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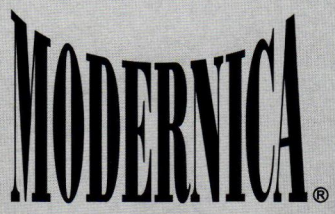

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FALL 2011

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Three lamps from MoMA's 1950 lamp design competition cosponsored by the Heifetz Manufacturing Company. From left to right, lamps by Zahara Schatz, A.W. and Marion Geller, and James H. Crate.

THIS PAGE
"High Noon" textile designed by Lucienne Day, 1965.

COVER: WRIGHT (3) THIS PAGE: JILL A. WILTSE AND H. KIRK BROWN III COLLECTION

Hudson Hills Press will publish a

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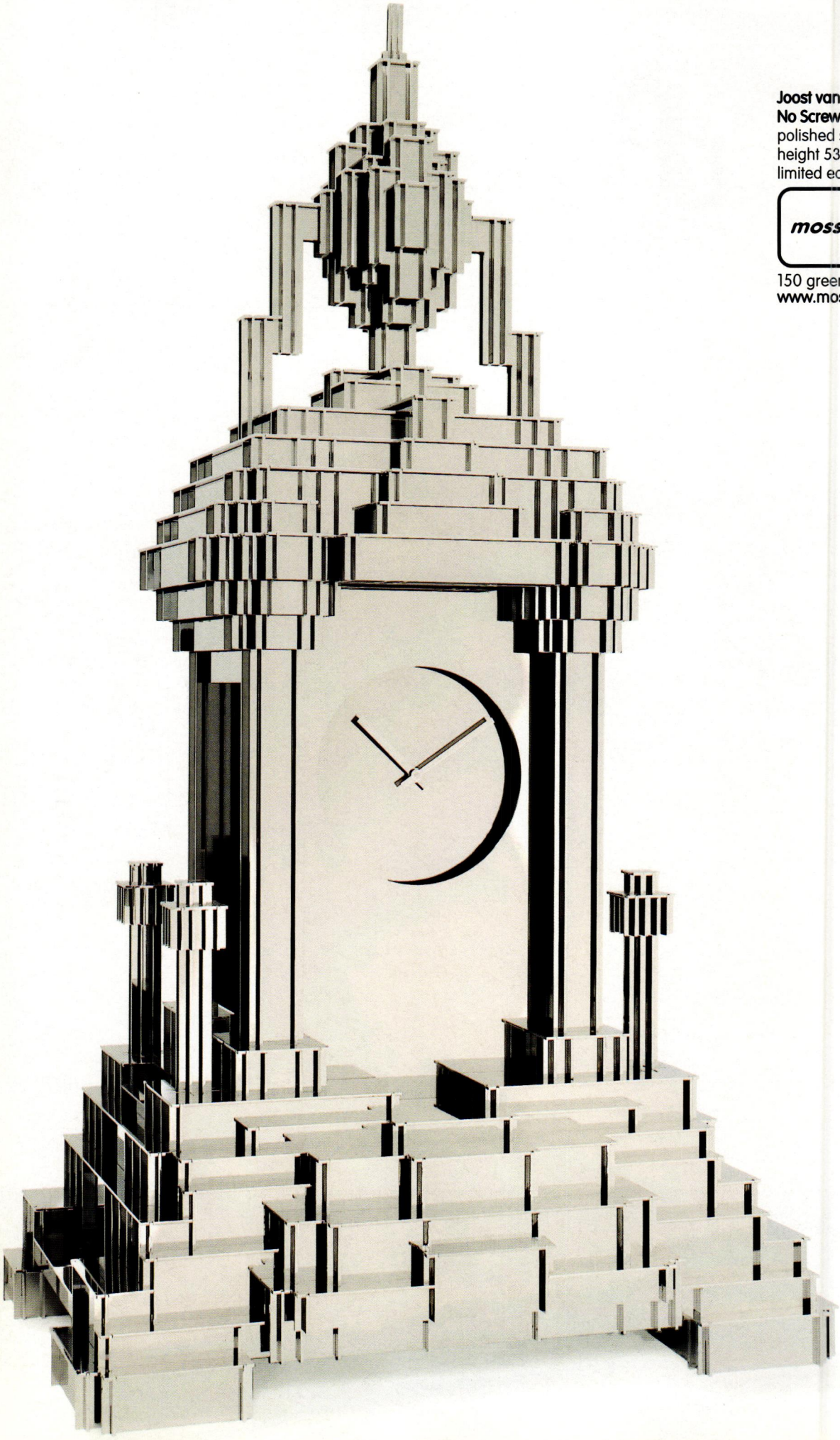

Joost van Bleiswijk, 2009
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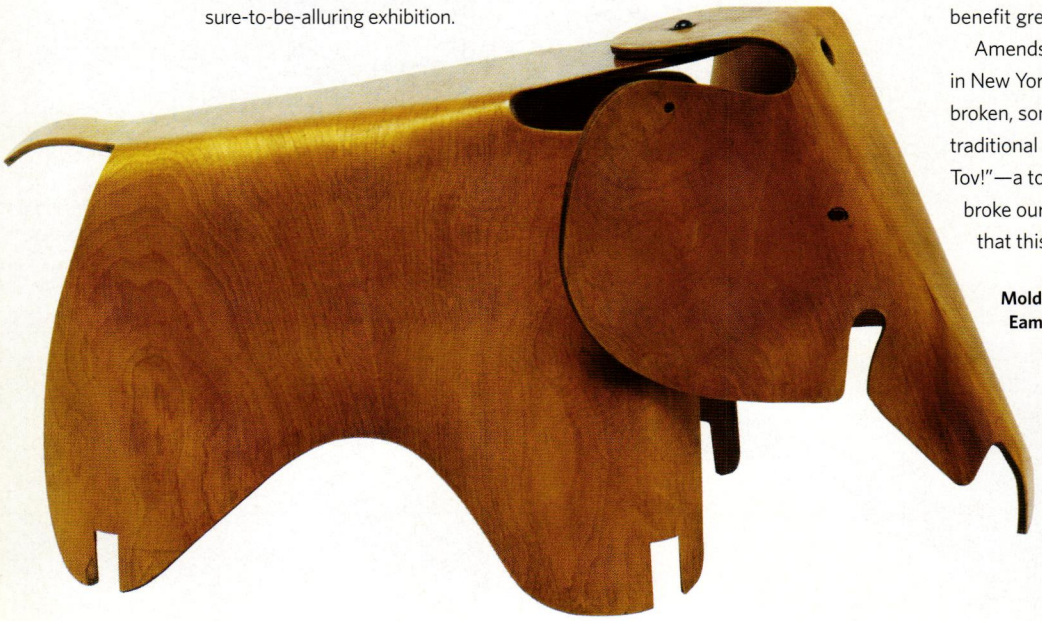
To Autumn

THIS YEAR, THE "SEASON OF MISTS AND MELLOW FRUITFULNESS," as Keats called it, will be particularly ripe for lovers of modern design across the continents. Beginning on September 24 and running to January 15, 2012, London's Victoria and Albert Museum will present the exhibition *Postmodernism: Style and Subversion 1970–1990*, a multidimensional examination of a cultural phenomenon that still sparks debate today. What began, in architecture and design circles, as an intellectual revolt against staid corporatized modernism, depending on who you ask, devolved into kitsch, or stands as a seminal moment in design history.

Other notable events include a sale on October 16 in Los Angeles at the auction house Bonhams and Butterfields. The event—for the benefit of a Canadian charity—will feature works by the 1920s Hollywood matinée idol-turned-decorator William "Billy" Haines, whose postwar embrace of modernist forms resulted in some of the most elegant and inventive designs in the mid-twentieth-century canon. From November 10 to 14 the "young Turk" of art and design fairs, the Pavilion of Art and Design—which has already mounted a series of much-admired shows in Paris and London—will fill the slot at Manhattan's Park Avenue Armory left vacant by art and design exhibition impresario Sanford Smith's suspension of his annual "Modernism" show. Not to suggest that Smith's presentation won't be missed, but PAD, as it is known, is an engaging substitute.

But the granddaddy of them all is *Pacific Standard Time: Art in L.A. 1945–1980*—an extravaganza involving some sixty regional museums and galleries, organized by the Getty Center and opening October 1, which explores the impact that Southern California had on art and culture in the postwar decades. For me, the most tantalizing grape in this bunch is an unprecedented survey of California-based mid-century modernist design presented by the Los Angeles County Museum of Art and running until March 2012. See the "Voices" section of this issue for an engaging Q+A with the curators of this sure-to-be-alluring exhibition.



Molded plywood elephant designed by Charles and Ray Eames for Evans Products Company, 1945.

LOS ANGELES COUNTY MUSEUM OF ART

EGG-ON-FACE DEPARTMENT: You know, putting together a magazine is in many ways like one of those plate-spinner acts we saw on the old "Ed Sullivan Show." A few of us run around, trying to keep dishes—that is, the large and small elements that make up editorial content—in order: twirling and balanced atop slender spindles. Well, as the law of averages predicts, one of those dishes will eventually wobble and fall—as it did in our last issue. And that dish was my own editor's letter, to boot.

An unedited version of my piece—meant to welcome the distinguished Los Angeles-based collector, conservator, and designer Michael Boyd as a MODERN columnist—was sent to press. I wince at the recollection: for starters, the headline, "A Man of Parts," was mistyped as "A Man of Paris"—an occurrence made all the worse by the fact that Boyd's photo-portrait showed him wearing one of those horizontally-striped *matelot*-style French fisherman's shirts. (Michael was very gracious about our screwup, but received no end of razzing from his friends.) More importantly, the version of the letter that went to press had not been condensed so as to include my closing thoughts. These were: "Boyd—who minces no words (thanks be) and whose opinions are sure, suave, and smart—will, beginning in this issue, become a regular columnist. Many may disagree with his judgments—indeed, I may occasionally be among them—but, frankly, I don't give a damn. I believe that by and large readers of this magazine will benefit greatly from his knowledge and probity."

Amends made, I hope. Whenever, in a restaurant here in New York, a drinking glass or a plate is dropped and broken, some wag is sure to shout out, in reference to the traditional Jewish wedding glass-stomping ritual, "Mazel Tov!"—a toast to good fortune. Having revealed how we broke our first serious piece of crockery, I can only hope that this is our magazine's "Mazel Tov!" moment.

Gregory Cerio

GREGORY CERIO EDITOR

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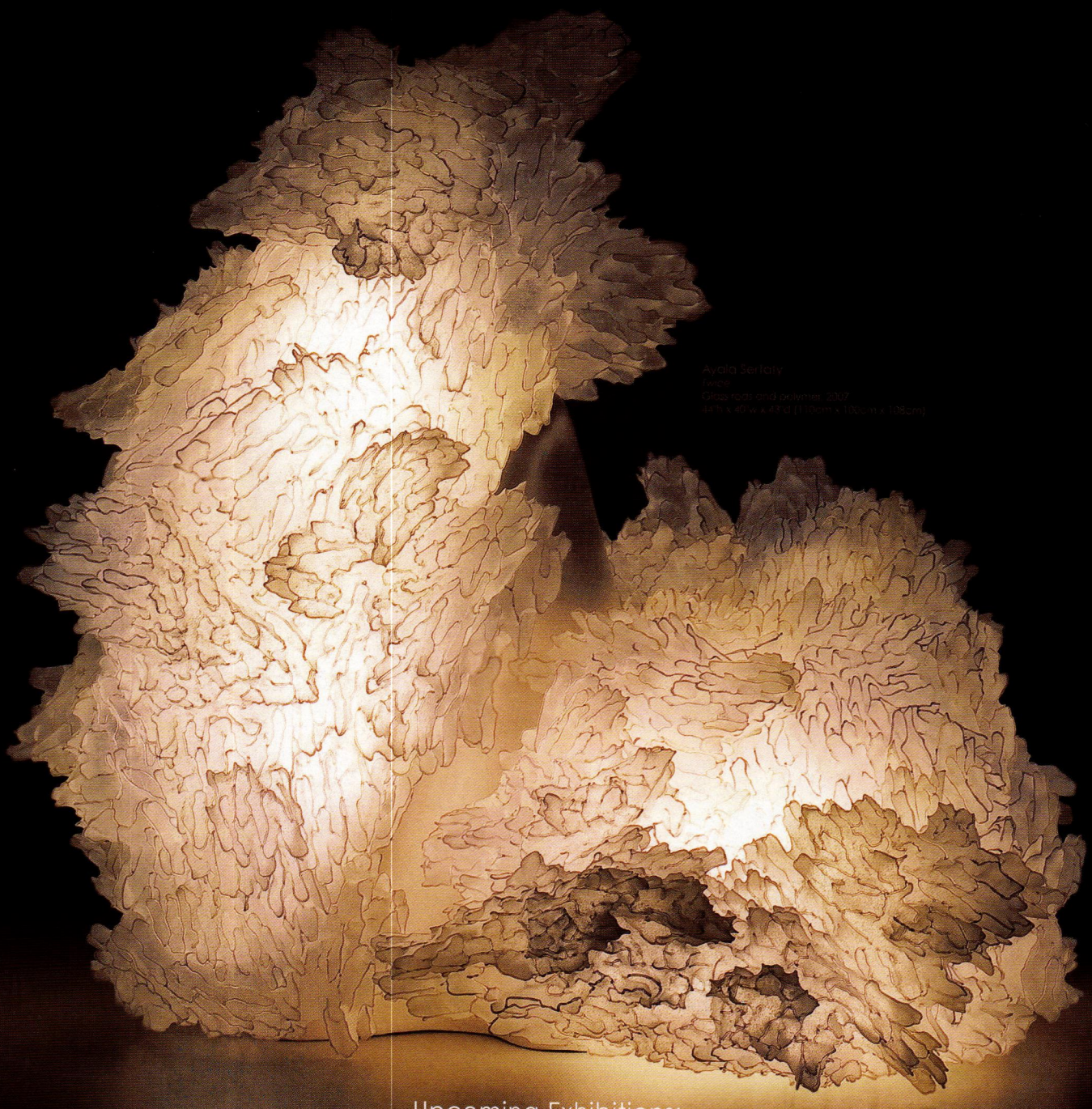

Upcoming Exhibitions:

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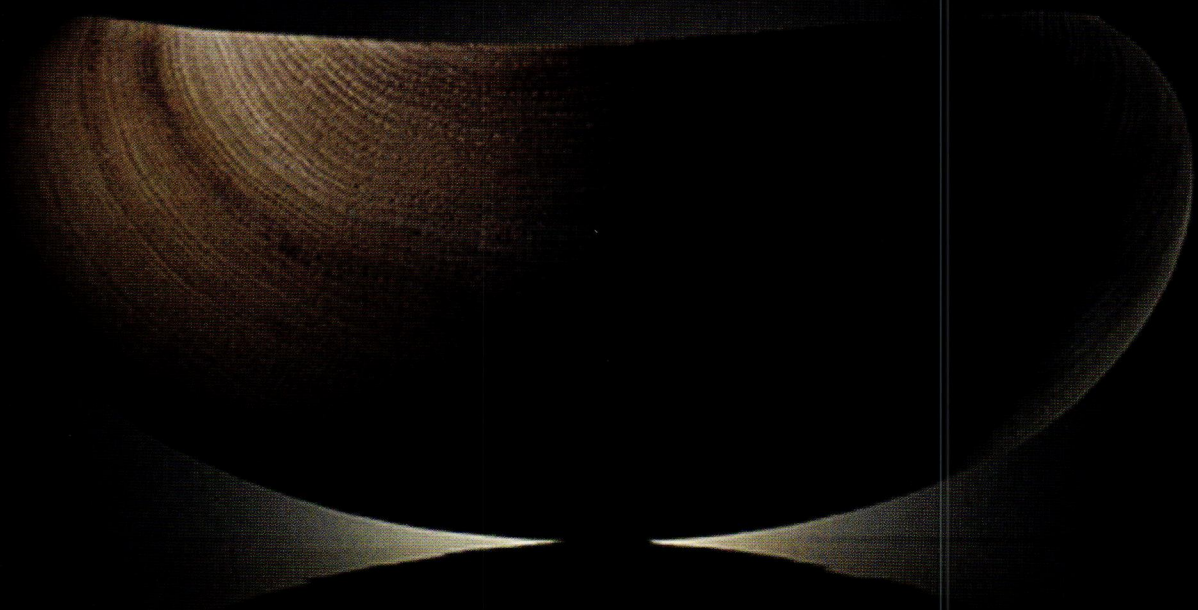

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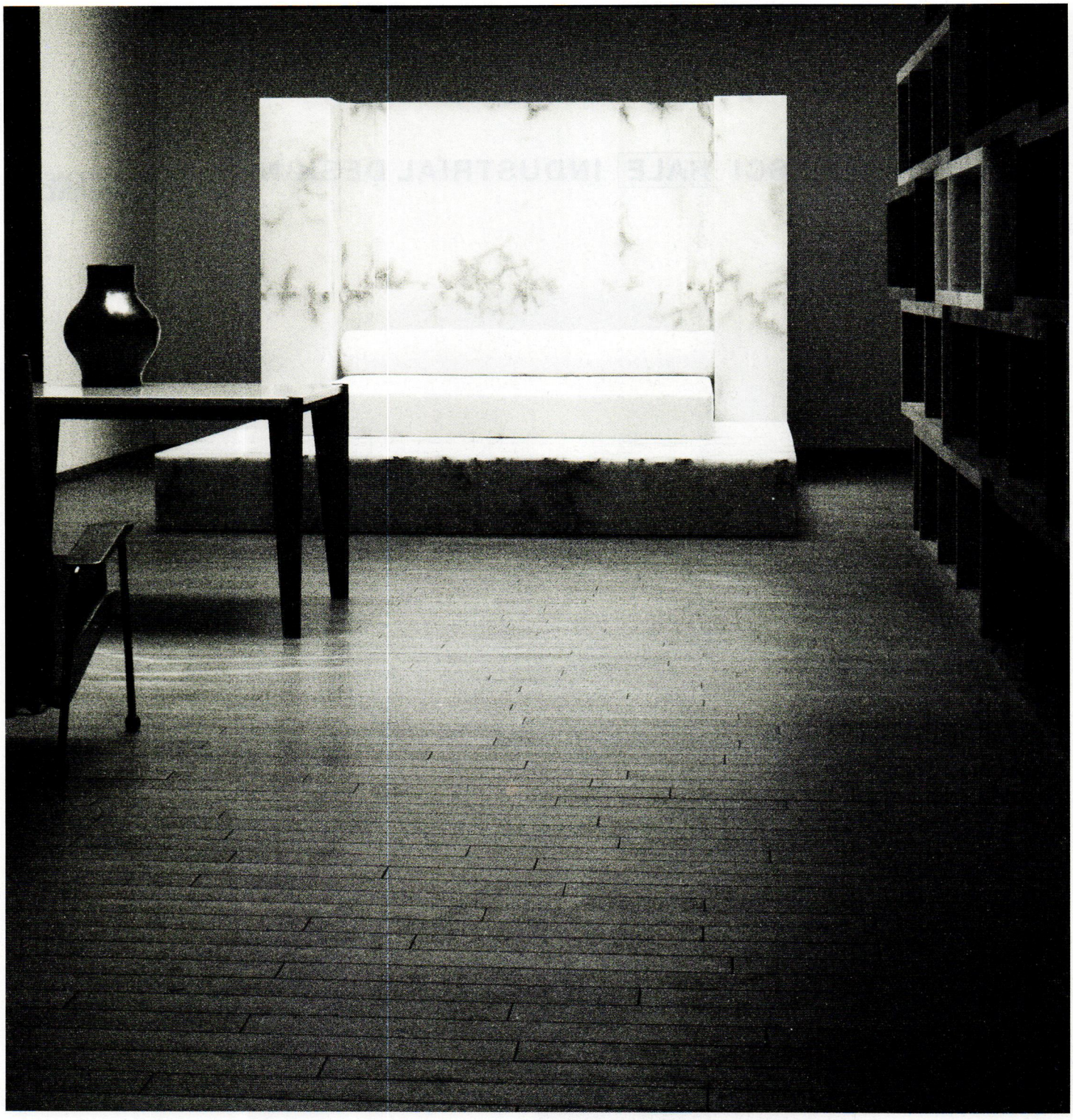

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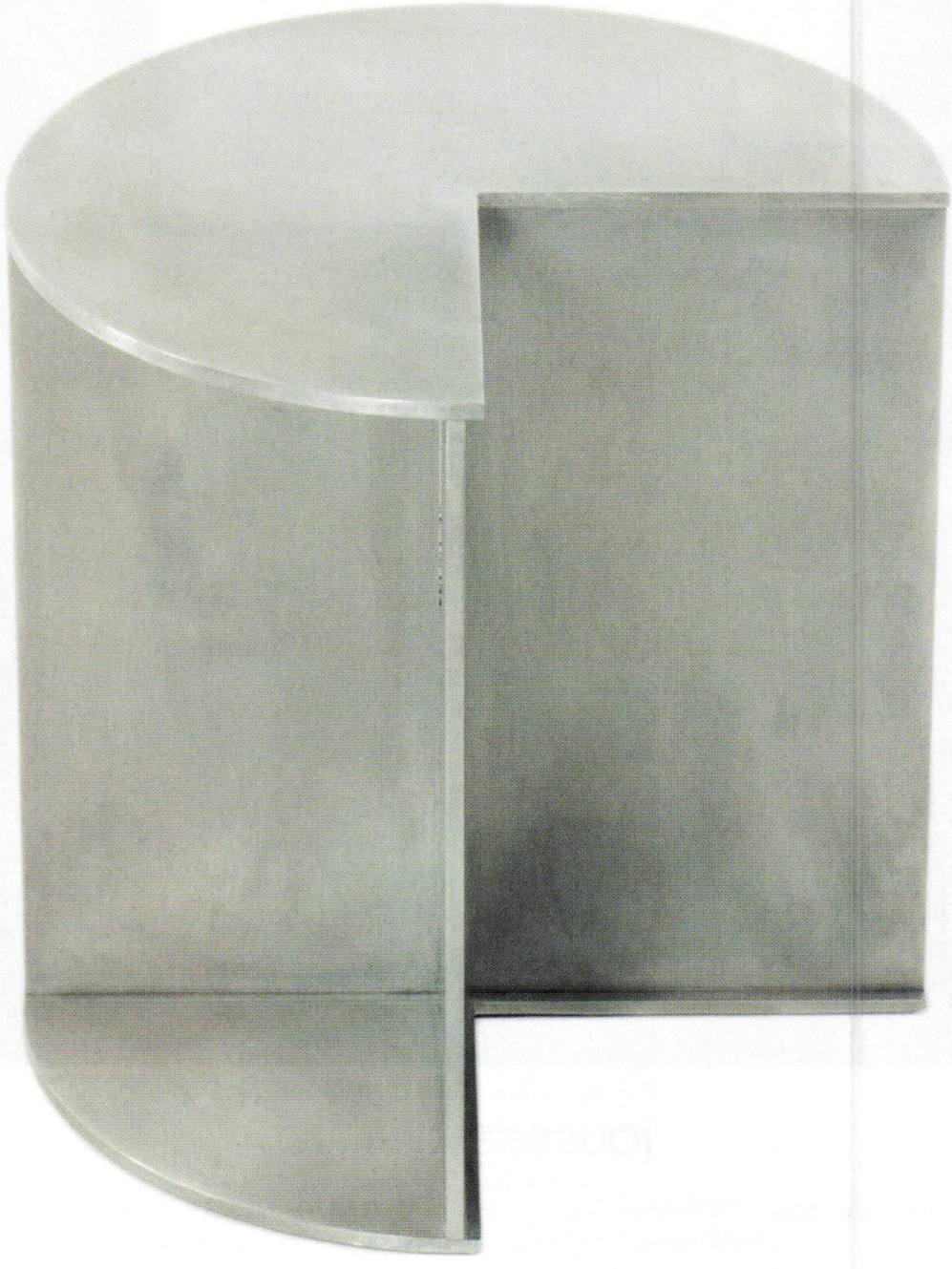

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ters of Gold, mirror by Marianna Kennedy, 2009.
ad by Alexandre Noll, circa 1950.

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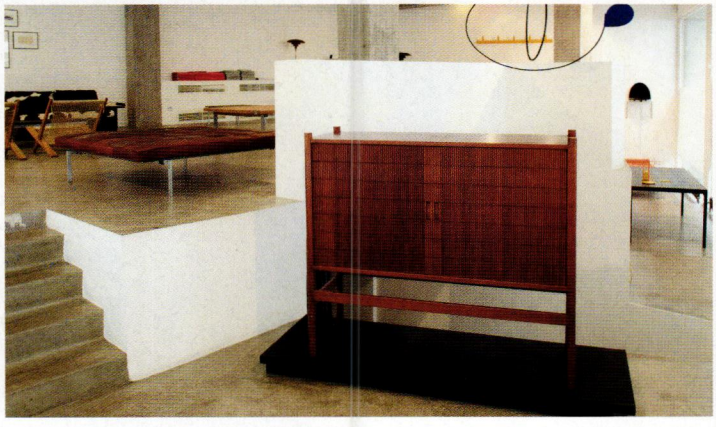

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RICHARD LONSDALE-HANDS (1913–1969), *NUDE SHOUT*, 1948, OIL ON CANVAS, 24 x 18 IN.

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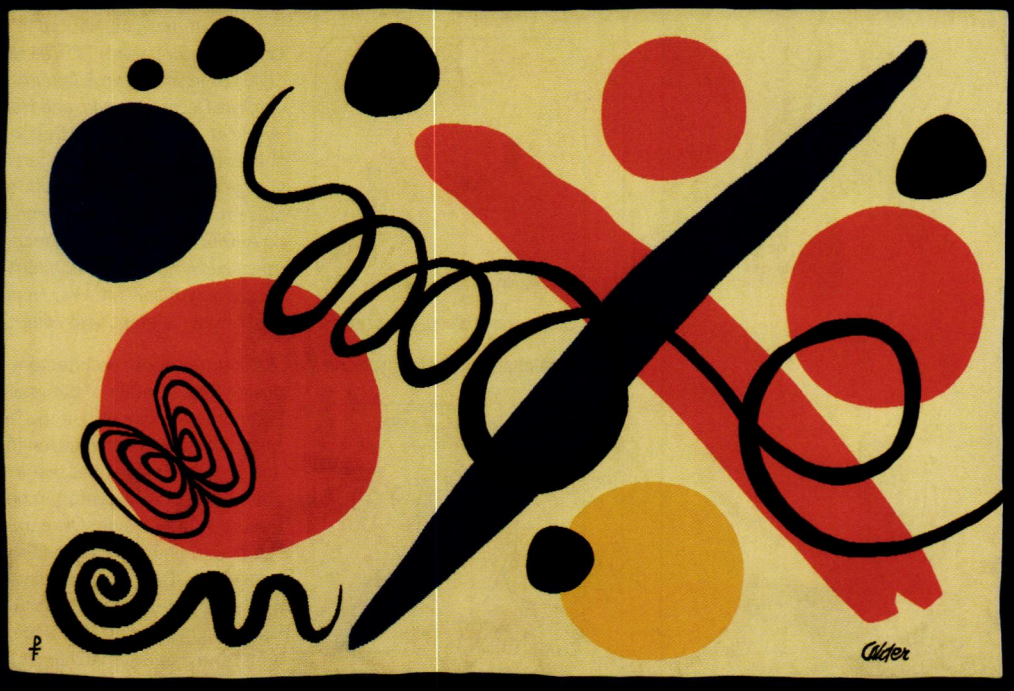

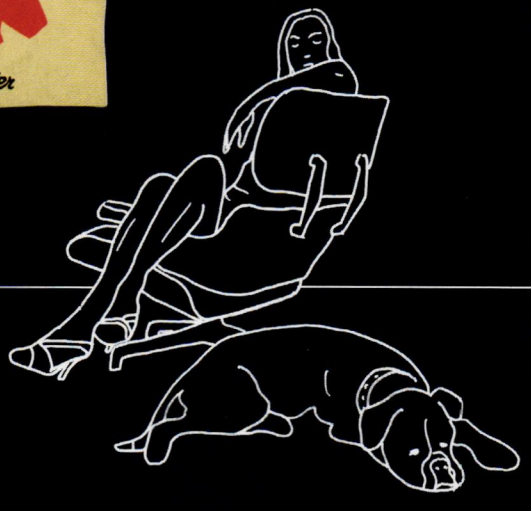

Alexander Calder, *IXE*, Aubusson tapestry, 1971, 5ft 10in x 8ft 9in

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Judith Nasatir ("Virtual Reality") A Manhattan-based freelance writer and editor, Nasatir has contributed to many publications, among them *"T" The New York Times Style Magazine, Town & Country, House & Garden, Elle Decor, Veranda,* and *House Beautiful.* While on staff at *Interior Design* magazine, she worked with Stanley Abercrombie on *George Nelson: The Design of Modern Design.* Since then she has written and collaborated on numerous other books, including the just-released *Living Traditions: Interiors by Matthew Patrick Smyth* and *The Way Home: Reflections on American Beauty*, architect Jeffrey Bilhuber's latest book, due out this fall.

J. Michael Welton ("Into the Woods") writes about architecture, art, and design for a number of national publications. His work has appeared in the *New York Times, Metropolis, Dwell, Interior Design, Artworks,* and *Sculpture* magazines. He wrote about the abundance of mid-century modern architecture in the Raleigh/Durham/Chapel Hill, North Carolina, area for the Summer 2010 issue of MODERN and profiled American modern master architect Harwell Hamilton Harris in the Winter 2011 issue. He writes, edits, and publishes *Architects and Artisans,* an online design magazine. He lives and works in North Carolina.

Hannah Layden (Contributors) The Utah native's portrait illustrations for our Contributors page first appeared in the Summer 2010 issue. Layden earned her BFA from the University of Wisconsin-Madison and is currently working toward her MFA, with a specialization in printmaking, at the Pratt Institute in Brooklyn, New York. Her wide-ranging influences include such artists as Susan Rothenberg, Francis Bacon, Marlene Dumas, Willem DeKooning, Picasso, and Kiki Smith. Layden's talents came to our attention while she was working as an intern in the marketing department of BMP Media Holdings in 2010. "I enjoy giving personality to these strangers I am drawing," she says. "My technique is a little hard to explain. I look at the people for such a long time that they become familiar. I draw the figure in black line, then use colors that I think fit the person's energy."

Edited by SARA SPINK Illustrations by HANNAH LAYDEN

Clarification: An auction sales record for Peter Voulkos cited in the article "Contemporary Clay" [MODERN, Summer 2011] should have specified that the record price was for a *ceramic* work by the artist.

THEMES & *variations*

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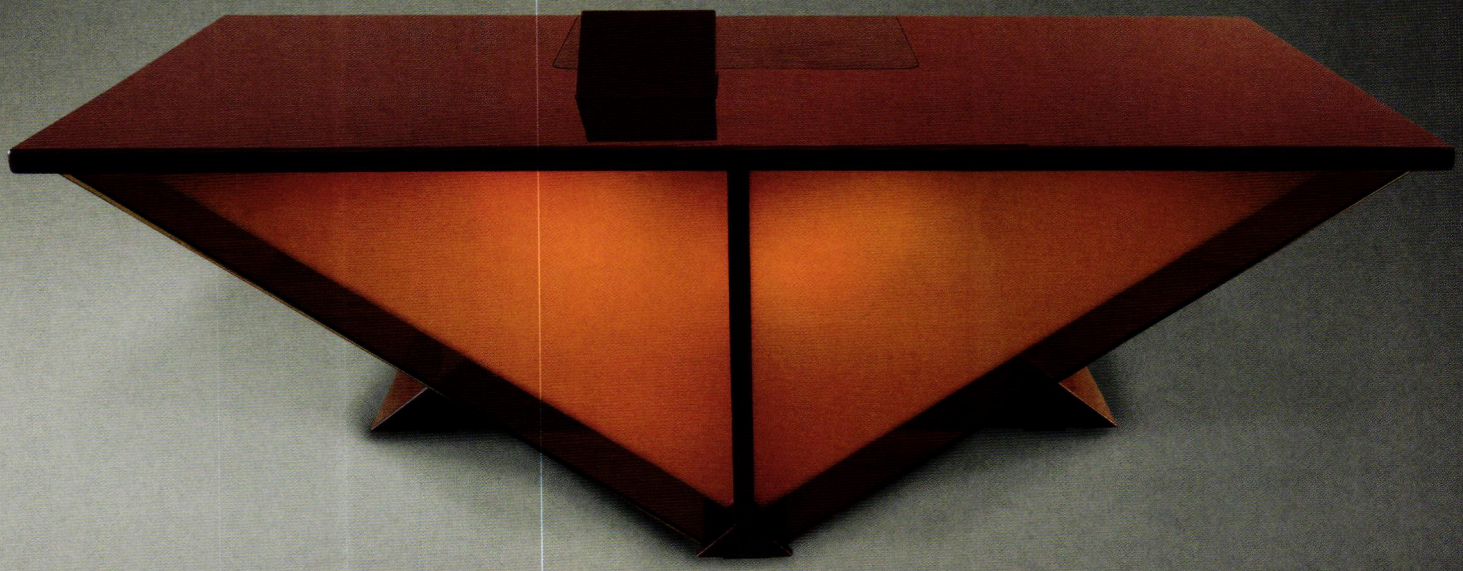
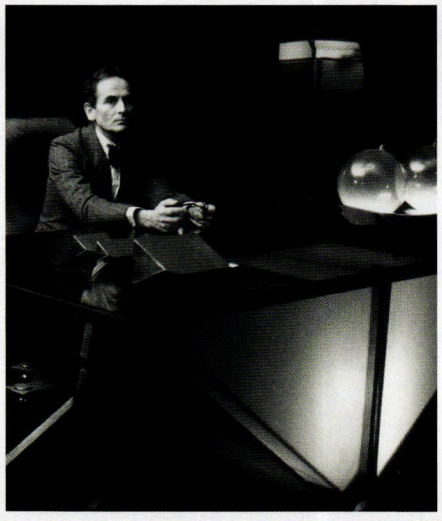


Illuminating Desk
Pierre Cardin Studio, 1970s
illustrated with photo of Pierre Cardin
seated at a similar desk (below)



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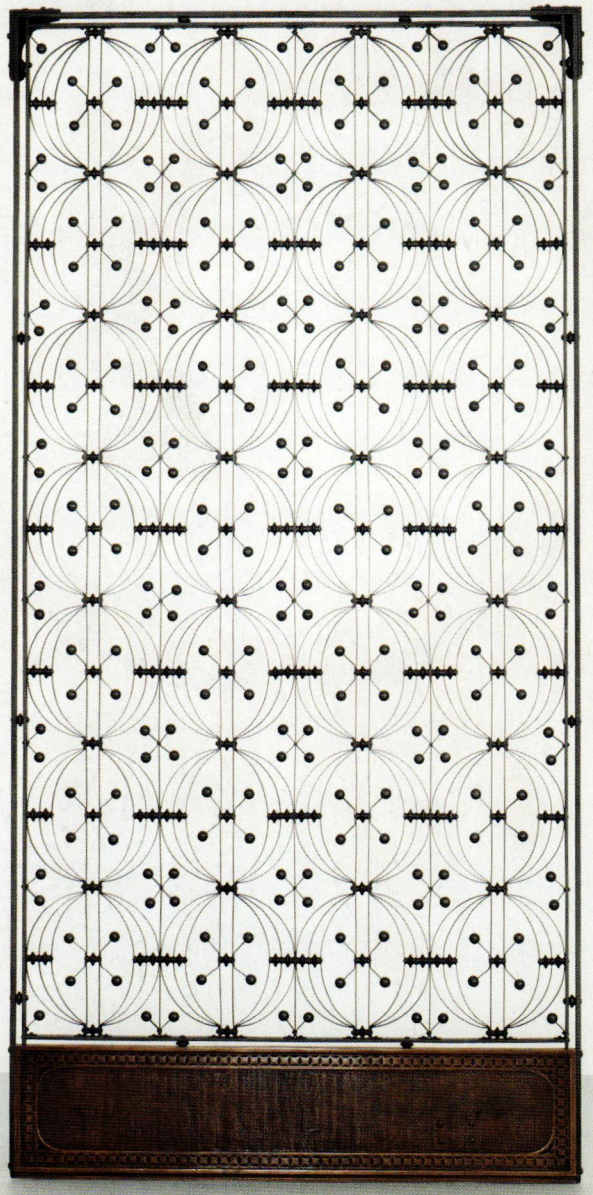
What Sold, for How Much, & Why?

By ALLISON KRIER

Lot 245 Wright's "Important Design" sale in Chicago, June 9: an elevator door from the Chicago Stock Exchange designed by Louis H. Sullivan (1856–1924) and Dankmar Adler (1844–1900) in 1893, produced by the Winslow Brothers Company. The piece sold for $76,900 off a pre-auction estimate of $20,000–$30,000. Some reasons for the unexpectedly high price:



Consider the Source

Louis Sullivan was one of the most progressive and influential architects of his generation. An astonishingly innovative building in its day, the Chicago Stock Exchange and its decorative motifs were a tour-de-force demonstration of Sullivan's ideas on new commercial building types, which departed from the prevailing Beaux Arts historicism of the day that Sullivan railed against. Sullivan turned to nature for inspiration, liberating his work from the revival styles that had been regurgitated throughout the nineteenth century. The elevator door derives from these principles, using organic imagery abstracted to form a geometric composition that foreshadows designs of the twentieth century. Some architectural historians consider the Chicago Stock Exchange to be Sullivan's masterpiece.

The Right Time

Richard Wright, proprietor and director for Wright and an expert in modern design and architecture, noted that the outstanding condition of the elevator door, combined with its historical significance to American modern architecture and the renown of Louis Sullivan, were all elements that made the door an especially desirable piece. "It's very iconic; it has a futuristic quality," Wright says. The visual appeal of the abstract decorative composition in wrought iron and cast bronze is undeniable. Wright also believes the elevated price shows that strength is now returning to the market. A Sullivan elevator door sold by Wright in December 2009 went for considerably less—$25,000—and another sold at Christie's in New York in June 2009 for $27,500. Several lots in the recent Wright auction, especially by historically significant designers, exceeded their estimated prices. Determined bidders also emerged at the auction, vying for this signature piece in such excellent condition.

The Right Place

Louis Sullivan's legacy is ever intertwined with the great architectural history of Chicago. The Great Fire in 1871 decimated much of the city's downtown area, and thus Chicago provided a great opportunity for architects to create new modern structures harnessing the most advanced building technologies, such as steel framing, which allowed for taller buildings—the first "skyscrapers." As a journeyman architect, Sullivan arrived in Chicago during this development boom, and it is there that he developed his career and reputation. The Chicago Stock Exchange was one of the most noteworthy early skyscrapers from this period, and its destruction in 1972 spurred a fervent preservation movement. The Landmarks Preservation Council of Illinois (LPCI) was founded in Chicago in 1971 when the building became slated for demolition. Richard Nickel, the photographer and passionate preservation activist, saved numerous decorative fragments from the building, such as this elevator door. He died in an attempt to save more pieces shortly before its destruction when part of the building collapsed on him. Perhaps only in Chicago could such a handsome auction price have been achieved, to the benefit of a local consignor who enjoyed and cared for the piece for many years.

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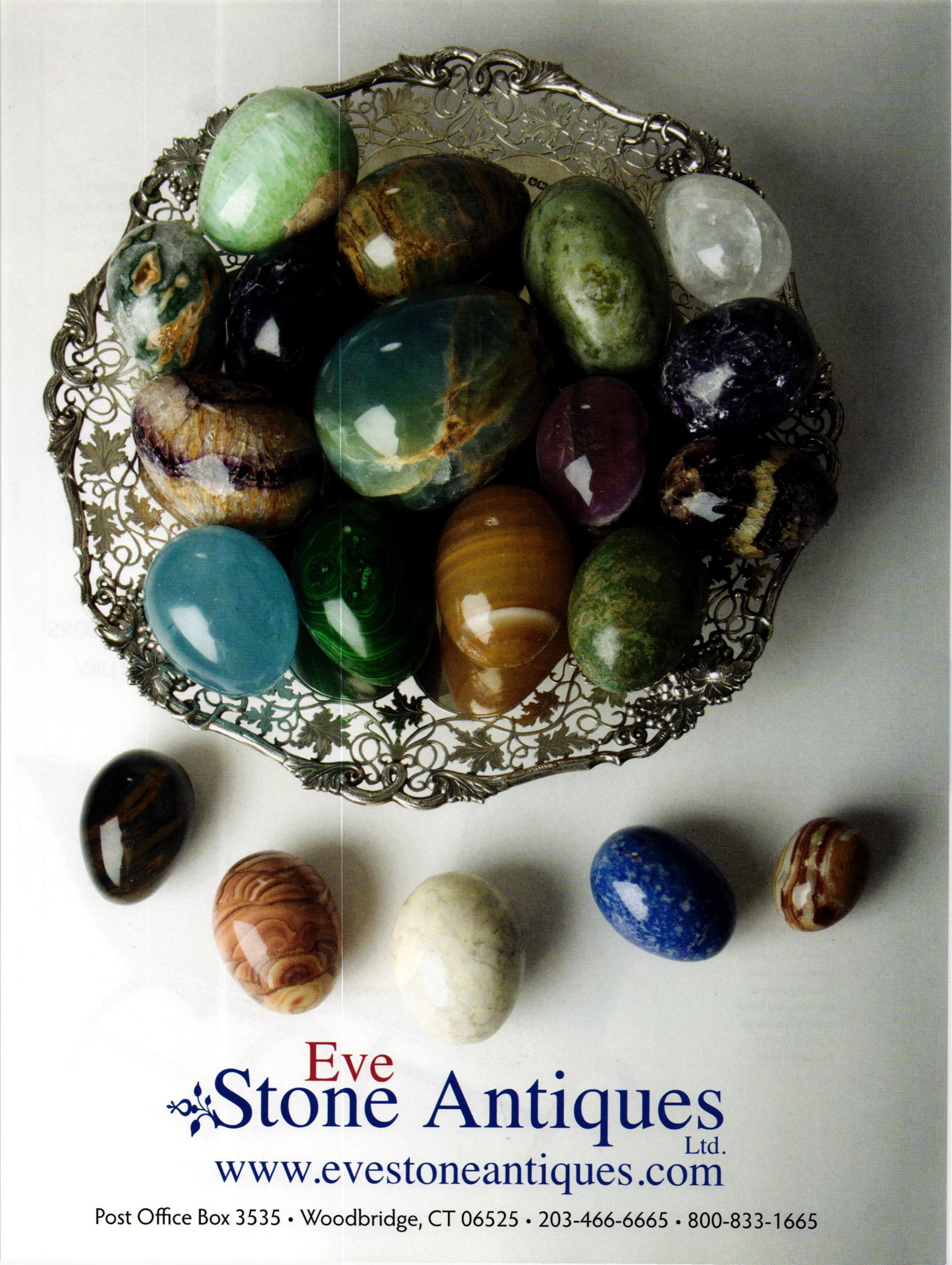
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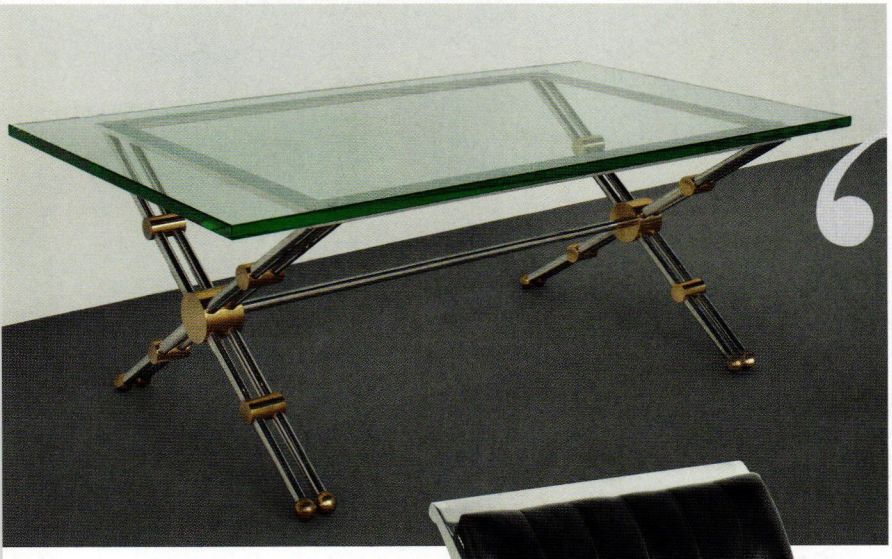
John Vesey: Style and Scandal

By CYNTHIA A. DRAYTON

"A STATUS ITEM IN MANY of the best dressed rooms these days is at least one piece of furniture by John Vesey" wrote the newspaper fashion columnist Eugenia Sheppard in May 1968. Owned by taste-makers ranging from Nelson Rockefeller to the Duchess of Windsor, Vesey's chairs, sofas, tables, desks, and lamps, mostly crafted of metal, displayed clean lines and faultless proportions and were prominently featured in design publications and newspapers throughout the 1950s and '60s. Today Vesey's furniture is a cynosure among collectors of mid-twentieth-century design. As Gail Garlick of Good Design in Manhattan says, "Although Vesey designed his pieces to work well with antiques I think they are just as successful in contemporary interiors." Garlick, who rediscovered Vesey's furniture, has a selection of it ranging from aluminum and glass tables to aluminum benches and aluminum and leather chairs.

The designer was born John Vesey Colclough Jr. in Norfolk, Massachusetts, in 1924. Intending to become a museum curator, he attended Harvard University for a time but left to join the Merchant Marine. By 1948 he had dropped his last name and had become an antiques dealer specializing in eighteenth-century French furniture and fine art in New York. Seven years later he consigned the contents of his shop to Parke-Bernet Galleries for sale at auction. Vesey then began to design his own furniture. According to several newspaper articles he first sketched his designs, which were then produced to his exacting standards by Beacon

> TODAY VESEY'S FURNITURE IS A CYNOSURE AMONG **COLLECTORS OF MID-TWENTIETH-CENTURY DESIGN**



Vesey's showroom catalogue of c. 1964 offered this coffee table with its gleaming stainless steel and brass base and plate glass top as Item V-43.

Vesey's "Maximilian" lounge chair, here a pair in polished aluminum and tanned calfskin upholstery, is derived from a Campeche chair.

CATHY CARVER PHOTOS COURTESY OF GOOD DESIGN

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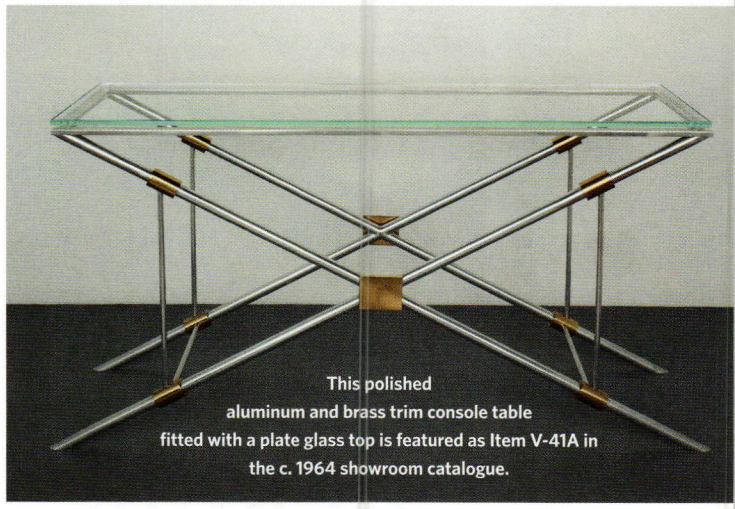
Rita Reif exclaimed in the *New York Times* in 1958 that "steel is putty in John Vesey's hands." His chairs are a case in point. Describing one that he based on the Campeche, or Cuban planter's, chair, Reif reported that "Vesey translated the rosewood frame of the original into aluminum and the cane upholstery into aluminum fencing." Called the "Maximilian" chair by the designer, a pair with leather upholstery is available at Good Design. Reif added, "Mr. Vesey excels in adaptations of eighteenth- and nineteenth-century designs." His other chairs based on historical designs included a reproduction of a Napoleonic campaign chair in steel and leather and an aluminum rocker inspired by a nineteenth-century bentwood Thonet piece.

Garlick points out that "with his Harvard education in curatorial studies, Vesey was a natural to become a great designer of American modern furniture." He was able to draw on his knowledge of art history and select key styles from ancient Rome to the French monarchy to the Napoleonic Empire to imperial Austria to create his classical furniture.



This polished aluminum and brass trim console table fitted with a plate glass top is featured as Item V-41A in the c. 1964 showroom catalogue.

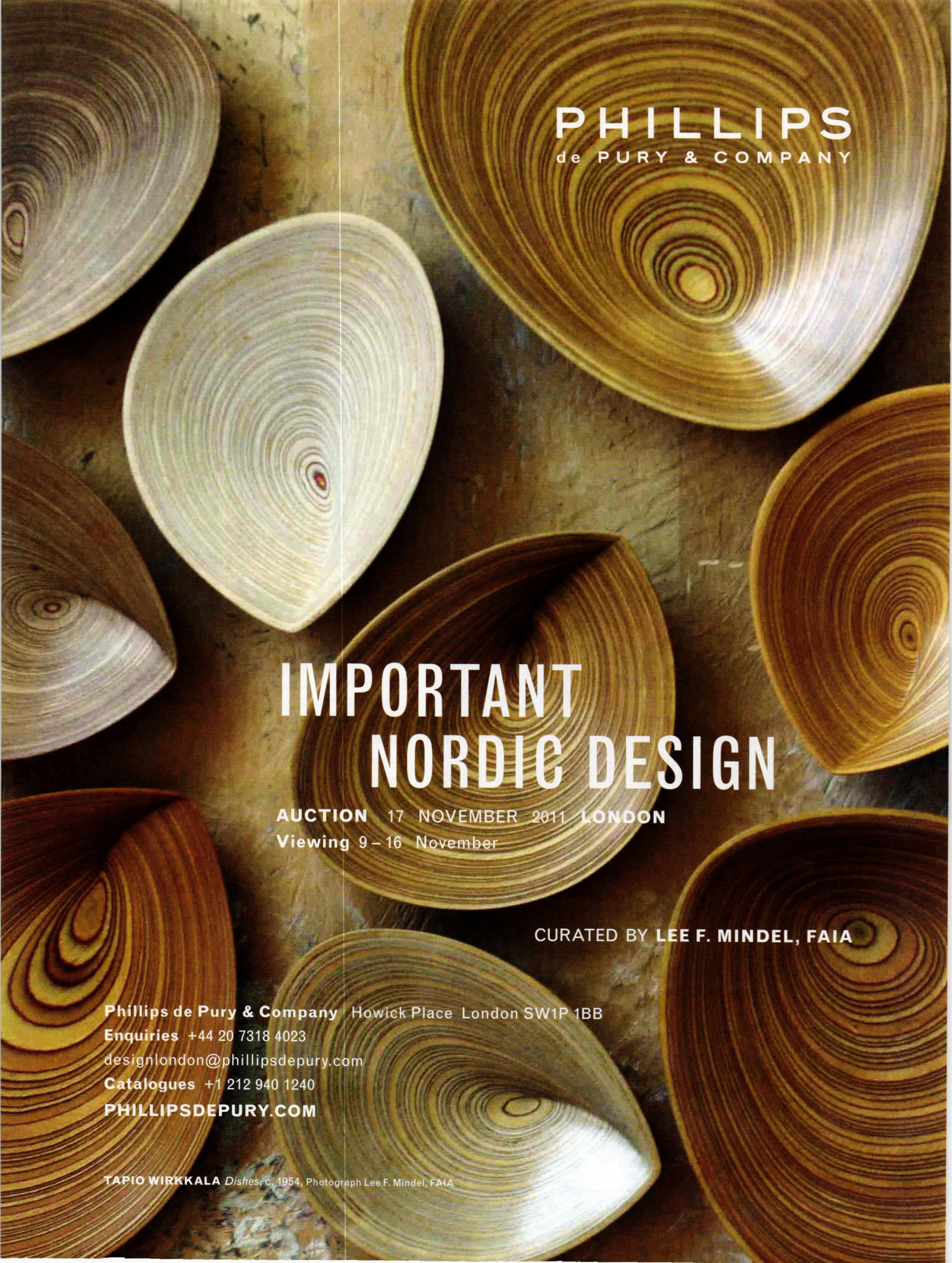
> "WITH HIS HARVARD EDUCATION IN CURATORIAL STUDIES, VESEY **WAS A NATURAL TO BECOME A DESIGNER OF AMERICAN MODERN FURNITURE**

Vesey's folding seat in satin aluminum with walnut armrests is based on a *sella curulis*, or a Roman magistrate's cross-legged stool.

In addition to chairs, Vesey's catalogues presented a variety of coffee tables in plate glass with polished aluminum and brass trim or with just polished aluminum, a console table in plate glass with polished aluminum and brass trim, dining tables in plate glass or marble with polished chrome steel and brass, and occasional tables in polished steel with ornamental glass tops. Bases were available with several options to choose from, including saw horses or double t-bars. Besides the lounge chair in polished aluminum and leather or just aluminum, the "Maximilian" line also extended to a sofa or a bench in different lengths and widths as well as a table in polished aluminum and aluminum mesh with an inset top that could be ordered in glass, marble, or wood. Vesey also designed a hurricane lamp as a form of outdoor lighting. Another piece was a folding bench in aluminum based on the *sella curulis*, a Roman magistrate's cross-legged stool.

In a 1969 article on horn furniture, Vesey stated, "I've always had a bee in my bonnet to make antler furniture in aluminum. I want to copy this 1800 antler chair in metal. It would be a real kooky chair for a far-out apartment." Whether he actually ever produced horn furniture in metal is not known, however.

One of Vesey's most coveted pieces during the late 1950s and '60s was a desk made of steel with gilt-bronze trim and a leather top and fitted with three false drawers and three true drawers lined in suede. The left-hand drawer was fitted as a safe with a combination lock. Based on Gilles Joubert's red lacquer *bureau plat* for Louis XV, now in the Wrightsman Galleries at the Metropolitan Museum of Art, Vesey reinterpreted Joubert's rococo form in the bold, straight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TAPIO WIRKKALA Dishes, c. 1954, Photograph Lee F. Mindel, FAIA

> "VESEY WAS THE LEADER IN OPULENT MODERN **GLASS, STEEL, AND LEATHER FURNITURE**

One of Vesey's most coveted pieces is this desk made of steel with gilt-bronze trim, a reinterpretation of Gilles Joubert's *bureau plat* for Louis XV. Here he customized it with a different drawer arrangement.

The slight curve of the polished aluminum legs of this coffee table confirms Reif's statement, "steel is putty in John Vesey's hands."

lines and geometrical form popular during the reign of Louis XVI. Sheppard wrote that the desk took six months to produce and that the reclusive billionaire Howard Hughes bought it on sight. Count Rodolfo Crespi, an international editor for *Vogue,* and the American socialite Countess Sunny von Bulow also each purchased one. Vesey featured the desk in "a coffee with a client" vignette when he was one of five men-about-town invited to design table settings at New York retailer B. Altman and Company. (The others were the theater critic Rex Reed, the jewelry designer Kenneth Jay Lane, the fashion designer Bill Blass, and John Nicholson, the owner of Café Nicholson.) Garlick is always on the hunt for one of these remarkably beautiful and versatile desks.

In 1965 Bill Cunningham, writing for the *Chicago Tribune,* described Vesey as "the leader in opulent modern glass, steel, and leather furniture of exceedingly fine taste."

Newspaper articles consistently emphasized the popularity of Vesey's furniture among the trendsetters of the period. Besides those already mentioned, his well-heeled clients also included the French fashion designer Hubert de Givenchy, Andy Warhol's muse Jane Holzer, Hotel Carlyle owner Mrs. Peter Sharpe, Bobby Kennedy, and Anne McDonnell Ford.

In December 1971 John Vesey's fame and fortune came to a lurid end when he was arrested, convicted, and then sentenced to five years in prison for sexually assaulting and seriously injuring a seventeen-year-old high school boy he had picked up at New York City's Port Authority. After completing his sentence, Vesey moved to Rhinebeck, New York, where he reputedly bought and sold antiques privately, and where he died in 1992.

But infamy never dampened enthusiasm for Vesey's work. In March, for instance, Wright in Chicago offered his nine-foot-long black leather and aluminum chesterfield sofa with a presale estimate of $7,000 to $9,000. It sold for $68,500.

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Family Business

NEW YORK MODERN DESIGN DEALER **PAUL DONZELLA** DESCRIBES HOW HE WEIGHS THE AESTHETIC AND MARKET MERITS OF PARTICULAR ARTISANAL WORKS, USING THE EXAMPLE OF THE LATE TWENTIETH-CENTURY FATHER-AND-SON DESIGN TEAM OF PHILIP AND KELVIN LAVERNE

FOR ME, IT ALWAYS MAKES FOR AN INTERESTING CONVERSATION when a collector asks how I perceive a specific designer's work in the classic context of "good, better, best." Like anyone interpreting a work of art that they themselves did not create, I believe you bring a bit of your own life experience to an evaluation. I tend to look at a number of different elements when determining what I believe makes one piece more desirable than another. Things like form, scale, decoration, condition, rarity, and, of course, personal taste all play into my assessment. On the subject of personal taste, sometimes mine is not fully in sync with what may be performing strongly in the marketplace. So for a dialogue such as this, I have to find a middle ground in order to properly advise a client on building a collection.

A good case in point is the output of Philip LaVerne and his son, Kelvin, who produced great works of furniture and sculpture from roughly 1960 to 1980 in New York City, where they maintained a showroom and a separate studio. They created primarily bronze forms, which they decorated with etched motifs drawn from ancient—usually Asian—cultures to ones inspired by modern art. Their style was unmistakable. I'd estimate that roughly 75 percent of LaVerne pieces on the market are tables. But in addition to tables, they also made sculptures, bronze "paintings," cabinets, and an assortment of other furniture pieces, some one-of-a-kind works and others created in very small editions.

There are a handful of etched classical scenes that show up repeatedly on assorted table forms—"Chan," "Chin Yang," "Tao" to name a few. Often they incorporate enameled areas that add a burst of color. The sheer frequency with which these designs appear, however, lessens the value of pieces decorated with them, in my opinion. That said, the LaVernes also produced a number of other classical designs that you almost never see, such as "Ming" or "Pharaoh" (I know of their existence only through a few period showroom catalogues I happen to own). At the other end of the spectrum are some abstract or graphically-patterned designs that I find a lot more exciting and would almost always steer a client toward. For me, some of the more desirable designs are those titled "Etruscan," "Eternal Forest," "Interlocking Circles," "Fantasia," and my very favorite, "The Bathers".

Below are some of my personal guidelines for collecting and valuing the LaVernes' work.

"CHAN"

This circular "Chan" table seems to show up on the market more than any other form. As far as cocktail tables go, it is pretty unusual, though the basic shape is simple and classic. The "Chan" decoration must have been quite popular in its day, as it appears in many different incarnations in the LaVernes' work. From an aesthetic point of view, I find these pieces, with their Asian and Roman scenic etchings, pleasing enough. From a collector's perspective, however, they are my least favorite because they are so common and would therefore be only a modestly interesting choice if building a serious collection. *Appropriate price: $15,000*

GRADE
C+

DONZELLA

"MEDICI"

This is an excellent table with a lot going for it: great scale and a graphic, architectural base. I love the tension created between the chunky and slim elements, as well as the squared supports vs. the rounded ones. You can place this table anywhere in a decor, and it's a beautiful, sculptural piece from all angles. The top is also quite strong. It's a great example of a more unusual treatment in which classically posed figures just float, as opposed to being placed within a larger scenic context. These figures are singular images and the type of classical decoration that I think is more desirable than the more ubiquitous scenic depictions on "Chan" models. *Appropriate price: $24,000*

GRADE
B+

"REPOSE"

I sold this great table a few years ago. It was a commissioned piece based on a form that the LaVernes had originally intended as a cocktail table. Fully sculptural figures like this are uncommon, and even in its original form as a low table it's quite rare. This table is a great example of the "surprises" you find when a designer's work begins to catch on in the market. Rare and unique pieces begin to come out of the woodwork, and they are always a treat for dealers and collectors to see. *Appropriate price: $55,000*

GRADE
A

"STRIATED LINES"

In my opinion, this is one of the best LaVerne pieces I have ever owned. It's a very strong form with subtle decoration running throughout the sides of the base. The top has just a simple torched patina to the bronze, which is also something I prize on LaVerne tables. I have shown this piece as a dining table with a large piece of glass on top, and also without the glass as an abstract console table. Either way I think it's a powerful piece. It is a unique, single commission work. I have seen and owned many favorite pieces by the LaVernes over the years, but I am always drawn to the more abstract, modernistic ones. "Striated Lines" is a great example of this. *Appropriate price: $75,000*

GRADE
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SAMUEL A. MARX, CUSTOM COCKTAIL TABLE IN TAMO ASH VENEER, GLADYS AND EDWARD G. ROBINSON, BEVERLY HILLS, CA CIRCA 1942

Plaster "Beehive" Lamps, Edgar Miller, From the Estate of Tom and Anita May, Beverly Hills, CA Circa 1942 Samuel A. Marx-Architect, William Haines-Interior Decoration

Flea Circuit

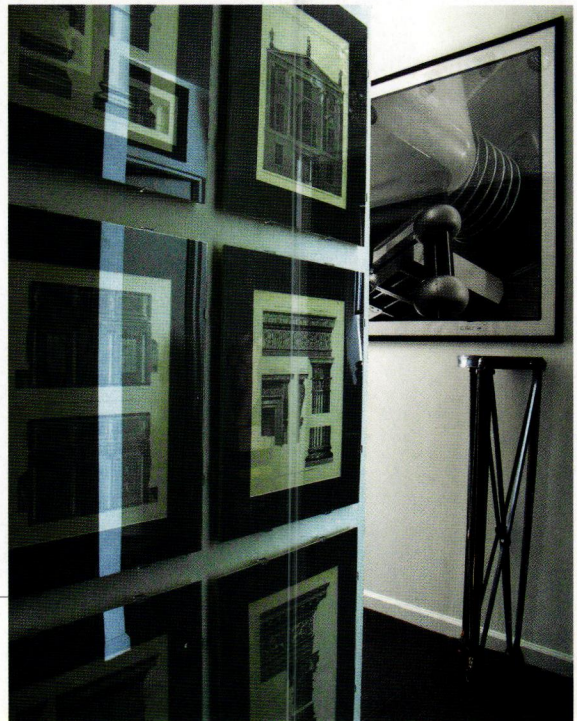
NEW YORK ARTIST AND INTERIOR DESIGNER **RICHARD GILLETTE** REMINISCES ABOUT TIMES OF YORE, WHEN HIS HAPPIEST DAYS WERE SPENT PROWLING THE CITY'S DESIGN-MAVEN'S MECCA, THE LATE CHELSEA FLEA MARKET

SOME YEARS BACK I received a phone call on a Sunday morning—this was when people still called one another: no text messages then—from a friend (who was also a client) checking to see if I was going to the Chelsea Flea Market. That was the common name for the sprawling area, centered on a block-long parking lot on Sixth Avenue between 25th and 26th Streets, which was surrounded by satellite fleas in garages and smaller lots. It was heaven for treasure hunters like me.

That Sunday in the 1990s the market was at its peak. Not only was it a great venue in which to find small objects, furniture, artwork of all types, clothing, and items that fell into some mysterious unnamed category, but also a place to see and be seen. The incongruous juxtapositions of goods could be confusing. On that day, after hours of taking a general overview of the inventory of countless vendors, I ran smack into the person who had phoned. Plans to hook up there rarely materialized with all the distractions. Cell phones would have helped. Some professional prospecting teams back then used walkie-talkies.

I was generally on a mission to find something to help round out an interior design project, but most people went to the flea market without an agenda and that was the fun of it. If I did become passionate about a find that I thought was perfect for a job, or was something I wanted for myself, having a mover or someone with a vehicle available at a moment's notice was invaluable. Still, there were many times that saw me begging a cabbie to let me shove a table into his car. If worst came to worst, I'd drag things onto the subway.

The French term *pêcheurs de lune*, or fishermen for the moon, is a romantic way to describe some dealers. They sold what they could find. Week after week they would lay out questionable items, but once in a while a gem would



Above: **Gillette's kitchen shelves are a virtual simulacrum of a flea market, holding such diverse items as a colorful Czechoslovakian art deco teapot, Italian ceramic candlesticks, Depression glass, an American silver tea and coffee service, and plates with designs by Jean Cocteau and Piero Fornasetti.**

Right: **Creative salvage is part of the flea market experience. Gillette used matted and framed pages from a damaged book of engravings by the English architect Robert Adam to create a graphic grid in the entrance hall.**

materialize in the form of a tiger's-eye ring or a Navajo basket. There were a few obsessive vendors, such as one fellow—a hoarder—who camped on 28th Street surrounded by a chaotic array of magazines, books, prints, photographs, and old suitcases. When he did agree to part with something, after the sale his regret was expressed so loudly you could hear his lament all the way to 29th Street. But more often than not the dealers were good-natured and had a clear idea that a Charles Eames chair, a Heywood-Wakefield night table, or a Greene and Greene cabinet were classic designs and their value would remain intact.

As an artist and interior designer my work is hard to pigeonhole. I identified with the outsider art dealers and the work of the creative people they sold. Drawings, silk screens, paintings, and sculptures that were totally unique or had cubist, expressionist, or figurative qualities were snatched up by collectors with vision. Now we have outsider art fairs worldwide.

A few of my friends made careers out of scouring the markets. They were known as "pickers" and had the ability to know the intrinsic value of something from experience, and, more importantly, because they possessed a keen eye. One specialized in clothing and if there was a 1920s beaded dress to be had, she was there to snatch it up. Another colleague knew a real Danish ceramic object from a poor man's version. There were as many picking specialists as there were categories to pick.

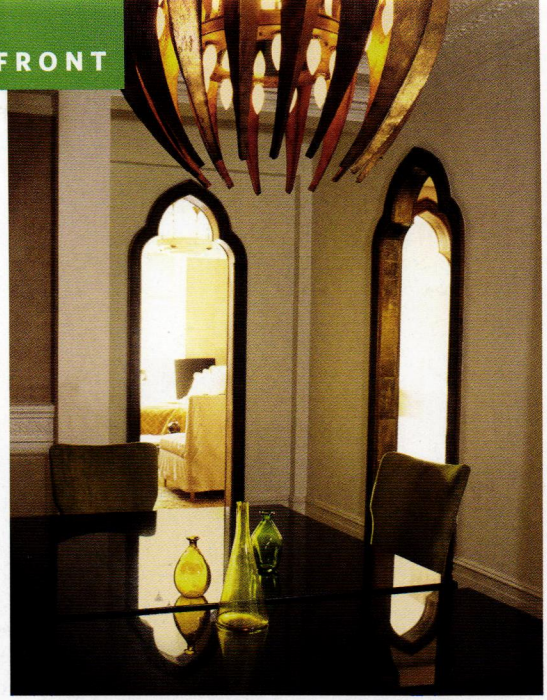
I've had the pleasure of visiting flea markets and working on projects in France, England, Turkey, Spain, and many other locations around the globe. I took a moment to go through the pages of my book, *The Art of the Interior*, to try to remember where some of the key elements featured in the interiors had come from. Looking at photos of one of my earliest projects, which incorporates a series of 1940s wall sconces with plaster-framed mirrors, brought me back to the day when my contractor and I spotted the sconces lying on the asphalt of a Sixth Avenue parking lot. Salvaged architectural details discovered in markets—iron gates, wooden doors, stained glass, vintage sinks, tubs, glass door handles—turn up in so many of my designs. You name it and it can most likely be found. You just have to know where to look.

Invariably urban development encroaches on valuable real estate sites. This is what happened to the Chelsea flea: in 2006 a residential tower opened on the site of the main lot. Two years later the parking garage market on 25th Street, where the organizers behind the Chelsea flea had first set up shop in 1976, was shuttered.

Today it seems almost unnecessary to move from your computer screen, what with all of the websites that have replaced the markets, pickers, and open-air dealers. But by no means is the experience of the flea market dead. Several years in advance of the Chelsea flea's demise, that market's operators had the prescience to open a new flea, to the north and west of the old area, in Manhattan's Hell's Kitchen neighborhood. Before writing this piece, I called some friends to see if they would like to join me at the Hell's Kitchen Flea Market. Surprisingly, they jumped at the chance, and the unique experience of the flea market—the fun, frustration, and elation—still worked its magic.

Above: **Cover of Gillette's *Art of the Interior* from Rizzoli.**

Right, from top: **Gillette used arched Moorish doorframes saved from a razed 1930s Brooklyn movie theater in one interior design project. A flea-found 1960s French metal hanging fixture looms over the dining tables. Gillette found the plaster-framed, mirror-backed sconces in this interior lying on the ground in a parking lot flea market. Atop and above a painted nineteenth-century American cabinet are such flea discoveries as an ancient amphora, a Wedgwood sphinx, and vintage photographs in Victorian folk art frames.**



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COLLECTOR, DESIGNER, AND MODERN MAGAZINE COLUMNIST **MICHAEL BOYD** CONSIDERS THE INFLUENCE OF THE ID AND THE SUPER-EGO ON MODERNIST DESIGN

MY INITIAL COLUMN was a comparative study of the contributions to modernism made by Jean Prouvé and Charles and Ray Eames. I would like to offer in this installment another comparison, between an anti-rationalist designer and a rationalist one. They are, respectively, Carlo Mollino of Turin and Arne Jacobsen of Copenhagen.

Both Mollino's and Jacobsen's approaches to design culminated in sublime masterworks that fall under the (sometimes overused) moniker "best of the best." The subjective fluid curve of the former and objective rigid geometry of the latter, used with either restraint or abandon, both have their place—and indeed, play off of each other. Biomorphic abstraction offers relief to architectonic design, and vice versa—sometimes within a single design, seemingly always when exhibited together.

In favor of irrationality and surrealism, I cite:

"To be a surrealist...means barring from your mind all remembrance of what you have seen, and being always on the lookout for what has never been."
—René Magritte

"Everything is permissible as long as it is fantastic."
—Carlo Mollino

Relative to clear order and rationality, I think of:

"To create architecture is to put in order. Put what in order? Function and objects."—Le Corbusier

"Form ever follows function and this is the law."
—Louis H. Sullivan

These approaches differ as much as they could, and, coincidentally, the market for the surrealist Mollino's work is a world away from that of the functionalist Jacobsen. Mollino's point of view leans towards Magritte's maxim above—he sees no limits, moreover, no antecedents. Although it is frequently said, yet seldom true, that something has never been seen before, I think all can agree that it does hold true for Mollino's idiosyncratic efforts. Jacobsen, on the other hand, sets out on a design task going backwards from a need—strategically avoiding arbitrary subjectivism and the drama that goes with it. He has chosen to further extend existing systems, rather than re-create the wheel.

But despite such diverging working styles, there is a highly evolved designer behind both methodologies—and in the final analysis both created first-rate modern sculptures to populate the domestic landscape. Contrasting Mollino and Jacobsen has a subtext: "bespoke/hand-crafted/precious" vs. "machined/elegant/successfully mass-produced." The starkest difference between these creators, however, is surely the monetary value of the vintage artifacts they left behind. Mollino's works (with few exceptions) start at five figures and go up into the millions of

Series of chairs designed by Arne Jacobsen for Fritz Hansen (front to rear): "3105" stacking chair of 1955, "Ant" chair of 1955, "Grand Prix" side chair of 1957, "Seagull" chair of 1961, "Tongue" chair of 1955.

MARIO DE LOPEZ PHOTO (PORTRAIT) STEVE FREIHON PHOTO

dollars (e.g., the 1949 oak and glass dining table from Casa Orengo fetched a then-record $3.8 million at Christie's in June 2005). Jacobsen's vintage works can be had for under a hundred dollars (e.g., his "Cylinda" stainless steel barware for Stelton, or his "3107" side chair) at a local flea market. And because of the successful international distribution of Jacobsen's designs, these flea markets can be anywhere—from his native Denmark to London to Los Angeles.

Like the Eames secondary market, Jacobsen's has been punished by virtue of mass production. The firm Fritz Hansen has made some *six million* "Ant" chairs as well as an estimated *five million* "3107" chairs, and numerous other Jacobsen designs now considered classic. Moreover, according to Wikipedia, the 1955 "3107" chair is the "most copied chair in the world." Like Josef Hoffmann decades earlier, Jacobsen was spot-on, all the time, and wildly prolific. His creations are perfect and cannot be improved upon. The pieces are fully reduced to the essential. Jacobsen kept honing and refining models for his "Egg" and "Swan" chairs until all eccentricity was removed, and a universal solution was accomplished.

Mollino's method in a way was the opposite of Jacobsen's. He followed his peculiar muse wherever she led him, but his total output numbered only in the hundreds. Though he certainly would have loved (although it was not his central aim) to have his works distributed widely, aside from larger commercial commissions (such as for the RAI Auditorium of 1952 and the Lutrario Dance Hall of 1959, both in Turin) he mostly generated one-offs and small sets, all executed by Appelli e Varesio. Aside from a few designs that found wider distribution via New York's M. Singer and Sons, in the United States everything Mollino is as rare as rare can be. Mollino had the rigor and perfect pitch of a born architect/engineer—as well as the gift of an advanced surrealist. He sketched fantasy (with hints of the occult) onto the stage of the modern interior and created fantastical surroundings as backdrops for his own photography. His chair for Gio Ponti's daughter Lisa is anthropomorphic, and at the same time, highly sensuous—even eroticized. His stereomorphic cloven hoof-type forms had no precedent, except possibly in the work of another individualistic pioneer, Antoni Gaudí.

There is a place for both the fanciful and the functionalist, the expensive and the modest in any collection of modern design. While some high-end collectors want to see monetary value in the actual materials—Macassar ebony, bronze, and ormolu (as seen in the work of Émile-Jacques Ruhlmann, Claude and François-Xavier Lalanne, and Albert Armand Rateau), a conceptual building block is a more highly prized commodity than rarified materials in a true evaluation of "important design." With Mollino, every chair or table could start from a tabula rasa, where any dreamlike form could emerge—with no precedent or reference. In fact, Mollino's furniture has more of a connection to medieval or, in some cases, tribal furniture than to any reductive modernism. But we should not be fooled. Mollino's chairs are highly gestural, singular works of art—to the point that we can imagine a hand and arm moving to sketch each one into the world. It was his deep talent as an engineer that made these improbable forms function—both in the world and for our bodies.

If a chair—the object that Museum of Modern Art curator Paola Antonelli has referred to as a "throne for the common man"—is based on sculptural content once the function is resolved, then both Mollino and Jacobsen have contributed equally. If there had been one "Ant" chair made or just a single set of twelve "Egg" chairs for a private commission, then things would have turned out quite differently. We need to remember that market value is not the final determinant of excellence and/or importance. Tastes and markets move. I know if I was starting over, I would scoop up every honest vintage example of Eames and Jacobsen I could turn up—as well as anything by Aalto, Mies van der Rohe, Breuer, and other fallen stars (in

Chair, one of a set of six designed by Carlo Mollino as a wedding present for Lisa Ponti, 1940, probably manufactured by Appelli e Varesio in Turin.

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terms of market), just to live with great design. Their masterworks transcended other designs in the period they were created—that is the thrust of lasting greatness.

The conclusion, then, is that it can be dangerous to simply choose from amongst the available, or to buy in, lock, stock and barrel, to what the marketing departments are currently saying. Using your eye and instinct, and simply researching a given design's rarity, can shed light on what to acquire and what to pay. Collectors, and certainly curators, above all else, require authenticity. This is a loaded word with a widely interpreted meaning. What is *real* Chandigarh furniture? *Real* Rietveld? *Real* Prouvé? *Real* Mollino? *Real* Jacobsen? Sometimes pieces can be quite pricey, sometimes you can score them for nothing. But good pieces at markedly different price levels can comingle without need for explanation or excuse.

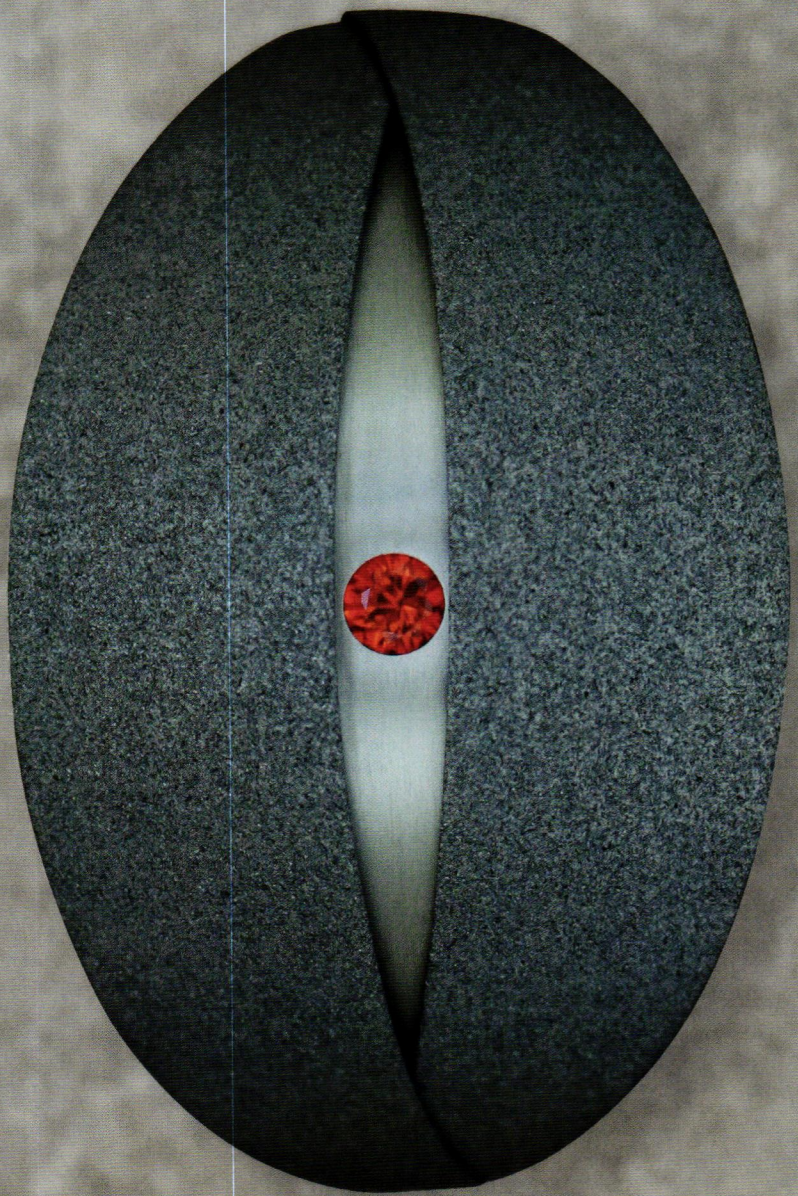
If Mondrian made it through life with painted milk-bottle containers as furniture, and Mollino himself chose to live with the ubiquitous Saarinen "Tulip" furniture of 1956 from Knoll, then who are we to be snobbish about the origins and market history of a piece? Not everything has to be "real," and I would never say there is no place for a copy or facsimile. Just be sure to pay accordingly.

Top: **Mollino chair for the Colonna house, 1954, manufactured by Appelli e Varesio.**

Right: **Oak and glass table designed by Mollino for the Casa Orengo, 1949.**

FROM TOP: MARIO DE LOPEZ PHOTO CHRISTIE'S IMAGES 2011

John Hasselbalch



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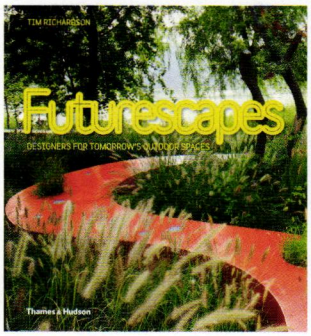
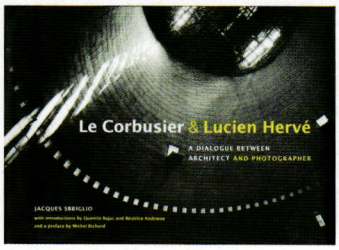
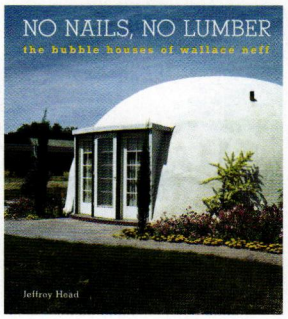
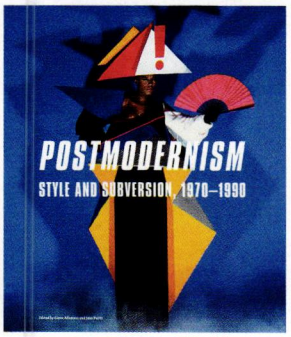
NEW BOOKS ON THE GARDENS OF THE FUTURE, A UNIQUE COLLABORATION BETWEEN AN ARCHITECT AND A PHOTOGRAPHER, THE PHENOMENON OF POSTMODERNISM, AND HOUSES BUILT AROUND BALLOONS









ROLL OVER ANDRÉ LENÔTRE, and tell Gertrude Jekyll the news. As evidenced by **Futurescapes: Designers for Tomorrow's Outdoor Spaces**, the gardens of the twenty-first century will bear scant resemblance to the precise geometries of the former's designs nor to the latter's almost painterly flower-borders-and-vistas approach. This book offers a survey of the work of fifty contemporary landscape architects and landscape design firms, several of which have already garnered an international reputation. There's Piet Oudolf, the Dutch leader of the "New Perennials" movement; London-based Charles Jencks; and Patrick Blanc, a pioneer in the idea of vertical gardens. But the book's real pleasure is the revelation of lesser-known, up-and-coming landscape design talents. These include Landscape India, a company that applies ordered, modernist principles to the classic perfumed gardens of the subcontinent. At the other side of the spectrum, there is England's Sheffield School design group, which seeks to create gardens with wildly mixed florals in an attempt to disguise the presence of the human hand. Or there is Milan's Patrizia Pozzi, who in her public spaces reinterprets the rigor of LeNôtre's flourishes in stylish, even sexy, layouts. The book suggests that the future of greenery is rosy indeed.

Futurescapes: Designers for Tomorrow's Outdoor Spaces *by Tim Richardson.* Thames & Hudson, 352 pages, $60

ONE OF THE TWO introductions to this book quotes a 1934 article by P. Morton Shand that appeared in *Architectural Review:* "The two fields in which the spirit of our age has achieved its most definitive manifestations are photography and architecture .... Without modern photography, modern architecture could never have been." Shand's premise may be arguable, but his conclusion is sound. Paintings and sculptures can be brought to the public via exhibitions, but buildings are not a moveable feast. From Edward Steichen's ethereal 1904 image of the Flatiron Building to the pictures taken by today's talents such as Thomas Struth, photography has been the medium through which most people have experienced avant-garde architecture. **Le Corbusier & Lucien Hervé: A Dialogue Between Architect and Photographer** documents a fifteen-plus-year association between the great theorist of twentieth-century structural art and a cameraman with a special sympathy for his structures. The book is laid out with Hervé's carefully-sequenced contact-sheet photos from groundbreaking to completion of some of Le Corbusier's most renowned buildings. Apart from Frank Lloyd Wright, I speculate, Le Corbusier has had more ink spilled about his work and ideas than any other modern architect. This book is a worthy addition to the Corbu library.

Le Corbusier & Lucien Hervé: A Dialogue Between Architect and Photographer *by Jacques Sbriglio.* Getty Publications, 296 pages, $74.95

WALLACE NEFF was the "starchitect" of Los Angeles in the early years of the twentieth century. His métier was Spanish colonial revival haciendas, though he was best known for the 1920 residence dubbed "Pickfair," designed for Mary Pickford and Douglas Fairbanks in Beverly Hills. But beyond his work for the glamorous set, Neff spent years hatching a scheme for low-cost, easily-built, and sturdy shelter for those of modest means. In the early 1940s he unveiled a plan for what he fondly referred to as "bubble houses." As engagingly explained in **No Nails, No Lumber: The Bubble Houses of Wallace Neff**, to build a bubble house, first a foundation was laid, then atop that a giant rubber balloon was placed. After the balloon was inflated, it was sprayed with gunite—a lightweight concrete. The gunite sets, the balloon is deflated and removed, and *voila*! You have a house. (Neff spent years perfecting a gunite mixture that would be durable, load-bearing, and well insulated.) Only one bubble house in the United States is still extant. Neff's design was much better received elsewhere in the world, and whole communities of bubble houses are still happily in use in regions as disparate as Portugal, St. Thomas in the Virgin Islands, and Angola.

No Nails, No Lumber: The Bubble Houses of Wallace Neff *by Jeffrey Head.* Princeton Architectural Press, 176 pages, $24.95

SOMETHING WEIRD HAPPENED culturally starting in the 1970s and lasting through the 1980s. While punks embraced anarchy, members of the creative classes made their own rebellion. They called it "Postmodernism." Architect Philip Johnson abandoned Bauhaus purity and designed a Manhattan office tower topped with a Chippendale split pediment roof; his peers Michael Graves and Robert A. M. Stern came to the fore with blithe takes on classicism. As they explain in **Postmodernism: Style and Subversion, 1970—1990**, the catalogue for an exhibition that opens at the Victoria & Albert Museum on September 24, the curators believe the fact that postmodernism is the subject of a major museum survey is ironic: the movement was "antagonistic to authority. Postmodernism's territory was meant to be the periphery, not the centre. Its artefacts resist taxonomy." Which is not to say that postmodernism is not explainable. In the realms of design and architecture, it was an assault on convention. Modernism, by the 1970s, was stale and predictable—black box buildings, black boxy furniture. Architects like Graves and Stern, and, in Italy, design groups such as Studio Alchimia and Memphis Milano, rebelled. They had a point to make. And if their over-the-top designs can seem odd today, they made their statement heard.

Postmodernism: Style and Subversion, 1970—1990 *ed. Glenn Adamson, Jane Pavitt.* V&A Publishing (distributed by Abrams), 318 pages, $65

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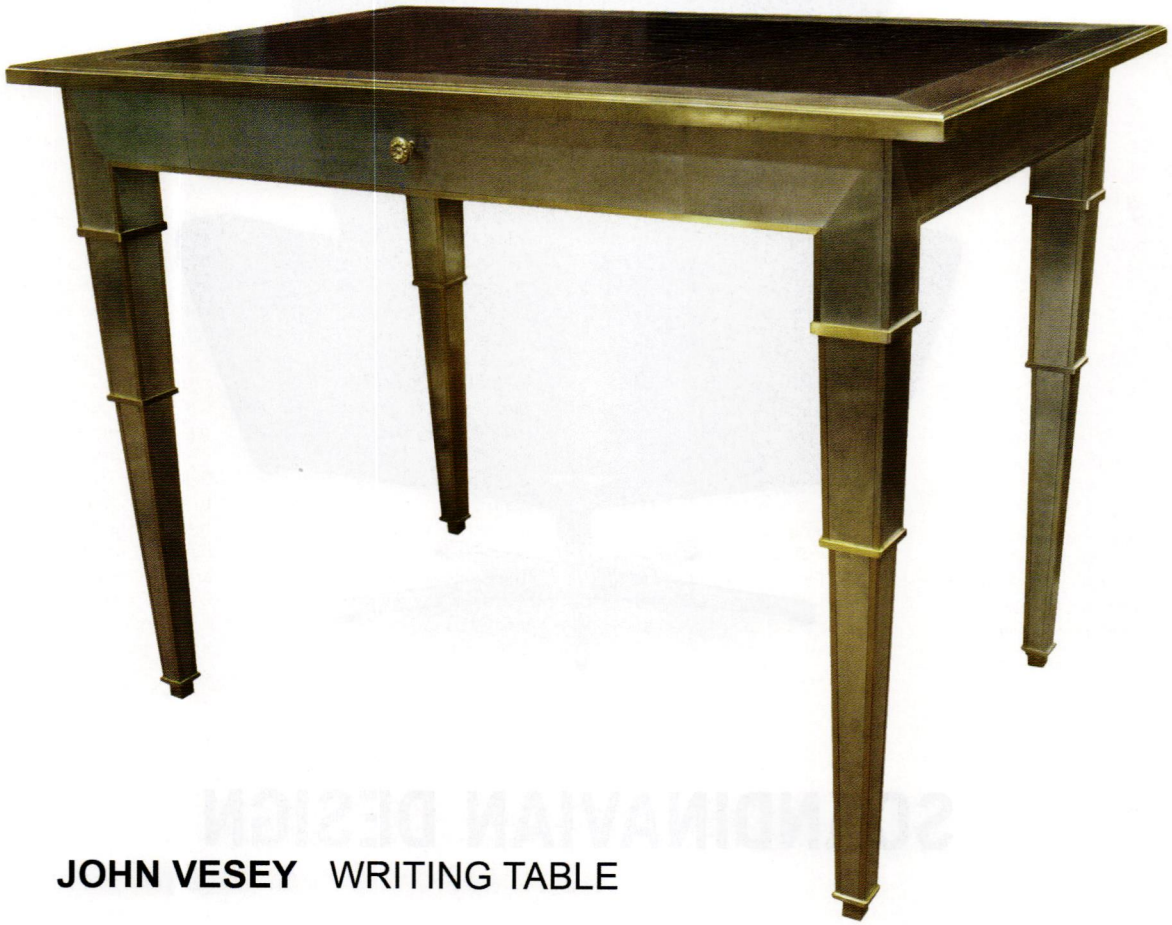

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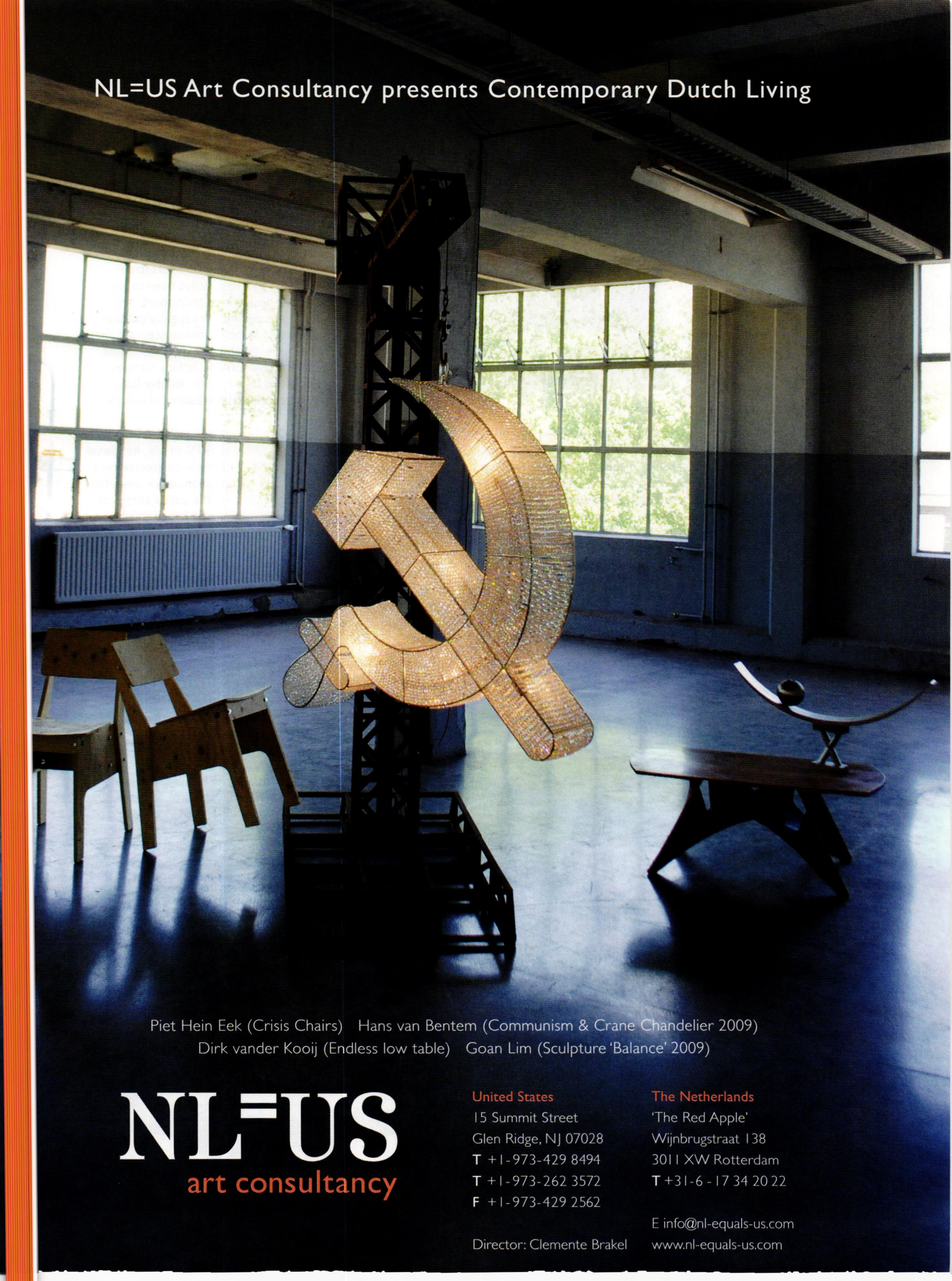
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MODERN's News & Notes

A COMPENDIUM OF UPCOMING DEVELOPMENTS IN THE WORLDS OF DESIGN, AUCTIONS, FAIRS, AND MORE

By TYLER MERBLER

1

WESTWARD HO! East Coast design galleries are apparently setting their sights on the West Coast collecting community. Earlier this year the Manhattan-based firm **Johnson Trading Gallery** took a space in the Hollywood design gallery **J.F. Chen**. Meanwhile, Washington, D.C.-based **Industry Gallery** has opened a showroom in Los Angeles's Pacific Design Center. The gallery's owner, **Craig Appelbaum**, who deals exclusively in contemporary work, recently inaugurated his new site with an exhibit of new work from Dutch designers such as **Tejo Remy**. Another prominent New York gallery—whose owners prefer not to have their firm identified at this point—is hunting for an outpost in L.A.

3

4

FOR SEVERAL YEARS **Patrick Perrin** and **Stéphane Custot**, the dealer-impresarios behind the much-admired **Pavilion of Art & Design** fairs in Paris and London (the 2011 edition of the latter opens October 12) have champed at the bit to hold a show in New York City. "It's the main destination worldwide for collectors and dealers alike," Perrin says.

Their efforts were always thwarted for one reason or another, but this year, with the cancellation of the "Modernism" show, a fall staple at the Park Avenue Armory, the pair finally got their chance. They sold out all fifty exhibitors' booths in two weeks, and had more dealers clamoring to get in. The allure? "As dealers ourselves, who have shown at and seen so many fairs, we understand how to accommodate the needs of both visitors and exhibitors," Perrin says. And why turn away more business? At large fairs such as Art Basel, "there is an experience of sensory overload," Perrin explains. "We want to remain a boutique fair. We don't want to get bigger, only better." And this from the coauthor of an exhibition series already lauded for its highly discriminating vetting process.

PAD New York, as the fair is known, opens its five-day run at the Armory on November 10. The ratio of art to design dealers will be even. "Our goal has always been to give art collectors a chance to see design in relation to art, and vice versa," Perrin says. European exhibitors slightly outnumber Americans, but the treat for stateside connoisseurs is that the majority of the former have not shown in New York ever, or at least not in the past five years. These include such esteemed firms as **Galerie du Passage** in Paris, **Nilufar Gallery** of Milan, and **Carpenters Workshop Gallery** of London.

2

IF ALL GOES ACCORDING TO PLAN, **Art Basel**-ites will be greeted by a new landmark when they hit the sunny shores of Miami Beach this December: "Lighthouse," a new sculpture by the German artist **Tobias Rehberger**, winner of the Golden Lion award at the Venice Biennale of 2009. Budgeted at $500,000, Rehberger's work—made of aluminum and frosted glass and topped by an LED display—will stand five stories high in the city's South Pointe Park. Rehberger's first public commission in the United States is definitely an eye-catching way to say "Welcome, art lovers!"

THE PUBLISHING HOUSE **Hudson Hills Press** is at work on an ambitious project: a catalogue raisonné of the creations of the great American studio furniture designer **Wendell Castle**, who is still going strong at age seventy-nine. The firm hopes to have the book ready by next fall. Considering Castle's varied and prodigious output in his fifty-plus-year career, archivists continue to seek examples of his work to include. Collectors interested in sharing their holdings with a wider audience are encouraged to submit information to **castlecatalogue@gmail.com**.

1) **Johnson Trading Gallery's space at J. F. Chen in Los Angeles includes electroplated copper seating by British designer Max Lamb and pendants made of knit-covered wiring by Korea's Kwangho Lee.** 2) **A rendering of Tobias Rehberger's "Lighthouse."** 3) **A c. 1950 desk by Gio Ponti to be presented at PAD NY by Casati Gallery.** 4) **A 1955 "Shadow" chair by Charlotte Perriand to be offered by the Paris firm Galerie Downtown at PAD NY.** 5) **A 1967 mahogany, cherry, plywood, gesso, and silver-leaf desk made by Wendell Castle for the Johnson Wax Company.**

5

FROM TOP: JOHNSON TRADING GALLERY — COURTESY ART IN PUBLIC PLACES, MIAMI BEACH — CASATI GALLERY — © MARIE CLÉRIN / GALERIE DOWNTOWN FRANCOIS LAFFANOUR — FRIEDMAN BENDA

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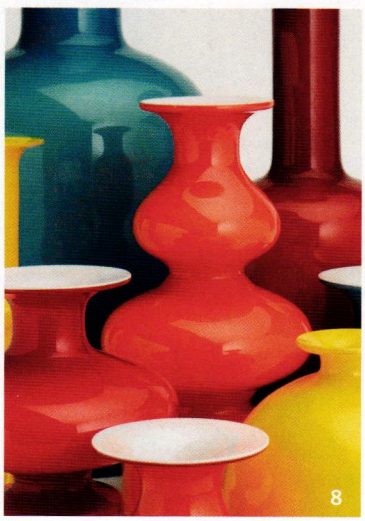
6

THIS SEASON THE AUCTION WORLD will offer numerous choices for lovers of modern design. On September 21 **Sotheby's New York** will present a personal collection of mid-century design that features lots appealing to wallets of all sizes. The "Collection of Colleen Sullivan" includes items ranging from a rare "Wessex" carpet by McKnight Kauffer—estimate: $60,000 to $80,000—to a stable of thirty-three vases by the Danish glassmaker Per Lutkin—estimate: $4,000 to $6,000. On October 16 in L.A. **Bonhams & Butterfields** will hold a sale including more than thirty lots of furniture, decorative arts, and lighting pieces designed by the effervescent William Haines. Proceeds will go to a Canadian charity that insists on remaining anonymous. (Those humble Canadians.)

Also in SoCal, on October 9—timed to coincide with ***Pacific Standard Time***, the **Getty Foundation**-sponsored, multiplatform survey of twentieth-century California art and design—**Los Angeles Modern Auctions** will hold a single owner sale of more than four hundred artworks accrued by the late collector Richard Dorso, whose holdings included two late 1960s works by John Baldessari. During the 2011 **London Design Festival**, beginning on September 16, the London division of the auction house **Phillips de Pury & Company** will unveil the third and latest collection of furniture by the designer **Faye Toogood**, featuring pieces based on the idea of iridescence. Bad pun, but: too good to miss.



8

NIPPING AT THE HEELS OF **1stdibs.com**, upstart e-tailer **VandM.com** has grown sharper fangs thanks to a cash injection from a venture capital firm. Along with the new money comes a swank new home, a corner loft in Manhattan's Soho district. Also, look into **interiorconnector.com**, a website whose focus is to link both professionals and private individuals with smaller-scale—and thus often more creative—design firms.

SHOWTIME! A couple of great exhibitions to visit this fall: **R 20th Century**, the groundbreaking gallery in New York's Tribeca neighborhood, will present, beginning October 6, new work by the rising star of Brazilian design, **Hugo França**, known for his monumental hand-hewn designs in pequi wood. If you're in Paris, visit the contemporary design arm of François Laffanour, **Galerie Downtown** at 33 Rue de Seine, to see some of the last works designed by **Ettore Sottsass** before his recent death: a series of glass and glass-and-Corian sculptures inspired by Hopi and Zuni Native American kachina dolls.

7

FINALLY, LET'S TALK FAIRNESS. For years, interior designers have enjoyed sweet deals with furniture makers, producing name-brand design lines. Now dealers want in on the action. By the time you read this, New York's **Galerie Van den Akker** will have released the first of two original, mid-century-inspired furniture collections—custom made under the name **Studio Van den Akker**. To come are lighting pieces and mirrors produced in partnership with the Murano-based **Seguso** glass workshop. **Evan Lobel**, nabob of the Manhattan store **Lobel Modern**, is about to release his own line of furnishings, finished with such unexpected materials as crushed seashells and cross-cut bamboo stalk medallions. On October 12 Manhattan dealer **Liz O'Brien** will unveil her own branded furniture line. For now she's keeping mum about the style. Knowing Liz, we expect refinement and elegance.

6) A c. 1956 walnut and leather-fronted-drawer chest by William Haines to be offered at Bonhams & Butterfields in L.A. on October 16. 7) **Native American-inspired "Kachina" vase by Ettore Sottsass to be exhibited this fall at Galerie Downtown in Paris.** 8) **A few of the 33 c. 1930s glass vases by the Danish artisan Per Lutkin to be offered by Sotheby's New York on September 21.** 9) **The bronze-legged "Rosso" club chair is from Studio Van den Akker's new collection available in early September. Customers choose the upholstery.**

9

FROM TOP: BONHAMS & BUTTERFIELDS GALERIE DOWNTOWN SOTHEBY'S STUDIO VAN DEN AKKER

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LEFT, TOP AND BOTTOM:

Pablo Picasso
Pendant: Le gran Faune, 1973
Gold
3 3/8 x 4 3/4 in.
Private collection

Jeff Koons
Rabbit Necklace, 2005–2009
Platinum pendant: 3 in; Chain: 39 3/8 in.
Private collection

ABOVE:

Arieto (Harry) Bertoia
Knoll International
"Bird" Lounge Chair and Ottoman, after1952
Welded steel rods, upholstery
40 1/4 x 38 1/2 x 33 in.
Private Collection

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Tastemakers and other leading figures in the design world discuss new finds, upcoming events, and fresh enthusiasms

▼ ANTIQUE MODERN

"The veteran London designer Marianna Kennedy is not a 'new sensation,' although her solo show on view from October 21 to November 19 at Galerie Chastel-Maréchal in Paris will certainly bring her more exposure. Marianna has worked the better part of fifteen years in her Spitalfields row house, which she shares with her husband, Charles Gledhill, and his bookbindery. For three hundred years her neighborhood has welcomed many types—Huguenot weavers, Jewish tailors, Bangladeshi cooks—their lives predicated on a particular verb: labor. Marianna continues the tradition.

Inspired by her Georgian-era antecedents, she employs painstaking age-old techniques to produce boldly colored, resolutely modern designs—lacquered consoles, carved and gessoed mirrors, cast-bronze lanterns—for a devoted stable of clients. Hers is a careful, controlled output. Wary of clutter, Marianna offers this advice: 'Buy one or two things you love, and don't buy anything else.' Here is one of those things: Marianna's infused mercury glass convex mirror. With its agile colored glass banded by a sober painted frame, it seems an apt symbol for the circle of life. Her choice of paint color? Caput mortuum, a tar-brown pigment once ground from the excavated remains of Egyptian mummies. But Marianna has more respect than that for the afterlife: her solid designs will outlive our passing fancies."

ALEX HEMINWAY
Director of Design, New York
Phillips de Pury & Company

▲ STUDIO SAVANTS

"I can't wait to see the exhibition *Crafting Modernism: Midcentury American Art and Design*, which opens this October at New York's Museum of Arts and Design. To have the opportunity to view the work of such masters as Wendell Castle, Sheila Hicks, George Nakashima, and Isamu Noguchi [a 1950 Noguchi sculpture is shown above] at one venue will surely be an unforgettable experience. The independent spirit and the honesty to their craft that these artists and artisans displayed in the midst of a corporate environment were truly courageous and inspirational, and the impact of their work remains relevant to this day in the various disciplines within the design world."

CRISTINA GRAJALES
design dealer, New York

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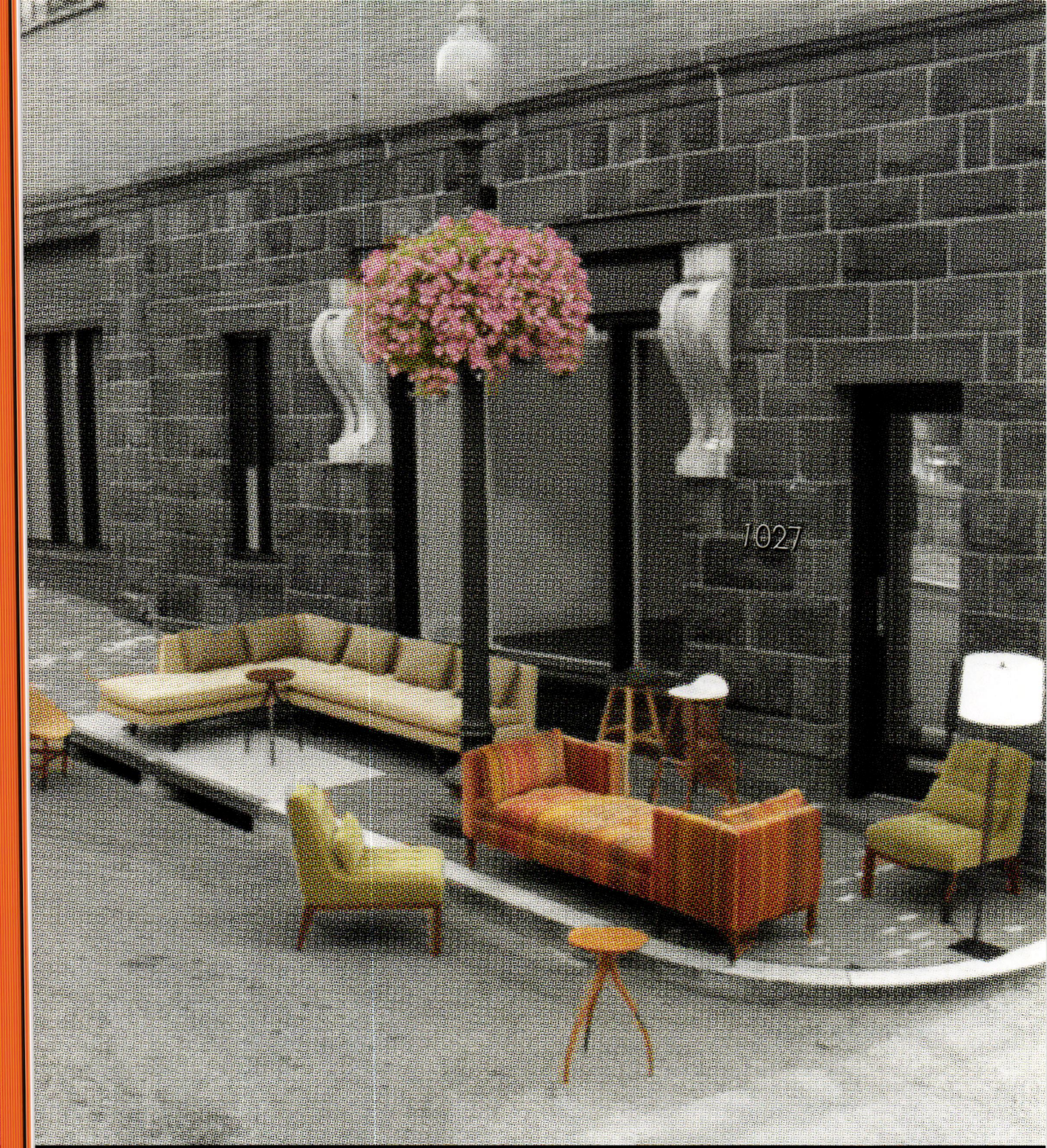

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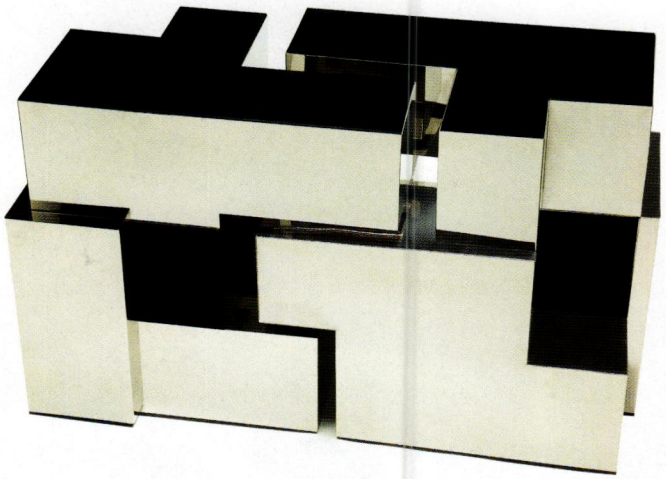
▶ SILVER SPLENDOR

"What I love about Juan and Paloma Garrido's new furniture—which will be exhibited at New York's Barry Friedman Gallery beginning September 15—is that it is large in scale, yet has the same refinement, quality, and technical precision as their sterling silver centerpieces. [An example, right, is their 'Table Block,' a 2009 design made of silverplated nickel.] When I think of a Garrido I think: sculptural, architectural, timeless, and perfectly finished."

MARK CUNNINGHAM
interior designer, New York



◀ WITH A TWIST

"I first saw Geoffrey Mann's work at the Museum of Arts and Design in New York City. My reaction was immediate—where had this extraordinary talent been hiding all these years? It is almost impossible to choose one piece among his many as my favorite. But I believe pieces from his nylon, LED-lit 'Nocturne' series to be stunning examples of art, craft, and design, a surreal yet expressionistic exploration of form and function. These are the pieces I covet most."

CRAIG APPELBAUM
collector and owner of Industry Gallery, Washington, D.C.

▶ OVER THE MOON

"For me, Joseph André Motte's furniture—which will be exhibited this October by the New York gallery Demisch Danant—embodies both the romance of centuries-old craft traditions and the simple elegant lines of industrially produced pieces. To my eyes, his work evokes the mid-century 'space race' zeitgeist. His pieces [such as the 1952 rattan and metal frame 'Catherine' chair, right] all suggest that they can transform into something else, or, perhaps, that they could even transport you into the future."

RAFAEL DE CÁRDENAS
designer, New York and London

FROM TOP: JUAN AND PALOMA GARRIDO COURTESY OF BARRY FRIEDMAN LTD. NEAL MURRAY PHOTO COURTESY OF STUDIO • MRMANN DEMISCH DANANT

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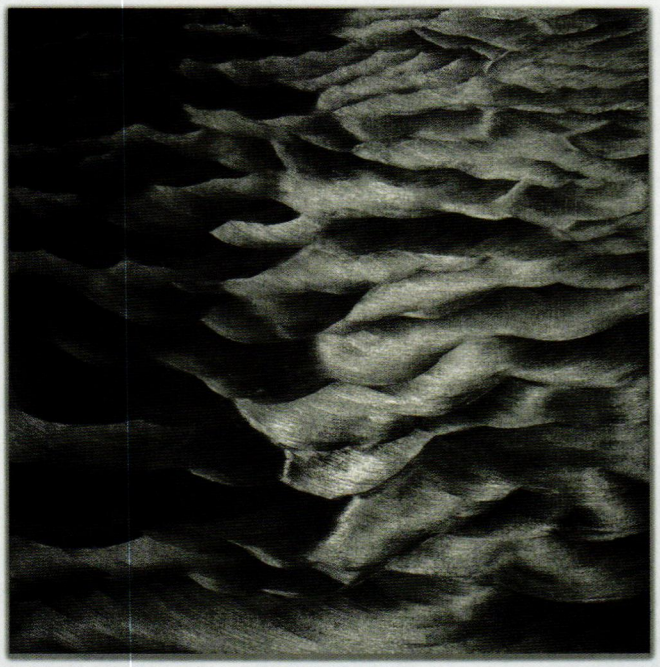

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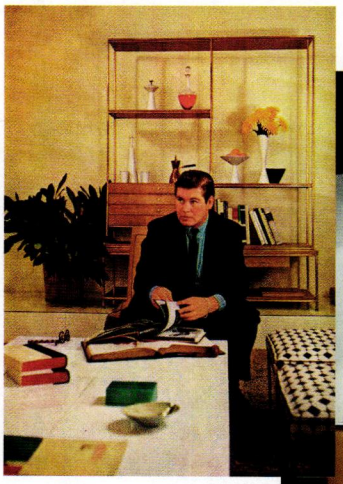

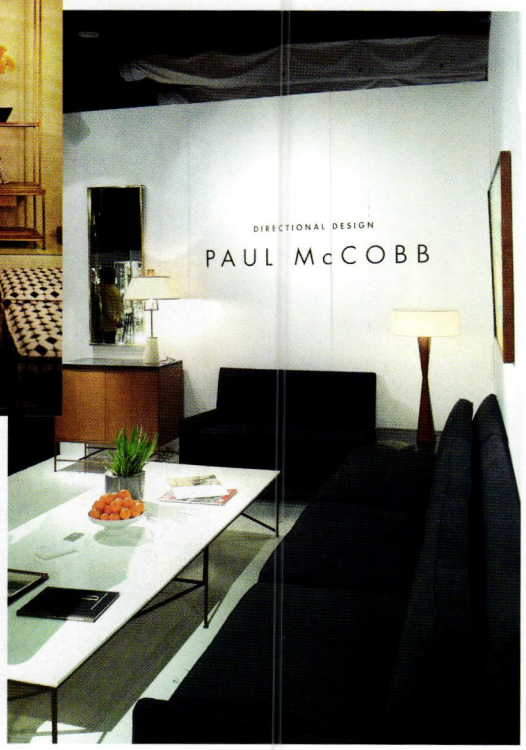

▶ PRODIGIOUS PAUL

"I've been a fan of Paul McCobb's work for many years now. I bought one of his 'Planner Group' desks when I was a teenager—without really knowing what it was. Even then, I was attracted to its sense of proportion and those clean, thoughtful lines. McCobb clearly had rigorous understanding, and respect for geometry, but his pieces are not cold. They are elegant and often very sensual. In the years since, it's been so interesting to learn more about McCobb [pictured near right, in a 1954 Tom Yee photo], especially through two small but enlightening exhibitions curated recently by Gerard O'Brien, owner of Los Angeles's Reform Gallery, a relaxed academic with a great eye. Both exhibits (well informed by Gerard's own research) have given background information and great context about the work of this influential mid-century designer."

OLIVER FURTH
interior designer, Los Angeles

◀ CECIL SO SPECIAL

"I am so looking forward to the exhibition *Cecil Beaton: The New York Years*, which opens at the Museum of the City of New York on October 25. Despite a conventional yet privileged background, at an early age Beaton struck out on a career that showed him to be a passionate, original, and brilliant stylist. His accomplishments in celebrity and fashion portrait photography [such his 1946 image of Greta Garbo dressed as a clown, left], graphic designer, and designer of theater and film sets were enormous, and today are underrecognized."

JULIE SAUL
art dealer, New York

◀ WOVEN WONDERS

"Anything that employs knit work always attracts my eye. Such pieces speak of warmth and traditional craft—things made for the love of making. That is why I adore the rugs and wall hangings created by Dana Barnes, who is represented in the United States by Ralph Pucci International. Dana's hand-knotted pieces, made of fabric she creates herself, are thick, chunky, and sensual. I admire the fact that the pieces are not precise—all the better to reveal the personality of the maker. To me, that's the perfection of imperfection."

SHARON SIMONAIRE
interior designer, New York

FROM TOP: COURTESY OF JONATHAN GOLDSTEIN (2); COURTESY CECIL BEATON STUDIO ARCHIVE AT SOTHEBY'S; RALPH PUCCI INTERNATIONAL

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A NEW MUSEUM EXHIBITION IN LOS ANGELES WILL OFFER THE FIRST COMPREHENSIVE SURVEY OF THE UNIQUE MANNER IN WHICH MODERNISM WAS EXPRESSED IN THE DESIGN AND DECORATIVE ARTS OF CALIFORNIA. A CONVERSATION WITH THE SHOW'S CURATORS

By Jeffrey Head

In 2008 the Getty Foundation initiated an ambitious plan: to bring together leading cultural institutions in Southern California, each one presenting a variation on the theme of Los Angeles's influence on postwar art, design, and the built environment. At first the Getty only approached major museums, but the program—dubbed Pacific Standard Time*—has grown to include more than sixty cultural organizations.* PST*, which opens October 1, is one of the most anticipated artistic and educational endeavors to come along in years.*

The Los Angeles County Museum of Art—known to all as LACMA—was ahead of the Getty in their planning. Since 2007 the museum's Department of Decorative Arts and Design had been organizing an exhibition entitled California Design, 1930–1965: "Living in a Modern Way"*—a pan-Golden State examination of the designers and artisanal and industrial works that shaped twentieth-century life on the West Coast. MODERN spoke with department head* ***Wendy Kaplan*** *and assistant curator* ***Bobbye Tigerman*** *about the exhibition, one of the core elements of* PST.

Left: **Lounge chair and ottoman designed by Hendrik Van Keppel and Taylor Green c. 1939, made c. 1959.**

Above: **Woman's swimsuit and jacket by Margit Fellegi for Cole of California, c. 1950.**

Above right: **"Peacock Tail" necklace by Arline Fisch, 1962.**

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JH: How does *"Living in a Modern Way"* connect to the larger program of *Pacific Standard Time: Art in L.A. 1945–1980?*

WK: We were incredibly fortunate in that we were working on this exhibition for about a year before *PST* came along. The way *PST* originated was that the Getty asked the three other biggest museums in town—LACMA, the Hammer Museum, the Museum of Contemporary Art—and their own curators to submit proposals for exhibitions—anything around the topic of postwar art in the Los Angeles region. Our project covered all of California and our dates were 1930 to 1965, as opposed to 1945 to 1980, but that was fine with the Getty and we received a grant from them.

How did you use the grant?

WK: The grant enabled us to have a serious budget for research. That almost never happens. We were able to hire one full-time person and several graduate students part-time. The Getty was very clear they wanted this to be an opportunity for research.

BT: We invited nine scholars to research in their areas and then brought them to Los Angeles twice, to have group meetings and discuss the themes of the show and to help with the narrative of the show. Without the Getty, it would not have happened.

WK: Not at this scale.

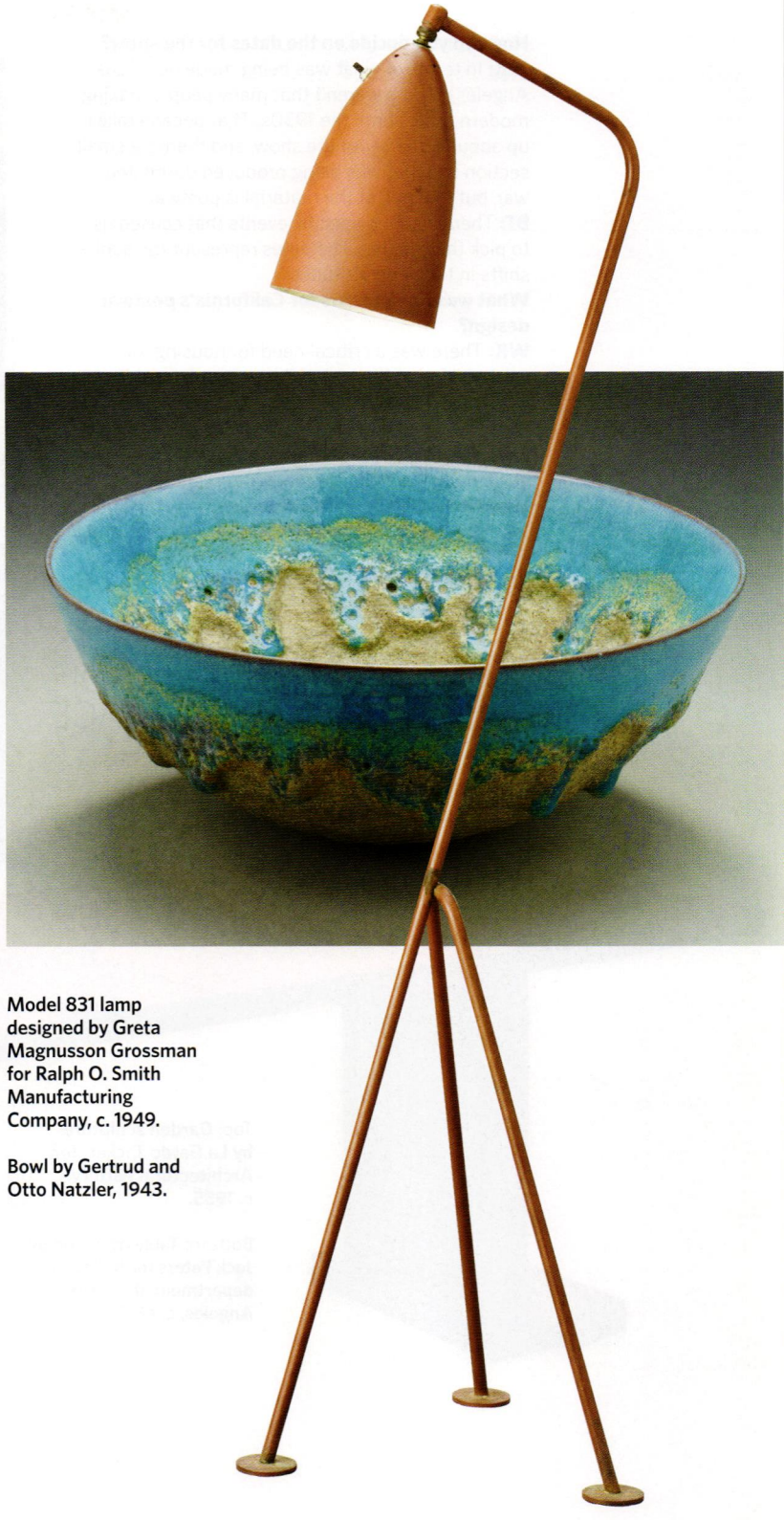
BT: It also expanded the scope. We are showing 360 objects plus a full room installation in 11,000 square feet of exhibition space. It would never have been possible without outside support.

WK: We also got quite a lot of other support.

How does *"Living in a Modern Way"* compare to the other *PST* exhibitions?

BT: Our show is about design and craft, and it's one of the larger shows in *PST*. There are several shows that touch on similar themes so it's part of a group of exhibits.

WK: There are six other shows that deal with design and architecture, and another group for craft. We are in both groups. Maybe a dozen shows altogether have to do with design, architecture, and craft. The others are fine arts.



Model 831 lamp designed by Greta Magnusson Grossman for Ralph O. Smith Manufacturing Company, c. 1949.

Bowl by Gertrud and Otto Natzler, 1943.

How did you decide on the dates for the show?

WK: In terms of what was being made here [Los Angeles]. There weren't that many people making modern things until the 1930s. That decade takes up about a quarter of the show, and there's a small section on what was being produced during the war, but the bulk of the material is postwar.

BT: There were no specific events that caused us to pick these dates. The dates represent the subtle shifts in time and attitudes.

What was the impetus for California's postwar design?

WK: There was a critical need for housing for workers during the war and for returning soldiers who moved to the state with their families after the war. The population explosion produced a need for goods and services. Military training and the GI Bill gave many the skills to create and produce.

How would you describe the show?

BT: It's a look back...a retrospective. A survey and analysis.

WK: A beautiful show and instructive.

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Top: **Garden sculpture by La Gardo Tackett for Architectural Pottery, c. 1955.**

Bottom: **Table designed by Jock Peters for Bullock's department store, Los Angeles, c. 1929.**

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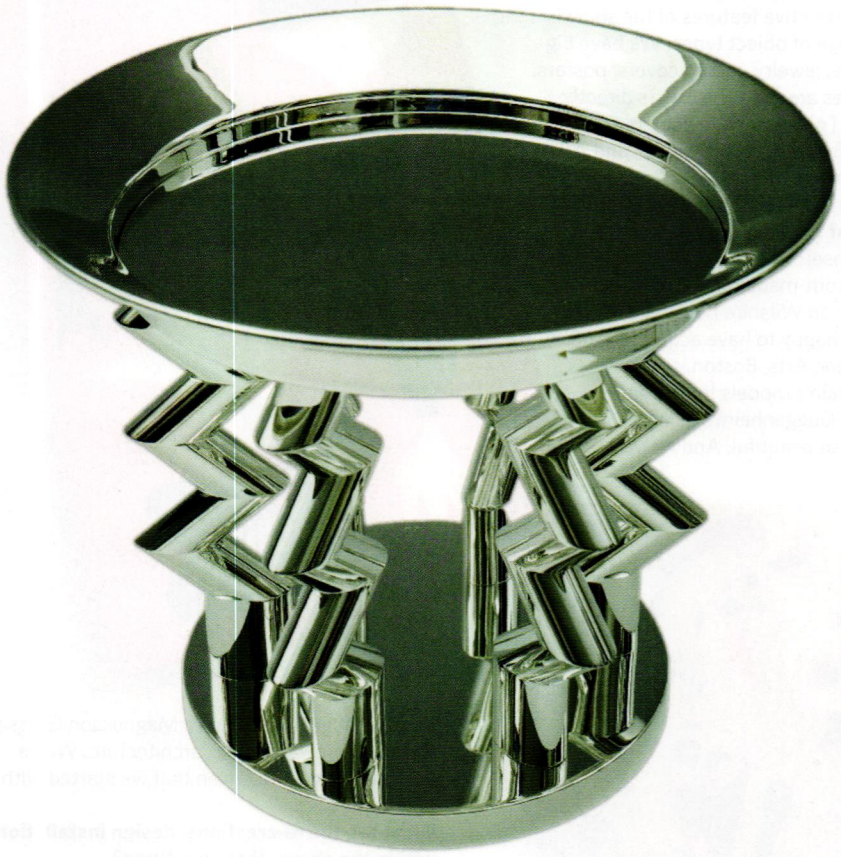

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What is unique about the show?

BT: One of the distinctive features of the show is the incredible range of object types. We have big pieces of furniture, jewelry, record covers, posters. Many of the pieces are from the artists directly—from Merry Renk [painter and jewelry maker], [jewelry maker] Byron Wilson's widow, and Arline Fisch [jewelry maker].

WK: And we've integrated textiles and clothing.

What are some of the highlights?

WK: How to choose!? The highlights range from Jock Peters's custom-made table for Bullock's department store on Wilshire Boulevard, which we're very happy to have acquired. And the Museum of Fine Arts, Boston is lending us Claire Falkenstein's models for the gates she did for Peggy Guggenheim's villa in Venice. They are so beautiful. And we've become huge fans of Greta Magnusson Grossman. Her furniture, lamps, her architecture. We've acquired quite a lot, given that we started with nothing of hers.

Bottom: **"Paul Laszlo European Group" textile by Paul László, c. 1954.**

Top: **Cover design by Alvin Lustig for Arthur Rimbaud's *A Season in Hell*, 1945.**

What are the re-creations, design installations within the show...there are three?

WK: Two. We omitted the Kem Weber room re-creation from the 1939 World's Fair [officially the Golden Gate International Exposition in San Francisco] for budgetary reasons. As we know to our sorrow, everything costs more than you think. Even though we did very serious research, the total layout of the room remains a mystery.

BT: We have pictures of parts of the room but we couldn't find an overall photograph of it.

WK: We found a rendering of the room, but it wasn't very detailed.

BT: Even more than that, it was going to require a lot of re-creating and a lot of building out of not-original material. So we decided that of the three re-creations, we thought these issues made the Kem Weber room the least compelling and chose not to do it.

WK: We also thought our research would yield more, and one of our major purchases for the show

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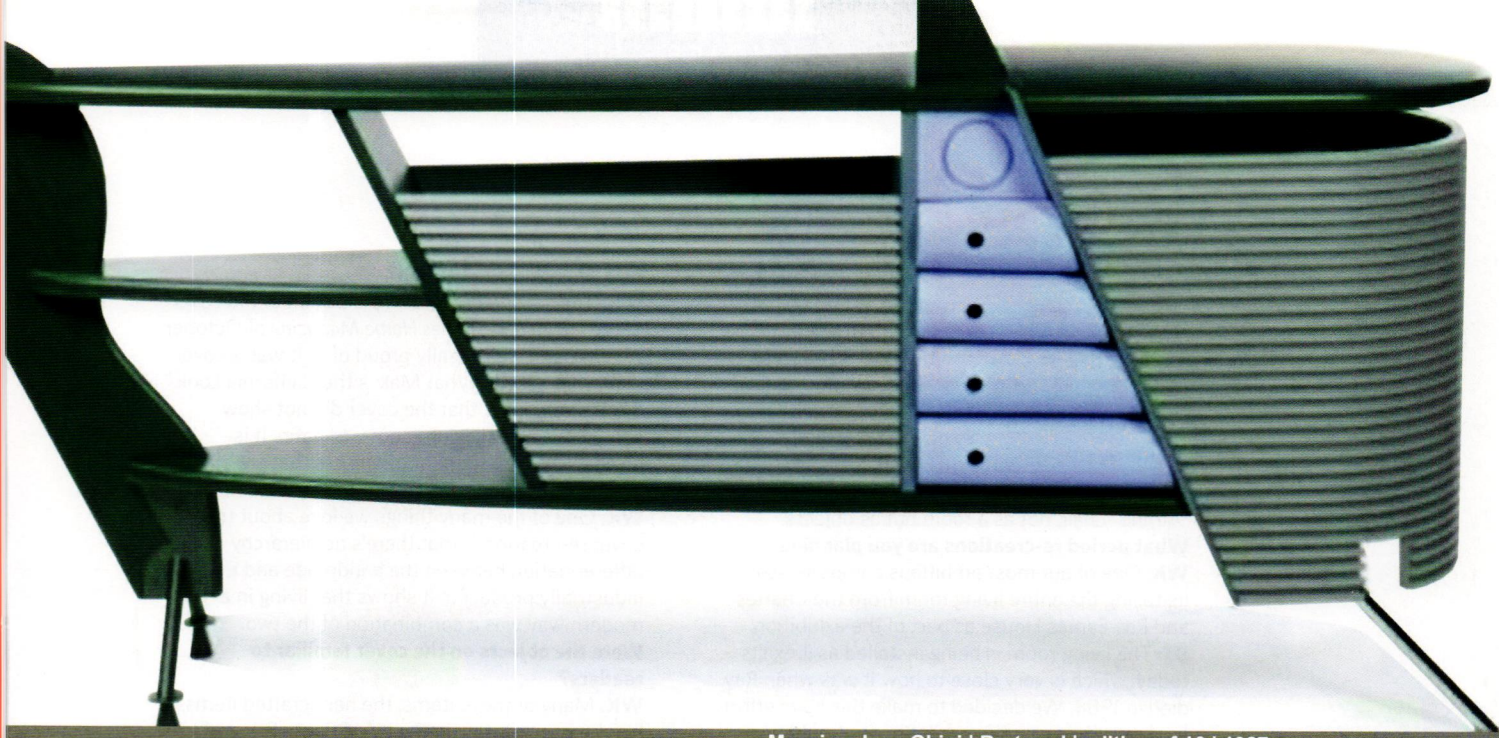

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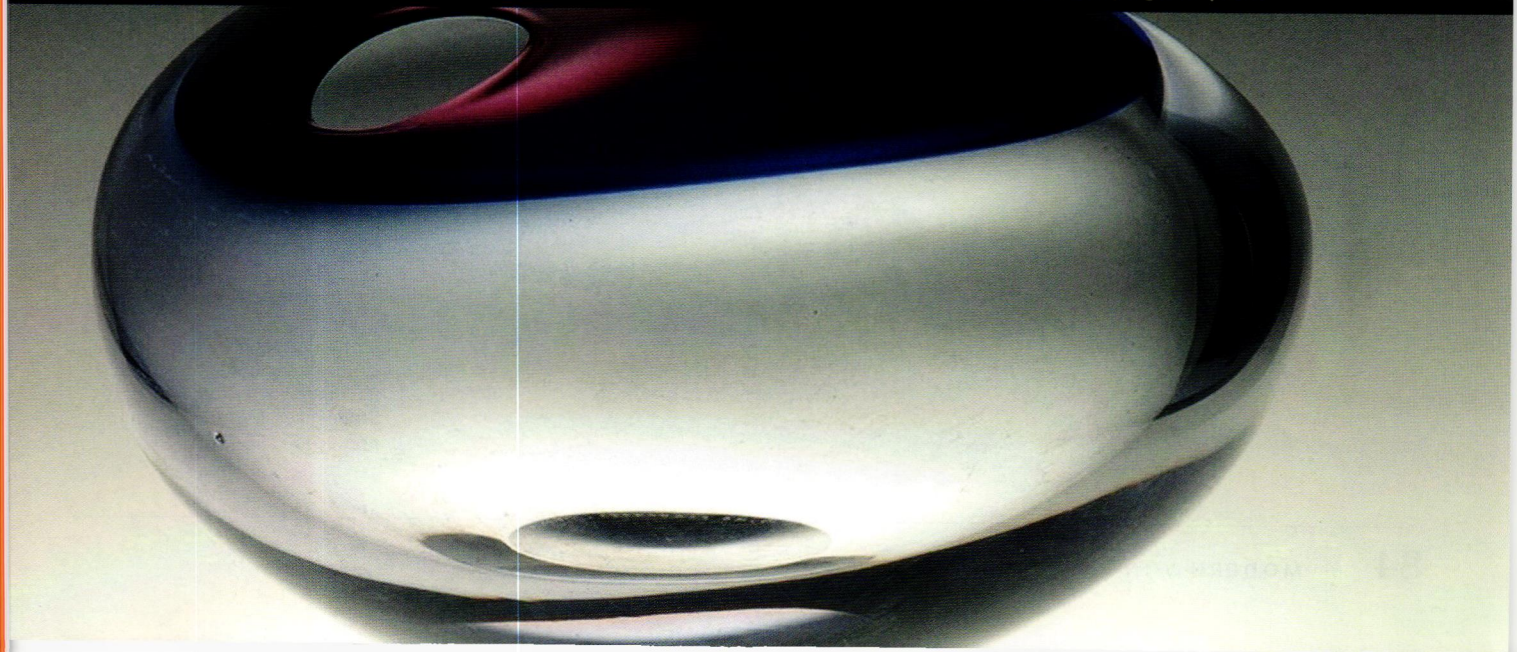

was the original desk and chair that had been in the Kem Weber room at the '39 World's Fair. This is extraordinary because the desk is unique. So now we're slightly re-contextualizing it.

BT: We're showing them along with a Weber "Airline" chair, not as a room but as objects.

What period re-creations are you planning?

WK: One of our most ambitious components is installing the entire living room from the Charles and Ray Eames House as part of the exhibition.

BT: The living room is being installed as it exists today, which is very close to how it was when Ray died in 1988. We decided to make this huge effort to show it because the exhibition is about how modern Californians lived. Charles and Ray Eames

> "ONE OF OUR MOST AMBITIOUS COMPONENTS IS INSTALLING THE ENTIRE LIVING ROOM **FROM THE CHARLES AND RAY EAMES HOUSE**

are probably the most modern Californians that there were. One might expect that if you imagined how they lived, it would have looked somewhat like a Herman Miller showroom—very spare and with their designs. But in fact their living room was a very complex and layered place filled with their own designs, gifts, souvenirs from their travels, and their enormous library. I think it will be enlightening to see how one of the most creative and prolific couples lived.

And the other re-creation?

WK: The second room is a re-creation of the cover of the *Los Angeles Times Home Magazine* of October 21, 1951, and we're really proud of it. It was a cover story that asked "What Makes the California Look."

BT: It's very clear that the cover did not show someone's actual living room—or patio. It is an abstract arrangement of objects that are all symbolic of California living at the time.

WK: One of the many things we love about the cover re-creation is that there's no hierarchy or differentiation between the handmade and the industrially produced. It shows that living in a modern way was a combination of the two.

Were the objects on the cover familiar to readers?

WK: Many of these items, the handcrafted items, had been on display in the L.A. County Fair and many of the industrial items, like an Eames chair

and a Van Keppel-Green chair, were part of a major exhibition sponsored by the State Department that toured Germany and other European countries in the early 1950s.

Top: **Pin by Margaret De Patta for Designs Contemporary, c. 1946–1957.**

Center: **Desk and chair by Kem Weber, c. 1938, for the Golden Gate International Exposition, San Francisco, 1939.**

Bottom: **"Avanti" car designed by Raymond Loewy for Studebaker, 1961, produced 1962–1963.**

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So they used design as propaganda during the Cold War?

WK: I read the recent literature on the subject, about "soft power." I love that term. It's very appropriate. The idea that you get better results when you develop a culture of consent rather than one of coercion.

BT: California was an important part of selling the good life abroad.

WK: Bobbye tracked down every single item to re-create the room. If not the exact thing, and mostly they are, then a very similar piece, such as a Maria Kipp drapery. The only thing we're going to have to make is the Spencer Smilie screen, which we could not find.

And the white "Avanti?"

BT: The "Avanti" was designed by Raymond Loewy in a feverish couple of weeks he spent in Palm Springs. We did a lot of research into car design. Obviously Los Angeles was a center for car design and there were cars that were made here and there were body shops that customized vehicles. But it was hard to find a car that was mass-produced enough to make an impact, such as the "Avanti" did.

What about ephemera?

BT: We're showing architecture magazines, brochures for housing, furniture catalogues. And school catalogues—since art schools were such important centers to both employ and train designers in northern and southern California.

Top: **Cover of the *Los Angeles Times Home Magazine*, October 21, 1951, arranged by Richard Petterson, photographed by Harry H. Baskerville Jr.**

Bottom: **Desk by Dan Johnson for Hayden Hall, 1947.**

What's next?

WK: We are still very actively building the collection. That was one of our main goals with the show, at the same time as doing all the research and putting it together.

BT: To have the world's leading collection—and after the show to have permanent galleries for California design. We've acquired about 110 objects in the last couple of years that have filled out our collection. There's a long way to go but I think we now have a very good core collection in a wide range of media.

WK: Before, we didn't have work by furniture designers such as Maurice Martine, Dan Johnson, or Olga Lee. We had no jewelry before. We started with ceramics and some greatest-hits architects—Neutra, Schindler, Eames. Now we have a good collection.

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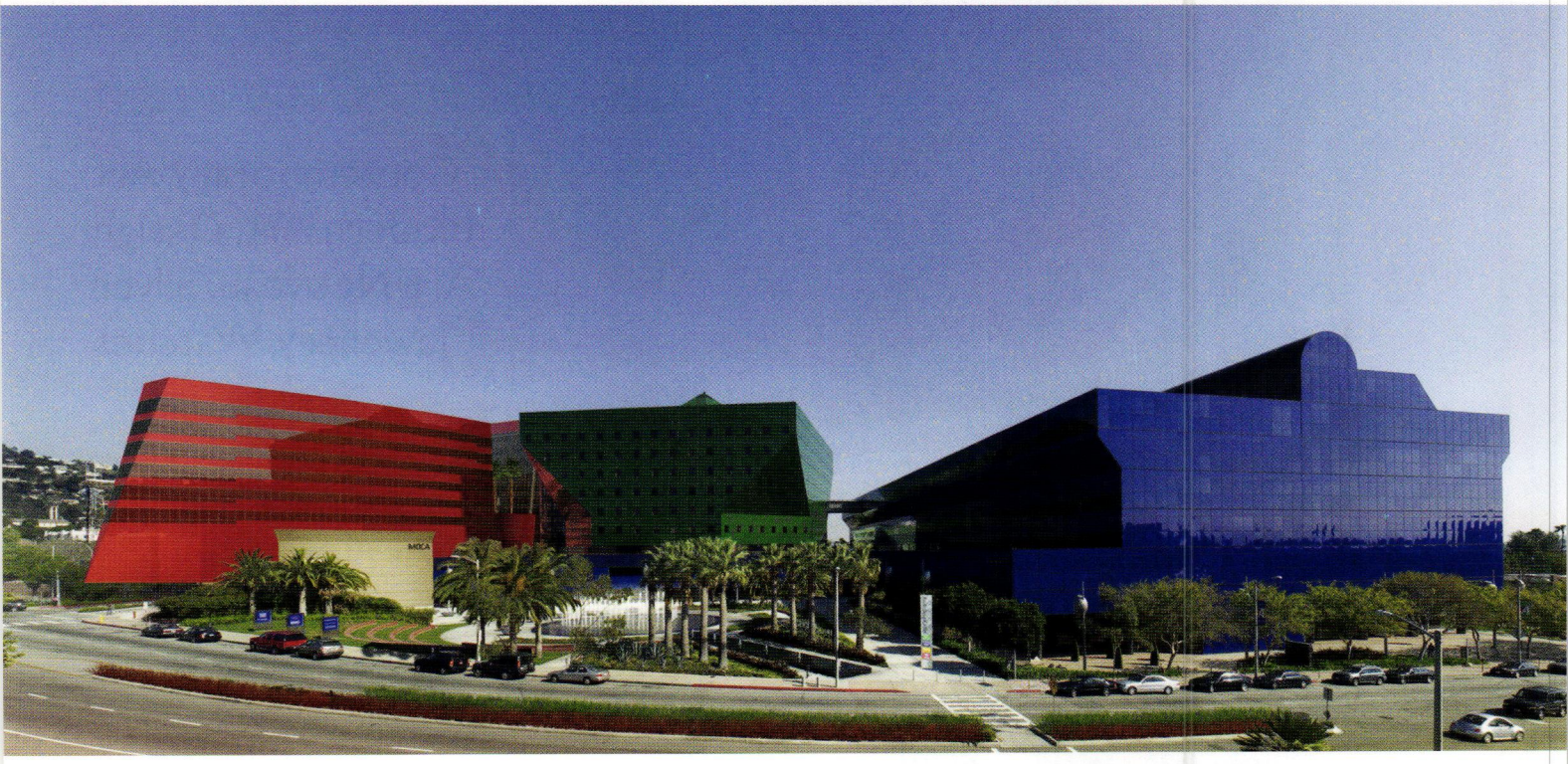
Joan Miró (1893–1983), Sobreteixim sac 2, 1973, 193 x 50 cm, ***€ 200,000 – 300,000***



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A Sam Maloof walnut desk, 1967
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Curator's Eye

WE ASKED CUSTODIANS OF LEADING TWENTIETH-CENTURY AND CONTEMPORARY DESIGN COLLECTIONS TO DISCUSS ONE OBJECT THAT THEY FEEL IS PARTICULARLY NOTEWORTHY. HERE IS A GALLERY OF THEIR CHOICES. **Edited by Danielle Devine**

"Peche created a series of highly inventive mirror frames, each more lavish than its predecessor"

DAGOBERT PECHE
Made by Max Welz for the Wiener Werkstätte
MIRROR FRAME
Carved, painted, and gilded linden wood
1922

DAGOBERT PECHE WAS A HIGHLY INVENTIVE AND TALENTED ARTIST who began offering designs to the Wiener Werkstätte in 1911. He officially joined the firm in 1915 and quickly demonstrated his facility as a designer in all mediums, from textiles to wallpaper and from jewelry to glass. In 1922 the Wiener Werkstätte established a relationship with the frame producer Max Welz, and Peche created a series of highly inventive mirror frames, each more lavish than its predecessor. Every one was hand-carved, gilded, and occasionally painted as well. As with most of Peche's objects, their functional purpose was completely subservient to his artistic vision. Peche's works often display an unexpected whimsical flair, and he frequently incorporated architectural or mythological references in refreshing ways. When he died in 1923 at age thirty-six of a malignant tumor, architect Josef Hoffmann, a co-founder of the Wiener Werkstätte, lamented the loss saying, "Dagobert Peche was the greatest ornamental genius Austria has produced since the Baroque."

JANIS STAGGS
Associate Curator
Neue Galerie, New York

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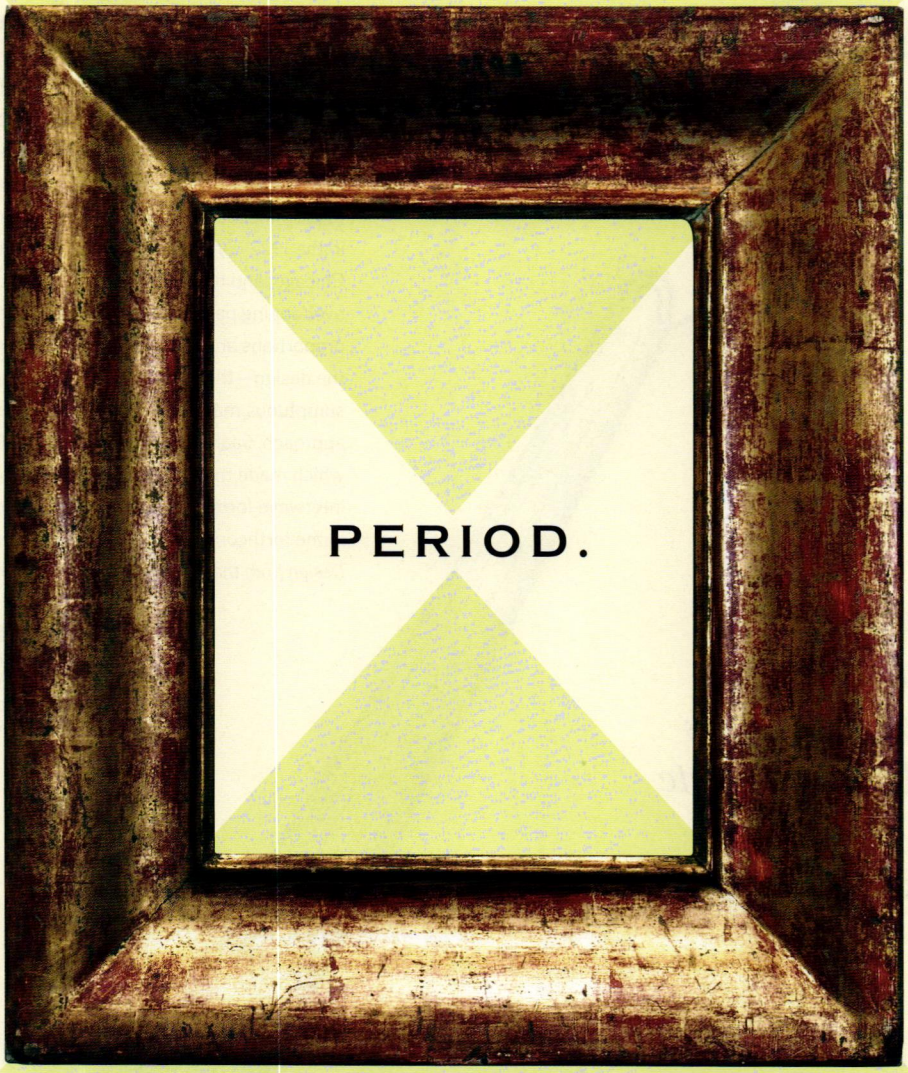
MODERN FRAMES 1900-1950



ENGLAND; C. 1940S; MODERNIST; GOLD LEAF, RED BOLE, GESSO ON CARVED WOOD.
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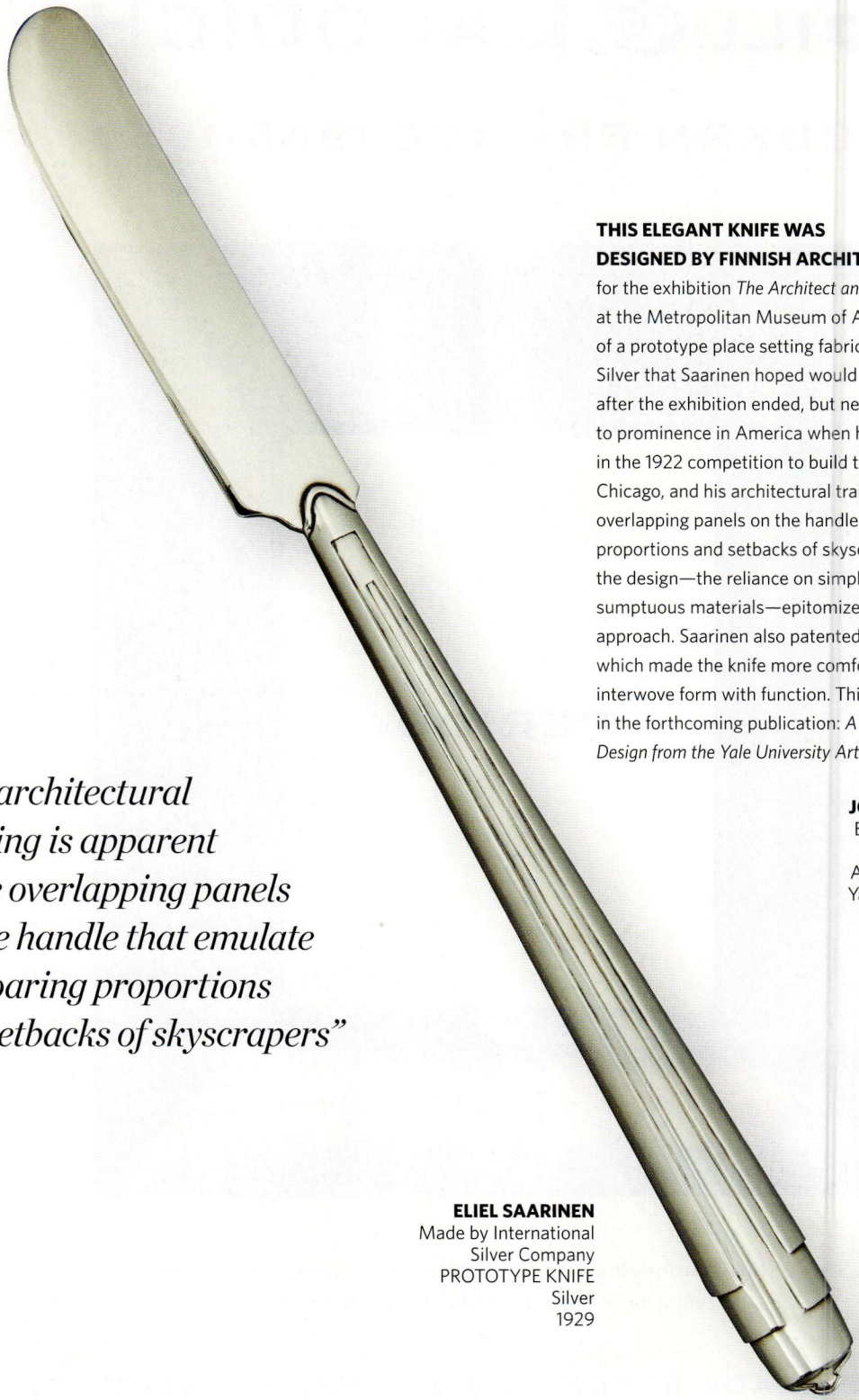
Curator's Eye



THIS ELEGANT KNIFE WAS DESIGNED BY FINNISH ARCHITECT ELIEL SAARINEN for the exhibition *The Architect and the Industrial Arts*, held at the Metropolitan Museum of Art in 1929. It was part of a prototype place setting fabricated by International Silver that Saarinen hoped would be put into production after the exhibition ended, but never was. Saarinen came to prominence in America when he won second place in the 1922 competition to build the Tribune Tower in Chicago, and his architectural training is apparent in the overlapping panels on the handle that emulate the soaring proportions and setbacks of skyscrapers. The restraint of the design—the reliance on simple, repeated shapes and sumptuous materials—epitomizes Saarinen's aesthetic approach. Saarinen also patented the elongated handle, which made the knife more comfortable to use and interwove form with function. This knife will be included in the forthcoming publication: *A Modern World: American Design from the Yale University Art Gallery, 1920–1950.*

"His architectural training is apparent in the overlapping panels on the handle that emulate the soaring proportions and setbacks of skyscrapers"

JOHN STUART GORDON
Benjamin Attmore Hewitt
Assistant Curator of
American Decorative Arts
Yale University Art Gallery

ELIEL SAARINEN
Made by International
Silver Company
PROTOTYPE KNIFE
Silver
1929

YALE UNIVERSITY ART GALLERY, JOHN C. WADDELL COLLECTION, GIFT OF JOHN C. WADDELL

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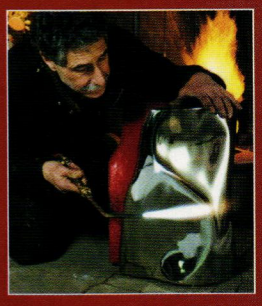

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Curator's Eye

HARVEY K. LITTLETON
VESSEL
Blown glass with silver oxide decoration
1965

"This experimental activity changed everything about how glass might be expressed in art, craft, architecture, and design"

THIS SMALL VESSEL IS WITNESS TO A REVOLUTION: not a social one, but a material one. In 1962 the American ceramist Harvey K. Littleton initiated an artistic movement in glass known as the American studio glass movement. The son of a Corning Glass Works physicist, his dream was to bring glass out of industry and into the hands of artists. With glass scientist Dominick Labino he developed a small furnace that was uniquely suited to studio use. Littleton and Labino held two seminal glassblowing workshops at the Toledo Museum of Art, where artists were introduced to molten glass as a material for contemporary art. This experimental activity changed everything about how glass might be made, and how it might be expressed in art, craft, architecture, and design. In 2012, the fiftieth anniversary of Littleton and Labino's Toledo workshops—or the birth of American studio glass—will be celebrated in museum and gallery exhibitions across the country, including exhibitions of their work at the Corning Museum of Glass.

TINA OLDKNOW
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Curator's Eye

"The product heralds modernist ideals that Zwart fervently embraced: to rid design of ornamentation and to embrace mass production"

PIET ZWART AND HENDRIK PETRUS BERLAGE
BREAKFAST SERVICE
for Leerdam Glassworks
Pressed glass
1923–1924

PIET ZWART STUDIED PAINTING FROM AROUND 1900, then taught drawing and made furniture and housewares in the 1910s and early 1920s. From 1921 to 1928 he served as an apprentice to the leading Dutch architect Hendrik Petrus Berlage. Zwart completed the design for this breakfast service on the recommendation of his master, who had likely received the commission from art patron Hélène Kröller-Müller. Berlage specified a six-sided form. The resulting product heralds modernist ideals that Zwart fervently embraced in his later career: to rid design of ornamentation and to embrace mass production with functionality as a primary concern. To this end, the breakfast service incorporates standard sizes that make many of the parts interchangeable and stackable. Contemporary users may be wary of eating or drinking from these dishes, however—their lovely color comes from the addition of uranium.

MATTHEW WITKOVSKY
Chair and Curator of Photography
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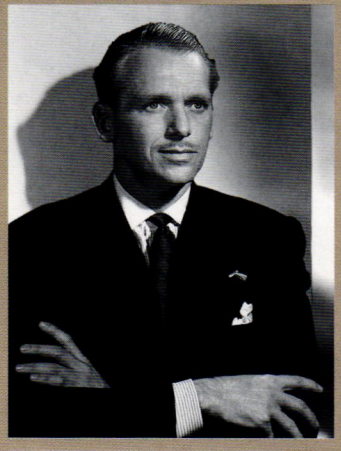
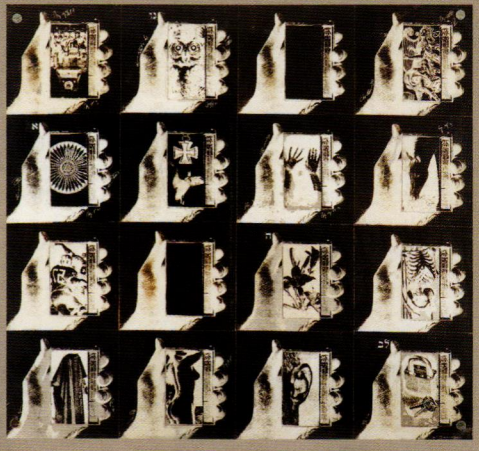




Pair of Chinese White Jade Screens, Qing Dynasty. Jade height 18 3/4 inches, width 19 1/2 inches. Estimate: $150,000-250,000. Asian Works of Art (Sept 12)

The Estate of Douglas Fairbanks, Jr. (Sept 13)

Wallace Berman (American, 1926-1976), *Untitled*, Negative verifax collage, 24 x 26 inches. Elaine's: The Estate of Elaine Kaufman (Sept 20)

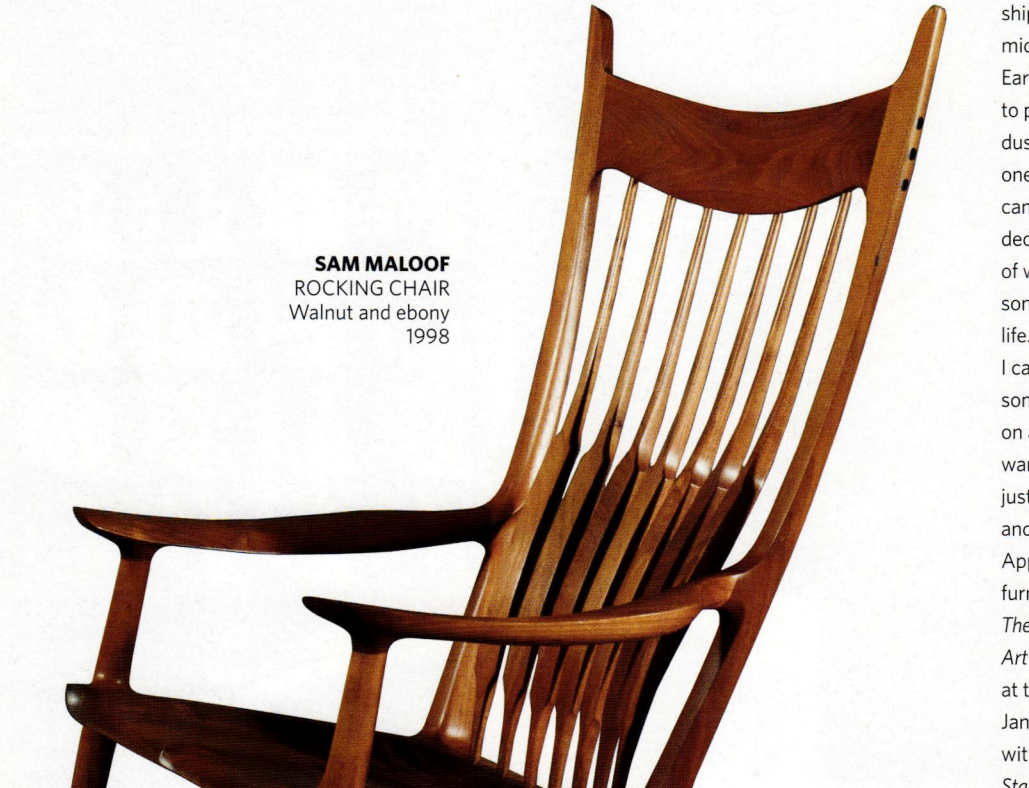
Platinum and Diamond Ring, Ap. 8.36 cts. Estimate: $100,000-150,000. Important Estate Jewelry (Sept 21)

Thomas Hart Benton, *Going West* (Fath 6) Lithograph, 1934, 11 1/2 x 22 1/2 inches. The Creekmore & Adele Fath Charitable Foundation Collection (Nov 8)

Arthur Rothstein (1915-1985), *Dust Storm, Cimarron County, Oklahoma*, Silver gelatin print. Arthur Rothstein Photograph Collection (Oct 13)

Curator's Eye

"Hand-craftsmanship and a direct one-on-one relationship with his client became of paramount importance to Maloof"



SAM MALOOF
ROCKING CHAIR
Walnut and ebony
1998

THE SOUTHERN CALIFORNIA-BASED WOODWORKER SAM MALOOF was one of the leading figures in the postwar studio furniture movement in America. His all-wood rockers, of which this 1998 version is an exceptionally fine example, are considered among the classics of mid-century design. Combining his inventive interpretation of a traditional form, celebration of natural materials, and embrace of hand-workmanship, they represent the epitome of the mid-century designer-craftsman ethos. Early in his career Maloof was encouraged to produce prototypes for the furniture industry, but hand-craftsmanship and a direct one-on-one relationship with his client became of paramount importance to him. He declared, "I want to be able to work a piece of wood into an object that contributes something beautiful and useful to everyday life. And I want to do this for an individual I can come to know as a friend. Each time someone who has one of my pieces sits on a chair, uses a table, or opens a chest, I want that person to know that it was made just for him and that there is satisfaction and enjoyment in the object for us both." Approximately thirty examples of Maloof's furniture will be featured in the exhibition *The House That Sam Built: Sam Maloof and Art in the Pomona Valley, 1945–1985,* on view at the Huntington from September 24 to January 30, 2012, and planned to coincide with the Getty-sponsored initiative, *Pacific Standard Time: Art in L.A., 1945–1980.*

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Curator's Eye

"This serene bowl with a smooth, softly curved shape invites being cradled in the hands"

LAURA ANDRESON'S LONG AND PRODUCTIVE CAREER contributed significantly to the development of studio pottery in California. She began working simply with earthenware slab and coil forms in 1933, the year she established the first academic ceramics program at UCLA (where she taught until 1970). After 1948, when "clay went wild" as she recalled it, she concentrated on high-fired stoneware and learned wheel-thrown methods from Gertrud Natzler. Beginning in 1957 she turned to porcelain, in part to create and recapture the serenity and timelessness of Asian forms and glazes. She said, "I like the challenge of porcelain, and its refined surface, which influences the clarity of the form. I try to eliminate too much decoration and too many ideas in one piece." For Andreson, glazes took precedence and dictated the form. This serene bowl with a smooth, softly curved shape invites being cradled in the hands. The deep rust-colored glaze adds visual weight and shimmers with tiny flickers of light. Andreson was awarded a Museum Purchase Prize for the bowl, which was included in the 1976 *Ceramic Conjunction* exhibition at the Long Beach Museum of Art. Andreson said in her artist's statement for the exhibition, "I draw my inspiration from nature and the work of ancient potters . . . I love to work in clay and will continue to do so until I am physically unable to. I hope my work will have a lasting aesthetic value and not be just a style for the moment." This bowl does indeed have timeless elegance.

SUE ANN ROBINSON
Director of Collections
Long Beach Museum of Art, California

LAURA F. ANDRESON
BOWL
Porcelain with crystal henna glaze
c. 1972

LONG BEACH MUSEUM OF ART, MUSEUM PURCHASE PRIZE

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By Judith Nasatir

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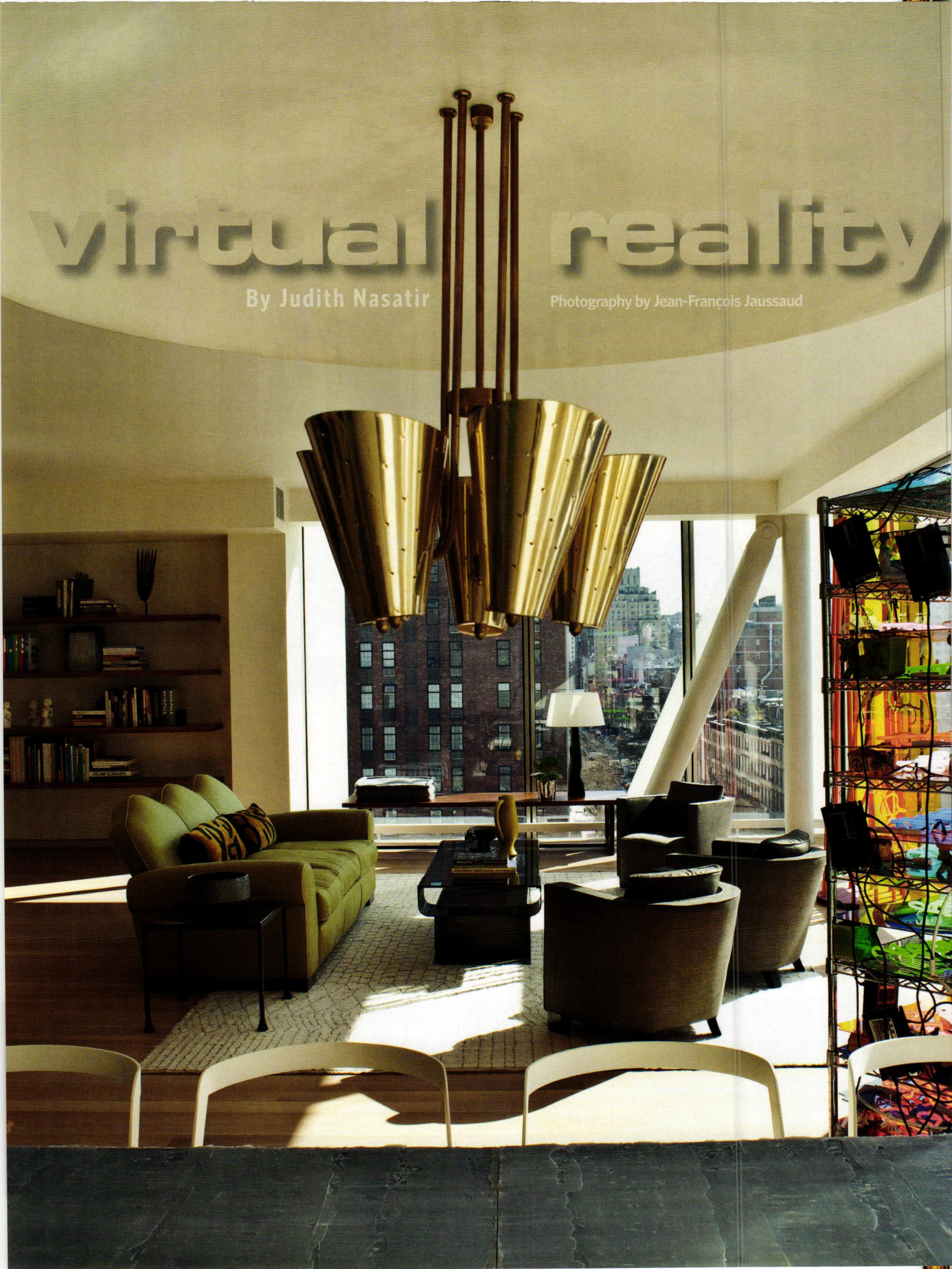


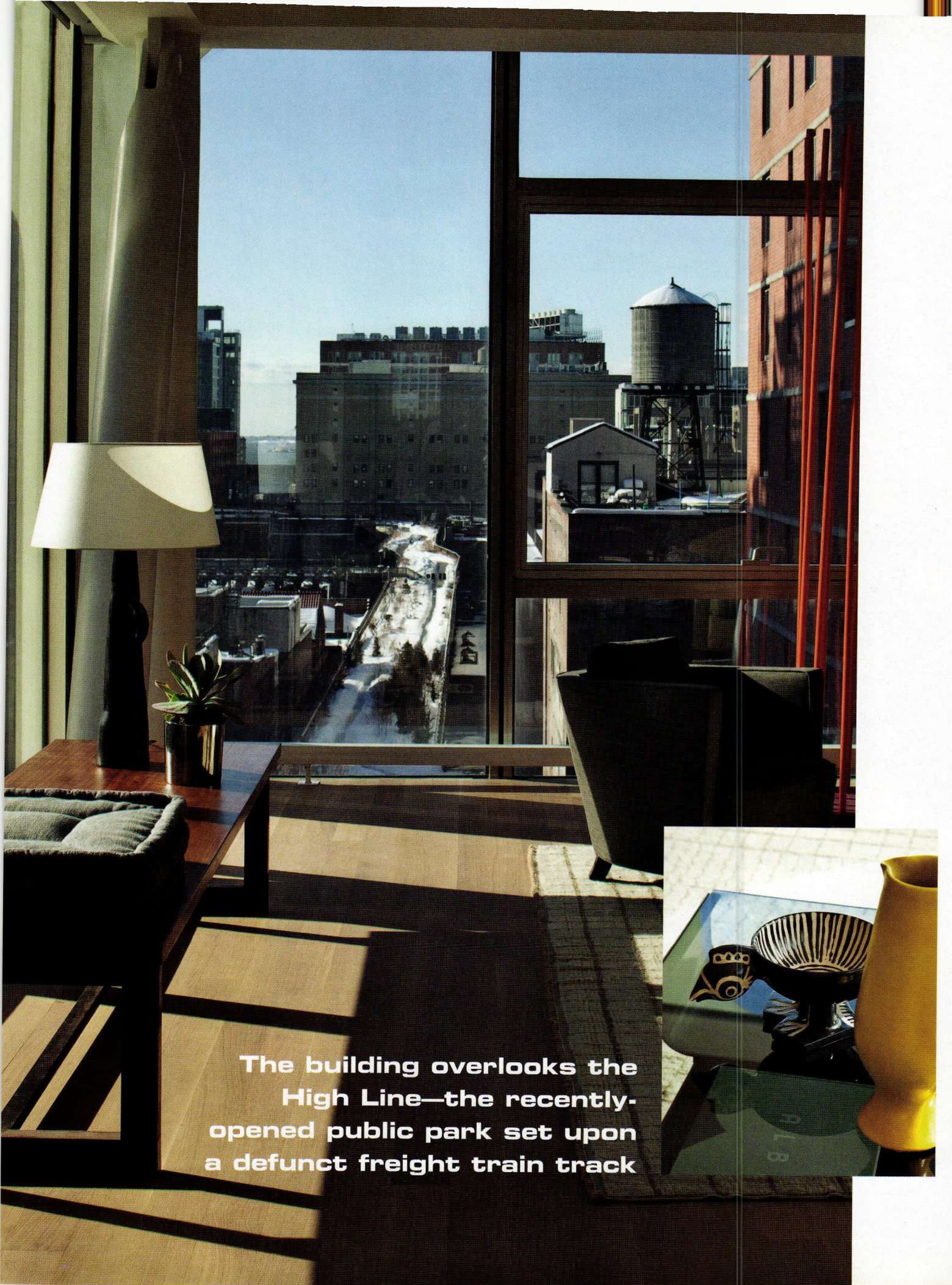
From left:

April Magen and Ryan Lawson's intimate
ating arrangements create rooms without
dding more than a touch of the organic to
dynamic glass-and-steel expanses of this
apartment in a new Manhattan high-rise.

on upholstered the custom nursery bed
with a jazzy French fabric.

Architect Neil Denari's tower sports
ventional angles and spectacular views.

Yes, it's just a model apartment in one of Manhattan's new dynamic residential towers. But there, design dealer April Magen and artist Ryan Lawson created a warm, chic, and livable space full of striking and important designs that would do any modernism aficionado proud



The building overlooks the High Line—the recently-opened public park set upon a defunct freight train track

For a hyper-focused view of one potential paradigm for the art of living with art, you could do worse than to look at the apartments in HL23, a residential tower in New York City designed by the Los Angeles-based architect Neil Denari on a commission from real estate developer Alf Naman. The much-discussed fourteen-story steel and glass tower stands on a sliver of land at 23rd Street and Tenth Avenue in the westernmost part of the Chelsea section of Manhattan, a once moribund industrial area that has lately become the heart of the "what's new and what's now" wing of the New York art world. The hubbub surrounding HL23 stems mainly from the fact that the building is, essentially, inverted. From a relatively small base at street level, the structure swells out and expands on the higher floors, thanks to the bulges of its upper south facade and an east face that cantilevers over the High Line—the recently opened mile-long public park-in-midair set upon a surviving segment of a circa 1930s elevated freight train track that ran along the city's far West Side. Triangular floor-to-ceiling windows on HL23's northern and southern sides, plus more conventionally and tightly framed east-facing exposures, define expansive apartments—each uniquely configured by interior architect Thomas Juul-Hansen—and afford breathtaking city vistas. Yet there is a danger to distinction.

Given that even the gamest of purchasers might easily draw a blank on how to decorate such airy, energized spaces, Naman and real estate sales panjandrum Erin Boisson Aries, a member of one of New York's toniest realty firms, Brown Harris Stevens, decided to present viable models for living in HL23. That's where April Magen, co-principal, along with her husband, Hugues, of New York's Magen H Gallery, and the Gotham-based interior designer/artist Ryan Lawson come in. Says Magen: "Alf and Erin approached me at Design Miami Basel [in June 2010] about exhibiting my pieces at HL23." Having previously devised a showcase apartment at the Richard Meier-designed resi-

Facing page:

A 1950s wooden bench doubles as a window seat. The High Line stretches below the south-facing windows.

Inset: **The yellow glaze of a 1950s Pol Chambost pitcher matches the color of the sofa cushions.**

This page:

The open plan divides naturally into living and dining spaces.

The goal was to establish areas of intimacy and comfort in the apartment's generous open floor plan

dential mid-rise at 165 Charles Street in westernmost Greenwich Village, she knew to a fare-thee-well how an installation of twentieth-century decorative arts enhances the experience of modern architecture. But that project was cursory compared to what she envisioned for an HL23 model space. More than a few suggestive tableaux, Magen thought it would be far more interesting to create "an apartment with furnishings, beds, and curtains to give it that extra dimension of a habitable space, as opposed to laying out nice objects in a nice space." Still, she felt ill equipped to undertake the HL23 commission by herself, and ran through her mental Rolodex. Lawson, with his in-depth knowledge of twentieth-century design, her gallery's collection, and contemporary art, was her first choice.

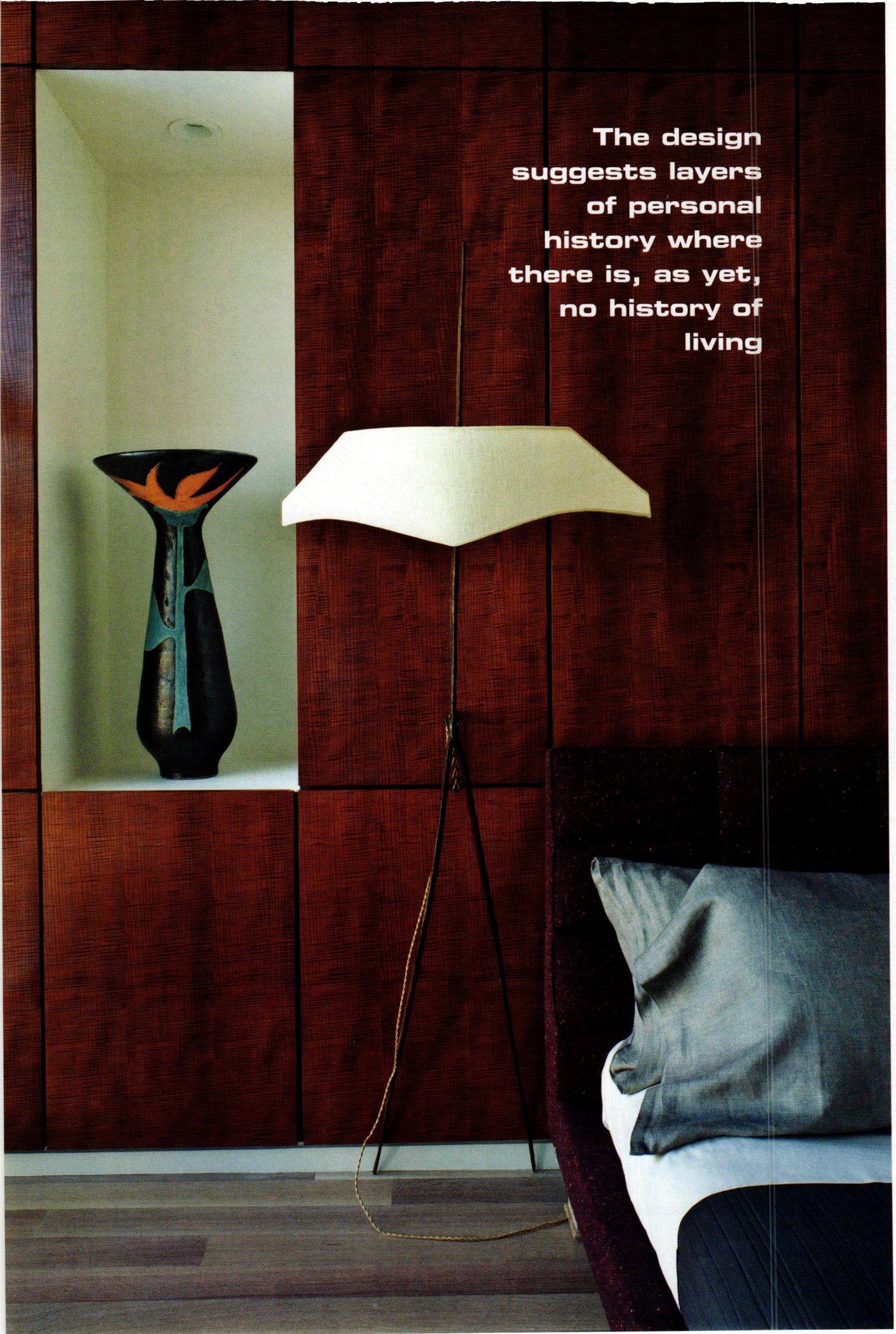
Naman and Aries called for two model apartments. Magen and Lawson did one on the ninth floor, showcased here. (Lawson also designed an eleventh-floor unit with mid-century pieces from Sebastian and Barquet, another stellar local design gallery.) Magen and Lawson just said "no" to Mies van der Rohe "Brno" and "Barcelona" chairs and the rest of that seminal, though predictable, ilk so naturally suited to HL23's sleek spaces. To establish luxuriously appointed areas of intimacy and comfort within the apartment's south-facing expanse, where a generous open floor plan accommodates a dining area off an open kitchen, an adjacent living area, and a den-cum-library, along with the private quarters on the northern side of the apartment, the two combed through Magen's French-accented collection for furniture, lighting, ceramics, and sculpture. (Off Modern, a collaboration between Sandra Antelo-Suarez of TRANS>—a non-profit art and culture organization—and Sara Meltzer of Sara Meltzer Gallery/Projects, was tasked with bringing in contempo-

Facing page:

For the dining area opposite the open kitchen Delorenzo 1950 Gallery provided 1960s Brazilian brushed- and enameled-metal chairs with upholstered seats, which provide textural contrast for Howard Meister's silicone-coated table.

This page:

Built-in shelves create storage and display space in the den; the 1950s Moroccan rug is from Magen's collection.


The design
suggests layers
of personal
history where
there is, as yet,
no history of
living

rary artworks to animate the apartment walls.)

Magen and Lawson cherry-picked an encyclopedic array of superb 1920s to twenty-first-century designs from Magen's East Eleventh Street gallery, its warehouse, and the Magens' own home. And they supplemented those Jean Royère, Jacques Adnet, Felix Agostini, and Philippe Hiquily pieces—to name just a few of the favored designers—with Moroccan rugs from Beauvais Carpets and the occasional bonus, such as a set of Brazilian dining chairs from Delorenzo 1950 and a stunning 1950s American lighting fixture from Galerie Van den Akker, which presides over Magen's Howard Meister silicone-coated MDF dining table from 2008. Spare yet richly furnished, the meta-design, such as it is, suggests layers of personal history where there is, as yet, no history of living.

Says Lawson: "It has been a treat for me to play with pieces of such intense high quality." No kidding. Defining what serves as a living room in the open-plan main space is a rare, oversized—it is 91 inches long—Royère sofa, known to have been displayed at the venerable Parisian designers' showcase, the Salon des Artistes Decorateurs, in 1939. Lawson reupholstered the piece in a soft green linen and silk blend. Arrayed opposite the sofa are three unattributed circa 1920s U-shaped lounge chairs. The seating sandwiches a 1960s Costas Coulentianos black metal and glass coffee table. In the adjacent den/library, where Lawson built in much needed shelving, mid-century wooden lounge chairs face a 1950s ceramic and metal coffee table attributed to Niki de Saint Phalle and Jean Tinguely, as well as a Pierre Guariche brass and metal "Kite" lamp produced around 1952.

So how did Magen and Lawson select pieces (apart from a goal to induce sheer covetousness)? Though on first glance it may appear otherwise, their guiding principle was function first—that old modernist saw. They acknowledged the mesmerizing views—how could they not?—but chose and placed the furniture in contained, but adaptable clusters (read: rooms without walls) that support the quotidian aspects of family living, encourage conviviality and conversation with family and friends, and provide for quieter, more reflective moments.

"The idea of narrative is critical," says Lawson. "We envisioned this as the home of a single mother." Yes, but a woman with a fantastical point of view—as one bedroom in particular makes clear. With its circa 1986 Hiquily cradle, its exuberant circa 1950 Royère chandelier,

Facing page:

Stained crotch-ash paneling lines one wall of the master bedroom; in the niche is a 1950s ceramic vase from Gilbert Valentin's Les Archanges pottery. Felix Agostini sconces flank the bed; the bed's tweed upholstery fabric introduces a sense of the homespun.

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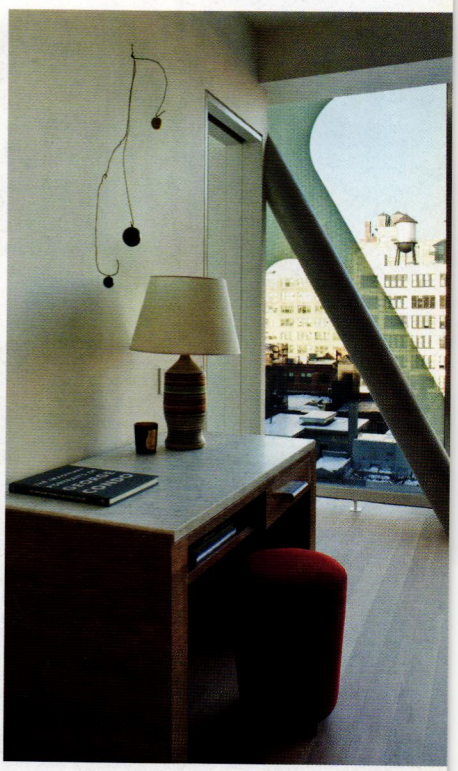
Opposite the bed is a 1930s Jacques Adnet desk.



The designers envisioned the space as the home of a single mother—but one with a fantastical point of view

and its custom upholstered bed, it's a space certainly destined for a born-to-be-fabulous member of the layette set. Lawson explains, "We thought 'wrap the room in Japanese horsehair, add a beautiful 1950s French chandelier and an insanely awesome cradle, and create a chic little nursery.' I'm not sure a baby can live in here, but it sure looks sophisticated."

To warm up the master bedroom, the two affixed wood paneling on the wall behind the bedstead. Stained a quasi-chestnut color common to mid-century French furniture, the paneling offers what Lawson calls "a wonderful platform" for the room's furnishings. These, in addition to the custom, tweed-upholstered bed, include a magisterial pair of bronze, parchment, and brass Agostini sconces; an Adnet desk likely made in the 1930s; and an anonymous oak footstool assumed to be from the same decade. One of artist Forrest Myers's ebullient powder-coated wire cubes provides what Magen terms "modernity"—as well as fantastic color—in the adjacent white marble-lined master bath.

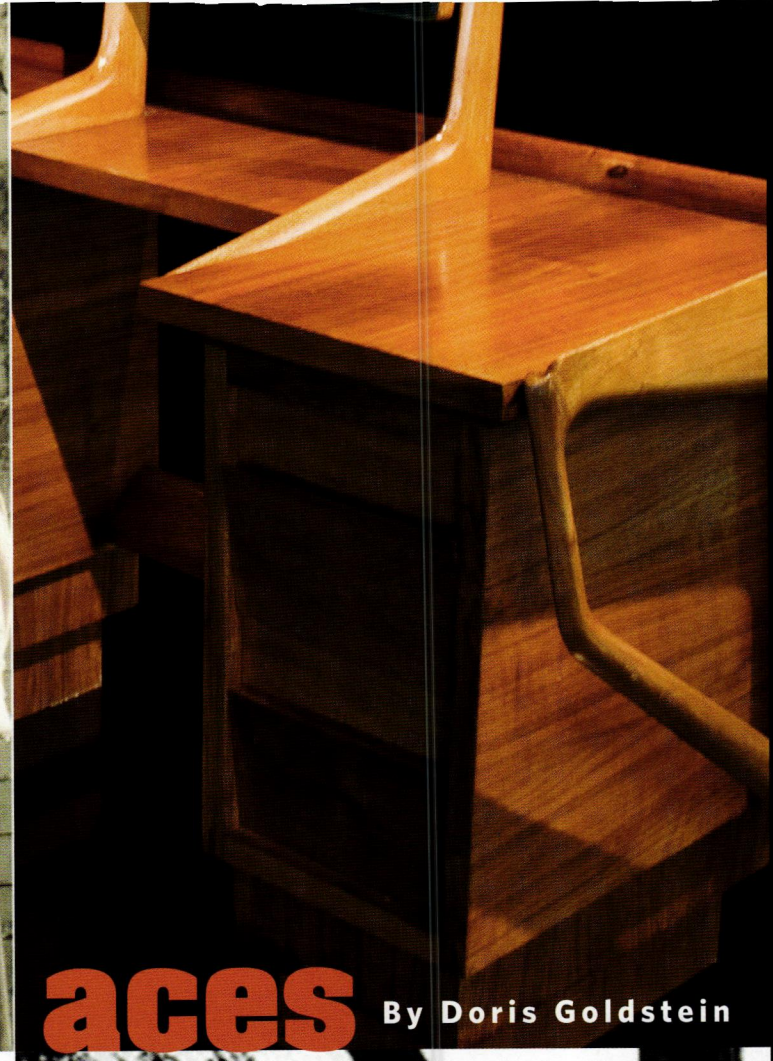
It is rare to see so many superlative examples of twentieth-century design outside a gallery or a museum. Moreover, in such venues, works such as these are usually exhibited as stand alone pieces, bereft of domestic context. So it is rarer still to witness that mix of designs placed for use as originally intended. "These pieces span sixty- or seventy-plus years," Magen says. "To see them organized in a way that the conversation is amicable, in fact, enhances each of the works. The placement glorifies them, but also honors their functionality." Such is art—the art of design. M

Facing page:

A Japanese horsehair fabric wraps the nursery, where an exuberant 1950s Royère chandelier presides over a Philippe Hiquily metal cradle of c. 1986.

This page:

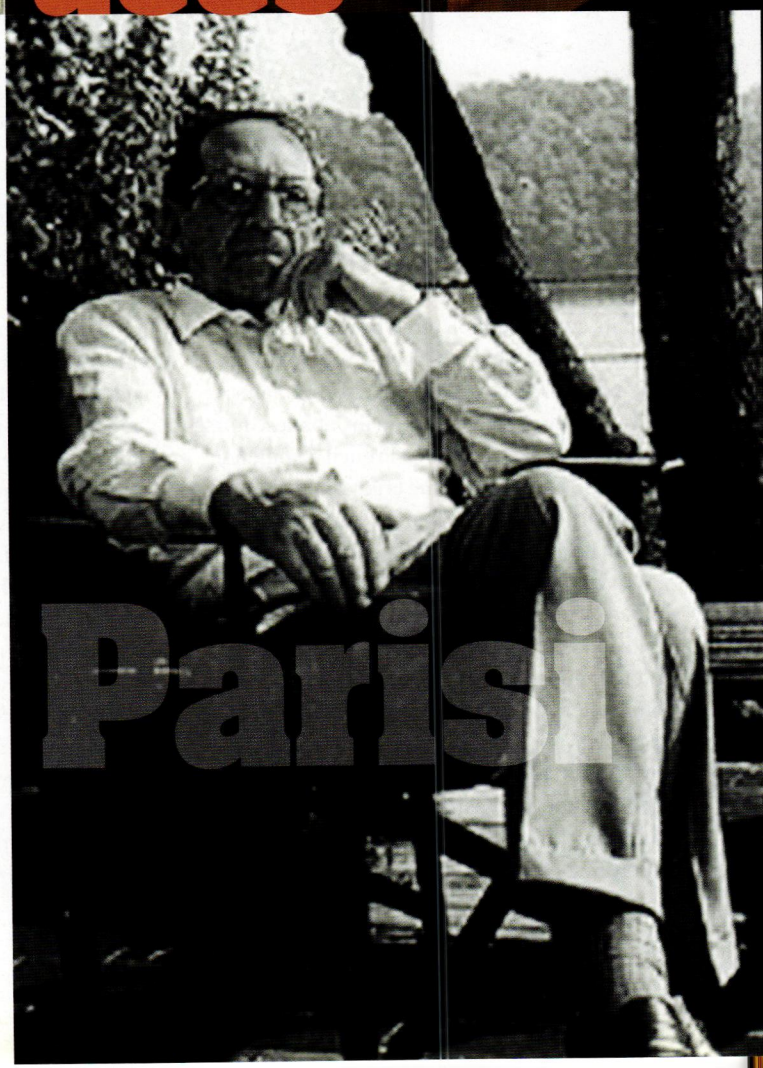
Forrest Myers's red cube splashes color into the marble-lined master bath.



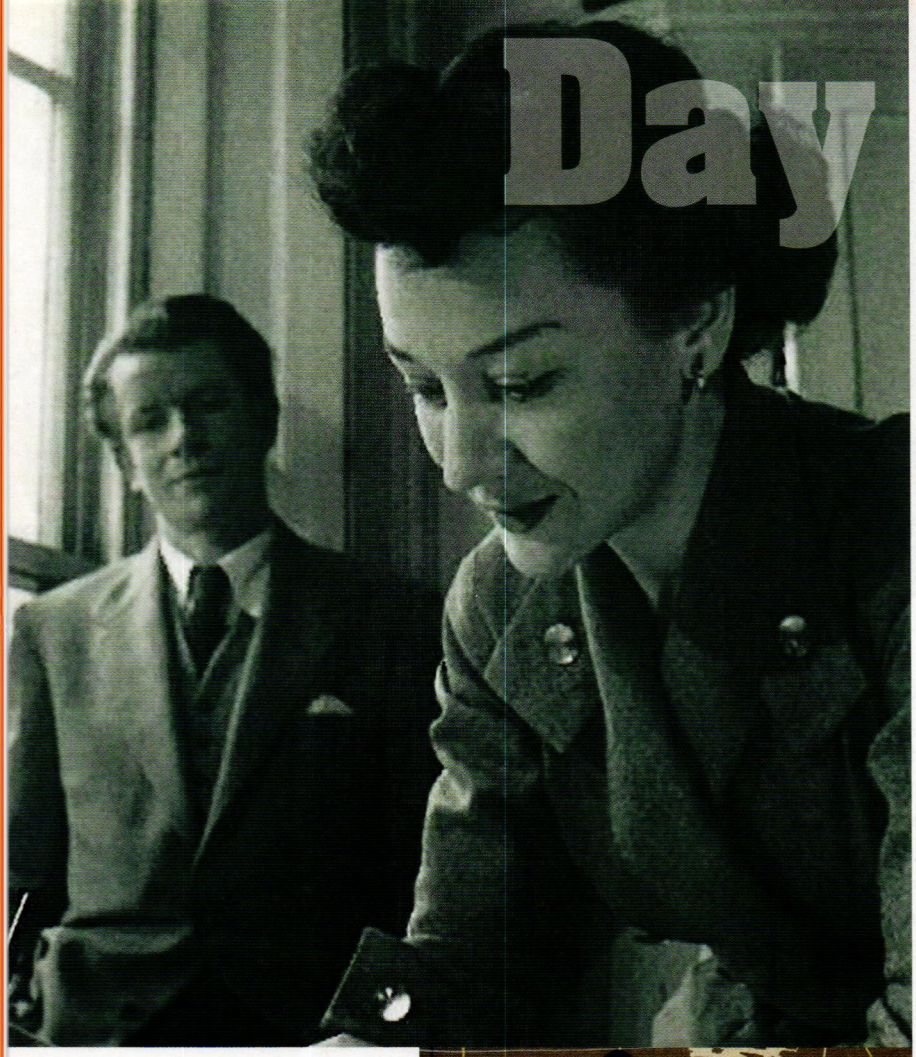
Heino Parisi

Pairs of aces

By Doris Goldstein



PORTRAITS, FROM LEFT: BILL DOW PHOTO COURTESY OF HEINO ARCHIVES ROBERTA LIETTI ARTE CONTEMPORANEA FROM *ROBIN & LUCIENNE DAY: PIONEERS OF MODERN DESIGN* (PRINCETON ARCHITECTURAL PRESS, 2001)



Day

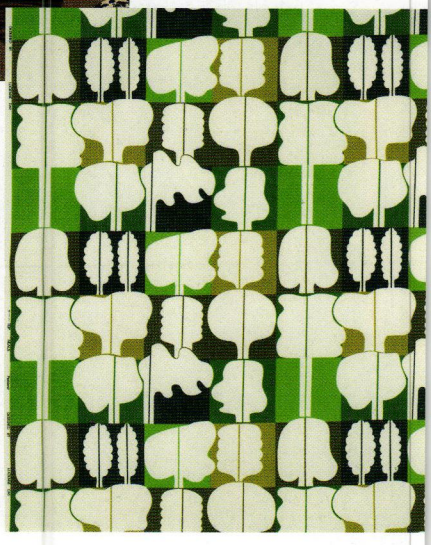
THERE'S SOMETHING about the world of design that not only offers a productive and fulfilling life, yet is also conducive to a fulfilling marriage. Examples abound: Charles and Ray Eames; ceramists Otto and Gertrud Natzler; and the artist-designers Evelyn and Jerome Ackerman, the latter working together throughout a union spanning more than six decades.

All three of the aforementioned couples lived and worked in California (the Ackermans still do) but there are less-touted examples of talented husbands and wives, who worked in England, Italy, and still another pair that called the Golden State home and shared a uniquely empathetic creative consciousness. "Shared passions, including that for design, seem to be important in all the husband-wife partnerships I have written about or known firsthand," says Pat Kirkham, professor of Design History and Cultural Studies at the Bard Graduate Center in New York City. Among multiple examples, we offer a trio.

Rare as it is to find a single creative eminence in one household, it's rarer still to find two. Here: three profiles of couples who, working together or separately, enhanced the modernist design canon

From left: **Otto and Vivika Heino in 1980 in front of the first salt kiln on their Ojai, California, property. Ico and Luisa Parisi on Lake Como, Italy. A c. 1951 shot of Robin and Lucienne Day in their London studio.**

Lucienne and Robin Day



JILL A. WILTSE AND H. KIRK BROWN III COLLECTION (2)

THE 1951 FESTIVAL OF BRITAIN was described as "a tonic for the nation." Held principally on London's South Bank, the fair was designed to greet war-weary visitors with a display of new products and technologies that would propel the country's rebuilding. The festival's design stars were Lucienne and Robin Day. She was a textile designer, he designed furnishings, and both believed modern design could transform people's lives and make the world a better place. Robin Day designed the seating for the Royal Festival Hall—bent plywood chairs with metal legs that are avidly collected today—as well as the furnishings for two rooms in the Homes and Gardens Pavilion, where his pieces were shown alongside draping in what would prove to be Lucienne's most famous fabric pattern, "Calyx"—an abstract design inspired by plant forms.

Lucienne's early 1950s patterns were prompted by her love of abstract art, particularly the paintings of Miró, Kandinsky, and Klee. "I didn't start with the idea [I would create] a textile," she once said. "I started with the idea that each piece was a work of art." In the 1960s her designs became bolder, simpler, and flatter but what was always apparent was her unerring eye for the combination of color and pattern.

Robin Day had a democratic notion of good design, which led him to be among the first to devise furniture made from polypropylene—a relatively inexpensive thermoplastic invented in 1954. His "Polyprop" chair was introduced in 1963. Lightweight, comfortable and stackable, it has sold in the millions, and an image of the design even graced a British stamp in 2009. Deyan Sudjic, director of London's Design Museum, calls the chair a "humble masterpiece."

For fifty years the Days worked together, but independently, in a shared studio. "Although we have worked separately for all these years, it has been wonderful to have the support of each other's enthusiasm and enduring commitment to modern design," the Days once wrote. They were close even in death. Lucienne Day died in January 2010, Robin Day ten months later.

LOFT FURNITURE LTD (2)

Above: **Two Lucienne Day textile patterns: "Calyx" of 1951, top, and "Parkland" of 1974.** Left: **Robin Day's "Hille E Series" classroom chairs, designed in 1971.** Right: **Day's "Polo 5 Star" chair, a 1972 design.**

Above: The chair that made Robin Day's name: designed for the Royal Festival Hall, built in 1951 for the Festival of Britain exposition, it is of upholstered bent plywood.

Above right: An Otto and Vivika Heino wood-fired pot with black slip decoration made in 1995 stands 7 inches high and is 6 ½ inches in diameter. Below: A c. 1955 Heino vessel that stands 9 ½ inches tall and measures 11 inches in diameter.

THESE MARRIED CERAMISTS worked side by side for forty-five years and always signed their pots with both names, "Vivika+Otto." Otto Heino grew up on a New Hampshire dairy farm and would later say that "milking forty cows twice a day gave me strong hands for ceramics." His first encounter with ceramics came while serving in the Army Air Corps in England during World War II. He visited Brtish museums and craft shops. Directed to the studio of potter Bernard Leach, Heino was fascinated and spent nine days watching Leach throw pots. "When I got home," he said, "I was going to create pottery and contribute to America."

Vivika and Otto Heino

Vivika and Otto Heino

Using the G.I. Bill, he studied ceramics in Concord, New Hampshire, where he met Vivika, his teacher, whom he married in 1950. Born Vivien Place in Caledonia, New York, she had discovered clay while working in San Francisco. "Once I touched [clay], I never wanted to do anything else," she said.

The couple moved to California in 1952 and both joined the ceramics department of the University of Southern California. That same year Vivika Heino became a technical adviser for Twentieth Century Fox and together she and Otto made 751 pots for the film *The Egyptian* in 1953. It took sixteen glaze tests to get the right turquoise for Technicolor. (Vivika was particularly known for developing new glazes. In later years, the couple devoted one day a week to measuring, mixing, and testing new glazes.)

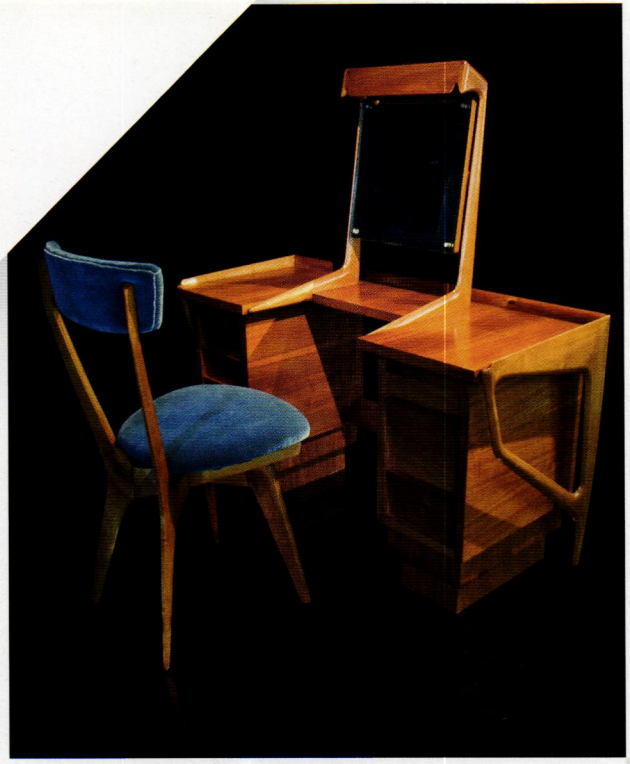
After several years in California they returned to New Hampshire, only to move back to California where they purchased the Ojai home of ceramist Beatrice Wood.

The couple was influenced by the arts and crafts movement, the Bauhaus, and most specifically by Japanese aesthetics. The Heinos avoided trends, always believing that pottery should be traditional and utilitarian. They never strayed from that belief.

Above: **A Heino bowl with a blue glaze, created c. 1968. It stands 7 ½ inches tall and measures 15 ¼ inches in diameter.** Below left: **A c. 1955 bowl by the Heinos with a bird motif; it stands 6 ½ inches high and is 10 inches in diameter.**

Below: **One of the earliest collaborations by Ico and Luisa Parisi: a 74-inch-long Italian walnut upholstered sofa made in 1946.**

Facing page, top: **A walnut vanity and chair made for the Parisis' 1952 commission for the Casa Zucchi in Como, Italy.** Center: **The walnut and glass console for the Zucchi project that sold at Wright auctions in Chicago for $240,000 in 2005.**



Luisa and Ico Parisi

IN THE PANTHEON OF MODERN ITALIAN DESIGN, Gio Ponti and Carlo Mollino command the top rung, but not far behind, although lesser known, are husband and wife Ico and Luisa Parisi.

Ico Parisi defined himself as a "Renaissance artist." In the 1930s he worked for the rationalist architect Giuseppe Terragni and was deeply influenced by his mentor's austere forms. Parisi refused to be labeled solely an architect. His interests ranged from industrial design to painting, photography, and creating art installations.

Luisa Aiani Parisi studied architecture under Gio Ponti in Milan. In 1947 she and Ico married and established a design studio called La Ruoto (The Wheel) in Como, the town they called home for the rest of their lives. Among their earliest works were designs for some of Italy's best-known furniture companies, including Cassina and M.I.M. (Mobili Italiani Moderni). Ico brought functionalist discipline to the partnership; Luisa brought Ponti-esque élan.

Their most important private commission came in 1952, when they designed both the architecture and furniture for Casa Zucchi in Como. An Italian walnut and tempered glass console from the Zucchi residence sold at the Wright auction house in Chicago in 2005 for $240,000. "The quality, rarity, and provenance"—the piece came from the collection of the esteemed Milan design dealer Rossella Colombari—"commanded the high price," says Richard Wright.

Brian Kish, a New York dealer who specializes in modern Italian design, notes that Ico Parisi once said there was a "therapeutic" aspect to the couple's work. "I believe he meant their work had an affinity with surrealism, which tried to express the peculiar logic of dreams. At the same time, the clean lines and efficiency of their pieces relate to the best traditions in modernist functionalism," says Kish, who is co-curator of an ongoing series of exhibitions of the Parisis' work at the Manhattan design gallery Sebastian + Barquet. In the work of the Parisis—or the Days, or the Heinos, for that matter—exquisiteness and utility go together.

Kind of like a horse and carriage. M

Doris Goldstein is a New York-based writer.

Home as Canvas

By Stephanie Gabriele

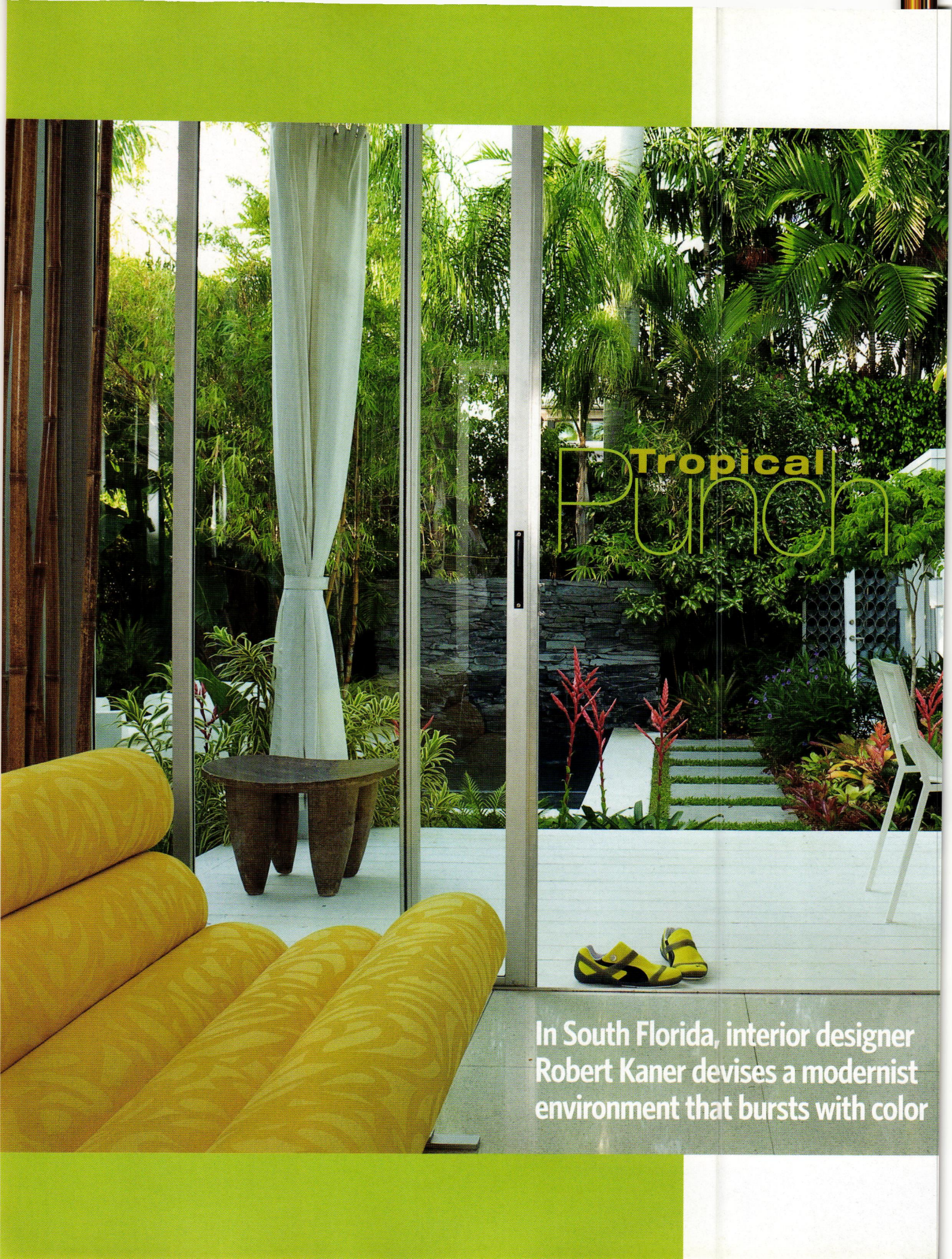
COURTESY DAVID GILL GALLERY

DAVID GILL is no shrinking violet. In a career as a London-based art and design dealer that spans thirty-four-plus years, Gill is known as a man who trusts his instincts, fads be damned. Whether at his 30,000 square-foot, by-appointment-only warehouse space south of the River Thames, or at fairs such as the Pavilion of Art & Design, Gill has established a reputation as a dealer representing those who straddle the line between art and design, such as Fredrikson Stallard, Zaha Hadid, Mattia Bonetti, and Bonetti in his former partnership with Elisabeth Garouste.

This taste for blurred barriers is reflected in Gill's residence in London's Kennington district. It is "a space that becomes alive" during social gatherings with artists and friends, he says. More than a year in the making, the decor was achieved by a rather idiosyncratic process: "I created a canvas of the space and then decided on the furniture and color. Lastly, paintings completed the color palette."

His living room, shown here, is furnished with such disparate pieces as a pair of sofas designed by Eugene Printz in the 1930s and a bulbous, bifurcated side table created by Garouste and Bonetti in 1994, at right. The artwork includes a Paul McCarthy drawing, center right, a Nate Lowman "Bullethole" silkscreened-aluminum piece, at rear, and, at left, a painting by Chantal Joffe. Pride of place is reserved for a glass-topped, plexiglass-sided low table by Yves Klein, filled with 3,000 small sheets of 22-karat gold leaf. Designed in 1961, the piece has been issued in limited editions by Klein's family since 1963. Blue chip design doesn't get any bluer. M

Stephanie Gabriele is a London-based writer

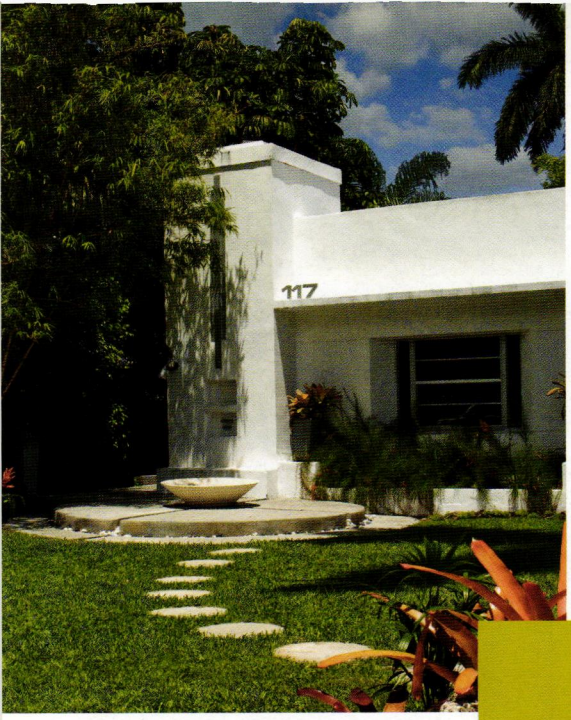


Tropical Punch

In South Florida, interior designer Robert Kaner devises a modernist environment that bursts with color

By Beth Dunlop

Photography by
Michael Stavaridis



The house itself is a small, plain 1930s art deco bungalow. Over the years it had been shorn of most of its ornamental detail, so much so that when interior designer Robert Kaner took on the work of rehabilitating the place, he had, he says, "really a clean slate." It was an opportunity to express some ideas about color and design, to create a low-key ode to tropical modernism.

The New York-based Kaner, an attorney in a prior career, opened his interior design practice in 2004 and has quickly gained a reputation for well-planned and intelligent, but nonetheless joyful decors. Being an attorney-

It was an opportunity to express some ideas about color and design, to create a low-key ode to tropical modernism

turned-designer had its advantages in the case of this project: the client was a former law firm colleague, Joe Tringali, who had just bought the house as a winter getaway on one of the islands that punctuate the Venetian Causeway connecting Miami Beach to Miami.

The low-slung house stood amid tropical greenery, and for Kaner the setting was inspirational. Miami's piercing bright sunlight and always deep blue skies seemed to provoke ideas. "The first time I met with Joe, he had a little piece of yellow or, really, chartreuse glass," Kaner says. "I liked that sunny

bright citrus color. I felt it led me in a nice direction. The color related to the views outside the window, and I thought that a clean white house with chartreuse-citrusy accents would be right for the place and provide an interesting way to set a mood."

That piece of glass was more than a bauble, rather a starting point for a more serious foray into modern design that would celebrate the house's lush tropical setting. The discovery, at the Chicago auction house Wright, of a vivid yellow 1974 painting by Ludwig Sander helped propel the color palette, but it was the purchase at Phillips de Pury in New York of a fairly rare and important "Scissor" chair by Pierre Jeanneret that defined the aesthetic of a spare and minimal house infused with brilliant color.

The house had been renovated and modernized already, but it nonetheless seemed to be chopped up into too many disparate pieces. A sunroom had been grafted on. To achieve a relaxing feel and a more seamless flow, Kaner took out some clunky "really unattractive" sliding doors that walled off the den and he reoriented the dining room, "all in the spirit of opening up the house much more." He created a full-height opening between the living room and the den and designed sliding lacquered doors in chartreuse and white.

A second structural move was to build a banquette on one side of the dining room, thus shifting the furniture all to one side of the space, which further enhanced the flow of the house. Kaner designed the wood, chrome, and leather banquette himself, and chose an Indian laurel for the frame "be-

Opening spread: **The sun room—which has its original terrazzo floors—features a William Plunkett sofa in Robert Kaner-designed upholstery and a Marc Newson "Felt" chair in wicker.**

Facing page: **By the time designer Robert Kaner and his client Joe Tringali saw the house, it had already been "repurposed" from its original 1930s art deco look into a more minimalist mid-century style. Some deco elements do remain, such as the decorative panel on the cabana wall.**

Above: **The 1974 Ludwig Sander painting over the living room fireplace had a great influence on the decor of the house. Another key element in the room is the Pierre Jeanneret "Scissor" chair with its purple upholstery. The biomorphic coffee table is a c. 1950 design by T. H. Robsjohn-Gibbings; the side table is a refurbished 1960 piece by Peter Pepper.**

The mosaic is an almost perfect expression of the philosophy behind the interiors: minimalist exuberance

cause of the strong tropical grain." He also designed the large white sofa that dominates the living room, as well as the textile that covers it. The purchase of the Ludwig Sander painting propelled another architectural intervention. There was an ideal spot for it—above the fireplace—but placing the artwork involved replacing a faux-deco mantelpiece that had supplanted the original somewhere along the way.

One key decision was to keep and enhance the original white terrazzo floor (replacing one mismatched section) and allowing it to have an important role in the design. "Terrazzo is the most beautiful material," Kaner says, "and for this house it provided a really nice jumping-off point." Though the house predates the "official" mid-century period, the modernist references were there. "I then broadened the range," he says, "with layered tones." The rooms are bright and sunny, for the most part. A slight deviation from this is the den, where the tones are slightly darker and more subdued, a respite from the eye-popping luster of the rest of the house. Kaner says that a goal was to connect the rooms one-to-another without having them feel identical. "So you feel like you are going someplace else, when you go into the den," he says.

Facing page: **Kaner designed the living room sofa. Behind it is a 1950s Arredoluce "Triennale" lamp.**

This page: **Kaner also designed the leather-upholstered laurel wood banquette to embrace the dining table. Above it hangs a mosaic by Evelyn Ackerman.**

To fill the house, Kaner sought out choice pieces of furniture coast to coast. A Greta Magnusson Grossman coffee table came from Reform Gallery in Los Angeles, as did a mosaic, which now hangs over the banquette in the dining room, designed by the great and long-lived Evelyn Ackerman. She and her husband, Jerome, were the subjects of a recent retrospective at the Los Angeles Craft and Folk Art Museum, and the mosaic is an almost perfect expression of the philosophy behind the house; one might call it minimalist exuberance.

There are other gems: a T. H. Robsjohn-Gibbings biomorphic coffee table, an Arredoluce "Triennale" standing lamp, and a side table by Paul McCobb. Rare and welcome in a client, Tringali has what Kaner describes as "an in-

Above: **The den, with its warm, quiet air, is furnished with custom-made pieces such as the sofa and console, as well as vintage designs such as a Greta Magnusson Grossman coffee table.**

Facing page: **The cabana-cum-guesthouse sports a second sprightly color scheme of red, white, and various blues. The "Legnoletto" bed was designed by Alfredo Häberli for Alias. A Milo Baughman "Cube" chair sits outside the shower.**

credibly refined and sophisticated sensibility" and was interested not so much in finishing the house fast but in getting it right, allowing the designer to act as curator. "There's so much great design in Miami," Kaner says, "and such a focus on design. I wanted to bring that to this house."

Contemporary pieces from Marc Newson, Jasper Morrison, and Alfredo Häberli enter into the mix. Though the furnishings skew more toward the mid-century, they are treated to a more up-to-date interpretation. For example, Kaner took a sofa, now back in production, designed by William Plunkett in 1966 and used on the ocean-liner *Queen Elizabeth II*, and brought it to a new time and place with a tropical yellow upholstery fabric of his own design.

A winter and weekend house in Miami is often a house for entertaining, and this house came complete with a pool cabana that could double as a guest suite. Originally a garage, the little outbuilding had multiple purposes—sleeping, storage, laundry, utilities—that still had to be accommodated. Kaner designed cabinetry with a crisp mid-century look (almost as if it had been in a

The subdued colors in the den offer a respite from the eye-popping luster of the rest of the house

Case Study House) to hide the appliances and create storage space for poolside accoutrements, and other necessities. The cabinets are red, white, and several shades of blue. There's a small undercounter refrigerator and freezer to hold drinks and snacks. A bed-and-bathroom suite allows day guests to shower off after swimming and accommodates overnight visitors, who get to sleep in an Alfredo Häberli bed and sit in a Milo Baughman "Cube" chair for Thayer Coggin.

"An interior can create almost a physical sensation," Kaner says. "The goal here was to retain the mid-century feel but to make the house feel cosmopolitan and eclectic, just like much of Miami." M

Shedding new light

Under-recognized today, the Heifetz Manufacturing Company of New York produced some of the most striking and stylish lamps of the mid-twentieth century, several emerging from a contentious 1950 design competition

By Jeffrey Head

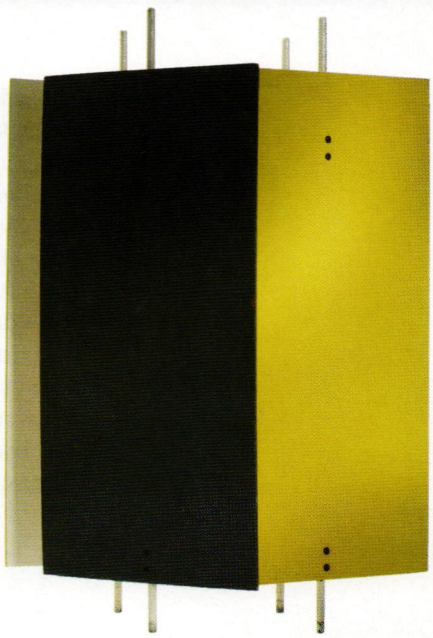
Only a hard-nosed man would have gone toe-to-toe with architect Marcel Breuer over design theory and application. Manufacturer and designer Yasha Heifetz was up to the task.

In 1949 an unusual exhibition opened at the Museum of Modern Art in New York: it was a house designed and furnished by the eminent Bauhaus-trained Breuer, erected in the museum's garden. Topped by one of Breuer's signature shallow V-shaped "butterfly" roofs, the structure was meant to be a model home for the modern middle-class family. The exhibit attracted record crowds and drew wide press attention.

Facing page: **The husband-and-wife team of A. W. and Marion Geller, New York architects and designers, took an honorable mention in the floor-lamp category. The bulb is placed low in the 36-inch-tall tripod base, inside a conical container. Light is reflected upward toward an adjustable round metal reflector.**

This page: **Jerusalem-born Zahara Schatz—a graduate of the prestigious École nationale supérieure des Arts Décoratifs in Paris—was already an established artist when she designed her lamp for the MoMA contest, well known for her sculpture, paintings, and jewelry. Her artistry is clear in the form of the lamp, with its sinuous enameled-metal base that supports a conical light as well as a disc-shaped reflector made of aluminum.**

An advertising executive named Robert Gage submitted a prizewinning table lamp entry. In his design four lacquered masonite panels—two yellow, two gray—surround a light source. Each panel pivots from side to side on a central enameled-steel rod, thus altering the direction and intensity of the light. Gage had a long career in advertising with the firm Doyle Dane Bernbach—better known as DDB—creating successful television ads for Alka-Seltzer, Polaroid, and other national clients. He is a member of the Art Directors Hall of Fame.



Heifetz set out to prove Breuer wrong about modern lamps

The decor had one quirk: it contained no lamps of any kind; all illumination would come from installed lighting fixtures. (The exhibition house was not electrified.) Breuer argued that he could not find a well-designed modern lamp, and suggested that lamps, in any case, were superfluous. "The light is more important than the lamp," he is quoted as saying in the *Wisconsin Rapids Daily Tribune* of November 23, 1949. "Light is purely functional, and in this sense, the need for light is perhaps more functional than any other aspect of the interior." Heifetz, proprietor of New York's Heifetz Manufacturing Company, a firm that specialized in lamps, naturally took exception. In his opinion, nothing would ever replace the warmth and eye appeal of a good-looking table lamp. Built-in lighting was "flat and static," he claimed in the *San Rafael (California) Independent Journal* of February 4, 1950. Then he set out to prove Breuer wrong.

By the time of the Breuer exhibit at MoMA, Heifetz had been in business for eleven years. His firm's bread-and-butter was table lamps, though it also manufactured ashtrays, sculptural objects in wood or metal, and some furniture. Heifetz was a hands-on boss: of the approximately 4,000 pieces his company produced in its more than twenty-five-year run, Heifetz estimated that he himself had designed about half of them. He was a technical innovator, having developed new glazing methods for textured ceramic lamp bases, and he received several patents for furniture designs.

The most popular Heifetz lights were table

THIS PAGE: WRIGHT COURTESY BRUCE NICHOLS, METRO INTERIORS FACING PAGE: WRIGHT

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Lester Geis, an architect, earned an honorable mention in the MoMA competition. He was one of four designers from Chicago whose entries were put into production by Heifetz. The Geis lamp is made of a bent metal tube to which two metal parabolic shades are attached. The shades swivel on a central pivot, so that numerous lighting effects can be achieved.

Gilbert A. Watrous won a Special Prize for his floor lamp. Its ingenious feature is that the stem is attached by a socket joint to a magnetized metal ball. The ball holds fast by magnetism to a cupped unit atop the lamp's tripod base, so the light can be positioned in virtually any direction. The example pictured is the earliest rendition, which was fitted with a fiberglass shade. Later versions had a painted aluminum shade. At the time he received the prize Watrous had recently graduated from the Institute of Design in Chicago. Although he obtained a design patent for his lamp, and patents for other furniture, he returned to his native California and eventually made a living as a dealer in Mexican antiques in La Jolla.

This page: **James H. Crate's spun aluminum lamp won third prize in the competition. In his design, Crate explained in the accompanying text panel, "a hyperbolic funnel contains the light and directs it at a polished disc. The pitch of the reflector is alternated by moving cork-balled rods." At the time, Crate was part of the team of designers who worked on the first Corvette for General Motors. He later worked for DuPont as an industrial designer. Collectors note: in 2005 a small edition of the lamp was reproduced with Crate's approval.**

lamps with abstract bases. These artistically styled lamps were typically made of ceramic, wood, brass, copper, or sheet metal. Bases often depicted stylized human figures, both male and female. Kidney and melon-shaped lamps were a Heifetz signature. He also made decorative sconces and pendant lights.

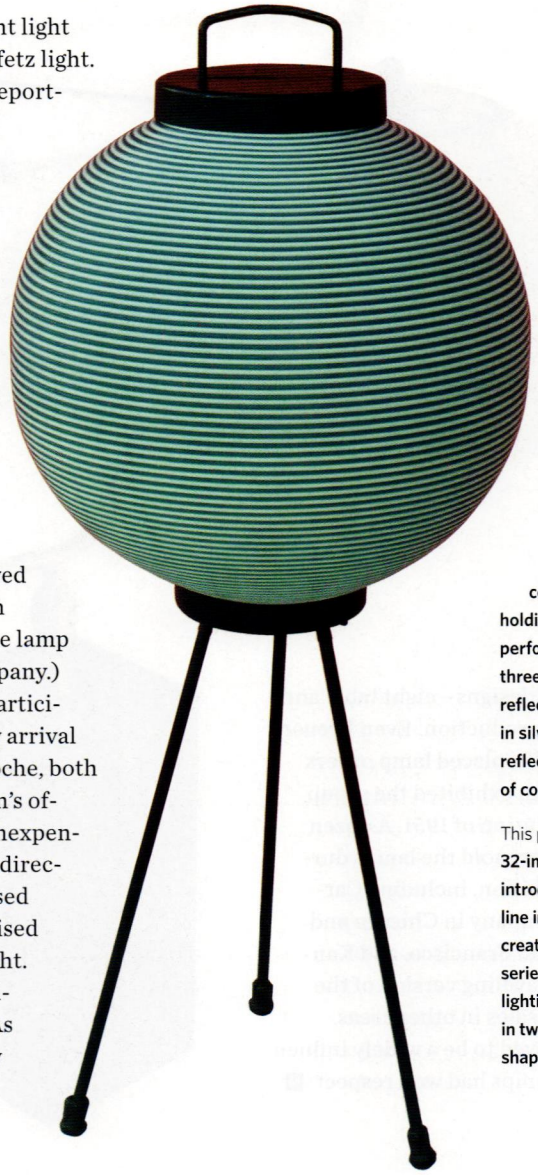
In cooperation with MoMA, in 1950 Heifetz cosponsored a national lamp design competition. His motive was not solely self-promotional. Given the attitudes of Breuer and other modernist purists, Heifetz felt the competition offered a platform from which to change perceptions about domestic lighting—a way to prove that it was possible to produce a functional and efficient lamp that was also decorative. The rules for submissions were simple: the light—whether a table or floor lamp—had to be portable, use an incandescent light bulb, and could not resemble an existing Heifetz light.

The goal was to produce a functional and efficient lamp that was also decorative

The response was overwhelming. MoMA reported that "more than 600 competitors from 43 states" entered the competition, submitting nearly 3,000 designs. In addition to Heifetz, Breuer, and others, the jury included the museum's director René d'Harnoncourt, Philip Johnson, director of the museum's architecture and design department, and lighting designer Richard Kelly. (The latter two were particularly suited to the job. That year they co-created one of the iconic modernist floor lamps, a piece intended for Johnson's recently completed "Glass House." The lamp, with its conical hood mounted over a cylindrical canister holding a light source, was originally conceived with three brass supporting legs, but a fourth was later added to provide more stability. The lamp was later produced by the Edison Price Company.)

Some of today's better-known designers participated, including Richard Schultz, then a new arrival at Knoll, and Frank Greenhaus and Kevin Roche, both young architects at the time in Eero Saarinen's office, who submitted a joint entry. The most inexpensive entry came from Alexey Brodovitch, art director for *Harper's Bazaar*: a wooden tripod-based lamp with a shade on a stem that could be raised or lowered to provide brighter or dimmer light.

The prizes were announced in 1951, and ultimately fifteen designers received awards. As part of his sponsorship, Heifetz immediately



Facing page: **The first prize in the table lamp category went to Joseph Burnett, who designed his piece while still a student at the Institute of Design in Chicago. Burnett's lamp consists of three components: a free-standing brass canister holding a light bulb, a shallow funnel-shaped perforated-paper reflector, and a ring-shaped, three-legged metal base that supports the reflector. The underside of the reflector is covered in silver foil. Placing the canister beneath the reflector in different spots allows for the creation of countless lighting effects.**

This page: **One of Yasha Heifetz's own designs: a 32-inch-tall "Rotaflex" table or floor lamp. Heifetz introduced the Rotaflex—often spelled "Rotoflex"—line in 1955, making use of a new technique for creating rigid, banded-plastic shades. The Rotaflex series was popular for its glare-free, diffused lighting. Over the years pieces became available in twenty-seven colors and numerous sizes and shapes, including pendant lights.**

Heifetz was a hands on boss, designing some 2,000 products

Anthony Ingolia was another competition winner from the Institute of Design in Chicago. Topped by a bonnet-shaped shade, his lamp had two legs attached to the main stem by a spring. Squeezing the two legs together loosened the spring's grip, so that the legs could be raised or lowered, adjusting the height and angle of the light source.

At twenty-one years of age, John Van Zweinen was the youngest of the MoMA competition winners. His lamp features a lighting system set in a mahogany base. A brass handle is used to raise or lower the light bulb and shade. The shade itself is also adjustable. Prior to designing this lamp, Van Zweinen graduated from Pratt Institute in Brooklyn, New York, where he studied advertising. He later designed catalogues and marketing materials.

put ten of the winning designs—eight table and two floor lamps—into production. Even Breuer, satisfied with the results, placed lamp orders for clients. The museum exhibited the group in its *New Lamps* exhibition of 1951. A dozen stores across the country sold the lamps during the run of the exhibition, including Carson Pirie Scott and Company in Chicago and Macy's in New York, San Francisco, and Kansas City, Missouri. A traveling version of the exhibit also promoted sales in other areas.

Heifetz's gambit proved to be a widely influential success. Modern lamps had won respect. M

Low credit score

What are the chances that one person could have his most successful lighting designs misattributed to two internationally known figures, Frank Gehry and George Nelson? If you ask Gregory A. Van Pelt, the answer is: pretty good.

In 1976 Van Pelt, a onetime Chicago journalist, produced a line of cardboard lighting using a compass and razor blade. He called the pieces "Flute" lamps, and eventually devised some twelve models of table, floor, and pendant lamps. Van Pelt saw great potential for the material and did not consider cardboard furnishings a gimmick. He also looked at ways to improve his design and created a patented method for another type of cardboard lighting: a "sculptured lamp base," which used a tightly wound, narrow cardboard strip to form a variety of shapes around a mold.

Unfortunately, his designs appeared not long after Gehry's 1972 cardboard "Easy Edges" furniture. Gehry did not produce cardboard lighting, but perhaps the timing and material made the attribution to him unavoidable. The difference between Van Pelt's fiberboard and Gehry's laminated layers of cardboard may have been too subtle for initial buyers to notice. Like many misattributions, the error took on a life of its own. And a strong life, as well, as an Internet search proves.

Van Pelt's other lighting design is misattributed to designer George Nelson. It is commonly referred to as the "Kite" lamp—an apt description since the shade resembles a box kite—though Van Pelt actually called it "Wireworks 1." It was introduced shortly after the "Flute" lamps and five models were available: a shelf light, table lamp, pendant light, and two floor lamps. The bases were made of chrome, and buyers had a choice of twelve cotton fabrics, both solids and prints, for the shade. Both "Flute" lamps and "Wireworks 1" were sold in various department stores, including Carson Pirie Scott in Chicago, Bloomingdale's, and Wickes Furniture Stores. The popular modernist distributor Raymor/Richards Morgenthau ensured that Van Pelt's designs were widely available across the country.

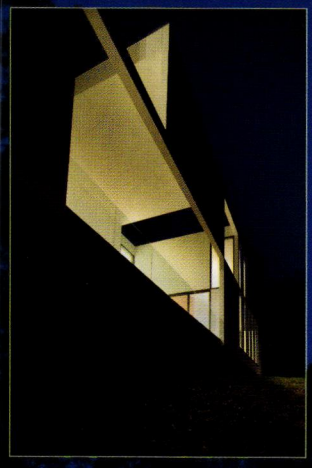
It is unclear how or why the Nelson attribution gained circulation. Maybe it was a selling ploy by a dealer or collector, or simply a case of someone not knowing better. Van Pelt designed at a time when signing a piece or labeling it with one's name was not the customary practice it is today. Perhaps misattribution, however it comes about, is an acknowledgment of the quality of a design. In other words, if a piece is good the assumption is that someone famous must have made it.

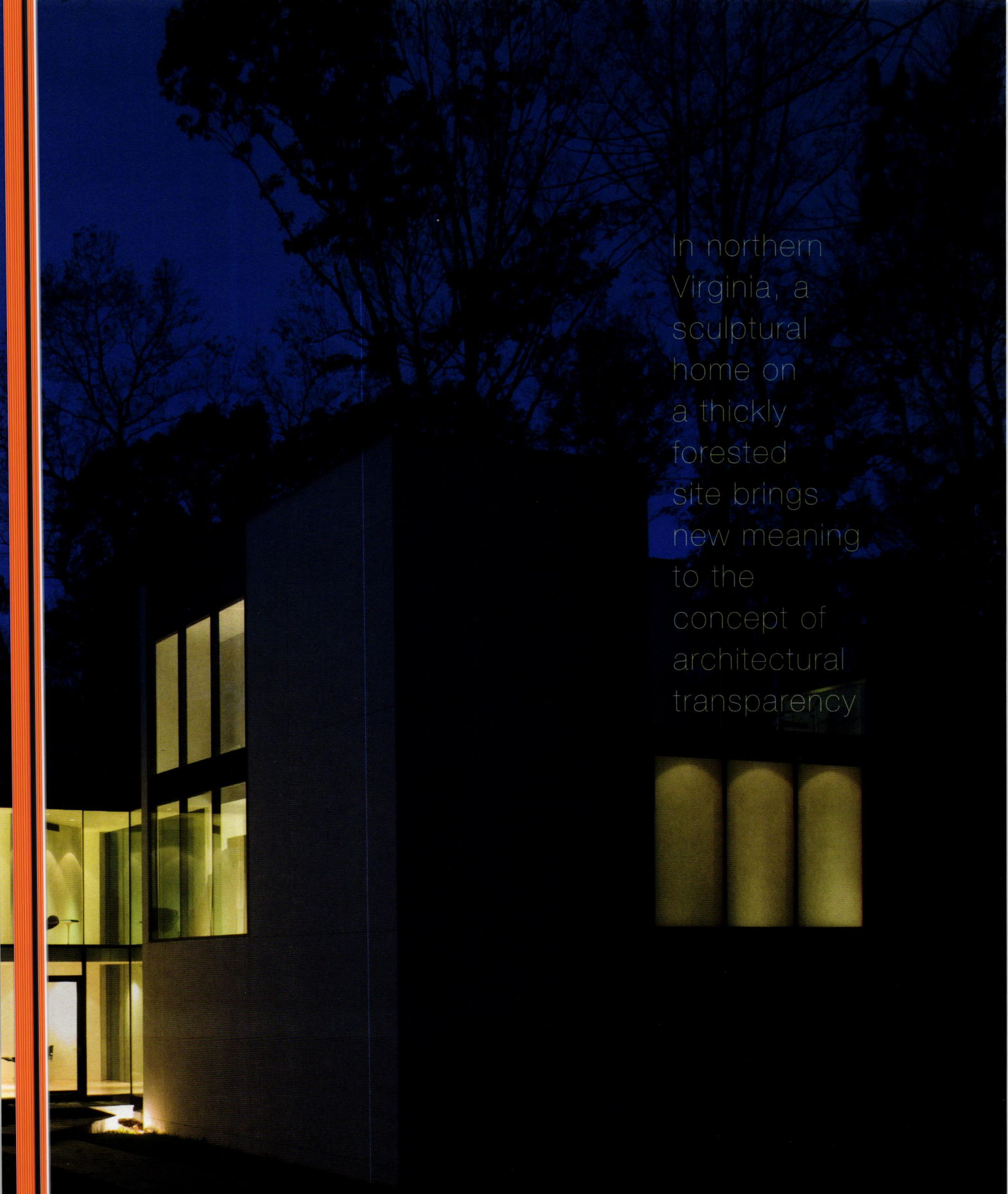
— JH

Left: **A Gregory Van Pelt "Wireworks I" floor lamp, misattributed to George Nelson.**

Right: **Catalogue pages showing Van Pelt "Flute" lamps, often miscredited to Frank Gehry.**

INTO the WOODS





In northern Virginia, a sculptural home on a thickly forested site brings new meaning to the concept of architectural transparency

A nighttime image of the house named "Graticule" shows the two segments of the building and the generous array of windows ablaze with light.

By J. Michael Welton
Photography by Nic Lehoux

From indoors, the massive windows deliver the means to view the shifting palettes aligned to particular times of year

David Jameson takes Ludwig Mies van der Rohe's famous dictum to its ultimate conclusion. "If less is more," the Alexandria, Virginia-based architect says, "then nothing is the most."

His proof: a residence in the Washington, D. C., suburbs that Jameson designed for clients Terry and Stephanie Wikberg. Situated on six wooded acres, it's a reductive 5,100-square-foot home that acts as both a lens onto and a mirror of the landscape—architecture that becomes one with the environment.

"Inside or out, the house is meant to read the landscape," Jameson says. From the outside, its carefully plotted five-by-eleven-foot windows reflect, like camouflage, the trees, skies, and clouds in one moment. But in the next they offer clear views of a Spartan interior. From indoors the massive windows deliver the means to view the shifting palettes aligned to particular times of year— the yellows and greens of spring and summer, the bright shades of red, gold, and orange in fall, and the stark grays and whites of winter. "We have artwork that changes with the seasons," Terry Wikberg, a patent attorney in Washington, D. C., says of the views. "We don't purchase a lot of art—we just don't need it."

Because of the way the house relates to its surroundings, Jameson gave the structure the name "Graticule." In cartogra-

phy the term refers to the lines of latitude and longitude that chart the land- and seascape. In engineering a graticule is a glass lens into which a wire grid is embedded, used for surveying. To employ another simile, in the same way an EKG monitors a medical patient's pulse, as Jameson sees it, the building serves as a measuring device for its environment. There's a cadence to his placement of windows, with an implication that the site has a heartbeat. Like much of Richard Meier's work, the house also offers an opacity-to-transparency ratio that creates visual layers. "The house is like a Richard Harris sculpture—it encourages you to move through it," Jameson says.

Jameson has earned a reputation as an architect with surprising insights that cut straight to the essence of an assignment. "The basic premise of modernism, as defined by Wright, Gropius, and Loos, was to look at everything in a fresh and fundamental way—at the owner's wants and dreams, at the site and at the budget," said Raleigh, North Carolina–based architect Frank Harmon. "That's what David Jameson does—and he doesn't do it to create a signature style."

Graticule is, appropriately, sui generis. The residence consists of two sections: a chunky three-story tower and a slender two-story horizontal vol-

Facing page: **A view of the two-story section of the house—the far end of which is cantilevered over a hillside toward the forest—shows the dramatic cadence of windows, open spaces, and solid walls Jameson devised.**

This page: **A window-walled corridor on the second floor connects the two halves of the house.**

This page: **Two views of the sparely furnished dining area—one looking out, the other in from the grounds—demonstrate how the house interacts with the landscape. The chairs are a Hans Wegner design.**

Facing page: **The patio, with its glass safety wall, is a space that affords direct contact with nature, fallen leaves and all.**

ume, one end of which is cantilevered into the woods. The two sections are linked at an angle by a glass foyer—a space that appears to be neither indoors nor out. Living areas and children's bedrooms are contained in the two-story volume; the tower contains a garage on ground level, a media room above, and the master suite atop.

Jameson's clients asked for relatively little: three bedrooms that connect to exterior views, and a place that would give them a

sense of exhilaration. He asked which views on site they liked the most. Outside of that, he was on his own. "Why would we presume to know more than he does?" Terry Wikberg asks. "We wanted to see what he'd come up with, without driving the bus too much. We wanted *his* ideas."

"They're Grade A, extraordinary clients," Jameson says. "They had no demands—they didn't believe it had to have a certain look, and that allowed the forces of the project to sculpt the home into what it became. They had tremendous confidence in what we were doing."

The house the Wikbergs are living in today is based, barring some minor tweaks, on the first design scheme Jameson proposed to them. "I saw the model, and I remember saying: 'This is like nothing we expected—which is exactly what we wanted,'" Terry Wikberg says.

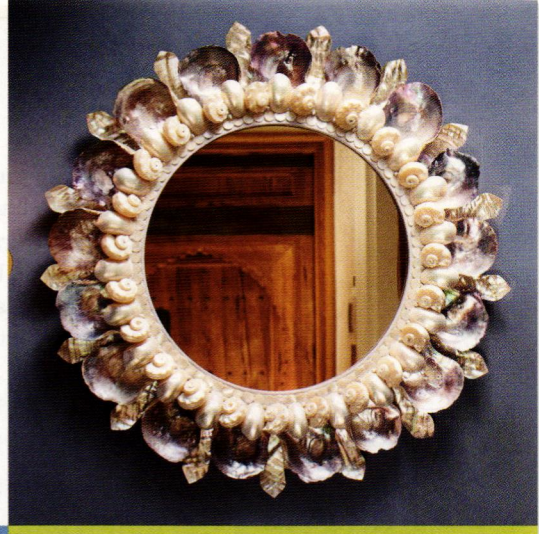
Jameson's solution appeals because it's fresh and liberating. Where some architects may need security derived from the modernist doctrine, or the order, form, and symmetry of classicism, Jameson never brings presumption to any project he undertakes. "It's like the difference between John Cage and a Presbyterian choir—they both have their place," Harmon said. "It's the same with architecture. David came up with something that was perfect for those people. For me, that's the absolute basis of a building's success." Mies would be pleased. M

"This is like nothing we expected—**which is exactly what we wanted**"

MARRAKECH LONG ISLAND

By GREGORY CERIO
Photography by John Bessler

In a seaside community, architect Michael Pierce and interior designer DD Allen devised and furnished a house where modernism and exoticism get along superbly



Facing page: **The lively berry-colored living room features banquettes, pillows, and distressed-wood window grilles designed by DD Allen and Michael Pierce. The cylindrical lights were purchased in Morocco and wired for electricity. The decor also includes a set of six walnut side tables with hexagonal travertine marble tops designed by Harvey Probber in the 1950s.**

Left: **The unassuming streetside facade of the house has a smooth plaster finish. Pierce and Allen designed the custom-made metal gates with their asymmetrical bubble motif.**

Above: **A shell-and-mica-framed mirror by the contemporary French designer Thomas Boog is a feature of the powder room on the first floor.**

Below: **Pierce and Allen purchased the studded door that leads to the swimming pool area while in Tangier. The blue hue is the signature color of the late Yves Saint Laurent's villa in Marrakech, where Pierce, Allen, and their client bought a can of the paint.**

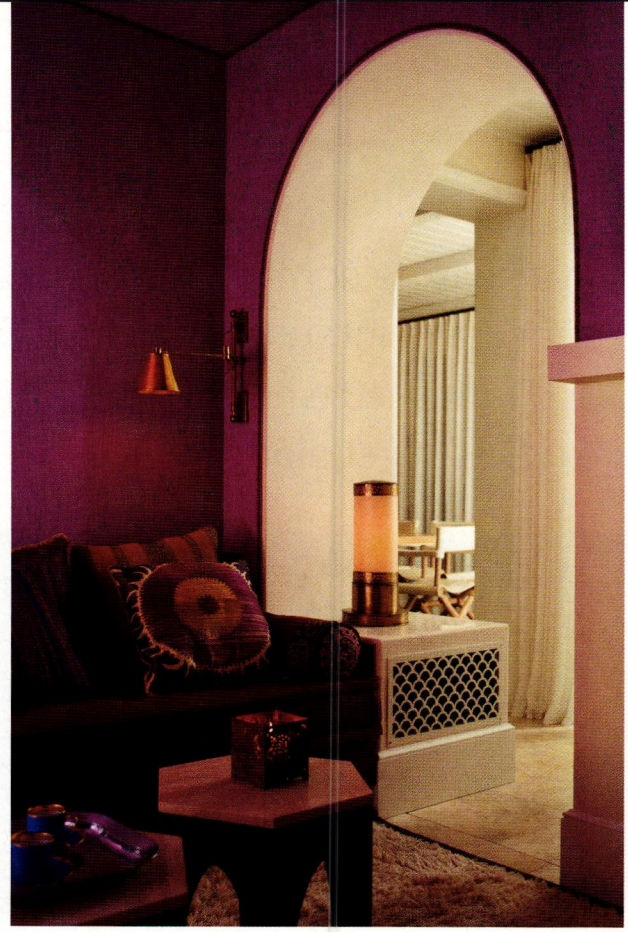
HAD he lived in a certain village on Long Island, the non-narrator character in Robert Frost's famed poem "Mending Wall" might have said: "Good fenestration makes good neighbors."

The hamlet—occupying one tip of an Atlantic coast barrier island just beyond the New York City line—is a tightly-knit community in multiple senses. One: the place has been a summer or year-round home to serial generations of families. Two: a majority of the houses there sit cheek-by-jowl, the structures taking up the full measure of the building lots on which they stand. "In many

cases," says architect Michael Pierce, co-principal of the Manhattan-based architecture and interior design firm Pierce Allen, "neighbors walking by or living across the street can stare straight into your living room."

That helps explain the design decisions Pierce made when he and his business partner, DD Allen, were commissioned to create a new residence—inside and out. The street-side facade is strict enough (more or less) to satisfy even Adolph Loos, the turn-of-the-twentieth-century Austro-Hungarian architect best known for his manifesto "Ornament and Crime." The front wall is bereft of all but two staggered windows, which open onto a stairway. The two non-Loosian details are a high-relief scallop-shell element surrounding a small second-floor porthole window, which brings light into the guest bathroom and is too high to be seen through by prying eyes (it is an aspect of the "maritime motif" Pierce says he sought to attain), and a front door painted electric pink. The latter, Allen freely acknowledges, was a whim on the part of the female client—"it's a girly thing."

Though most areas of the house are bright and airy, the client got her piece of the Near East in the living room—a darker, warmer, and more intimate space than elsewhere in the house



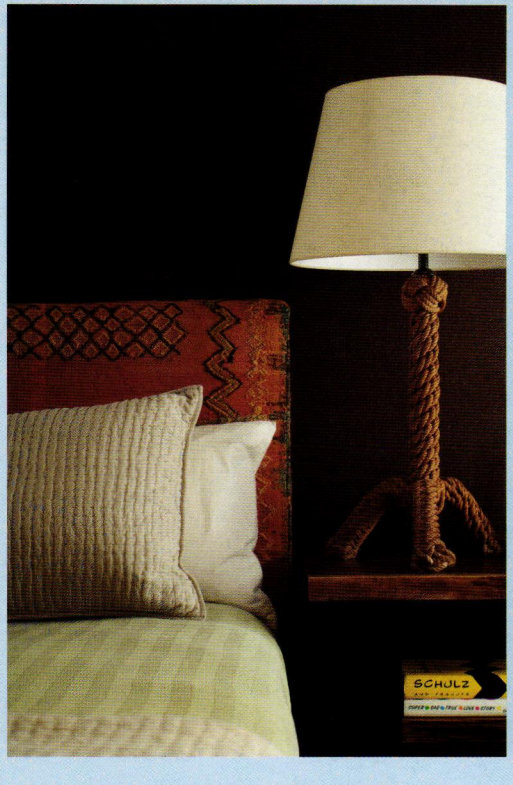
But the client specified more than privacy and a lipstick-livid entry. She had requested a Moroccan-themed house, so before the project began the trio set off to that North African country to find inspiration and furnishings. Once there, it quickly became apparent that their notions of the land might have been a bit romanticized, and that a total Moroccan architecture-and-decor scheme might be a bit over the top for modern living in New York. "We settled on something that would have a more Mediterranean vibe," Pierce says.

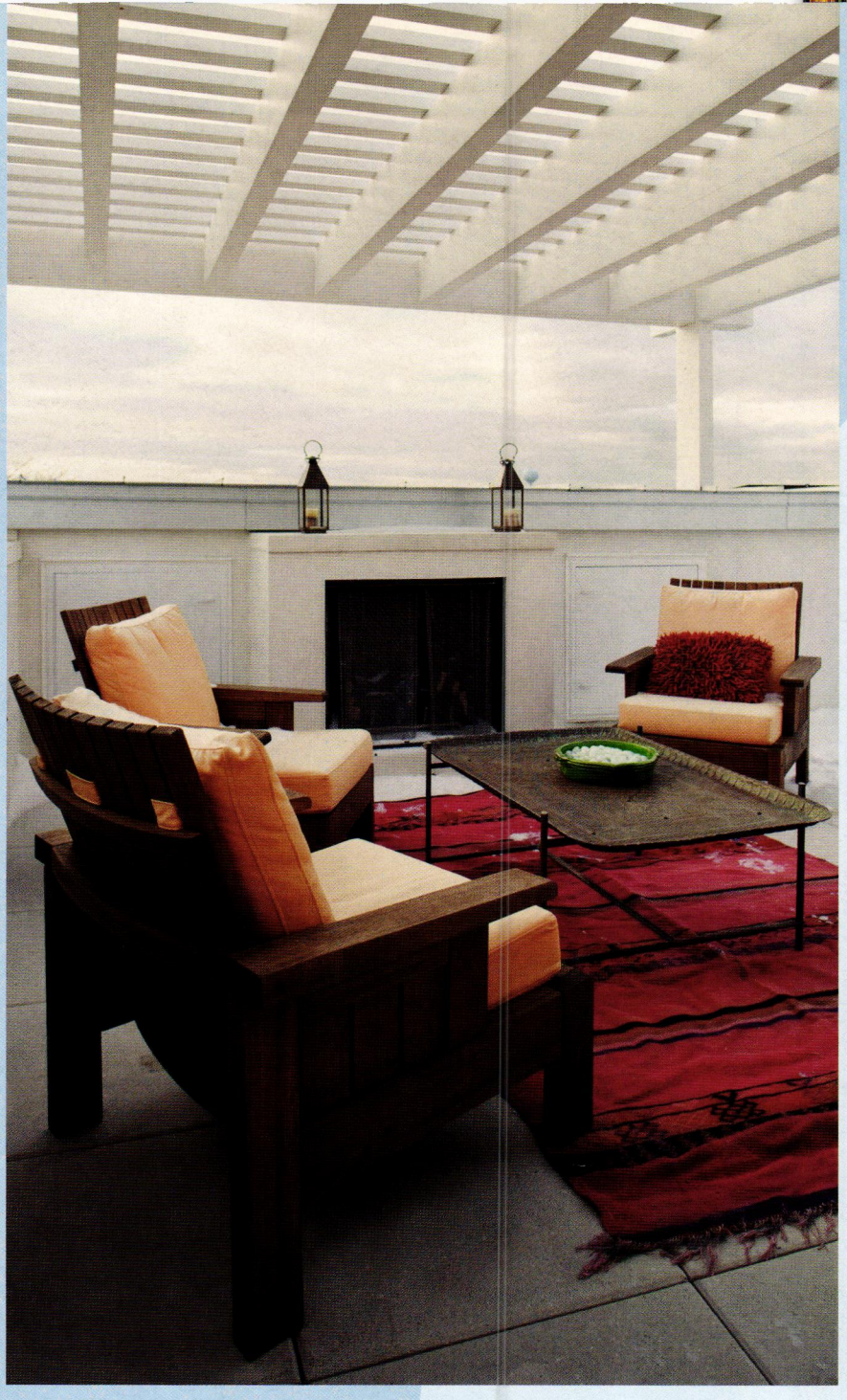
But they did bring home scads of finds, including lamps, bits of carved grillwork, an antique unfinished-wood door with scalloped spandrels—later used as the entry to a powder room—and many, many rugs. These were so inexpensive—$60 to $80 each, says Pierce—that one of them was laid on the pergola-covered roof deck. A rich blue that covers the walls at the famed Majorelle Garden in Marrakech —restored by the late Yves Saint Laurent and his partner Pierre Bergé—was

Facing page, bottom: **A pair of 1960 tapestries by French artist Marc du Plantier woven in the Aubusson workshops hangs in the entry hall. The suspension lamps are by the Venetian glass firm Venini. Past the tapestries, and in the inset photo, is a glimpse of an antique unfinished wood door with scalloped spandrels brought back from Morocco and installed at the entrance to the powder room.**

Facing page, top: **Another view of the living room, looking toward the passage to the dining room. A cylindrical lamp stands atop a built-in plaster side table.**

This page: **The master bedroom includes a tufted chaise longue by designer Patrick Naggar—which stands on a Berber rug—and a Morocco-inspired fireplace. The floor lamp was also found in Morocco.**





appropriated and used to paint the door that leads to the swimming pool area on the property.

The completed decor is a striking hybrid of the modern and the exotic. Most of the public spaces are bright and airy. The sitting room is pure mid-century in style, featuring such elements as a curving Dunbar sofa, a Warren Platner-designed ottoman, and a Belgian floor lamp with a stand made of beaded glass. A set of Jean-Michel Frank-designed X-base chairs in cerused oak surround a table of the same material designed by Pierce Allen. These pieces stand on an elegant green 1940s French rug with

North African motifs, found in New York. "When we saw it, we had to have it," Allen says.

The client did get her piece of the Near East in the living room. Despite the fuchsia-painted walls, the space is darker than other areas of the house. The windows are covered in wooden grilles, there are Moroccan oil lamps refitted for electricity, deep sofas strewn with a dozen pillows made with hand-dyed fabrics, and clusters of side tables with hexagonal stone tops and arched bases reminiscent of Moorish design. "It's a cocoon at the very center of the floor plan," Pierce says. "It has warmth." And it is a place that brings to mind the customary greeting in the Arabic world: *salaam*—"Peace." M

Facing page, far left, top and bottom: **The main guest room is known as the "Rope Room" for the number of furnishings that include rope as a design material. Among these are a 1950s French oak and rope-topped table and a pair of 1940s French rope-wrapped sconces, as well as a rope-clad table lamp made in the 1950s. The walls are hung with prints of Richard Avedon's famed psychedelic 1967 portraits of the Beatles. The bedstead was designed by Pierce Allen using a Moroccan rug.**

Facing page, near left: **The rooftop terrace is furnished with chairs by the Brazilian designer Carlos Motta and a bronze tray—which the designers think is likely Syrian in origin—set atop a bronze frame of their design. The rug is from Morocco and the gas fireplace was custom-made.**

This page, above: **The dining chairs are contemporary reproductions of a Jean-Michel Frank design and surround a table designed by Pierce Allen. All are in cerused oak. The adjacent walnut bar stools are by the firm Emerson, and the painting is by Paul Resika.**

Below: **The sitting room is furnished with an Edward Wormley-designed sofa for Dunbar (upholstered with Missoni fabric), a Warren Platner ottoman, a 1960s Jens Risom swiveling chair, a lacquered "Dong Shan" table by Robert Kuo, and a cowhide rug. The painting is a 1969 work by Ann Pruitt.**

Fairs, Exhibitions & Events

SEPTEMBER

PHILADELPHIA MUSEUM OF ART
Philadelphia, PA
Zaha Hadid: Form in Motion
September 2011 to March 2012
www.philamuseum.org
Celebrating its 40th anniversary, Collab is a collaboration of design professionals and enthusiasts who support modern and contemporary design at the Philadelphia Museum of Art.

HIRSCHL & ADLER
New York, NY
The Paintings of Richard Lonsdale-Hands
September 8 to October 8
www.hirschlandadler.com

SF20
San Francisco, CA
Modernism Show and Sale
Preview gala September 15
September 16 to 18
www.sf20.net

BARRY FRIEDMAN
New York, NY
Heavy Metal
September 15 to October 29
www.barryfriedmanltd.com

ROCKET GALLERY
London, UK
Post-War Dutch Furniture
September 17 to November 27
www.rocketgallery.com

MUSEUM OF ARTS AND DESIGN
New York, NY
Picasso to Koons: Artist as Jeweler
September 20 to January 8, 2012
www.madmuseum.org

PHILLIPS DE PURY & COMPANY
London, UK
Viewing September 22 to 29
Auction September 29
www.phillipsdepury.com
Design auction includes works from the Berkeley Collection.

OCTOBER

J. PAUL GETTY MUSEUM
Los Angeles, CA
Pacific Standard Time: Art in L.A. 1945-1980
October 2011 to March 2012
www.getty.edu/pacificstandardtime
Organized by the Getty Foundation, 60 cultural institutions will present surveys of post-war art and design in California.

R 20TH CENTURY
New York, NY
Hugo França: New Work
October 6 to November 5
www.r20thcentury.com
The second solo exhibition of works by Brazilian designer Hugo França will feature a stunning new series of massive "Casulo" sculptural environments in solid, hand-carved Pequi wood.

LOS ANGELES MODERN AUCTIONS
Van Nuys, CA
The Collection of Richard Dorso
Auction October 9
www.lamodern.com
Sale dedicated to a legendary collector of California art.

WRIGHT AUCTION
Chicago, IL
Modern Design
Auction October 11
www.wright20.com
Wright presents works by world-renowned designers of the 20th century.

MUSEUM OF ARTS AND DESIGN
New York, NY
Crafting Modernism: Midcentury American Art and Design
October 12 to January 15, 2012
www.madmuseum.org

PAVILION OF ART & DESIGN LONDON
Berkeley Square, London
October 12 to 16
www.padlondon.net

SUPER DESIGN LONDON
London, UK
October 13 to 17
www.superdesign-london.com
Spread over 5,000 square feet of exhibition space, Super Design will feature unique specially commissioned and limited edition pieces from world-class international galleries.

BONHAMS & BUTTERFIELDS
Los Angeles, CA
20th Century Decorative Arts
Preview October 13 to 15
Auction October 16
www.bonhams.com

FIAC
Paris, France
October 20 to 23
www.fiac.com
165 exhibitors representing 21 countries through a panorama of modern, contemporary, and emerging art.

DESIGN ÉLYSÉES
Paris, France
October 20 to 24
www.designelysees.fr
A fair dedicated entirely to design.

FREEMAN'S
Philadelphia, PA
Photographs & Photobooks
Auction October 21
www.freemansauction.com

PIERRE BERGÉ & ASSOCIATES
Brussels, Belgium
Scandinavian Design
Exposition October 21 to 23
Auction October 23
www.pba-auctions.com

GALERIE CHASTEL-MARÉCHAL
Paris, France
MARIANNA KENNEDY
October 22 to November 19
www.chastel-marechal.com

ART CURIAL
Paris, France
Jean Prouvé: Structure Nomade
Auction October 24
www.artcurial.com
An entire 1967 building by Jean Prouvé and major modernist furniture.

NOVEMBER

CRISTINA GRAJALES
Chicago, IL
Ayala Serfaty: In Vein
November 1 to December 23
www.cristinagrajales.com
Serfaty debuts her new furniture work as well as highlights her continued commitment to the exploration of texture and material.

SCULPTURE OBJECTS & FUNCTIONAL ART FAIR
Chicago, IL
Preview November 3
Show November 4 to 6
www.sofaexpo.com
The Art Fair Company presents two art fairs under one roof at Chicago's historic Navy Pier: SOFA CHICAGO and The Intuit Show of Folk and Outsider Art.

GALLERY SEOMI
Seoul, South Korea
David Wiseman + Jeff Zimmerman: New Work
November 4 to January 7
www.seomituus.com
For this, their first major exhibition at Gallery Seomi, artists David Wiseman and Jeff Zimmerman will unveil never-before-seen handmade sculptural and functional works in glass, porcelain, and bronze.

COWAN'S AUCTIONS
Chicago, IL
Legends of Craft
November 4
Ceramic Art and Design
November 5
www.cowans.com
The first regular auction of modern studio craft (post-1945 masterworks), as well as ceramic art and design.

PHILLIPS DE PURY & COMPANY
London, UK
Important Nordic Design
Viewing November 9 to 16
Auction November 17
www.phillipsdepury.com

WRIGHT AUCTION
Chicago, IL
Scandinavian Design
Auction November 10
www.wright20.com

PAVILION OF ART & DESIGN NEW YORK
New York, NY
November 10 to 14
www.padny.net
Building on the heritage of PAD Paris and PAD London, this inaugural fair coincides with New York's fall cultural season of impressionist, modern, and contemporary art and design auctions to bring together a selection of 49 international galleries to the Park Avenue Armory.

AGUTTES
Paris, France
20th Century decorative arts
Auction November 10
www.aguttes.com

R 20TH CENTURY
New York, NY
Jeff Zimmerman: New Work
November 15 to January 7
www.r20thcentury.com
For this exhibition, the artist Jeff Zimmerman explores extraordinary new ways of filling an architectural space with his iconic and spectacular works in glass.

COLOGNE FINE ART AND ANTIQUES FAIR
Cologne, Germany
November 16 to 20
www.Cofaa.com
With its wide range of content spanning Old Masters, modern art, applied art, and design, the Cologne Fine Art and Antiques fair is unique in Germany: a top-quality crossover between styles and epochs.

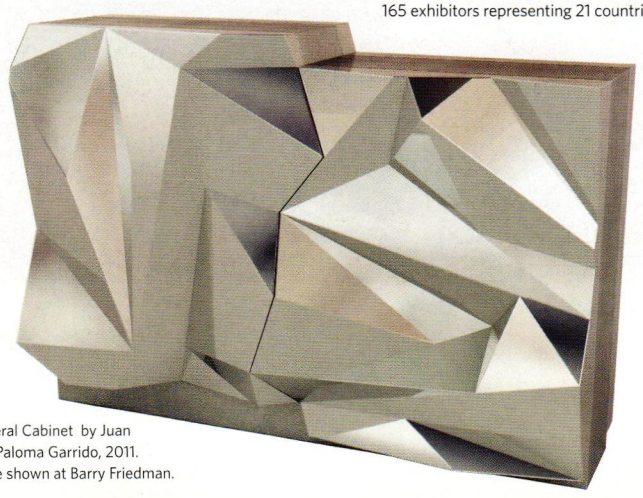
FREEMAN'S
Philadelphia, PA
The Pennsylvania Sale
Auction November 20
www.freemansauction.com

DOROTHEUM
Vienna, Austria
Contemporary Art, Modern Art, Design, Art Nouveau, Silver, Jewelry, Watches
Auction November 21 to 25
www.dorotheum.com

DECEMBER

PHILLIPS DE PURY & COMPANY
New York, NY
Design Masters
Viewing December 6 to 13
Auction December 13
www.phillipsdepury.com

WRIGHT AUCTION
Chicago, IL
Important Design
Auction December 15
www.wright20.com



Mineral Cabinet by Juan and Paloma Garrido, 2011. To be shown at Barry Friedman.

JUAN AND PALOMA GARRIDO COURTESY OF BARRY FRIEDMAN LTD.

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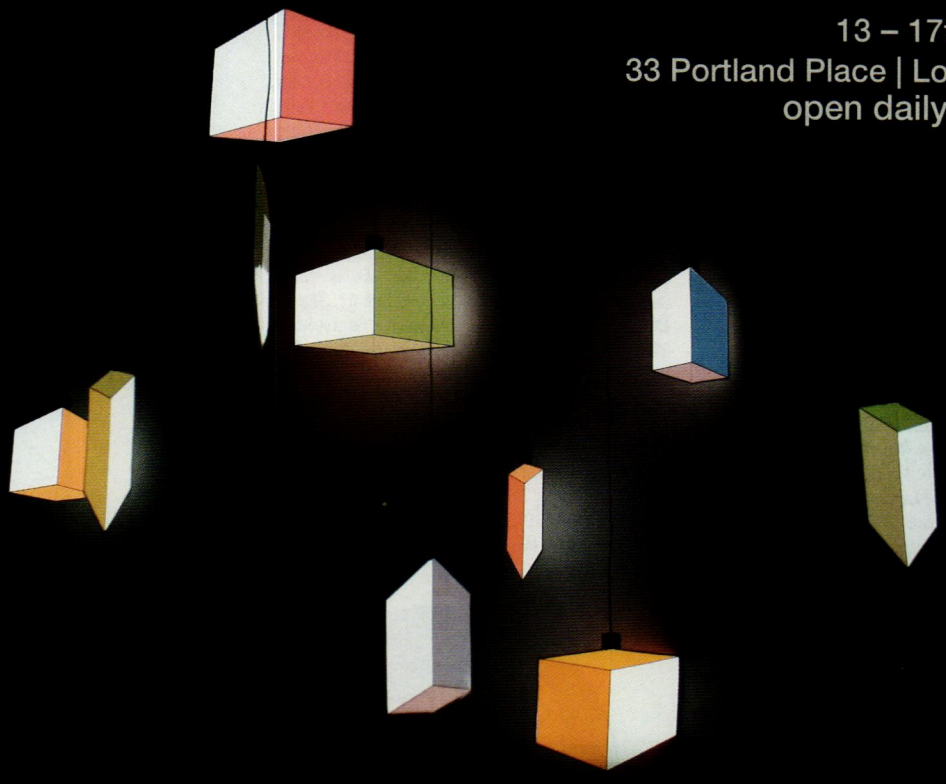

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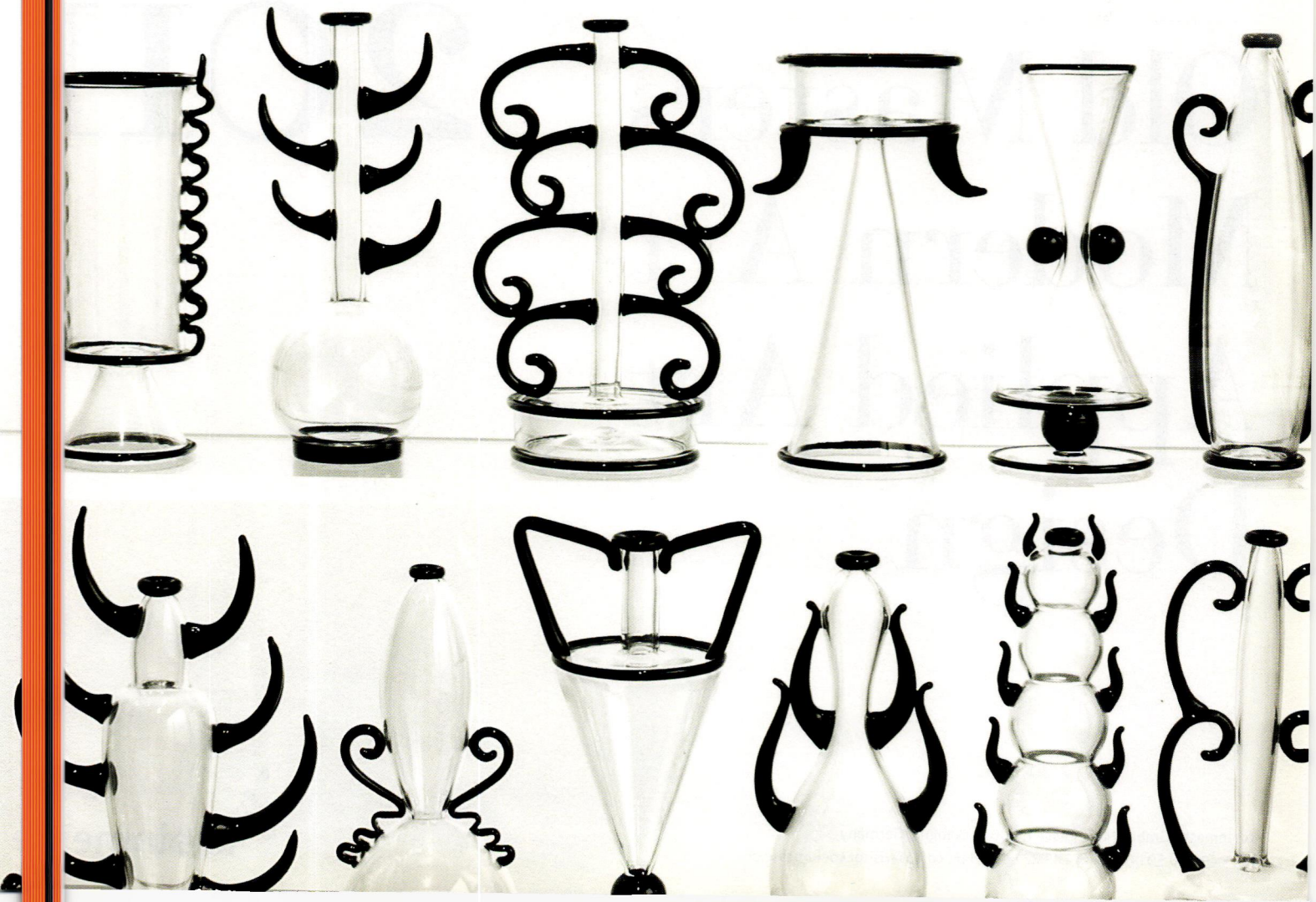

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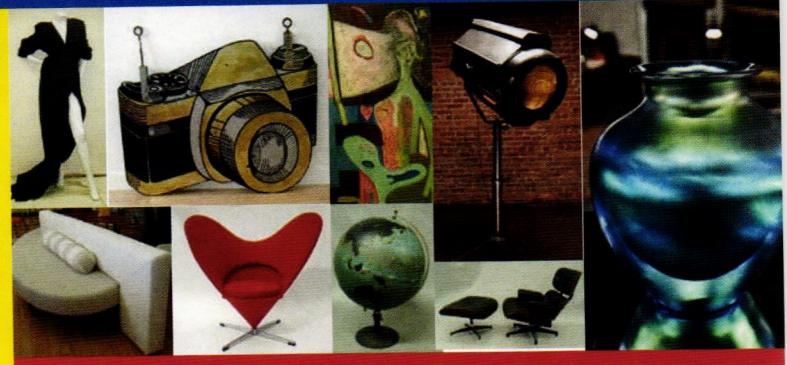

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Mind Your Manors

VETERAN DESIGN JOURNALIST **LINDA OKEEFFE** OFFERS A TYPICALLY SMART, CANDID ASSESSMENT OF CURRENT—AND CYNICAL—TRENDS IN INTERIOR DESIGN REPORTAGE

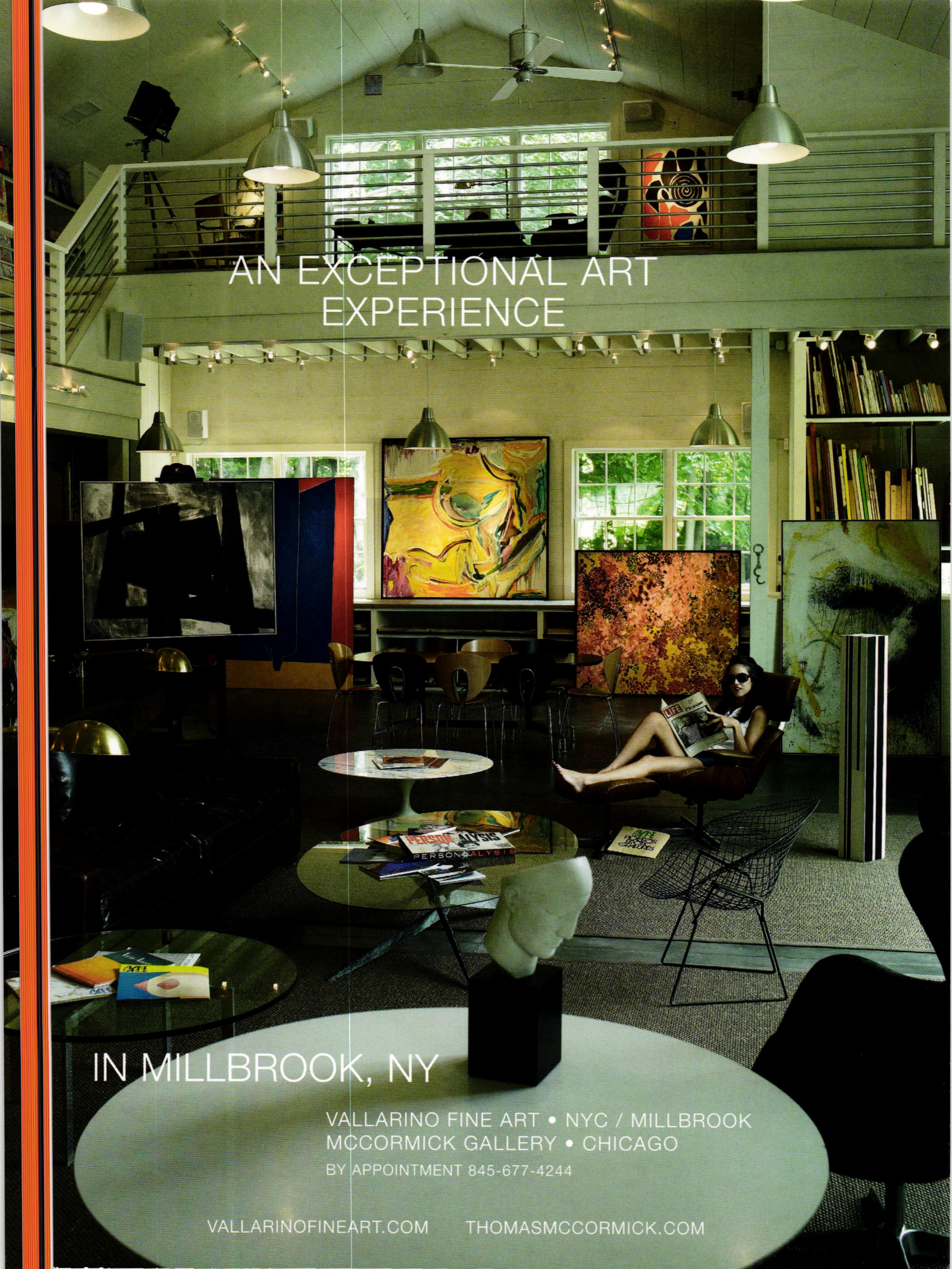
LONG GONE ARE THE "IF YOU'VE GOT IT, FLAUNT IT" days when shelter magazines, as well as television programs such as *Lifestyles of the Rich and Famous*, showcased houses built to manifest conspicuous wealth, rather than a pronounced design sensibility. Now that the economy has spawned a climate of restraint, there's widespread discomfort toward "money talks" decors. And if an even slightly ostentatious interior sneaks its way into print, it's justified as evidence of "a life well lived," and anything "grand" is made palatable by an adjunct term like "ancestral" or "European." In current magazine parlance "down" is a commendable descriptive for the design choices of the upwardly mobile. Discerning couples "downsize," or at least "downplay," their house's large scale. Their goal is "pared down luxury." The upholstery in a formal room is "dressed down" so that it qualifies as "understated chic."

Fact is, an interior design magazine that sustains itself on a visually white-bread diet of modest Spartan interiors lacks luster and soul. Issue after issue of modern prefab houses filled with flat-pack furniture, beanbags, and plastic milk crates is aesthetic gruel. The exuberance of a hunter-gatherer's home; a fearless use of color and pattern; or the over-the-top ingenuity of a designer like Tony Duquette—whose exotic furnishings treated excess as an art form—are the spice of life. Such decors are a desirable indulgence on par with a rich dessert—and they rarely have anything to do with money. They stem from passion and originality.

Interior design magazines are commonly seen as documents of the design status quo. Most of us assume their stories feature whatever the editorial staff uncovers in a decorator or architect's portfolio. In truth, a publication may ship in a truckload of furnishings to sharpen up a homeowner's taste, meet an editorial agenda, or appease an advertiser or two. Potential editorial coverage may affect how a designer creates an interior, especially when he or she is aware that editors are always on the lookout for "wow" factors in any scouting photos they review. It arguably goes back to Syrie Maugham, who in 1927 concocted the first entirely white room. As legend has it, she did so out of a desire to satiate editor pals and drum up some controversy that would reel in new clients once the story hit the newsstands.

When a particular appliance, piece of furniture, or pendant light proves to be photogenic and is widely published, it can become iconic. Case in point: the fixture du jour, the freestanding white bathtub. It's always oversized and sculptural and is most often installed adjacent to a window with a stunning view beyond. Anything but restrained, the tub costs big bucks, weighs a ton, commands a lot of space, and consumes more than its fair share of resources. Ironically it often ends up in the master bathrooms of people who have an eye for dramatic focal points, but who freely admit they really prefer to take showers. But boy, does that tub photograph well.

HULYA KOLABAS PHOTO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