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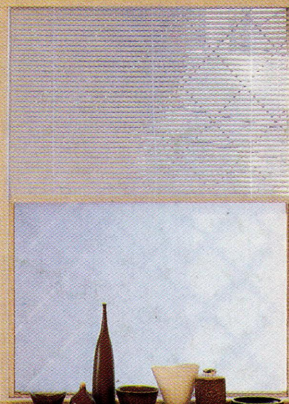
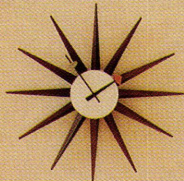
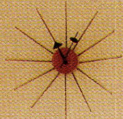
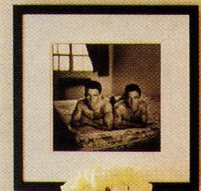
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The Modernist Jewelry
Movement's History

EDWARD WORMLEY
A Refined Modernism

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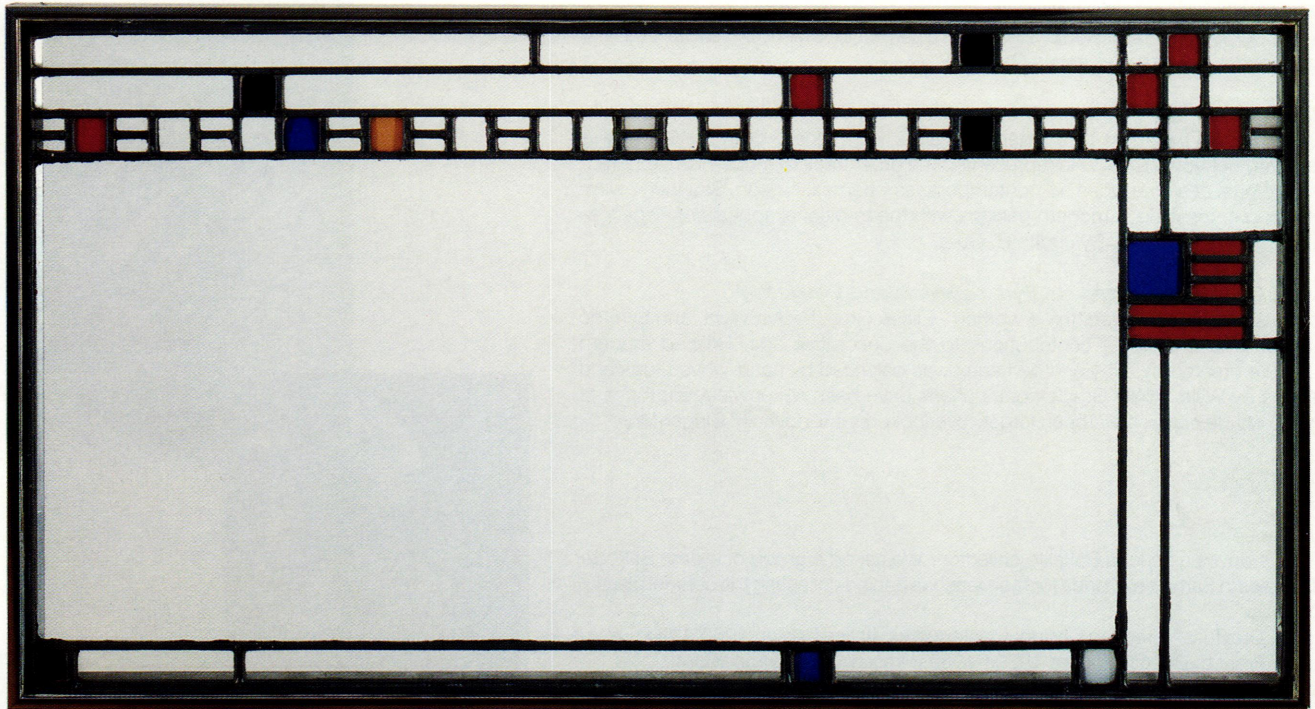
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on the cover

Five wall clocks by George Nelson for Howard Miller, with their sculptural forms and innovative designs, are the focal point in the clean-lined living room of a San Francisco photographer.

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Beginning about 1940, a revolutionary jewelry movement began to emerge in the United States - a new coterie of American artisans chose to express their frustration with society's conventions through the most intimate art form: jewelry. By Toni Greenbaum.

43 Time Will Tell

George Nelson reinterpreted the look of the wall clock by reducing time telling to its most basic elements. Radical in their day, his clock designs are now appreciated for their ingenuity and design aesthetics. By Steven Cabella.

46 Modern Quarters: Picture Perfect

A photographer's home studio is filled with a harmonious blend of 1940s, '50s, and present day objects. By Steven Cabella.

50 Edward Wormley: A Refined View of Modernism

Once among the most celebrated designers in America, Edward Wormley is relatively unknown today. He represented the other track of modernism, embracing the past at a time when his contemporaries - Eames, Nelson, Saarinen - were rejecting it, resulting in modern designs with the traditional appeals of elegance, refinement, and luxury. By Judith B. Gura.

54 The Simple Extravagance of Eyre de Lanux and Evelyn Wyld

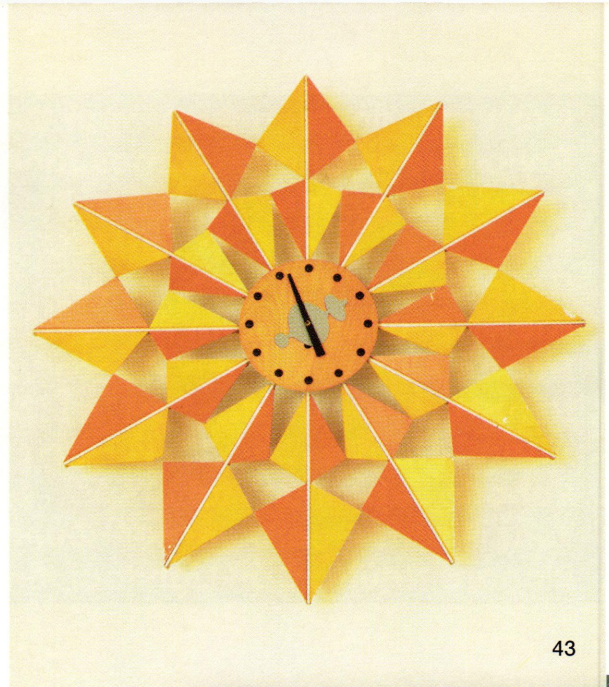
In Paris between the wars three women - Eileen Gray, Evelyn Wyld, and Eyre de Lanux - made startling contributions to the decorative arts. Refined modern furniture created by Gray and de Lanux was balanced by hand-woven rugs and fabrics by Wyld. While Gray's contributions have been acknowledged, those of Wyld and de Lanux have been largely overlooked, until now. By Ginger Moro.

departments

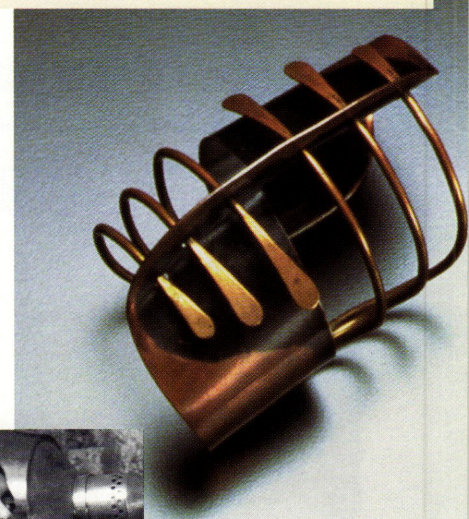
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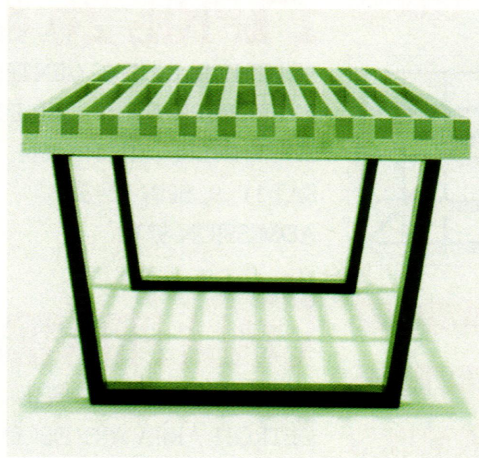
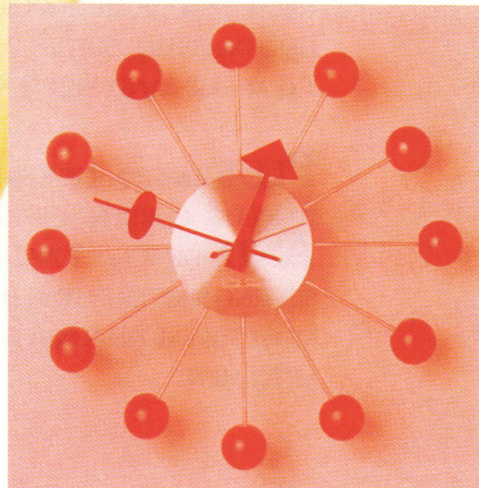
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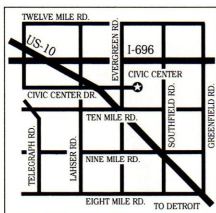
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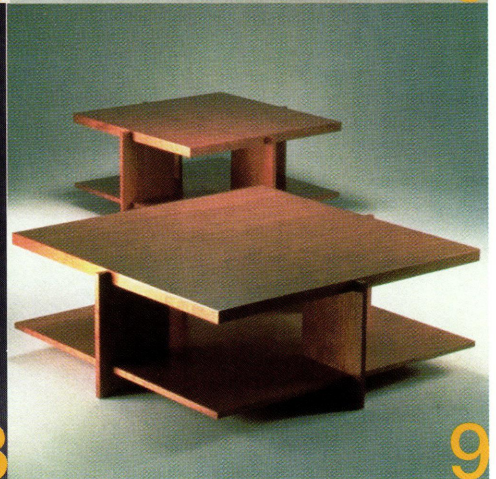
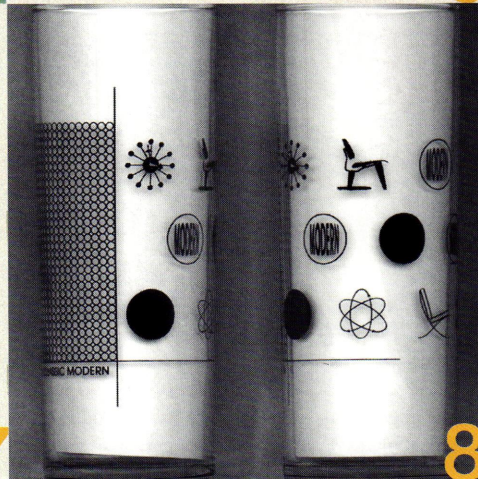
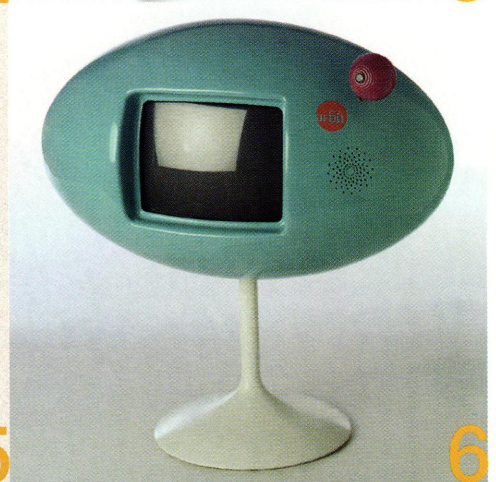
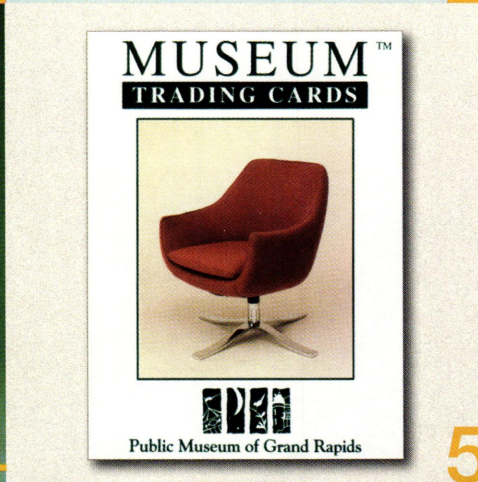
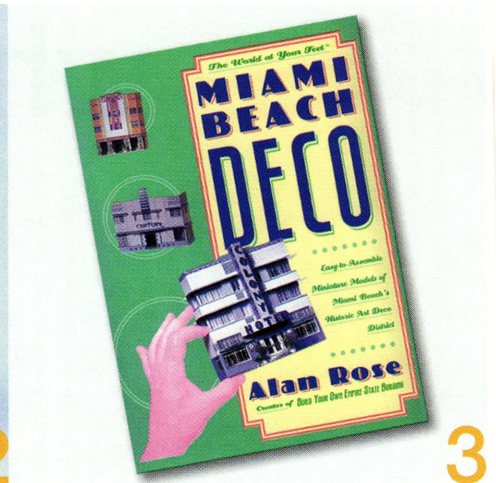
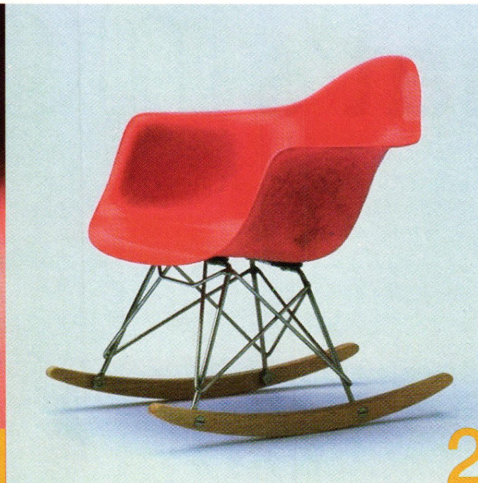
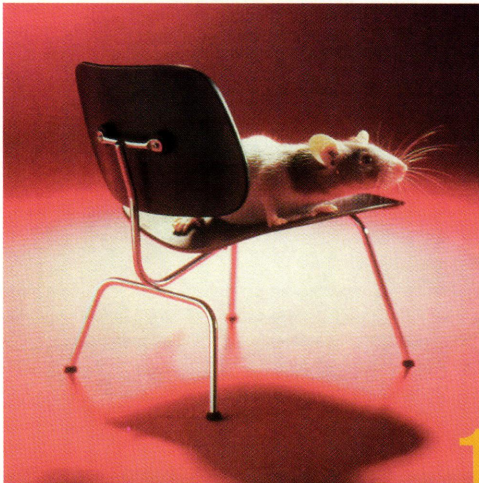
what's hot



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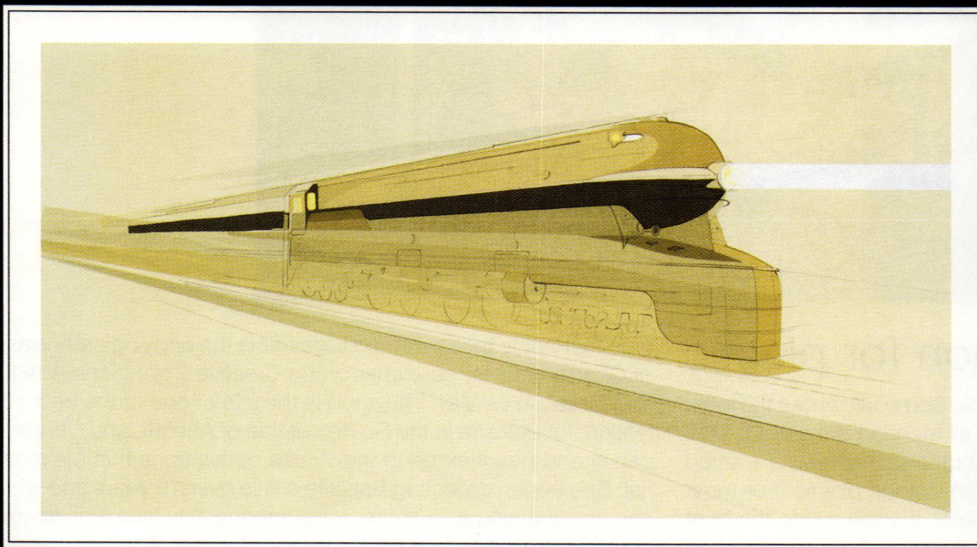
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REDISCOVERED PAPER

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Realtor Janis Collier (in a custom-made Florida tablecloth dress) shows off her large collection of Bakelite bracelets.

A passion for plastic

Some sniff, some feel, some even lick. Some talk about the look, the weight, the funkiness, but they all mention the sound. That distinctive clunk/clack that Bakelite bracelets make when rattled on an arm dressed to the elbow with vintage plastic. For most Bakelite collectors that sound is primal, it's the call to the hunt for the first synthetic plastic invented in 1907 by Dr. Leo Baekeland. Because the material was so versatile, it had hundreds of uses: from automobile insulators to pie crimpers, from radios to perfume dispensers. The thing that drives most Bakelite collectors, however, is the jewelry that was produced in the 1920s, '30s and '40s. From thin bangles to heavily carved cuffs, from polka dots to bow ties, from bunches of cherries to frogs playing banjos, these artisan-crafted objects have transformed more than one innocent fancier into an ardent devotee.

Sure you can find lots of Bakelite in any big city, but surprisingly Sarasota, a modest-sized resort on the west coast of Florida, is home to a pocket of serious Bakelite collectors. The

glue that holds these women together is the undying enthusiasm of Charlene Felts, co-owner of the Creative Collections Antique and Collectibles Mall. The shop is the site of one of the best collections of Bakelite in the South outside of Atlanta, and Charlene can spend hours extolling the virtues of this once humble material. She began collecting Bakelite a little over 16 years ago when she was working as a picker for someone else (she was spending most of her time looking for vintage clothing). After a few years, when her patron wanted to sell the collection, Charlene took the plunge that transformed her into a Bakelite aficionado. Her fate was sealed when a few years later she was offered a chance at an 800-piece collection. She made the commitment to purchase the lot (for a price roughly equivalent to most first mortgages) based on a few fuzzy Polaroids and an hour with the actual objects.

Most of the collectors interviewed had pieces photographed for the recently published *The Best of Bakelite and Other Plastic Jewelry* by Dee Battle and Alayne Lesser. Though they all share a passion for plastic, there's a lot of diversity within the group. >

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Julie Bechko, who makes her living as a seamstress, has been collecting Bakelite the longest. She began accessorizing her forties-era clothing with bangles, earrings, and dress clips 30 years ago. "In the sixties, I only shopped thrift, you wouldn't have caught me dead in a retail store. Back then no one was interested in vintage clothes except my friends and me." Those were the gravy days for collectors: no pickers, no books or guides, and best of all, no high prices--after all it was "only plastic." Back then you could find things in unusual places like chotchke shops and flea markets mixed in with seashells and coconut heads. She also inherited some fabulous sets from an aunt who not only had great taste, but also the good sense to hold on to her plastic.

In the ten years Janis Collier has been collecting, she has amassed over 300 bracelets which she displays in a specially-designed mirrored dressing room. Arranged by color and theme the displays are an artform in and of themselves. Like most collectors she started out with what she calls "entry level" bracelets--simple, thin, affordable. "Then once you get started your taste becomes more extravagant." The thin ones lead to thick ones, the plain ones lead to heavily carved cuffs. But when asked about getting rid of some of these "entry level" bracelets she hesitates. "I use some of the plain, thinner ones as spacers between the heavy, carved ones. They work well as a grouping. In fact I store them as a set; it saves time when I'm in a hurry. I couldn't get rid of any, there's a story that goes with each one."

And the stories they tell are amazing...like big game hunting, they smack of the thrill of pursuit and are retold with just the right amount of tension and triumph. One of the best stories came from Reva Levy, an elementary teacher who began collecting Bakelite about five years ago. At the beginning of the school year a new teacher appeared in the lounge wearing a highly desirable "Philadelphia" bracelet (it's one of the most fabulous examples of lamination engineering with wedge-shaped stripes jutting from a wide, hinged band). Normally restrained, Reva clamped onto this poor woman's arm, her heart pounding as she gazed lustfully at the bracelet. Finally realizing what she'd done, she introduced herself and with as much composure as she could muster, complimented the bracelet and mentioned that she collected that kind of jewelry...would the woman be interested in selling it? The noticeably shaken new teacher mumbled something about the piece having been her mother's and being attached to it for sentimental reasons, all the while backing out of the lounge. Though Reva claims that she is "not obsessive about Bakelite," she continued to leave this woman notes throughout the school year as

little reminders that she would always be there if the bracelet were to become available.

Bettina Von Walhof sells high-end gold and diamond jewelry for a living, and acquired a few Bakelite pieces about ten years ago "just for fun for the summer." Now she's hooked, not only on bracelets, but on everything: rings, necklaces, pins, dress clips, napkin rings, flatware, sunglasses - the oddities that appeal to her sense of whimsy. Bettina, like most of the others interviewed, admits to choosing her clothing to coordinate with her Bakelite. And, like all true collectors, she is always on the lookout. She tells a great story about going for a loaf of bread while in New York and spotting a wide hinged bracelet with a scarab latch under layers of accumulated dirt in an equally dusty pawn shop. Not wanting to stir up any undo interest, and convinced it was the real thing, she hurriedly paid for the piece, then rushed home to wash it off and check for the distinctive smell of formaldehyde.

Some Bakelite collectors are so enraptured by the material, that they collect anything that contains even a tiny scrap of the stuff. As mentioned earlier, this "material of a thousand uses" had quite a range, and a few of these collectors had some unusual items. Linda S. Mix, who displays her various collections with a special marketing flair, has a "suicide knob" (common to steering wheels in the '50s) with picture of fresh-faced woman in the center, some weird metal apparatus with small red Bakelite knobs on the end used in dairy farming to prevent calves from nursing milk cows, a stand full of umbrellas with Bakelite handles, ring sizing rods, shoe horns, toiletry sets, candle sticks, cuff links, and drawers of flatware with Bakelite handles. Peggy Bass, who has a problem wearing bangle bracelets because of her petite size, has

confined her jewelry collecting to smaller hinged and elasticized bracelets, carved pins, and barrettes made out of recycled Bakelite objects. She also has a rather unique memorial ring made out of Bakelite with a picture of her aunt imbedded in the dome.

As diverse as they are, there are things that most of the collectors mentioned--like the fact that they feel somehow not quite dressed until there is Bakelite rattling on their arms, or that they only have a vague idea of how many pieces they really own. Some of them have jobs that prohibit the wearing of such flashy stuff and can't wait for the weekend to "pile it on." They also talk about setting a limit. (Whether it's only having a certain amount of money in their pockets when they go shopping or whether it's an arbitrary price they'll pay for the most desirable piece they can imagine.) Some want to amass as much Bakelite as possible, for others it's the feeling that they're getting a bargain, or at the very least a fair price that is part of the appeal. All agree that no matter >58



Bakelite devotees (clockwise from top left) Bettina Von Walhof, Charliene Felts, Cheryl Gordon, and Reva Levi.

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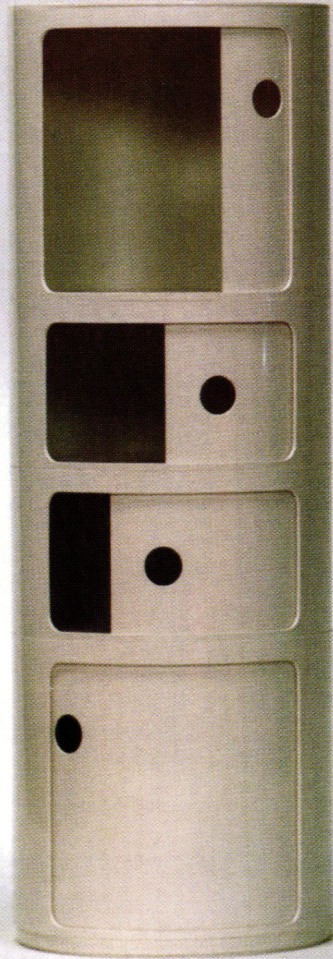
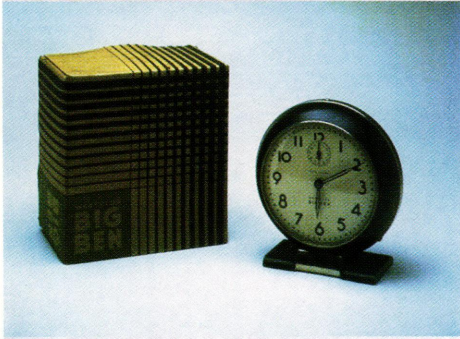
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CURRENT MUSEUM AND GALLERY EXHIBITIONS



CLOCKWISE FROM TOP LEFT: Henry Dreyfuss designed the Big Ben Alarm clock in 1939 for Westclox. Dreyfuss was also responsible for the package design; Anna Castelli-Ferrieri "Stacking Units" for Kartell S.p.A., 1969; Henry Dreyfuss in 1967 sketching suggestions on tracing paper over one of his designer's drawings; Gabrielle "Coco" Chanel Evening Suit, c.1962, metallic brocade and angora; Frank O. Gehry's cardboard and wood chaise lounge "Bubbles," c.1979, produced by New City Editions.

Henry Dreyfuss Directing Design

The work of Henry Dreyfuss (1904-1972), the legendary industrial designer who helped raise the standards of his profession in the United States, and who created many products still found in the American home today, is currently featured in a major retrospective at the Cooper-Hewitt, National Design Museum, Smithsonian Institution, on view through August 17, 1997. "Henry Dreyfuss Directing Design: The Industrial Designer and His Work, 1929-72" features more than 200 examples of this innovator's legacy, including drawings, models, pro-

totypes, and products he created for various prestigious clients.

An interactive section of the exhibition, titled "Human Factors in Industrial Design," features products created during the last five years that are indebted to the Dreyfuss legacy of concern for the user.

Henry Dreyfuss charged himself with the mission of working with manufacturers to provide the public with better means for modern living. Rejecting the creation of luxury items and concentrating on design for mass production, Dreyfuss infused the form and function of machinery and utilitarian objects with greater attention to

PHOTOGRAPHS BY FRANK O. GEHRY; COURTESY, THE BARO GRADUATE CENTER FOR STUDIES IN THE DECORATIVE ARTS; DREYFUSS COLLECTION; INDUSTRIAL DESIGN ARCHIVES.

CENTURY DESIGN



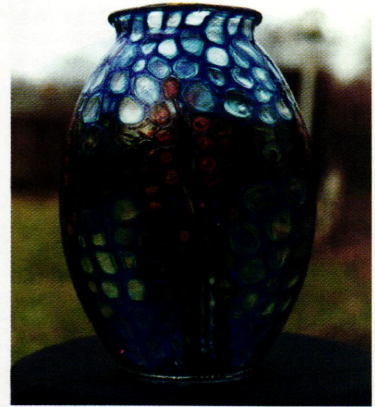
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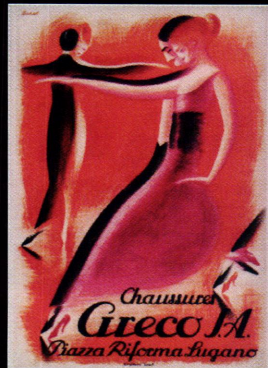
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Chambers ranges -
Streamlined, Shiny, Modern

ABOVE: This vintage photo depicts a proud housewife displaying the wonderful meal she baked in her Chambers oven. OPPOSITE PAGE, BOTTOM: A classic highback Chambers range, from the Stoveman Collection.

Nostalgia for the 1940s, '50s, and '60s is driving the demand for vintage kitchen appliances, cookware, cookbooks, and tableware as many Boomers are now returning in record numbers to a place in time that was social, fun, and filled with the wonderful smells of home cooking... the kitchens of their childhood.

Here was a place you hung out with friends after school and ate fresh baked brownies while your younger brother or sister played on the floor and your mother asked about your day. It was a time when families were large and, as Jack Santoro of the Old Appliance Club writes, "when fun was cheap."

Santoro, owner of a vintage appliance store in California, says the club is all about "celebrating, enjoying, and sharing all the various

dynamic home appliances that were part of America's golden industrial age." The club's newsletter, *The Old Road Home*, is filled with heartfelt stories and letters which unite the club's "Kitchen Rangers" across America.

Perhaps no appliance symbolizes this bright, optimistic era more than Chambers® ranges. These compact kitchen classics were built to last and considered to be the purchase of a lifetime. Made of cast-iron and prized for their durability, quality, and highly innovative features, Chambers ranges were manufactured by Chambers Corporation in Shelbyville, Indiana from 1912 to the 1970s. John E. Chambers, the company's founder, was a pioneer in originating the stove's energy-saving insulated oven, which continues cooking with the >

gas turned off.

Streamlined, shiny, and modern, Chambers ranges were a dream to cook on. Skillets could fly across the black porcelain burners like magic, and the food practically cooked itself. According to Sally Falk, the Home Furnishing Editor of the *Indianapolis Star*, "A white cake could bake with the gas on for only 12 minutes; vegetable soup used 25 minutes. Food was then allowed to continue cooking with the gas turned off." The ovens of these heavy gas ranges were so well insulated, they retained the necessary heat to finish the job.

Chambers sold his ranges nationally and internationally. They received the Good Housekeeping Seal®, were named outstanding kitchen appliance, and took Grand Prize and the Gold Medal at the International Exposition in Paris in 1928. By the end of World War II, they epitomized the best of modern design and style.

Today, Paul "Stoveman" Silchenstedt, a Chambers range collector, enthusiast, and Kitchen Ranger on Long Island, New York, can often be seen polishing up the chrome of his 1950s Chambers range. Its straight lines and rounded edges are as emblematic of the mid-20th century as those of a 1950s Cadillac. Collected like cars, Stoveman has about a dozen Chambers ranges - some in the pastel decorator colors of the '50s. One of his favorites is a souped-up, hot rod version in pastel green with customized white doors. He enjoys all the fine qualities of his ranges, but the fact they look "cool" is definitely part of their appeal.

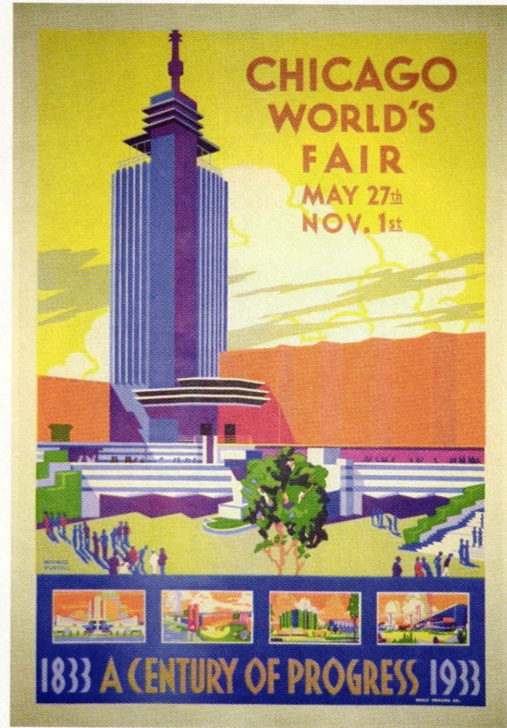
Stoveman, a tree surgeon by profession, uses his Chambers ranges for displays, advertising, and an occasional sale, but mostly he just loves cooking on them. On weekends he and his wife Marlin wear their Stoveman logo aprons and cook up a storm for family and friends in their vintage '50s kitchen. They use Griswold skillets, Wearever coffee > 17



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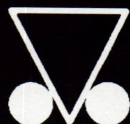
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Chambers ranges

(continued from page 15) pots, and other vintage cookware, and serve on large colorful Fiesta plates.

If ribbed about his collection of classic ranges, he points out they are far less costly to collect than classic cars and one can enjoy them everyday, as well as on special occasions. The values here go well beyond the monetary ones. Stoveman's family had a Chambers range when he was growing up, so he feels it's a great way to stay connected to the past, plus he appreciates the futuristic inventions on the ranges, many of them firsts in their fields.

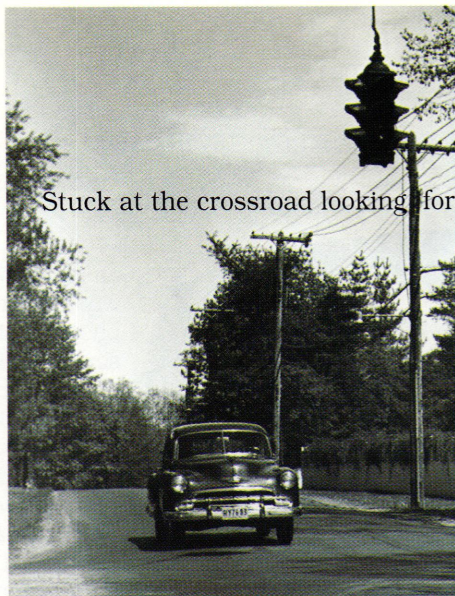
John E. Chambers' inventive mind and can-do spirit created a stove that was ahead of its time. Cooking with the gas turned off is just one of its remarkable features. The range's "Thermowell," located at the back of the range, is another. An early version of the slow cooker, this deep, insulated well was designed for slow cooking stews, steaming puddings, deep frying french fries, warming pancakes, popping popcorn, freezing ice cream, and even serving as a second oven for baking biscuits when a special "Thermobaker" basket is lowered into it. Other features include a range-top griddle that pops up to reveal a hidden broiler, a built-in shelf to keep spices at hand, lights, and specially designed child-proof handles. The range even has its own cookbook.

Produced by Chambers' daughter Alma back in the '50s, the "Idle Hour" cookbook has an element of fun to it. Menu ideas are given for meals with added instructions for cooks to go out and enjoy themselves. *The Movie Dinner* menu begins, "Meat, vegetables, and dessert cook, while you attend a matinee." Specific recipes then follow. Other menu ideas include the *Club Day Dinner*, *Absentee Dinner*, and *Away for the Afternoon Dinner*. The cookbook provides recipes for full course meals, factoring in the range's ability to continue cooking after the stove is turned off, so cooks can go out and enjoy life.

Mary Stern, queen of Texas ranges, has been in the classic range business for almost 30 years. As owner of Macy's Texas Stove Works, she sells, services, and provides parts for vintage ranges. Her shop and showroom take up half a city block in Houston, and Chambers ranges are a big part of it.

Stern says, "Our business is increasing all the time, because these ranges don't wear out. Now people are starting to inherit their Chambers ranges. They want them cleaned and perhaps want the color changed to match their kitchen decor. Other customers want to buy a classic Chambers range and plan a kitchen around it. We've shipped Chambers ranges all over the country. We've serviced them from as far away as England and Venezuela. I've dealt with socialites, politicians, doctors, and lawyers."

Stern, a former beauty queen and > 76



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modern eye

FACTS, DETAILS, CONNECTIONS | TEXT BY STEVEN CABELLA



#502
Rotary
Dial Desk
Telephone

The powers that be at the phone company have decided on their own to try to kill off the classic black plastic rotary desk phone.

You all know the one I mean. The #502 Rotary Dial Desk Telephone designed by Henry Dreyfuss in 1949. After 45 years of production the phone company is discontinuing the black model in an effort to force those of us still using the rotary phone to switch to a touch-tone model.

Those at Ma Bell that I have spoken to assure me that many other colors are still available. But I think we all know how this works, don't we? You call up your phone company to replace or repair the classic black telephone and they tell you they no longer have it in black, but they do still have it available in several non-useful, unattractive colors. OH, you need a *black* phone? Well, let us sell you a push-button phone in black, and you can pay for all of these services that you didn't want. They kill off the icon, and then they will discontinue the other colors as they convince us to switch to touch-tone phones.

As it is, it's very hard to replace a rotary phone. Now they don't even want us to have them, not even for nostalgic reasons. Why, you ask? It's a simple bottom line fact - if you own and use a rotary phone the phone company cannot make any extra money from you because you are not going to buy any of their services offered for use with a push-button phone; therefore, get rid of the rotary phones!

They cannot possibly get rid of all rotary phones, nor would they be able to convince everyone who has a rotary phone to switch. Many of us who have used rotary phones for 20 or 30 years are very comfortable with this dear old modern icon of telecommunication. It's not as if this object has outlived its usefulness; it can and does co-exist very nicely in today's world of tiny, super fast phones. It's just that they can't make an extra buck off of you if you have one of these still plugged in.

And don't forget that the elderly community is very comfortable with the basic rotary phone, and to replace it at this late date with a small, hard-to-see, unfamiliar object that screeches

at us when it "rings" can be a hardship on those who would like to hold on to their dear old friend. The rotary phone is about to disappear from the domestic landscape... Hello! Hello! Wake up. It's not as if the machine that makes the classic black rotary desk phone is broken. It's just that the heads of the phone companies told the guy who stands by the machine not to press the button for black; press the other colors for awhile, then stop pressing any. People won't notice. These companies know that the removal of the past is the first step in controlling our phone future... They just got rid of the last switchboard operator, and now they are coming for our rotary phones.

When pressed for an honest answer as to the controlled demise of the rotary phone and why they no longer will produce it, their response reminds me of that great line in the mid-sixties cult film, *The President's Analyst*, "Why? Well, we don't have to, WE'RE THE PHONE COMPANY." Call them and tell 'em they're wrong.

Henry Dreyfuss, designer of the rotary phone, also designed the Touch-Tone phone in the early sixties for those of you who NEED to dial faster, as well as the Picture-Phone introduced at the 1964 New York World's Fair.

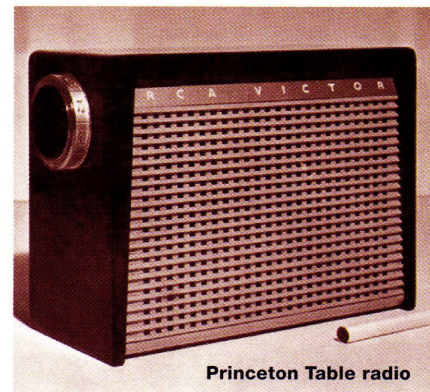
Made of the same Styron plastic as the #500 telephone designed for Bell Labs, the 1952 Princeton table radio pictured below was designed by Dreyfuss for RCA.

The President's Analyst This ultra-hip film from the flower-power era is a wry commentary on the nefarious dominance of monopolistic corporations. To-watch-for highlights include Barry McGuire, best known for his hit song from 1966 "Eve of Destruction," singing a tune called "Changes." Also watch for a rip-off of an Eamesian film presentation provided by the phone company.

Starring a great cast headed by James Colburn and Arthur Godfrey, this film features the music of the Strawberry Alarm Clock. A hard-to-find film in its unedited form, I think you will understand who is responsible for that after you see this flick. This is not to be missed.

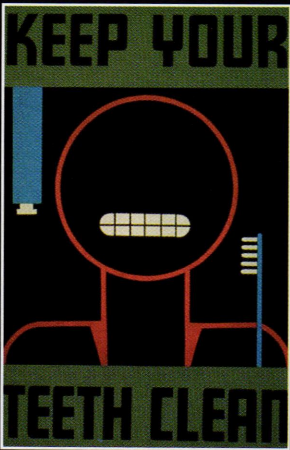
Byte this... Computer collector Dave Brewster from Massachusetts alerts us to these two vintage computer toys to add to the list. The RCA SPECTRA/70, a round psychedelic jigsaw puzzle in vivid colors produced by RCA in 1965 to promote their new computer; and the Burroughs B5000 Compiler game made in 1961. □

- 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 SASE): Steve Cabella, Modern i Gallery, 500 Red Hill Ave., San Anselmo, CA 94960.



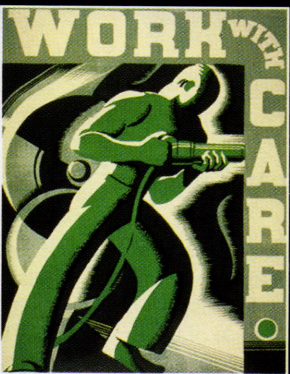
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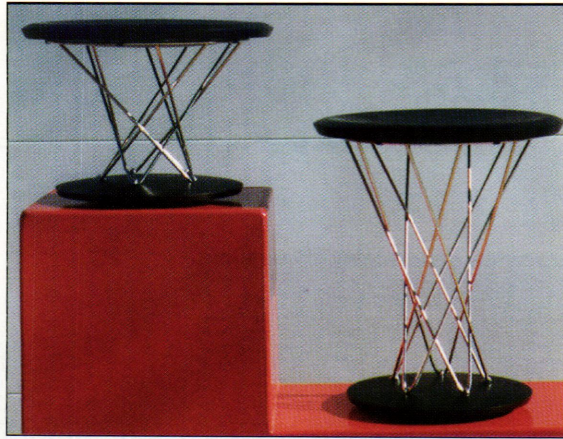


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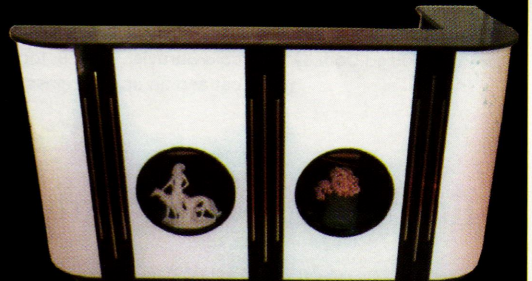
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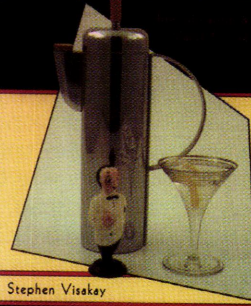
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a piece on glass

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



CLOCKWISE FROM ABOVE: A Primavera candelabra by Ercole Barovier, c. 1929. Primavera glass is very rare and is desired by collectors for its finish of web-like craquelures; A Laguna Gemmata vase by Ercole Barovier, c. 1935; A Crepuscolo vase by Ercole Barovier, c. 1935; An Iridized Donkey by Ercole Barovier, c.1928, together with an applied glass cat and an applied glass monkey, both c.1930.

Ercole Barovier's Early Designs Influenced the Entire World of Glass

From the 1920s through the 1970s there was just one glass designer whose influence was felt throughout the world of glass. He was the Italian designer Ercole Barovier. He had the most influence because he combined the rare genius of a great designer with a mastery of the techniques needed to bring his ideas to fruition.

From the 1500s, Venice was known throughout the world for the production of fine glass. Because of the fear of fire, the actual production of glass was on the island of Murano. For many centuries the artisans, in fear that they would take their secrets to other countries, were not allowed to leave the island. This led to a great awareness, tradition, and dexterity with glass. The primary focus of their work was what we now call Venetian glass. It consisted of tableware and decorative objects that made much use of dolphins, gold inclusions, and flowers. It also led to an extremely close-knit group of families; names like Toso, Seguso, and Barovier were common among the artisans. In 1878 the brothers Benvenuto and Giuseppe Barovier started a glass house on Murano. In 1889 Benevenuto had a son, Ercole.

The Baroviers defied the tradition of Murano and looked beyond Italy. What they found was a revolution in the decorative arts. The

revolution was led by people like Louis Tiffany, Emile Galle, and Louis Majorelle. The glass house of the Barovier's, with the creative genius of the artists Vittorio Zecchin and Theodore Ferrari, created many masterpieces in glass, much in the style of Gustave Klimt. The glass they created used the old technique of "murrines" fused into beautiful vases of abstract and artistic design. Thankfully, it was to this world that Ercole Barovier was raised, not the world of Venetian glass. After the first World War, in 1919, Ercole became a partner and the company was named Artisti Barovier. The murrine work of Artisti Barovier is some of the most desired glass in the world.

In 1926, Ercole and his brother Nicolo became directors of Artisti Barovier, and the influence and direction of the company was to change forever. Ercole was to become Artistic Director, a role he would enjoy until his retirement in 1972. The new company started its work with a traditional commercial line of Soffiati glass and a series of animals, which were to become known as *The Ballet of the Wild Beasts* (DOMUS). These animals were a great artistic and commercial success. They first appeared in the United States at the exhibition *Modernism in Glass and Rugs*, which commenced a nine city museum tour at the Metropolitan Museum of Art in November of >

1929. These animals were representations of animals done in strange poses with exaggerated elements. They were the first designs of Ercole Barovier that differentiated from the traditional murrine work of the factory and were radical in conception. Most were hollow.

In his second year as artistic director, the glass world of Murano was again shaken by radical change. It was in 1927 at the Monza Biennale that the Novecento style was introduced to the world by the design community of Italy. Change in Murano was led by three great designers. Martinuzzi, at Venini, took glass in one direction with the introduction of his Pulegoso vases and plants. Carlo Scarpa, working at Cappellin, created many masterpieces of glass disguised as ceramics. Ercole Barovier took the company in a different direction, retaining the transparency and delicate quality of glass with his first true departure, Primavera glass. This series was produced for the 1930 Biennale of Venezia. It was a radical departure for Barovier, and also a radical departure from the approach of Scarpa and Martinuzzi.

The name Primavera has a history and fascination itself. It was the name of the Pigeon presented in the glass at the Venice Biennale of 1930. It is also derived from the French word for Spring, and the name of the design studio in Paris that produced the furniture and decorations for the department store Au Printemps. To Barovier, Primavera represented his birth into new glass. Gone was the use of color and traditional design. In the place of the well-known multicolored glass of Artistica Barovier came a simple whitish-clear glass with black or deep blue lattimo applied decoration and trim. What has made this glass so desirable and rare was the finish that he produced for the glass. Rather than a clear glass, Barovier added chemicals that transformed the glass into a transparent glass containing translucent, thin filaments of web-like craquelures within the transparent glass. The beauty of the glass was enhanced by the simple and stark decoration. The decoration consisted of applied trim whose lines were sharp, angular, abstract, and simple. There was no Novecento influence, nor was there a hint of classicism in the designs. A simple candlestick became a work of art.

Ercole Barovier exhibited several examples of Primavera glass in the famous 1931 exhibition in Amsterdam. The catalog states that "The name of the Baroviers is historic among the Muranese glassmakers. One treats it therefore as one of the oldest and most accredited local factories which itself has been reawakened in the sense of modernity, by virtue of the Barovier brothers, the very heirs worthy of such a name, also because they are untiring in each advance in the reawakening of their traditional industry. They demonstrate it, among other things, with these Primavera glasses of recent

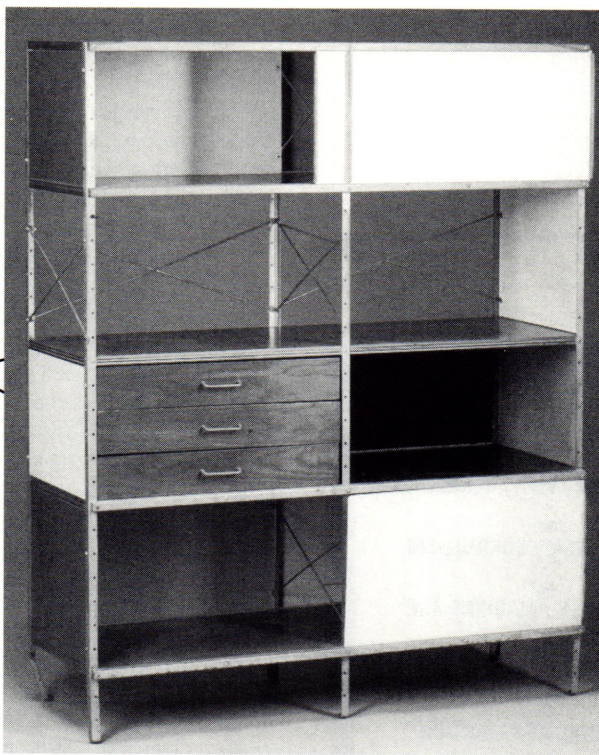
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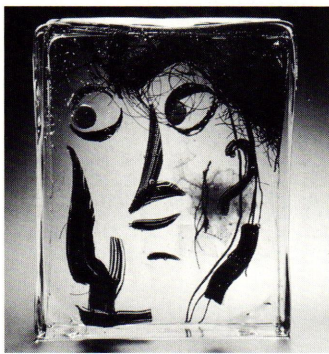
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Detail of block with female face.
Gino Cenedese & Co., Murano
Design: Riccardo Licata 1952.

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A piece on glass

(continued from page 21) creation, and with the decorative vivacity of the free polychrome motifs, that uplifts with such spirit and technical exquisiteness the forms of these transparent vases of the pure taste of '900'."

Fortunately (and yet unfortunate to the many collectors who would like an example) the formula for producing the glass was lost. Even a great technician like Barovier could never replicate the work. An attempt at replication was made in the 1960s but the quality of workmanship and formula failed. Therefore, the glass remains highly desirable.

After his success with the Primavera series, Barovier did a complete turnaround. The first radical departure from the Primavera series was a turn to a thick-walled, heavy glass. The first of these pieces was illustrated in the catalog of the Amsterdam exhibition. They appear to be clear glass, thick-walled vases with internal abstract patches in colors. Unfortunately, it appears that no examples have survived.

The hard years of the depression, between the start of the Primavera series and 1935, found the factory producing many figurines, both of animals and people. Many of these were in multicolored Lattimo glass, with a light dusting of gold inclusions. The human figures were, for the most part, faceless and extremely sculptural.

Throughout his long career, what was to become the main difference between Ercole Barovier and the rest of Murano was the way he perceived his role as Artistic Director. This may have been a result of the long glass heritage of his family name, but he approached glass both scientifically and artistically. He was always experimenting with glass at all stages: from formulation, to mixing, to applications. The actual design of the vase was secondary to the technical brilliance. His competitors, from Scarpa, Buzzi, Martinuzzi, to Bianconi, Fuga, and Poli, were designers first, technicians second. To them design and look were all important creations.

In 1935, Barovier again changed directions. His new glass consisted of a thick-walled, clear glass with internal decoration. The internal colors were the result of experimentation with chemical formulas. It is not known if these pieces were influenced by the work of Marinot, but they represented a new direction for Barovier.

The first experimentation was with iron wool. He placed the iron wool into molten glass in a random pattern. Refining this technique, he created his first commercial series of heavy-walled glass, the Crepscolo series. The burnt wool left a brownish colored abstract pattern throughout the glass. Though not transparent, the glass retained the feel of transparency. To these pieces, he would add ornamentation of heavy clear glass, usually as large handles or clear glass bases.

He soon followed up the Crepscolo se-

ries with his Laguna Gemmata and Autumno Gemmata series. They retained many of the same basic shapes but differed in the internal elements and coloration. Laguna was colored blue and black to evoke a murky sea water. The Autumno series evoked the burnt orange colors of leaves of autumn. The Laguna series won the Diploma of Honor at the 1936 Universal Exhibition of Brussels.

For the Exposition in France of 1937, Barovier again changed directions and started to work in a transparent, clear glass. The glass would be decorated with clear glass appliques that were notched or contained controlled air bubbles. The series won the Grand Prix at the Exposition.

Barovier continued his production of clear glass through the beginning of the second World War. He created a series of sea related items in the Nautilus series. These pieces had the same type of applied decoration as did his vases of the same era. Barovier, in competition or emulation of Carlo Scarpa, created his answer to Scarpa's Vetro A Bugne. Barovier's was in a clear glass and called the Rostrato series. The series became extremely popular. Rostrato consisted of long, pointed extrusions. There were many variations on the theme. The Mugnoni series is noted for its semi-hemispheric bulges in clear glass. The interior of the thick-walled clear glass vase was colored with a thin layer of blue and gold or gold glass.

The technical experimentation continued unabated throughout the era. Most of the work was in thick-walled glass that was heavy to the touch. Much was iridized. Some, such as the Medusa series, was, in appearance, a heavy looking glass that had a delicacy to the edges. The Grosse Costolature series, many with a nautical, clam shell look, was a heavy iridized clear glass with long protruding ribs. Some examples exist in color. The majority of this work had a utilitarian purpose and was intended for use as garnitures or centerpieces for tables.

The last glass of this experimental phase was his Ruggioso series. This glass differed completely from his other work. The exterior of these bowls and footed centerpieces were transparent and smooth to the touch. The interior of the item would be iridized and ground glass would be added to create a rough, sandpaper-like finish.

On an island known for copying rather than innovating, it is very apparent that Ercole Barovier was an innovator. As we will see in his later work, from his Oriente glass to his Diamontate, he will continue to march to the beat of his own drummer. (continued in the next issue of *Echoes*) □

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

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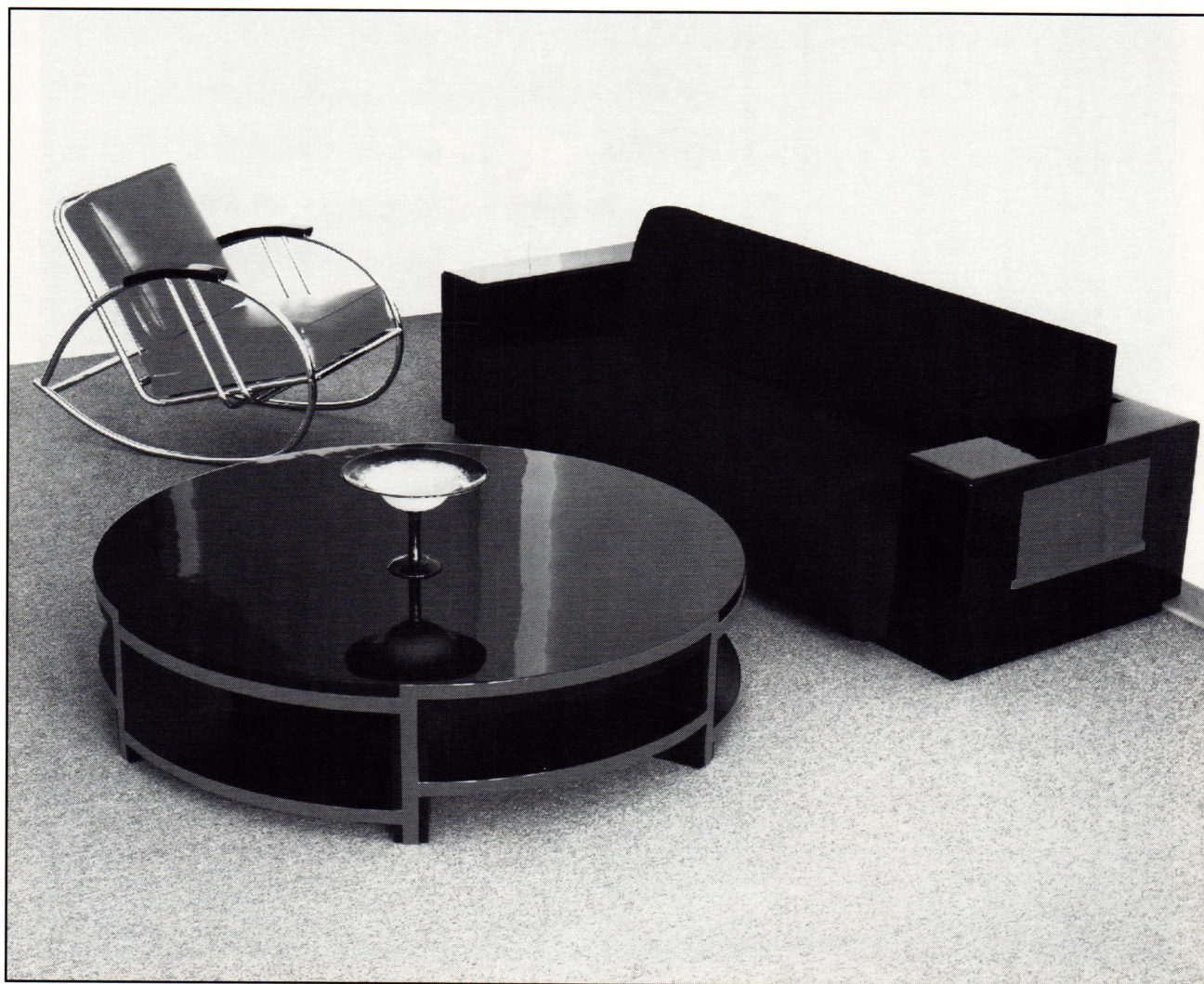
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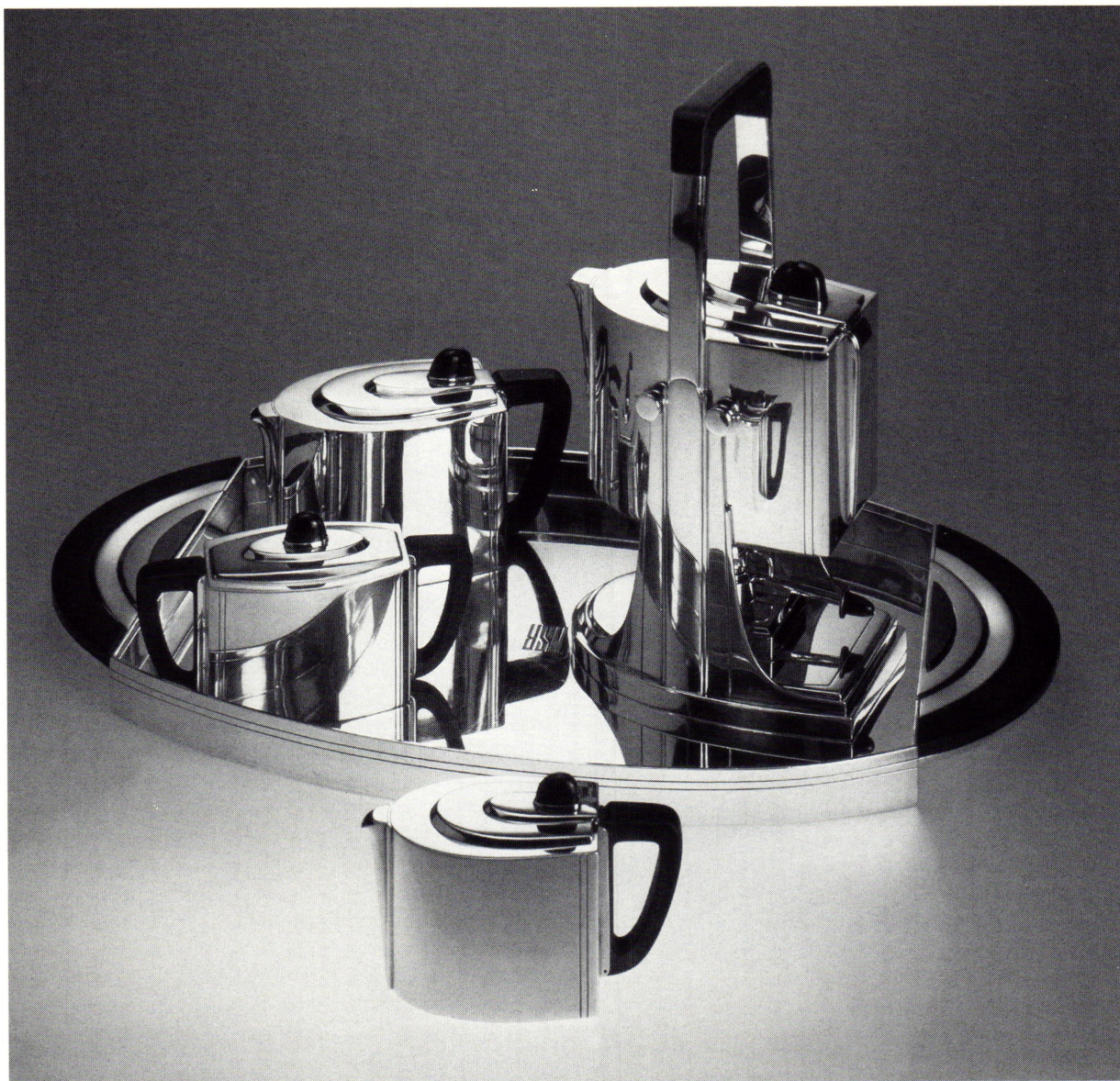
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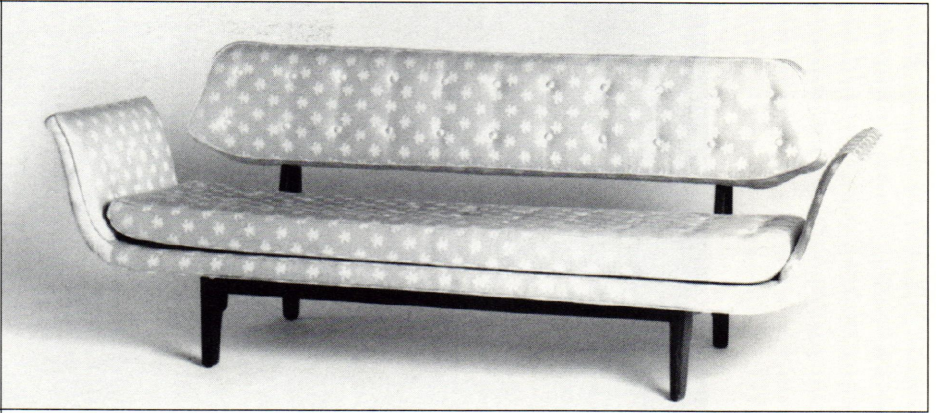
American Art Deco
Albert L. Barney (-1955) American
Tête-à-Tête Tea Service, 1939.

Sterling silver with New Zealand jade finials and synthetic fiber handles. Designed for the 1939 New York World's Fair and first exhibited in the House of Jewels pavilion. Design attributed to Albert L. Barney, principal designer for Tiffany & Company, New York City. Marks: *Tiffany & Co. Makers / Sterling Silver / 22647M* on bottom of each piece.

In marked contrast to European designers, participation in world fairs had been a low priority in America. Most design firms were indifferent at best. Their primary marketing tool continued to be print advertising stressing name recognition, product quality, silverware-as-art, and its importance in daily life. At the 1939 New York World's Fair, however, Tiffany & Company sought to demonstrate

in one grand gesture that their designs were every bit as *moderne* as their French counterparts.

While the unadorned surfaces and clean lines of this *pièce unique* do reflect a strong French influence, its sleek streamlining is more common to American designs of the period. Even more avant-garde is the black *synthetic* fiber inset into the handles (a daring statement when combined with a precious metal such as sterling silver). The service was designed for and first displayed in the House of Jewels pavilion where Tiffany, Cartier and Black, Starr & Frost-Gorham all exhibited their finest and most expensive work (its production cost in 1939 was \$2,200). The service was purchased by a New York collector at the '39 Fair, remaining in her possession until acquired by the New York gallery, Historical Design, in 1993 and subsequently by Norwest a year later. □



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modernism, eh?

REPORTING ON MODERNISM IN CANADA TEXT BY CORA GOLDEN



Museum happenings

Montreal Museum of Decorative Arts (514) 259-2575

The inaugural exhibit in the new Frank Gehry-designed Montreal Museum of Decorative Arts is entitled *Design for Delight: 1900 to Present*. It opens May 16, runs until September 2, 1997, and includes 217 objects primarily from the museum's own collection, ranging from household objects to furniture, textiles, jewelry, and ceramics.

CBC Museum (416) 205-8605

The CBC Museum's presentation on its war-time broadcasting activities continues until mid-year. The interactive exhibit chronicles radio's coming-of-age during the Second World War and features a series of "sets" from the era and artifacts such as a period turntable, disc cutter, and control room. Scripts, war games, maps, and posters are on display, as well as the vintage microphone used by news reader Lorne Greene (prior to his *Bonanza* fame).

You can listen to archival radio programs from the Canadian Broadcasting Corporation's vast collection, including lighthearted Wayne & Shuster performing on *The Armory Show* and a London recording of sirens and bombings. The museum is housed in the Philip Johnson-designed Canadian Broadcasting Centre in Toronto. Call (416) 205-8605 for further museum or building tour information.

Computerseum (519) 744-2900

Computerseum: Commercial Computing Museum, recently pared down its collection from 65 to 5 tons of the most collectible "relics." Last summer, the collection was on display in a Waterloo, Ontario school gymnasium; a similar scheme is planned for the summer, 1997. Billed as Canada's first "geek museum," it's dedicated to the acquisition, preservation, and exhibition of artifacts from the digital age, including complete computer and office automation systems, related marketing ephemera, publications, supplies, and "pocket protector" paraphernalia.

The collection includes a 1954 IBM 519, a complete and working IBM 360 Model 22, and an Amdahl 5885, the world's largest air-cooled mainframe. Equipment currently being sought includes a Wang 2200, a Burroughs Bx7xx, and an early model MAI Basic/Four. Between 1950 and 1979, over 200 companies built over 1,300 mainframe, mini, and micro computers. For further information, call (519) 744-2900 or e-mail Computerseum@sentex.net. >

ABOVE: Photograph of the living room of the D.C. Simpson House II in West Vancouver, circa 1953. The photograph is just one item of over 300 which make up the exhibition "The New Spirit: Modern Architecture in Vancouver, 1938-1963" on view at the Canadian Centre for Architecture through May 25, 1997.

Hammond Museum of Radio (519) 822-2960

Avid radio collectors are often overwhelmed by Fred Hammond's collection. The owner of Hammond Manufacturing (which makes consumer electronics components) has assembled about 1,000 pieces of vintage Canadian and international radio equipment, dating from 1912 to the 1960s. The collection includes EIMAC "peanut" tubes, RCA broadcast transmitters, an operating 1936 McMurdo Silver Masterpiece V console radio, and a 1930 48-line Hollis Baird television. Housed in a 4,440 square foot building in Guelph, Ontario, the Hammond Museum of Radio can be viewed by appointment.

Design Exchange (416) 216-2125

The International Council of Societies of Industrial Design (ICSID), the world's largest design organization, holds its biennial conference August 24-27, 1997, at the Design Exchange in Toronto. It's the first ICSID meeting in Canada since the country's centennial in 1967. Approximately 2,000 designers from around the world are expected to attend.

Alliance for Canada's Audio-Visual Heritage

The legendary Sam Sniderman, founder of the chain of stores Sam the Record Man, has been appointed by the Federal Department of Heritage and National Archives to help preserve Canada's audio and visual resources. As president of the newly formed Alliance for Canada's Audio-Visual Heritage, Sniderman hopes to establish a permanent collection of Canadian "collectible" albums. Collectors wishing to donate albums, time, or other resources may contact Sniderman in Toronto at (416) 977-6490.

Canadian Ctr. for Architecture (514) 939-7000

Continuing to May 25, 1997 is the exhibition "The New Spirit: Modern Architecture in Vancouver, 1938-1963." The show, currently at Montreal's Canadian Centre for Architecture, showcases more than 300 objects, including photographs, drawings, and models of furnishings, decoration, and buildings (many now demolished). A 208 page catalog by guest curator Rhondri Windsor Liscombe features 164 illustrations.

The exhibition travels to the Vancouver Art Gallery in November 1997, and to Calgary's Nickle Arts Museum in February 1998.

MZTV Museum of Television (416) 599-7339

The MZTV Museum of Television's traveling exhibition entitled "Watching Television" continues until April 6, 1997 at the Canadian Museum of Civilization in Hull, Quebec. Tentative plans include an exhibition in Banff, Alberta, for summer 1997.

Auction Highlights

(All prices realized expressed in Canadian dollars before buyer's premium and taxes.)

Sotheby's, Canada

Sotheby's late 1996 auction of decorative arts included silver flatware designed by Jean E. Puiforcat in 1926. The Cabourg pattern flatware (service for 12) sold for \$25,875. > 28

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Modernism, eh?

(continued from page 27) Georg Jensen items also attracted interest: a post-1945 silver tu-reen and cover designed by Harald Nielsen went for \$11,500, while a 1933-1944 silver coffee set and serving tray designed by Johan Rohde achieved \$6,900. A group of silver mid-century serving utensils, candleholders, and dishes from Paul Petersen of Montreal sold for \$1,495.

Art Deco jewelry was also popular. A Cartier diamond brooch, circa 1925, doubled its estimate, selling for \$18,400; while a circa 1920 platinum and diamond bracelet sold for \$16,100.

Sotheby's next decorative arts auction will be held in Toronto on May 13, 1997. For a catalog call (416) 926-1774.

Ritchie's Auctioneers & Appraisers

Ritchie's decorative arts auction in Toronto, late 1996, achieved mixed results. A pair of Warren Platner steel wire armchairs and matching side table (manufactured by Knoll) sold for \$1,500, while a pair of American Art Deco chrome armchairs reached \$1,000. Collectors of pedigreed Chase USA items had a field day: Walter von Nessen-designed serving dishes went for just \$40. Conversely, a circa 1925 Art Deco glass and chrome mystery clock by Cartier almost reached its estimate, achieving \$3,200. Both Scandinavian and Italian art glass collectors were missing from the audience. Some well-priced, mid-1950s vases by Vicki Lindstrand for Kosta Glassworks failed to sell, as did a number of pieces of Murano glass. Lalique Frejus pattern stemware (48 pieces including champagne flutes and madeira glasses) sold for \$2,000. A Wiener Werkstätte blue-glazed terra cotta figure of a woman sold over estimate for \$1,800.

Joyner

The market for Canadian mid-century art continues to be soft. A recent auction at Joyner, Toronto, failed to find buyers for important works by Quebec abstract artists such as Alfred Pelland and Jean-Paul Riopelle. Even portraits by Quebec artist Jean-Paul Lemieux didn't sell or sold considerably under estimate. However, a 20 x 24" oil by Quebec artist Paul-Emile Borduas, dated 1958, sold over estimate for \$88,000.

Vintage Radios and Televisions

Relics of the Electric Age

A successful one-day event, "Relics of the Electric Age" was recently held in Toronto. Over 40 dealers from eastern Canada and the northeastern United States were selling everything from Bakelite radios to vintage televisions, appliances, and related ephemera. Hot selling items included any space-age and Philco Predicta TV sets, and Deco-styled 1930s Zenith Black Dial console radios. Exhibitors included Bugleboy Audio Classics, (416) 691-7575; Decades Art Design, (416) 564-3016; Ring Service Audio Classics, (416)

693-7464; Metro Retro, (416) 504-1651; and Ned Lackey's, (519) 681-8211.

Local dealer Gary Borton (from Popular Culture) plans to repeat the event in late 1997. Call (416) 504-2687 for details.

Orbit Television

Industrial designer Peter Andringa of Mercury 7 in Victoria, British Columbia, has introduced a retro-styled line of new televisions. Models include a pre-war Deco-style console TV and a colorful "Orbit" space-age design. The designer also creates custom models, including a one-of-a-kind television for MZTV Museum founder Moses Znaimer. The retro models are available through Popular Culture in Toronto, (416) 504-2687.

London Vintage Radio Club

The London Vintage Radio Club (London, Ontario) will host five meetings in 1997 (March 29, May 31, June 28, November 29, TBA). Events include a swap meet, flea market, auction, guest speakers, and a newsletter. Call Lloyd Swackhammer, (519) 638-2827. Similar events are hosted by the Ontario Vintage Radio Association. Call Ted Catton at (416) 769-9627 for full details.

Records and Related Collectibles

North America's longest running records and ephemera show has three dates in 1997. Over 100 dealers from eastern Canada and the U.S., as well as a few European dealers, sell a broad range of collectible music and related posters, books, and videos. The Records and Related Collectibles Show and Sale events are held at the Queensway Lions Centre, Toronto, on April 13, July 20, and October 19, and typically attract about 1,500 collectors. Call Lorne Van Sinclair at (705) 327-8034 for details.

Toying With Us

Canadian Toy Collectors

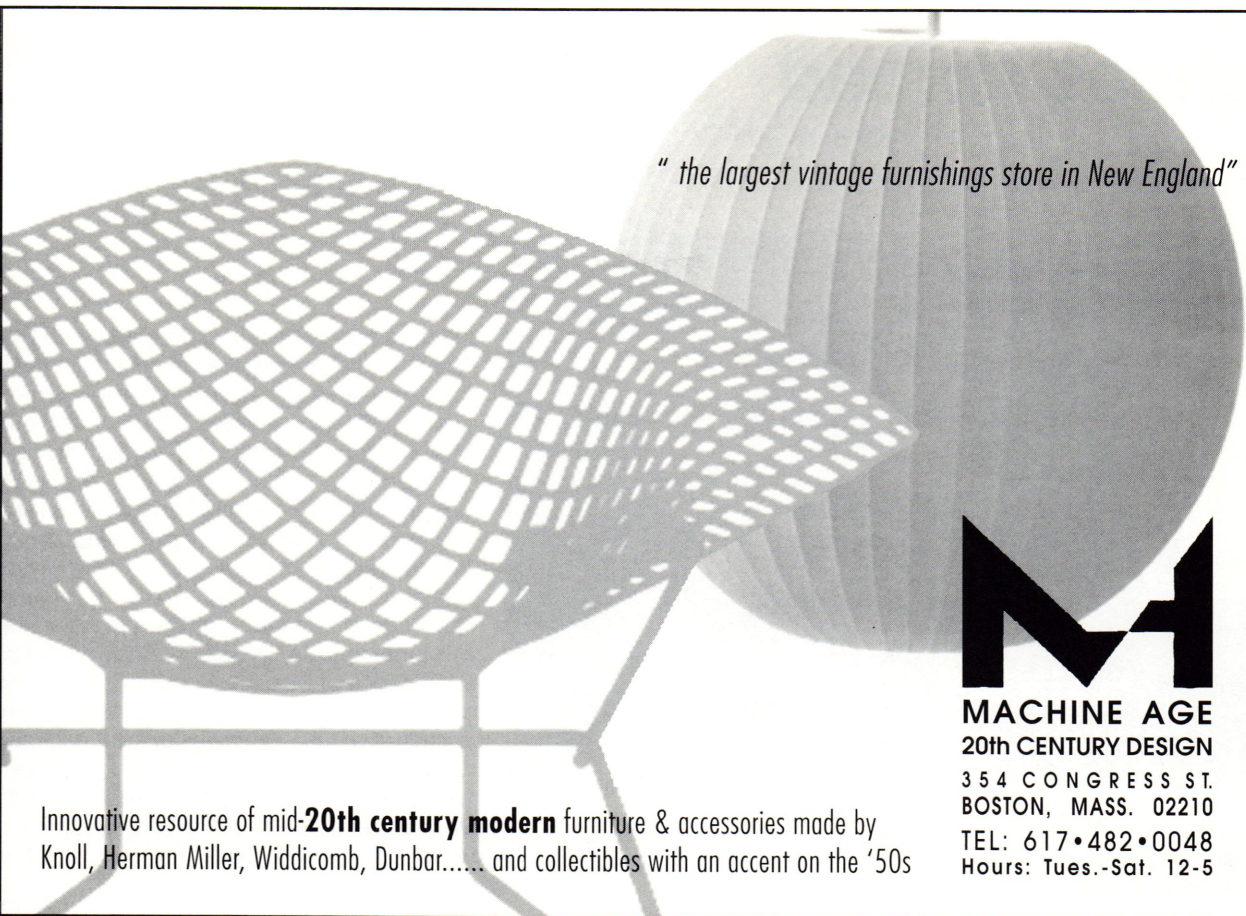
The largest toy collector's show in Canada will turn 25 at its annual event, October 26, 1997, at the Skyway Trade & Conference Centre in Toronto. The silver anniversary celebration of the Canadian Toy Collectors Society (CTCS) features guest of honor John Hall, CTCS founding president and founder and owner of Brooklin Models (formerly of Canada and now located in England). Hall has created the last 18 models for the show that have become "instant" collectors' items.

The 1996 show showcased a variety of collectible toys from 185 vendors from across North America as well as Australia, England, and Germany. More than 2,000 people attended the event, which included an auction, as well. For further details about the society and its show, call Peter Zimmermann at (416) 633-7378 Thursdays and Fridays, 11am-6pm. □

- 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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THE MODERN MARKET IN EUROPE TEXT BY SIMON ANDREWS



A laminated birch 'Long' chair designed by Marcel Breuer for Isokon, c.1936

The final three months of 1996 saw all of the major London salesrooms presenting sales that represented the most progressive aspects of European design of the inter-war period.

The most panoramic of these sales was the Sotheby's sale of Bauhaus-related material held on November 1st. This 273 lot sale was the second installment of the collection of Torsten Brohan, the initial element of this collection having been offered in 1991. This second sale proved that while there was no one main museum buyer as there had been in the sale of 1991, very strong prices were realized for iconic examples of Bauhaus design.

The highest price attained was the £90,000 bid for a hammered alpaca and ebony wine jug and cover designed and executed by Christian Dell at the Bauhaus Weimar metal workshop in 1922, and as such one of the earliest examples of the geometric forms expounded by the Bauhaus. This price is comparable with the £97,000 taken at Christie's Amsterdam in 1989 for a teapot executed by Dell's Bauhaus contemporary, Marianne Brandt.

Furniture represented the dominant element in this and the other sales at Christie's and Bonham's, however many of the examples of

chromed tubular-steel furniture designed by Marcel Breuer for Thonet in the Brohan sale did not attract high bidding, with certain exceptions, including a 'Wassily' club chair manufactured circa 1928 which realized £15,000, and a scarce 'B7' swivel chair by Breuer for Standard-Mobel which sold for £5,200.

Generally, furniture designed by Marcel Breuer continues to be extremely well sought after in all the salesrooms, particularly examples of plywood furniture produced by Jack Pritchard's Isokon company in London from 1936-39. Several 'Long' chairs designed by Breuer for Isokon found their way into the salesrooms in recent months and have consistently realized prices in the region of £5,000. Regarded as one of the definitive expressions of Modernist design, it is very probable that good early examples of these chairs will command much higher prices in the near future. Examples of the 'Long' chair's "sister" chair, the 'Short' lounge chair, are thought to have been produced in very limited quantity during the 1930s, and the anticipated sale of a provenanced example at Christie's South Kensington this spring should serve to fortify the interest in this important area of furniture design.

Not as well known outside the United Kingdom as his contemporaries Aalto and Breuer, furniture designed by Gerald Summers for his company Makers of Simple Furniture, is rightly drawing increasing attention in the London salesrooms. Although period documentation can be scarce, his designs are distinguishable by his innovative and dramatic use of plywood sheeting. The sale of 20th Century Design at Bonhams on October 5th, 1996 presented an attractive and possibly unique cream-stained dining table, circa 1934, that sold for £1,800. This table expressed the constructional handling that is characteristic of Summers, a feature that could further be evidenced by a tub chair offered at the Brohan sale, which was brought in at £1,700, and by a pair of high-back side chairs soon to be offered by Christie's South Kensington. An example of Summers' lounge chair of 1934-35, an important and influential design wherein the chair form is cut and molded from a single rectangular sheet of plywood, is to be offered in a unique sale of important Nineteenth and > 76

European Calendar

March

26 Christie's South Kensington's Modern Design Auction (0171) 581-7611

April

6 National Art Deco Fair, Loughborough

7-8 Newark Fair, Newark & Notts Showground, Nottinghamshire

13 Decofairs London Art Deco Fair, Battersea Town Hall, Battersea, London

20 Decomania Fair at Chiswick Town Hall, London W4

20 Classic Art Deco Fair, Hilton National Hotel, Coventry

20 Brighton & Hove Art Deco Fair, Hove Town Hall, Hove, East Sussex

22-23 Ardingly Fair, South of England Showground, Sussex

26-27 The Art Deco & Art Nouveau Fair, Kettering Leisure Village, Northamptonshire

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

May

4 Stratford Art Deco Fair, Civic Hall, Stratford-upon-Avon

4 20th Century Decorative Arts Show, Swiss Cottage Sports Centre, London NW3

11 Alexandra Palace, Wood Green, London N22. 700+ stalls.

18 Decofairs London Art Deco Fair, Battersea Town Hall, Battersea,

London.

25 The Midlands Art Deco Fairs, Warwick

June

1 The Surrey Art Deco Fair, Richmond Hill Hotel, Richmond, Surrey

2-3 Newark Fair, Newark & Notts Showground, Nottinghamshire

8 Decomania Fair at Chiswick Town Hall, London W4

14-15 The Art Deco & Art Nouveau Fair, Kettering

Leisure Village, Northamptonshire

15 Decofairs London Art Deco Fair, Battersea

Town Hall, Battersea, London

22 Classic Art Deco Fair, Hilton National Hotel, Coventry

22 20th Century Decorative Arts Show, Swiss

Cottage Sports Centre, London NW3

29 The World of Art Deco, Greenwich

Boro'Hall, London SE10

29 Brighton & Hove Art Deco Fair, Hove Town

Hall, Hove, East Sussex

July

3 Christie's South Kensington's Modern Design Auction (0171) 581-7611

For questions regarding this calendar call Laurie

Lattimore in London at (0170) 873-8095.



Gerald Summers' birch plywood armchair, c.1934

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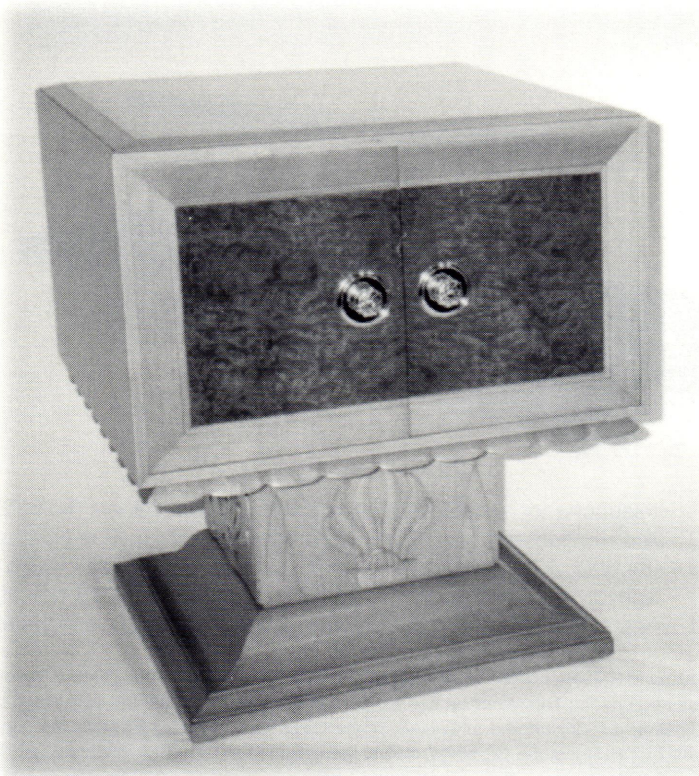
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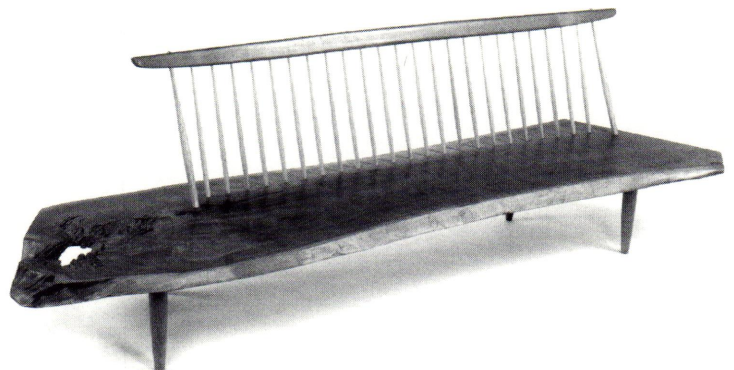
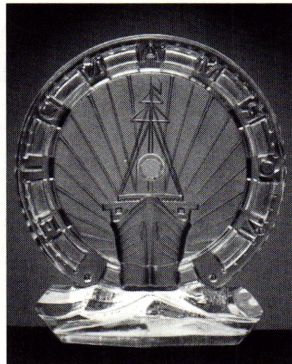
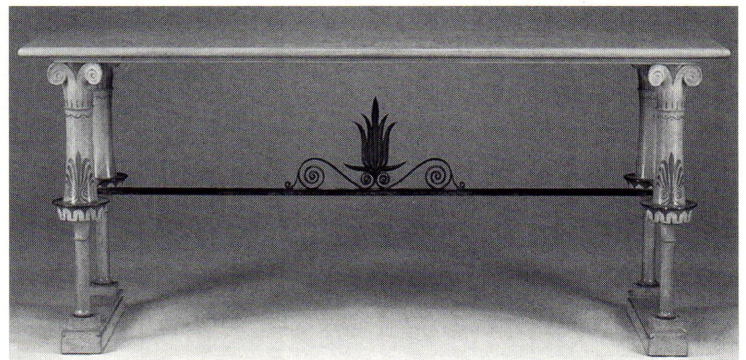
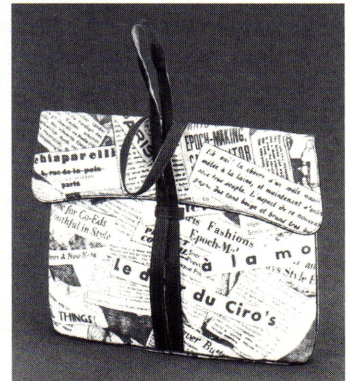
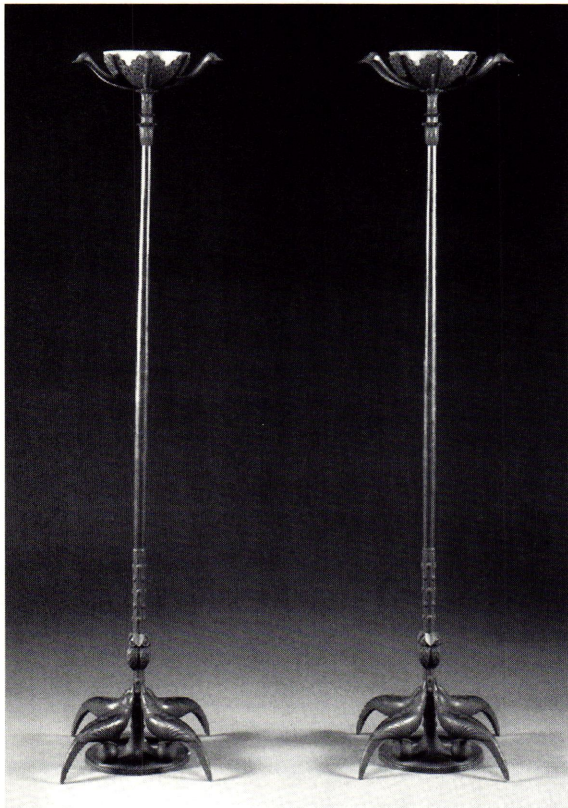
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auction highlights

REVIEWS, RESULTS & PREVIEWS OF 20TH CENTURY AUCTIONS



Christie's East Ocean Liner Sale

Christie's East's sale of Ocean Liner Furnishings and Memorabilia, held November 7, was very well received, with many lots exceeding their high estimates. Highlights from the sale included a rectangular Louis Vuitton steamer trunk (\$2,300); a bakelite and chromium-plated

telephone for a stateroom aboard the S.S. Normandie (\$5,520); an Ato molded and opalescent glass mantel clock for the Normandie (\$4,600); A.M. Cassandre's seminal poster advertising the 1935 voyage of the Normandie (\$12,650); a presentation model of the Normandie in its original crate (\$21,850); an etched glass panel >

CLOCKWISE FROM TOP LEFT: A pair of rare bronze and glass floor lamps by Albert-Armand Rateau, c.1920-1922, offered at Christie's Important 20th Century Decorative Arts sale held December 13-14. One of the pair realized \$162,000, the other remained unsold; This Wharton Esherick armchair realized \$2,900 at David Rago's 20th Century Modern auction held December 14-15; Schiaparelli Newsprint Evening Bag, c.1935, offered at William Doyle Galleries' Couture & Textiles auction held December 5th. The bag soared to \$3,105 over an estimate of \$500-750; This console by T.H. Robsjohn-Gibblings, c.1940, garnered \$16,100 at Butterfield & Butterfield's November 18 auction; At Treadway Gallery's 20th Century Sale, held November 24, this George Nakashima conoid bench realized \$7,700; An Ato molded and opalescent glass mantel clock mount for the S.S. Normandie, c.1935, offered at Christie's East's Ocean Liner sale held November 7, garnered \$4,600; One of a pair of upholstered side chairs designed by Jean Rothschild for the S.S. Normandie, c.1934, offered at Christie's East's Ocean Liner sale. The pair realized \$12,650.

by Charles Gilbert designed for the First Class Ballroom of the S.S. United States (\$9,775); a pair of upholstered side chairs designed by Jean Rothschild, with needlepoint tapestry by Gaudissart, for the Grand Salon of the Normandie, c.1934 (\$12,650); and two gilt-bronze plaques designed by Adalbert Szabo for the First Class Dining Room of the Normandie, c.1934 (\$11,500 each).

Leslie Hindman's 20th Century

Leslie Hindman Auctioneers held their 20th Century American and European Decorative Arts sale on November 3rd. Works by George Nelson for Herman Miller brought strong prices, especially his Coconut chair. Two examples in blue naugahyde sold for \$1,600 and \$1,500 respectively, and an example in original rust colored vinyl fetched \$2,600. A Nelson CSS unit realized \$2,200, and a rare Nelson Kangaroo chair garnered \$1,700. Also for Herman Miller, an Eames Hangit All realized \$1,000.

Other sales of note included an Art Deco zebra wood console table by Albert Ponteneuve (\$1,800); a Walter von Nessen table lamp for Pattyn Products (\$2,800); a Carl Waters high glaze ceramic Hippopotamus, c.1935 (\$2,000); an Aureliano Toso Zanfarico and Murrina vase by Dino Martens (\$1,200); and a Venini Occhi vase (\$2,000).

Butterfield's Art Nouveau, Art Deco

The results of Butterfield & Butterfield's November 18 Art Nouveau, Art Deco, and Arts & Crafts sale attest to the ever-growing strength and international popularity of this category at auction.

European art glass drew determined bidders from London, Paris, New York, and Los Angeles, resulting in very strong prices overall. Highlights include a blue Lalique vase, *Archers*, that sold for \$19,550; an opalescent statuette, *Thais*, sold for \$14,950; and an opalescent bowl, *Sirene*, which sold for \$4,925.

A group of circa 1940 furniture designed by T.H. Robsjohn-Gibbings was particularly attractive to bidders, especially European bidders. His birch and wrought iron console almost tripled the pre-sale estimate, finally selling for \$16,100, and a pair of his *Klismos* chairs sold to a New York bidder for \$9,775.


Treadway's 20th Century Sale

Treadway and Toomey Galleries held their last 20th Century Sale of 1996 on November 24. Enthusiastic bidding for an extremely rare Gilbert Rohde Paldao console table opened the 300 plus lot Modern session. This three-drawer cabinet in Paldao and Acadia burl veneers sold for \$6,050 against its \$3,000-3,500 estimate. Two corrugated cardboard chairs by Frank Gehry inspired similar competition: a Caramba chair, of which less than ten were made, sold for \$3,300; and an Easy Edges Wiggle chair fetched \$2,090. > 34

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Auction Highlights

(continued from page 33) An Eames molded plywood screen folded at \$2,200; and a Kem Weber low table, designed for Disney Studios c.1939, doubled its pre-sale estimate to close at \$4,400. Steep bidding for a T.H. Robsjohn-Gibbings Mesa table made by Widdicomb rose to \$11,000, an auction record for that form.

A conoid bench by George Nakashima made of a black walnut slab seat and hickory spindle back sold nicely within estimate at \$7,700, and an extremely rare Isamu Noguchi coffee table with a white and rose marble ovoid top and three legs realized \$9,900.

The highlight of the Italian glass items was a Dino Martens *Porfiro*. This Oriente vase, with a tall clear body internally decorated with polychrome powders, latticino, zanfirico, and a large black and white pinwheel, held last call at \$7,700.

Closing the sale were six pieces of Natzler pottery. Of particular note was a bowl with a flaring form and a green and brown matte crystalline glaze which earned \$1,760, and a large form with carved vertical lines in a thick turquoise and green glaze which fetched \$4,400.

William Doyle's Couture and Textiles

William Doyle Galleries' recent semi-annual Couture and Textiles auction on December 5th drew a standing room only crowd of prospective buyers ranging from local design studios to collectors and dealers from Los Angeles and Europe.

Contributing to the success of the sale was the marvelous collection of couture clothing and accessories from the estate of Princess Lucie Shirazi (1908-1995). She was married three times, the last to Prince Ali Shirazi Parvaz, the son of the Shah of Iran from the Parvaz dynasty. The events of her intriguing life are chronicled by her impressive wardrobe of treasures from fashion history. Property from the estate performed well, with one exceptional result. Amid the amazing array of dinner dresses offered it was unexpected that the highest price paid was \$8,337 (est. \$100-125) for a group lot consisting of two simple silk crepe dresses, one printed with flowerpots on windowsills and the other black pleated with stylized balloons.

Also somewhat surprising was the enthusiasm which greeted a suitcase containing knitted ski clothes worn by the Princess while vacationing in Sun Valley, Idaho during the 1930s and '40s. A fast paced bidding war resulted in a closing bid for this lot of \$5,750 (est. \$200-300).

Significant prices were also achieved for couture clothing from other private collections, including a Chanel navy silk chiffon evening dress from the early 1930s which found a buyer at \$2,875.

Private collectors were delighted at the opportunity to acquire Hermès, Judith Lieber, Gucci, Lana Marks, Pucci, and Chanel handbags. A Hermès brown alligator Kelly bag, circa 1960, dominated the sale by commanding a premium \$8,625, the highest price of the day. A large Gucci black alligator pocketbook garnered \$1,955, while a Judith Lieber chatelaine minaudière from 1960 studded with rhinestones hit \$1,380. From the estate of Princess Shirazi was a Schiaparelli newsprint evening bag, circa 1935, which soared to \$3,105 (est. \$500-700).

Other accessories also met a positive response with a Wiener Werkstätte wallet, circa 1920, bringing \$1,380; and a Georg Jensen necklace and bracelet ornamented with a stylized bird and leaves realizing \$805.

David Rago's 20th Century

Records for Arts and Crafts and Modern furniture and decorative ceramics were again established at David Rago's latest 20th Century auction, held on December 14 and 15. The weekend long auction, selling over 1,200 lots in three sessions, was their strongest sale to date.

The weekend began with the auctioning of the research library of the groundbreaking New York gallery Fifty/50. Six hundred books were divided into 250 lots which went to absentee buyers from Eu-

rope, Canada, and the United States, as well as to a crowd of over 200. The high lots of the sale included books on design and those dealing with Italian glass and furniture, including three books which realized \$850 each.

The Modern auction of furniture and decorative art began shortly thereafter, and strong prices were paid across the board for the 350 lots offered. A pre-Memphis "Worm" lamp by E. Sottsass was one of the larger surprises, sparking serious bidding from two continents before alighting at \$3,500. A clean Coconut chair by George Nelson also generated considerable interest, settling in at \$2,640; and a set of chairs from the First Class section of the Normandie sextupled their high estimates, bringing \$1,870.

Decorative art also fared well, as strong prices were paid for anything of quality in good condition. A marvelous six-inch two-color Natzler coupe shaped vase with a cratered finish brought \$5,170; and a fine murrine vase, attributed to Barovier, with a cut rim brought \$4,840.

Christie's 20th Century Decorative Arts

Christie's Important 20th Century Decorative Arts sale, held December 13-14, featured the finest selection of French Art Deco furniture to come to market in the last five years, including two extremely rare patinated bronze and glass torchiers by Albert-Armand Rateau, designed c.1920-22, and decorated with stylized daisy flowerheads, birds, and geese. (One torchier realized \$162,000; the other remained unsold.)

Another highlight of the sale was a console of silvered bronze designed by Albert Cheuret in 1925, depicting a pair of Great Blue Herons supporting a marble top, which soared to \$200,500.

Offerings by Ruhlmann included an exceptional carved and gilt wood occasional table designed in 1929 for the Villa of Françoise Ducharme which commanded \$70,700.

The French Art Deco section of the sale also included a grouping of objects by Jean Dunand from a private collection, including a four panel lacquered wood screen, *Clair de Lune*, c. 1925, which realized \$46,000.

The star of the modern offerings was an icon of modern 20th century design: Gerrit Thomas Rietveld's *rood blauwe stoel*, c.1926, which sold for \$85,000. Other modern highlights included a bentwood dining table by Franco Campo and Carlo Graffi, c.1953 (\$48,000); a set of eight side chairs by Carlo Mollino (\$41,400); and a conoid walnut daybed by George Nakashima, c.1975 (\$20,700).

The sale also featured a portfolio of 54 photographs from the personal archive of Eyre de Lanux which realized \$4,025, and items from Eyre's private collection, including a lacquered wood and cast bronze cabinet (\$16,100); a cedar wood hall table (\$14,950); and a sculpture of two plaster heads (\$2,300).

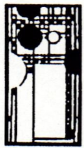
Christie's East's 20th Century

On the following Monday, December 16, Christie's East hosted their 20th Century Decorative Arts sale. Sales of note included *Melody Hour*, an etching and drypoint by Icart, c.1934 (\$18,400); a chalcidony and lacquered silver ring by Jean Després (\$1,150); a pair of metal busts by Hagenauer (\$9,200); an enameled metal vase by Camille Faure for Limoges (\$4,025); and a pair of conoid cushion chairs by George Nakashima (\$4,140).

Skinner's Art Deco & Modern

On January 18 Skinner held an auction of Arts & Crafts, Art Deco, and Modern Design in conjunction with their January auction of Art Glass and Lamps. Sales of note included an Art Deco lamp by Handel with a half-round frosted shade (\$920); a Lino Tagliapietra Rainbow Platter decorative disk (\$1,035); an important Orrefors *Arre/* underwater scenic portrait vase by Edwin Ohrstrom (\$9,775); a William Spratling geometric-designed pendant (\$1,035); an Isamu Noguchi coffee table (\$1,150); a George Nelson Sling sofa (\$1,610); and an Eames lounge chair and ottoman (\$1,265). □

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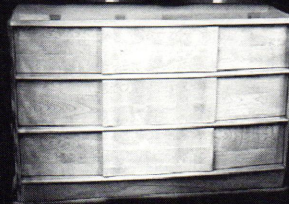
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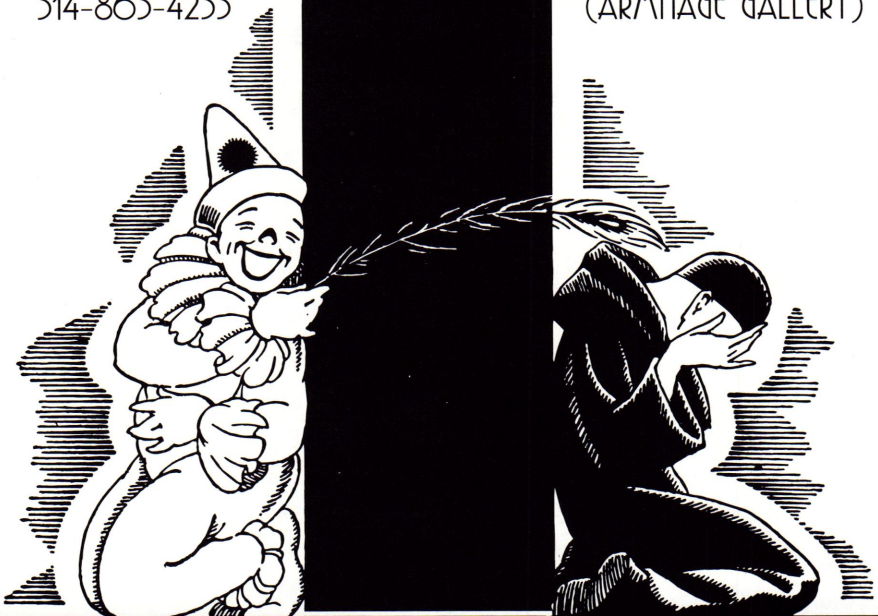
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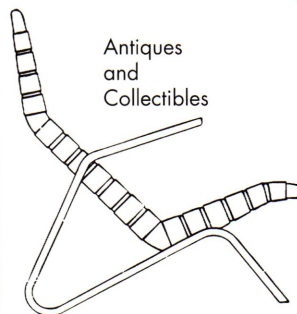


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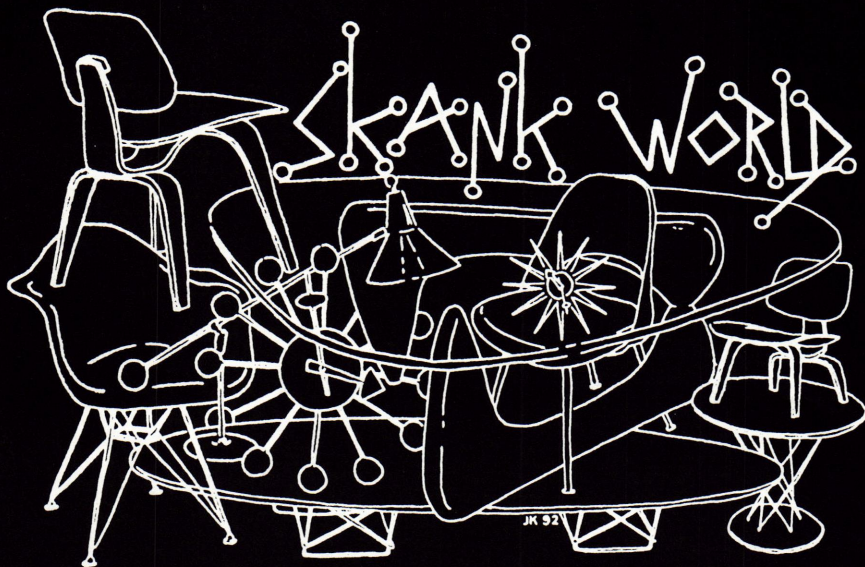
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Messengers of Modernism

AMERICAN STUDIO JEWELRY 1940-1960

"Critical examination of the jewellery of any particular period cannot fail to be practically a chapter of the history of culture... 'Every time has the jewellery it deserves'... for the ornaments worn, whether on the dress, the hair, or the person of the wearer, have always reflected in a marked degree the taste of their period, and are very distinctly differentiated from those of any other time, so that changes in fashion imply changes of a more radical description in popular feeling."¹

Excerpted from the book of the same title by Toni Greenbaum, published by the Montreal Museum of Decorative Arts in association with Flammarion, 1996.

Those sentiments, written in 1901, are as applicable to Modernist jewelry of the mid-twentieth century as they were to the Art Nouveau jewelry to which they were originally addressed. Beginning about 1940, a revolutionary jewelry movement began to emerge in the United States, spurred on by the devastation of World War II, the trauma of the Holocaust, the fear of the bomb, the politics of prejudice, the sterility of industrialization, and the crassness of commercialism.

A new coterie of American artisans chose to express their frustration with society's conventions through the most intimate art form: jewelry. Although each employed a personally expressive mode, they were unified in their desire for social change. These jewelers exemplified the outsider, the rebel. One can easily picture them, like Sal Paradise and Dean Moriarty in Jack Kerouac's *On the Road*, hitchhiking across America, hanging out in Greenwich Village dives, and grooving to bebop jazz.²

Modernist jewelry was not gender-biased, and its creators and proponents were as culturally and ethnically diverse as America itself. Members of the Beat Generation by definition if not by design, they began to wonder, along with intellectuals like Kerouac and Allen Ginsberg, "whether the tracts of new homes, 'New Look' fashions, and TV Dinners had taken the place of America's tradition of humanity and respect for the individual which was as much a part of the American Dream as prosperity."³

In the 1940s and '50s, several strongholds dense with Modernist jewelry shops and studios sprang up. In New York City, one primary location was downtown, in art-minded Greenwich Village, then also the home of the Whitney Museum (on Eighth Street) and countless avant-garde galleries. Frank Rebajes, Paul Lobel, Bill Tandler, and Art Smith operated on West Fourth Street (though by 1942 Rebajes had moved up to midtown). Sam Kramer was on West Eighth Street, while Jules Brenner worked on MacDougal Street. The other center in New York City was midtown Manhattan, in the vicinity of the Museum of Modern Art and the Museum of Contemporary Crafts (both esconced on 53rd Street between Fifth and Sixth Avenues), the Solomon R. Guggenheim Museum (then known as the Museum of Non-Objective Painting, at 54th Street between Madison and Fifth Avenues), and near many fashionable galleries. Ed Wiener (who briefly maintained a branch in Greenwich Village as well) and Irena Brynner had stores close to the Museum of Modern Art, while Henry Steig's was located further east. Not surprisingly, all of these jewelers were acquainted with one another and their respective work. Their designs reveal similar stylistic tendencies, indicating common sources of inspiration as well as a mutual sharing of ideas.

Not all New York studio jewelers were seduced by the glamour

of the big city. Earl Pardon worked in self-imposed isolation in up-state Saratoga Springs, where he also taught art at Skidmore College. Although he briefly considered opening a shop in the city after encounters with Wiener, Kramer, and Smith, Pardon opted instead for the peaceful academic life.

A similar art-minded atmosphere existed in Provincetown, Massachusetts. This bohemian beach community at the end of Cape Cod was home to many visiting New Yorkers, and boasted several prominent resident artists, including Hans Hofmann, Adolph Gottlieb, Barnett Newman, Ward Bennett, Chaim Gross, and Larry Rivers. Enterprising jewelers such as Wiener, Brenner, and Steig operated summer shops there and sold paintings and sculpture by local artists along with their own jewelry.

While East Coast jewelers were establishing their provocative new art form, northern California was responding in kind. The West Coast possessed its own brand of free-spirited artistic awareness and its own colorful contingent of characters. Although many Modernist jewelers in New York operated their own shops, most California metalsmiths marketed their jewelry through craft galleries, outdoor art festivals, and other venues sympathetic to the cause of modern art. Exceptions were Peter Macchiarini and Franz Bergmann, who both maintained proper shops as well. In addition, schools such as the California College of Arts and Crafts in Oakland and the California School of Fine Art in San Francisco provided centers for technical study and conceptual stimulation.

Margaret De Patta was something of a guru to most jewelers working in the Bay Area during the 1940s and '50s. In 1951, along with Peter Macchiarini, Merry Renk, Irena Brynner, Francis Sperisen, Bob Winston, and six other studio professionals and teachers, she founded the San Francisco Metal Arts Guild (MAG), an organization dedicated to the varied business and educational needs of the metalsmiths of northern California.

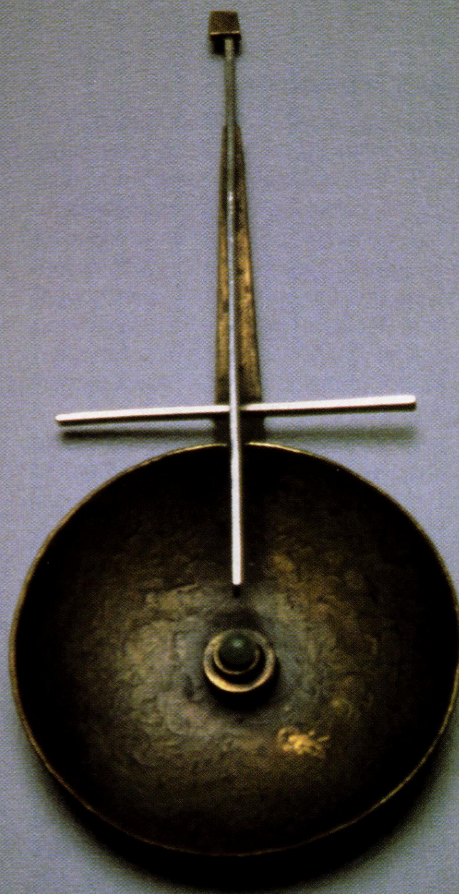
Part and parcel of the political, economic, and social upheavals following World War II was a need to return to a simpler way of life - a desire for more humanity in one's daily existence. Thus a renaissance in handicrafts occurred, the studio jewelry movement being just a part of this larger mid-century craft revival. Eating from a handthrown bowl, drinking from a handblown goblet, and walking on a handwoven rug were considered more emotionally satisfying than using comparable objects from industry.

Studio jewelry was made for the liberal, intellectual fringe of the American middle class - the young and free-spirited champions of modern art. Many women needed the individuality of adornment that handmade jewelry offered, and many artists were desirous of satisfying this demand for alternative jewelry.

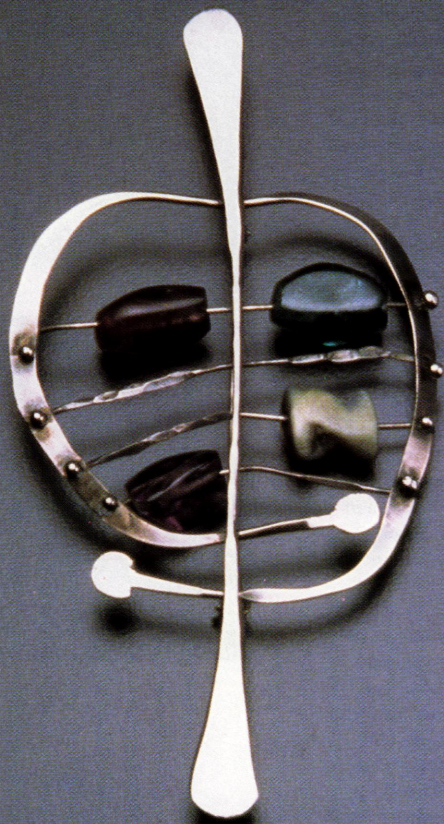
Although Alexander Calder and Harry Bertoia had made artistic jewelry in their studios as early as the 1930s and continued, to > 40



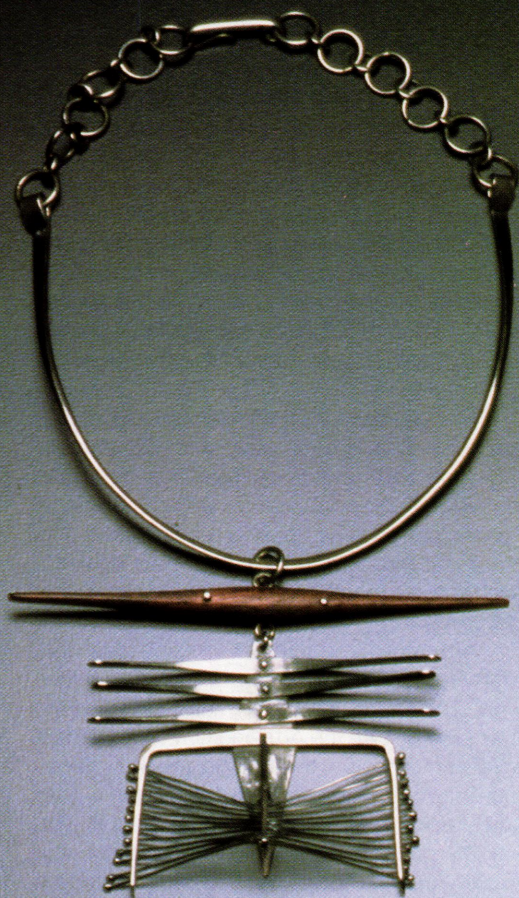
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Messengers of Modernism

a certain extent, into the 1950s and '60s, their pieces were intended mostly as gifts for family and friends. Frank Rebajes served as a more practical role model for aspiring studio jewelers. In 1934, he opened the prototype for subsequent Modernist jewelry stores in Greenwich Village. Around that time the young Ed Wiener bought jewelry from Rebajes. Likewise, Ed Levin related how, when he was looking for a gift of modern jewelry for his mother in the late 1930s, he purchased two pins from Rebajes' shop.

In general, however, Rebajes' designs were not as complex as those made by most studio jewelers, even though he had once set an example. His was a repetitive vocabulary of standardized elements which, with little modification, were applied equally to various forms of jewelry and small, three-dimensional objects.

In 1939, Sam Kramer, arguably the most significant Modernist jeweler in the United States, opened his studio/shop in Greenwich Village. As Ed Wiener remembered: "For those of us who work in the new jewelry tradition, Sam Kramer was the legend. An image shatterer, he demolished conformity with a savage surrealism. He was endlessly delighted with the indelible imprint he made in the naive bohemians and the hip squares... He was never a clown. He was always the touchstone... The jewelers like myself who began working after World War II walked a well-cleared path in the wilderness of pioneering. Sam had been there..."⁴

No jeweler expressed the anarchist attitude of the Beat Generation with more aplomb than Kramer. Regarded as a Surrealist in his own time, Kramer (pg.41, fig.4) affected the guise of a true eccentric. He often greeted patrons in his pajamas, having slept on a collapsible cot in his studio the night before. He advertised his work as "Fantastic Jewelry for People Who are Slightly Mad," feeling that it was a successful marketing ploy to suggest to customers that they were not quite sane.⁵

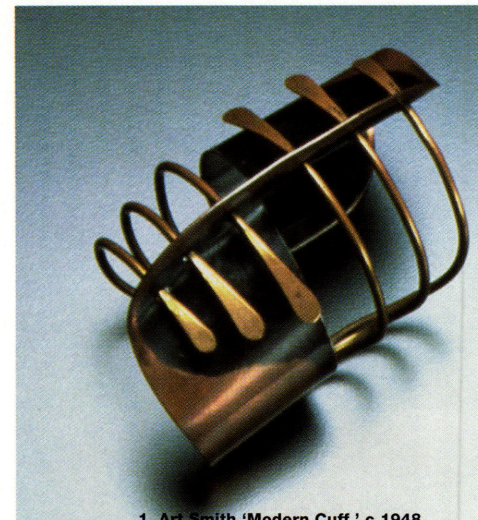
In his persona, Bob Winston was California's answer to Sam Kramer. He would attend public gatherings, even Boy Scout meetings, bedecked in earrings, bracelets, pins, perhaps toe-rings. Around his waist he sported a belt replete with metalsmithing tools, including a Presto-lite torch, and would spontaneously make jewelry before the crowd.

Although iconoclastic in their lifestyles, Kramer and Winston were quite serious in their work. They were intent upon making a living from their jewelry. Like the Arts and Crafts Movement a half century earlier, the Modernist jewelry movement strove to attract the educated middle class and provide it with unusual yet affordable jewelry. Margaret De Patta epitomized this concept by developing a line of quasi-production pieces which could be sold for under 50 dollars.

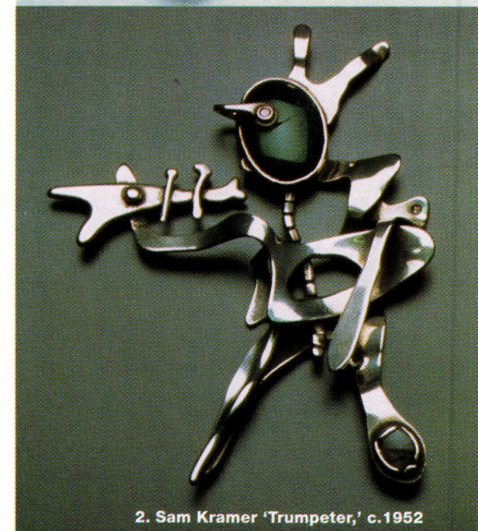
Most neophytes were attracted by the >42

ON PAGE 39: 1. Brooch designed in 1942 by Harry Bertoia, brass. Bertoia made most of his jewelry in the late 1930s and early '40s while on the faculty of the Cranbrook Academy. 2. Brooch/Pendant by Peter Macchiarini, designed c.1955, brass, silver, jade. This pendant reveals the influence of tribal art on Macchiarini's personal style. At 88, Macchiarini still maintains the same studio in San Francisco he has had since the late 1930s. 3. Ed Wiener was inspired by Alexander Calder's "wire drawings" and mobiles and would often visit them at MoMA before he went to work at his shop. His *Abacus* brooch designed in 1950 derives from Calder's use of wire-strung, freely mobile shards of glass or ceramic. Silver, tourmaline, amethyst, beryl. 4. Like Bertoia and Macchiarini, Earl Pardon made Primitivism his guiding force in the 1950s. This necklace he designed in 1955 seems tribal and possessed with great spiritual force. The wooden portion suggests a horizontally elongated "face," while the silver "skeleton" recalls the angular, three-dimensional planes of African figural sculpture, especially Mossi masks. Silver, rosewood.

PHOTOS AT RIGHT: 1. Art Smith's copper and brass *Modern Cuff*, c.1948, is evidence of his tie to tribal art. Its naively forged "rib cage" suggests human anatomy on a most primal level. 2. Sam Kramer's pendant, *Trumpeter*, c.1952, resembles the Surrealist art which inspired it. Silver, gold, chrysacolla chalcodony, Burmese ruby, labradorite. 3. Silver brooch designed by Harry Bertoia in 1943. Bertoia's improvisational style was based upon the repetition of slightly varied units or modules. 4. Sam Kramer, the most significant Modernist jeweler in the United States, in his New York studio, c.1945. 5. This ring designed by Margaret De Patta in 1955 displays an important element of her distinctive visual vocabulary - rectangular planes slicing space. Silver, gold, black onyx. 6. Rebajes's silver *Amoeba* brooch, designed in the 1940s, is a superb example of Biomorphism. 7. Much of Peter Macchiarini's work displays Constructivist tendencies. The focal point of this brooch is an acrylic disk with four holes that were drilled to varying depths and then painted black to intensify the perception of depth. Silver, acrylic plastic, paint. 8. Irena Brynner's earrings of 1951 are reminiscent of Alexander Calder's bent wire work. Silver, gold. 9. Sam Kramer's iconography, related to that of Miró, Dalí, and Magritte, was indeed strange - ranging from brooches in the form of human eyes to phantasmagorical figures. Silver, glass taxidermy eye. 10. Carlton Ball's silver and ebony brooch is reminiscent of the work of Elsa Freund and Alexander Calder. 11. Art Smith's biomorphic *Lava Cuff* bracelet, c.1946, is composed of two seemingly undulating amoebas, one copper and one brass. The sense of primordial movement is accomplished through random hammered arches and the judicious use of oxidation. 12. Margaret De Patta was interested in the effects of light, pattern, and shadow produced by wire mesh. This brooch of stainless steel screening, silver, and gold is perhaps the most complex of all those which use these materials.



1. Art Smith 'Modern Cuff,' c.1948



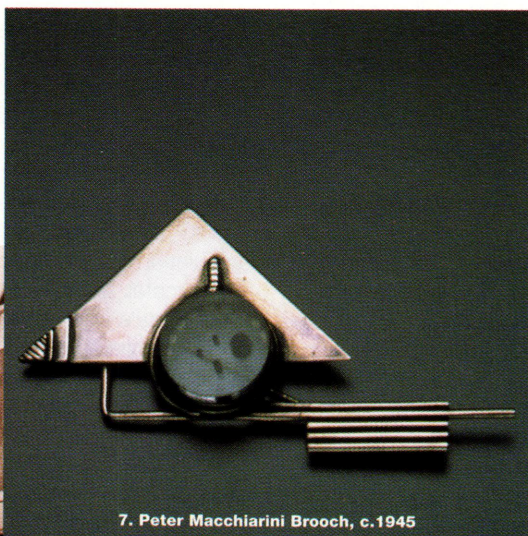
2. Sam Kramer 'Trumpeter,' c.1952



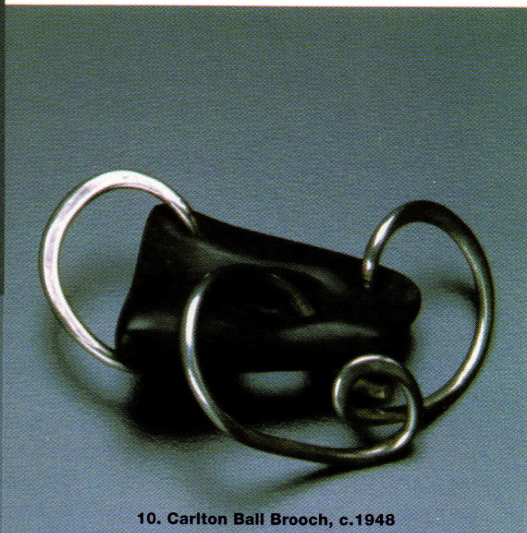
3. Harry Bertoia Brooch, c.1943



4. Sam Kramer in his NYC studio



7. Peter Macchiarini Brooch, c.1945



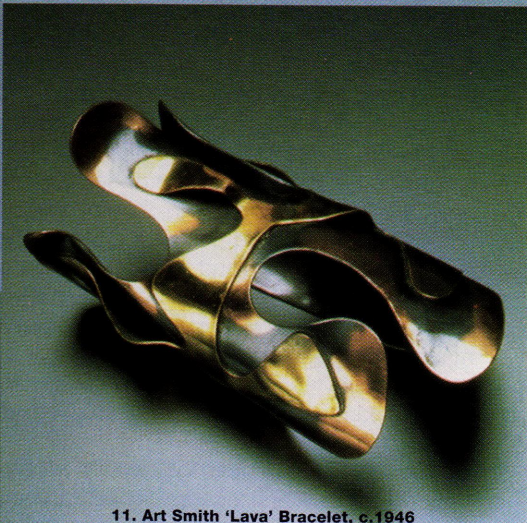
10. Carlton Ball Brooch, c.1948



8. Irena Brynner Earrings, c.1951



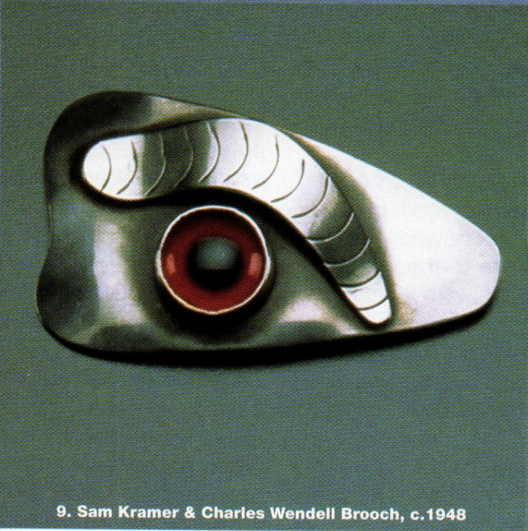
5. Margaret De Patta Ring, c.1955



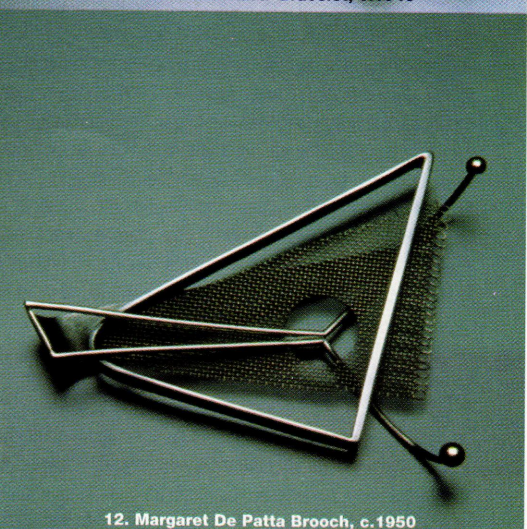
11. Art Smith 'Lava' Bracelet, c.1946



6. Frank Rebajes 'Amoeba' Brooch, c.1945-50



9. Sam Kramer & Charles Wendell Brooch, c.1948



12. Margaret De Patta Brooch, c.1950

Messengers of Modernism

profit potential of handcrafted jewelry. Wiener, Levin, Steig, Brynner, and Brenner were just a few who stated that they went into jewelry making because they believed it would afford them a decent living. None expected to get rich, but many were astute business people who understood the laws of supply and demand. And they all realized that they possessed an affinity with metal and its expressive possibilities.

Although American Modernist jewelers worked separately in private studios, mostly on the East and West Coasts, they formed a loose movement united by their universal subscription to the canons of modern art. In fact, mid-twentieth century American Modernist jewelry is a distillation of the morphology and, in some cases, even the substance of Cubism, Surrealism, Dada, Constructivism, and Abstract Expressionism.

The intersection of the traditions of jewelry making and modern art can be seen in the very materials used for Modernist jewelry. The change had begun at the turn of the century when René Lalique introduced unorthodox materials into his Art Nouveau jewelry. He combined precious metals and stones with exotic natural objects such as tiger claws and animal horn, and thereby dramatically expanded the parameters of jewelry. This trend continued into the 1920s and 1930s with the inclusion of lacquers and plastics.

There were parallel developments in the fine arts. In 1912, Pablo Picasso created the first collage when he affixed a fragment of oil cloth which simulated chair caning to a still life and framed the composition with rope. Other Cubists quickly followed suit. Equally influential was the *Technical Manifesto of Futurist Sculpture*, also of 1912. In this manifesto Umberto Boccioni proclaimed: "...even 20 different materials can compete in a single work to effect plastic emotion. Let us enumerate some: glass, wood, cardboard, iron, cement, horsehair, leather, cloth, mirrors, electric lights, etc., etc."⁶

In the 1920s, Kurt Schwitters assembled pictures from refuse collected in the streets and, in the 1930s, Joseph Cornell filled boxes with evocative combinations of maps, drinking glasses, reproductions, and sand. Following in this general tradition, weaver Anni Albers made necklaces and brooches from assembled hardware such as L-shaped braces, screws, and washers. A self-proclaimed "rock hound," Surrealist Sam Kramer often used exotic stones in his pendants and brooches.

By the 1940s, Modernist jewelers were frequently incorporating valueless organic and inorganic substances such as wood, pebbles, glass, and ceramic shards. In general, they eschewed precious stones. Partly, this was a philosophical response to the traditional association of diamonds and other precious gems with the wealthy elite. Moreover, many inexpensive stones possess marvelous striations and irregularities of color which offer aesthetic pleasure. The fascinating textures and grains of beach pebbles, wood, and other found objects used for Modernist jewelry correspond, of course, to the repertoire of foreign bodies incorporated in Cubist and Dada art.

Marianne Strengell, who considered jewelry making a hobby, nonetheless revealed a commonly held attitude: "I enjoy putting together odd pieces of material, and in, if possible, new ways."⁷

Not only the materials but also the very styles of Modernist jewelry are deeply indebted to the conventions of high art. Much of the new visual vocabulary is due to Alexander Calder, who revolutionized sculpture in Paris during the 1920s and '30s. Primarily a sculptor of abstract Surreal forms, Calder applied the same principles of linear economy and mobility to jewelry, albeit in a reduced format. He was the first American artist to be designated a Modernist jeweler, and his importance cannot be overstated.

Throughout his lengthy career, Calder made a prodigious amount of jewelry. It was based on a decorative linear system of bent wire,

either left intact or hammered flat to various thicknesses. His art expressed spatial animation - movement either realized or implied. His imagery makes visual reference to orbiting planets, primordial life-forms, humorously abstracted plants and animals, as well as millenia-old symbols used by native cultures.

Sculptor and designer Harry Bertoia was a kindred spirit. He made most of his jewelry in the late 1930s and early '40s while on the faculty of the Cranbrook Academy of Art. Bertoia worked in a manner similar to Calder and even exhibited with him on several occasions.⁸ Like Calder, Bertoia was interested in the simultaneous manipulation of light, space, and movement; the physical characteristics of metal; and the clarity of structural systems. Bertoia's improvisational style was based upon repetition of slightly varied units or modules, similar in appearance to the cellular structures seen under a microscope. His designs could be relatively simple mobiles of concentric arcs of hammered brass, articulated cascading silver boomerangs (pg.40, fig.3), or ambiguous biological forms (pg.39, fig.1).

Art Smith, Ed Wiener, Ed Levin, Irena Brynner, and Henry Steig all acknowledged Calder as having had a profound influence on their own work. Wiener was enchanted with Calder's "wire drawings" and mobiles and would visit them at the Museum of Modern Art. His *Abacus* brooch (pg.39, fig.3) derives from Calder's use of wire-strung, freely mobile shards of glass or ceramic.

Elsa Freund, while not openly admitting to any indebtedness to Calder, displays so many similar characteristics in her jewelry that one must, at the very least, infer that there had been a subliminal effect. Carlton Ball's silver and ebony brooch (pg.41, fig.10) is reminiscent of Freund's jewelry, and of Calder's as well.

Irena Brynner credits California sculptor Ralph Stackpole as an early inspiration because he introduced her to modern art in 1948.⁹ Although she has named Miró and Picasso as inspiring muses, her work also shows a great in-

debtedness to the art of Calder. Brynner noted that her earliest experiments were with earrings because of their relationship to the mobile: "...I had started working on abstract sculpture," she wrote, "only it was sculpture suspended from the ear."¹⁰ The spirals in her pair of earrings (pg.41, fig.8) are especially reminiscent of Calder's bent wire work, in both his mobiles and his jewelry.

The nightmarish figures and startlingly juxtaposed images seen in Surrealist and Dada paintings and sculpture were among the most potent to be appropriated by Modernist jewelers. Sam Kramer's iconography, related to that of Miró, Dalí, and Magritte, was indeed strange - ranging from brooches in the form of human eyes (pg.41, fig.9) to phantasmagorical, sexually charged figures designed to make one gasp in horror (pg.40, fig.2).

Another Greenwich Village jeweler to be seduced by Surrealism was Art Smith. However, Smith's approach tended toward the Biomorphism of Arp in its fascination with abstracted life-forms. His *Lava Cuff* bracelet (pg.41, fig.11) is composed of two seemingly undulating amoebas, one copper and one brass. The sense of primordial movement is accomplished through random hammered arches which pull away from the base and the judicious use of oxidation.

Rebajes' *Amoeba* brooch (pg.41, fig.6), designed in the 1940s, is another superb example of Biomorphism. The artist employed both solid and linear forms, creating dynamic positive and negative shapes, and varied the textures he used. The three pendular elements which dangle from the curve at the bottom of the brooch recall elements in Calder's jewelry.

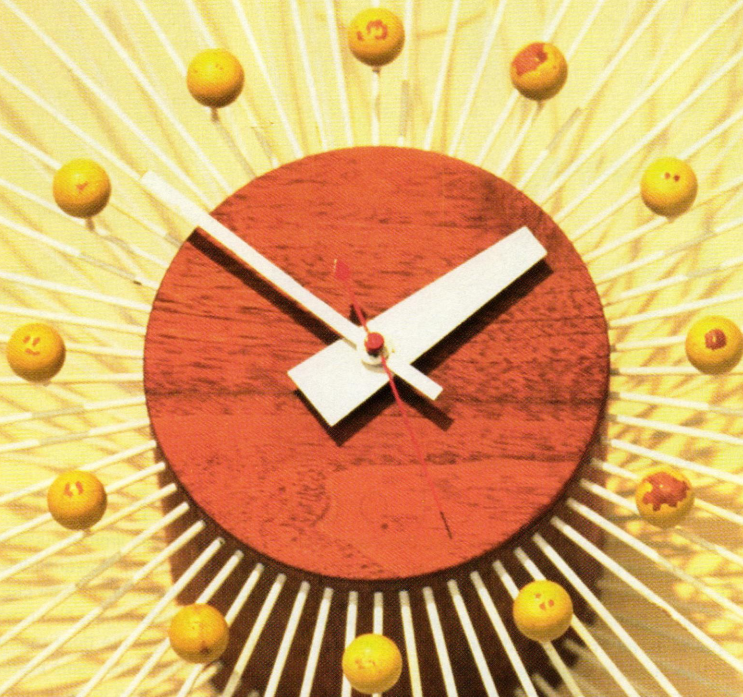
The influence of Constructivism upon Modernist jewelry was as powerful as that of Surrealism. Its roots can be traced in large measure to the Institute of Design in Chicago, the school founded by Hungarian Constructivist László Moholy-Nagy in the late 1930s. Referred to as the "New Bauhaus," the school disseminated Constructivist theories to its students - including Margaret De Patta,

"About 1947 I went to Ed Wiener's shop and bought a pin... because it looked great, I could afford it, and it identified me with the group of my choice - aesthetically aware, intellectually inclined, and politically progressive."

-art historian Blanche Brown¹²

time will tell

Radically modern
in their day,
George Nelson's
designs for the
Howard Miller
Clock Company
have become
highly sought
after as time
goes by

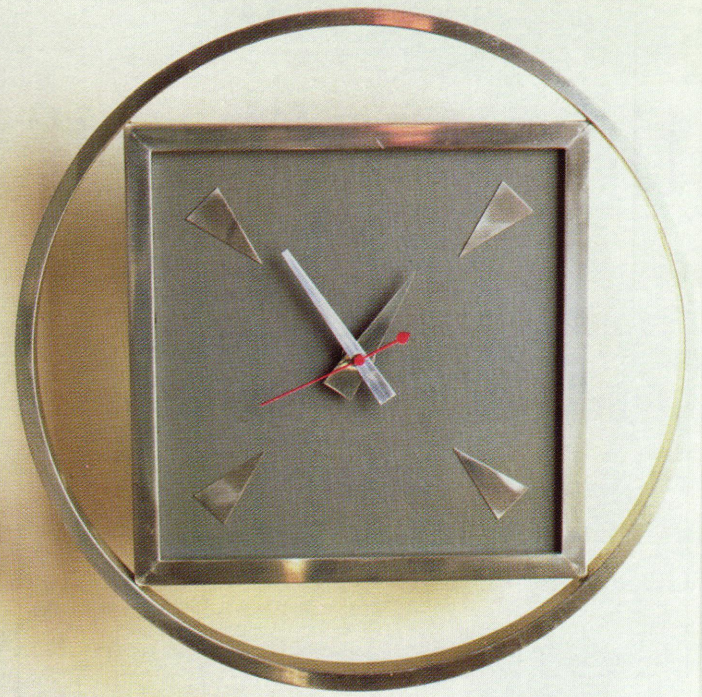


PHOTOGRAPHS THIS FEATURE © 1987 KEN PROBST, EXCEPTING BALL CLOCK IMAGE

The story goes that designers George Nelson, Irving Harper, and artist Isamu Noguchi were sitting around the Nelson Design Office one day trying to re-interpret the look of the wall clock when they came up with the design for the now-classic Ball clock by reducing the elements of time telling to its most basic forms. While Gilbert Rohde had been very successful at this same endeavor as Herman Miller's clock designer during the 1930s (the clock division was soon to undergo a name change to the Howard Miller Clock Company), it was this new team of designers who added the post-war attitude of new materials meant new opportunities for new visuals in the field of time telling. One thing they all agreed on was that numbers were no longer necessary for people to see on the face of a clock; humans had long ago been conditioned to the positions of the hour indicators on a clockface and now tended to look right past the numerals. This realization > 77

ABOVE: This George Nelson/Irving Harper designed wall clock from 1952 is a fine example of the see-thru nature of many of the early Howard Miller clocks where the shadow produced by the structure often becomes an additional visual element in and of itself. (Collection of Ken Probst)

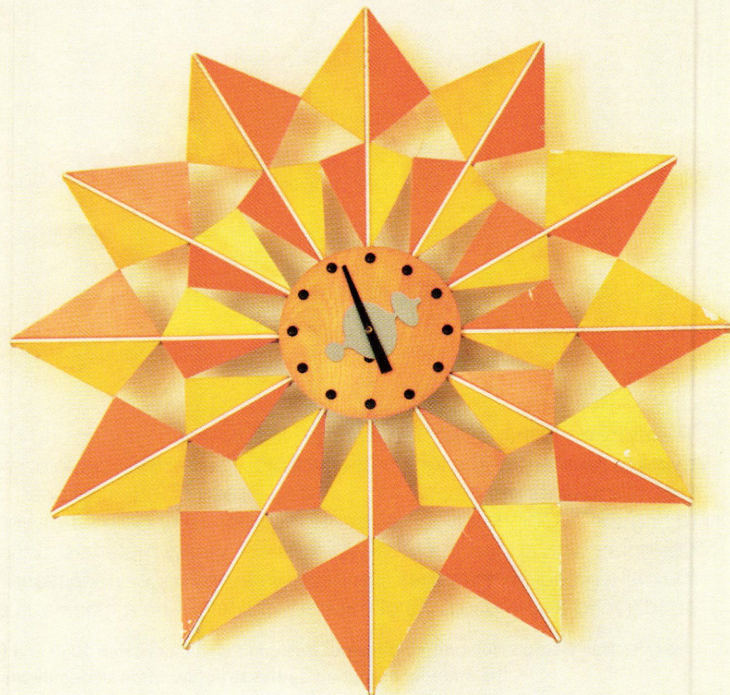
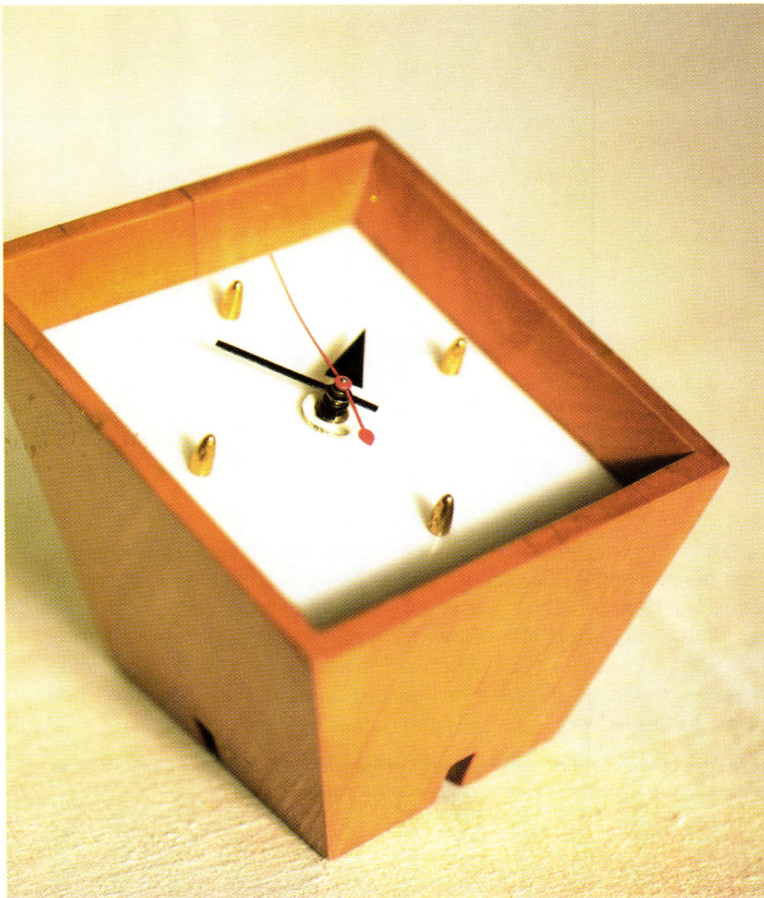
TEXT BY STEVEN CABELLA PHOTOGRAPHS BY KEN PROBST

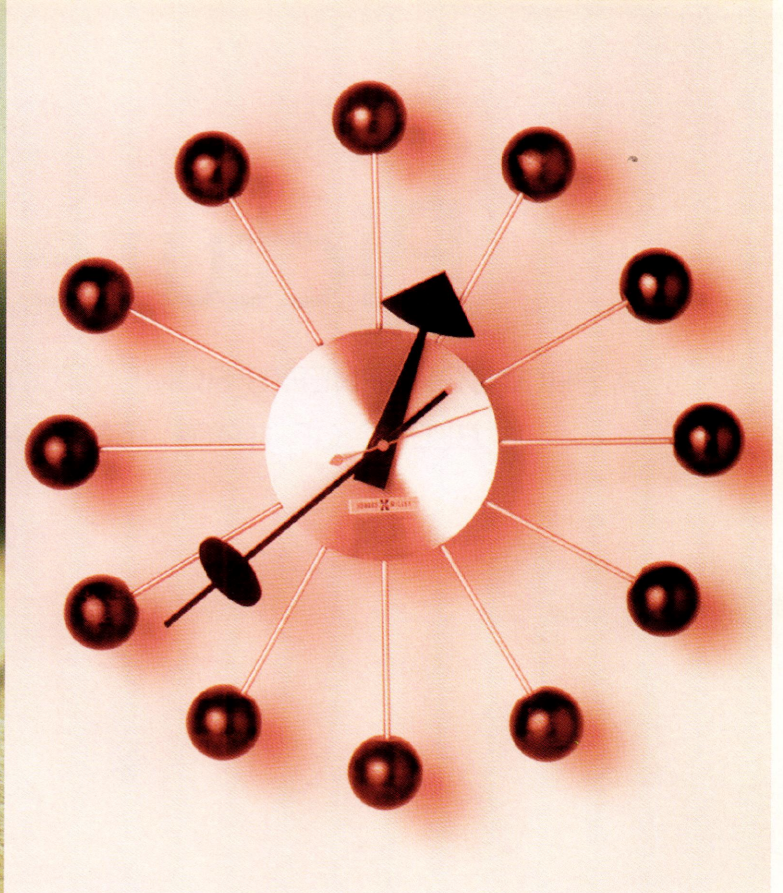
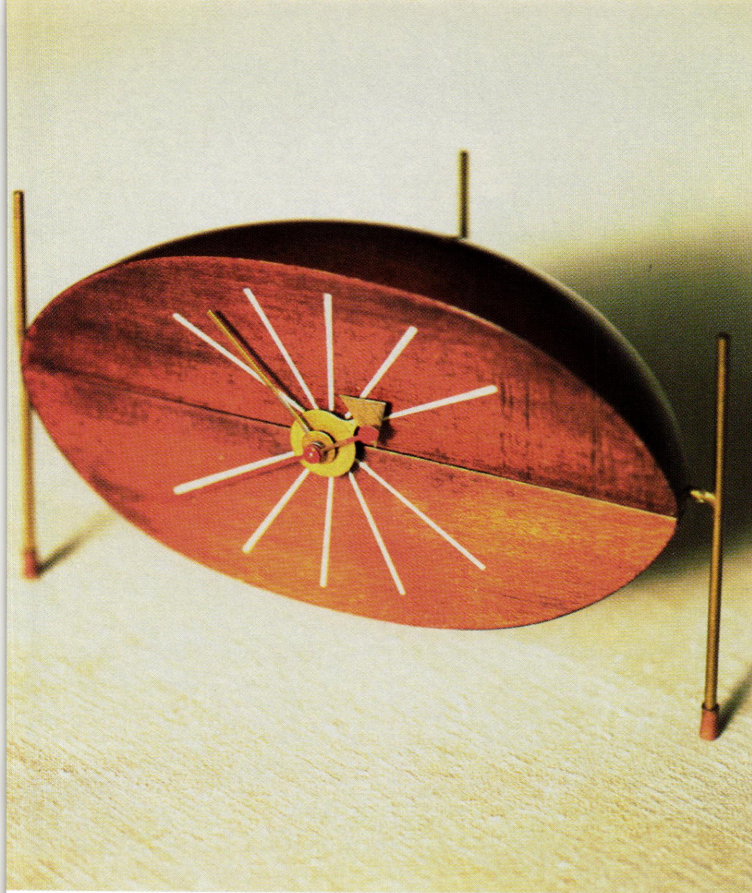


WALL AND TABLE CLOCKS DESIGNED BY GEORGE

ABOVE: Howard Miller brass drum table clock on three brass feet. Desk and table clocks from the 1950s tend to be harder to locate. (Collection of the Modern i) **BELOW:** This rare and very unique desk clock was purchased from a Howard Miller employee and is the only clock designed to have five viewing angles including the odd ability to be seen from up above, as in looking down into a room from a balcony. The rear or bottom of this clock is channeled in such a manner as to permit the cord to be arranged and held in any of four positions while the sides of the clock are cut at four different angles to enable the Plexiglas face to be tilted at different angles for viewing. Deemed a little too experimental in nature, it was

made in a very limited number and offered only to employees, who often were the test market for Howard Miller products. (Collection of Steven Cabella) **ABOVE:** This early Howard Miller wall clock, circa 1946, is reduced to its basic viewing elements. Made of just two post-war materials, the face is made of gray battleship linoleum with the hour markers reduced to just four aluminum wedges framed and circled in the same material. Like most of the Howard Miller wall clocks, this one is mounted in such a way as to float off of the wall surface in an effort to make the clock an element of a room's decor by visually separating it from the wall. (Collection of Steven Cabella) **BELOW:** This wall clock, designed in 1952, is often





ELSON FOR THE HOWARD MILLER CLOCK COMPANY

referred to as the "flock of butterflies" because of its multiple use of the reduced shape of the larger, single element "butterfly" wall clock from the same period. (Collection of the Modern i) **ABOVE:** Howard Miller "watermelon" table clock in mahogany with brass struts and white enameled face. Different than one-faced wall clocks, the table clock is often the subject of sculptural interpretation. Designers must rely on engineering principals of support due to the fact that the clocks must be able to perch on table tops - as that is their primary location for viewing - as well as having the option of being viewed in the round. (Collection of the Modern i) **BELOW:** This "stool top" clock is an excellent example of the recycling of a pre-

produced part, as the face is made from the top of a Danish molded teakwood drafting stool. (Collection of Ken Probst) **ABOVE:** The circa 1949 "Atomic" wall clock was the most popular design in the series of clocks the Nelson Design Office designed for the Howard Miller Clock Company. Known more famously today to collectors as the "Ball" clock, the design was modeled after the rods and spheres of scientific atomic models. (Philadelphia Museum of Art: Gift of COLLAB) **BELOW:** Howard Miller circular metal table clock on a tapering wooden base. Table clocks often exhibit a strong sense of whimsy and rely on a more conspicuously engineered stance in order to present themselves for viewing. (Collection of the Modern i) □



Picture Perfect

A PHOTOGRAPHER'S HOME STUDIO IS FILLED WITH A HARMONIOUS BLEND OF 1940s, '50s, AND PRESENT DAY OBJECTS





Ken Probst, a professional photographer, has been collecting modernist objects and furnishings for more than a decade. While his own artwork may be two-dimensional, his discerning collector's eye has zoomed in on the three-dimensional world of post-war crafts and furniture design, with more than a casual glance in the direction of Scandinavian ceramics and the visually inventive clocks of Howard Miller.

A transplanted New Yorker now living on Potrero Hill in San Francisco, Probst occupies the storefront of a 1930s triplex remodeled to suit his needs as both a living space and photography studio. Examples of his current portraits and photos of environments share space with an array of textures and materials expressing the fusion of his unique sensibilities with his interest in 20th century design.

Although Probst grew up surrounded with classic

leather and chrome architect-designed furniture in his parents' New York brownstone, once he began collecting he quickly realized that he was drawn to a different aesthetic. His earliest major purchases were both French from the '40s: a gilded Jean Royère wrought iron table and a pearwood sideboard designed by Andre Arbus which he found at Gallerie Eric Phillip in Paris. He was also captivated by the beauty of Italian glass. Currently, however, his interest has shifted from the Italian and French objects to the relatively understated forms and muted tones of Scandinavian pieces.

These craft objects share the matte organic look of another of his interests: his collection of vintage three-dimensional letterforms, once commonly used for outdoor store signage. "There's something very naive and American about them," Ken reflects, "I like juxtaposing different styles and sizes together - they remind me >

OPPOSITE: Five wall clocks by George Nelson for Howard Miller, with their sculptural forms and innovative designs, are a focal point of the living room. The 1950s Scandinavian sofa is flanked by a webbed plywood chair by Bruno Mathsson and a Universal chair by Jeff and Larissa Sand of San Francisco. The marble coffee table, attributed to Gio Ponti, is host to a plywood dish by Tapio Wirkkala, c.1951, and a ceramic vase by Nymolle. In the corner, a cold-rolled steel CD rack designed by Ken Probst supports an artfully arranged collection of Scandinavian ceramics; brass floor lamp by Achille Castiglioni for Arteluce. The brass side table with planter is 1950s Italian, the Mexican silver pitcher, Los Castillos. Photograph "Tattooed Twins" by Ken Probst. **ABOVE:** Probst found the 1940s pearwood sideboard by Andre Arbus while on assignment in Paris. Displayed upon it are an Ercole Barovier *Lenti* glass lamp, Scandinavian ceramics, and '50s Italian ceramic bookends. The bar cart, also '50s Italian, displays a uranium glass decanter set by Moser, and a brass bowl by Dick Van Erp. Above the sideboard are striking IRIS prints by Ken Probst. White standing lamp by Laverne.

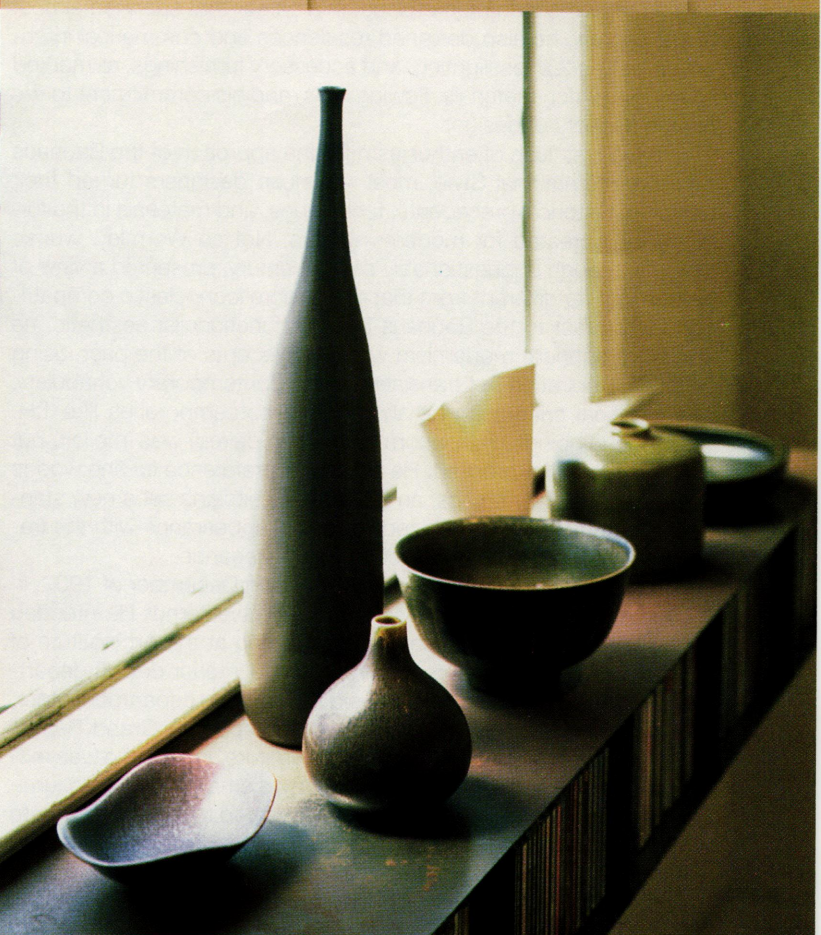


of the paintings of Stuart Davis. The fact that they can spell out words is secondary to me." What started out as an impulse purchase of a group of letters at the Marin flea market three years ago has grown into a substantial collection in a variety of sizes, forms, type styles, colors, and materials. "At the beginning I would buy almost any letter, but as my collection grew I became much more choosy. Now I look for unusual forms or type styles, such as script letters." Once a staple of the American commercial landscape, letterform signage began to decline when the plastic injection molded vacuform signs of the '60s replaced the older hand-made tin and neon channel letters.

One of the things Ken enjoys about collecting letterforms is that "There is no established value for letters yet, so it is still possible to find wonderful deals. As a longtime '50s collector, I know that is no longer true

for most furniture and accessories from the '50s." It seems to be one of the last areas of collecting where your purchase price may be based on how much you simply like a certain object.

While Ken's assortment of letters reveals a certain individuality, it is his growing collection of George Nelson clocks produced by Howard Miller that is most likely to inspired the envy of other fifties fanatics. While on assignment for *House and Garden* magazine photographing the extensive collection of Nelson clocks owned by Peter Reginato, a New York sculptor, Ken had an epiphany: "While I had always been a big George Nelson fan, when I saw Peter's amazing collection all together, it really struck me what an incredible design accomplishment it was. To be able to take a fairly mundane design - a clock face - and produce so many interesting variations on it was very impressive. After that >66



OPPOSITE PAGE: The bedroom is neatly furnished with the "Thinline" rosewood cabinets of George Nelson and a bed designed by Robsjohn-Gibbins for Widdicomb, lit by a brass lamp by Clay Michie for Knoll. ABOVE, CLOCKWISE FROM TOP LEFT: This marvelous plywood bowl designed by Scandinavian artist Tapio Wirkkala in 1951 was a surprise flea market find. Nymolle ceramic vase; An avid collector of vintage letterforms, once commonly used in outdoor signage, Ken has seen their availability diminish as collecting interest grows; Ken's aesthetic delight in the timeless design principle of "repetition and variation" is expressed in his tendency to group like objects together so that their subtle differences may be observed. The group of Scandinavian ceramics includes the work of Saxbo, Rostrand, Gustavsberg, and Royal Copenhagen; Edward Wormley's "Sheaf-of-Wheat" table for Dunbar, c.1954, is accompanied by two Gio Ponti side chairs with brown wool cushions.



Edward Wormley

A REFINED VIEW OF MODERNISM

He was once among the most celebrated designers in America - yet Edward J. Wormley's name is probably unknown to anyone who hadn't reached adulthood by the mid-1950s. Ranked on a level with George Nelson, Charles Eames, and Eero Saarinen, Wormley represented another track of modernism, the track which chose to embrace the past instead of rejecting it.

Wormley's designs for Dunbar Furniture, a small Indiana company, represented the very highest level of modern "decorator furniture" in the American marketplace. In a career that spanned almost half-a-century, he also designed residences and commercial interiors as well as textiles, lighting, and accessory furnishings, all marked by his use of rich materials, flowing lines, and his commitment to the human aspects of design.

In the first flush of enthusiasm for the approach of the Bauhaus and the International Style, most American designers turned their backs on historical precedents, techniques, and materials in the furniture they created for modern interiors. Not so Wormley, whose designs, though unquestionably of this century, presented a view of modernism far different from that of his more iconoclastic compatriots. In contrast to the Bauhaus-inspired functionalist aesthetic, he chose to reconcile modernism with the precepts of the past, using historical inspiration but translating it into contemporary vocabulary. The classical orientation he shared with contemporaries like T.H. Robsjohn-Gibbings (with whom he is often paired) was implicit, but rarely as directly expressed. He showed a preference for fine woods and rich upholstery fabrics, and Wormley's designs set a new standard for furniture that combined a modern appearance with the traditional appeals of luxury, refinement, and elegance.

Wormley was born in Oswego, Illinois, in December of 1907, in the same year as Charles Eames, a fellow Midwesterner. He intended to become an interior designer - after training at the Art Institute of Chicago, he began his career in 1928 in the interior design department of the prestigious Marshall Field & Company department store, and then worked at Berkey and Gay, an important Grand Rapids manufacturer of high-quality traditional furniture. In 1931 he was recommended to Dunbar Furniture Company, a small upholstered furniture manufacturer in Berne, Indiana that wanted to hire a designer to upgrade its product line. According to former Dunbar president Harold Sprunger, "The relationship was mutually beneficial - we were both nobodies when we started." His first designs were copied from mu-

seum originals, mostly 18th century English, but Wormley soon convinced the company to distinguish themselves from their competitors by venturing into modern furniture - though most of these early ventures looked scarcely less traditional than the designs which preceded them.

Gradually, however, Wormley began to find his own way. By the time he left to work for the U.S. Government during World War II, heading the furniture unit of the Office of Price Administration, he had propelled Dunbar's move into contemporary design, and had also convinced the company to add casegoods to the line. *House Beautiful*, in March 1945, lauded Wormley for his "ability to design modern furniture to fit into period homes and period furniture that has a modern cast to it." At the time, only Knoll and Herman Miller had committed exclusively to the new aesthetic, but theirs was an altogether different breed of modern. In the post-war years, both began to produce furnishings to outfit the International Style office buildings exploding across America - leaving the burgeoning residential market to Dunbar, which, thanks to Wormley's designs, became the furniture of choice for affluent Americans who chose not to furnish their homes in traditional style.

After the war, Wormley had opened his own design office in New York, working for Dunbar as an independent design consultant and, in his only effort for another furniture company, designing Drexel's first modern group, the Precendent Collection of 1947. Dunbar later negotiated a contract with Wormley ensuring that he would design furniture exclusively for them, though he was free to design other products and to take on clients for interior design. From that point until his retirement in 1968, Dunbar introduced two or more Wormley collections each year. Some of his designs remained in the catalog for years, attesting to their continued success, and the company's wise decision to avoid the practice of redoing the line every season just to appear "trendy"; Dunbar's focus and Wormley's was on design that would be timeless. It was labeled transitional or contemporary, making it sound "safe" for conservative consumers, and these labels probably helped to mask the very real accomplishments of Wormley as a creative designer.

Dunbar marketed Wormley's designs to the growing market of professional interior decorators through trade showrooms in major cities, offering options such as special sizes, finishes, and custom design capabilities which gained them a strong following > 53

ABOVE: Edward Wormley, shown here in 1955, chose to reconcile modernism with the precepts of the past, unlike his contemporaries George Nelson, Charles Eames and Eero Saarinen. OPPOSITE PAGE, CLOCKWISE FROM TOP LEFT: "Gondola" sofa, part of the Janus Collection, c.1957; Wormley's image, and the prestige of his furniture, was enhanced considerably by an innovative Dunbar advertising campaign which ran from the mid-1950s through much of the '60s. Showing sofas and chairs in the middle of fields or hanging from trees, the ads broke new ground in the industry and helped make the Dunbar name synonymous with quality and sophistication; Lamp/tray table, c.1960; Wormley's "Wing" sofa, c.1953, is 122" in length; "Listen to Me" chaise, c.1948, perhaps the most memorable of Wormley's designs.

TEXT BY JUDITH B. GURA

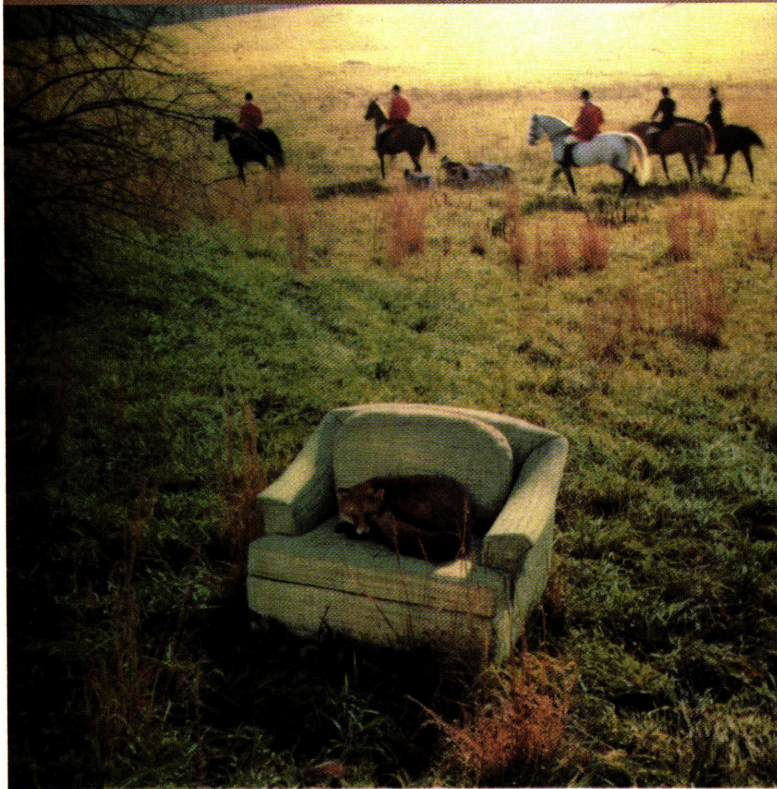




Wood sideboard, c.1954



"A" chair, c.1954



His two-footed pursuers, too, acknowledge the secure excellence of Dunbar and will soon exchange their saddles for its tranquil seat. Edward Wormley designs Dunbar to be unchallenged in craftsmanship and counterpoint. That's why owners quickly convert to collectors. Write for "Dunbar Portfolio" of over 150 designs, \$1.00, Dept. 67, Dunbar Furniture Corporation, Bern, Indiana.

DUNBAR

Showrooms: New York, Chicago, Boston, Dallas, Denver, Kansas City, Los Angeles, Miami, Minneapolis, New Orleans, Philadelphia, Pittsburgh, St. Louis, Washington, D.C., Toronto, Montreal, Ottawa, Quebec.



#6036 Wing Chair, c.1960

Edward Wormley

among these influentials, and their affluent consumer clientele. The company also produced custom furniture, both for Wormley's own interior design clients and for those of other designers, as well as a limited range of commercial furnishings for offices, and some designs for the hotel market. Wormley's image, and the prestige of his furniture, was enhanced considerably by an innovative Dunbar advertising campaign which ran from the mid-1950s through much of the following decade. Showing sofas and chairs in the middle of empty fields or meadows, hanging from trees or set on skyscraper skeletons, the visually-arresting ads appeared in national publications as well as shelter magazines, broke new ground in the industry, and helped make the Dunbar name synonymous with quality and sophistication, even among those who could never afford to own the furniture.

When the Museum of Modern Art and Chicago's Merchandise Mart staged the important "Good Design" exhibitions, between 1950 and 1955, a number of Wormley's designs were included. His endorsement by the "pure" modernists as well as the tradition-based interior designers was no small accomplishment, and one unmatched by any designer of his time.

Despite his acceptance as a modern designer, Wormley's work often reflected his traditionalist sensibility, and his encyclopedic knowledge of art and architecture. He traveled frequently, broadening his familiarity not only with the objects of design history but with the current creative output of his contemporaries abroad. An early admirer of Scandinavian modernists, he shared their fondness for wood and handcraftsmanship, and a similar sculptural treatment of wood can be seen in some of his seating pieces from the 1950s. His most famous collection, the *Janus* group of 1957, openly acknowledged its debt to Greene and Greene and early American modernists. Even its name, after the Roman deity who looks simultaneously towards past and future, indicated its intent to be both forward-thinking and reflective of tradition. The large collection included upholstery and casegoods, and was marked by Wormley's use of such traditional touches as inserts of Tiffany glass tiles, ceramic pulls, and antique Japanese woodblocks in pieces of modern design. *Janus* was Dunbar's largest single collection, and was celebrated by consumer and trade media alike. It was also given prominent exposure in department stores, as well as the decorator showrooms which were Dunbar's primary sales outlet. (see the "Gondola" sofa on pg. 51)

In the late '50s and early '60s, Edward Wormley was celebrated as one of the leading modern designers in America. Notwithstanding the prestige of his legendary contemporaries, Wormley was probably the most widely published of them all, his furniture and interiors appearing regularly in national consumer magazines, newspapers, and syndicated columns, as well as trade publications and design journals. He made frequent public appearances, and his comments were solicited at design panels and by decorating editors. His skills were showcased in exhibitions, trade show displays, and department store settings, and his personal appearance was advertised at store openings and industry events.

Dunbar furniture was shown at several World's Fairs as well as the prestigious Triennale XIII in Milan, Italy, and Wormley was lavished with personal recognition, and design and industry awards. Even more impressive is the fact that he was lionized by a broad consumer public at a time when designers rarely achieved the "name brand" recognition enjoyed by leading practitioners today.

Taking advantage of his prestige, several other companies commissioned Wormley to design for them - including Capehart (entertainment unit cabinetry), Rand-McNally (globe stands) - using Dunbar to manufacture the wood elements. He also was commissioned to design textiles and carpets, and, through his design studio in New York, took on a number of assignments to design showrooms as well as residences for private clients. Although he employed one or

two design assistants, Wormley designed and sketched all of the furniture himself.

The interest in, and demand for, both the designer and his furniture were well deserved. Dunbar was an exceptional facility that combined the advantages of modern machine production with those of a pre-industrial cabinetry shop, a combination which accounted for the exceptional quality of its products. Dunbar furniture is notable for fine materials, meticulous workmanship, and hand-finished details - qualities which help make it relatively easy to identify, even when pieces do not bear the usual factory label. The furniture was built to last, and much of it has. This is fortunate, for it was not produced in what may be called "production quantities." Many Wormley pieces, in fact, were one or few-of-a-kind, since the variety of custom options which Dunbar offered meant that a single design might be produced in dozens of variations of size, finish, and materials. Even for basic items, Dunbar's production was small compared with that of popular-priced, mass-market manufacturers and certainly modest in relation to its impact in the marketplace.

At the peak of his talents, tiring from the continued pressure to produce new ideas for production, Wormley chose to retire in 1968, when he was only 60. He moved to Weston, Connecticut and virtually turned his back on the industry which had nurtured him, keeping contact with only a few close friends and sinking gradually into obscurity. He died, virtually forgotten, in November of 1995.

Edward J Wormley (he adamantly omitted the period after his middle name) is recalled with respect by those who knew him. Nagenarian Elizabeth Gordon, former editor of *House Beautiful*, and one of those responsible for promoting Wormley to the American public, recalls that "He was one of my favorites. I used him as an alternative to those Bauhaus boys." Mildred Constantine, former MoMA curator, notes that "He had a wonderful quality of sticking to what it was he wanted to do." And Olga Gueft, influential editor of *Interiors Magazine* in the years of Wormley's greatest renown, considers him greatly undervalued both by scholars and by the design community which forgot him after he ceased to be active.

After Wormley's departure from Dunbar, the company continued producing a very limited number of his pieces, and attempted for a while to focus on furniture for commercial interiors. A limited number of Wormley "classics" were reintroduced briefly in the 1970s, but the company never recovered its position. After several changes of ownership, Dunbar went into receivership in 1991, and its assets were dispersed or destroyed. The furniture produced in the years of Dunbar's, and Wormley's, great success are the only remaining documentation of some of the finest pieces made in this country during the past century. Many of them have remained in the homes for which they were originally purchased - the superb construction in which Dunbar took pride enabled them to survive in excellent shape, through decades of use. As the first generation of Wormley customers retires or passes on, the furniture is coming into the marketplace again, none the less for wear. Its value is being perceived by collectors, who admire the pieces themselves, and - more importantly - recognize the importance of Wormley's contribution to 20th century design.

Though some 1950s furniture, lighting, and textiles are interesting only to followers of "retro" design, Wormley's furniture seems as appropriate now as when he designed it - its graceful silhouettes, rich combinations of woods, and meticulous detailing are contemporary without bearing the stamp of any particular decade. His designs are characterized by an air of understated refinement rather than distinctive forms or "look-at-me" characteristics. He never sought to break new ground, but only to make furniture with which people could live comfortably. In this, he succeeded admirably. □

- Ms. Gura, a marketing consultant, is completing the Master's Program at the Bard Graduate Center in New York City. A specialist in 20th century design, she has written articles for leading arts and design publications. She is currently researching a book on Edward Wormley.

THE SIMPLE EXTRAVAGANCE



Paris between the wars was a heady place and time for the flourishing of the arts. French artists were challenged by an influx of emigres from Russia, Europe, and America who generated a surge of artistic energy. They created innovative designs with revolutionary fervor. The artists provided the vitality, Paris provided the ambience: the cafés for the passionate exchange of ideas, and the 6th floor garrets where ideas became art.

Americans and British, taking advantage of the favorable exchange rate, came for two weeks and stayed for a lifetime. Many of these expatriates were women. Gertrude Stein, Djuna Barnes, Kay Boyle, Natalie Barney, and Janet Flanner (Genêt of the *New Yorker*) were the literary "Amazons" whose lively salons were frequented by the intellectuals and artists of Upper Bohemia.¹

Eileen Gray, Evelyn Wyld (both British), and Eyre de Lanux (American), were three such women who made startling contributions to

the decorative arts. Essentially self-taught (none had had formal training in interior design), they brought a fresh vision to the Parisian scene. Refined modern furniture by Gray and de Lanux was balanced by Wyld's nubby, hand-woven rugs and fabrics. They were not immediately embraced by the chauvinistic French, however; their clientele was international, with wealthy Paris-based Americans providing the first commissions. "Paris had become a suburb of America," observed Eyre de Lanux.

Evelyn Wyld (1882-1973), a childhood friend of Eileen Gray's, wove her rug designs from 1910 to 1927. Evelyn came from a family of strong-willed British women. Both her aunts were active with the London Society for Women's Suffrage in the 1880s. Evelyn had her own distinctive style. She wore a beret over her *garçonne* haircut, with baggy trousers, and tailored shirts. Completing the George Sand image, she liked to smoke a pipe after dinner.

OF EYRE DE LANUX AND EVELYN WYLD

Wyld came to Paris during World War I as secretary of the French Emergency Fund. She helped resettle the peasants in the south of France after the war, and then resettled herself near Cannes. She bought a house named "La Bastide Caillenco" (the French give their country houses names, not street numbers) which she shared with her lifelong companion, Kate Weatherby.

Kate was the catalyst who urged Evelyn and Eileen to collaborate on carpets. "It was Kate's decoration of La Bastide, painted with four different shades of white, and filled with driftwood and beach pebbles that led Evy and me to our minimalist interior decoration," Eyre de Lanux remembers.

Eileen Gray (1878-1976), who was both a furniture designer and architect (see *Echoes* Fall '96), was equally adept at rug design. In 1910 she installed her *atelier de tissage* in Balzac's old building on 17 rue Visconti, a narrow street around the corner from her apartment on the rue Bonaparte. "We had a collaboration contract; Evelyn executed my designs, but I paid all the expenses as she could not contribute," Gray recalled. They went to England to research materials with carpet manufacturers, and to Morocco to study color dye techniques. Looms were imported from England, and a weaver as well to teach French apprentices how to operate them. Natural wool from the Auvergne was colored with vegetable dyes.

In 1919, Eileen Gray installed a lacquered interior, smooth as silk, for Mme. Mathieu-Lévy on the rue de Lota. Evelyn Wyld provided the texture with shaggy cushions which transformed Gray's tortoiseshell lacquer *pirogue* (patterned after an Oceanic canoe) into a comfortable *chaise longue*. Wyld's carpet in muted colors set off Gray's lacquered landscape panels, and brown and silver table. A black and white rug separated the *entrée* walls which were mounted with black lacquer "bricks" that turned into articulated screens. Mme. Mathieu-Lévy, (née Suzanne Talbot, the *modiste*) was the first Parisienne to appreciate Eileen Gray's immense talent. Her fashion designs were equally audacious.

Gray's Galerie Jean Désert opened in 1922 on the rue du Faubourg Saint-Honoré. The opening invitation promised "an adventure: a sojourn into the never-before-seen." From the outset, Wyld's rugs were the biggest seller, more affordable than Gray's highly labor-intensive lacquer furniture which required as many as 40 coats of lacquer, each polished and buffed to shining perfection.² Eileen had developed a lacquer allergy and hired Indochinese workers who were immune to the malady to execute her screens. (Natural lacquer is a resin from the *rhus verniciflua* tree of Southeast Asia.) The Japanese artisan, Seizo Sugawara, taught Eileen the nuances of lacquer and executed her designs in the rue Guénégaud atelier.

In 1923, Eileen Gray decorated a "Bedroom-Boudoir for Monte Carlo" for the 14th Salon des Artistes-Décorateurs (an annual event designed to promote the decorative arts) which was greeted by a "concert of abuse." One French critic described it as a "Chamber of Horrors fit for the daughter of Dr. Caligari." (The 1919 German Expressionist film, *The Cabinet of Dr. Caligari*, was the story of a demented homicidal hypnotist, with sets constructed of deformed spa-

cial relationships.) What did the critics find so "abnormal?" Evelyn Wyld's dark blue and brown carpet had a bold abstract gray design. The sculptured divan was flanked by white lacquer brick screens and dramatic lacquered wall panels of sweeping red and white motifs which were declared both "disorienting" and "harmonious." The Dutch De Stijl architects, however, embraced these "abnormal" Gray decors with great enthusiasm, encouraging her to persevere.

In 1925, the Paris Exposition Internationale des Arts Decoratifs celebrated the birth (and demise) of Art Deco. Gray had not been invited to contribute. Always ahead of her time, she had moved away from the highly decorative towards a more functional austerity in furniture and architecture for her houses in the south of France. Her "UAM 100" rug appeared in the *Paris 1929* design portfolio, when she became a founding member of the Union des Artistes Modernes (which included Le Corbusier and Pierre Chareau). Gray's designs were not predictable geometric variations - the surprise of a skewed motif resembling a Matisse cutout set her work apart.

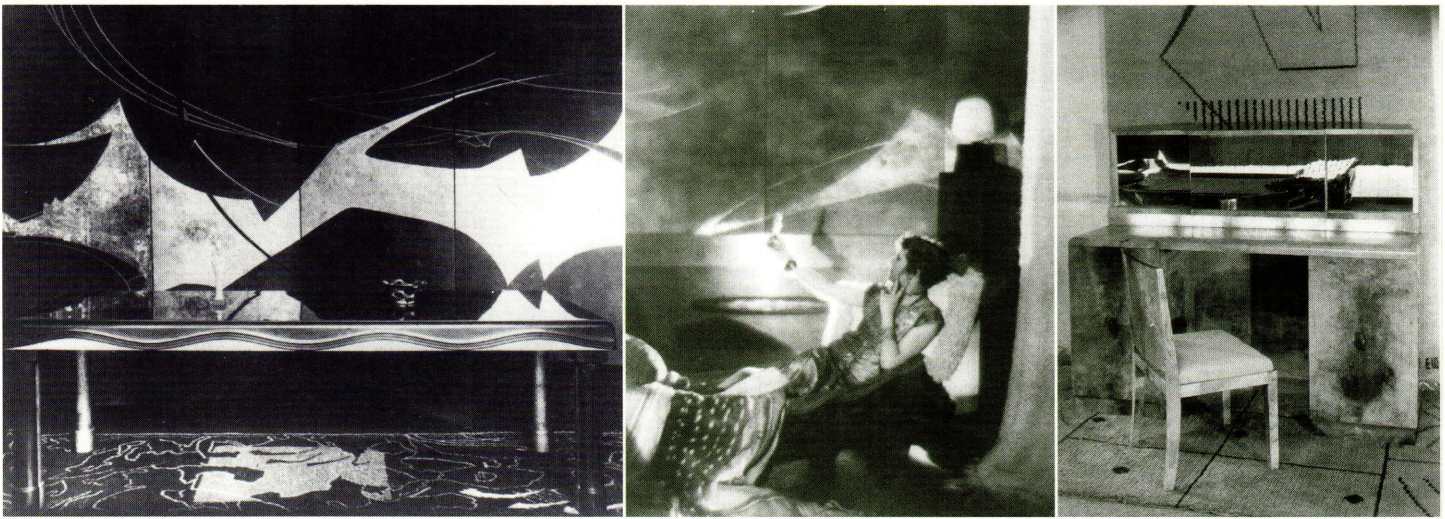
Together, Gray and Wyld pioneered the abstract borderless carpet. Modernist rugs replaced the framed painting, shifting the focus from wall to floor. Eight weavers toiled under Evelyn's watchful supervision, producing rugs (with exotic names or numbers) which sold from \$30 to \$600. There were other talented rug designers who exhibited at the Salons: Benedictus, Da Sylva Bruhns, and Jean Burkhalter in Paris; and Marion Dorn in London. They shared a subdued palette (with the exception of Benedictus), but some were inspired by more conventional North African motifs.

"While Americans are touring Europe for antiques for their modern apartments, the French are decorating their 18th century *hôtels* with the simplest but most expensive modern furniture."³ Eyre de Lanux came to interview Wyld on the rue Visconti for her monthly *Town and Country* article, "Letters of Elizabeth," which reported on French cultural events (1922-'24). She sought out the artists who were making waves in Paris. Eyre was a painter with an eye for good design, and had many important social contacts in Paris through her husband. Wyld recognized this, and suggested that a partnership might be fruitful; the two women collaborated on an exhibit for the 1927 Salon des Artistes-Décorateurs.⁴ Eyre's elegant chairs played the smooth against the rough; white leather strips criss-crossed on black sandblasted wood or, alternately, black strips on white wood. A sandblasted glass table (which took eight men to lift) and Wyld's tribal rug with brown and light gray motifs, were dramatically displayed against a blow-up of the New York skyline.

Eyre de Lanux was born Elizabeth Eyre in Johnstown, Pennsylvania in 1894 to an artistic family. In 1912 she studied at the Art Students League in New York where she met Pierre de Lanux, a French writer and diplomat who had come to America with the French High Commission. They were married just as the armistice was signed in 1918, so "it was only natural to go at once to Paris." Among Pierre's many literary friends were Cocteau, Gide, and Hemingway. Pierre served with the Paris Bureau of the League of Nations from 1924-1935, while Eyre switched from sketching Cubist portraits⁵ to > 56

OPPOSITE CLOCKWISE FROM LEFT: Eyre de Lanux, *très chic*, photographed by Arnold Genthe in 1930 wearing a *Simultané* coat by painter-designer Sonia Delaunay. The coat was later stolen at the Paris airport; Portrait of Eileen Gray taken by Berenice Abbott in Paris, 1926. To be photographed by Abbott said that you were "somebody"; Evelyn Wyld, c.1933, photographed near "La Bastide Caillenco," the home she shared with lifelong companion Kate Weatherby, in the south of France.

TEXT BY GINGER MORO PHOTOGRAPHS COURTESY EYRE DE LANUX, EILEEN GRAY, AND ALAN IRVINE



interior decoration. She took the professional name of Eyre de Lanux.

A striking woman, slim, with large eyes and high cheekbones, Eyre was photographed in 1930 wearing a remarkable coat by painter-designer Sonia Delaunay, "which was stolen at the Paris airport," Eyre sadly recalls. (The Delaunays hosted an artists/poets salon.)

In 1924, when the Dutch design magazine *Wendingen* (Turning Point) devoted an entire issue to Eileen Gray's professional career, she faced a personal turning point. Eyre, who was "like a shooting star"⁶ living *la vie de bohème*, left her husband and moved in with Evelyn Wyld.⁷ In 1927 Evelyn left the Galerie Jean Désert to design and weave her own carpets (e.g. rugs for the Studio Eugene Printz, 1928). Eileen let Evelyn keep the rue Visconti atelier, and half of the looms. The rest were installed in her shop basement, where Eileen continued weaving her designs until 1930, when she closed the Galerie to focus on architecture. The rift between the two friends never completely healed.

In 1928, *Art & Industrie* magazine organized an exposition of "L'Art du Foyer" where Wyld first displayed her bold hand-knotted rugs. These rugs (shown alone, without furniture) were pictured in the December issue. Establishing the provenance of Evelyn Wyld's rugs is complicated by the fact that she made copies of Gray's original designs which were later produced under her own name.⁸ Evelyn's own ideas were never as distinctly abstract as Eileen's, and Eyre's American Indian motifs are instantly recognizable, but no definitive Evelyn Wyld *catalogue raisonné* exists.

Pierre de Lanux (1887-1955) wrote an article on "The Lacquer of Eileen Gray," extolling her "sobriety and freedom," and her willingness to let the room be the background stage for the "actors" who lived there. Eyre and Evelyn adopted this concept, using natural materials like lacquer, sharkskin, parchment, straw, ponyskin, or silk and wool in subdued colors.

The "Terrasse du Midi" which Eyre and Evelyn designed for the Salon d'Automne in 1929 displayed a beige rug with deep pile cut in different lengths in geometric patterns. There was a lacquered table, and cowhide barrel chairs. Eyre's swinging hammock divan of lacquered pearwood with cowhide sides was filled with Evelyn's shag pillows (later shown at Les Art Modernes in New York). Ponyskin

cushions covered a blond wood chair. A low sculptured table which was lacquered a smooth *tête-de-nègre* (dark chocolate brown) and pipe-clay (clay color) was later sold at the Curtis Moffat gallery in London. Over the lacquer table hung an abstract painting by Man Ray, who had met Eyre at Gertrude Stein's salon on the rue de Fleurus, and later photographed her. Eyre described Stein at Natalie Barney's salon: "with her stout tweeds and sensible shoes, she seemed like a game warden scrutinizing exotic birds."⁹

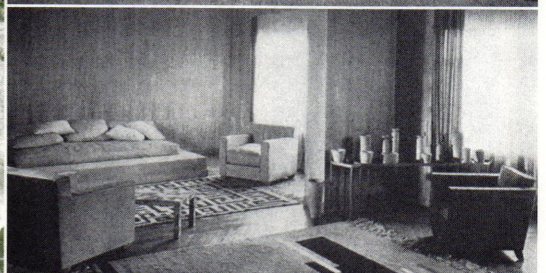
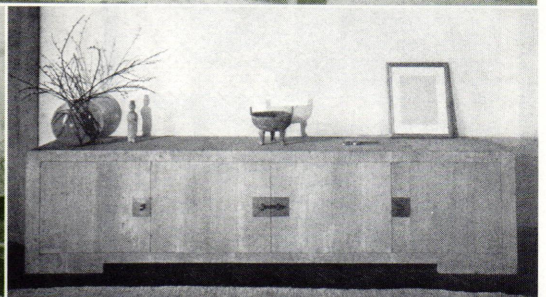
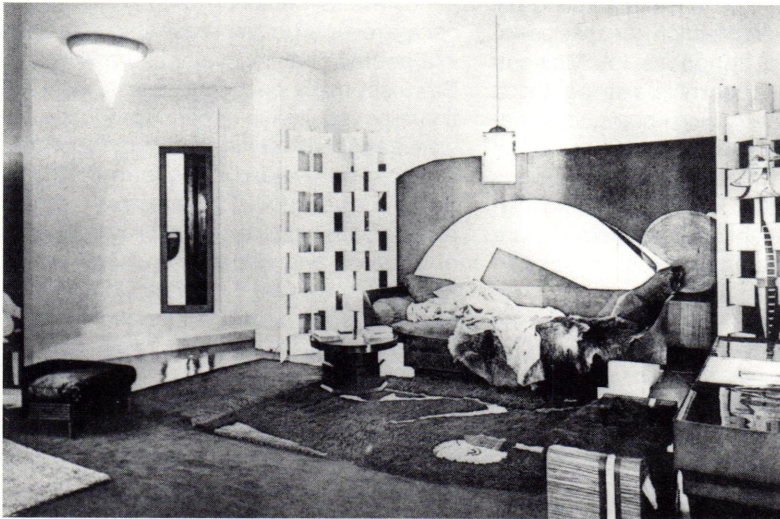
Curtis Moffat was an American expatriate photographer/designer whose Bloomsbury Gallery (1929-1931) displayed African art and Modernist furniture, accessories, and jewelry. Married to the socially prominent Iris Tree, he sold to the elite. He mounted a Modernist rug exhibition in 1931, featuring work by Evelyn Wyld, Ivan Da Sylva Bruhns, E. McKnight Kauffer, and Marion Dorn.

"Our first major decorating collaboration was for Mrs. Helen Simpson of New York, who had an apartment on the rue Git-le-Coeur. We worked tones of beige around a Miro painting. That led to a commission for Mrs. Forsythe Sherfese, whose apartment overlooked the Luxemburg Gardens. This was an exercise in simple extravagance. We decorated with almost nothing, but it was the best. Looking back, it all seems very surreal," Eyre recalled. "Eileen 'lent' me Sugawara for some of my lacquerwork." Evelyn's custom-woven rugs were exclamation marks in a neutral space.


"Decorative Arts" articles written in *Town and Country*, 1930, by Augusta Owen Patterson described Eyre's successful "art recipe of earth colors applied in large and serene forms, balanced by areas of super-alert patterns." The walnut panelled walls were devoid of art. A black and white "Pelican" rug complemented the squared-off arm-chairs by Pierre Chanaux (also made for Jean-Michel Frank) upholstered in Wyld's gray silk. Mexican terra cotta pots were the only ornament, matching the *entrée* walls. A blank canvas for the owner, it was "as linear pure as Picasso, as dynamic patterned as Matisse, and as gravely sculptural as Braque."

For the apartment of a Dutch art critic on the Isle St. Louis, Eyre designed a long, low chest of bleached blond wood with gunmetal hinges and a black lacquered interior. Evelyn's gunmetal linear design on a neutral wool rug was the perfect textured foil for a > 66

OPPOSITE PAGE FROM LEFT: Interior by Eileen Gray for Mme. Mathieu-Lévy, Paris, rue de Lota, 1919-1922. An abstract brown and gray rug woven by Wyld after Gray's design, and black and silver wall panels of a mountain landscape, with a brown and silver lacquer table by Eileen Gray; Also for the rue de Lota Salon, abstract lacquered wall panels and tortoise shell lacquer *pirogue chaise longue* by Gray. Shag cushions and wall hanging with fringe by Evelyn Wyld; The parchment *coiffeuse* with carved amber handles, and the matching parchment chair, both by de Lanux, are shown with linear rugs by Evelyn Wyld which are signed in the lower right hand corner "EW." BELOW, TOP ROW LEFT: Gray's 1923 decor for the XIV Salon des Artistes-Décorateurs, "Bedroom-Boudoir for Monte Carlo." The black lacquer divan/bed on sculptured white plaster legs is softened by fur throws. "Heliopolis" rug in dark blue and brown abstract by Wyld. The sweeping abstract wine-red and white lacquer panels and parchment lamps were "unsettling" to some. BELOW, TOP ROW RIGHT: From the "Terrasse du Midi" decor for the 1929 Salon d'Automne: beige sculptured rug by Wyld with pile cut in different lengths; Eyre's hammock of lacquered pearwood and cowhide sides with shag pillows by Wyld, and a sharkskin table. BELOW, BOTTOM ROW LEFT: Wyld's stylized "Butterfly" rug inspired by a Native American motif was cream and chocolate brown on beige with long fringes. Eyre's *laque arraché* (pulled up, rough lacquer) cabinet had a glossy brown interior. BELOW, BOTTOM ROW CENTER: The "Cubist" table was Eyre's caricature of Cubist sculpture lacquered in black, terra cotta, and cream in the rue Visconti atelier with Wyld's sculptured rug, and black lacquered chairs with ponyskin cushions. These were shown at the 1930 U.A.M. Exposition. BELOW, BOTTOM ROW, RIGHT TOP: The bleached blond wood chest, designed by Eyre for Jan Heiliger's apartment in Paris, had gunmetal hardware and a black lacquered interior. BELOW, BOTTOM ROW, RIGHT BOTTOM: Cowhide divan and chairs, black and white "Pelican" abstract rug, walnut panelled walls, and terra cotta pots make a serene setting for Mrs. Sherfesee, Paris.



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Passion for Plastic

(continued from page 10) what the circumstances, there is definitely a primal euphoria experienced in the hunt.

Most have been educated by Charliene and by reading the many good books available on the subject. Attorney Cheryl Gordon, who began collecting rhinestone jewelry first, then became attracted to Bakelite as a funkier form of costume jewelry, would rather "spend a lot on one sensational piece than buy a bunch of little pieces." Like Janis, her tastes have become more sophisticated. "You get a few simple ones under your belt, then you look for the unusual - the deep carved, the polka dots - I'd buy one of those in a minute."

They say that the world is divided into those who collect, and those who don't. All of the women interviewed for this article collect other things: Bettina collects various types of costume jewelry as well as vintage clothing; Janis's first passion was lady head planters (which she also displays in specially designed cases); Reva collects bug pins and Lucite purses; Peggy's house is filled with an eclectic mix of antique furniture and unusual objects; Julie's predilection for textiles includes a special fondness for Mexican painted skirts and Seminole clothing; Linda collects a little of everything - bears, toys, teapots, pixieware, you name it; Cheryl's first passion is dolls which she began buying in 1975; and Charliene collects everything - flamingos, trolls, Peter Max paraphernalia, vintage photographs and frames, barkcloth - you get the picture.

They're currently talking about forming a local Bakelite club where they can get together once a month, play with each other's Bakelite, show off any new pieces, and perhaps even trade a few now and then. Their enthusiasm is contagious, it's difficult not to join in the hunt. □

bakelite: repairing & new

Most of the collectors speak fondly of Ron and Ester Shultz who also live in Florida and recycle antique Bakelite into beautifully crafted new creations. Most of the collectors interviewed have no snobbism about the new stuff (as long as it's marked) since the pieces are well-made and in keeping with the spirit of the early Bakelite. The Shultzes also do appropriate repairs, can add dots to plain bracelets, or re-string cherry pins. PO Box 91387, Lakeland, FL 33804. (941) 858-4438.

Adrian Reiff also does one-of-a-kind creations and repairs. (Replacing a frog's arm or re-lamination are definitely within his skill range.) He also can switch dress clips to earrings or pins for a more updated look. He can be reached through Creative Collections.

Creative Collections carries a wide range of Bakelite from "entry level" bracelets to high-end and rarer examples. They are happy to work with other dealers, collectors (both beginning and advanced), and general retail browsers. 527 S. Pineapple Avenue, Sarasota, FL 34236. (941) 951-0477.

On View

(continued from page 12) human needs. A native New Yorker, Dreyfuss began his career in theater design and soon branched out into product design. The exhibition opens with surviving drawings, sketches, photographs, and archival material relating to his early work. These include designs for Westclox alarm clocks; Washburn kitchen tools; and the Sears, Roebuck & Co. Toperator Washing Machine.

In 1929, Dreyfuss opened his industrial design office on West 48th Street. "Henry Dreyfuss Directing Design" documents his unparalleled career with five case studies for five major clients - The 20th Century Limited train for New York Central Railroad; the Model 302 (1937), the 502 desk set (1949), the Princess (1959), the TouchTone (1964), and the Trimline (1968) telephones for Bell Telephone Laboratories; the Model L tractor for Deere & Co.; the Round® thermostat of 1953 for Honeywell; and the "Swinger" (1965), the Automatic 100 Land Camera (1963), and the SX-70 (1972) camera for Polaroid.

Dreyfuss' personality and working manner are revealed in each case study, resulting in a portrait of an innovator and a facilitator. Dreyfuss' many enduring professional relationships resulted in superior products that were designed to serve a broad range of consumers and avoided short-term solutions. Today, the need for such "directors" - design professionals capable of straddling the worlds of business and design - is almost universally acknowledged within the industrial design profession, and Dreyfuss' work continues to serve as a model of interdisciplinary teamwork.

The Cooper-Hewitt, National Design Museum, Smithsonian Institution is located at the corner of 91st St. and Fifth Ave. in New York City. Hours: Tuesday, 10am-9pm; Wednesday through Saturday, 10am-5pm; Sunday noon to 5pm. Admission is \$3. For further information call (212) 860-6868.

Masterworks: Italian Design, 1960-1994

The most comprehensive display of contemporary Italian design to be shown in New York since 1972, this exhibition at the Bard Graduate Center is divided into two parts: Part 1, on view from April 10-June 29, 1997, examines work from the 1960s and 1970s; Part 2 (July 16-September 21) focuses on the 1980s and 1990s.

The exhibition, composed exclusively from The Denver Art Museum, traces the development of Italian design conceptually by contrasting the two prevailing design philosophies of the period: Modernism and Anti-Modernism (also known as "radical" or "Post-Modern" design). Modernist objects demonstrate a commitment to highly abstract form and are characterized by an avoidance of surface ornament or historical references. Anti-Modernist work often relied upon >

handcraftsmanship and is notable for its eclectic use of form, color, pattern, and appropriation of historical motifs.

A major change in Italian design occurred in the 1960s when Italian manufacturers began to employ architects as designers. This group of designers provided a distinctly Italian interpretation of Modernism that quickly became associated with an "Italian look." It received international recognition and continues to influence designers and retailers worldwide. By the late 1960s, a reaction had begun against modernist orthodoxy culminating in the 1980s with Memphis, the radical Italian design group launched by Ettore Sottsass.

The exhibition is composed of a broad range of objects including product design, furniture, metalwork, glass, ceramics, and lighting. Among the notable examples to be shown are the *Fiocco Chair* by Group G 14, the *Break Armchair* by Mario Bellini, the *Parentisi Lamp* by Archille Castiglioni, the *Up 5 Armchair* by Gaetano Pesce, and the *Tarta Table* by Ettore Sottsass. Also included in the exhibition is work by the preeminent designers Joe Columbo, Vico Magistretti, Aldo Rossi, and Carlo Scarpa.

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.

Fabulously French

On view through April 20, 1997, the annual Textiles and Costume Institute exhibition at the Museum of Fine Arts, Houston, "Fabulously French: Haute Couture 1897-1997" showcases trend-setting names in French fashion and a selection of their cutting-edge couture designs over a 100 year period. Presented on more than 30 mannequins, the outfits range from a 1909 Jeanne Lanvin dress to a space age Courrèges coat from his first collection in 1965. Highlights from the career of Yves Saint Laurent include a tulip dress from his second collection for the House of Dior (1959-60), and several examples illustrating his unique color sensibilities, including a stunning gown with a Lesage sequined jacket. Among the other designers represented in the exhibition are Coco Chanel, Hubert Givenchy, Marc Bohan, and Cristobal Balenciaga.

The Museum of Fine Arts, Houston, is located at 1001 Bissonnet in Houston, Texas. Hours: Tuesday through Saturday, 10am-5pm; Thursday evening, 5-9pm; Sunday 12:15-6pm. Admission is \$3. For further information call (713) 639-7300.

Designed for Delight

A landmark exhibition exploring the full range of creative and stylistic influences on 20th century design will open at the Montreal Museum of Decorative Arts on May 16. Tracing such themes as fantasy, ornament, > 62

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calendar

MARCH, APRIL, MAY, JUNE 1997



LEFT: Thermos carafes designed by Henry Dreyfuss for the American Thermos Co., of Norwich Connecticut. The earlier version on the left, c.1936, has a glass stopper. The version on the right dates from 1939. Both are part of the extensive exhibition "Henry Dreyfuss: Directing Design" on view at the Cooper-Hewitt National Design Museum through August 17. For further information call (212) 860-6894.

June

- 1 LA Modern Auctions' auction, Los Angeles, CA (213) 845-9456
- 6-8 Metropolitan Vintage Fashion & Antique Textile Show, New York, NY (212) 463-0200
- 8 Art Deco Society of Washington's Exposition of the Decorative Arts, Washington, DC (202) 298-1100
- 22 Liberty Super Collectibles Expo, Liberty State Park, NJ (212) 255-0020

Ongoing

- January 11-April 6 "Shaken, Not Stirred: Cocktail Shakers and Design" at the Louisiana State Museum in New Orleans, LA (504) 568-6968
- February-ongoing "Modernist Metalwork, 1900-1940" at the Norwest Center in Minneapolis, MN (612) 667-5136
- February 5-June 8 "The Streets and Beyond: New York Photographs, 1900-1960" at the Museum of the City of New York in NY (212) 534-1672
- February 9-April 20 "John McLaughlin: Western Modernism/Eastern Thought" at the Museum of Fine Arts, Houston in TX (713) 639-7300
- February 15-April 13 "Robert Indiana: Decade" at the Portland Museum of Art in Portland, ME (207) 775-6148
- February 20-May 18 "Manuel Alvarez and Twentieth Century Mexican Photography" at the Museum of Modern Art in NY (212) 708-9400
- February 22-May 18 "The Arts of Reform and Persuasion, 1885-1945" at the Seattle Art Museum in Seattle, WA (206) 654-3100
- February 23-April 20 "Fabulously French: Haute Couture 1897-1996" at the Museum of Fine Arts, Houston in TX (713) 639-7300
- February 23-May 11 "Exiles and Emigrés: The Flight of European Artists from Hitler" at the Los Angeles County Museum of Art in CA (213) 857-6000
- February 27-May 20 "Hannach Hoch" at the Museum of Modern Art in NY (212) 708-9400
- March 2-May 11 "Encounters With Modern Art: Works from the Rothschild Family Collection" at the Philadelphia Museum of Art in PA (215) 763-8100
- March 4-June 8 "Messengers of Modernism: American Studio Jewelry 1940-1960" at the American Craft Museum in New York, NY (212) 956-3535
- March 18-August 17 "Henry Dreyfuss: Directing Design" at the Cooper-Hewitt National Design Museum in New York, NY (212) 860-6894
- March 20-May 17 "Modern American Artists in Paris in the 1920s and 1930s" at Snyder Fine Art in New York, NY (212) 262-1160
- March 29-June 22 "Handbags from the Permanent Collection of Costumes and Textiles" at the Brooklyn Museum in NY (718) 638-5000
- April 1-April 26 "Bel Air Modern: Design & Furnishings from the 1930s to the 1950s" at Donzella in New York, NY (212) 598-9675
- April 10-June 29 "Masterworks: Italian Design, 1960s-1970s" at the Bard Graduate Center in New York, NY (212) 501-3000
- April 16-December 7 "A Dream Well Planned: The Empire State Building" at the Museum of the City of New York in NY (212) 534-1672
- April 19-October 26 "Italian Glass, 1930-1970: Masterpieces of Design from Murano and Milan" at The Corning Museum of Glass in Corning, NY (607) 937-5371
- May 4-September 1 "Shaken, Not Stirred: Cocktail Shakers and Design" at the Museums at Stony Brook in Long Island, NY (516) 751-0066
- May 20-September 7 "Celebrating Design: Cooper-Hewitt, National Design Museum at 100" at the Cooper-Hewitt in NY (212) 860-6894
- June 1-August 24 "Focus: Russian Avant-Garde Works on Paper from the Collection of the Dallas Museum of Art" at the DMA in TX (214) 922-1200
- June 12-September 2 "The Stenberg Brothers: Posters of the Russian Avant-Garde" at the Museum of Modern Art in NY (212) 708-9400

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March

- 22-23 20th Century Limited Show, Oak Park, IL (630) 879-5603
- 22-23 Atlantique City Spring Festival, Atlantic City, NJ (800) 526-2724
- 26 William Doyle Galleries' Couture & Textiles auction, New York, NY (212) 427-2730

April

- 5-6 New York Coliseum Antiques Show, New York, NY (212) 255-0020
- 9 William Doyle Galleries' Belle Epoque 19th & 20th Century Decorative Arts auction, New York, NY (212) 427-2730
- 9 William Doyle Galleries' Laliq auction, New York, NY (212) 427-2730
- 11-13 O'Hare Spring Antiques Show, Rosemont Convention Center, Rosemont, IL (954-563-6747
- 12-13 The Sixties Show, New York Armory, New York, NY (212) 255-0020
- 12-13 International Vintage Poster Fair, Chicago, IL (312) 494-0422
- 12 Copake Classic Bicycle auction, Copake, NY (518) 329-1142
- 12-13 Eastern States Antiques & Collectibles Show, W. Springfield, MA (203) 758-3880
- 19 All American Pottery & Dinnerware Show, Flemington, NJ (908) 782-9631
- 26-27 The Michigan Modernism Exposition, Southfield, MI (810) 465-9441
- 27 Leslie Hindman's 20th Century Sale, Chicago, IL (312) 670-0010

May

- 9-11 LA Modernism Show, Los Angeles, CA (310) 455-2886
- 10 David Rago's Modern Auction, Lambertville, NJ (609) 397-9374
- 12 Antique Textile & Vintage Fashion Extravaganza, Sturbridge, MA (207) 439-2334
- 13-18 Brimfield Antiques Fair, Brimfield, MA (413) 283-6149
- 17 Skinner's Art Glass & Lamps, Art Deco and Modern auction, Boston, MA (617) 350-5400
- 19-20 Butterfield & Butterfield's Art Nouveau, Art Deco, Arts & Crafts and 20th Century Design auction, Los Angeles, CA (800) 223-2854
- 21-26 4th World Congress on Art Deco™, Los Angeles, CA (310) 659-DECO
- 24-25 Baby Boombazaar Show, St. Petersburg, FL (813) 398-2945
- 30-31 The Corning Museum of Glass symposium "Italian Glass, 1930-1970: A Symposium on Design, Art & Craft," Corning, New York (607) 937-5371
- 31-1 Art Deco-'50s Sale, San Francisco, CA (415) 599-DECO
- 31-1 Art Deco & Vintage Clothing Show, Indianapolis, IN (317) 261-1405

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

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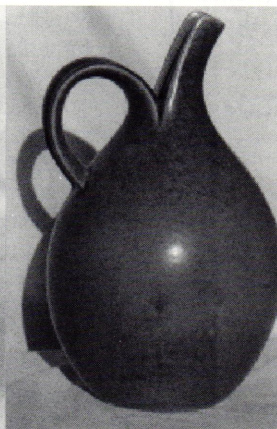
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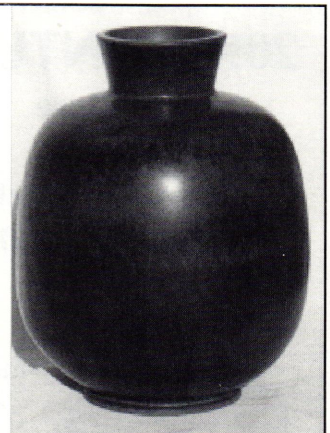
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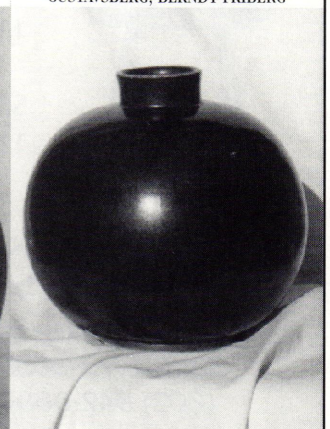
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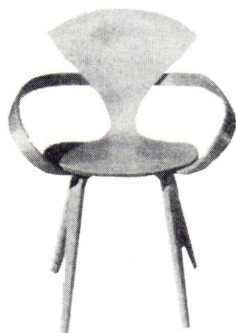
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On View

(continued from page 59) and the use of the body as a design element, and comprising more than 200 objects from around the world, the exhibition challenges the accepted definition of modern design - the idea that form always followed function, and that modern objects were always chaste, unadorned, and rational. It presents the notion that there were many other important trends in 20th century design that have now come to light at the end of the century. By juxtaposing an international array of objects from the entire century, "Designed for Delight: Alternative Aspects of Twentieth Century Decorative Arts" examines these diverse aspects of modernism, including Art Nouveau, the Wiener Werkstätte, the Novecento Movement, Art Deco, post-war design, crafts revival, Pop, Memphis, and postmodernism, to demonstrate that these trends constitute an entirely parallel and alternate development in design.

The exhibition focuses on four themes in design: the human body as a design element, the transformation of standard elements into design elements, surface ornamentation, and the role of fantasy. Objects will be grouped thematically rather than chronologically, to highlight the ongoing traditions within these four areas.

Highlights of the section entitled *Body Language* include a René Lalique pendant with a female head merging into flowers and fruit, and a chair by Wendell Castle shaped like a tooth. *Inversion and Transformation* includes a Gaetano Pesce chair and a tea service by Andrea Branzi. *Is Ornament a Crime?* offers a floral textile by painter Raoul Dufy, and a Robert Venturi chair. Finally, *Flights of Fantasy* features watches by Alfred Hofkunst.

"Designed for Delight," the inaugural exhibition in the Montreal Museum of Decorative Arts' new facility designed by Frank Gehry, is on view through September 2, 1997. The Museum is located at 2929 rue Jeanne-d'Arc, Montréal, Québec. For further information call (514) 259-2575.

Bel Air Modern, 1930s-1950s

A select group of furnishings that have come from homes in and around Bel Air and Beverly Hills will be on display at Donzella from April 1 through the 26th. Paul Donzella has been amassing a very exclusive collection of pieces, including some from celebrity homes. The idea of the show is to pay homage to a specific time and place, a moment in design that has been sorely overlooked.

Designers represented in the show include T.H. Robsjohn-Gibbins, William Haines, Edith Norton, and Paul Frankl. Most of these designers did very important commissions in this area. Most had periods of their careers when they worked exclusively in this region.

"The cohesiveness of all of the works on display, pulled from many different homes - I

feel - will bring acceptance to the idea that a concept such as Bel Air Modern does exist."

Donzella is located at 90 East 10th Street in New York City. For further information call (212) 598-9675.

Modern American Artists in Paris

A major exhibition featuring modern American artists active in Paris in the 1920s and 1930s is on view at the Snyder Fine Art gallery through May 17, 1997. The high quality of the work, along with the documentation of the American activity at this time, argues for the maturity and importance of the American modernists.

The Americans in Paris in the 1920s were the subject of an important exhibition at the Phillips Collection, Washington, D.C. in the summer of 1996. Snyder will be showing work by three of the artists featured in that show, Man Ray, Stuart Davis, and Alexander Calder. Also featured will be major works by Joseph Stella, including *Purissima*.

The focus on the Americans in Paris in the 1930s, however, is arguably the most ground-breaking aspect of this exhibition. It features American abstract artists such as Charles Biederman, Charles Shaw, Gertrude Greene, Louis Schanker, Frederick Kann, and others, many who were founding members of the American Abstract Artists group. The exhibition makes clear that these artists were active in and with the Paris avant-garde of the 1930s.

Snyder Fine Art is located at 20 West 57th Street in New York City. For further information call (212) 262-1160.

Italian Glass Symposium

Several of the world's foremost experts on mid-20th century Italian glass will present lectures during a symposium at The Corning Museum of Glass entitled "Italian Glass, 1930-1970, A Symposium on Design, Art, and Craft."

The symposium, the first of its kind, will be held May 30-31 in conjunction with the Museum's 1997 special exhibition, "Italian Glass, 1930-1970, Masterpieces of Design from Murano and Milan" which runs from April 19 through October 26, 1997. The Corning Museum of Glass is the sole American venue for this exhibition which will present the most comprehensive showing of modern Italian glass in the United States to date.

The symposium lectures are open to the public. The admission fee is \$150 for members of The Corning Museum of Glass, \$175 for non-members, and \$90 for full-time students with identification.

The Corning Museum of Glass is located at One Museum Way in Corning, New York. The museum is open from 9am to 5pm, seven days a week. For further information on the symposium or the exhibition, call (607) 937-5371. □

Messengers of Modernism

(continued from page 42) Merry Renk, and Frances Higgins.

De Patta wholeheartedly subscribed to Moholy-Nagy's teachings. She became to Constructivism what Sam Kramer was to Surrealism: the quintessential translator of principle into practice. She was obsessed with the illusion and the enhancement of space, and believed in the integration of decorative art with modern aesthetic principles: "Contemporary jewelry must characterize our times with its emphasis on space and structure, strong light, open forms, cantilever, floating structures and movements."¹¹

Some of De Patta's most compelling creations are her rings. One of black onyx (pg.41, fig.5) displays an important element of her visual vocabulary - rectangular planes slicing through space.

De Patta was also interested in the effects of light, pattern, and shadow produced by wire mesh. Her brooch of stainless steel screening, silver, and gold (pg.41, fig.12) is perhaps the most complex of all those which use these materials.

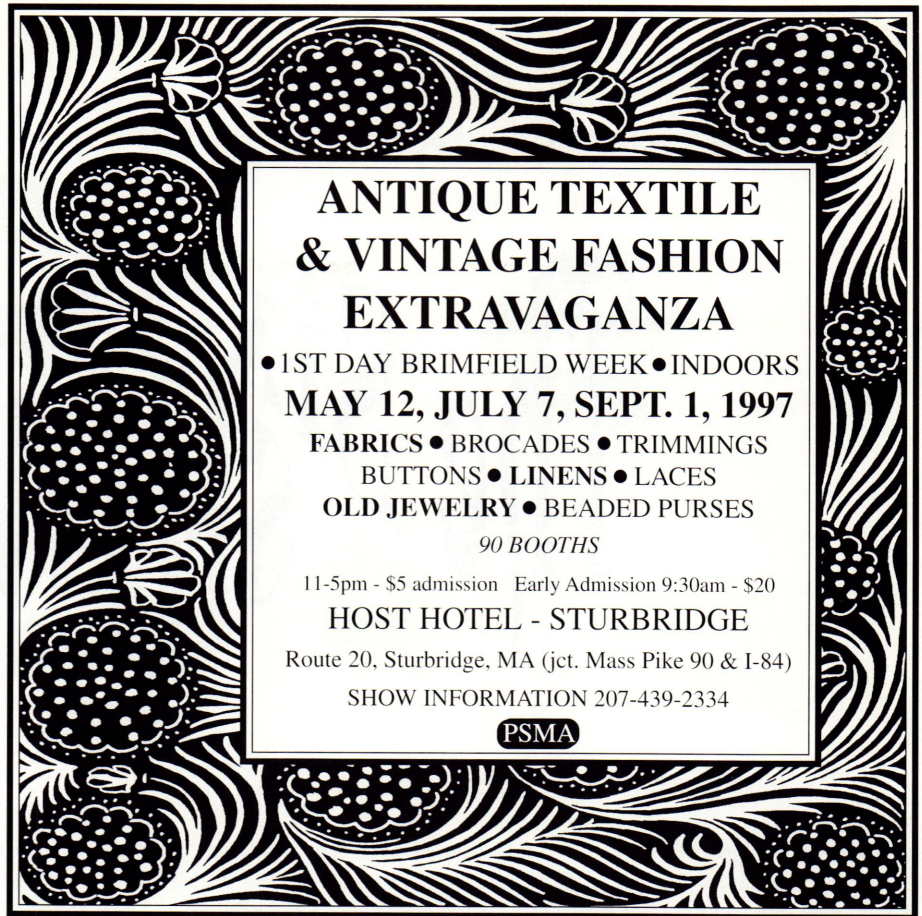
One artist De Patta befriended and inspired was Peter Macchiarini. Much of his jewelry, like De Patta's work, displays Constructivist tendencies. The focal point of one of his brooches (pg.41, fig.7) is an acrylic disk with four holes that were drilled to varying depths and then painted black to intensify the perception of depth.

Irena Brynner was equally influenced by Constructivism, linking her to De Patta as well. However, whereas the latter manipulated space through light and translucent form, Brynner enveloped open space in gentle, three-dimensional curves, similar to Bertoia's work.

Clearly, one does not have to look far to find evidence that these jewelers were inspired by the many branches of modern art. Truly, these wonderful examples of American jewelry are like an art collection which, if miniature in scale, is nonetheless grand in its vision and eloquence.

Not surprisingly, some museums encouraged the growth of the Modernist jewelry movement. In 1946, the Museum of Modern Art mounted the first exhibition on the subject, entitled *Modern Jewelry Design*. The exhibitors were both fine artists and studio craftspeople. Among the former were Calder, Bertoia, José de Rivera, and Jacques Lipschitz, while the latter category was represented by Adda Husted-Anderson, De Patta, and Lobel, among others.

From its nascence in the 1930s to its apogee in the 1950s, American Modernist jewelry presented itself as a significant force in decorative art. As diverse in their appearance as the men and women who made them, these necklaces, rings, bracelets, and brooches subscribed to one overriding precept: the ornamental interpretation of > 66



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show updates

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



The '60s Show - Rock, Pop & Peace

On April 11, 12, and 13th, the '60s Show returns once again to New York City after a two-year hiatus. Subtitled "Rock, Pop & Peace," the show, sale, and party celebrates the '50s, '60s, and '70s in music, art, and design.

Sixty-five vendors will offer a great selection of the best of vintage '50s-'70s art, design, culture, musical memorabilia, furniture, and fashions. Items for sale will range from TV toys, Disneyana, and comic collectibles, to designer furniture, Op and Pop art, modern glass, psychedelia, and fabulous fashions. The show is a trip in itself with works by famous artists alongside Star Wars memorabilia, Saarinen chairs, Peter Max posters, and lava lamps.

Scheduled dealers include Frank Virga, of International Memorabilia Brokers, who will offer movie props and costumes, and celebrity autographs; Memory Lane Antiques of Bayside, New York, will bring Barbie dolls, playbills, lunch boxes, and Beatles and Monkees memorabilia; and groovy fabrics, polyester flares, Gucci and Mondrian dresses, and the "Shaft" look will be part of David Owens' vintage clothing presentation. For the more upscale, there will be Jensen silver, '50s designer jewelry, wristwatches, and 1950s Italian glass.

The show will open with a celebrity-studded Rock 'n Roll party on Friday evening, April 11, from 6 to 10pm. The show then runs Saturday from Noon to 7pm, and Sunday from Noon to 6pm. Fashion shows, light shows, performance art, and '60s poetry readings will occur on stage while the show goes on.

The '60s Show is held at the Gramercy Park Armory in Manhattan on Lexington Avenue and 26th Street. A hit show which was profiled in the *New York Times* and *Wall Street Journal*, it is expected to be an even bigger smash with the fashion, club, and art world this year. For exhibit, hotel, or ticket information call (212) 255-0020.

International Vintage Poster Fair

The Sixth Annual International Vintage Poster Fair is scheduled to appear in Chicago April 11 through the 13th. More than 25 dealers will display over 10,000 examples of both American and European original poster designs from the 1890s through the 1980s. Belle Epoque, Art Nouveau, Art Deco, and entertainment posters of every kind will be represented. Prices range from \$50 to \$75,000 for top-of-the-line original collector's items. A special lecture by Fair director

Louis Bixenman on "What is an Original Vintage Poster?" will be a highlight of the Preview Night, to be held Friday, April 11th from 5pm to 9pm. Preview tickets are \$20.

Fair hours are Saturday, April 12, 10 to 7pm; and Sunday, April 13, 11 to 5pm. Two-day admission is \$15. The Fair is held at the Hillenbrand Auditorium, ADA Building, at 211 East Chicago Avenue in Chicago, Illinois. For further information call (312) 494-0422.

Baby Boombazaar

Collectors and seekers of nostalgia look forward to the return of the Baby Boombazaar to St. Petersburg's historic Coliseum Ballroom. The popular 2-day collectibles show, featuring items from the '40s, '50s, '60s, and '70s, will take place on Memorial Day weekend, May 24 and 25. Dealers from around the country will display such Baby Boomer-era favorites as jukeboxes, toys, autographs, records, vintage clothing, home furnishings, and more.

Teen models will stroll the aisles wearing yesterday's fashions as rock and roll music plays in the background. Shoppers will be invited to view old TV shows complete with commercials in a special lounge area. For further information call (813) 398-2427.

Fashion Flashback

Have a flashback, or just look like one. Thousands of vintage, retro, and antique items are being brought to New York for 3 days only. At Metropolitan Art & Antique's Vintage Fashion & Antique Textile Show, June 6-8, shoppers can purchase from dealers whose choice stock inspires the biggest names around. Donna Karan, Ralph Lauren, Kenneth Cole, and other fashion gurus have been known to source their collections at this event, along with thousands of collectors, stylists, and trendsetters.

Vintage leather and jeans, designer and couture pieces, and period costumes will share space with vintage handbags, shoes, belts, scarves, and jewelry. For the home there will be vintage pillows, throws, curtains, and quilts.

A Friday preview will be available from Noon to 6pm, fee \$15. The show then opens Saturday from Noon to 6pm, and Sunday from Noon to 5pm. Admission each day, \$5. Metropolitan Antiques is located at 110 West 19th Street in New York City. For further information call (212) 463-0200. □

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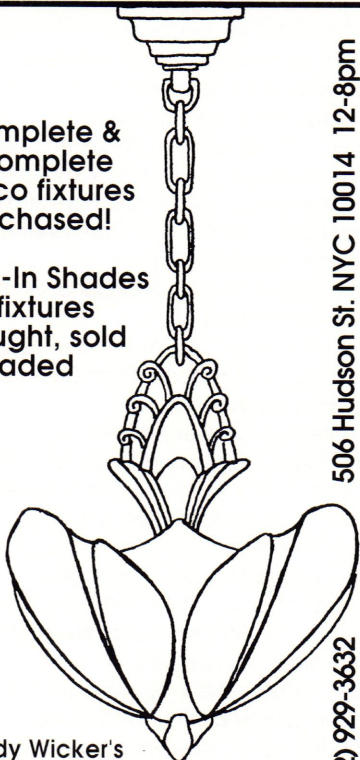
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Messengers of Modernism

(continued from page 63) modern art, using the body as a point of reference. The limitations imposed on artistic concerns by the function of wearability in no way diminished their importance. In fact, all of these jewelers regarded wearability as an additional challenge. Their aim was to create pieces that could be aesthetically satisfying and enhancing to one's costume. The intention of the American Modernist jeweler was to offer art on the most personal level. Worn close to the body, these jewels served as emblems for art-loving humanists in an age of alienation. They were truly messengers of Modernism. □

- Toni Greenbaum, a noted jewelry historian, has written and lectured extensively on the subject. She has curated exhibitions for a wide range of institutions, including the Victoria and Albert Museum, London, and has served on the faculty of the Parsons School of Design, New York.

view the studio jewelry exhibition

Messengers of Modernism: American Studio Jewelry 1940-1960 was published by the Montreal Museum of Decorative Arts to accompany their ground-breaking exhibition of American Studio jewelry. The exhibition, which opened at the Cranbrook Art Museum in November and will next travel to the American Craft Museum in New York, focuses on a unique collection of mid-twentieth century jewelry recently acquired by the museum.

Assembled in the early 1980s by the Fifty/50 Gallery in New York, the Museum's collection of 90 pieces is considered to be the most significant of its kind.

"Messengers of Modernism: American Studio Jewelry 1940-1960" will be on view at the American Craft Museum from March 5 through June 8, 1997. The Museum is located at 40 W. 53rd Street in New York City. For further information call (212) 956-3535.

purchase the book

This article was excerpted from the beautifully designed and lavishly illustrated book, *Messengers of Modernism: American Studio Jewelry 1940-1960* by Toni Greenbaum (106 illustrations, 168 pages, Hardcover). Available for \$37.50 plus \$4 shipping from the *Echoes* bookstore. See page 67 for details.

1. W. Fred, "Modern Austrian Jewellery," in *Modern Design in Jewellery and Fans* (London: Studio, 1901), 1.
2. Paradiso and Moriarty and protagonists in Jack Kerouac's *On the Road* (New York: The Viking Press, 1957).
3. From a promotional flyer for *The Beat Generation - an American Dream*. (New York: Renaissance Motion Pictures, 16 mm, 90 min., 1987).
4. "Sam Kramer, 1913-1964," *Craft Horizons* 24 (July-August 1964): 11.
5. The quotation is from Kramer's own advertising brochure (1940), unpaginated.
6. See Joshua C. Taylor, *Futurism* (New York: Museum of Modern Art and Doubleday, 1961), 132.
7. Letter to Mark Issacson from Marianne Strengell, 30 April 1992.
8. In the early 1940s, both artists exhibited in New York at the Nierendorf Gallery and in Detroit at Alexander Girard Gallery.
9. Irena Brynner, *Jewelry as an Art Form* (New York: Van Nostrand Reinhold, 1979), 6.
10. *Ibid.*, 14.
11. Margaret De Patta, as quoted in Yoshiko Uchida, "Margaret De Patta," in *The Jewelry of Margaret De Patta: A Retrospective Exhibition* (exh. cat. Oakland, CA: Oakland Museum, 1976), 11.
12. Blanche R. Brown, "Ed Wiener to Me," in *Jewelry by Ed Wiener* (exh. cat. New York: Fifty/50 Gallery, 1988).

Picture Perfect

(continued from page 48) photo shoot I resolved to start assembling a group of my own."

Over the past few years Probst's collection of Scandinavian furnishings and ceramics has grown from his first acquisitions: a sensuous webbed Bruno Mathsson chair from Design for Living in San Francisco, and a small Nymolle vase. To further his collection, Ken has hooked up with a small group of dealers who stock modernist Scandinavian objects, such as Lin-Weinberg in New York, Lief in Los Angeles, and Scantik outside Washington, D.C. Ken's current favorite piece is one he found at a Bay Area flea market: a marvelous plywood bowl designed by the Finnish artist Tapio Wirkkala. With its exposed laminations and its deeply carved form fabricated out of aircraft plywood, the bowl was hailed by House Beautiful magazine as "the world's most beautiful object of 1951."

Full of sources of inspiration, and versatile and uncluttered enough to instantly convert into a studio, Ken's dual purpose live/work space is perfect for artistic contemplation and creation. □

- Steven Cabella is the proprietor of the Modern i Gallery in San Anselmo, California, and a regular contributor to *Echoes* magazine as the author of the *Modern Eye* column featured in each issue.

The Simple Elegance

(continued from page 56) desk and chair covered in pigskin. The draperies were hand-woven in tones of vanilla and brown. Eyre's signature juxtaposition of the rough and the smooth animated all her *décor*s.

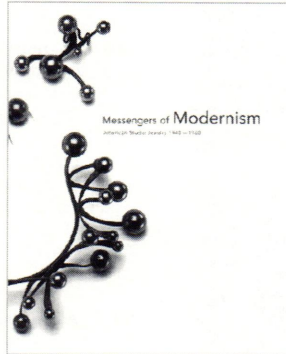
Interior decoration had become a respectable profession for women in the Twenties; many were society hostesses. Eyre's decor was the antithesis of the opulence of the established decorators of the time; the pastel chintz of Elsie de Wolfe, and the satin swags of Syrie Maugham were not her style. Syrie launched her all-white room and sculptured rugs in 1927 in Chelsea, London, but it was more a public relations ploy to win the respect of her reluctant husband, Somerset, than a practical solution.

Eyre was excited by the spiritual and visual impact of American Indian designs which were little known in Europe. African art had been plundered ever since Picasso discovered Dogon masks and Benin bronzes at a Paris museum, which were an inspiration for Cubism. Native American pottery and rugs were yet another "primitive" art source interpreted by sophisticated designers.

Evelyn adapted her stylized "Butterfly" rug from an Indian motif, (in cream and chocolate brown on beige with long fringes) which hung on the wall over Eyre's textured ivory lacquered cabinet with a glossy brown lacquer interior. The same stunning tribal eagle rug by Wyld from the 1927 Salon was featured in the *Paris 1930* design > 72

great modern books

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

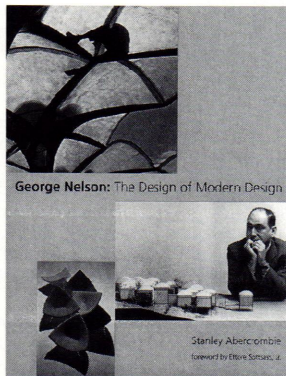


to the artistic creativity of the former Soviet Union in the years before Soviet Realism became the official art doctrine under Stalin. The graphic artists of the Russian avant-garde eschewed the glamour of the Hollywood image, instead using unusual angles, montage, and close-ups to lend their posters a powerful dynamism as compelling as the films themselves. 250 posters by 27 artists. 320 pgs. Hardcover \$39.99

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 Schreckengost 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. Hardcover \$49.50

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

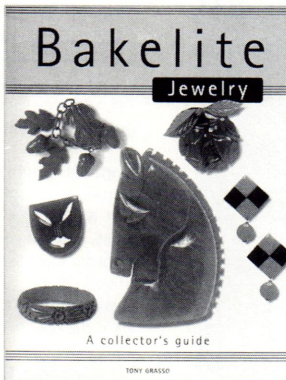
Eileen Gray: Architect/Designer by Peter Adam... This is the first full-scale biography on Eileen Gray, an extraordinary woman revered by architects and designers around the world. Author Peter Adam, a documentary filmmaker and long standing Gray friend, had unlimited access to Gray's correspondence, 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. Hardcover \$39.95



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. Hardcover \$49.99

New! Kenneth Jay Lane: Faking It by Kenneth Jay Lane and Harrice Simons Miller... Lane gives a first-person account of his remarkable life, from shoe designer for Christian Dior in the 1960s to the famous costume jewelry designer he is today. Paired with Lane's anecdotes are dazzling photographs of his jewelry, among them his Art Deco brooches and triple-strand pearl choker made famous by Barbara Bush. 145 illustrations, 85 in full color. 160 pgs. Hardcover \$35.00

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. Softcover \$24.99



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. Softcover \$19.95

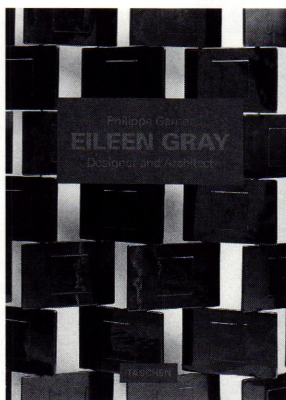
New! Modernism by Richard Weston... In this comprehensive survey, Richard Weston traces the course of modernism from its beginnings to its contemporary manifestations. He explores the modernist movements of the early 20th century - cubism, surrealism, futurism, and purism - and concludes with the "post-modernist" experiments of the 1980s and 1990s. Weston shows how the emigration of leading German modernists to Britain and the USA in the 1930s enabled the practice of modernism to become widespread. Every form of design from graphics to architecture as well as art, literature, and music is examined. 250 color and b&w illustrations. 240 pgs. Hardcover \$75.00

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. Hardcover \$12.98

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. Hardcover \$65.00

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. Hardcover \$39.95

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. Hardcover \$57.50



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

Art Deco by Richard Striner... A pocket-sized sampler, show-

casing 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. Hardcover \$12.95

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

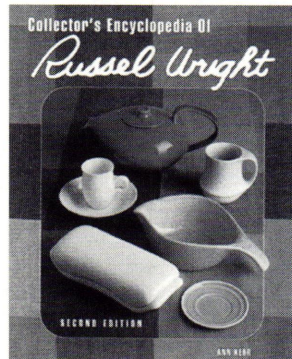
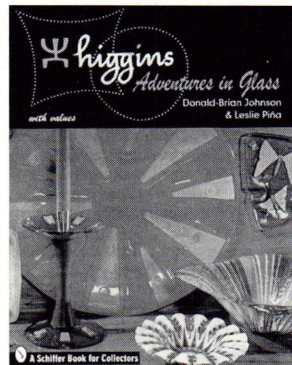
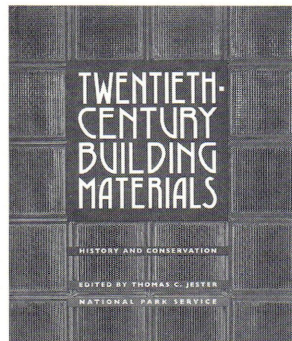
Fifties Furniture by Leslie Piña... This new book takes a detailed look at modern furniture from the 1950s, including works by Charles Eames, George Nelson, Harry Bertoia, Isamu Noguchi, and Eero Saarinen, and produced by companies such as Herman Miller, Knoll, and Heywood-Wakefield. With over 425 color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

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

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 history and design of these pop culture icons. 200 full color illust. 132 pgs. Softcover \$16.95

New! Twentieth Century Building Materials edited by Thomas C. Jester... Developed under the aegis of the U.S. Department of the Interior's National Park Service, this book is the first in-depth survey of important construction materials used since 1900. Among the materials covered are glass block, stainless steel, plywood, decorative plastic laminates, linoleum, and gypsum board. Readers will discover a wealth of information about how these materials deteriorate, how to diagnose their condition, as well as tips on repair and restoration. Over 250 illustrations. 352 pgs. Hardcover \$55.00

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 illustrations. 112 pgs. Softcover \$24.95

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. Hardcover \$49.95

New! East European Modernism: Architecture in Czechoslovakia, Hungary, and Poland Between the Wars, 1919-1939 by Wojciech Lesnikowski... This richly illustrated retrospective of functionalist buildings completed in Eastern Europe between the two world wars - the "Golden Age" of Modernism - is the first ever published. Dominant architectural trends and profiles of the most important architects and projects form the basis of the book. Striking archival photographs show visionary housing developments, exhibitions, houses, hotels, commercial buildings, and religious and governmental facilities. 240 b&w illustrations. 304 pgs. Hardcover \$45.00.

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

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. Softcover \$24.95

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 designer biographies. Full color illustrations. 160 pgs. Softcover \$24.99

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

Eichler Homes: Design For Living by Jerry Ditto and Lanning Stern... Nearly

50 years after the phenomenon of the Eichler home, this beautifully illustrated volume chronicles both the success and ultimate demise of a legendary company. With 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. Hardcover \$29.95

Funky Fabrics of the 60s by Joy Shih... This book takes you on a nostalgic tour of pastel and splashy florals, patchwork calicos, denims and stripes, abstract geometrics, and paisleys. Showcases the wide range of sixties fabrics from the comforting tranquility of the early years to the bolder end of the decade. 112 pgs. Softcover \$19.95

Fifties Glass by Leslie Piña... 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. Hardcover \$49.95

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. Hardcover \$60.00

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

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

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

New! The National Trust Guide to Art

Deco in America by David Gebhard... Gebhard takes you on a coast-to-coast journey surveying over 500 significant Art Deco buildings from the strongholds in Miami Beach to Wilshire Boulevard in Los Angeles. Buildings, which include skyscrapers, residences, office buildings, shops, hotels, and public buildings, are listed by place and street address. 230 b&w photographs. 416 pgs. Softcover \$19.95

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

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. Softcover \$16.95

New! Too Much is Never Enough: The Autobiography of Morris Lapidus, Architect by Morris Lapidus ... American architect Morris Lapidus is best known as the architect of the Fontainebleau and Eden Roc resorts in Miami Beach, yet in a remarkable 70-year career, Lapidus has designed more than 500 other projects in the U.S. and abroad. His innovative signature forms - chevrons, kidney bean shapes, and curving walls and ceilings - have become icons of American architecture of the fifties and sixties. In this elegantly written autobiography, Lapidus recounts his early life as a Russian immigrant in New York, his love for the theater and set design, and influential events in his career. 150 illustrations, 50 in color. 304 pgs. Hardcover \$45.00

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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. Softcover \$19.95

New! Sunglasses... This book traces the colorful history of "shades" from their invention in 1885 through their popularity

with Hollywood stars of the 1930s, the beatnik and existentialist cool looks of the 1950s and the star-spangled 1960s wrap-around look, to the present Ray Bans which went from being a Mod accessory to a style classic. Vintage visuals combined with present-day photos. 75 illustrations, 50 in color. 64 pgs. Hardcover \$15.95.

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. Hardcover \$95.00

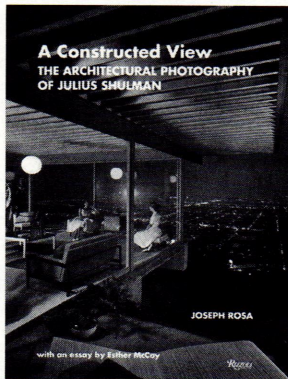
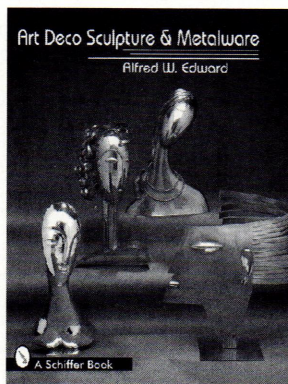
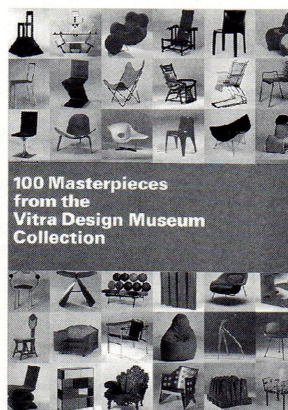
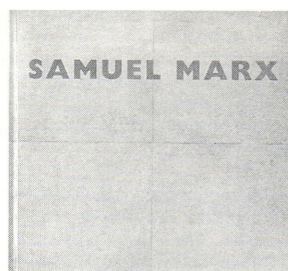
Pottery, Modern Wares 1920-1960 by Leslie Pina... This book explores production pottery, the factory made and hand decorated wares produced by select American and European companies, such as Cowan, Susie Cooper, Fiesta, Clarice Cliff, and American Modern. 240 pgs. 582 color photos. Hardcover \$49.95

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. Fashion trends and the reasons behind them are explained, and fashion's link with Hollywood and influential people is also explored. Included is 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. Softcover \$12.00

New! 100 Masterpieces from the Vitra Design Museum Collection edited by Alexander von Vegesack, Peter Dunas, and Mathias Schwartz-Claus... With over 1,600 objects, the Vitra Design Museum in Weil am Rhein, Germany, houses one of the world's most important collections of modern furniture design. Published to accompany the Museum's traveling exhibition, *100 Masterpieces* examines the 100 exhibition pieces which span over 150 years of furniture design. Grouped according to central themes: Technology, Construction, Reduction, Organic Design, Decoration, and Manifesto, the exhibition illustrations are accompanied by portraits of the designers and a separate bibliography for each object. Reproductions of original documents and detailed texts provide explanations of the history and context of each piece. 450 illustrations, 100 full-page color. 272 pgs. \$45.00

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. Hardcover \$12.95

Superb! Charles and Ray Eames: De-



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

Second Re-printing! The Herman Miller Collection (1952) furniture designed by George Nelson and Charles Eames, with occasional pieces by Isamu Noguchi, Peter Hvidt and O.M. Nielsen, with a new introduction by Ralph Caplan... The collection of furniture offered through the 1952 Herman Miller catalog has been highly sought after as has the scarce catalog itself. The Herman Miller Company has endorsed the reprinting of this hard-to-find classic, once again making available this essential reference. 124 pgs. Illustrated. Hardcover \$39.50 (2nd printing available June 1, 1997)

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

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

New! A Constructed View: The Architectural Photography of Julius Shulman by Joseph Rosa... Julius Shulman, one of the great masters of modern architectural photography, is the preeminent recorder of early California modernism. In addition to an overview of Shulman's career - including his documentation of the Case Study Houses, and his work with Richard Neutra - this book emphasizes Shulman's method of "constructing" photographic views. 268 illustrations, 8 in color. 224 pgs. Hardcover \$50.00

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

Machine Age to Jet Age: Radiomania's Guide to Tabletop Radios 1933-1959 by

Mark. V. Stein...The most comprehensive pictorial guide on tabletop radios to date, with over 1,400 radios individually pictured, identified and valued. 1,400 half-tone illus. 255 pgs. Softcover \$24.95

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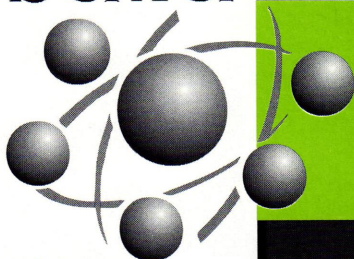
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The Simple Extravagance

(continued from page 66) portfolio.¹⁰ Eyre's cowhide and ponyskin furniture seemed uncivilized to the elegant French. A Cubist table of black, cream, and terra cotta lacquer was "a private joke; a caricature of Cubist sculptures with parts painted different colors," Eyre laughed. This table, along with Wyld's rugs, were exhibited to great acclaim with the 1930 U.A.M. group which encouraged avant-garde materials and ideas, breaking away from the more conventional Salons. (The Cubist table fetched \$65,000 at Sotheby's New York 1989 auction.)

De Lanux designed *deluxe* with the best of the French *ensembliers*. "It was an enchanting period to look back upon, as everything seemed new and realizable. We were very much opposed to the prevailing taste of the moment, and the word *'matière'* was all important." Eyre often used sharkskin to sheath her tables. Sharkskin, or *galuchat*, (named after Jean-Claude Galuchat who decorated *objets* with sharkskin for Louis XIV) is the textured skin of a rayfish found in the Indian Ocean. Polished, dyed, and inlaid with ivory, it was a *matière de luxe* used by Art Deco artists for furniture, jewelry, and accessories in the Thirties. In England, it's called shagreen, after an East Indian word.

Though not as interesting a texture as sharkskin, parchment fit the subdued palette of Thirties designers like Jean-Michel Frank. Eyre utilized parchment as well, as in her parchment *coiffeuse* with hand-carved amber handles. (see photo pg.56)

Eileen Gray, Evelyn Wyld, and Eyre de Lanux were not only foreigners in Paris, but women, to boot. "Eileen took the brunt of the French critical press, but for Evelyn and me it was more a passive opposition to our work and our Anglo-Saxon enthusiasm," Eyre remembers. The Wall Street Crash of 1929 hit just as they were making a name for themselves. The wealthy Americans folded their silken tents and returned home. Eyre and Evelyn, working out of La Bastide, opened their Décor gallery in Cannes in 1932, but soon closed it.¹¹ Their artistic journey ended in 1933.

Eyre left Evelyn and traveled to Rome, then Spain to sketch during the Civil War. In New York in 1939, she returned to fresco sculpture (which she'd studied with Brancusi).¹² Her plaster frescos were exhibited in the 1943 "Thirty One Women" show at Peggy Guggenheim's Art of This Century gallery, and at the Iolas Gallery in 1952. Eyre's short stories appeared in the *New Yorker* and *Harper's Bazaar* (1965-1972). Her failing eyesight worsened until she was declared legally blind at 90. "It was as if I'd lost my arms," she said. Eyre died in New York, aged 102.

In 1940, the Germans ordered resident aliens to evacuate their seaside homes. Evelyn, Eileen, and Kate spent the war years near Aix, returning to find their old homes on

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the coast looted or destroyed. With no designing partners available, Evelyn became a market gardener, remaining in France until her death in 1973.

Eileen Gray (who died in Paris, aged 98) was belatedly installed as a design icon in the '70s, but Evelyn Wyld and Eyre de Lanux have only recently been recognized. Theirs was a short but intense collaboration. The furniture and rugs they designed were unique or limited-edition, so they are highly collectible. At Christie's (New York, December 1996) estate auction following Eyre's death, Wyld's "Butterfly" rug (faded, without its fringe) failed to reach the reserve, but Eyre's textured lacquer cabinet fetched \$16,100. A cedarwood hall table (attributed to Eyre) and a side table of *marqueterie de paille* (split straw veneer) together brought \$14,900.

These extraordinary women turned their lack of training to an advantage, making daring choices in a time of unlimited vision when anything seemed possible. □

- The author lived for 16 years in Paris in the same Saint-Germain-des-Prés quarter as Eileen Gray and Eyre de Lanux. This article is based on numerous letters and conversations with Eileen Gray and Eyre de Lanux beginning in 1974 in Paris and New York. Eyre's daughter, Bikou de Lanux Strong, her grandson, Paul Eyre, and her friend, Fanny Brennan generously filled in the gaps. My thanks also to Lars Rachen of Christie's Decorative Arts Department for provenance and date confirmation.

Ginger Moro was co-owner of an antiques boutique, Aux Trois Grâces, in Montparnasse, Paris. She is the author of European Designer Jewelry, an exploration of 20th century vintage jewelry in 13 countries of Europe and Scandinavia, with the accent on France. Her articles on Scandinavian Modern and Jensen jewelry have appeared in Heritage-JCK and Silver Magazine. She regularly exhibits at the "Modern Times Show" in Glendale, California.

1. "The Natalie Barney Friday salons were noted more for *bons mots* competition than for artists' camaraderie," Eyre recalled.
2. The 1923 Galerie records show the sale of 21 carpets, and three pieces of furniture.
3. Eyre de Lanux. "Letters of Elizabeth," *Town and Country*, December 15, 1924, pg.32. (A *hôtel particulier* is a French private townhouse, not a commercial hotel.)
4. Eyre has identified a photo of this Salon setting as either 1927 or 1928. Evelyn wove a carpet after a Jean Dunand geometric design for his 1927 Salon des Artistes-Decorateurs exhibit.
5. Eyre's drawings of Natalie Barney, Malvina Hoffman, Romaine Brooks, Martha Hemingway, and Liane de Pougy were shown at the Klingore Gallery in New York, and at Natalie Barney's in Paris.
6. Paul Eyre's fond description of his grandmother, Elizabeth.
7. Eyre divided her time between Pierre's and Evelyn's homes after her daughter, Bikou, was born in Paris, December, 1925.
8. Peter Adam, *Eileen Gray-Architect/Designer* (New York: Harry N. Abrams, Inc., 1987), 182.
9. George Wickes, *The Amazon of Letters. The Life and Loves of Natalie Barney* (New York: Putnam, 1976) 242.
10. Mary Kahlenberg, of Textile Arts Gallery, Santa Fe, New Mexico (former Textile Curator, Los Angeles County Museum of Art) suggests that these motifs might have been inspired by Pre-Columbian Peru.
11. Eyre lost not only clients, but her own money > 77

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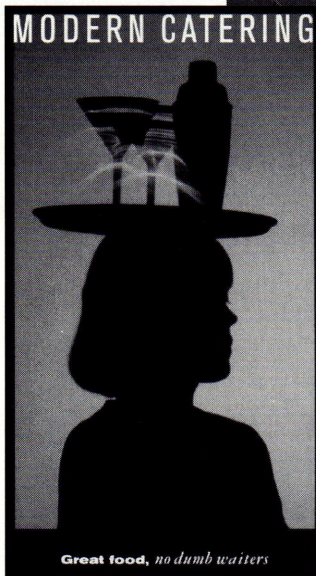
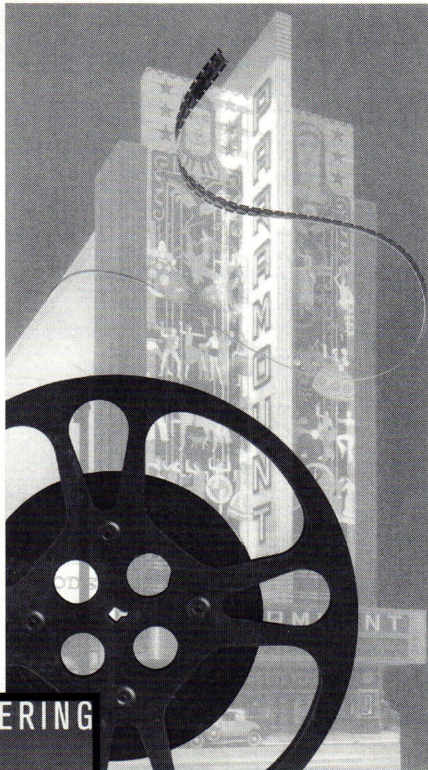
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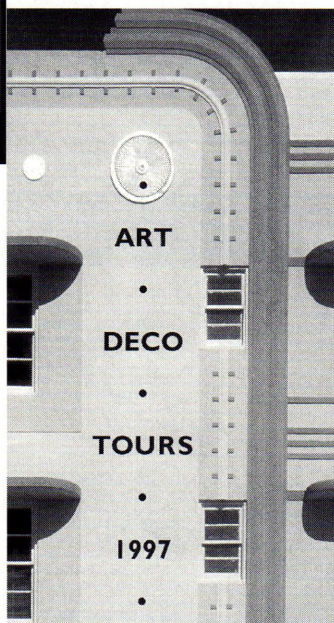
BITS OF NEWS, HAPPENINGS, TRENDS, AND INTERESTING INFORMATION

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Since 1979 the Miami Design Preservation League has hosted tours of Miami Beach's Historic Art Deco District. For 1997, the League has added eight new tours, including a self-guided audio tour and a tour of the areas famous resort hotels, including the Fontainebleau and Eden Roc.



LA, Art Deco, and the Movies

The Art Deco style was elegant and glamorous and sometimes over-the-top, qualities which were eagerly adopted and adapted by the movies. Together, they were a formidable combination. From the dissemination of fashion information, to manners and morals, to lifting the spirits and hopes of people during the Depression, the movies and Art Deco became an important part of popular culture. Los Angeles, home of the movie industry, made Art Deco its signature architectural style. It is only fitting then that the theme of the 4th World Congress on Art Deco™, to be held in Los Angeles May 21-26, 1997, is "Art Deco and the Movies."

The nucleus of the World Congress on Art Deco, begun in 1991 by the Miami Design Preservation League, is the meeting of the International Coalition of Art Deco Societies - 13 in the U.S. and 6 abroad - to exchange information and share preservation strategies. Surrounding this meeting are a multitude of public events designed to encourage Art Deco lovers to become involved and join their local Art Deco Societies.

The Congress program includes an opening reception at the 1931 Argyle Hotel with a fashion show of original Deco movie costumes; downtown Art Deco walking tours; tours of the Hollyhock House, the Hollywood Cemetery, the Queen Mary, and Wilshire Blvd.; a lecture series at the World Congress; lunch on the old MGM Studios lot; a dinner-dance at the Biltmore; and a closing reception at the 1931 Georgian Hotel in Santa Monica. The registration fee for the World Congress is \$335 (before April 15), which includes all lectures, tours, receptions, dinner/dances, transportation between events, and most meals. For further information call the Los Angeles Art Deco Society at (310) 659-DECO.

Off the Cuff

The National Cuff Link Society is providing free "Price Guides" to the general public. According to society president Eugene Klompus, "Cuff links are one of the fastest growing collectibles in the country. We receive so many requests for price guidance information about the hobby that it made sense to create a guide and make it available to everybody."

To receive a free copy of the guide, send your name and address to the Society at PO Box 346, Prospect Heights, IL 60070; or call (847) 816-0035.

Art Deco District Tours

Since 1979, the Miami Design Preservation League's Saturday morning walking tour (every Saturday, 10:30am) has taught the world about the Tropical Deco style, the discovery of the Art Deco District, and its triumphant designation as a National Register Historic District. For 1997, the League has added eight new tours of the District to its offerings - including a self-guided audio tour of the District and "Magnificent Mid-Beach: Evolution of the Resort Hotel" (includes the Fontainebleau, Eden Roc, Versailles, and more) - allowing visitors to explore Miami Beach's unique 20th century architectural legacy in all its glory.

For dates, times, and further information regarding the District tours, call the Miami Design Preservation League at (305) 672-2014, or visit their web site at <http://infoguide.com/design/main.htm>.

Things Deco

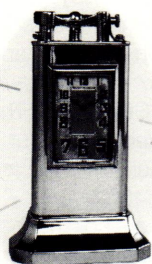
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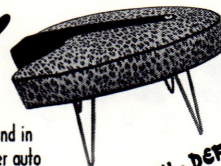
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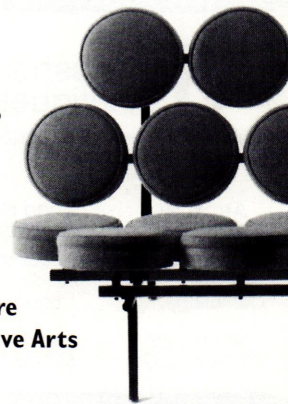
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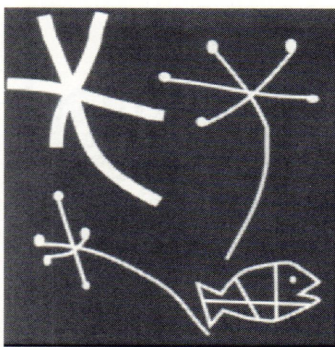
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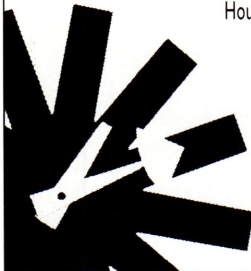
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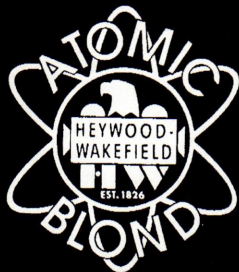
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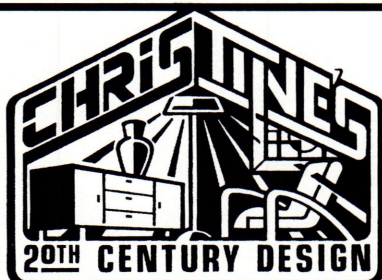


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Chambers ranges

(continued from page 17) actress, who appeared in the television series *Route 66*, enjoys spotting Chambers ranges in such movies as *Driving Miss Daisy*, soap operas on television, and in print ads. When asked how much Chambers ranges cost in the past, Stern says "The average Chambers range went for about a dollar a pound way back when, with the average range weighing about 465 pounds."

Today Chambers ranges are holding their value and then some. The Chambers Company moved to Mississippi during the 1970s and later became part of KitchenAid, then was phased out. But one can still find vintage Chambers for sale occasionally in the classifieds in newspapers and from dealers. As with any item, it's best to shop around and watch out for style and condition. According to Ricci Cortez of Macy's Texas Stove Works, the '50s era Chambers B and C Deluxe highback models with the rounded edges are very popular now. Favorite colors include white and Freedom Red, a color that seems to reflect the passion owners have for these American classics.

resources

For more information about Jack Santoro's Old Appliance Club, contact him at J.E.S. Enterprises in California at (805) 643-3532.

To learn more about classic Chambers ranges, call Paul "Stoveman" Silchenstedt in New York at (516) 482-5266.

For sales, servicing, and parts for Chambers and other classic ranges, call Macy's Texas Stove Works in Houston at (713) 521-0934. □

- Lise Beane is a freelance photojournalist based in Boston, Massachusetts.

Echoes abroad

(continued from page 30) 20th Century Chairs to be held in October at Christie's King Street.

At all of the London auction houses the progressive pre-war material is offered as an element of broader sales that also include post-war and contemporary designs. Although primarily concerned with the Bauhaus, the Brohan sale successfully presented an interesting selection of American and Continental post-war design that included rare items by Wright, Bertoia, and Sottsass. It is through the sale at auction of the explorative and innovative designs of the 1930s that the future auction behavior of the important post-war designers, such as Eames, Juhl, or Castiglione, can best be predicted. □

- Simon Andrews joined Christie's South Kensington in 1994 to assist in the cataloging of the bi-annual sales of Arts & Crafts and Art Deco furniture. In addition to expanding these existing sales, Simon initiated the two sales of Modern Design that were first held in 1996. (Expanding to three sales in 1997). A graduate of art and architecture history, Simon spent four years in Chicago

working as an antique furniture restorer and independent dealer in post-1930 furniture before returning to England to join Christie's.

Time Will Tell

(continued from page 43) freed up the designers to be much more creative when it came to the design of their clocks.

The designs created by the Nelson Design Office were produced by the Howard Miller Clock Company in over 55 variations with a choice of Chronopak electric movements or an eight-day windup mechanical unit. These clocks were available as wall mounted, desktop, or alarm clocks, and were offered in a variety of sizes for use in both the commercial and home environment.

Advertised as clocks for the interior designer who didn't want 18th or 19th century faces in his 20th century interiors, Howard Miller clocks used widely different and modern materials - many of which were new discoveries of the post-war era - which gave the clocks the look of finely crafted or machined assemblages. Steel, wood, brass, aluminum, Lucite, Plexiglas, brushed chrome, woven baskets, perforated steel, glass, golf tees, stool tops, wire, Masonite, ceramic tiles, string, and laminated plywood were combined in startling combinations and colors.

Now given humorous names by collectors such as the Ball clock, the Kite, the Watermelon, the Asterisk, the Starburst, the String, and the Steering Wheel, these designs were originally priced from \$19.95 to \$59.95. Today's prices can reach into the hundreds of dollars for rare and popular designs. □

- Steven Cabella is the proprietor of the Modern Eye Gallery in San Anselmo, California, and a regular contributor to Echoes magazine as the author of the Modern Eye column featured in each issue.

The Simple Extravagance

(continued from page 73) in the Crash. Patio furniture and rugs were sold at their Décor gallery.

12. Bikou de Lanux came to America to attend high school in 1939, and Pierre de Lanux followed in 1940 to lecture at Middlebury College in Vermont. He died in 1955.

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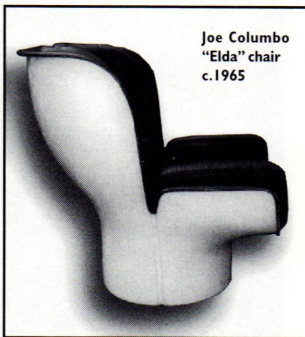
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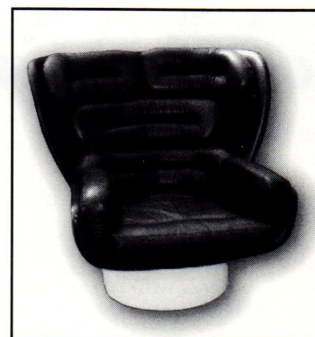
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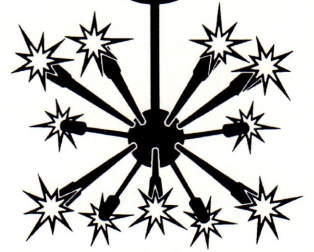
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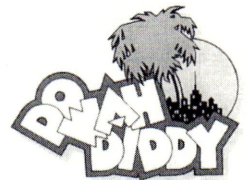
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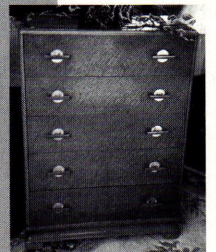
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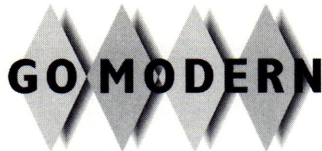
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Arrow Street Antiques: Cowan King & Queen decanters, Ruba Rombic, Susie Cooper, Charlotte Rhead, etc. on display. 10 Arrow Street, Harvard Square, Cambridge, MA. (617) 497-0390, fax (617) 964-8323.

Hot Property: Specializes in Ameri-can and European 20th century decorative arts - furniture, lighting, Murano glass, and pottery. In Toronto (416) 538-2127.

The Eclectic Jones: We buy and sell mid-century design. Authorized Herman Miller for the Home retailer - 25% off list price. 1570 Bardstown Road, Louisville, KY 40205. (502) 473-0396 or e-mail eclecticj@msn.com. Open Noon-5pm Tuesday thru Saturday.

Selling: One Heywood-Wakefield M540 twin headboard, champagne finish, excellent condition, \$170.

Fred Silberman: Italian furniture, lighting, decorative accessories 1920-1960. 83 Wooster Street, NYC, NY 10012. Tel (212) 925-9470, Fax (212) 925-3856.

Selling: Paul Frankl, rattan chair and ottoman. Robsjohn-Gibbins, club chairs (2). Gilbert Rohde, East India Laurel chairs (4). Paldio, three door credenza and dining table. Russel Wright, dining room set. Only at **Xavier's,** 2546 Michigan Avenue, De-troit, MI 48216. (313) 964-1222.

Selling: Manning Bowman Wing cof-fee service with tray, \$750; 1939 NYWF cast iron bus, \$500. (206) 236-0344.

Selling: Zeisel "Fantasy": (8) dinner, \$22; (2) 15" platters, \$65; vegetable bowl, \$85; gravy/ladle, \$110; more! Susie Cooper "Rings," 18 pieces, \$175 lot. Liquidating vintage chrome appliances. Carol (413) 443-6622.

Selling: (5) Frank Macintosh menus, S.S. Lurline, \$500; (5) menus S.S. Ar-gentina, \$275; Noguchi boxed Akari #10A, \$300; Russel Wright American Modern vanity w/mirror and seat, \$1,250; Russel Wright Bauer centerpiece bowl, flawless, \$1,750; (2) large long Nelson Bubbles, \$500 each; (2) Nelson tray tables. Byron (716) 883-3982 morn-ings.

Wanted: Vogue picture records, 78rpm with full picture on disc. Will pay good money. Chuck Kaplan (847) 480-1211, (847) 926-8302.

Wanted: Mirrors - Deco hanging wall mirrors. Rectangular, oval, starburst, odd shapes...green, pink, yellow. No round shapes. Three to four feet wide. Call Roy (718) 921-5603.

Wanted: Vintage George Nelson/Herman Miller day bed (HM cat. #5088), natural birch frame and back support, satin aluminum 'hairpin' legs, mattress and bolsters with original upholstery if possible. Call (617) 437-9485.

Wanted: Ruba Rombic pieces by Consolidated & Muncie; Abstract Expressionist paintings by James Budd Dixon, John Saccaro, Robert Gilbert, and the like. Paul (408) 743-1612.

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

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.

Wanted: Rebajes copper and sterling jewelry, wall masks, plates, and other objects wanted by collector. Unusual items preferred. Send photo or xerox and price to: Michael Zentman, 83 Stony Hollow Road, Centerport, NY 11721.

Wanted: Kensington aluminum ware and Czechoslovakian glass. Phone (412) 682-2121.

Wanted: 1960s leather miniskirts, microskirts, and hotpants. No suede or vinyl. Steve Hannan, 141 East Central Street, Natick, MA 01760.

Wanted: Large Rumph 1970s ceramics and Louis Wain English ceramics. Marc Mapelli, 30263 Mira Loma, Temecula, CA 92592. (909) 694-8113.

Wanted: Trenton pottery or background information on company; Blenko glass; acid-etched nude glass pieces by Orrefors, Kosta, etc., or Heisey Stanhope. Robin (810) 851-1020.

Wanted: Cocktail shakers, barware. Paying reasonable prices for items in excellent condition. Please send photo, condition, price: Mark Bigler, 1372 Sheridan Drive, Ogden, Utah 84404. E-mail MARKBIG@AOL.COM

Wanted: Nice electrical gauges from '20s-'30s-'40s test equipment, power plants, aircraft, etc. Bill Gruner, 11804 NE 138 Street, Kirkland, WA 98034.

Wanted: Deco pottery and ceramic sculpture, especially Cleveland; ceramics marked VW or AEB. Specific want list available. Mark Bassett, Box 771233, Lakewood, OH 44107.

Wanted: George Nelson furniture - cabinets, day beds, sofa, etc. Send info. to Beam, Inc., PO Box 398634, Miami Beach, FL 33239-8634.

Wanted: Unusual machine age Lawson digital clocks, Deco rugs, Pattyn-type lamps, anything unusual from the machine age period. Eric Re, 127 S. Kings Road, Los Angeles, CA 90048.

Wanted: Professional quality VHS tapes of *Ben Casey* and *Naked City* television shows. Tel (504) 524-2328 or Fax (504) 524-9660.

Wanted: Gilbert Rohde desk chair and lamp. Send photo to P. Schwartz, 11100 Valley Spring Lane, Studio City, CA 91602.

Wanted: Modern studio jewelry (Kramer, De Patta, etc.); also jewelry by painters/sculptors. **Before** (310) 395-7656.

Wanted: Kartell children chair 4999/5 M. Zanuso; Veglia-Borletti alarm clock "Sfery-Clock" by Rodolfo Bonetto; Olivetti advertising goods. Motohiro Kuwano, 3-30-13 Kuwazu Higashiumiyoshi-ku, Osaka 546, Japan. Tel/fax (81) 6 713-4979.

Wanted: Hans Coper ceramics. Please call (718) 789-3867. High quality only!

Wanted: Men's 1940s-'50s high-end clothing, including rockabilly; patterned gabardine jackets; anything pink and black; rayon Hawaiian shirts; Japanese tour jackets, etc. '40s Salvadore Dali and girlie ties and unusual lucite handbags. Renee O'Connell (703) 620-1965, (703) 287-8462.

Wanted: Carder (Steuben) glass; English Cameo glass; vintage clothing. Call (504) 866-2611 nights.

Wanted: Art Deco style console. Send photo or description to: Al Strickland, 15005 37th NE, Seattle, WA 98155.

Wanted: BlackAmoor lamps sitting cross-legged on pillow holding umbrellas as lampshades. (410) 655-8173.

Wanted: Bakelite, high-end only. Serious collectors. Sally Loeb, 370 Hastings, Highland Park, IL 60035. (847) 432-0002, e-mail HALOEB 3847/432-5728OL.COM.

Wanted: Information about vintage clothing and Art Deco architecture across the U.S. and Europe. R. Naron, 14020 Oak Ridge Drive, Davie, FL 33325-3000.

Wanted: Vintage-loving, wearing, living, single, well-adjusted, over 28, 5'8" male for a vintage gal of the same! Send photo and info. to: PO box 3394, Eureka, CA 95502.

Wanted: '50s-'60s designer chairs, coffee tables, chests, lighting. JW Colin, Fax (310) 398-2881.

Wanted: Futura Roseville. Serious collector. (919) 481-0862.

Wanted: I am looking for an interesting modern office desk, "name" classic or unusual unknown. Condition and price negotiable. Contact Bill Goldberg, 612 Derstine Avenue, Lansdale, PA 19446, or e-mail billg@omni.voicenet.com.

Wanted: "16" records containing radio broadcasts from 1940s. KCMO (816) 363-6990.

Wanted: 1960s-'70s dolls - Topper Go-Go's, Little Miss No Name, Scoobie Do, The Scatting Chick. **Blythe Dolls** (213) 255-3811.

Wanted: Russel Wright textiles and American Modern dinnerware - canteloupe, cedar, white, black. Write PO Box 255, Skippack, PA 19474-0255.

Wanted: Nelson atom ball clock; Clairtone Project G stereo; JVC Videosphere or flying saucer TV; Weltron ball satellite speakers; and '60s-'70s quality designer lighting, furnishings, etc. Private cash buyer. Roy at (403) 226-2082.

Wanted: Saarinen "Tulip" Dining room set, oval table with six chairs, excellent condition. (212) 535-0969 anytime.

Wanted: Starburst dinnerware

"made in France." Need serving pieces but will buy all. (401) 467-0867.

Wanted: Eames LCW or LCM (poor condition, drilled backs ok); rubber boot feet for rod bases. Frank (215) 925-1001, e-mail russo@spgarch.com.

Wanted: Lucite Moss lamps. Also information or catalogs concerning Moss Mfg. Richard (612) 529-7040.

Wanted: Ronson touch-tip lighters. Greg, Box 70382, Stockton, CA 95267. (209) 477-1175.

Wanted: American and European clothing, pre-1980. Especially Gucci, Pucci, Hermes, Halston, Courreges. (212) 691-6595.

Wanted: Harris Strong; Grasshopper ottoman; Flo. Knoll furniture. Don (615) 297-2488.

Wanted: Schematic or manual for Philco Predicta; motors for Golden Hour/Golden Minute clocks. (816) 796-8056.

Wanted: Unusual items with Scottie dogs. Write to **The Sassy Scottie**, Box 1358, E. Dennis, MA 02641.

Wanted: George Nelson daybed, blonde, with or without pads. Contact Jack at (415) 453-8823, or e-mail blakline@aol.com.

Wanted: Catalina Island painted plates - possible trade for other California pottery (eg. Finch, Bellaire, Schoop, Pierce, Brayton-Laguna). Nancy (713) 680-5554.

Wanted: Royal Dux Bohemia blue/white "Roe" figure. N. Richie, 1775-6 Linton Lake Drive, Delray Beach, FL 33445.

Deco Stan - call, Harvey and Diann miss you! (717) 569-7238, fax (717) 569-9611.

Wanted: Sori Yanagi Butterfly Stool. Victor Johnson, 2808 Forest Park Blvd., Ft. Worth, TX 76110. (817) 922-8703.

Wanted: Pottery - Vernon Kilns Salamina, Hamilton Sisters, Muncie Ruba Rombic, Eva Zeisel Hyalyn, Monmouth Western Stoneware. Call Scott at (773) 871-7068.

Wanted: "Poppin Fresh" family and house. Also lid to Happy Face McCoy cookie jar. (212) 627-7342.

Wanted: Wallace stainless - Ballerina pattern. Call (216) 531-9956.

Wanted: Martini Cocktail 'Smalls'-shakers, glasses, picks, napkins, jewelry, chrome ashtrays, 'unusuals' for Deco bar. Carole Sebastian, 29 Montauk Drive, St. Louis, MO 63146. (314) 993-9270.

Wanted: Desperately seeking two Franciscan Starburst sugar canisters. Call Brad at (408) 655-2045. Also, Starburst "Gay Fad" glassware.

Wanted: Troy Sunshade tubular metal desk (pictured in the *Machine Age* book, pg. 314) or any similar '30s style desk. Call Jim (415) 775-8724.

Wanted: Dinnerware - Hallcraft Tomorrow's Classic "Harlequin" by Zeisel; Vernon/Metlox "Tickled Pink;" Stangle "Amber Glo." Andy (619) 673-9047.

Wanted: Tall '50s and '60s Blenko Glass bottles with stoppers or unusual pieces. **For sale:** Rare Pilgrim Glass "Madonna" cobalt, signed David. (561) 798-0377.

Wanted: Nelson table clocks, Eero Aarnio Pastilli chair, Anywhere lamp. Call (914) 779-5346.

Wanted: I know it's ironic to those of you who know me but I need Gufram "Marilyn" sofas (**Lip Sofas**), any condition! Also, any other good '60s/'70s Italian or French furniture. Call **Modern One** (213) 934-9860.

Wanted: Winky Dink screen and envelope; IH plastic trunk - orange from early '50s; Wyandott toy tow truck; VW Beetle accessories. Keith Murphy, 72 Winay Terrace, Long Valley, NJ 07853. (908) 850-4575.

Wanted: Full sets of Russel Wright flatware in excellent condition. (914) 631-1413.

Wanted: Clunky, wide-bowed French eyeglass frames. Patti Schlutz, 2107 South Lakeview Drive, Clear Lake, IA 50428.

Wanted: Bakelite parts and pieces, i.e. beads, buttons, dice, dominoes, poker chips, and mah jong. (510) 582-5902. 2141 E. Street, Hayward, CA 94541.

Wanted: Vintage Jacobsen, Eames, Noguchi, Arteluce, Arredoluce, ...20th Century Italian and French. Fax (516) 997-6720.

Wanted: Austrian or German "Bimini"

glass - stemware, hollow blow animals, etc. Call Linda Fabrizio (212) 744-7417.

Wanted: Industrial, utilitarian, non-decorative Bakelite - electrical devices, appliances, tools, sound equipment, plus non-jewelry Catalin. Call Rex (202) 554-1377.

Wanted: Nesson table lamps - thin square tube with drum shade - in brass or brushed chrome; E. Saarinen bedroom suite. Mark (404) 370-1012.

Wanted: Robert Venturi chairs for Knoll and Frank Gehry Easy Edges and later chairs. (708) 524-2528.

Wanted: DEADSTOCK - Always buying quality original "never worn" men, women, and kids 1930-'60s clothing, accessories, and novelty items. Please phone (562) 438-8990 or visit **Meow**, 2210 E. 4th Street, Long Beach, CA. A full service vintage department store, open 7 days a week.

Wanted: Nelson steel frame desk, end table, bureau. Also, Eames metal base coffee table (round). Jim (617) 965-4604 or (617) 731-5740. E-mail mkss80f@prodigy.com.

Wanted: Knoll Lunario coffee table (almond shaped, chrome base, glass top). Call Jeff (305) 787-5408 or fax (305) 371-8004.

Wanted: Unusual 1950s aqua accents - lamps, poodles, wall plaques, etc. Also, 1950s doll house and furniture. Items must be mint-very good. Art Aune, 835 Humphrey, Birmingham, MI 48009-1776. (810) 645-0798.

Wanted: Russel Wright flatware and Bauer ashtrays and pottery. (504) 524-5992, or e-mail jfischbach@aol.com.

Wanted: Buying 1920s Art Deco through 1950s modern. Top dollar paid. Mid-Century Decorative Arts (313) 885-1476.

Wanted: Machine Age modern and Art Deco. Always selling Herman Miller and Knoll. Patrick O'Brien, 4607 Beech, Bellaire, TX 77401. (713) 665-0760.

Wanted: Eva Zeisel Hallcraft china Fantasy and/or Harlequin patterns; Hall Sundial and Hall refrigeratorware/pitchers; no decals. Call (407) 898-9777.

Wanted: 1950s chalk base figurine

dancer lamps. Lamps should be good to excellent condition with original shades. Especially want "Reglor of California" brand, would like to buy in pairs but singles ok. Send picture if possible. Address: 1800 Robbins Nest Lane #3, Grand Haven, MI 49417. (616) 844-0283.

Wanted: Aluminum "Pom-Pom" Christmas tree, 6ft. minimum, must be in like new condition. Call (919) 829-0455 or write PO Box 27283, Raleigh, NC 27611-7283.

Wanted: Always buying Redwing dinnerware and art pottery. Smart Set, Town & Country, Northern Lights. Also wanted two sections globe; Wernie Co. only glass door bookcases - grade 299, grained walnut finish. Pls. call (612) 375-6526.

Wanted: Gio Ponte ceramics. Joel Stocker (305) 445-6895, stockerj@gtlaw.com.

Wanted: G-40 Mercury dipped bulbs. De Moore, 106 Arlington, Petoskey, MI 49770. (616) 347-8067.

Wanted: Art Deco and Art Nouveau furniture and accessories. (615) 297-0679.

Wanted: Russel Wright Iroquois Casual china (all colors) by collector - one piece or entire collection. Contact Steven Danielson (517) 799-9095, or StevenDani@aol.com.

Wanted: Pottery by Eva Zeisel. Contact Franklin (212) 627-8074.

Wanted: Kaj Bojesen of Denmark wooden animal toys and Platner chrome ottoman. Janelle Nance (214) 369-0839, or e-mail Janelle214@aol.com.

Wanted: Original automotive art as used in catalogs, advertising, and illustrations. Description and price to: Juratovic, 819 Absequami Trail, Lake Orion, MI 48362.

Wanted: George Nelson/Herman Miller comprehensive storage system (CSS), individual components or parts including poles, lights, etc. Call (212) 535-0969 anytime.

Wanted: Womb chair, Coconut chair, Nelson bench/es, Eames coffee table/s and compact sofa (any condition). Jim (617) 731-5740.

Wanted: Looking for the Smoothie travel iron as seen on page 162 of *Designing Modernity*. David (415) 864-1089.

Wanted: Frankart nudes, Deco screens, Deco nudes, Deco Zsolnay. Bert Swain, 2080 Tyrone Blvd., St. Petersburg, FL 33710. (813) 343-0084.

Wanted: Andrew Szoeko marquetry furniture or decorative smalls. N. Fisher, 1120 Park Avenue, New York, NY 10128. Tel (212) 860-7577.

Wanted: Refrigerator - Frigidare, Westinghouse. Skyscraper design, 1938-39. Call Roy (718) 921-5603.

I NEED IT - CALL ME

Currently seeking the following: G. Nelson Bubble lamps - any size or shape; Brown Jordan bronze line outdoor furniture; Vkg. outdoor furniture; Italian lighting by Arteluce, Arredoluce, O'Luca, etc.; Sculptural foam furniture - Egg chairs especially - any condition, the worse the better; Good 1960s plastic furniture; Good Eames - any ESU's; G. Nelson Catenary Group furniture; Good Italian and Scandinavian glass and ceramics; Good pre-war furniture and objects by Deskey, Rohde, Weber, etc. **WE PAY MORE AND WE PAY FOR SHIPPING. CASH IMMEDIATELY. CALL MODERN ONE** (213) 934-9860.

Wanted: Russel Wright cedar green and bean brown dinnerware. Especially lunch and dinner plates. Call Carol Cox (301) 530-6331.

Wanted: Furniture by Gnam and Andrew Szoeko. Nicholas Wilson, PO Box 3211, Norfolk, VA 23514.

Wanted: Bowling and tennis themed objects/pictures from the 1930s-1950s. Call Leslie at (718) 788-7587.

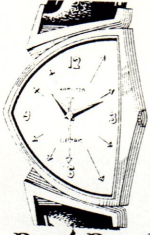
Wanted: Unload your MEL-MAC dinnerware. Prefer COLORFLYTE, TALK OF TOWN. Maura (919) 850-3305, fax (919) 850-5550 with description, prices.

Wanted: Royal Haeger Pottery animal and human figures from the '20s-'60s, especially Elephant with boy on head in black, white, red, or unusual glazes. Also looking for old Haeger catalogs and a trade magazine called *Gift and Art Buyer* from the '40s-'50s. Call (815) 748-4344, or write to John Magon, 4311 George Avenue #201, Cortland, IL 60112.

Wanted: Heywood-Wakefield M530 double bed in champagne finish, and M534 Encore Utility Cabinet in champagne finish. Also, rubber boots for Paul McCobb wrought iron chair legs. Call Scott at (508) 420-1507.

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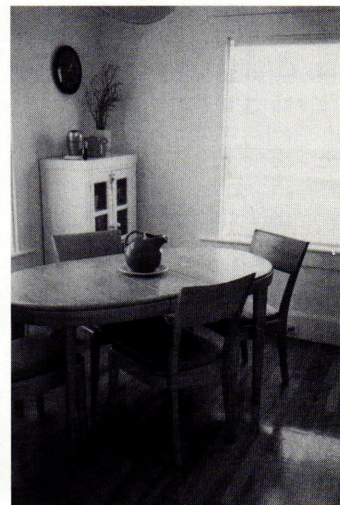
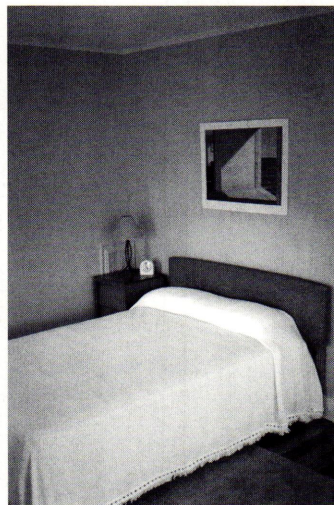
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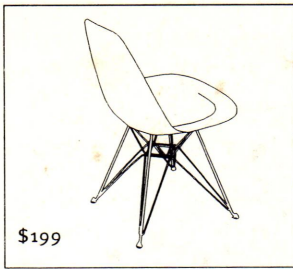
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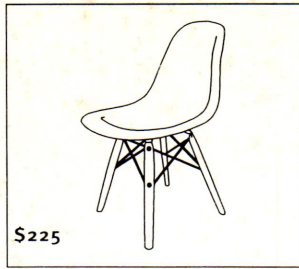
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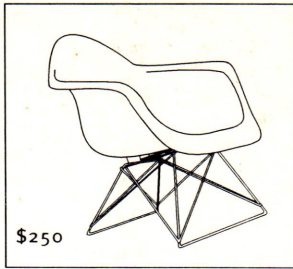
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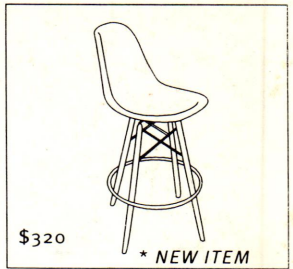
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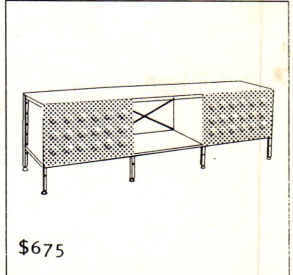
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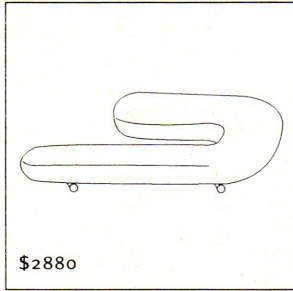
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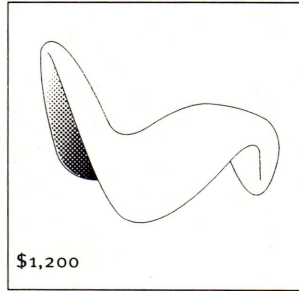
\$360



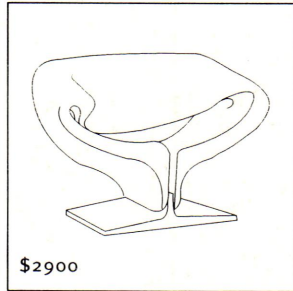
\$675



\$2880



\$1,200



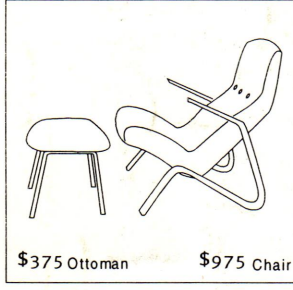
\$2900



\$1170

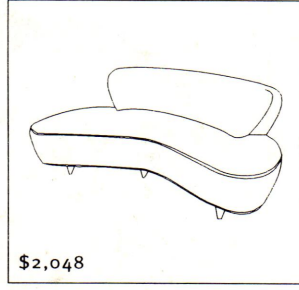


\$1,549



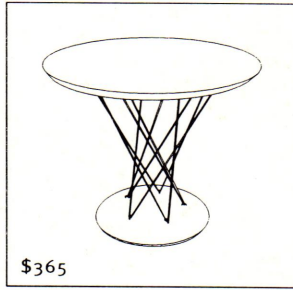
\$375 Ottoman

\$975 Chair



\$2,048

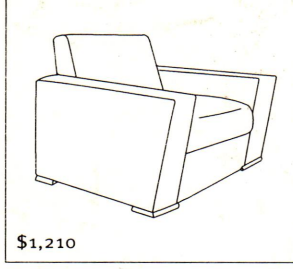
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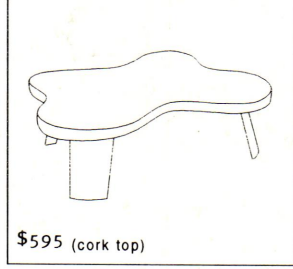
\$625



\$1,210



\$1,340



\$595 (cork top)



\$1,910



\$295



\$1,235



\$525



\$259

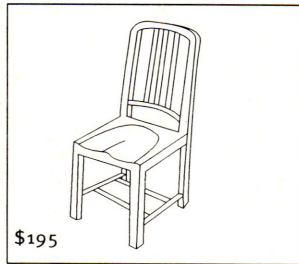


\$310



\$395

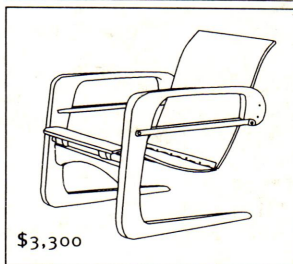
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