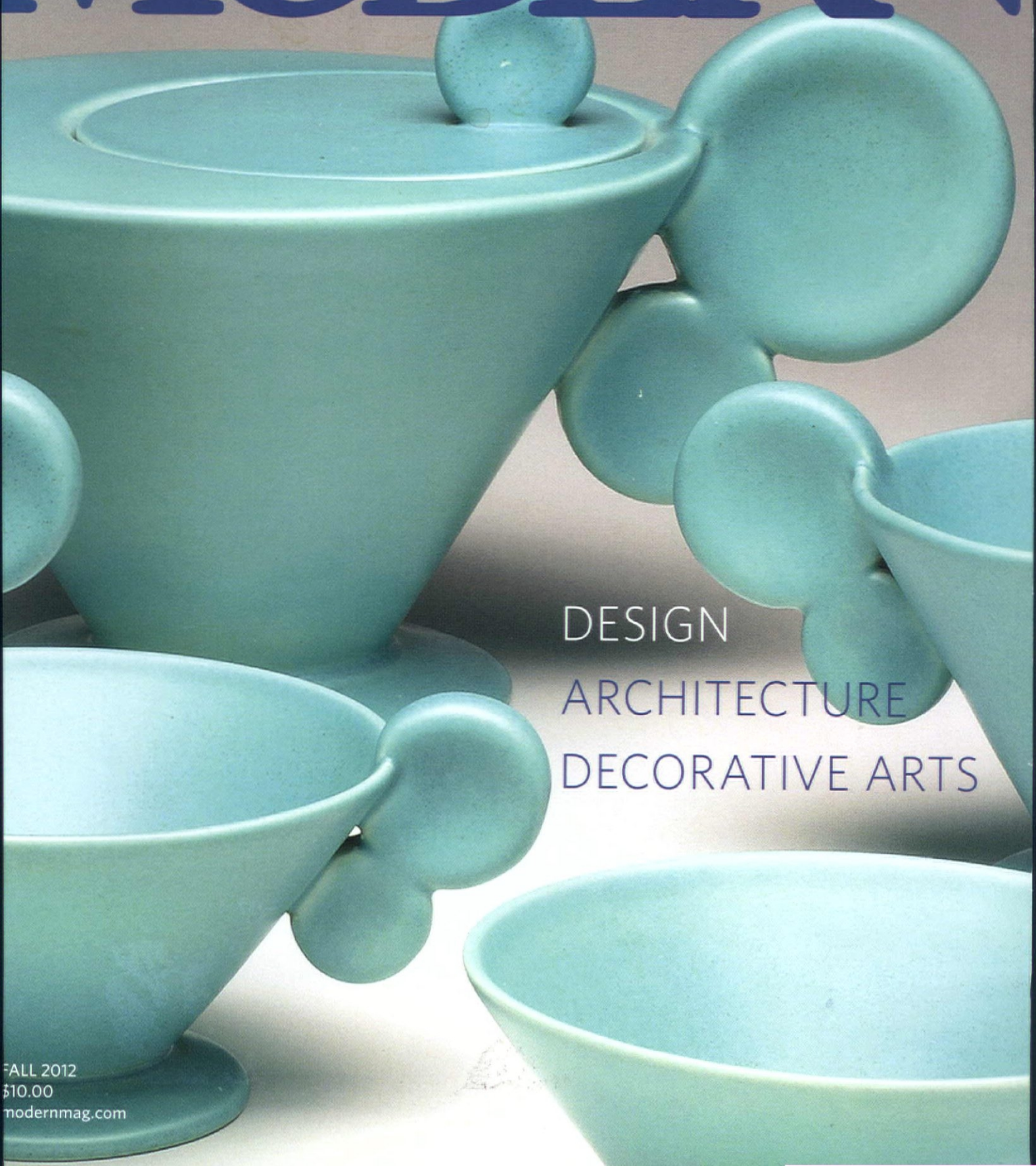


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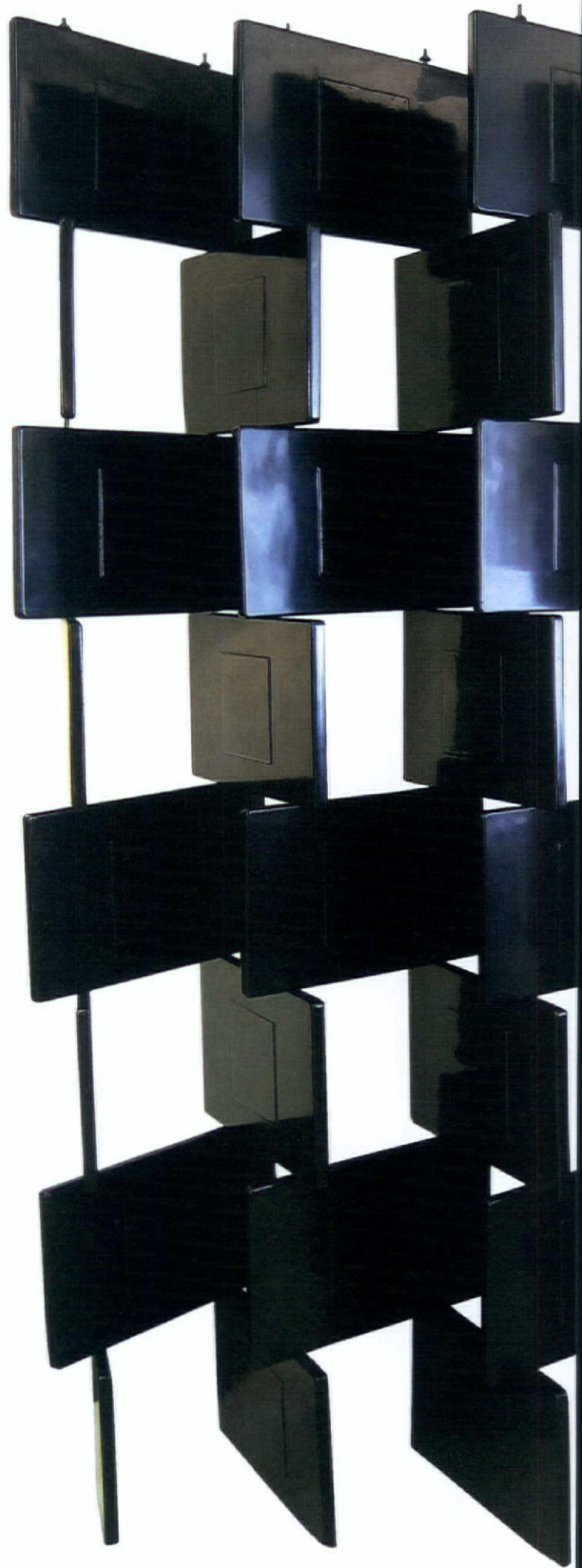
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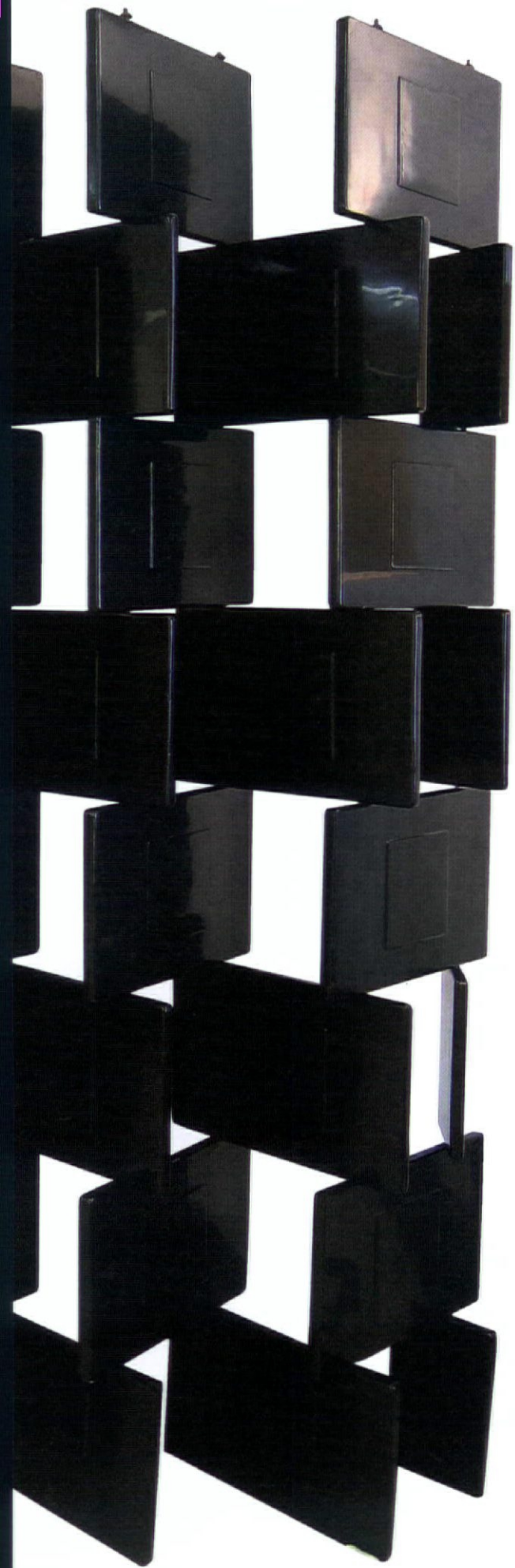


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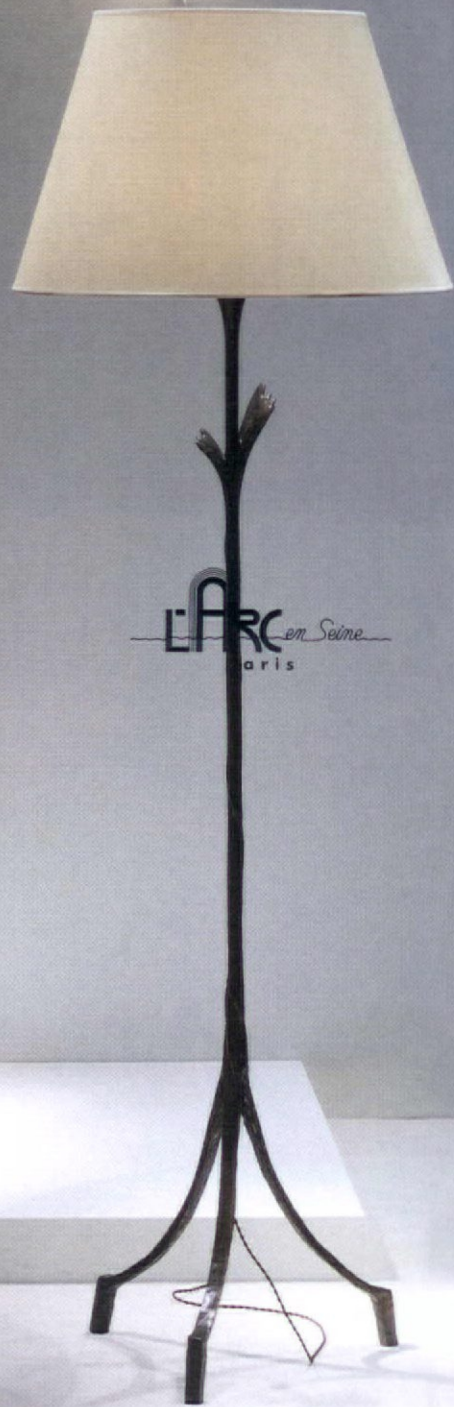
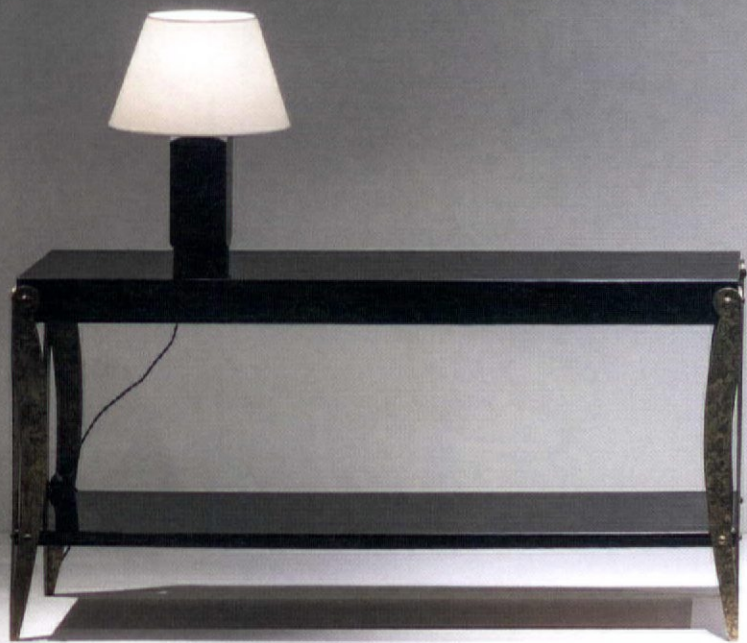
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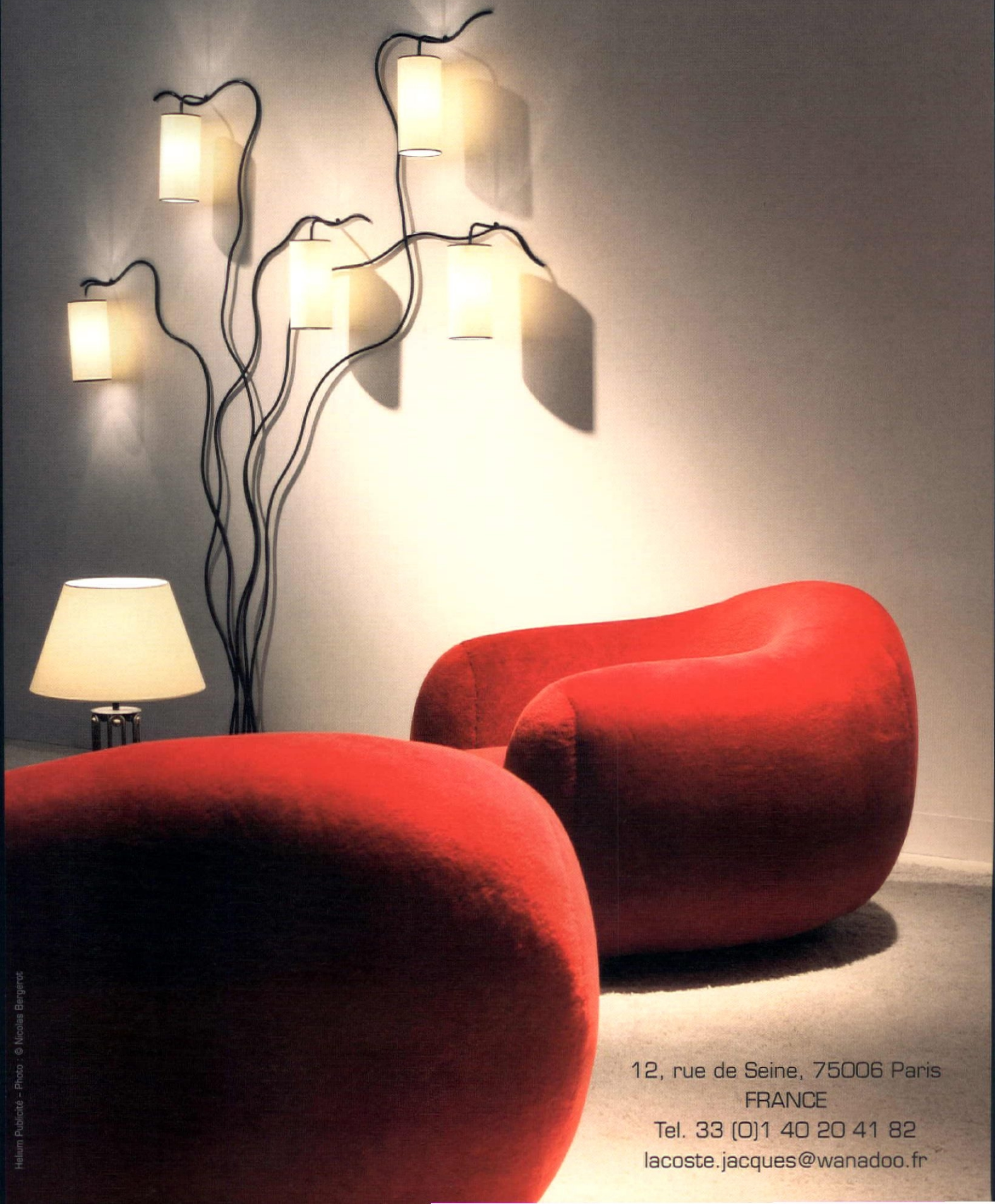
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Forgotten But Not Lost



THE INFORMATION TRICKLED IN SLOWLY and, unromantically enough, via e-mail. As I write this I have visions of Philip Marlowe or Sam Spade (or give it up, Humphrey Bogart) sitting in a dingy office as the door swings open to reveal a client, or a tipster with a clue. But alas, we don't live in such cinematic times. The best we can hope for is a little ding when a new e-mail arrives. My "film noir" moment comes with the fact that a major section of this issue is devoted to stylish women who could have/might have been Marlowe's clients, had they opted for even more daring professions; instead they were designers.

It's no coincidence that so many women designers emerged in the mid-twentieth century; their ascent went hand-in-hand with women's suffrage and short hair and short skirts. I once wrote a little art book called *Beach Beauties* (sadly long out of print) that was devoted to early images of women at the beach, and in so doing learned that early on in the last century, the act of wearing a bathing suit, much less in a public place, was a feminist statement—though posing proudly at the surf's edge was eventually subverted by the pin-up industry. This is not actually a digression.

In this issue, you will learn from Thomas Connors of Grete Marks, who was one of the few women allowed to study in a "man's field" (of all things, ceramics) at the Bauhaus. You will read Larry Weinberg's account of Fran Hosken, who after studying at Smith College was among the first women to be allowed (thanks to a Smith wartime program) to attend Harvard's Graduate School of Design. You will explore the works of a number of California's mid-century women designers—some known, like Edith Heath (whose Heath Ceramics is still in business today) and others who remain under the radar. The saga of Greta Magnusson Grossman perhaps typifies the path of so many women designers—prominent in her day and then all but lost until R 20th Century's Evan Snyderman found her archive, and reintroduced her to the design world.

The liberating decade of the 1920s led into the hard times of the 1930s, which, as Jeffrey Head notes in his review of *California's Designing Women*, meant calling on the resources of the home to create an array of objects. Then came World War II,

and basically (this is not a two-minute history of the world but rather an oblique sound-bite-like summary of certain social forces, so forgive me) the men went to war and the women stayed behind, or if you were German and Jewish (as was Grete Marks), you fled your homeland for another country.

What is fascinating are the numerous parallel paths. So many of the women designers of the mid-twentieth century were shooting stars, not part of a more stable firmament; as they married, divorced, were widowed, and had children, their careers were subsumed as daily life (and other callings) took precedence. It is a tribute to scholarship that we are learning about them now, and I am sure we will continue discovering women whose talents have been unsung over the past half-century. And we will continue to give credit where it's due—to Anni Albers (another Bauhaus graduate) whose amazing fabrics were used by Walter Gropius and Marcel Breuer at the Frank residence in Pittsburgh, a modernist masterpiece that only now is coming into public view; or to Florence Schust Knoll Bassett, the dynamo who transformed Knoll into a furniture design powerhouse (in part because of her almost lifelong friendship with Eero Saarinen, whose furniture is also discussed in this issue).

At one point as we were preparing the line-up for the Fall edition of MODERN, I almost said—but emphasis must be placed on the almost—that we were producing a "woman-heavy" issue. Then I caught myself and instead said aloud, "I bet no editor has ever said that an issue was 'man-heavy,'" because almost every issue of every design magazine is well-stocked with stories about and works by men. So consider this a small step to filling in the larger picture—and when it's (more) complete, it will indeed be a beautiful one.

Beth Dunlop

BETH DUNLOP EDITOR

Left to right:
Grete Marks, Fran
Hosken, Muriel
Coleman, Marilyn
Kay Austin,
Judith Hender,
Edith Heath, and
Greta Magnusson
Grossman

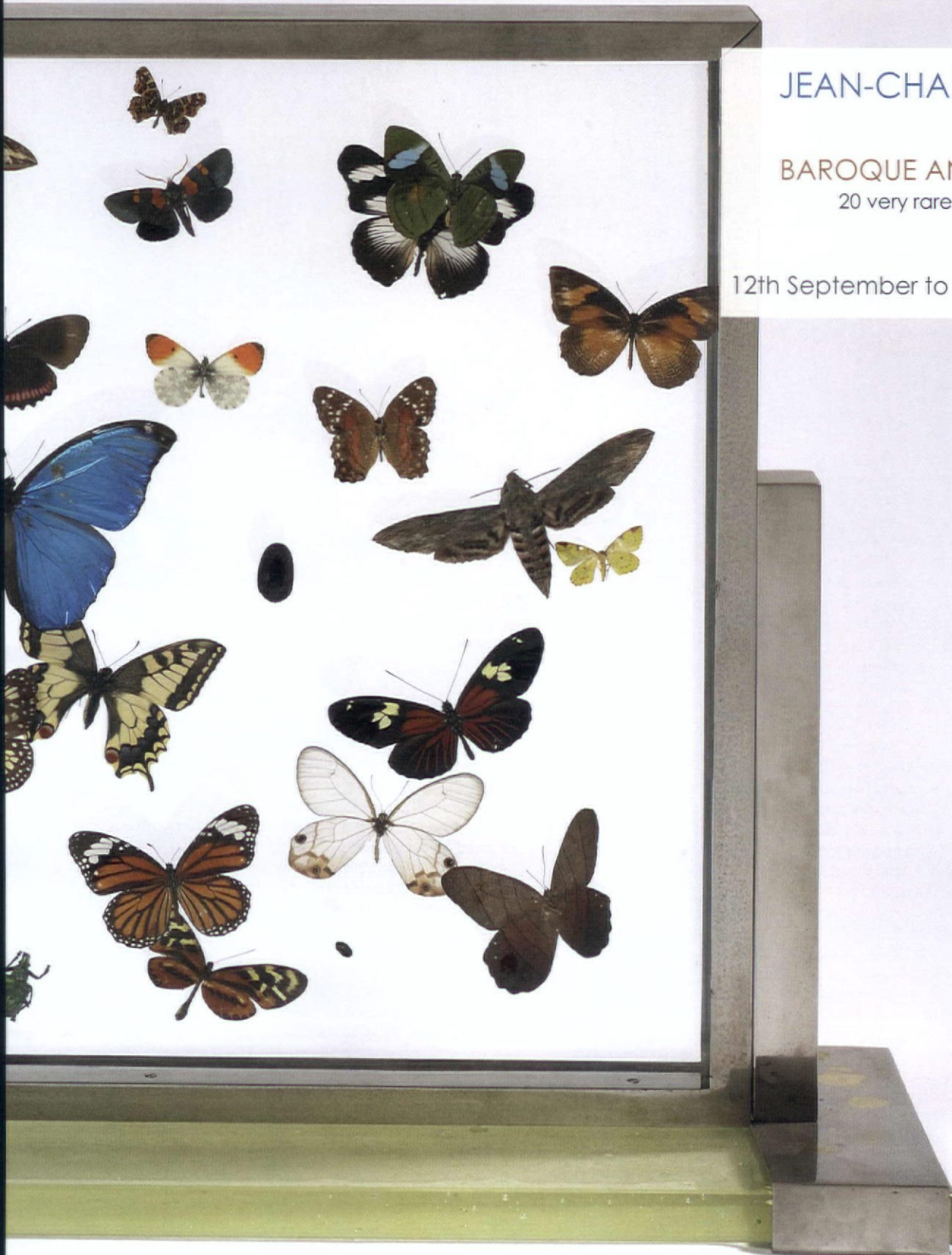
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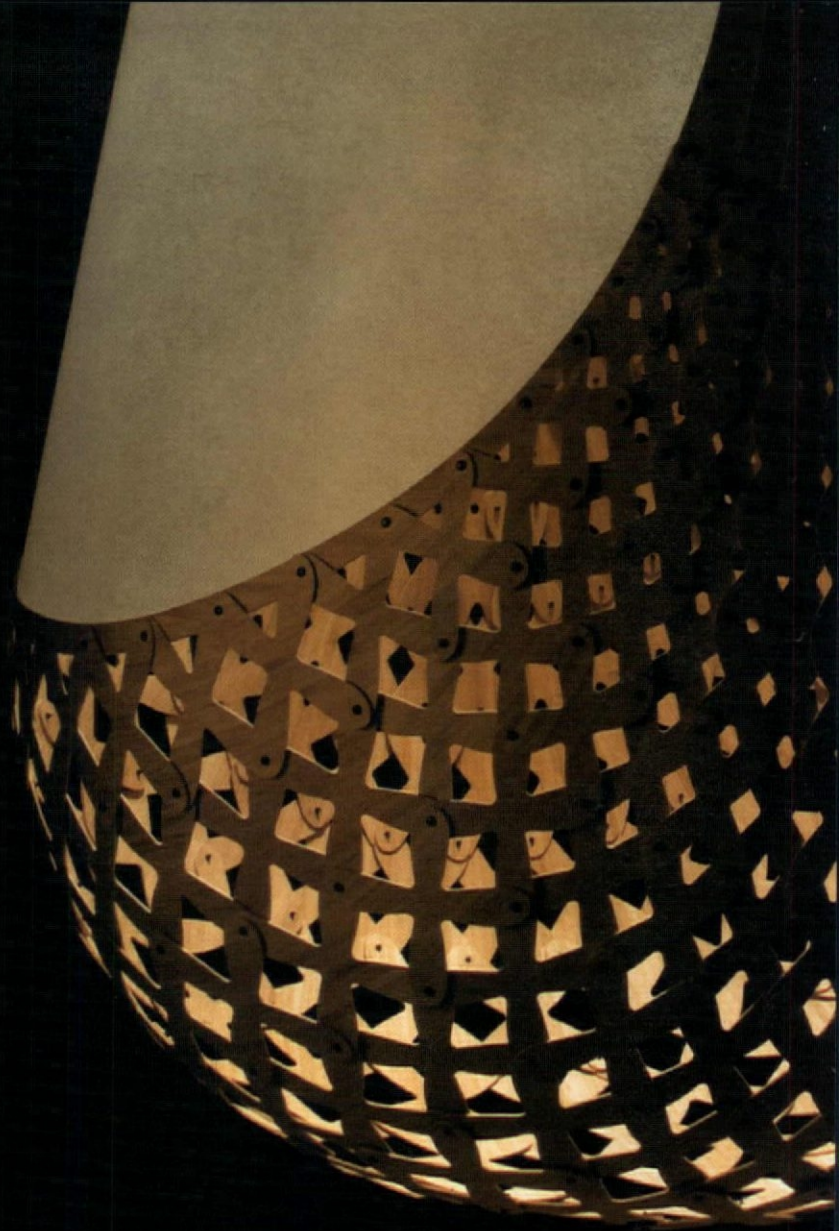
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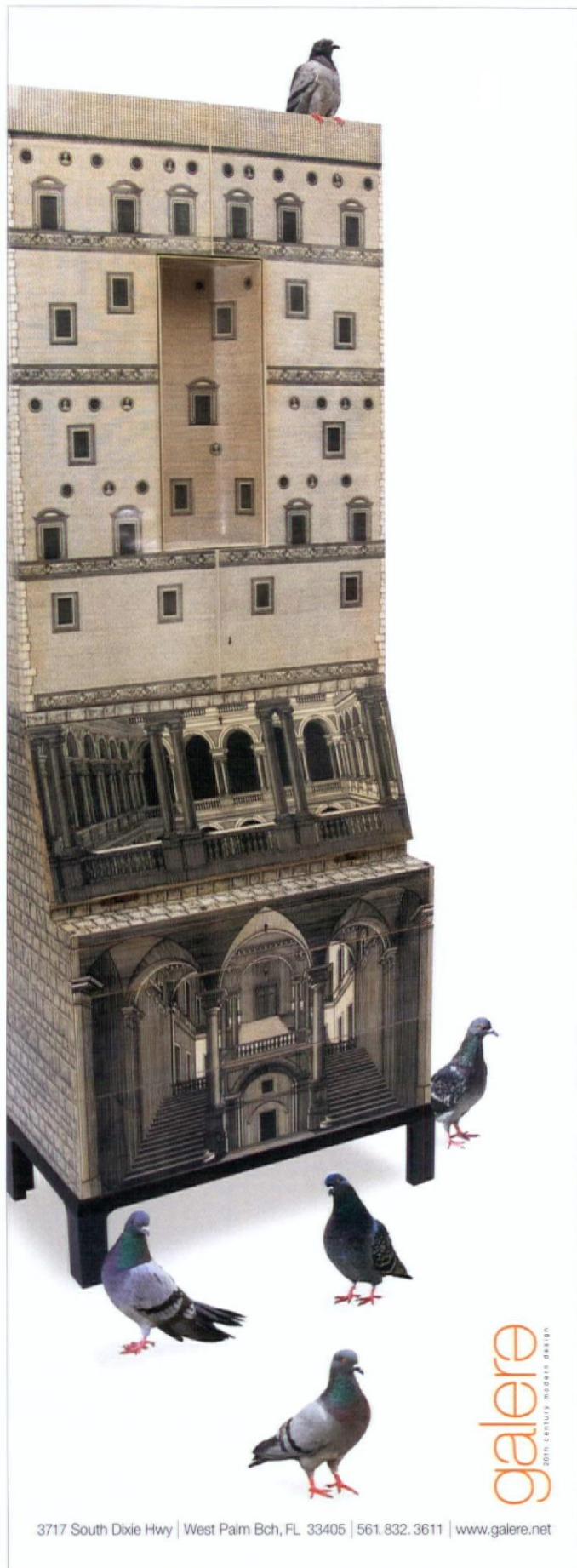
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CONTRIBUTORS

Chris Poehlmann has been consumed by design since the 1980s. Although art is in his genes—his mother's dad was an inventor and his father's parents were both commercial and fine artists—Poehlmann is a self-taught designer, who has always had an affinity for functional objects. Currently based in Philadelphia, he has served on the board of trustees for the Furniture Society for two terms and enjoys channeling his "inner sculptor" while creating post-consumer aluminum tree branch chandeliers for his New Growth series at CP Lighting. In addition to designing, Poehlmann enjoys finding mid-century pieces for his collection and exploring new territory on his motorcycle.



Brook S. Mason has been covering the art market for twenty years. Her interest in art and design began in her youth, which brought her to study at the Courtauld Institute of Art in London. After moving to New York, by way of Philadelphia, in her twenties, Mason's work has been featured in numerous publications including the *New York Times* and *Financial Times*. She is a contributing author of *The International Art Markets: The Essential Guide for Collectors and Investors* (2008), now in its second printing. Mason's current post is U.S. correspondent for *The Art Newspaper*. When she is not busy writing about art, she enjoys visiting New York's museums and galleries.



Marisa Bartolucci is happy to admit her talents and passions fuse those of her parents. "I am a product of their creation—for better or for worse. Me and the Barwa!" Bartolucci says with a laugh. Growing up in a house designed by her father in Tuxedo Park, New York, Bartolucci was naturally influenced by architecture and design—something that came in handy as she followed her mother's writing career to *Vogue*, writing for the design pages. In addition to a natural interest in art and design she also has a serious interest in film, theater, dance, and music.



Martin Minerva is associate design director of MODERN, as well as the advertising design director of its sister publications *Art in America* and *The Magazine ANTIQUES*. He has been collecting LPs since he was ten—starting with an Apple pressing of the Beatles' *Rubber Soul*. Growing up in Rockville Centre, New York, Minerva says, "In my teens I would come into Manhattan on the weekends and rummage through the bins at St. Mark's Sounds, Bleecker Bob's, Second Coming, and Venus Records." Out of approximately one thousand LPs in his collection, Minerva's favorite is the Rolling Stones' *Some Girls* with the banned cover sleeve featuring Farah Fawcett and Lucille Ball.



Edited by Tanna Kimmerling

Alan Moss



Unique German modernist lamp
polished brass, circa 1925



Photo by Silas Pizz

What Sold, for How Much, & Why?

By LUKE T. BAKER

Lot 679 Rago "Modern Design" sale, June 16-17: Traccia table designed by Meret Oppenheim, manufactured by Simon International/Dino Gavina, 1970s. Estimated at \$3,000 to \$5,000, the table (complete with two original Simon catalogues) sold for \$11,250. Some reasons for the unexpectedly high price.

LEAVING HER MARK

Meret Oppenheim (1913-1985) became a leading figure of the surrealist movement soon after arriving in Paris in the early 1930s to study art. In 1939 the German-born Swiss artist produced the *Table aux Pieds d'Oiseau*, a gilt tabletop impressed with the footprints of a giant bird atop brass bird legs, for an exhibition of surrealist furniture in a Paris gallery run by René Drouin and a young Leo Castelli. Oppenheim is perhaps best known for *Breakfast in Fur*, the fur-lined teacup she made in 1936 at age twenty-two, an early work that garnered international acclaim. Her output included paintings, drawings, prints, assemblages, and designs for jewelry and fashion. Several drawings for furniture exist, notably a presaging table design from 1938 featuring both human and animal legs, as well as lighting designs and drawings of fantastical chairs produced collaboratively by the exquisite corpse method, a surrealist technique.

GAINING TRACTION

In 1971 Italian designer Dino Gavina reissued a version of Oppenheim's 1939 table with fewer footprints on its surface. Christened "Traccia" ("tracks" in Italian), the table enjoyed a cult following among designers as part of Gavina's Ultramobile line for Simon International. The piece sold by Rago in June is a remarkable example of a Gavina Traccia table with its fragile gold leaf in pristine condition, and complete with manufacturer's label and original Simon catalogues. Jad Attal, a modern specialist at Rago, observed of the sale, "the result on the Traccia table is further evidence that the modern market continues to hunger for great objects and

is willing to pay a premium for the best examples. This Meret Oppenheim table functions as both furniture and art. Its iconic profile and surrealist attributes feed the eye and soul."

FOOTNOTES

Oppenheim's use of bird legs makes witty reference to the cabriole leg, a design trope based on the stylized rear leg of an ungulate and popular in French and English furniture from the eighteenth century. Traccia's raptorial feet also evoke the ball-and-claw foot, a motif derived from ancient Chinese designs depicting a dragon or bird's claw with a pearl clutched in its talons. Additionally, the use of gold leaf on the tabletop harks back to eighteenth-century continental traditions of gilded furniture. Unusual juxtapositions, latent eroticism, and dream symbolism became hallmarks of the surrealists' art as they sought to give form to imagery from the unconscious mind. Encouraged by Max Ernst, an erstwhile lover and leading surrealist, Oppenheim explored the incorporation of bird imagery into her work. A fascination with legs, hands, feet, and phalanges is evident throughout her oeuvre, from her draw-

ings (*Love*, 1962) and paintings (*Stone Woman*, 1938) to her numerous designs for gloves and her leg-themed jewelry. This fixation reflects the larger surrealist preoccupation with the body as a site of psychic and physical union.

INDIRECT OBJECT

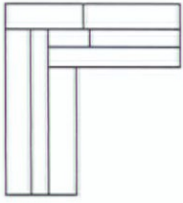
The surrealists found themselves at once captivated and repelled by the proliferation of mass-produced goods and the pag-eant of Parisian shop window displays. For Salvador Dalí, objects were charged with the power to "make the fantastic real," but they also symbolized the commodity fetishism of the modern age. Oppenheim's table gives eloquent form to this contradictory relationship. While her design operates as a functional *objet d'art* for the fashionable avant garde, it remains undomesticated, subverting the bourgeois occasional table and its attendant notions of the feminine. Other Oppenheim objects such as *Ma gouvernante*, *My Nurse*, *mein Kindermädchen* 1936—a pair of women's heels trussed and presented on a platter like a roast—appropriate commercial goods to comment on the gender and sexual politics faced by Oppenheim and her female peers.



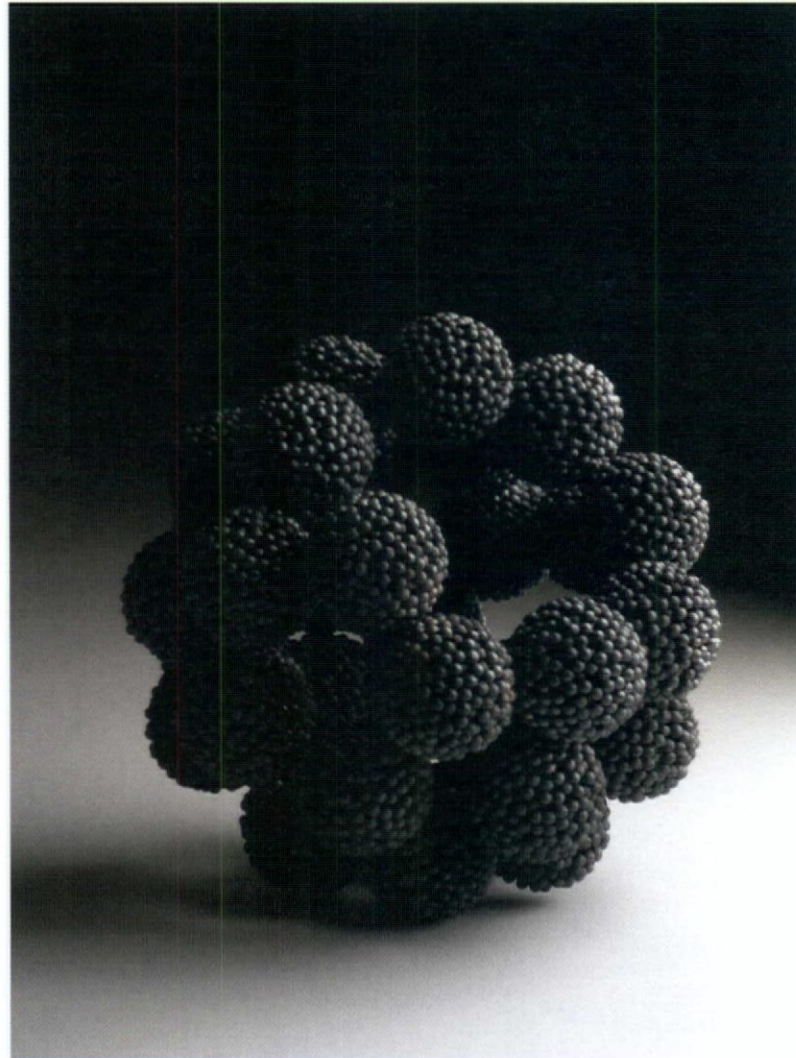


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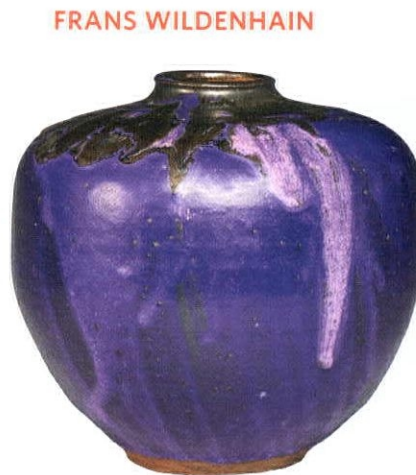
DORIS DUKE'S ICONIC SHANGRI LA IN HONOLULU might be the crucible for Islamic art in America and the first intersection of that culture with modernism. Starting in September the art and architecture of Shangri La make their mainland debut at the Museum of Arts and Design in New York. Amassed over sixty years and with recent contributions by artists-in-residence, Duke's collection boasts more than 2,500 pieces, with objects ranging in date from the early Ottoman Empire to works by rising woman artists radically reinterpreting Islamic forms.

In *Heart Axe* former artist-in-residence Afruz Amighi creates an ethereal blanket of intricate light and shadow by incising Islamic ornamental motifs into woven polyethylene and plexiglass, materials seemingly more appropriate to mid-century furniture. Like Amighi, other artists such as Emre Hüner, who creates dynamic video installations, approach new media for traditional imagery, expressing the views of Islamic art and modernism that were brought together at Shangri La. As noted by Shangri La Executive Director Deborah Pope, "Duke recognized Shangri La's fluid identity, paying homage to a pan-Islamic world while simultaneously embracing modern style and innovation." The modernist splendor and surrounding tropical landscape of the house are brought to life in the show in newly commissioned photographs by renowned architectural photographer Tim Street-Porter. madmuseum.org

LIVING ROOM AT SHANGRI LA

Against the Grain: Wood in Contemporary Art, Craft, and Design—Mint Museum, Charlotte, North Carolina, to January 27, 2013

USING THE UBIQUITOUS MATERIAL of wood, *Against the Grain: Wood in Contemporary Art, Craft, and Design* at the Mint Museum addresses the current definitions of art, craft, and design, and their relationships to one another. With wood as the prerequisite material for production, sixty works represent the diverse outcomes that result when objects are designed and created through different lenses. From sculptural functional furniture such as Sebastian Errazuriz's Porcupine cabinet to Alison Elizabeth Taylor's tongue-in-cheek graphic *Tap Left On*, which mimics the damage to a wall inflicted by a water leak, objects on display look to the primal properties of nature to challenge the future of our artistic lexicon. Floris Wubben's *Tree Fungus Shelf* utilizes the structure of tree fungus to form shelves stretched between two halves of a fallen pollard willow, creating an organic lattice that is aesthetic and evidently functional while showcasing the natural forms. Such a piece asks: storage unit or objet d'art? The show will travel to the Museum of Arts and Design in February 2013. mintmuseum.org



Frans Wildenhain 1950-75: Creative and Commercial American Ceramics at Mid-Century—Bevier Gallery and Dyer Arts Center, Rochester Institute of Technology, to October 2

"MY FATHER AND GRANDFATHER WERE CARPENTERS. My mother said: 'Frans, do not be a carpenter.' Therefore I am a potter." And so Frans Wildenhain was, in his life and work, often at odds with his background and influences, as explored in *Frans Wildenhain 1950-75: Creative and Commercial American Ceramics at Mid-century* at the Rochester Institute of Technology. While trained as a master potter at the Bauhaus under such modernist heavyweights as László Moholy-Nagy, Wildenhain disregarded the minimalism and universality associated with the school in favor of a more characteristically arts and crafts handmade aesthetic. The exhibition will follow the trajectory of his career, including focusing on Shop One, a retail outlet Wildenhain founded with three other artists to sell handmade pieces, and his role in founding the School for American Craftsmen still operating at RIT. Works on display are largely drawn from a recent donation to the museum by longtime collector of Wildenhain's work Robert Bradley Johnson. A full-color catalogue accompanies the exhibition with a biography by curator Bruce A. Austin and essays focusing on the pivotal endeavors of Wildenhain's career. rit.edu/cia/wild

RON ARAD

Digital Crystal: Swarovski at the Design Museum—Design Museum, London, to January 13, 2013

THE DESIGN MUSEUM IN LONDON is partnering with Swarovski for an exhibition that examines the fleeting materiality of our world. Explored through the glittering medium of Swarovski crystal, *Digital Crystal: Swarovski at the Design Museum* invites contemporary designers to present their thoughts on society's relationship with objects and the memories they embody. Exhibition highlights include Anton Alvarez's *Wrapping Crystal*, a machine that creates yarn spun from Swarovski crystals, securing them in a sort of gossamer time capsule; Fredrikson Stallard's *Pandora* chandelier, which emphasizes the temporality of seeing by oscillating between a number of different positions, creating different shapes from light and crystal; and Maarten Baas's efforts to create a digital imprint of the human mind. Eleven other designers showcase their interpretations—many reconsidering the traditional crystal chandelier—in their attempts to understand the future of our attachment to objects in an increasingly digital world. Swarovski will provide pieces from their archive to serve as traditional foils to the contemporary designs. This exhibition comes after a series of commissions by Swarovski in design and architecture to advance conceptual thinking in the arts. designmuseum.org

— Texts by Matthew Kennedy

FLORIS WUBBEN

A Full Fall Season of Shows and Sales

TANYA AGUINIGA

WHAT **TANYA AGUINIGA** AND **MICHAEL WILSON** HAVE IN COMMON isn't obvious at first. She's a native of Tijuana. He's a former sushi chef. She uses yarn, string, and found or decaying objects to reinterpret industrial designs. He carves wood into furnishings and lighting so refined and delicate they appear to be suspended in the act of floating, growing, or creeping. On October 8, at the **JF Chen** gallery in Los Angeles, they come together in a dialogue about the nature of craft and its role in design today. jfchen.com

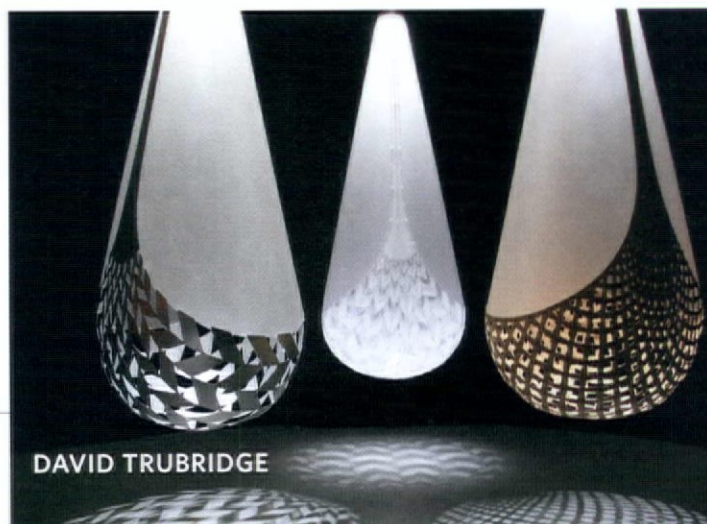
MOSS WAS ALWAYS part think-tank, part shop. So when the downtown retailer-slash-ultimate design destination closed last February—another casualty of the recession—it seemed natural for its founders **Murray Moss** and **Franklin Getchell** to take their ideas to a new, rent-free platform. Hence, Moss Bureau (see MODERN, Summer 2012, pp. 76–78). Now, on October 16, Moss and Getchell hit the auction block at Phillips de Pury & Company with a one-of-a-kind exhibition and curated sale, featuring an eclectic mix of works, including art, couture, and functional objects, from their personal collection. Open for viewing October 6. phillipsdepury.com

ON OCTOBER 7, **Los Angeles Modern Auctions** (LAMA) celebrates its twentieth anniversary with a landmark auction featuring works by George Nakashima, Peter Voulkos, Sam Francis, and David Hockney. Other highlights include an impressive collection of designs by Greta Grossman; two Sheila Hicks tapestries, which, in their time, represented the cutting edge of the textile art movement; a rare Jean Prouvé table that was commissioned for a hotel in Cameroon; and a hand-decorated gas tank by Keith Haring. lamodern.com



JEAN PROUVÉ

DAVID TRUBRIDGE WAS TRAINED as a naval architect and likes to say that he uses his knowledge of watercraft to make design. So, not only do the lines of his graceful, aerodynamic objects resemble hulls and sails, but they also, in some cases, appear to be capable of slicing through wind and water. "There is purity in his work," Lewis Wexler, owner of the Wexler Gallery in New York City, says. "David uses his designs to communicate his attachment to the mountains, oceans, and wilderness. *Southern Lights*, an exhibition of Trubridge's work opens at the Wexler Gallery on October 5, where it can be seen through November 30. wexlergallery.com



DAVID TRUBRIDGE

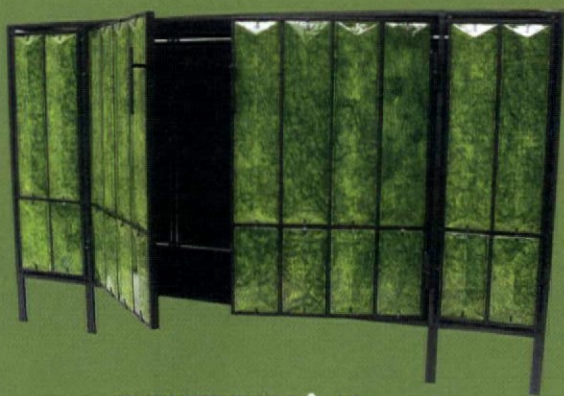
ANDREA BRANZI CO-FOUNDED the Domus Academy, the first international post-baccalaureate school of design, and won the Compasso d'Oro three times. Now, in his first gallery exhibition in the U.S., the designer explores the "great plankton of material in which we live" with a new collection of work called Trees and Stones. In the collection, at New York **Friedman Benda** from September 11 through October 13, Branzi reconciles nature and technology through a series of bookshelves composed of mirrors, metal grids, and chunks of birch trees. friedmanbenda.com

THINK OF IT AS THE COMIC-CON of the architecture world. On October 3 to 5 the **World Architecture Festival** will draw some of the most innovative and influential voices in architecture to Marina Bay Sands in Singapore for a weekend of workshops (like "How To Create a Vertical Village"), speakers (including Thomas Heatherwick and Rocco Yim), and the not to be missed WAF awards. worldarchitecturefestival.com

THE OLYMPIC GAMES ARE OVER, but London is not through yet. This fall, from September 14 through 23, three

AND THERE IS MORE: From September 23 through 26, **Decorex London** comes to the Royal Hospital, Chelsea, followed, on October 10 through 14, by the **Pavilion of Art and Design London**, which will transform Berkeley Square into a world-class marketplace for everything from the decorative arts to modern and tribal art, featuring dealers like the Carpenters Workshop, Gallery Fumi, Didier Ltd, and Hervé Van der Straeten.

WHEN **CARLO MOLLINO** was at the peak of his talents, the industrialist Luigi Cattaneo commissioned the designer to



CHRISTOPHE CÔME (at PAD London)



CASA CATTANEO

THE SYNDICAT NATIONAL DES ANTIQUAIRES is known for its production of the French Biennale. Now, for the first time in its history, the prestigious institution has collaborated with American show manager Sanford L. Smith and Associates to bring a fair to U.S. soil. **The Salon: Art and Design** will be at the Park Avenue Armory from November 8 to 12 and will feature fifty-three of the Syndicat's leading dealers from around the world, including some who have never exhibited at fairs before, such as: DJL Lalique, a purveyor of vintage Lalique. thesalonny.com

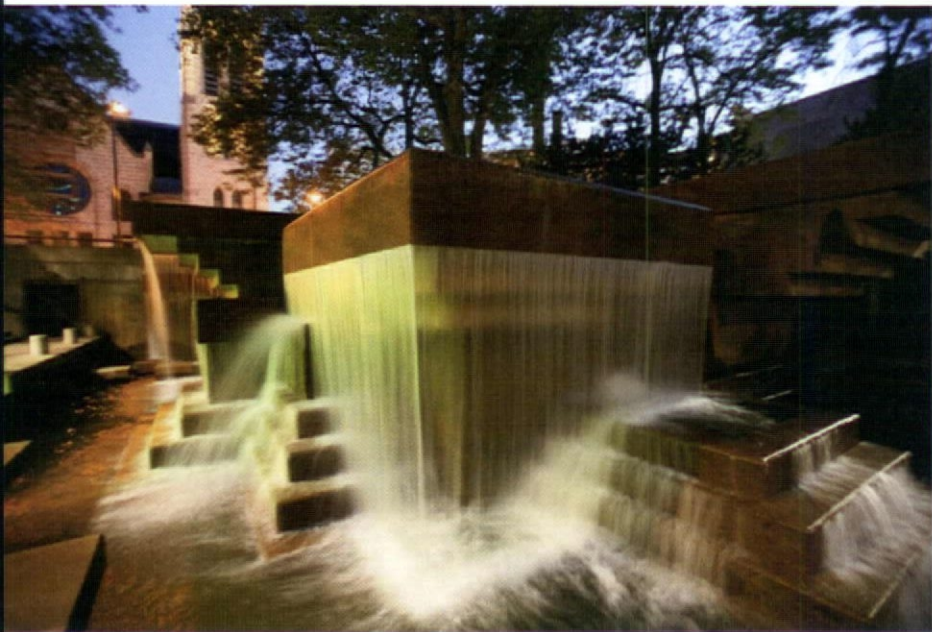
hundred events and exhibitions will open across the city, signaling the start of the **London Design Festival**. One of the centerpieces of the festival, the Landmark Projects commissions influential architects and designers from around the world to create works in London's most beloved public spaces. **Designersblock**, now in its fifteenth year at the Southbank Centre, will partner with the festival for a series of exhibitions that will unfold in locations around the city, from venerable ones like Queen Elizabeth Hall to others that have never been seen by the public. londondesignfestival.com

build him a villa on Lake Maggiore. Two years later, Casa Cattaneo, the only private residence Mollino ever designed, was complete: a part traditionalist, part modernist home with a pitched roof and open galleries finely attuned to its setting. On October 23 the villa's collection of furnishings—a combination of Cattaneo's family heirlooms and Mollino's custom designs evoking traditional alpine furniture—will be offered in **Christie's** sale of 20th Century Decorative Art and Design in London. The entire collection is valued at approximately £700,000. Christies.com

— Texts by Damaris Colhoun

Preservation Pulpit: The Heart of Minneapolis

PEAVEY PLAZA, AN ICON OF MODERN AMERICAN LANDSCAPE ARCHITECTURE, IS WORTH SAVING



THE SAD PHOTO OF PEAVEY PLAZA—showing a misshapen puddle in the center of a concrete terrace beneath a gray sky—published on Minneapolis's *Star Tribune* website on July 6 is such a poor representation of M. Paul Friedberg's groundbreaking work that it is almost dishonest. And when you compare it with the rendering of the new plaza proposed to replace this important modernist landscape that appears on the same page, it is as close as you can get to a smear campaign.

The truth is, there is no single way to understand Peavey Plaza, the downtown cultural resource that has served as a gathering place and resting spot for decades. Mary Tyler Moore spun around in the plaza and threw her blue hat into the air there when she filmed her TV show's famous opener. Countless wintertime skaters have glided across its ice rink (search Flickr for heartwarming pictures as proof). Erin Berg, a field representative for the Preservation Alliance of Minnesota, visited Peavey between music lessons when she was a child, and her own children took excursions there during daycare. Lunch at Peavey Plaza was a weekday tradition for architect Paul Hannemann for years. The city's former arts commissioner and current director for the Stevens Square Center for the Arts, Trish Brock, who lives seven blocks away, remembers when she fell in love with the plaza. "I had been living in London and returned to Minneapolis in 1981. Walking downtown, I came upon this amazing public space—an integral

part of the streetscape that could not possibly be overlooked. The plaza had a unique geometric concrete fountain graced by honey locust trees that turn an intense yellow in the fall. The amount of water that flows and moves and stands in the park is what makes it so incredible," she says.

The plaza welcomed Brock home and eased her transition, as leaving behind Europe's rich arts heritage had not been easy. The indelible memory of this first view stayed with her, and motivated her to launch a Save Peavey Plaza campaign when she learned of the threat to this historically significant modern park plaza. Brock attended the public meeting in early 2011 where architect Tom Oslund first opened discussions about making changes to the plaza. "Following that meeting, I met several times with my council member, Robert Lilligren, asking about the city's plan for the plaza, but he told me he didn't know anything about it," she says. "I wrote to the mayor, the council members, the city's cultural coordinator to express my concern, but it was all falling on deaf ears." Since then, Brock has created a Save Peavey Plaza page on Facebook and has been staging an individual protest by standing in the plaza holding a "Save Peavey Plaza" sign day in and day out.

Brock's personal devotion and connection to the plaza are matched, if not upstaged, by Peavey's importance in the American canon of modern landscape architecture. Designed by Friedberg in 1973, the two-acre plaza meets the need for a public gathering space in the Nicollet Mall area. Its cascading fountains, sunken amphitheater, lawn terraces, and sculpture make it a true "park plaza"—a mix of hardscape and green space rather than all one or the other—the first example of this landscape genre to appear in the United States. So when Oslund was quoted in the local *Star Tribune* newspaper last year as saying that his new design demonstrates "a similar spatial understanding", he revealed how little he actually understands of Peavey Plaza's value. Meanwhile, Friedberg, who turned eighty-one this year, has already developed a concept that retains all of the plaza's best features while also updating elements that are essential today, such as making the park handicap-accessible. Defying logic, the city has refused to consider Friedberg's updates. One might think this is due to a budget problem, but in fact Friedberg's concept would cost less than Oslund's to install. The city also ignored the Minneapolis Heritage Preservation Commission 8-1 vote to deny demolition of the plaza.

Thanks to a provision in the Minnesota Environmental Rights Act that protects natural and historic resources for future generations, the Cultural Landscape Foundation—in conjunction with the Preservation Alliance of Minnesota—filed a lawsuit this summer to prevent the destruction of Peavey Plaza. The Cultural Landscape Foundation, which has been drawing attention to threatened cultural landscapes both modern and otherwise since 1998, has never filed suit before, suggesting that a new level of activism is worthwhile in this case. mnpreservation.org and tclf.org

—Sarah Kinbar



BE MODERN

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*Giuseppe Scapinelli
"Spider", Jacaranda and glass dining table*

Be Modern Showroom, Milan - Italy

By appointment

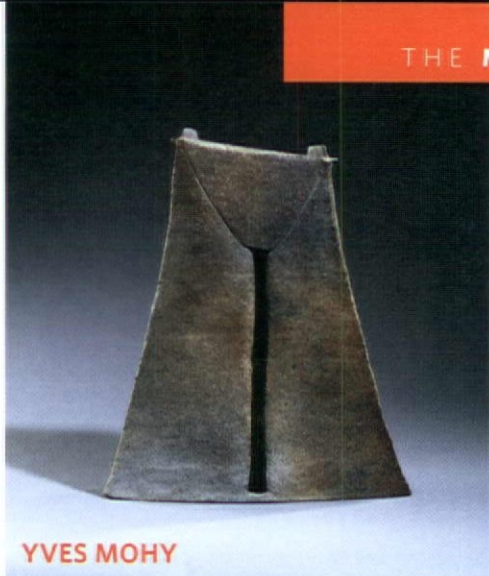
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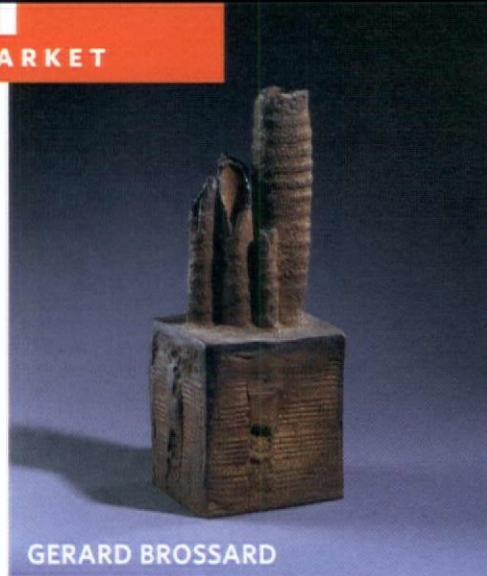
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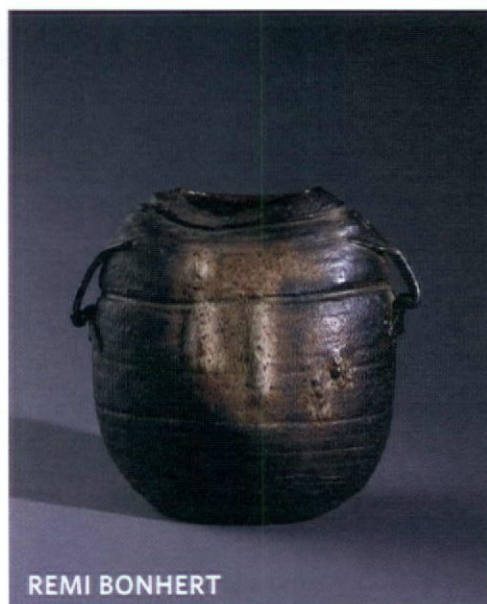
YVES MOHY



GERARD BROSSARD



JOËLLE DEROUBAIX



REMI BONHERT

THE CLAY-RICH SOILS SURROUNDING LA BORNE made the French village a center of decorative pottery throughout the sixteenth, seventeenth, and eighteenth centuries. But "the village of potters" fell into a period of decline by the 1920s, and with the specter of another war looming, its rich, artisanal tradition might have been forgotten altogether were it not for a pair of young ceramists who arrived in 1941 to reclaim it as their own.

When Jean and Jacqueline Lerat began shaping the local iron-abundant clay into sculptural objects instead of functional vessels they unwittingly sparked a new conversation in the village of La Borne. "They were young artists, shaped by two world wars, in search of a simpler life that was more connected to the earth," Hugues Magen, founder of New York's Magen H Gallery, says. Thus began the renaissance of La Borne: for the next forty years, talented young ceramists, many with architectural backgrounds, would flock there to work in the mold of Jean and Jacqueline.

A selection of these works will be on view at Magen H in an exhibition titled *La Borne: 1940-1980 A*

Post-War Movement of Ceramic Expression in France, from November 8 through December 15. All of the works in the exhibit belong to Magen's personal collection, which he began twelve years ago after finding himself captivated by the glazes and pigments that give the ceramics from this period their idiosyncratic appeal. "They are demonstrative, not decorative," Magen says. "Each piece speaks to the individuality of the potter who created it."

What distinguishes the works in Magen's exhibit is the way they braid together a local specialized craft with the broader aesthetic movements of postwar Europe. The potters fired their works over wood to achieve a signature black-spotted glaze, just as the potters before them had done, while also drawing inspiration from the rigorous ideals of modernist architecture and the essentially human qualities of primal art. "These pieces were constructed as you would construct a building," Magen says. "That's one of the reasons they feel as modern today as when they were made."

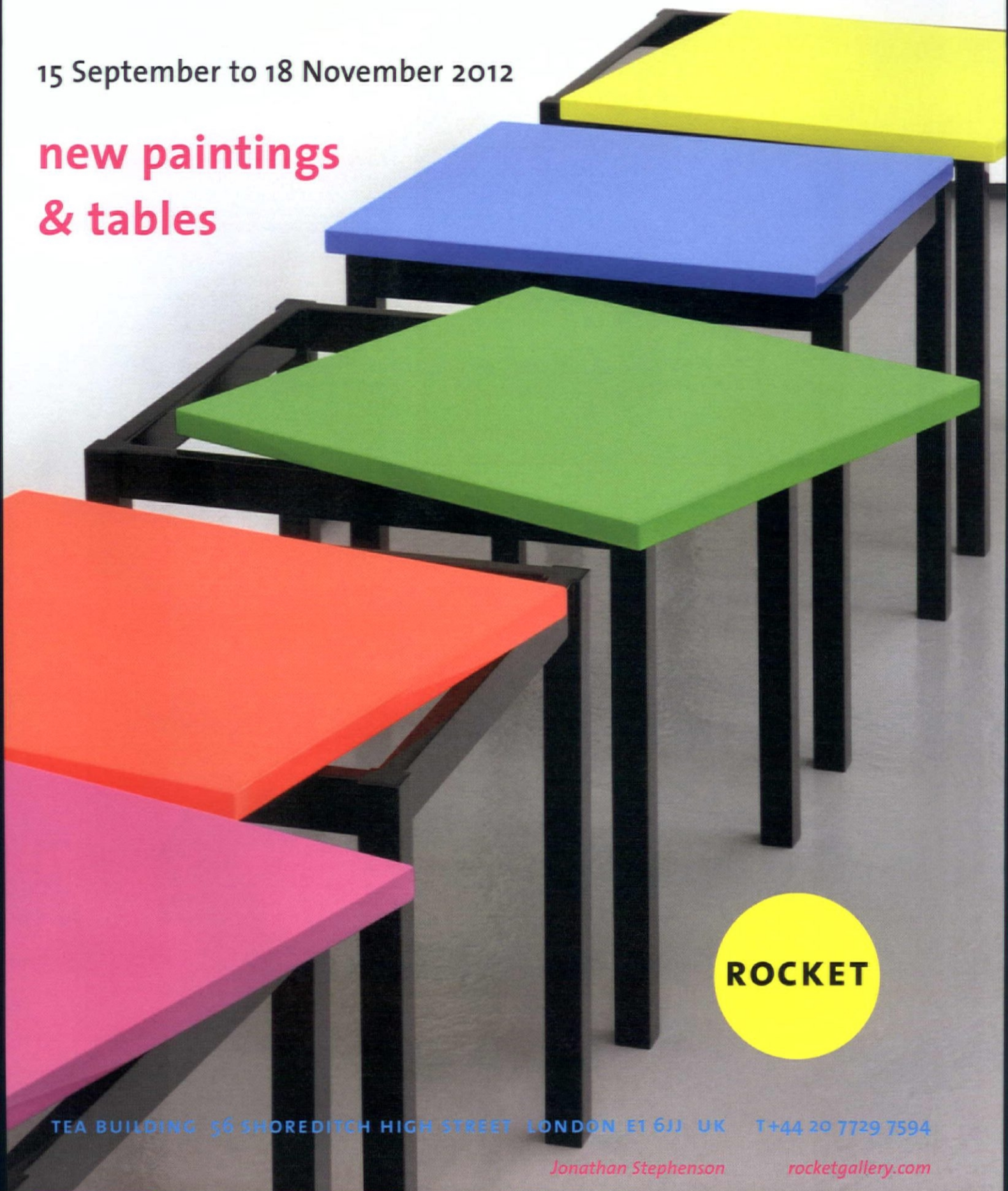
magenxxcentury.com

— Damaris Colhoun

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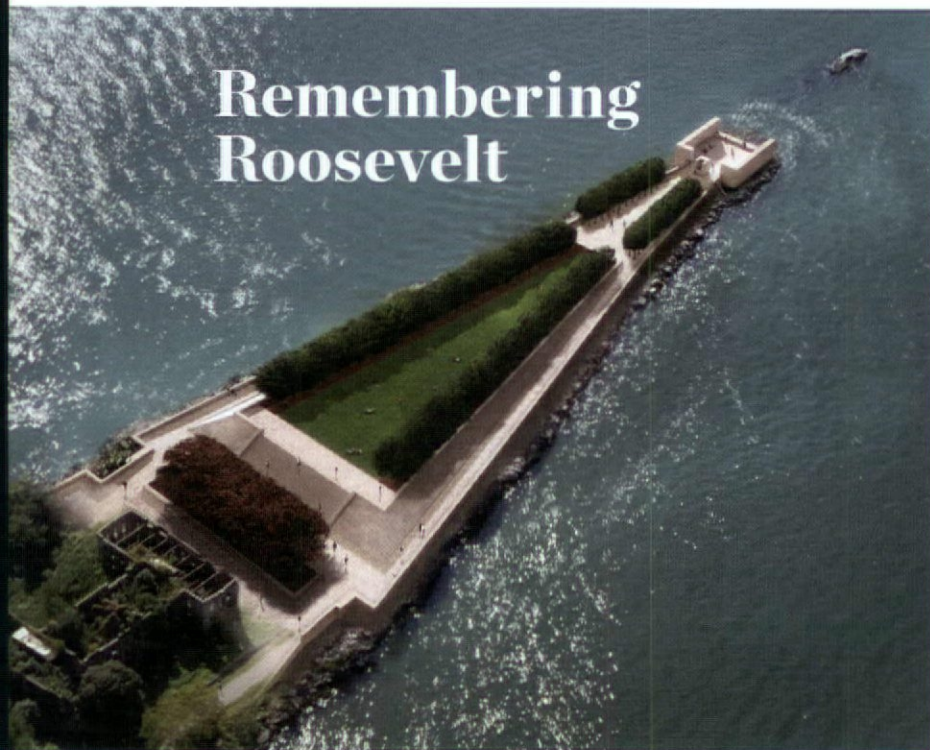
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Remembering Roosevelt



ARCHITECT LOUIS I. KAHN'S DESIGN for the Franklin D. Roosevelt Four Freedoms Park, on the southern tip of Roosevelt Island in New York City, started with a clear and succinct idea: "a room and a garden." It was a vision marked by both its simplicity and grandeur, but Kahn did not live to see one of his last designs brought to life. A year after submitting his sketches, he died suddenly of a heart attack in Pennsylvania Station.

Nearly four decades later it will finally come to fruition. In the years that followed Kahn's death, the project was plagued by economic woes that delayed construction. William J. vanden Heuvel, the chairman of the Four Freedoms Park, spearheaded the fundraising efforts and raised enough money to break ground in 2010.

Roosevelt delivered his famous Four Freedoms Speech (freedom of speech, freedom from fear, freedom from want, and freedom of religion) to Congress in 1941. Vanden Heuvel points out that it is as relevant as ever: "In the past thirty years, from when Louis I. Kahn first sketched his remarkable design to now, as workers put the final touches on this wonderful new addition to New York City, we have seen the world evolve and change—mostly for the better as democracy has vanquished tyranny in country after country."

Kahn, a Jewish refugee who came to the United States as a child, had benefited from the programs instituted by the Works Progress Administration during the Great Depression when he had been a struggling architect with a family. "The match

between the artist and the mission was absolutely right," says Carter Wiseman, author of *Louis I. Kahn: Beyond Time and Style: A Life in Architecture*. "Interesting that the people who made this monument were the classic beneficiaries of the American ideal."

In the four-acre park, innovation and tradition converge. With its strong geometric forms and dramatic vistas, the memorial marries a modern approach with the spiritual resonance of the classic monuments that Kahn so greatly admired. The firm Mitchell/Giurgola Architects was charged with the task of executing Kahn's plan. "Our intent was to be absolutely faithful to the original design," says partner Paul Broches. "We were all very much in awe of the design and had no real desire to change it."

Kahn's design first takes visitors to a sweeping staircase that leads them to a triangular lawn flanked by rows of linden trees. Paths on either side of the "garden" direct visitors toward a pylon supporting Jo Davidson's bronze bust of Roosevelt in the center of the stone plaza, or in what is called "the room." On the back of the pylon, Roosevelt's Four Freedoms Speech is carved into the stone, and in a poetic gesture, looks to the United Nations. "It is meant to be a conversation and dialogue between these two sites," says the park's executive director Gina Pollara.

—Nicole Anderson

Above: Aerial rendering of Four Freedoms Park designed by Louis I. Kahn

Left: Jo Davidson's bronze bust of Roosevelt is placed at the end of a long vista from the park entrance





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The Past is Present

SOME DESIGNS TAKE A LIFETIME TO ACHIEVE. **Il Veliero** bookshelf, first conceived by **Franco Albini** in 1940, has taken generations. Inspired by the masts and rigging of a ship, the Italian designer imagined a bookshelf bound together by a V-shaped spine of rope. But a string of failed attempts (as recent as 2000) suggested that the ship-worthy design was better left at sea. Finally, in 2011, Cassina found the perfect solution by teaming up with the University of Milan and Studio Luca Brenta, a boutique sailboat company, also in Milan, with plenty of practical experience. This past spring Cassina unveiled their much-belabored bookshelf at their store in Soho, with Albini's son and niece in attendance to share personal stories and archival images. Also on hand was a rep from Cassina, who showed the audience how to assemble the bookshelf—get this—in less than three hours. cassina.com

— Damaris Colhoun



ROB COPLEY AND SEAN ROBINS are the forces behind Van den Akker Antiques and Galerie Van den Akker but the two do not stand still. Responding to client demand, they launched **Studio Van den Akker** with a surprisingly expansive line of high level made-to-order seating, tables, and case goods, which Copley and Robins themselves designed. The pieces are modern but instilled with references to the past and handcrafted with an eye to both fine materials and finishes and sustainability. The New York City-based Studio Van den Akker line also includes a collection of vases, lamps, chandeliers, and mirrors done in partnership with the Murano, Italy, glass workshop Seguso. Each hand-blown piece is unique and designed to complement the Studio Van den Akker line of furniture. studiovandenakker.com

— Beth Dunlop

FOR THE LOS ANGELES GALLERY **SZALON**, which specializes in Hungarian and Central European antiques of the early twentieth century its "Revivals Line" of furniture is more than new work. The pieces represent a mission on the part of owner Judith Hoffman to cultivate artisans who can carry on the traditions of Central and Eastern European craft with work that commemorates what she terms "the march to modernism." The pieces pay homage to secessionist, art deco, and Bauhaus furniture and to such important designers as Josef Hoffmann and Lajos Kozma. In the mix: furniture, case pieces, and light fixtures in lines shown only at Szalon. The offerings include Patinas Lighting, the Andrew Horn Collection, and Judith Hoffman's own collection. szalonantiques.com

— Beth Dunlop



WHEN **CHARLES POLLOCK** released a new collection of seating for Bernhardt at ICFF in May, it had been forty-seven years since the designer (who gave us seminal chairs like the Swag Leg, 657, Penelope, and the Pollock while working for Florence Knoll) had designed anything for an American company. Coaxed into a collaboration by Bernhardt's CEO, Pollock sketched his concept for the **CP lounge** as "an unbroken line in space." But Pollock left the building of the prototype to Bernhardt, a milestone for a designer who has always used models as part of his creative process. (One imagines his Rumpelstiltskinian wonder when Bernhardt returned with a digital mock-up.) Still, the spare silhouette of the lounge is a fine adaptation of Pollock's original sketch, and celebrates the wizardry of the designer over the computer. Instead of binding the chair in metal, as he did with so many of his earlier designs, Pollock had the perimeter sewn in a large looping stitch. It gives it "speed and craft," he says. Just like an "old Jaguar."

bernhardt.com

— Damaris Colhoun





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Design trail blazer

By BROOK S. MASON



SOTHEBY'S JAMES ZEMAITIS TALKS ABOUT TASTE, TRENDS, AND THE TROPHIES BUYERS SOMETIMES LAND



This page, top: Russel Wright's American Modern dinner service line from 1939 in Seafoam, manufactured by Steubenville Pottery.

Bottom: One of twelve aluminum Bone chairs designed by Joris Laarman in 2006.

Facing page, top to bottom: This painted wood armchair of c. 1925 by Eileen Gray remained in her personal collection.

The Ventrú sideboard by Émile-Jacques Ruhlmann, 1929, is fashioned of Macassar ebony, with ivory marquetry and silvered bronze feet.

A 1950s oak and rattan folding chair designed by Hans Wegner, and made by Johannes Hansen.

American black walnut Slab coffee table from 1970 designed and crafted by George Nakashima.

JAMES ZEMAITIS, SOTHEBY'S DIRECTOR OF DESIGN, has cultivated a new generation of collectors, raised that specialty to yet higher levels, and built his own formidable holdings, all in what seems like a nanosecond. Just over a decade ago, he began as cataloguer at the then Christie's East and afterward moved on to Phillips, de Pury and Luxembourg, before joining Sotheby's in 2003. There Zemaitis has racked up a slew of world price records, including an Alexandre Noll chair that climbed to \$680,000 and the Farnsworth House by Ludwig Mies van der Rohe, which sold to the National Trust for \$7.5 million. Plus, he has achieved auction records for design by Paul Frankl, Gilbert Rohde, and Serge Mouille. In between, this auction-house superstar coauthored *The Coffee Table Coffee Table Book* (Black Dog/Phaidon, 2003), the first-ever survey of that form. Today, he sits on the boards of the Wolfsonian-Florida International University in Miami Beach and Manitoga/The Russel Wright Design Center in Garrison, New York.

MODERN *Magazine* sat down with Zemaitis to learn the new trends, what's affecting the market, who the latest players are and what trophies they are acquiring, along with how his own personal collection is shaping up.

How do you see collecting changing?

Today, there's an immensely larger market for postwar design, with an incredible amount of material at Christie's, Sotheby's, Rago in Lambertville, New Jersey, Wright in Chicago, and Los Angeles Modern Auctions. Interest in designers who seemed such a novelty ten years ago—Poul Kjærholm or Ray and Charles Eames, for instance—is waning. Instead, we're seeing a far greater appreciation for the New Hope school, which translates into an entire new cache of collectors, along with steeper prices, for the craggy cast-iron sideboards and tables of Paul Evans and the classic tables and chairs of Phillip Lloyd Powell.

At auction, who's buying at the top and what are they zeroing in on?

These days, the market is totally global, with Chinese, Indians, Brazilians, Americans, and especially the French seeking masterworks. They're after tiptop Tiffany lamps as well as fine furnishings by Ruhlmann, Rateau, Giacometti, Prouvé, and Eileen Gray—even though practically no one can get their hands on her work. Also high on their shopping lists are the whimsical creations of the late François-Xavier Lalanne and his wife Claude. Prices for that material can hit \$500,000 and higher.

Who's making up the latest batch of players?

What's new are the Taiwanese dipping into Tiffany and Ruhlmann and at the same time seeking out Phillip Lloyd Powell



TOP: MANITOGA/THE RUSSEL WRIGHT DESIGN CENTER; BOTTOM: FRIEDMAN BENDA

interiors. Who would have thought such rarities would end up in Taiwan?

With the Taiwanese and others plundering design icons, and so hiking up prices, what's left over for the relatively new but sophisticated player?

Danish design is still relatively affordable compared to blue-chip French furniture. They should head for Poul Kjærholm, Finn Juhl, and Hans Wegner. There's a vast market for Wegner and you can pick up a single chair for only \$500.

And the younger designers to watch?

The hottest designer on the market is Joris Laarman, represented in New York by the Friedman Benda gallery in Chelsea. He's Dutch and in his early thirties. His limited edition Bone chair in aluminum is especially coveted.

How is the role of interior designers and architects changing?

The big ones like Lee Mindel, Peter Marino, and Thomas O'Brien in New York and Michael Smith and Atelier AM in Los Angeles are taking on multiple roles. They're architect, designer, and furniture advisor all rolled into one. That's a brand new dynamic. These days, those designers are hoovering up specific items like Lalanee sheep and Ingrid Donat metal furniture. Mattia Bonetti is another favorite.

To what degree are museums affecting collectors?

Hugely, with museum collections making for more informed clients at multiple levels. Here in America the biggest new player in the field is George R. Kravis II, portions of whose collection are now on show at the Philbrook Museum in Tulsa. He's amassed enormous holdings of industrial design. Then a number of museums like the Museum of Fine Arts, Boston have strengthened their permanent collections. The Los Angeles County Museum



of Art exhibition *California Design, 1930-1965: Living in a Modern Age* placed key designers like Sam Maloof on a wider stage, and we'll see that collectors will respond to that.

What were the first design objects you acquired?

Russel Wright dinnerware in every color, but my favorite remains Bean Brown with a reddish tinge to the rich chocolate brown. To this day, I dine on it. It's dishwasher safe. Also early on I was drawn to the still relatively obscure designer Tony Paul, who's a level below Paul McCobb. I picked up his mid-century bar cart in black-painted wrought iron with a series of round holders for bottles, glasses, and an ice bucket. There's a cool geometry to his designs yet they remain undervalued. I think I paid \$800 for it, and today it is tagged at \$1,000. At the same time, I've delved into 1920s and 1930s cocktail shakers.

How is your own taste maturing?

My preferences have usually mirrored what I was selling. I've been obsessed with mid-century designers like Donald Deskey, and I've got a pair of Hans Wegner lounge chairs with caned seats and Florence Knoll furniture as well. On my wish list is a dynamite Nakashima coffee table—but I really can't afford one—and I'd kill to have a Prouvé desk chair. Lately, I'm drawn to the nineteenth-century glass lamps of Philip Handel, with reverse-painted flora and fauna landscapes on their domed glass shades. They're like having a nineteenth-century Thomas Cole landscape painting, but with an art nouveau sensibility, in your living room. While we sell only one a year here at Sotheby's, James D. Julia auction house in Fairfield, Maine, has cornered the Handel market and prices can hover in the range of \$3,000 and up. Now that I'm forty-four and growing older, my taste is bordering on the archaic with a focus on American folk art, rare children's books, vintage travel books, and even stamps.

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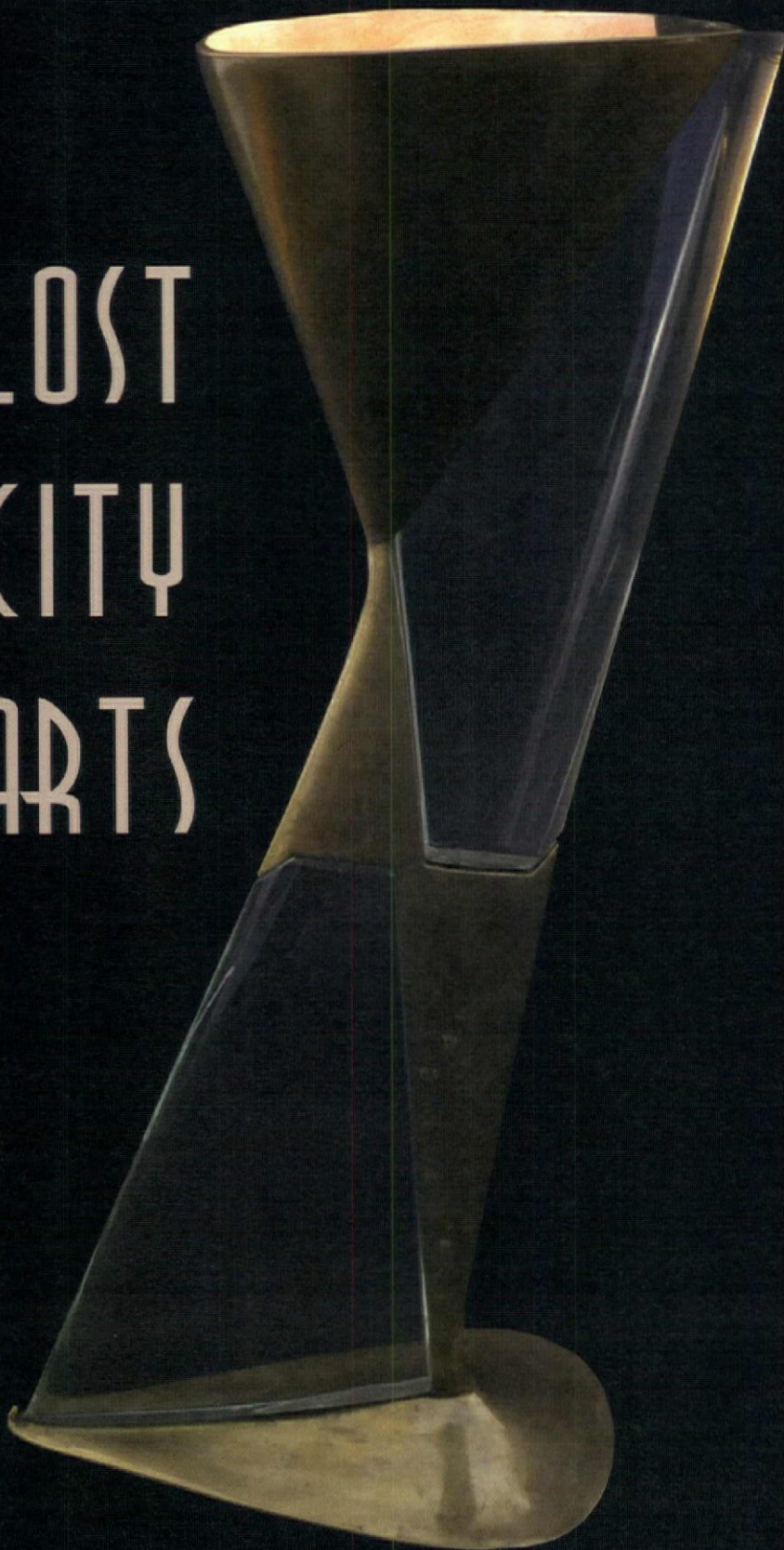
Dale Chihuly

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Rocker of Ages



THE DAUGHTER OF ONE OF THE VAUNTED BARWA CHAIR'S DESIGNERS LOOKS BACK AT ITS HISTORY

By MARISA BARTOLUCCI

Catering to women, this 1949 magazine advertisement presents the lifestyle of ease afforded by the Barwa lounge.

Edgar Bartolucci and John Waldheim's Barwa lounge chair of 1947, produced by Barwa Associates.

Bartolucci demonstrates the comfort and utility of the Barwa lounge while reading in his studio in Chicago in the mid-1940s.

EVERY NOW AND THEN, THE BARWA POPS UP in an auction catalogue for mid-century modern furnishings. It's the simplest of chaise longues, a quirkily shaped aluminum tube frame within a taut canvas slipcover, angled for easy feet-over-head reclining. Yet behind its modest, if ingenious, design is a tale of storied roots and fleeting fame, which still today has much to say about the challenges of independent furniture-making. Being a former design journalist, I should know, as the Barwa was designed by my father, Edgar Bartolucci, and Jack Waldheim, his classmate at Chicago's School of Design in the early 1940s.

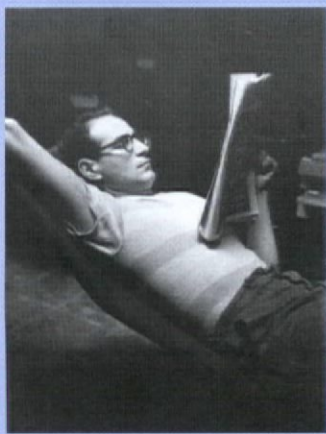
The school was run by the Hungarian-born artist and designer László Moholy-Nagy, a former Bauhaus professor who fled the Third Reich in 1934. One of the most influential teachers at what may have been the most influential design school of the modern era, Moholy, as his students called him, preached of the creative frontier offered by the fusion of art and industry, which he saw as the promise of the twentieth century. Technologies like photography, he believed, would eventually engender new ways of seeing—and thinking. "Designing," Moholy said, "is not a profession but an attitude. [It's] thinking in complex relationships."

Such a vision along with a conviction that design could improve mankind's lot made for a heady atmosphere among the ten or so students at the School of Design, who dressed in dungarees like workers, and boldly experimented with weaving, welding, woodworking, plastics, and photography in their classroom in an old bakery on Chicago's Ontario Street. Although the war was still raging when my father and Waldheim finished their studies

at the end of 1942, they were already prepared to design a better future for the new world everyone hoped was soon to come.

The pair immediately got a gig as designers for a Grand Rapids furniture maker with a showroom at the Chicago Furniture Mart. The pay was \$35 a week, excellent money for young men just out of school—a portent, they thought, of the brilliant careers that lay ahead. The company's owner set them up in an office with a couple of drafting tables and a six-foot-high pile of drawing pads. Their assignment, it turned out, was not to rethink furniture, as would have been in keeping with the Bauhaus ethos, but to come up with every variation of a wood radio console they could think of. "We drew big cabinets, wall cabinets, cabinets with clocks, ridiculous things," my father recalls. "We had gone through about three feet of pads, when the owner finally came back days later with two young women and reviewed our designs. He circled the ones he liked, crossed others out, told the women to combine elements from various versions, and sent them off to render them. After just two weeks, we were out of the design business!"

Dejected and a bit demoralized that they had already been reduced to product stylists, they weren't quite sure what to do next. Happily, a chance encounter led to a meeting with the creative director of the Container Corporation of America. A forward-looking industrial giant that manufactured corrugated boxes, the company was run by Walter Paepcke, who happened to be the chief American patron



TOP RIGHT: PHOTO COURTESY OF PALM BEACH MODERN AUCTIONS

LOBEL MODERN



Commode TP 18 covered in top grain leather by Tommi Parzinger for Charak Modern, 1940's

Large driftwood table lamp with original hand-applied patina, 1950's



Syncing the Barwa lounge with leisure, the chair was featured in a 1960s advertisement for Hilton Hotels in the Caribbean.

Bartolucci and Waldheim with draftsmen in their studio on the corner of Michigan Avenue and Ontario Street in Chicago in the late 1940s.

Jimmy Durante in a Barwa from an article in *Reader's Digest*, November 1963.

In their spare time the two young men fiddled with the design. After the war ended in 1945 they made a few prototypes out of steel. But the recliner's shape remained unwieldy; and it was too big and heavy to ship efficiently. They decided to design a knockdown version and experimented with copper piping before settling on aluminum tubing, which was strong but lightweight and malleable, and could be affordably priced to sell widely.

Alcoa, meantime, was looking for things to manufacture



out of aluminum, and a company salesman gave them enough tubing to make six different versions of the chair. With this material, they ultimately fashioned a final prototype of just the right aluminum density. But by then, Alcoa had lost interest in manufacturing the chair. The pair would have to buy the aluminum themselves. But they had no money, and no track record for a bank loan. So they told Alcoa if the company advanced them enough aluminum to make a thousand chairs, they would pay 6 percent interest on the cost every month until their debt was paid. They made the same deal with the fabric wholesaler that provided the canvas with which they now wanted to cover the chairs.

of Moholy and his School of Design. Waldheim and my father were commissioned to create a number of interior architecture projects, most notably a design lab where the company could show off the superiority of its package designs to clients.

For one of the design lab vignettes, the young men used a reclining lounge chair fashioned out of plywood and nylon webbing, which Waldheim had made for a school project. Drawing on Le Corbusier's iconic adjustable chaise longue and some plywood and webbing furniture by Marcel Breuer, he had conceived a streamlined version of the Thonet lounge chair. Seeing it in a new context, though, got them thinking: this could be the chair of the future.

And so in 1947 they began production on a hundred chairs at a time. Design, they were discovering, was indeed about thinking in complex relationships.

Unlike my father, Jack Waldheim was not only a talented designer but also a consummate publicist. Without a hint of embarrassment, he wrote press releases promoting the chair as the "world famous Barwa" and claimed that the name—an acronym of his and my father's surnames—actually referred to Namcha Barwa, the Himalayan mountain, because reclining in the chair produced the same feeling of exalted serenity as contemplating the famous peak. Bunkum, but it worked. Decorator showrooms throughout the country were soon selling the chairs.

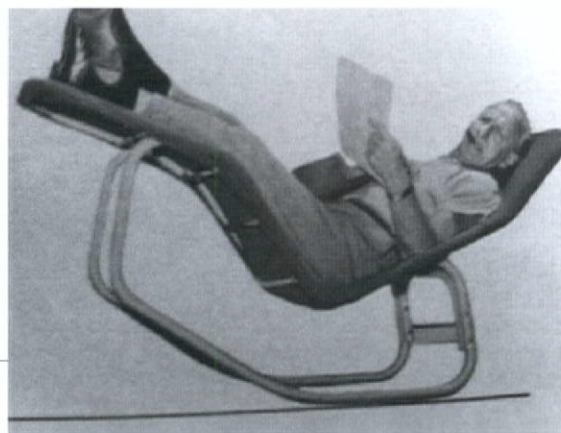
Within a year the Barwa was being extolled in such national magazines as *Life*, *Look*, and *The Saturday Evening Post*. The benefits of reclining with feet elevated gave the Barwa a salubrious aura at a moment when Americans were becoming increasingly health conscious. Hospitals ordered the chair for maternity wings to aid the sore, swollen feet of the women giving birth to the postwar baby boom.

Nowhere did the Barwa sell better than in Palm Springs, where contemporary houses with casual living spaces were sprouting and furnishings that moved from living room to patio were all the rage. Yet my father and Waldheim felt frustrated because they couldn't sell the Barwa to department stores, because they couldn't get the investment upfront to manufacture the chair in large quantities.

One man who could was a retired shoe manufacturer living in the California desert. Seeing a gold mine, he mass-produced a knockoff and sold it in the western market. Waldheim and my father brought a suit against him and won, but the stubborn businessman threatened to form another company and produce the chair again. Without the funds to continue a legal suit, they ended up settling for royalties.

By then the Barwa epitomized for many Americans the new life of leisure being ushered in by modern household appliances. Westinghouse made a print ad of a housewife in a Barwa reading a magazine next to her washer and dryer, and offered a free chair with every washer sold. The heightened popularity prompted department stores to place big orders. So big, in fact, that with the Westinghouse contract, the California company couldn't fulfill the orders.

Just desserts it would seem, but it didn't do Jack Waldheim or my father much good. Without the gimmick for another chair, nor the money to make prototypes, they both reluctantly left furniture design. Jack Waldheim went off to become the dean of the design department at the University of Wisconsin in Milwaukee, and my father went on to establish a successful point-of-purchase display company. Working for demanding clients like Bulova and Revlon, his training in thinking in complex relationships served him well.



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The Fornasetti Factor

TROY SEIDMAN, FOUNDER OF THE ONLINE SITE CAVIAR20.COM ASSESSES THE MERITS OF THIS ITALIAN LEGACY

IN RECENT YEARS there has been an international revival of interest in Piero Fornasetti's work. His "Tema e variazioni [Themes and Variations]," the surrealist-inspired series that features nearly 350 different interpretations of a woman's face, has become ultra-iconic, appearing on an array of new and reissued products, including wallpaper by Cole and Son and a large in-store boutique at Barney's in New York City.

In 2010 Rizzoli published *Fornasetti: The Complete Universe*, a massive tome that is a hybrid catalogue-raisonné/coffee-table book written by the designer's son Barnaba. Barnaba has worked tirelessly to preserve and promote his father's legacy, including overseeing the reissue of Fornasetti classics and authorizing new licensing projects. Perhaps most importantly, Barnaba is the leading authority on authenticating (and dating when possible) vintage pieces. One point that I regularly highlight to my clients is the importance of focusing on vintage Fornasetti—objects created during Piero's lifetime. It is somewhat analogous to collecting vintage photography; posthumous material is decorative rather than collectible and is unlikely to significantly increase in value.

Perhaps one of the great things about starting to collect Fornasetti is the accessibility factor. New collectors can find great pieces, notably ceramics and smaller decorative objects, for less than \$1,000; there are vintage accessories that retail for less than \$4,000.

As a dealer and advisor, my personal tastes influence both my counsel and my inventory. As such, I prefer and promote the less familiar patterns—specifically ones that synthesize Fornasetti's best visual characteristics but are not ubiquitous or reissued. Part of the appeal of studying, seeking out, and collecting Fornasetti is the thrill of encountering a quirky unexpected pattern or an idiosyncratic object. Reputedly, Fornasetti applied his drawings to more than eleven thousand different objects during his lifetime. As a result there are many treasures to unearth. Unfortunately space restrictions exclude silk scarves, textiles, unique artworks, and licensed anomalies (A bicycle! A bathtub! A scooter! A Swatch!) Here are some of my top examples.

Note: Grades are assigned relative to the piece's type instead of the entire oeuvre.



Sets of 8 small plates or coasters

A boxed set of ceramic coasters is an essential and affordable part of a Fornasetti collection. Ideally one looks for a set that is in excellent condition, with the round cardboard

case intact and the quilted double-ply paper separators included. Early sets had the Fornasetti logo embossed on them. Fornasetti created exclusive sets for nearly every major American department store. He did three for Bonwit Teller (Musicalia, Mitologia, and Velieri—aka ships). While these are not exactly rare, they are noted for their ornate and distinctive packaging. Conversely, rarer sets appear in simple shorter round boxes covered in textured gold foil and are yellow

or with an orange rim and black and white graphics.

Approx. price \$500-\$750

GRADE
B

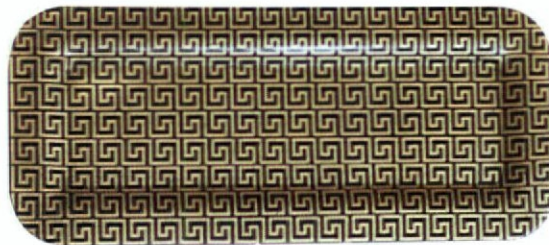
Greek key tray

After ceramics, the next level of accessible yet essential Fornasetti is the metal trays. Produced in an array of patterns, these functional and highly decorative objects are easy to display and use. At 23 inches long they were a great "canvas" for Fornasetti. While he experimented with many styles, he was generally devoted to representational creations. Typically, patterns or scenes relating to eating and drinking—especially historical interpretations—or motifs with flora and fauna, or variations of the "house of cards" are found on the secondary market. This tray with its Greek key motif is both a paradigm and some-

what of an anomaly. When abstraction does appear in his oeuvre, it is typically a sharp geometric pattern that references either antiquity or is a synthesis of surrealism and Op Art. The Greek key is arguably Fornasetti's favorite non-figurative pattern, appearing consistently on different objects and vessels.

Approx. price \$1,500

GRADE
B+





Umbrella stand

Is there anyone else in the history of twentieth-century design who is noted for decorating umbrella stands? Fornasetti has a monopoly on this particular vessel and created over three hundred variations in two basic forms—cylindrical ones and what are called “trompe l’oeil” examples, such as the one shown here. Every possible pattern or theme in Fornasetti’s world seems to appear on an umbrella stand. The variety is endless and it is sometimes hard to believe that various examples came from the same artist. Perhaps the most iconic and amusing examples are the life-size *trompe-l’oeil* dogs and cats. The handsome Afghan Hound, reissued over several decades, may not be the rarest breed of the bunch, but it is arguably the best in show.

GRADE
B

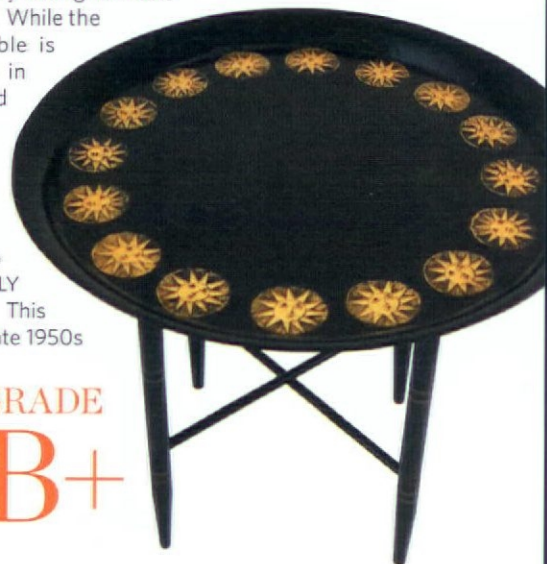
A new reissued example is around \$1,500 while a very early example from the 1950s or 1960s can be upwards of \$5,000.

Tray table

Before proceeding to Fornasetti’s furniture, which when created prior to the 1970s is extremely rare and valuable, a tray table (or a similar form, such as a tripod table) is an essential transition piece. As Fornasetti’s designs have had several generations of reissues, precisely dating furniture can sometimes be tricky. While the overall look of this table is somewhat sober, it is in excellent condition and embellished with the charming and iconic Soli pattern. Also notable is how it is labeled on the bottom: in addition to the Fornasetti logo it states “MADE IN ITALY FOR BONWIT TELLER.” This table likely dates to the late 1950s or early 1960s, an attribution recently verified by Barnaba Fornasetti.

Approx. price \$3,000-\$5,000

GRADE
B+

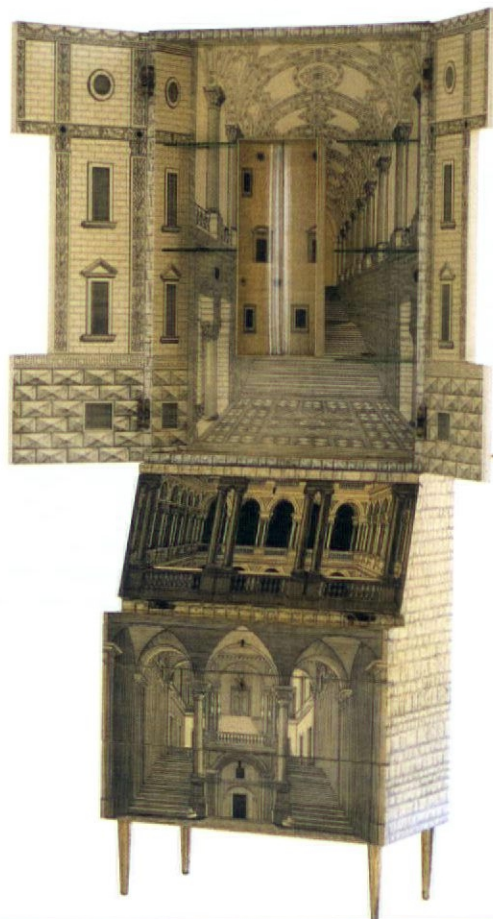


Trumeau bar

Fornasetti began collaborating with Gio Ponti in the late 1930s, contributing decorative elements to furniture designed by Ponti. Pieces with this double authorship are highly sought after as exceptional examples of Italian design history. The Trumeau (a cross between a drop-front desk, a bar, and a credenza) is one of the most desirable examples of Fornasetti-Ponti furniture. An example from the *Architettura* series from the 1950s or earlier is the apex. Ponti initially designed the case, but Fornasetti kept tweaking the form to develop a template that satisfied him, which he then used as a canvas to decorate over the next several decades. This is an early example, its tapered brass-tipped legs (a Ponti trademark) were later produced with a black lacquered and somewhat heavy base chosen by Fornasetti. *Architettura* is one of Fornasetti’s most recognizable patterns and has been in constant production and applied to a wide range of products, from ceramics to umbrella stands to furniture. It demonstrates a convergence of many of the ideas that recur in Fornasetti’s oeuvre: the influence of surrealism, the intricacy of his drawings, and his appropriation of and reverence for Italian cultural patrimony. There is something incredibly witty about the idea of “architecture” becoming decoration. While the *Architettura* pattern was created in black and white, early vintage examples have yellowed. Fortunately, this patina does not detract from the overall design and actually increases its value.

A contemporary reissue of this piece could be around \$40,000. An early vintage piece could be upwards of \$200,000.

GRADE
A+



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The Magnificent Andersons

Interview by DANIELLA OHAD
Photography by MICHAEL STAVARIDIS

TWO PIONEER COLLECTORS OF CONTEMPORARY GLASS DISCUSS THEIR APPROACH TO THE FIELD



DEALERS, CURATORS, ARTISTS, FOUNDATIONS, COLLECTORS, AND EDUCATORS all love Dale and Doug Anderson. To the Andersons, collecting is much more than buying objects and living with them; it is an intellectual process, an expression of their vision and taste, which, Doug Anderson quickly points out, is actually "Dale's vision and taste." Theirs is an integrated and passionate lifestyle that includes friendships with artists, research, and philanthropy. In the last thirty-five years they have established collectors groups, organized educational trips, and been in the forefront of collecting contemporary glass. The Ander-

sons have followed the journey of the studio glass movement pretty much from the beginning. Together they have assembled one of the most superb collections of contemporary glass of our time.

The Andersons make their permanent home in Palm Beach, in a sunny duplex apartment filled with their collections, which range from glass and ceramic sculpture to contemporary photography as well as one of Wendell Castle's prototype chairs and furniture by Josef Hoffmann. The apartment was designed by architect John Colamarino and has cast glass walls by Paul Marioni and Ann Trautner. Most notably, it features a large-

scale installation by Dale Chihuly in the stairwell—a cascade of oversized luminous and colorful glass flowers. The renowned artist actually stayed in the apartment overnight for inspiration.

I met Dale and Doug Anderson at their pied-à-terre in New York for a conversation on collecting.

Detail of the Dale Chihuly installation in the stairwell of the Andersons' home in Palm Beach. The organic form, coined "Persian" by Chihuly, is found in a number of his other installations, including the Fiori di Como chandelier at the Bellagio Hotel in Las Vegas and a ceiling displayed at the Victoria and Albert Museum in 2001.

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Mischa van der Wekke, Reincarnated furniture, 2006 & 2012
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Glass is magical. It has captured the imagination ever since it was invented in Mesopotamia in ancient times. You just need to think of the Portland vase or the golden age of Venetian glass to understand its glory. What about glass initially captured your love and attention?

Dale Anderson: The simple answer is Doug Heller [of Heller Gallery in New York]. It all began in the 1970s, when I would be on my way from the beauty parlor to my mother's home on Fifth Avenue and would look in the windows of the gallery, which was then on Madison Avenue. Pretty soon, I started stopping in and buying there. The Hellers focused exclusively on glass long before other galleries. In the first few years they carried work by American artists but later expanded their scope and began to represent international artists as well. It was here that I first fell in love with glass. But if I have to point to the moment, the turning point, it was at a dinner for the American Craft Museum to which Doug Heller had invited us. At the table were Dale Chihuly and Dorothy and George Saxe, collectors from San Francisco. It was the beginning of a lifelong friendship with the three of them, as well as the moment when we entered the world of art made from glass.



Top: Two complementary works by Chihuly.



Center: Shelves in the living room showcase the Andersons' immense collection of contemporary glass with numerous pieces by Ah Leon, Toots Zynsky, Dale Chihuly, Therman Statom, Paul Marioni, Steven Weinberg, Toshiko Takaezu, and Marta Klonowska. An installation by Dafna Kaffeman is cleverly situated under the staircase.

What was the first glass object you acquired?

Dale: I had been buying small things but Doug actually bought the first "important" object. It was a teapot by Dick Marquis. He bought it for me as a gift.

Can you define your collection of contemporary glass?

Dale: Over the years we've owned the work of most of the artists working in glass, and we have given more than a thousand pieces to museums. Our collection today is comprised of objects close to our hearts—the ones we want to live with.

What do you mean by "most of the artists"?

Dale: You have to remember that art made from glass is a newly rediscovered discipline, and it was not seriously practiced before the 1970s. Until then, glass was used to make industrial products. As a craft, glass was first taught in this country by Harvey Littleton in a program he set up at the University of Wisconsin in 1951. The major glass artists of that generation studied with him including Dale Chihuly. We were introduced to a world-in-the-making, in process, when the discipline of crafting hot glass was first explored and practiced, and we were right there, meeting young artists, traveling to Pilchuck [Pilchuck Glass School in Seattle, established by Chihuly], and following the development of individual artists as well as the evolution of the contemporary glass movement itself. At that time we made many acquisitions.



Bottom: On the table is *Roemer Table Setting* by Sally Prasch, 2001. The chairs were designed by Silas Kopf.

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Tell me about your relationship with Dale Chihuly.

Dale: We admire his extraordinary art. We have watched him develop his vocabulary from individual works to grand installations in a natural sequence. We particularly love his installations, which fully express the essence of his visionary vocabulary.

Tell me about the type of connoisseurship the two of you have developed in your collecting.

Doug Anderson: Dale and I have very different ways in which we perceive and collect art. I have a degree in art history and therefore look at glass through that filter. For Dale, each individual work of art is seen in terms of juxtapositions, the relationships between individual works of art. It is both an aesthetic and an intellectual process...though she'd be horrified to hear me use that latter adjective.

What I have found most striking about your collection is that it was born from the partnership between the two of you, that you do all of it together. This is unusual. Do you have different roles in the collecting process?

Doug: I have nothing to do with the collecting process. That's



“ART MADE FROM GLASS IS A NEWLY REDISCOVERED DISCIPLINE—IT WAS NOT SERIOUSLY PRACTICED BEFORE THE 1970S

all Dale's thing and the process is natural and spontaneous. She looks at everything and has a huge body of visual knowledge. She simply buys what she loves, and she has an unbelievable eye. She likes nothing better than to be ahead of other collectors, museum curators, and even art dealers.

As pioneer collectors of contemporary studio glass, you started collecting in the 1970s. How was it different then?

Doug: It was very different, and mainly because that was when glass artists were beginning to learn their craft. Nobody knew how to manipulate glass and we were there when they were learning and bought directly from those pioneer artists and their dealers. It was a time of experimentation and investigation, a time of new beginnings—a process that ended in the early 1990s. Our collection pretty much spans that period, and while Dale will always buy objects and sculptures she loves, for the past dozen years we have been concentrating on collecting large format contemporary color photography, mostly from China.

What does it mean to you to live with art?

Doug: It is essential. Let me tell you a story. When we moved into our New York apartment a couple of years ago, when it was our “new apartment,” it was completely empty. I remember going back to



Top: Whopper vase by Dante Marioni with glass painting by Richard Marquis.

Bottom: Spanning nearly the length of the room is a cast glass wall by Dante Marioni's father, Paul Marioni.



In celebration of Finn Juhl's 100th birthday

original Chieftain chair, Finn Juhl for Niels Vodder, 1949

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our home in Palm Beach, where we keep most of our collection, after living in that empty apartment. It was a revelation. I started to experience the art very differently and with a new appreciation. I looked at every piece of glass and ceramic sculpture and every photograph as if it were the first time I had seen it and started seeing the connections that Dale had seen long before. A collection assembled through one pair of eyes can be quite extraordinary.

When collecting contemporary glass, how important is it for a collector to meet with the artists, to observe the process of making, to understand how things are made, versus just buying in galleries?

Doug: It is more important to me than to Dale. We have become friends with many of the artists whose work we collect. They are sophisticated, well-traveled, interesting people with



Top: A colorful and whimsical objet d'art by Ginny Ruffner.

Center: Five goblets comprise an installation by Jay Musler.

Bottom: These shelves contain, from top to bottom, a ceramic teapot by Ah Leon, an installation by Tom Patti, another Chihuly vessel, and a reverse painting on glass by Gregory Grenon.

whom we enjoy socializing. Dale treasures our relationships, but does her best to avoid having that intrude on her decision-making process.

You have worked with no fewer than fourteen museums across the country, giving gifts, loaning objects, advancing education, catalogues, and exhibitions. Do you have a museum that is close to your heart?

Doug: Today we are closest to the Metropolitan Museum of Art, the Museum of Fine Arts, Boston, the Corning Museum of Glass, the J. Paul Getty Museum, the Norton Museum of Art, and the Racine Art Museum. That said, we're kind of museum freaks and love curators, who are the intellectual backbone of the art world, the often unsung heroes.

It looks from the outside that there is something powerful and social in collecting glass, that it is almost like a private club comprised of a community of collectors, where everyone knows each other, and they all collaborate on various projects. Organizations like the Art Alliance for Contemporary Glass, the Creative Glass Center of America, Urbanglass, and the





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Left: Dale Anderson sits on her bed with pieces by (left to right along the wall): Gregory Grenon, Catherine Chalmers, glass window by Paul Marioni, and sculpture by George Jeanclos.

Right: The Chihuly staircase installation in the foreground, Doug Anderson sits on a Wendell Castle prototype chair.



Pilchuck Glass School have been known for attracting high profile donors and for ultra-successful fundraising events.

Doug: You are right. And there are regional glass groups all over the country. Pilchuck's annual auction is one of the favorite charity events for the Seattle philanthropic community and they also draw art collectors from across the country. We became involved with the school a very long time ago and we were board members for fifteen years. Dale spent years organizing trips for curators and collectors.

What is the role of the dealer in advancing glass artists?

Doug: Obviously, the best dealers work with their artists to build their careers by positioning them properly, giving them gallery shows, investing in catalogues, introducing their work to collectors and museum curators. Selling work is just part of it. In the glass world there are several dealers of this kind, and I am thinking of the Hellers and Barry Friedman in New York City and Leisa and David Austin from Imago Gallery in Palm Desert, California.

Tell me about the Association of Israel's Decorative Arts (AIDA), which you founded with Andrea and Charles Bronfman with a mission to introduce artists from Israel to dealers, collectors, schools, and other institutions in the United States.

Doug: It began when Dale and I were invited by Charles and Andy Bronfman to attend the ceremony awarding them Honorary Citizenship of Jerusalem

in 2002. At that time we had not yet been to Israel, but during that two-week visit we began exploring the "craft world" there and got very excited. When we returned home, we organized a trip for forty friends to go to Israel and see what we had seen. This was the time of the intifada and traveling to Israel was unsafe, so most of our friends cancelled the trip at the last moment. Andy suggested that we bring the artists to the U.S. We arranged a booth at SOFA [Sculpture Objects & Functional Art fair] Chicago, where we showed the work of Israeli artists working in glass, ceramics, jewelry, and fiber. That's how AIDA was born. Currently, with the help of a strong board of trustees and financial support from many, the activity of AIDA focuses on introducing Israeli crafts to museums, providing scholarships, arranging workshops in Israel by world-class artists from North America, and creating cultural alliances between Israel and North America.

What do you advise to those new to the world of art glass? Which museums should they visit?

Doug: There is no easy or quick answer to this question but for a good starting point I would visit the Corning Museum of Glass and get to know Tina Oldknow [curator of contemporary glass at the Corning Museum], who is most knowledgeable about collecting and the whole world of glass. In addition to its collection, the Corning Museum has a great library and produces a wonderful magazine. That said, many major and regional museums have built terrific collections and have curators who are knowledgeable and accessible. That's the best place to start. Don't be shy.

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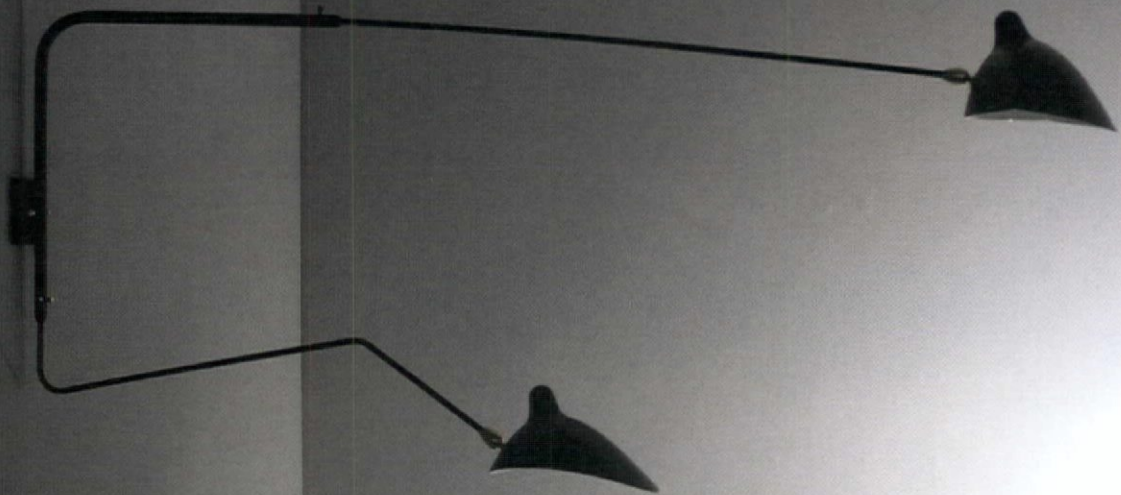
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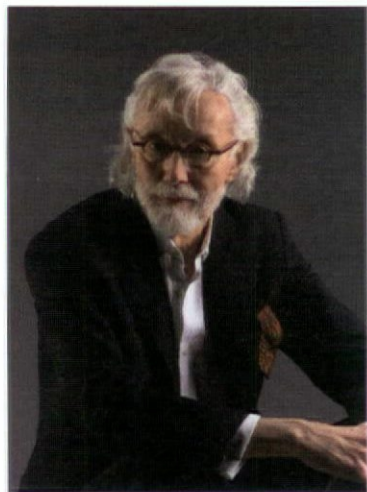
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Reflections on Wendell Castle

A FAN LETTER FROM
VLADIMIR KAGAN

WENDELL CASTLE HAS STOOD OUT AS A FIXTURE in the world of art-craft-furniture for nearly fifty years. He owns the genre the way Dale Chihuly is the king of American glass blowing and Frank Gehry has carved his niche in computer generated deconstructionist architecture.

Castle is not a cabinetmaker. He is not a designer who turned to furniture as his calling. He is a sculptor who discovered furniture. This has given him a no-holds-barred freedom to interpret forms and functions from a different perspective. His work is bold and imaginative—he treads where angels fear to. He is a master of the chain saw. When he's reached the end of one train of thought he wanders onto the next. He's discovered that interpreting his work in Fiberglass has given him a broader range of expression and the new material has inspired new forms. When he is bored with furniture, he returns to art and when he's exhausted those mediums, he blithely re-enters the world of furniture with new gusto and imagination. He is also a savvy businessman. Few people in the applied arts do it better than he. He designs commercial furniture geared to the designer market that is produced under license by other manufacturers. He creates limited edition furniture that transcends the functional and enters into the realm of art. For these, he obtains a hefty price when sold through his American and international gallery distribution.

Through all this success, he remains quiet and unpretentious. He is no youngster but has the bearing of an athlete—he is tall and erect and elegant. He is articulate and stands out in a crowd with his carefully quaffed beard, flowing gray hair and charily selected elegant clothes.

Carry on old buddy...keep those creative juices flowing.
—Vladimir Kagan

Above right: **Vermillion desk and chair designed by Wendell Castle in 1965. Signed "wc 65."**

Below: **Castle's low table in stack-laminated walnut from 1972.**





A Metaphor for the Decades

THE DESK YOU SEE HERE marked a watershed moment in the life and career of Wendell Castle, the consummate American furniture designer whose eight decades of life (and work) are being widely celebrated this fall. This remarkable, elegant, fanciful, almost impossible-seeming desk was the last piece Castle did on his own, without apprentices or assistants. Called the Vermillion desk, so named because of the wood used, it dates to 1965.

Bought by a Rochester, New York, couple who so loved it that they paid installments of \$100 a month, the desk stayed in one house with the original owners for forty-seven years—though it did travel a bit as the centerpiece of a retrospective exhibition between 1989 and 1991. It is now part of an estate and along with its three-legged companion chair, will soon appear on the market, a commission entrusted to James Elkind of Lost City Arts and Richard Rockford of Clarence Hollow Antiques and Fine Art in western New York State.

Lost City's Elkind says his first sight of the desk truly took his breath away—its subtle asymmetry, its graceful form (like a gazelle or a greyhound), the

grain and tones of the wood, even its underbelly, which he admits is a favored view. "There are things that photography just can't capture," he says.

This is a unique piece that referred to history at a time when furniture design was largely turning its back on the past, as was Castle himself. Yet the Vermillion desk betrays Castle's long fascination with art nouveau. The three-legged chair—more sculptural and perhaps more attuned to the studio furniture movement of that moment—makes oblique reference to the desk rather than direct.

Born and reared in Kansas, Castle moved to Rochester in 1961 and has lived there ever since, working and teaching. Considered one of the rising stars of the studio furniture movement, the heir apparent to Wharton Esherick and Sam Maloof (among others), Castle exceeded those expectations. He is a craftsman, a sculptor, and an artist who draws every day, and yet he has also transformed the making of furniture, his furniture, into an area that merges all three—craft, sculpture, and art.

—Beth Dunlop

This fall will see a number of exhibitions to celebrate Wendell Castle's eightieth birthday and his five-plus decades as an important artist and craftsman. In addition, Hudson Hills Press will publish a catalogue raisonné of his work.

The Aldrich Contemporary Art Museum in Ridgefield, Connecticut, will open **Wendell Castle: Wandering Forms—Works from 1959-79** on October 19.

This thorough retrospective was curated by Evan Snyderman of New York's R 20th Century Gallery and the Aldrich's director Alyson Baker and will be accompanied by a monograph on Castle's work. The exhibition, which focuses on the early years, runs through February 24, 2013.

The Kentucky Museum of Art and Craft in Louisville will open **Wendell Castle: Forms Within Forms** on November 29. On view through February 4, 2013, this exhibition is an examination of complex sculptural forms in Castle's work in the last decade.

Wendell Castle: Volumes and Voids, which opens at Barry Friedman in New York on October 25 and runs through December 22, will feature new work, including mirror-image chairs, a settee, a desk, and tables.

At Friedman Benda in New York, **Wendell Castle: A New Environment** (December 12 to January 26, 2013), will be an installation of stack-laminated pieces spanning two stories set into an iron base and will include seating pieces, a table, a lamp, and a spiral staircase leading to a tree house, or nest.

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“Schreckengost’s bowls came to be known as ‘Jazz’ bowls because of their popular imagery and the word jazz incorporated into the incised ornament”

Splashed with stars, bubbles, skyscrapers, cruise ships, playing cards, cocktail glasses, and traffic lights, Viktor Schreckengost’s art deco punch bowl captures the energy and rhythm of the Jazz Age. While a designer to the Cowan Pottery in Ohio, Schreckengost received a commission from Eleanor Roosevelt to design a punch bowl for a gala at the governor’s mansion in upstate New York. Schreckengost produced the first bowl with scenes of New York City on New Year’s Eve in an Egyptian blue glaze with black sgraffito designs. A short commercial run followed, during which time Cowan Pottery experimented with other colors such as bright orange and the vibrant green seen here. Schreckengost’s bowls came to be known as “Jazz” bowls because of their popular imagery and the word jazz incorporated into the incised ornament. Commercial production ceased in 1931 as the Great Depression put an end to both Cowan Pottery and the Jazz Age. While perhaps thirty Cowan Jazz bowls exist today, Schreckengost went on to design children’s pedal cars, bicycles, baby strollers, lawn mowers, and dinnerware patterns for the American Limoges China Company and the Salem China Company.

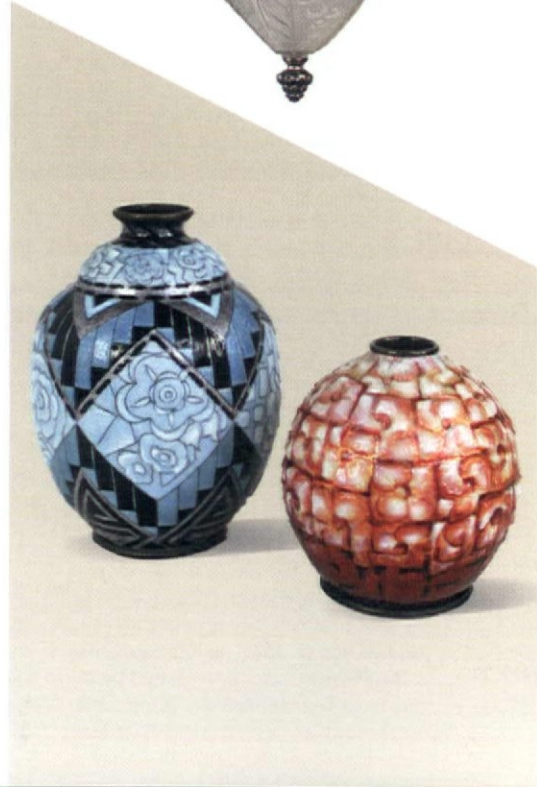
ALYCE PERRY ENGLUND

Associate Curator of American Decorative Arts
Wadsworth Atheneum Museum of Art, Hartford, Connecticut



VIKTOR SCHRECKENGOST

JAZZ BOWL
Made at the Cowan Pottery Studio,
Rocky River, Ohio
1931



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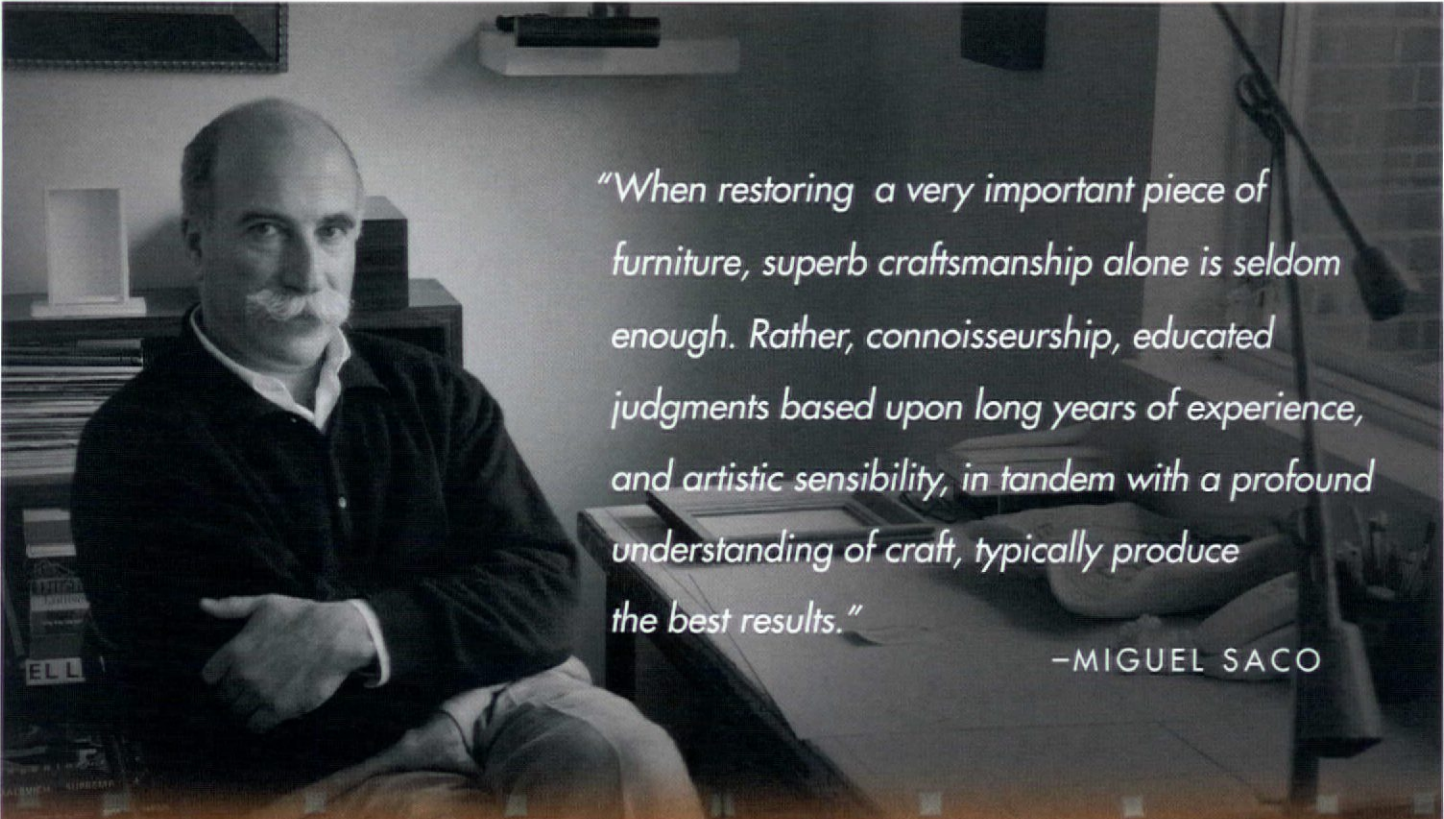
JOYCE J. SCOTT
FLAMING SKELETON #3
 Glass beads and thread
 1993

“a traditional Native American peyote stitch, similar to crochet, allows Scott to sew colorful glass beads into sculptural and fluid forms”

Joyce J. Scott excels in using the craft technique of beading to create unique necklaces that express humorous, political, social, or spiritual issues. For nearly forty years she's constructed striking imagery for each necklace by using a traditional Native American peyote stitch, similar to crochet, that allows her to sew colorful glass beads into sculptural and fluid forms with undulating effects. In *Flaming Skeleton #3* she depicts a narrative about the cycle of life, death, and rebirth. On the left-hand side, a white ghost-like female figure with a skull for a head is depicted being pulled down into the life forces represented by the green and blue twine entangling her body and limbs. A similar female figure below her, also shown upside down, is in a fetal position, and will soon be cremated by the fire engulfing the skeleton at the center of the necklace. On the right-hand side, emerging from the skeleton's head is the yin-yang symbol for the life forces through which the spirit merges with the cosmic forces and becomes matter to begin the cycle all over again.

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Designed 1950

“The Lettera’s low-slung body presents a fluid envelope to the mechanism, with only a modest line revealing where a section may be removed for maintenance”

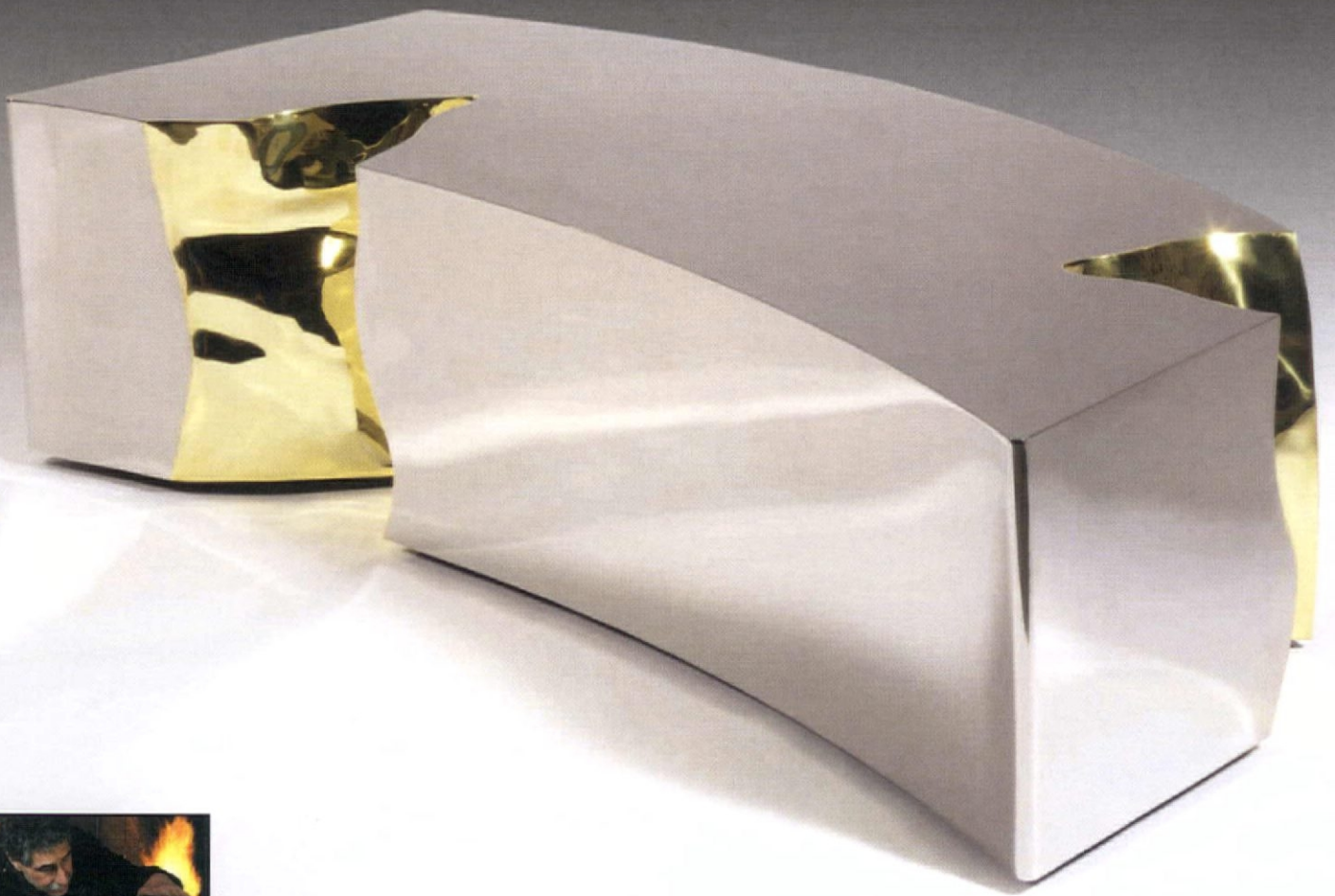
Until at least the late 1950s, Marcello Nizzoli’s designs for Olivetti were regarded as the epitome of functionalism by Italian design cognoscenti. Italian functionalist design sought to widen the role of industrial design within companies to encompass all aspects of product development, to strive for the achievement of a design devoid of ornament, and to produce items for consumption by the masses. Olivetti, like many Italian manufacturers, formed alliances with some of Italy’s finest industrial designers, nurturing the formation of new products in collaboration with them and exploring new material and techniques of manufacture and assembly. The Olivetti Lettera 22, a purely mechanical portable typewriter designed by Nizzoli, who oversaw the design of all Olivetti’s products after meeting Adriano Olivetti in the late 1930’s, was also the subject of manufacturing and engineering improvements made by Giuseppe Beccio who, through economies in engineering, reduced the number of parts in the assembly from around three thousand to two thousand. The Lettera’s low-slung body presents a fluid envelope to the mechanism, with only a modest line revealing where a section may be removed for maintenance.

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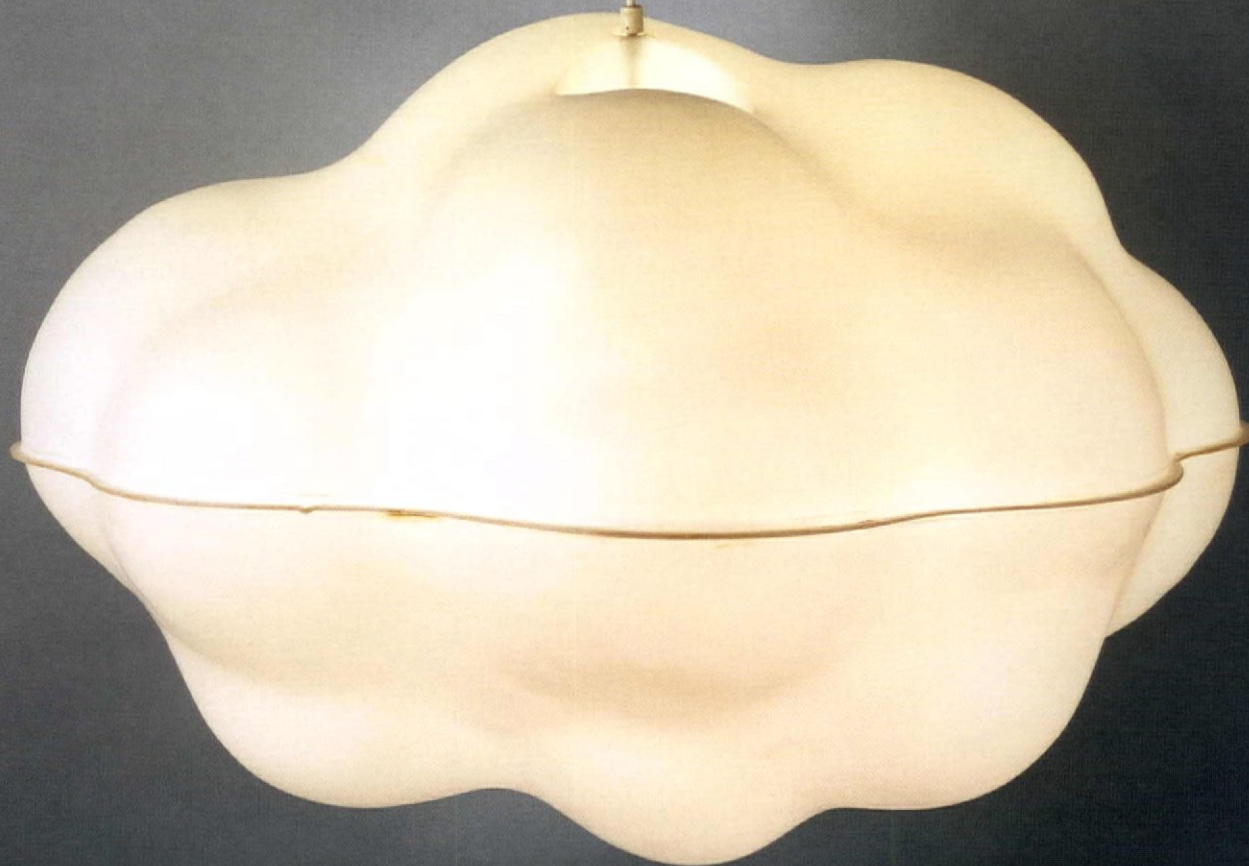
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"Mounted on the ceiling, the lamp floats above like a comic book version of a passing cumulus cloud"

The "Wolkenlampe" by Susi and Ueli Berger, originally in production 1976–1979, is a superb instance of the humorous quality often found in Swiss design. This hanging luminary is formed of two contrasting shaped plastic hemispheres that are glued together along their identical edges. Working in 1970, the Berger art and design partnership exploited the new technology of vacuum deformation in order to break with the strict symmetry of conventional lamp design. Mounted on the ceiling, the lamp floats above during the day like a comic book version of a passing cumulus cloud. In the darkness, it emits warm light, as though it had swallowed the sun. Day or night, the Cloud lamp always seems in good spirits—thereby contradicting the conventional symbolism of the cloud as an emblem for bad weather.

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“The dramatic curvilinear shape of this centerpiece tray has been designed to emphasize the particular visual qualities of its materials ”

In his work the German-born and trained Australian goldsmith Johannes Kuhnen is engaged with the interpretation and manipulation of a precise visual language of forms. The dramatic curvilinear shape of this centerpiece tray has been designed to emphasize the particular visual qualities of its materials and to fulfill its role as a low but commanding central presence on a table. The vivid iridescent color of its anodized aluminium rim and the technical and precious qualities of its Monel and silver elements are designed to interact with differing light conditions in a chromatic spectacle. This visual orchestration of metals is underpinned with an unseen but precise and ingenious inner structure, giving this object weight and functional strength, and demonstrating the architectural rigor that Kuhnen applies to all of his work. This object is among a selection of the National Gallery of Australia's extensive historical and contemporary Australian craft and design collection currently on display in Canberra.

ROBERT BELL

Senior Curator Decorative Arts and Design
National Gallery of Australia, Canberra



JOHANNES KUHNEN

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Anodized aluminium, silver, and Monel

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“With gently flowing lines that are vaguely reminiscent of an elephant, it is colorful, functional, and very much an icon of protection”

A small fire can quickly turn into an inferno, which is why having a fire extinguisher in the house is always important. Unfortunately, fire extinguishers are usually not very attractive and are thus hidden away in corners or cellars. With this in mind, Lars Wettre and Jonas Forsman designed an extinguisher with a completely different look—the Firephant is an everyday object that you want to show off. With gently flowing lines that are vaguely reminiscent of an elephant, it is colorful, functional, and very much an icon of protection. The jury of the Red Dot Design Award recognized it for its outstanding new design and for its self-explanatory ease of use in emergencies. Now, it's exhibited at the Red Dot Design Museum in Essen, Germany.

PETER ZEC

Initiator and CEO
Red Dot Design Museum,
Essen, Germany

LARS WETTRE AND JONAS FORSMAN

FIREPHANT
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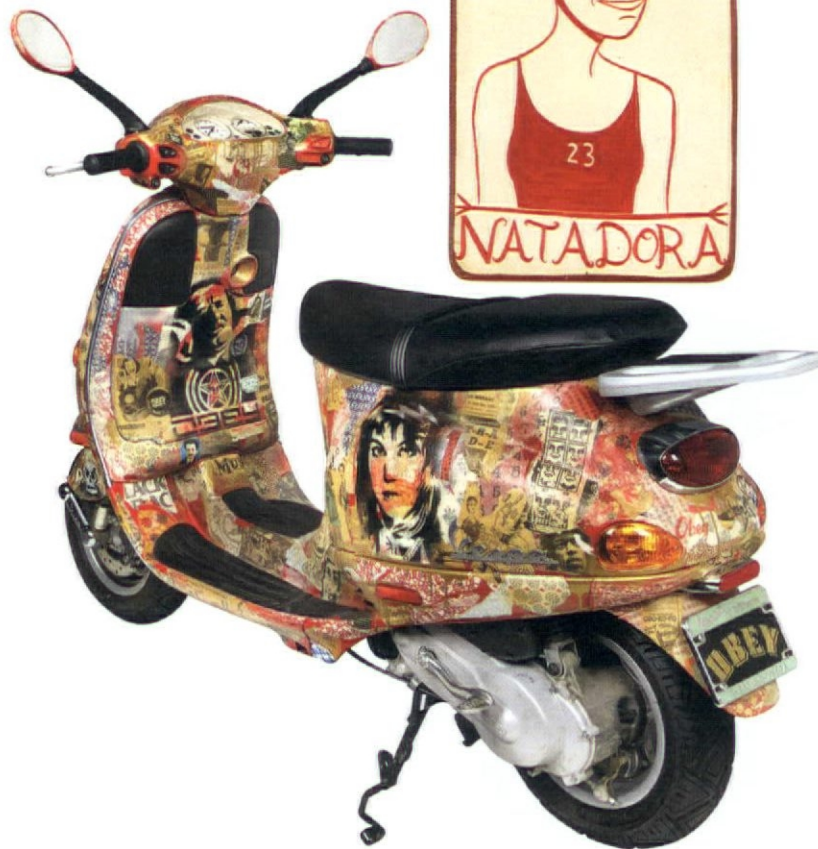
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AUCTION: November 13

FEATURED ARTISTS

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From Top

Margaret Kilgallen
American, 1967-2001
Natadora
Acrylic on wood
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Offered on October 16

Shepard Fairey
American, b. 1970
Untitled, 2004
Decoupage on
Vespa ET2 scooter
Offered on October 16

Salvador Dalí
Spanish, 1904-1989
Fish Service, marked
by Pierre Hugo, Paris,
Circa 1957
Silver gilt and sapphire
Twelve forks and knives
Offered on October 16

Natvar Bhavsar
Indian/American, b. 1934
Sundervana
Pigment on canvas
60 x 54 inches
Offered on November 13

Home Swede Home

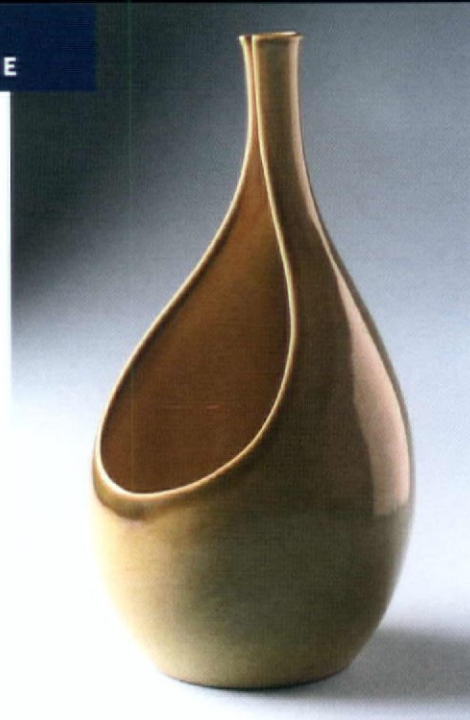
THINK OF SCANDINAVIA'S LONG AND DREARY WINTERS AND YOU UNDERSTAND WHY THE REGION'S DESIGNERS SOUGHT TO CREATE LIGHT AND BRIGHT ENVIRONMENTS WITHOUT SACRIFICING GRACE AND BEAUTY

By DORIS GOLDSTEIN

ANDREW DUNCANSON, a transplanted Scotsman, is the owner of Modernity, a Stockholm-based gallery specializing in Scandinavian postwar design, which he praises for its clean lines, simplicity of form, functionalism, and exceptional craftsmanship. Architect and interior designer Peter Marino goes one step further saying, "postwar Scandinavian design is rich in pieces that transcend their genre and enter the realm of art."

Among the most familiar names are Denmark's Arne Jacobsen and Hans Wegner and Finland's Alvar Aalto. Lesser known are Swedish ceramic, glass and furniture designers who worked between about 1950 and 1970 but are gaining recognition today through museum exhibitions and at auction. The objects they created speak of a simplicity and optimism of everyday life that many find appealing.

STIG LINDBERG (1916–1982), who was one of Sweden's most important and prolific ceramic artists, once declared, "I create objects that are functional while creating joy with their beauty." Lindberg had planned to become a painter and studied at the Konstfack-University College of Arts, Crafts and Design in Stockholm. After graduating in 1937, he accepted a job painting faience (tin-glazed pottery) at the Gustavsberg pottery, working under then artistic director Wilhelm Kåge, whom he succeeded in 1947. During his thirty-plus years at Gustavsberg,



Lindberg experimented freely with a variety of styles and materials. He created designs that were whimsical, such as the porcelain plate with a young woman hanging laundry shown here. He had an eye for the sculptural that often veered to the eccentric. One stoneware piece depicts a man straddling a bird resting on its nest. Another example is his Pungo vase, its name derived from the Swedish word for pouch, *pung*. Other notable stoneware pieces are a charger resembling a cogwheel in matte turquoise and plum and a twelve-inch bowl decorated around the exterior with applied abstract figures. In 1980 Lindberg left Gustavsberg and moved to Italy to establish his own studio. Among his last works were two ceramic walls for the Al-Rashid Hotel in Baghdad.

Top: Glazed ceramic Pungo vase by Stig Lindberg for Gustavsberg, 1950s.

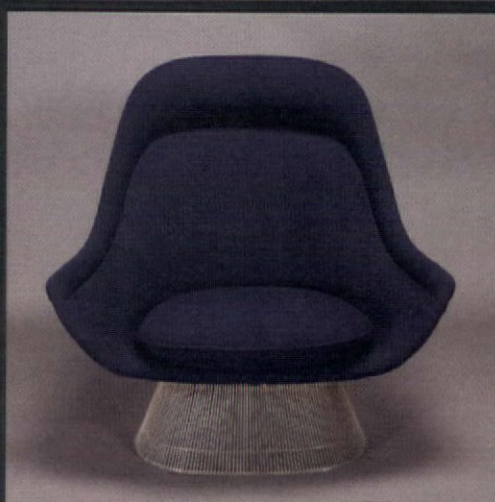
Bottom: Lindberg's Grazia porcelain plate for Gustavsberg, 1950s, is hand-painted in silver leaf.



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Manufactured Knoll
Estimate: \$2,250 / 3,000



In 2006 a major exhibition of Lindberg's work was held at the Nationalmuseum in Stockholm. Micael Ernstell, curator of applied art and modern design calls him "Gustavsberg's superstar. Shapes, lines, volume and colors consumed his entire active life and he re-used them in different contexts and materials."

It seems entirely appropriate to say that **INGEBORG LUNDIN** (1921-1992) shattered the glass ceiling at Orrefors, where she became the first woman designer in 1947. A year later she made her debut at the NK department store in Stockholm, which was celebrating Orrefors's fiftieth anniversary as a glass company. But it would be at H55, the 1955 exhibition in Helsingborg, where Lundin's glass objects would fully capture the public's attention. For this influential fair dedicated to highlighting half a century's ideas for better living, and which attracted more than a million visitors, Lundin created two objects that are forever identified with her: conical-shaped hourglass vases and the Apple, which has become an icon of Swedish glass. A great glass bubble devoid of ornamentation, the Apple was mouth blown, and because of its size, only two glass blowers could make them," says

Modernity's Duncanson. The Apple was offered in clear, smoke, blue, aubergine (very rare), and apple green—the most desirable—glass. It would earn Lundin the title "the Balenciaga of glass." Ernstell observes, "Lundin brought poetry, light and grace to Swedish glass in the 1950s."

In the 1960s Lundin created a series of designs using colored geometric or abstract motifs (often mixing the two) formed in heavy clear crystal by either the Ariel technique (cased glass with trapped air decoration) or the Graal technique (glass made with color overlay then encased in clear glass). She remained with Orrefors until 1971. In the early 1990s she created a series of primarily industrial pieces in bright colors and uneven surfaces for the Målerås Glassworks. Lundin's glass objects occasionally appear at auction. At Christies London in 2007, a group of six hourglass vases sold for \$35,928 (estimate \$29,000/49,000). The trio of vases shown above brought \$18,750 (estimate \$10,000/15,000) at Sotheby's New York in September 2011.

Although **BRUNO MATHSSON** (1907-1988) designed his first chair in 1931, his career extended well into the postwar era. A self-taught fifth-



Top: Three vases designed by Ingeborg Lundin for Orrefors, Sweden, 1957.

Bottom: This hand-blown bowl designed by Lundin for Orrefors, 1965, exemplifies the Ariel technique of cased glass with controlled bubble decoration. Hand-blown glass; height 4 ¼ inches, width 8 inches.

michael
dunbar



Here Comes The Sun, 2012
Painted Steel
22"W x 15"H x 19"L



generation cabinetmaker, Mathsson had a far-reaching grasp of wood and its capabilities. It would not be amiss to call him a "wood whisperer."

His first commission was a chair for a local hospital in Värnamo, Sweden, where he lived. Inspired by work he had seen at the 1930 Stockholm Exhibition, the chair was dubbed the "Grasshopper" by the hospital nurses and banished to the attic as too strange. Hardly discouraged and supremely self-confident, Mathsson began to create some basic seating—a work chair, an easy chair for comfortable seating, and a lounge chair for resting. At first he sawed laminated wood to create the components; but as

Mathsson moved on to experiment with tubular steel furniture in the 1960s, which presented him with new challenges and an opportunity to attract a younger generation. One of his most ingenious designs came in the 1960s when he collaborated with Dutch mathematician Piet Hein to create the Superellipse table. The design had originated with Hein's design for an elliptical roundabout to facilitate traffic flow at a busy Stockholm square. "It's a fantastic table, easily crosses over from home to institution," says Zesty Meyers, co-owner of New York's R 20th Century Gallery. The first U.S. exhibition devoted exclusively to Mathsson's work was held at New York's Bard Graduate Center in 2007. "Having assembled the precepts of modern design, Mathsson created elegant, comfortable and remarkably versatile furniture. His pieces are timeless," said Bard's chief curator Nina Stritzler-Levine.

Top: Designed by Bruno Mathsson in 1942, the Eva chair in leather and bent birch was first produced in the 1950s. This example is dated 1963.

Middle: The Superellipse table designed by Mathsson and Piet Hein, 1966, was derived from Hein's design for a traffic roundabout.

Bottom: Mathsson's Grasshopper chair, originally designed in 1931, was reissued in a limited edition of one hundred in 1992.



he refined the forms he also developed a special tool for bending the laminated wood to create the chairs, which were then fitted with hemp or linen webbing. The result was lightweight, graceful furniture that combined elegance with ergonomic function. Over the years, Mathsson would continue to refine these forms. By the 1940s, stretchers were moved upward, legs became straight and eventually were tapered at the bottom. The work chairs, called Eva, were purchased for use in public spaces in New York's Museum of Modern Art at the time of its opening in 1939.





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A coral, fire opal, cultured pearl
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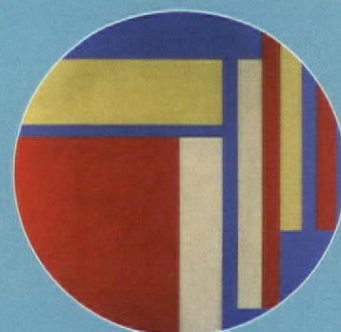
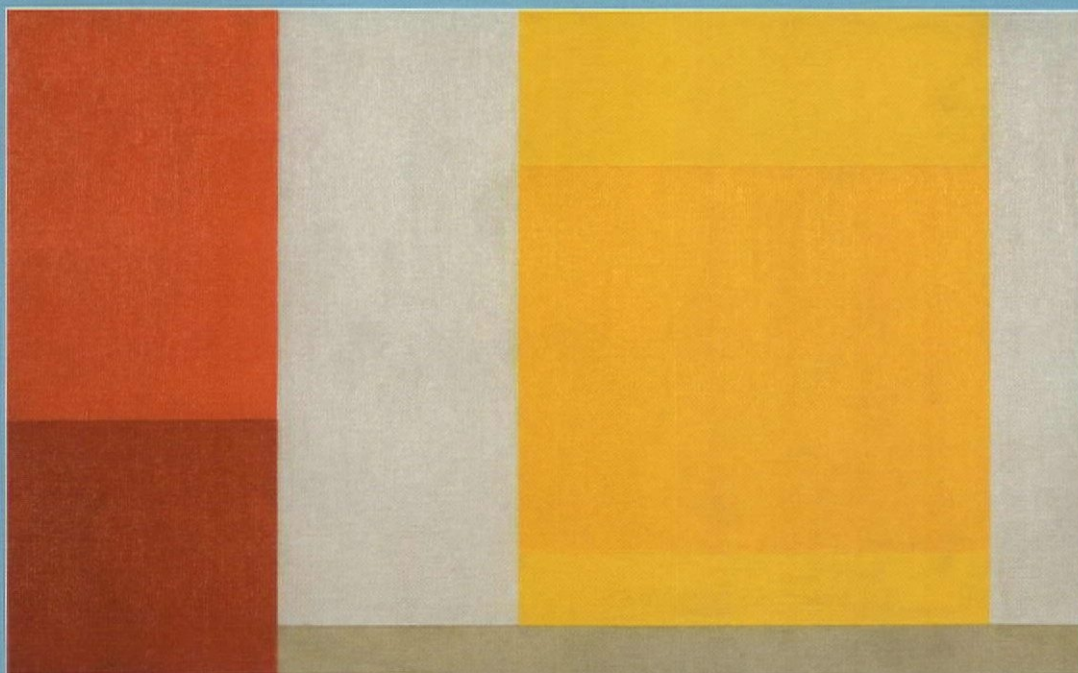
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Artists clockwise from left: Harold Krisel (detail), Tim Bavington, Ilya Bolotowsky

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Tour de France

FOUR DEALERS OF MODERN DESIGN WITH A DECIDED FRENCH TWIST

BY BROOK S. MASON

WITH FRENCH DESIGN INCREASINGLY SOUGHT in the global marketplace, MODERN magazine tapped prominent dealers on both sides of the pond who specialize in that category to learn the degrees to which they are witnessing shifts in taste and rising interest around the world.

In New York, at the Greenwich Village gallery **Maison Gerard**, choice art deco and art moderne furnishings predominate. In fact, founder **Gerard Widdershoven** pioneered the showing and selling of elegant twentieth-century design more than three decades ago. "When I began, Émile-Jacques Ruhlmann, Jules Leleu, and André Arbus were virtually unknown in this country," Widdershoven says. Proof that his offerings are top notch? Widdershoven played a pivotal role in the formation of Walter Chrysler Jr.'s art deco holdings, now in the Chrysler Museum in Norfolk, Virginia, as well as in the design collection of the Utsunomiya Museum of Art in Japan.

Widdershoven recently added an adjoining gallery and says he is seeing his clientele also focusing on contemporary ceramics. "Porcelain by a new crop of artists is snatched up by seasoned collectors to complement their art deco interiors," he says, adding, "plus, ceramics provide the perfect entry point for novices." Both French and American collectors are heading for vessels by Jean Girel, who creates porcelain pots dripping with soft blue and green glazes reminiscent of Burgundy landscapes. Prices run from \$3,800 up to \$16,000.

Also keenly sought is the French chic of Hervé

Van der Straeten's bronze mirrors and limited edition chandeliers, which can climb to \$68,000. Interior designers Victoria Hagan, Robert Couturier, Michael Smith, Alan Wanzenberg, and Mark Zeff zero in on Maison Gerard for both deco and contemporary design. Upcoming fairs include the October International Fine Art and Antique Dealers Show in New York, where Widdershoven will showcase Jacques Quinet and André Arbus along with Van der Straeten. "What's the next hot thing? "I don't have a crystal ball, but French design will be at the top of the list," he says.

On the Left Bank in Paris, **François Laffanour** heads up **Galerie Downtown**, a favored destination for design collectors from both France and the United States, though recently Asians have been buying his mid-century design masterworks. In fact, Asians now account for about 30 percent of his sales. Laffanour was the first dealer in the City of Light to exhibit pivotal American designers such as Ray and Charles Eames, George Nelson, Isamu Noguchi, and George Nakashima. These days he is focusing on mid-century designs by Jean Prouvé and Charlotte Perriand, trailblazing French architects who often collaborated with one other. "Collectors are drawn to the historical importance of Prouvé and Perriand as they represent a new *art de vivre*—pure design totally lacking in ornamentation and utilizing industrial materials such as sheet metal," Laffanour says. After all, Prouvé turned out some early prefab housing.

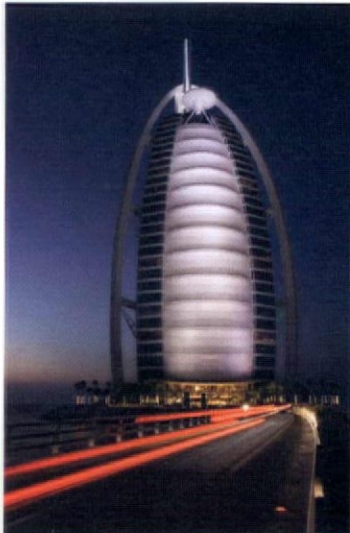
"Because of the increasing rarity of those designers' oeuvres, prices now begin at \$60,000 for a single chair and can reach \$1 million for an exceptional table," says this long-time dealer. Prominent interior designers such as Jacques Grange and Peter Marino make Laffanour's gallery a regular destination. At the prestigious Paris Biennale des Antiquaires September 14 to 23, Laffanour's entire stand will be devoted to Perriand. Some fifty examples come from a single Paris house she designed in the 1950s, which confirmed her reputation as a leading figure in both design and architecture.

Parisian **Christian Boutonnet** witnessed such a spike in numbers of Americans seeking out his **L'Arc en Seine** gallery on the Left Bank that he opened a New York outpost just steps from the Metropolitan Museum of Art five years ago. "Our clients were demanding a Manhattan gallery with regular exhibitions," he says. A recent show of mid-century

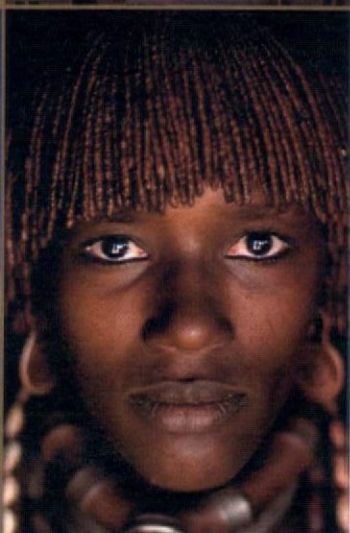
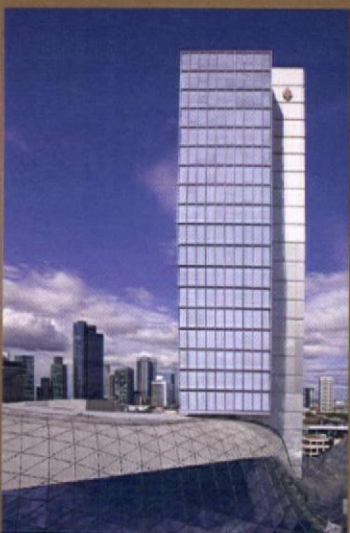
Hervé van der Straeten's 2011 Ellipse chandelier in polished and black-patinated bronze was produced in a limited edition of thirty.

A bookshelf with wooden planks and sliding doors by Charlotte Perriand, 1959, in a re-creation of Jean and Huguette Borot's house at Galerie Downtown.





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Diego Giacometti's bronze *Tree of Life* with dark green patina, 1978.

Vincent Dubourg's *Double Buffet Nouvelle Zélande*, designed 2010, has won a place in the permanent collection of New York's Museum of Arts and Design.

ceramics by Georges Jouve was a sellout. That's understandable given that today Americans make up a hefty 70 percent of his client base, a dramatic shift from a mere decade ago. He believes it makes sense that New Yorkers are drawn to iconic French design from the 1920s and 1930s. "With the city chockablock with great art deco skyscrapers such as the Empire State building and apartment buildings like the Eldorado, residents there already have a sophisticated design vocabulary," he says.

Most in demand are designs by Jean-Michel Frank and the brothers Alberto and Diego Giacometti, along with Paul Dupré-Lafon and Pierre Chareau. "There's a greater emphasis on lighting by Giacometti and

Frank as collectors want completely authentic interiors," says Boutonnet, who penned the now classic *Diego Giacometti* of 2003. Prices can go north of \$50,000. The biggest change is rapidly rising prices for rarities, as the number of sophisticated collectors outstrips the supply. Interior designers who turn to L'Arc en Seine include Jacques Grange, who completed all the homes of the late fashion designer Yves St. Laurent and his partner Pierre Bergé, along with Peter Marino known for his chic Chanel and Dior stores and private residences. Next up on Boutonnet's fair calendar is the new *Salon: Art and Design*, New York, staged at the Park Avenue Armory in November.

Precisely eight years ago Parisians **Loïc Le Gaillard** and **Julien Lombrail** opened the **Carpenters Workshop Gallery** in a former carpenters' workshop in London's Chelsea district. Since then, they've added another gallery in tony Mayfair, followed by a Paris outpost. "The boundaries between art and design are becoming narrower and narrower," Lombrail says. He's seeing a growing number of clients who are contemporary art collectors, drawn to sculptural design compatible with their paintings and sculpture. Lombrail finds that the work of such designers as Vincent Dubourg, Ingrid Donat, and Wendell Castle fits that bill to perfection.

Dubourg explodes the very notion of traditional seating with his Louis XV chair severed at the legs and suspended in a bronze frame, which borders on conceptual art. The price tag for one of his sideboards made from patinated steel that looks like worn wood can hit \$33,000. Donat engraves her bronze designs, from chairs to coffee tables, with patterning based on art deco and tribal tattooing, too. Plus, she's created monumental garden seating in concrete. Another favorite of Carpenters Workshop clients is the architect and designer Johanna Grawunder, whose designs incorporating lighting approach installation art. "Clients have been snapping up her work for its minimalist aesthetic," says Lombrail. Now Brits are favoring the newest designs of Wendell Castle as well. Also new is the sudden participation of American and Middle Eastern collectors. The next horizon? Asia without question," Lombrail responds.

Interior designers making a beeline for Carpenters Workshop include Americans Peter Marino and Douglas Durkin, Frenchman Jacques Grange, and, from the U.K., Smithcreative. On the gallery's fair agenda are the Paris Biennale des Antiquaires and London's Pavilion of Art and Design, followed by the *Salon: Art and Design* in New York.



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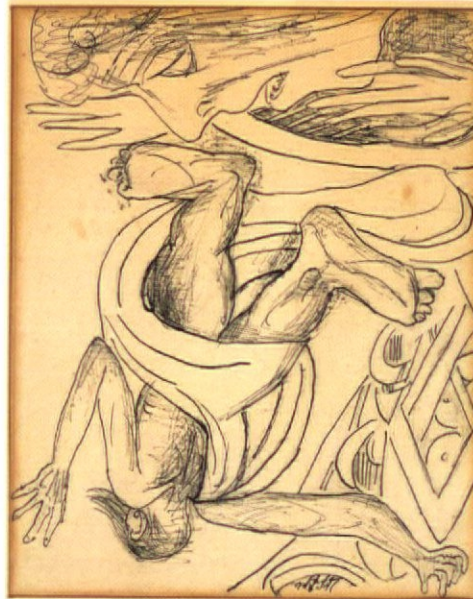
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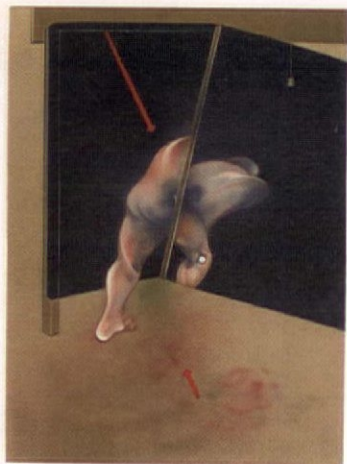


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Grete Marks: When Modern Was Degenerate
September 6 to January 1
mam.org

HEDGE GALLERY
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Sam Orlando Miller
September 7 to October 22
hedgegallery.com

INDUSTRY GALLERY
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industrygallerydc.com

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Ritsue Mishima
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pierremariegiraud.com

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madmuseum.org

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chastel-marechal.com

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rocketgallery.com

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bruun-rasmussen.dk

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padlondon.net

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santagostinoaste.it

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vmfa.state.va.us

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friedmanbenda.com

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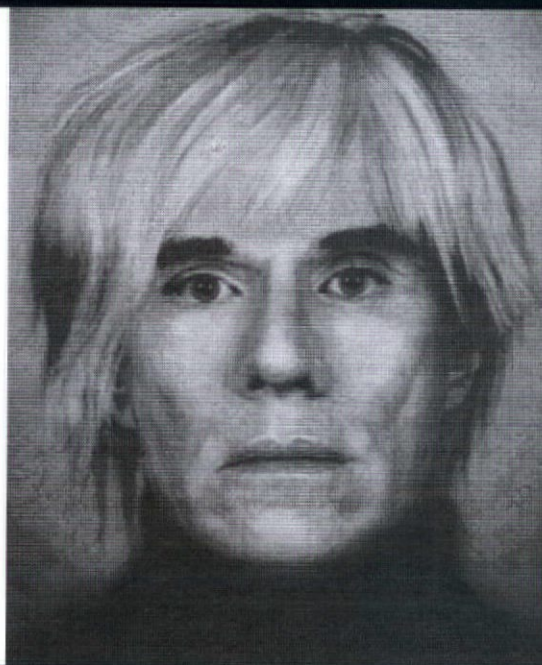
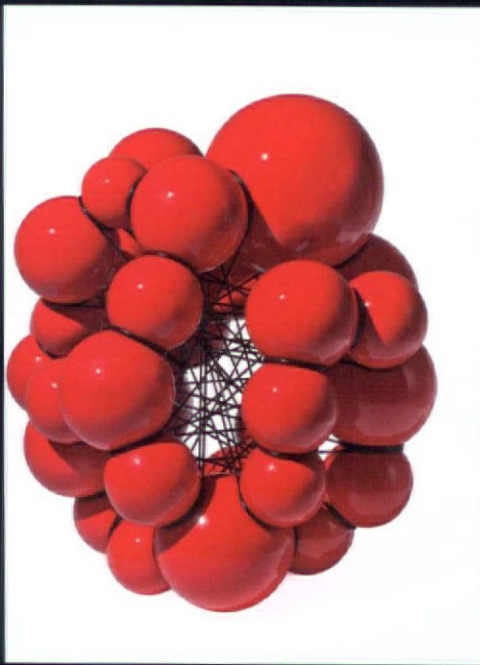


Necklace by Jean Després,
French, c. 1925. Silver and gold.

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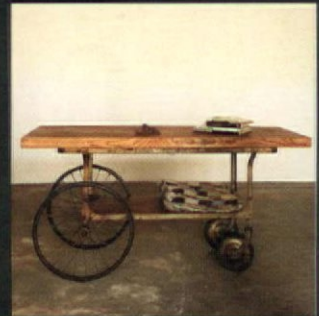
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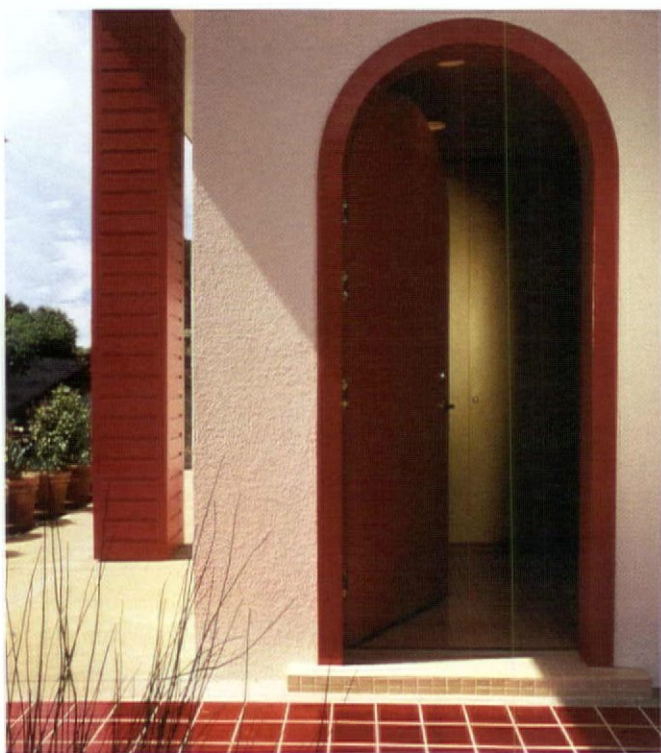




MAUI

modern

The house that Ettore Sottsass built for a designing couple in Hawaii is not only unique: It's lively, fun, & conceived with room to grow



MEMORABLE HOUSES invariably stand at intersections, albeit metaphorical ones, where the trajectory of an architect's career crosses the path of visionary clients. That is just what happened in Hawaii when Italian modernist maestro Ettore Sottsass agreed to build a home for his friends and occasional collaborators Lesley Bailey and Adrian Olabuenaga. The 3,400-square-foot, three-bedroom house, one of only a handful of Sottsass-designed houses in the world, is not just noteworthy, however. It is utterly surprising and entirely charming, a playhouse of complete sophistication.

By Michael Lassell

Photography by Grey Crawford



Ettore Sottsass
designed the Maui
house of Lesley
Bailey and Adrian
Olabuena to seem
like a collection of
buildings on a hillside.





Left: Humble building materials like stucco, cedar, cinderblock, and standing seam aluminum take on a magical quality in the pastiche Sottsass evolved with his clients. Each room is clad in a different material: The guest bedrooms are in the red "barn," the master in the white volume with the large square windows.

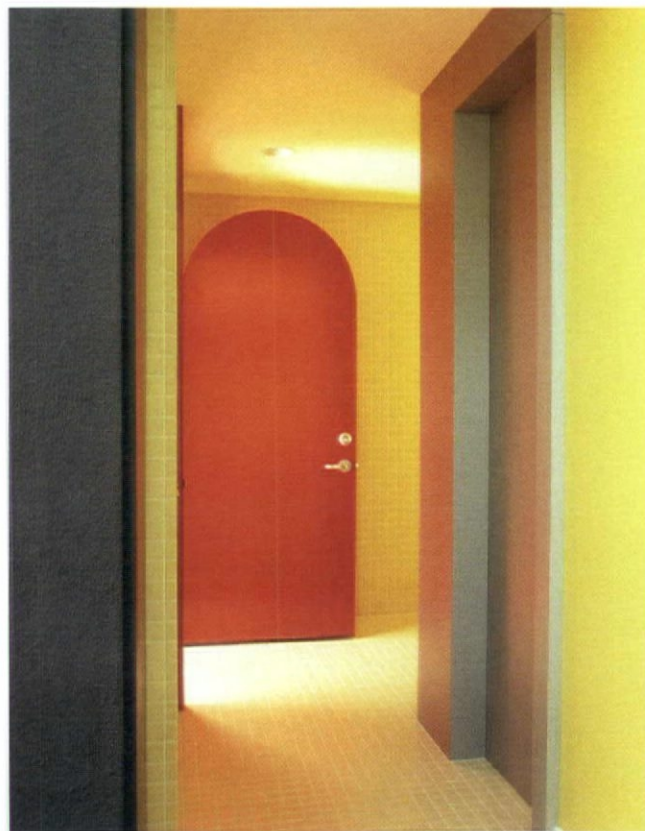
Below: The tiled entry hall with its Coca-Cola red door.

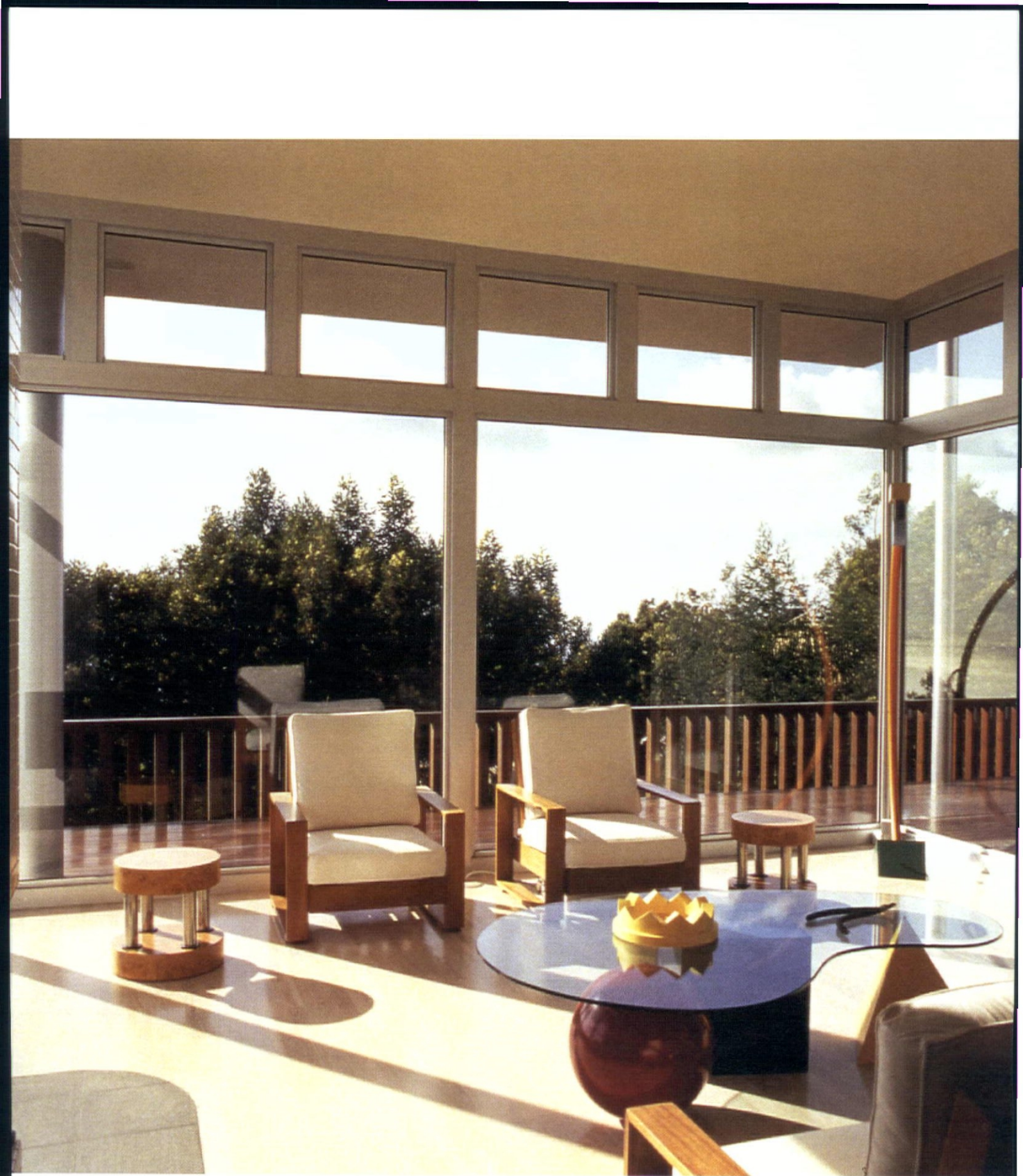
Facing page: The living room is a neutral space that features vintage Hawaiian koa wood chairs, a coffee table designed by homeowner Adrian Olabuenaga, and Sottsass-designed side tables.

If it takes a village to raise a child, it took an international design consortium nearly a decade to plan and then build Casa Olabuenaga on a long, slow volcanic slope with unobstructed views down to the Pacific. The story begins in 1983, when Lesley, a New Zealander living in Australia, went to Los Angeles on vacation. There she met Adrian, a furniture designer from Argentina who was working with local artist Peter Shire, who happened to be a member of Memphis, the game-changing home furnishings coalition founded by Sottsass in Milan in 1980.

Shire introduced Lesley and Adrian to Sottsass, who in turn introduced them to the rest of the confederation, and a line of Memphis jewelry became the first range of products made and marketed by Acme Studio, the Olabuenagas' company, which has dedicated itself to producing quality small objects—jewelry, watches, pens, and the like—designed by a creative group that includes some of the best artists, designers, and architects in the world—people like Shigeru Ban, the Hariri sisters, Arik Levy, and Marcel Wanders, not to mention a few eccentric wild cards like astronaut Buzz Aldrin and members of the Blue Man Group.

When the Olabuenagas married and moved Acme to Maui in 1988, they bought a typical upcountry house and the vacant lot next door (the one sure way of preserving one's own view of paradise). Thinking aloud, Lesley asked her husband whom he would hire, in the best possible







world, to build a house on the adjoining lot. Without hesitation, Adrian answered: "Sottsass."

Meanwhile Sottsass, who had trained as an architect before World War II, was just getting around to building houses after several decades as one of Milan's top innovators, having changed the face of industrial design, furniture, and ceramics. With no motivation but his own pleasure and satisfaction, he began designing residences on a very limited scale, usually for colleagues and fellow travelers, like famed Swiss art dealer Bruno Bischofberger. (The only other Sottsass house in the United States is in Colorado.)

Sottsass agreed to take Lesley and Adrian's commission and the process commenced. Soon the first drawings began arriving on the Acme fax machine, for this was in the late 1980s before the Internet, e-mail, and Skype. "The house went through many, many changes," remembers Adrian, "but a few things never changed, not from the first model." One of those is the strong black horizontal "roofline," which Sottsass referred to as a table. Another is the hemispheric skylight over the desk at the end of the entry atrium.

The rest of the house, which Sottsass saw as a collection of structures on a hillside, changed over time. One thing that didn't survive was the original idea for the kitchen. "In a very typical European manner," says Lesley, "Ettore designed a small kitchen hidden behind a wall." But that was not at all what she had in mind, since cooking with friends is part of her idea of entertaining. "I wanted the whole thing opened up," she says, "and I wanted a huge center island, and Ettore gave me both."

Another thing that impressed the Olabuenagas about Sottsass was how quick he was with new ideas, both in the planning and the building stages. "He could come up with fifteen solutions for a problem in thirty seconds. His mind was incredibly fast," Adrian says. When the fireplace for the living room arrived, it was bigger than expected and stuck awkwardly into the dining room. Sottsass conceived an elegant solution, widening the wall and creating a little barrel vault of bleached oak, the material used for flooring throughout the house. The simple arch he originally designed became a unique architectural feature. "He saw every challenge as an opportunity to improve the design," Adrian says.

Sottsass, who died at ninety in 2007, was garrulous, affable, even a little mischievous in talking about his work. He would chatter in English, a language he sometimes pretended he didn't speak, without any condescension whatever. And though he loved to talk, it was nearly impossible to get him to talk theory. Asked about his work, he preferred to invoke the sensual and emotional.

The arched red door of the Olabuenaga house? "It makes me happy." Do the ceramic walls refer to his own ceramic work? "No, I just like the way the tiles feel on bare skin."

On two subjects, however, he was adamant. First, he did not consider himself a postmodernist, as he was sometimes labeled, in part no doubt because American architect Michael Graves was a member of Memphis. But Sottsass maintained it was not



Facing page, top: Installation of the fireplace in the tiled living room wall required Sottsass to widen the arch to the dining room, creating a bleached oak "barrel vault" between the rooms.

Bottom: The dining room features another table by Olabuenaga and views of the verdant backyard. The lighting fixture is by Sottsass, the ceramic on the pedestal by Peter Shire. The chairs are Emeco's Navy chairs.

This page: The entry atrium of the house directs guests past the stairway to a transitional office space lined with a collection of vintage radios on custom shelves.



This page: Sottsass designed the only piece of furniture in the master bedroom, the bed, with headboard compartments for extra bedding, gold-leafed cubbies, and a safe for the exchange of love letters.

Facing page, top: A fireplace serves both the master bedroom and the adjoining open bath.

Bottom: In the entry, a glass ceiling allows views up to the bedrooms and compositions that recall abstract constructivism.

the massed forms and geometric solutions of antiquity that inspired him, but pop culture: more the sights and sounds of the contemporary America and Italy of *La Dolce Vita* and later than the Palatine Hill of Rome or even the Renaissance. (The color of that red door, by the way, was matched from a Coca-Cola label.)

Sottsass also believed in function. Whether he was designing a house, a vase, a bookcase, or a typewriter, it was an artifact to be used, not just admired. In fact, one of the strategies of the house in Maui is that each room is contained in its own volume and the construction materials—quite normal, though used in some unconventional ways—change from one volume to the next, both indoors and out. The red wooden “barn” on the second floor contains the guest rooms. The dining room is in the green stucco cube at the back of the house. The kitchen goes so far as to use different laminates in different zones: ovens, refrigerator, storage, and prep. He was not trying to transform or manipulate either his materials or the forms, Sottsass insisted. “If you see a red wooden barn,” he said, “then it’s a red wooden barn.”

The living room is a terrarium that juts out onto an enormous Douglas fir deck. Is the deck a reference to the vernacular lanai architecture? “Let’s just say it’s a Mediterranean designer’s take on the Hawaiian lifestyle,” Adrian laughs. As for furnishings, the Olabuenagas kept it simple and casual. The living room furniture consists of a quartet of vintage chairs made from local koa wood, a pair of Sottsass end tables, and a coffee table designed by Adrian. The round dining table is another of his designs; the chairs in the dining room are Emeco’s classic 1940s aluminum Navy chairs, which could hardly be more appropriate to the home state of Pearl Harbor.

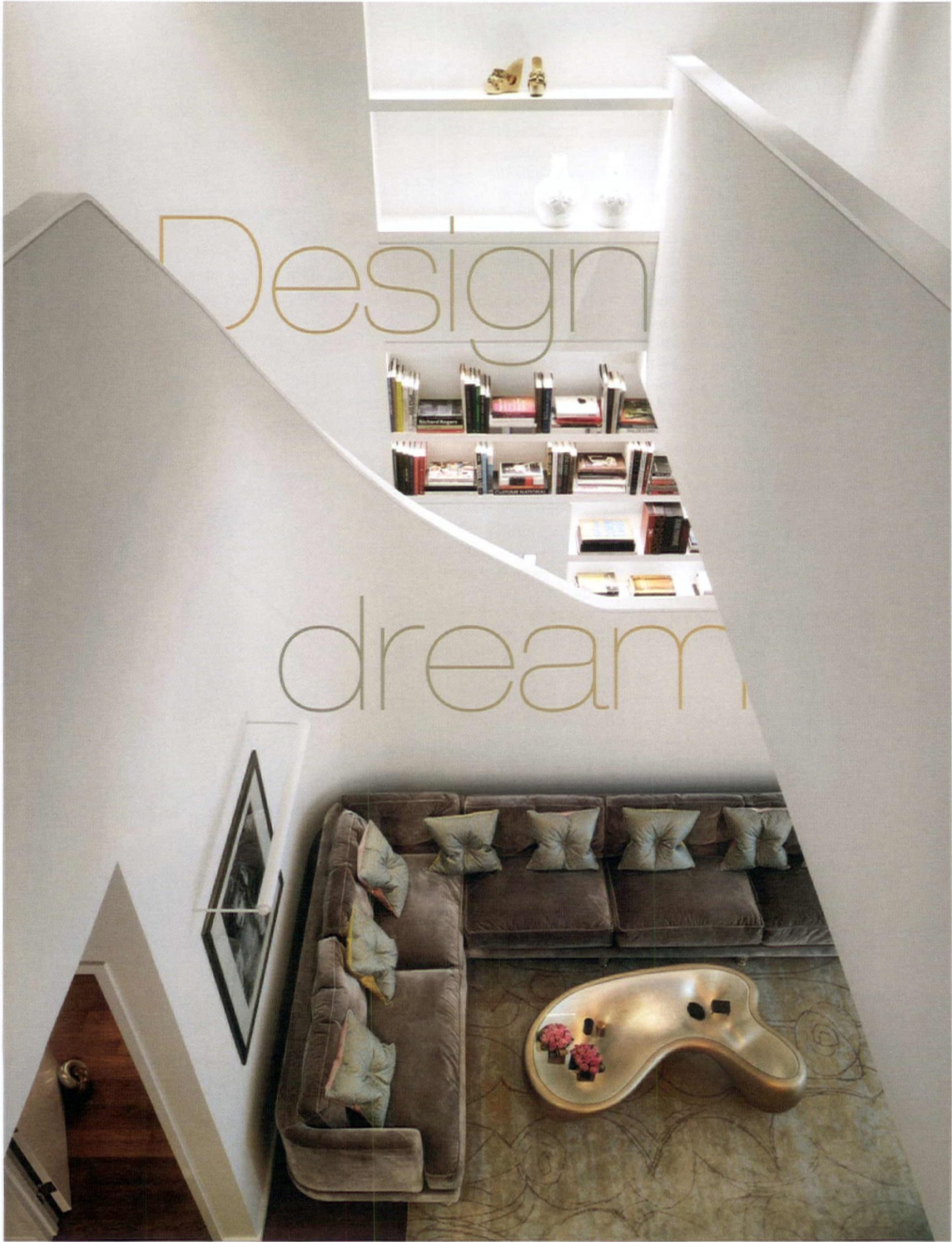
The second-floor master bedroom, wrapped on three sides by two rows of ten square windows each, contains only one piece of furniture: a bed designed by Sottsass. It has cubbies to hold blankets and pillows and a small locked safe where Adrian and Lesley can leave each other love notes. This is just one of the details that make the house a constant pleasure.

Custom hardware in the open bathroom is another, the simple laminate ornamentation alongside the staircase yet another. Sottsass installed custom bookshelves for Adrian’s collection of vintage radios, and his associate Johanna Grawunder dressed it with a Dan Flavin-esque fluorescent tube at the living room corner (there’s a pink one for summer, a green one for winter, to offset the ambient daylight).

Although Sottsass is no longer with us, his legacy didn’t end with his death. Afterwards, the Olabuenagas added a second structure designed for them by their favorite impresario, a studio space that is clad in the same standing seam aluminum as the garage. He also created plans for an expansion of the house, a library that attaches at the point the desk now sits under its dome of a skylight. So the house is ongoing (on a casual island schedule), and a new Sottsass wing is very much part of the future. ■

Michael Lassell, former features editor of Metropolitan Home, is the author of numerous books, most recently Glamour: Making it Modern.





A London designer
makes his **New York debut** with
an elegant, highly edited
town house apartment

By Beth Dunlop

Photography by Nikolas Koenig

FRANCIS SULTANA has certainly made his mark in London—as a decorator, designer, artistic director, philanthropist, and more. He arrived there from Gozo, a small island in the Maltese archipelago, at age nineteen, took a three-month summer job at David Gill's gallery, and never left. That was twenty years ago. Along the way, he's produced his own collections of furniture and accessories, commissioned new work from renowned contemporary designers, and completed interior design projects in London, Tel Aviv, Monte Carlo, and St. Moritz.

For this three-story triplex town house apartment, his first project in New York, Sultana sought to create a showcase for furniture. The clients, longtime art collectors, were relative newcomers in the realm of collecting design, and, longtime Londoners, were also newcomers to life in New York City. "They wanted a home that felt very much like Manhattan," Sultana says. "They wanted to feel like they were in New York when they were in New York." The couple loved the feel of the city's 1930s architecture, but, he notes, they did not want a literal art deco design.



Facing page: A dramatic "bird's-eye" view of the salon focuses on the wraparound sofa custom designed by Francis Sultana and the Whitney coffee table by Mattia Bonetti. The delicately patterned carpet comes from Fort Street Studio.

Above: The entrance to 40 Bond Street. The building was designed by the Swiss architectural firm of Herzog and De Meuron.

Right: Mattia Bonetti designed both the floor lamps and the armchairs specifically for the salon living space. The mink-upholstered oval ottoman is a design of Sultana's.



Sultana loves to use luxurious materials—fur, metals, fine fabrics, exotic skins—in unexpected colors and unanticipated ways



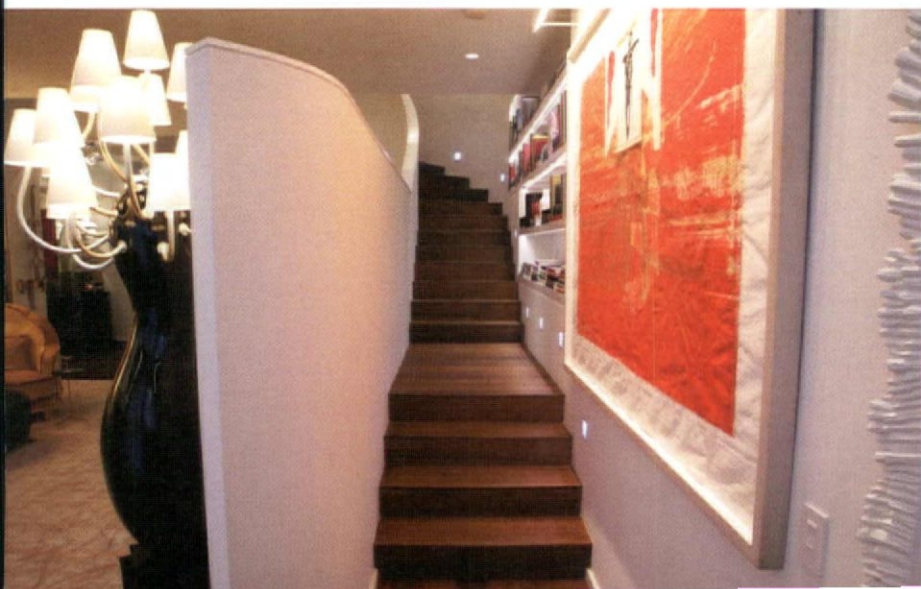
The town house is a perfect showcase for this and more. It is sophisticated and urbane, elegant and yet witty. Sultana loves to use luxurious materials—fur, metals, fine fabrics, exotic skins—in unexpected colors and unanticipated ways, and here his own work is a perfect counterpoint for the equally adroit sensibilities of Mattia Bonetti. “It’s not just about choosing fabrics and the right colors for the walls,” says Sultana. “Creating a real interior is having a complete vision.”

The building itself, 40 Bond Street, is the work of the much-admired Pritzker Prize-

winning Swiss architectural firm of Herzog and De Meuron. But if 40 Bond Street has a prestigious address, it’s a mid-block building—urban infill—in the enclave of Manhattan where the neighborhoods Noho and Nolita intersect with Greenwich Village.

For Sultana the space was a dream—three stories and a garden. He turned the basement into “a great big media room” for starters. The ground floor is devoted to the living areas; the double-height salon is divided from the kitchen and dining room with a glass wall by the Swiss-born but New York-based artist Ugo Rondinone, whose studio is just a block away.

The salon features a wraparound sofa that Sultana custom designed for the space. The clients, he said, had asked for “something out of Hollywood” of the golden age of movies. The mink ottoman is from Sultana, too, but other pieces come from Mattia Bonetti, including his Whitney coffee table as well as new chairs that were specially commissioned for this space. Bonetti and Garouste’s almost anthropomorphic Seville torchere works both as light and sculptural object here.





In a similar pairing, the Salome dining table comes from Garouste and Bonetti, while the chairs are another of Sultana's own designs. Elizabeth Garouste and Mattia Bonetti collaborated from 1980 until 2002. Bonetti now works independently. Other designers represented here include Jasper Morrison, whose fixtures light the kitchen (with stools from Poltrona Frau). Still other pieces (such as the garden table and chairs) are anonymous and from the 1940s. "My role is more as an editor," Sultana says. A home has to reflect the owner's personality, and it has to function. You can feel that I've been there, but it's not about me."

To the garden Sultana added a marble fireplace and a custom-designed marble table-and-bench set along with the 1940s garden furniture to transform the enclosed open space into an outdoor sitting room. "It's really very special and different from other gardens," he says. Indeed with its carpet of grass, the elegant minimalist garden seems to be an extension of the dining room; and, indeed, on a warm day the doors slide open to make the two spaces flow as one.

These are good times for Sultana. He recently rejoined the David Gill Galleries—it has two London locations, in St. James's and in Vauxhall—as artistic director. He has helped commission new collections from Zaha Hadid, Amanda Levette, and Frederick Stelle as well as, of course, Bonetti. The latest of his own furniture collections, called Yana (with pieces inspired by Elsa Schiaparelli, Halston, and Andy Warhol) previewed last spring at the Pavilion of Art and Design in Paris and the full collection will be shown at London's Frieze Art Fair in October. His first two accessories collections, Mustique and Madison, are also slated for this fall. In addition, a collaborative exhibition and installation done with the Italian fashion house Brioni will make its debut in Brioni's London store during the design fairs this fall; the exhibition includes work from Fredrikson Stallard, Oriol Harwood, Hadid, and Bonetti.

Ultimately it's all of a piece—whether it's interior design, furniture, or curating. "There's a strong energy behind all of this," Sultana says. "My goal is creative design that will become historical in the future." **M**

Facing page, top: Dina dining chairs designed by Sultana pull up to the Salome table designed by Garouste and Bonetti—all of which, including the eighteenth-century mirror, show as a reflection in the blue mirror-glass wall installation by the artist Ugo Rondinone.

Bottom: The Seville Torchere floor lamp by Garouste and Bonetti flanks the highly sculptural staircase.

This page, above: With its carpet of grass, the garden functions as an outdoor room. The gold chairs are from the 1940s while the circular marble banquette and table are Sultana's own design.



This vintage advertisement for the Tupperware company presented the modern convenience and beauty of its products by linking them to Eero Saarinen's Pedestal line, formally introduced by Knoll Associates in 1958.

Facing page: Knoll Associates emphasized the still vibrant futurism of the Pedestal chair in this ad from the early 1970s.

Graphic designer Herbert Matter's memorable advertisement for Knoll showing a contented chimney sweep in Saarinen's Womb chair ran year after year in such publications as *The New Yorker*.

ON A PEDESTAL

By Brian Lutz



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Eero Saarinen designed the Pedestal Chair for Knoll Associates. See it at the Museum of Modern Art in New York or Knoll Showrooms in 28 countries.

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Eero Saarinen's career as a modern furniture designer began when he was a teenager and spanned the remainder of his short life. His earliest furniture designs preceded his earliest architecture by almost a decade, and his later furniture designs were received with widespread public and professional acclaim. In the period immediately following his death in 1961, the influence of innovations in technique and form that he introduced in his architecture quickly receded, whereas the influence of his furniture innovations has continued uninterrupted to this day.



“I believe very strongly that the whole field of design is all one thing”

Saarinen's buildings were each specific to a particular set of project requirements, deserving of focused, point specific analysis and response, but he considered his furniture to be a different type of solution: It was “for Everyman,” he said. It is tempting to interpret this comment as an indication of the designer's intent to rationalize the mass consumption of his furniture. Rather, it was his strongly held belief that mass production should never compromise the strict impersonal nature of furniture. “As with the architectural shells,” he said, “it is essential, in fact, that a mass-produced item must have [an] impersonal character. It must not be romantic; it must be classic, in the sense of responding to an oft-recurring need, both practical and visual.” Furniture, Eero Saarinen thought, should make no individual dramatic statement, and above all else, it should never pander to consumer trends. It should “be to the interior as structure is to architecture,” that is, purpose-built, dependable and unselfconscious.

As spectacular as Saarinen's furniture designs might have been intended, the brilliance of their final realization was frequently overwhelming. In 1941, the young architect, designing with his colleague at Cranbrook and life-long friend, Charles Eames, eclipsed all the other entries in New York's Museum of Modern Art's Organic Design in Home Furnishings competition with their furniture designs. A new era was dawning, “a new way of living,” as the competition announcement noted, and with it, a new set of standards for life in this new era. The modern home was to be more efficient, using space and materials in a more practical, functional way, and the furnishings for it were to follow suit. In the view of the competition jury, the winning chair designs by Saarinen and Eames were nothing less than a complete change of style, using construction and fabrication methods so innovative that they changed everything about ideas

If there was a distinction between his architecture and his furniture designs it was one of invention, not inspiration. “I believe very strongly that the whole field of design is all one thing,” he said, “hence my interest in furniture.” In Saarinen's view, furniture and interiors evolved in organic unity with the building, “the way chromosomes multiply out of the original sperm and the thinking of the total concept is carried down to the smallest detail.”

Such a view is not unique to Saarinen. Architects quite often design solutions for interiors, including the furniture, for the buildings they create. Alvar Aalto, the celebrated Finnish modernist architect, frequently made reference to his furniture designs as being a part of what he called “the architectonic wholeness” of the built environment.

Saarinen had a theoretical view of the unity of design, nevertheless his furniture was almost always the product of a creative exercise separate from his architecture, but not derivative of specific project-related needs. Saarinen approached the design of his furniture with an intensity and focus equal to his most monumental architectural projects, although it was almost always a more private creative matter. Saarinen did the designs and built scale models and prototypes alone or with the assistance of only one or two individuals, in contrast to the large teams working on his buildings.

In the late 1950s Saarinen's Model 72 chairs were featured in Knoll Associates' showroom in Milan, along with a sculpture by Harry Bertioia.



on seating design. The chairs were a breakthrough, and those watching the early evolution of modernist design could not help but take notice of Saarinen and Eames, of what they had done, and what their new furniture meant to this new movement.

Soon after the Organic Design exhibition closed, World War II turned all attention away from furniture design and furniture production. After the war, when Saarinen and Eames were once again able to devote their full attention to their careers. Eames, with his wife Ray, and a considerably talented staff in California, concentrated on creating a design organization centered on furniture. The groundbreaking discoveries of the new uses of materials and the resultant styles that the workers made in their furniture designs, along with the masterful direction and promotion by the Eameses, made the Eames name the one that most often came to mind in the popular imagination of modernist design in America.

Saarinen took a different path after the war, concentrating on his work in his father's—Eliel Saarinen's—architecture firm, where he was a

partner. Together they built a very successful practice, and in the next ten years Eero Saarinen came to be considered by many to be America's foremost architect. He did not promote himself, privately or publicly, as a furniture designer. Instead, he relied on his close friend and professional collaborator, Florence Knoll, and her and her husband Hans Knoll's company, Knoll Associates, to bring industry and public attention to his furniture. The Knoll Planning Unit, and an ever-increasing number of interior designers and customers, found many practical and aesthetic reasons for using Eero Saarinen's furniture in their interiors. The commercial significance of the Saarinen furniture has always been supported by robust sales. Its cultural significance and the position of the pieces in the vanguard of American modernism, however, awaits validation. Eero Saarinen's decision to make the practice of architecture his central life ambition was never in doubt. "Except for a rather brief excursion into sculpture," he said in 1953, "it never occurred to me to do anything but to follow in my father's footsteps and become an architect." **M**

Eero Saarinen: Furniture for Everyman is available from Pointed Leaf Press, www.pointedleafpress.com, for \$85.



From top: An illustrated brochure from Knoll Associates presented a colorful and playful treatment of the Womb chair in use.

This 1950s Knoll Associates brochure featured the full Model 70 line of office seating designed by Saarinen.



Saarinen's 1946 Grasshopper chair, known as the Model 61, was the architect's first design for Knoll.



Great

Save

By Will Jones

Photography by Ben Rahn and Naomi Finlay

Left: Steps from the vestibule lead up to the main living space or down into the studio and son Benet's realm. Above: Clean lines and full-height glazing, a trait of modernist architecture, are evident in Basil Capes's 1955 design of this Toronto house.



Modernism is in our DNA,” says the painter and curator Anda Kubis. With her husband Dean Martin, she saved this particular modernist home from dereliction and certain destruction by developers looking to make a fast buck on the site—a secluded ravine within minutes of downtown Toronto. Their inspiration and idealism then transformed the house into a showcase for an array of vintage and contemporary furniture, plus a collection of artworks.

Designed in 1955 by Basil Capes, an English architect who relocated to Canada and spent more than twenty-five years practicing in Toronto, the low-slung house is modest in comparison to neighboring properties: its style contrasts sharply with the “McMansions” that line the street. Kubis, who is also department chair for OCAD University’s Painting and Drawing Program, and



Above: What once was the kitchen is now a reading nook, complete with an Eames Lounge chair and ottoman and one of Anda Kubis's own paintings.

Martin, an advertising agency director, had long admired it from afar. They toyed with buying it in 2005, but another purchaser beat them to it; then, within a year the house was up for sale again.

Kubis and Martin saw the bones of a masterpiece in the house. "We saw past the dilapidated, dated state of the place and imagined the home that it could be," Martin says. The

gently pitched zigzagging roof, integral carport, exposed steel roof beams, and soaring living room windows all proclaimed modernist ideals, but the internal layout and an added 1970s garage—not to mention a complete lack of insulation, single-pane glazing, and leaks in the roof—meant there was much work to restore the house to its prime.

Working with the Toronto architectural firm Levitt Goodman, the couple embarked on a two-phase construction project that would last four years and see the garage converted into a master bedroom suite, the main entrance moved, and the interior remodeled. Architect Janna Levitt describes the house as a "pleasure to work with," beautifully sited on the property and a perfect example of the style of the time. Its series of small compartmentalized rooms were in vogue in the late 1950s, but half a century later tastes have changed. "Paying attention to the existing house and its history was the key to the renovation," she says. "We kept many of the original features but we opened up the interior to improve the flow and increase the amount of natural light."

The first phase involved repairing the external envelope and redesigning the main living spaces. The architects took out two small bedrooms at the rear of the house and moved the kitchen there (it had been in a nook at the side of the living room) to make it part of a semi-open living/kitchen/dining area. They moved the entrance from the front of the house to the carport in order to eliminate a small entrance hall and to assist in creating one of a number of "art walls"—large blank spaces where the couple can display their collection of paintings.

An elevated outside deck was removed to allow more light into the downstairs recreation room to create a bedroom and play area for the couple's eight-year-old son Benet, plus a studio where Kubis can paint. In converting the garage into a master bedroom suite, Levitt sought to respect the modernist roots of the house. Clean lines and well-designed details such as the neat shadow gap around doorframes are minimal and understated. Martin says he loves "how it unfolds, how you don't know what to expect from the outside, and, when you enter,



Top: The living room with kitchen/dining space behind the central brick fireplace. The coffee table was designed by Kubis's father. Bottom: Kubis sits comfortably on a leather and wood Box sofa by the Turkish design firm Autoban. The two Orange Slice chairs are by Pierre Paulin, while the painting is by Toronto artist Brendan Flanagan.



Top: The living room is awash with iconic designer pieces such as the chairs by Eames and Paulin but it still feels lived in and cozy. Bottom: The slick contemporary kitchen island is contrasted nicely by a dining set straight from the 1960s.

the three ways you can go. I love the possibilities of movement, the hidden potential every time I come in."

The couple has filled the house with an eclectic collection of modernist furniture and art, pieces from around the world that perfectly marry with the house's design. There are a leather and wood Box sofa by the Turkish design firm Autoban and Orange

Slice chairs by Pierre Paulin. One side table is by Canadian author and artist Douglas Coupland (it is a quirky little number with a circular top emblazoned with a mod target decal) and another by Toronto-based designer Heidi Earnshaw, who specializes in handcrafted wooden furniture. And then there are two Eames chairs—a 1946 molded plywood lounge chair and the omnipresent Eames Lounge chair and ottoman.

These pieces sit alongside beautifully crafted furniture by Kubis's father, Eduard, an accomplished furniture designer: among them, an unusual acrylic and wood lounge chair and a coffee table reminiscent of Isamu Noguchi's famous version. "Modernism is instilled in my life and my work, as it was in my father's," Kubis says. "It's not just a style, it is essential to the way that we live, and our choice in furniture and art is a reflection of our emotions, our tastes and ideals."

Light fills the house through Basil Capes's giant glazed living-room wall and Levitt Goodman's intelligently placed new skylights and windows, providing a gallery-like feeling. Kubis's own artworks are afforded space alongside examples by Toronto artist Brendan Flanagan, one of her former students; Dutch photographer Tony Hafkenscheid; and Canadian



commercial photographer Lorne Bridgman, as well as Michigan-born David Cantine's thirty-six-year opus, *From SW Still Life*.

Overall, there is a synergy between the old and new: an expertly executed renovation project that has turned a decaying vestige of mid-twentieth-century living into a contemporary home for a very modern, modernist family. "I always wanted to commission an architecturally designed home, and, if I had done, it would have been like this; it would have felt like this house," Kubis says. "I guess I don't need to now, do I?" **M**

Will Jones is an English-born writer living in Canada. His most recent books are How to Read New York: A Crash Course in Big Apple Architecture and Architects' Sketchbooks.

Left: The studied neatness of the vestibule is complemented by Kubis's artwork and a distinctive Tom Dixon lamp shade.

Below: The view from the driveway reveals how, other than the over-sailing roof, the house is quite modest in scale and style.





By Barry Bergdoll

Photography by Richard Barnes and Ezra Stoller

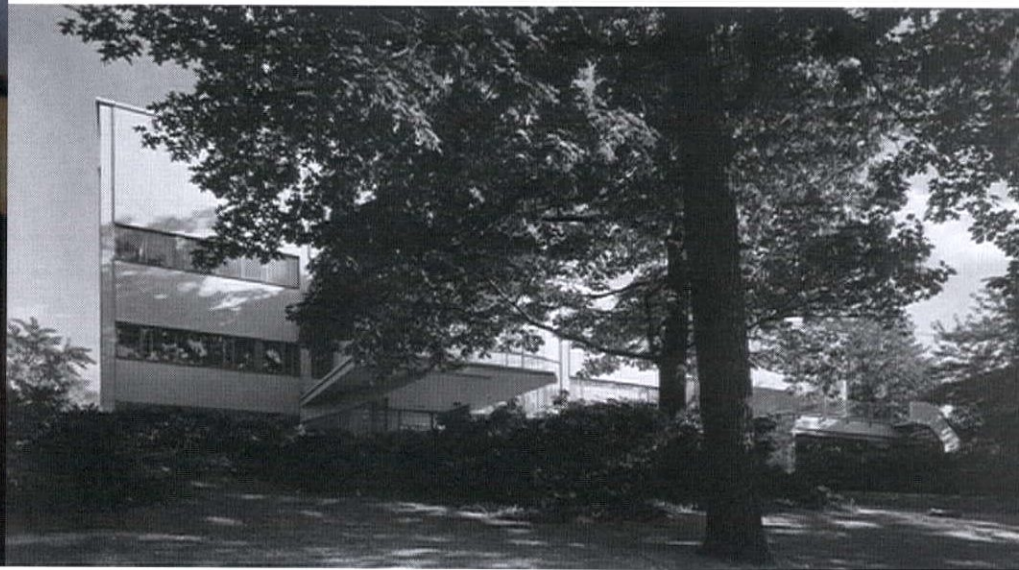
NESTLED INTO THE SLOPE of a Pittsburgh hillside is one of the best kept secrets of American modernism, a house that was on the threshold of the transformation of the Bauhaus aesthetic in America. Commissioned by the engineer and industrialist Robert J. Frank and his wife Cecelia and designed by Walter Gropius and Marcel Breuer, the house remains in the caring hands of the family's youngest son, Alan Frank, who was a boy when his parents worked with the two ex-Bauhaus masters. Largely undiscovered, the house stands essentially unchanged some seventy years after it was built. With preservation work ongoing, it is poised to

be transformed into an important house museum in the future.

In 1938 Robert Frank heard Gropius, a recent émigré and newly appointed head of the architecture school at Harvard, lecture, and met Breuer. In what was a bold gesture in socially and architecturally conservative Pittsburgh, he entrusted these modernists with realizing his dream of a large house appropriate for a life of entertaining. In Frank, a co-founder of the Copperweld Corporation, and his arts patron wife, the architects found rare clients who were willing and capable of providing them with the latitude to realize the Bauhaus dream of a comprehensive environment in their newly adopted homeland.

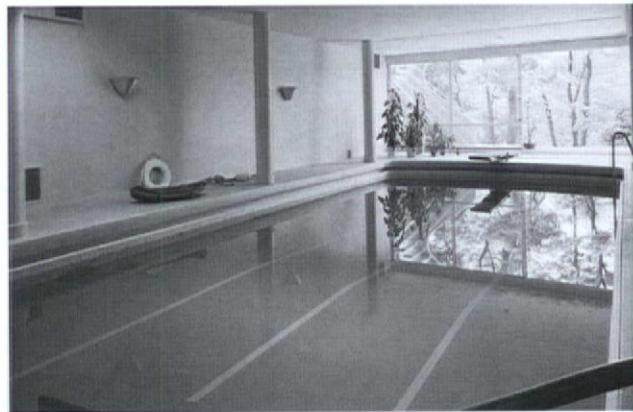
Fresh from
the Bauhaus,
architects
Walter Gropius
and
Marcel Breuer
designed this
extraordinary,
formidable, and
too-little-known
house in
Pittsburgh

Hidden masterpiece



Facing page, left: Walter Gropius and Marcel Breuer designed the sweeping and sculptural cantilevered staircase, seen in two views from the reception area, to be a dominant element of the interior architecture of the Alan I. W. Frank House.

This page: Huge old trees dominate the landscape in front of the house, offering a counterpoint to the strong Bauhaus-derived horizontality of the architecture.



Above, clockwise from top: A terrace opens out onto Breuer's dramatic terraced landscape and the fish pond.

The indoor swimming pool, which was ingeniously connected to the house's heating and cooling system, also opens out onto the landscape.

Breuer designed custom furniture for the house including this armchair in the conservatory.

A view through the massive curved front window shows the architectural layering within.

Facing page: The panoramic view afforded by the house's dramatic ribbon windows shows the living and dining rooms, both replete with Breuer's custom-designed furniture.

The Franks asked Gropius and Breuer to create a home that could host Pittsburgh's best social gatherings—Cecelia Frank was a major force behind Pittsburgh musical life—as well as provide private quarters for the five members of the family. The 1939 commission included not only the house and a free-standing four-car garage but also the landscape and a program of specially designed furniture, fabrics (some of them by Anni Albers), and lighting fixtures. In all, the house is seventeen thousand square feet, with five terraces, nine bedrooms, and thirteen bathrooms.

The almost hidden site is in Pittsburgh's Shadyside neighborhood, a district otherwise dominated by the Tudor and brick mansions of the city's prominent families. By May 1939 two adjacent sites had been acquired and cleared; work was underway on the

sweeping driveway that stages the house and sets up the dramatic path that continues to the main staircase, which organizes the flow through the principal interiors.

In the lean 1930s, Robert Frank's Copperweld Corporation had increased profits with new methods of creating copper-covered steel wire, indispensable to the telephone network. The house likewise became a laboratory for new techniques in creating comfortable and healthy living. It incorporated an integral system for cleaning the air (necessary in the smog-bound industrial Pittsburgh of the day), soundproofing, an internal phone system, built-in projection equipment to turn the recreation room into a cinema, and an experimental technique that uses the heat the air-conditioning system removes from the house in the sum-

mer to warm the water in the indoor swimming pool—one of the most spectacular spaces.

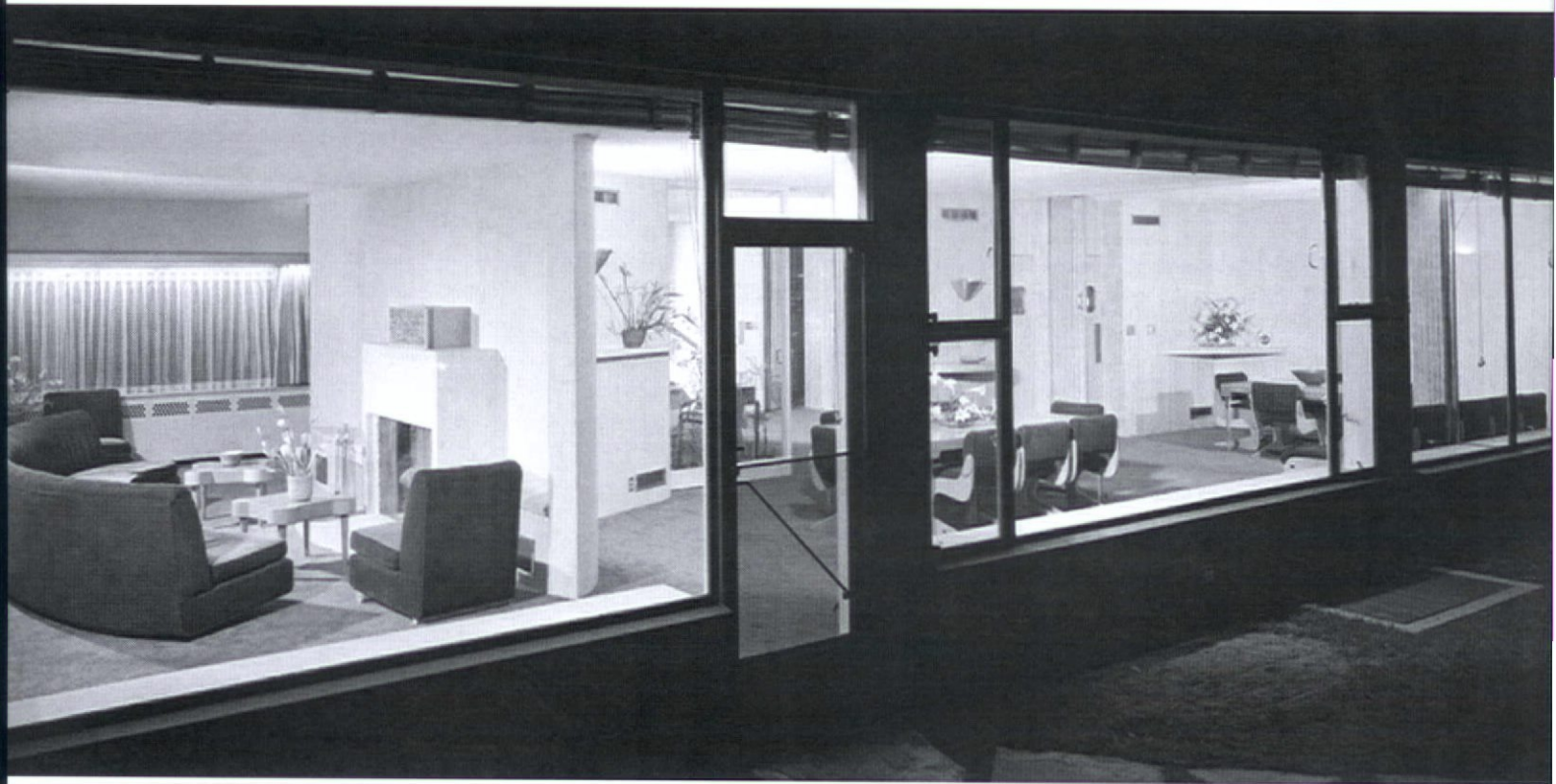
Robert Frank contributed alongside the architects. His correspondence with Gropius and Breuer runs to hundreds of pages; during construction in late 1939 and early 1940 suggestions and queries filled seven-to-ten page letters, often several a week. As design was nearing final form Gropius paused in a letter to Frank: “I must confess that I am deeply in love with the whole project and that I expect the house to be very noble in appearance.” In its myriad innovations it was at once unique in Breuer and Gropius’s career, and the seedbed of much to come.

There is a balance between theatricality of approach and intimacy of scale. Effects are achieved through natural materials set in contrast to industrial products—fieldstone and glass brick,

for example—and through contrasts of heavy and light. The long horizontal lines of the facade are offset by the gently swelling curve of a great three-story window. The exterior walls are clad in a warm pink-buff colored Kasota stone (from Minnesota) over a steel skeleton, all set on a rugged base of local fieldstone that is echoed in terrace walls throughout the property. In the family’s archive of letters one can see the clients’ repeated requests for “a warm and friendly feeling,” which is reflected in Gropius and Breuer’s exploration of a new architectural palette.

The house is flawlessly orchestrated around a few major themes—the staircase, a wish-bone shaped travertine-clad fireplace, and the rows of strip windows that open this long, but relatively shallow structure to the leafy front lawn and terraced back garden. The sculptural staircase—sensuous-

**Largely undiscovered,
the house stands
essentially unchanged
some seventy years
after it was built**



**The house
became a
laboratory
for new
techniques
in creating
comfortable
and healthy
living**



ly curved and cantilevered—sweeps visitors from the ground floor entry and recreation area to the first floor (at grade with the back garden) and then rises to a family bedroom level. Likewise, a sculptural exterior stair of concrete provides an alternative path to the back garden by way of an open terrace.

Breuer was given the task of furnishing the house: everything from door hardware and a range of novel gadgets and devices to the furniture. Several core furniture designs were developed using new resins and new means of cutting plywood as well as by incorporating Lucite, a recently developed type of clear polymer. In the 1920s Breuer had made cantilevered frames of tubular steel to let his furniture float, but here he experimented with floating an entire table above





transparent table legs. No less innovative were his experiments with built-in lighting, even a design for bedside lights that would target reading material without illuminating the room, a technique developed later in airplanes.

Not since Berlin industrialist Adolf Sommerfeld had commissioned Gropius and Breuer to design a residence for him in 1921 had the architects been offered the opportunity to approach a house as a total work of art and a laboratory for technological innovations. While the Sommerfeld House, destroyed in World War II, is featured in every history of modernism, the Frank house remains relatively obscure. Yet its colors and textures, spatial effects and atmosphere are as innovative and unusual in the Gropius and Breuer oeuvre as those of the Sommerfeld House, indeed, charting the ways in

which spatial experiments with applied primary colors of the 1920s gave way to a composition of natural materials. This shift was paralleled in works by Le Corbusier (Maison de Weekend near Paris), Ludwig Mies van der Rohe (Resor House project for Wyoming), and Alvar Aalto (Villa Mairea, Noormarkku, Finland) as well as in that other great Pittsburgh masterpiece of the 1930s, Frank Lloyd Wright's Fallingwater, with its dramatic engineering and natural fieldstone obtained on the remote Pennsylvania site. The Frank house must be added to this list of 1930s masterpieces in which the modern was realigned with the natural and the organic. **M**

Barry Bergdoll is the Philip Johnson Chief Curator of Architecture and Design at the Museum of Modern Art and a professor of architectural history at Columbia University.

Facing page, top; **A minimalist travertine wall dominates one end of the dining room, which was designed and furnished to accommodate large parties as well as family meals.**

Facing page, bottom: **The view from the dining room shows the long perspective of the terraced garden.**

Above, left: **The guest bedrooms were designed to be as modern and efficient as ship cabins and feature built-in cabinetry.**

Above: **The recreation room bar sports stools with a design that clearly reflects the forward-thinking ethos of the era.**

All photography used with permission of Alan I W Frank.



Recapturing a world of designers
who were almost lost to history

Women's work



THE MIDDLE YEARS OF THE TWENTIETH CENTURY were heady ones for women designers, freed first from the social mores that long had kept them from easy paths to education and employment— though at best it was a rough road. In the years before and just after World War II, many women were able to flourish in the design world, and then for reasons that ranged from political to personal their names (and often their work) were lost to us. A door opened wide with gallerist Evan Snyderman’s rediscovery of Greta Magnusson Grossman, and we are now just beginning to learn much more. 🍷 On the pages that follow, you will learn about Grete Marks, one of the few women allowed to study at the Bauhaus, and Fran Hosken, who was fortunate enough—thanks to a Smith College wartime program—to study design at Harvard. Both women had flourishing careers cut short, but they nonetheless left behind a body of work worth knowing, as Thomas Connors (on Marks) and Larry Weinberg (on Hosken) so empathically tell us. In Los Angeles, almost as an encore to the brilliant region-wide exploration of design called *Pacific Standard Time*, an exhibition explores the encyclopedic contributions of California’s women designers, aptly discussed by Jeffrey Head. 🍷 These three stories open wide windows into hitherto unknown worlds of design and further offer us a good glimpse into the wide array of work that has too long stayed buried in archives and museum vaults. Stay tuned. We are just at the beginning. Beth Dunlop

Facing page, top left: Fran Hosken (1919–2006) in a photograph of c. 1949, wearing her spring-wire jewelry.

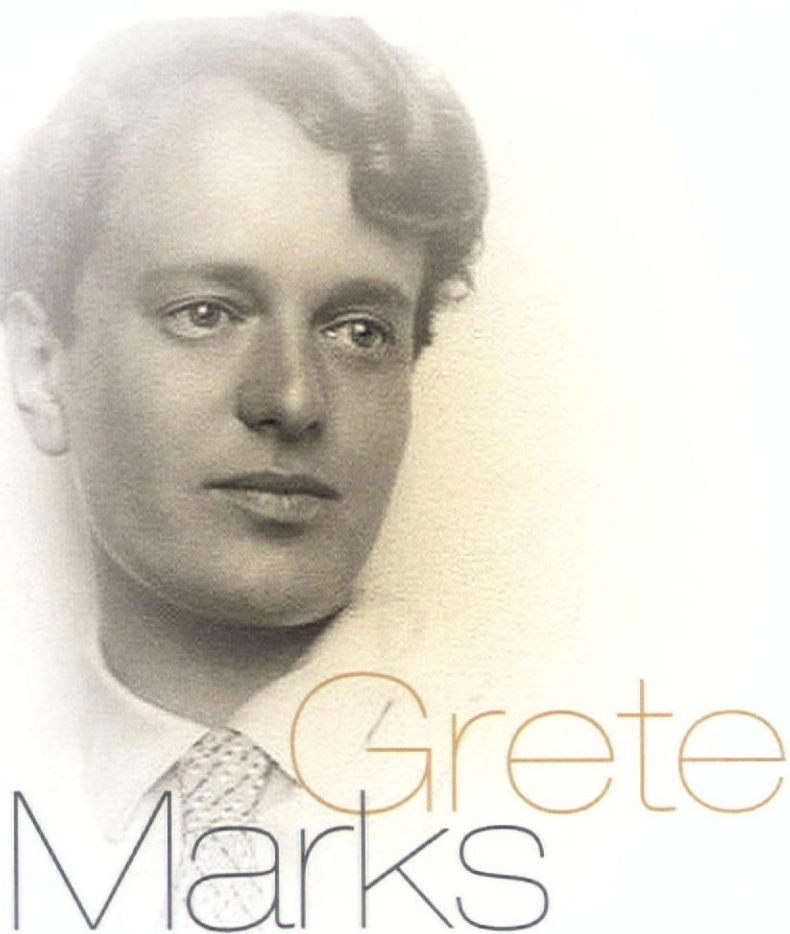
Top right: Grete Marks [Margarete Heymann Löbenstein Marks; 1899–1990] in a photograph of c. 1925.

Center: Teacup and saucer by Grete Marks, produced by the Haël Werkstätten für Kunstlerische Keramik (Workshop for Artistic Ceramics), Marwitz, Germany, c. 1930.

Bottom left: Service cart by Fran Hosken, 1948, in tubular satin chrome, perforated steel, and Masonite.

This page: The Scandal suit designed by Margit Fellegi (1903–1975) was manufactured by Cole of California, Los Angeles, 1965.





By Thomas Connors

WITH THE JAZZY NECKTIE, high forehead, and intelligently indulgent gaze, the subject of the old photograph seems like someone we ought to recognize. And if history had taken a different course, if Margarete (Grete) Marks, the figure in the photo, had chosen another métier (or been born a man), her image might be as familiar as those of Walter Gropius or Ludwig Mies van der Rohe. But world events and the choices she made in their wake removed the Bauhaus-trained ceramist to the margins in the narrative of twentieth-century applied arts.

Her work is included in various institutional collections, including those of London's Victoria and Albert Museum, the Bauhaus Archive Berlin, and the Ceramic Archive of Aberystwyth University, Wales; but even so, her oeuvre remains little known even to ceramics aficionados or fans of the Bauhaus. However, the Milwaukee Art Museum's exhibition *Grete Marks: When Modern Was Degenerate* should go a long way toward boosting her profile. The first show

dedicated to Marks's work at a major American art venue, it will be on view in Milwaukee from September 6 to January 1, 2013.

Born Margarete Heymann to comfortable circumstances in Cologne in 1899, Marks exhibited an artistic bent early on and by 1916 had begun formal studies in her hometown and subsequently at the Academy of Fine Arts in Düsseldorf. In 1920 she was admitted to the Bauhaus, where her instructors included Johannes Itten, Paul Klee, and Lyonel Feininger. But her time there was relatively brief and not, one suspects, without incident. As research has shown (including Anja Baumhoff's *The Gendered World of the Bauhaus* and Ulricke Müller's *Bauhaus Women*), in that brave new world, women—including Anni Albers and Gunta Stolz—were generally relegated to weaving. True, Marianne Brandt rose to run the metalworking studio, but Marks's requests to join the ceramics department were rejected, in part because the decision had been made to no longer allow women



NELSON-ATKINS MUSEUM OF ART, KANSAS CITY, MISSOURI, MUSEUM PURCHASE, CHARLOTTE AND PERRY FAETH FUND; JAMISON MILLER PHOTO



Top: Tea service designed by Marks and produced in Alpacca (a copper/nickel alloy) with synthetic resin handles, c. 1930.

Bottom: Footed ceramic bowl designed by Marks, produced by the Haël Werkstätten c. 1930.

to enter that workshop. Once she was let in, she clashed with instructor Gerhard Marcks and in 1921 she departed the Bauhaus for good.

Two years later she was a married woman, and with her husband, economist Gustav Löbenstein, and his brother, Daniel, she opened the Haël Workshops for Artistic Ceramics (working under the name Margarete Heymann-Löbenstein), an artisanal operation producing work on a near industrial scale. The firm's output ranged from pieces that embraced relatively conventional forms and patterns to more cutting-edge items, such as the Norma plate, a glazed earthenware disk that reads like a solar eclipse—a dark circle at the center bleeding into an orange hue that grows deeper before shifting to yellow.

When the Löbenstein brothers were killed in an automobile accident in 1928, Marks continued to run the business successfully; by 1930 the firm employed 120 people and its household goods found markets in Eng-

land, the United States, and Australia. But the rise of the Nazis spelled the end of the operation. As an artist and a Jew, Marks was suspect. Ultimately, Nazi propagandists denounced her work as “degenerate.” The vehemence of the regime’s revulsion was expressed in the newsletter *Der Angriff*, which pictured Marks’s work alongside more approved pieces while calling for the liberation of German consumers from a “legacy of a raped ceramic art.” Forced to sell the factory for a nominal



BOTTOM: MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, MARY B. JACKSON-FUND; ERIK GOULD PHOTO.



sum, Marks remained in Berlin for two years before relocating to England in 1936.

There the theories of color and form Marks had absorbed at the Bauhaus took a backseat to tradition when she found work in the potteries of Minton and Company, Ridgways of Shelton, and Foley China. Although the English factory system did not allow her to produce her own forms, each of the firms provided her with a studio where she devised her own decorative patterns. Marks did her best to incorporate some hint of the progressive aesthetics that defined her work in Germany, but marketability and mainstream taste constrained her creativity. As Mel Buchanan, the Milwaukee Art Museum's Mae E. Demmer Assistant Curator of Twentieth-Century Design, notes, "She was living and working in an entirely different artistic environment. Pre-World War II England was not Weimar Germany."

TOP: MILWAUKEE ART MUSEUM; JOHN R. GLEMBIN PHOTO
BOTTOM: KIRKLAND MUSEUM OF FINE AND DECORATIVE ART, DENVER
FACING PAGE: MINNEAPOLIS INSTITUTE OF ARTS, MODERNISM COLLECTION; GIFT OF NORWEST BANK, MINNESOTA



While working within accepted taste, Marks's British contemporaries, ceramists Clarice Cliff and Susie Cooper, managed to introduce new forms and decorative motifs, and enjoyed careers well into the 1960s and 1970s, respectively. But by 1945 Marks (who had married educator Harold Marks in 1938), withdrew to London and shifted her attention to painting, exhibiting her work at the city's Redfern Gallery. As her daughter, Frances Marks, told a British newspaper in 2007, "This was a woman with enormous drive, dispossessed and forced to find other ways to express herself in a foreign country." She was also, noted her daughter, "obsessed with her painting; anything that stopped her was a problem. Many times I'd come home to find the kitchen filled with smoke and the supper burned to a crisp."

Organized by the Milwaukee Art Museum, with the cooperation of Frances Marks and the support of the Chipstone Foundation, *When Modern Was Degenerate* features MAM's own Marks holdings, as well as works from the Victoria and Albert, Denver's Kirkland Museum of Fine and Decorative Art, the

Minneapolis Institute of Arts, and the Nelson-Atkins Museum of Art, among others.

The exhibition chronicles Marks's life and career, with an emphasis on the work produced when the Haël factory was in operation. Included are a coffeepot whose disk-like handles attached to a simple conical form create a distinctive dynamism; and a footed bowl, a broad shallow vessel finished with a Kandinsky-like pattern.

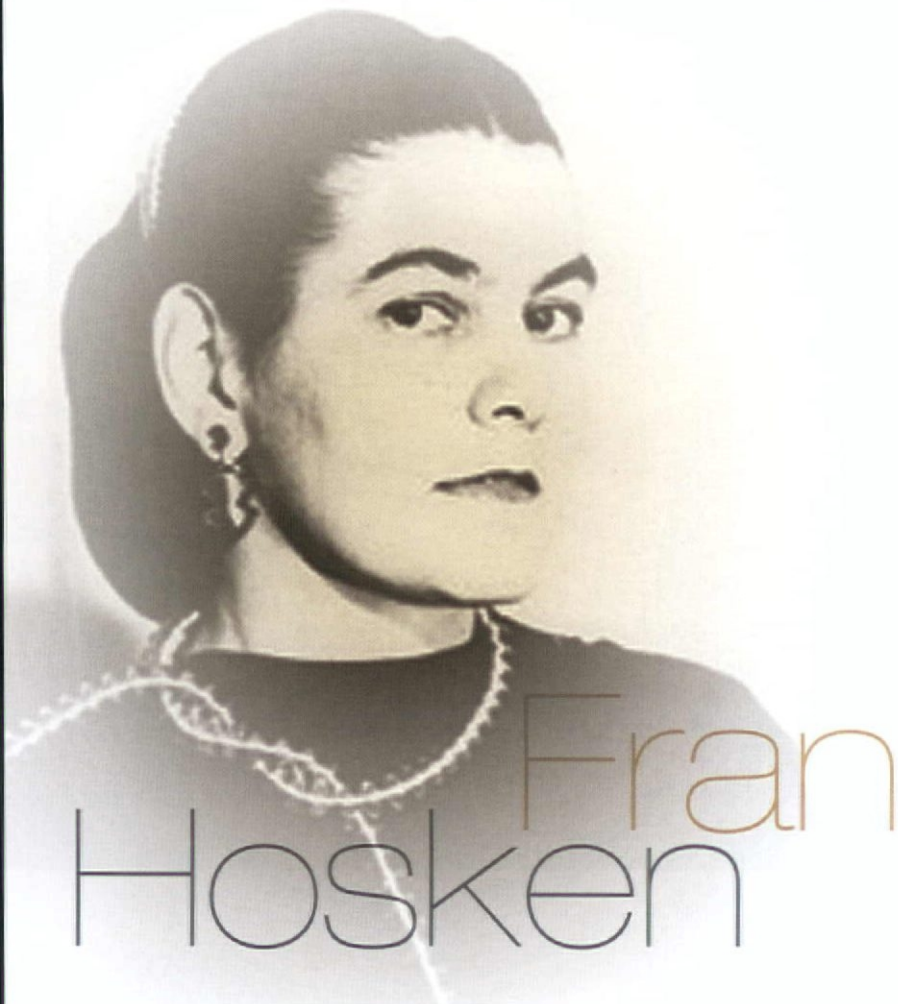
"In many ways," suggests Buchanan, "the Bauhaus is remembered as a school, but I think Marks is one of the best examples of a student who said, 'I can do this' and went out and started her own factory to incorporate modern design within industrial production. Her work made real the promise of the Bauhaus. I don't want her to be seen as a victim. Her factory was a victim, but she left Germany and continued to have a career, she kept on, she continued to be an artist." ■

Thomas Connors, based in Chicago, reports regularly on art, architecture, and design. His work has appeared in a number of national magazines.

Top left: Ceramic tea service designed by Marks, produced by the Haël Werkstätten, c. 1930.

Bottom: Bowl designed by Marks, produced by the Haël Werkstätten, c. 1930.

Top right: Ceramic coffeepot designed by Marks, produced by the Haël Werkstätten, c. 1930.



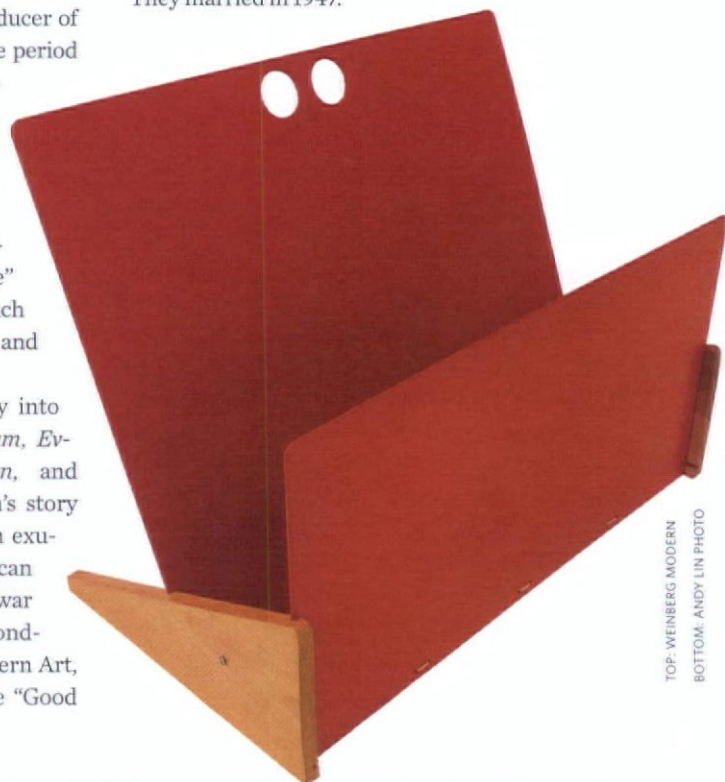
By Larry Weinberg

FRANZISKA PORGES HOSKEN was a woman of many parts, including designer and producer of modernist furniture and accessories in the period just after World War II. From her base outside of Boston, she and her engineer husband James operated Hosken Inc. from 1948 to 1951 (not 1953 as published elsewhere). It may seem like a mere blip on the radar screen, but in that short time her low-cost demountable designs and “spring-wire” jewelry reached a wide audience through such diverse outlets as Knoll, Raymor, Macy’s, and the Chicago Merchandise Mart.

Hosken’s designs also found their way into leading journals such as *Furniture Forum*, *Everyday Art Quarterly*, *Current Design*, and *L’Arredamento Moderno*. Indeed, Hosken’s story and her archive give us a window into an exuberant and formative moment in American design history, those years right after the war when a new generation of designers, responding to prompts from the Museum of Modern Art, applied themselves to creating affordable “Good

Design” for returning GIs and their families.

Born into a wealthy Jewish family of textile manufacturers in what is today the Czech Republic and raised in Vienna, Hosken was imbued with a sense of noblesse oblige that accompanied her to the United States in 1938. After graduating from Smith College in 1940, she entered the Harvard design program via Smith’s architecture program in Boston—a wartime concession that opened Harvard’s Graduate School of Design to women. At Harvard she studied with Walter Gropius and Marcel Breuer, and in summer programs with Gyorgy Kepes. Hosken greatly admired Gropius, learning from him about Bauhaus methods and what she called “new design”—a term apprehending visual asperity and social usage. These were intense years at Harvard: willing students were immersed in the ideals that were newly transplanted from the Bauhaus, and impelled toward activism by wartime patriotism. Upon leaving Harvard, Fran went to Washington as a Coast Guard SPAR—a women’s volunteer reservist. It was there that she met James Hosken, a British officer assigned to an intelligence unit. They married in 1947.



TOP: WEINBERG MODERN
BOTTOM: ANDY LIN PHOTO

As a freshly minted Harvard School of Design graduate and a young housewife in a small apartment, Hosken was well positioned to translate European modernist ideas into contemporary American needs. Like many designers in modest circumstances, she started her career by designing for her own home. With the encouragement of friends who admired her simple but clever designs, Hosken began evaluating the needs of young couples in small GI Bill houses, and checking the results against an American market she deemed too expensive and out-of-scale. Hosken Inc. was born in the basement of her rental apartment in Jamaica Plain, Massachusetts, making use of a machine shop set up by James.

A 1949 article in the *Boston Traveler* chronicles her evolution from homemaker to manufacturer. A photo caption identifies her as "A Viennese with Yankee Ingenuity," an interesting if tendentious portrayal. James was responsible for the systems—the hinges and brackets required for flat shipping, the technical details of the modular case pieces—and he was a formally trained engineer, and a Brit to boot. Still, the implied combination of cosmopolitan sophistication and bootstraps know-how exerted a powerful appeal, propagating a story similar to the one being written about Charles Eames, another young designer working with his spouse out of their home.

The range of pieces eventually produced by Hosken Inc., documented in a small self-published catalogue, includes a dining table, coffee table, nesting tables, a letter tray, telephone shelf, chest of drawers, magazine stand, stacking stool, dressing cabinet, and service cart. One of the earliest designs, the stacking



Facing page:
Magazine rack no. 677, designed by Fran Hosken for Hosken Inc. in 1948, is made of Masonite and birch held together with wire and string.

This page, from top:
Three versions of the Hosken service cart—two never produced—in a photograph of c. 1947.

Hosken's nesting tables no. 679-680, designed c. 1949.

Hosken in the Hosken Hammock, co-designed with her husband James, in a photograph of c. 1949.



stool, achieved the greatest commercial success. Made of lacquered plywood with screw-in dowel legs, the stools were offered by Raymor and Knoll and were pictured in *Furniture Forum* and on the cover of *House and Garden* in 1951—though Hosken Inc. was not credited, much to Hosken's chagrin. Several thousand units were shipped before the design was widely copied.

A window into an exuberant and formative moment in design history

Several other Hosken designs gained national recognition. A service cart from 1948 was composed of tubular satin chrome, perforated steel, and Masonite and melds the linearity and color of the Bauhaus with the shape of an American shopping cart. It became familiar to readers of *Furniture Forum* and *Everyday Art Quarterly*, though fewer than a hundred were produced. The magazine rack, a composition in combinations of red, black, and blonde, might appear to be the product of a Bauhaus or De Stijl workshop. However, what in Europe would require artisanal joinery is instead an inexpensive construction of Masonite and birch held together with wire and string in America. In the magazine rack Hosken created a design that is at once decorative and austere, optimistic and naïve—a bold design intended for everyday use in modest-income households. Distributed by Raymor, it shipped flat with assembly instructions.

At the opposite end of the price scale from the magazine rack, which sold for \$8.50, was the plywood and canvas hammock, a handmade object with a list price of around \$90. James Hosken was the lead designer here, as his engineering skill was required to balance forces in tension to create a no-sag, no-tilt hammock. Fran contributed the expressively biomorphic end braces. The result is a well-engineered and handsome design that evokes both a suspension bridge and a butterfly in flight. The hammock was shown at the New Design shop in New York City, run by Dorothy Noyes, a Harvard classmate of Fran's, but with the high price only a handful sold.

Hosken's spring-wire jewelry was perhaps her most constructivist work—and her closest near-miss in the market. Inspired by a visit to a spring manufacturer, and owing some visual debt to Alexander





Calder, whom Fran knew, the ropes, earrings, and bracelets of copper, nickel, or gold-plated wire were produced by an industrial method, with only hand finishing. They represented an innovation in jewelry design, with potential for inexpensive mass production. And they were enthusiastically received around the country, including a notice in the *New York Times* in late 1949. Fran even signed an exclusive contract with Lord and Taylor, but the stock apparently became tangled in the display, with predictable short-term results.

The four-year run of Hosken Inc. was an exciting time for the designer. Production requirements soon outgrew the basement workshop, so fabrication was first outsourced and then moved to a hangar-like facility in nearby Hingham—though the packaging still took place at home. Fran crisscrossed the country, visiting potential outlets like Baldwin-Kingrey in Chicago (unsuccessfully) and the New Design shop in New York City (successfully, as noted). She and James brought a prototype chest of drawers to the Milan Triennale in 1948, and in 1951 the Hosken stacking tables were named a MoMA Good Design selection.

That award could have presaged a long and illustrious design career but instead marked a coda—Hosken Inc. folded by the end of 1951. In retrospect, Hosken observed, “Hosken Inc. was a good idea; the time was right, but we had no capital; and no investors to back us up and too little business experience.” Beyond this, she blamed

the failure on a landlord who rescinded a valid lease on their factory space, and, fairly or not, on the demands of impending motherhood. Her own assessment misses a few additional issues: fissures in her working relationship with James (the marriage would end in divorce in the early 1960s); some shoddy construction of working models—a Raymor representative noted that a sample was already warped and cracked in a rejection letter; and most of all, a changing market in 1950s America. Sticking to her austere principles, Fran became out-of-step with an increasingly affluent consumer society, a situation she rued. Ironically, she may simply have been ahead of her time: witness the success of IKEA and Design Within Reach—either of which might be interested in some of Fran’s sketches—and the current ascendancy of flat-pack furniture design.

After the mid-1950s Hosken’s considerable creative energies were devoted to architectural photography, teaching and writing about urban issues, painting, and feminist organizing and publishing. Her activism was summed up in a eulogy by her daughter-in-

law: “she felt that unless you were doing something for the world, you were useless.” Her fierce commitment to issues that mattered to her and the disposition of a human steamroller meant that Fran Hosken was anything but useless. Her work shows us what a motivated designer can do, and reminds us that the legacy of the Bauhaus has as much to do with conscience as construction. **M**

Larry Weinberg, formerly a partner in Manhattan’s Lin-Weinberg Gallery, owns and runs Weinberg Modern out of his showroom in the New York Design Center and also blogs and writes about design topics.

Facing page: **Prototype of a two-tiered cabinet designed by Hosken in solid birch and perforated Masonite, c. 1948.**

This page, from top: **Hosken wearing her spring-wire jewelry in a photo of c. 1950.**

Hosken’s spring-wire earrings in copper.

Detail of Hosken’s spring-wire rope in copper.



California's Designing Women

By Jeffrey Head

WHAT MAKES the Museum of California Design exhibition *California's Designing Women: 1896–1986* so engaging is the rare opportunity to see the work of dozens of unknown designers who contributed to California's rich design history. The ninety-year survey at the Autry National Center in Los Angeles highlights key developments in the evolution of materials, technology, and, ultimately, creativity among a diverse group of forty-six women. Among the nearly 225 pieces on view are striking examples from each decade, but it is the golden age surrounding World War II that best illustrates the entrepreneurial spirit of women who started their own small companies and ultimately influenced the entire country.

Some designers achieved popularity that has endured into our time, others have faded into obscurity; among the latter one can count Jade Snow Wong and her enamel on copper pieces, Judith Hendler's

acrylic jewelry, or furniture designer Muriel Coleman, who after years of being known primarily by scholars and collectors is being reintroduced to the general public.

"Designers who came here from elsewhere found California more open to them because it was less structured than design fields in other parts of the country, which made it easier, especially for women," says Bill Stern, executive director of the museum and curator of the exhibition. The handful of recognizable designers in the exhibition offer familiarity but not predictability, with work that is less well known or seen. Ray Eames is represented with an abstract sculpture made from a wartime plywood leg splint. There is a vertical dowel-back bench for furniture maker Glenn of California by Greta Magnusson Grossman (who is also the subject of a separate exhibition opening October 28 at the Pasadena Museum of Art entitled *Greta Magnusson Grossman: A Car and Some Shorts*). Textile designer Dorothy Liebes had a studio filled with looms and fabrics, but on view in this exhibition are her ceramic tiles, a highly unusual medium for her.

A common trait among the designers shown here was a free-thinking and experimental yet pragmatic approach, the idea of formulating an aesthetic while managing constraints. Edith Heath is almost a household name today, and Heath Ceramics continues as the most commercially successful designer-company represented





in the exhibition. A handmade bowl of about 1947 offers an affirmation of Heath's ability to fashion expressive work using what was at hand. Working in the kitchen of her San Francisco apartment, she flattened clay with a rolling pin and—to create texture—pressed burlap on the surface.

For Northern California designer Muriel Coleman, the novel use of unconventional materials resulted in lasting designs. Stern explains, "Coleman is a perfect example of how commercial design in the immediate postwar period was as much a product of the exegeses of the availability and unavailability of materials as it was of aesthetics. Materials were not available. Companies had been making war materials, not materials for domestic use." This limited small companies to the use of existing industrial products. One unusual material stands out in Coleman's furniture: expanded metal. She was one of the first to adapt this gridded mesh-like material used for filters and gratings and to reinforce concrete for bomb-proofing during the war, to furniture design, and it then appeared throughout the postwar era.

When the designer was not constrained by circumstance or economics, the results ranged from subtle to spectacular. In the case of Dorothy C. Thorpe, who started by cutting bottles in half to make vases during the Depression, it was both. Though particularly well known during the mid-1930s and 1940s, Thorpe's name has since virtually disappeared. A self-taught designer, decorator, and innovator, she was one of the first female designers in Southern California to set up her own company (about 1935). In 1939, when the May

Company opened its flagship store on Wilshire Boulevard in Los Angeles, she became one of the first designers in the country to have her own boutique in a major department store. One of her more sophisticated designs is an etched glass tray with a rim and handles of extruded Lucite, a relatively new process first developed in Germany in 1935. Thorpe discreetly attached the Lucite details to the tray with screws. "There's a great sensuality about the etching. You can feel the texture with your eyes," Stern says of Thorpe's work.

This is the first time the work of many of these women designers has been exhibited and it should do away with their undeserved anonymity. While the exhibition is not intended as an encyclopedic experience, it is a landmark of cultural legacy with the potential to inspire. Perhaps its most significant achievement is simply to show the extent in which women designers have always contributed to the California lifestyle and the quality of life while pursuing their independence and vision—absent of traditional gender roles. **M**

Jeffrey Head is a freelance writer based in Los Angeles. He is the author of No Nails, No Lumber: The Bubble Houses of Wallace Neff. His next book, Paul Evans: Designer & Sculptor will be released in November.



Left to right: Side table designed by Greta Magnusson Grossman (1906–1999), manufactured by Glenn of California, Arcadia, California, 1952.

Lemon Drops necklace designed by Judith Hendlar (1942–), manufactured in glass-coated acrylic by Acri-Gems Inc., Los Angeles, c. 1984.

Magnolia tray designed by Dorothy Thorpe (1901–1989), produced in etched glass and Lucite by Dorothy C. Thorpe, Inc, Sun Valley, California, c. 1939.

Blue "Egg" vase designed by Marilyn Kay Austin (1940–), manufactured by Architectural Pottery, Manhattan Beach, California, c. 1962.

Two Women plaque designed by May Hamilton de Causse (1886–1971), manufactured in slip-cast earthenware by Hamilton Studio, Culver City, California, c. 1934.



Italian Chandelier with Glass Pleigoso Shades, Circa 1960

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Vittorio Zecchi, Venetian Vase, Venice, 1921

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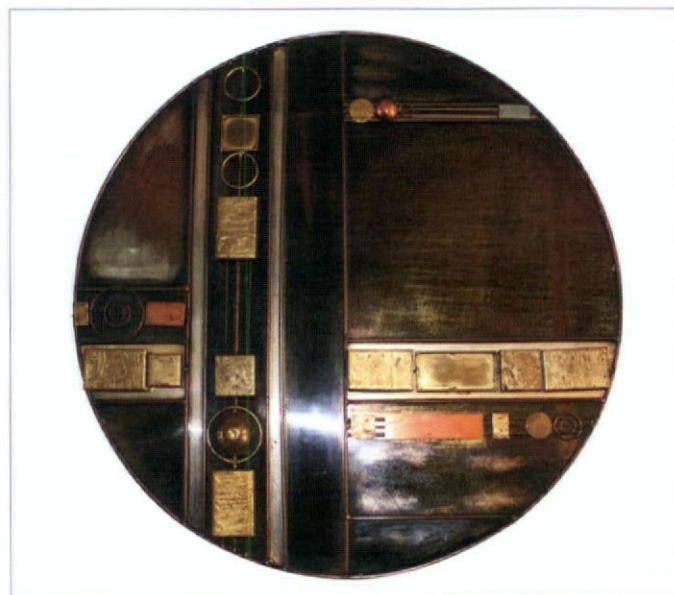
Fauteuil de Salon by Jean Prouvé, 1939 "Prouvé RAW Special Edition" by Vitra

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Maurice Mariné's 96" platform bench in oak and blackened steel circa 1955

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Curtis Jere wall sculpture, circa 1970

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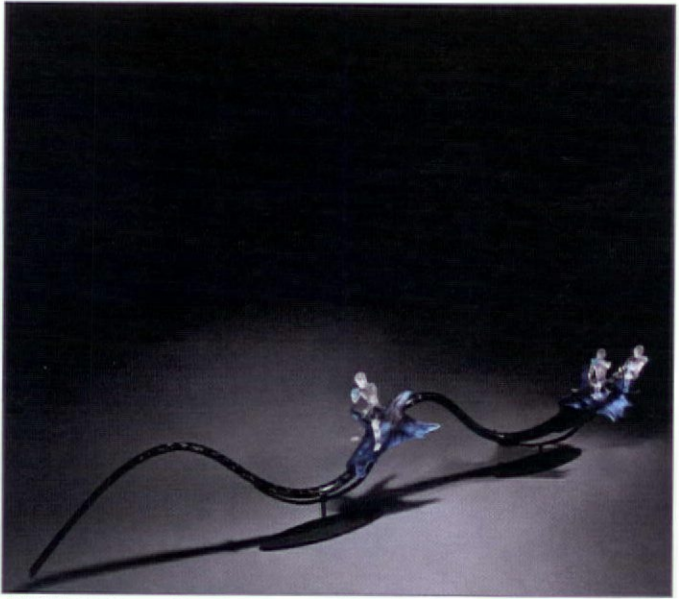
Bakalovits & Sohne Austrian Crystal/Glass "Miracle" Chandelier, 1960's

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Vase by Wayne Husted, 1959

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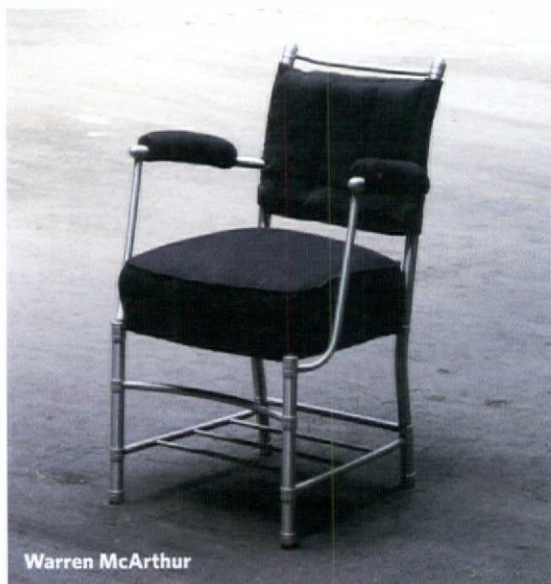
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Scavenger Hunt

CHRISTOPHER POEHLMANN

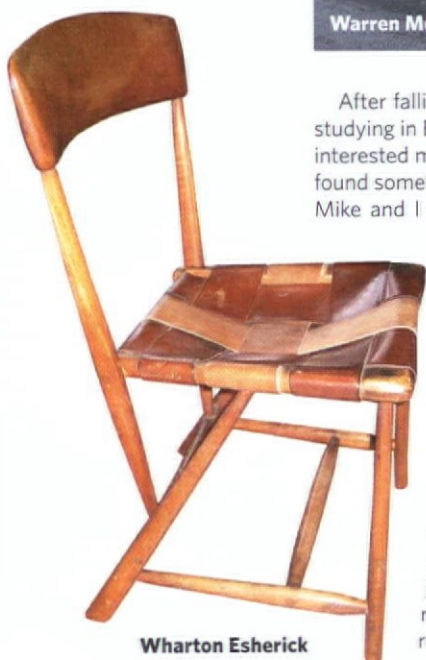
I DIG GARAGE SALES. I like to rummage through estates and thrifts, antiques stores, and even the occasional dumpster looking for things that others do not value. It's part voyeurism, part archaeology, part opportunism. I've been doing it ever since I can remember, probably inherited from my parents along with my related obsession with recycling. My wife and I discovered this mutual passion only after a year or two of dating.



Warren McArthur

After falling in love with design in the mid-1980s while studying in Europe, I began casually collecting objects that interested me and that I could afford. But in the late '80s I found something that changed my life. My longtime friend Mike and I were kicking around in an old VW bus one weekend, looking for stuff for his antiques store, when we pulled up to a farm sale.

Our tastes have always run pretty much the same since becoming neighbors at age eight, so of course we both spied the only interesting thing at the sale from about fifty feet away: an unusual metal chair. Halfway to the chair, when we realized we were racing to the same thing, we allowed friendship to trump a find and decided to flip a coin for it. I won, and \$1.50 later I was the new owner of an old chair made from aluminum pipe, with some very distinctive joinery, ratty old red upholstery over more ratty old upholstery, and a partial label that read, "...rthur Furniture ... New Yor...".



Wharton Esherick



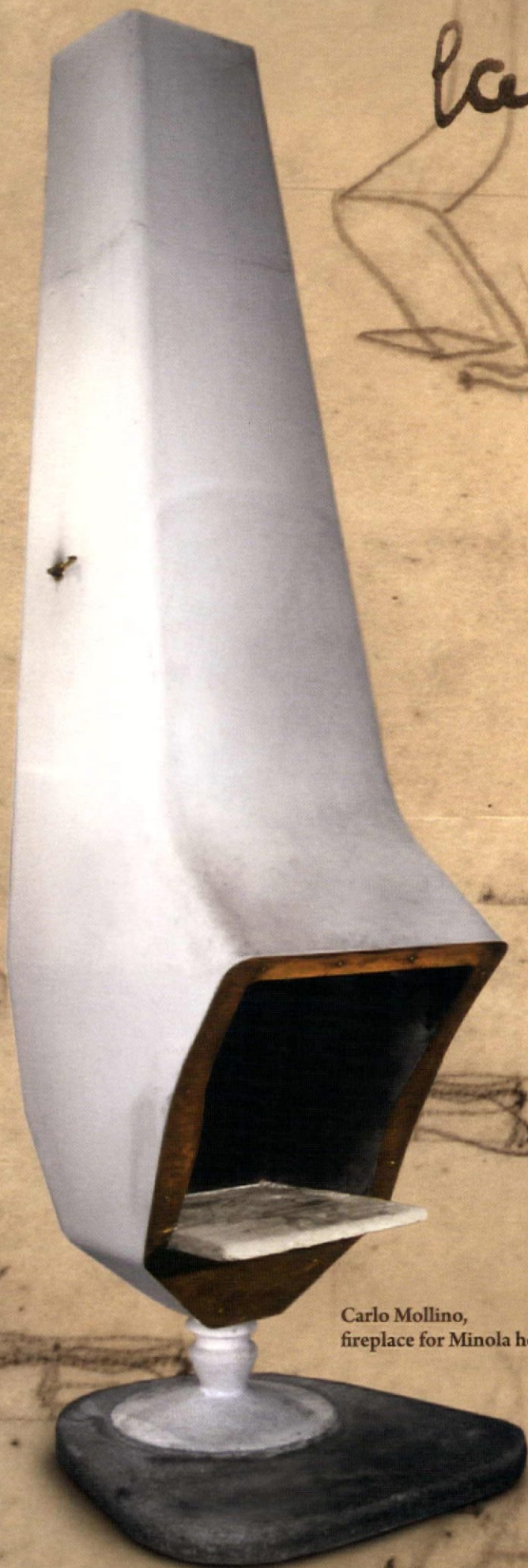
Paul McCobb

The chair just felt special, even though we could not recall ever having seen one like it in any source book or other publication. The next day my initial search in the library for images and information was unsuccessful. My research continued on and off for years to no avail. Eventually similar chairs started showing up in shelter and design magazines—a "1930's aluminum chair" for instance in Cher's home. Finally, I hit pay dirt when a collector and dealer in New York found a similar chair and obsessed over it until he had resurrected Warren McArthur from design obscurity.

My research on the McArthur chair taught me the joy of discovery, the anthropology of an object, the archaeology of the dig. All this added meaning and stories to my collecting habit—to the point where virtually everything that my family lives with has its own story of how it entered our home: the bubble lamp from the barn in Florida; a Gio Ponti dining table found underneath a pile of boxes in a basement; Paul McCobb storage units built into a bar that needed well over an hour to extract; the George Nelson Home Office Desk from the third day of an estate sale, which I almost lost because the dealer only had twenty dollar bills for change. Then there was the McCobb credenza with its legs sticking up from the top of a dumpster that I spotted while driving through the fall woods; or the two pick-up truckloads of Eames and Pollock chairs found at a used furniture joint for \$15 each; the Wharton Esherick chair from a junk collector's closet that financed our move to Philadelphia. The list goes on. It's a family affair too. A couple of years ago a friend stopped by to let us know he'd just been to a garage sale, described the furniture, and my five-year-old daughter said, "Oh, you mean an Eames chair"?

The McArthur chair planted that seed for me. Good design isn't always popular design, it isn't always a known commodity, but it is typically recognizable by a trained eye. With the proper diligence and research, a story can be developed, a designer or company can resurface, and in the meantime a collector can develop a deeper connection with the objects with which we live. Ray Eames used the acronym TOTEM when talking about why she and Charles collected—it was to surround themselves with The Objects That Evoke Meaning. Finding TOTEMs and continuing to study is what keeps me digging.

Carlo Mollino
26. VII. 45



Carlo Mollino,
fireplace for Minola house, 1945.

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