

ECHOES

THE MAGAZINE OF CLASSIC MODERN STYLE + DESIGN

Moderne Masterpiece by Lloyd Wright
Danish Modern's back in favor | **Expo 67** | Souvenir Buildings
Studio Glass by **Michael and Frances Higgins**
Cowan Pottery's innovative Modernist ceramics
1930s "Home of Tomorrow" - **The Butler House**

EXPIRES DATE 12/01/1999
197-2813
BULK RATE
U S POSTAGE
MILWAUKEE, WI
PERMIT # 1826



Fall 1997
USA \$4.95
Canada \$6.00

& INDUSTRIAL DESIGN SHOP

ART



SPECIALIZING IN

- 1960's Specialists
- American Deco
- 1950's Design
- Collectibles
- Italian Glass
- Furniture
- Paintings
- Sculptures
- Industrial Designs
- **Select from our world famous collections**

BUYING-SELLING-RENTING

DONALD DESKEY
GEORGE NELSON
SAARINEN
KNOLL ASSOC.
MARCELLO FANTONI
GILBERT ROHDE
VENINI GLASS
SEGUSO
D.H. CHIPARUS
EAMES
ORREFORES
GOLDSCHIEDER
KEITH HARING
VERNER PANTON
FULVIO BIANCONI
PICASSO
MIRO
K.F. HAGENAUER
SPRATLING
and many more!!

"one stop shop
for 20th Century Decorative Arts"
We cater to the DESIGN, MOVIE,
FASHION, AND COMMERCIAL INDUSTRY

399 Lafayette Street @ 4th St./ New York City

212-477-0116 / FAX 212-477-1420

HRS. MON-SAT 11:30 AM - 6:30 PM

<http://www.deco-echoes.com/artandinddesign/>

on the cover

Twin Deco Frankart ladies flank a rediscovered fireplace in the Rabkin living room, just one of many stunning features in the renovated Lloyd Wright-designed streamline moderne home featured in Modern Spaces.

features

34 Higgins Glass

Michael and Frances Higgins' rediscovery and mastery of the technique of glass fusing placed them among the forerunners of the American studio glass movement during the 1950s. Today, almost 50 years since their first glass creations emerged from the kiln, they continue to win acclaim from collectors and critics alike. By Donald-Brian Johnson.

38 The Butler House

The Butler House, a monolithic 13,000 square foot concrete and steel building designed by businessman Earl Butler and architect George Kraetsch, possesses many striking similarities to Norman Bel Geddes' *House of Tomorrow*, and stands as a superb example of the streamlined aesthetic of the 1930s. By Mark Blunck.

42 Cowan Pottery

During the brief years before the Jazz Age was eclipsed by the Great Depression, Cowan Pottery produced some of the most innovative Modernist ceramics of the 20th century. By Mark Bassett and Victoria Naumann.

46 Danish Design

After almost two decades in eclipse, Danish modern - with its simplicity of form and absence of ornamentation - is coming back into favor, following the cycles of fashion and the current interest in Fifties revivalism. By Judith B. Gura.

50 Modern Spaces: Rabkin House

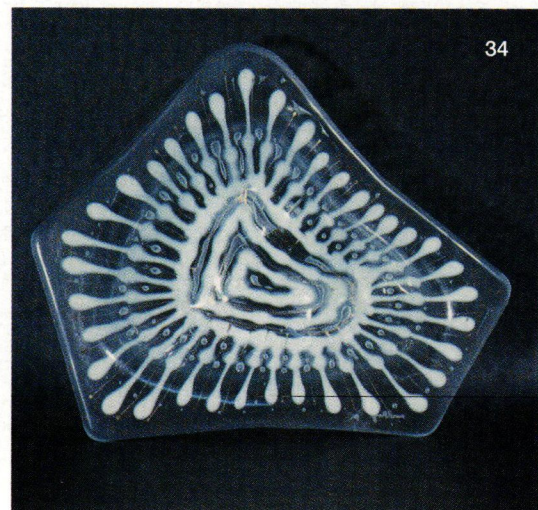
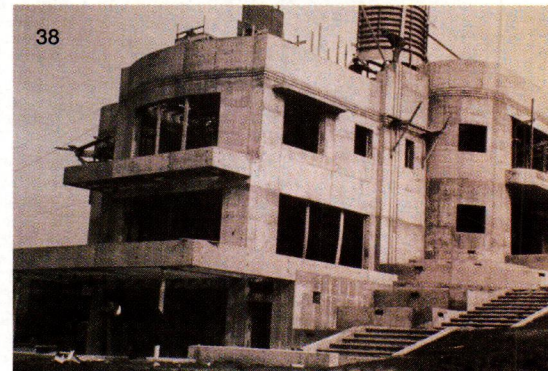
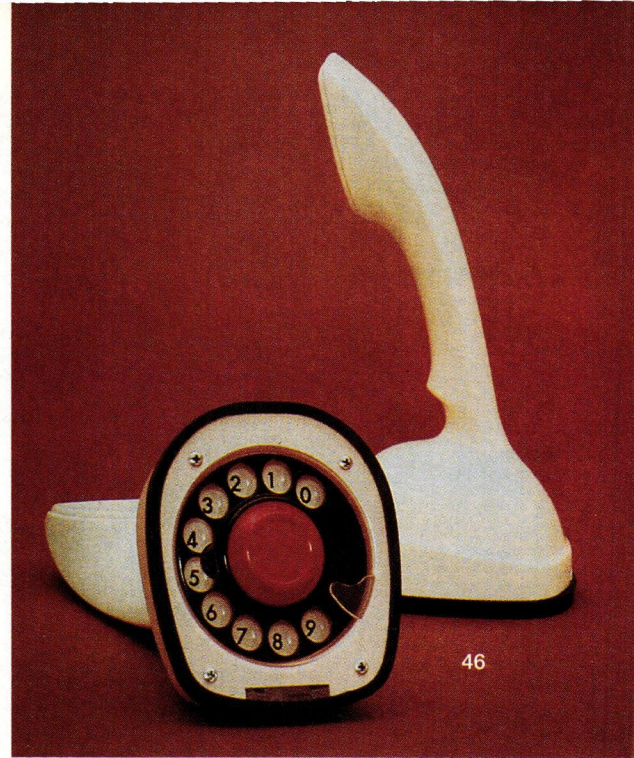
In 1937 Lloyd Wright, together with an international cast of Thirties industrial designers, created a striking residence for cellist Walker Evans and his wife. Fifty-two years and six owners later Michael and Ginger Rabkin acquired the house in a state of disrepair. The ensuing restoration restored the home to its original plans, and a delightfully livable contemporary recreation of the "new informality" of the period. By Ginger Moro.

departments

- 5 **What's Hot**
- 8 **First Person** Visiting the Eames house.
- 10 **Up Close** Souvenir Buildings: Miniature Monuments.
- 12 **Modern Eye** Disks on design, Revereware®, Bernard Rosenthal, Seltzer
- 14 **Spotlight** Thirty years ago Canada's Expo 67 showed us the future.
- 16 **On View** Driving Fashion, Berenice Abbott, Art Smith Modernist Jewelry...
- 18 **Modernism, eh?** Reporting on modernism in Canada.
- 20 **Echoes Abroad** Reporting on the modern market in Europe.
- 22 **Fashion Forecast** This fall Pucci is back, along with lingerie and men's suits.
- 24 **Fashion Forecast 2** Hats, gloves, and fur stoles are this season's hot accessories.
- 26 **A Piece On Glass** Ercole Barovier's fused glass of the post-war years.
- 30 **Auction Highlights**
- 60 **Object Focus**
- 64 **Calendar**
- 68 **Show Updates**
- 75 **Bookstore**
- 87 **Classifieds**
- 98 **End Notes**

subscriptions

- Have a question? A problem? For information regarding subscriptions, call our toll-free number (800) 695-5768, or visit our web site at <http://www.deco-echoes.com>. Otherwise, mail your questions, complaints, or suggestions to PO Box 2321, Mashpee, Mass 02649, fax to (508) 428-0077, or e-mail to hey@deco-echoes.com.



VALERIO

ART DECO

SPECIALIZES IN AUTHENTIC
ART DECO FURNITURE,
ART GLASS, SCULPTURE,
AND ACCESSORIES.

"STREETS OF MAYFAIR"
2901 FLORIDA AVENUE, #806
MIAMI, FLORIDA 33133 USA
TELEPHONE: 305-448-6779
FAX: 305-444-1634



modern design

at Christie's South Kensington, London

The sale will include progressive design from 1930 to the present day and will feature furniture, glass, ceramics, posters, jewellery and textiles.

AUCTION:
12 November 1997 at 2pm

ENQUIRIES:
Simon Andrews on (44171) 321 3445

CATALOGUES:
Tel: (718) 784 1480 Fax: (718) 786 0941



'Ariel vase' 1945, by E. Ohstrom.
Estimate: £800-1,200 (\$1,200-1,900)

CHRISTIE'S

SOUTH KENSINGTON

85 Old Brompton Road, London SW7 3LD Tel: (44171) 581 7611 Fax: (44171) 321 3321 Internet: <http://www.christies.com>

Gio Ponti



Armchair, vinyl and suede
Hotel Parco dei Principi,
Rome, 1964.

Low Table, glass & ash wood
Italy, 1954.



Frank Rogin Inc

20th Century Objects of Art & Design
Specializing in European furniture from the 1920's through 1960's
21 Mercer Street, New York, NY 10013, Tel: 212.431.6545

ECHOES MAGAZINE

Deco Echoes® Publications

Post Office Box 2321
Mashpee, MA 02649
T (508) 428-2324 F (508) 428-0077
e-mail: hey@deco-echoes.com
web: <http://www.deco-echoes.com>

Publisher Wm. Scott Cheverie
e-mail publishr@deco-echoes.com

Editor Suzanne M. Cheverie
e-mail smc.edit@deco-echoes.com

Copy Editor Louis C. Emond III

Office Manager Ann W. Gordon

Web Site Manager Danielle Feuillan

U.K. Rep. Laurence Lattimore
5-7 Battis Way, Romford, Essex,
London RM1-2TU

T (0170) 873-8095

e-mail laurie@art-deco.demon.co.uk

Contributors

Simon Andrews
David Anger
Mark Bassett
Sara Bergman
Mark Blunck
Steven Cabella
Cora Golden
Judith B. Gura
Donald-Brian Johnson
Marianne Lamonaca
Howard J. Lockwood
Ginger Moro
Victoria Naumann
Monica Schnee
Jim Sweeney

Echoes Magazine (ISSN 1089-7046) is a quarterly (four issues per year) publication focused entirely on classic 20th century modern style & design.

Subscription Information Annual subscriptions are available in the U.S. for \$18.95, or two years for \$34.00; in Canada \$22.50 for one year, \$40.50 for two years; Foreign \$29.95 for one year, \$54.00 for two years (foreign subscribers add \$20 per year for air mail delivery). All subscriptions payable in advance. Subscriptions include four quarterly issues of Echoes magazine. Newsstand copies, \$4.95 in the U.S., \$6.00 in Canada.

For subscriptions or address changes write to Echoes magazine, PO Box 2321, Mashpee, MA 02649, or call (508) 428-2324. Visa, MC, Discover and Amex accepted. Please allow 6-8 weeks for subscriptions to commence.

Echoes on the internet Subscription and back issue information may be obtained on the Deco Echoes web site, along with past articles, online vintage shops, an online bookstore, catalog, calendar, classifieds, the modern map vintage shop locator, Deco society listings, and more! <http://www.deco-echoes.com>

All rights reserved. No part of this publication may be reproduced in any way, electronic, mechanical, photocopying, recording, or otherwise, or stored in a retrieval system, without prior written permission from Deco Echoes Publications. Printed in the U.S.A.

ITALIAN & SCANDINAVIAN GLASS of the 20th Century



VETRERIA
Aureliano Toso
MURANO

BAROVIER & TOSO
MURANO

Verrini
Murano
ITALIA

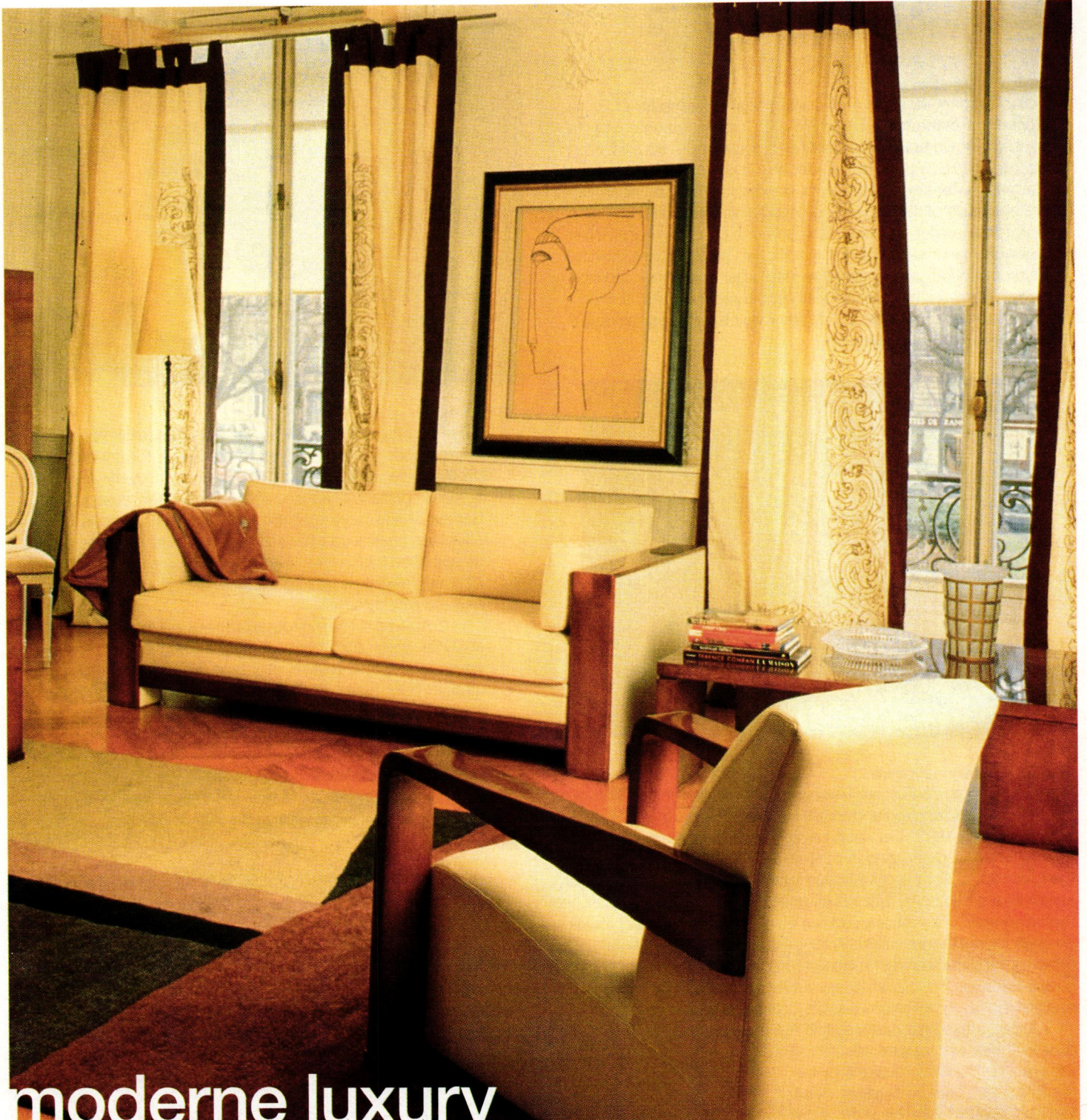
KOSTA



HUUTAJARVI
1793

by appointment:
T (212) 715-0163
F (413) 684-0144

the GUCCI Building
685 Fifth Avenue, Suite 1003
New York, NY 10022



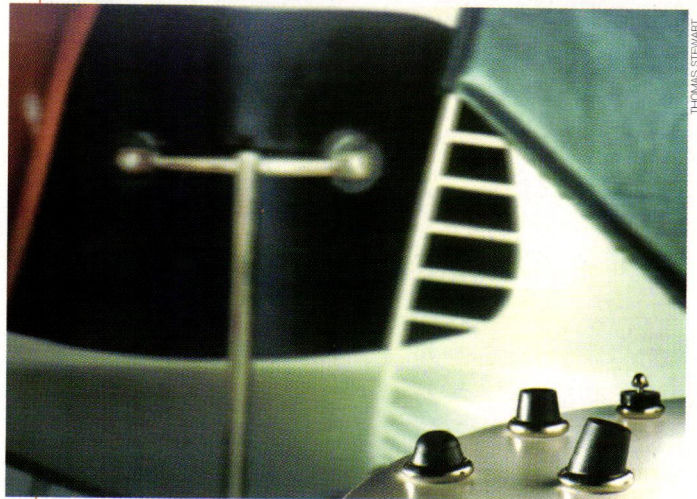
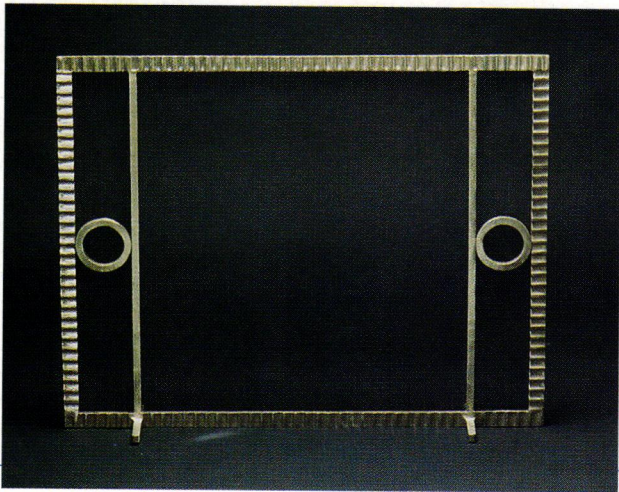
moderne luxury

Hughes Chevalier's French moderne furniture was first introduced in Europe by the Paris-based firm over 20 years ago. Minimalist, but not hard-edged, the collection is appreciated for its sensuous forms and luxurious materials. Several years ago, the firm's founder-namesake sold the company to Bernard and Herve Ogliastro, two of the great grandsons of Louis Vuitton. They brought aboard Alain Caradeuc to lead the company into the 21st century. Mr. Caradeuc holds an impressive background in both fashion and design - he helped launch couturier Thierry Mugler and Esprit in Southern Europe, and he has worked closely with designers Andree Putman and Ettore Sottsass. His new collection for Chevalier evokes the streamlined designs of Jean-Michel Frank, whom he cites as an inspiration. For further information contact Studium V in New York, the company's U.S. representative (212) 486-1811.

What's Hot Items To Take Note Of...

Deco Firescreens

Color, texture, design, and craftsmanship combine in Brian Russell's freestanding firescreens to create objects of rare beauty. Shown below, his *Circle Deco* screen (\$1,600) - forged of solid bronze with black wire mesh - is just one example from Russell's extensive collection of handmade firescreens which are evocative of the ironwork of Raymond Subes. Each screen is made to order, in the customer's choice of size and finish (solid bronze or steel finished in antiqued black, brown bronze, rust, or natural), with a ten week lead time. For further information on Russell's firescreens or his furniture, sculpture, or architectural details call (901) 867-7300 or visit his web site at <http://www.brianrusselldesigns.com>.



THOMAS STEWART

Eames Furniture Glides

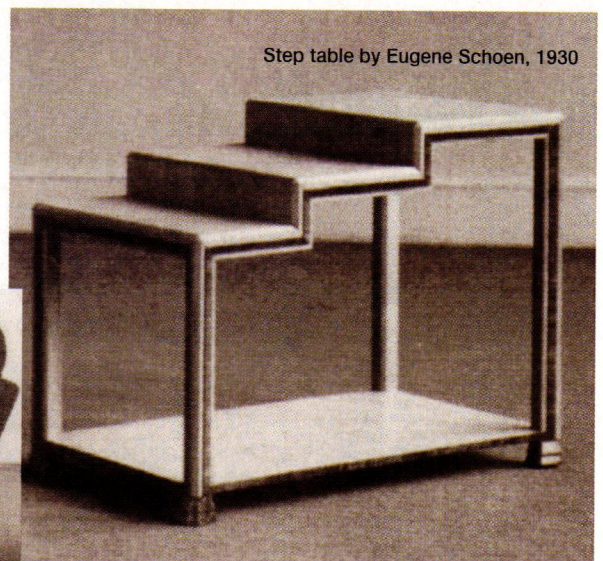
Take a look at this picture; what do you see? If you are an Eames connoisseur, you would recognize the small pieces on the table as Eames furniture glides, an identifying characteristic on early examples of Charles Eames' designs. Later Eames chairs have different feet. Graham Mancha of England has unearthed a limited supply of these authentic glides, as specified by Charles Eames for use on some of his most famous designs, including the *DKR*, *DCM*, *LCM*, *DAX*, *ESU*, and the *671* ottoman.

Illustrated in the photograph above are (from left to right): an *Eiffel Tower DKR* push-on boot-type glide in black neoprene rubber and steel; a later-type *ESU/early 671* ottoman straight boot-type glide (can also be used on early Saarinen *Womb* chairs); a *DCM/LCM/DAX/LAX* angled boot-type glide (can also be used on early Eames metal leg tables); and an *Eiffel Tower DKR* "Dome of Silence" as used on the first version of the *Eiffel Tower* base. All glides are £5 (UK pounds) each plus postage. For further information call 44 (0) 1296-615121 or e-mail graham@mancha.demon.co.uk.

Schmie & Kotzian Modern

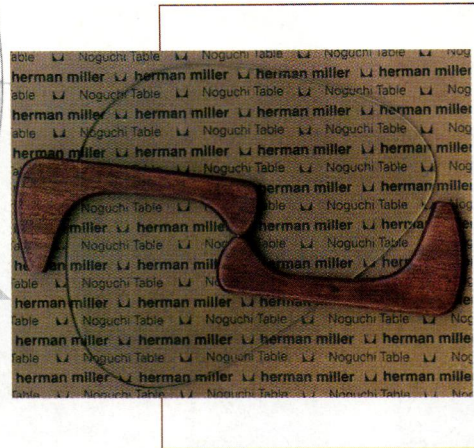
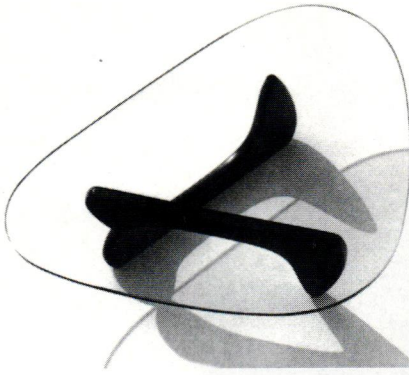
Schmie & Kotzian was founded in London in 1908 by cabinetmakers Karl Schmie and Henry Kotzian. The partnership moved to New York in 1912 and soon became one of the more prominent cabinet shops, specializing in custom work for interior designers. In the mid-1920s, Schmie & Kotzian integrated the emerging modern style with the traditional, historically accurate designs which had been their mainstay. They introduced many innovative designs, providing an even more diverse selection for their sophisticated clientele. The roster of modern architects, decorators, and interior designers who chose Schmie & Kotzian to execute their designs for commercial and residential commissions bespeaks their preeminence in the trade.

Today, these historically significant pieces are once again available to those who appreciate good modern design. The blueprints for over 1,000 classic designs by Eugene Schoen, Donald Deskey, Ralph Walker, Walter von Nessen, Paul McAlister, Ely Jacques Kahn, Dorothy Draper, and many others are available for a licensing fee to be used for reproduction by a cabinetmaker of your choice, or Schmie & Kotzian can build the design for you for an additional fee. To receive a catalog and further information call (800) 366-3376.



Step table by Eugene Schoen, 1930

Lounge chair by Ernst Schwadron, 1940



Pocket-Sized Noguchi

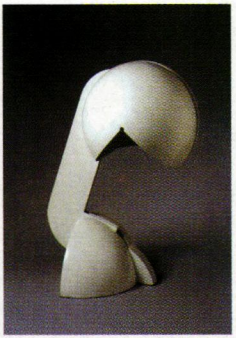
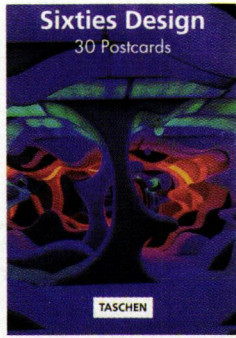
The *Noguchi Table* was designed in 1948 by Isamu Noguchi, one of this century's most renowned sculptors and designers, to embody a balance of sculptural form and everyday function. The table is made of just three pieces - a plate glass top and two walnut legs - which unite in an organic whole, blending in harmony. Produced by Herman Miller from 1948 through 1973, the company reissued the design in 1984 as part of their Herman Miller for the Home Collection. This miniature scale model of the timeless design is constructed of a solid walnut base with a glass top. 1 7/8" x 6 1/4". \$24 each + \$3 shipping. To order call (800) 695-5768.



Predicting A Comeback

Introduced in 1958, the Philco *Predicta* line rejuvenated the industry and made TV fun again. Unfortunately, poor picture tube performance and unreliability plagued the line and it was dropped by Philco in 1960.

Today, CB Electronics of North Carolina has solved those problems, reproducing the *Predicta Pedestal* with modern electronic components - an RCA ColorTrak chassis and picture tube - and all the modern-day amenities, including Universal Remote. The cabinets - handcrafted in mahogany - are authentic replicas right down to the knobs used. Available in two sizes (20" tube) \$1,699 and (25" tube) \$1,999, each unit is made to order. For further information contact **CB Electronics** at (704) 698-0062.



Sixties Postcards

The Sixties are vividly depicted in this striking collection of postcards showcasing images and objects from that high-impact decade. From Peter Max's *Love* poster to Vidal Sassoon hairstyles, Olivetti's *Valentine* typewriter, Barbarella, and the *Globe* chair they're all here, ready to accept a stamp if you can part with them. 30 postcards 4 1/2" x 6 3/8". \$5.99 + \$2 shipping. To order call (800) 695-5768.



Vintage Greetings

Designed by graphic artist Michael Caviasca, these greeting cards have vintage appeal! Covering birthday, thank you, miss you, get well, and anniversary occasions, the cards come as the set of 12 shown above for \$24 + \$2 shipping. To order call (800) 695-5768 or (508) 428-2324.



A Visit to the Eames House

For the past eight years I had looked at numerous photos of the Eames House in books and magazines. I read all the information I could find and purchased the *Life* issue from September 11, 1950. In one photo a dapper bowtied Charles is standing next to a painted heating duct while another image shows Ray looking down from the bedroom loft while Charles reads in the alcove. In June of 1994 I had a dream that I became a camera panning along the front of the house and then the interior. I once asked a San Francisco furniture dealer who had seen the house if the effect is as great when you see it in person. He simply replied, "Yes."

A sunny Fall morning was the backdrop for my first visit to the Eames House. I was traveling with my cousin's wife Beverly, driving out to Pacific Palisades from their home in Culver City. I had told Shelley Mills (the wife of Eames' grandson) that we would be there around 11 o'clock. As we drove through this beautiful area my excitement began to increase. We missed the turnoff onto Chautauqua Boulevard and had to backtrack. Traveling down the road I saw a telephone pole with a sign reading 203/205 and I thought that this must be the house. When we reached the parking area I could see the studio with its bright red panel. It's difficult to describe the feelings of joy and anticipation that I felt at that time.

We got out of the car and walked to the studio where we met Ms. Mills. She reminded us of the rules concerning photography and ended with "You're on your own." My dream was about to come true.

As Beverly and I walked towards the studio I absorbed every detail into memory. The glass and steel, primary colored panels, wireglass, and the interior with the Eames Storage Units on both the main floor and loft. Walking along the railroad tie sidewalk I observed

the intricate details of the construction and looked upward to the diagonal bracing. We came upon the courtyard full of plants, and standing before us was the house of my dreams. All the photos that I had seen, the two viewings of *House - After Five Years of Living*, the reading of numerous articles and books, and my dream, could not prepare me for the overwhelming impact I experienced upon seeing this eloquent Modernist statement.

We kept walking, looking out to the meadow and then into the kitchen/dining area. Eames dining chairs caught my eye along with the low wire base table. Proceeding along the expansive window wall I realized that this house was more than everything I had read or dreamt about. The translucent glass adjacent to clear and the primary colored panels were examples of excellence. I came to the front door which was wide open and looked at the inviting spiral staircase and the alcove enclosure. We walked further along the house and admired the precise construction details, spotting Charles's personal lounge chair and ottoman with its well-worn leather upholstery through the glass. When I looked up to the 17-foot exposed steel truss and metal deck ceiling I thought - this is even more impressive than the magnificent Julius Shulman photographs hinted at.

I returned to the front door, walked down the five wooden steps out into the meadow and stopped at about 20 feet. Slowly turning around I looked back at the house behind the eucalyptus trees, taking in every nuance and detail of the windows, grids, and reflections of nature, finally realizing that I was seeing perfection. I stood out in the meadow and gave Beverly a hug as I was glad someone was there to share this experience with me. She walked through the meadow and admired the house and its magnificent setting > 62

DESIGNS ON DECOR



Isamu Noguchi Birch and Metal
"Rudder" Stools and "Rudder"
Dining Table, circa 1949,
height of stools 17 in. (42.5 cm.);
height of table 21 in. (65 cm.);
width 51 in. (127.5 cm.).
Auction estimate for each stool:
\$5,000–7,000
Auction estimate for table:
\$5,000–7,000

20TH CENTURY DECORATIVE ARTS

Auction in Chicago: Sunday, November 2, 1997 Exhibition opens: Tuesday, October 28 at 10 a.m.

SOTHEBY'S

FOR MORE INFORMATION, PLEASE CONTACT MARCUS TREMONTA AT (312) 670-0010 OR FAX (312) 670-4248.
To purchase an illustrated catalogue, please call (312) 670-0010. Sotheby's, 215 West Ohio Street, Chicago, IL 60610

ODELAS ANTIQUES

Odetto Lastra
45-11 Harrison Place
Union City, NJ 07087
201 330-9633

**Buying and Selling
20th Century Art Glass, 1930 to 1980**

Vaso Informale, Venini e C.
Design: Fulvio Bianconi 1968, High: 42 cm.
Ref: Catalogo verde No. 711
Gli artisti di Venini, Page 157, Photo 235



Souvenir Buildings

Miniature Monuments



ABOVE: *A Century of Progress, Chicago, 1933*. A miniature of the Fair's Sears Roebuck Building is flanked by the Travel and Transportation Building and the tri-towered Federal Building; RIGHT: *London*. A pair of Westminster Cathedral coin banks frame the Masonic Peace Memorial and Temple Bar coin bank. Three Cleopatra's Needles loom in the background.



David Weingarten started collecting souvenir buildings when he was an architecture student touring Europe in 1976 with his uncle, the late architect Charles Moore. On a visit to the cathedral in Speyer, Germany, they each bought copper-plated pot metal models of the building.

Weingarten, who went on to become a co-founder of Ace Architects in Oakland, Calif., and his partner Margaret Majua now have what is probably the largest private collection of souvenir buildings in the country: over 3,000 buildings, representing 1,200 different structures. Among them are 100 Statues of Liberty, 75 Empire State Buildings, and 30 Space Needles. He still has the model of Speyer Cathedral as well.

Like many collecting interests, souvenir buildings took a while to become a serious passion for Weingarten. "We had some buildings for a while before we realized we were collecting these things," he told *Echoes* in an interview. Now, he has gone so far as to renovate a barn on his property to house and display the collection. He calls the structure the "building building."

Weingarten and Majua discuss their collection and the hobby in general in the newly-released *Souvenir Buildings/Miniature Monuments From the Collection of Ace Architects*.

Souvenir buildings usually measure from one to ten inches high, although a few rare buildings are several feet high. Their materials vary, but are most often glass, porcelain, cast iron, cast lead, pot metal, sterling silver, pottery, brass, plastic, pewter or cast resin.

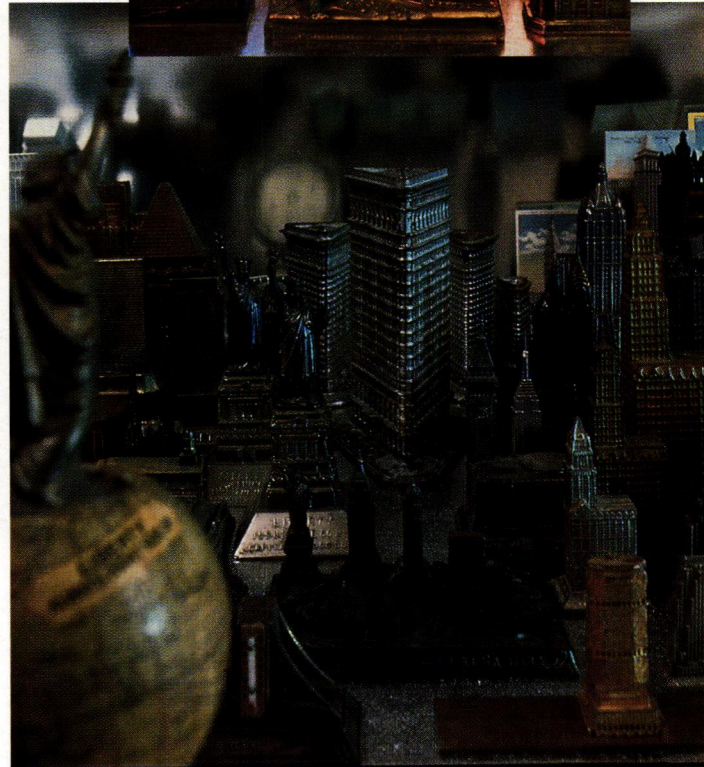
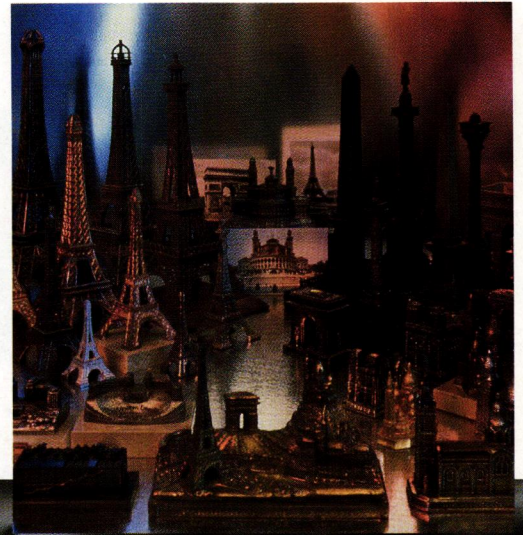
Modern souvenir buildings date from the 1870s and the rise of popular tourism in Europe and the United States. Americans visiting Europe bought replicas of major tourist sites as souvenirs. The United States Centennial in 1876 was a major factor, with many replicas of Philadelphia's Independence Hall being produced. Also boosting the industry was the completion of the Statue of Liberty in 1888; many models of that landmark statue were made.

American souvenir buildings differ from European souvenir buildings in that European buildings usually represent major tourist/cultural attractions, while American buildings include that category, but also include more modest or even obscure structures, such as banks, office buildings, stadiums, even grain elevators. For instance, Weingarten has a replica of the Peace Arch in Blaine, Washington. Also, not all souvenir buildings are "souvenirs." Some were given out as advertising promotions or awards to employees.

Selections from the collection have been shown in several venues in the past two years, including the San Francisco Museum of



THIS PAGE, CLOCKWISE FROM LEFT: *Statue of Liberty*. If Lady Liberty is not the scarcest souvenir, she is the most variable. The collection includes 100 examples, and no two are alike; *Paris*. A miniature cityscape (front center) includes tout de Paris - the Eiffel Tower, L'Arc de Triomphe, Sacre Coeur, and Trocadero. The souvenir Centre Georges Pompidou (left front) was cast in Spain in the 1980s; *New York*. Gotham's gang of high-rise souvenirs include several castings of the Flatiron Building (center), Woolworth and RCA buildings (right), as well as the former Pan Am Building (front right) fixed to a ruler and presented at the tower's opening in 1963.



Modern Art, the Art Institute of Chicago, and the American Architectural Foundation's Washington headquarters, the Octagon. Weingarten hopes for more shows, including one in New York.

As a collectible, souvenir buildings are attractive for several reasons. For starters, they're generally very reasonable in price. "You can put together a very nice collection of buildings that are under \$20 apiece," says Dixie Trainer, who runs the Souvenir Building Collectors Society. Trainer, a general collector, has somewhere between 1,500 and 1,800 models.

Pricing is very fluid, Trainer notes. The factors influencing prices are rarity, desirability, and condition, as with most collectibles. Age is not as critical as with other collectible categories, but discontinued models, or models of demolished buildings, can command higher prices. The low end of the scale is \$8 to \$20, encompassing common, readily available buildings, such as the U.S. Capitol or the Eiffel Tower. The "very high range," as Trainer puts it, is \$250 and up. Some rare buildings have sold for several thousand dollars.

In some instances, Weingarten notes, souvenir buildings are "cross collectible," so souvenir collectors compete with other types of collectors, which tends to drive prices up. One example is coin banks, which are also sought by coin bank and banking memorabilia

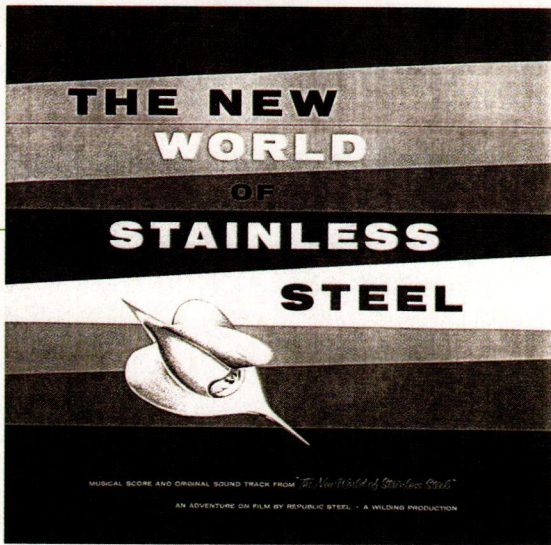
collectors. These were very popular from the 1870s to the 1940s.

Another positive aspect to collecting souvenir buildings is that they aren't hard to find. They were generally produced in large quantities, and many are in production today. Gift shops carry current models; older models turn up frequently at antique fairs and flea markets.

While people have been collecting souvenir buildings for as long as they've been produced, as an organized hobby it is in the beginning stages. The plus side to that is reasonable prices. The down side is that there are few books on the subject, and no price guides. Collectors have to learn on their own and from other collectors. Interest does seem to be growing; Trainer says the society has grown from 24 members in 1994 to more than 350 today.

Little research has been done on souvenir building manufacturers. A dozen or so companies used to make them in this country, although few buildings have the maker's name on them. Only two American manufacturers - Banthrico and Rehberger Co. - still produce buildings.

The quality of reproduction of the best buildings is quite good, with fine detailing. However, "souvenir" and "quality" are not always synonymous. In his book, Weingarten points to a pot-metal > 62



Discs on Design....

A while back, as most of you know, I began putting in small reviews of vintage movies and records which feature the work of architects and designers. It has gradually developed into a film and record genre that now has its own subculture of fans and fanatics. This category presently includes the industrial designer as recording artist, along with the recordings of architects, artists, designers, and decorators who produced albums during 1946-1966. This time around we have two submissions for the vintage artist/architect/designer record category. Add these to your listening list, and please keep the cool samples and weird suggestions coming.

Our first disk on design was produced as soothing background music for the studios of hard-working designers. Titled "The Sound of Re-Design," and produced in 1959 by the plastics industry, this album sounds more like inspiration for a cocktail party than a kick in the butt for bored designers. It's a dreamy record in the Nelson Riddle style.

The second platter is a musical score and original soundtrack from *The New World of Stainless Steel*, a film produced by RCA in 1957 and touted as an adventure by its sponsor, Republic Steel. Vividly, entertainingly, and informatively this film portrays the versatility of stainless steel, "The Miracle Metal," in its many applications, from Deco clock casings to skyscraper sheathing and rocket nose cones. The narration drones on about this versatility thing, promoting stainless steel as the top candidate material for products and applications still undreamed....Like something crazy such as a rocketship to Mars! Unbelievable...

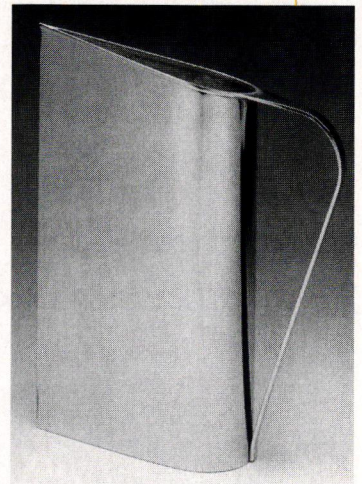
Suffering Movie Star

What featured player was forced to stand in front of the downtown Los Angeles Prudential building on Wilshire Boulevard in 1951 without moving an inch for over three weeks, witnessing gangster shoot-outs, payoffs, and stupid pet tricks? Well, it wasn't an artiste, it was a work of art by noted sculptor Bernard Rosenthal. Look for this abstract figurative sculpture in the motion picture *Behave Yourself*. The sculpture steals the show from its co-stars, the whiny Shelly Winters and her criminal pooch.

Steel This

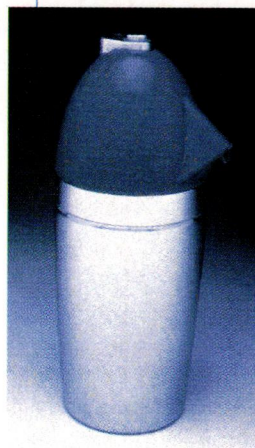
The Revere Copper and Brass Company, maker of the *Normandie* pitcher designed by Peter Mueller-Munk (at right), was the first manufacturer to get stainless steel pots and pans to the post-war marketplace. Its stainless steel modern cookware was an instant success with consumers. Made with a copper bottom for even cooking temperatures and steel for protection against vegetable acid stains, Revere-ware® became a "must" for wedding gift-givers.

Designed in 1938 by A. Archibald Weldon, Revere's director of design, production and marketing were halted both during WWII and again during the Korean war while Revere produced arms for the military. This design classic can still be easily found at flea markets and garage sales. The trademark on the bottom will tell you if it is vintage. Also keep an eye out for another easily found stainless steel kitchen classic, the *Flint* line of kitchen tools. Designed in 1946 by M.J. Zimmer for the Eckos Product Company of Chicago, Illinois, these utensils set a no-nonsense style that became the typeform for such kitchen products, and the favorite with home economics classes across the country.



Vintage Air

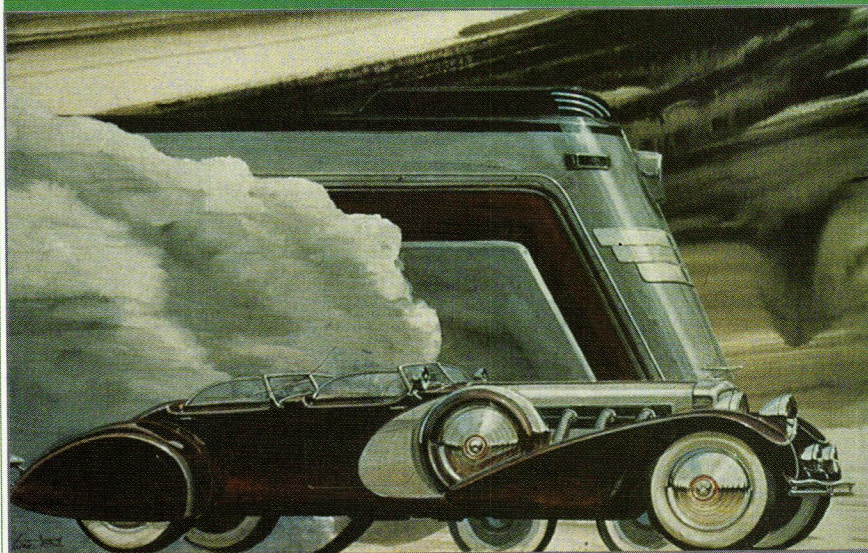
To those of you who ask, "Where can I find the things that make my seltzer bottle work?" You mean those things that hold the compressed air that is introduced into the water inside the water siphon, converting the water into really foul tasting seltzer water, ready for use in cocktails or water fights? Well, these cartridges are sooo easy to get, once you know where to look. Try your local liquor store, large sporting goods shop, or hardware store. All seltzer bottles take the same size cartridges whether it's a 1930s bullet-shaped seltzer bottle designed by Norman Bel Geddes for the Soda King company or any of the numerous others. BUY A LOT of cartridges; they don't last long. You'll see.



- Steve Cabella has been collecting modern furniture, products, and design facts for nearly 20 years, and he is happy to answer your questions and share your interests. Write to (include SASE): Steve Cabella, Modern i Gallery, 500 Red Hill Avenue, San Anselmo, CA 94960.

STREAMLINERS.....

The Road and Track Series



Streamliners! A low-slung Duesie racing a steaming Hudson Class locomotive. A print that captures a romantic era with superb definition and detail.

Title: Road and Track - October 1935
Print size: 21 1/2" x 31 1/2"
Image: 18" x 28 1/2"
Edition size: 950
Price: \$175 with remarque

Bort, Inc.
819 Absequeami Trail
Lake Orion, MI 48362

The Ultimate in Deco Design

ART GLASS & LAMPS, ARTS & CRAFTS, ART DECO & MODERN AT AUCTION

Session I: Arts & Crafts,
Friday, October 24, 1997 at 7 p.m.

Session II: Art Glass & Lamps, Art Deco & Modern
Saturday, October 25, 1997 at 11 a.m.

The Heritage On The Garden, Boston, MA

Preview Times:

October 23, 12 to 5 p.m.

October 24, 12 to 6 p.m.

October 25, 8 to 10 a.m.

Illustrated catalogue #1808 available for
\$29 by mail, price list included.

For further information, please contact
Louise Luther or Paul Royka at (508) 779-6241
or fax (508) 779-5144.

Frederick
Carder
STEUBEN
"Ivory" Vase,
Quintessential
Art Deco Gazelle
Etched Decoration,
Corning, New York,
c. 1932, ht. 10 1/2 in.

SKINNER

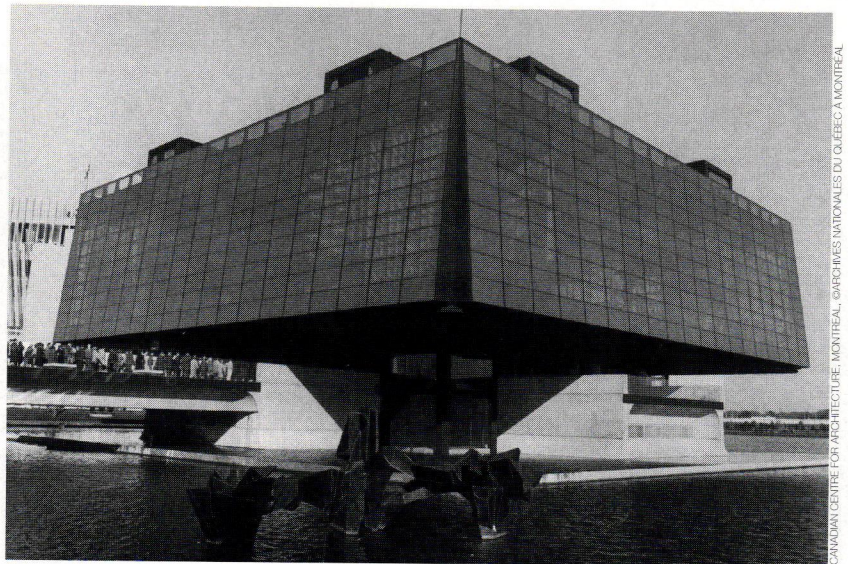
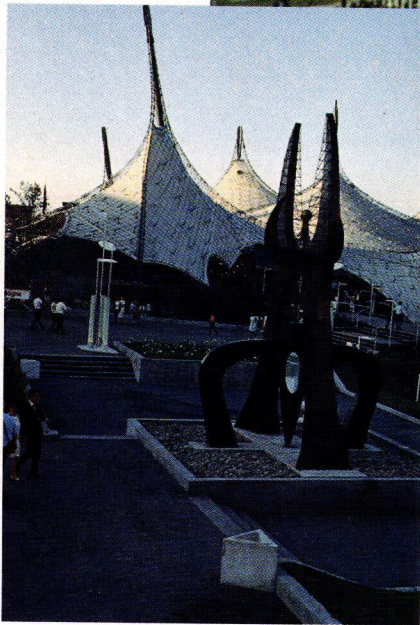
Auctioneers and Appraisers of Antiques and Fine Art

The Heritage On The Garden, 63 Park Plaza, Boston, MA 02116 Tel: 617.350.5400 • 357 Main Street, Bolton, MA 01740 Tel: 508.779.6241

30 Years Ago

Expo 67

Showed Us The Future



Jackie Kennedy walked, Marlene Dietrich sang, and Charles de Gaulle pontificated. All of these happenings occurred, of course, at Montreal's bang-up, block-busting Expo 67 - the year Elvis married Priscilla, the Beatles sang "Sgt. Pepper's Lonely Heart's Club Band," and Thurgood Marshall became the first black Supreme Court Justice.

Against this fascinating and fluctuating world scene, people - not just the rich and famous - came *en masse* to Montreal. Admission was popularly priced at \$2.40. When the \$1 billion spectacle ended in November, 1967, attendance had swelled beyond 50 million, upsetting the cynics and delighting promoters.

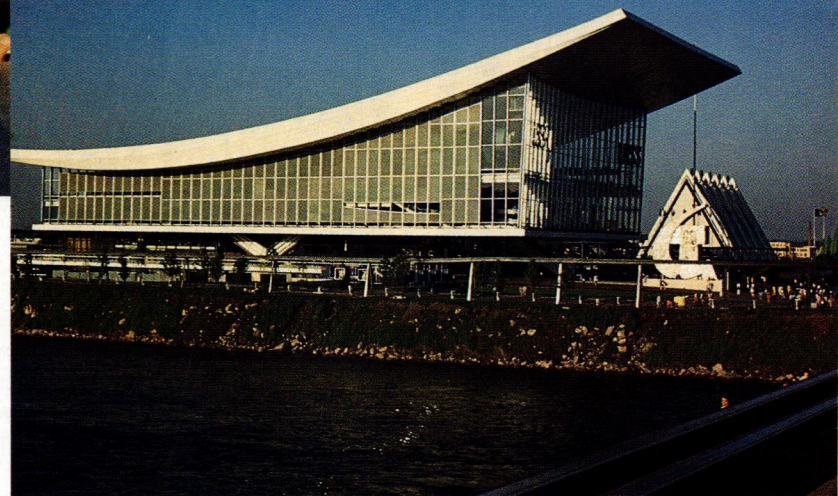
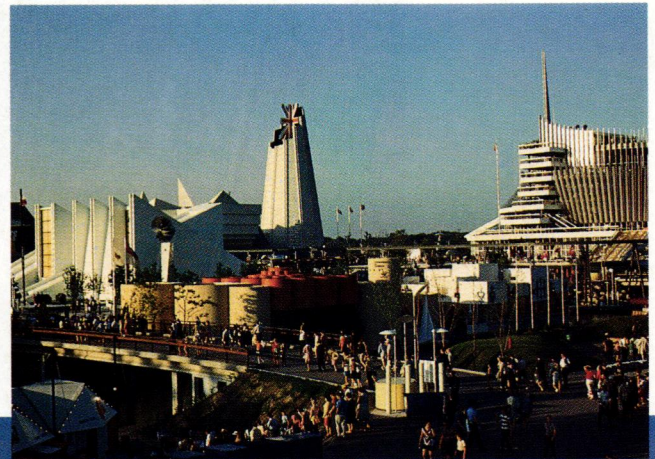
Now, 30 years later people are still talking about Expo 67, the century's most remarkable world's fair. Numbers don't matter anymore. Instead, people remember the fair's sophisticated spirit, inter-

national flair and unprecedented architectural splash.

Design mattered. A lot.

Unlike the New York World's Fair of 1964-65 - where fair organizer Robert Moses and money counted most - Expo 67 was created as a design laboratory. Architects, engineers, landscape architects, and graphic designers were encouraged to explore imaginative concepts in city planning. The results were remarkable.

Expo 67's skyline offered an assortment of architectural wonders from Frei Otto's gigantic steel-rod-reinforced tent for West Germany to Carlos Villanueva's trio of boldly painted boxes for Venezuela. There were smaller moments too such as Op Art-inspired plazas and chairs by Oliver Mourgue. Even *La Ronde* amusement park looked great, where blown-up building blocks of various shapes and colors



OPPOSITE PAGE, FROM TOP: An official Expo 67 postcard by the Benjamin News Co., Ltd. of Montreal depicting the United States' pavilion - a huge transparent geodesic "skybreak bubble" 250 feet in spherical diameter and 200 feet high, designed by Buckminster Fuller; The Quebec pavilion as seen from the courtyard of the Canadian pavilion; Frei Otto's fabulous tents for West Germany's pavilion. THIS PAGE, CLOCKWISE FROM ABOVE: The Soviet's block-busting exhibition hall; Canada's official Expo 67 postage stamp; Britain's Union Jack flag flies over Sir Basil Spence's British pavilion; Cold War face-off - The Soviet pavilion stands across the river from the United States' spectacular geodesic dome.

enlivened the thoroughfares.

The automobile wasn't invited. An air-conditioned and elevated minirail raced people through Buckminster Fuller's marvelous geodesic dome and all around the campus, reflecting Jane Jacob's idea that streets are for pedestrians. And, of course, Moshe Safdie's fabulous *Habitat* - big concrete boxes stocked in a deliberate hodgepodge like an ancient Indian village - stood as the mid-century's prodigal promise of intelligent, manufactured housing.

Historically world fairs were intended to serve as testing grounds for architectural experimentation. London's Great Exhibition of 1851 left behind the Crystal Palace, the Paris fair of 1889 produced the Eiffel Tower, and Seattle's 1962 moment endowed that city by the bay with its famous Sputnik-era icon - the Space Needle.

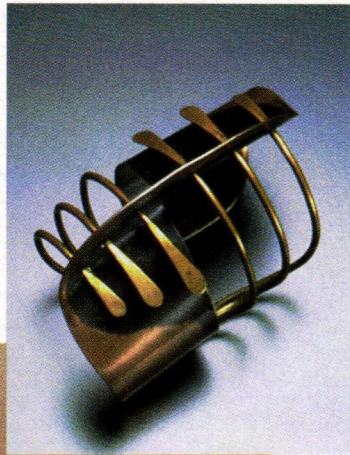
Expo 67 took the world's fair legacy seriously. Architectural standards were overseen by a design review panel, and only a few dogs slipped by. (Maine's oddball colonial-something revival, for example.)

To make Montreal's affair nothing but a show-stopping hit, the

governing committee hired Edward Churchill, a vigorous Canadian army officer, to oversee construction of the physical plant. He directed the building of 847 structures, 27 bridges, 51 miles of roadways and walkways, 256 pools, and the planting of 898,000 shrubs, plants, and bulbs.

Before beginning the Herculean task, he studied the city's inclement weather patterns. Moreover, Churchill examined previous fairs and journeyed to Flushing, New York, where he had an audience with NYWF czar Robert Moses. But Churchill, like much of the design cognoscenti, thought little of the empire state's extravaganza, quipping publicly that it lacked a relaxing aesthetic and was commercially crass.

Expo 67 eschewed overt expressions of commercialism, a feat that would be virtually impossible in the capitalist-driven United States. Indeed, deputy commissioner Robert Shaw vowed, "No exhibitor here is going to put up a sign saying, 'We grind the World's Best Ballbearings.'" He added, "Expo 67 isn't a world's fair, but a > 66



Driving Fashion: Automobile Fabrics of the 1950s

If the interior of a mint green 1957 Thunderbird was your "second living room" how would you furnish it? "Driving Fashion: Automobile Fabrics of the 1950s," on view at The Museum at FIT through October 24, 1997, focuses on how auto manufacturers of the era answered that question.

Curated by graduate students of FIT's Master of Arts programs in Museum Studies and Gallery and Retail Art Administration, "Driving Fashion" casts a scholarly view on one of the most popular of American icons. Not only does the exhibition showcase car upholstery as a link between the automotive industry and the world of fashion, it celebrates a textile form that has never before been exhibited. It also explores the impact of women on automotive styling.

Paralleling the fashion industry of the 1950s, Detroit turned out new car models every season. Market surveys of that decade indicated that women strongly influenced car purchasing decisions, and automotive textile designers took heed - finding their inspiration in current fashion trends and experimenting with colors and fabrics that fashion designers were also using. Drab and utilitarian car interiors

LEFT: Vivienne Westwood's *Bright Blue Platform Shoes*, Autumn/Winter 1993-94. Punched leather "mock-croc" with silk ribbon laces. From "A Grand Design: The Art of the Victoria and Albert Museum." CENTER LEFT: Portrait of Eileen Gray by photographer Berenice Abbott. See Abbott's documentation of New York City in the exhibition "Changing New York" at the Museum of the City of New York. CENTER RIGHT: Art Smith's *Modern Cuff*, c.1948. Part of the exhibition "Intimate Sculpture: Art Smith and His Contemporaries" at the Gansevoort Gallery. TOP LEFT: The upholstery in this advertisement for a 1957 Pontiac draws its inspiration directly from the "off-the-shoulder" dress. It illustrates perfectly the direct link between the automotive and fashion industries in the 1950s. Part of the exhibition "Driving Fashion: Automobile Fabrics of the 1950s" at the Museum at FIT. TOP RIGHT: This 1959 automotive swatchbook page illustrates the range of fabrics available to the 1950s car consumer. The combination of brilliant hues, bold patterning, and metallic yarns are the antithesis of the subdued colors commonly found in today's automobile. Also part of the "Driving Fashion" exhibition at the Museum at FIT.

TOP LEFT AND RIGHT: IRVING SOLOFF; THE MUSEUM OF FIT. CENTER LEFT: BERENICE ABBOTT. CENTER RIGHT: PHOTOGRAPHY BY GILES FINEST. COURTESY THE MONTREAL MUSEUM OF DECORATIVE ARTS. BOTTOM: THE VICTORIA AND ALBERT MUSEUM. COURTESY THE BALTIMORE MUSEUM OF ART.

of earlier years became showplaces of brilliant color and contrasting pattern. Shiny metallic fibers used in the interior fabrics complemented the chrome surfaces of the car's exterior. During this period, the stylist surpassed the engineer in importance and upholstery became a major part of the automobile package. Today, 1950s automobile upholstery is a visually fascinating document of American post-war design.

The relationship between the fashion and automotive industries is best exemplified by the Motor-Mates car coat, on view in the exhibition. Created in 1952 by an automobile upholstery mill, the coat was designed to match a car's interior and exterior.

Besides the '57 Thunderbird with its original upholstery, the exhibition consists of automotive fabrics from the permanent collection of The Museum at FIT, sample books, advertising ephemera, and related clothing from the period.

The Museum at FIT is located at Seventh Avenue at 27th Street in New York City. Hours are Tuesday-Friday, Noon to 8pm; Saturday 10am to 5pm. Admission is free. For further information call (212) 217-5800.

Berenice Abbott at Work


From its definitive collection of prints, negatives, and research files on Berenice Abbott's benchmark *Changing New York* project of 1935 to 1939, the Museum of the City of New York has assembled the exhibition, "Berenice Abbott at Work: The Making of *Changing New York*," which traces Abbott's New York City odyssey, revealing her artistic and historical preoccupations.

After working as a darkroom assistant to Man Ray, Abbott set up an independent portrait studio in Paris with the financial help of friends, and gained notoriety for her portraits of well-known European political, literary, and art-world personalities.

Inspired by the straightforward realism of his work, Abbott began to visit the now-celebrated Parisian photographer Eugene Atget. Atget's extensive documentation of the quickly vanishing Paris at the turn of the century inspired Abbott to document New York's physical transformation, and she moved her studio across the Atlantic in 1929. Abbott struggled for six years, documenting the city as her resources allowed. In 1935 the Federal Arts Project of the WPA, with the support of the Museum of the City of New York, committed to support her project, aptly titled *Changing New York*. The four year project resulted in an extensive record of New York City's built environment, both in photographs and scholarly research on each image. On view from October 15, 1997 through January 11, 1998 will be 125 of her New York City photographs, which have come to define Depression-era New York in the popular imagination.

The Museum of the City of New > 30

THE RETURN



M 197 G BUTTERFLY DINING TABLE \$1695


ORIGINAL STYLES • IMPROVED CONSTRUCTION • SUPERIOR FINISH

AVAILABLE IN AMBER, NATURAL, AND WHEAT
DEALER TERRITORIES AVAILABLE


HEYWOOD-WAKEFIELD COMPANY
180 NE 39 STREET, SUITE 104 MIAMI, FLORIDA 33137
305.576.4240 FAX 305.576.1527 WWW.HEYWOOD-WAKEFIELD.COM


ORDER BROCHURE AND PRICE LIST BY FAX ONLY 305.576.1527

FULL FACTORY WARRANTY / SIX WEEK DELIVERY



HEYWOOD-WAKEFIELD





Your Source For Vintage American Textiles

1930s Damask • 1940s Tropicals • '40s & '50s Theme Fabric
1950s Abstract & Atomic • Barkcloth Solids

109 Church Street #10, Philadelphia, PA 19106
Tel. (215) 628-3176 Fax (215) 922-6573
<http://users.aol.com/vintagetxt/psv.htm>

Venetian Glass: 1920-1970

The Italian Cultural Institute, Toronto, recently hosted an exquisite show of Venetian glass created during the period 1920 to 1970. If you missed the Toronto show, it travels next to the Winnipeg Art Gallery (January 1 - March 29; 1998).

The 80-piece exhibit showcases a portion of the private collection of Roberto Navarro of Toronto. Starting in the early 1970s, the designer/architect collected Murano glass largely from flea markets and junk shops. What then sold for \$50 now can command up to \$20,000. Eventually, his trained eye led him to vases by Ercole Barovier, Archimede Seguso, and Paolo Venini. The collection features the dual movements of classical shapes and colors as well as jazzy stripes and experimental glass-making techniques spanning 50 years of the art of Venetian glass.

The exhibit includes examples of original Fulvio Bianconi *Handkerchief* bowls, *Pulegoso* bubbled glass by Napoleone Martinuzzi, *Pezzati* vases by Barovier, vases by Carlo Scarpa, and a filigreed pitcher by Dino Martens. Other glass artists represented include Alfredo Barbini, Gio Ponti, and Tobia Scarpa. All the pieces in the exhibit were authenticated by Italian glass scholar Rosa Barovier Mentasti, the granddaughter of Ercole Barovier. For further information contact the Winnipeg Art Gallery at (204) 786-6641.



BELOW: Vases by Venetian glass artist Carlo Scarpa. BELOW LEFT: A grouping of *Handkerchief* bowls by Fulvio Bianconi.



100 Years of Moorcroft Pottery

Waddington's, Toronto, hosted a successful auction, 100 Years of Moorcroft Pottery (1897-1997). The standing room only crowd (and overseas callers) bought every lot, and everything, save for three items, sold above estimate. The highlight was a pair of 1928 *Eventide* vases (above) that sold for \$15,400. A 1932 *Waratah* vase achieved \$8,360.

In the mid-1930s, more Moorcroft was exported to Canada than was retained in England. John Moorcroft, the youngest son of the firm's founder, was on hand for the event. An even larger auction of more than 300 lots of Moorcroft is scheduled for December 6th at Waddington's.

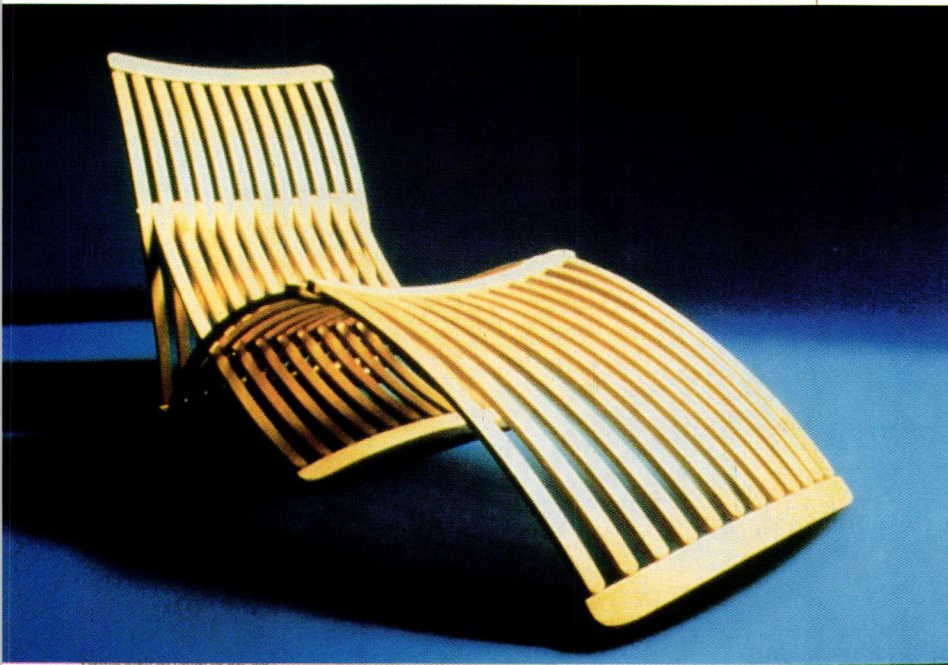
At the Museums

The Montreal Museum of Fine Art, Montreal, features a number of exhibits relating to the modern movement. Until November 2, watch for "Pen, Brush, and Camera," over 100 works created by famed photographer Henri Cartier-Bresson between 1932 and 1968. The exhibit includes photographs, drawings, paintings, and four films produced by the artist. Also until November 2, is an exhibit of 80 photographs from 1954 to 1996 by Gabor Szilasi, a pioneer of documentary photography in Quebec.

On January 15, 1998, the museum opens "The Art of Print-Making in Quebec: 1945-1990," an exhibit of over 130 works. Beginning on March 12, the focus shifts to 70 works, dating from 1902 to the early 1960s, by Emanuel Hahn and Elizabeth Wyn Wood, two of the most eminent Canadian sculptors of the modern period.

Until October 13, the Royal Ontario Museum, Toronto, features an exhibition entitled "Masterpieces of 20th-Century Chinese Painting." Over 50 scroll paintings illustrate how traditional Chinese brush and ink artists incorporated western painting techniques and 1950s modern art into their work.

Until October 26, the Glenbow Museum, Calgary, hosts an exhibit of 45 works by Marcel Duchamp, organized by the National Gallery of Canada. Crucial to the course of modernism, Duchamp created these important pieces to challenge orthodox assumptions about artistic activity. Complementing the Duchamp exhibit, but continuing until February 1, 1998, is an exhibit of modern sculptures and installations using non-traditional materials, often reflecting the continuing influence of Duchamp.



Stamp of Approval

Canada Post Corporation (CPC) has launched the first Canadian stamp showcasing industrial design. The stamp, and its attendant packaging, features 26 objects including a 1940s Fred Moffatt electric kettle, a 1952 laminated wood and nylon cord chair by Jacques Guillon, a 1954 aluminum garden chair by Julien Hebert, and the *Steamer* lounge by Thomas Lamb (at left).

The initiative, a joint venture between CPC, the Association of Canadian Industrial Designers (ACID), and the Design Exchange, celebrates the 50th anniversary of ACID.

Design pioneer dies

Accomplished Canadian designer Thomas Lamb, 59, died recently. He was best known for his *Steamer* lounge (at left). The lounge was the first Canadian design selected for the study collection of the Museum of Modern Art in New York. Its wood slat design was inspired by deck chairs on elegant cruise ships.

Lamb began designing exhibitions for Montreal's world's fair, Expo '67, and created products ranging from signs to microwave dishes during a productive, 30-year career.



At the Dealers

After a deal to create a permanent museum was put on hold, collectors Doug Smith and Denise Butler of Whitby, Ontario, have reluctantly begun selling some of their huge collection of large and small household appliances dating from 1900 to 1960. Already, eager collectors and dealers have halved the collection, which still consists of nearly 1,000 electrified products, mostly from Canadian manufacturers.

Prized possessions include a 1925 Westinghouse stove that used a wind-up alarm clock for an "automatic" timer (see advertisement below); a Hot Point "flip-flop" style toaster from 1930, and a 1925 Hoover vacuum cleaner that was rebuilt by the factory during WWII due to shortages of material. To arrange to view everything from coffee makers to vintage freezers, call (905) 668-5061. The couple would also like to hear from anyone interested in reviving the museum plans.

Yours, Mine, and Ours of Toronto is selling nearly 800 pieces of English Carleton ware, primarily from the 1930s and 1940s. The pieces, from a private collector, include teapots, jugs, vases, and tableware. Styles range from the company's "garden" patterns to more abstract, geometric designs. (416) 260-9067.

Gary Borton of Popular Culture, Toronto, has created a 25-page web site to market his vast collection of consumer electronics and other collectibles. The address is <http://www.magic.ca/popcult>.

At the Auctions

At Toronto-based Reeve Mackay's Decorative Art auction, cameo glass by Galle was popular: a cylindrical vase reached \$4,620 while a circa 1900 Art Nouveau vase was hammered down at \$5,500. Conversely, a Daum cameo vase did not sell, while a 1950 Finnish crystal vase designed by Alvar Aalto went for under \$150.

An original linocut by Sybil Andrews achieved a Canadian auction record at \$10,560 at Maynard's Vancouver auction. The image, entitled *Speedway*, is currently featured on promotional T-shirts for the Miami museum, The Wolfsonian.

Sotheby's upcoming annual Decorative Arts auction, December 2, includes a large collection of Georg Jensen silverware from the 1910s through the 1960s. As always, there are a number of fine Art

Deco objects, including a rare granite combination clock/bookend.

The market for Canadian artists of the modern period is growing and prices are rising. Joyner's autumn auction of Fine Art, November 21, includes works by Harold Town, Jack Bush, and a later, abstract Lawren Harris.

- All prices are expressed in Canadian dollars and include buyer's premium.

Canadian Calendar

Until September 28 "Designing Disney Theme Parks" exhibition, Canadian Centre for Architecture, Montreal (514) 939-7000

Until September 28 "Yesterday's Tomorrow: Expo 67" exhibition, Canadian Centre for Architecture (CCA), Montreal (514) 939-7000

Until October 10 "Cumberland Village Museum," Ottawa Valley >72

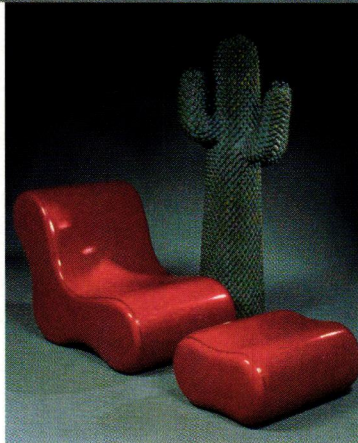
Echoes Abroad The Modern Market in Europe. Text by Simon Andrews



This rare upholstered lounge chair designed by Marcel Breuer, c.1936, for Heals & Son realized £11,000 at Christie's South Kensington's July 3rd Modern Design sale



CLOCKWISE FROM TOP RIGHT: At Christie's South Kensington's July 3rd Modern Design sale, Grete Jalk's teak laminate side chair of 1963 for Poul Jeppeson realized £4,000; Marcel Breuer's *Wassily* chair, c.1925, (est. £30,000-50,000) is to be offered at Christie's King Street's "The Chair" sale October 29th; Guisepppe Raimondi's 1967 *Alvar* chair and ottoman brought £1,300, and Guido Drocco and Franco Mello's *Cactus* foam coatstand of 1972 realized £1,200 at Christie's South Kensington's July 3rd sale.



The only London summer sale of pre- and post-war furniture and design, the Christie's South Kensington sale of Modern Design on July 3rd 1997, was the second of three such outings mounted by that house for 1997. With the absence of any similar sales offered by the other houses, the prices attained continued to reflect the domestic and international appetite for furniture and objects of strong design, with the sale achieving an overall selling rate of 73%.

As has been expressed generally in London sales earlier this year, some of the strongest bidding surrounded important examples of progressive pre-war furniture. Leading this section, and achieving the highest price of the sale, was the £11,000 that secured a rare upholstered lounge chair designed by Marcel Breuer, c.1936, for the London furniture store, Heals & Son. Not produced in any great quantity, and not employing any of the characteristic use of bent plywood that has come to typify Breuer's work of this period, the chair's stylistic importance is as a European parallel to the organic forms then being experimented with across the Atlantic by Frederick Kiesler.

Other competed-for items by Breuer in this sale included an Isokon *Long* chair (£4,000), and a large plywood dining table for the Isokon Lawn Road Flats (£3,200). Metal furniture designed by Le Corbusier attracted similar competition, led by a dining table from the Salvation Army building, Paris, 1929, realizing £3,200; a Thonet B301 chromed tubular steel chair, lacking upholstery, selling at £2,600; and a child's school bench designed by Jean Prouve, c.1932, was bid up to £2,000. One of the surprises of the pre-war section was the £850 bid that secured a set of four pairs of door handles, designed by Walter Gropius in 1928, soaring beyond the moderate pre-sale estimate of £200-250.

The highest price attained for an item of furniture in the post-war section of the sale was again reserved for an example of innovative plywood design. A good, well-labeled example of Grete Jalk's curvaceous side chair of 1963, produced in no more than 300 examples, was sold to an overseas buyer for £4,000. Other Scandinavian furniture that was well competed for included a pair of nickel-

wire *Cone* chairs designed by Verner Panton in 1959 (£1,300), a matching Cone center table (£700), a three-piece Preben Fabricius leather and steel lounge suite (£1,800), and an Arne Jacobsen *Egg* chair and ottoman, retaining original black vinyl upholstery and dated 1964, which sold at its top estimate of £1,200. The current attraction for good Scandinavian design was further amplified by the £1,700 that secured a canteen of stainless steel cutlery designed by Arne Jacobsen in 1957 for SAS Airlines; while glass design was represented by the £650 paid for a 1957-dated Varsanjalka vase designed by Tapio Wirkkala; and an Orrefors Apple vase by Ingeborg Lundkin, dated 1959, which realized £950.

Post-war Italian design continues to hold attraction, with particular emphasis being reserved for Gio Ponti - a Venini bottle and stopper of clear glass with cased yellow spiral sold above estimate at £1,100; and a cream lacquered wood and glass occasional table, c.1954, attained £1,400. Delving further into the Italian furnishings landscape, a 1972 green foam cactus coatstand, designed by Guido Drocco and Franco Mello for Gufram, realized £1,200; a red vinyl Alvar lounge chair and ottoman, designed 1967 by Guiseppi Raimondi, also for Gufram, sold at £1,300; however a Joe Colombo Combi Storage cabinet dating from 1964 failed to sell when bidding stopped at £2,600.

The concise selection of posters in the sale all sold well, led by a Stedelijk Museum triptych of Lichtenstein's *As I Opened Fire* realizing £800, and a Le Corbusier lithograph from 1955 changing hands at £480. Among some of the more unusual items offered in the sale were a pair of men's custom-made red leather platform stage boots, c.1972, which marched away at £200; followed by a Paco Rabanne leather and metal link tunic and skirt, c.1968, which sold at £750.

All of the London houses will be hosting sales of post-war design throughout the Fall period; however particular mention may be made concerning the sale "Art of the Chair," to be held at Christie's King Street, on October 29th. For the first time at auction, a sale will trace the development, interpretation, and design of the chair from the early 19th century to the present day. The sale will include rare design icons and prototypes by major designers and artists from the Arts and Crafts, Art Nouveau, Secession, Bauhaus, Modernist, Post-war and Contemporary movements. Among the important items to be offered is a *Barcelona* chair of 1929/30 manufacture (estimate £40-60,000), an early *Wassily* chair (estimate £30-50,000), and a 1989 *Miss Blanche* chair by Shiro Kuramamura (estimate £20-25,000). For further information regarding this sale call (0171) 839-9060. ■

(for the *Echoes Abroad* Calendar see page 64)

- Simon Andrews is the head of the Modern Design Department at Christie's South Kensington

MODERNE

ART DECO



FRENCH AND AMERICAN ART DECO, '40S, '50S, NAKASHIMA & ESHERICK



MODERNE

111 NORTH THIRD STREET - PHILADELPHIA, PENNSYLVANIA 19106 - 215-923-8536

20th CENTURY
DECO to MODERN TELEPHONES

FOR COLOR CATALOG SEND \$2.00 TO TWENTIETH CENTURY VINTAGE TELEPHONES
• 2780 NORTHBROOK PLACE • BOULDER, COLORADO 80304 •

Fashion Forecast

Text by Sara Bergman. Photographs by Miguel Gomez



Each season has a new look in vintage fashion with fresh styles and the latest trends. The staff at the Wasteland, a vintage clothing store with locations in Los Angeles and San Francisco, compiles a fashion forecast for each coming season where they note what's hot and what's not.

This season, along with the growing enthusiasm for mid-century collectibles and furnishings, comes a heightened desire for fashions complementing the era. We at the Wasteland have seen a tremendous rise in customer demand for high-style fashions of the 1950's, 1960's and 1970's. We get many requests for vintage Christian Dior, Halston, Courreges, Rudi Gernreich, Ossie Clark and many others, but especially Emilio Pucci. As reported before, the colorful, dynamic designs of Pucci are highly sought after. His creations are so popular and wearable today because they exemplify the best aspects of design in fashion, especially of his era. Pucci's beautiful palette of colors, his trend-setting designs, and his use of unusual fabrics - such as silk jersey and cotton velvets - make any of his pieces immediately identifiable to anyone with a fashion consciousness. His menswear, while not for the shy - then or now - is as desirable as the womenswear, although harder to come by these days.

Other notable trends: The cocktail generation has created a great demand for clothing of the 1950's and 1960's, especially menswear. We see a lot more men wearing suits on a casual basis. Basically anything Sammy Davis or Dean Martin would wear is hot, including 1960's sharkskin suits, 1950's shirt-jacs and flat front slacks. While women do still like to dress in fun and sexy cocktail clothes for evening, the lingerie craze is still going strong. Everyone from supermodels to supermoms is snapping up vintage lingerie as fast as it comes in.

As for accessories, while the magazines are full of sexy slingback stilletos, women



Model: Melissa (LA Models)
Hair/Makeup: Lisa Mayer



All Pucci, all the time! OPPOSITE PAGE: Pucci, whose early designs for women were inspired by men's tailored clothing, turned his eye to men's fashion as well. A Pucci polyester shirt is paired with a Pucci silk tie to great effect; 1960s slacks. THIS PAGE, CLOCKWISE FROM TOP LEFT: With its long, clean lines and scrolling pattern, this floor-length Pucci silk jersey dress is stunning; To some Pucci collectors, the handbags are the ultimate Pucci accessory, with the printed bag being valued most over his leather and suede bags. This velvet handbag is printed in a stunning stained-glass motif and trimmed in leather. The coordinating wallet is made of silk. The bracelet is by Pucci as well; This velvet Pucci jacket in a bold starburst print is perfect for a cool fall evening.

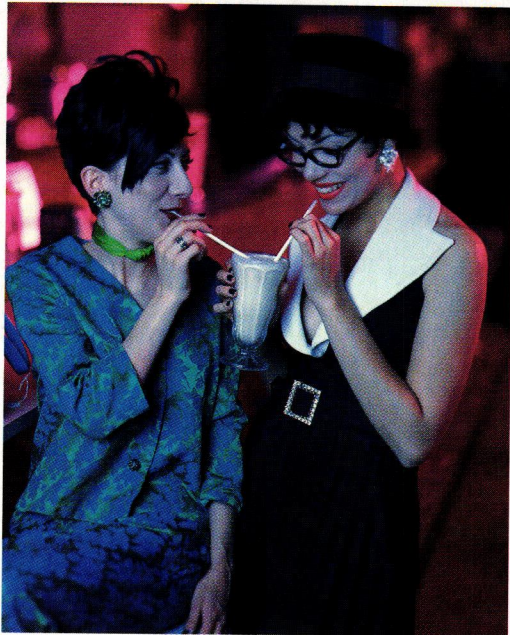


are clamoring for vintage 1970's platforms. Men and women alike sign up on waiting lists for the original clunky soled shoes while they bide their time wearing the currently available "retro-look" platforms.

The best aspect, from our perspective, in working with vintage clothes is assisting customers in personalizing their looks by mixing and matching eras. Right now, at least in Los Angeles, everything goes; girls are buying 1960's flat front slacks at the same rate as the guys, as they are very flattering on the female figure, and guys are wearing flashy disco-era polyester shirts with their vintage Levis. Of course vintage denim is a whole other article; however, it should be mentioned for those who might be unaware, that vintage denim still retains its popularity here and abroad. A tangent of the denim trend is the vintage sportswear craze. Items like vintage Nike T-shirts and athletic shoes are very hot. These items challenge the denim items in terms of value and desirability. Ah, who knew? ■

The Wasteland currently has two locations, one in Los Angeles at 7428 Melrose Avenue, LA, CA 90046 (213) 653-3028 and one in San Francisco at 1660 Haight Street, San Francisco, CA 94117 (415) 863-3150. Soon to open in Old Town Pasadena. We buy, sell, and trade vintage and contemporary clothes and mid-century collectibles. Please call with any questions.

Fashion Forecast 2 Accessories. Text by Monica Schnee. Photographs by Danny Vega



Hats, gloves, earrings, and fur stoles are power parts to simple dresses this fall

Considering the variety of looks being shown this season, accessories can help define your identity. They can be playfully luxurious without seeming out of place. Shown in the photographs above (clockwise from top left): Millianna looks striking while rummaging through a drawer of vintage gloves in a fake fur leopard cape with ball buttons; A white fur stole is worn over a vintage under-slip with a full skirt to great effect, hat by Bermar; Selecting the correct hat is always a difficult decision. Strappy black polyester dress worn with a '60s circular metal chain belt; Sharing a milkshake and some smiles in a three-piece emerald green and blue floral print pantsuit, and a black and white double-ply polyester floor length halter dress, hat by Bermar.

Models: Dawn Dunning, Millianna Petrovic
Makeup: Pamela Sanderson
Hair: Rob Torma and Celina Pagan
Fashions Provided By: Suite Lorain of Cleveland, OH

THINK MODERN

Classic Modern Furniture

Custom Client Services:

Finishing
Upholstery
Shipping

Authorized Retailer of:
Herman Miller for the Home
Modernica

DANIEL DONNELLY

Decorative Arts & Modern Design Studio

Tel 703-549-4672 • Fax 703-549-4733
520 N. Fayette St., Alexandria, VA 22314

1.5 blocks from Braddock Rd. Metro
Minutes from DC National Airport
Hours 11-7 M, Th, F / 12-5 Sat. & Sun.

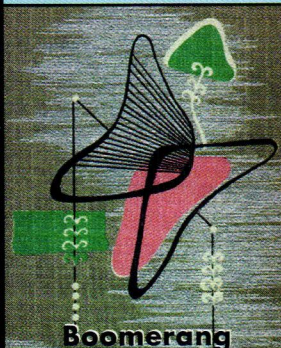
BE MODERN



•Fabrics•

MELINAMADE

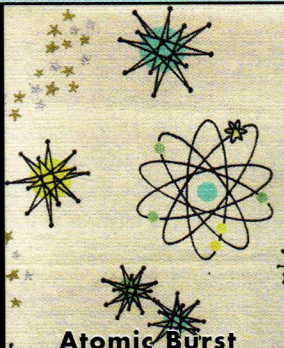
•Lighting•



Boomerang



Twin Goose Table \$395



Atomic Burst



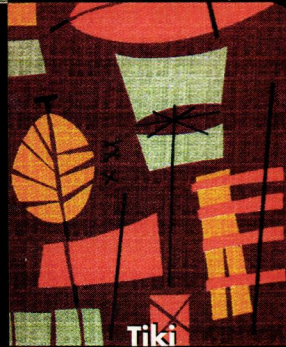
Celestial



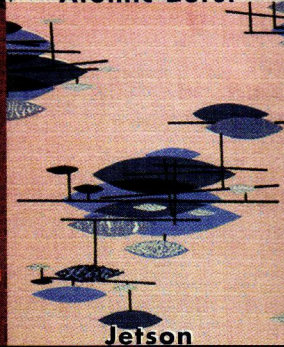
Aurora Floor \$395



Aurora Table \$295



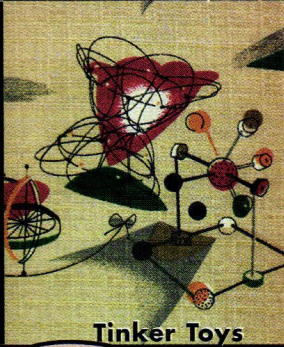
Tiki



Jetson



Twin Goose Floor \$425

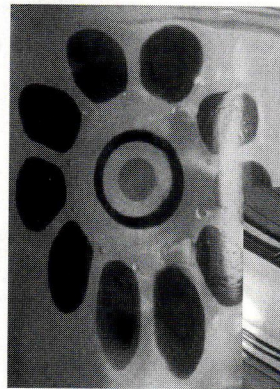


Tinker Toys

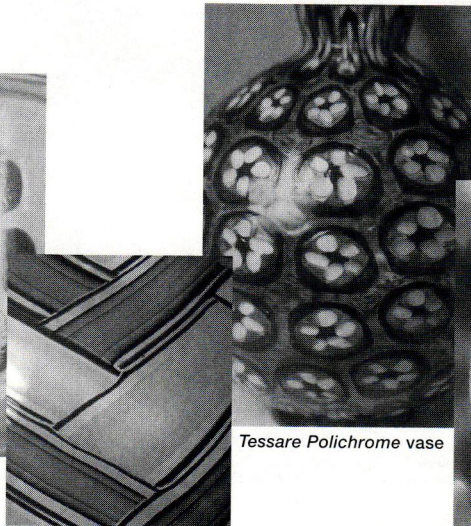
"Your Source For Fabulous Fifties Furnishings"

• (415)543-1636 • www.melinamade.com •

All fabrics
\$40/yd

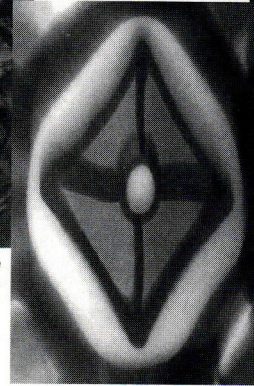


Tessare Polichrome

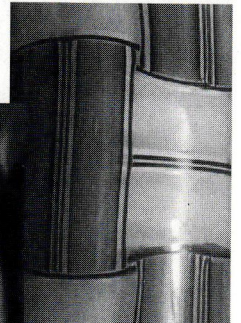


Tessare Polichrome vase

A Spina technique



Athena Cathedrale Tessare



Parabolico Technique

Ercole Barovier

The Fused Glass of the Post-War Years

In the past two issues of *Echoes* I have focused on the early work and the later, non-murrine work of Ercole Barovier. As we saw, he was extremely experimental in his use of shapes and forms. In this issue, we will look at Barovier's fused glass of the post-war years.

While much of his early post-war glass was in an innovative style reminiscent of his *Primavera* series, there were two other sides to his work of this period. The first was his own interpretation of the *Pezzato* technique that Fulvio Bianconi had made famous at Venini. The second was his use of murrines in a new and innovative fashion. These two sides reflect both the present day 1950s trends of companies like Venini and a reversion to his earliest memories of Artisti Barovier.

In his post-war work, Barovier was drawn in two distinct artistic directions. As we saw in the previous issue, one direction was defined by the shape of the vessel.

FROM FAR RIGHT: Barovier *Rotellati* vase, c.1969, with blue, white, and reddish-orange murrina; Barovier *Intarsia* vase in red and blue; Barovier *Dorico* vessel with clear, white, and blue murrina.



Shape became one of the most identifiable and important characteristics, and it plays a definite role in the desirability of certain series. The other direction was defined by technique.

From the days of the *Primavera* series until the years immediately following the war, Ercole Barovier had totally ignored the heritage of the Barovier name, whose reputation was based on producing fantastic vases using murrines of glass. In 1951, Ercole Barovier returned briefly to his heritage by creating the *Saturno* series of vases. He had experimented with the use of murrines in his *Murrino* vases of the war years and also in his very rare *Damasco* and *Corinto* series of the late 1940s. These pieces, though, are so rare that it can be assumed that they were produced in an experimental process and were actually a preparation for his return to the use of the fusing technique. It is through the *Saturno* series that we see his first commercial attempt to produce fused vases. Barovier designed a murrine that was to emulate the planet Saturn - an amethyst or blue murrine

consisting of two "rings" encircling a small perfectly round "planet." The vases and bowls contained columns of two vertical rows of murrines separated by three thin white vertical canes of glass. The complete vase was lightly sprayed with gold inclusions. Unfortunately, the forms were very traditional and conservative.

It appears that Barovier's use of murrines was either not the commercial success he had envisioned or that the times had changed. At Venini, first Ponti and then Bianconi had introduced a very radical palette of color. It was the introduction of Bianconi's *Pezzati* vases at the Triennale of 1951 that may have changed Barovier's direction. From then on his time was spent developing the fusing technique in new, radical ways. It was not until 1960 that he would return to using murrines.

The personalities of Fulvio Bianconi and

Ercole Barovier were a study in contrasts. Bianconi had created, in a burst of inspiration, the *Pezzati* vases and figurines and then moved on, never refining his technique. Paolo Venini kept the basic *Pezzato* vase in his catalog, changing the color combinations, but he also was interested in moving on. He continually brought in new designers with new approaches. In contrast, Barovier was an artist who ran a one-person studio. He constantly refined and grew from his designs.

Barovier's first use of the patchwork technique is found in the 1956 *Millefili* vases which made their appearance at the XXVIII Biennale. These vases were a precursor for the rest of his work in this technique and differed widely from Bianconi's. The patches in Bianconi's *Pezzati* vases were uncontrolled in size and shape. One could find variation in each vase. It was as if Bianconi said that glass should be fluid and free-formed. Barovier's work was much more controlled, as if he were saying that glass should be perfect in all aspects. Each patch would be identical in size and shape. Perfection was the most important ingredient.

The *Millefili* series was no exception. It consisted of a checkerboard of rectangular patches of glass. The patches, which were either vertical or horizontal, consisted of two contrasting rectangles - one either transparent or opaline colored, the other a rectangle of five threads of glass set into a contrasting color. When one compares the shapes of the *Millefili* series with Barovier's contemporary work of the *Ambrati* series, they were definitely conservative and traditional. This conservative trend may have come from a need for perfection in design. He did not want the rectangles to lose their shape or size in the blowing process.

Also in 1956, Barovier introduced his interpretation of the *Pezzati* and *Bi-Pezzati* vases. These are among his most sought after series. Again, perfection and control is the key. He used two different colored, perfectly rectangular patches of glass. The difference between Bianconi's work and Barovier's was the space between the patches. Rather than blending the colors in with each other, Barovier had a distinct line of clear glass separating each perfectly cut patch. The *Bi-Pezzati* utilized the same rectangular patches but had a wide band of transparent glass, usually at the top of the vase.

By this time, Barovier was moving away from his non-fused glass and concentrating almost exclusively on patched pieces. In 1957 he created four different series. In reality though, three of the series are identical in construction. The *Sidone*, *Parabolic*, and *Tessare Ambre* series are identical except in the use of color. In these series the size of the rectangle was of the greatest importance. The width of each rectangle was exactly 1/2 the length. Because of the exactness of size, two horizontally placed rectangles would >28

CITY BARN ANTIQUES

Mid-Century Modern
Furniture, Lighting and Accessories



**"HEYWOOD HEAVEN:
CityBarn...the most comprehensive selection [of vintage Heywood-Wakefield]..."**

NEW YORK MAGAZINE 10/23/95

362 ATLANTIC AVE.
BROOKLYN, NY 11217
(718) 855-8566

269 LAFAYETTE ST.
NEW YORK, NY 10012
(212) 941-5757

<http://www.deco-echoes.com/citybarn>

Kenneth Paul Lesko
20th Century Decorative Arts

We aggressively pursue the
best examples of Italian Glass



Flavio Poli - Nude, c.1934

Now also buying
Scandinavian glass -
Orrefors, Kosta,
Sarpaneva, Wirkkala

PO Box 16099
Rocky River OH 44116-0099
(T) 216 356-0275
KPLesko@aol.com
<http://members.aol.com/kplesko/kplesko.html>

italian glass 1870-1970

Ercole Barovier

(continued from page 27) equal one vertically placed rectangle. Because of the symmetry, the vase could be constructed with rows of two vertically placed rectangles next to two horizontal rectangles. This would create the ultimate perfection. Each rectangle was highlighted by a thin border of violet glass. The *Sidone* series consisted of an opaline colored glass; the *Parabolic* utilized either two green or two brown rectangles adjacent to two opaline tessare; the *Tessare Ambre* used a burnt orange colored glass bordered by a thin line of violet. Because the ultimate object of design was rectangular perfection, for the most part the vases were of very inconsequential form. The fourth series from 1957 was the *Moreschi* (Moorish) series. This series consisted of horizontal rows of alternatively placed rectangular murrines of opaque black glass. The rectangles had rounded corners. Connecting the alternative rows was a convex burnt orange murrine. Each vertical series was separated by clear glass.

The *A Spina* series was presented at the 1958 Biennale. It utilized the same rectangular tessare, but rather than being placed horizontally, they were placed in a staggered, zig-zag pattern. Keeping with the tradition of Murano and Venezia the pattern was designed to look like the bone or spine of a fish. Of course, each rectangle was bordered by a purple line. The series was reissued in 1976 in green or violet with an engraved signature.

The last major patchwork series produced by Barovier was the

work that was rivaled only by his *Primavera* series. It was work characterized by a new - and for Barovier - radical use of color. The first of the series, *Dorico*, was exhibited at the Biennale of 1960. Technically, the series is similar to his *Pezzati* series in form, execution, and design. It was the look that was radically different. The first change was that he reverted to the use of square patches and - rather than completely solid patches - he created a solid square within an outlined square. These squares, in the first series, were always of the same color; soon, however, he started to experiment with the use of different colors and shapes within the outline square. The major similarity with his earlier patch work was that every patch was separated by clear glass. The other similarity was the perfection of execution. Again, form was secondary to perfection - elongating the neck of a vase would mean the murrine would also be elongated. This has created among collectors a desirability for those pieces where the form is more untraditional.

The *Argo* series, derived of staggered lines encircling clear glass, was first presented at the 1960 Biennale. It was one of the vases chosen to be exhibited at the GLASS 1959 exhibition at the Corning Museum of Glass. The *Egeo* series (named for the Aegean Sea) of the same year was another variation of the *Dorico* technique. In this series, Barovier crimped the edge of the deep purple square in an undulating pattern. The interior consisted of two squares in a second color, the interior square having a clear glass circular murrine center.

In 1962 Barovier exhibited the *Caccia* series at the Biennale. *Caccia*, which means "hunt" in Italian, was a series of white bull's eyes surrounded by an outline of blue glass. This series also proved popular.

The success of these series led Barovier to even greater work utilizing a technique that he called *Tessare Polichrome*. This creativity led to many experimental pieces and several new series. The basic two elements were always present: a group of geometric murrines separated by transparent glass (Barovier even started to use colored glass to separate the murrines). Among collectors the most popular of these series are the *Athena Cathedrale* of

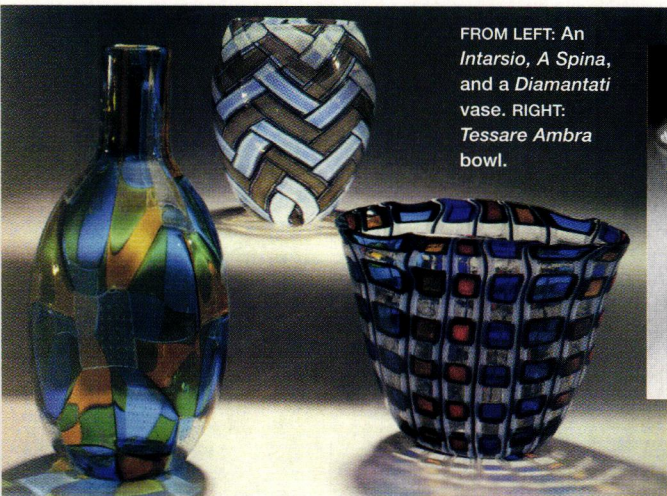
1964, the *Diamontati* of 1968, and the *Rotellati* of 1970.

The final series he produced was the *Neomurrino* series of 1972. This series consisted of opaque murrines separated by a black glass border. The series came in either yellow, blue, or pink glass.

Ercole Barovier's impact is still being felt on the island of Murano. Companies like Dalla Valentina have imitated his work in a series of vases which are similar to the *Diamontati* or *Rotellati*. Valentina makes no secret of the source of his ideas, and he does sign his work. Unfortunately, his signature can be removed. It is unfortunate also that, unlike his contemporary Paolo Venini, Ercole Barovier rarely signed his production work.

Barovier's work was always overshadowed by the production of Paolo Venini's factory; it is a sad fact. Venini had the foresight and ability to hire outsiders to design and create new looks. Barovier did the work himself. Venini had great connections with Gio Ponti that made Venini's work more accessible to the public. From 1950 to 1972, there were only seven references in Ponti's *Domus* to Ercole Barovier. Paolo Venini was referenced 24 times between 1950 and 1960! While there was an extensive obituary for Venini in *Domus*, there was no mention of Barovier's death. It was an uphill battle for success and the much deserved acclaim Barovier has finally received. The test of time will be the true judge of Ercole Barovier's importance in the role of glass design. ■

- Howard Lockwood teaches "Glass Between the Wars," "Fifties Glass," and "Art Glass from 1880 to 1960" in the Appraisal Studies Program at New York University and is Publisher and Editor-In-Chief of *Vetri: Italian Glass News*, a quarterly newsletter specializing in Italian glass of the 20th century.



FROM LEFT: An *Intarsio*, *A Spina*, and a *Diamantati* vase. RIGHT: *Tessare Ambra* bowl.

Intarsio series of 1961. Finally, Barovier moved away from rectangles and used large triangular patches. Each vase consisted of two contrasting colors with one of the most popular combinations being yellow and turquoise. The series was expanded in different color combinations in 1963, 1964, and 1967. The beauty of the series derived from the combination of colors Barovier chose to use. When one looks through the vase, it picks up the opposite color creating a third color (yellow and turquoise would create a green). The series was reissued in 1976 with an engraved signature.

There were other series produced. Some used controlled air bubbles in the clear patch, but most of his patchwork series were variations on the basic use of either triangular, squared, or rectangular patches. All were extremely controlled in shape and form.

At the beginning of the 1950s, Murano had reassessed its work and changed directions. The new decade of the '60s also created the opportunity for a reassessment. This brought the one final directional change for Ercole Barovier. The root of Barovier's change is not known, but one can assume that the generational changes on Murano had an effect. Paolo Venini had died the previous year and a new regime had taken over the helm. The *Sommerso* glass of Seguso, and its many imitators, was a commercial success. Most importantly, Ercole Barovier had turned 71.

Whatever the reasons for the change, many people consider the pieces done in his final years among his greatest work. This was

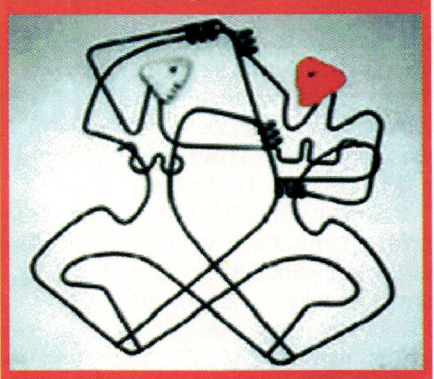
Hepcats! Hot sisters! Time travel is easy with our "Swizzle Stick" clock—place it next to our "Button Tuck" lamp and you've never left the 50's. Available in refreshing blue or sizzling red. Limited edition!

Some of our new lamp designs: Tiki Totem, Button Tuck, Swizzle Stick, Western Wagon!!! 504.895.9028 ph/fax Wholesale/Retail

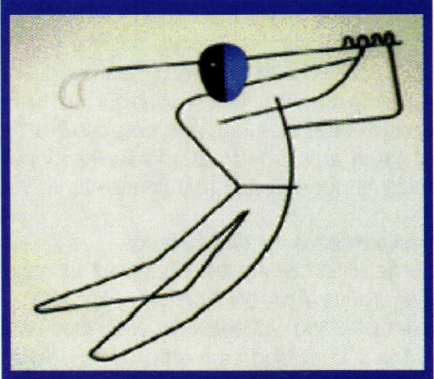


ARCHAIC SMILE
HANDMADE IN NEW ORLEANS!!

WIRE WORKS



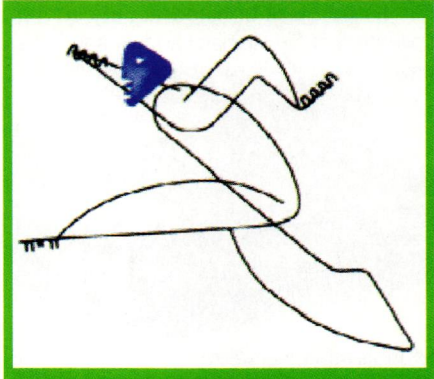
35X30 \$395 30 AVAIL



28X22 \$195 36 AVAIL



39X25 \$295 24 AVAIL

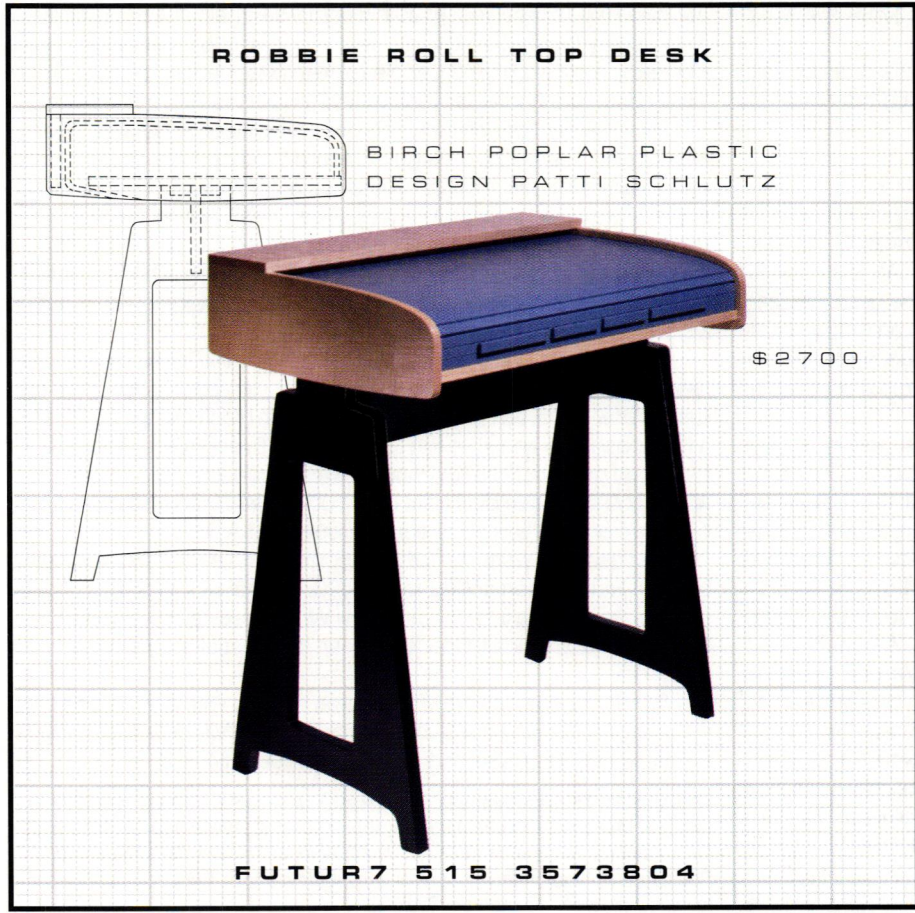


23X31 \$245 30 AVAIL

813.321.3358

ROBBIE ROLL TOP DESK

BIRCH POPLAR PLASTIC
DESIGN PATTI SCHLUTZ



\$2700

FUTUR7 515 3573804

Auction Highlights

Reviews, Results, and Previews of 20th Century Auctions

William Doyle's Important Estate Jewelry

William Doyle Galleries' auction of Important Estate Jewelry on April 30th featured an extensive array of antique and modern jewelry, watches, and precious jeweled objects. The highest price of the day was achieved by a diamond engagement ring that sold to an anonymous telephone bidder for \$23,000.

Jewelry from the estate of Mary DeWitt Pettit, M.D. of Philadelphia performed well with an old mine diamond engagement ring outdistancing expectations at \$13,800 (est. \$5,000-6,000). Featured among a wide variety of Art Deco straight line bracelets from the Pettit Estate were a diamond and sapphire belt buckle design bracelet that reached \$10,350, a diamond and black onyx bracelet that went to a West coast dealer for \$12,075, and a diamond and flexible band bracelet that was bought by a private collector from Cape Cod for \$10,062.

Additional Art Deco bracelets from various owners were also well received with a platinum, diamond, and hardstone charm bracelet realizing \$9,775. Bidding began at the high estimate for a highly sought-after diamond and emerald flexible band bracelet composed of three articulated rectangular sections all centering upon an octagonal-cut emerald that finally hammered down at \$21,275.

Leslie Hindman's 20th Century

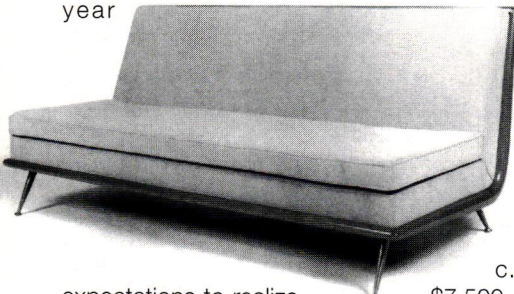
Leslie Hindman Auctioneers held an impressive sale of 20th Century Decorative Arts on April 27. Highlights included several items by Samuel Marx, whose works were featured prominently within the sale. A Marx burlwood veneered dining table and a set of 12 burlwood veneer and upholstered dining chairs, both manufactured by Quigley, sold for \$11,500 and \$12,650 respectively. A cracquelaine finished wood desk by Marx achieved \$21,850, and his cracquelaine finished coffee table realized \$17,250.

Other sales of note included a Sam Haile slipware charger *Trio*, c.1941, which brought \$6,210; and a Haile slipware handled jug, c.1938, which went home for \$27,600.

Treadway-Toomey's 20th Century

Treadway-Toomey's three session 20th Century Arts auction was held on May 4 in Chicago, Illinois. The 1950s/Modern/Italian Glass session was led by strong results for Natzler pottery. An exceptional teardrop form Natzler vase with a deep blue nocturne glaze realized \$6,000 (est. \$4,000-5,000), a shallow Natzler bowl in an orange crystalline glaze brought \$2,900, a Natzler green and blue hi-glaze bowl went for \$1,800, and an unusual Natzler folded-form vase in a rare yellow matt glaze achieved \$3,000.

Italian glass boasted equally strong results, with the important collection of Dr. Richard and Susan Levy up on the block. Over a 30



year expectations to realize \$7,500. A *Fasce Orizzontali* bottle designed by Fulvio Bianconi for Venini, c.1950, garnered \$2,200. Venini's *Morandiane* bottle, designed by Bianconi and Venini, c.1950s, with canes of yellow, black, and clear brought \$1,100. A large example of Vittorio Zecchin's *Veronese* vase for Venini, c.1920s, rose

above estimate, closing at \$2,200 (est. \$1,000-2,000) as did an *Inciso* vase by Paolo Venini, c.1950s, which achieved \$1,100. Despite a small manufacturing flaw at the lip, Bianconi's *Pezzato* vase for Venini, c.1950, of red, blue, green, and clear patches commanded \$5,000.

Furnishings manufactured by Herman Miller attracted predictably strong prices, with and a Gilbert Rohde a Nelson *Thin Edge* Eames folding screen soaring to \$3,750, a selling for \$3,250, Nelson *Miniature* home for \$2,100, usual version of an in molded birch ply-green leather upholstery

Other sales of Warren McArthur arm-\$1,900; a Paul Frankl circular coffee mahogany legs (\$1,300); a set of three Frank Gehry *Easy Edges* nesting chairs, c.1971 (\$2,600); a wonderful sofa by T.H. Robsjohn-Gibbings for Widdicomb, c.1952 (\$2,800); Mies van der Rohe's classic daybed for Knoll (\$4,000); a *Matta* seating unit from the 1960s (\$3,250); and a rare example of Gio Ponti's *Jack* table, c.1950s, (\$2,400).

David Rago's 20th Century

Prices for modern furniture and accessories were consistently strong at David Rago's most recent 20th Century sale held at his Lambertville, New Jersey facility on May 10. Held in conjunction with expert Chris Kennedy, a crowd of 250 people were in attendance, buying 95% of all furniture lots and establishing new records for several forms.

The sale's offerings included pieces by George Nelson, George Nakashima, Frank Lloyd Wright, Edward Wormley, Alexander Girard, and Charles Eames. Though prices were consistently strong, of particular note were a Hans Wegner *String* chair selling for \$4,730, a recently assembled Charles Eames storage unit for \$6,050, a Nakashima free-edge coffee table for \$4,125, a Noguchi circular table for \$1,650, and a pair of Pierre Paulin *Ribbon* chairs which reached \$2,530 in spite of damage to the fabric.

Also of note were prices paid for a Wendell Castle plastic chair reaching \$1,100, a Frank Lloyd Wright for Henredon two-piece credenza for \$2,310, an Eames chaise lounge in black leather for \$2,200, a McCobb table and shelving unit for \$1,210, and a fine Eames *ESU* L-shaped desk for \$6,875. Prices were supported by the large crowd, nearly 500 absentee bids from over 100 bidders, and about 60 phone bidders from the U.S., Canada, Europe, and Asia.

Accessories were similarly supported, with a rare *Artichoke* lamp by Poul Henningsen selling for \$2,420, a Frederick Weinberg figural wall clock reaching \$1,100, a Russel Wright free-form hinged box for \$1,045, and a pair of Chase copper candlesticks by Reimann for \$935.

Modern ceramics were almost as strong, with a wide selection including most of the contemporary masters. A Viktor Schreckengost *Circus* series sculpture, the *Fat Lady*, brought \$3,850, a



a George Nelson *Swag Leg* desk *Paldao* desk each earning \$2,400, bookcase realizing \$1,300, an in the rare size of 76"W x 68"H c.1952 *ESU 200* a reissued *Chest* going and an un-Eames *LCW* wood with original for \$2,400.

note included two chairs, c.1930 (\$1,800, table with a cork top and Frank Gehry *Easy Edges*

ABOVE RIGHT: This rare example of Gio Ponti's *Jack* table, c.1950s, with an ebonized wooden base and circular glass top realized \$2,400 at Toomey-Treadway's 20th Century auction of May 4th. LEFT: Also at Toomey-Treadway, this T.H. Robsjohn-Gibbings sofa, manufactured by Widdicomb, c.1952, reupholstered and in excellent condition, brought \$2,800.

Detail of a Samuel Marx craquelaine finished wood desk which brought \$21,850 at Leslie Hindman

A trio of Jean Dessès strapless evening dresses, c.1960, \$3,450, \$6,037, \$9,200 at William Doyle Galleries

Pierre Balmain evening dress, c.1960, \$1,150 at William Doyle

Samuel Marx burlwood dining table \$11,500, and 12 chairs \$12,650 at Leslie Hindman

Noguchi circular table \$1,650

Hans Wegner *String* chair \$4,730 at David Rago

Monumental Sèvres lamp by Ruhlmann, c.1927, \$96,000 at Sotheby's

At Toomey-Treadway: George Nelson cabinet \$950

Arteluce floor lamp \$1,400

Lalique *Ceylan* vase \$4,025 at Skinner

Silver centerpiece by Peter Müller-Munk, c.1930, \$51,750 at Sotheby's

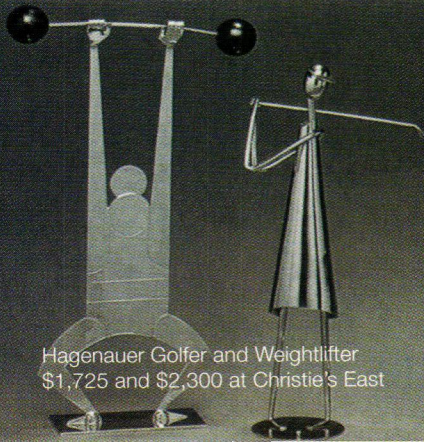
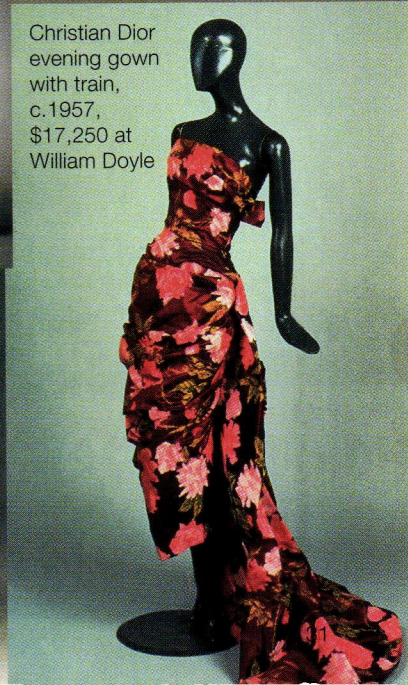
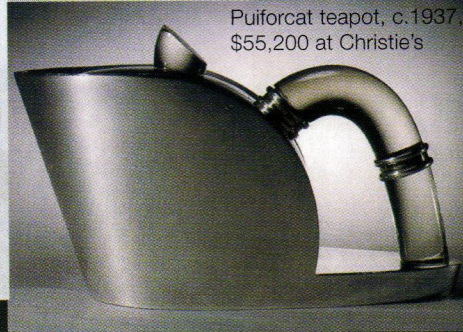
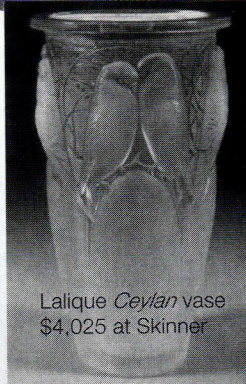
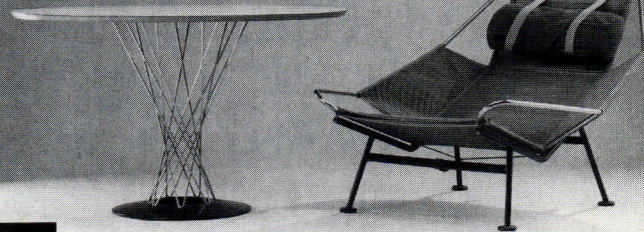
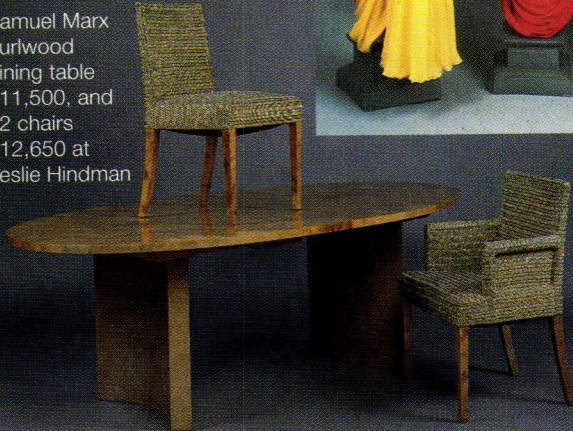
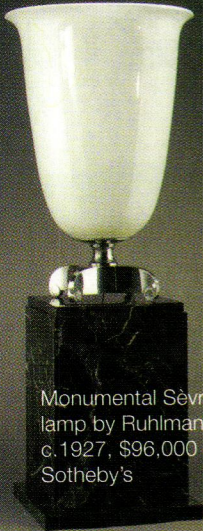
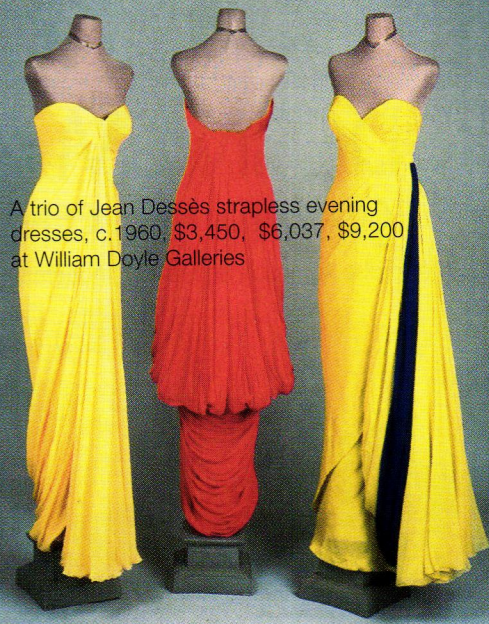
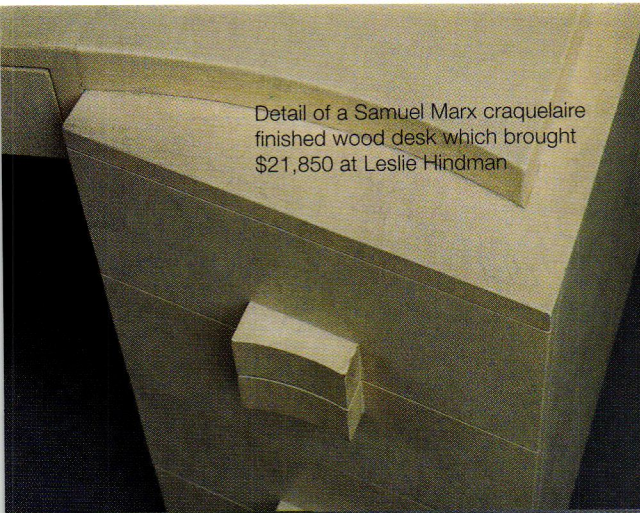
Jacobsen *Egg* chair and ottoman \$1,800, Paul Frankl coffee table \$1,200

Puiforcat teapot, c.1937, \$55,200 at Christie's

Christian Dior evening gown with train, c.1957, \$17,250 at William Doyle

Sam Maloof dining table and 8 chairs, c.1966, \$40,250 at Christie's

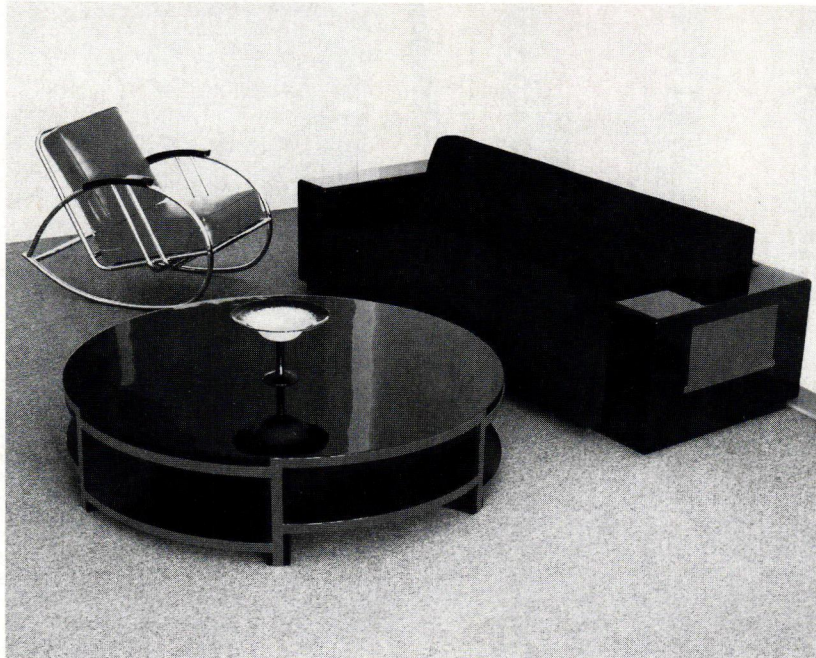
Hagenauer *Golfer* and *Weightlifter* \$1,725 and \$2,300 at Christie's East



MODERNISM GALLERY

ART DECO AND MID-CENTURY MODERN

We buy, sell, trade, rent, research, and appraise American and French modern furniture, lighting, glass, bronzes, and interesting artifacts.



We specialize in American designers: Frankl, Rohde, Deskey, Wright, Hoffman, Versen, and anyone else who did quality work in the 20th century.

RENEE PROSPERI
Antiquarian Bldg. / 159 W. Kinzie Street
Chicago, IL 60610 (847) 304-1689 fax
(847) 304-9191 office
(312) 527-0533 showroom
E mail: modgal1@aol.com

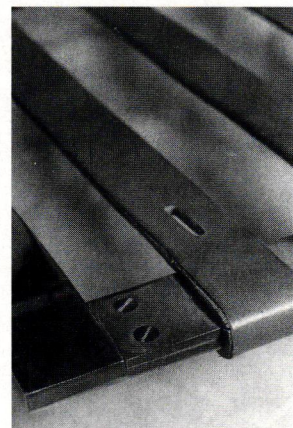
WEINBERG

20TH CENTURY DESIGN

84 WOOSTER STREET
NEW YORK, NY 10012
TEL. 212 219 3022
FAX. 212 219 1034

From a group of Barcelona chairs in chromed flat steel and tan leather. Commissioned in 1965 by Skidmore, Owings & Merrill for Manhattan House, NYC after the original Mies van der Rohe design of 1929.

Note the use of bolted lap joints and bolts following the construction technique employed by Bamberg Metallwerkstätten, Berlin in the early 1930s.



fall



“The more changeable a home is - daily and seasonally - the more loveable and alive it is.”

- Russel Wright



The Higgins Touch: Artistry in Modern Glass

A potpourri of Higgins
production bowls: Country
Garden 17"D, Arabesque
(apple) 12 1/4"D, Sunburst
8 1/4"D, Buttercup 6"D

"It is no mere accident that the name "Higgins" on glassware today stands for something unique... "The Higgins Touch" can be seen in every piece, no two of which are alike. Each is an individual creation." - Dearborn Glass Company catalog, 1961

The first "individual glass creations" of Michael and Frances Higgins emerged from a kiln in 1948. Today, almost 50 years since those early days of experimentation, their colorful and imaginative objects continue to win acclaim from collectors and critics alike. While the time frame of Higgins glass is most assuredly modern, its appeal is timeless.

"Art glass may now be the rage, but when we started out you couldn't sell crafts of any kind. The practice of craftsmen making a living by selling their wares was practically unheard of." - Michael Higgins¹

From the beginning, the Higgins' goal was clear: to create glass objects which, because of their usability and visual appeal, would attract buyers. Today, usability sometimes seems a secondary concern for craftsmen; the "idea" of a use is often assumed to be enough. In the early 1950s, embracing such a concept would have proven disastrous, further limiting an already limited market. For the Higgins, through their years of both studio and production work, usability of the product created has always been of paramount importance:

"We try to make things which may be thought beautiful. We have no urge to shock anybody. We are not ashamed if our pieces are useful; indeed, we often prefer it, because it makes them easier to sell." - Michael Higgins, 1985²

Higgins glass is, in short, a textbook example of decorative arts: the perfect blend of utilitarian function and aesthetic appeal. That is, of course, a far more lofty analysis of their work than Frances and Michael would feel comfortable providing, even if they had the time to do so. Working glass is what they do. Talking about it is something they leave to others. The result of that industriousness? An astonishingly varied and extensive output for the rest of the world to enjoy.

Early Adventures

Michael Higgins, born in London in 1908, came to America in the late 1930s. As Head of Visual Design at the Chicago Institute of Design, he was captivated by graduate student Frances Stewart, a Georgia native born in 1912. Following their 1948 marriage, they left the Institute, determined to carve out a career as designer-craftsmen.

"I went to a meeting of the Ceramic Society around 1942 and saw a demonstration of making glass medallions over a mold. I thought, 'if they can do that with glass, I can make a plate.' So I went back home and did it. It worked the first time." - Frances Higgins³

Fascination with Higgins glass has always centered around just how it's made. Early articles with headlines such as "Modern Miracles With Everyday Glass," and "Another Star in the Crown of Glass" trumpeted the Higgins' achievements with more than a touch of awe. There was something almost magical about ordinary

folks turning ordinary window panes into extraordinary works of art. How come no one had ever thought of it before?

Actually, somebody had, although the technique had lain dormant for centuries. (As Michael notes, "Nearly everything has been done in glass since prehistoric days, one way or another.") The art of glass fusing - essentially the creation of a "glass sandwich" - had its origins in ancient times, then was abandoned as craftsmen moved on to other, often less complex, means of working glass. The Higgins' rediscovery of this technique placed them, in the words of art critic Paul Hollister, among "the forerunners of the American studio glass movement."⁴

Making a Sandwich

One of the earliest, (if somewhat florid) descriptions of the Higgins' glass fusing process was given in a promotional poster for the pair, issued in 1952:

"How the Higgins wrought this miracle which transforms pieces of window glass into artistic triumphs? First, they make an original mold which gives each piece its artistic form. Into this they pour countless, painstaking hours of their creative thought and ability. Next, they create their inimitable patterns on a piece of glass. A matching piece of glass is then placed on top. Both go into the mold, then into a kiln where the two pieces of glass are fused into one. Thus, the combined beauty of form, design, and color is imprisoned forever."

In other words, the outer glass pieces are the "bread," the interior design is the filling. Because the colors are trapped inside, they retain their vitality. Higgins pieces, even from the earliest years, still possess a new, unfaded look. (One exception: gold surface decoration, applied AFTER fusing, can and does fade. Objects which received regular and harsh use, such as ashtrays, will reflect this.)

Fused Glass, Fused Talent

"When it comes to this husband and wife team, the answer to the question of 'who has the idea?' is 'both.'" - *Chicago Daily News*, September 29, 1962

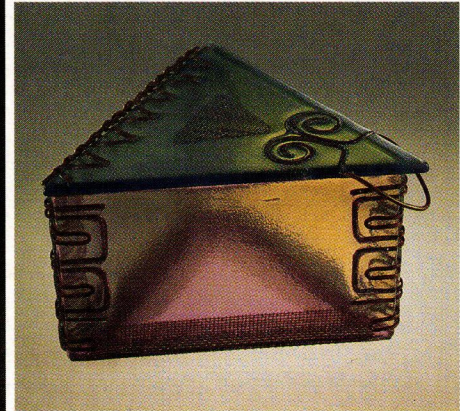
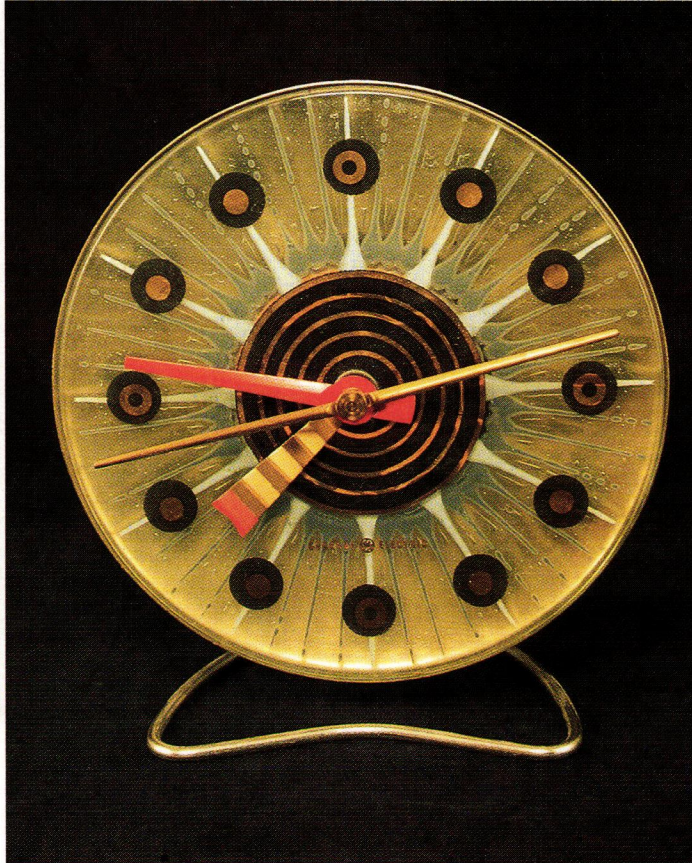
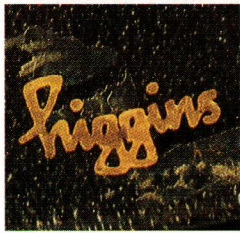
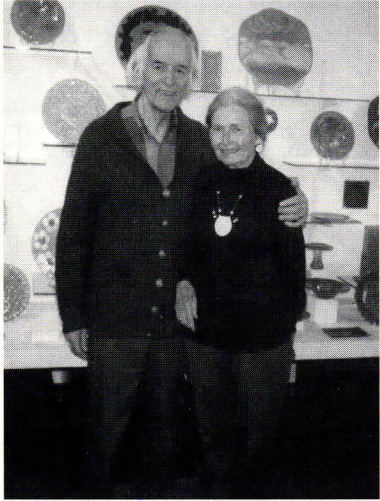
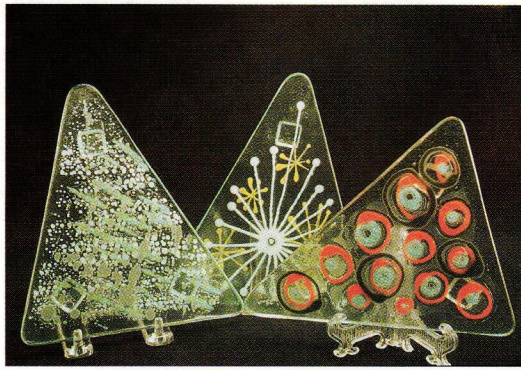
Due to a nonstop overlap of ideas and methods, Michael and Frances have, since the earliest days, signed almost every piece with an all-inclusive, lower case "higgins." On studio items, this signature will be found engraved on the reverse of the object. Production glass features a gold (or at times colorway) signature on the object's surface.

A single signature does not, however, denote a single technique. Michael and Frances each have their preferred ways of working glass, and their primary individual methods are immediately recognizable:

Frances: "Drawn" technique, featuring designs drawn (or during the production years, screened) in enamel.

Michael: "Pieced" technique, featuring a "layout" of glass pieces forming a figural or abstract design.

>



While such identification adds to an appreciation of the Higgins repertoire, what's most significant is the combination - the fusing - of Michael and Frances's individual talents. The resulting unique blend enhances and complements the personal contributions of each.

From Higgins to Higginsware

"When any company is restricted to making components only for other people, it behooves them to diversify." - Bill Williams, President, Dearborn Glass Company

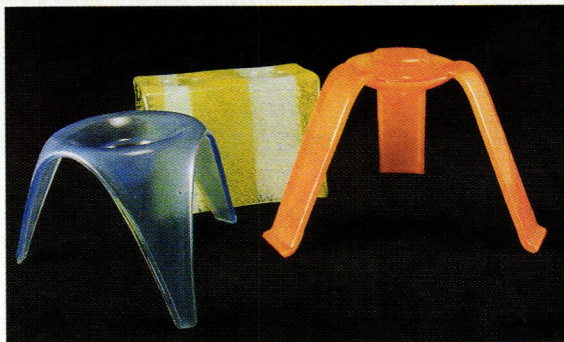
Dearborn Glass, of Bedford Park, Illinois, had carved a niche for itself manufacturing products other manufacturers needed. Since 1921, Dearborn had specialized in component items ranging from picture frame glass and automotive dials to supplies for the defense industry. In the early '50s, another field opened up - implosion plates for

television screens. Still, one market remained untapped: the private consumer. Enter the Higgins.

"We were responsible not only for the aesthetic design of the Higginsware that Dearborn produced, but we also brought to them the whole technique of fusing pieces of flat glass with enamel in between. This wasn't previously known to them, or to the flat glass trade in general." - Michael Higgins

Since setting up shop in 1948, Michael and Frances had, from their small home studios worked around the clock to fill consignment orders from such major retailers as Marshall Field and Bloomingdale's. Dr. Alex Gurwood, Dearborn's Director of Research and Development, was familiar with the Higgins' work, and felt it could be adapted to mass production. "Bending" glass (conforming it to a mold) was

THIS PAGE, CLOCKWISE FROM TOP LEFT: Higgins Studio Trivets, dating from the early 1950s. **A Circular Plate** in the *Carousel* production pattern, 16 3/4"D. The swirling pattern is available in various colorways, and is characterized by its design of swirling lines. **Michael's triangular Sewed Up Box**. A rectangular variant of this still-current design is in the collection of the Corning Museum. **Higgins Glass Clock**, created for General Electric. Released in 1954 in tandem with the Russel Wright Ceramic Clock, it's much more difficult to find. For the '50s, the original price was high - \$34.95 (the Russel Wright clock retailed for \$8.98!). **Production glass** features a gold "higgins" signature. **The artists, Michael and Frances Higgins**, in their studio in Riverside, Illinois in 1996.



already in use at Dearborn for many of the company's component products. With the addition of the Higgins' fusing and design expertise, products specifically intended for home use were soon rolling off the production line.

Mass Glass

"See what multiple uses Higgins Handcrafted Glass pieces will have in beautiful table settings, whether for canape, buffet, or full formal occasions. A fabulous table display can be assembled with candleholders, plates, individual bowls, and large servers. Ashtrays and cigarette boxes are also available to match. Each shape is available in every color." - Dearborn promotional card, 1962-63

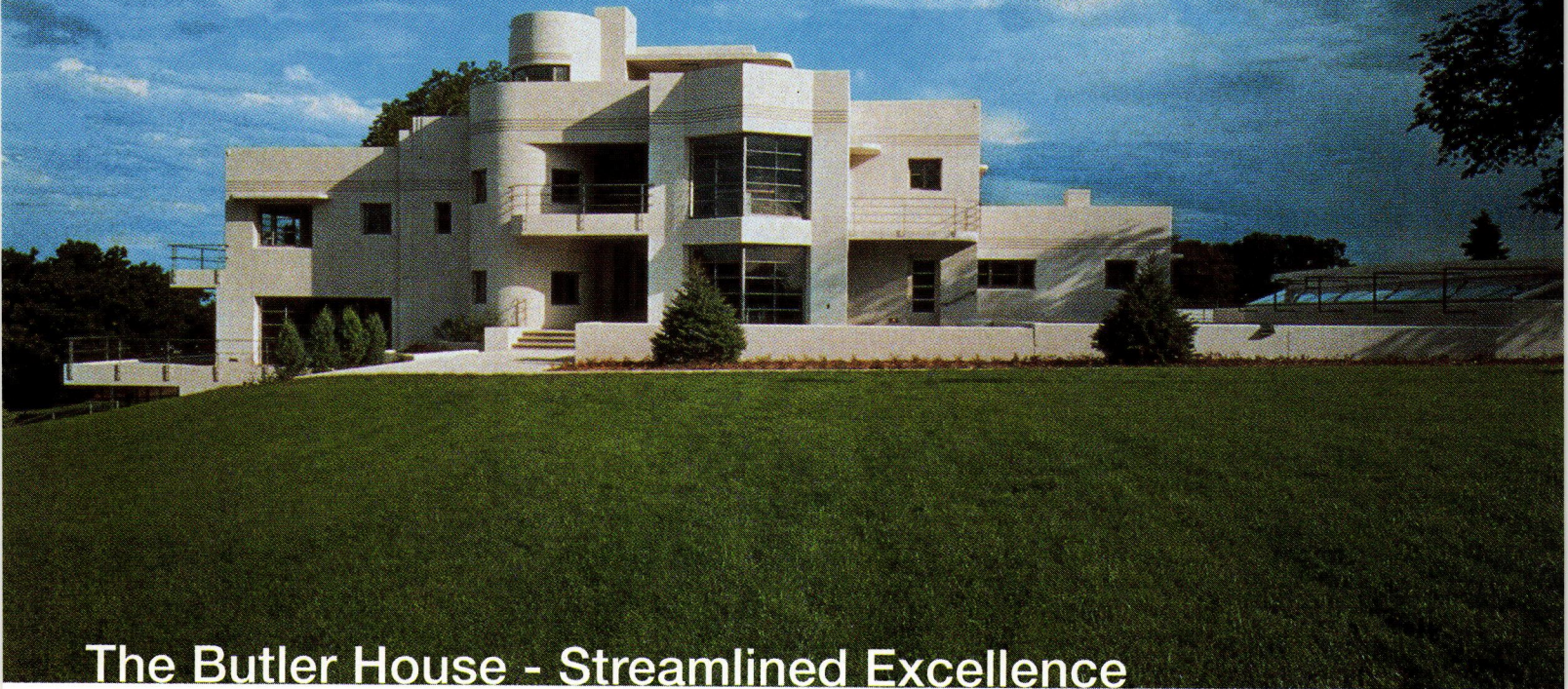
If the goal of the Higgins was to create attractive objects for

use, the goal of Dearborn Glass Company went further: to create such objects for *every possible* use, in every conceivable shape and pattern. During their tenure at Dearborn (1957-64), Higgins glass objects (now marketed as "Higginsware") were turned out in over 70 currently identified patterns, in shapes ranging from four inch *Dinner Dwarf* ashtrays to 18" circular servers. A shape that proved popular was manufactured in a variety of patterns (and vice versa). If it could possibly find a buyer, the Higgins were asked to design it. They generally complied - with certain exceptions:

"Once we were asked if we could make a martini pitcher. Well, sure we could, but nobody would want it. It would be very clumsy. Sometimes, people had no idea of a product selling on its aesthetic qualities. They'd say, 'why don't you do hula girls, and that stuff?' >57

THIS PAGE, CLOCKWISE FROM TOP LEFT: Five-Sided Studio Dish. The pattern was later adapted for production as *Classic Line*. **Examples of two distinctive styles.** Frances' "drawn" technique *Sunset* ashtray is on the left, Michael's "pieced" technique *Cyclamen Pink* ashtray is on the right. **Studio Bowl** with lip. Another early rendition of the *Classic Line* pattern (Higgins Collection). **Red Dish**, 10" square. A standout of the 1985 Fifty/50 New York exhibit of Higgins work, this beautiful multi-layered studio piece has at times been misattributed to Maurice Heaton. **Prototypes for Dearborn Higgins Candleholders.** Despite their visual appeal, the candleholders were never released, they were considered too sophisticated for the times. Says Frances, "I don't think they're sophisticated beyond now. But then, yes."

New Butler Home in Des Moines to Embody the Best in Scientific Construction. "Concrete and steel will be the basis of the new home E.E. Butler will build in the Druid Hills district, overlooking the Raccoon River lowlands. Electricity will provide modern conveniences throughout, with lighting, cooking, and air-conditioning apparatus of latest design." - *Des Moines Register*, June 1935



The Butler House - Streamlined Excellence

The public story of the Butler House began with the *Des Moines Register's* announcement that a new type of home would soon be constructed in Des Moines, Iowa. Upon completion in late 1936, the largest group of General Electric executives ever to assemble west of the Mississippi River met at the 13,000 square foot, 28 room, monolithic concrete and steel house. In the September 1937 issue of *Architectural Forum*, the house received major coverage in the national design press. Occupied for 30 years by its co-designer and owner the house was subsequently sold to the Open Bible College who owned the building for the next 20 years. The property then languished for two long years on the real estate market, finally being purchased by Kragie/Newell Advertising and restored by Architects Wells Woodburn O'Neil of Des Moines. This is the story of a determined and practical individual who began thinking about his dream house long before construction began and planned every facet down to the smallest detail.

The Butler House sits atop a rise near the corner of Fleur Drive and Bell Avenue, a major thoroughfare that connects the airport with the downtown district. Designed by businessman Earl Butler and his architect/friend George Kraetsch, the house is a superb example of the streamlined aesthetic of the Thirties. Streamlining in design had been initiated by the industrial designers of the time as they transformed hundreds of consumer products, trains, automobiles, and planes. The 1933 Chicago World's Fair and the 1939 New

York World's Fair served as the public arena for this machine-inspired design, and the criteria for evaluating this look were speed, power, precision, and efficiency.

In 1909, at 22 years old, Earl Butler selected the 11-acre hilltop site, on what was then named SW Twenty First Street, as the location of his new home. But it would be 25 more years before construction began as Butler first earned a chemistry degree at the University of Chicago and served as a captain in the Signal Corps during the First World War. After the war, Butler managed investments left to him by his father and managed real estate holdings in the city. Much of his time was spent traveling around the world and exploring residential designs in preparation for his own dream home. Finally in 1934, Butler purchased the site and declared that he "was ready at last to erect a house so comfortable that he wouldn't want to travel anymore."

Butler collaborated with his friend George Kraetsch, whose architectural firm was established in 1908. This working relationship created a residence that author Martin Grief called, "The most extraordinary home in Depression America." The Butler House represents the importance of careful planning - the complexity of the structure required intense scrutiny throughout the design and construction phases. The two men labored over every conceivable detail for nearly two years before ground-breaking in 1934.

The construction techniques and design of the house are in-

comparable, even by the standards of contemporary residential architecture. The home was built of concrete and steel - building materials generally reserved for commercial construction. With its splendid combination of flat planes, curves, angles, and semi-circles, the house is definitely a singular piece of American architecture. The Butler House does have a precursor in a plan by industrial designer Norman Bel Geddes, whose *House of Tomorrow*, or *House No. 3*, appeared in his influential 1932 book *Horizons*, and the *Ladies Homes Journal* from April 1931. The similarities between House No. 3 and the Butler House are astonishing and warrant comparison.

Bel Geddes specified steel girders and precast or poured concrete walls in order to expand the window area to eliminate dark and dreary rooms. This is most observable in the Butler construction slide where one can see the lumber forms used in the pouring of the ten-inch reinforced concrete walls. The living and dining rooms, and a second-floor bedroom employ Bauhaus-inspired floor-to-ceiling window grids admitting plenty of southern light. (The modern house must be flooded with natural illumination). The prodigious quantity of glazing on the southern elevation indicates a recognition of the heating capabilities of the low winter sun.

House No. 3 utilized flat roofs to increase the amount of living area available within the house. This accepted Modern element of architecture was employed by Butler and Kraetsch even though the Butler house sits on 11 acres of land and, with its 13,000 square feet of living space, this aspect should not have been a big concern. However, flat roofs do abound complete with an outdoor fireplace and outlets for an electric grill.

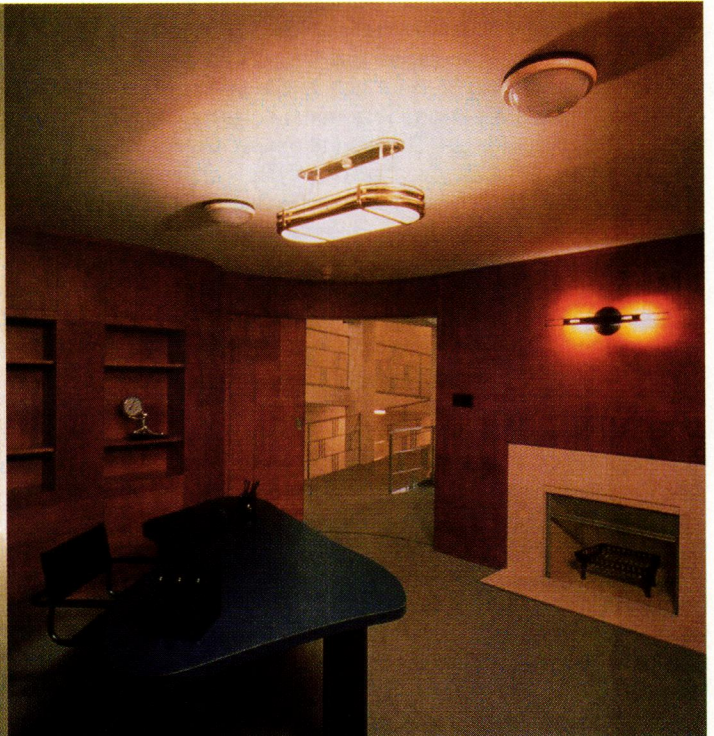
The pronounced resemblance between the Butler House and Bel Geddes' design is also evident in the arrangement of rooms. House No. 3 specified that living rooms should abandon the customary practice of facing the street; the most visible and least private position. Butler and Kraetsch placed the living room and master bedroom at the rear of the house virtually isolated from the street and affording a spectacular view of the dense wooded valley below. Now that the main living quarters occupied this rearward position the front section could incorporate the kitchen, pantry, and maid's quarters. Other similarities between the two houses include a small hallway separating the master bedroom from nearby rooms, a pan-

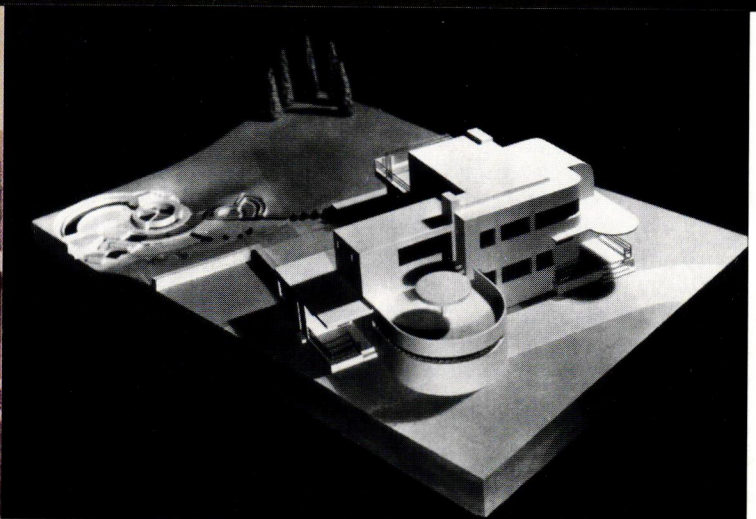
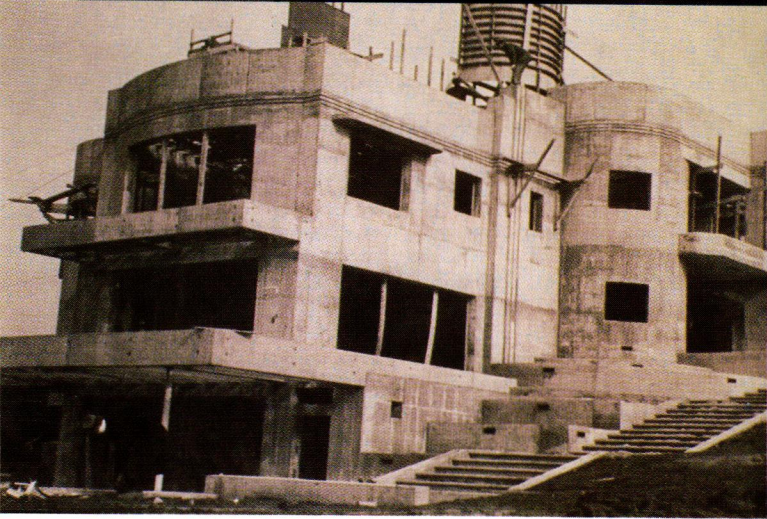
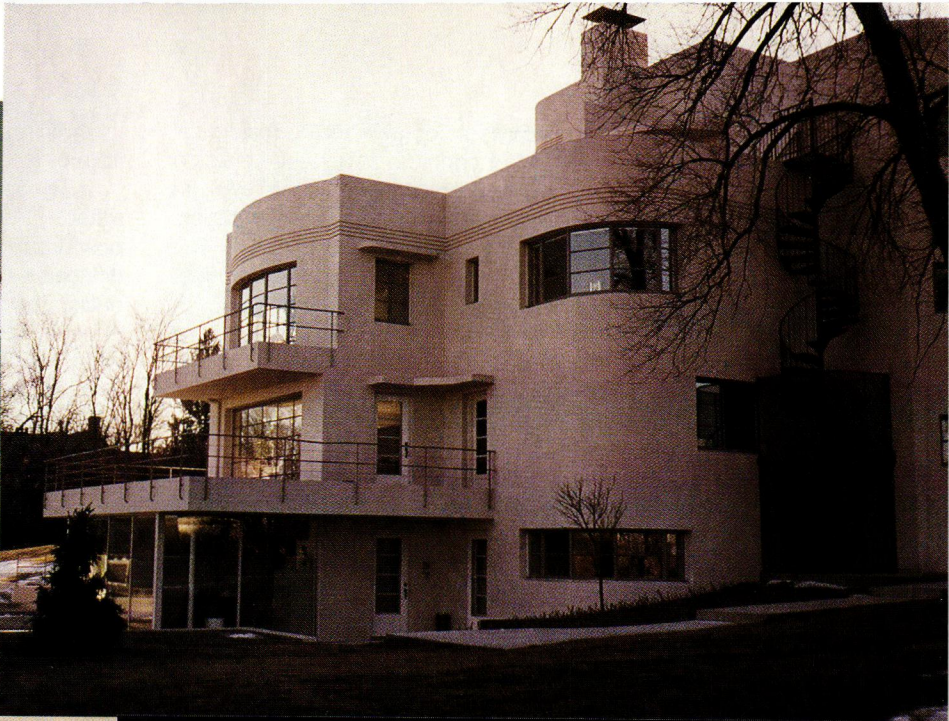
try opening directly onto the dining area, and a library inaccessible from other rooms.

Bel Geddes' experience as a theater stage designer is illustrated in the lighting plan for the House of Tomorrow, where he proposed built in units as an integral part of the plan with indirect and diffused illumination for a glare-free environment. The Butler House design team fully utilized this principle, and an important source of pride and prestige for Butler was the project's intense involvement with General Electric. In October 1936, GE executives from Cleveland and New York assembled at the Butler House to examine their latest "home of tomorrow." Butler's desire for intricate planning and the newest technology offered GE an opportunity to design a lighting system fully integrated into the house. Lighting engineers took measurements in each room to ensure that the correct amount of light would be available. Throughout the house, lighting units are built to provide a glare-free environment with patterned baffles, recessed units, and etched plate glass. N.H. Boynton of GE proclaimed that, "This house has as good lighting facilities as there are in any home in America, from every standpoint, whether that of economy, comfort, or relief of eye strain."

The most remarkable lighting unit is in the dining room. Bel Geddes wrote, "Set banks of bulbs into the ceiling, with reflectors backing them and translucent plates covering the recess...A light intensity control, built into the wiring circuit, permits the use of >

OPPOSITE PAGE: "Materials were selected for permanence and ease of upkeep; they were to be fireproof, tornado proof, earthquake and termite proof, assuring a nominal insurance rate. Surplus materials for decorative purposes are totally lacking as I believe that simplicity and good design are much more restful and inherently beautiful in a home." Earl Butler - *Architectural Forum*, September 1937. **THIS PAGE LEFT:** The floorplan of the house includes seven half levels divided by a 10-foot wide ramp traversing all floors and totaling over 300 feet in length. The design of the ramp made it necessary to place the climate control ductwork for half the house completely beneath the ramp at basement level. **THIS PAGE RIGHT:** The library is the only room with woodwork. A curved sliding door off the ramp opens into this warm room with full height cabinets and shelves, all completely restored. The original light fixtures are utilized but often need to be augmented for business use with modern lighting. The biomorphic blue desk is nicely juxtaposed against the natural wood and brings a Fifties look into this pre-war building.





any intensity of light under varying conditions." The Butler dining room provides illumination in accordance with Bel Geddes' plan. A recessed lighting unit measuring 34 x 67 inches is located directly above the table and consists of a rubbed cadmium outer molding surrounding a ribbed molding of glass. The central panel combines both etched and carved crystal glass covering 96 light bulbs of three colors. These lights are controlled with dimmer switches located in the pantry and allow the host to attain various colors and tints to flatter important dinner guests.

General Electric was also responsible for the many labor-saving devices installed in the house. This included automatic water softening equipment, an electric eye to open and close the garage doors, a small cold storage room for freezing game, a larger room for storing meats in mass quantities, an ice-cube freezer with a 675-cube capacity, and an intercom telephone system with eight phones and three door telephones enabling one to converse from any part of the house to another, including talking to someone at the door. The kitchen illustrated the use of simple, easy to clean materials, and all the modern conveniences one could ask for. Sleek, streamlined metal cabinets and stainless steel counters along with Carrara structural glass walls represented the technological utopia of the machine aesthetic during the inter-war period. The kitchen also featured one of the first garbage disposal units and automatic dishwashers in an American residence. This singular concern with every imaginable detail was the essence of Butler's personality.

The most dramatic and discussed interior element in the Butler House is the ramp system. Le Corbusier had utilized a ramp in his

landmark "machine for living," the Villa Savoye at Poissy in France, built in 1930. The ramp commenced at ground level and proceeded through the main floor and ended on the roof terrace offering a superb view of the countryside. The ramp in the Butler House is integrated on a 56-foot north/south axis and bisects the house, placing opposing east and west rooms on seven half-levels. This spectacular design element is emblematic of Butler's personal involvement in the planning process. In order to pinpoint the desirable inclination for the ramps both Butler and Kraetsch visited a lumberyard and proceeded to experiment with long planks raised at one end. The men walked up and down, carefully analyzing each angle, and eventually decided on a rise of one foot in ten feet-four inches. This subtle incline enables a virtually effortless ascension through each level of the house.

In the ensuing years, speculation grew that the ramp was built in anticipation of a visit by President Franklin Roosevelt. The Butler family had become wealthy in the agricultural machinery industry since the father was once general manager of the McCormick Harvester Company. The Depression and devastating environmental conditions highlighted the plight of the American farmer, and this was a major concern to government officials. As with most legends about mysterious places, however, this predicted visit was not a reason for building the ramp. According to copy written by Butler for *Architectural Forum* magazine, the ramp was selected solely for convenience. With this design it is possible to wheel vehicles easily throughout the house, and it also permits older people to carefully gauge their rise and descent according to their physical ability. The main benefit was the

ease with which large groups of people could proceed from the recreation room up to the sunroom, enabling Butler to entertain in the home's many rooms.

Butler's deep involvement in the design process is also revealed in the interior details of his home. The dressing room off the master bedroom contains 41 various sized drawers to accommodate even the most voracious clothes buyer. He once visited a Chicago plumbing store and climbed into the bathtubs to test the size and comfort of the units and the mirror lights in the powder rooms were tested by women sitting in front of the table. Butler also carefully tested appliances and visited factories to see the manufacturing process and to speak first hand with company presidents about their products. As Butler once stated, "Concentrate for a year or two on planning a house and no matter whether it is large or small, you will spend the rest of your life enjoying it."

The correlation between Bel Geddes' House of Tomorrow and the Butler House is most striking in the exterior design. Both houses are characterized by combinations of right angularity, curvilinear forms, balconies, and railings. The northern side of the house features flat walls gradually transformed by an oblique transitional section lead-

flatness and roundness of the previous sections. Separate design elements are in perfect scale to one another, and the visual effect is not of competing forms but of beautifully occurring transitions and shapes. The four-line horizontal frieze that wraps around the building was the only accepted decorative element in the streamlined era. The convergence of these seemingly separate elements creates a distinctly unique example of streamlined modern architecture.

This magnificent home served as Butler's residence for 30 years. The house was sold to the Open Bible College in 1966, successfully accommodating a variety of needs as both office and classroom space. Butler and his wife Fannie moved to a downtown apartment and lived there until they both passed away in early 1970, just six weeks apart, both at 84 years of age. The college kept the building in original condition during its tenure, adding only wallpaper and superficial alterations that could be easily removed. In 1986 the board of trustees voted to merge the Des Moines college and the Dayton, Ohio school with the Eugene, Oregon campus. The house and adjoining property were listed on the real estate market, and several potential buyers expressed interest in converting the building into a dinner theater, art gallery, or retirement complex. The ramp would have

"The most modern home in the world is not in New York or Hollywood, reputedly the fountainheads of newfangled ideas, but in Des Moines, Iowa, in the center of the farm belt, in the country where the tall corn grows."

- *American Magazine*, March 1937

ing into the angular three-story ramp enclosure. This elevation utilizes comparatively small windows to mitigate the effects of the cold northern winds, and the ramp is enclosed behind the angular section. (It must be noted that an above-grade addition was recently built with access cut through the ramp enclosure providing a direct pathway between the original building and the new construction.)

The east wall is comprised of the severe angularity of the living room and a railing enclosed balcony. A screened porch with a large patio below the living room provided even more space for Butler to enjoy the woods below. The master bedroom located above is fronted by an elegantly curved bay window, and the balcony structure is repeated on a smaller scale.

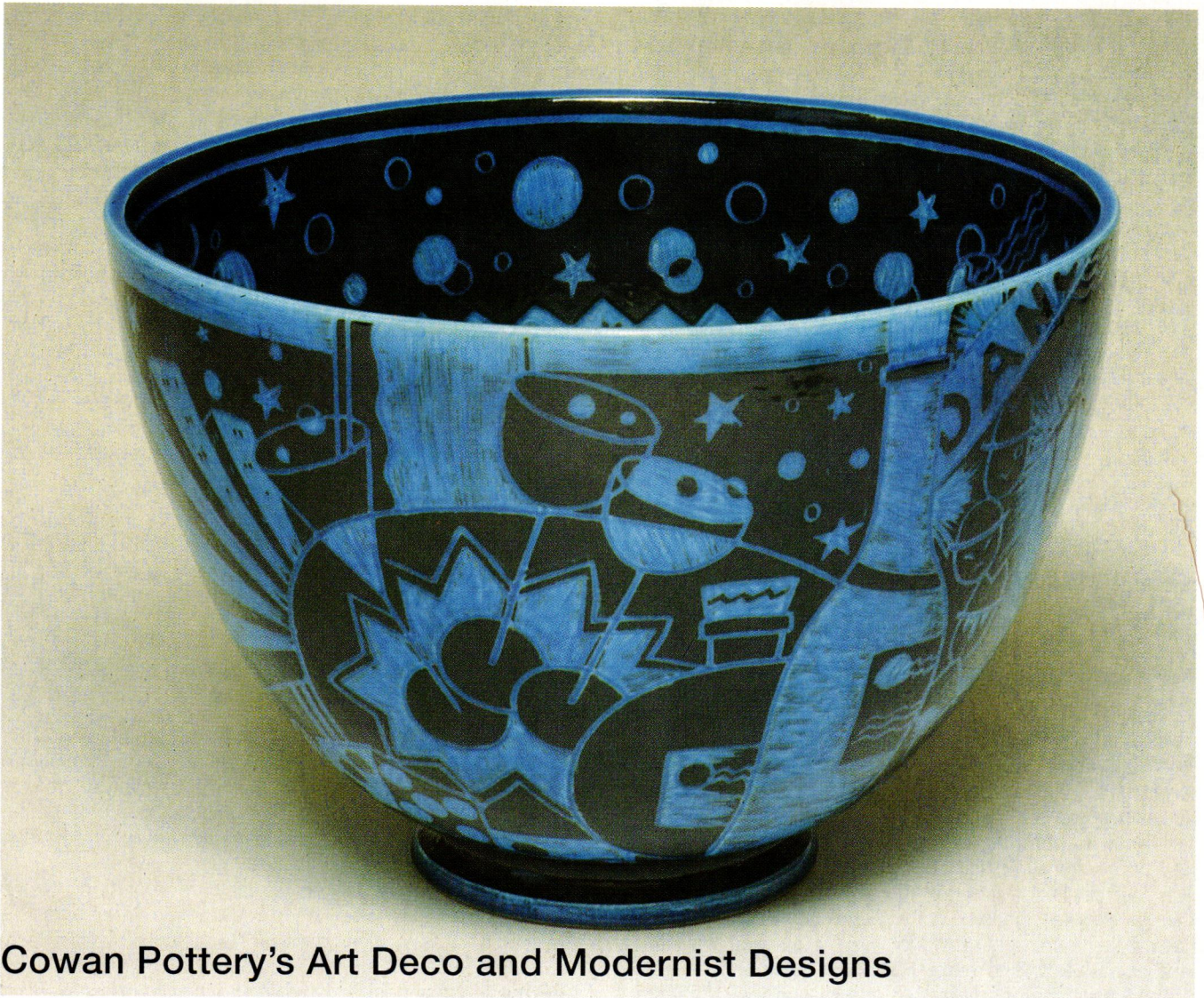
The southern elevation is definitely the most impressive, consisting of an incredible combination of flat-space, semi-circles, right/oblique angles, and balconies. Beginning at the eastern edge is the simple flatness of the living room and master bedroom. A section neatly protrudes, and in a step pattern, enables a smooth transition to the semi-circular ramp enclosure. The curvilinearity of this two-story section is repeated at the shorter uppermost ramp level. An aluminum-railed balcony off the south bedroom, now an executive office, connects to the two-story enclosure creating a human-scale perspective. As the eye travels west one sees the stacked bedroom and dining room, identical in shape and size. These two rooms are composed of right and oblique angles providing a contrast to the

served effectively in any of these scenarios. While the house did attract a great deal of attention there were no serious offers for nearly two years. It appeared as though the most innovative home in Thirties America had become a hapless white elephant, attracting only the curious who were lured up the curved driveway by the overscaled "For Sale" sign.

One such curiosity seeker was Jack Kragie of Kragie/Newell Advertising who was on a routine trip between the airport and his office. The search for new office space for his rapidly growing ad firm had ended as he gazed upon this spectacular modern building. In June 1988 the firm took possession of the house and began working with Architects Wells Woodburn O'Neil to renovate the structure and to construct a 7,500 square foot underground addition between the house and the street. Working with the Iowa State Historical Society, National Trust for Historic Preservation, and architects Doug Wells and Michael Kastner, the Butler House would soon be restored to its former glory.

An important decision was made to use the existing house for administrative and executive functions, essentially eliminating the need for any interior alterations. The creative work of design, layout, and writing would be more suitable for the large open addition. The exterior restoration presented an opportunity to rectify certain alterations made by the Open Bible College during its 20 year stay. Plywood paneling that had been installed in front of the three garage > 57

OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT: In their important 1945 book *Tomorrow's House* George Nelson and Henry Wright, editors at *Architectural Forum* stated, "One of us once visited a house in the Middle West which had a very remarkable lighting unit in the dining room. It was an elaborate gadget of frosted glass, containing three lamps - red, blue, and yellow - each controlled by its own switch and dimmer...By fooling around with three knobs in the pantry wall, the owner was able to get almost any color and intensity of light he wanted." Inspired by Bel Geddes, Butler and Kraetsch had managed to impress Nelson and Wright. The former dining room now functions as the main conference room and the multi-colored luminaire is still in working order; [Upon visiting the Butler House in October 1936](#), GE executive P.B. Zimmerman stated, "He has set a mark in unified architecture, and the building industry must follow his example...The greatest American living machine ever devised."; [Norman Bel Geddes' House of Tomorrow](#) influenced the design of many modern homes of the Thirties. His stature within the design industry propelled him into the forefront and his plans for new types of housing were well received. The Butler House owes a considerable degree of its appearance to this proposal with striking similarities in the use of sweeping curves, semi-circles, flat sections, roof terraces, balconies and railings. A nautical aesthetic is also quite pronounced in each work, as the Butler House resembles an ocean liner sitting in port in land-locked Des Moines; [The building shell](#) is nearly complete in this construction slide. The *Des Moines Register* newspaper reported that 15 train car loads of dry cement and over 110 tons of steel were used in the construction of the Butler House. The exterior walls are 10-inch monolithic reinforced concrete furred on the interior with latticed metal studs and lath. The interior partitions are of cinder concrete block and steel bar joists. Truscon steel decks and all metal lath are also utilized in the interior construction. Insulating materials consisted of four-inch rock wool on the perimeter walls and roofs. Corkboard appeared in the cooler and freezing rooms, and the exterior windows were originally Thermopane from the LOF glass company.



Cowan Pottery's Art Deco and Modernist Designs

As a designer, R. Guy Cowan is difficult to classify. Some of his works were avant-garde, others classical. His Lakewood Ware (produced c.1917) was Arts and Crafts in spirit, yet Cowan's mass-produced wares of the 1920s broke with that tradition. In a 1929 profile for *The Bystander*, a weekly Cleveland arts review, Carle Robbins wrote of Cowan: "His figures are distinguished by a delightful delicacy and a strong sense of the decorative. He is a modernist in his sympathies and execution, yet a fine restraint precludes degeneration into the grotesque. His modernism means a freeing of beauty from the hampering cords of realism, rather than a search for it in mechanical forms...In everything which he does a refinement of taste and a freshness of outlook is evident."¹ Indeed, Cowan considered beauty, taste, refinement, and decorative value the enduring features to be sought in a design, even in designs that he and his artists might fashion in the modern mode.

Even in Cowan's day, one could not be sure exactly what was intended by the terms "modern" or "Art Deco." Their meaning, unfortunately, was not clarified when Bevis Hillier curated an important 1971 exhibition "The World of Art Deco," presenting an array of decorative arts primarily from 1920 to 1940. In this exhibition, visitors to the Minneapolis Institute of Art saw on display both hand-tooled Moroccan leather book bindings and

popular sheet music; both enameled silver Camille Fauré vases and tin airplanes; both wheel-thrown stoneware by Émile Lenoble and plaster mannequin heads. Ever since, the term "Art Deco" has come to describe two different movements, both of which influenced Cowan Pottery designs.

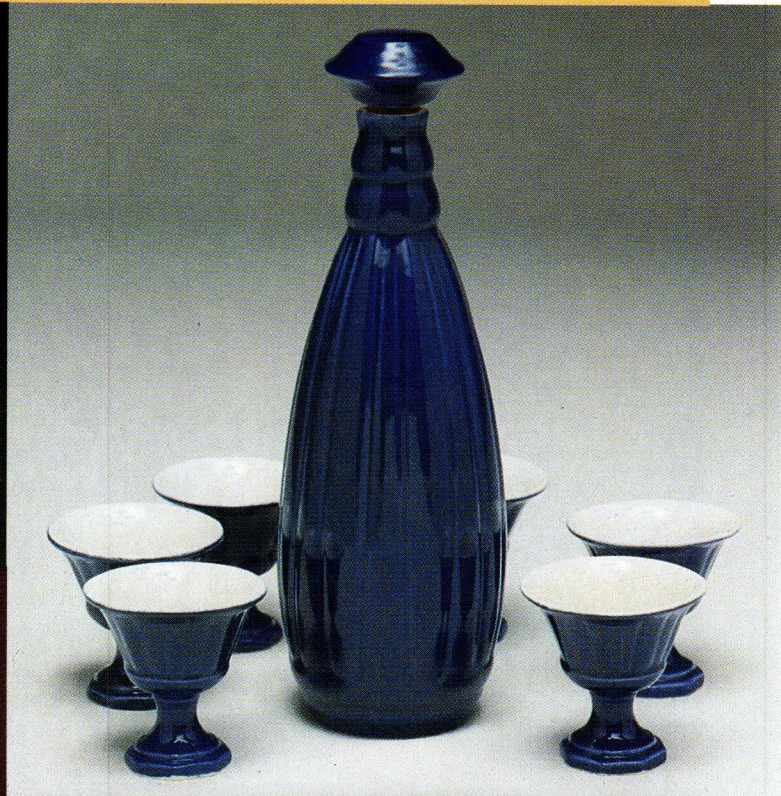
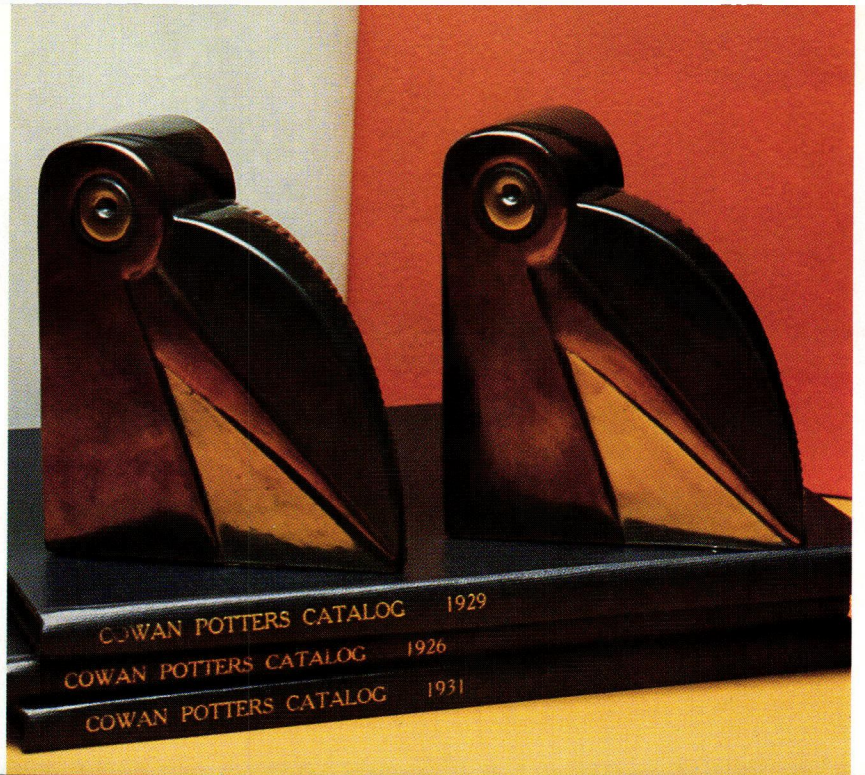
In *The Spirit and Splendour of Art Deco* (London: Paddington Press, 1974), Alain Lesieutre focuses on the more curvilinear of the two styles. Lesieutre explains that early, pure manifestations of (French) Art Deco - originally dubbed "Art Moderne" - reflected older values, incorporating lines and motifs from earlier periods. Many 1920s French potters, for example, used monochromatic glazes like those of T'ang and Sung Dynasty porcelains; surface designs, if any, tended to be hand-carved.³ These crafted Art Deco works also have much in common with earlier Arts and Crafts pottery. An Arts and Crafts potter might even be willing to adopt this description of Art Deco: designs "governed by that balance of proportion, sobriety of ornament and beauty of material which make a work of art."⁴ Unfortunately, handcraftsmanship tended to limit production and make many Art Deco designs expensive.

A contrary movement in the decorative arts aimed to create a style with no tangible ties to the past, these machine-made, mass-produced Modernist works announced a new commit-



CLOCKWISE FROM TOP LEFT: Art Deco elephant designs (figure, bookend, and paperweight) by Margaret Postgate, c.1929-1930, in Oriental Red glaze; *New Year's Eve in New York City* punch bowl by Viktor Schreckengost, c.1931, drypoint (sgraffito) decoration in black engobe covered with an Egyptian Blue glaze; *Lady Flower Figures* by R. Guy Cowan, c.1924-1928, in original Ivory glaze; *Feu Rouge* ("fire red") glaze with cocoa highlights on a pipe jar by Waylande Gregory, c.1929; *Burlesque Dancer* by Waylande Gregory, c.1930, in Black glaze, and *Congo Head*, also by Gregory, c.1931, in Black and Copper glazes.

CLOCKWISE FROM RIGHT: Pelican bookends by A. Drexler Jacobsen, c.1929, Black, Silver, and Bronze; Decanter set by R. Guy Cowan, c.1930, in Arabian Night glaze; *Adam and Eve* by R. Guy Cowan, c.1928, in Terra Cotta Crackle glaze; *Aztec Man* lamp by Waylande Gregory, c.1928-1929, in Black, Silver, and Bronze; Sports plates by Viktor Schreckengost, c.1930-1931, hand decoration in Polychrome.



“Modern forms are simple: the square, the circle, the horizontal line, skillfully and dynamically coordinated - these are a return to the Greek ideal.”

- Paul T. Frankl, c.1928

ment to the future. Modernist designers wanted to democratize modern art through the mass production of affordable designs. In 1928 designer Paul T. Frankl defined Modernism to the interested public: “Modern forms are simple: the square, the circle, the horizontal line, skillfully and dynamically coordinated - these are a return to the Greek ideal.”⁵ As Frankl explained, modernists meant to “express rhythm” through “sharp and daring, but...pleasing” color contrasts. Another important trait, continuity of line, could be seen in “the streamlined body of a car or in the long unbroken lines in fashions.”

According to these definitions, Cowan Pottery produced both Art Deco and Modernistic designs. In the early 1920s, Guy Cowan's Art Deco lady flower figures revealed a lineage reaching back to both Art Nouveau and classical sculpture. Also related to French Art Deco were Cowan's radially symmetrical console bowls. Then starting in 1928 Cowan - and other American potteries - introduced products with the traits Frankl ascribed to Modernism.⁶

By 1925, Americans had finally begun to understand some of the more accessible schools of modern art. Then from April through October of that year, a watershed event took place in Paris - the legendary “Art Deco” Expo, whose correct title was “*l'Exposition Internationale des Arts Décoratifs et Industriels Modernes*” (that is, “The International Exposition of Modern Decorative and Industrial Art”). By gathering outstanding contemporary examples from at least 20 countries, the Exposition revealed new possibilities for the design of ceramic (pottery and glass) objects, textiles, jewelry, lighting and other decorative accessories.⁷

Professor Louis Rorimer, of the Cleveland School of Art, was one of three decorators in a delegation sent by Secretary of Commerce Herbert Hoover to attend and report on the Exposition. A furniture builder and interior designer, Rorimer's national reputation had grown when his Rorimer-Brooks Studio was commissioned to modernize the interiors of the Hotels Statler.⁸ In November 1925, a few months after his return from Europe, Rorimer spoke on “the so-called modern style” at the Cleveland Museum of Art. The lecture was accompanied by lantern slides. A case in the lobby displayed a group of artistic objects Rorimer had purchased while abroad.

During the spring of 1926, a selection of works from the Paris Exposition was shown at the Cleveland Museum of Art as part of a traveling exhibition. The loan exhibition had been arranged in the hope that widespread exposure to the Paris Exposition would improve American designs for mass production. By making a leisurely visit to the Cleveland Museum of Art, Cowan could examine personally the European ceramics by René Buthaud, Émile Lenoble, and others.⁹

Cowan himself had already begun to execute works in the modern spirit. In 1925 he inaugurated a line of figural flower holders, one of the most enduring successes of his Pottery. One of these designs won 1st Prize, Pottery, at the annual “May Show” of regional arts and crafts sponsored by the Cleveland Museum of Art. In 1926 another Cowan design - evidently inspired by the dances of Loïe Fuller - won the prestigious award. Soon he began to collaborate with Lithuanian-born sculptor Alexander Blazys, who had recently emigrated to Cleveland. In 1927 Cowan and Blazys took 1st Prize in a new category that their innovations had inspired - Ceramic Sculpture - for a figure group titled *Russian Peasants*.

In response to the Paris Exposition, R.H. Macy president Jesse Isidor Straus organized a historic 1927 “Exposition of Art in Trade” at Macy's. The ceramic exhibits featured Cowan Pottery's latest sculptural and utilitarian products, alongside an assortment of American studio pottery. Cowan's display exemplified what exhibition designer

Lee Simonson called the “theme” of the Exposition: the idea that “art in this age has to be simplified if it is going to be produced on a large enough scale to enable people to afford and enjoy it.”¹⁰ In contrast, the American studio pottery more closely resembled the traditional Art Deco French ceramics of the 1925 Paris Exposition. Both design trends - the Modernist and the Art Deco - were thereby introduced to a wide American audience, enhancing consumer demand. Perhaps even before the appearance of Roseville's *Futura* line, Cowan became one of the first American ceramic concerns to produce rectilinear Modernist wares.¹¹ First, as usual, Cowan tested the new designs at trade shows prior to any public marketing. Then a January 19, 1928 notice in *Crockery and Glass Journal* announced that Cowan's 1928 line would have a “modern touch.” By April his angular *Reception* set was ready for exhibition.¹²

Favorable reactions at that spring's China, Glass and Gift Show (Chicago) inspired Cowan to crow, “Cowan Supremacy Demonstrated in 1928 Display.” In a July 30, 1928 advertisement in *China, Glass and Lamps*, Cowan noted the “intense interest created by [his] modern conception” of *Adam and Eve*, which some think to be Guy Cowan's greatest success in sculpture. The *Dawn* flower figure, designed by Waylande Gregory, was called an “interesting modern treatment” of “the figure flower holder for table decoration.”

The *Dawn* table setting is one of Waylande Gregory's most innovative designs for the Pottery. The low-relief details on bowl B-833 represent both male and female angels. For the figure candelabra, Gregory depicts the female nude in three postures. So striking are the elements of this table setting that one hardly notices an unusual design feature of the candelabra: their nearly triangular planes are not wings, but buttresses - recalling the lightning-like elements of Blazys' sculpture of *Moses*. Black-glazed foliage gives strength to the central figure.

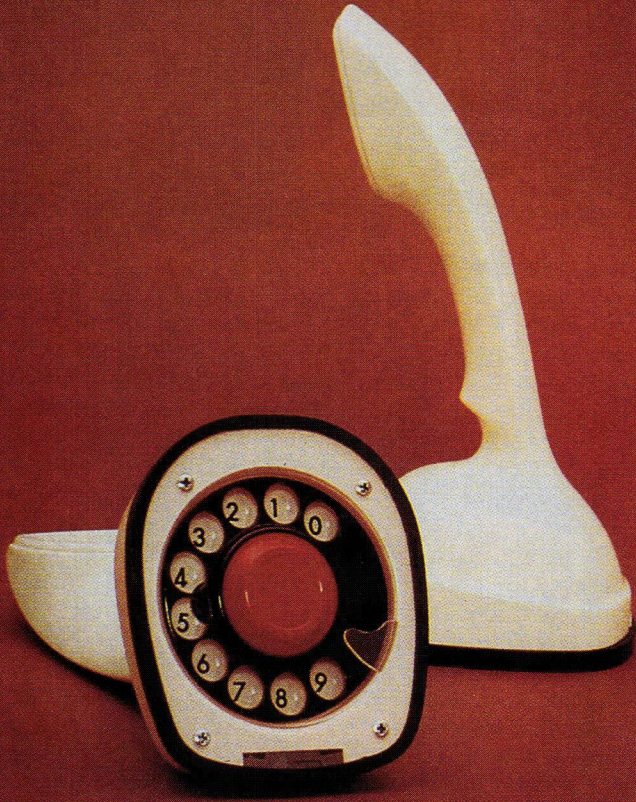
In October 1928, two advertisements in *Arts and Decoration* told homemakers that Modernistic ceramics were now available from Roseville as well as from Cowan. Roseville's remarkable *Futura* line featured vases, bowls, wall vases, candlesticks, hanging planters, window boxes, and jardinières. Some *Futura* designs relied on complementary earth tones in matte glazes, whereas others employed stark contrasts between glossy primary colors. Some were strictly geometrical in inspiration, others vaguely floral. One vase depicted a stylized seagull in flight.

Cowan was now offering “25 new lamps in a ‘livable’ interpretation of the modern trend.” The electric table lamp - long a Cowan forte - provided much opportunity for Modernistic experiment at Cowan. Two examples with custom-designed shades appeared in the October 1928 advertisement. Geometrical forms like the triangle, circle and square predominate, and streamlining is often evident. Both traits can be found in a pair of Cubist-influenced lamps for children, depicting a dog and cat.

Additional characteristics of the “Art Deco” period are seen in other Cowan lamps. The *Aztec Man* lamp (shape 843) gains a Modernist look by combining pre-Columbian motifs with a stepped depiction of the sun, stylistically related to the American skyscraper. Curvilinear motifs, adapting the traditional French Art Deco style, distinguish many Cowan lamps of this period. Botanical or animal motifs sometimes appear in abstracted form; two outstanding examples depict stylized nude figures.

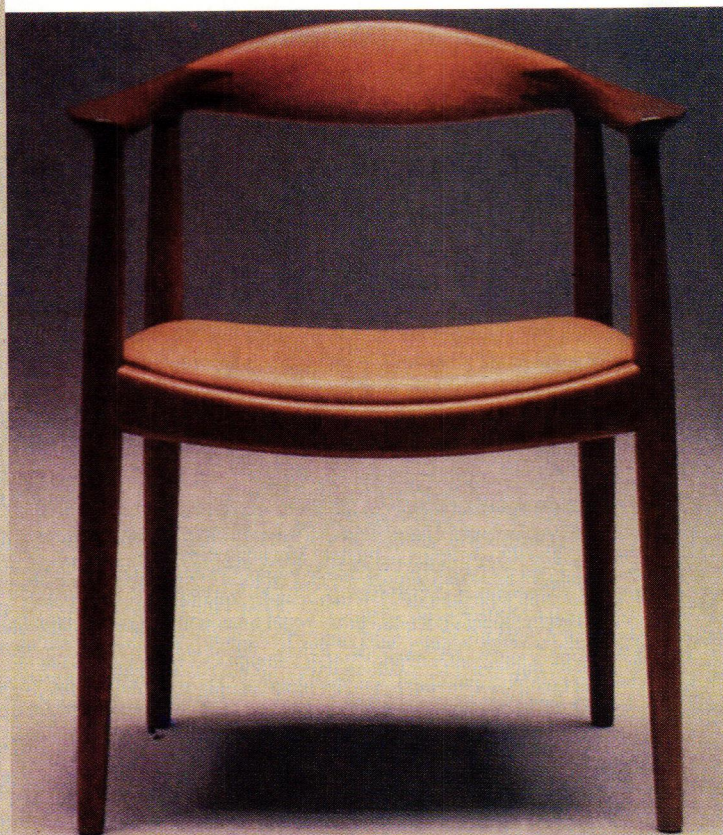
A mere handful of overtly Modernistic vases were produced at Cowan. Among the Modernistic bookend designs, only Margaret Postgate's angular *Push-Pull* elephant bookends seem to have been produced in quantity. Influenced by the French Art Deco style, > 58

The Danish Design Revival



Danish Design
is Back Again -
Better Than Ever

TEXT BY JUDITH B. GURA



In the middle years of the current century the words "Made in Denmark," to even the stylistically challenged, carried a connotation of quality craftsmanship, honest materials, easy-to-live-with design, and - if not low cost - certainly good value for the money. In the decades following World War II, when owning Scandinavian furnishings testified to one's discernment and good taste, owning Danish design was the most resonant statement. Although the Swedes had begun the move to modernism in Scandinavia, and the Finns perhaps carried it to more ingenious lengths, it was Danish design - and most particularly Danish furniture - that dominated the international marketplace and captured the fancy of American consumers in the 1950s and early '60s.

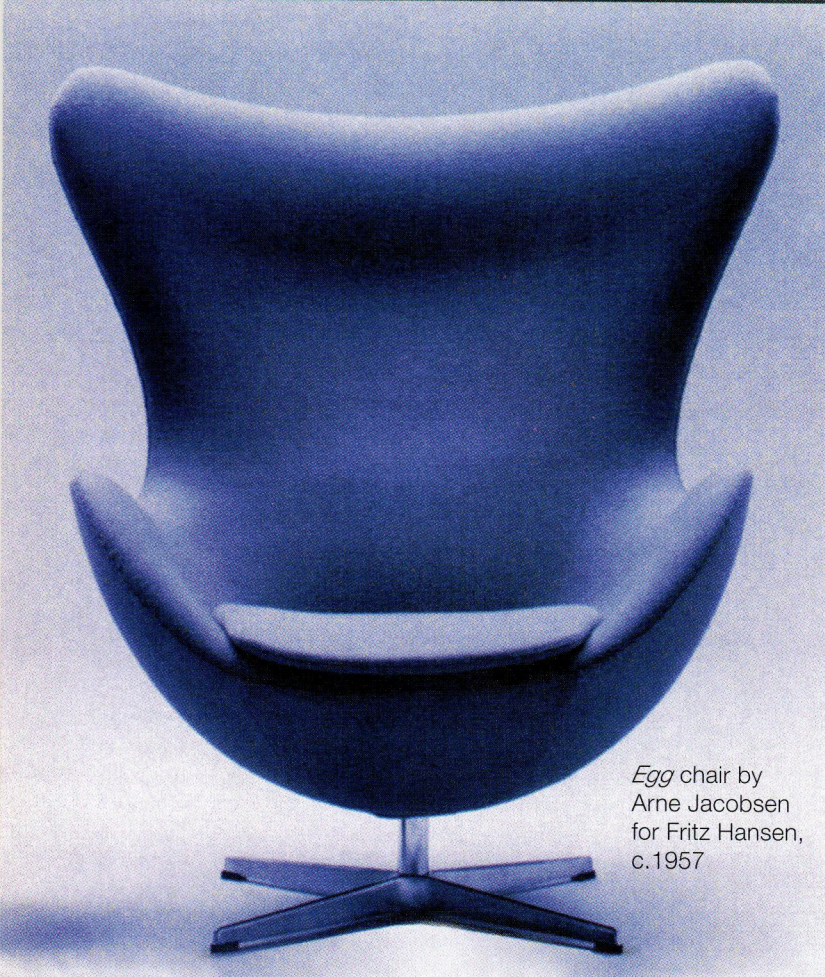
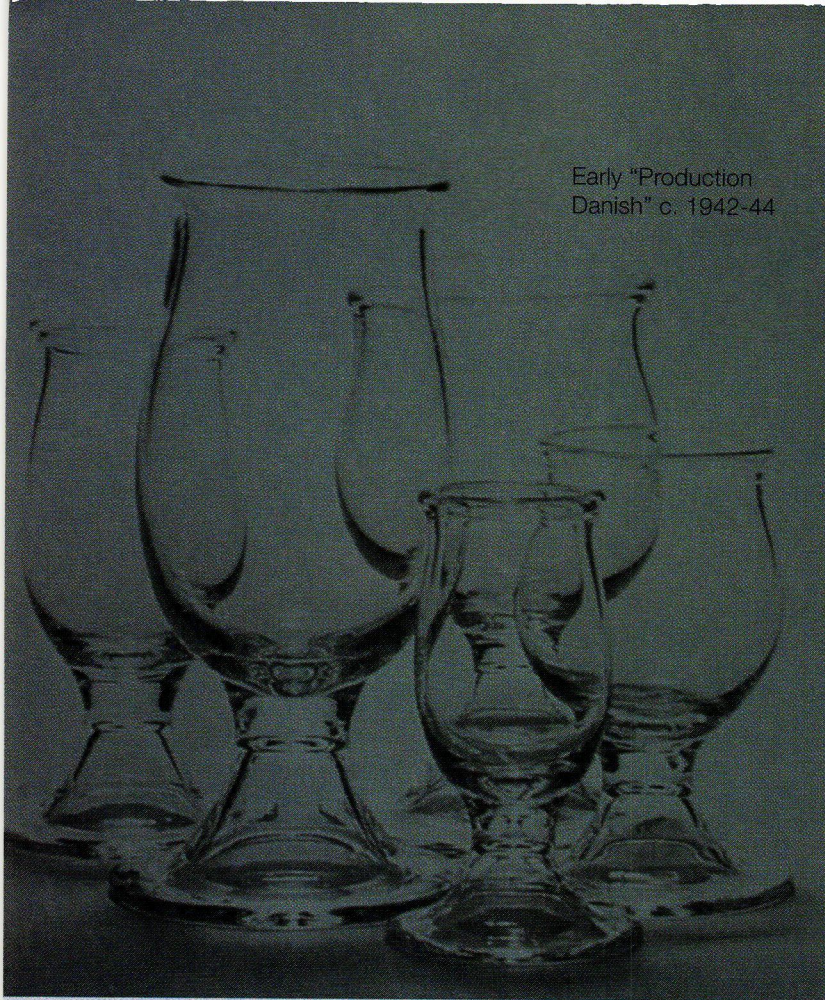
Denmark's tradition of furniture craftsmanship dates back to 1777 when King Christian founded a Royal Furniture Emporium, supported by public funds, to provide tools, materials, and marketing support for resident craftsmen. Though terminated in 1815, the project established new criteria for quality and a demand for fine craftsmanship, a tradition which has persisted to the present day. Coming out of a classical tradition in design, Denmark moved into the early years of the 20th century as a participant in the Scandinavian version of *Jugendstil*, though this Art Nouveau variant had less influence on Denmark than on its Nordic neighbors. In Denmark, it was called *Skonuirke*, as exemplified in the art works of Bindsbol and Skoglund, and was heavier and less refined than the French-influenced style.

The Danes were readier than their Nordic neighbors to move entirely into modernism. By the conclusion of World War I, Copenhagen had become the center of art in Scandinavia, maintaining a connection with France, and shortly afterwards producing its own variation of Art Moderne. The social democratic government however encouraged a movement towards classicism, led by Kaj Fisker and Kaj Gottlieb, who favored traditional forms. At the 1925 Paris Exposition many of the Danish exhibits were Neoclassical, but the first stirrings of romantic modernism were emerging at Georg Jensen, and bold functionalism revealed itself in the introduction of Poul Henningsen's now-classic *PH Lamp* for Poulsen Lighting. Henningsen, at the time, was the leader of a radical movement attacking Neoclassicism - he founded and edited *Kritisk Revy*, taking on the Copenhagen design establishment in a demand for a new social consciousness and originality of design. With a circulation of only 2,000, the short-lived publication (it appeared from 1926 to 1928) was nevertheless very influential in the art and design community. Danish poster art sprang into being as an expression of the country's emerging new design aesthetic, first reflecting both romantic and classical elements, but gradually becoming dominated by romantic modernism.

Denmark's approach to functionalism was not nearly so severe as that of Sweden, and led to the development of the uniquely Danish design vocabulary that influenced virtually all areas of design. Many of the objects created in the new modern vein were intended for use by Denmark's "everyman" rather than elite consumers; these objects followed functionalism in their ability to perform, yet their shapes and execution were humanistic. Perhaps most influential in >

OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT: L.M. Ericsson's *Ericofon* telephone, c.1949-54; Arne Jacobsen's *Ant* chair (model 3.100), designed in 1951 and manufactured by Fritz Hansen beginning in 1952, is Jacobsen's best-selling design; Armchair by Grete Jalk, c.1947. THIS PAGE, TOP: Hans Wegner's "*The Chair*," was introduced at the 1949 Copenhagen Cabinetmakers Guild Exhibition to wide acclaim; THIS PAGE, BOTTOM: Johan Rohde's elegant pitcher for Georg Jensen was designed in 1920 and exhibited at the 1925 Paris Exposition.

Early "Production Danish" c. 1942-44



Egg chair by Arne Jacobsen for Fritz Hansen, c.1957

spreading this new approach was Kaare Klint, himself a furniture designer and the director of the important Department of Furniture and Interior Decoration established in 1924 at Copenhagen's Academy of Fine Arts. Klint, whose own design orientation was classical, performed innovative studies in ergonomics, and developed a system of measurements based on human proportions similar to that employed by Corbusier. His students learned that their furniture should be comfortable as well as well-designed - an important addition to the basic concept of functionalism. Both Hans Wegner and Jacobe Kjaer worked with Klint, and their work was certainly influenced by his approach.

Danish modern design was characterized by simplicity of form and a virtual absence of ornamentation. If decoration was present, it was limited to simple motifs drawn from nature. The sculptural furniture of Finn Juhl in wood and later Arne Jacobsen in molded plastic; the organic silver tableware of Johan Rohde and later Henning Koppel at Georg Jensen; the dynamic ceramic forms and subtle underglaze decoration of Axel Salto for Royal Copenhagen; and the touchable, heavy glassware of Jacob Bang for Holmegaard Glassworks all illustrated what may be considered a romantic variant of the functionalist approach.

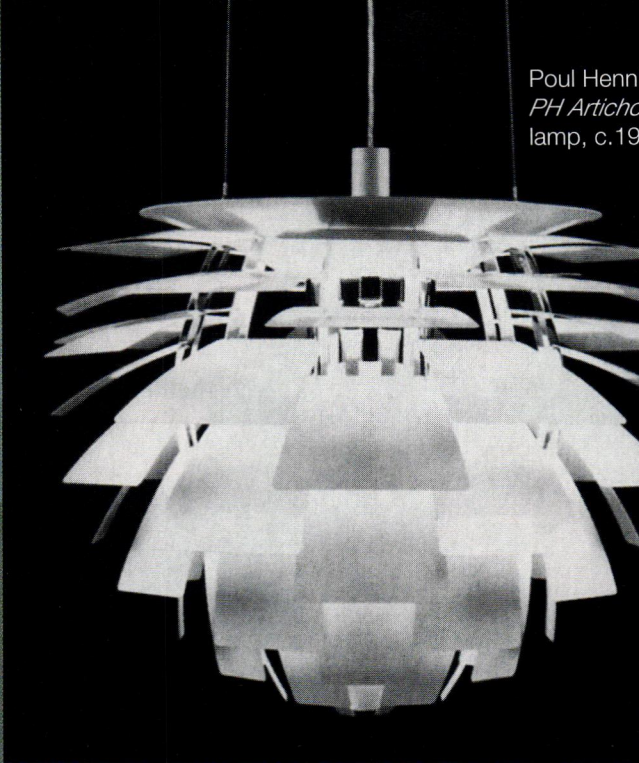
Although the Danes had a pavilion at San Francisco's Pan-Pacific Exposition in 1915 (where Alvar Aalto designs were shown by Finland), Americans first took notice of Danish design in 1927, when an exhibition called "Paintings, Sculpture, and Arts and Crafts of Denmark" opened at the Brooklyn Museum and traveled to a number of other cities, under the patronage of King Frederik and a special grant from the Danish government. The country's reputation for innovative design was enhanced by its participation in international fairs - Brussels in 1935, and New York in 1939 (withdrawing in 1940 after the outbreak of war).

The end of World War II provided an unprecedented opportunity for international trade, particularly for the Scandinavian countries. Largely untouched by wartime destruction, and having had time to develop their new ideas, they were able to quickly resume production of goods to fill newly-revived consumer demand. In the design vacuum created while the Europeans engaged in political debates about modernism and functionalism, the Scandinavians began to turn out products unfettered by tradition. This was most clearly the case with Denmark, which did not have the strong ties to history and folklore of its neighbors. In addition to furniture, a new Danish textile industry emerged in the 1940s and '50s, producing fabrics and *rya* rugs that became important factors in the export market. While moving into modernism, the Danes (and their fellow Nordic countries) retained a long-standing tradition of handcrafting skills, despite the advent of industrialization. Ultimately, a way was found for artists and machinery to work together, to the benefit of both.

These cooperative efforts were encouraged by the example of the annual Cabinetmaker's Guild Exhibitions in Copenhagen, where collaborations between designers and cabinetmakers - the latter receiving equal credit for the finished work - produced a series of designs that were primarily responsible for the transmutation of "Swedish Modern" to "Danish Modern" to describe the popular new look in contemporary furniture. The Cabinetmaker's events, begun in 1927 and continued through 1966, were initiated to support the craft tradition in the face of increasing industrialization. Designer-craftsman collaborations encouraged innovation, and it was at these events that the most celebrated designs of Finn Juhl, Hans Wegner, Ib Kofod-Larsen, Mogens Koch, Grete Jalk, and Borge Mogensen were introduced. Most of the furniture was produced in limited quantities - the Cabinetmaker's operations were essentially custom workshops - but eventually, many of the handcrafting approaches were extended to the modest production facilities which characterized modern >90



Finn Juhl for Bovirke, c.1952



Poul Henningsen's PH Artichoke lamp, c.1958



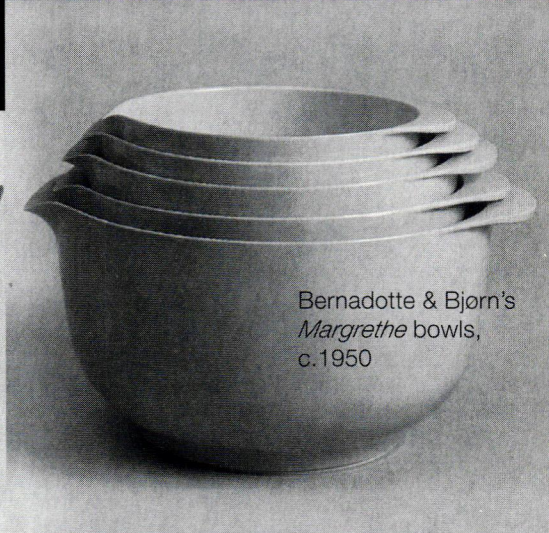
Grete Jalk's side chair for Poul Jeppeson, c.1963



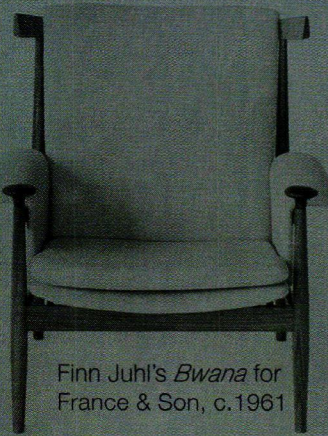
Henning Koppel for G. Jensen, c.1954



Finn Juhl for Baker desk and matching chair, c.1951



Bernadotte & Bjørn's Margrethe bowls, c.1950



Finn Juhl's Bwana for France & Son, c.1961




Dining set by Hans Wegner



Hans Wegner's "String" chair for Getama, c.1949



Jacob Bang's Perle for Holmegaard



Frank Lloyd Wright designed the Cassina chairs and table under the bougainvillea on the terrace. French doors lead to the living room and den.

The Wright Stuff

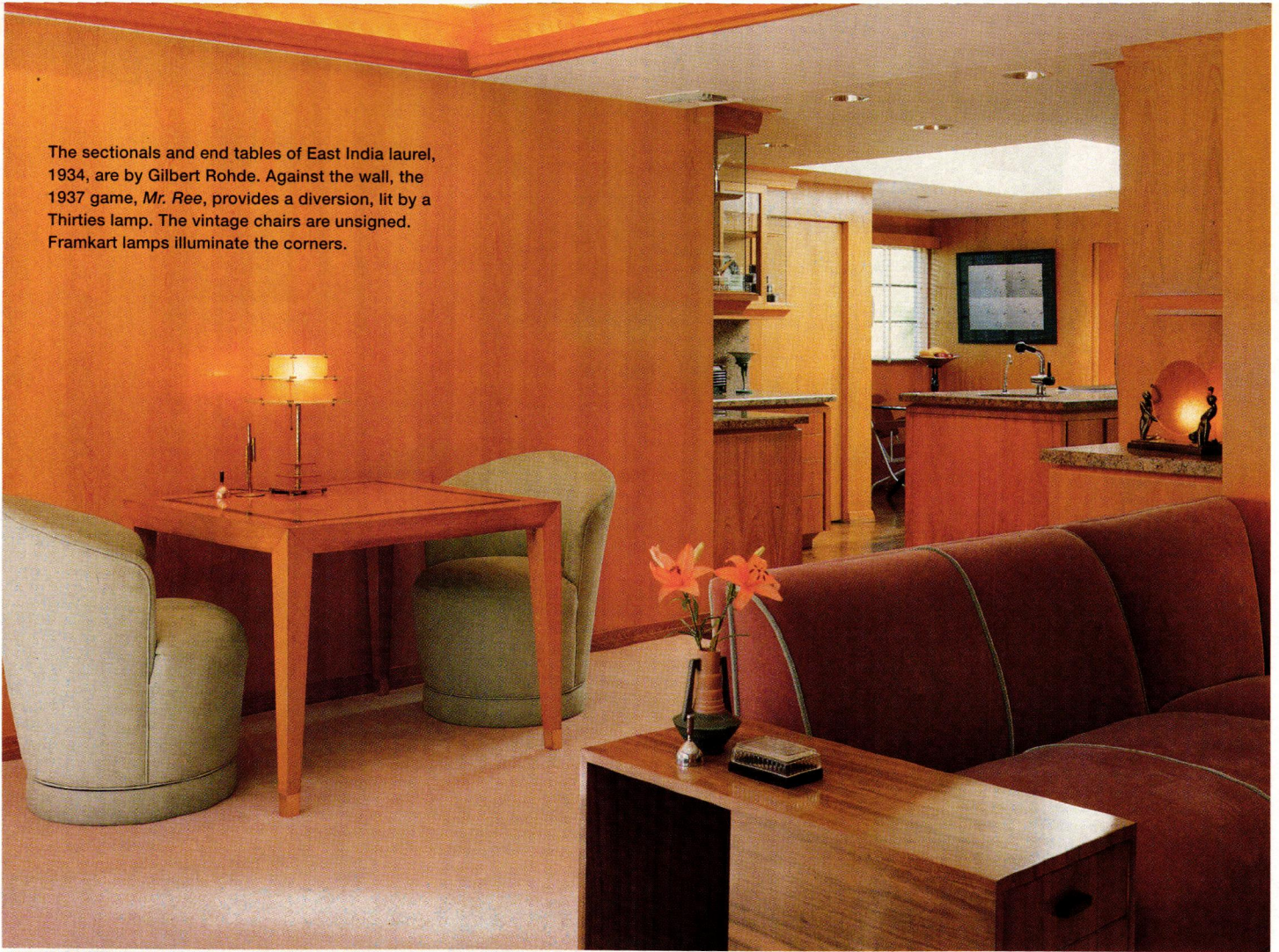
An international cast of Thirties industrial designers, together with American architect Lloyd Wright, created a stunning total environment. Past meets present in the Rabkin House, Los Angeles, California, 60 years later.

TEXT BY GINGER MORO PHOTOGRAPHS BY ERIC STAUDENMAIER



Wright's passage from dark entrance hall leads upwards to the light. The cypress front door with fluted glass panel and wrought iron railings with gilded balls are original. The streamlined bronze statue cast by Pierre le Faguays in 1937, points the way up to the living room and bar.

The sectionals and end tables of East India laurel, 1934, are by Gilbert Rohde. Against the wall, the 1937 game, *Mr. Ree*, provides a diversion, lit by a Thirties lamp. The vintage chairs are unsigned. Frankart lamps illuminate the corners.



A Frankart compotier and lamps are on the modernized kitchen counters. The elegant *Diplomat* chrome coffee service with Bakelite handles is by Walter von Nessen for Chase. Aluminum chairs around the corner table are by Warren McArthur, and bear the label, "Mayfair Industries." Vintage dishes, glasses, and tableware fill the drawers and cupboards, all regularly used at mealtime.



A close-up of the tantalizing bar accessories: The "airplane" portable martini maker in the foreground, and the "zeppelin" shaker (both made in Germany), and the "binoculars" on the second shelf present a dexterity challenge best approached before the 2nd martini. Rockwell Kent's *Bacchus* ice bucket on the first shelf keeps drinks chilled, and there's a choice of various vintage cocktail shakers and glasses by Walter von Nessen, et. al...



The parquet *carrés* of dark Philippine Apitong wood connect the bar and living room space. The *Speedboat* raked sofa by Paul Frankl is on the right. The contemporary copy by Sam Hatch of Emile Ruhlmann's *Ducharme* black lacquer scalloped bar with a striped Zebrona wood top is the one note of French Art Deco *luxe* in the house.

Lloyd Wright, the eldest son of the architect, was christened Frank Lloyd Wright Jr. but this was thankfully shortened in childhood. Lloyd Wright died in 1978, at the age of 88. He could have lived in the shadow of his demanding father, producing watered-down versions of the great man's designs. Instead, he created his own serene ambience by expanding upon two of FLW's basic themes: horizontalism; and the idea of progressing from the dark to the light by way of a low-ceilinged narrow entrance hall to an open space with vaulted ceilings. In California, between designs for the 1926 Derby House and the Wayfarer's Chapel of 1949, Lloyd had a splendid opportunity to prove he had "The Wright Stuff" with the Evans House in 1937.

In his mature work for several of the most celebrated musicians of his time (among them cellist Piatagorsky and violinist Heifitz), Lloyd Wright - himself a cellist - created a liberating atmosphere in 1937 in Bel Air, California for Warwick Evans and his wife, both professional cellists. The house was all of a piece, with honey-colored cypress paneled walls and cabinets, and low tables and sectionals by Gilbert Rohde which reinforced the horizontal lines of the exterior. It was a home by an artist for artists.

Unfortunately, the six subsequent owners failed to treat this treasure with respect. The glowing Red Tide-water cypress walls were hidden under paint or drywall, the bricks from the stepped pyramid fountain were scattered all over the patio, the corners sagged. The house looked down in the mouth when Dr. Michael Rabkin, a cosmetic surgeon, bought it in 1989. No stranger to artistic reconstruction, he resolved to restore the house to its original plans which he found at UCLA. Collaborating with architect Harold Zellman and interior designer Dennis Hague, and with the encouraging insight of Eric Lloyd Wright (FLW's grandson), Dr. Rabkin peeled the house like an onion down to its bare bones, and then built it up again layer by layer. The materials and craftsmanship of the period were reproduced with the help of vintage photos attained from surviving Evans family members who were tracked down in Puerto Vallarta, Mexico.

The first thing you notice while walking through these rooms is that this house is not a museum. Although all the hardware, furniture, objets, lamps, and rugs are either original to the Thirties and Forties, or inspired by vintage themes, they are *used* by the inhabitants. Chairs and sofas by Gilbert Rohde, Paul Frankl, Kem Weber, and Warren McArthur are lounged in; lamps by Walter von Nessen, Norman Bel Geddes, Raymond Loewy, and Arthur von Frankenberg are lit at twilight. Very dry martinis are mixed in vintage chrome cocktail shakers, chilled in a Rockwell Kent ice bucket, and served in glasses by Walter Dorwin Teague or Lalique with olives impaled on chrome and Bakelite cocktail picks.

The house is entered through a typically dark Wrightsian narrow passage. The original fluted glass panel in the cypress door lets in enough light to illuminate the cypress veneer in the hall, and the chrome console and mirror by Wolfgang Hoffmann, son of the founder of the Wiener Werkstätte, at the foot of the stairs. This is where the musician/architect Lloyd Wright provides the overture to his composition. He drumrolls the visitor up the stairway paved in dark and durable Apitong hardwood from the Philippines, with wrought iron railings accented with gilded balls. On the landing is a chrome console designed by Donald Deskey, who designed the interiors for Radio City Music Hall for the Rockefellers. The drama here is provided by a streamlined bronze statue cast in Paris by Pierre le Faguays in 1937, the same year that the house was built.

The statue points you up to the combined living room/bar/dining room space of modest proportions which is bathed in soft sunlight filtered through venetian blinds made of basswood slats. At night the angled vaulted ceiling is dramatically lit, outlined by cypress panels. The panels and verdigris copper fireplace hood were discovered under drywall and restored. The horizontal brickwork was added by Dennis Hague. Lean back in Paul Frankl's *Speedboat* sofa (it's raked aerodynamically) and extinguish your cigarette in the Ruba Rombic ashtray (by Consolidated Glass Co., 1934) on the acacia burl table (biomorphic, of course), which was designed by Gilbert Rohde in 1940. You can ring for attention on any one of the many tiny Chase chrome bells with Bakelite handles strewn about the house. The "Machine Age" lamps on the Gilbert Rohde laurel wood end tables are of stacked tooled aluminum, Bakelite, and brass segments by Walter von Nessen (born in Berlin, but too elegant for the Bauhaus). Schumacher made the carpet after FLW's original design for the lobby of the Imperial Hotel in Tokyo. (The author had trod many times on the original rug in the Imperial Hotel before it was destroyed in 1968, so that was a *déjà vu* thrill!)

A recent Rabkin acquisition is the bentwood *Airline* chair, 1934-35, by Kem Weber, manufactured in Los Angeles for Walt Disney. Weber was born in Berlin, where he studied under Bruno Paul. Trapped by the outbreak of war in San Francisco in 1914, where he was contributing to the German Pavilion at the Panama-Pacific Exposition, Weber had difficulty finding a job (because of his German accent). After the war he set up shop in Los Angeles as an industrial designer. His ambition was "to make the beautiful more practical, and the practical more beautiful."

The bar is a Deco Moderne Disneyland for adults. You could play here for hours disassembling the portable cocktail shakers originally executed by industrial designers in Germany. The "airplane" shaker has two flasks for wings, four spoons tucked into the wheel base, and four cups, an extra flask, and a funnel snuggled neatly into the fuselage. The "zeppelin" presents the challenge of reassembling shot glasses, spoons (in the gondola), tiny olive dishes, and a screwdriver. The binoculars on the second shelf of the bar are not for spying on neighbors, but are actually telescoped shot glasses of nickel-plated brass.

The other bar accessories were designed by men whose talent was expressed in several different disciplines. The *Bacchus* ice bucket is by Rockwell Kent for Chase Brass & Copper Co. Kent was also a book illustrator. The 1936 *Normandie* chromium-plated metal Revere pitcher replicating the luxury liner's smokestacks is by silversmith Peter Müller-Munk (who was born in Berlin, and emigrated to New York in 1926). Von Nessen's martini shaker is by Chase, a firm which seized the opportunity to make affordable chromium table and barware in the collapsing Depression economy. The chrome and enamel *Soda King* siphon bottle and *Skyscraper* cocktail service on the *Manhattan* tray (1937) demonstrate just one facet of Norman Bel Geddes' fertile imagination. Bel Geddes was a theater set designer who turned to industrial design in 1927, applying his "teardrop" streamline theory to objects both mobile and immobile. His *Skyscraper* service was like a futuristic set design. The *Pretzel Man* is by Chase.

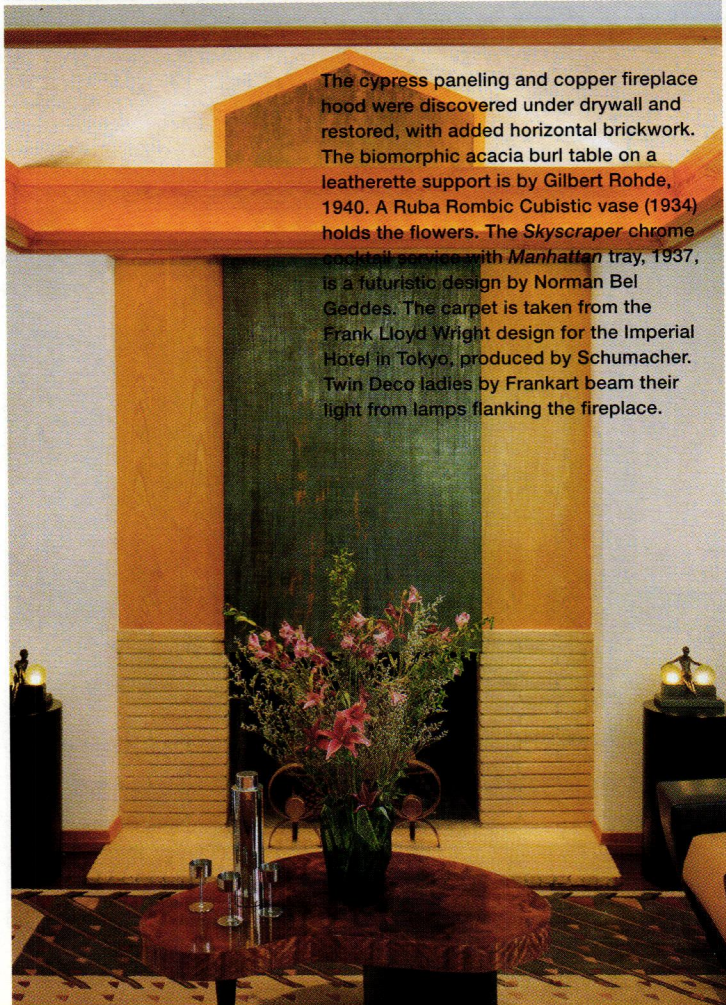
The bar itself is a contemporary copy by Sam Hatch of the *Ducharme* bar by Emile-Jacques Ruhlmann. (This is the only note of classic French Art Deco *luxe* in the Rabkin's decor.) The scalloped black lacquer base is topped with striped zebrawood, the patterned veneer radiating toward the bartender as he shakes, > 92



A bevy of Art Deco damsels beckon from Bavarian porcelain powder boxes. Twenties talc containers are among the other vintage toiletries in the master bath.



In the master bedroom, the black lacquer and split bamboo desk was designed by Paul Frankl for tenor Lauritz Melchior in 1937. Vintage Bakelite boxes decorate the shelves. Behind the desk is a McArthur aluminum chair. A Frank Lloyd Wright sectional is by the onyx fireplace with cypress panels, which was designed by Dennis Hague. In the niche over the mantel is a slender patinated metal maiden supporting an ashtray, by Arthur von Frankenberg.

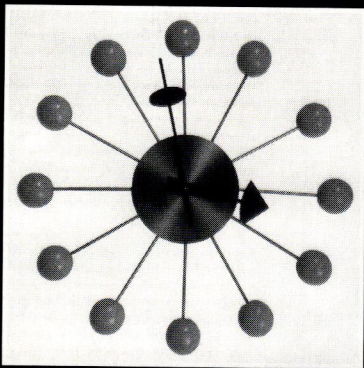


The cypress paneling and copper fireplace hood were discovered under drywall and restored, with added horizontal brickwork. The biomorphic acacia burl table on a leatherette support is by Gilbert Rohde, 1940. A Ruba Rombic Cubistic vase (1934) holds the flowers. The Skyscraper chrome cocktail service with Manhattan tray, 1937, is a futuristic design by Norman Bel Geddes. The carpet is taken from the Frank Lloyd Wright design for the Imperial Hotel in Tokyo, produced by Schumacher. Twin Deco ladies by Frankart beam their light from lamps flanking the fireplace.

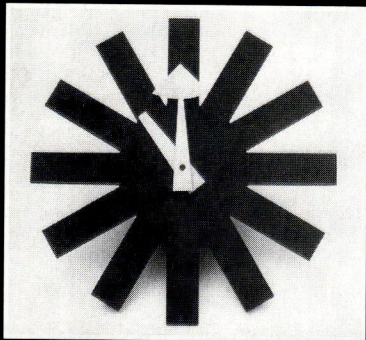


The first streamlined electric production piano, encased in walnut, was designed by John Vassos in 1939. Under the lift-up seat of the bench is a radio and record player. Walter von Nessen's aluminum, Bakelite, and brass 1935 Machine Age lamps celebrate horizontal themes. Laddie Dill's *Death in Venice* hangs above the piano.

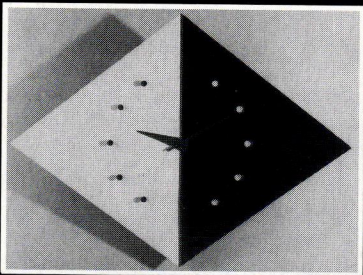
*Reproductions From
Advanced Interiors*



Ball Clock • \$185.00
Available with Black Balls and Brass Face



Asterik Clock • \$185.00
Available in Black, White, Orange
or Turquoise



Kite Clock • \$185.00
Available in White & Black or Gray & Black

*All of our clocks are the highest quality
reproductions made today, with original materials
and quartz battery movements.*



Advanced Interiors

Tel: (909) 930-3440

P.O. Box 2223 • Chino, CA 91708
Fax: (909) 930-3443

Dealer Inquires Invited.

Please allow 2 to 3 weeks for shipping.
Rush orders available.

Shipping & Handling (U.S.A. Only), please add \$15.00
for each item. Add CA Sales Tax when applicable.

PICCOLO PETE'S

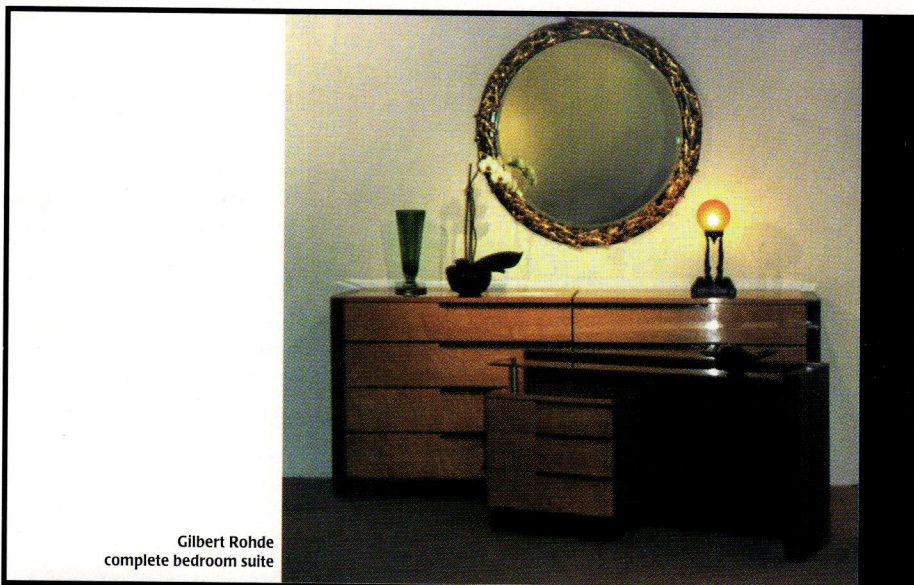


**SPECIALIZING
IN
20th CENTURY
DESIGN**

*Furniture - Lighting - Art Pottery - Perfume Bottles
Bar & Smoking Accessories - Bakelite - Radios
Jewelry/Mexican Silver & Costume
Bauer & Fiestaware*

13814 VENTURA BLVD., SHERMAN OAKS, CA 91423
(818) 907-9060 (818) 990-5421 FAX

HOURS: Tues-Sat: 10:30-6, Sun: 12-5



Gilbert Rohde
complete bedroom suite

RETROSPECT

FURNITURE • POTTERY • ART GLASS • LIGHTING

In the Eastwood Building on San Carlos btwn. 5th & 6th

Carmel, California (408) 624-8245

Higgins Glass

(continued from page 37) I don't know, it might have been successful if we kept the price low enough, but it was not something we were going to do." - Michael Higgins

Many contemporaries of the Higgins have yet to find their work achieving the same level of collectibility, due in part to limited volume. Thanks to the Dearborn years, great quantities of Higginsware were produced. ("That was a big design job at Dearborn" says Frances, "new items every six months.") However, an accelerated production schedule also led at times to compromises in quality, which the Higgins eventually found unworkable. In 1965, seeking a less hectic schedule which would offer them more personal control over the final product, the Higgins moved their base of operations to an unlikely locale - Haeger Potteries.

"The Higgins are unique in the field. They've learned to commercialize without cheapening the concept of their design and product." - Joseph E. Estes, President, Haeger Potteries, *Home Furnishings Daily*, June 21, 1965

Unfortunately, what Haeger wanted was what Frances and Michael had already done - not what they could do. Faced with the prospect of merely reissuing their Dearborn output under new Haeger pattern names, the Higgins determined that the demands of mass production were demands they no longer cared to meet.

On to Riverside

"There's something special about Riverside; people sense it even if they're just passing through." - Riverside Chamber of Commerce

Home, studio, and showroom for the Higgins have, since 1966, been located at 33 East Quincy, Riverside, Illinois. The picturesque, park-like Chicago suburb may at first seem an unlikely environment for artists incessantly hailed as "modern." Riverside is no retro wonderland; a visitor can explore the entire village without once encountering a sling chair or *Ball* clock. It's a pleasant, restful community designed (literally, by architects Olmsted and Vaux) for practicality and comfort. An ideal haven for artists.

Michael and Frances live and work in a two-story converted livery stable which is most emphatically not a shrine to past triumphs. Any Higgins items not on sale are there to serve a purpose: bowls hold fruit, vases hold greenery. This is an environment that meets the needs of artisans who live in the present, and look to the future. You can't get much more modern than that.

Since returning to the studio, the Higgins have had the opportunity to augment their standard range of items - plates, bowls, and the like - with a variety of other explorations into the possibilities of fused glass. Frances' vase-like "dropouts," tree plaques, and mirrors with handmade frames have become popular with customers, as have Michael's abstract platters, sculptures, glass boxes, and mobiles. They've also taken on several one-of-a-kind projects testing the limits of their creativity (and endurance). Among them: a massive (28' x 80') window mural for a Wisconsin bank. When the bank was redecorated, the window was destroyed. Says Michael, "After that, we rather gave up on architectural stuff."

It's All Higgins

"We don't follow fashion. We try to make what looks good...anytime, in any place." - Frances Higgins, 1965⁵

Any career encompassing both studio and production work is bound to provoke discussion. In the case of the Higgins, debate swirls around whether the Dearborn/Haeger inventory (simply because there was so much of it) is somehow of lesser merit than the more limited range of studio objects.

The argument seems pointless. Certainly, production items that

should have been discarded, at times slipped past quality control. There were also, though, studio pieces which in execution did not live up to the initial concept. In the end, which you enjoy most - production or studio - boils down to a matter of personal preference. Full appreciation of the breadth of the Higgins career, however, demands at least a basic understanding of all its elements. Few other artists have done what the Higgins did so well: they developed and refined a highly individualized creative process, then successfully adapted that process for mass production.

A return to the relative obscurity of the studio has led, unfortunately, to recurring "Higgins rumors": that they're long-deceased; that they're no longer open for business; that new Higgins pieces simply rework the past. Even a casual study of the couple's recent work reveals such juicy pronouncements as false.

The misconceptions may be due in part to Michael and Frances's unassuming natures. While pleased by the recognition that's come their way, they don't seek it out, and are quite genuinely uninfluenced by success. They're too busy working on what comes next.

One fine spring day at the studio, it's business as usual. An observer notes the Higgins' satisfaction when a major piece sells for its rather hefty asking price. Shortly after, a local bride-to-be stops by to "register" her pattern for a set of relatively inexpensive dessert dishes. An equal degree of satisfaction comes into play. To the Higgins, it's one and the same: the work - whatever its price - has been done, and has met with favor. Wasn't that the point? ■

- Donald-Brian Johnson (text) and Leslie Piña (photos) are the co-authors of Higgins: Adventures in Glass. Featuring 645 color photos, interviews with the artists, and a price guide, the book is available from the Echoes Bookstore for \$59.95. See page 75 for details.

Endnotes

1. Mike Pehanich, "Art, Marriage Fused Together in Riverside Studio," *Suburban Tribune*, June 11, 1982, p. 13.
2. Michael Higgins, "Things We Have Made With Slumping and Fusing," *Glass Art Society Journal 1984-85*, pp. 144-145, ill.
3. Beverly M. Copleland, "Glass Focus Interviews Frances Higgins," *Glass Focus*, October/November, 1989, pp. 7-10.
4. Paul Hollister, "Studio Glass Pioneers of the '50s Have a Show," *The New York Times*, December 5, 1985.
5. Hortense Herman, "Fused Forms," *Home Furnishings*, June 21, 1965, p. 27.

The Butler House

(continued from page 41) doors on the north side was removed, and fixed glazing with horizontal mullions was creatively employed to simulate the original configuration of the garage area. The only exterior alteration was the addition of a spiral staircase adjacent to the ramp enclosure to meet fire and safety code requirements. An alternative to this solution would have been to install conventional doors throughout the ramp system which would have utterly destroyed the design integrity of the interior.

Plywood paneling had also been installed beneath the living room balcony completely enclosing the original screen porch. Once again, the plywood was removed and new fixed glazing was installed following the perimeter of the old porch. The cosmetic exterior restoration work also enabled the architects to retain the original double-pane window frames. Each unit was carefully removed, hand brushed, repainted, and new glazing was inserted into the original frames. This meticulous work is best appreciated upon close inspection and illustrates the client's and architect's concern with maintaining originality in the house restoration. The exterior aluminum balcony railings on the south and east sides were polished to a high luster and small gauge horizontal cables were added to meet safety requirements. The entire building received a coat of off-white latex paint and unsightly trees and shrubs were removed to expose the dramatic southern elevation.

The interior restoration involved adapting spaces for efficient business use and the installation of gray commercial carpeting to replace the original battleship-gray Goodyear rolled linoleum which had lasted for 50 years - some sections still in fine condition. Existing > 58

The Butler House

(continued from page 57) luminaries were restored and often moved from their original rooms to meet lighting requirements for the business environment. Additional lighting and acoustical ceiling tiles were installed where necessary and the interior walls and ceilings were returned to their original white color scheme. The restored interior - except for office cubicles and machinery - looks much the way it did back in 1936 when Butler proudly showed his home to General Electric executives and the architectural press.

Earl Butler and George Kraetsch epitomized the finest client/architect team. Butler was involved in the design process from the very beginning and both gentlemen were discreet in revealing the actual input each had into the project. This close collaboration created a distinguished American home, one that continues to impress visitors today with its exceptional design, permanent construction materials, and innovation in the use of technology. Butler once commented that he wished to build the "best house in the world." In considering the attention directed to his home in the Thirties from people across the country, his dream did come true. Through sheer ingenuity, experimentation, and careful planning, the concrete and steel building in Des Moines stands as an example of what can be accomplished by individuals willing to envision a new path for architecture. Earl Butler was a unique character and a remarkable combination of vision, planning, and practicality. This house was his passion, his life, and his enduring mark upon the American landscape. ■

- Mark E. Blunck, a Des Moines native, currently lives in Oakland, California, and has written over 60 articles on architecture and design. He has also had many dreams about the Butler House.

Cowan Pottery

(continued from page 45) Postgate's ovoid elephants were executed in several slightly different versions and in a variety of glazes.

Many of Cowan's ceramic sculptures reveal the influence of modern art, a fact reflected in the advertisements of his Cleveland retailers. In March 1929, as Modernistic products reached the height of their popularity, Halle Brothers advertised the *Russian Peasants* alongside Jean Luce designs for Sèvres and handmade wares from the Wiener Werkstätte.¹³ That September, a Modernistic Sterling and Welch advertisement featured three new Cowan designs: his Chinese-influenced vase 932, the A. Drexler Jacobson sculpture *Antinea*, and Jacobson's mechanistic cogwheel bookends.

In 1930, the Cowan Pottery offered a group of Modernist smoking and desk items. During 1930 and 1931, the Pottery's final years, a number of Art Deco and Modernist works were produced from designs by Paul Bogatay, Thelma Frazier, Raoul Jossset, Elmer Novotny, Viktor Schreckengost, and others.

Many of Cowan's Art Deco and Modernist products employed colors that in themselves evoked the "modern" look. Black console sets countered expectations, introducing a sense of daring that is now associated with late 1920s design. Not only was it being used to decorative storefronts in the Art Moderne mood, in contrast with the silver color of aluminum, steel, or chrome, but homemakers took easily to table settings made of black and clear glass, a product line offered by the Kinney and Levan Company in 1929 and 1930.¹⁴

When Cowan's "Black" was combined with "April Green" or "Daffodil Yellow," the sharp color contrasts were even more typical of Modernism. As seen in the Jacobson bookend designs, Cowan's Black was sometimes overlaid in "Silver," "Bronze," or "Gold." Dan Klein and Margaret Bishop observe, "whereas in earlier decorative styles [gold and silver] had been used for enrichment or highlighting, Art Deco designers came to use them quite differently, to achieve coolness and slickness, two strong characteristics of the period."¹⁵ Although at Cowan the use of Gold was fairly traditional, flat planes of Silver or Bronze were often used to emphasize the machine-like qualities of certain shapes. The visual impact of vase V-852 in metallic glazes, for example, differs markedly from that of the same vase in

a rutile glaze.

Introduced in 1930, "*Feu Rouge*" (or "fire red") is a brilliant red crackle glaze. Its glossy tomato or coral color recalls the lacquers of French artist Jean Dunand, whose works were shown in the 1925 Paris and 1927 Macy's Expositions.¹⁶ The glaze's French name acknowledges this influence. Occasionally veiled by a milky surface or highlighted in tan - firing variations that Cowan disliked - *Feu Rouge* was intended to be a pure color of startling intensity.

Despite their chic appearance, the most extreme Modernistic products of Cowan Pottery did not prove profitable. Almost as quickly as the vogue for rectilinear Modernist wares gained headway, demand for them began to trickle away - due to doubts about their long-term "livability." The skeptical view was clearly articulated in a critique of Modernism that appeared in the September 1929 issue of *Country Life* - just one month before the stock market crash. Antiques expert Sarah M. Lockwood urged readers, "Let's Go Slow About This Modern Movement." For Lockwood, Modernism's imaginative curves, "aspiring angles," startling contrasts, and bright colors seemed appropriate for public uses - in restaurants, theatres, and store window displays.

In contrast, Lockwood argued, a home's furniture is "full of meaning." Through long and intimate contact with human lives, "it gains a certain character, it comes to reflect unerringly the ideals of conduct of the people with whom it has lived." The 200-year-old desk of a New England minister still reflects his moralistic character. Lockwood asked, would not a wife recognize her husband's old hat, even if she saw it in China? A complete dedication to the Modernist style required homeowners to forfeit such intangible benefits as nostalgia and familiarity: "We believe [our furnishings] have survived through sheer worthiness just as the ideals they characterize have and will survive. And we believe we need the gentle influence of these things in our home.... We need all the experience of the past to make the present good and the future better."

With reduced demand, Cowan's investment in the Modernist designs could not fully be recovered. The cost of making molds was considerable, and the time of moldmakers Jack Waugh and Guy Malcolm was limited. After moldmaking came the costly steps of casting, finishing, glazing, and firing enough examples for the trade shows. Before new designs were executed, Guy Cowan and his business managers had spent time and resources weighing costs versus potential salability. In hindsight, Jeanne Cowan Jessen believes the slow-selling Modernist wares complicated Cowan Pottery's financial situation.

Instead, the classical, symmetrical designs that Cowan himself preferred and the more conservative Art Deco designs served to keep the factory solvent - for a time. Meanwhile, it is the Chinese-style works that most firmly connect Cowan to both the Arts and Crafts Movement and the avant-garde. As Martin Eidelberg has observed, the best mass-produced ceramics of the next generation - like Cowan - "satisfied the Modernists' desires" by emphasizing "purity of form, justness of proportions, and subtle nuances of color and texture."¹⁷

Today, collectors like to recall that, during those brief years before the Jazz Age was eclipsed by the Great Depression, Cowan Pottery produced some of the most innovative Modernistic ceramics of the 20th century. Among these, Viktor Schreckengost's *New Year's Eve in New York City* has come to epitomize Cowan Pottery's achievement. Yet in 1997, this 40th anniversary of R. Guy Cowan's death, we should also give Cowan's subtler designs another look, for these held more sway in establishing the modern taste. ■

- This article is adapted from Cowan Pottery and the Cleveland School, by Dr. Mark Bassett and Victoria Naumann. All pieces shown in the illustrations are in the collection of the Cowan Pottery Museum and thus accessible to researchers and collectors for further study. For information about the Museum, write to Victoria Naumann, Curatorial Associate, Cowan Pottery Museum at Rocky River Public Library, 1600 Hampton Road, Rocky River, OH 44116; or call (216) 333-7610. To order an autographed copy of the new Cowan book, send \$69.95 plus \$3 shipping and handling to Mark > 90

**MODERN
TIMES**
20th CENTURY
HOME FURNISHINGS

P 773 772 8871
F 773 772 9189

1538 N. MILWAUKEE
CHICAGO, IL 60622

Featuring American and European
Vintage Posters of the 20th century.

Also the single best source for
hard-to-find and out-of-print vintage
poster books & good design books.

200 South Michigan Ave.
Chicago, IL 60604
1 (800) 659-1905

**P O S T E R
P L U S**

CENTURY DESIGN

ART DECO
MACHINE AGE
HEYWOOD-WAKEFIELD
MID-CENTURY MODERN
ITALIAN GLASS
60s FUTURISM
VINTAGE MEXICAN SILVER
COSTUME JEWELRY

7529 Forsyth Blvd.
St. Louis, MO 63105
314.721.4221
<http://www.gems-beads.com>

photo: marissa wallace

artwork: karen kennedy

• 50s jetson's & modern
• 60s futurist design
• heywood-wakefield
• industrial design
• microphones
• lighting

**CITI
MODERN**

2928 main street
dallas texas 75226
214-651-9200

5000 square foot showroom **sell•buy**

Object Focus Text by Marianne Lamonaca, Curator, The Wolfsonian



THE MITCHELL WOLFSON JR. COLLECTION, THE WOLFSONIAN - FUJIMAMI BEACH

Side chair, Model 301, 1932

Designed by Marcel Breuer (American, b. Hungary, 1902-1981)

Manufactured by Embru-Werke A.G., Rütli, Switzerland for Wohnbedarf, Zurich

Dimensions: 29 x 17 x 18 1/2 inches

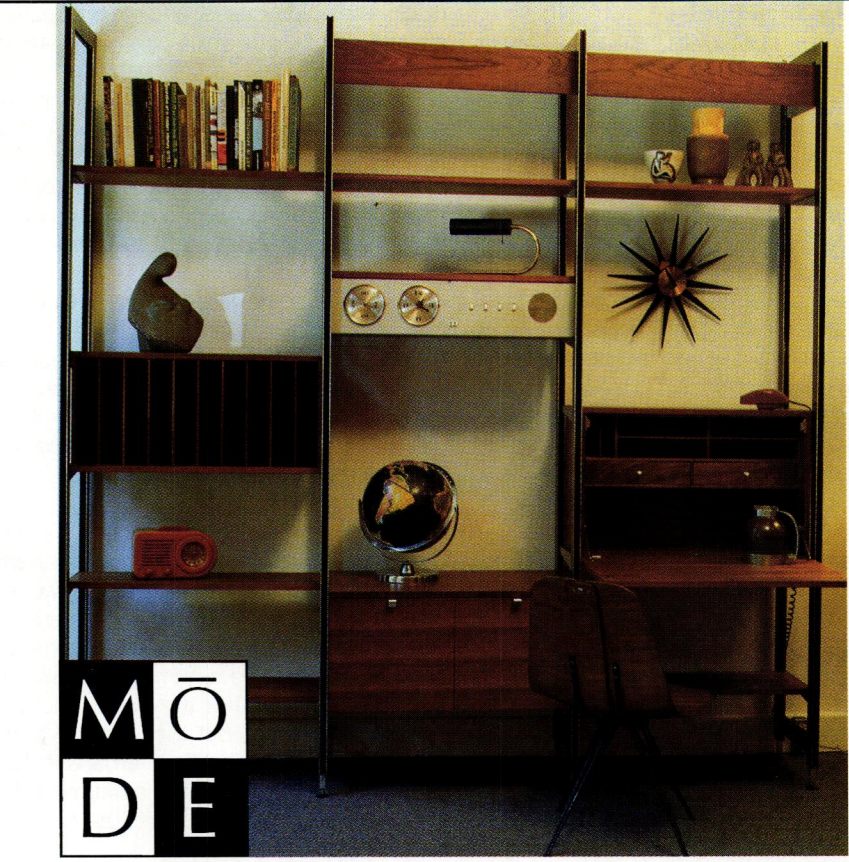
Bent plywood, aluminum

Marks: reverse of back splat on aluminum label, in black high relief
"wohnbedarf" + impressed in black "taistr. 11./ zürich/ typ"

Marcel Breuer, like many progressive architects working during the years following the first World War, imbued his work with a socially-conscious, utopian spirit. The brave new world of modern art and architecture, and the idea and image of the machine profoundly informed his work. Mass production and standardization were considered the path towards a new society. After completing his studies at the Bauhaus in 1924, Breuer returned as Master of the carpentry workshop. In 1925 he began to develop his innovative tubular steel furniture designs. Characterized by its stark geometry, transparent structure, and machine-like metallic finish, the furniture was viewed as the only type suitable for use in Modernist architecture of the period.

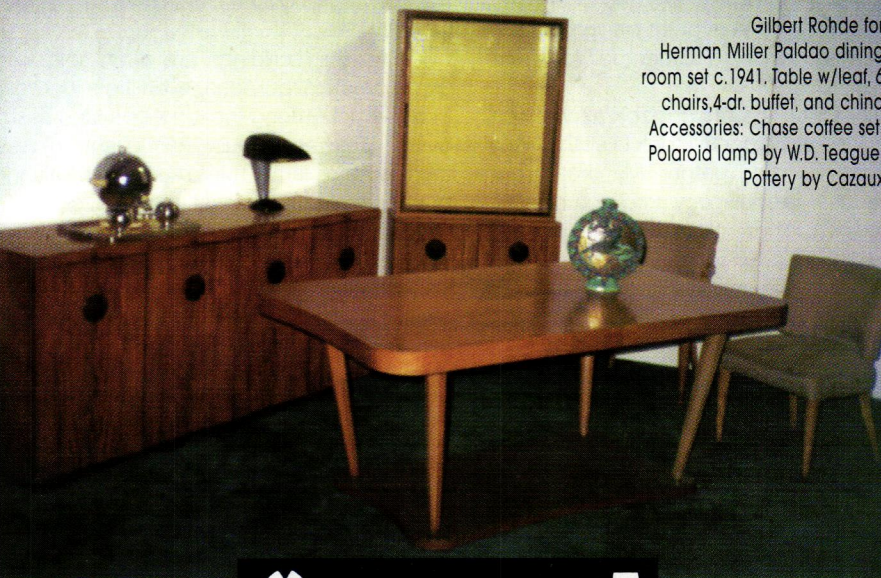
The Wolfsonian's *Side Chair, Model 301* was designed in 1932 and first produced by Embru-Werke A.G. in 1933 for Wohnbedarf, one of the first modern home furnishings stores devoted to the sell-

ing of the latest architect-designed furniture and accessories. Intended to be less costly than his earlier tubular steel furniture, Breuer specified in the design drawings that the chair frames were to be "preferably constructed of bands of metal, wood, or artificial material or a combination of these." The chairs were eventually produced in flat steel and flat aluminum with the seat and back in either plywood, slatted wood, or wooden-framed cane. A larger version, *Model 307*, came with an upholstered seat and back. The Wolfsonian example has a cast aluminum frame and plywood seat and back. Not a particularly popular material for furniture in the 1920s and 1930s, aluminum was thought to be too brittle, inflexible, and too expensive to be used for home furnishings. Yet aluminum was lighter weight than tubular steel and was therefore less costly to ship and easier to handle. In addition, the silver-like appearance of the aluminum itself did not require chromium or nickel plating as did the steel. Like Breuer's earlier tubular steel furniture, *Side Chair, Model 301* was designed with sledrunners for mobility, a bent plywood seat for comfort, and a cantilevered seat (with auxiliary support members added beneath the seat) for resiliency. Model 301 was the smallest and least expensive of the Wohnbedarf line. It was intended for use in cafés, restaurants, and offices. ■



M O
D E

MÖDERNE 159 N. 3rd Street Philadelphia, PA 19106 215-627-0299



Gilbert Rohde for
Herman Miller Paldao dining
room set c.1941. Table w/leaf, 6
chairs, 4-dr. buffet, and china
Accessories: Chase coffee set,
Polaroid lamp by W.D. Teague,
Pottery by Cazaux

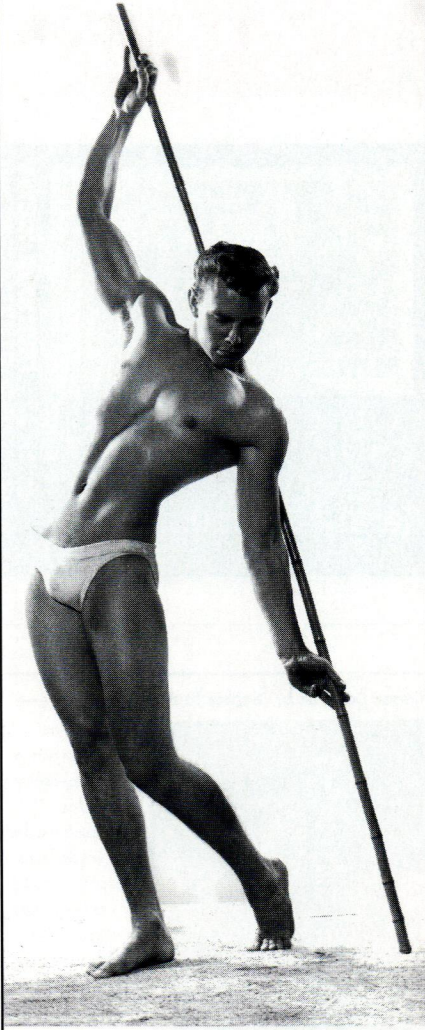
JACQUES-PIERRE CAUSSIN

MODERNAGE

CHUCK & KIM ZUCCARINI

Furniture and Decorative Objects from all design movements, 1910-1970
Specializing in Art Deco and 1930s American Industrial Design
25 North Saginaw Street • Pontiac, MI 48342 • T (810) 745-0999 • F (810) 745-9598

Vintage Male Physique
Photographs, 1947-1958



Vintage Physique Photographs
1947-1958 hand-printed from the
original negatives, male pin-up
photographs, nudes, and
posing strap.

Illustrated catalog of 94 images, \$2
<http://members.aol.com/davidp111/beefcake.html>

D.R. Parker
PO Box 5107, Phoenix, AZ 85010
602 264-1556

C
H
E
R
Y
L

G
O
Y
D
A

Buy & Sell
Czech. & German Pottery



Box 192, E. Petersburg, PA 17520
(717) 569-7149

AIR FORCE ONE
An Original Lithograph by Raymond Loewy

REDISCOVERED PAPER
75 BUENA VISTA EAST, SUITE 504
SAN FRANCISCO, CA 94117 • (415) 864-1089

raymond loewy

Vintage Bar Ware by Stephen Visakay

Vintage Bar Ware

Identification and values, with an overview of our uniquely American Cocktail Age, manufacturers and their quest star designers, cocktail quips, quotes, facts, and lore. Shaken and stirred with over 350 dazzling color pictures poured into this elegant hardbound book. Collector Books. \$24.95 (800) 626-5120

Stephen Visakay

Be blown away @ the Deco Echoes Web site!
<http://www.deco-echoes.com>

lose your head in modernism

A Visit to the Eames House

(continued from page 8) with the Pacific Ocean nearby. I began to take my first ever 35mm camera photos. Carefully holding the camera, following a ten minute lesson from a camera repairman, I slowly let my breath out and snapped the shutter, hoping for a perfect photograph. I repeated this procedure for nearly an hour, using up the entire roll of film.

A recent book on the house commented on how the site and house enhance each other. This was difficult to comprehend, and I wondered how these impeccable steel and glass pavilions could be part of the landscape. After taking the photos, gazing out to the Pacific, walking around the house, and absorbing every detail, I accepted the writer's comments that the house is perfectly positioned and belongs on and to the site.

Coming back to the front door I observed the interior details again - collections, furniture, the bedroom loft, exposed structure - all of it coalescing to create a space which can never be equalled, no matter how hard an architect might try. I contemplated the various meanings of the house. The impeccable design will endure throughout the ages. I thought of Charles and Ray moving in on Christmas Eve, 1949, the personal home of the creators of influential exhibits and films and two of the most important furniture designers in history. I began to wonder about all the famous people who had visited the house; architects, designers, cinema stars, and other admirers who had the pleasure of experiencing the house and had spent time in the company of this great design team. It was an experience to remember for a lifetime.

We signed the guest book as we were leaving, and once again I took in all the visual information I could gather. My dream had come true. This exemplary architectural masterpiece was more than I had expected. Someday I will return for a visit and will prepare myself to be amazed once again. ■

- Mark E. Blunck lives in Oakland, California, and has written over 60 articles on architecture and design. He has also had many dreams about the Eames House.

Souvenir Buildings

(continued from page 11) model of the Golden Gate Bridge done in 1940. It's a good thing the model is labeled, he says, because it bears little resemblance to that bridge. It does, however, bear a suspicious resemblance to an earlier model he has of New York City's George Washington Bridge.

Generally, models produced from the 1910s to the 1930s were of very high quality. The molds were highly detailed, and the buildings are often cast lead plated in silver, brass or copper. From the 1930s on, there is an increasing use of pot metal, a cheap alloy that molds poorly. The 1990s are a low point in the industry, Weingarten says, with fewer

models being produced, and often in materials that don't mold well, such as pewter or cast resin.

One of the more startling buildings he owns from the golden era is a Bakelite model of the Tylon and Perisphere from the 1939 New York World's Fair. The Tylon holds a thermometer. The Perisphere revolves to tell the time, the number facing the Tylon marking the current hour.

There is some evidence of a revival of the souvenir building industry. Inspired by the exhibit, the American Architectural Foundation commissioned a well-rendered miniature of its historic building, which it is now selling. Using new, cheaper casting techniques and computer-aided design, good replica buildings are coming back onto the market.

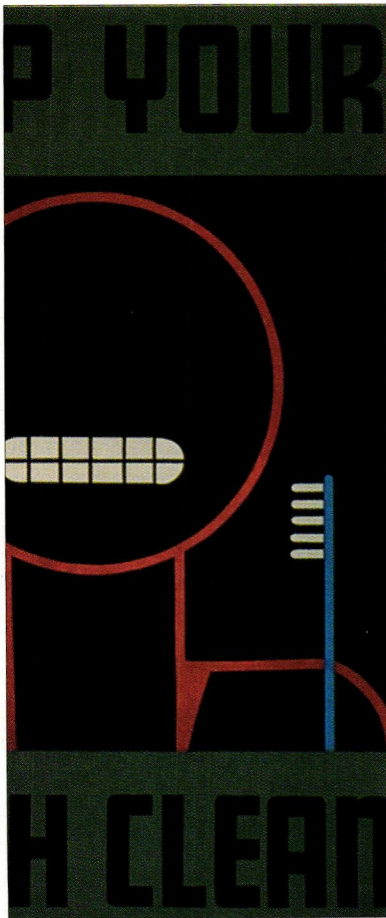
There is much variety in models of the same building. Of the 100 Statues of Liberty that Weingarten and Majua have, no two are alike. The faces of some look Asian, perhaps reflecting their country of origin. Weingarten and Majua also have a number of buildings in their collection that they can't identify. Some have names, but they are too common to provide an identifier. Perhaps in their original context everyone understood what they were, or it was thought the building would always be well known.

While Weingarten and Majua are general collectors (they say in their book that "we have never met a cast-metal souvenir building we didn't like"), some collectors specialize in types of buildings, specific buildings, material, city/region/country, architectural types or function.

Souvenir buildings are often sold with some practical purpose, even if it's just "paperweight." Among the functions (and this is by no means an exhaustive list): bank, inkwell, thermometer, lamp, ruler, music box, salt and pepper shakers, desk set, humidor, cigarette case, cigarette lighter, ashtray, clock, pencil sharpener, bookend, paper spindle, jewelry, bottle, bell, candlestick, pin cushion, needle case, and postal scale.

In trying to explain the appeal of souvenir buildings, Weingarten declares that an individual building is pretty unprepossessing. However, "when they're assembled, the group becomes rich and evocative." The possibilities of those groupings are explored well in Alan Weintraub's evocative photos in the book, which have a stage-set quality to them. San Francisco and London buildings are depicted wreathed in fog. Some high-rise buildings are shot in black and white in a fashion reminiscent of film noir.

Souvenir buildings occupy a gray area in popular culture. Unlike many souvenirs, they're not kitsch; the buildings are depicted realistically, not distorted and not (usually) for humor. On the other hand, Weingarten believes they're not taken seriously as a source of information for architectural history. He argues in his book that they're an > 66



POSTERS OF THE WPA

Limited edition serigraphs from images originally created by artists of the WPA Federal Art Project. Each hand-pulled print is faithfully reproduced on Stonehenge 100% rag and archival heavyweight paper in the original size and number of colors.

To Order: Send check/money order to Deco Echoes, PO Box 2321, Mashpee, MA 02649. Credit card orders call (800) 695-5768. Allow 3-4 weeks for delivery.



22 x 28" - \$129



15 x 22" - \$129



14 x 22" - \$129



Wear to go.

BALLYHOO
vintage clothing

160 N. 3rd St. Philadelphia, PA
19106 tel 215.627.1700

ATOMIC interiors

herman miller • knoll • heywood-wakefield

1-888-284-1950

961 s. park st. madison • wi

Suite
Lorain

"THE VINTAGE DEPARTMENT STORE"

8,000 sq. ft.
showroom of
Deco to 50's

- Vintage designer clothing and shoes
- Vintage fabrics
- Fine art paintings and prints
- Kitchen kitsch
- Books, records and magazines
- Ceramics and glass
- Lighting
- Collectibles
- Fine furniture by Heywood Wakefield, Eames, Saarinen, Herman Miller, etc.
- Clocks, televisions and radios

OPEN DAILY
11:00 - 5:00

7105 LORAIN AVE.
CLEVELAND, OH 44102
(216) 281-1959

Event Calendar September, October, November, December 1997



- Steve Wheeler's watercolor on paper "Green Garden," c. 1941, part of the exhibition "Steve Wheeler: Formative Years (1938-1942)" at Snyder Fine Art Gallery in NYC (212) 262-1160

SHOWS + AUCTIONS

•September

- 1** Antique Textile & Vintage Fashion Extravaganza, Sturbridge, MA (207) 439-2334
- 2-7** Brimfield Antiques Fair, Brimfield, MA (413) 283-6149
- 5-6** The Midwest Vintage Clothing & Jewelry Show and Sale, Elgin, IL (847) 428-8368
- 11** William Doyle Galleries' Important Estate Jewelry auction, New York, NY (212) 427-2730
- 17-18** William Doyle Galleries' Jewelry, Watches, Silverware & Coins auction, New York, NY (212) 427-2730
- 19-21** Metropolitan Vintage Fashion & Antique Textiles Show, New York, NY (212) 463-0200
- 24** William Doyle Galleries' Belle Epoque - 19th & 20th Century Decorative Arts auction, New York, NY (212) 427-2730
- 25-26** Vintage Fashion Expo, Santa Monica, CA (707) 793-0773
- 25-28** 19th Annual Fall Antiques Show, Park Avenue Armory, New York, NY (212) 777-5218
- 26** LA Modern Auction's Furniture and Modern Design auction, Los Angeles, CA (213) 845-9456
- 26-28** Decorative Arts & Textiles Show, Gramercy Park Armory, New York, NY (212) 255-0020
- 27-28** Stratford Armory Vintage Clothing, Jewelry & Textiles Show, Stratford, CT (203) 758-3880

•October

- 2** Sotheby's Designs On Decor Modern Design auction, Chicago, IL (312) 670-0010
- 7** Swann Galleries' Photographs auction, New York, NY (212) 254-4710
- 7-8** ESCAPADE (Eastern States China, American Pottery, and Dinnerware Exhibition), Metuchen, NJ (732) 738-5677
- 11-12** Art Deco & Vintage Clothing Show, India-

napolis, IN (317) 261-1405

- 16** Swann Galleries' auction of The Donnelly Collection of 20th Century Literature, New York, NY (212) 254-4710
- 17-19** Chicago Design Show, Chicago, IL (800) 677-6278
- 18-19** New York Coliseum Antiques Show, New York, NY (212) 255-0020
- 18-19** Atlantique City Holiday Fair, Atlantic City, NJ (800) 526-2724
- 18-19** Modern Times Show, Glendale, CA (310) 455-2894
- 24** Skinner's Art Glass & Lamps, Arts & Crafts, Art Deco & Modern auction, Boston, MA (617) 350-5400
- 25-26** Eastern States Antiques & Collectibles Show, West Springfield, MA (203) 758-3880
- 31-November 2** Metropolitan Vintage Fashion & Antique Textiles Show, New York, NY (212) 463-0200

•November

- 1** 15th Annual Art Deco Ball (hosted ADSW), Omni Shoreham Hotel, Washington, DC (202) 298-1100
- 7-9** O'Hare Fall Antiques Show, Chicago, IL (954) 563-6747
- 8-9** The Modernism Show: An Exposition & Sale of 20th C. Design, Winnetka, IL (312) 263-4313
- 9** David Rago Auctions, Inc. Modern auction, Lambertville, NJ (609) 397-9374
- 11** William Doyle Galleries' Prints and Posters auction, New York, NY (212) 427-2730
- 12** William Doyle Galleries' Couture and Textiles auction, New York, NY (212) 427-2730
- 13-16** Sanford Smith's Modernism/Photography: A Century of Design & Photography show, New York, NY (212) 777-5218
- 14-16** Birmingham Antiques and Garden Show,

Birmingham, AL (205) 871-0840

- 15-16** Triple Pier Show, New York, NY (212) 255-0020
- 17-18** Butterfield & Butterfield's Art Nouveau, Art Deco, and Arts & Crafts auction, Los Angeles, CA (213) 850-7500
- 22-23** Triple Pier Show, New York, NY (212) 255-0020
- 23** 20th Century Review Show, Cincinnati, OH (513) 738-7256
- 30** Textile, Costume & Clothing Show, Burbank, CA (310) 455-2886

•December

- 3** William Doyle Galleries' Important Estate Jewelry auction, New York, NY (212) 427-2730
- 5-7** Greenwich Village Vintage Fashions, New York, NY (516) 261-4590
- 6-7** Art Deco-'50s Holiday Sale, Concourse Exhibition Center, San Francisco, CA (415) 599-3326
- 7** LA Modern Auction's Modern Objects auction, Los Angeles, CA (213) 845-9456
- 10** Christie's East's 20th Century Decorative Arts auction, New York, NY (212) 606-0400
- 10** Christie's East's 19th & 20th Century Posters Auction, New York, NY (212) 606-0400
- 10-11** William Doyle Galleries' Jewelry, Watches, Silverware & Coins auction, New York, NY (212) 427-2730
- 11** Phillips' 20th Century Decorative Arts auction, New York, NY (212) 570-4830
- 12** Christie's Important 20th Century Decorative Arts auction, New York, NY (212) 546-1000
- 13-14** Philadelphia Antiques Expo, Philadelphia, PA (212) 255-0020
- 27-29** 32nd Annual Holiday Antiques Show, Ft. Lauderdale, FL (954) 563-6747

ONGOING EVENTS + EXHIBITIONS

- Ongoing** "Landmark Chicago: The City of Modern Design" at The Chicago Athenaeum in Chicago, IL (312) 251-0175
- Ongoing** "Modernist Metalwork, 1900-1940" at the Norwest Center, Minneapolis, MN (612) 667-5136
- Ongoing** "A is for Autos" exhibition at the Public Museum of Grand Rapids Van Andel Museum Center in Grand Rapids, MI (616) 456-3977
- April 16-December 7** "A Dream Well Planned: The Empire State Building" at the Museum of the City of New York in NY (212) 534-1672
- April 19-October 26** "Italian Glass, 1930-1970: Masterpieces of Design from Murano and Milan" at The Corning Museum of Glass in Corning, NY (607) 937-5371
- May-January 4** "Main Street Five-and-Dimes: The Architectural Heritage of S.H. Kress & Co." at the National Building Museum in Washington, DC (202) 272-2448
- June 6-January 11** "Lying Lightly on the Land" at the National Building Museum in Washington, DC (202) 272-2448
- June 18-November 9** "Creative Lives: New York

Paintings and Photographs by Maurice and Lee Sievan" at MCNY in NY (212) 534-1672

June 24-October 4 "Driving Fashion: Automobile Fabrics of the 1950s" at the Fashion Institute of Technology in NYC (212) 217-7642

August 30-October 26 "Anthony Nelle: Art Deco Stage Designs to Anti-Nazi Posters" at the Burchfield-Penney Art Center in Buffalo, NY (716) 878-6012

September 7-November 16 "Roy DeCarava Retrospective" at The Museum of Fine Arts, Houston in TX (713) 639-7300

September 11-October 25 "Steve Wheeler: Formative Years (1938-1942)" at Snyder Fine Art in NYC (212) 262-1160

September 30-January 4 "Steve Wheeler Retrospective" at The Montclair Art Museum in Montclair, NJ (201) 746-5555

September 30-January 11 "Design For Life: Cooper-Hewitt Centennial Exhibition" at the Cooper-Hewitt Museum in NY (212) 860-6894

October 1-October 31 "100 Giants of Chair Design: Vitra Design Museum Miniatures" at The Merchandise Mart in Chicago, IL (312) 527-4141

October 11-January 25 "Hall of Mirrors: Art and Film Since 1945" at the Museum of Contemporary Art in Chicago, IL (312) 280-2660

October 12-January 4 "Beyond Boundaries: Perspectives on Postwar European Vanguard Art" at the Museum of Modern Art in NY (212) 708-9400

October 12-January 18 "A Grand Design: The Art of the Victoria and Albert Museum" at the Baltimore Museum of Art in Baltimore, MD (410) 396-6300

October 15-January 11 "Berenice Abbott at Work: The Making of 'Changing New York'" at the Museum of the City of New York in NY (212) 534-1672

October 16-January 6 "Achille Castiglioni: Design!" at the Museum of Modern Art in NY (212) 708-9400

October 18-January 10 "A Grand Design: The Art of the Victoria and Albert Museum" at The Museum of Fine Arts, Houston in TX (713) 639-7300

October 25-January 18 "Poetic Vision: The Photographs of Ernst Haas" at the Portland Museum of Art in Portland, ME (207) 775-6148

October 29-December 6 "Intimate Sculpture: Art Smith and his Contemporaries, Modernist Jewelry 1940-1965" at Gansevoort Gallery in NY (212) 633-0555

November 16-February 1 "The Dark Mirror: Picasso and Photography" at The Museum of Fine Arts, Houston in TX (713) 639-7300

November 16-February 15 "Flying Colors: Celebrating the Art of Alexander Calder" at the San Jose Museum of Art in San Jose, CA (408) 271-6840

December 11-March 22 "A Tribute to Gianni Versace" at the Metropolitan Museum of Art in NYC (212) 535-7710

Winter-Spring "Vital Forms: Art and Design in America, 1941-1962" at the Brooklyn Museum in NY (718) 638-5000

OVERSEAS CALENDAR

•September

23-24 Ardingly Fair, South of England Showground, Sussex, England

28 Alexandra Palace show, Wood Green, London N22 (700+ stalls)

•October

2 19th & 20th Century Posters Auction at Christie's South Kensington, London (0171) 581 7611

5 The National Art Deco Fair, Loughborough

10 Modern Design Jewellery auction at Bonham's, Knightsbridge, London (0171) 393 3900

11-12 The Art Deco & Art Nouveau Fair, Kettering Leisure Village, Northamptonshire, England

12 Decofair's London Art Deco Fair, Battersea Town Hall, Battersea, London

17 British 20th Century Decorative Arts Auction, Christie's South Kensington, London (0171) 581 7611

19 Art Deco to '60s & '70s Collectors Fair, Bishop Douglas School, Hamilton Road, London N2

19 Brighton & Hove Art Deco Fair, Hove Town Hall, Hove, East Sussex, England

20-21 Newark Fair, Newark & Notts Showground, Nottinghamshire, England

21 Futures: Contemporary Ceramics auction at Bonham's, Knightsbridge, London (0171) 393 3900

22 Late 19th & 20th Century Ceramics auction at Bonham's, Knightsbridge, London (0171) 393 3900

26 Classic Art Deco Fair, Hilton National Hotel, Coventry, England

26 Decomania show, Chiswick Town Hall, London

27 20th Century Art and Design auction, Phillips Auctioneers, N.S.W., Australia (02) 9326 1588

29 Art of the Chair auction at Christie's King Street, London (0171) 839 9060

•November

2 Decofair's London Art Deco Fair, Battersea Town Hall, Battersea, London

4-5 Ardingly Fair, South of England Showground, Sussex, England

8-9 The Art Deco & Art Nouveau Fair, Kettering Leisure Village, Northamptonshire, England

9 Decomania show, Chiswick Town Hall, London

9 Decofair's Art Deco Fair, Bath Pavillion, North Parade Road, Bath, England

12 Modern Design auction at Christie's South Kensington, London (0171) 581 7611

13 Clarice Cliff auction at Christie's South Kensington, London (0171) 581 7611

13 Futures: Contemporary Ceramics - Masterworks auction at Bonham's, Knightsbridge, London (0171) 393 3900

16 Alexandra Palace show, Wood Green, London

18 Phillips Auctioneers' Fine Art Nouveau, Art Deco, and Decorative Arts auction, London (0171) 629 6602

23 The World of Art Deco show, Greenwich Boro' Hall, London SE10

24 Lalique Glass auction at Christie's South Kensington, London (0171) 581 7611

24 20th Century Bronzes & Sculpture auction at Christie's South Kensington, London (0171) 581 7611

30 Decofair's Chiswick Art Deco Fair, Chiswick Town Hall, London W4

•December

1-2 Newark Fair, Newark & Notts Showground, Nottinghamshire, England

5 Continental 20th C. Decorative Arts auction at Christie's South Kensington, London (0171) 581 7611

7 Lee Valley Leisure Centre show, Edmonton, North London

7 The Midlands Art Deco Fairs, Warwick, England

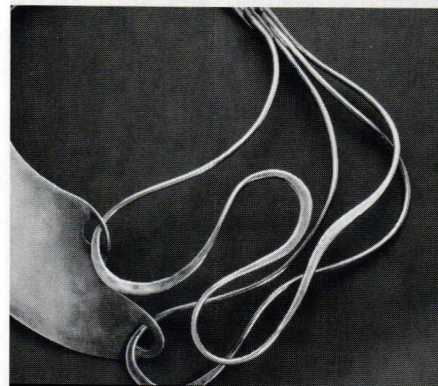
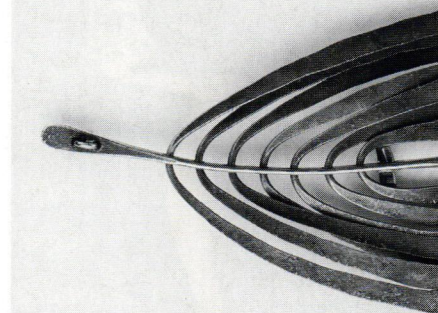
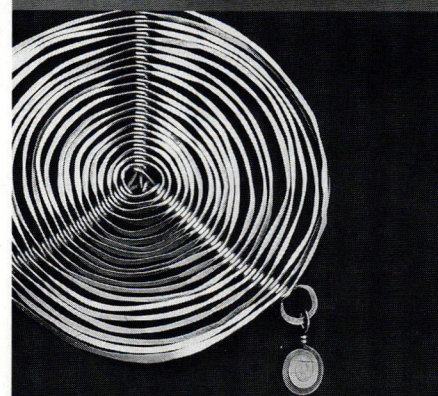
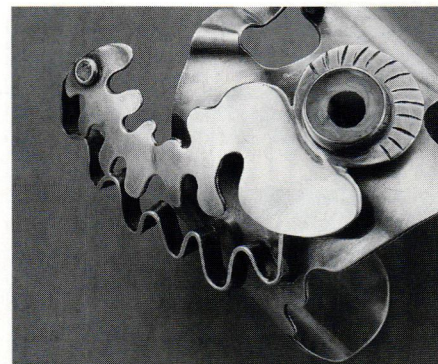
13-14 The Art Deco & Art Nouveau Fair, Kettering Leisure Village, Northamptonshire, England

14 Decofair's London Art Deco Fair, Battersea Town Hall, Battersea, London

18 Futures: Magnum Cinema Photography auction at Bonham's, Knightsbridge, London (0171) 393 3900

21 Brighton & Hove Art Deco Fair, Hove Town Hall, Hove, East Sussex, England

- Calendar dates are subject to change, please confirm.



**Intimate
Sculpture:
Art Smith and
His Contemporaries
Modernist Jewelry
1940-1965 October 29 through
December 6, 1997**

Gansevoort Gallery
72 Gansevoort St. NYC 10014
tel (212) 633-0555
fax (212) 633-1808

Art Deco - 50s Holiday Sale

"Deco The Halls"

DEC. 6-7, 1997

SAT 10am - 6pm SUN 11am - 5pm

ADMISSION \$6

ART DECO, MODERNE
STREAMLINE MODERN

40s & 50s



furniture
accessories
collectibles
dinnerware
pottery

art
rugs
books
jewelry
clothing

Plus
Vintage Fashion Show
SAT: 2pm

Produced & Directed by
Peter & Deborah Keresztury

The Concourse Exhibition Center
8th & Brannan Streets
San Francisco, CA

Weekend info: (415) 599-DECO
Vendor space: (415) 383-3008

Souvenir Buildings

(continued from page 62) alternative history of architecture, popular instead of academic.

Souvenir buildings also offer a unique perspective. The size or surroundings of many buildings make getting a clear view of them in person impossible. A model of the Empire State Building is the best way to comprehend it. Also, some souvenir buildings depict now-demolished buildings, such as world's fair buildings, that can't be visited now. Other than photos, a souvenir building is the only way to see them.

Weingarten's firm, Ace Architects, has devoted half of its Web site to illustrations of souvenir buildings (<http://aceland.com/ace>).

For a free sample newsletter, contact the Souvenir Building Collectors Society at PO Box 70, Nellysford VA 22958, (804) 325-9159. Dues are \$15/year; members get 2-3 newsletters yearly. An annual meeting will be held next spring somewhere on the West Coast. Trainer also runs a business, the Souvenir Building Network, that sells currently manufactured buildings, from the same address. ■

purchase the book

Souvenir Buildings Miniature Monuments is available through the *Echoes* bookstore. See page 75 of this issue for details.

- Jim Sweeney is a freelance writer and editor based in Alexandria, Virginia.

Expo 67

(continued from page 15) universal and international exhibition of the first category. A world's fair is a commercial marketplace; whereas, an international exhibition deals with ideas and values."

The Expo's theme, "Man and His World" - an idea inspired by the title of a book by Antoine de Saint-Exupery, author of the beloved *Little Prince* - was diligently and exhaustively explored. "To be a man," wrote Saint-Exupery, "is to feel that through one's own contributions one helps build the world."

True to Expo '67's credo, visitors were treated to tantalizing gems. There was a memorable visual art exhibition called "Man the Creator," gathering over 200 works of art from such far-flung museums as London's National Gallery and Leningrad's Hermitage. The intoxicating collection was underscored by a savvy installation. For instance, a Rembrandt self-portrait sat near de Kooning's distorted *Women II*, and Rodin's *Balzac* contemplated the sleek serenity of David Smith's aggressively abstract *Zig VII*.

Art wasn't merely confined to vitrines.

Expo-goers found art everywhere as curators saw it as an opportunity to introduce contemporary art to a wider audience. "Every exposition provides a chance for the world to take inventory of man's progress," explained Jacque Beshler, Expo 67's curator. "Back in 1899, Paris showed Rodin and those boys, so we felt that in '67 we owed it to contemporary artists to show what they could do."

So, public sculpture was ubiquitous, running the gamut from Aristide Maillol's representational *Desire* of 1908 to Arnaldo Pomodoro's *Sphere*, which echoed Fuller's dome. Then again, Alexander Calder's *Man* - a 67-foot high giant commissioned by International Nickel - was arresting.

The stylish tone of the 1,007 acre site - double the size of the Flushing event - was relentlessly modern, consisting mainly of concrete, steel, and glass, glass, glass. Architect Sir Basil Spence called his British pavilion "craggy, tough and uncompromising." Yet, critic James Acland wasn't impressed, sighing, "Every cliché and trick of the 1920s and 1930s has been used in this plaster-box modernistic mishmash."

Modernism was also the insistent force in the landscape design of Expo 67's physical plant. Since Montreal's zone seven climate is hardly lush, designers inventively used stone, concrete, and wood. Open plazas, replete with simple benches and fountains, demonstrated the tremendous influence of landscape architects Thomas Church and Lawrence Halprin.

Ultimately, Expo 67 flew above world's fair has-beens. No hemispheres or uni-spheres - just Fuller's biosphere.

Julien Hebert's smart Expo 67 symbol - an ancient sign representing man with vertical lines suggesting arms - endowed the fair with a genteel graphic identity. Even the telephone booths rang with élan. Acrylic domes protected clusters of three pay phones, which were separated by tinted glass panels and supported on steel sections.

Besides being elegantly modern and eminently accessible, Expo 67 offered visitors a retreat from an increasingly divisive world. In 1967, the American center wasn't holding, and by the following year things were definitely falling apart. General William Westmoreland called for 10,000 more troops to wage the Vietnam conflict, resulting in widespread dissent. Norman Mailer was arrested at the Pentagon, and Mohammed Ali refused military service.

Meanwhile, as 10,000 hippies gathered in Central Park for a "Be-In," African-Americans were asserting themselves, sometimes in violent ways. Race riots swept across Detroit - then America's fifth largest city - causing 38 deaths and \$150 million in damages. Consequently, the increasingly unpopular Lyndon Johnson directed 4,700 paratroopers into the Motor City.

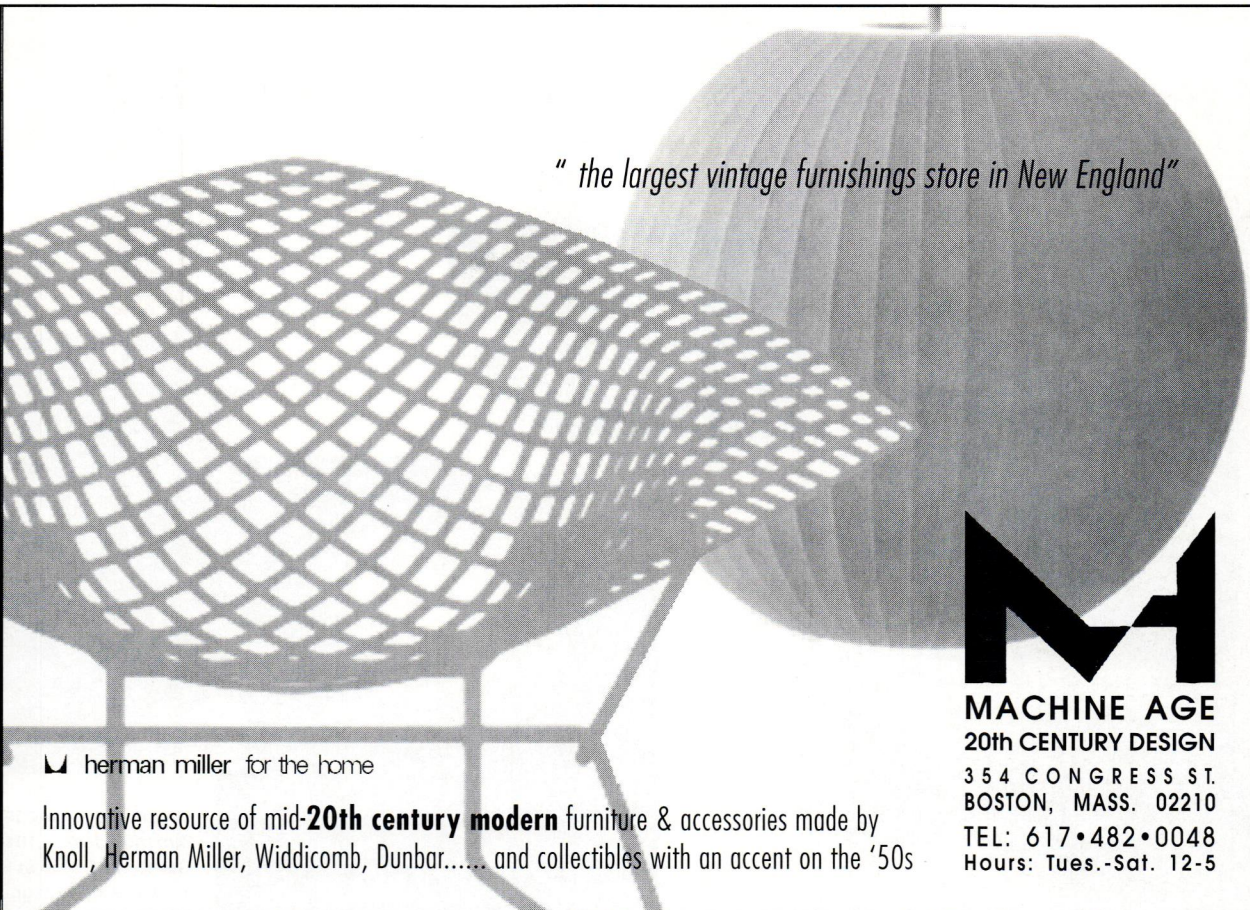
In contrast, Expo's pristine milieu represented the post-war era's penchant for internationalism and optimism. Just 22 years earlier the United Nations had formed with the ambitious mission of sustaining world peace. Unfortunately, the U.N.'s presentation designed by Eliot Noyes is barely remembered - a circular pavilion of glass and steel surrounded by a flutter of the member nation flags.

Alas, expressing national champions >70

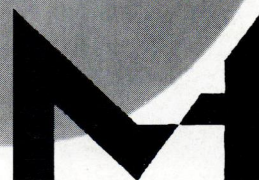
40's
50's
60's
70's

DESKS
CHAIRS
LAMPS
RADIOS
SOFAS
GLASS
TABLES
CLOCKS
FANS
COLLECTIBLES

&



" the largest vintage furnishings store in New England"



MACHINE AGE
20th CENTURY DESIGN
354 CONGRESS ST.
BOSTON, MASS. 02210
TEL: 617•482•0048
Hours: Tues.-Sat. 12-5

herman miller for the home

Innovative resource of mid-20th century modern furniture & accessories made by Knoll, Herman Miller, Widdicomb, Dunbar..... and collectibles with an accent on the '50s

M O D E R N I S M

A Century of Design & Photography

P H O T O G R A P H Y



Gerald Summers/Courtesy Historical Design Inc.

NOVEMBER 13-16, 1997

Thursday & Friday 11am-8pm

Saturday 11am-7pm - Sunday 11am-6pm

The Park Avenue Armory

Park Avenue & 67th Street - New York City

PREVIEW NOVEMBER 12TH 6-9PM

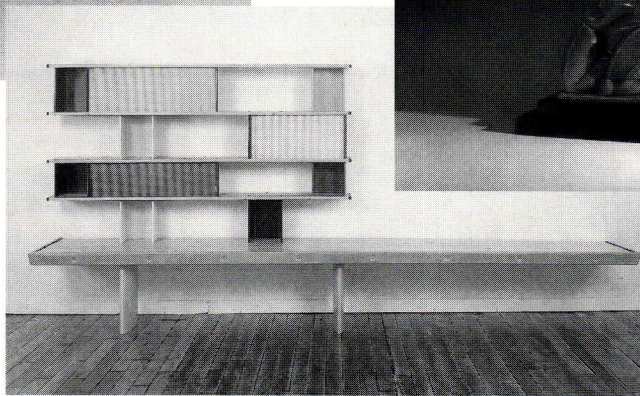
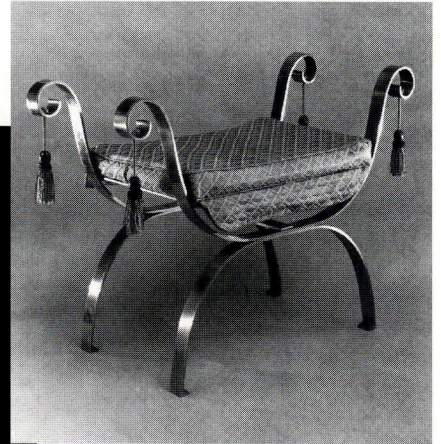
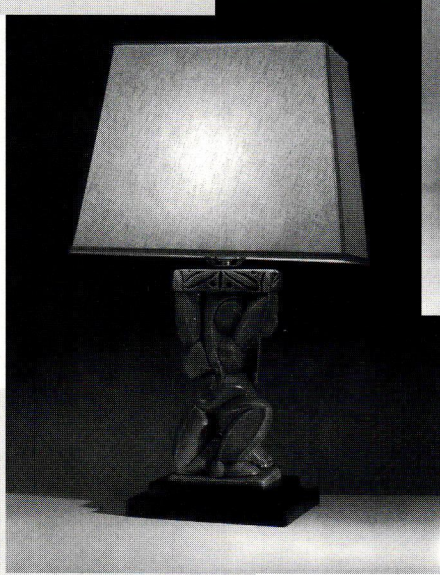
To Benefit the Brooklyn Museum of Art - Information & Reservations: 718.638.5000 x 327

The Brooklyn Museum/Modernism Lifetime Achievement Award in the Decorative Arts will be presented to **Charlotte Perriand** at the preview

SANFORD L. SMITH & ASSOCIATES

68 East 7th Street New York, NY 10003 - 212.777.5218 - Fax: 212.477.6490

Show Updates 20th Century Pre-Show Details and Post-Show Reviews.



CLOCKWISE FROM TOP LEFT: Jean Prouvé's *Direction* desk, c.1940, to be shown by Galerie de Beyrie at Sanford Smith's Modernism/Photography Show; This rare French Tea Bar c.1925, Cubist lamp c.1930, and c. 1930 brushed nickel bench are part of the upcoming Modernism Show: An Exposition & Sale of 20th Century Design in Winnetka, Illinois; Charlotte Perriand's *Maison de la Tunisie*, c.1953, will be shown by Galerie de Beyrie at Sanford Smith's Modernism/Photography Show in New York City.

Shoppers Queued Up For Metropolitan's Vintage Fashion Show

On June 6, shoppers lined up around the block before Metropolitan's Vintage Fashion & Antique Textile Show to get the first chance to buy. More than 40 dealers from over a dozen states filled their booths with unique items including clothing, textiles, and accessories from the 1800s through the 1970s.

The show attracted designers, stylists, and collectors from around the country and overseas looking for design inspiration as well as unique collectibles. Well known shoppers included Kelly Klein, k.d. lang, Vivienne Tam, Betsey Johnson, and Adrienne Vitadini, as well as designers from companies such as Polo Ralph Lauren, Donna Karan, and Calvin Klein.

Metropolitan has increased the retail attendance over the past year. Alan Boss, President of Metropolitan Arts & Antiques, said: "The retail situation is becoming a more and more integral part of this show because more people have a heightened awareness of how important vintage clothing and textiles play into this market. Overall this was a well attended show, and dealers were quite pleased with the outcome."

Valerie Steele, Chief Curator for the Museum of the Fashion Institute of Technology, has attended many shows over the years. Steele buys for the museum as well as herself, and she has also noticed the growing retail crowd and the stronger demand for vintage. "It was a

very eclectic and hip crowd. This is one of the only places you can see famous people taking off their clothes and trying on vintage clothes in public. There were changing rooms at the show, but many people would just rather try on the garments right in the booths."

Steele indicated a larger interest in accessories at recent shows. Many exhibitors are selling more handbags, shoes, hats, and vintage eyewear. Designer accessories - by Pucci, Gucci, and Hermes - are hotter than ever.

According to Steele, contemporary designers including Prada and Galliano are currently using Oriental motifs, and vintage dealers at the show were offering and selling an increasing number of garments with Oriental themes. Lisa D'Angelo-Bianculli, of Lisa Victoria of Bogota, New Jersey, who exhibited at the show, found that customers were looking for kimonos. "I sold out of all my silk Chinese and Japanese embroidered kimonos I brought to the show," she said.

Textile designers, decorators, and fashion designers were doing their homework at the show, purchasing antique swatch books, prints, and original designs. A. Carter, an exhibitor from New York City, said "There was a great deal of interest in purchasing swatch books from the '20s and '30s, especially shirting and European silks. We also did well with original designs and books of original designs." He also noted that an increasing number of Japanese customers were pur-

chasing swatch books to take back to their firms in Japan.

The Midwest's Premier Modernism Show

Over 50 top American dealers in 20th century design will offer the finest examples from many popular design periods - Art Nouveau, Arts and Crafts, Prairie School, Art Deco, Art Moderne, and the Fifties - at the Eighth Annual Modernism Show set for Saturday and Sunday, November 8 and 9 at the Winnetka Community House in Winnetka, Illinois. Furniture, paintings, prints, photographs, jewelry, metalwork, pottery, textiles, clothing, and more can be seen and purchased at this popular event which last year attracted over 3,000 showgoers.

The show opens with a Preview Party on Friday, November 7 from 6 to 9pm. Tickets are \$50 per person and include two-day show admission. Saturday's show hours are 10 to 6pm; Sunday hours are 11 to 5pm. Two-day admission is \$8 in advance, \$10 at the door.

In conjunction with the Modernism Show, there will be a series of events and seminars to tie-in with this 20th century design exposition. On Saturday, November 8 from 9 to 10am, Rolf Achilles will present "From Germany to America: Collecting the Bauhaus Aesthetic." Achilles is an instructor at the School of the Art Institute of Chicago, and has been an independent art historian since 1983. His lecture will include a slide show on what to look for in ceramics, textiles, and furniture made by bauhaeusler and their followers around the world. Tickets are \$25 and include refreshments.

A series of booth seminars will be held Sunday, November 9 at 10:15am - David Rudd and Doug Price will present "Decorative Objects and Photography from the American Arts and Crafts Movement," while David Gartler will address "Collecting Vintage Posters," and Fern Simon will discuss "The Influence of the Bauhaus on American Modernist's Jewelry." Each booth seminar is \$10 per person, plus show admission.

The Winnetka Community House is located at 620 Lincoln Street in Winnetka, Illinois. For further show information, or to purchase tickets please call (847) 446-0537.

New Modernism/Photography Combination

Sanford Smith & Associates has announced that the acclaimed design and decorative arts show Modernism: A Century of Style and Design will be held concurrently with a new event, Photography. This historic convergence will be called Modernism/Photography: A Century of Design and Photography, and will take place November 13-16 at the Park Avenue Armory, Park Avenue and 67th Street, in New York City.

Since its inception, Modernism has been among the leading shows celebrating the design movements from the second half of

the 19th century through the 1970s. Now, with photography as a counterpart, the show has matured into a more accurate and multi-faceted mirror of 20th century creativity. Photography, though a 19th century innovation, came of age concurrently with many of the modern design movements, and they often share similar aesthetic goals.

Among the dealers exhibiting at Modernism for the first time this year will be Frank Rogin (New York City) exhibiting European decorative arts of the 20th century; Didier Antiques (London) with artistic gold and silver wares from 1860-1960; Jacksons (Stockholm) with 20th century design; and Miguel Saco Gallery (New York City) featuring fine furniture and decorative arts of the 20th century. Photography dealers will include Andrew Smith (Santa Fe); Lunn, Ltd. (Paris and New York); Charles Schwartz (New York); and James Danziger (New York).

A preview to benefit the Brooklyn Museum of Art will be held on the evening of November 12th from 6 to 9pm. Tickets are \$100 and can be purchased through the Brooklyn Museum at (718) 638-5000 extension 327.

Modernism/Photography show dates are Thursday, November 13 through Sunday, November 16. Show hours are Thursday and Friday, 11 to 8pm; Saturday 11 to 7pm; and Sunday, 11 to 6pm. Admission is \$10. For further information call (212) 777-5218.

Two Anticipated Events From Stella Shows

The always eagerly anticipated Triple Pier Expo produced by Stella Show Management is New York's largest and most comprehensive antiques show, attracting thousands of avid shoppers and collectors from all over the world, featuring over 600 different exhibits each weekend. Pier 88 represents the best in 20th century design from the 1920s to the '70s including furniture, paintings and prints, Italian glass, designer costume and Bakelite jewelry, vintage fashions and accessories, and great kitsch. This Fall's events are scheduled for the weekends of November 15-16, and November 22-23. Show hours are Saturday, 9 to 6pm; Sunday 11 to 7pm. Admission is \$10. Pier 88 is located at West 48th Street and 12th Avenue in Manhattan.

Also by Stella is the Philadelphia Antiques Expo, scheduled for December 13 and 14 at the Pennsylvania Convention Center. This is the third year the Stella organization is presenting Philadelphia's most comprehensive antiques event, with 300 exhibitors of fine antiques and collectibles including Americana, garden and architectural artifacts, Deco, Moderne, jewelry, fine art, textiles, paintings, bronzes, art glass, and more. Show hours are Saturday, 11 to 7pm; Sunday, 11 to 5pm. Admission is \$8. The Pennsylvania Convention Center is located at 11th and Arch Streets in Downtown Philadelphia. For further information call (212) 255-0020. ■

Cincinnati's 20th Century Review

- Arts & Crafts Movement
- Art Deco & Depression
- 40s, 50s, Moderne

Sunday
NOV. 23, 1997
8am - 4pm

50 Quality Dealers
admission \$3

National Guard Armory
4100 Reading Rd.

I-75 or I-71, Exit 7 to Reading Rd.
South 3 lights

A Queen City Show
513-738-7256

www.jsite.com/show

BUY & SELL

AMERICAN & EUROPEAN MODERN ART

SOCIAL REALISM / WPA / REGIONALISM

SYNCHROMISM / SURREALISM

PRECISIONIST / MACHINE AGE

AMERICAN ABSTRACT ARTISTS (AAA)

BIOMORPHIC ABSTRACTION

GEOMETRIC ABSTRACTION


TRANSCENDENTAL PAINTING GROUP

ABSTRACT EXPRESSIONIST

1900-1960 MODERN ART

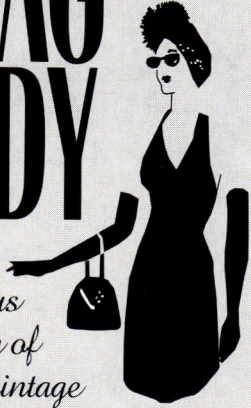
CALDWELL
modern

FREE CATALOGUE
TOLL-FREE: 800-331-1278
PHONE: 315-682-6551
FAX: 315-682-4032





BAAG LADY



*Fabulous
selection of
classic vintage
handbags*

P.O. Box 7238
Little Rock, AR 72217

Visit our website! Updated frequently:
<http://www.baaglady.com>

PENNY LANE

restoration
custom furniture

specializing in

**Vintage
Heywood - Wakefield**

refinishing veneer work formica work custom color mixing
repairs french polish custom upholstery handcrafted furniture

mon. - sat. 9M-5PM
2820 Gilroy ST.
LA, CA 90039

1-888-4penny4

213-667-1241 Fax
<http://www.penny-lane.com>

Expo 67

(continued from page 66) proved to be the fair's driving undercurrent. Big bucks were spent. And some thought that the 62 participating countries engaged in a frantic contest of one-upmanship.

The Soviets threw \$15 million at its swept-roof pavilion, a first rate interpretation of Eero Saarinen's organic architecture by M.V. Posokhin. Inside, the Russians trumpeted fashion shows - "Does anyone still wear a hat?" - films and caviar, caviar and vodka, vodka. During the fair over eight tons of caviar and 13,000 bottles of vodka were consumed by eager westerners.

The Cold War superpowers were symbolically divided by a river. Buckminster Fuller's 20-story, sky-breaking bubble housing the American exhibition created one of Expo 67's most endearing and enduring visual snapshots. By day it sat like colossal beachball, its 4,700 aluminized shades automatically shifting position in response to the sun's rays. At night, illuminated from within, it cast an amber glow throughout Montreal. Inside, the minirail zipped through, giving passengers a glimpse at the eye-catching display of Pop Art by Andy Warhol and Jasper Johns, among others.

The east versus west contest was ever present. Czechoslovakia invested \$14 million in a soft-show aimed at winning the hearts of western businesspeople. Everyone thought B. Eliass' fountain of glass sheets was incredible. There were other Czech marvels such as brass fountains set in beds of pebbles.

Host nation Canada, celebrating its centennial, viewed Expo 67 as the icing on its maple leaf birthday cake. Similarly, Prime Minister Lester Pearson also perceived the fair as an opportunity for the vast yet sparsely-populated economic powerhouse to take centerstage. "Anyone who says we aren't a spectacular people should see this," lauded Pearson on opening day. "We are witness today to the fulfillment of one of the most daring acts of faith in Canadian enterprise and ability ever undertaken." So it was.

Canada's exhibit spotlighted its ten provinces plus two national pavilions, including "The People Tree." This display resembled a sunbursting IBM typewriter ball. Silk flaps enveloped the ball onto which were printed photos of 500 Canadians, chosen at random and meant to convey the country's diversity. Construction workers called Canada's main pavilion "The Ashtray" and "The Valley of the Jolly Green Giant." Officially, the towering inverted pyramid that dominated the country's \$25 million spread was called a *Katimarik* - Inuit for "gathering place."

Nationalism, however, is a fragile rallying cry, especially for a country as diverse as Canada. Since the end of World War II the Quiet Revolution had swept through Quebec, bringing the end of the Catholic Church's and Anglophone's hegemony over the province.

The year before Expo 67 opened, Daniel Johnson was elected Premier of Quebec on the French-centric Union Nationale ticket. Under his leadership, French language laws were passed and independent agreements between the province and France introduced.

The biggest cloud over Expo 67's fair sky came when French President Charles de Gaulle shouted "*Vive Quebec Libre*" in Montreal. Prime Minister Pearson balked and so did many French voters, who were becoming increasingly critical of de Gaulle's unrelenting brand of French nationalism.

Fortunately, Expo 67 was already a big box office hit when de Gaulle's bombshell rocked Canada. Architecture proved to be a universal language, with the critics and public alike adoring Quebec's 50-foot high glass pyramid pavilion, which Ada Louise Huxtable described as a "glittering jewel box." Positively, Expo 67's global message of international cooperation triumphed over regional pieties.

The Soviet pavilion won the attendance battle, followed by the U.S., Czechoslovakia, and Britain. Yet, it wasn't just one act that people relished - it was the whole show. Visitors heard Duke Ellington play, saw Laurence Olivier act, and Zubin Mehta conduct. The people-watching was outstanding and the food limitless - Siberian brioche stuffed with beef, Norwegian smoked reindeer, and Swiss chocolate fondue.

No doubt about it, Expo 67 will not be forgotten. ■

visit the exhibition

If you hurry, you may be able to catch the currently-running exhibition entitled "Yesterday's Tomorrow, Expo 67" at the Canadian Centre for Architecture in Montreal. The exhibition is on view only through September 28. For information call (514) 939-7000.

-Writer David Anger visited Expo 67 at the age of four, and riding the minirail through Buckminster Fuller's geodesic dome and climbing to the top of Canada's inverted pyramid rank as his earliest memories.

On View

(continued from page 17) York is located at 1220 Fifth Avenue in New York City. Museum hours are Wednesday-Saturday, 10am to 5pm; Sunday 1pm to 5pm. Admission is free (suggested contribution \$5). For further information call (212) 534-1672.

Art Smith and His Contemporaries

"Intimate Sculpture: Art Smith and his Contemporaries, Modernist Jewelry 1940-1965" will be presented by the Gansevoort Gallery from October 29 through December 6, 1997.

The exhibition will feature a comprehensive collection of pieces by Art Smith, as well as important work by other jewelry designers active in the post-war period, including Sam Kramer, Alexander Calder, Harry Bertoia, Ed Wiener, and Margaret De Patta. The >72

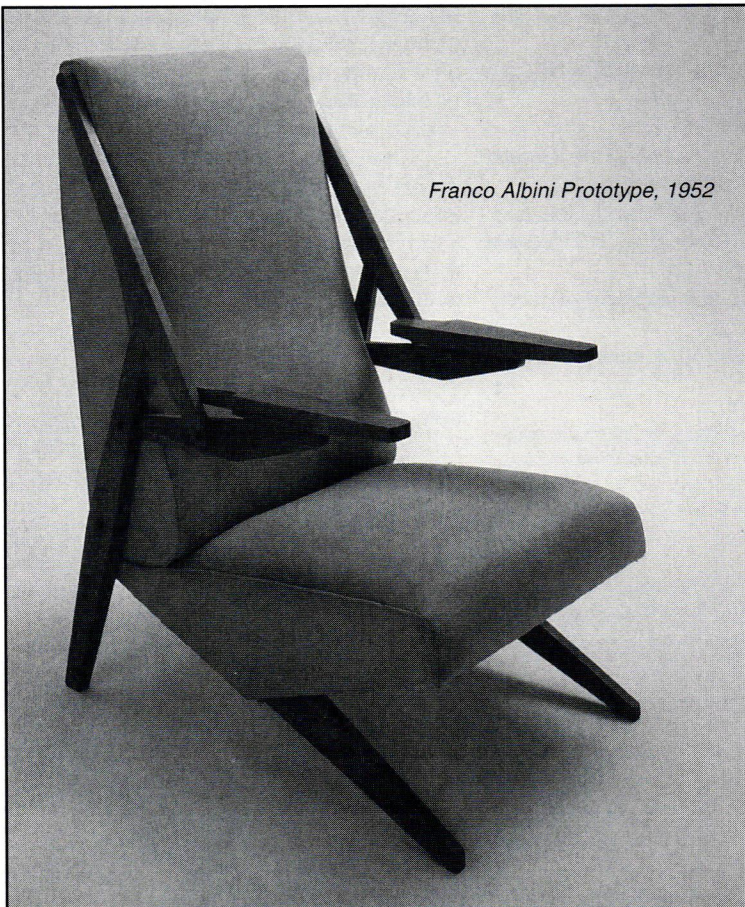
DECODENCE

DECORATIVE OBJECTS
OF THE 20TH CENTURY



A PAIR OF COVERED CONTAINERS
HEIGHT: 9 1/2"
SIGNED: LUSCA, FRANCE
JACQUES ADNET, CIRCA 1930

1684 MARKET STREET
SAN FRANCISCO CALIFORNIA 94102
415.553.4525 FAX: 415.553.4521



Franco Albini Prototype, 1952

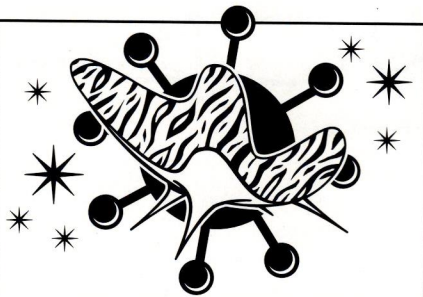
JET AGE

CLASSIC MODERN
FURNISHINGS
1930 - 1960

- BAUHAUS
- EAMES, NELSON, NOGUCHI, SAARINEN, BERTOIA
- HERMAN MILLER / KNOLL
- CALIFORNIA MODERN: NEUTRA, SCHINDLER, LASZLO, GROSSMAN
- ITALIAN 1950s: MOLINO, PONTI, ALBINI, BORSANI, ZANUSO, PARISI, FORNASETTI
- SCANDINAVIAN MODERN: AALTO, WEGNER, JACOBSEN, PANTON
- PAULIN, COLOMBO, GEHRY, SOTTASS, PESCE

250 OAK STREET
SAN FRANCISCO
CALIFORNIA 94102

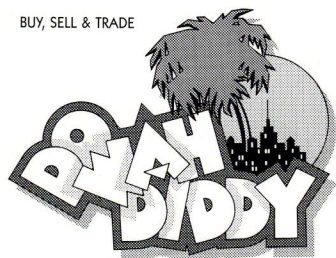
415-864-1950



A HIP VISIT TO THE PAST!

- * MODERN DESIGNS OF THE 1950s/60s
- * TV & MOVIE COLLECTIBLES * FUNKY FURNISHINGS
- * ART DECO ITEMS * KITCHEN & DINER ACCESSORIES
- * GAMES & TOYS * JEWELRY & ACCESSORIES

BUY, SELL & TRADE



OPEN TUES.-SAT., 11A.M.-6P.M.
CLOSED SUN. & MON.
3642 E. THOMAS RD. • PHOENIX, AZ 85018
(602) 957-3874
<http://www.deco-echoes.com/dowah/>

Robin Cohen

4960 Rands Road
Bloomfield Hills,
Michigan 48302
810 851-1020

**FULL
CIRCLE**
ANTIQUES & DESIGN

20th Century Designs
1900 - 1960

Canadian Calendar

(continued from page 19) (613) 833-3059

Until November 2 "Pen, Brush, and Cameras: Henri Cartier-Bresson (1932-1968)" exhibition, Montreal Museum of Fine Art, Montreal (514) 285-1600

October

19 Records & Related Collectibles Show, Toronto, (705) 327-8034

22 "Toy Town" exhibition, Canadian Centre for Architecture, Montreal (514) 939-7000

25-26 Canadian Toy Collectors Society Show, Toronto (416) 633-7378 (25th anniversary)

26 Toronto Collectibles Extravaganza show, Mississauga (613) 378-0309

November

3-4 Levis, Fine Art Auction, Calgary (403) 541-9099

5 Maynards, Fine Art Auction, Vancouver (604) 876-6787

6 Heffel, Fine Art Auction, Vancouver (604) 732-6505

8 - January 18, 1998. Vancouver Modern Festival, including the exhibition "Modern Architecture in Vancouver" (514) 939-7000

10-12 Ritchie's, Decorative Art Auction, Toronto (800) 364-3210; (416) 364-1864

15 - January 7, 1998. "Christmas in Toyland" exhibition, Rosemont, ON (705) 435-1881

16 Toronto International Toy Collectors Show, Toronto (613) 378-0309

17-20 Reeve Mackay, Fine Art & Decorative Art Auctions, Toronto (416) 364-3446

21 Joyner, Canadian Art Auction, Toronto (416) 323-0909

29 London Vintage Radio Club meeting, London (519) 638-2827

29-30 Toronto Christmas Train Show, Mississauga (613) 378-0309

December

1 Dupuis Jewellery Auctioneers, Fine Jewels and Watches, Toronto (416) 868-6239

2 Sotheby's Jewellery, Silver, and Fine and Decorative European Art Auction, Toronto (416) 926-1774

3 Sotheby's Important Canadian Art Auction, Toronto (416) 926-1774

6 Waddington's Moorcroft Auction, Toronto (416) 362-1678

- Cora Golden is happy to try to answer your questions and share your interests in post-war Canadian design. She may be contacted by calling (905) 649-1731, or by fax at (905) 649-3650.

On View

(continued from page 70) installation has been designed by the architect Ali Tayar, who was recently proclaimed "furniture's newest star" by New York magazine.

Gansevoort Gallery was established by Mark McDonald in the fall of 1995 and specializes in mid-century furniture, glass, ceramics, lighting, rugs, and jewelry. McDonald was one of the owners and founders of FIFTY/50, a gallery credited with reestablishing interest in post-war design. The Montreal Museum of Decorative Art's significant collec-

tion of 90 pieces of American studio jewelry, currently on tour in the "Messengers of Modernism: American Studio Jewelry" exhibition, was assembled by the FIFTY/50 Gallery in the early 1980s.

Gansevoort Gallery is located at 72 Gansevoort Street between Washington and Greenwich Streets, three blocks south of West 14th Street. The gallery is open Tuesday through Saturday, 11 to 6pm. For further information call (212) 633-0555.

A Grand Design

A sweeping exhibition of painting, sculpture, design, fashion, and decorative arts - spanning 2,000 years of artistic achievement from many of the world's major cultures and drawn from the unparalleled collections of London's Victoria and Albert Museum - begins a five-city North American tour at The Baltimore Museum of Art on October 12, 1997.

"A Grand Design: The Art of the Victoria and Albert Museum" features 250 exceptional works of art, many of which have never been seen in the United States and Canada. A decade in the making, the exhibition weaves together a stunning and diverse range of artworks, including one of Leonardo da Vinci's visionary notebooks, important furniture by Eileen Gray, and a pair of dramatic Vivienne Westwood-designed platform shoes.

The exhibition celebrates the artist as creator and virtuoso - the maker of objects that inspire wonder and delight. At the same time, these extraordinary objects will be displayed in thematic sections that tell the story of how a museum's collections are formed and change over time, allowing the viewer an exploration of the reasons why - and when - particular works are acquired by museums.

The Baltimore Museum of Art is located on Art Museum Drive at North Charles and 31st Streets. Hours are Wednesday-Friday, 11am to 5pm; Saturday and Sunday, 11am to 6pm. Admission is \$8. For further information call (410) 396-7100.

Steve Wheeler - Formative Years (1938-1942)

Snyder Fine Art will present an exhibition of early paintings and works on paper by Steve Wheeler, an artist who was the major figure associated with the Indian Space painters of the late 1940s in New York City, from September 30th through January 4, 1998. The exhibition runs in conjunction with Wheeler's first museum retrospective at The Montclair Art Museum in Montclair, New Jersey.

In the early 1940s, when modern American painting was caught up in a struggle between the developing Abstract Expressionists and the entrenched American Abstract Artists group, Steve Wheeler developed an alternative modernist style which transformed cubism through the use of new pictorial ideas, many coming from a synthesis of his study of ethnographic art (Pacific Northwest Indian, Mayan, Peruvian textiles) and his >80

MODERN TIMES MODERN TIMES MODERN TIMES MODERN TIMES MODERN TIMES

MODERN TIMES MODERN TIMES MODERN TIMES MODERN TIMES MODERN TIMES

MODERN TIMES MODERN TIMES MODERN TIMES MODERN TIMES MODERN TIMES

**MODERN
TIMES**
A
**20th Century
DESIGN
SHOW
& SALE**

SATURDAY 11 TO 6
ON
**Oct.
18-19**
1997
SUNDAY 11 TO 4



AT THE
**GLENDALIE
CIVIC
AUDITORIUM**
1401 VERDI GO ROAD
GLENDALIE, CA

ADMISSION
\$5

**MODERNE
ART DECO
THE FIFTIES**

Craftsman's Style	Bakelite	Art Glass	Pottery	Watches
Industrial Design	Neon	Bauhaus	Textiles	Vintage Clothing
Art Nouveau	Roaring 20's	Poster Art	Cowboy	Costume Jewelry
T.V.'s/Radios	Ranchero	Appliances	Lucite/Plastic	Machine Age

INQUIRIES: MODERN TIMES • P.O. Box 342, Topanga, California 90290 • (310) 455-2894



#A-30 Lounge

JET AGE

CUSTOM DESIGN

- VARIOUS WOODS
- VARIOUS FINISHES
- OTTOMAN AVAILABLE
- SOFA AVAILABLE
- CUSTOM ORDERS

250 OAK STREET
SAN FRANCISCO
CALIFORNIA 94102

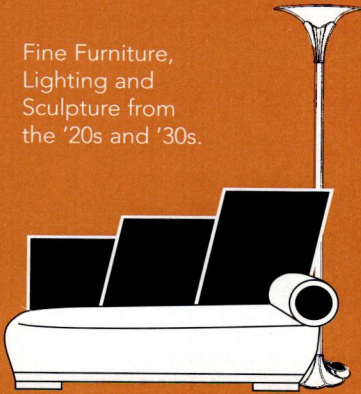
415-864-1950

MODERNISM ON THE ROW

JOHN PRINSTER

ART DECO • MODERNE

Fine Furniture,
Lighting and
Sculpture from
the '20s and '30s.



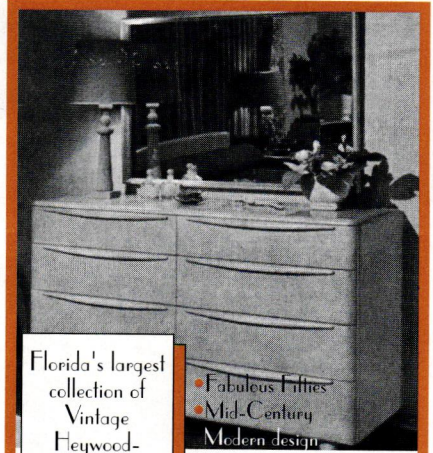
3735 South Dixie Highway
West Palm Beach, FL 33405
561-835-1512

gal'èrè

20th Century
Decorative Arts & Furniture

Eames . Nelson . Noguchi .
Ponti . Rohde . Panton .
Wormley . Frankl . Saarinen .
Venini . Barovier . Orrefors

3733 S. Dixie Highway
West Palm Beach, FL 33405
Fon (561) 832-3611
Cell (904) 295-9900



Florida's largest
collection of
Vintage
Heywood-
Wakefield!

• Fabulous Fifties
• Mid-Century
Modern design
• Furnishings, glass,
ceramics, and accessories
for the modern home!

We ship anywhere

BoomeranG
Modern

3301 S. Dixie Highway
West Palm Beach, FL 33405
561.835-1865
boomer@flinet.com

Knox Street Antiques
3319 Knox St.
Dallas, TX-75205
214/521-8888

DECO-DENCE

Antique Sampler Mall
1715 E. Lamar Blvd.
Arlington, TX-76006
817/461-3030

Unusual & High Quality French, English &
American Art Deco furniture, lighting,
Chase chrome, bars & barware, gifts
& collectibles. Layaway Available

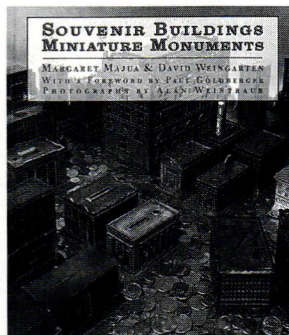
Visit our new showroom at:
2827 Commerce Street
Deep Ellum, Dallas TX-75226
214/744-DECO



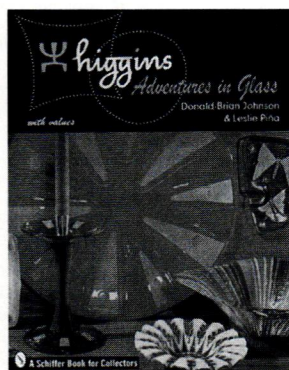
great modern books

the echoes bookstore

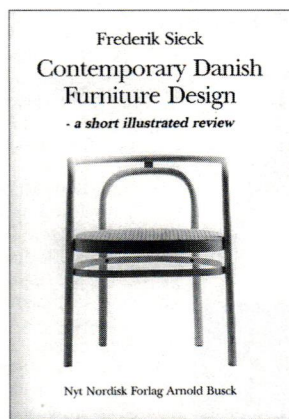
New! Souvenir Buildings Miniature Monuments by Margaret Majua and David Weingarten...The Statue of Liberty, the Parthenon, and the Tower of London are just a few of the hundreds of remarkable souvenir buildings in this book. No type of building, from any place or time, has escaped the collection of Ace Architects, which is regarded as having the best single collection of its kind. With this book in the palm of your hand you'll never have to leave home again to experience the architectural wonders of the world. Small format 6 1/2" x 7 1/4". 100 illustrations, 60 in full color. 128 pgs. Hardcover \$19.95



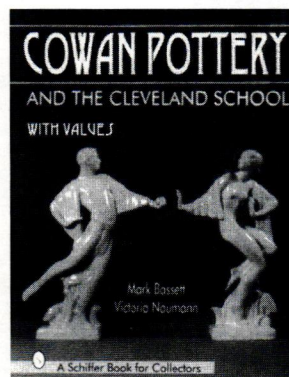
New! Higgins: Adventures in Glass by Donald-Brian Johnson and Leslie Piña...Chronicling the careers and accomplishments of Michael and Frances Higgins - pioneers in fused studio and production glass since the 1940s - this book is a must-have for glass collectors. Featured with over 640 full-color photographs are vintage advertisements, a company catalog, interviews with the artists, and a price guide. 264 pgs. Hardcover \$59.95



New! Contemporary Danish Furniture Design: A Short Illustrated Review by Frederik Sieck...The second edition of this title which was originally published in 1981, this handbook on Danish furniture design provides a review of the developments in Danish design that began with Kaare Klint's pioneering contribution. The book's description of the work of 104 Danish furniture designers is accompanied by 210 black and white characteristic illustrations. 232 pgs. Softcover \$59.50



New! Cowan Pottery and the Cleveland School by Mark Bassett and Victoria Naumann...This detailed text explores the 20th century ceramic arts of R. Guy Cowan. Amply illustrated with over 1,120 images in color and black and white, the book includes glaze and shape guides which assist in identifying Cowan's pottery. Invaluable details are provided about Cowan's pottery and ceramic sculptural art, his professional history as a potter and a teacher, the various artists who worked closely with him and their pottery, the history of Cowan's potting firm, and his influence on the ceramic arts and upon Cleveland's artistic heritage. Additional information includes a study of Cowan's pottery marks, a 1929 price list of Cowan's pottery, museum holdings of interest to collectors, and a general price guide. 1,161 illustrations, 870 in color. 272 pgs. Hardcover \$69.95



European Designer Jewelry by Ginger Moro...This magnificent new book presents the first comprehensive, lively documentation of the trends, sources, and makers of innovative 20th century designer jewelry in 13 countries of Europe and Scandinavia. Semi-precious gems, glass beads, rhinestones, and plastics set in silver, silver-gilt, or brass (occasionally gold) are the main materials seen in this jewelry. The evolution of limited-edition artists' creations, as well as fashion and costume jewelry, are explored through the well-researched text, over 700 beautiful color and black and white photographs, and vintage prints. Biographical sketches are provided for the artists and couturiers who worked closely with the fashion designers, from Paul Poiret in 1909 to Karl Lagerfeld in the present. A value guide is also included. 304 pgs. Hardcover \$79.95

America's 5 & 10 Cent Stores: The Kress Legacy by Berenice Thomas...In this lavishly illustrated homage to the 5 & 10 cent store, architectural historian Berenice Thomas looks at the architectural achievements of the Kress Company. Devoted to bringing outstanding design to Main Street America, Kress supported an architectural division of more than 100 architects and draftsmen. The over 200 stores this division designed and built between 1900 and 1950 set a new standard in commercial architecture. Color and b&w illustrations. 196 pgs. Softcover \$21.95

New! The National Trust Guide to Art Deco in America by David Gebhard...Gebhard takes you on a coast-to-coast journey surveying over 500 significant Art Deco buildings from the strongholds in Miami Beach to Wilshire Boulevard in Los Angeles. Buildings, which include skyscrapers, residences, office build-

ings, shops, hotels, and public buildings, are listed by place and street address. 230 b&w photographs. 416 pgs. Softcover \$19.95

New! Sixties Design by Philippe Garner...A richly illustrated survey of this remarkable decade, *Sixties Design* reviews the period through certain all-important themes - the Modernist continuum, Pop culture, Space-Age styles, Utopian ambitions, and Anti-Design. The illustrations follow the ideas presented in the text and embrace a wide variety of media, including fashion, product and furniture design, graphics, architecture, and city planning between 1960 and 1970. Full color illustrations throughout. 176 pgs. Softcover \$24.99

Architecture In Detail: Eames House, Pacific Palisades, 1949, Charles and Ray Eames by James Steele...One of the most important of the "Case Study" series of buildings. 60 pgs., heavily illustrated. Softcover \$29.95

Messengers of Modernism: American Studio Jewelry, 1940-1960 by Toni Greenbaum...In this beautifully designed and lavishly illustrated book, Greenbaum analyzes the output of American modernist jewelers, many of whom, such as Alexander Calder and Harry Bertoia, began as sculptors or painters. This volume accompanied an exhibition of the same name at the Cranbrook Art Museum. 106 illustrations. 168 pgs. Hardcover \$37.50

New! Modern Furniture in Canada, 1920 to 1970 by Virginia Wright...Canada has a distinguished record in modern furniture design and has produced work of international significance, some of it unrecognized. This richly illustrated volume is the first account of Canada's innovative furniture design and fabrication of the period. Wright charts the development of modern design from its first appearance in an Eaton's department store, with pieces brought from the Paris Exposition of 1925, through its entry into Canadian homes, to its establishment as a dominant style. 200 b&w illustrations. 208 pgs. Softcover \$39.95

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 as well. 140 color, 80 b&w illustrations. 240 pgs. Hardcover \$49.99

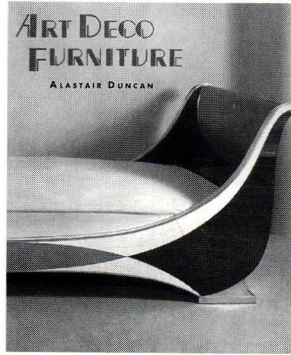
New! Finn Juhl - Architecture - Furniture - Applied Art by Esbjørn Hiort...This comprehensive, well-illustrated book covers the life and career of Finn Juhl, including his interiors, houses, exhibitions, applied art, and his awards. 183 illustrations, 32 in color. 144 pgs. \$99.50

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. The full range of Nelson's work is represented, from product and furniture design to packaging and graphics to large-scale projects. 170 illustrations, 58 in color. 384 pgs. Hardcover \$57.50

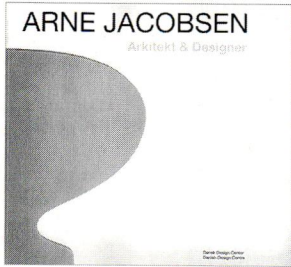
New! Hans J. Wegner: On Design by Jens Bernsen...Wegner is one of the great architects and designers who helped make Danish design world famous. The range of chairs he designed, for which he is renowned, have been stunningly photographed for this book. In the accompanying text Wegner explains the ideas and goals which he pursues in his designs, and the process by which they come into being. To-scale drawings accompany most pictures. 227 illustrations, 59 in color. Hardcover \$82.50

New! America At Home: A Celebration of Twentieth Century Housewares by Victoria Kasuba Mantranga with Karen Kohn...To commemorate its 100th International Housewares Show, the

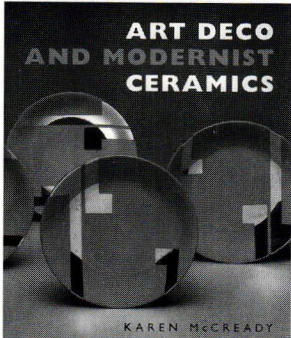
National Housewares Manufacturers Association sponsored this book to celebrate how housewares products have contributed to the American way of life. Along with the lively story of changing American lifestyles and the accompanying evolution in housewares products, the book is beautifully illustrated with historical photographs, newly photographed vintage products, and contemporary products. Hundreds of illustrations. 208 pgs. Hardcover \$44.95



Art Deco Furniture: The French Designers by Alastair Duncan...Author Alastair Duncan introduces us to the Art Deco work of 85 pioneering French architects, interior designers, and furniture makers who replaced the heavy, stylized work of the past with furniture that was simpler in concept, geometric in form, and highlighted by dramatic lines and elegant curves - from the virtuoso cabinet-making of Ruhlmann to the brilliant originality of Gray and Legrain. A valuable portfolio of Art Deco furniture. 376 illustrations, 80 in color. 272 pgs. Softcover \$27.50



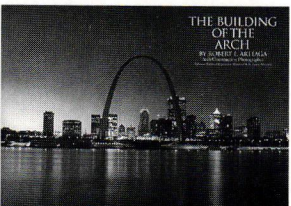
New! Arne Jacobsen: Architect and Designer by Poul Erik Tøjner and Kjeld Vindum...Through interviews with industrialists, technicians, clients, and architects and designers who worked closely with Jacobsen, this beautiful book provides an insight into where his ideas originated, and how they were implemented in both his building designs, and in his industrial designs, including his famous chairs: the *Ant*, the *Egg*, the *Swan*, and many more. 199 illustrations, 13 in color. 132 pgs. Softcover \$49.50.



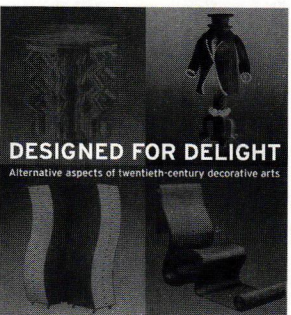
Fifties Furniture by Leslie Piña...This new book takes a detailed look at modern furniture from the 1950s, including works by Charles Eames, George Nelson, Harry Bertoia, Isamu Noguchi, and Eero Saarinen, and produced by companies such as Herman Miller, Knoll, and Heywood-Wakefield. With over 425 color and vintage black and white photographs bearing detailed captions, 70 designer biographies and company histories, a construction case study, a source list, bibliography, values, and an index, this volume is a valuable reference. 426 color and black & white illustrations. 256 pgs. Hardcover \$39.95



Art Deco Painting by Edward Lucie-Smith...This is the first book to specifically examine Art Deco painting and define it as a genre. The author analyzes the characteristics of the style, period, and history of the movement, explaining its relationship to Classicism, the Symbolists, the Precisionists, photography, and Cubism. American, Russian, British, French, and Italian painters are all represented here, including Tamara de Lempicka and Jean Dupas. 108 color illustrations. 160 pgs. Softcover \$24.95



Twentieth Century Building Materials edited by Thomas C. Jester...Developed under the aegis of the U.S. Department of the Interior's National Park Service, this book is the first in-depth survey of important construction materials used since 1900. Among the materials covered are glass block, stainless steel, plywood, decorative plastic laminates, linoleum, and gypsum board. Readers will discover a wealth of information about how these



materials deteriorate, how to diagnose their condition, as well as tips on repair and restoration. Over 250 illustrations. 352 pgs. Hardcover \$55.00

Sourcebook of Modern Furniture, Second Edition by Jerryll Habegger and Joseph Osman...A guide to the most influential furniture and lighting designers of the 20th century, the *Sourcebook* comprises over 1,200 illustrated entries, cataloging the most distinctive and important creations of renowned designers and architects. Each illustration is accompanied by the date of design, name of the designer, model name or number, manufacturer, materials, and physical dimensions. A complete list of suppliers and an index of designers and manufacturers is included. 576 pgs. Hardcover \$75.00

Designing Modernity: The Arts of Reform and Persuasion, 1885-1945 edited by Wendy Kaplan...Published to accompany a major traveling exhibition organized by the Wolfsonian, a Miami institution dedicated to examining the political, social, and aesthetic significance of objects produced between 1885 and 1945. Containing over 400 illustrations of the Wolfsonian's unique collection of objects, the book shows how design has been a vital tool in acclimatizing people to life in the modern world. 417 illustrations, 300 in color. 352 pgs. Hardcover \$60.00

New! Art Deco and Modernist Ceramics by Karen McCready...The first book to focus specifically on the eclectically profuse ceramics of the 1920s and '30s, the volume gives clear explanations of the confusingly varied usage of the terms Art Deco, Modernism, Art Moderne, and Streamline Style. Over 200 color photographs provide a stunning visual reference of quintessential examples of the period. Ceramic historian Garth Clark provides a broad survey of the period in his introduction, while the volume also includes an A-Z reference section listing ceramicists, designers, decorators, and factories of the period. 287 illustrations, 201 in color. 192 pgs. Softcover \$24.95

New! Early Modernism: Swiss and Austrian Trademarks, 1920-1950 by John Mendenhall...Led by Gustav Klimt, the artists of Austria and Switzerland in the '20s, '30s, and '40s strove to formulate a new aesthetic to replace the fussy Art Nouveau style of the turn of the century. What evolved was a streamlined, rectilinear Modern style that went on to influence the world. Included are more than 600 Swiss and Austrian trademarks, logos, and posters from this period. 600 color and black and white illustrations. 132 pgs. Softcover \$16.95

New! The Chairmaker Hans J. Wegner: Design 5+6:1989 by Jens Bernsen...A profile of Wegner's design process along with photographs, line drawings, and descriptions of all of Wegner's chairs designed during his career. 127 black and white illustrations. 72 pgs. Softcover \$19.50

Modern Chairs by Charlotte & Peter Fiell...This book showcases over 100 of the most famous 20th century chairs, c. 1885-1992, and includes essays on "the chair as a 20th century icon," "architects and chair design," "modernism and chair de-

sign," "design influences and style types," and "the evolution of the modern chair." Also included are designer biographies. Color illustrations. 160 pgs. Softcover \$24.99

Catalog from the "Edward Wormley: The Other Face of Modernism" exhibition held at the Lin-Weinberg Gallery in New York February 20 - March 16, 1997. Included within this stylish catalog is a biography of Wormley by Judith Gura, the history of Dunbar, Wormley's work for Drexel, Wormley's product designs for various companies, and photographs and descriptions of the pieces included in the exhibition. Black and white illustrations. 76 pgs. Softcover \$45.00

New! Forties Fabrics by Joy Shih...The early part of this decade saw a profusion of designs in the patriotic colors of red, white, and blue; trends in later years reflect colors, bolder florals, and geometric graphics that continued well into the '50s. 350 color illustrations. 112 pgs. Softcover \$19.95

Designed & Signed: '50s & '60s Glass, Ceramics & Enamel Wares by Georges Briard, Sascha Brastoff, Mark Bellaire, Higgins by Leslie Piña...Highly collectible household objects designed and signed by name artists of the 1950s and '60s are presented here. A heavy focus is placed on Georges Briard, a marketing wiz and leading modern designer, along with the works of other prominent mid-century artists. 192 pgs. 587 color photographs. Hardcover \$29.95

New! Collector's Encyclopedia of Russel Wright, Second Edition by Ann Kerr...Completely revised and expanded from the 1990 release, this second edition features Wright's ceramic dinnerware, glassware, aluminum ware, furniture, housewares, lamps, wood, metal works, fabrics, and numerous other items sought by collectors. Hundreds of new photographs have been added, along with an updated value guide. 240 pgs. Hardcover \$24.95

Eileen Gray: Designer and Architect by Philippe Garner...Philippe Garner, a director at Sotheby's, London, presents an exhaustive study, both textually and pictorially, of the full body of Eileen Gray's work. Hundreds of color photographs of her furnishings, interiors, rugs, and lighting fill the pages of this superb reference on the career of Eileen Gray. 160 pgs. Softcover \$24.99

New! Eero Saarinen: The Building of The Arch by Robert F. Arteaga...This is an informative little book about Saarinen's great monument to the expansion of the American West, the great arch in St. Louis. It is just too bad that the architect himself was not able to see this grand monument finished while he was alive. 56 illustrations, 41 in color. 24 pgs. Softcover \$14.50

Bakelite Jewelry: A Collector's Guide by Tony Grasso...This book is written as an introduction to Bakelite jewelry. A detailed account of the history of Bakelite is followed by a catalog of over 400 individual pieces, including bracelets, pins, neckwear, rings, and earrings. Included is invaluable information on how to recognize different styles and techniques - faceting,

carving, geometrics, reverse carving, polka dots, stripes - how to distinguish Bakelite from other plastics, and how to care for your Bakelite pieces. Excellent color photographs. 128 pgs. Hardcover \$12.98

New! Designed For Delight edited by Martin Eidelberg...This lavishly illustrated book demonstrates the surprising ways in which Modernist art also took an alternative route to explore the unconscious, sexuality, ethnicity, and the powers of wit and delight. Accompanies an exhibition of the same name on view at the Montreal Museum of Decorative Arts through September 2, 1997. 300 illustrations, 250 in full color. 336 pgs. Hardcover \$65.00

Limited-edition exhibition catalog from the "Samuel Marx: Furniture and Decoration" exhibition held at the 41 gallery in New York November 7 - December 12, 1996. Within this elegant catalog is an informative introduction by gallery owner Liz O'Brien, accompanied by 31 duotone images of works by Marx featured in the exhibition. 48 pgs. Softcover \$49.00.

New! Reprinting of "Modern Furnishings for the Home" by William J. Hennessey with a new introduction by Stanley Abercrombie...First issued in 1952, *Modern Furnishings for the Home* gives a broad view of mid-century American furniture design rarely found in any other publication. The nearly 500 photographs covering works by 114 designers illustrate a large number of works by recently discovered greats such as Paul McCobb, Edward Wormley, Robsjohn-Gibbings, and Jens Risom. Every illustration lists names of manufacturers and designers, materials, dimensions, and even stock numbers. 500 black and white illustrations. 320 pgs. Hardcover \$50.00

Eames Design: The Work of The Office of Charles and Ray Eames by John Neuhart, Marilyn Neuhart, and Ray Eames...This is the first book to present the work of the extraordinary husband-and-wife team whose creative imprint revolutionized the look of post-war American society. Every project produced by the Eameses and their office of top-flight designers from 1941 to 1978 is examined in considerable depth. A stunning assembly of drawings, plans, models, period photographs, film clips, and graphics. 3,504 illustrations, 2,107 in color. 464 pgs. Hardcover \$95.00

New! Timo Sarpaneva: A Retrospective by Janet Kardon...Timo Sarpaneva is one of the most prominent figures in the forefront of post-war Scandinavian design. This catalog from the American Craft Museum's exhibition held March 17 - June 18, 1994 focuses on Sarpaneva's most significant vessels in glass, porcelain, enamel, and metal, in addition to his tableware and abstract sculptures. 60 illustrations, 29 in color. 93 pgs. Softcover \$27.50

A Constructed View: The Architectural Photography of Julius Shulman by Joseph Rosa...Julius Shulman, one of the great masters of modern architectural photography, is the preeminent recorder of early California modernism. In addition to an overview of Shulman's career - including his documentation of the Case Study Houses, and his work with Richard

Neutra - this book emphasizes Shulman's method of "constructing" photographic views. 268 illustrations, 8 in color. 224 pgs. Hardcover \$50.00

Catalog from the Vitra Museum exhibition "Möbel aus Kunststoff" (Plastic Furniture) of October 12, 1990 - March 30, 1991. The catalog focuses on 40 objects from the museum's collection which are representative of the influence plastic has had on furniture design over the past four decades (i.e. the *Tulip* chair, *La Chaise*, etc.). Color illustrations. 44 pgs. Spiral bound, Softcover \$24.00

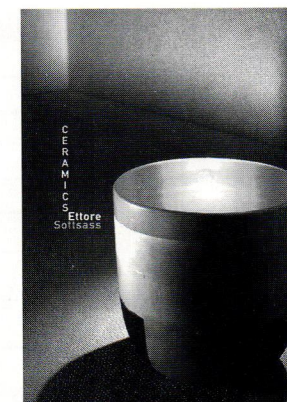
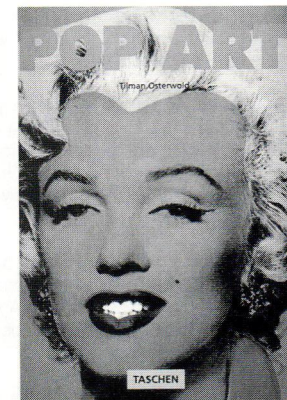
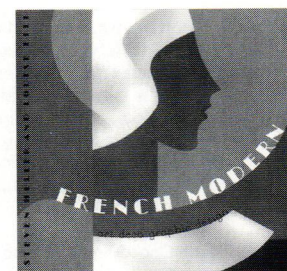
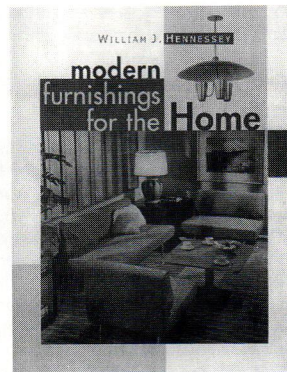
Second Re-printing Now Available! The Herman Miller Collection (1952) furniture designed by George Nelson and Charles Eames, with occasional pieces by Isamu Noguchi, Peter Hvidt and O.M. Nielsen, with a new introduction by Ralph Caplan...The collection of furniture offered through the 1952 Herman Miller catalog has been highly sought after as has the scarce catalog itself. The Herman Miller Company has endorsed the reprinting of this hard-to-find classic, once again making available this essential reference. 124 pgs. Illustrated. Hardcover \$39.50

New York Deco by Carla Breeze...This wonderful book takes you through a tour of the fabulous Art Deco architecture of New York City - from the Empire State Building to the magnificent lobbies of movie palaces! 96 pgs. Softcover \$19.95

100 Masterpieces from the Vitra Design Museum Collection edited by Alexander von Vegesack, Peter Dunas, and Mathias Schwartz-Clauss...Published to accompany the Vitra Museum's traveling exhibition, the volume examines the 100 exhibition pieces which span over 150 years of furniture design. Grouped according to central themes: Technology, Construction, Reduction, Organic Design, Decoration, and Manifesto, the exhibition illustrations are accompanied by portraits of the designers and a separate bibliography for each object. Reproductions of original documents and detailed texts provide explanations of the history and context of each piece. 450 illustrations, 100 full-page color. 272 pgs. \$45.00

New! French Modern: Art Deco Graphic Design by Steven Heller and Louise Fili...France holds a place of honor in design history as the birthplace of that most elegant of graphic art movements - Art Deco, originally known as French Modern style. Sleek, supple, and sophisticated, it was the perfect reflection of the Gallic spirit. This strikingly designed volume presents French Modern commercial graphic design in all its glory, including magazines, posters, brochures, retail packages, and advertisements, some never before seen in the U.S. 175 color illustrations. 132 pgs. Softcover \$17.95

20th Century American Architecture: A Traveler's Guide to 220 Key Buildings by Sydney LeBlanc...There is no better way to appreciate a work of architecture than to see it for yourself. This compact book takes you through 220 important American buildings and provides architectural and historical information, addresses, phone numbers, visitor hours - everything you need to understand the structure and plan your trip to see it. Over 220



black and white illustrations. 256 pgs. Softcover \$19.95

Charles and Ray Eames: Designers of the Twentieth Century by Pat Kirkham...Kirkham interprets the work of the Eameses in depth, probing the lives behind the designs, re-evaluating Ray's role in their work, examining their early careers, their multimedia presentations, exhibitions, films, and their role in popularizing the computer. 199 illustrations, 10 in color. 400 pgs. Hardcover \$55.00

New! Pop Art by Tilman Osterwold...Tilman Osterwold, the director of the Württembergischer Kunstverein, Stuttgart, provides a detailed account of the styles, themes, and sources of Pop Art, investigating its development in different countries and providing biographies of its leading exponents. Hundreds of color illustrations. 240 pgs. Softcover \$19.99

Art Deco Sculpture and Metalware by Alfred W. Edward...At the forefront of the Art Deco movement were metalware and sculpture, made by highly skilled craftsmen and artists. This book contains over 200 photographs and illustrations of Deco metalwares and sculptures, accompanied by an introduction to the designs of Hagenauer, WMF, the Bauhaus, Ferdinand Priess, Chiparus, Brancusi, and Brandt, among other important metalworkers of the era. 144 pgs. Hardcover. \$37.50

Limited! Alvar Aalto and The International Style by Paul David Pearson... (Now out of print, limited copies available) This classic study of Aalto's formative and middle years as an architect traces his development within his native Finnish tradition in the 1920s, his recognition as a member of the modern movement in the late 1920s and early '30s, and his eventual rejection of the tenets of the International Style. 350 b&w illustrations. 240 pgs. Softcover \$32.50

Limited! Design Since 1945, Philadelphia Museum of Art (Now out of print, limited copies available)...Published to accompany the exhibition "Design Since 1945" held at the Philadelphia Museum of Art October 16, 1983 through January 8, 1984. Over 400 works were assembled around the theme of the machine, the decorative arts, and industrial design. Profusely illustrated with both black and white and color illustrations. Designer bibliographies are included. An excellent resource. 252 pgs. Softcover \$38.50

Queen Mary by James Steele...Once the world's largest and fastest ocean liner, today the Queen Mary represents a peak of perfection in the art of shipbuilding. With her sleek, sophisticated lines, Art Deco interiors and exquisite detailing, she encapsulates the spirit of an era characterized by elegance and style. Illustrated with specially commissioned color photographs and much unpublished archive material. 100 color, 200 b&w illustrations. 240 pgs. Hardcover \$55.00

New! Ettore Sottsass: Ceramics edited by Bruno Bischofberger...Founder of the legendary Memphis design movement, the gifted Italian designer Ettore Sottsass is internationally renowned for his contribution to almost every area of modern de-

sign. Taking us chronologically from the 1950s to the present, Sottsass describes his working methods and motivations, dividing his ceramics into various "episodes," each showing different influences and styles. Hundreds of color illustrations. 180 pgs. Hardcover \$65.00

New! Illuminate! The History of the Lamp by PH - Poul Henningsen by Tina Jørstian and Poul Erik Munk Nielsen...The true classic in Danish lamp design is the PH lamp, which is world renowned and designed first in the 1920s by Poul Henningsen. This fascinating and beautiful book gives a thorough account and stunning photographs of all of Poul Henningsen's work. 518 illustrations, 245 in color. 304 pgs. Hardcover \$89.50

Vintage Bar Ware by Stephen Visakay...This is the first identification and value guide dedicated to cocktail shakers, stemware, ice buckets, serving trays, recipe books, paper collectibles, cocktail picks, swizzle sticks, and more. There's also a section of classic cocktail recipes, special chapters on the great manufacturers of bar ware and their guest star designers, as well as tips for collectors in finding and caring for their treasures. Over 350 color pictures and illustrations. 208 pgs. Hardcover \$24.95

Limited! Russel Wright: American Designer by William J. Hennessey...This book accompanied an exhibition circulated by the Gallery Association of New York State which covered Wright's entire career, from his dinnerware to spun aluminum, furniture, lamps, glassware, fabric, appliances, and interior decoration. 96 pgs. Color and b&w illustrations. Softcover \$15.95

New! Art Deco Style by Bevis Hiller and Stephen Escriitt...Interest in Art Deco was revived in the 1960s, partly as a result of the work of author Bevis Hiller. In his entertaining introduction, Hiller recalls his own adventures in writing the first book on the subject and co-organizing the colossal Minneapolis exhibition in 1971. The book's fascinating text and profuse illustrations chart the various worldwide manifestations of Art Deco, and demonstrate that the style had a coherence that led to its international appeal. 190 illustrations, 140 in color. 240 pgs. Hardcover \$59.95

Dashboards by David Holland...One of the quintessential features of any classic car is the dashboard. Through the expert

photography of over 50 cars, this book presents the reader with an array of luxury and inventiveness. Each dashboard is described in detail. 169 color illustrations. 224 pgs. Hardcover \$39.95

New! Royal Copenhagen - Art - Industry by Steen Nottelmann and Benedicte Bojesen...This exhibition catalog from 1996 is divided into three sections: the first covers Royal Copenhagen wares in a historical view from 1775 to 1875; the second illustrates the productive period at the beginning of the 20th century when Danish porcelain became internationally significant; the third concentrates on the period after WWII when Royal Copenhagen products of the '50s and '60s became known as "Danish Design." Includes artists like Georg Jensen, Johan Rohde, Henning Koppel, Jacob Bang, Axel Salto, and many more. 80 illustrations, 57 in color. 95 pgs. Softcover \$24.50

New! Red Wing Dinnerware Price and Identification Guide by Ray Reiss...This new, compact, easy-to-use price and identification guide on Red Wing dinnerware comes in a booklet form and includes every line of dinnerware produced by Red Wing Potteries. Color and black and white illustrations. 40 pgs. Softcover \$12.95

Red Wing Art Pottery from the '30s, '40s, '50s & '60s by Ray Reiss...The most comprehensive and beautifully designed collector's guide on the subject, this reference-coffee table book includes rare catalogs, interviews with workers, and exceptional color photos. Price guide included. 1,200 photographs, 800 in full color. 240 pgs. Hardcover \$50.00

Fun! Miami Beach Deco Miniature Models by Alan Rose...The 12 best examples of Miami Beach's Art Deco architecture are included in this kit of miniature paper models which you can assemble in under five minutes each. Full color. \$16.95

Bauer: Classic American Pottery by Mitch Tuchman...This elegant and beautifully illustrated volume chronicles the history of the famous Bauer operation between 1885 and 1962. 125 color/b&w photos. 104 pgs. Hardcover \$18.95

New! Deco Type: Stylish Alphabets of the '20s and '30s by Steven Heller and Louise Fili...Devoted exclusively to Art Deco type design. 200 color illustrations. 132 pgs. Softcover \$17.95

Fabulous Fabrics of the Fifties (And Other Terrific Textiles of the '20s, '30s and '40s) by Gideon Bosker, Michele Mancini, and John Gramstad...120 pgs. 170 full color photos. Softcover \$18.95

Italian Art Deco: Graphic Design Between The Wars by Steven Heller and Louise Fili...More than 500 illustrations. 132 pgs. Softcover \$14.95

Posters of the WPA by Christopher Denoon...This volume explains the history of the WPA and showcases the posters produced. 320 illustrations, 280 in color. 176 pgs. Hardcover \$39.95

Collectible Aluminum by Everett Grist... An informative guide including over 430 photos featuring hand wrought, forged, cast, and hammered aluminum. 160 pgs. Softcover \$16.95

Radios by Hallicrafters by Chuck Dachis ... Over 1,000 photographs. 225 pgs. Softcover \$29.95

50s Popular Fashions for Men, Women, Boys & Girls by Roseann Ettinger ...160 pgs. 633 color photographs. Softcover \$29.95

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, and more, nearly every aspect of modern living in the '50s is shown in full color. 770 color photographs. Hardcover \$55.95

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

Mexican Silver: 20th Century Handwrought Jewelry by Penny Chittim Morrill and Carole A. Berk...272 pgs. 440 photographs, 405 in color. Hardcover \$59.95

Japanese Modern: Graphic Design between the Wars by James Fraser, Steven Heller, and Seymour Chwast...Heavily influenced by Western styles of the 1920s and '30s - particularly Art Deco - Japanese graphic designers assimilated elements of Bauhaus, Constructivism, and Futurism. 232 full-color illustrations. 132 pgs. Softcover \$16.95

Craft In The Machine Age: 1920-1945 The History of Twentieth Century American Craft Edited by Janet Kardon...This book displays superb works in ceramics, glass, metal, textiles and wood which reveal the interplay between craft and technology. 257 illustrations, 90 in color. 304 pgs. Hardcover \$49.50

The Blues Album Cover Art edited by Graham Marsh and Barrie Lewis...Showcasing more than 250 of the coolest blues album covers from the '50s and '60s - a visual compendium for both music and design lovers. 240 full-color illustrations. 112 pgs. Softcover \$24.95

Heywood-Wakefield Modern Furniture by Steve and Roger Rouland...352 pgs. Softcover \$18.95

Hi-Fi's & Hi-Balls: The Golden Age of the American Bachelor by Steven Guarnaccia and Robert Sloan...Illustrated with original artifacts and commercial relics from the Beat era and beyond, this very classic little volume offers a hilarious glimpse into the evolution of the modern man-about-town. 150 full color photographs and illustrations. 96 pgs. Hardcover \$12.95

Eichler Homes: Design For Living by Jerry Ditto and Lanning Stern...Nearly 50 years after the phenomenon of the Eichler home, this beautifully illustrated volume chronicles both the success and ultimate demise of a legendary company. Includes photographs of the homes' various models, and an essay by Eichler's son Ned. 143 color photographs. 120 pgs. Hardcover \$29.95

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 - shaving brushes, barware, poker chips, and cigarette lighters - complete with advertising images. 96 pgs. 150 color photographs. Hardcover \$12.95

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

Hitting the Road: The Art of the American Roadmap by Douglas Yorke, Jr., and John Margolies... This entertaining book features color illustrations of over 200 road maps, c.1900-1960, and accompanying text. 132 pgs. Softcover \$18.95

Fit To Be Tied: Vintage Ties Of The 1940s and Early '50s by Rod Dyer and Ron Spark...682 ties illustrated in color. 96 pgs. Hardcover \$27.50

Shelf Life: Modern Package Design 1920-1945 by Jerry Jankowski...Lavishly illustrated. 120 pgs. \$13.95

The Watch of The Future [the Hamilton Electric Watch] by Rene Rondeau...170 illustrations. 168 pgs. Hardcover \$29.95

Heavenly Soles: Extraordinary Twentieth-Century Shoes by Mary Trasko...132 pgs. 163 illustrations, 125 in color. Softcover \$19.95

Googie: Fifties Coffee Shop Architecture by Alan Hess...Illustrated with both color and b&w photography. 144 pgs. Softcover \$14.95

The Best of Bakelite, And Other Plastic Jewelry by Dee Battle and Alayne Lesser...A treasure chest of wonderful color photographs of Bakelite, celluloid, and lucite. Minimal text. Value guide included. 160 pgs. 150 photographs. Hardcover \$39.95

Instant Expert: Vintage Fashion & Fabrics by Pamela Smith...Chronicles the history of fashion by period. 153 pgs. Softcover \$12.00

Visit our online bookstore at <http://www.deco-echoes.com> for a complete listing of all the modern titles we have available!

modern books ORDER FORM

Please mail to: Deco Echoes Publications PO Box 2321, Mashpee, MA 02649

Credit card orders can be phoned in to 508 428-2324, or faxed to 508 428-0077

My check payable to Deco Echoes is enclosed (U.S. funds only, no COD's)

Please charge my Visa, MC, Disc, Amex

ACCOUNT NUMBER _____

EXPIRATION DATE _____

QUANTITY	BOOK TITLE	PRICE EACH	TOTAL

NAME _____

ADDRESS _____

CITY/STATE/ZIP _____

SIGNATURE OF CARDHOLDER _____

Order Subtotal _____

5% tax (MA residents only) _____

Shipping (\$4 first book, \$1 each additional) (Canadian/Foreign orders call for shipping charges) _____

Order Total Enclosed _____

Books in stock ship immediately, others allow 2-4 weeks. Call for availability.

the primary visual means of connecting people and issues across the world. Through his involvement in *Magnum*, and his work in such influential magazines as *Life*, *Look*, *Heute*, and *Paris Match*, Haas' photographs were an integral part of the golden age of photojournalism. He was the first photographer to have a major photo-essay published in color in *Life* magazine (1953) - an event which shepherded in a new age of color photojournalism.

The exhibition will be on view from October 25, 1997 through January 18, 1998 at the Portland Museum of Art, located at Seven Congress Square in Portland, Maine. Hours are Tuesday, Wednesday, and Saturday, 10 to 5pm; Thursday and Friday, 10 to 9pm; Sunday, Noon to 5pm. Admission is \$6. For further information call (207) 775-6148.

Flying Colors: Alexander Calder

Modern master Alexander Calder, a restless and brilliant innovator who invented the mobile, is the focus of an exhibition opening at the San Jose Museum of Art on November 16, 1997 and running through February 1, 1998. Characterized by his celebrated wit and joy, "Flying Colors: The Innovation and Artistry of Alexander Calder" demonstrates Calder's ability to capture the spirit of American artistic ingenuity and revolution through 80 examples of his gouaches, sculptures, ink drawings, and jewelry.

Trained as a mechanical engineer at the Stevens Institute of Technology in Hoboken, New Jersey, Calder wed his natural talents in descriptive geometry and mechanical engineering to his need for artistic expression to become one of the few artists in art history to create an entirely new art form, mobile sculpture. While renowned for this artistic innovation, the astounding variety of his other work is awe-inspiring.

Calder created jewelry, toys, drawings, gouaches, lithographs, posters, illustrations, oil paintings, wooden sculpture, wire sculpture, bronze sculpture, mechanized sculpture, tapestries, rugs, and functional household objects along with his famous mobiles and stabiles. The artist produced innovative works for the theater and ballet, painted jet planes, a racing car, a mural in oil on concrete, ceramic tiles, wallpapers and fabrics, a huge rooftop. He also created a terrazzo sidewalk, a water ballet, and a mercury fountain.

Calder was a revolutionary - his prodigious output, his approach to his craft, and his innovative use of materials forever liberated sculpture from its historical trappings.

The San Jose Museum of Art is located at 110 South Market Street in San Jose, California. For further information call (408) 294-2787. ■

- For additional information and listings on upcoming exhibitions consult the Calendar of Events on page 64 in this issue.

**8th
ANNUAL**

**MIDWEST'S 1ST AND FOREMOST
EXPOSITION AND SALE OF 20TH CENTURY DESIGN**

THE MODERNISM SHOW

SNEAK PREVIEW PARTY

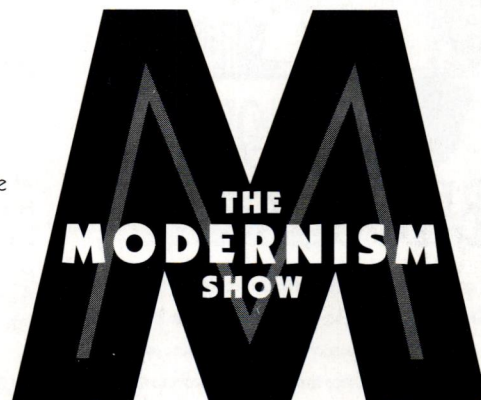
Fri., Nov. 7
6:00 pm - 9:00 pm
\$50 (includes 2-day show admission)

LECTURE

Sat., Nov. 8
9:00 am
\$25
"From Germany to America, collecting the bauhaus aesthetic" by Rolf Achilles

SHOW HOURS

Sat., Nov. 8
10:00 am - 6:00 pm
Sun., Nov. 9
11:00 am - 5:00 pm
\$10 at the door
\$8 in advance




1890 | 1960

ALL PROCEEDS BENEFIT
WINNETKA COMMUNITY HOUSE
620 Lincoln Avenue, Winnetka, Illinois 60093
P. 847-446-0537 F. 847-446-0609 modshow@aol.com

**7205 Beverly Boulevard
Los Angeles CA 90036
(213) 939-7858**

Greetings from
BAUHAUS
ON BARTON



America's first
1950'S
BED & BREAKFAST

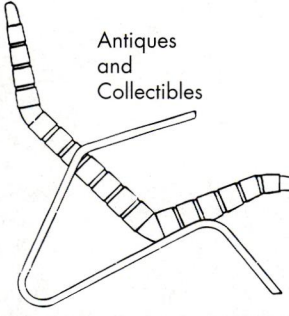
Located in Southwest Michigan's Harbor Country, this 1918 Bauhaus-Style building has four guest rooms and two large suites furnished in American Modern with an emphasis on Heywood Wakefield. Steps to public beach, restaurants and great antique shopping. Featured in Chicago Tribune (August 1994) and Echoes Magazine (Fall 1994)

Bauhaus on Barton
33 North Barton New Buffalo, MI 49117
616-469-6419

CHARTREUSE
INTERNATIONAL

NEW STORE

vintage 20th century design



Antiques and Collectibles

We...
buy
sell
rent

Specializing in
Eames • Jacobsen • Noguchi
Bertoia • Heywood Wakefield

711 E. Pike
Seattle, WA 98122
Shop M-S 12-6:30 • Sunday 12-5
Tel (206) 328-4844

Auction Highlights

(continued from page 30) William Hunt Dieterick charger with a rooster reached \$2,200, a wall plaque by Poilla Pillan sold for \$1,870, and a small orange bowl by Gertrude and Otto Natzler realized \$1,870.

Glass was less consistent, with only about 65% of the lots finding buyers. The high lot was a fine *Puleguso* vase by Dino Martens for Aureliano Toso which soared to \$3,080. Other strong glass lots included a pair of Barovier peasant figures in the WPA style reaching \$660, a Ruba Rombic stoppered decanter at \$1,650, and a fine toucan sculpture by Antonio Da Ros for Cenedese at \$1,540.

Skinner's Art Deco and Modern

Skinner's May 17 auction of Art Glass and Lamps, Art Deco, and Modern Design comprised over 425 lots of American, French, Austrian, Italian, and Swedish art glass of the late 19th and early to mid-20th century.

Italian and Swedish selections were very strong. An Orrefors Ohrstrom Ariel Portrait vase titled *The Girl and the Dove* reached \$5,175, a Venini Studio *Double Incalmo* vase tripled its estimate selling for \$7,475, and a Venini *Fasce Orizzontali* vase designed by Fulvio Bianconi in 1953 garnered \$12,650. A Venini *Pezzato Istanbul* vase (also a Bianconi design) brought \$6,900.

European glass featured a Rene Lalique opalescent *Ceylan* vase which sold for \$4,025, and a Lalique blue *Marquilla* perfume flacon in a molded artichoke design which quadrupled its estimate bringing \$1,955 (est. \$300-500).

A fine selection of contemporary art glass included works by Dale Chihuly, Lino Tagliapietra, Dominick Labino, and Marvin Lipovsky, among other artists. Of particular note were a Lino Tagliapietra *Encalmo* vase which realized \$1,380, a Dominick Labino *Amberina* vase from 1965 which sold for \$345, and an emerald green vase also by Labino which fetched \$402.50.

Stand-out sales from the Art Deco/Modern Design offerings included a Wiener Werkstätte ceramic bust of a woman (\$1,380), a fine metal Art Deco hall rack (\$1,150), a Fada radio (\$977.50), and a John Risley black wire rocking chair of a seated woman with a purse (\$977.50).

Butterfield's Art Nouveau, Art Deco

Nearly a million dollars was realized at Butterfield & Butterfield's Art Nouveau, Art Deco, and Arts and Crafts auction of May 19 and 20. The sale offered a unique selection of prints, posters, furniture, and decorative arts of the 20th century.

The top selling item for the two evening event was a Dirk van Erp hammered copper and mica Cobra lamp, possibly designed by August Tiesslinck, which sold for \$43,700 (est. \$8,000-12,000). Additional highlights in-

cluded a circa 1925 French figurine of the Russian dancers Vaslev Nijinsky and Ida Rubenstein. The piece was made of cast-iron and carved ivory after a model by Demetre Chiparus and sold for \$20,700. Bidder's heads were also turned by a circa 1925 French Art Deco bronze and ivory figural lamp cast and carved after a model by Marcel-Andre Bouraine which realized \$17,250.

Art glass collectors vied for a Lalique luminaire introduced in 1922 selling within estimate for \$14,950, and a pair of Sabino frosted glass and silvered metal wall sconces that sold for \$9,200, more than twice their low estimate.

Several major examples of 20th century design were featured, including a Charles Eames *ESU 400* storage cabinet (\$6,900), and a George Nelson satinwood desk manufactured by Herman Miller c.1950 (\$6,900).

A large selection of Art Deco furniture including tables, consoles, chairs, and chandeliers completed the auction. A pair of Art Deco stained oak tables in a Chinese style, c. 1930, realized \$1,495; two pairs of French Art Deco fruitwood armchairs garnered \$3,162 and \$5,175 respectively; and a French Art Deco amboyna games table designed by Jean-Maurice Rothschild, c.1935, fetched \$6,325.

LA Modern Auction's 20th Century

LA Modern Auction's June 1 20th Century Decorative Arts sale was held at the Chait Gallery in Beverly Hills, California. Though prices were strong across the board, of particular note were prices achieved for an early rosewood Eames *LCW* (\$4,950); a Billy Haines coffee table designed for the residence of David May of the May Company (\$14,300); a Frank Lloyd Wright window designed for the Avery Coonley Playhouse, c.1911 (\$22,000); a George Nelson buffet (\$4,950); and a Nelson daybed (\$2,090).

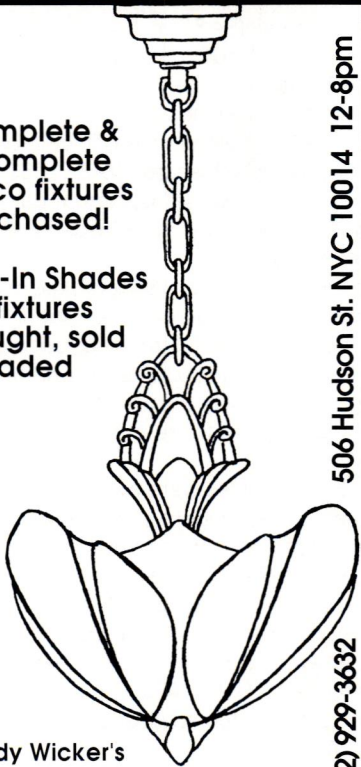
Christie's East's 20th Century

Recently there has been a revival of interest in the body of work of the fashionable New York interior decorator and designer James Mont. A contemporary of Donald Deskey, T.H. Robsjohn-Gibbings, Tommi Parzinger, and Samuel Marx, Mont had a style all his own. Otherwise known as the bad boy of American mid-century high style, Mont created furnishings and room interiors that are as colorful and exotic as his own checkered life. In the early 1930s, with financial backing from reputed gangsters, the decorator opened a showroom on Fifth Avenue. His custom-made modernistic creations stand out for their originality in style, sumptuous wood finishes, Asian-inspired carvings, luxuriously textured upholstery, and ambitious proportions. Christie's East's sale of 20th Century Decorative Arts held June 10th featured an outstanding selection of works by this truly charismatic designer, including >84

THE WORLD'S LARGEST SELECTION
OF AUTHENTIC AMERICAN ART DECO
LIGHTING FIXTURES

Complete &
incomplete
Deco fixtures
purchased!

Slip-In Shades
for fixtures
bought, sold
& traded



506 Hudson St. NYC 10014 12-8pm

(212) 929-3632

Randy Wicker's

UPLIFT LIGHTING

COLLECTIBLES

KNOLL

H. MILLER

JUHL

AALTO

NOGUCHI

VENINI ETC.

20TH CENTURY CLASSICS

3017 ROUTH STREET, DALLAS, TX 75201

TEL 214-880-0020 / FAX 214-351-6208 / E-MAIL TXCOLLAGE@AOL.COM

**Saturday
Sweets**

ANTIQUES • DESIGN

RTE. 7 • 755A N. MAIN STREET

SHEFFIELD, MA 01257

413-229-0026

Art Deco
50's Furniture
by Architects

Pottery
Silver
Glass
Paintings

20th Century
Decorative Arts

Vintage
Costume Jewelry

Modern
Arts

furniture
lamps
pottery
drinking sets
dishware
linens
greeting cards
frames
gifts

Moderne
Contemporary
Moderne
Deco
*
Contemporary
50's - 60's
Deco
50's - 60's



THE
HEYWOOD
WAKEFIELD
COMPANY

herman miller for the home

67 Old South Road
Nantucket Island
Massachusetts 02554
508 228 6711
800 THE 20TH

40's 50's 60's home furnishings call for an appointment

**J.I.
HOME**

phone: 212.255.1044 718.625.5073

QUALITY
INTERIOR
SERVICES

CARPENTRY

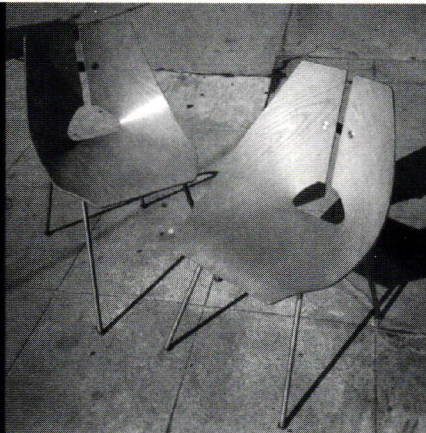
WOODWORK

REFINISHING

Boomerang FOR MODERN

20th Century
Modern Design

2040 India St. San Diego, CA 92101
619-239-2040



Auction Highlights

(continued from page 82) a carved and pickled oak dining suite, c.1946-47 (\$2,070); a pickled oak breakfast room set with a silvered bamboo leaf motif (\$4,600); a pair of pickled oak dressers (\$11,500); and a black lacquered poplar sideboard (\$4,600).

Other furnishings of note included a tortoiseshell and gilt-bronze drinks cabinet by Jules Leleu which soared to \$21,850 over a pre-sale of \$2,000-3,000, and a pair of gilt-bronze wall lights by Jean Pascaud which realized \$4,025.

Of the sculpture and metalware offerings, works by Hagenauer received strong bidder interest, with a metal tray and six cordials in the form of elongated nudes realizing \$2,990, a figure of a golfer garnering \$1,725, and a metal and wood figure of a weightlifter selling for \$2,300.

Strong prices were also realized for European glass, including an internally decorated vase by Maurice Marinot, c.1927 (\$4,370); *Gros Scarabees*, an amber vase by Rene Lalique c.1923 (\$6,900); *Ceylan*, a yellow glass vase by Lalique (\$6,325); *Feuilles de Charme*, a frosted glass chandelier by Lalique c.1921 (\$7,475); and *Grande Nue Socle Lierre*, a frosted glass statue by Lalique (\$12,075).

Sotheby's 20th Century

"We were pleased with the results of today's sale," noted Barbara Deisroth, senior VP and head of Sotheby's Art Deco Department, following their 20th Century Decorative Works of Art sale on June 11. "Works of rarity that were fresh to the market fared well, and bidding was active both in the room and over the phone."

One of the standouts of the sale was an American silver centerpiece designed by Peter Müller-Munk in 1930. One of Munk's earliest commissions, the centerpiece was created for the Park Avenue apartment of Alfred L. Roses. The apartment - designed by Eli Jacques-Kahn - was considered the first completely modern apartment in New York. Estimated at \$10,000-15,000, the centerpiece commanded \$51,750 from an American collector. The pair of accompanying oval bowls also far exceeded their pre-sale estimate, realizing \$34,500.

Mexican silver also fared well, with a lot of two Taxco necklaces - one a beaded necklace with a graduated row of obsidian and silver elongated pendants by William Spratling, the other formed of alternating wave panels and rows of three graduated beads by Hector Aguilar - realizing \$9,775; and two Mexican silver bangles by Frederick Davis and Hector Aguilar garnering \$3,450.

A standout in the Italian glass offered was an unusual Murano blown-glass illuminated figural fountain attributed to Barovier, which nearly doubled its pre-sale to realize \$23,000.

Popular with the bidders were two items

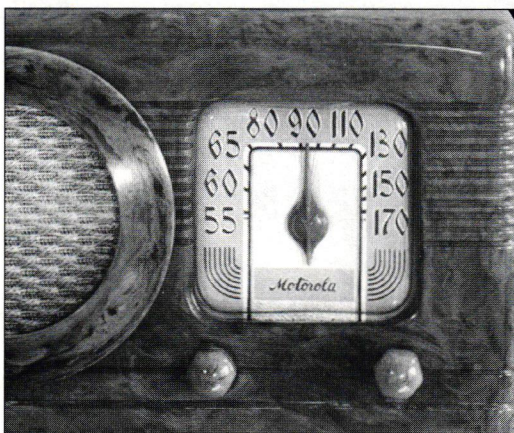
S

PRINGDALE

"Furnishings for the Modern Family"

Jim Toler
PO Box 34
Hartford, MI
49057
Phone
616-621-3642

At:
Lakeside Antiques 14866 Red Arrow Hwy. Lakeside, MI



CATALIN RADIOS WANTED

I buy all makes and models. Single pieces or entire collections.

TOP PRICES PAID!

Michael Lawlor
P.O. Box 179 • Santa Barbara, CA 93102
(805) 682-2336

of sculpture - Maurice Guiraud-Rivière's *la comète* (\$13,800); and Pablo Manès' *Guitariste*, c.1924 (\$18,400).

Other highlights included a pair of Eiel Saarinen bronze andirons with a stylized geometric fountain-like motif, c.1928 (\$14,950); a fine Jean Dunand eggshell and black lacquer vase, c.1925 (\$29,900); also by Dunand an eggshell-lacquered table, c.1925 (\$46,000); an important monumental (6' high) Sèvres porcelain and silvered-bronze lamp designed by Emile-Jacques Ruhlmann for the First Class Salon of the oceanliner *lle de France*, c.1927 (\$96,000); a Franco Albini rocking chaise lounge, c.1940 (\$6,900); and a pair of gilt-metal and carved madrone torchères designed for the *Casa Encantada* in Bel Air, California by T.H. Robsjohn-Gibbings, c.1937 (\$20,700).

Christie's Important 20th Century

On June 12 Christie's Park Avenue held their summer sale of Important 20th Century Decorative Arts. Attracting strong competition among bidders was a very fine French silver, vermeil, and rock crystal teapot designed by Jean E. Puiforcat in 1937, which garnered \$55,200 from a victorious private American collector.

Several other stars of the sale included a walnut dining table and eight chairs by Sam Maloof, c.1966, which realized \$40,250; and a *Cactus* crystal center table by Lalique, c.1946, which commanded \$36,800.

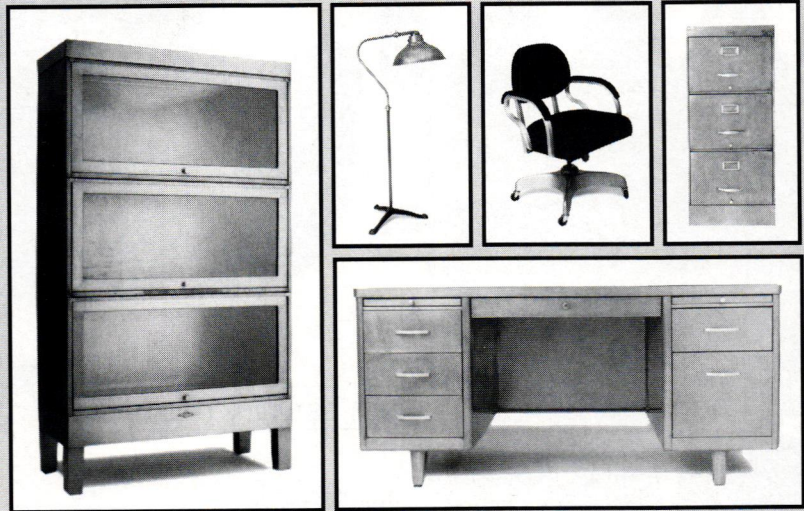
William Doyle's Couture and Textiles

William Doyle Gallerie's semi-annual Couture and Textiles auction on June 11th and 12th attracted a standing room only crowd of prospective buyers ranging from New York designers and important institutions to private international collectors.

Having pioneered auctions of haute couture collections from such celebrities as Hope Hampton and Gloria Swanson in 1983, William Doyle Galleries continued the tradition with the private collection of a woman whose name frequently appeared on "The International Best Dressed" list from the 1950s through the 1960s and who is still recognized for her exquisite style.

Outstanding among the offerings from this spectacular single-owner collection was an impressive selection of Christian Dior clothing featuring an evening dress with a long puffy train made of iridescent floral chiné tafeta that outdistanced expectations at \$17,250 (est. \$1,000-1,500), the highest price of the day. Attention to detail is a defining feature of this and other Dior creations such as a knee length camisole dress arranged in tiers of dusty pink crystal bead fringes over a ground of pink tulle scattered with iridescent sequins, which commanded \$10,350 (est. \$750-1,000). Another notable item designed by Yves Saint Laurent for Christian Dior was a strapless short >86

VINTAGE STEEL AMERICAN



SONRISA FURNITURE

7609 BEVERLY BOULEVARD, LOS ANGELES, CA 90036
TEL. 213-935-8438 / FAX 213 935-7338 + WE SHIP

deco in downtown springfield



Neo-Classical
Art Deco
Mid-Century
modern furnishings

309 Bridge Street, Stearns Building
on Stearns Square in downtown Springfield, Massachusetts.

Chris Kennedy 800.366.3376

www.decorativearts.com

opening Labor Day weekend

AQUA herman miller for the home

1415 s. congress

ethnic

austin, texas 78704

20th century modern

architectural

512.916.8800

antiques

Auction Highlights

(continued from page 85) evening dress of silk organza printed in shades of turquoise with a ruffled skirt arranged in tulip tiers, which realized \$8,625 (est. \$600-900).

Additional haute couture that earned the former princess an indisputable reputation for elegance was a romantic Pierre Balmain ballgown *Soir à chambord* of white tulle adorned with long blades of velvet hand-painted to resemble feathers, which sold to an anonymous telephone bidder from London for \$4,312.

The timeless elegance and enduring appeal of Jean Dessès' designs was reflected in the \$8,625 earned for an elegant black chiffon evening gown, c.1954, worked in scalloped tucks with a dramatic layered chiffon train. Other fabulous Dessès evening gowns, c.1960, also found favor. One of draped lemon silk chiffon achieved \$9,200 (est. \$500-750), and another of tomato red silk chiffon fetched \$6,037 (est. \$500-750).

The auction room fell silent as three telephone bidders competed for a stunning Balenciaga coatdress, c.1948, made of brown changeante faille figured with pin dots and applied allover with black plush passementerie. An intense round of bidding for this masterpiece resulted in a price of \$9,487, quadruple the pre-sale estimate.

Visions of film glamour were conjured up by early 1940s creations from the great Hollywood costume designer Adrian, such as a stunning ombre chiffon evening gown with an asymmetrical one-shoulder bodice and a flowing skirt draped in complementary shades of russet, slate, forest green, smoke, and coral accents. This sought-after work of art in cloth realized \$2,760.

Epitomizing the inventive work of New York couturier Charles James was an original custom-made cocktail dress, c.1944, which sold to an anonymous bidder in the room for \$3,737. Representing classic Chanel designs from the 1930s was a black lace evening gown with wound grosgrain ribbon trimming the bodice and an underslip delicately sewn with alternating sections of silk crepe and fine lace. This figure defining gown generated \$5,750.

Fortuny coats and capes proved just as popular today as they were during the Roaring Twenties as evidenced by the \$9,487 realized for one black velvet cape stenciled in gold with stripes and Coptic-inspired scrolls.

Celebrating Worth as the late 19th century Parisian dressmaker extraordinaire was a mid-1870s afternoon gown of fawn silk faille with robin's egg blue self bows at the waist and two-tone fawn fringed swags at the sides, which doubled expectations at \$2,530.

Among the accessories offered Hermès kellybags elicited a profound response as evidenced by the \$3,450 earned for one black crocodile c.1960s, and the \$3,910 achieved for a more recent example.

HEYWOOD-WAKEFIELD

100 TO 150 PIECES IN SHOWROOM

Antique Capital of California... Over 50 Shops... 6-8 Malls

10 to 12 Cafes/ Restaurants... Several Fine Jewelry Shops... Camera... Army-Navy Store... Old Time Drug Store and Unique Coffee Houses

We Carry Blonde, Streamline Original 1930's to 1950's Furniture

We Also Offer Brown/Saltman, Lloyd, Russel Wright, Danish Modern & 1950's Chrome Dinette Sets

WOODY'S EARLY MISC. Antiques & Collectibles

Open Everyday 11-5 p.m. • Evenings by appointment.
169 N. Glassell, Orange, CA 92666 • (714) 744-8199 • Located in Old Towne

DECO THRU 1960'S

modern classifieds

where to buy or sell it

Selling: Aluminum Patio Serving Cart by Everlast, "40's," complete and in mint condition. Tel. (941) 262-7357.

Selling: Ceramics - Rorstrand, Saxbo, Palshus, Royal Copenhagen, Nymolle, Gambone. Glass - Ekena, Vicke Lindstrand Kosta, Maurice Heaton, Dorothy Thorpe acrylic. (410) 643-5218.

Selling: 1959 Ford Fairlane 500 Galaxie - pink & white, 100% original; 47,800 miles - \$12,500. Always kept in garage. Call (317) 686-6000.

Selling: From Mies to Miro, Modern to Postmodern, Italian to Scandinavian, Gorgeous to Googie. Futures Antiques (757) 624-2050.

Selling: Italian '60s Lamps - Martini, Fontana Arte, Artemide, Arteleuce, Flos, O-Luce (Colombo *Spider*), Kartell, others. Tel. (941) 262-7357.

Selling: Art Deco Bamboo Furniture - 2 sofas (one 3-piece), 3 end tables, kidney-shaped coffee table, 3 lamps, chair/ottoman, desk, dining table, magazine rack, and 2 shadow boxes (1 round, 1 kidney-shaped). Must sell soon. Good deal on entire package. Also '30s accessories. Days (916) 278-7455, evenings (916) 929-1777. Salto, CA.

Selling: Art Deco collection - 14 pieces of German porcelain dancing figurines. W. Soich, 1836 W. Byron, Chicago, IL 60613. (773) 404-9090.

Bangarang - '50s-'70s furniture, accessories, clothing. We ship! Call or stop in! 2309 N. Orange Avenue, Orlando, FL 32804. (407) 898-2300.

Selling: Chairs by Eames, Jacobsen, Bertioia, Breuer, and Zographos. Best

offer. "As is." Rudy Miller (203) 397-8915 or rmiller@ctz.mai.com.

Selling: Accutron *Tuning Fork* watches from the 1960s. See our web site at <http://members.aol.com/dlswatch>.

Selling: Vintage costume jewelry, Lea Stein, Paris. Fabulous selection including the Fox. Susan Marks, OH MY, PO Box 148375, Chicago, IL 60614. (773) 477-7782.

Selling: Boomerang-shaped bar \$300, pair of Danish modern chairs \$400, couch \$250. Many other items - art, lamps, furniture - all in great shape. Call (860) 314-0151 for details. Chris. Leave message.

Selling: Scandinavian ceramics and glass. Gustavsberg, Rorstrand, Tobo, Gefle, Kosta, Orrefors. Artists include Friberg, Lindberg, Kage, Salto, Nylund, Stalhane, Lindstrand, Palmqvist. Ken (212) 982-7047.

Graphic Design - ads, logos, etc. See recent CITI MODERN ads. Call Karen (214) 821-3848.

Selling: 1940s *Downbeat* magazines. Send large SASE to S. Sprague, 95 Sprague Avenue, Middletown, NY 10940.

Selling: Inexpensive Deco accessories. When visiting Long Beach, CA, check out Julie's Antique Mall at 1133 East Wardlow Road, Space 13.

Selling: Bellini Amanda, 6 units, white with brown corduroy. Tel. (941) 262-7357.

Selling: American Dinnerware and Art Pottery - Large inventory of Franciscan, Metlox/Poppytrail, Vernon,

Winfield, Fiesta, Russel Wright, Heath, Bauer, and much more. Roseville, Rookwood, Weller, Catalina too. (No Dealer Pricing). LAGUNA, 609 2nd Avenue, Seattle, WA 98104. (206) 682-6162.

NOA Architects - Perry Nathan Becker, Architect/Principal. 3306 N. 3rd Street, Phoenix, AZ 85012. Tel. (602) 277-9832, fax (602) 277-0189.

Selling: "Boomerang" computer typeface, Mac/PC. \$10 e-mailed/\$12 disk. View at www.concentric.net/~Micrnavt/Boomerang.html. E-mail to micrnavt@concentric.net.

Try To Remember - Functional nostalgia of the 20th century. Miriam and Ira Raskin. (301) 652-1695 Maryland. ieraskin@aol.com.

Selling: Tobia Scarpa floor lamp *Fantasma*, Tobia Scarpa console table steel and glass, approximately 1'6" x 5'. Tel. (941) 7357.

Selling: Warren McArthur catalog reprint, ca. 1930, 70 full page photos, \$35 + postage and sales tax. To order Call (703) 549-4672 or fax (703) 549-4733. **Also:** We are actively buying vintage Warren McArthur. Call us today!

Middleton-Moore Antiques: 1930s-1960s decorative arts. 3949 Gravois, St. Louis, MO 63116. (314) 773-8096.

Selling: Books. Excellent selection of books and catalogs on Decorative and Fine Arts. Occasional lists issued. Your want list always welcome. Kaplan/Kopelson (212) 260-5173, fax (212) 727-3055.

MOOD INDIGO, NYC - Always a large selection of Fiestaware, Russel Wright Dinnerware, 1930s-1950s Cocktail Shakers, 1939 NYWF Items, Novelty Salt & Peppers, Bakelite: Jewelry, Napkin Rings, and Flatware. We Mail Order. MC, V, AE. Always interested in purchasing Fiesta & Russel Wright Collections and Holt Howard Pixieware. **181 Prince St., Soho, NYC 10012. (212) 254-1176.**

Selling: Old Telephones - over 85 different styles 1892-1979. Payphones, woodwalls, candlesticks, over 45 characters like '57 Chevy, etc. Repair. Catalog (608) 582-4124.

Industrial Home/Suzanne Demisch: trade source for industrial/modern furniture and accessories. (212) 260-3132, or smd4@aol.com.

Grand Opening - Rocket Ricks Modern. Scottsdale, AZ. (602) 675-9610.

Selling: Lighting Fixtures - pendent drop, modern style, all metal in bronze finish, 54" diameter; Quartz indirect lighting - quantity six. Also Art Deco style wall sconces, all metal, quantity 6. Send for photos, prices. Yesteryears, 498-C No. State Road 434, Altamonte Springs, FL 32714.

Buying and Selling: Fiesta, Harlequin, Riviera, Kitchen Kraft, etc. (520) 748-0696.

Selling: 1970s toys. Call (407) 898-2200.

Selling: Bronze Deco dancing dame. Signed F. Priess. 19" x 17". Call Bev (707) 553-2388.

Selling: Decorative Arts, including Venini Art Glass. Books on art glass, pottery, and design available, including imports. Visit our web site: <http://www.celiausa.com> or call Celia's at (810) 552-9422.

Selling: All or part Lazy Susan collection. 1940s to '50s. Photos available. Pam (818) 789-3960.

Selling: Howard Miller Clock catalog repros. 17 available from the 1950s and '60s. \$17 each, or \$115 for all. Phone (404) 848-1667, or e-mail mr1950s@aol.com.

Selling: Heywood-Wakefield *Ashcraft* 14-piece sectional living room set, 4 bands, \$1,000. (717) 689-9413 Northeast PA.

Selling: Heywood-Wakefield *Encore* twin headboard #M540 in original Champagne finish, great condition, \$65. Call (508) 420-1507.

Selling: Higgins Glass - birds, clocks, other patterns, Piña prices. L. Grove (905) 278-0361.

Selling: Paul Evans cocktail table and four chairs; Paul Frankl dining room set, cork top, 8 chairs, 3 leaves; Signed Paul Evans stainless desk for Widdicomb. (847) 304-9191.

the rates

Every Echoes subscriber is entitled to one free classified ad (max 15 words). • Rates are 35¢ per word, with a \$5 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:
February 1st, May 1st, August 1st, November 1st

Send ads to: Deco Echoes, PO Box 2321, Mashpee, MA 02649
Or fax with credit card number, expiration date, and signature to:
(508) 428-0077, or e-mail information to: hey@deco-echoes.com

modern classifieds modern classifieds modern classifieds

Selling: Scandinavian Glass - *Heart Vase* signed "TIMO SARPANEVA IITTALA-55" \$500. Three Nuutajarvi Nut Dishes by Franck for \$50 each/ \$140 all. Call Ron (703) 768-0696.

Selling: 50 pieces of Metlox Aztec, 50 pieces assorted Glidden sold by the piece. Anna Castelli-Ferrieri Stacking Units, pink. (713) 529-2197.

CLASS OF 56 - Fantastic selection, mid-century designer items. Booth B-7, Antique Center I Savage Mill. I-95 exit 38A Baltimore/Washington.

Selling: Reddy Kilowatt playing cards \$40. Russel Wright tablecloth \$75. Russel Wright glassware, American Modern. Call (313) 662-3582 Stephen.

The Stuff to Dust Shop - in Round Rock, San Marcos and San Antonio Texas. Phone (210) 614-4196 evening. R.C. Levenson.

Selling: Red Wing *Smart Set* dinnerware, entire collection, many hard-to-find serving pieces with stands and pepper mill. Tom Francis (860) 428-0158.

Selling: Taxco silver sets by Antonio. Necklace, bracelet, earrings - 3-D wave and blue topaz. Photo available. Call Karen (312) 829-0209.

Selling: Wormley 3-door credenza, Wakefield *Kneehole* desk, Pair Platner armchairs. (408) 298-4820.

Selling: Eames knock-off lounge chair, excellent condition, tan naugahyde, \$275. Herman Miller 3-chair lobby unit, 11' long, \$300. Fresno, California area. (209) 642-3084.

Selling: Heywood-Wakefield and other moderne furniture. Phil Gabe (319) 354-3377.

Selling: Toys, '40s through '60s. Over 2,000 in stock! Forever 12 Collectables, Country Antique Center, Hainsport, NJ. (609) 261-1924.

In Los Angeles - Are you looking for classic modernist architecture for home or office? We specialize in these properties. Wright, Schindler, Ain, Neutra, Lautner, Ellwood...we track these properties, and keep our clients informed when they come on the market. Call: Crosby Doe (310) 275-2222, ext. 21. Mossler, Deasy & Doe Associates.

Selling: Four aluminum chairs designed by Lurelle Guild in 1950. Re-

stored and reupholstered, very rare, \$1,200. (415) 383-3008.

Wendy Moonan, House & Garden. 342 Madison Avenue, New York City, NY 10173.

Selling: '40s/'50s kitchen clocks, appliances for \$40; 1931 Westinghouse *Columaire* Deco grandfather clock-radio (motor drive) \$1,250; Machine-Age radios, color plastics from \$35; Chrome floor lamps/smoke stands. Don Nordboe, 3131 Avenue A, Council Bluffs, IA 51501-1948. (712) 322-2255.

Selling: '50s Formica-topped chrome-legged kitchen tables. One is red with four chairs for \$90, and the other is yellow for \$120. John Okolowicz, 624 Cedar Hill Road, Ambler, PA 19002. (215) 542-1597.

Selling: Modernist Silver Jewelry. American artists such as Lobel, Smith, Pearson. Scandinavian jewelers such as Michelsen, Hansen, Andersen, Jacobsen, Kauppi, Wirkkala. Dooley (212) 777-7786.

Selling: Simmons metal bedroom sets, ultimate in streamline machine age. Restored in your choice of original colors. (415) 383-3008.

Selling: Custom-designed, screen-printed interiors fabrics, named for the architects/designers who inspired them, incl. Eames, Aalto, and more. Please fax for more information: MonicaPrints (503) 641-0770.

Complete Upholstery and Restoration. Specializes in *Egg* or *Swan* chairs by A. Jacobsen, *Womb* chair by A. Saarinen, and more such as V. Parson or Charles Eames. Original models only! Work beyond all appraisal. Solid references. José Luis Marin can be reached at (514) 938-5504, or via e-mail riopelle@quebec.net.

Selling: Kensington dining room set, designed by Lurelle Guild, 1950, table and 1 leaf, 6 chairs, china cabinet, and 2-piece sectional buffet. Beautifully restored and reupholstered, very rare, \$6,000. (415) 383-3008.

Selling and Buying: 1950s and 1960s silver flatware and holloware by Kalo, Adler, WMF, Hansen, and other modernists. Dooley (212) 777-7786.

Wanted: Higgins Glass designs by Michael & Frances Higgins. Prefer rondelays and early studio pieces

will consider any. Gary (619) 491-0331.

Wanted: Always an interest in 1930s French. Original artwork and large pots, planters '30s-'60s. Sculpture for exterior applications. Collector, PO Box 1238, Marco Island, FL 34146.

Wanted: Lighting by Controlight of Los Angeles. Unique fiberglass reflector over ceramic cone light source. Example in *Mid-Century Modern* pg. 158. Also, any information about its designer, Mitchell Bobrick. Call Bryan (909) 659-9961.

Wanted: Rebajas copper and sterling jewelry, wall masks, plates, and other objects wanted by collector. Unusual items preferred. Send photo or xerox and price to Michael Zentman, 83 Stony Hollow Road, Centerport, NY 11721.

Wanted: Russel Wright - Iroquois Ripe Apricot cookware, carafe, teapot, and serving pieces; Spun aluminum "Gall Style" teapot; Bauer; Highlight. Call Matt at (517) 892-2177.

Wanted: Clarice Cliff pottery - *Jazz* or *Bizarre* pattern. (210) 695-2222, fax (210) 695-2225.

Wanted: Posters - Highest prices paid for travel, entertainment, patriotic, transportation, and others, to 1960. Call us before you sell! Miscellaneous Man, Box 1000DE, New Freedom, PA 17349-0191.

Wanted: Weltron or Aquatron brand tabletop 1960s-1970s stereo. Shaped like a big Tylenol with lift-up smoky plastic top. Inside features a turntable, 8-track player, and radio receiver with psychedelic swirl pattern on dial. Speakers are built in to unit. Please call Kim (212) 833-6755, leave a message.

Wanted: WPA/American Scene style paintings. Social Realism of particular interest. David Zdyb, PO Box 146, Dingmans Ferry, PA 18328. (717) 828-2361.

Wanted: Abstract, figural enamels from the '50s. (609) 667-7795.

Wanted: Pillin volcanic/crater glaze pots. Marked Pillin or W&P. Also any Natzler or Beato crater glazes. Dan (915) 687-4889.

Wanted: Copy of *Architectural Record Magazine/Record Houses* 1969 Mid-May issue. Call Michael

(713) 850-1488 day, or (713) 664-1415 evening.

Wanted by Professional Restorer: Post-war designer furniture/lamps/clocks. Any condition. Complete or parts. (213) 654-5062 (Southern California).

Wanted: Beaded purses with Oriental rug designs, Classic, Art Deco, Art Nouveau. Please call (310) 393-2525, fax (310) 394-5000.

Are you an artist, just look like one, or play one on TV? The biggest art magazine on the internet: Huge! www.hugemagazine.com.

Wanted: Apartment size dining set, table and 4 chairs. Conant-Ball, Lloyds, or Heywood-Wakefield. Will consider others. (401) 789-4924.

Wanted: Navajo Rugs - good to excellent condition only. (409) 569-2843.

Wanted: Mug Shots - police photos of people after they have been arrested (mug shots) from 1900-1960s. Call Ken at (415) 821-6212.

Wanted: 1960s-'70s watches including LEDs red-faced. Telephone 0181-740-9839.

Wanted: Souvenir Buildings - Landmarks, monuments, banks. Please call or write Pam Baker, 14 Maple Ridge, Litchfield, CT 06759. (860) 567-0749.

Wanted: Vintage Designer Couture - clothing and accessories from Pucci, Gucci, Halston, Missoni, Courreges, etc. Men's or women's! Contact Decades, Inc., 8214 Melrose Avenue, Los Angeles, CA 90048. (213) 655-0223. decadescouture@msn.com.

Wanted: Six Mies van der Rohe armless *MR 10* side chair designed 1927, manufactured by Knoll since 1964. (313) 393-1173.

Wanted: Andrew Szoeko marquetry furniture or decorative smalls. N. Fisher, 1120 Park Avenue, New York, NY 10128. Tel. (212) 860-7577.

Wanted: Women's rubber rainboots of the 1950s. D. Segraves, PO Box 23988, Pleasant Hill, CA 94523. (510) 934-4848.

Wanted: Stove thermostats needed for Hardwick Model number 26288 RM-31T2. Don't know how to find?

modern classifieds modern classifieds modern classifieds

Frank (407) 896-2596.

Wanted: Heywood-Wakefield *M148* night stand, *M530* bed in wheat finish (or any *Kohinoor* suite). Call John (215) 336-3446.

Wanted: Bakelite collector seeks unusual pins/necklaces. Smoking, school, sports, vegetable, fruit, whimsical animals, Mexican/cowboy. Diane (314) 664-7572. Photo, price. Buy/sell/trade.

Wanted: Serious collector seeks FRANKART LAMPS, etc. and other Art Deco nudes, as well as Robj., or other French figural perfume lamps. Send photo and prices to PO Box 596553, Dallas, TX 75359. (214) 824-7917.

Wanted: Pair of Katavolos/Littell/Kelly *T* chairs for Laverne (c.1952). Please call (617) 437-9485.

Wanted: Interested in buying, selling, trading these types of dinnerware - Red Wing Town & Country, Fantasy; Poppytrail California Mobile; Franciscan Trio; and Gonder pottery, lamps, and La Gonda dinnerware (original factory brochures too). Please write to J. Espinosa/G. Waletski, 3625 13th Avenue So., Minneapolis, MN 55407.

Modern Flatware: Buy/Sell/I.D. service, all materials, send image. Designer patterns available. Jerryll Habegger, 7404 North Sheridan Road, Chicago, IL 60626-2091. (773) 338-4914.

Wanted: Paying top dollar for Bakelite bracelets and pins; signed Mexican silver jewelry and holloware; Mings Hawaiian jewelry; Abstract pieces by M. DePatta, Sam Kramer, Art Smith, Merry Renk, Peter Macchiarini. Anne Kaufman, 1913 Hyde Street, San Francisco, CA 94109. AM (415) 771-1864 - Call collect 12-7pm (415) 776-8865 (store).

Wanted: 1930-1960 "stock art" books (Cob-Shinn was one supplier). Also type catalogs from period. Glenn Munson, PO Box 304, Pawlet, VT 05761. Phone: (802) 325-3449. E-mail: gmunson@vermontel.com.

Wanted: Heywood-Wakefield desk, preferably not refinished. Call Chris at (352) 357-5181.

Wanted: Art Deco bookends. Clint Miller, 1604 N. Harrison Street, Little Rock, AR 72207. (501) 664-8424.

Wanted: Mesh purses with painted designs, circa 1925. Advanced collector looking for unusual pieces, especially those with a compact attached. S. Miller, 303 Holiday, Tuscola, IL 61953. (217) 253-4991. Website: <http://www.tuscola.net-miller/>. E-mail: miller@tuscola.net.

Wanted: Holt Howard Pixieware. Call (407) 425-2002, leave message.

Wanted: Fine Art Glass - Italian, Scandinavian, American, etc. Nouveau to Modernism. Please call Celia's at (810) 552-9422.

Wanted: Chase chrome, '50s lamp shades, '40s-'50s clocks. Send price, description to: McDonald, 820 1st Street Northwest, Naples, FL 34120.

Wanted: *Sputnik* chandelier, Eames chaise lounge, *Cone* chair, and other cool modern furniture and lighting fixtures. E-mail DeanHamer@aol.com, or call (301) 402-2709.

Wanted: Used Eames molded plywood folding screen. Cannot afford new one! Please call Larry at (510) 254-5500 California.

Wanted: Bottle-Cap men/figures for starter collection. Any help? Ed (510) 727-9174.

Wanted: Russian Avant-Garde Posters (1915-1935). We buy, sell, and trade. Phone (212) 861-9883, fax (212) 794-3530.

Wanted: Old, hand-tinted photographs of Niagara Falls. Also Rebajes jewelry (copper and especially silver). Call (415) 344-5178.

Wanted: NY World's Fair 1939/1940. All items. Flags, books, tableware, lamps, etc. Please call (203) 421-8317 leave message.

Wanted: Plastic furniture, lamps, accessories, and other furnishings from 1960s and 1970s: Op and Pop Art, mass-produced, signed pieces, any or all. (203) 776-5922.

Wanted: Steuben animals and Carder Steuben. T. Bamberger (713) 729-7234.

Wanted: Nessen lighting, Bertoia stool - black, 1944 Widdicomb catalog, J.M. Frank-like sofa, chairs. Mark (404) 370-1012.

Wanted: Information on Kensington aluminum ware. Write or call Ros at

2217 Wabash, Detroit, MI 48216. (313) 961-5105.

Seeking that special modernist piece? I work to fill want lists. E-mail me at romigfox@ix.netcom.com for rates and details.

Wanted: Frederick Weinberg small metal sculptures and literature on same. Please, Brian (954) 725-0094.

eames..EAMES..eames..EAMES..EAMES..eames..EAMES..eames..EAMES..eames..EAMES..eames..EAMES..
The Modern i 1950s shop is always buying obscure furniture and objects from Ray and Charles Eames, the Eames Office, the Evans Molded Plywood Co., or the Herman Miller Co. Call us with any unusual items or paper items like ads, books, toys, letters, or photos. The Modern i 1950s shop (415) 456-3960.

Wanted: Saarinen *Tulip* Dining room set, oval table with six chairs, excellent condition. (212) 535-0969 anytime.

Wanted: 1950s ceramic table and TV lamps with shades. No chips or cracks. Send photo to: JCR, 6440 West 27 Lane, Bldg. 18, #102, Hialeah, FL 33016.

Wanted: George Nelson/Herman Miller *Comprehensive Storage System* (CSS), individual components or parts including poles, lights, etc. Call (212) 535-0969 anytime.

Wanted: 1940-1970s modern silver jewelry by Scandinavian, American, English, French, and German studio artists and jewelers. Dooley (212) 777-7786.

Wanted: Art Glass made by Lino Tagliapietra. Deliveries within U.S.A. and payments by U.S. money order. Send photos to: PO Box 195, 3000 Bern 32, Switzerland.

Wanted: Saarinen *Tulip* dining set. Any condition. Please call Jim at (310) 452-7585 or fax (310) 452-7140.

Buying and Selling: Streamlined electric irons of the '30s/'40s: very large collection. Seeking to buy/sell/trade with other collectors/dealers. (215) 887-5467 or photos/info. to 833 Norfolk Road, Jenkintown, PA 19046.

Wanted: Cup and Saucer Guy wants your old Melamine dinnerware. Call with price and description. (941) 434-3974.

Wanted: Old (unusual) fans. Table, ceiling, Deco, battery, electric, bipolar/and water USA/UK. Photo appreciated. Don Nordboe, 3131 Avenue A, Council Bluffs, IA 51501-1948. (712) 322-2255.

Wanted: Vintage designer clothing '60s, '70s, '80s, Pucci, Courreges, Cardin, Halston, Gucci, etc. (510) 704-8463.

Wanted: Howard Miller clocks from the 1970s. Randy French (313) 886-6966.

Wanted: Maxfield Parrish, Rolf Armstrong posters, calendars; Bakelite: bar accessories, unusual pieces of any kind; Glass fireplace "logs." Jason Karp, 15 Laurelton Road, Rochester, NY 14609. (716) 482-4590.

Wanted: Postcards. Prefer unusual, wide interests, *Echoes*-related and others. Jill Klein, 805 Rodney, Nashville, TN 37205.

Wanted: Sori Yanagi *Butterfly* stool, fair to excellent condition. Also, vintage Santa Fe Railroad items. P. Booher, 2000 S. Melrose Drive #48, Vista, CA 92083. (760) 599-9592.

Wanted: Cocktail Shakers. Will pay top dollar for unusual cocktail shakers to add to my 600-pc. collection. Please leave message at (303) 730-8513.

Wanted: George Nakashima furniture and lighting. Please call Cristina at (212) 995-1950 or visit the "1950" Gallery at 440 Lafayette Street.

Wanted: Higgins glass clock, General Electric, 1954, and *Better Homes and Gardens* December, 1954 issue. Call D. Johnson (402) 558-7037.

Wanted: Prouve and Perriand. Especially wall units, bookcases, and *Visiteurs* chair. Call (910) 762-6585. Perry Poole.

Wanted: Franciscan Contours, Zeisel Riverside, Castleton, Western Stoneware, Stratoware, Hall Tritone, Hallcraft odd pieces. Roy Eddy, 145 Fourth Avenue, Apt. 8E, New York, NY 10003.

Wanted: George Nelson *Thin Edge* bed, any condition. (510) 704-8463.

Cleveland Art Deco Web Page coming soon - Info., Buy, Sell, Books, History and more. Look for details in future *Echoes*!

**ZERO
TO
SIXTIES**

- 1900 Thru 1960
- Buy - Sell - Rent

Furniture - Folkart - Czech Glass - 50's
Italian Glass and Pottery - Lighting -
Jewelry - Watches - Clocks -
Compacts - Cookie Jars - Chrome -
Paintings - Children's Chairs - 50's
Wire and Wrought Iron - Unusual
Objects, etc. - 1900 Thru 1960 - Buy -
Sell - Rent - Contact Robin Lowe.

**75 Thompson St. (Broome-Spring)
NYC 10012**

212-925-0932

denny burt

MODERN ANTIQUES



213-936-5269

7208 MELROSE AVENUE
LOS ANGELES, CALIFORNIA 90046
213-936-5269
TUES. - SAT. / NOON - 6 PM

Cowan Pottery

(continued from page 58) *Bassett, PO Box 771233, Lakewood, OH 44107. To order a non-autographed copy see the Bookstore on page 75.*

Endnotes

1. Carle Robbins, "Cowan of Cleveland, Follower of an Ancient Craft," *The Bystander* September 7, 1929: 10-13.
2. Alastair Duncan's *American Art Deco* (New York: Harry N. Abrams, 1986) makes a readable and scholarly introduction to the subject. Duncan was one of the first historians to discuss in detail Guy Cowan's influence on American ceramics during 1920-1940. More precise definitions are also helpful. For example, see Garth Clark's introduction, "A Survey of Ceramic Art and Design, 1919-1939," to Karen McCreedy, *Art Deco and Modernist Ceramics* (London and NY: Thames and Hudson, 1995).
3. Lesieutre illustrates a number of these vessels (in halftone), by potters Émile Decoeur, Émile Lenoble, André Methey, Georges Serrié, Henri Simmen, and others.
4. This description by Art Deco designers René Joubert and Philippe Petit was quoted in Helen Appleton Read, "Modern Decorative Art," *Arts* 13.2 (Feb. 1928) 120-121.
5. Frankl first articulated these ideas in a three-part series in *Arts and Decoration*, May-July 1928. This quotation draws from two of Frankl's monographs on the same subject - *New Dimensions: The Decorative Arts of Today in Words and Pictures* (New York: Payson and Clarke, 1928); and *Form and Re-form: A Practical Handbook of Modern Interiors* (New York: Harper, 1930).
6. Only a sampling of Cowan's Art Deco and Modernistic designs are represented in the illustrations. Roseville's Futura line is the best known of the Modernistic wares by American potters. According to the shape inventory in Herbert Peck's *Second Book of Rookwood Pottery* (Tucson, AZ: Herbert Peck, 1985), the Modernistic Rookwood designs introduced during 1927-1931 include shapes 6118, 6121, 6126, 6127, 6189, 6164, 6187, 6188, 6205, and 6234. Muncie and Weller were chief among the other American art potteries who offered rectilinear wares during this period.
7. For a list of countries exhibiting at the 1925 Exposition in Paris, see "Exhibition of Decorative Arts Opened," *Literary Digest* 85.10 (June 6, 1925) 31. For the original exhibition catalog, see *Encyclopedie des arts decoratifs et industriels modernes au XXeme siecle: Twelve Volumes Documenting the Paris Exposition of 1925* (New York: Garland, 1977).
8. For other details of Rorimer's visit to the 1925 Paris Exposition, see the following articles, all from *Cleveland Town Topics*: "Mr. Rorimer's Appointment" (May 23, 1925: 24); "Mr. Rorimer on Decorative Art" (June 13, 1925: 38-39); "Louis Rorimer" (August 8, 1925: 15); and "The Paris Exposition" (November 14, 1925: 15).
9. For a partial list of ceramics included in the 1926 loan exhibition, see "Modern European Art in Pottery and Glass," *China, Glass and Lamps* March 29, 1926: 13-14; and "New French Art Exhibited," *Pottery, Glass and Brass Salesman* February 25, 1926: 10-11. For Cleveland reviews of the exhibition, see "Modern Decorative Art," *Cleveland Town Topics* April 3, 1926: 14-15; and "At the Museum" [column], *Cleveland Town Topics* April 10, 1926: 14-15; and April 17, 1926: 13-14. Observing the Exposition on behalf of America's potters, Adelaide Alsop Robineau published detailed reviews in the *Bulletin of the American Ceramic Society* and in the magazine she edited, *Design* (formerly *Keramic Studio*). Serialized from December 1925 through November 1926, Robineau's illustrated review in *Design* allowed readers to study many fine ceramic objects shown at the Exposition.
10. "Macy Exhibit Vividly Portrays Influence of Art on Our Daily Life," *China, Glass and Lamps* May 2, 1927: 13-14.
11. Among the precursors to this variety of ceramics were Teo's architectural "Prairie School" vessels and ceramic sculptures by Alexander Archipenko.
12. See the notice in *Crockery and Glass Journal* April 1928: 66. The Reception set is called "unusual...clever."
13. For the Halle's and Sterling and Welch advertisements, see *Bystander* March 9, 1929: 4; and September 28, 1929: 48, respectively.
14. Advertisement, *The Bystander* April 5, 1930: 8.
15. Dan Klein and Margaret Bishop, *Decorative Art, 1880-1980*, Christie's Pictorial Histories (Oxford, UK: Phaidon and Christie's, 1986) 206.
16. Dunand's works are illustrated in a number of important

studies of Art Deco. For an example of the coral-red lacquer used by Dunand, see Victor Arwas, *Art Deco* (New York: Harry N. Abrams, 1980) 105.

17. Martin Eidelberg, ed., *Design 1935-1965: What Modern Was: Selections from the Liliane and David M. Stewart Collection* (New York: Le Musée des Arts Décoratifs de Montréal, with Harry N. Abrams, 1991) 123.

Danish Design Revival

(continued from page 48) manufacturing operations in Denmark. Smallness proved a benefit that enabled Danish producers to retain elements of hands-on production, while most other countries were sacrificing theirs, and ensured their ability to remain adventurous and experimental. With production in relatively small quantities, there is no need to cut corners to save costs or to ensure mass sales, and new ideas may be pursued without great financial risk. The Cabinetmaker's Guild Expositions served as "salons" which set standards for the industry, and encouraged manufacturers to begin working with designers, often the same ones that had participated in the Cabinetmaker's events.

Where furniture arts moved, the other decorative arts followed - employing a similar design aesthetic that carried tremendous popular appeal. The attraction of Danish design over many other modern styles - and as opposed, generally, to the designs of its Nordic sisters - is its romantic approach. Although sometimes bearing traces of classical elements, modern Danish design owes nothing to historic leanings, folk traditions, or the peculiarly ethnic inspirations sought by the Norwegians and the Finns. The Danes evolved an approach to design that seeks the best possible solution to each particular problem, respects honesty of form and materials, eschews ornament, and is uniquely personal and inviting to look at and use. In this, it was far more appealing to American consumers, reared on traditional design, than the steel-framed severity of International Style modernism. Born to the space restrictions of a small country, the Danish concern with space-saving furniture and pieces to fit modest-sized rooms was another reason for the ready market its products found among Americans dealing with space-shy post-war housing. Finally, the Danes pursued a modern aesthetic without ever taking themselves too seriously, ensuring a note of humanity in even their machine-age designs. This characteristic Danish whimsy is evident in universally-admired products like Bjorn Winblaad's fantasy-style ceramics, the colorful posters of Ib Antoni, Jens Quistgaard's tableware for Dansk Designs tableware, and Kaj Bogen's appealing carved wood toys.

The 1950s were the high-point of Danish design creativity, when that country's furnishings dominated the export market, jumping from three million kroner in 1950 to 146 million a decade later. Critics were as approving as consumers as the Danes, along with their fellow Scandinavians, swept top awards

at the Triennale in Milan. Danish furniture was prominent at the Museum of Modern Art's influential "Good Design" exhibitions, and other important exhibitions in America - "Design in Scandinavia" at the Virginia Museum of Fine Arts in 1954, a Scandinavian design show at Blooming-dale's in 1958 (where the furniture was primarily Danish), and the Metropolitan Museum exhibition on "The Arts of Denmark" in 1960 - continued to focus attention on Danish furniture, which was being actively sold in the United States through a network of Scandinavian retailers including the Georg Jensen store, as well as other outlets, such as the Scan and Scandinavian Design chains. Scandinavian furnishings were popularized by decorating magazines and a growing wave of tourism, assisted by the popularity of the 1954 MGM film *Hans Christian Andersen* which taught thousands of Americans to mispronounce Copenhagen but created an image of warmth and charm that accrued to the benefit of all things Danish. Not to be discounted in America's embrace of Denmark is that country's well-known resistance to the Nazi occupation in World War II, making heroic behavior a part of the country's identity.

Towards the end of the 1960s, the Danish wave began to recede. This was due in part to the usual currents of change, as Italian design became the new star of the fashion firmament. However, there were other factors at work. The Danes had failed to market their products through a mainstream network, and the concentration of distribution through Scandinavian design specialists left them without a broad and permanent customer base. As exports grew, factories expanded to handle increased production, increasing their prices as well. Labor costs, never particularly low in Denmark, also rose, and the government subsidies which had supported the growing industry were discontinued. Finally, in the 1980s, a precipitous drop in the U.S. dollar dealt the final blow, as products which had been moderately-priced became disproportionately expensive. The simple, homey Danish furniture now was much more costly than it looked - something the American consumer refused to accept. Danish furnishings virtually disappeared from the marketplace, except for specialty dealers and die-hard collectors.

Some pieces, of course, continued to sell. Hans Wegner's famous *The Chair*, Arne Jacobsen's *Egg* and *Ant*, and almost any Georg Jensen silver have become classics, but most Danish design, along with that of the other Scandinavian countries, has been essentially out of fashion for nearly two decades. Even a major exhibition at the Cooper-Hewitt Museum in 1983 failed to spark a revival, treating Scandinavian design as a period whose time had passed.

After almost two decades in eclipse however, Danish modern is coming back into favor, following the cycles of fashion, and >92

MODERNIST

The MODERNIST
ALEX CHRONIS

FURNISHINGS FROM 1925

Specializing in designer furniture:

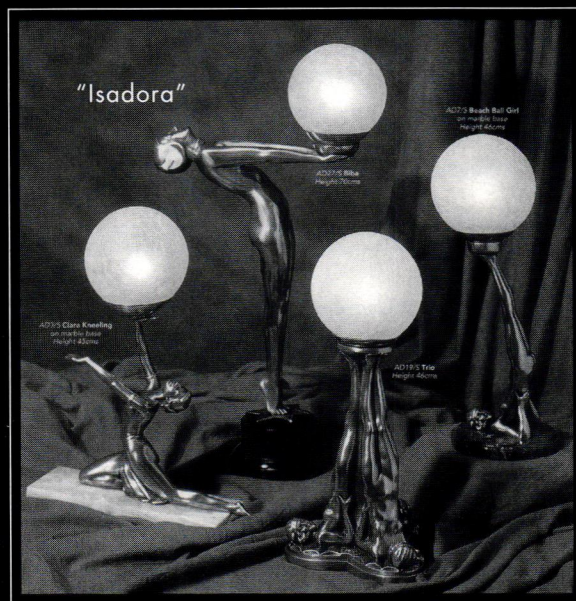
Eames, Dunbar, Deco, Danish Modern, etc. - Buying & Selling

Now in Cincinnati, Ohio at the Ferguson Antique Mall
3742 Kellogg Avenue, 5 minutes East of Downtown
Open Wed - Fri, 10am to 5pm, Sat - Sun, 9am to 6pm

Coming September 1, 1997 - By appointment only
1203 Main Street, Cincinnati, Ohio 513/564-0600

ART DECO DECOR

ART DECO AND ART NOUVEAU FIGURINES AND LAMPS



By combining original artwork from the 1920s and '30s with modern casting technology, these re-editions capture the style, drama, and energy of the Art Deco period.

34 Via Vetti Laguna Niguel, CA 92677 • T 714/363-7778 F 714/363-6644

ARM MODERNE

ART DECO TO MODERNE
TO MID-CENTURY MODERN

PO BOX 72, SAN ANTONIO, FL 33576

John Herrmann
(352) 588-3437

John Jung
(813) 237-8092

DECO to Disco

Modern Mecca!
Cool 20th Century
Furniture & Accessories

Wed.-Sat. 10-5pm, Sun. 12-4pm

3213 E. 15 Street
Tulsa, Oklahoma 74104
(918) 749-3620



"Midway between Kansas City & Dallas or NY & LA"

ART DECO THRU 50S FURNITURE AND ACCESSORIES

ANOTHER TIME

specializing in Heywood Wakefield

1586 Market St. San Francisco, CA

415/553-8900

<http://www.deco-echoes.com/anothertime/>

CREATE MODERN ART...

Full Color
Promo Cards

\$95

500 copies

With Custom Promo Cards

Market Your Latest Line Of Furniture & Accessories

- Promote Galleries & Retail Outlets • Great For Exhibitions, Auctions & More!
- Call Now

For More Information & A Free Sample Kit!

Modern Postcard

1-800-959-8365

Danish Design Revival

(continued from page 91) swept along by the wave of Fifties revivalism. Heralded by a *New York Times* piece in October 1994, which cited the success of several Copenhagen dealers in secondhand mid-century classic furniture, the trend has now surfaced in America. In the past year or two, prices for vintage pieces by designers like Wegner, Juhl, Jacobsen, and Verner Panton have begun to escalate (sometimes even appearing in prestigious 20th century sales at Sotheby's and Christie's), and names like Dansk and Holmegaard are beginning to appear in savvy dealer's stocks. The most recent retro-design shows were dotted with *rya* rugs, Danish tableware, puzzle-style plastic lamps, and even handcarved toys.

This second wave of international acceptance would be welcomed by Danish designer and poet Piet Hein, whose *groom* on the walls of Denmark's exhibit at the Montreal 1964 World's Fair reflected the typical whimsy and friendliness of his country: "We make our home wherever Mankind reigns, And find good men in all the world's domains, And recognize them as a kind of Danes."

- Ms. Gura, a marketing consultant, is completing the *Masters Program* at the Bard Graduate Center in New York City. A specialist in 20th century design, she has written articles for leading arts and design publications.

The Wright Stuff

(continued from page 54) not stirs, his martinis. Pass the pretzels, please!

Opposite the bar is the first streamlined electric production piano, in a walnut case designed by John Vassos in 1939. This story-tone piano was voiced by RCA-tubed amplifiers visible on the top of the piano. The piano bench holds a record player and radio tucked under its lift-up seat. Vassos, an industrial designer and book illustrator (*Contempo*, *Ultimo*, *The Ballad of Reading Gao*), was an early proponent of Functionalism. He got his chance to prove it with this piano and bench. Laddie Dill's *Death in Venice* hangs over the piano.

Walter Von Nessen's frosted glass and metal table lamps demonstrate his stunning use of horizontal elements. Born in Berlin, he studied with architect Bruno Paul before emigrating to the United States in 1923. His lamps and furniture are always both aesthetically pleasing and functional.

For the den, Dr. and Mrs. Rabkin reupholstered c.1934 sectionals by Gilbert Rohde which are complemented by Rohde end tables of East Indian laurel produced in the same year. (Rohde's plain, undecorated wood surfaces in conjunction with tubular chrome had been the choice of the original owners.) Against the wall, on a table made of quartered oak, next to a Thirties vintage lamp, is a 1937 game called *Mr. Fee*, a predecessor

of the contemporary game *Clue*. The designers of the Thirties chairs are unknown. One of many Frankart lamps is nestled in the corner featuring a plaque of etched orange glass held by nude figures. Arthur von Frankenberg produced jazzy light fixtures and boudoir lamps cast in patinated Britannia metal in 1930-31, which were inspired by Parisian Max Le Verrier, whose *métal blanc* statues resemble bronze. Matching bookends by Frankart supporting period art books are propped up in odd corners of the house.

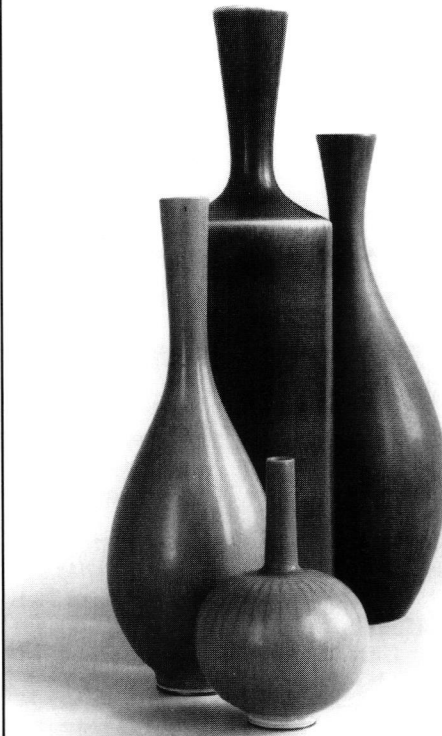
A truly remarkable lamp by Raymond Loewy can be appreciated in the den as well. Originally designed for train club cars in 1939, there's a nifty little red light on top which can be illuminated to silently call the porter. A folding reading stand attached to the base of the lamp can be pulled down to hold a book or magazine. The only thing missing is a Cuban cigar and a glass of Port! The debonair Loewy was born in Paris, where he studied engineering before being mobilized in World War I. On the ship crossing to America in 1919, he garnered a recommendation to the publisher of *Vogue* as a fashion illustrator. "Aesthetically shocked," as only the French can be, by the crass vulgarity of American products, he switched from commercial artist to industrial design. He proceeded to mix Gallic style with aerodynamic forms for ships, locomotives, the Greyhound bus, and the Studebaker automobile. The *Club Car* lamp, the Sears & Roebuck *Coldspot* refrigerator, and a pencil sharpener are just a few of his successful products which, though futuristically designed for speed, never actually got off the ground.

A Frankart *compotier* and other Frankart metal and glass lamps decorate the kitchen counters. After dinner coffee is served in the *Diplomat* coffee service of chrome with Bakelite handles, designed by Walter von Nessen for Chase. Open the drawers in the modernized kitchen to find neatly stacked 1930s flamingo cocktail picks and vintage utensils, all used regularly. In the cupboards are a Chase lemonade set and a chrome pancake and corn set by Russel Wright (who was the first to bring plastic dishes to the table, molded with real leaves). Soothing music by Glenn Miller emanates from the spinach green Bakelite radio by Bendix, 1942.

In the "breakfast nook" in the corner, chairs of aluminum tubing by Warren McArthur from the Thirties still bear the paper label under the seats: "Mayfair Industries, Yonkers, NY." McArthur's chairs are so light they can easily be lifted with one hand. Although they were machine-made, intended for mass-production, the lines are spare and elegant. (Wright's Hollywood Hills house for Ramon Novarro in 1931 was also furnished with tubular aluminum tables, chairs, and sofas by Warren McArthur. Diane Keaton bought and restored this house in 1989.)

Chrome-plated Manning-Bowman >94

KIM HOSTLER



Trading Decorative Arts

T 718 802.0302

F 718 875.6605

Porcelain vases from the studio of Berndt Friberg for Gustavberg, c.1954, Sweden

A CELEBRATION OF DESIGN AND ART FROM 1895 TO 1975

MODERN • ISMS



call for exhibitors

Two-day show & sale with Gala Charity Preview,
Early Fall 1998 in Washington, DC

in cooperation with Deco Echoes, publishers of *Echoes Magazine*

Seeking vendors of high quality furniture, art, and objects from all major movements

To receive contract info: Barry M. Cohen • b4rTIME,inc. • 703/914-1268

21st Annual
Art Deco Weekend
 January 16 - 19, 1998[®]
 in Miami Beach's Art Deco Historic District
 Over 400,000 attendance from throughout the world

DECO STYLED
 ARTISTS WANTED
 All Mediums of Art Considered

ART DECO
 VENDORS WANTED
 Moderne - Streamline - Deco

Join us for four Incredible days of making history... while preserving it.
 For application and more information
 Write : Art Deco Weekend
MIAMI DESIGN PRESERVATION LEAGUE
 Post Office Box 190180 Miami Beach, FL 33119-0180 (305) 672-2014 FAX (305) 672-4319

ART DECO WEEKEND 1998 IS PRODUCED BY MIAMI DESIGN PRESERVATION LEAGUE WITH MAJOR FUNDING AND COOPERATION BY THE CITY OF MIAMI BEACH MIAMI BEACH VISITOR & CONVENTION AUTHORITY AND METROPOLITAN DADE COUNTY CULTURAL AFFAIRS COUNCIL AND TOURIST DEVELOPMENT COUNCIL. ART DECO WEEKEND IS A REGISTERED TRADEMARK OF MDPL, INC. COPYRIGHT 1997-98 MDPL. ALL RIGHT RESERVED.

the
Modern *i* **fifties**
 shop

1935
1965

1950's
FURNITURE
PRODUCTS
CRAFTS

VINTAGE DESIGNS FROM ARTISTS, ARCHITECTS, DESIGNERS

500 REDHILL AVE. SAN ANSELMO, CALIF. 94960

415-456-3960 ● **12 MILES FROM S.F.**

DESIGN OBJECTS and RESEARCH for MUSEUM COLLECTIONS and the SERIOUS COLLECTOR since 1979.

Wow... Wotta Ottoman!
 Division of Wolfpack, Inc.

"BIG FOOT" was designed for the foot-care specialties but now you can have one, too! Available in all fabrics and vinyl colors. \$219.

BARKCLOTH - ABSTRACTS - WILD BIG PRINTS - '50S DREAMIN' - DEFINITELY NOT DECOR-TO-GO

Banana Palm Flying Wedge \$200.
Arty Palette-with-a-Hole \$200.

Tropical Decofish in Veggie Tones! \$200.
Chubbalubi! Modern Art Tub \$219.

CHILD-SIZED Fiesta Amoeba & Test Pattern on Wacky TV \$89. ea.

Made in Florida, USA
 Phone 407-951-0724
 Fax 407-727-2323
 Color Brochure \$3.
 Wholesale Prices Faxed
 E-mail: info@wottaottoman.com
 See Our Fascinating Website:
 http://www.wottaottoman.com

CENTRIUM

DECO MODERNE 50s

FURNITURE - LIGHTING - DECORATIVE ARTS OF THIS CENTURY

2166 MARKET STREET SAN FRANCISCO CA 94114 415-863-4195

The Wright Stuff
 (continued from page 93) glass jelly jars make breakfast a pleasure for toast browned in the old Sunbeam toaster. Coffee smells good made in the Thirties Coleman Lamp Co. percolator, but tastes even better served in bed on a tray with a double set of creams and sugars.

The master bedroom is bathed in mellow light filtered through the basswood venetian blinds which echo the horizontal Wright theme throughout the house. The bed and side tables are FLW reproductions. Wright's circular sectional, composed of seats, ottomans, and a triangular table nestles by the fireplace. Near the bed is a screen by Paul Frankl, 1927, covered with red and gold fabric by Viennese architect Joseph Urban (who came to New York to direct the Gallery of the Wiener Werkstätte in 1921 and stayed to design interiors and stage sets in America). This screen came from the lavish Mar-A-Largo Palm Beach estate which was partly designed by Joseph Urban for Marjorie Meriweather Post (since acquired by Donald Trump). This screen is a theatrical touch, providing texture in an otherwise understated ambiance. The black lacquer and split bamboo desk by Paul Frankl was originally designed in 1937 for Lauritz Melchior, a man of considerable girth. The slender aluminum chair behind the desk, manufactured by McArthur, would not have been up to the task of accommodating the famous tenor. A collection of vintage Bakelite and celluloid boxes - colorful vintage packaging for various products - are displayed on the desk shelves. *The Spirit of Modernism* lamp is by Arthur von Frankenberg. There are two sleek metal lamps by Von Nessen.

In the 1940s Lloyd Wright enclosed the terrace of the bedroom. Hague and his associate, Chris Hall, designed the onyx fireplace and cypress cabinets which exist today, with door handles taken from Wright designs. In the niche over the mantel the Rabkins have placed a green patinated Deco damsel by von Frankenberg supporting an ashtray. This was produced by the Quizol Co., not Frankart, in 1929. The windows retain their original cast bronze hardware.

The master bath has been modernized with a Jacuzzi, watched over by a Brancusi bust and Kem Weber's *Zephyr*, the first digital clock. Even the combination valet/scale is vintage. The French Bakelite boxes, Bavarian porcelain powder boxes, and Art Deco *poudriers* evoke the Twenties and Thirties ambiance.

The FLW *Midway Gardens* chairs and table by Cassina are grouped on the terrace under the bougainvillea, where French doors lead to the living room and den. (Midway Gardens was Wright's German Beer Garden designed in Chicago in 1914.) Although Lloyd Wright began as a landscape architect, the Rabkins wanted a more lush garden. This

patio area had been filled in with cement by a previous owner, requiring considerable excavation. The stepped pyramid stones were recomposed to form a fountain above a Koi pond where tropical plants abound. A pathway leads up to a gate and the street, from which this side of the house is concealed behind foliage.

Michael and Ginger Rabkin have transformed and restored this 1937 house into a delightfully livable contemporary recreation of the "new informality" of the period. By searching out the icons of the Thirties who were avant-garde in their time, but relevant to our own, they have pulled off a conservation coup. When I asked Dr. Rabkin whether he'd had a background in art, he admitted to having briefly considered architecture as a profession, "But I'm a cosmetic surgeon, so I am an artist!" he declared.

The spirit of Frank Lloyd Wright is ever-present in this house. He was a persuasive teacher. After a visit to Wright's camp in Arizona, Paul Frankl - the designer of the celebrated *Skyscraper* bookcase - reversed himself and espoused the cause of Horizontalism in his book *Form and Re-form*. The skillful use of horizontals was the new solution for "eliminating the sense of compression in a relatively limited space." This became the symbol of unity, repose, and simplicity, but "a simplicity that is expressive of vigor and energy." Frankl's furniture in the Lloyd Wright house echoes the architect's horizontal cream and stucco cladding on the hillside elevation of the house.

Since the Moderne style had its roots in European art movements (e.g. the Viennese and German Secessions), it's not surprising that many of the most successful (and collectible) designers of the style were of foreign birth, having emigrated to America to escape economic or political crises in their mother countries. (Rohde's parents were Prussian.) They might easily have conversed in German or French had they all been assembled together to celebrate the Rabkin's restoration, exclaiming: "*Felicitations!*" and "*Wunderbar!*" To which we can only add, "*Bravo!*"

With this remarkable house, Lloyd Wright truly proved his architectural "birth Wright." ■

- *Ginger Moro is the author of European Designer Jewelry and a frequent contributor to Echoes.*

Bibliography

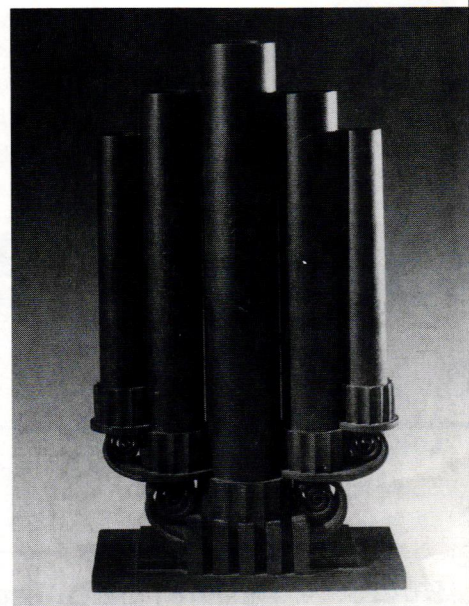
- Michael Webb, "Polishing a Jewel by Lloyd Wright," *Architectural Digest* July 1995.
 Brendan Gill, "Ramon Navarro, A Screen Idol's Lloyd Wright House," *Architectural Digest* April 1994.
 Norman Bel Geddes, *Horizons* (Boston: Little, Brown, and Co., 1932)
 Alistair Duncan, *American Art Deco* (New York: Harry S. Abrams Inc., 1942)
 Paul T. Frankl, *Form and Re-Form* (New York: Harper & Brothers, 1930); *Space For Living* (New York: Doubleday, Doran & Co., 1938)
 Katherine Morrison McClinton, *Art Deco, A Guide for Collectors* (New York: Clarkson Potter Inc., 1972)
The Machine Age in America (New York: Harry Abrams Inc., 1986)

DECO DELUXE

993 Lexington Ave • New York, N.Y. 10021 • (212) 472-7222

If you want fabulous Art Deco accessories, you can take a trip around the world, or you can come to Deco Deluxe. We have furniture, too, and we are very interested in buying.

Edgar Brandt vase, iron, late 1920s. Signed on base. 14" high.



New 2nd Store - SKYSCRAPER 237 E. 60 St., NYC 10021 T 212 588-0444

Lempicka

Limited edition serigraphs



Printed with water-based ink on 100% acid-free archival museum board with a 2" border. Accompanied by a certificate of authenticity, bearing the Tamara de Lempicka Estate Crest and the signature of Baroness Kizette de Lempicka (daughter of Tamara de Lempicka).

Right:

Das Modell 41 x 27 inches, edition of 195, \$3,500*

Other Lempicka serigraphs available, please call for further information.

Deco Echoes Publications
 Post Office Box 2321
 Mashpee, Massachusetts 02649
 (508) 428-2324

*10% discount for Echoes subscribers

DK Art Publishing is the world-wide rights holder for the reproduction of works by Tamara de Lempicka

BELVAIR

HIGGINS GLASS IN AMERICA



19390 Collins Avenue
Penthouse #10
Miami Beach, FL 33160
T (305) 935-3010
F (305) 932-3033

Vintage Fashion Expo

San Francisco Concourse

(8th & Brannan)
Sat.-Sun., Sept. 20-21

Santa Monica Civic Aud

1855 Main @ Pico
Sat.-Sun., Oct. 25-26

100+ Dealers

- clothing
- jewelry
- accessories

Early Buying
Sat. 8:30-10 am
Tickets \$20



Hours: 10-6 Sat. 11-5 Sun.

Info: Vintage Expo, Inc. (707) 793-0773 Adm \$6 \$1 off w/ad



RETROSPECT

REPRODUCTION FIBERGLASS LAMPSHADES

Many styles & colors

To inquire about wholesale distributorships
or a retailer near you call

901-276-3723

<http://www.deco-echoes.com/shades>

A+J

**20th CENTURY
DESIGNS**

Featuring American and European Designer Furniture
and Decorative Accessories from the '40s-'70s
255 Lafayette St. NYC, NY 10012
212.226.6290



3 0 9 E A S T 5 T H
D E S M O I N E S
I O W A 5 0 3 0 9
5 1 5 - 2 4 3 - 3 5 0 0



Where to buy Echoes

You can purchase a copy of Echoes Magazine at any of the 300+ stores listed below:

MASSACHUSETTS

Tower Records • Boston, Burlington
Barnes & Noble • Boston, Braintree
Trident Booksellers • Boston
Newsbreak, Inc. • Swansea

NEW HAMPSHIRE

Barnes & Noble • Nashua

VERMONT

Barnes & Noble • South Burlington

CONNECTICUT

Barnes & Noble • Glastonbury, Danbury, Westport
Borders Books & Music • Stamford

NEW JERSEY

Garden State News • Cliffside Park
Barnes & Noble • Edgewater, Paramus, Freehold,
Marlton

NEW YORK

Barnes & Noble • NYC: East 17th, Astor Place,
Sixth Avenue, Broadway
Barnes & Noble • Manhasset, Forest Hills,
Rochester, Elmira
Tower Records • Carle Place, Huntington
Mags & Fags • Ogdensburg
World Wide News • Rochester

PENNSYLVANIA

Barnes & Noble • Pittsburg: Quinn Drive, 6th
Avenue
Barnes & Noble • State College, Fairless Hills
Tower Books • Philadelphia, King of Prussia
Gene's Books, Inc. • King of Prussia

DELAWARE

Plaza News, Inc. • Dover

WASHINGTON, DC

B. Dalton Books • Massachusetts Ave, DC
Tower Records • Pennsylvania Ave NW, DC
One Stop • Pennsylvania Ave, DC
Barnes & Noble • "M" Street, DC

MARYLAND

Borders Books & Music • Bowie
Barnes & Noble • Bethesda, Belair, Ellicott City,
Annapolis
Tower Records • Rockville
Magazine World • Salisbury

VIRGINIA

Barnes & Noble • Reston, Falls Church, Chesapeake, Newport News
Tower Records & Video • Fairfax
Old Town News • Alexandria

NORTH CAROLINA

Parkers News • High Point
Barnes & Noble • Raleigh, Wilmington

SOUTH CAROLINA

Barnes & Noble • Greenville

GEORGIA

Tower Records • Atlanta
Barnes & Noble • Atlanta, Macon

FLORIDA

Barnes & Noble • St. Augustine, Tallahassee,
Orlando, Melbourne, Merritt Island, Coral Springs,
Miami, N. Palm Beach, Tampa, Clearwater,
Jensen Beach
Black Cat News • Tallahassee
Extra Extra • Tampa



TRIOLA'S

OBJECTS AS ART

Classic Modern Furnishings
1930-1960

WANTED! BUYING! SELLING!

FURNISHINGS

Herman Miller - Knoll -
Heywood Wakefield

DINNERWARE

Russel Wright - Eva Zeisel

NOSTALGIA

Peter Max - 60s & 70s
Popular Culture

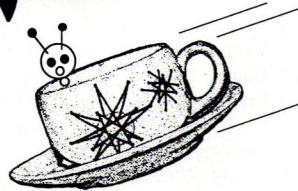
ANY ITEM OF HIGH DESIGN

BILL TRIOLA

T (517) 484-5414 F (517) 484-3480

1114 E. Mt. Hope Avenue
Lansing, MI 48910
Mon - Sat Noon - 5 or by appointment

SPACE INVADERS



40s
50s
60s
Retro

- Vintage Modern Furnishings
(Heywood-Wakefield)
- Clothing & Accessories
- Pottery & Dishes
- Antiques & Collectibles



"A fun place to shop!"

387 Redondo Avenue • Long Beach, CA 90814 • ☎ (562) 434-7364

Open Wednesday through Friday — 11am to 7pm • Saturday & Sunday — 11am to 6pm.



REALLY HEAVY ANTIQUES

1940's-1970's
Furnishings



5142 North Clark St.
Chicago, IL 60640
(312) 784-7936

Wednesday-Sunday 12:00 p.m. - 7:00 p.m.

TRIPLE PIER EXPO



OVER 600 DIFFERENT EXHIBITS EACH WEEKEND

INCLUDES 18TH CENTURY TO 1970S ART & ARTIFACTS, FURNITURE,
SILVER, PORCELAINS, PAINTINGS, PRINTS & POSTERS, POTTERY,
TEXTILES, TOYS, FOLK ART, DECO, MODERNE, KITCHEN, KITSCH,
VINTAGE FASHIONS, STATUARY, ART GLASS, AMERICANA, JEWELRY,
GARDEN, ARCHITECTURAL, RUSTIC, ASIAN & MORE.

NOV. 15-16 & 22-23

PIER 88 Sat. 11-6, Sun. 11-7 PIER 90 Sat. 9-6, Sun. 11-5 PIER 92 Sat. 10-6, Sun. 11-6


PASSENGER SHIP TERMINAL PIERS 88, 90 & 92

48TH TO 55TH STREET AND 12TH AVENUE, NEW YORK CITY

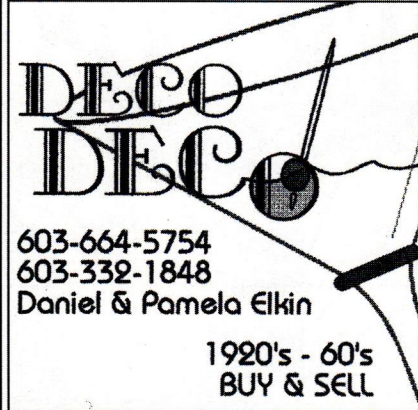
ADMISSION: \$10

STELLA SHOW MGMT. CO. 212-255-0020

PSMA


**modern
antiques**
nakashima earnes nelson
berfola noguchi mccobb
thornel knoll herman miller
 Top of the Hill Plaza, 8705 Germantown Ave., Philadelphia, PA 19118
 (215) 248-3223


Meow
 NEVER WORN VINTAGE from 30's to 70's
 Modes For Moderns
 2210 E. 4th St. Long Beach, Ca. 90814
 Please phone at: 310)438-8990


**DECO
DEC**
 603-664-5754
 603-332-1848
 Daniel & Pamela Elkin
 1920's - 60's
 BUY & SELL

A Okay Antiques

**ATOMIC
BLOND**
 BUYING
+
SELLING
 124 5th St. West Des Moines, IA
 1-800-WNT-HWWF

Bookstore @ The Pavilion • Naples
 Urbana • St. Petersburg

ALABAMA

Little Professor Books • Birmingham
 Barnes & Noble • Montgomery

TENNESSEE

Barnes & Noble • Brentwood
 Tower Books • Nashville
 Davis-Kidd Booksellers • Nashville

KENTUCKY

Hawley-Cooke Booksellers • Louisville

OHIO

Bank News • Cleveland
 Plaza Book & Smoke Shop • Youngstown
 Barnes & Noble • Cincinnati, Dayton
 Suite Lorain Antiques • Cleveland
 Tiny Prices Co. • Columbus

INDIANA

The Book Corner • Bloomington

MICHIGAN

Barnes & Noble • Ann Arbor, Northville, Rochester
 Hills, Saginaw, Muskegon
 Tower Records • Ann Arbor
 Waldenbooks • Ann Arbor
 Borders, Inc. • Ann Arbor, Farmington Hills
 Little Professor Books • Dearborn, Plymouth
 Michigan News Agency • Kalamazoo

IOWA

Hastings Books • Marshalltown

WISCONSIN

Barnes & Noble • Brookfield, Lacrosse, Eagan
 Cudahy News & Hobby • Cudahy

MINNESOTA

Barnes & Noble • Minneapolis, Rochester,
 Bismark
 Dinkytown News • Minneapolis

MONTANA

Hastings Books • Billings, Great Falls, Bozeman

ILLINOIS

Borders Books & Music • Deerfield
 Barnes & Noble • Skokie, Evanston, Chicago,
 Rockford, Carbondale
 Tower Records & Video • Bloomingdale,
 Schaumburg
 The Book Nook • Lisle
 Tower Records • Chicago
 Rosetta News • Carbondale

MISSOURI

Library, Ltd. Bookstore • St. Louis, Clayton
 Barnes & Noble • St. Louis, Springfield
 Hastings Books • Kirksville, Cape Girardeau,
 Warrens-berg, St. Joseph, Joplin, Jefferson City,
 Springfield, Lawrence, Manhattan, Topeka, Dodge
 City, Kearney
 Boomerang • Kansas City

LOUISIANA

Barnes & Noble • Lafayette
 Layrissan Walker Antiques • Ponchatoula

ARKANSAS

Hastings Books • N. Conway, Searcy, Jonesboro,
 Fayetteville
 Barnes & Noble • Little Rock

OKLAHOMA

Barnes & Noble • Norman
 Hastings Books • Lawton, Altus, Enid, Stillwater,
 Ponca City
 Deco to Disco • Tulsa

TEXAS

Barnes & Noble • Richardson, Fort Worth,
 Richland Hills, Houston, Webster, San Antonio,
 Corpus Christi, Austin
 Hastings Books • Sherman, Longview, Tyler,
 Nacog-doches, Stephenville, Denton, Wichita
 Falls, Conroe, Huntsville, Lake Jackson, Port
 Arthur, Bryan, College Station, Round Rock,

Plainview, Amarillo, Lubbock, Abilene, Midland
 Bookstop • Dallas

Valley News Bookstore • Dallas
 Super Stand • Houston
 Thirty / 60 • Dallas

COLORADO

Aurora Newsland • Aurora
 Westminster Newsland • Westminster
 Barnes & Noble • Littleton, Pueblo, Grand
 Junction

Tower Records • Denver

Lakewood Newsland • Lakewood
 South Monaco Newsland • Denver
 Hastings Books • Pueblo, Grand Junction

INDIANA

Hastings Books • Coeur D'Alene

ARIZONA

Borders Books • Phoenix
 Hastings Books • Flagstaff, Prescott

NEW MEXICO

Hastings Books • Albuquerque, Rio Rancho,
 Farmington, Santa Fe, Las Cruces, Roswell,
 Carlsbad

NEVADA

Tower Records • Las Vegas

CALIFORNIA

World Book & News • Hollywood
 Barnes & Noble • Long Beach, Thousand Oaks,
 Burbank, Rancho Cucamongo, Encinitas, Irvine,
 Costa Mesa, Ventura, Fresno, San Francisco,
 Berkeley, Richmond, Campbell, San Jose,
 Modesto, Chico, Redding
 Tower Records • Long Beach, Northridge,
 Monterey Park, West Covina, La Jolla, San Diego,
 Anaheim, Fresno, Mountain View, San Francisco,
 San Mateo, Concord, Dublin, San Jose, Citrus
 Heights, Sacramento

Arcadia Newsman • Arcadia

Bungalow News • Pasadena
 Third Avenue News • Chula Vista
 Coronet News Stand • Oceanside
 UCSD Bookstore • La Jolla
 Scribner's Bookstore • Costa Mesa
 Smoke Signals • San Francisco
 Delauer's News Agency • Oakland
 Space Invaders • Long Beach
 Decodence • San Francisco

HAWAII

Borders Books • Maui

OREGON

Tower Books • Portland, Bellevue
 News & Smoke Shop • Medford
 Barnes & Noble • Bellevue

WASHINGTON

Barnes & Noble • Seattle, Olympia
 Tower Books • Seattle
 The Newsstand • Bellingham
 Hastings Books • Wenatchee, Spokane
 Jimmy Z Magazines • Spokane
 Daily Grind • Nova Scotia

CANADA

Les Magazine Lecto, Inc. • Quebec
 Lightman's • Toronto, Ontario
 Magazine World • Toronto, Ontario
 Empire Magazines • Saskatdon
 Hub Cigar & Newsstand • Edmonton, ALB

If you know of a store in your area
 that should carry Echoes Magazine
 which is not listed above, or if you
 are a store interested in carrying
 Echoes yourself, please call (508)
 428-2324 to let us know.

ECHOES MAGAZINE ONLINE SUBSCRIPTION FORM | SAMPLE ARTICLES | ISSUE ARCHIVES

VINTAGE SHOPS AND DEALERS SHOP THE HOME PAGES OF OVER 29 EXCEPTIONAL MID-CENTURY MODERN SHOPS,
NEW SHOPS ADDED WEEKLY

MODERN MAP SHOP FINDER USE THE MODERN MAP TO ACCESS A LIST OF ALL THE MID-CENTURY BUSINESSES WITHIN A
CHOSEN STATE'S BORDERS. OVER 700 U.S. LISTINGS; CANADA AND EUROPE LISTINGS COMING SOON.

ONLINE CLASSIFIEDS BUY & SELL FOR FREE ON THE INTERNET'S MOST HIGHLY TRAFFICKED CLASSIC MODERN CLASSIFIEDS

ONLINE CATALOG BROWSE THE "PAGES" OF THE DECO ECHOES CATALOG OF ITEMS REMINISCENT OF THE 1920S-1960S ERAS.
HERMAN MILLER FOR THE HOME | WPA & LEMPICKA SERIGRAPHS | NOTECARDS | GIFT ITEMS

MODERN BOOKSTORE SHOP AMONG THE "SHELVES" OF OUR COMPREHENSIVE ONLINE LIBRARY OF REFERENCE BOOKS ON 20TH
CENTURY STYLE AND DESIGN. NEW FEATURE TITLES AND SALE TITLE EVERY MONTH.

CALENDAR OF EVENTS MARK DOWN IMPORTANT SHOW, EXHIBITION, AND EVENT DATES FROM OUR 20TH C. EVENT CALENDAR,
WHICH ALSO INCLUDES THE HOME PAGES OF SEVERAL IMPORTANT MODERNISM SHOWS.

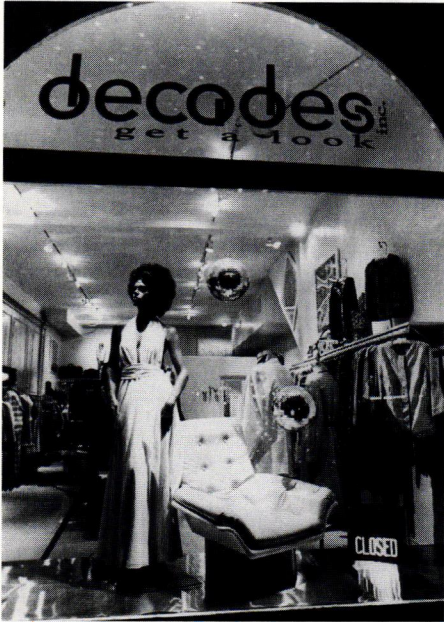
DECO ECHOES DINER COMPANY SELLING TRUE REPRODUCTION 1950S STYLE MODULAR STAINLESS STEEL DINERS.

FOR INFORMATION ON ADVERTISING YOUR BUSINESS ON THE DECO ECHOES SITE CALL 508/428-2324

**LOOKING FOR MODERN ON THE INTERNET?
LOOK NO FURTHER [HTTP://WWW.DECO-ECHOES.COM](http://www.deco-echoes.com)**



End Notes Bits of News, Happenings, Trends, and Interesting Information



"Decades" of Wearable, Modern Vintage Clothing

As a cabaret performer, Cameron Silver knows his way around vintage clothing. Frustrated at not being able to find the kind of apparel store he really liked, he decided to take matters into his own hands.

Decades, Inc., the newly-opened vintage couture boutique in Los Angeles, is the solution. Set in a 1926 Art Deco building with 14-foot ceilings, the boutique is a fascinating repository of rare designer fashions and accoutrements primarily from the 1960s and '70s. Reflecting such sartorial icons as the inimitable James Bond and Audrey Hepburn as *Breakfast at Tiffany's*'s irreplaceable Holly Golightly, Decades accesses the work of the finest designers from two fashionable decades.

Along with an extensive collection of men's '60s and '70s vintage, the boutique offers a varied collection of exclusive women's designs from the same period. In addition to a vast selection of Emilio Pucci, the most collectible designer of the period, Decades features the work of famed Los Angeles designers Galanos, Adrian and Rudi Gernreich, as well as Trigere, Saint Laurent, Halston, Missoni, and the creations of more than 40 other designers. The selections include everything from bras and girdles to men's ties and suits (\$300-500), dresses and rare evening wear (\$150-3,000), shoes, hats, sweaters, blazers, and jewelry.

Decades, Inc. is located at 8214 Melrose Avenue in Los Angeles, California. (213) 655-0223.

Studio Deco

Founded in 1989 as an art glass studio specializing in Art Deco and Frank Lloyd Wright architectural glass, Studio Deco incorporates the latest in computer technologies with the age-old craft of leaded glass. Proprietor Richard Parmelee believes that the stained glass medium was under-utilized during the years in which Art Deco evolved, therefore, he has made the focus of his studio's work the conversion of Art Deco designs to art glass. For further information call (216) 781-4044, or visit their web site at <http://www.studiodeco.com>.

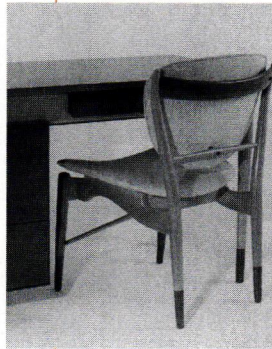
Eichler in the Kitchen

Sue Olsen, an Eichler homeowner for 24 years, didn't intend to go into the kitchen cabinet business, she just couldn't get any cabinet professionals to understand the integrity of her Eichler home's design. Out of this frustration came Olsen's own kitchen cabinet line, the focus of her new showroom which opened this past spring in Sunnyvale, California. For further information call (415) 324-8846.

Vintage Poster Dealers Association Established

With the growing recognition by the public of the vintage poster as an art form, and with a corresponding expansion of the marketplace, the International Vintage Poster Dealers Association, Inc. (IVPDA) has recently been incorporated. The 40 founding members are among the finest and most respected dealers in America and Europe. For further information call (212) 355-8391.

Juhl Remember This



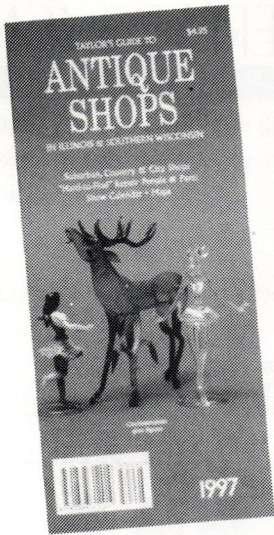
Noting the recent resurgence of interest in Danish modern furniture, and taking a cue from the successful Herman Miller for the Home reissues, Baker Furniture has reintroduced six pieces designed by Finn Juhl in the 1940s and '50s. Juhl's work, along with that of fellow Dane Hans Wegner, symbolized the new, subtly beautiful Scandinavian modern design which captured America's attention during the post-war era. For further information call (800) 59-BAKER.

Welcome Changes for MoMA Visitors

In order to better serve MoMA visitors, the museum has announced two initiatives: earlier public hours, and admission ticket sales via the Internet. In response to public demand, the museum will open at 10:30am daily, with the exception of Wednesday (when the museum is closed), and close at 6pm. MoMA will continue to remain open later on Friday evenings, with pay-what-you-wish extended by one hour, in effect from 4:30pm to 8:30pm. Thursday evening hours have been discontinued.

In addition, by logging on to the museum's web site at <http://www.moma.org>, or TicketWeb at <http://www.ticketweb.com>, tickets may be ordered and paid for with a credit card, avoiding long lines at the entrance to the museum. TicketWeb charges a fee of 5% of the ticket face value, plus a 50¢ transaction fee. Admission is \$9.50 for adults; \$6.50 for seniors and students.





- Over 700 shops
- Show Schedule
- Maps
- Service & Repair People
- 268 pages

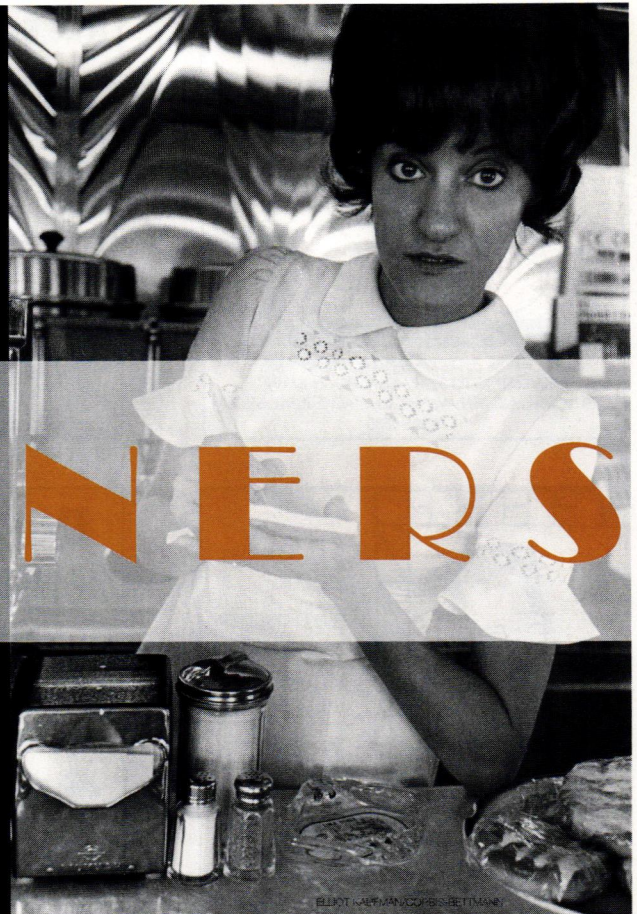
Chicagoland's Only Complete Guide to Antiques Shops

... where you'll find the kicky old stuff, antiques, elegancies and prime junque.

Taylor's Guide to Antique Shops In Illinois & Southern Wisconsin

To order send \$7.50 (US funds) to:
Moonlight Press • 202 N. Brighton Pl. Dept. E.
Arlington Heights, IL 60004
Phone 847-392-8438

DECO
ECHOES
DINER
COMPANY



1950s STYLE
REPRODUCTION
STAINLESS STEEL
DINERS

INFORMATION:
508 428-2324

FEVER

unique furniture & collectibles from the 20th century



35-40% off all
Herman Miller for the Home

**Authorized
Retailer For
Herman Miller
for the Home**

133A S. Gay Street
Knoxville, TN 37902
(423) 525-4771
(423) 637-3556 fax

VITRA DESIGN MUSEUM POSTER



A representative selection of objects from the collection of the Vitra Design Museum documents the international history of modern furniture design from 1830 to the present day. 224 color reproductions, 34" x 48". \$20 plus \$4 shipping. To order call (800) 695-5768, or write to: Deco Echoes, PO Box 2321, Mashpee, MA 02649.

STEVE STARR STUDIOS

ART DECO PHOTO FRAMES & FURNISHINGS
CELEBRATING ITS 30TH ANNIVERSARY IN 1997
2779 NORTH LINCOLN AVENUE, CHICAGO, ILLINOIS 60614
773-525-6530

The Estate Sale Warehouse
in No. San Diego

Always a warehouse full of the unusual

Specializing in 1930s-1960s Estates

MON - FRI 10-5
SAT & SUN 11-5

(619) 433-6549

1719 S. Coast Highway
Oceanside, CA 92054

"Look For Our Cow"

MODERN DESIGN
AT SOMERVILLE CENTER ANTIQUES

Central NJ's only Modern Design Studio
20th Century Furnishings & Collectibles
Deco to '50s to Modern

Just in -
A great selection of Heywood-Wakefield

13 Division St. Somerville, NJ
T 908 595-1294

Art Deco
Antiques
Gifts
Vintage Watches

DECO DOUG
DOUG RAMSEY
106th West Fourth Royal Oak, MI 48067
(810) 547-3330

Durwyn Smedley
20th Century
Antiques and Artifacts
A&C . Deco . Modern
Art Pottery . Dinnerware

431 Massachusetts Av
Indianapolis IN 46204
smedley@iquest.net
www.smedley.com/smedley
317 822-0102

GO MODERN

VINTAGE
HOME & OFFICE
1930s-1960s
furnishings

herman miller • knoll
chrome • aluminum • steel

THURS-FRI 1-6 • SAT-SUN 12-5 • MON-WED by APPT
2360 W 11 ST CLEVELAND OH 44113 • 216.241.5485

<http://www.deco-echoes.com>

Chicago's Antique Department Store!
An ever-changing selection of the very best with 50 Top Dealers...
Mission, Art Deco to '50s.

WRIGLEYVILLE ANTIQUE MALL
3336 N. Clark St., Chicago
3 blocks south of Wrigley Field
Open Daily 11-6:30; Sun. 12-6
773-868-0285 or
<http://www.ANTKonLINE.com>

E. S. C. A. P. A. D. E.
Eastern States China, American Pottery and Dinnerware Exhibition

Quality dealers from 7 states selling collectible, American-made Pottery, China and Dinnerware of the 20th Century

October 7-8, 1997

St. Lawrence Parish Center — Laurence Harbor, NJ
Show Hours: Fri. 6 - 10, Sat. 10 - 3:30

For Information or Directions, Call — (732) 738-5677

Threshold Antiques
Turn of the Century thru the Thirties

■ Selling thru: ■

Arrow St. Antiques Harvard Sq. 10 Arrow St. Cambridge, MA	Toad Hollow Antiques Beacon Hill 121 Charles St. Boston, MA
Open Daily 617-497-0390	Open Daily 617-367-8358

ACQUIRING BY
PIECE OR
COLLECTION

**RUBA
ROMBIC
CATALONIAN**

Barbara Norman
PO Box 251382
W. Bloomfield, MI 48325
(810) 855-7766

CATALOG REPRINTS FOR SALE

1930-31 Frankart Catalogue
82pp \$28.00

1950 Ashcraft by Heywood Wakefield
48pp \$15.00

1937 Revere Chrome Catalogue
w/ designer attribution
60pp \$15.00

1937-1940s Kensington Furniture and Aluminum
\$15.00

1937 Royalchrome Distinctive Furniture
47pp \$15

plus postage

Call for more information 1-888-4penny4

Echoes Back Issues

available to order

VOLUME 1, NO. 3

Machine Age Vision (eyewear); Fashion

Flashbacks; Lustron Homes; Caddy Couches

VOLUME 1, NO. 4

Movers and Shakers (cocktail shakers); Moxie;

Fastener Fixation (buttons); Draping: Retro

Art; Radio Days (Miami Art Deco Weekend

theme)

VOLUME 2, NO. 1

Eva Zeisel; An Interview With Jane and Michael

Stern; Whither, Wherefore, Art Deco; The Art

of The Art Deco Book; Esprit Moves Forward

By Looking Back to the 1940s

VOLUME 3, NO. 1

Miriam Haskell; The West Coast Report; Sum-

mer in Miami's South Beach; Heywood-

Wakefield from the South Beach Furniture

Company; Keith Murray; Transistor Radios;

Vintage Compacts

VOLUME 3, NO. 3

All That Glitter's (rhinestone jewelry); Gladding,

McBean Pottery; Cruising Postwar Los An-

geles; Vintage Viewpoint (fashion); Clarice

Cliff; World War II Posters

VOLUME 4, NO. 2

Greenbelt Deco Community; American Mod-

ernist Textiles; Collectible Skirts; Jens Risom

Interview; Modern Interiors; Post-war Venini;

Chase Chrome

VOLUME 4, NO. 3

Puerto Rican Deco; Werkstätten Hagenauer;

Gilbert Rohde; 1960's & '70s Plastics; Mod-

ern Interiors; Piet Mondrian

SPRING 1996

An Introduction to Aluminum; Radio Lamps;

Thomas Canada Molesworth; 1940's Ties;

Russel Wright's Dragon Rock Retreat; Royal

Copenhagen; Modern Interior; Identifying

Clarice Cliff

FALL 1996

Frederick Kiesler: Modernist Visionary; Red

Wing Art Pottery; Film Posters of the Russian

Avant-Garde; Eileen Gray: Designer For All

Senses; American Abstract Art of the 1930s

and 1940s; Canadian Interior

WINTER 1996

Saxbo Pottery; Working With Mies van der

Rohe; Vladimir Kagan profile; The Boomerang

House interior; 20th Century Craft: A Critical

Perspective; Georg Jensen; Pope-Leighey

House Restoration; Glass designer Kaj Franck

SPRING 1997

American Studio Jewelry; Nelson Wall Clocks;

Edward Wormley; Eyre de Lanux and Evelyn

Wyld; Bakelite Collectors; Chambers Ranges;

Ercole Barovier; Modern Quarters

SUMMER 1997

Finn Juhl Scandinavian Design; French Fifties

Furniture Designers; Coppola e Toppo

Costume Jewelry; Charles Haertling's Organic

Archi-tecture; Studio Glass Artist Dominick

Labino; Kress Stores; Cartier 1900-1930;

New York City Flea Markets; Chris-Craft Boats

Back issues are \$6 ea.
within the U.S., Canada \$7
ea., Foreign \$14 - airmail.

To order write: Deco
Echoes, PO Box 2321,
Mashpee, Mass 02649

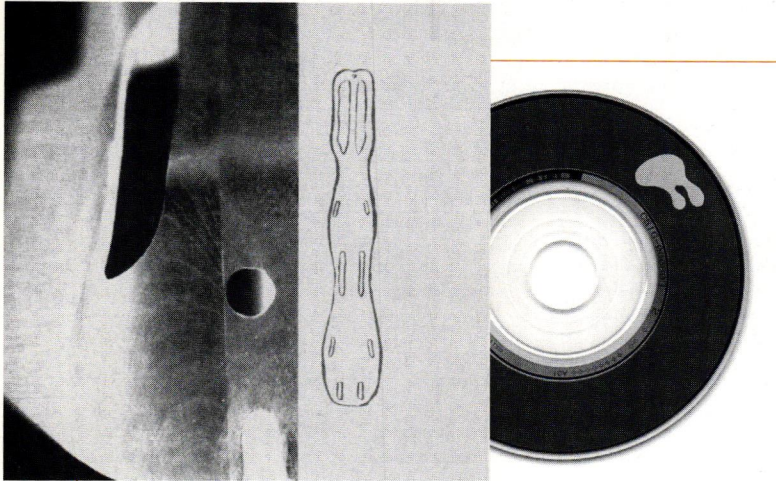
Or call:

508.428.2324

Advertiser Index

	Page		Page
Arizona		Saturday Sweets	83
Vintage Male Physique	61	Skinner Auctioneers	13
Do Wah Diddy	72	Tamara de Lempicka	95
Arkansas		Threshold Antiques	102
The Baag Lady	70	Vitra Design Museum Poster	101
California		WPA Posters	63
Advanced Interiors	56	Michigan	
Another Time	92	Bauhaus On Barton	82
Art Deco Decor	91	Bort	13
Boomerang For Modern	84	Deco Doug	102
Centrium	94	Full Circle Antiques	72
Decodence	71	Modern Age	61
Deco-'50s Show	66	Ruba Rombic	102
Denny Burt	90	Springdale	84
Estate Sale Warehouse	102	Triola's	97
Jet Age	71, 73	Missouri	
LA Modern Auctions	1	Century Design	59
Melina Made Fabrics	25	New Hampshire	
Meow	98	Deco Deco	98
Michael Lawlor	84	New York	
Modernica	Inside Back Cover	A+J 20th Century	96
Modern i Gallery	94	Art & Industrial Design	Inside Front Cover
Modern Postcards	92	Caldwell Gallery	69
Modern Times Show	73	City Barn Antiques	27
Penny Lane	70, 102	Deco Deluxe	95
Piccolo Pete	56	Frank Rogin	4
Rediscovered Paper	62	Gansevoort Gallery	65
Retrospect	56	Italian Glass	4
Skank World	81	J.I. Interiors	84
Sonrisa	85	Kim Hostler	93
Space Invaders	97	Lin-Weinberg Gallery	32
Vintage Fashion Expo	96	Phillips Auctioneers	Back Cover
Woody's Early Miscellaneous	86	Triple Pier Expo	97
Colorado		Uplift Lighting	83
20th Century Vintage Telephones	21	Zero to Sixties	90
Florida		New Jersey	
Art Deco Weekend	94	E.S.C.A.P.A.D.E.	102
Art Moderne	92	Howard Lockwood	80
Belvoir	96	Odelas Antiques	9
Boomerang Modern	74	Somerville Antiques	102
Galere	74	Vintage Cocktail Shakers	62
Heywood-Wakefield Co.	17	Ohio	
John Prinster	74	20th Century Review Show	69
Urbana	80	Go Modern	102
Valerio Antiques	3	Ken Lesko	27
Wire Works	29	Suite Loraine	63
WottaOttoman	94	The Modernist	91
Illinois		Oklahoma	
Modernism Gallery	32	Deco to Disco	92
Modern Times	59	Pennsylvania	
Moonlight Press	101	Ballyhoo	63
Poster Plus	59	Cheryl Goyda	62
Really Heavy Antiques	97	Mode Moderne	61
Sotheby's	9	Moderne	21
Steve Starr	102	Pamela Simon Vintage Textiles	17
Winnetka Modernism Show	81	P.S. Home Furnishings	98
Wrigleyville Antiques	102	Tennessee	
Indiana		Fever	101
Durwyn-Smedley Antiques	102	Katy K's Ranch Dressing	80
Iowa		Retrospect	96
A-Okay Antiques	98	Texas	
Christine's	96	Aqua	86
Futur7	29	Citi Modern	59
Louisiana		Collage	83
Archaic Smile	29	Deco-dence	74
Massachusetts		Virginia	
American Decorative Arts	85	Daniel Donnelly	25
Deco Echoes Diner Co.	101	Modernisms Show	93
Machine Age	67	Washington	
Modern Arts	83	Chartreuse International	82
Remembrances of Things Past	80	Wisconsin	
		Atomic Interiors	63

End Notes 2 Bits of News, Happenings, Trends, and Interesting Information



Splint [the soul of wood]

New Plastic Music has recently released an intriguing new 3" CD from Steve Roden / In Be Tween Noise. Every sound on this wonderfully strange recording was generated by rubbing, bowing, plucking, scratching, etc. a 1943 molded plywood leg splint designed by Charles Eames and manufactured by the Evans Products Company. Some of the sounds were recorded directly, some were manipulated and processed electronically. The resulting three-part composition has a meditative, minimalist sound that is unexpectedly pleasing.

Steve Roden is a visual artist who has been working with sound for over 10 years. As In Be Tween Noise, Roden has released two critically acclaimed albums. The first, *so delicate and strangely made*, was hailed as a masterpiece by the magazine *Subteranean*. The second disc, *humming endlessly in the hush*, was called "some of the most interesting experimental sounds around" by the UK magazine *The Wire*.

Splint forms a continuous line with some of Roden's other activities, including sculptural objects that re-configure modern furniture designs, paintings using graphic design elements and type as their primary visual subjects, and sound works dealing with specific architectural locations.

For further information contact New Plastic Music at Box 36B16, Los Angeles, CA 90036-1154. (213) 933-3158.

Once in a Lifetime Raffle

The Vintage Fashion and Costume Jewelry Club will be holding a once in a lifetime raffle at their annual convention in Warwick, Rhode Island, October 16-19, 1997. This special raffle will feature jewelry donated from private collections including works by Eisenberg, Joan Castle Joseff, Les Bernard, de Lillo and Clark, Miriam Haskell, Hobe, Ian St. Gielar, Kremetz, Georg Jensen, Kenneth Jay Lane, Robert Sorrell, Larry Vrba, and a piece from the Crider Collection donated by McMillan Auctions.

The raffle tickets are \$10 each or 3 for \$25. You don't have to be present to win one of these incredible pieces of jewelry - the raffle tickets are available by mail until October 1, 1997. After this date, tickets can only be purchased at the convention. To purchase tickets, send a check or money order to Michelle Iaci, 14714 53 Avenue West #106, Edmonds, WA 98026. To view the jewelry, visit the VF&CJ Raffle website at <http://gator.net/~designs/raffle/>.

15th Annual Art Deco Ball

Each Fall season, for over a decade now, the Art Deco Society of Washington has hosted the best party in town. A celebration of the Deco era in high style with period music, dancing, surroundings, and guests in epoch attire. This year's event will take place at the Omni Shoreham Hotel, The Ambassador Ballroom, on Saturday, November 1 from 9pm to 1am. Music for the evening will be provided by Doc Scantlin and His Imperial Palms Orchestra. For ticket information call (202) 298-1100.



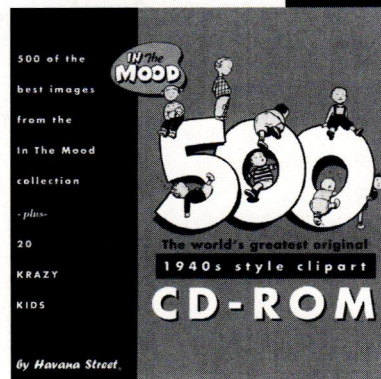
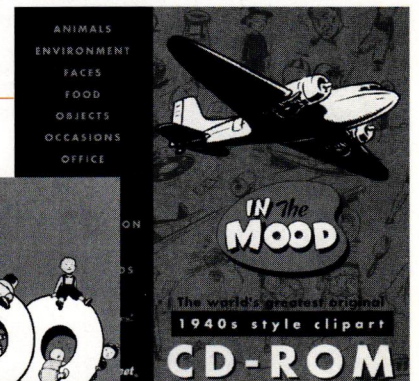
Lecturing on American Streamline Modernism

Luis A. Henriquez, President and CEO of Design America, has just launched a series of educational lectures on American Streamline Modernism. An expert on the golden age of American design, Luis has been invited to present his ASID-approved course throughout the United States. For further information call (800) 448-3703.

In The Mood

Billed as "the world's greatest original 1940s style clipart," *In The Mood* images were created by illustrators A.J. Garces and Emery Wang. To capture the hand-drawn style of print ads from the Forties, *In The Mood* images have been carefully digitized from A.J.'s original brush and ink illustrations with as little computer manipulation as possible. The result is a collection of images that really do look like they were done in the Forties, with brush strokes and texture faithfully preserved.

Clipart volumes currently available are the *In The Mood CD-ROM* (includes all 10 volumes) \$229, and the *In The Mood 500 CD* (500 of the best images from the complete *In The Mood CD-ROM*) \$79. The CDs are both PC and MAC compatible. To order call (800) 460-7624, or visit their web site at <http://www.havanastreet.com>.



esu

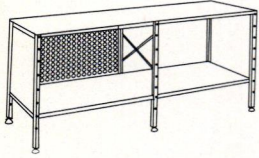
Now you can custom order exact replicas of the shelf unit designed by Charles and Ray Eames. Most orders can be completed in 10-30 days.

Call or write for our latest catalog & custom order form.

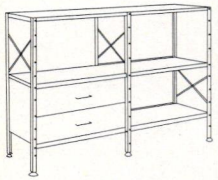
All prices FOB Los Angeles. Prices listed are base prices.

Doors, drawers, and panels are available at an extra charge.

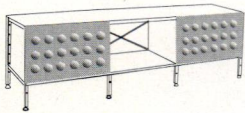
MODERNICA



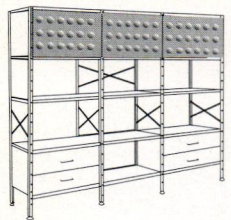
\$525



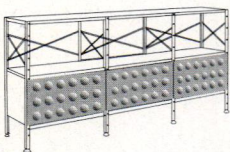
\$725



\$675



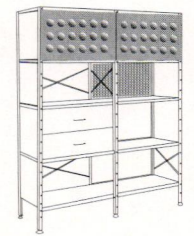
\$1,595



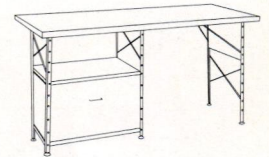
\$950



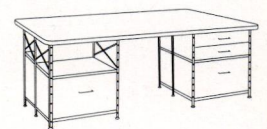
\$950
as shown



\$1,239



\$945



\$2,225
as shown

**MODERNICA
LOS ANGELES**
7366 Beverly Blvd.
(213) 933 - 0383

MODERNICA NEW YORK
57 Greene St.
(212) 219 - 1303

MODERNICA TOKYO
03 (3792)1954
1-1-3 Takaban Meguru-ku

MODERNICA FUKUOKA
092-712-1950

MODERNICA SAPPORO
011-622-1960

MODERNICA NAGOYA
052-243-1950

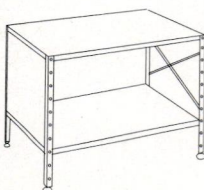
LONDON
at Century Design
0171 487-5100

VIRGINIA
at Daniel Donnelly
(703) 549-4672

Call our Herman Miller
hotline for the best prices

herman miller
for the home

(213) 683 - 1963
M - F



\$360



\$535



\$730
as shown

<http://users.aol.com/modernica1>

Phillips - Worldwide 20th Century Decorative Arts



20th Century Decorative Arts

Date: Thursday, December 11, 1997

Inquiries: Usha Subramaniam

Catalog orders: (212) 570 4830

Phillips Fine Art Auctioneers

406 East 79th Street, New York, NY 10021

T (212) 570 4830 F (212) 570 2207

Laminated birch and lacquered *Long Chair*, Marcel Breuer for Isokon, 1936
est. \$10,000-15,000

Fine Art Nouveau, Art Deco & Decorative Arts

Date: Tuesday, November 18, 1997

Inquiries: Keith Baker

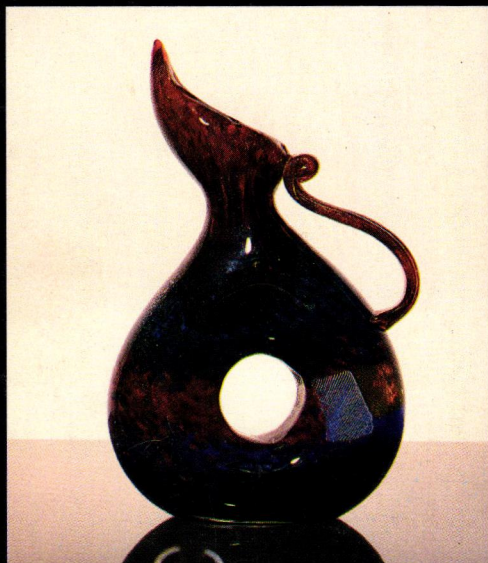
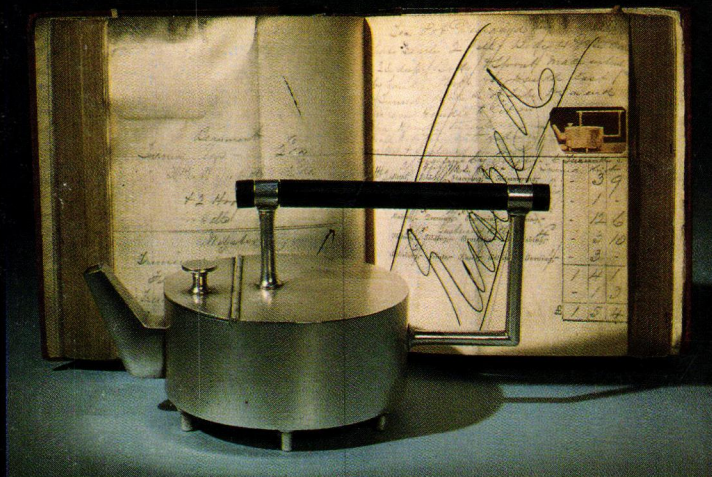
Catalog orders: (0171) 629 6602

Phillips Fine Art Auctioneers

101 New Bond Street, London W1Y 0AS

T (0171) 629-6602 F (0171) 629 8876

Christopher Dresser Teapot and Dixon & Sons costing book for 1879



20th Century Art and Design

Date: Monday, October 27, 1997

Location: Roslyn Oxley9 Gallery, Sydney, Australia

Inquiries: Andrew Shapiro at (02) 9326 1588

Catalog orders: \$A30 airmail

Phillips Fine Art Auctioneers Pty. Ltd.

158 Queen Street Woollahra, N.S.W. 2025

T (02) 9326 1588 F (02) 9326 1305

A Venini *Eldorado* Glass Ewer, designed by Dino Martens, 1954, est. \$US10,000-15,000



Founded in 1796