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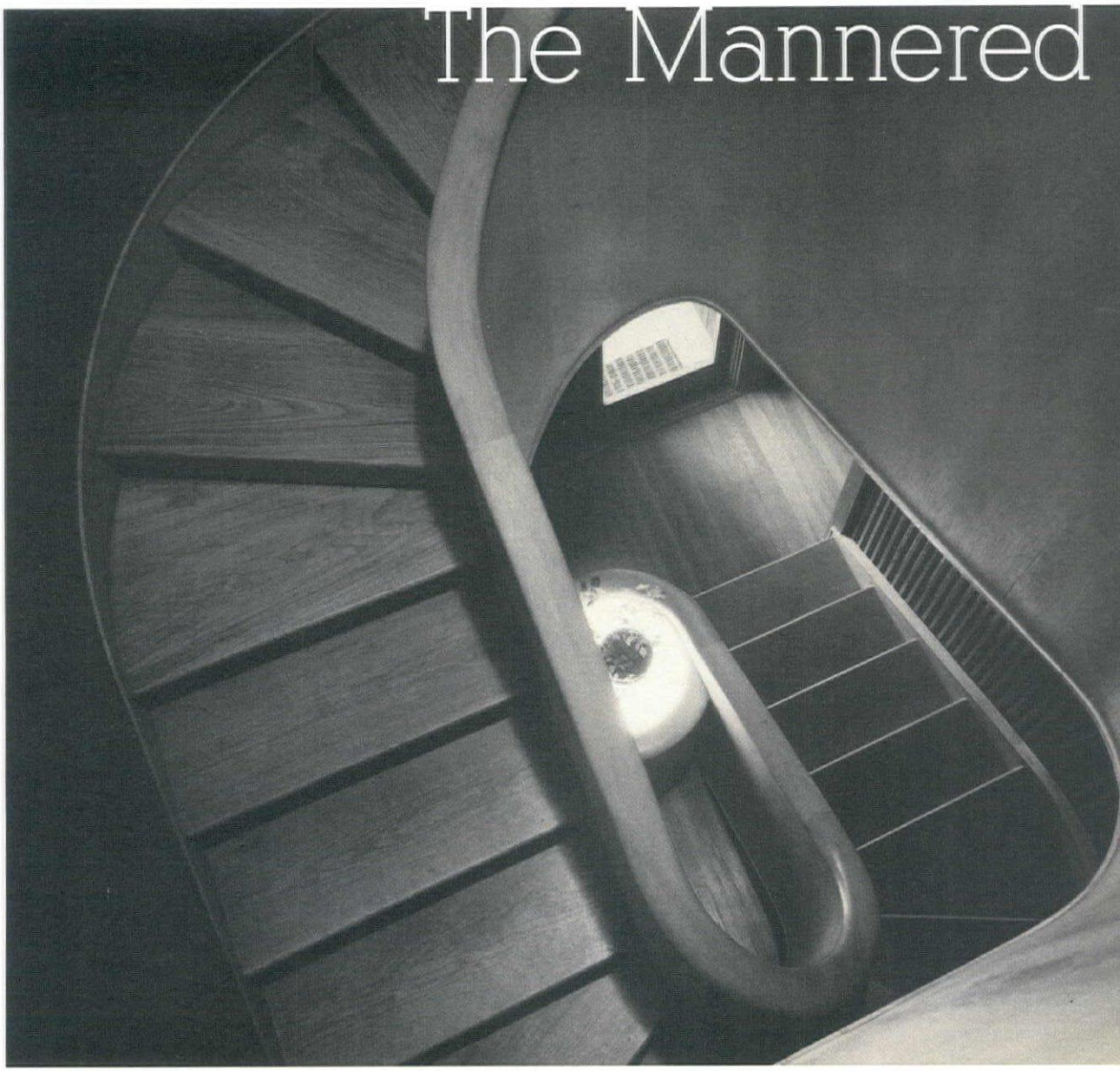
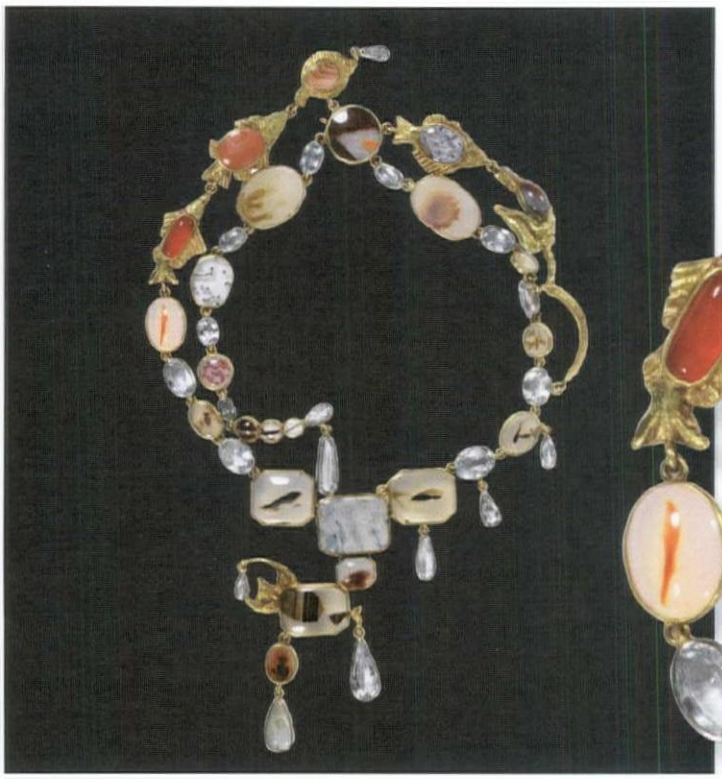
The Mannered

From the 1930s to the 1980s architect Harwell Harris sculpted site, light, form, and materials into homes that people embraced as they would a loved one





Facing page: **Choker by Oved, 1931. Gold, emeralds, and rubies.**

This page: **"Life began in water" necklace by Oved, c. 1950. Gold, silver, agates, jasper, and aquamarines.**

smoky quartz crystal. In 1961 several of Sah's pieces—including the smoky quartz crystal and gem-set clip—were featured at the International Exhibition of Modern Jewellery at Goldsmiths' Hall in London, an honor that confirmed her as one of Britain's premier jewelers.

Other than some of her rings, Sah did not generally sign her work, but her jewelry is identified by the use of 22-carat gold and the intricate clasps and hooks she employed. Didier Haspeslagh, of London's Didier Antiques, has been dealing in Sah's jewelry for the last fifteen years. He suggests that she did not sign her pieces because she was not into self-promotion but was more interested in exploring her craftmanship. Since most of the pieces were made to be given as gifts, the receiver knew who had designed it. As for today's collectors, he says: "They just have to have an eye for her style" and be able to recognize her work, which is desirable not only for its beauty and originality, but also because its singular forms represent the transition from arts and crafts to modernism.

To date, the most expensive piece of Sah's work ever sold is the emerald, ruby, and gold choker shown opposite. In the center is an emerald crystal, with cabochon emeralds, emerald bead drops, and additional emeralds and rubies attached to rectangular gold plaques inscribed on the back in Hebrew with words from Psalm 137. The whole extravaganza, which can be detached and worn as separate pendants, sold for £31,200—approximately $50,000—at Bonhams in London in April 2006. A princely sum—or perhaps a queenly one. Sah Oved continued to have Britain's royal family as a client to the end of her days: one of her last commissions was a necklace made to adorn the tomb of Queen Elizabeth I in Westminster Abbey. M

Bella Neyman is a design historian living in New York

By J. Michael Welton

Modernist

Harwell Hamilton Harris's career as an architect began with an epiphany.

Preceding pages and above: **Three 1941 photographs by Man Ray of Harwell Hamilton Harris's masterpiece, the Weston Havens residence in Berkeley, California. The images show the building's redwood spiral staircase; the three inverted triangular trusses (or gables) that support the flat roof, middle, and lower levels, and provide shade for the balconies; and the living room, with its built-in furnishings. This was the first and last time the surrealist ever photographed architecture.**

Opposite page, top: **Built by Harris in 1939, the Byron Pumphrey house in Santa Monica is an example of California modernism. The long bands of wood siding along the balconies and fascia recall the craft style of Frank Lloyd Wright's Usonian houses and the work of the firm Greene and Greene.**

Opposite page, below: **In 1937 Harris completed a white stucco bungalow for publisher John Entenza. The curving carport hearkens back to the moderne movement, while the minimalism of the main volume of the house and details such as the ribbon windows and sleek stair and railings suggest the influence of International Style architecture.**

Born in Southern California in 1903, in the mid-1920s, Harwell Harris was enrolled as a student at the Otis Art Institute in Los Angeles when a friend suggested he might like to see Frank Lloyd Wright's Hollyhock House. Harris hiked alone up Olive Hill to take a look. "With racing pulse he saw life as form, union, plan, and architecture as a kind of crystallized play, regulating life as though it were music," Harris wrote of himself (oddly, in the third person) years later.

Thus hooked, he began to look about the city, seeking out the many modernist constructions then rising. One building in particular—the Jardinette Apartments, with its strict yet elegant geometries—held special appeal. He asked for its architect's name, looked up his number in the phone book, and before long found himself standing before Richard Neutra, and with him Rudolph Schindler, at the house and studios the architects and their two families shared on Kings Road in West Hollywood.

Impressed by Harris's enthusiasm, Neutra offered him a job, suggesting he could learn more from him than he could in architecture school, while taking technical courses at night. It was 1928. Harris accepted. From there, he would begin a long journey of assimilating and blending the sleek modernism of Neutra, the garden-edged rooms of Schindler, the unbridled naturalism of Wright, and, for good measure, the warmth of the California arts and crafts designs of Greene and Greene.

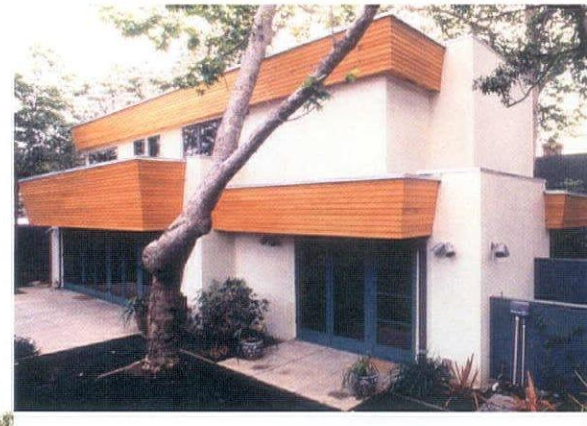
"The real key to Harris is that he made modern architecture into something that people could love," says Frank Harmon, who taught with him at North Carolina State University's School of Design in the 1980s. "People thought of modern as cold and austere, but he used the site, the climate, and the materials to make a modern architecture that people wanted to touch."

In the early 1930s Harris left Neutra and Schindler, and in 1935 built a home for himself and his wife on a lush hillside. It was tiny—less than five hundred square feet—a single room communing with a ravine covered in ferns and live oaks. A miniscule kitchen sat off to the side. Rush mats lay on the floor; redwood beams supported the ceiling. A garden hose served as an outdoor shower.

Harris called it the Fellowship Park house. It was built with simple means, from salvaged materials, for less than a thousand dollars. And it was eloquent and unforgettable. "It was a shanty, but it was the most beautiful shanty I've ever seen," says Harmon. "We're talking Shangri-La."

In 1937 Harris received one of his signal commissions when John Entenza—the editor and publisher, from 1940, of the influential magazine *Arts and Architecture*, and the guiding hand of the postwar Case Study House program—asked Harris to design a house for him in Santa Monica. Harris delivered a modernist treasure: a white stucco bungalow that included a graceful curving porte cochere. Architect Michael Folonis, who not long ago completed a meticulous restoration of the house, says, "When

In 1937 Harris received one of his signal commissions when John Entenza—the guiding hand



MICHAEL W. FOLONIS ARCHITECTS

of the Case Study House program asked him to design a house in Santa Monica

While serving as dean of the University of Texas School of Architecture, Harris was chosen in 1954 by *House Beautiful* to design a model "Pace Setter" house. Designed with the help of six students, the Craftsman-style building had extended redwood eaves (shown above) and an interior courtyard (bottom). The house was displayed at the 1954 Texas State Fair, and later dismantled and moved to Dallas.

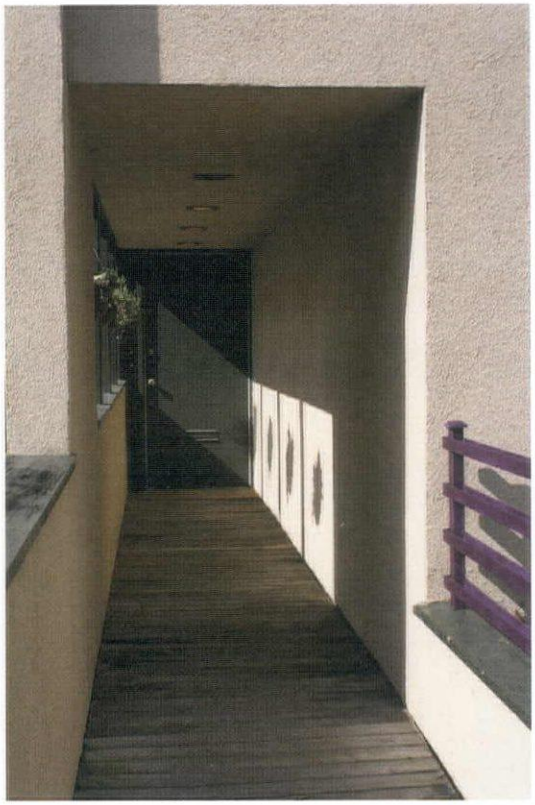
I first saw it, the place was uninhabitable. But under all the mess, you could see there was a gem waiting to emerge. Many poor changes had been made to the house, but Harris's original design intentions were so clear it was as if he was there, advising us what to do."

Two years later in 1939 Harris began work on the structure for which he is best known: the Weston Havens house in Berkeley, California. Perched on a promontory overlooking San Francisco Bay, the house is an amazing feat of design—a stack of three inverted gables set on a plinth, sheathed in redwood inside and out. Man Ray was moved to photograph it. The American Institute of Architects would name it—along with Frank Lloyd Wright's Fallingwater—one of the best buildings in the nation. Harris would describe the Havens house to *House Beautiful* as "an extension of the sky, the water, the hills...a sky house, more than an earth house."

Despite his lack of an academic degree, Harris was so admired that in 1951 he was appointed dean of the School of Architecture at the University of Texas in Austin. He immediately took charge, recruiting a posse of modernists that would include some of the most influential educators in the nation—such as the British-born Colin Rowe, who went on to teach and write at Cornell; and John Hejduk, later dean of the Cooper Union. The group became known as the Texas Rangers because of their collective disdain for architectural orthodoxies. But big minds often come with big egos, and, sick of the backbiting among the faculty members, Harris left the school in 1955 and set up a practice in the Dallas-Fort Worth area. Three years later he was selected to renovate the 1908 National Farmers' Bank of Owatonna, Minnesota, the first of Louis Sullivan's "jewel box" banks, and the victim of a lackluster 1940 remodeling. Harris restored the bank to its original understated grandeur. "It's a measure of the breadth of his genius—a demonstrated respect for the past and the shoulders he stood on," Harmon says .

Harris began teaching at the N. C. State School of Design in Raleigh in 1962. Almost immediately he purchased an inexpensive urban lot in a disheveled bohemian neighborhood near both the school and the city's seventy-two-acre Pullen Park. There he built his last home and office. Its design was a diagrammatic expression of his life and work. Because the two were no longer to be divided, he interlocked a pair of L shapes—one of Schindler's favorite forms—to reflect the separate functions inside. Where they join, an open balcony attached to his studio overlooks an immense living space below, which in turn blossoms into a two-story screened porch.

Harris believed that architecture was about a better way of life that was balanced, just, and beautiful



At its main entrance, visitors face a modern stucco facade with no ornament and no windows. The one seemingly decorative element is a free-standing streetlamp in the arts and crafts style at the entry, but it also cleverly disguises a plumbing vent pipe. It's a building positioned to take maximum advantage of its narrow site, while blocking less-than-optimal surrounding vistas. "He was interested in the light but not the views," says faculty member Roger Clark. "Harwell thought of this building as paradise," Harmon adds. "You cross over a bridge to get to it—almost every house he did had a bridge over plantings or a garden—and into paradise. He believed that architecture was about a better way of life that was balanced, just, and beautiful."

Harris, who died in 1990, once observed that a house is a portrait of the person who lives there. At his home and office on Cox Avenue in Raleigh, he created a picture of an architect who had learned his lessons well over a forty-year span. It's the expression of an architect seeking to live in harmony with all that surrounds him. It's a building that's lithe but muscular, small but expansive, brilliant but opaque—much like the man himself. M

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

Because it was sited on a noisy street corner, Harris designed the 1963 First Unitarian Church of Dallas with thick, windowless walls to block sound. Natural light came through apertures in the roof.

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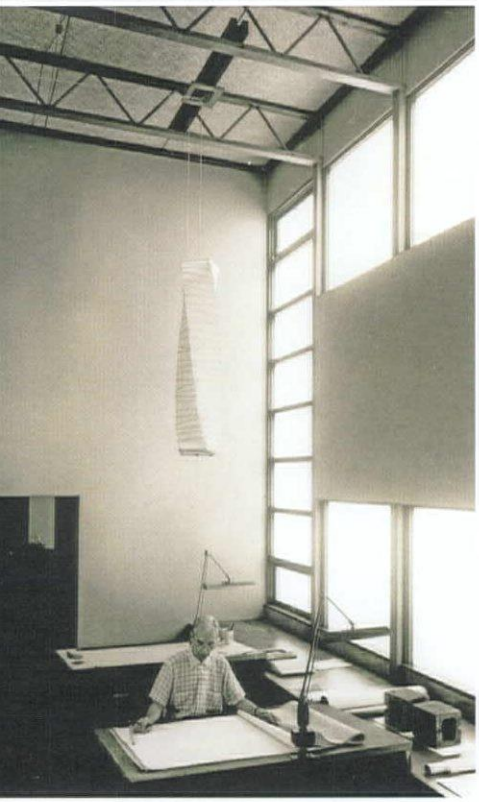


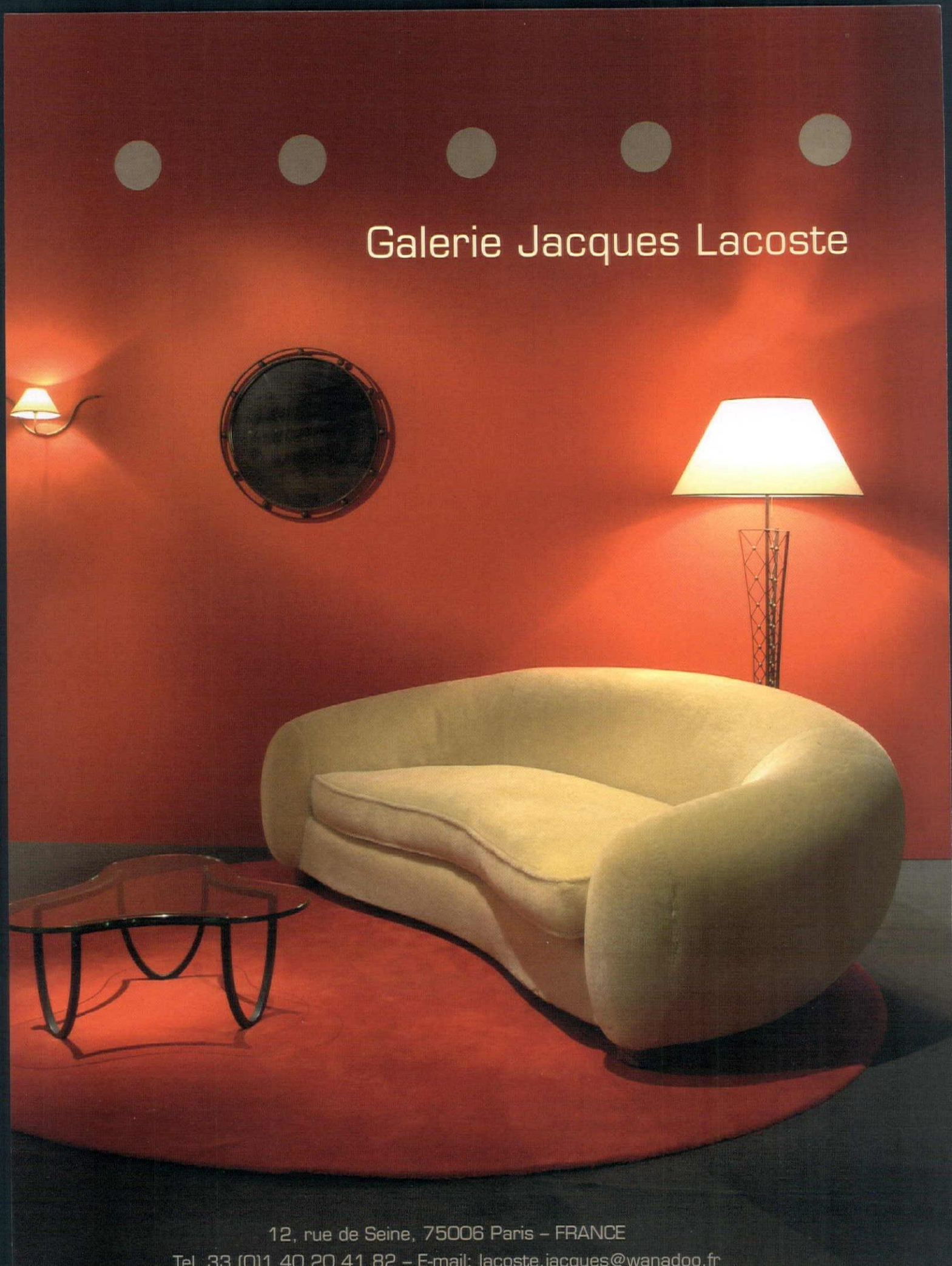
Harris's house and studio on Cox Avenue in Raleigh, North Carolina, is known locally as "the Box on Cox," because of its unadorned and windowless streetside facades, as shown in images opposite page, far left and center, and this page, right (The arts and crafts style streetlight conceals a plumbing vent pipe). The house was divided into living and work spaces, much like the celebrated Charles and Ray Eames House in Pacific Palisades, California, and employs the same "X-trusses" as roof beams. The photo opposite page right shows the living space; the photo above shows Harris at work in his home office.

BRYAN SHAWCROFT PHOTOS

Taming the Wild West

By GREGORY CERIO

Photography by Grey Crawford



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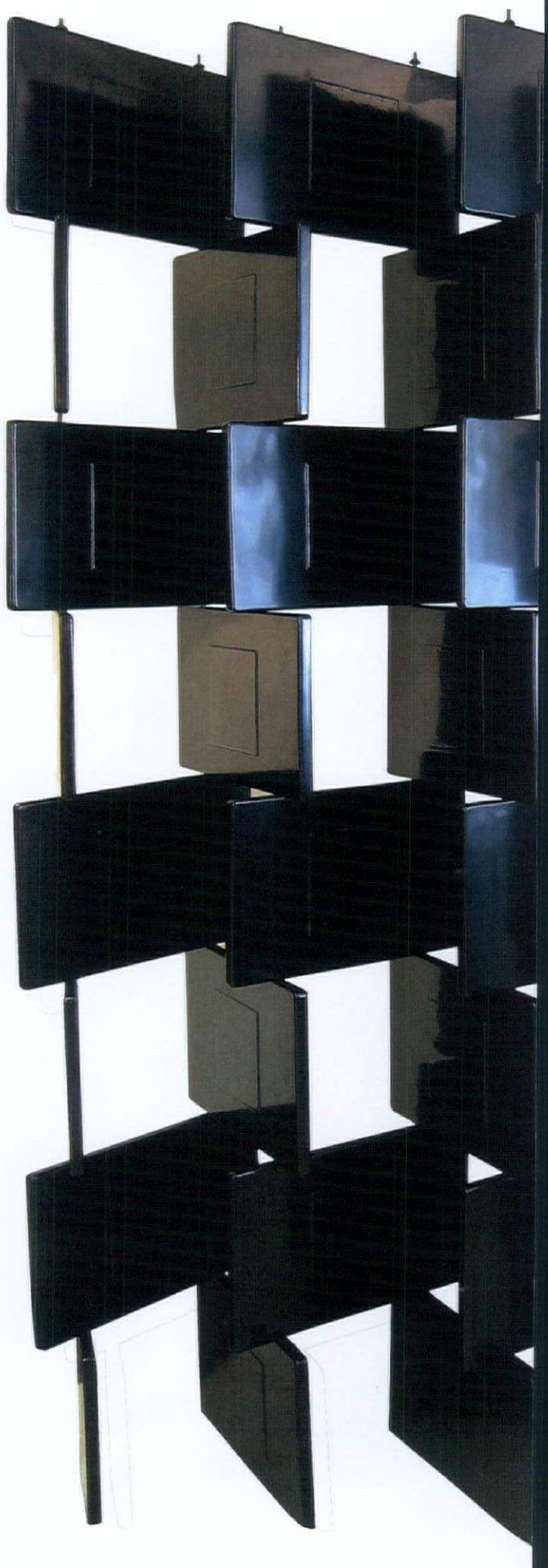
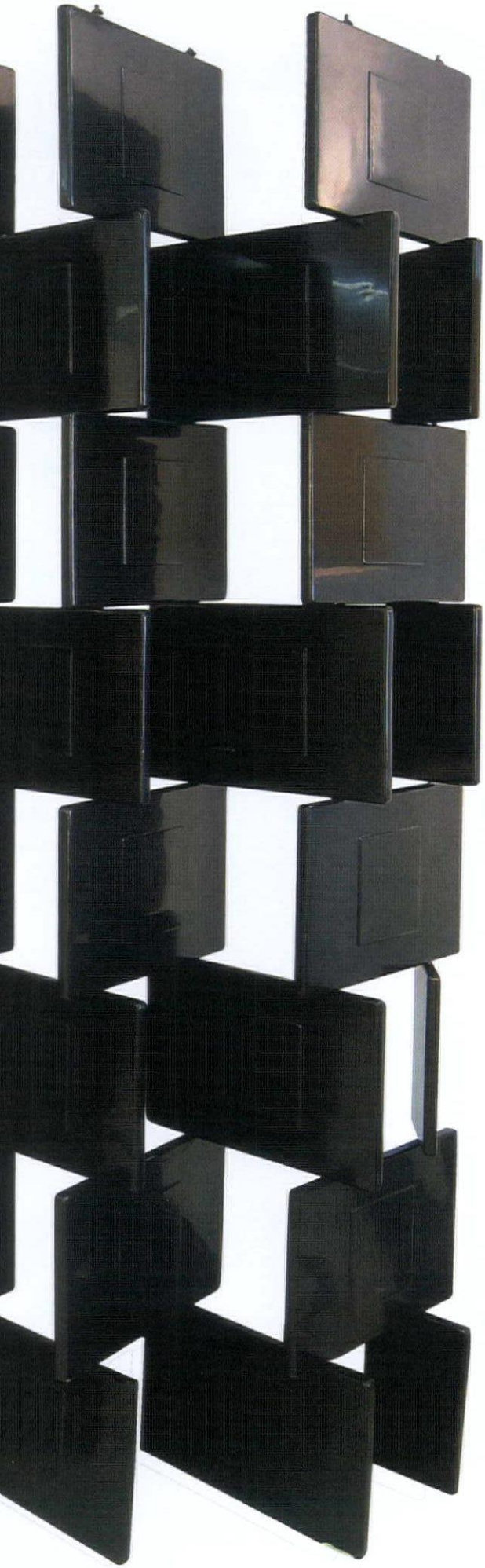


EILEEN GRAY
(1878–1976)

Black lacquer folding "Block" screen
Provenance: Jean Badovici,
Rue Chateaubriand, Paris,
circa 1922



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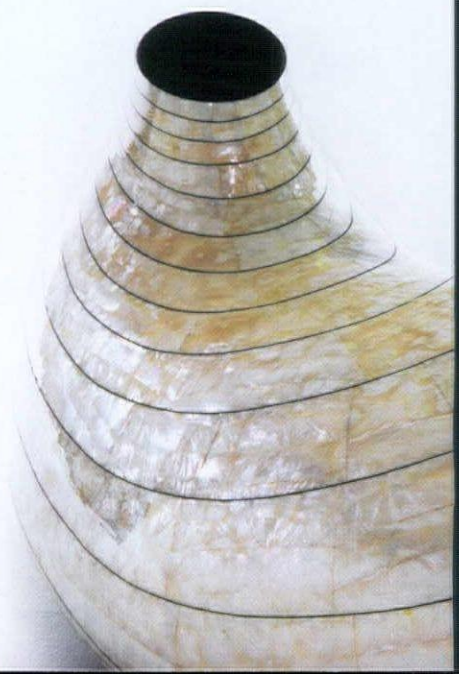

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Cabinet and Bench: Mother of Pearl, Black lacquered wood
70 X 55 X170 cm, 90 X 60 X 45 cm photo by Woo changwon

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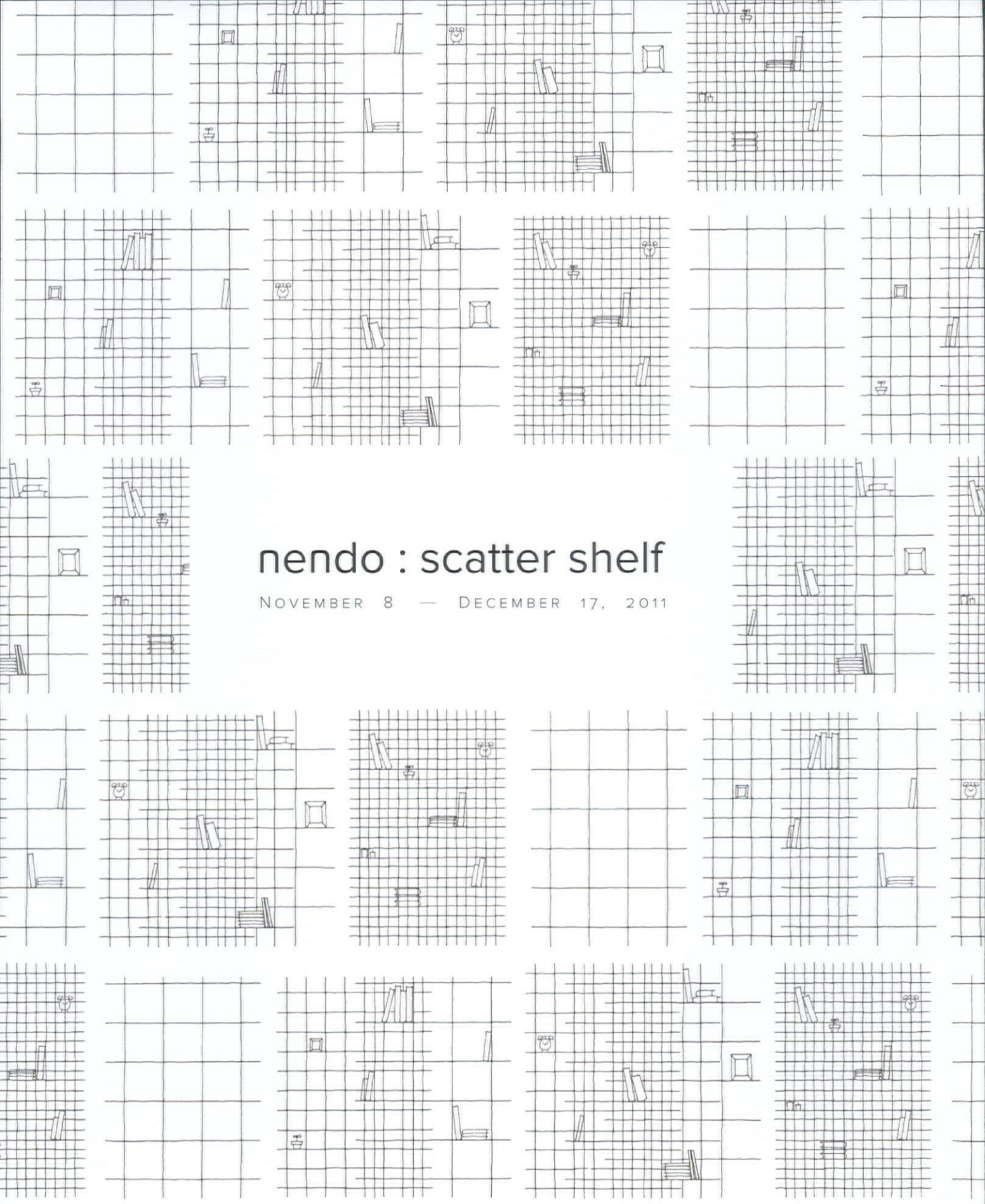
ON THE COVER
A detail of a custom, double-length "Marshmallow" sofa, designed in 1956 by Irving Harper of George Nelson Associates. The piece will be offered in Los Angeles Modern Auctions December 11th sale.

THIS PAGE
A settee and ottoman with metal stud detailing from British designer Lee Broom's new collection.



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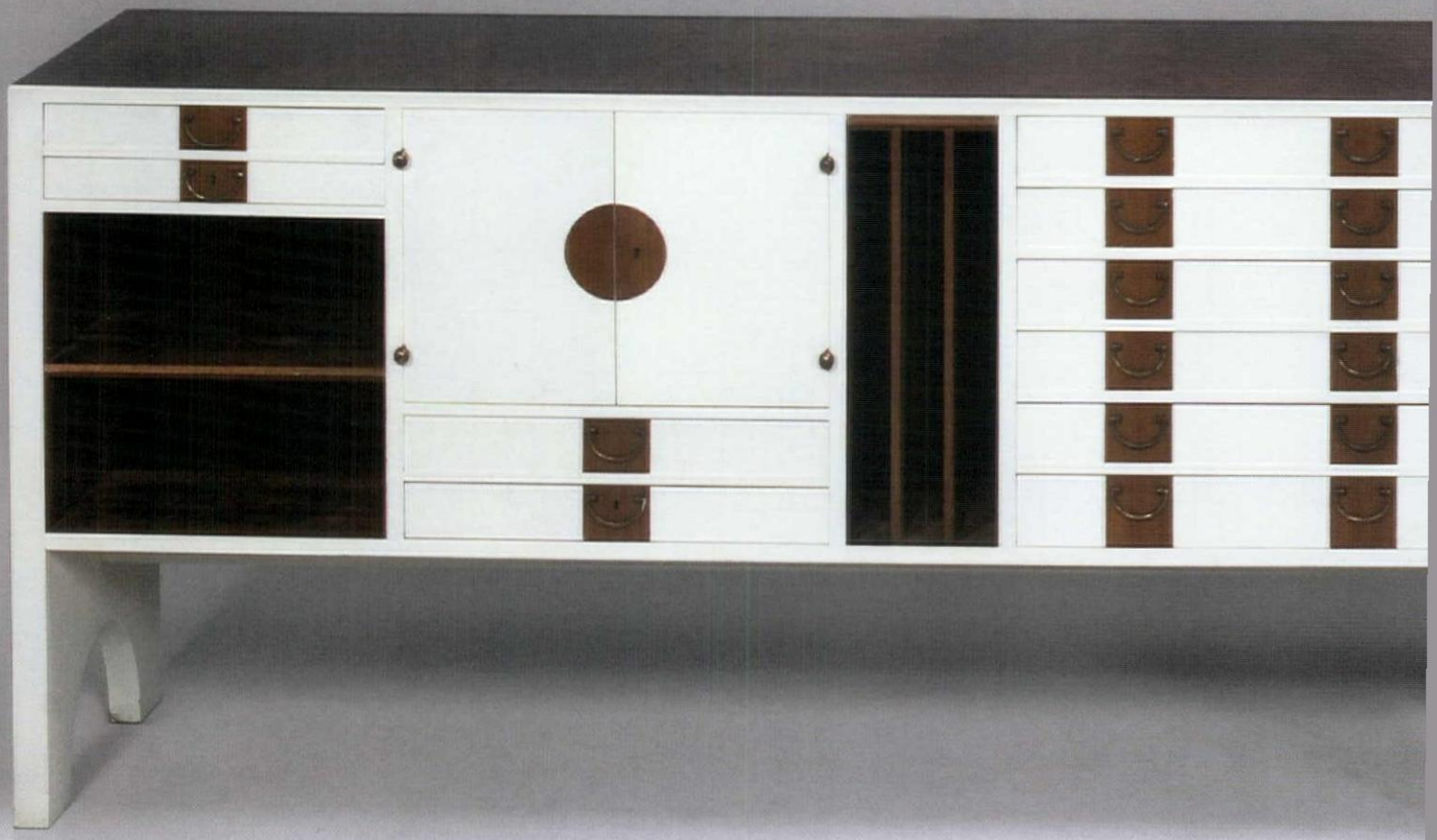
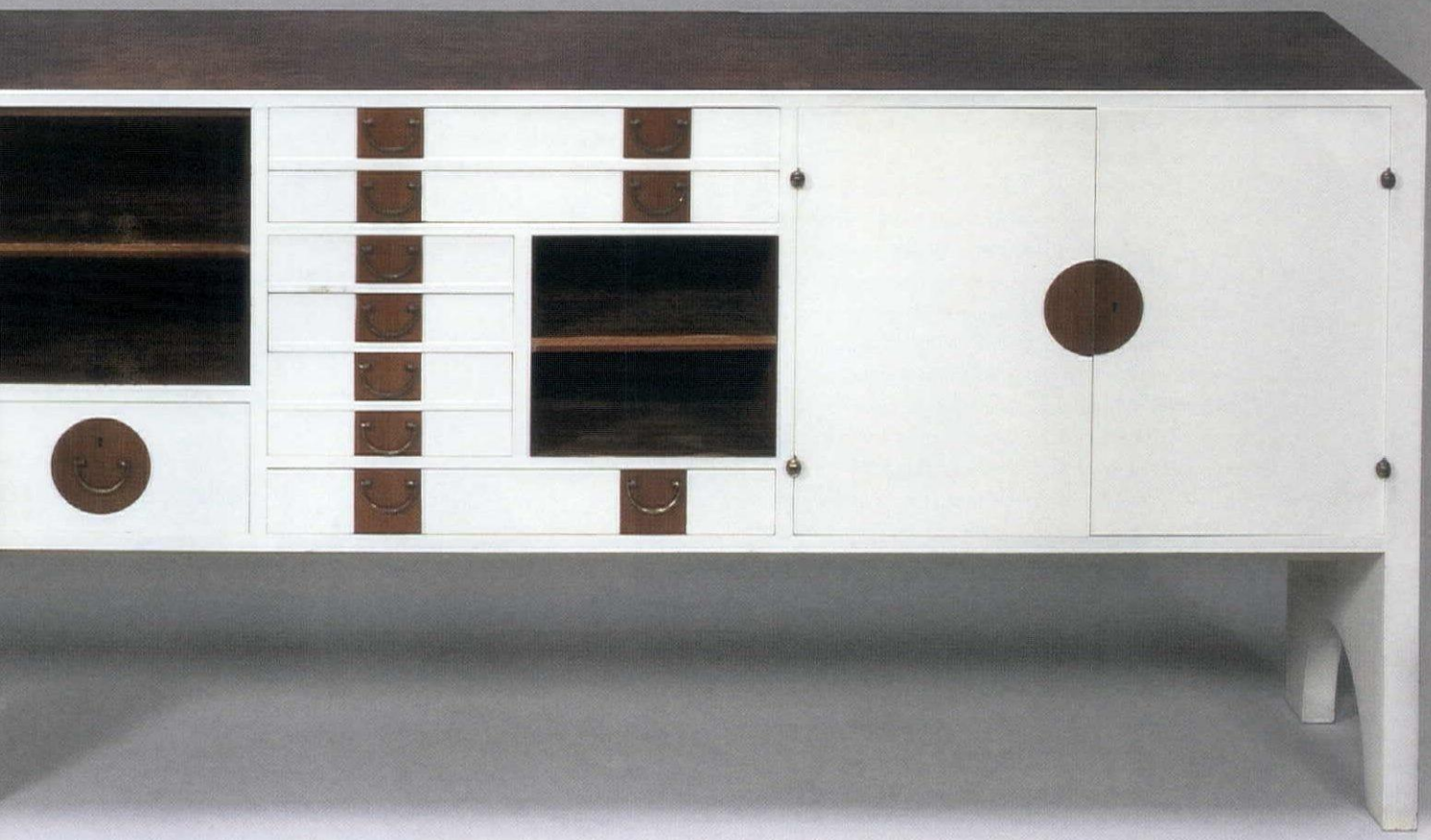




Sweet and Sour

AS IN LIFE ITSELF, in general, aficionados of design and architecture are treated to both joy and sorrow.

Here are some recent examples, and let's start with happy ones. In mid-September a painstakingly restored 1922 carousel—housed in a clear acrylic pavilion designed by the French architect Jean Nouvel—opened for rides in Brooklyn Bridge Park in New York. The day of the ribbon-cutting ceremony was overcast and a bit dreary, but it was hard not to feel like a kid again to see the wooden horses flashing past under dazzling lights, and to hear children (and some adults) whooping it up. The ride is named "Jane's Carousel" for Jane Walentas—wife of developer David Walentas, who more or less singlehandedly transformed the adjacent Dumbo district from a derelict drug den into an upscale arty neighborhood. Jane Walentas spent more than two decades refurbishing the merry-go-round, going so far as to source the original paint used to decorate the horses, and is to be praised for her persistence. The Walentas' overture to Nouvel is also admirable: his pavilion is a gem. The acrylic panels that make up the walls afford wonderful views of Manhattan across the East River and of the Brooklyn and Manhattan Bridges. When the weather is fine the panels can be rolled open on a recessed track. This operation is fun to watch—though, for me, one of the most memorable sights of the day was to watch Mayor Michael Bloomberg eating popcorn. Whatever you think of Hizzoner the billionaire, even though he is sometimes officious, he's a Regular Joe at heart.

More glad tidings: there are, it seems, actual angels in Los Angeles. In mid-October the Richard Neutra designed Kronish house in Beverly Hills was saved from the wrecking ball by an anonymous buyer who reportedly plans to restore the house completed in 1955. Backstory: At nearly 7,000 square feet, the Kronish house was one of Neutra's largest residential commissions, built for a local developer on a "flag lot"—you drive down a long driveway off Sunset Boulevard to reach the two-acre property. The house has a "pinwheel" shape, with three wings extending from a central living room and library space at the core.

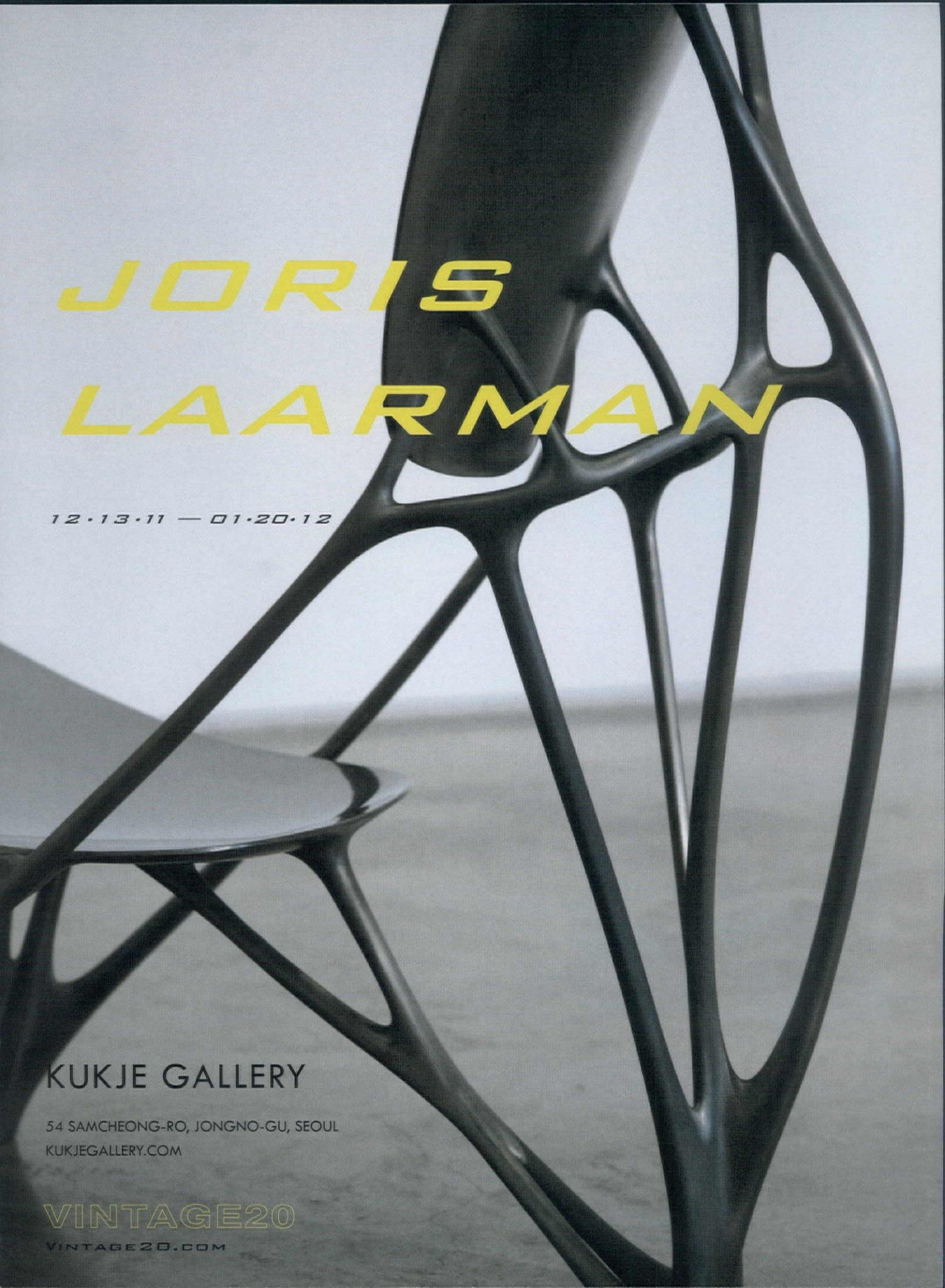
In January 2011 the house and grounds—which are both in need of much restoration—were bought at a foreclosure sale and quickly put on the market for almost $14 million, advertised as a tear-down with no mention of Neutra. The Los Angeles Conservancy mounted a rescue campaign, and in August convinced the city council of Beverly Hills—which woefully has no building preservation bylaws—to delay razing the Kronish house until October 10. Shortly after that date, the anonymous buyer stepped in, and bought the house and land for a reported $12.8 million. Fingers-crossed they will live up to the promise to restore this marvelous residence.

And now for the bad news. Steuben Glass, since 1903 the benchmark in American studio art glass, will likely soon go out of business. The company was cofounded by an eccentric British émigré, Frederick Carder, who produced highly colored art glass pieces, brilliant, but in forms often based on the work of other designers. Corning Glass purchased Carder's firm in 1918, and, in the 1930s, having developed a new crystal clear glass, they switched Steuben's lines from colored to clear glass. In the following years the firm put forth lines designed by luminaries from Walter Dorwin Teague to Isamu Noguchi and became the top name in American glassware.

In 2008 Corning, whose core business is now fiber-optic cable manufacture, sold Steuben to Schottenstein Stores Corporation, a family-owned retail firm based in Columbus, Ohio. Given current economic conditions, Schottenstein says it is unable to lure buyers for luxury goods. Hence: R.I.P. Steuben. A sad chapter.

Gregory Cerio

GREGORY CERIO EDITOR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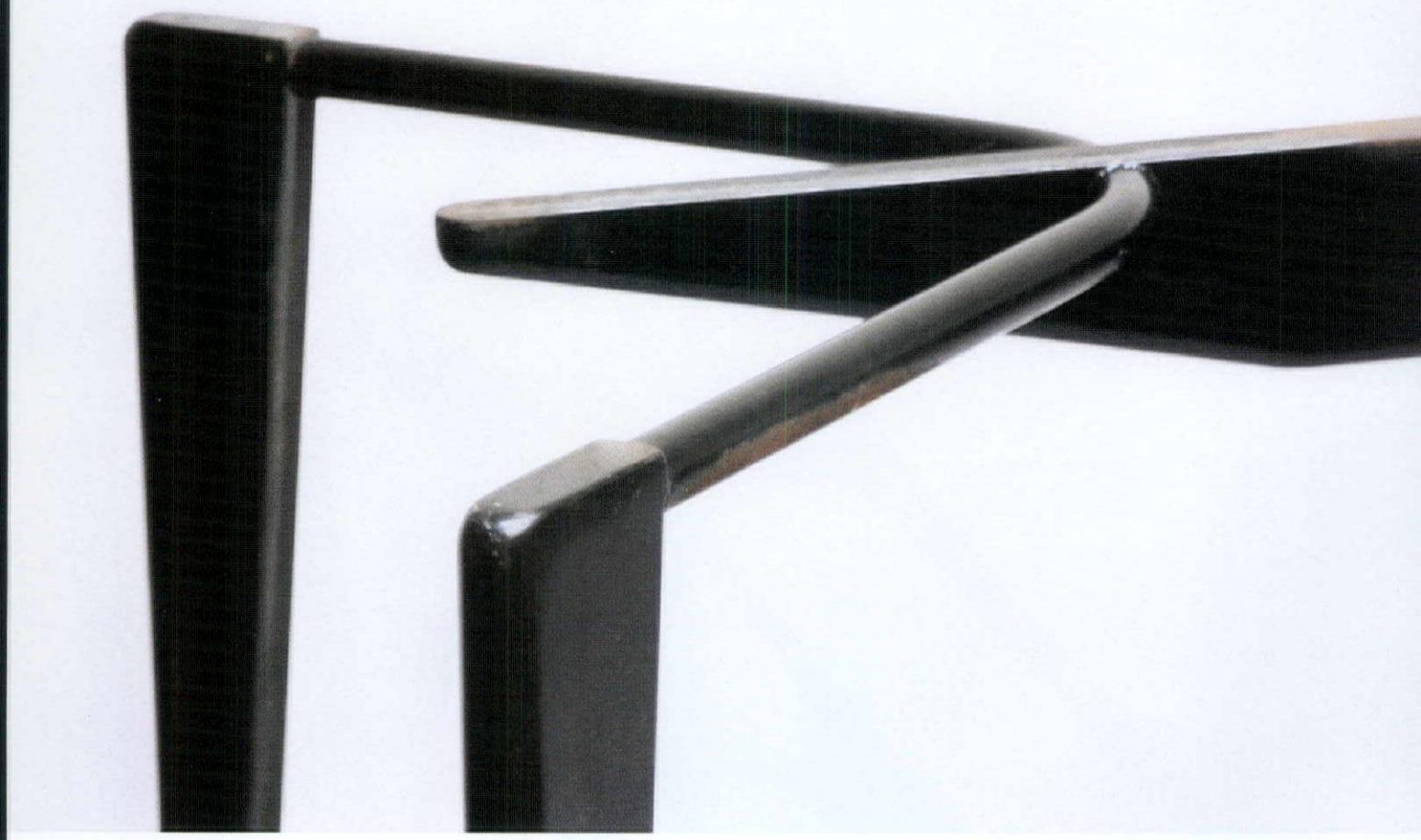

Jean Prouvé

Table, special order, 1944

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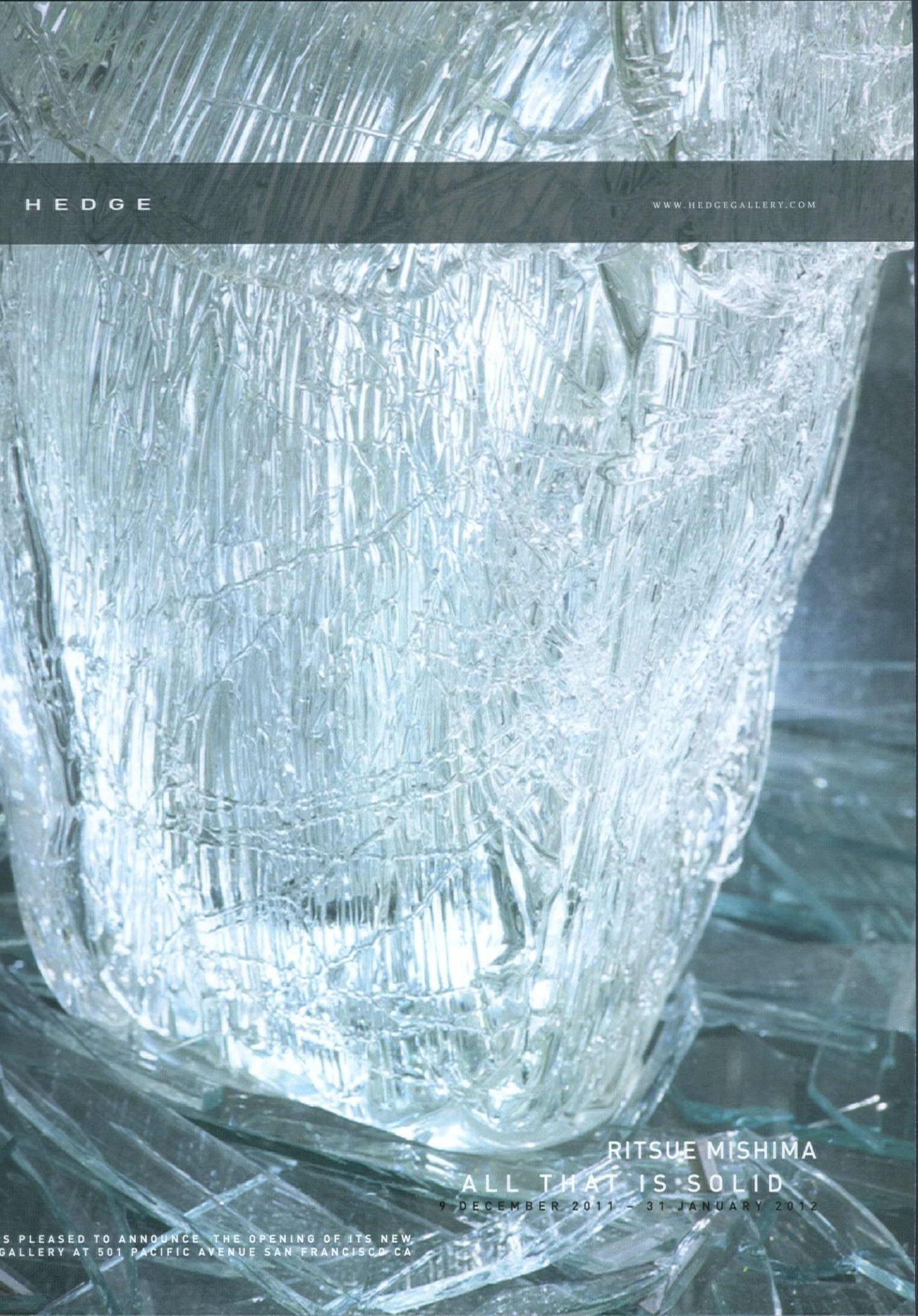
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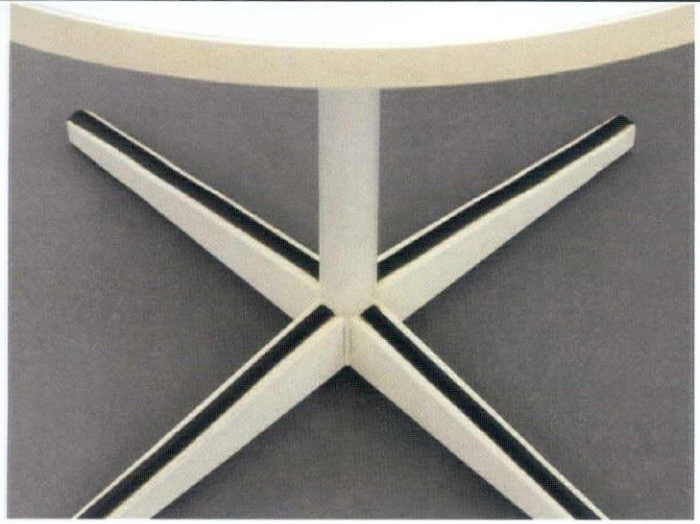
Chris Waddington ("Making it Happen," p. 122) is a staff writer and critic for the *Times-Picayune* newspaper in New Orleans. He was previously books editor of the Minneapolis *Star Tribune* for five years. His nonfiction has appeared in *Condé Nast Traveler, Oxford American, Art & Antiques, Utne Reader,* and *Art in America*. He has won many awards for his journalism, including National Endowment for the Arts fellowships in 2005 and 2006. Waddington's fiction has appeared in *The Quarterly, Exquisite Corpse, Guernica,* and the *New Orleans Review*. In November Elise Blackwell awarded him a gold medal in the 2011 William Faulkner-William Wisdom Creative Writing Competition for a novella set in New Orleans.

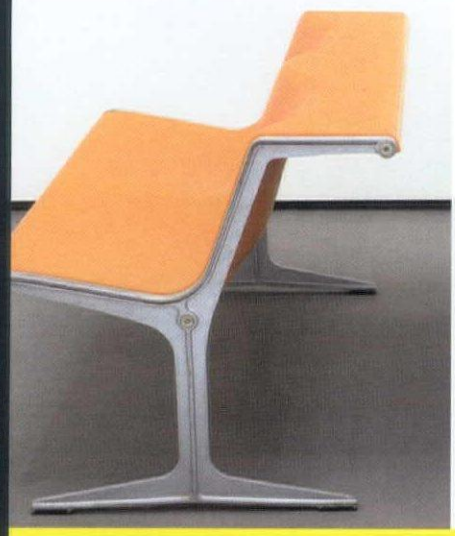
Katy Kiick ("Current Thinking," p. 136) loves recession advertising, especially the downright silly work of the beverage industry. After a childhood spent on a farm in Illinois, she entered Syracuse University to study painting, but soon found herself drawn more toward the art history library than the studio. She graduated in 2007 with a B.F.A. in art history, followed by an M.A. from Cooper-Hewitt National Design Museum and Parsons The New School for Design. She is currently interested in postwar American life and contemporary pop culture, and will publish her essay "Absolut Utopia: Advertising the American Dream in an ABSOLUT World" in *Dreams for Sale: Utopian Images and Narratives in Advertising* (Lexington Press, 2012).

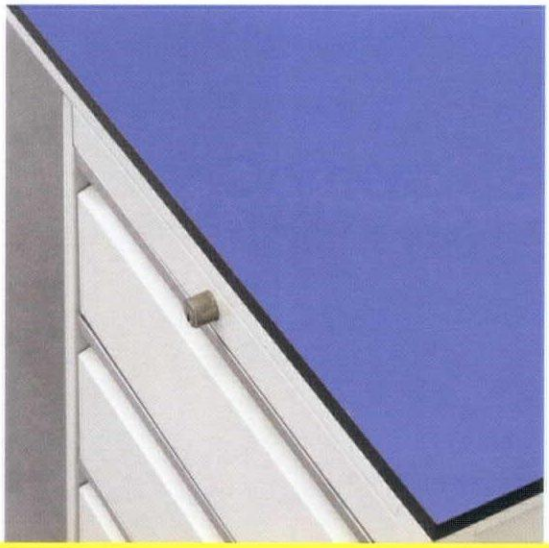
Stephanie Gabriele ("Greenwich Scene Time," p. 116) is director of the London office of the Carpenters Workshop Gallery. Born in New York City, she moved to Rome early in her childhood but "bounced back and forth between New York and Italy all the time," becoming fluent in English, Italian, French, Armenian, and Spanish along the way. The museums of Europe, as well as her longtime admiration for art collector Peggy Guggenheim, led her to study art history at John Cabot University in Rome. Upon graduation she joined the Manhattan gallery Barry Friedman, Ltd., just as the firm was moving to the borough's Chelsea district, and opening a sister gallery, Friedman Benda.

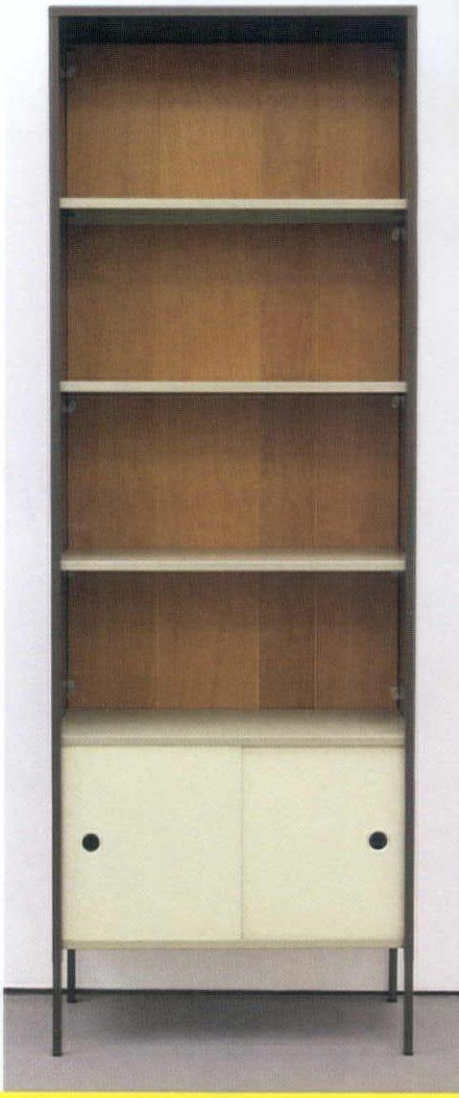
Eleanor Gustafson is executive editor of *The Magazine* ANTIQUES, as well as general editor of MODERN *Magazine*. A native of Upper Nyack, New York, she joined ANTIQUES immediately upon receiving her B.A. from Vassar College in 1972. She is also a freelance editor of articles and books, most recently a forthcoming critical study of the American architect Edward Durell Stone. Although she specializes in antiques, she is no stranger to modern design, and her collection includes everything from a Chippendale desk to a "Scandinavian modern" commode—as well as several Henry Dreyfuss carafes for the American Thermos Bottle Company, for which her father was a sales manager.

Edited by TYLER MERBLER Illustrations by HANNAH LAYDEN









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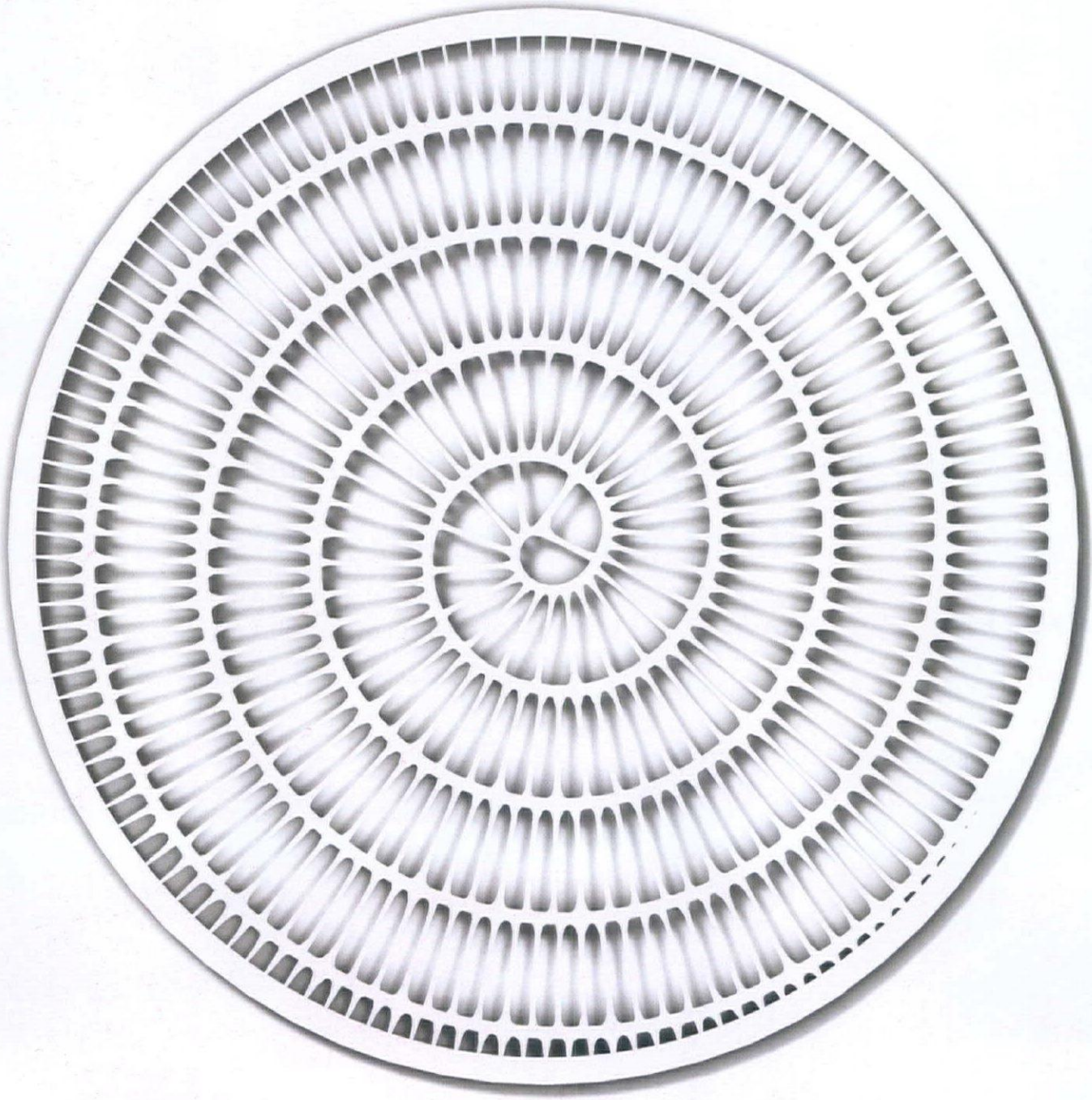

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What Sold, for How Much, & Why?

By BEATRICE V. THORNTON

Lot 35 Artcurial/ Briest-Poulain-F. Tajan "Jean Prouvé 'Structure Nomade' et pièces de mobiliers historiques de Charlotte Perriand, Le Corbusier, Jean Prouvé et Pierre Jeanneret" sale in Paris, October 24: A sheet metal and leather fauteuil "Grand Repos" designed by Jean Prouvé in 1930. Estimated at € 250,000-300,000 (approximately $350,000-420,000) The piece sold for € 471,434 (about $660,100). Some reasons for the unexpectedly high price:

In the limelight

It is clear from leafing through the auction catalogue that the importance and rarity of this piece was taken into consideration in planning the sale, which in itself could be seen as an ode to Prouvé. The auction included works by a handful of his contemporaries and collaborators, but the spotlight was on Prouvé. The importance of the fauteuil "Grand Repos," as he called this easy chair, was made known by the full-page black-and-white photograph gracing one of the opening pages of the catalogue, and by a three-page spread with anatomical drawings and photographs accompanying the lot's description. Out of this fifty-lot sale leading up to the "Structure Nomade"—a 1957 ensemble of three academic buildings originally erected in Villejuif outside Paris—with a dozen of the lots dubbed to be of museum quality, this chair garnered a price second only to the sale's namesake building. The associate director of Artcurial, Fabien Naudan, commented that "the idea for this particular auction was to be very selective and the surroundings of this piece are very important," adding that "when the chair previously came to auction in 2006 it was in an art deco sale, which was not ideal because this is a Union des Artistes Modernes [or UAM, a group of French designers formed in 1929 who rejected the lushness of furnishings by Émile-Jacques Ruhlmann and others] piece and has a different aesthetic."

Going way back

The design of the chair exhibits a superb combination of the talents of Prouvé—who began his career as a metalworker—as an architect, industrial designer, and furniture designer. Prouvé's furniture cannot be discussed without taking into consideration his beginnings at the forge because metal figures so prominently in his designs, and particularly in the engineering of the base of this chair. He opened his first workshop in 1923, and became one of the founding members of the UAM in 1929, along with other visionaries of French modernism such as Le Corbusier, Pierre Jeanneret, and Charlotte Perriand, whose works were also included in the Artcurial sale.

Three's a charm

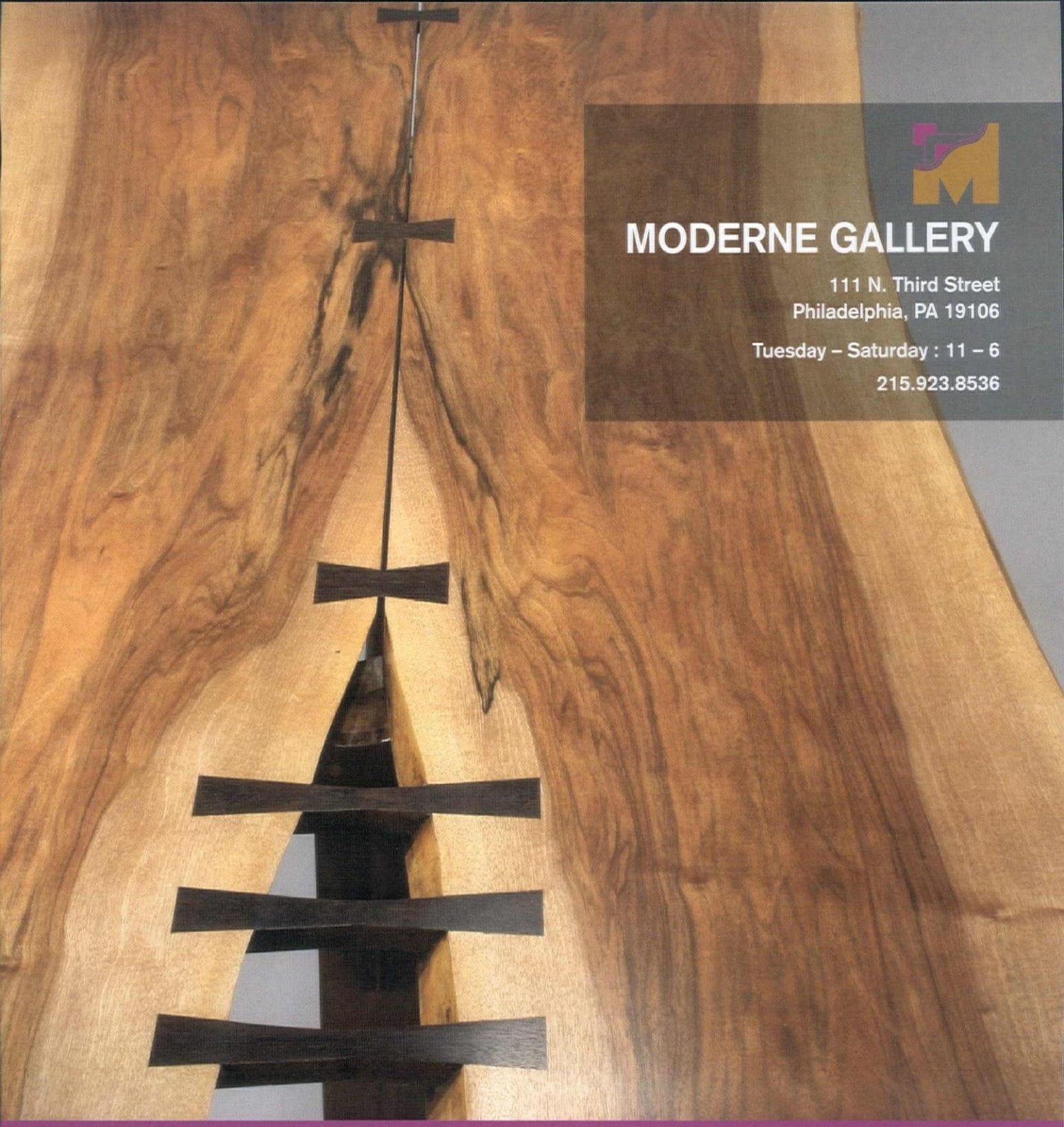
This model, previously owned by a Swiss private collector who purchased it at an Artcurial sale in 2006, is a remarkably original design. A prototype was presented at the Exposition UAM in 1930, yet it is actually the third in a series of easy chairs designed by Prouvé, the first of which outfitted several of his family's residences up until its acquisition by the Centre Pompidou in 1993. The second sold at Sotheby's in Monaco in 1986 and is now part of the collection of the Vitra Design Museum in Germany. These three models each have varying details, though this 1930 design is considered the most successful.

Making green easy

Beneath its wheat-green ("blé vert") finish this chair's sheet-metal body is a remarkable technological feat—mounted on rolling ball-bearings that slide along two rails integrated into the base, with springs placed below the seat on either side to allow the seat and backrest to gently recline into a sleeping position and return upright by a simple, natural forward movement on the part of the sitter. On the right-hand side a lock button can be used to keep the back from reclining. The seat, arms, and headrest are covered with original waxed leather. And, as the catalogue indicates, this design is evidence of a particular command of an aesthete who appreciates his comfort.

Growing interest in Prouvé and modernism

Without a doubt, the price this piece achieved is proof of increasing interest in modernism as a whole, and especially of the importance of Prouvé's role in shaping French modernism. When asked why the estimate was set so high, Naudan remarked that "much more is known about him than when this piece was sold in 2006 and the market for Prouvé is more mature. We know people will pay a very high price for the quality." This was reflected on the floor, with three bidders taking the piece above the high estimate of €300,000, the lot finally going to a European buyer not usually known for collecting works of French modernism. Clearly modern design, as they say, has legs.



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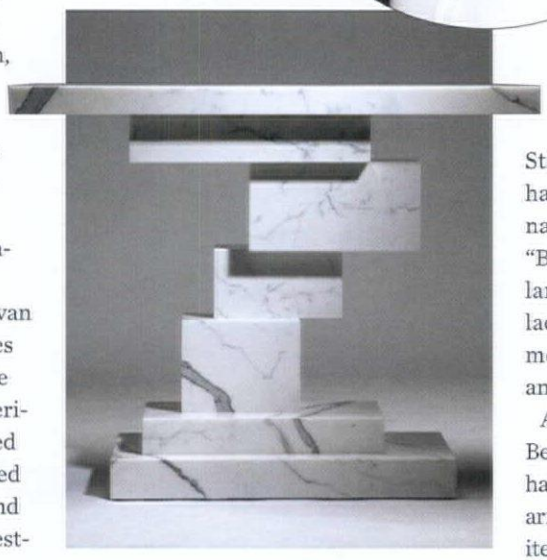
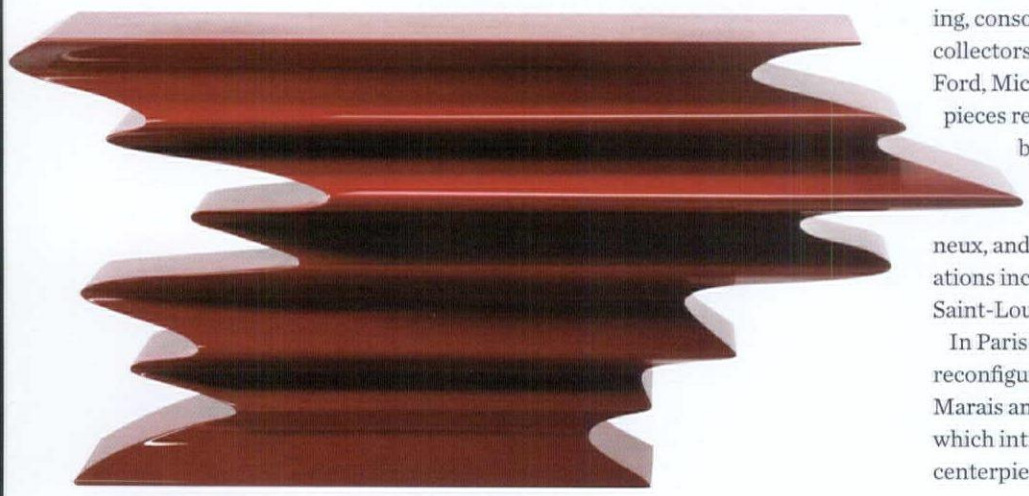
WITH HIS DYNAMIC, OFTEN MIND-BOGGLING WORKS, HERVÉ VAN DER STRAETEN HAS BECOME ONE OF THE HIPPEST—AND MOST HIGHLY COLLECTED—DESIGNERS WORKING TODAY

By JEAN BOND RAFFERTY

YOU MIGHT BE TEMPTED TO WONDER whether Hervé van der Straeten believes in the laws of physics. Stunning gravity-defying consoles, for example, are one of the French designer's fortes. His "Psychose" is an almost comic strip-like representation of speed in furniture form: a zoom of accordion waves of red lacquered fiberglass that seems to be in motion; "Crystalloide," inspired by the process of crystallization, features an avalanche of tumbling blocks of gleaming nickel on brass in one version, and silver in another; the white marble slabs in the console called "Kashmir" are arranged in a startling asymmetrical composition.

These high-wire demonstrations of equilibrium are matched for vivacity only by van der Straeten's masterful mixes of materials and textures. The "Kyoto" buffet combines exteriors of obsidian on silver-tinted leather plus polished patinated bronze baguettes, drawers, and cabinets lined in oxidized chestnut sheathed in leather in matching tones, and a top and legs in black Belgian marble. One of van der Straeten's armoire designs has doors that marry amboyna burl with ebony; while the "Buffet Bi-Colore" is a mélange of bronze-patinated lacquered wood with a parchment top, bronze baguettes, and interiors of sycamore.





Hervé van der Straeten (above) created his asymmetrical "Kashmir" console in 2010 of marble slabs, while his "Psychose" console of 2008 is of red lacquered fiberglass.

At forty-six, the École des Beaux-Arts-trained designer has produced a vividly original array of unique pieces and limited editions (each of eight to forty pieces) of furniture, lighting, consoles, mirrors, and jewelry that attracts art collectors and, reportedly, such fans as Madonna, Tom Ford, Mick Jagger, and Diane von Furstenberg. His pieces regularly appear in the haute decors created by a swathe of high-flying decorators—Jacques Grange, Alberto Pinto, François Catroux, Peter Marino, Juan Pablo Molyneux, and Thierry Despont, to name a few. Other creations include the Dior "J'adore" perfume flacon and Saint-Louis's "Excess" crystal collection.

In Paris his collections are shown in his own newly reconfigured 2,800-square-foot gallery space in the Marais and the Paris gallery Perimeter Art & Design, which introduced his tipsy "Twist" candlesticks-cum-centerpiece at last June's Design Miami-Basel fair. In

CÉCIL MATHIEU PHOTOS BY COURTESY OF GALERIE VAN DER STRAETEN

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"Pearl Front Commode" in goatskin with Mother of Pearl doors by Evan Lobel, 2011
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Crystal Sconces by J&L Lobmeyr designed for The Metropolitan Opera House, 1966.
These sconces hung in the Met at Lincoln Center from 1966 until the renovation.
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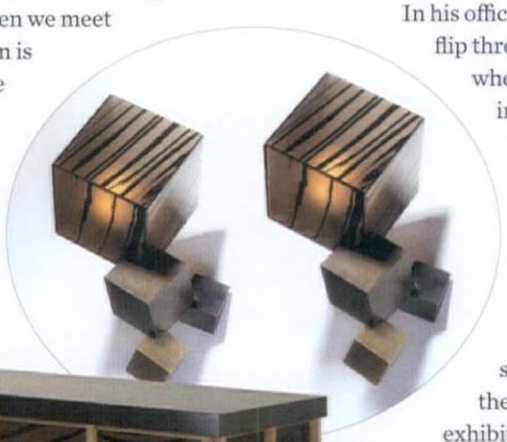
New York his designs are represented by Ralph Pucci International and the gallery Maison Gérard, and, in Brussels, at Pierre Bergé's gallery and that of Flore de Brantes, who took van der Straeten's pieces to both the 2010 TEFAF Maastricht and BRAFA fairs. In the inaugural exhibition, opening November 10, at her new Brussels gallery, de Brantes is featuring his designs along with her signature mix of contemporary art and eighteenth-century antiques.

"Hervé is a perfectionist, a perfectionist in design, but also in the quality of the execution of his work," de Brantes explains. "That is what makes him unique."

To see behind the scenes of his exceptional designs, I hop a taxi to the amusingly named "street of the future" (full of warehouses and workshops) in an eastern Paris suburb where the designer's atelier has been

> HIGH-WIRE DEMONSTRATIONS OF EQUILIBRIUM ARE MATCHED FOR VIVACITY ONLY BY VAN DER STRAETEN'S MASTERFUL MIXES OF MATERIALS AND TEXTURES

certified as a "Living Heritage Company" by the French Ministry of Culture—an acknowledgment of the studio's rarified knowledge of cabinetmaking and bronze-working techniques. When we meet in the courtyard, van der Straeten is clad in an impeccable crisp white shirt and black jeans. If I was expecting the soft rasp of a chisel on wood—well there is that, too, in the cabinetry workshop—it's soon blotted out by the screaming whine of a saw slicing through metal or shaping angles in the bronze atelier. In an ambiance more car body shop than artist's studio, machines share space with the workbenches and tools of each artisan.



In his office opposite the small jewelry atelier, we flip through the pages of a small notebook where van der Straeten's designs are born in free form, though his sketches are surprisingly neat and clean for preliminary mock-ups. He compares the drawings to doodles or Dadaist automatic writing, "a sort of stream of consciousness drawing that comes out of my head," he says. Later, he may see the inspirations of an exhibition, an artist, architecture, a material, or a concept of movement like the undulating red waves of "Psychose." "My furniture is solid, massive and very geometric. The chandeliers, mirrors, and consoles tend to be sculptural with a lot of movement and freedom. I like to discover different periods and artists, you learn from them," he says.

Top: **The process of crystallization was the inspiration behind this silver on brass "Crystalloide" console from 2010.**

Left: **Van der Straeten's "Satellite" lights from 2010 are made of bronze and translucent obsidian, which creates a natural zebra pattern.**

The "Kyoto" buffet combines obsidian on silver-tinted leather, bronze baguettes, and a top and feet in black Belgian marble.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Favorites include Gerrit Rietveld, Kazimir Malevich, Eileen Gray, and Oscar Niemeyer.

When we come to a drawing of the jumble of cubes that became the console "Crystalloide," he explains, "It looks random, but inside each box is a structure that supports it." When I ask if he was ever an engineer, the response is a revelation. Both his father and brother are engineers and his early studies were in the same discipline. "By the age of eighteen, I knew technical design and how to do a 3-D program in my head. So when I design something like this, it's total freedom, but mixed with that I know what is going on behind and exactly what I am drawing."

He knew engineering was not his future. "I had fun designing and was already creating jewelry," he recalls. "It started showing up on the fashion runways and in the magazines. I had my own company and clients like Bergdorf Goodman when I was nineteen and still at the Beaux-Arts."

Furniture and objects were always an ambition, but the success of his jewelry took up ten years. "Working with metal jewelry was and is like a laboratory for studying shapes. My chandeliers, sconces, and mirrors are precious in a way that comes from jewelry," he says. Motifs like irregularly shaped links of a chain and clam-sized beads

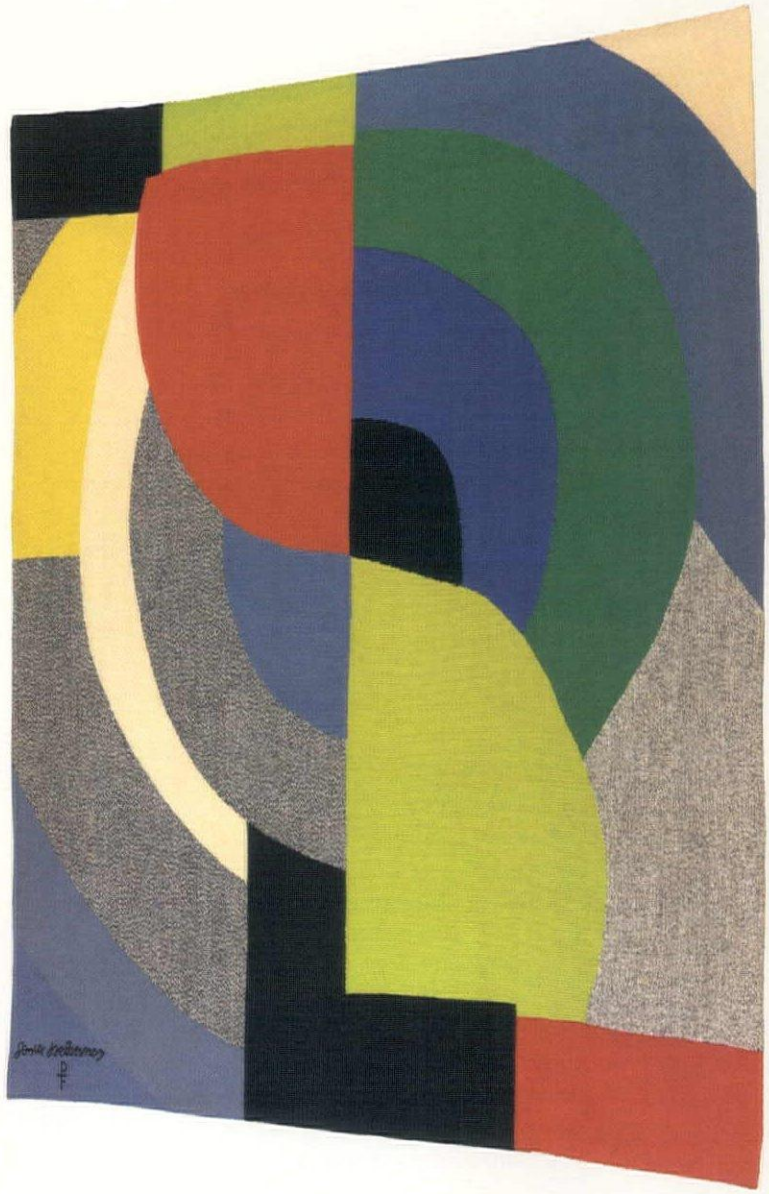
> AT FORTY-SIX, THE ÉCOLE DES BEAUX-ARTS-TRAINED DESIGNER HAS PRODUCED A VIVIDLY ORIGINAL ARRAY OF UNIQUE PIECES AND LIMITED EDITIONS

appear in his lighting and mirrors. He moved on to working with bronze and brass on a different scale, first small objects, mirrors, and lighting, then furniture in 1998 when he opened his gallery.

From the structure pictured in his sketch, he selects materials, colors, and the scale to reinforce the concept of each piece. "Red lacquer for 'Psychose' because it gives a dynamic to the waves, and contrasting materials like mixing a purple lacquer with parchment or a mix of a sculptural material like bronze with an industrial anodized aluminium in the convex 'Blue Sorcière' mirror," he says. "It's like making a sauce of rosemary, butter, and chicken stock, then adding a few drops of vinegar. I want to push the boundaries in materials, shapes, ways

Van der Straeten creates a multitude of sketches before finally settling on a design; next he personally selects the materials, and then oversees the making of each object.

The "Particules" cabinet, made from Gabonese ebony with amboyna marquetry, took more than two thousand hours to complete. The interior is of varnished Brazilian green ebony.



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to create." He is currently using myriad colors of Perspex and mixing iridescent glass with marble.

On a tour of the ateliers, we stop before a piece that will be part of his upcoming gallery collection: a custom cabinet whose ripples of sycamore will be covered in parchment. "We first make a sort of blueprint [based on his design sketch] on scale with the real size of the finished piece; then a model in medium wood on the same scale, and we use that model to correct the proportions," van der Straeten explains. "It can demand tens or hundreds of hours of work. Everything is extremely precise. When you are working with such precious woods you can't afford to make a mistake. We don't."

> "LIKE FURNITURE COUTURE, VAN DER STRAETEN'S DESIGNS ARE MADE OF **SUMPTUOUS MATERIALS WITH HIDDEN DETAILS THAT ARE VITAL TO THE QUALITY OF THE PIECES**

We watch as craftsmen assemble the piece by hand, shaving the wood to shape a cabinet foot. "Each piece is cut out, filed, and planed," he continues. "Working the solid wood and applying the veneer onto the wood is done by hand. We work with lacquer and parchment specialists, but eighty percent of things are done here. It's rare to see that in an atelier today."

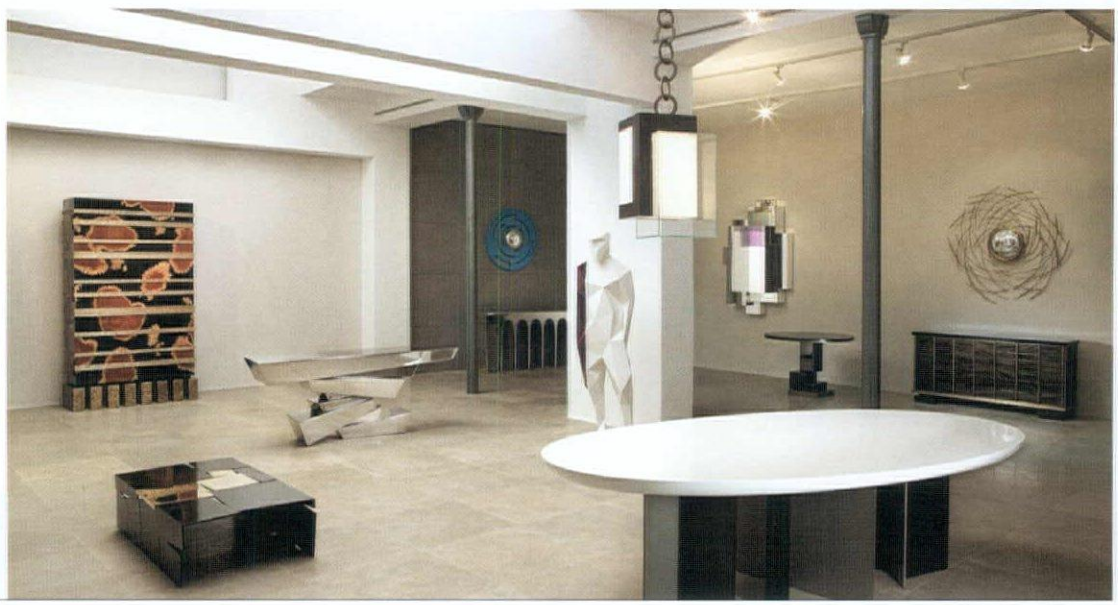
Like furniture couture, van der Straeten's designs are made of sumptuous materials with hidden details that are vital to the quality of pieces he describes as "conceived to last a long time." The wood elements of a gigantic mirror lacquered with gold leaf are individually beveled at 45 degrees before they are lacquered "so if the wood starts to move, it will move in the angle. The surface of the lacquer will remain fine, even, and never crack." He opens the doors of a sideboard to be covered in goatskin or lambskin parchment on a white fabric. The dovetail assembly means the hinges are recessed and concealed. "What you see is the sycamore. I like the inside to be as beautiful as the outside," he remarks.

And he likes to surprise—most of all himself. "My work evolved from the pleasure I get from designing, pushing myself further," he says. "Basically my job is to give as much pleasure as I get to the people who buy my pieces."

Jean Bond Rafferty is a Paris-based writer.

The "Sparkling" console, 2010, made from brass, iridescent glass, and marble is "both playful and strange," says van der Straeten.

Van der Straeten's newly reconfigured 2,800-square-foot gallery space in Paris.



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LEATHER CLAD GAMES TABLE DESIGNED BY WILLIAM HAINES CIRCA 1950, ESTATE OF F. HUGH AND MARY HERBERT, BEL AIR, CALIFORNIA

Upholstered Stool with Leather wrapped Legs designed by William Haines Circa 1950, Estate of Sidney and Francine Brody, Holmby Hills, California

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WHEN IT COMES TO TRUE DANISH MODERN FURNITURE DESIGN, there is, in my opinion, no one more important than the architect-designer Finn Juhl. He developed a new direction in the established form of classical craftsman-produced furniture made by the likes of Ole Wanscher, Børge Mogensen, and Fritz Henningsen, among others. As opposed to their neoclassical style, Juhl devised pieces with sculptural and organic lines, built with a sensitivity to the beauty of handmade cabinetry.

There were several companies that produced Juhl's designs, including ones that employed top-of-the-line individual joinery methods as well as ones that used mass-production techniques. Of course the rarity of pieces and the form of manufacture play a large role in pricing Juhl's work. Naturally the handmade and smaller production run designs command a higher price than the machine-made furnishings produced in bulk. But there is always a touch of craft even in his mass-market pieces, showcasing Juhl's expertise at creating designs that beckon the client to sit, run his or her hands along the sweeping curves of the arms, and enjoy a chair that perfectly fits the body.

I hesitate to contend that any of Finn Juhl's designs deserve a low grade, but when you are comparing pieces for their virtues, or lack thereof, the ones he designed for France and Søn (or, as the firm was originally named, France and Daverkosen) occupy the lowest rung of the ladder. They are basic designs, with nothing really outstanding about them. Nice, but, atypically for Juhl, boring. The example pictured here is solid teak, a sturdy and useful chair with a small flash of zing in the curvature of the floating armrest. These types of pieces produced by France and Søn are what Americans came to refer to generically in the 1950s as "Danish modern." And they are almost indistinguishable from the knockoffs made by other manufacturers.

Appropriate price: $1,500

GRADE

D

A step better, in terms of design aesthetics, are the pieces Juhl designed for the American company Baker Modern. Baker, beginning about 1950, was the first company to institute mass-market production of his designs. Prior to that only the Danish cabinetmaker Niels Vodder made Juhl's pieces. Some of the items Baker produced were American-made versions of those the Vodder firm crafted in Denmark, such as the "NV 45" and "NV 48" chairs and even Juhl's most famous design, the 1949 "Chieftain" chair (more on that later). But Juhl also designed a line of furniture especially for Baker Modern, and one example from that series is shown here. The coffee table is made with a solid walnut frame and a sycamore top. The edges are flared upward, a feature of many of the pieces Juhl designed for Baker. The quality is there, but the fluidity of the cabinetmaker-made pieces is lacking. That said, the designs specifically for Baker Modern had a more sculptural aspect than the simple and straightforward pieces Juhl later designed for France and Søn and other firms.

Appropriate price: $2,400

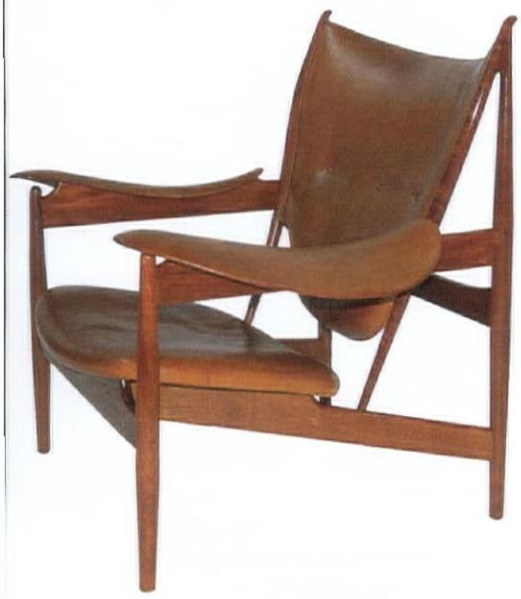
GRADE

C

GRADE
B

The firm Bovirke was the first Danish manufacturer to attempt large-scale production of Juhl pieces that still reflected a handmade aesthetic. Their Juhl designs arrived on the Danish market about a year after Baker introduced its "Baker Modern by Finn Juhl" line. The pieces by Bovirke, such as the "46" chairs shown here, have handmade features that are absent in the American items. The arms, for example, are gently carved and sloped, with a look similar to that of the "NV 45" chairs made by Niels Vodder, but other aspects are obviously machine made, which of course allowed Bovirke to build more pieces. Even so, the furniture made by Bovirke shows a higher "design" factor than standard factory-made Juhl chairs, cabinets, and tables. The designs in Bovirke's export group, called "Bo Ex," were made of solid woods such as teak, mahogany, and rosewood. Pieces sold only in Europe were frequently made of beech.

Appropriate price: $5,000 to $7,000, depending on the wood used and the condition and originality of the upholstery.



GRADE
A

Now to the very top of the heap: any Juhl design made by Niels Vodder. The two began their collaboration in the 1940s, showing Juhl's work at Denmark's Cabinetmaker's Guild exhibitions. Juhl's controversial designs shocked at first and then soon wowed critics. After a clumsy start in 1940, when Juhl showed work that was highly influenced by modern sculpture but was, in my opinion, an over-upholstered mess, he began to collaborate with Vodder on more highly crafted work, creating chairs with a "floating" back and seat and flowing and sculpted arms.

This theme was repeated throughout his designs for Vodder during the 1940s, culminating in his most spectacular and majestic creation, the Ferrari of all Juhl chairs, the "Chieftain" of 1949. The example pictured here is one of the earliest models: note the leather glued directly to the metal of the flared down armrests. No padding there, as in later versions. Made of solid wood and entirely handcrafted, this example retains its original leather and bears a two-line stamp reading " NIELS VODDER, CABINETMAKER/ COPENHAGEN DENMARK," with not a nod to the designer of this magnificent gem (though later versions do include Juhl's name in the mark).

When the "Chieftain" was shown at the Cabinetmaker's Guild exhibition in 1949, Juhl decorated Vodder's stand with items relating to his inspiration for the wooden frame—primitive weapons, spears, and other forms that he drew on to master the chair's construction. The curving tips are features he had used previously in the "NV 45" chairs. There was obviously a limited production of the Juhl designs made by Vodder— the story goes that there were fewer than one hundred "Chieftains" in the original run, with the rosewood models going to Danish embassies. Subsequent runs were made, but the originals are the gold standard. This design showcases Juhl's creativity and mastery of artistic form and function and solidly places him in the top five Danish modernist masters. To my mind, all others pale in comparison.

Appropriate prices depend on the production run from which they derive. A Baker-produced model should command $10,000 to $12,000; a much later Soren Horn or Niels Roth Andersen version can sell for $18,00 to $20,000; an early all-original chair can easily go up to $85,000 or more.

At the Cranbrook Art Museum, a Quiet Revolution

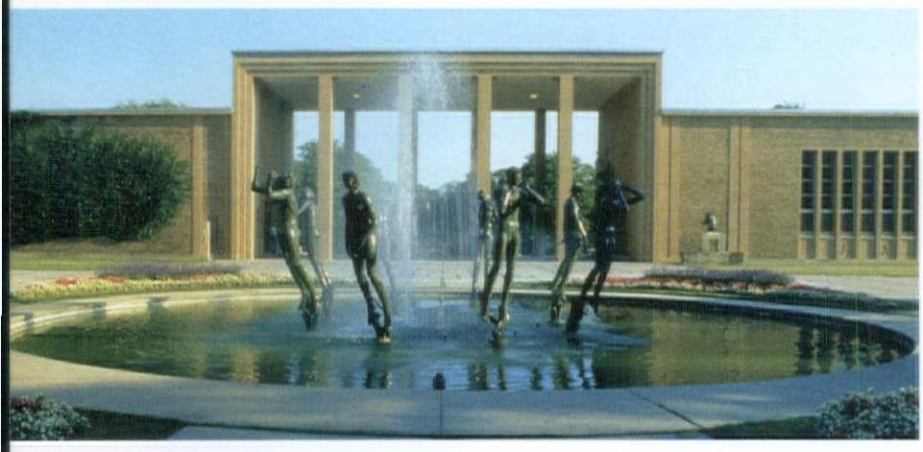
DETROIT'S SMITHGROUP OFFERS A MASTERFUL TUTORIAL IN HOW TO DESIGN FUNCTIONALLY—WITH RESPECT, GRACE AND ELEGANCE—ALONGSIDE SOME OF THE WORLD'S BEST ART AND ARCHITECTURE

By J. MICHAEL WELTON

Above: **The original museum is on the right, the new Collections Building by SmithGroup architects is on the left.**

Below: **Carl Milles's 1936 Orpheus Fountain stands before the colonnaded entrance to Eero and Eliel Saarinen's original structure.**

IT WAS NOT ONE, BUT TWO TOUGH ACTS TO FOLLOW. In 2009 the Detroit branch of the architecture firm SmithGroup faced the daunting challenge of renovating the iconic 1942 Cranbrook Art Museum, designed by the greatest father and son architecture team ever to practice in America. As if that weren't enough, they were asked to also design a new collections wing to extend northward from the existing museum, following the master plan devised in 2001 by the Spanish architect José Rafael Moneo, who, in 2002, built the new Studios Building extending to the southeast. All that was set against a backdrop in Bloomfield Hills, eighteen miles northwest of Detroit, on a campus with buildings by Steven Holl, Lake/Flato, Peter Rose, and Tod Williams and Billie Tsien.



"The art museum was designed in 1942 by the two Saarinens, Eero and Eliel, one of the first they did together," says Reed Kroloff, director of the Cranbrook Academy of Art and Art Museum. "It's been the epicenter of amazing art and activity for a long time, but it hadn't been touched in terms of standards of construction or how it functions." The existing museum was designed originally as a gallery for student and faculty work, and for displaying the art collection of Cranbrook founders George and Ellen Scripps Booth. Over the years, they would amass a collection of six thousand pieces. "It wasn't designed to handle that," Kroloff says. "It was more like a gallery than a museum."

In the decades after its debut, its 15,000 square feet of space slowly gave way to offices and service areas, until 2008, when the Cranbrook community embarked on a capital campaign to renovate and expand. It sought a new 20,000 square-foot building to house its ever-growing collection of art, textiles,

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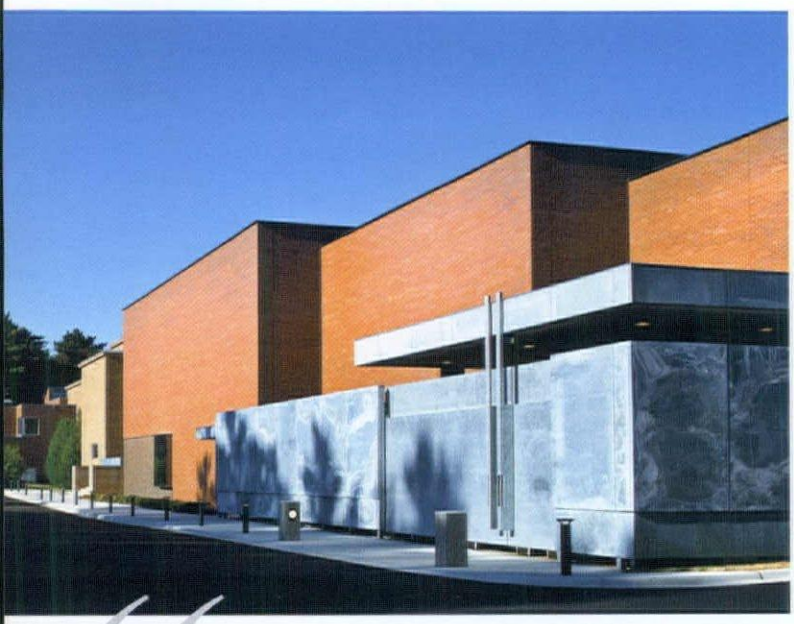

it all so you'd never know we'd been there," Kroloff says.

Renovated, the museum retains its iconic position within the Cranbrook campus, directly south of Carl Milles's 1936 Orpheus Fountain. "The Saarinen building is the grand entrance, in an almost classical way," says Kroloff. While it is a twenty-five-foot-tall, one-story affair, the new collections wing features two levels below grade and two above. But it's scaled back to be barely noticeable. The architects cut the new wing into a hill to give it the appearance of a one-story structure from the fountain plaza, stepping it down and away. It's a large building cleverly designed to look smaller, its mass broken into three reductive forms. "The telescoping shape was part of Moneo's master plan," said Paul Urbanek, project architect with the SmithGroup. "Each successive volume has less height and width."

Among the interior spaces, which include workshops for conservation and a formal classroom-seminar room, are large flexible areas where classes can be held surrounded by most of the museum's holdings. In the largest "vault" are the painting, furniture, sculpture, and textile collections, while two smaller glass-curtain-walled vaults contain the ceramics and prints. The design enables the museum to offer constant access to almost all of the six thousand objects in the Cranbrook collection—and to any group accompanied by an educator or curator, on a scheduled basis. Most museums offer access to only 5 to 10 percent of their collec-

> "A ONE-STORY AFFAIR, THE NEW COLLECTIONS WING FEATURES TWO LEVELS BELOW GRADE AND TWO ABOVE. BUT IT'S SCALED BACK TO BE BARELY NOTICEABLE

metalwork, furniture, and ceramics. Intent on raising the required amount, the group was unfazed by the September 2008 collapse of Lehman Brothers or the Wall Street panic that followed. The building's renovation and expansion was funded entirely by the Cranbrook Educational Community. "We all desired a very quiet presence next to the Saarinens' building," Kroloff says. "We wanted a conscious effort to make it elegant and respectful. We did not want to overshadow or compete with it."

The original museum building was stripped to its fundamental structure—down to a brick box, with all mechanical electrical and plumbing removed. Its reflective, coffered ceiling lighting system, one of the first ever to mix artificial and natural lighting, was restored. "Then we rebuilt

Top: **The telescoping shape of the new building makes the large space appear smaller, while complimenting the original structure it appends.**

Below, left: **Southeast side of the Collections Building from the Chinese lion stair.**

Below, right: **The west side of the new Collections Building by SmithGroup architects features a stainless steel bench that faces the fountain.**


One of a pair
of early Pierre Paulin
Orange Slice chairs
c: 1959
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LOS ANGELES
NEW YORK
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DOWNTOWN 719 N. LA CIENEGA BLVD LOS ANGELES CA 90069 TEL 310.652.7461
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tions at any given time, but Cranbrook now offers an integrated teaching environment that's like no other, to students, faculty, and visitors. "This is a different model, a twenty-first-century model," Kroloff says. "It turns the museum concept inside out—we built a classroom in the middle of a vault, and put a classroom adjacent to the other vault. You get to see the whole collection— some two dimensional pieces are in storage, but can be pulled out on demand."

> "THE EXTERIOR WALL IS CLAD IN BRICKS THAT COMPLEMENT, RATHER THAN MATCH, THE MUSEUM'S BEIGE CRANBROOK BUCKSKIN BRICK

Outside, the new wing offers no entrance of its own, deferring instead to the museum's colonnaded opening. The exterior wall is clad in bricks that complement, rather than match, the museum's beige Cranbrook Buckskin brick. "There are two bricks on the building—one is exactly the same as Moneo used on the studio," Urbanek says. "I thought it was a little too red, so we took it and double-fired it and gave it a clear-coat glaze, for a reflectivity that the other does not have. It turned into a rich, dark color."

The result is a wall with both the reflective and matte bricks laid in a running bond pattern and incorporating a pair of unexpected design details. Between the two colors of bricks the architects called for a stainless steel blade to be set both horizontally and vertically where the two bricks come together, lighting them up with a bright sparkle. The only other thing on the wall is a stainless steel bench, sixteen inches off the ground. "Its edge aligns with the center line of the fountain, while the wall acts as backdrop for the fountain," Urbanek says. "Our overall intent was to take these utilitarian materials and convert them to art by contrasting them with precious, delicate details. We didn't want to copy, but to understand what Saarinen was doing sixty years ago—and interpret it today."

At Cranbrook, that's a recurring theme. On November 11, the museum hosted a grand re-opening exhibition that juxtaposes selections from its collection with contemporary works of art, setting up conversations to cross barriers of time, theory, and typology.

It's one of the few museums today designed specifically to do that.

JUSTIN MACONOCHIE PHOTOS

Top: **The large main vault houses the painting, furniture, sculpture, and textile collections, and allows constant access to most of the museum's six thousand objects.**

Below: **A doorway leading from the museum into the new Collections Building, which does not have its own entrance.**

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ZORAN ANTONIO MUSIC (1909-2005) Passage d'automne, 1961. Oil on canvas. Signed lower right. H_114 cm W_146 cm. **70 000 / 90 000 €**

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ALINA SZAPOCZNIKOW (1926-1973) *Lamp with mouth,* 1969. Molding and painted resin. H_36 cm W_13,5 cm. **200 000 / 300 000 €**

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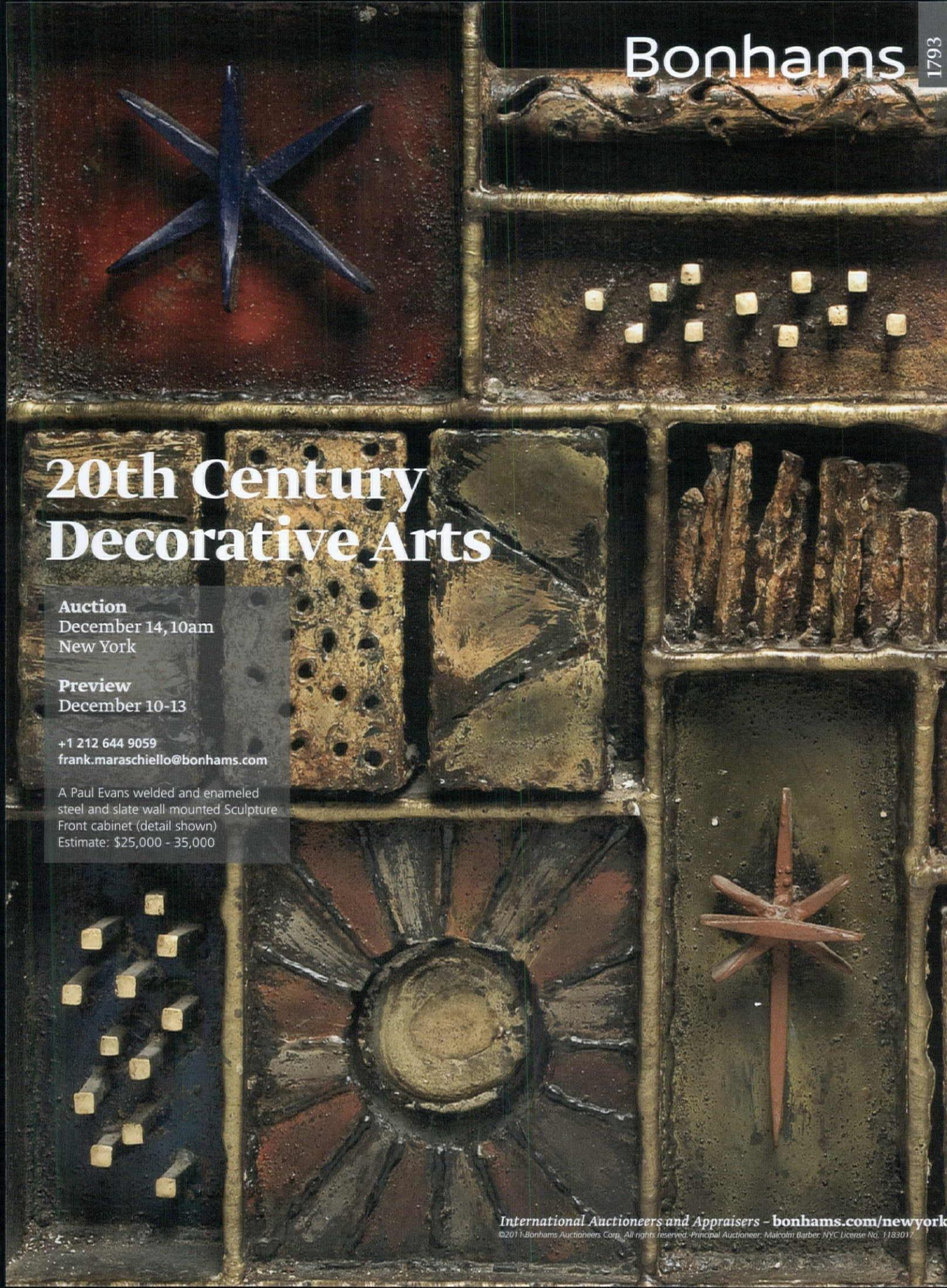

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Spirit Over Matter

IN THIS EDITION OF HIS COLUMN, DESIGNER AND COLLECTOR **MICHAEL BOYD** MULLS THE WORK OF ARCHITECTS WHOSE WORK WAS INFORMED BY PHILOSOPHICAL AND EVEN RELIGIOUS IDEALS

I HAVE ALWAYS BEEN MORE FASCINATED with the philosophical and idealistic thoughts hovering above objects than with the objects themselves. Designers and architects possessed by a belief create an artifact, but it is the passion and zeal—the implied utopia and fantasy—that is most vibrant and lasting. Expressionistic, idiomatic design is a little explored area of modernism, but if we look, we will find many luminaries lurking there.

Take Rudolph Steiner, the philosopher, architect, and educator. He was a follower of Theosophy, a movement born in the nineteenth century that, broadly speaking, attempts to reconcile philosophic, religious, and scientific disciplines into a unified world view. After founding the Anthroposophical Society—a body dedicated to applying the scientific method to spiritual matters—Steiner designed the two Goetheanum buildings in Dornach, Switzerland, for use as theaters, lecture halls, and administrative offices. The first, double-domed Goetheanum, completed in 1919 caught

"To truly know the world, look deeply within your own being; to truly know yourself, take real interest in the world."
—Rudolph Steiner

"Those who look for the laws of Nature as a support for their new works collaborate with the creator."
—Antoni Gaudí

"To approach the spiritual in art, one will make as little use as possible of reality, because reality is opposed to the spiritual."
—Piet Mondrian

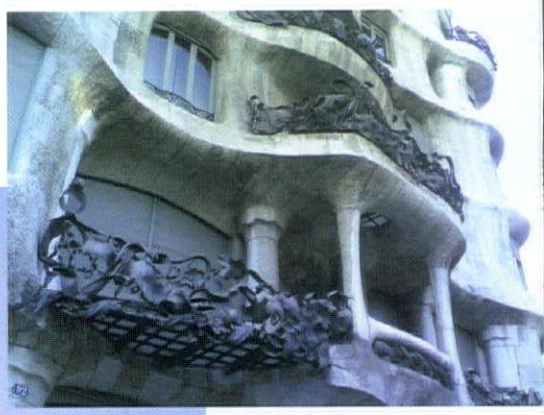
"That is beautiful which is produced by the inner need, which springs from the soul."
—Wassily Kandinsky

Top: **The first Goetheanum, designed by Rudolph Steiner and completed in 1919, was constructed from timber, concrete, and stained glass.**

Above: **After the first Goetheanum caught fire in 1922, Steiner designed a second Goetheanum entirely made of cast concrete. It was completed in 1928.**

Left: **The auditorium of the second Goetheanum seats 1,000 and its painted ceiling is modeled on that of the first Goetheanum.**

FROM TOP: GOETHEANUM.ORG; WLADYSLAW PHOTOS (2)



Left: **The Barcelona apartment house the Casa Milà, was designed by Antoni Gaudí and completed in 1912. Locals have nicknamed it "La Pedrera" (The Quarry).**

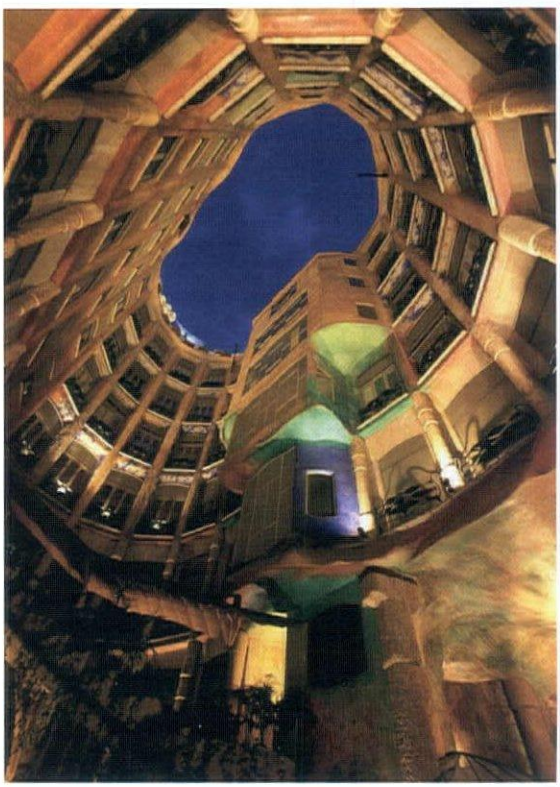
Above: **Gaudí intended the building façade to resemble seaside caves, Each of the seaweed-like wrought-iron balcony rails, designed by Josep Maria Jujol, is unique.**

Below: **Looking skyward through the atrium of the Casa Milà at dusk.**

fire on New Year's Eve 1922; the second, made entirely of cast concrete, was completed in 1928. Both buildings were without precedent in architecture, having, for one thing, almost no right angles. Theosophy also provided a spiritual framework that deeply influenced the very empirical and physical works of the Dutch vanguard movement De Stijl, which sought a basis for abstraction that was not random or ornamental, as cubism was thought to be. This is perhaps the beginning of "the idea over the thing"—or "spirit over matter"—in modernism.

Paul Rudolph built his penthouse on Beekman Place in Manhattan with the notion of immaterialism as a fundamental building block. Marble was made to appear weightless with his ethereal white-on-white design. When his budget no longer allowed white Thassos marble as a material, he turned to plastics. His partner and roommate Ernst Wagner asked if Rudolph had gone far enough, and that maybe if the material had to be inferior it was time to pull back or even stop. Rudolph became indignant and declared "Never!" It was the idea—the spirit—that reigned supreme, not a qualitative physical obviousness that most people considered paramount.

Gerrit Rietveld and Rudolph Schindler—in Holland and in America respectively—did not let low budgets hinder their creative expression. Plywoods could warp, and engineering was sometimes scant: the hallmark of their greatness was conceptual and theoretical—not the seduction of alluring materials. Human error adds warmth. Human control, when it is officious, tends to



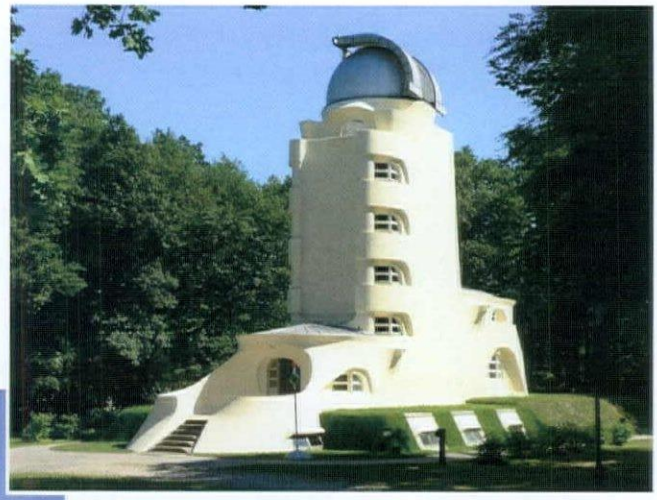
FROM TOP: XAVIER PHOTO ARNAUD GAILLARD PHOTO CHONGMING76

Right: **The Einstein Tower observatory, built in 1921 in Potsdam, Germany, was designed by Erich Mendelsohn and is now part of the Leibniz Institute for Astrophysics.**

Below: **One façade of La Sagrada Familia, a basilica in Barcelona designed by Antoni Gaudí. Begun in 1882, it is still under construction.**

result in overwrought objects or designs. I try to keep things visceral and immediate, and so I am more excited by Rietveld's and Schindler's warped and cupped plywood furniture and buildings, with adventurous overhangs that may have failed over time, than the slick and overly controlled perfection embodied in the work of, say, Zaha Hadid.

Modernism reached a climax in the 1960s (in a sort of "where can you go from here?" way) and brought on postmodernism and other design movements. We are



still recovering from this unfortunate change of direction. But you can't fight the market, and you can't go back in time. That's what antiques and vintage works are for. That's what architectural preservation is about. Misinterpretations about the maxims of modernism are all pervasive—better to understand things at and from the source. So to go back to the simpler beginnings, let's turn to Antoni Gaudí. He was fascinated by the landscape of his native Catalonia and was a fervently religious man—he wanted to crown one of his most admired buildings, the Barcelona apartment block called the Casa Milà, with a statue of the Virgin Mary (the client balked). His desire was to create things the likes of which had never been seen before. He certainly accomplished this goal. But his singular achievements do not translate to mass-production, universal solutions, or any other common-man motivated design approach. Gaudí's idea was that if one uses the limitless supply of forms in nature as a muse—the Casa Milà's facade is meant to resemble seaside caves; and the ornaments on his unfinished church, La Sagrada Familia, include tortoises and chameleons, symbols, respectively, of time and change—one could end up with a highly personal statement.

The German architect Erich Mendelsohn created a hybrid of International style functionalism and overt expressionism. His 1921 Einstein Tower observatory in Potsdam is a masterwork—far different from his later rectilinear constructivist work. Never one to be dogmatic, Mendelsohn alluded to native and antediluvian architecture, and came up with a modernist gem. This equal comfort with stylistically opposing viewpoints is rare in modern architecture, and Mendelsohn, along with Frank Lloyd Wright, is one of the few truly ambidextrous designers. Mendelsohn's was a kind of alternative

FROM TOP: ASTROPHYSIKALISCHES INSTITUT POTSDAM BERNARD GAGNON PHOTO

Below: **The starkly rationalist house, completed in 1928, designed for his sister by the philosopher Ludwig Wittgenstein (with help from architect Paul Engelmann) in Vienna. It is now home to the Bulgarian Cultural Institute.**

Right: **Wittgenstein attended to every detail, going so far as to design the hardware for the windows and doors.**

modernism, one that seems prescient today because of our fatigue with the over exposure of the obvious, most-published modernism.

Instinct is another word for spirit. Rietveld was a simple cabinetmaker who chose not to delve into grand statements and polemics. Le Corbusier was highly dogmatic, and saw no such barrier, and made absurdist proclamations at times. But it is irrelevant what schooling or knowledge lay behind these creators—instinct eventually takes over. It is not the stylistic classifications that matter in the end, it is the conviction—the devotional qualities in a designer that reveal themselves. Ludwig Wittgenstein, certainly more famous for his contribution to philosophy, created a perfect house for his sister in Vienna, and designed nickel-plated machined door hardware that would make the most ardent functionalist jealous. The 1928 building is a self-contained manifesto of progressive modernism. As with other idiomatic modern architecture, over time we have come to see more, and read more into it, yet the original vision of the artist is as searing as the day it was brought into the world. The physical object takes on signs of wear and patina over time, but the spirit remains robust and resilient.

The inner world and the outer world are very different things. But these early visionaries of modernism had the same ability as the best tribal shaman to occupy a parallel universe, and the gift to translate that otherworldly plane to others. It is exciting to see that the history of modernism is not simply the history of the Bauhaus, or the rote recitation of the platonic

doctrines of MoMA, but can include highly idiosyncratic works of art, architecture, and design. Some of these difficult to categorize tangents are the most satisfying side trips down memory lane—as well as a model for the way forward! Clearly design can be expressionist and individualistic (inner world), whether or not it is renouncing, or alluding to, nature (outer world).

Rudolph Steiner, Ludwig Wittgenstein, Antoni Gaudí, Erich Mendelsohn, Carlo Mollino—even Piet Mondrian and Gerrit Rietveld—have had their ideas turn from ephemeral to physical. These artists were singular, and their journey was anything but ironed out, clinical, and analytical. The flamboyant and the functionalist coexist beautifully. Through their filter, these divergent artists' work was transformed from spirit into matter. And that is the essence of design.

MARK HARDING PHOTOS

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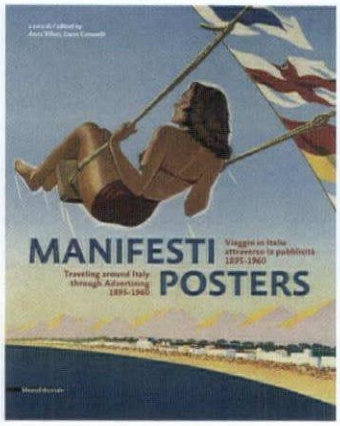
Photo: Mo Bentinin

NEW BOOKS ON COLORFUL AND VIBRANT ITALIAN TRAVEL POSTERS, AND HOW WHITE PACKS A PUNCH IN DESIGN, PLUS A CATALOGUE RAISONNÉ OF THE WORK OF ONE OF FRANCE'S MOST ADMIRED DESIGNERS, AND, FROM THE YALE UNIVERSITY ART GALLERY, A LOOK AT HOW MODERNISM ENTERED AMERICAN HOMES

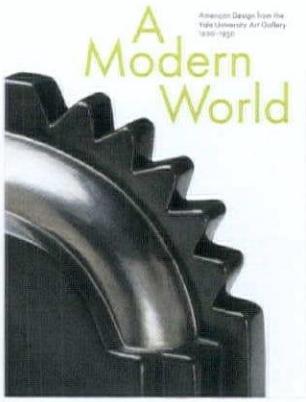
WHITE IS USUALLY DEFINED as the absence of color. Citing an experiment using prisms in the late 1600s by Sir Isaac Newton, in her new book, **Brilliant: White in Design**, Linda O'Keeffe—formerly the design editor of the now, sadly, defunct magazine *Metropolitan Home*—argues that white is, in fact, the amalgamation of all colors, and is hence the most powerful tool in the decorative arts. Given the examples she uses to bolster her point, there is little room to argue. These include an all-white master bedroom in a Manhattan apartment that includes a glowing Hans Wegner "Ox" chair and ottoman, architect Oscar Niemeyer's ovoid National Museum in Brasilia, porcelain wares by the designer Ted Muehling, white molded-plastic chairs by the late Danish designer Vernor Panton, all-white interiors by interior designer Benjamin Noriega-Ortiz, and, of course, the architecture of white-aholic Richard Meier. In short, "Brilliant" is brilliant.

Brilliant: White in Design
By LINDA O'KEEFFE
Monacelli Press, 224 pages, $50



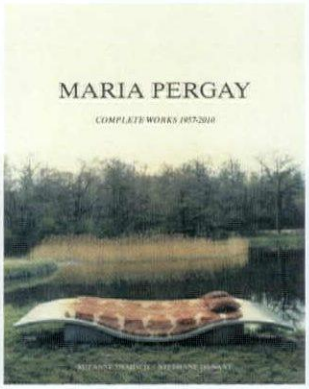
POSTERS ARE, in general, the poor cousins of graphic design. They are blatantly advertisements, and, pasted to hoardings and such platforms, are not meant to last long. Still, they can be a visual delight and often present powerful and informative imagery, as demonstrated in the new book **Posters: Traveling around Italy through Advertising, 1895–1960**. (The book is written in both Italian and English—*manifesti* being the Italian for "posters.") The late eighteenth- and early-twentieth century posters displayed here are scenic, but a bit busy and text heavy. The arrival of crisp, modernist posters with striking imagery by graphic designers such as Mario Puppo and Nino Scarioni came into vogue in coincidence with Benito Mussolini's rise to power in 1922. (To give, reluctantly, credit where it is due, Fascists excelled in propaganda in all its manifestations.) "Posters" delivers what it promises: a virtual tour of Italy—from seaside resorts, to hotels and skiing sites, to areas such as Lake Como—as seen in elegant, nifty posters. In a word: *bellissimo*.

Posters/Manifesti: Traveling around Italy through Advertising, 1895–1960
Edited by ANNA VILLARI and DARIO CIMORELLI
SilvanaEditoriale, 286 pages, $60



WHEN IT CAME TO MODERNIST DESIGN, the people of the United States of America were, by and large, slow learners. Invited to participate in the Exposition Internationale des Arts Décoratifs et Industrials Modernes held in Paris in 1925—the fair that birthed the term "art deco"—then-Secretary of Commerce Herbert Hoover declined the offer, saying that the nation had no modernist works to present. Still, a group of some ninety-two American connoisseurs, curators, architects—and perhaps most importantly—manufacturers attended the event, and came home starry-eyed. The problem, as documented in **A Modern World: American Design from the Yale University Art Gallery 1920–1950**, by John Stuart Gordon, was not a lack of enlightened designers, but a lack of consumers. Americans had to be taught to appreciate modernism. Using examples from Yale's extensive collection, built with gifts from eminent collectors, most prominently John C. Waddell, Gordon and other contributors to the book demonstrate both the way American designers embraced new, sleek streamlined forms and how the nation's buyers learned to appreciate a different and, to many, odd-looking machines for living. This book should find a place in the library of any aficionado of modern design.

A Modern World: American Design from the Yale University Art Gallery 1920–1950
By JOHN STUART GORDON
Yale University Art Gallery/Yale University Press, 438 pages, $75



WITH HER CAREER WELL INTO ITS SIXTH DECADE, Maria Pergay can rightly be called France's *grande dame* (though she would likely not appreciate the term, redolent as it is of dowagers with lorgnettes) of modernist furniture design. The new book **Maria Pergay: Complete Works 1957–2010**, coauthored by Suzanne Demisch and Stephane Danant, traces the remarkable path she has followed in a photographic survey of her creations. Though Pergay had no formal training, in the latter half of the 1950s she began to craft smaller objects—trays, egg cups, cigarette boxes—out of silver and often in traditional forms. But she hit her stride a decade later when she embraced a restrained style and, more importantly, discovered a new material: stainless steel. "Her decision to work with steel to make furniture that was smooth, cold, and sexy marked the invention of a whole new language," collector Adam Lindemann writes in his introduction. "[Pergay devised] an essentially cool, stylish, and informally formal aesthetic." In 1968 her first collection in stainless steel—which included two of her most famous designs: the gently undulating "Flying Carpet" daybed and the hypnotic "Ring" chair—was shown at Paris's Galerie Maison et Jardin. Couturier Pierre Cardin bought all of her pieces, and Pergay's name was made. Now, at age eighty-one, Pergay is working as hard as ever. (Demisch notes that she has executed more than fifty new designs in the past five years.) Perhaps we should look forward to another survey of Pergay wares not long from now.

Maria Pergay: Complete Works 1957–2010
By SUZANNE DEMISCH and STEPHANE DANANT
Damiani, 302 pages, $70

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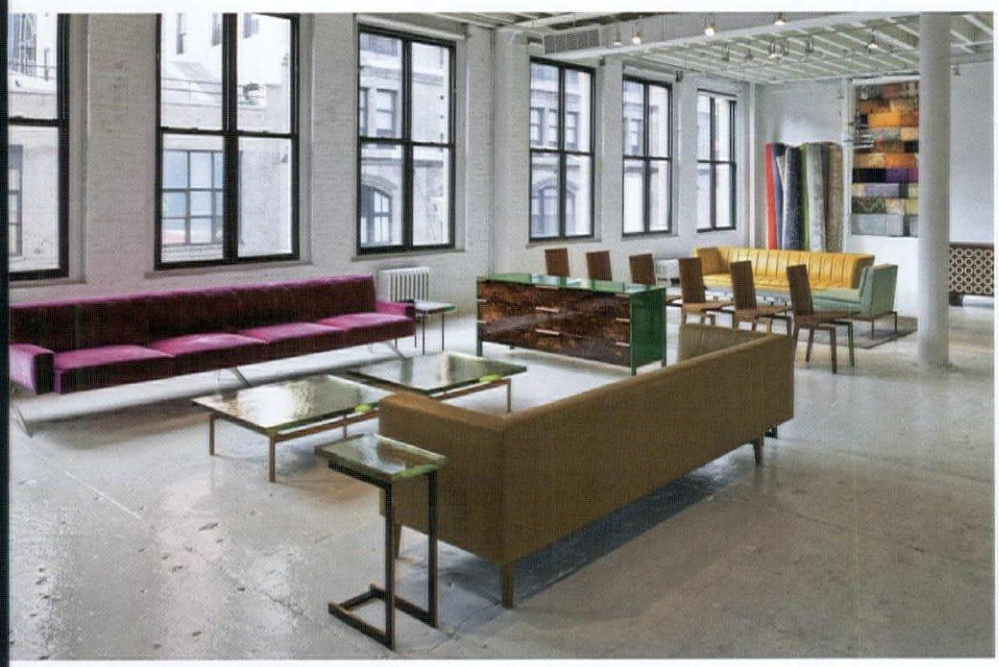
MODERN's News & Notes

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

By TYLER MERBLER

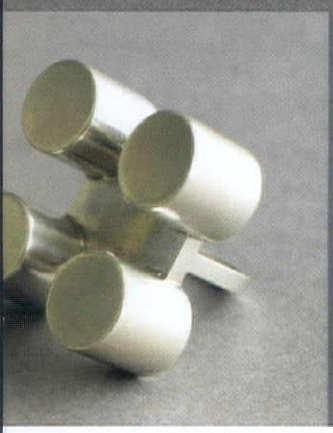
THE THEMES FOR THIS EDITION ARE PAIRINGS, groupings, and movings. The first example comes from **Philadelphia's Wexler Gallery**, a firm that deals in both modern art and modern design and is known for quirkily curated exhibitions. One that opens on December 3 is a doozy: a show that couples works on paper by **Pablo Picasso** with new work by designer **Wendell Castle** [right]. How come this marriage? "I wanted to challenge the viewer," says gallery owner Lewis Wexler. "Wendell's new work uses the stack-laminated wood technique he perfected in the 1960s to create pieces in abstract forms. After seeing the new work, I felt that a modernist artist would be interesting to show with Castle. What better artist than Picasso?"

Another artist and designer have been coupled at the **Lower Belvedere in Vienna**. The exhibition *Gustav Klimt/Josef Hoffmann: Pioneers of Modernism* runs until March 4, 2012. The two met in 1897 at the Vienna Secession artists union, and subsequently designed and decorated a number of exhibition spaces together. Klimt and Hoffmann also had a surprising number of clients in common. The former painted their portraits, the latter designed houses, interiors, and even jewelry for them. A highlight of the show is a reproduction of the Hoffman's masterpiece, the Palais Stoclet in Brussels.



AS MORE AND MORE DESIGN DEALERS get in on the action in the Chelsea art gallery district of Manhattan, teaming up may be a new trend. Case in point: dealer, decorator, and all-around tastemaker **Ford Lininger** has moved into the showroom [left] of the furnishings design team **Khouri Guzman Bunce Ltd.**—better know as **KGB Ltd.**—on West Twenty-Fifth Street. Lininger deems the location—adjacent to the High Line park—"the best gallery block in the city." He will represent KGB's work and says his move to west Chelsea "was based on the fact that the furniture I deal in is really as much art as it is design."

NATURE ABHORS A VACUUM AND SO DO GALLERY OWNERS. For several years, art collector and entrepreneur **Cathy Vedovi** co-owned the **M Building** in the Wynwood arts district of Miami with Parisian design dealer **Emmanuel Perrotin**. When Perrotin opted out early this year and Vedovi took sole possession of the M, she brought in Paris-based designer-dealer **Chahan Minassian** for a revamp. He came up with a scheme to style the first floor as if it were a residence, leaving upper-floor spaces as white boxes suitable for exhibitions, lectures, and such. Art from Vedovi's holdings is sprinkled throughout the main floor; Minassian created a "living room" that is actually a branch of Chahan, his Paris design gallery; and the "kitchen" is home to a bakery.



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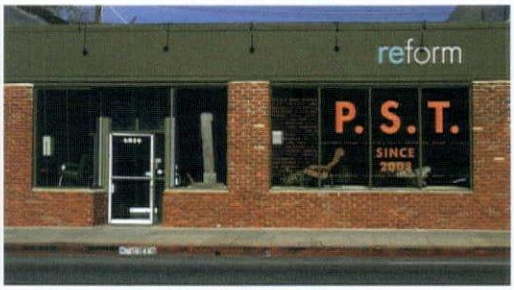
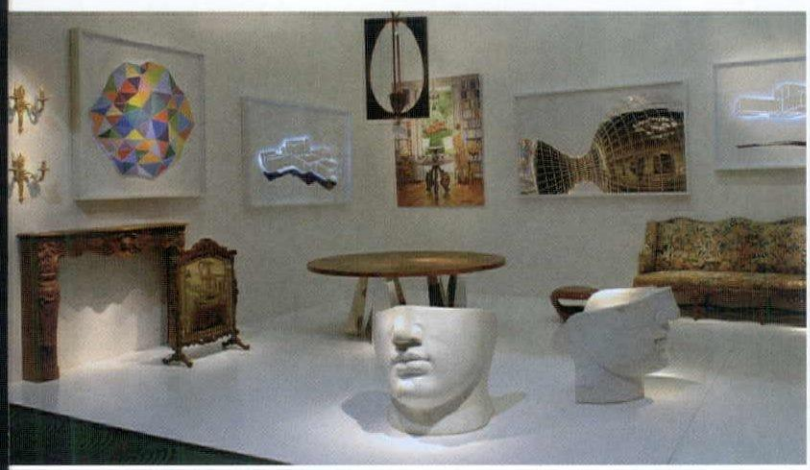
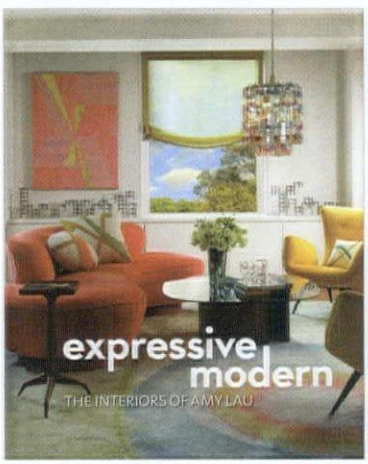
MOVE OVER LA CIENEGA BOULEVARD—Los Angeles now officially has another top-shelf design district. Melrose Avenue is the new cruising zone for collectors and interior designers. Pioneers such as **Galerie Half** and **Boo Radley's Antiques** have been joined in recent months by **Reform Gallery** [photos right] and **Pegaso**. Further along the avenue, the venerable (if unfortunately named) mid-century design shop Skank World and the collectibles store Kantor LA have hung out their shingles. Says Reform Gallery owner **Gerard O'Brien**: "I have noticed a big increase in the number of decorators coming by. They say that they like being able to hit so many doors in a two block radius, not to mention that stores like **JF Chen** and **Blackman Cruz** are just around the corner on Highland Ave."



HAVING UPPED STAKES FROM PARIS the chic dealer **Flore de Brantes** is settling nicely into her new gallery in Brussels [photo below]. The move, she says, "was dictated by the fact that Brussels is both the European Union capital and the geographical center of Europe." The gallery is located in a National Heritage-certified art nouveau townhouse built in 1903 and designed by architect **Ernest Blérot**. De Brantes continues to offer her trademark mix of antique and contemporary design and art.





GIVEN A GENEROUS £17.5 MILLION kick-start by **Sir Terence Conran**, efforts are continuing apace to move London's **Design Museum** across the Thames by 2014. Leaving its current space on the South Bank—a onetime banana warehouse—the museum will triple its exhibition space when it relocates to the **Commonwealth Institute**, a striking, tent-shaped building near Holland Park, erected in 1962 and empty since 2002. One of the lead architects for the renovation, **John Pawson**, says "The Commonwealth Institute is fifty years old, but the form still feels daring. The sense of vertical expansion when you step into the heart of the building is exhilarating no matter how many times you experience it. Our work is about preserving and enhancing this spatial experience for new generations of visitors."

Expressive Modern: The Interiors of Amy Lau, the first book from the elegant and engaging New York designer, was issued recently by **Monacelli Press**. Lau has a knack for making modernist furnishings bounce, as the book amply proves. Grab it.

Final Notes: Next year MODERN will expand a lecture series on "Collecting Design," initiated in the Fall of 2011. Talks are held at the Decoration & Design Building, 979 Third Avenue, New York ... The special "Design Guide" insert in the Fall issue of MODERN gave an incorrect address for Hirschl & Adler Galleries. The firm is located in the famed Crown Building at 730 Fifth Avenue, New York. Apologies.

FROM TOP: REFORM GALLERY SIDNEY BENSIMON PHOTO GALERIE FLORE (CENTER)

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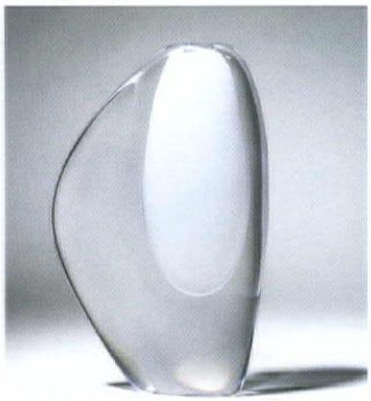

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▼ CROIX DE GUERRE

"Jacques Chambron and Robert Guillerme became friends while they were POWs during World War II. After the conflict, Guillerme, who studied at the École Boulle, worked as an interior decorator and furniture designer in the town of Cambrai. Chambron, who graduated from the prestigious École des Arts Appliques [now École Blot]—a decorative painting academy in Reims—returned to Paris to reopen his interiors painting company. The pair kept in close touch and in 1949, along with the owner of a fine cabinetry shop, they opened the design studio Votre Maison in Lille. Together they created a new concept of decor and furniture. Their pieces were created in small numbers with an emphasis on quality, while still being appropriate for everyday use. Various designs were composed of blond oak, ceramic, and leather—and in novel forms, such as the spindled, rail-less backs of these armchairs on offer at the gallery Habité in Los Angeles. Today Guillerme and Chambron are being rediscovered by collectors in France and the United States. Their designs transcend time."

KIM ALEXANDRIUK,
interior designer, Santa Monica

▲ ARACHNOPHILIA

"I like the 'Daddy Long Legs' lighting fixture produced by the gallery Downtown of Los Angeles and New York because there is a sense of humor about it. It redefines what a chandelier should look like. It has this refined, industrial, and edgy look."

JARVIS WONG,
architect, New York

▶ TRUNK SHOW

"The 'Elephant' chair by the artist Bernard Rancillac is a piece I look at with curiosity and fondness. I love its paradoxical nature. It is at once conceptual, rare, and sculptural yet it is also comfortable, whimsical, and simple in its use of materials. The chair has an interesting history: Rancillac designed it in 1966 when the Musée des Arts décoratifs in Paris invited a group of artists to each create a chair, and an edition of one hundred 'Elephants' was produced in 1985. Its context at Galerie Half exemplifies its versatility. Placed next to early Gustavian and modernist classics it is quite simply the elephant in the room that demands to be addressed."

JANE HALLWORTH,
interior designer and gallery owner, Los Angeles

▼ HANGING GARDENS

"This indoor garden wall doesn't require natural light—in fact it doesn't even like direct sunlight—doesn't need watering, fertilizing, or pruning, and is ready to install on any surface. With MossTile, from Benetti Stone Philosophy, you can create a maintenance-free vertical garden that doesn't take up precious floor space. Made of natural preserved moss, the modular square tiles bring a bit of nature to the interior while offering limitless creative possibilities."

ROBIN PLASKOFF HORTON,
founder, Urban Gardens (urbangardensweb.com)

▲ TONY "ANTONY"

"As always I look forward to what Peter and Shannon Loughrey have to offer at Los Angeles Modern Auctions. Peter's academic and aesthetically evolved eye is a great filter for collectors looking for a rare or original version of a design piece. Although their forte is Southern California modernism, a lot in the catalogue for their December 11th sale—a stunning Jean Prouvé 'Antony' chair—really caught my lustful attention. The red covering is rare in any condition but this one is near mint. The relevance and perfection of Prouvé never fail to impress. I'll be waving my paddle with a vengeance."

BRAD DUNNING,
interior designer, Los Angeles

▶ AMAZING GLAZE

"Antoinette Faragallah's work is an intriguing combination of a unique sculptural aspect with a very original glazing technique. Faragallah—whose pieces are shown at Chahan Gallery in Paris and Gray Gallery in Los Angeles—is one of the most exciting new artists working in ceramics today."

JÉRÔME FAILLANT-DUMAS,
designer, Paris

▶ FRAME-UP JOB

"I was drawn to Rolf Sachs's 'Frank' chair by its provocation, humor and beauty. In my view, Sachs exposes rather than conceals traces of life and process in his pieces. The internal wooden framework and rough upholstery materials are left on show, revealing with self-effacement and humor their true character. The irony of it all is that the stripping down of the chair in this case ennobles rather than impoverishes his work. The theme of the piece seems to be a commentary on the preciousness, over-sleekness, and self-importance that has been a recurring feature in recent interior design. The strength of Sachs's work is that his pieces appeal intellectually as much as they do aesthetically and emotionally."

ROBERT TOMEI,
CEO of Advanced Capital, Milan, and a member of the advisory boards of the Tate, MoMA, and London's Serpentine Gallery

◀ MARBLE MARVELS

"Elizabeth Turk's works in marble challenge and inspire the senses in every way. With each view we discover something we had not yet seen in the work, with each touch we feel as though the work transforms in our fingers. Our 'Pinwheel,' which we acquired through Hirschl & Adler Modern, quietly leaves its mark as it spins woven shadows and light on the wall. When still, it is an object for contemplation and admiration."

RICHARD AND SHEILA SCHWARTZ,
collectors and trustees of numerous cultural organizations, New York

▼ GOOD WOOD

"I love the atmosphere that Croft House pieces create in my home. Each piece seems to magically agree with the architecture and compliment the colors I started with. Everyone loves the warmth of the reclaimed wood used for each one, its a nice contrast to the high design lines."

HAILEY SARAGE,
collector, West Hollywood

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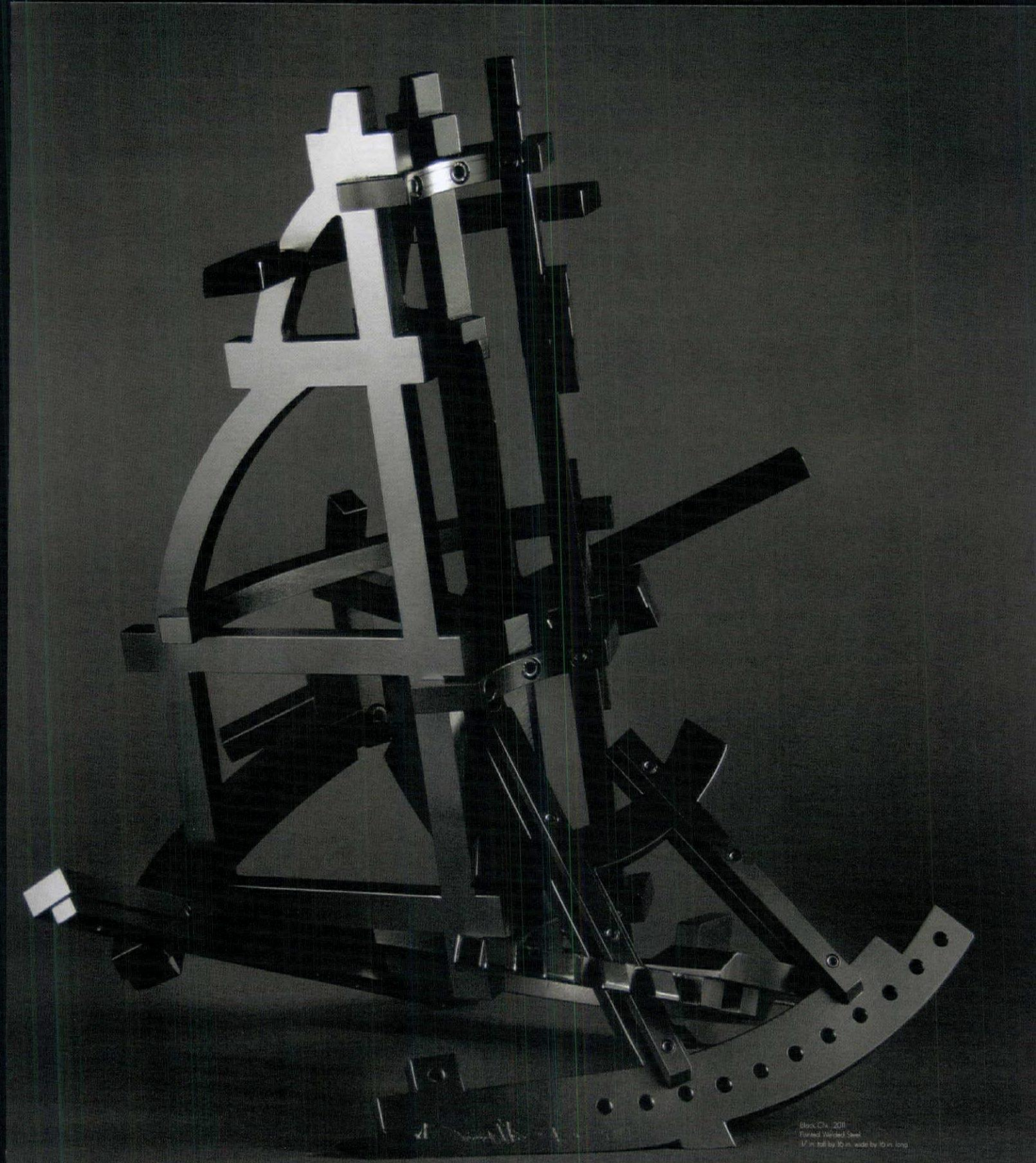

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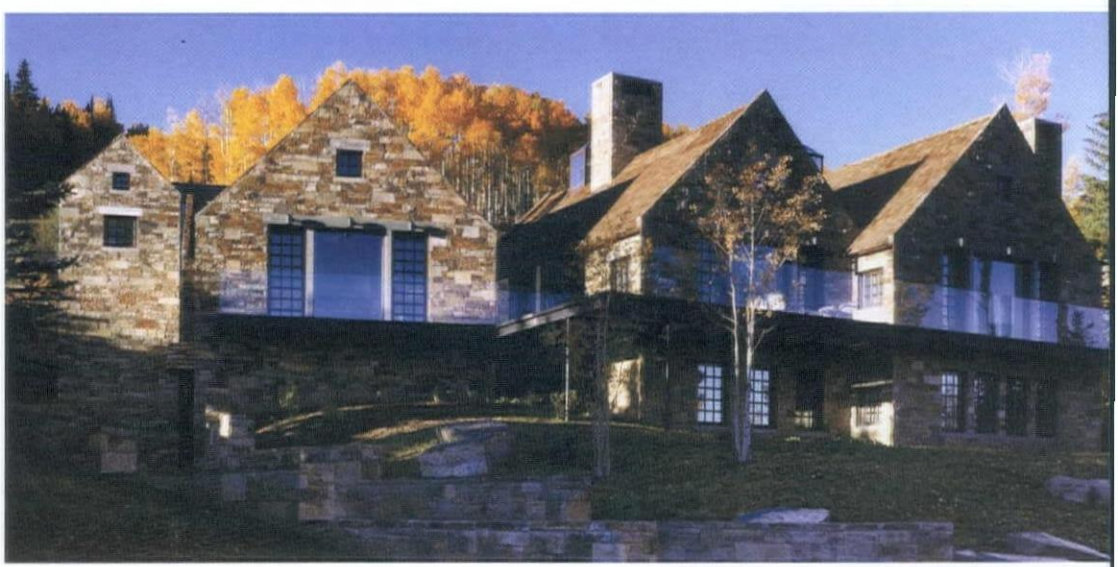
Hugh Newell Jacobsen

A CONVERSATION WITH THE 82-YEAR-OLD WASHINGTON, D.C., MASTER WHO'S BEEN PERFECTING HIS LEAN AND ELEGANT BRAND OF MODERN ARCHITECTURE FOR FIVE DECADES NOW

By J. Michael Welton



Above and facing page: **Three views of the Segal residence in Aspen, Colorado, a house completed in 2001, demonstrate how Jacobsen takes traditional forms and materials—in this case, gabled roofs and stone—and gives structures a pared-down, unified modernist aesthetic.**

ROBERT C. LAUTMAN PHOTOS

How do you define yourself as an architect?
I'm a minimalist. I believe that form follows function, and expresses the structure. It's important not to bury things. I believe that lighting is theater, that lighting is order—that a building must not be schizophrenic just because the sun went down.

Architecture is a peculiar profession, where people come to you with all this money and ask what they should do with it. And then they do it. Louis Kahn used to say that an architect doesn't give the client what they want, but what they need.

How long did you know Kahn? What did you learn from him?
I met him when I was a student and he was a visiting critic at Yale. Then he was assigned as a full-time critic.

Later we became very close friends. We'd talk two or three times a month, just gossiping. I'd go to Philadelphia or he'd come here. He even had lunch with my father—he'd been lecturing at the Smithsonian, and said "Let's go to the Occidental." So I had lunch there with my two great mentors.

I was on the cover of *Architectural Record* once, basically peeing in my pants over it, and my secretary said: "Mr. Kahn is on the phone." I picked up the phone and he said: "Hugh, we all have to do a house like that sometimes—I just hope to hell you got it out of your system."

He said that there are no solutions in architecture, just the things that work at the time. And that if you repeat yourself, you're as dead as a smelt.

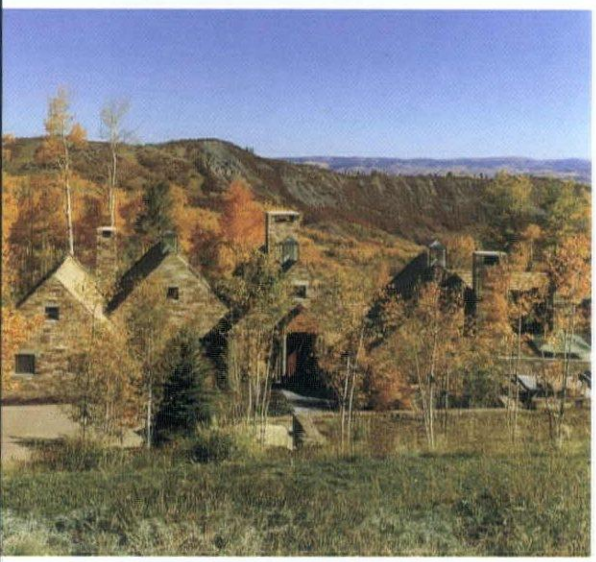
What I learned? My God! Well first of all, it isn't like Hillary channeling Eleanor. I pick up a pencil and an empty page, then I look at it, and make a mark—and I'm terrified.

Lou would say that you should never shout at the neighbors with vulgarity, and that show-off architecture always gets torn down after a few years.

But he was always Lou Kahn. I remember meeting Mies, and thinking "How could a god have a head cold?" And I knocked on the door of Le Corbusier's little studio in Paris, and there he was. "Who's your teacher?" he asked me. "Lou Kahn," I said. "Who's he?" he asked.

What did Kahn mean when he said: "Isn't it a shame we have to have clients?"
A client is a pain in the ass. You have to teach

> AS SOON AS CLIENTS START OPENING THEIR MOUTHS, YOU'LL BE AMAZED AT WHAT THEY DON'T KNOW. **THEY'RE NOT ARCHITECTS.**



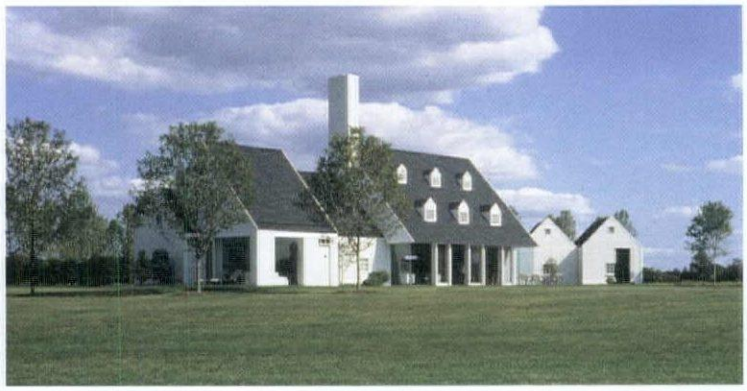
them. They haven't read art history beginning with the caves in Spain, and all the rest. As soon as they start opening their mouths, you'll be amazed at what they don't know. They're not architects. Lou said that you have no business losing an argument with anyone except another architect.

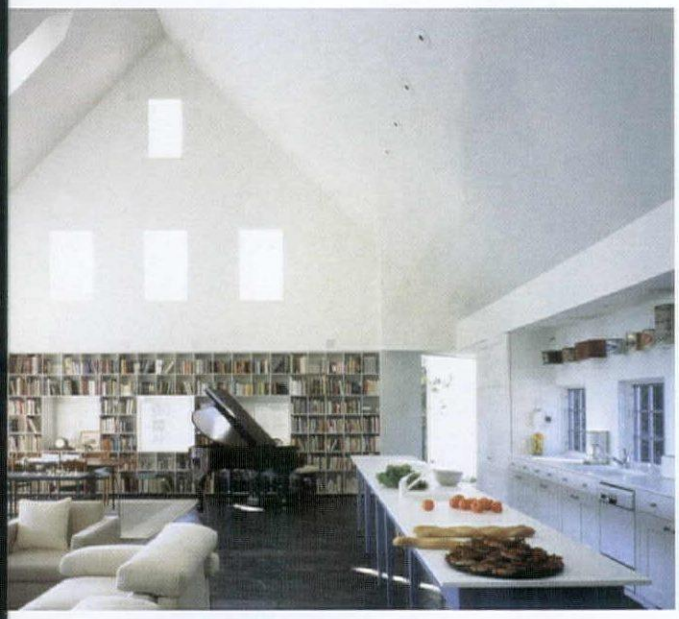
Have there been other modernists who've influenced your work?

The Bauhaus was hammered into me in architecture school.

Josef Albers's course on color at Yale too. He'd bring in a stack of construction paper in all colors, and ask each of us to select our favorite color. I'd pick blue, and he'd say: "Oh, Jacobsen, you like blue!" And then he'd drag it across brown, and say: "What do you think now? You see, color is only color in relation to another color."

I'm dyslexic—I never passed a math course. In high school they changed nine F's to D's just to get rid of me. In 1947 I started night school in the basement of Chevy Chase High School. There were all these old veterans, and me. I got a 3.5 average and transferred to the University of Maryland College Park campus.





When I was finally graduating, I told my dad that I wanted to become a painter. I might as well have told him I'd be wearing a dress. He knew a guy at Yale and arranged for me to be interviewed by Dean Carroll Meeks. Meeks said to me: "Face it—you're a painter but not an award-winning painter. You've got no real design talent. You're rather average. You'd take glory away from Yale. We want to bring glory *to* Yale."

Then I got a letter accepting me. And after I'd been there two weeks, I felt like I'd found God. There were Meeks and Kahn and George Howe. I just thought it was marvelous that I could do it.

What's your favorite building in Washington? Why?
The White House. It's a copy of Leinster House—the Irish Parliament building—in Dublin. The proportions are absolutely glorious. You get to look out at all the radiating spokes of Pierre L'Enfant's plan from floor-to-ceiling windows. Or you can stand outside and read it from the gate. It's sitting on a mound seven feet high above Pennsylvania Avenue, but you'd never know it.

Above and left: **The 1992 Clarke residence on Maryland's Eastern Shore is Jacobsen's take on a Georgian farmhouse, rendered in white, with unadorned interiors and an early example of the mixed kitchen/living areas so popular today.**

Below: **In the Welles residence in Vero Beach, Florida, completed in 2005, Jacobsen riffed on the Spanish hacienda. In place of tiles, he designed a roof of standing seam metal; a pool replaces the traditional courtyard. The interiors, again, have no moldings and other ornamentation, and the windows are large and numerous.**

JOHN HASSELBALCH

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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 Katy Kiick**

"Both the rigidity of its geometrical forms and its reduced coloring are hallmarks of the Wiener Werkstätte"

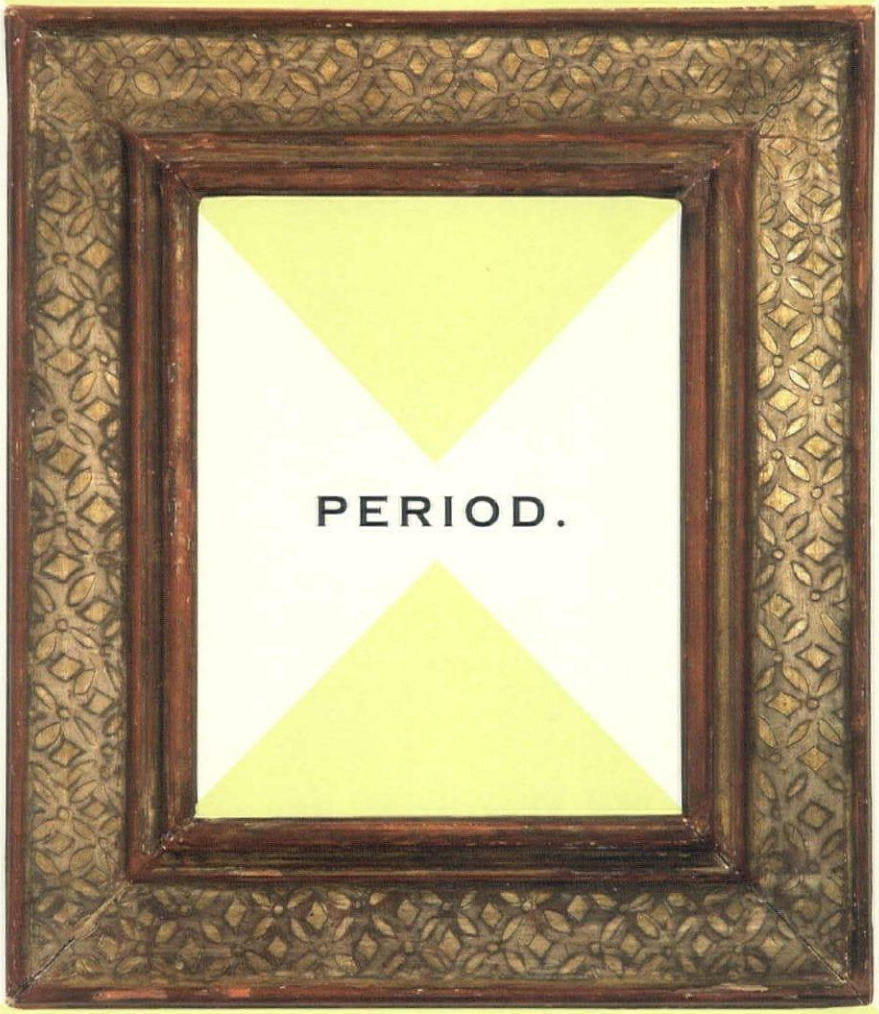
THE BASIC SHAPE OF THIS ARMCHAIR IS A CUBE. Both the rigidity of its geometrical form and its reduced coloring are hallmarks of the Wiener Werkstätte, founded by Koloman Moser and architect Josef Hoffmann in 1903, the year the chair was designed. Produced at the Vienna wickerwork factory Prag-Rudniker, the chair was first presented at the XVIIIth Secession Exhibition, the famous Klimt retrospective held that year. Moser would later use armchairs of this design in the Purkersdorf Sanatorium, whose interior he designed in collaboration with the Wiener Werstätte. The sanatorium was commissioned in 1904–1905 by the industrialist Viktor Zuckerkandl and was built by Hoffmann. Together with its furniture, which is mostly lost today, the building is considered a chief example of the strict cubic-geometrical designs of the early Viennese modernists.

FRANZ SMOLA
Curator of Collections
Leopold Museum, Vienna

KOLOMAN MOSER
ARMCHAIR
Produced by Prag-Rudniker for the Wiener Werstätte
Lacquered beechwood, basketwork
1903

GILL & LAGODICH

MODERN FRAMES 1900-1950



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Curator's Eye

"The vase is really a functional sculpture that epitomizes the arts and crafts ideal"

FRITZ ALBERT
VASE
Made by Teco Pottery,
Terra Cotta, Illinois
Matte glazed terracotta
c. 1910

THIS VASE IS A RARE AND OUTSTANDING EXAMPLE OF AMERICAN ART POTTERY from the first years of the twentieth century. As an early advertisement boasted, Teco Pottery is the pottery of restful, peaceful green, and is remarkable for its purity of line and newness of design.

The vase's monumental form tapers into a swirl of leaves at the base, and is enhanced by the company's characteristic soft matte glaze in a mossy green, with gunmetal (or charcoal) highlights. Measuring 18 inches tall and originally priced at $15.00, the vase is really a functional sculpture that epitomizes the arts and crafts ideal espoused by the movement's leader, William Morris: Have nothing in your house that you do not know to be useful or believe to be beautiful.

MARIANNE LAMONACA
Associate Director for Curatorial Affairs
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Curator's Eye

"The bowl, 'Siege of Santa Fe' exemplifies the complexity of southwestern art"

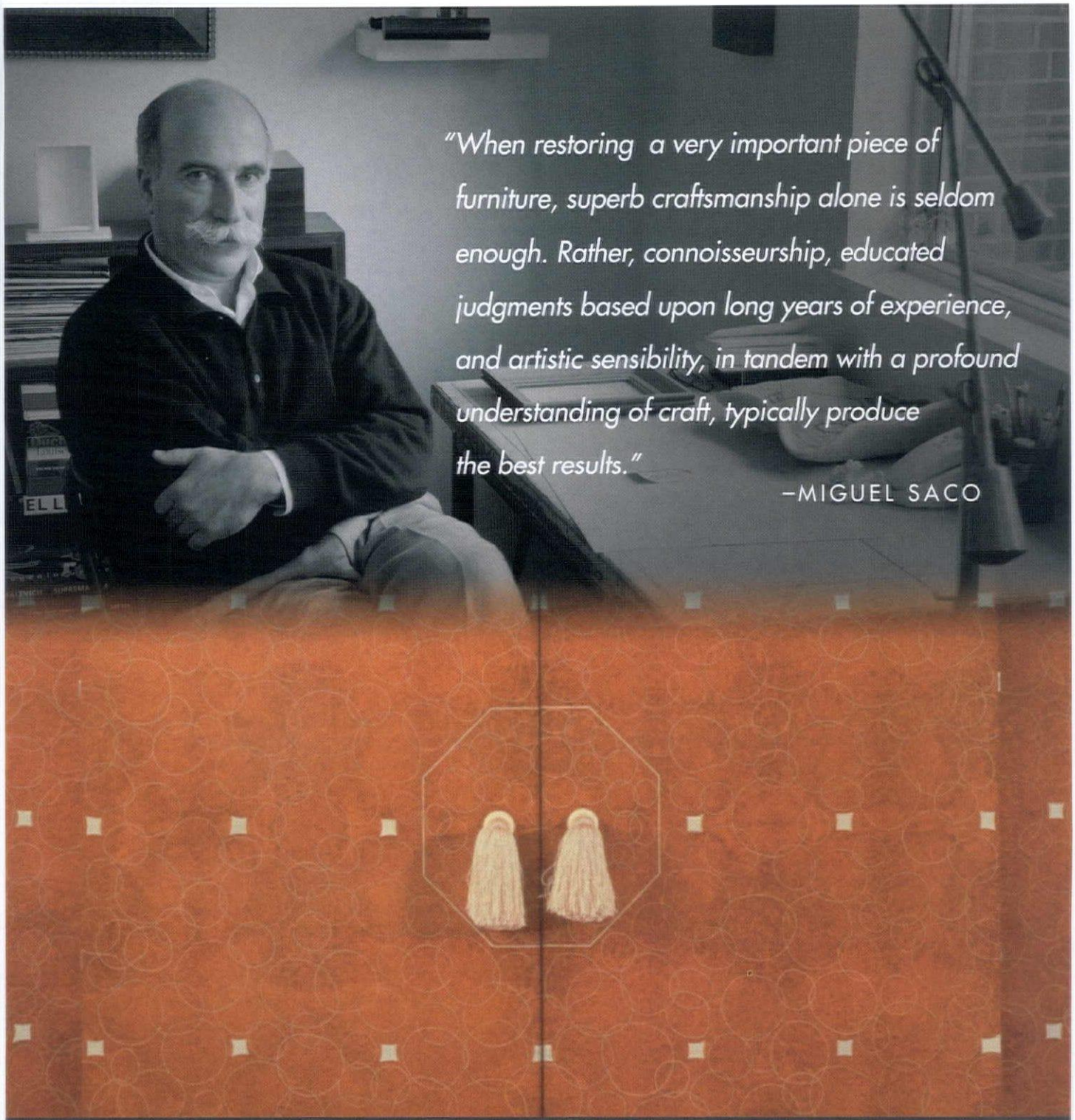
DIEGO ROMERO'S CERAMIC "SIEGE OF SANTA FE" BOWL alludes to the 1680 Pueblo Revolt in New Mexico when Pueblo Indians drove Spanish colonists back to Mexico. Though perhaps not immediately apparent on first viewing, it shows a mission church in flames with three pairs of Pueblo and Spanish warriors at a standoff. The design refers to cultural differences that have since been repaired but not forgotten over the ensuing centuries. A Santa Fe ceramic artist of Cochiti Pueblo descent, Romero read comic books while growing up in Berkeley, California, and he paints in that style while also incorporating references to the ancient Mimbres pottery tradition in southwestern New Mexico in which ancestral Pueblo potters painted narrative images into their vessels. Romero's depictions of warriors often also reference images from antique Greek vases. Altogether his work synthesizes multiple cultural and aesthetic threads that abound in New Mexico.

"Siege of Santa Fe" exemplifies the complexity of southwestern art and will be included in *It's About Time: 14,000 Years of New Mexico Art*, an exhibition that opens at the New Mexico Museum of Art on May 11, 2012.

JOSEPH TRAUGOTT
Curator of Twentieth-Century Art
New Mexico Museum of Art, Santa Fe

DIEGO ROMERO
"SIEGE OF SANTA FE"
Terracotta
2009

PHOTO COURTESY OF THE NEW MEXICO MUSEUM OF ART, PHOTO BY ADAM REICH



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Curator's Eye

"Baas's piece reminds us that the dissolution of the line between the fine arts and design can often produce fresh—and provocative—perspectives"

MAARTEN BAAS
"HEY CHAIR BE A BOOKSHELF!" BOOKCASE
Various furniture pieces, musical instruments, and polyurethane
2005

IN THE 1990s A GENERATION OF DUTCH DESIGNERS—including Jurgen Bey, Hella Jongerius, and Marcel Wanders—emerged as a major force in contemporary design. Advocating a highly conceptual approach, they were associated with radical groups such as Droog and the famous design academy at Eindhoven. In the next decade a younger generation carried this approach to a new level. Among them, Maarten Baas is one of the most original and influential, and his "Hey Chair Be a Bookshelf!" bookcase is an icon of this new aesthetic. Baas's work is highly intuitive: he assembles seemingly random "found objects" in dramatic surrealist compositions and then unites the ensemble—both structurally and aesthetically—with a black polyurethane coating. Baas also imparts a sense of wry irony to his work, giving his designs an eerie or unsettling quality. His pieces remind us that the dissolution of the line between the fine arts and design can often produce fresh—and provocative—perspectives on the relationship between form and function.

R. CRAIG MILLER
Senior Curator of Design Arts and Director of Design Initiatives
Indianapolis Museum of Art

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Curator's Eye

This work illustrates the collaborative effort between a Navajo weaver, a modernist painter, and a tapestry producer

KENNETH NOLAND AND ROSE OWENS
"TIME'S ARROW"
Wool, tapestry weave
1991

FOR CENTURIES DECORATIVE TAPESTRIES WERE AMONG THE MOST PRESTIGIOUS OBJECTS owned by the wealthy, and their weaving involved close collaboration between artists and craftsmen. This boldly patterned tapestry illustrates the collaborative effort between Navajo weaver Rose Owens, modernist painter Kenneth Noland, and tapestry producer Gloria F. Ross. Endeavoring to heighten public appreciation of tapestry as a modern art form, Ross brought together skilled weavers and well-known painters, including her sister, Helen Frankenthaler, to create extraordinary works of textile art. In 1979 she began to work with Navajo weavers to create tapestries based on Noland's paintings, which she saw as well-suited to Navajo looms and colors. Navajo weavers traditionally visualize their designs mentally, rarely committing them to paper, but for this unusual partnership six Navajo weavers agreed to work from Noland's maquettes. Master weaver Rose Owens, renowned for making circular rugs, was uniquely skilled to create this woven complement to Noland's famous shaped canvases.

LEE TALBOT
Curator, Eastern Hemisphere Collections
Textile Museum, Washington, D.C.

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Bastille

The compact penthouse apartment of Paris design and art dealers Philippe and Patricia Jousse is a model of simply-presented opulence

At a garage sale in the late 1970s, a fashion photographer named Philippe Jousse noticed a table that captured his fancy. He admired its sleek lines, clean proportions, and the painstaking structural methods that had gone into its making. No design connoisseur—he knew the work of eminences such as Le Corbusier, but little else—he bought the table, along with a stack of vintage French architecture and design magazines, though he had never heard of the table's designer: some guy named Jean Prouvé. As Jousse would later say: "Jean Prouvé changed my life." Jousse, in other words, had caught design fever. Over the next decade he and his wife, Patricia, made a study of French furniture design from the mid-twentieth century and amassed a trove of pieces from the period. In the late 1980s, with remarkably prescient timing, their personal passion turned into a business. Just at the point when collectors and decorators began to look with fresh eyes at designs from the 1940s through the 1960s, the Jousses took a spot in Paris's famous *Marché aux Puces* and began to sell works by Prouvé, Le Corbusier, Pierre

Seating pieces in the living room of the Jousse penthouse include a pair of Jean Prouvé "Visiteur" chairs (flanking Andreas Gursky's *Salerno* of 1990), a c. 1955 compass-legged lounge chair by Pierre Jeanneret, and a clutch of Charlotte Perriand-designed stools. A pendant by Ronan and Erwan Bouroullec from their 2005 "Bells" series hangs from the ceiling. Ceramic pieces from the 1950s by Georges Jouve stand on a polished-steel low table by Ron Arad. An Andy Warhol silkscreen is mounted above the buffet custom-designed by Perriand and Jeanneret in 1945. The cantilevered-tread staircase leads to the terrace.

Bastion

By Guy Bloch-Champfort
Photography by Manolo Mylonas

A swing-arm Prouvé "Potence" lamp illuminates the dining area (where a Jean-Michel Basquiat drawing hangs on the wall) as well as a c. 1952 Perriand "Mexique" bookcase. The cactus-shaped coat rack was designed in 1972 by Guido Drocco and Franco Mello. A large Jouve "Hen" vase stands on the floor beside it.

Jeanneret, Charlotte Perriand, Jean Royère, Mathieu Matégot, alongside pieces by ceramist Georges Jouve and lamps by Serge Mouille. In 1997 they left *Les Puces* and opened Galerie Jousse Entreprise in the Saint-Germain-des-Prés area of Paris, selling both classic mid-century French design and the work of contemporary studio ceramists such as Kristin McKirdy and Emmanuel Boos. A few years later they opened a second gallery, in the Marais district, which presents contemporary art, including works by the video artists Ariane Michel and Louidgi Beltrame.

Philippe and Patricia Jousse's penthouse apartment, located in a 1970s tower in the relaxed and trendy Bastille neighborhood, is a reflection of their passions. The rooftop terrace offers views of numerous landmarks in the City of Light, in particular the boat basin connected by a short canal to the River Seine called the Port de l'Arsenal. The residence is of relatively moderate size—about one thousand square feet—but the Jousses wanted a simple and agreeable place to live, a sort of compact suite where everything would be within reach. The architects hired for the renovation of the space, Emmanuel Combarel and Dominique Marrec, kept the materials they used simple. The walls are stuccoed, and the floor covered in epoxy resin. The architects' most elegant insertion is a staircase to the terrace built without risers, in which each separate tread hangs in space, cantilevered from the wall.

Clockwise from top left: **The bedroom features another Perriand bookcase; a bowl by Alexandre Noll sits atop the free-edge bedside table. The dining table, a 1954 Prouvé design, is surrounded by Prouvé "Standard" chairs with seats and backrests in an unusual green. The bowl is a Mathieu Matégot piece. The terrace features a louvered Prouvé brise-soleil, a Matégot "Copacabana" chair, and vintage Sori Yanagi "Elephant" stools. A classic Prouvé porthole door separates the living room from the bedroom. A Matégot "Baghdad" lamp is placed atop a sculptural wooden pedestal.**

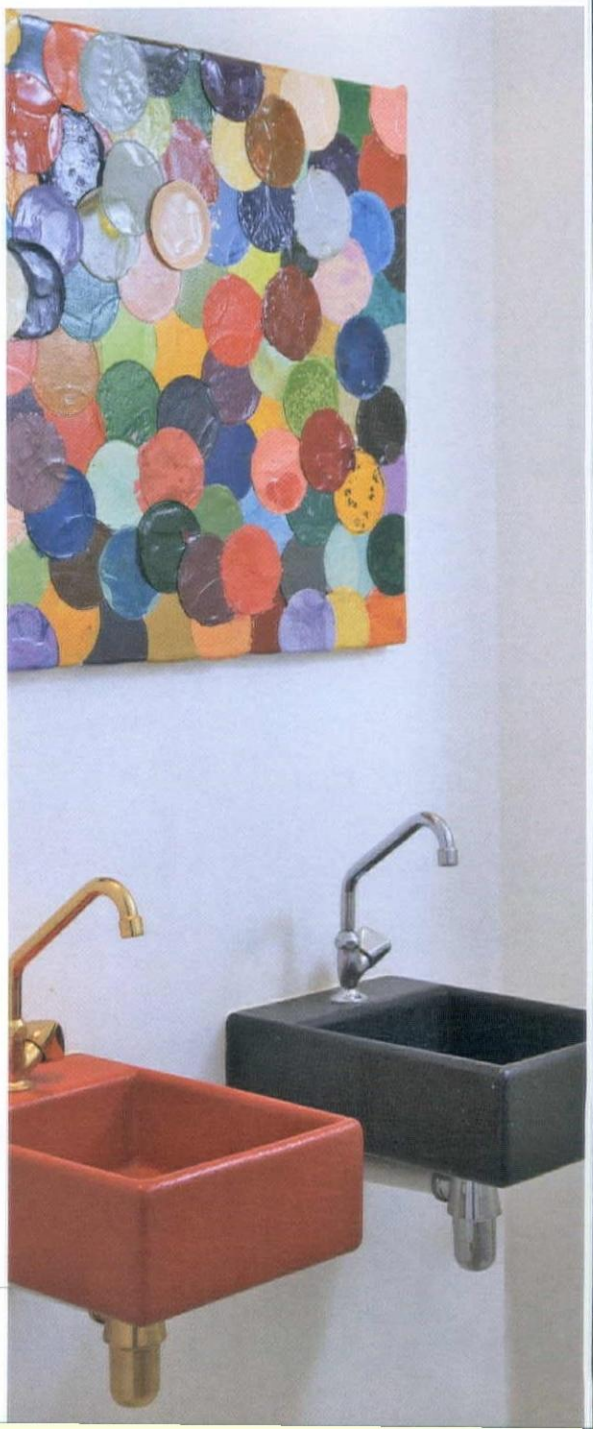
Above: **A 1939 Prouvé "Granipoli" table commands the breakfast area. The large white ceramic piece is by André Borderie; the small black piece is by Kristin McKirdy.**
Right: **In the powder room a Bernard Frize painting is mounted above a pair of sinks by Atelier van Lieshout.**
Facing page: **Looking northwest from the living and dining room, Philippe Jousse can see the Eiffel Tower. A large Borderie piece is on the floor at the left.**

The furnishings are the Jousses' favorites from their many years of careful searching: notably a Prouvé "Potence" wall lamp, a group of his "Standard" chairs, and a pair of his "Visiteur" lounge chairs, as well as his "Granipoli" table, and two of his famed porthole-windowed panels. The decor also includes Perriand bookcases, a Jeanneret buffet table and chairs, a lamp and side table by Le Corbusier, armchairs by Matégot, and ceramics by Jouve and André Borderie.

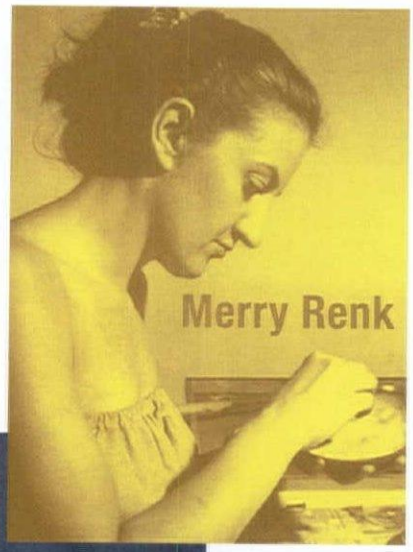
Only a few—albeit powerful—works of art dot the walls: a drawing by Jean-Michel Basquiat, a photographic piece by Andreas Gursky, a Bernard Frize painting, and a silkscreen by Andy Warhol. Limiting the selection was Patricia's choice. If she had let Philippe select the pieces, she says, the place would be covered floor-to-ceiling in art: "For the eyes of those of us who spend our time in art galleries, a little visual relaxation is good."

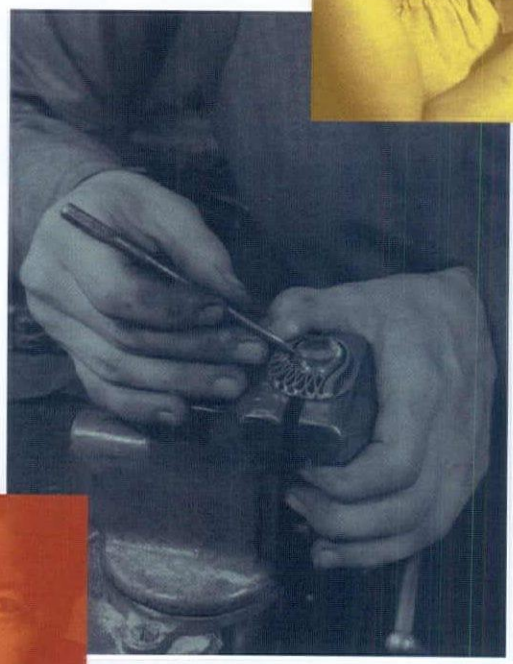
To live on the elevated floor of a 1970s building is not typical of the Parisian collector, but it is a deliberate choice for the Jousses who are evolving in a space without, so to speak, ghosts of the past. There they can live with their collection unconstrained by a history, and no neighbor save for the Parisian sky. Light freely streams in, playing on the metal, wood, and ceramics. A perfect mix of simplicity and sophistication. M

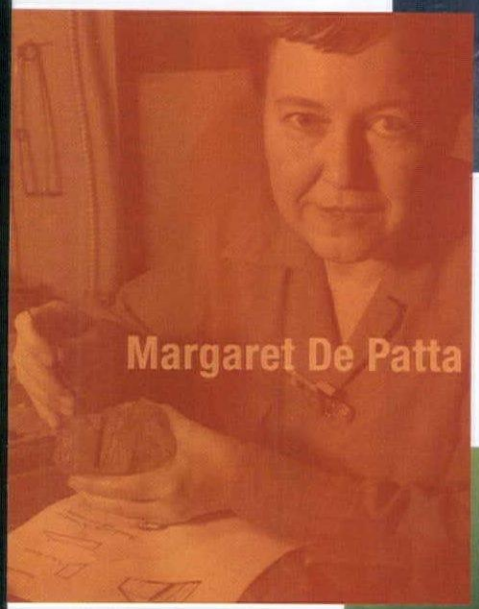
Guy Bloch-Champfort is a Paris-based writer. This article was translated from the French by Beatrice V. Thornton.

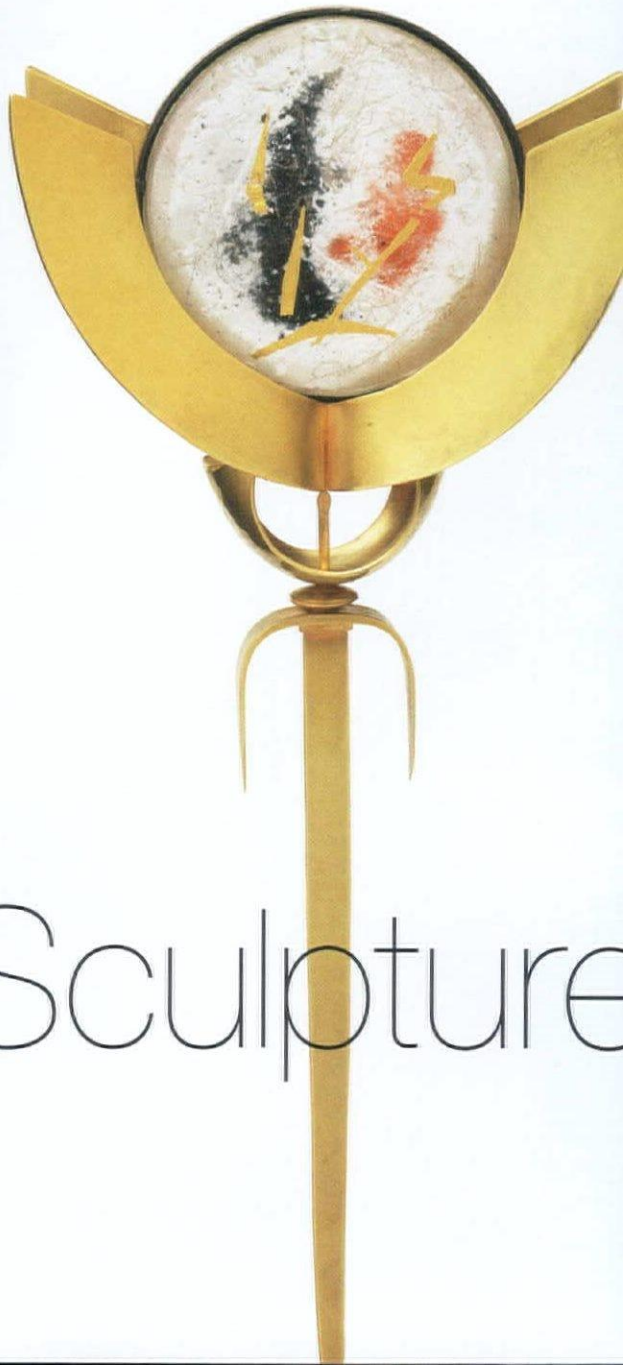


Profiles of three mid-century female American jewelry designers who took their cue from modern art



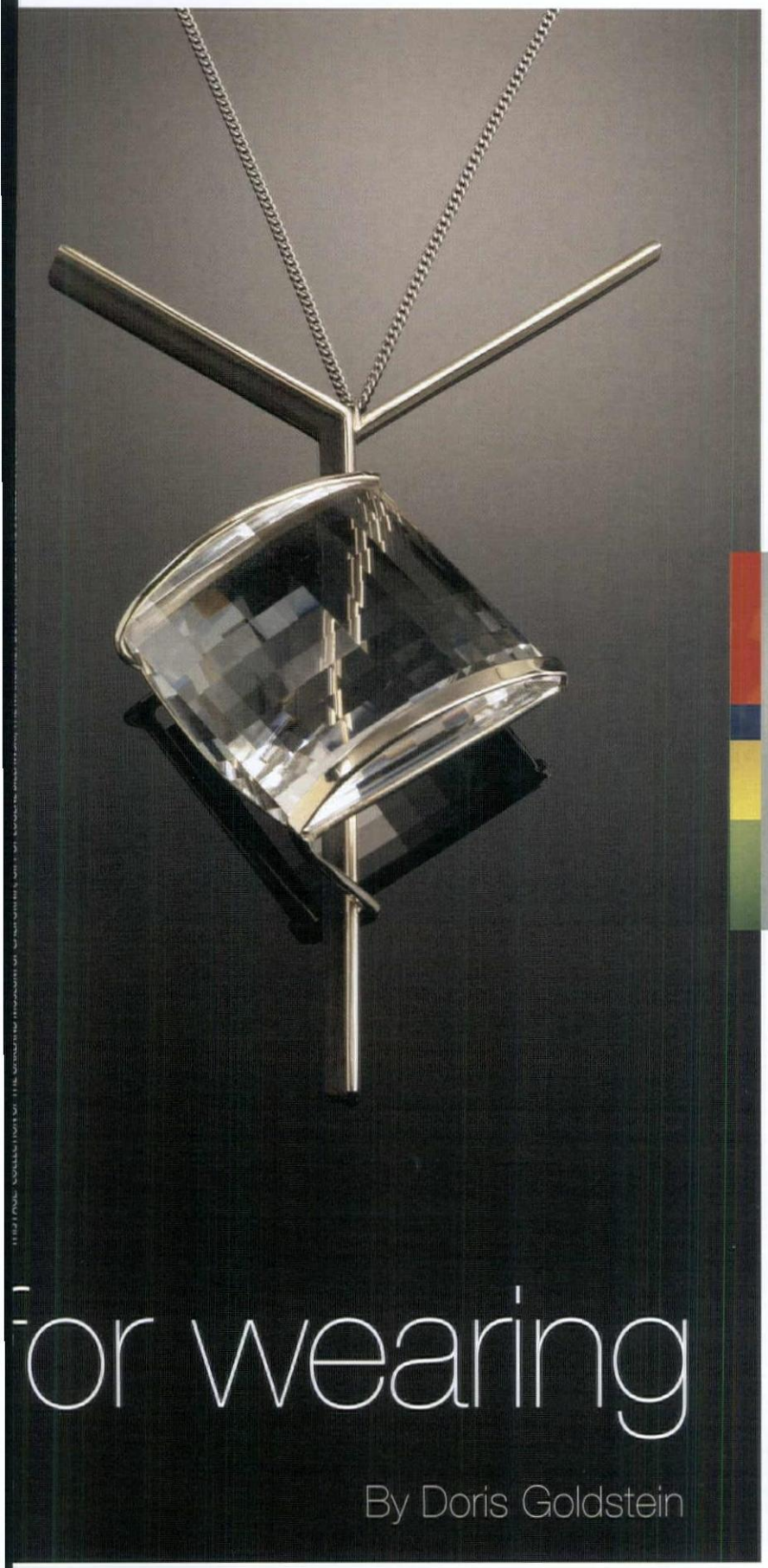






Sculpture

A yellow gold and *en résille sur verre* enamel hair ornament by Margret Craver from 1959.



for wearing

By Doris Goldstein

IN THE EARLY 1940S a group of American designers emerged whose goal was to create a new kind of jewelry. They saw jewelry as an art form and drew inspiration from sources as varied as surrealism, constructivism, and abstract expressionism. Many chose to live and work in New York's Greenwich Village, others in northern California. A handful of names may be familiar—Sam Kramer, Art Smith, and Paul Lobel—but lesser known are a number of women who played a key role in defining American modernist jewelry.

The work of the Bay-Area artisan Margaret De Patta is familiar to connoisseurs. "She saw jewelry as wearable sculpture. She used modernist art principles of form, shape, and light to create jewelry that would shift and change with the wearer," says Julie Muniz, associate curator

of craft and decorative arts at the Oakland Museum of California. The museum's highly anticipated exhibition of her work, *Space-Light-Structure: The Jeweiry of Margaret De Patta* will be on view February 3 through May 13, 2012.

De Patta did not plan to become a jewelry designer; her interest lay in painting. But, frustrated in a search for a well-designed wedding ring for her first marriage, she thought the principles of modern art would equally apply to jewelry. She took up studies with the San Francisco metalsmith Armin Hairenian, and followed that with tutelage from lapidarist Francis Sperisen. Armed with her new

Margaret De Patta's 1959 rhomboid quartz crystal pendant is cut in a crosshatched manner to enhance the optical qualities of the stone while at the same time distorting the ebony and white gold staff behind the crystal.

This 1954 "Folded" hairband by Merry Renk stemmed from her interest in paper folding.

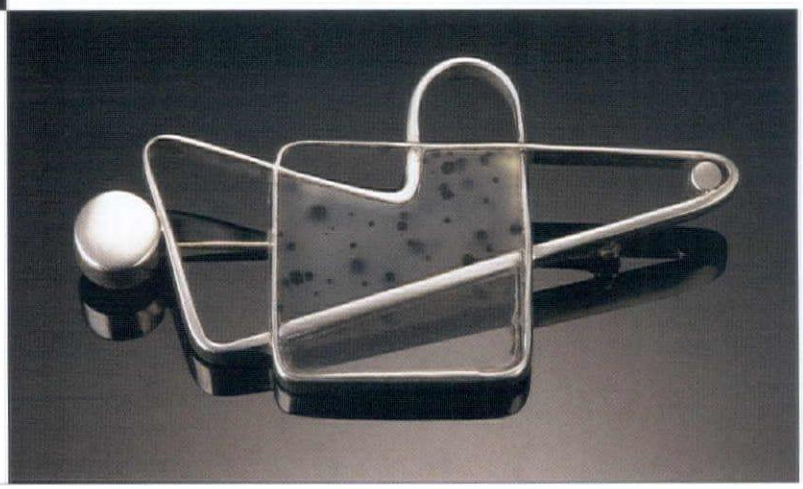
DePatta

Top: Margaret De Patta's preliminary sketches of a piece for a client, drawn circa 1954–1960.

Middle: De Patta, a student of László Moholy-Nagy's School of Design in Chicago, integrated his constructivist principles in her designs as seen in this gold, crystal, amethyst, emerald, sapphire, and resin pendant, circa 1959.

Left: A peridot and yellow topaz pin by De Patta from 1960.

Bottom: This moss agate, onyx, and quartz crystal brooch from 1941 set in sterling silver is an example of a design by De Patta that created an illusion of stones floating in the air.



TOP: MARGARET DE PATTA ARCHIVES, BIELAWSKI TRUST, PORT RICHMOND, CALIFORNIA. MIDDLE: MINNESOTA MUSEUM OF AMERICAN ART. LEFT AND BOTTOM: COLLECTION OF THE OAKLAND MUSEUM OF CALIFORNIA, GIFT OF EUGENE BIELAWSKI, THE MARGARET DE PATTA MEMORIAL COLLECTION. LEE FATHERREE PHOTOS.

skills, De Patta began to create metal jewelry inset with gemstones cut in an innovative manner that took advantage of the refractive properties of the stones. The gems—which De Patta called "opticuts"—appear to change shape and even move.

In 1941 De Patta attended László Moholy-Nagy's School of Design in Chicago to study jewelry design and quickly became a disciple of his constructivist principles for the structuring of space by means of light, line, and color. Along with the form of her settings, "Moholy-Nagy's influence can be seen as a more sophisticated use of semi-transparent stones to manipulate light to suggest kineticism," says Muniz.

De Patta returned to San Francisco and in 1946 opened the company Designs Contemporary, which offered limited-production lines of handcrafted rings, cuff links, brooches, and earrings, none priced above fifty dollars. The designs were also available at Black, Starr and Gorham in New York. De Patta closed the firm in 1950 and returned to creating individual pieces. A highly organized person, she loved making lists, one of which offered a roster of reasons to wear jewelry. Among the reasons were sentimental attachment, to attract attention, the visual pleasure jewelry brings, and an appreciation of craftsmanship. All these notions are reflected in De Patta's designs. She died in 1964.

"A long time ago, I bought a pair of pliers and a hammer to make earrings for myself and the pleasures I experienced are why I became a jewelry designer and goldsmith," says designer Merry Renk, now age ninety. Renk is another Bay-Area product, and she, too, studied jewelry design at Moholy-Nagy's School of Design. The Bauhaus master taught her to seek the underlying structures of natural forms and translate them into abstract designs. She spent two years in Paris experiencing the city's art scene, then returned to the United States and settled in San Francisco, where she still lives today.

Renk began displaying her work at the San Francisco Art Festival in 1949. Early on she worked mainly in enamel on silver using the *plique-à-jour* technique. An example is her "Atoms" necklace, which is composed of sixteen atom-shaped sterling silver links interspersed with red enamel. In 1954 Renk created a startlingly original sterling silver hairband she called "Folded." The piece—a ring of metal worked into indented diamond shapes—was inspired by her interest in origami. Renk, who usually rolled her long hair into a bun, wore the piece to many gallery openings and to the San Francisco Art Festival. "Folded" attracted so much attention it led to a public commission for an exhibition at the Smithsonian Institution.

Renk's submission to the show was a crown—the

This "Atoms" necklace by Merry Renk made in 1954 is composed of sixteen atom-shaped sterling silver links interspersed with red enamel.

The "White Cloud" wedding crown from 1968, made of yellow gold and hundreds of wires topped with cultured pearls, was the first crown Merry Renk completed. Renk would later make a crown for each of her three daughters to wear on their wedding days.

first of many she would design—called "White Cloud." It is composed of gold petals topped by 240 pearls. "I called it a wedding crown, since we live in a democracy and aren't supposed to be fascinated by crowns except those worn by brides," Renk says. She continued creating crowns into the 1980s, always inspired by nature—trees, flowers in her garden, even a peacock's tail. "James Loves Peacock" is a fourteen-karat gold crown featuring a spray of blue green opals attached to the ends of wire-thin stems. Renk may be no royalist, but no head adorned with her designs lies uneasy.

Finally there is Margret Craver: a jewelry designer and silversmith, an educator, and, importantly, an advocate for World War II veterans, particularly wounded veterans. Following graduation from the University of Kansas in 1929, Craver wanted to study metalsmithing, but opportunities were scarce. Sheer determination led her to the armor conservator at the Metropolitan Museum of Art, where she learned to make her own tools,

Top: **Renk's "James Love's Peacock" crown from 1982 contains thirty-five Australian opals set in yellow gold.**

Bottom: **"Golden Foam," made of yellow gold with diamonds, is another 1982 design by Renk.**

Renk

and to a Tiffany silversmith to hone her techniques.

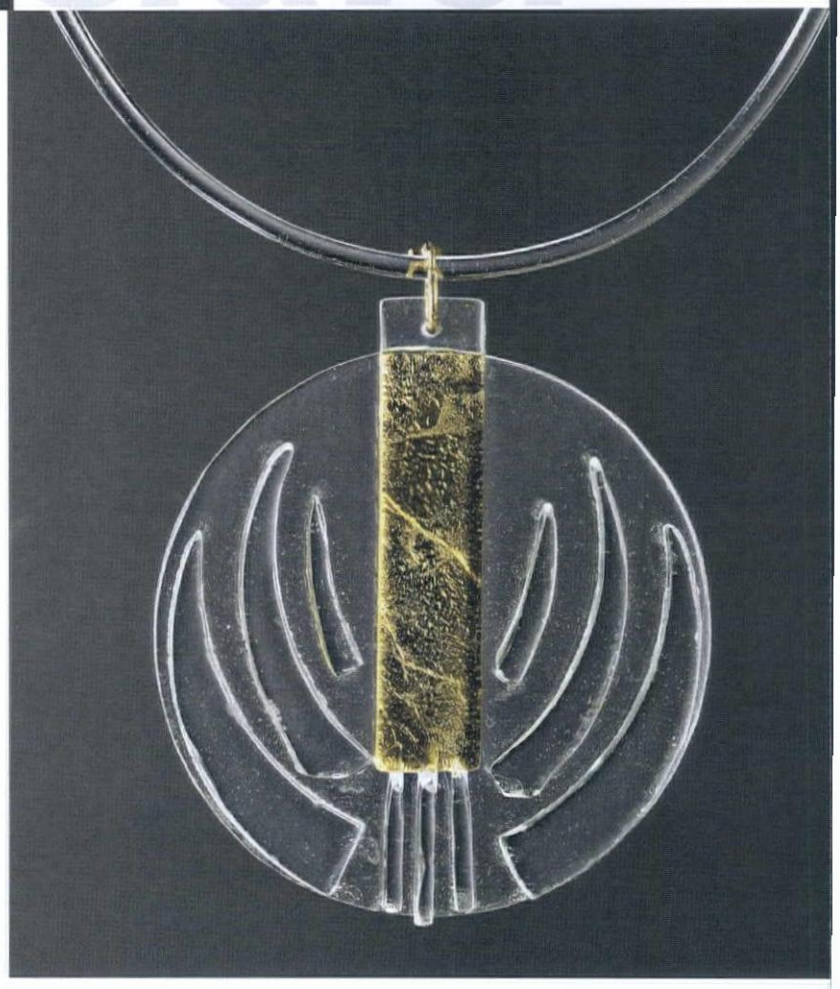
During the late 1930s, she traveled to Sweden to study with Baron Erik Fleming, silversmith to the king. Working under his guidance, she perfected her skills and furthered her interest in modernist design.

Realizing that basic jewelry making techniques could be excellent forms of physical therapy, during and after World War II she helped establish metalworking programs at army hospitals and command posts around the country. She was equally passionate about expanding opportunities for others to learn silversmithing and helped organize workshops and conferences on tooling that precious metal at several colleges and art schools.

Top: The circa 1963 "Time Neck Pendant" by Margret Craver is made of gold and *en résille sur verre* enamel.

Bottom: The "Solar Lunar" necklace # 6 by Craver was made in the late 1970s. The transparent glass pendants in the "Solar Lunar" series are made with either gold or silver foil symbolizing the relationship between sun (gold) and moon (silver) and the eternal cycles they represent.

Craver



In 1953, by chance, Craver came across an intriguing enamel pendant at the Cleveland Museum of Art that was worked in a forgotten technique known as *en résille sur verre*. The method involves enameling designs on gold-lined incisions cut into rock crystal or glass. Craver spent thirteen years reinventing it, and in 1959 created her first *en résille* design: a hair ornament composed of a glass disc with enameled designs held in a modernist mount made of eighteen-karat gold.

In the 1970s she fashioned a dozen necklaces known as the "Solar-Lunar" series. Eleven remained in her estate and were sold by the Boston auction house Skinner last June. Symbolizing the relationships between the sun and moon and the eternal cycles they represent, each one comprised a transparent glass pendant inset with gold (the sun) or silver (the moon) foil suspended from a transparent acrylic torque. Describing one necklace, Craver was quoted in the 1996–1997 edition of *Jewelry: Journal of the American Society of Jewelry Historians* as saying: "This has a good deal of mystic because [when] you wear it with the light, you have the necklace on, but if you turn away from the light, you're apt to show no necklace at all."

Craver died in 2010 at the age of 103, having created—like De Patta and Renk—a remarkable, original body of work that charted a new artistic course in the world of jewelry design. M

Doris Goldstein is a New York writer

By J. Michael Welton

purepower

In Tel Aviv, an architect designs a house with a mesmerizing blend of lightness and strength

The defining moment in Irit Axelrod's career as an architect arrived a few years back in Barcelona, during her first visit to the replica of the German Pavilion designed by Ludwig Mies van der Rohe for the international exposition held in the Catalonian city in 1929. The famed building had its effect: on cue, the scales fell from her eyes. At that moment the previously inchoate aspirations she had for her career in architecture, she says, "all started to make sense."

A 1993 graduate of the Technion/Israeli Institute of Technology,

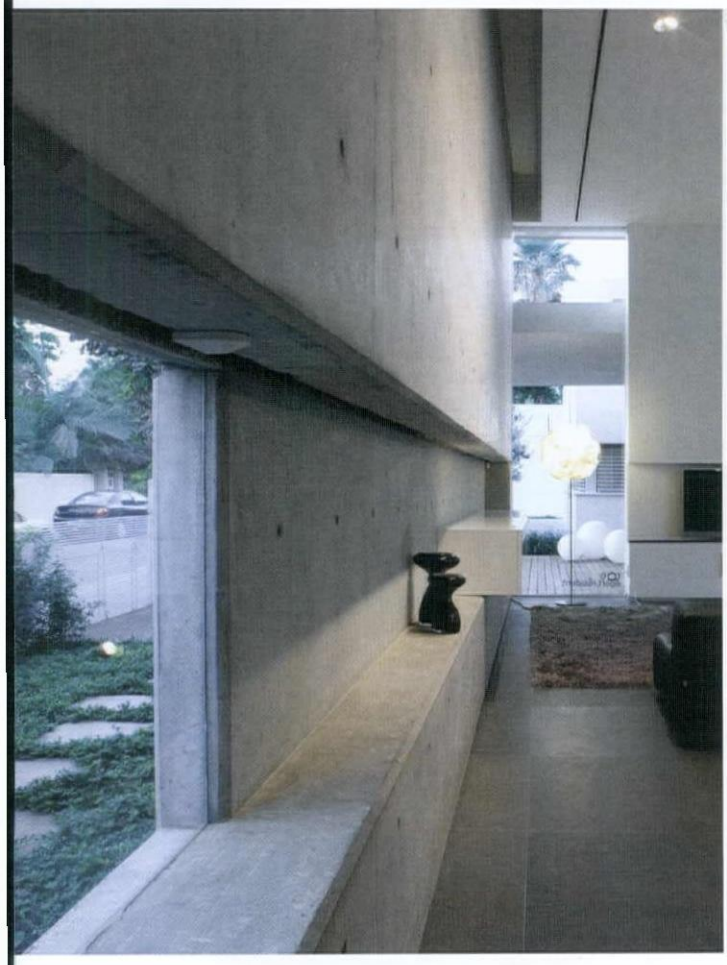
Axelrod spent a full day at the modernist master's temple, touring and contemplating the carefully arranged planes of travertine, onyx, marble, and glass. "My architectural life started there—the feeling I got then is what I want my clients to have today," she says.

She was inspired by how the building's serene procession of restrained and precisely ordered spaces created a quiet and powerful experience. "I work a lot to get that," she says. "It's exactly what he said: less is more. You pick the right things, but *only* the right things."

Nowhere in her portfolio of work, out of her offices in Tel Aviv and San Francisco, is Mies's influence more clearly demonstrated than in a 4,800-square-foot residence recently completed on a quarter acre in the Afeka neighborhood of northeastern Tel Aviv. Whereas Mies employed slabs of exotic stone for the thoughtfully placed partitions in the German Pavilion, Axelrod used concrete throughout the mass of her building—though without a hint of brutalism. "Concrete is one of my favorite materials," she says. "I like to use it in an honest way." Still, the house is light and airy, thanks in part to the way light permeates the open interior—direct light, indirect light, filtered light—presenting the visitor with a feeling of nearly floating in space.

This free-floating sense of design is a hallmark of Axelrod's architecture. In Tel Aviv she manipulated two-dimensional elements to create three-dimensional spaces. A minimum of wall area makes the mass of the house seem lighter and the interior more spacious. All the while, the walls frame views to the landscape, creating what Axelrod calls "visual corridors" that enliven human connections to the whole of the site. Her goal is to make a sense of place tangible. One forty-six-foot long expanse of glass can even be rolled back to create a tremendous single indoor-outdoor space.

Opening spread, first page: **The rear facade of the house in northeastern Tel Aviv features a wall of glass facing the garden.** Second page, from top: **A view of the entry shows off architect Irit Axelrod's elegant use of planar lines and mixed materials. Though the street-side facade has only discreet ribbon windows, landscaping and clean lines save it from severity. An interior view of the entry.**



The house emphasizes simplicity and clarity of form, but also expresses complexity and sophistication in the relationships between spaces. It's defined by two axes, each making a strong statement on its own. One runs the entire length of the building, aligned by long skylights that guide the eye along the horizontal plane. The other is a vertical staircase opposite the entrance, defining movement from basement to

Facing page, left: **Axelrod used concrete for the load-bearing walls, yet the material is visually engaging rather than brutalist.** Right: **An open-plan kitchen, dining, and living area faces the window wall.** This page, top: **A daytime view of the poolside patio.** Bottom: **Axelrod devised what she calls "visual corridors" that run the length of the house.**

This page: **A short hallway leading to a courtyard serves as a library.**

Facing page, clockwise from center left: **Long skylights help lend an airy feeling to the spaces.**

A short flight of stairs leads up to the master bedroom suite, the other stairs lead to the basement, which contains a playroom for the clients' children.

One end of the master suite is set on a glass base that allows views into the basement playroom.

A simply-furnished child's bedroom with snazzy stencils is located on the main level.

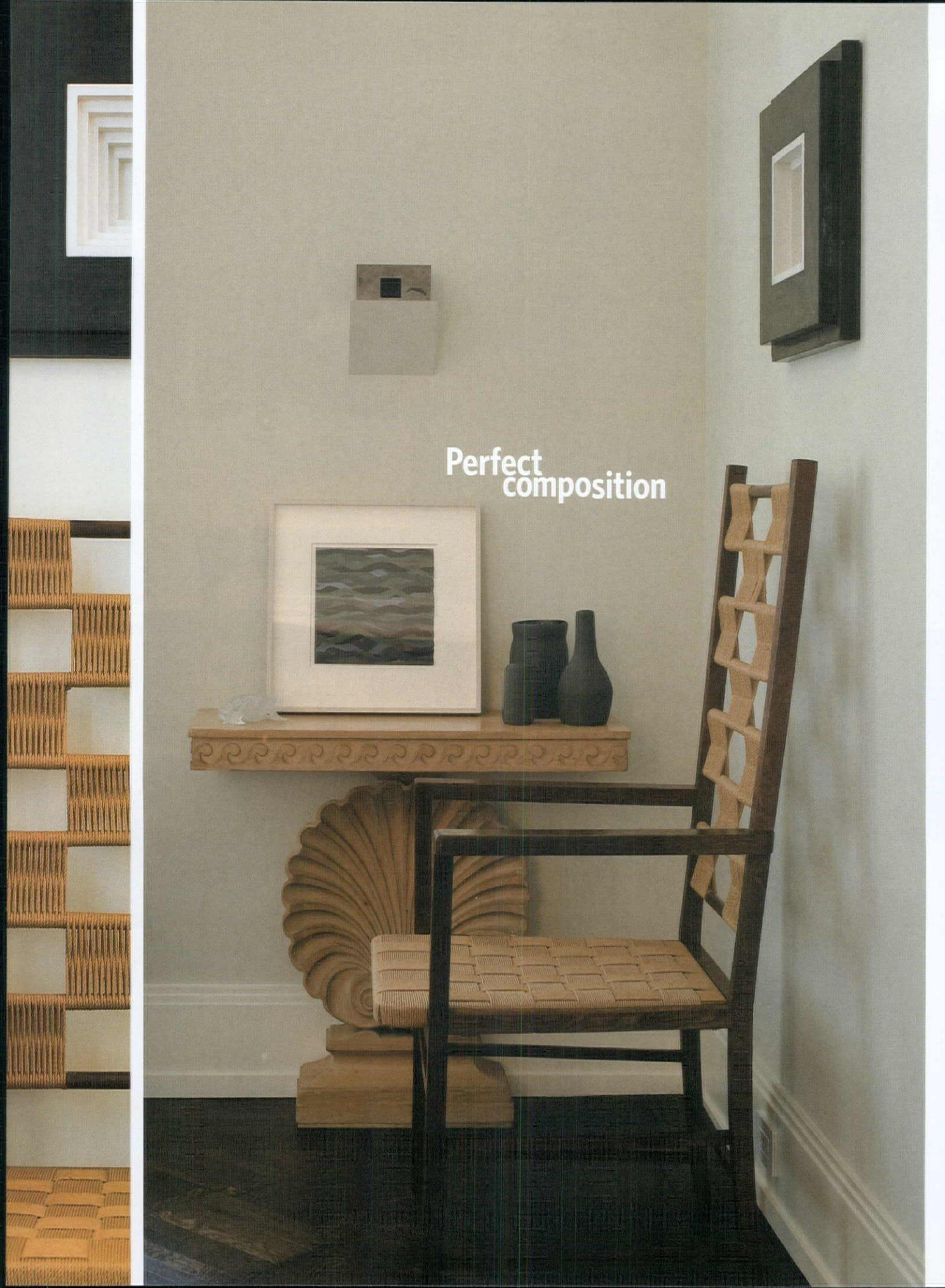
living area to the master suite, which seemingly floats three feet up and five steps above the main floor. Privacy is reserved only for the master bedroom; the rest of the house is reminiscent of a loft: it's wide open.

Although the house is only one story, it does make active use of its basement, which is visually connected to the upper floor by both the stairway and the glass walls that "float" the master bedroom block. "The kids can stay in the basement most of the day," Axelrod says. "But the parents have constant eye connection from the main floor to the basement."

The success of Axelrod's architecture is achieved with something akin to sleight of hand. It's no small-scale affair to make heavy materials feel light. "The trick was to make it large-scale, but also to make it scaled to humans too, so people feel good, rather than as if they are in an institutional setting," she says. "It's about how you feel when you step in—that the height and proportions feel exactly like they should."

In essence, she's employed a highly sensitive, near-Miesian use of restraint—of knowing precisely when and where to stop. "It has a lot of power," she says. "Power is a good feeling. Overpowering is threatening." M

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


Perfect
composition

By Jen Renzi

Photography by John M. Hall

Collecting blue chip art is something of an occupational hazard for Douglas Baxter. The president of New York's Pace Gallery has helped nurture the careers of heavyweight artists such as Robert Mangold, Joel Shapiro, Elizabeth Murray, Donald Judd, and Sol LeWitt—and works by all of them feature prominently in Baxter's Manhattan apartment. "Most of the pieces I own are by artists I know or have worked with," he says. "I don't think of them as my 'collection' so much as an extension of my personal and professional lives—the dividing line between them is not so black and white."

The apartment of art dealer Douglas Baxter offers a stellar blend of art and design

That dividing line got even blurrier when Baxter relocated from the West Village to West Fifty-Seventh Street in an effort to shorten his commute. His search for a corner unit in an architecturally distinguished building led him to the Osborne, a legendary 1880s co-op that's a favorite of well-heeled creative types (and just three blocks from the Pace Gallery). Although Baxter's new apartment boasts high ceilings, a southern exposure, and graceful bones, its proportions were not sympathetic to his existing furnishings. So he shipped the majority to his Miami pied-à-terre and started fresh; among the few pieces he kept behind are a pair of rare Adolf Loos grass-back chairs, a bespoke Donald Judd platform bed, and twin Pierre Chareau bookcases.

Facing page: **A wall piece by Jackie Winsor hangs above a rare Adolf Loos grass-back chair, one of a pair purchased at a design sale in London in the early 1990s. "Unfortunately it's not original grass," Douglas Baxter explains. "The chairs were completely falling apart. I wouldn't have been able to afford them otherwise!" Beside it is an Edward Wormley carved pine console from the 1940s, also one of a pair.**

This page: **An Antoni Tapies painting, *Sabatilla-Materia*, hangs above a custom Donald Judd platform bed in the library.**

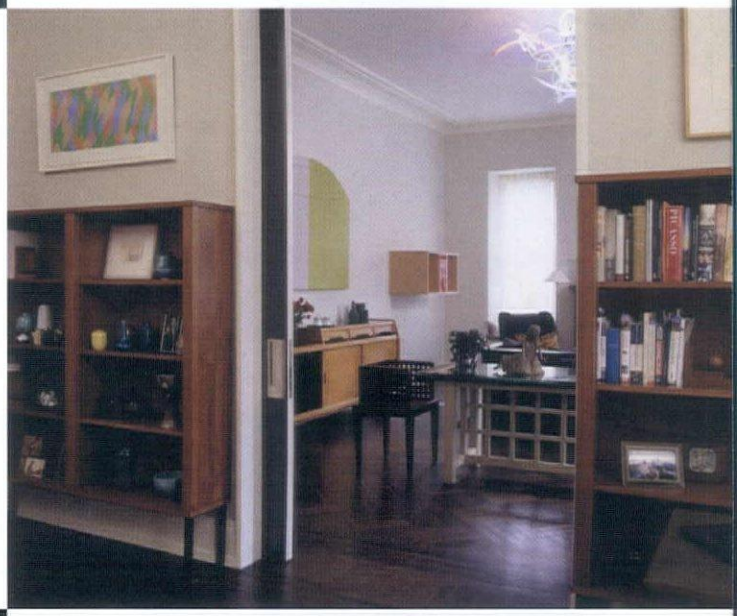
The portal's width was adjusted to create enough wall space to accommodate the Chareau bookcases, and to offer a straight-on view of the Judd bed from the living room

Facing page: The living room opens into the library through pocket doors. Squared-off forms prevail in the living room, including the 1940s French sofa (purchased at Amy Perlin Antiques), the pair of René Gabriel armchairs flanking the Robert Mallet-Stevens table and the Sol LeWitt sculpture on the table. "Othello's Light," the Murano-glass chandelier in the library, is by Fred Wilson.

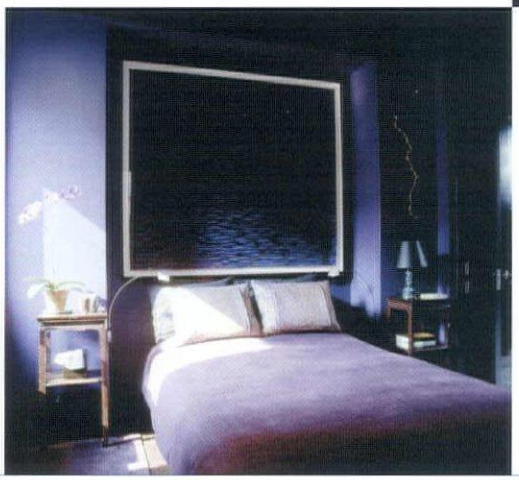
Left: Below a Robert Mangold canvas is a mid-century French sideboard, a gift from a friend.

Below right: "There was no place to put the Pierre Chareau bookcases if we had restored the pocket-door opening to its original width," Baxter says. "But then the wall crumbled during the renovation. My first thought was, *$10,000 down the tubes*. But then I woke up in the middle of the night and realized, Bingo! The size of that opening can change. We reworked the dimensions to fit the bookcases; it was a matter of inches."

Below left: In the plum-painted bedroom ("I find dark bedrooms restful") are a 2005 Sol LeWitt gouache, *Horizontal Lines*, Maya Lin's 2007 *Silver River-Mississippi* in cast silver (at the right), and a pair of nineteenth-century Chinese plant stands. "The bedroom was designed like the cabin of a ship, to the millimeter," says Baxter. The bed cove, for instance, was customized to the exact dimensions of the LeWitt.



A renovation overseen by designer Todd Klein re-jiggered the floor plan to showcase those prized possessions. It also restored the period glamour—in the form of parquet floors, classic moldings, and a tiled fireplace—that had been covered over by the previous tenant. Baxter even reinstated a doorway between the living room and the library, which had been walled off to form a second bedroom. The portal's width was adjusted to create enough wall space to accommodate the Chareau bookcases, and to offer a straight-on view of the Judd bed from the living room. "Don designed that bed for my previous apartment," Baxter explains. "The first design he drew up was too big. I said, 'Don, I love it, but I don't live in Marfa! I live in a little New York apartment!' He ended up redoing it at about two-thirds scale." Those proportions now work well in the library, allowing just enough extra room for a Frank Lloyd Wright desk, Carl André floor piece, and a Joe D'Urso lacquered cube table. (In the bedroom, Baxter now sleeps on a George Nakashima bed.)



Baxter's redesign deliberately nods to the building's quirky sensibility. "The Osborne has this great landmark lobby. The style is technically Renaissance revival, but it's so over the top that the effect is arts

This page, top: **In the library are a Frank Lloyd Wright desk purchased at Sotheby's and a Carl André floor piece titled *Steel Magnesium Dipole*.** Bottom: **The library furnishings also include a pair of Chinese seventeenth- or eighteenth-century bookcases, a Josef Hoffmann armchair, a Joe D'Urso lacquered cube table, and a Donald Judd sculpture in enameled aluminum.**

Facing page: **Above the restored tiled fireplace hangs Elizabeth Murray's *When My Baby* and, to the right, on a wall mount, a Joel Shapiro sculpture.**

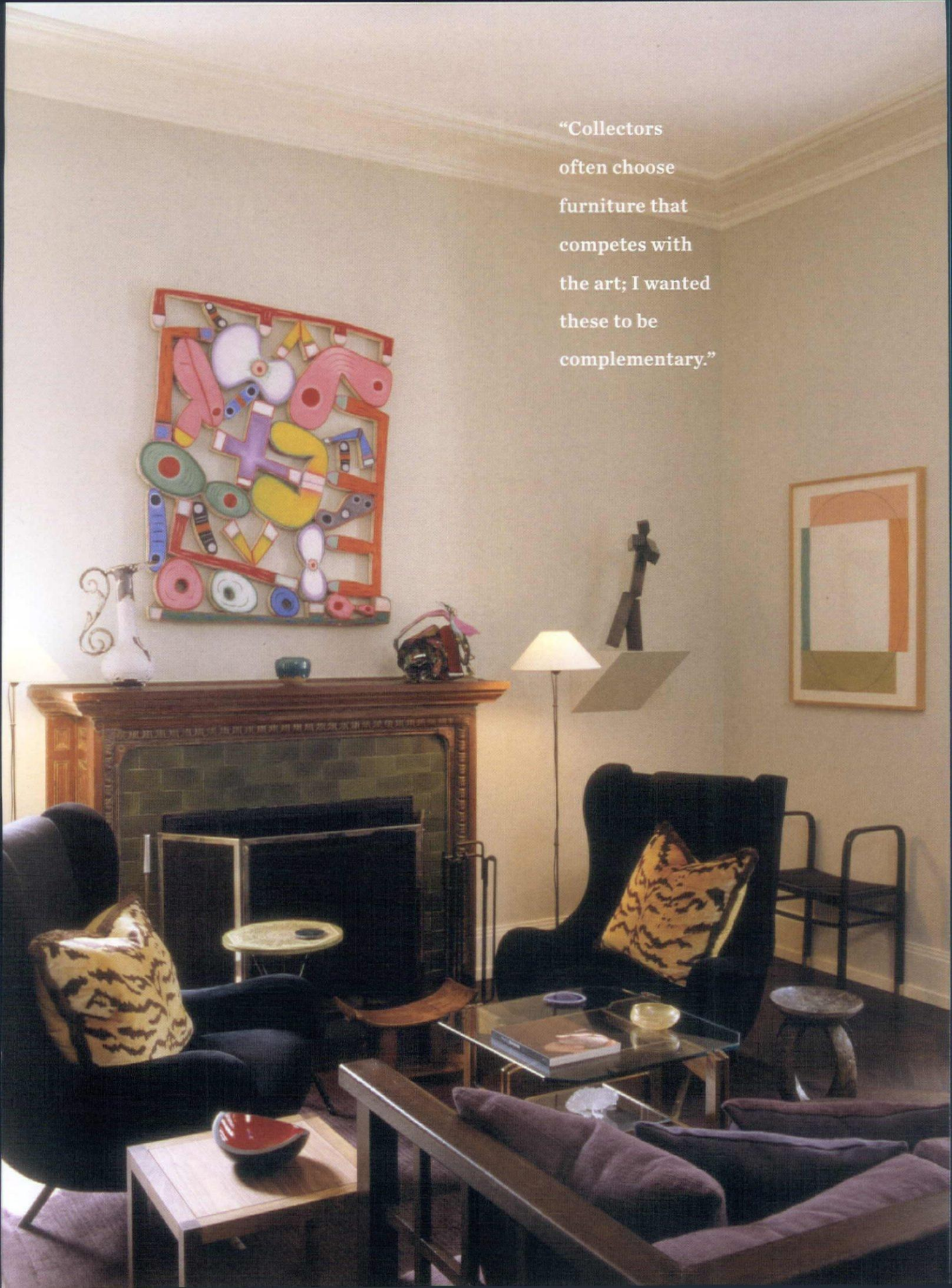
and crafts," he says. "In terms of the history of modernism, it's quite interesting." That offbeat Italianate grandeur sparked a series of like-minded acquisitions: a mirrored FontanaArte cupboard, a Murano-glass chandelier by Fred Wilson, Piero Fornasetti accents, and a pair of Ed Wormley shell-base consoles that "should be Italian," Baxter says. "I love their goofiness. Those consoles completed the living room, making it look less like a gallery." Their shallow depth, he adds, seemed tailor made for the space. "It's as if I commissioned them, saying, 'Ed, make me a little anchor for that corner that'll liven up the place.'"

The consoles' whimsical curves serve as a foil to the otherwise squared-off lines that dominate the room. A cubical Sol LeWitt construction is displayed on a Robert Mallet-Stevens table with a similarly shaped base. Perched nearby is a pair of René Gabriel armchairs whose gridded backs reiterate the boxy sofa and the caning of the Loos seats as well as a slatted bench by Harry Weese and a Judd wall box in plywood and plexiglass. "Most of my pieces are early-to-mid-twentieth century," says Baxter. "But if something is geometric, I like it even if it's eighteenth-century Chinese. It's obvious that I like very architectural furniture." And architectural art, too.

One of his primary concerns was that everything in the apartment be of-a-piece. "Collectors often choose furniture that competes with the art; I wanted these to be complementary." Canny juxtapositions reveal that sensibility—as well as a flash of humor. "There's this weird thing going on with the Loos chairs, a Jackie Winsor piece that's recessed into the wall, and the Joel Shapiro above the Wormley console, which has a little doorway you look into," he says. The common denominator? "They all have holes."

In some cases these pairings are deliberate. Other times they are accidental, the happy result of things shifting around as new works come into Baxter's life, get loaned out for exhibitions, or just need a little rest. "I never leave a blank space!" he says. Baxter enjoys opening up a dialogue between his artworks and his furniture. "As different as they are, they started talking to each other." Ultimately, that's what makes Baxter's apartment, filled with some of the biggest names in art and design, read as a home and not a private gallery: his commitment to letting relationships between pieces—and his relationships to them—evolve over time. M

Jen Renzi is a New York writer.



"Collectors often choose furniture that competes with the art; I wanted these to be complementary."

Greenwich Scene Time

A look back at this year's London Design Festival, plus profiles of three up-and-coming British artisans

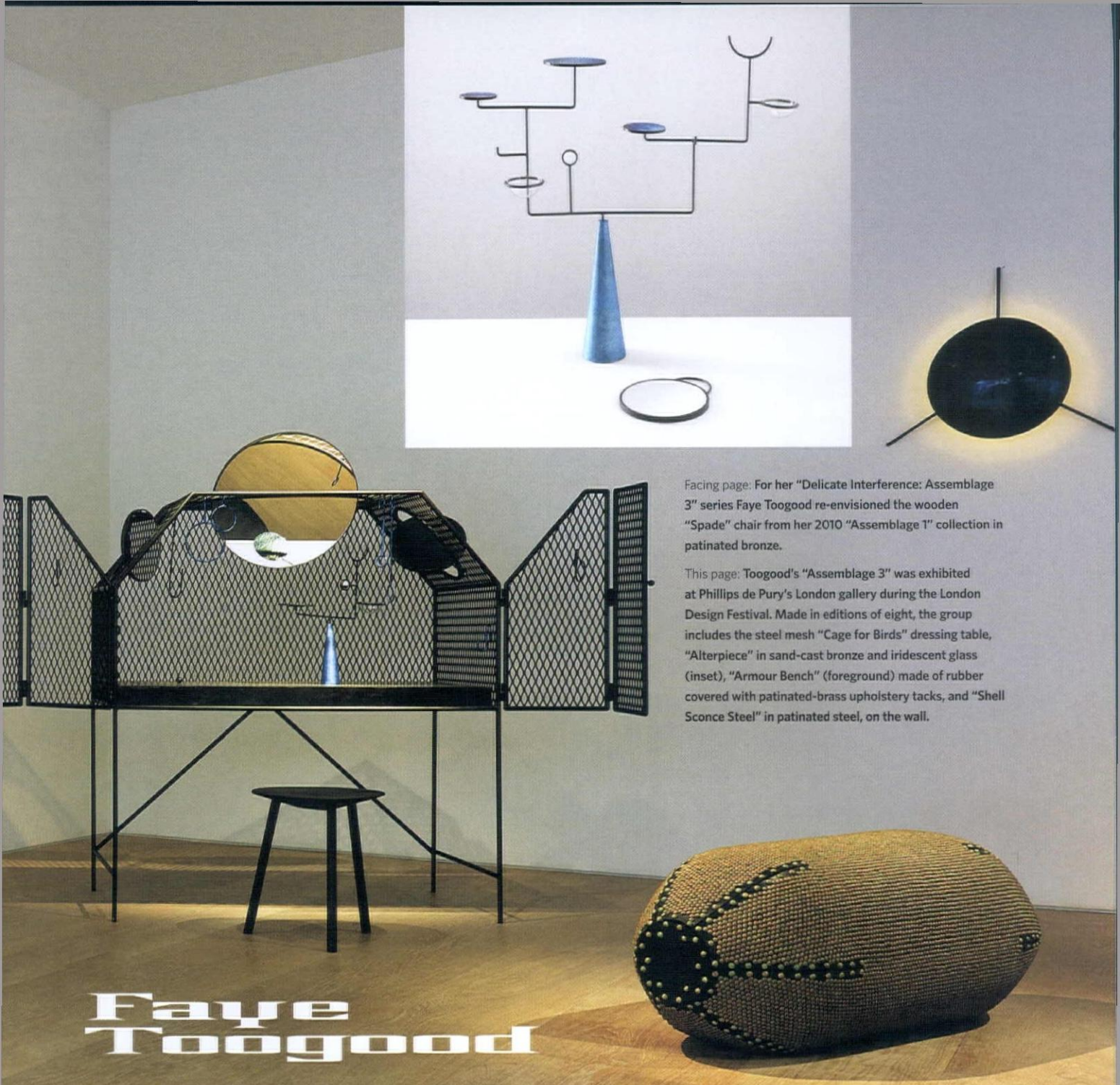
By Stephanie Gabriele

EACH YEAR THE LONDON DESIGN Festival (LDF) seems to grow in scope and aspiration. Now in its ninth year, 2011's fest featured presentations by 280 designers and their partners and almost three hundred events about work covering twenty-five design disciplines. As well, the LDF boasted twelve commissioned design projects installed at museums and venues all over Britain's capital. If the artistic side of your right brain is boggled by all those digits, also consider that the festival ran for only nine days, from September 17 to 25. Even the most die-hard design enthusiast needed to make hard choices on what to see.

A must stop was the Victoria and Albert Museum. The festival's leading venue featured special exhibitions and lectures for the third year running, and was indeed the main spot to meet and pick up information. The V&A's cynosure this year was its seminal exhibition *Postmodernism: Style and Subversion 1970–1990*, showcasing the masters of art and design from an era that defied definition and opened the gates to the freedom designers at LDF can now enjoy.

London streets and galleries were studded with interactive interventions and installations, from the usually off-limits South West tower of St. Paul's Cathedral—where architect and designer John Pawson placed a work called "Perspectives"—to a show of handcrafted furniture, lighting, and textiles at the Old Truman Brewery in East London.

From this wealth of offerings, we picked three rising British design stars to profile.



Facing page: **For her "Delicate Interference: Assemblage 3" series Faye Toogood re-envisioned the wooden "Spade" chair from her 2010 "Assemblage 1" collection in patinated bronze.**

This page: **Toogood's "Assemblage 3" was exhibited at Phillips de Pury's London gallery during the London Design Festival. Made in editions of eight, the group includes the steel mesh "Cage for Birds" dressing table, "Alterpiece" in sand-cast bronze and iridescent glass (inset), "Armour Bench" (foreground) made of rubber covered with patinated-brass upholstery tacks, and "Shell Sconce Steel" in patinated steel, on the wall.**

Faye Toogood

PHILLIPS DE PURY AND COMPANY presented the work of newcomer Faye Toogood at its Brook Street space in the hotel Claridge's. *Delicate Interference: Assemblage 3*, as the exhibition was named, showcased Toogood's third collection of furniture and sculptural pieces—her most ambitious work to date. Her designs represent a deep understanding of a broad array of artistic and design movements, from the work of Italian design masters from the 1930s through the 1970s, such as architects Gio Ponti and Ettore Sottsass, to the minimalist sculpture created by British artist Barbara Hepworth.

Toogood's inspirations span all forms of design and her work is rife with historical references. A cage-like metal dressing table with toggled mirrors recalls Shiro Kuramata's steel mesh "How High the Moon" seating pieces. A patinated bronze version of the "Spade" chair from Toogood's first furniture collection has a minimalist purity that would please a Richard Serra or Donald Judd.

One doesn't see Faye Toogood's work as much as experience it. Much of her output is not functional, and she says that "there's not always a rhyme or reason or sense to my pieces." The boundaries between art and design are not a topic that is of concern to Toogood, though. Her work, she says, all comes "out of pure self-expression."


Lee
Broom

WHILE MOST YOUNG DESIGNERS are attempting to re-master the laws of engineering by creating angular, and in reality quite uncomfortable, seating arrangements to perform as esoteric sculptures, Lee Broom sticks to his guns by resisting minimalism and promoting fetishism instead.

His first upholstered furniture line, called the "Salon" collection, was unveiled at the Festival. In the pieces, Broom marries the fluid curves of 1930s design with contemporary references to iconic fashion houses Givenchy and Burberry using fabric with studded applications. This classic yet edgy collection is a visual and tactile juxtaposition of soft feminine fabrics and harsh masculine metal. The work demonstrates how Broom has interwoven his backgrounds in theater, fashion, and interior design to create furniture that goes punk yet has the lush allure of a fashion atelier.

To present the "Salon" collection, Broom transformed the light-filled glass box that is his Shoreditch studio-showroom into a lavish and sexy boudoir by blacking it out entirely with three hundred meters of satin curtains. The surrealist vision was complemented by areas where mirrors served as backdrops to the sofas, armchairs, "drumseats," and footstools. The designer noted that the furniture pieces are essentially quite familiar in form, but "they have never been experienced in a setting this way."

Broom's work has been described as being to furniture what Marc Jacobs or Tom Ford pieces are to fashion. Once a member of the Royal Shakespeare Company, he left to become one of Vivienne Westwood's novice designers. In only four years since founding his company, Broom has designed more than forty retail, bar, and restaurant interiors across Britain and has won some seventeen awards for his work. The plummiest assignment, though, was his commission to furnish a private viewing box for Russian billionaire and owner of the Chelsea Football Club, Roman Abramovich, at Wembley Stadium. Score!

Facing page: **Lee Broom's new "Salon" collection comprises six pieces that combine a contemporary take on 1930s upholstery with modern stud detailing for "a chic and edgy look," he says.**

This page: **Broom's satin-draped studio-showroom provided a seductive ambiance for the introduction of the "Salon" collection.**

LEE BROOM

This page: **Benjamin Hubert's "Cargo" chair for De La Espada is made of tensioned automotive leather and solid ash; the "Coracle" lounge chair, with its leather straps woven on a metal frame, has magnetized cushions that can be rearranged to suit the sitter.**

Facing page: **Granite balls stabilize the base of Hubert's "Gabion" dining table.**

The hand-turned marble pendant lights in Hubert's "Quarry" series come is various sizes and shapes.

BRITISH DESIGNER BENJAMIN HUBERT collaborated with the groundbreaking design firm De La Espada for his latest collection, presented at the Tramshed, an exhibition site that marked its second year in the LDF. Offered the opportunity to develop a new furniture range, Hubert shied away from mass production and produced a collection based on handmade, artisanal craftsmanship, a practice that has become rare given the ever-growing evolution of cutting-edge high tech manufacturing methods.

Hubert worked with craftspeople ranging from stone masons to leather toolers. They utilized tactile materials so that the hand of the maker is evident and celebrated throughout Hubert's designs. In the new line of marble pendant lights called "Quarry," for example, the marks of the carving tools are clearly visible. When lit, the veins in the stone are dramatically revealed.

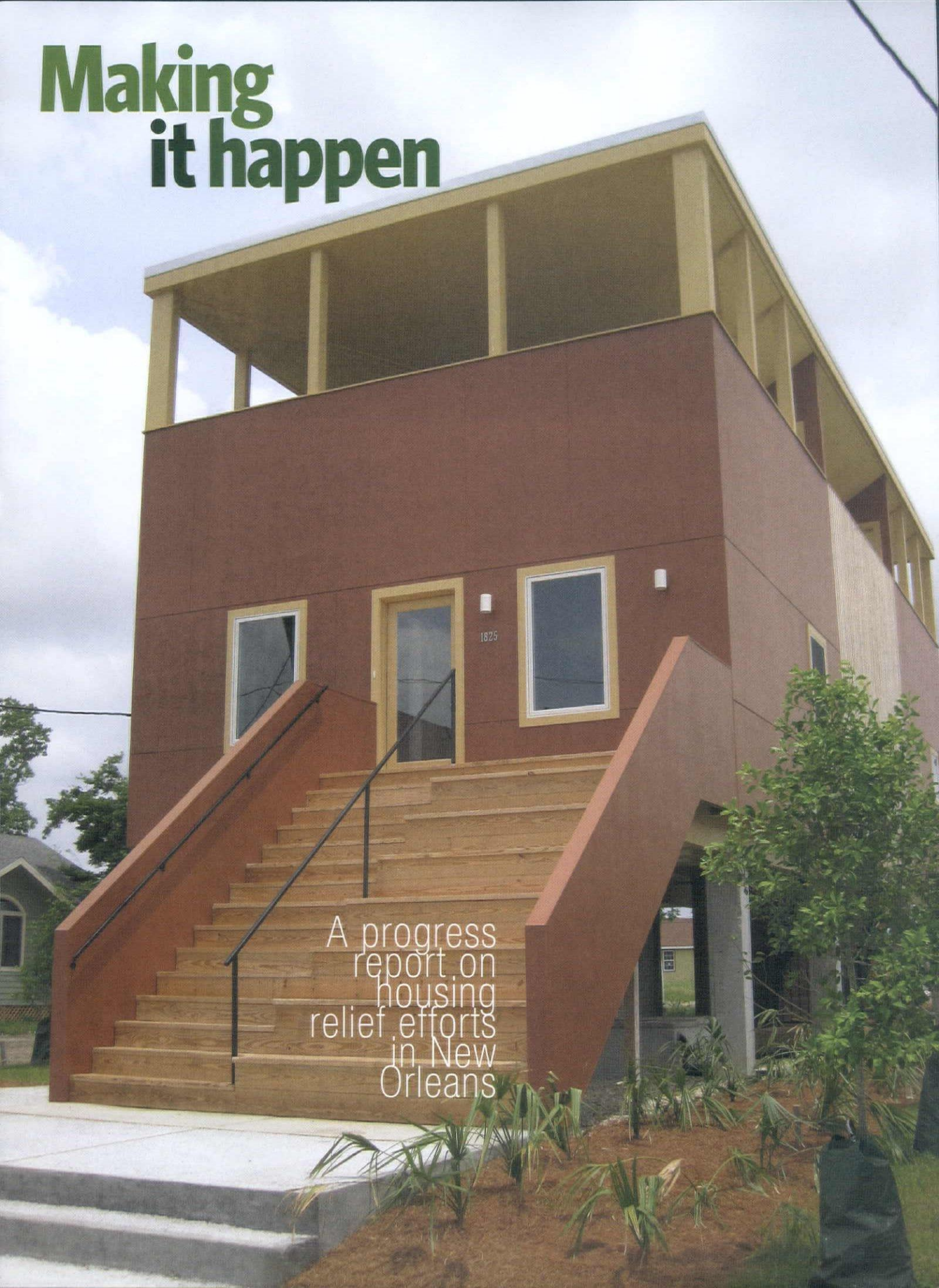
Hubert kept to an earthy color palette of creamy beige, crisp whites, and slate grays in many of his seating pieces. Designs such as the "Cargo" chair—which features automotive-grade leather wrapped on an ashwood frame—and the "Coracle" lounge chair—which is composed of woven leather straps on a metal frame, and comes with cushions that are magnetized so that they can be moved to suit the sitter, yet will stay in place—have sleek, refined forms, yet maintain a handcrafted look.

The most original item in Hubert's new collection may be the "Gabion" dining table. It features an ash top set on a basket-like metal pedestal. The "basket" is filled with cantaloupe-sized granite balls.

With striking pieces like these from Hubert and the others, in the design realm Britannia is clearly making waves. M

Benjamin Hubert

Making it happen



A progress report on housing relief efforts in New Orleans

By Chris Waddington

Houses topped by boats and barges. Roofs folded like origami birds. Exterior walls peeled away to reveal tangled plumbing.

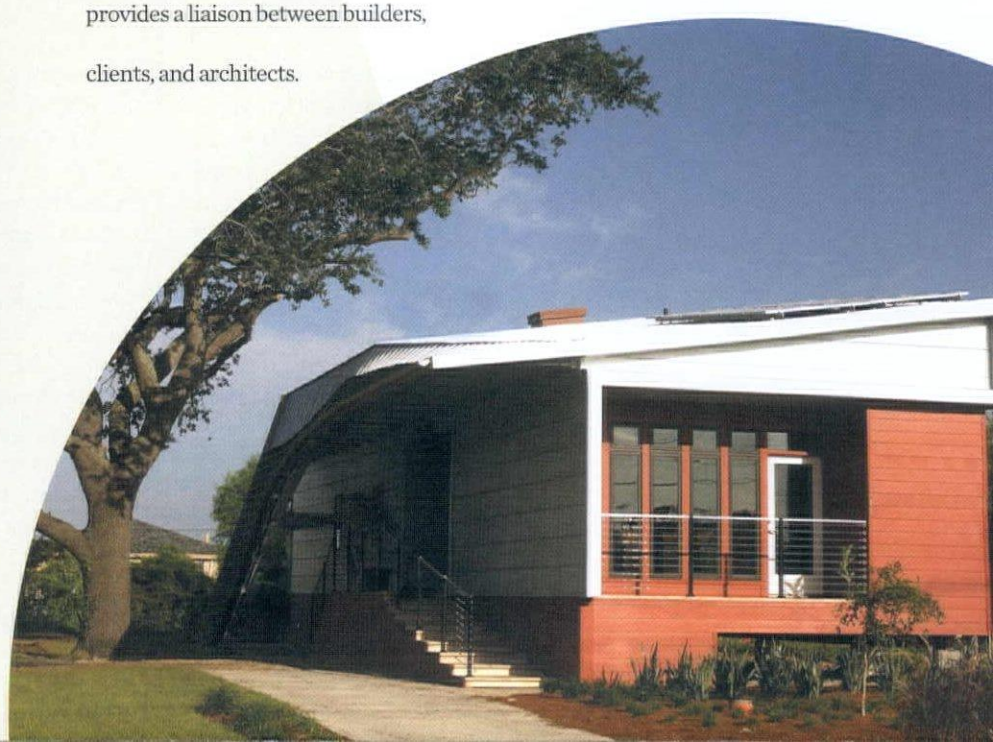
For jaw-dropping theatricality, it's hard to beat the surreal wreckage created in New Orleans by Hurricane Katrina. But Brad Pitt is making another sort of spectacle in the city's Lower Ninth Ward. Through the Make It Right Foundation, which he helped found in 2007, the actor and philanthropist has turned a devastated working-class enclave into a world-class architectural showplace.

Where floodwaters killed hundreds and destroyed four thousand homes, residents are returning to affordable dwellings that meet the highest green standards. All are built to survive future storms. One house, created by the firm Morphosis, is even designed to float.

"This is a social justice project, and a laboratory for cutting edge sustainable architecture—and it just happens to include work by renowned designers from around the globe," said New Orleans architect John C. Williams. His firm, which contributed one of twenty-one prototype designs, oversees all construction for Make It Right, and provides a liaison between builders, clients, and architects.

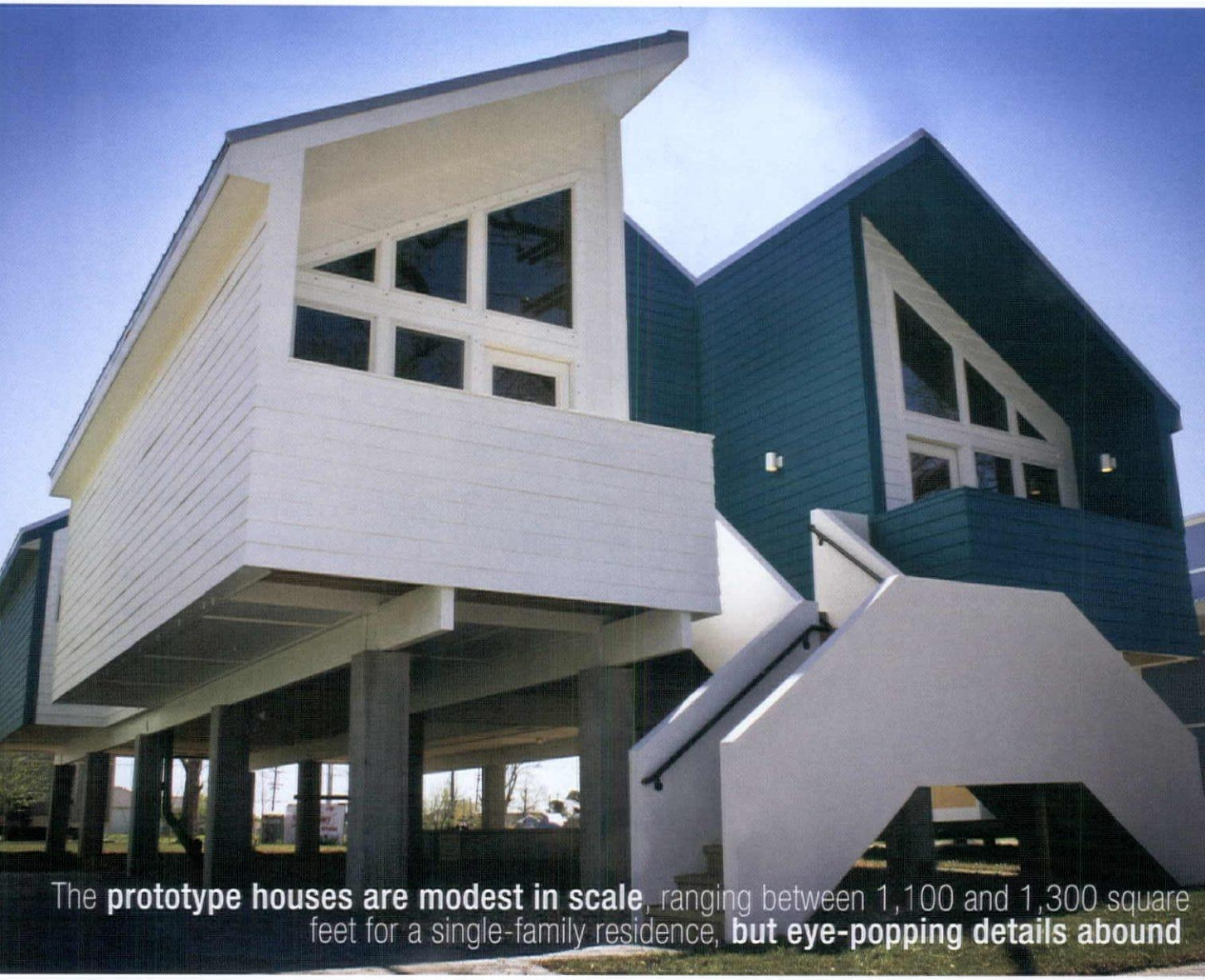
During the past four years Make It Right has turned over keys to seventy-five new houses—half of the total it expects to build. It broke ground on six more buildings this autumn, including one designed by Frank Gehry—a duplex that will be the first New Orleans project from the Pritzker Prize winner.

Vacant lots surround many Make It Right houses—testament to the impact of the August 2005 flooding. But signs of progress are equally clear in this low lying district, which sits about two miles from the French Quarter, separated from the



Facing page: **Designed by the London firm of Adjaye Associates, this single-family home provides sweeping citywide views from a covered rooftop terrace.**

This page: **This prototype house from Trahan Architects of Baton Rouge was one of eight Make It Right designs from Louisiana firms.**



The **prototype houses are modest in scale**, ranging between 1,100 and 1,300 square feet for a single-family residence, **but eye-popping details abound**

Above: **Hitoshi Abe anticipated the needs of diverse clients by crafting sixteen potential floor plans for this Make It Right duplex.**

Facing page, bottom: **Like many Make It Right houses, this GRAFT-designed residence includes a front porch and broad stoop—features requested by residents whose pre-storm social life revolved around such half-public, half-private spaces.**

Facing page, top: **Most Make It Right houses are elevated to avoid future flooding. Morphosis took a different tack with their design, creating a house that floats off its piers when water rises.**

rest of the city by the Industrial Canal.

On a sunny morning this past October, dump trucks and concrete haulers rolled through the neighborhood. Hammers rang as a new roof was framed. If many lots are still overgrown with weeds, the Make It Right houses—scattered over twenty square blocks—are beginning to make the Lower Ninth Ward feel like a neighborhood again. One resident sat on the front porch of a Kieran Timberlake house—the Philadelphia firm that was recently tapped to design the new American Embassy in London. Toys were scattered alongside the clean, angled volumes of a house designed by an international team from GRAFT. On the covered rooftop terrace of a house from Adjaye Associates of London, a woman spoke on a cell phone, ignoring the sweeping citywide views that her third-story perch afforded.

The prototype houses are modest in scale, ranging between 1,100 and 1,300 square feet for a single-family residence, but eye-popping details abound. Kieran Timberlake created decorative metal screens for porch and stair railings. Trahan Architects, a Louisiana firm, scored style points with a sweeping louvered waveform that shelters an entry and defines an entire facade. Such details haven't always appeared on succeeding models—Trahan

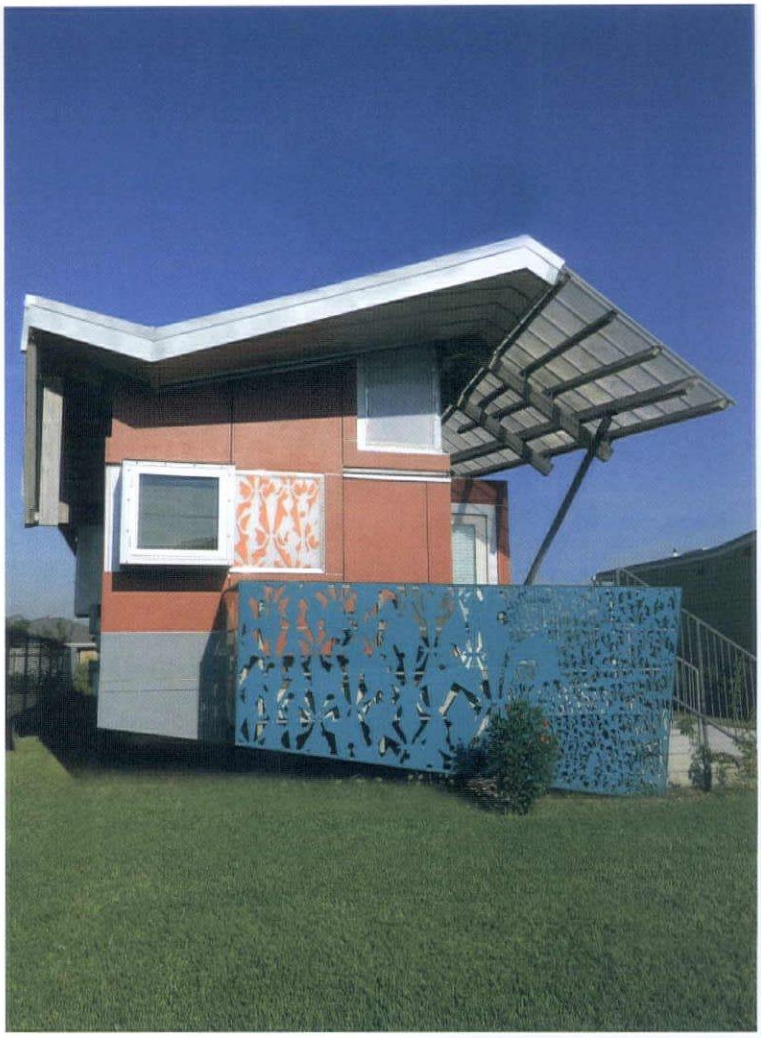
has withdrawn from the project for that reason—but most of the architects, who donated their services, remain engaged as Make It Right builders work toward a $150 per square foot goal for further construction.

"The architects really bought into the goal of creating affordable green housing. They listened to the residents' requests, and responded with amazing flexibility," Williams said. "When Hitoshi Abe gave us plans for his duplex, he included sixteen different floor plans. I ended up sending him an egg of Silly Putty to show how impressed I was by his efforts to adapt his work."

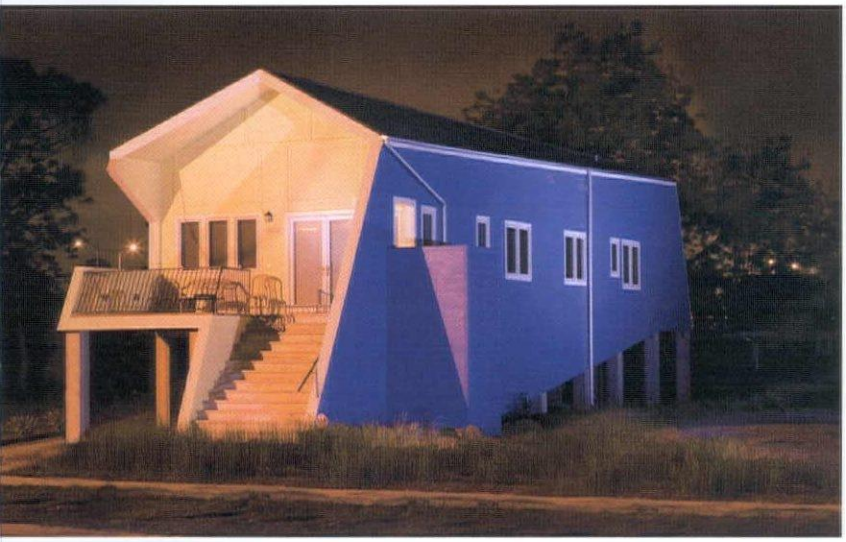
For New Orleanians who treasure the building styles that sprang up here in the eighteenth and nineteenth centuries, the Make It Right houses raised many eyebrows at first. Every design required zoning variances from the city. But the new structures are changing minds, too, perhaps because they borrow so many elements from the Creole vernacular.

Look for pitched roofs and sheltering overhangs—both helpful in a climate that yields about sixty-four inches of rain every year. Look for exterior galleries spanning side elevations. Look for variations on the traditional shotgun house, which fits comfortably on the city's long narrow lots, and allows for plenty of cross ventilation.

If you like how old-fashioned shutters articulate a facade, while providing



For **New Orleanians who treasure the building styles** that sprang up here in the eighteenth and nineteenth centuries, the **Make It Right houses raised many eyebrows** at first



privacy, shade, and air—then note how these architects expand on that, cloaking exteriors in louvered sunscreens and pierced metal scrims. Most of all, look for deep, front porches or comfortable stoops—an early request by residents whose pre-storm social life revolved around those half-public, half-private spaces.

The most radical aspect of these designs are not visible from the curb: framing that requires 30 percent less material, a heavy reliance on environmentally sustainable products, high tech insulation, passive solar orientations, energy efficient windows and appliances, and photovoltaic solar panels on rooftops. Every house meets the highest standard set by the U.S.

Above: **Kieran Timberlake's prototype house proved popular with Make It Right clients, although changes to the exterior lattice were necessary in subsequent models as builders and architects worked toward a $150-per-square-foot construction cost.**

Facing page: **Construction has begun on Frank Gehry's duplex for the Make It Right Foundation in New Orleans. His model, shown here, was one of twenty-one designs donated by architects from around the world.**

Green Building Council, making this one of the largest concentrations of such houses in the United States. As a consequence, New Orleans now has a cadre of builders and suppliers familiar with these forward-thinking techniques—and local architects are getting an education, too. (Eight of the designs came from Louisiana firms.) Residents appreciate utility bills that are usually less than $50 per month—and the fact that these clean, green houses release no harmful gases after construction.

None of this has come cheaply. Pitt launched the project with a gift of $5 million in 2007—a sum immediately matched by film producer Steve Bing. The Clinton Global Initiative contributed, and further millions have been raised through a fan-supported charity linked to the "American Idol" television show.

The project is big and is not easy, but it is heartening to know that so many stars of the design world are willing to offer New Orleans a labor of love. M

As a **consequence of the Make it Right program**, New Orleans now has a cadre of **builders and suppliers familiar with these forward-thinking techniques** and local architects are getting an education, too

Fairs, Exhibitions & Events

DECEMBER

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

CRISTINA GRAJALES
Chicago, IL
Ayala Serfaty: In Vein
Ongoing until December 23, 2011
www.cristinagrajales.com
Serfaty debuts her new furniture work as well as highlights her continued commitment to the exploration of texture and material.

ARCHER
Washington, DC
Ralph Rapson: The Architect as Chair Designer
Ongoing until December 4, 2011
www.archermodern.com

GALLERY SEOMI
Seoul, South Korea
David Wiseman + Jeff Zimmerman: Object D'Art
Ongoing until December 20, 2011
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.

FRIEDMAN BENDA
nendo: scatter shelf
Ongoing until December 17, 2011
www.friedmanbenda.com

R 20TH CENTURY
New York, NY
Jeff Zimmerman: New Work
Ongoing unil 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.

DESIGN MIAMI
Miami, FL
Preview November 29, 2011
November 30 to December 4, 2011
www.designmiami.com
Design Miami brings together dealers, collectors, designers, curators and critics from around the world in celebration of design culture and commerce.

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
Preview December 8 to 14, 2011
Auction December 15
www.wright20.com

HEDGE
San Francisco, CA
Ritsue Mishima: All That Is Solid
December 9, 2011 to January 31, 2012
www.hedgegallery.com

BONHAMS
New York, NY
20th Century Decorative Arts
Preview December 10 to 13, 2011
Auction December 14, 2011
www.bonhams.com/newyork

LOS ANGELES MODERN AUCTIONS
Important Modern Art & Design Auction
Van Nuys, CA
Preview December 3 to 10, 2011
Auction December 11, 2011
www.lamodern.com

VINTAGE TWENTY KUKJE GALLERY
Seoul, South Korea
Joris Laarman
December 13 to January 20, 2012
www.vintagetwenty.com

DESIGN LOVES ART at DDB: COLLECTING DESIGN
New York, NY
Collecting Contemporary Design
December 15, 2011
www.ddbuilding.com
The lecture examines the arena of limited-edition and one-offs, which has taken a central presence in collecting design. Featuring guest speaker, Zesty Meyers, Principal, R 20th Century Gallery in New York. Sponsored by MODERN.

SKINNER AUCTIONEERS & APPRAISERS
Boston, MA
20th Century Design
Auction December 17, 2011
www.skinnerinc.com

JANUARY

MIAMI INTERNATIONAL ART FAIR
Miami Beach Convention Center
Miami Beach, FL
Preview January 12, 2012
January 13-16, 2012
www.mia-artfair.com
The contemporary fair will gather an array of 28 international dealers presenting both established and emerging artists. Works will include contemporary, cutting-edge art including photography, painting, mixed-media, sculpture, installation, and video.

LA ART SHOW: Modern & Contemporary
Los Angeles, CA
January 18 to 22, 2012
www.fada.com
The 17th annual LA Art Show: Modern & Contemporary features exciting works from today's great artists and influential visionaries of the past 70 years.

THE METRO SHOW
New York, NY
Preview January 18
January 19 to 22, 2012
www.metroshownyc.com
The Art Fair Company will launch the Metro Show: Arts & Antiques at The Pavilion, a new art and antique fair which replaces the American Antiques Show (TAAS), formerly organized by the American Folk Art Museum.

ART PALM BEACH
Palm Beach, FL
Preview January 19, 2012
January 20-23, 2012
www.artpalmbeach.com
The 15th edition of the annual multimedia international fair will feature all forms of contemporary art including painting, sculpture, photography, design, fine art glass, video and installations from modern art to new cutting-edge artists.

FEBRUARY

AMERICAN INTERNATIONAL FINE ART FAIR
Palm Beach, FL
Preview February 3, 2012
February 4-12, 2012
www.aifaf.com
The 16th edition features international fine art from classical antiquity to contemporary, and the world's finest collection of haute couture and period jewelry.

SKINNER AUCTIONEERS & APPRAISERS
Boston, MA
American & Eurpean Fine Works of Art
Auction February 13, 2012
www.skinnerinc.com

PALM SPRINGS MODERNISM SHOW AND SALE
Palm Springs, CA
Preview February 17, 2012
February 18-20, 2012
www.palmspringsmodernism.com
The 12th Annual Palm Springs Modernism Show & Sale will feature 80 premier national and international decorative and fine arts dealers presenting works from all design movements of the 20th Century.

NAPLES INTERNATIONAL ART & ANTIQUE FAIR
Naples, FL
Preview February 23, 2012
February 24 to 28, 2012
www.niaaf.com

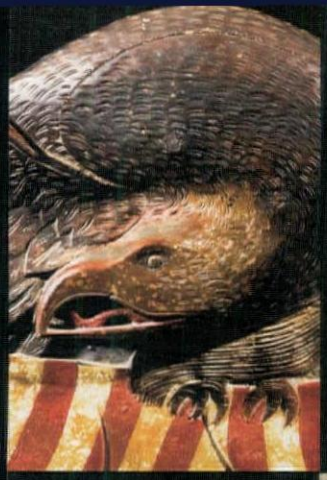
Music rack by Wendell Castle, 1964. Purchased by the American Craft Council, 1964. Part of the "Crafting Modernism: Midcentury American Art and Design" exhibit at Museum of Arts and Design.

T/H/E G/L/O/B/A/L
F/O/R/U/M
F/O/R
D/E/S/I/G/N

30. November — 4. December 2011
Preview Day 29. November
Miami Beach/ USA

designmiami.com

Design Miami/



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40 Expert Galleries Presenting Paintings, Furniture, Drawings, Prints, Photographs, Folk Art, Ethnographic, Native American and Applied & Decorative Arts

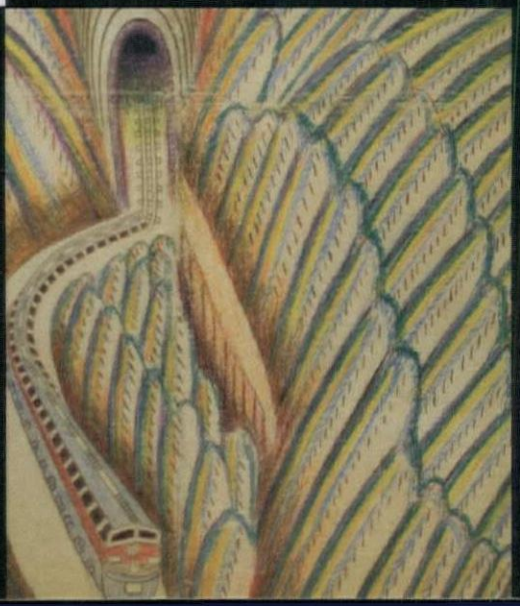
The NYC Metro Show

"...a new show mixing historic and modern works in the space of the former The American Antiques Show."

Amy Finkel, M. Finkel & Daughter

"...an amazing crossroads opportunity"

Carl Hammer, Carl Hammer Gallery



January 19-22, 2012

Preview Opening January 18

Metropolitan Pavilion
125 W 18th Street, NYC

www.metroshownyc.com

produced by
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AMERICAN INTERNATIONAL FINE ART FAIR

Palm Beach | Feb 3-12, 2012

CELEBRATING

its 16th year, the American International Fine Art Fair is the most broad-ranging fine art and antiques event in the country.

The Vernissage preview party is a highlight of the Palm Beach social season and will be held on February 3rd.

New to AIFAF this year, experience the world-renowned Fabergé exhibition and lecture series as well as an exciting lecture and presentation from Victoria Wyeth, granddaughter of "America's Painter" Andrew Wyeth.

FEBRUARY 3 - 12, 2012

Palm Beach County Convention Center
West Palm Beach, FL USA
+1 239 495 7293
www.aifaf.com

NAPLES INTERNATIONAL ART & ANTIQUE FAIR

Feb 24 - 28, 2012

The second annual Naples International Art & Antique Fair presents prestigious art, antique, and jewelry dealers from around the world in a spectacular Southwest Florida setting.

Vernissage Feb 23

Naples International Pavilion
Naples, FL USA
+1 239 949 5411

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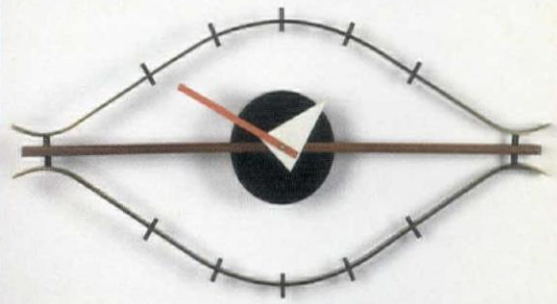
www.niaaf.com

palm springs MODERNISM



February 17–20, 2012

Palm Springs Convention Center

Preview Gala

February 17, 2012 • 6pm - 9pm

Benefiting Modernism Week

$75 in advance; $85 at the door

Tickets at modernismweek.com

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PHOTO CREDIT: MARK BUSSELL
FORTY NATIONAL AND INTERNATIONAL
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FINE ARTS REPRESENTING ALL DESIGN
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APRIL 12 – 15, 2012
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NEW YORK

Sculpture Objects & Functional Art Fair

April 20-23, 2012
Park Avenue Armory

Opening Night Preview, Thursday, April 19

Merete Rasmussen, J. Lohmann Gallery

sofaexpo.com

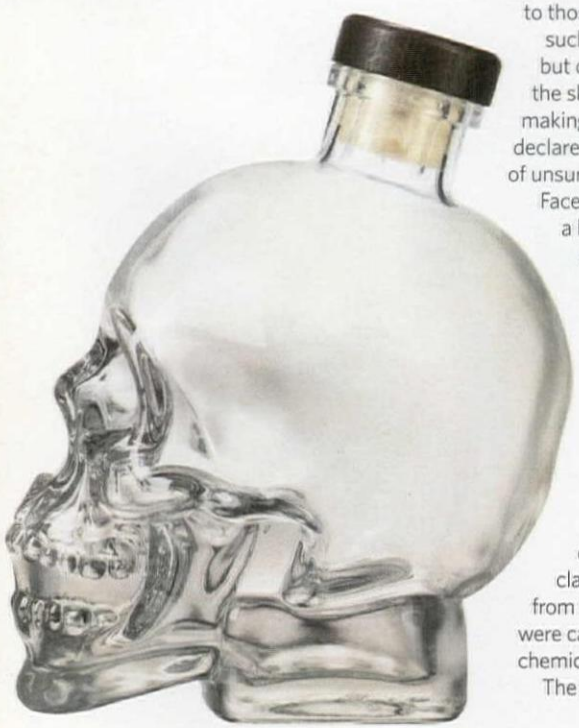
Produced by The Art Fair Company, Inc.

Skullduggery

JOURNALIST **KATY KIICK** CASTS A JAUNDICED EYE ON THE BUSINESS OF LIQUOR MARKETING

BY ANY STANDARD, CRYSTAL HEAD VODKA—a three-year-old liquor just now being widely released in stores—is a juggernaut of branding. It has a celebrity purveyor (Dan Aykroyd), the manufacturers make florid claims about the purity of their product (it's filtered through 500 million-year-old crystals!), and then there's the bottle: a glass skull. It is this bottle that grabs me, as it is supposed to. Not for the novelty of a crystalline noggin perched on a shelf, but for what it says about contemporary design and marketing. The bottle is less a disposable container than a permanent decorative object. It was conceived of and crafted before the product it holds, it comes with a lofty pedigree of American design and Italian craftsmanship, and its creation was prompted by an esoteric archaeological mystery.

To start from the beginning: Dan Aykroyd, a self-described "actor, musician, entrepreneur, and spiritualist," and American artist John Alexander embarked on a mission to understand the archaeological legend of the crystal skulls, which states that thirteen highly polished quartz skulls have been found around the world—remnants of ancient societies and made mysterious by an utter lack of markings or tool work. According to Crystal Head's website, the skulls are "thought to offer spiritual power and enlightenment to those who possess them, and as such stand not as symbols of death, but of life." Alexander designed the skull and commissioned its making to Bruni Glass of Milan, which declared the finished product "a work of unsurpassed complexity and quality."

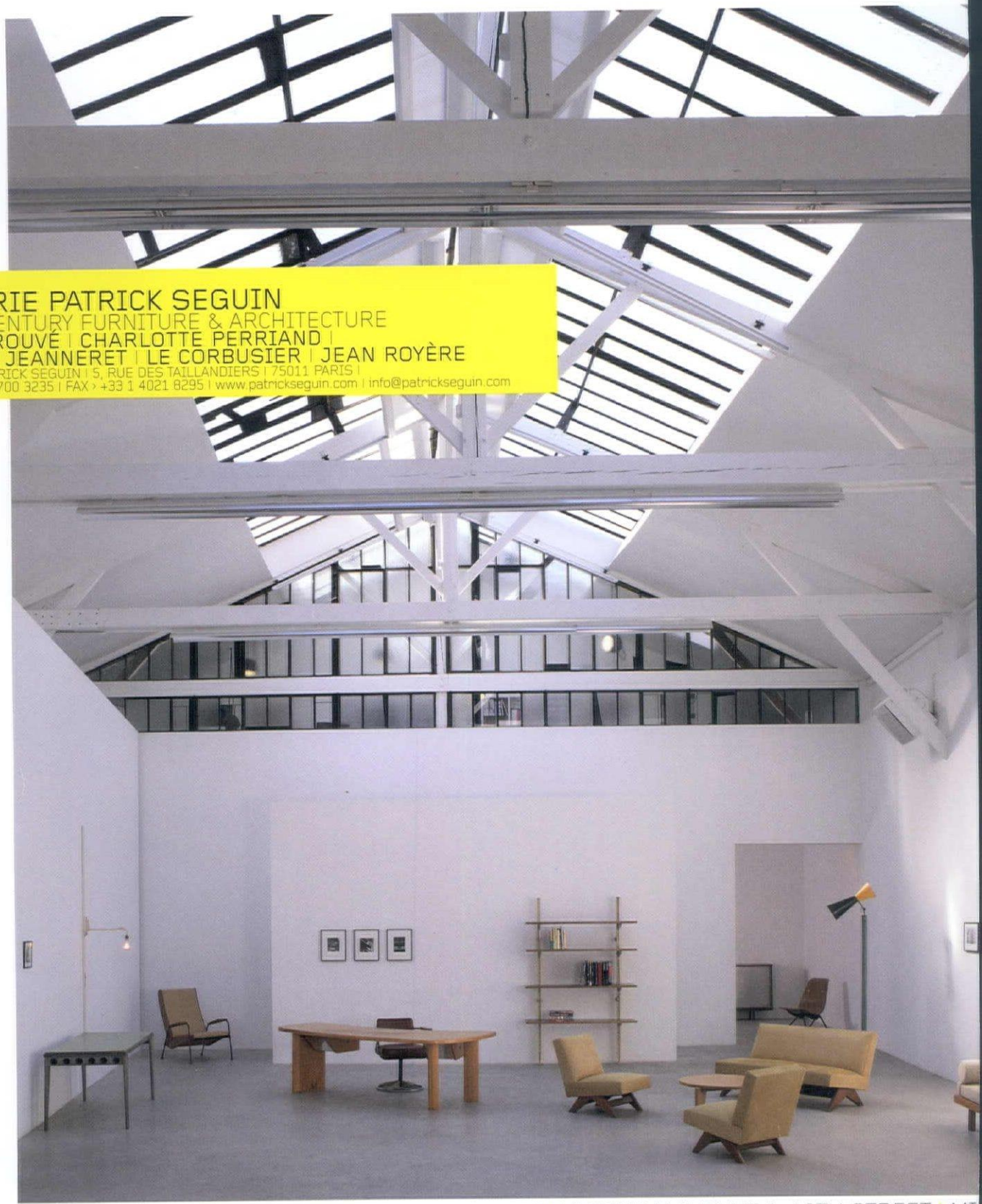


Faced with deciding what to put into a bottle of such esteem, Aykroyd and Alexander chose vodka (their first choice—tequila—conflicted with Aykroyd's other liquor project, Patron). The vodka itself is made from glacial aquifer water sourced off the coast of Newfoundland. It is quadruple distilled and thrice filtered through crystals known as "Herkimer diamonds," which, the brand claims, "share the raw material from which the original crystal heads were carved," and assure the vodka's chemical and even spiritual purity.

The thing about vodka, though, is that it's not supposed to have "character." Connoisseurs may profess to note complexities and nuances between brands, but, just before Crystal Head's release in 2008, David Kiley of *Businessweek* pointed out that "as far as mass-market consumers are concerned, vodka is a flavorless, colorless alcohol that is largely indistinguishable from palate to palate." In fact, the United States Government defines vodka as a "neutral spirit so distilled as to be without distinctive character, aroma, taste, or color." Vodka, Kiley observed, was "made for advertising, as every vodka that comes down the pike is pretty much a blank canvas."

This idea is supported by the avalanche of marketing campaigns focused on reaching consumers with uniquely designed and packaged bottles and distinctive print ads. Through the simple act of a purchase, buyers essentially don the style ensconced in the marketing campaign of their brand and thus gain so much more than an aroma-less, tasteless, colorless beverage. In the case of Crystal Head, the bottle is meant to be retained long after its contents have been depleted, a convenient at-home signifier of the enlightenment and design savvy of its owner.

All this can be yours for about $50 a bottle.



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