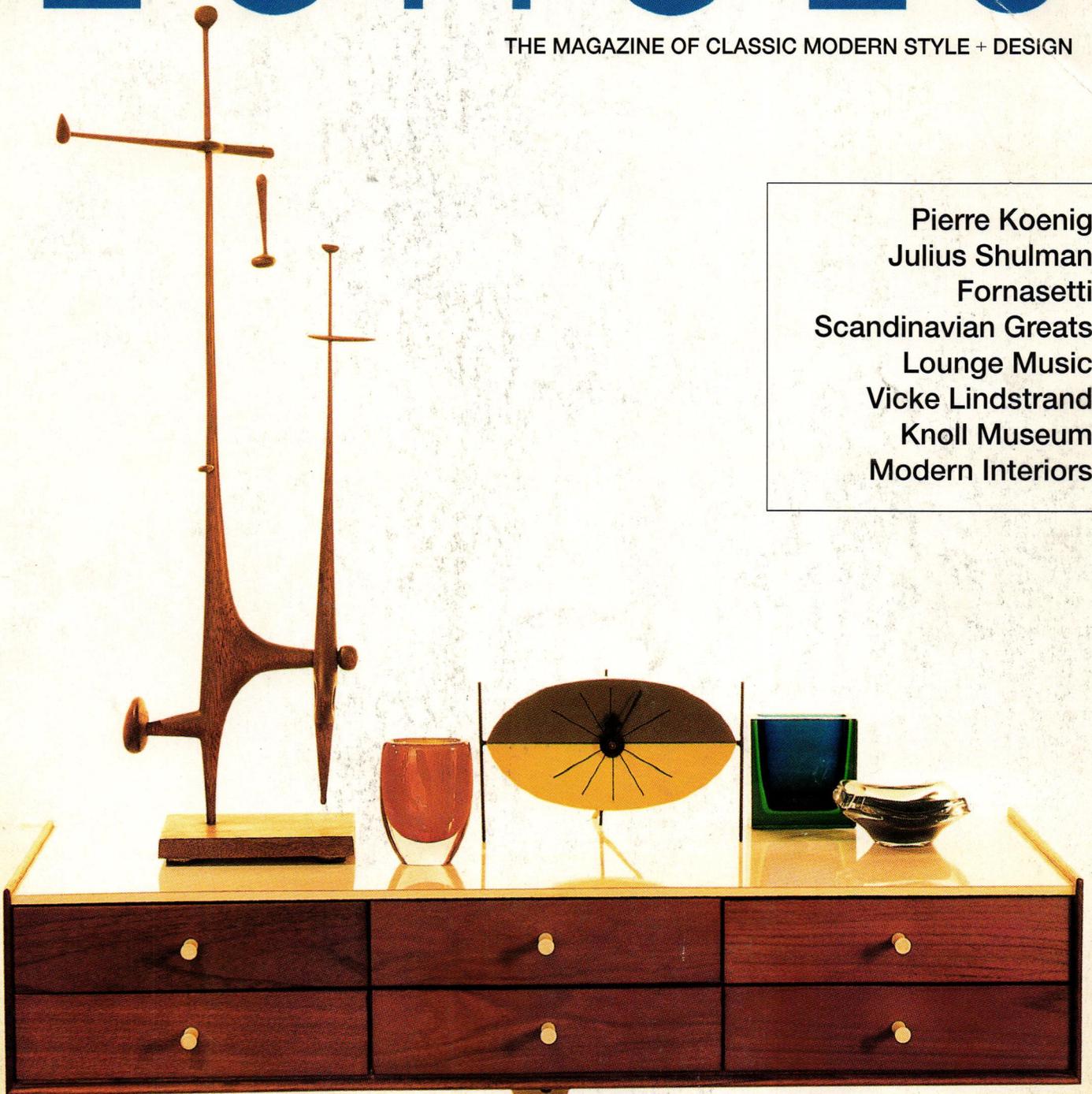


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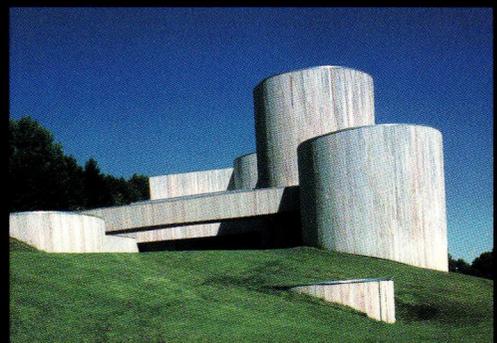
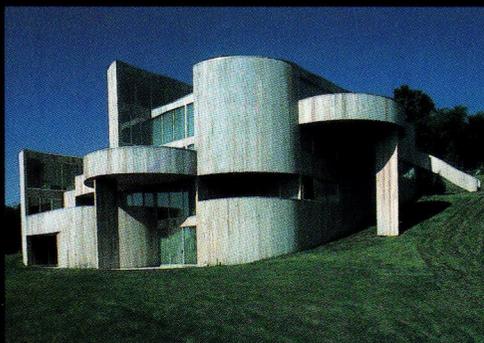
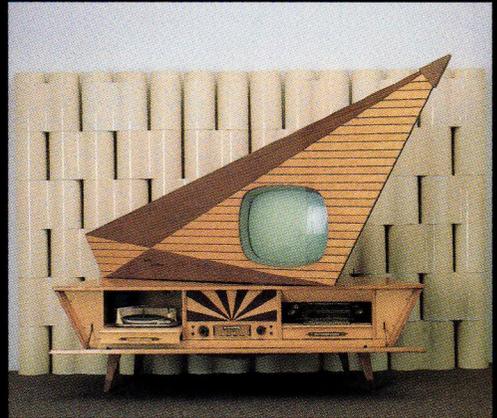
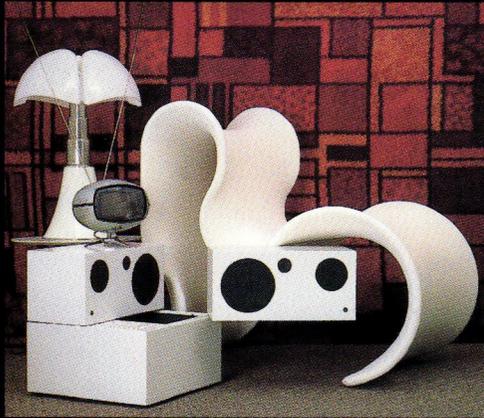
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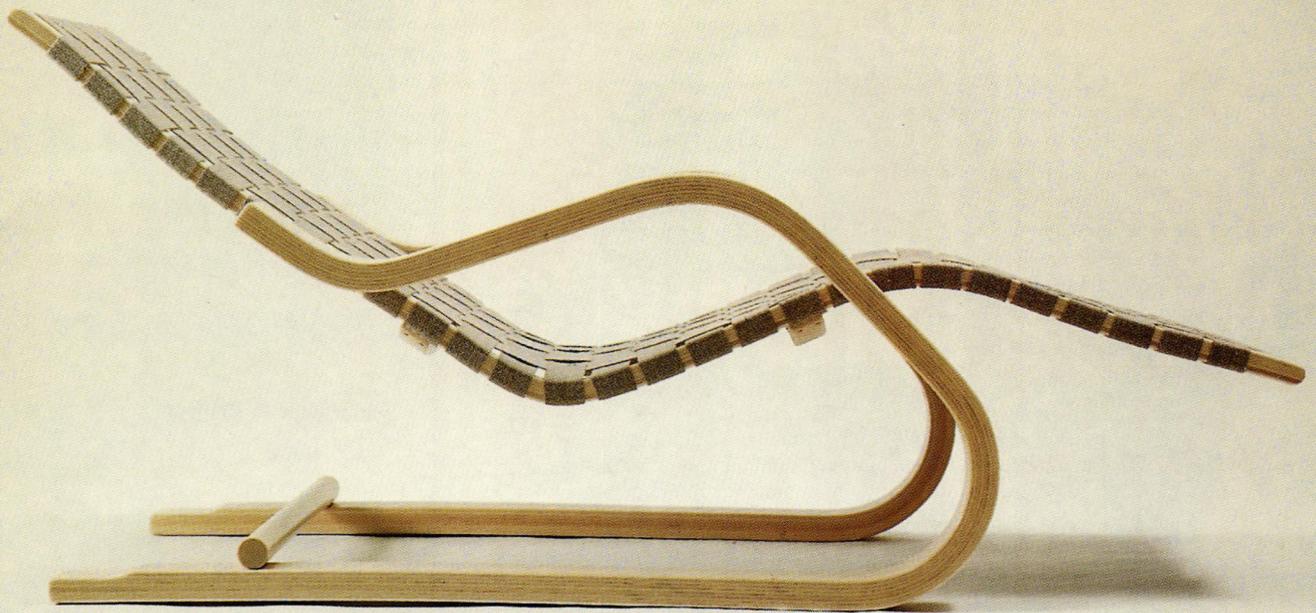
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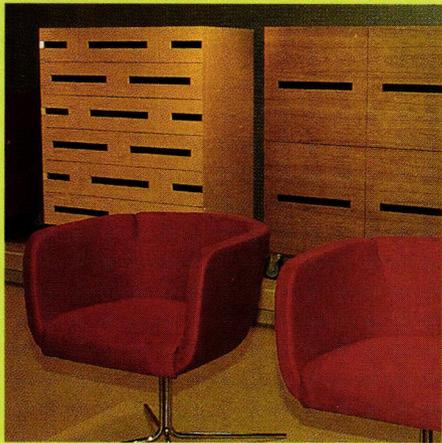
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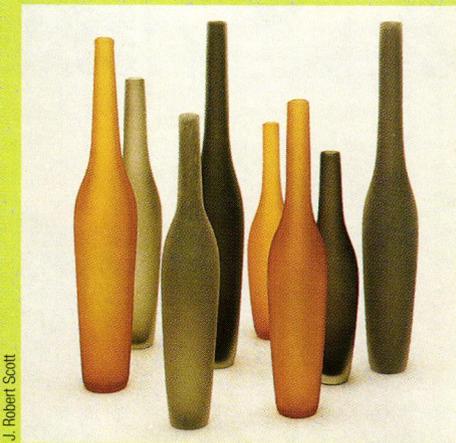
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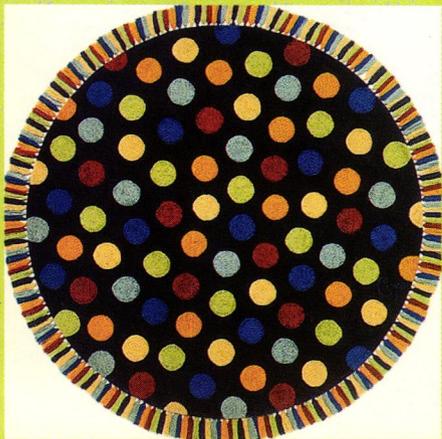
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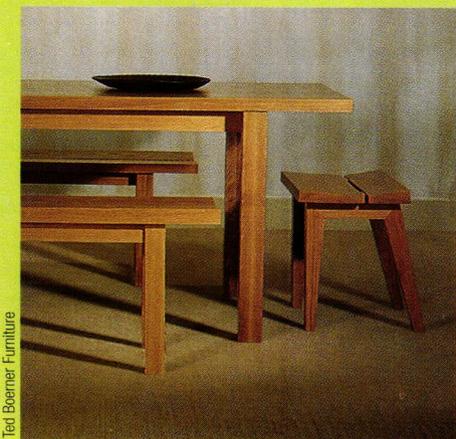
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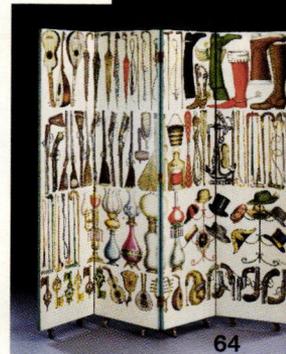
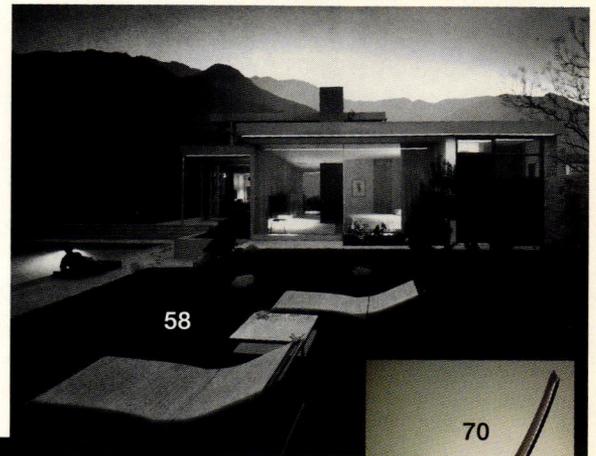
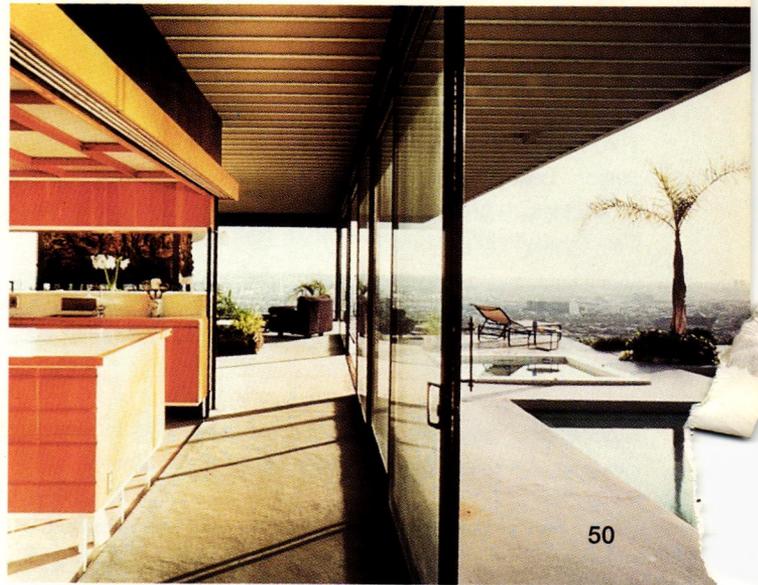
This issue is dedicated to the memory of Roy Cheverie

on the cover

Modern on a pedestal. Atop a Nelson miniature jewelry chest sits a Nelson *Watermelon* clock, a wood sculpture by Leo Amino, and assorted Scandinavian glass - just a peek at David Skelley's striking modern collection. See *Modern Spaces: San Diego Modern*. Photographed by Ken Probst.

features

- 50 Pierre Koenig: A Commitment to the Ideal**
Pierre Koenig has long maintained that his steel and glass houses are almost universally applicable industrial solutions to the housing problems of the 20th century and beyond, time has proven him a visionary. By James Steele.
- 56 Pierre Koenig: An Interview With the Man of Steel**
Pierre reveals his thoughts on the Case Study Houses, the Bauhaus, his clients, and his current projects. By Peter Loughrey.
- 58 Julius Shulman: My Beginnings**
Julius reflects on his first commissions as a photographer - though few, they were to become iconic within the modernism movement: Richard Neutra, Rudolf Schindler, Raphael Soriano, Gregory Ain, and J.R. Davidson. His photographs stand as an invaluable visual history of the pioneering architecture of our time. By Julius Shulman.
- 64 Piero Fornasetti: Master of Illusion and Allusion**
Piero Fornasetti, a self-educated graphic artist, created - through his decorative furnishings and accessories - a vision of a fantasy world imbued with an ironic twist and a wicked sense of humor. By Ginger Moro.
- 70 Scandinavian Greats: Three Modern Furniture Masters**
Though few would recognize the names, Poul Kjærholm, Kaare Klint, and Ole Wanscher are the unrecognized masters of modern Danish furniture design. By Tom Shiner.
- 74 Modern Spaces: San Diego Modern**
After renovating an unlikely building for a home - a 1930s warehouse once used for automotive servicing - David Skelley, owner of Boomerang for Modern in San Diego, filled the 16-foot high open space with his striking collection of modern furnishings. By David Skelley.
- 80 Modern Spaces: Goodman House**
The award-winning 1950s home by architect Charles Goodman was the site for the 1998 Alexandria Show House, where the winning rooms encompassed both the original modern furnishings owned by Goodman and sympathetic contemporary additions. By Barbara Karth. ▶



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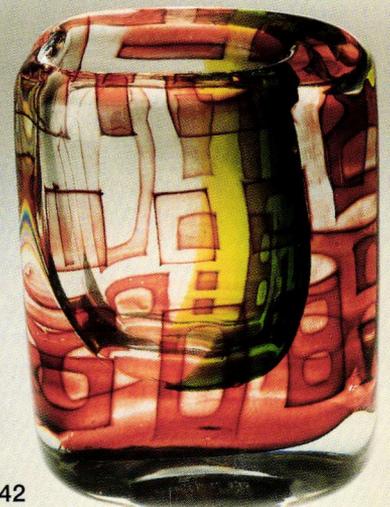
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Fashion Follows Function: Claire McCardell's Design Revolution. An interview with New York's queen of fashion past and present, Valerie Steele, regarding McCardell's work. By Katherine Adzima.
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Last fall Knoll quietly opened a modest museum filled with classics selected from the company's 60-year history.
- 42 A Piece On Glass**
For the past five years, Mark McDonald of Gansevoort Gallery has been saying, "Vicke Lindstrand is the most underrated designer of glass." When one looks at his work, they can see why Mr. McDonald feels this way. By Howard J. Lockwood.
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Correction: In the Fall 1998 issue of *Echoes* within The Influentials feature, the correct names should have been Paul Goldman (instead of Arthur) and Gordon Chadwick as the Chadwick designer.



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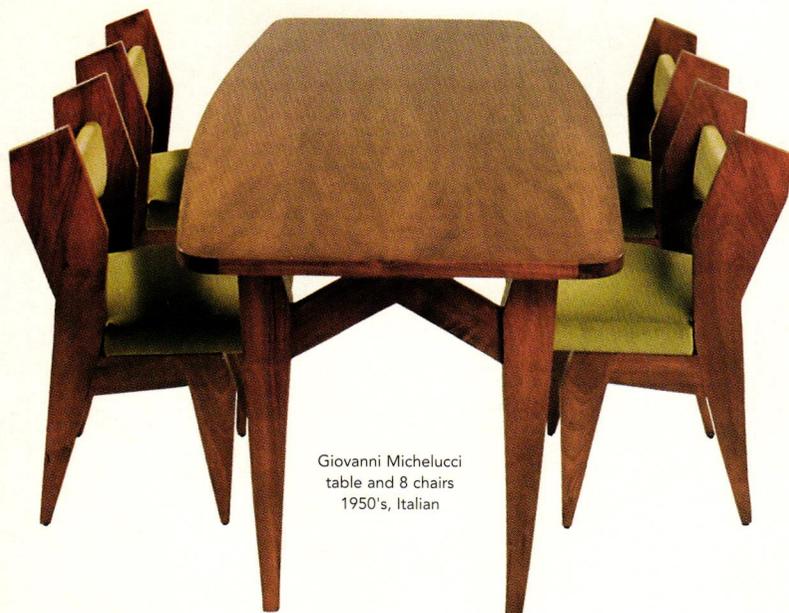
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Giovanni Michelucci
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Richard Schultz



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baby, it's cold outside - snuggle up!

LEFT: *Drunk Love in a Log Cabin*, \$2,850 for queen size.

A modern take on the classic quilt. While firmly rooted in the techniques of quilt-making in this country, Denyse Schmidt reinterprets tradition to make modern quilts that are fresh and offbeat. A graphic design graduate of the Rhode Island School of Design, Schmidt has been sewing since her mother taught her as a young girl. Schmidt cuts and pieces each quilt top without patterns, crafting one-of-a-kind quilts which capture the idiosyncrasies and humor of the hand-drawn line. "I like my quilts to be like some eccentric relative - they have an unapologetically odd personality and are fun to be around." Each quilt is made to order of pre-washed cotton fabrics, hand-quilted by Amish women, and signed and dated by the designer. Modern and timeless, Denyse Schmidt Quilts are intended to be enjoyed today and for years to come. Price ranges \$850-3,300, 4-6 month delivery. (203) 254-3264.

What's Hot Items To Take Note Of

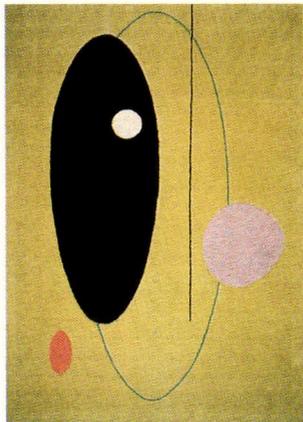
Herman Miller Rugs

Chicago artist Kurt Meinecke utilized his signature bright, bold graphics in the seven-rug collection he created to complement Herman Miller for the Home's classic and home office furnishings.

The heirloom-quality area rugs are crafted in 100 percent New Zealand wool, are hand-knotted or hand-tufted, and range in price from \$2,235 for a 5x7 to \$4,267 for an 8x11.

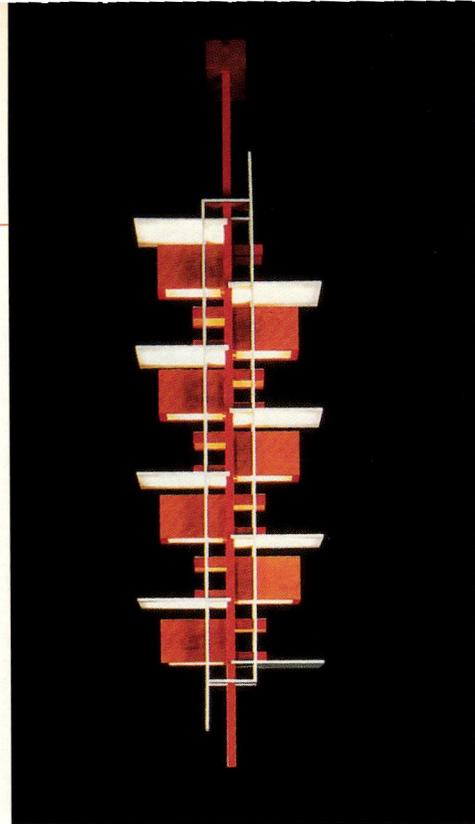
The entire collection of seven designs can be seen online at www.decoechoes.com/catalog/hmillr.html. For further information contact Deco Echoes at (508) 362-3822.

Two of Kurt Meinecke's rugs for Herman Miller. TOP: *Blue with Black Chair*. BOTTOM: *Lime with Black*.



Hanging Wright

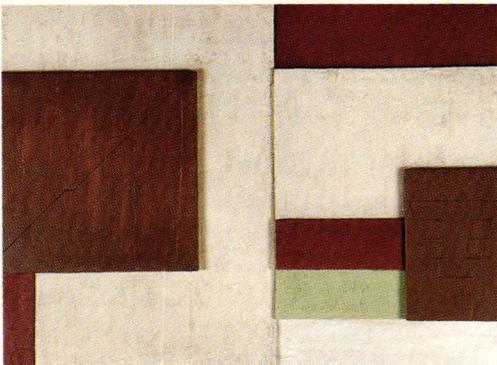
When Frank Lloyd Wright converted the original gymnasium of his Hillside Home School into a theater in 1933, the lighting he designed for the dramatic height of the room consisted of hanging pendants of square boxes and plywood shields. The sculptural assembly of forms, in which the light source is subtly concealed within a series of open-ended boxes, allows for illumination without glare. After the theater burned down in 1952, Wright modified the pendant design installing it then in the new dining room. The lamp shown here is a reproduction of that 1952 design produced today by the Yamagiwa USA Corporation. Available through Deco Echoes (508) 362-3822.



ABOVE: *Taliesin Pendant - 7 lamp model*, \$3,150
65.625"Hx16.5"Wx8"D

Primitive Modern

Transcending the past and the present, the paintings of Mary Antonia Wood transcend the boundaries of painting and sculpture as well. The pieces are created using plaster on board, resulting in rich and tactile patinaed surfaces. Wood's influences include the Pre-Columbian civilizations of Mexico and Central America. Many of the giants of modern art and design - Frank Lloyd Wright, Louise Nevelson, etc. - were influenced by these cultures as well. Mary Antonia Wood is represented by Susan Wilder Fine Art (505) 758-3255.



Nesting Organically

In 1935 while director of the Laboratory for Design Correlation - an experimental laboratory he had organized at Columbia University to test new materials and techniques - Frederick Kiesler developed his remarkable nesting tables in cast aluminum. Their organic forms were a precursor to the biomorphic movement of the 1940s and '50s. Today, the aluminum tables are being reproduced by Lost City Arts of New York City. 10"Hx36"L (large), 10"Hx24"L (small), \$1,500 (set). (212) 941-8025.



SHOWN: Three *Loretta X* shelving modules, \$1065 each.



The Big Easy

Big Blue Industrial's new line of stackable furniture modules can be used individually or endlessly restacked into new identities: coffee tables, a series of shelves, benches. Their simple lines and progressive use of elegant materials inspire one to create. Constructed of hardwood veneer core plywood; available in cherry, maple, or walnut. Big Blue Industrial (414) 278-7711.

Hi-Tech Paper Lanterns

Industrial designer Brent Mar-kee has a fascination with de-constructing conical forms and creating shapes using sheet materials held in tension. Beginning with simple lanterns created out of a single sheet of paper, Brent evolved his designs through the use of high-tech materials and processes to create unique lamps of clear anodized aluminum with white polycarbonate inner cones. The resulting effect is a modern take on the *Bubble* lamp, and very striking. Available through Resolute (206) 343-9323.



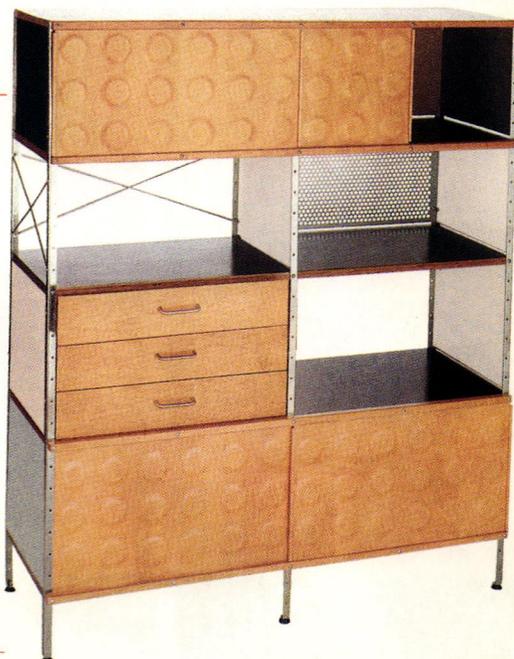
Big Eyes

True to their name, these binoculars are big - very big! Weighing over 25 pounds and measuring over 25"Lx10"H, they are packed with top quality multi-coated optics - perfect for viewing the sweeping vista from your modern home. Available on aluminum tripods or wooden bases. Big Eyes Binoculars (248) 342-4244.



New ESU

A product introduced well before its time, the Eames Storage Unit (*ESU*) was more than just a storage cabinet; it was a storage cabinet that helped establish a whole new design aesthetic, one that pushed the vernacular of new materials and manufacturing processes. With the *ESU* line, modestly priced, steel-frame, modular units could be infinitely combined according to the needs of the user. Newly reintroduced by Herman Miller, the *ESU* is available again in five configurations in two color choices. As shown: \$2,437.50. Available through Deco Echoes (508) 362-3822.



Modern Classics for Tomorrow

Although they had often designed furniture on behalf of their clients, 32-year old art director Francesco Casanova and interior designer and set decorator Charlotte Bjorlin, 29, of casanova/bjorlin felt a need to create without the compromises. "We asked ourselves - why is everyone going retro - reinterpreting the classics, instead of paving new ways, creating modern classics for tomorrow?" The result is a strong, yet sensuous collection of furniture for the well-educated, well-traveled, and somewhat well-to-do consumer. The *Optic* line (shown below) includes sleek, streamlined consoles; a low-slung, square coffee table; and benches/occasional tables, all in slatted hardwood, floating in silvery, brushed aluminum frames. Versions in teak, treated for outdoor use, are underway. (310) 823-8831.

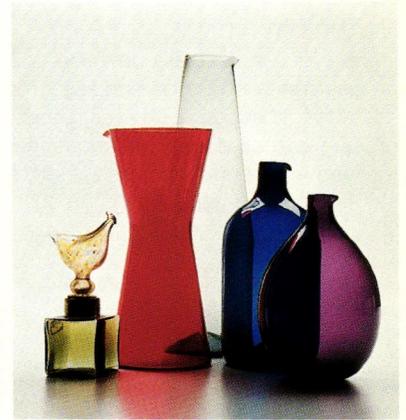
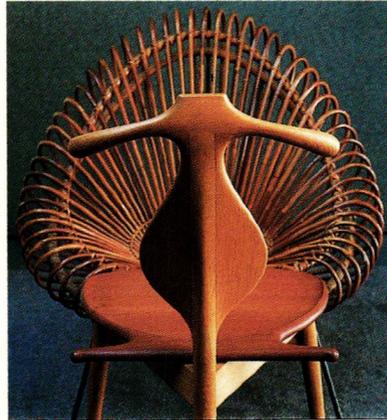
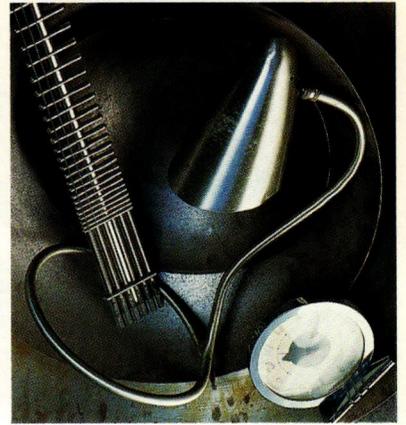
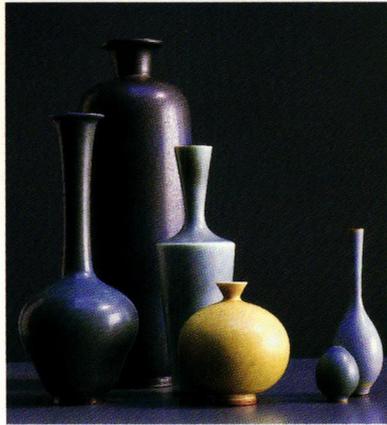


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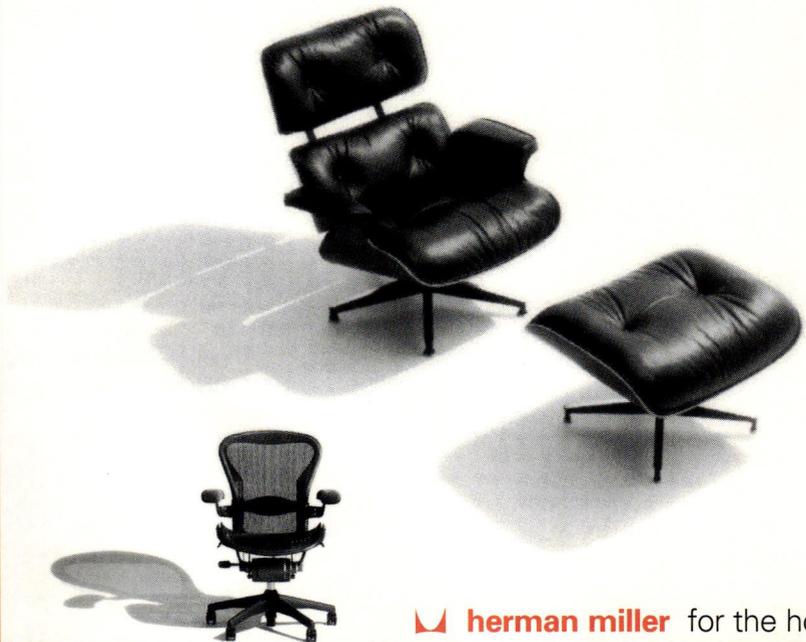


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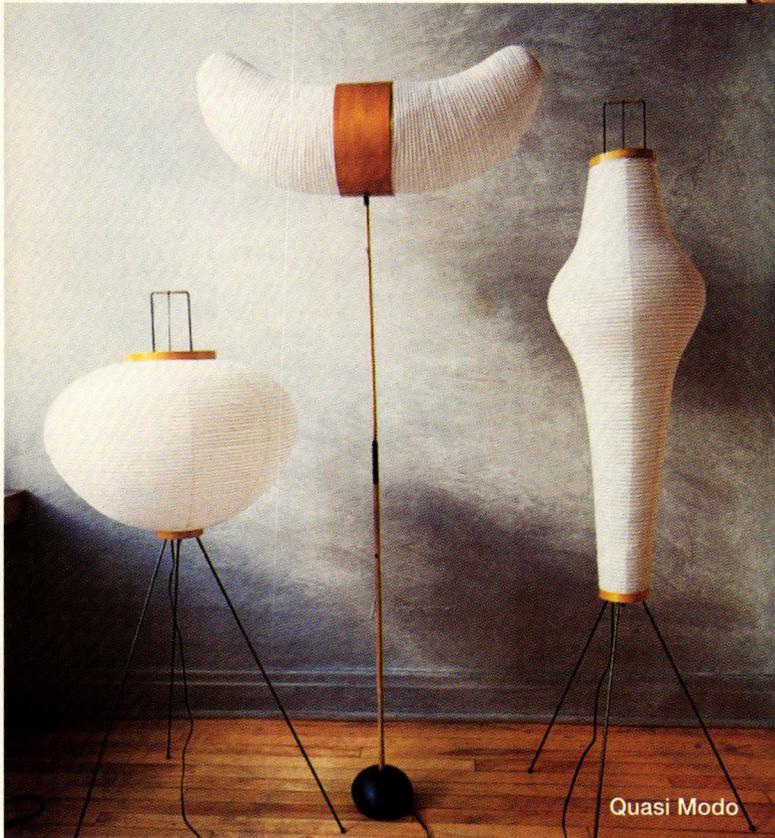
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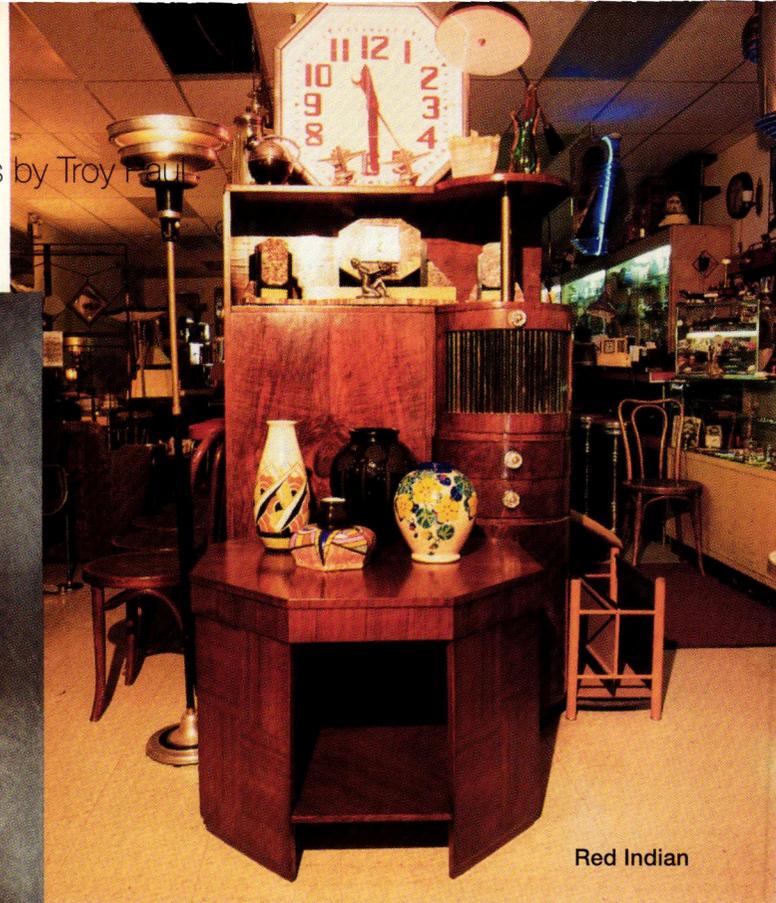
Quasi Modo

Toronto, Canada is a multi-cultural mecca for 20th century design

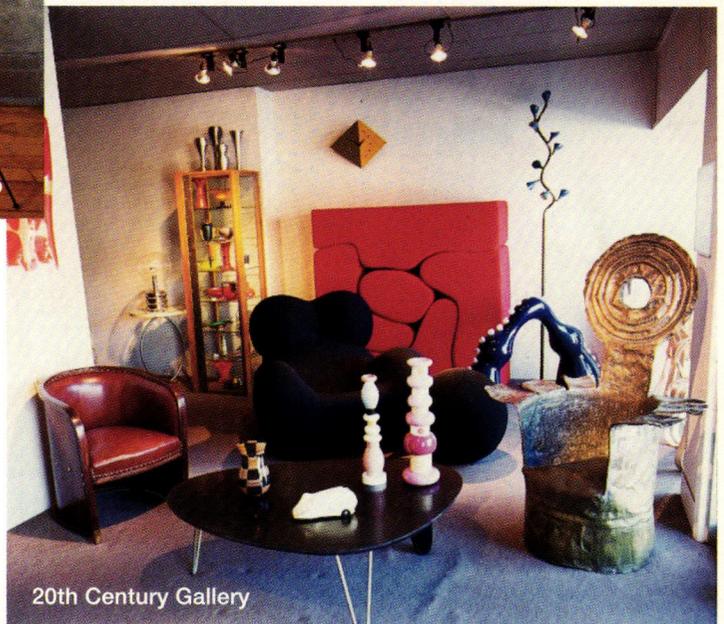
Toronto, Canada's most populous city, is the country's largest retail market (\$30 billion annual sales). The cosmopolitan city is also a popular tourist destination (often referred to as New York, run by the Swiss), and as such, draws collectors from around the globe. It's also the third largest film and television production center in North America (annual production spending over \$600 million). American movies such as *Good Will Hunting*, *The Long Kiss Goodnight*, and *Murder at 1600*, as well as the homegrown Academy Award-nominated film, *The Sweet Hereafter*, were at least partially filmed in Toronto, creating a demand for props. These factors make for an active market in 20th century design. Add to that the city's multi-cultural heritage and you have perhaps the most varied selection of collectible objects on the continent.

One of the pioneers promoting international design is Ross Young of **20th Century Gallery**. His store is located just off Queen Street West, Toronto's trend-setting "arts and entertainment" strip. The area, not far from the Art Gallery of Ontario, the theater district, and major hotels, is jammed with shops, restaurants, and a lively club scene. Ross introduced Torontonians to chairs by Italian Gaetano Pesce, ceramics by Ettore Sottsass, and lights by Wendell Castle. Ross is knowledgeable, connected, and offers a great selection of rarely-seen objects. 23 Beverly Street, M5T 1X8. Tel: (416) 598-2172. Fax: (416) 598-3656. e-mail 20c@interlog.com.

Steps west, off Queen, is Gary Borton's homage to popular culture, appropriately named **Popular Culture**. It's worth the trek up four flights of stairs to immerse yourself in the past, neatly laid out in rows:



Red Indian



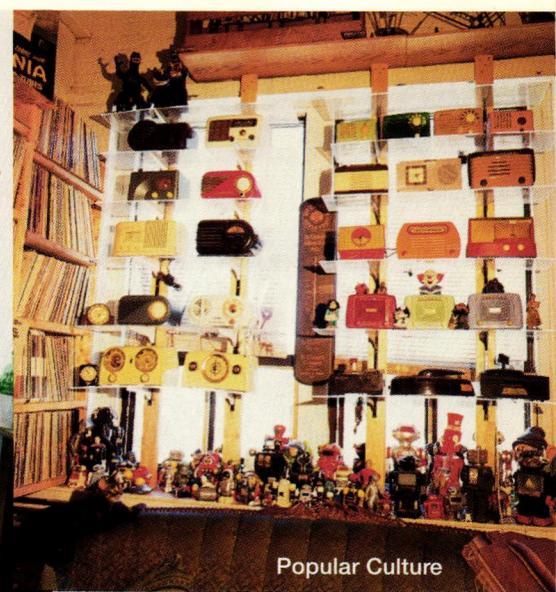
20th Century Gallery

pennants from the 1972 Canada-Russia hockey tournament (we won!), Star Trek memorabilia, and Brady Bunch lunch boxes. But don't be fooled - Gary is also a well-respected authority on consumer electronics such as vintage radios, televisions, and stereos, and he was the principle "picker" for important collections such as the MZTV Museum of Television. 195 Spadina Avenue, 4th Floor, M5T 2C5. Tel/Fax: (416) 977-4972. e-mail: popcult@total.net.

A short walk further west on Queen is the **Red Indian**, owner Brad Hill's 5,000-square foot emporium (once upon a time, a dime store red Indian guarded its entrance). The multi-level store contains thousands of items representing all the major movements of the 20th century: from Art Deco to space-age modern; charming kitsch to designer furniture. In his 17 years in the trade, there hasn't been much that hasn't passed through this store. Brad also does a brisk trade in props and is open seven days a week. 536 Queen Street



Hot Property



Popular Culture

OPPOSITE PAGE CLOCKWISE FROM LEFT: Isamu Noguchi *Akari* light sculptures at Quasi Modo; The Red Indian is a 5,000-square foot emporium of 20th century design; Ross Young's 20th Century Gallery was one of the pioneers in promoting international design in Toronto. THIS PAGE CLOCKWISE FROM TOP LEFT: Hot Property is 4,000-square feet of eye candy for design aficionados; Gary Borton of Popular Culture is a well-respected authority on consumer electronics such as vintage radios; City Antiques has carved a niche for themselves by showcasing exquisite objects from the 20th century.



City Antiques

West, M5V 2B5. Tel: (416) 504-7706.

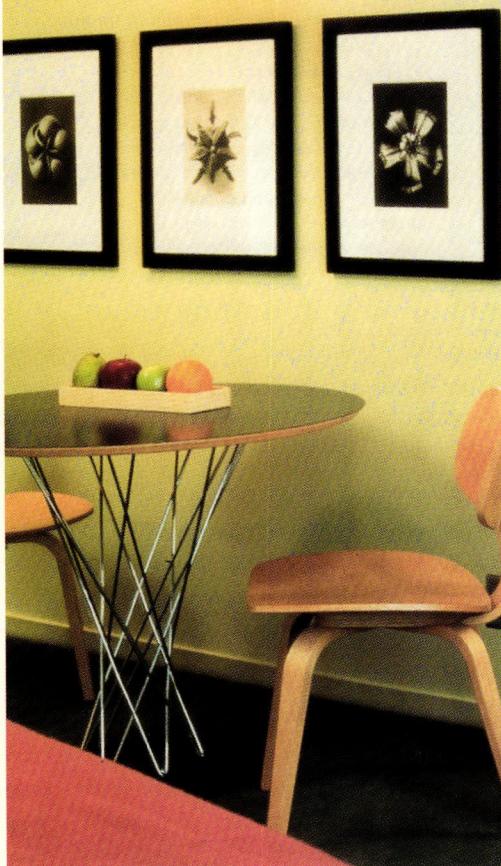
Continuing west, you arrive at **Quasi Modo**. Owner Martin Myers has been in the vintage furniture and design business for 15 years. These days, he does a respectful volume of business in Herman Miller for the Home, showcasing a broad selection of classic designs, and in Knoll International re-introductions. He also has a good range of Isamu Noguchi *Akari* light sculptures. 789 Queen Street West, M6J 1G1. Tel: (416) 703-8300. e-mail: qmodo@inforamp.net.

On the eastern portion of Queen Street (not far from the beaches on Lake Ontario), newcomer **Phil'z** offers an eclectic mix of mid-century modern furniture. Both it, and a second store on College Street, showcase everything from austere Hans Wegner designs to curvaceous, no-name velvet sofas. Owner Cynthia Markowitz (who still "commutes" between Toronto and Montreal, where her husband operates a well-established store), comes from the fashion industry, so their reupholstered furniture is particularly fresh and funky. 770 Queen Street East, M4M 1H4. Tel: (416) 461-9913; and 786 College Street, M6G 1C6. Tel: (416) 536-3498.

Blessed with a good eye and a passion for collecting, John Silverstein's **Hot Property** began as a props house but has long since morphed into 4,000-square feet of eye candy for design aficionados. Virtually all the design classics are represented, along with lesser-known but just as worthy objects. In addition to European glass, ceramics, and the expected props-related housewares, John has an eclectic selection of 20th century graphics ranging from Japanese film posters to pulp novel covers. 1024 Dupont, M6H 1Z6. Tel: (416) 538-2127. Fax: (416) 588-6555.

Located in an area better known for its antiques, brother and sister Peter and Mary Jane Lancaster are carving a niche for > 101

Modern Traveler



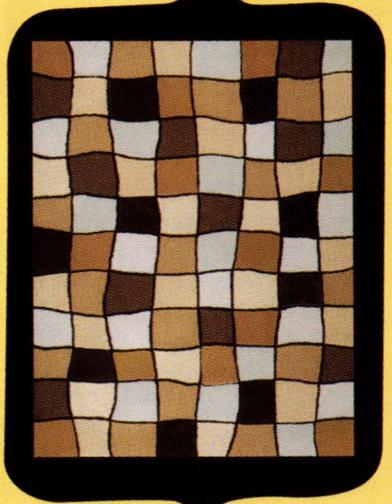
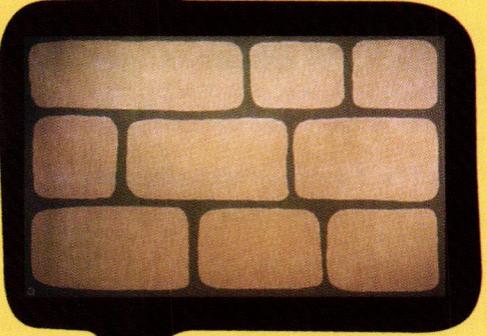
the Avalon

Marilyn Monroe called room 305 at the Beverly Carlton home for two years. Now renovated and reborn as the Avalon, this **Beverly Hills landmark** has retained its ambiance of cool post-war luxury

Situated on the south side of Beverly Hills, the Avalon, formerly known as the Beverly Carlton Hotel, was originally designed by the infamous graphic artist Alvin Lustig in 1949. The three mid-century modern buildings which house the hotel's 88 rooms have recently been brought up to date by the architectural firm of Koning Eizenberg and designer Kelly Wearstler. Wearstler's rooms - appointed with a clas-

sic mix of Nelson *Bubble* lamps, Noguchi tables, Heywood-Wakefield chairs, and Eames *ESU* cabinets - complement the informal California modern architecture of the hotel and the courtyard's amoeboid swimming pool. Just the type of place one can imagine entertaining friends with martinis.

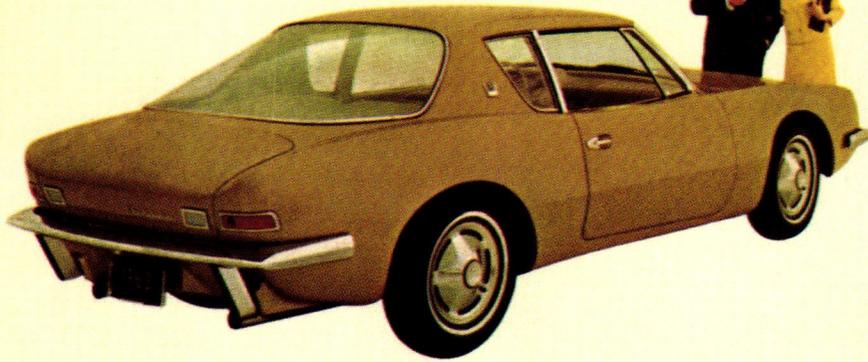
Avalon, 9400 W. Olympic Blvd., Beverly Hills. (310) 277-5221. Doubles from \$150.



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Loewy's leisure world muscle car

Raymond Loewy designed a number of modern-styled automobiles during his long career. Starting with the streamlined 1934 *Hupmobile*, Loewy went on to design the 1947 *Champion*, the 1950 *Landcruiser*, and the 1953 *Comander V-8 Starliner Coupe* for Studebaker. The Loewy-designed *Starliner* was the only American automobile to be chosen for the exhibition "Ten Automobiles" held at the Museum of Modern Art in 1953.

In 1962 Raymond Loewy was hired by the president of the Studebaker Corporation to design a brand new sports car for the American market. The astonishingly quick result was America's first production muscle car, as well as the first real hand-made American safety-conscious automobile. The 1963 *Avanti* was designed and ready for production in a matter of three months, a feat that ordinarily took other manufacturers three or more years to accomplish. A small four-man team led by Loewy designed the *Avanti* while in Palm Springs, California, during a bikini-filled spring break holiday. The *Avanti*, with its distinctive Coke® bottle-shaped styling, was made with that icon material of the leisure world - fiberglass. With a total production run of just over 4,000 cars produced by Studebaker during 1963 and 1964, this auto was way ahead of its time.

The *Avanti* was rumored to have had its production strangled by GM, who had the fiberglass bodies of its sports car - the *Corvette* - made at the same plant as the *Avanti*. The fact that GM demanded that the manufacturer produce the *Corvette* bodies first or GM would take their long-standing order elsewhere led to a less-experienced and less-supervised work crew producing the *Avanti* fiberglass bodies late at night. This resulted in the *Avanti* being put out of production in late 1964 due to a combination of sagging doors, lagging deliveries, and several unique production problems (such as having the rear window blow out of the car if you rolled your side door window down while going over 100mph). The first American car with disk brakes, padded roll-bar, safety dash, and mid-body gas tank, this super-charged piece of sculpture could really go, go, go!

Vintage fax

Home faxing. What year did you get your home fax machine? '80s? '90s? Late '70s? If you were on the forefront of the electronically hip you had better have gotten yours by 1946. Offered by Bell Laboratories, the concept was a reality for your home environment if you had the space, alongside those other reputed space and time savers you bought back then: vacuum cleaners, food mixers, garage door openers, reel-to-reel answering machines, inflatable furniture, flying cars, and self-building home additions.

Big plastics popularity booster - premiums

Sure, plastics were big business once scientists discovered loads of Bakelite, Celluloid, and lucite deep beneath the earth's crust. But what made plastic popular? Was it that line in *The Graduate* where the main character is given that one word of advice, "Plastics"? No, but Hollywood was responsible for creating the circumstances that launched the incredible demand for plastic products.

Little Jackie Cooper, America's and Hollywood's favorite cute movie tyke during the Great Depression, had his face plastered everywhere in attempts to cash in on his superstar status as the spokesperson for our nation's climb out from under visible poverty. Candy, clothes, toys, bikes, books, and cereal giveaways had the happy face of the tiny champ; nothing was safe from the little fellow's optimistic likeness. When a little plastic bowl that carried Jackie's likeness was offered as a premium from a cereal company, they received over 5 million requests from fans for the plastic giveaway. The sleepy little plastics industry was awakened by the tremendous demand for this cheaply-made little nothing, creating a new industry almost overnight in an effort to keep up with the demand for easy to produce affordable junk for the impoverished masses. Yes, plastic made us feel like we had bought something, something meaningful, something that showed we had recovered from the miserable Depression.



Death of a disk drive designer

In 1956 Reynold Johnson led the IBM Lab team which developed a way to store computer data on a disk instead of a drum or tape reel. The *Random Access Memory of Accounting Control*, or RAMAC, launched the computer disk drive industry.

Mr. Johnson was originally hired by IBM in 1935 when the company took note of his invention of the electronically-scored test. Attention all students: the guy who designed the multiple choice test using a #2 lead pencil is dead!

Steven Cabella has been collecting modern furniture, products, and design facts for nearly 20 years, and he is happy to answer your questions and share your interests. Write to (include SASE): Steven Cabella, Modern i Gallery, 500 Red Hill Avenue, San Anselmo, CA 94960.

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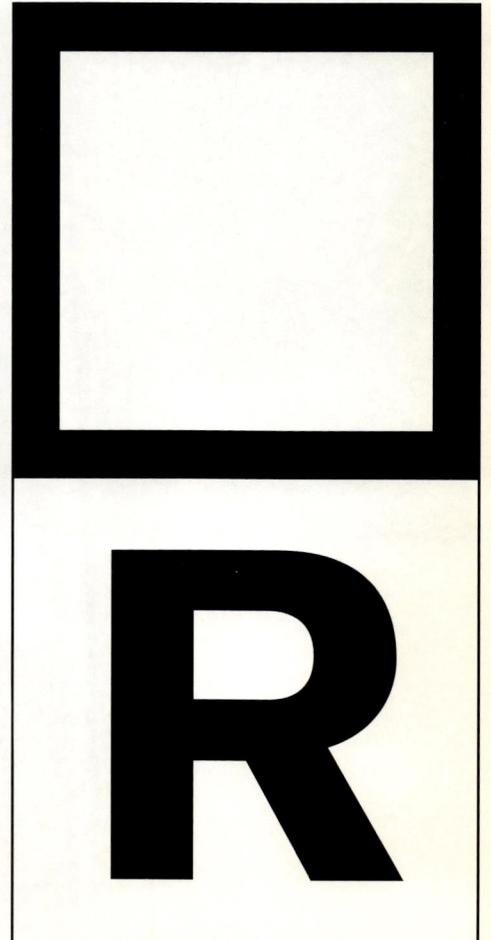
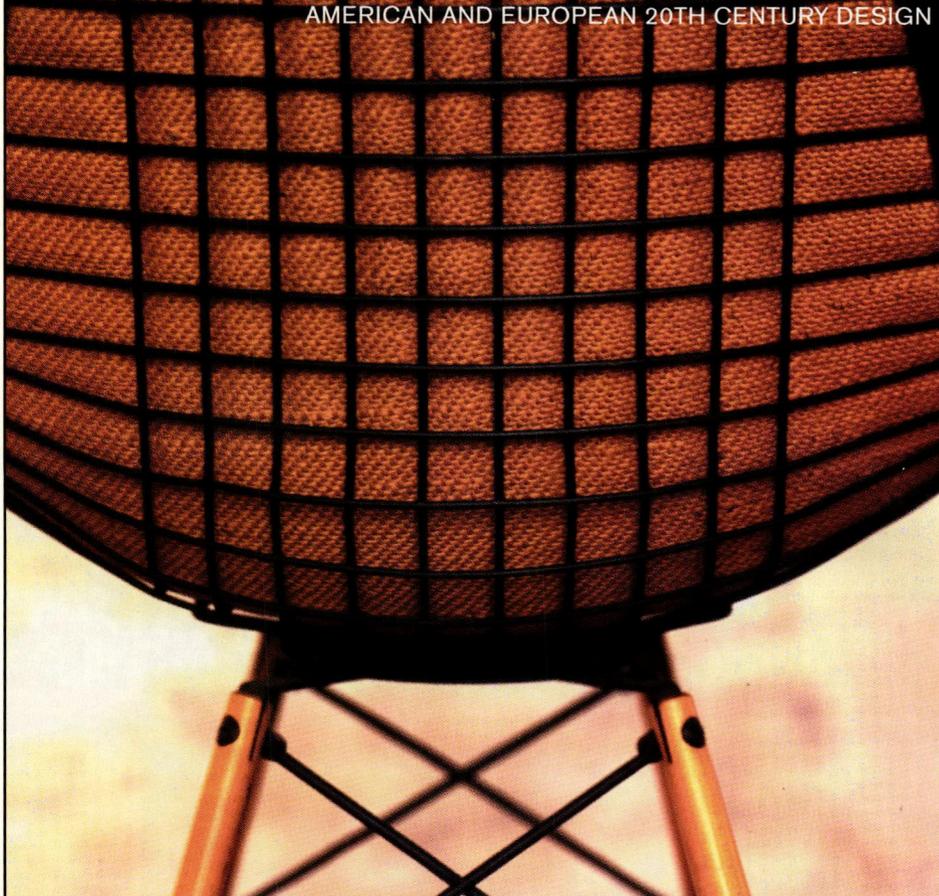
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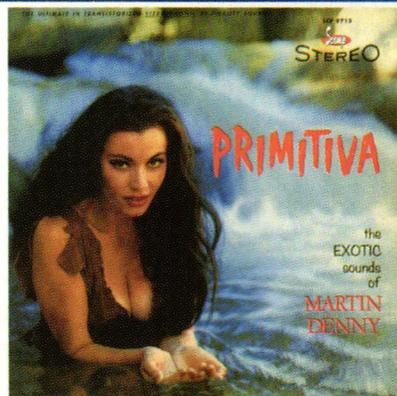
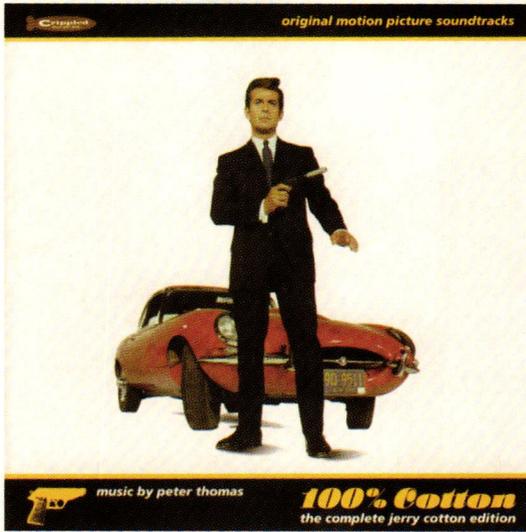
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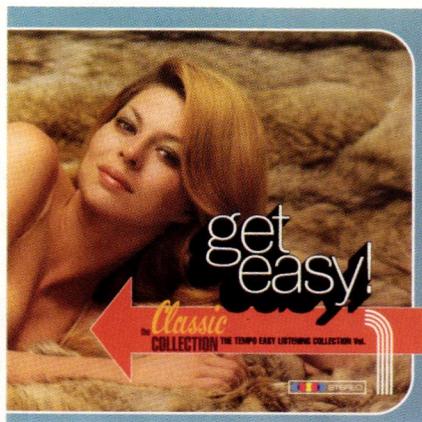
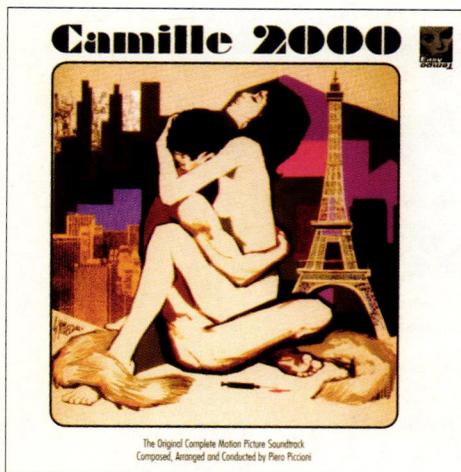
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Spotlight Text by Kristopher Spencer





Easy Listening and Beyond

Listen to the innovative sound stylists of today and you'll hear the sound of lounge. Renegade thrift shop record collectors have married lounge styles to funky break beats. They've become hip-hop, trip-hop, and electronica "stylists" by rearranging other people's music. One listen to Portishead's *Numb* and Beck's *The New Pollution* - not to mention Stereolab and the Pizzacato Five - and you'll hear what I mean.

Take the lounge rock electronica mutations found on Topsy's *Triptease* and Dimitri from Paris' *Sacrebleu*. Lounge samples take a romp with break beats and kitsch snippets and sound bites. We're talking style over substance, which just goes to show: the more mood music changes, the more it stays the same. Easy is as easy does.

So, what's easy listening all about? Maybe you imagine granddad gettin' bubbly over Lawrence Welk on the boobtube. Tonight's guest? Steve and Eydie! You were afraid of that. Perhaps you'd prefer the "Rat Pack." Sure, the thought of Frankie and Dino, Sammy, and what's his name at least conjure up swinging Vegas.

It's nostalgia alright, but the appeal runs deep. After all, it started when you were a toddler cruisin' around the A&P with Mom. And where there's shopping, there is easy lis-

tening. It calms you when you're under the drill at the dentist, or in elevators so packed, they're ready to break their cables.

Just what makes easy listening so appealing? Go to any aficionado of mid-century modern and they'll tell you: To get the most out of your luxe interior, you must have music that enhances and complements it. In this sense, the appropriate music is second only to mood lighting.

Innovations in stereo sound and the long playing format led to greater marketability and helped to promote leisure listening amidst a post-war world of tumultuous change. The degree of prosperity is evident in the bigger budgets for larger orchestras, higher production values, and glamorous cover designs.

So who were the innovators of modern music? Some would name Schoenberg and Stravinsky. Or Bird and Monk. Or Cage and Stockhausen. Anyone of these would be right, of course, but it goes on from there into surprising territories, which must have seemed far out to the average early audiophile in search of startling stereo effects in the '50s and early '60s. Some call it bachelor pad music, others lounge. It's cocktail jazz and swing; it's the mambo, samba, rumba and cha cha cha; it's exotic and it's erotic; it's easy, and depending on the era, sleazy. It's easy to get taken in by its many and varied charms.

Consider the commonly reoccurring motif: the modern bachelor pad, with an elegant long-limbed beauty lounging on

OPPOSITE AND ABOVE: Lounge album cover art, including cocktail swing, crime and spy jazz, exotic, space age, mambo, and easy to sleazy listening.

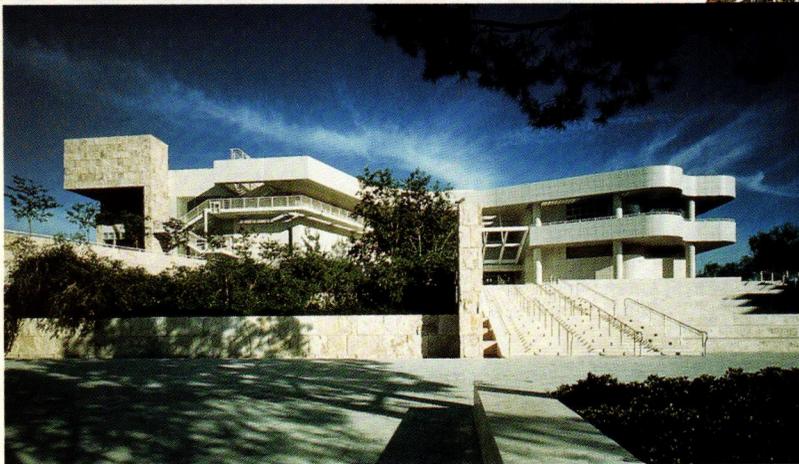
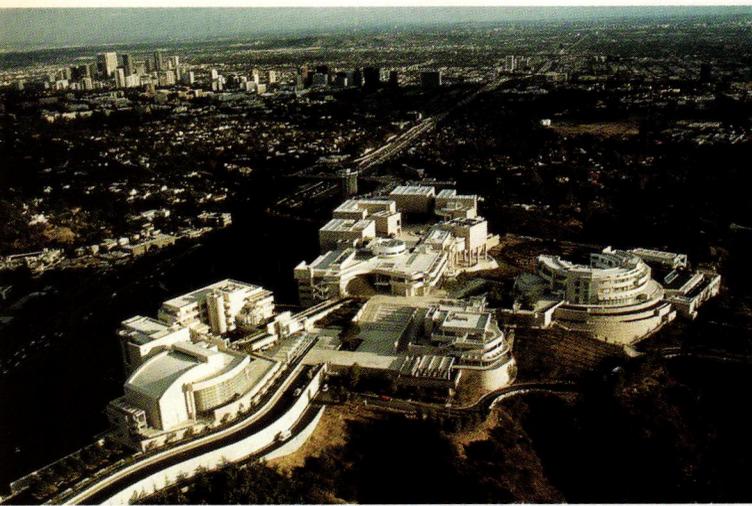
Imports

Since the mid-90s, a host of highly desirable discs have washed up on our shore.

French singer/song-auteur Serge Gainsbourg was one of the most welcome additions to the lounge god pantheon. Philips Records has released three essential compilations of Serge doing pop, jazz and world beat, all of which were originally recorded in the late '60s and early '70s. Those who can't help but wonder what Serge is singing about should check out Mick Harvey's translated interpretations on the indispensable *Intoxicated Man* and *Pink Elephants*. As Nick Cave's long-time Bad Seeds bandleader, Mick has learned a thing or two about ambience and dark humour; it's certainly evident on his Serge albums.

The French *Get Easy* CD compilation on Motor Music Records features other French artists, like France Gall and Brigitte Bardot. If you like Serge, you'll want this disc. The French, however, weren't the only Continentals exploring popular music forms. The Germans and the Italians were particularly prolific when it came to lounge.

Witness the spate of rereleases from labels such as QDK Media, Crippled Dick Hot Wax! and Motor Music (Germany) and Irma and Easy Tempo (Italy). Fans of crime jazz à la



CLOCKWISE FROM LEFT: Getty Museum as seen from the Arrival Plaza; Aerial view of The Getty Center and West Los Angeles to the sea; Restaurant/Cafe overlooking Brentwood Hills.

The Getty: This billion dollar beacon of culture presently outshines the collection it houses

Richard Meier's Getty Center is the most beautiful museum in America. In 25 years, with its multi-billion dollar endowment, it may well have one of the finest art collections in the country. Presently, the 24-acre campus encompassing six major buildings in the foothills of the Santa Monica mountains outshines the collections it houses.

A worldwide search was made for the right stone for The Getty. Finally, cleft-cut travertine was quarried in Bagni di Tivoli outside of Rome (stone from the same quarry was used for the Coliseum and the colonnade of St. Peter's Basilica in Rome). The travertine was split by a special guillotine process along the natural grain to present a textured surface. Stones bearing fossils said to be 80,000 years old were set into the museum courtyard walls like prehistoric sculptures. The travertine squares are complemented by curvilinear, ivory enamelled, aluminum panels. As the sun sets over the ocean the stone turns from beige to a rich, golden honey.

A freeway buzzsaws through the Sepulveda Pass, but it's neither seen nor heard at the museum. The climb up the hill from the parking structure below (\$5 parking, museum entry free) is a five minute glide in an electric cable car. Passengers are filled with anticipation as they approach the dramatic site. "Is this Disneyland?!" one excited child asked. Panoramic views of mountains and city greet visitors at the arrival plaza. Wide steps lead up to the soaring entrance hall.

Richard Meier won the challenging Getty commission over 33

other architects. (Among Meier's acclaimed projects are three art museums in Atlanta, Frankfurt, and Barcelona.) While resident architect at the American Academy in Rome in 1973, he became fascinated by the enduring nature of the cathedral-centered ancient hill towns of Umbria and Tuscany set in craggy terrain. He never imagined that this fascination would later be applied to his conception of an art museum on a rugged promontory in Los Angeles. Meier took his design team to Italy to absorb the wonders of Orvieto and Siena. This experience inspired the massing of buildings around the central piazza, and a feeling of openness between the pavilions of the museum. Grassy slopes in the garden greet exhausted art lovers who sprawl flat on their backs, bare toes to the sun. Why is there no *campanile* bell tower? Because the Brentwood homeowners did not want to be spied upon while sunbathing. Elevation limits of 65 feet were imposed. Eventually a rotunda in the lofty, airy entrance hall took the tower's place.

As the lobby sequence unfolds, there is a constant dialogue between interior and exterior, galleries and courtyards, with the framed city an important part of the scenario. Each of the museum's five pavilions is built around a courtyard or atrium, so the visitor can either roam chronologically from Classical antiquities through 18th century European decorative arts to 20th century photography, or choose to concentrate on one gallery. Meier kept the scale intimate and human. Families make a day of it; there's a festive atmosphere > 102

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Vases from the studio of Carl Harry Stalhane for Rorstrand, Sweden

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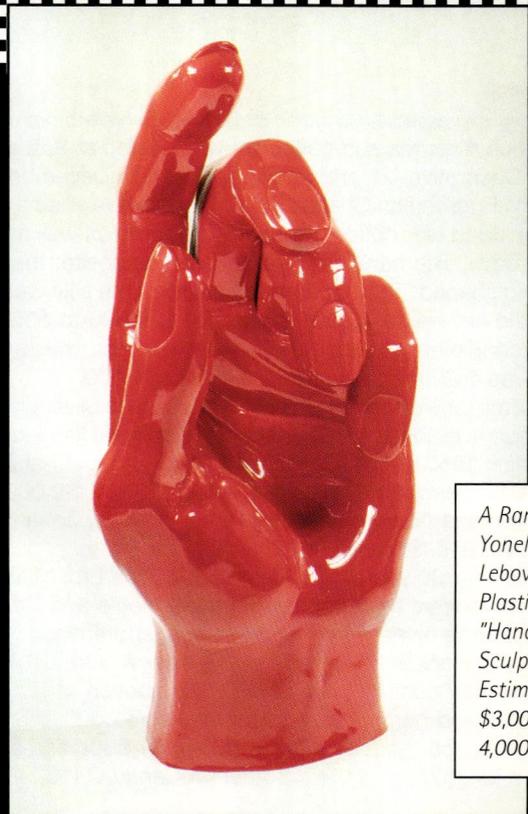
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Offered by Sotheby's Canada, this rare cubic, five-piece silver tea and coffee set was designed by Charles Boyton in 1946.

At Auction

(All prices expressed in Canadian dollars before buyer's premium) A rare cubic, five-piece silver tea and coffee set was offered at **Sotheby's** Fine Jewels, Silver, Decorative Art, and Paintings Sale held December 1st. Designed in 1946 by Englishman Charles Boyton, the set weighed a total of 98 ounces and included tea, coffee, and hot water pots as well as a cream jug and sugar bowl. The handles were square composite; the tops and knobs, pyramid shaped. Though the final results of the sale were not in by press-time, the set was estimated to sell for \$25,000 to \$35,000. A matching cubic condiment set (salt and pepper shakers, mustard pot, and sugar dish) was estimated to sell for \$3,000 to \$4,000.

Some terrific examples from Georg Jensen Silversmithy, Copenhagen, were also available, including *Cypress*-patterned flatware designed by Tias Eckhoff in 1953 (\$4,000 to \$6,000); a stylized, pear-shaped silver tea set (No. 1017) designed by Henning Koppel in 1952 (\$9,000 to \$12,000); and the renowned *Acorn* silver flatware designed by Johan Rohde and introduced in 1915 (\$15,000 to \$20,000).

For over 30 years, C.P. Peterson & Sons Ltd. of Montreal produced prized silverware that employed natural motifs and Danish Modern styling. The firm's owner, Carl Poul Petersen, apprenticed with Georg Jensen and Kastor Hansen at Jensen's silversmithy. A number of Petersen's pieces from the mid-century were also up for auction at Sotheby's. These included a hand-hammered cocktail shaker (\$1,000 to \$1,500); a pedestal bowl fashioned like a lily pad (\$1,000 to \$1,500); and a four-branch candleabra (\$4,000 to \$6,000). Sotheby's Canada (416) 926-1774.

At **Ritchie's** recent auction of fine jewelry and decorative arts, buying was mixed. An Omega ladies platinum and diamond bracelet watch, circa 1940 (estimate \$15,000 to \$18,000) did not sell. Conversely, lower priced items, such as a gold cocktail bracelet with a shell motif, circa 1940, sold for \$1,700, above its estimate.

An Arts & Crafts style pewter tea set by Liberty & Co. of London, circa 1920, failed to find a buyer despite being offered for \$300 to \$500; while a Weiner Werkstätte amethyst glass vase, attributed to Joseph Hoffman for Moser, circa 1915, achieved \$500. A Durand *King Tut* patterned iridescent glass table lamp, from Vineland, New Jersey, circa 1928, sold for \$1,400.

A Clarice Cliff, Art Deco-styled trumpet vase from her *My Garden* series, circa 1940, didn't reach its low estimate of \$500; while a trio of Steiff stuffed animals (lion, bear, and dachshund) from, respectively, the 1950s, 1960s, and 1970s, all sold, although for less than their estimates. Six Murano glass clowns

from the late 20th century achieved a total of \$515.

At The Galleries

As prices for original 20th century furniture soar, attention is now turning toward works on paper (posters, package designs, album covers, and so on). These items have all the high-style of their corresponding decorative arts, yet still remain within reach. A number of galleries have simultaneously chosen to reflect that emerging market with exhibits of vintage graphic arts. At the **Canadian War Museum**, curators have assembled a colorful collection of "Canadian Posters of the First World War." Used for recruiting, propaganda, and fundraising, the exhibition examines how the posters influenced a generation at war. (Until April 1, 1999.)

The **Design Exchange**, Toronto, recently hosted a retrospective on the graphics of Clair Stewart, who, in 1960, co-founded the well-regarded design firm Stewart and Morrison Ltd. The Toronto-based company created corporate identities for the Montreal Expos baseball team and Air Canada, as well as package designs for Maxwell House coffee and Laura Secord chocolates. In 1949, Stewart co-founded the Art Directors Club of Toronto.

Even **Canada Post** jumped on the

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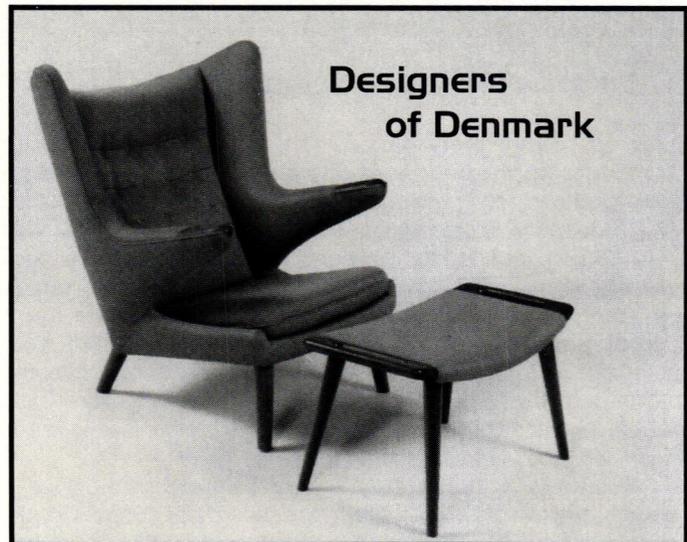
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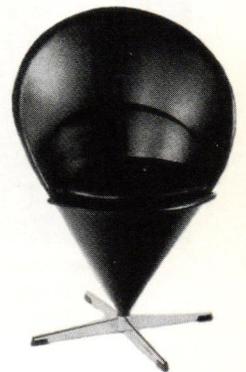
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Echoes Abroad

The Modern Market in Europe. Text by Simon Andrews



CLOCKWISE FROM TOP LEFT: From Christie's SK's October 7 sale - *Ribbon* chairs by Leonardi and Stagi, 1961 (£3,500); Timo Sarpaneva's *Orchid* vase, 1954 (£2,400); Cabinet by Ettore Sottsass, 1969 (£7,000); Gerrit Rietveld side cabinet, 1919 (£13,000)

London's post-war design market is becoming increasingly **selective** towards design/historical relevance and ready-to-use practicality

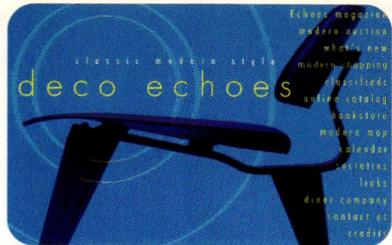
Christie's South Kensington's Modern Design sale of October 7 was the only general sale concentrating on post-war design during the London fall season. It was the first general sale to be held since the Bonhams' Design sale earlier in May. In a city used (in recent months) to seeing the major houses competing for a dominant share of this competitive market, a period of five months without auction activity is unusual.

The especially long run-up for gathering consignments for the Christie's October sale resulted in a large sale of nearly 400 lots of furniture, glass, and ceramics. The highest prices attained belonged to the pre-war section of the sale, which saw £13,000 bid for a Gerrit Rietveld white stained beechwood side cabinet, a 1919 design ex-

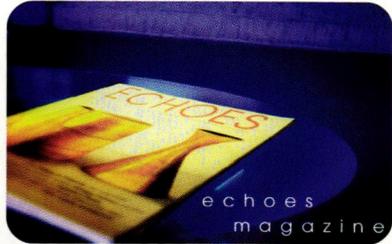
ecuted later, which exceeded its estimate of £7,000-9,000. Curiously, this exceptional result was not reflected by an example of Rietveld's *Berlin* chair, which sold slightly below estimate at £4,500. Gerrit Rietveld furniture has been responsible for some of the strongest competition in recent months, as items that had previously remained dormant in European collections begin to surface. However, a pair of reupholstered lounge chairs designed by Rietveld in 1935 did not attain their reserve of £3,000, again illustrating the importance of original condition. Other highlights from the pre-war section included a rare tubular steel side chair designed by Poul Henningsen in 1932, which sold above estimate at £6,500.

Elsewhere in the sale strong prices were bid for a unique wall unit from the Casa Ceccata Milan, designed by Gio Ponti and decorated by Piero Fornasetti in 1950, which sold for £7,500, a strong figure though not expressing the determination that was characteristic of bidders at the Christie's Los Angeles sale of Fornasetti earlier in the year. Gio Ponti was again responsible for one of the more > 107

The Deco Echoes site has been completely redesigned - come visit!



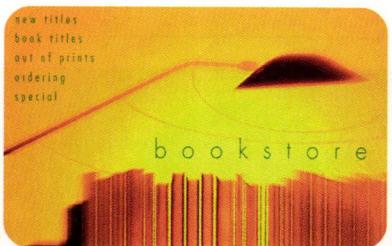
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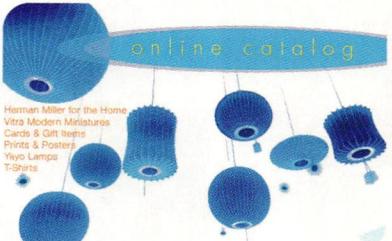
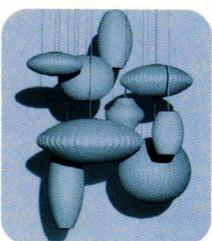
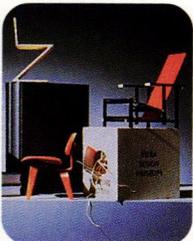
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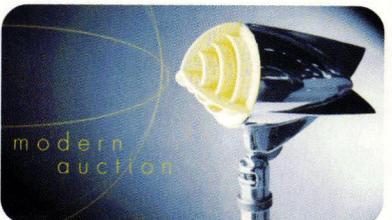
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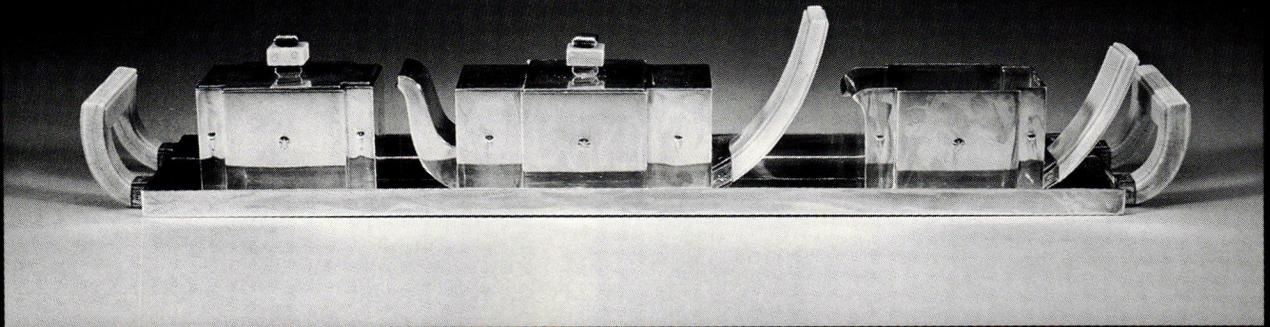
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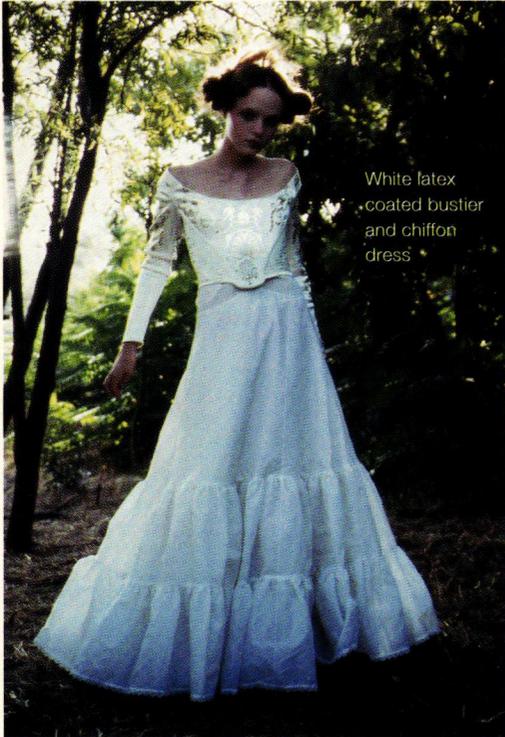
White
"gilded" Vivienne
Westwood corset
top worn with
vintage crinoline

magical romanticism

This season, contemporary designers
have influenced a trend toward the
softer, voluptuous shapes of the Renaissance
and Medieval periods

Fashion Forecast

Text by Sarah Bergman. Photographs by Miguel Gomez



White latex coated bustier and chiffon dress

Each season the staff at The Wasteland, a vintage clothing store with locations in Los Angeles and San Francisco, compiles a fashion forecast for the coming season where they note what's hot and what's not.

Romance and individual style are the key words for this season. Corsets and petticoats abound as fashion looks back in time to distant centuries for inspiration. Contemporary designers have influenced a trend toward the softer, voluptuous shapes of the Renaissance and Medieval periods. By showing elaborate ensembles detailed in the style of courtesans, they have inspired a move towards romanticism in fashion.

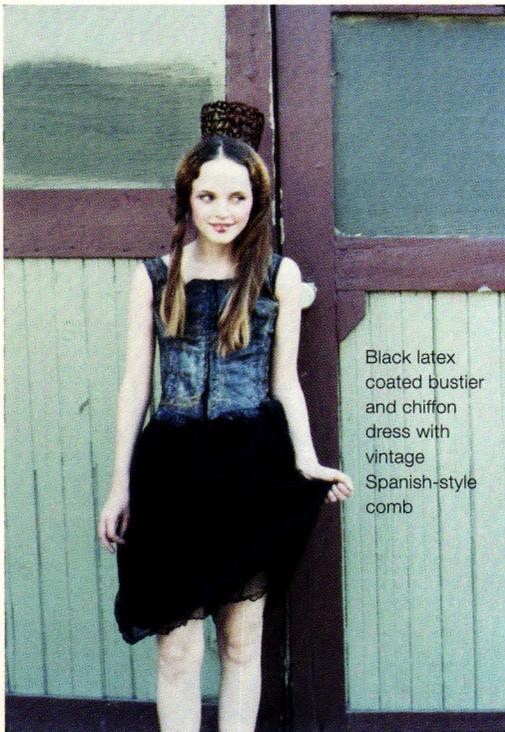
This recent appreciation of styles far beyond the memory of the wearer makes the fashions appear almost magical and otherworldly. Updated versions of the once-torturous corsets and bustiers have softened their grip, while still appearing to fit like a glove.

The *fin de siècle* version of the confined maiden brings to mind the trappings of deconstructionism: jagged edges, unfinished seams, and uneven hems update the look for the new millennium, creating an image of a battle-worn princess. As in the romantic rebellious "punk" days of old, trendsetters are insisting on the freedom to create private styles. No designer exemplifies this combination of the romantic with deconstruction better than Vivienne Westwood. Vintage Westwood garments from the advent of the punk era are highly sought after. Clothing produced by Westwood during the heyday of the Sex Pistols and the Clash is selling for serious prices on the collectors market.

Deconstruction appears most visibly as a celebrity trend. Courtney Love and Gwen Stefani both admit to customizing their couture clothing by slashing, dyeing, and restitching to ensure the singularity and originality of their appearance. Many new designers are purchasing vintage by the bundle only to take the pieces apart and reconstruct them to form an individual look from classic styles.

The 21st century's style will be mined from the distant past. Future trends can be expected to continue to move more toward individualism, producing signature looks that don't walk off the runways, but form from personal style.

- The Wasteland currently has two locations, one in Los Angeles at 7428 Melrose Avenue, LA, CA 90046, (213) 653-3028 and one in San Francisco at 1660 Haight Street, SF, CA 94117, (415) 863-3150, as well as a web site at www.thewasteland.com. They buy, sell, and trade vintage and contemporary clothes and mid-century collectibles. Please call with any questions.



Black latex coated bustier and chiffon dress with vintage Spanish-style comb



Men's dress shirt coated in latex
with chiffon detailing

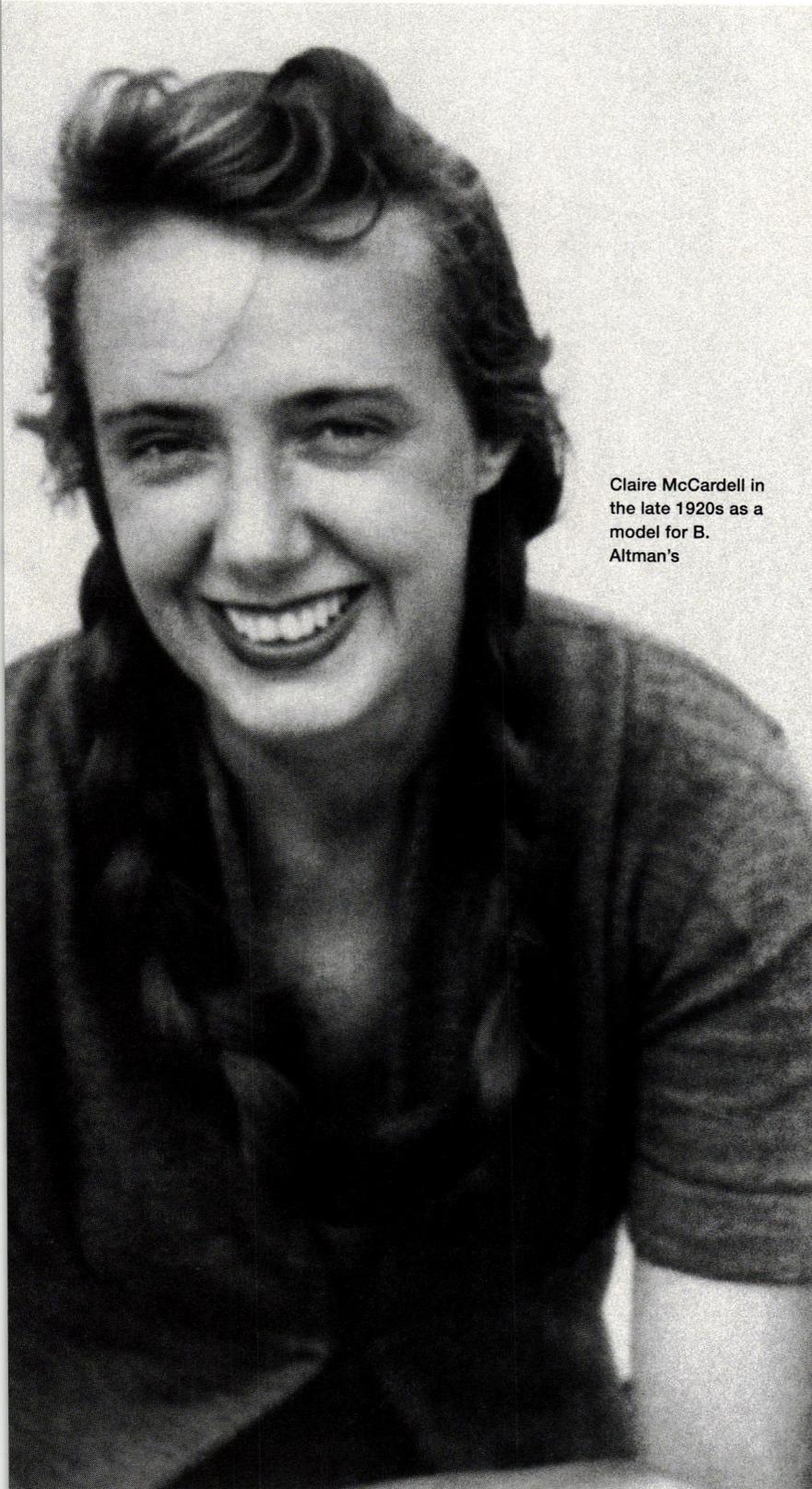
Stylists: Kime Buzzelli, Sarah Kate Stinson
Makeup: Theresa Baca
Hair: Roman

Fashion Focus Text by Katherine Adzima. Photographs by Lily Kesselman



Taffeta dress, belt, and shawl
(Courtesy Patricia Pastor, NY. By
appointment (212) 734-4673.)

Fashion Follows Function: Claire McCardell's Design Revolution



Claire McCardell in the late 1920s as a model for B. Altman's

Among the visionaries who applied the spirit of modernism to the design of objects, furniture, architecture, typography, and transportation was a designer who revolutionized clothing for the Modern woman. Claire McCardell (1905-58) embodied all the qualities of the new, twentieth century woman for whom she designed: she was independent and confident, athletic and daring, practical and beautiful. And so, too, were her clothes.

To find out more about the innovator of American women's sportswear, *Echoes* tracked down New York's queen of fashion past and present, Valerie Steele.*

Let's talk about modernism. For most people the word brings to mind the development of machines for greater speed and mobility, the efficiency of mass-production, functionalism in design, and an idealized view to the future. Claire McCardell was born in 1905. In what ways was she a product of her time?

VS Claire McCardell said, "I live in a mass-production country. Good clothes should be available to everyone." What she did that was so important was to learn from the couturiers, like Vionnet, but to produce clothes that didn't need expensive material, didn't need to be hand-sewn, could be mass-produced and sold for as little as \$6.95.

One of the tenets of Modern design is that form follows function. What was the new function for women that McCardell was responding to?

VS McCardell herself was a tomboy as a child, and her clothes were very much influenced by active sportswear and by menswear. She skied, she swam, she played tennis, and I think sports clothing in particular, and its functionalism, was something she responded to.

And how did that affect the form of her clothing? She adapted elements of sports clothing to her designs?

VS Yes, she used hardware, for instance - like buckles and snaps, hooks and eyes. She was very interested in pants and in separates. As early as 1936 she had conceived of a wardrobe of separates that could be interchangeable.

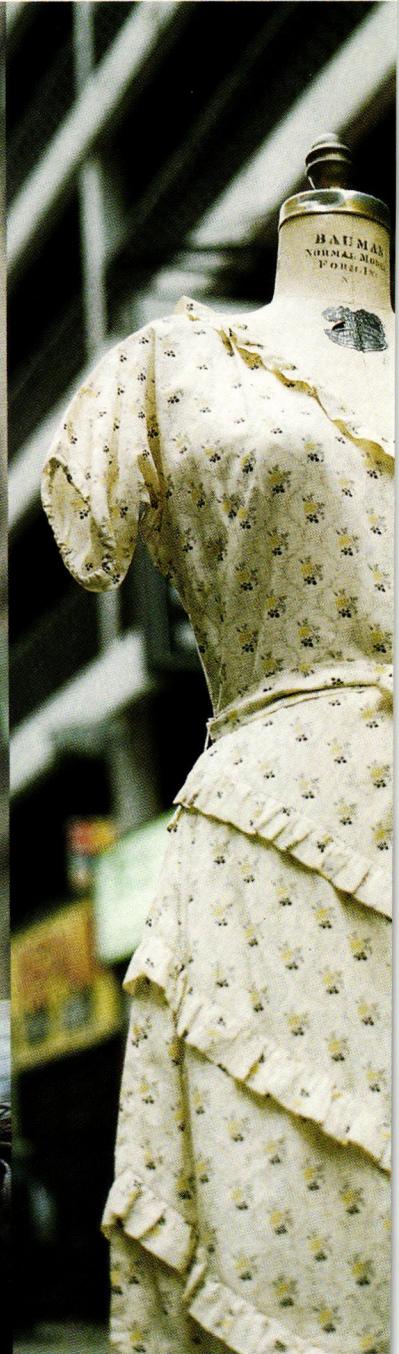
So women were mostly, early in her career, wearing complete suits of clothes...

VS Right. She thought of interchangeability, and of clothes that could be worn throughout the day, or for a variety of different occasions. During World War II a lot of American designers came into their own because American department stores and manufacturers weren't able to get clothing from Paris because of the Nazi occupation, and this really challenged McCardell. She loved to make clothes that were functional, like her famous *Popover* dress > 33



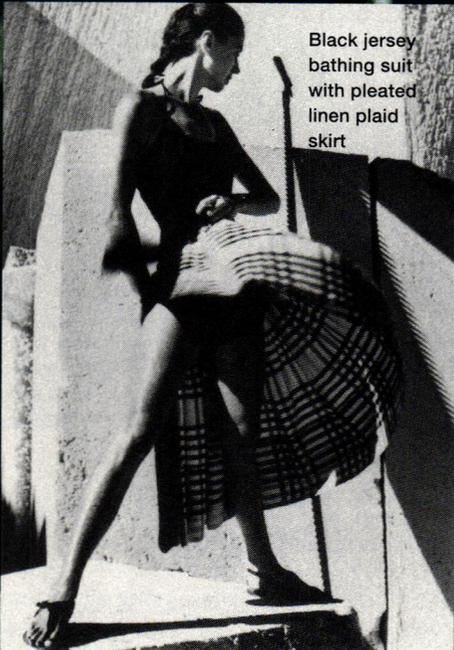
Above: Printed McCordell dress
(Courtesy Paul Shore of Rage of the
Age, Ann Arbor, MI. By appointment
(734) 662-0777.)

Above right: Printed calico
cotton summer dress
(Courtesy Lynne Wiener of Green
Gables/PEI, New York. By
appointment (212) 929-7108.)





Green wool dress
(Courtesy Patricia Pastor, NY)



Black jersey
bathing suit
with pleated
linen plaid
skirt



Wool plaid suit
(Courtesy Hollywood & Vine Co.,
Pound Ridge, NY. By appointment
(203) 852-0649.)

which was a dress that you could pop over clothes as an apron - it was very easy to wear for a variety of occasions.

So many of McCardell's innovations involved this loosening of structure, like her adjustable waistlines, drop armholes, and her use of jersey and elastic, which were relatively new at the time - yet her clothes aren't at all shapeless. What gave them form?

VS She wanted the clothes to be able to fit the form of the woman, to move with the woman, so you could adjust the waist to fit *you*. At the time they were somewhat shocking. Look at her swimsuits, for example. *Cosmopolitan* said in the 1940s that you had to be young and have a good figure *and* be very brave to wear them because they didn't > 107

Museum Watch Photographs Courtesy Knoll Inc.



CLOCKWISE FROM TOP LEFT: Knoll's hall of fame - classic designs now out of production are on display at the Knoll Museum; Pierre Jeanneret's Scissor chair, designed in 1947, was one of the first Knoll chairs to be upholstered. Jeanneret, who worked with Le Corbusier and Charlotte Perriand, was one of the early designers for Knoll who had an international stature; A 48-foot timeline of Knoll designs flows across a curved wall in the museum, tracing the company's history.

Last fall **Knoll** quietly opened a modest museum filled with out-of-production classics selected from the company's 60-year history

"The urge for good design is the same as the urge to go on living. The assumption is that somewhere hidden is a better way of doing things." - Harry Bertoia

Knoll began as a company with a commitment to design. Attention to design in all areas of its business is the reason for Knoll's early and continued legacy of design excellence. Hans and Florence Knoll not only created the spirit that infiltrated the aesthetic and quality solutions to Knoll's products, but also applied the same set of standards of design to insure the showrooms, offices, graphics, and advertising were of equal creative value.

This commitment to design has most recently taken shape in the new Knoll Museum, located in one of Knoll's manufacturing facilities in East Greenville, Pennsylvania, just a few miles from the original Knoll factory. During a downturn in the 1980s, two Knoll employees realized that no steps had been taken to preserve the company's legacy, and if the company were ever to close, this important design

history would be lost. Nothing had previously been done because, as Florence Knoll Basset once said, "We never believed we were making history."

Albert Pfeiffer, a longtime employee and now the Museum's Curator, and Carl Magnusson, Knoll's Director of Design, began collecting out-of-production Knoll products, eventually assembling the 50 objects which are currently displayed in the Museum, and another 50 which are being held for the Museum's eventual expansion. Designed by such modern masters as Mies van der Rohe, Breuer, Saarinen, Bertoia, Noguchi, Sottsass, and Risom these products span Knoll's entire 60-year history - from Mies van der Rohe's *Tugendhat* chair (1929) to Robert Venturi's *No. 663 Empire* chair (1984).

In addition to the furniture, there are display cases which house study models and artifacts, such as an original piece of glass from the "X" coffee table (Barcelona table) from the Villa Tugendhat in Brno, Czech Republic. A 48-foot timeline of events, product introductions, and designer names sweeps across a long curved wall in the space.

In the future, the objects in the Museum will be periodically changed to create exhibits which will continue to illustrate the design heritage of Knoll, and allow for loan-outs to other museums.

The Knoll Museum is open to the general public by appointment. (215) 679-1945.

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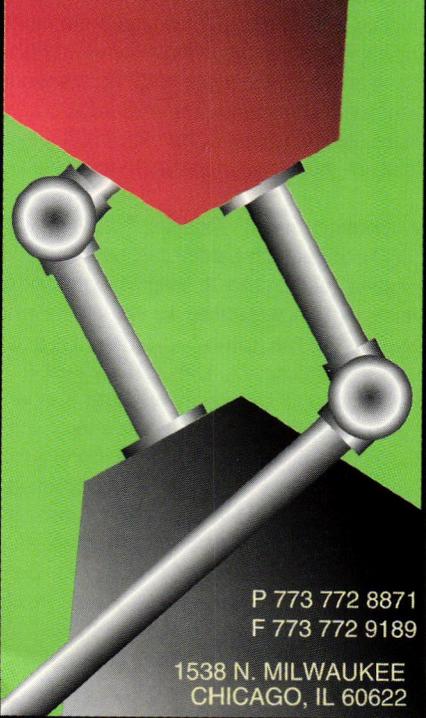
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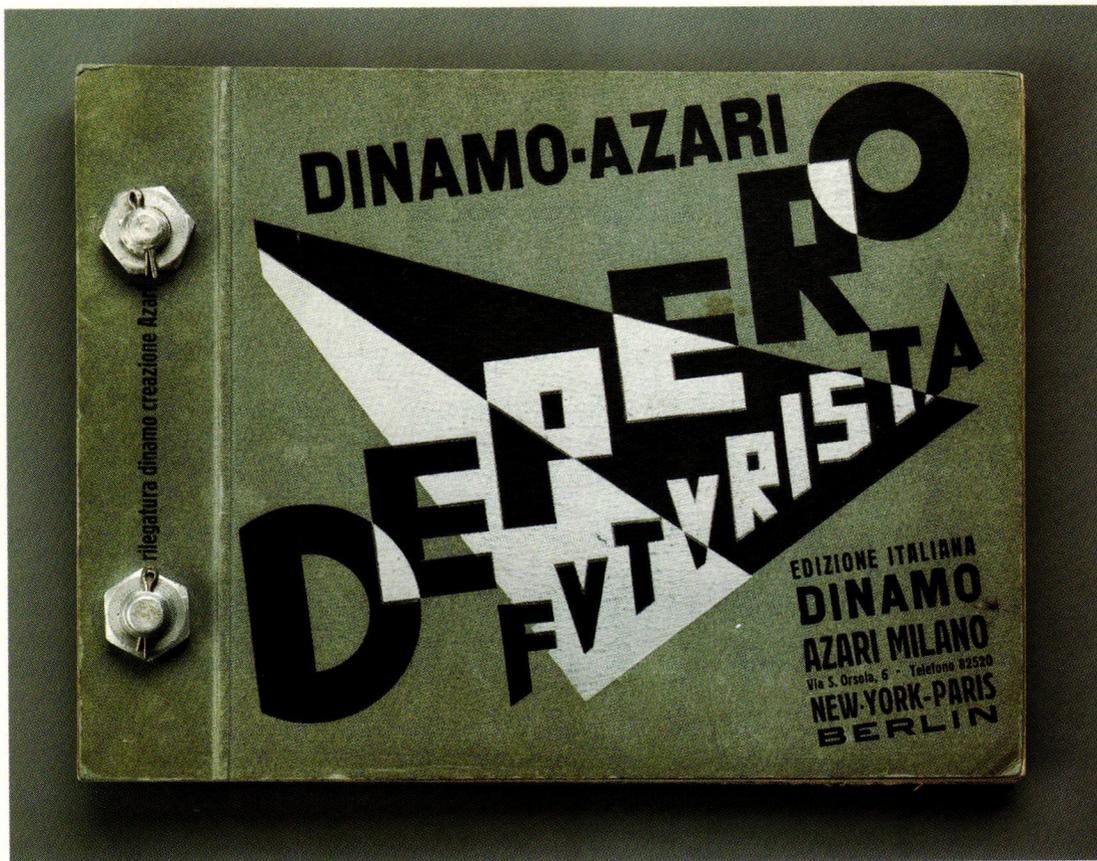
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Cover, Depero Futurista, 1927
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Published by Dinamo-Azari, Milan
Hardware manufactured by G. Bologna & C., Milan
Materials: Aluminum nuts and bolts with steel cotter pins,
cardboard, printed paper
Dimensions: 9.625 x 12.625 x 1.875 inches

Depero Futurista is a Futurist self-portrait, an "autobiographical synthesis." Conceived as a promotional piece for its creators, the artist Fortunato Depero and publisher Fedele Azari, the book is dedicated to the leader of the Futurist movement, Filippo Tommaso Marinetti. The Futurists burst onto the international cultural scene in 1909 with a radical call for an artistic idiom to celebrate the speed, machines, materials, noise, and even violence of the industrial age. The movement's leaders were determined to move an industrially underdeveloped Italy into the 20th C. with their mechanically-inspired works.

Depero Futurista chronicles Depero's artistic development from 1913 (the year he was introduced to Futurism) through 1927. Using words, typographic devices, and photographs, Depero - architect, painter, sculptor, decorator - celebrates his own accomplishments. He includes a list of 52 exhibitions in which he participated; excerpts from press reviews; testimonials from admiring fans; and quotations by Marinetti, Umberto Boccioni, and Benito Mussolini. It includes his first official contribution to the Futurist movement, the manifesto entitled *Futurist Reconstruction of the Universe*, written in 1915 with the older artist, Giacomo Balla. The document, hailed as an ideological "second wind" for Futurism, called for a vital interaction between man and machine-oriented art forms; an encounter that would awaken man to a world of laughter, imagination, sharpened senses, and courage. Photographs and design drawings docu-

ment the dynamic works he produced at the Casa d'Arte (House of Art) in Rovereto - wall hangings, cushions, furniture, toys, avant-garde theater design, marionettes, advertising posters, and painting - characterized by geometric shapes, bold colors, and mechanistic forms.

The book is a masterpiece of Futurist "free word" typography. No longer is the artist confined by grammatical rules and linear composition. Instead, Depero employs signs and symbols for words and juxtaposes disparate font styles and sizes in order to bring his world to life. Each page is composed with the meticulous skill of a craftsman. Words leap from the page. Whole paragraphs move sideways, spin in circles, and stretch forward in dart-like formation to accentuate the text's meaning.

Popularly known as the "bolted book," *Depero Futurista* was produced in two formats: 2,000 copies with cardboard covers and a special edition of only 10 copies (according to period correspondence) with aluminum covers, to be presented to Mussolini and Marinetti, among others. According to the author's preface, the book "is mechanical/bolted like a motor/Dangerous/...UNCLASSIFIABLE..."

The Wolfsonian-Florida International University will host "*Depero Futurista* Rome-Paris-New York, 1915-1932," the first major U.S. exhibition to examine the full range of Depero's works during this vibrant period of activity. Opening March 11, 1999 and continuing through June, it presents an overview of the artist's career from his first encounters with the Futurist movement through his work as a commercial artist in New York City. Curated by Dr. Gabriella Belli, Director of the Museo d'Arte Moderna e Contemporanea in Trento and Rovereto, the exhibition will present over 100 works from the museum's collection. It is accompanied by a fully illustrated catalog.

- Marianne Lamonaca is the Curator of The Wolfsonian-Florida International University Museum located in Miami Beach, Florida.

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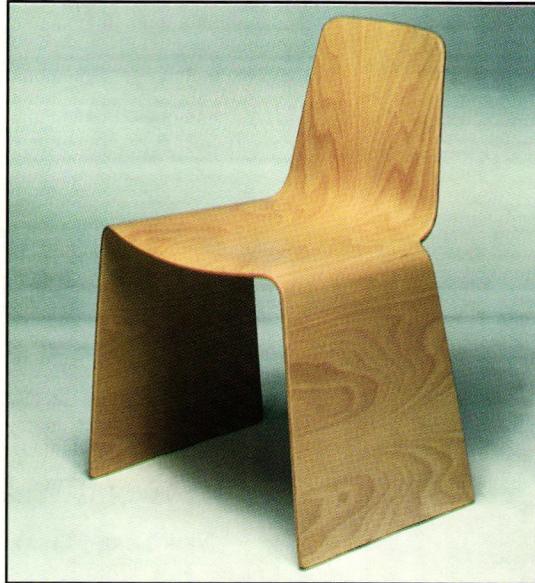
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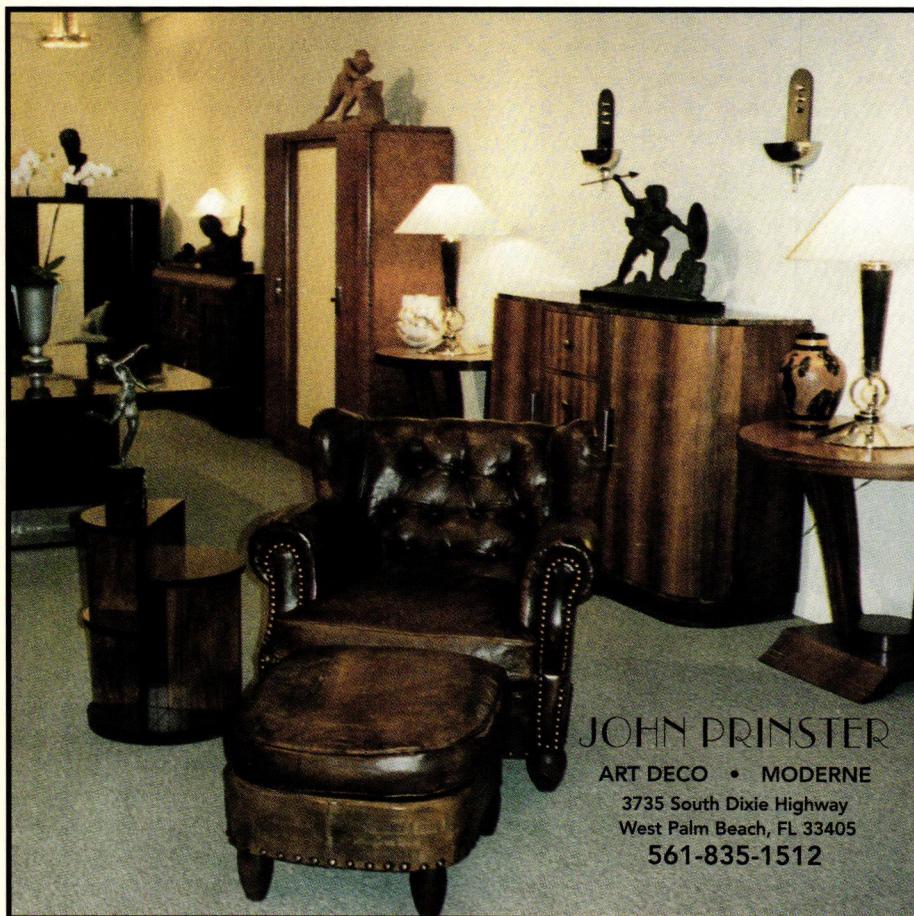
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There's no need to be stuck inside this winter when a multitude of exciting **modern exhibitions** are presently on view

The Little Apple: Souvenir Buildings

There is nothing quite like seeing the Statue of Liberty or the Empire State Building for the first time. A quick trip to the closest souvenir shop for miniature versions of these architectural icons will surely help preserve the memory of that trip to the Big Apple! Souvenirs are collected by thousands of tourists each day from places all over the world. David Weingarten and Margaret Majua have taken the practice of collecting miniature buildings to a new level, creating a remarkable collection of miniature cities. "The Little Apple: Souvenir Buildings from the Collection of Ace Architects," on view at the Museum of the City of New York from November 21 through March 28, 1999, offers a sampling of New York miniature buildings from their extensive collection.

Over a dozen years ago, Ace Architects began collecting souvenir miniature buildings. Their collection started with cast metal replicas of the Empire State Building and the Statue of Liberty and soon included more arcane New York places like the Bronx Hospital and the Gotham Bank Building. Since then, the collection has grown to include souvenir buildings from all over the world and has become the most extensive of its type, including more than 3,000 miniature architectural wonders.

Among this vast collection are more than 350 New York City miniatures of nearly 40 different buildings and monuments. The collection contains New York City souvenirs from as early as 1800 to as recent as this year - revealing to visitors a miniaturized architectural history of America's great metropolis. The exhibition showcases a

CLOCKWISE FROM TOP LEFT: A gelatin silver photograph, *Parisian, masked ball at Pré Catelan, Bois de Boulogne, July 1946* by Brassai, part of the exhibition "Brassai, The Eye of Paris."; The Empire State Building, Gotham Bank, and Chrysler Building as miniature souvenir buildings, part of the exhibition "The Little Apple: Souvenir Buildings from the Collection of Ace Architects"; Silver centerpiece bowl by Dagobert Peche, part of the exhibition "Forging a New Century: Modern Metalwork from the Norwest Collection, 1890-1940"

selection of over 125 of these New York souvenirs, ranging from the familiar replicas of the Statue of Liberty cast over the last 100 years to an unexpected miniature of the Williamsburgh Savings Bank. The exhibition would be incomplete without a display of little replicas of Shea and Yankee Stadiums, the Polo Grounds, and Madison Square Garden.

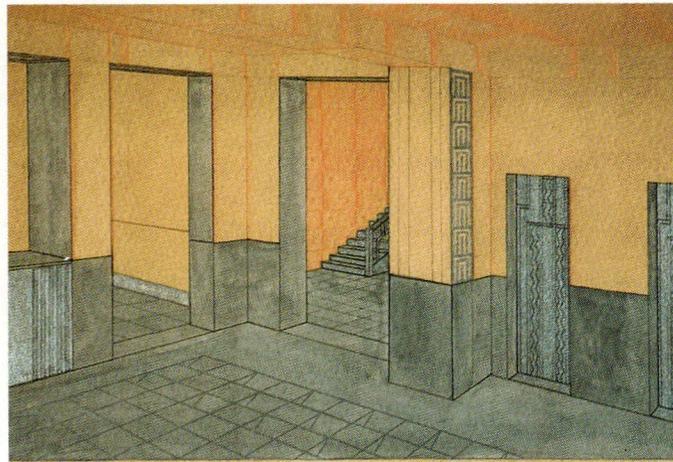
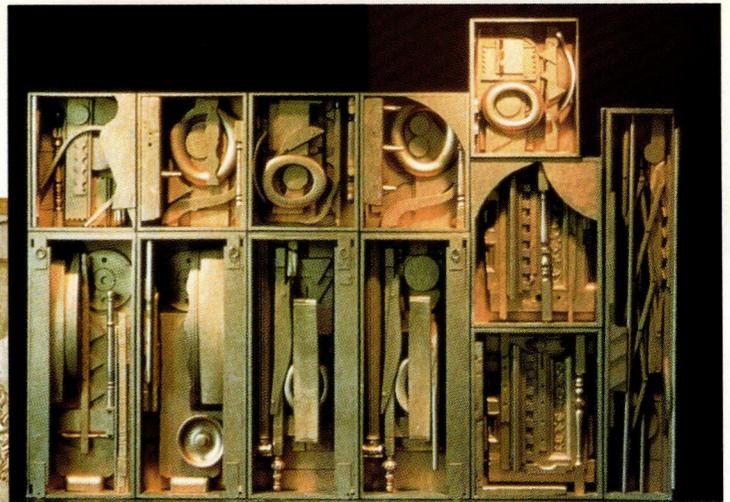
Many of the miniature buildings represented were built by ten New York foundries that worked between the late 19th century and the late 1930s. In the late 1930s, production of New York souvenir buildings began to shift to foundries outside the city and overseas. By the 1950s most building replicas were cast in Japan. Today, >40

BRASSAI, PHOTOGRAPHER. © GILBERTE BRASSAI. COURTESY MUSEUM OF FINE ARTS, HOUSTON.; ALAN WENTRAUB, PHOTOGRAPHER. COURTESY HARRY ABRAMS. © MCNY; NORWEST COLLECTION, COURTESY DENVER ART MUSEUM;

On View Current Museum Exhibitions



THIS PAGE CLOCKWISE FROM ABOVE: *The Chariot of Aurora* plaster and gold leaf wall relief by Jean Dupas and Jean Dunand, 1935; Louise Nevelson's *Royal Tide II*, 1961-1963, part of the exhibition "Louise Nevelson: Structures Evolving;" Winold Reiss' architectural rendering for the *Shell Ball Apartments*, Kew Gardens, New York, 1929, part of the exhibition "Zig-Zags and Speed Stripes: The Art Deco Style."



there is a new interest in souvenir buildings, and the exhibition includes several recent, well-made New York miniatures.

Like many souvenirs, New York miniature buildings were created as keepsakes and often possess an ostensible function. On display in the exhibition are little building pencil sharpeners, inkwells, pen stands, and paperweights; clock thermometers, calendars, and rulers; ashtrays and lighters; coin banks and boxes; bells and salt shakers; even a Tylon and Perisphere-shaped kazoo. Some souvenir buildings combine two or more functions. Interesting examples include a Statue of Liberty inkwell/penholder/lamp and an Empire State Building pencil sharpener/cigarette lighter.

The Statue of Liberty is the most versatile of New York souvenir buildings, and the exhibit includes miniatures ranging from clocks, lamps, and cigarette lighters to a postal scale and coinbanks. The earliest Statue of Liberty miniatures predate construction of the actual Statue and were used as fundraisers for the Statue's base. One especially interesting replica represents the first, and unbuilt, Pharos I scheme for the base.

The exhibit also showcases several of the City's best known sights cast in a variety of materials: the Flatiron Building manufactured in glass, c.1920; a ceramic Woolworth Building, c.1920; the Singer Building cast in pewter during the 1990s; a wooden Guggenheim Museum; and even the RCA Building, c.1950, made of soap! For further information call (212) 534-1672.

Brassaï: The Eye of Paris

In celebration of the 100th anniversary of the photographer Brassai's birth, the Museum of Fine Arts, Houston has organized "Brassaï: The Eye of Paris," the first major retrospective of the artist's work in the United States since 1968. This landmark exhibition, on view through February 28, 1999, of approximately 140 photographs, drawings,

sculpture, and books marks the first exhibition to showcase pieces from all media in which the artist worked. The culmination of 15 years of research by Anne Wilkes Tucker, the Gus and Lyndall Wortham Curator of Photography at the MFAH, this exhibition draws from more than 40 collections throughout the United States, Europe, and Japan, along with 30 photographs from the collection of the MFAH.

Brassaï inherited a love of Paris from his father, moved there in 1924, and in 1929 discovered photography - the ideal medium to document the nocturnal explorations of his first years there. Dubbed "the eye of Paris" in an essay by Henry Miller in 1934, Brassai captured the essence of the city in his photographs. Brassai's classic and widely-acclaimed *Paris at Night* series, photographed during his nighttime wanderings with the famous Paris pedestrian and poet Léon Paul Fargue, highlights the exhibition. Light and shadow set the mood of these evocative photographs of night workers, streets, buildings, and bridges.

Unlike many "street photographers," Brassai did not approach his photographs randomly. Contemplative and deliberate, Brassai fully developed ideas and themes through cohesive and interlocking photographic series. Though his *Paris at Night* series is his best known, Brassai planned and executed many different series on view in the exhibition: *Dance*, *Society*, *Secret Paris*, *Nudes and Transmutations*, *Portraits*, *Paris at Day*, *France and the Riviera*, *Foreign Travels*, and *Graffiti*. He photographed the whole flow of humanity in Paris, encompassing its high society, prostitutes, artists, pedestrians, lovers, Folies Bergères dancers, and even its pets. Brassai also made formal studies of graffiti, public monuments, and sculpture in France and a dozen other countries. Many of the photographs were published in well-known magazines during his lifetime but are little-known today. Several of these series have neither been exhibited in the last three decades nor published since the 1950s.

"Brassaï had the ability to identify iconic moments," says Tucker. "He made pictures that are as interesting to us today as they were 40 years ago because they are about timeless kinds of things. Brassaï could distill a subject to its essence and make an everyday event worthy of our attention." For further information call (713) 639-7300.

Zig-Zags and Speed Stripes

On November 7, 1998, the massive gilded and lacquered relief, *The Chariot of Aurora*, was unveiled at the Carnegie Museum of Art. The 32-panels which comprise the bas-relief, a brilliant representation of Art Deco which was once part of the decorative scheme of the oceanliner *Normandie*, were a gift to the museum from renowned collector, Frederick K. Koch. In addition to the *Aurora* panels, the permanent installation also features the gilded and red lacquer doors which opened through the retractable wall on which the *Aurora* panels hung while on the *Normandie*. The doors were a gift of Mr. and Mrs. Michael Chow.

"This is one of the finest pieces of Art Deco in the country," says Louise Lippincott, curator of fine arts at the Carnegie Museum of Art. "It transforms our collection of modern European art."

Developed to complement and celebrate *The Chariot of Aurora's* debut, the exhibition "Zig-Zags and Speed Stripes: The Art Deco Style," on view at the Carnegie Museum through March 28, 1999, explores American manifestations of Art Deco in architecture and selected areas of design.

Drawing on a wide variety of historical and avant-garde styles, Art Deco sought to convey the modernity and exuberance of contemporary life through abstraction and stylization of decorative motifs and the use of luxury materials. A truly international design tendency, it evolved from the angular, geometric style of the 1920s - the so-called "zig-zag moderne" - to the aerodynamic style of the 1930s known as "streamline moderne." Although the style was applied to everything from tea services to skyscrapers, furniture to bookbinding, fashion design to movie sets, in the United States it was perhaps most effectively used in architecture and architectural ornament. The Chrysler Building (1928-30) in New York City is one of the United States' best-known Art Deco buildings.

This exhibition examines the essential modernity of this style, the means by which it was spread in the United States, and its influence on architecture and design. A section on critical events in the history of Art Deco documents the popularization of the style via the 1933-34 "Century of Progress Exposition" in Chicago and exhibitions mounted by the Metropolitan Museum of Art in New York in 1929 and 1934-35. Art Deco's impact on American architecture and design is explored through approximately 150 objects > 108

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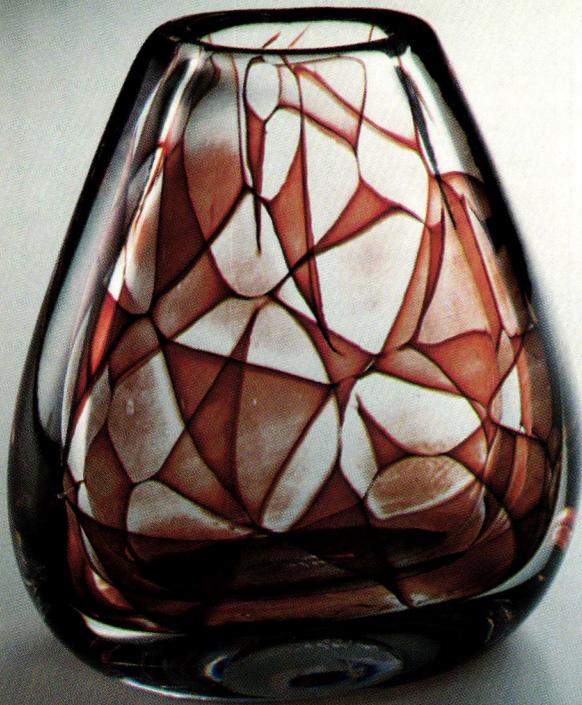
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A Piece On Glass 20th Century Glass Designers. Text by Howard Lockwood



Is Vicke Lindstrand the most underrated designer of glass?

For the past five years, Mark McDonald of Gansevoort Gallery has been saying that "Vicke Lindstrand is the most underrated designer of glass." When one looks at his work, they can see why Mr. McDonald feels that way.

Throughout the 20th century, only two distinct centers of glass blowing have maintained a position of prominence within the glass community: Italy and Sweden. In Sweden, Orrefors was the best-known of the factories, recognized throughout the world for its innovation and creativity. A second, smaller company, Kosta, also became well known. Part of the success of Kosta was due to its decision, in 1950, to hire Vicke Lindstrand as its artistic director. There for a period of just three short years, Lindstrand reached the pinnacle of his career.

Vicke Lindstrand was born in Goteburg, Sweden in 1904. Between the years of 1924 to 1927 he attended the Swedish Society of Arts and Crafts and soon went on to become a designer at Orrefors. This in itself was remarkable because Orrefors was, at the time, tightly controlled and run by Edvard Hald and Simon Gate. It was Gate and Hald who had brought the small company to worldwide fame for its etched glass vases, winning design awards at every major exhibition, including the 1925 Paris Exposition.

Some of the first pieces Lindstrand produced at Orrefors were engraved clear glass vases in a very "deco" style. His *Venice* vase was a round, clear glass vase sitting on a conical-shaped foot. The shape was reminiscent of the contemporary work of Carlo Scarpa. The vase was etched with five gondolas with gondoliers. The foot of





THIS PAGE CLOCKWISE FROM TOP LEFT: *Unik* vases for Kosta, c.1955; *Unik* vase for Kosta, c.1952-53; Striking red, yellow, and green Lindstrand vase for Kosta

the vase was also etched with waves of water. Lindstrand's etched glass vases *The Pearl Diver* and *Shark Killer* are also well-known. Lindstrand's etched designs of this era were much simpler than the work of Simon Gate, whose work was extremely detailed, exact, and many times would tell a story. It was reported in Wollin's *Modern Swedish Decorative Art* that, "at this time, Lindstrand's most independent work so far is painted glass, though sometimes it lacks the harmony and maturity which characterize the creations of Hald and Gate."¹

Lindstrand started, in 1936, to design work in the famous *Graal* technique. *Graal* glass was thick-walled with a design embedded within the glass. It was created in steps. The first step was to blow a clear glass vase with an outer layer (or layers) of colored glass. A design would be etched or sandblasted in the outer layer and then a thick layer of clear glass would be flashed onto the whole vase, encasing the design into the thick wall. Lindstrand's work of this time was very artistic; the influence of Matisse could be seen.

At the same time, a second technique was introduced at Orrefors, the Mykene. This technique never received the praise and acceptance of the *Graal* technique; thus examples are very rare. It consisted of a design created in masses of small bubbles encased in thick glass. The bubbles were achieved by painting the decoration onto the inner core of glass with a chemical - carborundum. The glass blower would then add another wall of glass. The heat of the glass would cause a chemical reaction, which would create air bubbles, which would be trapped into the design. Lindstrand was responsible for designing several pieces in this technique;

OPPOSITE PAGE CLOCKWISE FROM TOP LEFT: Vicke Lindstrand's *Unik* vase (Model No. 930) for Kosta, c.1952-53; *Unik* vases from the *Colora* series, c. late 1950s-early '60s; *Trees in Fog* and *Autumn* vases by Lindstrand for Kosta, c.1950-51.

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Auction Highlights



CLOCKWISE FROM FAR LEFT: This *Suzanne* statuette, circa 1925, by René Lalique, realized \$5,750 at William Doyle Galleries' and Bonhams' joint Art Nouveau and Art Deco auction; At William Doyle Galleries' Couture & Textiles auction held November 10th, this group of Hermès Kelly bags far exceeded their resale estimates - black crocodile (\$7,475), deluxe mahogany ostrich (\$4,312), forest green calf (\$4,025) - and a Schiaparelli silk dress from the Spring/Summer 1947 collection garnered \$4,312.

William Doyle's Important Estate Jewelry

William Doyle Galleries' Important Estate Jewelry auction on September 11 featured an extensive assortment of antique and modern jewelry, fine watches, and *objets de vertu*. Highlighting the exquisite estate jewels were several sought-after rings such as one square-cut emerald ring flanked by two triangular-shaped diamonds, which outdistanced expectations at \$34,500; and a sapphire ring set in a fancy floral engraved mounting, which realized \$25,300. Also attracting attention were several diamond engagement rings, including one with a round diamond of approximately 3.19 carats that brought \$23,000 and another ring with an octagonal-cut diamond set in an elegant engraved mounting that sold for \$17,250.

Platinum and diamond flexible link bracelets proved popular as evidenced by the \$14,950 achieved for one designed as three articulated rectangular-shaped panels, the \$16,000 attained for a Black Starr & Frost diamond straight line bracelet flanked by ruby bands and intersected with oval loops, and the \$7,475 fetched for a bracelet designed as nine X motifs alternately set with round diamonds in a quatrefoil form.

More whimsical gold bracelet designs by Webb also commanded premium prices such as the \$13,225 paid for a tapered band culminating at one end with a sculpted zebra head and at the other with a diamond-set ring, and the \$6,900 yielded for a hinged bracelet naturalistically modeled as a frog with emerald cabochon eyes.

Diamond pins were well received with one bar pin generating \$9,775, a jabot pin of typical design earning \$8,050, and a double clip brooch composed of one gold leaf and one platinum leaf pavé set with 50 assorted round diamonds garnering \$7,475.

Treadway 20th Century Art & Design

The September 13th, 20th Century Art & Design sale held in Chi-

cago was strong, start to finish. This sale held by the Toomey and Treadway Galleries is normally in August, but was moved to September to avoid late summer vacation and school plans. The switch in time proved valuable as prices were exceedingly strong throughout.

Modern Design, the third session of the sale, saw active phone and absentee bidding complemented by floor bidders, resulting in record prices for several forms. An Isamu Noguchi dinette table from the 1950s sold for \$6,050, a record price. Other records were set by a George Nelson slat bench which sold for \$4,950, double the previous record; and a Sori Yanagi *Butterfly* stool which brought \$4,400.

Evidence of a hot market was clear throughout the sale with many lots selling well above their high estimates. George Nelson designs did particularly well. A pair of *Thin Edge* nightstands in teak veneer sold for over four times their estimate at \$4,400. A small desk clock from 1951 also designed by Nelson brought \$4,125, over six times its estimated selling price.

Decorative designs from the 1940s also did well. A black leather cabinet designed by Tommi Parzinger sold for \$6,050. Furniture by Edward Wormley for Dunbar did extremely well with all lots

> 46

Auction Highlights



selling at or above their estimates. A game table and chair set from the early 1960s sold for \$4,125 while a rare magazine stand from 1948 brought \$2,860. Art Deco designs were also in demand. A good Gilbert Rohde lounge chair by Herman Miller sold for \$3,850, while a chrome and glass coffee table by Wolfgang Hoffman brought \$3,575.

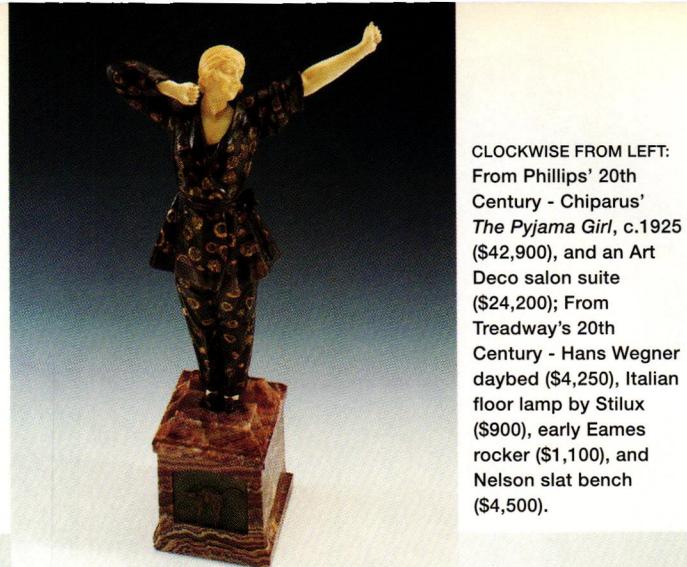
The fourth session of the auction featured the third selection from the world record-setting Ripley Collection of costume and Bakelite jewelry. Bakelite continued to perform well with items selling from levels of below \$100 to the premier price of \$6,050 for an inlaid, crosshatch bracelet. Rare and desirable pieces continue to set record prices. A cigarette charm pin sold for \$4,675 and a stylized carrot charm pin realized \$3,080. These are only a few examples of the best of the Bakelite. The costume jewelry also did well. Stimulated by reasonable estimates, Haskell, Eisenberg, Trifari, and Coro were the strongest performers. A fine Haskell set with faux pearls sold for \$1,870, and a Trifari *Jelly Belly* clip with birds silhouetted against a moon sold for \$2,090. Eisenberg was led by a *Puss'n boots* clip, which realized \$1,760. A Coro bird trembler sold for \$990.

Included for the first time in this sale was consignment Bakelite and Mexican silver. Consignment Bakelite performed well with a lion and a tiger pin selling for \$2,750 and \$2,530 respectively. A Spratling bracelet that sold for \$1,430 led Mexican silver. To inquire about selling or consigning Bakelite, costume, and Mexican silver jewelry please contact Dan Ripley Antiques at (317) 955-5900.

Joint Art Nouveau and Art Deco

William Doyle Galleries and Bonhams London held a joint Art Nouveau and Art Deco auction in New York on October 6. The demand for Rockwood pottery from a single owner collection translated into \$8,050 for a vase delicately painted by Matthew A. Daly with a great blue heron, and \$8,050 for another vase decorated by Sara Sax with a floral band. Competition between several determined bidders elevated prices of Edward Diers decorated pottery to reach \$5,980 for a matte glaze vase carved with fish and seaweed in shades of aqua blue, and \$5,635 for a vellum glaze vase painted with flowers.

Reflecting the tremendous output of designs René Lalique cre-



CLOCKWISE FROM LEFT:
From Phillips' 20th Century - Chiparus' *The Pyjama Girl*, c.1925 (\$42,900), and an Art Deco salon suite (\$24,200); From Treadway's 20th Century - Hans Wegner daybed (\$4,250), Italian floor lamp by Stilux (\$900), early Eames rocker (\$1,100), and Nelson slat bench (\$4,500).



ated over his lifetime were various dressing table items, glass perfume bottles, stemware services, vases, and glass sculptures. Classic representations of Art Deco style proved most popular, such as the clear and frosted amber glass *Suzanne* statuette, circa 1925, which reached \$5,750; and a frosted opalescent glass figure of *Thais* modeled as a draped dancing nude, which brought \$4,887.

Phillips 20th Century Art and Design in Sydney

Phillips conducted their fifth 20th Century Art and Design auction on October 26th at Roslyn Oxley9 Gallery in Sydney, Australia. The first half of the 340-lot sale presented Contemporary and Aboriginal Works of Art followed by a strong selection of Australian and British Studio ceramics. Contemporary art was highlighted by Andy Warhol's image of Mick Jagger from 1975. The ten screenprint images in Warhol's Jagger series present the pop star in various guises from bold, brash, and beautiful to the contemplative cultural muse - it is this representation which was offered at this sale, realizing \$16,500.

Other works of note included a serene 1968 landscape by New Zealand artist Colin McCahon, entitled *Helensville*, which garnered \$38,500; and Robert Dickerson's *Young Boy*, which brought \$2,420.

A significant collection of Art Deco and post-war design highlighted the furniture and decorative arts section. Of particular note was a dramatic Art Deco salon suite of bold curvilinear form, inspired by the 1928 salon interior of French designer Gabriel Englinger. This suite was most likely executed by Melbourne cabinetmakers Branchflower who were admired for their accurate and detailed reproductions of high style French Art Deco furniture. The suite, comprising a sofa, two armchairs, and a footstool commanded \$24,200. An Art Deco cocktail cabinet, decorated after a design by Donald Deskey of black and red lacquer and silver leaf, realized \$2,860.

A rare D.H. Chiparus bronze and ivory sculpture entitled *The Pyjama Girl*, c.1925, which had not appeared on the auction market for over a decade, soared to \$42,900 over a presale estimate of \$20,000-30,000. From the same collection was Chiparus' *Leaving the Opera*, on a stepped, red marble base (\$10,450); and a pristine ivory figure entitled *Reflections* by Ferdinand Preiss (\$2,970).

Post-war design included Grant Featherston's *Scape* chair, c.1960 (\$1,100); the *Embryo* chair, c.1988 (\$3,300), and *Orgone* lounge, c.1991 (\$1,980) by Marc Newson; and an *Ultrafragola* (Superstrawberry) mirror by Ettore Sottsass for Poltronova, c.1970 (\$4,950).

The furniture was complemented by important examples of Italian and Scandinavian mid-century glass, including an Orrefors *Fishgraal* bowl by Edward Hald (\$1,650); an Orrefors *Slip Graal* vase also by Hald (\$1,320); a Barovier and Toso *Canne Policrome* decanter (\$4,070); A Fratelli Toso decanter by Ermano Toso (\$2,420); a Venini *Sommerso con Bollicine e Oro* vase designed by Carlo Scarpa, c.1955 (\$4,180); and a Venini *Occhi* vase by Tobia Scarpa, c.1960 (\$6,600).

Doyle's Haute Couture

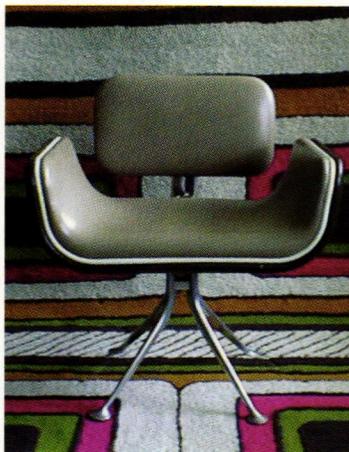
William Doyle Galleries' Couture and Textile auction on November 10 represented over 100 years of fashion history. Extraordinary creations by the most legendary European and American designers included a 1970s Norman Norell evening ensemble comprising a mint green, sequined, mermaid dress and mohair taxi coat, which reached \$7,475, more than double its pre-sale estimate.

The impressive prices for gowns by Norell, Galanos, Halston, and other American designers revealed the first signs of a strengthening appeal for American evening wear of the 1960s and 1970s. A number of Norell evening gowns proved popular with buyers, such as a stunning black sequined, halter mermaid dress and jacket purchased for \$3,737. Several Galanos designs sparked great interest with bidders. An exquisite, one-shoulder, black chiffon evening gown of the 1960s sold for \$2,990; and a bare-backed, paisley silk evening dress fetched \$977. This new-found appeal for American style is also exemplified by the strong prices demanded for accessories, as reflected in several lots of Bes-Ben hats of the 1950s selling for two, three, and four times their pre-sale estimates.

The timeless gowns of Givenchy, Schiaparelli, and Christian Dior always allure couture auction enthusiasts. Schiaparelli's designs from the late 1940s were well received, as evidenced by the elegant black evening gown with a wrap skirt, which reached \$4,887, and a vibrant, lavender silk dress with an oversized bustle bow that sold for \$4,312. High regard for Givenchy designs translated into prices that eclipsed > 110

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pierre koenig

a commitment to the ideal

Text by James Steele
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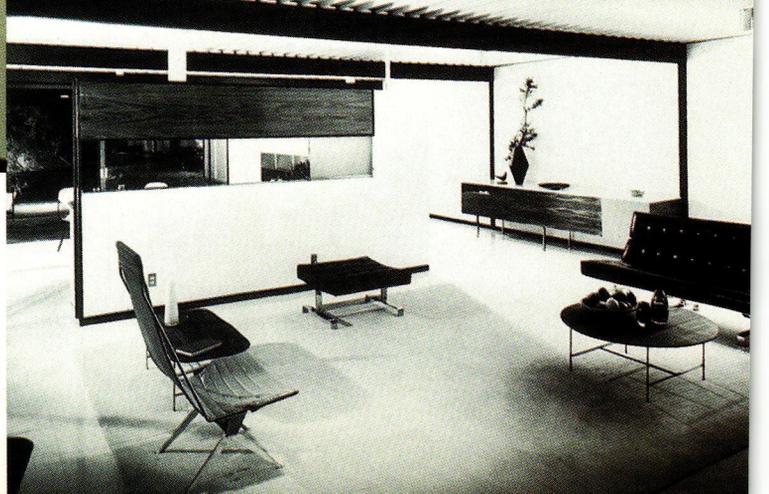
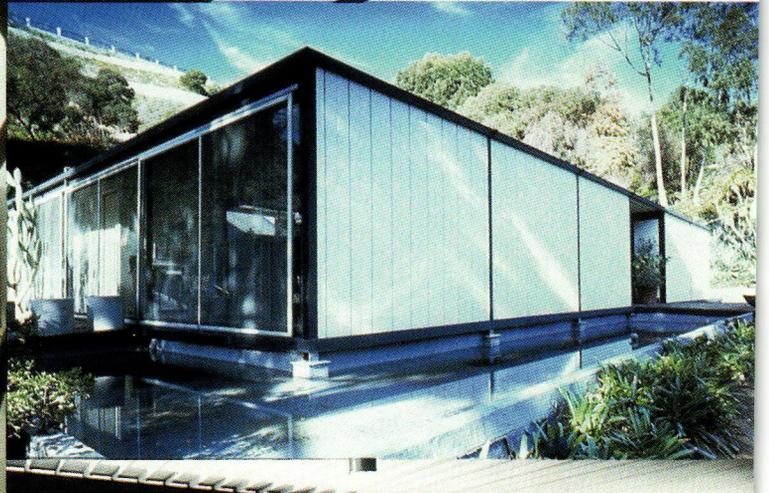
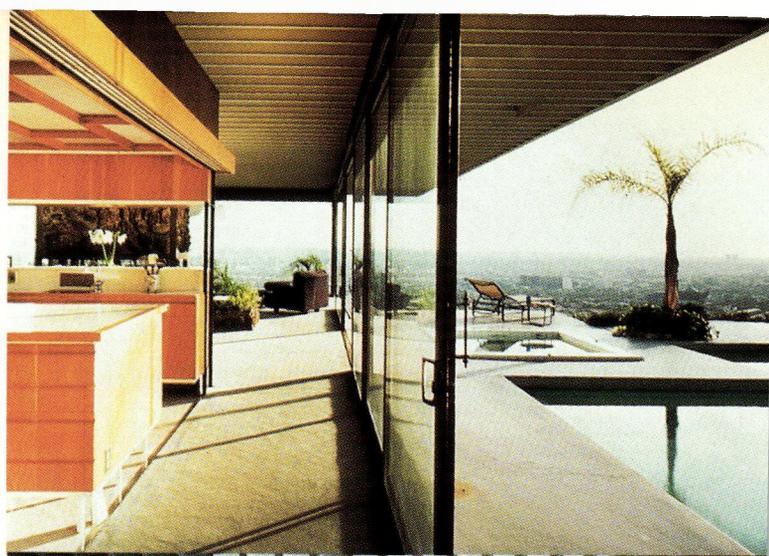
LEFT: The Case Study House kitchen allows free access to the outdoors. RIGHT: Exterior of the Stahl House/Case Study House #22



Pierre Koenig was born in San Francisco in 1925. In architecture it was the year of the landmark Paris Exposition des Arts Decoratifs - at which Konstantin Melnikov's USSR Pavilion and Le Corbusier's *Pavillon de L'Esprit Nouveau* made such a revolutionary impact - and European Modernism was beginning to stretch its legs. The same year in the United States saw the foundation of the Chrysler Motor Company in Detroit, as American industry set itself on a last accelerated dash before encountering head-on the economic crash and ensuing Depression in which Koenig was to grow up.

His mother and father were respectively of French and German descent. His father was a sales representative for an English woollens firm, and his mother looked after the family. It was the city in which he grew up, rather than any inherited sensibility, which was to spark the young Pierre's interest in architecture.

San Francisco in the 1930s was a busy Navy base, as well as being heavily industrialized in certain areas, and Koenig absorbed all of this. His parents' house was less than a block from the water, and Koenig remembers long solitary walks along the shore in what he describes as an "enriched environment." He would take a sketch-book and draw whatever caught his eye - construction sites, > 55



THIS PAGE CLOCKWISE FROM ABOVE: Living room and entryway of the Bailey House/ Case Study House #21 with Pierre Koenig and a model posing for the shot; Large sliding glass doors open the Stahl House/Case Study House #22 to the outdoors; Exterior carport of Bailey House/Case Study House #21; A channel of water circumscribes the Bailey House/Case Study House #21; Living room of Bailey House/ Case Study House #21. OPPOSITE PAGE: Nighttime view of the Stahl House/Case Study House #22 with the lights of Los Angeles below.





TOP: JULIUS SHULMAN; BOTTOM: JULIUS SHULMAN; RIGHT: JULIUS SHULMAN; RICHARD FISCH (2); ALL COURTESY OF PHAIDON PRESS



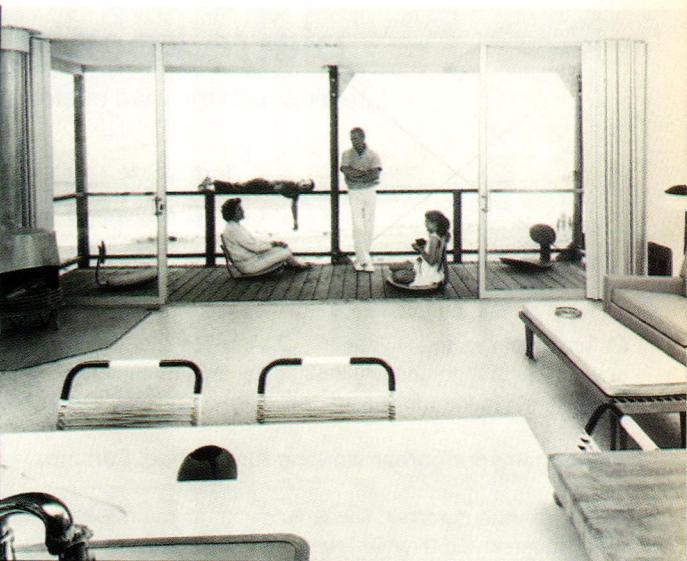
ships, the Golden Gate Bridge, even automobiles.

At high school he remembers he could draw anything and always got straight 'A's' in art, but in other subjects he was a weak student; he didn't study and got very poor grades. Architecture for him at that time was only a source of practical pleasure. Among the sites he explored along the shore front, Bernard Maybeck's domed Rotunda and the surrounding park was a favourite playground. Exploring the buildings one day Koenig discovered a construction ladder concealed within one of the building's hollow columns leading up to the dome itself, which became a secret hide-away.

During the summer months, rural Sonoma replaced San Francisco, as Koenig went to stay with his paternal grandfather, and extended periods of solitude continued there. Koenig credits these long periods of being alone for the development of his creative imagination, since he was "forced to make things up" in order to keep his mind occupied.

In 1939 two things happened that were to prove significant in propelling Koenig along the road to architecture. The first - although it would be awhile before its personal impact would be felt - was the outbreak of WWII; the second was his father's decision to uproot the family to escape the Depression, which had gained a final >86

OPPOSITE PAGE: (TOP) Rear of the Schwartz house showing spiral stairwell; (BOTTOM) Infrared photograph of the Oberman House showing Koenig at the edge of the pool and Santa Catalina Island in the distance. THIS PAGE CLOCKWISE FROM TOP LEFT: Living area of Koenig House #1; Seidel Beach House interior; West elevation of Seidel House; View of Koenig House #2 from the street; Living room of Koenig House #2 with bedrooms above.



pierre koenig

interview with the man of steel

Text by Peter Loughrey
Photograph by Modernage Photo Service,
Courtesy of Phaidon Press



A young Koenig
squatting over
blueprints

Peter Loughrey, the owner of Los Angeles Modern Auctions which specializes in 20th century designs by architects, spent an afternoon with Pierre Koenig discussing his career, both past and present.

You began your career working for Raphael Soriano.

PK Yeah, one summer. I was working on my house, I did my first steel house in 1950 (while I was still in school), and I needed a job so I went to Soriano. He hired me to do his renderings, so I did. They were for his Case Study House in 1950, I did those. I could say I did a lot more, but I am not going to because I don't believe in that, but the drawings are mine, they are not the architect's. That was it, on and on - 150 drawings I suppose.

Your first Case Study House #21 came in what year?

PK 1958.

Had your opinion changed since you were working on Soriano's Case Study House #8 years earlier?

PK I did not change. I was doing the same thing, doing these steel houses, evolving my work as I went. And one day John Entenza came to me and said, "Pierre, if you ever get a decent client and a decent house, let me know and we will make it a Case Study House." I said, "John, every house I have been doing has been a decent house, you have been publishing them for years." He said, "What

have you got now?" I showed him and he said, "It's beautiful, and I want it for a Case Study House. We will make it #21." And that was it. When that was finished, he asked, "What else you got?" I showed him what I was doing, and he said, "Fine, we'll make that one a Case Study House," and that was #22. They would have been done, whether they were a Case Study House or not. And then he said, "What do you got now?" and I said, "I had enough." It was fine, it was great, but it's like having an extra client. You have to satisfy so many people. You have the client, and then all of the contractors, and then you've got the magazine. We had a deadline. He said, "When are you going to finish; we have to get this into the magazine by the end of the month." It takes a month or so to get it published, bla, bla, bla. The client is saying, "When are you going to get it done?" Everybody is pressuring you. It was too much.

I read the introduction to the Case Study House program in an old *Arts & Architecture* magazine and John Entenza said his idea was to pick the original eight architects for their 'reasonableness' and to give the architects full reign to do whatever they wanted within reason. Did this continue by the time Case Study House #22 came around?

PK Absolutely, he did. John Entenza's idea was to buy the land and hire the architects and build these houses and show them, publicize them, sell them, take the money and buy some more land and do it again. That was his original idea. But what happened was things cost more than he anticipated; he lost a lot of money on those first

eight. I won't say which one; you could probably guess. There were a lot of changes. Everything cost more. John Entenza was a very wealthy man,-; he lost an awful lot there. In fact, eventually he lost everything on the magazine. So, he said after this I am not going to do it this way. I am going to get a client. The client owns the lot and builds the house with the architect. I'll back it and support it.

What do you think was the lasting impression the Case Study House program had on architecture?

PK Apparently quite a bit. At first we thought none because actually the program didn't continue. First of all the magazine went under because of John's high standards. John Entenza was not an architect. He is an highly educated man; he had high scruples. He was way up here on cloud nine. If anybody did one little thing wrong, then they were off his list. If they weren't really top then he didn't want them. He had very high standards. You couldn't put an ad in his magazine unless it was designed. He wouldn't accept the schlock that you see in other magazines. I designed ads myself just to get them in there to help him. I knew he needed the ads. The manufacturers were my friends so I said, "Look, I'll lay it out for you so you can get it in."

Then the time came where he was told by his business manager that he had to expand, he could not stay small. He had to get big, and the only way to get big is to increase the size of the magazine. To increase the size of the magazine then he would have to drop the standards and to accept a lot of things that he would not ordinarily accept. He would not do that. So he stayed. So postage rates went up, but the magazine was the same size and it didn't pay. So he lost money, lost money, lost money. He took all his money he had and dumped it into the magazine, and it still went under. He couldn't maintain it. Then David Travers took it over.

There was a lot of idealism in the post-war architectural era that's well known and well written about, but the people who seemed to never conform and continue to go against the grain and build ideal buildings have become fewer and fewer over the years...

PK Yeah, and poorer and poorer.....

But you seem to be someone who has continued building buildings that have that same powerful idealistic feeling of the post-war era. How do you explain?

PK Yeah, I don't want to do it unless I can do what I want to do. It's not worth it to me to go out and spend all that time and all that effort to do something I am not proud of.

Why do you think it faded away? There were so many architects working in the same...

PK The economy. It takes extra time to do something. And this day and age it takes extra time to do something esoteric cause there's no standards for it and everything is special. Like I tell people, it's like doing a wood stud house and drawing every nail. It takes money. Nobody can afford it, and a lot of people say it's not worth it to them to fool with it and spend all of their time. To me, it was, and I paid for it heavily.

In what respect? Financially?

PK Yeah.

But there are certainly ways you benefited?

PK Sure, I benefited a lot. But not financially.

Case Study House #22 is probably one of the most published houses.....

PK Now it is, yeah. It's different now, I call it pay off time. Now it is all coming back. All those years I have put into it, it is coming back.

Of all the houses in Southern California, that's probably the house that epitomizes Southern California living to the rest of the world.

PK Next to *Fallingwater*, it is the most printed/published house in the world. It's so well known, it's an icon. Even in China they know about it. My notoriety has increased, but I have always been pretty well known from day one because of the association with *Arts & Architecture*, but lately it has just been absolutely...I have people like you lined up wanting to interview me!!

You were 25 when you built your first steel house, in 1950. Were your contemporaries doing your type of work?

PK That's funny you should ask that. I have been thinking a lot about that. There were 64 in my graduation class, and a lot of them you know about. You know about Conrad Buff and Don Hensman, Thornton Ladd, Calvin Straub, Dion Neutra, you can go on and on! We had a lot of people you know, but the rest of them didn't continue. They went off and did different things. They went into offices, they got started in different directions. Of course you understand that in those days everybody was doing modern work. There are various facets of modern work. Contrary to what a lot of people think, I didn't get any ideas from individuals. We didn't have individual notoriety to pick. We didn't have icons like they do now; we didn't have information then. Nothing was in the books; there were no books,

Was the Bauhaus a large influence on your work?

PK No, the Bauhaus was based on hand craft. We learned the beauty and the joy of hand craft work and the honesty of the materialism, which came from the Bauhaus. That was the way all of the schools were taught at the time. I learned most of my design from industrial design. I took industrial design too because I had already been to college for so long that I had units to spare and I took industrial design courses as well. I learned from industrial designers about modern art design. That's how I studied Maholy Nagy, Nelson, and Whitney. It was more basic for me. I guess that is why I am still doing what I am still doing because I never really did buildings per se in school. I could not do what I really wanted to - I had to get out of school to do that. The others just sort of stayed on. Cas Namura, who was in my class, was Jones & Emmons' chief designer - everything you see when you look at Jones is Namura. I worked with Jones & Emmons for a little bit, two years. We all did that for the summertime.

You mentioned earlier when you first began your technical understanding of steel?

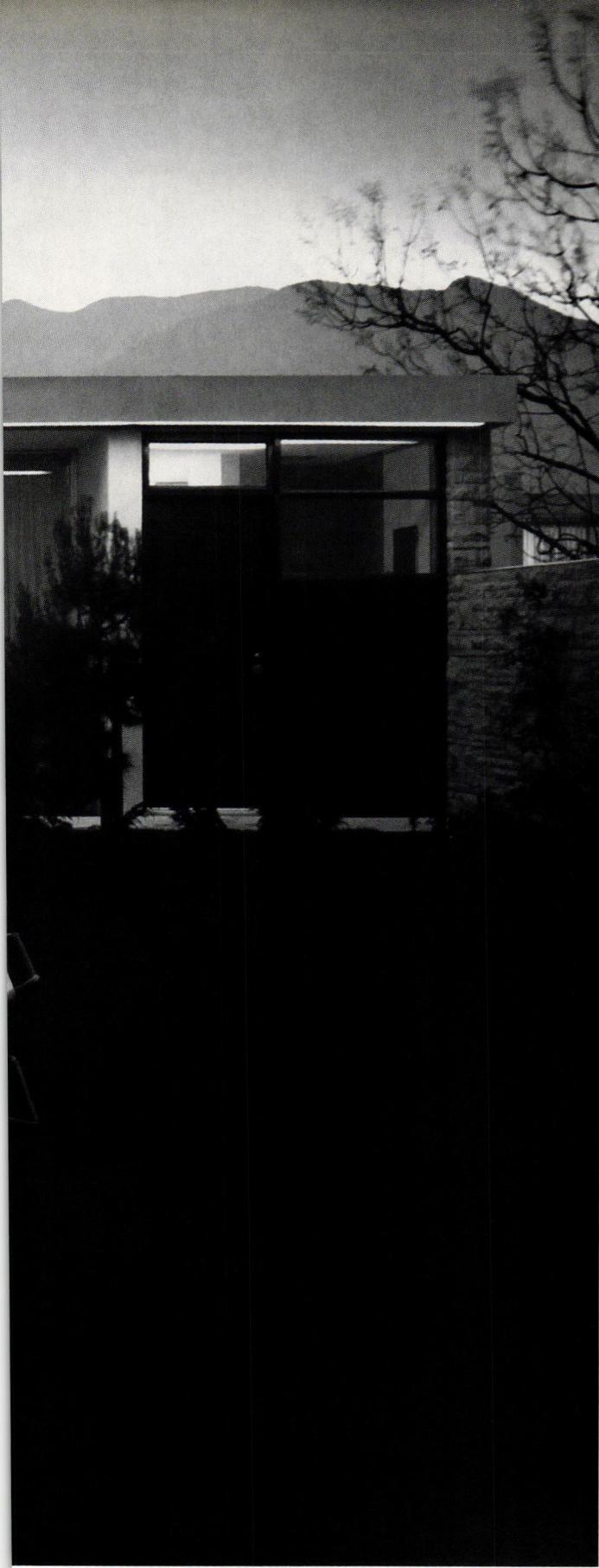
PK Yes, I learned in my first job.

Was it all completely learning on the job or did you have a fascination with materials beforehand?

PK Yes, I suppose intuitively! When I was a little kid in San Francisco we played in buildings under construction. In grammar school I was drawing/making parodies of wood stud construction and making jokes out of it. So I must have been picking up something. By the time I got to high school I was advanced; they skipped me out of drafting. I went into isometric drawings. By college I seemed to understand all this stuff. Nobody ever taught me, but it was in my head. This came very easy. Steel wasn't; that was something different.

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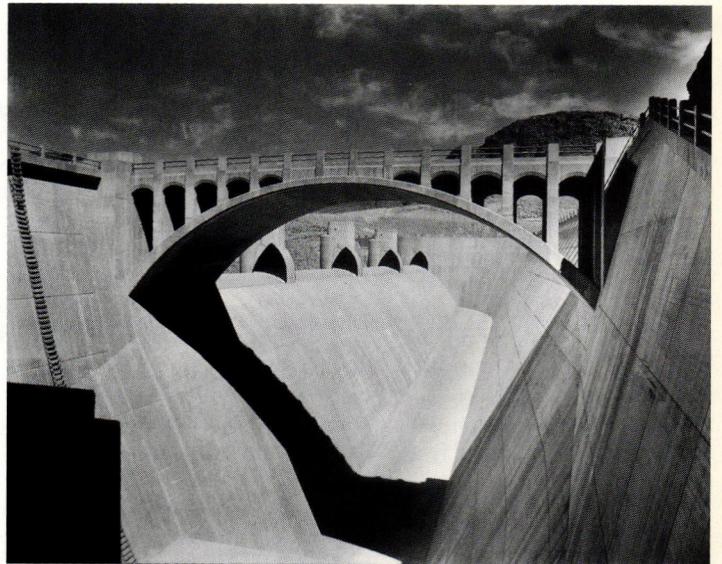


LEFT: Kaufmann
House in Palm Springs,
California 1947.
Designed by Richard
Neutra in 1946. BELOW:
Boulder Dam, 1936.

Text by Julius Shulman, edited by Peter Gössel
Photographs by Julius Shulman

julius shulman

my beginnings as a photographer



Sparse is the way I would describe my first decade as an architectural photographer. My log book registers only a few names. Yet they were to become iconic: Richard Neutra (my first client), Rudolf Schindler, Raphael Soriano, Gregory Ain, J.R. Davidson. With their earliest designs, they brought to this country the International Style of architecture which had then been widely practiced in Europe. Those architects have all departed; but what images they dedicated to the history of their profession! The first houses I photographed for them could be designated as primitive. After all, the Depression years from 1929 to 1936 had hardly been kind to architects and their few clients. But I recall that adherence to budgets was disciplined. With the shortage of funds for a few accessories, even draperies and carpeting, coupled with meager landscaping, my photographs were often drab. Beyond satisfying the architects' personal uses, it was difficult to persuade editors to consider publication.

Fortunately, a few projects were accepted for publication. Neutra, for example, had designed his Grace Miller house in Palm Springs, California in 1936. For over three years - late 1936, 1937 into 1939 - Neutra and I spent many days at her home. As the seasons changed and the landscape evolved, we were constantly discovering new moods. Mrs. Miller was adept at expressing her observations of my photographs. Many of my earliest archival prints have inscribed notes in which she analyzed my compositions. How fortunate for a beginner in photography (my first years as a professional) to receive such constructive comments. On rereading them, 60 years later, I realize the import of her critiques - not always favorable, but admittedly objective. By the end of our third year of photography there was a marked improvement in the quality of my compositions and prints. *House Beautiful* magazine, on publishing a report on the house in 1941, declared it "the best desert house in North America."

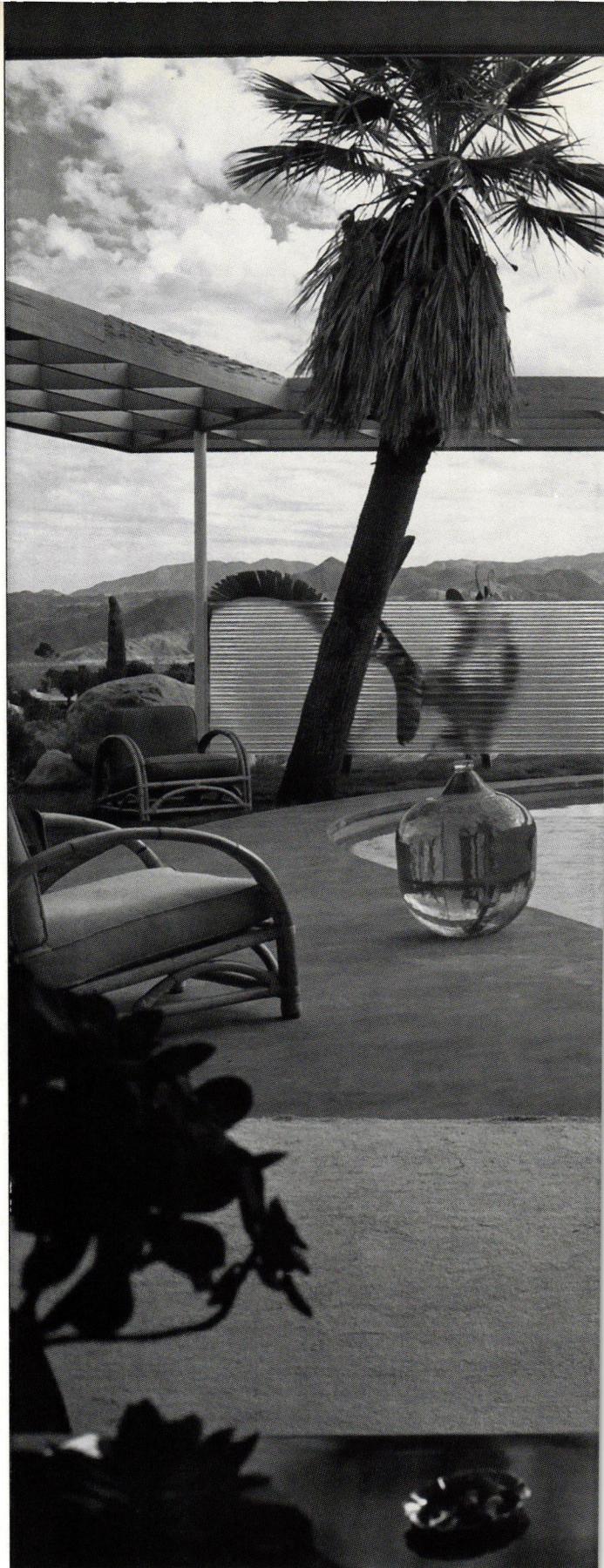
I had no way of anticipating the significance of the work performed in close collaboration with my first clients. Our relationships were amicable. No one was hurried, and our foremost aim was to record and document the architectural designs. I will never forget the exchanges as we moved from scene to scene, mutually arriving at favorable concepts in the composition of a statement. Today, those first photographs are in constant demand for on-going publications. The fruition of our efforts is manifested in the expressions of respect for the trailblazers of modernism.

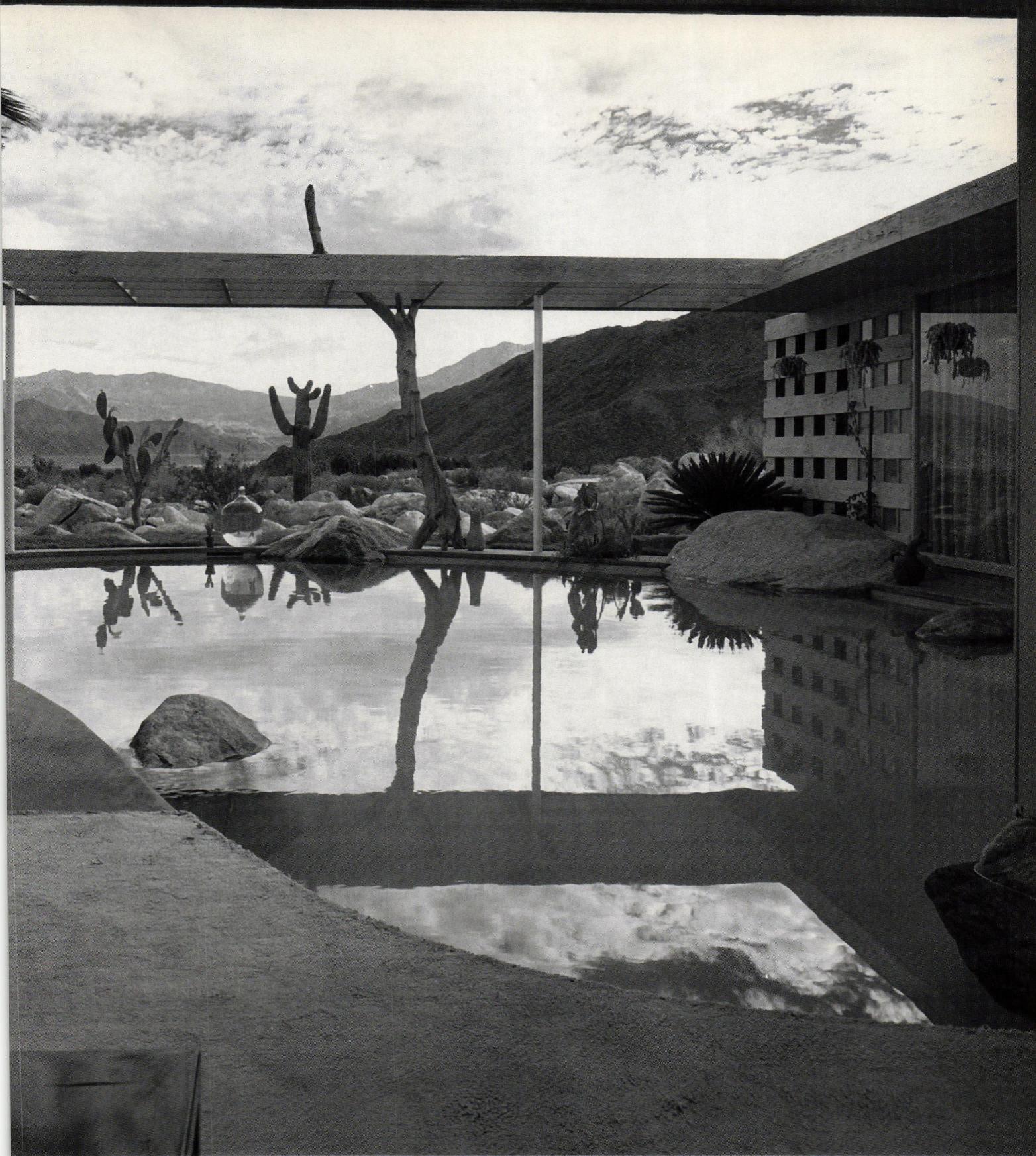
In 1933 I had received, for my 23rd birthday, an Eastman Kodak Vest Pocket camera which accompanied me in my exploratory jaunts around Los Angeles. But at that time, becoming a photographer was still the farthest thing from my mind. I hadn't the slightest notion of what I wanted to do with my life.

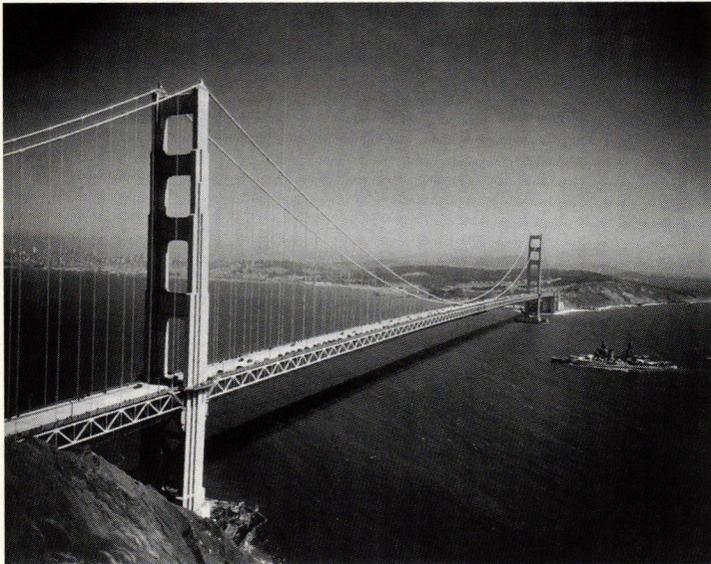
By February, 1936, after seven years at universities, I had not found a subject to consider for a degree application. I felt that I had received adequate education and that I had better return to my home in Los Angeles. My sister, Shirley Baer, was an acquaintance of Dione Neutra, the wife of the famous architect, Richard Neutra. Dione called Shirley: "Do you know where I could find a room to rent? Richard has a new apprentice." The response molded my life. "Yes, I have a spare room in my home - a short distance from your studios." During the following days my sister introduced me to Richard Neutra's new associate. One day he called inviting me to accompany him: "Mr. Neutra has asked me to meet with a contractor at a nearly completed home in the Hollywood Hills." That was March 5, 1936. While my friend met with the contractor I wandered about equipped with my Kodak camera. The six photographs I took were printed during the following days - I sent them to my friend who showed them to Neutra. The ensuing call came: "Mr. Neutra liked your photographs. He would like to meet you and asked if he

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RIGHT: Raymond Loewy residence in Palm Springs, California 1947. Designed by Albert Frey in 1946/47.







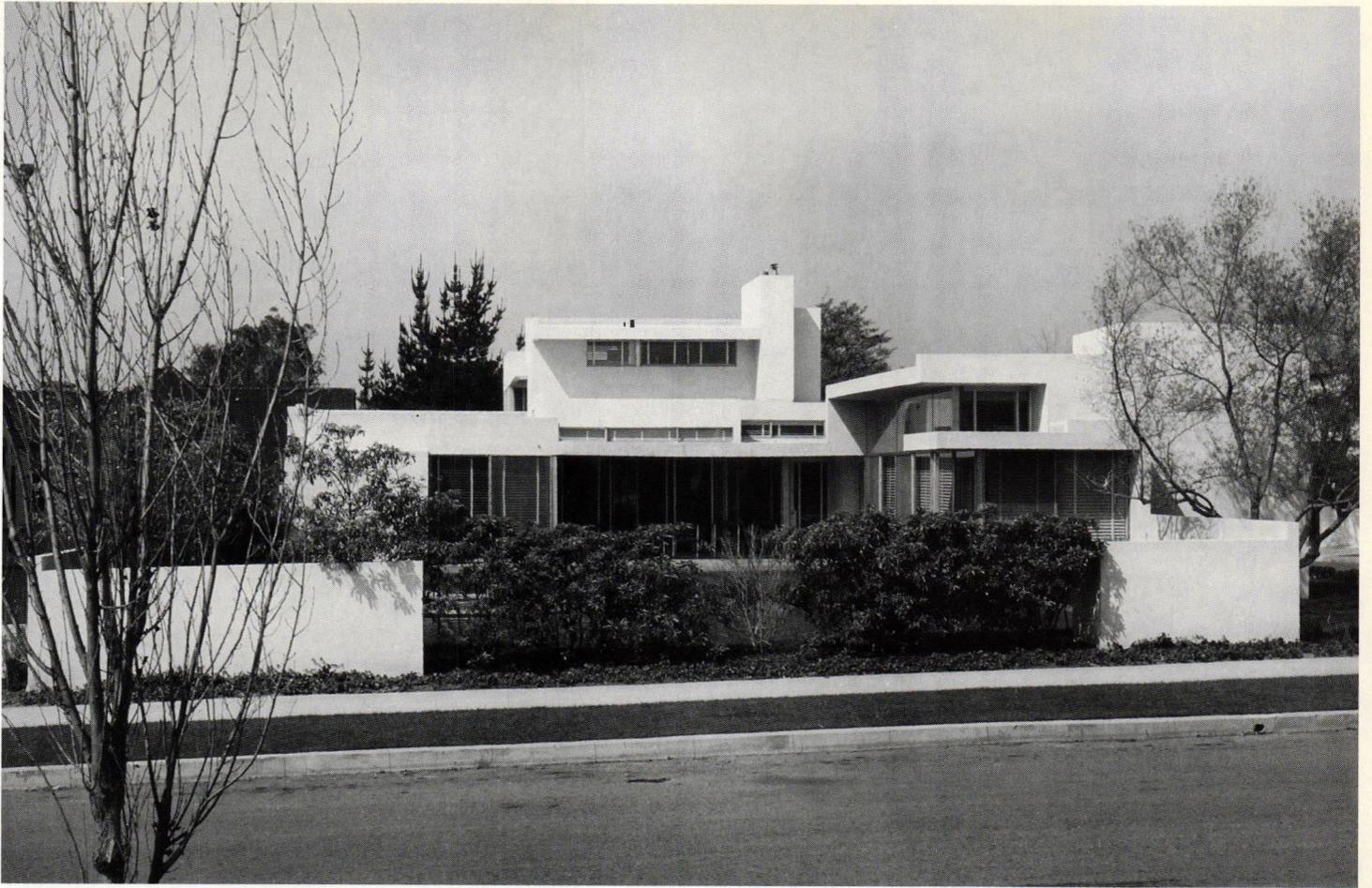
could obtain copies." I was puzzled, for I had never met an architect, and the house I photographed intrigued me with its strange forms - beyond any previous identity of a house in my experience. Nevertheless, I accepted the invitation. Neutra asked me if I was a photographer - or "was I studying architecture?" He had appraised my prints with enthusiasm. With his invitation to photograph other projects I was suddenly a photographer. Not only did he request six additional prints of the six photographs, but he also suggested that I meet with an architect who had, until recently, been his apprentice. He was completing his first house nearby.

At the location I met Raphael Soriano, sitting on the newly-carpeted living room floor eating lunch. I shared a sandwich with him and described my meeting with Neutra, which surprised him. Neutra, he stated, was a tyrant with photographers. That utterance was followed by his asking, "Would you photograph this house when it is completed?" Not only did I photograph the house several months later, but subsequently its publication in this country and abroad served to showcase Soriano's design and my talents. Now, in retrospect, I have revisited that fateful day in March, 1936. Our friendship

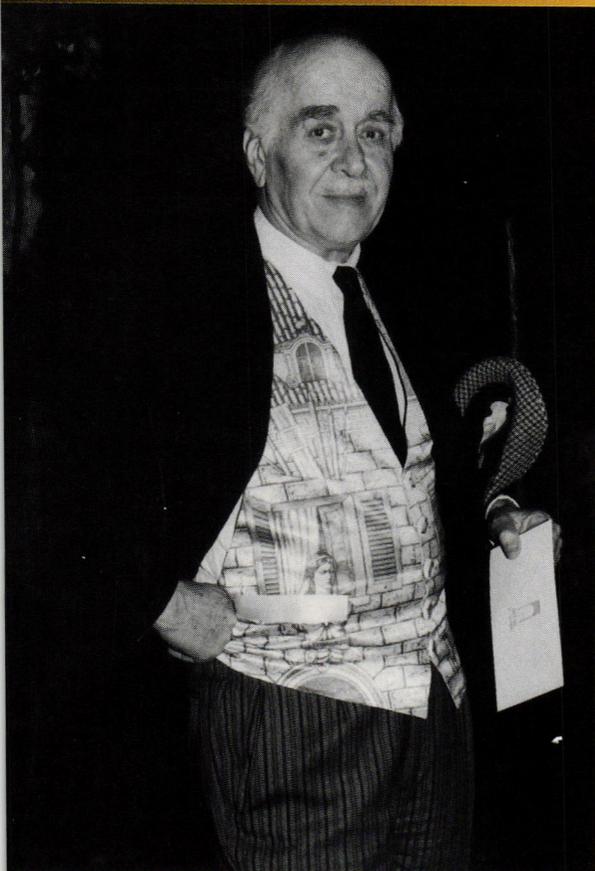
continued during the ensuing years when I photographed all of his projects. In 1947, acquiring land for a future home and studio, I asked if he would design them for us.

On a recent walk down the path where I stepped in 1937 for my first meeting with Rudolf Schindler, my mind responded with a glow of warm memories. Entering his studio space I had observed him seated at his desk, next to a warming fireplace. Nodding to a chair for me, he completed his telephone conversation. "There, I have just contracted my next house's construction." Of course, I had no idea what he was referring to. I knew very little of the practice of architecture in those days. "Now," he asked, "who are you? I understand that you are beginning to take photographs of architecture." I >90

THIS PAGE CLOCKWISE FROM TOP LEFT: Golden Gate Bridge, 1945; Steeves Residence in Brentwood, California, 1959, designed by Frank Gehry (his first house); Engleberg House in Los Angeles, California, 1949, designed by Harry Harrison, 1945; Drake House in Los Angeles, California, 1946, designed by Gordon Drake, 1945. OPPOSITE PAGE TOP: Taken with the Vest Pocket Kodak, the Buck House in Los Angeles, California, 1937, designed by Rudolf Schindler, 1934; (BOTTOM) Sunday morning on Mount Hollywood, 1933.







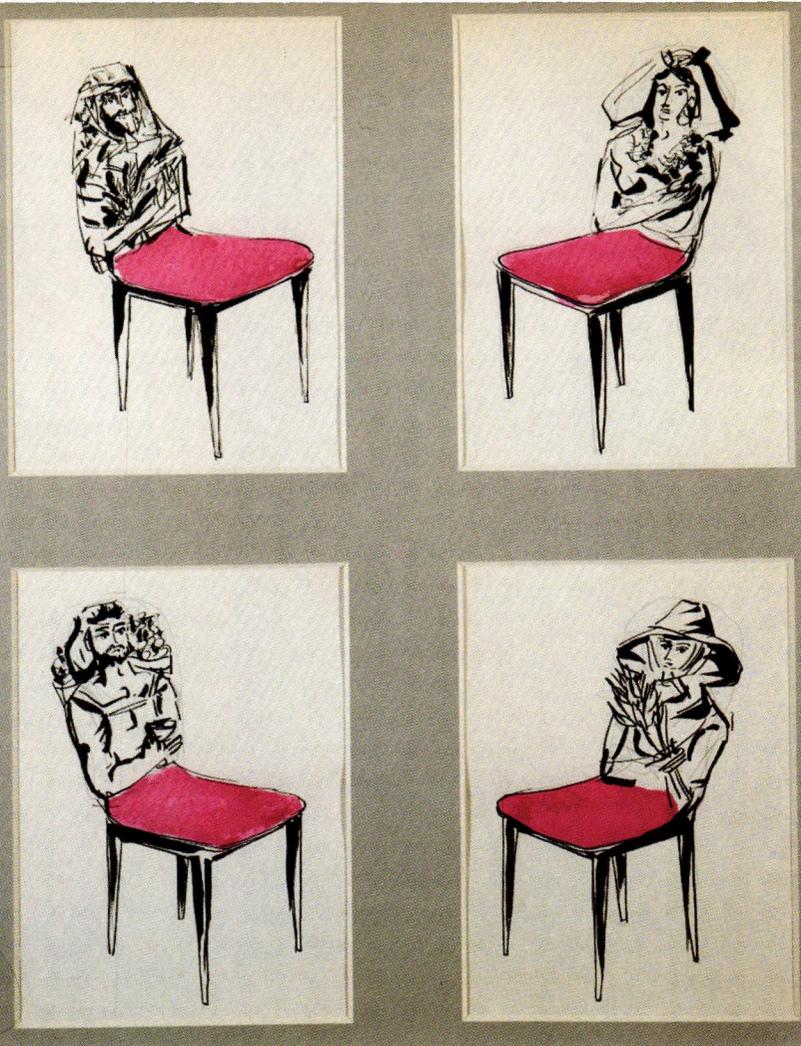
piero fornasetti

master of illusion and allusion

Text by Ginger Moro

OPPOSITE: Fornasetti peering through a Venetian blind of the Venetian Piazza San Marco. LEFT: Fornasetti sporting one of his silk vests, circa 1980. BELOW: *Viso di Donna* lithograph and transfer-printed porcelain moneybox and *Soli* glass and brass mirror.





“I believe neither in periods nor in dates, I refuse to define the value of an object in terms of its era. I will not limit myself.” - Fornasetti

In the early '80s, visitors to London's Portobello Road Antique Market who wandered down a side street were startled to be confronted with the mirages of Classical Roman ruins, and Milan's Duomo cathedral mysteriously submerged under a shimmering blue sea. How had ancient Italy come to roost in Westbourne Grove in North London?

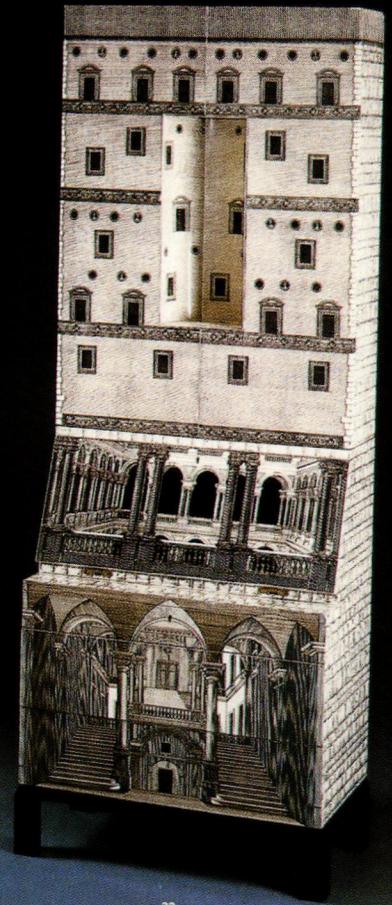
The unsettling visions were actually *trompe l'oeil* screens by Piero Fornasetti arranged along the front of a new shop, *Themes & Variations*. The owners, Giuliana Medda and Liliane Fawcett, had transported Fornasetti's dreams and illusions to London from Milan, sparking a Fornasetti renaissance. I was one of the curious who stumbled on this amazing boutique in 1980. Intrigued, I entered the shop to find 100 dinner plates on the walls, each depicting an enigmatic 19th century young woman's face in different transformations and guises. Shakespeare wrote of Cleopatra: "Age cannot wither her, nor custom stale, her infinite variety," so it was only fitting that Fornasetti's muse should be rediscovered in England after suffering nearly two decades of neglect in Italy. His highly decorative work, so popular in the '50s and '60s, had fallen out of favor - the victim of the minimalist decor of the '70s.

Giuliana Medda's former shop in Milan was located near Fornasetti's. "We decided to adopt Fornasetti's *Tema e Variazioni*" logo for the London store because we wanted to deal with the Fifties, but not exclusively, so the name was a reflection of that eclecticism," Liliane remembers. Liliane and Giuliana opened their shop with a dazzling collection of Fornasetti screens, plates, and furniture which galvanized the London scene. *Themes & Variations* is still the sole agent for Fornasetti in the United Kingdom and Ireland.

Piero Fornasetti, master of illusion and allusion, was born in Milan

in 1913. He began seriously drawing when he was ten, and continued without interruption the rest of his life, producing over 11,000 designs before he died in 1988. His father wanted him to study accounting so that he could manage the family business. Piero rebelled. It wasn't the first time. He enrolled in the Accademia delli Belle Arti for two years, after which he was expelled for insubordination because he would not conform to the traditional methods taught at the school. "Nobody there could teach me what I wanted to learn - how to draw the human body from life."

Fornasetti was a self-educated graphic artist, who voraciously devoured art books as well as the rich architectural legacy which surrounded him - from the ruins of Rome and Pompeii to the Palladian villas of the Veneto. He was inspired by the paintings of the 15th century Primitives (Giotto in particular), and the 18th century architectural prints of Piranesi. In the '30s, his friends were the metaphysical painters Giorgio de Chirico, Alberto Salvinio, and Carlo Carrà. He absorbed all of these influences like a giant sponge. An obsessive collector of prints and books on design and crafts, he created his vision of a fantasy world with an ironic twist and a wicked sense of humor. He refused to be categorized. "I believe neither in periods nor in dates, I refuse to define the value of an object in terms of its era. I will not limit myself." He also evaded decorative arts labels, which may be why his work is underappreciated. He was not a modernist. His form not only did not follow function, the form was often designed by another artist. It was his provocative decoration of the surface that made him unique. That surface could be wood, porcelain, ceramic, glass, masonite, tile, fabric, or even toilet paper. Whatever the surface, Fornasetti intended his objects to be for everyday



OPPOSITE PAGE FROM LEFT: Oak chair by Gio Ponti, 1950s for Lucano Residence, Milan. Silk fabric by Fornasetti; *Four Seasons* chairs by Fornasetti - original sketches after 18th century theme. THIS PAGE CLOCKWISE FROM TOP LEFT: *Acrobats* 4-panelled pochoir and silkscreen printed wood screen; *Architettura* litho printed and hand-painted wood and metal trumeau; Fornasetti exhibition at Themes & Variations, London, 1980. *House of Cards* screens and 100 plates with the *Woman's Face*.

use, not as displays in an art gallery or museum.

As a teenager, Fornasetti began experimenting in various media, from the printing techniques of lithography, engraving, and silkscreens to fresco painting. In 1933, for the Fifth Milan Triennale of decorative arts, he submitted silk scarves based on newsprint which were rejected by the committee. For the Sixth Triennale he contributed a bronze stela commemorating the Abyssinian campaign, and a decorative ceramic frieze. A fortuitous meeting with Gio Ponti at the Seventh Triennale in 1940 changed the direction of Fornasetti's artistic career. Piero's tabletop of *scagliola* inlay of unrelated objects caught Ponti's discerning eye. He commissioned Fornasetti to design the first of many *lunaria* calendars.

Gio Ponti, architect, designer, and editor of *Domus* (the architectural journal which he founded in 1923), was a major force in shaping Italian design. The two men shared common tastes: love of Italian heritage and Neo-Classicism, visual inventiveness expressed with economy of line, a passion for print and typography, and a quirky sense of the absurd. Their fruitful collaboration began with *Domus* magazine covers, textiles, calendars, and objects, culminating in interior decoration of buildings and ocean liners.

In 1940, Fornasetti, who was then 27, was conscripted into the army. He was commissioned to paint the regimental barracks in Milan, which he proceeded to embellish with highly detailed frescoes of landscapes and fruits. These were certainly more than the military required, but devotion to his work kept him from being sent to Albania where the rest of the men in his unit perished.

Ponti and Fornasetti (along with most of their compatriots) were not untainted by Fascism. Although the "Novecento" movement which celebrated the "restorative nostalgia of the Roman heritage" was glorified by the Fascists, it was more their misplaced machismo which appealed to Fornasetti, who equated it with creative power. > 68

In 1960 Gio Ponti decided that Fornasetti was no longer “modern,” and Piero decided to design his own basic shapes to decorate.

Fornasetti was not a political animal, and certainly Il Duce's authoritarian regime was incompatible with his nature. His son, Barnaba, explains: "At the time, nearly everybody in Italy was Fascist. Mussolini had done many good things for the Italian people, but when art became submissive to the militaristic Fascist regime, my father was opposed to it. He hated violence, so he went into self-imposed exile in Switzerland from 1943 to 1946. There were a lot of Italian artists in Switzerland during those years who felt the same way. Today, it's television, not Il Duce, which is the dictator of our lives."

After the war, Ponti and Fornasetti continued their collaboration. Ponti, an established designer who was 22 years older than Fornasetti, was delighted to find a kindred spirit. Barnaba Fornasetti remembers that his father and Ponti always addressed each other, out of respect, with the formal *lei* (you) rather than the intimate *tu* used by friends in Italian. Ponti designed furniture with simple lines and tapered legs, which Fornasetti's fertile imagination covered with a variety of motifs. Architectural prints, musical instruments, or a 16th century bird's eye view of Venice completely disguised the original form. For the Appartamento Lucano in Milan, tooled leather books were transfer-printed on chairs, walls, and a sofa. For the Casino di San Remo, Fornasetti decorated Ponti's armchairs, ceilings, and curtains with playing cards which appeared to have been flung there at random. Giant playing cards were like royal portraits on the walls.

When the Italian ocean liner *Andrea Doria* was launched in 1952, she was intended to symbolize the post-war rebirth of Italian style in luxury liners, competing with the *Queen Mary* for transatlantic crossings. Fornasetti covered Ponti's laminated state room walls and ceilings with astrological themes taken from a 17th century map of the heavens. These were distributed over the furniture as well, along with solar and stellar images - all themes which Fornasetti played with throughout his career. In the public spaces, schools of fish painted on the walls were supposed to be reassuring reminders of the deep blue sea. Passengers viewed these fish in a different light when the *Andrea Doria*, bound for New York, was broadsided in the North Atlantic by the ice-cutting prow of the *Stockholm* at midnight, July 1956. By the next morning, 47 lives and one ship were lost. A dramatic sea rescue by ships which steamed to the site saved 1,709 passengers. The loss of the ship was a great blow to Italian national pride, as well as to Ponti and Fornasetti whose artistic collaboration now rests 255 feet beneath the Atlantic.

Ponti asked Fornasetti to decorate his three-part bureau, or *trumeau*, dubbed *Architettura*. The *trompe l'oeil* prototype was shown for the first time at the 1951 Triennale, and is now in the collection of the Victoria & Albert Museum in London. This was a seminal cooperative endeavour for the two artists which established their creative partnership. Piero happily indulged his passion for 17th and 18th century engravings. The arches and colonnades of Alessi's Palazzo in Genoa found new life on the surfaces of this stunning marriage of furniture, architecture, and prints. Fornasetti was intrigued by the correlation between furniture and architecture. Each had facades with doors which opened to interior spaces. When the doors and drop front of the trumeau were opened, one entered into yet another illusion. Glass shelves on either side of the center metal element disguised the vision of a fantasy palazzo.

A limited edition of 20 of the hand-painted and lithographically printed *Architettura* were produced in the 1950s and '60s, and reintroduced in the '80s with alterations by Fornasetti. His son, Barnaba, explained that: "Father decided to change the standard Ponti trumeau silhouette of concave top and tapered legs to squared-off elements which he thought were better suited to the later production."

In May, 1998, Christie's in Los Angeles held a ground-breaking auction of Fornasetti's work, much of it from his personal collection

and atelier in Milan. An example of the *Architettura* trumeau, modified from the original prototype by Fornasetti (together with 15 zinc lithographic templates), broke the world auction record for Fornasetti, soaring with spirited bidding to \$140,000 from a \$30,000 estimate. This sale not only launched Christie's West Coast venue for important 20th century design; it reaffirmed Fornasetti's place as a leading designer of decorative arts.

An elegant oak chair designed by Ponti for the Casa Lucano residence in Milan in 1956 was upholstered with Fornasetti's silk *Balsami e profumi* fabric. When the apartment was redecorated, Fornasetti bought it back. This chair was purchased by a Los Angeles dealer for \$4,600 at the Christie's auction. Several Fornasetti screens also decorated the auction floor. The flat surfaces of screens were a perfect foil for Piero's 3D print fantasies, whether inspired by Pompeian frescoes, scenes of Jerusalem, or a country gentleman's *armoire*, complete with red hunting jacket and guns for riding to the hounds. His *City of Cards* screen pictures a black and white card fortress flying a card flag, cards hanging out to dry on a clothesline, and a card outhouse. The Jack, Queen, and King, in color, have stepped off the cards to march along the landscape. Very often, the reverse side of Piero's screen was transfer-printed with a totally unrelated scene.

Fornasetti revelled in playing games with scale. He enlarged details; Corinthian and Ionic capitals were transformed into chair backs. Famous Italian cathedral domes (as seen inside from below) and courtyards (as imagined from above) were scaled down for a series of dinner plates. Fornasetti was a master at translating images from one medium to another. Irreverence and irrelevance were his guidelines; the flip side of *clichés*. Nothing was what it seemed.

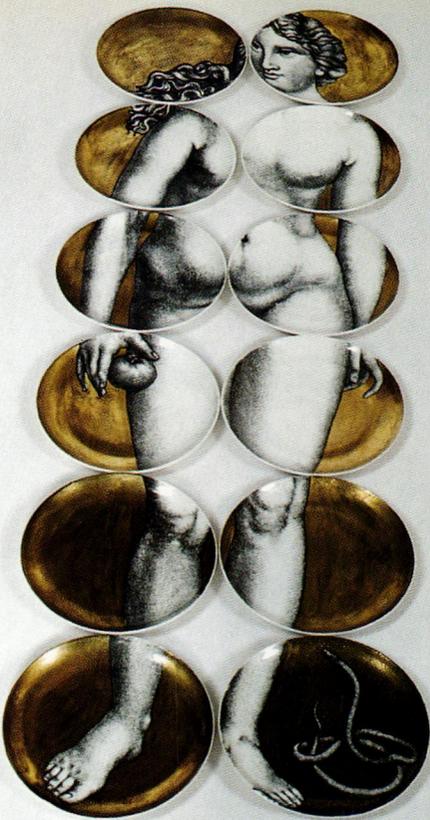
It was always his goal to make things in series, rather than one-of-a-kind. Fornasetti believed in mass-production. The few pieces he did produce in limited-edition, he refused to number, insisting that there was no difference between the prototype and the copies. "Something beautiful does not become less so, even when it is reproduced 20 or 30,000 times." This poses something of a problem for collectors who want the early '50s "original" Fornasetti plates, for instance. Fortunately, the logos and marks on the reverse of the plates help in identifying the years of production. After Piero's death, Barnaba distinguished the re-editions of the "original" classics by stamping the date of production and a sequence number beside the Fornasetti logo of the hand holding a paintbrush.

Leafing through a 19th century French illustrated magazine one day, Fornasetti found a woman's face which triggered the *Themes & Variations* series of 500 different images of this *Viso di Donna*. Using the enigmatic face as a blank canvas, he fractured, fragmented, and transformed it with India ink to resemble an engraving with cross-hatching and dots. For years he refrained from divulging the name of his personal Mona Lisa until he mentioned casually one day that she could be the *fin-de-siècle* courtesan, Lina Cavalieri. So his "Mona Lina" can be found in surreal disguise as an owl, a Roman fresco, a hot air balloon, a light bulb, and even a face superimposed on a saucy nude *derrière*. His obsession was always drawn with an ironic twist. But even Fornasetti ran out of ideas. A sign in his shop on the via Brera offered a gift of six free dinner plates to anyone who suggested an interesting new treatment of his favorite face.

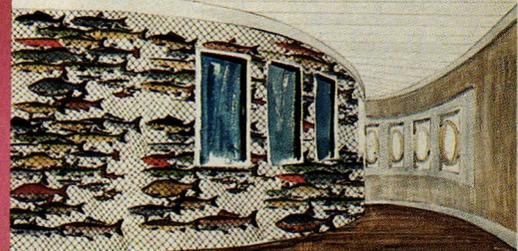
Other motifs which were endlessly reproduced in different guises were the sun, shells, hands, and *Arllecchino*, the solitary figure of the *Commedia dell'Arte*. Perhaps Fornasetti identified with the Harlequin outsider. In 1949, he designed interiors for the *Arllecchino Cinema* in Milan, and continued using the character on different surfaces for the rest of his career.

What techniques did Fornasetti use to embellish his

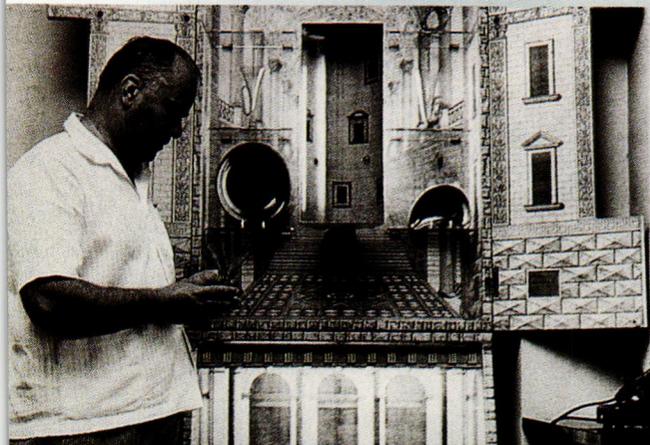
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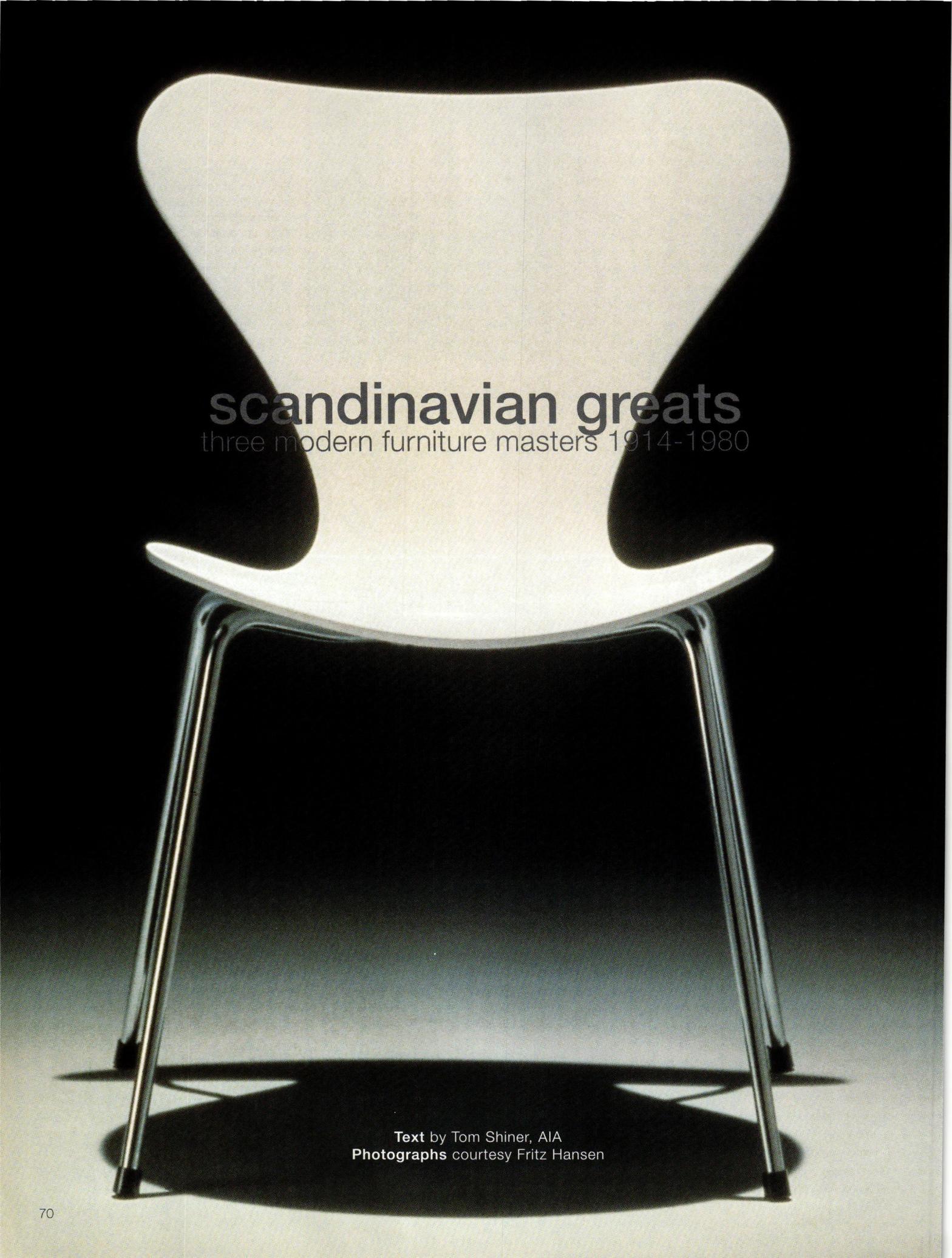
THIS PAGE CLOCKWISE FROM TOP LEFT:
Eve, a set of 12 transfer-printed ceramic plates;
 Pompeian decor on corner cupboard;
 Dinner plate with *Woman's Face* and *Oceanidi* and Sun and Moon coasters;
 Interior of *Andrea Doria*, watercolor sketch, 1952;
Fornasettiana hand-painted and transfer-printed wood screen;
Crescent Moon cradle, a unique hand-painted design by Barnaba Fornasetti, 1990;
 Fornasetti next to the *Architettura* trumeau, opened



ANDREA DORIA
 DDC - VERANDA

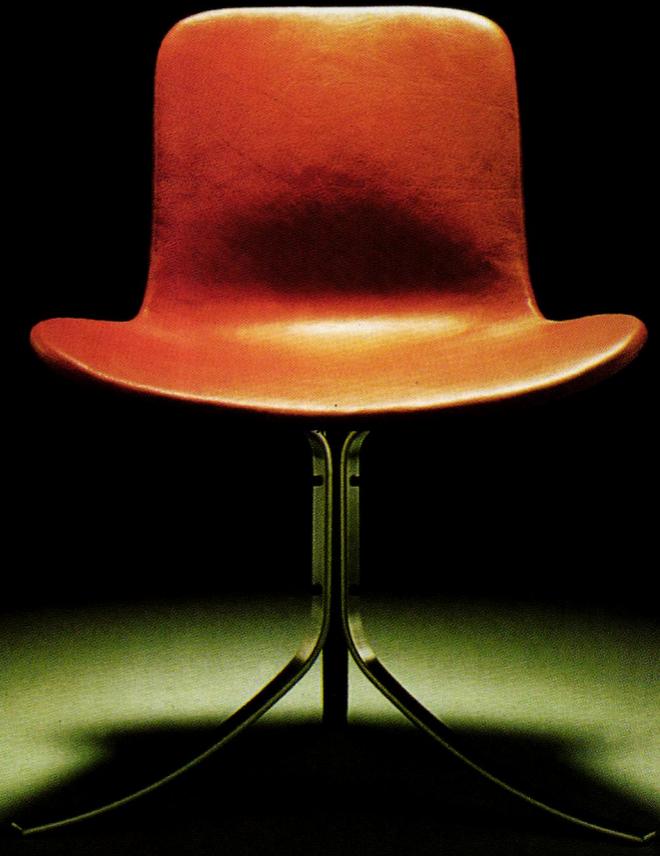


148
 A UNIQUE HAND-PAINTED
 WOOD-MOON CRADLE
 BARNABA FORNASETTI, 1990
 60cm x 117cm x 9cm
 Estimate: \$2000-3000

A high-contrast, black and white photograph of a modern chair. The chair has a white, curved, shell-like backrest and seat, supported by four thin, metallic, tapered legs. The chair is centered in the frame against a dark background. The lighting creates a strong shadow of the chair on the floor below it.

scandinavian greats
three modern furniture masters 1914-1980

Text by Tom Shiner, AIA
Photographs courtesy Fritz Hansen



To answer the *fin-de-siècle* question - "who was the best furniture designer of the 20th century?" - you would have to sift through lots of high flying options and academic arguments.

But from a good number of designers and architects who know their modern furniture, the answer would come quickly - Kjærholm.

It is astonishing that so few who collect and appreciate modern furniture recognize the name Poul Kjærholm. Back in 1975, I remember walking into an architect's living room in Europe. There were two chairs and a sofa. One of the chairs was the Eames' aluminum swivel. I couldn't recognize the other at the time, a low leather sling of absolute minimalist purity. I sat in it. I admired it. I asked who designed it. The answer was, "Poul Kjærholm." From that moment, I never forgot the name.

What had intrigued me about the chair? As a young grad from a U.S. architecture school, I had a sense of the profound connection between architecture and chair design of our time. This steel chair was obviously distinguished, architectural, elegant. Even though I had no idea where this chair had come from, I recognized a classic immediately; the proportions, the lines, the lightness and sophistication of the steel structure, and the clarity of exposed fasteners at the joinery. The chair was low to the floor and took up almost no "visual space." Modest, minimal, it was uncompromisingly comfortable. The chair had an unmistakable noblesse.

I went on to seek out information on Kjærholm. I found out that he was a professor of Furniture Design at the Royal Academy in Copenhagen. With hopes of studying under the master, I trav-

elled to Denmark to meet Kjærholm and submit my portfolio. Within a year, I had applied to the Academy and was accepted as a guest student. From the moment of my acceptance at the school, the whole experience took on a dream-like quality. The School of Furniture Design was housed in a palace on a canal. We students, an international bunch, worked in studios that doubled as a national design museum. I was surrounded by furniture classics from the 20th century and famous antecedents. In discussions I became more and more familiar with the powerful Danish designs of the mid-century: those of Koch, Jacobsen, Wegner, Mogensén, Juhl, and others.

Kjærholm was the master. Subtle, modest, beautiful, each and every piece he designed speaks in whispers. His students were in awe. But Kjærholm didn't jump from the head of Apollo fully formed. Two famous professors of Møbelkunst (Furniture Design) preceded Kjærholm at the Royal Academy. The first, father of the Danish Modern school, was Kaare Klint (1888-1954). The second master, who followed Klint as professor and preceded Kjærholm, was Ole Wanscher.

Kaare Klint was prolific. His *Faaborg* chair, specially > 72

OPPOSITE PAGE: Arne Jacobsen's 3107 chair, manufactured by Fritz Hansen. THIS PAGE FROM LEFT: PK-22 chair by Poul Kjærholm, originally manufactured by E. Kold Christensen, currently produced by Fritz Hansen; Chair designed by Kjærholm for E. Kold Christensen in 1960.

Kjærholm's work has received a great deal of attention recently in European magazines and trade shows

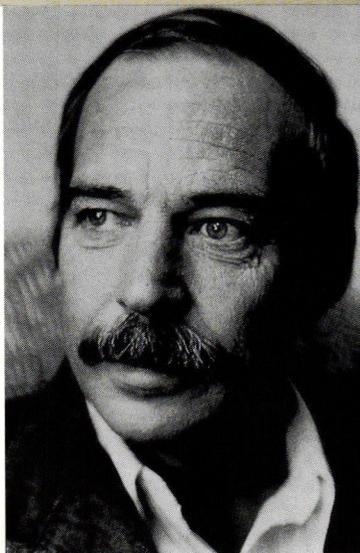


designed in 1914 for an archive building, is remarkable in its architectonic clarity. Klint moved on from the Neo-classical influences to a functionalism. He is known for careful studies of dimensions and functional considerations for casework and seating. His knock-down *Safari* chair is still a favorite of architects. For anyone seriously interested in the history of 20th century furniture as an applied art, Klint towers as the unquestionably significant designer who evolved and reformed the Danish style to what we have come to admire.

When Klint retired as Professor in the '40s, a host of famous names were considered as his successor. Among others, Hans Wegner, Børge Mogensen, and Finn Juhl were on the list. I believe Ole Wanscher finally got the appointment because he brought a young, incredibly talented protégé along. The protégé was Poul Kjærholm. A student of Klint, Wanscher not only designed remarkable furniture of exquisite quality, but also produced a half-dozen or so excellent books on furniture, including *Five Thousand Years of Furniture*, one of the great inspirational references.

Like the masters, Klint and Wanscher, who preceded him, Kjærholm came from the Danish tradition of cabinetmaking and apprenticeship. Materiality was first. Ethical devotion to the artistic transformation of material was foremost. Attitudes toward mid-century Danish furniture design - successively influenced by bentwood, Shaker, Bauhaus, Japanese - were almost religious. All three masters called themselves "architect," though they worked almost exclusively in the realm of furniture. The period of the three Masters went from 1914 (Klint's *Faaborg* chair) to 1980 (Kjærholm's untimely death), and made what is arguably a "Golden Age" of Modern Danish Design.

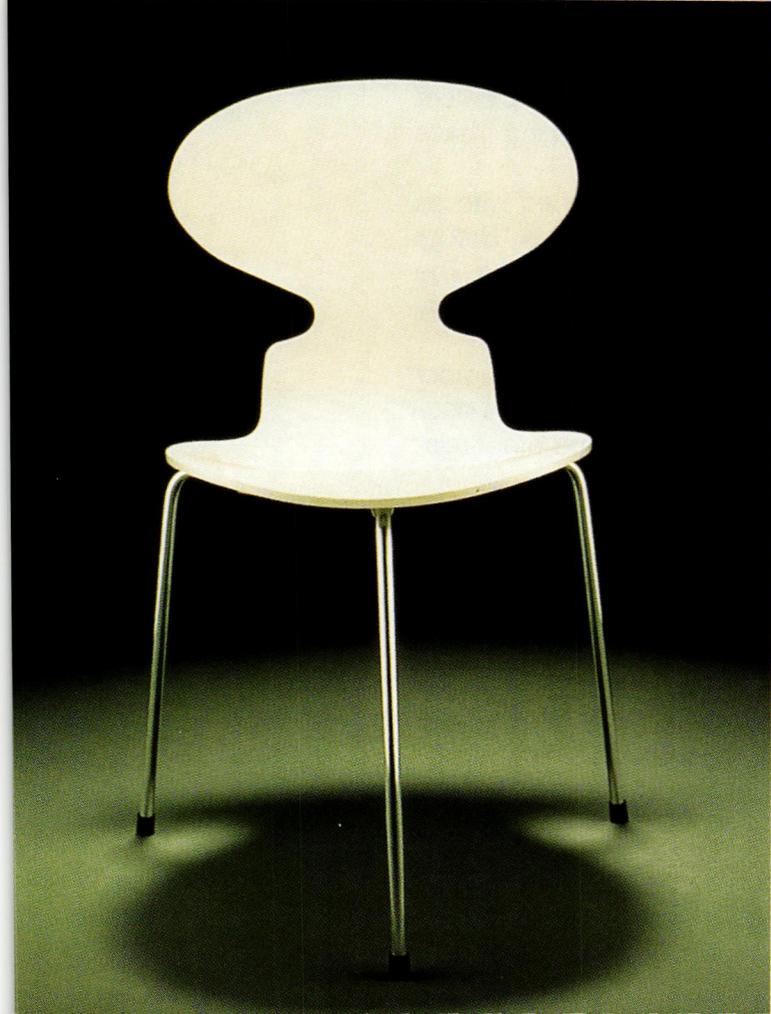
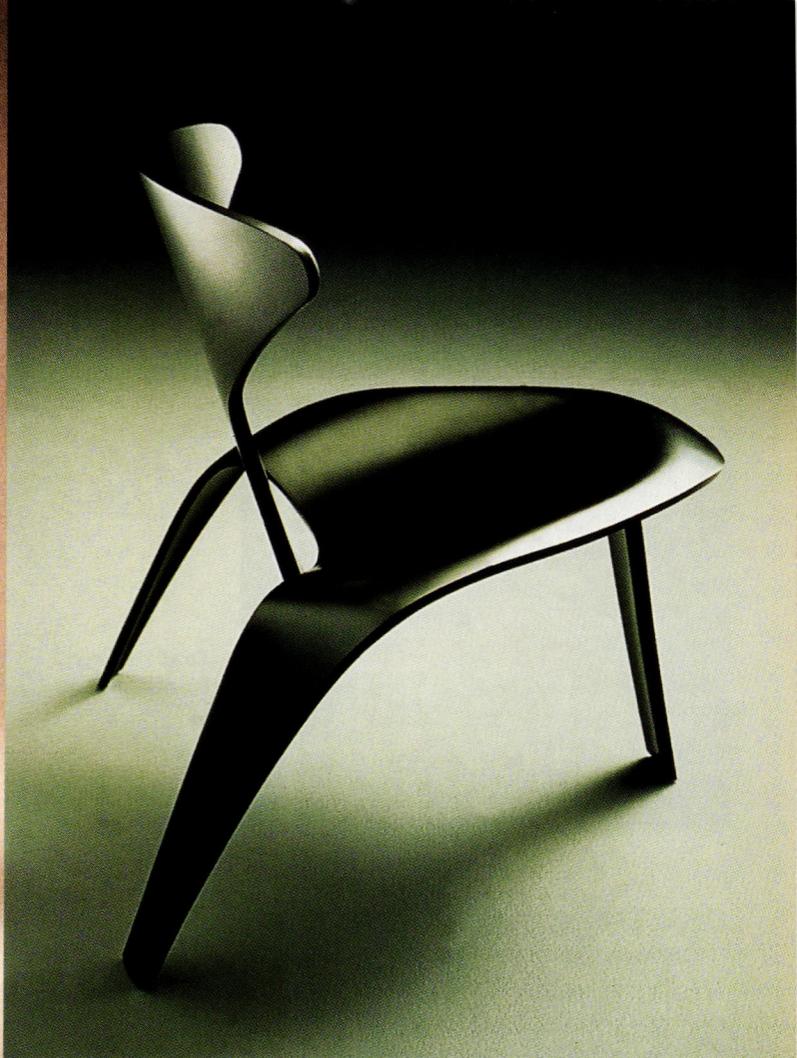
The period has a unity. Throughout the formative years, Denmark found a national pride in the making of furniture. Danish furniture design and manufacturing gained a preeminence around the



world. The whole of Denmark joined in to celebrate and share in the glorious recognition of its role in modern design. Denmark's people enthusiastically lined up to see the exposition of new designs exhibited by the Copenhagen Cabinetmaker's Guild, which, by the way, went on year after year uninterrupted through the mid-century, come war or prosperity. In little Denmark, design has resonance with almost everyone.

Each of the three masters had his manufacturer. Importantly,

THIS PAGE FROM TOP: Chair and chaise designed by Kjærholm; (L) Professor Poul Kjærholm (R) Professor Kaare Klint. **OPPOSITE PAGE CLOCKWISE FROM TOP LEFT:** *Faaborg* chair by Kaare Klint; *PK-0* chair, designed in 1952 by Poul Kjærholm, reintroduced by Fritz Hansen in 1997; Arne Jacobsen's *Ant* chair for Fritz Hansen

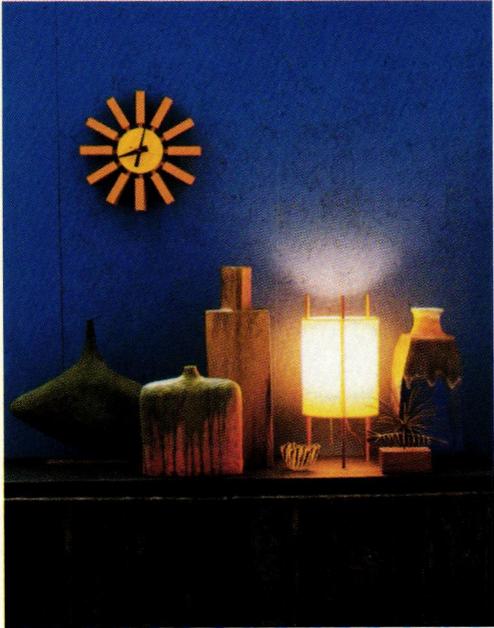


especially for those interested in collecting the Danish classics, there is an original manufacturer associated with the work of each. All of Klint's work was originally produced by the Rudolph Rasmussen company, which sported a distinctive "RR" logo. Wanscher's designs were made by Iversen. Kjærholm's originals were exclusively made by a small specialty firm owned by E. Kold Christensen (EKO). Today, the Danish company Fritz Hansen has rights to manufacture works by Klint and Kjærholm, but that is a recent development.

In the last several years Kjærholm's furniture designers have enjoyed a modest revival. A perennial favorite of design-loving Danes, Kjærholm's work has received a great deal of recent attention in European magazines and trade shows. The current Kjærholm Collection offering, led by the sleek, black *PK-0*, the "stealth fighter" of chairs, was reintroduced in the U.S. at Chicago's '97 Neocon by International Contract Furniture.

Last summer, while preparing for a lecture on furniture for my design students, I returned to Copenhagen to interview a Danish scholar of furniture design. From the professor I heard an interesting story about Kjærholm and his *PK-0*. It went something like this... In 1952, when Kjærholm was just starting out, he was on the Fritz Hansen staff as a designer. During this period he designed his *PK-0* chair. Just as the *PK-0* was being prepared for tooling and introduction into the line, it was decided that Arne Jacobsen's *Ant* chair should be introduced instead. Kjærholm's *PK-0* was bumped, not to be brought out by Fritz Hansen until 45 years later. Ironically, Fritz Hansen has received a lot of attention for bringing out the *PK-0* now!

The *PK-0* has a Deco or Moderne flavor. It is probably the most "retro" of the dozen or so Kjærholm designs. It stands apart from the rest of Kjærholm's oeuvre, but nonetheless striking and powerful. If one flips the chair upside down, there are no fasteners exposed. Kjærholm invented a concealed bolt which is tightened in the



Text by David Skelley
Photographs by Ken Probst

san diego modern

David Skelley, owner of Boomerang for Modern - a San Diego store specializing in classic modern furnishings and decorative arts - recently completed the renovation of an unlikely space for his home - turning it into the perfect backdrop for a striking collection of modern furnishings. He shares his thoughts on his new space with *Echoes*:

In the 1930s this building was used for automotive service, and during the war they sewed military uniforms here. Now it's my home. Located in San Diego's East Village, it is a wonderful environment for the furnishings I have acquired. The 16-foot ceilings and open floor plan give each piece its ideal space. The rough-textured walls complement the clean lines of the modern pieces. After nearly two decades of searching I have come up with a collection that truly makes me happy.

In the entry, a Paul Evans enameled-steel and slate credenza is topped with an early Noguchi lamp and various Fantoni ceramics. These are set against a "Breuer blue" wall which is part of the free-standing cube that surrounds the sleeping area. The walls of the cube are only eight-feet high, so the entire ceiling can be seen from any location - thereby increasing the visual area of the space.

I am especially fond of the work of George Nelson (and his associates). A number of his designs are scattered about, including 14 rare clocks, a Coconut chair and ottoman, a Sling sofa, two miniature jewelry chests, benches, a credenza and other miscellaneous accessories.

Dividing the main living area is a unique folding wire screen designed by Sol Bloom for a New York fur salon in the early 1950s. Another favorite piece is an articulated biomorphic wood sculpture done in 1951 by Leo Amino.

Lighting is especially important to the success of a good interior. I go for the drama of pools of light directed at key objects. I utilize several well-placed Greta Grossman lamps as well as hidden spotlights to achieve the desired results.

Beyond the appeal of the pieces individually, it is important to me that they work well together. I don't worry about the color scheme or which woods won't match. Well-chosen pieces just naturally seem to work. They can create a beautiful, livable environment that is also a comfortable home...more than just a collection.

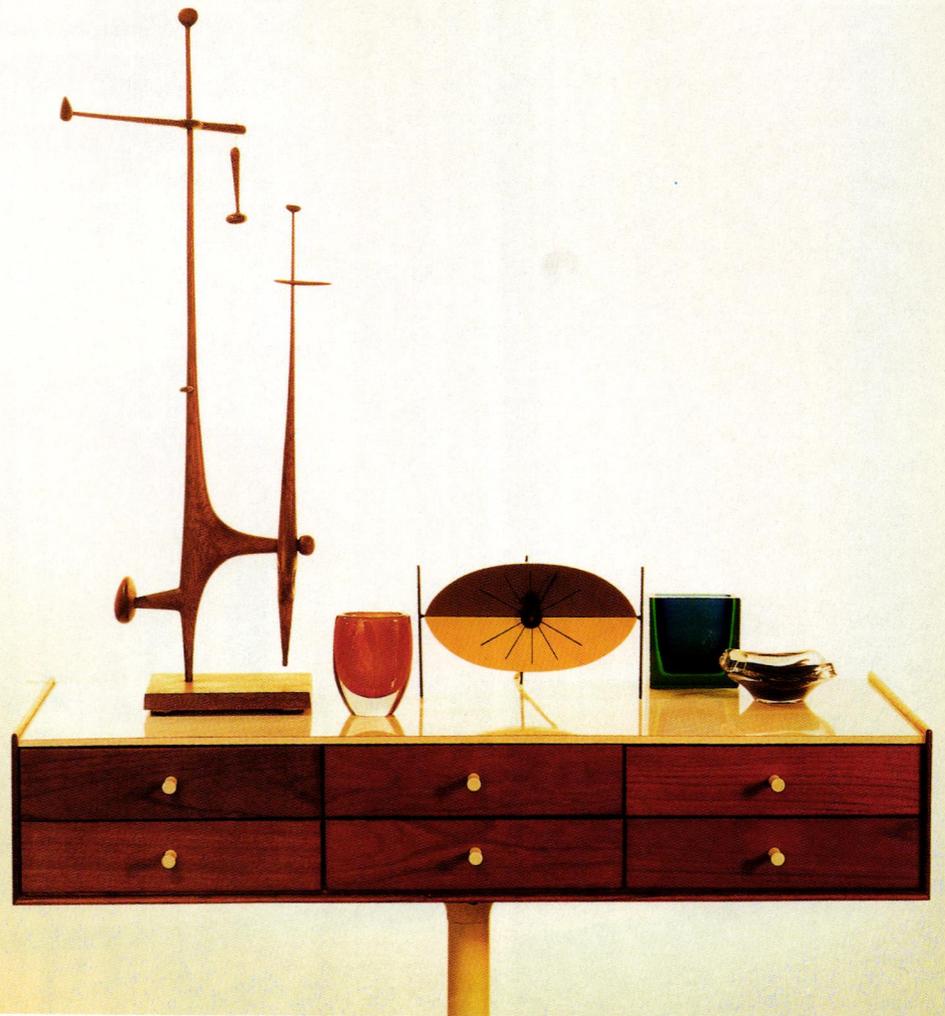
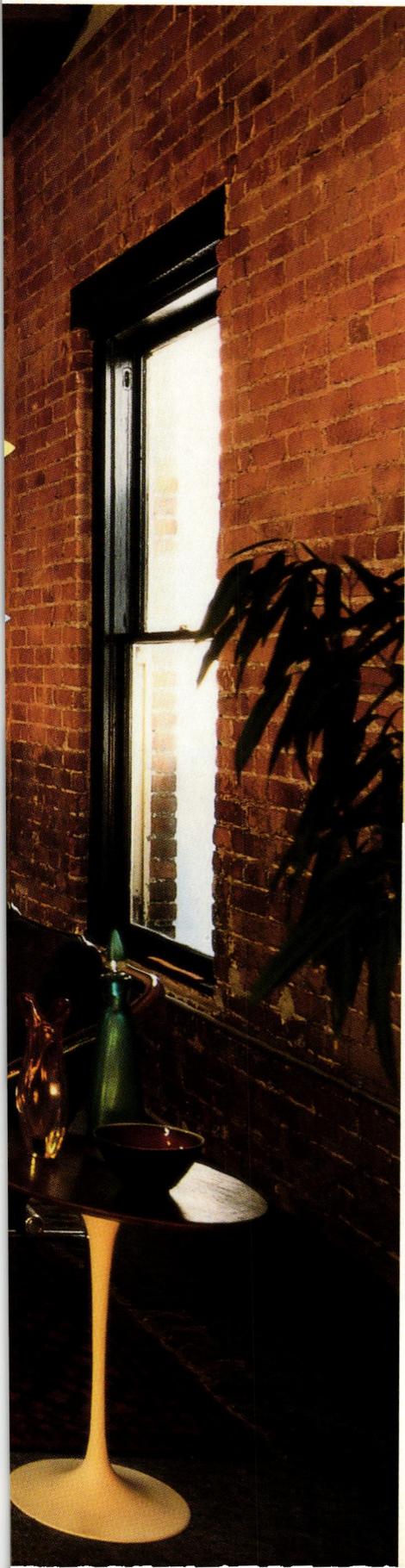
This is a look and a lifestyle that is very satisfying and still, after all these years, remains fresh and fascinating.

ABOVE: A Paul Evans enameled-steel and slate credenza is topped with an early Noguchi lamp and various Fantoni ceramics. A George Nelson Block clock hangs above.



A folding wire screen designed by Sol Bloom for a New York fur salon in the early '50s divides the main living area. In the background, a set of Paul McCobb candlesticks rests on a Nelson miniature jewelry chest which itself sits on an Eames *Surfboard* table. Above hangs a wall sculpture by Frederick Weinberg. Poul Volther's *Corona* chair is paired with a *Petal* table by Richard Schultz. An Eames *LTR* functions as a low display table.





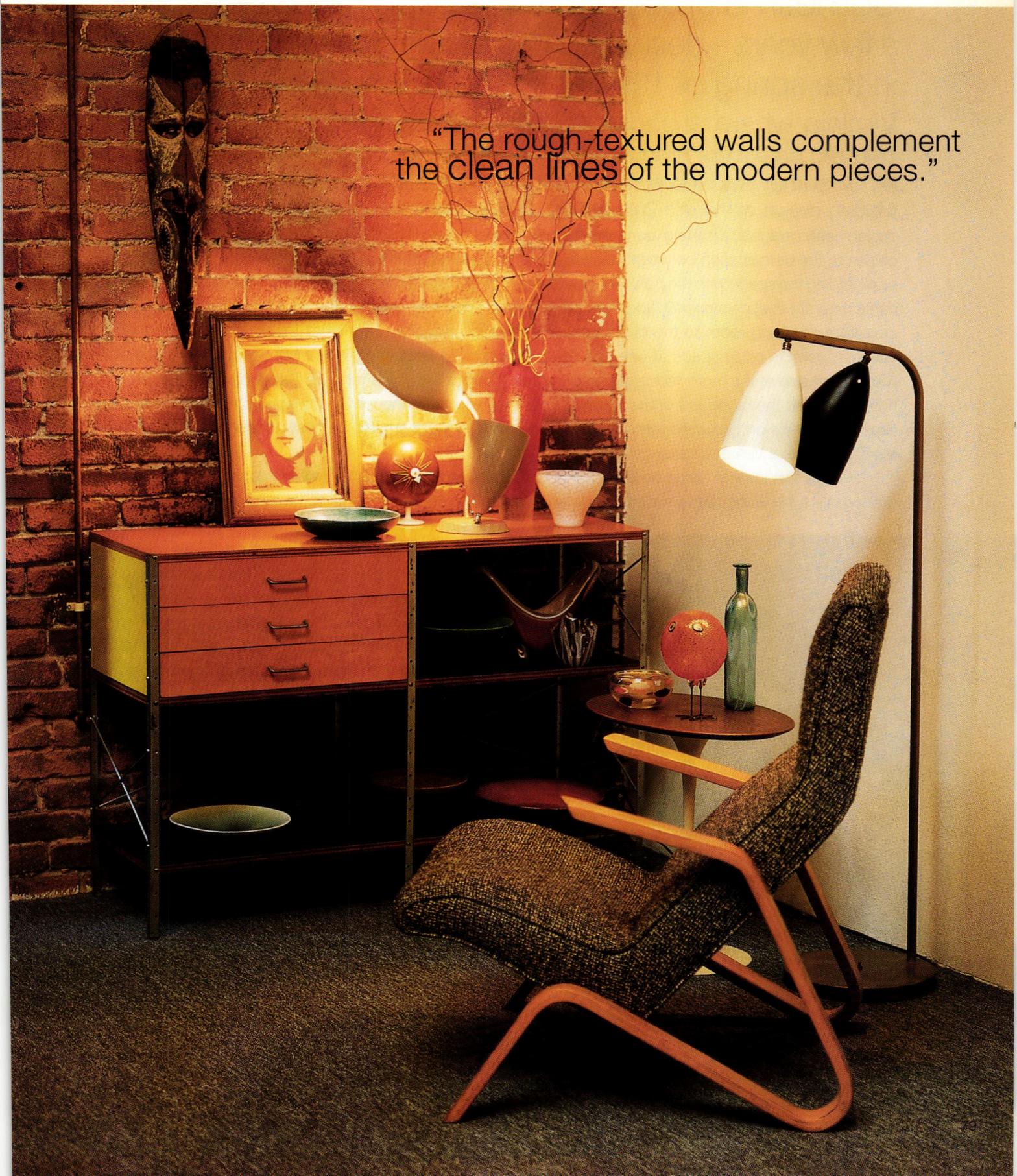
LEFT: In the living area, a ten-foot weaving by an anonymous artist hangs above a Nelson *Platform* bench and Nessen lamp. Creating a "modern" conversation area is a Noguchi coffee table surrounded by a Verner Panton *Cone* chair, Nelson *Sling* sofa, and a Saarinen *Pedestal* side table. Persian rug, Higgins mobile. ABOVE: Atop a Nelson miniature jewelry chest sits a Nelson Watermelon clock, a wood sculpture by Leo Amino, and assorted Scandinavian glass.

"After nearly two decades of searching I have come up with a collection that truly makes me happy."



ABOVE: In the dining area, a Poul Henningson light fixture hangs above a Noguchi dining table for Knoll surrounded by Eames DCM chairs. On the table, glassware by Holmegaard and flatware by Arne Jacobsen complement a sophisticated china pattern entitled *Moderne*. An eight-panel Eames screen in ash creates a feeling of intimacy in the dining area. RIGHT: Ceramics by Natzler, Andreason, and Manker; and glass by Vistosi, Salviati, Barovier, Venini, and Avem sit atop an Eames ESU unit and a side table by Eero Saarinen. *Grasshopper* chair by Eero Saarinen, lamps by Greta Grossman, table clock by George Nelson.

"The rough-textured walls complement the clean lines of the modern pieces."



Sometime around the age of 50 - plus or minus a few years - design comes of age. It became evident in the spring of 1998 at the Alexandria Show House in Virginia where a cadre of the Washington D.C. area's most talented designers brought the award-winning home of architect Charles M. Goodman into the nineties, setting the pace for the 21st century while wielding design of the mid-20th century. Michael Roberson of Michael Roberson Interior design deftly designed the living room, the room that most exemplifies the design philosophy of Goodman: obliterate the demarcation between the inside and the outside. In the living room, the outside comes in, bombarding the space with the transient colors and forms of nature. Here is a '50s addition to the old 19th century farmhouse, a home that Goodman reconfigured in the mid-century. The hallway is the transitioning area from the living room to the old house. A long room, designed by Abigail Brassil Adelman of AVT Interiors, permits office space at one end. Bud Yeck and Ed Bouchard of The Mill Company created a library from one of the more "schizophrenic" rooms - part of the old farmhouse with a bit of Goodman - noted Yeck. At the other end of the hallway, the dining room got the full Goodman treatment as a large expanse of glass on two walls lightens the rectangular room and creates an easy access to the terrace. Marlies Venute of Venute Interiors ably took on that room.

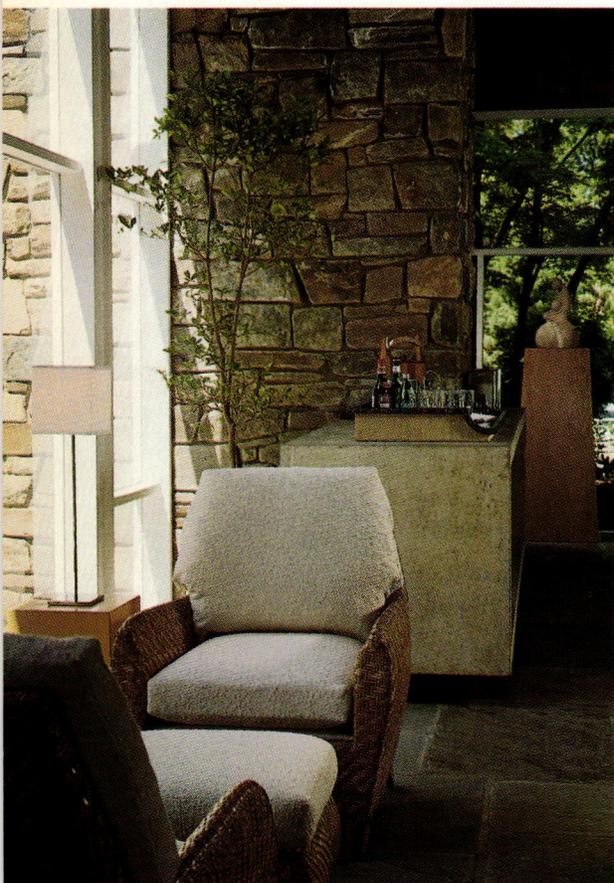
"He had this idea of taking an old Virginia farmhouse and converting it into this contemporary wonder," recalls Lynn Goodman, Charles Goodman's daughter, a child at the time of the renovation in the early 1950s. "His joke was making a silk purse out of a sow's ear."

Known best as the designer of Washington's old National Airport and the Hollin Hills community, Goodman appears to have learned from the best of those who came before him - the concept of the modular prototype from the Bauhaus, the organic sensibility and sensitivity to site from Frank Lloyd Wright, and the use of industrial materials. Geometric use of line and form were coupled with earthy stone and wood. Emerging technical advances permitted the broad expanse of window. They came together in the living room addition to the old farmhouse.

"I didn't think of it as a '50s house," says Michael Roberson as she talks of the living room. "I think of it as a really beautiful piece of architecture. It's quite obvious that the room is about the outdoors. It was not meant to be overly decorated. It's a place that celebrates nature with all natural materials, so I had to create islands of comfort in this glass box that looked out on all this beautiful greenery."

Her design is a testament to Goodman's architecture. He dictated the direction for talented and sensitive interior designers to follow. Michael Roberson picked up on his aesthetic, > 82

LEFT: Taking advantage of the woodland view are two comfortable woven wicker chairs. The bar area is visible in the background. RIGHT: In the glass living room, Michael Roberson of Michael Roberson Interior Design utilized a 10-foot high Madagascar straw screen to section off the living area within the large open space. Hans Wegner chairs owned by Charles Goodman surround a Z-shaped steel and glass table by Roberson. Noguchi lamps provide soft lighting for the dining table. A shag rug softens the hard slate floor.





Text by Barbara Karth
Photographs by Gordon Beall

designing the large table of industrial material and surrounding it with Hans Wegner chairs. Two Noguchi lamps reflect the era of when the room was added. For the upholstered pieces, she stayed true to the room, 90-degree angles and straight lines. She improved on the '50s interior design by increasing the proportions to keep the furnishings in scale with the room.

Abigail Brassil Adelman of AVT Design decorated the long hallway that extends the length of the house. "When I expressed interest in designing that space I felt so fortunate that I had the desk in there that he had designed for the space. Then I looked at the '50s period." She resurfaced the desk in a metallic gold leaf and chose a sage green for the walls - the color of her family's living room when she was a child during that same time period. "It worked beautifully with all the various light exposures. It was a great opportunity to go back to my personal history in the '50s."

The '50s saw a surge of interest in fine crafts as the United States benefited from the European expatriates who had fled the rigid confines of Nazism. "I drew on the historical perspective of the '50s, with the oriental coupled to a strong interest in crafts" relates Abigail Brassil Adelman. For a final touch to the desk area and a homage to Goodman, she hung black and white photographs by architectural photographer Robert Lautman of the house when the renovation was completed.

In the library, Bud Yeck and Ed Bouchard of The Mill Company dealt with a mish-mash of architectural features: some, the old farmhouse and others, Goodman modernism. "We liked the straight lines. We liked the aesthetic of it," Bud Yeck says. "We thought the '50s influenced what we could do - but only in that we had to do something that was appropriate. We had the Eileen Gray table, which was 1927. It just lent itself well to that space. We saw our library as an updated version," says Bouchard.

"We wanted to show that the architecture is flexible," explains Yeck. "We were not doing a recreation of a '50s room." "When you look at the linear feel of the architecture, the straight lines, how well they lend themselves to various styles - they don't dictate periods," Bouchard adds.



Butterfly stools by Sori Yanagi were placed in front of the fireplace. "It seemed the right thing to use," says Bouchard. "They don't detract, they don't dominate. They are what they are: practical, utilitarian, moveable seating."

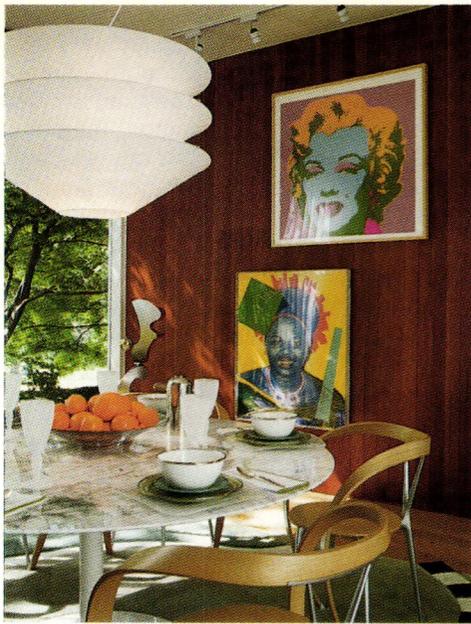
"We gave visitors the references but we took them beyond the references." Yeck refers to the >85

LEFT: A full-length view of the glass living room designed by Michael Roberson. ABOVE: In the long hallway which extends the length of the house, Abigail Brassil Adelman of AVT Design resurfaced the original desk in gold leaf and painted the walls a sage green on which she hung photographs by Robert Lautman of the home's '50s renovation. RIGHT: On an island of shag carpet, designer Michael Roberson placed an oversized sectional sofa and a sleek coffee table by Vico Magistretti.









library shelves made of glass and cable, and the lighting. "What we used is the evolution of track lighting. The things we are using are the evolution of what they had in mind," adds Bouchard. The cable system of Murano glass lights are counterbalanced to be brought down to provide reading light.

In the dining room, walls opened wide to the outside expressing more of the Goodman touch. Marlies Venute of Venute Interiors was sensitive to the period of the room. "I wanted to take the style and bring it into our time, so I used some of the very classic elements like the Le Corbusier lounge with a flokati rug underneath. Then I used the Saarinen dining table, but used very contemporary - but very fitting - dining room chairs." The paper light by Ingo Maurer traces its roots back to Noguchi.

As for the art, "It was my own little private smile. I wanted to use black and white over there, so I chose the *African Queen* who is black and *Marilyn Monroe* who is white. The real Warhol is the *African Queen* from his *Queen* series, and *Marilyn Monroe* came from a conglomeration of printers using the signature Sunday B. Morning in the series *Fakes*. Warhol signed them 'not by me: Andy Warhol'." > 95

OPPOSITE PAGE AND ABOVE RIGHT: In the library, designers Bud Yeck and Ed Bouchard of The Mill Company saw their space as an updated version of a '50s library - an Eileen Gray table and Yanagi *Butterfly* stools combine with glass and cable bookshelves and halogen lighting, creating a strikingly-timeless interior. ABOVE RIGHT: In the dining room, Marlies Venute of Venute Interiors utilized classic elements such as a Corbusier lounge chair and a Saarinen dining table, but paired them with contemporary elements, such as the dining room chairs. The paper chandelier by Ingo Mauer is a homage to Noguchi. On the walls, *African Queen* and *Marilyn Monroe* by Andy Warhol.

Pierre Koenig

(continued from page 55) stranglehold on San Francisco, and head south to the boom-town of Los Angeles.

After San Francisco, Los Angeles was a breath of fresh air: "It was warm, sunny, and colorful; everything was new and bright and clean, especially the architecture." He took to it straight away. The Koenig family moved into a small house in San Gabriel, and Pierre found a new group of friends who were set on studying architecture.

At 17, Koenig enlisted in the United States Army Advanced Special Training Program, which promised an accelerated college education, compressing four years into two. In 1943, however, after one semester at the University of Utah, the Program was cancelled abruptly, and he was sent to Infantry School at Fort Benning, Georgia. Sent to the front lines first in France and later in Germany, it was not until 1946 that he returned home to the United States aboard the giant liner *Queen Mary*, which had been pressed into wartime service as a troop ship.

Soon after coming back to Los Angeles, Koenig applied to the University of Southern California (USC) School of Architecture under the GI bill. Faced with a two-year waiting list, however, he enrolled instead at Pasadena City College where he studied from 1946 to 1948.

It was while he was enrolled at Pasadena City College that Koenig first saw *Arts & Architecture* magazine, and still remembers the impact it had on him. The first images he recalls seeing were the pen and ink renderings of a house in Florida by Paul Rudolf, and Ralph Rapson's sketches for the Greenbelt House, the latter an important landmark in the Case Study House Program, even though it was never built. It is worth noting that more than 40 years later, the curators and designers of an exhibition about the Program in 1989 would identify the Rapson house and Koenig's Case Study House #22 as the defining brackets of the series.

At the end of his two years at Pasadena, Koenig and his classmate George Foy determined to try again to enter the architecture program at USC. Places were still hard to come by, however, and Koenig was again rebuffed; but refusing to take no for an answer, he and Foy sat themselves down in the Dean's outer office and stayed there every day for a week, from 8am to 5pm, until the Dean finally admitted them into the school.

When Koenig entered USC, the University had already established its reputation as the pre-eminent California institution in architectural education, after only three decades in operation. The faculty of USC's School of Architecture in the late 1940s and throughout the 1950s reflected the School's intention to be in the vanguard of exploring ways in which the built environment could respond to radical change, with Gregory Ain, Robert Alexander, Harwell Hamilton Harris, Richard Neutra, Calvin Straub, Garrett Eckbo, William Pereira, and Alvin Lustig prominent in the School's shift towards Modernism. This was the crucible into which Koenig entered.

As a student, Koenig demonstrated an independence of spirit no doubt rooted in his wartime experiences. His time in combat had changed his outlook on life; the notion of risk-taking, for example, was not something that scared him in the relative safety of Los Angeles. It followed, therefore, that when in his third year at USC, a studio instructor rejected his proposal for a steel building, he decided to build a house for himself out of the material, just to prove his point. Having grown up in the Depression, and experienced firsthand what it was like not to have money, he was not daunted by lack of funds. He gathered together as much money as he could from personal savings and loans to build a house for himself in Glendale in 1950, acting as his own general contractor.

Koenig wanted to explore an alternative to the wood frame because: "it occurred to me that houses that were very slender were meant to be in steel, not wood." But this idea was rejected by his professors with the argument that steel was intended for industrial, rather than residential, use and that it was too psychologically 'cold' to evoke a comfortable domestic feeling. Koenig believed, however,

that steel would allow him to clearly define an ideal way of building.

While building his first house Koenig demonstrated early on a genius for getting more from less. "With a promised \$5,000 loan from the bank, I designed by little experiment and sent out to bid to various sub-contractors (I was the General Contractor). The prices added up to \$12,000! Undaunted, I set out to find out what was wrong with my plans. I was convinced that I could build my steel house for \$5 per square foot. I went to the steel contractor and spent a few days learning about fabrication and erection. I realized that I had designed a wood house. I learned how to turn the beams on the long direction of the plan - instead of transverse like a wood house. I learned how to minimize the number of parts by increasing spans. I learned how to cut down on waste. Then I went to a sliding glass door company and learned much the same thing - bigger and fewer doors were more economical. Armed with my new knowledge, I re-designed my house and sure enough the new bids added up to \$5,000, including retaining walls for the hillside. These simple lessons have served for my entire career and have given me the basis for expanding my knowledge to apply to bigger and more elaborate solutions."

Upon graduation in 1952 Koenig established his own practice in Los Angeles, and built three steel-framed houses in quick succession: the Lamel House in Glendale, 1952; the Squire House in La Cañada, 1953; and the Scott House in Tujunga, 1953. His public profile in Los Angeles began its upward trajectory, and was helped considerably when the Glendale House was featured in a two-page spread with photographs by Julius Shulman in *Arts & Architecture*, in October 1953.

The case for steel had never been stronger. In March 1957 *Arts & Architecture* published Koenig's designs for a 1,250 square-foot "Low-Cost Production House." Although he had viewed all his houses to that point as prototypical, this was his first proposal for an "off-the-shelf" factory-made house.

Certain that such a house would find a popular market, Koenig approached Bethlehem Steel to try to persuade them to invest in the project, but they held on to a belief - endemic in industry at the time - that the demand for "new-fangled" steel homes would be short-lived and that people would return to wood once costs came down. It so happens that history was on their side.

Although Koenig found his plans for a mass-produced house frustrated, 1957 proved to be a red-letter year nonetheless. He was invited to exhibit at the São Paulo Biennale, and his work was brought before an international critical audience for the first time. After publishing many of Koenig's houses in *Arts & Architecture*, John Entenza was finally prompted to invite him to join the Case Study House Program, saying, "Pierre, if you ever have a good house, with some good clients, tell me and we'll make it a Case Study House."

"Well," says Koenig, "all of my houses were with good clients, so I just said 'I have one now,' and that house became Case Study House #21." This was undoubtedly a great opportunity. By early the following year he had sold his house in Glendale and established an office on San Vicente Boulevard.

Case Study House #21 was the culmination of Koenig's research on steel construction and the refinement of his detailing vocabulary. For many critics, this elegant, even austere pavilion was the apotheosis of the Case Study House Program. A modestly scaled, 1,320 square-foot house for a young professional couple, it exemplified the ideal, affordable, mass-producible and universal house that John Entenza set out to promote in the pages of *Arts & Architecture*. Entenza himself described it as the product of "some of the cleanest and most immaculate thinking in the development of the small contemporary house."

Part of the Case Study House #21's great success was the skilled way in which Koenig opened the interior up to nature, providing each of the main rooms with its own outside terrace and threading a long moat-like pool of water around and through the house, before >88

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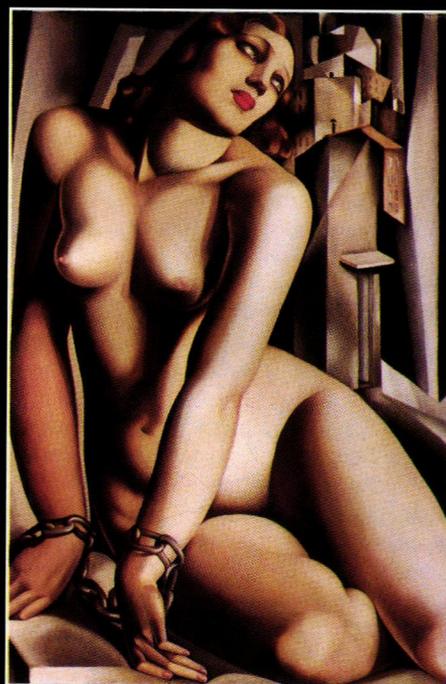
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Pierre Koenig

(continued from page 86) finally taking it up to the roof and letting it stream back down again. Architecture and nature achieve a unity in this house rarely seen before, or since. Entenza published the house in *Arts & Architecture* in February 1959, by which time Koenig's second Case Study House was already well under way.

Case Study House #22 is perched on what Koenig describes as "an eagle's nest," high in the Hollywood Hills above Sunset Boulevard. While Case Study House #21 was a brilliantly understated model for mass-production, Case Study House #22 - the Stahl House - is perhaps the ultimate "one-off," so perfectly adapted to suit this near-impossible site that it couldn't possibly be imagined anywhere else. The house is again a skillful performance. Cantilevered out from its precipitous toe-hold on the hillside, it reconciles not only the extreme structural demands of its location, but offers a seamless transition between inside and outside spaces beneath a sheltering, overhanging roof, and takes spectacular advantage of an unrivalled panoramic view across the city below.

The Case Study House Program demanded that clients open the houses to the public for a period of six to eight weeks after completion. To ensure that the houses consistently represented the very best of contemporary architecture and design, they were presented to the public fully finished; none of the clients' old furniture - unless approved by the architect - was allowed. Koenig recalls: "It was stipulated that the architect should design, build, or select the furniture for the houses, and they had complete control over furnishing them. In some cases I designed the furniture; sometimes I selected it. Often furniture companies, such as Knoll and Herman Miller, would put their furniture in the house for the duration of the public exhibition and the clients could buy it afterwards at cost. They usually did; most people didn't have modern furniture."

This setup also meant that the architect had to please not one client but two: the home's owner and *Arts & Architecture* magazine and its accompanying photographers and furniture company representatives and advertisers. Balancing these demands and keeping the contractor on track often proved to be challenging, and Koenig decided that two Case Study Houses were enough.

Koenig's career, meanwhile, had taken a fresh turn. In 1962 a new Dean, Sam Hurst, was appointed to the Architecture School at USC, and he set about hiring new staff. He recruited Ralph Knowles, Robert Anderson, and Richard Berry and, in 1964, Pierre Koenig.

Koenig's teaching career began as his commercial work slowly began to tail off - although he was still two years away from completing his largest industrial building, the 64,000 square-foot EEI Factory and Showroom - and he made a conscious decision to maintain his office at a modest size and combine practice with teaching.

In the beginning at USC he taught design studio; later he formed an association with Konrad Wachsman which led to his appointment as Assistant Director of the Institute of Building Research, from 1969 to 1971. This was also the start of his collaboration with Ralph Knowles with whom he worked to establish the School's Natural Forces Laboratory. Professor Koenig is currently Director of the Natural Forces Laboratory of USC's four-year undergraduate Building Science Program, a post he took up in 1980. The Program is a multi-disciplinary course introducing architecture to engineering students.

In 1971 Koenig took up another role in the School, as Director of the Chemehuevi Indian Reservation Planning Program, which allowed him to explore in real context the development and application of mass-production housing techniques that he had been investigating privately for many years, and to apply them in a way that would bring real improvement to people's lives.

As Koenig has long maintained, his steel and glass houses are almost universally applicable industrial solutions to the housing problems of the 20th century and beyond. In the early days his houses were mostly custom-built designs which were also clearly prototypical. Over time they have become increasingly flexible and adaptive in

response to some very demanding sites, from Case Study House #22 on its cliff-edge to the recent Schwartz House on a tight steeply-sloping lot. He views modern technology as a useful tool in the problem-solving process, and maintains that industrialization offers the freedom and opportunity to create a new kind of architecture which was once believed to be impossible. As the challenges he faces have changed, so too have the solutions; his earlier horizontal designs have given way to vertically-organized solutions imposed by smaller sites. His own house in Brentwood, for example, completed in 1985, has a three-story steel frame, and his latest house project in Laguna has three levels, with the floors suspended from the roof structure. In this project Koenig has stretched the steel frame to its limit, creating volumes and vistas that would not otherwise be possible. He is still exploring; still inventing. ■

- This article was excerpted from the new book *Pierre Koenig* by James Steele. This 160-page title, encompassing 250 illustrations of Koenig's work (150 in color), is available through the Echoes Bookstore for the special price of \$40.95 + shipping and handling.

Pierre Koenig Interview

(continued from page 57) **Another area you been known to be an innovator in is passive cooling and heating.**

PK Yeah, that started intuitively too. I just knew. John Entenza's favorite words were, "It doesn't matter how beautiful the house is. If it's not cool in the summer and warm in the winter nobody is going to like it." I think everybody sort of knew that and everybody made them pretty comfortable. There were no Philip Johnson greenhouses. They were all protected with overhangs and lots of sliding doors for air movement. Some even had at that time flat concrete for heat absorption to hold the heat. That was pretty advanced stuff. We knew intuitively how to do all of these things. I mainly learned a lot by teaching at USC - how to really get into this sun, heating, cooling all naturally. So it is really refined now. I am the director of the Natural Forces Laboratory which I created down there and we study all these things. I got it down to a fine point now. Everything worked, but everything back then always did. I didn't know why, but now we know why.

I want to know about your clients. What do you feel has made the ideal client? Or have you had an ideal client?

PK All of my clients are all ideal in the sense that they are pioneers and are willing to take chances and take risks. You gotta be to hire a young 25-year old architect that has only done one house! It takes a lot of guts to do that, even to come out here and build a house altogether. They are all pioneers. There was no money around. Now there is so much money around, even with the deep inflationary period, it has just ruined everything. There is so much money and no good design anymore. Nothing ruins good design better than too much money. In those days there wasn't. We were forced to really do good stuff with a low budget; we had to. Today, who cares? In those days, boy it was tough, really hard.

Most of my friends who are architects say that it would be a dream to have a client like Edward Kaufman, Jr., someone who would let them do whatever they want.

PK (laughing) That never happens; they are dreaming. You make your own choices; you don't wait. Kaufman didn't say, "Do this wonderful house for me," no way. As the architect, a strong architect, you stand up to the client and have the guts to tell the client what should be done. The architects (today) for all their worthiness and their wonderful ideals and everything, just don't stand up. They get walked all over. They are so afraid of losing a job they say, "Yes sir, yes sir." Nobody will ever come to you, guaranteed, and say to you,

"I want you to do whatever you want to do. I want this." It will never happen, they are dreaming. It's an excuse.

What it is like having yourself as a client?

PK Well, that is the best way! I produce the best house I could at much less than I could have for a client. I had complete control over all of the factors. I could pick and choose deliberately with the costs in mind, overall organization. Everything was all linked together in my own mind. The client comes along and says, "Would you change that," and it breaks the chain, and the costs go way up. When that happens, what you get back is very little. That is what happens to most buildings. You have to draw the line. I do compromise, but my compromise range is very small, and bad buildings have a large compromise range.

If you stand back and look at your house built in 1985 and others that you have built for your clients, can you see a difference in the overall quality?

PK Sure, I have grown. Lots of things are better.

But with respect to free reign to do whatever you want, is there a quality that the house takes on, a more complete vision?

PK Oh, absolutely. Case Study House #21 is a very complete work of art, one of the better houses that I did because of the intelligence of the clients. They programmed the house very early and then it grew out of a program. I was able to apply a lot of things that I had learned to the house to produce a very good design. That is the higher level. Then the time it took; good design is related to the time it takes. Nobody is a genius; it just depends on how much time you want to put into the work. I put a lot of time in, 5 years on 21, for example. The longest was 7 years. Houses like 22 were good, but they are not like 21 that I worked on for so long.

Earlier we talked about the renewed interest in early post-war architecture. There is a large movement for the appreciation and restoration of projects, and you have seen restoration of your own projects. How long had it been since you had seen 21 before it began its restoration?

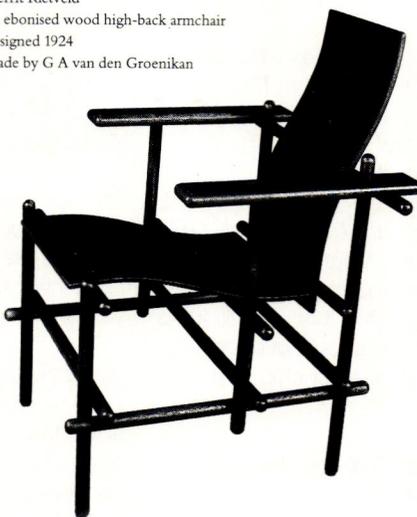
PK About a month. I see all of my houses all of the time.

How does it make you feel when you see a house that has become distressed to the point....

PK It makes me feel sick, like to see > 90

modernism

Gerrit Rietveld
an ebonised wood high-back armchair
designed 1924
made by G A van den Groenikan



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Pierre Koenig Interview

(continued from page 89) your child in the hospital with a broken arm. Or your painting on the wall with a mustache painted on it.

How do you see the longevity of your projects as far as standing up to the elements/weather?

PK Very good. With minimum maintenance my houses will look like new after 40 years. Case in point, we did a remodel in Mandeville Canyon on a house we did in '62. And all we did after 40 years was paint it - well we added on to it in the process of painting and fixing it. It is the same house except there is a second story on it. The lady had company over and one of her dear friends came in and she said, "Della!!! You didn't tell me you built a new house!!." She said, "This was built 40 years ago." She couldn't believe it. With a modern technological building you have protective devices. You have modern coatings that go along with the whole technology, and it is easy to keep them like new forever. There is no reason why it should ever deteriorate; glass does not wear out or anything. It doesn't chip, crack or peel.

What are your feelings about landscaping? Does that play an important part in the design of the property?

PK Absolutely. I like to do my own because it is so hard to control the landscape people. Garrett Eckbo was a wonderful landscaper. We don't have many Garrett Eckbo's anymore. He did landscaping on my house in Carmel Valley a few years ago. Imagine he was my teacher at school at USC in the '50s and he did my remodel/addition in Carmel Valley. He's retired now.

What about furniture?

PK Furniture too, I do everything. It's like my landscaping; I like to do that. Most people can't afford new furniture, but when they can we either design it or select it. That long hi-fi cabinet in the entrance of Case Study House 21, I designed that. Gerry McCabe and I designed the rest of it. Wherever possible I like to do that so the whole thing is complete.

Gerald McCabe and other designers in California went on to quite a bit of success designing furniture and a lot of architects have toyed with designing furniture for mass-production. Why haven't we seen any Pierre Koenig furniture lines?

PK I did. I had a factory and used to make furniture, and I sold it. I had a dream that the factory would support me and my architecture when I was getting started. It worked out the other way because I found out that furniture dealers, pardon me - I am sure you are an exception - I found out that furniture dealers don't pay quickly. The cash flow was very slow!! I was running out of cash all the time. I could not maintain the factory.

What do you feel are the most interesting ideas in architecture now?

PK Designing with natural forces has the most real significant potential. I have seen some things and done some things in school that are just absolutely breathtaking that have been 'WOW!' types of architecture.

What are your current projects?

PK Well, we just finished Case Study House 21. I am doing an art gallery in New York. I have a lot of interested people talking about doing some work. Some come through, some don't.

How many projects have you done outside of this area?

PK I have done back east, Canada, Mexico, as well as around California (Colorado River and San Francisco).

And the art gallery in New York that you are working on..

PK Yeah, we are just starting that. I don't know how that's going to come out. It's kind of a prestige thing just to get to New York.

What are your favorite projects or buildings?

PK I like them all, but using the analogy of children, when people ask me they don't understand that when you get this involved with things they are like children - you can not say which child you like the best. I like them all. Some do better than others, but that does not mean you don't like them!! ■

Julius Shulman

(continued from page 62) responded by describing my Neutra Kun House adventure, how it was the first modern house of its form I had ever seen and that Neutra was the first architect I had ever met. Further conversation resulted in my detailing how Neutra not only accepted all six of my Kun photographs but had also requested six additional 8 x 10 inch prints of each. Apparently Schindler was impressed. He asked if I would photograph his recently completed Fitzpatrick House. Thereafter I continued with other projects for him.

My relationship with Schindler was a cordial one. Although he never attended an assignment with me, he provided invaluable critiques of my photographs. I particularly recall his comments when reviewing prints of his Daugherty house in the Santa Monica mountains. He asked: "Why on your interiors is the lighting equal in intensity on adjacent walls?" He then pointed to the naturally illuminated walls in his studio. Each differed, the light sources struck at varied angles. What a lesson! In my use of floodlights it had not occurred to me that illumination need not be uniform.

Schindler's observations were timely for, as I became more active, there was a growing responsibility for more realistic identity of natural values in my interior compositions. My photographic techniques were further enhanced by his continuing objective comments on my interpretations to his designs. We both gained.

There is another important name in my immeasurably prolonged chain in which names had become links which forged together those fortunate enough to have lived and worked during those pioneering decades. J.R. Davidson was a designer who arrived in New York in 1923, from Berlin. He settled in Los Angeles in 1925, where he embarked upon designing a series of disciplined, International Style houses. My association with Davidson began in the early 1940s, photographing his first house in this area. The Maitland residence involved remodeling an old Georgian mansion. I photographed it in 1940. Herein lies one of the answers to frequent queries: quite simply I was at the right place at the right time. I was inclined with Davidson as with so many of my first architects' meetings to not impair our "business" relations with burdening financial matters. After all, during those formative years a loaf of bread would cost ten cents. I was willing to share my bread.

Davidson and his wife Greta became good friends. My wife and daughter visited frequently. Our Sunday morning breakfasts were delightfully rich in conversation. Contrary to the difficulty of the depression years of the 1930s and early 1940s, J.R. attracted a wide range of clients. His genteel manner and friendly disposition created an aura of trust among his clients.

Fortunately, J.R.'s clients made my photographic life considerably relaxed. Most were favorably disposed to collaborate wholeheartedly with him and his wife in fulfilling their plans. Greta was an able associate, establishing close rapport with the clients' wives >96

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The Influentials



LEFT: Henriette Suhr, at home in her Mount Kisco garden. BELOW: Interior display for Robsjohn-Gibbings collection for Widdicomb furniture, July, 1952.



Henriette Granville Suhr: creator of extraordinary model rooms

In the 1950s, the unveiling of Bloomingdale's new model rooms rivaled the opening of the Metropolitan Opera as the highlight of the New York season, and influenced the direction of design for seasons to come. For a ten-year period, a petite, dynamic woman with a charming European accent was single-handedly responsible for the content of those rooms. Henriette Granville, whose fashion dictates were eagerly reported by the media and enthusiastically adopted by retailers and mass-market manufacturers, helped make Bloomingdale's the country's most celebrated and most-copied home furnishings retailer of that time.

A native of Vienna, Granville moved to Paris with her family while still a youngster, and received her professional training at the relatively new Paris branch of Parsons School of Design. Emigrating to the United States in 1941, she was hired to work in Macy's influential home furnishings division. With most able men called into service, she was put in charge of the entire display department (the first time any woman had gained such an important post). She worked briefly at Lord & Taylor, and was hired by Bloomingdale's in 1949 to take on three important jobs: running the decorating department, serving as fashion coordinator, and designing the model rooms. It was in the latter role that she made her most significant contributions.

Her eye-stopping interiors (seven main rooms and 12 smaller ones, redecorated four times each year) generated copious press coverage - "I always gave them something to write about," she com-

ments. Editors and style-watchers lined up to see the lavishly accessorized settings that became her trademark, and those of the store. *Interiors* magazine admiringly noted Granville's "ability to hold to museum standards of design while achieving a buying mood with a wealth of objects, bazaar-like fantasy, and ingenuity." Granville credits Jed Davidson, then Chairman of the store, for making it all possible. "He gave me a free hand," she recalls. "Of course we had to show the furniture they carried, but then I could put in whatever I liked - Davidson approved of anything, as long as it was well done."

Granville considers the creative presentation of the model rooms her most important accomplishment. As she points out, "We were a department store, and we had a basic customer to please, so the merchandise needed to be affordable and accessible." Her concept was to make ordinary merchandise exciting by the creative use of backgrounds and accessories - a new idea at that time. Recalling the costly-looking leather-bound books that lined the walls of many of her model rooms, she chuckles, "You could buy them cheap, by the yard," though she admits to extravagances like a costly marble floor she installed for a Gibbings furniture display, which was criticized until the room, and the furniture, proved a major success.

She plumbed a variety of sources for inspiration. Through her husband-to-be William Suhr, a prominent painting conservator, she had contacts for borrowing artworks to dress the walls. In her extensive travels, which Davidson encouraged, she would bring back >94

The Influentials

Text by Judith B. Gura



TOP: Interior displays for Bloomingdale's groundbreaking "At Home With Scandinavian Design" promotion, 1957. ABOVE: Display for Finn Juhl collection for Baker Furniture, February, 1952.

products and ideas that, before the days of extensive importing, were virtually unknown - goods from Provence in 1952, Scandinavian furniture in 1957 for the first major import fair of the time, imported housewares for a gourmet shop, and furnishings from India in 1955.

Noting how the marketplace has changed in the past decades, she recalls that there was "almost nothing modern in American furniture" at the time...the few good lines included those by T.H. Robsjohn-Gibbings for Widdicomb and Edward Wormley for Dunbar, and a

news-making collection designed by Danish designer Finn Juhl for Baker Furniture in 1951. Although these were not "department store lines," they were all launched in Bloomingdale's, largely on the strength of Granville's presentations. When the Museum of Modern Art instituted its "Good Design" exhibitions in 1950, Granville showcased the museum selections in windows and store displays - "I didn't like all of the things, but you couldn't ignore the importance of the program." Aware of the need to educate store buyers as well as consumers, she brought in art historians to lecture to the merchandising staff about good design.

Another of Granville's innovations was reorganizing the domestics department to display goods by color, instead of by manufacturer. When the buyers protested, she suggested they try her concept for two weeks and promised to change it back if sales did not improve. The result, of course, is today's standard practice of arranging merchandise by color.

As Granville recalls, coordinated merchandise presentations were not customary at the time, especially in a big department store. "The first time we could do it was the gourmet shop, which took goods from several departments, to pull together a presentation."

Granville left Bloomingdale's in 1958, shortly after Davidson's departure. "I was used to running my own show," and was sought out by many of the manufacturers whose products she had presented so well. She designed showrooms and display interiors for Dansk Designs, Boris Kroll, Baker Furniture, and several High Point manufacturers. A former Bloomingdale's executive retained her to direct the upgrading of Burdine's furniture department, and she

took on a similar project for I. Magnin stores in Beverly Hills and Chicago.

Her last job in the industry was in the mid-1980s, when she developed a new gift department for Lord & Taylor, whose chief executive, like Davidson, offered her a free hand to assemble whatever she thought appropriate. "For a while, it was the best gift department in the country," she recalls with pride, referring to the time before the store became part of a retailing chain.

Since retiring, she has continued her extensive travels - Bloomingdale's had allowed her a 10-month working year, with summers free for European travel - but her chief working concern is designing the garden at her Mt. Kisco House. What does she think about retail home furnishings departments today? Apologetically, she admits finding much of it "aggressively disagreeable," a description which would never have applied to her inviting and enviably extravagant interiors. ■

- *Judith Gura is a writer, lecturer, and museum consultant in the decorative arts, specializing in 20th century design. She conducts programs for the Bard Graduate Center, and is working on the upcoming exhibition "Vital Forms: American Art in the Atomic Age" scheduled for Fall 1999 at The Brooklyn Museum.*

Scandinavian Greats

(continued from page 73) space *between* the two elements of the chair.

The Mobilia Press, the Danish furniture industry's eloquent voice from its modernist heyday, published a beautiful little book on Kjærholm. In it you will read, "When Poul Kjærholm's furniture is evaluated today, it is not by virtue of its quantity, but of its supremacy." In looking back on the second half of the century, indeed the whole century, it is almost impossible to find comparable talent. Yet his work still remains obscure, unknown to many. ■

- *Tom Shiner, AIA, is a member of the visiting faculty for Architecture and Industrial Design at Virginia Tech. This article was based on a lecture given by Mr. Shiner at the school in the Spring of 1998.*

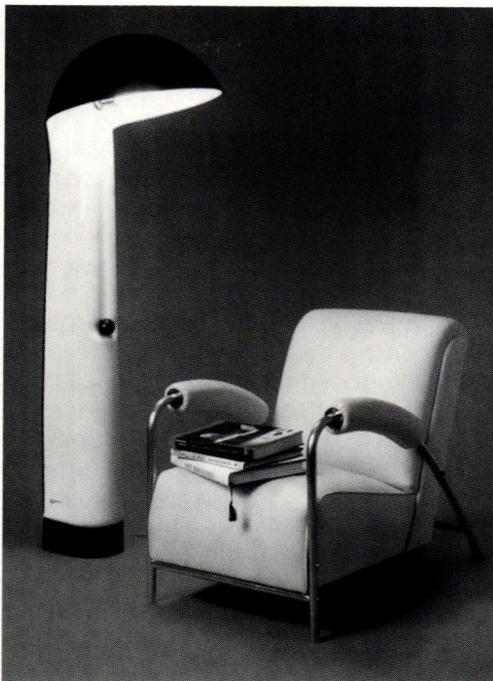
Alexandria Showhouse

(continued from page 85) Marlies Venute enjoyed the showhouse experience. "They gave me the freedom to reach, to do something totally true." This same opportunity to expand, to pull the recent past into cutting-edge interior design led to *House Beautiful* awards from Michael Roberson and The Mill Company.

Design from the mid-century has come into its own, freed by time from kitsch popularity and poorly executed knock-offs, the best has endured. ■

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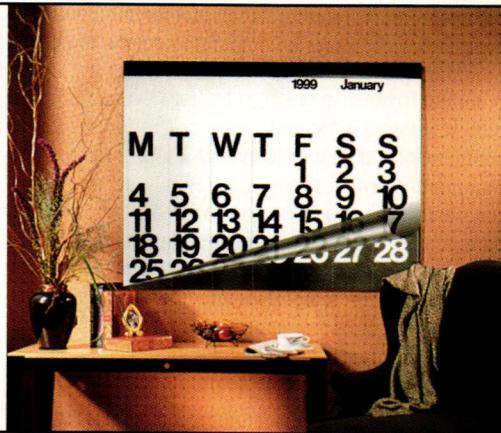
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Julius Shulman

(continued from page 90) in determining space organization. That may seem to be irrelevant to many, but with my observations among architects, there were numbers of houses in which dissatisfaction arose: "I thought that the kitchen was not here but there"; and "It seems that (to the architect!) you put the living room on the wrong side of our property." Davidson would frequently comment that Greta made his design communication successful because of her skill in relating specifically with the woman of the house. Sources of misunderstandings were thereby eliminated.

Furthermore, it was difficult for me to understand why Davidson had no problems with the landscaping of his projects compared to those besetting Richard Neutra. Perhaps that situation can be ascribed to the fact that the latter was impatient, often having me photograph before landscaping was developed - or even planned. Arriving at a location with his car loaded with branches of trees and cuttings from shrubs, Neutra immediately proceeded to direct his assistant to "plant" them. Very few of his early works were published except, of course, in those magazines, mostly in Europe, which were academically concerned with the theories of Richard Neutra's international style. In this country, editors refused to grace their magazines' pages with obviously misdirected landscaping attempts.

An incident of this nature occurred many years ago with one of Richard Neutra's school projects which I had photographed. He had strewn many branches over the ground between the camera and the buildings of the school. Afterwards, on the finished prints, he would doctor up the images with pencil so that it would appear that the landscaping was actually a ground cover. Unfortunately, by stacking the pencil-retouched prints on top of each other, they arrived at the magazine office smeared and dirty beyond any possible use in the publication. The editor called me and asked, "Please save my life. Do you have any prints that Neutra has not applied grease pencil to?" Fortunately, I immediately mailed a set of clean, untouched photographs and the issue came out in time for the presentation as planned. Neutra never once commented that the publication in the magazine did not show any of his previously retouched photographs.

Those early years were invaluable for us: we worked together, for those fortunate enough to gain even one contract each year were able to spend time with me in the learning processes of creating photographs that would hopefully be published by professional journals. The work of those pioneers was eagerly accepted. Even editors were learning, along with us, how to select and present the results of our "team" works. Gregory Ain's first houses impressed the Museum of Modern Art enough for them to commission him to design a house in New York on the museum grounds. It served as a demonstration of "workable and efficient" design.

Continuing recognition of the pioneers was furthered with the inclusion of some of their works in one of the first books on contemporary architecture, *The Modern Home in America* by Professor James Ford of Harvard University and his wife, Katherine Morrow Ford. They had seen my work in a number of current magazines and were able to select a cross section of available designs for publication. So there again was a source of material which helped to publicize the architect's work and of course gave me nationwide and even international exposure for my photography.

In 1947 I had the opportunity to meet Katherine Ford, after I had photographed the home of architect Albert Frey in Palm Springs. By that time Mrs. Ford had become architectural editor of *House and Garden* magazine. She, and several of the other editors, impressed by my coverage on the Frey house, invited me to meet the staff. On one of the evenings, at an event at Ford's home in Manhattan, I met a number of leading architects, including Walter Gropius and Edward Durrell Stone.

My last major project, prior to a two-year stint in the United States Army, involved photographing the newly-constructed synthetic rubber plant in Los Angeles. *Arts & Architecture* magazine had given me

an assignment in October, 1943, a few weeks before I was inducted into the Army in November.

To photograph the project was indeed a spectacular event in my life. For at least 10 days I wandered throughout the vast expanses of the site - having been screened by governmental security agents, I was given carte blanche permission for full access to all areas of my choice. I recall this time, the "child in a candy store" thrill of the occasion. I worked alone, my 4 x 5 tripod mounted view camera and shoulder film accessories bag on my shoulders. It was difficult to restrain my excitement. I used no lighting to supplement the existing protective fixtures. Many of the chemical products in the plant were highly volatile - I had been forewarned not to use other light sources. The assignment was open-ended: no prerequisites as to numbers of photographs nor delivery time. The weather was ideal. I received whole-hearted cooperation from workers and authorities. Using the former as "models" throughout the plant, they had been instructed to "wear clean clothing" during my "tenure" as plant photographer. Even lunches in the plant cafeteria were a pleasant respite. In conversations with the plant operators I learned much about the procedures and intricacies of production.

Together with an extensive coverage in *Arts & Architecture*, the major contracting firm with the three principal participants: Dow Chemical, Shell Oil Co., and U.S. Rubber Co., published a handsome brochure using an informative display of my photographs. The photographs, apart from that brochure, have been used for many of my exhibits and have been published in industrial journals. 35mm slides made from the original black and white scenes add to many of my workshop seminars.

During my two year sojourn in the army I worked as a public relations, special services, and post and surgery photographer. These photographs were used for the hospitals' reports on activities to the United States Surgeon General's Office in Washington, D.C. The surgery photos were included in a publication reviewing the progress of army surgery during war years. That particular photography in surgery every day for most of the week was a remarkable experience, for I had never been attendant to any surgical experience previously. Yet within a few days after being assigned to the hospital I was called to photograph chest surgery for the removal of a patient's lung. This was followed by several varieties of surgery over the course of the two years. I had a remarkably ingenious rack assembled for me by the army engineers where I was able to climb a ladder-like structure which was bridged across the surgery table, my 4 x 5 Graphic View camera bolted to the bridge overlooking the surgery table. An attendant working with me had a signal which could raise or lower the contraption, making it possible for me to get overall or close-up views of the surgery incisions.

Apart from the surgical photography, I was also assigned to photograph for the Special Services Department scenes taken on weekly bus trips for patients who were recovering from their war injuries. Since Spokane was in the center of eastern Washington, there were many beautiful lakes and mountains in the general area which was the site of our activities.

Discharged from the army in October, 1945, Shulman re-established his studio in Los Angeles to prepare for the resumption of his career. Little did he anticipate what was in store for him. In addition to his individual assignments, he received work from national architectural journals and popular magazines - the most prominent being his work on the Case Study House Program by Arts & Architecture magazine. Working as a volunteer, Shulman photographed 15 of the 18 constructed homes - creating an invaluable visual history of the pioneering architecture of our time. ■

- This article was excerpted from the newly-released Julius Shulman: Architecture and its Photography. This 300-page title, with 500 black and white illustrations, is available through the Echoes Bookstore for the special price of \$35.99 + shipping and handling.

Piero Fornasetti

(continued from page 68) different surfaces? The artist wasn't talking. Liliane Fawcett explains that "Fornasetti's printing technique was as carefully guarded as the glass making of the Venetians or the porcelain of the Chinese in ancient times."

Barnaba demystified the process for me when I visited him in Milan in the original atelier on the via Bazzini which is now his home. "Father had intimate knowledge of all printing techniques. In the 1940s, contemporary Italian artists De Chirico, Manzù, Fontana, Sironi, and Felicità Frey came to this room to draw, and he would print their drawings by lithography stone. He was inspired by their art. He was also an inventor of techniques. In the beginning, from the 1940s through the 1960s, he used the lithographic process, which aids in dating his work. Then he moved on to zinc plates. His design was transferred onto silk which had been vaporized to fix it before printing. He started with humid transfer paper which he placed on the object or furniture which had been lacquer-primed before, and the black print remained on the object. For colored pieces he used the *pochoir* stencil process of hand-coloring surfaces. In the '80s he switched to the silk-screen serigraph process which was better suited for mass-production. He was not concerned with perfect surfaces. He wanted imperfections to be seen. He used to say that a defect is not a defect. It showed that an object was made by hand."

In 1955, Fornasetti produced a series of coasters depicting his twin obsessions: *Sole Lune* - the Sun and the Moon. (These must have been issued later as Christmas presents, because one series is stamped "Buon 1957 da Piero Fornasetti" around a mustached Sun face.) These images were transformed into tiles for Fornasetti's bathroom in his villa in Varenna. The same set of 24 different tiles is being produced today by Ceramica Bardelli in Milan. "Le Oceanidi" portraits were of women's torsos in 19th century dress emerging from different South Sea shells. These were produced both as coasters and dinner plates in the mid-'50s.

Cups and saucers were a natural artistic challenge for Fornasetti's fertile imagination. One series (stamped on the saucers "Canal Grande" under the Rialto Bridge), pictured celebrated Venetian churches and palazzi like the Redentore and the Doge's Palace. The rims of the saucers were steps and arches of bridges. Gothic and Renaissance Venetian buildings faced on canals around the cups. These were also stamped "Richard-Ginori," the ceramic company in Doccia of which Gio Ponti was artistic director for many years. These are numbered in sequence.

A series of "jungle" cats was also produced by Richard-Ginori. Tiger and > 100



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shows • auctions

JANUARY

- 15-17** Ft. Lauderdale Antiques World, Ft. Lauderdale, FL (954) 563-6747
- 15-17** Sarasota Winter Antiques Show, Sarasota, FL (954) 563-6747
- 15-18** Art Deco Weekend, Miami Beach, FL (305) 672-2014
- 22-24** Miami National Antiques Show, Miami, FL (954) 563-6747
- 22-24** The Interior Design Show, Toronto, Canada (416) 599-3222
- 23-24** Miami Modernism Show, Miami, FL (305) 861-0108
- 29-31** Metropolitan's Vintage Fashion and Antique Textile Show, New York, NY (212) 463-0200

FEBRUARY

- 5-7** Naples Winter Antiques Show, Naples, FL (954) 563-6747
- 5-7** International Vintage Poster Fair, Miami Beach, FL (561) 997-0084
- 6-7** Vintage Fashion Expo, Santa Monica, CA (707) 793-0773
- 6-7** 20th Century Review Show and Auction, Cincinnati, OH (513) 738-7256
- 12-14** Sarasota Winter Antiques Festival, Sarasota, FL (954) 563-6747
- 14** Treadway Gallery's 20th Century Decorative Arts auction, Chicago, IL (513) 321-6742
- 14-18** Fifth World Congress on Art Deco, Napier, New Zealand (310) 659-3326
- 17** Christie's South Kensington's Classic Art Deco auction, London, England (011)44-171-581-7611

- 26-28** The Sixties Show, New York, NY (212) 255-0020
- 27-28** Vintage Clothing & Textiles Show, Stratford, CT (203) 758-3880

MARCH

- 2** Sotheby's Design Since 1880 auction, London, England (011)44-171-293-6444
- 4-7** 19th Annual Boston Antiques Show Including The Modernist Era, The Boston Center for The Arts, Boston, MA (617) 787-2637
- 5-7** D.C. Spring Antiques Fair, D.C. Armory, Washington, D.C., (301) 924-5002
- 6** Skinner's Art Glass & Lamps, Arts & Crafts, Art Deco & Modern auction, Boston, MA (978) 779-6241
- 10-12** Westweek 99, Pacific Design Center, Los Angeles, CA (310) 657-0800
- 12-14** Design Show Los Angeles, Los Angeles, CA (312) 527-7600
- 13-14** Triple Pier Expo, New York, NY (212) 255-0020
- 14-15** Vintage Fashion Expo, San Francisco, CA (707) 793-0773
- 16** Phillips' 20th Century Decorative Arts Including Modern Design auction, New York, NY (800) 825-2781
- 17** Christie's South Kensington's Modernism: Furniture and Industrial Design 1915-1955 auction, London, England. Catalogs (718) 784-1480
- 19-21** Chicago Modernism: 100 Years of Design show, Rosemont Convention Center, Chicago, IL (954) 563-6747
- 19-21** Chicago O'Hare Spring Antiques Show, Chicago, IL (954) 563-6747
- 20-21** Triple Pier Expo, New York, NY (212)

255-0020

25-28 20th Century Show, London, England (011)44-144-448-2514

27-28 Atlantique City Spring Festival, Atlantic City, NJ (800) 526-2724

30-Apr 1 Sotheby's Decorative Arts auction, London, England (011)44-171-293-6444

APRIL

5 Phillips' 20th Century Art and Design auction, Sydney, Australia (0)29-326-1588

10 Copake Auction Inc.'s Bicycles 1850-1950 auction, Copake, NY (518) 329-1142

9-14 37th Annual Philadelphia Antiques Show, 33rd Street Armory, Philadelphia, PA (215) 957-0300

16-18 20th Century Modern Market show, Lawndale Art Center, Houston, TX (713) 528-5858

16-18 International Vintage Poster Fair, New York, NY (212) 206-0499

17-18 Dulles International Spring Antiques Show & Sale, Chantilly, VA (301) 924-5002

17-25 The Amsterdam Arts & Design Fair 1880-1950: 70 Years of Modernism from Jugendstil to Bauhaus, Amsterdam, The Netherlands (011)3-171-572-4477

23-25 International Vintage Poster Fair, Chicago, IL (312) 461-9277

24-25 The Michigan Modernism Exposition, Southfield, MI (810) 465-9441

ongoing events • exhibitions

July 26, '98-February 6, '99 "Designing Women: American Style, 1940-1960" at the Wadsworth Atheneum in Hartford, CT (860) 278-2670

October 3, '98-August 8, '99 "Forging a New Century: Modern Metalwork from the Norwest Collection, 1890-1940" at the Denver Art Museum in Denver, CO (303) 640-4433

October 24, '98-March 21, '99 "C'est Magnifique: French Decorative Arts" at the Carnegie Museum of Pittsburgh, PA (412) 622-3131

October 28, '98-February 2, '99 "Jackson Pollock: A Retrospective" at MOMA in New

York, NY (212) 708-9400

November 7, '98-March 28, '99 "Zig-Zags and Stripes: The Art Deco Style" at the Carnegie Museum in Pittsburgh, PA (412) 622-3131

November 21, '98-March 28, '99 "The Little Apple: Souvenir Buildings from the Collection of Ace Architects" at the Brooklyn Museum (212) 534-1672

November 25, '98-February 14, '99 "Photographs, Drawings, and Collages by Frederick Sommer" at the Baltimore Museum of Art in Baltimore, MD (410) 396-6300

November 29, '98-April 4, '99 "New York on the Rise: Architectural Renderings by Hughson Hawley, 1880-1931" at The Museum of The City of New York in NYC (212) 534-1672

December 6, '98-February 28, '99 "Brassai: The Eye of Paris" at the Museum of Fine Arts, Houston in Houston, TX (713) 639-7300

December 10, '98-March 14, '99 "Cubism and Fashion" at The Metropolitan Museum of Art, The Costume Institute in New York, NY (212) 570-3951

Through January 31 "Nouveau to Deco: Textiles of the Early 20th Century" at the Baltimore Museum of Art in Baltimore, MD (410) 396-7100

January 10-March 14 "All That Jazz: Printed Fashion Silks of the '20s and '30s" at the Allentown Museum in Allentown, PA (610) 432-4333

January 19-July 18 "Modern Britain 1927-1939" at the Designmuseum in London, England (011)44-171-378-6055

January 20-March 21 "Frederick Sommer Photographs and Collages/Surrealist Photos" at the Baltimore Museum of Art in Baltimore, MD (410) 396-6300

January 26-April 17 "Shoes: A Lexicon of Style" at FIT in New York, NY (212) 217-5800

January 27-April 11 "Elizabeth Catlett Sculptures: A Fifty-Year Retrospective, 1946-1996" at the Baltimore Museum of Art in Baltimore, MD (410) 396-6300

January 30-April 11 "The Stenberg Brothers: Constructing a Revolution in Soviet Design" at Kulturhuset in Stockholm

February 9-May 2 "Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman Collection" at the Cooper-Hewitt in New York, NY (212) 849-8420

February 13-May 9 "A Grand Design: The Art of the Victoria and Albert Museum" at the Fine Arts Museums of San Francisco, CA

February 16-April 24 "China Chic: East Meets West" at FIT in New York, NY (212) 217-5800

March 11-June "Depero Futurista Rome-Paris-New York, 1915-1932" at the Wolfsonian-FIU Museum in Miami Beach, FL (305) 531-1001

Note: event schedules are subject to change, please confirm dates, locations, and times.

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Saturday, Feb 6, 3:00pm:
Gibson Youngblood "The History of
Cincinnati's Union Terminal"

Sunday, Feb 7, 1:00pm:
Bette Sherman "The Changing Style of
the American Woman"

Sunday, Feb 7, 3:00pm:
Ann Kerr "The Design Legacy
of Russel Wright"

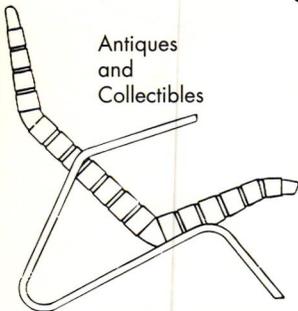
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Piero Fornasetti

(continued from page 97) leopard skins were imposed upon docile pussycats, sleeping on one side of the cup, open-eyed on the other, and curled up in the saucers - another whimsical Fornasetti touch. These are not the wild beasts they appear to be at first glance. The saucers are stamped "High Fidelity" and "Fornasetti - Milano Made in Italy" with the hand and paintbrush logo. They are also numbered.

In 1960, Gio Ponti decided that Fornasetti was no longer "modern," and Piero decided to design his own decoration of basic shapes, some Empire-style chairs. "Fornasetti never remained linked to one particular era," said Barnaba. "He wanted to express his joy with his own forms. He used to say: 'If you can't sit in a seat, it's no longer design.' He also declared himself "The President of the Society of Patina" because he was fascinated by the beauty of antique furniture."

Barnaba Fornasetti only began working with his father in 1982. "He was very hard to deal with, very egocentric. It was very difficult, especially for a son. As a young man I rebelled against him. I had long hair and participated in the student riots in Paris in 1968. I worked with the American designer, Ken Scott, in the '70s. Then I worked in Tuscany restoring old buildings which was delightful, because I think the centers of all modern cities are the same, with no pleasurable living possible. My father's business was not going well, so I was happy to lend him my support in the years before his premature death. Since then I have tried to produce things in the spirit of my father. I designed the half-moon cradle for instance, after an ashtray idea of his. (This unique example fetched \$18,400 at the Christie's auction.) We have produced some serigraph colored plastic lamps, umbrellas, rugs, curtains, trays, tables and teapots, and silk ties." (Barnaba was sporting a bright red tie covered with Fornasetti fruit.) He also designed a cupboard shaped like the Pirelli Tower by his father's mentor, Ponti, decorating it with a version of Piero's *Reflecting City* screen.

"We are always looking for new contexts for my father's old designs. Lamps and mirrors provide an interesting challenge." The *Occhiolino* (Wink) table lamp consists of two panes of frosted convex glass in a gold-painted frame around a blowup of his Woman's Face winking with a sly smile. This is available in America from SEE Ltd. Mirrors are framed with classic Fornasetti icons - seashells, the zodiac, or a laser-engraved rising sun. Rosenthal has been licensed to reproduce old Fornasetti china designs. "You can put these plates in the dishwasher with impunity, which wasn't a good idea with the original plates from the '50s. The printing is better on the new plates, but die-hard collectors still prefer the old ones."

When he was a child, Barnaba had been fascinated by the thousands of fantastical objects displayed in the via Montenapoleone showrooms. "It was surreal. I felt a kind of burning inspiration coming into my skin." It wasn't just a nostalgia for past perfections that fueled Fornasetti; the architecture in the prints was often decaying or in ruins. There was a montage of eras, a collage of refracted memories, which Fornasetti imbued with his particular twist. Real or imagined, he distorted the visual images and perspectives. He was a terrible tease. Fornasetti was "dèjà vu all over again" - Italian style. ■

- This article is based on conversations with Barnaba Fornasetti of *Immaginazione*, Milan, Italy, and Liliane Fawcett of *Themes & Variations*, London. For further Fornasetti reading, see: *Fornasetti, Designer of Dreams* by Patrick Mauries (available through the *Echoes* bookstore), and the *Piero Fornasetti* auction catalog, Christie's, Los Angeles, May 1998.

- *Ginger Moro* is the author of *European Designer Jewelry* (see *Echoes* bookstore) and a passionate collector of *European designers*. She is a frequent contributor to *Echoes*.

Spotlight: Easy Listening

(continued from page 19) vari-colored pillows, holding a cigarette in an ebony holder while a gent in a sharkskin suit pours her a glass of champagne. Or maybe she's alone. Next to her on a low table, two martinis. It doesn't take Cupid to know that this scene is set for seduction. The last thing you'd need in this setting is the angst of modern rock. Hell, if it takes Pearl Jam or Radiohead to get you to work and back, then that's what it takes. However, when it comes to seduction, easy is where it's at.

Lounge music, as a progenitor for sophisticated seduction, evolved alongside early rock 'n' roll, but at fluctuating levels of artistic and popular success. Any collector of vintage lounge vinyl will tell you: all lounge was not created equal and every collector has his/her personal preferences. Some collectors concentrate on the true stereophonic innovators of the '50s and early '60s. We're talking pre-Sgt. Pepper and Pet Sounds. The world of lounge and the world of rock 'n' roll were still fairly distinct from one another stylistically. In the '50s and early '60s, lounge borrowed more from modern jazz and swing than it did from Elvis and Chuck Berry, though surf rock guitar cropped up in the early '60s on recordings by John Barry and Henry Mancini.

In contrast, records by Jackie Gleason's Orchestra, the Ray Conniff Singers and Mantovani, not to mention Lawrence Welk, hardly do the easy genre justice. While those records have a glossy, romantic appeal, most of them lack the verve or arrangement-savvy appeal of their contemporaries. One listen to

Esquivel's *Infinity in Sound*, or Perrey and Kingsley's *The In Sound from Way Out!* should persuade any skeptic. And if that isn't enough, Enoch Light, Dick Hyman, and Billy May are waiting in the wings to wow you.

Where does one truly start collecting vintage lounge records? Flea markets and garage sales used to be reliable, but very rarely does one find pristine or even near mint records with unmarred, glossy sleeves. These days to get the good stuff, you've got to hunt for it, and depending on the artist or title, you can expect to pay for it.

While collecting vintage vinyl is a great adventure, others might want to explore lounge through more contemporary means. CD reissues are the way to go for more than one reason. Certainly there is the convenience and sound quality, but moreover selection is constantly expanding. The variety of easy sounds may take you by surprise.

While Cocktail Swing has great charm, you will soon move on to more exotic sounds. In this sense, cocktails are truly a gateway drug.

Tiki huts and half-naked natives is Exotica. Romantic notions of tropical paradise set to tribal rhythms is Exotica. You name it, Les Baxter, Martin Denny, Yma Sumac... they'll take you there. So, where is *there*, really? Most of the Exotica-type albums aren't anywhere near authentic. By his own admission, Baxter never left Glendale, California to get inspiration for albums like *Tambo!* and *Ritual of the Savage*. At its best, Exotica evokes a technicolor tropical port, where primitives do a mating dance to a stone god.

Perhaps you've had your fill of Exotica's excess; you'd prefer something more hard boiled. Instead of a witchdoctor's bubbling kettle, you get the hot night in a seedy motel. The only illumination is the blinking neon outside your window. The sounds of traffic float up from the street; there's a siren blowing down the block. There comes a gun shot and a scream. You can't sleep, so you throw on your iridescent raincoat and take a midnight stroll. Before long you wander into a joint that looks as blurry as you feel. Don't be surprised if you hear churning Crime Jazz from Lalo Schiffrin, Quincy Jones and Henry Mancini.

Crime Jazz mutated into Spy Jazz once James Bond and his imitators hit the scene. The sound expanded stylistically, incorporating bigger bands and bigger budgets.

As Spy Jazz evokes Aston Martins and underground lairs, true Space Age lounge evokes rocket flight and intergalactic exploration. During the early '60s, popular interest in space science and science fiction encouraged earthbound manifestations like Cadillac fins and rocket-shaped kitchen appliances. One listen to *Gay Spirits* by David Rose (Capitol's *Ultra Lounge* series, volume three) and you'll be convinced. Better yet, hear any recording of Raymond Scott's *Powerhouse*.

But when it comes to astral sounds, the real deal is Art Mineo's *Man in Space with Sounds* (Subliminal Records), which was originally used as background music at the Seattle World's Fair circa '62.

While all of these re-discoveries are exciting in their own right, rock 'n' roll had begun to infiltrate the easy sound with its infectious rhythms and brash studio experiments, not to mention fuzz-tone guitar. Psychedelic rock had made its presence felt in a big way. Its world of free love and the indiscriminate use of psychotropics changed the sound of easy, especially in Europe.

Along comes jet-setter Euro-trash and sleazy listening. These re-issues are, by and large, the soundtracks for late '60s and early '70s sexploitation films by auteurs like Radley Metzger and Jess Franco. These discs are particularly welcome since most American lounge aficionados will find the music completely fresh. Instead of hearing the same Burt Bachrach and Henry Mancini hits ad nauseam, you get the soundtrack for the swinging trans-continental night flight. Talk about letting the music take you places.

Euro-lounge is an inevitable stop along the *now sound* circuit. Most of it was created after Sgt. Pepper and Pet Sounds, not to mention Jimi Hendrix. All of a sudden lounge had a harder edge, with studio trickery and the beats to prove it. Add to that latin percussion, punch drunk brass, swirling Hammond B-3, the aforementioned fuzz, and female voices chanting mantras like "sexually." It is the soundtrack for the happening that's going to freak you out. One listen to the *Vampyros Lesbos - Sexadelic Dance Party* and you'll know there's no turning back.

In the end, being evocative is what lounge does best, whereas good rock and roll is at its best when it's provocative. The combination of the two is what makes sleazy listening so easy to like.

With choices like that, what in the heck are you waiting for? Isn't it time you got EASY? ■

- Kristopher Spencer is an avid collector of vintage vinyl and domestic and import CD reissues of mid-century modern music. His reviews of these reissues regularly appear in the metro Detroit monthly Orbit.

Spotlight: Easy Listening - Imports

(continued from page 19) Mancini/Schiffrin/Barry will be bowled over by Gert Wilden, Jerry Van Rooyan and particularly Peter Thomas, all of whom contributed swinging soundtracks for German and multi-national movie productions, many of which are well represented on recent compilations from Crippled Dick.

Gert Wilden's *I Told You Not To Cry* is a Crime Jazz goldmine, with tracks from B-grade actioners including the trashy *Fu Manchu* thrillers starring Christopher Lee.

For a more rocking Wilden foray, the music for the sexed-up *Schoolgirl Report* movies will definitely move your feet. And if kinky kitsch is your thing, Van Rooyan's tracks for movies like *Succubus* and *The Vampire Happening* will move your groove thing.

Thomas, by contrast, is the most idiosyncratic of the bunch. His soundtrack for the '60s sci-fi TV show *Space Patrol* is truly out there, as is his work on the German German movie series *Jerry Cotton*. Thomas' sense of instrumentation and arrangement is akin to Esquivel and Schiffrin rather than his continental contemporaries. Tracks like *Bo-lero on the Moon Rocks*, *Caught at Midnight*, and *The Hexer* are transcendent lounge masterpieces.

Possibly the most famous re-release from CripDick is Manfred Hubler and Siegfried Schwab's psycho beat soundtrack for *Vampyros Lesbos*, which combines lounge-savvy arrangements with groovy psychedelic go-go rock.

Perhaps the only other lounge music that approaches the tawdry intensity of that "Sexadelic Dance Party" is the music recorded for softcore skin flicks made in Italy at Cinecitta Studios. Over the past three years there has been an avalanche of re-issues, including CripDick and Easy Tempo. Tracks by Piero Piccioni, Riz Ortolani and Piero Umiliani, not to mention Ennio Morricone, will be particularly appealing to collectors of Italian Moda.

By turns passionate and playful, moody and sexy, the Italian lounge sound is as inventive as your likely to find on the continental scene. And you thought the Nino Rota soundtrack for *La Dolce Vita* was evocative. ■

In The City

(continued from page 13) themselves by showcasing exquisite objects from the 20th century. The well-heeled clientele of City Antiques are treated to estate silver, unique lighting, and signed decorative art objects, as well as an occasional one-of-a-kind, pedigreed piece of custom furniture. 697 Mount Pleasant, M4S 2N4. Tel: (416) 483-1428. Fax: (416) 483-1674.

While on Queen Street West, check out Paul Evan's **Decades Art Design**. He describes it as a walk-in closet of Bohemian design, but it's really a carefully edited collection of dinnerware, glassware, and studio-ware, with "elevated" designer chairs mounted high above your head. 486 1/2 Queen Street West, M5V 2B3. Tel/Fax: (416) 504-3121; toll free (877) 332-2337.

After Glow, the brainchild of Andrew Fisher, has a split personality: name brand decorative arts such as lighting, art glass, and ceramics principally from the '20s and '30s, and fifties *Ozzie and Harriet* collectibles (for its props trade). 622 Queen Street West, M2J 1E4. Tel: (416) 504-9923. > 102

In The City

(continued from page 101) Further down Queen Street, **Inside** specializes in European design from the '50s to the present. Owner Daniel Aguacil, who frequently works with interior designers, recently shipped a container full of vintage *Votre Maison* furniture from France. This past autumn, he hosted an exhibition of the designs of Tom Dixon. 694 Queen Street West, M6J 1E8. Tel: (416) 504-4919. Fax: (416) 504-8691.

Metro Retro bills itself as design you can use: housewares, small appliances, and furniture. For the spelling-challenged, co-owners Les/ey Foster and Les/ie Hendy make sure you can have it both ways: colorful, vivacious design at no-name prices. 715 Queen Street West, M6J 1E6. Tel: (416) 504-1651. Fax: (416) 504-2510. e-mail: metro.retro@on.aibn.com.

At the far end of Queen Street (bordering Roncesvalles, which offers the best garlic sausage outside of Eastern Europe) is newcomer **Retro-Form**, owned by Mike Mason. Housed within an antique multi-dealer store, its Canadian furniture and popular European and American designs are worth the street-car ride. 1605 Queen Street West, M6R 1A9. Tel: (416) 588-2212. e-mail: mike@retro-form.com, or web site: www.retro-form.com.

A stroll along Queen wouldn't be complete without stopping in at **Another Man's Poison**. Not a hemlock bar, it's a bookstore with an extraordinary collection of tomes on design, collectibles, architecture, and more. Owner Hollis Landauer also offers worldwide search services and purchases out-of-print titles. 29 McCaul Street, M5T 1V2. Tel: (416) 593-6451. e-mail: sandman1@idirect.com.

Skipping over to the east side of Queen, you'll find **Clutters**, which is actually three stores in one. Housed within its 6,000-square foot showroom is everything from turn-of-the-century to modern, as well as electronics, appliances, and other "smalls." 692 Queen Street East, M4M 1G9. Fax: (416) 351-9854. Robert Legare, **Clutters Art Deco Gallery**, (416) 461-3776; Jake Keck, **Machine Age Modern**, (416) 461-3588; and Rae McPhee, **Visions**, (416) 461-4410.

Greg Perras and Craig Soper call their 3,000-square foot space a vintage department store, capable of furnishing every room in your '40s to '70s home. **Ethel** (presumably for Merman) features a broad range of designs as well as kitchenware, cocktailware, and a good selection of televisions. They also repair any vintage items that have a "plug." 1091 Queen Street East, M4M 1K7. Tel/Fax: (416) 778-6608.

Further east, newly renovated **Zig Zag** specializes in '60s plastic and Danish Modern teak. Owner Joe Graafmans presents unique "finds" in his 400-square foot store. 1107 Queen Street East, M4M 1K7. Tel: (416) 778-6495.

Newly re-opened **Eye Spy** is now larger, in a new location, and offers more designer "names." But it still retains its heart: primitive to modern objects with special attention paid to ceramics, pottery, and housewares. Alongside Saarinen and Heywood-Wakefield, look for Canadian manufacturers such as Spanner and Snyder, as well as vintage metal office and medical furniture. 1100 Queen Street East, M4M 1K8. Tel: (416) 461-4061.

Near the lake amidst the chi-chi lakeside shops and restaurants is **Yours Mine & Ours**. Collectibles veteran Bill Brethour specializes in English ceramics, chintz, costume jewelry, and Bakelite. Recently, he opened a second store that caters to people whose sense of style is bigger than their pocketbook. Entitled **Anonymous**, the store carries outrageous West German ceramics from the '60s and huge, primary-colored, oversized Italian glass from the same period. Yours Mine & Ours, Harbourfront Antique Market, 390 Queen's Quay West, M5V 3A6. Tel: (416) 260-9067. e-mail: jewelry-china@ymo.on.ca. Anonymous, 390 Dupont Street, Main Floor, M5R 1V9. Tel: (416) 446-2903.

Artwork: Collins & Chandler Gallery is located at the north edge of Yorkville, Toronto's toniest shopping district and film industry hangout. Don Collins has modernist items in all media - decorative and fine arts, textiles, ceramics, glass, and furniture - from the movement's earliest proponents to the mature artisans of the '60s. Objects range from inexpensive wearable art to beautifully crafted heirlooms. 181 Avenue Road, M4R 2J2. Tel: (416) 922-8784.

Yorkville is also home to one of the most established vintage clothing retailers, **Divine Decadence**. Owner Carmelita Blondet specializes in high-end, stylish clothes, principally from the '30s to the '50s. Each item is hand picked, in mint condition, and designed to be worn for a night out rather than as a costume. Manulife Centre, 55 Bloor Street West, M4W 1A5. Tel: (416) 324-9759. Fax: (416) 920-4160. e-mail: carmelita@divine-decadence.com, or web site: www.divine-decadence.com.

Moving north to the Yonge and Eglinton area (better known as young and available), the husband and wife team of Lynn Carmichael and David Smythe have created a store that reflects its name: **Kit and Caboodle**. Their shop carries objects of merit from turn-of-the-century to the '70s, where Arts & Crafts chairs are displayed next to Scandinavian glass. Like a growing number of dealers, the couple also offers good examples of vintage Canadian design. 2515 Yonge Street, M4P 2H9. Tel: (416) 487-8201. ■

-Cora Golden is a regular reporter on the state of the Canadian modern design market through her "Modernism, eh?" feature in Echoes.

Architecture

(continued from page 20) on the terraces overlooking the mountains.

It took nine years of construction following intense debate to create an entity that resolved differing functional and aesthetic demands. The six major buildings clustered along the ridges include: the J. Paul Getty Museum, the Getty Research Institute for the History of Art and Humanities, the Getty Conservation Institute, the Getty Educational Institute for the Arts, the Getty Grant Program, the Getty Information Institute, the Harold M. Williams Auditorium, and the Restaurant/Cafe Building. Richard Meier has successfully coordinated the separate parts into a cohesive whole.

Understandably, the Getty Center is not without its glitches. Richard Meier, artist Robert Irwin, and Museum Director John Walsh saw things from different perspectives. The Central Garden by Robert Irwin is controversial. Meier, who dislikes it, maintains that the garden does not interrelate with his architecture. Created down a natural ravine, it stood out like a sore green thumb when the museum first opened. But now, ten months later, the \$7 million dollar "display garden" is planted with hundreds of plant varieties, always in flux, culminating in an amphitheater of 460 floating azaleas.

Meier had envisioned an austere, neutral background for the Decorative Arts Galleries. Director Walsh preferred period decor for the opulent furniture of Kings Louis XIV, XV, and XVI, so Thierry Despont designed brocade backgrounds which seem too bright for 17th and 18th century France. Meier, in retrospect, approves the period decision.

A native New Yorker, Richard Meier was struck by the quality of California light. The upper levels, reserved for paintings, are illuminated by filtered natural light. Louvered skylights are programmed to follow the sun. The lower levels showcase light-sensitive works on paper, as well as the glass, ceramic, and photography collections. Sculpture is installed in the courtyards.

"In America, the civic museum has become the surrogate cathedral of our time," declares Meier. He sees the Research Institute as the monastery, continuing the image of the Renaissance hilltown. The Getty Center's role as cultural catalyst depends on its acceptance locally by the multi-cultural community as well as globally by international art historians.

When the Northridge earthquake of 1994 revealed structural weakness (horizontal, not vertical seismic movement was anticipated), the Center's steel frames were retrofitted. Meier then announced that "the rest of L.A. may fall, but The Getty will stand." (Frank Lloyd Wright made a similar prediction for his Imperial Hotel in Tokyo, which was one of the few buildings to survive the 1922 >107

great modern books

the echoes bookstore

New! Pierre Koenig by James Steele...Pierre Koenig, the architect of some of Los Angeles' most admired houses, and a pioneer of what became known as the "Case Study House Program" is one of the major figures of the modern movement in America. His work provides an unparalleled look into the evolution of Modernism on the West Coast and the scope of its influence internationally. This monograph provides a complete study of Koenig's architecture. The buildings are presented in three thematic sections: The California Dream - Los Angeles in the 1950s, The Style that Nearly - The Case Study Houses, and Blueprints for Modern Living - the MOCA show and the Modernist revival. Photographs taken by Julius Shulman, together with the architect's original sketches and drawings, provide a comprehensive visual document of his architecture. 250 illustrations, 150 in color. 160 pgs. Hardcover \$44.95 **SALE PRICE \$40.95**

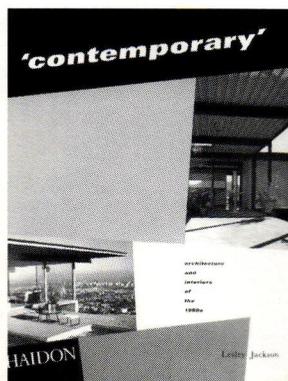
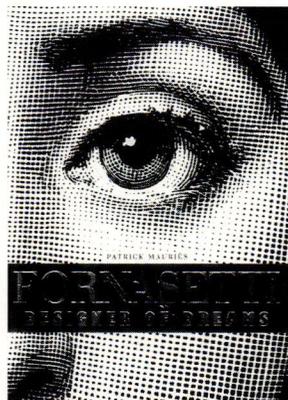
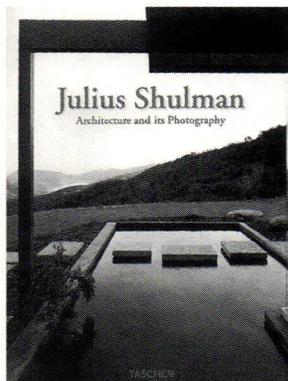
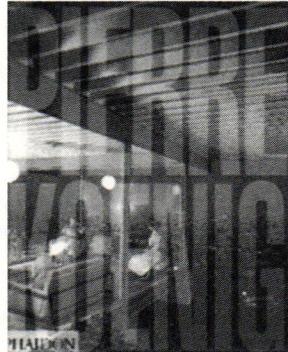
New! Julius Shulman: Architecture and its Photography edited by Peter Gossel...This autobiography and retrospective is a vivid journey across six decades of great architecture and classic photography through the eyes of Julius Shulman. Included are buildings by many famous architects, including Frank Lloyd Wright, Richard Neutra, Rudolph Schindler, John Lautner, and Charles Eames in rare and unseen photographs from Shulman's private archives. 500 illustrations. 300 pgs. Hardcover \$39.99 **SALE PRICE \$35.99**

New! Fornasetti: Designer of Dreams by Patrick Mauries...Piero Fornasetti lived and worked in Milan from 1935 until his death in 1988. During his long career he established an enduring reputation as a designer with a style that was all his own - a style based on illusionism, architectural perspectives, and a host of personal leitmotifs - such as the sun, playing cards, fishes, and flowers - from which he spun endless variations. This book covers Fornasetti's entire career, from his beginnings at age 17 revolting against his father's wishes to take drawing classes to his unexpected death in October of 1988. Included is a list of items designed by Fornasetti, a chronology of his life, a listing of exhibitions, a list of books and almanacs published by Fornasetti, and the transcript of an interview with Fornasetti by Shara Wasserman. 600 illustrations, 116 in color. 288 pgs. Softcover \$34.95 **SALE PRICE \$27.96**

New in Paperback! Contemporary: Architecture and Interiors of the 1950s by Lesley Jackson...This book is the first to provide a full definition and examination of the so-called "Contemporary" style that dominated architecture and design from the late '40s through the '50s. Far more than a collection of nostalgia, this book provides a revealing survey of trends in taste and interior design at the time of economic regeneration that affected not only people's homes but their communities and their public buildings as well. 140 color, 80 b&w illustrations. 240 pgs. Softcover \$34.95 **SALE PRICE \$27.96**

The Work of Charles and Ray Eames (catalog to the currently traveling exhibition)...Rather than focus on the separate aspects of their work, this book takes a multifaceted approach to the careers of Charles and Ray Eames, examining their projects in the contexts of science, corporate patronage, and politics, as well as those of modern design, architecture, and art. Included is a photo essay of newly commissioned photographs of the Eameses' furniture, furniture prototypes, and experimental pieces included in the Vitra Design Museum Collection. 243 illustrations, 165 plates in full color. 205 pgs. Hardcover \$49.50 **SALE PRICE \$39.60**

Chairman: Rolf Fehlbaum by Tibor Kalman..."In the beginning people spent their days walking upright and their nights lying down. Eventually someone invented sitting. And chairs. Chairs evolved...and multiplied. A million years (give or take) pass. A boy named Rolf is born into a family in Basel that builds shops. Their neighbors make cheese and chocolate. 1953: Rolf's father, Willi Fehlbaum, goes to America and sees a chair that blows his mind. It is by Charles and Ray Eames." Thus begins *Chair-*



man, a poetic and true story about Swiss entrepreneur Rolf Fehlbaum and his internationally-known furniture design company, Vitra. Acclaimed graphic designer Tibor Kalman tells the story of chair design, from the invention of the chair to the success of Vitra, in a 600-page pictorial essay. A whimsical book, loaded with color illustrations. 650 illustrations, 450 in color. 592 pgs. Hardcover \$35.00 **SALE PRICE \$28.00**

Modern Chairs by Charlotte & Peter Fiell...This book showcases over 100 of the most famous 20th century chairs, c. 1885-1992, and includes essays on "the chair as a 20th century icon," "architects and chair design," "modernism and chair design," "design influences and style types," and "the evolution of the modern chair." Included are designer biographies. Color illustrations. 160 pgs. Softcover \$24.99 **SALE PRICE \$19.99**

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Madeleine Vionnet by Betty Kirke...Madeleine Vionnet was the greatest dressmaker in the world. Considered a genius for her innovations with the bias cut - the most difficult and desirable cut in clothing - she has a fanatical following. Vionnet dressed the movie stars of the 1930s, invented new pattern-making techniques, and eschewed corsets for her models in favor of more fluid body shapes. Vionnet's dresses are virtually uncopiable and today highly coveted by vintage clothing collectors. This book is the definitive study on this astonishing woman and her work, and the only English-language book on the subject available. 400 illustrations, 38 original dress patterns. 244 pgs. Hardcover \$100.00 **SALE PRICE \$80.00**

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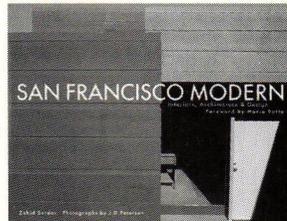
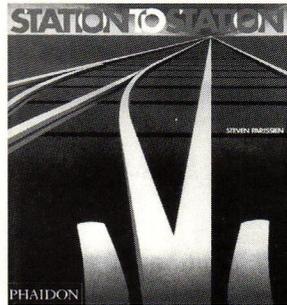
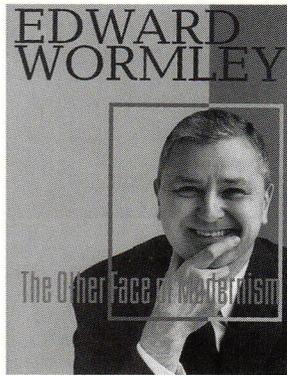
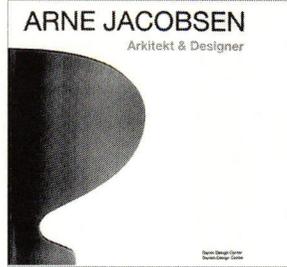
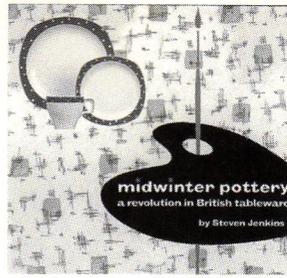
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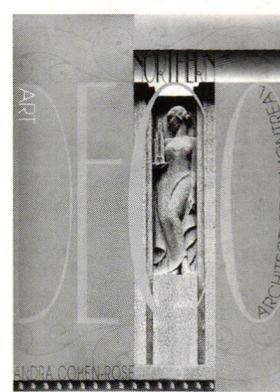
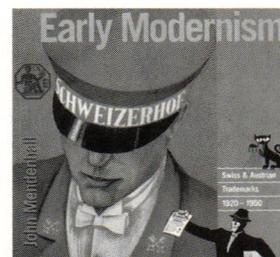
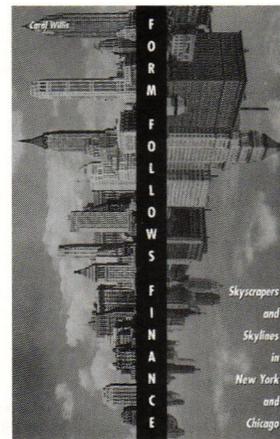
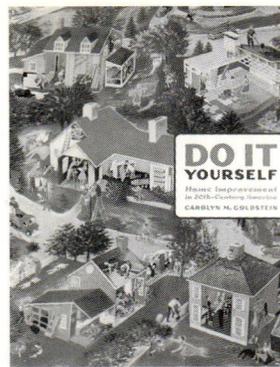
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Architecture

(continued from page 102) quake.) Art lovers who have sensed The Getty's enormous possibilities pray that Richard Meier's assessment of the future of his billion dollar "Beacon of Culture" is correct. ■

- *Ginger Moro is the author of European Designer Jewelry, and a frequent contributor to Echoes.*

Modernism, eh?

(continued from page 22) bandwagon by creating a series of stamps commemorating the 50th anniversary of the *Refus Global* manifesto, issued in 1949 by seven major Quebec artists. *Les Automatistes*, as they were called, included noted artists Jean-Paul Riopelle, Fernand Leduc, and Paul-Emile Borduas. The group fought in favor of modernism, abstract painting, and liberation of the mind through art. Their paintings from the late forties are immortalized on these stamps.

The Design Exchange (DX) recently hosted an exhibition commemorating the 100th anniversary of the first Christmas stamp in the world (it was Canadian). The display included the original 1898 stamp, and all Canada Post's designs for Christmas stamps in the ensuing years, including "error" stamps.

The DX also hosted the 30th anniversary party of local manufacturer Nienkamper, which included a retrospective exhibition. In the company's early days, Swiss designer Robert Haussmann provided some of the designs. Later, the firm manufactured furniture for the Canadian market under license to Knoll and DeSede. More recently, owner Klaus Nienkamper has commissioned designs from Canadians such as architect Arthur Erickson, and designers Tom Deacon, George Yabu, Glenn Pushelberg, and the late Thomas Lamb. The UNESCO chair, designed in 1950 by Haussmann for the charity's Paris headquarters, is being re-introduced as part of the anniversary celebrations. ■

- *Cora Golden is happy to try to answer your questions and share your interest in post-war Canadian design. She may be contacted by calling (905) 649-1731, or by fax at (905) 649-3650.*

Echoes Abroad

(continued from page 24) unusual lots of the sale - two six-person white metal canteens, various covered pots and dishes, all designed for and used in the Parco dei Principi Hotel in Rome, 1965, which sold in four lots for a total of £3,000.

Italian design was again the source of many of the other strong prices realized at the sale, including a very large green formica cabinet, designed in 1968 for exhibition at the National Museum of Stockholm, which sold for £7,500. A 1974 *Flying Carpet* chair by Sottsass sold mid-estimate at £4,000, and a 1971 *Harlow* dining set, again designed by

Sottsass, sold in two lots for a total of £5,200. Italian glass, however, proved to be one of the more difficult areas of the sale, with a great deal of items failing to reach their reserves. One exception to this was a scarce cased glass dish, of organic outline, designed by Carlo Scarpa for Venini in 1940, which sold above estimate at £2,800.

Scandinavian glass, by contrast, did attract solid interest, with three-quarters of the lots offered selling within or above estimate, most notably a very fine large example of Timo Sarpaneva's *Orchid* vase of 1954, which realized £2,400 against an estimate of £1,500-2,000. The Scandinavian furniture offered sold predominantly around the low estimate, with particular interest in the furniture of Poul Kjaerholm and Hans Wegner, with an attractive example of a 1950 *Flaglinestolen* chair realizing £1,300. Interest in Scandinavian furniture was not, however, all-encompassing, and two scarce rosewood *China* chairs designed in 1944 by Wegner surprised by failing to find buyers at £1,000 apiece.

By the standards of earlier sales, the bidding in this sale was far more specific than had been previously experienced. This is due to the increasing selectivity on the part of buyers - items that required attention, either in terms of re-foaming or reupholstery, were generally passed by. Items that were significant designs but generally impractical, such as several electrical items and some plastic 1960s furniture, suffered similarly. The emphasis in this sale was on superior design/historical relevance and ready-to-use domestic practicality.

Timed to coincide with the London Design Museum's hosting of the travelling exhibition on the work of Charles and Ray Eames, Bonhams held a sale dedicated to Eames design on November 11th. This 103-lot sale included a representative selection of plywood furniture - including a range of *LCW* lounge chairs illustrating the various detail differences, from a long-leg prototype to the later Herman Miller production examples. The sale included a number of pieces that are rarely seen in the UK, including two fine *ESU* cabinets and two 1945 textiles designed by Ray. This sale will be reviewed in a subsequent report.

Specialized sales such as this, and the Christie's sales of Italian Design and The Chair, are the most substantial contributions to the development of the market. Further specialized sales are planned for 1999, including sales of Modernism 1915-1955, Italian Design, Scandinavian Design, and a further collection of Important 19th and 20th Century Chairs at Christie's. Bonhams will be planning further specialized sales, to be announced in the coming months. ■

- *Simon Andrews is the head of the Modern Design department at Christie's South Kensington.*

Fashion Focus: Claire McCardell

(continued from page 33) have the kind of internal structure that most bathing suits had. It was a little piece of jersey, and it would wrap and tie and there you were.

And women liked this? There were enough adventurous women comfortable enough with their own bodies to do that sort of thing?

VS Yes. Young women felt that McCardell was their designer. Other designers designed for their mothers, but this was someone who designed for them.

A recent exhibition catalogue¹ says that McCardell sought a "denial of the 'pretty'." Do you agree?

VS I think actually many of McCardell's clothes are very pretty, but she didn't see why women's clothes had to be delicate. She didn't see why they couldn't be functional and tough, and yet at the same time, in her words, feminine.

She tended to avoid the adornments that were being put on other clothing in the period - so what was pretty about her clothes?

VS I think her clothes are pretty because they are intelligent and they let the body move. At the time, *Harper's Bazaar* said her clothes were "right, ready, and revolutionary" for every woman in America, that they had something of the frugality, the toughness of pioneer clothes, and the functionalism of a workman's clothes.

You mention revolution....The political and social revolution gave rise to modernism, and vice versa. Was McCardell aware of social politics during her early career?

VS It's not clear to me that she was a particularly political person. When *Harper's Bazaar* described her clothes as "right, ready, and revolutionary" - this was about a red suit - I myself feel that there was an almost unconscious awareness that her clothes were revolutionary, that they were for the modern woman.

It's easy to assume that McCardell's clothes were an answer to Dior's New Look after the war, but in fact she had begun producing these revolutionary designs in the early '40s. Who were her designs influenced by, if anyone?

VS Primarily by Madeleine Vionnet, who was a French couturiere of the 1920s and '30s, who also was very much opposed to clothes that were constricting or costumy. And >108

Fashion Focus: Claire McCardell

(continued from page 107) McCardell acquired Vionnet clothes and literally dissected them to try to find out how you could achieve this look and this freedom without recourse to haute-couture methods and materials.

In the 1930s Sonia Delaunay predicted that fashion would "democratize itself." Do you think it has?

VS I think to a considerable extent it has. In the past you could tell much more clearly a person's class background and status in society by their clothes. And with the rise of sportswear and the mass-production ideal of clothing, this had become much more blurred. And McCardell was really instrumental in this. In many ways I think you couldn't imagine the success of American designers like Calvin Klein or Donna Karan had there not first been a Claire McCardell to promote this ideal of active, democratic clothing.

Do Calvin Klein and Donna Karan show the spirit of Claire McCardell today, or is there someone who is really doing much the same thing for our age?

VS Personally I think that there are a number of young designers without that kind of name recognition who also draw on her work. In particular I'm thinking of Isabel Toledo and also of Yeohlee [Teng], who was born in Malaysia and designs in America. Like McCardell, Yeohlee is very interested in new materials and making clothes that are functional. I know she's experimenting now with a kind of Teflon-covered material that looks and feels like ordinary clothing, but stains just roll off it. And that's very much in line with McCardell's interest in modern fabric.

What do you consider to be McCardell's greatest development in womenswear?

VS The idea of good clothes for everyone. I think ultimately that's what it was really about. Other designers, even great American designers, were still working in the couture tradition. And McCardell conceived of it completely differently. The clothes look fairly simple now, and you could mass-produce them - but they weren't simple to design. A lot of intelligence went into creating clothes that could be mass-produced for women. ■

* Valerie Steele is Chief Curator at the Museum at the Fashion Institute of Technology in New York. She recently co-curated "Claire McCardell and the American Look," on view at the museum from October 27-January 9, 1999.

endnotes

1. Fashion Institute of Technology. *Three Women: Madeleine Vionnet, Claire McCardell, and Rei Kawakubo*. Exhibition catalogue (New York 1987).

On View

(continued from page 41) - architectural drawings, historical and contemporary photographs, exposition souvenirs, and books - related to domestic, commercial, and cinema design, and design for leisure, public education, and transportation. Also highlighted are the considerable stock of Art Deco structures, both grand and mundane, in the Pittsburgh region. For further information call (412) 622-3131.

Forging a New Century

The Denver Art Museum is presenting the second of three exhibitions drawn from the extensive modernist design collection of the Norwest Corporation in Minneapolis. "Forging a New Century: Modern Metalwork from the Norwest Collection, 1890-1940" is on view through August 8, 1999 in the museum's Architecture, Design & Graphics Galleries.

The Norwest metalwork collection is one of the most extensive and superlative holdings in the United States. It features some of the most important American and European designers of the 20th century, including Frank Lloyd Wright, Henry van de Velde, Josef Hoffmann, Peter Behrens, and others. Nearly 50 beautiful objects in the exhibition - each designed to be used and enjoyed - reveal versatility and innovation in artistic style as well as in medium. The materials featured range from gold, silver, brass, and copper to chrome-plated steel. The diverse forms include elegant examples of coffee and tea services, candelabras, a caviar server, decanters, bowls, and other serving pieces. Many objects were created as one-of-a-kind works, others as limited editions, while still others were mass-produced.

The exhibition was organized by R. Craig Miller, Curator of Architecture, Design & Graphics at the Denver Art Museum, together with David Ryan, Curator of Collections, Norwest Corporation, Minneapolis. The first presentation at the Museum from the Norwest Collection was a poster show depicting the finest in early 20th century graphic design, and the series will close with a stunning display of works in glass and ceramics in 1999. For further information call (303) 640-4433.

Louise Nevelson: Structures Evolving

Louise Nevelson (1899-1988), recognized as one of America's premier sculptors, will be the subject of an upcoming exhibition at the Portland Museum of Art from January 21, 1999 through March 21, 1999. The exhibition will examine Nevelson's use of a wide range of media in both sculpture and works on paper.

Louise Nevelson was not only a pioneer in creating sculptural environments out of ordinary materials, but she also viewed her sculpture as a work in progress; an opportu-

nity to transform one work into another. "Structures Evolving" will explore the underlying theme of Nevelson's experimentation with various media and highlight her practice of recycling components of existing works to create new ones.

Twenty-nine sculptures and 13 works on paper will be featured in the exhibition, including a number of Nevelson's signature wood sculptures, created out of discarded, fragmented wood shapes. The artist, who variously referred to herself as an "architect of shadow" and an "architect of light," created works as diverse as *Dawn's Wedding Chapel II* (1959) - an airy, cathedral-like assemblage of white painted wood that radiates spirituality and virtue - to *Black Chord* (1964) - a square and severe sculpture of black painted wood defined by its repeated motif of stern, authoritative vertical elements.

Although she gained the widest renown from her wood works, Nevelson also employed various other materials in both her sculptures and her works on paper, including: *Illumination Dark* (1961), a bronze sculpture; *Atmosphere and Environment VII* (1966), a Plexiglas structure; *The Great Wall* (1970), a lead relief mounted on paper; and a number of other innovative works in lithograph and paper collage.

The exhibition was organized by the Whitney Museum of American Art in New York with supplemental works from the Portland Museum of Art's permanent collection. A brochure will accompany the exhibition. For further information call (207) 773-ARTS. ■

A Piece On Glass

(continued from page 43) most were of animals and aquatic subjects.

Lindstrand left Orrefors in 1940 to work for the ceramics company Uppsala-Ekeby, but the medium of glass beckoned him back. He returned in 1950 to Sweden's other glass house - Kosta. Kosta was a company with a rich heritage. Founded in 1742, it was known as a glassmaker of utilitarian objects, especially stemware. In the 1920s and '30s, they followed the lead of Orrefors in designing etched clear glass vases; however, here the work was not as detailed or as creative as at Orrefors. The company was also experiencing major labor troubles, and at one time in the mid-1930s the labor disputes actually led to the dismissal of one half of the work force.

Kosta had tried to be creative, hiring freelancer Tyra Lundgren to design glass. Tyra had just finished a stint at Venini, and she produced some vases for Kosta, but her work was soon forgotten. The company, which had lost its export business, limped through the war producing glass for domestic consumption. In 1950 Lindstrand was hired to revitalize the glassworks.

Lindstrand brought to Kosta a new vo-

cabulary of glass. Yes, he continued the traditional etched glass, the glass the company had existed on for years (His most recognizable etched glass design of this period was *Fishing Net*, c.1951. This vase had a finely-etched woman with a basket on her head surrounded by fishing nets on poles.), but he also brought innovation and design into the house with new techniques.

More importantly, Lindstrand created two series in the early 1950s at Kosta, pieces that were precursors of the studio glass movement. The first series was based on trees, the best-known designs being *Trees in Fog* and *Autumn*. *Autumn* depicted trees whose branches were devoid of leaves. The leaves, different colored disks of glass, are seen floating or in piles on the ground. Each leaf is a distinctly colored piece of glass embedded within the vase walls. The resulting elongated paperweight vase was simple in design and appearance but extremely complicated to manufacture. His *Trees in Fog* depicted tree trunks that were immersed in a cloud of semi-translucent white glass. It was also executed in a paperweight technique. There was a third vase in the series, *Winter*, but it is much rarer. It depicted tree trunks coated with snow.

The second series he designed at this time was his *Abstracte* series. For the first time in several years, Sweden threw away its traditional heavy-walled glass in cylindrical shapes for a vase that was shaped in an elongated sculptural form. To the clear glass Lindstrand added a design reminiscent of the work of Jackson Pollack of green, white, and aubergine lines. Both the chosen color combination and the shapes have become synonymous with the 1950s. The design was so popular that he expanded the concept to include candlesticks, dishes, and bowls.

Lindstrand also developed a new look for the etched glass which was the staple of Kosta's business. He threw away the standard vase form and replaced it with sculptural blocks of glass with etched designs on one or more walls. This work is most likely a precursor to the work done in the 1960s at Steuben. Examples of this series were produced into the early 1990s and retailed for sums in the thousands.

In 1973 Lindstrand stepped down as artistic director of Kosta. He died in 1983. How popular were the glass designs produced at Kosta? How well were they known throughout the world? It is interesting to note that "for quite a long time, exports remained surprisingly small - at the beginning of the sixties they amounted to only ten percent of overall sales."²

Fortunately, most of the glass produced at Kosta and Orrefors was signed and numbered, with the numbering system corresponding to the year of manufacture. With the assistance of charts available in >110

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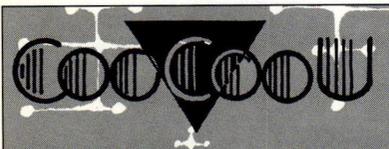
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20th Century Furniture
1920s-1960s Decorative Arts
and Accessories

A Piece On Glass

(continued from page 109) the major books on Orrefors and Kosta collectors can "translate" the numbers and determine the age and designer of their pieces. ■

All photographs for this feature provided courtesy of Gansevoort Gallery of New York City.

- Howard Lockwood teaches "Glass Between the Wars," "Fifties Glass," and "Art Glass from 1880-1960" in the Appraisal Studies Program at New York University and is Publisher and Editor-in-Chief of *Vetri: Italian Glass News*, a quarterly newsletter specializing in Italian glass of the 20th century.

endnotes

1. Modern Swedish Decorative Art, p.22.
2. Kosta 250, p. 35.

Auction Highlights

(continued from page 47) presale estimates. One such example is an early 1950s black silk taffeta cocktail dress which brought \$4,312. A Yves Saint Laurent for Christian Dior *Bubble* skirt cocktail dress also exceeded expectations selling for \$4,370. The signature styles of Fortuny, Yves Saint Laurent, and Valentino, among others, were also favorably received.

Accessories in the categories of costume jewelry, handbags, shoes, scarves, and luggage all enticed anxious bidders. Classic luggage by Louis Vuitton strongly appealed to the auction's audience, which resulted in premium prices; one example being a wardrobe trunk, c.1928, which sold for more than double its high estimate at \$3,737. Premium prices attained for fine handbags by various makers is evidence of the ever increasing popular appeal of this category. Among the most prized was an Hermès black crocodile *Kelly* bag, which sold for an astonishing \$7,475. Also from Hermès, a deluxe mahogany ostrich *Kelly* bag and a forest green calf *Kelly* bag reached well above expectations. Another price was the \$4,025 achieved for the Walborg black *Poodle Purse*, c.1950. Fine examples from many other renowned makers such as Judith Leiber, Chanel, and Gucci also highlighted the sale.

Copake Classic Bicycle Auction

On April 10, 1999 Copake Auction Inc. will conduct its Eighth Annual "Bicycles 1850-1950" auction. The Copake auction is considered one of the main events of the entire year in the bicycle world. Highlighting the sale is the collection of long-time wheelman Jesse Sarafin. The top lot from Sarafin's collection is considered by auctioneer Michael Fallon to be the "Holy Grail" of American bicycles, the *White Flyer*. Only one other example of this bicycle is known to exist. The presale estimate for the *White Flyer* is \$25,000-35,000. Catalogs for the sale will be available in March for \$20. For further information call (518) 329-1142 or visit their web site at www.copakeauction.com. ■

modern classifieds

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Selling: Heywood Wakefield - All pieces refinished in champagne. Extension Table #C3361G \$400, 4 Chairs #C3536A \$500, Extension Table #M169G \$500. Call (508) 457-7122.

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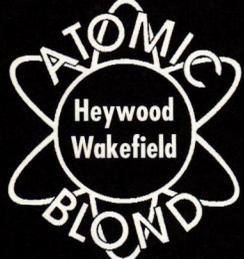
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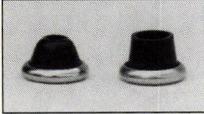
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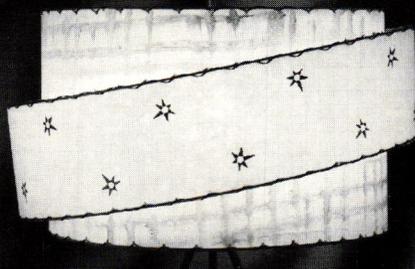
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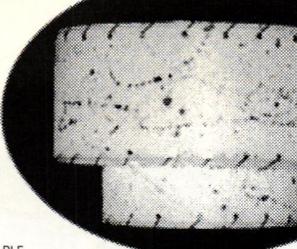
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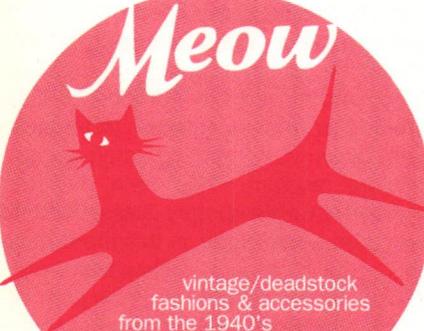
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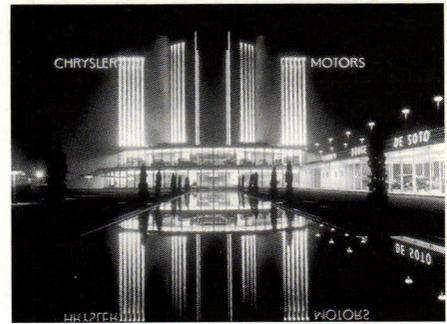
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Note: The advertising deadline for our next issue, Spring 1999, is February 10th. Please call to request our most recent rate card and/or our media kit. Contact Scott Cheverie at (508) 362-3822 or via fax at (508) 362-6670.

Spring issue features: The next issue will be the premier of our first specialty issue - focusing on Modern in Manhattan! Included will be a large pull-out map of all the modern-related businesses in Manhattan, as well as Modern in Manhattan-focused articles, features, and advertisements. This issue is sure to be a collector's edition and will sell out quickly, make sure your subscription is up-to-date so you don't miss it!

Fly By Nite Gallery

Montclair, New Jersey is a town saturated with traditional American houses and classic rose gardens - the last place you'd expect to find a 20th century design store. But that's just where Fly By Nite Gallery is located, one of the largest resources for collectible 20th century designs in the area outside of Manhattan. Owner Dino Eulette, one of the East Coast's premier modern furniture restorers, offers extraordinary finds for far less than would be charged in New York. For example, current offerings include a boat-shaped Jens Risom rosewood dining table with six cane-back chairs (\$3,500), an Eames *Compact* sofa from 1960 (\$1,200), and a Wormley cantilevered demi-lune wall bracket for Dunbar (\$1,200). Fly By Nite Gallery, 425 Bloomfield Avenue, Montclair, NJ. (973) 783-2400. Hours Wed. through Sat. 10-4:30. Web site: www.flybynitegallery.com.



A Drive Through History

Holabird & Root, the oldest continuing practicing architectural firm in the nation, is planning a new museum facility for the Kenosha County Historical Society. The museum will document, preserve, and interpret an important collection of artifacts commemorating Kenosha County's automotive manufacturing and industrial history.

Holabird & Root's ties to Kenosha County's automotive manufacturing industry extend back to the 1933 Century of Progress Exposition, held in Chicago. Companies participating in the Expo hired cutting-edge architecture firms to design their exhibition pavilions. Holabird & Root received a number of these commissions, including the Chrysler Corporation's Art Deco two-story masonite and glass pavilion (shown above).

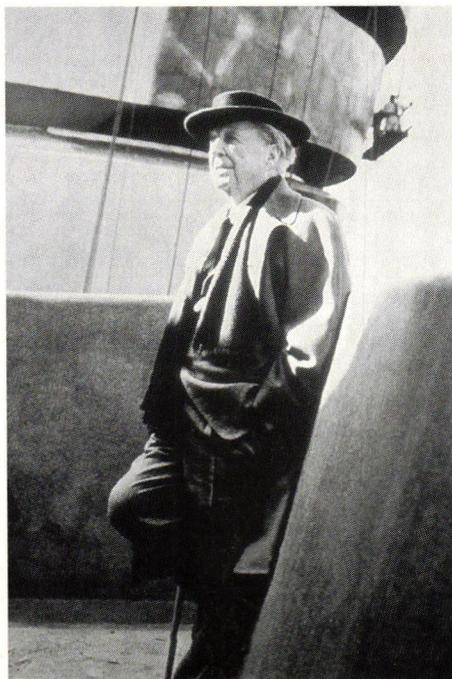


Studio Glass at Stein Gallery

The studio glass movement, pioneered by Harvey Littleton and Dominick Labino, has grown in numbers of artists and skill since its inception in 1963. For the first time, glass designers left their factory settings and moved into individual studios. By the mid-'70s, thanks to this studio glass movement, glass was emerging as an acceptable sculptural medium. Philip Stein, owner of The Stein Gallery Contemporary Glass, was and continues to be a key player in this movement, first working out of a barn in New Hampshire showing work by local artists, and now premiering one of the most extensive presentations of studio glass in America in his new 3,000-square foot gallery located in Portland, Maine. The Stein Gallery Contemporary Glass (207) 772-9072.

Frank Lloyd Wright: A Film

In case you missed the airing of the new documentary film on Frank Lloyd Wright which ran on PBS November 10 and 11, don't despair. The two-video set is available to order for \$29.98. The film, directed and produced by Ken Burns and Lynn Novick, tells Wright's tumultuous story through a combination of voice-over narration by actor Edward Herrmann; audio recordings of Wright himself; and interviews with architects Philip Johnson and Robert A.M. Stern, artist Maya Lin, Wright's former apprentice Edgar Tafel, and members of Wright's family, among others. In addition, the film features a collection of diverse archival resources, including architectural drawings and plans, rare film footage, and hundreds of historical photos. To order, call PBS Home Video at (800) 424-7963.



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