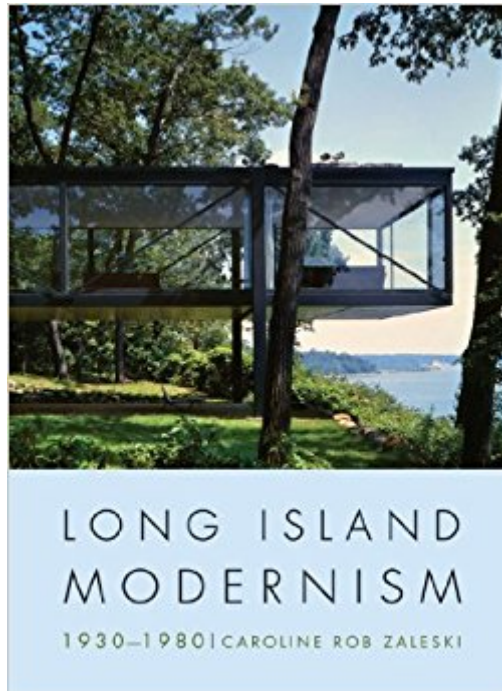


The book was found

Long Island Modernism, 1930-1980



Synopsis

Chronicles a rich and little-known array of architecture on the island, a hotbed of modernism from the thirties on. An essential reference for architecture buffs, historians, and everyone who lives on or visits Long Island today, this unique resource is the first illustrated history of Long Island's modern architecture. It is based on a survey conducted for the Society for the Preservation of Long Island Antiquities (SPLIA). It highlights the work within Suffolk and Nassau counties of a roster of twenty-five internationally renowned architects among them Wallace Harrison, Frank Lloyd Wright, Marcel Breuer, Edward Durell Stone, Richard Neutra, William Lescaze, Gordon Chadwick for George Nelson, Ludwig Mies van der Rohe, Philip Johnson, Paul Rudolph, and Richard Meier. Caroline Rob Zaleski's research on the work of key figures in twentieth-century architecture; the relatively unknown aspects of their production; and their associations with clients, artists, and politicians is complemented by more than three hundred striking archival photographs, specially commissioned new photography, and plans. Zaleski documents the development of exurbia and the rise of visionary structures: residences for commuters and weekenders, public housing, houses of worship, universities, shopping centers, and office complexes. In this part architectural, part social history, she explains why modernism was embraced by Long Island's civic, cultural, and business leaders as well as by those who wanted to settle away from the city during an epoch when open space was prime for development. An inventory of important architects, with their Long Island commissions by date and location, complements the main text. 200 black-and-white illustrations, 20 color illustrations

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Customer Reviews

“[N]ot only highlights what the island offers in terms of modern architecture, it is an excellent primer on modernism itself.” - Regional Planning Association

“[S]tunningly illustrates how modernism is alive and well on Long Island.” - ON: A Global Lighting Publication

“Comprehensive, exhaustively researched, and carefully detailed . . . [T]his is a book that enriches our understanding of an important component of twentieth-century culture and belongs in the library of anyone interested in the history of Modern architecture in America.” - APT Bulletin: Journal of Preservation Technology

“With eye-opening photographs and surprising discoveries from a forgotten past, the new book *Long Island Modernism: 1930-1980* surveys a wealth of pioneering architecture produced locally by famous builders from around the world.” - The Wall Street Journal

“A sweeping and authoritative new book, *Long Island Modernism 1930-1980*, by Caroline Rob Zaleski thoughtfully covers the astonishing architectural and landscape architectural achievements in the area.” - Huffington Post

“The book is more than a field study. Zaleski weaves extensive archival research, interviews and miles on the byways into a social and cultural history of Modernism on Long Island. . . The book’s images surprise at every page turn and their large size pulls you into the design particulars. . . . When Zaleski writes that Rudolph’s houses have stood the test of time because they “never lost the sense of being from the future,” she could be talking about much of Long Island’s Modern architecture. It’s there and this book will help you discover it.” - DOCOMOMO

“The book is an erudite tour from Great Neck to Montauk through a vibrant half-century of architectural experiment. . . . Zaleski does an excellent job of explaining both the cultural and design background in detail.” - Metropolis

“Zaleski rises to the occasion, as architectural writers so often don’t, when pressed into play to give social context to builders and their buildings. The book is a fascinating history as well as field study.” - Architects Newspaper

“As one of the most representative regions of the great suburbanization of the American landscape in the twentieth century, Long Island was a veritable laboratory of modern architecture and town planning. Caroline Zaleski has not only discovered countless forgotten works of major importance by some of the leading practitioners of modernism—some even the émigrés who briefly thought to bring the Bauhaus to Huntington—but also traced whole new networks of influence. Extraordinary research and period images open up new paths of interpretation: on the impact of Marcel Breuer’s work on two generations up to the early work of Richard Meier, on the modernist initial idea of Levittown, on the role of landscape designers, on the experimental forms of

postwar synagogues. A tour of Long Island is a tour of modernism with the right guide! - Barry Bergdoll, Philip Johnson Chief Curator of Architecture and Design, Museum of Modern Art

Caroline Rob Zaleski received her Master of Science degree in architectural preservation from Columbia University's School of Architecture, Planning and Preservation and soon after became a leading advocate for the preservation of important modern architecture in New York City and on Long Island. Since 2006 she has been chair of the Preservation League of New York State Seven to Save Endangered Sites program, where she has worked to encourage the inclusion of applications relating to twentieth-century modernism and recent New York State history. A former medical journalist, Zaleski turned to preservation advocacy and the study of architectural history and preservation while she served on the Certificate of Appropriateness Committee for Landmark West in Manhattan. She is the director of the Modern Long Island Survey for SPLIA. Her proudest "Save" was working with SPLIA to place the Edward Durrell Stone-designed Conger Goodyear house in Old Westbury, Long Island, on the State and National Register and World Monuments Watch. She also led a successful campaign to raise awareness of and civic involvement in the preservation and repurposing of Eero Saarinen's TWA Terminal at John F. Kennedy Airport. When not working on preservation projects or touring the state for Preservation League initiatives, she spends as much time as she can with her family in an unwinterized cottage near Montauk.

Packed with info about so many iconic houses that most people never knew existed... until now. If you're into design, about to embark on a design project or just like to have wonderful books in your house, then this is the one to buy.

Gorgeous book. I am a born and raiser Long Islander and love Modernism. The architects that built these homes are amazing and awe inspiring.....

Recipient loves it!

I grabbed this book for a reason: I'm from Long Island myself and as an adult in California I'm haunted by the memories of the houses I saw and visited as a child, a teen, a young adult on the North Shore of Suffolk County. I wonder whose house I was in; I wonder if they're still standing, and the evocative cover of Long Island Modernism 1930-1980 promised the exact answers to many of

my idlest daydreams. Caroline Rob Zaleski's history is, for the most part, exceedingly well researched and imaginative; she has a huge sympathy for modernism in this era in which it has been reviled and, we see in the text, continually defaced and overbuilt. In some cases, like the famous Frank Lloyd Wright houses, the owners came to realize they were living more in a cathedral setting than anything homey, and covertly added toilets and the like, and central heating. The earliest house in the book had only a water pump outside the main structure to provide water for all of its residents. And we see that some modernist architects called for vast rooms impossible to heat in Long Island's frigid winters, though they must have been lovely in early October and mid-to-late April. Long Island in this period was a strange combination of farm and beach land, and growing suburban kitsch and sprawl. Wealthy people came to live right next to the poor settlers, and often the latter turned to serving the former, like the society pictured in the 1960s sitcom *Green Acres*. (Or its converse, *The Pruitts of Southampton* with Phyllis Diller.) As Rob Zaleski shows, the great architects came and saw and conquered, more or less, though neighborhood associations and the like sometimes vetoed innovative plans because they were just too weird. My town, Smithtown, prided itself on its colonial atmosphere, having been founded in 1664 by a man who made a wager against native peoples that he could ride around huge chunks of forest on the back of a wild bull; and whatever land he traversed would belong henceforward to him and his descendants. A giant statue of a bull greets visitors to Smithtown at the junction of Route 25 and 25A, anatomically correct, and in my day it was the sport of the high school kids to paint it genitalia red and green at Christmastime, orange and black at Halloween, green for St Patrick's Day etc. Most of the houses and buildings were generic, split-level "Shingle Style" cookie cutter schlock, those that were not 300 year old former blacksmith shops, but now and again we would be greeted by something authentically Deco or Bauhaus in our midst, a quiet home, sprawling at one end or the other, with nothing cute about it, nor ornamental. I remember one house in my neighborhood, on Eckernkamp Drive between River Heights and Landing Avenue, nearby Sweetbriar Park and the Nissequogue River, that was just amazing, as if Mies Van Der Rohe lived there, and of course he didn't, but who did? Since no kids were ever seen entering or exiting the house, we had no plausible way of finding out. Rob Zaleski has organized her survey according to architect, and each chapter gives us the accomplishments of a great visionary, so that perhaps individuals who made only one cool house might get lost in the shuffle a bit; at any rate, it's an effective method of getting the reader through vast quantities of social history. In architecture as perhaps in no other art one sees the power of money, vast quantities of it, to make a change. Perhaps it took less money to build the Conger Goodyear House in Old Westbury than it did to construct Versailles, and perhaps the Goodyear

house is a bit less fussy, but both exude the solidity of state power and perhaps something of its woeful playfulness. A prewar photo of the Goodyear shows us the "long gallery," with its barrage of then contemporary pictures lining the wall as seen from the lanai, a splendid Picasso guitar, a Matisse, a Segonzac, Cezanne's "Peasant in a Blue Smock" winding up with a Salvador Dali so new it must have been still wet. Rob Zaleski takes her vocabulary for discussion of each house with the terms the architect or the family used, so a sentence studded with quotations appears quite often, there's one on page 140 in which we are told we are "looking through the `long gallery' toward the `sunroom.'" It took me awhile to understand the reason for all this internal quotation, but "now" it's quite "comprehensible." Many of the families remain colorless, perhaps because they have watchful descendants, but Rob Zaleski is capable of Answered Prayers-like innuendo which spices up her style from time to time. Her pages on "Villa Rielle" (Rielle Hunter, anyone?), the cozy mansion of the playgirl baroness Gabriele Lagerwall in Lloyd Harbor speak volumes about the dissolute lifestyle of the very rich and those who invent perfumes like "White Shoulders." These people often knew exactly what they wanted and their architects struggled to take care of their demands. Richard Neutra added a hydraulic contraption to one side of the bed in John Nicholas and Anne Brown's Fishers Island home, because Anne loved to smoke in bed and wanted an ashtray type thing that would descend into the servants quarters so they could clean it and return it to their mistress' bedside table. Other colorful clients included a Westhampton hotelier who had Charles Addams come in and create a large mural over the bar in which the Addams Family characters went fishing and swimming in the ocean outside the Dune Club, and a Hempstead theater mogul who built a grand modernist movie palace at exactly the wrong time, commercially, to do such a thing, but who managed to scare up Edward Steichen and Carl Sandburg to attend the opening. By the end of the book these architects are working on large somewhat brutalist state universities and other public buildings and some of the fun goes out of the writing, but all in all this is a fantastic read and even better, the book benefits from the services of a fantastic photo editor. Simply put, everything you want to see that's mentioned in the text, is right there, in a gorgeous period photo. It beats the internet! Finally the book intrigues in its several accounts of the US sculptor Mary Callery--I've heard of many artists but never of this one--and Rob Zaleski makes a case that she is dreadfully under recognized today, whereas sixty years ago she was one of the leading (I was about to say "female" but strike that) artists in the USA and what we see of her work is fantastically period and more. What gives, when someone mentioned in the same breath as Calder, Noguchi, Brancusi, not once but all of the time in the 1950s, gets completely forgotten? The house I was looking for is not in this book, sadly enough, so if any of my readers know Smithtown, and know the house on

Eckerkamp between River Heights and Landing Avenue, right before that curve onto the bridge over the Nissequogue, and perhaps you have kids and the present owners have kids, have them mingle and get back to me with, who was the architect and how did he come to build that house in Smithtown of all places? I looked it up on Google Earth and I swear I saw some kids playing in the shadows.

The product was defective. several pages were miss printed and folded. A poor printing publication. The content was not reviewed as it was immediately returned.

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