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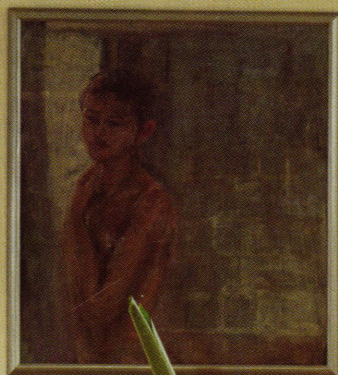
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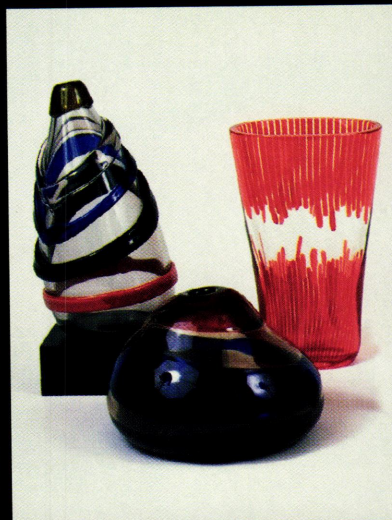
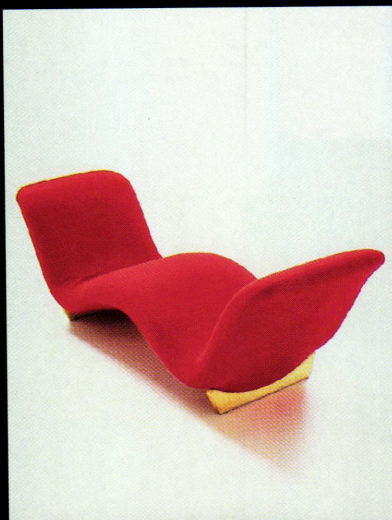


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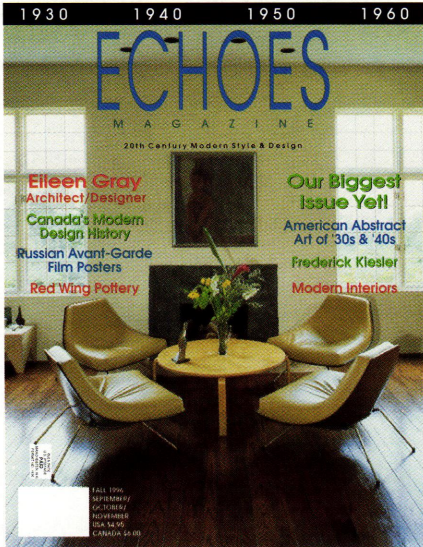
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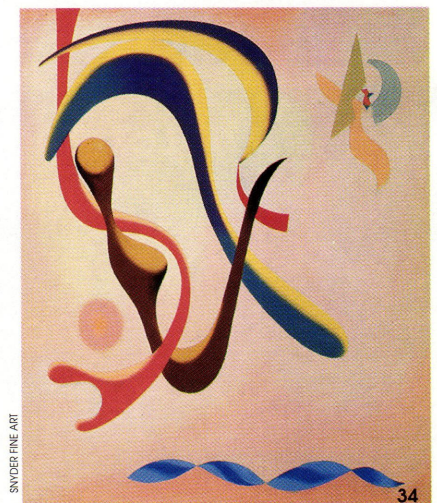
PETER PERCE © COLLECTION OF SUSAN PACK

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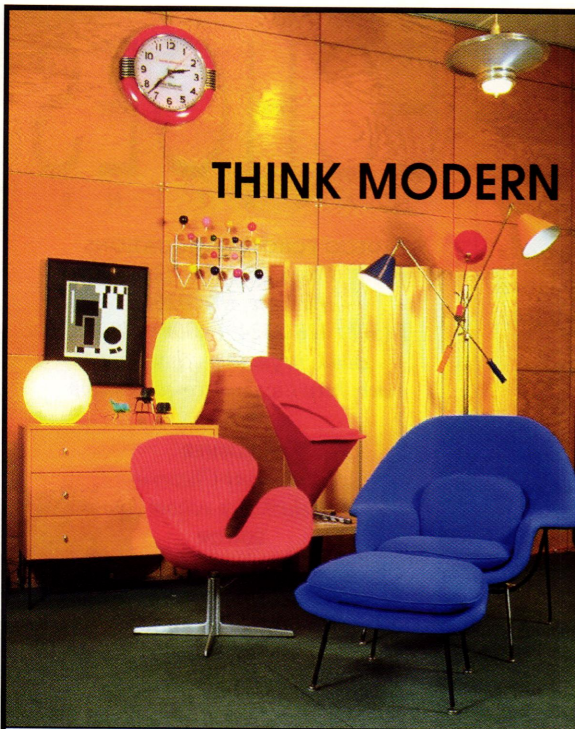
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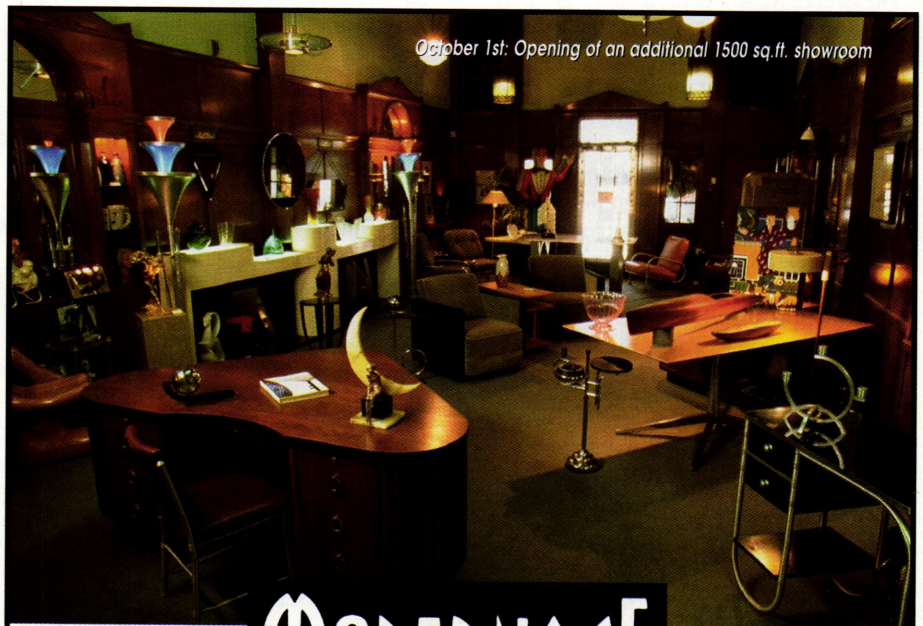
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LETTERS FROM READERS

Don't Forget A New Yorker

"Thanks for another great issue, and thanks for including *Designed & Signed by Georges Briard, Sascha Brastoff, Marc Bellaire, Higgins...* in your Bookstore. *Echoes* readers are probably familiar with these names and the many fabulous fifties images they popularized - as well as the 'designer label.' What they might not know is that Georges Briard is alive and well in Manhattan.

Don't forget another New Yorker, George Sakier. Besides being a pioneer industrial designer known for his Art Deco bath fixtures, including those for the Waldorf Astoria, Sakier was one of the great Deco glass designers. His work for Fostoria will delight anyone interested in modern, and the book is called *Fostoria Designer George Sakier.*"

Leslie Piña
Pepper Pike, OH

- Editor's note: We are offering the *Fostoria* book Leslie mentions in her letter in our current Bookstore on page 51.

Bauhaus Compliments

"The *Echoes Report* is fabulous - We love it! The continued improvements in layout, photography and articles really show and have established the magazine as a sophisticated, yet non-stuffy, fun to read publication.

A comment on one of your advertisers is necessary. Bauhaus On Barton, in New Buffalo, Michigan, is a true delight and must-visit destination. On two occasions we have stayed at this B&B to enjoy the house and locale. However, we will return again to enjoy the owners' hospitality and attention to detail that really makes the 'Bauhaus' so special."
Holli Mallak & Greg Wurgler
N. Canton, OH

Majestic Mystery Solved

(In our Summer '96 issue, a reader inquired as to whether anyone had any information on the Art Deco-styled Majestic Apartment building in Washington, D.C. Jim Sweeney, author of the Greenbelt article printed in our Fall '95 issue, replied.)

"Thank you for your kind letter to *Echoes* regarding my Greenbelt article. I'm glad you enjoyed visiting Greenbelt.

I have some information on the Majestic Apartments on 16th Street in Washington. This information comes from the book *Washington Deco: Art Deco in the Nation's Capital* by Hans Wirz and Richard

Striner (Smithsonian Institution Press, 1984, ISBN 0-87474-970-0).

Washington isn't one of the first cities most people associate with Deco architecture, but it has many excellent Deco buildings. *Washington Deco* is the only book on Deco in D.C., I recommend it (I should note I helped with research on the Deco neighborhoods I grew up in).

The book is supposedly out of print, however, copies pop up from time to time. I recently saw it in the architecture section of the Barnes & Noble on M Street in D.C. Their number is (202) 965-9880.

Here's the data: The Majestic was built by the Cafritz Construction Co., which built many apartments in D.C. It was designed by Alvin Aubinoe and Harry L. Edwards and finished in 1937. Striner and Wirz say the entryway is pretty standard for Cafritz's Deco apartments. They note that the entrance was probably prefabricated, 'since identical entrances appear on New York apartment buildings along the Bronx's Grand Concourse.' The New York influence is also evident in the towers of bay windows, similar to the Rockefeller Apartments, and even the name, since Irwin Chanin designed a 'Majestic Apartments.'

The same team did the High Towers lower down on 16th Street. The book calls these 'two of the very finest Art Deco apartment houses in Washington.' Aubinoe, a Washington native, designed many Deco apartments and became a prominent builder. Edwards had a similar career, and before his collaborations with Aubinoe, helped design the spectacular Kennedy-Zarren Apartments next to the National Zoo on Connecticut Avenue."

Jim Sweeney
Alexandria, VA

Address Correction

In the Summer issue of *Echoes*, the address printed for the Phoenix & Consolidated Collector's Club was incorrect. The correct address is: Phoenix & Consolidated Collector's Club, c/o Scott Montroy, PO Box 182082, Arlington, TX 76096. Tel (817) 467-0537.

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

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PUBLISHER

Wm. Scott Cheverie
publisher@deco-echoes.com

EDITOR

Suzanne Cheverie
smc.edit@deco-echoes.com

PROMOTION MANAGER

Monica Schnee
ms.promo@deco-echoes.com

U.K. AND EUROPEAN REPRESENTATIVE

Laurence Lattimore
5-7 Battis Way
Romford, Essex, London RM1-1TU
T (0170) 873-8095
laurie@art-deco.demon.co.uk

CONTRIBUTORS

Christopher Long
Alan Stein
Steven Cabella
Cora Golden
Howard J. Lockwood
Ray Reiss
Susan Pack
David Shearer
Denise M. Budd
Bryn Youds

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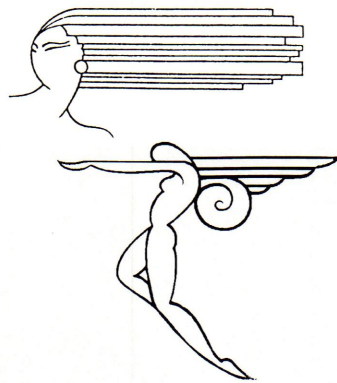
what's hot

NEW & NOTEWORTHY



machine age chaise Utilizing anodized-aluminum, Warren McArthur developed a system of seamless construction with his furniture: interchangeable parts of the tube were connected by machined rings; skeletal metal reinforcing rods were concealed, running through the core of the furniture, giving each piece its structural integrity. McArthur's unique vision was the inspiration for the Machine Age chaise lounge shown above. This streamlined chaise, measuring 43"H x 30"W x 60"L, is available for \$5,500 from Deco Echoes (800) 695-5768.

what's hot



Stamps With Style

Renowned Art Deco artist Stephan has created these stunning Deco motifs especially for use on these rubber stamps! Use the graceful designs to adorn your letters and much more with Deco style! The *Gazelle* stamp (far left) measures 2.5" w x 2.5" h, and retails for \$8. The *Deco Muse Face* (near left top)

measures 1.75" w x .75" h, and retails for \$5.75. The *Seraph* (near left bottom) measures 2" w x 1.75" h, and retails for \$5.75. Add \$3.00 for shipping charges per order. Allow 2-4 weeks for delivery. All three stamps are available from Deco Echoes (800) 695-5768, or (508) 428-2324.

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Only 500 folding screens (FSW) and 500 chairs (LCW) will be produced, utilizing the final reserve of rosewood veneer in the Herman Miller inventory. Each piece in the 1996 limited edition is identified by a numbered medallion with

the Eames' signature.

The veneer used for the 50th anniversary editions had been purchased prior to the company's decision in 1989 to cease production in rosewood, and was nearing the end of its "shelf life." The decision was made to use it in a meaningful way on the historically significant Eames furniture designs and to contribute a portion of each sale towards the environment. For further information regarding the limited edition pieces, call Herman Miller at (800) 646-4400.

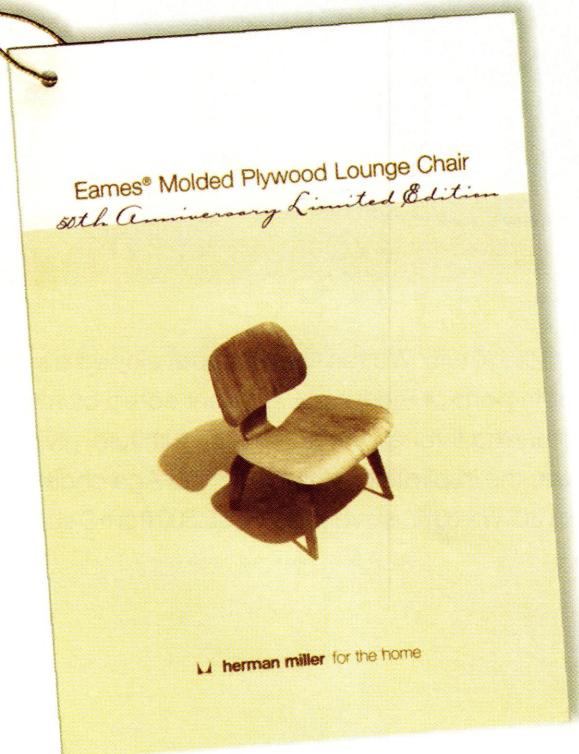


Eames "La Chaise"

In 1948 the Museum of Modern Art sponsored the *International Competition for Low-Cost Furniture Design* to try to solve the post-war need for low-cost furnishings. Six teams were awarded grants of \$5,000 each - the Eames Office, coupled with a group of engineers from UCLA, was one of those teams. Among their submissions to the competition was "La Chaise," a large flowing form constructed of a stressed-skin shell and hard foam core. Although several other of the Eames

entries were picked up for production by Herman Miller, the chaise never made it past the prototype stage - until six years ago.

In 1990 Vitra Seating Inc. began production of "La Chaise," making it available for consumer purchase for the first time ever. Today the chaise is constructed of white fiberglass shells which are cemented together, and supported by chrome-plated steel rods on a natural oak base. Vitra Seating, Inc. (718) 472-1820.



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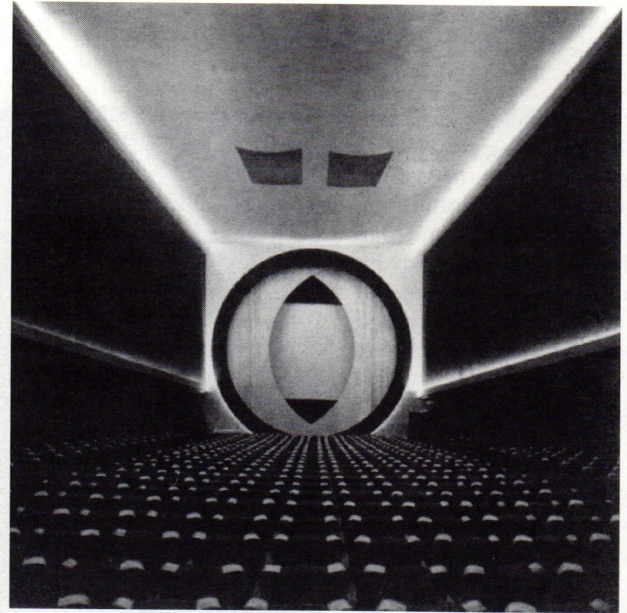
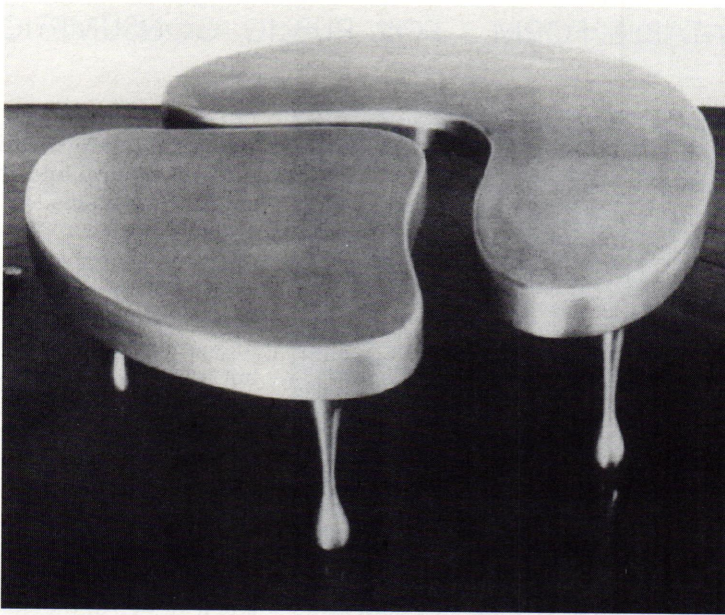
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Frederick Kiesler: Modernist Visionary

Text by Christopher Long Photographs courtesy Christopher Long

FREDERICK KIESLER IS NOT a name generally known to collectors and dealers of twentieth-century design. Most of his works were produced in very small numbers and only rarely appear on the market. In fact, many of Kiesler's ideas remained on paper, and few of the interiors and architectural designs he was able to realize are still intact. Nevertheless, Kiesler played a decisive part in forging the look and ideology of the modernist aesthetic of the mid-century.

Kiesler was born in 1890 in Czernowitz (now Chernovtsy, Ukraine), on what was then the far eastern edge of the Habsburg empire.¹ After his mother's early death, his father moved the family to Vienna, where Kiesler entered the Royal Institute of Technology as an architecture student in 1908. The following year, however, Kiesler abandoned his architectural studies to enroll in the prestigious Academy of Fine Arts. He studied both painting and engraving, winning several student prizes, but left in 1913 before earning a diploma. Kiesler's activities and whereabouts during the next several years are cloaked in mystery. He claimed to have served in the press section of the Austrian army during the First World War, but the only confirmed record of his activities between 1914 and 1918 was his participation in an exhibition of war-related art in Vienna in 1917.²

After the war, Kiesler began to establish a reputation as a theater designer. In 1923 he was asked to design a stage set for the Berlin premiere of Karel Capek's experi-

mental play *R.U.R.* Kiesler responded with an innovative "electromechanical" set, which featured moving parts, a screen onto which film images were projected, and a tanagra device (a system using mirrors to reflect backstage action onto a screen). The design won wide acclaim and thrust Kiesler to the forefront of international avant-garde. Emboldened by his success, Kiesler began work the following year on the "International Exhibition of New Theater Techniques" held in Vienna as part of the city's larger Theater and Music Festival. The centerpiece of Kiesler's contributions for the exhibition was his revolutionary "Space Stage," an elevated, spiraling theater-in-the-round. One play was actually performed on the stage and a second one rehearsed, but it never opened because Kiesler became embroiled in a plagiarism suit brought by another Viennese theater designer, who claimed that Kiesler had stolen his idea for a circular stage.³

Kiesler nevertheless was invited by Joseph Hoffmann to organize a theater display for the Austrian pavilion at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris. He prepared a series of novel stage models, costume designs, and theater plans, all of which were integrated into a large De Stijl and Constructivist-inspired environment that Kiesler called the "City in Space." Among those stirred by the imaginative walk-through display was Jane Heap, the editor of *The Little Review*, who persuaded

Kiesler to recreate the exhibition in New York. He and his wife Steffi arrived in the United States in January 1926 accompanied by more than 40 crates containing his Paris exhibition. The "International Theatre Exposition," which opened at the end of February, included not only the "City in Space" but also a model of Kiesler's egg-shaped "Endless Theater," based on his vision of a new biomorphic architecture, an idea to which Kiesler would return repeatedly during the course of his life.⁴

For the next decade and a half, Kiesler devoted himself primarily to architecture and design. In the wake of the "International Theatre Exposition" he was asked by Symon Gould, founder of the Little Film Theater movement, to design a movie palace on West 8th Street. When it opened on February 1, 1929, the new ultra-modern Film Guild Cinema was a sensation. Kiesler not only abolished the traditional proscenium, but also transformed the usual rectangular screen with a futuristic eye-shaped projection wall. The theater was hailed as a breakthrough in modern design, but Kiesler had trouble making ends meet and was forced to supplement his income by designing store windows for Saks Fifth ► 10

ABOVE LEFT: Kiesler's Aluminum Nesting tables, c. 1935-1936 are the embodiment of his fascination with biomorphic form. **ABOVE RIGHT:** Kiesler's ultra-modern Film Guild Cinema, located on West 8th Street in New York, was hailed as a breakthrough in modern design when it opened in 1929.

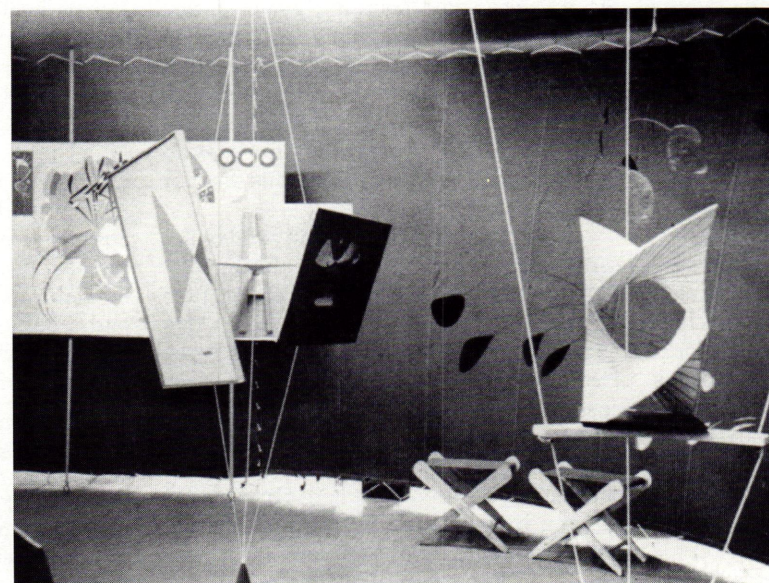
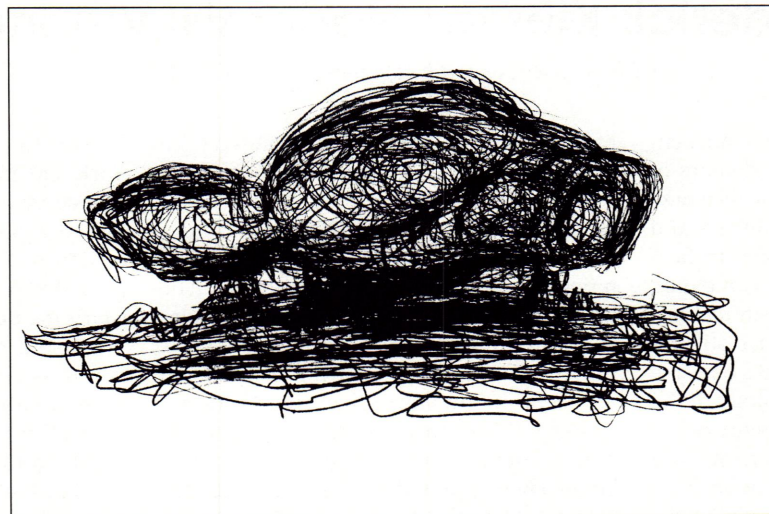
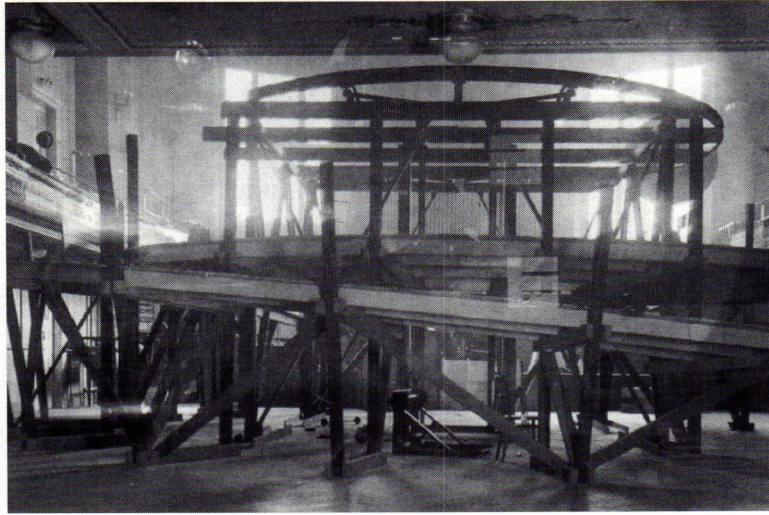
DESPITE HIS RELATIVELY SMALL OUTPUT, KIESLER HAD A SIGNIFICANT IMPACT ON THE COURSE OF MODERNISM. MANY OF HIS IDEAS WERE TAKEN UP BY OTHERS AND RECAST - OFTEN IN A MORE PALATABLE FORM - FOR PUBLIC CONSUMPTION.

(continued from page 9) Avenue. Rejecting traditional display schemes, he created stark, dramatic windows, with pieces often mounted in isolation or set insistently off to one side. He spelled out his ideas in a book entitled *Contemporary Art Applied to the Store and Its Display*, which was published by Brentano's in 1930.⁵

Despite its rather narrow subject matter, the book, which summed up recent developments in European art and architecture, had a wide influence on the nascent American modern design movement, helping to spread the tenants of modernism and combat the reigning conservative artistic taste.

During this time, Kiesler also undertook a variety of other projects, including a modular house for Sears, Roebuck and Co., a theater project in Woodstock, New York, as well as several houses for friends and acquaintances, but with the onset of the Depression most of these commissions melted away. Kiesler did manage to realize a small number of hand-crafted furniture and lighting designs, but was unable to evoke any interest on the part of manufacturers.

In 1933, however, Kiesler received the break he had been waiting for: the Modernage Furniture Company in New York offered to finance a full-scale model of the "Space House," Kiesler's organic, streamlined house of the future. In addition to making use of a variety of new techniques and materials, such as indirect lighting, aluminum fixtures, and rubberized flooring, the mock-up, which was built inside the company showroom, was also intended to display Kiesler's notion of "correalism" - in his words,



"an investigation into the laws of the inter-relationships of natural and man-made organisms."⁶ The house's open, flowing spaces and simplified decor pointed firmly in the direction of the modern architecture of the 1950s and 1960s, but much like Buckminster Fuller's visionary designs of the same time, it was far in advance of prevailing views, and failed to interest potential buyers.

After 1934, Kiesler worked as the director of scenic design at the Julliard School of Music, a post he held until 1957. However, he continued to devote much of his time to promoting his design theories, publishing articles in assorted architecture and art journals, and lecturing at universities and conferences around the country. He also organized an experimental laboratory at Columbia University, testing new materials and techniques, which he applied to various designs, including a remarkable two-part nesting table in cast aluminum that anticipated the kidney-shaped and biomorphic forms of the 1940s and 1950s.

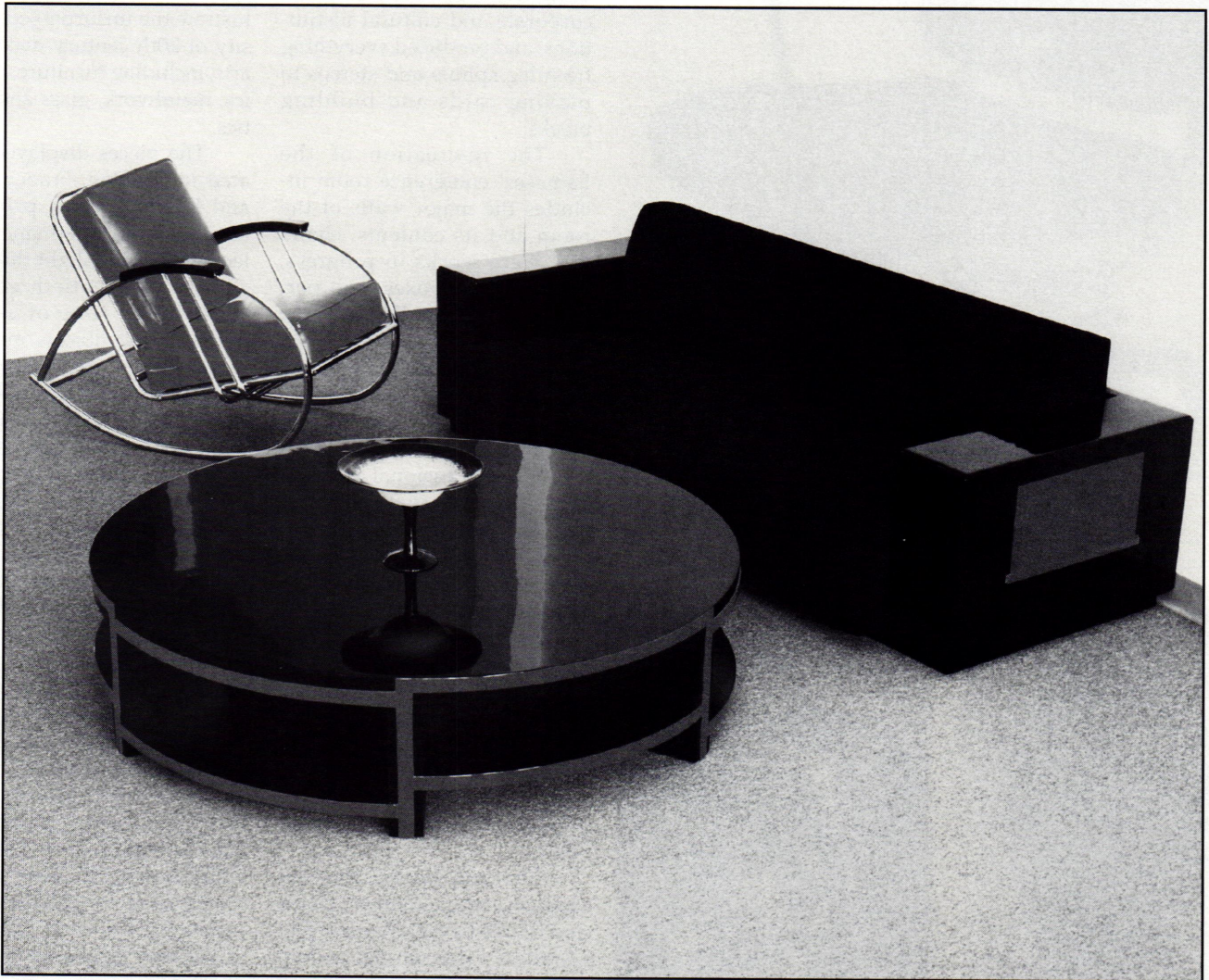
During the 1940s, Kiesler's Greenwich Village apartment became a gathering place for émigré artists and intellectuals fleeing the war in Europe, among them Marcel Duchamp, Ferdinand Léger, Piet Mondrian, and Ludwig Mies van der Rohe. Despite the ▶ 66

TOP: Kiesler's Space Stage at the International Exhibition of New Theater Techniques held in Vienna in 1924. CENTER: An early sketch of the Endless House, c.1958. BOTTOM: In 1942 Kiesler designed the interiors for Peggy Guggenheim's Art of This Century Gallery, which featured the work of the Surrealists.

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exhibitions

CURRENT MUSEUM SHOWS & EVENTS



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NATIONAL GALLERY OF ART

ABOVE TOP: A prototype of Charles and Ray Eames Executive Desk Chair, c.1962, part of the exhibition "Humane Technology: The Eames Studio and Beyond" at the SFMOMA. ABOVE: A vase by Edvin Öhrström for the Orrefors Glasshouse, c.1938, part of the exhibition "The Brilliance of Swedish Glass" at The Bard Graduate Center. ABOVE RIGHT: Pablo Picasso's *Harlequin Musician*, c.1924, part of the exhibition "Picasso, Braque, Léger and the Cubist Spirit 1919-1939" at the Portland Museum of Art

Humane Technology: The Eames Studio and Beyond is on view at the San Francisco Museum of Modern Art through early 1997. The central focus of the exhibition is the re-installation of the conference room of Charles and Ray Eames from the Museum's permanent collection. Also included are works by designers who shared and extended the Eameses' vision.

Charles and Ray Eames embodied the belief that we can

use design to build a better world. Known for evocative compositions using simple, mass-produced materials, they created some of the most popular furniture of the post-war era, designed exhibitions for both corporate and cultural institutions, and produced everything from leg splints and stereos to playing cards and building blocks.

The re-creation of the Eameses' conference room includes the major walls of the room and its contents, chairs that were works in progress, posters, cigar boxes, and personal mementos collected by the Eameses. The conference room also served as a screening room, and on this screen, the Museum is presenting a selection of some of Eames' greatest films.

The professional partnership and marriage of Charles and Ray Eames was prolific from the mid-1940s to 1977, when Charles Eames died. Following Charles's death, Ray retired from her professional life. Ray Eames preserved their studio exactly as it was until her death in 1988. With the generous support of Lucia Eames Demetrios and Aristides Demetrios, SFMOMA acquired all the contents of the designers' work space.

The exhibition also includes a storage element, chairs and a table by Jean Prouvé, presenting a more sensual and reduced appearance in comparison with the Eameses' work, and recent works by David Kawecki, Sigmar Willnauer, and the Interim Office of Architecture, which show how principles of affordable and innovative furnishings begun by the Eameses have been carried forward through the work of today's designers.

The SFMOMA is located at 151 Third Street in San Francisco, CA. For further information call (415) 357-4000.

This is the Modern World: Fur-

nishings of the 20th Century, a European decorative arts exhibition, is on view at the Museum of Fine Arts in Boston through July, 1997. The exhibition incorporates over 85 objects which span the entire century and illustrate the unsurpassed diversity of 20th century decorative arts, including furniture, ceramics, metalwork, glass and plastics.

The pieces displayed, created in Sweden, France, Italy, and England, come primarily from the MFA's permanent collection, and highlight three categories of twentieth century furnishings: one-of-a-kind, handcrafted, objects made as works of art; artist-designed decorative arts made in limited editions; and widely available, mass-produced items made primarily by industrial processes.

This is the Modern World celebrates the Museum's efforts over the past 10 years to enhance its collection of 20th century decorative arts. "In this exhibition visitors will not only view objects intended for everyday use, they will also see designs that challenge the notion of what a chair or vase 'should' look like," remarked curator Joellen Secundo. "Works in the exhibition range from Philippe Stark's toothbrush and stand, a whimsical rendition of this common utensil, to sculptor Danny Lane's *Stacking Chair*, composed of stacked, jagged-edged slabs of glass."

Included in the installation is a section highlighting the social, cultural, economic, and technological changes occurring in the 19th century that affected the design of furnishings of this century. Two such developments were: the emergence of the profession of the "designer" (exemplified by the works of Christopher Dresser), and the increased importance of marketing and retail (as illustrated by furnishings commissioned by the department store Liberty & Company of London). ▶ 46

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TEXT BY ALAN STEIN PHOTOGRAPHS COURTESY THE KALAKALA FOUNDATION



Saving the Kalakala

TOP: The world's first streamlined vessel, the Kalakala, in her heyday on the waters of the Puget Sound. **CENTER LEFT:** The double-horseshoe lunch counter enabled waitresses to serve customers on either side. **CENTER RIGHT:** The Kalakala's condition when found in Kodiak, Alaska before the weatherization done in the fall of 1995 by Kalakala Foundation members. **BOTTOM:** An aerial view of the Kalakala's location for the past 20 years in Kodiak, Alaska.

Up until the Space Needle was built in 1962, the *Kalakala* was Seattle's most distinctive attraction. Her unique appearance and whimsical idiosyncrasies left an indelible mark on the memories of Seattle's residents and visitors.

She originally started her career as the ferry *Peralta*, built in 1926 for service on San Francisco Bay. At the time the *Peralta* was considered fireproof and unsinkable. Half of this bold statement was disproved on May 6, 1933, when a fire broke out at the terminal where she was moored for the evening. Although her lines were cut in an attempt to move her from the slip, it was too late. She drifted

out into the bay engulfed in flames. By the next morning, all that remained was a twisted mass of steel; above the waterline, that is. Underneath, her hull was still salvageable.

Meanwhile, further north in Seattle, Washington, wondrous ideas were being formulated by Captain Alexander Peabody of the Puget Sound Navigation Co. (also known as the Black Ball Line). He was planning to develop the most innovative, eye-catching, and functional vessel ever made up until that time: the World's First Streamlined Ferry!

He bought the twisted mass of the *Peralta* and had her towed north. Since the new

ferry's superstructure was to be made without rivets, the contract was given to the Lake Washington Shipyard in Houghton, Washington. This yard was the only one on the coast equipped to do a welding job of this size and nature.

This does not mean that this was a typical job for the shipyard. New construction methods were devised. Experts were brought in, including Boeing engineers to consult on the design. By the summer of 1935 the job was complete, and after much promotion the eyes of the country were on Seattle. On July 2, 1935, those eyes were opened wide in amazement.

Imagine yourself in 1935. The country is in an economic depression. Mass production is prevalent. Cars are mostly black and huge. Row houses are appearing everywhere. Suddenly, out of this fog of conformity enters a shimmering view of the future. A ship that looks as though she sailed her way out of a Buck Rogers comic strip. A sleek, silver bird glinting in the summer sun. The ferry *Kalakala* was born. Her name chosen, like other ferries in the fleet, from an Indian name. *Kalakala* (pronounced Ka-LOCK-ah-la) in Chinook means "flying bird," from the sound that they make in flight.

The press clucked over her like first-time parents. Newsreel footage was taken. Photos and articles appeared in Sunday supplements nationwide. Many Seattle postcards showcased their new ferry. At one point, the *Saturday Evening Post* described the *Kalakala* as the most important nautical event since Noah's Ark.

She may not have been that, but it's easy to see why such claims were made. This was the only boat of her kind. Her elegant streamline design - the gently rounded superstructure and tapered copper wings of her flying bridge, the rows of portholes and curved rectilinear ▶

windows - complemented the ferry's Art Deco appearance.

Although the Kalakala was intended to carry shipyard workers across Puget Sound to Bremerton, she was a step above the normal ferry boat. Wrought-iron, Art Deco staircases with teak handrails led from the main cabin to the decks above and below. Aft of the passenger cabin was a ladies' lounge, where women could relax, read the paper, or even nap on the way to work. Below decks was a men's taproom and lounge. Connected to the men's lounge were showers, where weary commuters could bathe themselves before they arrived home for dinner.

On the passenger deck, a double-horse-shoe lunch counter was installed so that the waitresses could serve people on either side. Also, moonlight cruises were held on the Sound, and for \$1 you could dance with your sweetheart to the Kalakala's own "Flying Bird Orchestra."

But the Kalakala's real claim to fame was her streamlined look. It was this image that people took with them after disembarking this fine vessel. To ride the Kalakala was considered an event.

Unfortunately, this was not because of looks alone. It turns out that the Kalakala's streamlining was designed mostly for appearance. As passengers who rode her stated, "she shimmied like your sister Kate." Vibrations were so bad that windows on the car deck were not installed because they kept shattering during tests.

She also claimed a reputation over the years as the juggernaut of Puget Sound. She was involved in many accidents, including sinking a tugboat, hitting a barge, running aground, and in 1949, immediately after the new Washington State Ferry terminal opened in Seattle, the Kalakala plowed into it and destroyed one of the three new ferry slips. Throughout all these bumbblings, the Kalakala suffered mostly cosmetic damage.

But despite all these trials and tribulations, people, in true Seattle style, loved her. She was one of their own. Many weddings, parties and other social events were held on board. And when friends or relatives came to town, well ... you just had to see the Kalakala!

Throughout the years the ferry performed her job magnificently. When military buildup occurred during WWII, she did her part for the country by transporting thousands of workers back and forth to wartime jobs in Bremerton. After the war, she was the flagship of the fleet and transported tourists to and from Victoria, B.C. Even after the Seattle World's Fair, she was considered the city's second biggest attraction. But on October 2, 1967, her reign came to an end.

New kids were in town: bigger, faster ferries. Seattle was moving into the ► 56

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modern eye

FACTS, DETAILS, CONNECTIONS TEXT BY STEVEN CABELLA



CHICAGO HISTORICAL SOCIETY

Above: This vintage photograph taken in Chicago in 1950 depicts a female computer operator demonstrating the huge mainframe computer UNIVAC II to two government officials. Right: The box cover to Hasbro's 1960 "Think-A-Tron," one of the first computer toys ever produced. Below: IBM's "Think" sign/motto, designed by IBM's then-president and Paul Rand. Far right: Metropolitan Wire Goods Corporation's Erecta-Shelf system, c.1954.

I am trying to get to all of your letters and inquiries as fast as they get to me, but a few of your weirder questions take some time to research....enjoy these oddballs:

Computer Collectibles

Some readers want to know what computer collectibles they and their computer-using buddies should be on the lookout for....

I have helped several computer firms put together displays of vintage computer memorabilia. While I have admired vintage home computers which were the offspring of the room-sized super computers of the late forties - such as ENIAC designed in 1946 at the University of Pennsylvania to solve equations, Brainiac designed for the business world, and Maniac

designed for the military - most people are not interested in having a collection of these monsters. Of course you can buy them for pennies on the dollar, but there is that really annoying storage problem and big electricity bill to deal with.

Although contemporary technology is usually out of date within minutes of its introduction, I suggest 1939 to 1970 as a workable time frame for vintage computer collectibles. The period starts at the 1939 World's Fair where the IBM pavilion introduced super fast tabulation machines, and ends with the introduction of the Honeywell home mini-computer in 1970. This furniture-sized computer sold for \$10,660 and came with a two week crash course on how to program it.



A lot of what is going to be (or already is) collectible is paper ephemera from the different companies involved in the development and marketing of PC's. IBM had the prestigious designers Elliot Noyes and Paul

Rand working for them creating product and packaging designs, along with creative promotional giveaways which have become highly collectible today. Two of the more popular computer industry promotions are the *Computer House of Cards*, designed by Charles Eames for IBM, and the ever-present "THINK" sign conceived by the then-president of IBM. The typeface was designed by Paul Rand, and the sign/motto was placed on the desk of every IBM employee around the world.

Toying With Computers

On the lighter side, you can collect early computer toys, such as the *Think-A-Tron*, the "machine that thinks like a man" according to the box. This was one of the more popular toys Hasbro produced in 1960; designed as a mini plastic computer with the ability to answer true or false to



pre-written punch cards, it was one of the first computer toys ever produced.

A MBit more... The *Robot Computer* boardgame from 1950 has a cool illustrated box, but the

game, unfortunately, has little to do with computers or robots.

Wired Up

Q Can you identify our shelving system for us? We were told by the original owners that it

was designed in the mid-fifties. Would you have any information on where or by whom? Thanks, Paul C.



A Your shelving system was designed in 1954 and was offered in a black or brass finish as well as four panel sizes that enabled you to create countless shelf arrangements. Called the *Erecta-Shelf* it was produced by the Metropolitan Wire Goods Corp. of New York.

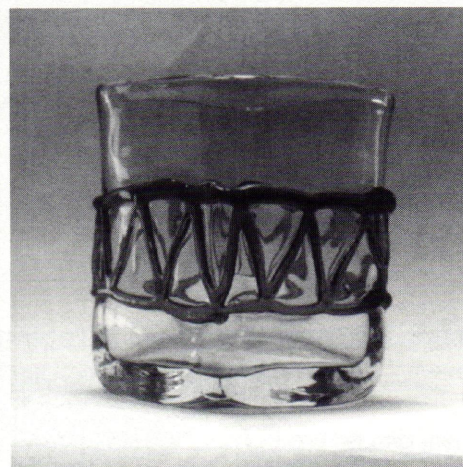
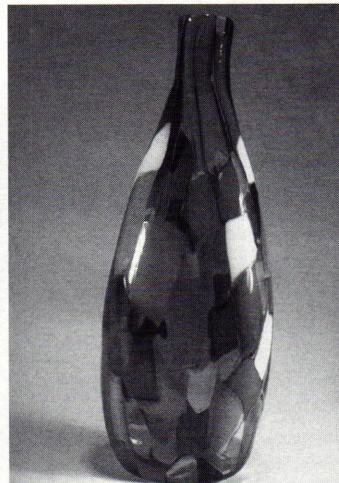
Notes

The Eames Office is preparing for the release of their first CD-ROM, *The Powers of Ten*, based on the work of the Eameses'. This new computer version of their classic film will contain additional information about their careers and many new visuals. Eames films currently in general circulation are available through Pyramid Films in Santa Monica, California.

- Steve Cabella has been collecting vintage 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 a SASE): Steve Cabella, Modern i Gallery, 500 Red Hill Avenue, San Anselmo, CA 94960.

a piece on glass

FOCUSING ON 20TH CENTURY GLASS DESIGNERS TEXT BY HOWARD J. LOCKWOOD



With this issue of *Echoes*, we are commencing a column on glass of the 20th century. Rather than focusing on a

single company, since many designers worked for several different companies, each column will focus on a single glass designer. Future issues will discuss the work of Tapio Wirkkala, Timo Sarpaneva, Flavio Poli, Ercole Barovier, Maurice Marinot, and Kaj Franck, among others.

For the first in a series of articles on glass designers, I thought it would be appropriate to start with the designer who is most responsible for the term "fifties" glass - Fulvio Bianconi. As a designer of glass, Bianconi's creativity and output was unparalleled. His work was at the forefront of the resurgence of post-war Italian glass.

Though considered Venetian, Bianconi was actually born in 1915 in Padua. When he was five, his family moved to Venice, where he received his basic education. By the age of 16, he was working in the glass house of Madonna dell'Orto. He then became a graphic artist. After the war, Bianconi returned to glass. His first post-war work in glass was a series of four perfume bottles, the *Four Seasons*, for the Visconti di Modrone perfume company. Venini was the company chosen to do the production, and it was one of the first commissions Paolo Venini took where he produced glass for another company. Through this collaboration Bianconi and Paolo Venini started a very creative relationship.

The first designs Bianconi did directly for Venini were the famous *Commedia Dell'Arte* figurines. The *Commedia Dell'Arte* were renaissance troupes of traveling actors and comedians who per-

Fulvio Bianconi 1915-1996

formed variations of different plays. For some reason, the *Commedia* became identified throughout the ages with the city of Venezia. In fact, representations, such as masks and dolls, of the *Commedia Dell'Arte* have become tourist staples for years. Each *Commedia* troupe contained set characters, such as Harlequin, Pantalone and Arlecchino. In Bianconi's creation for Venini, his depiction of a traveling troupe contained 12 characters. With the help of the legendary glass blower Arturo Boboli Biasutti, these figurines made their appearance at the *Biennale of 1948* and won much public acclaim. They were instrumental in redefining the use of color in glass and helped establish the post-war resurgence of Venini.

Bianconi went on to design hundreds of items for Venini and created many new techniques. His most famous and quintessentially "fifties" series is his *Pezzati*, or patchwork vase series. Created in 11 shapes, the vases made their first appearance at the *1951 Triennale*. The technique for creating these vases consisted of fusing multicolored squares of glass onto vases and bowls. The color combinations were varied and named for different locations including Paris, Stockholm, Istanbul and America. *Pezzati* ►

ABOVE LEFT: *Tartaglia* and *Mrs. Tartaglia* from the *Commedia Dell'Arte* series of figurines produced by Venini c.1948. ABOVE RIGHT TOP: A Bianconi *Pezzati* bottle produced by Venini c.1952, Collection of Howard Lockwood. ABOVE RIGHT BOTTOM: A Bianconi vase produced in the late 1950s or 1960s. Collection of Howard Lockwood.

vases are still in production today at Venini.

Other series produced by Bianconi for Venini include his *Con Macchie* and *Forati* series. The *Con Macchie* series consisted of abstract designs in thick-walled vases, while the *Forati* series were asymmetrical vases with pierced holes. Bianconi also updated and modernized old techniques, including the *Fasce Orizzontali* series of multi-colored horizontal-striped vases and bowls and the famous *Fazzoletto*. It can be said that it was his reintroduction of the *Fazzoletto* vase - Handkerchief vase to many - that spurred the thousands of handkerchief vases purchased by tourists in Venezia throughout the post-war decades.

To the connoisseur, Bianconi's greatest creations at Venini were his *Mermaid* figurines, a series of sculptural, sensuous, headless mermaids which stretched the concept of glass as a decorative art. The *Mermaid* figurines made their first appearance in the United States at the *Italy At Work* exhibition which toured many major American museums in the early 1950s.

Though Bianconi left Venini in the early 1950s, his creative output during this short period of time was phenomenal. Post-Venini, he continued to create glass designs, this time for various factories that included Cenedese, Seguso, IVR Mazzega, and Vistosi. These companies did not have as great a worldwide distribution system as Venini, and therefore this work is not as well known. Many of these later designs incorporated a heavier, thicker-walled glass and used an internal or applied decoration. Others were very sculptural in design. Most made use of contrasting colors. The work at the other factories tended to lack the quality control and consistency of production that was found at Venini.

Even with these constraints, Bianconi's later work continued to retain a creativity and spontaneity that most glass designers failed to achieve. It is this spontaneity that truly sets him apart from other glass designers, especially the designers from the northern countries like Wirkkala and Sarpeneva.

Bianconi returned to Venini on two occasions, once in 1965 when he created *Sassi*, a torso-shaped vase, and once in 1989 to create several new works including an abstract female figured vase called *Donna*. It is his earliest work at Venini, however, for which he will be remembered.

Bianconi's work is included in every major museum and has been exhibited in galleries throughout the world. Bianconi passed away earlier this year. EM

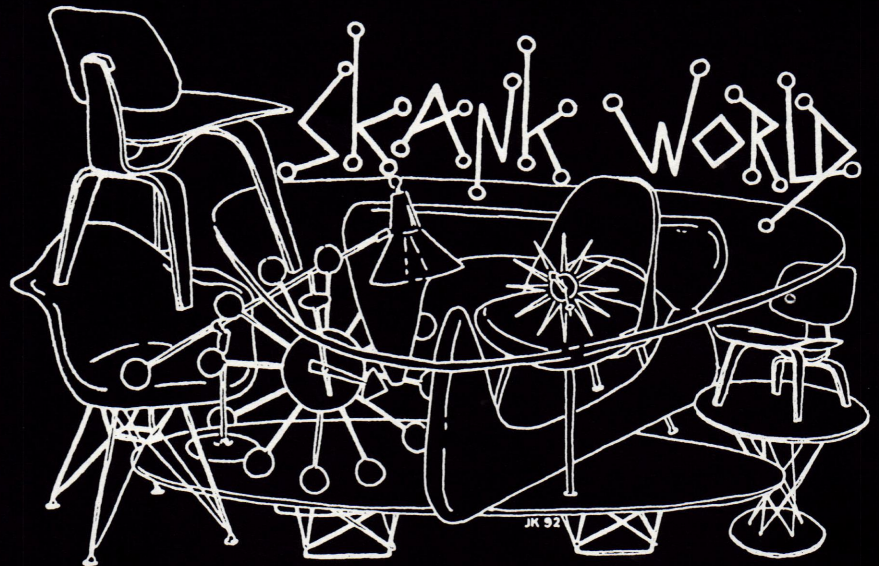
- Howard Lockwood teaches "Glass Between the Wars," "Fifties Glass," and "Art Glass from 1880-1960" in the Appraisal Studies Program at New York University and is Publisher and Editor in Chief of *Vetri: Italian Glass News*, a newsletter specializing in Italian glass of the 20th century.

**Furniture, Lighting & Accessories from the
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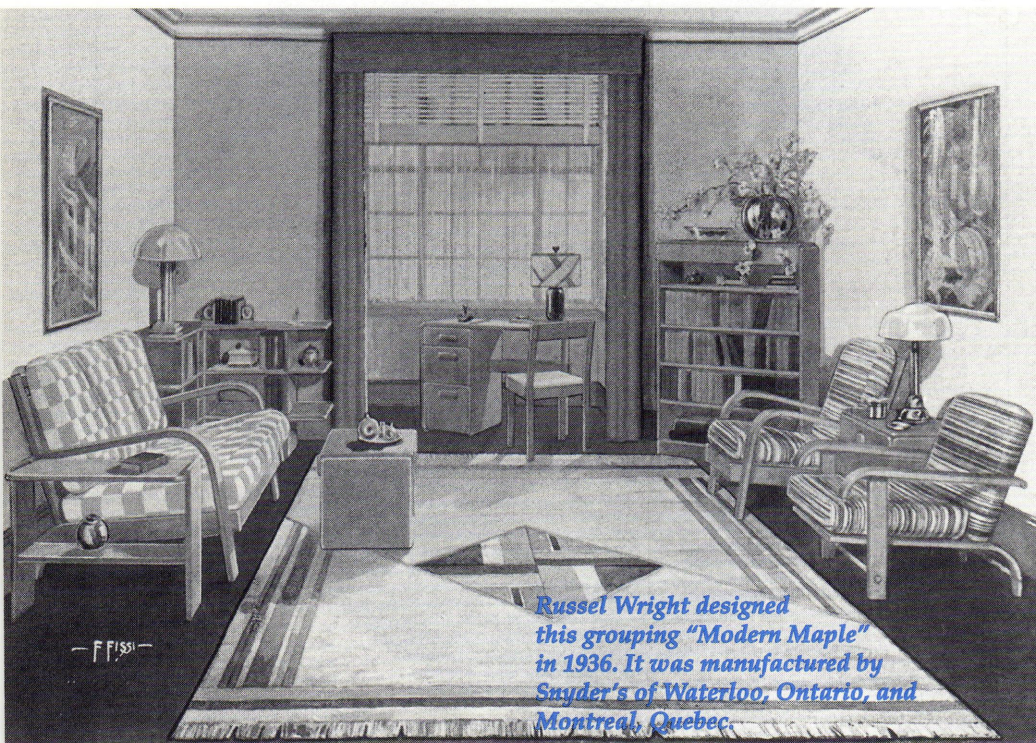
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modernism, eh?

REPORTING ON MODERNISM IN CANADA TEXT BY CORA GOLDEN PHOTO COURTESY VIRGINIA WRIGHT



Russel Wright designed this grouping "Modern Maple" in 1936. It was manufactured by Snyder's of Waterloo, Ontario, and Montreal, Quebec.

Wanted: Canadian Design

Toronto's Design Exchange, fresh from its highly successful, space-age design exhibition *Pop in Orbit* (see *Echoes Supplemental*, Fall 1995), is appealing to readers who may own Canadian-designed objects. A collection committee has been formed to seek excellent examples of post-war Canadian design (1945 onward). The objects will become part of a permanent collection created to raise the profile of Canadian design and build a national and international cultural resource.

Rachel Gotlieb, curator of the Design Exchange, says that "while a great many artifacts of Canadian design are being destroyed, neglected, or lost, there is nonetheless a tremendous opportunity to reclaim our design history and also recognize landmark achievements as they happen."

The Design Exchange is the only institution in Canada focusing exclusively on Canadian design. Designers, collectors and manufacturers with outstanding examples of Canadian designs are urged to contact Gotlieb directly via phone: (416) 216-2125; fax (416) 368-0684. Design Exchange, Box 18, Toronto-Dominion Centre, Toronto, Canada, M5K 1B2.

Canadian Furniture Classics

Canadians, noted for their modesty, may have been too circumspect about their de-

sign capabilities. As a result, major furniture developments are little known within the country, and even less so internationally. Chief among Canadian design milestones are the production of compound-curve, molded plywood seating in the mid-1920s, and the design of a one-piece molded plastic chair by architects working for the National Research Council of Canada. Both pre-date similar developments in Europe and the U.S. by more than a decade.

Rather than rustic twig chairs and antler chandeliers, Canadian design reflects a wide range of influences. For example, Sigrun Bulow-Hube was a classmate of Hans Wegner in Denmark. On the west coast, award-winning designers Earl Morrison and Robin Bush produced a range of minimalist metal furniture clearly influenced by trends south of the border, while in French-speaking Quebec, architect Jacques Guillon designed a delicate chair from laminated wood and nylon cord that reflects a more continental approach to fine craftsmanship.

Author and educator Virginia Wright hopes to alter the perception that Canada is a design wasteland with her new book, due to be published in September, 1996. *Modern Furniture in Canada, 1920-1970* traces the development of professional furniture design, and design education and advocacy. Richly illustrated with over 200 photo-

graphs, the book is destined to be a seminal work on Canadian design and an inspiration to collectors. Wright is an adjunct assistant professor in the School of Architecture and Landscape Architecture, University of Toronto, and a lecturer at Sheridan College School of Art and Design. In 1986, she curated the exhibition *Seduced and Abandoned: Modern Furniture Designers in Canada*. Published by the University of Toronto Press (416) 667-7791, *Modern Furniture in Canada*, 224 pages, 8 color and 206 b/w illus., is available in hardcover for \$75, softcover for \$40. (Canadian dollars)

Daring Deco in Montreal

Continuing until October 6, 1996, is an exhibit of over 250 Art Deco artifacts - including costumes, decorative art objects, photographs and paintings - illustrating the period as it was lived in Canada, particularly in Montreal. *Daring Deco: Styles and Lifestyles* covers the years 1925 to 1939.

The McCord Museum has re-created a series of interiors, including a kitchen setting featuring a rare Art Deco stove in salmon pink, as well as an elegant ballroom, replete with glamorous period costumes. Complementing the exhibition are jazz concerts and architectural walking tours.

For further details, contact the McCord Museum of Canadian History, 690 Sherbrooke Rd. W., Montreal, Quebec, Canada, H3A 1E9. Tel: (514) 398-7100.

Dealers Offering Canadian Design

Although no dealers offer Canadian design exclusively, the following are knowledgeable about Canadian post-war furniture and collectibles and carry selected pieces.

Ross Young, **20th Century**
23 Beverly St., Toronto, Ontario, M5T 1X8
Tel: (416) 598-2172

Martin Myers, **Quasi Modo Modern Furniture**
789 Queen St. W., Toronto, Ontario, M6J 1G1
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- 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.

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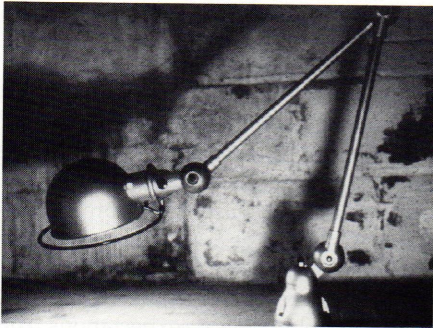
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auction highlights

REVIEWS, RESULTS & PREVIEWS OF 20TH CENTURY AUCTIONS



LA MODERN AUCTION

William Doyle's Couture & Textiles

Bidders from around the world competed for top designs at William Doyle Galleries' Couture and Textiles auction on April 24th and 25th, including museum curators, designers, private collectors and antique clothing dealers.

Highlighting the sale was a Charles James Evening Dress, c.1945, that was purchased for \$49,450, a record price for any couture dress to be sold at auction in the United States, as well as the highest price paid for a dress by this designer at auction. Estimated at \$6,000-9,000, it was purchased by vintage clothing dealer Cora Ginsburg for a prominent international collector. Reflecting the American courtier's masterful design sense, this beautiful black silk satin dress is woven with groups of seven pin-stripes and is sleeveless with a cutout halter neckline. Hand-signed by Charles James in 1945, a dress in the same design was featured in a 1947 article in *Vogue* entitled, "The Genius of Charles James."

Also from Charles James was a plaid wool coat cut from two woolen steamer blankets that sold to a New York dealer for \$19,550. In recent seasons the works of Charles James have been among the most popular with bidders. A similar coat by the designer fetched a top price of \$9,200 at

Doyle's last couture auction.

Dramatically crafted clothing by other designers attracted spectacular prices. A Poiret dress, c.1924, hand-painted with stylized flowers, sold to a New York dealer for a record auction price of \$8,050.

Several museums were present making purchases for their costume collections. An important early Schiaparelli culotte evening ensemble sold for \$4,887 to a large New York museum, and a Japanese Schoolboy ensemble was purchased for \$2,300 by a Japanese museum.

William Doyle's Estate Jewelry

Period Art Deco jewelry highlighted the May 1st auction of Important Estate Jewelry at William Doyle Galleries.

The top lot of the day was an Art Deco pendant which sold for \$109,750 after a fierce round of bidding from the floor and over the telephone. Designed to be worn as a pendant or clip, this piece consisted of a 7.50 ct. t.w. clip connected to a black onyx ring that suspended a 28.15 ct. t.w. diamond and onyx triangular-shaped pendant. An Art Deco pair of 7.50 ct. t.w. diamond and sapphire dress clips sold to a private collector for \$7,762.

Also highlighting the sale were many antique and collectible items from the Es-

tate of Emeline Clark Roche. Ms. Roche was a distant cousin of the Princess of Wales and was best known for her New York stage and set designs. Included in these offerings was an old mine diamond engagement ring estimated at \$1,800-2,400, which reached \$6,325, and a gold and enamel Tiffany and Co. chatelaine and watch that sold to a New York dealer for \$9,487.

Butterfield's Vintage Poster Sale

Butterfield & Butterfield became the top seller of vintage Hollywood posters at auction after its May 4-5 sale of 1,054 exquisite examples of vintage movie posters, press books, and lobby card sets from Hollywood's "Golden Age." The successful sale of the Gunnard Nelson Collection brought \$1,459,919 when all the frenzied bidding was done, double pre-sale expectations. The auction gallery, filled with standing-room-only, was a-buzz with hopeful buyers competing with two full banks of telephone bidders from across the globe.

Session One's conclusion brought the most spectacular bidding battles as more than 10 lots of movie black and white stills were offered. Each lot consisted of 3,000-4,000 stills painstakingly arranged by movie release dates. The entire collection of stills spanned from the 1930s through the ►

ABOVE: This pair of Charles and Ray Eames upholstered "Eiffel Tower" chairs, circa 1952, the green molded fiberglass seats with yellow and blue vinyl upholstery, realized \$770 over a pre-sale of \$300-400 at LA Modern Auction's 20th Century Decorative Arts auction held on May 18.

1960s. An anonymous client bidding by telephone challenged another seated in the Los Angeles auction room. This long-distance client was the top bidder for almost all of the lots. The total paid for more than 80,000 stills was \$345,000.

The top price paid for a single poster was \$19,550 for *The Petrified Forest* (Warner Bros., 1936), a one-sheet in mint condition. *Gone With the Wind* (MGM, 1939) one of the most collectible titles of movie memorabilia, brought \$19,550 for a one-sheet poster (style DF) in mint condition.

Bidders following the yellow brick road eagerly bumped the price for a lobby card set for *The Wizard of Oz* (MGM, 1939), in its original envelope up to \$18,400.

An impressive selection of Errol Flynn film items was offered. *The Adventures of Robin Hood* poster (Warner Bros., 1938) proved to be of interest to several bidders who sparred until the hammer fell - selling for a final price of \$16,100.

Other major celebrity names reminiscent of Hollywood's classic periods of the '30s and '40s sold for strong prices: \$16,100 paid for a lobby card set for the Bogart classic *Casablanca* (Warner Bros., 1942); \$10,350 for a one-sheet for the Bette Davis film *Jezebel* (Warner Bros., 1938), and \$9,200 for the Tyrone Power/Gene Tierney film *The Razor's Edge* (20th Century Fox, 1936).

Session Two was a collector's and dealer's dream as many of the lots consisted of sets of mint condition posters, some lots combining a film's lobby card with press books and/or campaign books. An auction lot for *Bar 20 Justice* (Paramount, 1938) consisting of a poster and lobby card set sold for \$6,900, and a collection of campaign and press books for 23 fantasy and science fiction films fetched \$4,025.

Christie's Contemporary Art

On May 7, Christie's evening sale of Important Contemporary Art posted the highest sale total since November of 1993, illustrating the revitalized, steady strengthening of the contemporary art market.

With tremendous activity both in the room and on the phone, the star of the sale was Willem de Kooning's *Mailbox*, a luminous work of rich texture and biomorphic shapes. With a pre-sale estimate of \$2,500,000-\$3,000,000, the work soared to \$3,742,500, purchased by an American private collector.

Among the other highlights of the evening were Jackson Pollock's *Something of the Past*, which sold for \$2,422,500; Franz Kline's *Swanee* fetched \$965,000, and Donald Judd's *Untitled*, a multi-part floor sculpture, c.1968, was purchased by a private European collector for \$409,500.

LA Modern Auction's 20th Century

LA Modern Auction held a very ▶ 24

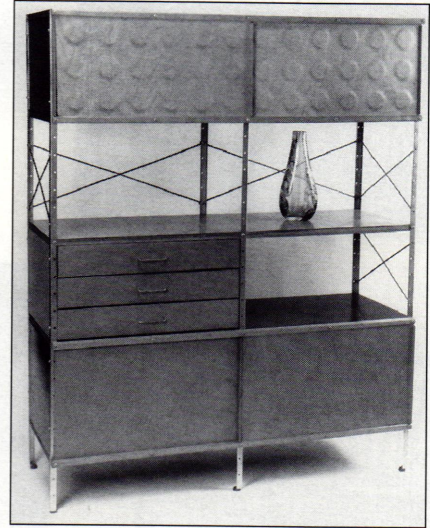
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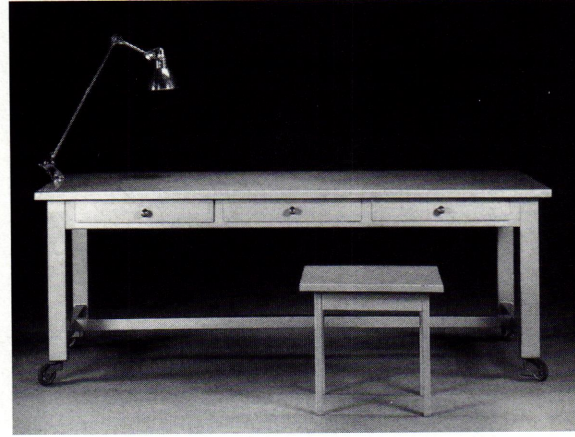
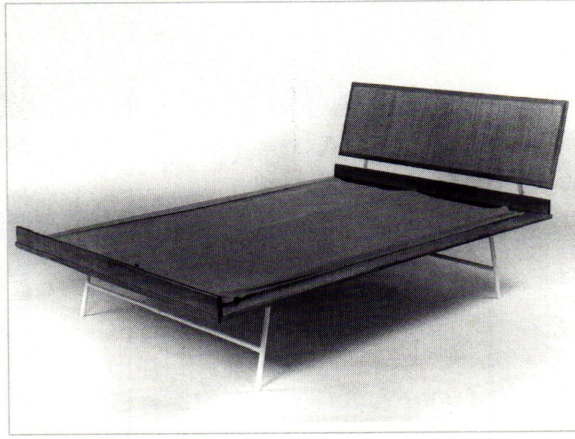


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(continued from page 23) successful inaugural 20th Century Decorative Arts auction on May 18th. The top lot of the sale was an exceptional Eames ESU-420-C, manufactured by Herman Miller, c.1950, which achieved \$11,000. Additional works by Eames featured in the sale included a molded plywood folding screen, c.1948, which sold for \$2,750; an Eames plywood and steel rod "Incidental table," c.1948, garnered \$990; a plywood, masonite and steel ESU-150-C storage cabinet, c.1950, brought \$1,870; a pair of DCW chairs realized \$742.50; a pair of "Eiffel Tower" chairs, c.1952, sold for \$770; an Eames "Hang-it-all," c.1953, went for \$880, and an Eames child's chair, c.1945, brought \$2,310.

A rare and important pair of Richard Neutra upholstered benches, from the Neutra residence, c.1936, realized \$5,225. A Neutra bent plywood, steel and white vinyl upholstered side chair, c.1947, achieved \$1,320. A Paul T. Frankl cork and wood dining suite, c.1948, comprising a cork-top table with four leaves, a seven-drawer buffet, and eight upholstered chairs brought \$3,850. An

Alvar Aalto teacart produced by Artek, c.1948, went for \$1,375, and an Eero Saarinen "Grasshopper" chair, c.1955, for Knoll hammered down for \$2,750.

Skinner's Art Deco and Moderne

Skinner's May 18 auction of Art Glass and Lamps, Arts & Crafts, Art Deco and Moderne attracted a capacity crowd to the Boston gallery. A full complement of telephone and other absentee bidders created stiff competition for those in attendance, with the consequence that many lots sold at or well above their estimates.

Highlights in decorative arts included a Georg Jensen four-piece coffee set which brought \$5,175 and an 85-piece Jensen flatware set which realized \$4,600.

The auction offered a good group of Contemporary works in the Moderne section. Selections included Scandinavian glass, with a Kosta Vase *Trad I Dimma* and an Iittala Jaapala Iceblock vase selling for \$2,990 and \$1,093 respectively, as well as an important Harry Bertioia sculpture screen and monoprints, c.1954, which garnered

\$6,325. A Wharton Esherick desk, c.1963, brought \$13,800, and a pair of Wharton Esherick chairs, c.1957, reached \$6,900.

Treadway/Toomey 20th Century

The Toomey/Treadway auction of May 19th in Chicago saw a one-day gross of over \$1 million with some rather spectacular prices paid for numerous objects. Leading the sale was the \$68,750 paid for an important Gallé vase internally decorated with a marquetry design of crocus blossoms.

Once again the paintings, prints and drawings session attracted a lot of attention with a larger and more varied selection. An outstanding modern oil on canvas by Medard P. Klein, c.1946, measuring 19" x 27" and titled *Abstract Composition* brought \$3,850. An eerie 7" x 8.25" etching done by Edward Hopper, c.1921, titled *Night Shadows* was sold for \$6,050.

The fourth session, Modern Design, was also marked by spirited bidding. Modern ceramics did well, including Arne Jacobsen's 17" dia. *Nose* plaque, part of the 1966 *Bodyparts* series, which was sold ► 50

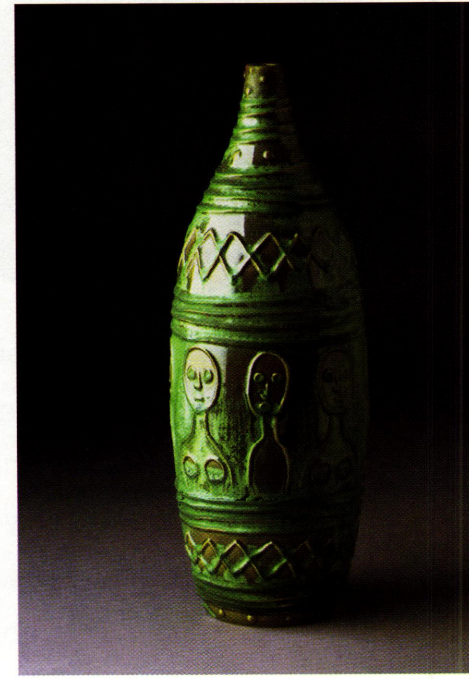
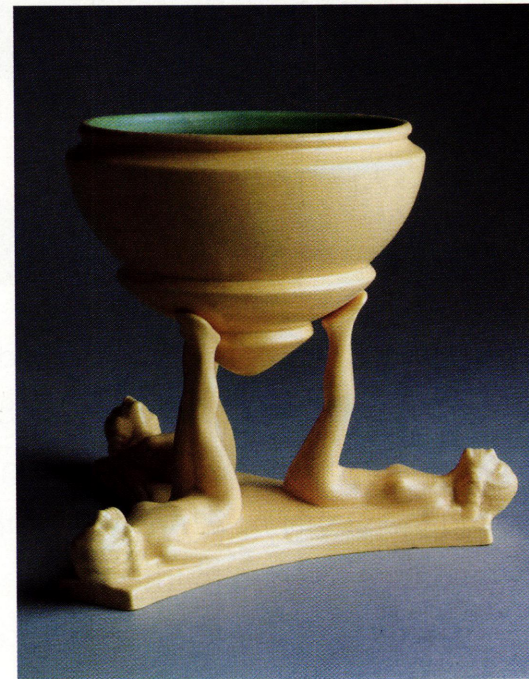
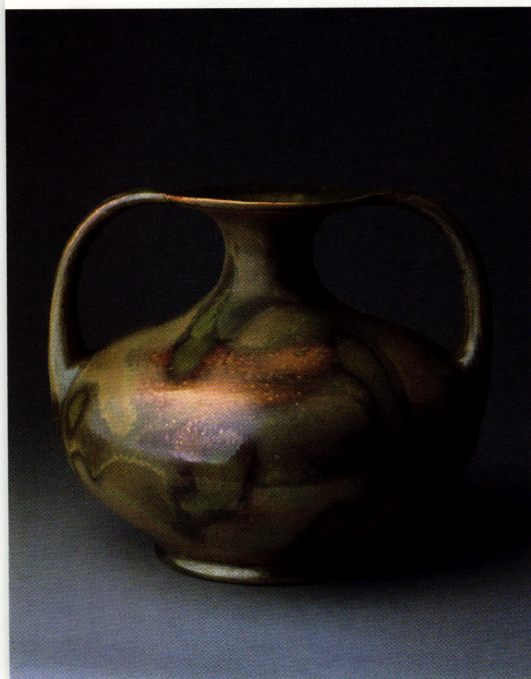
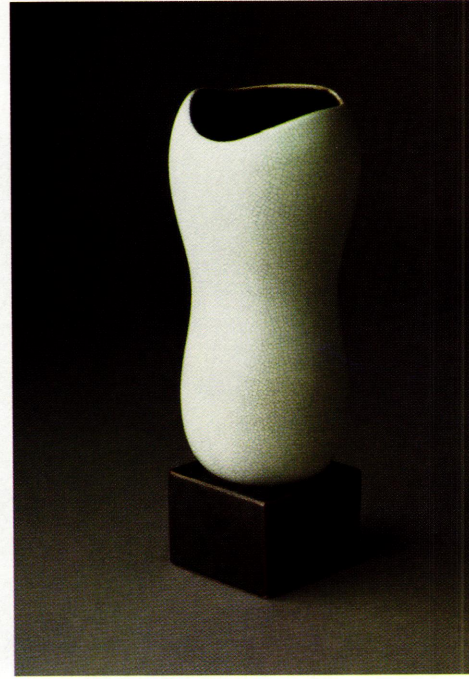
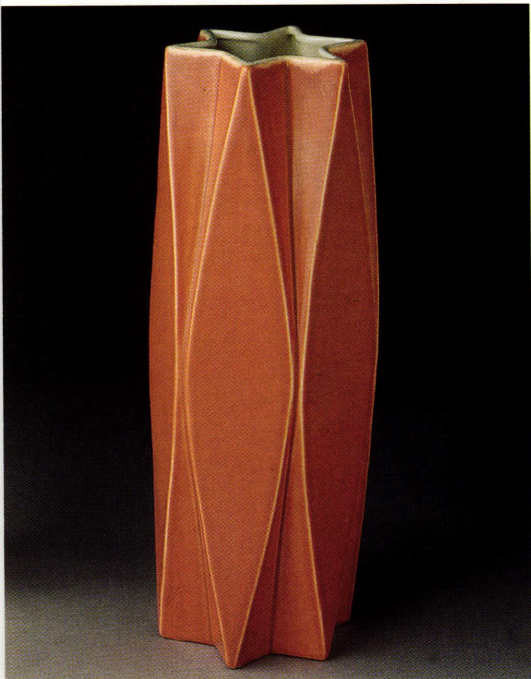
TOP ROW FROM LEFT: A luminaire by Lalique, *Oiseau de Feu*, realized \$17,250 at Butterfield & Butterfield's May 20th auction of Art Nouveau, Art Deco and Arts & Crafts; A rare full size George Nelson Thin Edge bed manufactured by Herman Miller brought \$3,190 at Treadway Gallery's May 19th 20th Century Auction; This Hermès black crocodile Mallette pocketbook, c.1960, will be offered at William Doyle Galleries' Couture & Textiles Auction on December 5th. BOTTOM ROW FROM LEFT: A George Nakashima walnut one-armed, slatted-back loveseat and walnut ottoman, both in mint original finish, realized \$2,250 and \$750, respectively, at David Rago's 20th Century Modern Auction held June 1-2; This painted metal desk and side table designed by Robert Mallet-Stevens for Viscount de Noailles residence in Hyères, France, c.1923, rocketed past a presale estimate of \$7,000-9,000 to achieve \$110,300 at Christie's 20th Century Design Auction held June 7; This pair of Wharton Esherick chairs, c.1957, went for \$6,900 at Skinner's May 18 auction of Art Glass and Lamps, Arts & Crafts, Art Deco and Moderne.

fall



PHOTO: SHARON OCCIDENTI & MARK

Fall is a bittersweet season; we watch the last golden days of summer slip through our fingers, and look back upon the warm days behind with longing, knowing winter is only around the corner now. And yet, at this same time, we are looking forward to the coming holidays with family and friends, and to the spectacular fall modernism shows - the Metropolitan 20th Century Show, Winnetka Modernism, Sanford Smith's Modernism, Modern Times, the Triple Pier, and many more. Look forward, not back, and enjoy the season!



ABOVE TOP LEFT: Made in the early 1960s, this series called *Prismatique* was designed by Belle Kogan. Shape # 799 is 14" tall in Mandarin Orange. CENTER: Salt & pepper shakers from the *Town & Country* line designed by Eva Zeisel. This dinnerware line came out in 1947 and was made into the mid-1950s. RIGHT: A modern styled vase made in the late 1940s. It is shape #1336, 9" tall in a glaze called *Eggshell Crackle-Bronze Footed and Lined*. BOTTOM LEFT: An 8" tall shape #200 vase in the *Nokomis* glaze. *Nokomis* glaze was produced between 1929 and 1934. BOTTOM CENTER: From the *Athenian Group* of the *RumRill* line in *Suntan-Green Lined*. The base is shape #572 and the separate bowl is #573. Together they are 11.5" tall. This base was also offered with a shallow bowl, shape #574. These nudes were made from 1935-1938. BOTTOM RIGHT: Part of the *Decorator Line* designed by Charles Murphy. Premiering in 1959 this shape #M3013 is 15" tall with a *Silver Green Crystalline* glaze.

RED WING ART POTTERY



Art Pottery is generally considered to have its beginnings in the Arts & Crafts movement of the late 19th century. This movement began as a reaction against the increasingly mechanized role of the worker in the industrial age. The Arts & Crafts movement celebrated the individual's ability to make beautiful, useful objects. Art pottery was an important component of the movement, and was generally made by hand on a potter's wheel and decoratively glazed.

Many American potteries manufactured enormous quantities of art pottery, or artware, from the end of the 19th century until well into the middle of the 20th. Red Wing Potteries, Inc. of Red Wing, Minnesota was in many ways a typical artware manufacturer. Although Red Wing got into the game a little later than better-known Ohio-based manufacturers like Weller and Roseville, they were not the only late-comers. Pottery companies all across the country that had enjoyed success as manufacturers of utilitarian stoneware products began to look for other related fields to exploit as the demand for stoneware decreased after the turn of the century. Art pottery, along with tile and dinnerware, was a logical product for these companies.

Red Wing made glazed art pottery from about 1929 until it closed in 1967. They manufactured primarily vases, but also - in no small numbers - planters, figurines, candleholders, bowls, compotes, ashtrays and what-nots, almost all of which were molded (and a few ram pressed) pieces offered in an increasingly diverse range of styles, shapes and glazes. Despite this seeming abundance, Art Pottery was always a small part of the company's output, accounting for only about 15% of their sales in later years.

At various times while Red Wing was making art pottery, it was also producing stoneware, dinnerware, flowerpots, and gardenware, as well as many items in a category it called *Kitchen Ware*. Kitchen Ware included cookie jars, teapots, coffee servers, water pitchers, mugs, casseroles, bowls and serving plates. The company also had a lamp division and produced specialty items for various companies such as Hamm's, Trader Vic's, Hanksraft, and others.

From the beginning, Red Wing produced art pottery for the mass market at affordable prices. While Red Wing's top of the line vase (a #249 Art Deco vase with nude figures as handles) wholesaled for \$4 in 1931, America's premier art pottery manufacturer, the Rookwood Pottery Co. of Cincinnati, retailed a single piece for \$100 in 1930.

During the four decades of Red Wing Art Pottery production, the nation and its tastes went through many changes and Red Wing tried to keep pace. Generally, they produced a new catalog twice a year by (1) adding or modifying existing "lines" (a line is similarly styled pottery that had been given a name by the company), (2) adding or dropping individual pieces not in any specific line, and (3) by reintroducing older shapes in new glazes. In addition, some Red Wing Art Pottery pieces were produced in glazes other than those listed in Red Wing catalogs.

Red Wing made more than 1,929 different styles or shapes (not counting lamp bases, Kitchen Ware, specialty items, or all other distinctly separate divisions such as dinnerware and stoneware) throughout its years of art pottery manufacturing. Each shape was assigned a unique number (although some numbers were reused).

Conveniently for collectors today, that number, referred to as a shape or mold number, almost always appears on the bottom of any Red Wing Art Pottery piece as well as on some of its Kitchen Ware.

Around 1930 Red Wing's first series of glazed art pottery came out, marked with a blue ink stamp *RED WING ART POTTERY*. The catalog for this initial art pottery line, titled *The Red Wing Line*, depicted 60 "Glazed Ware" pieces along with 42 "Brushed Ware" pieces. The shapes were an eclectic mix of classical, Art Nouveau, Arts & Crafts styles and Egyptian motifs, the latter popular at the time because of the touring of King Tut's artifacts. The shapes were offered in colorful, high-gloss glazes and in the semi-matte glaze *Nokomis*. The Glazed Ware line had exploded to 130 different styles or sizes by 1931 and was produced throughout the early 1930s.

The most unique and sought after glaze of this period is *Nokomis*. Initially referred to by the company as "a semi-matte finish in blended tones," the glaze was later described as "a metallic finish in gray and tan with a tint of copper." Other pieces have been seen to have blue tones. Although a few high-gloss versions have been found, *Nokomis* was primarily a matte finish, in fact, the only matte finish Red Wing made at this time.

Nokomis was initially a line in itself. By 1931 the line had expanded from 13 to 18 shapes. The *Nokomis* glaze also has been discovered on other shapes such as the elephant figurines, lamp bases and other shapes not part of the official line. The scarcity of *Nokomis* today suggests that the line did not sell in great numbers, perhaps due to the public's negative reaction to the glaze's "ashen gray-green coloring"¹ as a trade magazine at the time described it.

Other glazes offered in the Glazed Ware line included a combination of gray and tan which is similar to and often mistaken for *Nokomis*, *Light Green*, *Dark Blue* or *Blue Black* (commonly referred to as *Cobalt*), *Yellow*, *Mulberry*, *Light Blue* and *Dark Green*. A few styles had combinations of *Green and White*, and a crackle glaze version of the *Yellow* and *Light Green* glazes has been found on various pieces.

In 1932 Red Wing designed and produced pottery for George Rumrill, a sales agent. Rumrill began in the pottery business about 1929 by nationally distributing the products of two Arkansas firms: Camark pottery - made by the Camden Art Tile and Pottery Company of Camden, Arkansas - and Hywood, produced by the Niloak Company of Benton, Arkansas. Rumrill's sales and distribution company was called the Arkansas Products Company.

At some point in 1932, Rumrill ceased distributing Camark and Hywood and entered into arrangements with the Red Wing Union Stoneware Company to produce pottery for his company. Red Wing produced the *RumRill* line of pottery until the end of December 1938. George Rumrill would continue to have other potteries make lines for him: Shawnee Pottery; Florence Pottery in Mt. Gilead, Ohio; and Gonder Pottery, until he died in 1943. The majority of *RumRill* on the market today was produced by Red Wing, and usually has a three-digit shape number. Later *RumRill* (post-Red Wing) usually includes a letter prefix in its shape number.

Although all *RumRill* art pottery is sought after, even having its own collectors club, the series with female nude figures on the pieces is in the highest demand. Initially referred to by a



ABOVE: *Odinnadtsaty (The Eleventh)*, Georgii and Vladimir Stenberg, 1928, lithograph in colors with offset photography, 39.8 x 27 in., one of the icons of Russian avant-garde poster design. OPPOSITE PAGE LEFT: *Enthusiasm*, Anonymous, 1931, lithograph in colors, 24.8 x 34.2 in. OPPOSITE PAGE CENTER: *Zhivoi Trup (The Living Corpse)*, Grigori Borisov and Pyotr Zhukov, 1929, lithograph in colors, 42.9 x 28.7 in. OPPOSITE PAGE RIGHT: *Karandash (The Pencil)*, Georgii and Vladimir Stenberg, 1928, lithograph in colors, 42.1 x 27.6 in. POSTER ON CONTENTS PAGE, PAGE 2: *Bronenosets Potemkin 1905 (The Battleship Potemkin 1905)*, Georgii and Vladimir Stenberg, 1925, lithograph in colors, 35.4 x 26.4 in. All posters © Collection of Susan Pack.

Text by Susan Pack Photography by Peter Peirce

Film Posters

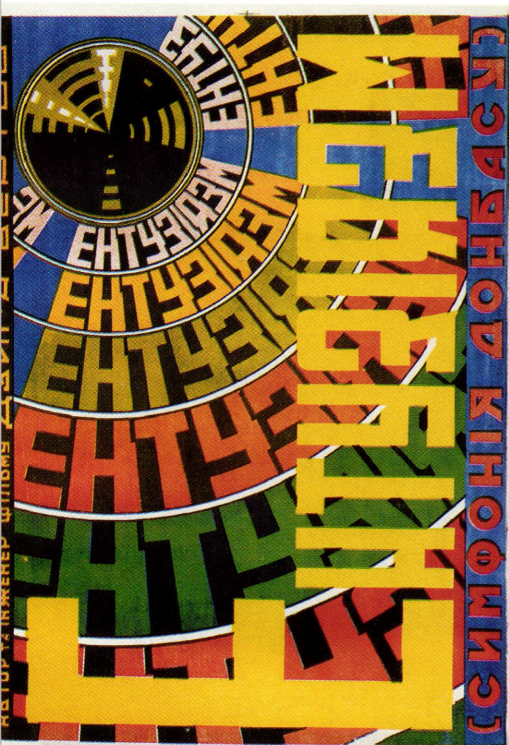
OF THE RUSSIAN AVANT-GARDE

Excerpted from the book of the same title by Susan Pack, published by Taschen, 1995

The Russian avant-garde film posters of the mid-1920s to early 1930s are unlike any film posters ever created. Although the period of artistic freedom in the Soviet Union was brief, these powerful, startling images remain among the most brilliant and imaginative posters ever conceived. The Russian film poster artists experimented with the same innovative cinematic techniques used in the films they were advertising, such as extreme close-ups, unusual angles and dramatic proportions. They montaged disparate elements, such as adding photography to lithography, and juxtaposed the action from one scene with a character from another. They elongated and distorted body shapes, gave animal bodies

a poster, the less condition is a factor. Although the artists knew these posters were ephemeral, meant to be plastered on building walls for only a few weeks, they nevertheless designed them with great style and imagination.

Many people do not understand how a poster, of which tens of thousands were printed, could be rare or valuable. The issue, however, is not how many posters were printed, but how many survived. We know that 8,000 to 20,000 copies were printed of most film posters because the size of the print run is often stated in the bottom border of the poster. Yet today, these posters are extremely rare. The number of known copies for most of the posters depicted here can be counted on one hand. As soon as a film was to be shown in a theater, posters from the previous film were discarded. Fur-



to humans, and turned film credits into an integral part of the design. There were no rules, except to follow one's imagination.

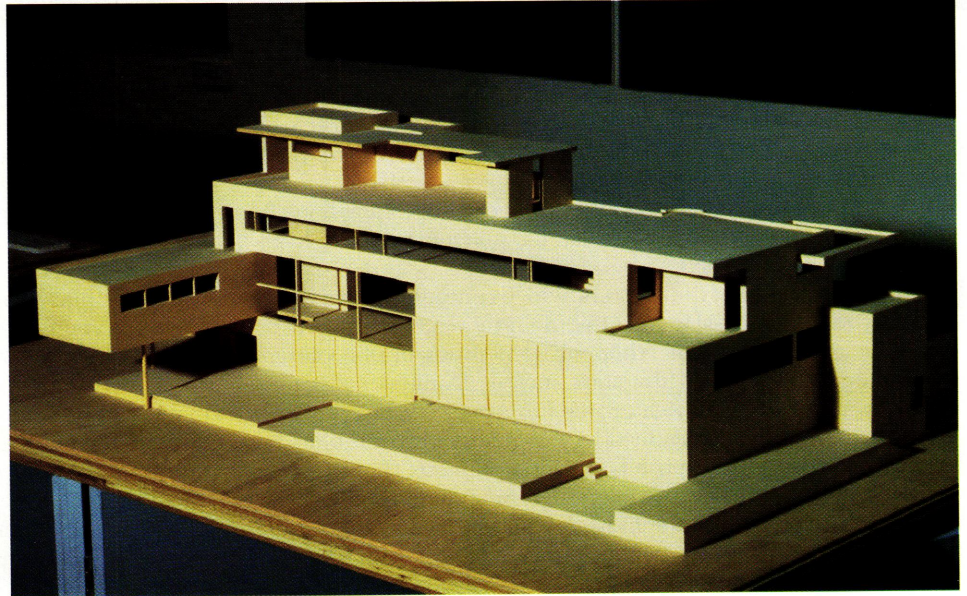
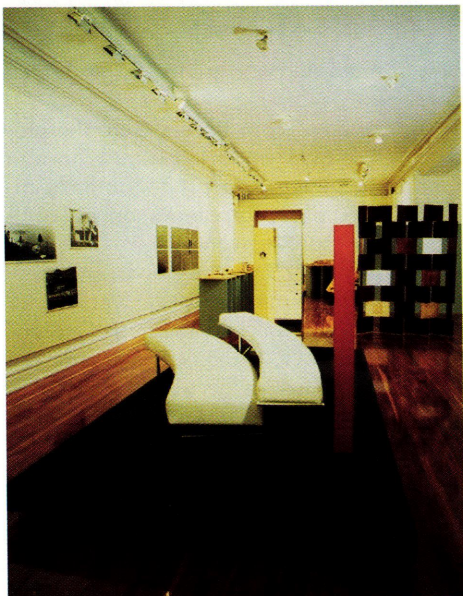
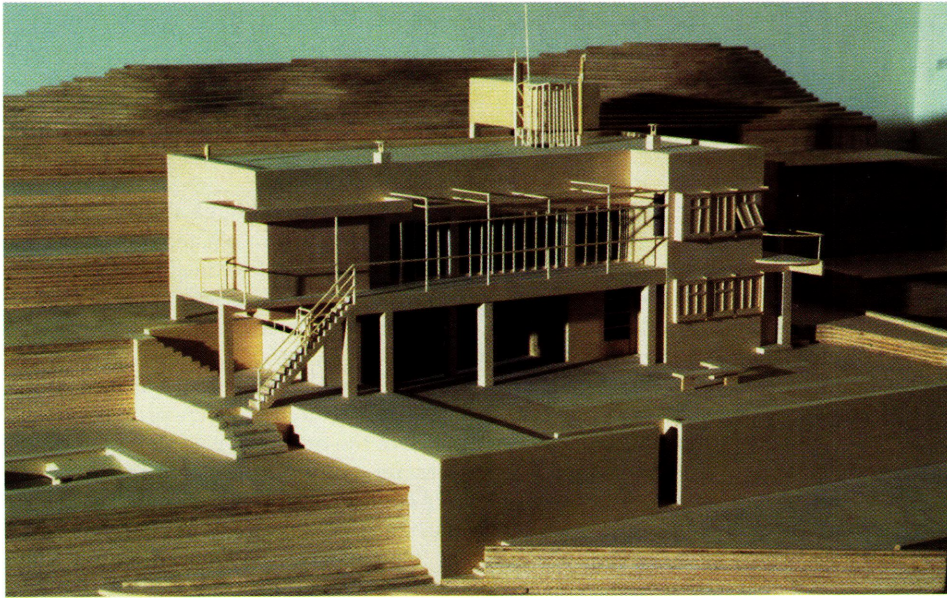
The pinnacle of the Russian avant-garde film poster occurred between 1925 and 1929. After 1930, artists faced increasing pressure to conform to governmental standards of acceptable art. The rise of Stalinism meant the demise of freedom of expression. To Stalin, all the arts, including film, had the sole function of delivering the official Party line.

In contrast to most film posters, which concentrate on a film's stars, the star of a Russian avant-garde film poster is the artist's creativity and imagination. Although some Russian film posters depict famous American film stars such as Douglas Fairbanks, Gloria Swanson or Buster Keaton, the star's presence is secondary; the poster's value is determined by the quality of its graphic design. Some Russian film posters depicting famous film stars are worth relatively little because the posters are uninteresting artistically. Moreover, some of the most valuable Russian film posters depict obscure films having no known stars. As with all works of art, rarity and condition affect a poster's value; however, the rarer

thermore, the posters were printed on poor quality paper which could not stand the test of time.

The first motion pictures to be seen in Russia were the pioneering works of the Lumiere brothers, imported from France in 1896. The first Russian film posters were purely typographical announcements, but profit-motivated film promoters soon added illustrations to their posters to lure more viewers.

From the very beginning, the young Soviet poster artists threw themselves into their work with the same exuberant verve with which the young Soviet directors approached their film assignments. Boldly, they evolved their own paths, synthesizing the prevalent art trends of their day into a style peculiarly their own, vibrant and profound, combining the depth of their Russian heritage with their new-found Soviet fervor. They refused to succumb to the easy glamour of Hollywood-style poster making, in which almost all films were advertised by showing an embrace between the hero and the heroine. Instead, they searched for innovative solutions which resulted in unique montages of images designed to capture the attention and fire the imagination: bold lines, ► 41





Study In Gray

EILEEN GRAY: DESIGNER FOR ALL SENSES

ONE OF THE MOST INSPIRING DESIGNERS of the 20th century, Eileen Gray changed the way many people perceived the modern world through her exploration of modern architecture and design. She was a self-taught architect and designer of everything from furniture and lighting to carpets; the fact that reproductions of her work exist today in homes and offices and appear in advertisements is a testament to the timelessness of her designs. Some of the most esteemed architects and designers of our time - including Le Corbusier and Mies van der Rohe - were influenced by her work.

Eileen Gray was born on August 9, 1878, the youngest of five children in a titled Scots-Irish family. Eileen spent her youth partly on the family's estate in Brownswood, Ireland, and partly in Kensington, England, where her parents had a townhouse. Eileen's parents - her mother from a very distinguished family, her father an amateur painter from middle class stock - caused quite a scandal when they ran off to Italy together and married in 1863, her mother being 21 and her father 30 at the time.

For a while Eileen's parents kept up the outward signs of respectability. She remembered them sitting silently at either end of the long dining room table. But her father went back to Italy, and except for a few visits, remained there for the rest of his life. So for Eileen, parental authority was represented by her mother, a woman of dominating nature and mild eccentricity.¹

In 1898 at age 20 Eileen sought out an independent life, moving to London and enrolling in drawing lessons at the Slade School of Fine Arts. During this period Eileen happened upon the shop of D. Charles in Soho which specialized in the repair of old Oriental lacquer screens. She convinced the craftsmen to teach her the art of lacquer, and for the next 25 years this artistic handicraft was the center of Gray's creative output.

In 1902 Eileen Gray decided to fashion a life for herself in Paris pursuing artistic endeavors. Sometime in 1905 she contracted a nearly fatal case of typhoid fever after eating bad oysters. To convalesce, she traveled to Algeria and saw there, for the first time, the white cubic houses that were later to influence the young modernists. Upon her return to Paris she rented an apartment at 21 Rue Bonaparte, in an 18th century hotel a block from the Seine, which she kept throughout the rest of her life. She continued to explore the painstaking lacquer technique with Sugawara, a native of Jahoji, a small village in the north of Japan famous for its lacquer work. Sugawara had come to Paris to restore the lacquer pieces Japan had sent the *Universal Exhibition of 1900* and liked it so much he remained. Gradually Eileen filled a notebook with reci-

pes for achieving different colors and surface textures in lacquer. It is not known exactly when she progressed from being a student or amateur to a recognized professional, but by 1913 she was confident enough to exhibit examples of her work in the *Salon de la Société des Artistes Décorateurs* and had achieved a mastery of the medium which recommended her to one of the most discerning patrons of the day, the grand couturier Jacques Doucet.²

Jacques Doucet was famous in the field of fashion and was an avid collector of 18th century art, but in 1913 he decided to auction his entire collection and refurnish his new apartment in Neuilly with the work of some of the most original designers of his own time: Pierre Legrain, Paul Iribe, Marcel Coard, and Eileen Gray. Eileen designed and fabricated two tables for Doucet along with the only known signed and dated example of her work - the *Le Destin* four panel lacquer screen. The screen, which was very dramatic and decorative on one side, was totally abstract and modernist on the other.

In time, Eileen Gray would entirely forsake the decorative, but for the next 10 years most of her work retained some connection with conventional representation. At the onset of the 1914 war, she drove an ambulance in Paris for a time and then returned to London to wait out the war, taking Sugawara with her and setting up a studio near Cheyne Walk.³ In 1917 the English edition of *Vogue* dedicated a long, enthusiastic article to her titled "An Artist in Lacquer." It was illustrated with five lacquer screens including *Le Destin*.

In 1919 Eileen Gray was commissioned to furnish and entirely redecorate the Rue de Lota apartment of Mme. Mathieu-Lévy, her first full interior project. It was for this interior that Eileen designed some of her most memorable pieces, including the *Lota* sofa, *Bibendum* chair, and her celebrated block screens.

In the late spring of 1922 while finishing work on Rue de Lota, Eileen decided to expand her business and open her own shop, Galerie Jean Désert, at 217 Rue du Faubourg Saint-Honoré. In this shop she could exhibit and sell her own designs, including lacquer and wooden furniture, lamps and mirrors, as well as hand-woven hangings and rugs. Unfortunately, the first year of business did not fare well at Jean Désert. Eileen simply did not know how to attract clients and, in fact, preferred to have little to do with them, so she relied on her hired help to run the shop.

From the start, there was a much greater demand for Eileen Gray's woven carpets than for her furniture. The carpets were designed by Gray and woven by the English artist Evelyn Wyld ▶ 32

Text by David Shearer

(continued from page 31) in a studio on the Rue Visconti; eventually a group of apprentices were hired and taught to operate the looms brought from England.

Around this time Eileen took part in an exhibition by French decorators in Amsterdam that attracted the attention of Jans Wils and J.J.P. Oud, the Dutch design leaders of the De Stijl group. This recognition led to an entire issue of the Dutch art journal *Wendingen* being devoted solely to her work. Jean Badovici, a good acquaintance of Eileen Gray as well as editor and publisher of the French architecture magazine *L'Architecture Vivante*, wrote the introduction. Many of the illustrations are of the Rue de Lota apartment, but there were also views of her 1923 presentation of the "Bedroom-Boudoir for Monte Carlo" at the *Salon des Artistes Décorateurs*. This was Eileen's first full-scale exhibition, and she designed a dual purpose room - a living room/bedroom. The room, with its daring furniture, resembled none of the other room settings around it, and the critical reviews that followed - both very positive and very negative - were all equally vehement.

Following the Amsterdam exhibition, Eileen exhibited with the likes of Le Corbusier, Robert Mallet-Stevens and Pierre Chareau. They encouraged her, along with Jean Badovici, to go beyond decoration and pursue the discipline of architecture.

Over the course of the next few years, Eileen and Jean traveled together to Holland and Germany, studying examples of Modernist architecture by Gerrit Rietveld, Bruno Taut, Ludwig Mies van der Rohe, Walter Gropius and many others. In 1926 they decided to put their ideas into practice in the project of designing and building a house at Roquebrune in the south of France.

The house, which they named E.1027 (E for "Eileen," 10 for "J" - the 10th letter in the alphabet, 2 for "B" and 7 for "G"), was intended to advertise their ability and attract other jobs. The site was a challenging one both for accessibility and difficulty of construction, but offered dramatic views of the Mediterranean and Monte Carlo. The end result was in every sense a truly modern house in line with those built by Mallet-Stevens and Le Corbusier. It can be viewed as an example of a house formulated on the basis of Le Corbusier's manifest "5 Points of the New Architecture" from 1926:

1. It stands on *pilotis*.
2. The roof is reached via a staircase.
3. Open-plan living is achieved by the mixture of free-standing and fixed walls.
4. The windows are oriented horizontally.
5. The south window creates an open facade.

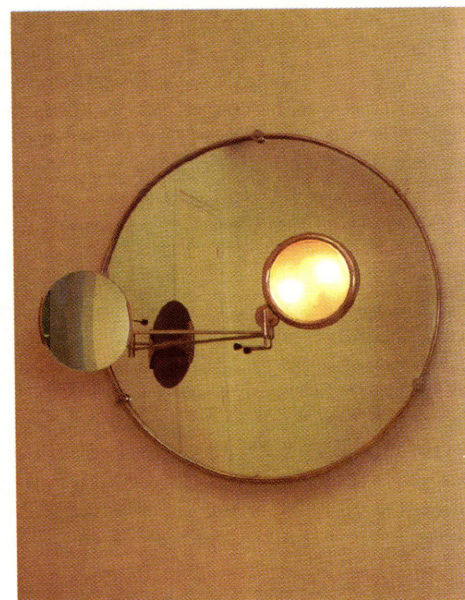
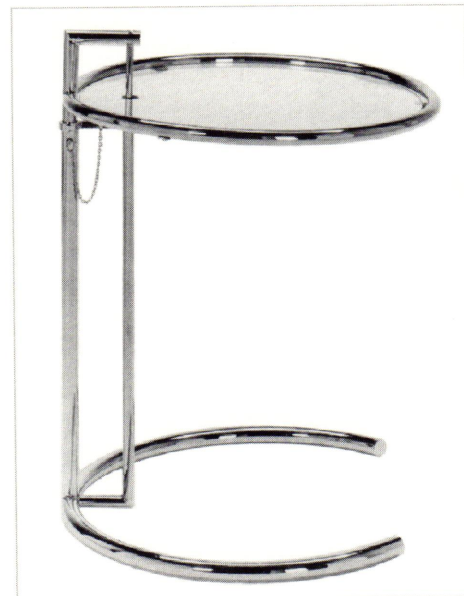
E.1027 was planned with great care and Eileen Gray spent most of her time, until it was finished in 1929, overseeing every

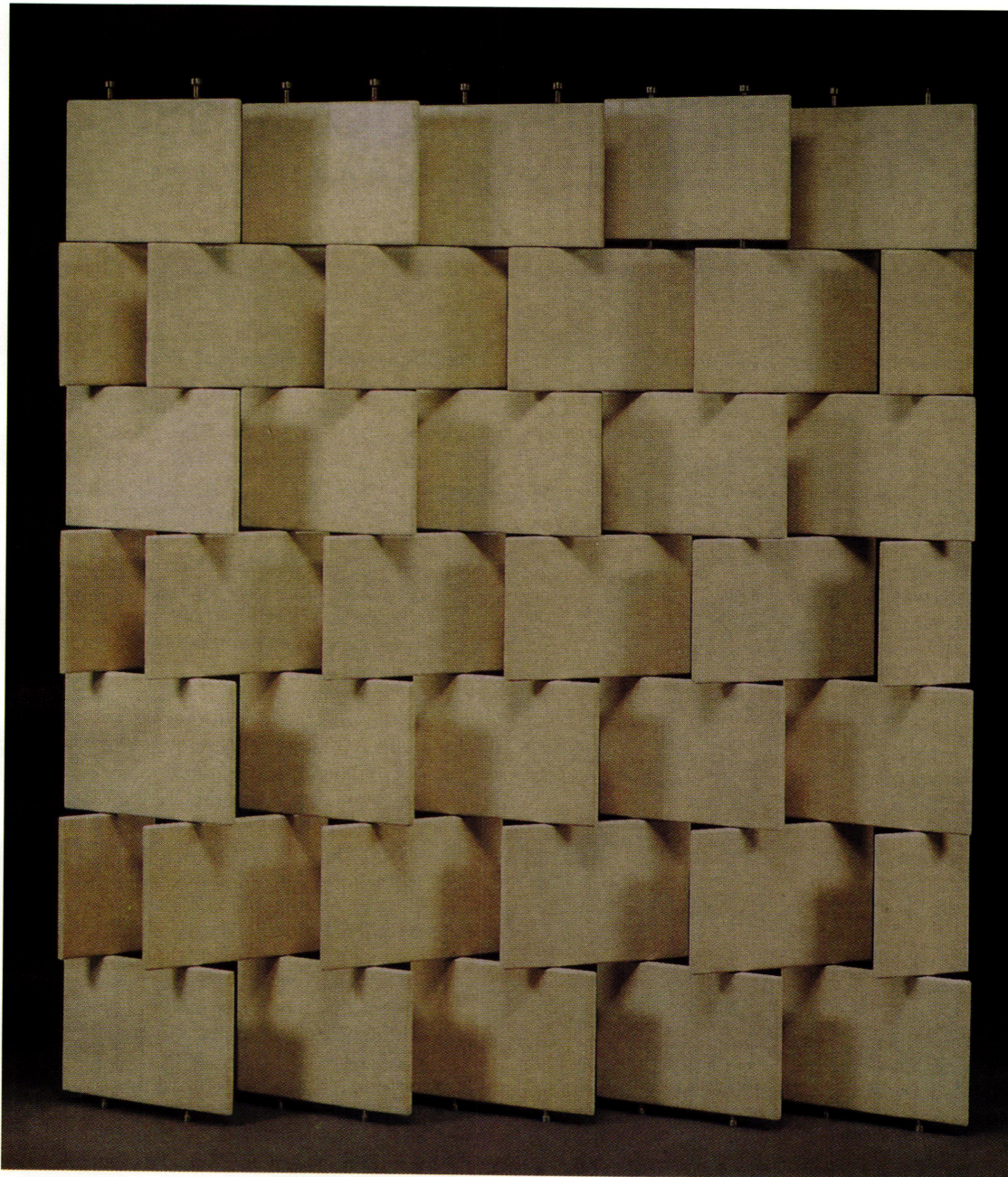
aspect of the construction. She designed everything herself, from the architecture through the built-ins and freestanding furnishings to the smallest detail of the interior decoration. The design of the house was directly influenced by the location where it was built. Eileen Gray herself expressed, "As for the maritime character of the house, it arose, inevitably, from the setting, from the materials imposed by this setting, and from the nearness of the sea."⁴ During the construction of E.1027 Eileen designed a number of important pieces of furniture using metal tubing. Many of her chrome designs preceded those of Le Corbusier, Mies van der Rohe, Marcel Breuer, and Charlotte Perriand.⁵ When E.1027 was finished it was presented in a special issue of Badovici's *L'Architecture Vivante*. It was her first house; she was 51 years old.

Eileen closed Jean Désert in 1930 and decided to focus her energies on architecture. In 1929 she was one of the founding members of the group *Union des Artistes Modernes*. Other members of the group included Pierre Chareau, René Herbst, Le Corbusier, Robert Mallet-Stevens, Jean Prouvé, etc. Their determination to free design from its past ornaments in order to create something beautiful and useful is the unifying bond that brought the group together. Eileen Gray was rapidly becoming one of the instrumental forces of the modernist movement, but true to her nature, she shunned the spotlight and instead preferred to work primarily on her own. During the next year she created a studio for Jean Badovici in an irregularly shaped space in a building on the Rue Chateaubriand. She applied many of the principals developed at E.1027 to make the small space extremely functional.

In 1932 Eileen Gray left Roquebrune to Bodovici and began construction on her second house. Located near Menton and called *Tempe a Pailla*, the house was influenced by E.1027 and inspired some of her finest furniture designs, including a compact chest with pivoting drawers that has been identified as a likely source of inspiration for Joe Colombo's 1970 pivot-drawer artist's *Boby trolley*.⁶ She lived at *Tempe a Pailla* during the summer months, working on different furniture and architectural projects, some which were realized but most were not.

In 1933 she designed a house and studio for two sculptors, and in 1937 an elliptical "tube" house. By now, however, her interests had considerably broadened, and she worked out a complex scheme for a vacation center, including offices, garages, demountable cabins, a large youth hostel, a restaurant, gymnasium and a theater. In 1937 Le Corbusier invited her to exhibit this *Centre de vacances* project in his *Pavilion des Temps Nouveaux* at the *Exposition Internationale*.





PAGE 30 CLOCKWISE FROM TOP LEFT: Eileen Gray's most important work, the E.1027 house, c.1927-29, built for her friend Jean Badovici at Roquebrune in the south of France overlooking the Mediterranean. Eileen designed everything herself, from the architecture through the built-ins and freestanding furnishings to the smallest detail of the interior decoration. The name of the house, E.1027, is a cryptogram of Eileen's and Badovici's intertwined initials (E.J.B.G.); The *Bibendum* armchair c.1927, one of Eileen's most memorable pieces, was designed for the living room of the Rue de Lota apartment of Mme. Mathieu-Lévy, and was also used to furnish the E.1027 house; The Lota sofa, designed by Eileen in 1924 for the Rue de Lota apartment, foreshadowed the more austere direction of her later work; This four story villa for an unknown client is one of Eileen's largest private houses. Included is a guest suite, public rooms overlooking a garden, private husband and wife suites, and a rooftop exercise room; View of the installation at Columbia University of the traveling exhibition "An Architecture for All Senses: The Work of Eileen Gray." **OPPOSITE PAGE FROM TOP:** The 409 table of chrome plate steel tube and glass was designed by Eileen as a bedside table for the guest room of E.1027; Eileen's *Feston* rug of hand tufted wool. Eileen began designing carpets as early as 1910, with the bulk of her designs dating from 1923 to 1930; The *Satellite Mirror*, c.1927, was designed by Eileen for the E.1027 house. **THIS PAGE FROM TOP:** This rare example of Eileen's celebrated block screens, consisting of 38 white lacquered panels, c.1929, was auctioned at Christie's, New York in December 1994 for \$66,300; The deck chair-like form of Eileen's *Transat* chair was inspired by the location of her E.1027 house, on the edge of the Mediterranean Sea. Hence the name, *Transat* - derived from *transatlantique* - French for deck chair.



Rewriting American Modernism

AMERICAN ABSTRACT ART OF THE 1930s AND 1940s

"Our purpose is to unite American "abstract" artists, (1) to bring before the public their individual works, (2) to foster public appreciation of this direction in painting and sculpture, (3) to afford each artist the opportunity of developing his own work by becoming familiar with the efforts of others, by recognizing differences as well as those elements he may have in common with them." - 1937, American Abstract Artists General Prospectus

It is not often that an entire movement of art, despite its landmark achievements and unquestionable quality, becomes overlooked. But that has seemed to be the case with American abstract art from the 1930s and 1940s.

The abstract artist working in America during the 1930s and 1940s faced a unique series of problems. In an artistic community and market that was more attuned to the styles of Social Realism and Regionalism, the hard-edged, geometric quality of works produced by this select group of artists was deemed both too abstract by American standards and too derivative of European movements. Attempting to eliminate some of the prejudices, a group of these alienated artists united in the 1930s to form the American Abstract Artists with the hope of achieving wide-spread acceptance for their work. While this goal remained largely unfulfilled for decades, collectors, museums and art historians are now being forced to reevaluate the vastly under appreciated movement that came to fruition in America between the first and second World Wars.

Perhaps benefited by more than half a century of historical perspective, the tide of critical opinion is beginning to shift, due largely to the pioneering efforts of several galleries and museums which launched exhibitions highlighting American abstract painting of the 1930s and 1940s. One of the earliest and most comprehensive of these shows, *Abstract Painting and Sculpture in America 1927-1944*, was organized by Susan C. Larsen and John R. Lane for the Carnegie Museum of Art and the Whitney Museum of American Art in 1983. Other exhibitions followed, often focusing on the works of individual artists overlooked in the creation of the art historical canon, including *Suzy Frelinghuysen and George L. K. Morris - American Abstract Artists* at the Williams College Museum of Art and The Art Museum at Princeton University, and the 1990 *Burgoyne Diller* show at the Whitney. As a result of this unprecedented attention, two decades of hidden treasures, once known only to a few art historians and discerning collectors, are fast becoming the objects of increased recognition and more frenzied collecting.

One gallery that has been at the forefront of this new direction is Snyder Fine Art in New York. By specializing in American abstract art rooted in the 1920s to the 1950s, director Gary Snyder, a self-proclaimed "revisionist art dealer," has embarked upon a crusade to correct the oversight of this important period.

The gallery began its fall season last year with 1937: *American*

Abstract Art, an exhibition which received the attention of critics and collectors alike. The show depicted 1937 as a "watershed year for abstract painting, a year that saw the maturation and acceptance of the ideas introduced by the 1913 Armory Show."

1937 was the year the American Abstract Artists group formed and also the year of the group's first exhibition at the Squibb Gallery in New York, an exhibition of over 100

works by 39 artists. More than 1500 people viewed the show in its first two weeks, and the exhibition, along with its extensive press coverage, signaled a key moment in the opening of the American public to American abstract art.

The success of the 1937 exhibition has led Snyder to delve further into the various groups that contributed to this "second wave" of American modernism. (The first wave of American modernism included O'Keeffe, Hartley, Marin and Dove, to name a few. The third wave of Abstract Expressionism included Pollock, DeKooning and Rothko, among others.) "For quite a while, it was something just to recognize that there was significant art being produced in the 1930s and 1940s," says Snyder. "Now we realize that there were different groups with different artists working in separate, yet parallel, ways."

Along with the American Abstract Artists, groups such as the New Mexico-based Transcendental Painting Group, the Indian Space Painters, the New Hope Modernists, and Regional Modernism have all become new areas demanding overdue attention. Responding to this heightened interest in various sub-groups, artists and their lives, Snyder staged an exhibit this spring entitled *The Museum of Non-Objective Painting: American Abstract Art*, which focused on the foundation of the Solomon R. Guggenheim Museum as the Museum of Non-Objective Painting in 1939.

This exhibit, along with 1937, comprise the first two shows in a series of four that will examine different factions of the larger movement of abstraction in America. The third of the series, scheduled for the 1997 season, will be devoted to the Transcendental Painting Group, including Emil Bisttram and Raymond Jonson. The final exhibition will examine Regional Modernism through artists working in areas as diverse as Chicago; Los Angeles; Bucks County, Pennsylvania and Seattle.

In addition to these four major shows, Snyder is particularly excited about a traveling exhibition scheduled to open in June of 1997 at the Gerald Piltzer Gallery in Paris. Showcasing the ▶ 43



ABOVE: Charles Biederman, *10/1935, NY, 1935*, oil on canvas, 40.5 x 32.25 in. OPPOSITE PAGE TOP LEFT: Emil Bisttram, *Untitled Abstraction*, 1937, oil and encaustic on paper, 11 x 8 in. OPPOSITE PAGE TOP RIGHT: John Ferren, *Untitled #15*, 1937, incised plaster, 15.375 x 13 in. OPPOSITE PAGE BOTTOM LEFT: Raymond Jonson, *Oil No. 3*, 1946, oil on canvas, 20 x 14 in. OPPOSITE PAGE BOTTOM RIGHT: George L. K. Morris, *Untitled*, 1938, oil on canvas, 30 x 22 in.

Text by Denise M. Budd Photographs Courtesy Snyder Fine Art



Oh! Canada

Our stoic **neighbors to the north**
shed their inhibitions (briefly)
to reveal a **unique** and **paradoxical design aesthetic**





"The unit comes not from Mars but from Canada," proclaimed *Time* magazine about what it deemed the wholly "un-Canadian" Project G stereo. Designed in 1964 by Hugh Spencer for Toronto's Clairtone Sound Corporation, it has come to embody both the best of Canadian design (its multi-cultural stew of influences) and its worst (the manufacturer, partially funded with tax dollars, went bankrupt). More than 30 years later the anointed stereo - an international award-winner so feted its publicity photographs were taken by none other than Irving Penn - remains an emblematic Canadian design.

Project G, however, came at the closing stages of government-sanctioned design support. Many noteworthy post-war furniture designs are now but a vanishing blip on the cultural landscape. Fortunately that tide seems to be turning as a dynamic Design Exchange curator, Rachel Gotlieb, spearheads a drive to collect Canadian designed objects, and a new book by author and educator Virginia Wright, *Modern Furniture in Canada, 1920-1970*, should rekindle interest in Canadian furniture.

Although post-war Canadian design is not well known or widely traded, a new breed of collectors is starting to emerge, drawn by the period's optimistic style and reasonable prices. In the countryside near Toronto, a couple has assembled a collection of 1930s to 1960s furniture designed primarily by architects. Intermingled with American, Scandinavian and European designs are a growing contingent of Canadian collectibles that have no trouble holding their own within an "international style" setting.

The home, an architecturally modern space full of light and

angles, showcases an array of seductively curved decorative arts. The oversized "gathering room" includes four molded plywood lounge chairs designed by A.J. (James) Donahue, the late architect from Winnipeg, Manitoba. Donahue, who earned his M. Arch. at Harvard under Marcel Breuer in 1941-42, only manufactured a few dozen of the chairs in the early 1950s before abandoning furniture design to concentrate on creating award-winning architecture. In contrast, Finnish architect Alvar Aalto was enthusiastically promoted and his furniture widely distributed by national department stores such as The Hudson's Bay Company, a 350 year old Canadian firm founded upon the early fur trade.

More successful, at least financially, were the designs of Russell Spanner, a one-time amateur wrestler and architectural draftsman. Spanner took control of his father's manufacturing company in the late 1940s. His first line of furniture in 1951, *Ruspan Originals*, was probably inspired by American Paul McCobb's *Planner Group*. The line featured splayed legs, Jens Risom-styled canvas webbed seats, and curved plywood chair backs. Based on a simple box, the modules broke new ground for their decorating flexibility and for the company's manufacturing techniques and marketing skill.

To prove its durability, the 235 pound Spanner appeared in publicity photographs standing on his lightweight coffee table. Quality control consisted of kicking, dropping and throwing a chair around for a few hours. The furniture became wildly popular and was sold nationally through the department stores Simpson's and Eaton's. Many good examples of the *Originals* line, as well as selected pieces from the noted *Catalina* (1952) and *Pasadena* ► 38

OPPOSITE PAGE: The gathering room showcases molded plywood lounge chairs by architect James Donahue, early 1950s; coffee table by Finnish architect Alvar Aalto; vase by Swedish designer Vicke Lindstrand for Kosta, c.1955/'56; bronze sculpture by W.G. McIntosh, c.1989, and an oil painting by Jola Starczewska, c.1989. ABOVE: In the breakfast room, a table and four chairs by Danish architect Hans Wegner are joined by green wooden chairs by Russell Spanner, c.1951; green leather chair by Argentinean architect Jose Ferrari-Hardoy, c.1938; oil painting and print by Ava Christl, c.1989; china by American/French industrial designer Raymond Loewy for Rosenthal, early 1950s; cutlery by Finnish designer Tapio Wirkkala for Rosenthal; glasses were gas station give-aways, early 1960s, and a pottery bowl with matching plate by Peter Flanagan, c.1995.

(continued from page 37) (1953) groupings can still be found at modest prices testament to the unorthodox quality control measures, some furnishings are still used daily by their original owners. In 1990, belated recognition for Spanner's aesthetic capabilities came in the form of a comprehensive exhibit at Toronto's Power Plant gallery. Local artist Robert Fones curated the show, *A Spanner in the Works: The furniture of Russell Spanner, 1950-1953*.

Another successful Canadian furniture manufacturer (that continues to operate) is Metalsmiths, also of Toronto.

The company originally manufactured tractor seats. Owner Kenneth Noxon branched into wrought iron furniture, including some of his own well-regarded designs. In turn, his son, architect Court Noxon, kept the tradition alive by designing a number of memorable chairs and an ingenious hat-and-coat rack that continues to be manufactured today. As the company moved into manufacturing contract furniture it attracted other designers. In 1953, in a rare foray into furniture design, Canadian architect George Boake designed a wrought iron and expanded metal chair. The ▶ 39



TOP RIGHT: Black and white cabinet by Russell Spanner, c.1951; clock by Snider Clock Mfg. Co. Ltd.; sea green chair/couch by architect George Boake, c.1953; airplane light and ashtray, c.1939; bronze sculptures by Peter Mah; white chair by sculptor and aviator William Lishman, early 1960s. CENTER RIGHT: (from left to right) Contemporary end table by designer Patty Johnson, c.1994; Plexiglass chairs by unknown designer; stool by Danish designer Poul Kjaerholm, c.1959; Clairtone's Project G stereo by designer Hugh Spencer, c.1964; stool by American/Hungarian architect Marcel Breuer; vintage Scandinavian and Italian glass; (artwork from left to right) Larissa Hsia, c.1989; Marianna Schmitz, c.1965; Harold Klunder, c.1988; Harold Town, c.1957; Sorel Etrog, c.1969, and Polish artist Pauly Dubrowska-Wajardiv, c.1985/1988. BELOW: DAR armchairs with "Eiffel Tower" base by American architect Charles Eames, c.1948; desk designed by Charles Bula, c.1959; Telefunken radio.



armrests (to turn the chairs into a couch or loveseat as shown in the photograph) were added later by Metalsmiths.

Tractors also played a role in the brief furniture design career of sculptor and aviator William Lishman. Starting with an old tractor seat, Lishman twisted lightweight tubing into a sinuous chair. An apartment developer ordered hundreds for his building's balconies only to discover that the chair was too large. Some of the stalled production run of perhaps 100 chairs were once used by Lishman and friends as extraordinary but precarious toboggans. The designer is now better known as "Father Goose," the moniker given to him by the television program *20/20*. A movie from Columbia Pictures about Lishman's exploits training Canadian geese to fly with an ultra-light aircraft is currently in post-production.


However, the most ubiquitous example of Canadian design is neither an elegant chair nor a futuristic stereo. It is an ashtray, decorated with a DC3 aircraft complete with propellers and interior lights. Originally made as souvenirs for the 1939 World's Fair, the ashtray and related airplane lamps were manufactured and distributed in Canada after the war to commemorate the Allied Victory. For international collectors who have coveted the ashtray (and occasionally driven its price above \$1,000 U.S.), comes an answer to it and perhaps other puzzles of provenance. It's not from Mars, it's from Canada, eh!

FURTHER READING

A Spanner in the Works: The Furniture of Russel Spanner, 1950-1953, exhibition catalog, 1990, approx. \$10. *Art in Everyday Life: Observations on Contemporary Design*, exhibition catalog, 1988, approx. \$20. Both available through: The Power Plant Gallery, 231 Queen's Quay W., Toronto, Ontario, M5J 2G8. Tel (416) 973-4949, Fax (416) 973-4933.

Achieving the Modern: Canadian Abstract Painting and Design in the 1950s, exhibition catalog, Winnipeg Art Gallery, 1993, approx. \$30. Available through: Marginal Distribution, 277 George Street N., #103, Peterborough, Ontario, K9J 3G9. Tel & Fax (705) 745-2326.

Ecole de Meuble (School of Interior Design) 1930-1950, exhibition catalog, Montreal Museum of Decorative Arts, approx. \$25. Available through: Montreal Museum of Decorative Arts, 2929 Jeanne d'Arc Street, Montreal, Quebec, H1W 3W2. Tel (514) 259-2575.

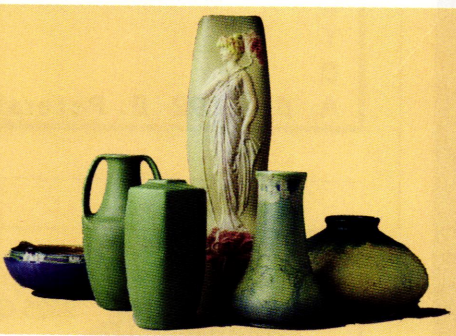
Modern Furniture in Canada, 1920-1970 by Virginia Wright, \$40 softcover, \$75 hardcover. Available through the University of Toronto Press. Tel (416) 667-7791. 

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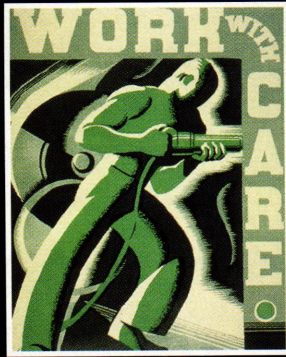
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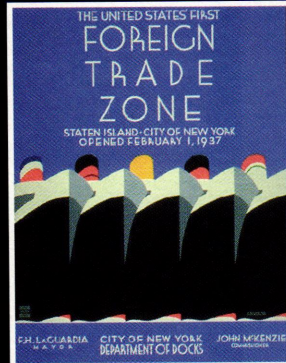
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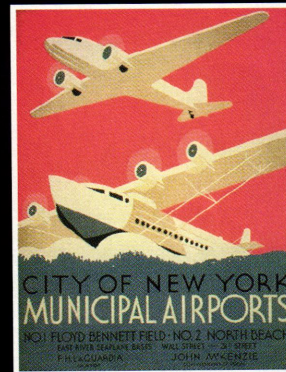
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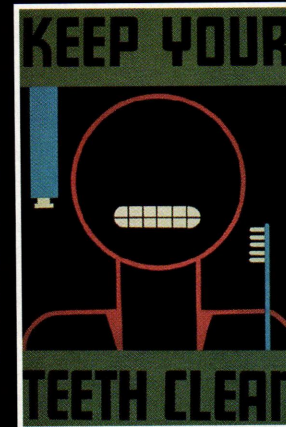
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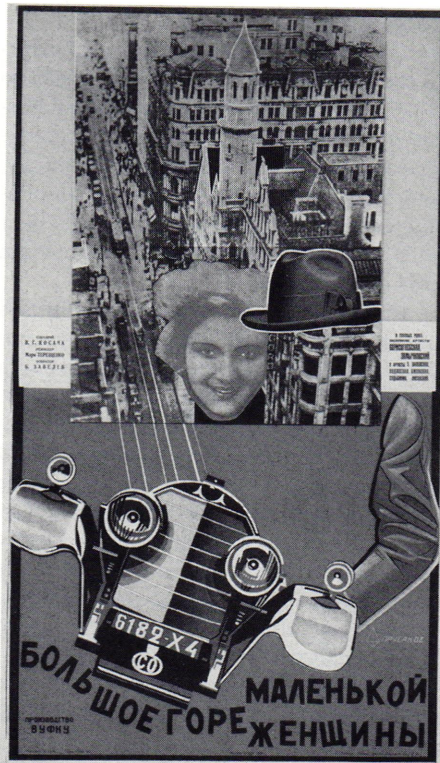
(continued from page 29) intersecting planes, disembodied heads floating in space, split images, compositions and collages, photo-montage, eccentric colors, superimpositions, unusual background patterns and more. What is fascinating is that the poster artists gave as much time and attention to designing a poster for a documentary about pencils (see *The Pencil* on page 29) as they gave to the posters for feature productions.

The most well-known and celebrated of the early Soviet films was *The Battleship Potemkin*. Director Sergei Eisenstein believed that every moment the spectator spent in the theater should be filled with the maximum shock and intensity. To film the famous slaughter on the Odessa steps, cameraman Edward Tisse used several cameras simultaneously. He strapped a hand-held camera to the waist of a circus-trained assistant, then instructed him to run, jump and fall down the steps. Traditional filmmaking techniques could not have achieved such a sense of fear, panic and horror. Georgii and Vladimir Stenberg, the most famous Soviet poster artists, beautifully capture this sense of a world turned upside down in their poster for the film (see poster on Contents page, page 2).

As collaborators, the two brothers, Georgii and Vladimir, created about 300 film posters. One could not walk down the streets of Moscow in the late 1920s without seeing film posters bearing the ubiquitous signature "2 Stenberg 2." Their poster for Dziga Vertov's documentary film *The Eleventh* (see page 28) has become one of the icons of Russian avant-garde poster design. The film is a montage of scenes depicting the technological advances and growth of Soviet industry during the 11 years of Bolshevik rule. The Stenberg's use of a pair of glasses to reflect the Communist's industrial achievement is both elegantly simple and powerfully effective.

Some of the most imaginative and unusual film posters of the period were created by Nikolai Prusakov. In his brilliant poster for *The Great Tragedy of a Small Woman* (see above right), Prusakov montages the face of a woman and the hat of an invisible man over an imposing city scene. The man and woman are careening happily in space, seated in a car missing most of its parts.

A number of truly great posters of this period were created by artists whose names we do not know. In the anonymous poster for *Enthusiasm* (see page 29), the typography does not only add to the design, it becomes the design. *Enthusiasm* was Dziga Vertov's first film with sound. He told the story of the coal miners of the Don Basin accompanied by the natural sounds of the mines, such as the clashing hammers and train whistles. The poster beautifully evokes these reverberating sounds with its typog-



ABOVE: *Bolshoye Gore Malen'koi Zhenshchiny* (*The Big Sorrow of a Small Woman*), Nikolai Prusakov, 1929, lithograph in colors with offset photography, 42 x 24.6 in.

raphy. The name of the film emanates outward like a sound wave, in ever-increasing size.

Like the revolutionary films they advertised, the film posters of this period developed into a new form of art. The poster artists used elements of graphic design in radical new ways. They experimented with color, perspective and proportion, juxtaposing images in startling ways, bearing no relation to physical reality. In their poster for *The Living Corpse* (see page 29), Grigori Borisov and Pyotr Zhukov use the pattern formed by the repetition of the film title to weave and create a haunting portrait of a "corpse" whose only "living," or non-typographical, parts are his head and hand. His hand points accusingly at the viewer, emerging from the typography with three-dimensional force.

The quality of the posters is remarkable in view of the fact that the artists often had to rush to meet nearly impossible deadlines. Vladimir Stenberg recalled that it was not unusual to see a film at three o'clock in the afternoon and be required to present the completed poster by 10 o'clock the next morning. Further, the equipment for printing the posters was falling apart and the technology was primitive. The only printing presses available pre-dated the 1917 Revolution. Vladimir Stenberg recalled that some of the presses were so shaky that practically everything was held together by string.

Many times, the artists had to ► 66

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Eileen Gray

(continued from page 32) At some point during the next year or so, while on a visit to E.1027, Le Corbusier painted eight wall frescoes without her permission. Eileen became quite angry, and they had a serious argument. Le Corbusier eventually built a swimming cabana for himself on the rocks near E.1027. It was from these rocks that he swam to his death in 1965.

In 1940 Eileen Gray was exiled inland during the war as an alien. When she returned to Menton, she found Tempe a Pailla partly destroyed and plundered. She eventually rebuilt the house and furniture, making several changes. After 10 years or so old age compelled her to give up the remote Tempe and return to Paris where the apartment at the Rue Bonaparte was mercifully intact. Eileen loved Paris and felt as if she was home again, but after several years she missed the south so much that at the age of 75 she began construction on a small residence above St. Tropez to use during the hot summer months. A converted old barn, the house was christened *Lou Perou*.

Through her seventies and eighties Eileen continued to work on various design projects, splitting her time between Paris and St. Tropez. As always she tried to incorporate the most recent developments into her work, with a few of her projects receiving publication. She worked in somewhat self-imposed obscurity until 1970 when a young generation of culture creators began to re-discover her long-forgotten work. In 1972, the French government listed E.1027 as a historical site, and that same year much of the surviving furniture from Doucet's estate was sold at auction in Paris. The *Le Destin* screen set a record for 20th century furniture.

There was now a constant flow of requests from journalists, students and scholars for interviews and appointments. Several exhibitions were mounted, including one by the Royal Institute of British Architects. In 1976 the exhibition *1925* for the Musée des Arts Décoratifs in Paris displayed some of her work. Shortly afterwards, on October 31, 1976, Eileen Gray died at the age of 98.

Since her death the furniture, lighting and rug designs of Eileen Gray have become readily available through such companies as Ecart International and ClassiCon. Several major exhibitions have been mounted, including one that opened at the Victoria and Albert Museum in London in 1979 and traveled to the Museum of Modern Art in New York in 1980. Both museums have Eileen Gray furniture in their permanent collections. Currently there is a traveling exhibition, *An Architecture for All Senses: The Work of Eileen Gray*, mounted by the Harvard University Graduate School of Design in 1994, and most recently installed at the

Columbia School of Architecture. The exhibition is scheduled to open next at the Frankfurt Architecture Museum in Germany on September 27, 1996. A number of books have been written chronicling her life, and a catalog written by Caroline Constant to accompany the current exhibition is scheduled for September release. Ms. Constant is presently working on a definitive exploration of Eileen Gray's architecture which will be published by the Princeton Architectural Press.

Eileen Gray has inspired many with her intuitive exploration of modern design, a vocabulary that still speaks to us today with freshness, intelligence, and integrity. She was, first and last, an original. ⁷ EM

GRAY ON THE MARKET

E.1027 is currently available for sale with five Le Corbusier frescoes intact. Unfortunately, the furniture was auctioned off at Sotheby's in Monaco during the 1980s, fortunately most found homes in museums. The city of Roquebrune is trying to acquire the property and preserve it as a museum.

GRAY TODAY

Reproductions of Eileen Gray's designs can be found through the following companies: **Pucci International Ltd** - NY, NY. Represents furnishings and carpets authorized by Eileen Gray's estate and produced by Ecart International in France. (212) 633-0452.

ClassiCon - Italy. Authorized furnishings. Represented in America by **Luminaire** in Florida (305) 448-7367 and Chicago (312) 664-9582.

Palazzetti - NY, NY. Furniture, carpets and lighting. (212) 832-1199.

Nuovo Melodrom - NY, NY. Furniture and lighting. (212) 219-0013.

EMAIL EILEEN

Visit the Eileen Gray site on the Web at: <http://www.tangle.com/eileen/welcome.html>

FURTHER READING

Eileen Gray: Architect/Designer by Peter Adam, and **Eileen Gray: Designer and Architect** by Philippe Garner. See the Bookstore on page 51 for details.

- David Shearer is the president of Totem Design Group in New York City. He has traveled to France and visited the sites of Eileen Gray's studios and Jean Désert in Paris, as well as E.1027 and Tempe a Pailla in the south.

1. Peter Adam, *Eileen Gray - Architect/Designer* (New York: Harry N. Abrams Inc., 1987), p. 12.
2. J. Stewart Johnson, *Eileen Gray Designer* (London: Debrett's Peerage Ltd., 1979), p. 14.
3. Johnson, p. 16.
4. Stephan Hecker, Christian Muller, *Eileen Gray - Works and Projects*, (Barcelona: INGOPRINT, 1993), p. 60.
5. Adam, p. 207.
6. Philippe Garner, *Eileen Gray - Designer and Architect*, (Koln, Germany: Benedikt Taschen, 1993), p. 34.
7. Johnson, p. 67.

American Abstract Art

(continued from page 34) works of American abstract artists working in Paris during the 1930s, the show will be featured at Snyder Fine Art from December 1997 to January 1998. "It is a particularly important exhibition because it emphasizes that these artists were not merely spectators of contemporary movements in Europe," says Snyder. "It demonstrates that rather than passively reading books in America, they were intimately involved with the avant-garde."

The transcontinental venture between these two galleries reflects a growing European interest in American abstraction of the 1930s and 1940s. Also participating in this art-historical metamorphosis is the Crane-Kallman Gallery in London, which is currently planning a fall exhibition of American modernism.

In the wake of the show planned by the Gerald Piltzer Gallery and Snyder Fine Art, other galleries and museums are beginning to further explore the influence of the expatriate artist in Europe. The work of American artists who were drawn to Paris after the end of World War I is the subject of the exhibition *Americans in Paris* currently showing at the Phillips Collection in Washington, D.C. Attracted to this artistic mecca decades before New York assumed a more prominent position, the show examines the different ways in which Stuart Davis, Alexander Calder, Man Ray, and Gerald Murphy responded to their experience with the avant-garde movements that flourished in Paris in the 1920s.

Although exhibitions focusing on this second wave of modernism are fueled by increasing scholarly and art-historical attention, galleries in America and Europe are also responding to a favorable market for these works. Despite the impressive growth in interest and sales, prices of high caliber paintings are significantly less than those of their first wave and third wave counterparts. While works by artists within the Stieglitz circle range from \$500,000 to \$1 million, and Abstract Expressionist paintings can demand up to \$10 million, many important works from the 1930s and 1940s are still priced under \$60,000.

The conditions of the market have enabled more collectors and museums to fill in the obvious gaps within their collections. While many long-time collectors who previously focused only on European abstraction or on different styles of American modernism have expanded the parameters of their interest, a new crop of collectors have also emerged from those who had been daunted by the prices of first and third wave works. The lure of works on paper beginning around \$1,000 has also attracted the attention of newly-initiated art buyers.

While it is evident that the work of American modernists of the 1930s and

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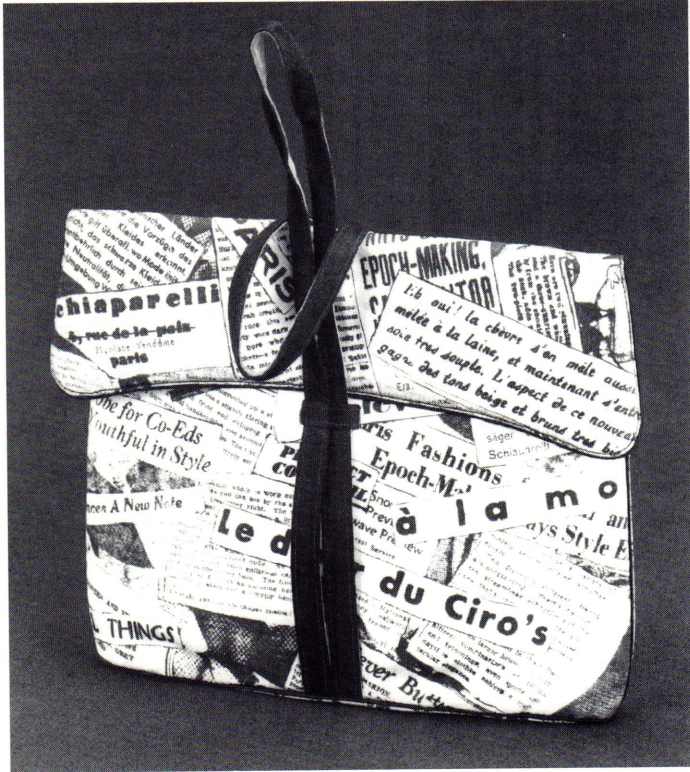
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DECO THRU 1960'S



Left: A Schiaparelli Newsprint evening bag, circa 1935, estimated at \$500-750, is one of the many items to be offered at William Doyle Galleries' Couture & Textiles Auction scheduled to be held on December 5, 1996. For further information call (212) 427-2730.

SEPTEMBER

- 20-21** Christie's East Sports Memorabilia Auction, New York, NY (212) 606-0400
- 20-22** Metropolitan's Vintage Fashion & Antique Textile Show, New York, NY (212) 463-0200
- 22** New England Antique & Collectible Toy Show, Methuen, MA (800) 759-show
- 27-29** Vintage Clothing Show, Ybor City, Tampa, FL (813) 231-0333
- 28-29** Vintage Clothing, Jewelry and Textile Show & Sale, Stratford, CT (203) 758-3880

OCTOBER

- 3-6** Metropolitan's 20th Century Design Show, New York, NY (212) 463-0200
- 4-5** Midwest Vintage Clothing and Jewelry Show & Sale, Elgin, IL (847) 428-8368
- 12-13** 20th Century Ltd. Show, Oak Park, IL (708) 879-5603
- 12-13** Art Deco & Vintage Clothing Show, Indianapolis, IN (317) 261-1405
- 12-13** New York Coliseum Antiques Show, New York, NY (212) 255-0020
- 12-14** Mass. Collectibles Extravaganza, Methuen, MA (800) 759-show
- 18-20** The Fall Antiques Show & Sale at Chicago's Navy Pier, Chicago, IL (954) 563-6747
- 19** Skinner's Art Glass & Lamps, Arts & Crafts, Art Deco and Modern Auction, Boston, MA (617) 350-5400
- 19-20** Atlantique City Holiday Fair, Atlantic City, NJ (800) 526-2724

- 19-20** Modern Times Show, Glendale, CA (310) 455-2894
- 19-20** Sanford Smith & Associate's Pier Show, New York, NY (212) 777-5218
- 24-27** The San Jose Museum of Art's trip to view the Alexander Calder exhibition at the Children's Museum at the Indianapolis Museum of Art in Columbus, Indiana (408) 271-6840
- 25-26** Sixth National Hammered Aluminum Show, Allentown, PA (215) 679-2254
- 25-27** International Vintage Poster Fair, New York, NY (212) 206-0499
- 25-27** Lone Star Chapter of the International Perfume Bottle Association's Annual Show & Sale, Dallas, TX (214) 824-7917
- 26-27** Eastern States Antiques & Collectibles Show, West Springfield, MA (203) 758-3880
- 27** LA Modern Auction, W. Hollywood, CA (213) 845-9456

NOVEMBER

- 1-3** Metropolitan's Vintage Fashion & Antique Textile Show, New York, NY (212) 463-0200
- 1-3** International Vintage Poster Fair, San Francisco, CA (212) 206-0499
- 2-3** Eastern States Ephemera, Book, Advertising & Post Card Show, West Springfield, MA (203) 758-3880
- 2-3** The Modernism Show: An Exposition & Sale of 20th Century Design, Winnetka, IL (312) 263-4313
- 3** Leslie Hindman Auctioneer's 20th Century Decorative Arts Auction, Chi-

- ago, IL (312) 670-0010
- 8-9** E.S.C.A.P.A.D.E (Eastern States China, American Pottery, and Dinnerware Exhibition), St. Lawrence Parish Center, NJ (908) 738-5677 (phone # active after October 18th)
- 14-17** Sanford Smith's Modernism Show: A Century of Style and Design, New York, NY (212) 777-5218
- 16-17** Triple Pier Expo, New York, NY (212) 255-0020
- 18** Butterfield & Butterfield's Art Nouveau, Art Deco, and Arts & Crafts Auction, San Francisco & Los Angeles, CA (213) 850-7500
- 19** Butterfield & Butterfield's Fine Silver Auction, San Francisco, CA (415) 861-7500
- 20-21** Christie's Contemporary Art Auction, New York, NY (212) 546-1000
- 23-24** Triple Pier Expo, New York, NY (212) 255-0020
- 23-24** 10th Annual Collectibles Extravaganza, Boston, MA (800) 759-show
- 24** Treadway Gallery's 20th Century Auction, Chicago, IL (513) 321-6742

DECEMBER

- 5** William Doyle Galleries' Couture & Textiles Auction, New York, NY (212) 427-2730
- 7-8** Art Deco-'50s Holiday Sale, San Francisco, CA (415) 599-3326
- 11** Butterfield & Butterfield's Fine Jewelry and Timepieces Auction, San Francisco, CA (415) 861-7500
- 14-15** David Rago's Modern Auction, Lambertville, NJ (609) 397-9374
- 29** 20th Century Revue Show, Cincinnati, OH (513) 738-7256

JANUARY

- 4-5** New York Coliseum Show, New York, NY (212) 255-0020
- 16** Metropolitan Art & Antiques Book Auction, New York, NY (212) 929-4488
- 17-20** 20th Annual Miami Art Deco Weekend, Miami, FL (305) 672-2014
- 23-26** Miami Modernism Show, Miami, FL (313) 886-3443

ONGOING

- Through December 31** "Wish You Were Here: Works on Paper Capturing the Roaring Twenties in Miami and Miami Beach" at the Wolfsonian Museum in Miami Beach, FL (305) 531-1001
- Through December 31** "Culinary Culture: Early 20th C. Kitchen Appliances and Tableware in the American Home" at the Wolfsonian Museum in Miami Beach, FL (305) 531-1001
- Through March 30, 1997** "American

Art 1940-1965: Traditions Reconsidered" at the San Jose Museum of Art in San Jose, CA (408) 294-2787

Through July 1997 "This is the Modern World: Furnishings of the 20th Century" at the Museum of Fine Arts in Boston, MA (617) 267-9300.

May 16 - January 1997 "Humane Technology: The Eames Studio and Beyond" at the San Francisco Museum of Art in San Francisco, CA (415) 357-4000

June 21 - January 19 "Three Buildings by Frank Lloyd Wright: American Spirit Alive in Japan" at the National Building Museum in Washington, DC (202) 272-2448

June 29 - October 20 "Picasso, Braque, Legér and the Cubist 1919-1939" at the Portland Museum of Art in Portland, ME (207) 775-6148

August 9 - October 6 "Alone in a Crowd: Prints by African-American Artists of the 1930s-'40s" at the Dallas Museum of Art in Dallas, TX (214) 922-1200

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

September 23 - January 7 "Roy Lichtenstein" at the Wexner Center for the Arts, Ohio State University, in Columbus, OH (614) 292-0330

October 3 - January 7 "Antonin Artaud" at MOMA in New York (212) 708-9400

October 10 - November 24 "The Italian Poster Rediscovered" at the International Poster Gallery in Boston, MA (617) 375-0076

October 20 - January 14 "Jasper Johns Retrospective" at MOMA in New York (212) 708-9400

October 24 - January 12 "The Arts of Reform and Persuasion, 1885-1945" at the Seattle Art Museum in Seattle, WA (206) 654-3100

November "Jean-Pierre Melville Film Retrospective" at MOMA in NY (212) 708-9400

November 15 - January 5 "Messengers of Modernism: American Studio Jewelry, 1940-1960" at the Cranbrook Art Museum in Bloomfield Hills, MI (810) 645-3312

November 21 - February 2 "An Alliance of Art and Industry: The Brilliance of Swedish Glass, 1918-1939" at The Bard Graduate Center for Studies in the Decorative Arts in New York (212) 501-3000

December "Judy Holliday Film Exhibition" at MOMA in New York (212) 708-9400

January 28 - April 20 "Henry Dreyfuss: Directing Design" at the Cooper-Hewitt National Design Museum in New York (212) 860-6894

Note: Event schedules are subject to change. Please call to confirm dates, locations & times.

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Exhibitions

(continued from page 12) By displaying a wide range of 20th century decorative arts, the exhibition addresses several issues pertinent to designers and consumers of today: the intentions of the designer; the quantity and manner in which furnishings are made; the inter-relationship of the decorative arts and the fine arts; design as a process; the phenomenon of the celebrity designer; and the impact of new technologies. This exhibit re-examines "the modern world" as we enter the new millennium.

The Museum of Fine Arts is located at 465 Huntington Avenue in Boston, MA. For further information regarding the exhibition call (617) 369-3448.

Three Buildings by Frank Lloyd Wright: American Spirit Alive in Japan, an exhibition on view at the National Building Museum until January 19, 1997, examines Frank Lloyd Wright's work in Japan - the only foreign country in which he built.

The exhibition traces, through photographs, drawings, models, artifacts, and correspondence between Wright and his clients, the history of the Yamamura House (1924), the Monichikan at Jiyu Gakuen School (1921-26), and the Imperial Hotel (1916-23), as well as the relationship of traditional Japanese art and architectural forms to his work, and the general influence of his architecture in Japan.

Between 1914 and 1924, Wright received a total of 12 Japanese commissions. Six were built, but only the Yamamura House, the Monichikan and portions of the Imperial Hotel remain standing.

The National Building Museum is located at 401 F Street, NW, in Washington, DC. For further information call (202) 272-3606.

Picasso, Braque, Léger and the Cubist Spirit, 1919-1939, the first exhibition devoted to the influence of Cubism on art and design in France between the wars, is on view at the Portland Museum of Art through October 20, 1996.

Often considered a pre-World War I phenomenon, Cubism continued to be a vital force during the inter-war period. After World War I, Cubist painting became more varied, colorful and accessible. Moreover, Cubism began to affect other media, most notably sculpture, the applied arts, and even cinema. The exhibition demonstrates the effect that the art of Picasso, Braque, and Léger had on inter-war painting, sculpture, furniture design, household objects, fashion, and architecture as Cubism matured into a popular language.

Along with Picasso, Braque, and Léger, the following painters, sculptors, and designers are represented: Pierre Chareau, Stuart Davis, Robert and Sonia Delaunay,

Jean Dunand, Albert Gleizes, Julio Gonzalez, Eileen Gray, Juan Gris, Henri Laurens, Jacques Lipchitz, Le Corbusier, Robert Mallet-Stevens, John Storrs, Amédée Ozenfant and Jacques Villon.

The exhibition is accompanied by an illustrated catalog with essays by the exhibition's curator Dr. Kenneth Wayne, and by Professor Christopher Green, distinguished scholar of Cubism at the Courtauld Institute of Art in London.

The Portland Museum of Art is located at Seven Congress Square in Portland, ME. For further information call (207) 773-ARTS.

The Italian Poster Rediscovered, the second major U.S. exhibition of Italian poster masterpieces, 1895-1945, will open at the International Poster Gallery in Boston on October 10 and run through November 24, 1996. An opening reception is planned for Thursday, October 10 from 6-9pm, which will be free and open to the public.

In the past few years, Italian vintage posters have enjoyed a renaissance of attention and scholarship. This renewed interest has been due in large measure to the International Poster Gallery, which holds the largest collection of Italian posters for sale anywhere in the world.

Featured in the exhibition will be Adolfo Hoenstein's dramatic and monumental 1899 poster for the opera *Tosca* by Puccini; Leopoldo Metlicovitz's 1907 *Mostra del Ciclo e dell'Automobile*, one of the rarest posters in the exhibition; and bold Art Deco graphics by Federico Seneca and Aladar Richter, among others.

The International Poster Gallery is located at 205 Newbury Street in Boston, MA. For further information call (617) 375-0076.

The Wolfsonian Collection An outstanding selection of objects from the Wolfsonian Museum's collection will open on the sixth floor on October 31, 1996. The various gallery installations will be organized around themes that are dominant in the collection, including transportation, World's Fairs, industrial design, and advertising and propaganda. Objects will be changed periodically in these galleries, allowing the public to see a greater range of the Collection's 70,000-plus items. In addition, an exhibition of propaganda posters from the early years of the U.S.S.R. will open October 1st.

The Wolfsonian is located at 1001 Washington Avenue in Miami Beach, FL. For further information call (305) 531-1001.

An Alliance of Art and Industry: The Brilliance of Swedish Glass, 1918-1939, an exhibition on view at The Bard Graduate Center from November 21 through February 2, 1997, examines the landmark developments of the Swedish glass industry during the inter-war years. Approximately 120 works


have been selected to demonstrate the broad range of glass designed and produced in Sweden from 1918-1939, including stemware, one-of-a-kind pieces and limited production glass. Original drawings by significant designers and artists of the period and working models illustrating technical innovations will also be exhibited.

This exhibition will serve to deepen the viewer's understanding and appreciation of the conceptualization, design and production of Swedish glass. The Orrefors and Kosta Boda Museum and the Smålands Museum are the principal lenders to the exhibition.

Swedish glass factories lagged behind their European counterparts in the early 20th century, but during the inter-war years they became recognized throughout the world for their extraordinary artistic achievements. Their efforts led to outstanding design and technical innovations that established the Swedish glass industry as the international leader of modern design.

The exhibition focuses on the leading artists and the aesthetic and technical developments that occurred at Swedish glass houses. These changes emerged because of the influence of modernism on international design. The contribution of Orrefors Glassworks, one of the most highly acclaimed manufacturers, was unsurpassed in its support of artists, designers and craftspeople. Spectacular works for Orrefors by Edward Hald, Simon Gate and Vicke Lindstrand, and for the Kosta Glasshouse by Elis Bergh and Sven Erik Skawonius, among others, are featured in the exhibition. Lesser known and under-recognized Swedish glasshouses will also be represented, including Reijmyre, Gullaskruf, Elme and Limmared.

The exhibition will be accompanied by a fully illustrated catalog that will fill a major gap in glass scholarship, as there is currently no publication available in English concentrating exclusively on Swedish glass from the period 1918 to 1939 or its relationship to modern design. The catalog, entitled *An Alliance of Art and Industry: The Brilliance of Swedish Glass, 1918-1939*, will be available in November in softcover through the Bard Graduate Center and in hardcover through Yale University Press.

The Bard Graduate Center for Studies in the Decorative Arts is located at 18 West 86th Street in New York. For further information call (212) 501-3000. 

- For a listing of additional currently-running and future exhibitions, please consult the Calendar on page 44.

EAMES

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EVANS

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1940'S

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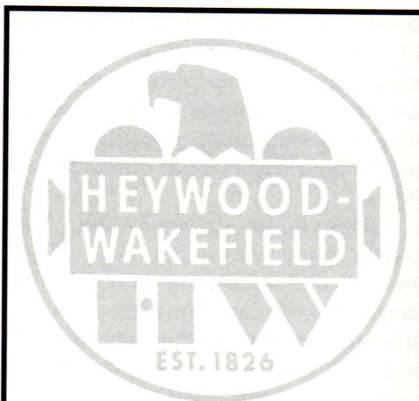
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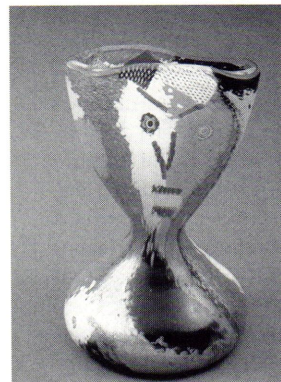
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show updates

20TH CENTURY POST-SHOW REVIEWS & PRE-SHOW DETAILS



MICHAEL TIOPEA



Metro Modern

Metropolitan Art & Antiques' 20th Century Design Show will be held October 3-6th. Forty of the country's most respected dealers who specialize in the modern era will be bringing important pieces and designs from some of the era's most influential designers and artists to Manhattan, including decorative arts from Art Nouveau, the Arts & Crafts period, Bauhaus, Deco, Fifties, Futurism, Jugendstil, Machine Age, Modernism, Pop and Op-art. The show will include furniture, textiles, decorative objects and accessories, books, jewelry, lighting, fine art, prints, industrial design and more.

Past shows have drawn collectors, serious devotees, young enthusiasts, as well as familiar faces from theater and fashion.

A preview to benefit The Ovarian Cancer Research Fund, Inc. will be held on October 3rd from 6-9pm. Tickets to the preview range from \$50 - \$250. To purchase preview tickets call (212) 721-7577 or (212) 946-9411.

The show opens on Friday, October 4, from noon-6pm, Saturday from noon-6pm, and Sunday from noon-5pm. Friday admission is \$10, and Saturday and Sunday admission is \$5. For further show information call (212) 463-0200.

Vintage Clothing & Jewelry Show

The Fall '96 Midwest Vintage Clothing and

Jewelry Show & Sale will be held October 4-5 at the Hemmens Cultural Center, downtown Elgin, IL. This premier quality show features 75 of the finest vintage clothing and jewelry dealers from around the country, specializing in the Victorian era through the 1960s.

Show hours are Friday from 5-10pm, and Saturday from 10-5pm, with the upper level closing at 3pm on Saturday. Admission is \$5 each day. For further show information contact Cat's Pajamas Productions at (847) 428-8368, or for recorded directions call the Hemmens at (847) 931-5900.

Aluminum Enthusiasts to Meet

In response to the rapidly-growing demand for decorative aluminum, collectors and dealers throughout the country will converge on October 25-26 at the Sixth National Hammered Aluminum Show in pursuit of increasingly elusive selections of aluminum art and giftware items. In addition to several special events, the show will provide enthusiasts with extravagant displays of vintage aluminum for their viewing and purchasing pleasure.

The keynote presentation will be made by Clayton T. Sheasley, Jr., whose father created a unique body of handcrafted decorative *repoussé* aluminum work between 1945 and 1949. Other special events will include

door prize drawings for prized pieces of vintage aluminum, award presentations to distinguished aluminum artisans, a discussion session on dating vintage aluminum and more.

The show will be held at the Merchants Square Mall in Allentown, PA, on Friday, October 25, from noon-5pm, and Saturday, October 26, from 9-5pm. Floor rights will be available during dealer set-up on Friday morning from 9-noon. Admission is \$4. For additional show information contact American Dream Collectibles at (215) 679-2254.

Seventh Annual Modernism Show

The Seventh Annual Modernism Show is scheduled to be held November 2-3 at the Winnetka Community House in Winnetka, IL. Over 50 top American dealers of 20th century design will offer the finest quality pieces from many popular design

ABOVE LEFT: A necklace by Elsa Schiaparelli, Paris, c.1930s, to be offered by ARTS 220 at the Winnetka Modernism Show, November 2-3. ABOVE TOP RIGHT: Table by Walter Von Nessen for Nessen Studios, c.1929, to be offered by Gansevoort Gallery of NYC at the Metropolitan 20th Century Design Show on October 3-6. ABOVE BOTTOM RIGHT: "Oriente" glass vase by Dino Martens from the late '50s, to be offered by Gansevoort Gallery at the Metropolitan 20th Century Design Show on October 3-6.

periods - Art Nouveau, Arts & Crafts, Prairie School, Art Deco, Art Moderne, and the Fifties. Furniture, paintings, prints, photographs, jewelry, metalwork, pottery, textiles, clothing and more can be seen and purchased at this popular event which last year had 4,000 enthusiastic showgoers in attendance.

Saturday's show hours are 10-7pm; Sunday's hours are 11-5pm. Two-day admission is \$8 in advance, \$10 at the door. The show opens with a Preview Party which will be held on Friday, November 1, from 6:30-9:30pm. Tickets are \$35 per person and include a two-day show admission.

In conjunction with the Modernism Show, there will be a series of events and seminars. The first event is a bus tour: "In Search of the Illusive Bijou - A Modern Jewelry Safari," led by Rolf Achilles. Scheduled for Friday, October 25 from 9:30-4pm, the tour includes lunch. Tickets are \$50, and reservations are limited.

The second pre-show event will be a presentation by Deanna Farneti, author of *Jewels of Fantasy and Bijoux*, on "The Luxury of Freedom: An Historical Overview of American Costume & Fashion Jewelry." Set for Monday, October 28 at 1pm, the lecture will be followed by a tea. Tickets are \$30.

For further show information or to purchase tickets, call (847) 446-0537.

5th Annual E.S.C.A.P.A.D.E

The fifth annual Eastern States China, American Pottery and Dinnerware Exhibition will be held on November 8-9 at the St. Lawrence Parish Center, on Laurence Pkwy.

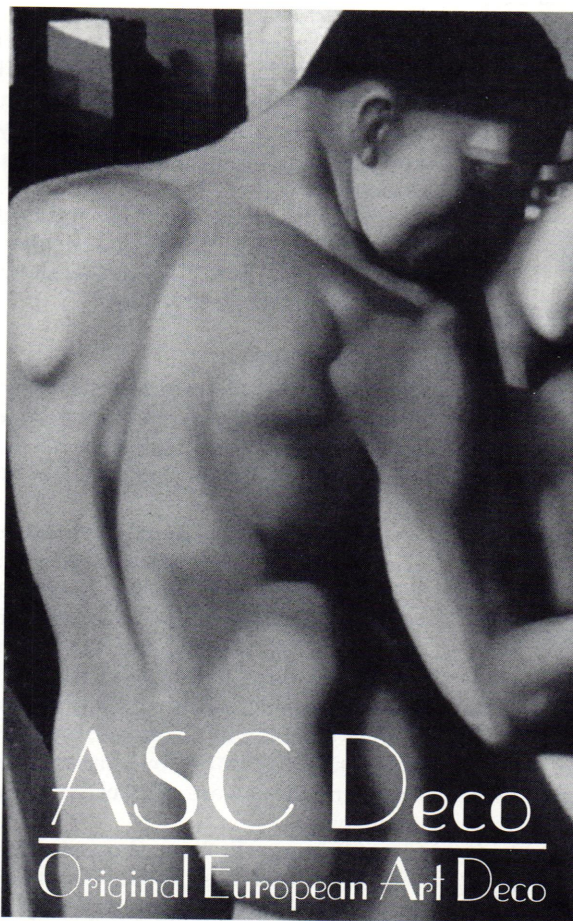
Quality dealers from eight states will offer Blue Ridge, Roseville, McCoy, Weller, Fulper, Stangl, Hall, Fiesta, Ceramic Arts and all other collectible, American-made pottery, china and dinnerware from the first seven decades of the 20th century.

Show hours are Friday from 6-10pm and Saturday from 10-3:30pm. Admission is \$4. For further show information call (908) 738-5677 after October 18th.

Sanford Smith's Modernism

"Modernism: A Century of Style and Design 1870-1970" will usher in its 11th year with a gala preview at the Park Avenue Armory, Park Avenue at 67th Street, on Wednesday, November 13, from 6-9pm. Marian McEvoy, editor of *Elle Decor*, will be presiding as the 1996 Preview Night Benefit Committee Chairperson. All preview night proceeds benefit the Brooklyn Museum. Tickets are \$100.

The show is open to the public from Thursday, November 14 through Sunday, November 17. 60 prominent galleries from the United States, England, Italy and France will be exhibiting fine and decorative ▶ 50

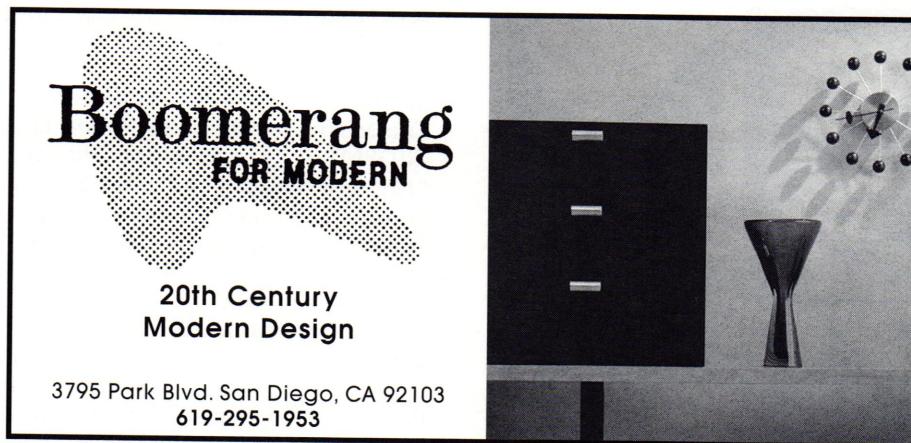


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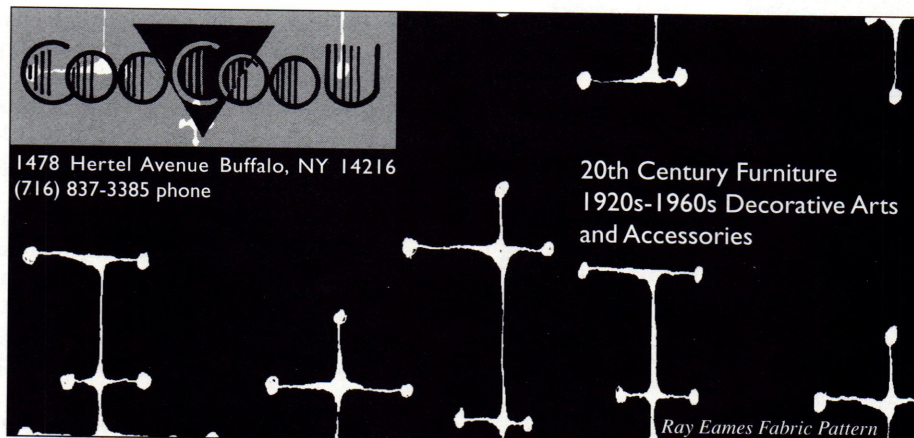
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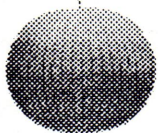


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Show Updates

(continued from page 49) arts covering the periods from the Revival movements, English and American Arts & Crafts, Bauhaus, Art Nouveau, Art Deco - all the great styles and designs of the twentieth century through 1970.

Show hours are Thursday and Friday, 11-9pm; Saturday 11-8pm, and Sunday 11-6pm. Admission is \$10. For further show information call (212) 777-5218.

Deco the Halls

The largest Art Deco to fifties sale in the country, the Art Deco-'50s Holiday Sale, is scheduled to be held December 7-8 at the Concourse Exhibition Center in San Francisco, CA.

Over 200 dealers from across the country will be selling furniture, accessories, rugs, art, dinnerware, pottery, books, jewelry, vintage clothing and collectibles from the 1920s, '30s, '40s, and '50s. Designer furniture by Gilbert Rohde, Kem Weber, Paul Frankl, Donald Deskey and Charles Eames, among others, will be offered, along with decorative accessories by Chase Chrome, Frankart, Fiestaware, Russel Wright and many more.

A vintage fashion show, featuring 1920s, '30s and '40s fashions for the holidays, is scheduled for Saturday at 2pm.

Show hours are Saturday 10-6pm and Sunday 11-5pm. Admission is \$6 for the general public, \$5 for Deco Society members. For further show information call (415) 599-DECO.

20th Annual Art Deco Weekend

The Miami Design Preservation League (MDPL) has announced the 20th Annual "Art Deco Weekend" will take place Friday, January 17 through Monday, January 20. The theme of this year's event will be "Art Deco at Sea - A Salute to the Great Ocean Liners of the 1930s."

Art Deco Weekend is the largest public event in the world devoted to celebrating the Art Deco era, and each year reaffirms the enormous popularity of the style. Last year, over 350,000 festival-goers attended the Weekend's wide variety of programs which include the "Moon Over Miami Ball," an opening parade, the street festival along Ocean Drive, outdoor concerts, the MDPL's trolley, walking and bicycle tours of the Art Deco District, and a film festival and lecture series. With few exceptions, all events are free and open to the public.

Art Deco Weekend's street festival is an annual destination for collectors of vintage art, design and artifacts of the 1920s and 1930s. Over 100 vendors of all varieties, including more than 30 vintage Art Deco dealers from across the country, participated in the 1996 street festival.

For further Weekend information call

(305) 672-2014.

Miami Modernism Show

The fourth annual Miami Modernism Show has a new location this year - The Ramada Resort Deauville, a spacious mid-century hotel on Collins Avenue at 67th Street on the Miami Beach oceanfront. The show will take place on Thursday, January 23 through Sunday, January 26, the weekend after the Art Deco Weekend.

In just three years, Miami Modernism has become internationally recognized as an exhibition of the highest caliber, due to its roster of more than 60 specialized dealers from across the country and abroad. The show offers the finest in 20th century design: furniture, lamps, clocks, paintings, ceramics, prints, glass, jewelry, sculpture, photography, industrial design, posters, books and much more.

The show will open Thursday evening, January 23, with a special Preview (details to be announced), and will be open to the public for three full days, Friday - Sunday. For further show information, including special air fare/hotel packages, call (313) 886-3443. ☐

Auction Highlights

(continued from page 24) for \$6,050 against an estimate of \$1,500-2,000.

Metalwork included a 12" Peter Müeller-Munk Normandie water pitcher manufactured c.1930 by Revere of a single sheet of chromed copper which brought \$2,310.

A French Deco sofa and chair from the late 1920s with a cubist-influenced design in exotic burl wood veneer brought \$6,600 and \$6,050, respectively.

A 1930s dressing table by Gilbert Rohde with rich maccassar ebony veneered drum cabinets with an original oval glass top more than doubled its pre-sale high estimate of \$2,500 to sell for \$5,225, while another prime example from the 1930s, Warren McArthur's machined aluminum couch, sold for \$2,860.

From the 1950s was a rare George Nelson full size "Thin Edge" bed which sold for \$3,190, and Sori Yanagi's "Butterfly" stool of elegant molded rosewood veneer plywood that went for \$1,760. From the late 1960s was Osvaldo Borsani's "Tecno" lounge in original green wool upholstery which sold over estimate at \$3,300.

Butterfield's Art Nouveau, Art Deco

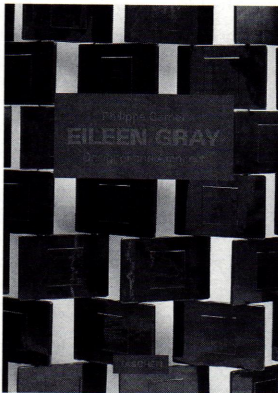
The results of Butterfield & Butterfield's May 20 auction of Art Nouveau, Art Deco and Arts & Crafts once again confirmed the present exceptional strength of twentieth century design at auction. As usual, the selection of Icart prints was very well received, indicated by such examples as *Joy of Life*, *Youth* and *Lillie*, each selling ▶ 57

great modern books

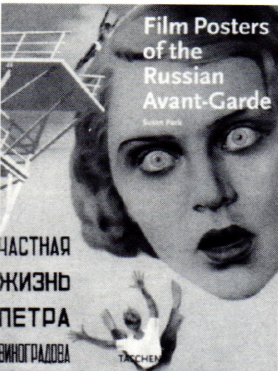
New! Eileen Gray: Architect/Designer by Peter Adam ... This is the first full-scale biography on Eileen Gray, an extraordinary woman revered by architects and designers around the world. Author Peter Adam, a documentary filmmaker and long standing Gray friend, had unlimited access to Gray's correspondence, drawings, and journals, as well as her architectural and design sketchbooks and her extensive archive of photographs. Adam recreates the worlds Gray lived in - from her famous friends during the Art Deco period to her later years alone designing modern houses. He traces the evolution of her theories in drawings and important articles, translating and reproducing much work never published before or largely inaccessible. Adam also provides a catalog raisonné of all her known furniture designs. 335 illustrations, 35 in full color. 400 pgs. H/Hardcover \$39.95



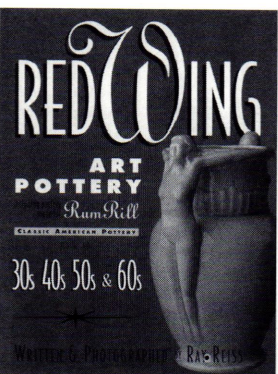
New! Eileen Gray: Designer and Architect by Philippe Garner ... Philippe Garner, a director at Sotheby's, London, presents an exhaustive study, both textually and pictorially, of the full body of Eileen Gray's work. Hundreds of color photographs of her furnishings, interiors, rugs, lighting, and frames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



New! Film Posters of the Russian Avant-Garde by Susan Pack ... This publication presents a sweeping survey of Russian film posters from the 1920s and '30s. These posters bear unique witness to the artistic creativity of the former Soviet Union in the years before Soviet Realism became the official art doctrine under Stalin. The graphic artists of the Russian avant-garde eschewed the glamour of the Hollywood image, instead using unusual angles, montage, and close-ups to lend their posters a powerful dynamism as compelling as the films themselves. 250 posters by 27 artists. 320 pgs. BT/Hardcover \$39.99



New! 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. 1200 photographs, 800 in full color. 240 pgs. RR/Hardcover \$50.00



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

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

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

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

Popular '50s and '60s Glass: Color Along the River by Leslie Piña...A fascinating study of commercial glass production along the Ohio River Valley in the '50s and '60s. Companies such as Blenko, Viking, Pilgrim and others made free- and mold-blown production glass in modern shapes and vibrant colors. Filled with over 400 color photographs of the beautiful glass, its labels, catalogue pages, company histories and a price guide. 176 pgs. S/Hardcover \$29.95

The Best of Bakelite, And Other Plastic Jewelry by Dee Battle and Alayne Lesser ... A treasure chest of photographs of bakelite, celluloid, and lucite. Layered, carved, molded, translucent, painted and imbedded jewelry styles are displayed in profusion. Minimal text. A value guide is included. 160 pgs. 150 full-page photographs. S/Hardcover \$39.95

American Masterworks: The Twentieth Century House by Kenneth Frampton ... 34 masterpieces of American twentieth century residential architecture, such as Eliel Saarinen's 1929 residence at Cranbrook; the Case Study Houses in California, and Frank Lloyd Wright's 1923 Storer House of concrete block, are published collectively here for the first time, with authoritative commentary and extraordinary photographs, most commissioned exclusively for this project and taken within twelve months of publication. Copious illustrations. 300 pgs. R/Hardcover \$65.00

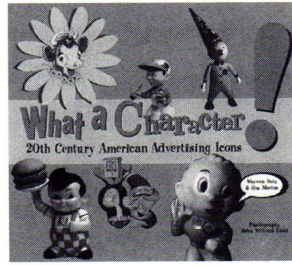
New! Fifties Furniture by Leslie Piña ... This new book takes a detailed look at modern furniture from the 1950s, including works by Charles Eames, George Nelson, Harry Bertoia, Isamu Noguchi, and Eero Saarinen, and produced by companies such as Herman Miller, Knoll, and Heywood-Wakefield. With over 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. S/Hardcover \$39.95 (available October 30, 1996)

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, in which each member of the Bakelite jewelry family is taken in turn; bracelets, pins, neckwear, rings and earrings. Included is invaluable information on how to recognize different decorative styles and techniques - faceting, carving, geometrics, reverse carving, polka dots, stripes - and how to distinguish Bakelite from other plastics, and how to care for your Bakelite pieces. Excellent color photographs. 128 pgs. BS/Hardcover \$12.98

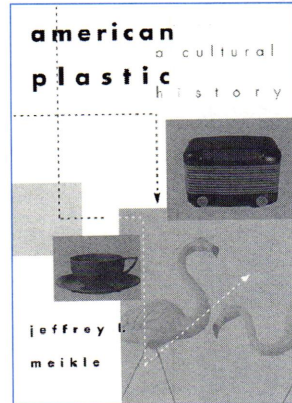
Machine Art: Sixtieth-Anniversary Edition with a new preface by Philip Johnson...In 1934 the Museum of Modern Art opened a landmark exhibition of machine-inspired design. Some 100 pieces in this show formed the basis for the museum's renowned collection of the best in modern design for industrial, commercial and domestic objects. On the 60th anniversary of the exhibition, the museum has republished a facsimile of the original catalog. 122 b&w illustrations, 120 pgs. H/Softcover \$12.95

Superb! Design 1935-1965: What Modern Was (Selections from the Stewart Collection of The Montreal Museum of Decorative Arts)... This landmark book focuses on 200 of the finest objects from the most important designers and artists of the mid-20th century. Abundantly illustrated, the volume is organized into chapters that present the distinctive styles of the 1930s, 1940s, 1950s and 1960s. Renowned historian Paul Johnson has written a thought-provoking essay on the political background of the years 1935-1965, and detailed biographies of all the designers and histories of the companies responsible for creating the objects make this book an invaluable reference. 416 pgs. 530 illustrations, 60 in full color. H/Hardcover \$49.50

New! What a Character: 20th Century American Advertising Icons by Warren Dotz and Jim Morton ... Culled from one of the world's most extensive collections of promotional product icons, this book presents a nostalgic assortment of advertising figures, including some of the most popular characters ever created. Full-color photographs and an informative text offer an entertaining look at the remarkable history and enduring design of these pop culture icons. 200 full-color illus. 132 pgs. C/Softcover \$16.95

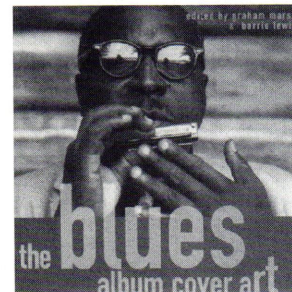


Pastime: Telling Time From 1879 to 1969 by Philip Collins...This book chronicles clocks of almost every imaginable variety -- a dazzling collection of vintage and modern clocks, tangible reminders of the styles and fads of bygone years. 108 pgs. C/Hardcover \$14.95



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

New! The Blues Album Cover Art edited by Graham Marsh and Barrie Lewis ... Recognized as one of the great contributions of twentieth century American culture, Jazz has become one of the most popular and beloved forms of music in the world. This book showcases 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 illus. 112 pgs. C/Softcover \$24.95



Art Plastic: Designed for Living by Andrea DiNoto ... This book examines the role of plastics as a medium in the decorative and industrial arts, through an introduction to the vocabulary of synthetic materials, the history of plastics - from celluloid and Bakelite to today's vinyls and acrylics, and many interesting and illustrative color photographs. 250 illustrations, 144 in full color. 228 pgs. A/Hardcover \$55.00



Eisenstaedt on Eisenstaedt ... Giving history a face, the 100-plus memorable photographs specifically assembled for this book range from Hemingway in Cuba to Jack and Jackie Kennedy on Cape Cod. Accompanying the photographs are Eisenstaedt's own comments, based on interviews conducted by Peter Adam for the BBC. 120 pgs. 100 duotones. A/Hardcover \$35.00

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



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

96 pgs. A/Hardcover \$12.95

Radios by Hallicrafters by Chuck Dachis ... In the 1930s, the shortwave radio craze was just beginning to sweep the nation, and Hallicrafters radios began to boom from coast to coast. Until the 1980s, this Chicago-based firm produced high-quality radios on the cutting edge of technology, all reasonably priced. This book includes over 1,000 photographs of radio receivers, transmitters, speakers, early television sets, electronics accessories and advertising materials. 225 pgs. S/Softcover \$29.95

New! American Plastic: A Cultural History by Jeffrey L. Meikle ... Meikle traces Americans' ambivalent involvement with plastic from Bakelite radios and nylon stockings to Tupperware and polyester suits, and shows how America's enthusiasm for everything plastic has been complicated by environmental doubts and by the plasticity of post-modern existence. 70 illustrations, 15 in color. 403 pgs. RU/Hardcover \$49.95

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

The Bicycle by Pryor Dodge ... Filled with fascinating information, previously unpublished documents, and irresistible illustrations, this book chronicles the history of cycles and cyclists from the early 19th century to today. 192 pgs. 238 illustrations, 178 in color. A/Hardcover \$50.00

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

New! Cover Story: The Golden Age of Magazine Covers, 1900-1950 by Steven Heller and Louise Fili ... During the Golden Age of the American magazine cover, the corner newsstand was a veritable gallery for some of the country's leading illustrators, artists, and cartoonists. This volume showcases over 200 remarkable covers from publications as diverse as the *Saturday Evening Post*, *Harper's Bazaar*, and *Vanity Fair*. 280 color illus. 144 pgs. C/Softcover \$18.95

Japanese Modern: Graphic Design between The Wars by James Fraser, Steven Heller, and Seymour Chwast ... Heavily influenced by Western styles, trends, and

fashions of the 1920s and '30s - particularly Art Deco - Japanese graphic designers and art directors drew inspiration from Europe's master artists and typographers, enthusiastically assimilating elements of Bauhaus, Constructivism, and Futurism. 232 full-color illustrations. 132 pgs. C/Softcover \$16.95

Fifties Glass by Leslie Pina...Includes artist and designer biographies, company histories, an illustrated glossary, an illustrated section on signatures and labels, and a price guide with special emphasis placed on Italian and Scandinavian glass. 382 photographs, 4 in color. 224 pgs. S/Hardcover \$49.95

Toasters: 1909-1960 by E. Townsend Artman ... In this book toasters are presented historically and visually through amusing text and artistic photographs. Toaster manufacturers are identified and their markings are included. Over 400 color and black & white photographs. 176 pgs. S/Softcover \$29.95

Superb! Landmarks of Twentieth Century Design: An Illustrated Handbook by Kathryn Hiesinger and George Marcus ...This volume establishes the definitive list of this century's design milestones. Graphics, lighting, furniture, textiles and more from the Americas, Europe and Japan are included in this must-have reference for individuals interested in 20th century design. 432 pgs. 500 illustrations, 100 in color. A/Hardcover \$60.00

Architecture In Detail: Eames House, Pacific Palisades, 1949, Charles and Ray Eames by James Steele...The Eames house was one of Charles Eames few experiments with architecture, and one of the most important of the "Case Study" series of buildings. A most significant building of the post-war era. 60 pgs., heavily illustrated. C/Softcover \$29.95

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

New! Miami introduction by Beth Dunlop, Photographs by Santi Visalli ... Now in a new edition, this volume presents hundreds of views of Miami. From cruise ships on the bay to the Art Deco District; from Brickell Avenue to the bright neon signs, the beauty and atmosphere of Miami has been captured in this book. 165 color illustrations. 192 pgs. R/Softcover \$25.00 (available October 30, 1996)

Fabulous Fifties: Designs For Modern Living by Sheila Steinberg and Kate Dooner... From furniture and lots of textiles to Hawaiian shirts, poodle skirts, vinyl handbags, gabardine jackets, rayon dresses and more, nearly every aspect of modern living in the 1950s is shown in full color. 770 color photographs. S/Hardcover \$55.95

50s Popular Fashions for Men, Women, Boys & Girls by Roseann Ettinger...The day and evening dresses, suits, sports clothing, sweaters, ties, socks, and sleepwear so typical of the Fifties are pictured in this bright and catchy book of everyday fashions for men, women, boys and girls. Over 600 color photographs and catalog advertisements bring the clothes right into your living room. A glossary defines terms as they were used in the Fifties, and the index will help locate your favorite article. 160 pgs. 633 color photographs. S/Softcover \$29.95

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

New! Messengers of Modernism: American Studio Jewelry, 1940-1960 by Toni Greenbaum ... This volume accompanies an exhibition of the same name opening at the Cranbrook Art Museum in November. 106 illustrations. 168 pgs. A/Hardcover \$37.50 (available September 30, 1996)

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. S/Hardcover \$29.95

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. S/Hardcover \$49.95

New! The Details of Modern Architecture, Volume 2: 1928 to 1988 by Edward R. Ford ... This second volume continues the study of the relationships of the ideals of design and the realities of construction in modern architecture, from the late 1920s to the present day. It contains a wealth of new information on the construction of modern architecture, and over 500 illustrations, including 130 original photographs and 230 original drawings. Individual chapters treat the work of Eliel and Eero Saarinen, Richard Neutra, Alvar Aalto, among other modern masters. Buildings which are icons of modern design are also examined in detail. 513 illustrations. 384 pgs. M/Hardcover \$75.00

Progressive German Graphics: 1900-1937 by Leslie Cabarga...This is the first English language book to explore the social, aesthetic, and historical influences on the commercial arts in Germany - including the Bauhaus and Constructivist movements. Includes fascinating text

and an array of German and Austrian packaging, letterhead, trademark, and advertising design elements, many never before published in the United States. 72 color illus. 132 pgs. C/Softcover \$16.95

Plastic Jewelry (Revised) by Lyngerda Kelley and Nancy Schiffer ... Over 950 examples and an informative text tell the story of plastic jewelry from the 1920s through the present, including natural (tortoiseshell and horn) and synthetic (celluloid, Bakelite, Lucite, and more) plastics in a variety of styles. 224 color photographs. 159 pgs. S/Softcover \$14.95

New! Fun Fabrics of the '50s by Joy Shih ... For designers and '50s enthusiasts, this full-color book offers hundreds of fabric styles popular in the mid-century, including cowboy prints, tropical blooms, geometrics, florals, plaids, and more. 300 color photographs. 112 pgs. S/Softcover \$19.95 (available October 1, 1996)

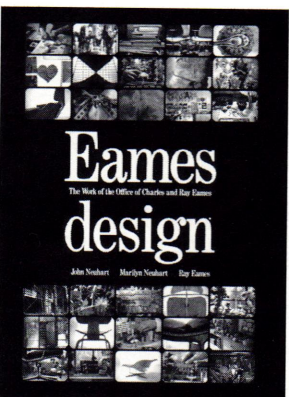
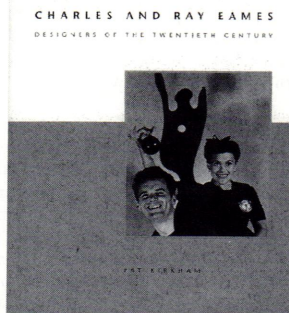
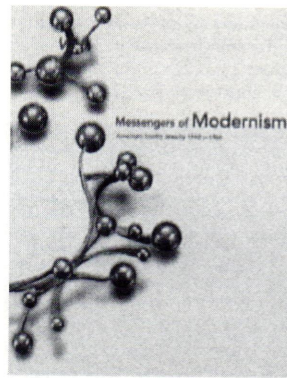
Collector's Guide to LuRay Pastels by Bill and Kathy Meehan...This colorful book includes a history of the company, a comprehensive guide to the many colors and shapes of LuRay Pastels, as well as Vistosa, Coral Craft, Conversation, Versatile, and Pebbleford. Vintage ads and catalogs are also reproduced.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

New! 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 design," "design influences and style types," and "the evolution of the modern chair." Also included are biographies of the chair designers. Full color illust. 160 pgs. BT/Softcover \$24.99

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. C/Hardcover \$55.00

Superb! 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. H/Hardcover \$95.00

Instant Expert: Vintage Fashion & Fabrics by Pamela Smith...This indispensable book chronicles the history of fashion by period, and the designers and manufacturers that made each period memorable. Instant Expert explains



fashion trends and the reasons behind them, and explores fashion's link with Hollywood and influential people. This book also includes information to help collectors get started or expand their collection such as lists of show promoters, auction houses and stores which specialize in vintage fashion. 4" x 8 1/2". 153 pgs. AL/Softcover \$12.00

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

Superb! 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. AC/Hardcover \$37.50

Superb! Charles and Ray Eames: Designers of the Twentieth Century by Pat Kirkham...Kirkham interprets the work of the Eames's 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. M/Hardcover \$55.00

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. With an essay by Bauer authority Jack Chipman, and an appendix of identifying marks. 125 color/b&w photos. 104 pgs. C \$18.95

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

Superb! 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 such as the Fairchild house. 384 pgs. 170 illustrations, 58 in color. M/Hardcover \$55.00

Craft In The Machine Age: 1920-1945 The History of Twentieth Century American Craft Edited by Janet Kardon ...Focusing on one of the most dynamic, fertile periods in American design, this book displays superb works in ceramics, glass, metal, textiles and wood by artists ▶

such as Russel Wright, Frederick Carder, Charles Eames, and Viktor Schreken-gost which reveal the interplay between craft and technology. A team of experts discusses the major practitioners of the era, and an extensive reference section is included. 257 illustrations, 90 in color. 304 pgs. H/Hardcover \$49.50

Eichler Homes: Design For Living by Jerry Ditto and Lanning Stern ... Nearly 50 years after the phenomenon of the Eichler home, once a quintessential symbol of the American Dream, this beautifully illustrated volume chronicles both the success and ultimate demise of a legendary company. With over 100 full-color photographs of the homes' various models, as well as an essay by Eichler's son Ned, *Eichler Homes* tells the poignant story of a unique post-war business, and of a singular vision that continues to inspire architects and designers around the world. 120 pgs. 143 full-color photographs. C/Hardcover \$29.95

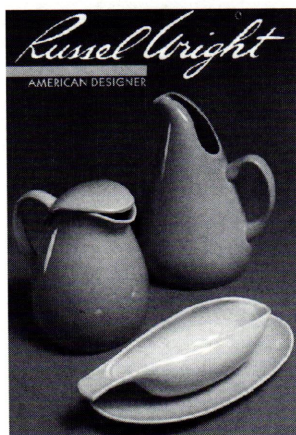
Collectible Aluminum by Everett Grist...An informative guide including over 430 photos featuring hand wrought, forged, cast, and hammered aluminum. Everything from ashtrays to jewelry to tables and hundreds of serving pieces. 160 pgs. CB/Softcover \$16.95

Dashboards by David Holland ...The lure of the classic car is undeniable, and one of the quintessential features of any classic car is the dashboard. Through the expert photography of over fifty cars, this book presents the reader with an array of luxury and inventiveness. Each dashboard is lovingly photographed and described in detail. 224 pgs. 169 color illustrations. C/Hardcover \$39.95

Modern American Design by The American Union of Decorative Artists and Craftsmen, edited by R.L. Leonard and C.A. Glassgold, with a new introduction by Mel Byars...Reprinted for the first time in six decades, this rare volume showcases the works of the members of The American Union of Decorative Artists and Craftsmen, whose roster included such design giants as Donald Deskey and Gilbert Rohde. 290 illus. 208 pgs. AC/Hardcover \$70.00

New! Fostoria Designer George Sakier by Leslie Piña ... For over 50 years, through the Great Depression, George Sakier created classic and modern designs for the Fostoria Glass Company. This book includes a thoroughly re-

searched text about the man and his art, as well as hundreds of color photographs of Sakier's Art Deco glass designs. 176 pgs. S/Hardcover \$29.95



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, consulting, lamps, glassware, fabric, appliances, and interior decoration. 96 pgs. Color and black & white illus. M/Softcover \$15.95

Posters of the WPA by Christopher Denoon ... In 1935 the Works Progress Administration's Federal Art Project was the largest employer of the nation's artists. Within this project was a small group of poster painters who began to experiment with color and style, the resulting posters being very modern and avant-garde for their time. This volume explains the history of the WPA and showcases the posters produced. 320 illustrations, 280 in color. 176 pgs. W/Hardcover \$39.95

Limited! Mid-Century Modern: Furniture of the 1950s by Cara Greenberg ... (2nd printing of 1995 reissue) The highly praised celebration of '50s design which has been intensely sought after by collectors and designers since its original publication in 1984, has been reprinted for the first time. The updated edition includes a new preface by Greenberg, a completely revised listing of sources and manufacturers, and rare photographs from the Herman Miller archives. 225 illustrations, 125 in color. 176 pgs. RH/Softcover \$22.50

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. C/Softcover \$18.95

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

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Shawnee Pottery: The Full Encyclopedia by Pam Curran...A thorough history on Shawnee Pottery produced between 1936 and 1963. 1300 full color photos. 304pgs.S/Hardcover \$59.95

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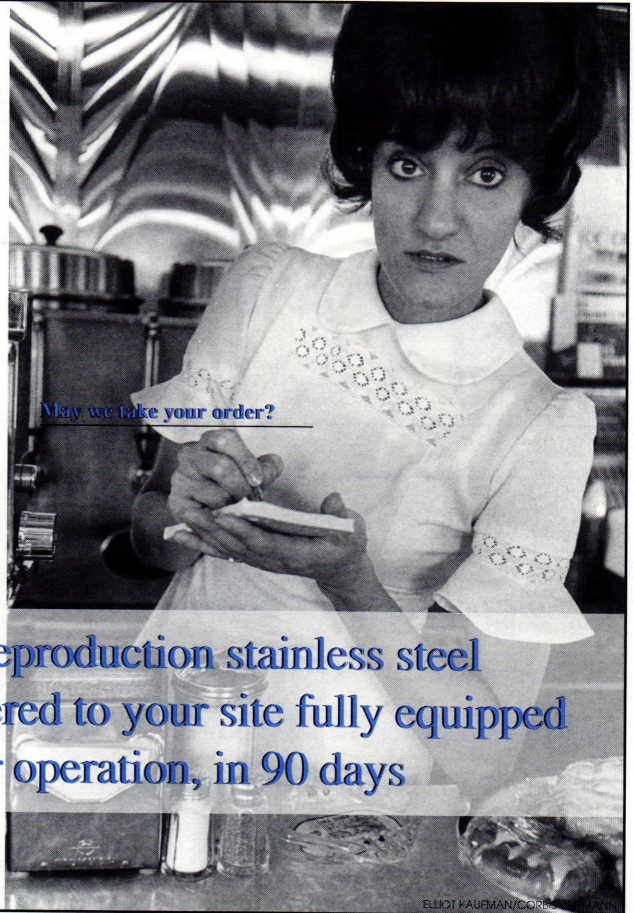
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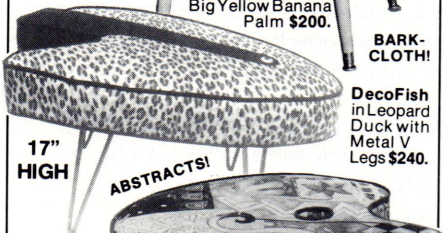
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Spotlight on the Kalakala

(continued from page 15) future, but the Kalakala remained in 1935. Although she was ahead of her time when she was built, she was now past her prime.

The ferry system sold her to a seafood processing company in Alaska. She was towed north, modified, and after operating a few years as a floating processing plant, she was beached on Kodiak Island to operate as a land-locked processing plant. This is where she is currently resting.

But, the brazen statement made in one of her early incarnations remains true to this day. Figuratively, she is unsinkable. Efforts are underway to return her to the home of her youth. The Kalakala Foundation, a non-profit organization dedicated to the restoration and return of the Kalakala to Seattle, has been chartered, and if all goes well, the Kalakala may once again grace the shores of Seattle.

To refloat and tow the Kalakala back to Seattle will cost over \$800,000. The Kalakala Foundation is currently raising awareness of the Kalakala's plight and raising funds for her towing and restoration.

The city of Kodiak (her current owner) has given them the green light to bring the Kalakala back home. If she is refloated by October 1997, she's theirs and she'll be on her way. If she is not refloated by then, the city will scrap her.

The Foundation has already started to prepare the Kalakala for her voyage. In the fall of 1995, their crew went to Alaska to weatherize her and make a restoration feasibility study. Her exteriors were scraped and repainted, broken windows were capped, and tons of garbage and cannery equipment were removed from the vessel.

This spring they will be back to continue the task. The amount of work that they can accomplish is dependent upon the number of donations from members who join the Foundation. Their hope is that many people will come together to rescue this one-of-a-kind vessel. ☐

KALAKALA FACTS

Capacity: 160 autos, 2000 passengers

Length: 276 feet

Beam: 55 feet, 8 inches

Depth: 21 feet, 6 inches

Draft: 13 feet

Freeboard: 10 feet

Displacement: 1526 tons

Deadweight: Approx. 750 tons

Drive: Diesel, single screw, direct connected

Speed: 17.5 knots

- The Kalakala Foundation is a non-profit organization dedicated to the preservation of the Kalakala ferry. For further information, or to become a Foundation member, contact the Kalakala Foundation, 154 N. 35th Street, Seattle, WA 98103. (206) 632-0540. Internet <http://www.kalakala.org> Email kalakala@nwlinc.com

Auction Highlights

(continued from page 50) above estimate at \$3,450, and *Coursing I*, which sold for \$4,987.50.

Intense interest in Lalique glass led to impressive results for such models as *Bacchantes* (\$9,975), *Poissons* (\$7,475) and a luminaire, *Oiseau de Feu* (\$17,250).

Bronze and ivory figures were in great demand, with the Chiparus models *Yambo* selling for \$18,400, *Les Amis de Toujours* selling for \$13,800, and a Colinet model of *Danseuse d'Ankara* selling for \$20,700.

Butterfield's Fine Silver

The May 23rd auction of Fine Silver at Butterfield & Butterfields, simulcast between San Francisco and Los Angeles, saw impressive results across the board for Georg Jensen silver, led by a pair of two-arm candelabra, Copenhagen, c.1925-32, which sold for \$9,200. A #468 sterling bowl garnered \$3,162; a pair of compotes with a grape vine stem motif (#263B) realized \$4,025; and a four-piece tea and coffee set with complementary tray, post-1945, designed by Harald Nielsen, achieved \$4,600.


David Rago's Modern

David Rago Auctions' June 1-2 Modern Auction, held in two sessions, featured over 700 lots and was 90% sold. The Saturday "dealer" session (which was for non-dealers also) was the first at their new Lambertville location and attracted a crowd of about 150 people from Manhattan, Philadelphia, and the Eastern Corridor.

Post-war furniture continued its strong showings, with good pieces in good condition doing particularly well. Highlights from the sale included a Paul McCobb for Calvin, Irwin Collection tea cart which sold for \$725; a Heywood-Wakefield Riviera seven-piece bedroom set realized \$1,000; a Pierre Paulin "Ribbon" chair in original fabric brought \$950, while a Paulin lounge chair for Artifort went for \$600. An Eames for Herman Miller three-passenger sofa in excellent condition achieved \$2,000, while a Florence Knoll three-seat sofa in original black leather realized \$1,500. A rare "Techno" folding sofa by Osualdo Borsani, c.1954, commanded \$2,700. A slatted-back loveseat by George Nakashima with mint original finish, c.1960s, garnered \$2,250, while four Nakashima walnut spindle-back side chairs, c.1960s, soared to \$2,100 over a pre-sale of \$700-950.

Sotheby's Art Deco

After their June 6th Art Deco sale, Barbara Deisroth, Sotheby's Director of 20th Century Works of Art, stated, "Today's sale saw solid prices throughout the day with competitive bidding for French glass and sculpture. Private collectors and dealers from the United States and Japan dominated" ▶ 58



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- decorative arts

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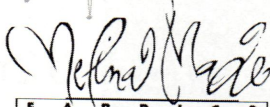
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Auction Highlights

(continued from page 57) the buying."

Highlights included an Ernest Boiceau Art Deco needlework carpet, c.1930, which soared past its pre-sale estimate of \$12,000-15,000 to achieve an \$85,000 bid from an American private collector. A London dealer purchased a Colinet model of *Danseuse D'Ankara* for \$41,400, and a Majorelle ash and mahogany dining table and ten chairs, c.1900, realized \$39,100.

Metropolitan Textile Swatchbook

The fifth antique textile swatchbook auction held by Metropolitan Book Auction on June 6th in New York City proved that, despite market conditions, if you have the right merchandise, the buyers will come.

An unusual archive of textile swatchbooks discovered in the Northeast comprised much of the sale. In pristine condition, hundreds of books chronicled the history of textiles, particularly highlighting historic printed cottons from 1830-1930, printed dress and tie silks from the 1940s and '50s, wools for men's and women's apparel and funky cottons from the 1950s.

Highlighting the sale was an exquisite portfolio of 77 plates of 19th century oriental-inspired textile designs. This folio fetched the top price of the auction, bringing \$4,255.

As always, plaids and checks in cottons, wools and flannels also drew attention, as did several books of funky 1950s cotton conversationals and 1940s dress and tie silks, and 1950s wallpaper books.

Each swatchbook contained between 100 and 3,000 swatches of antique fabric. These books are a primary source for textile and fashion designers to draw inspiration from. As always, among the bidders were several top fashion firms, as well as many textile designers and museums.

Christie's 20th Century Design

On June 7th and 10th, Christie's held its annual spring sales of 20th Century Design, including furniture and home furnishings by Robert Mallet-Stevens and Jean-Michael Frank. It is very rare that estate property of this magnitude from these two renowned figures in French architecture and design are sold in the United States.

Property from villas by Robert Mallet-Stevens for Viscount de Noailles in Hyères (1923) and Mr. Cavrois in Croix (1932) represent two of the most important commissions by Mallet-Stevens in France and established him as one of the most sought-after architects of his time. The sale featured a painted metal desk and side table from Hyères which rocketed to \$110,300 over a pre-sale of \$7,000-9,000. Offered from Mallet-Stevens St. Croix' work were a red, black, white and blue painted wood and metal table which realized \$6,900; a pearwood

cabinet designed for the grand salon brought \$29,900; two pearwood bibliotques fetched \$17,825 and \$20,125, respectively, and an oak games table garnered \$1,495.

Items by Jean-Michael Frank included a fine parchment and pearwood bureau from 1934 which sold for \$36,800, and two leather covered and painted metal tables which were crafted for Frank by Hermès and Alberto and Diego Giacometti for Maison Comte which realized \$74,000 and \$40,250, respectively.

The sale also featured a selection of high quality furniture from one of Frank Lloyd Wright's most elaborate commissions of the 1950s, the John L. Rayward House in New Canaan, CT, c.1955. The property from this Usonian commission included high back chairs with decorative geometric cut-outs (\$18,400 and \$7,475), three red painted hexagonal tables (\$6,325, \$6,325, \$5,520) and an oak dining table (\$17,250).

Furnishings by Donald Deskey also performed well, including a leather upholstered armchair, c.1931, which realized \$7,475, and a rare Deskey bridge and coffee table manufactured by Deskey-Vollmer, c.1927-31, with a black bakelite top and nickel base, soared past pre-sale estimates of \$12,000-15,000 to achieve \$48,300.

Christie's Western High Style

Christie's East's sale on June 10th offered a spectacular selection of Western High Style and Cowboy Memorabilia, including furnishings by Thomas Molesworth and Jack Kranenberg. The sale also featured an impressive collection of cowboy gear ranging from saddles to parade costumes.

No one managed to capture the romance and spirit of the range better than Thomas Canada Molesworth, who has remained unequalled as a designer of exquisite western-inspired furnishings. One of the highlights among the Molesworth offerings at the sale, a "Cowboy and Friend" chest of drawers, c.1935-37, realized \$8,050.

Another stunning piece of Molesworth design was a burlled fir and blue Chimayo wool settee, c.1937, which sold for \$8,050. Equally handsome was a fir and Chimayo wool "basket weave" sofa, c.1946, which also brought \$8,050.

Other Molesworth highlights included a fir and Chimayo wool "basket weave" club chair, c.1946, which fetched \$5,175; a fir and leather upholstered barrel chair sold for \$3,450, and two fir end tables, c.1946, hammered down for \$3,220.

Also featured in the sale were 12 novel pieces of furniture designed by Jack Kranenberg, designer of the Million Dollar Cowboy Bar in Wyoming. Among the Kranenberg highlights were a burlled pine dining table, c.1943, which brought \$5,750; a burlled pine cabinet which went for \$5,520;

and a pair of club chairs, manufactured by Kranenberg and Aiman, c.1943, which were purchased for \$5,750.

The star lot in the cowboy gear section of the sale was *The Diamond Special*, a magnificent silver adorned saddle with trappings, c.1950, signed Edward H. Bohlin, Hollywood, California, which commanded \$20,700.

Sotheby's Watches and Clocks

Sotheby's in New York held a very successful sale of Rare Clocks and Watches on June 25th and 26th. The fine selection of wristwatches and pocketwatches garnered an enthusiastic response from collectors who competed for such treasures as the rare group of vintage watches by Patek Philippe. Also highlighting the sale was the Collection of the late Alan Marx, including the largest collection of barometers ever to be offered at auction.

A highlight from the Marx collection included the top lot of the sale, a fine oak observatory quality wall regulator, which sold above estimate for \$46,000.

Fine watches from various owners also fared very well. The sale featured a wonderful selection of vintage Patek Philippe watches, particularly a handsome platinum rectangular wristwatch, Patek Philippe & Co., Geneve, c.1925, which brought \$11,500. "Watches by Rolex and Patek Philippe fared very well in general," commented Daryn Schnipper, Senior Vice President, Sotheby's International Watch Department. "We were pleased to see a tremendous interest from Asia in this sale and from private collectors from around the world."

Christie's Watches and Wristwatches

"We are positively thrilled with the fantastic results for today's sale," stated Ruth Zandberg, head of Christie's Watch Department in Geneva and Doug Escribano, head of Christie's Watch Department in New York, following Christie's June 26th Fine Watches and Wristwatches sale. "We couldn't have hoped for stronger results, and this is a perfect way to end the sales season here in New York."

Sales of note included the top lot, a Patek Philippe 18 ct. gold Perpetual Calendar wristwatch with moonphase, c.1961, which soared past a pre-sale estimate of \$20,000-25,000 to a closing bid of \$772,500. A circa 1950 Philippe stainless steel waterproof Chronograph wristwatch also rocketed past its pre-sale of \$25,000-30,000 to achieve \$151,000. An Audemars Piguet platinum minute repeating cushion-shaped wristwatch, c.1927, fetched \$123,500.

Rolex watches also performed well, including an 18 ct. gold self-winding waterproof wristwatch with triple calendar and moonphase, c.1950, which went for \$99,300, and a stainless steel oversized ►60

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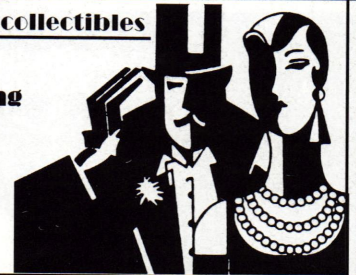
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Auction Highlights

(continued from page 59) split second Chronograph wristwatch, c.1942, went for \$81,700.

Butterfield's Fine Jewelry

More than 500 lots were offered for sale at Butterfield & Butterfield's June 28th auction of Fine Jewelry & Timepieces. Property from the Estate of Leonora Arnest achieved the highest bids of the sale, with a diamond and platinum necklace suspending two European-cut diamonds, surmounted by one European-cut diamond, total diamond weight 18.40 cts., set in platinum, completed by a platinum chain, selling for \$68,500.

Other sales of note included an Art Deco diamond and platinum ring featuring European and single-cut diamonds weighing a total of 1.2 cts. which sold for \$1,380, and an Art Deco diamond, emerald, black onyx and platinum bracelet, total diamond weight 7.00 cts., soared to realize \$8,050 over a pre-sale estimate of \$2,500-3,000.

Preview of Doyle's Couture & Textiles


William Doyle Galleries will offer an impressive collection of couture, accessories, costume jewelry and textiles at their December 5th Couture & Textiles sale.

Highlighting the sale will be property from the Estate of Princess Lucie Shirazi (1908-1995). Her marvelous clothing collection and accessories date back to the 1930s and include examples by designers such as Madeleine Vionnet, Elsa Schiaparelli, Nina Ricci, Robert Piguette, Marcel Rochas, Maggy Rouff, Balenciaga and Hermès.

Glamorous evening clothing to be offered includes an embroidered dinner dress from the 1930s by Maggy Rouff that is estimated to sell for \$300 to \$500 and a black satin cocktail dress, c.1940, by Nina Ricci that is estimated at \$250-400.

Fanciful accessories from the Princess include a Schiaparelli Newsprint evening bag, c.1935 (est. \$500-700) which cleverly depicts clippings about the designer from American and French newspapers. There will also be a selection of her ski clothes, worn in Sun Valley in the '30s and '40s, and Riviera beach wear.

Items from other estates to be offered in the auction include a host of ballgowns, cocktail dresses - such as a black satin cocktail dress, c.1962 (est. \$1,000-1,500) by master American designer, Charles James - day ensembles and tailored and sports clothing.

A unique collection of pocketbooks, hats & scarves is also sure to capture bidders' attention. Highlights include a "Flying Saucer" compact in the shape of the planet Mars, a souvenir evening bag from the NYWF, a wildly printed velvet Pucci suitcase and an Hermès crocodile mallette pocketbook from the 1960s. For further info. regarding this sale call (212) 427-2730. 

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Selling: Scandinavian Pottery. Rorstrand, Palshus, Salto, Friberg, Kahler, Aluminia, Marselis, Anderson. Photos available. Write: Gussow, 24F Queen Elizabeth Ct., Chester, MD 21619.

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Wanted: We can't wait to decorate our first home in "Deco" - any suggestions? Broder, 20 The Maples, Roslyn, NY 11576.

Wanted: Tea carts from the 1950s and earlier. Please send photo and price to: Howard Kaplan Antiques, 831 Broadway, New York, NY 10003.

Wanted: Grundig blonde wood radio consoles. Also, Muller Brockman and Lester Beal posters. Call Paul (718) 399-2204.

Wanted: FLW Midway Gardens & Larking bldg. ceramics; Memphis '80s glass & furniture, especially dining table. Call anytime (561) 627-6906 Steve.

Wanted: The lamp pictured on page 93 of Leland & Crystal Payton's *Turned On: Decorative Lamps of the Fifties*. It doesn't get any better than that. Call (513) 278-6585.

Wanted: Lucite purses from the '50s. Ilene (818) 895-6137 eves. after 6pm, Pacific time.

Wanted: '40s/'50s enthusiast for pen pal. Contact Emma Durrant, Flat 3, 109 Pall Mall, Leigh On Sea, Essex, England, SS9-1RF.

Wanted: Plastic. Colorflo brand and other brightly colored, heavy resin plastic items from the '60s-'70s. Describe and price. Bill MacKanzie, 7003 Rufus, Austin, TX 78752.

Wanted: Looking for Art Deco lamps, frames, posters, prints, and all other accessories. Call Jack at (218) 286-5679.

Wanted: Rosenthal 1910/70, Italian/Scandinavian glass 50/60, Bauhaus (style) metal/ceramics. Rainer Etzrodt, PO Box 1145, D-25442 Quickborn, Germany. Fax +49 4106 67046.

Wanted: Vintage Posters: Deco,

travel, WPA, World's Fair, advertising. Call Debra or Angela at (716) 271-4997.

Wanted: Eames Aluminum Group chair with arms and tall back. Private collector. Call Rob at (415) 359-5762, or (415) 398-2848.

Wanted: Letters from old storefront signs. Tin, metal, stainless steel, enamel, wood (no plastic). 6" to 3' tall. 1920s to '60s. Freestanding letters only, no flat signs. Call Ken at (415) 821-6212.

Wanted: Deco cigarette lighters. Ronson, Dunhill, Evans, Elgin, Clark, Bakelite. Pocket and table. Larry (212) 734-8854.

Wanted: '50s-'60s outdoor furnishings, tables, chairs, etc. Pueblo Deco, 10N. Calle Primorosa, Tucson, AZ 85716.

Wanted: Mah Jongg, Dominoes, tiles. Prefer Bakelite. No need for entire sets, will buy sets or a few at a time as long as I like the colors. Contact at: 11 West 81st, c/o Feldman, New York, NY 10024.

Wanted: Central/Southern Indiana pickers looking for dealers to work with lots of '40s-'60s kitchenware and kitsch. We're very enthusiastic, call and let us know what you want. I've got an unused inflatable chair now! Christen Carter (812) 330-0302.

Wanted: "Vera" designs, especially table linens, sportswear, dishes and needlepoint kits. Call David at (612) 872-6039.

Wanted: Original Mather & Company posters, Deco glass, furnishings, Bakelite telephones, anything Art Deco. Acquisitions, 3841 Northeast Second Avenue #302, Miami, FL 33137. (305) 576-2390.

Wanted Pottery: and/or information about Fausto Mellotti Italian pottery and other lesser-known Italian ceramicists. Anthony (609) 667-7795.

Wanted: Vintage Braun electronics, also Saba, unique Biron-Vega, early Sony and Toshiba radios, TVs, displays, promotional items. Call Paul (718) 399-2204.

Wanted: Gasoline engine powered miniature race cars from the '30s, '40s and '50s, approximately 18" long, wood, metal, or fiberglass

bodies. Call (317) 839-5983.

Wanted: WPA/American scene style paintings. Social Realism of particular interest. David Zdyb, PO Box 146, Dingmans Ferry, PA 18328. (717) 828-2361.

Wanted: Women's rubber rainboots of the 1950s. D. Segraves, PO Box 23988, Pleasant Hill, CA 94523. (510) 934-4848.

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. (800) 647-0069.

Summit Antique Mall - Deco, '50s and more. 208 S. Summit, Arkansas City, Kansas. Monday-Saturday 10-5, Sunday 1-5, Thursday 10-7.

Wanted: Navajo rugs. Ganado, Teel Nos Pos, Two Gray Hills, Crystal, etc. Preferably early 20th century. Mike White (409) 569-2843.

Wanted: Cool 1950s rattan bar and stools; cool free-form blonde or glass coffee table. Call Lorraine (516) 944-8160.

Wanted: Inflatable furniture, "Pop Art," "Op Art," Peter Max. Call Kathy at (330) 759-7739.

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Wanted: Kagan snail coffee table. (941) 748-0680.

Wanted: Hallcraft china, Eva Zeisel "Tomorrow's Classic" harlequin pattern. One piece or entire collection. (619) 673-9047.

Wanted: '50s Starburst lighting, Starlight bulbs. Also, Tiempo coffee or teapot in green. PO Box 45281, Seattle, WA 98145.

Wanted: Peter, Peter, Peter! Peter Max wanted. (303) 329-0399.

Visit Retro Planet for items Modern to Mod for you and your home. Booth #407 at the Cambridge Antique Market, 201 O'Brien Highway, Cambridge, MA (617) 868-9655.



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A Modern Database

American Decorative Arts, headed by Chris Kennedy, an expert in 20th century modern design, has introduced a new subsidiary, Designbase®. The new division of the 20-year old company specializing in modern (1925-1975) furnishings holds a large library and database of modern design resources and will be publishing several books on modern decorative arts, artists and manufacturers, as well as establishing a presence on the Internet.

Chris Kennedy began collecting vintage catalogs 10 years ago. His collection now encompasses over 4,000 titles, including extremely rare editions of Dunbar and Heywood-Wakefield catalogs; issues of *House Beautiful*, *Interior Design*, *Art and Architecture*, *Arts and Decoration*; and other art journals from 1930 to the present. The books in his library range from surveys of modern design and architecture, to studies of particular styles and designers, to vintage how-to's and design statements. The database holds references to these vintage catalogs, magazines, art journals and books.

Designbase® also plans to publish several books, including *Gilbert Rohde: The Heywood-Wakefield Years*, by Chris Kennedy, *Gifts: Silver and Chrome Design in the '20s and '30s*, and a history of Schmiegl and Kotzian, a furniture design company prominent in the 1920s, among others.

"It is unusual to find such a concentration of literature on modern design - in so many formats," Kennedy said. "I hope the database that stems from my library will be a valuable resource for academia, cultural organizations and design enthusiasts alike."

Links to the database, book order forms and citation requests will be available on the company's web site, premiering in the Fall of 1996 (<http://www.decorativearts.com>). Email to modern@decorativearts.com, or call (413) 584-6804 for further information.

Vitra's On The Move

The Vitra Design Museum in Weil am Rhein, Germany, houses one of the world's most important collections of modern furniture. Not one of their 1,600 objects has moved an inch. What has moved, however, is the Vitra showroom in the United States. The showroom's new address is 149 Fifth Avenue, 3rd Floor, New York, NY 10010. Telephone (212) 539-1900.

Kagan Classics

Vladimir Kagan is known for his innovative modern designs beginning in the late 1940s and early '50s with organic sculptural modernism. He went on to pioneer architectural minimalism in the '60s and '70s and continued into the post-modern and neo-classic designs of the '80s. Today he is creating designs inspired by the deconstructivist movement of the '90s, incorporating the organic sculpturism that has always been his recognizable trademark. Throughout the more than 40 years of his career, Vladimir Kagan has remained on the cutting edge of design.

In response to the renewed interest in mid-century modern, Vladimir Kagan has launched his much-heralded *Vladimir Kagan Classic Collection*, an authentic recreation of his early '50s and '60s designs, made from the original plans and molds still in Mr. Kagan's archives. These are rare items now found only in museums and private collectors' homes. (*Kagan's "L" shaped swan backed sofa shown above, c.1958*)

For further information on the *Vladimir Kagan Classic Collection* call (212) 289-0031.

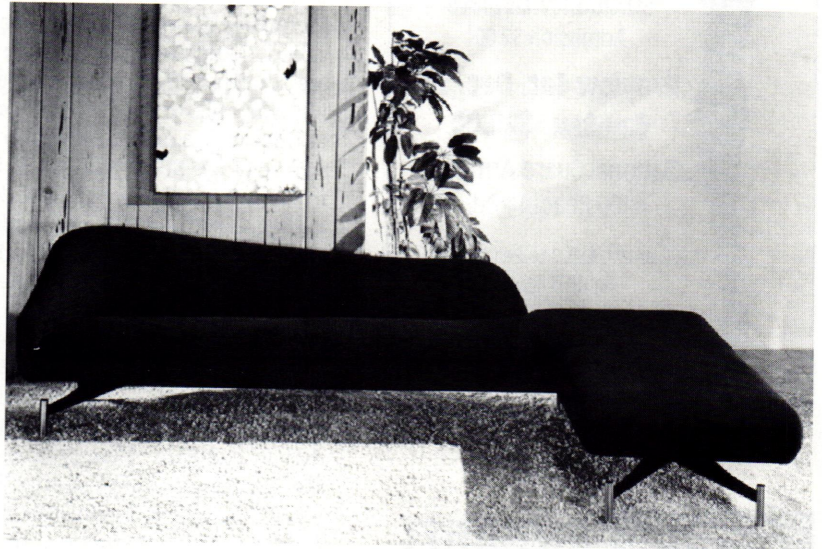
Cataloging The Queen

The Art Deco Society of Los Angeles is looking for volunteers to help sort, clean, box and catalog the archives of the Queen Mary ocean liner. Recent

efforts by volunteers have included classifying Cunard luggage stickers, organizing draperies and bedspreads, sorting uniforms and party favors, and counting and packing china and crystal for future table setting displays. Anyone interested in helping should call the Art Deco Society of Los Angeles at (310) 659-3326 or Suzanne Cooper at the Queen Mary at (310) 499-1709.

cinema, The Celeste Bartos Film Preservation Center also looks to the future by allowing for the long-term care and expansion of one of the Museum's key collections."

The collection includes more than 67,000 cans of film, with titles from every filmmaking country in the world, dating from the earliest surviving American films, Edison's Kinetoscope subjects of 1894, to the



Film Preservation at MOMA

The Museum of Modern Art opened The Celeste Bartos Film Preservation Center on June 20 in Hamlin, Pennsylvania. The Center, a 36,000 square-foot facility located in northeastern Pennsylvania and built at a cost of \$11.2 million, sets a new standard for film preservation and storage, as well as for the cataloging and accessibility of the Museum's collection of more than 13,000 films. State-of-the-art environmental controls provide optimum conditions for one of the finest museum collections of international film art in the world, with ample room for acquisitions in the decades to come.

"We are very pleased to open this wonderful facility as part of the first phase of the Museum's expansion in readiness for the challenges of the 21st century," says Museum Director Glenn Lowry. "As well as preserving our past by protecting these important works of

present.

The Center comprises two buildings on a wooded 38-acre estate: a 7,900 square-foot facility for the Museum's holdings of 5,000 fragile nitrate films, dating from 1894 to 1951, and a much larger 28,000 square-foot building that houses some 8,000 titles on acetate-based "safety stock." This main building also houses the conference room, offices, preservation workrooms, and the non-film components of the collection, such as posters.

The Center is located close to the East Coast's major film preservation laboratory and is two hours by car from Manhattan. The computer network on which the collection is cataloged is linked to computers at the Museum, enabling unprecedented ease of access for a film archive. This makes it possible for the Museum to potentially double the audiences served by its collection. For further information on the film archive, contact MOMA at (212) 708-9400.

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Frederick Kiesler

(continued from page 10) various restrictions imposed during the war years, he was able to realize one of his most remarkable designs during this period, the interiors for Peggy Guggenheim's Art of This Century gallery. The gallery, which featured the work of the Surrealists and a select group of younger American artists, was located in what had been two former tailor's shops on West 57th Street. Kiesler converted the long narrow rooms into a fluid, curving space, removing the paintings from their frames and hanging them away from the walls on moveable devices that allowed the works to be seen from various angles.

After the war, Kiesler continued to work on a wide array of visionary projects, including a series of large sculptures he called "Galaxies," and various versions of his rounded, free-form "Endless House."⁷ He was able to realize only one major architectural work in his later years, The Shrine of the Book, a building in Jerusalem to house the Dead Sea Scrolls, which he designed with his former student Armand Bartos. Completed in 1965, the Shrine, a double parabolic dome, marked the culmination of Kiesler's attempts to create an integrated sculptural and architectural form.

In the years after World War II, however, Kiesler had ever more difficulty coming to terms with life in modern, consumer-driven America. Deeply concerned about the increasing commercialization of the art world, he railed against those who place profit ahead of aesthetic and moral ideals. His fear of losing his individuality and integrity often compelled him to adopt an uncompromising stance, a trait that alienated clients and caused him to abandon many projects. His long string of failed undertakings led Philip Johnson to remark acidly that Kiesler was "the world's best known non-building architect."⁸

Despite his relatively small output, Kiesler had a significant impact on the course of modernism. Throughout his life he eagerly embraced radical ideas and supported younger artists, often helping them to find clients and opportunities. Perhaps more importantly, he served as an inspiration and modernist form-giver. Many of his ideas were taken up by others and recast - often in a more "palatable" form - for public consumption, and a sizable body of furniture and other decorative arts objects can be traced back to Kiesler's designs and ideas. In that sense, Kiesler represents one of the makers of mid-20th century style. ^{EM}

- Christopher Long is a cultural and architectural historian. He has taught at the Central European University in Prague and the University of Texas at Austin and is currently completing a book on the Austrian architect and designer Josef Frank.

1. On Kiesler's life and work see Dieter Bogner, ed.,

Friedrich Kiesler: Architekt, Maler, Bildhauer, 1890-1965 (Vienna: Löcker Verlag, 1988), pp.9-190; Lisa Phillips, ed., *Frederick Kiesler* (New York: Whitney Museum of American Art and W.W. Norton, 1989), pp. 13-36 and 139-62; and Michael Samuel Sgan-Cohen, "Frederick Kiesler, Artist, Architect, Visionary," Ph.D. dissertation, CCNY, 1989.

2. Dieter Bogner, ed., *Friedrich Kiesler*, p. 11.
3. *Ibid.*, p. 13.
4. *Ibid.*, pp. 21-33.
5. Lisa Phillips, "Architect of Endless Innovation," in *Frederick Kiesler*, pp. 16-19.
6. Quoted in Phillips, *ibid.*, p. 24.
7. On Kiesler's later years see Frederick Kiesler, *Inside the Endless House: Art, People and Architecture: A Journal* (New York: Simon and Schuster, 1966).
8. Philip Johnson, "Three Architects: Paul Rudolph, Louis Kahn, Frederick Kiesler," *Art in America* 48 (Spring 1960), p. 70.

Red Wing

(continued from page 27) trade magazine as the "Nude Series," it premiered in July 1935. This series was based on Red Wing's #249 vase that had been produced earlier. Later named the *Athenian Group*, the line consisted of 10 vases, bowls, and candleholders, all with Art Deco-styled nudes. These Nudes, as they are currently referred to, came in a variety of colors.

From the remainder of the 30 years that Red Wing made pottery - the '40s, '50s, and '60s - many styles, glazes and shapes have become quite sought after. Although any and all pieces are collected, some of the categories that are hot right now include figurines, certain stylistic shapes such as Art Deco and '50s Modern, and certain glazes such as anything in the numerous burgundy colors made over the years and the *Crystalline Glaze* used on the *Decorator* line from the late '50s. And finally, from the '60s the series of angular shaped vases, compotes and planters designed by Belle Kogan called *Prismatique*.

No matter what ones taste in pottery, during its four decades of art pottery manufacture Red Wing has most likely made something to appeal to everyone. ^{EM}

FURTHER READING

Red Wing Art Pottery Including Pottery Made for RumRill: Classic American Pottery from the '30s, '40s, '50s and '60s by Ray Reiss. Available from Echoes for \$50.00 plus \$4 shipping. See the Bookstore for further details.

- Ray Reiss is founder and president of Ray Reiss Photography, and author and publisher of the book *Red Wing Art Pottery Including Pottery Made for RumRill*.

1. *Crockery and Glass Journal* (January, 1934), p. 24.


Film Posters

(continued from page 41) create the posters without ever having seen the film. Especially with foreign films, the artists often had to work from only a brief summary of

the film and publicity shots or a press kit from Hollywood. When one considers that the poster artists assumed that their work would be torn down and thrown away after a few weeks, it is astonishing that they continued to strive to maintain such a high standard.


In 1932, eight years after Lenin's death, Stalin decreed that the only officially sanctioned type of art would be 'socialist realism.' Both the subject and the artistic method were required to depict a realistic (we might call it idealistic) portrayal of Soviet life consistent with Communist values. Stalin's decree marked the end of the period of avant-garde experimentation represented by the posters discussed in this article. Stalin may have closed the window of creativity, but not before it had illuminated history with some of the most brilliant posters ever created. The imagination, wit, and creativity exhibited in these film posters has yet to be rivaled - anywhere in the world.

FURTHER READING

Film Posters of the Russian Avant-Garde by Susan Pack. Available from Echoes for \$39.99 plus \$4 shipping. See the Bookstore for further details. 

- Susan Pack, a graduate of Princeton with a 10 year career in advertising, latterly as a senior copywriter at Saatchi and Saatchi, New York, began collecting rare advertising posters in 1973. In due course she acquired one of the world's foremost collections of avant-garde Russian film posters, and in 1985 was named by Art and Antiques as one of the top U.S. art collectors under 40.

American Abstract Art

(continued from page 43) 1940s is receiving greater appreciation and recognition, exploration by institutions and art historians into the lives and art of second wave artists is far from complete. In the field of twentieth-century American art, where scholarship and exhibitions of many movements and artists have been exhaustive, the virtual re-discovery of this lost generation of artists is affording art lovers and patrons an exciting new vision of history. 

- Snyder Fine Art focuses on modern American art rooted in the 1920s through the 1950s. The gallery has presented a wide range of exhibitions within this historical focus. Snyder Fine Art is located at 20 West 57th Street, New York, NY 10019. (212) 262-1160.

- Denise Budd is currently attending Columbia University where she is working towards her Ph.D. in the history of art.

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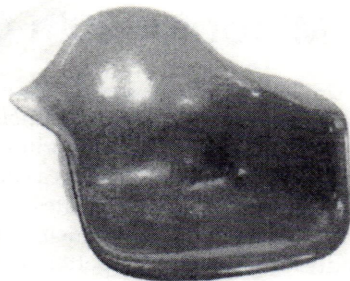
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The popularity of Susie Cooper ceramics stems from its diversity and its supreme quality. In Susie Cooper design there is surely something for everyone. Her work encompasses an array of styles from Jazz Deco to her definitive polka dot simplicity; from quirky wares to impossibly graceful china.

In 1922 at age 19, Susie began working at A.E. Gray and Co., quickly establishing herself as a leading ceramic designer. At the same time she revolutionized the output of Grays pottery. Her classic Art Deco designs in swirling luster and vibrant colors won Grays a silver medal at the Paris Exhibition

in 1925. Later in the twenties Susie introduced bold abstract designs - *Cubist* and *Moon & Mountains* remain favorites today. The development of banding as a complete design in itself was Susie's greatest achievement at Grays, and one which was profoundly influential on the pottery industry.

Susie wanted to have complete control over production, including design of the pottery shapes themselves, so in 1929 showing remarkable courage, she set up business on her own. It was the week of the Wall Street crash but Susie was undeterred; she always knew she would succeed and the bold and distinctive designs from her first few years certainly reflect that confidence.

Producing her own ceramic shapes was initially too expensive for the fledgling business, instead Susie busied herself with capturing her market, they were, she had decided, "people with taste but not a lot of money." Her balance of daring geometric

designs and more conventional florals displays Susie Cooper's shrewd business acumen. The overall image she intended to conjure was of lightness and artistry. There was a distinct move away from the heavily painted geometric and floral designs of Grays pottery, which she came to consider rather crude in execution and design.

In 1931 Susie Cooper moved to her new factory Crown Works. The event was celebrated with a new backstamp in the form of her famous leaping deer, and soon after she launched the first of her much-acclaimed pottery shapes. The *Kestrel* range was an instant success and has become an icon of modern design, it encapsulates Susie's ethos of 'elegance with utility.' The modernist sculptural forms provide supremely functional wares: pots pour perfectly and tureens stack neatly, their lids double as dishes. The lid-locking flange Susie incorporated into the *Kestrel* line tends to mean that relatively few

► 70

ABOVE LEFT: A *Kestrel* coffee pot, the dramatic shape and pattern unifying around 1932. ABOVE RIGHT TOP: Promotional portrait of Susie Cooper taken in 1938. ABOVE RIGHT BOTTOM: The leaping deer table center, c.1937, has become an icon of Susie Cooper Ceramics; it is extremely rare.

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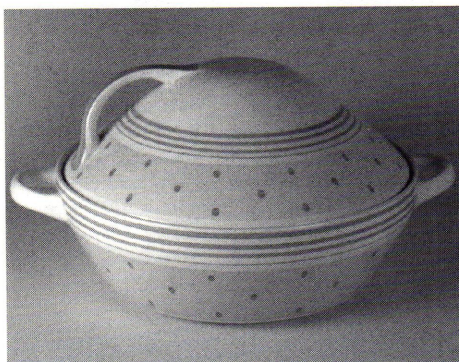
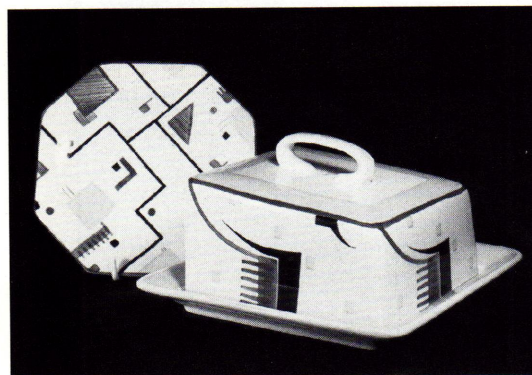
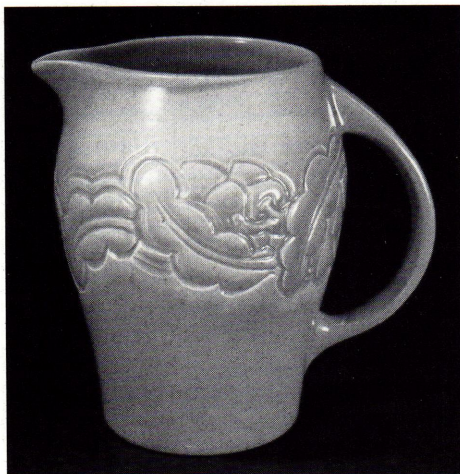
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- Retirement

Visit the Deco Echoes web site for all your modern needs! Included are many vintage shops you can browse and buy online from; an online bookstore and product catalog; hundreds of classified listings to peruse; the Modern Map vintage shop locator; sample articles from and back issues of Echoes magazine; a Calendar of Events, and much, much more!

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ABOVE FROM TOP: The Acorns pattern (No. E324) is incised into the clay of a Kestrel shaped jug; Cooper's Quail shaped bone china breakfast set, one of her first designs in this medium, c.1953; In Cooper's early independence from Gray's, her confidence showed in the new abstract designs, with crisp lines and quality painting. Plate pattern No. E69 c.1929, and cheese wedge E88 c.1930; The Kestrel cover dish, functional streamlined design with characteristic bands and spots, c.1936.

(continued from page 68) survive today without damage caused by years of impatient rattling at the lids to remove them!

Susie was a great experimenter, her constant searching for new ideas resulted in her internationally popular wash banding, underglaze crayon designs, and the transformation of lithographic transfer printing.

Susie Cooper's design brilliance rapidly won her massive sales at home, lucrative export markets, and both critical and public acclaim. A particular *Wash Banded* design (pattern No. E 479) proved to be so popular that Gene Fondeville of New York, her U.S. agent, had the design patented to control copies of it. Once patented the piece became known as 'Susie's Red.'

A fire at the Susie Cooper factory forced its closure in 1942, and due to the war Susie was unable to rebuild. By the time she reopened her Crown Works factory in 1946, overseas markets were clamouring for the Cooper Pottery they had missed during the war. The future looked bright for Susie, and with her sight fixed firmly on it she bought her own manufacturing business, establishing Susie Cooper China in 1950.

Working in this new medium inspired Susie - early pieces of particular interest include the *Quail* shape of 1951. It is believed by many that Susie Cooper's 1960's china patterns on the acclaimed *Can* shape are amongst the finest in the world. The *Can* shape was just one of the prized assets acquired by Wedgwood when they bought the Susie Cooper Companies as part of the Tuscan Group in 1966.

Susie struggled for years with her working conditions at Wedgwood, she was frustrated by her loss of control over production. Her frenetic work at Adams in the 1980s went well, and increasing acclaim provided some consolation. Susie eventually retired to the Isle of Man in 1986 where she set about creating her remarkable 'seed paintings.' Susie Cooper's passion for her work continued right up to her death at the age of 92 in July 1995.

The achievements of Susie Cooper are very great indeed; she revolutionized the ceramic industry while setting the highest of standards. She was one of the first and very few woman owners, managers and designers of a pottery factory. In 1940 she became the first woman Royal Designer for Industry; in 1979 she was awarded the OBE and a clutch of honorary doctorates followed. The influence Susie Cooper exerted on design in the 20th century is assured for the 21st century and beyond. The future looks bright for collectors of Susie Cooper pottery.

- Bryn Youds is the author of *Susie Cooper - An Elegant Affair*, a lavishly illustrated large format book to be issued by Thames and Hudson in September, 1996. ISBN 0-500278881.

echoes abroad calendar

October

- 3** Christie's South Kensington's Posters Auction (0171) 581-7611
- 5** Bonham's Modern Design Auction, Knightsbridge (0171) 584-9161
- 6** Lee Valley Leisure Centre, Edmon-ton, North London
- 10** Christie's South Kensington's Moorcroft Auction (0171) 581-7611
- 13** Decofairs London Art Deco Fair, Battersea Town Hall, Battersea, London (0181) 663-3323
- 20** Brighton & Hove Art Deco Fair, Hove Town Hall, Norton Road, Hove, Sussex
- 20** The Midlands Art Deco Fairs, Kempton Park Racecourse,
- 27** The World of Art Deco, Greenwich Boro' Hall, London SE10


November

- 3** Decofairs London Art Deco Fair, Battersea Town Hall, Battersea, London (0181) 663-3323
- 5-6** Ardingly Fair, South of England Showground, Sussex
- 10** Decomania Fair at Chiswick Town Hall, London W4 (0181) 397-2681
- 12** Bonham's Applied Arts Auction, Chelsea (0171) 584-9161
- 17** Alexandria Palace, Wood Green, London N22 (700 plus stalls, lots of Deco!)
- 19** Bonham's Decorative Arts Auction, Knightsbridge (0171) 584-9161
- 19** Phillips Applied Arts Auction, Bond Street (0171) 629-6602
- 22** Christie's South Kensington's Clarice Cliff Auction (0171) 581-7611
- 23** The 20th Century Show, Holland Park School, Kensington, London W8
- 28** Phillips Jewelry Auction, (0171) 629-6602

December

- 1** The Midlands Art Deco Fairs, Warwick
- 4** Christie's South Kensington's Bronzes and Sculpture Auction, and Decorative Art Furniture 1860-1940 Auction (0171) 581-7611
- 5** Christie's South Kensington's 20th Century Continental Decorative Arts Auction (0171) 581-7611
- 8** Decofairs London Art Deco Fair, Battersea Town Hall, Battersea, London (0181) 663-3323
- 9-10** Newark Fair, Newark & Notts Showground, Nottinghamshire
- 10** Phillips Applied Arts Auction, Bayswater (0171) 629-6602
- 10** Bonham's Applied Arts Auction, Chelsea (0171) 584-9161
- 15** The World of Art Deco, Greenwich Boro' Hall, London SE10
- 17** Christie's South Kensington's Lalique Glass Auction (0171) 581-7611
- 22** Brighton & Hove Art Deco Fair, Hove Town Hall, Norton Road, Hove, Sussex
- 28** Decofairs Kensington Art Deco Fair, Commonwealth Conference Centre, London

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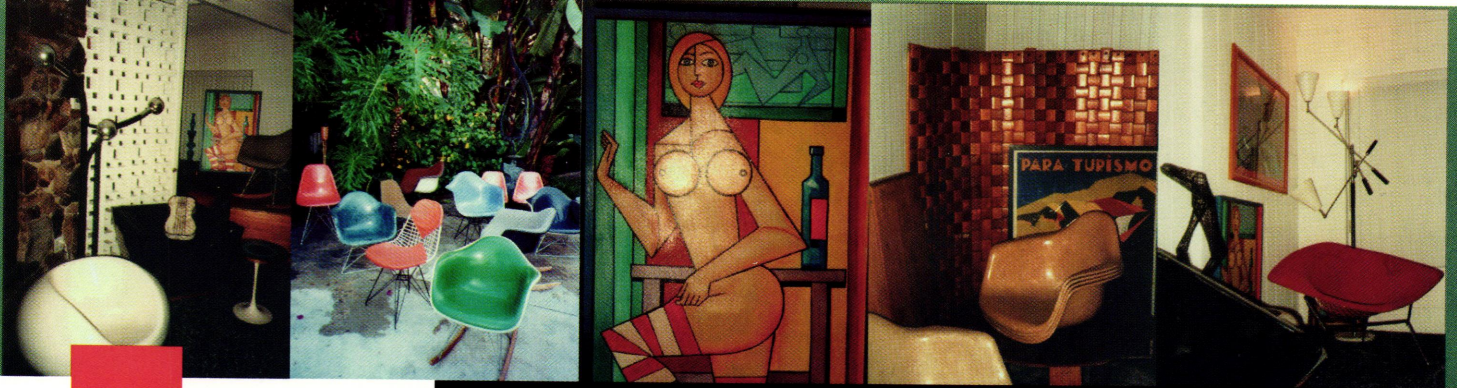
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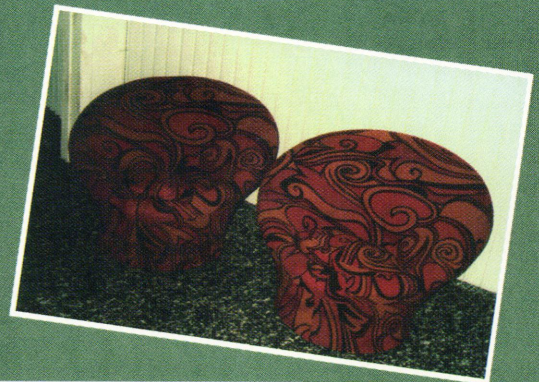
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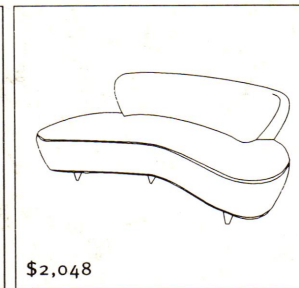
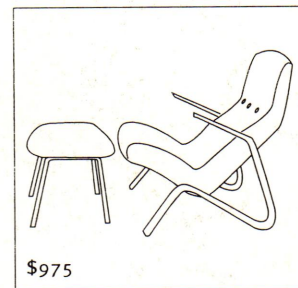
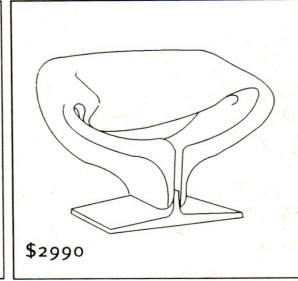
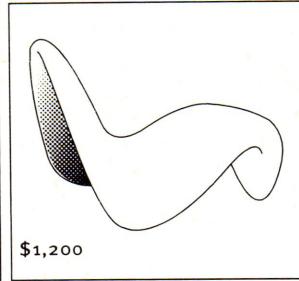
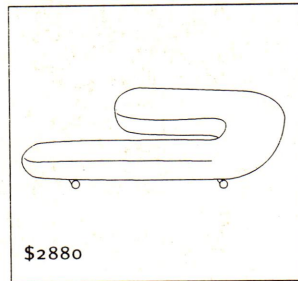
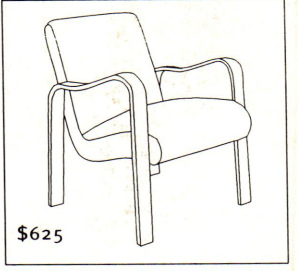
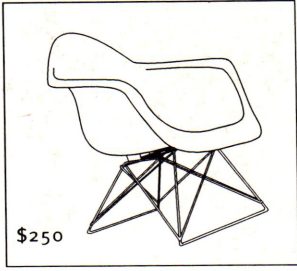
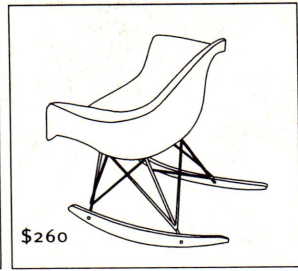
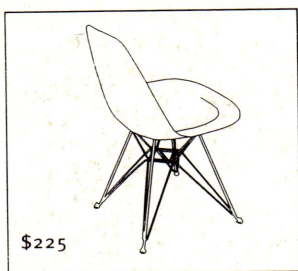
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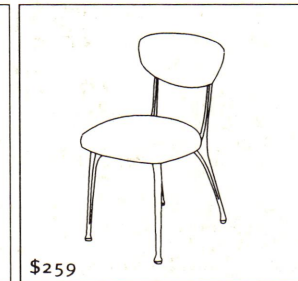
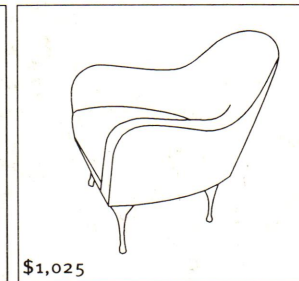
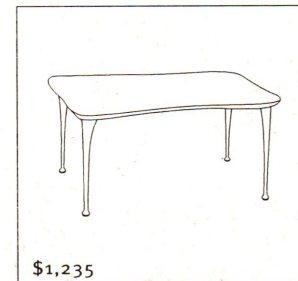
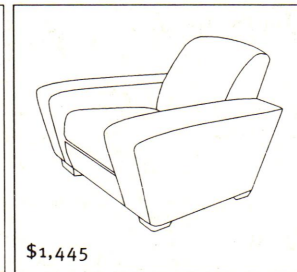
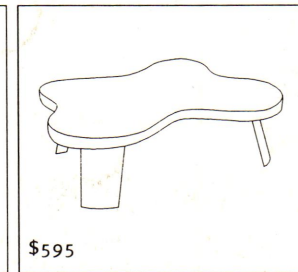
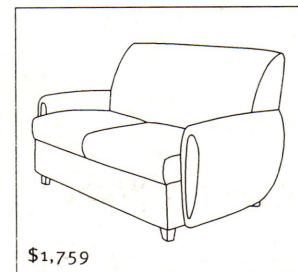
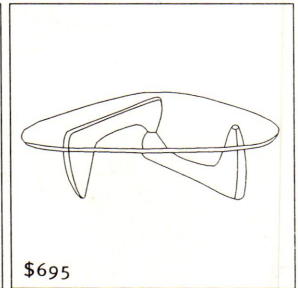
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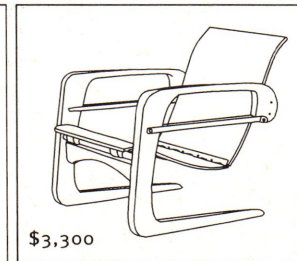
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