

CHICK HEARN: 1916-2002 // THE NEW CATHEDRAL

LA HOME: 16 PAGES OF INTERIORS & FURNISHINGS

los angeles

MAGAZINE

**FALL
TRAVEL**
WEEKEND GETAWAYS



THE DESIGN ISSUE

MADE IN LA

FEATURING

THE FENDER GUITAR, THE FORTUNE COOKIE,
THE HULA HOOP, THE BOXSTER, THE EAMES CHAIR,
THE DC-3, OAKLEY SUNGLASSES AND MORE

PLUS

FLEA MARKETS, AUCTIONS AND SHOPS:
WHERE TO GET THE GOOD STUFF

\$3.95
OCTOBER 2002



LOS ANGELES IS AN UNSURPASSED PLACE to draw the blinds, duck the orthodoxy, and build stuff the way you want. We have our share of visionaries, artisans, and wheel reimagers; we have more than our share of tinkerers and fools. Materials are contradicted, reveal their inner selves. The Eameses turn plywood

HALL OF

FORCE FINS

BOB EVANS 1983

Everything about these flippers is fin de siècle: the pomo polymers, the aberrant construction, the twisted shape. Bob Evans, a Santa Barbara deep-sea photographer, spent years studying how tuna and dolphins move through the water. He and hard-core divers talk about the fins in terms of wingtip and thrust, energy storage and increased swimming efficiency. Isn't it possible they work even better as pure objects? Counterintuitive and ravishing, their form, as the surrealists would say, is uncanny. Someday we will all wear them on land.



TUFFET STOOL

LISA KROHN 1994

What's a tuffet? We grow up hearing about little Miss M. and all, but we don't know what it is. Furthermore, what's a stool? An unobtrusive thing you plunk yourself down on, after which you don't see it or think about it again. The Tuffet Stool is for noticing: Made of maple plywood, mohair-velvet upholstery, and stainless steel, it earned a spot in a Museum of Modern Art exhibition. Designed by Lisa Krohn, the Tuffet slyly mimics the hindquarters of a wasp, and its style meshes handily with neo-cocktail culture. Pull up a stool; order a stinger. Pay attention.

into plastic, and surfers turn plastic into thrills. Form follows function follows the 405, and the region becomes a place where design possibilities flourish everywhere. In a city full of great design centers and big backyards, styles grow wild. What follows is our own product line: a chorus of great objects made in Los Angeles.

THE FAME

BY RJ SMITH

METROPOLITAN TEAPOT

MORRIS B. SANDERS

c. 1940

Franciscan missionaries came in waves to California in the late 19th century. Four missionaries of a different sort, from Chicago, also arrived in the late 1800s. They formed a ceramics company; they bought a plant in Glendale and began producing inexpensive solid-color pottery, which they called Franciscanware. The firm, Gladding, McBean & Company, sought to bring a vision of the California lifestyle to the rest of the country, and naming its line Franciscanware was a way of doing that by tapping into the mission myth. But more than marketing California style, Gladding, McBean was creating it. The Metropolitan teapot embodies the company's confident, casual flair, with a handle like an ear delicately traced in space.



JULIET SUNGLASSES

OAKLEY

1999

To see without being seen: It is the stuff of countless Invisible Man fantasies. To see without being seen while being stared at: That's the stuff of Oakley sunglasses. They fend off those who pry while giving us—they all but promise—the vision of X-ray specs. Looking as extreme sport. The founders of this Orange County goggle empire knew the old California mellow was a goner. The beach boy was dead, the new look shouted. These Juliet sunglasses, designed by Oakley's "O" team, were constructed of a light blend of superheated alloys; they are the product of computer-controlled drilling, belt sanding, and experimental ceramic coatings. Most of all, they are the product of a wish to replace the beach boy with a new action figure. Who you looking at?