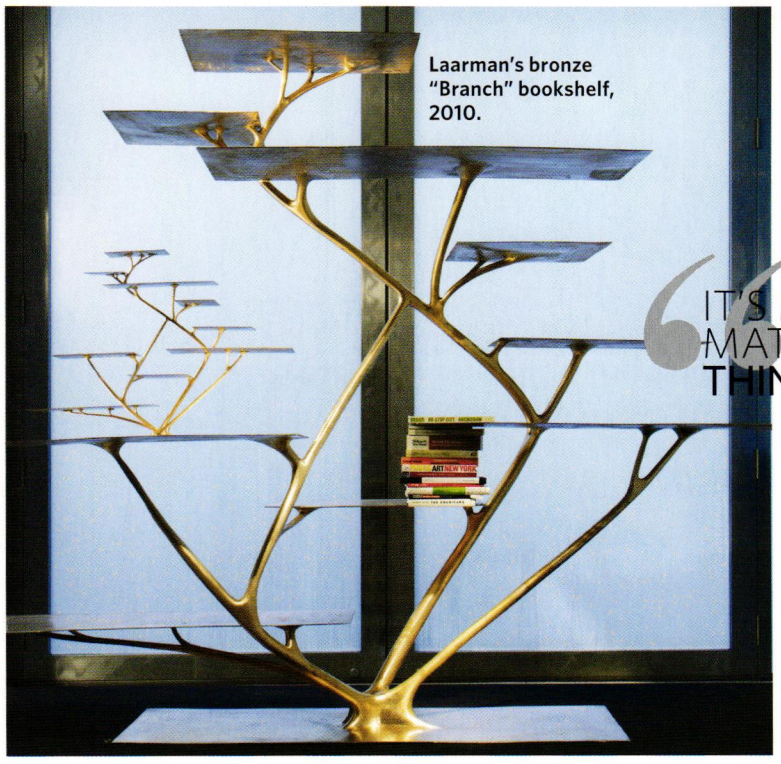

Laarman's bronze "Branch" bookshelf, 2010.

arms demonstrate the principle. "It could be a really revolutionary way of producing things. It's like origami made in a little factory."

Laarman even finds inspiration in the more dismal aspects of science. In a popular theory, fifty-year cycles of economic boom and bust called Kondratiev waves are sparked by the advent of a new technology. Every giddy peak is followed by a slow descent to depression, then an upswing of intense innovation that kicks off the next

> IT'S MORE ABOUT THE LOVE OF MATERIAL. **IN THE DIGITAL WORLD, THINGS ARE WITHOUT MATERIAL FORM**

wave. For believers, we are now bottoming out from the fifth and final wave spawned by information technology. Whatever comes next is expected to bring a golden era in which technologies are no longer objects of fascination or alienation, but simply tools for exploring ideas and advancing humane ends. To a young man poised for this moment, "it's a really exciting time to be a designer. We're now at the end of the last wave and we are going down really fast," Laarman says. "This is the time when really important breakthroughs start." M

CHRISTINE SOARES *is a New York writer and a former editor of* Scientific American

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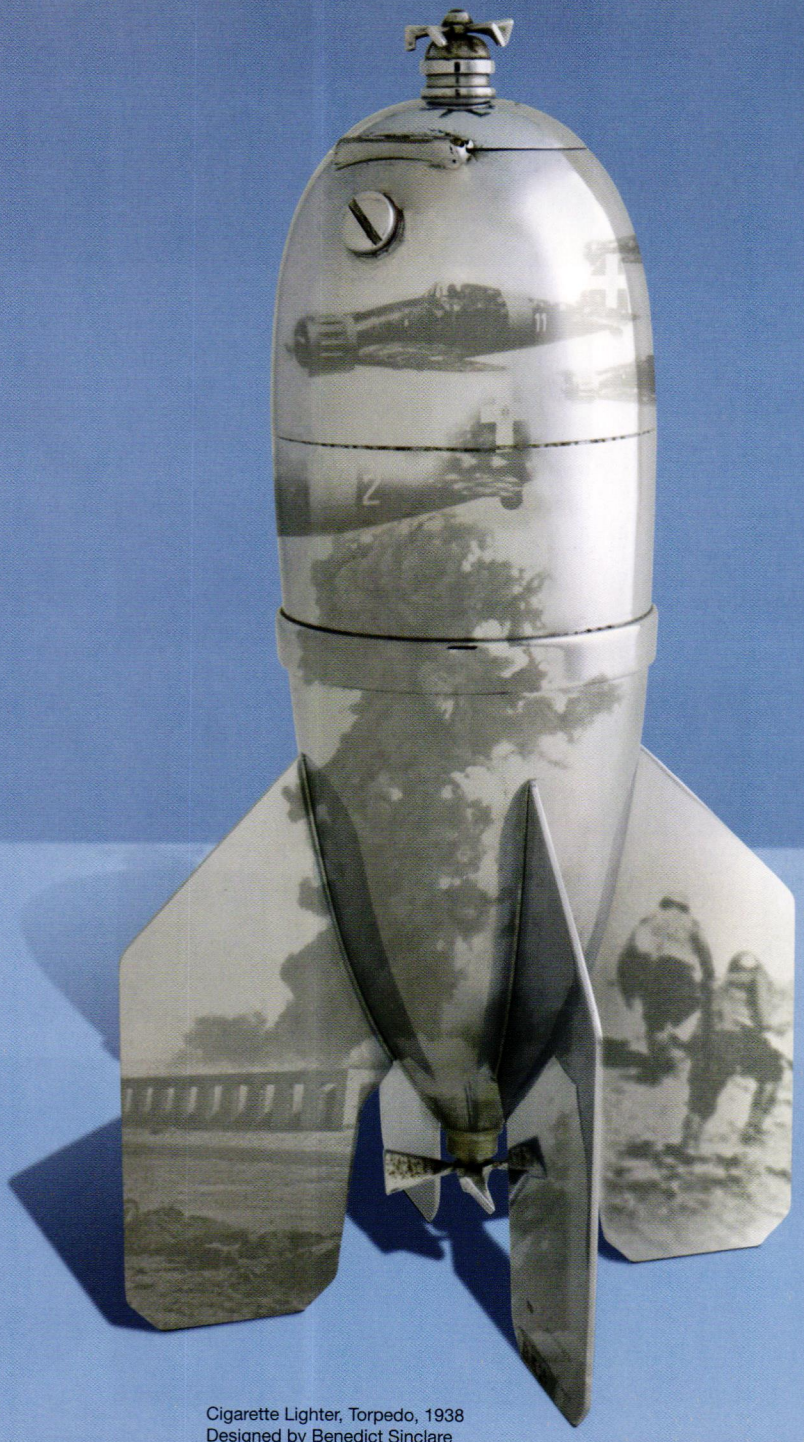

Cigarette Lighter, Torpedo, 1938
Designed by Benedict Sinclare

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One that got away

By MARK McDONALD

The early 1980s were an exciting time. My partners in the New York design gallery Fifty/50 and I were helping to create a new wave of interest in what we called "post-war design." In a relatively short time we developed an all-star roster of collectors and museums anxious to acquire the best of the best. The most difficult element of the process was trying to find good material to satisfy the "hunger."

We were fortunate to be involved in a new area of dealing and collecting that afforded us the opportunity to acquire great examples

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from original owners, in original condition. One method we used to sniff out objects was to search our library of period books and vintage exhibition catalogues to find the names of owners and lenders. Once contact was made, we'd charm our way into their homes and hope to convince them to sell.

The Burdens used Eames chairs with their Isamu Noguchi table in Maine. Noguchi had envisioned different chairs, as pictured in his *A Sculptor's World* (1968).

We began by asking them why they bought the piece in the first place, and why they'd been so brave to go against the grain of traditional décor. We were not just buttering them up. We learned much from these pioneers who shared their stories of "good design for the masses." Even if a visit did not result in a purchase, we benefited immensely. We met fascinating people. Often our enthusiasm for, and knowledge of, the period and their possessions surprised and impressed them. Almost always, they were astonished when we told them how much their pieces were worth.

Early on we learned that it was good business to appraise and offer as much money as possible, rather than low-ball people and try to "steal" a piece. This practice led to better future relations with them, and to referrals to their friends who also had things to sell. Occasionally, we scored a purchase simply because people were so happy someone of another generation appreciated their taste. Often they had spent their lives defending their decorating choices to their more conservative friends and unappreciative children. But in most cases, we were successful at buying from original owners for two simple reasons: either they needed the money, or they were thinking of moving, downsizing, or redecorating.

COURTESY OF THE NOGUCHI MUSEUM, NEW YORK (TOP). MARK MCDONALD (BOTTOM).

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Top: **Floor lamp designed by Philip Johnson and Richard Kelly, 1953. Brass, aluminum, steel.**

Above: **Prototype chair designed by Noguchi for the Burdens, 1947. Upholstered steel.**

One day we were looking at Harper and Row's 1968 autobiography of the Japanese-American artist Isamu Noguchi called *A Sculptor's World*. We salivated over illustration 191, which showed a freeform table that appeared to be marble, and an upholstered chair. The index reference read: "Dining table for William A.M. Burden. 1948, Laminated Beech Wood, Length: 13 feet." We dreamed aloud of what a coup it would be to buy that table and offer it to an astute collector such as Rolf Fehlbaum of Vitra, or Barbara Jacobsen, or Bruno Bischofberger.

We found the Burdens in the Manhattan phone book and cold-called—it was a "Butterfield" exchange I believe. A sweet elderly lady answered and said: "Sure, come on uptown, I'll be happy to show you the table." We jumped in a cab. Our dreams were dashed as we pulled up to the elegant and imposing apartment building. Certainly she wouldn't need the money. And when the elevator man opened the door into the foyer of the apartment, we knew she wasn't looking to downsize. This large entry gallery was accentuated by a long narrow pool, with a gleaming sculpture by Brancusi reflected in it. The walls were hung with paintings of the best order, including a brilliant industrial Léger and a sharp cubist Braque. The art seemed strangely familiar.

> WE PRACTICALLY STUMBLED INTO ONE OF SEVERAL FLOOR LAMPS **WITH CONICAL SHADES DESIGNED BY PHILIP JOHNSON AND RICHARD KELLY IN 1953**

The breathtaking entry led into a gracious living room with sweeping views over Central Park. I nudged my partner as we simultaneously recognized and practically stumbled into one of several floor lamps with conical shades designed by Philip Johnson and Richard Kelly in 1953. (They were the original three-legged versions—much more valuable than the later lamps produced with four legs.) The décor was decidedly modern: clean, crisp, and comfortable—thirty-something years old but not dated. We were escorted into the library to meet the gracious but apparently slightly dotty Mrs. Burden. She informed us that she was terribly sorry, but her secretary had reminded her that the Noguchi table was in the family house in Maine. She apologized that we had come all the way for nothing. I thought to myself: "Nothing? Are you kidding?" It was a thrill to see it all! She offered us a "consolation" tour of the apartment with her curator. We were informed that the table in the dining room was done by "Philip," her friend and decorator. Needless to say, we never approached the topic of selling.

Once back at the store we did our homework,

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albeit belatedly, and discovered that Mr. Burden had been the president of the Museum of Modern Art during the 1950s and 1960s. He had died a year or two before our visit. (In our defense, this was long before Google.) The painting collection was destined to go to great New York institutions. Johnson had designed and decorated the apartment in 1949 and nothing had ever been changed.

> AS I LATER LEARNED, THE NOGUCHI CHAIR WAS NOT ONLY RARE, **IT WAS THE ONLY EXAMPLE OF THE DESIGN NOGUCHI CONCEIVED FOR THE BURDENS' BEECH TABLE**

Fast forward: Mrs. Burden dies in 1996, the art from the apartment is disbursed, and in 1999 the house in Maine burns to the ground, the fire taking with it the dreamed-about Noguchi table. In 2006 a number of things from the Burden estate found their way to Christie's twentieth-century decorative arts sales, among them one of the Johnson/Kelly floor lamps. I bought the piece, mostly because of my wonderful memories of visiting that grand apartment at such an impressionable age.

I subsequently sold the lamp to a client of architect Lee Mindel. But I blew my chance at the real design prize from the Burden holdings. In a later Christie's sale, I noticed a curious single dining chair catalogued as a design by Noguchi. Baffled, it did not dawn on me that this was the chair that accompanied the table in illustration 191 in the Harper and Row Noguchi autobiography. The super-savvy couple Michael and Gabrielle Boyd—he a former composer and now an interior designer—did recognize the significance of the piece and were the winning bidders. As I later learned, the Noguchi chair was not only rare, it was the only example of the design. Noguchi conceived it for use with the Burdens' beech table, but Mrs. Burden did not find it comfortable and used classic Eames plywood dining chairs in Maine. She had put the Noguchi prototype in storage, saving it from the fire in Maine. It now lives safely in the Boyds' Oscar Niemeyer house in Santa Monica in very fine company. Well, *c'est la vie*—or, perhaps better: *c'est la guerre*. M

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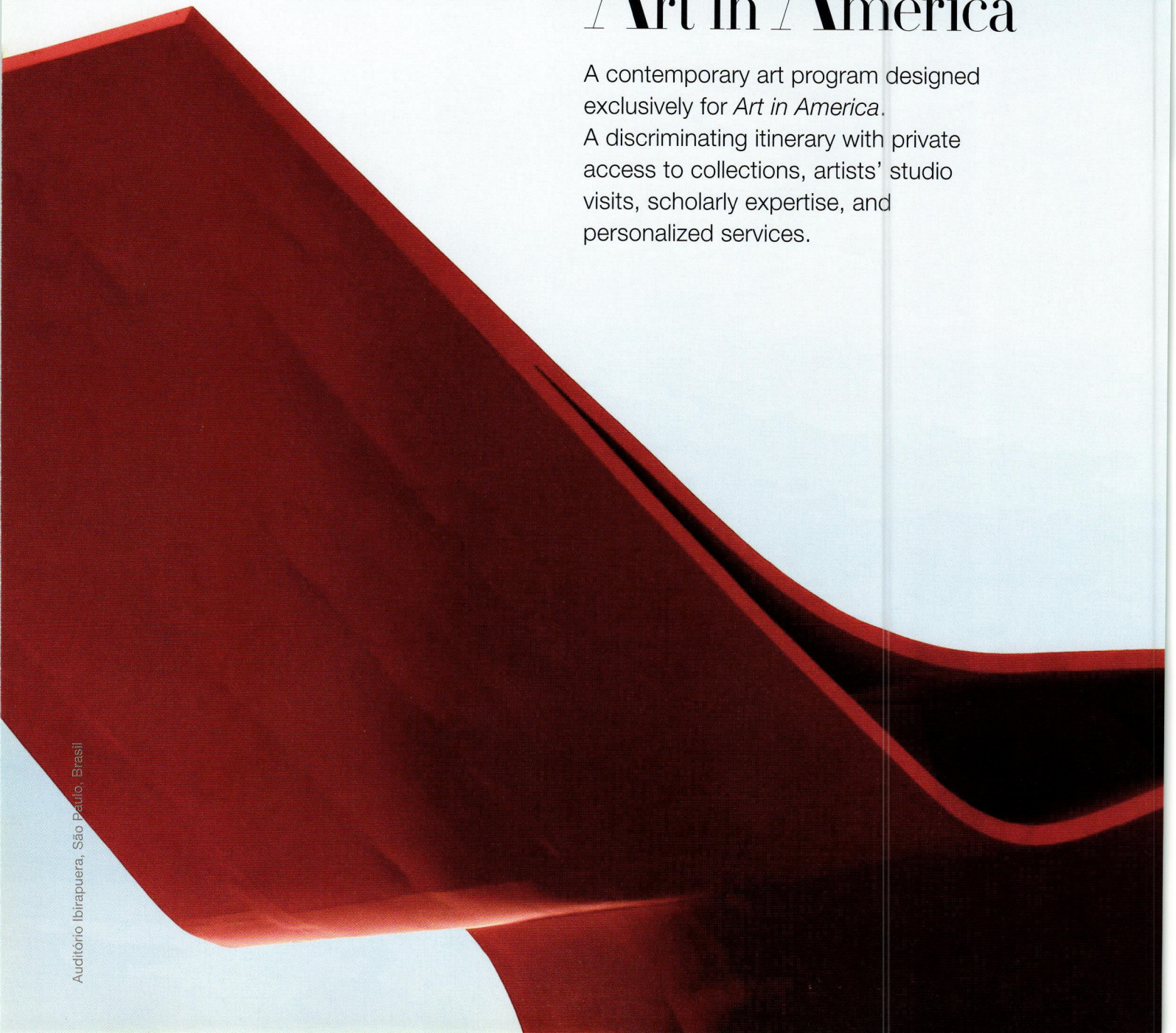

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Mira Schendel, Untitled from the series Droguinhas (Little Nothings), c. 1966, Japanese paper. Courtesy of Pinacoteca

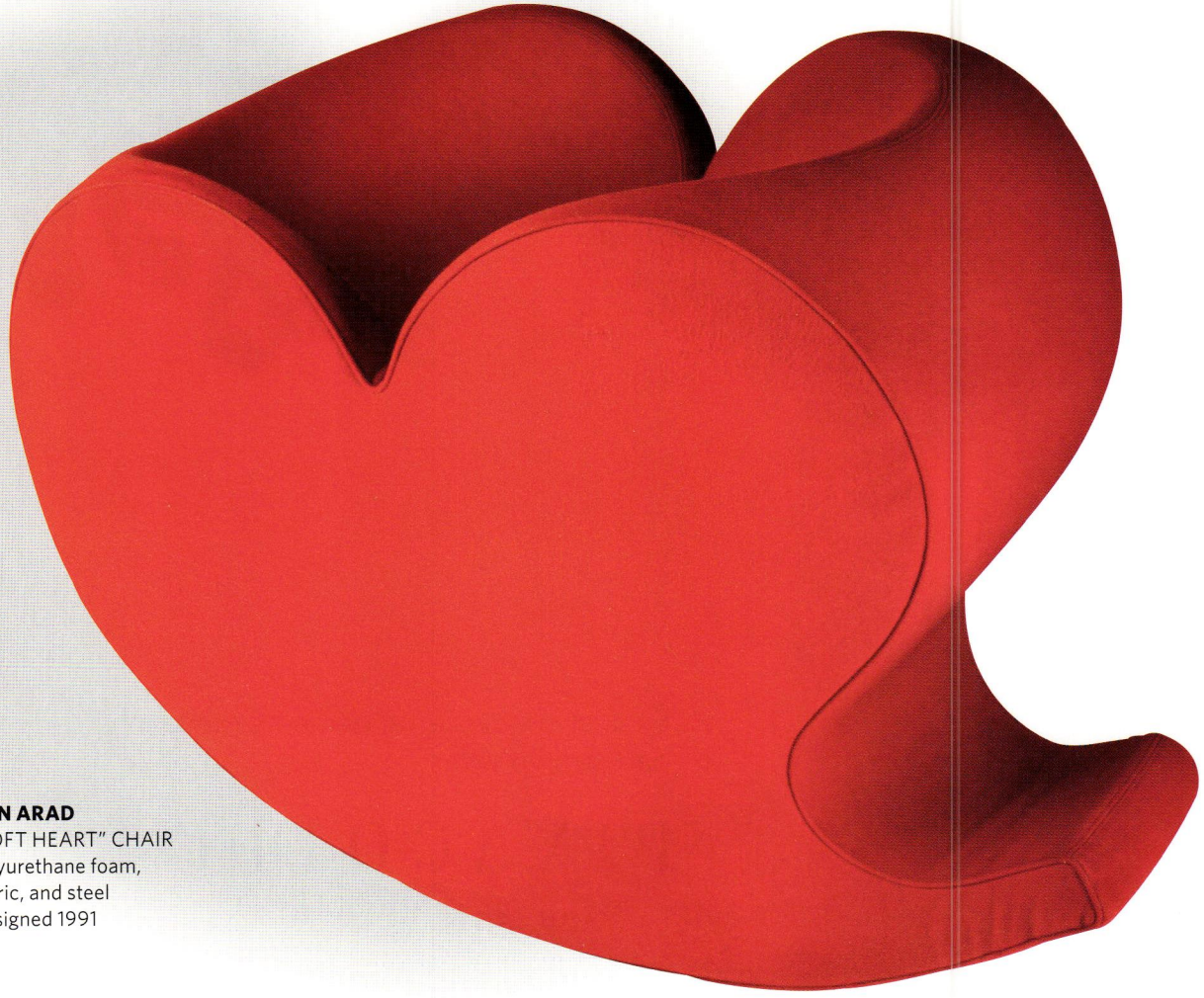
Curator's Eye

WE ASKED CUSTODIANS OF LEADING TWENTIETH-CENTURY AND CONTEMPORARY DECORATIVE ARTS COLLECTIONS TO DISCUSS ONE OBJECT THAT THEY FEEL IS PARTICULARLY NOTEWORTHY. HERE IS A GALLERY OF THEIR CHOICES. **Edited by Beatrice V. Thornton**

DESIGNER AND ARCHITECT Ron Arad presented a soft-seating series including "Soft Heart" (along with "Size Ten," "Soft Little Heavy," and "Soft Little Easy") in Spring 1991. Produced by Moroso of Italy, the collection launched Arad's designs into the public realm, where their playful, sensuous forms captured immediate attention. The heart-shaped curves of this vivid red-upholstered rocking chair enclose an internal steel frame. Functional yet fanciful, the rocking chair is sculptural and whimsical at the same time.

SIDNEY WILLIAMS, curator of architecture and design, Palm Springs Art Museum

"Functional yet fanciful, the rocking chair is sculptural and whimsical at the same time"



RON ARAD
"SOFT HEART" CHAIR
Polyurethane foam, fabric, and steel
Designed 1991

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Curator's Eye

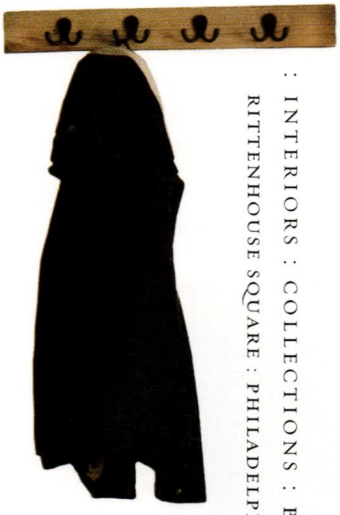
"In form, I love how the horizontal slats form planes that suggest a human casually suspended in space"

MY FAVORITE DESIGN OBJECTS are those that ring familiar but also offer a storytelling twist, like Marcel Breuer's aluminum "Chaise Longue No. 313." Celebrated for his pioneering tubular steel furniture made at the Bauhaus in the late 1920s, Breuer continued material experimentation in the 1930s. This springy lounge form is better known in the later plywood version by Isokon, but in this aluminum prototype we see Breuer applying his modernist ideals about manufacture's inherent link to craft. The slight imperfections of Chaise Longue tell us it was crafted by hand, but it explores design principles—like simplicity and economy—appropriate for mass production. With the Swiss firm Embru, Breuer entered this design in a 1933 "Best Aluminum Chair" competition organized by a French aluminum trade organization. The clever lounge, with the aluminum "split" to bend vertically up from the horizontal base, took first prize from two independent juries. In form, I love how the horizontal slats form planes that suggest a human casually suspended in space. I'll admit that I've never passed Chaise Longue in our gallery and not suppressed an urge to test out the fit!

MEL BUCHANAN, Mae E. Demmer Assistant Curator of 20th-Century Design, Milwaukee Art Museum

MARCEL BREUER
CHAISE LONGUE NO. 313
Aluminum, wood
Designed 1932

COURTESY OF THE MILWAUKEE ART MUSEUM, GIFT OF FRIENDS OF ART, PHOTOGRAPH BY LARRY SANDERS



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Curator's Eye

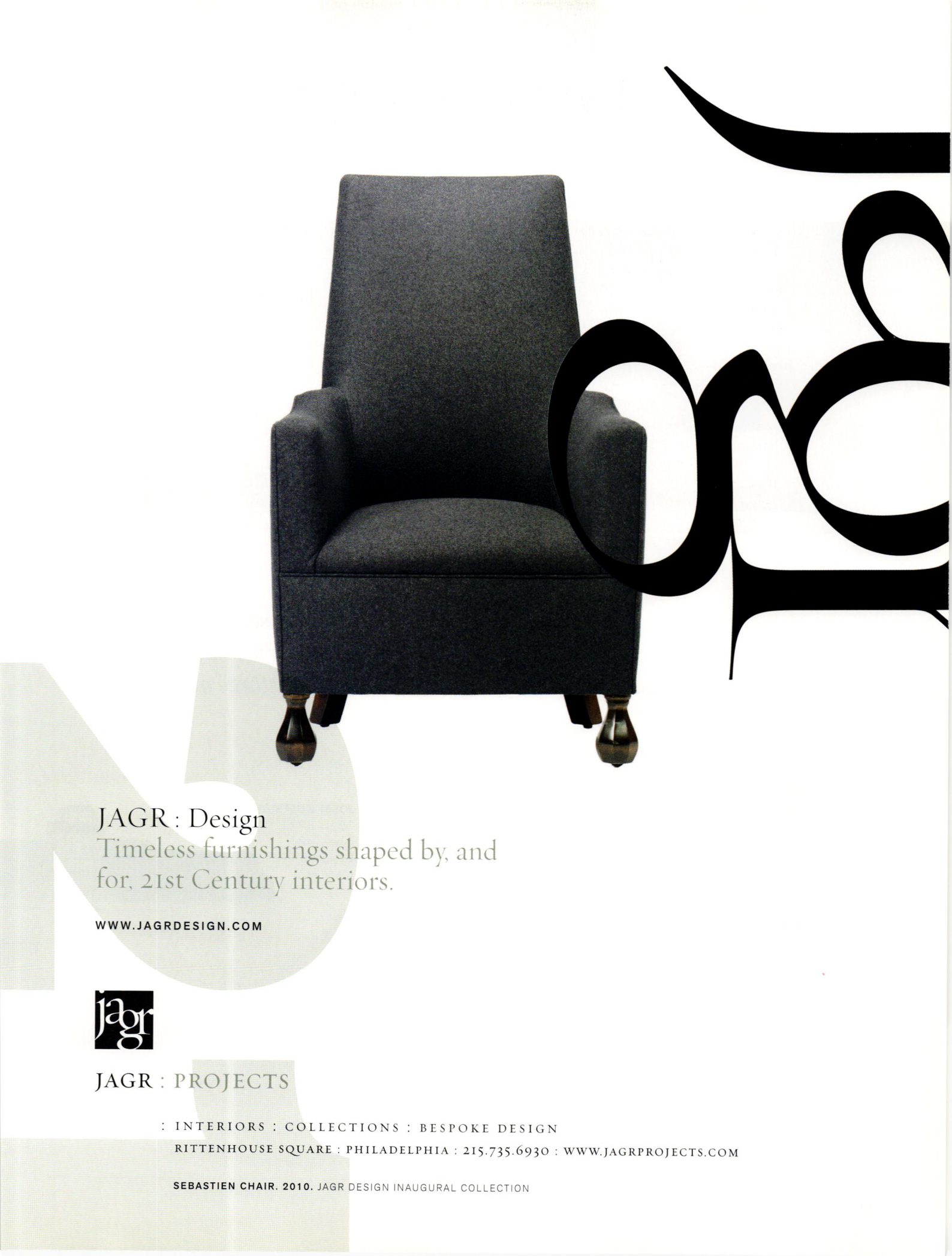
OF THE 3,300 DECORATIVE ARTS OBJECTS on display at the Kirkland Museum, perhaps the most unusual and stunning moderne glass line is RuBa Rombic (also written Ruba Rombic). A 1928 advertisement of this cubist design explained: *Rubaiy* meaning epic or poem, *rombic* meaning irregular in shape. The era was the Roaring Twenties, the Jazz Age, and this glass was designed for a Thoroughly Modern Millie, with the ad going on to say: "entirely new for the alert hostess" and "An Epic in Modern Art." The line was created in about 37 complex shapes and 12 colors with sultry names like "smoky topaz" (decanter pictured), "jungle green" (cordial pictured) and "silver" (a translucent silvery gray). It did not sell widely, evidenced by the fact that the host of PBS's *Antiques Roadshow* said the program's experts had never seen an example before they highlighted RuBa Rombic from the Kirkland Museum in 2010. America may not have created art moderne, but we added many significant designs to the movement.

HUGH GRANT, Founding director and curator, Kirkland Museum of Fine and Decorative Art, Denver

"America may not have created art moderne, but this glassware is proof we added many significant designs to the movement"

REUBEN HALEY
RUBA ROMBIC
DECANTER
AND CORDIALS
Mold blown glass
Designed 1927–1928
Produced 1928–1932
Consolidated Lamp
and Glass Co.,
Coraopolis, PA

COURTESY OF THE KIRKLAND MUSEUM OF FINE AND DECORATIVE ART, PHOTOGRAPH BY CHRISTOPHER HERRON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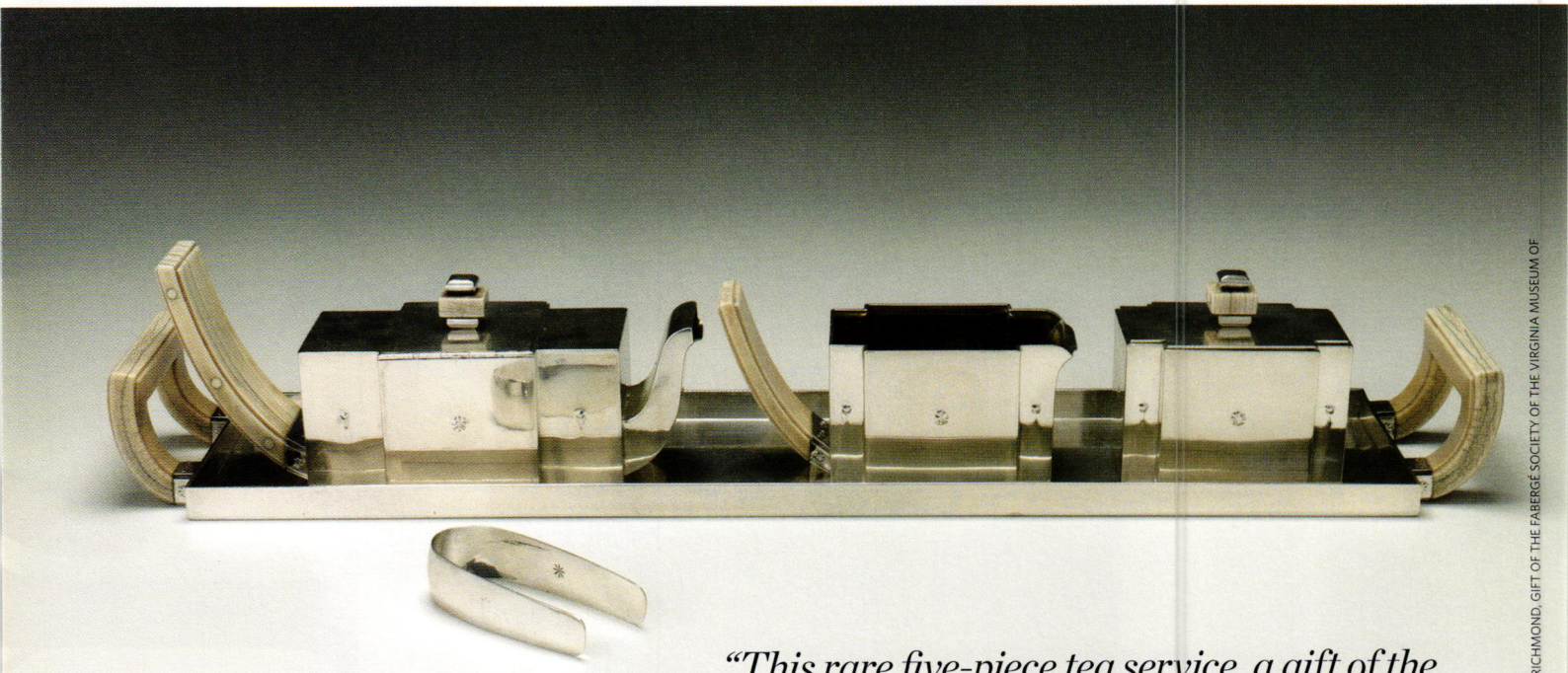
SEBASTIEN CHAIR. 2010. JAGR DESIGN INAUGURAL COLLECTION

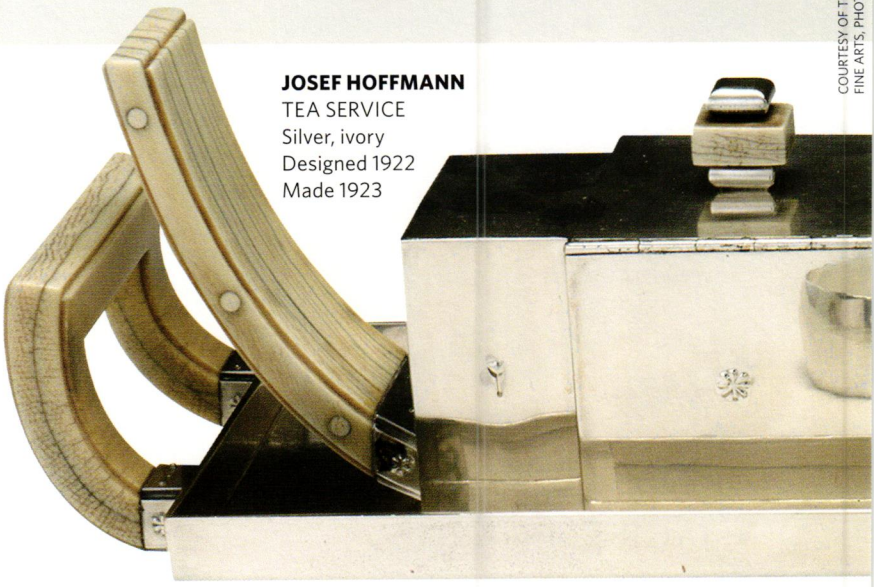
Curator's Eye



"This rare five-piece tea service, a gift of the Fabergé Society of the Virginia Museum of Fine Arts, is one of only three made"

JOSEF HOFFMANN, one of the leading architects and designers in Vienna, together with Koloman Moser, founded the Wiener Werkstätte, a designers' cooperative active from 1903 to 1932. Using the principles of the English arts and crafts movement, the Wiener Werkstätte provided well-designed, often handmade objects to a sophisticated and wealthy clientele. The workshops had departments for metalwork, bookbinding, leatherwork, cabinetmaking, glass, and ceramics, as well as an architectural office. A few years later departments for printing, fashion, and textiles were added. This rare five-piece tea service, a gift of the Fabergé Society of the Virginia Museum of Fine Arts, is one of only three made. Exemplifying Hoffman's mature style, an example of the service was illustrated in a Wiener Werkstätte's sales brochure of about 1923, priced at $650, a huge amount at the time.

BARRY SHIFMAN, Sydney and Frances Lewis Family Curator— Decorative Arts from 1890 to the Present, Virginia Museum of Fine Arts, Richmond



JOSEF HOFFMANN
TEA SERVICE
Silver, ivory
Designed 1922
Made 1923

COURTESY OF THE VIRGINIA MUSEUM OF FINE ARTS, RICHMOND. GIFT OF THE FABERGÉ SOCIETY OF THE VIRGINIA MUSEUM OF FINE ARTS, PHOTOGRAPH BY TRAVIS FULLERTON

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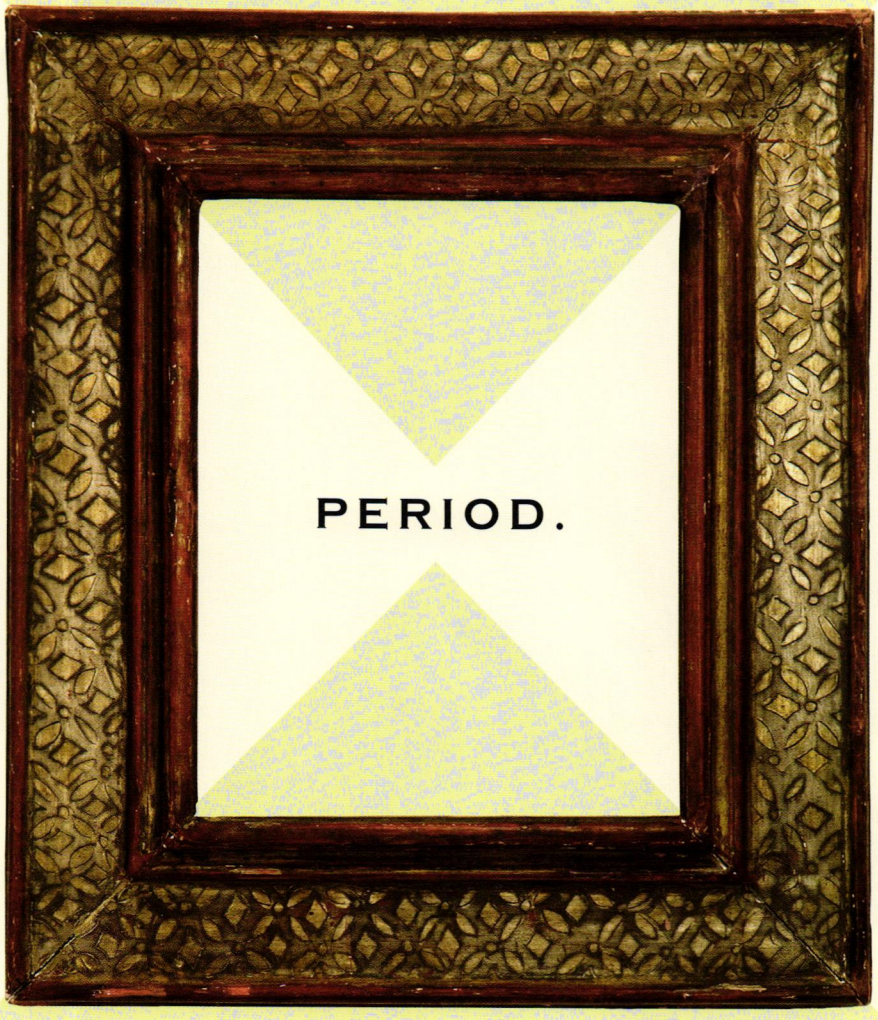

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Curator's Eye

"Ladstätter questions the historical role of the mirror as a useful, albeit decorative object"

FLORIAN LADSTÄTTER
"MIRROR B1" from the Lobmeyr Orchid Collection
Black glass, powder coated steel frame
Designed 2007

THE AUSTRIAN JEWELRY DESIGNER FLORIAN LADSTÄTTER was commissioned by the venerable Vienna-based glass manufacturer J. and L. Lobmeyr to create new interpretations of classic rococo style mirrors based on six historical templates in the company's archives. Ladstätter responded by re-envisioning the traditional two-dimensional mirror as a layered three-dimensional sculpture. He took the process one step further: placing reflective glass with black glass, which robs the mirror of its original practical function, by reducing its ability to reflect light. In this way, Ladstätter questions the historical role of the mirror as a useful, albeit decorative object, and raises its status perhaps even to the level of art.

KATJA MIKSOVSKY, Curator of Glass and Ceramics, MAK – the Austrian Museum for Applied and Contemporary Arts, Vienna.

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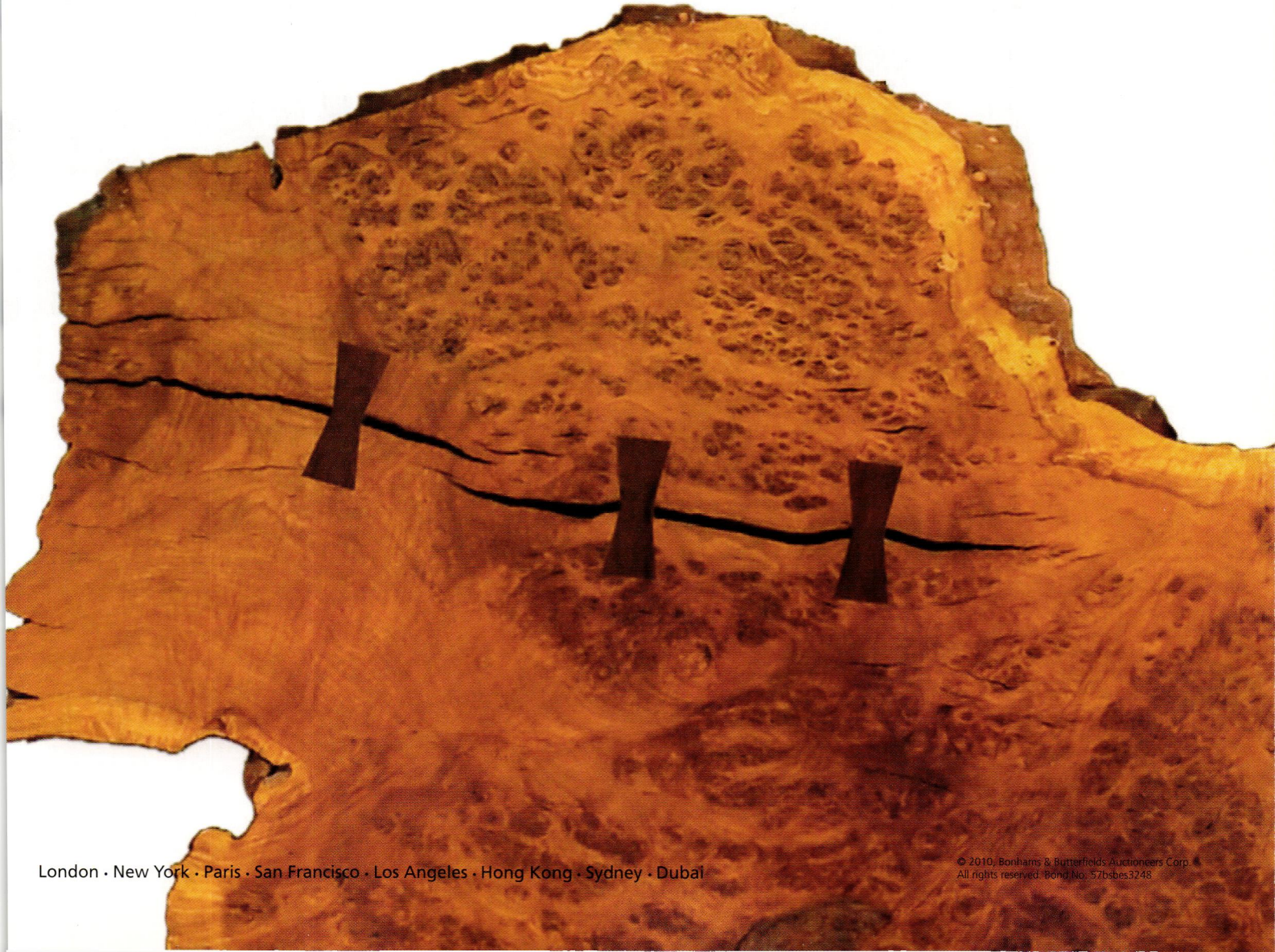

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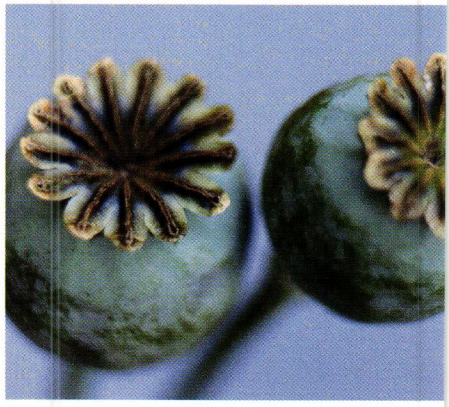


marcel wanders v.i.p. chair, 2000 - avl bench, 2006 - carbon chair, 2004 - made in holland by moooi

HAUS BEAUTIFUL

Left: **The pristine Siena limestone façade.**
Center: **In the master bedroom, a modern bed juxtaposed with a Biedermeier side table, antique baroque bench reupholstered with honey-colored velvet, and a custom rug of Natascha's design.**
Right: **The sleek white Boffi kitchen.**

A visit to a residence in a Berlin development where an eighteenth-century architectural form—the townhouse—is reimagined for modern times

Today the aspirational urban ideal may be a modernist glass box perched high in the Los Angeles hills, or a penthouse hovering above a sea of twinkling London lights. But if you lived in Europe's or America's bustling cities in the eighteenth and nineteenth centuries, the object of your residential desire was likely a townhouse. With multiple floors, stately façades, and a location at the heart of commerce and political power, townhouses sheltered the city's beau monde and telegraphed success and prestige.

Recent decades have been less than kind to the townhouse. Historic exemplars have been subdivided into apartments, and new iterations of the form too often spring from the quaint, nostalgic theories of New Urbanism. Yet one city, Berlin, is exploring the townhouse as a new model for middle class work-live space. The nearly completed "Berlin Townhouses" project—on Caroline-von-Humboldt Weg in the fashionable Mitte district—is so visually pleasing that it is now a regular stop on architectural tours. "Sometimes they just walk in the door,"

By JORGE S. ARANGO PHOTOGRAPHY BY WERNER HUTHMACHER

Left to right: **The Meuser townhouse flanked by more and less modern façades on Caroline-von-Humboldt Weg; a vignette at the top of the stairs to the living room includes a flea market painted mirror, a pedestal from a dentist's office, and a bronze bust by Werner Gailis; Natascha and son Paul like to play piano in the living room on an instrument Natascha bought with her first paycheck as a working architect; in the family room (two far right pictures) a bench and an assortment of chairs of various periods and styles come together with drawings by German artist Heiko Mattausch (by the fireplace) and a photo of Natascha's grandfather (over the bench).**

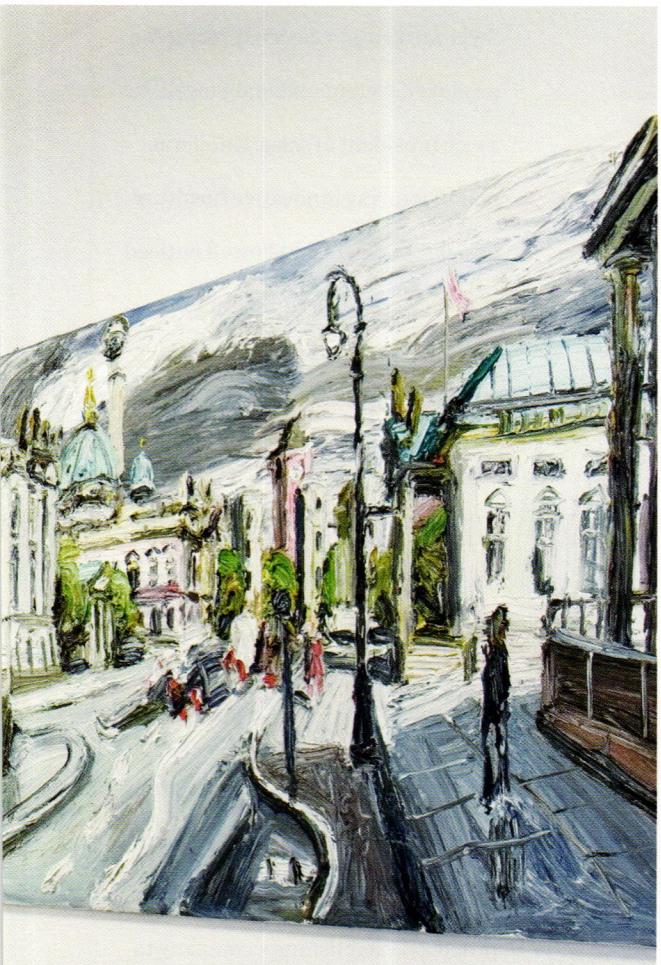
Natascha Meuser, the resident of the townhouse on these pages, says good-naturedly of the building mavens who wander in off the buses.

Natascha, an architect, and her husband, Philipp, own Dom, a publisher of upscale architectural manuals and guides. The firm's offices are located on the ground floor of the townhouse, which Natascha designed for the couple and their teenage son, Paul. In 2003 the city sold 47 narrow parcels of land (ranging in price from approximately $160,000 to $450,000) on Caroline-von-Humboldt Weg and adjacent streets to private developers. The only provisos were that any buildings erected be primarily residential—offices: fine; retail: *nein*—and that none exceed six stories. The scheme became a showcase for many of the city's most prominent architects (besides the Meusers, there are townhouses here by Bernd Albers, David Chipperfield, Hans Kollhoff, and others). The Meusers, who, Philipp says, used to live in "a typical Gründerzeit"—essentially, the "Gilded Age" of nineteenth-century Germany—"apartment with high ceilings, wooden floors, huge living rooms, and lots of decorative elements," were attracted to the Berlin Townhouses project mainly because of its convenient location near the city's famed Museum Island, and to the restaurants and shopping emporia on Friedrichstrasse. It is also a stone's throw from the site of Berlin's new Stadtschloss, a controversial replica now under construction of a baroque eighteenth-century palace that was heavily damaged in World War II and

This page: **The dining room's custom wood plank table, designed by Natascha, has long Corian leaves and is surrounded by her favorite chairs, Pierre Paulin's 1960s "Little Tulip" design for Artifort. The townhouse's rear terrace (inset) adjoins the next-door residence and is shared by both families.** Opposite: (Clockwise from top left) **Mirrored walls between master bedroom and sitting room expand the space; drawings of Paul as a baby and a 10-year-old were a gift from Natascha's art studies professor, Heinrich Pittner. The master bath is outfitted with the same Siena marble as the façade.**

razed, rather than restored, by East Germany. The building will eventually house an ethnographic museum. Natascha's challenge, says Philipp, was to devise a livable residence on a 21-foot wide, 82-foot deep plot of land. The narrow proportions meant, says Natascha, that "the stairways had to be very small to leave enough space for the rooms." The resulting design incorporates stacked floors of open spaces, with rear loggias on lower floors and tall windows on each level to maximize available light—"like six lofts," she says, including the basement, one atop the other. A façade of Siena limestone gives the Meuser house a serene and stately presence. The only ornament, restrained as it is, are exterior window frames, which jut out a few inches from the wall—a nod to the Reichsbank building completed in 1940 (now part of the Foreign Ministry) across the platz.

The all-white interior spaces are decorated with a judicious mix of modern furnishings—custom white lacquered tables, Pierre Paulin "Little Tulip" chairs designed in 1965, a trestle dining table of Natascha's design, Ludwig Mies van der Rohe "Barcelona"chairs—and antiques. Inside these bright, crisp envelopes, the older pieces, which range in style from rococo to Biedermeier, take on a fresh, sculptural quality. Some of the antiques came from Natascha's grandfather, who owned a thirteenth-century



The first floor houses the Meusers' offices. The loft-like space has plenty of shelves for the books they publish. Above the Mies van der Rohe Barcelona chairs in the waiting area is a Christopher Lehmpfuhl work. The Meusers are attracted to the artist's paintings of familiar local street scenes.

castle in Bavaria. Others, like a painted wood-framed mirror on the second floor, were flea market finds. One piece has a royal pedigree: an ornate lead crystal chandelier that hangs in the dining room came from the original Stadtschloss.

Artwork adds to the visual verve. The Meusers own several paintings—city scenes in an impressionistic style executed in thick impasto—by the contemporary artist Christopher Lehmpfuhl. Natascha's own photography joins these pieces on display, along with sculptures by the well-known German artist Werner Gailis. But here art also serves a practical purpose: wall-sized photos and renderings are mounted in each of the slender stairwells, and the monumental pictures explode perspective, making the spaces seem much larger than they are.

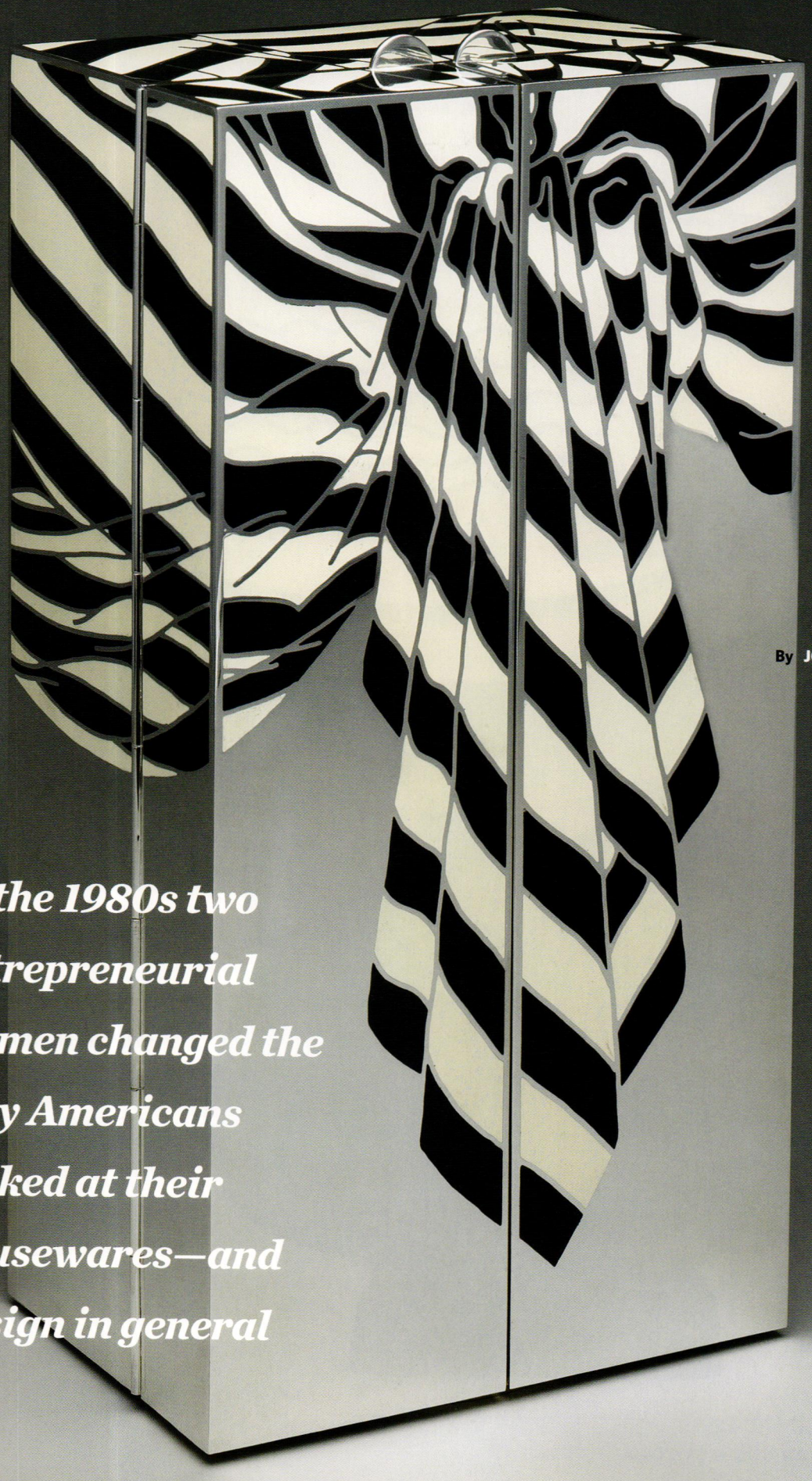
In a way the Berlin Townhouses have altered perceptions just as forcefully: revealing the pleasure of residential life in a structure with a small footprint, built on a humane scale. "This was the first project of its kind in the city," says Natascha. "It was so successful that now this typology is being repeated everywhere in town." The Meusers' bright, gracious townhouse offers ample reasons why this is so. M

Jorge Arango wrote on the burgeoning market in twentieth-century Mexican design in the Spring 2010 issue of MODERN.

Dining with Architects

Nan Swid and Addie Powell met at Knoll International in 1978, where Swid worked as a design director for product development and Powell was a vice president of sales. Knoll was manufacturing innovative furniture designs, but Swid and Powell noticed that there were no comparable housewares on the market. Young shoppers with modern tastes—like themselves—had few options for interesting and affordable dishes, glasses, and flatware. With this in mind, in 1982 Swid and Powell invited a group of prominent architects to the Four Seasons restaurant in New York and proposed establishing a company to produce high-quality housewares. The architects responded with enthusiasm, and two years later Swid Powell launched its first collection. With an ever-changing roster of designers, Swid Powell did not project a unified aesthetic, but instead encapsulated the dominant architectural trends of the era.

Modernism had lost much of its utopian luster by the 1970s, and architects began looking for new modes



By **JOHN STUART GORDON**

In the 1980s two entrepreneurial women changed the way Americans looked at their housewares—and design in general

ROBERT VENTURI and DENISE SCOTT BROWN.
Flatware, 1990
Stainless steel

ARATA ISOZAKI
"Stream" buffet plate, 1984
Porcelain with overglaze and gilt decoration

ROBERT HAUSSMANN and TRIX HAUSSMANN-HÖGL
Jewelry box, 1990
Sterling silver, cloisonné enamel, and pear wood

ETTORE SOTTSASS
"Medici" place setting, 1985
Porcelain with overglaze
transfer-printed decoration

MICHAEL GRAVES
Vase, 1989
Glazed porcelain

STEVEN HOLL
"Planar" buffet plate, 1986
Porcelain with overglaze
transfer-printed decoration

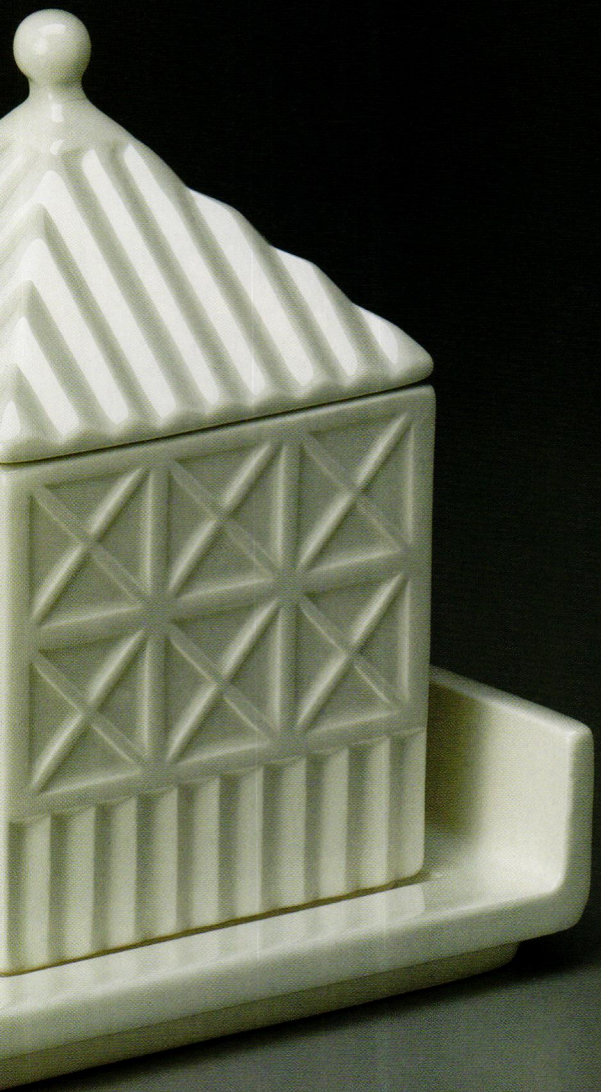
of expression. Ludwig Mies van der Rohe's dictum "less is more" gave way to Robert Venturi's retort "less is a bore." Color, pattern, visual instability, and intellectual engagement contributed to a new architecture that aimed to reflect an increasingly heterogeneous global culture. The attention focused on these often-brash building designs transformed many of the young architects into celebrities. Swid Powell capitalized on the cultural fascination with them by including their names and signatures on every design, next to the Swid Powell logo. "Most people in their lifetimes could not afford to have a house designed by a famous architect," Addie Powell explained. "Here, for fifty or sixty dollars, they could have a piece of architectural history in their home."

Swid Powell's first offerings included designs by Richard Meier, Robert A.M. Stern, Stanley Tigerman, Michael Graves, Robert Venturi and Denise Scott Brown, and Gwathmey Siegel and Associates. Their roster quickly expanded to include Ettore Sottsass, Arata Isozaki, and Steven Holl, among others. They exposed American consumers to architects who were little known in the United States, including the Swiss husband and wife team Robert and Trix Haussmann, and the Baghdad-born Zaha Hadid, whose 1989 "Beam" plates were some of her first designs manufactured. By the end of the 1980s, Swid Powell began working with jewelers, fashion designers, and artists as well.

Architects enjoyed collaborating with Swid Powell. Erecting a building could take years, but plates moved from design to fabrication in mere months. Housewares also involved a different sense of scale. "Normally architectural designs and drawings are much smaller than what gets built," Stanley Tigerman observed. "Not so the designs for Swid Powell. It was refreshing to do drawings that are basically full size and get translated 1:1 into dinnerware." To ensure that production followed the architects' specifications, Swid Powell hired Marc Hacker, a young architect formerly in Richard Meier's office, to work with the various factories the company used.

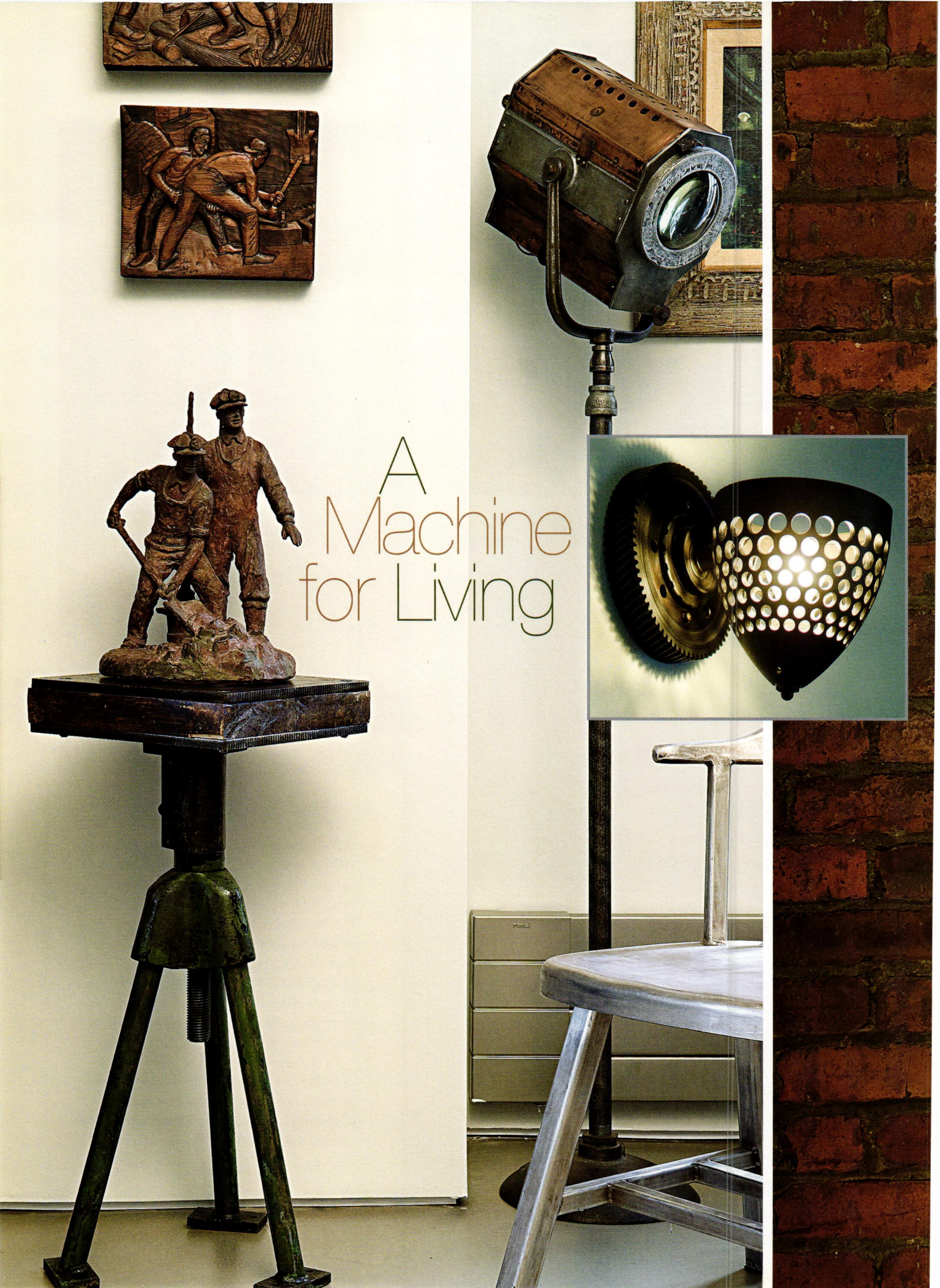
STANLEY TIGERMAN and
MARGARET McCURRY
"Teaside" tea set, 1986
Porcelain

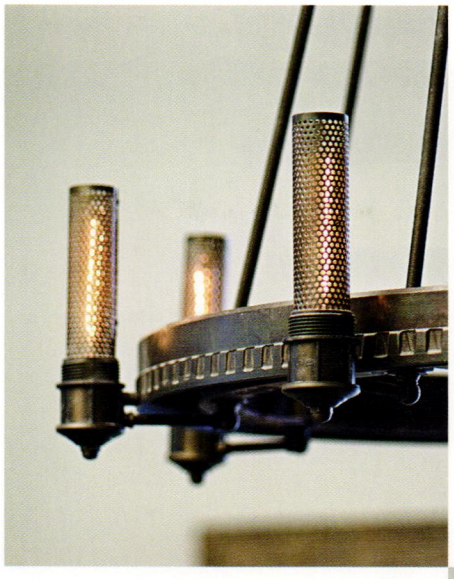
ROBERT A. M. STERN
Pitcher, 1986
Silverplate



In designing for Swid Powell, the architects drew on their own architectural styles. Robert A.M. Stern's interest in classical forms surfaced in his silver. Ettore Sottsass adapted his passion for color and pattern to his designs. Richard Meier's silver and dishes were as geometrically crisp as his buildings. Stanley Tigerman imbued his ceramic pieces with his trademark sly wit. Some designs resembled buildings while others were more fanciful; all brought aspects of contemporary architecture to the table.

In retrospect, the most significant legacy of Swid Powell was how they conveyed a new awareness of design to their customers—with innovative, eye-catching products that offered a new model for modern living. M


A
Machine
for Living



Metal furnishings—old and new—industrial objects, and 1930s art lend muscular elegance to a Manhattan loft

By **GREGORY CERIO**

PHOTOGRAPHY BY EDWARD ADDEO

HELLO. I am here today to speak to you about the heartbreak of Metallophilia—a condition that psychologists define as an unusually strong attraction to metal and metal-related objects. The typical metallophiliac will be drawn to ferrous and nonferrous pieces ranging from manufacturing components to artworks rendered in materials such as bronze and copper. An ancillary aspect of the condition is that metallophiliacs are attracted to representations of industrial labor, particularly those that depict occupations such as engineering, steel-making, and the operation of machinery. Even art that is contemporaneous with such painting and sculpture—say from the WPA period—can hold allure for the metallophiliac. But let's hear from a person who is in the thrall of this condition, a man we'll call Keith S. "There's an emotional response to something that is strong yet malleable," he says. "Metal is simple, clean, and unfussy."

Okay: enough with the joke. The unique décor that Keith Sherman, a veteran publicist for books, Broadway shows, and other entertainment events, and his partner, Roy Goldberg, a physician, have assembled in their one-bedroom loft in midtown Manhattan is the product of method, not madness. But metal is indeed the keynote here—in furnishings, lighting, and bathroom fixtures, down to details like a sheet-copper picture frame. These pieces are complemented by a rich trove of art, some of it "found"—gears, stainless-steel glove molds—small-scale statuary, some made of cast bronze, some ceramic, and more than a score of paintings. Many, like several of the statues, celebrate labor while others depict street scenes of a bygone New York. In sum, the atmosphere of the space is redolent of

This page, top: **A detail of a custom chandelier made by lighting designer Daniel Berglund using old airplane parts.** Below: **A collection of stainless-steel molds for rubber gloves and pieces for displaying gloves in stores. The device in the right foreground was used to cut leather for gloves.**

Opposite page: **A vintage Hollywood stage spotlight stands next to an unsigned plaster statue found in Estonia set on a pedestal by Jason Wein, an L.A.-based glassblower who also makes furniture from industrial detritus. On the wall hang woodcuts modeled on a 1930s mural by Edward Lanning.** Inset: **A custom Berglund sconce with a gear mount.**

This page, top: **A view of the living room—which features a Warren McArthur armchair and upholstered seating by Donghia—and the dining area, at right. The table base was inspired by a rosewood art deco piece, which owners Keith Sherman and Roy Goldberg had replicated in metal.** Below: **This view down the hall gallery towards the entrance includes a custom X-frame stool, made of steel with a rust patina and upholstered in Edelman suede.**

Opposite page, top: **McArthur barstools parked at the kitchen counter. The pendants are by Jason Wein.** Below: **Shut and open views of the ingenious steel cylinder, fabricated by Baltimore artisan Erik Anderson, that hides the home office.**

the 1930s and '40s, when the common man could be seen as heroic (and always wore a hat). Which was the idea: "We wanted something that captured a moment in time," Goldberg says.

It seems fitting that the loft is in a former armory, built in the 1920s and turned into co-ops in the 1980s. The apartment was a warren of rooms when Sherman and Goldberg bought it some five years ago. John Paul Murray, an architect with the New York firm Caseworks, gutted the space. A poured concrete floor was laid, and basalt counters and windowsills were installed. In a subtle but effective touch, Murray left a half-in reveal at the top and bottom of the walls, which makes the 1,300-square-foot space seem larger than it is.

The furniture is a mixed bag. The upholstered pieces are from Donghia. An assortment of humble office chairs surrounds the dining table. There are, however, several significant vintage pieces by masters of machine age design, including a honey of a Donald Deskey table lamp and several chairs and a set of rarely seen bar stools by the genius of jointed metal, Warren McArthur. But a large number of pieces are custom-made. "We're not really 'buy off the shelf' people," Sherman says.

He and Goldberg contracted with Connecticut-based lighting designer Daniel Berglund—who fashions his pieces from disused machinery elements, including old airplane parts—for perforated nose cone–shaped sconces and a chandelier with mesh "candles" that hangs over the

dining table. In the living room there is a custom side table made from copper plumbing pipes. And Sherman and Goldberg are not above the noteworthy knock-off. After seeing a stainless steel sink by Donald Judd a few years ago in an exhibition at the Cooper-Hewitt, National Design Museum, the pair had two copies made for their bathroom. The dining table is another reiterated piece. During a visit to an antiques shop, the two were taken by a circular art deco dining table with scrolling supports atop a round base. "But it was made of rosewood and cost thirty-five thousand dollars," Goldberg says. So, they sketched out the form of the table and found a metal-worker to replicate it in welded steel, then added an etched-glass top.

Every show has a star and on this stage it is some-

thing that Sherman jokingly calls an "O-pod." Standing in the living room like a piece of minimalist sculpture is a cylinder of patinated steel, ten feet tall and four feet in diameter. Familiar as he is with the mechanics of stagecraft, Sherman is pleased as Punch when he slides back the curved doors in the cylinder to reveal that bane of cramped Manhattan apartments, the home office: complete with desk, computer, phone, bookshelves, and file cabinets. "I was inspired in part by Pierre Chareau's built-in furniture designs for the Maison de Verre," he says. "It makes a dramatic impact." Or as Goldberg, a man of science might say, it is an "elegant solution." M

This page, top: **The collection of 1930s artworks includes a cityscape by Jan Matulka, a figurative group sculpture by Anita Weschler, and, to its right, a small bronze by Max Kalish. The art deco floor lamp is unsigned.** Below: **Erik Anderson made two replicas of a sink by artist Donald Judd.**

Opposite page: **A marble bust of the pioneering French aviator Jean Mermoz sits above a custom bedframe made of purpleheart and stainless steel. The reproduction machine age lamp was purchased at Blackman Cruz in Los Angeles.**

"My dream was to heal the inherent split between art and life, to fuse both…the stable traditional constant and the restlessness, daring and innovative" *–Jan Yoors, 1977, shortly before his death*

BOHEMIAN RHAPSODY

A Renaissance man in the purest sense, Jan Yoors was a man of many talents, though he exercised none so fluently as the age-old art of tapestry-making

By **BEATRICE V. THORNTON**

At the age of twelve, in 1934, an inquisitive Flemish boy wandered into a caravan of Gypsies—an ethnic group more properly and politely referred to today as the Rom, or the Romany people—who had set up camp outside his native city of Antwerp. Long the object of persecution and scorn, the Rom were clannish and secretive, but they welcomed the child into their midst. By chance that evening the police arrived to roust the Gypsies—an altogether familiar experience for them. As the Rom hastily loaded their wagons and moved out, the twelve-year-old impulsively joined them. He would be gone for six months, but it was only the first of his many travels with the Romany. What's more, the experience would strike the keynotes of his life: a questing curiosity, a sense of adventure, and a preternatural urge to learn and explore as much as he could.

Facing page:
"Tantra," designed by Jan Yoors, 1976. Wool, 6 by 7 feet.

This page:
Annabert Yoors and Marianne Citroen at work in the Yoors studio at 96 Fifth Avenue, New York, 1951–1958.

That boy was Jan Yoors, who is surely one of the most quixotic figures of twentieth-century art and design. In his relatively short life he became a sculptor, a painter, a filmmaker, a writer, an illustrator, and a photographer, as well as a member of the World War II underground. It is one of the ironies of Yoors's career that, had he limited his energies to one medium he would be far better known today than he is. That said, he excelled at any endeavor to which he set his hand. But if any medium can be said to secure the name of Jan Yoors in the pantheon of artist-artisans, it is his work in tapestry. "There is a warmth, depth of hue, and a majesty of composition to his tapestries that is timeless," says Valerie Guariglia,

Marianne and Annabert hemming a "Negev" tapestry in the studio on Waverly Place, New York, 1967–1999.

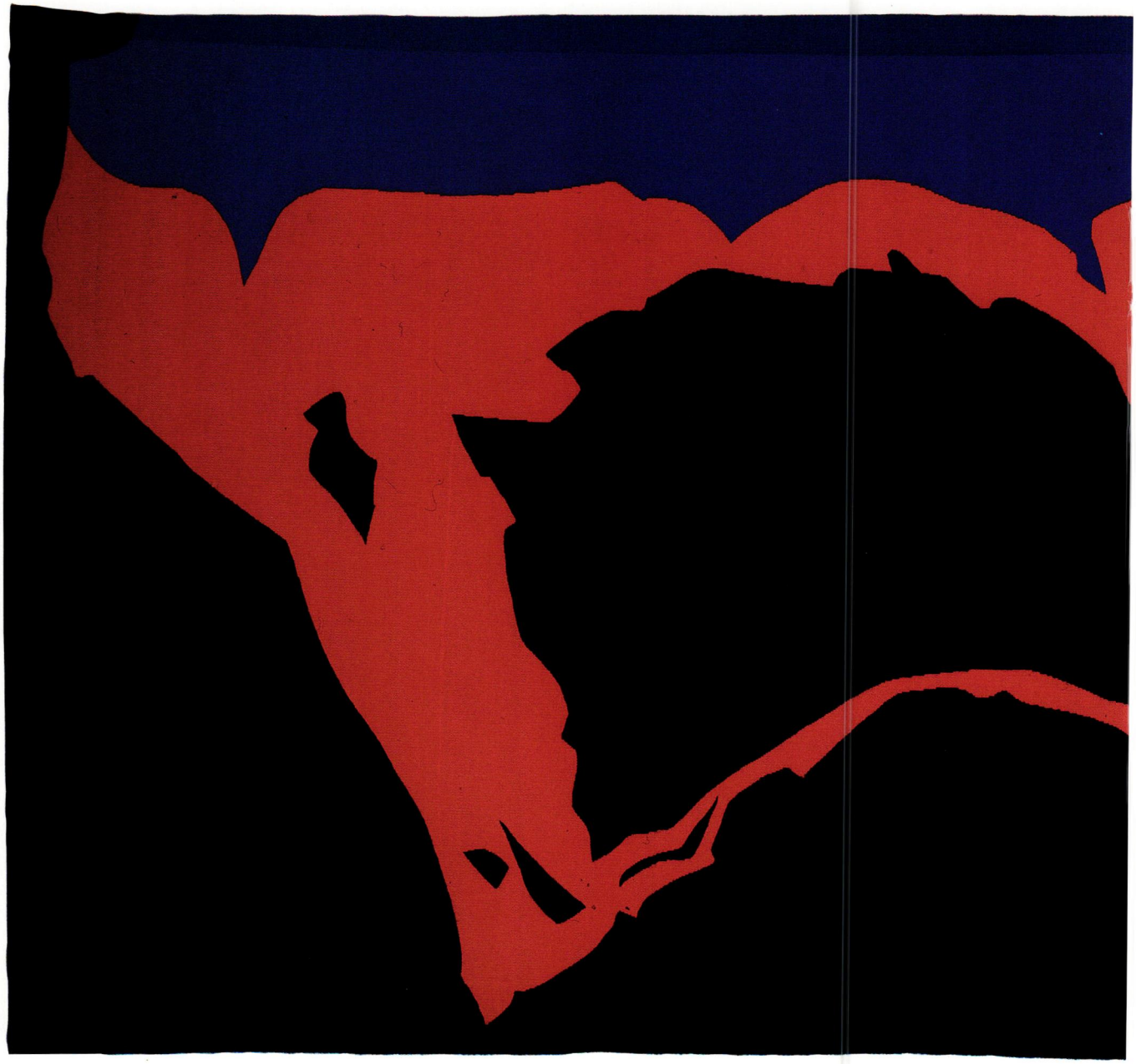
Yoors's "Negev" of 1974 was commissioned by Seymour H. Knox II for the Marine Midland Bank Headquarters in Buffalo, New York, designed by Gordon Bunshaft of Skidmore, Owings and Merrill.

Jan and Annabert cutting a tapestry from a loom.

Facing page: **"In the past," 1975. Wool, 7 by 8 feet.**

co-principal of the New York design and art gallery reGeneration, which is presenting an exhibition of Yoors photos, drawings, and tapestries though July 17th. "When we discovered the art of Jan Yoors we had never seen the work of an artist who combined the values of mid-century abstraction with the ancient tradition of tapestry in such an elegant way."

But Yoors had miles to go before he would take up work with the loom. After his first foray with the Rom, Yoors returned home. He was fortunate to come from a cultured, liberal-minded family—his father, Eugene,



"Stormy Sky," 1973. Wool, 8 by 14 feet.

Facing page: **Jan in India for an AIA-commissioned trip to photograph postwar religious architecture from around the world, 1965.**

"Ony Wah," 1964. Wool, 9 by 12 feet.

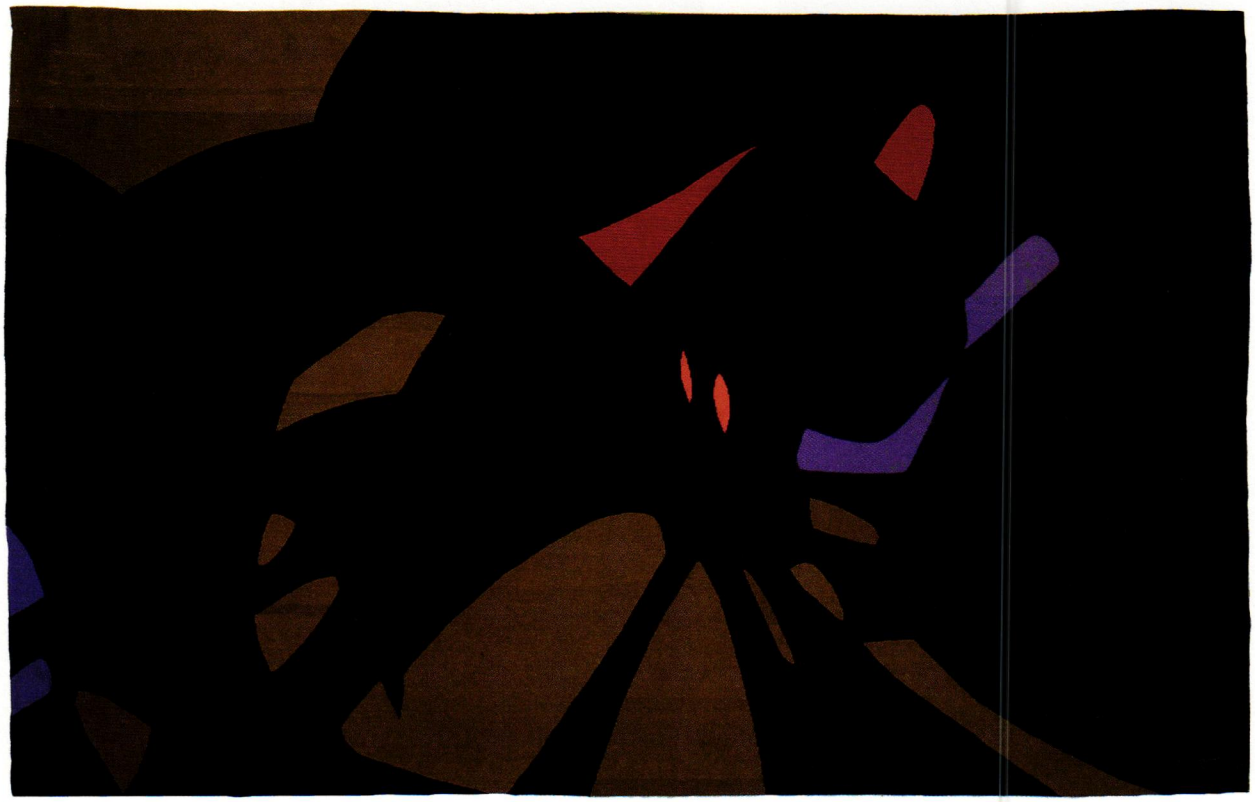
Jan (second from left in background) with a group of the Rom in a photograph of c. 1938.

was a famed stained-glass artist who had studied under the French symbolist painter Gustave Moreau—and Yoors's parents, unwilling to quench their son's intrepid spirit, agreed to let him spend part of each year with the Rom who had taken him in. This he did until the age of eighteen, while also studying sculpture at art schools in Antwerp and Brussels. Yoors would recount his time with the Rom in his 1967 memoir, *The Gypsies,* a seminal insider's account of an ill-understood people.

During World War II Yoors ran guns for the Resistance and spied for the Allies. At one point he was captured by the Gestapo and tortured but managed to escape. As one story goes, Yoors once helped a group of prisoners flee the Nazis by posing as an SS officer with orders to transport the captives by train. Hitler's forces hunted down the Rom with the same rigor they did Jews. An estimated 250,000 died in concentration camps. Later, Yoors would learn that near-

ly all the members of his extended Romany family had been murdered at Auschwitz.

After the war Yoors married his childhood sweetheart, Annabert van Wettum. (They had met during a beach vacation when both were eleven. Little Jan had proposed almost immediately, and the pair stayed in touch.) In 1947 the couple moved to suburban London, and Jan enrolled as a student at the Institute of Oriental and African Studies. But the move to England would



"Eruption," 1973. Wool, 8 by 11 feet.

prove to be one of the turning points in Yoors's life, on both personal and artistic levels.

To begin with, Annabert discovered that Marianne Citroen, her fast friend since the first grade, had also moved to the outskirts of London to work as a nanny. The schoolgirl pals reunited with joy, and Marianne soon joined the Yoors household. "This was not planned," Marianne once explained. "It was like the guest who came to dinner" and never left. The second aspect of the change to Yoors's life was equally serendipitous. He had been working on sculptures in between classes, but one day he, his wife, and their friend happened to attend an exhibition of ancient and contemporary French tapestries. The medium—at once vivid in its aesthetics, tactile and textural, and produced in the same communal spirit he had loved in the Rom—astounded him. In short order he, Annabert, and Marianne built their own large-scale loom and learned the techniques of weaving by trial and error.

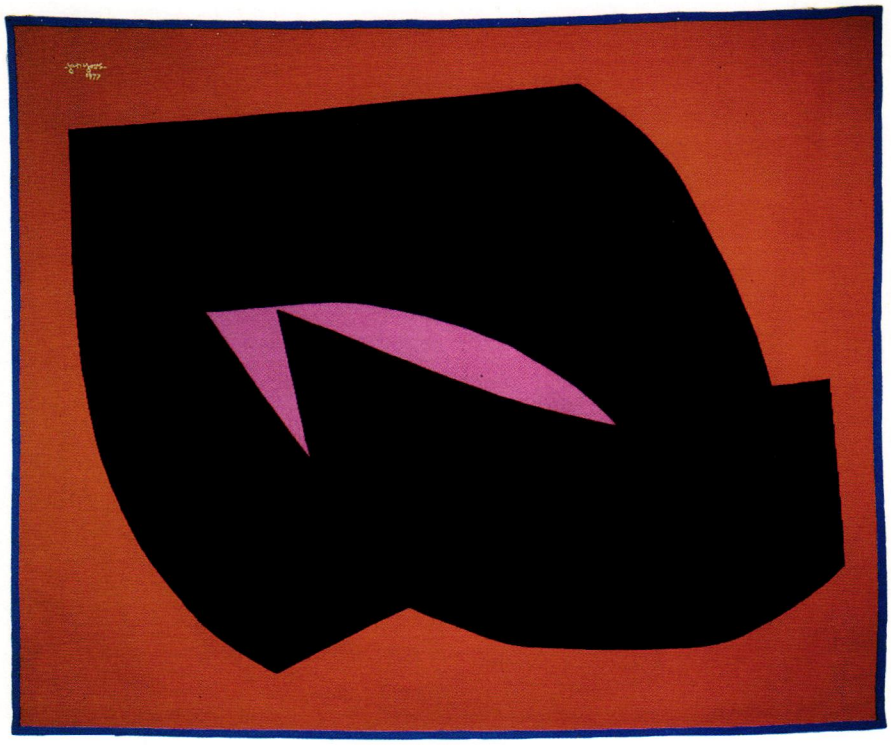
Artists have long had their work translated into tapestries. Under the ancien régime in France, painters such as Fragonard and François Boucher were commissioned to create works that would be reinterpreted by the weavers at the workshops of Aubusson, Beauvais, or the Gobelins. Many twentieth-century masters such as Jean Lurçat, Picasso, Calder, and Sonia Delaunay had their works re-created as tapestries. Yet none of them took part in the weaving, let alone embraced the process as intimately as Yoors, who was determined to restore tapestry to the ranks of the fine arts.

His earliest works were figurative—most depict biblical or mythological scenes. The characters are outlined in heavy black lines, more than likely inspired by the leading in his father's stained-glass pieces. But over time Yoors's compositions became more and more abstract, and more powerful. The simplified forms in the tapestries burst with vibrant colors and glow with a sense of energy and drama. Ironically, while the

A "Tantra" tapestry in a gallery showroom at 165 Charles Street, New York, designed by Richard Meier

"Sail," 1977. Wool, 7 by 5 feet.

"Yellow Tantra," 1977. Wool, 7 ½ by 8 feet.



"Black Diamond," 1977. Wool, 7 by 9 feet.

"Written in Fire," 1974. Wool, 7 ½ by 24 feet.

Marianne and Annabert working on the floor in the 47th Street studio, c. 1960.

Jan painting while Rupa observes.

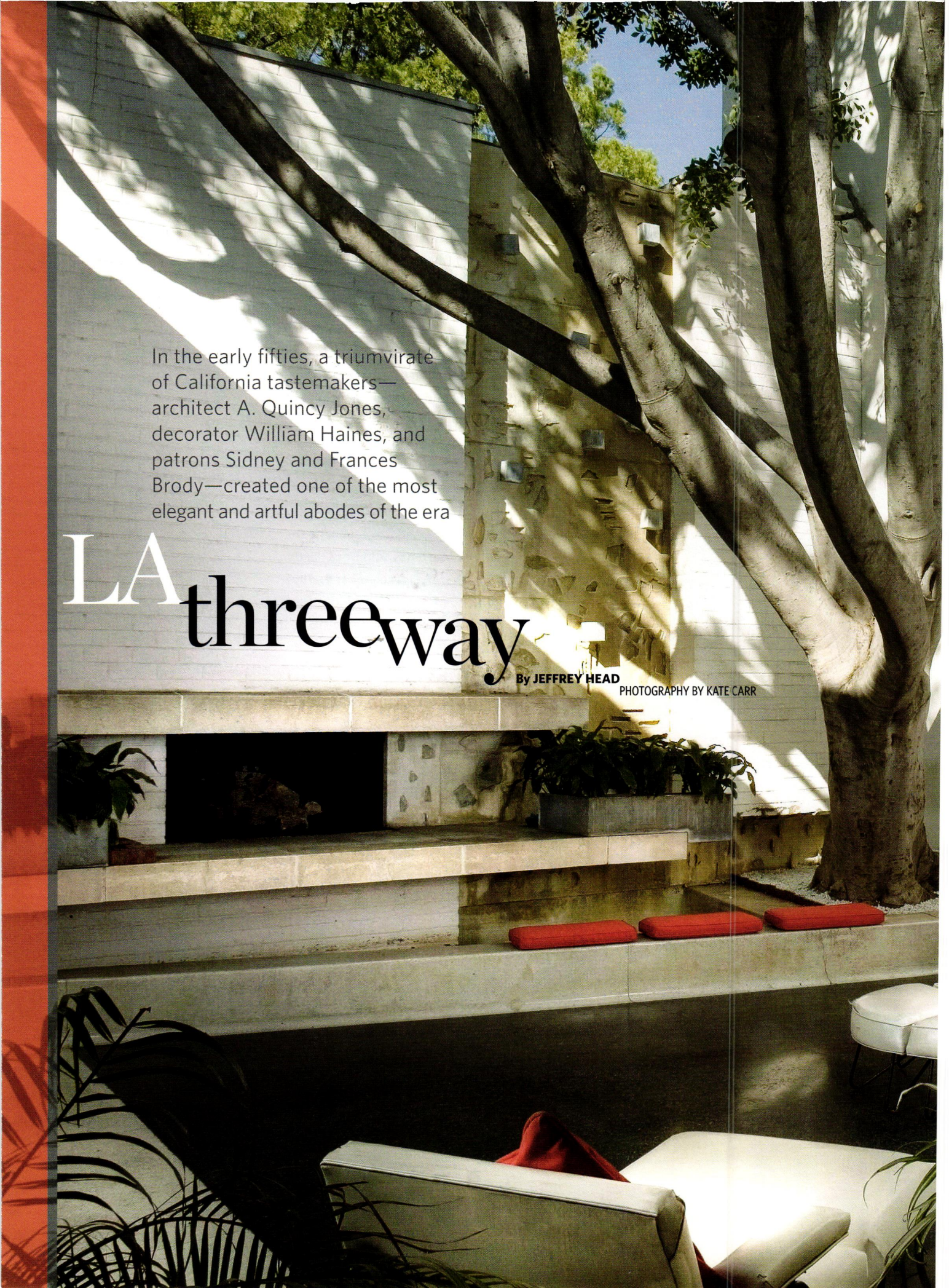
shapes in the abstract compositions were less complicated, the interplay of color and form required extremely meticulous weaving, a task that fell in the main to Annabert and Marianne. (The usual method was that Yoors would draw a full-scale "cartoon" on paper that was placed directly behind the loom. Yoors would also go so far as to find a wool dealer who could supply threads in the precise color palette he desired.)

In 1951 Jan, Annabert, and Marianne moved to New York, where they set up living and working spaces—they built two looms by themselves. Though their Continental ménage was the talk of the neighborhood, the three scoffed at the prurient inferences. They insisted they were a simple household. The women made weaving a part of their daily routine; something to be done between shopping and minding the children. (Yoors had two children by Annabert, Lyuba and Vanya. In 1968, when Marianne became pregnant with a son, Kore, Yoors divorced Annabert and married her—a formality solely to legitimize the parentage of the new child.)

More importantly, by the close of the 1950s, Yoors came to the attention of leading art publications, which hailed him as one of the most promising artists of his generation. (The critic Robert Hughes called him "an absolute master.") Yoors became friends with such artistic and literary luminaries as Andy Warhol and Michael Korda. His stature led to large-scale corporate commissions from patrons like Gordon Bunshaft, chief architect for the firm Skidmore, Owings & Merrill, for a bank lobby in Buffalo, New York. His work covered walls in the JC Penney headquarters in New York and the Bank of America Headquarters in San Francisco. Creatively restless, Yoors was at the same time writing, making films, and practic-

ing photography. (In 1965 he won an assignment to travel the world, snapping images of sacred buildings and other important architecture.) But he always returned to tapestry.

Yoors died of a heart attack brought on by diabetes in 1977 at the age of fifty-five. Determined to keep his legacy alive, Annabert and Marianne spent more than twenty years working on more than a score of his unrealized compositions. Yoors received something of his due in a posthumous solo exhibition at the Cleveland State University Art Gallery in 2001, and his work is owned by such prominent institutions as the Metropolitan Museum of Art, the Holocaust Museum in Washington, D.C., and the Art Institute of Chicago. For Marianne and Kore (sadly, an ailing Annabert has since retired), the work goes on, for as the reGeneration show proves, there is a vast new audience to be introduced to the life and work of Jan Yoors.



In the early fifties, a triumvirate of California tastemakers—architect A. Quincy Jones, decorator William Haines, and patrons Sidney and Frances Brody—created one of the most elegant and artful abodes of the era

LA threeway

By JEFFREY HEAD

PHOTOGRAPHY BY KATE CARR

The Brody house atrium with its open fireplace, waterfall, and ficus tree. The design of the fireplace, along with the two others in the house, is one of many collaborations between architect A. Quincy Jones, interior designer William "Billy" Haines, and owners Sidney and Frances Brody. This large indoor-outdoor seating area was central to the Brodys' private evenings at home and the varied social events they hosted. For the space they commissioned Henri Matisse to create *La Gerbe*, an 11- by 12-foot ceramic tile mural, in 1953. Underneath it is Haines's long sofa , which together with his other seating furniture in black iron and white Naugahyde allowed for informal seating arrangements. He also used other weatherproof fabrics, including canvas, for the atrium pieces to ensure year-round use. The long table was designed by Ted Graber, a Haines protégé and studio partner, who became known later in his career for redecorating the White House during the Reagan presidency.

View from the atrium into the gallery and the entrance hall (right). On the left wall hangs Georges Braque's painting *La Treille* of 1953–1954. On the wall of the entrance hall is *Le Cirque* painted by Georges Rouault in 1942. One of several of Haines's innovations for the house is the long divided table that can be locked when the glass wall to the atrium slides open. When the wall is closed, half of the table stands inches away from the other half in the atrium. Radiant heat beneath the black and white terrazzo floor of this indoor-outdoor space provides warmth on cooler nights.

The residence built by Sidney and Frances Brody, in the prestigious Holmby Hills area of Los Angeles is a bunny hop from the Playboy mansion. While Hef's lair is famed as a sanctuary of sybarites, the house the Brodys created was the essence of refinement and a veritable Shangri-la of modernism in art, architecture, and interior design. The dwelling owed its distinction to a rare confluence of enlightened patronage, talent, and taste.

Sidney Brody, who died in 1983, ran a highly successful investment firm that developed shopping malls and other commercial properties. Frances Brody, who passed away last autumn, was a daughter of the advertising executive and art collector Albert D. Lasker. He influenced the Brodys to become involved in the arts, both as collectors and as benefactors of several organizations, including the Los Angeles County Museum of Art and the Huntington Library, Art Collections, and Botanical Gardens in San Marino, California. The Brodys assembled a peerless group of modern artworks, including paintings and sculpture by Picasso, Matisse, and Alberto Giacometti. (The collection was auctioned by Christie's in May; the top-selling lot, Picasso's *Nude, Green Leaves and Bust*, brought $106,482,500—a record for a work of art sold at auction.)

The Brodys, who had met and married during World War II, moved from New York to Los Angeles in 1949 and immediately embraced the airy, indoor-outdoor nature of the California lifestyle. When it came time to build a house, they selected a

Haines designed the ebony dining table and chairs. Comprised of three four-foot-square sections and two D-shaped ends, the table can be configured as a very large oval or as separate stand-alone sections, each with its own pedestal base. Brass hinges lock sections together to create different table shapes and sizes. In the background, one square section served as the Brodys' breakfast table.

A leather covered card table and matching chairs by Haines are placed below the "Pluto" pendant lamp designed for the house. The same model is available today from William Haines Designs in Los Angeles. To the left is Alberto Giacometti's bronze *Grande tête mince,* cast in 1955.

seasoned architect known for the livability of his open floor plan houses: A. Quincy Jones (who has the historical misfortune to have virtually the same name as today's influential music producer). Built of glass, concrete, and steel, and completed in 1952, the house, encompassing nearly 12,000 square feet of living space, was the most expansive (and expensive) property Jones had designed up to that time.

For the interior design of their home the Brodys chose the matinée idol-turned-decorator William "Billy" Haines—although it might be more accurate to say he chose them. As Frances Brody recalled, Haines sat at their table during a dinner party given by Haines's close friend, former costar, and client, Joan Crawford, and proposed his decorating services to them. Many of

A hand-cast brass ram door pull, one of several custom designed by the Haines studio.

Jones and Haines worked together to emphasize the architecture and interior furnishings of the living room with its angled wall. The painting above the sofa is *La Palette* by Braque. The seating group near the cast-stone fireplace includes a red silk-covered settee in Haines's signature tufted style and armchairs covered with a hand-quilted fabric. To the right is a Lucite lamp also by Haines.

Stairs from the entrance hall lead up to the Brodys' master bedroom suite, terrace, and study. The cork with carpet covered treads and planters at the top and bottom of the stairs were another of Jones and Haines's architectural collaborations.

Haines's A-list clients were friends of the Brodys. His signature style was a mix of antiques, chinoiserie, and overstuffed furniture upholstered in bright fabrics—a look that would come to be known as "Hollywood Regency." But in the Brody commission, Haines would prove he had another aesthetic trick up his sleeve.

The interior designer devised a kind of sensuous modernism for the furnishings. The shapes of the armchairs and stools are simple, the pieces have few hard edges. A long, plush sofa snakes around two walls of the living room; a games table is surrounded by leather chairs with armrests held in place by brass struts. Above the table hangs Haines's boldly sculptural "Pluto" pendant lamp. While he couldn't resist some flourishes—a tufted red chaise and dining chairs that hint slightly at Asian design—the décor is completely in sync with the clean lines of the architecture.

Jones enhanced the indoor-outdoor flow of the house with rooms that all open onto terraces, but his pièce de résistance is the atrium: an interior courtyard with a high brick fireplace wall and waterfall. Frances Brody called it "a room with the sky for its ceiling." The large open space is accessed by sliding a glass wall framed in black lacquered steel and set on runners into a wall pocket. When the wall is open, the living room, hall, and atrium seamlessly merge. With radiant heat underneath the terrazzo floor, the atrium is useable year-round.

To furnish the atrium Haines designed metal-framed seating pieces—a sofa, a sectional ottoman, armchairs—covered in weatherproof fabrics. His most eccentric innovation was a dining table split longitudinally by the sliding glass wall. When the wall was opened, the two halves of the table were pushed together and locked in place. But the most amazing feature of the

atrium was a large ceramic tile mural by Matisse called *La Gerbe* ("The Sheaf"). Commissioned by the Brodys in 1953, the work was recently given to the Los Angeles County Museum of Art. (The museum removed it with a crane.)

Jean Mathison, Haines's assistant, began working for the designer in the mid-1950s and helped the Brodys maintain the original features of the interiors, which remain virtually unchanged. Commenting today, Mathison says, "Quincy Jones was one hell of an architect. Both he and Billy were top quality and saw the modern period that was coming about in the same way, and their collaboration made the architecture and interiors inseparable." One hell of an architect, one hell of a decorator, one heaven of a house. M

Inset: **The Brodys' family piano stands on a Japanese oak floor. To the right hangs Picasso's *Nude, Green Leaves and Bust* of 1932, which sold at Christie's in May for $106.5 million, a new record for the most expensive artwork sold at auction.**

THE SOUTH THAT

ROSE AGAIN

By J. MICHAEL WELTON

Due to the efforts of a group of committed mid-twentieth century architects and academics, North Carolina boasts one of the nation's richest—if most under recognized—troves of modernist design

Shortly after he received his master's degree from MIT and Harvard in 1960, the British-born architect Brian Shawcroft arrived with his wife in Raleigh, North Carolina, where he was to teach landscape design at North Carolina State University and drawing at its school of architecture. The Shawcrofts were met at the downtown bus station by Henry Kamphoefner, dean of the university's School of Design, who drove the couple to his home (in his bright red Raymond Loewy-designed 1953 Studebaker) for an overnight stay. "He took us to the two guestrooms, each with its own single bed," Shawcroft recalls. "He said: 'Frank Lloyd Wright slept in this bed, and Mies slept in that one. You have to choose.' I chose Frank Lloyd Wright, and my wife slept where Mies had."

Above and left: **Henry L. Kamphoefner house, Raleigh, by Kamphoefner with George Matsumoto, 1948.**

Fifty years later, New York-based architect Tom Phifer's new building for the North Carolina Museum of Art has opened in Raleigh to great acclaim. To the provincial minds of East and West Coast architecture aficionados, Phifer's shining minimalist structure may

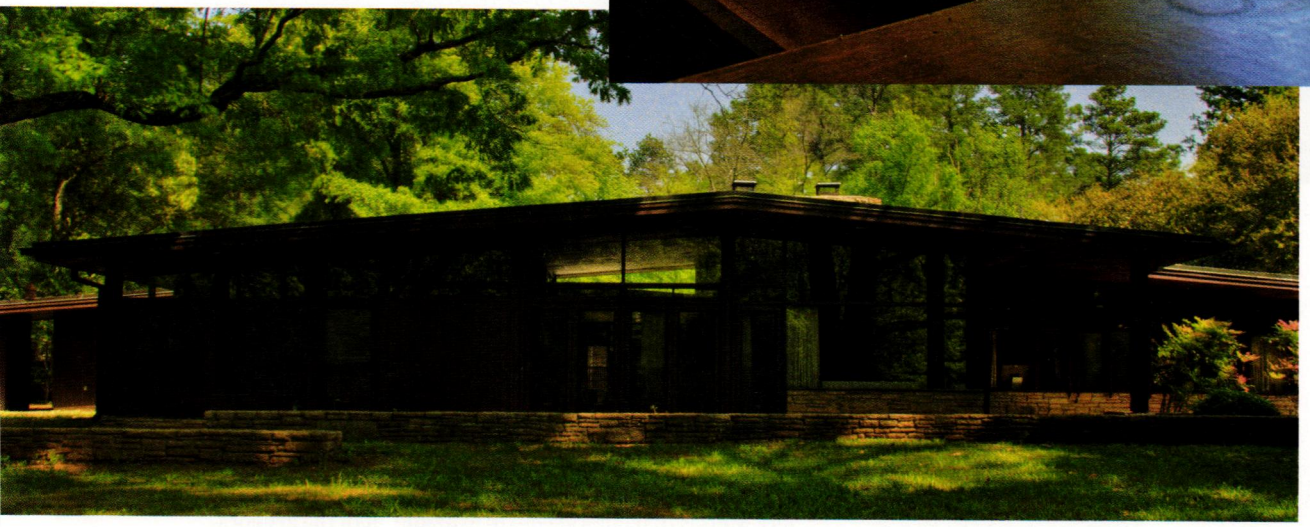
Right: **Dr. George W. Poland house, Raleigh, by George Matsumoto, 1954.**
Below: **The Small Office Building, Raleigh, by G. Milton Small, 1966.**

seem an oddity in a state most often associated with tobacco, college basketball, and high-tech research. But in fact, the museum is just the newest addition to a body of modern architecture in North Carolina that reaches back to 1948. That's the year Kamphoefner and four fellow professors arrived to set up what would become the School (now College) of Design. Says Roger Clark, a fellow of the American Institute of Architects who joined the faculty in 1969 and teaches at the university: "Kamphoefner, I believe, started the second architecture school in the country, after Harvard and Walter Gropius, that was fully dedicated to modernist design principles and methods based on the Bauhaus."

Kamphoefner was as much concerned with reality as he was with theory. As dean he insisted that his faculty must build as well as teach, and so the Raleigh area is now home to hundreds of modernist buildings, many of them revolutionary in concept and design. "I've archived about seven hundred in Raleigh, Durham, and Chapel Hill," said George Smart, executive director of the nonprofit preservationist organization Triangle Modernist Houses. "The faculty had practices on the side, and the students were building also. Then they'd set up their own practices and build for decades."

In 1948 Kamphoefner brought with him James Fitzgibbon, a talented outspoken devotee of Frank Lloyd Wright; George Matsumoto, a gifted graduate of the Cranbrook Academy of Art and former employee of Eliel Saarinen; Terry Waugh, a South African native and former partner of Matsumoto; and Duncan Stuart, a protégé of Buckminster Fuller. And he aggressively recruited talent from around the world. Matthew Nowicki, a Polish architect recommended by architecture critic Lewis Mumford, designed the J. S. Dorton Arena for the North

Right and below: **Interior and exterior of the George and Beth Paschal house, Raleigh, by James Fitzgibbon, 1950.**



Carolina State Fairgrounds in 1950. After Nowicki's death in a plane crash, Raleigh architect William Dietrick completed the radically modern building with its parabolic arches and cable-supported roof membrane.

The dean also brought in a series of visiting lecturers and guests considered absolute giants in the profession. They included Fuller, Mumford, Mies van der Rohe, Wright, Gropius, Ray Eames, Marcel Breuer, Eero Saarinen, and Paul Rudolph. As Clark says, matter-of-factly: "There was a challenge to the faculty to be equal to that."

Kamphoefner was modest about his own abilities as an architect. His own home, now listed on the National Register, is a gem of low-slung modernist design, with a double-canted roof and natural wood siding. But Fitzgibbon would become a star of the faculty. His Fadum house in Raleigh—with its sharply-pitched shed roof—was featured in a 1951 edition of *Architectural Record*. (In 2008 Shawcroft was asked to design an addition to the house. "I arrived at the solution of repeating the same form, but turned at a right angle," he says.) Fitzgibbon's Paschal house of 1950, a one-story stone-clad building comprising 3,340 square feet and reminiscent of Wright's Usonian designs, is regarded by some area architects as the greatest modernist house in Raleigh.

Living colleagues gripe, tongue-in-cheek, about their peer's success. "Fitzgibbon got all the big houses," Matsumoto says. "I got all the small ones with the tight budgets." His Poland house is a 1,200-square-foot jewelbox designed in 1954 for the head of the foreign language department. "It was patterned after my own house," Matsumoto said. "It was modular, based on four by eight panels of masonite." He would build more than twenty houses in the area from 1948 to 1961, winning at least thirty awards for his widely published work.

As Roger Clark points out, the defining factor of North Carolina modernist architecture is deference to the terrain. He sees this attribute in Phifer's new museum, which occupies a 164-acre site. "It's a big box building, surrounded by fabulous landscaping, and a sensitive way of bringing light in-

side," Clark says. "Tom Phifer understands the relationship between a building and its natural surroundings."

The museum is stripped down in the Miesian manner, a 127,000-square-foot modernist gem with a form pierced by five courtyards. Taking his cues from Renzo Piano and Louis Kahn, Phifer used louvers and elliptical skylights coupled with floor-to-ceiling glass walls to flood his one-story open floor plan with natural light. The effect on white gallery walls is that colors seem to explode out of the artwork.

Glass walls cover half of the building's exterior. The rest is clad in ultra-thin panels of anodized aluminum, tiled one on top of another, attached to and slightly tilted off a substratum of polished stainless steel. The aluminum softly reflects the light of the day and the blue of the sky. "This is a contemporary notion of making a building environmentally sensitive," Phifer says. "We wanted to make the building connect to its place and let it dissolve into nature. The question was: 'What's the least it could be?'" To help it disappear further, Phifer surrounded the museum with hundreds of bamboo and elm trees that will eventually envelop it.

The building's contribution to Raleigh's modernist legacy is likely to be substantive. Dan Gottlieb, director of planning and design at the museum, believes that the new building will serve as a jolt to the next generation of North Carolina architects seeking to pick up the N.C. State School of Design's spirit of bold and lively exploration. As he says: "It's all about the rebirth of great architecture in this region."

J. Michael Welton writes about art, architecture, and design for national and regional publications. He also edits and publishes an online design magazine at architectsandartisans.com.

Clockwise, from lower left, opposite page: **J. S. Dorton Arena, Raleigh, by Matthew Nowicki and William Dietrick, 1952. Nancy Fields Fadum house, Raleigh, by James Fitzgibbon, 1950, with addition on left by Brian Shawcroft, 2009. Rodin courtyard and entry canopy of the North Carolina Museum of Art, Thomas Phifer and Partners, 2010.**

CENTER AND BOTTOM: PHOTOS © SCOTT FRANCES, COURTESY NORTH CAROLINA MUSEUM OF ART

Fairs, Exhibitions & Events

JUNE

BRIT INSURANCE DESIGNS OF THE YEAR 2010
Design Museum London
London, United Kingdom
to October 31
www.designmuseum.org
"The Oscars of the design world" showcase the most innovative and forward thinking designs from around the world. This year's winner is the Folding Plug by Min-Kyu Choi that revolutionizes a humble but critical piece of everyday equipment.

GREY DERIVATIONS
Mitterrand + Cramer
Geneva, Switzerland
to July 24
www.mitterrand-cramer.com
Exhibition of works by Maarten Baas.

JAN YOORS EXHIBITION
reGeneration
New York, NY
to July 17
www.regenerationfurniture.com
www.janyoors.com
Large hand-crafted tapestries, drawings and photographs from the estate of Belgian artist Jan Yoors.

NATIONAL DESIGN TRIENNIAL – WHY DESIGN NOW?
Cooper-Hewitt, National Design Museum
New York, NY
to January 9, 2011
www.cooperhewitt.org
Inaugurated in 2000, the Triennial program seeks out and presents the most innovative designs at the center of contemporary culture. In the fourth exhibition of the series, the National Design Triennial will explore the work of designers addressing human and environmental problems across many fields of the design practice, from architecture and products to fashion, graphics, new media, and landscapes.

ROCKIN'
Barry Friedman Ltd.
New York, NY
to June 26
www.barryfriedmanltd.com
Barry Friedman Ltd. presents, *Rockin'*, a solo exhibition of unique work by the celebrated American designer Wendell Castle, on view through June 26. The exhibition features a group of 12 unique, stack-laminated wood chairs. All were created since the critical success of Castle's 2008 exhibition at Barry Friedman Ltd.

ROY MCMAKIN: WHEN IS A CHAIR NOT A CHAIR?
Cristina Grajales
New York, NY
to July 2
www.cristinagrajalesinc.com
Artist and designer Roy McMakin combines form and function, furniture and visual art, to produce hybrid objects of clean, sensuous surface with humorous underpinnings.

AUCTIONS
Lempertz
Berlin, Germany
Design Auction June 5
www.lempertz.eu
Lempertz, founded in 1845 in Cologne, is one of the leading art auction houses in Europe and the oldest family-owned one in the world and a member of the International Auctioneers (IA). Auctions of paintings, works on paper, sculpture, photography, Impressionist and Expressionist works, and contemporary and modern design, including the Halsey Minor collection.

DESIGN AUCTION
Phillips de Pury & Company
New York, NY
Viewing June 3-9
Auction 2:00 pm, June 9
www.phillpsdepury.com
Auction of contemporary and modern design, including the Halsey Minor collection.

LONDON INTERNATIONAL FINE ART FAIR AT OLYMPIA
London, United Kingdom
June 4-13
www.lifaf.com
Essential art and antiques event for over 30,000 international private buyers, curators, interior designers and devotees.

MAKERS MARKET
Socrates Sculpture Park
Long Island City, NY
June 5, 11am-7pm
and June 6, 11am-5pm
www.socratessculpturepark.org
An open air marketplace featuring a curated selection of skillfully crafted products.

AUCTIONS OF FINE ART AND ANTIQUES
Galerie Fischer Auktionen AG
Lucerne, Switzerland
Viewing June 5-13
Auction June 16-21
www.fischerauktionen.ch
Auction of modern and contemporary art, old master paintings, 19th century paintings, works on paper, Swiss art, furniture, design, antiquities, and jewelry.

AUCTIONS
Pierre Bergé & Associés
Brussels, Belgium
Jewels and Precious Design Auction
June 7
Impressionist and Modern Art Auction
June 8
20th Decorative Art and Design Auction
June 9
www.pba-auctions.com
Auctions of jewelry and precious design, impressionist and modern art, and 20th century art.

IMPORTANT DESIGN AUCTION
Wright
Chicago, IL
June 8
www.wright20.com
Wright's spring auction season concludes with their bi-annual Important Design sales featuring masterworks of the 20th century. Featuring rare works by Gerrit Rietveld, important Italian designs by Gino Sarfatti, Ico and Luisa Parisi and Gio Ponti, sculptures by Harry Bertoia and Ruth Asawa, and vessels by Hans Coper.

DESIGN MIAMI/BASEL
Basel, Switzerland
June 15-19
www.designmiami.com
Design Miami/Basel brings together dealers, collectors, designers, curators, and critics from around the world in celebration of design culture and commerce.

MASTERPIECE 2010
Former Chelsea Barracks
London, United Kingdom
Preview June 23
Fair June 24-29
www.masterpiecefair.com
A unique showcase for the most covetable objects in the world: traditional and modern, old and new, from the finest of fine and decorative art to the best of wines, classic cars, jewelry, and contemporary design.

A PRIVATE PARIS COLLECTION AUCTION
Wright
Chicago, IL
June 24
www.wright20.com
Auction from a private Paris collection. Contact Wright for further details.

JULY

DESIGNED BY ARCHITECTS AUCTION
Von Zezschwitz
Munich, Germany
July 1
www.von-zezschwitz.de
Special auction of furniture, lamps and objects designed by important international architects.

SOFA WEST
Santa Fe, NM
July 8-11
Noon to 6:00 pm, daily
www.sofaexpo.com
Premier Annual Exposition of Sculpture Objects & Functional Art is a gallery-presented, international art exposition dedicated to bridging the worlds of design, decorative and fine art. Works by emerging and established artists and designers are available for sale by international galleries and dealers.

MASS MODERN AUCTION
Wright
Chicago, IL
July 10
www.wright20.com
Auction of modern art and design.

ROBERTO GIULIO RIDA EXHIBITION
Donzella 20th Century Gallery
New York, NY
to July 17
www.donzella.com
The first U.S. exhibition of works by Roberto Giulio Rida.

AUGUST

ART NOCTURNE KNOCKE
Knokke-Heist, Belgium
August 7-15
www.artnocturneknocke.be
Art and antiques fair featuring both ancient and contemporary art from an international selection of dealers.

ANTIQUES & DESIGN IN THE HAMPTONS
The Bridgehampton Historical Society
Corwith House Museum
Bridgehampton, NY
August 13-15
www.stellashows.com
Fifty exhibitors set up under crisp white tents selling an exquisite & eclectic selection of Antique Furniture, Garden Antiques, MidCentury Modern, Art Deco, Silver, Ceramics, Lighting, Rugs & Textiles, Fine Art, Folk Art, Formal, Rustic, Asian, French and American Antiques, Jewelry, Architectural Artifacts and more.

SEPTEMBER

SAN FRANCISCO MODERNISM SHOW & SALE
San Francisco, CA
Preview Gala September 16
Show and Sale September 17-19
www.sf20.net
Show and sale featuring 50 premier national and international exhibitors presenting decorative and fine arts from all design movements of the 20th century.

OCTOBER

DALLAS DESIGN FAIR
Fashion Industry Gallery
Dallas, TX
Preview Gala October 7
Show and Sale October 8-10
www.dallasdesignfair.com
From the producers of the Dallas Art Fair, Dallas Design Fair will feature over 40 prominent dealers exhibiting important 20th and 21st century objects, furniture, lighting, decorative arts and jewelry. Located in the revitalized downtown Dallas Arts District. The Preview Gala will benefit Dallas Contemporary.

Wendell Castle (American, 1932–) Ghost Rider, 2010. Bubinga with oil finish. 29 ¼ x 32 x 76 ½ inches, 74.3 x 81.3 x 194.3 cm.

LONDON INTERNATIONAI FINE ART FAIR

at Olympia | 4-13 June 2010

PAINTINGS, SCULPTURE, FURNITURE, JEWELLERY, SILVE TEXTILES & OBJECTS

Housed in Olympia's magnificent Grand Hall, the London International Fine Art Fair is the largest international fine art fair in London, offering an unparalleled variety of world class art from all periods.

LOCATION

Grand Hall
Olympia Exhibition Centre
Hammersmith Road
London W14 8UX

For advance tickets visit www.lifaf.com or call +44 871 230 5592

AN INLAID CABINET
Designed by Job Smeets and Nynke Tynagel
'Studio Job', An edition of six - 4/6
Made in the Netherlands, 2006
Courtesy Peter Petrou, London

Design Miami/ Basel

THE GLOBAL FORUM FOR DESIGN

HALL 5, BASEL, SWITZERLAND
15.–19. JUNE 2010 / VIP 14. JUNE 2010

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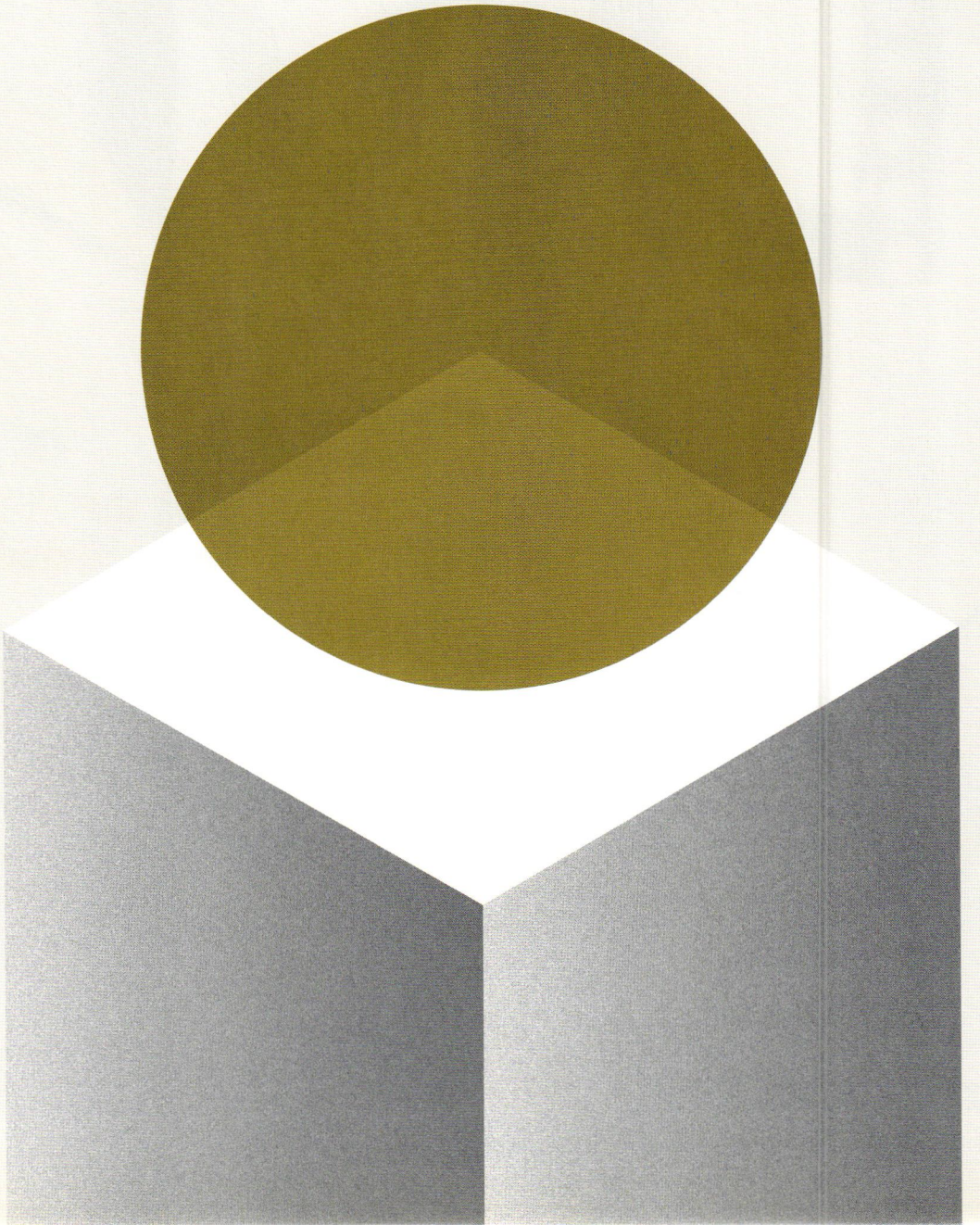
Introducing a unique showcase for the most covetable objects in the world: traditional and modern, old and new, from the finest of fine and decorative art to the best of wines, classic cars, jewellery and contemporary design. Find something to treasure at Masterpiece London.

24–29 JUNE 2010

PREVIEW: 23 JUNE

Location	FORMER CHELSEA BARRACKS, LONDON SW1
Information	MASTERPIECEFAIR.COM
	+44 (0)20 7499 7470

MASTERPIECE
2010 | LONDON



SOFA
WEST
SANTA FE

Sculpture Objects & Functional Art Fair

July 8-11, 2010
Santa Fe

Opening Night Wednesday, July 7
Special Member Preview for the
Museum of New Mexico Foundation
and SOFA VIPs

Christine Nofchissey McHorse
represented by Clark+DelVecchio

SAVE THE DATE
SOFA CHICAGO – November 5-7, 2010

sofaexpo.com

Produced by The Art Fair Company, Inc.

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35th INTERNATIONAL ART AND ANTIQUES FAIR KNOKKE BELGIUM

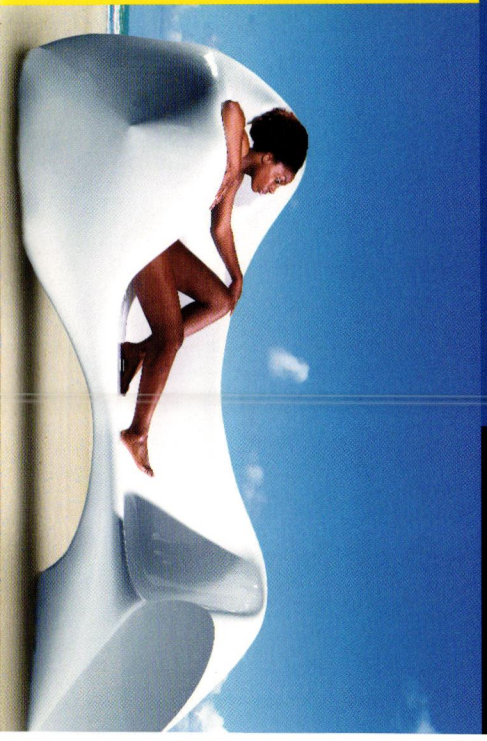
ART NOCTURNE KNOCKE

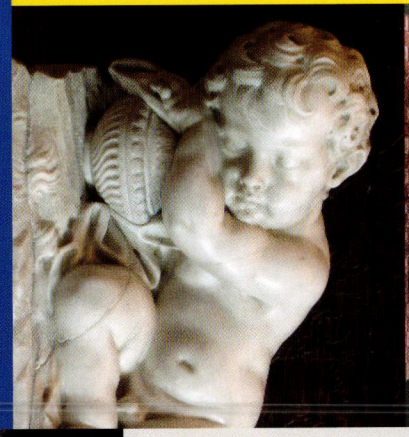
cc Scharpoord

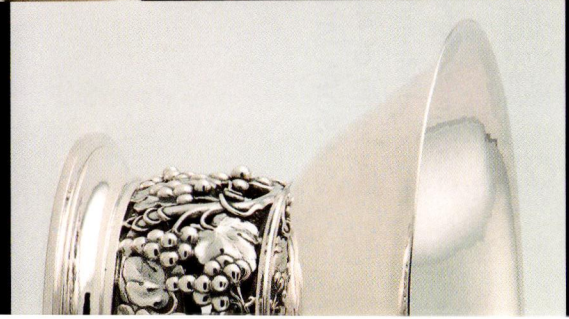
7 - 15 AUGUST 2010

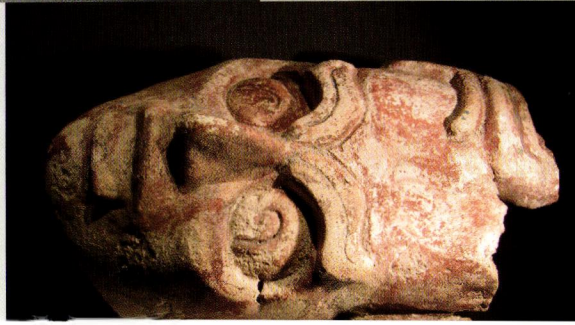
OPEN FROM 4 TO 10 p.m.

artnocturneknocke.be









2010/2011 MODERNISM

SAN FRANCISCO
20th century modernism
benefiting sfmoma
september 16-19, 2010
sf20.net

MIAMI modernism
benefiting wolfsonian-fiu
february 4-6, 2011
miamimodernism.net

PALM SPRINGS
modernism
benefiting modernism week
february 18-20, 2011
palmspringsmodernism.com

CHICAGO modernism
benefiting chicago bauhaus
& chicago art deco society
march 25-27, 2011
chicagomodernism.net

LOS ANGELES modernism
benefiting cal arts community arts partnership
april 29-may 1, 2011
lamodernism.com

for show information contact
dolphin promotions, inc.

chicago | 708.366.2710
florida | 954.563.6747
dolphinfairs.com

Antik, New York, NY, vessel designed
by Axel Salto for Royal Copenhagen,
Denmark c. 1955

AMERICAN FOLK ART MUSEUM

THE PRIVATE COLLECTION OF
HENRY DARGER

Through September 19, 2010

American Folk Art Museum

45 West 53rd Street New York City www.folkartmuseum.org

Photo by Nathan Lerner and David Berglund, © Kiyoko Lerner
American Folk Art Museum, gift of Kiyoko Lerner, 2003.7.268

OCTOBER 8-10, 2010
PREVIEW GALA OCTOBER 7 BENEFITS DALLAS CONTEMPORARY

DALLAS DESIGN FAIR

IMPORTANT 20TH AND 21ST CENTURY
OBJECTS, FURNITURE, LIGHTING, DECORATIVE ARTS & JEWELRY

DALLAS ART FAIR From the producers of the Dallas Art Fair.
DALLASARTFAIR.COM

FASHION INDUSTRY GALLERY . 1807 ROSS AVENUE . 214.220.1278 . DALLASDESIGNFAIR.COM

Do You Believe in Magic?

THE FRENCH DESIGNER **MARIA PERGAY**, NOW 80, REFLECTS ON THE INEXHAUSTIBILITY OF THE CREATIVE FORCE

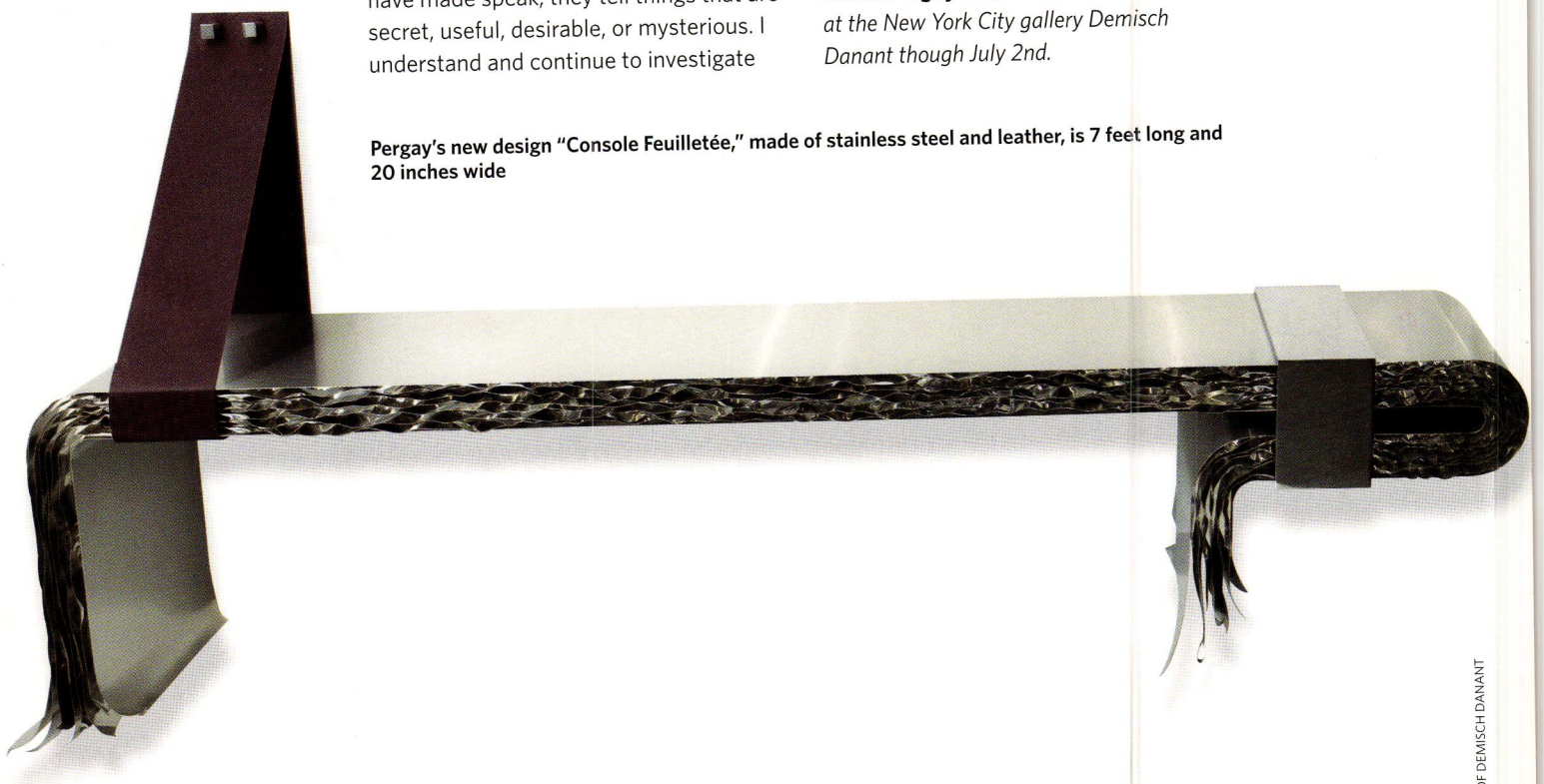
ONCE UPON A TIME...a little girl in a very big country covered with snow, recovering from scarlet fever and bored a lot, was looking on tiptoes through the double windows at the other children playing in the winter landscape: their little ice skates gliding, their cries and laughter. Just then, her father brought her a strange little box and when she opened it, she found magic colored crayons! Her mother showed her that each one had a secret power that would suddenly appear on a piece of paper: a house with flowers, a sun, some curtains—anything that she wanted.

The little girl grew up. I am now an old "madame." But the magic still works and the charm is infinite. I have never grown tired because I learned that one can live, create, and transform materials into poetry, and that when the objects I have made speak, they tell things that are secret, useful, desirable, or mysterious. I understand and continue to investigate the intimate messages left by artwork made through the centuries.

I stay a fervent student of workmanship, soaking up the knowledge of masters who, by writing in marble, stone, wood, iron, or glass, reveal the link that unifies them to the unknown. Surprised by the things that they didn't know, they reawaken to the idea that they do not know their own selves. And so, suddenly, all these secrets become accomplices to their existence.

My primary material has long been stainless steel. Why? For its beauty, for its demands, its authority, because it does not forgive error, defaults, or weakness, because it helps me not to falter, because the metal carries in it shining bursts, a hint of the infinite. The compensation is so great when my object is chosen by someone, and loved. It would take another two lifetimes to empty the "attic" of my imagination. And so I work on.

***Maria Pergay's** latest works are on exhibit at the New York City gallery Demisch Danant though July 2nd.*



Pergay's new design "Console Feuilletée," made of stainless steel and leather, is 7 feet long and 20 inches wide

COURTESY OF DEMISCH DANANT

TO ENJOY THE ST-GERMAIN COCKTAIL

A SUPERB APÉRITIF

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1 1/2 PARTS
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2 PARTS
SPARKLING WATER
OR CLUB SODA

METHOD: Stir ingredients in a tall ice-filled Collins glass, mixing completely. Think of Paris circa 1947. Garnish with a lemon twist. Variation: Think of Sartre circa 1947. Be the lemon twist.

ST-GERMAIN
-DELICE DE SUREAU-