

California Design 1930 1965 Living In A Modern Way

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California Design, 1930 – 1965: "Living in a Modern Way". This exhibition is the first major study of California midcentury modern design. With more than 300 objects—furniture, ceramics, metalwork, fashion and textiles, and industrial and graphic design—the exhibition examines the state ’ s role in shaping the material culture of the entire country. Organized into four thematic areas, the exhibition aims to elucidate the 1951 quote from é migr é Greta Magnusson Grossman that is ...

California Design, 1930 — 1965: "Living in a Modern Way" LACMA
California Design, 1930-1965: Living in a Modern Way (Hardcover) Wendy Kaplan. Published by The MIT Press, 2011. ISBN 10: 0262016079 / ISBN 13: 9780262016070. New / Hardcover / Quantity Available: 0. From AussieBookSeller (Lidcombe, NSW, Australia)

California Design, 1930-1965: Living in a Modern Way ...
California design, 1930-1965: living in a modern way. Tigerman, Bobbye, 1978.: Kaplan, Wendy, Adamson, Glenn: Los Angeles County Museum of Art. The heart of 'California Design' is the modern California home, famously characterized by open plans conducive to outdoor living. The layouts of modernist homes were intended to blur the distinction ...

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The National Art Center, Tokyo presents California Design, 1930 - 1965: "Living in a Modern Way". The exhibition - the first majorstudy of modern California design - examines the state's key role in shaping the material culture of the country at mid-century. California Design features more than 250 objects in wide-ranging media, including ...

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This generously illustrated book California Design 1930-1965: Living in a Modern Way, which accompanies a major exhibition at the Los Angeles County Museum of Art, is the first comprehensive examination of California ’ s mid-century modern design. It begins by tracing the origins of a distinctively California modernism in the 1930s by such European é migr é s as Richard Neutra, Rudolph Schindler, and Kern Weber; it finds other specific design influences and innovations in solid-color ...

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" California Design, 1930-1965: " Living in a Modern Way" " is the first major study of modern California design—examines the state ’ s key role in shaping the material culture of the country at mid-century. Running from Oct. 1, 2011 through March 25, 2012, the exhibit features more than 350 objects in wide ranging media, including ...

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[(California Design, 1930-1965: Living in a Modern Way By ...
Auckland Art Gallery Toi o T māki is proud to present California Design, 1930-1965: Living in a Modern Way. California Design – the first major examination of modern California design – demonstrates the impact of California’s artists, craftspeople and designers on the products, furnishings and houses of mid-twentieth-century America.

California Design, 1930 — 1965: Living in a Modern Way ...
Wendy Kaplan, ed., California Design, 1930 – 1965: Living in a Modern Way. Los Angeles and Cambridge: Los Angeles County Museum of Art and MIT Press, 2011, 360 pp., 350 color illus., \$60 (hardcover), ISBN 9780262016070

Review: California Design 1930 — 1965: Living in a Modern ...
Buy California Design, 1930-1965: "Living in a Modern Way" by Kaplan, Wendy online on Amazon.ae at best prices. Fast and free shipping free returns cash on delivery available on eligible purchase.

The first comprehensive examination of California’s mid-century modern design, generously illustrated. In 1951, designer Greta Magnusson Grossman observed that California design was " not a superimposed style, but an answer to present conditions.... It has developed out of our own preferences for living in a modern way. " California design influenced the material culture of the entire country, in everything from architecture to fashion. This generously illustrated book, which accompanies a major exhibition at the Los Angeles County Museum of Art, is the first comprehensive examination of California’s mid-century modern design. It begins by tracing the origins of a distinctively California modernism in the 1930s by such European é migr é s as Richard Neutra, Rudolph Schindler, and Kern Weber; it finds other specific design influences and innovations in solid-color commercial ceramics, inspirations from Mexico and Asia, new schools for design training, new concepts about leisure, and the conversion of wartime technologies to peacetime use (exemplified by Charles and Ray Eames’s plywood and fiberglass furniture). The heart of California Design is the modern California home, famously characterized by open plans conducive to outdoor living. The layouts of modernist homes by Pierre Koenig, Craig Ellwood, and Raphael Soriano, for example, were intended to blur the distinction between indoors and out. Homes were furnished with products from Heath Ceramics, Van Keppel-Green, and Architectural Pottery as well as other, previously unheralded companies and designers. Many objects were designed to be multifunctional: pool and patio furniture that was equally suitable indoors, lighting that was both task and ambient, bookshelves that served as room dividers, and bathing suits that would turn into ensembles appropriate for indoor entertainment. California Design includes 350 images, most in color, of furniture, ceramics, metalwork, architecture, graphic and industrial design, film, textiles, and fashion, and ten incisive essays that trace the rise of the California design aesthetic.
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In 1951, designer Greta Magnusson Grossman observed that California design was "not a superimposed style, but an answer to present conditions....It has developed out of our own preferences for living in a modern way." California design influenced the material culture of the entire country, in everything from architecture to fashion. This generously illustrated book, which accompanies a major exhibition at the Los Angeles County Museum of Art, is the first comprehensive examination of California’s mid-century modern design. It begins by tracing the origins of a distinctively California modernism in the 1930s by such European migr s as Richard Neutra, Rudolph Schindler, and Kern Weber; it finds other specific design influences and innovations in solid-color commercial ceramics, inspirations from Mexico and Asia, new schools for design training, new concepts about leisure, and the conversion of wartime technologies to peacetime use (exemplified by Charles and Ray Eames’s plywood and fiberglass furniture).The heart of California Design is the modern California home, famously characterized by open plans conducive to outdoor living. The layouts of modernist homes by Pierre Koenig, Craig Ellwood, and Raphael Soriano, for example, were intended to blur the distinction between indoors and out. Homes were furnished with products from Heath Ceramics, Van Keppel-Green, and Architectural Pottery as well as other, previously unheralded companies and designers. Many objects were designed to be multifunctional: pool and patio furniture that was equally suitable indoors, lighting that was both task and ambient, bookshelves that served as room dividers, and bathing suits that would turn into ensembles appropriate for indoor entertainment.California Design includes 350 images, most in color, of furniture, ceramics, metalwork, architecture, graphic and industrial design, film, textiles, and fashion, and ten incisive essays that trace the rise of the California design aesthetic.

More than 140 illustrated biographical profiles map the innovative modern California design community. Mid-twentieth-century California offered fertile ground for design innovations. The state’s reputation as a land of unlimited opportunity, its many institutions of higher learning, and its perpetually booming population created conditions that allowed designers and craftspeople to flourish. They found an eager market among educated and newly affluent Californians, and their products shaped the material culture of the entire nation. This book, a companion to the popular 2011 MIT Press/LACMA publication California Design, 1930 – 1965: " Living in a Modern Way, " reveals the complex web of influences, collaborations, institutional affiliations, and social networks that fueled the California design economy. This book offers more than 140 illustrated biographical profiles of the most significant mid-century California designers, including such famous names as Saul Bass and Charles and Ray Eames as well as many lesser known but influential practitioners. These designers, craftspeople, and manufacturers worked in the full range of design media, creating furniture, fashion, textiles, jewelry, ceramics, and graphic and industrial design. Each entry includes a succinct biography, a portrait of the designer or image of an important design, cross-references to other entries, and a list of sources for further research. Significant examples of California design and craft objects are featured in more than 180 illustrations and rare photographs. Created by internationally renowned graphic designer Irma Boom, the book is a beautifully crafted object in its own right. It will become an indispensable resource for all those interested in modern design.

The designer Gere Kavanaugh is an irrepresible force of nature who epitomized the craft and folk vibe of the '60s and '70s California design scene and remains a larger-than-life personality today. Raised in Memphis, Tennessee, Kavanaugh became in 1952 only the third woman to earn a degree in Cranbrook Academy of Art’s design program. After successful stints as one of GM’s so-called Damels of Design and as director of interiors for Victor Gruen’s architecture and planning firm, she opened Gere Kavanaugh/Designs. There, Kavanaugh put her unique stamp on textiles, furniture, toys, graphics, store and restaurant interiors, holiday decor, housewares, and public art—even designing and curating exhibitions. But perhaps her most enduring project has been the joyful, open-ended, ongoing experiment of her own lifestyle and homes, a dream of color and handcraft. Kavanaugh was awarded the AIGA Medal in 2016, recognizing her "prodigious and polymathic approach to design."
*Published in conjunction with the exhibition Design in California and Mexico, 1915-1985: Found in Translation, September 17, 2017-April 1, 2018--

The aura and romance of Old California lives on in this treasury of inviting homes. The California House presents the magic of the "golden state," that land of infinite promise and dreams, the most tangible expression of which can be found in the homes built by early California dreamers. Here domestic visions of tranquility and repose were inventively realized—in stucco or stone, wood and wrought iron, plaster, and glass and tile. Spanish Colonial Revival – style homes with elaborate wrought-iron window grilles, romantic, shadowy interiors, and lush courtyard gardens stand beside other particularly Californian architectural wonders such as the San Francisco Victorian Painted Lady, the Monterey Colonial, Eureka Queen Anne, and the homey California Arts & Crafts. Including houses designed by luminaries George Washington Smith, Stanford White, Greene & Greene, and Reginald Johnson, this book will fascinate both the architecture aficionados and interior design enthusiasts, as well as the everyday lover of homes. Including, but going beyond, the much-adored Spanish style (in its many manifestations) and Mission Revival, the book features as well the Victorian of San Francisco’s Painted Lady and Eureka’s Queen Anne, Monterey Colonial, California Arts & Crafts, French Chateau, classic Colonial farm house, and more. All new color photography of 25 houses in California ranging in style from Spanish Colonial Revival, Mission, Victorian, Queen Anne, California Arts & Crafts, Monterey, French Chateau, Colonial Farm House. The book includes little known California work by well known architect Stanford White, known primarily for his East Coast work (designer of the original Penn Station with McKim, Mead & White, and original Madison Square Garden, and many others), as well as the Magdalena Zanone House (Queen Anne late Victorian style home in Eureka, CA), the Murphy House, San Francisco (Classic French Chateau), a Gothic Victorian 1860s home in Sonoma, Casa Amesti (Montrey style home), "El Cerrito" designed by Russel Ray and Winsor Soule and built in 1913 in Santa Barbara (an amalgam of Mission and Spanish Colonial Revival), the Frothingham House designed by George Washington Smith in 1922 (Spanish Colonial Rev.), Cuatro Vientos House by Reginald Johnson, 1929 in Santa Barbara, William Edwards House by Roland E. Coate, Sr. in San Marino, 1926; Robinson House by Greene and Greene in Pasadena, 1905; Sack House in Berkeley (California Arts & Crafts) Brune-Reutlinger House in San Francisco (classic Painted Lady Victorian); a colonial mid-19th cent farm house in Sonoma; "Mariposa," classic Spanish style in Montecito, The Marston House in San Diego (Arts & Crafts/Tudoresque); Rancho Los Alamos De Santa Elena in Los Alamos (Span. Col. Rev.); Pepper Hill Farm in Ballard.
A richly illustrated retrospective of the best in California design from the 1950s to the mid-1970s features hundreds of items, including signature works by Charles and Ray Eames, Don Chadwick, and Tropi-Cal, as well as an array of ceramics, furniture, textile arts, jewelry, and more. Original.

According to the cliché, California is the place where anything goes and everyone does their own thing. Maybe that’s because everyone knows that in California there’s no terra firma: earthquakes, mudslides, fires, and the occasional civil uprising cause constant upheaval and change. It is also legendary as fertile ground for creativity, freedom, and social consciousness, where the status quo undergoes constant renovation. This book is the first to capture the enormous body of distinctive and visually ecstatic graphic design that emanated from this great state throughout most of the twentieth century. Edited and designed by graphic designer Louise Sandhaus, this raucous gathering of smart, offbeat, groundbreaking graphic design from the Left Coast will amaze readers with its breadth and richness.

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