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Volume 4, Number 1 \* Summer 1995

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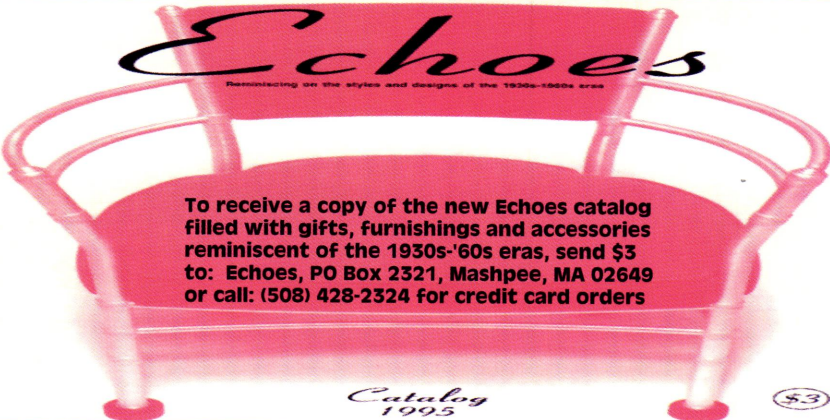
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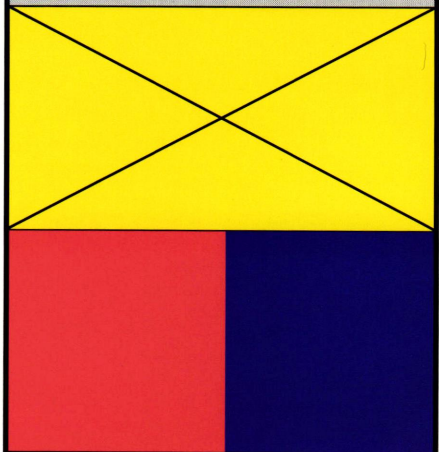
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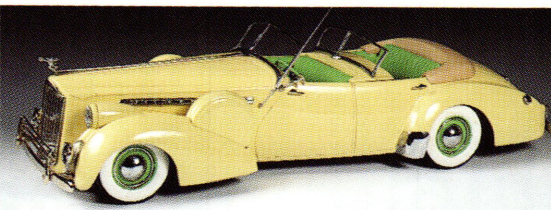

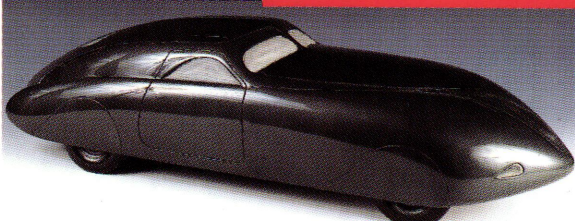

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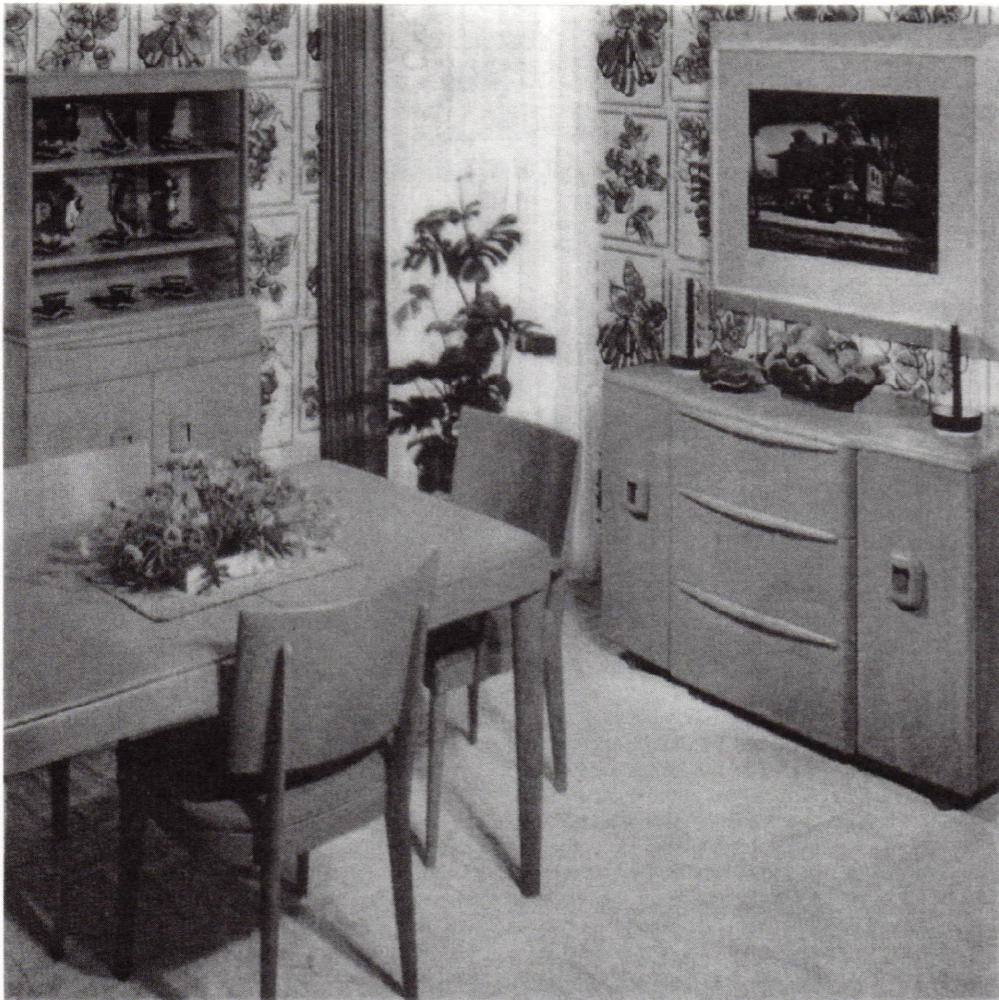
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*The Echoes Report* is a quarterly publication focused on Mid-20th century style & design. Specific emphasis is placed on the 1920s, '30s, '40s, '50s and '60s eras, including Art Deco, Streamline Moderne, Biomorph '50s and Abstract '60s styles and movements, from kitsch to high-end.

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## LETTERS

### Mixed Concerns

"I'm writing because since the recent [Vol.3,#4] *Echoes* issue has come out, my phone has been ringing off the hook with mixed concerns, and I feel obligated to pass some of this feedback on to you. All kinds of questions have come in from people just innocently wanting to know if Fiesta prices have tumbled, to curiosity if *Echoes* will be coming out six times a year rather than four.

From the couple areas of most concern, I will start with the letter to the editor titled "Bragging Rights." I believe the wonderful thing that sets *Echoes* apart from the "trade papers" and all other publications is the high standard of excellence in presentation in every aspect. By encouraging a column of these "finds at cheap prices," you are promoting the "flea market/yard sale" mentality (that's what the DAZE is for) which is in direct contrast to the *Echoes* image.

...I believe I speak for all your advertisers (and those to whom the light hasn't dawned yet) in thanking you for listing us as the prominent Fiesta distributors (which we are). It all helps. It would have been beneficial if you had checked with a couple of us (without having to reveal any of the content of the upcoming article) regarding current [Fiesta] pricing. I quote a customer "These dark-ages prices reflect the occasional yard sale discovery, but are definitely not the norm." I personally would mortgage the house to buy every \$350 Red Cake Plate (as quoted) if given the opportunity. According to an estimated current national average compiled by "yours truly" since this article surfaced, a Fiesta Red Cake Plate is now retailing somewhere between \$800 and \$1200. A far cry from the \$350 quoted. There is a yellow cake plate (a less desirable color) on sale for \$800 in Arundel, Maine if someone is in need of one.

I use the Red Cake Plate as an example, but have to say that the other prices quoted are equally archaic. People have started calling around to those of us on the list and the prices we are quoting are all but throwing these folks into cardiac arrest. The result ultimately can be that you could begin to see a decline in your advertisers because such nonsense makes them (and me) look like gougiers - which we're not. Thanks for listening."

Richard White, *Ellipse*  
Dennis, MA

*\*editor responds: You are absolutely right. The last thing we would want to do would be to veer from the standards of high quality of content and presentation which we have set for ourselves here at Echoes. The column on "finds at cheap prices" would do just that, and thus, we have decided against it at this time. As for the Fiesta conundrum, the piece was written to be witty and fun, which I think it accomplished very well. I should have double checked the prices listed at the end of the article, as you recommend, and I*

*apologize for that oversight. However, they were listed more to contrast the tremendous increase in value from Fiesta's beginnings in 1938 to the present day, as opposed to being a definitive list of current retail prices.*

### A Thank You From Barton Street

"This weekend we received your full-color cover issue of *Echoes*. Congratulations, it looks sharp! I think I may have said verbally "thank you" but I wanted to write how much Roger and I appreciate the article you wrote about us in the Fall issue [Vol. 3, #2]. It has generated some calls and a couple of stays. It's always a pleasure to have guests who are interested in this period of furnishings. We hope you both can come and see us someday. Our guests marvel at the detail we have given in this '50s setting. It is an ongoing job - but we love it."

Beverly & Roger Harvey, *Bauhaus on Barton*  
New Buffalo, MI

### People Are Talking

"Your publication is the most talked about source for 20th Century design...and for good reason. *Echoes* has gracefully grown in the center of the burgeoning modern movement, mirroring the strengths and interests of the market itself. You provide that critical documentation in an industry thirsty for knowledge...You're the best thing that's happened to the past in quite a while. Congrats!"  
Danny Alias, *Wrigleyville Antiques*  
Chicago, IL

### Screaming With Glee

"Here I am trapped in a friend's shop, shop sitting - when what do I find? Volume 3, #3 of *Echoes*! After I stopped screaming with glee, I wrote a check. Please, oh please send me a subscription."

Stacey Parker  
Mystic, CT

### Most Illuminating

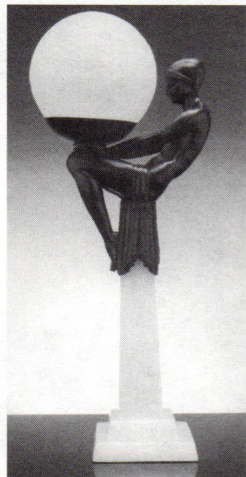
"...Incidentally, the last article on Stephan was most illuminating. Deco sheets, for example, would greatly enhance my boudoir collection - current designers simply are not thinking of me. Perhaps Stephan could interest a contemporary company such as Fieldcrest to accept, for manufacture, one of his designs for a bed-room sheet ensemble. Surely a market exists, and it would entice a new market for Deco. Thanks again for your excellent coverage."

Marilyn Bogart  
Cleveland, OH

**Send us your letters** - we'd love to hear from you! Send us your comments, suggestions, or article ideas! The address: *The Echoes Report*, PO Box 2321, Mashpee, MA 02649; or Fax us your thoughts 24 hrs. a day to 1 (508) 428-0077.



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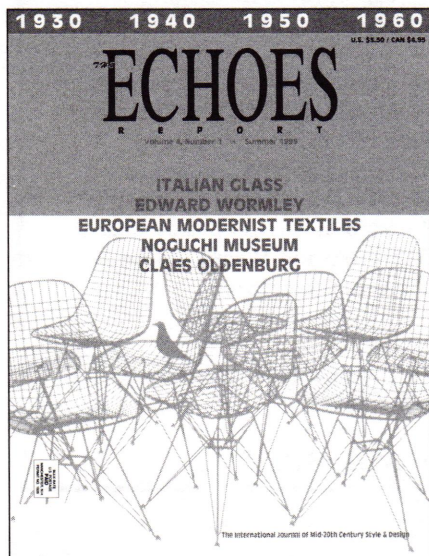
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# VOL.4, No.1



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Wire Mesh Chairs, circa 1951, Eames Office, and wooden decoy blackbird from the Eames collection. Photograph was taken by Charles Eames and used in print advertisements for the chairs. Copyright Eames Office.

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by Jim Sweeney

The current exhibition touring the country is the first major exhibit since 1969 held on the work of Oldenburg, one of the most important figures in Pop Art.

### 14 Isamu Noguchi Garden Museum

The Isamu Noguchi Garden Museum is celebrating its Tenth Anniversary this year, with a special installation of important works by Noguchi which have rarely been seen.

### 16 European Modernist Textiles

by Giles Kotcher

Between the years of 1905-1933, European decorative artists, tired of the historicist styles, created the last great Western decorative style known as Art Deco. Textiles from this time period allow us to trace the development of this artistic movement.

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by Shawn Bradway

Vintage Rock 'n Roll shirts are becoming highly sought after by dealers and collectors who appreciate their history and exuberance of color and design.

### 26 Edward Wormley

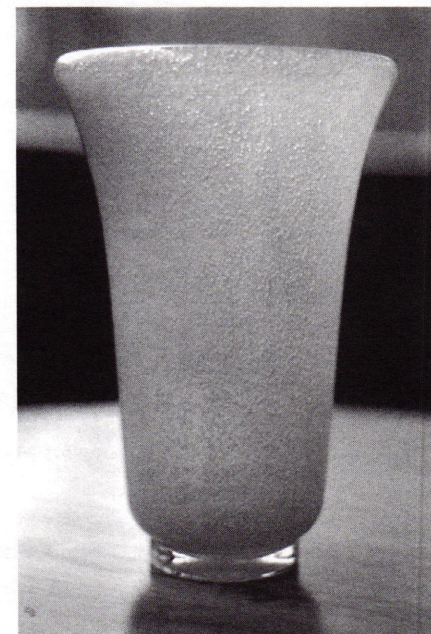
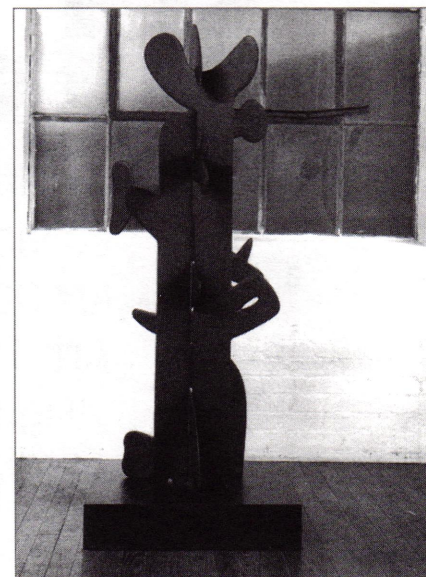
by Carol Cyran

Through his writing and prolific output of furniture, Edward Wormley was a subtle though active participant in the evolution of modern design.

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Paolo Venini's revolutionary vision helped to bring the glasshouses of Murano into the 20th century.



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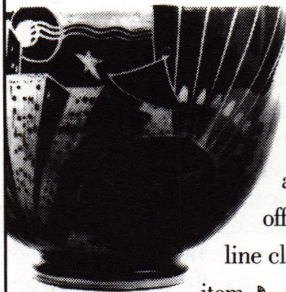


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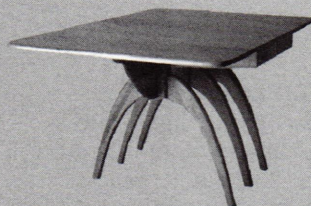
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# What's hot !



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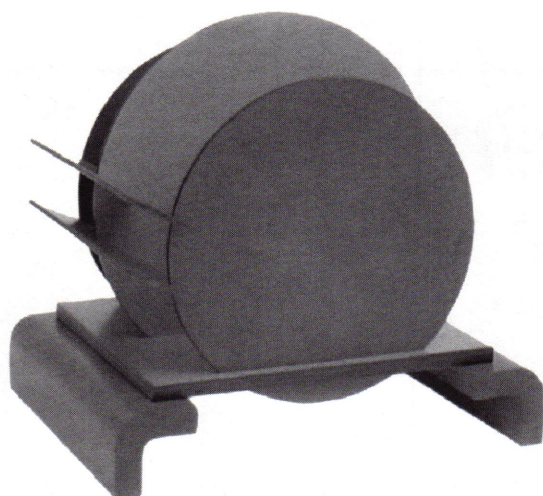


### Papers From The Past ▼

If you wax nostalgic for the beautiful 1940s floral wallpaper adorning your grandmother's parlor or the free-form patterned papers of the 1950s, wax no more. Quality Wallcovering Inc.'s new Dream House Collection, designed by Andrea Mantel and Susan Brown of the Smart Co. of America, brings back these papers from the past and infuses them with a sense of style perfect for today's sophisticated vintage-oriented shopper. The collection, consisting of nine design groups with coordinating borders and fabrics, is printed on matte paper with muted colors to lend it the look and quality of vintage paper. Patterns include *Aunt Rose*, which resembles the rose motif that might have been in Aunt Rose's living room or on her 1940s dress, *Swank* is an abstract design based on biomorphic forms of the 1950s, and *Kitsch-in Appliances* pays homage to the fine appliances designed by industrial designers such as Raymond Loewy. For more information call Smart Co. at (212) 807-6652.

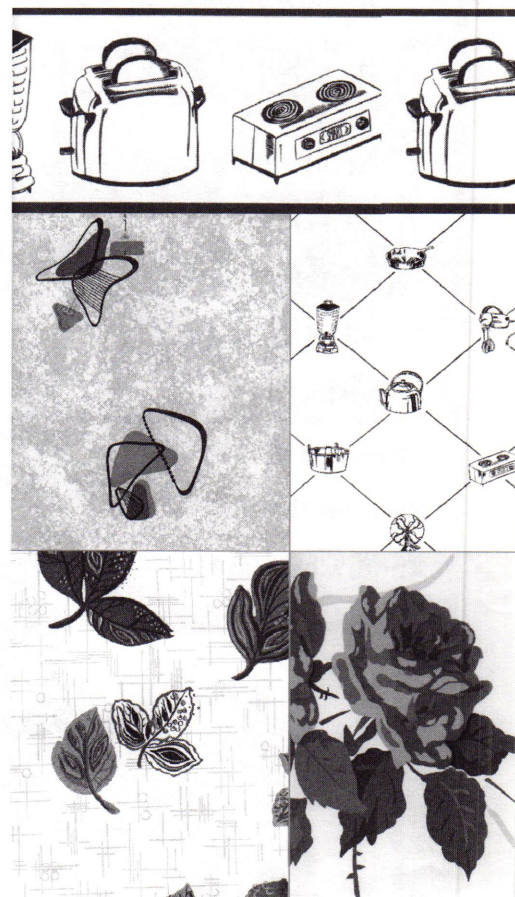
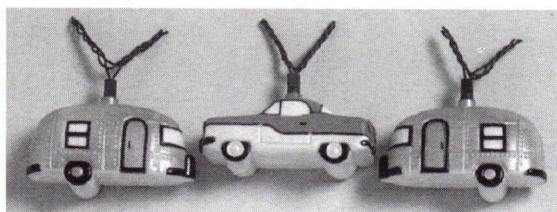
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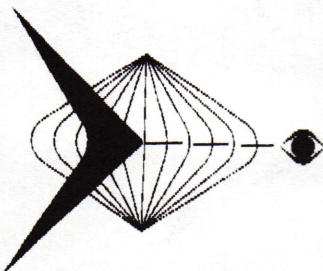
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# Claes Oldenburg

Not since 1969 has a major exhibit been held on the work of Oldenburg, one of the most important figures in Pop Art.

**Soft Fur Good  
Humors, 1963**  
Fake fur filled with kapok and wood painted with enamel. "Since the '60s Oldenburg has been transforming mundane objects into mysterious and sensuous works of art."





**Proposed Colossal Monument to Replace the Washington Obelisk, Washington, DC: Scissors in Motion, 1967 (right); Colossal Fag End in Park Setting, 1967 (far right); Baked Potato I, 1963 (center); Giant Loaf of Raisin Bread, Sliced, 1966-1967 (bottom)**

AN EXHIBIT ON THE ART OF CLAES OLDENBURG (born 1929) is now touring the United States. Oldenburg is one of the most important figures in Pop Art, and one of the best-known sculptors from that movement. This is the first major exhibit since 1969 on his work.

The exhibit includes 200 objects, ranging from sculpture to drawings to collages. It also includes studies and models for some sculpture objects that aren't portable or won't fit inside a museum.

In introducing the show, Earl Powell, director of Washington's National Gallery of Art, said, "Since the '60s [Oldenburg] has been transforming mundane objects into mysterious and sensuous works of art." Referring to Oldenburg's soft sculptures, Powell said, "After seeing the show, it's going to be hard for visitors to look at an electric light switch, a tube of lipstick or toothpaste in the same way again, and for myself, I think the Swiss army knife has been completely transformed in my imagination."

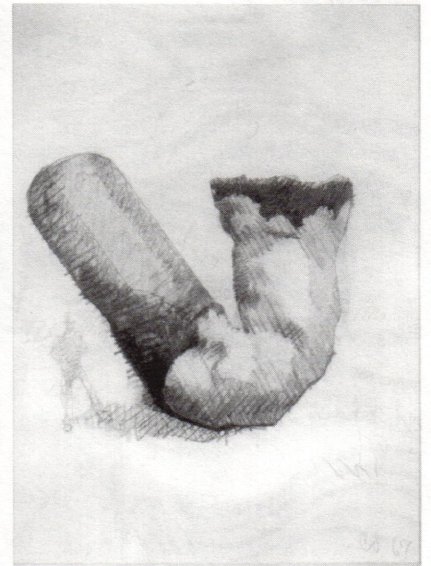
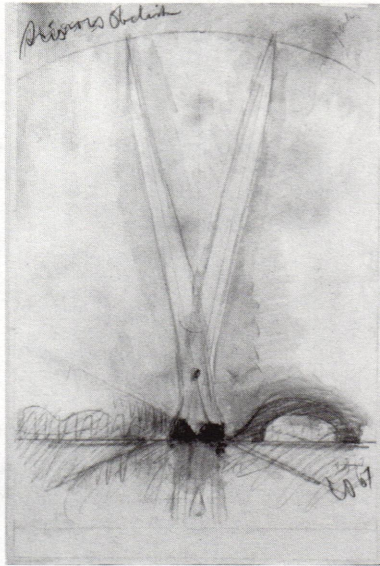
Like Andy Warhol and Roy Lichtenstein, Oldenburg turns everyday objects into art. His work questions the very nature of art, sometimes with unbuildable proposals for monuments, sometimes with monuments to nonheroic objects such as rubber stamps or baseball bats. He has redefined the nature of public sculpture.

Oldenburg's sculpture has also been a major influence on the work of later sculptors. "Johnathan Borofsky wouldn't have a prayer of being understood without Oldenburg," says Judy duBerrier of Fine Art & Artists gallery in Washington, D.C., which sells Oldenburg's works.

Oldenburg works in many media and many scales. One of his favorite subjects, a typewriter eraser, has been done as hard and soft sculpture, drawings and prints. He has mutated the eraser into a human figure, an octopus, a medusa and a tornado "erasing" the landscape. He has proposed a giant typewriter eraser as a monument in New York City.

He blows up common objects many times their normal size: a baked potato the size of a small suitcase, a toothpaste tube that is more than five feet long. This aspect makes his work both startling and humorous.

Marla Prather, the National Gallery's associate curator of 20th century art, says the broad range of sizes of Oldenburg's sculptural work makes it challenging to lay out an exhibition: it includes a four-inch plaster hamburger, a four-foot slice of *continued on page 31*



Photos: (Opposite Page) Mitchell C. Shaheen, The Brett Mitchell Collection, Inc. (This Page from top left) Collection - David Whitney; Collection of Robert and Jane Meyerhoff, Phoenix, Maryland; Collection of Robert H. Hallf, Promised gift to the L.A. County Museum of Art; The Helman Collection

**Text by Jim Sweeney**





AN EXHIBITION OF images from 40 years of printmaking by pop artist Roy Lichtenstein is on display at the Dallas Museum of Art's J.E.R. Chilton Galleries until August 20. *The Prints of Roy Lichtenstein* is the first comprehensive survey of prints by the artist in almost 20 years.

With his bold images and oversized dots, Lichtenstein's prints are easily identifiable. His prints are characterized by a sense of ironic wit, whimsical subject matter, and primary colors. References to familiar objects and ideas, whether American currency, comic strips, or fine art by Monet or Picasso, make his work accessible and understandable to people of all ages.

"This is a landmark exhibition of work by one of the most important artists of our time," said DMA Director Jay Gates. "The DMA is truly enthusiastic about presenting this exhibition for the enjoyment of the people of Dallas and beyond."

The 90 works in the exhibition include



## Exhibitions

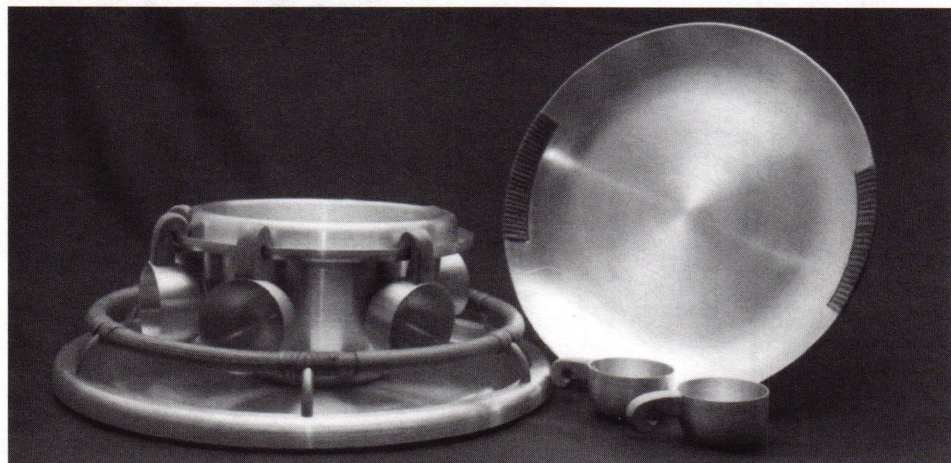
(This page) Above: Roy Lichtenstein, *Crying Girl*, 1963, lithograph. Left: Toaster, c.1945. Part of the exhibition "Chicago Art and Industry" Below: Spun aluminum punch set and serving tray by Russel Wright, c.1930-1941 from the exhibition "Depression Silver: Machine Age Craft and Design in Aluminum." (Opposite page) Top: From the exhibition "Kitsch to Corbuseir: Wallpaper from the 1950s" Wallpaper with organic forms, machine printed by Nancy Warren, c.1953. Center: Wallpaper with overlapping rounded rectangles machine printed, c.1955. Bottom: Wallpaper with cocktail paraphernalia, machine printed, c.1955.

a variety of printing techniques: lithographs, etchings, screenprints, woodcuts, works that combine several processes, and related edition sculpture made concurrently with the prints.

*The Prints of Roy Lichtenstein* includes the first pop image created in any medium, *Ten Dollar bill* (1956) as well as some of the artist's latest prints, such as *The Oval Office* (1992). Among works from the 1960s and 1970s are pop images such as *Crying Girl* (1963) and *Reverie* (1965).

Prints have played an important role in Lichtenstein's career. He made his first two prints in 1948 - a lithograph and a woodcut - and by 1950 he had added etchings and screenprints to his portfolio. His early experimental techniques, at times combining print processes, put him a full decade ahead of other painters whose interest in printmaking was first sparked in the 1960s. His early prints using dots and stripes foreshadowed his signature style, which was refined during the 1960s, bringing him to the forefront of the Pop Art movement. Museum hours: Tuesday, Wednesday, Friday 11am-4pm; Thursday 11am-9pm; Saturday, Sunday 11am-5pm. Admission is free. (214) 922-1200.

*Chicago Art and Industry: Industrial Design in the Midwest 1910-1960* showcases the history of Chicago's world-famous industrial design and manufacturing, much of which were pioneering achievements in the areas of consumer products, early electronics, radios and televisions, kitchen appliances, and business equipment, pro-





duced by Chicago corporations during the first half of the 20th century.

The exhibition premieres The Chicago Athenaeum's one-of-a-kind collection, exhibiting it for the first time and highlighting Chicago's significant role in the history of both American design and manufacturing.

The exhibition covers consumer products produced by Chicago area designers and design firms from 1910-1960, many of which were new and independent industrial design offices opening for the first time in the 1940s or departments in Chicago's large mass retailing giants - Montgomery Ward and Sears, Roebuck & Co.

By the end of WWII, Chicago was teeming with design offices and industry. Many new consumer objects, particularly early electronics such as televisions and radios, were invented and first produced in Chicago. By the 1950s, Chicago had over 50 radio manufacturers, the most famous being Motorola and Zenith.

The Chicago Athenaeum began collecting important products designed and produced in Chicago starting in 1990 and formed a Department of Design within the Museum at the same time. Mr. Narkiewicz-Laine, Curator of the exhibition, stated, "In accordance with the Museum's mission to educate the public about the significance of design and the designed environment, the exhibition brings long-deserved recognition to the anonymous designers who were responsible for the pioneering efforts in American industrial design."

The exhibition contains over 200 industrial designed objects, along with photographic panels, commercials, print advertising, and handbooks. Through September 17. Museum hours: Tuesday-Saturday 11am-6pm; Sunday 12 noon-5pm. (312) 251-0175.

*Depression Silver: Machine Age Craft and Design in Aluminum* explores the imaginative use of this highly versatile metal by artisans in the Arts & Crafts tradition and the Modernist American industrial designers. Incorporating uniquely American works from both design philosophies, the exhibition provides a singular opportunity to

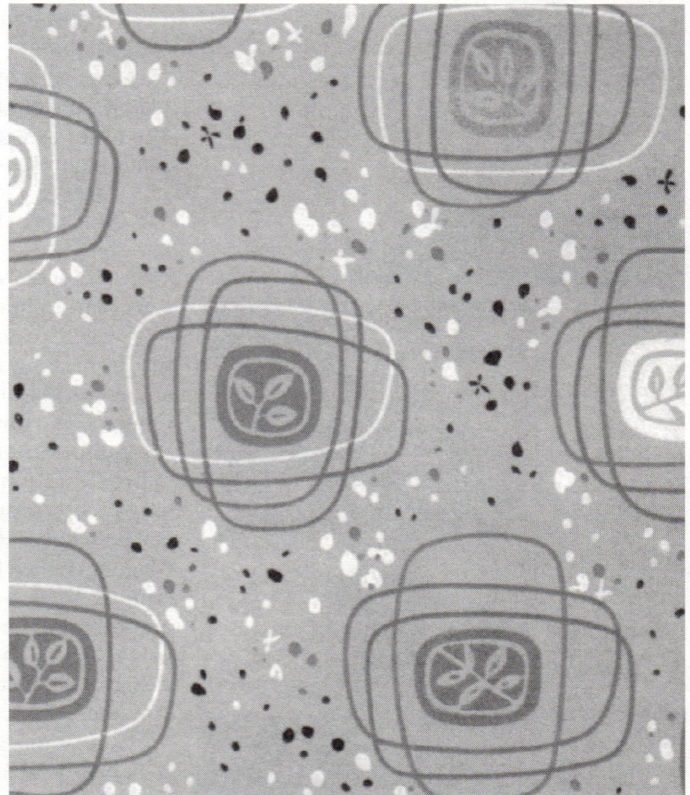
discover a largely unexplored world.

In the early 1900's, the increasing availability of aluminum, at one time more costly than gold, ultimately covered with the onset of the Great Depression to create fertile ground for its expressive use in the decorative arts. During its relatively brief period of decorative prominence, the first modern metal was used to create a wide array of distinguished domestic and commercial furnishings, gift wares, jewelry, architectural elements and other decorative artifacts.

Two very different schools of artistic design emerged to make use of the new metal. The first school, that of the Bauhaus-influenced Modernist, produced striking streamlined objects coveted by today's Art Deco enthusiasts. These original designers, such as Lurelle Guild, Warren McArthur, and Russel Wright, capitalized on the unique characteristics of aluminum that made it suitable for mass manufacture. The second school, the antithesis of the first, turned to the adaptation of traditional hand metalworking techniques to accommodate the characteristics of the new metal, then rendered in aluminum the gracious decorative and functional objects for which the Great Depression precluded the use of more expensive materials. The creative use of modern technology ultimately enabled the two approaches to be effectively wed by designers such as Frederic Buehner and other metalworkers such as Simon Farber.

On view at the Carnegie Art Museum at Oxnard from June 17 to July 30. Museum hours: Thursday, Saturday 10am-5pm; Friday 11am-6pm; Sunday 1pm-5pm. (805) 385-8157.

*Kitsch to Corbusier: Wallpaper from the 1950s*, an exhibition of important wallcoverings created between 1945 and 1959, is currently running at the Cooper-Hewitt, National Design Museum, Smithsonian Institution. Seventy-five selections from the Museum's unique wallcoverings collection are featured. The designs of these wallpapers *continued on page 44*



Photos: (Opposite page) From top: Courtesy Dallas Museum of Art, Copyright Roy Lichtenstein; Photo by John Shelves; Courtesy the Carnegie Art Museum (This page) All Courtesy the Cooper-Hewitt, National Design Museum, Smithsonian Institution



# The Isamu Noguchi Garden Museum

The Renowned Sculptor's Museum Celebrates Its Tenth Anniversary



"My conviction as a sculptor had finally led me to concentrate on the unique confrontation with matter that working directly with natural boulders involved. My concern to preserve the evidence of this continuing experimental development was the decision to establish a museum. A GARDEN MUSEUM would tie together as well the other aspects of my involvement with environment: theater sets, the gardens, light sculptures."

- Isamu Noguchi, 1982

tures of wood and magnesite from the 1940s, known from photographs by Andre Kertesz of the artist's MacDougal Alley studio.

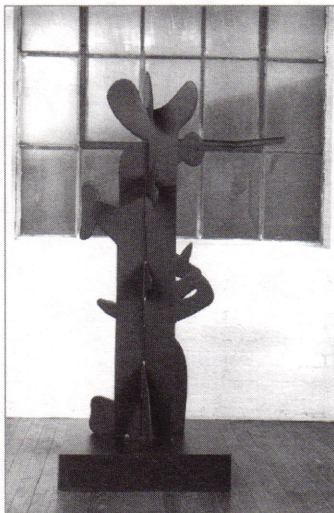
The Isamu Noguchi Garden Museum displays a comprehensive collection of artwork by Noguchi in a tranquil setting created by the artist in collaboration with architect Shoji Sadao. On exhibition are more than 250 works, including stone, bronze and wood sculptures, models for public projects and gardens, elements of dance sets designed for choreographer Martha Graham, and Noguchi's well-known Akari lanterns.

Housed in twelve galleries within a converted photoengraving plant, and encircling a garden containing major granite and basalt sculptures, the museum presents one of the most dramatic installations of art in New York City, and is, perhaps, Noguchi's greatest work.

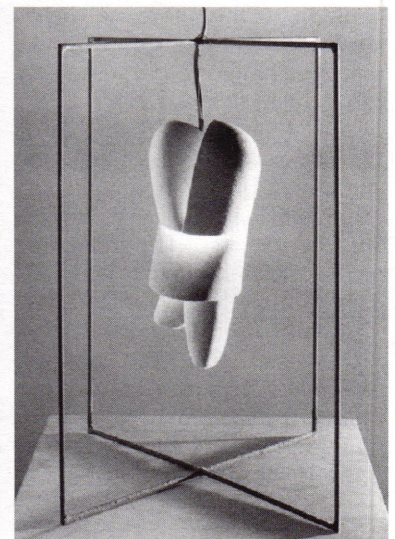
The museum is open to the public on Wednesdays, Saturdays and Sundays from 11am to 6pm, April thru November. A free gallery tour is provided daily at 2pm, as well as a continuous program of videotapes on the life and work of Noguchi. There is a suggested contribution of \$4. For more information or directions call (718) 204-7088.

THE ISAMU Noguchi Garden Museum is celebrating its tenth season this year. Created by renowned sculptor Isamu Noguchi (1904-1988) at the site of his studio in Long Island City, Queens, the museum first opened to the public on May 6, 1985.

In celebration of its Tenth Anniversary the museum is presenting a special installation of important works by Noguchi which have rarely been seen. Among these works are six ceramic and three cast iron sculptures created in Japan in the 1950s; a stage set designed for choreographer Erick Hawkins, and the original lyre created by Noguchi for George Ballanchine's ballet *Orpheus*. Grouped together also are rare sculp-



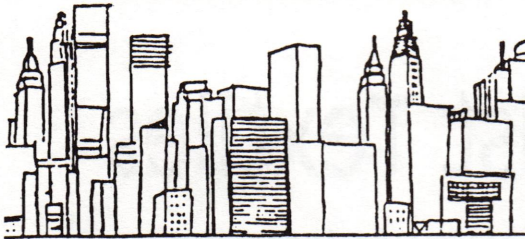
Above: Gregory, c.1945, bronze, 67.5" high. Right: Trinity, c.1945, bronze



Left: Overview of the garden of the Noguchi Garden Museum. Above: Lunar Infant, c.1944, of magnesite, wood, electricity, 12" high



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# European Modernist Textiles

*Textiles from the years 1905-1933 allow us to trace the development, by European decorative artists, of the decorative style known as Art Deco.*



BY GILES KOTCHER

LONG BEFORE the 1925 Exposition des Arts Decoratifs, in the final decades of the 19th C., the historicist styles - Classical, Gothic, Renaissance Baroque, Rococo - which then defined most architecture, textiles, rugs, wallpaper, etc. appeared to many European artists to be exhausted, stale and inadequate to house an abruptly changed, modern life.

From about 1870, the English Arts and Crafts movement sought to reform the decorative arts and the conditions for their production. William Morris (1834-1896), the movement's preeminent genius, was one of the greatest 19th cen-

tury designers of textiles. His financial and esthetic success in manufacturing and marketing textiles (and other decorative arts), became an internationally inspirational model for later designers like Joseph Hoffman (1870-1956) of the Wiener Werkstätte (Vienna Workshops), the Parisians Paul Poiret (1879-1944) Louis Süe (1875-1968) and Andre Mare (1887-1932), and in Germany Richard Riemerschmid (1868-1957) and the Bauhaus (1919-1933).

Today in the 1990s after the collapse of the "revolutionary" governments born in the first years of the century and the

utopian, "progressive" ideologies instigating revolution, we can scarcely imagine the Romantic Socialism of Morris or the related revolutionary ideals of the early 20th C. avant-garde. The world view with which Morris and his heirs hoped that their new artistic modes could reform working conditions, cities, housing and decor, and thereby transform Western culture seems to us naive and archaic today. But these multi-national artists who came of age before WWI were roused by just such a visionary, strenuously innovative and utopian mood. Few of them were revolutionaries in

the political sense. Many, especially in France, were simply revitalizing long-established industries for the production of luxury goods with an assertion of their nation's cultural reputation in the balance.

Whether stripping away the ornamentation of the past or recasting it with a new purified brilliance, the cumulative achievement of European decorative artists in the years 1905-1933 (roughly) amounts to the last great Western decorative style. Call it Art Deco, Moderne, Bauhaus, International Style, Machine Age, Cubism or Expressionism, this social artistic thrust met its defeat in relatively minor events like the 1938 Nazi Exhibition of Degenerate Art and in the global cataclysms between 1933 to 1945. By then great numbers of the international avant-garde had been annihilated, silenced or driven into exile. The conditions on which they had based their hopes and ambitions were obliterated or in ruins over much of Europe.

In the innocence of the years just before and after 1900, secessionist groups and individuals in Vienna, Chicago, Prague, Glasgow, Brussels, Munich, St. Petersburg and Barcelona - and Paris (having rejected their Academies des Beaux Arts) began to work in transitional styles which progressed from the sinuous linear whiplash of Art Nouveau and Jugendstil to the more angular, often geometrically simplified forms which announced the arrival of Art Deco.

Cosmopolitanism along with a thirst for innovation and



modernity characterized the pre-WWI secessionist transition to Art Deco. Easier travel, movies, and the very wide distribution of fashion, interior design and architecture magazines, as well as special design portfolios and albums with photo and color reproductions - some lavish like the pochoir albums by E.A. Seguy and many others - made the various local artistic movements increasingly *simultaneous* - at once provincial and international.

### ART DECO IN FRANCE

The French artist Raoul Dufy's (1877-1953) printed cotton "La Partie du Tennis" from 1925 provides a superb example of the cosmopolitan modernity of Art Deco. [photo 1] The sports clothes in this design were modern, especially for the freedom they provided women to leap about without the restraints of pre-WWI dress.

Dufy was inspired by the French tennis star Suzanne Lenglen, champion at Wimbledon from 1919-1924, and as famous for her chic sports outfits as for her athletic prowess.

The design also alludes to two famous ballets produced in Paris by the epoch-making Russian impresario Diaghilev: the 1911 "Jeux" (a sexy tennis game) by Nijinsky and the June 1924 "Le Train Bleu" by Nijinsky's sister, Bronoslava Nijinska. Both ballets were costumed with contemporary sports outfits - "Le Train Bleu" being outfitted by Chanel.

The careers of Dufy and Paul Poiret provide typical narratives for tracing the paths of French Art Deco textile design. Beginning as a painter, Dufy designed his first textiles in 1911 for Poiret, then the foremost couturier in Paris. Dufy's textile designs evolved out of his experiments with woodcut engravings - used eventually to block-print silks and cottons by hand with designs similar in style to the later "Partie du Tennis."

Both Poiret and Dufy were keenly aware of the textiles of the Wiener Werkstätte, those by

Dagobert Peche (1887-1923) and Joseph Hoffman in particular.

Poiret visited Vienna in 1910 and exhibited his couture there in 1911, buying quantities of Wiener Werkstätte textiles which he subsequently used in his fashions. Dufy and Peche were designing textiles in a style which is virtually indistinguishable, both similarly based on woodcut effects. [photo 2]

Paul Poiret was also the most important enthusiast and conduit for the brilliantly colored Orientalist and Folk Art styles which Diaghilev and his set/costume designer Leon Bakst brought to Paris with the 1909 season of the Ballets Russes. The stylistic influence of the Ballet Russes persisted in varying forms throughout the 1920s.

In 1912 Dufy amicably left Poiret's decorating business Compagnie Martine (founded in 1911 to educate and employ working-class girls) to design a series of important Art Deco textiles for the great French textile manufacturer Bianchini-Ferrier. This company produced both woven and printed fabrics by other leading Art Deco designers like Edouard Benedictus (1878-1930). [photo 3]

Poiret continued to market printed textiles and rugs, but by the 1920s his couture was out of fashion. In a move which presages the flight of European talent to America during the 1930s, he sold several textile designs to F. Schumacher and Co., the great American textile company, in 1929. Poiret's extravagance and poor business abilities brought him to ruin by the 1930s, and he died poor and forgotten in 1944.

Dufy also sold designs to American textile manufacturers in 1930-33. One of his last textiles is the 1941 tapestry "Le Bon Ete" (the Good Summer). As beautiful as it is shocking, it offers a peaceful and gorgeous vision of the French agricultural countryside - which had just been *continued on page 34*

**PHOTOS** 1 Raoul Dufy's "La Partie du Tennis" c.1925 (Courtesy Musee des Arts Decoratifs, Paris) 2 Dagobert Peche's "Schwalbenschwanz" (*Textiles of The Wiener Werkstätte* by Angela Volker, Rizzoli, New York) 3 Edouard Benedictus's "Les Jets D'eau" (*The Decorative Arts in France* by Yvonne Brunhammer and Suzanne Tise, Rizzoli, New York) 4 Cubist collaged design textile (Courtesy Giles Kotcher) 5 Maurice Dufrene textile (*The Art Deco Style* by Theodore Menten, Dover Books)





## AUCTION HIGHLIGHTS



**Above: Robsjohn-Gibbings table and chairs manufactured by Widdicomb, c.1940, sold for \$3,575 at Treadway's February 12th 20th C. auction**

ON SATURDAY, FEBRUARY 4 Caddigan Auctioneers, Inc. held an auction of Twentieth Century Designs. The sale encompassed furniture and decorative accessories from the Arts & Crafts period as well as the Modern Movement. Unfortunately, on the same day the New England area was crippled by the first major winter storm of 1995. Despite the high winds, driving snow and blizzard-like conditions, Caddigan forged ahead with the auction. Bidders from Texas, Georgia, New York, Rhode Island and Connecticut, as well as Massachusetts, registered to compete for the 450 lots.

Within the first hour of the auction it became clear that those who had made the journey came to buy. With competition from the floor and two phone lines, a California dealer took the top lot of the day, a Pairpoint Puffy Hummingbird shade on an unsigned base for \$5,170.

Furniture representing the major designers of Modernism was offered, and received with a mixed response. Most items sold within or at their low estimates, with a limited number surpassing expectations. One such lot was a pair of Barcelona chairs designed by Mies van der Rohe, manufactured by Knoll, which were enthusiastically bid to \$1,760 for the pair, against a \$750-\$1,000 pre-sale. In contrast, a pair of "knock-off" Barcelonas realized a mild \$550. Although a pair of Nelson swag leg side chairs received much attention, they fell within the \$600-\$800 estimate, realizing \$770.

Other selected mid-century lots included

a set of four Charles Eames Bikini chairs \$440; an Isamu Noguchi designed table \$660; an Alvar Aalto arm chair #44 \$550, and a six piece Heywood-Wakefield dining set which realized \$935.

**PRESIDENTIAL ITEMS SOLD WELL AT Swann Galleries' February 2 Autographs auction.** A signed photograph of President Coolidge and his entire Cabinet sold for \$2,530, and an archive of correspondence from Grace Coolidge, 1924-54, realized \$2,990. Other highlights included a 1934 TLS from Amelia Earhart which garnered \$2,530; a mimeographed program for Sunday Services at the Wheat Street Baptist Church, Atlanta, Georgia, 4 July 1965, signed by Martin Luther King, Jr., went for \$1,035, and a signed postcard photo of Babe Ruth reached a final bid of \$1,092.

**SOTHEBY'S 19TH & 20TH CENTURY and Contemporary Prints auction,** held in four sessions spanning February 9 and 10, achieved exceptional results, with 88% of the works finding buyers. According to Mary Bartow, Director of Sotheby's 10th & 20th C. Prints Department in New York, "Reasonable estimates and steady interest in the sale contributed to the low bi-rate and the strong prices achieved throughout the sale. An international group of private collectors and dealers were active, with competitive bidding on many of the lots."

Andy Warhol's complete portfolio *Marilyn* topped the sale, selling for \$200,500 to a private German *continued on page 37*



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# Shirts With Attitude

Vintage Rock 'n Roll Shirts Burst With The Vitality of The Music They Emerged With



*Clockwise from bottom left: Rare & unusual 1950s tribal printed corduroy shirt; Late 1940s panelled goucho; Mid-1950s atomic-age floating disc print shirt; Animal print pullover with brushed texture; 1950s acorn & leaf print gabardine; Rare late 1940s multi-panelled, multi-colored shirt; Late 1950s diamond printed belted calypso shirt*

EVERYBODY LOVES A SHIRT! At least, after several years in the earlier part of our vintage clothing business, that's the conclusion my partner and I reached. Of all the clothing made from the 1920s until the early '60s, the only clothing period we think that merits the now much misused term *vintage*, the vintage shirt would undoubtedly win in a worldwide popularity contest. Irregardless of age, shape, size or sex, anyone can, and everyone does, wear

a shirt. Too bad more people don't consider what, actually, they are putting on their bodies. Clothing is, after all, our second skin, our fur, our feathers. It is not only how we cover our nakedness and protect ourselves against the elements, but also how we present ourselves to the world out there, a visual communication. Unfortunately, in contemporary times, many seem intent on telling the world that they are egalitarian slob. For those of us

who would like to send a different message, the shirt, standing as it does next to our face, is an important communicator.

Like so much else, shirt manufacturing reached a peak of productivity and creativity in this country in the 1940s and '50s, when several different types or "families" of interesting and colorful shirts were made. One of the most famous and collectible is, of course, the Hawaiian shirt, which we will be exploring in *continued on page 20*

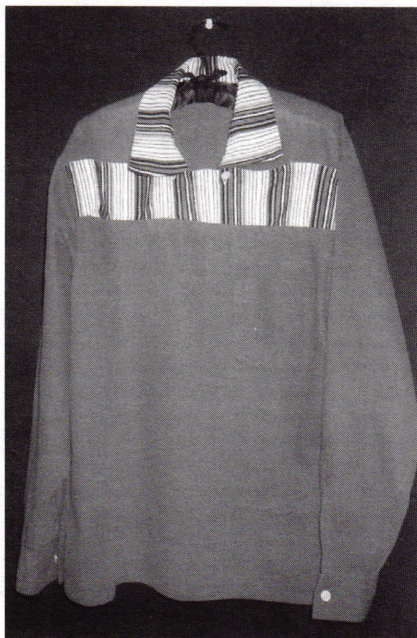
Text by Shawn Bradway



**VINTAGE VIEWPOINT**

(continued from page 19)  
a future article. This time around, it's what many of us in the world-network are starting to call the Rock 'n Roll shirts.

Unlike today, when much of what passes for Rock 'n Roll is little more than one more commercial shill for the corporate culture, Rock 'n Roll, when it first emerged from the black rhythm & blues subculture in the early '50s, had an energy and individuality far removed from the board rooms of middle America. This music was truly new, bursting with a previously



**Panelled Casino shirt, mid-1950s**

unheard-of vitality. In short, the music had attitude and so did the accompanying fashions that emerged at the same time.

Most collectors by now are well familiar with the luxuriously drapery rayon that was produced in this country and elsewhere during the '40s and '50s. Coming in a seemingly unending variety of colors and lending itself to a wide variety of textures and printing techniques, this wonderful rayon reached its pinnacle of construction when the same vitality informing the music poured itself into shirt designs. Pressed by demand from a growing, energetic and truly alternative sub-culture, shirt manufacturers sailed in to create the first Rock 'n Roll clothing.

While this category of clothing is still being defined and redefined by collectors worldwide, at this point all we can say is that, generally speaking, you'll probably know a Rock 'n Roll shirt when you see one. To help in this area, these are some recognizable sub-species. Rock 'n Roll shirts include what is now termed the GAUCHO shirt: a pullover shirt, or occasionally a button-front shirt, with a knit waistband, frequently in two or more panels of colors, sometimes found with printed designs and almost always made of rayon. Another category is the CASINO shirt, either in rayon or cotton and always a pullover with a two-button horizontal closing at the top, again frequently in panels or with a '50s type print. There is also the JAC-SHIRT, a button-front shirt with adjustable button tabs on the back waistband which can be worn, as the name implies, either as a shirt or a lightweight jacket.

While the Gaucho or Casino shirts can be found either in long or short-sleeved

varieties, the Jac-shirt is always long-sleeved and usually has front panels of contrasting colors or textures. Rare examples can be found with Hawaiian prints in a lighter weight rayon. There are also the ANIMAL or JUNGLE prints, button-front or pullover shirts with printed designs resembling various animal skins, either in rayon or cotton, sometimes with brushed, fur-like textures. Animal prints can also appear as Panels or Gaucho, Casino or Jac-shirts and are

highly sought after.

Yet another type of Rock 'n Roll shirt is the COTTON CORDUROY shirt, a solid color shirt with AZTEC designs or AMERICAN INDIAN designs boldly printed across the front and back chest areas. There are also shirts made in all the popular prints discussed in our previous Zip Gab Jacket article [Volume 3, #4]: the coveted DIAMOND and THUNDERBIRD prints, various ATOMIC prints, etc. in gabardine, cotton, linen-weave rayon, etc. There are a few other small sub-categories but this fairly well covers the field.

The relative scarcity today of Rock 'n Roll shirts attests to the fact that these shirts were not for everyone; they still aren't! They have an exuberance of color and design that can never be mass marketed and are not for the faint of heart. However, for those of us who love clothing and consider it both an expression of individuality and an under-appreciated art form (performance art in motion) as well as a second skin, the Rock 'n Roll shirt is an integral part of that construct.

As with any other modern collectible, prices vary from area to area and around the world as well. With clothing in particular, condition plays a very important role in determining value. So also does size and, generally speaking, the larger the size the more saleable and therefore valuable the shirt. HAPPY HUNTING! \*

- Shawn Bradway is co-owner of American Mix, an international vintage clothing business conducted through mail order or by appointment, located at 1990 Filbert #4, San Francisco, CA 94123. (415) 673-7454.

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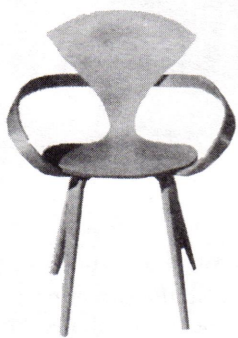
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Charles and Ray Eames, perhaps the most famous design partnership of twentieth-century America, did pioneering work in furniture, film, architecture, and exhibition design. Out of respect for Charles's wishes, no book on them was published during their lifetime. Now in *Charles and Ray Eames* Pat Kirkham interprets their work in depth, probing the lives behind the designs and the nature of the collaboration. In researching this major work, Kirkham had full access to the Eames archive and cooperation from the Eames's clients and associates. The result is a richly detailed study of these remarkable designers and of their work from 1941 to 1978, including a substantial reevaluation of Ray's role.

After discussing the early careers of both Charles and Ray, Kirkham considers their joint work against the background of contemporary socioeconomic and design developments. There is much here that will be new to readers who may be broadly familiar with the Eames's work, particularly in the recounting of their early careers and in the examination of their multimedia presentations, exhibitions and films. Kirkham looks at the films in the context of an avant-garde tradition and in an industrial filmmaking tradition, and takes up the Eames's role in popularizing the computer.

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**Contemporary: Architecture and Interiors of the 1950s** by Lesley Jackson...This book is the first to provide a full definition and examination of the so-called "Contemporary" style that dominated architecture and design from the late 1940s through the 1950s. Far more than a collection of nostalgia, this book provides an entertaining and revealing survey of trends in taste and interior design at the time of economic regeneration that affected not only people's homes but their communities and their public buildings. 140 color, 80 b&w illustrations. 240 pgs. C \$49.99

**Collector's Encyclopedia of Compacts, Carryalls & Face Powder Boxes** by Laura Mueller...Over 700 items are featured in beautiful color photos, along with original advertisements. Every item is described in detail including size, date of manufacture, marks and a current collector value. The enjoyable text written by a longtime collector and dealer provides a glossary of terms, a bibliography, and a comprehensive index. 288 pgs. RH \$24.95

**New York Deco** by Carla Breeze...This wonderful book will take you through a tour of the fabulous Art Deco architectural sights of New York City -- from the top of the Empire State Building to the magnificent lobbies of movie palaces! 96 pgs. R \$20.85

**Shelf Life: Modern Package Design 1920-1945** by Jerry Jankowski...Lavishly illustrated, this book documents the humor, intelligence, and beauty of some of the most arresting examples from the heyday of modern packaging design. 120 pgs. C \$13.95

**Spin Again: Board Games From The Fifties and Sixties** by Rick Polizzi and Fred Schaefer...This book tips a hat to the artwork and design of American games from the '50s and '60s, highlighting the weird and the wonderful -- game boxes, boards, and playing pieces. Full color photographs accompany humorous anecdotes and fascinating facts, offering nostalgic fun for family and friends. 120 pgs. C \$14.95

**Fabulous Fabric Of The Fifties (And Other Terrific Textiles Of The '20s, '30s and '40s)** by Gideon Bosker, Michele Mancini, and John Gramstad...In this nostalgia-packed celebration of textile design during its riotous mid-century years, over 170 striking full color photographs accompanied by a lively text and detailed captions document the bold new patterns and unprecedented color combinations that had taken over American decor. 120 pgs. C \$14.95

**Signs of Our Time** by Emily Gwathmey and John Margolies...The first comprehensive, highly illustrated survey of the best in American outdoor signs, ranging from the 1920s to the 1960s. 96 pgs. 250 illust., 200 in full color. A \$21.95

**The Fifties** by David Halberstam...An indepth historical look at the decade which spawned the radical 1960s. 800 pgs. RH \$27.50

**Fifty Years Of Collectible Fashion Jewelry** by Lillian Baker...Compiled by a leading jewelry authority, this beautiful book features over 400 pieces in color with a

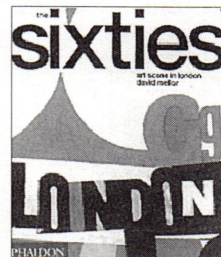
comprehensive text. 192 pgs. CB \$19.95

**Over My Dead Body: The Sensational Age Of American Paperbacks 1945-1955** by Lee Server...Chronicles the brief but gloriously subversive era during the '40s and '50s when cheap, pocket-sized paperbacks sported lurid covers and shocking titles, and writers such as Mickey Spillane, David Goodis, and Jack Kerouac got their start. 108 pgs. 100 photographs. C \$15.95

**Turned On: Decorative Lamps Of The '50s** by Leland and Crystal Payton...This enlightening volume presents a wonderful look at the funniest and most outrageous designs favored by lamp makers in the 1950s. 250 illustrations, 200 in color. 96 pgs. A \$12.98 (limited quantities)

**Vintage Vanity Bags & Purses** by Roselyn Oberson...More than 300 color photos in addition to hundreds of vintage ads feature all types of bags -- from the traditional mesh and beaded bags to the funky lucite box-shape. 272 pgs. CB \$24.95

**Radical Rags: Fashions Of The Sixties** by Joel Lobenthal...A visually dazzling popular history of the revolutionary fashions that accompanied and expressed the social, political and cultural revolt of a turbulent decade. 256 pgs. 200 illust., 75 in color. A \$14.98 (limited quantities)



**The Sixties Art Scene in London** by David Mellor...The sixties saw the emergence of many of Britain's most important artists, including David Hockney, Anthony Caro and Bridget Riley. This acclaimed book explores the explosion of styles and techniques that characterized the decade. 240 pgs. 100 b&w illustrations, 100 color. C \$35.00

**Heywood-Wakefield Modern Furniture** by Steve and Roger Rouland...This new collector's guide features vintage advertisements, photographs, catalogues and an identification section all devoted to the collectible "modern" furniture made by the Heywood-Wakefield Company. Virtually every piece of modern furniture the company produced between 1936 and 1965 is illustrated and identified by model number, description and years manufactured. 352 pgs. CB \$18.95

**Popular Art Deco: Depression Era Style And Design** by Robert Heide and John Gilman...A survey of examples of "modernistic" design in consumer items, from dime-store rouge pots to radios. 228 pgs. 410 illustrations, 200 in color. A \$39.95

**Streamline: American Art Deco Graphic Design** by Steven Heller and Louise Fili...Nearly 200 illustrations of advertising and product packaging - promoting everything from fashion, food, and automobiles to interior design and over-the-counter drugs - recall the heyday of American modernist styling in this tribute to the uniquely American art deco design known as "Streamline." 184 color illus. 132 pgs. C \$16.95



**Industrial Design: Reflections of a Century** by Jocelyn de Noblet, preface by Sir Terence Conran...400 pgs. 600 illustrations, 275 in color. A \$65.00

**Going, Going, Gone: Vanishing Americana** by Susan Jonas and Marilyn Nissenson...Examines over 70 objects and ideas from over the last 50 years which once were taken for granted and have now vanished from the American scene, including bomb shelters and automats. 192 pgs. 150 b/w illustrations. C \$16.95

**Pastime: Telling Time From 1879 to 1969** by Philip Collins...This book chronicles clocks of almost every imaginable variety -- a dazzling collection of vintage and modern clocks, tangible reminders of the styles and fads of bygone years. 108 pgs. C \$14.95

**Italian Art Deco: Graphic Design Between The Wars** by Steven Heller and Louise Fili...An exquisite showcase of modern Italian graphic design. More than 500 trademarks, labels, posters, packages, calendars, and book and magazine covers display the streamlined imagery, Futurist influence, and political propaganda which came together to create an extraordinary period of creative vitality. 132 pgs. C \$14.95

**Dutch Moderne: Graphic Design From De Stijl To Deco** by Steven Heller and Louise Fili...This is the first English language book to document the elegant typography and streamlined imagery representative of Dutch Art Moderne between the two World Wars. 200 color illustrations. 132 pgs. C \$16.95



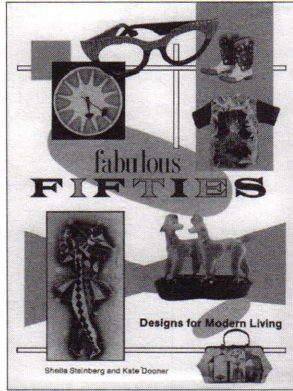
**Instant Expert: Vintage Fashion & Fabrics** by Pamela Smith...This indispensable book chronicles the history of fashion by period, and the designers and manufacturers that made each period memorable. Instant Expert explains fashion trends and the reasons behind them, and also explores fashion's link with Hollywood and influential people. This book also includes important information to help collectors get started or expand their collection such as lists of show promoters, auction houses and stores which specialize in vintage fashion. 4" x 8 1/2". 153 pgs. AL \$12.00

**Art Deco** by Richard Striner...A pocket-sized sampler, showcasing the essence of the Deco look in everything from houses to train stations to diners and the best of industrial design. 4 5/8" x 6". 96 pgs. 55 illustrations. A \$12.95

**The Legend Of The Lighter** by A.M.W. Van Wert...Drawing from the collection

of the Dutch Cigarette Lighter Museum, this book traces the history of the cigarette lighter from its predecessor, the tinder box, to the fashionable and exquisitely decorated lighters of the 20th century. 192 pgs. 150 full color illustrations. A \$45.00

**Women of Fashion: Twentieth Century Designers** by Valerie Steele...224 pgs. 200 illustrations, 100 in color. R \$45.00



**Fabulous Fifties: Designs For Modern Living** by Sheila Steinberg and Kate Dooner... From furniture and lots of textiles to Hawaiian shirts, poodle skirts, vinyl handbags, gabardine jackets, rayon dresses and more, nearly every aspect of modern living in the 1950s is shown in full color. 770 color photographs. S \$59.95

**Art Plastic: Designed For Living** by Andrea DiNoto...228 pgs. 250 illust., 144 in full color. A \$55.00

**Isamu Noguchi: Space Of Akari And Stone** by Takahiko Okada...This beautiful volume documents the 1985 Isamu Noguchi Exhibit: Space of Akari and Stone, which was presented at the Yurakucho Art Forum in Tokyo, Japan. Included is a full chronology of Noguchi's life and an essay by Arata Isozaki, installer of the exhibit. 100 pgs. C \$24.95

**Fit To Be Tied: Vintage Ties Of The 1940s and Early '50s** by Rod Dyer and Ron Spark...This delightful book provides a colorful narrative story and visual feast of outlandish ties during their golden age in wartime & postwar America. 682 vintage ties illus. in full color. 96 pgs. A \$21.95

**The Bakelite Jewelry Book** by Corinne Davidov and Ginny Redington Dawes...The greatest assemblage ever seen of the colorful and dynamic jewelry that flourished as a Depression-era craze. 156 pgs. 160 illustrations, 150 in full color. A \$45.00

**Architecture In Detail: Hoover Factory, London 1931-8** by Wallis, Gilbert and Partners...Only recently saved from destruction, the Hoover Factory on the Great West Road is one of the most colorful and characterful landmarks at the western entrance to London. Designed in the 1930s to exemplify the commercial confidence and prowess of the Hoover company, this building is one of the world's finest Art Deco structures. C \$29.99

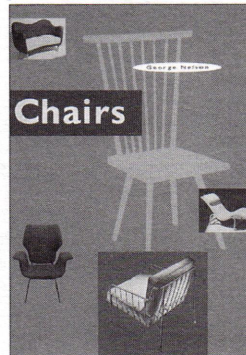
**Jackets Required: An Illustrated**

**History of American Book Jacket Design, 1920-1950** by Steven Heller and Seymour Chwast...Book jackets of the 1920s, '30s and '40s emerged during a unique period in American commercial design history as one of popular culture's most vital graphic media. This fascinating and evocatively illustrated volume presents a superb collection of 270 jackets promoting a wide range of books, while showcasing the talent of some of the era's most exciting illustrators and designers. 144 pgs. 270 full color illustrations. C \$19.95 (available May 1995)

**Heavenly Soles: Extraordinary Twentieth-Century Shoes** by Mary Trasko...Your favorite collection of elegant, fanciful, and quirky 20th century shoes. 132 pgs. 163 illustrations, 125 in color. A \$19.95

**Eames Design: The Work of The Office of Charles And Ray Eames** by John Neuhart, Marilyn Neuhart, and Ray Eames. 456 pgs. 3,504 illustrations. 2,107 color photographs. H \$90.00

**Ruhlman: Master of Art Deco** by Florence Camard...Back in print after several years, this book details the life and work of Art Deco master Jacques-Emile Ruhlman. Regarded as the standard reference on Ruhlman and his works. 312 pgs. 487 illustrations. 67 color photographs. H \$60.00



**Chairs** Edited, with an introduction by George Nelson, new introduction by Stanley Abercrombie...From the Acanthus Press Reprint Series comes *Chairs*, originally published by *Interiors* magazine in 1953. When *Chairs* was originally released, the chair was a major instrument for the introduction of Modernism in the home. George Nelson assembled a significant collection of seating furniture for the book - over 300 - he himself stating "I believe it is safe to claim that within these pages there are assembled more contemporary designs for accommodating the posterior than one would have believed possible." The impressive designers and design firms included in this volume make it invaluable to the 20th century collector. 184 pgs. 350 illustrations. AC \$55.00

**Isamu Noguchi** by Bruce Altshuler...Presents a thorough survey of the artist's life and work, as well as statements by the artist, an illustrated chapter on technique, a chronology, lists of exhibitions and public collections, an annotated bibliography and an index. 128 pgs. 115 illustrations, 48 in full color. A \$22.95

**French Trademarks: The Art Deco Era**

by John Mendenhall...144 pgs. C \$16.95

**Everyday Elegance: 1950s Plastics Design** by Holly Wahlberg...Traces plastic's whirlwind rise from wartime sham to postwar miracle, including all the major manufacturers and trade names. 112 pgs. 250 color photographs. S \$19.95

**Fifties Glass** by Leslie Pina...Includes artist and designer biographies, company histories, an illustrated glossary, an illustrated section on signatures and labels, and a price guide with special emphasis placed on Italian and Scandinavian glass. 378 color, 4 b/w photographs. 224 pgs. S \$49.95

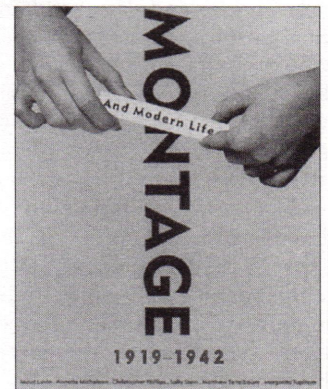
**Googie: Fifties Coffee Shop Architecture** by Alan Hess...This book traces the evolution of these early postwar designs in a lively yet learned essay profusely illustrated with both color and black and white photography. 144 pgs. C \$14.95

**Design 1935-1965: What Modern Was...** Selections from the Liliane and David M. Stewart Collection of The Montreal Museum of Decorative Arts, with an essay by Paul Johnson. 416 pgs. 530 illustrations. 60 color photographs. H \$49.50

**George Nelson, The Design of Modern Design** by Stanley Abercrombie...The definitive work on this noted architect-designer and design director of the Herman Miller Company. M \$55.00

**Close Cover Before Striking: The Golden Age of Matchbook Art** by H. Thomas Steele, Jim Heimann, and Rod Dyer...Packed with 468 full color illustrations and fascinating information about this unique collectible. 96 pgs. A \$21.95

**Landmarks of Twentieth Century Design: An Illustrated Handbook** by Kathryn Hiesinger and George Marcus...This volume establishes the definitive list of this century's design milestones. Graphics, lighting, furniture, textiles and more from the Americas, Europe and Japan are included in this must-have reference for individuals interested in 20th century design. 432 pgs. 400 illustrations, 100 in full color. A \$55.00



**Montage and Modern Life: 1919-1942** edited by Matthew Teitelbaum...The development of photomontage techniques during the early 1920s and 1930s in the US, Germany and Soviet Union



had a profound influence on contemporary art and mass media. Through unexpected juxtapositions and discontinuous images and some of the most sophisticated and least-cultivated images of montage, this book demonstrates the way a common set of social and cultural themes was broadly articulated, culminating in a new way of seeing that is the hallmark of our time. 100 illus. 208 pgs. M \$15.95

**New** **Art and the Machine: An Account of Industrial Design in 20th Century America** by Sheldon Cheney and Martha Cheney...From the Acanthus Press Reprints Series comes *Art and the Machine*, the definitive theoretical statement of the essential place of art and design in industrialized America, originally published in 1936. With over 150 b/w photographs, this volume traces the emergence and evolution of industrial design in all its manifestations. 325 pgs. 157 illustrations. AC \$49.95

**Rhinestones!** by Nancy N. Schiffer...Illustrated with nearly 300 color photographs of hundreds of examples of gorgeous jewelry never published before, this study focuses on the industry, personalities and designers who gave women affordable jewelry made with rhinestones. 160 pgs. S \$16.95

**In The Deco Style** by Dan Llein, Nancy A. McClelland and Malcom Haslam...288 pgs. 346 illustrations, 236 in color. R \$40.00

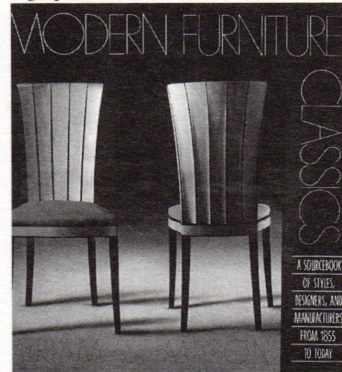
**New** **Collector's Encyclopedia of Sascha Brastoff** by Steve Conti, A. DeWayne Bethany, Bill Seay... With the collaboration of life-long friends, relatives and admirers, this stylish biography provides a picture of the brilliant career and works of one of the most prolific contemporary artists. It's filled with newspaper clippings, hundreds of vintage photos, letters, mementos, photos of Sascha's home and personal art collection, and great Hollywood stories. There's also a special collectors section featuring over 300 color photos with current values. 320 pgs. C \$24.95

**Mexican Silver: 20th Century Handwrought Jewelry and Metalwork** by Penny Chittim Morrill and Carole A. Berk...Extensive research sheds new light on the life and art of William Spratling, Margot van Voorhies, Fred Davis and Hubert Harmon, and on the artisans who worked for them, making this book the definitive study of Mexican silver jewelry and decorative objects. 272 pgs. 440 photographs, 405 in color. S \$59.95

**Plastic Handbags: Sculpture To Wear** by Kate E. Dooner...Over 300 color photographs are used to reveal the beauty of these works of art, with separate sections for each manufacturer. 112 pgs. S \$24.95

**New** **50s Popular Fashions for Men, Women, Boys & Girls** by Roseann Ettinger...The day and evening dresses, suits, sports clothing, sweaters, ties, socks, and sleepwear so typical of the Fifties are pictured in this bright and catchy book of everyday fashions for

men, women, boys and girls. Over 600 color photographs and sales catalog advertisements bring the clothes right into your living room. A glossary defines terms as they were used in the Fifties, and the index will help locate your favorite article. 160 pgs. 633 color photographs. S \$29.95



**New** **Modern Furniture Classics** by Miriam Stimpson...This compendium of international furniture classics of all types offers data on 325 of the most influential pieces from 1855 to the present. Arranged chronologically and stylistically, the book includes indexes by designer, piece, manufacturer, distributor, gallery and museum. 330 half-tone illus., 45 line drawings. 208 pgs. WG \$35.00

**Railway Posters 1923-1947** by Beverly Cole and Richard Durack...160 pgs. 250 illustrations, 200 in color. R \$29.95

**Animation Art: The Early Years 1911-1954, A Visual Reference** by Jeff Lotman... With nearly 6800 pieces of animation art illustrated, most in color, this book thoroughly covers the early period of animation. The animation process is explained in detail and important information for collectors, including marketplace and auction prices, is shared. 420 pgs. 6800 illustrations, most in full color. S \$125.00

**New** **Contemporary Classics: Furniture of the Masters** by Charles D. Gandy, FASID, and Susan Zimmermann-Stidham...This elegant volume contains superb photographs of masterpieces in furniture design along with scaled line drawings of their designs and a detailed text. 172 b&w illus. 176 pgs. WG \$16.95

**Pottery, Modern Wares 1920-1960** by Leslie Pina...This book explores production pottery, the factory made and hand decorated wares produced by selected American and European companies, such as Cowan, Susie Cooper, Clarice Cliff, Roseville Futura, Fiesta and American Modern. 240 pgs. 582 color photographs. S \$49.95

**Forties and Fifties Popular Jewelry** by Roseann Ettinger...Thousands of examples of costume and semi-precious jewelry from this era pack these pages in full color photographs and identifying text. Wonderful advertisements of the period add a graphic sense of the clothing styles with which the jewelry was originally worn. 160 pgs. 510 color photographs. S \$29.95

**Elvis + Marilyn: 2X Immortal** introduc-

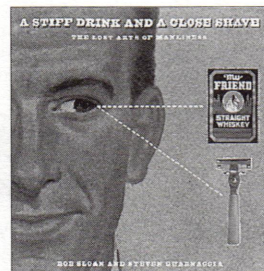
tion by David Halberstam...This fascinating book explores Elvis's and Marilyn's transformation into myth and symbol in 120 works of art by Andy Warhol, Keith Haring, Robert Rauschenberg, and others. Essays by experts from art history, psychology, feminist criticism, and popular music and culture examine aspects of icon-making in contemporary society. 172 pgs. 130 illustrations, 80 in color. R \$25.00

**C. Paul Jennewin, Sculptor** by Shirley Reiff Howarth, Tampa Museum of Art...Jennewin was a well known architectural sculptor, prominent from the early twenties through the forties. The Tampa Museum of Art houses the Jennewin Collection, with many of his pieces being on permanent display. 145 pgs. 229 b&w photographs. T \$12.00

**Philco Radio: 1928-1942** by Ron Ramirez and Michael Prosize...A superb reference book on Philco, the leading radio manufacturer during radio's "Golden Age." Specifications given for each model, along with a year-by-year look at Philco's radio line. 160 pgs. 87 b&w photographs, 464 in color, 277 line drawings. S \$29.95

**James Rosenquist: The Big Paintings, 30 Years With Leo Castelli** edited by Susan Brundage...In celebration of pop artist James Rosenquist's 30 years with the Leo Castelli Gallery, this elegant catalog documents Rosenquist's extraordinary large-scale paintings, including color reproductions of 19 of the "big" paintings in the form of three-panel foldouts. Historical reviews and essays that appeared in conjunction with the original exhibitions are also included. 84 pgs. 8 full color, three-panel foldouts. R \$50.00

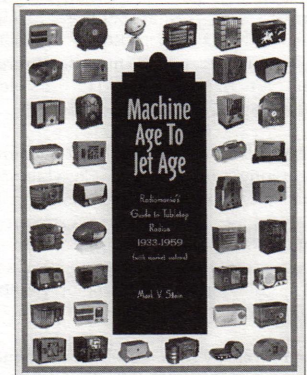
**In And Out of Fashion** by William Klein...William Klein is one of the most influential American photographers of our time, but until now he has been better known to a mass audience in Europe than in the United States. His fashion photographs for *Vogue* in the fifties and sixties reflected his roots in tabloids and B movies, and his use of wide-angle lenses and an "open flash" technique was innovative for his time. 256 pgs. 91 duotone plates, 74 full color plates. RH \$65.00



**New** **A Stiff Drink and a Close Shave: The Lost Art of Manliness** by Robert Sloan and Steven Guarnaccia...An entertaining book showcasing typical men's trappings of the 1930s, '40s and '50s - including shaving brushes, barware, poker chips, and cigarette lighters - complete with advertising images and product designs of a bygone era. 96 pgs. 150 full color photographs. C \$12.95

**Between Transcendence and Brutality, American Sculptural Drawings From The 1940s and 1950s** by Douglas Dreishpoon, Tampa Museum of Art...This volume explores the relationship between drawing and sculpture by examining the works of Louise Bourgeois, Dorothy Dehner, Herbert Ferber, Seymour Lipton, Isamu Noguchi, Theodore Roszak, and David Smith. 109 pgs. 139 black and white photographs, seven color plates. T \$15.00

**New** **The Herman Miller Collection (1952) furniture designed by George Nelson and Charles Eames, with occasional pieces by Isamu Noguchi, Peter Hvidt and O.M. Nielsen**, with a new introduction by Ralph Caplan...The collection of furniture offered through the 1952 Herman Miller catalog had been described in its time as the most important collection of modern furniture in America. The furniture has been highly sought after as has the scarce catalog itself. The catalog has become more useful today with the reintroduction by Herman Miller of a number of pieces illustrated in this volume. The Herman Miller Company has endorsed the Acanthus Press reprinting of this previously hard-to-find classic, once again making available this essential reference for furniture collector, scholar, and home furnisher alike. 124 pgs. 11x8.5 in. illustrated. Cloth, dust jacket. \$37.50 (available June 1995)



**New** **Machine Age to Jet Age: Radiomania's Guide to Tabletop Radios 1933-1959** by Mark V. Stein...The most comprehensive pictorial guide on tabletop radios to date, with over 1,400 radios individually pictured, identified and valued. 1,400 half-tone illus. 255 pgs. RM \$24.95

**Trademarks of the '40s & '50s** by Eric Baker and Tyler Blik...156 pgs. C \$14.95

**Collector's Guide to LuRay Pastels** by Bill and Kathy Meehan...This colorful book includes a history of the company, a comprehensive guide to the many colors and shapes of LuRay Pastels, as well as Vistosa, Coral Craft, Conversation, Versatile, and Pebbleford. Vintage ads and catalogs are also reproduced. 176 pgs. CB \$18.95

**Hats: Five Centuries of Status, Style and Glamour** by Colin McDowell...224 pgs. 280 illustrations, 200 in color. R \$50.00

**Collectible Glassware from the '40s, '50s and '60s** by Gene Florence...This is the only book available that deals exclu-



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sively with the mass produced glassware from the 1940s through the 1960s. Over 58 patterns with complete descriptions, sizes and dates of production. 192 pgs. CB \$19.95

**Women of Fashion: Twentieth Century Designers** by Valerie Steele...224 pgs. 200 illustrations, 100 in color. R \$45.00

**Collector's Encyclopedia of California Pottery** by Jack Chipman...This comprehensive reference and value guide details over twenty-six companies with complete histories and background information. 168 pgs. 300 color photos. CB \$24.95

**Collectible Aluminum** by Everett Grist...An informative guide including over 430 photos featuring hand wrought, forged, cast, and hammered aluminum. Everything from ashtrays to smoking stands, jewelry to tables and hundreds of serving pieces. 160 pgs. CB \$16.95

**Collector's Guide to Transistor Radios** by Marty and Sue Bunis...Includes information on over 2,000 different transistor radios representing over 248 companies. Over 200 full color photographs with complete descriptions and current values. 256 pgs. CB \$15.95

**Pocket Watches** by Leonardo Leonard and Gabriele Ribolini...From the Bella Cosa Library comes this exquisitely designed small-format book featuring watches by Longines, Roles, Breguet, and other renowned manufacturers. 5 1/2" x 6 1/2". 144 pgs. 117 full color photographs. C \$12.95

**Women's Hats** by Adele Campione...From the Bella Cosa Library comes this small-format reference book showcasing fabulous hats fashioned from 1880 to 1969, complete with a glossary of hat making terms. 5 1/2" x 6 1/2". 144 pgs. 103 full color photographs. C \$12.95

**The Bicycle** by Fermo Galbiati and Nino Ciravegna...From the Bella Cosa Library comes this charming small-format reference book which focuses its attention on vintage, pre-1950 bicycles. Full color photographs survey the evolution of the bicycle and present an extraordinary range of models - from taxi bikes and fireman's bikes to those used for touring and racing. 5 1/2" x 6 1/2". 144 pgs. 113 full color photographs. C \$12.95

**Details of Frank Lloyd Wright: The**

**California Work, 1909-1974** by Judith Dunham...The first book to feature Wright's interior details in an expansive, photographic format, offering a comprehensive look at each of the 24 California homes and public buildings designed by Wright over a 60 year period - including the celebrated Barnsdall and Sturges residences and the Marin County Civic Center - down to individual decorative details such as furniture, lighting and draperies. 144 pgs. 175 full color photographs. C \$29.95

**New! The Martini: An Illustrated History of an American Classic** by Barnaby Conrad III... The first book of its kind to explore the drink's wide appeal, this volume serves up a fabulous cocktail of martini-inspired art, cartoons, collectibles, advertisements, and film stills that reveal how deeply this classic has permeated every aspect of American culture. Complete with bartending lore, traditional martini recipes, literary excerpts, memorable movie scenes and more, *The Martini* offers a toast to this intoxicating symbol of the American dream. 150 color, b&w and line drawing illus. 132 pgs. C \$24.95

**Magnum Cinema: Photographs from 50 years of movie-making** by Alain Bergala...The photographers from Magnum have worked with movie-makers since the agency was founded nearly a half century ago. This book is filled with powerful images of such legends as Clint Eastwood, Marilyn Monroe, Ingrid Bergman, Clark Gable, and many others. The works of over 50 leading photographers including Eve Arnold, Robert Capa, and Henri Cartier-Bresson are included in this enjoyable glimpse of cinema history. 360 pgs. 22 color, 450 duotone illustrations. C \$60.00 (available April 1995)

**Character Trademarks** by John Mendenhall...Classic trademark characters from the past century, including Sally Shopwell and Elsie The Cow. 132 pgs. C \$14.95

**Snapshot Poetics: Allen Ginsberg's Photographic Memoir of the Beat Era** by Allen Ginsberg...96 pgs. C \$12.95

**Beat This: The Eggbeater Chronicles** by Don Thornton...*Beat This* is a delightful, and definitive guide to the world of America's favorite kitchen gadget. Includes 340 photographs featuring nearly 700 different eggbeaters (many Deco era beaters!), more than 130 illustrations

from old advertisements, and a complete listing of patents. 256 pgs. OB \$24.95

**Vintage Volkswagens: Photography by the Flat 4 Project**...120 pgs. C \$14.95

**American Jukebox: The Classic Years** by Vincent Lynch...120 pgs. C \$16.95

**Made In Japan: Transistor Radios of the 1950s and 1960s** by Roger Handy, Maureen Erbe, and Aileen Farnan Antonier...108 pgs. C \$16.95

**Dorothea Lange: American Photographs** essays by Sandra Phillips, John Szarkowski, and Therese Thau Heyman...Perhaps best known for her documentation of migrant families in the 1930s, Dorothea Lange has long been acknowledged for her unforgettable photographs of twentieth century American life. This volume traces the artist's career from her first work capturing the effects of the Great Depression through the 1940s and 1950s, including wartime relocation of Japanese-Americans. Features over 100 duotone images, many never before published, and three interpretive essays. 156 pgs. 140 duotone photographs. C \$24.95

**New! Le Corbusier: Ideas and forms** by William J.R. Curtis...Le Corbusier has been one of the dominant forces in twentieth century architecture, and many of the forms he created have become archetypes of Modernism. This highly acclaimed book provides a comprehensive and objective survey of Le Corbusier's career and his imaginative and philosophical activities. 240 pgs. 31 color, 212 b&w illustrations. C \$29.95

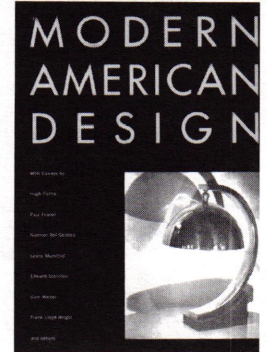
**Art of Rock: Posters From Presley To Punk** by Paul Grushkin...Electric, outrageous, erotic, blatant, vital - 1500 rock concert posters from the 1950s through the 1980s are reproduced in their original blazing colors in this complete visual history. 512 pgs. 1500 full color illustrations, 150 b&w photographs. A \$49.98

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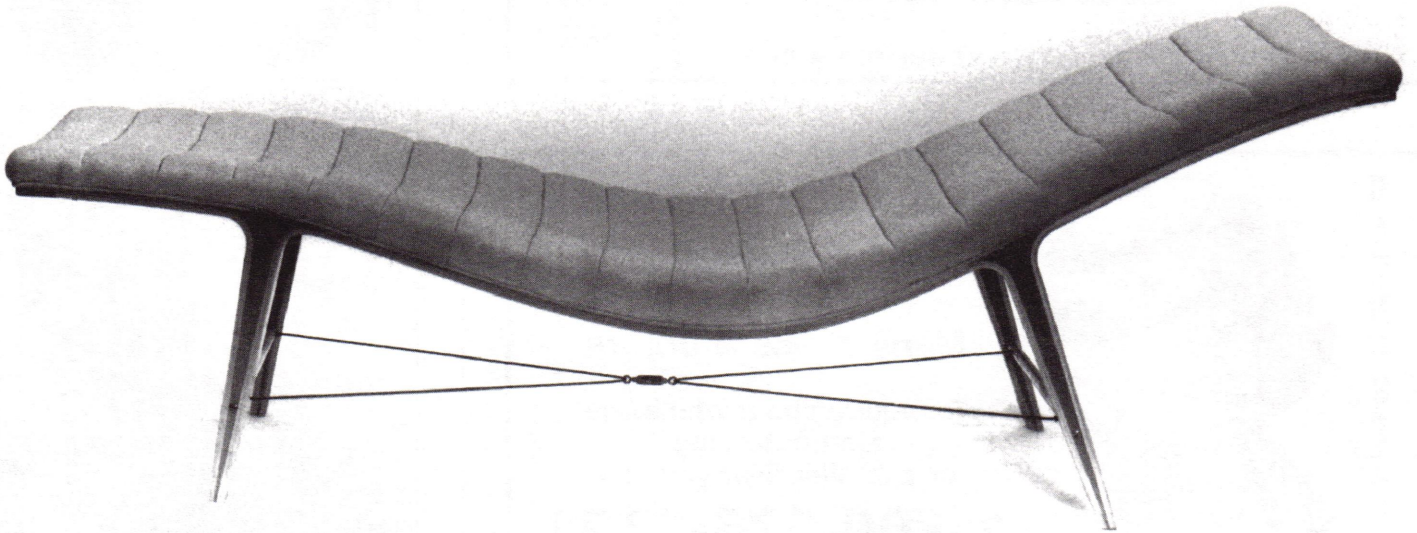
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# Edward Wormley



*Edward Wormley's 1947 "Listen To Me" chaise, perhaps the most elegant and memorable of his designs*

MANY INDIVIDUALS influenced the course of modern design. Ludwig Mies van der Rohe, who coined the famous aphorism "less is more," helped introduce the ideas of the European Modern movement to America through his work as architect and designer. Today, his chair designs are considered classics in the history of modern furniture. Charles Eames was undisputedly one of the most influential designers of the 20th Century. Not limited to just furniture design, Eames's career also included the fields of architecture, interior design, film and exhibition design.

While these two individuals made significant contributions to modern design, others also left their mark in varying degrees. Edward Wormley, chief designer for Dunbar Furniture Company of Berne, Indiana was one of these persons. Through his writing and prolific output of furniture, Wormley was a subtle though active participant in the evolution of modern design.

Born in 1907 in Oswego, IL, Edward Wormley always dreamed of becoming a designer. In high school, a correspondence course with the New York School of Interior Design assuaged any misgivings. His first job was with Marshall Field & Co. of Chicago, IL. There he remained for

three years, designing interiors for the store's customers and eventually designing furniture for the store itself. In 1931, Wormley was hired as director of design by the Dunbar Furniture Company. He remained with Dunbar until 1941 when, for the war effort, the company stopped manufacturing furniture and instead made wooden tail parts for airplanes. At war's end in 1945, Wormley opened his own design firm in New York where he once again designed furniture for Dunbar as well as interiors for residential and corporate clients. Other companies including Alexander Smith & Sons, Drexel, Lightolier, RCA and Schiffer Prints also sought his

**Wormley believed  
that a piece  
of furniture should  
not be more  
important by itself  
than as part of  
an interior**

Text by Carol A. Cyran

services. Wormley closed his New York office in 1967 though remained as consultant to Dunbar until his retirement in 1970.

The character of Wormley's work is somewhat difficult to describe. His early designs were of a traditional flavor, often in the English or Early American style. Later, the forms were simplified and pared of ornament. By the late 1930s, both traditional and modern lines were manufactured to satisfy public demand. Wormley's postwar work recalled modern Scandinavian and Italian influences. Six of his pieces were included in the "Good Design" exhibits at the Museum of Modern Art in 1951 and 1952, and in 1964 a chair was included in the Milan XIII Triennial.

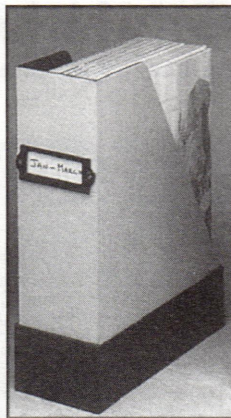
With regard to his design approach, Wormley believed that a piece of furniture should not be more important by itself than as part of an interior. He wanted "to make furniture that would agree with other people's furniture, or with antiques, or that other designers or decorators would put together and mix in their own ways...[He] aimed for traditional period pieces and for simplified contemporary pieces that were related but not matching." Indeed Wormley's furniture reflected this approach. His work was both sympathetic to past historic styles, yet looked forward to a new modern *continued on page 38*



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# Venini

## THE BEGINNING OF AN ERA

Paolo Venini brought the glasshouses of Murano into the 20th century



**Above:** A Murano Cased Glass vase, after a design by Napoleon Martinuzzi, 1935. **Opposite top:** A turquoise blue and black footed bowl designed by Tommaso Buzzi for Venini, 1934. Author's collection. **Opposite bottom left:** A blue "Veronese" vase designed by Vittorio Zecchin in 1921 for Paolo Venini. Author's collection. **Opposite bottom center:** A light green "Sommerso" vase by Carlo Scarpa, 1938. Collection of Ken Lesko. **Opposite bottom right:** A transparent green "Soffiati" vase design by Vittorio Zecchin for Venini in 1921. Author's collection.

Text by Howard J. Lockwood



DURING THE FIRST WORLD War, a young Milanese cavalryman was assigned to guarding the area around the city of Venice. As many had before, and many have since, the soldier, Paolo Venini, became enamoured with the city and vowed to return. After the war, he returned to his home in Milan and received his law degree. But remembering his vow, he explored different options so that he might return to Venezia.

His explorations led him to an antique dealer, Giacomo Cappellin, who, though successful, could not find enough "old glass" to fulfill his clients needs. The two young entrepreneurs decided to open a glass factory *Vetri Soffiati Muranesi Cappellin, Venini Ci.* on the island of Murano. In 1921, they purchased the existing factory of Andrea Rioda and, since neither of them knew anything about glass, they retained Rioda as the manager. As artistic director, they retained the services of the idealist and glass designer, Vittorio Zecchin. Unfortunately, within a year Rioda died and Venini and Cappellin were left to learn a very complicated business. But the business had started and they struggled to grow.

Vittorio Zecchin, a designer of immense talent, was an idealist who was influenced by the intellectual "schools" of the day.



**Tommaso Buzzi, turquoise and black footed bowl, 1934**

In the prewar years, he had been influenced by the Weiner Werkstätte, especially the work of Gustav Klimt. He had created objects in glass for the factory of Artisti Barovier, the only creative glasshouse in Murano. These pieces were pure Klimt in feel and were masterpieces of fused murrines of glass; vibrant in color and form. After the First World War, for *Vetri Soffiati Muranesi Cappellin, Venini Ci.* he changed with the times and returned to a neoclassical style of design with a simplified use of form and color. This was a radical departure for the island of

Murano; gone were the delicate, overstated dolphins holding up candlesticks and cups. One of the first pieces Zecchin "designed" was the *Veronese Vase*; a vase he borrowed from the great painting *Annunciazione* by the artist Paolo Veronese, found in the Gallerie dell' Accademia of Venice. This led him to design a wafer thin, lightly colored glass called *Soffiati* glass. Many Soffiati vases were characterized by delicate handles attached to the vases.

Soffiati glass quickly became popular and the factory was soon busy producing the new

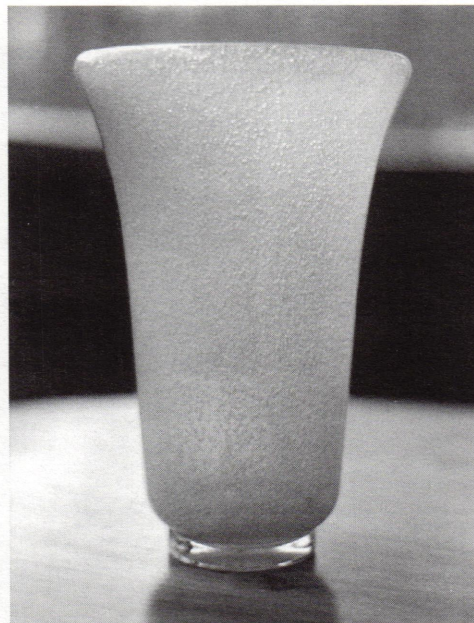
"modern" glass. They began showing at the different exhibitions around Venezia and, with Cappellin doing the promotion work, the company started to grow and with the growth, success came. With the success came an invitation for *Vetri Soffiati Muranesi Cappellin, Venini Ci.* to exhibit at the important 1925 Exposition of Decorative Arts in Paris, along with a second Venetian glass company, *Guido Balsamo Stella.* This was quite an honor for the partners and they exhibited their neoclassical Soffiati glass with pride and won several major awards including a Grand Prix for a vase and a chandelier. Their work was also included in the rooms designed by the famous French designer Maurice Dufresne.

It was at this exhibition that Paolo Venini was exposed to the glass of the rest of the world, including the work of Orrefors, Lalique, Daum, Steuben, and most importantly the work of Maurice Marinot. Venini quickly saw the artistic potential. He and Cappellin dissolved their partnership with Cappellin starting his own company *Maestri Vetria Muranesi Cappellin & C.* with Vittorio Zecchin as his artistic director. Venini then formed *Vetri Soffiati Muranesi Venini & Ci.* The early work of Venini and Cappellin was generally unsigned.

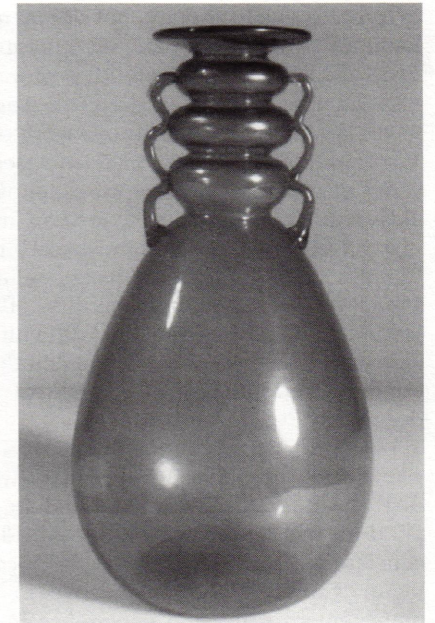
Venini, *continued on page 30*



**Vittorio Zecchin, "Veronese" vase, 1921**



**Carlo Scarpa, "Sommerso" vase, 1938**



**Vittorio Zecchin, "Soffiati" vase**



(continued from page 29) realizing the need for artistic direction, found that the young sculptor Napoleone Martinuzzi was ready to experiment in glass and a prolific, experimental era started. Of course, Venini continued to produce the Soffiati glass that had made him famous and Martinuzzi added many of his own designs to the series. Some of these pieces were monumental in size but always elegant in shape. The work for which Martinuzzi is best known was his innovative *Pulegoso* glass and his *Incamiciatro* glass. *Pulegoso* glass was a thick-walled, opaque glass with a very rough, pock-marked surface. *Pulegoso* was reminiscent of the Roman glass of the second century or the Cypriote glass of Louis Tiffany. The difference with Martinuzzi's works were the shapes and decorations. The decorations were designs of thick applications of glass, and many times, the glass had a very thin, subtle application of gold.

Martinuzzi's *Incamiciatro* glass was another opaque glass that used brilliant colors of red or blue but with a smooth finish that was lightly colored with gold or silver inclusions.

The Martinuzzi period at Venini was very prolific and commercial. Everything from animals such as elephants and dogs, to plants and cactus, to vases in many shapes and forms were produced. In 1928, a full-sized *Pulegoso* glass sculpture of the dancer Josephine Baker was created for the Excelsior Hotel on the Lido of Venice. For the 1931 Amsterdam exhibition of Italian Glass and Ceramics, a six foot tall cactus was exhibited that was a perfect interpretation of a "modernized" plant.

Shortly after the Amsterdam Exhibition, in 1932, Napoleone Martinuzzi left Venini to form his own company, but Venini now had a catalogue which included the great neoclassical Soffiati glass of Vittorio Zecchin and the new work of Martinuzzi. Added to the catalogue by Martinuzzi were over 100 Soffiati designs, 40 *Pulegoso* vases, a series of mythological sculptures, enough glass fruit and vegetables to feed an army of vegetarians and many animals and birds. By this time Venini was using an acid stamped "Venini" though, because of the texture, *Pulegoso* glass was difficult to sign. That is one of the reasons that there are now reproductions of some of his designs in *Pulegoso* glass.

With the departure of Martinuzzi in 1932, and the years of the worldwide depression, Venini found a need to expand his market throughout the world by constantly changing and updating his catalogue. Gaining more confidence in his management skills and experience in directing the company, he no longer felt a



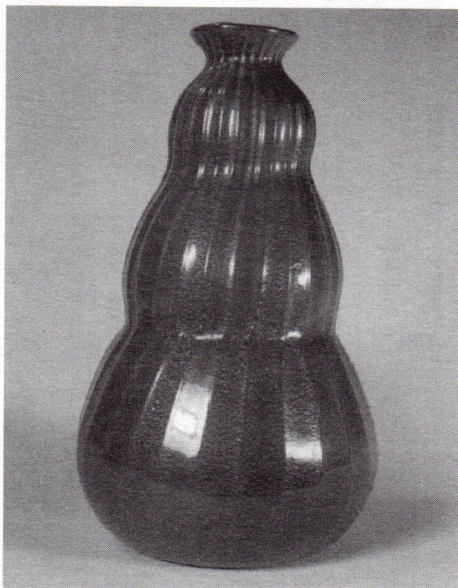
Vittorio Zecchin for Venini, 1921-1925

### THE MARKET

**According to Dan Ripley, the leading dealer of Italian glass in the United States, the market for Italian glass, though young, is heating up quickly, with the current collecting focus being placed on the years 1880 to the present, and, even more specifically, on the period between 1920 and 1970, when the glasshouses of the island of Murano experienced their greatest production. Because of the limited supply as compared to the increasing demand, and the difficulty in identification, pricing remains uncertain, and is somewhat driven by the results realized at the major auction houses.**

### THE TIP

**Of all the Italian glass companies, the only one which regularly signed its work was Venini, using an acid stamp on the majority of its pieces. New collectors should be wary of "unsigned" Venini.**



Napoleone Martinuzzi, Gourd vase, 1930

need to rely on one artistic director. Venini invited a friend, Tommaso Buzzi, to design some work. Buzzi had been a member of the artistic group, the *Il Labirinto*, a group of young idealists which included Gio Ponti, Piero Chiesa, and Paolo Venini. He changed the direction of the company towards the popular Novecento style by simplifying the form and changing the palate from bold colors to a much softer use of pinks, whites and blues. Buzzi is known for creating several new series for Venini including the *Laguna* and *Alga*. These pieces were translucent glass, light to the touch and with a feeling of clouds, and of course, in the Murano tradition they had a very light dusting of gold throughout. The *Alga* series was generally a light blue and the *Laguna* series was generally a light rose. The *Laguna* series became very popular and was soon copied by other Murano companies including Seguso.

Buzzi was also known for reviving, in a modernized form, the ancient Venetian filigrano technique called *Mezza Filigrana*. For his use, he chose two colors of filigrana (thin strands of glass) to juxtapose on clear glass, deep purple or white in an upwardly spiraling pattern. Through the transparency and three-dimensionality of the glass, when viewed Buzzi's *Mezza Filigrana* appeared to have a criss-crossed pattern. He created many different forms in the series, including birds and vases.

Buzzi was also known for his *Lattimo* glass. *Lattimo* glass was an opaque, smooth surfaced glass with an added second, contrasting color (usually white or black) as a decoration. Many of the pieces were footed and his favorite color was a bright blue with a black decoration. Though Buzzi was at Venini for only a very short period of time, his influence was felt. By this time most of the work was signed with the acid stamp.

Venini even allowed a visiting Swedish designer, Tyra Lundgren, a woman, to work at the factory. Lundgren had worked as a ceramic designer and then moved into glass, first for Kosta and then for Venini. Her Venini work was heavily influenced by the city of Venice and depicted the many birds and fish to be found around San Marco. Her birds were of many different shapes in monochromatic colors. Her fish were internally decorated with many colors.

The worldwide depression had taken its toll on the Island of Murano, and Cappellin's factory closed in 1932. At the time of its closing, Cappellin had been employing the young architect, Carlo Scarpa, as his artistic director. Paolo Venini, seeing the great work of Scarpa, quickly offered

continued on page 44



## Claes Oldenburg

(continued from page 11) cake and a 42-foot Swiss army knife. There is a consistency to Oldenburg's work that makes it difficult to date works without looking at labels. DuBerrier observes that he's "consistent but not stuck." There have been some changes during his career: more of his sculptures are done in hard materials, and he does more outdoor sculptures now.

Viewing Oldenburg's work requires a sense of humor. A visit to this exhibit makes you realize how rare it is to see visitors smiling and laughing in an art museum. The dividing line between serious proposals, and those that are merely jokes or fantasies, is often unclear. For instance, a 1982 drawing depicts a proposal to replace Hoover Dam in Nevada - with a colossal flashlight (water would drain out of the light bulb). In 1981, a 36-foot steel sculpture of a flashlight was installed on the campus of the University of Nevada at Las Vegas.

Before they were built, who would have taken seriously a proposal for a 45-foot clothespin - which now stands in downtown Philadelphia, or a 96-foot baseball bat - which now stands in downtown Chicago. Also in the show is a drawing of a clothespin-form building, done as a late submission to the "Chicago Tribune" building competition - 65 years late.

Even works separated by decades have subtle connections, Prather says. "The Upside-Down City," a 1962 soft sculpture that is one of the show's earliest objects, was originally a prop for one of Oldenburg's performance art events. The 42-foot "Knife Ship" (which is not traveling after the Washington showing) was done in 1985 as a barge for a performance in Venice. Oldenburg designed the barge with his wife (and frequent collaborator) Coosje van Bruggen and architect Frank Gehry. All three appeared in costume on the barge during the performance.

Besides his more recent public outdoor sculpture, Oldenburg is best known for turning everyday objects into soft sculpture. The soft sculpture often represents normally rigid objects, such as toilet tanks and payphones, sagging and flowing. The list of objects that have become soft sculpture is almost endless: fans, vacuum cleaners, parts for a Chrysler Airflow, sinks, eggbeaters, toothpaste tubes, musical instruments, all sorts of food, typewriters, etc. The softness of these works is very sensual, making them seem alive, says Germano Celant, the exhibit's curator and curator of contemporary art at the Solomon R. Guggenheim Museum.

Oldenburg is primarily known as a sculptor. Consequently, his sculpture is very expensive. His works on paper are often overlooked and *continued on page 32*

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## Claes Oldenburg

(continued from page 31) are very affordable, says duBerrier, who is urging clients to buy Oldenburg's work now, arguing that "this is the time to get him, when he's at the height of his career and still affordable." Oldenburg's paper works currently sell in the \$1,500 - \$6,000 range.

While Oldenburg is not working in obscurity, he is not a household name like Lichtenstein or Haring or Warhol, duBerrier says. Despite being one of the masters of the Pop Art style, he's not as interested in self-promotion as some other artists. Many collectors "buy the name first and the work second," she notes. Oldenburg is more for the "discerning collector who's gone beyond the obvious."

Oldenburg's paper works are often more palatable for people's tastes, duBerrier says. His sculpture of an apple core may be a little harsh, but the drawings are very pretty. "How many people could pull off drawing a half-eaten apple core and not have it look stupid?" she asks.

DuBerrier terms the detail in his drawings as "masterful." The National Gallery's Prather concurs, saying that "Claes is, I think, one of the greatest draftsmen of our time." The preparatory drawings for one of Oldenburg's largest and most complex soft-sculpture works, a large drum kit, show the great lengths he goes to for accuracy. One detailed drawing of a drum pedal was done from a drum catalog.

DuBerrier classifies Oldenburg as a "good crossover artist" for collectors. Pop Art often doesn't go well with earlier modern art. Collectors who grew up with Picasso or Miro can find much to like in Oldenburg's work, and his prints and drawings mesh well with the works of earlier 20th century masters. In contrast, she says, putting the works of Miro and Warhol together in the same room can create quite a visual clash.

Collectors approach Oldenburg in many different ways, duBerrier has found. Some start out interested in the sculpture and turn to the prints later (sometimes when they see the price tags on the sculpture). Some love the sculpture but won't touch the paper works, or vice versa.

Collectors should see the paper works as totally different objects from the sculpture, duBerrier says. The images are very different; the prints usually don't have the humorous feel of the sculpture, they're subtler and prettier. She points to a reproduction of a cover he did for the *Paris Review*. It resembles a book cover, but it represents a mattress. "Sculpture is playful but also a hard material," duBerrier says, and is more in-your-face in its presence.

Oldenburg's work "appeals to people on a level they didn't know" they had, duBerrier says. Visitors to her gallery see

different things in images. She cites his image of a tennis shoe; some have seen it as a spinal column, others as a woman's body.

Oldenburg has been quoted in the past as not being fond of museum exhibits. But he admitted to liking the layout of this show, noting that many works had been hung properly, cleaned up and removed from cases that obscured them from full view. It brings the visitor and the art together in the present, he noted, and "I like to live in the present, that's why this is an anthology and not a retrospective."

"Claes Oldenburg: An Anthology" was organized by the National Gallery of Art in Washington and the Solomon R. Guggenheim Museum in New York. A catalog has been published by the Guggenheim Museum.

After closing at the National Gallery of Art on May 7, the exhibit makes the following U.S. stops: Museum of Contemporary Art, Los Angeles, July 2-Sept. 3, 1995; and Solomon R. Guggenheim Museum, New York, Oct. 7, 1995-Jan. 14, 1996. \*

### Permanent Outdoor Installations of Oldenburg's Work in The U.S.:

- 1 Lipstick (Ascending) on Caterpillar Tracks," 1969/1974, Samuel F.B. Morse College, Yale University, New Haven, Connecticut
- 2 "Clothespin," 1976, Centre Square Plaza, 15th and Market Sts., Philadelphia
- 3 "Split Button," 1981, Levy Park, University of Pennsylvania, Philadelphia
- 4 "Dropped Bowl With Scattered Slices and Peels," 1990, Metro-Dade Open Space Park, Miami
- 5 "Free Stamp," '91, Willard Park, Cleveland
- 6 "Batcolumn," 1977, Harold Washington Social Security Building, 600 W. Madison St., Chicago
- 7 "Spoonbridge and Cherry," 1988, Minneapolis Sculpture Garden, Walker Art Center
- 8 "Crusoe Umbrella," 1979, Nollen Plaza, Civic Center, Des Moines, Iowa
- 9 "Shuttlecocks," 1994, The Nelson-Atkins Museum of Art, Kansas City, Missouri
- 10 "Monument to the Last Horse," 1991, The Chinati Foundation, Marfa, Texas
- 11 "Flashlight," 1981, University of Nevada, Las Vegas
- 12 "Binoculars," 1991, Chiat/Day Building, 340 Main St., Venice, California
- 13 "Toppling Ladder with Spilling Paint," 1986, Loyola Law School, Los Angeles
- 14 "Hat in Three Stages of Landing," 1982, Sherwood Park, Salinas, California

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1995

## June, July, August, September

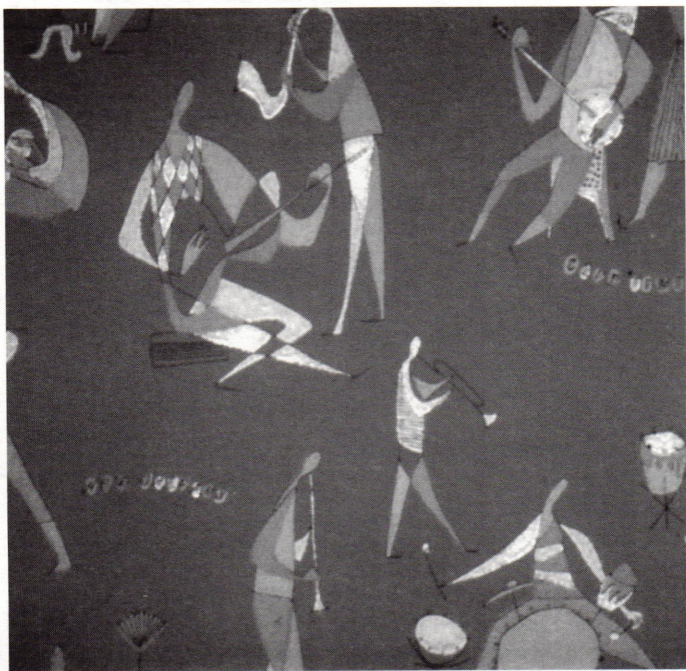


Photo: Courtesy Cooper-Hewitt

"Jazz 3" wallpaper, designed by Cuno Fischer, manufactured by Rasch Tapeten, machine printed, Germany, 1959-60. Part of the exhibition "Kitsch to Corbusier: Wallpaper from the 1950s" at the Cooper-Hewitt, National Design Museum, Smithsonian Institution, through August 27, 1995. (212) 860-6868.

### JUNE

- 2-4 Metropolitan Antique Textiles & Vintage Fashion Show, NY (212) 463-0200
- 3-4 Art Deco-50s Sale, San Francisco, CA (415) 599-DECO
- 5-6 Sotheby's Arcade Jewelry Auction, NY (212) 606-7000
- 6 Christie's Important Jewelry Auction, NY (212) 546-1000
- 8 Christie's East Antique & Fine Jewelry Auction, NY (212) 606-0400
- 8 Swann Galleries' Maps & Atlases, Decorative Graphics & Ephemera Auction, NY (212) 254-4710
- 9-10 Sotheby's Collectibles Auction, NY (212) 606-7000
- 10 Sotheby's Animation Art Auction, NY (212) 606-7000
- 10 Christie's East Animation Art Auction, NY (212) 606-0400
- 9-11 Antiques Show & Sale at Chicago's Navy Pier, Chicago, IL (305) 563-6747
- 10-11 Indianapolis Art Deco Show, Indianapolis, IN (317) 261-1405
- 10-11 Modern In Manhattan Auction, NY (800) 419-3060
- 11 Washington Exposition of the Decorative Arts, Washington, DC (202) 298-1100
- 12 Christie's Fine Watches & Wristwatches Auction, NY (212) 546-1000
- 12 Christie's East 20th Century Decorative Arts, including Arts & Crafts Auction, NY (212) 606-0400
- 13 Butterfield & Butterfield California Book Auction, San Francisco & Los Angeles, CA (213) 850-7500

- 13 Sotheby's Watches Auction, NY (212) 606-7000
- 14 Butterfield & Butterfield fine Jewelry & Timepieces Auction, San Francisco & Los Angeles, CA (213) 850-7500
- 14 Sotheby's Arcade Modern & Contemporary Paintings Auction, NY (212) 606-7000
- 14 William Doyle Galleries' Laliq Auction, NY (212) 427-2730
- 15-17 Metropolitan Science Fiction & Mystery Book Fair, NY (212) 463-0200
- 15 Swann Galleries' Autographs Auction, NY (212) 254-4710
- 15 Sotheby's Art Deco Auction, NY (212) 606-7000
- 16 Sotheby's Sci-Fi Memorabilia Auction, NY (212) 606-7000
- 17 Butterfield & Butterfield Photographs Auction, San Francisco & Los Angeles, CA (213) 850-7500
- 17 Sotheby's Comic Book Auction, NY (212) 606-7000
- 22 Swann Galleries' Modern Literature & Photographic Literature Auction, NY (212) 254-4710
- 25 Butterfield & Butterfield Vintage Hollywood Movie Poster Auction, Los Angeles, CA (213) 850-7500
- 25 Downtown Deco Tour, Cleveland, OH (216) 382-3283
- 25 Liberty Collectibles Expo, Jersey City, NJ (201) 384-0010
- 26-27 Butterfield & Butterfield Entertainment Memorabilia Auction, Los Angeles, CA (213) 850-7500
- 29 Swann Galleries' Science Fiction,

Fantasy & Horror Literature, NY (212) 254-4710

### JULY

- 3-7 Third World Congress on Art Deco, London & Brighton England (0171) 387-3154
- 10 Antique Textile Extravaganza, Sturbridge, MA (207) 439-2334
- 13-14 Sotheby's Arcade Furn. & Decorations Auction, NY (212) 606-7000
- 15 Columbia County Antiques & Architectural Fair, Chatham, NY (508) 636-3382
- 11-16 Brimfield Antique Show, Brimfield, MA (413) 283-6149
- 21-23 Novelty Salt & Pepper Shakers Club 10th Anniversary Convention, Buena Park, CA (616) 963-7954
- 21-23 Metropolitan 20th Century Design Show, NY (212) 463-0200
- 22-23 Maven Antiques & Collectibles Sale at the Berlin Fairgrounds, Berlin, CT (203) 758-3880
- 27 Sotheby's Arcade Furniture & Decorations Auction, NY (212) 606-7000
- 28-30 Metropolitan Antiquarian Book Fair, NY (212) 463-0200

### AUGUST

- 2 Swann Galleries' Posters From Private Collections Auction, NY (212) 254-4710
- 4-6 Metropolitan Antique Textiles & Vintage Fashion Show, NY (212) 463-0200
- 9 Sotheby's Arcade Jewelry Auction, NY (212) 606-7000
- 10 Sotheby's Arcade Furniture & Decorations Auction, NY (212) 606-7000
- 18-19 In The Twentieth Century: Antique Show & Sale, Chicago, IL (312) 348-2378
- 19-20 Arts & Crafts & Vintage Western Sale, San Francisco, CA (415) 599-DECO

### SEPTEMBER

- 4 Antique Textile Extravaganza, Sturbridge, MA (207) 439-2334
- 8-10 Metropolitan Antiquarian Book Fair, NY (212) 463-0200
- 15-17 Metropolitan Ephemera Show,

NY (212) 463-0200

16-17 Vintage Fashion Expo, San Francisco, CA (415) 822-7227

22-24 Metropolitan Antique Textile & Vintage Fashion Show, NY (212) 463-0200

### ONGOING...

January 8 - July 30 "American Diner: Then and Now" at the Museum of Our National Heritage in Lexington, MA (617) 861-6559

February 15 - June 4 "Reinstallation of Architecture & Design Galleries" at MOMA in NY (212) 708-9400

March 5 - July 8 "Sandwiches, Pies and Coffee: Origins of the Diner in New England" at The Museum of Rhode Island History, RI (401) 331-8575

March 22 - June 25 "Abstract Photographs and Drawings" at the Baltimore Museum in MD (410) 396-7100

April 9 - June 25 "Cy Twombly: A Retrospective" at the Los Angeles Museum of Contemporary Art

April 11 - August 27 "Kitsch to Corbusier: Wallpaper From the 1950s" at the Cooper-Hewitt Museum in NY (212) 860-6868

April 15 - June 30 "Two X Immortal: Elvis and Marilyn" at the Mint Museum in Charlotte, NC (704) 337-2000

April 21 - August 26 "Pictographs of Adolph Gottlieb" at the Brooklyn Museum (718) 638-5000

April 25 - June 25 "Jacob Lawrence: The Migration Series" at the High Museum of Art in Atlanta, GA (404) 892-3600

April 25 - September 17 "Chicago Art & Industry: Industrial Design In The Midwest 1910-1960" at the Chicago Athenaeum in IL (312) 251-0175

May 4 - August 15 "Posters By The Stenberg Brothers" at MOMA in NY (212) 708-9400

May 7 - July 4 "Precisionism in America, 1915-1941: Reordering Reality" at the Columbus Museum in GA (706) 649-0713

May 14 - September 17 "Arshile Gorky: The Breakthrough Years" at the National Gallery in Washington, DC (202) 737-4215

May 20 - August 27 "Dorothea Lange: American Photographs" at The Phillips Collection in Washington, DC (202) 387-2151

May 28 - August 20 "The Prints of Roy Lichtenstein" at the Dallas Museum of Art in TX (214) 922-1200

June 2 - July 30 "Neo Dada: Redefining Art 1958-62" at the Blaffer Gallery in Houston, TX

June 3 - October 22 "The Story of The Designs of Mosaic Glass in Miniature" at the Corning Glass Museum in NY (607) 937-5371

June 4 - September 4 "Piet Mondrian: 1872-1944" at the National Gallery in Washington, DC (202) 737-4215

June 13 - August 13 "Silver in America, 1840-1940: A Century of Splendor" at the Milwaukee Art Museum (414) 224-3200

June 17 - July 30 "Depression Silver: Machine Age Craft & Design in Aluminum" at the University Art Galleries at Carnegie Art Museum in Oxnard, CA (818) 885-2156

July 1 - September 30 "Fabulous Fifties Fashions: Exhibition of California Style From the 1950s" at the Anaheim Museum in CA (714) 778-3301

August 2 - September 23 "Two X Immortal: Elvis and Marilyn" at the Cleveland Museum of Art in Ohio (216) 421-7340

Event Schedules are subject to change. Please call to confirm dates, locations and times.



## European Modernist Textiles

(continued from page 17) overrun by the Nazis. Tacitly "Le Bon Ete" is as political as the agitprop textiles from the Soviet Union in the 1920s. Dufy's politics are those of collaborationist Vichy France, turning a blind eye in the name of La France eternal and French culture. The tapestry is a relic of the nadir of fascist nationalism which destroyed Art Deco along with its millions of human victims.

In the 1920s a core element of the best French Art Deco was based on models from traditional French luxury products. For that reason they are sometimes less adventurously modernist. Dufy's scenic printed and woven textiles with their human and animal figures in decorative anecdotes are definitely in the line of the printed toiles of the 18th C. The majestic floral silk damasks of Süe and Mare are similarly based on 18th C. silk damasks and brocades used by the French royalty and aristocracy.

It is worth pointing out that the extravagance of much of French Art Deco design had crucial repercussions affecting the longevity of the style and the very limited degree to which it was adopted as a domestic style in America. The markets for these luxury textiles collapsed with the Depression; economics put the style out of fashion.

The French term *ensemblier* - a creator of a harmonious ensemble of furnishings for domestic, public or commercial interiors - is applicable to great designers like Jacques Emile Ruhlman (1879-1933), known best for his furniture but a fine textile designer as well. Several such designers directed workshops in the major Parisian department stores.

The French *ensembliers* were represented between 1900-1939 by the *Societe des Artistes Decorateurs* founded in the aftermath of the Universal Exposition of 1900 in Paris. The society organized salons for the exhibition of decorative wares and publications to promote these goods.

In 1910 the salon presented objects from the Munich *Werkstätte* with some of the same impact as the *Ballet Russes* of 1909. The French designers were challenged to compete in producing items of more advanced modernity.

Unlike the cross-pollination with the Russians, the French and German rivalry was bitter, imbued with the extreme nationalism which erupted four years later in WWI.

After WWI the society's yearly salons culminated in the epochal 1925 Paris Exposition des Arts Decoratifs which brought the great international community of the *avant-garde* (and the not-so *avant-garde*) *artistes decorateurs* into one arena. The Russians, Austrians, Czechs and others

may actually have been more modernist than the French in 1925, but the French made sure they were the "winners" with the volume, quality of craftsmanship, and seductive luxe of their designs. The French entirely excluded German participation in the expo. The Bauhaus, its socialist program and unornamented, more modernist and cheaper style were not welcome.

## BEYOND PARIS

In the career of the Russian expatriate Sonia Delaunay (1885-1979) who exhibited at the 1925 Expo., one can observe the influence of Cubism - the least traditional strain in Art Deco - and the connections between the Russian and Parisian *avant-gardes*.

Born poor in rural Russia, Sonia Delaunay was introduced by a rich relative into the advanced intellectual circles of St. Petersburg and sent on to an international education. In 1905 at age 20, she ended up in Paris, a confident artist in the thick of Fauvists and Cubists-to-be.

To avoid the bourgeois summons back to Russian propriety, Delaunay entered into a marriage of convenience. She soon divorced, however, and was married again in 1910 to the French artist Robert Delaunay. In order to create but not compete directly with her touchy, feckless husband, the painter, she began to embroider and quilt. She furnished their home and dressed herself and friends in audacious geometricized textiles. After designing costumes for a Diaghilev ballet in 1917 and running a design boutique in Madrid in 1918, Delaunay began to support her family by selling textile designs to a Lyons manufacturer in 1923. She opened the *Boutique Simutantee* in Paris which sold her couture clothing and textiles designed in a decorative Cubist or geometric style, and worn by young Gloria Swanson, among other notables.

A full account of Cubism is, of course, beyond the scope of this article, but Sonia Delaunay's career is typical in that her first involvement with Cubism in its fine arts manifestation as painting was quickly applied to a decorative style for textiles.

Again the phenomenon of Cubism was cosmopolitan and occurred in several nations almost at the same moment. The Russian Wassily Kandinsky dispensed with real objects entirely to create rhapsodic, purely abstract paintings of a more fluid character but also containing geometric forms. The French Cubists goal of capturing multiple angles of perception of a 3-dimensional still life or moving figure on the 2-dimensional canvas was easily transformed into a flexible polymorphous decorative vocabulary. Like Dufy's transfer of woodblock engraving from paper to cotton, the leap from the *continued on page 38*

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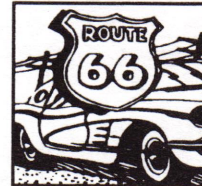
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# The Modern Eye

## Facts, Details & Connections

### Light And Shades...

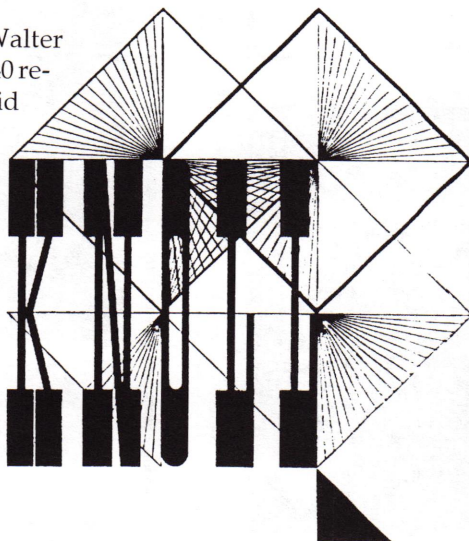
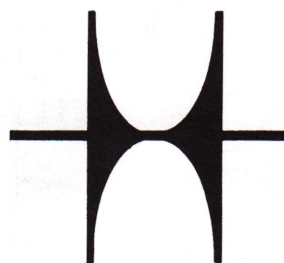
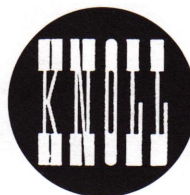
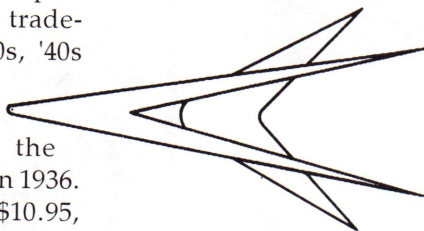
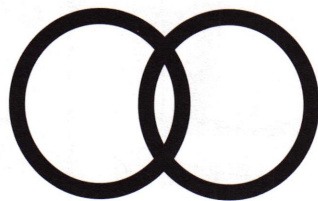
Maxfield Parrish Jr., son of famed artist Maxfield Parrish, was one of the early researchers for Polaroid in the 1930s and '40s.

The term Polaroid,<sup>®</sup> trademark of the Polaroid Corporation, was coined by Clarence Kennedy in 1934 to name Edwin Land's new scientific discovery, polarizing light filters made of plastic. Kennedy's first suggestion for a name had been "Epibolpol," Greek for plastic sheet. Mr. Kennedy, an art professor and designer, also created the company's trademark, an outline of two filters crossed to show the polarizing effect. (see above right, along with examples of other corporate trademarks from the 1930s, '40s and '50s!)

Kennedy designed the first model of the Polaroid study lamp in 1936. This model, priced at \$10.95, was considered too expensive by the public for a limited-use study lamp with newfangled notions about light and glare.

Industrial designer Walter Dorwin Teague's 1939/40 re-design of the Polaroid lamp failed to improve product acceptance. It was only after the huge success of Polaroid's fashionable sunglasses that people could appreciate the benefits of polarized light.

*- The Modern Eye is written by Steven Cabella of The Modern i Gallery, located in San Anselmo, California.*



**Top left:** Polaroid Corporation trademark designed by Clarence Kennedy, 1934; **Evans Products Company Molded Plywood Division trademark** designed by Ray Eames, 1943. **Top right:** National Broadcasting Company, Inc. trademark, 1947. **Above center:** Chrysler Corporation trademark, 1956; **Herman Miller Company trademark** designed by George Nelson, 1946; **Knoll International trademark** designed by Herbert Matter, 1947; **Hamilton Watch Company trademark**, 1956. **Bottom left:** Knoll International trademark designed by Herbert Matter, 1947.

### Movies By Design...

Modern design plays a significant role in two Hollywood films from the 1950s. *The Moon is Blue* made in 1953 and *Executive Suite* from 1954, both starring William Holden and a wide array of vintage designer furnishings.

*The Moon is Blue* features Mr. Holden playing a young modern architect with an office in the Empire State Building. Much of the action takes place in his stylish apartment filled with Herman Miller and Knoll furniture, including Saarinen's Womb Chair and ottoman, Noguchi's coffee table, Nelson clocks and several early Eames chairs. Watch for the scene in the architect's office where you can catch a glimpse of a rare experimental rocking wooden lounge chair, circa 1946, on loan from the Eames Office.

In *Executive Suite* Mr. Holden plays a young furniture designer for a large corporation that needs to renew its commitment to manufacture good design. In one scene we see a photo of a real Eames Storage Unit displayed as part of this fictional company's production line. Holden's character takes his work home to a studio based on the look of the Eames Office. Behind his drawing board is a wall made of Eames Units, and on top of one stands an original plywood sculpture by Ray Eames from 1941. It is the same one pictured on the cover of the September 1942 issue of *Arts & Architecture* magazine.

The MGM Studios, with whom Charles Eames worked in the early 1940s, produced both of these black and white films.



## Auction Highlights

(continued from page 18) collector. The portfolio, which was in incredible condition, was comprised of ten silkscreens printed in colors, each signed in pencil and stamp-numbered, published by Factory Additions, NY, 1967.

Other sales of note included Roy Lichtenstein's brass sculpture *Untitled Head I*, c.1970, which sold for \$43,125; Marc Chagall's lithograph *Paris From My Window*, c.1969-70, realized \$24,150; Joan Miro's *Le Matador*, c.1969, went to an American dealer for \$20,125, and Henri Matisse's *Jazz: Icarus*, c.1947, received a bid of \$16,100 from a Japanese gallery.

**THE FEBRUARY 12TH TWENTIETH** Century auction held by the Don Treadway and John Toomey Galleries in Oak Park, IL was a resounding success. The sale began with a morning session of Arts & Crafts pieces, and then continued with an afternoon session highlighting Art Nouveau glass, lamps and European ceramics and finally concluded with an evening session of Art Deco 1950s/Modern furniture and decorative arts as well as Italian Glass.

The evening session included a wide selection of furniture. A George Nelson Thin Edge series cabinet manufactured by Herman Miller in teak with drop-front exposing miniature drawers and compart-

ments as well as a c.1940 Robsjohn-Gibbings dining table and set of six chairs in walnut with elegantly curved legs each sold for \$3,575.

Charles Eames contributions to the sale included a rare DTW-1 manufactured c.1945 by Evans Products which was a good bargain at \$3,575, and an Aluminum Group sofa, manufactured by Herman Miller with a three-sectioned back and upholstered in bright blue naugahyde on a polished aluminum base sold for more than triple its' presale estimate of \$1,500 bringing \$4,675.

A great dining table in the style of George Nakashima of a double walnut slab top with free-form edges emulating the natural outlines of the tree along with the matching set of four chairs with asymmetrical walnut frames and rope seats and backs together sold for \$4,675. An exciting c.1956 chair and ottoman by Sam Maloof in walnut with spindled back sold for \$8,800.

Nicer works by Gilbert Rohde included a c.1940 Paldio secretary, manufactured by Herman Miller with four doors, numerous shelves and a drop-front desk concealing neat compartments that fetched \$3,575, and a c.1934 futuristic design vanity by the same maker with two blonde wooden drums flanking either side of a floor-length mirror along with a pink leatherette stool which brought \$4,125.

Modern design lamps in the sale in-

cluded a Poul Hennigson Artichoke lamp manufactured by Louis Poulson in white and copper which sold well above estimate for \$3,575, and a pair of Serge Mouille c.1956 wall sconces made of sculptural sheet metal which fetched \$1,210.

Once again Italian glass was a strong point. It was led by a rare 9" h Venini murrina c.1953 vase with an hourglass shape and opaque red and green murrinas which sold very high for \$15,400. Another rare Venini vase sold was a 10" h *fascia orizzontali* by Fulvio Bianconi that brought \$3,575. Barovier & Toso's c.1951 *Eugeneo* handled vase sold for \$4,125, while a 12" Barovier & Toso c.1961 *Intarsia* vase with large triangular patches of smoke and amber brought \$2,420.

Modern ceramics included a c.1931 Jazz Bowl by Victor Schreckengost for Cowan Pottery. Over 11.5" high and 16" in diameter this outstanding vase with sgraffito decoration of New Year's Eve in New York City in an "Egyptian Blue" crackle and black hi-glaze was finally hammered down for \$29,700. This was another auction record surpassing the old price which Treadway/Toomey set for another Jazz Bowl last year.

**CHRISTIE'S IMPORTANT 20TH** Century Decorative Arts auction was held at the Park Avenue *continued on page 41*

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## European Modernist Textiles

(continued from page 34) Cubist canvas on the easel to the surfaces of decorative textiles was easily made.

Cubist effects were not unlike the multiple exposures of a strip of film in a movie or sequential still images used to record motion. The techniques of film montage, super-imposed images, and photo collages find parallels in the choppy breaks between the representational anecdotes and images of Cubist collaged design. [photo 4] Some Cubist textiles offer representational design repeats with the simplified geometric outlines of flowers, leaves or other motifs; others are purely geometric and abstract. [photo 5]

In surveying the other major European schools of modernist textiles, the Wiener Werkstätte is the only group to rival the French in its longevity, wide contemporary influence, and numbers of supremely talented designers to come from its ranks.

In addition to Joseph Hoffman and Dagobert Peche - who died at 38 in 1923, a second generation of designers, including Maria Likarz, Mathilde Flogl and Felice Rix emerged in the 1920s, though many artists had produced textiles before 1910. The Wiener Werkstätte began producing textiles under its own label that year, even establishing retail outlets in America. However, amid the collapse of the world economy, it was finally dissolved in 1932. The Viennese firm Bachausen und Sohne which produced woven textiles and rugs designed by Wiener Werkstatte artists is still in existence and sells these textiles to this day.

In Russia a few artists who had developed an abstract geometricized style prior

to 1917 and parallel to French Cubism gravitated to the Soviet textile industry in the 1920s. At least one, Ljubov Popova (1889-1924) had studied in Paris in 1912-13 among the French Cubists, like Sonia Delaunay. Popova, Vavara Stepanova (1894-1958), and other major Russian modernist artists like Rodchenko and Tatlin taught textile design at Vkhutemas, a Bauhaus-like design school in Moscow.

Soviet textiles of the 1920s and early '30s often had Cubist images of tractors, trains, sports activities, or agricultural workers and were sometimes vehicles for a quasi-propagandist celebration of industrialization and the Party. This function did not prevent the creation of very beautiful and modernist designs. The style vanished soon after the official Soviet suppression of modernism in the 1930s.

The careers of the German designers of the Bauhaus followed a course similar to those of their Austrian and Russian counterparts. The Nazis violently destroyed the Bauhaus in 1933 and persecuted its members. Some died in the Holocaust, but other major artists like Annie Albers made it to America (or England and Switzerland) where they educated new generations of textile designers and passed on the Bauhaus style. This style was achieved mostly by woven, non-figurative effects, utilizing the textures of the yarns and geometric repeats.

The Bauhaus subordinated the ornamental aspect of textiles to their function in the rather austere decor of modernist German architects and furniture designers such as Marcel Breuer and Mies van der Rohe. Surprisingly, the survival of the Bauhaus in America and its educational role here

made its influence on American modernist design more prolonged and pervasive than that of French Art Deco.

The English textile industries so important in the 19th C. were in a severe decline after WWI, from which they recovered only in the 1960s. There were individual designers possessed of great talent - such as Paul Nash and Marion Dorn, but the record is spotty with none of the international, locomotive power of the French, Austrians, and the Bauhaus.

Part Two of the Modernist Textiles series will focus on Art Deco textiles in America, and will be featured in the Fall 1995 issue. \*

- From the author: From earliest childhood I was fascinated with textiles and costume, draping myself in them at four years old to dance in front of any available full-length mirror. I wanted to be either an artist or a dancer. Through a 1960s liberal arts education I remained acutely responsive to all the arts. About 1976 I met Henry Ginsberg and his parents Cora and Benjamin. Befriending the Ginsbergs was probably the greatest stroke of good luck in my adult life. Cora Ginsberg is a combined Harvard/Oxford and Sorbonne of textile and costume knowledge. "Picking" 18th and 19th century clothing and textiles for her served as an "informal apprenticeship." She taught me the basic criteria of connoisseurship and the crafts of buying and selling for profit. The scarcity of great 18th and 19th C. textiles and my own personal love of 20th C. design led me to my first museum sale. I brokered a Raoul Dufy silk damask to the brilliant and gracious Jean Mishel Tuchschiefer, then curator of the Boston MFA. I haven't looked back since.

## Edward Wormley

(continued from page 26) vocabulary. As Edgar Kaufmann, Jr. stated, Wormley's furniture had "good manners." Memorable designs include Wormley's Riemerschmid armchair #4797, circa 1946, of mahogany, rayon, linen and wool. This armchair is an adaptation of a circa 1899 chair designed by the German architect Richard Riemerschmid. Wormley saw a photograph in a magazine which included the chair and was so intrigued with its classic form that he adapted it for contemporary use. Another design with historical references is the 1957 150-piece Janus line. Here Wormley's source of inspiration was the Arts & Crafts furniture of Greene and Greene. Perhaps the most elegant and memorable of Wormley's designs, however, is the 1947 "Listen To Me" chaise. Constructed of white maple, cherry, woolen upholstery and copper-wire supports, it is the design of which Wormley was most proud.

While Wormley averaged almost 100

pieces per year, he still had time to publish an occasional essay. A 1948 article in *Craft Horizons* magazine discussed the challenge of achieving good design. Obstacles were the "tradition-bound" industry and "hide-bound" distribution set-up combined with the use of stylistic cliches. Wormley also expressed a strong belief in the interconnectedness of all the design fields and the problems specific to each.

A 1960 article in *Interiors* discussed Wormley's specific design approach and his thoughts on his successful 30-year relationship with a furniture manufacturer. Both articles stressed the importance of being a responsible designer and the need to avoid a superficially applied stylistic vocabulary.

Though Wormley's role in the evolution of modern design was not audacious, he didn't regret the role he played. "I didn't strain to invent the wheel, because the strain always shows...I had a different point of view anyway. I always wanted to be a decorator and ended up being a

designer...I wanted to make furniture that would agree and [was agreeable]. Not in the way that I said it had to be. Not two Mies chairs with a Mies coffee table in front of them." And perhaps this approach is what characterizes Wormley's contribution to the field of design. To quote Edgar Kaufmann, Jr. once again, "This new relationship to the past, to its beauties and its remoteness, this new freedom from the compulsion to be original, this sense of present commitment rather than instant exploitation, are the very characteristics that stand out in the career of Edward Wormley and that makes him, despite his quiet manner, one of the *avant garde*." \*



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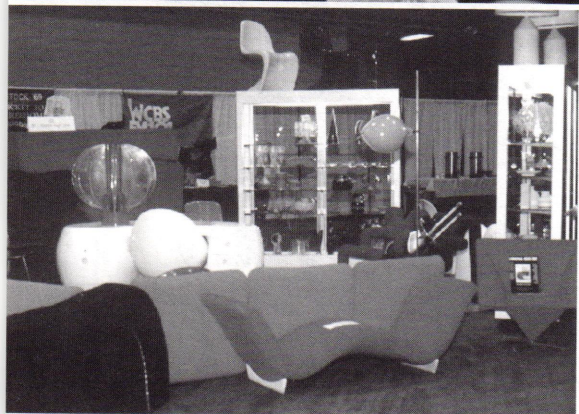
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Photo: Courtesy of All-Steel Historic Home



Above: Living room in the all-steel historic Lustron home of Chesterton, Indiana. The streamlined Lustron homes were manufactured entirely of porcelain enameled steel, and produced on an assembly line in the late 1940s to provide affordable starter homes for WWII veterans. This Chesterton example is listed on the National Register of Historic Places and is open to visitors. For more info. call (219) 926-3669.





# Show Updates

## 20th Century Limited

The Nineteen Century Woman's Club in Oak Park, Illinois was the setting for "20th Century Limited - A Market of 20th Century Antiques" show and sale held March 18 & 19. Over 1000 shoppers browsed the wares of over 30 national dealers including Steve Starr Studios, John Toomey Gallery, Arts 220, Lucky Lindy, Andrew Lopez, Phil Gabe & many others.

## Psychedelic '60s

The "Psychedelic '60s Pop, Op & Peace Show, Sale & Party" held at the 26th Street Armory April 1 & 2 was New York's first show devoted to the best in vintage art, furniture, fashion and popular culture of the wild '60s. Featured were many nationally known dealers in modernism, vintage fashion and poster art, all showcasing the best of the '60s and early '70s decorative arts. The Preview Party, held Friday evening, featured live music by Richie Havens and catering by Wavy Gravy - both famed Woodstockers. Pro-

**Left from top: The booth of Time Honored Antiques of Naperville, IL at the 20th Century Limited Show in Oak Park, IL; A wonderful selection of '60s and '70s furnishings and accessories shown by Art & Industrial Design Shop of NYC at the Psychedelic '60s Show in New York; Vintage plastic and more shown by 1945 of Chicago, IL, also at the Psychedelic '60s show; A Weinberg wall sculpture served as the backdrop for City Barn Antiques of NY booth at the Metropolitan Antique Show in New York; Colorful, casual china from the 1950s, '60s and '70s was served up at Baby Boombazaar on May 27-29.**

ceeds benefited DIFFA, the Design Industries Foundation Fighting Aids. With 6,000+ attendance, the dealers all felt this was an excellent event and are looking forward to next year's show. - *Bill Triola*

## Art Deco-50s Sale

The Tenth Annual Art Deco Weekend By-The-Bay will be held on June 3-4 in San Francisco, California. A featured event of the weekend will be the Art Deco-50s Sale, the largest show of its kind in the country, with over 200 dealers from across the country selling furniture, accessories, art, dinnerware, vintage clothing, jewelry and collectibles from the 1920s, '30s, '40s and '50s. Also within the show itself a vintage fashion show is scheduled to be held on Saturday, June 3, displaying '20s, '30s and '40s summer fashions. Produced by Deborah Rush, the fashion event is scheduled to begin at 2pm. Also on hand at the sale will be Michael F. Crowe, author of *Deco By The Bay: Art Deco Architecture In The San Francisco Bay Area*, and Barnaby Conrad III, author of *The Martini: An Illustrated History of an American Classic*, to discuss their books and sign copies for showgoers. For further information regarding the show call (415) 599-3326.

## Deco Expo

The 12th Annual Exposition of Decorative Arts, sponsored by the Art Deco Society of Washington, will be held on Sunday, June 11 from 9am to 6pm at the Mellon Auditorium in Washington, DC. This fabulous show features over 50 dealers with out-

standing Art Deco collectibles, including jewelry, clothing, lamps, furniture, graphic arts, ceramics, glass and more. Proceeds benefit the Art Deco Society's Restoration Fund, to save endangered buildings. "The Deco Expo may be one of Washington's best kept secrets," said Jim Medeiros, the show's organizer. "Our one day show has become an institution in its own rite. Collectors appreciate having this treasure trove of fabulous finds so close to home. Although the hall is crammed with exhibitors (and collectors), it is still quite an intimate and attractive setting compared to most shows. Please come, and bring your friends." Admission to this one day event is \$6 at the door. For more information on the show call (202) 298-1100.

## In The 20th Century

Chicago's fabulous Art Deco to Fifties show, "In The Twentieth Century: Antique Show & Sale" is scheduled to be held this year on August 18th and 19th in the Atrium at Ann Sather's Restaurant. 35 top Midwest exhibitors will be selling vintage modern furnishings & accessories, signed jewelry & bakelite, art pottery & glass, textiles, artifacts and much more. A special added attraction will be a vintage style salon set up on the premises. A sneak preview will be held on Friday from 10am to Noon, with an \$8 admission charge. General show admission is \$2.50. For further show information call (312) 868-0285.



**Auction Highlights**

(continued from page 37) location on April 1. A second sale of 20th Century Decorative Arts was held at Christie's East on April 3rd.

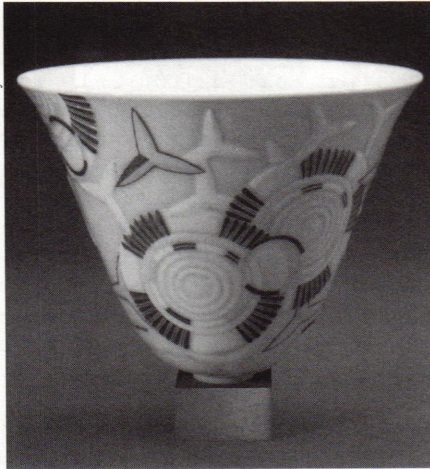
Of the April 1 sale, Nancy McClelland, International Head of Christie's 20th Century Decorative Arts Department commented, "In nearly every category, we saw competitive bidding from an international pool of buyers."

Sales of note included *Arabesco*, an important plywood and glass table designed by Carlo Mollino and produced by Apelli & Veresio, Turin, Italy c.1950, which sold for \$46,000 to a private European collector. A cold-painted bronze and ivory figure of a dancer after a model by Ferdinand Preiss realized \$23,000; a fine *Mosaic* glass vase by Nicolo Barovier for Vetreria Artistica Barovier & Co, c.1925 achieved \$36,800; an important bronze-mounted porcelain vase - the shape designed by Ruhlmann, decorated by Leduc, for Sevres, c.1931 brought \$27,600; a French tortoiseshell and giltwood bowfront cabinet, c.1940, doubled its' presale estimate, realizing \$23,000; an important wood and silverplate four piece tea set and tray by Desny was purchased for \$34,500, and a chromed metal and glass table designed by Donald Deskey for Deskey-Vollmer, Inc., c.1927-1931 hammered down for \$10,350.

Highlights from the April 3rd sale at the East location included two glass commedia dell'arte figures *Arlequin* and *Arlechina*, designed by Fulvio Bianconi for Venini, c.1948, which sold for \$2,530; Cassandre's lithograph *L'Oiseau Blue*, c.1929 realized

attributed to George Fry for the G. Fox Department Store, c.1937 went for \$7,130, and a steel and glass desk attributed to Jacques Dumond and a chromed-metal and vinyl armchair attributed to Arne Jacobsen, c.1963, together realized \$8,050.

Photo: Courtesy Christie's



**Above: An important bronze-mounted porcelain vase designed by Ruhlmann, decorated by Leduc, for Sevres, c.1931, sold for \$27,600 at Christie's April 1 20th Century Decorative Arts auction**

\$2,875; Icart's *Fair Model/First Blush*, c.1937 garnered \$2,530; a pair of metal busts - a stylized male and female in profile, by Hagenauer achieved a high \$10,350; a painted steel and glass console table

**THE ANNUAL WEEK OF SPRING** Photographs auctions in New York began with Swann Galleries' sale on Tuesday, April 4, offering images from the 1840s to the 1980s in just about every photographic medium. Modern vintage prints of note included Andre Kertesz *Place de la Concorde on a rainy day*, c.1928, which sold for \$14,950; Edward Weston *Old Adobe, Carmel Valley*, c.1934 went for \$4,600, and a photograph of Marilyn Monroe by Weegee, late 1950s, realized \$1,380.

Contemporary highlights included Eudora Welty's first portfolio, containing 20 photographs of Mississippi, 1930-40s, which sold for \$10,350, and a group of 7 photographs by Larry Clark from *Tulsa*, 1960s-70 achieved \$4,140.

A large selection of fashion studies was offered as well as several portraits of fashion photographers, including a self-portrait of George Platt Lynes, c.1944, which went for \$920.

For collectors of other genres, there were photographs of sports figures, including a portrait of Babe Ruth *continued on page 42*

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## Auction Highlights

(continued from page 41) and Lou Gehrig by Osmund Leviness, c.1933 sold for \$1,150; a group of over 150 dynamic images of boxers in action, c.1950s was taken away for \$3,220, and Harry Warnecke's portrait of Joe Louis in army uniform, color carbro print, c.1940s, hammered down for \$431.

**BUYERS AT SOTHEBY'S APRIL 7** auction of Photographs were highly selective regarding the high-end lots being offered, and competed aggressively for lots of outstanding quality. The top lot of the sale, a superb Rudolf Koppitz photograph *Bewegungsstudie* (study of movement), c.1926, elicited a great deal of admiration from the crowd and a flurry of bidding activity, resulting in an auction record being set for the artist with a closing price of \$112,500. An auction record was also set for Dorothea Lange, with the sale of *White Angel Breadline, San Francisco*, c.1933, for \$75,100 to a New York dealer.

Additional highlights from the sale included Edward Weston's *Palma Cuernavaca*, c.1924, which was purchased for \$112,500; Margaret Bourke-White's *George Washington Bridge*, c.1933, realized \$46,000, and Laszlo Moholy-Nagy's *Marseille, Rue Camebiere*, c.1929, reached a final bid of \$39,100.

**WILLIAM DOYLE GALLERIES' APRIL 12, 1995** auction of Couture, Antique Clothing, Accessories & Costume Jewelry was its most successful ever, setting bold new record prices for several American designers. An impressive, international crowd delivered a total of \$259,273, easily topping the presale estimate of \$147,300-220,010. The sale further solidified Doyle's position as the only American auction house to hold regular auctions of vintage clothing and costume jewelry. Among the museums, designers, collectors and dealers who bid successfully this time around were fashion connoisseur Susan Gutfreund, designer Arnold Scaasi, television/lifestyle reporter Nina Griscom, and the Costume Institute at the Metropolitan Museum of Art.

Dramatically crafted clothing by American designers attracted spectacular prices, resulting in several new world records. A beautifully designed 1940s Adrian evening dress in lavender and peach silk satin sold for \$7,187, more than double that previous record for the designer. An impressive new record price was also established for designer Rudi Gernreich. His Oriental-influenced wool knit "kabuki" dress brought \$4,370.

The most highly anticipated portion of the auction centered around the sale of a private collection of works by yet another American designer, Charles James. The

collection inspired heavy interest, touching off intense competition between telephone and audience bidders. The most hotly pursued item in the collection was a navy silk faille cocktail dress designed by James in the late 1940s. Vintage clothing dealer Cora Ginsburg outlasted a brisk round of bidding in order to purchase the dress on behalf of a private client for \$17,250 (est. \$8,000-12,000).

Famous designers sought out rare examples of their work for their archives. In preparation for his 1996 retrospective, Arnold Scaasi purchased several examples of clothing and costume jewelry he designed during the late 1950s and early 1960s, such as a 1960s brown satin coat lined in pink and brown tulip-patterned cut velvet with a matching dress at a price of \$302 (est. \$200-300).

**TOP LOT HONORS AT BUTTERFIELD & Butterfield's** three-session auction of American, European & Contemporary Prints on April 26 was taken by David Hockney's *An Image of Gregory*. The event was characterized by serious competition for major offerings, with determined telephone participation from an international pool of buyers. The sale yielded the best showing of the past few years for the prints market in general and department director Kelly Troester noted with optimism the emergence of the contemporary section from its recent slumber.

The growing popularity of color woodcuts was reflected in results for works by Gustave Baumann. His spare images *Tulips*, 1930 and *April*, 1936 each brought \$4,312.50, while Frances Gearhart's color woodcut *Still Waters*, 1930 sold for \$1,725, well over its presale estimate. Of the Thomas Hart Benton examples offered, *Spring Tryout*, 1943, hit the top tab of \$1,495.

The European section presented traditional auction favorites as well as a range of lesser known but equally accomplished practitioners of the medium. The customary selection showcasing Marc Chagall's prolific output included the important *Then He Spent the Night with Her* from his *Four Tales from the Arabian Nights* series of 1948, which sold above estimate at \$17,250. The always bountiful Picasso array featured *Afut* from 1940, the complete volume selling for just over estimate at \$17,250.

Surveying additional European highlights, M.C. Escher's signature 1960 lithograph *Ascending and Descending* sold for an impressive \$11,500, and \$6,325 was garnered for the early 1944 effort *Encounter*.

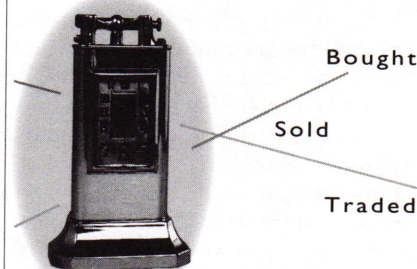
The most enthusiastic response in years greeted the evening session of Contemporary Prints. Following on the heels of his recent print retrospective at the Los Angeles County Museum of Art, the work of Roy Lichtenstein *continued on page 44*

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## Venini

(continued from page 30) him the opportunity to work at Venini, and fortunately for the world of glass, Scarpa agreed. Within a short period of time, his work would revolutionize the art glass world. His influence can only be compared to the French studio glass artist Maurice Marinot. He brought to Venini a whole new look, from works designed for the Northern market of Sweden and Finland to brightly colored vases of murrines. For the growing Northern market, he designed a series of clear glass vases, mirrors and clocks called the *Diamante*. This series consisted of very heavy clear glass ropes intertwined and formed into a vase. The series was premiered at the famous Finnish gallery Artek, owned by Alvar Aalto.

Scarpa created a series of vases in the *Sommerso* technique, a technique which consisted of a heavy clear glass with an interior color and small bubbles throughout. Of course, there may have been added inclusions of gold. The *Sommerso* technique was utilized in many different

shapes, from large heavy clear footed vases to small bowls, and became one of the "tourist" money makers. His *Corroso* series utilized a very heavy, thick-walled glass decorated with protrusions or other applied decorations and then lightly pitted throughout with acid. His *Tessuto* series consisted of vases with vertical filaments of glass created to emulate a fabric in yellow and white, rose and white or green and white. What was radical about the design was that the opposite half of the vase used the same primary yellow, rose or green glass with a deep plum filament, as the contrasting color.

Of course, the complete catalog of Carlo Scarpa cannot be included here. He did revive the ancient use of Murrines and used them in many different bowls and vases. The finishing rooms of Venini became very important as he created *Inciso* glass, glass with heavy incised lines, and *Battuto* glass, wheel-carved glass which emulated a paddle-beaten finish. He even embedded abstract forms into glass. His *Pennelate* glass emulated the painting of a

series of spirals on glass, but rather than painted, they were in the glass.

With World War II, Venini's factory struggled to remain open and, through the manufacture of light bulbs, actually existed until 1942. Scarpa did continue to design many innovative pieces, but unfortunately, much of his work was non-production work and was not added to the postwar catalogue.

Part Two of the Italian Glass series will focus on Postwar glass and will be featured in the Fall 1995 issue of *Echoes*. \*

- Howard J. Lockwood is the publisher and editor of the quarterly newsletter *Vetri: Italian Glass News*.

- The Corning Museum of Glass in New York is presenting an exhibition entitled "Designs in Miniature: The Story of Mosaic Glass," illustrating the entire history of canemaking. It features over 300 objects dating from the second millennium B.C. to the present day, all made from fused cane sections (murrine, mosaic glass, millefiori). The exhibition runs from June 3 through October 22. For more information call (607) 937-5371.

## Auction Highlights

(continued from page 42) found popular support. *Yellow Haystack* from 1969 took the field at \$4,887.50, while *Crak!*, a signature image from 1964, sounded an explosive \$4,600. Turning recent speculation aside, Andy Warhol's oeuvre retained its popular standing, bringing strong prices for portraits of Grace Kelly (\$8,625) and Elizabeth Taylor (\$3,450). Other sale highlights included Helen Frankenthaler's *Madame de Pompadour* (\$4,600), and Robert Motherwell's *The Wave* (\$2,185).

**WILLIAM DOYLE GALLERIES HAS** announced that their next Lalique auction is to be held on June 14, 1995 at 6pm. Over 300 glass objects from three generations of

Lalique family designers will be offered, including a large selection of vintage Rene Lalique designs. The sale was catalogued by Lalique expert Nicholas M. Dawes, who comments "Our most important objective was to provide a reliable buying source for both new and experienced collectors. The auction is distinctive because it offers an extensive, yet selective, range of pieces of fine quality and condition."

One of the most impressive objects is an illuminating "Oiseau de Feu" plaque in superb condition, examples of which rarely appear at auction. Featuring a mythical creature symbolic of the element fire, the design was inspired by the Igor Stravinsky symphony of the same title. Designed by Rene Lalique probably before 1921, the

plaque carries an estimate of \$25,000-35,000. Another decorative plaque or "surtout" of rare design to be offered in a fine example of *Hirondelles* on its original bronze base. Estimated at \$5,000-7,000, this design by Rene Lalique is among his creations that most strongly evoke the artistic spirit of the Art Deco period.

The Lalique auction will be on exhibition from Saturday, June 10th through Tuesday, June 13th. For catalog, exhibition or auction information, please call (212) 427-2730. The price for the illustrated catalog is \$20.00. \*

- For additional upcoming auction information please consult the calendar of events on page 33

## Exhibitions

(continued from page 13) reflect a postwar interest in modern art, European travel, teen culture, the burgeoning suburbs, and a new fascination with technology and science.

The exuberant colors, patterns, textures and motifs of these wallcoverings provide a visual index of domestic societal values of the period in which the country turned its attention to the home front again. Ranging from modernist abstractions to popular imagery, the iconography of the wallcoverings points to the optimism and playfulness of the period while revealing the obsessions of the 1950s postwar America. The papers are rich with period associations including depictions of teen beach parties, men playing at sports, poodles in Paris, broadcast signals, cocktail paraphernalia, and symbols of travel and interna-

tional destinations. Among the abstract designs are plaids, sound and electronic waves, twinkling stars, and patterns echoing the new "modern" art.

Highlights of the exhibition are murals by artists including Calder, Miro and Matisse, designed for Katzenbach and Warren in 1948; Le Corbusier's geometric wallpaper titled "Mauer" ("Wall"), designed for Salubra in 1959; and Saul Steinberg's delicately drawn "Wedding" and "Views of Paris" designed in the late 1940s.

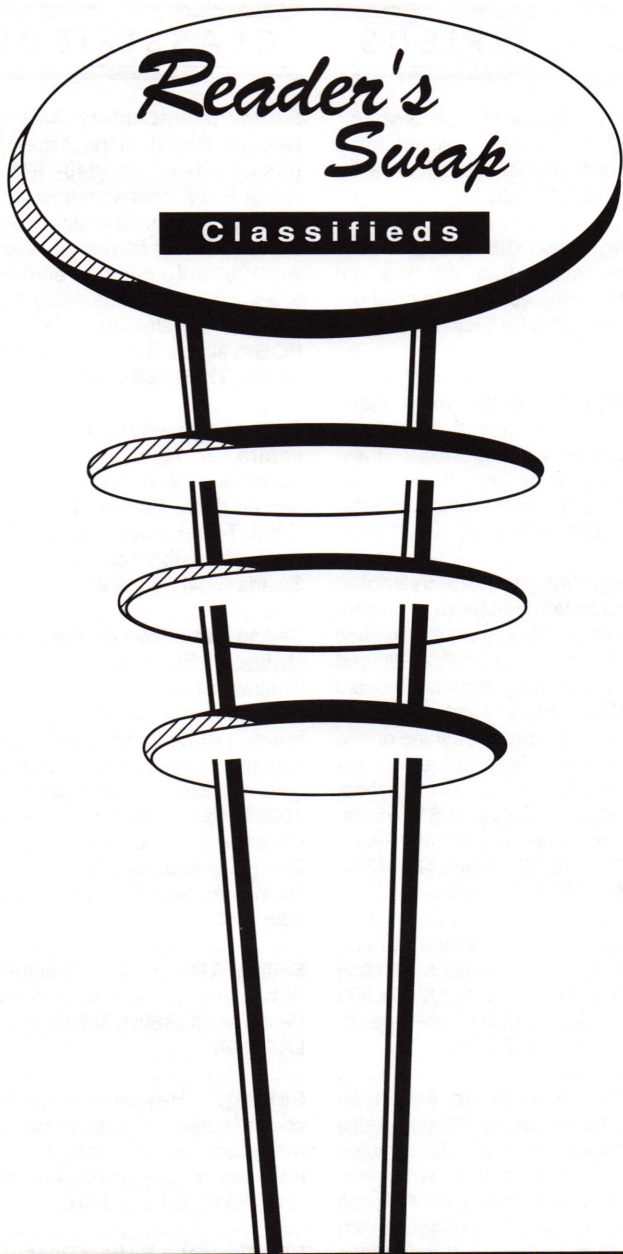
Cooper-Hewitt, National Design Museum preserves the country's largest collection of wallcoverings - more than 10,000 pieces of fabric, paper and other types of wallcoverings, the earliest example of which dates back to the 17th century. Like archeological discoveries, wallcoverings - often seen as mute and merely decorative furnishings - reveal, as well as any artifact

or object, clues about the period and culture in which they were created. Through August 27. Museum hours: Tuesday 10am-9pm; Wednesday-Saturday 10am-5pm; Sunday 12 noon-5pm. Admission \$3. (212) 860-6868.

*Fabulous Fifties Fashions: An Exhibition of California Fashion and Style From The 1950s* is being presented by the Anaheim Museum from July 1 to September 30. The exhibition's focus is on the glamour, style and flair of 1950s fashions. Fancy, elegant hats and long gloves will be displayed along with unique costume jewelry, scarfs, sunglasses and cosmetics.

1950s household objects, graphics and advertisements will help set the mood along with photographs, artifacts and historical information. Museum hours: Wednesday, Thursday, Friday 10am-4pm; Saturday Noon-4pm. (714) 778-3301. \*





## RATES:

Every Echoes Report **subscriber** is entitled to one free classified ad (maximum 15 words).

**Rates** are 25 cents per word, with a \$5.00 minimum. Phone number counts as one word, no charge for zip code. Payment must accompany ad (US funds only). Please type classified ads, thank you.

**Deadlines** for insertion are as follows:  
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Mashpee, MA 02649

**Or fax** with credit card number, expiration date and signature to:

(508) 428-0077 24 hours

**Wanted:** Fornassetti coffee table. Top dollar! Please call at anytime! (305) 522-1646 or (407) 982-3528.

**Wanted: FRANKART LAMPS** and other Art Deco Nudes as well as **ROBJ. PERFUME LAMPS**. Send photo and price to: PO Box 596553, Dallas, TX 75359. Tel: (214) 824-7917.

**Buyers of 20th Century Design:** Steuben, Daum, Galle, Lalique, Chihuly, Orrefors, Kosta Boda, Italian Glass, Venini, Barovier. Tel: 1-800-Buy-2Sell.

**Wanted:** Coffee cups and mugs wanted from diners, drive-ins, donut and coffee shops, restaurants, etc., Larry Spilkin, PO Box 5039, Southfield, Michigan 48086. (810) 642-3722.

**DO YOU PREFER BLONDES?? WE DO!!** We buy/sell Heywood Wakefield - '30s to '50s. Located in DC, but will travel! (202) 387-6980.

**Wanted:** Women's rubber rain boots of the 1950s. D. Seagrave, 111 Cleaveland Road #78, Pleasant Hill, CA 94523. (510) 934-4848.

**WANTED ART DECO CARPETS** Handmade carpets from the '20s - '50s: Arts & Crafts, Art Nouveau, Art Deco, Jugendstihl, Art Moderne. Send color photographs with sizes to: F.J. Hakimian, 136 East 57th Street, NY, NY 10022. (212) 371-6900. Fax (212) 753-0277.

**Wanted:** Finnish and Czech ceramics and glass by Liskova, Franck, Toikka, Salmenhaara. Charles Stendig, 301 E. 66 St., New York City, NY 10021-6205.

**Wanted:** George Nelson "thin edge" bed from Herman Miller, full or queen. Call (617) 338-5046.

**Wanted:** 4 Eames dining chairs (or more), prefer Texas area. Bruce Davis (214) 774-0499.

**Wanted:** California Pottery - Haldeman Dancing Ladies Figurines - California Pottery vases. Jennifer Blackerby, 431 Elizabeth St., Vacaville, CA 95688.

**Wanted:** Always buying '50s, '60s, '70s music-related posters, flyers, postcards, etc. Contact: "The Poster Addict" 1-800-677-1921.

**Wanted:** 27 or 45 square feet of '50s linoleum, tile, rugs. Prefer charreusse, coral, pink, grey, black, brown, solids, patterns. Consider any. Call weeknights 6-9pm. (612) 225-9938.

**Wanted:** "Roselane" pottery, made in Pasadena, CA. Please call Greg in San Diego, CA. (619) 299-6279.

**Wanted:** Original '50s diner corner booth and '50s fabric (preferably free-form and atomic shapes). Call Mike at (704) 343-9858.

**Wanted:** Quality clothing from the 1800s thru 1940s. Call (718) 365-8107 or write: Sandra Lynch, 306 East Mosholu Pkwy., Bronx, NY 10458.

**Wanted:** Heywood-Wakefield Hunt Cocktail table #C3718G (page 168, Rouland's Wakefield Modern Furniture Book). Call (913) 894-1327.

**Wanted:** Art Deco Chrome: cocktail shakers, lamps, ashtrays, bar accessories, etc. Fax Ed Lemire (401) 461-2370.

**Wanted:** Russel Wright Conant Ball American Modern 4-drawer dresser with 5-drawer tall chest, blonde finish. Mike Barlev, 15 Buena Place, Red Bank, NJ 07701.

**Wanted:** Dick Clark "Bandstand" memorabilia; '60s sprint car programs. Edie Koffron, 8600 N. 53rd, Brown Deer, WI 53223-3010. (414) 354-4850.

**Wanted:** Haeger Pottery. Send photos and prices to: David Dilley, 5243 S. Adams St., Marion, IN 46953.

**Wanted:** Looking for late '50s - late '60s designer (Italian) plastic furniture. Also plastic lamps. Looking for unusual hard plastic '50s - '60s salt/pepper shakers. Call Ron at (209) 297-4461.

**Wanted:** Hammered aluminum by Wendell August, A. Armour, Palmer-Smith, Cellini, Argental. Timothy Northrup, RD #1, Box 269A, Oneonta, NY 13820. (607) 433-0461.

**Wanted:** Old Wooden Canoes. David, 1290 Bay Dale Dr. #163, Arnold, MD 21012. (410) 366-2611.

**Wanted:** Value of a complete and working Bastien-Blessing 1954 soda fountain in excellent shape, 21 feet long with an ice cream section, sandwich, and griddle and 20 original stools, plus various extras such as pie cases, etc. If anyone knows the retail market value of this soda fountain, please call (508) 428-2324.

**Wanted:** I buy collectible stuffs '40s - '50s. Send me your list. Fax (310) 782-7327 to Cark.





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**Wanted:** Chase iced drink mixers #90090. Please call (603) 474-7611 or send (not with price) to: 115 Cimarron Dr. D-10, Seabrook, NH 03874.

**Wanted:** Italian & Scandinavian art glass; Herman Miller; Knoll; Heywood-Wakefield. (312) 338-4042.

**Wanted:** Paintings by St. Louis artists, 19th & 20th century. Rick Ege, 1158 Moorland Dr., St. Louis, MO 63117. (314) 647-9132.

**Wanted:** Erphila Czech pottery: yellow/black/red animal pitchers. A. Pepple, 5796 Foster Avenue, Worthington, OH 43085.

**Wanted:** 1950s George Nelson Ball Clock and 1960s vinyl Hand Chair. Curtis Gannon, 1422 N. 43rd Pl., Phoenix, AZ 85008-5404. (602) 273-7801.

**Wanted:** Russel Wright glasses or wood pieces. Please call (504) 524-5992.

**Wanted:** Information on Flexiclog shoes, also 1940s/1950s hair accessories - barrettes, etc. (no hats). Vanessa Ramsey, PO Box 291072, Hollywood, CA 90029.

**Wanted:** Working Atom clock or reasonable facsimile. Call Mark at (516) 431-9719.

**Junk For Joy** buys new/old fashion surplus, accessories, costume jewelry from 1950 - 1970. Bulk lots only! Send samples, quantities, prices to: Junk For Joy, 3314 W. Magnolia, Burbank, CA 91505. (818) 892-2323 Ron.

**Wanted:** Heywood-Wakefield bedroom suite. Thom Olson, 1982 Shady Oak Cir., Allison Park, PA 15101.

**Wanted:** Coconut chair. Kangaroo chair. Copy of *Populuxe* and *Mid-Century Modern*. Robert (516) 593-1926.

**Wanted:** Green bakelite flatware; McCoy; Seattle's World Fair. S.K. Page, 6810 21st Ave. NE, Seattle, WA 98115.

**Wanted:** Streamline Moderne - Bel Geddes to Neutra. Industrial, architecture, furniture & graphics. Send info: Kimball, Box 852, Lafayette, CA 94549.

**Wanted:** A copy of Cara Greenberg's

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book *Mid-Century Modern*. Call Madge at (415) 206-0334.

**Wanted:** Seltzer water bottles. Prefer metal or aluminum but will consider unique glass designs. Send picture: John Couch, 1535 Porter, White Lake, MI 48383. (810) 887-0775.

**Wanted:** Collectibles - Art Deco, Music-related, Western-theme. B.P., PO Box 55300, Durham, NC 27717.

**Wanted:** Looking to paint a reproduction or copy of your favorite Art Deco painting in the medium of your choice. (i.e. Tamara de Lempicka) Negotiable prices. Call Audrey (914) 534-7071.

**Wanted:** Modern Heywood Wakefield birch dining room set. Also interested in various Lloyd tubular chrome furniture. Please call Joanna at (413) 536-8403 after 6pm.

**Wanted:** 1950s poodle items - clothing, textiles, kitchen items, paper, figurines, any cartoonish poodle item. Elaine Butler, 233 S. Kingston Avenue, Rockwood, TN 37854. (615) 354-0857.

**Wanted:** Washing machine ads 1950-1969. Paul Walson, 2710 Conejo Canyon Ct. #32, Thousand Oaks, CA 91362.

**Wanted:** Howard Pierce, Sascha B., Matthew Adams, Roseville Futura & Mostique. John or Ken (303) 321-8969.

**Wanted:** Nancy Drew Mystery Stories. All titles from 1930s to 1960s. Surplus titles for sale or trade. Call Brenda at (718) 398-0643 after 8pm (est).

**Wanted:** Chrome cars & chrome lighters, Deco frames, World's Fair '39 plates & cool memorabilia. Send picture and info. to: A. Kauffman, 115 CPW., Ground Floor, New York, NY 10023.

**Wanted:** Floridania from the '30s. Florida tourist brochures, souvenirs, road maps, etc. Ken Breslauer, PO Box 12226, St. Petersburg, FL 33733.

**Selling:** Erte serigraph "Harvest" (signed). No. 131 of 578. Call (201) 786-6083.

**Selling:** Heywood-Wakefield, Russel Wright, Chase, Higgins glass, Starburst, Vintage Barbies, etc. Jennifer Peterson (501) 835-5807.

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**Selling:** George Nelson daybed - ebony frame with hairpin legs. Original fabric (small tears to back). \$850. (908) 707-0059.

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**Selling:** About the most Deco telephone - practical 1940s deskphone with horizontal lines. Polished, ready, use it! - \$59. As found - \$29. Many others. Catalogue: (608) 582-4124.

**Selling: Vintage Clothing Books:** Two reprinted complete and original volumes of *Draping and Designing With Scissors and Cloth, 1920* and *Draping and Designing With Scissors and Cloth, 1930*. Illustrations and instructions to drape clothing on the body or dress form in the true Art Deco mode. 8 1/2 x 11 inches, paperback, 56 pages, \$18.95 ea. plus \$2 postage ea. Antiquity Press, 1734 Scott St., St. Helena, CA 94574. Visa/MC (707) 967-9162.

**Selling:** Vintage costume jewelry, Lea Stein, Paris. Fabulous selection including the Fox. Susan Marks, Oh MY, PO Box 148375, Chicago, IL 60614. (312) 477-7782.

**Selling: (Alvar Aalto Furniture Exhibition Catalogue) Alvar Aalto Furniture 1929-1939.** 28 examples shown and described, wrappers, 1987, condition: very good, \$75, call or write for current catalogues with 1000's of out-of-print and period titles on Modernism and Post-Modernism. **Design References**, PO Box 92305, Rochester, New York 14692. (716) 889-7848.

**Selling:** Original George Nelson Coconut ottoman. Call (212) 678-4552.

**Selling: (20th-Century American Design Exhibition Catalogue) High Styles: Twentieth-Century American Design.** By David Hanks and others, cloth with dust jacket, 1985, condition: very good, \$125, call or write for current catalogues with 1000's of out-of-print and period titles on Modernism and Post-Modernism. **Design References**, PO Box 92305, Rochester, New York 14692. (716) 889-7848.

**Selling: Maxfield Parrish "Ecstasy"** playing cards in box. \$200. PO Box 3434, Simi Valley, CA 93093.

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**Selling: (20th-Century American Design Book) The American Design Adventure 1940-1975.** By Arthur Pulos, cloth with dust jacket, 1988, condition: very good, \$125, call or write for current catalogues with 1000's of out-of-print and period titles on Modernism and Post-Modernism. **Design References**, PO Box 92305, Rochester, New York 14692. (716) 889-7848.

**Selling:** 2 Gianfranco Fratini club chairs - 1965 by Cassina; Upholstered Bertoia chairs; George Nelson desk; Eames sofa; Eames Eiffel Tower base chairs (4); 2 Robjohn-Gibblings club chairs. Swartz (504) 283-3227.

**Selling: (American Art Deco Book) Ultimo.** By Ruth Vassos and illustrations by John Vassos, red cloth with embossed cover design in black, white and gold, 1930, condition: very good, \$300, call or write for current catalogues with 1000's of out-of-print and period titles on Modernism and Post-Modernism. **Design References**, PO Box 92305, Rochester, New York 14692. (716) 889-7848.

**Selling:** A Russel Wright small relish dish, snail shape, Oceana collection. Best offer: POB 80259, Baton Rouge, LA 70898.

**Selling:** Heywood-Wakefield cocktail tables, solid maple, carefully refinished. #M307, #M335. \$200 each, plus shipping. Michael Kaplan, (615) 531-2927 voice/fax.

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**Buying/Selling:** Deco insulated pitchers - Thermos, Manning



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Bowman, etc. Contact D. Amerling, 15 Pilgrim Road, Scarsdale, NY 10583.

**Buying/Selling: AMERICAN DINNERWARE:** Classic designs from the '30s - '70s. Franciscan, Metlox, Russel Wright, Vernon, Red Wing, Fiesta, Hall, etc. Cindy Cooper (913) 379-0428.

**Buying/Selling:** Perfume bottles, scarves. John Borek, 296 Melrose Street, Rochester, NY 14619.

**Buying/Selling: SATURDAY SWEETS ARTS & DESIGN** 20th century decorative arts and vintage costume jewelry - objects with intrinsic value. 507 S. Main Street, Great Barrington, MA 01230.

**Selling:** Art Deco to Sixties, Booth 28, Pioneer Antique Mall, Pioneer, Ohio. It's worth the stop! 4 miles north of Exit 2, Ohio Turnpike, 2 miles south of Michigan state line. Chase, Kensington, Russel Wright, vintage appliances, kitchen stuff, lamps, clocks, bookends, prints, pictures, deco frames, kitsch, etc. Mention this ad and receive 20% off total bill of booth 28 purchase (except if a sale is already in progress!). If you have special wants or need additional information, call dealer at telephone number (419) 843-2376 or fax (419) 843-6228. Address is C.J. Kheiry, 4622 Burningtreet Dr., Toledo, Ohio 43623.

**Selling:** Copy of out-of-print book "A Certain Style: The Art of The Plastic Handbag, 1949-59" by Robert Gottlieb and Frank Maresca. Book jacket slightly worn, \$45. Call (508) 420-1507.

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Visit our West coast warehouse! Large and frequent shipments from Europe and the United States: deco, moderne, retro, Victorian, ethnic, barkcloth florals, silk brocades, French paisleys, early American, linens, tapestries and weavings. (408) 476-9007.

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**Buying/Selling:** Electric kitchen appliances and electric toasters '30s to '50s. Electric Royal Rochester and Porcelier Coffee Sets. Lamps (TV & table) from 1930s to 1950s. Jane Ralston, 1009 Rte. 169, Woodstock, CT 06281.

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### Massachusetts Business For Sale

Established 16 years and still growing. Profitable and in prime location. Specializing in Art Deco - '50s furniture and furnishings, Bakelite and designer jewelry. Call (508) 465-2983.



*Things are going so great here at Echoes that we're in need of knowledgeable writers to join our swell team and contribute to Echoes on a quarterly or one-time basis. For more information, and a copy of our submission guidelines, call (508) 428-2324 or write:*

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### down by the sea

Longing for a place to relax by the sea, to feel cool balmy breezes and walk endless white beaches? Take a trip to the Motor Court at Seaside Village in Florida. The Motor Court features 1950s nostalgic-style rooms with nightly turndown service, butler service, daily newspaper, daily housekeeping and seasonal beach chairs for \$125-140 per night. For information or reservations call (904) 231-1320.

### hollywood at the el rey

Two Australian entrepreneurs have resurrected the El Rey Theatre on Wilshire Boulevard in Los Angeles, California. The Art Deco theater had been neglected for many years and subjected to vandalism, extensive alterations and fire damage before John Kaleel and Rodney Nardi decided to purchase the El Rey and turn it into a dance club. Using historic photos of the interior, Kaleel and Nardi were able to recreate a large portion of the original ArtDeco design scheme. While there is still restoration work to be done, the club is open on Thursday, Friday and Saturday nights from 9pm to 2am. \$10 cover.

### barbie in space?

Yes! Fifteen Barbies in aviation and spaceflight uniforms highlight a new display opening June 9 - "Flight Time Barbie: Dolls From The Popular Culture Collection of The National Air & Space Museum." The display features more than 50 artifacts, including Barbie dolls, other Mattel personalities, outfits and playsets. The display is made possible through the support of Mattel, and runs through September 4, 1995. For more information call (202) 357-1400.

### on the heels of a trend

Shoemaker Roger Vivier, the very same man credited with introducing the stiletto heel in 1955 and creating elegant satin pumps for Christian Dior dur-

ing the same decade, has opened a Paris boutique. A most timely move, considering the current love affair fashion designers have with the styles of the 1940s and '50s. Vivier's new creations can be found at Barney's New York in the U.S. or at his boutique, 24 Rue de Grenelle, 75007, Paris.

### marilyn's special day

Marilyn Monroe would have been 70 years old this June 1st. To recognize this surreal event, the United States post office is releasing a commemorative postage stamp. Now the obvious question is - will Marilyn outsell Elvis?

### bitchin' kitchen

Suite Lorain, that 8,000 square foot emporium of Deco-'50s located in Cleveland, Ohio will soon have their inside coffee shop open, complete with vintage booths and a diner-style counter with barstools! Stop by and try their coffee - we're sure it's delicious!

### saks sacks a deco gem

Saks Fifth Avenue has acquired the old I. Magnin Beverly Hills building to use as their Men's Store. The Art Deco building was designed in 1936 by the architects John and Donald Parkinson, with the Magnin store being added in 1939 by Myron Hunt and H.C. Chambers, and is a locally significant Deco structure.

### the wolfsonian

The Wolfsonian Research Center, part of the Wolfsonian, was founded in 1986 to create and operate two museum and research center facilities in Miami Beach, Florida and Genoa, Italy and to promote a variety of activities in the field of decorative, design and propaganda arts in the United States and Europe. The Wolfsonian's inaugural exhibition, "Designing Modernity: The Arts of Reform and Persuasion, 1885-1945," will

open in November 1995 and travel to national and international sites.

Located in Miami Beach's Art Deco District, the Wolfsonian houses over 9,000 decorative arts and industrial design objects and over 500 paintings and sculptures from 1885 to 1945. The United States, Great Britain, Germany, Italy, and the Netherlands are the countries most comprehensively represented. The Wolfsonian library oversees a collection of approximately 40,000 rare books, periodicals and ephemera as well as standard reference material. And nearly 20,000 drawings, posters and prints complement the stylistic, cultural, and political themes represented by the decorative arts and library collections. For further information on the upcoming exhibition or the Wolfsonian itself, call (305) 531-1001.

### fashion fascination

The fashion world is currently fascinated with the look of the 1940s and '50s eras, and summer styles are reflecting this trend. Slim silhouettes with just-below-the-knee pencil skirts are all the rage. Look for fitted jackets, thin snakeskin belts, platform mary janes, and dramatic accessories - large brooches, big cuff bracelets, hats with net veils, and small square handbags or slim, smart clutches. Hitting the beach? This season's swimsuits evoke the pinup-style glamour of the fifties, with their high-waisted bottoms and curve-emphasizing tops, while (gloriously!) providing more body coverage. Sunglasses are also getting into the retro act, with classic tortoiseshell frames being released by Ray-Ban, Calvin Klein, Giorgio Armani Occhiali, Anne Klein, and many others.

### machine art

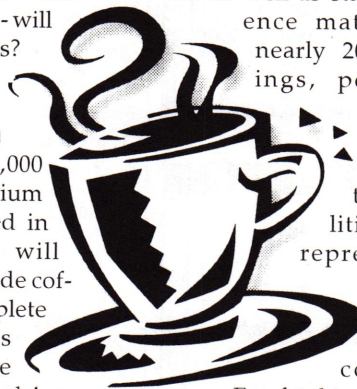
The catalog for the 1934 Machine Art Exhibition has been reprinted for the first time since its original issue. Published by the Museum of Modern Art in conjunction with their reinstallation of more than 100 objects from the original 1934 exhibition (until June 4), the catalog includes a new introduction by Philip Johnson. The paperback catalog is available at the MOMA Book Store for \$9.95 (212-708-9400).

### open house

Eliel Saarinen's house at Cranbrook Academy has been fully restored and is open to the public. Gregory Wittkopp, director of the Cranbrook Art Museum, began the restoration in 1988, using architectural drawings, photographs and magazine articles to gain insights into the house's original appearance. Wittkopp recruited Cranbrook graduate students to help with the restoration, recreating Loja Saarinen's textiles and other original appointments. Saarinen House is now part of the Cranbrook Art Museum, and is open to tour from May to October.

### tropical doyle

William Doyle Galleries has announced its expansion into the Florida region with the appointment of Lorraine S. Tuohy as Regional Representative. The establishment of a Florida office is targeted to respond to the region's need for an auction house that can provide estate appraisal and liquidation services and successfully market important collections and valuable individual consignments to an international audience in New York. Kathleen M. Doyle commented, "A significant percentage of our clients spend a portion of their year in Florida. By establishing a base in the region, we will be even better equipped to serve their needs." For more information on the Florida office call (305) 661-9832. \*







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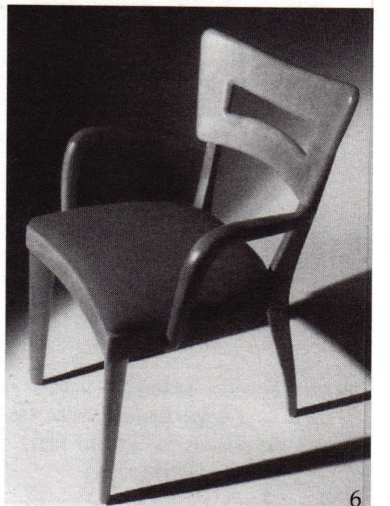
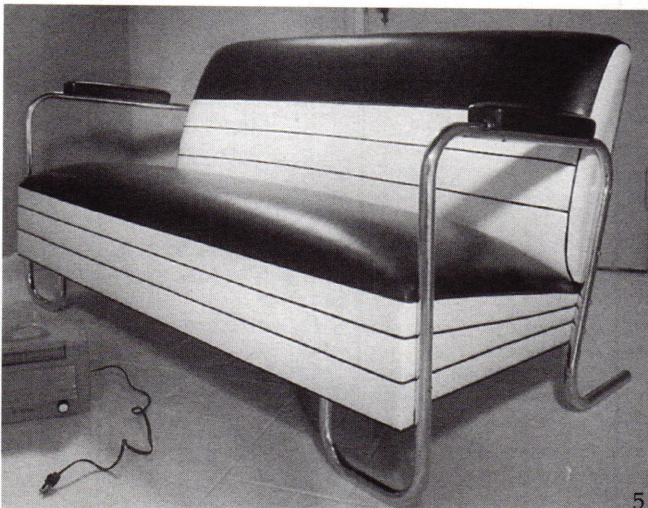
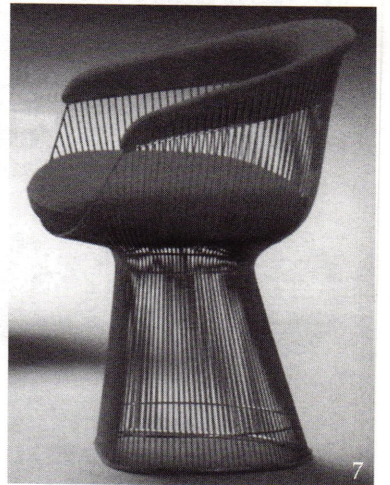
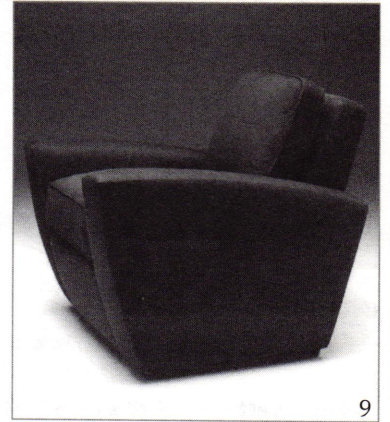
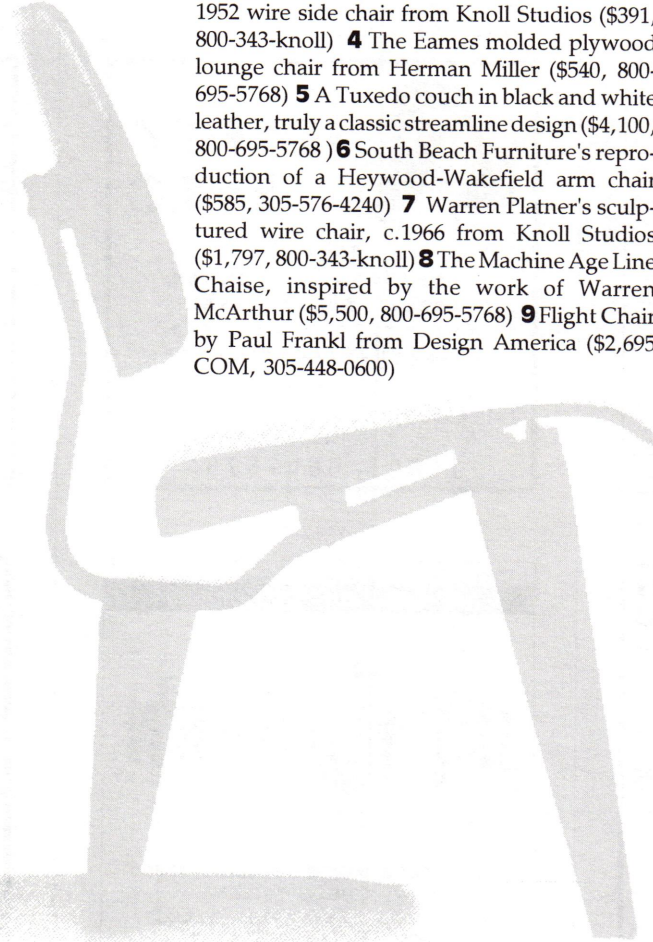
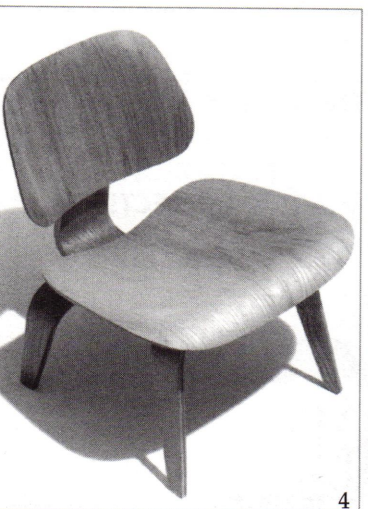
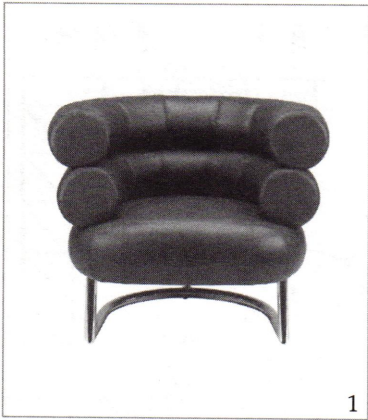




# Last Look

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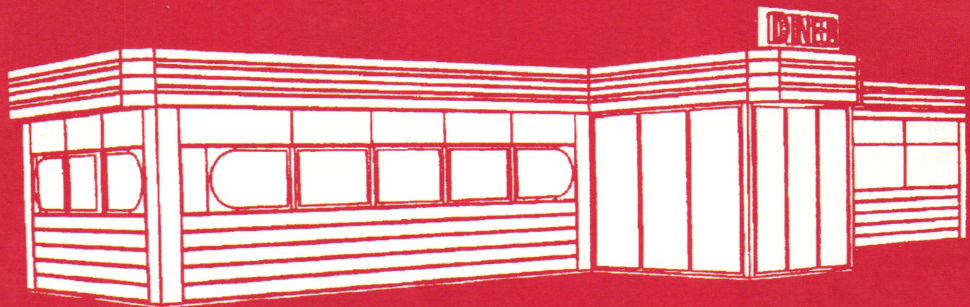
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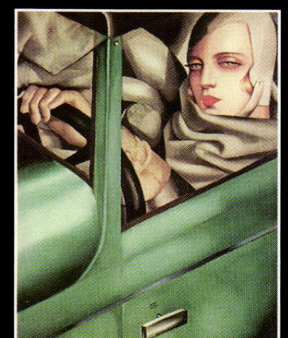
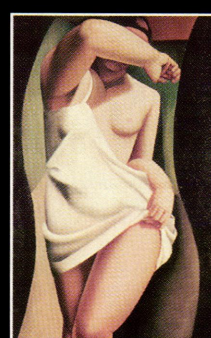
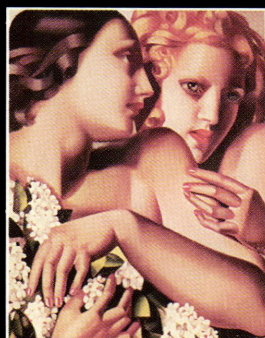
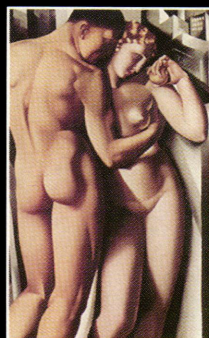
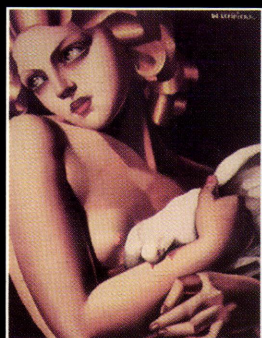
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