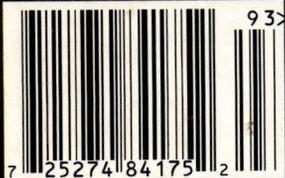


# ECHOES

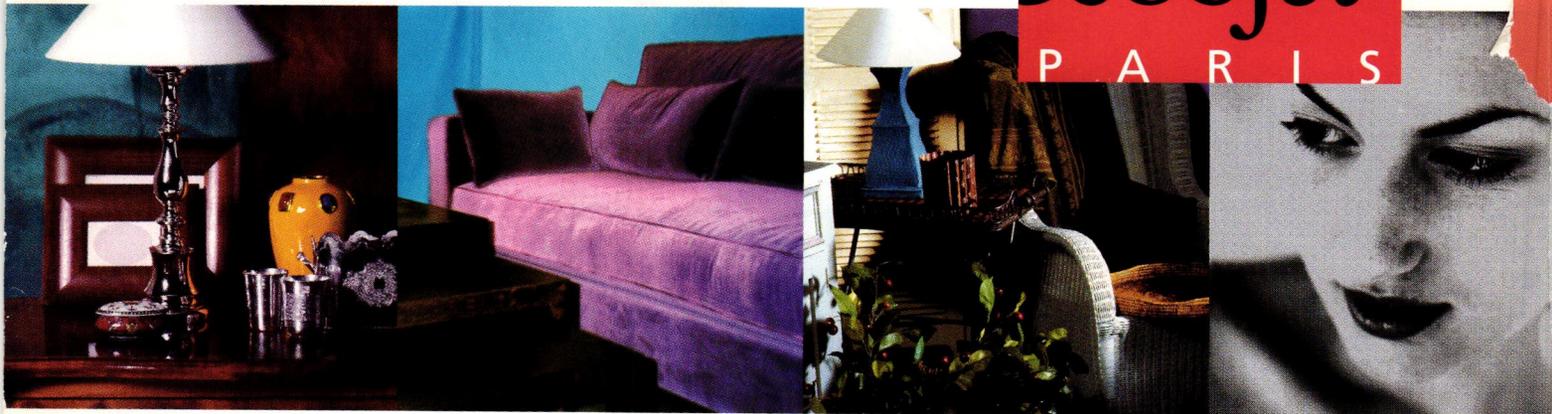
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### on the cover

While on sabbatical, Disney art director Michael Giaimo channeled his creative energies into designing the interior of his newly purchased c.1953 home. The result is a look that's fun but not kitschy; stylish but not overbearing. See Modern Spaces. Photographed by John Ellis.

### features

#### 54 Bubbles

Architect Wallace Neff is most well known for the Spanish Colonial Revival style mansions he built for wealthy clients, however, he should also be recognized for his experimental modern structures from the 1940s - the concrete dome-shaped Bubble houses. By Steve Roden.

#### 60 Bugatti: Turn of the Century Italian Modernism

The Bugatti family - Carlo, Ettore, Rembrandt, and Jean - was certainly one of the most creative families active in Italy during the 20th century. Their achievements were an important part of the development of modernism. By Tran Turner.

#### 66 Zandra Rhodes

From high priestess of punk to Fashion Museum founder, Zandra Rhodes has risen from her beginnings designing Sixties Pop Art prints for the hip on Carnaby Street to designing engagement dresses for royalty. By Ginger Moro.

#### 72 The Legacy of Charles Schneider

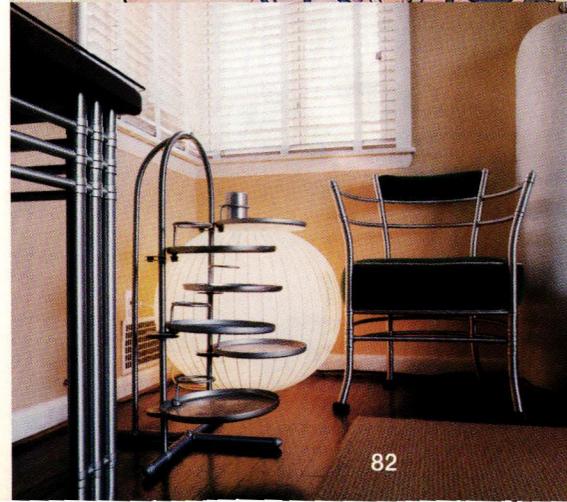
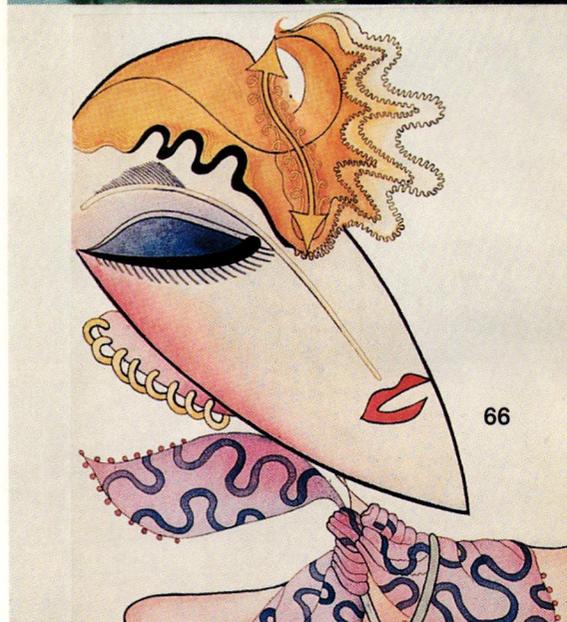
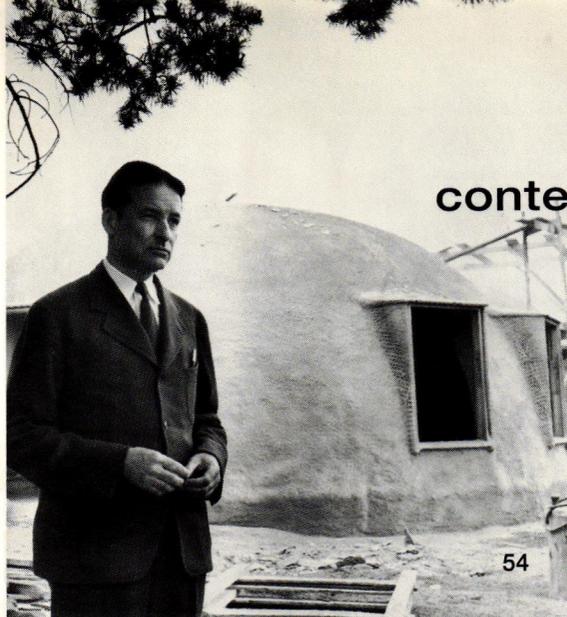
Charles Schneider, more than any other glass artist of his time, designed and crafted pieces that not only vividly embody the spirit of the Art Deco style, but transcend its era. Sophisticated glass connoisseurs are just beginning to rediscover his creations. By Thomas C. Karman.

#### 76 Modern Spaces: Mid-Century Whimsy, LA Style

Disney art director Michael Giaimo drew upon his animation background to create an interior which blends a playful balance of shapes, "Tehnicolor-ful" colors, and contrasting textures in a manner which is fun and stylish, without being overbearing or kitschy. By Michael Giaimo.

#### 82 Modern Spaces: True Believers

At first glance, the house up for sale looked like any other Spanish Colonial in the area. But Daniel and Pat Donnelly saw beyond the Mansard roof, cedar shake shingles, and maroon shutters to the true nature of the home - a 1939 moderne design by Thomas Parker. Their restoration of the property back to its original state has been a labor of love. By Ron Marshall and Barbara Boyd.

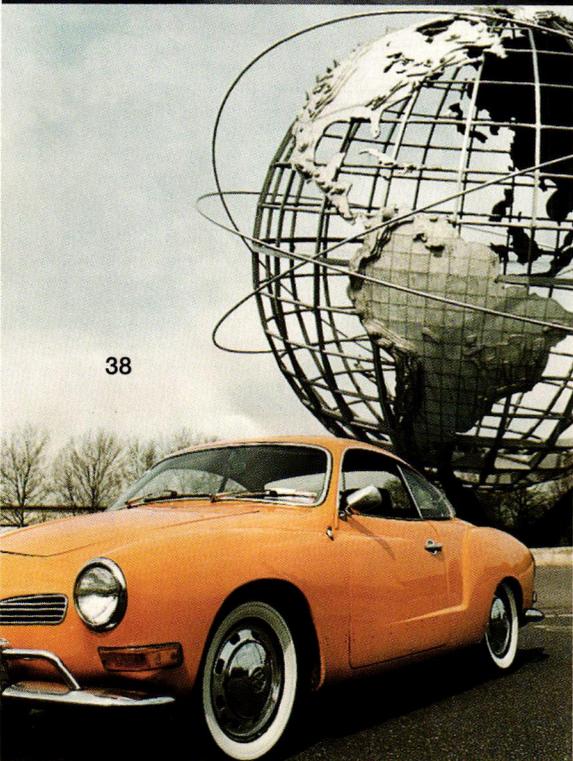




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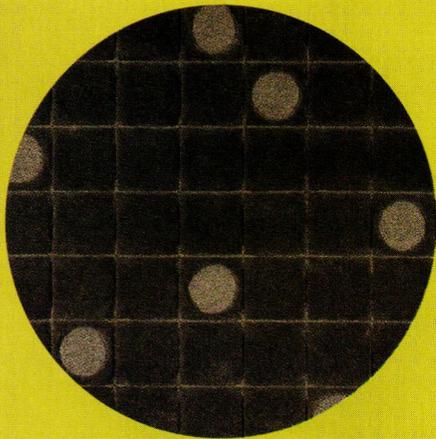
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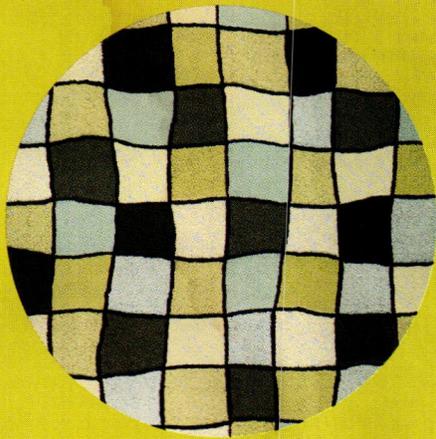
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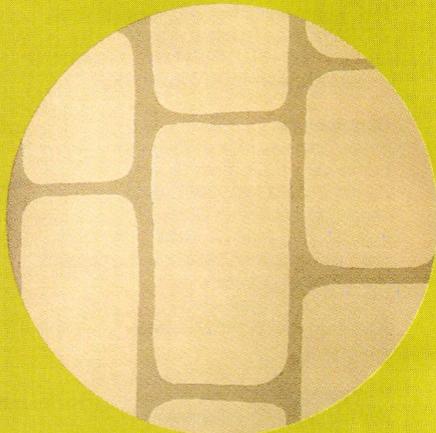
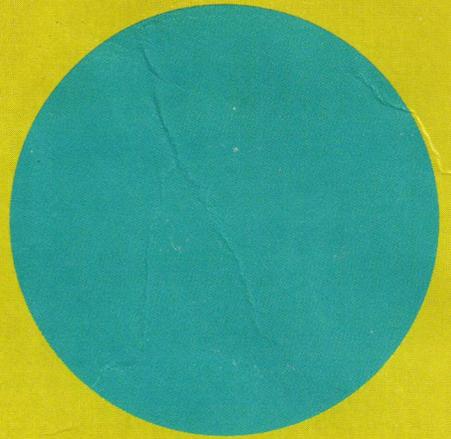
**Correction:** In the Spring 1999 issue of *ECHOES*, the caption for the bottom image on page 15 should have read "Living room of the apartment of Haim Manishevitz and Audrey Friedman."



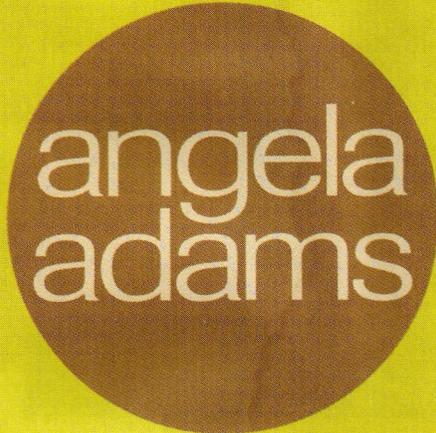
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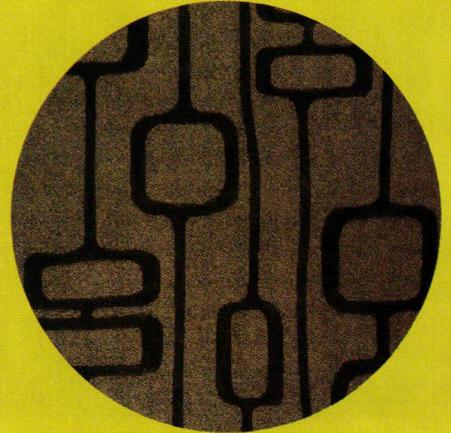
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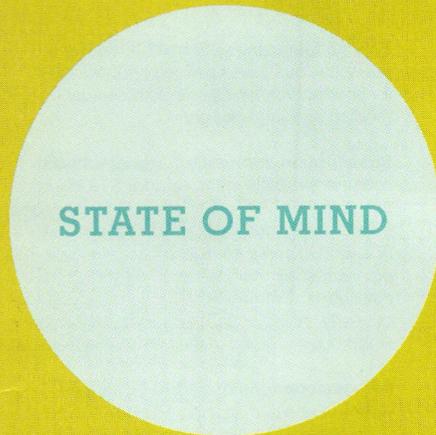
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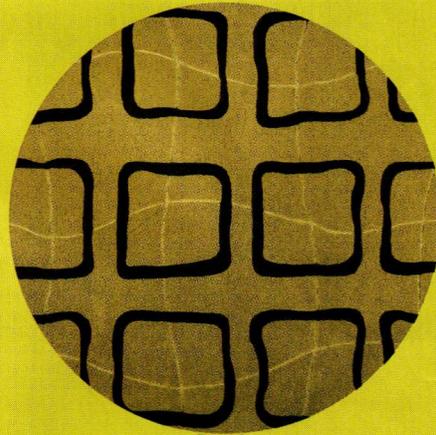
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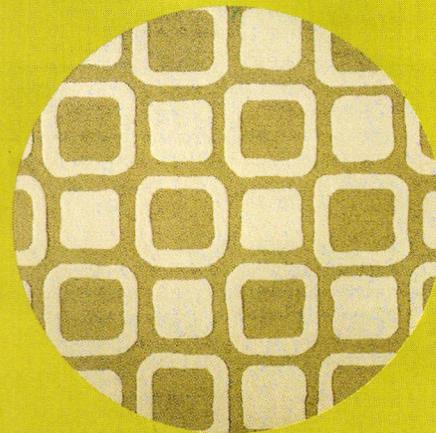
STATE OF MIND



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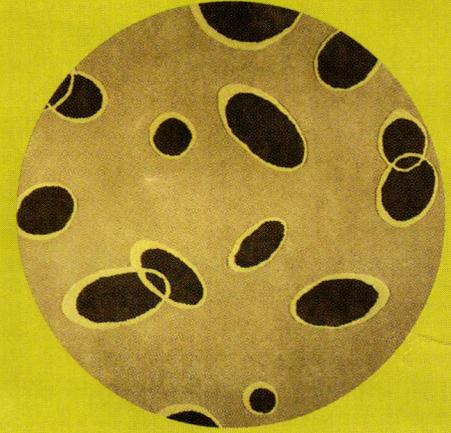
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Charles Eames, rocking chair, 1960s

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# Richard Schultz

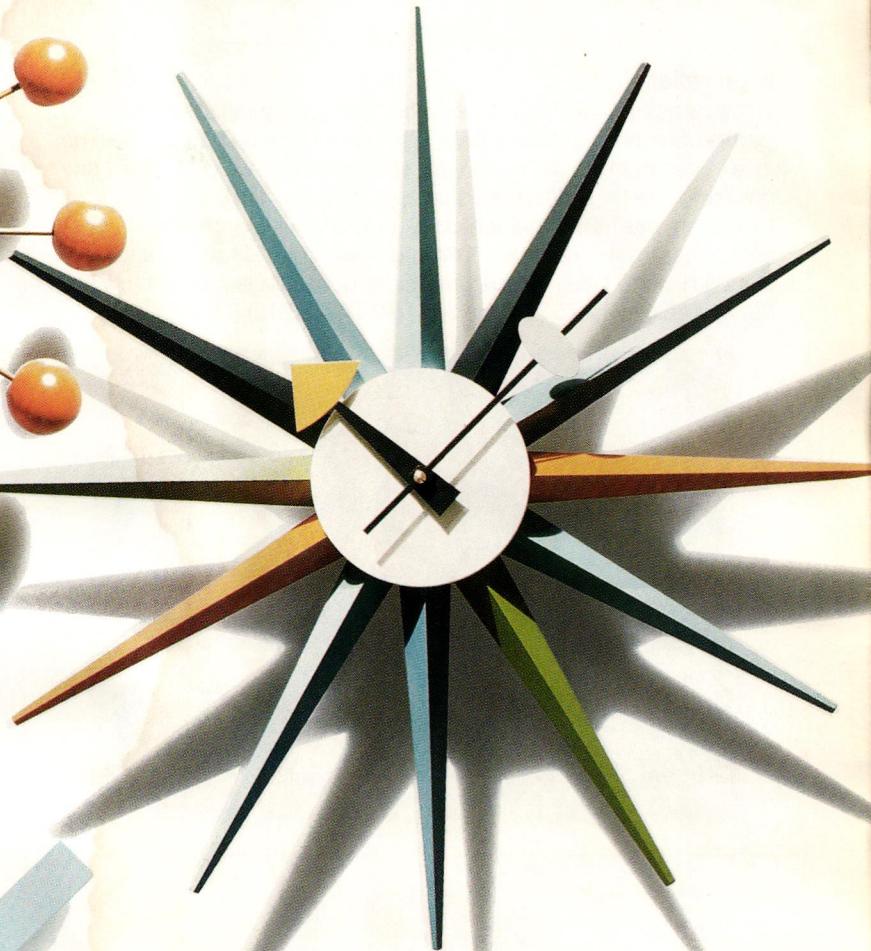
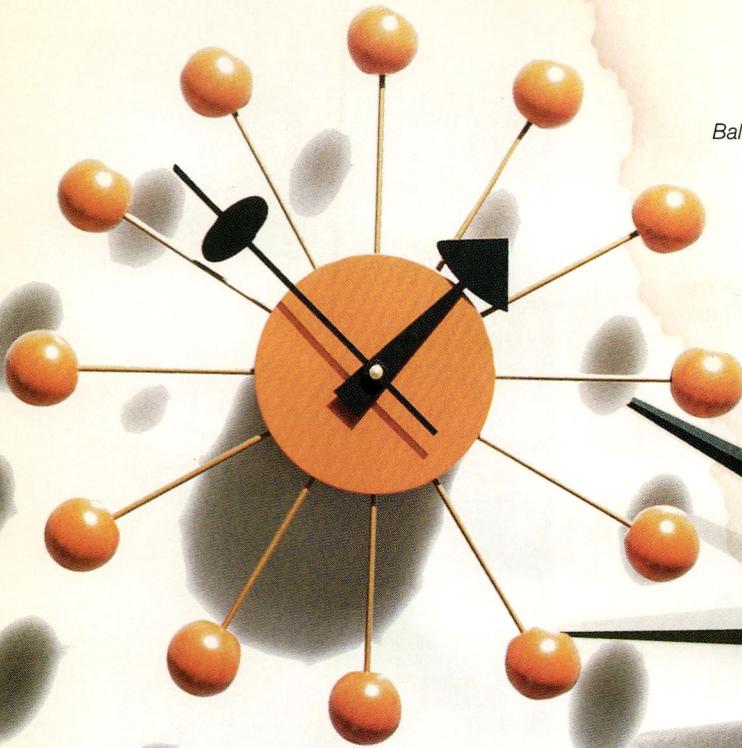


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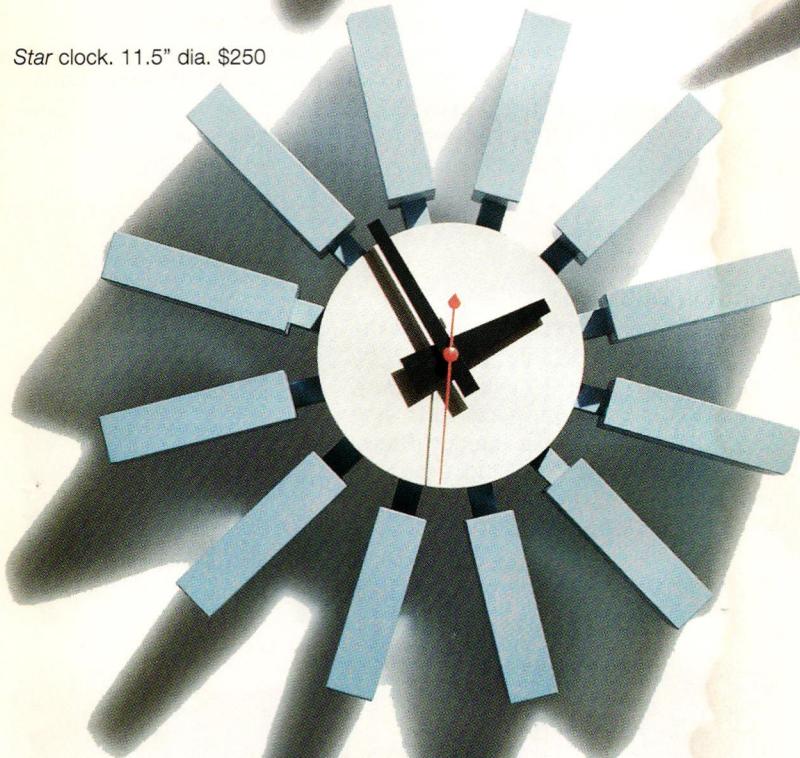
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## what's hot

Ball clock. 13" dia. \$250



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Starburst clock. 18.5" dia. \$270



Asterisk clock. 10" dia. \$250

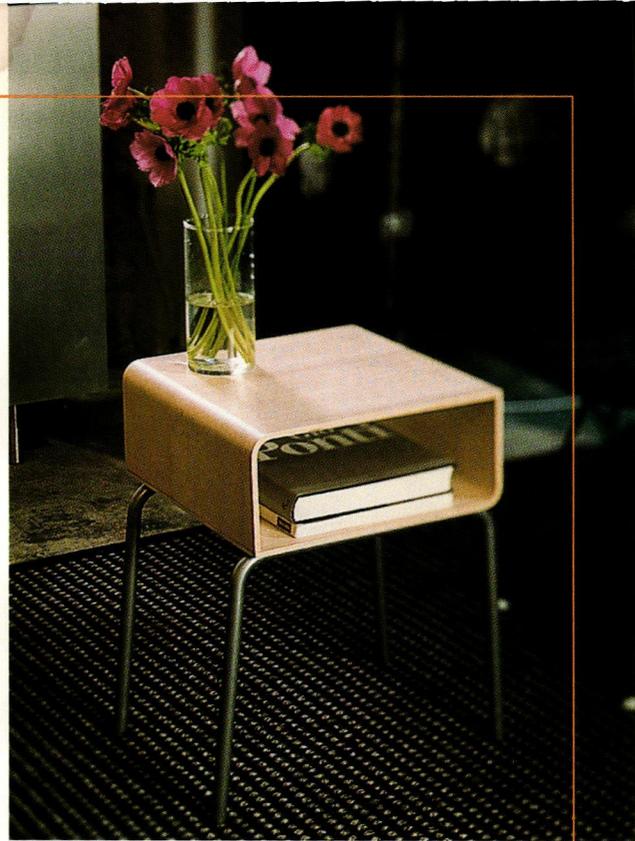
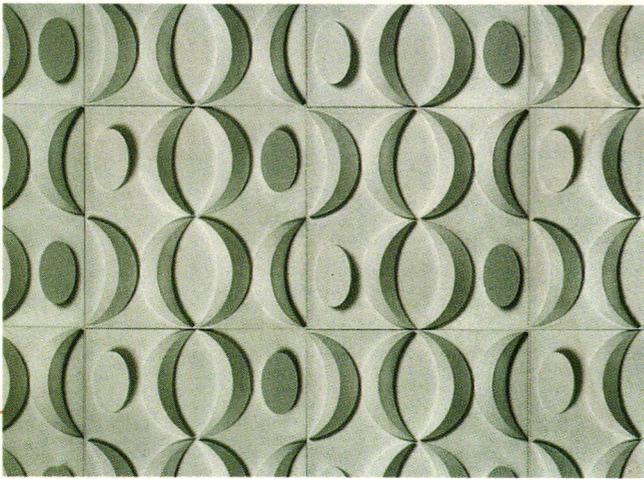
**time and again** With a view to bringing modern design into the American home, George Nelson designed a range of products offering a new and unconventional interpretation of everyday items - such as wall clocks. His designs typified the spirit of the early 1950s and, at the end of the century, are still a refreshing alternative to more traditional timepieces. The four models reissued by the Vitra Design Museum were originally designed between 1948 and 1952.

Made of wood and metal, they mirror Nelson's original designs down to the smallest details - the dimensions of the clocks' housings and hands, construction method, finish, and color. To order call Deco Echoes at 508 362-3822.

## what's hot

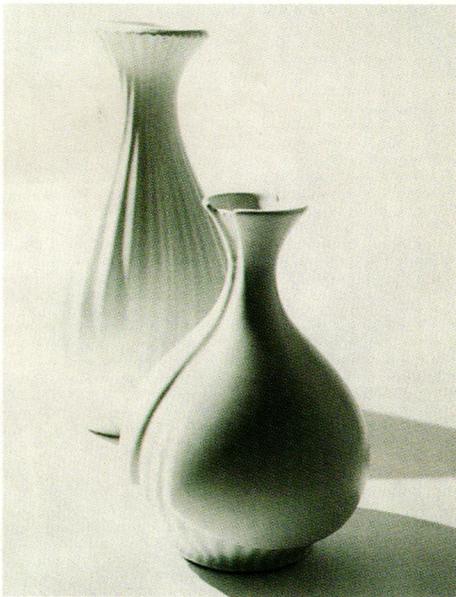
### High relief

While designer Jeff Gross spends his days designing showcases for Barbie collections at Mattel Toys, in his spare time he pursues his true love - designing high relief wall sculpture for his own company oneThing. His tile series, based on optic and geometric patterns, aims to reinvent bas relief ornament as a component in contemporary interiors. Cast from a rigid polyurethane foam, the tiles are offered in a standard white finish or custom colors upon request. Shown: *Wink 38*, available in 14.75" square tiles. oneThing (212) 647-0687.



### On the side

Designer Eric Pfeiffer's goal was to create a versatile side table which utilized molded plywood as its main form of fabrication - the *Wavos* side table was the result. Simple and compact, with storage inside, the design provides maximum flexibility of use. The shape is formed from two molded plywood parts connected by a handsome box joint. 14"L x 14"D x 20"H. Offered in a clear or black stain finish, \$199. Available through Bravo 20 (415) 495-3914.



### Organic vessels

Hollace Cluny, a contemporary home furnishings and accessories store located in an area of Toronto known as Rosedale, carries the work of many artisans from Canada, France, England, and the United States which complements their philosophy of simplicity and aesthetic appeal. Shown: vases by Klein/Reid. Small, \$150 CAN; tall, \$250 CAN. (416) 968-7894.

### Vintage Dunbar?

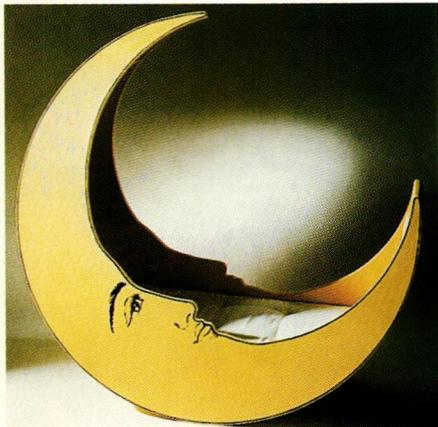
Crafted to the exact specifications as the original tête-à-tête sofa produced by Dunbar, this "clone" features eight-way, hand-tied springs, latex cushions, and down pillows. Available through Daniel Donnelly Modern Design Studio, the sofa retails for \$3,200 COM. For further information call (703) 549-4672.





### The summer of 1966

Designed in 1966 for Knoll, the clean white lines and linear forms of Richard Schultz's landmark collection of outdoor furniture provide a sculptural complement to nature. Schultz has re-introduced the 1966 Collection, including the contour chaise shown above (\$1,670), and has added several new designs to the collection as well, such as an 18" end table, a console table, and an ottoman. (215) 679-2222 or visit [www.richardschultz.com](http://www.richardschultz.com).

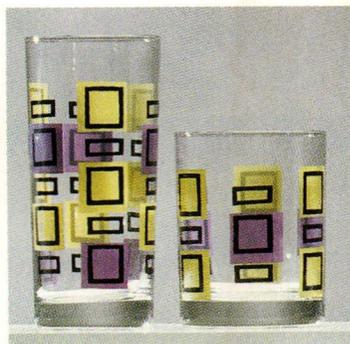


### Moon cradle

Designed by Barnaba Fornasetti after an idea his father had for an ashtray, the original prototype of this cradle sold at Christie's Los Angeles for \$18,400 in 1998. After many requests it is now being produced in a limited edition by Fornasetti, retailing for \$2,642. One note: the new cradle is smaller than the original, measuring 59" in diameter, and 25.5" wide. For further information contact the showroom in Milan at 02-6592341 or email: [immaginazione@planet.it](mailto:immaginazione@planet.it).

### Cool glasses on a hot day

Branching out from her regular medium, custom textiles designer Paula MacMillan of Canadian-based HOMEwear has produced a line of glasses based on her bold, graphic textile designs. *Allsorts* (shown) is a wonderful example of her use of unique color combinations. The glasses are sold in gift boxed sets of four 14oz. tumblers or 15oz. highballs for \$19 plus shipping. For further information call HOMEwear at (416) 538-4589.



### Simple modern pots

These simple, clean, white ceramic pots come in two pleasing shapes. The wide pots are perfect to use as planters, and the tall pots are great either as a vase or an umbrella stand. Both are leak proof and can be used as water gardens. The Wide pot is 14" tall, 10" in diameter. The Tall pot is 22" tall, 10" in diameter. Both retail for \$195 each and are available through Zinc Details of San Francisco. (415) 776-2100.

### Wright and the 3rd dimension

Frank Lloyd Wright stated that "the only photograph that can be made of architecture is three-dimensional." The first commercially available stereoscopic photographs of Wright's work, *Fallingwater: Wright and the 3rd Dimension*, captures the emotional experience of space, light, and materials that characterizes what may be the most celebrated house of the 20th century. The packet of 21 full-color three-dimensional photographs on three View-Master reels contains exterior, interior, and detail views, along with notes describing Wright's interest in three-dimensional photography. \$21.95 + \$3 shipping for the three reels only, or \$31.95 + \$3 shipping for the gift set of a limited edition black plastic View-Master stereoscope and three reels. To order call Deco Echoes at (508) 362-3822.



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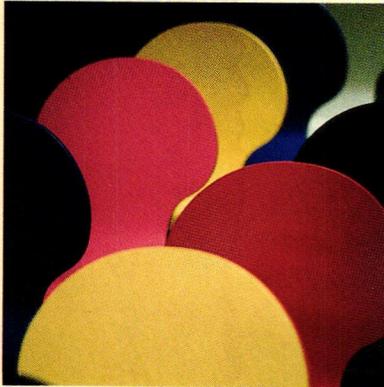
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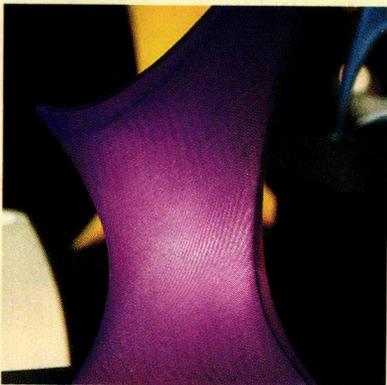
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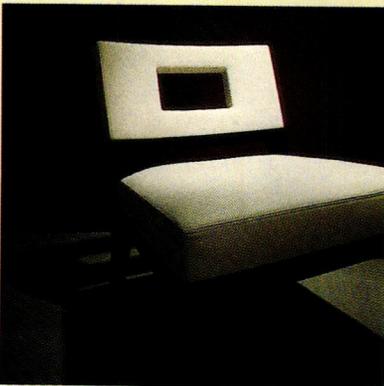
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up close

In the living room, Eames LCWs, an LTR, and a lounge and ottoman mix with upholstered side chairs by Jens Risom, coffee table by Poul Kjaerholm, bench by Hans Wegner, and a custom sofa

**laminated love**

Text by Alan Rosenberg. Photographs courtesy Wilsonart

In 1959 Ralph Wilson built a modern house for his family in a suburb of Austin. Forty years later the Ralph and Sunny Wilson House has just opened to the public as America's newest historic house museum. >



ABOVE: A view from the other side of the living room reveals a George Nelson clock above the fireplace, *Womb* chair by Eero Saarinen, Jens Risom side chairs, Poul Kjaerholm coffee table, and Bertioia *Diamond* chairs on the patio. BELOW: The colorfully laminated kitchen features a Chambers wall oven. OPPOSITE PAGE TOP: George Nelson gateleg dining table and chairs, Venini glass shades on ceiling fixture. BOTTOM: The 1959 Wilson house was modeled after Neutra's 1946 Case Study house.

The Wilson home, in Temple, Texas, is fascinating both because it is so representative of its period and because of the unusual and innovative applications of plastic laminate used in its design.

Forty years ago Ralph Wilson was building his small plastic laminate business, now known as Wilsonart International, into the multi-million dollar company it is today. In order to promote his product and to explore its possibilities, he incorporated plastic laminate in the design of his new home. The extensive use of this up-to-date material called for the latest in modern architecture, and Wilson looked to California's "Case Study" house program as a model for his home. The 1946 Case Study house designed by Richard Neutra inspired the Wilson house's layout and its integration of indoor and outdoor spaces. Rooms in the Wilson house flow into each other in an open-plan arrangement that seemed appropriate for the informality of post-war life. In the center of the U-shaped home is a patio, perfect for the outdoor entertaining that had become so popular in the 1950s. The exterior of the house suggests a modernist interpretation of the classic southwestern ranch house with its low profile and softly colored brickwork and flagstone. The grounds surrounding the Wilson house





In 1955 the French writer Roland Barthes described plastic as “the first magical substance which consents to be prosaic”

were also designed in the modernist spirit and have now been restored to their original 1959 appearance. The landscaping includes popular horticultural specimens such as pampas grass, yucca, Chinese holly, monkey grass, mimosa, pecan trees, and irises. The textures created by the plantings are reflected in the interior appointments such as the deep pile area rug and handwoven wall hangings.

Inside visitors will be amazed to find that all the original applications of plastic laminate have survived intact. The laminate-lined bathrooms, the laminate-clad kitchen cabinets, and the abstract geometric mural of inlaid plastic laminate have all been preserved. The colors of laminate used throughout the house are typical of the 1950s and include lemon yellow, pumpkin, aqua, and carnation pink with special added effects such as gold flecks and marble patterns. The countertops in the kitchen and bathrooms are examples of some of the earliest work in post-forming, a process by which laminate is bent to form a continuous surface from the top to the side edge of the counter. Previously, laminate countertops had been edged with a strip of chromed metal. Ralph Wilson used the interiors of his own home in advertisements for Wilsonart which boasted that the company offered over 90 colors and patterns and encouraged homeowners to replicate the new uses of laminate he demonstrated in their own interiors.



The Wilson house would not be intact and restored were it not for the efforts of Grace Jeffers, the house’s curator, and Wilsonart International, which funded the restoration. Jeffers, a decorative arts historian who is the foremost authority on the history of plastic laminate, was undertaking research in Wilsonart’s archives when she heard that the “old Wilson house” was for sale. She drove over to take a look and was shocked to find a crew of workmen there who were about to rip out all the original interiors. Jeffers immediately sprang into action and convinced Wilsonart to purchase the >



ABOVE: In the dining room, an ebony Eames folding screen stands behind a gateleg dining table and chairs by George Nelson. Venini glass shades on ceiling fixture. Sofa in seating area by Paul Dinesen. RIGHT: The master bath is fully clad in carnation pink laminate. The countertops in the bath are an example of some of the earliest work in post-forming, a process by which laminate is bent to form a continuous surface from the top to the side edge of the counter. Previously laminate countertops had been edged with a strip of chromed metal.



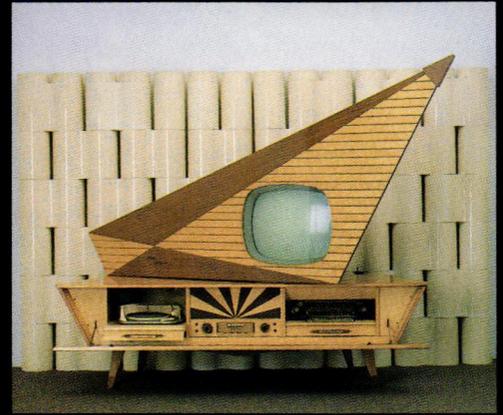
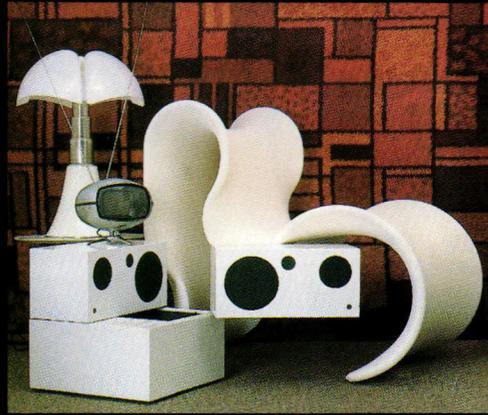
house from Ralph Wilson's widow and to preserve it as a historic house museum. Jeffers has furnished the house with classic 1950s furniture including examples by Charles and Ray Eames, Eero Saarinen, and Paul McCobb. Two rooms in the house are being transformed into study and storage areas for the company's archives which include a vast amount of historical design material dating from 1956 to the present day.

In 1955 the French writer Roland Barthes described plastic as "the first magical substance which consents to be prosaic." Magical and prosaic certainly describe this plastic house which incorporates innovations unique for its time and yet is so typical of its period. Grace Jeffers has commented on this dichotomy, noting that "the things that are commonplace to us today had incredible beginnings and the Wilson house represents the origins of the everyday. This house embodies a spark of inventiveness that is reflected in the memories of all our lives."

- The Ralph Sr. and Sunny Wilson Historic House Museum is located at 1714 South 61 Street, Temple, Texas 76503. Tours of the house are available by appointment: 254 773-9898.

# & INDUSTRIAL DESIGN

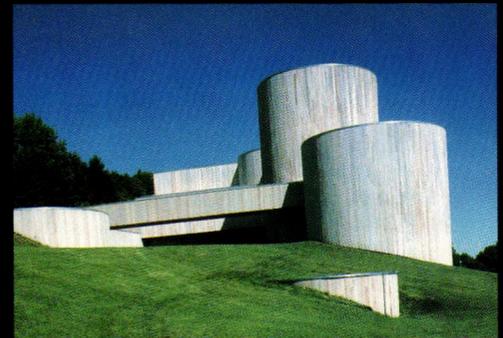
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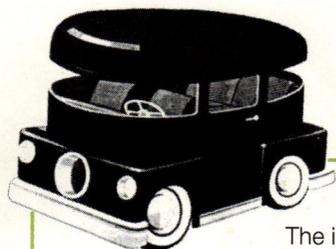
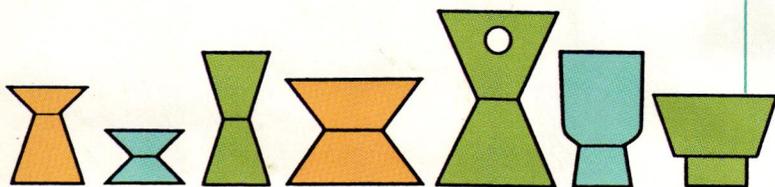
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## Kids, don't try this at home

An interesting Eames coffee table story was related to me by an early salesman/fan of the Herman Miller Company. In the late forties and very early fifties, he found that the Eames dimple coffee tables were a hard sell for him to make to clients. The modern plywood tables - while a groundbreaking design - looked a little bit on the weak or unstable side to the uneducated post-war consumer. This salesman would wait until the prospective buyer made the inevitable "this table looks too light to use" comment and then he would literally leap into action. Flipping off his shoes, he would jump up onto the top of the table and explain that this innovative design was indeed much stronger than its appearance revealed. This demonstration, he said, was responsible for selling more of these tables to his clients than any amount of talking.



## A Chemex custom car

The innovative inventor and designer Dr. Peter Schlumbohm - famous for his 1940s classic Chemex glass coffee maker - was at it again, this time in 1951. As reported in the March '51 issue of *Interiors* magazine, the good Doctor had come up with another, larger, and much faster invention - the *Chemobile*, a nutty looking car. Looking at his concept drawing for the *Chemobile* you can tell he was committed to his design principles (a kind of "looks the way it does because that's the way it has to be made in order to work the way it should" philosophy) and not to Detroit's design stylings. Rather than a nervous "fasten your seat belts atmosphere," Dr. Schlumbohm proposed a yacht on wheels. The *Chemobile* prototype was 121 inches long and stood 100 inches tall. A high-powered Ford motor was placed under the passenger compartment, while a centrifugal blower kept the passengers from feeling like a radiator cap. Schlumbohm's design promised easy maneuverability plus enormous interior space, rapid acceleration, non-skid factors, and overall safety. Forty-eight years later you have to ask yourself if the *Chemobile* idea started Detroit's SUV craze.

## Classic architectural pottery

Architectural pottery - designed in the mid-'40s in California to bring nature indoors into homes, shopping centers, and office buildings - has a few minor design quirks. There are some tricks to living with and using it successfully in your modern-styled environment.

If your piece of pottery has a drain hole, great; whatever you plant in that modern-styled container will live, maybe. Of course your indoor floor will be damaged from all the water seeping out (the units with the holes in the bottom were meant for outdoors). Be careful, though, because even the indoor models without drainage holes produce condensation from the bottom which can damage floors (cork pads are a solution) and the roots of many plants tend to rot in these containers (placing rocky material at the bottom of the pot for drainage will solve this problem). In addition, there were 3 and 4-legged wooden and/or metal stands made to keep the planters off the floor entirely.

## Saturn collides with a Studebaker

This year, we've seen a certain innovative American car company's advertising campaign lay claim to being the first car company to design the three door sedan-styled automobile. Well, yes they did, 35 years AFTER the Studebaker Corporation built one in 1964, based on one of Raymond Loewy's designs for the *Avanti*.



## New Eames tool and toy

The English version of the new Eames Office *Powers of Ten* CD-ROM is now available. This fact-filled disk is eye candy and brain food for any Eames fan. The details and connections are amazing - it's sure to become a multi-media hit as well as an important Eames information resource as it contains many surprises for the collector and historian alike.

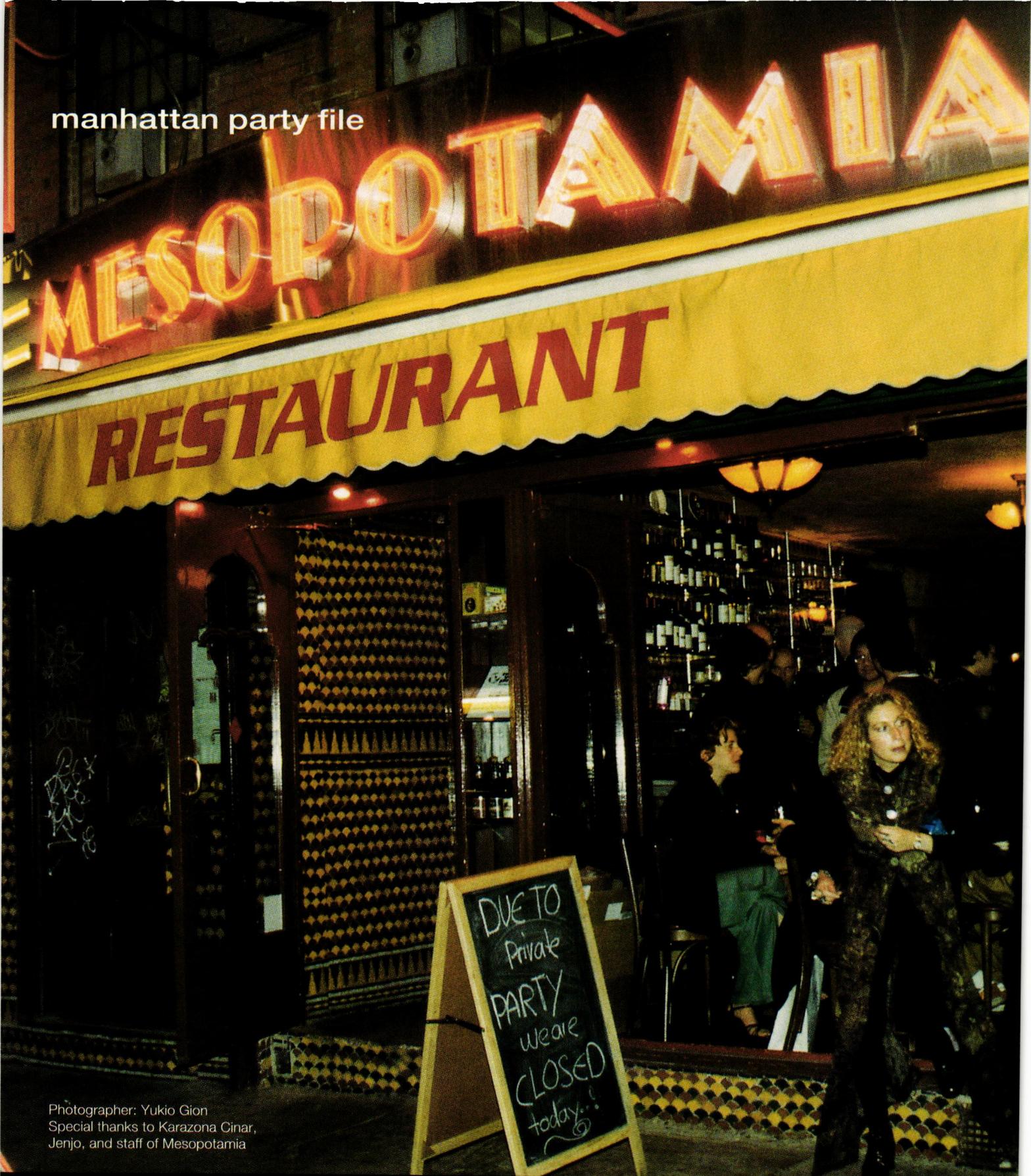


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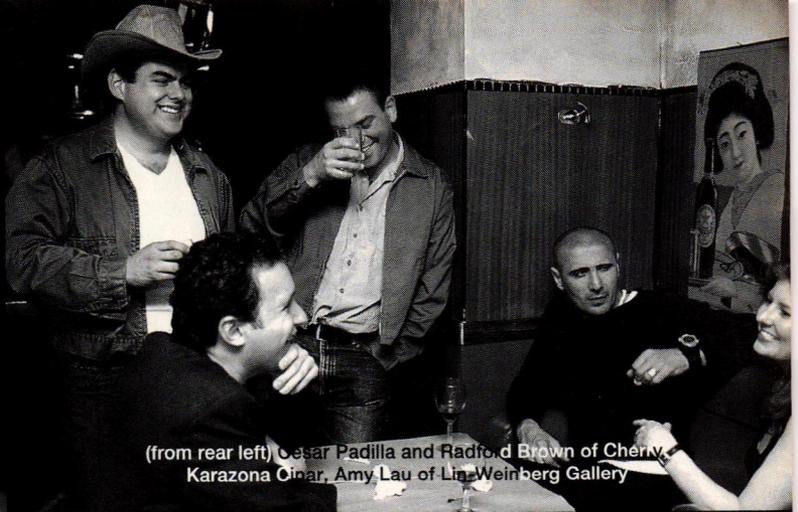


Photographer: Yukio Gion  
Special thanks to Karazona Cinar,  
Jenjo, and staff of Mesopotamia

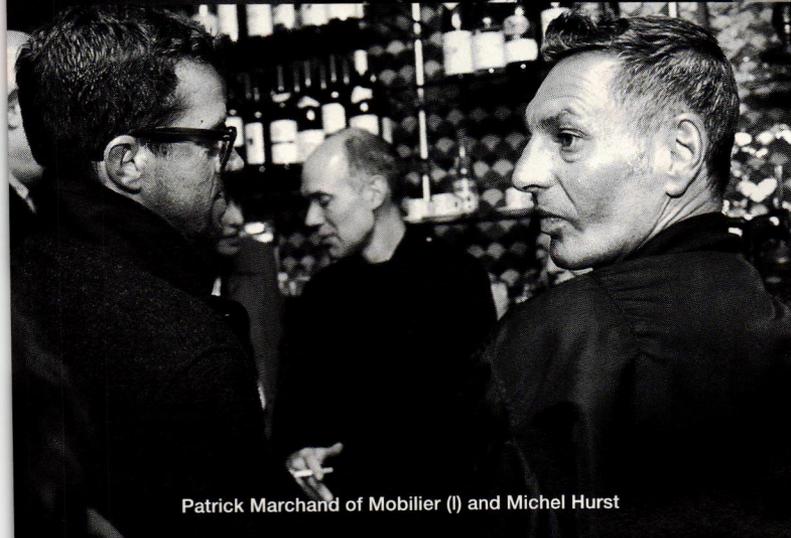
Echoes launch party for our Spring "Modern in Manhattan" issue, held May 4 at Mesopotamia on Avenue B in Manhattan, was a huge success, with a roster of who's who in the modernism field enjoying an evening of socializing and discussion on the present state and future direction of the modern marketplace. We thank everyone who attended and look forward to hosting future events to come!



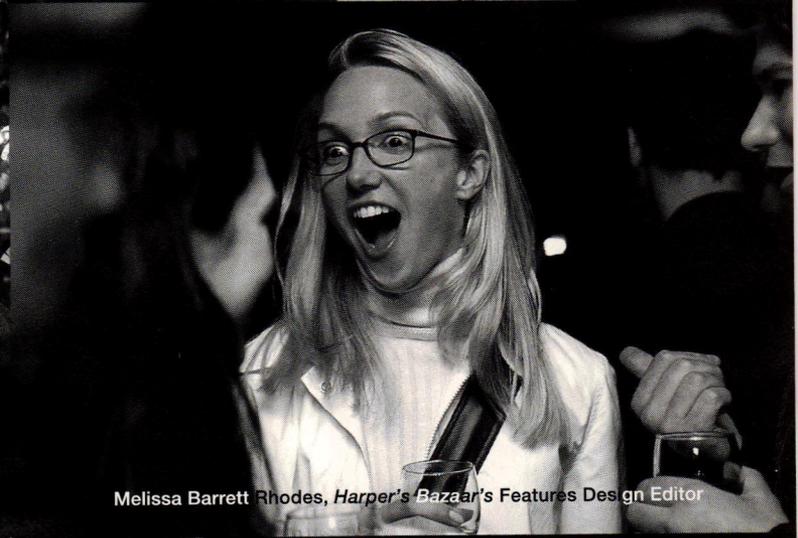
Mesopotamia owner Karazona Cinar (r)



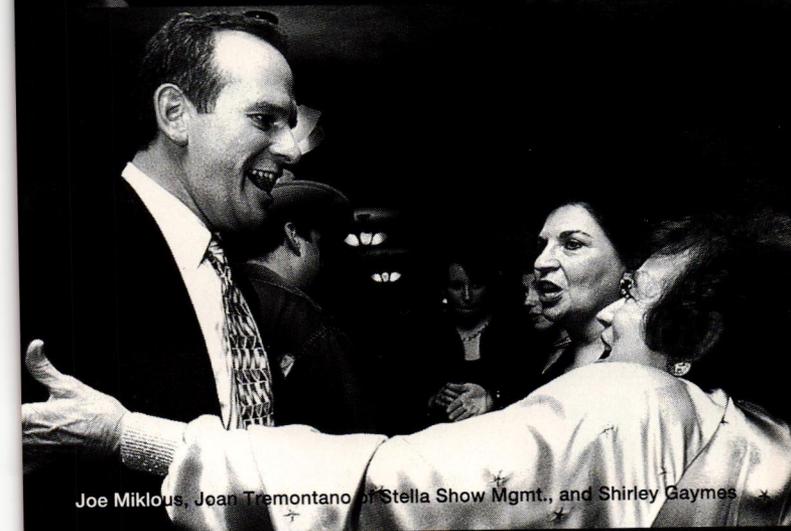
(from rear left) Cesar Padilla and Radford Brown of Cherry Karazona Cinar, Amy Lau of Lin Weinberg Gallery



Patrick Marchand of Mobilier (l) and Michel Hurst



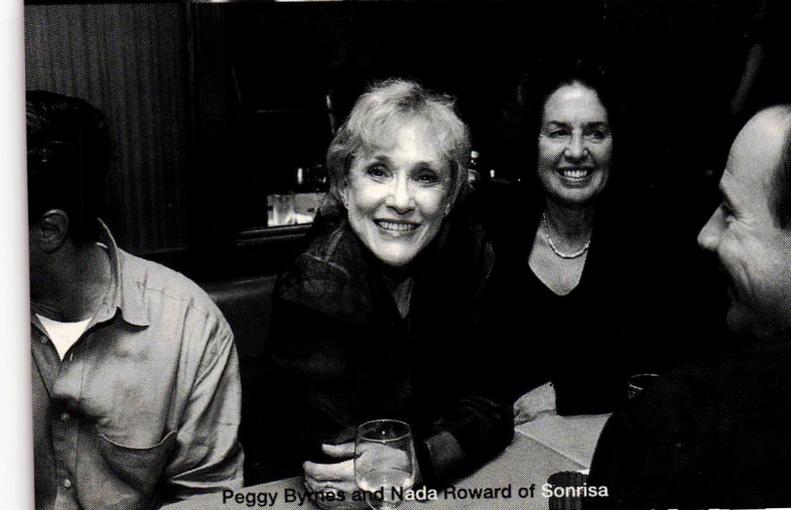
Melissa Barrett Rhodes, Harper's Bazaar's Features Design Editor



Joe Miklous, Joan Tremontano of Stella Show Mgmt., and Shirley Gaymes



Baby Oliver, Marc Launoy, Echoes Publisher Scott Cheverie, Michelle Vadeboncoeur, Judy Vella, Luis Menezes Echoes Editor Suzann Cheverie



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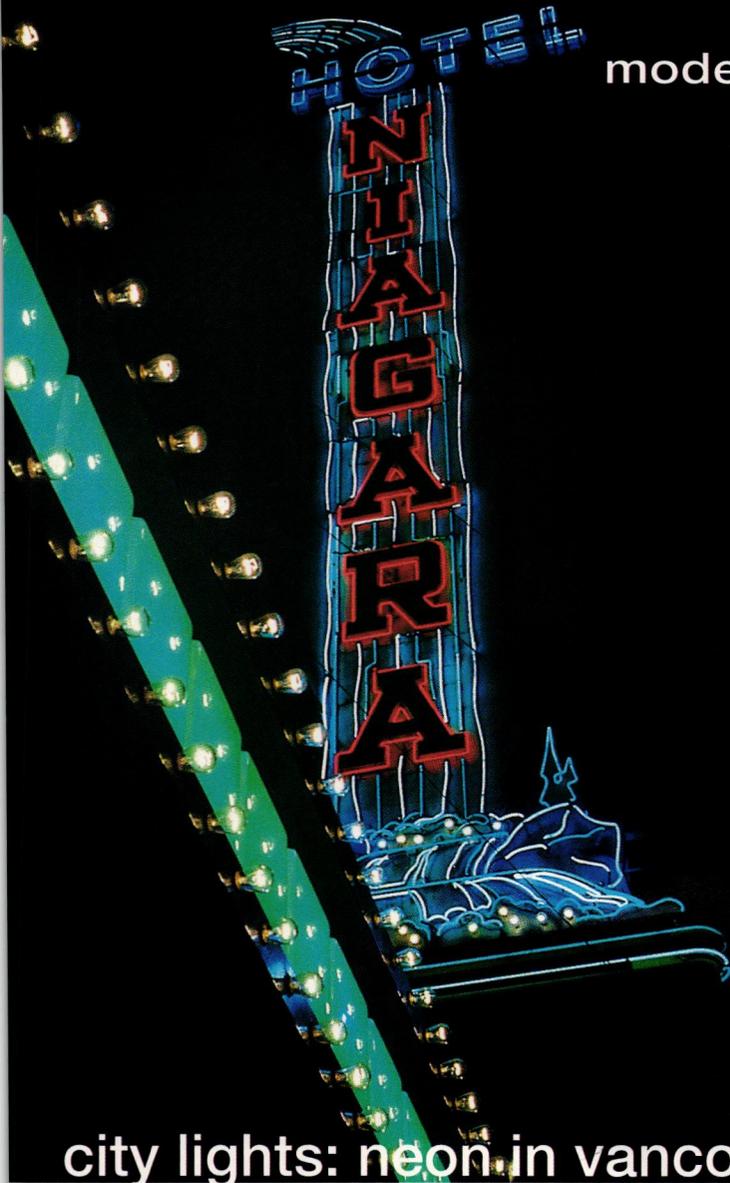
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modernism, eh? modernism in canada



## city lights: neon in vancouver

Text by Cora Golden

Continuing until April 16, 2000 at the Vancouver Museum is "**City Lights: Neon in Vancouver.**" Curated by John Atkin, it examines the city's 35-year obsession with neon. The 20th century light form was employed by establishments as diverse as bars, churches, and buses. By the mid-1950s, Vancouver had over 19,000 neon signs. The exhibit features more than 30 vintage examples of the resurgent art form, including signs for the Smilin' Buddha Cabaret, Owl Drugs: We Deliver, and Chez Paris hair salon. Most signs were rescued from scrap yards, stored in the museum's vaults, and generously restored by Neon Products Ltd. Vancouver's street art is also showcased in a documentary *Glowing in the Dark*. On September 11, 1999 John Atkin hosts a three-hour tour of vintage neon that's still blinking. Tel. (604) 736-4431.

Continuing until September 19, 1999 at the National Gallery of Canada, Ottawa, is "**Van Gogh's Iris: Masterpieces in Focus.**" It examines the development and significance of the iris motif in a small selection of masterpieces from prestigious museums around the world. It includes *Iris*es from the J. Paul Getty Museum, as well as *Iris*es from the institution's collection. Tel. (613) 990-1985 or (800) 319-2787.

Continuing until October 3, 1999 at the Quebec Museum, Quebec City, is an exhibition of the works of internationally renowned, local abstract artist Paul-Emile Borduas. It includes paintings from the 1940s, as well as examples from his "automatiste" period, his

time in New York (early 1950s), and his time in Paris (late 1950s). Tel. (418) 643-2150.

Also continuing until October 17, 1999 at the Quebec Museum is "**The Revival of Quebec Religious Art, 1930-1965.**" In addition to traditional images, it includes early works by the aforementioned Borduas, as well as renowned modernists such as Jean Paul Lemieux and Alfred Pellan.

The Royal Ontario Museum (ROM) and George Brown College, Toronto, are sponsoring a series of six hands-on computer labs entitled "**Antiques: Selling on the Web.**" Conrad Biernacki will teach you how to buy and sell collectibles in online auctions, including how to submit text and photos to a web site. The three-hour workshops are held every Monday evening from September 27 to November 8, 1999. For information and registration, call (416) 415-4867 or email: [fashinfo@gbrowne.on.ca](mailto:fashinfo@gbrowne.on.ca). > 22

ABOVE LEFT: Hardworking neon signs from earlier eras still light up Vancouver streets. Most of the older signs are concentrated in the downtown eastside, where to date the flagging pace of development has sometimes been merciful to older neon. ABOVE RIGHT: The Ovaltine Café is the only Vancouver café to survive with its 1940s interior fittings and exterior signage intact. Outside it exhibits its own veritable museum of neon - an eye-popping projecting sign, the café name as a neon fascia sign, and windows outlined with neon tubing, all fabricated by Wallace Neon in 1942.



ABOVE: The Smilin' Buddha Cabaret neon sign, manufactured by Walburn Neon, hung outside the well-known Vancouver nightclub until it closed. Then the band 54-40 rescued the sign and took it on tour to promote its namesake album. The Buddha's animated neon turn appears to jiggle as he laughs. RIGHT: This Clarice Cliff Teepee Teapot from Newport Pottery garnered \$1,210 at Waddington's.

Biernacki and his business partner, Susan Scott, once again hosted a successful "Collecting the 20th Century" at the ROM. About 200 people (double last year's turnout) attended seminars on Stickley furniture, Clarice Cliff pottery, and European designer jewelry. The following day, many of the smaller workshops - with seminar leaders Donald Davidoff, Len Griffen, and Ginger Moro, respectively - were sold out. The accompanying auction at Waddington's reflected the crowd's enthusiasm. Next year's seminars will be held at the ROM on March 25, 2000. The following day (March 26) the Design Exchange hosts an accompanying 20th century antique show that will feature dealers from across the country, as well as an identification clinic. Seminar participants will be given an exclusive opportunity to check out the dealers' offerings the previous day. For further details call (416) 657-8278.

Continuing until November 14 at the McCord Museum of Canadian History, Montreal, is the exhibit "Quebec Silver," which focuses on household art from the whimsical to the wildly ostentatious. Tel. (514) 398-7100.

From November 4, 1999 to February 6, 2000 at the Montreal Museum of Fine Art "Mexican Modern Art: 1900-1950" will be on view. The exhibition will include nearly 200 paintings, sculptures, and photographs by renowned artists including Rivera, Kahlo, and Ruiz. Tel. (514) 285-1600.

#### At the auctions

(prices expressed in Canadian dollars, before buyer's premium)

Waddington's auction, held in conjunction with the event "Collecting the 20th Century," drew many enthusiastic buyers. A Linthorpe vase, designed in the 1880s by prescient modernist Christopher Dresser, sailed above its estimate (\$2,000-3,000) finally hammering down at \$4,400. Interest in Clarice Cliff, understandably, ran high. Her Teepee Teapot from Newport Pottery achieved \$1,210; a Bizarre coffee service (also Newport) sold for \$748; and a Delicia vase from Wilkinson Ltd. reached \$1,320. All were designed in the 1930s. Susie Cooper's work from the same period also sold well: a Tyrol coffee service went for \$704 (against a high estimate of \$350), a cylindrical pitcher



achieved \$550, and Dresden dinnerware earned \$660.

Also at Waddington's, American ceramics continued to gain in popularity. A pair of Roseville bookends from the 1930s sold above estimate for \$286, while two Rookwood vases - one from 1912 and one from 1927 - sold for \$418 and \$396 respectively. Continental ceramics included a 1953 Bjorn Winblad pottery jug (\$506), and a Royal Copenhagen plaque designed by Arthur Boesen in 1924 (\$715).

At Ritchies, Toronto sale Lalique continued to outperform. A Chardons pattern glass vase, designed in 1922, rose above its estimate to \$1,800. Conversely, a lot of five sets of mid-century stemware and accompanying tableware from Murano squeaked inside its estimate of \$1,200. A 1930s Art Deco, Bohemian glass liqueur set with distinctive hexagonal "feet" was still a bargain at \$450. Without a designer name attached, 20th century furniture struggled to find buyers. An exquisite oak Arts and Crafts wardrobe sold under estimate for \$1,800, while a chrome and Lucite molded desk and chair achieved \$700.

#### Upcoming events

The next decorative arts sale at Sotheby's includes art, silver, > 102

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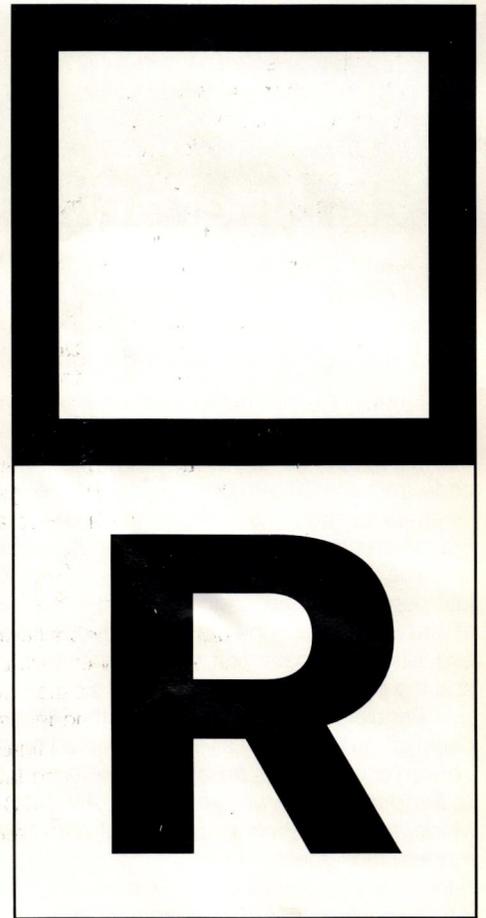
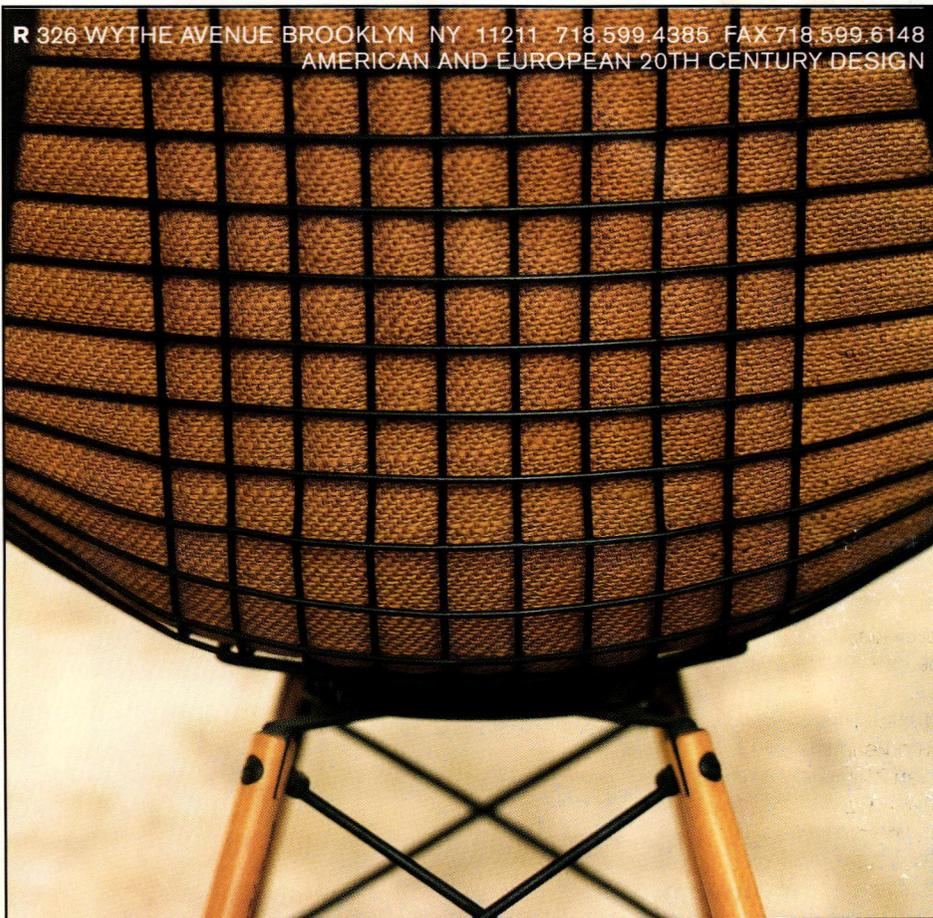
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spotlight

## ocean liner style

The ocean liner superstructures of the 1920s and '30s epitomized everything that was superior, elegant, and, of course, modern in transatlantic travel. One of the most glamorous of these floating palaces was the *Ile de France*

Text by Polly Guerin. "All visitors ashore," the stewards call. The revelers descend the gangplank, to join the crowd of well-wishers on the dock. Confetti and streamers, like colorful shooting stars, cascade from the ship's railings. The whistle is blowing, the music is serenading, the air is filled with merriment, as the majestic *Ile de France* prepares to embark on the high seas.

The Bon Voyage festivities may have ended, but the party has just begun, and the *soigné* passengers are already dancing in the *Grand Salon*. The euphoria of glamour, the romances at sea, and the exquisite food made first class ocean liner travel very fashionable, and the only way to make a crossing.

Regular scheduled crossing of the North Atlantic, for those who could afford to travel in style, represented modern speed, luxury and convenience. It was an age of modernism, spearheaded by the "*L'Exposition Internationale des Art Decorative et Industriels Modernes*," the Paris exposition of 1925, which gave birth to the modern movement. At first this French style of decorative arts was referred to as *L'Art Moderne*. It personified the Machine Age and a whole spectrum of products from streamlined, minimalist designs to



OPPOSITE PAGE TOP: The Ile de France first class dining salon, or salle à manger, c.1927. BOTTOM: The Le9e restaurant at Eaton's Department Store in Montreal, Canada is a replica of the Ile de France's dining room. THIS PAGE TOP: Another view of the first class dining salon on the Ile de France showcasing the waterless "fountain" made of chromium tubing. BOTTOM: The majestic Ile de France on the high seas.



new synthetics and gleaming metals. This international style was embraced by other countries as well, and by the 1960s, the catch-all phrase "Art Deco" was adopted to describe the modern style. It became a worldwide phenomenon that influenced the philosophy, social standards, and style-consciousness of the period. Art Deco expanded into a wide variety of venues including art, architecture, furniture, interior decoration, and fashion produced between the two World Wars.

### Ocean Liner Style

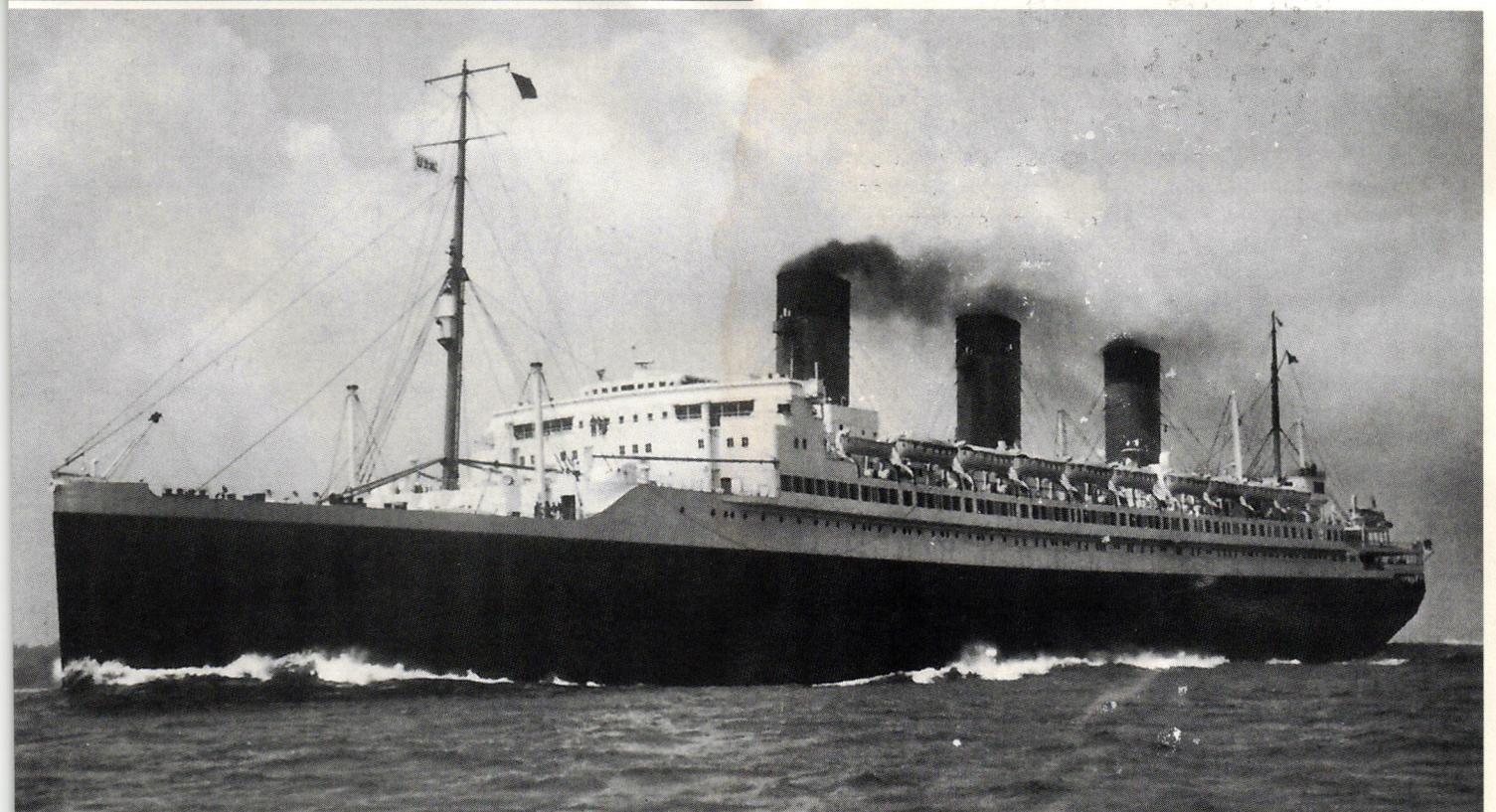
From opulent French Art Deco to sleek speeding locomotives, fast cars, bobbed flappers, and soaring skyscrapers, no other image of the '20s and '30s captures the imagination more than that of the streamlined ocean liner. In advertisements ocean liner superstructures epitomized everything that was superior, elegant and, of course, modern. Ocean liners represented those halcyon days of civilized travel, when passengers were eager to participate in the festivities of a first-class event.

Endlessly fascinating, the multifaceted lifestyle of transatlantic travel personified an age of indulgences, too. Steamer trunks filled with fashionable wardrobes, prescribed for different shipboard activities, were "de rigueur" for the elegantly coiffed and perfumed ladies and dapper gentlemen. While the privileged passengers dined at the captain's table, celebrities and movie stars vied with each others' center of attention, along with the wealthy first class passengers who established their own standard of social etiquette. Tourist class travelers vicariously enjoyed the thrill of it all and created their own memorable diversions.

Although half a dozen energetic companies, including British and German firms, competed for the transatlantic service, the Compagnie Générale Transatlantique of France produced some of the most stylish ships to attract a rich clientele.

### La Grande Descente

At the height of ocean liner travel, the public rooms of these floating palaces - particularly the areas reserved for the first class passengers - merely replicated the most sumptuous showplaces on >





The 18 by 26-foot *Chariot of Aurora* mural in situ in the Grand Salon of the ocean liner *Normandie*. This mural was later to be installed in the *Ile de France*

land. The most innovative treatment, however, was found in the *salle à manger*, the dining room. *La Grande Déscente* - a double staircase leading into the dining room - represented the interlocking of architecture and the social customs of the day. The French naval architects' invention afforded the ladies entering the first class dining salon an opportunity to make a dramatic, sweeping entrance and show off their glamorous attire. This ritual of descent was like a fashion show in itself - a striking array of elegant, designer gowns paraded before an admiring audience. Gentlemen always wore black tie. The effect was of a movie set of grand proportions, with guests descending the sinuous double staircase and the assembled cast of first class diners observing from below.

#### The Ile de France

While most ocean liner architects merely replicated famous and popular land-based dining rooms of the period, the great exception was the glistening Ile de France, the French line's "Now Ship of the '20s." In John Maxton-Graham's book, *The Only Way to Cross*, he calls the Ile, "the great divide from which point ocean liner decorators reached forward rather than back."

The Ile de France was the first ship whose designers decided not to copy existing rooms from land. At that time the Ile's dining room, the *salle à manger* with *La Grande Déscente* was the largest dining room afloat. It could serve all 537 first class passengers at a single sitting.

The Ile de France was an instant success. Jean d'al Piaz, the managing director of the French line, had laid the ground rules for the design of the ship saying, "*Vivre ce n'est pas copier, c'est créer.*" ("To live is not to copy, but to create.")

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#### The Earth, four winds, and the sea

Text by Jim Sweeney. After the ocean liner *Normandie* burned in New York in 1941 while being retrofitted as a troop transport, the whereabouts of many of the interior decorations became confused. Some were destroyed on the ship. Most had already been removed and warehoused.

One such artifact was the *Chariot of Aurora*, an 18 by 26-foot gilded and lacquered plaster wall relief from the *Normandie*'s Grand Salon. Lost for several decades, it was rediscovered in the 1980s. The mural was recently donated to Pittsburgh's Carnegie Museum of Art, where it is now on permanent display after 18 months of conservation. Louise Lippincott, the Museum's Curator of Fine Arts, calls it "the most important piece of Art Deco in American museums right now."

The 1935 mural, an elaborate allegorical scene also called *The Earth, Four Winds, and the Sea*, was designed by Jean Dupas and executed by Jean Dunand. The commission was so important to Dunand, Lippincott says, that he did the carving and gilding himself, instead of leaving it to his staff.

Lippincott interprets the mural as the mythological origins of navigation, with reference to the sun, stars, winds, and a compass. Around Aurora, the Roman goddess of the dawn, are her sons, the four winds. Despite the title, there's no chariot; Lippincott believes the *Normandie* was meant to be the chariot.

The mural consists of 32 gilded and lacquered plaster panels, set in a copper alloy frame. Rhonda Wozniak, an objects conservator at the Carnegie, says the mural had suffered damage from salt air, structural stress from its location on a moveable wall inside an ocean liner pitching through rough

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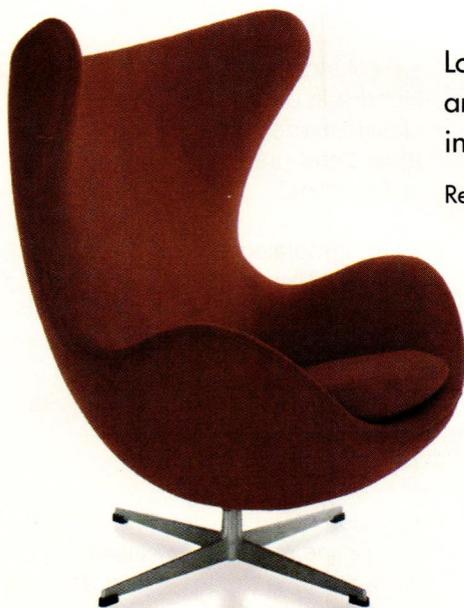
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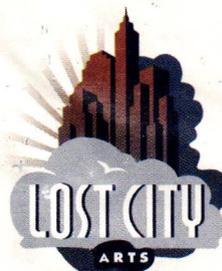
Arne Jacobsen  
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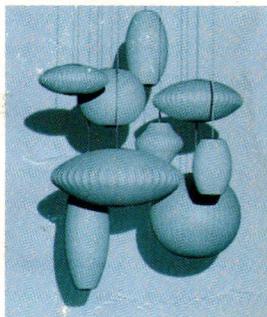
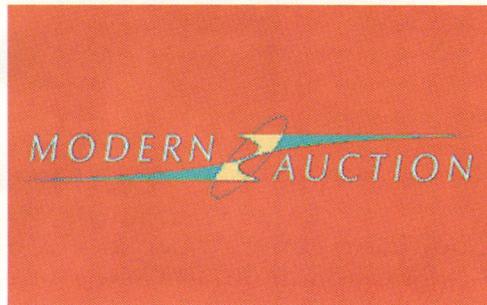
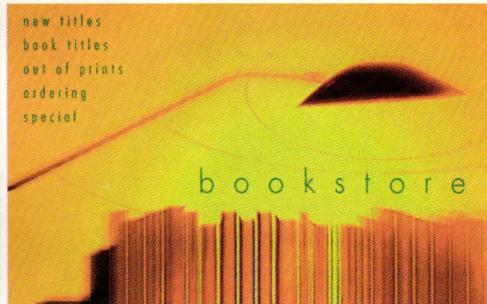
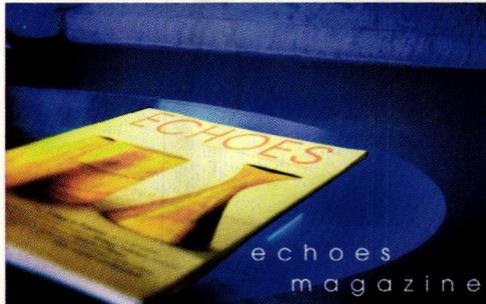
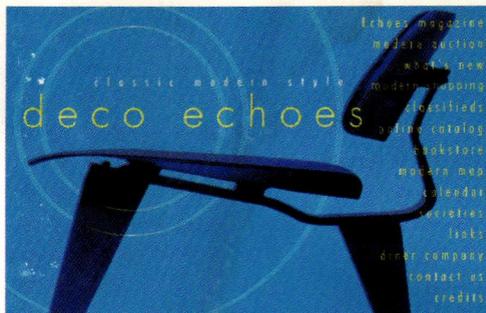
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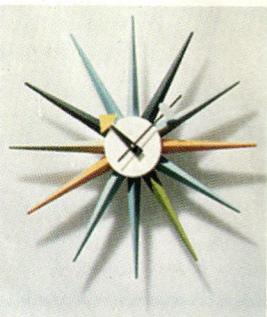
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## echoes abroad the modern market in europe



This rare No.41 lounge chair by Alvar Aalto, originally used in Aalto's Paimio Sanatorium project of 1931, set an auction record for this design by achieving £24,000 at Christie's South Kensington's Modernism 1915-1955 sale

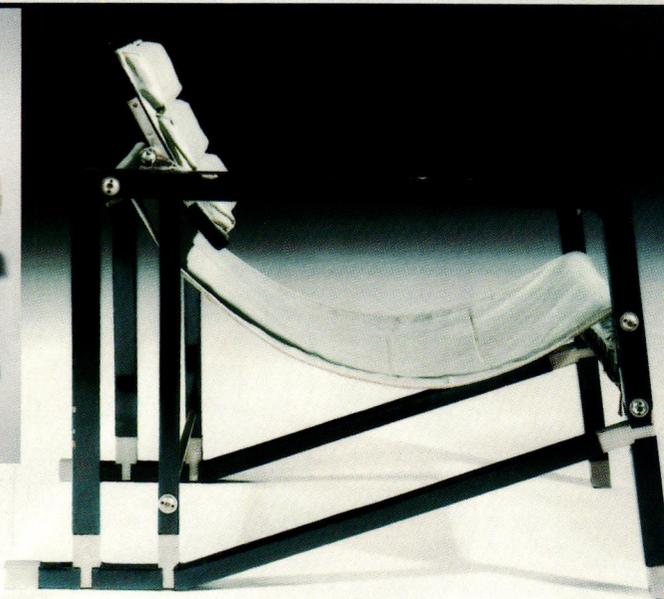
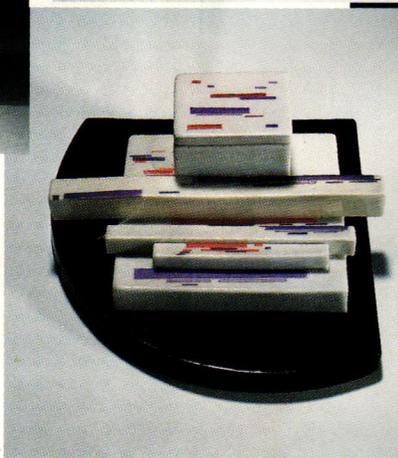
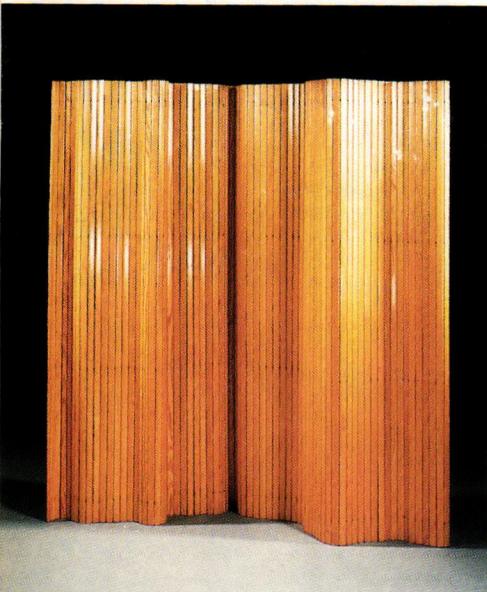
## modern maturity

The increasing maturity of the European modernism market is evidenced in the strong bidding that accompanied the more significant designs offered in the recent sales held by Bonhams, Sotheby's, and Christie's South Kensington

Text by Simon Andrews. 1999 opened with the three London auction houses - Bonhams, Sotheby's, and Christie's South Kensington - each holding sales of modern design within the three week period from late February to mid-March. The Bonhams' sale of Design on February 24th presented 200 lots of international furniture and product design, as did the Sotheby's sale of Twentieth Century Design on March 2nd. The Christie's March 17th sale of Modernism 1915-1955 concentrated on 130 lots of industrially-produced furniture and design.

The design sales held over the last three years had traditionally

selected the post-first World War movements De Stijl and the inception of the Bauhaus as the starting point for inclusions. Both the Sotheby's and the specialist Christie's sales extended this boundary backwards to include furniture and design by the progressive late 19th century designers and manufacturers, such as Josef Hoffmann and Thonet, thus promoting a broader context for the appreciation of 20th century design. Bentwood furniture was fundamental to the development of the tubular steel furnishings of the 1920s and encouraged manufacturers to consider processes suitable to the mass-production of furnishings. The relevance of such designs in the >



CLOCKWISE FROM FAR RIGHT: From Christie's King Street's The Chair sale: *Siège Transat* chair by Eileen Gray, c.1926, which was bid up to £53,000 but failed to sell; From Christie's South Kensington's Modernism 1915-1955 sale: Nikolai Suetin Constructivist inkwell, c.1922 (£7,000); Alvar Aalto pine screen, c.1936 (£6,000). From Bonhams' Design sale: Charlotte Perriand *Bibliothèque pour le Maison de Tunisie* (£18,000)

context of these sales was appreciated by the market, as evidenced by the £8000 bid for a Josef Hoffmann bentwood desk, c.1905, in the Sotheby's sale, and the £4500 that secured a longcase clock, c.1900, attributed to Koloman Moser, in the Christie's sale.

The Christie's sale of Modernism 1915-1955 included a separate section of 35 items of furniture from the personal collection of the director of the Vitra Design Museum, Mr. Alexander von Vegesack. This small but articulate selection represented progressive industrially-produced furniture from bentwood to the fiberglass furniture of Charles and Ray Eames, and established a narrative for the sale as a whole. As with the recent Bonhams' sale devoted to Eames, and the Christie's 1998 sale of Italian Design, the concentration upon a particular strand of design augmented public interest and promoted very strong bidding.

Examination of these three sales identifies certain points of common reference that permit an interpretation of the current preoccupations of the market. This is perhaps most clearly expressed by examples of work by Charlotte Perriand and Jean Prouve. Such items offered in all three salerooms yielded very competitive bidding. A 1953 *Maison du Mexique* storage cabinet doubled estimate to realize £22,000 (Sotheby's), and a related *Maison de Tunisie* cabinet achieved £18,000 (Bonhams). A 1950 *Antony* chair realized £5,000 (Bonhams), while a half-dozen telephone bidders propelled a 1942 *Visiteur* arm-chair to £6,800 (Christie's). Curiously, this very aggressive international interest in early 1950s French design did not extend to Le Corbusier, with several lots designed for the 1950 *Maison de Marseille* housing complex going unsold.

The Christie's Modernism sale expressed a similarly assertive interest in Alvar Aalto, with only one of the 21 lots offered failing to

sell. The majority of items far exceeded their estimates; a 1936 pine screen tripling estimate to sell at £6,000, a 1936 webbing upholstered chaise also at £6,000, and the competitive £24,000 (estimate £14,000-18,000) that secured a rare *No.41* lounge chair. This example was originally used in Aalto's Paimio Sanatorium project of 1931, and has set an auction record for that design.

1930s plywood furniture generally attracted strong interest in all three salerooms, with examples of Marcel Breuer's 1936 *Long Chair* achieving comparable results of £5,500 (Christie's), £5,000 (Bonhams) and £7,000 for an especially early example at Sotheby's. In addition, an early Alvar Aalto high-back *No.31* chair realized £14,500 (Sotheby's), and a 1934 one-piece plywood lounge chair designed by Gerald Summers sold for £12,000 (Christie's).

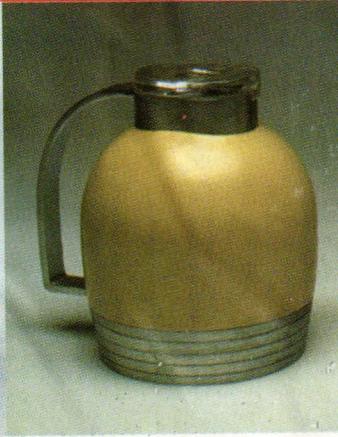
The confident prices expressed by these results for pre-war furniture were also evident in examples of post-war design. A triple low estimate bid of £18,000 secured a silver pitcher designed in 1952 by Henning Koppel for Georg Jensen (Sotheby's), a 1969 white plastic desk and chair by French designer Maurice Calca doubled estimate at £21,000 (Sotheby's), and £7,000 secured a unique 1980 *Sansone* table by Gaetano Pesce (Bonhams). Post-war American design was featured in all three sales; highlights included £2,200 for a leather Florence Knoll settee (Bonhams), £5,200 for an early production Noguchi *IN50* table (Christie's), and a surprising £3,800 for an Eames Lounge chair and Ottoman (Christie's).

The increasing maturity and stabilization of this market is > 108

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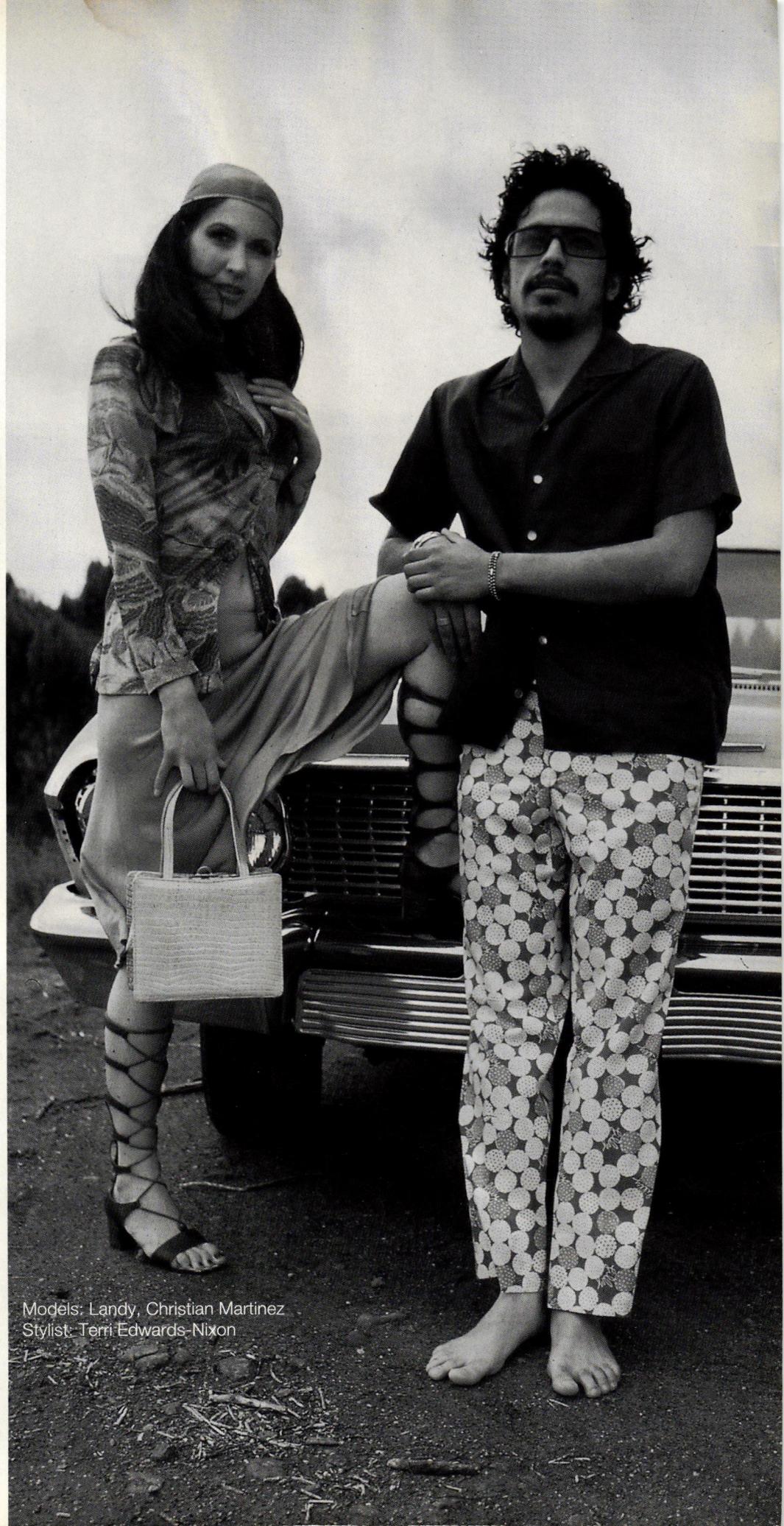
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fashion forecast





Text by Sara Bergman. Photographs by Ben Burke. Each season the staff at The Wasteland, a vintage clothing store with locations in Los Angeles, San Francisco, and Seattle compiles a fashion forecast for the coming months where they note what's hot and what's not. Greetings from the Wasteland! We have the word on hot summer style and it's Cher! Influential designers such as the innovative Tom Ford of Gucci and the romantically inclined John Galliano of Givenchy - as well as a slew of other top designers - have proclaimed Cher the muse of the moment. Many are paying homage to her through some of the best looks of the season, unmistakably inspired by her unique fashion sensibilities. The look that's sizzling now? Picture Cher with >



Models: Landy, Christian Martinez  
Stylist: Terri Edwards-Nixon



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her long, glossy straight hair, in an early '70s ensemble - a sexy, tight fitting denim pant suit with rhinestone studs worn with a low-cut blouse and feathered cowboy hat; or perhaps a slinky wrap dress in a bold floral print; or maybe a fringed halter top in butter-soft suede with low-slung trousers that skim the hips. That's the look of the moment, so go shopping! For women, this summer's basics include a classic denim jacket, currently being worn a size or two too small, with low-slung trousers such as a vintage pair of Lilly Pulitzer's in a bold print. Wrap a scarf around yourself as a halter top and you're ready to go! For nights out on the town, vintage '70s designer frocks are all the rage, so pick up a hot little Gucci, Pucci, or Bill Gibb number > 112



## object focus



**Object:** Electric Teakettle,  
Model no. 3599, c.1909  
**Designer:** Peter Behrens  
(German, 1868-1940)  
**Manufacturer:** Allgemeine Elektrizitäts-  
Gesellschaft (AEG), Berlin  
**Materials:** Brass, wicker  
**Dimensions:** 8 x 7 3/8 x 5 7/8 inches  
**Marks:** Impressed on plug cap "200/  
240v/AEG" + manufacturer's logo within  
circle/"440w"; (Underside) stamped  
manufacturer's logo + "GERMANY"

By Marianne Lamonaca

This simple teakettle, designed by Peter Behrens for the Allgemeine Elektrizitäts-Gesellschaft (AEG) in Berlin, is part of an innovative product line based on standardized elements. Behrens, who is considered the first modern industrial designer, served as artistic adviser to the Berlin general electric company (AEG) from 1907 to 1914. The AEG manufactured all kinds of electrical equipment, including generators, cables, light bulbs, and electrical appliances. Behrens initiated a design program for the AEG that included factory and office buildings, workers' housing, appliances, and graphics. At AEG he formulated a consistent brand identity and pioneered the relationship between art and industry that would set the standard for the Deutscher Werkbund (German Work Association), of which he was a founding member.

The rapid growth of German industry in the late 19th century led to a movement to create a national idiom for modernity. The Deutscher Werkbund, the most important advocacy organization for German design reform, was established in Munich in 1907. The Werkbund - a joint venture between artists, architects, manufacturers, and politicians - defined specific goals to support artistic and craft production, increase exports, and raise the standards of design and pro-

duction. The Werkbund encompassed many viewpoints, and debate focused on standardization versus individuality. Behrens and Hermann Muthesius were the leading spokesmen for the idea of *Typisierung*, or standardization in design. (Henry van de Velde argued for more individualistic designs.)

Simple shapes and proportions characterize Behrens' machine-made goods. The electric teakettle was produced in three versions: oval, bulb-shaped, and octagonal. Each was available in three different surface finishes (plain, spot-hammered, and strip-hammered), and in three sizes (0.75, 1.25, and 1.75 liters). Other components included two kinds of lids, handles, and bases. These standardized elements were combined into 30 different teakettles. The Wolfsonian's example (shown), with a wound cane handle and hammered finish, suggests handwork; other combinations - especially those with smooth surfaces - had a more industrial appearance. The heating element, a separate replaceable component of the design, was hidden within the body of the teakettle.

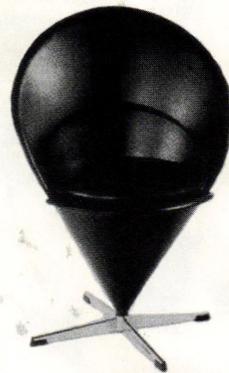
-Marianne Lamonaca is the Curator of The Wolfsonian-Florida International University Museum located in Miami Beach, Florida.

# DENMARK 50

mid-century modern

CERAMICS

Hans J. Wegner  
Arne Jacobsen  
Verner Panton  
Finn Juhl  
Grete Jalk  
Peter Huidt  
Ole Wanscher  
Borge Mogensen



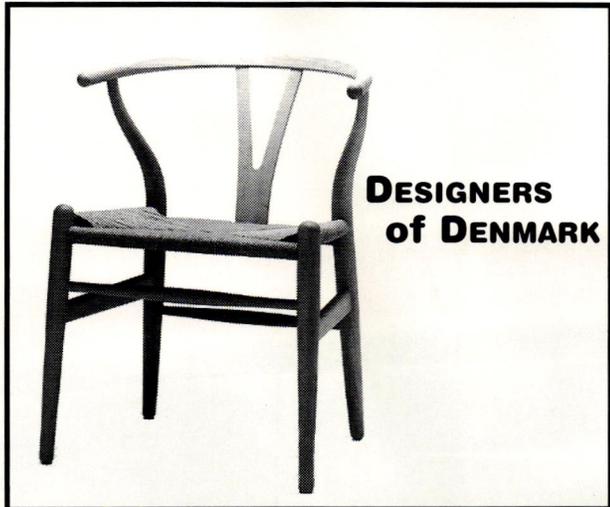
GLASS

Saxbo  
Palshus  
Salto  
Rorstrand  
Arne Bang  
Herman Kahler  
Royal Copenhagen  
Bing & Grondahl  
Michael Anderson



CERAMICS

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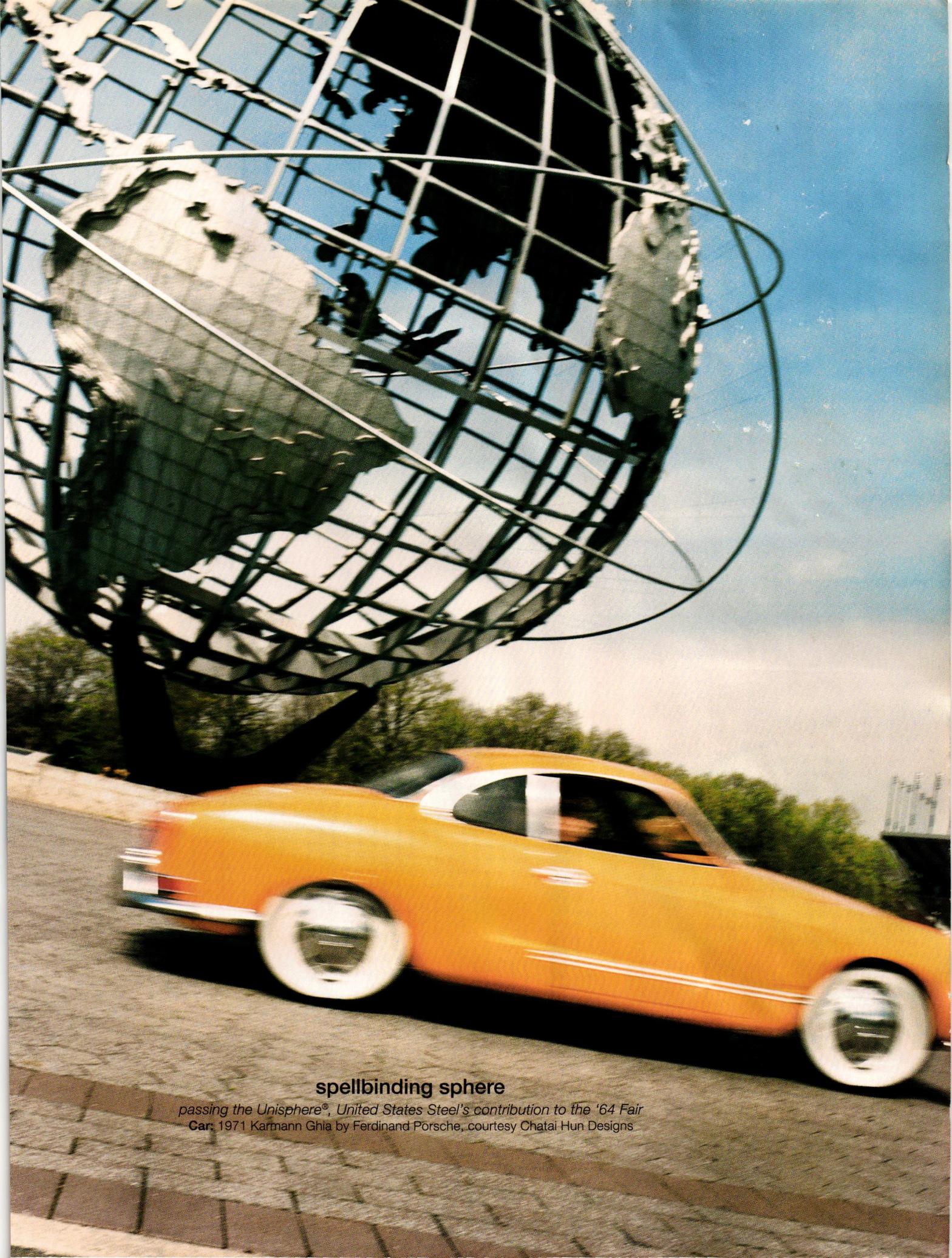
modern life

Photographer: Jack Louth  
Assistant Photographer: Ace  
Art Directors: Cesar Padilla, Radford Brown  
Models: Lisa Foti, Cornelius Byrd  
Makeup: Ruth Giglio  
Automobile: Courtesy Chatai Hun Designs, NYC  
Food: Chef Donna Hall  
Merchandise Provided By: Cherry (except where noted)

day tripping -  
a relaxed state of mind

heading out

*big smiles for a picnic outing on the site of the 1964-65 New York World's Fair*  
**Sunglasses:** (her) vintage Edwardian spectacles, (him) vintage Italian wraparounds  
**Car:** 1971 Karmann Ghia by Ferdinand Porsche, courtesy Chatai Hun Designs



**spellbinding sphere**

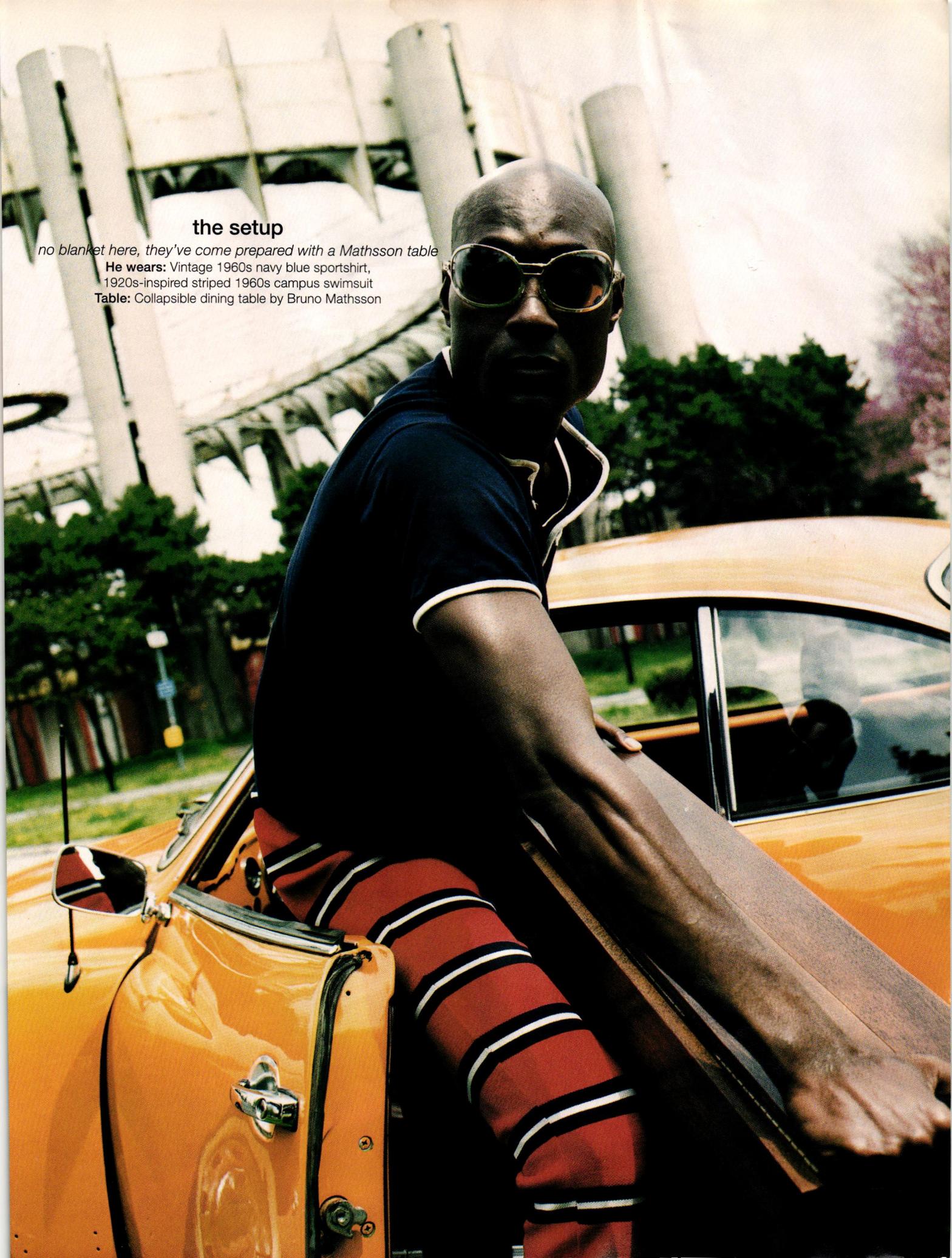
*passing the Unisphere®, United States Steel's contribution to the '64 Fair*  
**Car:** 1971 Karmann Ghia by Ferdinand Porsche, courtesy Chatai Hun Designs



**time for lunch**

*it's the perfect picnic spot - let's eat!*

**Watch:** Vintage Geotime watch by Cheval, c.1974

A man with a shaved head and sunglasses is leaning against the open door of a bright yellow classic car. He is wearing a navy blue polo shirt with white trim on the collar and sleeves, and red shorts with white and black stripes. The background shows a modern building with a complex, geometric facade and some greenery.

## the setup

*no blanket here, they've come prepared with a Mathsson table*

**He wears:** Vintage 1960s navy blue sportshirt,  
1920s-inspired striped 1960s campus swimsuit

**Table:** Collapsible dining table by Bruno Mathsson



### psychedelic seating

*classic modern accessories create a stylish picnic spread*

**She wears:** Vintage early '70s hippie chic Indian batik summer dress. Shoes made in France for Christian Vermont. Shoes courtesy Apt-141 of NYC

**Chair:** Plii chair designed by Giancarlo Piretti for Castelli, 1969, courtesy Lollipop of NYC



shine time

*after lunch it's time to sit back, relax and soak up the sun*

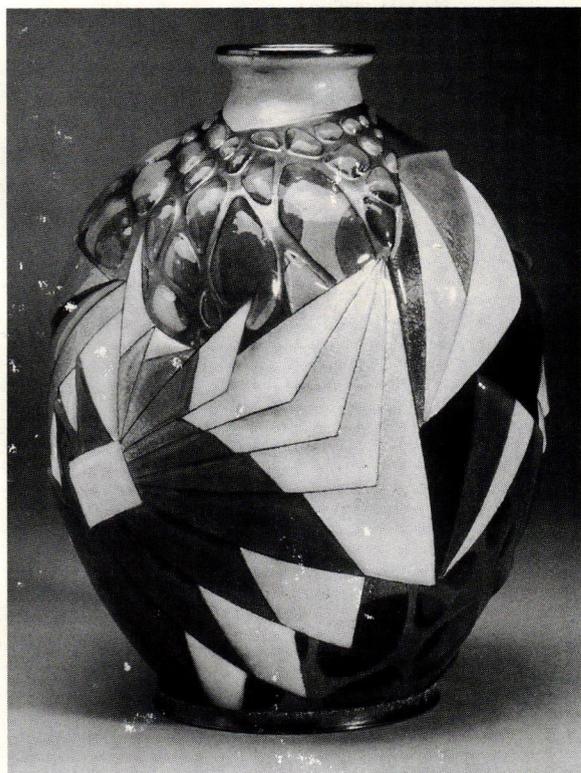
**On Table:** Plastic Ingrid beverage set and yellow Heller ice bucket designed by Sergio Asti, both courtesy A&J on Lafayette. Green and orange Heller dishware designed by Massimo Vignelli. Plastic aqua Ingrid picnic set, courtesy Phase of NYC. Flowers by Cesar Padilla. Food provided by Chef Donna Hall.

The Eames Auction on  
May 23, 1999 set new heights  
for prices in postwar design.  
A record high was set when  
the Ray Eames Splint sculpture  
sold for \$143,000. A DCW  
sold for \$38,500, a surfboard  
table brought \$9,900 and a  
child's chair sold for \$16,500.  
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## auction highlights



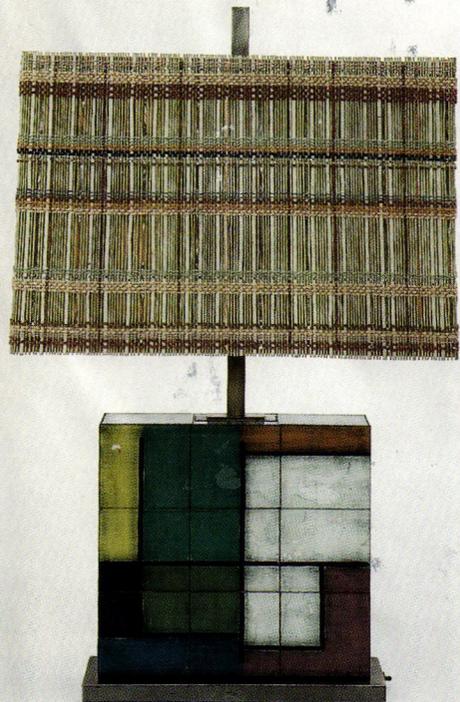
## record setting sales

Charles Eames and Eero Saarinen's prototype *Conversation* armchair realized \$129,000 at Los Angeles Modern Auctions' May 16 sale, setting a world record price for a mid-century modern chair and for a design by both Eames or Saarinen

### Treadway/Toomey 20th Century Design

On February 14, 1999 the Treadway/Toomey Auction Gallery set several world record prices for furniture from the post-war period. Perhaps inspired by the Valentine's day theme, a Verner Panton *Heart* chair caught the attentions of several bidders. The chair sold to a phone bidder for a record \$13,200. Another record was set by a matched pair of George Nelson *Coconut* chairs. The two chairs were in excellent original condition and included one original ottoman. After extended bidding on both the floor and the phone the set sold for \$26,125. Another design by George Nelson, a miniature jewelry cabinet from 1956, brought a record price of \$10,450.

Though not record setting, other designs by Nelson offered at the sale did particularly well, including a desk with leather writing surface and perforated metal file basket which realized \$4,000; a pair of rare *Thin Edge* armchairs brought \$2,400; and a *Marshmallow* sofa originally meant as a sample version to illustrate the range of Alexander Girard fabrics available (all 18 cushions are upholstered in a different Girard pattern) achieved \$14,000. A Kurt Versen table lamp of copper and nickel construction with a frosted glass shade insert garnered \$2,700, while a patio set by Van Keppel & Green consisting of six side chairs with original string seats and one steel and plate glass dining table soared to \$4,500 over a presale of \$1,000-1,500. A dramatic three-piece Gorham coffee service designed by Donald Colflesh in 1960 commanded \$3,500, and a Spartan radio



CLOCKWISE FROM TOP LEFT: (All from Los Angeles Modern Auctions' May 16 sale) The prototype *Conversation* armchair by Charles Eames and Eero Saarinen which realized a record-setting \$129,000 against a presale estimate of \$40,000-50,000; An Eames *ESU-D-10-C* desk doubled its estimate to realize \$6,900; A pair of rare custom Paul Laszlo table lamps realized \$9,487

with a marbelized yellow case and red enamel and chrome front brought \$4,250 over a presale of \$200-300.

### Modern at Skinner

Skinner held its first 1999 auction of 20th century furniture and >46



CLOCKWISE FROM ABOVE: This matched pair of George Nelson Coconut chairs and one ottoman sold for a record setting \$26,125 at Treadway/Toomey; Two complete volumes of the important limited edition fashion periodical *Journal des Dames et des Modes* commanded \$6,900 at Sotheby's Pulp Fashion; An important pair of Armand Albert Rateau pedestals, c.1930, achieved \$68,500 each at Sotheby's

decorative arts on March 6, featuring Art Glass, Arts & Crafts, Art Deco and Modern offerings. There was a particularly strong showing in art glass from the turn of the century to contemporary pieces, including a Dominick Labino sculpture, c.1971, that sold for \$6,325; and a Labino *Emergence* sculpture, c.1972, that reached \$4,888.

Modern design selections in both furniture and decorative arts drew strong prices, including a George Nakashima walnut sideboard, c.1960, that sold for \$6,900; and a Philip La Verne bronze coffee table, c.1962, that garnered \$4,025. Decorative arts included a pair of lamps designed by Jean-Michel Frank that sold for \$3,738.

### Sotheby's 20th Century

Following Sotheby's 20th Century Decorative Works of Art sale held March 12, 1999, Gregory Kuharic, Sotheby's Vice President said, "We were pleased that our cover lots, the Armand Albert Rateau pedestals, sold to a Parisian dealer for \$68,500 each." The pedestals, designed by Rateau in 1930 for the dining room of his residence at Quai de Conti in Paris, are important examples of his work.

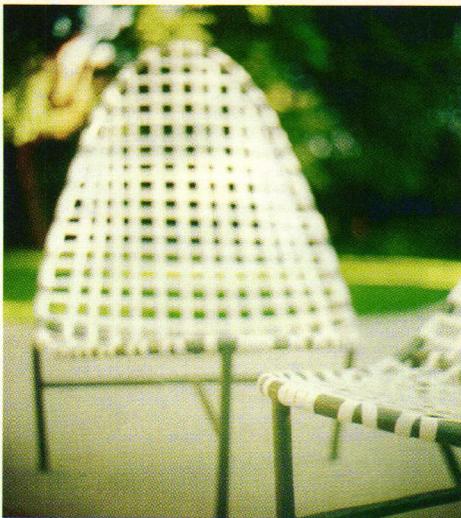
Making the top ten list of the sale were an Albert Cheuret bronze and alabaster cactus chandelier which reached a final bid of \$96,000 over a presale estimate of \$50,000-70,000, and a pair of Edgar Brandt parcel-gilt wrought iron gates, c.1925, which achieved \$90,500.

Strong prices were also realized for works by Lalique including a molded and frosted glass *Perruches* vase (\$10,925), a molded and cased glass *Aras* vase (\$11,500), a pair of molded and frosted glass *Palestre* vases (\$17,250), a *Groupe de Six Moineaux* luminaire (\$10,925), and a *Le Jour et La Nuit* clock (\$46,000). A pair of Jacques-Emile Ruhlmann rosewood upholstered side chairs, c.1925, garnered \$20,700, and a Carlo Mollino low table, c.1952, brought \$19,550.

### Phillips Modern Design

A sale of Modern Design attracted a full house crowd to Phillips Auctioneers on March 20th. With the new millennium on the horizon, there has been renewed interest in material from the 1960s, 1970s, and 1980s, particularly in plastics and architecturally designed furniture. This was evident by the large number of buyers bidding both in the room and on the phone for works by designers Gaetano Pesce, Ettore Sottsass, Michael Graves, and others.





outside

Outside offers a vast selection of the finest modern patio furniture by Walter Lamb, Milo Baughman, Brown Jordan, Mallin, Van Keppel Green, and many others.

Shown: Bardot by John Caldwell, 1957. Reintroduced Summer 1999.

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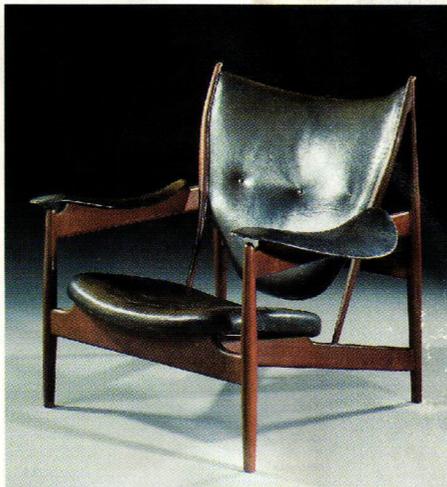
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Yellow is a color, for all its dramatic unalterability, with a thousand meanings. Easter is yellow. So is spring, and much of the beauty of autumn. It is redolent of southernwood and the generous sun. It is the color of butter, arsenic, sponges, candlelight, starving lawns, translucent amber and cathode transmission-emitters in electrical chassis wiring. In Egypt, it is the color of happiness and prosperity. Yellow is the essence of the scent in room 608.

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## Scandinavian Design

Finn Juhl, Chieftain chair, 1949, made by Niels Vodder

London, South Kensington, 15 September 1999

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in the city



## modern in minneapolis

Like the many lakes that dot Minneapolis, the pockets of modern boutiques and museum, theater, and sculpture garden attractions contribute to the city's unique beauty and character

Text and photographs by Robert Grassel. Two worlds are brought together in the form of one word: Minneapolis. The first part of the city's name is derived from the new world word "Minne," of the Dakota language meaning "water." The contribution from the ancient world is "polis," Greek for "city." Minneapolis truly is a "water city," with no less than one dozen lakes scattered within its boundaries. Although some are small enough to skip a stone clear across, many others are good sized, able to host sailboat races and other aquatic activities such as canoeing, sail boarding, and swimming.

Many of the city's lakes are concentrated in the southwest section. This same area is triangulated by three prominent streets - Lake, Hennepin, and Lyndale - and is one of the best places to look for interesting shops, good eating, and 20th century finds.

It's only natural we begin our tour between two of the city's most prominent bodies of water: Lake Calhoun and Lake of the Isles. Many of the homes around the two lakes are turn-of-the-century estates and cottages which have been upgraded over the years. The architecture ranges from English Tudor to Prairie Style, popular in the '70s. Especially elegant are the homes around Lake of the Isles. If this area looks familiar it's because it was used in the opening scenes for the Mary Tyler Moore Show.

Passing between these two lakes is a road descriptively called Lake Street. As we head down Lake Street we come first to an an-

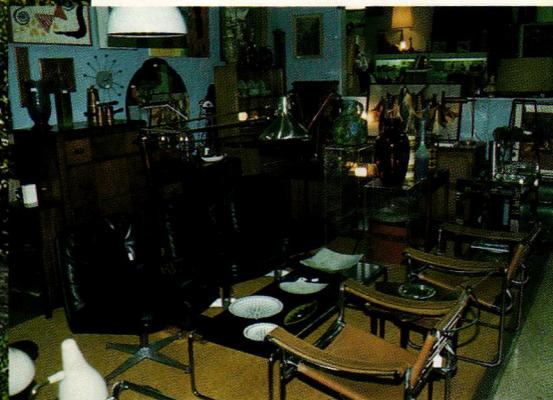
tique store named **Mildred's** (1517 W. Lake Street), located in an old house. The kitchen is appropriately filled with kitchen collectibles. Much of the house is devoted to vintage clothing - some of which has been supplied to movies like *Grumpy Old Men II* and theaters such as the Guthrie (more on that later). In the bay window there are shelves filled with chrome items including Chase serving sets, pitchers, and cocktail shakers.

Just a few blocks east of the aforementioned lakes, Lake Street intersects with Hennepin Avenue in an area 30 blocks south of downtown Minneapolis known simply as "Uptown." At this intersection we find Calhoun Square, a unique mall built in the early '80s which fostered the revitalization of the area. On the second level of the square is **Heartbreakers** (3001 Hennepin Avenue South), a clothing and collectible boutique. Here is a mix of old with new. The clothes are contemporary junior, while the collectibles which rest on shelves and table tops date from the '50s and early '60s. The store is filled with dishes, glassware, chrome toasters, and assorted bric-a-brac with an especially fine assortment of ceramic and multi-tier shaded lamps.

Outside we cross the street to visit **Go Home** (1408 West Lake Street). Careful where you step, this store is packed to the gills with stuff, contemporary chairs and sofas by Urbana and Galerkin as well as other household furnishings like tables, lamps, and mirrors. Color and texture abound in this eclectic mix where bold Deco style meets



OPPOSITE PAGE FROM LEFT: Heartbreakers' store manager Suzanne Anderson in front of racks of contemporary junior fashions and '50s lamps; Go Home owner Rick Olinger lounges in an orange, chrome-legged *Genoa* chair by Urbana. THIS PAGE CLOCKWISE FROM LEFT: In the Minneapolis Sculpture Garden Claes Oldenberg and Coosje van Bruggen's *Spoonbridge with Cherry* punctuates the landscape; Chrome and leather chairs, pottery, and artwork from the '50s and '60s are offered at Theater Antiques; At the Lava Lounge a turf-wigged mannequin stands guard before the stairway of shoes



the future.

Step next door to **Gabriela's Vintage Clothing and Jewelry** (1404 W. Lake Street) and you're out of the kettle and into the fire. Fashions from the '20s through the '90s stretch from floor to ceiling. You are surrounded, almost smothered by things to wear from collectible vintage clothing to retro disco fashions and jewelry.

Moving further down Lake Street we come to another island of shops. This area is known as Lyn-Lake, named so because Lyndale Avenue intersects Lake Street at this point. Its flavor and atmosphere is much like the Uptown area of 10 years ago. Lyn-Lake is just now coming of age. Like an empty pond that has been recently stocked with fish, there are many good catches to be found here among the little shops, boutiques, and cafes.

Some favorites of Lyn-Lake are **Lava Lounge** (3037 Lyndale Avenue South), a shop popular with a youthful clientele with its painted mannequins and makeshift displays. Inside you'll find clothing, shoes, and other merchandise laid out on old medical tables, refurbished industrial furniture, and other found objects. Everything in the store is for sale, including the displays.

A half block further up the street is **Theater Antiques** (2932 Lyndale Avenue South), located in an abandoned theater. The colorfully-lit marquee still works and serves as their name plaque. It's run by a group of established dealers representing Victorian, Arts & Crafts, Deco, and Mid-Century antiques and collectibles. Here you can view Redwing pottery and Danish modern furniture, among other finds.

Little has had as much influence on the 20th century than >



ABOVE: Yesterday's Autos' owner Al Hagen next to a 1959 Triumph. RIGHT: A mannequin models vintage clothing at Gabriela's Vintage Clothing and Jewelry

automobiles. At **Yesterday's Autos** (2800 Lyndale Avenue South) you can buy a vehicle and transport yourself back in time. From turn of the century first generation Oldsmobiles to the jet age-inspired designs of the tail-finned cars popular in the '50s, you can find a broad cross section of restored collectible cars here. There's even a space upstairs via a freight elevator for winter storage, essential for vintage cars in Minnesota.

Cruising north on Lyndale Avenue we come to our final destination. Characterized by, what else, a lake - albeit a small one. Loring Lake, really more of a pond, lies at the convergence of Lyndale Avenue and Hennepin Avenue. The same two streets that earlier intersected Lake Street a mile apart now, just two miles down the road, intersect each other. The lake is in a park by the same name, the site of many festivals and summer events. From Loring Park cross the **Irene Hixon Whitney Bridge** by Siah Armajani. Built in 1988, the bridge spans the broad combination of Lyndale and Hennepin delivering you to one of the country's best-known contemporary art museums, the **Walker Art Center** (725 Vineland Place). Cubism, Minimalism, Abstract, and Pop Art are well represented in this famous landmark. Physically attached to the Walker and sharing a common lobby is the world renowned **Guthrie Theater**. This theater has been host to many world premiers and has been a vanguard for experimental productions.

> 113

### Where to shop

**Mildred's.** 1517 W. Lake Street. (612) 824-3347. Vintage clothing and kitchen collectibles.

**Heartbreakers.** 3001 Hennepin Avenue South. (612) 825-1313. Contemporary junior clothing mixed with '50s and '60s collectibles.

**Go Home.** 1408 W. Lake Street. (612) 824-8732. Eclectic mix of contemporary chairs and sofas as well as other household furnishings.

**Gabriela's Vintage Clothing and Jewelry.** 1404 W. Lake Street. (612) 822-1512. Vintage fashions and jewelry from the 1920s through the '90s.

**Lava Lounge.** 3037 Lyndale Avenue South. (612) 871-1211. Clothing and shoes mixed together with refurbished industrial furniture and other found objects used as displays.

**Theater Antiques.** 2932 Lyndale Avenue South. (612) 822-4884. Group antique shop featuring Victorian, Arts & Crafts, Deco, and Mid-Century antiques and collectibles.

**Yesterday's Autos.** 2800 Lyndale Avenue South. (612) 872-9733. Offering a broad cross section of restored collectible cars.

**Citilights.** 1619 Hennepin Avenue South. (612) 333-3168. Unique offering of contemporary-styled European lighting fixtures.

### Cultural attractions

**Walker Art Center.** 725 Vineland Place. (612) 375-7577. One of the country's best known contemporary art museums.

**Guthrie Theater.** 725 Vineland Place. (612) 377-2224. A world renowned theater which has been host to many world premiers and has acted as a vanguard for experimental productions.

**Minneapolis Sculpture Garden.** Just north of the Walker Art Center. Works by Claes Oldenberg rest peacefully alongside works by Alexander Calder, Henry Moore, and many others.

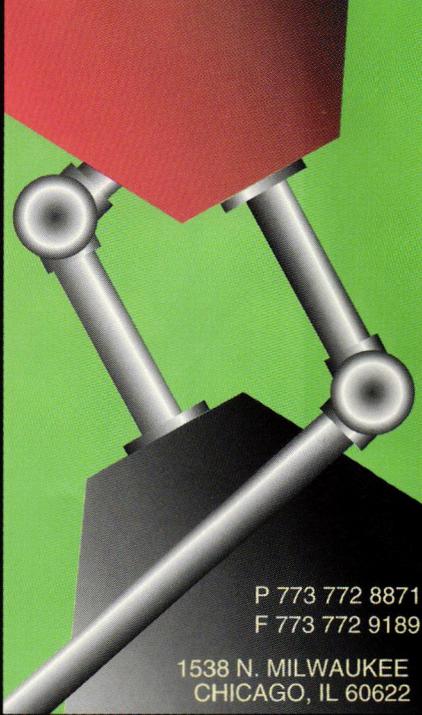
**Cowles Conservatory.** Within the Minneapolis Sculpture Garden. Houses architect Frank Gehry's *Standing Glass Fish* along with tropical plants and greenery.

**Irene Hixon Whitney Bridge.** Designed by Siah Armajani, the artist who created the Olympic torch for the 1996 Atlanta games.



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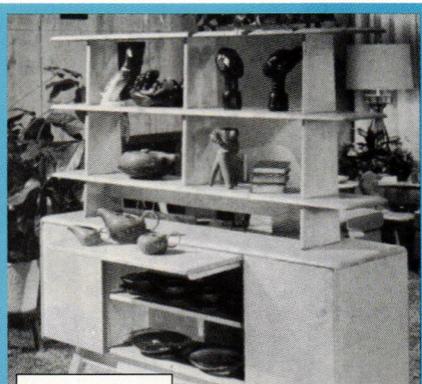
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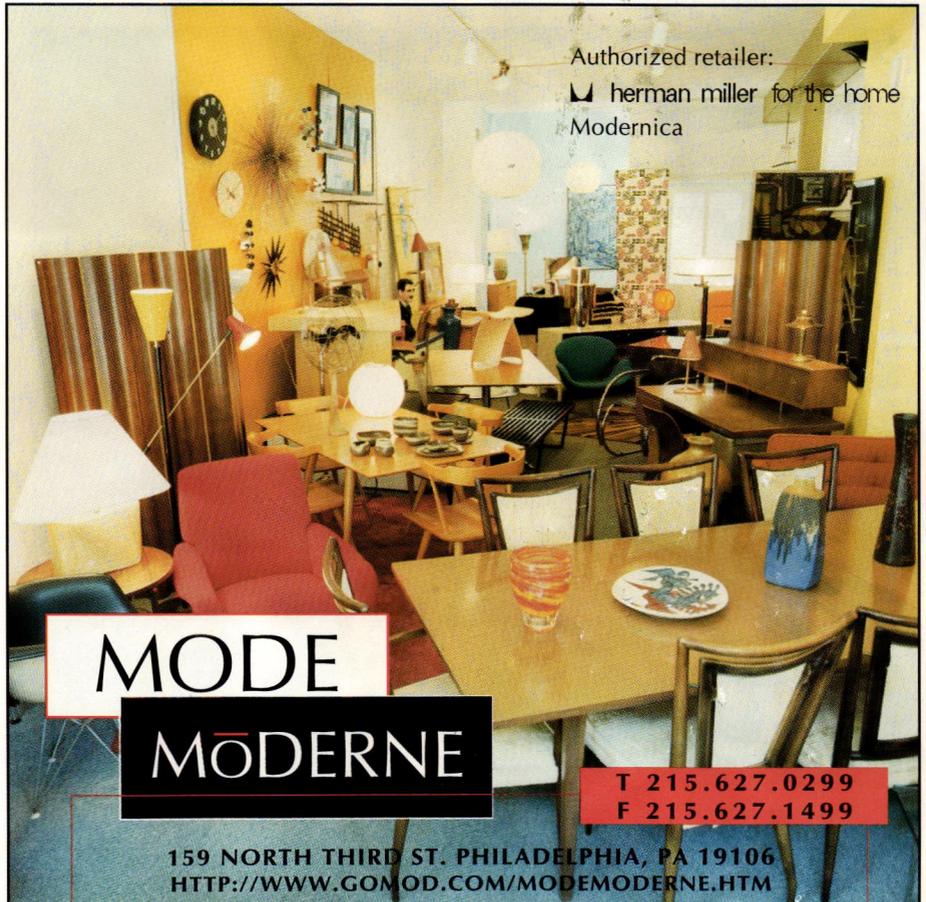
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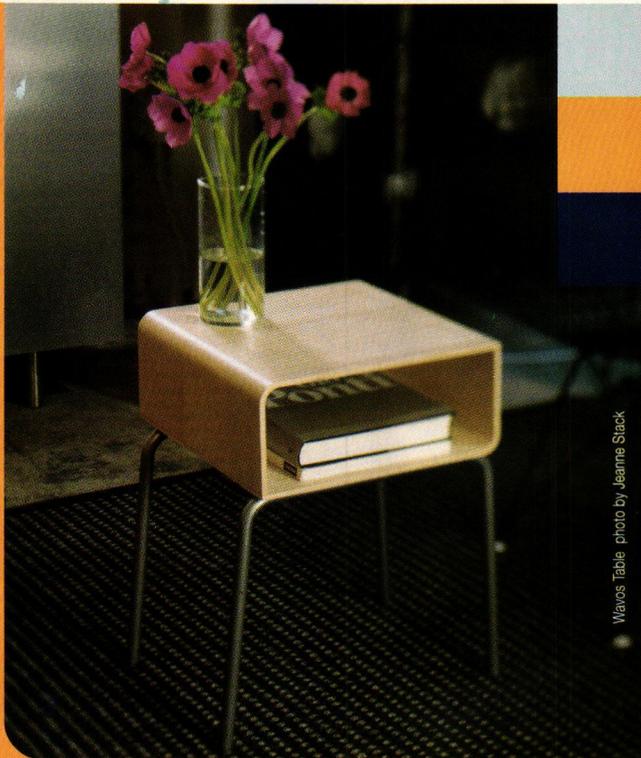
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Waves Table photo by Jeanna Slack

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summer

wallace neff's bubble houses  
bugatti's Italian modernism  
zandra rhodes  
schneider glass  
mid-century whimsy in LA  
1939 moderne home makeover

# BUBBLES

ARCHITECT WALLACE NEFF'S CAREER WAS SPENT ALMOST EXCLUSIVELY BUILDING SPANISH COLONIAL REVIVAL STYLE HOUSES FOR WEALTHY CLIENTS. LESS WELL KNOWN, THOUGH NO LESS IMPORTANT, ARE NEFF'S EXPERIMENTAL STRUCTURES FROM THE EARLY 1940S - THE CONCRETE DOME-SHAPED BUBBLE HOUSES. TEXT BY STEVE RODEN. PHOTOGRAPHS BY JOHN ELLIS

A black and white photograph of Wallace Neff, an architect, standing in front of one of his Bubble houses. He is wearing a dark suit, white shirt, and dark tie. The house is a dome-shaped structure with a window. The background shows a cloudy sky and some trees. The image has a vintage, slightly grainy quality with some blueish spots.

Wallace Neff in front of one of his controversial Bubble houses, which were designed to be a practical solution to the global housing crisis



LEFT: Sofa and coffee table are original to the house, early George Nelson for Herman Miller lighted end table, Alvar Aalto circular side table, 1940s James Prestini lathe-turned bowl on coffee table. RIGHT: In the livingroom - Lightolier lamp on bookcase, yellow Bertoia *Bird* chair for Knoll, George Nelson for Herman Miller side table, George Nelson *Steering Wheel* clock, T.H. Robsjohn-Gibbings for Widdicomb credenza with ceramics by Arne Bang, Charles Eames' *The Toy* against wall, George Nelson *Bubble* lamps on ledge, '50s art by Ossip Zadkine and Irv Wyner.



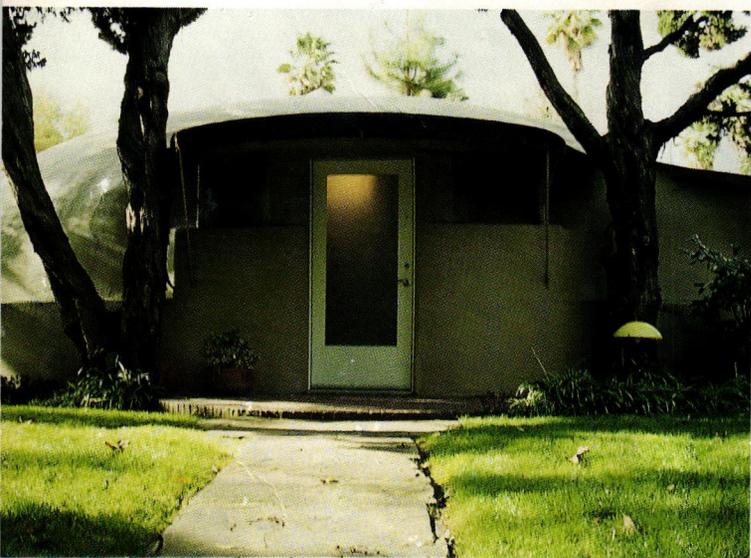
Los Angeles has two very distinct groups of architecture fans. The first consists of those who are interested in the historical early work, such as Greene and Greene, George Washington Smith, Hollywoodland, etc. The second are those with a passion for the early moderns: Richard Neutra, Rudolph Schindler, the Case Study House program, etc. Of course, there are architects who tend to get embraced by both groups; people whose work fits mainly within one style, but whose careers at some point take a detour into another. Paul Williams, the architect who is known for his elegant traditional work, as well as the Saarinen-like restaurant at Los Angeles International Airport, is one; and Wallace Neff should be another.

Neff's career was spent almost exclusively building beautiful Spanish Colonial Revival style houses for wealthy clients, and his mansions are indeed well loved among those interested in historical Los Angeles. Less well known, though no less important, are Neff's experimental structures from the early 1940s. The concrete dome-shaped Bubble Houses, and their history, should certainly appeal to fans of LA modern; but because almost all of Neff's experiments have been demolished, this aspect of Neff's career is rarely discussed. In fact, even though the last remaining Bubble House in the USA is right here in Los Angeles, most modern fans don't even seem to know who Wallace Neff is.

Wallace Neff was born in 1895, and grew up on a ranch in La Mirada, California. He was the grandson of Andrew McNally, founder of the Rand McNally publishing company. As a teenager, Neff spent five years in Europe, which had a much greater influence on his >



THIS PAGE CLOCKWISE FROM RIGHT:  
 The sculptural circular fireplace is surrounded by an area of black concrete - an original detail which was uncovered after carpet and plaster were removed. Sori Yanagi *Butterfly* stools, wood sculpture by Norma Lefkowitz; In the bedroom, the headboard and nightstands are George Nelson for Herman Miller, rare Charles Eames for Evans molded plywood radio shell, Hvidt-Nielsen chair, Nelson desk clock, flower paintings by Hank Takahashi, yellow lamp by G. Ostuni for O-luce Italy; The elegant simplicity of the exterior and entranceway of the home leaves the visitor unprepared for the beauty and expansiveness of the space inside. OPPOSITE PAGE:  
 The dining area features a very early Abel Sorensen for Knoll table and Saarinen chairs, George Nelson for Herman Miller cabinet with Picasso ceramic, painting by 1950s Broadway musical composer Harold Rome, stone sculpture by Norma Lefkowitz, ceramic bowl by Wallace Neff, built-in bookcases are original to home.





architectural vision than his formal architectural training which consisted of a two year stint at MIT. In 1919 he received his first commission from his mother, and in 1922 he opened his own architectural office.

Eventually Neff - along with George Washington Smith, Roland E. Coate, and others - pioneered an incredibly popular architecture called the Spanish Colonial Revival. Neff's own work was heavily influenced by his memories of the Italian and Spanish structures he studied in Europe, and he took these influences and transformed them into what would later be known as the California Style. With their courtyards and attention to the quality of light, Neff's houses exploit California living at its best - the kind of indoor/outdoor living that would also influence the modern architects here in the 1940s and 1950s. His client list grew to include some of the biggest names in Hollywood: Douglas Fairbanks, Mary Pickford, Cary Grant, Groucho Marx, King Vidor, and many others. He had quite a prolific career building beautiful mansions, but as David Gebhard states in his forward to the book *Wallace Neff: Architect of California's Golden Age*, it was something other than the mansions that qualified Neff as "a modern pioneer."

Aside from his architectural interests, Wallace Neff was also an inventor. By the 1930s he held a number of patents, including one for a self-sharpening pencil. In June of 1934 Neff became interested

in the beauty and strength of the chambered nautilus shell, and he began sketching ideas for a thin-shelled concrete structure. Perhaps it was this blend of architect and inventor that led Neff to his unorthodox looking thin-shell housing explorations. People were struggling with both the aftermath of the Depression and the impending war, and Neff seemed determined to come up with a low cost housing alternative that used a thin-shelled bubble-like structure. He often mentioned his "research into the neglected field of the worker's house."

What Neff came up with was the perfection of the technique that he would later call Airform Construction. The basic principle involves a rubber-coated fabric balloon (the Neff patented Pneumatic Form), being tied to the footings at the base of a concrete slab and inflated. A thin Gunnite shell was then sprayed on top of the balloon's surface. When the concrete dried, the balloon was deflated and pulled out the front door. The thin shell was then covered with a strong wire mesh, insulated, and covered with another layer of concrete.

In 1941, King Vidor wrote a letter to Federal Loan Administrator Jesse Jones regarding Neff's ideas, and at Jones' request, the U.S. Government's Defense Housing Corporation endorsed and financed the building of the first Airform houses. The Goodyear Rubber Co. built the balloons, and in November of 1941, a dozen structures were built to house defense workers in Falls Church, Virginia. At this point, Neff could only build a dome structure with about 600 feet of > 89



# Bugatti

turn of the century Italian modernism. Text by Tran Turner

The amazing artistic talents of the Bugatti family, which included Carlo, Ettore, Rembrandt, and Jean, established them as one of the most creative and inventive families active in Italy (and other parts of Europe) during the late 19th and 20th centuries. I can honestly say that the Bugattis have held a fascination for me for many years. Historically, they hold a special place in the development of modernism. In so many ways the Bugattis worked from a common ground, yet each one contributed something very different from the other.

Carlo Bugatti was foremost a designer and maker of highly distinctive and impressive furniture, which by the turn of the century had received international attention. He was also an accomplished painter and sculptor as well as a designer of silver and jewelry. Carlo's two sons, Ettore and Rembrandt Bugatti, also displayed their own artistic genius. Ettore began what continues to be known to this day as the legendary line of Bugatti automobiles. He was also an inventor, registering more than 900 patents for such things as a mechanical razor and an elastic handlebar for a bicycle. Rembrandt, on the other hand, followed more closely his father's creative interests as a sculptor and painter. He was particularly known for producing animal bronzes in an impressionistic style.

Jean Bugatti, who was Ettore's son, followed as a designer of Bugatti sport and racing automobiles. Although his life was cut short at age 30 from a car accident, his artistic vision resulted in some of the most exotic auto bodies ever produced. His *Atlantic* body for

Bugatti's *Type 57* automobile, available in 1934, had a profound influence on car designers for many decades, and even recently provided design ideas for a new Chrysler concept car.

Of particular interest is what some call the Bugatti family trait. Beginning with Carlo and certainly extending on through Jean, each of these important 20th century designers shared an almost childish tendency to do only that which pleased them. Their artistic interests seemed only to be fulfilled by many extravagant and highly impractical investigations, and subsequently as many failures. But then, their successes were also quite prolific.

## Carlo Bugatti (1856-1940)

Carlo Bugatti's achievements as a designer and artist in part convey an attitude about art which developed around the turn of the century. Like many of his contemporaries in Europe and the United States, Carlo believed that there should be no distinctions drawn between the fine and applied arts (such as painting on the one hand and furniture on the other). He assigned as much value to the materials being used and how it was handled as he did his aesthetic philosophy.

As someone who conceived and made his own furniture in an individual workshop setting, Carlo felt that the solutions to problems were as significant to the creative process as was his personal expression or even the final outcome of that expression. Truly, Carlo

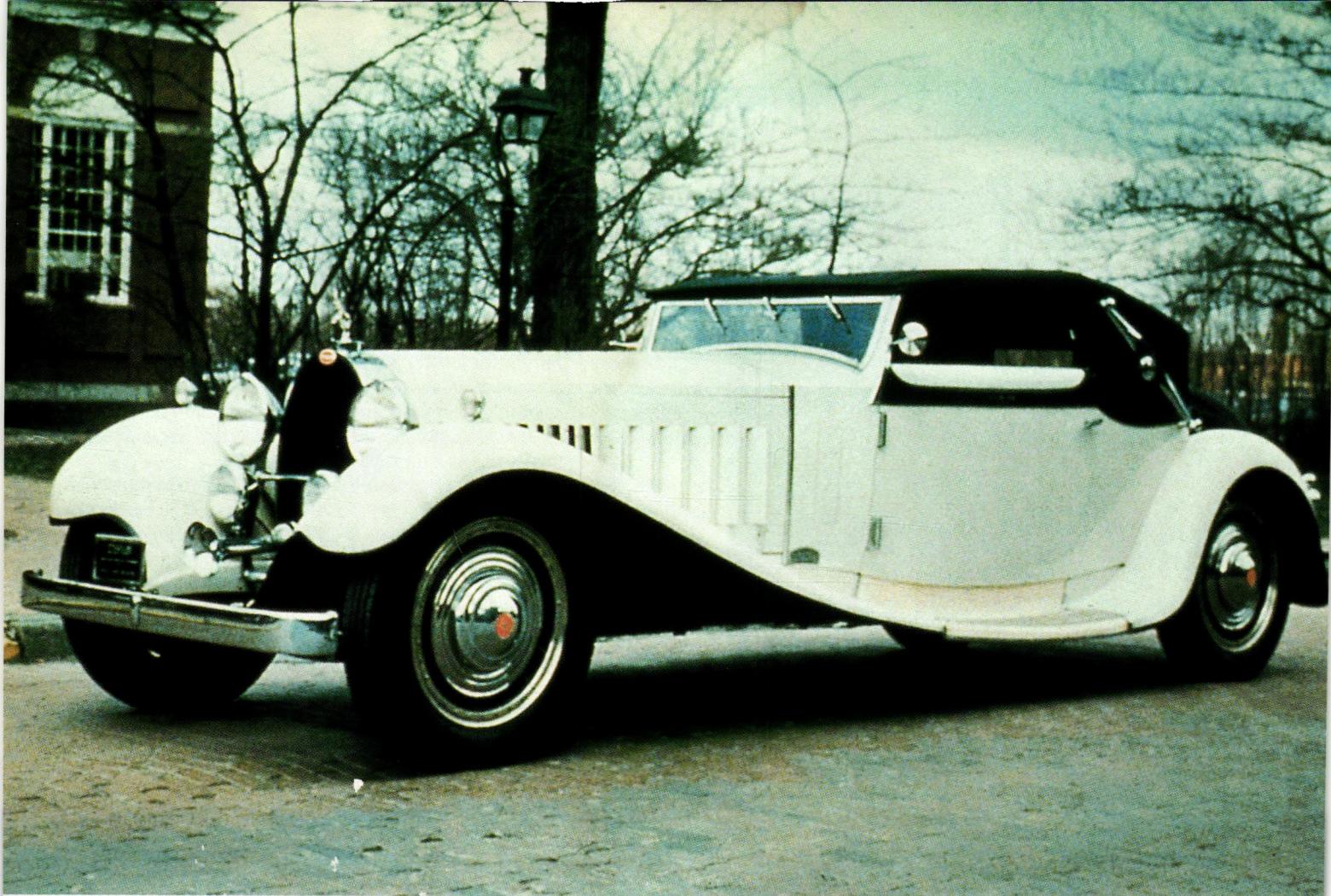


OPPOSITE PAGE: Ettore Bugatti's *Atlantic* body for Jean Bugatti's *Type 57* automobile, c.1938. Chassis #57591, engine #395. This particular model is owned by Ralph Lauren. THIS PAGE FROM TOP: Carlo Bugatti silver and ivory tea set, c.1907, made by the A.A. Hebrard Firm of Paris; Rembrandt Bugatti bronze sculpture *My Antelopes*, c.1908

Bugatti represents a model for a type of individual who was by the 1890s establishing a framework for the studio artist of today. Intellectually he was working with a fresh sense of artistic exploration that had only recently become available, partly because of industrialization and urbanization, and partly because of relatively new networks of social wealth, especially with the rise of an extensive middle class.

Philosophically, Carlo's approach to his work was akin to the social and artistic ideals of the English critic John Ruskin. In fact, a Ruskinian attitude about the morality of art can be seen in the work of all the Bugattis. It is certainly reflected in Carlo's concern for a truth to materials and for the importance of the role of craftsmen within society as opposed to that of the machine. There is also a very high standard of workmanship found in his furniture. The craftsman-designer is now in the role of artist - no distinctions - they are all one in the same individual. Carlo's Ruskinian approach also gave him some serious limitations. He was too concerned with materials, methods, and morals, and not conscious enough of greater social interests. The three M's caused him to attach himself much more to a fantasy realm of pure artistic activity. To some extent, as will be noted, all of the Bugattis lost touch with the world in which they lived. >





Perhaps this is how one achieves originality.

After having a highly publicized showing at the 1902 Turin International Exhibition, where he won a gold medal for his furniture, Carlo began to give more attention to his jewelry and metalwork interests. In 1905 he ended his professional life as a furniture artist by selling the rights to manufacture his designs to the Milan firm of De Vicchi. In reflection, Carlo himself described his early work from the 1880s as being somewhat quaint in appearance, even though his designs were already characterized by such exotic cultural traditions as Japan, Egypt, Africa and countries of the Middle East. Overall, Carlo's furniture is very much a part of the "Art Furniture" movement during the last quarter of the 19th century, perhaps better known to art historians as the Aesthetic Movement and the subsequent development of Art Nouveau. In fact, he was a seminal figure in Italy to the movement known as Stile Liberty.

By the 1890s, Carlo would certainly have viewed his accomplishments as a furniture artist with great pride. His designs showed exceptional boldness and a clarity of purpose that so many others were unable to achieve. One of the ways he realized his vision was by creating complete interiors - these were environments in which he not only made the furniture but also conceived every other aspect from wall and floor coverings to lighting. These were powerful statements of aestheticism. Today, Bugatti furniture is considered very desirable, and it is a hot topic of discussion among dealers, curators, and collectors. Prices can be as low as a few thousand for one of his less aggressive chairs to as high as a million dollars for a unique table that was recently offered to the Minneapolis Institute of Arts. Unfortunately, there is a limited supply.

#### **Rembrandt Bugatti (1885-1916)**

At the time Carlo went into retirement as a furniture artist, having moved to Paris, France to pursue his jewelry and metalwork, his son,



OPPOSITE PAGE FROM TOP: *Royale* body design by Ettore Bugatti for Jean Bugatti's *Type 41* automobile, c.1930-31. Chassis #41121, Collection of the Henry Ford Museum and Greenfield Village; Carlo Bugatti tea table of wood, parchment, brass, bronze, and glass, c.1904. THIS PAGE: Ettore Bugatti's *Baby Bugatti* design, *Type 52* automobile, c.1927. Serial #323A, Collection of Rick and Lucy Rawlins

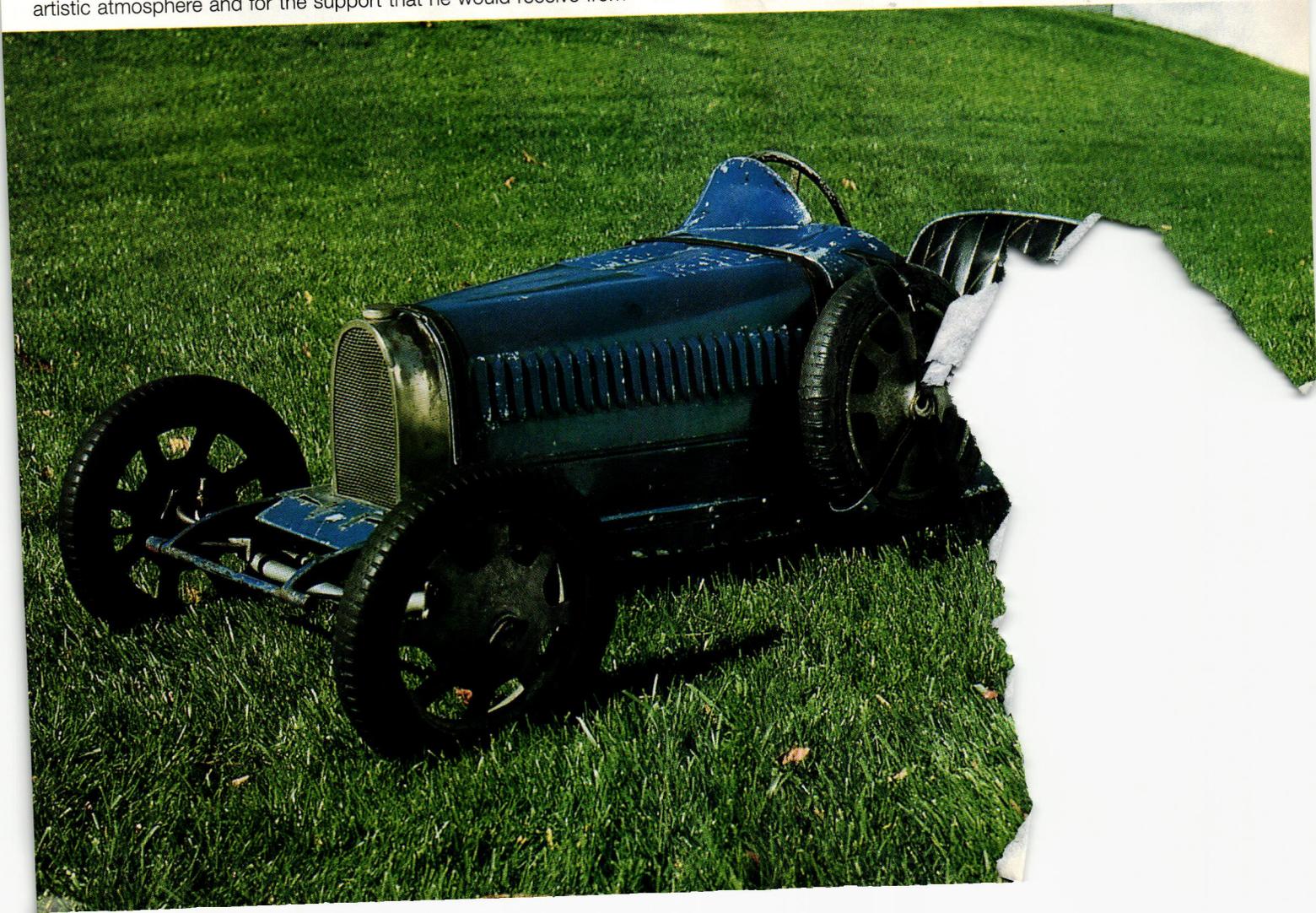
Rembrandt, was really only beginning his career as a professional sculptor. Carlo had brought up both sons to be devoted to the things they believed in, which also meant a devotion to hard work. Rembrandt spent numerous hours in his father's studio watching, learning, and doing, giving particular attention to painting and sculpture. At one point, despite his interest in art, the family actually thought he should go on to receive formal training to become an engineer. But by age 15, the die was cast for him to pursue his interest in sculpture.

As a child in the Bugatti household, Rembrandt grew up around artists coming and going. It was part of daily life. One artist in particular who made a lasting impression on Rembrandt's desire to sculpt was Prince Paul Troubetzkoy. It was Troubetzkoy who encouraged him to work directly with clay as a way to understand his initial ideas. This also meant a greater ability to be spontaneous. Prior to his use of clay, Rembrandt had been carving slabs of wood, a considerably more labor-intensive undertaking. Troubetzkoy, who had studied with August Rodin, also prompted Rembrandt to develop a loose and freer style that depended more on working quickly rather than concentrating on detail. This early impression became a life long obsession, and it was one that his father applauded.

In 1902 Rembrandt moved to Paris to become involved in its artistic atmosphere and for the support that he would receive from

other contemporary artists who were working with the new avant-garde styles. It was also an opportunity for him to pursue a more concentrated study of his favorite subject - animals. Almost from the outset, Rembrandt's bronzes were readily accepted by the Paris salons, and he found he could actually make a living from his art. His greatest champion during this early Paris experience was the Galerie Hebrand. Monsieur Hebrand immediately recognized Rembrandt's talents and not only signed him to his gallery but also began casting his bronzes at his foundry. This marked the time that Rembrandt's sculptures began to be cast from the "lost wax" process.

Even though he would move again, this time to Antwerp, Belgium in 1906, Rembrandt's sculpture continued to be shown in Paris until the time of his death 10 years later. Like his attraction to Paris, Antwerp had a highly charged artists' environment, but more importantly it offered its famous Zoological Gardens. This was significant to Rembrandt for his greater study of animals. In fact, it is easy to say that his Antwerp experience gave him the strengths he needed as an artist to become the finest Italian "animalier" sculptor in the first quarter of the 20th century. As proof of his abilities, he received the coveted Chevalier in the Legion d'Honneur in 1911. He created a highly personal style and achieved a level of success almost to the same degree that his father had a decade earlier. And much like his father, Rembrandt became involved in a self-absorbed artistic activity >



that seemingly removed him from having to deal with other more "normal" aspects of life. So much so that he found he could not emotionally deal with "normal" conditions, such as maintaining a lasting relationship. Rembrandt committed suicide at age 30.

Despite his short life as an artist, Rembrandt was able to make a sizable impact on the art world. Other artists looked to him for his stylistic abilities as well as his successes in the galleries. Even after his death, he was so well thought of that his name was given posthumous honors. In 1947, the Zoological Society in Antwerp founded the Bugatti Prize for sculpture, one of Belgium's highest awards in that category. Today, Rembrandt's bronzes are very rare on the market. Most were cast in small editions, which were again downsized when the Germans confiscated his work during World War I in pursuit of bronze and other metals to melt down as ammunition. On average, a Bugatti sculpture will bring \$40,000-60,000 at auction.

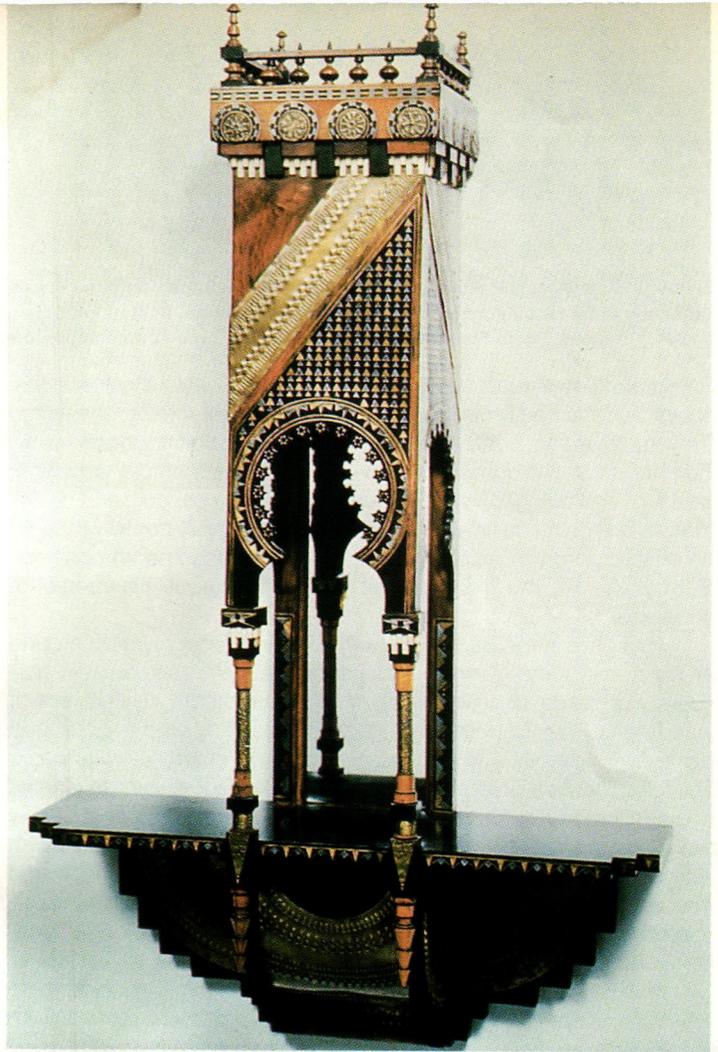
### Ettore Bugatti (1881-1947)

Going from furniture to cars might seem like a rather large jump, but for the Bugattis it was a calling. Much like his brother Rembrandt, Ettore spent countless hours in his father's studio learning and absorbing what it meant to be an artist according to Bugatti standards. But unlike his brother, Ettore was actually expected to become the next great sculptor, painter, or furniture artist. This was not meant to be, however.

By his early teens, Ettore showed an incredible talent for understanding mechanical operations simply through observation. After continual persuasion on his part, he talked his father into allowing him to pursue an apprenticeship at a local company that produced motorized tricycles. Within a two year period, his employers were so impressed with his design sense and technical abilities that they indulged Ettore in his interest to produce an automobile. And because "speed" was the all important motivation for him, it was to be a racing car. Remember, this was the very beginning of the fantasy with cars.

The automobile, it meant freedom of a different kind, control of the open road and creative adventures. For Ettore, this became a reality as he designed and built a car with a water-cooled engine with four cylinders displaying the car's ability to perform. The car was awarded the Grand Prix of Milan bestowed on it by the Automobile Club of France also caught the business eye of the Automobile Club of France and Ettore a seven year contract with the company. This took him away from his father's interest in the new car market.

Ettore had already landed himself a lucrative position to really indulge his interest in cars. In a very short time developing a car and driving himself out on the street when the company's auto production. Was it a success? He moved to Germany and established a company. He managed to finance with a loan. Itself was no small accomplishment. In developing his newest car concept, the Bugatti Company purchased the rights to the car ever produced that had an over-





OPPOSITE PAGE FROM THE BUGATTI HANDING CABINET, c.1900, Collection of Sam and Connie Parsons, 2008. Bugatti side chair and chair, c.1898, Clinton Howell Antiques & Fine Art. THIS PAGE FROM TOP: Carlo Bugatti corner chair and two side chairs, c.1900



The next major step in Bugatti's career was the acquisition of an old dye factory near Molsheim, which he converted into a small auto assembly plant. In 1908, Bugatti's production, relatively speaking, was 75 the following year. With the success of the 1908 race, which increased to almost 100,000 in 1910, the successes he was having, his momentum could not be stopped. He went on to enter the Indianapolis 500 race, an effort, however, was not undertaken to a finish. Despite not always taking the lead, Bugatti has been made, but if it [racing] had not stopped. I know very well that I shall be beaten, I shall know whether I win or to lose was not the main thing. At the end of the race, always it is not the winner who is remembered.

With the upsurge of World War I, Bugatti left Molsheim in rather quick fashion. He had a takeover, had his escape route planned, and with the assistance of the wealthy French and German government offering him money, he was able to remain in Molsheim, he knew that instead Ettore chose to hide three of his



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## zandra rhodes

From high priestess of punk to  
fashion museum founder -  
London swings again!  
Text by Ginger Moro





Zandra wearing her *Lillies* necklace  
for Swarovski, 1987



THIS PAGE FROM RIGHT: Midnight blue Saree with  
*Holey Saree* stole, 1971-81; *Tassels* silk chiffon  
 dress, 1970, reprised in 1995. OPPOSITE PAGE  
 FROM LEFT: Punk red satin sash and sketch,  
 1978; Autumn/Winter Collection 1998/99.



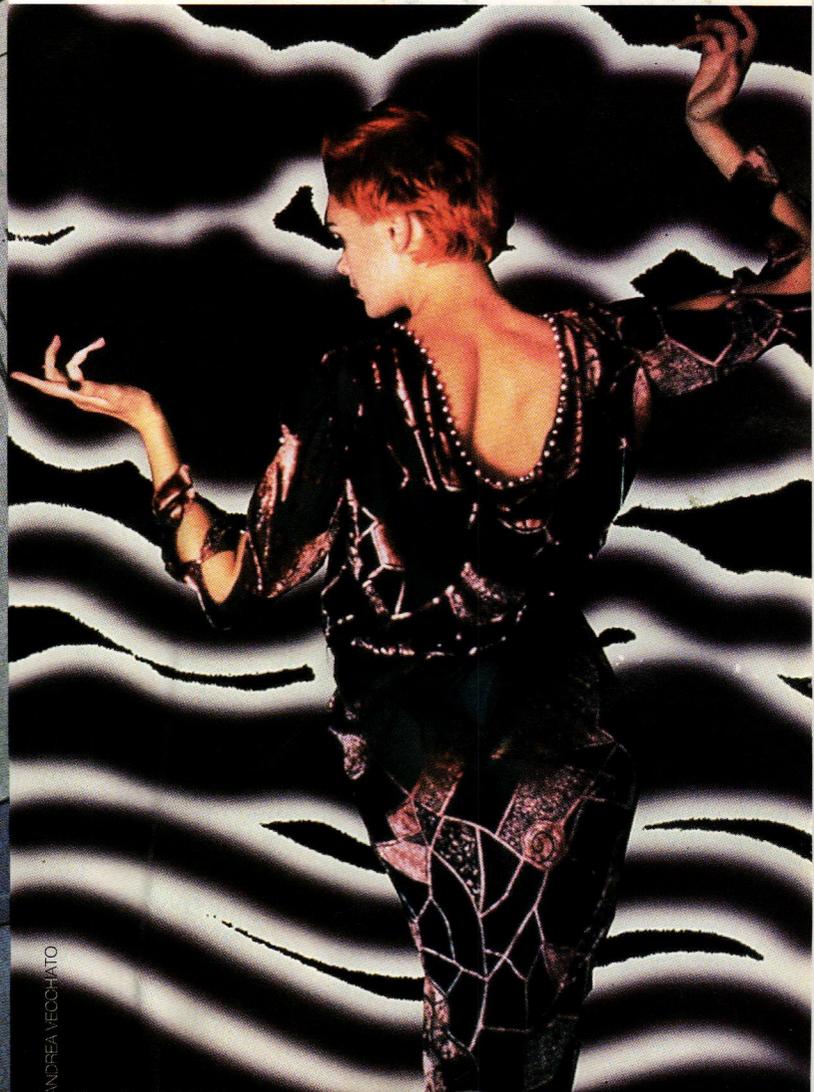
ROBYN BEECHE

In the late Seventies at a party in the Hollywood Hills, a girl was dancing against the light. She was wearing the most beautiful dress I'd ever seen- a diaphanous multi-layered froth of chiffon, the color of clouds. The dress was by Zandra Rhodes. I don't remember the girl's name, but the dress was unforgettable.

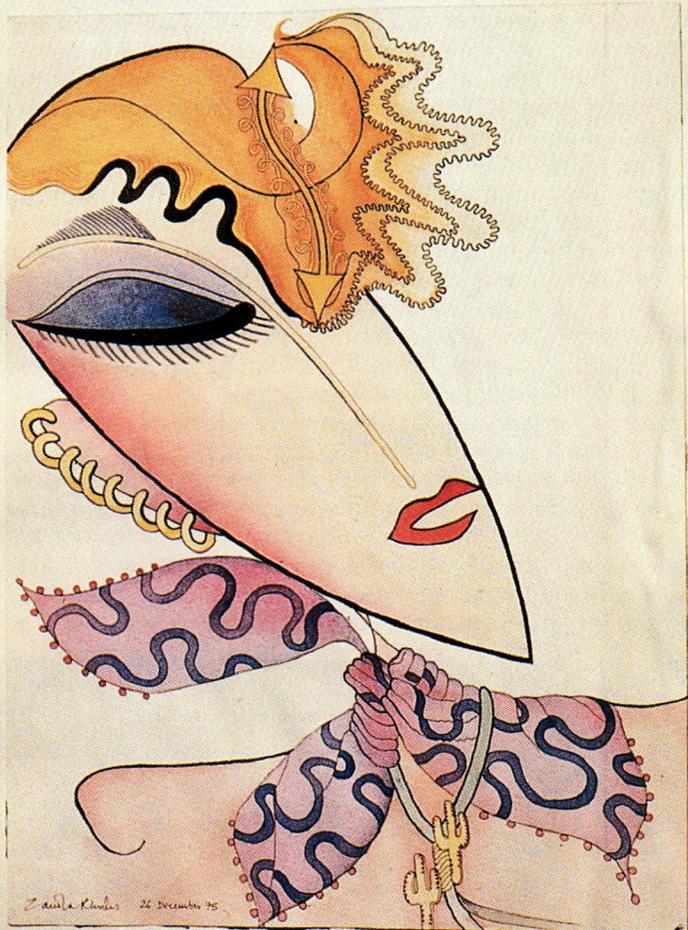
Could this be the Zandra Rhodes who, as reigning "High Priestess of Punk" in London in the '70s, created torn jersey dresses fastened with safety pins and chains? Was this the same Zandra who dyed her hair grass-green and appeared at an art gallery gala in a dress exposing one breast? How did she escalate in a few short years from Sixties Pop Art prints for the hip on Carnaby Street, to the royal coup of designing Princess Anne's lace engagement dress photographed in Buckingham Palace by Norman Parkinson?

I had to wait 20 years for the opportunity to ask Zandra these questions. The setting was the posh Peninsula Hotel in Beverly Hills, California - the meeting place of cigar puffing agents and stars, and businessmen from the Orient. Chic women swanned around the lobby in discrete Armani suits. Zandra Rhodes made her entrance - all five feet two inches of her, counting heels and magenta topknot- wearing a purple cut-velvet jacket over a long Fortuny-pleated dress shading from yellow to orange. On each shoulder, Zandra wore an enormous mirrored resin brooch by Andrew Logan.

Zandra confided: "I was an unformed person until I graduated from the Royal College of Art in 1964 and started selling my textile designs. Foale & Tuffin were the first to buy them, though they were thought too extreme by all the big textile companies. It took a while for the press to catch on to what I was doing, but after the Pop Art trouser suit for Foale & Tuffin appeared on the cover of Queen magazine, and Richard Avedon photographed my silk chiffon scarf for *American Vogue* in 1969, there was a kind of electric enthusiasm >



THIS PAGE FROM TOP: *Painted Lady* watercolor with Arrow pin by Zandra Rhodes; Architect Ricardo Legoretto's rendering of the future Fashion and Textile Museum. OPPOSITE PAGE CLOCKWISE FROM TOP LEFT: *Banana Leaf* textile print, 1977; *Cactus Landscape* textile print, 1976; *Frilly* textile print; *Feather Border* textile print, 1970



generated. I was embarking on an adventure without knowing it at the time."

Zandra's adventure began in Chatham, Kent where she was born in 1940. She came from a working-class background, which in Britain can be a deterrent to success. Her father was a lorry driver. Her mother, Beatrice, a former fitter with the House of Worth in Paris, was a lecturer on Fashion at the Medway School of Art. "Mother was my inspiration. She was always dramatically dressed and made-up, and taught all around her to believe in themselves." Zandra won a textile scholarship to the Royal College of Art. She relished the challenge of print design, which was both an artistic and technical achievement. Repeats, measurements, and the most economical ways of cutting a dress had to be mastered.

"I'm an artist first, then a textile and a fashion designer. I learned the importance of work and discipline from my mother. Not having TV to look at was a definite advantage growing up. I had to use my imagination. I still work seven days a week, 12 hours a day." There was a lot of jigsaw puzzle solving in the family, from which came the squiggles that adorn all Zandra's prints in one form or another—either as background or connective tissue between designs. "I call them my 'wiggles,' and they keep cropping up."

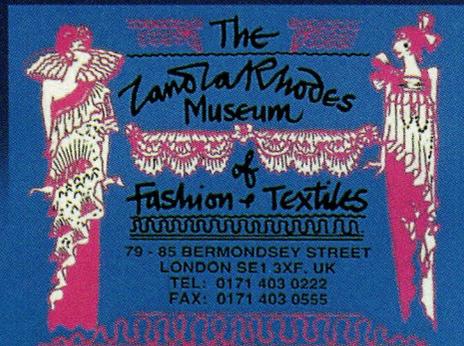
Zandra was an original in a generation of originals. She enthu-

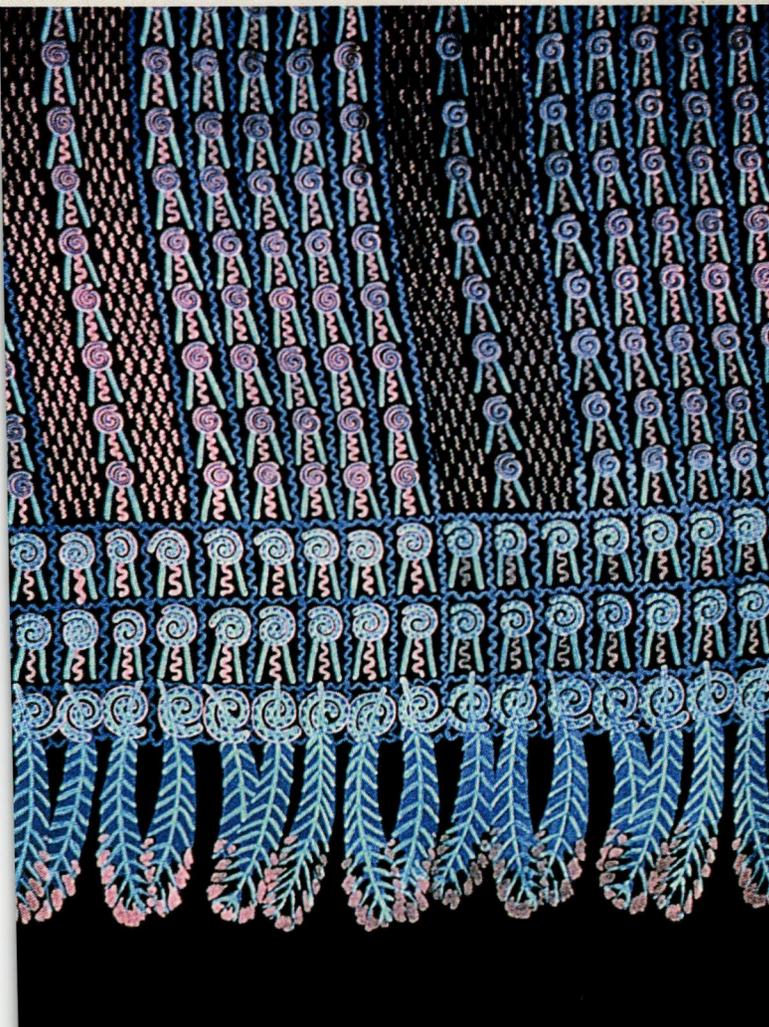
siastically decorated her flat with Sixties Pop plastic carpet, furniture, flowers, tableware, and lamps. She reigned over this "honestly artificial" environment in her yellow PVC plastic suit by Ossie Clark and plastic sequined helmet, with false eyelashes decorating the top and bottom of her eyes. She admits her weird appearance turned off conservative wholesale buyers. After failed partnerships with Sylvia Acton and Vanessa Redgrave (who backed her Fulham Road Clothes Shop), Zandra decided to design her clothes as well as the prints.

That meant learning how to make a pattern and lay it with the grain of the fabric. "My prints guided my hand," Zandra remembers. She fitted her clothes on her friend Janet Street-Porter, whose husband Tim (soon to be a celebrated photographer), recorded the results for posterity. The first Zandra Rhodes Collection was conceived with no thought of commercial success, or pleasing anyone but herself. She simulated the chain stitches of woolen embroidery on printed silk chiffon, calling it her *Knitted Circle* print. The pattern was cut and sewn in circles with full skirts and wide balloon sleeves. "The creative circle was complete. The true Zandra Rhodes style was born, but it took off first in America."

Why was Zandra's work first recognized in New York? "I went to America with a finished collection and my image pristine. I went straight in as a fashion designer, not a zany textile designer. America only knew what I presented and accepted me for that." The editor of English *Vogue* introduced her to *Women's Wear Daily* and Diana Vreeland of American *Vogue*. "Diana was an amazing lady. She wore a halo of rouge around her face, and had a personality that knocked you off your feet." The welcome was unexpected and overwhelming. A limousine swept her around town where her clothes were photographed on Natalie Wood for *Vogue*. The elegant Fifth Avenue store, Henri Bendel, bought her dresses. Interior decorator Angelo Donghia commissioned her to design furnishing fabric and wallpaper. Jet-set ladies of the fashion elite, Mica Ertegun and Chessie Raynor bought her clothes. In New York, her striped facial makeup and the artificial curls drawn on her forehead were a >92

ALL PHOTOS PG. 71: ROBYN BEECHE





## A SYMPHONY IN GLASS THE LEGACY OF CHARLES SCHNEIDER

Charles Schneider's stunning creations are being rediscovered by American glass connoisseurs, and rightfully so. When history finally judges the great innovators of French art glass, taking a deserved place next to his contemporaries Daum and Lalique will be Charles Schneider



The cameo fish bowl, c.1926, is a stylized model of an aquarium, with orange etched back to bubbly clear glass, and a green bottom. Signed in cameo "Charder," and engraved "Le Verre Francais"

He, more than any other glass artist of his time, designed and crafted pieces that not only vividly embody the spirit of the Art Deco style, but transcend its era. Sophisticated glass enthusiasts have realized that Charles Schneider's works fit amazingly well into our modern lifestyle and decor. That timelessness alone affirms his status as one of the foremost French glass artists of the Art Deco movement. Anyone who appreciates glass and takes the time to study the great variety of his works, will undoubtedly be attracted by the elegance of Schneider's designs and the harmonious simplicity of his compositions.

It has been said that Schneider's work was inspired by the French Impressionists and that his colorful internal glass decorations evoke images of their art. An even more appropriate parallel can be drawn between Schneider glass and Fauvism, since both are distinguished by the use of bold, sometimes distorted, forms and vivid colors, and both continue to generate excitement by their revolutionary approach. At any rate, in this instance the affinity between fine and decorative art forms is readily apparent.

Charles Schneider began his work within the accepted design norms of the Art Nouveau movement, but soon fashioned a bold vision of the future with the variety of art glass he produced. In order to appreciate fully the character of his glass, it is important to visualize the world for which it was originally created: Josephine Baker was conquering Paris with her songs; Kurt Weill premiered the *Three Penny Opera* in Berlin; Prohibition in the USA could not inhibit - or perhaps intensified - the rhythm of the Charleston. The glorious Roaring Twenties...the backdrop against which Schneider glass was designed, produced, and accepted by an appreciative public. It reflects the exuberance and excesses of that time.

The distinctively colored Schneider Art Glass was produced for a relatively brief period from 1918 to approximately 1932 by Cristallerie Schneider at Epinay-sur-Seine, France. Two brothers, Charles and Ernest Schneider, formed their own glass works in 1909, after having worked for the firm of Daum Freres in the beginning of the century. Ernest Schneider had been the marketing manager for Daum and was principally responsible for the commercial success of Daum glass in those early years. Charles worked for Daum as a part-time designer, and at least one known Daum piece indeed carries the additional signature of Schneider.

After serving in WWI, the brothers finally began to produce their own art glass in 1918. Charles was the creative genius behind the enterprise. The distinguishing characteristics of Schneider Art Glass are due to his unusual combination of intense colors and his unique designs. If one were to choose a theme for the entire Schneider Art Glass period, it would be transition, because the short span of production between 1918 to 1932 presents a visible, traceable passage from Art Nouveau to Art Deco, in color, silhouette and decoration.

Bold, intense colors is one of the hallmarks of Charles Schneider's creations. He used color schemes to make his statements through the deliberate juxtaposition of vibrant, audacious colors in unconventional combinations: brown with blue, red versus green, purple next to yellow. The intent was perhaps to shock, the effect certainly compels attention. Far more subtle and sophisticated are the combinations of contrasting, yet related hues, i.e. orange and violet/red, faded pink and vermillion, or rose through violet to bright blue. These color combinations sound impossible on paper, yet when they become a visual reality the impact is startling, but never gauche. Added

elements in the composition were the shape and the treatment of the glass in a given vessel perhaps one color would be acid-etched matte, the other fire-polished lustrous.

Similarly, Schneider transitions out of the Art Nouveau style, with its elaborate shapes and lavish decorations, when he designs pieces with a new simplicity - the planes relieved by applications and the rounded contours contrasted with jagged angles. Drawing upon antiquity, yet at the same time following the modern design concepts of the period, he imbued his creations with that timeless essence which makes them remarkably compatible with a contemporary milieu.

One must remember that Schneider was the head of a commercial enterprise, and not artistically independent like the studio artists Decorchement or Marinot. But Schneider did a magnificent job in combining artistic imagination and design with production on a large scale, thereby making a thoroughly aesthetic product available to the public at an affordable price.

Charles Schneider produced two separate lines of art glass. The Schneider Line, considered by him to be the more artistic line, is exceedingly varied with regard to technique and design. The line of acid-etched cameo glass, named *Le Verre Francais*, is considerably more uniform throughout the period, and over the years varied mostly in color and decor. The early colors were muted, with darker hues, while in later years the colors brightened. The decor motif consisted almost exclusively of subjects from flora and fauna which were presented in an increasingly stylized fashion in the Art Deco manner as the years passed. Schneider kept these two lines completely separate, to the extent of opening two separate sales locations in Paris.

Schneider glass has certain distinctive features by which it can be recognized. One is the use of the color amethyst for the foot/base, stem or handles. This glass looks black; however, when viewed against the light shows to be translucent amethyst. These amethyst bases began as raised mounds before 1925, flattened out as time went by, and became slabs of round glass by 1927/28 and for later pieces. Early stems were characterized by white striations running lengthwise over the amethyst, the entire stem cased in clear glass. While amethyst was the norm, sometimes other colors like green, orange, or yellow were used for the bases, and these pieces are considerably rarer. The amethyst bases were also used for some *Le Verre Francais* pieces. Similarly, pieces with stems or handles in colors other than amethyst are equally more desirable. Also rare is the color white, which Schneider used very sparingly.

Schneider, in the manner of glass artists of his period, insisted on having all of his work bear his signature. Therefore one should be cautious about acquiring any pieces, purported to be Schneider or *Le Verre Francais*, without the appropriate signature. Likewise, in view of the increasing number of reproductions and down-right fakes that are surfacing, it is also a good idea to study the glass, know its colors and signatures, to be sure that even a signed piece is not an inferior substitute. Conventional wisdom translates "caveat emptor" into "become a knowledgeable collector."

Pieces in the Schneider line were signed "Schneider" or "Schneider France." Sometimes, the signature was preceded by the drawing of an amphora. Early pieces may bear the additional Cross of Lorraine. Generally speaking, signatures before 1925 were in script, mostly engraved, but sometimes painted on in enamel. Signatures after 1925 tended to be acid-stamped block letters.

The cameo line used several signatures. The most common >

THIS PAGE FROM LEFT: Internal bubbles and contrasting shades of green in a massive c. 1925 pear-shaped vase suggest serene refinement. Signed in script "Schneider." 14"; Small bubbles give spirit to this c. 1926 clear blue vase along with streaks of red, amethyst, and white, with the shoulder pulled into four corners. Signed in block letter "Schneider." 8.25". OPPOSITE PAGE FROM LEFT: Seated on a slab of round amethyst glass



is *Le Verre Francais* in script, engraved on the foot or near the base of the piece. Less common is the Charder signature in cameo, and rare when engraved. This signature is a contraction of the first and the last name of Charles Schneider. Early pieces are signed by having a 1/2 inch stick of red/white/blue glass fused into the base. Such a signature for *Le Verre Francais* is commonly referred to as a "candy cane." There is evidence that some very early Schneider pieces were also signed with this tricolor "candy cane." Both Schneider and *Le Verre Francais* pieces can have the additional signature of specialty stores like Ovington, or Ovington New York.

During its heyday, in 1926, the Cristallerie Schneider employed approximately 500 craftsmen, many of whom had prior experience working for Galle or Daum. Their employer, Charles Schneider, was primarily a glass artist, a glass designer. He developed the entire line of production designs, but he was also totally involved with, and in charge of, production. It is said that out of 700 sketches, he would use perhaps 50. In the Schneider Line he specified not only the de-

sign, but also the precise color tone and the process. Reportedly he was personally involved in the production of many pieces. For the *Le Verre Francais* line, he insisted on the designs, but left the artisans more leeway in choosing the colors and the shape.

Unlike Lalique, for instance, where the design is the overriding achievement and the execution is performed mechanically, Schneider pieces are handmade and required several skills to be combined for a successful work. Generally, a production team of five craftsmen produced each of the pieces, all of which were hand-blown at the furnace - except, of course, the miniatures which were blown and decorated before the lamp - and therefore even pieces from large production series are never uniform and always carry the markings of individual craftsmanship. Decorations were often internal, cased with clear glass; when external, Schneider utilized every facet of hot and cold decorative processes, from marquetry techniques and applications to wheel-carving, etching and engraving. The intense colors were achieved through the use of colored glass powders, and

and shading from clear to peach, this c. 1927 sophisticated bowl has randomly applied amethyst ribbons around the top, with the body below acid-etched to resemble melting ice. Signed in block letters "Schneider." 5.5"; Joining ochre and amethyst, Schneider executed an intricate design, blown into a tall vase, c.1924. It is, according to all accounts, among the rarest of patterns. Signed in script "Schneider." 17.25"



while Schneider was not the first, nor the only one, to use that technique, he must be credited with using it boldly and with great finesse.

Records from those days are sparse. Information is available primarily in French or German, and even that is largely anecdotal. Production figures, for instance, have apparently not survived. Current availability of pieces, or lack thereof, would lead one to believe that certain models were created in greater numbers than others. Design complexity and corresponding production intricacies surely played a role in the numbers produced, as undoubtedly did the public taste of the time. But still, there is not even a clue anywhere as to how many pieces of a given model series may have been created. However, the variety of pieces as far as design, color combination, and shape is seemingly endless and only partially documented. I have studied Schneider Art Glass for many years and still come upon pieces that are not listed or depicted in any reference material.

The Schneider reputation was enhanced by the firm's participa-

tion in the *Exposition Internationale des Arts Decoratifs et Industriels Moderne* in Paris in 1925. Because Charles Schneider was a member of the jury, neither he nor his firm won any awards for their notable exhibits, but he was later awarded the Legion of Honor. During his lifetime (1881-1953), Charles Schneider was repeatedly recognized by his peers for his achievements. In 1907 he received the Bronze Medal of the Society of French Artists, and in 1926 the same society again honored his artistry by awarding him the Silver Medal.

The stock market collapse, which signaled the beginning of the Depression, shut down the North American export market and contributed to the demise of Schneider Art glass. The public taste changed and, as in most other glass works around the world, no further colored art glass was produced by Schneider after the early 1930s. An era had passed.

Charles Schneider started the glass works anew after WWII, with his son Robert taking over the artistic direction, and son Charles Jr. managing the business aspects. The master himself served

# mid-century whimsy, LA style

While on sabbatical, Disney art director Michael Giaimo channeled his creative energies into designing the interior of his new mid-century home

Text by Michael Giaimo. Photographs by John Ellis





OPPOSITE PAGE: In the living room, a George Nelson platform bench sits in front of a reproduction Paul Laszlo sofa. THIS PAGE: One can overlook the pool from the kitchen's Saarinen dining table and chairs

THIS PAGE CLOCKWISE FROM RIGHT: A George Nelson *Bubble* lamp hangs above the dining table and chairs by Brown-Saltman; Viewing the living room from another angle reveals a fuschia 437 armchair by Pierre Paulin, an electric blue *Womb* chair and ottoman, and two *Corona* chairs by Poul Volther; Nelson's *Starburst* clock hangs above one of the bright red *Corona* chairs





ABOVE: An example of Michael's "Technicolor-ful" look is the electric blue *Womb* chair flanked by a bright orange floor lamp and a turquoise planter. BELOW: A Brown-Saltman bedroom ensemble is livened up by a colorful reproduction barkcloth bedspread

In the summer of '95, having just finished art directing Disney's *Pocahontas*, and looking forward to a one year sabbatical, I found myself looking for an equally ambitious project in which to channel my creative energies. I found it in the form of a classical mid-century home.

I had casually told a real estate friend that if he could find a post and beam architectural with an open floor plan, walls of glass, a pool, and city views to give me a call. To my surprise he found that house within a week, and less than a block from the '30s Mediterranean home I was currently living in!

Perched high atop the Hollywood-adjacent Silverlake Hills, the home was built in 1953 by Edward H. Fickett f.a.i.a. The 2,600 square-foot, two bedroom three bath house boasts a dramatic L-shaped floor plan surrounding an inner courtyard, as well as a lower level studio space with an unfinished patio. Fickett designed many >



THIS PAGE FROM TOP: To give focus to the entry walkway, Michael removed a 50-foot eucalyptus tree and replaced it with a low-profile cascading pool accented by a vintage sculpture. A new decorative wall of staggered cinder blocks draws the visitor even further down the walkway towards the hidden front door; Mid-century glamour: the window walls reflect the glow of the interior on the smooth turquoise surface of the pool.

OPPOSITE PAGE: The lower patio off the studio, with its stunning views of LA, was divided into three areas - a sunken fire pit, dining area, and sunbathing. Furnishings are the perennial classics by Walter Lamb



Mid-century **glamour** and the essence of California living - the glow of interior lights reflected onto the smooth surface of a turquoise pool



mid-century residences and commercial buildings in the Los Angeles area, and was still actively working until he passed away in May.

In designing the interior, I approached it as I would in art directing a film, by first thoroughly researching the era, then carefully selecting the best visual elements and combining them to achieve an overall tone or mood. Drawing from my animation background, I was after a look that would be fun but not kitschy, and stylish without being overbearing - I didn't want to live in an austere mid-century showroom. The space suggested a gracious and inviting warmth not always evident in mid-century residences, which I knew would dovetail perfectly with my whimsical sensibilities. To achieve this lively "interior personality," I started exploring shape, color, and texture.

To make for a playful balance of shape, I contrasted Fickett's crisp clean architectural lines against the more active curvilinear shapes of the furniture and decorative elements. In the kitchen, for example, the space-age curves of Saarinen's oval *Pedestal* table and chairs are set off against the rectangular walls of glass that look out into the pool area. Wooden horse wall hangings above the fireplace in the living room work in playful counterpoint against the crisp, severe lines of the facade.

In utilizing color, I wanted to create a buoyant, "Technicolor-ful" look reflective of an animation pallet. I was aware, however, that such strong color should be balanced out with neutrals. As a result, in the

living room, the electric blue of the *Womb* chair, the flame red of the *Corona* chairs, and the intense saturation of my own mid-century inspired artwork on the walls are kept at bay by neutrals found in the carpet and the natural woods of the furniture. To further balance this explosion of color, all walls were painted gallery white.

Perhaps nothing could convey more the whimsical quality I was after than mid-century textiles. Here again balance is important, for too much texture in a room can be dizzying, but the right amount can bring a zest and energy that's intoxicating. The leaf-patterned bedspread in the master bedroom, for example, provided a lively counterpoint to the solid fabrics that exist elsewhere in the room. Likewise, the playful block-patterned fabric on the living room sofa is tamed by its solid black arms and bottom trim.

Once the interior space was well on its way, my attention shifted to the exterior of the house. To take maximum advantage of the city views, Fickett pivoted the house at an unusual angle on the pie-shaped lot. To adjust for this feature, he had to create a long walkway up to a hidden front door. Because this door was not visible from the street, it made for an entryway without a point of interest. To give the walkway focus, I eliminated a craggy 50-foot eucalyptus, and in its place designed a low profile water feature in the center of which was placed a vintage abstract sculpture. To pull your attention even further towards that hidden door, beyond the fountain I > 102

# true believers

Cedar shingles and maroon shutters disguised their 1939 home at first sight, but this pair of believers saw the moderne gem that it truly was

Text by Ron Marshall and Barbara Boyd. Photographs by Jimmy Cohrsen



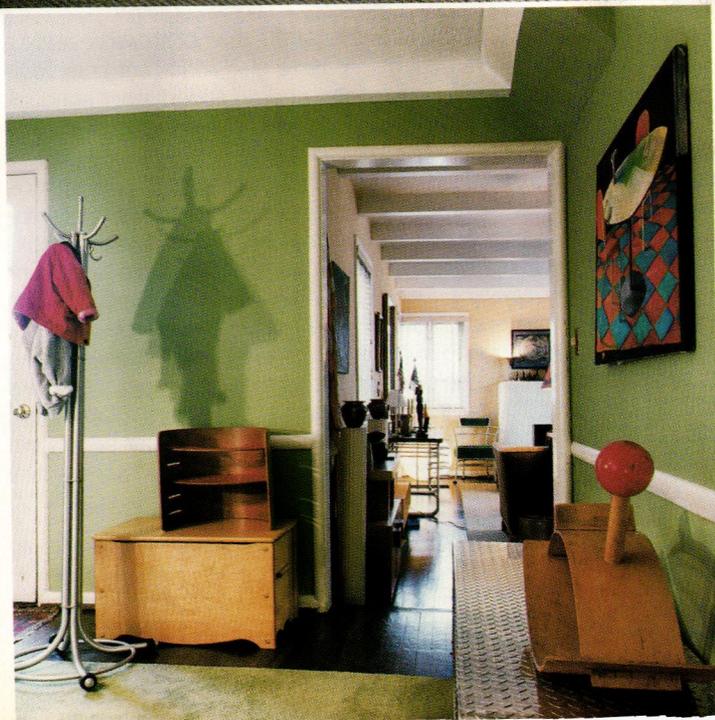


OPPOSITE PAGE: A rare McArthur serving tray is framed by a McArthur console table to the left and a McArthur barrel chair to the right. A George Nelson *Bubble* lamp illuminates the corner. THIS PAGE FROM TOP: On the cast concrete fireplace, amidst some of Daniel's miniature building collection, is a WPA bronze sculpture by Santi. The ceramic antefixe flanking the television were original to the U.S. Justice Department Building in downtown D.C. In the foreground is a cork top *Cloud* table by Paul Frank; A Creative Playthings rocking horse sits atop a diamond plate aluminum tool box, which, with added casters, makes a great toy box. The painting is by Donnelly

Daniel and Pat Donnelly are true believers. They had to be to see past the cedar shake shingles, mansard roof, and painted maroon shutters that were disguising the modern origin of the house they purchased in 1995.

Minutes from downtown Washington D.C. in the well-heeled enclave of Alexandria - Virginia's "Beverly Hills" - the house was designed for client Thomas McAvoy by architect Thomas Parker and completed in 1939. McAvoy, a Washington newspaper photographer, gained stature with his work for *Life* magazine. Parker, who lived across the street in a similarly-styled house, was said to have done the initial design, with McAvoy's help, on a cocktail napkin.

According to an article published by the Washington news- >





paper *The Evening Star* in September 1969, the house was a revolutionary style for the area - flat roof, curved glass brick entrance, corner windows, step-down living room, and a second story sundeck balcony with a railing forming an "eyebrow" over the large picture window facing the street. The article also chronicles the wholesale makeover the house suffered that year at the hands of some misdirected "remodelers." They made a clean sweep conversion to Spanish Colonialism, removing key elements of the original design. Thankfully, the original balcony railings didn't go far - they were found languishing in the backyard. Daniel and Pat also discovered the cast concrete fireplace concealed behind a monstrous Georgian mantle. The couple have begun to install lighting fixtures and other elements which work with the house's original modern intent. "The glass blocks are on the to-do list" says Daniel, "along with about a million other details. With our business focused on client services, it seems we have little or no time for personal projects. Especially with the arrival of our baby, John Gilbert, last summer, we've got our hands full."

- Daniel and Pat Donnelly operate Daniel Donnelly Modern Design Studio located in Alexandria, Virginia. The store encompasses vintage classic designs, as well as new products from Herman Miller, Modernica, Knoll, Fritz Hansen, and Daniel's own line of modern sofas, shelving, tables, and chairs.





OPPOSITE PAGE FROM TOP: The seven-foot inlaid micarta panel of the Harlem River Bridge was made for the 1939 New York World's Fair. The ceiling light is Italian, the group of silver bowls are Danish. Saarinen *Pedestal* table and chair, Eames shell chairs, Nelson *Bubble* lamp; A Warhol shopping bag print hangs above a Noguchi child's table with two miniaturized Risoim chairs. In the kitchen is a Warren McArthur child's highchair. THIS PAGE FROM TOP: An Eames rosewood screen serves as a backdrop for a Girard fabric Eames shell chair and a McArthur side table; The 102-inch Nelson bench is perfect for the bedroom, accommodating a large chest with room to spare for other things - like laundry. The red analine Eames LCMs are early production Evans label

The 102-inch Nelson bench is perfect for the bedroom, accommodating a large chest with room to spare for other things - like laundry



A George Nelson typing stand doubles as a nightstand, while a school map of Asia serves as a window shade



CLOCKWISE FROM RIGHT: The Donnelly home at night, restored to its original design; The home as first purchased by the Donnellys with Mansard roof, shutters, and Spanish Colonial railing; A George Nelson typing stand doubles as a nightstand next to the platform bed designed by Donnelly. A school map of Asia serves as a window shade.



## Bubbles

(continued from page 59) floor space, so most of the houses were made up of two bubbles; one containing the living space, and one containing the bedrooms. According to Neff's own notes, these were the first structures "to be built anywhere in the world of which the entire structure was thin-shell concrete." Mrs. Douglas Fairbanks Jr. was brought in to decorate the interiors, and *Life* magazine printed a nice two page spread of this "mushroom village of odd little white houses." Soon over 5,000 people would visit the Bubble Houses, causing traffic jams for miles.

The houses were touted as being "fireproof, termite-proof, bomb-splinter proof, and best of all used almost no critical materials." Critics were praiseworthy of the low cost and ease with which the houses could be built. They also praised the use of new materials and energy efficiency of the houses. Even Henry Ford sent Neff a letter congratulating him on the success of these first experiments.

While most of the press seemed to agree on the positive attributes of the houses, the unconventional appearance generated a variety of responses. A 1941 *Architectural Forum* article stated that, "Some called it the house of the future; some considered it unfortunate that public funds were being spent on such a spectacularly unorthodox house; and some predicted that architect Neff's ideas would burst long before his bubble."

A few years after they were built, *Life* magazine would refer back to the Falls Church houses as "cement globs" and "bulky unattractive affairs," and in the revised edition of his 1931 book *Men and Buildings*, British architectural critic John Gloag included the "American Bubble Houses," in a chapter titled "Modernism and the Inhumanists." It seems that not everyone was ready to live in a dome-shaped Bubble House.

Not all of the aesthetic responses to the Falls Church project were negative. Even before his Airform interests, Neff was known for having a knack for elegant simplicity. In a 1924 article in *Pacific Coast Architect*, Neff was praised for being "a vivid realist who paints with strong shadows and bold form." Neff brought this same sensibility to the Bubble Houses. In his own "Airform Construction General Information," Neff says that "the simplicity of design is a tribute to modern ingenuity," and because air is one of the basic components, "modern streamlining is an economical and natural accomplishment." As one article from a 1941 architectural journal stated, the houses were "fire proof, streamlined, and designed on the sound architectural principle of form follows function."

After the Falls Church project, Neff continued with his experiments. He really believed that Airform structures would be a practical solution to the global problems of housing, and he also believed in the beauty of the domed shape living space. In his notes on Airform Construction, Neff states that with the Airform technique, "beautiful flowing lines and curves come into being without effort...the absolute absence of girders, columns, and jigsaw trusses startles the imagination...new fascinating organic designs heretofore too expensive to contemplate are now possible." While he never bothered with stylistic labels for his own work, his language indicates that he was certainly interested in building a structure that both he and the public would consider "modern." He followed many paths of exploration, including the positive psychological effects of being inside the dome. His vision of bubble shaped villages was almost utopian.

Neff continued to work with the Good-year Company, predominantly with people at the company's western base, in an early planned community called Litchfield Park in Arizona. Judging from research into the Litchfield Park files, a lot more was planned than actually built. In the Litchfield archives I found papers that covered at least a 15 year relationship, beginning with the initial plans for Falls Church in 1941. There were over 50 blueprints to different types of Airform structures. There were also sketches and floor plans for houses, grain storage, general stores and even a nightclub. Most remarkable were the undated papers from the U.S. Government Bureau of Indian Af-

fairs. One image consists of a small 400 ft. Bubble House with an American Indian woman grinding corn on the front porch. At Litchfield Park, several small dome homes and a few storage buildings were built, but that was all.

Neff was constantly modifying the Airform process, and there are revised "Airform Construction General Information" notes from as late as 1970. He felt that the biggest problem was how to free the form from its 600-foot floor plan. This led to experiments with the air pressure of the balloon, and spraying the concrete from the top of the dome instead of the bottom to relieve pressure at the base.

In 1946, on a quiet street in Pasadena, Neff finally managed to create a structure with over 1,000 feet of floor space. After the initial experiments collapsed, the third spraying finally held together and the house had a floor plan of almost 1,100 feet. Neff's idea of keeping the interior walls at a height of seven feet, while the dome height reached closer to 12 feet, created a space that feels much larger than it actually is. Because the walls act as partitions, there are no "ceilings" on the rooms themselves; most of the house shares the height, ceiling, light, and, consequently, psychological space of the dome.

The house was built for Neff's brother, and clearly the Andrew Neff house was the most aesthetically resolved of Neff's Airform houses. It was featured on the cover of the *Los Angeles Times* Home section, complete with Russel Wright-designed *Conant Ball* furnishings. *Architectural Forum* pictured the inside and outside of the house, claiming that Neff had greatly improved both the comfort and aesthetics of his earlier Airform houses. The success was great, but it was also fleeting. Kids who passed the house would think it was a spaceship or an army bunker, and amidst one of the more traditional and conservative neighborhoods of Los Angeles, most adults who saw the house had similar reactions. Neff built one more Bubble House in Pasadena and a few small Airform industrial projects, but the American market never caught on. Middle America was not quite ready for the unconventional appearance, and sadly, America would have no more of Neff's patented Airform Construction.

Fortunately, Neff's invention would have a longer life elsewhere. In the years following the experimental American projects, thousands of Neff Bubble Houses were built all over the world. Airform villages were built in over 15 countries, including Pakistan, Egypt, West Africa, and Brazil. In other countries, balloons were inflated to form industrial buildings, schools, and wine storage facilities.

All of the original Bubble Houses at Falls Church and Litchfield Park have been demolished, and the *Andrew Neff House*, or *Shell House* as it has come to be known, in Pasadena is reportedly the last remaining of Neff's Airform structures in the United States. It is still tucked away behind a tree covered lot in the still conservative Pasadena neighborhood in which it was built - and as one comes upon it, it still looks remarkably like something from the future.

In the 1970's, after Andrew Neff passed away, the architect himself moved into the house. The fact that Wallace Neff, an extremely wealthy man with a huge mansion just a few blocks away, would decide to live in this tiny bungalow should attest to the positive attributes of the living space. It also speaks greatly of Neff's dedication to the dream Airform Construction still held for him. As his personal residence, the house became somewhat legendary. It wasn't just the dome shape that attracted the neighbors' attention as much as the guest list. Movie stars such as Cary Grant and Jonathan Winters frequently came by for tea, and even Elvis Presley and Ghandi were visitors. Wallace Neff lived in the house for several years until he was unable to be alone and moved to a retirement home, where he died in 1982.

Airform Construction is actually still in use - a search on the internet results in several companies selling brand new balloon-shaped dome houses. Unfortunately, none of the available literature or web sites mention Wallace Neff. Perhaps this is due to Neff letting most of his patents lapse. He has become somewhat invisible, >89

# Guéridon

Works by  
Aalto,  
Borsani,  
Capron,  
Guariche,  
Matégot, Parisi,  
and others



Mid Century  
European Design



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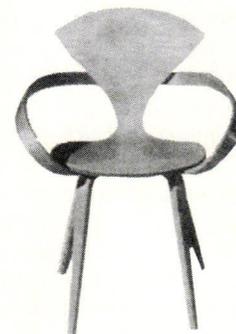
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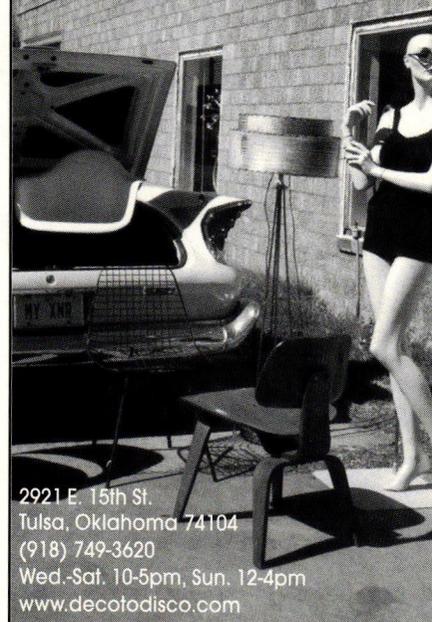
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## Bubbles

(continued from page 87) as his name and the Airform experiments are seldom mentioned in books on modern architectural history. Even in the books that focus on Los Angeles, Neff's experiments are surprisingly absent. In fact, only a few guidebooks to LA architecture even mention the house, and none mention the importance of the structure in terms of it being the last remaining piece of this history here in the USA.

I am hopeful that by bringing an awareness back to this aspect of Neff's career, there will be a renewed interest in an architect who is known as a pioneer of what is now considered the "California Style," and who should also be considered for his innovative works as a visionary and a modern. It seems that the Shell House is not just a very special house, but a Los Angeles Architectural landmark that should ensure that Wallace Neff's reputation as an innovator in the history of modern architectural structures is not forgotten. ■

### Notes

Hennessey and Ingalls, in Santa Monica, CA, has recently re-published the book *Wallace Neff: The Romance of Regional Architecture*. The book, originally published as an exhibition catalog by the Huntington Library, is an excellent resource and contains a superb chapter and bibliography on Neff's Airform projects by Jan Furey Muntz. There is also a wonderful, but unfortunately out-of-print book by Neff's son, Wally Jr., and Alson Clark called *Wallace Neff: the Architect of California's Golden Age*, which contains a wealth of information on Neff's entire career. This article could not have been written without these two sources, especially their bibliographies. The Litchfield Park papers were researched with the assistance of Dennis Madden at the ASU Architecture Library Special Collections. This article is dedicated with gratitude to Crosby Doe.

- Steve Roden is the proud owner of the last remaining Wallace Neff Bubble House in the United States - the Shell House located in Los Angeles. He and his wife have spent the past year restoring the home to its original specifications.

## Bugatti

(continued from page 65) that he had been developing and then carried out his escape. Back in Milan and then to Paris, he worked for the Italian, French, and American governments in designing airplane engines. He had completed one with an impressive 16 cylinders for the United States Air Force, but the war ended before it could be put into action.

Once the Allies had defeated the Central Powers and the Treaties of Versailles and St. Germain had been signed, Ettore decided to return to Molsheim to reclaim his former company. The three prototype engines he had secretly buried were still in their hiding place, and with these Ettore was back in business.

By late 1919 the company was in full swing and he was back racing his cars. Speed was now the all important factor for Ettore. His cars became symbols of the faith that he attached to speed. Until the early 1920s, Ettore had placed a greater emphasis on mechanical engineering, to the innovation of engines and their power, leaving the design of auto bodies as a secondary issue. But this soon changed once he realized that "less meant more" in terms of the body's relationship to higher velocity. The result manifested itself in 1924 with the unveiling of his *Type 35* racing car. Its innovative features included cast aluminum wheels with integrated brake drums and a single "knock-off" nut that enabled the wheel to be removed along with the drum to expose the brake shoe. Beyond this, Ettore had designed an auto body that made it the most stunning car on the race track. All 16 models produced that first year were sold. By the end of its production in 1930, Ettore had manufactured and sold a total of 625 models. This was an astonishing number for a racing car that was expensive and had virtually no road comforts (no top, fenders or electric starter). The great Bugatti racing car was on the map, and everyone who was anyone in the racing world was talking

about it. Of course, it helped that Ettore won the 1926 World Racing Championship.

The success of the *Type 35* solidified Ettore's enthusiasm to keep that momentum going, and he did by producing new and modified versions with that name series for years to come. The *Type 40* and *43* came out in 1926 and 1927, respectively. They were essentially the same automobile, considered Grand Sport models, except that the latter was given a supercharged 2.3 liter engine and could actually reach speeds of 100 miles per hour. Ettore told a customer who complained of poor brakes that his cars were designed "to go, not to stop." He also encouraged everyone who bought his cars to race them, and many did even though they had never done so before. Bugatti cars empowered people, so much so that they even changed their owners' personalities.

Ettore was prolific with his designs during the 1920s, creating many different models. There is one model, however, that needs special attention because it was both his greatest failure while being his most expensive car. It was his ultimate fantasy automobile. The *Royale Type 41* was a luxury vehicle that he created for the sole purpose of catering to royalty - Kings and Queens, Monarchs, Dukes, Princes - aristocracy of the highest order. But this turned out to be a delusional fantasy. Although Ettore advertised the car as having the performance, handling, and "architecture" of a sports car while still offering all the features that would make for the world's most exceptional luxury car, it was really a gigantic ship of an automobile (weighing four tons) that had no true relationship to high performance racing and cost the equivalent of \$880,000 for a new car today. Six were actually produced between 1927 and 1932 but only three managed to sell, and not to royalty.

Although each of the *Royale Type 41*s still survive today and have incredible histories attached to them, the one that stands out has its story begin with World War II. During the war, Ettore's daughter had cleverly hidden the three unsold models by placing them in a barn and then constructing a wall to close them off from view. As simple as this may sound, it worked. In 1950 a wealthy American race car driver named Briggs Cunningham discovered their whereabouts, and he immediately made an offer to purchase two of them. For \$3,000 he bought two of what are today considered the highest priced investment cars in the world.

Cunningham even threw in two new refrigerators because the Germans had destroyed all of the others during their war occupation. What happened to these multi-million dollar automobiles? Cunningham sold one to his buddy Cameron Peck, who then found the car to be a bit much and quickly sold it off to an antique dealer in Indiana for \$8,000. Not a bad return, and it only gets better. The Indiana car collector, by the name of John Shakespeare, went on to amass a total of 29 Bugatti cars, the largest collection ever in the United States. During the early 1960s Shakespeare received an offer from Hans and Fritz Schlumph, French businessmen of Swiss-German extraction, to sell his Bugattis lock, stock, and barrel. The entire collection sold for \$250,000.

The Schlumph Brothers, whose name tells it all, had used embezzled company money to buy the cars, and they even continued their buying spree until they had 120 Bugattis among a total collection of 500 investment grade automobiles. Aside from embezzlement, they also faced tax evasion and the misuse of public funds. Needless to say, the French Government finally clued in and closed down their textile business, but not before Hans and Fritz were able to escape into Switzerland where they could not be extradited. In 1982 the Schlumph Brothers' collection became France's National Museum for the Automobile and is today considered one of the finest collections in the world.

What cost Cunningham \$1,500 in 1950 would by itself bring approximately \$15 million in today's market. Actually, the *Royale Type 41* in the Domino Pizza collection is valued at \$20 million, and there is one appraised at \$24 million in a private California collection. >91

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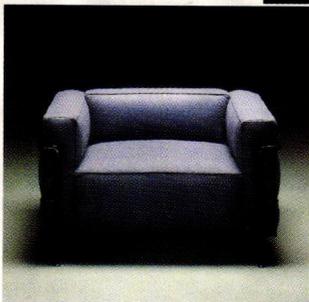


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## Bugatti

(continued from page 89) But all of this is getting off the track. Ettore Bugatti had made the Bugatti automobile legacy a reality. He had fulfilled his fantasies and indulged his artistic desires to a much greater extent than even his brother and father. Perhaps Ettore was right on the money when he said the Bugatti car would be the "wonder of an epoch." It ought to be at \$15 million dollars.

## Jean Bugatti (1909-1939)

It should not be forgotten that Ettore was not alone in his quest for the ultimate driving experience. His son Jean made significant contributions to his father's vision as well as to his own. It was Jean who recognized that one of the chief competitors in the sports car business had an engine with a superior valve and head design. These were necessary improvements if Bugatti high-performance technology was to stay in first place.

Jean acquired two of the Miller cars, re-designed and improved upon their engines, and introduced the new engineering in the *Type 50* model. This Bugatti sport car had 175 horsepower and could reach a speed of 110 miles per hour. In competition, however, it never managed to do better than third place in the 1931 Italian Grand Prix at Monza. While this was disappointing to the Bugattis, it was a success for Jean as one of his first serious design projects. He was only 20 at the time.

When Jean was in his teenage years, his father was winning race after race with the *Type 35*. Although he himself was not allowed to race, he became thoroughly involved in the whole idea of it. Just the thought of the power that speed could generate was enough to grip his young mind. Jean even created a manifesto that the engine was the same as speed, so that when he designed and made an engine it was actually speed that he was creating. And this was only his engineering half. Jean also showed superior abilities for producing auto body aesthetics that were virtually unrivaled in their time.

Regardless of his impressive convictions and astounding artistic sensibilities, the decade in which he gained maturity as an artist and engineer was not a favorable one. It began with the Great Depression and ended with World War II. Everything in between had a cause-and-effect relationship. In order for Jean to realize many of his car designs, such as the *Type 55* and *Type 57*, his father had to turn his attention to more bread-and-butter designing with such projects as a new railway car. These proved to be somewhat lucrative and were directly responsible for keeping the Bugattis from going bankrupt.

Jean's most successful undertaking during this period came in 1934 with the introduction of an outstandingly beautiful touring car, known as the *Type 57*. Through exhibition of this car in the Automobile Salons >92

Red is the boldest of all colors. It stands for charity and martyrdom, hell, love, youth, fervor, boasting, sin, and atonement. It is the first color of the newly born and the last seen on the deathbed. It symbolizes day to the American Indian, East to the Chippewa, the direction West in Tibet, and Mars ruling Aries and Scorpio in the early zodiac. It is, nevertheless, for all its vividness, a color of great ambivalence. Red is the color of the strawberries in room 705.

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## Bugatti

(continued from page 91) during 1936, it brought a renewed interest in the excellence created by the Bugattis. The body style, which Jean called the *Atlantic*, was actually the car's selling point. It is still the selling point that makes it the second most expensive Bugatti automobile to this day, despite the fact that 800 were made up until Jean's untimely death in 1939.

With his death, there also came the metaphorical demise of the Bugatti car business. Literally days after Jean's car accident, World War II forced Ettore to once again leave his company in the hands of Germany. And although he was able to restore his ownership after the war, health problems prevented him from resuming any serious attempts to revive car production. He died two years later in 1947, and the Bugatti Company was finally sold after languishing until 1963.

Whether one believes that the Bugattis succeeded or failed in their pursuit to create meaning out of their highly personal and somewhat psychotic artistic endeavors, the fact remains that their individual as well as collective achievements still affect us today. We marvel at what they accomplished and wonder how it was possible that someone could actually do what they did. ■

- Tran Turner, a periodic contributor to *Echoes magazine*, is an art historian specializing in the design movements of the 19th and 20th centuries.

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## Zandra Rhodes

(continued from page 70) P.R. plus.

News of Zandra's American conquest preceded her to London. English *Vogue* featured her clothes. Fortnum and Mason bought her first collection, touting Zandra as the "New star in London's fashion firmament." It was 1969, and Zandra was 29. She now had one foot firmly planted on either side of the Atlantic, principally because she had been true to herself, designing what turned her on, and hoping her designs would appeal to someone beyond her devoted circle of artist friends.

Ethnic jewelry and clothing were an important part of the Swingin' Sixties. Fans followed the Rock stars' pilgrimages to exotic lands. From the Mahareeshi to Marakesh, the Beatles in India and the Rolling Stones in Morocco were mixing meditation, music, and drugs. Zandra's interest in Russian traditional peasant costumes was strengthened by her friendship with twin Ukrainian models, Oxana and Myroslava. Together, they mixed ethnic fabrics in a swirl of exotic colors. Zandra's own version of peasant yokes, Dolman sleeves, full skirts, and fluted collars are recurrent themes in her *Butterfly* dresses.

Zandra was entirely dedicated to her art. She was up at dawn to set out the day's work for her machinist in London, followed by teaching classes at the Birmingham College of Art, then returning to her studio to cut and meticulously hand-roll the hems of her dresses. She welcomed the excitement of her cosmopolitan friends, which propelled her out of herself into a world of fantasies full of tassels, fringes, and feathers.

Zandra was inspired by the Victorian fringed shawls worn by the hippies to design her *Chevron Shawl* printed tassels. She cut around the tassels and hung feathers on the tips of the chiffon. These diaphanous creations floated over white silk trousers and high white

boots. They were worn with pearly dog collars dripping with sequins and graduated bead fringes which echoed the fringes of her dresses.

In 1970, Zandra discovered the exotica of American Tramp Art, folk art, and patchwork quilts. The Museum of the American Indian was also a revelation. "I'd always thought of the Indians in the context of 'primitive' natives galloping across the screen pursued by cowboys. I had no idea how sophisticated their patterns were, or how the decorations varied with each tribe." She was fascinated by the feathers which were sewn into the leather jackets, and the embroidery of dyed porcupine quills, shells, and beads. Back in London, she designed prints which simulated feathers sewn onto fabric. This was a natural segue from the real feathers of her *Chevron Shawl* to the faux *Indian Feather Border*. She cut out the feathers printed in the native colors of turquoise, indigo, terra cotta, and black, always hand-rolling the edges.

The *Indian Feathers* were adapted to fabrics for interior designer Christopher Vane Percy, who had a boutique in Mayfair. Blue and white feather designs for boudoirs and bed linens were fresh and feminine.

Zandra found the roots of other cultures more intriguing than her own, until she discovered the costumes of Elizabethan England. Among the treasures displayed at London's Victoria & Albert Museum were the slashed silk bodices of the 16th century. Zandra called it "Elizabethan Punk." She designed a print of trompe l'oeil slashes which simulated blanket stitches. She added zigzags and called the print *Sparkles*. Zandra presented this "Elizabethan Collection" of layered chiffon streamers and petals to an enthusiastic New York audience which included Diana Vreeland and Halston. Zandra's stockings were rolled down over colored tights under cut-silk hotpants. Long multi-colored strands were mixed with her own hair. Henri Bendel bought the collection. She had conquered New York.

Next, Zandra stormed the usually impregnable walls of the Paris Fashion Bastille. In 1971, MAFIA, the Paris design consultancy formed by Andrée Putman, Maimé Arnaud, and Denise Fayoille, invited her to design textiles. There she raided the Marché aux Puces flea market with designer Emmanuelle Khanh, and compared historical fashion notes with "Kaiser" Karl Lagerfeld in his fabulous Art Deco apartment on the Place St. Sulpice. "He is an electric friend of amazing gestures. We had long, wonderful lunches in Versailles." Vintage Bakelite button samples displayed on felt cut with pinking shears, combined with shapes borrowed from Matisse and Yves Saint Laurent were three disparate inspirations for Zandra's *Dinosaur* coat. Her *Button Flower* was printed on quilted satin with Matisse colors, and applied to a felt coat with outside seams pinked like the back of a dinosaur. Mick Milligan made jewelry out of colorful American Bakelite fruit or rhinestone buttons to accessorize the "Button" theme.

French painters of the 18th century were the next source plundered by the ever-vigilant Zandra Rhodes. The delicate frills and fur-belows of silk gowns worn by the favorites of King Louis XV were depicted in exquisite detail by Boucher and Fragonard. Zandra gave them new life in two-dimensional *Frilly* prints which morphed into three-dimensional fabric frills. Zandra stretched the edges of her silk jersey to look like a leaf of escarole. "This was a revolutionary treatment at the time."

Tokyo was a real culture shock for Zandra. Her collection of 200 exotic silk print dresses was presented at Seibu (the Japanese Harrod's). She admired the artistic Kanji calligraphy, food displays, and gift wrapping which the Japanese have perfected to a fine art. A bouquet of calla lilies in her room reminded her of a photo of her mother's wedding, when she carried a bouquet of white lilies, even wearing them in her hair. "There in the quiet of my Tokyo hotel room I couldn't stop drawing lilies - explosions of lilies. Out of this lily frenzy came my most successful print ever, the *Field of Lilies*. For the first time I combined flowers with calligraphy; I wrote "a field of lilies, lots and lots of lilies" as they sprouted out of clumps of grass. The Victoria

& Albert Museum chose the sketch of this print for their textile archives."

The lilies inspired a new technique of reversing the screen to print the design upside down for the total repeat, while avoiding the join line in the center. The *Reverse Lily* became the bodice of her dresses which were tied in at the waist with enormous satin bow belts. Zandra's lilies were lovely in *guipure* lace embroidery, which involves the folding of straight cream-colored lace tape into floral patterns by machine. She also explored the possibilities of *schiffli* lace which embroiders by machine from selvedge to selvedge using a boat-shaped shuttle. (*Schiffli* means "little boat" in German.)

Variations of Zandra's *Lilies* debuted in her wildly successful midnight show at the Roundhouse Theater, London, in 1972. "It was a thrill for me to see the international jet-set stars from Paris, London, and New York in the audience. Tina Chow, Donna Jordan (Andy Warhol Superstar), Penelope Tree, Bianca Jagger, Jerry Hall, and Twiggy were among the gorgeous girls who modelled my clothes on the runway or in the pages of *Vogue*. I felt very spoiled." Lauren Bacall had asked for beads on her bodice, so Zandra researched dyeing the beads to accent her different color schemes. The bride's dress was an inverted lily of *guipure* lace. Mick Milligan created enormous gilded brass lilies on tremblars which quivered with every step. "I wore his *Lily* necklace to Covent Garden. I made a grand entrance, but during the second act when the whole theater was hushed, I fell asleep, and made a terrible racket when my head fell on the rattling lilies."

Zandra has the disconcerting habit of cat napping in the theater or the car (sometimes while driving!) which is her way of combating chronic jet lag and Collection exhaustion. "That's why I spell my name with a Z- because I sleep so much - zzzz!" quips Zandra. Photographer Tim Street-Porter, an old friend from the Sixties, remembers: "David Bailey once shot a series of 12 black and white portraits of Zandra. In the first shots she was laughing and sparkling, by number 9 her eyes were closing, and in number 12, she was fast asleep! When she was awake, she was a workaholic with prodigious energy. Before Zandra, London fashion shows were so predictable, ruled by Ossie Clark. Every one waited for David Hockney and Cecil Beaton to show up before the show could begin. Then Zandra brought a whole new energy to the scene. Her radical clothes made her fashion shows really exciting. She was a complete innovator."

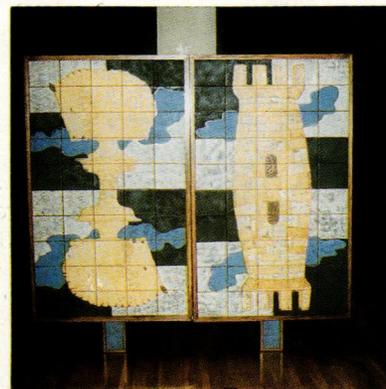
Always open to inspiration, Zandra admired folk art collections in friends' country homes. A shell-covered basket in a flea market reminded her of shell doorways she'd seen in France. From this combination of images, Zandra conceived her *Shell* >98

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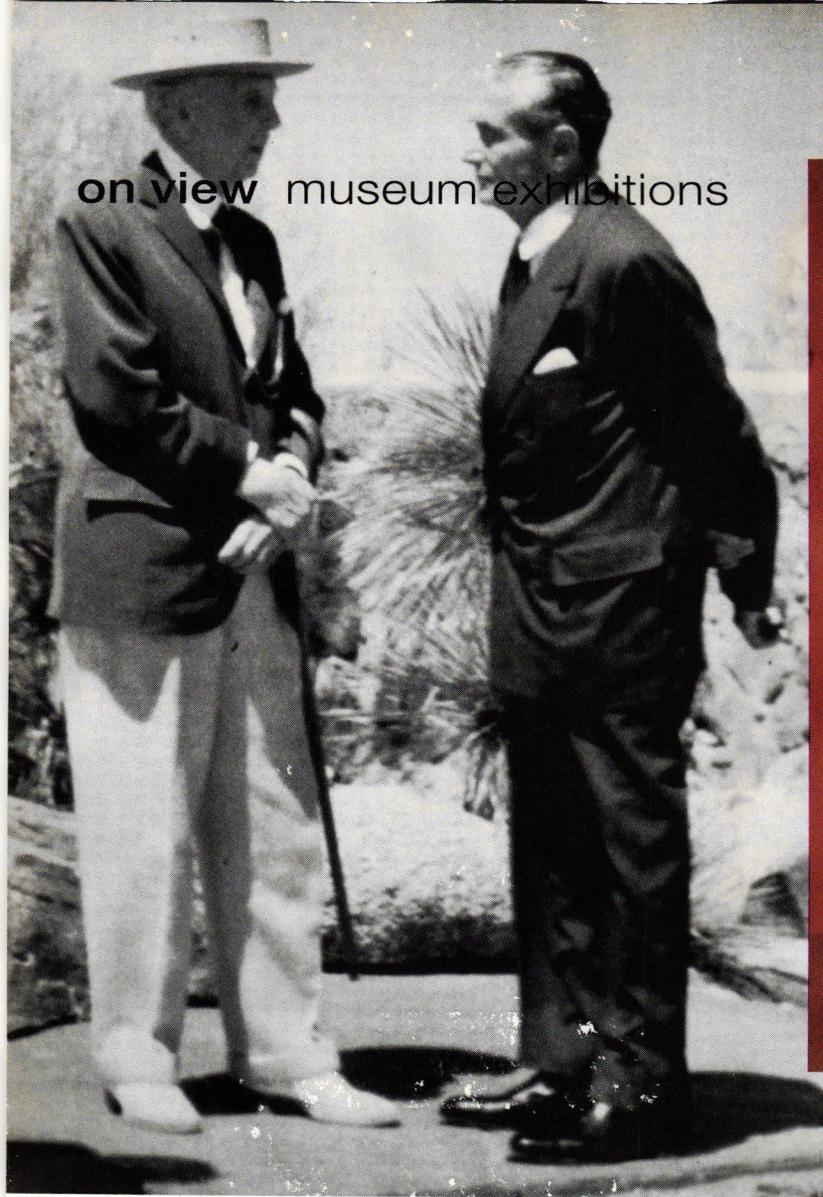
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LEFT: Frank Lloyd Wright and Edgar J. Kaufmann Sr., c.1953, from the exhibition "Merchant Prince and Master Builder" at the Carnegie Museum of Art. ABOVE: A view of the "Verner Panton: Light and Colour" installation at London's Design Museum. Panton's *Living Tower* is in the foreground

"One sits more comfortably on a colour that one likes." - Verner Panton

### Verner Panton: Light and Color

Verner Panton, Denmark's most famous and exciting designer, spent much of his life surrounded by controversies, generally caused by his unique and uncompromising approach to interiors, products, and use of color. Shortly before his untimely death in 1998, Panton devised an exhibition which he called *Lyset og Farven* - The Light and The Colour.

In celebration of the life and work of this extraordinary man, London's Design Museum, in association with the Vitra Design Museum in Germany, has created a new and comprehensive retrospective. Featuring an introduction by Tom Dixon, "Verner Panton: Light and Colour," on view through October 10, has Panton's original and hugely popular installation at its heart.

Embracing furniture, textiles, interiors, and lighting, the exhibition demonstrates Panton's fearless use of new technologies and materials, his innate appreciation of form and ergonomics, and his theories on the nature and effects of color.

Central to the exhibition is a faithful reconstruction of Panton's final work - the installation for Denmark's Trapholt Museum. Eight rooms stretch out in a line; each one suffused with its own color: floor, walls, ceiling, and contents. Furniture and textiles are grouped, not according to their materials, chronology, or style, but by their color. The result is a series of breathtaking steps through eight per-

fectly controlled environments, each one as rich and vibrant as the last. Panton strove to ensure the perfect balance of color throughout this installation, considering the visitor's sensuality and emotion as fundamental to both their perception of the separate items and the room in its entirety.

The foundations of Panton's color schemes, and the focus for The Light and The Colour's themed rooms, are the six primary and secondary colors (red, orange, yellow, green, blue, and violet) plus magenta and turquoise. As with Panton's clearly defined spatial principles, these simple colors provide the building blocks on which much of his work is established. In 1991 Panton published *Lidt om Farver* (Notes on Color). This fascinating study offers insight, comment, and fact, and summarizes Panton's reflections on the nature and use of color. The exhibition demonstrates, through these theories, how the master color-craftsman can influence and seduce us into accepting the mood that an environment requires of us.

Panton's first job after graduating was in the celebrated office of Arne Jacobsen, where he collaborated on the *Ant* chair. In the early '60s he became the first person to succeed in designing a chair shaped and molded from a single piece of plastic. The iconic *Panton* chair is included in the exhibition, along with Panton's organic designs (the *Relax* chair, the *Peacock* chair) and his geometric designs (the *Cone* chair, the *Wire Furniture* series).

The exhibition also takes a look at Panton's proposals for new and innovative ways of living: from the *Spherical House* (1960) and *Plastic House Pyramid* (1961), to the *Multifunctional Units* for > 96

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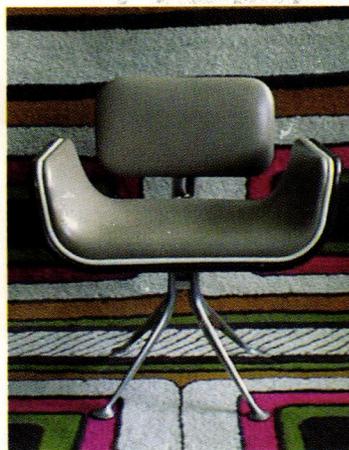
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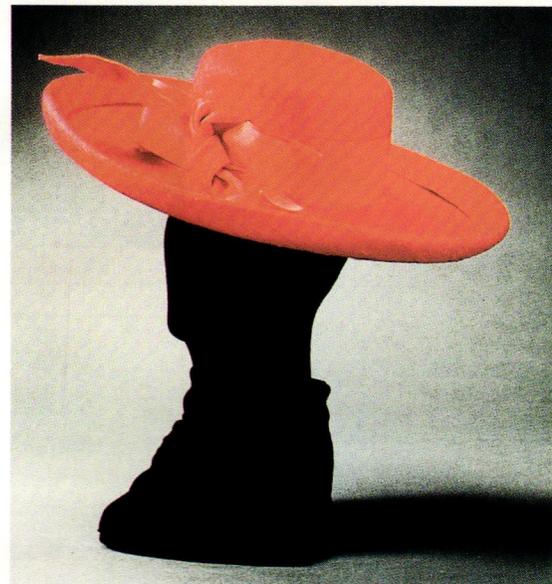
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CLOCKWISE FROM ABOVE: *The Green Diamond Eat and The Green Diamond Die*, 1962, by Robert Indiana at the Portland Museum of Art; Photograph of the *S.S. Normandie*, 1935, by the Byron Company at The Museum of the City of New York; Personal library-daybed by René Herbst, 1930, at Galerie de Beyrie; Picture hat of red silk by Lilly Daché, 1955 at the Wadsworth Atheneum

dining, relaxing, and sleeping (1967).

"Verner Panton: Light and Colour" recaptures the spirit of a man who tore down the barriers between art and design, and provides an insight into an exciting life, a successful career, and a *creative tour de force*. For further information contact the Design Museum at (0) 171-378-6055.

### Merchant Prince and Master Builder

Through October 3, 1999 the Heinz Architectural Center at the Carnegie Museum of Art in Cooperation with the Frank Lloyd Wright Foundation, Scottsdale, Arizona, is presenting the exhibition "Merchant Prince and Master Builder: Edgar J. Kaufmann and Frank Lloyd Wright" which explores one of the most remarkable architect-client relationships in the history of American architecture.

Both renowned architect Frank Lloyd Wright and Edgar J. Kaufmann, a Pittsburgh department store owner and civic leader, shared a belief in the power of "good design" to change the lives of those it touched. Their mutual commitment to good design produced one of the icons of 20th century architecture, *Fallingwater*, in 1936. Kaufmann, his wife Lilliane, and his son, Edgar Kaufmann jr., subsequently commissioned 11 other projects from Wright, including several of his most visionary designs. All of these projects are presented in the exhibition using original drawings, many being shown for the first time.

"By focusing on the client-architect relationship," notes Dennis McFadden, curator of the Heinz Architectural Center, "Merchant Prince and Master Builder' will contribute significantly to our appreciation of Fallingwater and our understanding of the importance of the Kaufmanns in Wright's career."

The exhibition is organized into three sections. The first, "The Kaufmanns and Good Design," documents how Edgar Kaufmann, Sr. promoted their ideas about design through their involvement in commercial and cultural activities. The second section, "Fallingwater and the Projects for Bear Run," focuses on the projects Wright designed over a period of more than 20 years for Bear Run, the family's country property. The final section, "Projects for Pittsburgh," illustrates the civic and commercial structures the Kaufmann family commissioned from Wright. For further information contact the Carnegie Museum of Art at (412) 622-3131.

### Bonnets to Berets: Hats of the 20th Century

More than 60 irresistible creations fabricated from every kind of fiber, fur, and feather imaginable are on display through August 15 at "Bonnets to Berets" an exhibition at the Wadsworth Atheneum demonstrating how women's fashionable headwear expressed the spirit of

the times. Trend-setting milliners of the 20th century who are represented in the exhibition include Lilly Daché, Hattie Carnegie, John-Frederics, and Sally Victor. So are haute couture fashion designers Paul Poiret, Christian Dior, and Christobal Balenciaga.

"Until the mid-1960s, the Easter bonnet faithfully made its appearance each spring," states Carol Dean Krute, Costume & Textiles Curator of the Wadsworth Atheneum. "Cloche, toque, and turban vied with cartwheel, sailor, and pillbox for first prize in the fashion sweepstakes." By the late 1960s, however, a hat was no longer requisite for the properly dressed woman. Milliners turned to Hollywood and Broadway for employment. For further information call (860) 278-2670.

### Gotham Comes of Age

During its 50 year tenure as one of New York City's preeminent commercial photography studios, the Byron Company witnessed and documented the maturation of the nation's great metropolis. From the tens of thousands of photographs they took, which are now part of the Museum of the City of New York's renowned photography collection, the Museum is presenting "Gotham Comes of Age: New York through the Lens of the Byron Company, 1892-1942." Running through September 26, the exhibition explores the legacy the Byron Company left to New York and the nation.

Two major areas of specialization - theatrical and ship photography - provided steady work for the Byron Company while it pursued other commissions that resulted in a nearly-complete record of New York life at the turn of the century. The Byron Company photographed nearly every steamship to enter New York Harbor between 1917 and 1940. More than 350 images of the S.S. *Normandie* survive as a record of its maiden voyage, on which Percy Byron was the official photographer. For further information call (212) 534-1672.

### La Maison de René Herbst

For the first time a unique collection of prototypes, furniture, lamps, and ceramics created by René Herbst will be presented at Galerie de Beyrie in New York from October 6 through November 25, 1999. The decorator-architect created this suite of furniture from 1930 to the end of the '40s, for his own apartment.

Located at 4, rue Chateaubriand in Paris' 9th arrondissement, *La Maison de René Herbst* remained intact until his death in 1982. The unique pieces shown in the exhibition were acquired by Galerie de Beyrie in Paris from the estate of René Herbst. During his lifetime, the de Beyries earned his confidence and maintained a friendly relationship with René Herbst. In 1976 they were the first to show his work in the Paris gallery in an exhibition entitled "Furniture and Architect's objects from the Year 1925."

> 113



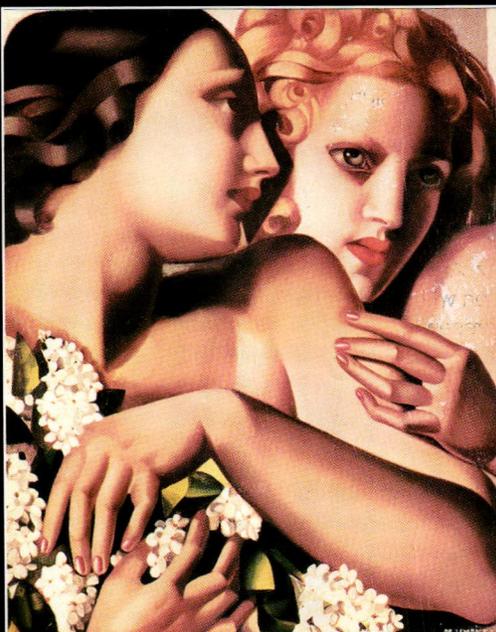
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## Zandra Rhodes

(continued from page 93) print series. Her designs became more structured with quilted pink and black felt coats and collars with appliqued shells. "This evolved from my discussions with Karl Lagerfeld, who knew a great deal about the structure of antique costumes. Model Tina Chow (whom I'd introduced to her future husband, restaurateur Michael Chow), embroidered a pillbox hat for me, which was the perfect accessory for the high-standing quilted collars." The Shell poster of 1973 featured shell jewelry by Mick Milligan. Her Shell Collection was a big hit in London at the Savoy, and in New York at the Circle in the Square Theater. Martha, the chic specialty store in New York, ordered her dresses.

Zandra had a mystical experience in the outback of Australia when she visited Ayres Rock, a huge monolith rising out of the barren land, revered by the Aborigines as a sacred place. She traveled there across no-man's land in a four-wheel drive truck with her graphic designer boyfriend, Barry Zaid. "We lived on the Rock, watched the sun rise and set on it, and sketched all day long. It was a very powerful place with the light changing constantly. I felt regenerated." They cooked vegetarian meals over a fire, meditated, and absorbed the magic of the place. Back in London, her adventure resulted in prints of the *Spinifex* grasses of the outback surrounding Ayres Rock.

Zandra creates her textile designs by making a collage of bits of detailed sketches which she moves over a large piece of paper, sticking and unsticking them with Sellotape. She then pins the sheet on her atelier wall and lets it simmer for days in her imagination until she's happy with it. "Then I cut around the fabrics and let those shapes create the design of the dress. My textile designs are directional, meaning that the same design is not printed all over the fabric. Each wiggle has its place."

Zandra's makeup is an important concept, changing with each costume design for the Total Look. I asked Zandra how she could claim to be introverted and still promote her outrageous image with magenta hair, shaved eyebrows, and blue makeup. She answered: "My look at any time is still a disguise, something to hide behind - my own version of big sunglasses." With makeup artist Richard Sarah, Zandra plotted the course of each collection, painting her face and her models to complement her designs.

In 1975, Zandra made a whirlwind trip across America in a Volkswagen camper with Australian photographer Grant Mudford. In Colorado, she bought her first pair of cowboy boots, intrigued by the pointy toes and mid-calf height. Expectations were too high for the Grand Canyon. Whereas one monolith was so impressive in Australia, the visual blitz of the Grand Canyon was too overwhelming to invite sketching. It was the long-legged Organ Pipe Cacti of the Arizona desert that stopped her in her tracks. "I was struck by their human quality. Some looked like old men with long flowing wigs, and others looked like young girls with crowns of flowers. We camped and drew for two days non-stop, listening to Country Western music to set the mood." Joan Quinn, her art-collector muse in Los Angeles, took her to check out Nudie's, the cowboy tailor to the Western stars and San Fernando Valley dudes. Back in London, all these separate threads came together in her *Cactus Highway* fabrics for chiffon dresses and rainbow-printed Ultrasuede prairie shirts for the Spring 1976 Cactus Cowboy Collection. The only totally ethnic touches were the fabulous ostrich, kangaroo, and lizard cowboy boots with silver toes made by Texan Tony Lama. Her "arrows for eyebrows" makeup echoed the arrows in the *Cactus* fabric.

Joan Quinn, host of the Los Angeles *Profiles* TV show, has always considered Zandra's work fine art. She hung her stunning Zandra wardrobe on the walls beside her collection of portraits painted by leading California contemporary artists. Joan has curated several museum exhibitions of Zandra Rhodes' wearable art. "The workmanship of her hand-rolled hems, with each tiny pearl and bead individually applied, is awesome. Zandra's makeup is equally artistic. I introduced Divine, the transsexual who was appearing in a play in Lon-

don, to Zandra in the late '70s. The two of them became friends, sharing makeup secrets."

No one was prepared for the Punk culture that invaded London in the late Seventies. The happy hippy atmosphere of the Sixties was in for a radical makeover. If fashion was inspired by the street life of the British youth, design was going straight into the gutter. London in 1977 had none of the winsome charm of the flower children. This aggressive youth gave off nasty vibes, dressed in black vinyl bondage with safety pins piercing their noses, ears, and eyebrows, and spiked day-glo orange hair. King's Road, which used to be larky, smelled of defiance.

"I felt the change in the atmosphere and instinctively knew that floaty chiffon had no place in this harsh milieu. I gave up prints, and experimented with a hard-edged approach. I began cutting holes in my silk jersey. Salvador Dali's printed Surrealist tears for Schiaparelli's dress of 1938 were in the back of my mind. But printed tears and actual torn fabric are two different things. It took a great deal of cutting and stitching jagged holes in the fabric to make it look right. Then I realized that they had to be strategically placed to be aesthetically effective. I connected the holes in the jersey with little link chains and ordinary safety pins which I'd decorated with seed pearls and rhinestones, so they looked seductive rather than threatening. I used black, Shocking Pink, and fire-engine red for drama. I hung satin sashes with ragged strips of fabric. These could be worn around the hips or as a halter. I invented a really versatile punk silk chiffon stole which was printed with my signature wiggles. I cut holes in the fabric and embroidered the edges with pearls. One model discovered 17 different ways of wearing the stole."

For the poster face for this collection, eyebrows were replaced by Morse code signals and square beauty marks. Zandra was hailed (derisively by the media) as the High Priestess of Punk, a title she refused to accept. "It was really exciting to create a fashion which expressed what was going on around me, even though I wasn't really a part of it. I called it my "Conceptual Chic Collection," because I saw the whole scene as a folk art thing. In my Mayfair shop I made a tree and curtains out of torn pink jersey and chains and hung my clothes there like works of art, which is how I saw them. It caused a bit of a scandal in *Women's Wear Daily*. But what seems shocking one year becomes acceptable the next. Now most people agree with me that it was a landmark collection which reflected the times."

Line drawings of a stylized head with one eloquent eye started out as watercolor sketches on a failed holiday in the South of France. "Returning to painting without a thought of commercializing it released me for a while from the terrible demands of having to come up with new ideas twice a year for my collections. I drew the same elongated face with different hair in waves and ripples. It brought a new dimension to my life. I wanted to keep it for myself as a personal art form." Three years later, Zandra pulled it out of her memory bank to be printed on silk scarves and as cutouts applied on the back of wide-boy jackets. Her *Painted Lady* decorated resin buttons and brooches, and sparkled on t-shirts with rhinestones. Mick Milligan made her a gilded brass brooch. The simplified head became an essential element of Zandra's *Magic Heads* print, with the wavy hair replacing the wiggles of yore as a connecting decorative element in 14 different combinations. "I use my *Painted Lady* as the basic form upon which I impose whatever makeup, hairstyles, or jewelry I create for my different collections."

Zandra left for a cultural tour of China on New Year's Day, 1979. The Chinese planes were unpressurized, and the museums and airport waiting rooms were unheated. Zandra was bundled up like Nanook of the North. "But when we got to the Great Wall, I thought - what a wiggle that wall had! I sketched the stone carvings of water and clouds in the palaces wearing heavy gloves. My *Chinese Water Circle* print developed out of that trip." Jaunty little pillbox hats with wild curlies, tassels, and fur pompoms were the creative fallout from visits to the Chu Opera. But the press ignored her delightful

accessories and pagoda eyebrows "which I think were important fashion statements. No one really understood the nuances, which is what finally forced me to write my book, *The Art of Zandra Rhodes* to clarify my intentions."

But first, Africa called. "I never read about an exotic place I'm going to visit. I want to approach it with a completely free mind, without preconceptions. Which is why the beauty of the Masai of Kenya was such a total surprise. On safari I was very moved to see the animals in their wild state - watching the constant struggle of the survival of the fittest." Zandra drew zebras in the wild and sketched a moth-eaten zebra rug in a shop window. ("It stood still for me there!") For *The Best of British* television show, when asked to design something on camera, she drew the outline of a zebra skin, but filled it with the dots and dashes of native Kanga prints and Chinese trellises. "That illustrated the link that I always carry over from one past design to another. Nothing is easily discarded."

Zandra was invited by the Indian government to visit that country in 1981, which inspired her Saree Collection, using new interpretations of Indian Zari beadwork. The *Holey Saree* was a variation of her punk stole. She drew on her trip to Egypt for lotus jewelry, one of the lines she designed for Swarovski in 1987, which accompanied her Egyptian Collection. Andrew Logan designed iridescent resin jewelry for her in Bermondsey. His glass-roofed studio is located in the new Swingin' South Bank area of London, near Zandra's warehouse atelier - the future site of the Fashion and Textiles Museum.

"The Museum will mount designer retrospectives and contemporary shows of fashion, textiles, and accessories from the Fifties to the present. Stored garments, my "Bible" of collected sketches, and video footage will be available for specialist study. There will be training workshops and textile printing facilities. Presently my focus is on British designers (Quant, Galliano, Westwood, etc.) but that could change." In appreciation for her significant fashion contribution, Zandra was made Commander of the British Empire (CBE) by Queen Elizabeth in 1997. Not bad for a working class kid from Kent.

I recently visited Zandra's new space, which is just north of the Bermondsey Antique Market which teems with frenzied collectors every Friday morning. The narrow streets down by the Thames River are lined with Georgian buildings and Dickensian warehouses which are now gentrified artists' lofts and funky restaurants. The Fashion and Textile Museum, designed by Mexican architect Ricardo Legoretta, will introduce a jolting facade of orange and yellow with a hot pink entrance into the grey stones of London. A large container on the ground floor of the building houses 4,000 of Zandra Rhodes' original designs. The temperature and > 102

Blue is a mysterious color, hue of illness and nobility, the rarest color in nature. It is the color of ambiguous depth, of the heavens and of the abyss at once; blue is the color of the shadow side, the tint of the marvelous and the inexplicable, of desire, of knowledge, of the blue movie, of blue talk, of raw meat and rare steak, of melancholy and the unexpected (once in a blue moon, out of the blue). It is the color of the headboard in room 810.

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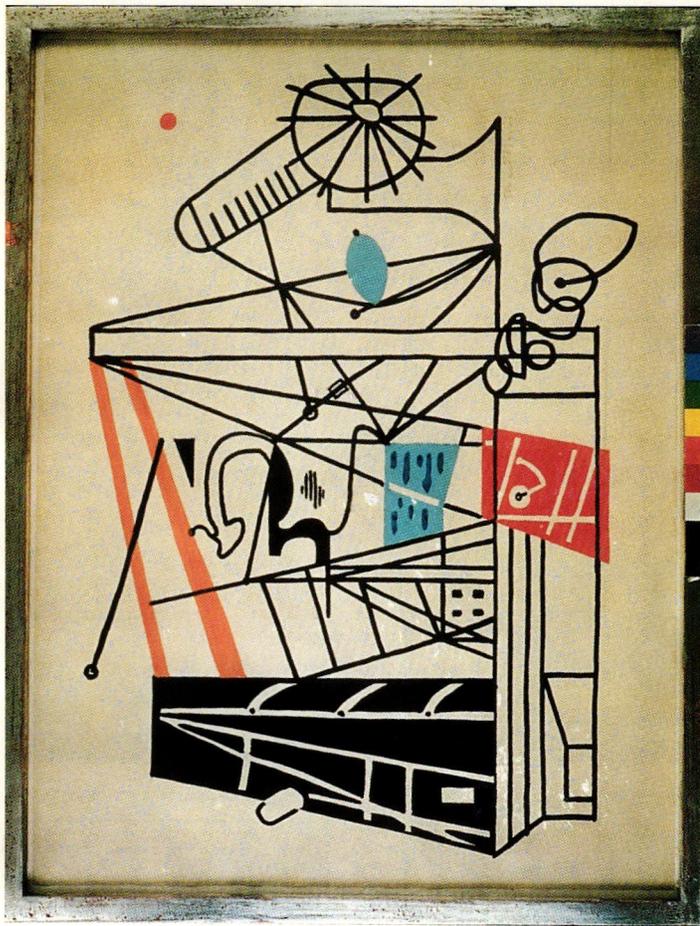
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# calendar august, september, october



Stuart Davis' *Ship's Rigging*, c.1932. Gouache, ink, and pencil on paper. Part of the exhibition "Stuart Davis in Gloucester" at the Cape Ann Historical Museum through November 27. Call (978) 283-1906 for further information.

## august

- 1** Swann Galleries' Posters auction in New York, NY (212) 254-4710
- 13-14** Midwest Antique Clothing and Jewelry Show & Sale in Elgin, IL (847) 428-8368
- 21-22** (New!) Hollywood Deco-60s Show in Hollywood, CA (650) 599-3326

## september

- 3-7** Maison & Objet Show in Paris, France (703) 522-5000
- 12** Los Angeles Modern Auction's 20th Century Decorative Arts Auction in Beverly Hills, CA (323) 845-9456
- 13-19** Brimfield Antiques Fair in Brimfield, MA (413) 283-6149
- 15** Christie's South Kensington's Scandinavian Design Auction in London, England (catalogs) (212) 636-2500
- 15** Christie's Los Angeles' Innovators of Twentieth Century Style Auction in Los Angeles, CA (310)

385-2630

- 15-17** The Gramercy Park Antiques & Textiles Show in New York, NY (212) 255-0020
- 17** Bittners' Design on the Edge Symposium in Louisville, Kentucky (502) 584-6349
- 23-24** iindex NeoCon Canada Show in Toronto, Canada (888) 417-3538
- 23-25** A Glass Collector's Weekend in Corning, NY (607) 937-5386
- 25** Flamboro Outdoor Antique Show in Milton, Canada (905) 685-1225

## october

- 8-10** (New!) Gramercy Park Modern Show in New York, NY (212) 255-0020
- 8-10** Metropolitan's Vintage Fashion & Antique Textile Show in New York, NY (212) 463-0200
- 9-10** Modern in Indianapolis Show in Indianapolis, IN (317) 261-1405

- 16-17** Modern Times Show in Glendale, CA (310) 455-2894
- 20** Christie's South Kensington's Modern Design Auction in London, England (catalogs) (718) 784-1480
- 25** Phillips' 20th Century Art and Design Auction in Sydney, Australia (6129) 3261588
- 27-29** Design n.y.c. Show in New York, NY (800) 950-1314
- 30** Flamboro Outdoor Antique Show in Aberfoyle, Canada (905) 685-1225

## ongoing exhibitions

- Through October 3** "The Works of Paul-Emile Borduas" at the Quebec Museum in Quebec City, Canada (418) 643-2150
- Through October 17** "The Revival of Quebec Religious Art, 1930-1965" at the Quebec Museum in Quebec City, Canada (418) 643-2150
- Through November 14** "Quebec Silver" at the McCord Museum of Canadian History in Montreal, Canada (514) 398-7100
- Through April 16, 2000** "City Lights: Neon in Vancouver" at the Vancouver Museum in Vancouver, Canada (604) 736-4431
- March 1-July 2000** "Treasures from The Corning Museum of Glass" at the Corning Museum of Glass in Corning, NY (607) 937-5371
- March 5-August 15** "Bonnets to Berets: Hats of the 20th Century" at the Wadsworth Atheneum in Hartford, CT (860) 278-2670
- March 17-August 1** "Nouveau to Deco: Textiles of the Early Twentieth Century" at the Baltimore Museum of Art in Baltimore, MD (410) 396-6300
- April 10-October 3** "Merchant Prince and Master Builder: Edgar J. Kaufmann and Frank Lloyd Wright" at the Carnegie Museum

of Art in Pittsburg, PA (412) 622-3131

- April 17-September 26** "Gotham Comes of Age: New York through the Lens of the Byron Company" at The Museum of the City of New York in NY (212) 534-1672
- April 23-August 22** "The American Century: Art & Culture 1900-1950" at the Whitney Museum of American Art in NY (212) 570-3600
- May 1-January 2, 2000** "Stay Cool! Air Conditioning America" at the National Building Museum in Washington, DC (202) 272-2448
- May 20-August** "The Work of Charles and Ray Eames: A Legacy of Invention" at the Library of Congress in Washington, DC (202) 707-5000
- May 31-August 21** "The Stenberg Brothers: Constructing a Revolution in Soviet Design" at the Armand Hammer Museum of Art and Cultural Center in Los Angeles, CA (310) 443-7000
- June-August 15** "Hugh Newell Jacobsen, Architect: A Retrospective" at the National Building Museum in Washington, DC (202) 272-2448
- June 5-November 27** "Stuart Davis in Gloucester" at the Cape Ann Historical Museum in Gloucester, MA (978) 283-1906
- June 17-October 10** "Verner Panton: Light and Color" at the Design Museum in London, England (0) 171-4036933
- June 24-October 17** "Love and the American Dream: The Art of Robert Indiana" at the Portland Museum of Art in Portland, ME (207) 775-6148
- June 25-August 1** "Weekend Utopia: The Modern Beach House on Eastern Long Island, 1963-1973" at the Guild Hall Museum in East Hampton, NY (516) 324-0806

**July-November** "Recent Acquisitions of Twentieth Century Design and Architecture" at the Metropolitan Museum of Art in NYC, NY (212) 570-3951

**July 9-September 12** "Milestones of Modernism 1880-1940: Selections from the Norwest Collection" at The Minneapolis Institute of Arts in Minneapolis, MN (612) 870-3000

**July 18-September 19** "Bugatti" exhibition at The Cleveland Museum of Art in Cleveland, OH (216) 421-7340

**July 23-August 30** "Modernist Mountains" exhibition at the Gerald Peters Gallery in Santa Fe, NM (505) 954-5700

**July 24-February 27** "Fashion on Stage: Couture for the Broadway Theater, 1910-1955" at The Museum of The City of New York in NYC (212) 534-1672

**July 24-October 24** "Frank Lloyd Wright and Colleagues: Indiana Works Exhibition" at the John G. Blank Center for the Arts in Michigan City, IN (219) 874-4900

**July 24-January 16, 2000** "Fashion On Stage: Couture for the Broadway Theater, 1910-1955" at the Museum of the City of New York in NY (212) 534-1672

**August 7-September 12** "The Turn of a Century: A Carousel Celebrating 100 Years of Ups & Downs" in Grand Central Terminal in New York, NY (212) 592-2010

**September 1-October 24** "100 Giants of Chair Design by the Vitra Museum" at the University of Kentucky Art Museum in Louisville, KY

**September 3-January 23, 2000** "Vivian Cherry Photographs" at the Brooklyn Museum of Art in Brooklyn, NY (212) 534-1672

**September 16-January 30, 2000** "It Won't Be Long: The Rediscovery of Ron Traeger, Michael Cooper, and John Cowan" at the Canon Photography Gallery at the Victoria and Albert Museum in London, England (0) 171-9388441

**September 19-November 28** "Diego Rivera: Art and Revolution" at The Museum of Fine Arts, Houston in TX (713) 639-7300

**September 24-January 30** "About Face: Andy Warhol Portraits" at the Wadsworth Atheneum in Hartford, CT (860) 278-2670

**October 4-October 27** "Tony Palladino: Content Matters" at the Visual Arts Museum in New York, NY (212) 592-2010

**October 6-November 25** "La Maison de René Herbst" at Galerie de Beyrie in New York, NY (212) 219-9565

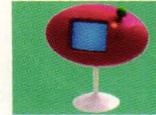
**October 8-January 2, 2000** "Vital Forms: American Art in the Atomic Age, 1940-1960" at the Brooklyn Museum of Art in NY (212) 534-1672

**October 12-January 9, 2000** "The Work of Charles and Ray Eames: A Legacy of Invention" at the Cooper-Hewitt, National Design Museum in NY (212) 849-8420

Note: Event schedules are subject to change. Please confirm dates, locations, and times.



*Casalino*,  
Alexander Begge, 1970.



*Orbit*,  
Peter Andringa, 1997.

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*Pastil*,  
Eero Aarnio, 1967.



*Gino Zucchino*,  
Guido Venturini, 1993.



*Super*,  
Martine Bedin, 1981.

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## Zandra Rhodes

(continued from page 99) humidity are carefully controlled for garment preservation. These are hot collectibles at vintage clothing auctions.

Zandra's assistants in her second floor atelier are design students who work two days a week in exchange for room and board. They were preparing cut-velvet fabric for a Zandra Rhodes exhibition at Liberty's of London. Zandra explained the *dévoré* process: "The warp is silk and the weft is of rayon viscose. The fabric is silk-screen printed, then hung up, dried, and steamed. The velvet pile (rayon) is eaten away (*dévoré*) by an acid gel. One color dye is used for the background silk, another for the viscose."

Liberty's overlooks Carnaby Street where the '60s revolution began. Recently, however, the action has shifted to the South Bank of the Thames, where Zandra's Fashion Museum will be sandwiched between the Design Museum, the Tate Gallery of Modern Art, and Shakespeare's Globe Theater. "Deluxe flats with terrace views of Tower Bridge will be built over the Museum, the sale of which will help pay for the Museum which will open in the year 2000!" You can bet that Zandra Rhodes will be Y2K-compatible. ■

*This article is based on conversations with Zandra Rhodes between catnaps in London and Del Mar, California, as well as Joan Agajanian Quinn and Tim Street-Porter in Los Angeles. For more on Paris MAFIA see: Echoes, Spring 1998, "Peeling Andrée Putman," by the author. The Art of Zandra Rhodes by Zandra and Anne Knight was published by Michael O'Mara Books Ltd. in Great Britain, 1984 and 1994.*

*For additional Zandra Rhodes photos and info see: European Designer Jewelry (Great Britain chapter) by European correspondent, Ginger Moro, who is a frequent contributor to Echoes.*

## Schneider Glass

(continued from page 75) as an occasional designer until his death in 1953. Although the firm existed until 1981, the production consisted mostly of clear glass and pieces with faint coloration which literally paled in comparison with the hues from the 1920s. Yet, despite only a relatively short period of colored art glass production, it can be said that Charles Schneider and his glass works left their imprint on art glass history.

Today, Schneider Art Glass can be found in many museums in Europe as well as in the United States. The Boston Museum of Fine Arts has a large collection, as does the Glas Museum Hentrich, part of the Kunstmuseum in Duesseldorf, Germany. Many other museums have examples in their decorative arts holdings, including the Musée des Arts Décoratifs in Paris. On the open market this glass is scarce, and intricate pieces in pristine condition are very difficult to find. Prices are scaled to the type, size, intricacy, and

condition of a given work, with constantly upward trends. This holds true whether the signature is "Schneider" or "*Le Verre Français*." It must be noted, however, that pieces from later years (late '40s to '60s) carry considerably lower price tags. The steadily rising demand seems to indicate that today's public is equally captivated by the genius of Charles Schneider.

Schneider Art Glass was ahead of its time, capturing a slice of the future and revealing it piece by piece. For little more than one glorious decade, there was the excitement of daring designs and a symphony of color which burst upon the senses like fanfares heralding a new age! And after the crescendo, suddenly silence...an era had passed, and with it those breathtaking colors and the unique style of Charles Schneider, never to be created again. Fortunately for us, his legacy is adding to the glory of glass history. ■

## Mid-Century Whimsy

(continued from page 81) built a decorative wall composed of staggered cinder blocks turned on their sides. The overall effect is a playful abstract pattern through which one can view the Silverlake Hills. Incidentally, the inspiration for this clever wall design came from a Sunset Pation book, c.1961!

With the front entryway completed, I was ready to move on to my biggest challenge - creating a lower patio off the studio/den. With its stunning views of LA, and endless entertaining possibilities, I felt the patio would be the perfect outside extension of the studio. The diagonal grade to the property suggested three general areas - the largest for lounging, another for dining, and a sunken fire pit. To make the patio organic to the house, I used simple materials inherent in the original construction - cement slabs with redwood strip dividers, and concrete blocks. As a finishing touch, I furnished the patio with understated yet perennially classic Walter Lamb.

I am grateful that the past four years have given me the opportunity to make a personal statement with such a unique home. In a world that has grown aesthetically charmless with each passing decade, it was a joy to couple my creative sensibilities with an architectural period that I believe is the very essence of our nearly vanished 20th century. ■

## Modernism, eh?

(continued from page 22) and jewelry and will be held at the Design Exchange, Toronto, November 16-17, 1999. Tel. (416) 926-1774.

Dates for the Flamboro outdoor antiques shows (in the countryside around Toronto) are August 14 and October 30 in Aberfoyle, and September 25 at the Kelso Conservation Area near Milton. Tel. (905) 685-1225.

The next jewelry auction by Dupuis is at the Royal Ontario Museum, Toronto, Novem-

ber 27-29, 1999. Tel. (416) 968-7500. ■

*- 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.*

## Ocean Liner Style

(continued from page 26) "Guided by this bold credo, his design staff set to work," wrote John Maxtone-Graham, maritime historian and president of the Ocean Liner Museum. "What emerged was a riot of Establishment Modern, an extension of the International Paris Exposition of 1925, packaged in a conventional hull of a ship and delivered to New York in 1927." It was not the biggest or the fastest, but the Ile was most certainly the smartest and, until the *Normandie*, the most popular French ocean liner. Cruise ships owe a tribute to the Ile de France as her trend-setting interiors influenced the design elements of many vessels today.

Everything aboard the Ile de France was new, from the tiniest detail to the streamlined interior decoration. Nothing was derived from anything else. There was almost no panel, fabric, railing or motif identifiable with an earlier age. The Ile de France was an original.

Her radical interiors had a sensational chic, and with its curious blend of glamour, prestige and ambiance, the Ile was popular from the start. Her timing transcended the economic disaster of the crash of '29, the slump of the '30s, a world war and lasted well into the post-war years.

However, according to John Maxtone-Graham in terms of design, the penchant for the colossal was manifested in the dining room, which he contends was one of the ship's least successful public rooms. "It was too tall, overscaled 'Mussolini Modern,' he remarked. "The relentless modernity included an imitation fountain in the center of the dining room, its "waters" immobile chromium tubes lit from below. Despite the excesses, the ship set decorative precedents that last to this day.

There was yet another cachet attached to travel on the French Line: The lure of Parisian ohh-la-la. According to John Maxtone-Graham, "I think that the Ile de France was perhaps the floating incarnation of a consistent American fantasy about France and the French, and the conviction that France, or more particularly Paris, was the sin capital of the world, which led to the notion of acceptable indulgences of a night on the town. The Ile was the original whoopee ship, and the seductive Parisian dream made travel on the Ile irresistible."

The Ile de France was one of four ships on the North Atlantic, including the *Queen Mary*, *Mauretania*, and *Nieuw Amsterdam* that people sailed on again and again. These ships were unique in that they inspired incredible passenger loyalty.

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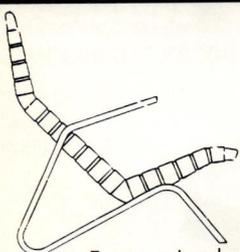
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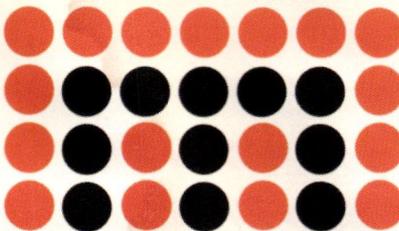
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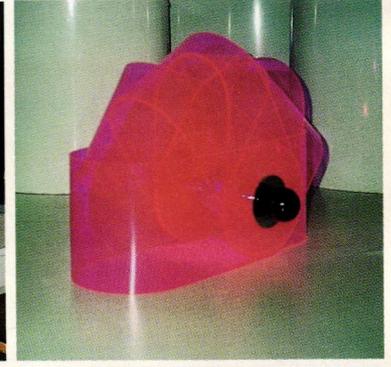
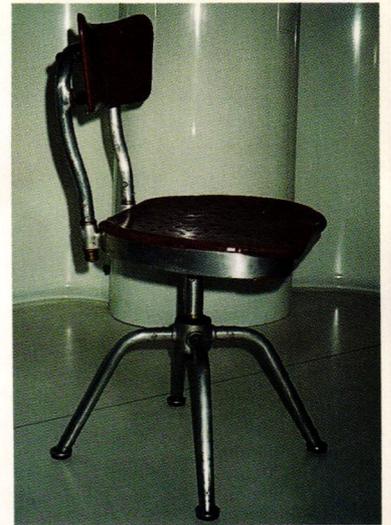
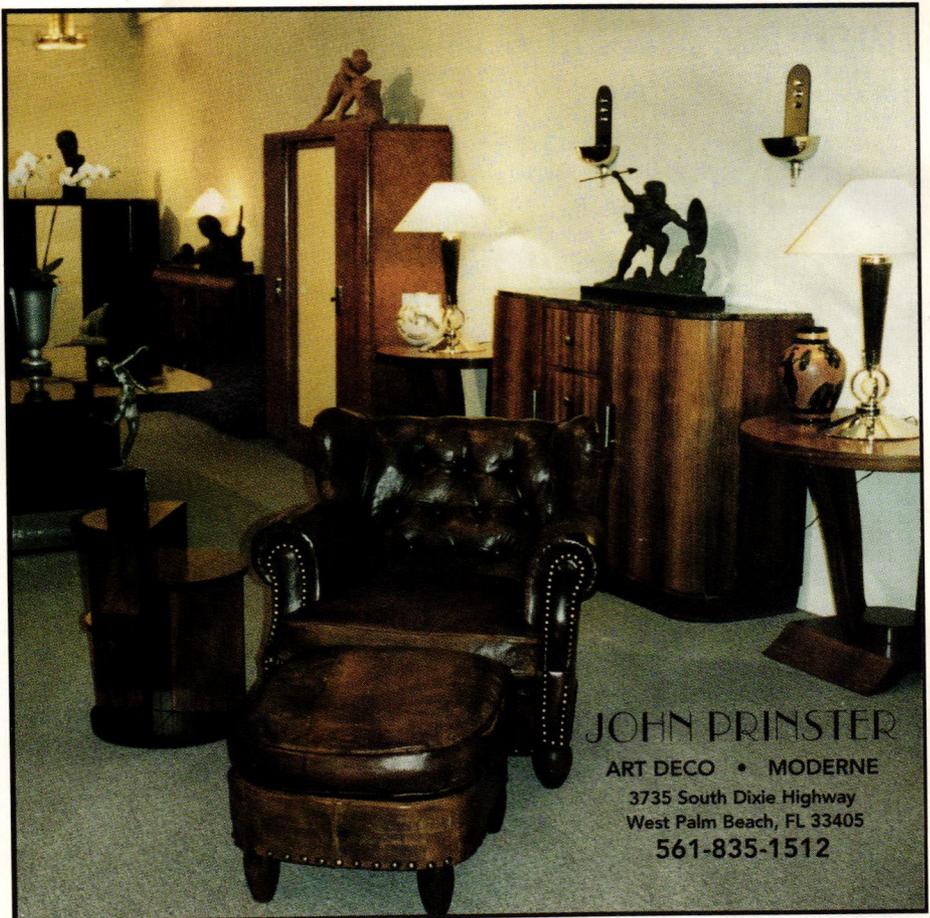


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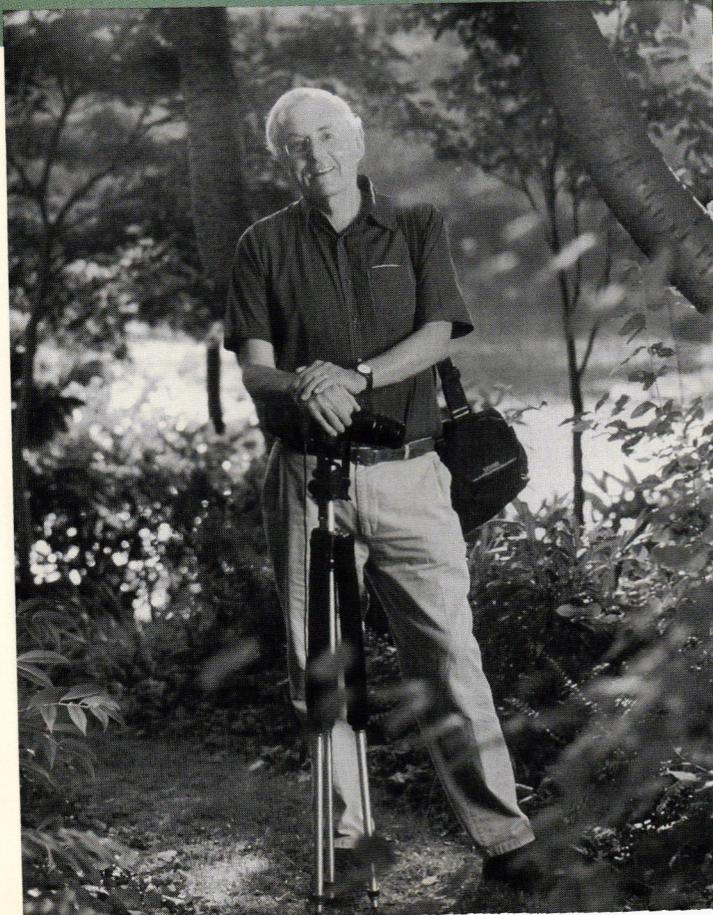
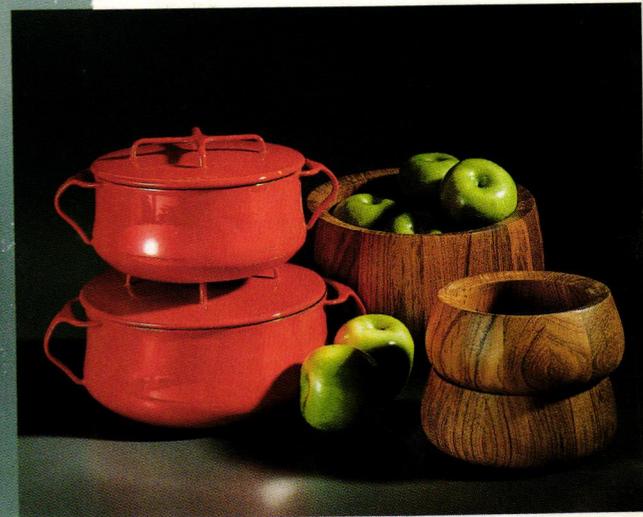



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## the influentials

CLOCKWISE FROM LEFT: Dansk founder Ted Nierenberg pursuing his new interest - nature photography; Dansk enamel cookware and simple modern wooden bowls; The start of it all - the distinctive Dansk flatware which was the first product Ted Nierenberg sold to U.S. retailers



## dansk designs

Setting out on a search for ice coolers, Ted Nierenberg came back from Europe instead with a striking set of stainless flatware which launched the beginning of Dansk Designs

Text by Judith Gura. When Ted Nierenberg says, "My wife is really the founder of Dansk," he's not just being chivalrous. If Martha Nierenberg (and her two babies) hadn't charmed a crew of striking stevedores into unloading the fledgling company's first shipment of flatware from the *S.S. America*, the Dansk story might never have been told. Even without the human-interest sidebar, it's a fascinating tale of opportunities, crises, and creative entrepreneurship.

In 1954 the Nierenbergs traveled to Europe, scouting sources for a new manufacturing venture - ice coolers were the intended product. Trained as an engineer, Nierenberg had been in the automotive parts business, and wanted to start his own company. After seeing an entire building of flatware at Germany's Hanover Trade Fair, he decided to visit the manufacturing center of Sölingen. "I knew nothing about flatware," he says, "but I knew a lot about steel fabrication." He was impressed by the advanced technology, high productivity, capabilities, and low labor costs of the German factories, and decided to look into producing a line of high-quality, well-designed flatware for the American market. Traveling on to Scandinavia, he came across a striking set of stainless flatware with teakwood >

"We realized we had a strong brand name...people came in [to the Dansk outlet] and bought by the car load." - Ted Nierenberg

handles in a Copenhagen design museum. He located the source - "a starving designer named Jens Quistgaard" - who had been unable to find a manufacturer for his unusual design, and convinced Quistgaard to make up additional samples, promising to get them made. Nierenberg returned to Germany and located a manufacturer willing to do the job.

Returning home, Nierenberg faced the problem of determining how and where to sell his products. He knew nothing about department or specialty stores, but felt the new line, called Dansk (Danish) after the country of its design, would appeal to the sophisticated readers of *The New Yorker*, the advertising medium of choice for luxury consumer goods - especially imported products. He approached the magazine for help in locating retail outlets, and, given a breakdown of key U.S. markets and the major retailers, set out in early fall, leaving Martha at home awaiting the birth of their second child. Armed with a stack of brochures and a single place-setting of flatware, he went on a two-month selling trip around the country - calling on the leading department stores as well as prestige specialty retailers (such as Bonnier's and Georg Jensen in New York, J. Caldwell in Philadelphia, and Gump's in San Francisco) - and wrote orders in every store he visited. Store buyers realized the distinctive pieces would find willing customers, though most of them did not realize just how willing, nor how many, there would be. In one San Francisco location, a saleswoman sold 20 place-settings before Nierenberg had even left with his samples (the store placed an order for 144 settings, as did Gump's, eschewing its customary demand of exclusivity). At Neiman Marcus, his reputation had preceeded him. Trend-spotter Stanley Marcus had seen a Dansk brochure sent by a Philadelphia customer to her fiancé in Dallas. ("I didn't have merchandise, Nierenberg recalls, but I had lots of brochures.") By the time he entered the Neiman's buyer's office, she had already been instructed to purchase the line.

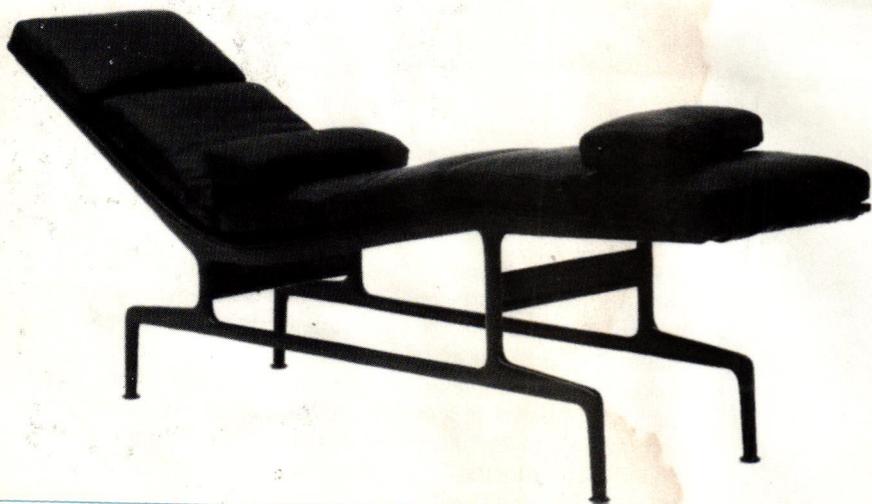
With signed orders in hand, Nierenberg obtained bank financing to underwrite production, and delivery was promised in time for Thanksgiving. When the factory threatened production delays, he returned to Germany to speed things up, and managed to get the first four cases of flatware made, packed, and - when no freighter

was available in the Hamburg port - onto the passenger ship *S.S. America*. Another crisis came when a strike of dockworkers on the New York waterfront threatened to send the newly-arrived ship back to Hamburg with its cargo in the hold, which is where Martha and her infants came in. What stevedore could resist a young woman pleading that her children would starve if they didn't agree to unload her husband's merchandise?

In the fairy tale ending to what was almost a disaster, the merchandise was shipped to stores, sold, quickly reordered, and Dansk hired reps to line up several hundred accounts across the country, as a market hungry for good modern design eagerly bought the new products and demanded more like them. Other flatware designs followed, including the *Variations* series that inspired dozens of lookalikes. It was time to look into expanding the product line.

On one of his trips to Denmark, Nierenberg noticed some stylish colored enamelware bowls, and asked Quistgaard to design a line of enamel cookware attractive enough to come to the table. This became *Kobenstyle* whose anticipated first-year sales of 1/2 million dollars turned into a phenomenal 1.5 million. Teakwood came next, produced at a Copenhagen barrel factory. It was the first time anything other than a salad bowl had been made in teak, and, Nierenberg says, "The line sold like gangbusters." There were trays, a cheeseboard, and the first ice bucket - everything designed by Quistgaard - and sales were limited only by the small production facilities of the factory. Prices, for high quality products, were remarkably affordable, even after several years, ice buckets and trays sold for less than \$20. Dansk continued to broaden the line, first with flamestone serving accessories, and then modern dinnerware. All of the products were successful.

Meanwhile, Dansk advertising - undistinguished black and white New Yorker ads - was not up to the level of its stylish products. Looking for new ideas, Nierenberg was struck by the sophisticated fashion images of photographer Irving Penn, and in 1956 arranged (for the exceptionally high fee of \$500) for a consultation. Though professing total ignorance of Dansk products and their market, Penn offered what proved to be invaluable advice - to advertise only in color, use only full pages, and print a brochure with the five ads and an attractive cover for mailing to retailers before the campaign appeared. Since photography, production, and space costs would absorb most of his advertising budget, Nierenberg could afford to run each ad only once, but he scheduled them between September and Thanksgiving, preceeded by the mailing piece. The impact was everything he could have hoped for - the striking still-life images cre-



#### chaise mixup

In the Spring issue of *Echoes*, the Eames 1956 Lounge Chair and Ottoman for Herman Miller was erroneously illustrated by the *Echoes*' art department as the chaise lounge Charles Eames designed for film director and friend Billy Wilder in 1968. The chaise pictured at left is the correct model. Wilder had mentioned to Eames that he would like a narrow couch for his office where he could take afternoon naps, and this design was the Eames Office's solution. Still in production today by Herman Miller Inc., it is constructed of black leather and a nylon-coated aluminum frame.

ated the impression of a saturation campaign, and gained the support of top retail executives. "We were no longer dealing with buyers, but with merchandise managers, who understood what we were doing."

The campaign also secured the allegiance of a dedicated market of consumers - young marrieds furnishing their first homes with newly-fashionable Danish Modern furniture - as well as older customers attracted by the well-designed products which (until inferior copies began to proliferate), were like nothing else on the market. Specialty stores like Gump's and Neiman Marcus merchandised Dansk products together in one location, though department stores scattered them in different departments. Customers found them anyway, and by the 1970s, Dansk was one of the country's most prestigious names in gifts and tableware.

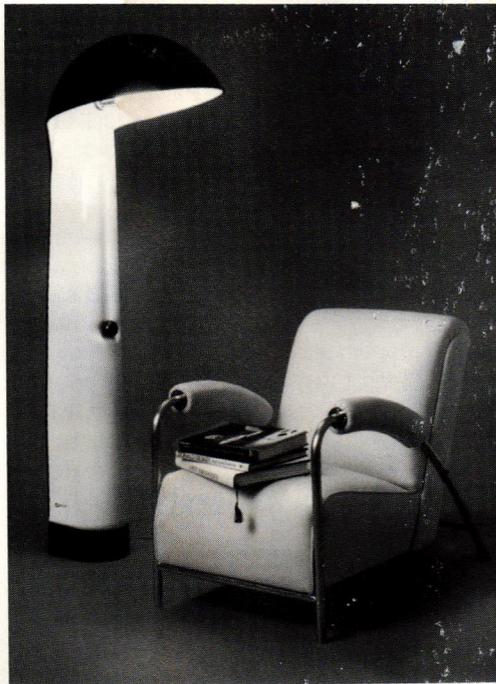
Plagued by an overload of irregulars and seconds in this high quality-conscious production, Nierenberg looked into outlet stores, a relatively new concept. The first Dansk outlet opened July 4, 1968 in Kittery, Maine, where it had sales of \$40,000 the first day, and \$4 million by the end of five years. "We realized we had a strong brand name...people came in and bought by the car load." At the end of the next decade, the volume of six outlet stores equalled Dansk's wholesale business, creating new problems from department stores which objected to the competition, forcing the need to face another new challenge. "If I'd stayed with it," Nierenberg says, "I would have opened a Dansk retail store right near Bloomingdale's to handle our first-quality lines, and then built our own network of prestige retail stores, separate from the outlets." Instead, he decided that he was ready to get out of the business, and sold Dansk in 1982.

Nierenberg has never looked back, having no inclination to second-guess the subsequent ups and downs of the company he built. Looking for a new interest, he took up photography, pursuing it with the same devotion he'd given to his business, and publishing a well-received book of nature photographs taken in his own garden. When the extraordinary achievements of Dansk are pointed out to him, he replies, with a smile "ice coolers would have been a much bigger business." ■

- Judith Gura, a specialist in 20th century design, is an assistant professor at Pratt Institute, and conducts lecture programs at The Bard Graduate Center. She writes frequently about design and furnishings, and is working on an upcoming exhibition at The Brooklyn Museum.

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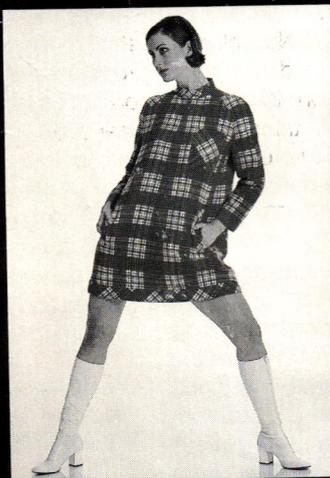
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## Ocean Liner Style

(continued from page 102)

### Another Ile de France?

The legend of the Ile de France manifests itself in another venue located in Montreal, Canada. For more than half a century Le 9e, the 9th floor dining room at Eaton's Department Store, has delighted its visitors, like the Ile, both by the quality of the food served and the stunning Art Deco architecture. An oasis of relaxation in the heart of the store, the restaurant is a replica of the Ile de France's dining room, and a testament to the vision of Lady Eaton, widow of Sir John Eaton.

Stephen Lash, Ocean Liner Museum founder and vice chairman of Christie's international, told the following legend to the assembled members and guests of the Art Deco Society of New York during a lecture on the great transatlantic ships entitled "The Floating Palaces." "When Sir John and Lady Eaton traveled on the Ile de France, in a gesture to please his wife with a souvenir, Mr. Eaton asked, 'Well, my dear is there anything you would like from the ship?' Enchanted by the majestic, Art Deco style of the *salle à manger*, Lady Eaton, replied, 'I'd like to have the dining room.'"

Mr. Lash admits that he can not recall the authenticity of this little story, but it seems to hold credence because on January 26, 1931, the Le 9e restaurant first opened its door to Montrealers with the unique setting of the Ile de France's *salle à manger* as inspiration.

### Eaton's Le 9e

At that time, the architectural style adopted by the majority of major corporations in the '30s was inspired by the past. Eaton's, however, like the naval architects of the Ile de France, opted for a modern style, commissioning architect Jacques Carlu, *Prix de Rome*, to design the decor of its downtown store restaurant. By good fortune and against all precedent, Mr. Carlu was encouraged by Mr. Eaton to fulfill that commission in a style that was truly modern for the period.

### The Grand Foyer

The grand foyer of the Le 9e restaurant, serving as both a "promenade deck" and a tea room, is lit by huge bay windows set close together to provide a panoramic view of the city. In Art Deco style the sparsely designed dark wood furniture is understated, classic, and upholstered in gray, black, and pink. A large recess, set off with vertical mirrors, links the reception area to the restaurant.

From this point of entry the harmonious theme is carried forward into other elements of the interior design. The restaurant's 35-foot high ceiling echoes the monumental design elements of the Ile's grand *salle à manger*. Like the Ile with its indirect lighting, lighting in the restaurant is also subdued. Immense alabaster vases, which stand on Belgian black

marble pedestals at both ends of the room, are tastefully lit from the interior. Lighting throughout the restaurant is a perfect blend of artificial and natural daylight, and comes from opal windows set in horizontal bay windows above a frieze. The bas-reliefs, which decorate the lintels, are the work of Denis Gélin. Befitting the dining ambiance, they feature culinary themes such as game, vegetables and fruits, wild ducks, and birds created in stucco and lit from all sides.

In addition, two individual salons in the same style - found at both sides of the dining room - provide an atmosphere that is more intimate and inviting.

Today, Eaton's Le 9e remains a wonderful place for tea in the afternoon and tasteful dining, where one may recall the glamour of a bygone era. The decorative elements blend together to create a unique setting and a feeling of well-being and relaxation. For ocean liner historians and those who wish to dine in Art Deco style, they may recapture what life was like dining in the Ile's *salle à manger* by visiting the "other" Ile de France, Le 9e.

### Bon Voyage

The Ile de France's popularity covered three decades beginning with her maiden voyage in 1927. It became a troop ship in World War II and was refurbished after the war with her Art Deco decor and the longest bar on the North Atlantic. With her revitalized interior, the Ile made crossings into 1963. Its demise, like other great steamships, was brought about by the rising popularity of air travel.

The final hours of the Ile de France, however, will truly sadden the Art Deco enthusiast and true aficionado of ocean liner history. Before she was sold to the Japanese for scrap, the Ile was used as a floating set for the film, *The Last Voyage*, the story of an aged liner on a final trip. Riddled with explosive episodes, the extravagant modern interiors of the ship - intact at the time - were blasted into oblivion, and destroyed in the final climax of the film in a cinematic blaze of glory. The French line was horrified, as were Art Deco and ocean liner historians, when they realized that the Ile de France, perhaps the sexiest and most glamorous ship on the Atlantic, had such a tragic end.

*Credits: Michael Levine, Art Deco historian and restoration expert. A special thank you to Mr. John Maxtone-Graham, maritime historian and president of the Ocean Liner Museum, for his contribution to this feature which also incorporates some of the comments in his book entitled, The Only Way to Cross, a Barnes & Noble book.*

### The other Ile de France

Le 9e Restaurant  
Eaton's Department Store  
677 Ste-Catherine West  
Montreal, Quebec H3B 3Y6 Canada  
Tel. (514) 284 8421

## The Earth, Four Winds, and the Sea

(continued from page 26) seas, poor restoration at some point (including bronze paint over the lacquer), and rough handling in storage.

The Normandie was one of the most elegant of the ocean liners. Its interior fittings represented the finest French decorative arts, while the ship was also, at the time of its launching, the fastest, largest, and most advanced passenger ship afloat. Like the *Titanic*, its tragic end has helped to keep its name alive.

Ironically, it was safety equipment and attempts to save the burning Normandie that destroyed it. The fire began when a spark from an acetylene torch being used in the Grand Salon ignited kapok in life vests stored nearby. The large amount of water used in the attempt to put out the fire caused the Normandie to capsize. The liner was eventually raised, but hull damage made it too expensive to repair and she was sold for scrap.

After WWII ended, the warehoused art treasures from the Normandie's interior were returned to France. Many, including the *Chariot of Aurora*, went into the post-war refurbishment of the *Ile de France* in 1949. However, 18 inches had to be cut off the mural's bottom row to fit it into the Ile.

Eventually, the Normandie furnishings were removed from the Ile de France, and many of them were auctioned off in the early 1960s. At this point, the mural, like many other Normandie furnishings, dropped out of sight. The *Chariot of Aurora* was often presumed to have been destroyed in the fire. Instead, the mural resurfaced in the early 1980s, and a New York art dealer acquired it. The collector who bought it from him, Frederick Koch, donated it to the museum.

So where was this one-ton mural during the lost decades? Despite all the museum's research on the mural, "I don't know where it was," Lippincott admits.

The Carnegie Museum of Art is located at 4400 Forbes Avenue in Pittsburgh, Pennsylvania. Tel. (412) 622-3131. ■

- Jim Sweeney is a freelance writer and editor based in Alexandria, Virginia.

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### Echoes Abroad

(continued from page 30) evidenced in the strong bidding that accompanied the more significant designs in these three sales. Further specialized sales to be held in 1999 include the September 15 Scandinavian Design sale (Christie's South Kensington). ■

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

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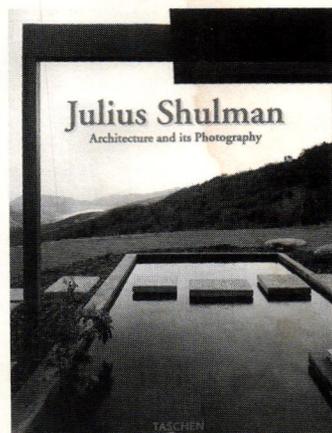
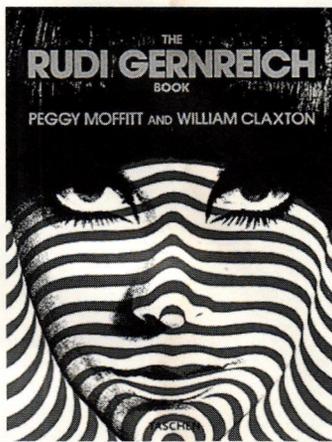
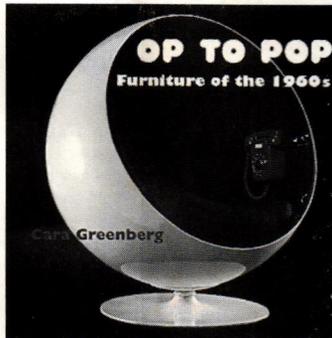
**New! The Rudi Gernreich Book** by Peggy Moffitt and William Claxton...One of the most original, prophetic, and controversial American designers of the 1950s, '60s, and '70s, Rudi Gernreich was fashion's bad boy and its oracle. This book documents Gernreich's career through the acclaimed photographs taken by William Claxton of Peggy Moffitt, Gernreich's favorite model and more. Augmenting Claxton's definitive studio work are shots of his earliest work and photographs by Richard Avedon, Helmut Newton, and David Bailey, among others. 344 illustrations. 240 pgs. Hardcover \$29.99

**Form Follows Finance: Skyscrapers and Skylines in New York and Chicago** by Carol Willis...In contrast to standard histories that counterpose the design philosophies of the Chicago and New York "schools," this book shows how market formulas produced characteristic forms in each city - "vernaculars of capitalism" - that resulted from local land use patterns, municipal codes, and zoning. Refuting some common clichés of skyscraper history such as the equation of big buildings with big business and the idea of a "corporate skyline," this book emphasizes the importance of speculative development and the impact of real estate cycles on the forms of buildings. 170 black and white illustrations. 224 pgs. Softcover \$22.50 **SALE PRICE \$18.00**

**New! In the Groove: Vintage Record Graphics 1940-1960** by Eric Kohler...Selected for their noteworthy design and wonderful illustrations, these visually stunning album covers range from jazz to popular tunes to classical and Latin styles. But it's the lounge vibe that truly runs wild as we tour more than 300 sensational album covers, including seldom-seen issues from Decca, Blue Note, and other labels. A brief text explains what design was like before the photograph took over and how the invention of the LP changed the record business forever. Author Eric Kohler also introduces the stand-out designers and key labels of the period. 270 color images. 132 pgs. Softcover \$18.95

**Touring the Flatiron: Walks in Four Historic Districts** by Joyce Mendelson...From the Victorian department stores of Ladies' Mile to the early skyscrapers of Madison Square to the stately brownstones of Gramercy Park, *Touring the Flatiron* takes the reader through some of the most vibrant sections of New York City. Combining historic photographs, illustrations, maps, and text, this book fully illuminates the area's rich architectural, cultural, and literary history, as well as the stories of people linked to these places. 144 pgs. Softcover \$12.00

**New York's 50 Best Skyscrapers** by Eric Nash...4.25" x 7.5"



format, 128 page guide to the skyscrapers of the Big Apple. Softcover \$12.00

**New! Alexander Calder, 1898-1976** by Marla Prather...This lavishly illustrated book reflects the full diversity of Calder's oeuvre and explores an outstanding selection of more than 200 of his works. Based on access to family archives, an overview of Calder's entire career, and contributions from the artist's grandson Alexander S.C. Rower, this book for the first time presents the artist in a serious light and proper historical context. Without ignoring the playful and whimsical dimension of his work, the book emphasizes Calder's role as one of the great formal innovators of the century. Each work of art selected from those produced during his prolific career is reproduced here in color and is accompanied by comparative works, informative essays, and extensive chronology. 320 illustrations, 250 in color. 376 pgs. Hardcover \$65.00

**New! Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930-97** edited by Marianne Aav and Nina Stritzler-Levine...Focusing on the central and decisive role played by Modernism: this book examines the outstanding design achievements of Finland over the last seven decades. It is the first volume in English to provide a thorough account of the artistic and cultural qualities of Finnish design as distinguished from the design of Nordic and other European neighbors. Also considered are the principal ideas, individuals, and influences that combined to produce Finnish Modernism, as well as its international reputation. The book discusses the renowned work of such Finnish architects and designers as Alvar Aalto, Tapio Wirkkala, Kaj Franck, and Timo Sarpaneva; and of manufacturers including Artek, Arabia, and Marimekko. It features separate discussions of Finnish modernism in design, architecture, ceramics, glass, furniture, metal work, jewelry, product design, textiles, and wood-working and concludes with a consideration of the position of design in contemporary Finnish culture. 300 illustrations, 200 in color. 352 pgs. Hardcover \$65.00

**New! Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman Collection** by Deborah Rothschild, Ellen Lupton, and Darra Goldstein...Drawing from Merrill C. Berman's spectacular private collection of 20th century posters, ads, photomontages, and graphic ephemera, this book showcases more than 200 examples of progressive graphic design from the 1920s and 1930s. The book begins by detailing Berman's pivotal role in shaping the history of graphic design as he amassed his collection. The authors then investigate the filtering of avant-garde design into mass-produced posters and advertisements, the evolution of design production techniques in the Machine Age, and the avant-garde's promotion of itself. The selections included from the Berman Collection, most never before shown or reproduced in the United States, include works by well-known artists (Lissitzky, Rodchenko, Cassandre, Man Ray, and others) and by lesser known masters. 200 illustrations, 100 in color. 224 pgs. Hardcover \$50

**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** ed-

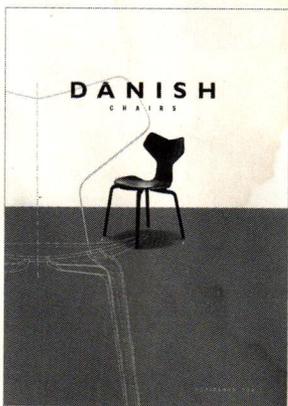
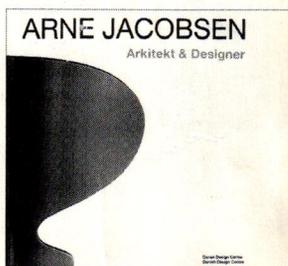
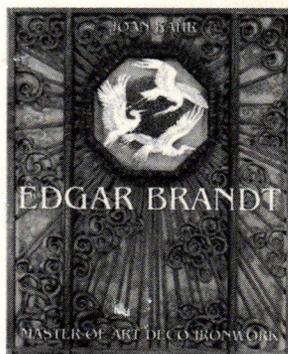
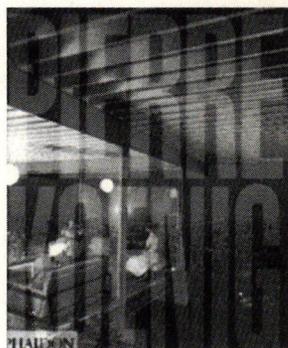
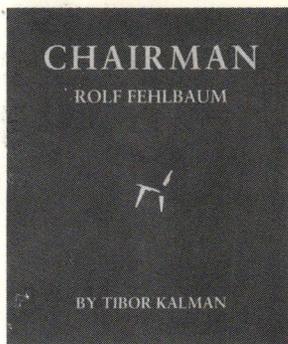
ited by Peter Gossel... This autobiography and retrospective is a vivid journey across six decades of great architecture and classic photography through the eyes of Julius Shulman. Included are buildings by many famous architects, including Frank Lloyd Wright, Richard Neutra, Rudolph Schindler, John 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 Mauriès... 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, a listing of exhibitions, a list of books 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**

**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, Wili Fehlbaum, goes to America and sees a chair that blows his mind. It is by Charles and Ray Eames." Thus begins Chairman, a poetic and true story about Swiss entrepreneur Rolf Fehlbaum, and the 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**

**Shop NY: Downtownstyle** by Meg Castaldo... You know what it looks like. Now here's where to find it. Designer. Vintage. Streetwear. Re-sale. Discount. Downtownstyle takes you from Chinatown to 23rd Street, to the hottest designers. The book's 400 listings tell you where to find glam getups for the trendiest clubs, space-age outfits for a trip to Mars, dreamy dresses for the opera, along with shoes, bags, belts, jewelry, and sunglasses. Also included are neighborhood gems such as cafes, bars, restaurants, book, music, and home stores. 6" x 7". 240 pgs. Softcover \$15.95

**New! New York: A Vertical Postcard Book** by Ann Rhoney... Thirty striking images by photographer Ann Rhoney capturing famous NY landmarks such as the Flatiron building, the Statue of Liberty, and Times Square have been hand-tinted to



create romantic, unique postcards from one of the world's most exciting cities. Thirty 4.25" x 9" color postcards. Softcover \$11.95

**The National Trust Guide to Art Deco in America** by David Gebhard... 230 black and white illustrations. 416 pgs. Softcover \$19.95 **SALE PRICE \$15.16**

**New! Danish Chairs** by Noritsugu Oda... This book gathers together more than 200 premier examples of 20th century Danish chair design, taking an in-depth look at this classic design movement. Featured designers include Arne Jacobsen, Hans Wegner, and Finn Juhl, among many others. Black and white photographs and select color images present 360-degree views of every chair, and the accompanying text offers notes about materials and measurements. Schematic drawings for many examples are also included, along with an overview essay by Takako Murakami. Succinct profiles of the designers lend insight into their work. 224 pgs. Softcover \$29.95

**New in Paperback! American Art Deco** by Alastair Duncan... This splendid book explores the indigenous tradition of Art Deco in America and, in over 500 illustrations, reveals the beauty and extent of the style as it was manifested here. Illustrations of objects range from cocktail shakers to the Tylon and Perisphere of the 1939 World's Fair in NY. 502 illustrations, 233 in color. 288 pgs. Softcover \$34.95

**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 uncopyable 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**

**Pop Art** by Tilman Osterwold... Tilman Osterwold, the director of the Württembergischer Kunstverein, Stuttgart, provides a detailed account of the styles, themes, and sources of Pop Art, investigating its development in different countries and providing biographies of its leading exponents. Hundreds of color illustrations. 240 pgs. Softcover \$19.99 **SALE PRICE \$15.99**

**New! Edgar Brandt: Master of Art Deco Ironwork** by Joan Kahr... This definitive portrait, handsomely illustrated with both period and contemporary photographs, celebrates the grilles, screens, tables, andirons, and lighting fixtures created by this master French craftsman and sought after today by collectors around the world. 282 illustrations, 60 in color. 240 pgs. Hardcover \$60

**ABC of Design** by Lynn Gordon... 26 two-color illustrations. Format 5.5" x 5.5". 60

pgs. Hardcover \$9.95 **SALE PRICE \$7.96**

**Arne Jacobsen: Architect and Designer** by Poul Erik Tojner and Kjeld Vindum... 199 illustrations, 13 in color. 132 pgs. Softcover \$49.50. **SALE PRICE \$39.96**

**Art and the Machine: An Account of Industrial Design in 20th Century America** (1992 reprinting) by Sheldon Cheney and Martha Cheney... 157 illustrations. 325 pages. Hardcover \$49.95 **SALE PRICE \$39.96**

**The Bicycle** by Pryor Dodge... 238 illustrations, 178 in color. 244 pages. Hardcover \$50.00 **SALE PRICE \$40.00**

**Bicycles** by Fermo Galbati... 142 pages. Softcover \$12.95 **SALE PRICE \$10.36**

**Character Trademarks** by John Mendenhall... 130 pages. Softcover \$14.95 **SALE PRICE \$11.96**

**Deco Type: Stylish Alphabets of the 20s & 30s** by Steven Heller... 132 pages. Softcover \$17.95 **SALE PRICE \$14.36**

**Everyday Elegance: 1950s Plastics Design** by Holly Wahlberg... 250 color illustrations. 112 pages. Softcover \$19.95 **SALE PRICE \$15.96**

**Hey Skinny: Great Advertisements from the Golden Age of Comic Books** by Miles Beller... 95 pages. Softcover \$9.95 **SALE PRICE \$8.40**

**Hitting the Road: The Art of the American Roadmap** by Douglas A. Yorke, Jr., and John Margolies... 231 full color illustrations. 132 pages. Softcover \$18.95 **SALE PRICE \$15.16**

**Italian Art Deco: Graphic Design Between the Wars** by Steven Heller and Louise Fili... 500 illustrations. 132 pages. Softcover \$14.95 **SALE PRICE \$11.96**

**Machine Art: Sixtieth Anniversary Edition** Museum of Modern Art, Preface by Philip Johnson... 122 black & white illustrations. 120 pages. Softcover \$12.95 **SALE PRICE \$10.36**

**French Modern: Art Deco Graphic Design** by Steven Heller and Louise Fili... 175 color illustrations. 132 pgs. Softcover \$17.95. **SALE PRICE \$14.36**

**Magnificent Obsessions** by Mitch Tuchman... 143 pages. Softcover \$18.95 **SALE PRICE \$15.96**

**San Francisco Modern** by Zahid Sardar... 204 pages. Hardcover \$40.00 **SALE PRICE \$32.00**

**Shelf Space: Modern Package Design 1945-1965** by Jerry Jankowski... 154 illustrations. 120 pages. Softcover \$17.95 **SALE PRICE \$14.36**

**Snapshot Poetics: Allen Ginsberg's Photographic Memoir of the Beat Era** by Allen Ginsberg... Illustrated. 96 pages. Softcover \$12.95 **SALE PRICE \$10.36**

**Streamline: American Art Deco Graphic Design** by Steven Heller and Louise



## Fashion Forecast

(continued from page 35) before they're all gone. Stand out in a crowd!

For the guys, color is the word this summer. Even if you've never given it a shot before, try a red, turquoise, or purple shirt. A bold print once in a while is not going to kill you. Coincidentally, it's the perfect time of year to treat yourself to an over-the-top vintage Hawaiian shirt in a pattern that will get you noticed at the next pool party. Remember, if you're in a pair of vintage denims (like you should be) make sure to cuff them high so you'll look in the swing of things.

Vintage rock concert tees are another item you should not do without this summer. As the most requested item on our online store, it's very clear that this trend is hot and only getting hotter. Wish you didn't throw away that jersey from that concert you fondly remember? Well, now is a good time to replace it! Stick to late '70s and early '80s bands of the heavy metal persuasion as those are becoming highly collectible.

For fun in the sun, '60s Hipster bikinis in psychedelic prints or sexy crocheted two-pieces from the '70s are popular. For the guys, boxier cuts prevail, and we expect to see a lot of loud '60s Bermuda shorts out there on the beach. Aloha.

- *The Wasteland currently has three locations, one in Los Angeles at 7428 Melrose Avenue, LA, CA 90046, (213) 653-3028; one in San Francisco at 1660 Haight Street, SF, CA 94117, (415) 863-3150; and their newest store in Seattle at 312 Broadway East, Seattle, WA 98102, (206) 322-8991. They buy and sell vintage and contemporary clothing and mid-century collectibles. Looking for great vintage clothing online? Don't miss their new vintage clothing online superstore at [www.thewasteland.com](http://www.thewasteland.com).*

## Auction Highlights

(continued from page 46) Some of the best examples of many of the artists featured could be purchased for less than \$10,000, making much of the material affordable to a wide range of buyers. Among the highlights were the catalog cover lot - a Gaetano Pesce rubber coated felt and twine *Feltri* chair Prototype I, c.1986, which hammered down at \$9,775; a rare Eero Saarinen *Womb* settee and two matching ottomans, c.1950, that sold for \$9,488; and a unique Joe Colombo plastic and foam *Tube* chair with original bag that realized \$8,625.

## Copake Classic Bicycles

On April 10, Michael and Seth Fallon of Copake Auction held their Eighth Annual Antique and Classic Bicycle Auction. This year's auction was the most successful yet, with bidders from around the globe and over 30 states participating in the event. This sale featured several collections, the largest being the Jesse and Ethel Sarafin Collection which in-

cluded one of the rarest hard tire safety bicycles in North America, the *White Flyer*.

Second only to the Sarafin collection was a cache of early bicycles found in the cellar of a Pawtucket, RI home. The collection was assembled during the Depression by William Fortin, a plumber by trade who took unusual bicycles as payment from families who were unable to pay their bills.

The auction started at 10am with the first lot, a *Bronco* style bicycle, selling for \$5,500 to the Metz Museum in Freehold, NJ. A few items later a 1938 *Western Flyer* ladies air-flow balloon tire bicycle, an outstanding example of Art Deco design, sold for \$2,530. The same price was paid for a 1941 Huffman boys *Top Flite*. Other balloon tire bicycle prices worthy of note include a 1939 Elgin *Miss America* for \$1,320; a *Model H* 1948 Whizzer motor bicycle for \$2,310; a 1934 Elgin *Black Hawk* for \$2,200; and a rare 1940 Dayton *Champion* for \$4,620. The rarest lot in the sale was the celebrated *White Flyer* which was produced in 1890 by the White Cycle Co. of Westboro, Mass. Only two are known to exist today. The desirability of design and rarity drove the price to \$33,000 making it the world record for a hard tire safety bicycle.

## Rago's 20th Century Modern

Over 300 in-house bidders competed against nearly 140 absentee bidders and 113 phone bidders for the modern furnishings and decorative arts offered at David Rago's May 1-2 auction. Many records were set, among which the most noteworthy were the \$27,500 achieved for a Nakashima music stand, \$16,000 realized for a Paul Evans sideboard, and \$6,500 for a Nelson *Swag Leg* desk. Other memorable sales included a unique Nakashima macassar ebony console table, c.1979, which garnered \$25,000; a pair of Nakashima *Greenrock* walnut stools reached \$21,000; a rare Jean Prouve hanging wall unit brought \$15,000; and a Natzler tear-shaped vessel in a brown, gold, and orange glaze went for \$11,000.

## LAMA's Record Breaking Prices

On May 16, Los Angeles Modern Auctions offered for sale a rare prototype *Conversation* armchair designed by Charles Eames and Eero Saarinen while they were teaching instructors at Cranbrook in 1940. Winning first prize in the Museum of Modern Art's Organic Design Competition, the prototype chair is one of only two or three examples known to exist, one of which is on tour with the Eames exhibition currently on view at the Library of Congress in Washington, DC. After intense bidding between the floor and phone participants the chair realized \$129,000 with the auction crowd of over 300 cheering for moments afterwards. At one point the auctioneer had to pause to wait for the crowd to

stop cheering after the chair reached the \$100,000 mark, a first for any chair in the modern design period. The buyer who purchased the chair wishes to remain anonymous.

Although the Eames pieces in the auction did very well (as evidenced above and by the \$6,900 achieved by an *ESU-D-10-C* desk), LAMA also had impressive designs by R.M.Schindler, Paul Laszlo, Sam Maloof, Hans Wegner, and Isamu Noguchi to offer. Auction highlights included a rare R.M. Schindler *Unit* chair and couch from the Van Patten residence in Los Angeles, c.1934, which realized \$20,700 and \$18,400 respectively. A large offering of custom designed items from Paul Laszlo, c.1954, consisting of a pair of lamps, a couch, a large three-piece sofa, a coffee table, a marble top console, and a glass tile mural realized \$35,938 in total, with the lamps achieving \$9,488, well above the presale estimate of \$4,000-5,000. A rare custom rocker by Sam Maloof commanded \$23,000, while a rare Hans Wegner armchair garnered \$4,830. Finally, a rare early glass coffee table by Isamu Noguchi reached a final bid of \$7,475 over a presale of \$2,000-3,000.

## Sotheby's Pulp Fashion

A paper trail led to Sotheby's when the Fashion Department revealed its May 3rd auction entitled *Pulp Fashion*. The sale explored all connections between paper and fashion, including photography, illustrations, books, periodicals, paper clothing, patterns...even Louis Vuitton trunks heavily adorned with paper labels from fashionable ports of call.

Auction highlights included several Bert Stern photographs, including his *Marilyn Crucifix II* which garnered the top lot position of the sale by achieving \$17,250, and his shot of Veruschka and David Bailey for *American Vogue*, March 1, 1965, which realized \$6,325.

Woolworth heiress Barbara Hutton's scrapbooks of publicity and sepia-toned vacation photographs, telegrams, and news clippings, as well as small volumes filled with her reminiscences and poetry, revealed a life of exotic luxury and fantastic complexity. A group of three of her poetry journals spanning the 1920s through the 1950s brought \$17,250, while a group of seven photo albums, c.1920s-1940s, realized \$9,200. A lot of Hutton's saris and personal effects from the 1930s through the 1960s went for \$9,775.

Melvin Sokolsky's portfolio of the 1963 Spring Collections, executed according to Sokolsky's inimitable vision of an imperturbable Simone d'Aillencourt, encased in a glass bubble, landing in a series of Parisian locales and predicaments reached \$11,500. Herbert Matter's, "surreal shopper" photograph from the 1940s of an elegantly dressed, headless

woman was purchased for \$11,500. Richard Avedon's photograph of Babe Paley, c.1960, realized \$6,325. ■

### In the City

(continued from page 50) On the grounds just north of the Walker-Guthrie complex you'll find the **Minneapolis Sculpture Garden** where artists Claes Oldenberg and Coosje van Bruggen's *Spoonbridge with Cherry* rests peacefully alongside works by Alexander Calder, Henry Moore, and many others. Within the garden is the **Cowles Conservatory** which houses architect Frank Gehry's *Standing Glass Fish* along with tropical plants and greenery.

The sculpture garden should brighten up your day, but perhaps a trip back across the bridge to **Citilights** (1619 Hennepin Avenue South) may do a better job, illuminating your home with their unique offering of contemporary styled lighting fixtures. Featuring designers such as Philippe Starck, they specialize mainly in fixtures of European origin.

Nestled next to and overlooking Loring Park is the bohemian **Loring Bar** (1624 Harmon Place), a converted auto dealership showroom. This bar is filled with overstuffed furniture, crowds of seen and to be seen people, and is never lacking atmosphere. There is a small stage tucked in the corner where a diverse array of musicians have played to lounging audiences in the evenings. It's the perfect place to relax after a long day of hunting and shopping.

Having navigated this small part of South Minneapolis, we passed through areas sprinkled with points-of-interest and specialty shops. Some filled with remnants of the past, others with objects of today, and some with a tasteful mix of both. Much like the words which make up the city's name, here we have the old juxtaposed with the new. And, like the many lakes that dot Minneapolis, these pockets of boutiques and attractions contribute to the city's unique beauty and character. ■

- Robert Grassel is a freelance commercial photographer and journalist located in Minneapolis, Minnesota.

### On View

(continued from page 97) The exhibition features an exceptional group of René Herbst pieces never before shown, recreating the private apartment of the architect-designer as it was at the end of the 1940s. Prototypes, unique, and rare pieces to be shown include the famous library-daybed with metallic frame and doors lacquered with geometric motifs created for René's personal use in 1930; his private desk, c.1949; a chandelier of plate glass and chrome from his dining room; *Sandows* chair prototypes; and a Bakelite chair from *Maison de la Chimie*, c.1943. For further information call (212) 219-9565. > 114

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**On View**

(continued from page 113)

**Love and the American Dream**

On view through October 17 at the Portland Museum of Art, "Love and the American Dream: The Art of Robert Indiana" is the first exhibition to explore the two central themes of Robert Indiana's artistic career. The exhibition includes more than 70 paintings, sculpture, and prints from museums and private collections across the country.

Indiana's works all speak to the vital forces that have shaped American culture in the late half of the 20th century: personal and national identity, political and social upheaval and stasis, the rise of consumer culture, and the pressures of history. In a word, the American Dream. The American Dream is the cornerstone of Indiana's mature work. The roots of this powerful concept pervaded the artist's Depression-era childhood, as well as the social and political aspirations of the United States during his formative years as an artist (1940s-1960s). It was the theme of his first major painting (sold to the Museum of Modern Art in 1961), as well as a series of works that continues to the present (the artist finished *The Seventh American Dream* in 1998). Indiana's process of reconstructing and re-defining the American Dream has taken many forms: his political paintings, like *The Confederacy: Alabama* (1965); his literary paintings, like *The Calumet* (1961); and his autoportraits and investigations of celebrity and identity, like *The Metamorphosis of Norma Jean Mortenson* (1963-67).

Indiana also created one of the most recognized works of art in the world: *Love*. Despite the popularity of this image - or perhaps because of it - many critics have dismissed him as a designer, an opportunist, and a "one hit wonder." Much of Indiana's important contribution to American art has been overshadowed by the proliferation, pirating, and mass production of works bearing the image of "Love," yet this is also a vital and important part of his career. *Love* is also part of the artist's rethinking of the American Dream, but because of its crucial importance in Indiana's career, it comprises a separate section of the exhibition. For further information call (207) 773-arts.

**Bugatti**

Opening July 18 at The Cleveland Museum of Art, and showing there exclusively, "Bugatti" is the first American exhibition to bring together the work of three generations of the Bugatti family. The Bugatti name is known today for racing and touring cars from the 1920s and '30s that are highly prized among collectors. The car makers were descendants of Carlo Bugatti, who achieved international acclaim for his unique designs for furniture and metalwork, and whose son, Rembrandt, was a noted sculptor.

Included within the exhibition are five automobiles, including two of the greatest vehicles made by the Bugatti firm, a 1930 *Royale* and a *Type 57 SC, Atlantic* (1938), plus a "Baby Bugatti" electric car; 20 sensitively modeled animal sculptures and drawings by Rembrandt Bugatti; and 38 examples of Carlo Bugatti's furniture and cast metalwork, chiefly in silver, along with plaster models and drawings by him. For further information call (216) 421-7350.

### Milestones of Modernism

A round, blue floor radio, almost four feet in diameter; sheets of William Morris wallpaper; a silver caviar server - all are selections from one of the world's most significant collections of modernism, the Norwest Collection at The Minneapolis Institute of Arts. They can be seen, along with works by Gerrit Rietveld, Marcel Breuer, Alvar Aalto, Georg Jensen, Emile Galle, Russel Wright, Charles Ashbee, Frank Lloyd Wright and many others in the exhibition "Milestones of Modernism 1880-1940: Selections from the Norwest Collection" opening July 9th in the Minneapolis Institute of Art's Dayton Hudson Galleries.

In February the Norwest Bank Minnesota donated its entire collection of modern decorative, applied, and graphic arts to the museum. The gift was the single largest corporate donation of works of art ever given to The Minneapolis Institute of Arts. With an estimated book value in the millions, the collection includes 475 outstanding examples of the modernism period from the late 19th and early 20th centuries. With "Milestones of Modernism" the Institute marks the museum debut of the Norwest collection.

More than 200 objects from the Norwest Collection are included in the exhibition - furniture, metalwork, ceramics, glass, and works on paper. Created between 1880-1940 they represent a survey of the major movements of the period: Arts and Crafts, Art Nouveau, Wiener Werkstatte, De Stijl, Bauhaus, and Art Deco. Among the highlights is Josef Hoffmann's reclining armchair, a Tiffany favrile onion flower-form vase, Mies van der Rohe's *MR 20* armchair, and Ilonka Karasz's desk.

Early in the year 2000 the Institute will dedicate a new Wells Fargo Gallery of Modernist Design on the museum's Third Floor. the new gallery will showcase many of the works not seen in the Milestones exhibition. The Institute will continue to maintain, display, and rotate modernist objects in the downtown Minneapolis Norwest Center building, beginning with a "Modernist Glasswork" exhibition opening in mid-October.

With the addition of the Norwest Collection to its already significant holdings, The Minneapolis Institute of Arts' Modernist design collection ranks among the top ten in the nation. For further information call (612) 870-3131. ■



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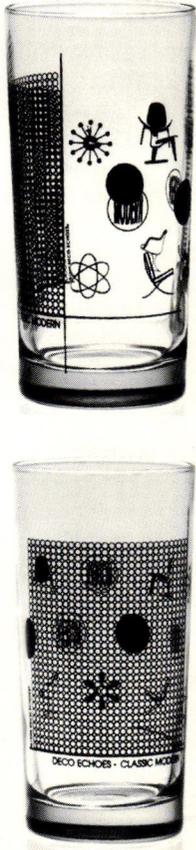


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Angela Adams Rugs	5	Daniel Donnelly	27
<b>Massachusetts</b>		<b>Washington</b>	
Charles Webb	99	Chartreuse International	103
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Retro Planet	104	Homewear (Canada)	115
<b>Michigan</b>		Ilidex Neocon Show (Canada)	inside back
Bauhaus On Barton	90	Maison & Objet Show (France)	inside front
Springdale	116	Modernariato (Italy)	103

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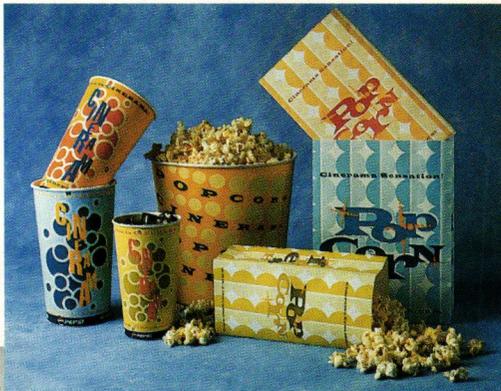
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## end notes bits of interesting information

### Cinerama's galactic energy

As the space race reached a fever pitch in the early 1960s, interior designers back on earth used vivid color palettes, rich fabrics, and asymmetrical angles to create a "futuristic" feel in interiors across the nation. Seattle's renovated Cinerama Theatre, which originally opened in 1963, captures this look in seamless detail, from the exterior and interior signage, to the reproduction '60s snack containers, polka-dot carpeting, and wavy ceiling. The new Cinerama also features a completely restored curved Cinerama screen for special presentations of 70mm Cinerama classics like *2001: A Space Odyssey*. Cinerama Theatre, 2100 4th Avenue, Seattle, WA. (425) 453-1940.

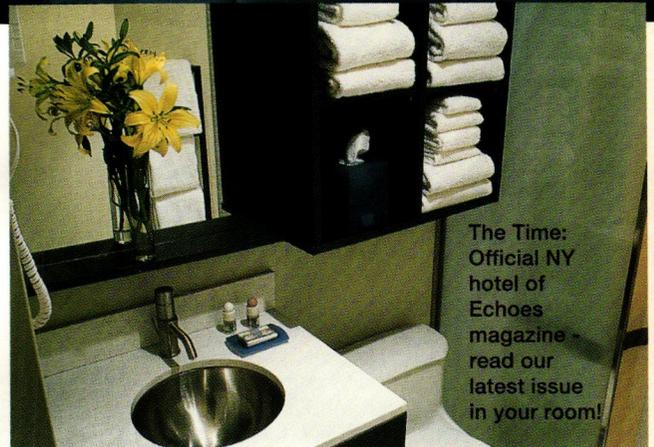


### Philip Johnson designs dj booth

This summer, P.S.1's outdoor galleries will house a dramatic, colorful, multi-tiered DJ booth and dance pavilion designed by renowned architect Philip Johnson. The pavilion will serve as the central environment for *Warm Up*, P.S.1's second annual outdoor DJ series, which will fill the courtyard with music and dancing every Saturday from 4-9pm through the summer. (718) 784-2084.

### Doo Wop in the wildwoods

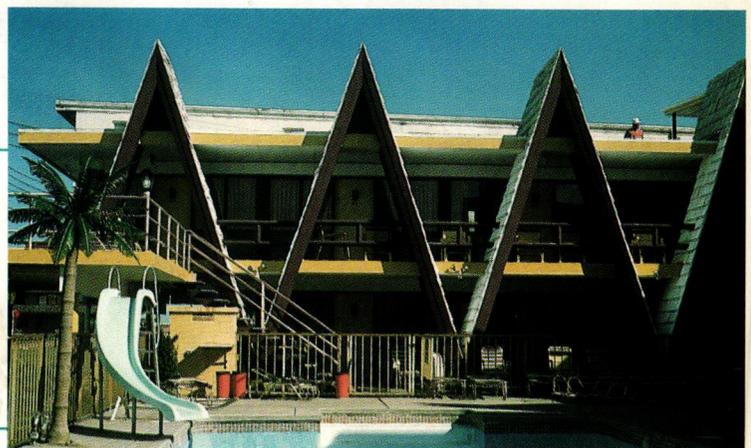
With its wild "A" frame design and plastic palm trees, the Casa Bahama Motel is among the scores of Doo Wop-style buildings that have made the Wildwoods, New Jersey area the '50s capital of America. Every Tuesday and Thursday this summer, Doo Wop '50s Trolley Tours takes visitors to see these unique masterpieces. For further information, call the Mid-Atlantic Center for the Arts at (609) 884-5404.



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### Time for a change

Designer Adam Tihany and hotelier Vikram Chatwal recently unveiled *The Time*, a boutique luxury hotel on West 49th Street. The Time offers an entirely new hotel concept, focusing on the experience of immersing oneself within a color - to see it, feel it, taste it, and smell it. While The Time's public spaces are subdued and nearly void of color - neutral lounge chairs set against dark wood paneling - each guest room is saturated with a primary color - red, blue, or yellow. The color extends from the headboard and bed cover to edible fruit to color-inspired scents created by *fresh*. In addition to this mood-altering experience, The Time offers an immense array of services and amenities, including in-room faxes, web TV, private voice mail, a state-of-the-art screening room, exercise room, and 18-hour room service and concierge. The hotel is also home to the city's hottest new restaurant, *Palladin*, run by renowned French chef Jean-Louis Palladin. The Time, 224 West 49th Street, New York. (212) 320-2900.





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### Design Exchange

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Sunday, Sept. 26

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Saturday, Sept. 25 -  
Sunday, Oct. 3

*Throughout Toronto*  
Toronto's Annual Multidisciplinary  
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### Canada's Furniture Mart

Saturday, Sept. 25

*International Centre, Mississauga*  
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### TechnoCon™

Thursday, Sept. 23 and  
Friday, Sept. 24

*The National Trade Centre  
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The Technology Solutions Exposition  
and Conference for Interior Design  
and Facilities Management



### Designers Walk

Wednesday, Sept. 22

*Midtown Toronto*  
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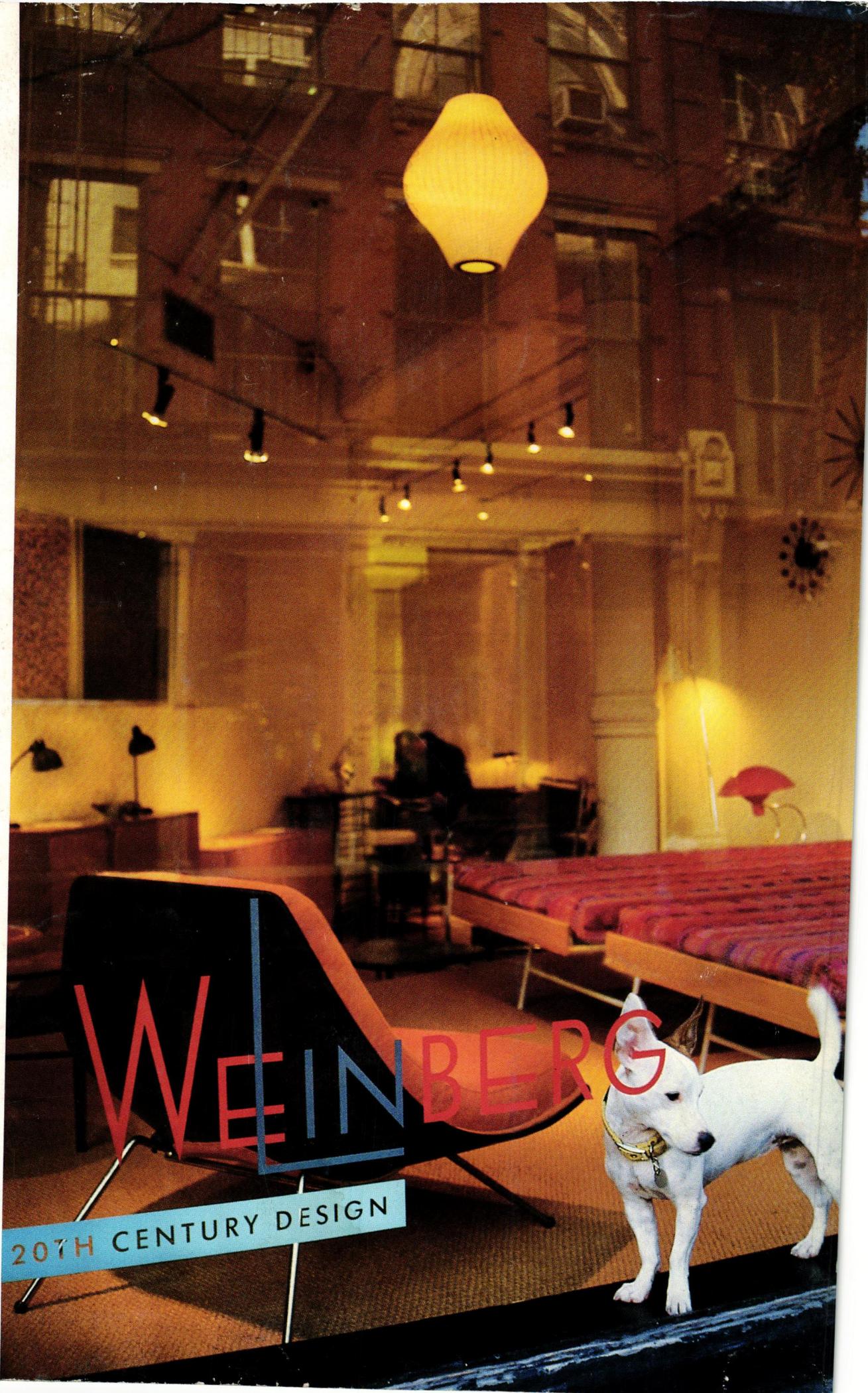
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