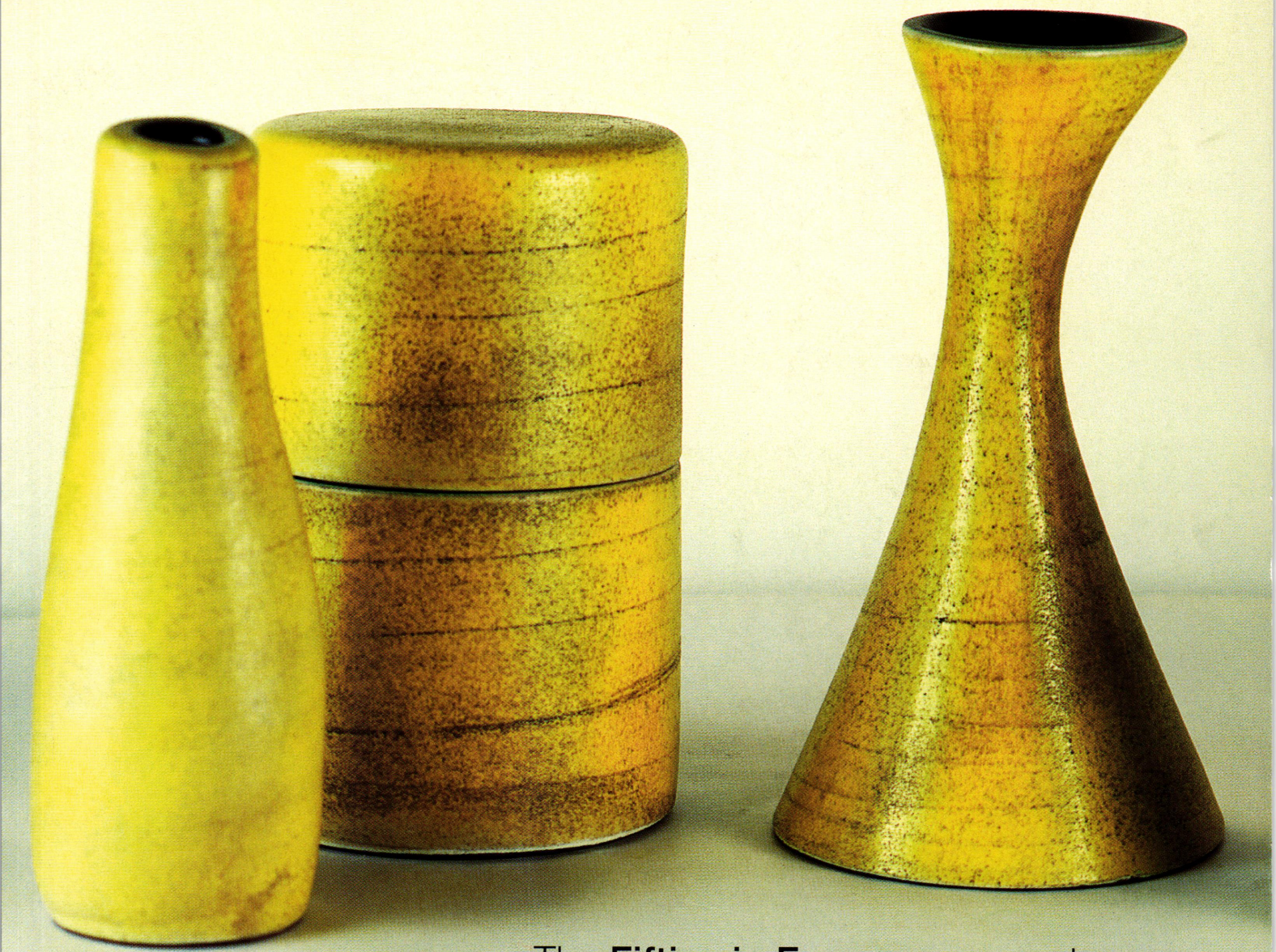
ECHOES

THE MAGAZINE OF CLASSIC MODERN STYLE & DESIGN



The **Fifties in France:** an overview

Finn Juhl's Scandinavian modern | **Vintage Fashion** première

Italian designer jewelry by **Coppola e Toppo**

Dominick Labino and Studio Glass of the 1960s

Charles Haertling's tribute to **1950s organic architecture**

BULK RATE
U.S. POSTAGE
PAID
MANCHESTER, N.H
PERMIT NO. 1926

72>
74470 84175 3

Summer 1997
USA $4.95
Canada $6.00

ART & INDUSTRIAL DESIGN SHOP

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

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

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

399 Lafayette Street @ 4th St./ New York City
212-477-0116 / FAX 212-477-1420
HRS. MON-SAT 11:30 AM - 6:30 PM

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

L.A. Modern Auctions

We are currently seeking consignments for our Fall 1997 auction.

Please call or write for free evaluation of your collection.

PO Box 462006 • Los Angeles, CA 90046

Catalog subscriptions are now available.

T 213 845-9456
F 213 845-9601

Contents Summer 1997 Volume 6, Number 1

on the cover

Four ceramics by French designer Georges Jouve, c.1950, display the artist's post-war experimentation with new forms and colors. Photograph courtesy Galerie de Beyrie.

features

40 **Finn Juhl: Good Design, Scandinavian Style**
Finn Juhl, like many designers of his generation, such as Charles Eames, pioneered a new organic aesthetic, breaking the conventional recycling of period styles by using traditional materials in innovative ways. The results, his subtly beautiful Scandinavian modern designs, have earned him a coveted place in post-war design history. By Jennifer Komar.

44 **French Fifties**
An urgent problem in France during the post-war years was their housing crisis. This pressing demand spawned a new generation of furniture designers, architects, and interior designers who embraced industrial production and the new techniques and materials developed during the war. By Catherine and Stephane de Beyrie.

48 **Viva Coppola e Toppo "Made in Italy!"**
Italian couture and costume jewelry were born simultaneously after World War II, when the designers of Milan and Florence emerged from the oppressive Fascist years to take on the Paris establishment. Lyda Coppola of Coppola e Toppo, headquartered in Milan, was one of the most outstanding jewelry designers to emerge from this time period. By Ginger Moro.

52 **Modern Spaces: Charles Haertling's Tribute to 1950s Organic Design**
Charles Haertling's architectural designs, inspired by sculptural shapes and natural forms, are very clearly based on organic principles. By Jordan Gruener.

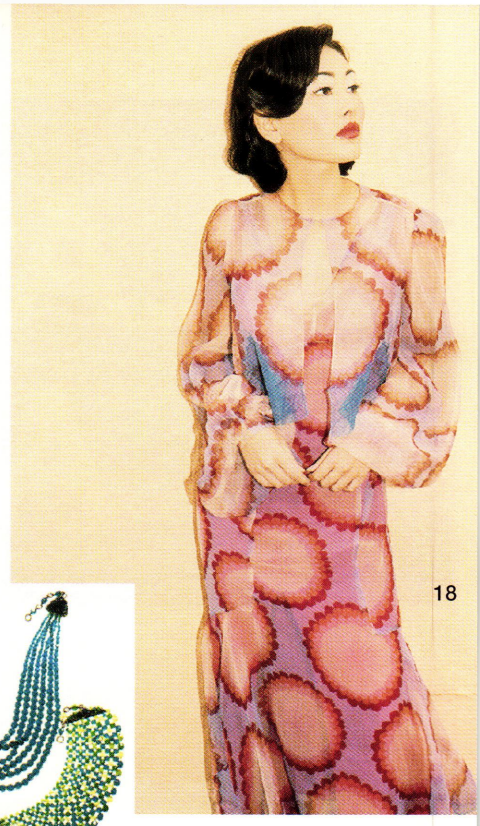
56 **Dominick Labino and the Studio Glass Movement of the 1960s**
Dismissed by many as simply a "glass scientist," Dominick Labino - a main character of the Studio Glass Movement of the 1960s - was instead a glass artist in the purest form. By Tran Turner.

departments

5 **What's Hot**
8 **Up Close** Kress Stores: Bringing Art Deco to Mainstreet USA.
12 **On View** Design Italian Style; Avant-Garde by the Yard; Henry Dreyfuss....
14 **On View 2** Cartier 1900-1939: Jeweler to Kings and King of Jewelers.
16 **Spotlight** Some of the nation's best flea markets can be found in New York City.
18 **Fashion Forecast** This summer's vintage look is slinky, sheer, and sexy.
20 **Modern Eye** Is the Barwa lounge chair back in production? FLW albums....
22 **Transportation** A look at Chris-Craft mahogany pleasure boats from the 1930s.
24 **A Piece On Glass** Ercole Barovier's non-murrine work of the post-war years.
28 **Object Focus** Josef Hoffman's striking covered box.
30 **Modernism, eh?** Reporting on modernism in Canada.
32 **Echoes Abroad** Reporting on the modern market in Europe.
34 **Auction Highlights**
62 **Calendar**
66 **Show Updates**
69 **Bookstore**
76 **Smalls**
83 **Classifieds**
92 **Modern Listings**

subscriptions

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


18

48

44

40

design

Sori Yanagi Butterfly Stool,
Estimate £600-700

futures

THE ANTIQUES OF TOMORROW

Auction:
Saturday 20 September
at 2.00pm

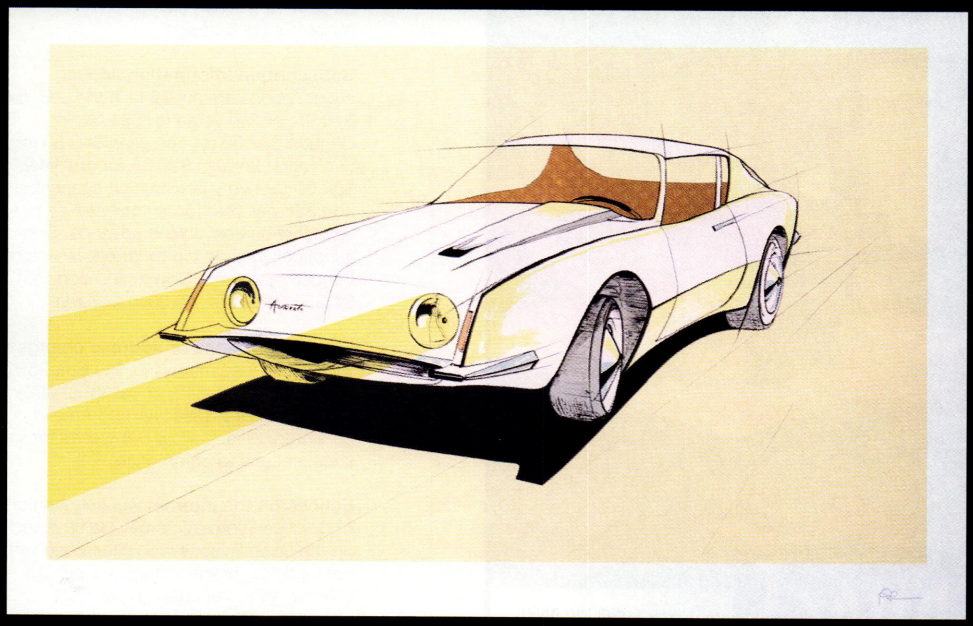
Viewing Times
& Enquiries:
Alexander Payne or
Kathleen Flanagan
Tel: +44 171 393 3984

Catalogues: £12 incl post
Tel: +44 171 393 3933

Internet:
http://www.bonhams.com

Bonhams,
Montpelier Street,
London SW7 1HH, U.K.
Tel: +44 171 393 3900
Fax: +44 171 393 3906

BONHAMS



raymond loewy

An Original Lithograph
by Raymond Loewy

In 1978 Raymond Loewy designed a series of lithographs depicting some of his classic designs and commissions. Rediscovered Paper is making available the remaining lithos of this run. The Avanti, a 1961 design, considered quite ahead of its time in automobile design, was printed on Somerset 100% rag paper and pulled at The American Atelier in NYC, December of 1978. Each print in the edition is numbered and was initialed by hand in pencil by Mr Loewy. Print documentation provided.

Edition size: 372
Image size: 14 3/4" x 24 7/8"
Sheet size: 21" x 28"
Plates: 7 plates
Condition: Mint
Price: $1800

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

CITY BARN ANTIQUES

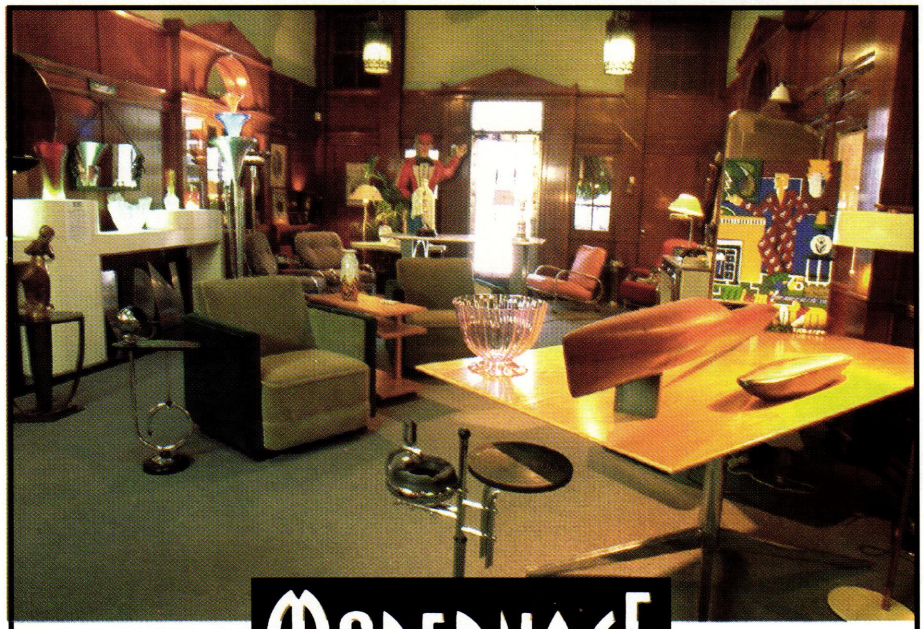
Mid-Century Modern
Furniture, Lighting and Accessories

"HEYWOOD HEAVEN:
CityBarn...the most comprehensive selection [of vintage Heywood-Wakefield]..."
NEW YORK MAGAZINE 10/23/95

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

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

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



JACQUES-PIERRE CAUSSIN

MODERNAGE

CHUCK & KIM ZUCCARINI

Furniture and Decorative Objects from all design movements, 1910-1970
Specializing in Art Deco and 1930s American Industrial Design

25 North Saginaw Street • Pontiac, MI 48342 • T (810) 745-0999 • F (810) 745-9598

ECHOES MAGAZINE

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

Publisher Wm. Scott Cheverie
e-mail publishr@deco-echoes.com
Editor Suzanne Cheverie
e-mail smc.edit@deco-echoes.com
Copy Editor Louis Emond
Office Manager Ann W. Gordon
Web Site Manager Danielle Feuillan
U.K. Rep. Laurence Lattimore
5-7 Battis Way, Romford, Essex,
London RM1-2TU
T (0170) 873-8095
e-mail laurie@art-deco.demon.co.uk

Contributors
Simon Andrews
Lise Beane
Catherine and Stephane de Beyrie
Steven Cabella
Denis Gallion
Cora Golden
Rachel Gotlieb
Jordan Gruener
Heather Jones
Jennifer Komar
Albert LaFarge
Howard J. Lockwood
Ginger Moro
Jim Sweeney
Tran Turner
Charlotte Valentine

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

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

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

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

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

First Knoll Collection

In homage to its distinguished history of design excellence, Knoll has reintroduced the first line of furniture commissioned specifically for the company: the Risom Collection. Created in 1941 by Danish-born designer Jens Risom, the reissued collection, offered from the KnollStudio line of modern classics, is comprised of a lounge chair, two side chairs, and a stool. ➤

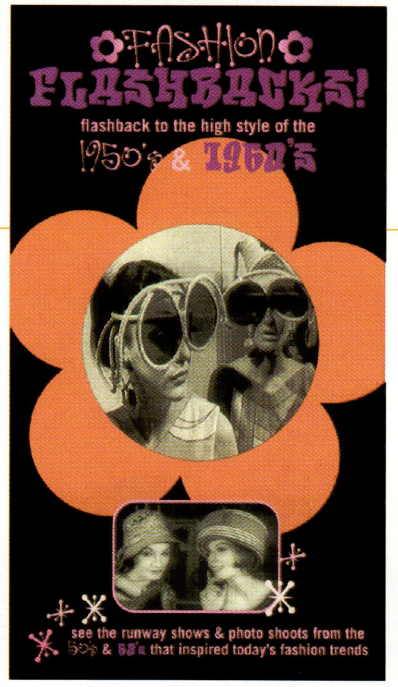
What's Hot Risom Reissues | Fashion Newsreels | Deco Addresses | Rhino Lights | Vitra CD | Recipes

First Knoll Collection

The original Risom Collection was developed and designed by Risom at the request of the young entrepreneur Hans Knoll, who established his own company in 1938 at the age of 24. Knoll, a German immigrant, believed firmly in the Bauhaus principle of well-designed products for mass production, and offered a small line of furniture at his 444 Madison Avenue showroom. According to Risom, who met Knoll in 1941, "We decided to do something closer to what contemporary architects wanted, but could not get."

Hans Knoll and Jens Risom, on a trip around the United States, undertook the development process much in the way Knoll develops new products today; they conducted intensive market research, interviewing architects and designers across the country. The process took four months. With the information gathered, they returned to New York and Risom developed a line of wood-frame chairs with webbing. Given World War II restrictions, Knoll and Risom were limited to "non-critical" materials such as softwoods and discarded army parachute webbing, not strong enough to hold a person in mid-air, but great for chairs.

Wanting the new versions to be true to the originals, Knoll's design department worked closely with Jens Risom in redeveloping the line. Today's Risom Collection is made to the designer's original, exacting specifications, unencumbered by material limitations, of sturdy maple frames with much-improved cotton webbing in ten colors. **Knoll (212) 343-4000**



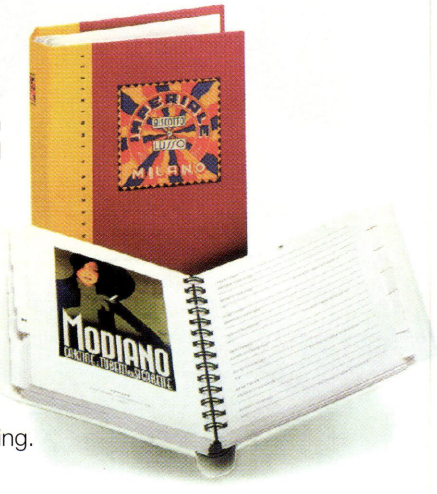
Fashion Flashbacks!

Once shown in movie theaters before feature films, fashion newsreels were the modern woman's way of keeping in touch with the latest fashions fresh off the runways in Paris, London, and Milan. Vidcat Productions has compiled this classic fashion-show footage from the 1950s and '60s into a narrated hour-long video which is a vintage couture lover's dream. Highlights include Christian Dior's "New Look" of 1961, Rudi Gernreich's outlandish bathing suits, Betsy Johnson's landmark 1967 show, and psychedelica by Pierre Cardin.

In addition to the clothing, the video contains a wealth of information on accessories, including hats, shoes, handbags, and eyeglass frames. $29.95 from **Vidcat (800) 843-2281**

Art Deco Addresses

Showcasing modern Italian graphic design - with its bold typography and streamlined imagery - in a practical and beautiful format, this newly-released address book is a must-have! Features include striking tab art, bilingual captions, and a section for special dates. $17.95 + $3 shipping. **Call (800) 695-5768**



Contemporary Modernism

By combining the fundamentals of Modernism with contemporary design and timeless classicism, designer Dakota Jackson has pioneered a body of work characterized by poetic innovation and quality. A self-styled "neo-industrialist," Jackson is committed to commercial expansion through the use of state-of-the-art technology and intricate hand work. He also believes strongly in the deliberate cultivation of a studio culture; in fact, the Dakota Jackson Design Studio internship program attracts many of the finest design school graduates in the country.

"Our Design Studio evinces the spirit and output of early Herman Miller and Knoll designers," explains Jackson. "Their idealism changed the face of design and manufacturing in this country because they honed in on furniture rooted in reality not transient style."

At right, Jackson's CuB-a-Club chair, with streamlined styling and Cubist brushstroke-inspired border, evokes the past while not repeating it. **Dakota Jackson, Inc. Showroom (212) 838-9444**

Rhino Lights

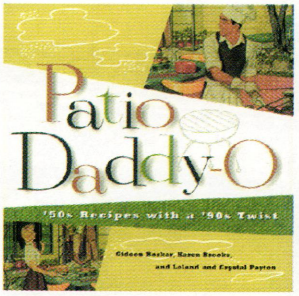
Expressive and organic in form, lush and vibrant in color, the "Rhino" lights designed by Christian Dufay for Abode are evocative of both Noguchi's spare and sculptural lighting designs and Bruno Munari's fabric and metal hanging lamps from the 1960s. Constructed of elasticized fabric and wire metal frames, the softly glowing lights, which were chosen "Best Lighting Design" at the 1994 ICFF, are available in eight colors. **Abode (213) 660-6778**

Vitra Virtual Tour

This CD-ROM offers a virtual tour of the Vitra Design Museum and its exhibition "100 Masterpieces." Innovative virtual reality technology allows the user to move freely throughout the exhibition. Detailed texts and historical documents, along with short videos and rotating models of the individual chairs, all convey the uniqueness of the objects. Portraits of the designers are also included. $49 **Call (800) 695-5768**

Summertime Patio Cuisine

Welcome to the world of patio cuisine, where foods from the '50s meet the discerning tastes of the '90s. From Buzz-o-matic Coffee Coolers to She-Devil Dogs, *Patio Daddy-O* brings back all the fun, spirit, and nostalgia of outdoor cooking with new twists on classic fare. Illustrated with full color photos of vintage tablecloths, aprons, and advertisements, this book offers a lively look back at the 1950s backyard eating experience. $12.95 + $4 shipping **Call (800) 695-5768**



Up Close Text by Jim Sweeney. Photographs NBM / S.H. Kress & Co. Collection

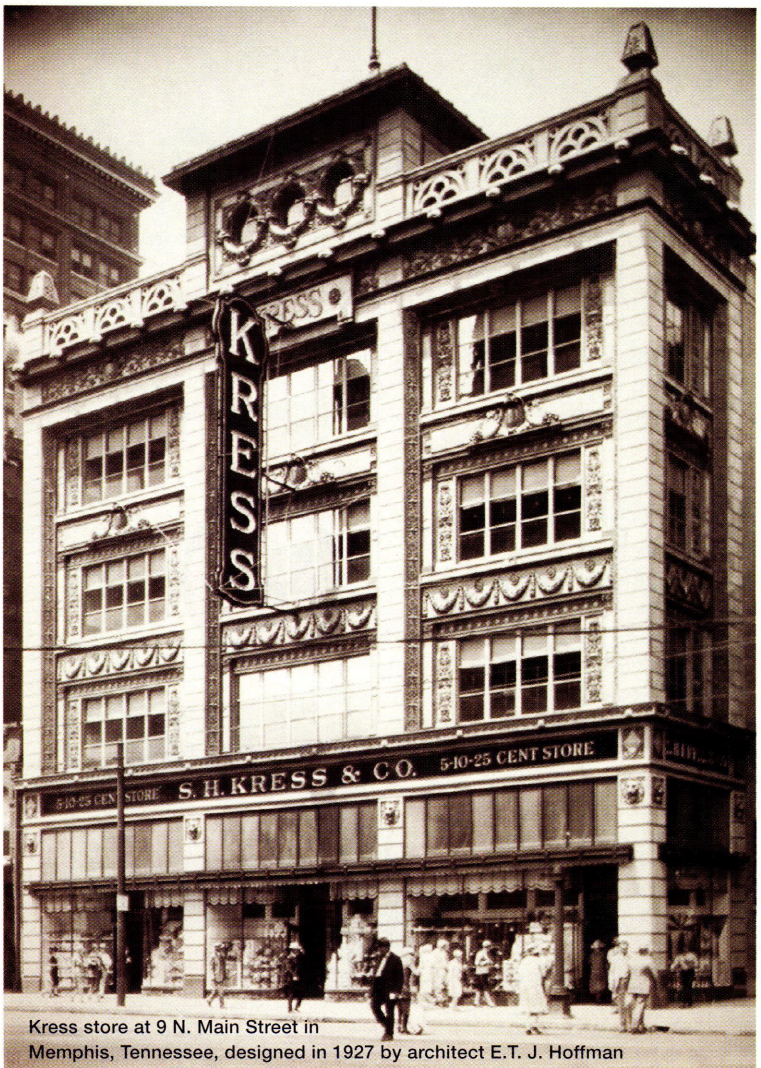
Kress Stores

"Bringing Art Deco to Main Street USA"

For five-and-tens, Kress stores were unusually decorative. They had eye-catching facades and fine materials inside and out, such as marble and bronze. The company took great pride in the appearance of its stores, and their design influenced many other retailers.

Although the chain no longer exists, Kress stores have become icons of Main Street. They're such a well-remembered part of American culture that the late Hollywood store was recreated as part of the "Hollywood Boulevard" set at Universal Studios in Florida.

Architectural historians often praise the Kress stores. In the recently published *The National Trust Guide to Art Deco in America*, David Gebhard mentions them several times. Of the company's 1930s stores he says, "All of these are sophisticated designs and some, like the store in San Antonio, are outstanding examples of the popular Moderne style." He also cites the "consistent quality" of the designs. In *Rediscovering Art Deco USA* by Barbara Capitman, Michael Kinerk, and Dennis Wilhelm, the authors state that "This chain store, more than any other, was responsible for bringing Art Deco to Main Street USA."



Kress store at 9 N. Main Street in Memphis, Tennessee, designed in 1927 by architect E.T. J. Hoffman

However, until now no one had examined the chain's architectural history in depth. Architectural historian Bernice Thomas has recently released a book which tells the story of the design of the Kress stores, inside and out. An exhibit currently on view at Washington's National Building Museum accompanies the publication of this book. The exhibit draws on Thomas's research and the Kress architectural records that Thomas found, which have been donated to the museum.

Thomas talked to *Echoes* recently about her research. She has a Ph.D. in Romanesque architecture from Boston University, but she also has a long-standing interest in the commercial architecture and design of the first half of the 20th century. The inspiration for the Kress project came on a visit to her hometown, Albany, Georgia, in the early 1980s. She drove into downtown Albany one morning and was suddenly struck by the beauty of the Kress store there.

While that image stuck in her mind, she took a job teaching at the Honolulu Academy of Arts. She discovered the huge Kress store in Honolulu's old downtown section, a Mediterranean-revival building. She decided there was a story in the Kress stores. Research at the University of Hawaii library turned up the fact that almost nothing had been done on the subject. The only references she could find were in Carla Breeze's two books on Pueblo Deco style.

After several tries, Thomas interested the Samuel H. Kress Foundation, established by the chain's founder, in funding her research on Kress stores. One of her key discoveries was that many records of the Kress architecture division, thought to have been discarded, still existed. She found them stored in the basement of Genesco Inc., Nashville, which had bought Kress in 1964 to use the stores as outlets for its clothing.

The elaborate architecture of the retail locations was part of the company's image. Kress wanted a striking presence on Main Street. These days retailers who sell cheap usually look cheap, but Thomas cautions that in evaluating Kress stores you should not "mix up the architecture with the merchandise." Many first-rate architects did retail and commercial jobs in that era.

However, Kress stores are unusually decorative and well-designed even for their era. To comprehend why, Thomas says, you have to consider another important influence on the design of Kress stores: Samuel H. Kress. He was a major art collector whose tastes influenced his stores. He's the reason for marble details and the many architectural styles (Art Deco/Moderne, Neoclassical, Gothic Revival, Beaux Arts, and Renaissance Revival, among others), Thomas says. She even found the Kress coat of arms worked into the decoration of several buildings.

Kress hired excellent people for his in-house architecture office. At one point, 100 architects and draftsmen were employed at Kress, Thomas points out. Edward Sibbert, who ran the architecture division for many years and designed many of the new stores and renovations, possessed an impressive background. He had a >10

THINK MODERN

Classic Modern Furniture

Custom Client Services:
Finishing
Upholstery
Shipping

Authorized Retailer of:
Herman Miller for the Home
Modernica

✪DANIEL DONNELLY✪
Decorative Arts & Modern Design Studio
Tel 703-549-4672 ✪ Fax 703-549-4733
520 N. Fayette St., Alexandria, VA 22314

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

•Fabrics• MELINAMADE •Lighting•

"Your Source For Fabulous Fifties Furnishings"
• (415)543-1636 • www.melinamade.com •

All fabrics $40/yd

Shawnee, Oklahoma Kress candy counter, 1907

BELOW LEFT: Details of Kress signage for the Phoenix, Arizona store. LEFT: Greensboro, North Carolina Kress store designed by Edward Sibbert, 1932. ABOVE: Montgomery, Alabama Kress store, designed by George Mackay, under construction in 1929.

degree from Pratt Institute in engineering and a degree in architecture from Cornell. Under his stewardship Kress stores moved from Beaux Arts-influenced designs to a thoroughly modern architectural vocabulary.

The company even asked Fernand Léger to do the window displays for the flagship store that opened on New York's Fifth Avenue in 1936. They offered him $10,000 for a few months' work but Léger declined, saying in a letter to his mistress that "the money is good but it's dog's work."

Thomas did the bulk of her research while based at the National Gallery of Art in Washington as a visiting scholar at the Center for Advanced Study in the Visual Arts. She visited many of the surviving Kress stores in person.

The National Building Museum exhibit is noteworthy because records for commercial architecture often don't survive, especially from corporations that no longer exist. (Genesco sold some stores to McCrory Stores in 1980, but S.H. Kress & Co. itself was liquidated in 1980 and 1981.) So these records - 7,000 photographs, 6,000 architectural prints and drawings, plus documents - are an important legacy for researchers.

The late 19th and early 20th centuries saw the rise of many variety-store chains, according to Alan Aiches, the National Building Museum's curator of collections. The largest chains, in terms of the number of stores, were Woolworth's and Kresge, Aiches told *Echoes* in an interview. Kress was probably fifth or sixth in the nation.

What made Kress unusual, Aiches says, is that its stores were designed by an in-house team of architects. That gave the stores a consistency in interior and exterior design that the other chains couldn't match.

The interior layouts of Kress stores were pretty standard, but exterior decorative elements often reflected the store's location, Aiches adds. For instance, the Phoenix store had Southwestern decorative elements on the facade. Similarly, the Santa Ana, California store was done in Spanish Colonial Revival style.

Kress stores built during the Depression were extremely well planned, down to the last detail. The basic interior layout didn't differ much from other five-and-tens: open space containing solid wooden counters on the floor and against the walls. Company architects plotted out the exact location of these counters. For instance, counters formed aisles down the length of the store - placed crosswise, not lengthwise - so customers could easily get to the back of the store but had to pass many counters of merchandise in doing so.

Lighting was also an integral part of the plan. Uniform lighting was provided by rows of ceiling fixtures. The exhibit says Kress claimed to use more wattage in its lighting than the competition, to provide a brighter selling floor.

Exterior and interior colors were included in the plan as well. Regardless of the facade's material, the color had to be buff or a similar hue. Many of the facades were polychromed terra cotta, which was very attractive. Interiors had tan-and-cream walls with ivory trim; the neutral color scheme focused attention on the merchandise. In order to get the exact color the company wanted, building contractors had to buy the paint from Kress.

Even the employees were part of the color scheme, the exhibit notes. The uniforms worn by Kress saleswomen were light tan with brown trim.

Every detail of the store was specified in the Kress plans. Stores that didn't have hardwood floors had marble terrazzo flooring inlaid with strips of bronze. The company specified the three kinds of marble to be blended with the terrazzo, as well as their proportions and the size of the marble chips.

Kress stores were opulent, and the finest of them (called Superstores) were luxurious for their time. It may seem counterintuitive to build in this fashion during a depression, but this was a deliberate - and canny - decision. The company realized the Depression wouldn't last forever, and used the Depression years to prepare for the > 74

Vitra Design
Museum
Miniature Chairs

LCM

RAR

The Vitra Design Museum miniatures are precise replicas of the original classic designs, making them collector's items in and of themselves.

LCM
11.1 x 9.4 x 10.5cm
Special price! $132

RAR
11.5 x 10.5 x 11.2cm
Special price! $148

To order, call
800 695-5768 or write

Deco Echoes, PO Box 2321,
Mashpee, Mass 02649

Visa, MC, Discover, Amex

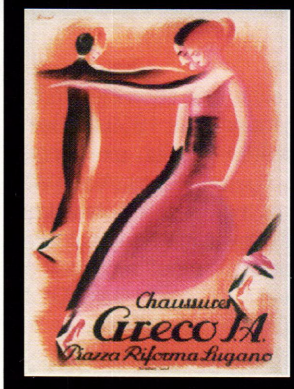
ROBBIE ROLL TOP DESK

BIRCH POPLAR PLASTIC
DESIGN PATTI SCHLUTZ

$2700

FUTUR7 515 3573804

Vintage Posters International, Ltd.
A Galerie Dedicated to the Art of the Poster and Objects of Desire

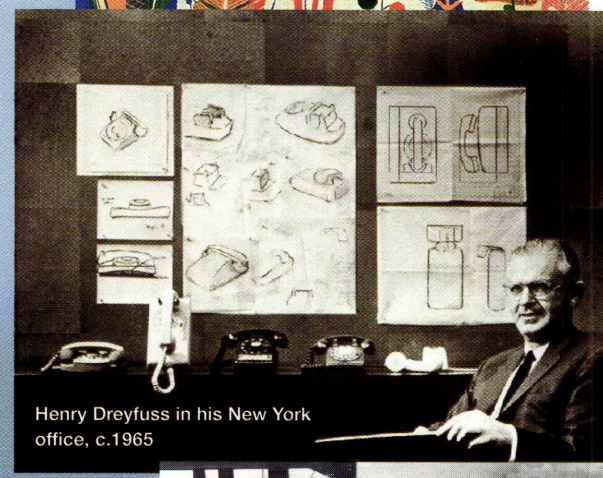


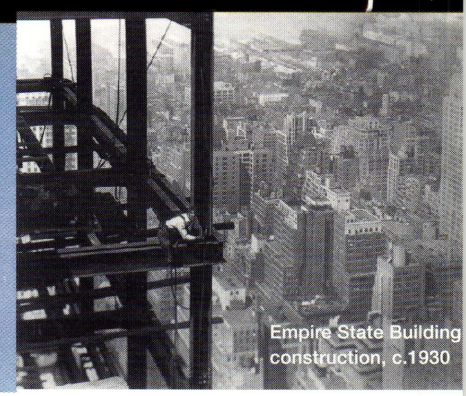
Antique Posters • Art Nouveau • Deco • Moderne
Objets d'Art of the 20th Century
Furniture and Lighting and Other Provocative Works

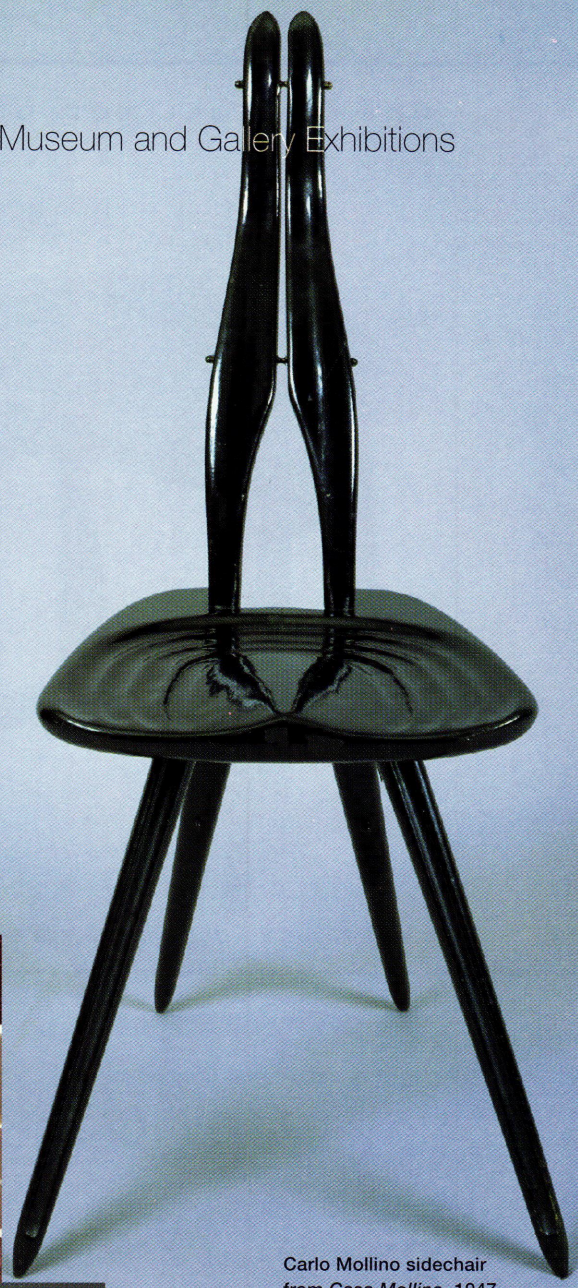
1551 North Wells Chicago, IL 60610 T 312.951.6681 F 312.951.6565

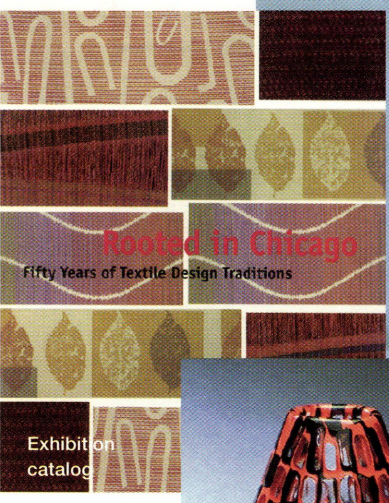
On View Current Museum and Gallery Exhibitions

'Phantasus' fabric attributed to Bruno Paul, 1930-1943

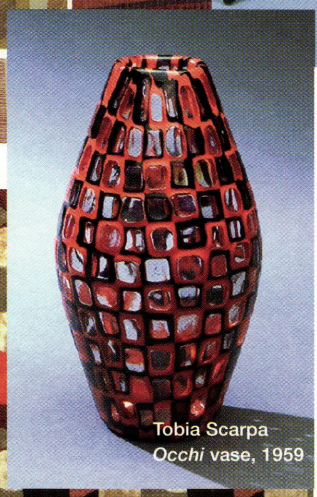

Henry Dreyfuss in his New York office, c.1965

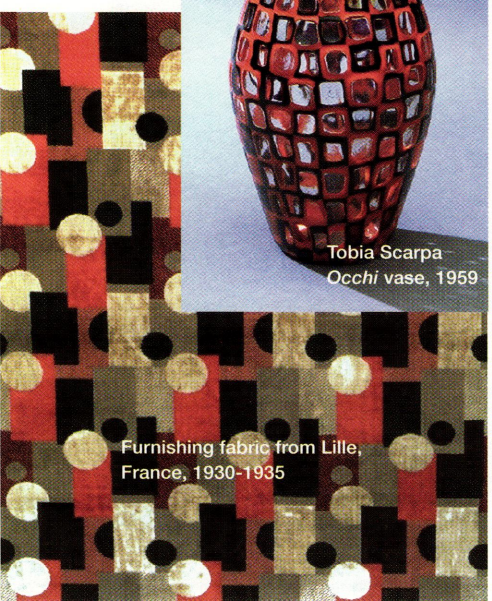

Empire State Building construction, c.1930


Carlo Mollino sidechair from *Casa Mollino*, 1947



Exhibition catalog


Tobia Scarpa *Occhi* vase, 1959


Furnishing fabric from Lille, France, 1930-1935

Design Italian Style

The innovative, sexy style that flourished in the decorative arts in Italy during the 1950s is being enthusiastically celebrated with an exhibit currently on view at Barry Friedman, Ltd. Along with more than 40 pieces of the finest art glass from the period, Friedman is exhibiting original furniture designs by two of Italy's most important architect-designers: Carlo Mollino and Carlo Graffi. Boldy energetic and highly identifiable to the genre of the *Italian Fifties*, the beautiful and colorful vases and the sleek and seductive tables and chairs demonstrate clearly the creativity and uniqueness of this style.

Proponents, or perhaps even creators of what was to become "Italian Fifties" in furniture design, Carlo Mollino and Carlo Graffi developed a fashion of building furniture which was defined by intricate construction and flamboyant appearance. Characteristic biomorphism of the period was refined with elegance and sophistication by these two eccentric personalities. This show boasts of having sculptural chairs, an organic upholstered sitting group, the undulating "Arabesque" table and one of the premier Mollino designs, a futuristic roll-top writing desk, which was once described as a "cocoon of louvers perched on four insect legs." Works by these 20th century masters are rare to the market as production was primarily through commission, and the finished objects were sought after at the time and during subsequent years.

A comprehensive range of glass vases, vessels, and bottles by Bianconi, Venini, Poli, Barovier, Ponti, Martens, and others will be shown alongside the furniture. With startlingly beautiful forms and extraordinary colors, the collection assembled by Friedman with the assistance of Italian glass expert Usha Subramaniam exemplifies the divergence of production of the successful Italian glass workshops from Murano.

The exhibition is on view from May 1 through

July 11. Gallery hours are Monday - Friday 10am to 6pm, and Saturday 10am to 5pm. For further information call (212) 794-8950.

Avant-Garde by the Yard

Between 1880 and 1930, western architects, artists, and technicians struggled with the effects of industrialization on both the decorative arts and the craftspeople who produced them. *Avant-Garde by the Yard* explores the evolution of design and style during this period, through 41 European and American high fashion furnishing textiles. The exhibition was organized by Otto Charles Thieme, Curator of Costume and Textiles at the Cincinnati Art Museum, from that museum's permanent collection and will close August 31, 1997.

The earliest pieces in the exhibition introduce the revival styles and realistic florals so popular (and ubiquitous) in the Victorian era. Artists such as Candace Wheeler, C.F.A. Voysey, and Rene Beauclair are highlighted in the following section of the exhibition, devoted to the late 19th century development of the British and American Arts and Crafts Movements and Continental Art Nouveau.

As the Arts and Crafts philosophy spread throughout Europe, it took on forms suited to local and national styles. Particularly influential was the Wiener Werkstätte, founded in Vienna in 1903. While the Werkstätte followed the basic philosophy of the Arts and Crafts movement, its designers rejected naturalism, using forms more stylized and geometric than most of its contemporaries.

This movement away from naturalism became the reigning theme of early 20th century avant-garde design. While traditional and revival styles held sway in much of the mass market, French and German artists applied principles from contemporary paintings to the decorative arts. The second half of the exhibition shows the increasing influence of fine arts movements such as Cubism and Futurism on textile design in the early 20th century. French designers such as Paul Poiret, Raoul Dufy, and Paul Rodier are highlighted, along with examples from important German workshops. Together they illustrate the path to the stylized Moderne, and then to the abstract Modern.

Few exhibitions of early modern design have concentrated solely on textiles, and few textile exhibitions include so many pristine, uncut lengths. *Avant-Garde by the Yard: Cutting Edge Textile Design 1880-1930*, on view through August 31, 1997, is a remarkable opportunity to view these textiles, many of which were purchased by the Cincinnati Art Museum at or near the time of their manufacture. A fully illustrated catalog ($24) is available for purchase from The Textile Museum Shop.

The Textile Museum is located at 2320 S Street NW in Washington, DC. Museum hours are Monday through Saturday > 75

Kenneth Paul Lesko
20th Century Decorative Arts

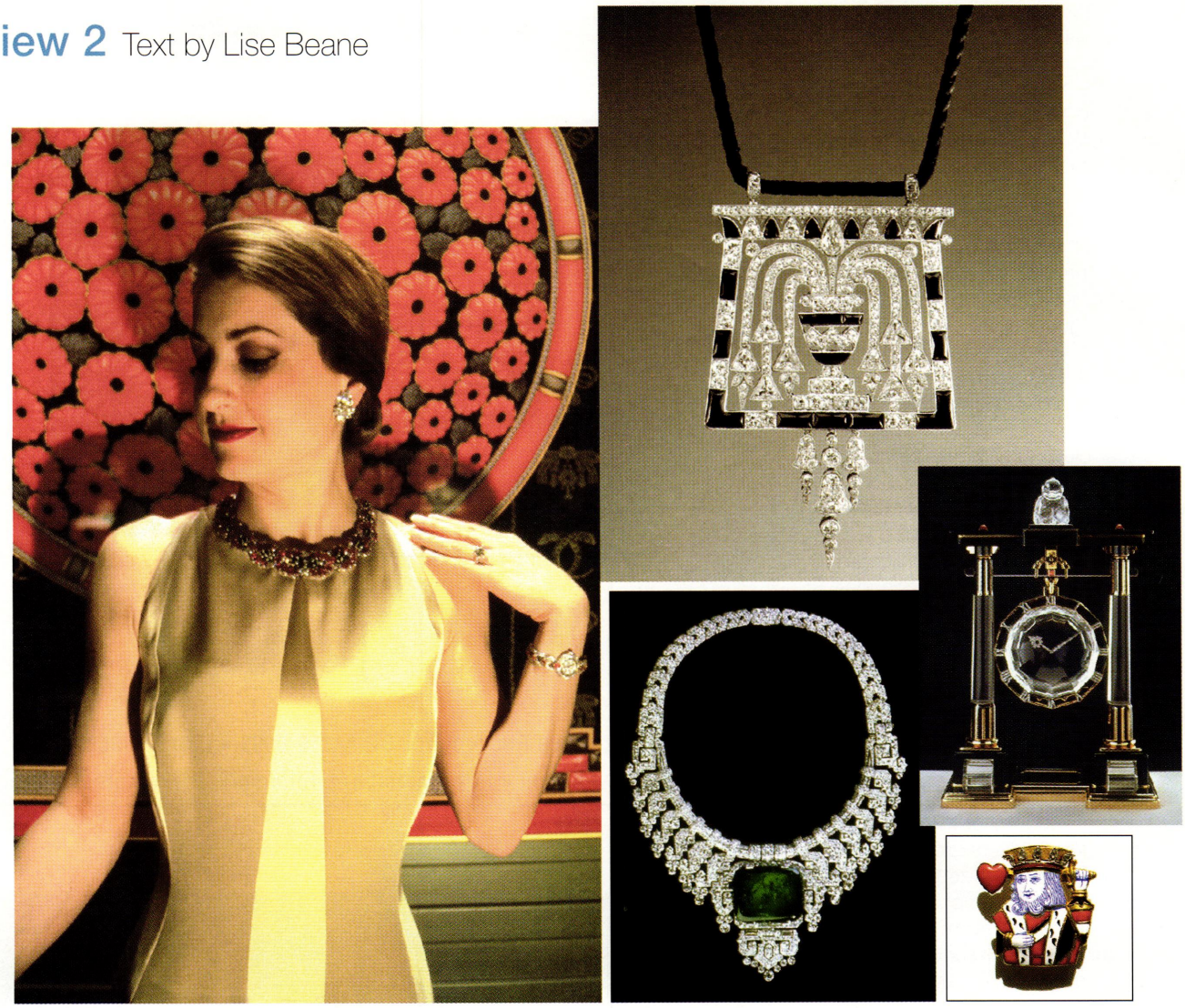
Specialist in Italian Glass 1870 - 1970

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

Flavio Poli - Nude, c.1934

We aggessively pursue the best examples of Italian Glass

P.O. Box 16099 Rocky River OH 44116-0099 ▪ Call 216/356-0275
KPLesko@aol.com ▪ http://members.aol.com/kplesko/kplesko.html



Cartier 1900-1939

Jeweler to Kings and King of Jewelers

Cartier: 1900-1939 is a major exhibition of more than 300 pieces of jewelry, objets d'art, and design drawings which shows the extraordinary progression of design styles achieved by the House of Cartier under the creative leadership of Louis Cartier. Not an easy task during this period of great change, Cartier kept pace with the times.

The grandson of the founder of Cartier, Louis Cartier introduced many new styles, motifs, and influences to Cartier jewelry. He also directed the design of many original items, innovative features, and techniques that were firsts in their field. Louis Cartier brought design from the classical, ornate Garland Style of the turn-of-the-century to the bold geometrics of Art Deco and the colorful combinations of the Modern Era.

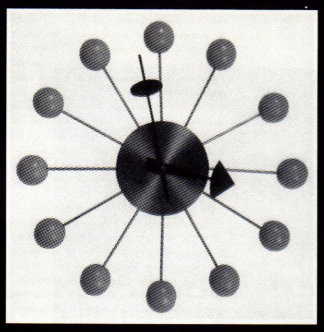
An important exhibition, *Cartier: 1900-1939* gives viewers an opportunity to see complex, convertible jewelry, unusual mystery clocks, bracelet watches, vanity cases, and other objects from private and public collections, plus rarely seen archival photographs, idea sketches, order books, and plaster casts that give a behind-the-scenes look at Cartier's creative and technical process. But the exhibit is about much more than design and technical prowess.

"These objects are from a way of life that no longer exists. The lavishness of it; a time of ocean liners, great balls, night clubs, tea dances and a vanished past," says J. Stewart Johnson, Consultant for Design and Architecture, Department of 20th Century Art at the Metropolitan Museum of Art and co-curator of the exhibit. To be sure, Cartier jewelry is some of the most opulent ever made, reflecting a clientele that was rich and very often, royal.

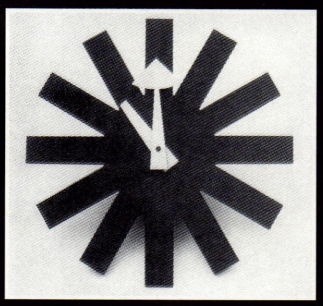
It was Edward VII of England who remarked, "Cartier, jeweler of kings and king of jewelers!" By 1909 Cartier had received six royal warrants from the courts of England, Spain, Portugal, Russia, Siam, and Greece. Society followed royalty, and seen in the exhibit > 79

CLOCKWISE FROM TOP LEFT: **Lorraine Torti, manager of Cartier, Boston celebrates the opening of *Cartier: 1900-1939* with Cartier contemporary jewelry worn together with a colorful "tutti-frutti" platinum necklace set with rubies, emeralds, and diamonds from Cartier, Paris, 1938. Dress from Fred Rogers, Newbury Street, Boston; Egyptian style Pylon Pendant, 1913, of diamonds, onyx, and platinum; Shinto Shrine Gate Mystery Clock, 1923, of rock crystal, onyx, gold, coral, enamel, diamonds, and platinum; Cartier, Jeweler of Kings and King of Jewelers clip brooch in enamel, diamonds, and gold from Cartier, Paris, 1938; Emerald and Diamond Necklace, 1932, consisting of a 143.13 carat emerald set in a flexible diamond collar with diamond fringe, made for Lady Granard.**

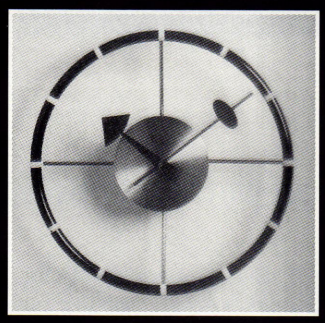
Reproductions From Advanced Interiors



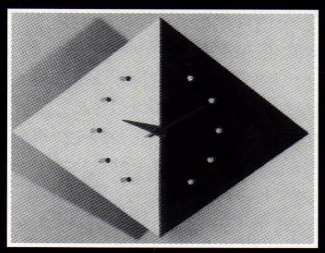
Ball Clock • $185.00
Available in Natural Birch with Black Face, or Black Balls with Brass Face



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



Stering Wheel Clock • $185.00
Available in Black Ring with Brass Face or Black with White Face



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

Advanced Interiors
Tel: (909) 930-3440

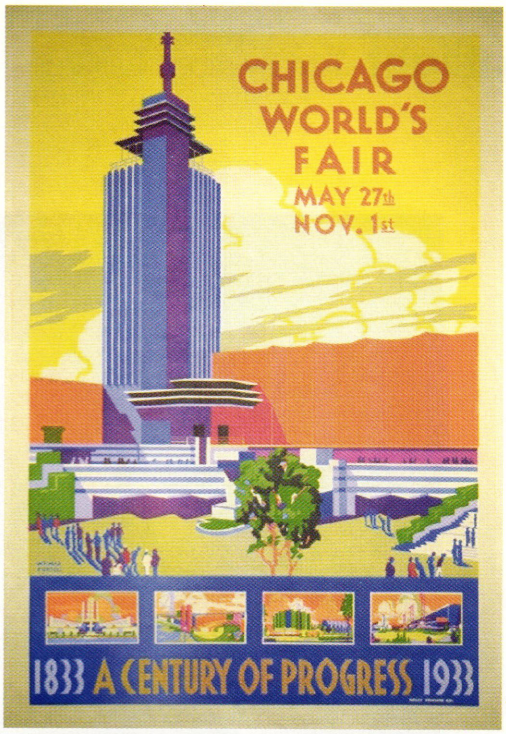
P.O. Box 2223 • Chino, CA 91708
Fax: (909) 930-3443

Dealer Inquires Invited.

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

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

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



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

POSTER PLUS

Lempicka

Limited edition serigraphs

DK Art Publishing is the world-wide rights holder for the reproduction of works by Tamara de Lempicka

Printed with water-based ink on 100% acid-free archival museum board with a 2" border. Accompanied by a certificate of authenticity, bearing the Tamara de Lempicka Estate Crest and the signature of Baroness Kizette de Lempicka (daughter of Tamara de Lempicka).

Right:
Printemps 17 x 13 inches, edition of 175, $2,200*

Other Lempicka serigraphs available, please call for further information.

Deco Echoes Publications
Post Office Box 2321
Mashpee, Massachusetts 02649
(508) 428-2324

*10% discount for Echoes subscribers

nyc fleas

Some of the nation's best flea markets can be found in the heart of New York City

In the popular imagination, flea markets are dusty, rural affairs - roadside diversions cluttered with farm tools, kitchen castoffs, and the like. But truth be told, some of the nation's best flea markets can be found smack in the heart of the metropolis. And if it's 20th century decorative arts you're after, it pays to give New York City's best flea markets a try when you're in town. These weekend affairs can make a fine complement to a day otherwise committed to window-shopping at expensive shops in midtown or trendy SoHo, where hand-picked antiques can cost an arm and a leg. Owners of such upscale shops are loathe to reveal their sources - they'd sooner say "The Twilight Zone" than admit just how much of their stock can be traced back to nearby flea markets.

If there is a down-side to New York's better markets, it is that they are regularly scoured by hundreds of knowledgeable collectors - not just locals but an astounding number of tourists from near and far. This makes for a lively, competitive marketplace, so it is especially important to be the early bird, know your stuff, and keep your eyes peeled.

First stop in any antiquer's Manhattan odyssey is likely to be the world-famous Annex Flea Market on Sixth Avenue in Chelsea. In operation every weekend for nearly three decades, the Annex has grown significantly in recent years and now occupies four lots around 26th Street, in addition to the Garage, the two-year-old indoor market (all are parking lots during the week). While furniture predominates at the Annex, the mix rewards browsing, with vintage jewelry, clothing, glassware, and an unpredictable arrray of "smalls" in evidence. The fact is that the merchandise at the Annex turns over faster than at just about any other flea market in the country - right up there with the mammoth Rose Bowl Flea Market in Pasadena, California - due to a favorable combination of knowledgeable dealers and an international crowd of discerning buyers willing to pay a premium for quality. The dealers comb the Northeast for merchandise, and the goods are often first-rate. (For serious collectors, Sunday is the better day.) A spot in the main Annex lot rents for up to $135 per day, depending on location, but there is no shortage of dealers eager to set up in the Big Apple. New merchandise and reproductions are scorned by management - officially it's antiques and collectibles only. Consequently, the clientele includes upscale buyers like fashion designer Anna Sui, recently spotted perusing the racks of vintage clothing and textiles.

Big-ticket items - like a supple 1930s black leather chair with tubular chrome armrest, in fine condition, carrying a $1500 price tag - are set near more modest articles, such as

CLOCKWISE FROM TOP LEFT: **The author in the midst of NYC's hunting grounds; Waiting to be discovered: a 1950s lamp with woven shade ($25); Yellow chair manufactured by Krueger Metal Products of Green Bay, Wisconsin ($40), and an acid green armchair with stainless frame ($75).**

a well-preserved late-1940s Modernage writing desk with maple laminate finish, flanking bookshelves and an intricate hideaway desk drawer, marked at $175. (Danish Modern furniture is fast becoming the affordable "Arts & Crafts" of Manhattan's trendy young prop stylists.) Prices are generally negotiable at the Annex. The earlier you arrive, the more likely you are to find customers bargaining upwards against each other for the choicest goods - flashlights in hand.

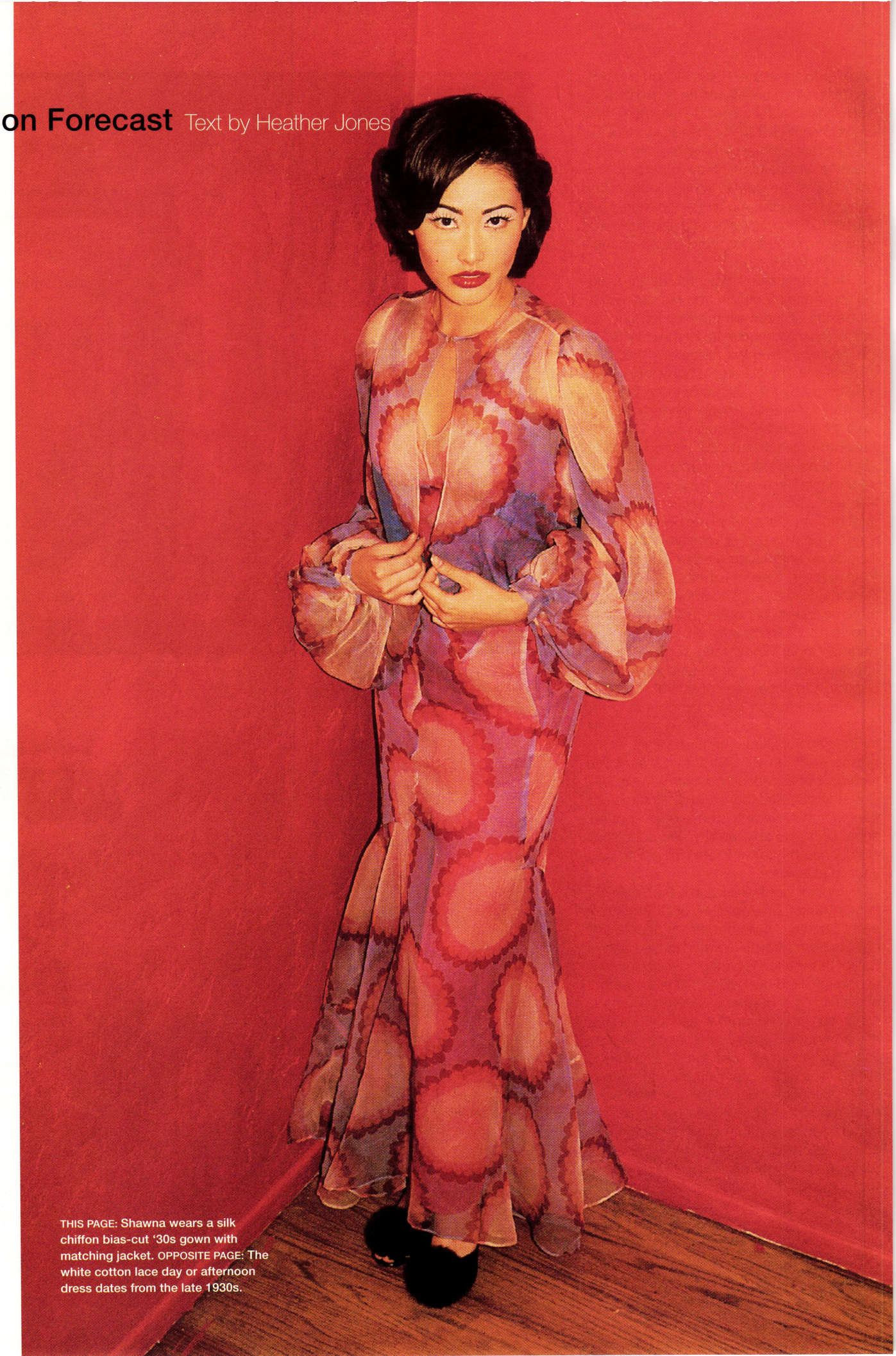
At the numerous "satellite" lots surrounding the Annex, entry is free (as against $1 admission at the main outdoor lot) and the bulk of the merchandise is priced under $100. On display among the miscellany that clots the aisles at The Garage, a two-story indoor market run by the owners of the Annex, we spotted a ceramic Royal Haeger peacock vase for $20 (marked down from $30). Reproductions (Orientalia, silver, textiles) abound, as do plastic handbags and some surprisingly fine examples of vintage silk textiles and silver. A fine showcase of vintage tube radios (1930s on) in the booth of Radio Ray Carroll, who sets up regularly downstairs, includes brands such as DeWald, Radiola, RCA Victor, Fada, Emerson, GE, and Bestone. Radio Ray also showcases an impressive line-up of pocket-size transistor radios (mid-1950s on), with names like Emtone, Radiola, Orion, Mellow-tone, Zenith, Windsor, Impala—all made in Japan (and increasingly popular with Japanese collectors).

Several free-entry lots surrounding the Annex attract dense crowds on the lookout for the odd "junktique" or retro artifact. At the northern lot on 27th Street, it's stuff like records, books, videos, costume jewelry, etc. But stay alert for the unusual architectural fragment (entire mantels have been spotted, some of reasonable quality and condition), old doorknobs - even a table full of Fire King Jadeite glassware.

Another worthwhile stop is the SoHo Antiques Market, on Broadway at Grand Street every Sunday - a vibrant mix of people and objects from all over. Located in the heart of SoHo, this market is a magnet for celebrities and literati. Humorist Mark O'Donnell, author of *Getting Over Homer*, paid a visit under the grilling sun last summer; we encountered him as he pondered a very peculiar owl-shaped tin lantern about his own age. This market is still a place worth scanning for mid-century artifacts, though much of the merchandise is post-1960s. A set of six metal barstools from the late 1960s, in good condition (nice swivel action, shiny upholstery), were priced at $150. A variety of inexpensive, serviceable wall sconces, doorknobs, and escutcheons, most dating back to the early 20th century, shared the stage with a large selection of vinyl records (jazz and pop predominating), 1970s platform shoes (also popular among Japanese shoppers), and other mass-produced collectibles. According to New > 80

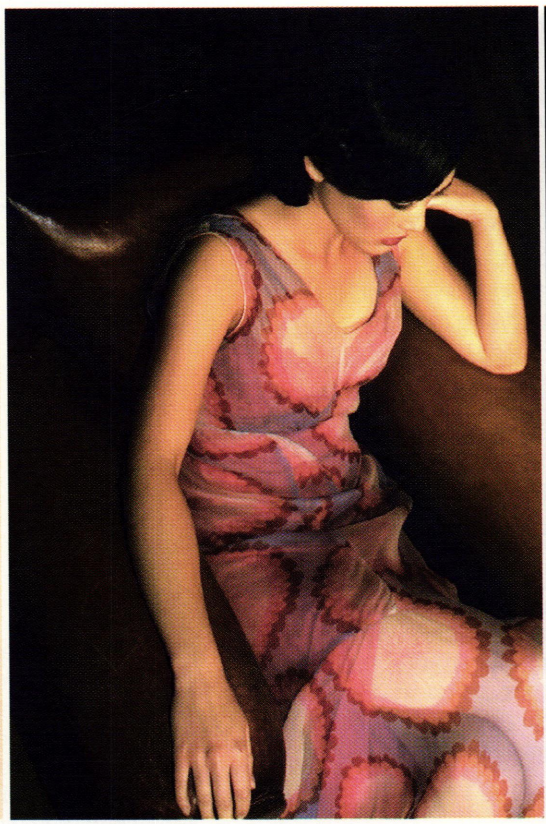
Fashion Forecast

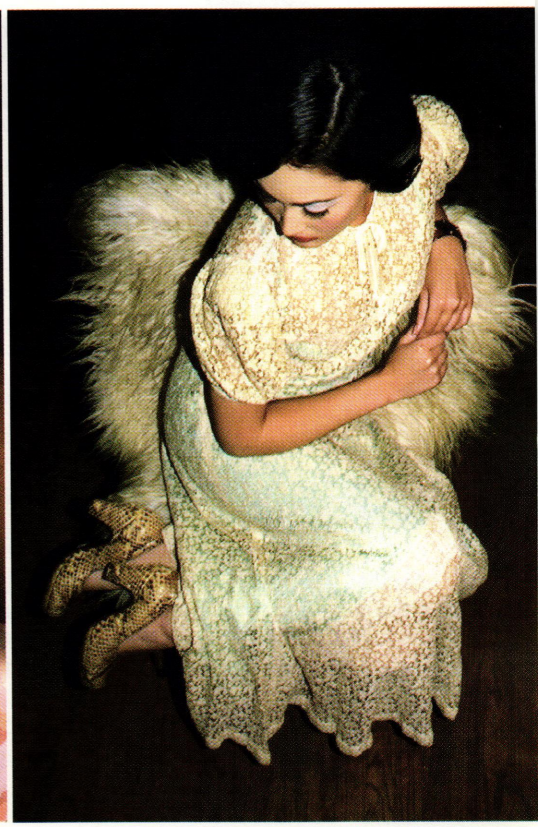
Text by Heather Jones



THIS PAGE: Shawna wears a silk chiffon bias-cut '30s gown with matching jacket. OPPOSITE PAGE: The white cotton lace day or afternoon dress dates from the late 1930s.

slinky and sheer vintage





This article is the first in a series brought to you by The Wasteland, a vintage clothing store with locations in Los Angeles and San Francisco. Each season has a new look in vintage fashion with fresh styles and the latest trends.The staff at Wasteland will compile fashion forecasts for each coming season where they'll note what's hot and what's not.

If it's slinky, sheer, or sexy, it's right for this summer's look. Be it new or vintage, it's all about revering the female shape. Couturiers borrow heavily from the '30s this season, but savvy shoppers can buy the original vintage pieces at an often greatly reduced price if they know where to buy. Top designers - as always - presented the extreme on the runways and most everyone else tones it down, or in this season's case, tones it up by covering the breasts and bikini underpants which show through the new sheer styles. The look starts with a bias cut in a clingy, see-through fabric and goes from there.

For those not so daring, slips from the '30s and '40s can be worn under sheer gowns or by themselves as a dress. It is also quite beautiful to layer one silk slip on top of another, either in the same color or in complementary hues. These slips can also be worn under transparent chiffon, lace, or crepe dresses. Ankle length floral prints are in heavy demand at the Wasteland, where Inventory Manager Jennifer Phillips says they are hard to come by in perfect condition, but when they do, they sell from $75 to $300. If you are adventuresome, by all means wear these gowns with a matching bra and underwear set exposed. That's what they are doing on the runways.

Another hot look this year brings the bold, geometric prints of the '60s and '70s by Emilio Pucci back to the forefront of fashion. His bright colors manage to stand out in a sea of florals and lace. While his shapes tend to be boxy, the silk jersey he was fond of using clings to the body, offering this season's mandatory revealing profile.

While Pucci is probably most famous for his '60s -'70s dresses, he also produced colorful lingerie that blends perfectly into this summer's look of "underwear as outerwear." The Wasteland stocks Pucci garments ranging in price from $75 to $800. ■

PHOTOGRAPHS BY MIGUEL GOMEZ MODEL: SHAWNA CHRISTENSEN (LA MODELS)
HAIRSTYLIST: BRENT ALAN WINHOLT MAKE-UP ARTIST (PROFILE): AMANDA CARROLL

Modern Eye Facts, Details, Connections. Text by Steven Cabella

2 more sides of F.L.W.

Another vintage record album by Frank Lloyd Wright for submission to the "Architect/Designer/Artist as recording artist" category was sent in by John from X-21. This LP called "Frank Lloyd Wright... On Record" was recorded in 1956 at the Plaza Hotel in New York City. Wright talked non-stop for two hours to produce this recording, covering such topics as his conception of architecture, describing some of his buildings, and speaking about his hopes for you and me. TWO HOURS. The mere fact that he recorded a solo album would make him eligible for a Grammy Award, which would put him in direct competition with square socialite/decorator/recording artist Dorothy Draper. Wright on...

Another Architectural Record

Be sure to find a copy of the musical tribute to that South American wonder city Brasilia the next time you travel to this experiment in living. Recorded in Rio de Janeiro in the mid-1960s this LP, by Simonetti and the RGE studio orchestra, should be on your soundtrack. Thanks are owed to the retired architect who sent that in, but you didn't sign your letter... please write again so I can give you credit for the LP on my CD.

Barwa, Barwa, need I say more?

Apparently many of you have never seen how those canvas covers are held on the aluminum frame of the Barwa lounge chair. I have been told that this 1947 design by Edgar Bartolucci and Jack Waldheim, hence the Barwa, is back in production with replacement covers available, though no one has sent me any current information... yet. The covers are attached with springs on both sides, to let the cover have some give to it, and a curved steel rod keeps the frame rigid.

Gone, Gone, gone. Xedolor backwards is?

It is always sad to report the death of a creative soul. This time it's Arnold Neustadter, the Brooklyn engineer who designed the Rolodex®, that staple of the post-war desktop landscape. Designed in 1950 as a more portable version of the Wheeldex® ('dex' being short for index card), it became an instant hit with the corporate world. Some of you will be thrilled to know that this desktop whirling information center is also related to the Autodex®; you know, that flat phone-side address book with the sliding pointer and little bar at the bottom you push so it flips open to the selected letter. He did that. And he also gave us the Swivodex® (not very successful), and that neat little contraption that was supposed to clamp on the secretary's knee, the Clipodex® (even less successful).

Desk Design Data

J. Foam in L.A. sent in a Polaroid of this desk wanting some information for a friend. Information is: the wrought iron rod, angle iron, and wooden desk was designed in 1949/1950 for the Vista of California Company - a WWII era manufacturing plant that at the conclusion of their wartime service went into making contemporary-styled budget-furniture. Using wrought iron, wood, and welded-steel pipes, this populist furniture invaded the thousands of post-war housing developments being built across America. Vista supplied numerous hotels and roadside motels with that casual California look for their rooms and lobbies.

Vista of California was part of a loosely affiliated contingent of allied designers who formed the Pacifica Group. While serving in the Pacific Rim during WWII, these designers, architects, and craftspeople had come into contact, through their housing and work situations, with the innovative use of such war-time materials as wrought iron, rattan, plywood, and rope. Pacifica was influenced by contemporary lifestyles on both sides of the ocean and was an answer to the need for affordable and comfortable furniture for the family-laden veteran returning from the action of the Pacific theater.

Participating designers in the Pacifica style included Luther Conover, Van Kepple-Green, and Brown Saltzman. They used handy, newly familiar materials that the returning veteran could understand, and afford to live with. The same Vista Company also made the Rancho Vista "cowboy" or Monterey-style budget furniture, which reveals that they had no strong design allegiance to anything but the budget.

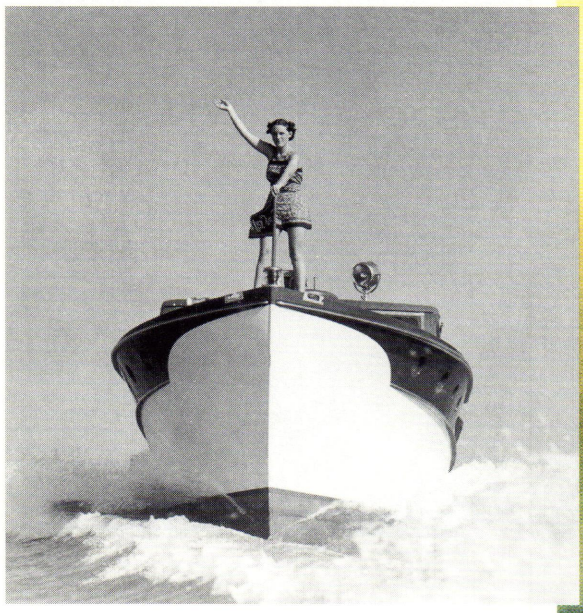
- Steve Cabella has been collecting modern furniture, products, and design facts for nearly 20 years, and he is happy to answer your questions and share your interests. Write to (include SASE): Steve Cabella, Modern i Gallery, 500 Red Hill Ave., San Anselmo, CA 94960.

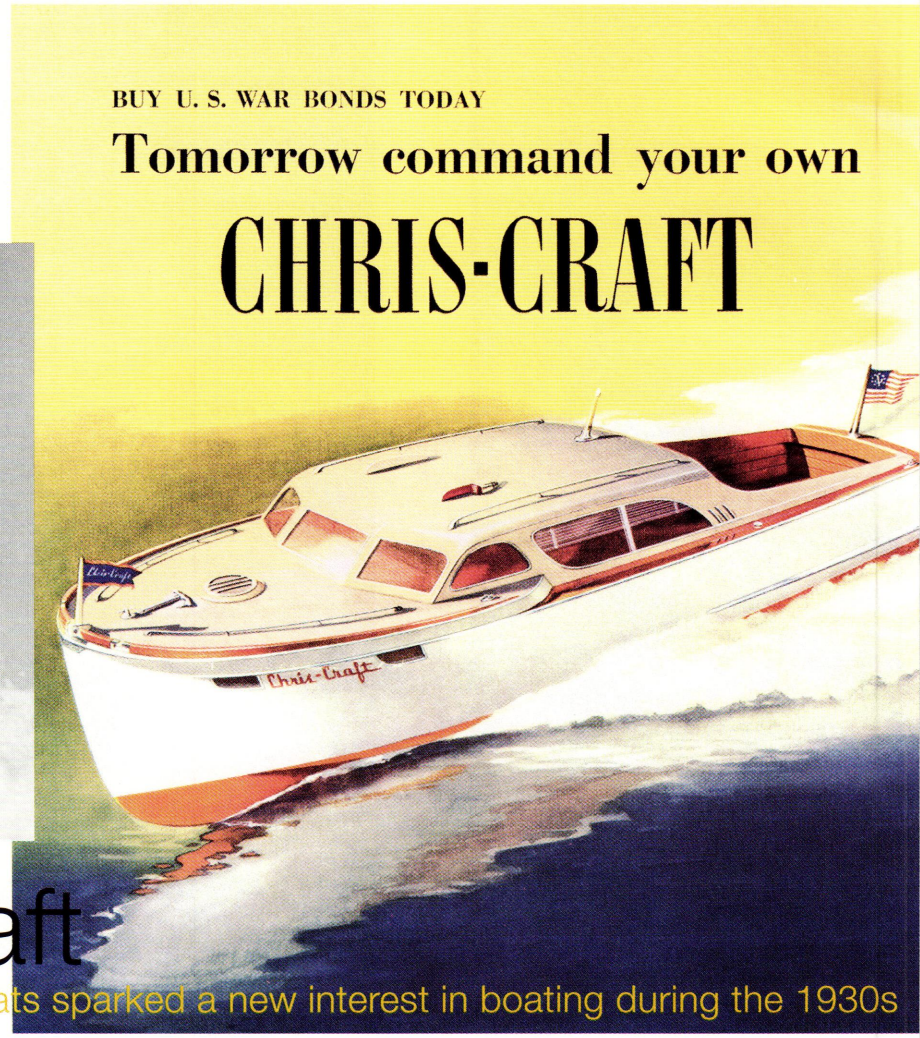
MODERN TIMES
20th CENTURY
HOME FURNISHINGS

P 773 772 8871
F 773 772 9189

1538 N. MILWAUKEE
CHICAGO, IL 60622

ARCHAIC SMILE
BRAIN BOGGLING LAMPS
DESIGNED AND PRODUCED AT OUR
MANUFACTORY IN NEW ORLEANS
WHOLESALE AND RETAIL
PH + FAX 504.895.9028





Chris-Craft

Their mahogany pleasure boats sparked a new interest in boating during the 1930s

By the door of a blacksmith's shop in Algonac, Michigan, more than 95 years ago, a boy sat whittling a boat.... pausing now and then to gaze wistfully over the winding waters of the St. Clair River.

Little did he realize that scarcely a stone's throw from the forge at which his father hammered, a great boating "empire" bearing his own name would someday stand.... and that from it an endless fleet of beautiful, power-driven craft would go to every country in the world. The boy was Christopher Columbus Smith - founder of the Chris-Craft Corporation, today the world's largest builder of motor boats.

Young Chris had a very modest beginning hunting wild game in the vast Lake St. Clair "Flats" area, selling to the local populace. Because the Flats were some 12 miles distant, Chris built a small boat which he rowed to the marshes. The boat he built was superior in design to those of his fellow hunters. So superior, that they asked Chris to build boats for them - and Chris' gun was idled as he built boats so his friends could hunt.

In 1894, Chris attatched a naptha-gas engine to one of his boats. Working with his eldest son Jay, whose many hours at the oars kindled a keen interest in engine power, Chris laid plans for producing a number of these inboard powered craft.

Two years after successfully installing the naptha-gas engine, they tried a newly developed gasoline engine, but with little success. It wasn't until its inventor, Charles Sintz, showed up with a gadget called a carburetor that the engine became practical.

Armed with a new and better method of power, Chris began building boats in earnest, and his reputation spread far and wide. By 1906 Chris was turning out a 26-foot boat that did 18 mph, and one day they ran a race with another local boat and won. This was the beginning of the speed boat boom, and John J. Ryan, a well-known promoter and financier, gave Chris his first financial backing to build raceboats. The Smith-Ryan Boat Company developed and built the famous *Baby Reliance's*, a single step hydroplane, for J. Stuart Blackton, Commander of the Atlantic Yacht Club and owner of the Vitagraph Company, now Warner Brothers. The Baby Reliance's pioneered the single step hydroplane and made the company famous by capturing races throughout the country.

In the next few years, Chris' "Step-Boats," as they were called, outran European boats twice their length and up to nine times their horsepower. At one of the early New York Boat Shows, the Smith-Ryan Boat Company introduced a 20-foot boat called the *Queen Reliance* to be sold for the unusual price of $100 per mile of speed, with an unheard of speed of 35 mph!

On September 27, 1913, Ryan quit the boat business and the company became the C.C. Smith Boat and Engine Company. Chris, his four sons - Jay, Bernard, Owen, and Hamilton - and a daughter Catherine ran the company as a family business from that time on. In 1914, the Smith-built Baby Reliance became the first boat to attain a speed of 50 mph. That same year, Chris built the first *Miss Detroit* for Gar Wood who wanted to challenge for the famous Gold Cup Trophy. Wood captured the trophy with an average speed of 48.5 mph.

FAR LEFT: Leading the charge on a 1937 Chris-Craft. LEFT: Wartime advertisement for Chris-Craft promoting buying war bonds and a new deluxe enclosed Chris-Craft cruiser which would be ready for post-war delivery. ABOVE TOP: 1937 double stateroom Chris Craft. ABOVE BOTTOM: A frontal view of the 40' double stateroom Chris-Craft from 1937. RIGHT TOP: This 18' Chris-Craft Cobra runabout from 1954 is a descendant of the fastest racing boats in the world built by Chris-Smith and Sons, the precursor of Chris-Craft Corporation. RIGHT BOTTOM: A pair of 1937 Chris-Craft fleet cruisers.

Even more success with speed was on the way, as in 1916 Jay and Bernard Smith teamed up to drive the *Miss Minneapolis* to a new world record speed of 66.66 mph and in 1917, *Miss Detroit II* equipped with a 250 horsepower Sterling engine, captured the Gold Cup with speeds of 67.72 mph.

Anxious to move on to bigger conquests, Chris and Gar Wood developed the first *Miss America*, and in 1919 challenged the British for the Harmsworth International Trophy. *Miss America I* was a smooth-water hydro capable of 50 mph. Powered with two Liberty 125 horsepower aircraft engines, the new 27-footer was actually the first twin screw speedboat. Gar Wood, Jay, and Bernard Smith took the boat to Cowes, England. There, on August 10th, 1920, Miss America I won the Harmsworth Trophy with speeds to 65 mph. *Miss America II* captured the coveted cup again in 1921. By 1932, the last of the Miss Americas flashed over a course on Lake St. Clair at 124.91 mph, a record which stood unbroken for 7 years.

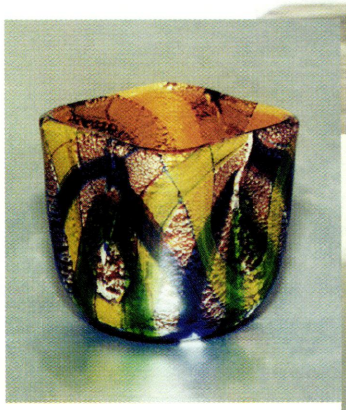
Thus, Chris-Smith and Sons with an international reputation for designing, building, and racing the fastest boats in the world, began producing runabouts for the public. The demand was so great Chris and his sons engineered and developed what was then an unusual production line system for building boats. The basis of the system was a master "jig" over which the structural hull members were formed. As the boats took shape, they were placed on a cradle and moved along rails from station to station until completion.

Gradually, the company began to expand its production to cruisers, using the same sound principles of construction and design that pioneered their famous racing boats. Past experience had given the Smiths a real respect for speed on the water, so they were vitally concerned with producing boats that were, above all else, safe for every member of the family.

With their reputation growing, production facilities in Algonac were soon turning out the very highest quality Philippine mahogany runabouts, utilities, cruisers, and luxury motor yachts. Mass production techniques and volume purchasing power made it possible to produce boats at prices thousands of individuals could afford.... and the boating boom was on! Increasing the production rate required more rigid quality controls, and a comprehensive inspection program was instituted to assure skippers the finest boats that master craftsmen could build.

In 1930 the name Chris-Craft was adopted and the company became known as the Chris-Craft Corporation. Jay W. Smith, Chris' oldest son, was at the helm for many years. By 1939 Jay's son, Harsen, was in command. On September 9 of that year, Christopher Columbus Smith died, after one of the most colorful and exciting careers in boating history.

The company's ability to supply great quantities of glistening mahogany pleasure craft sparked a new interest in boating around the globe. New Chris-Craft factories were established to meet the increasing demand. In addition to the factory in Algonac, Michigan, plants in Holland and Cadillac, Michigan; Chattanooga, > 80



Ercole Barovier
The Non-Murrine Work of the Post-War Years

In the Spring issue of *Echoes* we examined the pre-war work of Ercole Barovier, one of the great geniuses of glass. In this issue, we will focus on a segment of his post-war work: the non-murrine work. We will look at his work with murrines in the Fall issue.

At the time of the Second World War, the majority of Ercole Barovier's designs consisted of clear glass combined with one or more of three elements - the use of controlled air bubbles, an applied decoration, or an iridized surface. There was one very remarkable exception, an exception that was extremely uncharacteristic for Barovier's work in this era, his *Oriente* series.

The *Oriente* series, which made its appearance at the Biennale of 1940, was a radical departure. Barovier used - for the first time since his days at Artisti Barovier - multiple colors in a vase. The method in which he used the color was a precursor to that found in post-war glass - particularly the colors found in Bianconi's work. *Oriente* glass had wide red, blue, or deep yellow stripes, overlaid by curved or intersecting stripes of the same color combinations. The overlaid colors would create new colors. The whole vase was then dusted with silver inclusions. The technique is extremely attractive, and could have been one of his most successful but for two factors which impeded its success. The first is that many of the forms left a lot to be desired. Barovier utilized this spectacular technique on extremely uncreative - basically utilitarian - forms. The second factor which hampered the success of the series was that it was created during WWII. Though Barovier continued working through 1942, the chemicals and materials he needed were difficult to procure. This factor led all of the Murano factories to restrict their creativity and production. By the end of the war Ercole Barovier, and all the other factories on Murano, were ready to move on to the next project.

The immediate years following the war consisted of rebuilding for both Barovier and Murano. For the most part, Barovier's rebuilding comprised the rethinking of his ideas about color and shape. For a designer whose medium of the previous ten years had been primarily clear glass, he returned to clear glass for just one series in the post-war years, his *Barocchi*. This series made use of a crystal-clear, bubbled glass decorated with an applied leaf.

The real post-war changes started with his *Damasco* and *Corinto* series of glass. Both series are masterworks, utilizing a very simple, intentionally broken design. The influence of the *Oriente* series is evident. Barovier reworked the wide multi-colored ribbon-like bands of glass found in *Oriente* into stark, sharply constrasted ribbons of glass. (The bands of glass are very reminiscent of the "ribbon" candy sold in the United States during the 1950s.) In the *Corinto* series, each 3/4 inch wide ribbon is separated by an equally wide ribbon of gold glass. The glass was shaped and formed into a bowl. Then, > 26

FROM TOP LEFT: A *Graffito Barbarico* vase, 1965. This series was Barovier's final non-murrine work; A *Barocchi* vase, 1948. Crystal-clear, bubbled glass was used in this series; A *Corinto* vase, 1948. In the *Corinto* series, the ribbons of glass were cut and shaped to abstract forms; A *Canne Polichrome* vase, 1956; *Oriente* glass vase by Barovier, 1940. The *Oriente* series was a radical departure from Barovier's previous medium of clear glass; A *Neolitica* vase, 1954. The patterned glass of this series was achieved by adding chemicals to the glass after melting.

Suite Lorain

"THE VINTAGE DEPARTMENT STORE"

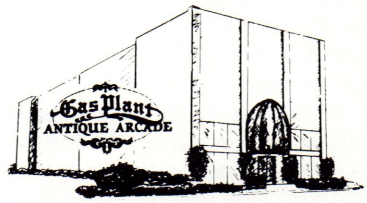
8,000 sq.ft.
showroom of
Deco to 50's

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

OPEN DAILY
11:00 – 5:00

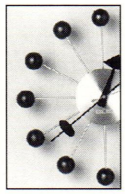
7105 LORAIN AVE.
CLEVELAND, OH 44102
(216) 281-1959

Mon-Sat 10-5, Sun 12-5 **T 813 895-0368**



new

Gas Plant Antique Arcade 1246 Central Ave, St. Petersburg, FL



Featuring:

Howard Miller	Bertoia
Herman Miller	Eames
George Nelson	Knoll
Edward Wormley	Parrish
Russel Wright	Saarinen
Paul McCobb	
Harris Strong	
Warren Platner	
Heywood-Wakefield	

Lighting • Clocks • Chromeware • Fine Art Paintings & Prints • '40s, '50s, '60s, and '70s

One of Florida's largest 20th century modern furniture & accessory galleries, with thousands of items in stock

VITRA DESIGN MUSEUM POSTER

A representative selection of objects from the collection of the Vitra Design Museum documents the international history of modern furniture design from 1830 to the present day. 224 color reproductions, 34" x 48". $20 plus $4 shipping. To order call (800) 695-5768, or write to: Deco Echoes, PO Box 2321, Mashpee, MA 02649.

(continued from page 24) while still molten, the ribbons were cut and bent to abstract shapes.

The *Damasco* series was similar but rather than a ribbon of gold glass separating the colored ribbons, Barovier inserted a ribbon of glass with circular murrines. It is rumored that a mere 150 items were produced in this series. Why did he choose the name? Damasco is actually the Italian name for the city of Damascus. Is this glass reminiscent of early glass examples? Was it Barovier's homage to Turkey? For now, these are questions that will remain unanswered.

These two series were extremely important in the development of Italian post-war glass. Rather than being designed for flowers or decorative purposes, the series consisted of mundane utilitarian objects such as bowls. By cutting the ribbons and extending the edges of the bowl beyond conformity, Barovier brought to the design a radical divergence. He stretched the utilitarian use of the bowl into a decorative object first, utilitarian bowl second. His use of color was also radical, it was stark and yet colorful; there is a roughness there. It flows, and yet it does not flow. Today we look at Murano glass and see hundreds and thousands of examples which resemble the ideas that Barovier created in these two series. Barovier's pieces look like any other Murano glass until you look closely at them. They were the first, influencing countless Murano "designers." Did they influence Bianconi? Bianconi's *Handkerchief* vase can be traced to Fontana Arte's *Cartocchi* vases. These were created in pre-war Milan. Did he use some of Barovier's ideas in his refinement of the *Handkerchief* vase? The *Damasco* series was also groundbreaking for Barovier. It marked his return to the use of murrines in glass. As we will see in the next article in this series, throughout the rest of his career, Ercole Barovier was continually experimenting with the use of murrines.

"**Uncharateristically**, there was one short period of time when Barovier succumbed to **design and form** before technique, the early **1950s**."

To satisfy the cravings of tourists and armchair tourists throughout the world, in 1950 Barovier created his *Cordonato D'Oro* series. It is his most easily found and identifiable work. It appears in a multitude of applications: from nut bowls, to animals, to vases, to lamp bases two feet tall. It is the epitome of the era's "Murano" glass. As the name describes, the technique utilizes cords of gold; vertical cords or ropes of glass are fused together, generally with a scalloped rim. Each transparent or colored cord (approximately 3/4 of an inch in diameter) was lightly dusted with ribs of gold emulating the fibers of a rope.

The *Cordonato* series was preceded by a very similar series in 1949, a rarer, and more short-lived series, his *Zebrati*. It contains many of the same elements as the *Cordonato* series but with variations. The first variation was the placing of amethyst rings in the vertical twisted cords. A second variation was a throwback to the *Damasco* series: rather than having a finished top, the ends of some of the cords were left unfused. They were then bent into odd shapes, creating the same look the ribbons have in the Damasco series.

Uncharacteristically, there was one short period of time when Barovier succumbed to design and form before technique, the early 1950s. It is difficult to attribute the actual reasons for the short-lived change. His work at the time is identifiable with the *Anse Volante* work of Giorgio Ferro at AVEM and the *Forati* series of Bianconi at Venini, and it is also related to the general trend in Murano towards Biomorphism. (Biomorphism was an art movement that started in the 1930s. The primary media for the original work was sculpture and painting. The movement dealt with a concern for the unexpected and the irrational. Artists Hans Arp, Henry Moore, and Jean Miro were the motivating forces behind the movement. The critic Willy Rotzler wrote, "From no choice of their own, Arp, Miro, Moore, and their contemporaries became the godfathers of battered and holed vessels of glass, earthenware, and metal." [1])

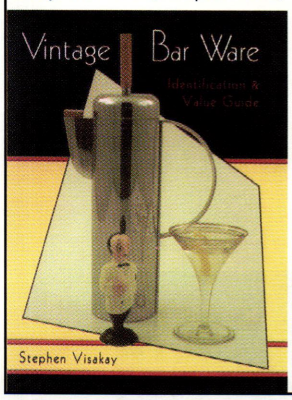
One of the first Barovier series to incorporate Biomorphism was *Eugeneo*. The series, introduced at the Triennale of 1951 and Biennale of 1952, was comprised of vases and pitchers in non-traditional forms. Most contained pierced handles. Generally, the glass in the series was opaque with a translucent texture created by placing unmelted materials into the pre-colored molten glass. Rather than creating a completely green or blue glass, this technique of adding glass without melting created a mottled and inconsistent coloration. Barovier then iridized the surface. Examples of *Eugeneo* can be found in azure, lapis, jade green, pearl, and amarantine. The pearl color simulates the look and finish of actual pearls.

At the same time as the *Eugeneo* series, Barovier created the *Barbarico* series. This technique was inspired by the encrusted glass found in archeological digs. The finish of the glass, rather than having a satin-like feel and sheen, is actually rough to the touch. It is somewhat reminiscent to the texture of his *Primavera* series of 1929; however, unlike the *Primavera* glass, *Barbarico* glass has a dirty and archaic look. Many of the vases had abstract animals perched on the neck or base of the vase that recall Martinuzzi's sculptural work of the 1930s. The series made its appearance at the Triennale of 1951 and also appeared the same year at an exhibition in Paris. Most *Barbarico* glass is found in a dark brown, though examples do exist with a dusting of gold throughout the surface.

Because of Barovier's experimentation with glass chemistry, we should digress and mention the basics of glass. A traditional clear glass vase is made from a mixture of sand (silica) and an alkali such as potash. If the artist wanted to color the glass yellow, he would add the chemical antimony to the mixture. The mixture would then be heated to a high temperature until the chemicals and materials were in a molten state. This would then make a pot of yellow glass. The blower, using a blowpipe, would gather the molten glass and blow a yellow vase into the desired form. Barovier was always experimenting with the order of this process. Rather than add the antimony to the pot, he would add it to the already formed piece. The piece would then be reheated, melting the new chemicals and creating a new effect. By not mixing the chemicals into the pot, the color was not allowed to melt and blend into an even hue. Rather, Barovier would get splotches or areas of color surrounded by the base color. Through experimentation, he learned to control the different effects. The following series of Barovier's all incorporated this technique or a variation:

- The *Aborigeni* series of 1954 is the second series of Barovier's which related to archeological history. The forms took primitive shapes, appearing in only four colors: purple, amber, deep green, and lizard green. As described above, the glass was colored without melting and mixing, creating a non-uniform look.
- The *Neolitico* glass of 1954 was a series that emphasized a pattern. Though the work appears to be made of squares of opaque murrines, the series was created by adding chemicals to the glass after melting. A very thin layer of clear glass was then placed on the surface of the form. The result resembles glass carved from semi-precious stones and is actually reminiscent of Tiffany's Agate glass. The typical *Neolitico* item is a bowl, though animals and abstract shapes and forms are found.
- The 1956 *Ambrati* (amber) series was the only other series to focus on form. Ever the chemist, Barovier mixed opaline glass with thick silver leaf. This created an amber glass that appears to have a tortoise shell look. Barovier created many stylized animals and vase forms for this series.
- Concurrent with the *Ambrati* series, Barovier created the *Canne Polichrome* series. Here he returned to the use of wide striped ribbons in bright colors separated by thin canes of color. The interesting facet of this technique is that the color was on the inside of the item >80

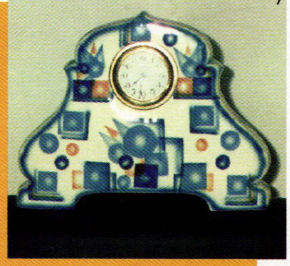
Vintage Bar Ware by Stephen Visakay



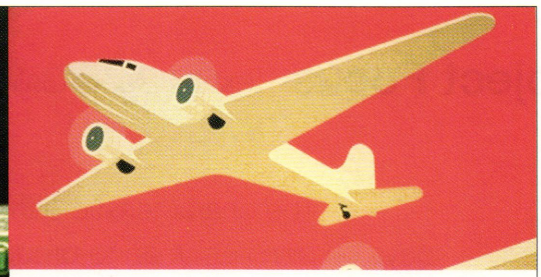
Identification and values, with an overview of our uniquely American Cocktail Age manufacturers and their guest star designers, cocktail quips, quotes, facts, and lore. Shaken and stirred with over 350 dazzling color pictures poured into this elegant hardbound book. Collector Books. $21.95 (800) 626-5420.

CHERYL GOYDA

Buy & Sell
Czech. & German Pottery



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

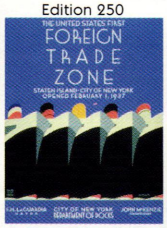


POSTERS OF THE WPA

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

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

Edition 250



22 x 28" - $129

Edition 250

22 x 28" - $129

Edition 250

19 x 24" - $129

BUY & SELL

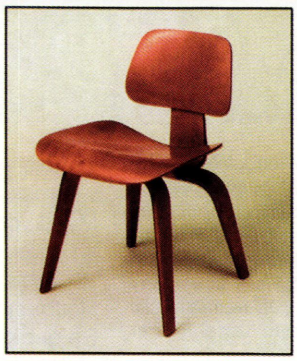
AMERICAN & EUROPEAN MODERN ART
SOCIAL REALISM / WPA / REGIONALISM
SYNCHROMISM / SURREALISM
PRECISIONIST / MACHINE AGE
AMERICAN ABSTRACT ARTISTS (AAA)
BIOMORPHIC ABSTRACTION
GEOMETRIC ABSTRACTION
TRANSCENDENTAL PAINTING GROUP
ABSTRACT EXPRESSIONIST
1900-1960 MODERN ART

CALDWELL modern

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

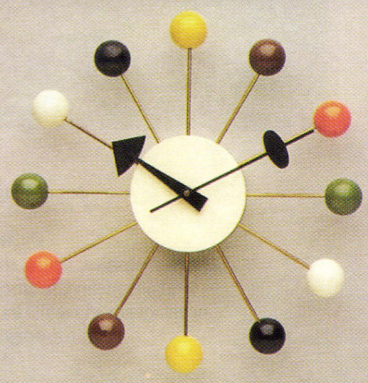
To order call 800.695.5768

MUSEUM™ TRADING CARDS



Public Museum of Grand Rapids

MUSEUM™ TRADING CARDS



DESIGNS OF THE 20TH CENTURY
Dallas Museum of Art

collect them all!

Museum Trading Cards: Public Museum of Grand Rapids -
36 chairs depicted in full color from the Museum's collection.
Actual size: 2.75" x 3.75" $11.95 + $2 shipping.

Museum Trading Cards: Dallas Museum of Art -
A selection of 36 modern items from the Museum's collection.
Actual size: 2.75" x 3.75" $11.95 + $2 shipping.

Object Focus Text by Denis Gallion, Historical Design, Inc., New York

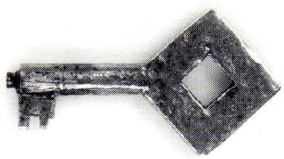
"The characteristic principle of the Werkstätte ...is that it is better to work for ten days on one item than to produce ten items in one day." - Josef August Lux, 1904/05

Wiener Werkstätte
Josef Hoffmann (1870-1956), Austrian
Coffer or covered box, 1904
Dimensions: 4" x 12 7/8" x 6 7/8"
Silvered alpaka, ebonized wood interior, original key.
Marked on the underside: WW Rose Mark, WW monogram in oval, JH monogram, JB metalsmith's monogram. Goldsmith: Josef Berger

Josef Hoffmann is reknowned today as one of the leading architects and designers of the 20th century. He co-founded the Wiener Werkstätte in 1903 with Koloman Moser having secured the financial backing of Viennese businessman, Fritz Warndorfer. Both Hoffmann's and Moser's early designs were hallmarked by their architectural forms and simplicity. It was the aim of the Werkstätte to produce Viennese works of the finest craftsmanship as well as functional beauty.

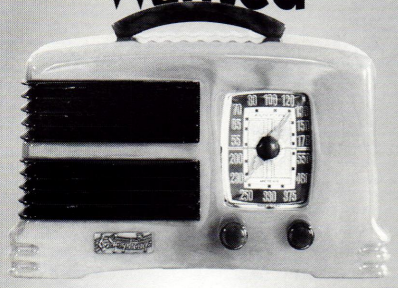
The development of the metal workshop was one of the earliest endeavors of the Wiener Werkstätte. During this experimental period, highly trained gold and silversmiths created objects designed by Hoffmann and Moser, often in a silver-plated alloy of copper, zinc, and tin called *alpaka*.

This coffer or covered box was designed by Hoffmann and handwrought by WW goldsmith, Josef Berger in 1904. The form of the box has a powerful architectural presence which is softened by the pillowed shapes of the sides and lid. The look of the hammered surface was new in Vienna and likely reflects Hoffmann's interest in the British Arts and Crafts Movement and the ideal "Honesty of the handcrafted object." The key punctuates the design with Hoffmann's signature motif, the square in silhouette.



BUY • SELL • TRADE

Catalin Radios Wanted

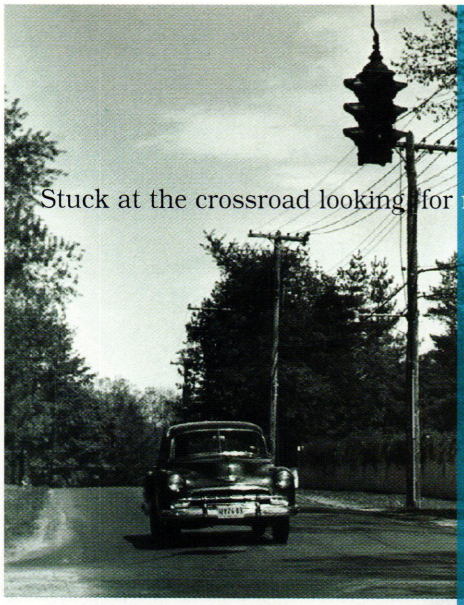


Fada • Emerson • Motorola
Addison • Air King
Arvin • Detrola • Crosley
Symphony • Tom Thumb

I buy all makes and models.

TOP PRICES PAID!

Michael Lawlor
P.O. Box 179
Santa Barbara, CA 93102
(805) 682-2336



Stuck at the crossroad looking for modern on the internet? Turn here:

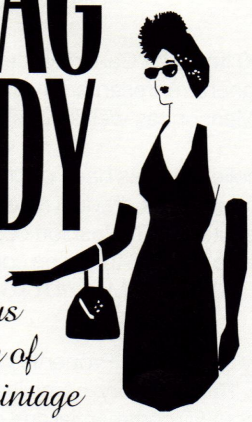
http://www.deco-echoes.com

For information on adding your business to the Deco Echoes site call 508.428.2324

Visit the Deco Echoes web site for all your modern needs. Stop by and you'll find -

•Vintage shops offering online shopping
•An online bookstore and product catalog
•The Modern Map vintage shop locator
•A calendar of events with show info. pages
•Hundreds of classifieds to browse
•Sample articles from past issues of *Echoes*
•An online subscription form for *Echoes*
•And much more, updated regularly

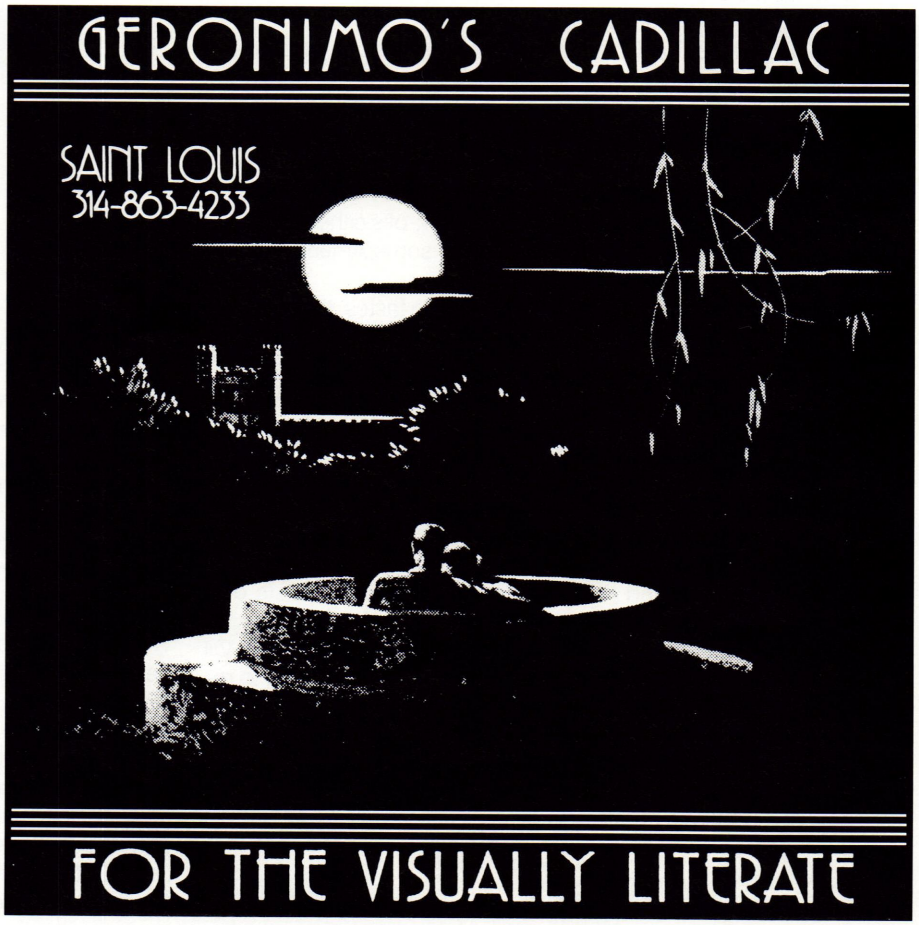
BAAG LADY



Fabulous selection of classic vintage handbags

P.O. Box 7238
Little Rock, AR 72217

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



Moffatt's classic chromed dome electric kettle

Classic, Retro Kettles

by Rachel Gotlieb

The chromed dome electric kettle is a popular and familiar product that continues to outsell its many competitors. Surprisingly, this ubiquitous and enduring symbol of Americana is a Canadian design.

In the late 1930s, an engineer at Canadian Motor Lamp recognized that the stamped metal shells of automobile headlights could contain heating elements for kettles. Fred Moffatt, a designer at Canadian General Electric (CGE), was commissioned to produce a prototype. In 1940, CGE launched the "Rolls Royce" of kettles to great commercial success.

To deter knock-offs, Moffatt later changed the circular shape of the kettle to an ovular streamlined form. It required more complex and expensive tooling since the metal is stretched in several directions. Despite the changes, Filtro, Westinghouse, General Electric (the American head office of CGE!), and others commissioned imitations. Moffatt, whose career with CGE eventually spanned 50 years, says some of the knock-offs either worked poorly or were commercial failures, forcing some Americans to cross the border to buy a decent kettle.

Despite the passage of time and changing tastes, the sturdy, retro-styled kettle continues to sell in North America under the Sunbeam brand name. Its nostalgic chromed dome makes it a perennial favorite, nearly 60 years after its Canadian launch!

- Rachel Gotlieb is curator of Toronto's Design Exchange. The DX study collection includes 30 examples of kettles, including many incarnations of the "Moffatt" chromed dome.

Interpreting the Thirties

The 100-acre Cumberland Heritage Village Museum consists of a series of nine buildings representing life in the lower Ottawa Valley. Its interpretive period is 1932, so buildings include a 1930s Imperial Oil gas station, four fully furnished "period" residences, and a radio repair shop, complete with vintage radios and memorabilia.

The "village" also features a church, train station, and school house. Most buildings are original and have been moved to the site. The Village is open Tuesdays to Sundays, from May 31 to October 10, 1997. Telephone (613) 833-3059.

Canadian Couture

The Royal Ontario Museum (ROM), Toronto, has a large collection of clothing, including nearly 400 items by Canadian designers from the period 1930 to 1970. Designers represented include Marie Paule, Ida Desmarais, and James Manson, as well as design firms such as Cornelia Couturier.

Just one example of the Royal Ontario Museum's large collection of vintage clothing

Only 10 percent of the collection has been photographed. However, the museum can accommodate individual researchers or group tours wishing to view selected items. The fashion costume curator is Dr. Alexandra Palmer, who wrote her PhD thesis on couture in Canada. To arrange an appointment, call the ROM at (416) 586-5790.

Toronto Heritage Properties

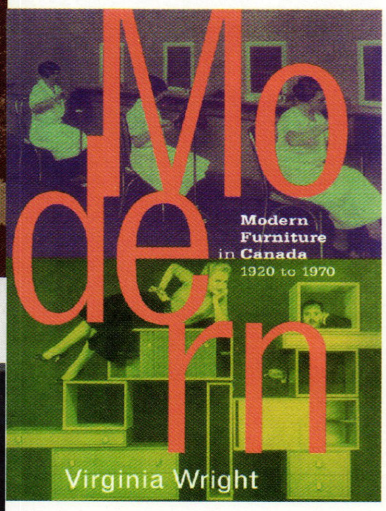
The City of Toronto Inventory of Heritage Properties includes a number of post-1945 structures. The inventory, compiled by the Toronto Historical Board, includes about 50 commercial and residential buildings such as the CN Tower, Roy Thomson Hall, and the Hockey Hall of Fame. In addition, it lists more that 80 significant buildings constructed between 1930 and 1945. These include the home of renowned "Group of Seven" painter Lawren Harris, Maple Leaf Gardens hockey arena, and the home of department store magnate John Eaton. Toronto Historical Board, 205 Yonge Street, Toronto, ON M5B 1N2. Telephone (416) 392-6827, Fax (416) 392-6834.

Habitat '67, architect Moshe Safdie's residential complex created for Montreal's Expo '67 World's Fair

Habitat Celebrates Birthday

Habitat, Canadian/Israeli architect Moshe Safdie's residential complex created for Montreal's Expo '67 World's Fair, celebrates its 30th anniversary this year. Designed as an almost haphazard series of interlocking concrete "cubes," the building has been described as radical, original, and an instant landmark, as well as Lego®-like, an eyesore, and an architectural oddity.

It was designed as Safdie's graduating project from Montreal's McGill University. The passage of time and many rave reviews have softened both viewpoints. The building was selected as one of the world's most beautiful residential complexes by a Japanese firm that publishes books on significant 20th century architecture. To its current residents, it's simply a spectacular building that offers great views of nearby downtown Montreal. And every cab driver knows where it is!



Modern Furniture in Canada

Author and educator Virginia Wright hopes to alter the perception that Canada is a design wasteland with her new book *Modern Furniture in Canada, 1920-1970*. In this richly illustrated study, Wright explores the history of modern furniture in Canada, employing archival photographs and original documents to trace the development of professional design, design education, and design advocacy in the period from 1920 to 1970.

Canada has a distinguished record in modern furniture design and has produced work of internation significance, some of it hitherto unrecognized. Chief among the milestones were the production in Ontario in the mid-1920s of molded plywood seating for assembly halls and of the world's first molded plastic furniture, produced in prototype by the National Research Council in 1946 - three years before the more famous designs by Charles Eames in the United States were unveiled.

Wright charts the development of modern furniture design in Canada, from its first appearance in an Eaton's department store display of pieces brought from the Paris Exposition of 1925, through its gradual entry into Canadian homes, to is establishment as a dominant style. She shows how modern industrial materials such as steel tubing, rubber, and plywood were incorporated into the production of commercial and institutional furnishings and how these designs reached a wide public through exhibitions and the media.

The first account of Canada's innovative furniture design and production of the period, *Modern Furniture in Canada* opens the door to a whole new field of study and is destined to become a seminal work on Canadian design. (Available for $39.95 through the *Echoes* bookstore, see page 69 for details.)

Spirited Look at Vancouver

An over-capacity crowd turned out for the opening of *The New Spirit: Modern Architecture in Vancouver, 1938-1963* at the Canadian Centre for Architecture (CCA), Montreal, Quebec. *Globe & Mail* critic Adele Freedman hosted a lively panel discussion with local architects of the period: Arthur Erickson, Barry Downs, and Catherine Wisnicki, and landscape architect Cornelia Oberlander.

United in their hatred of Toronto, the group helped to forge West Coast Regional Style. Taking advantage of the lack of buildings in then "small town" Vancouver, the group employed new technology, cooperated extensively with other creative disciplines such as visual artists, and took advantage of spectacular building sites. The period architecture that remains illustrates a love of open space, the need for reflected light on the rain-drenched coast, and the flexibility and creativity that resulted from not having to live up to an entrenched historical context. Erickson was loudly applauded for suggesting modernism remains the "only sensible solution."

The exhibition travels to the Vancouver Art Gallery (November 8, 1997 to January 18, 1998) and to the Nickle Arts Museum in Calgary, Alberta (February 15 to April 19, 1998). A fully illustrated, soft cover exhibition catalog is available for $35 through the *Echoes* bookstore (see page 69 for details).

DoCoMoMo Takes Hold

A group of British Columbians have applied to establish a regional working party of the international preservation organization, DoCoMoMo (DOcumentation and COnservation of the MOdern MOvement). Chapters exist in Ontario and Quebec. Established at Eindhoven University in the Netherlands in 1988, DoCoMoMo membership in 30 countries includes conservationists, architects, urbanists, landscape architects, and historians.

The goal of the organization is to document and help preserve significant buildings from the modern period. Vancouver-based architect and provisional chair, Robert Lemon, says the working party will also apply pressure to save important buildings throughout the province that may be targeted for destruction.

The preservation of modernism in British Columbia gained prominence after a dedicated group rescued the Vancouver home and garden of noted Canadian architect, Arthur Erickson. Also, > 88

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

From Christie's South Kensington's sale: (ABOVE) *Moloch* lamp by Gaetano Pesce, c.1971 (£18,000), Charles Eames' ETR table (£2,200), and LAR chair (£650); (TOP RIGHT) A pair of laminated birch high-back side chairs by Gerald Summers, c.1934, for Makers of Simple Furniture (£7,000); (RIGHT) *Floris* chair by Gunter Beltzig, c.1967 (£3,400).

The spring of 1997 has borne witness to the expanding European market for progressive pre-war and good post-war design. Both the major London salerooms, Christie's South Kensington and Sotheby's Bond Street, presented sales within 24 hours of each other, on the 26th and 25th of March respectively, having been preceded by the Bonham's sale of 20th Century Design on February 8th.

Both the Christie's (380 lots) and the Sotheby's (226 lots) sales achieved similar selling rates, with only 13% of lots by value going unsold in both salerooms, and with record items offered. The highest price attained was the £18,000 bid for a magnificent oversized anglepoise lamp, *Moloch*, designed in 1971 by the Italian architect and designer Gaetano Pesce. Marching beyond the Christie's pre-sale estimate of £6,000-8,000, the lamp was secured by a European museum. Italian design was again at the forefront of prices realised at Sotheby's, with the highest price of the sale being the £11,000 taken for a *Kandissi* sofa, designed by Alessandro Mendini, 1979, for Alchimia.

The increasing desirability of good Italian postwar design was further evidenced by a range of furniture designed by Gio Ponti for the Parco dei Principi Hotel, 1966, which included a lounge suite selling for £2,200 (Christie's); an *Ultrafragola* mirror by Ettore Sottsass taking £1,800 (Sotheby's), and the £4,000 paid for a scarce *Dondolo* chair, 1967, by Cesare Leonardi/Franca Stagi at the Bonham's sale on February 8th, 1997. Italian industrial design shows signs of similar behavior, with an Achille Castiglione radio, 1965 realizing £400 (Sotheby's), and a Marco Zanuso sewing machine £150 (Christie's), while four lots of unused 1950's fabrics, including designs by Hiero Prampolini, sold within the £300-500 range (Christie's).

European plastic designs of the 1960s attracted strong interest in both sales, including £7,800 achieved for a 1969 *Boomerang* desk designed by Maurice Calka (Sotheby's), £3,400 for a 1967 prototype *Floris* chair by German designer Gunter Beltzig (Christie's), and £950 for a 1968 *Pastilli* chair by Eero Aarnio (Christie's). The desirability of American furniture of the 1950s was represented by a good selection in the Christie's sale that included an Eames Surfboard table (£2,200), a lemon-yellow Zenith LAR chair (£650), an early Bertoia Bird chair and ottoman (£650) and a George Nelson rosewood CSS storage system (£1,800).

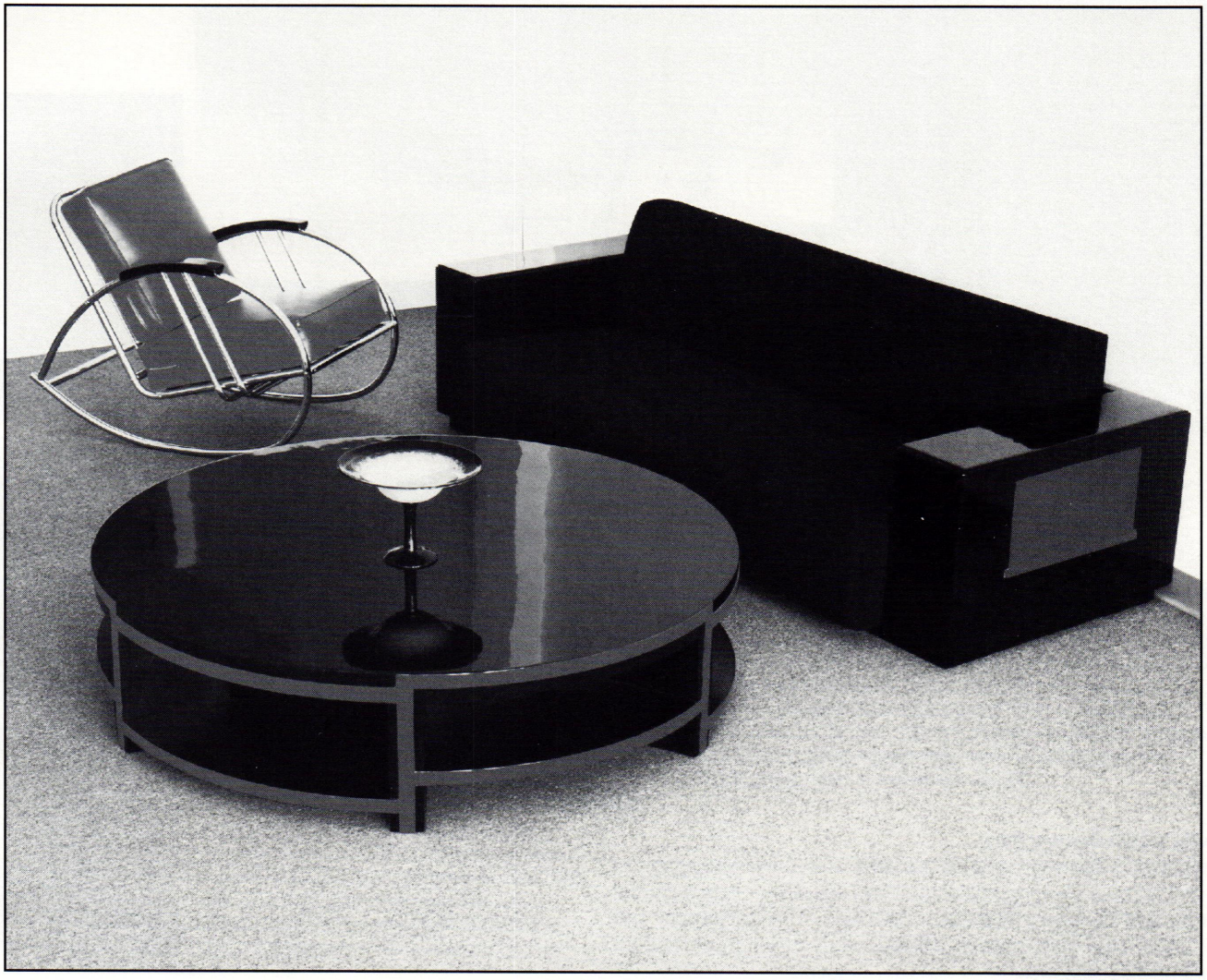
Selections of Italian and Scandinavian glass were offered in both salerooms, the highest price bid being for a 1953 *Kayak* vase by Timo Sarpaneva (Sotheby's) which sold for £6,200. A Venini *Fasce* vase by Riccardo Liccata sold for £2,200 in the Christie's sale , and a similar though larger example realized £800 at Sotheby's. Despite these strong prices, the Italian glass selections proved in both sales to be unpredictable, with the interest generally being confined to the scarcer items.

Good progressive pre-war design has realized some of the highest prices of recent months, initiated by £10,000 paid for a 1932 Alvar Aalto *Paimio* lounge chair at the Bonham's sale in February. The Sotheby's sale saw an early example of the Marcel Breuer *Long Chair* realize £4,800, and an unrestored example of Breuer's *Short Chair* sold the following day at Christie's for £4,500. A very scarce 1936 catalogue for the Isokon *Long Chair*, designed by Laszlo Moholy-Nagy, sold in the same day to an American telephone bidder for £350, to be followed by a pair of plywood side chairs by British designer Gerald Summers, c.1934, which sold for double the > 88

MODERNISM GALLERY

ART DECO AND MID-CENTURY MODERN

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

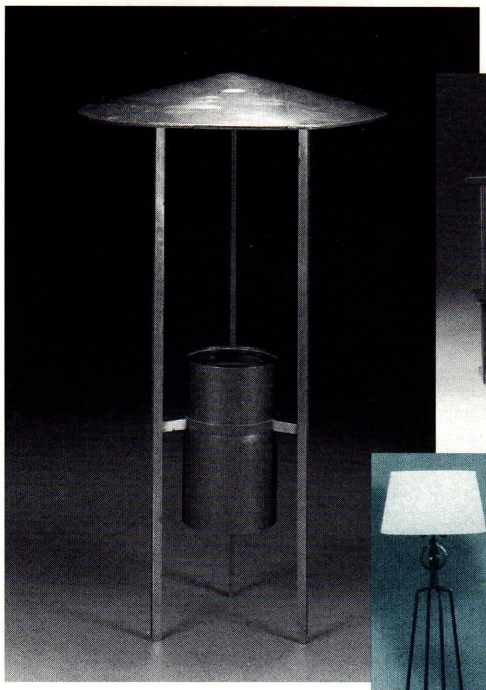


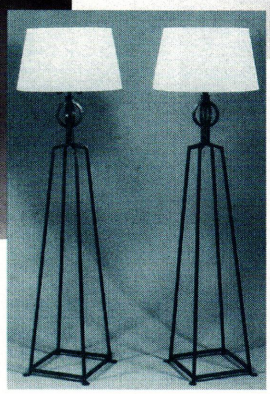
We specialize in American designers: Frankl, Rohde, Deskey, Wright, Hoffman, Versen, and anyone else who did quality work in the 20th century.

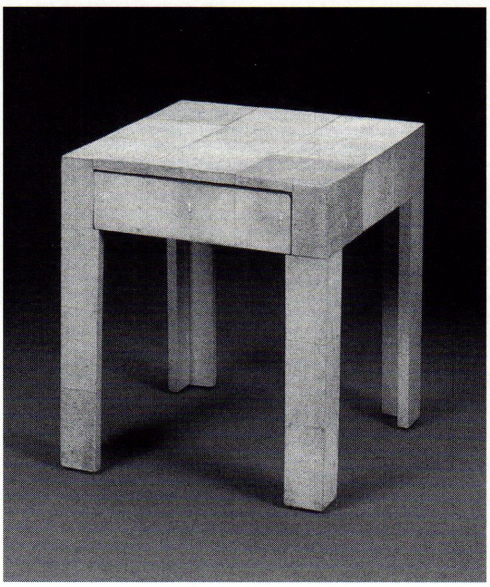
RIC EMMETT
1622 Ponce deLeon Blvd.
Coral Gables, FL 33134
(305) 442-8743 office (305) 443-3074 fax
E mail: modernism@gnn.com

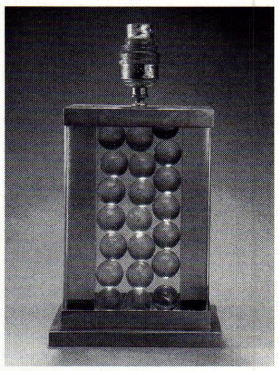
RENEE PROSPERI
Antiquarian Bldg. / 159 W. Kinzie Street
Chicago, IL 60610 (847) 304-1689 fax
(847) 304-9191 office (312) 527-0533 showroom
E mail: modgal1@aol.com

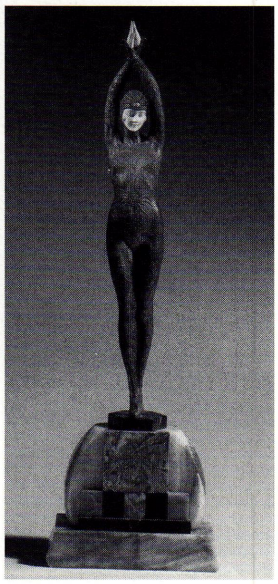
Visit our home page at: http://www.modernism.com











ABOVE FROM LEFT: **A rare bronze and stainless steel three-legged floor lamp designed by Philip Johnson and Richard Kelly in 1953 specifically for use in Johnson's New Canaan, Connecticut Glass House realized $63,000 at Christie's Important 20th Century Decorative Arts sale held April 12, 1997; This pair of Tommi Parzinger wrought iron floor lamps, c.1945, brought $12,650 at Sotheby's 20th Century Decorative Arts sale held March 14, 1997; Also at the Sotheby's sale, a walnut and hickory trestle dining table and six conoid chairs by George Nakashima, c.1963, garnered $18,400.**

ABOVE AND RIGHT: **A galuchat covered side table by Jean-Michel Frank, c.1930, achieved $43,700 at the Christie's sale; Also at Christie's, a metal and glass lamp base by Desny commanded $28,750; Demetre Chiparus' *Starfish Dancer* earned $26,450 at the Sotheby's sale.**

Treadway's 20th Century Sale

The Treadway & Toomey Galleries held their first 20th Century sale of 1997 on February 16. Organized into three sessions - Arts & Crafts; American and European Paintings; Art Deco, 1950s/Modern, and Italian Glass - the third session offered nearly 300 lots of modern furniture and accessories.

Enthusiastic bidding greeted works by Charles Eames, with very strong prices realized for a 670 lounge and ottoman with brown leather upholstery ($1,200); a molded plywood folding screen in excellent condition ($4,000); an ESU 200, c.1954, in good condition ($2,900); an LTR with birch top and black wire base ($750); a great red fiberglass rocker with birch runners ($1,300); a surfboard table in very good condition ($2,200); and a fine example of an ESU 400, c.1952, in very good condition ($7,500).

Significant prices were also achieved for a set of four Wharton Esherick stools, c.1958, in excellent condition ($5,500); an Eliel Saarinen birch veneer dining table and four chairs manufactured by Johnson Furniture Co. ($3,250); a pair of Mies van der Rohe *Barcelona* stools with minor wear to the leather ($1,700); and a rosewood Sori Yanagi butterfly stool, c.1956 ($1,400).

A rare version of a Paul McCobb credenza, with ten drawers and two doors in birch with black metal pulls brought $1,400, well above its high estimate of $1,000. Arne Jacobsen's *Egg* chair for Fritz Hansen, in original dark green wool, realized $1,600. Soaring well above estimate was a Jean Prouvé cabinet in original turquoise enamel with aluminum sliding doors and wooden handles, which achieved $11,000 over a pre-sale of $5,000-7,000. A great set of four 1960s sculptural cast aluminum chairs by Dan Johnson reached a final bid of $3,000. Ico Parisi's burled veneer console table manufactured by Singer & Co., c.1948, in great original condition sold within estimate at $3,750.

Strong sales closed out the session, with a rare Noguchi paddle-fin coffee table, c.1948, realizing $4,750; and a George Nelson for Herman Miller desk, c.1948, commanding $4,250.

The painting session of Treadway & Toomey Galleries' 20th Century sale was greeted with its best attendance since its introduction over a year ago. The audience was an active bidding force, with many lots selling to the floor. Highlights included Tsugouharu Foujita's

drawing *Profile of a Woman*, which was a good buy for a phone bidder at $6,600, as was Werner Drewes' *The Flower Pot* at $2,860. *Godspeed*, a print by Rockwell Kent, brought $1,650.

Sotheby's 20th Century Decorative Arts

The results of Sotheby's 20th Century Decorative Works of Art sale, held March 14, affirmed the continued strength of the market. The sale featured a fine selection of French Art Deco furniture and accessories, including a pair of Edgar Brandt wrought iron bookends, c.1925 ($3,450); and a Paul Kiss wrought iron mirror, c.1925 ($4,600). Soaring beyond pre-sale estimates were a pair of René Prou iron doors, c.1935, (est. $10,000-15,000) which realized $25,300; and an Edgar Brandt cast bronze and Daum Nancy glass serpent lamp, c.1925, (est. $25,000-40,000) which reached a final bid of $43,700.

Offerings by Ruhlmann included an ivory-inlaid loup d'amboine, ebène-de-macassar and silvered-bronze-mounted cabinets, c.1925, which commanded $51,750; and an ebène-de-macassar bookcase, c.1925, which realized $28,750.

The French Art Deco section of the sale also included a Dominique galuchat and palissandre drop-front secretaire, c.1928, which fetched $35,650; a mahogany and nickeled-bronze dressing table and chair, c.1930, which more than doubled its pre-sale to realize $25,300; and a Gilbert Poillerat wrought iron and marble console, c.1930, soared to $10,925.

The star of the modern offerings was George Nakashima, whose works consistently surpassed pre-sale estimates. Offerings included a walnut and hickory trestle dining table and six conoid chairs, c.1963 ($18,400); a walnut and pandanus cloth buffet cabinet ($7,475); a c.1970 walnut coffee table accompanied by the original drawing signed by Nakashima ($9,200); a walnut and ash minguren table and conoid chair ($7,475); and an eight-foot walnut dining table ($11,500).

The sale also featured a c.1960 stoneware vase by Japanese artist Shoji Hamada ($6,037); a lustre-glazed earthenware footed bowl by Beatrice Wood ($5,175); *Red Jack*, a watercolor by Alberto Vargas, which hit $21,850 from a pre-sale of $5,000-7,000; and a pair of Tommi Parzinger wrought iron floor lamps from 1945 commanded a premium of $12,650.

Hagenauer works also met a positive response, with a copper and aluminum figure of a butler bringing $11,500. A Hagenauer bronze figure of a maiden, c.1930s, rocketed past a pre-sale of $1,800-2,500 to reach a closing bid of $11,500 as well. A pair of Hagenauer hammered chromed-metal masks, c.1930, rose to $8,050 (est. $3,000-5,000).

Highlights of the glass items offered >36

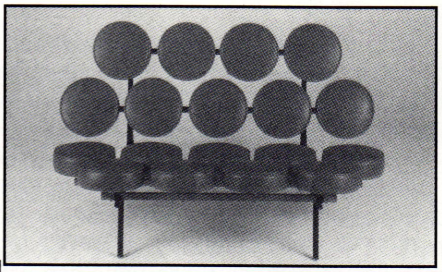
DECO DELUXE

993 Lexington Ave • New York, N.Y. 10021 • (212) 472-7222

Rare French Tea Set; nickel silver, macassar ebony and ivory, circa 1925. Tray diameter 19 1/2"

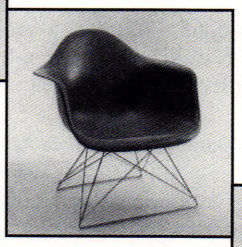
If you want fabulous Art Deco accessories, you can take a trip around the world, or you can come to Deco Deluxe. We have furniture, too, and we are very interested in buying.

Reproduction of Fiberglass Molded Chair. Available in Red, Blue, Yellow, Pink or Green.
Seat Only - $110.00



Reproduction of the Famous Marshmellow Sofa
Available in high quality vinyl with your choice of colors. Some assembly required - $1,750.00 + S&H

Eiffel Tower Base in Black or Zinc Plate- $95.00



Molded Fiberglass Armchair. Available in Red, Blue, Yellow, Pink, or Green.
Seat Only - $135.00

Cats Cradle Base available in Black or Zinc - $85.00

Rocker Base available in Black or Zinc with maple rocker- $135.00

Advanced Interiors

Tel: (909) 930-3440

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

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

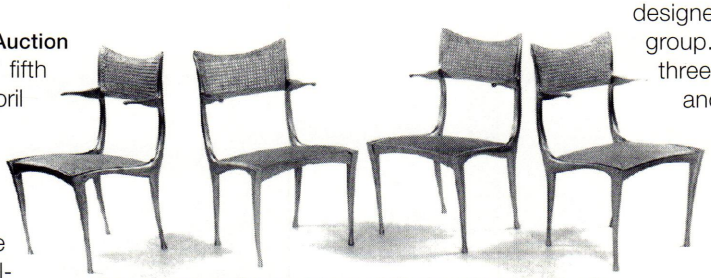
Auction Highlights

(continued from page 35) included a Lalique *Grenouille* molded and frosted glass paperweight ($8,337); a Lalique *Formose* molded and frosted ruby red and amber glass vase ($4,025); and a c.1950s Venini pale yellow glass and bronze mirror ($6,037).

Works in ivory included *Friends Forever* by Demetre Chiparus ($18,400); *Tireur a L'Arc* by Pierre Le Faguays ($34,500); and *Starfish Dancer* by Chiparus which earned $26,450.

William Doyle's Lalique Auction

William Doyle Galleries' fifth annual Lalique sale on April 9, 1997 featured over 200 glass objects and related items by three generations of Lalique family designers. The sale attracted a specialized group of collectors who were selective in their buying choices. Leading the sale was a fine forest green *Perruches* vase, c.1919, decorated with parakeets on flowering branches which sold to a local member of the trade for $17,250. Colored glass vases earned the top prices of the day such as the $11,500 achieved for a deep amber glass vase, c.1924, modeled as a coiled serpent. Other early 1920s vases attracting attention were a bright red *Ronces* vase patterned with briar that brought $5,290, and a cased red *Escargot* vase modeled as a snail shell that finished at $8,337. Representing vases from the inter-war years were an amber *Chamois* vase, c.1931, patterned with Art Deco chamois goats, which garnered $4,140; and a chased jade green *Malesherbes* vase decorated with stylized Art Deco leaves, which reached $4,370.



Dan Johnson's '60s aluminum chairs from Treadway's sale

Opalescent ware was well received with a *Danaides* vase, c.1926, patterned with Art Deco water carriers in relief realizing $3,680. Clear and frosted glass vases with Art Deco designs proved popular as well, including one with two swirl handles that hit $5,290; and a rare *Jaffa* vase designed with three tiers of stylized foliage that fetched $3,220.

René Lalique lighting performed well with a *St. Nabor* clear and frosted glass Art Deco lamp, c.1927, selling to a private Florida collector for $9,200 (est. $9,000-12,000); and a *Trois Branches Roitelets* electric lamp, c.1931, patterned with birds in flight, surpassing the pre-sale estimate at $3,220 (est. $1,800-2,400).

Dressing table items enjoyed a strong following as evidenced by an opalescent *Houppes* box and cover with powder puff design that exceeded the pre-sale estimate at $1,035 (est. $400-600); and an elegant *Epines* perfume bottle patterned with briars that brought $1,063 (est. $800-1,000).

Lalique jewelry generated tremendous interest, including an impressive *Sauterelles et Cabochons* brooch of clear glass and gilt-metal ornamented with grasshoppers that outdistanced expectations at $3,795 (est. $2,000-2,500). A clear and frosted glass *Cerisier* bracelet composed of 14 elements decorated with a naturalistic design went for $1,610, further demonstrating the overall trend toward greater buyer activity at the middle segment of the market.

Christie's Important 20th Century Decorative Arts

Christie's Important 20th Century Decorative Arts sale, held April 12, 1997, featured a truly unique and architectually significant selection of modern furniture designed by Ludwig Mies van der Rohe for Philip Johnson in 1930. The Johnson commission at 424 East 52nd Street was quite possibly America's first look at interior design by Mies van der Rohe and Lilly Reich, van der Rohe's collaborator on most early projects. Johnson contracted the acclaimed architect to design the interior of his New York apartment in an effort to "counteract the terrible wave of modernistic apartments we now have." (Philip Johnson) According to Franz Schulze, Johnson's biographer, this apartment was probably "the first in the U.S. to accommodate the famous chairs and smaller pieces designed for the Weissenhof Exhibit (1927), the Barcelona Pavilion (1928), and the Tugendhat House (1930)."

The group which was offered on April 12th comprised a rosewood tea table ($29,900), a tubular steel armchair and stool with original caning ($13,800), a tubular steel coffee table ($9,775), and a rosewood dining table ($25,300), the latter of which probably was designed by Mies three or four years after the initial group. The offerings also included a brass and steel three-legged floor lamp designed by Philip Johnson and Richard Kelly for Johnson's Glass House in New Canaan, Connecticut circa 1954. This was the original three-legged version and was one of only a few produced; later versions had four legs. Estimated at $10,000-15,000, the lamp soared to a closing bid of $63,000.

French Art Deco furniture and works of art from distinguished private collections also sold very well, including *La Chasse*, a fine lacquered and gilded panel by Jean Dunand, c.1934 ($101,500); *Kamorna*, a gilt and cold-painted bronze and ivory sculpture from a model by Demetre Chiparus ($66,300); *Harmonie de Rose* and *La Palme*, two watercolors by Jean Dupas, c.1930 ($14,950); and a pair of rock crystal and enameled-bronze wall sconces in the form of nautilus shells with coral by Armand-Albert Rateau, c.1925 ($46,000). Works by Ruhlmann included *Grande Cannelee a Redents*, a mahogany and silvered-bronze commode, c.1923 ($46,000); and a mahogany occasional gueridon, c.1925 ($20,700).

From Eyre de Lanux's private collection came a Jean-Michel Frank galuchat covered side table, c.1930, which commanded $43,700 over a pre-sale of $10,000-15,000. Also by Frank were an oak banquette, c.1930, ($34,500); and an oak table created in collaboration with Adolphe Chanaux, c.1930 ($41,400).

Rounding out the sale, a fruitwood and leather armchair by Andre Arbus, c.1938, with original upholstery achieved a high bid of $14,950 (est. $4,000-6,000); and a metal and glass lamp base by Desny rose to $28,750 (est. $10,000-15,000).

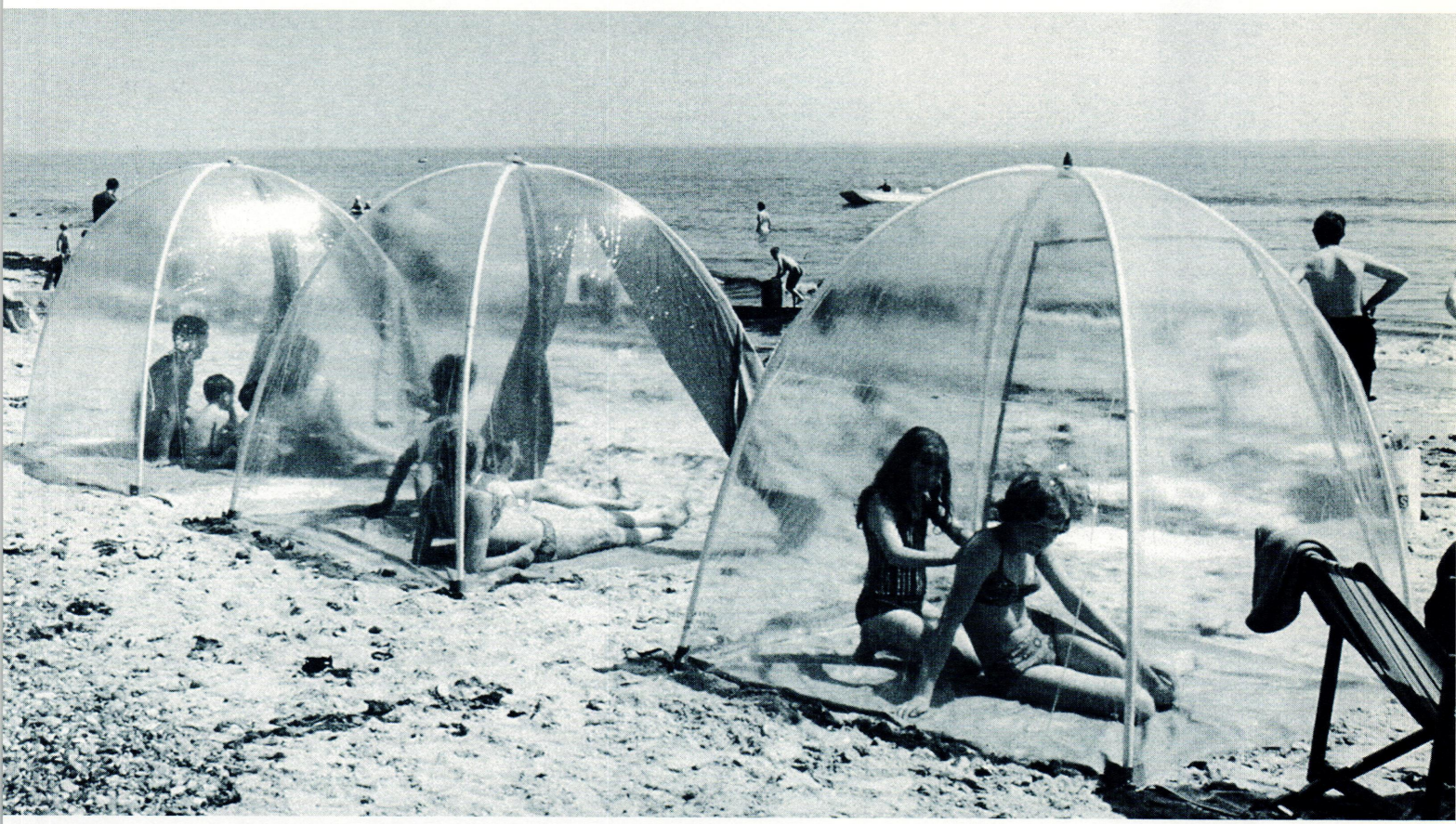
Swann Galleries' Photographs

Swann Galleries hosted a sale of 19th and 20th Century Photographs on April 19, 1997. The 20th century items comprised 378 lots, with the top lot spot going to three extremely rare silver print photomontages by Valentina Kulagina - *Technical Culture*, *Heavy Industry*, and *Magnitakgorsk* - created for the Siberia Pavilion of the All Union Agricultural Fair that opened in Moscow in 1939. Kulagina was one of the leading Soviet graphic designers of the 1930s, and a member of the October Group. The photomontage lot sold for $19,550.

Other highlights included Edward Weston's *Charis, nude*, circa1934 ($18,400); Brassai's *Untitled* cliche-verre ferrotyped silver print, c.1934-'35 ($17,250); Tina Modotti's silver print *Police Puppets*, c.1929 ($8,050); Maurice Tabard's photomontage beautiful and rare year he met Man Ray and Bresson's c.1954 silver print *Bodies on the railroad track* - a work done by Tabard in 1930, the Magritte -($7,475); and Henri Cartier-*Rue Mouffetard* ($5,750). ■

Console table by Ico Parisi, c.1948, from Treadway's sale

- For future auction dates and times, consult the Event Calendar on page 62.



summertime

June 4, 1968
Sunbathers in England relax on the beach in clear Solarium tents which allow ultraviolet rays to penetrate while providing protection from the wind.
- From the photographic project "The Sixties"

Interiors magazine showcased Finn Juhl's work heavily during the early 1950s. In September 1950 they featured the interiors of his own Copenhagen home, including this shot of Juhl admiring an elegantly simple vase.

Finn Juhl's "Baker Modern" line in their showroom, as featured in the November 1951 issue of *Interiors* magazine. The sofa with curving headrest is reminiscent of Juhl's early designs for the Copenhagen Cabinetmaker's Guild exhibitions.

Finn Juhl Good design, Scandinavian style

When Alvar Aalto introduced Scandinavian biomorphic design to the world with his Finnish Pavilion at the 1939 New York World's Fair, little did he realize that he was spawning one of the signature styles of post-war design, a style that would be admired and emulated throughout the world for decades. In the 1950s, the name of Finn Juhl - along with fellow Dane Hans Wegner - became synonymous with the subtly beautiful Scandinavian modern design that was capturing the attention of optimistic young Americans when it came to decorating their homes. And it was Edgar Kaufmann, Jr. of the Museum of Modern Art in New York, *Interiors* magazine, and Baker Furniture Company >

TEXT BY JENNIFER KOMAR

that were largely responsible for Juhl being recognized and appreciated by many American consumers.

Finn Juhl's furniture styles evolved during his long career, but his approach to design was remarkably consistent. Whether creating furniture to be executed by hand or by machine, he believed that high quality, elegance, and beauty were top priorities. While a student at the Royal Danish Academy of Arts School of Architecture, he concurrently attended classes in the school's department of furniture design, set up by the influential Kaare Klint in 1924, though he rejected Klint's belief that function and ergonomics should be the deciding factors in the appearance of a piece of furniture. Juhl wanted to infuse his work with a sense of personality, even of whimsy. He enlisted cabinetmaker Niels Vodder in 1937 to produce his avant-garde furnishings (a collaboration that continued for over 15 years) inspired by painting and sculpture of the period, most notably the biomorphic wood reliefs of Jean Arp.[1]

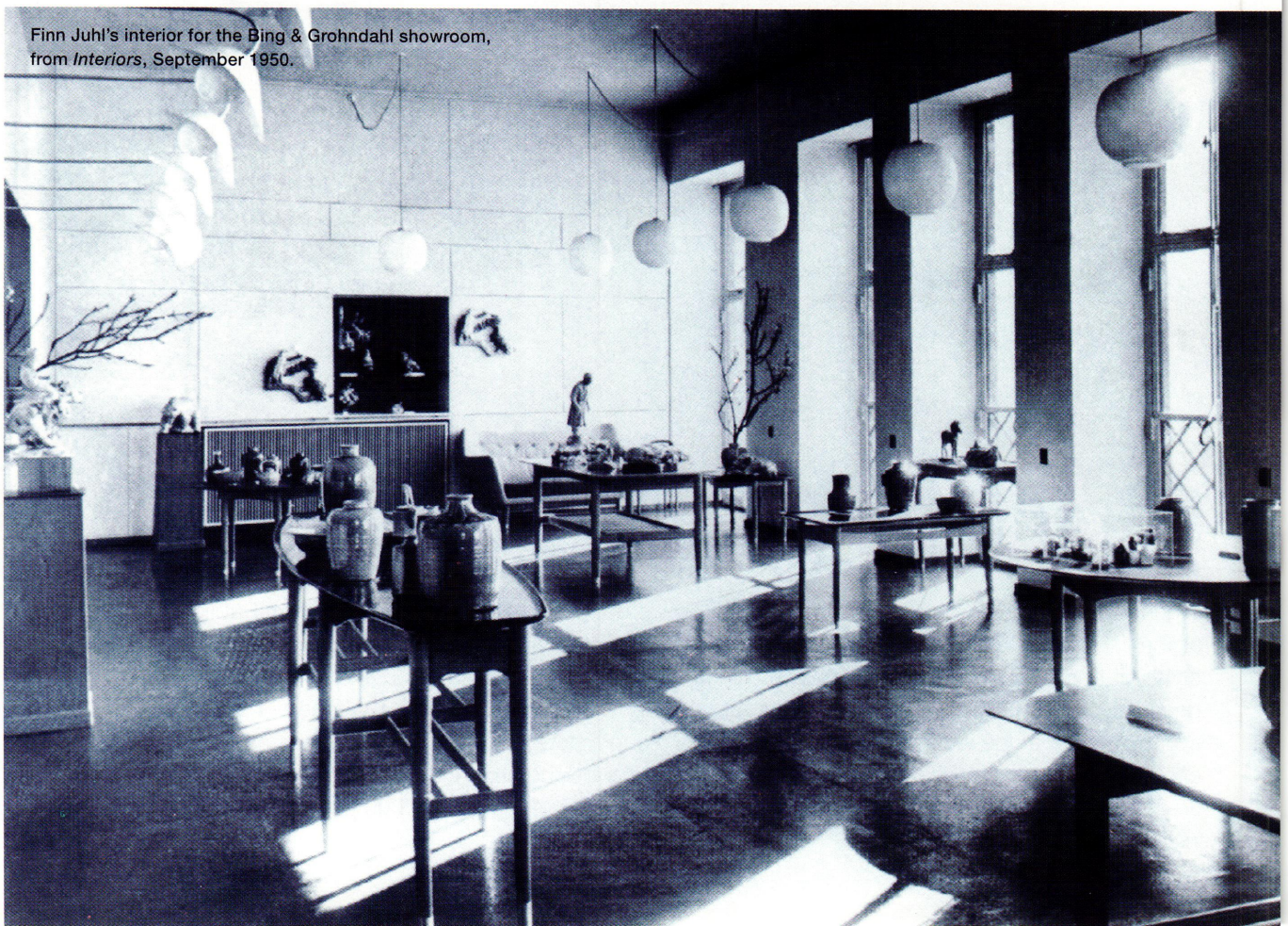
Juhl's vehicle for displaying his independently-made designs was the Copenhagen Cabinetmakers' Guild exhibitions. First held in the 1920s as a forum for designers and cabinetmakers to explore alternatives to mass-production in modern design, the exhibitions continued until 1966. It was here in 1940 that Juhl's upholstered sculptural sofas and chairs with amoebic "wings" were likened by one reviewer to "tired walruses" and generally approached with the same distance as if the forms were actually living beasts.[2] But it was also here that he was able to work out many of his signature designs. These pieces were characterized by teak frames in which the seat and back "floated" through the use of supports from underneath; his designs were thus sculptural, as well as technically sophisticated. The chair he created for the 1945 Copenhagen Cabinetmakers' Guild exhibition, known as the "45 Chair," was his earliest and most successful execution of such a design.

Juhl designed what came to be known as the "Chieftain" chair for the 1949 Copenhagen Cabinetmakers' exhibition. Here he not only liberated the seat and back from the frame visually and literally, he also upholstered the large blade-like armrests and expanded the reclining seat-back. The overall effect was reminiscent of an African or Oceanic tribal leader's throne (Juhl even included photographs of weapons and other anthropological elements in his furniture display) and led to its loaded name. According to Juhl, just over 100 of the chairs were originally made, though they are being reproduced today.[3]

One of the most fascinating chapters of Juhl's story was his relationship with Edgar Kaufmann, Jr., to whom Finn Juhl in large part owed his success in the United States. Director of Design at the Museum of Modern Art for a decade after the Second World War, Kaufmann had spent time studying with Frank Lloyd Wright at Taliesin in Wisconsin in the 1930s, and urged his father, a Pittsburgh department store magnate, to commission Fallingwater from Wright that same decade.

It was Juhl's sinuous lines that first attracted Kaufmann's attention. He wrote an article for the November 1948 issue of *Interiors* magazine in which he sung the praises of every curve and joint of the "master chair designer['s]" creations.[4] Kaufmann was so taken by Juhl's skill in producing what he considered internationally-relevant designs that he asked Juhl to create an environment for the second "Good Design" exhibition held at the Merchandise Mart in Chicago in 1951. These shows were, in essence, opportunities for the Museum of Modern Art to spotlight what it felt was a high level of furniture and housewares, which would, in turn, stimulate the market as well as the public's taste.[5]

Kaufmann, who maintained a lifelong friendship with Juhl,



Finn Juhl's interior for the Bing & Grohndahl showroom, from *Interiors*, September 1950.

Chieftain chair, designed by Finn Juhl in 1949 and manufactured by Copenhagen cabinetmaker Niels Vodder.

clearly already held the Dane in high regard by awarding him this honor, as the first "Good Design" show was planned by American Charles Eames, who already enjoyed an international reputation for his bent plywood designs for Evans Products Company.

Kaufmann allowed Juhl to communicate his own ideas of good design at Merchandise Mart and in the pages of *Interiors* magazine. Recognizing firsthand the advanced capabilities of American manufacturing during his time in the U.S., Juhl acknowledged the potential for designers of mass-produced goods in the post-war era, provided all involved in the design and marketing process work closely and carefully together. He remarked, "One cannot create happiness with beautiful objects, but one can spoil quite a lot of happiness with bad ones."[6]

This embracing of industrial production was a new direction for Juhl, but one that allowed him to work within the field to his great satisfaction. Though many young Americans thought the quality of Finn Juhl furniture high enough to special order "Chieftain" chairs or to purchase Niels Vodder's interpretations of Juhl's designs during trips abroad, it wasn't until 1951 that his designs were available to a wider American public.[7] Juhl, for his part, had in the 1940s approached the possibility of mass-producing his designs very cautiously. After all, the Copenhagen Cabinetmakers' Guild began their annual exhibitions to champion national handcraft over imported mass-produced goods. And, in 1946, Danish furniture manufacturers, feeling the international presence of mass-produced modern styles and wishing to develop their own competitive lines, held a competition for Danish designers to propose prototypes for their firms. They reportedly considered Finn Juhl's designs to be "luxurious" and in direct conflict with the simplicity that accompanies designs for mass production.[8]

Finn Juhl's living room in Copenhagen, showing his built-in furniture and loose furnishings, from *Interiors*, 1950.

It was Hollis S. Baker of Baker Furniture Inc., located in Holland, Michigan, who brought the challenge of mass production to Juhl at the right time (Juhl was undoubtedly riding high on the egalitarianism he preached during the "Good Design" show). Hollis wanted Baker Furniture, known for their high-quality historic reproduction furnishings, to introduce a line of affordable, well-designed contemporary furniture for the younger market, and he wanted Juhl to create it.

Juhl became convinced that Baker could mass-produce his designs while still preserving their integrity. He created Baker Modern, a collection of 24 designs for living and dining room suites, bedroom furniture, and modular units for consumers to configure at will. The line, which featured many aspects of Juhl's handmade furniture such as floating seats and backs, subtly sculptural arms, and nary a straight line, was produced in constrasting woods, which set it apart from Niels Vodder's production. Baker Modern was produced from mid-1951 to 1955. Its blond wood was English sycamore; rock maple and American walnut formed darker areas; and Formica® was used for tabletops.[9] This > 60

CHIEFTAIN CHAIR: PHOTOGRAPH COURTESY MUSÉE DES ARTS DÉCORATIFS DE MONTRÉAL, THE ULLANE S. DAVID STEWART COLLECTION. PHOTOGRAPH BY RICHARD P. GOODBODY, NEW YORK.

1

French Fifties

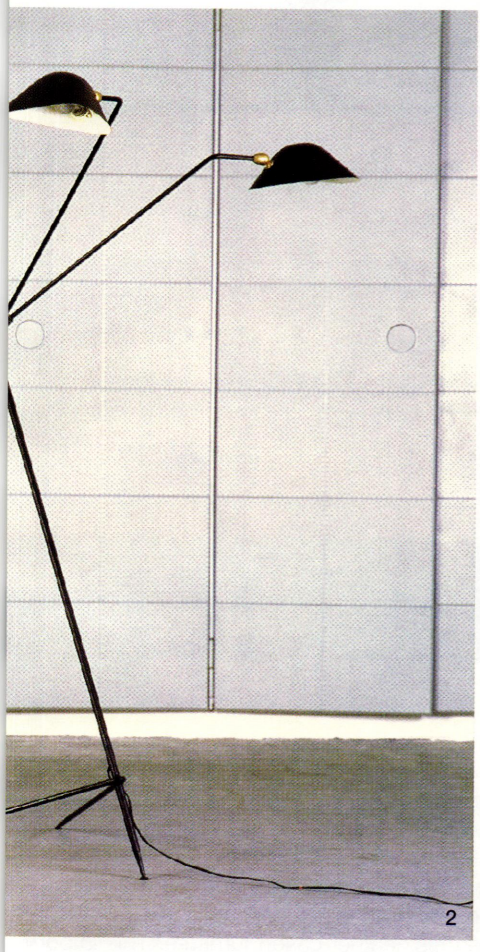
The end of the 1940s was marked by a global enthusiasm and optimism. New techniques and materials developed during the war were integrated into the industrial landscape of the 1950s. These changes were considerable on a cultural level: the Western World witnessed an unprecedented cultural renewal.

In France, one urgent problem demanding resolution during this period was a housing crisis. Furniture designers acted to improve habitations by experimenting with forms and colors. Architects and interior designers collaborated to create functional environments for collective housing. It was here that industrial design for mass production made its appearance. Jean Prouvé was awarded a commission to design 800 houses by the Ministry of Reconstruction, and Charlotte Perriand collaborated with Le Corbusier to realize the commission for the Unité de Marseille in 1952.

Parallel to these activities, numerous organizations and fairs were established to familiarize the public with the work of the new interior designers of the period. Beginning in 1953, the Salon de la Société des Artistes Décorateurs opened its doors to new designers, and each year the Salon des Arts Ménagers would showcase the innovations of new talents.

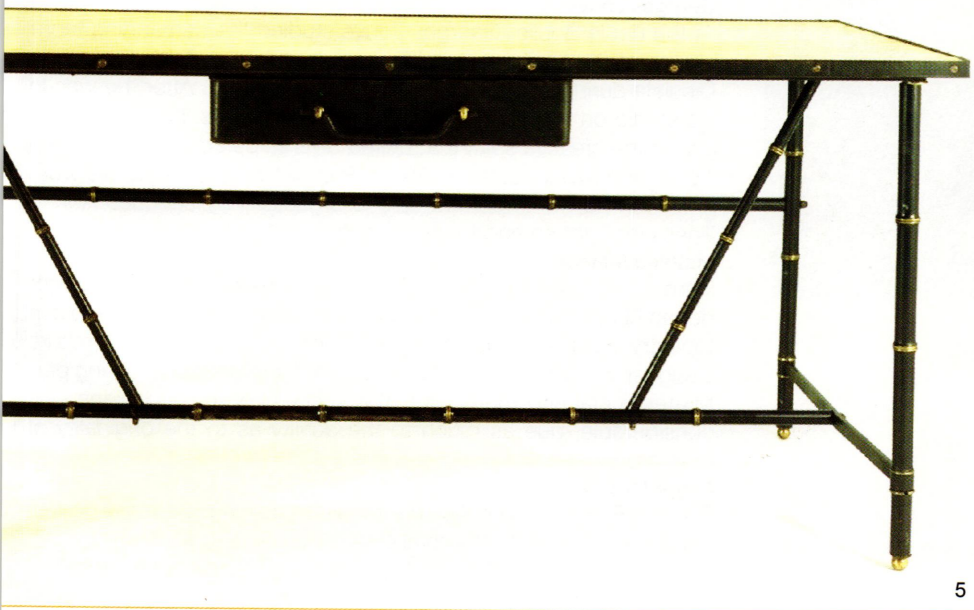
TEXT BY CATHERINE AND STEPHANE DE BEYRIE TRANSLATION FROM THE FRENCH BY RACHEL KNECHT

4



2

3



5

1. Jean Prouvé Museum quality chair in original fabric (one of a pair). An early example of Prouvé's work, c.1927.

2. Serge Mouille Double Standing lamp (one of a kind) of black metal, c.1950. 64" high.

3. Georges Jouve Ceramic, c.1952. 9.5" high.

4. Mathieu Matégot Coffee table with opaline top and black metal legs. 39.5" diameter.

5. Jacques Adnet Oak top desk with metal and leather base, c.1945. 63" x 30".

Photographs courtesy Galerie de Beyrie, New York

6

8

7

The Designers

Jacques Adnet
An architect with a degree from ENSAD, Adnet started out exhibiting at the Salon des Artistes Décorateurs, later to preside over it from 1947 to 1950. In 1928 he was named director of Süe et Mare's Compagnie des Arts Français, where he collaborated with numerous artists, including Mouille, Noll, and Jouve. In the 1940s he realized, especially with Hermès, leather-cased furniture. This important creator, awarded with many official responsibilities and prizes, was also charged with the decoration of ships, including Ferdinand de Lesseps' *Salon Première Classe* in 1952.

Georges Jouve
At the Ecole Boulle, Georges Jouve studied the demanding techniques of the fine arts, notably that of sculpture. Taking refuge in Dieulefit during the war, he became a ceramicist. After the war, in his studio on the rue de la Tombe Issoire in Paris, he participated fully in the creative spirit that united diverse personalities including Adnet and Arbus. Later, in Aix-en-Provence, he pursued his work and took part in important salons organized by Jacques Adnet. Illness brought an end to his adventure in 1964.

Mathieu Matégot
Born in 1910 in Hungary, of French nationality, Mathieu Matégot began his career as a theater decorator, which led to an interest in tapestry. Parallel to this activity, he launched a career as a furniture designer. Starting in 1949, he began creating furnishings using perforated metal and metal wire. The success of these designs was considerable, due as much to the quality as to the originality of their production.

Serge Mouille
Born in Paris in 1922, Mouille received training as a silversmith. Upon his graduation, he established his own studio. Beginning in 1953, he undertook the hand-fabrication of lamps at the invitation of the Compagnie des Arts Français, directed by Jacques > 60

9

10

11

12

6. Georges Jouve Ceramic, c.1952.

7. Georges Jouve Four Ceramics, c.1950.

8. Jean Royère Chest of sycamore and rattan, c.1948.

9. Mathieu Matégot Nagasaki chair of metal and rattan.

10. Jean Prouvé Rare "Direction" desk with curved oak top.

11. Alexandre Noll Cabinet carved in massive mahogany.

12. Charlotte Perriand Chair, designed c.1935, produced c.1950.

Viva! Coppola e Toppo "Made in Italy"

Italian couture and costume jewelry were born simultaneously after World War II, when the designers of Milan and Florence emerged from the oppressive Fascist years *con brio*. French *haute couture* houses had been the undisputed icons of fashion for a hundred years, as women flocked to Paris for the latest styles, accepting without question the seasonal dictates of the Parisian couturiers. In 1951, Italian couturiers, fed up with bowing to French taste and exhorbitant prices, presented the first show by Italian designers for international critics and buyers in Florence. It was time to shout "*Viva* Made in Italy!"

Italian high fashion (*Alta Moda*) was launched in Florence by the Marchese Giovan Batista Giorgini to international critical acclaim. Emilio Pucci, Simonetta, and the Sorelle Fontana sisters burst upon the fashion scene at the Palazzo Pitti presentations where American buyers predominated. (In the post-war years, the American market was the only one healthy enough to order large quantities of luxury goods.) Dark-eyed models peacocked down the runways wearing cropped Capri pants, flowing *palazzo* pyjamas, and bright floral silk prints adorned with colorful glass bead necklaces, firmly throwing off the tyranny of the Parisian couturiers. (Casual sportswear, which originated in the Thirties with Chanel and Patou, was eclipsed in post-war Paris Houses by ballgowns and cocktail dresses.) Italian socialites (Marella Agnelli), French countesses, and American movie stars took up the new fashion. (Audrey Hepburn unforgettably wore Capri pants and ballerinas in her 1954 film *Sabrina.*)

Here, finally, was a style that the young or impecunious could afford. The ridiculously low wages paid to Italian seamstresses, leather workers, and bead stringers kept the prices down. This, coupled with the superlative Florentine design tradition and technical craftsmanship, made Italian fashion and jewelry highly desirable.

The focus of fashion switched from the banks of the Seine to the Arno, and there was no turning back. By the Seventies and Eighties, the European couture scene was dominated by Italians Giorgio Armani and Valentino, who have not been dethroned.

The jewelry designed to be worn with the new informal styles was surprisingly elaborate for "daytime" wear. In the Forties, forward-looking Parisian couturiers like Jacques Fath and Elsa Schiaparelli had used Italian designers' jewelry made from Italy's native materials - Venetian glass, coral from Torre del Greco, or Tuscan ceramic - to enhance their runway creations. In the Fifties, exclusively Florentine deluxe accessories like soft leather shoes, belts, bags, and gloves were shown with sparkling Venetian bead jewelry adorning Italian clothes on Italian turf.

One of the most outstanding jewelry designers of the '40s through the '70s was Lyda Coppola of Coppola e Toppo, headquartered in industrial Milan. Her first contribution was replacing the French *strass* (rhinestones) with glass or *mi-cristal* beads (less than 24% lead crystal) which were faceted in new shapes and colors. "We worked with *conterie* (seed beads) and glass beads from Murano as well as crystal beads from Gablonz, Bohemia, and Austria," Bruno Coppola recalls. Lyda fashioned ties, scarves, bibs, chokers, bracelets, brooches, and earrings, as well as handbags and umbrella handles out of glass beads. Her work is instantly recognizable, with multiple rows of glass, crystal, (or in the late Sixties, plastic) beads falling in graceful cascades, or intricately woven by hand.

Lyda Coppola was the designing half of the business partnership, Coppola e Toppo. (Toppo was her married name; "e" means "and.") Lyda was born in Venice in 1915. There she studied the liberal arts at the Accademia di Belle Arti. In 1939 she moved to Milan to collaborate with Ada Politzer, with whom she explored the basics of the art of costume jewelry just after the war.

Ironically, Italian post-war taste was very conservative, so Lyda's audacious innovations were first appreciated in Paris. Bruno Coppola (b. 1914), Lyda's brother, promoted her jewelry on collection tours in Europe and America, travelling with a trunk full of sparkling glass and crystal creations.

In the May 1948 issue of French *Vogue*, Coppola e Toppo faux pearl necklaces with ornate glass bead clasps for the French couturier Robert Piguet were featured in full page photographs. "*Le Point de Vue de Vogue*" declared that the "accessory had become indispensable to the couturier's boutique. A woman would no more leave her boudoir without makeup than dress without a touch of fantasy jewelry." (Costume jewelry is called fantasy jewelry in Italy and France, a more apt and imaginative description of non-precious fashion jewelry.)

"Soon after the *Vogue* article appeared, Lyda and I went to Paris where Jacques Fath previewed his collection for us," Bruno Coppola recalls. "We showed him prototypes of Coppola e Toppo jewelry which could complement his collection, and rushed back to Milan to make up the necessary accessories just in time for the Collections. Fath had chosen, for the first time, smoky crystal beads entwined with gray baroque faux pearls." After the *Vogue* introduction, Coppola e Toppo was commissioned over the next 20 years to design for top French couturiers Elsa Schiaparelli, Molineux, Christian Dior, Balenciaga, Nina Ricci, Jacques Heim, Maggi Rouff, Pierre Balmain, and Yves Saint Laurent.

Marie Claire magazine (the Italian edition), February 1952, also recognized the extraordinary talent of the new designers: "We can now say a definite *addio* to the single row of real pearls so dear to our mothers. This year's modern woman enthusiastically accepts the new fashion of faux jewels, which are not only available to everybody but, without the pretense of the real gems, are shamelessly fake!"

This was not a new concept to everyone. Elsa Schiaparelli, Lyda's countrywoman who had defected to Paris, had shown whimsical plastic jewelry in the 1930s. For her Fall 1949 couture collection, she chose a mixture of real and faux Coppola e Toppo coral and French jet necklaces (pictured in *Vogue*, November 1949). Lyda's creations evoking underwater creatures and plants were fashioned with shaded crystal beads of intense colors mounted on rigid brass settings for "Schiap" in the early Fifties. A loyal customer, Schiaparelli introduced Lyda to the Lord & Taylor buyers, who helped launch her in America. "We went to the Ritz Hotel in Paris, next door to Schiaparelli's boutique on the Place Vendôme, where we met Evelyn Hart of Lord & Taylor who placed her first order," Bruno Coppola remembers.

In 1950, Jacques Fath's haute couture house vitrine was festooned with Fath silk scarves and Coppola e Toppo jewelry. Fath was one of the few French couturiers who remained open in Paris during the war, selling to the *nouveaux riches* and their wives, who profited from the black market. "Schiap" and Fath were among the first to open commercially successful accessories boutiques adjacent to their couture houses which revolutionized the *bijoux de couture* industry, making fashion jewelry an affordable *objet de désir*.

Coppola e Toppo jewelry was a delightful alternative to the ubiquitous simulated pearl chokers which were worn with short white gloves in the Fifties. From the single pearl strand for young girls to the famous triple-strand "First Lady chokers" of Mamie >50

TEXT BY GINGER MORO

Iridescent Swarovski "daisy-cut" crystal beads are appliquéd on a glass bead trellis for swinging earrings (4" long) by Coppola e Toppo worn by Italian film star Sylva Koscina with her Pucci dress, October 1965.

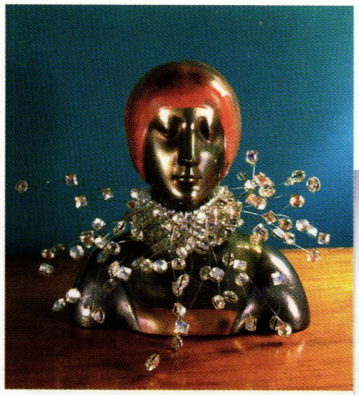
Coppola e Toppo
French jet and multi-colored bead pendant, and an arabesque of green glass beads around a pearl choker, 1951.

Eisenhower and Jackie Kennedy designed by Trifari and Kenneth Jay Lane, those were "The Pearls That Were."

Lyda Coppola, however, refused to follow the crowd. She twisted glass bead arabesques of different colors around several rows of pearls, turning the choker and the *sautoir* into a glorious new accessory. Woven ropes of glass beads and faux pearls could be worn long, or wound around the neck. One very elegant collarette which rose high on the neck with rows of woven pearls had beaded "fingers" that caressed the shoulders. This was a Fifties-modern version of the elaborate pearl chokers worn by the Edwardian Queen Alexandra. (*My Fair Lady*, which opened on Broadway in 1956, was designed by Cecil Beaton, who inspired many fashion and jewelry designers.)

Lyda's palette was delicious - practically edible. Her glass beads were apricot, peach, and brown sugar; or lemon-yellow and mint green; or graduated hues of blueberry. (The French have a > 61

OPPOSITE, CLOCKWISE FROM TOP LEFT: Crystal and plastic beads hand-mounted on a circular weft of plastic beads (6" diameter) form multi-colored flowers hung on glass bead chains by Coppola e Toppo for Ken Scott, c. 1960s; This outrageous bracelet (here adorning a Renaissance bust as a choker) is a spray of *carré* and round mirror-backed stones erupting on 4" wires from a woven clear glass bead tapestry. The matching necklace was worn by runway models for the 1968 Valentino collection; Two wide cuffs composed of gilded and brown tube beads, clear and faux emerald Swarovski stones, and clear glass beads for Valentino, 1967; Six rows of blue crystal beads looped through brass rings covered with beads, and a woven bib of graduated green, blue, and smoky crystal beads with swinging beads at the throat, c.1960s; (see photos for next 2 captions); An intricately constructed bracelet of smoky *mi-cristal* beads and baroque gray pearls stamped "Made in Italy by Coppola e Toppo" for Jacques Fath, 1950; "Organ pipe" gilded metal tube beads are interspersed with *roses montées* rhinestones for this necklace and earclips. The flexible "French cuff" is made entirely of metal tube beads. A similar set for Valentino fetched $18,500 at Sotheby's 1996 Jackie Onassis estate sale; Vintage 1969 photo of wrap-around bracelets of pink and red glass with gold beads, and swinging pendant earrings of colored rhinestone balls for Ken Scott's floral print.



Lyda Coppola Toppo displaying her jewelry made of glass beads and imitation pearls, c. 1960, with an "Edwardian" collarette in the foreground.

An elaborate necklace and bracelet of "Valentino Red" glass tube bugle beads and *pâte de verre* petals were inspired by the Valentino "V" logo, accented with *roses montées.*

Modern Spaces

ABOVE: The sculptural design of the building is echoed in the home's furnishings. Works by Verner Panton dominate owner Chuck Gerarden's collection, including three Panton Cone bar stools. The Warren Platner sculptured wire coffee table is surrounded by a custom circular sofa and sofa table. Stacking ashtrays by Walter Zeischegg, c.1967 on sofa table; Moon lamp by Verner Panton, c.1960, hangs from room's rear corner.

HARLES HAERTLING'S MODERN TRIBUTE TO ORGANIC DESIGN OF THE 1950s

Not many people are lucky enough to live within a piece of art. Most undoubtedly think it impossible, paintings only having two dimensions. But a Boulder, Colorado architect made this idea more than just an idle dream for a small group of homeowners and business people throughout Denver and Boulder. Charles Haertling designed the kind of art that a person *can* live in. And the people who do are not merely homeowners, they are fans.

A 1979 Haertling-designed home - a cedar wrapped cube set on one corner - built for a now-retired teacher and a piping designer in Sugarloaf remains virtually untouched since the day it was completed, including the original kitchen cabinets that were built on-site. Wayne and Carolyn Roth had their first "accidental" contact with Charles Haertling in the fall of 1977. "I decided to pick one (architect) out of the Yellow Pages with a good German name," Wayne recalls. "I had no idea who he was."

But the association didn't happen easily. Without coming out and telling the Roths they wouldn't have enough money for his fee, Haertling discouraged the couple from selecting him as their architect. By this time Haertling was recognized around the world for his organic architecture, even if the Roths didn't know who he was. "He was very down to earth," Carolyn says. "He was too nice to say 'You can't afford me.'"

Still, the Roths persisted. And Haertling and the Roths commenced interviewing each other. After deciding they could work together, money was still an issue. Haertling contacted the couple and offered a compromise. The Roths could use plans he had already drawn for another couple, but that he had never used.

The proposed design was two cubes placed on top of each other and twisted at a 45-degree angle. The design was too radical for the Roths, who felt it wouldn't melt into the landscape or withstand the brutal winter winds of the area. "We didn't want to just throw up a box here," Wayne explains. "We wanted the house to take advantage of the views." And how it does, with the living room looking out at a panoramic sweep of several mountain ranges.

The design they eventually settled on with Haertling incorporates a tinted concrete and cedar-plywood cube with one corner shooting up toward the sky. "I thought, 'This is really some kind of house,'" Wayne recalls. "It was quite startling. You just don't get tired of the house. It's like living in a classic piece of art."

Of course, some people who drive the dirt road behind the Roth home see it in a different, less appreciative way, Carolyn explains. "Some people call this the Darth Vadar house because it looks like a helmet."

Some might say the slopes of the house resemble a different type of protective structure, a barnacle for instance, and they would be right, also. Before Haertling became an architect, he enlisted in the U.S. Navy in the late 1940s. And he spent hours chipping barnacles from the sides of ships. So barnacles, and other organic forms like cactus and yucca seed pods, served as inspiration for many of the more than 40 buildings he designed in and around Boulder and Denver. As his career grew, Haertling became known as an "organic architect."

After serving two years in the Navy, Haertling took a number of aptitude tests that convinced him to pursue architecture. In 1952, he received an architecture degree from Washington University in St. Louis; the next year he moved to Boulder to teach architecture at the University of Colorado. Haertling started his own company in 1957 and over the next 25 years designed everything from offices to homes in the Boulder area to a church in Northglenn. He also served Boulder as Deputy Mayor and as a city councilman in the 1970s and 1980s. He died in 1984.

Joel Haertling, one of Charles' sons, has preserved his father's memory by writing a book about his works. Joel, who creates avant-garde films, says architecture usually isn't seen as an art form, like painting or sculpture. But he believes his father's work is, and that it can be closely identified with sculpture.

The sculptural shapes of natural forms became more and more pronouced as his father's work progressed. "That got more intense by the time he was designing his fifth house in 1961," Joel says. "They were very clearly based on organic principles."

An open floor plan, which can ease the ebb and flow of movement within a home, also contributed to getting the best view from a particular lot. "The homes' designs were meant to enhance your life," Joel says. "They're good for your mental health."

Finding clients with the right mental attitude was nearly as important. It was just as likely that Haertling would interview a client as the client would interview him. "He turned people away if they weren't the free-spirited kind," Joel says. "He was very honest about that."

Although Charles Haertling never met Chuck Gerarden, there's no doubt he would have taken him on as a client. Gerarden, who writes applications for the ever-changing world of the Internet, must be free-spirited to get along in cyberspace. While researching Charles Haertling, Gerarden met Joel. Like the Roths, Gerarden is no idle Haertling enthusiast. He took the book Joel wrote and put the more than 600 pages of text and images on the World > 54

TEXT BY JORDAN GRUENER PHOTOGRAPHS BY BARRY M. SILVERSTEIN

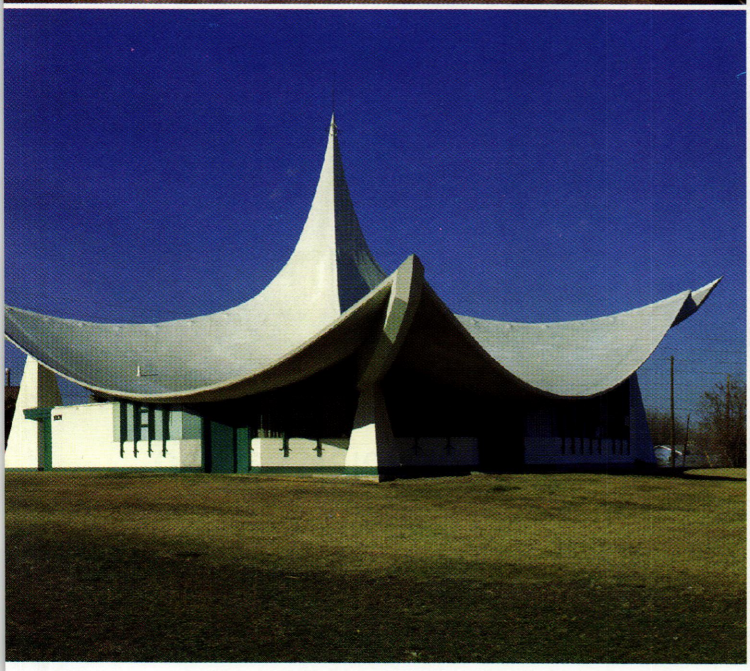
IN THE WAY THAT NEUTRA'S HOMES ARE LONG AND LOW, HAERTLING'S WOR

Wide Web (http://www.atomix.com/haertling/haertling.html). A few images of Gerarden's Haertling-designed home are on the website, as well.

Coming across the concrete Haertling home in Denver's Shangri-La Heights reinforced Gerarden's already burgeoning interest in modern architecture and furnishings. After remodeling a modern home in Lynwood, he was preparing for a major addition when he spotted the two-story house. "I was getting ready to put a pool in," he recalls. "Then I saw this house and I had to run to the pool man and say 'Stop, stop!'" After languishing on the market for several years, the house found its next free-spirited owner. Gerarden, who owns Atomix Inc., a software company that develops products for the telecommunications industry, quickly purchased the home in 1993 from the then 85-year-old original owner.

Designed in 1967 and completed in 1970, the home has a hard shell of hand-fractured "concrete curtains." > 68

S EASILY RECOGNIZABLE BECAUSE OF ITS SPHERES, CURVES, AND PLANES



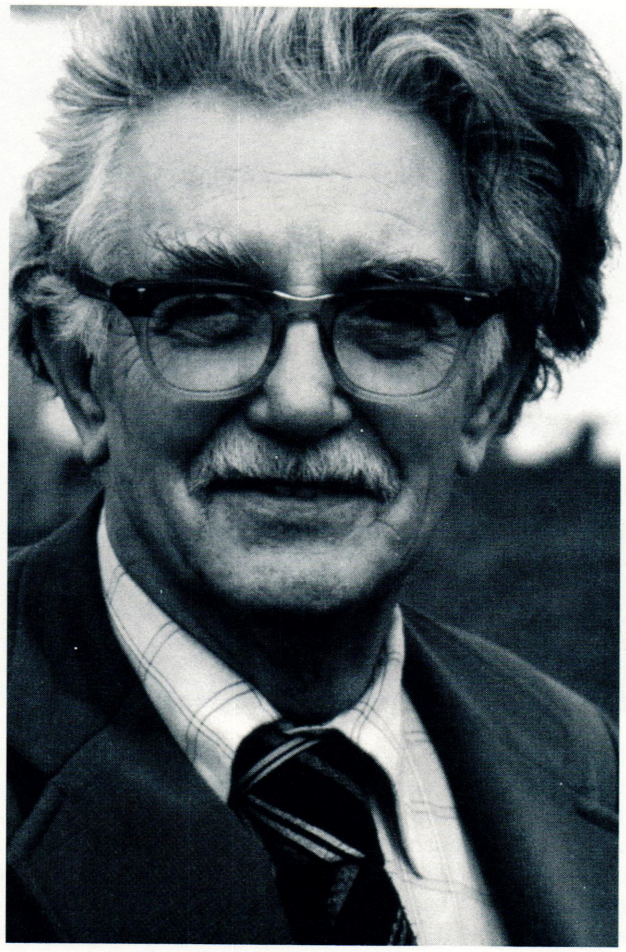
OPPOSITE PAGE: Rare Panton Cone furniture, such as the aptly-named Heart chair, a wire Cone chair, three Cone bar stools and a Cone coffee table, and Eero Aarnio's 1968 Pastilli chair anchor the double-height living room with bright colors, a foil for the room's large fireplace. ABOVE, TOP LEFT: In the bedroom, the circular bed is orbited by a pair of Saarinen pedestal tables - one supporting a 1960s Panasonic "Space Television," the other a white Ericofon telephone; and a black Panton stacking chair. ABOVE, TOP RIGHT: Eero Aarnio's sculptural 1966 Globe chair anchors a corner of Chuck Gerarden's living room. The custom circular sofa and sofa table surround a Warren Platner wire coffee table. Stacking ashtrays by Walter Zeischegg, c.1967 on sofa table ABOVE, BOTTOM LEFT: The St. Stephen's Lutheran Church in Northglenn, a suburb of Denver, Colorado, designed by Charles Haertling is a perfect example of Haertling's juxtaposition of spheres, curves, and planes. It shoots skyward, a remarkably adept translation of a Chinese pagoda. ABOVE, BOTTOM RIGHT: Designed in 1967 by Charles Haertling and completed in 1970, the home's simple, vertical layout consists of four cubes juxtaposed on a central elevated base.

Reconsidering Dominick Labino

Glass artist Dominick Labino, a main character of the Studio Glass Movement of the 1960s, is often regarded as simply a "glass scientist," yet his work displays a strong poetic presence.

The early 1960s in the United States marked a period of dramatically abrupt change for the material-based and technique-driven media of ceramics, metal, wood, fiber, and glass. Of those involved with these five dominant craft disciplines today, however, glass artists are not only given but offer an appropriately significant position of citing a particular time, place, and activity for how, when, and why this sudden shakeup took place. Dominick Labino was central to this unfolding story.

The ensuing Studio Glass Movement, so-named because it truly began as a singular artistic and technical undertaking to create hot blown glass in an individual studio setting, one removed from industry, was initiated on March 23, 1962. The popular rendition of when it all began promotes a very small group of artists, led by Harvey Littleton, Charles Gunther, and Norman Schulman, attending the first of two experimental glassblowing workshops held during that year at the Toledo Museum of Art.[1] Dominick Labino, the one known glass professional among the participating groups, had been asked by Littleton to join as a technical advisor. Although Labino's presence at both workshops turned out to be critical to their success as well as the impetus of the Studio Glass Movement itself, it was the activities generated by the workshops as a whole that proved crucial to Labino's subsequent development as a glass artist.



At the Toledo workshops, Labino found himself involved not only with solving the myriad of technical difficulties but with the groups' passionately radical desires to make hot blown glass a viable form of individual aesthetic expression.[2] This idea struck him fast and hard. While he had already considered for many years the potential of doing just this, the groups' efforts offered the necessary set of conditions to make him realize that he was himself capable of taking this activity from the theoretical realm to the real drama of the studio.[3] And he would go on to do this in glorious fashion.

From 1965 when he was 55 years of age until his death in 1987, Labino focused all of his energies on creating glass objects that, while usually following a point of historical reference for the functional attributes of the medium, also established themselves as a separate constituency within the history of crafts production. Labino's vessel and sculptural forms contributed to a new self-identification for contemporary studio glass and also helped give rise to an accompanying rhetorical criticism that has surrounded the Studio Glass Movement since its inception some 30 years ago.

The credit afforded to Labino for his aesthetic contributions, however, has been clouded in a mixed message by many critics and art historians who consider his functional and function-like forms in the context of more recently produced contemporary studio glass. Instead of discussing the aesthetic character and caliber of his work, they focus on the idea that Labino promoted an unrelenting desire to be a master of the techincal processes involved in the creation of this relatively new glass. As an example, Susanne K. Frantz in her book *Contemporary Glass: A World Survey from the Corning Museum of Glass* (1989) instructs her readers that Labino held "an opposing school of thought" to the dominant one which proselytized a search for form and the need to push glass in new directions.[4] Frantz openly states that Labino was a "craftsman, who strove to create a perfectly executed functional object from the finest glass possible," rather than someone, as she put it, who performed like a "sculptor."[5] Penelope Hunter-Stiebel in her essay for the exhibition catalog *American Glass Art: Evolution and Revolution* (1982) nearly dismisses Labino by making no other reference to him beyond his pigeonholed title as "glass scientist."[6] And so it goes.

Now, there is no question that Labino's own perspective about the activities surrounding studio-generated, hot blown glass was backed up by his prior experience as a research chemist for Johns-Manville Fiber Glass Corporation. There is also no question that Labino believed in the necessity for every studio glass artist to have a sound understanding of formulas and techniques. Notwithstanding these highly over used descriptive points, he was someone who should be known for much more than the repetiveness of having "worked systematically for years on the development of glass color formulations."[7] This persistent overview of Labino's glass, one used because of his distinct position as a glass professional coming into the movement, is by far too convenient as well as too nonchalant for gaining any genuine understanding of what he accomplished.

Instead, Labino should be thought of as someone who promoted aesthetic results over any other aspect of creating glass. In 1969, the Corning Museum of Glass (CMG) recognized this quality in his work and gave him a retrospective exhibition, which was quite remarkable because it encompassed only a four year period of his formative output. Bear in mind that this was years before any other glass artist of that time was recognized in such a comprehensive manner. The CMG showed over 100 examples, several of which are included here, giving viewers an opportunity to see just how far Labino pushed the form of glass in his search for establishing a personal aesthetic imprint and a credible artistic foundation for the new movement.[8] In both his vessels and sculptures, Labino's glass clearly displays a strong poetic presence. So much of his work has a loose appearance, and to a certain degree the forms are given over to primitive and even intentionally naive formal components. Color, while seriously thought out, was used by Labino in many cases to act as a visual dichotomy. And then there were the aggressive attacks by Labino to manipulate surfaces as a way to further enhance the formal complexities in the breakdown of the traditional vessel aesthetic. The idea that his work somehow was dictated by a motive to create a perfectly executed functional object from the finest glass possible was just not the case.

It is because Labino possessed such a keen insight into both techniques and materials that the threshold of artistic exploration >58

TEXT BY TRAN TURNER PHOTOGRAPHS COLLECTION OF JULIETTE K. AND LEONARD S. RAKOW RESEARCH LIBRARY, THE CORNING MUSEUM OF GLASS

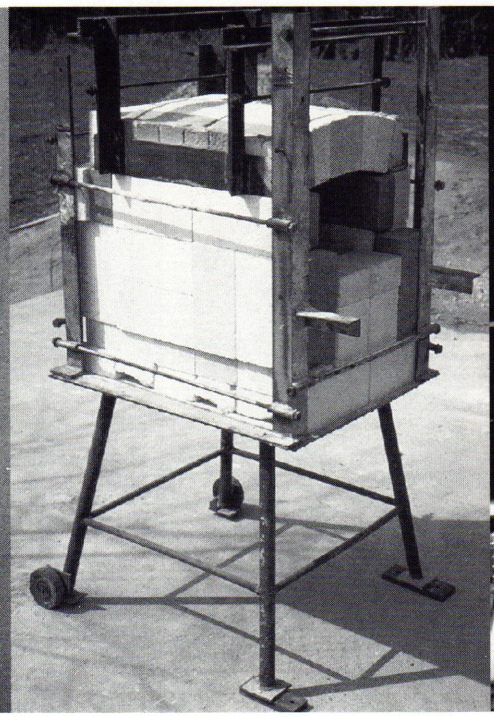
was an even more dominant force in his approach. Unlike so many of the other important early contributors to the Studio Glass Movement, Labino did not need to play a catch up game for gaining the basics. He was able to consider with relative freedom the conceptual values of form and function, and he had greater control over these values to present them as abstract qualities in his work, much like the construction of subject matter in conventional art forms as a catalyst to abstract manifestos of style and/or social conditions.

Sometimes for good reasons but usually for bad ones, Labino's sculptural forms in glass are the works most often shown to represent his exemplary aesthetic achievements. In some later works such as *Emergence Four-Stage* from 1975, Labino's tighter control of the form and complimentary internal decoration could definitely earn him the more commonly prescribed passive role as a technique-driven artist. This does not mean, however, that all of these specific examples are without an innovative performance of Machiavellian originality. On the contrary, many of the early examples of this type are highwater marks in the short history of studio glass because of their efficiently subtle, hand-made, material-dominant aesthetic, one engendering a critical apparatus that allows intellectual connections to the past while overcoming this epistemology in an attempt to substantiate a transformed artistic environment.

What does go without saying is that many of Labino's functional and functionally-perceived forms are really the key players which championed his campaign to declare his work a crucial link in the vocabulary of 20th century art practices. In creating these examples, he believed there existed a necessary continuity with the earliest glass makers for undertaking fundamental experiments toward the representation of a cultural bias. Although Labino has never before been described in this way, such credit is long overdue.

Outside the achievements demonstrated in his own work, Labino was a glass artist who can also be largely credited with literally shaping an aesthetic model for the visual continuity among studio glass objects created during the years 1962 to 1972, and even for several years thereafter. To begin with, he was directly responsible for providing the original designs for both the hot glass furnace and annealing oven that then became the standards for other artists to follow. Even more vital to the aesthetic results of the general field were Labino's glass compositions. It has long been known that during the initial Toledo workshops, Labino supplied the infallible #475 glass marble he had invented while working at Johns-Manville. It offered so many of the physical properties needed to give other artists their nascent aesthetic successes.

Beyond its use at Toledo, heavy-hitter Harvey Littleton used #475 marbles for years as the required composition recipe in his visionary and legendary glassblowing program at the University of Wisconsin in Madison, the first university program of its type established in the United States. This means, at the very least, that such seminal figures as Fritz Dreisbach, Robert Fritz, Bill Boysen, Dale Chihuly, Michael Boylen, Marvin Lipofsky, Kent Ipsen, Doug Johnson, Sam Herman, Roland John, and Fred Marcus - all of whom studied or received their degrees from Littleton's program during the 1960s - owe a great debt to Labino for their own artistic awakening in glass. From this perspective, it was Labino, whether fully conscious or unwittingly, who dictated to a large degree the aesthetic color schemes, reflective qualities, and manipulative character found in the work of those whose names are now given first-class bookings for having institutionalized contemporary art glass.



These contributions by Labino could not have been more perfectly written into the script of the Studio Glass Movement. All things considered, the so-called evolution and revolution in American glass art found its way into existence through the extraordinarily selective and unrivaled accomplishments of Dominick Labino. ■

- Tran Turner, a periodic contributor to Echoes *magazine, is an art historian specializing in the design movements of the 19th and 20th centuries. Formerly with the Oakland Museum of California, Minneapolis Institute of Arts, and the Everson Museum of Art (Syracuse), he is now a U.S. correspondent for the Australian-based magazine* Craft Arts International. *His recently published 168-page book* Expressions in Wood: Masterworks from The Wornick Collection *is available through the University of Washington Press and the Oakland Museum of California.*

> 68

PREVIOUS SPREAD, LEFT: **Five vessels made by Dominick Labino between 1964 and 1969, included in the 1969 retrospective exhibition at The Corning Museum of Glass.** RIGHT: **Glass artist Dominick Labino.** THIS PAGE, LEFT: **Installation-shot of 1969 retrospective exhibition of Labino's glass made between 1964 and 1969 at The Corning Museum of Glass.** CENTER: **Dominick Labino-designed glass furnace, c.1967.** RIGHT: **Dominick Labino blowing glass in his studio in Grand Rapids, c.1967.**

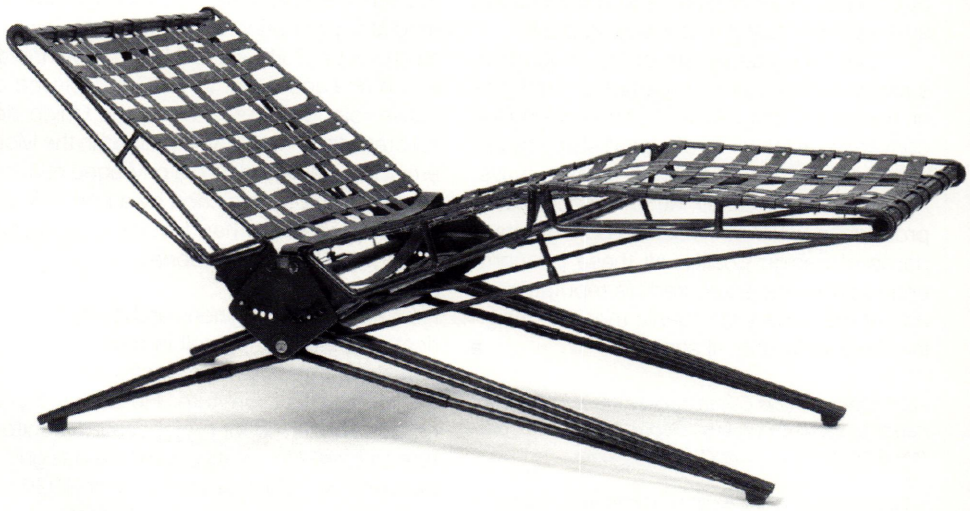
40s 50s 60s 70s

DESKS
CHAIRS
LAMPS
RADIOS
SOFAS
GLASS
TABLES
CLOCKS
FANS
COLLECTIBLES
&

" the largest vintage furnishings store in New England"

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

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



Borsani "Techno" chaise / daybed, c.1956

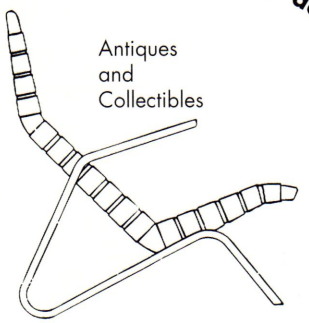
JET AGE

CLASSIC MODERN
FURNISHINGS
1930 - 1960

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

250 OAK STREET
SAN FRANCISCO
CALIFORNIA 94102

415-864-1950

CHARTREUSE
INTERNATIONAL
NEW STORE
vintage 20th century design
Antiques and Collectibles

We... buy sell rent
Specializing in
Eames • Jacobsen • Noguchi
Bertoia • Heywood Wakefield
711 E. Pike
Seattle, WA 98122
Shop M-S 12-6:30 • Sunday 12-5
Tel (206) 328-4844

Retro Planet
44-46 PLEASANT ST.
DOWNTOWN
NEWBURYPORT,
MASSACHUSETTS
(508)462-2506
Fabulous items:
Vintage to New
Modern to Mod
Designer to
Kitsch
NEW!

Finn Juhl

(continued from page 43) line brought Finn Juhl's name to the buying masses, and it is also the most affordable and available to Finn Juhl collectors today; examples of Baker Modern appear with increasing frequency in shops and at auction.[10]

Juhl's success was boosted by *Interiors* magazine, which featured his work heavily during the early 1950s. In September 1950 they illustrated Juhl's layout for the new Amagertorv showrooms of Bing and Grohdahl (Denmark's National Porcelain Factory), which was characterized by simple, spare furnishings throughout; he simultaneously created a porcelain dinner service in honor of their 100th anniversary. The same spread featured the interiors of his own home through a series of photographs that showed how the architect integrated built-in seating and bookcases (the latter with a fold-down bar), simple wall decoration marked by the use of pastel tones, and beautiful hardwood floors with simple rugs into his decorating scheme. It successfully illustrated to American readers what they suspected all along: that they could adopt Juhl's ideas of balance, simplicity, and beauty to produce an elegant and sophisticated home without spending a lot of money.[11] *Interiors* reinforced this in 1951 by covering the Baker showroom twice that year.[12]

Juhl's constant experimentation with organic modern furniture forms has earned him a coveted place in post-war design history. His designs exemplify the finesse with which Scandinavians are renowned for approaching design challenges. His embracing of handcraft and industrial production in the execution of his designs proves him to be a true proponent of "good design," i.e. a piece not necessarily expensive or labor intensive, but honest in its creation and manufacture, and available to the larger buying public.

Like many designers of his generation, such as Charles and Ray Eames, Juhl pioneered a new, organic aesthetic, breaking the conventional recycling of period styles by using traditional materials in innovative ways. And, like the Eameses, he embraced mass-production while still maintaining high standards of design quality. All these phenomena together have secured his reputation as one of the fathers of organic modern design in a truly international sense. ■

- Jennifer Komar is Curatorial Assistant in The Minneapolis Institute of Arts' Department of Decorative Arts, Sculpture, and Architecture.

1. Esbjorn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art: A Biography* (Copenhagen: Danish Architectural Press, 1990), p. 30.
2. Hiort, *Finn Juhl*, 31.
3. Letter from Finn Juhl to Olivia White, Department of European Arts and Sculpture, The Art Institute of Chicago, n.d. (after 1982). Thanks to Marilyn Conrad, of The Art Institute of Chicago, for this information.
4. Edgar Kaufmann, Jr., "Finn Juhl of Copenhagen," *Interiors*, November 1948, Vol. 108, No. 4, pp. 96-99.
5. The Walker Art Center in Minneapolis was similarly a missionary of Good Design; it started its "Everyday Art Gallery" in 1946, and had a corresponding section in *Everyday Art Quarterly*, later *Design Quarterly*.
6. Edgar Kaufmann, Jr. and Finn Juhl, "Good Design '51," *Interiors*, March 1951, Vol. 110, No. 8, pp. 60-61.
7. Finn Juhl's furniture was, however, imported by Frederic Lunning Inc. and shown in the windows of Georg Jensen's shop, presumably in New York, at this time. See Olga Gueft, "Finn Juhl: About the Quiet Life of a Danish Architect," *Interiors*, September 1950, Vol. 110, No. 2, p. 83.
8. Hiort, *Finn Juhl*, 34.
9. Baker Modern catalog, copy courtesy Alex Mitchell of Baker Furniture Inc.
10. See Christie's, New York, June 11, 1994, lots 346-352, and Treadway/Toomey Auctions, Chicago, March 3, 1996, lot 735, and August 25, 1996, lot 841.
11. Gueft, "About the Quiet Life...," *Interiors*, September 1950, p. 82.
12. "This Year's Work," *Interiors*, August 1951, Vol. 111, No. 1, p. 106, and "Finn Juhl, architect m.a.a. (Baker Furniture Incorporated: For American Manufacture)," *Interiors*, November 1951, Vol. 111, No. 4, pp. 84-93.

French Fifties

(continued from page 47) Adnet. His work, distributed by the Galerie Steph Simon, was in high demand by the most important interior designers of the period. For 10 years he created his custom lamps, all realized on commission and according to specific plans of implementation.

Alexandre Noll

Self-taught, in love with wood, Alexandre Noll began wood-turning in 1920. By 1925 he was presenting his works at the Galerie la Cremaillère. Early works concentrated on handcrafted objects; later Noll's focus turned to sculpted and monumental forms. His art escaped all constraints and continually defied the most elementary laws of carpentry. Each of his pieces is unique, bearing the trace of its own history.

Charlotte Perriand

Born in 1903, Charlotte Perriand was admitted to the Ecole de l'Union Centrale des Arts Décoratifs in 1920. Beginning in 1927, she initiated a rupture with conventional aesthetics by presenting *Le Bar Sous le Toit* (rooftop bar interior), an exhibition of metal furniture in chromed steel and anodized aluminum at the Salon d'Automne. Her success was immediate, prompting an invitation to join the studio of Le Corbusier and Pierre Jeanneret, which she accepted. In 1929 she played an active role in the creation of the Union des Artistes Modernes (UAM). Trained in the Modernist school, gifted with a privileged relationship with nature, enriched by a period in Japan, Charlotte Perriand developed a pure style, powerful and personal.

Jean Prouvé

He was the only engineer, architect, and fabricator to interest himself in the problems of industrial fabrication in construction, and in the structure of furniture. He adapted processes conceived for prefabricated architecture to create innovative furniture designs of bent and welded sheet steel. From 1926 forward, he produced collapsible metal desks for the Compagnie Parisienne d'Eléctricité. In 1929 Prouvé was a founding member of the Union des Artistes Modernes (UAM). After the war, he designed and manufactured numerous pieces of furniture which were distributed by the Galerie Steph Simon, which

also distributed the work of Charlotte Perriand, Noguchi, and Georges Jouve.

Jean Royère

Jean Royère left his commercial business to devote himself to his real passion: interior design. The originality of his talent was quickly recognized and his reputation was soon firmly established. After the war, his business expanded on an international level. He opened agencies in the Near East, America, and Europe, working on important commissions, including palaces and hotels (most notably for the Shah of Iran). ■

- Catherine and Stephane de Beyrie are the proprietors of Galerie de Beyrie, which specializes in French Avant-Garde furnishings and accessories. Galerie de Beyrie, open by appointment only, is located at 393 West Broadway, 3rd Floor, New York, NY. (212) 219-9565.

Coppola e Toppo

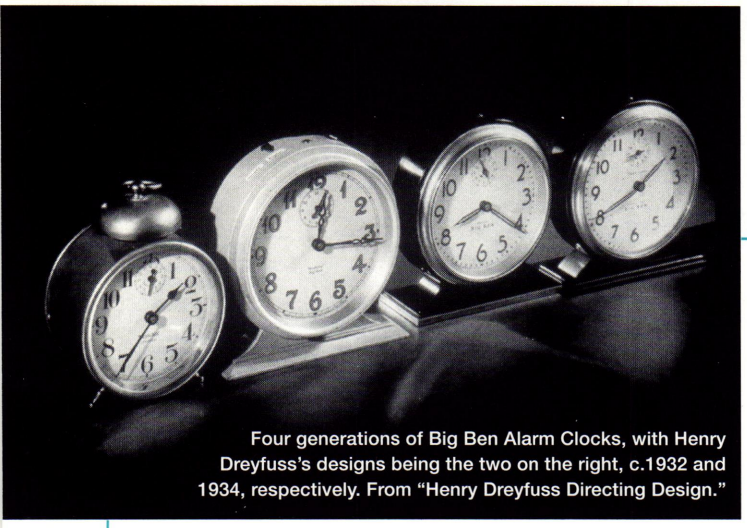
(continued from page 50) word for it: *ombré*, or shades of the same color.) Lyda was the first to use this technique in costume jewelry.

Lyda designed different styles for the varied tastes of her clients in Germany, France, Italy, and America. *Woman's Wear Daily* (August, 1952) described her necklaces as a "trapezoid of *ombré* topazes, or smoky crystals which tie carelessly like a scarf." The same year, *Vogue* photographed Bettina (Aly Khan's favorite) wearing a V-shaped beaded cuff and two similar necklaces by Coppola e Toppo for Schiaparelli. These were available at Henri Bendel on Fifth Avenue in New York.

The American market was destined to receive a large portion of the Coppola e Toppo production. Beginning in 1959, Bruno Coppola showed several collections each year in New York, renewing his business contacts with the American buyers who had visited him in Milan. Prestigious department stores like Neiman Marcus in Dallas, Texas sold Coppola e Toppo necklaces for $65 to $100 ($250-$400 in today's money). The Neiman Marcus ad for the 1960 "Italian Fortnights" promotion proclaimed "*Che stragone!* What a wizard! Lyda Coppola makes magic with scallops of corruscating crystals." (On the secondary market 40 years later, these pieces go for six to ten times their original selling price.) For this occasion, Coppola e Toppo created a see-through bolero made entirely of crystal beads, a fashion first. Bullock's Wilshire in Los Angeles; Saks Fifth Avenue, Henri Bendel, and Bergdorf Goodman in New York; Marshall Field in Chicago; and Henry Morgan in Canada all enthusiastically adopted the "Italian Look."

Accessories had finally become an integral part of each couture collection. Coppola's buttons, buckles, and necklaces were not only beautiful objects in their own right, but they enhanced the lines and color of the clothes for which they were created. A close collaboration had developed between couturiers and jewelry designers. In Italy, >64

Event Calendar June, July, August, September 1997



Four generations of Big Ben Alarm Clocks, with Henry Dreyfuss's designs being the two on the right, c.1932 and 1934, respectively. From "Henry Dreyfuss Directing Design."

Ongoing Exhibitions

Thru July '97 "This is the Modern World: Furnishings of the 20th Century" at MFAB in Boston, MA (617) 267-9300
March-July 13 "If The Shoe Fits" exhibition at the M.H. de Young Memorial Museum in San Francisco, CA (415) 863-3330
March 18-August 17 "Henry Dreyfuss: Directing Design" at the Cooper-Hewitt National Design Museum in NYC (212) 860-6894
March 19-Ongoing "A is for Autos" exhibition at the Public Museum of Grand Rapids in Grand Rapids, MI (616) 456-3977
March 28-August 31 "Avant Garde by the Yard: Cutting Edge Textile Design 1880-1930" at The Textile Museum in Washington DC (202) 667-0441
April-July 27 "Rooted in Chicago: Fifty Years of Textile DesignTraditions" at The Art Institute of Chicago in Chicago, IL (312) 443-3536
April 2-August 3 "Cartier: 1900-1939" at the Metropolitan Museum in NYC (212) 570-3951
April 16-December 7 "A Dream Well Planned: The Empire State Building" at the Museum of the City of New York in NYC (212) 534-1672
April 19-October 26 "Italian Glass, 1930-1970: Masterpieces of Design from Murano and Milan" at The Corning Museum of Glass in Corning, NY (607) 937-5371
May- January 4, 1998 "Main Street Five-and-Dimes: The Architectural Heritage of S.H. Kress & Co." at the National Building Museum in Washington, DC (202) 272-2448
May 1-July 11 "Design Italian Style: Furniture by Carlo Mollino and Carlo Graffi, Italian Glass of the 1950s" at Barry Friedman Ltd. in NYC (212) 794 - 8950
May 4-September 1 "Shaken, Not Stirred: Cocktail Shakers and Design" at the Museums at Stony Brook, Long Island, NY (516) 751-0066
May 14-July 20 "Louis Lozowick: Prints from the Permanent Collection" at the San Jose Museum of Art in San Jose, CA (408) 271-6840
May 20-September 7 "Celebrating Design: Cooper-Hewitt, National Design Museum at 100" at the Cooper-Hewitt in NYC (212) 860-6894
May 21-September 21 "New York Gets Married" at the Museum of the City of New York in NYC (212) 534-1672
May 30-August 15 "Geometric Abstraction, 1937-1997" at Snyder Fine Art gallery in NYC (212) 262-1160
June 1-July 20 "Portrait of a Decade: David Alfaro Siqueiros 1930-1940" at The Museum of Fine Arts, Houston in TX (713) 639-7300
June 1-August 24 "Painting the Universe: Frantisek Kupka, Pioneer in Abstraction" at the Dallas Museum of Art in TX (214) 922-1200
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 10-September 2 "Stenberg Brothers: Constructing a Revolution in Soviet Design" at MOMA in NYC (212) 708-9400
June 17-August 24 "The Jewelry of Tone Vigeland" at the Cooper-Hewitt National Design Museum in NYC (212) 860-6894
June 18-November 9 "Creative Lives: New York Paintings and Photographs by Maurice and Lee Sievan" at the Museum of the City of NY (212) 534-1672
September 7-November 16 "Roy DeCarava Retrospective" at The Museum of Fine Arts, Houston in TX (713) 639-7300

June

6-8 Metropolitan Vintage Fashion & Antique Textile Show, New York, NY (212) 463-0200
8 ADSW Exposition of the Decorative Arts, Washington, DC (202) 298-1100
8 Rose Bowl Flea Market, Pasadena, CA (213) 560-SHOW
11 Sotheby's Art Deco auction, New York, NY (212) 606-7000
11 Christie's East's 20th Century Decorative Arts auction, New York, NY (212) 606-0400
11-12 William Doyle Galleries' Couture & Textiles auction, New York, NY (212) 427-2730
12 Christie's Important 20th Century Decorative Arts auction, New York, NY (212) 546-1000
14 Sotheby's Comic Books auction, New York, NY (212) 606-7000
19-22 5th Annual Rockabilly Rebel Weekend, Indianapolis, IN (765) 948-3326
21-22 Antiques at Water Mill show, Water Mill, Long Island, NY (516) 261-4590
22 Liberty Super Collectibles Expo, Liberty State Park, NJ (212) 255-0020
23 Sotheby's Watches auction, New York, NY (212) 606-7000
24 Christie's Watches auction, New York, NY (212) 546-1000

July

7 Antique Textile & Vintage Fashion Extravaganza, Sturbridge, MA (207) 439-2334
8-13 Brimfield Antiques Fair, Brimfield, MA (413) 283-6149
12-13 Antiques On The Waterfront show, West Sayville, Long Island, NY (516) 261-4590
13 Rose Bowl Flea Market, Pasadena, CA (213) 560-SHOW
19-20 Antiques At Water Mill show, Water Mill, Long Island, NY (516) 261-4590
25-26 44th Annual Wolfeboro Antiques Fair, Wolfeboro, NH (603) 539-1900

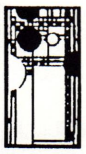
August

2-3 The New England Antiques & Collectibles Festival, Center Sandwich Fairgrounds, NH (603) 539-1900
3 Huntington Heritage Festival show, Huntington, Long Island, NY (516) 261-4590
9-10 Arts & Crafts, Art Nouveau, Vintage Western Show & Sale, Concourse Exhibition Center, San Francisco, CA (415) 599-3326
9-10 Antiques at Amagansett show, Amagansett, Long Island, NY (516) 261-4590
16 Tiverton Four Corners Antique Show, Tiverton, RI (508) 636-3382
24 Treadway Gallery's 20th Century auction, Chicago, IL (513) 321-6742
31 Textile, Costume & Clothing Show, Burbank, CA (310) 455-2886

September

1 Antique Textile & Vintage Fashion Extravaganza, Sturbridge, MA (207) 439-2334
2-7 Brimfield Antiques Fair, Brimfield, MA (413) 283-6149
5-6 The Midwest Vintage Clothing & Jewelry Show and Sale, Elgin, Illinois (847) 428-8368
10 William Doyle Galleries' Belle Epoque 19th & 20th Century Decorative Arts auction, New York, NY (212) 427-2730
19-21 Metropolitan Vintage Fashion & Antique Textiles Show, New York, NY (212) 463-0200
24 William Doyle Galleries' Couture & Textiles Auction, New York, NY (212) 427-2730
27-28 Stratford Armory Vintage Clothing, Jewelry & Textiles Show, Stratford, CT (203) 758-3880

- Event schedules are subject to change. Please call to confirm dates & times.



Arts & Crafts Movement
1890-1920

Wright
Mission
Hoffman

Stickley
Monterey
Teco

Dirk van Erp
Van Briggle
Mackintosh

Roycroft
Limbert
Fulper

Art Nouveau
1890-1920

Majorelle
Tiffany
Fouquet

Mucha
Daum
Gallé

Lalique
Dunand
Guimard

Vintage Western
Through the 1950s

furniture, accessories, rugs, art, pottery,
books, jewelry, vintage clothing, collectibles

August 9-10, 1997

Sat. 10am-6pm • Sun. 11am-5pm Admission $6

THE CONCOURSE EXHIBITION CENTER
8th & Brannan Streets, San Francisco, CA

Produced & Directed by Peter & Deborah Keresztury

Weekend Info: (415) 599-3326

Vendor Info: (415) 383-3008

Art Deco-50s Holiday Sale

"Deco The Halls"

December 6-7, 1997

Sat. 10am-6pm • Sun. 11am-5pm
Admission $6

**ART DECO, MODERNE,
STREAMLINE, MODERN, 40s, 50s**

furniture, accessories, rugs, art, pottery,
books, jewelry, vintage clothing, collectibles

THE CONCOURSE EXHIBITION CENTER
8th & Brannan Streets, San Francisco, CA

Produced & Directed by Peter & Deborah Keresztury

Vendor Info: (415) 383-3008

Weekend Info: (415) 599-3326

#A-30 Lounge

JET AGE

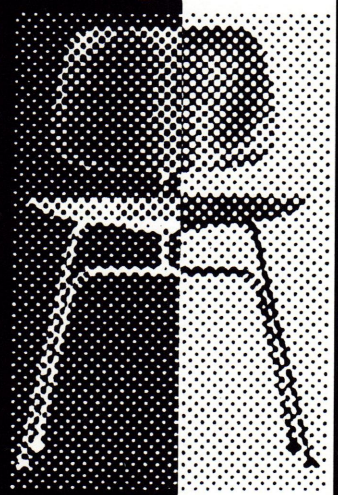
CUSTOM DESIGN

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

250 OAK STREET
SAN FRANCISCO
CALIFORNIA 94102

415-864-1950

PENNY LANE
restoration
custom furniture
specializing in
Vintage
Heywood -Wakefield
refinishing
veneer work
formica work
custom color mixing
repairs
french polish
custom upholstery
handcrafted furniture
mon. - sat. 9M-5PM
2820 Gilroy ST.
LA, CA 90039
213-667-1838
213-667-1241 Fax
http://www.penny-lane.com/

denny burt
MODERN ANTIQUES

213-936-5269
7208 MELROSE AVENUE
LOS ANGELES, CALIFORNIA 90046
213-936-5269
TUES. - SAT. / NOON - 6 PM

Coppola e Toppo

(continued from page 61) Coppola e Toppo worked with *Alta Moda* couturiers Capucci and Galitzine in Rome, as well as Biki, Baldini, Lancetti, de Barentzen, and Mila Schön in Milan.

The Sixties were better suited to the Coppola e Toppo style which could be outrageous as well as chic. Lyda covered sponge balls with beads or rhinestones which were light enough to be worn strung on a necklace or as long, dangling earrings. (It took 40 minutes to make each ball. Somebody counted.) She also launched the fashion for the "mono earring," a single shoulder-sweeping crystal spiral earring (5" long), worn with the hair pulled back on one side. Two would have been *de trop*.

Coppola e Toppo jewelry was worn in unusual places. Toe rings, ankle bracelets, sandal ornaments, and belts that twisted around the waist and up the body, or bracelets that circled far up the arm were photographed by fashion magazines in exotic locations. Unabashed glamour was always combined with fine craftsmanship.

Lyda's forte was using old techniques in a new way; weaving beads on clear nylon thread to simulate fabric. Glass beads were woven like a tapestry, imitating the soft lacy ruffles of a *fichu* or *jabot* neckpiece. The gored panels of a bias-cut skirt were replicated in an undulating necklace of glass beads in two tones of red. A "Goya" bib necklace was woven with ten rows of glass beads the color of Bohemian garnets, 3" deep, with larger beads dangling at intervals. Unisex cravates, long and slim, replicating men's ties and ascots, were created in gradations of one color, or in a red and white Scottish plaid.

Swarovski of Austria appointed Lyda Coppola artistic consultant in 1964. High quality crystal beads and stones by Swarovski were calibrated by machine in the Wattens factory in the Austrian Tyrol, supplying most of the costume jewelers in Europe and America. Lyda's challenge was to concoct new settings for the specialty faceted beads and stones developed by Swarovski. There were the iridescent "daisy" beads, and "Aurora Borealis" stones named after the Northern Lights (nature's light show of shimmering blue and green produced by electrically charged electrons entering the oxygen of the earth's atmosphere). Lyda designed two necklaces with round pendants using the Swarovski simulated ruby and sapphire stones in 1970 for Valentino.

Coppola e Toppo's personal light show illuminated many a catwalk in the Sixties. Swarovski sponsored a Palazzo Pitti show of its crystal jewelry on the 24th anniversary of the first *Alta Moda* collections in Florence. The models wore monochromatic dresses by Pucci, especially designed to spotlight the jewelry. For the first time, fashion jewelry was the star of the runways.

Three important Italian couturiers collaborated for many years with Lyda: Marchese Emilio Pucci (1914-1992) in Florence; Ken Scott (d.1991), an American based in Milan; and Valentino (b.1932) in Rome.

The wildly colorful silk prints of Pucci (abstract citrus swirls, with almond green, Emilio pink, and geranium) were even more dazzling with Coppola accessories which were coordinated with the neckline and cut of the dress. "Pucci is the Italian Chanel," Lyda declared. Pucci, heir to one of the oldest Florentine families, lived and worked in the Palazzo Pucci, which had been restored by the Renaissance artist Brunelleschi. His clothes were an instant success with the jet set of the Italian and French Rivieras in the Sixties, and are enthusiastically collected by vintage clothing collectors, as is the Coppola and Toppo jewelry which was designed to be worn with them.

Ken Scott, an American in Milan, chose that city for his workshop because of its proximity to fabric printers and accessories manufacturers. His lush floral fabrics were enhanced by Coppola e Toppo crystal bead flower pendants appliquéd on a woven plastic bead plaque. Wrap-around bead bracelets and colored rhinestone ball pendant earrings completed his fashion picture.

The most sumptuous Coppola designs were for Valentino's *Alta Moda* House in Rome. "It was a wonderful marriage," Lyda declared. "Organ pipe" gilded tube beads were inspired by the "V" pattern of Valentino's pheasant feather logo. Valentino's ideal woman was feline and, above all, elegant. Coppola e Toppo reinforced this image with elaborate necklaces of leaves and petals (6" deep) of tube beads and *roses montées*. An outrageous spritz of "Florentine *carré*" and round mirror-backed crystals on wires erupted at the wrist and neck. (These frothy vintage pieces sell today in the four figures.) Dramatic multi-colored glass bead collars, 3" deep, all had matching earrings and bracelets. Cuffs, earrings, chokers, and supple handbags were made of gilded "organ pipes" for Valentino in the late Sixties. Faux coral and pearl *sautoirs*, twisted around the wrist and body, were worn by the 6-foot model Veruschka in Italian *Vogue* in 1969. Moulded plastic beads were substituted for glass, to lighten the weight of long pendant earrings.

As Lyda Coppola explained in the Milanese publication *Il Giorno* in 1963: "My jewelry requires enormous amounts of time and labor, and a vast choice of colors and hues. Of course, not everyone understands this jewelry, which does not imitate real jewels. It has a precise decorative function and must be aggressive, outrageous, and fantastic. This is appropriate not only at La Scala Opera openings but chic with sweaters in the mountains or at the seaside. Naturally, I have a more sedate line which is adaptable to all

women."

The Coppola e Toppo boutique on the via Manzoni in Milan was the European fashion source for wide beaded cuffs and dramatic earrings, as well as umbrellas with glass beaded handles, gilt bugle beaded bags, and crocodile handbags made with large scales. *WWD* reported in September, 1967 that Jackie Kennedy, Marella Agnelli, the Duchesse de Rochambeau, and Lady Astor were among the international socialites who ordered the bugle tube beaded bags to match their Valentino jewelry.

Aside from Lyda's work for the Italian couturiers, most of her glass bead jewelry (a production of 60 models a year) was exported. The rediscovery of Coppola e Toppo jewelry in the '80s in America and Europe didn't make a ripple in Lyda's homeland, where Italian collectors prefered Forties and Fifties American "Power pins" by Eisenberg and Trifari.

This situation has recently been reversed. The celebrated 1996 Sotheby's auction of the Jackie Kennedy Onassis estate featured a stunning gilded tube bead parure by Coppola e Toppo for Valentino which fetched $18,500. Women all over the world are suddenly asking "Coppola & WHO?"

Lyda Coppola Toppo fell ill in 1972, and retired from active participation in her firm. Partially paralyzed, she painted, sculpted, and wrote poetry until she died in 1994. The firm closed its doors in viale Majno in 1986. Bruno Coppola, 83, only recently gave up skiing at his Cervinia home in the Italian Alps. ■

Identification

Early Coppola e Toppo (1949) was stamped "MIKY" after Lyda's dog. "Made in Italy by Coppola e Toppo" is stamped on the brass jewelry clasps of the hand-mounted pieces, or "C e T." A gold Coppola e Toppo tag was an alternative label if there were no metal parts.

- This article is based on conversations with Bruno Coppola in Milan and Cervinia, Italy, as well as the author's extensive clipping and vintage photo archives of Coppola e Toppo.

- Ginger Moro is the author of European Designer Jewelry, *a history of 20th century artists' fashion, and costume jewelry in 13 countries of Europe and Scandinavia. (See:* Echoes *Bookstore) Her articles on Georg Jensen Inc. USA, and Scandinavian Modern Jewelry have appeared in* Heritage, "JCK" Magazine, *and* Silver Magazine.

Bibliography

Cera, Deanna Farneti, editor. *Jewels of Fantasy*. New York, NY. Harry N. Abrams, Inc. 1992

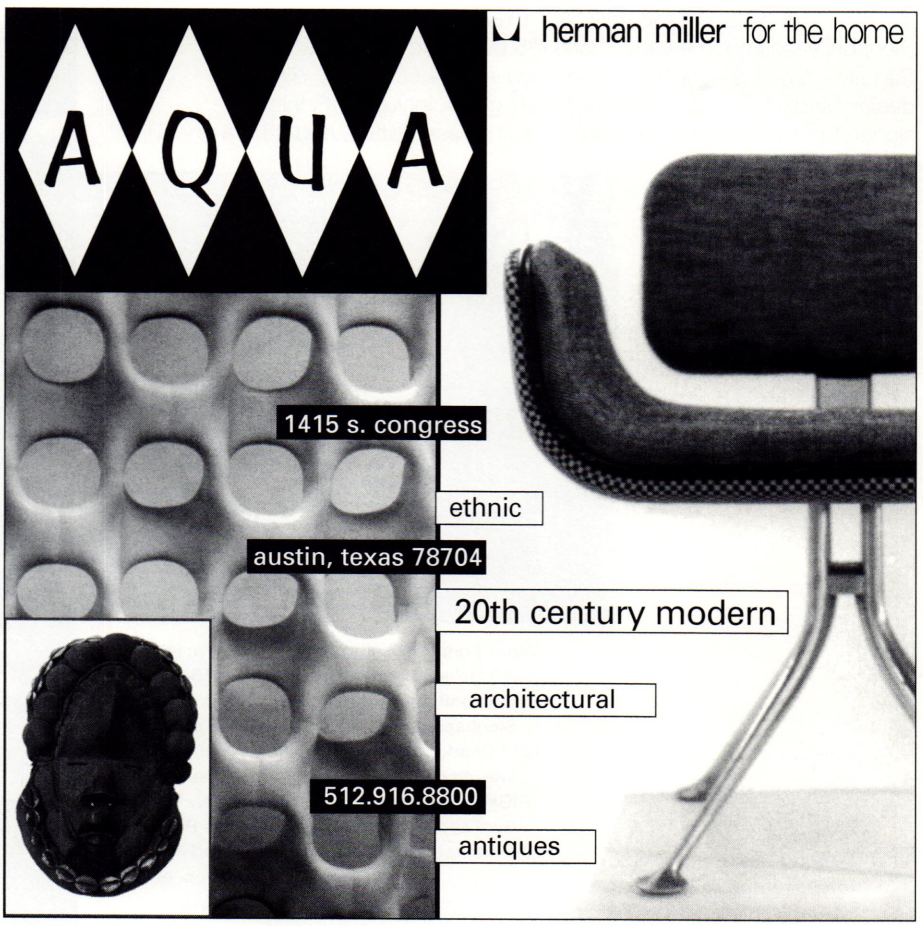
---- *Bijoux*. Milano, Italia. Arnoldo Mondadori. 1995.

Gordon, Angie. *20th Century Costume Jewelry*. New York. Timekeepers International. 1990.

Mulvagh, Jane. *Costume Jewelry in Vogue*. New York. Thames & Hudson. 1988.

Moro, Ginger. *European Designer Jewelry*. Atlgen, PA. Schiffer Publishing. 1995.

"The Estate of Jacqueline Kennedy Onassis." New York. Sotheby's auction catalog, April 23-26, 1996.



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

Miami Modernism Show

The 1997 edition of the Miami Modernism show (January 23-26) attracted 65 dealers from across the U.S. as well as Europe. The preview Gala Opening, even at $50 per person, was still jam-packed with active buyers. The show stopper appeared in the booth of Parisian dealers Catherine & Stephane de Beyrie, who recently opened a gallery in New York. Their spectacular 1953 Charlotte Perriand bookcase ($20,000) and a Jean Prouvé desk - manufactured from the mid-1930s to around 1950 ($8,000) - have rarely been seen on this continent.

Dallas, Texas-based Collage 20th Century Classics displayed a set of six Verner Panton chairs from the 1-2-3 series (manufactured in Denmark by Fritz Hansen) for $2,000. Other featured items included a Fulvio Bianconi figure, *La Dona* ($12,000), and a Gunnel Nyman serpentine vase ($1,800). Art & Industrial Design (now in both New York and Miami) had a George Nelson home/office desk from 1946 ($8,500). Cincinnati dealers Elizabeth Byrd and Curt Braman featured a Paul Frankl cork-front mahogany buffet designed in the late 1940s for Johnson Bros. ($3,450).

Depression Modern, NYC, had one of the best looking displays, showcasing a group of highly buffed and polished Deco-style burled sycamore pieces. San Francisco-based Decodence featured some high-style "no-name" items such as a wonderful tea service in Dutch pewter ($600). In addition, they were selling Walter Dorwin Teague's Executive desk lamp ($2,000), and a Donald Deskey print ($800).

Representing vintage glass, Kenneth Paul Lesko of Rocky River, Ohio had a number of great pieces, including a pair of large and small Venini *Batutto* vases that were detailed with a griding wheel ($4,500 and $2,500 respectively); a rare black and white Fulvio Bianconi vase from the early 1950s ($6,000); and a 1950 Archimede Seguso vase with applied autumn leaves ($4,500). Key Biscayne dealer Moderni featured Scandinavian glass, including Finnish designer Timo Sarpeneva's exquisite *Orchid* vase ($950), and a number of relatively inexpensive pieces of glass from his countryman, Tapio Wirkkala.

The event also included architectural walking tours of the North Beach area, home to tropical mid-century modern buildings such as the Carillon (Norman Giller, 1958); Sherry Frontenac (Henry Hohauser, 1939); and the Deuville (Morris Lapidus, 1957). Lapidus was one of the many authors signing books.

Miami Beach offers a number of related excursions such as the Wolfsonian, which has 70,000 objects from the period 1885 to 1945, including furniture, industrial design, and propoganda materials. (1001 Washington Avenue, Miami Beach, FL 33139, Telephone (305) 531-1001.) You can also self-guide yourself on a tour through South Beach's nearly 600 preserved Art Deco buildings. (Guide available through the Miami Design Preservation League, Post Office Bin L, Miami Beach, FL 33119.) And, you can tour through Surfside, Bal Harbour, and Bay Harbour Islands, a town built entirely in the International style. - *Cora Golden*

Art Deco Weekend Plans Announced

The Miami Design Preservation League (MDPL) has announced plans for the 21st annual Art Deco Weekend® to take place Friday, January 16 through Monday, January 19th, 1998. The theme of this year's event will be "Art Deco - Always in Fashion."

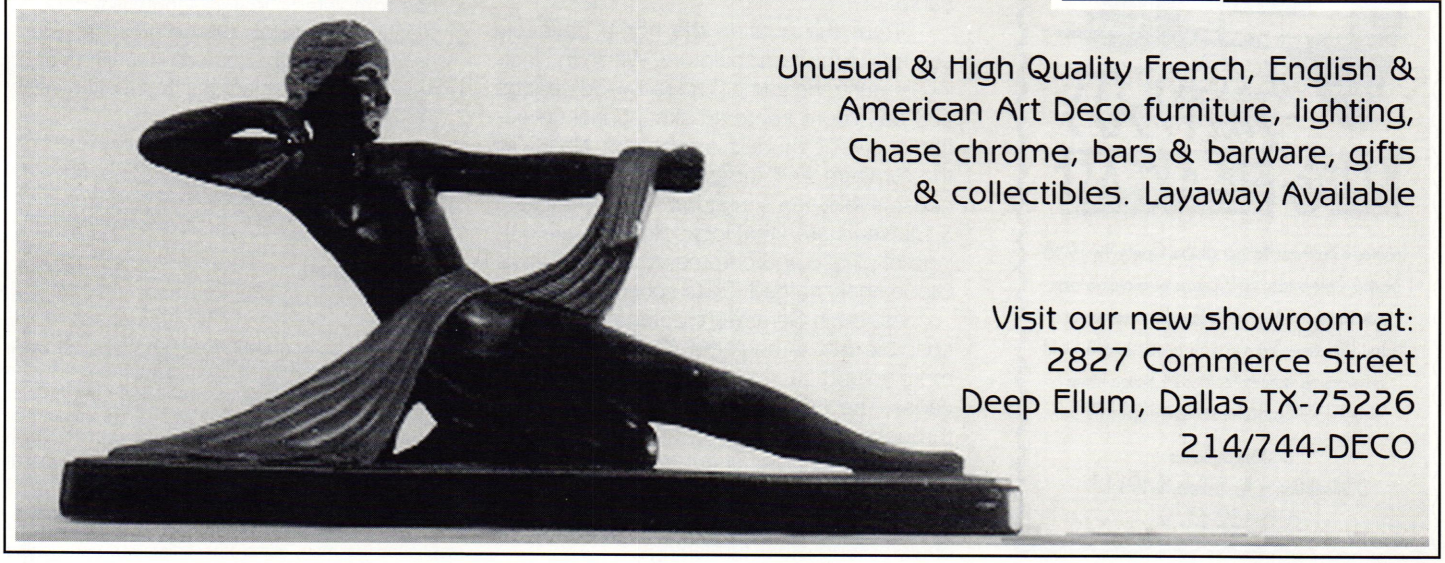
Art Deco Weekend® is the largest public event in the world devoted to celebrating the Art Deco era, and each year reaffirms the enormous popularity of the style. In January, 1997, the 20th Annual Art Deco Weekend® drew over 400,000 festival-goers to the weekend's events, which included an antique car parade, Big Band concerts, street theater, and a street festival featuring over 100 vendors - including more than 30 vintage Art Deco dealers from across the country. For further information on this year's upcoming Weekend, or to request a vendor application, call (305) 672-2014.

Views from the Miami Modernism show: (ABOVE) A George Nelson home/office desk from 1946 resided in the booth of Art & Industrial Design; (TOP RIGHT) Stephane de Beyrie strolls past the spectacular 1953 Charlotte Perriand bookcase ($20,000) which was on display in his booth - Galerie de Beyrie; (RIGHT) The booth of Cincinnati dealers Elizabeth Byrd and Curt Braman featured this Paul Frankl cork-fronted mahogany buffet designed in the late 1940s for Johnson Bros. ($3,450).

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

DECO-DENCE

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



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

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

Cincinnati's
20th Century Review

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

Sunday
NOV. 23, 1997
8am - 4pm

50 Quality Dealers
admission $3

National Guard Armory
4100 Reading Rd.

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

A Queen City Show
513-738-7256

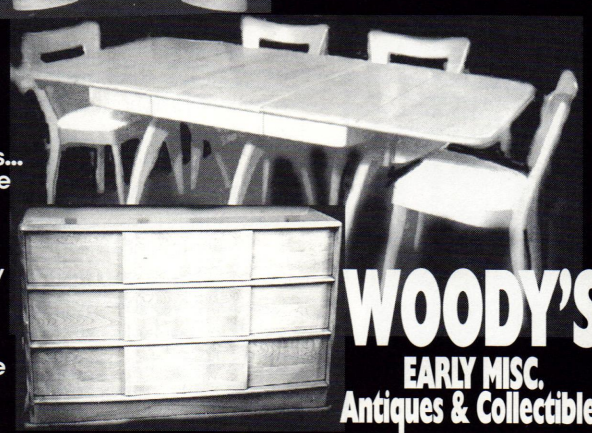
www.jsite.com/show

HEYWOOD-WAKEFIELD

100 TO 150 PIECES IN SHOWROOM

Antique Capital of California... Over 50 Shops... 6-8 Malls

10 to 12 Cafes/ Restaurants... Several Fine Jewlery Shops... Camera... Army-Navy Store... Old Time Drug Store and Unique Coffee Houses



We Carry Blonde, Streamline Original 1930's to 1950's Furniture

We Also Offer Brown/Saltman, Lloyd, Russel Wright, Danish Modern & 1950's Chrome Dinette Sets

WOODY'S
EARLY MISC. Antiques & Collectibles

Open Everyday 11-5 p.m. • Evenings by appointment.
169 N. Glassell, Orange, CA 92666 • (714) 744-8199 •Located in Old Towne

DECO THRU 1960'S

Greetings from
BAUHAUS
ON BARTON

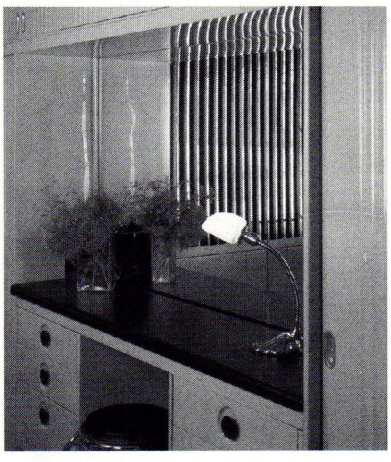
America's first 1950's
BED & BREAKFAST

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

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

Nearby is another 1948 Bauhaus-style dwelling with an Art Moderne touch!

All-Steel
Streamlined
Historic Home



Near Lake Michigan and the 1933-'34 Chicago World's Fair homes. Porcelain-enameled, all-steel historic home features built-in steel furniture.

Open daily, 1-5pm, Chicago time.
Closed Mondays. Free admission.
411 Bowser Street, Chesterton, IN 46304
(219) 926-3669

Modern Spaces

(continued from page 54) Some interior walls show through the rough, unfinished gray concrete and aggregate. "They cast the walls in forms," he says. "After they pull it off, the concrete is smooth. Then they get the hammers and break little pieces off."

The home's simple, vertical layout consists of four cubes juxtaposed on a base. "Very little of the house sits on the ground," Gerarden explains. "There's a central pillar that everything sits on; there are a lot of overhangs."

From the outside the home definitely seems like modern sculpture. Within the feeling is much the same. The redwood ceilings and oak floors frame an exceptional collection of classic modern furnishings. Nearly all the furniture and furnishings in Gerarden's house evoke the sculptural - from the Bang & Olufsen stereo that looks like a severe collage of plastic and chrome, to Eero Aarnio's Globe chair, named for its spherical form.

Although Gerarden's vintage furnishings span the '50s through the '70s, he favors the more voluptuous forms of the latter two decades. The '60s and '70s make appearances throughout the home in the form of Eero Aarnio's 1968 Gyro chair - which makes one feel as though he is sitting on an oversized aspirin - and the aforementioned 1966 Globe chair, among other furnishings.

But the 1950s do have a significant impact; in fact, it was a pink 1950s lamp that started his now-extensive collection eight years ago. Gerarden travels to auctions and modernism shows in New York, Miami, and England to locate pieces by his favorite designer, Verner Panton, who created the whimsical Cone chair. The Cone chair, which appears to rest on a point, creates an off-beat mood. Rare Panton Cone furniture, such as the aptly-named Heart chair, a wire Cone chair, three Cone barstools, and a Cone coffee table anchor the living room with bright colors, a foil for the room's large fireplace.

Before any new furniture or artwork crosses the threshold, Gerarden considers how it will impact the style of the house. The only items that make it past the door are those that complement the overall design. "I try to buy artwork that fits the house," he says, "and makes the house look good."

Maintaining the home's original design is important to Gerarden, a member of Denver's Modern Architecture Preservation League. He believes he has the responsibility to keep the house preserved and has made only minor changes, including the completion of a sauna called for in the original plan. Installation of orange-fronted appliances and gray vinyl industrial, raised-dot flooring updated the kitchen and completed the modest changes made to the house. Even so, this modification keeps with the character and design of the home.

At first glance, it may not seem possible to live within artwork, but for select homeowners who have managed to capture the free spirit of Charles Haertling's work, the impossible happens every day of the week. ■

Charles A. Haertling Foundation

In the interest of preserving Haertling's drawings, writings, and architecture, a foundation was set up in his name in 1984. The Carnegie Branch Library for Local History in Boulder presently houses his line drawings and many of his sketches and photographs. In addition, Joel Haertling has completed a feature-length film documenting Haertling's design process, and he is also writing a book on Haertling's architecture. To contact the Foundation call (303) 447-8504.

- Jordan Gruener is media relations manager and internet coordinator at National Jewish Medical and Research Center in Denver and a free-lance writer.

Dominick Labino

(continued from page 58)

Endnotes

1. At the time that the glassblowing workshops took place during 1962 at the Toledo Museum of Art, Harvey Littleton was a tenured faculty member who taught ceramics at the University of Wisconsin in Madison. He began that position in 1951 and continued it until 1977. Norman Schulman, who was also a ceramics instructor, taught at the Toledo Museum of Art's School of Design. Charles Gunther, on the other hand, was the arts education director at the Toledo Museum of Art. It should also be mentioned that many of the other artists who participated in the workshops were practicing studio potters.
2. The term "radical" is used to qualify the intent behind the original Toledo workshops because there was no precedence for what the participants were doing, at least not in the United States. Creating hot blown glass was considered an activity carried out only within an industrial environment, where teams of artists with varying expertise worked together to produce a final result. Labino, Littleton, and the others dramatically altered this fundamental belief system and actually shifted the emphasis to one that today considers the studio over industry.
3. There were two profound conditions of the Toledo workshops that struck Labino and catapulted him into the artistic arena of glass. The first was the "radical" intent already described as the force leading the workshops' promoters. The second and equally as significant, if not more so, was the fortuitous participation of Harvey Leafgreen. Leafgreen was a highly skilled glass blower, retired from the Libbey Division of Owens-Illinois, who showed up out of curiosity on the last day of the first workshop. Being of Labino's approximate generation, it was Leafgreen's glassblowing prowess that made the entire activity a concrete realization. Labino knew he could learn and create with a similar performance.
4. *Contemporary Glass: A World Survey from The Corning Museum of Glass*. By Frantz, Susanne K., 1989, New York: Harry N. Abrams, Inc., Publishers, 54.
In her statement that Labino held "an opposing school of thought," one supposedly stuck fast in the idea that technique comes first, Frantz also described Harvey Littleton as the one who promoted the dominant position of searching for form and pushing glass in new directions. Perhaps she handed this artistic guru title to Littleton because his book *Glassblowing: A Search for Form* was published in 1971 (New York Van Nostrand Reinhold Company).
5. *Contemporary Glass...*, Frantz, 53.
6. *American Glass Art: Evolution and Revolution*. "The Studio Glass Movement," by Hunter-Stiebel, Penelope, 1982, Morristown, New Jersey. Morris Museum of Arts and Sciences, unpaginated.
7. *Contemporary Glass...*, Frantz, 54.
8. *Leader*. "Museum Opens Exhibit of Littleton's Friend," no author, newspaper article, (May 23, 1969), Corning, New York, page number unknown.

great modern books

the echoes bookstore

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

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

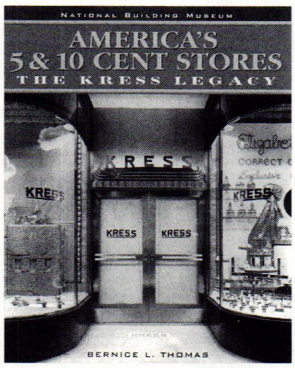
New! **European Designer Jewelry** by Ginger Moro... This magnificent new book presents the first comprehensive, lively documentation of the trends, sources, and makers of innovative 20th century designer jewelry in 13 countries of Europe and Scandinavia. Semi-precious gems, glass beads, rhinestones,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

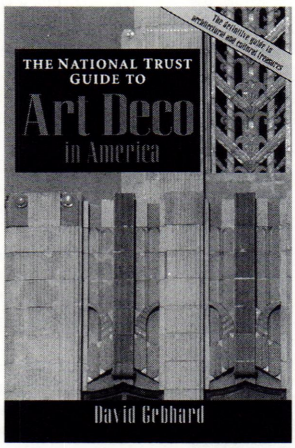
New! **Sixties Design** by Philippe Garner... A richly illustrated survey of this remarkable decade, *Sixties Design* reviews the period through certain all-important themes - the Modernist continuum, Pop culture, Space-Age styles, Utopian ambitions, and Anti-Design. The illustrations follow the ideas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

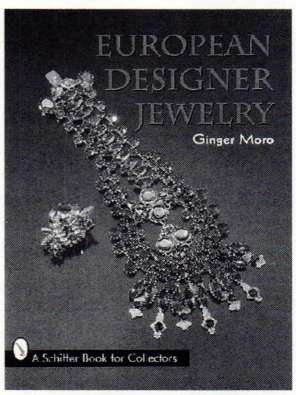
Messengers of Modernism: American Studio Jewelry, 1940-1960 by Toni Greenbaum... In this beautifully designed and lavishly illustrated book, Greenbaum analyzes the output of American modernist jewelers, many of whom, such as Alexander Calder and Harry Bertoia, began as sculptors or painters. This volume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

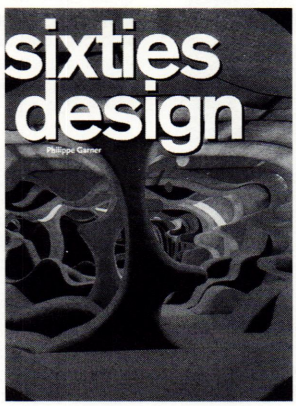
New! **Modern Furniture in Canada, 1920 to 1970** by Virginia Wright... Canada has a distinguished record in modern furniture design and has produced work of international signifcance, some of it unrecognized. This richy illustrated volume is the first account of Canada's innovative furniture design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

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









New! **Cartier 1900-1939** by Judy Rudoe... This sumptuous volume surveys spectacular creations by Cartier from the first four decades of the 20th century - when the renowned Paris-based firm expanded to London and New York - a period marked by exceptional quality of design and execution. Drawing on fresh research and Cartier's extraordinarily complete archives, the book is a rich resource for collectors and connoisseurs. The superb illustrations include not only finished jewelry and fashion photographs from Vogue and Harper's Bazaar but also sketches, complete designs, and plaster casts, many of major pieces no longer in existence and many published here for the first time. 450 illustrations, 350 in color. 320 pgs. Hardcover $75.00

George Nelson, The Design of Modern Design by Stanley Abercrombie...The definitive work on this noted architect-designer and design director of the Herman Miller Company. The full range of Nelson's work is represented, from product and furniture design to packaging and graphics to large-scale projects. 170 illustrations, 58 in color. 384 pgs. Hardcover $57.50

New! **Stenberg Brothers: Designing a Revolution** by Christopher Mount... The extraordinary posters reproduced in this book, made in Russia by Vladimir and Georgii Stenberg between 1924 and 1933, exemplify a literal revolution in the graphic arts: the transformation of a primarily illustrative medium into one increasingly abstract, constructed, or collaged from a variety of sources. This book accompanies an exhibition of the posters opening at The Museum of Modern Art in New York in June. 70 illustrations, 60 in color. 96 pgs. Softcover $19.95

Eileen Gray: Architect/Designer by Peter Adam... This is the first full-scale biography on Eileen Gray. 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

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

New! **The New Spirit: Modern Architecture in Vancouver, 1938-1963** by Rhodri Windsor Liscombe... In the years after WWII, Vancouver became known for its vital and progressive architectural culture. In this catalog, which accompanies an exhibition organized by the Canadian Centre for Architecture, Liscombe examines buildings of many types (homes, churches, libraries, apartment buildings, etc.) in the context of three ideological themes of the time: social equity, the cultural enrichment of the community, and democratic cost-effectiveness. 150 illustrations. 192 pgs. Softcover $35.00

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

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

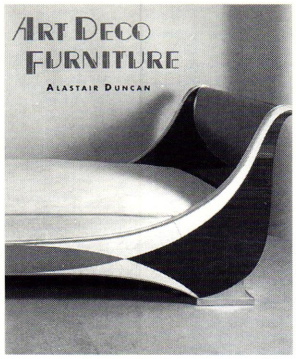
Fifties Furniture by Leslie Piña... This new book takes a detailed look at modern furniture from the 1950s, including works by Charles Eames, George Nelson, Harry Bertoia, Isamu Noguchi, and Eero Saarinen, and produced by companies such as Herman Miller, Knoll, and Heywood-Wakefield. With over 425 color 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

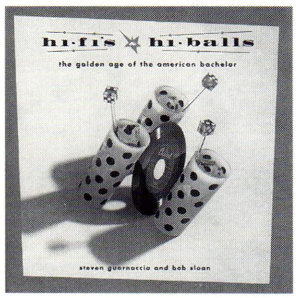
New! **Art Deco Painting** by Edward Lucie-Smith... This is the first book to specifically examine Art Deco painting and define it as a genre. The author analyzes the characteristics of the style, period, and history of the movement, explaining its relationship to Classicism, the Symbolists, the Precisionists, 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

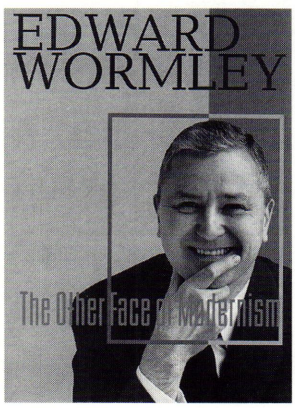
New! **Twentieth Century Building Materials** edited by Thomas C. Jester... Developed under the aegis of the U.S. Department of the Interior's National Park Service, this book is the first in-depth survey of important construction materials used since 1900. Among the materials covered are glass block, 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

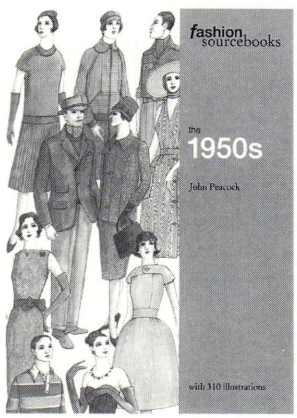
New! **Sourcebook of Modern Furniture, Second Edition** by Jerryll Habegger and Joseph Osman... A guide to the most influential furniture and lighting designers of the 20th century, the *Sourcebook* comprises over 1,200 illustrated entries, cataloging the most distinctive and important creations of renowned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

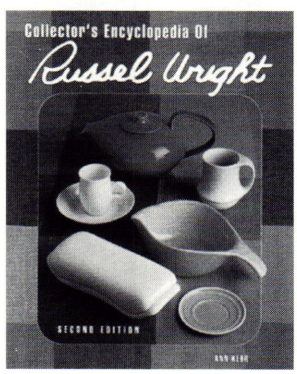
Art Deco by Richard Striner... A pocket-sized sampler, showcasing the essence of the Deco look in everything from houses to train stations to diners and the best of industrial design. 4 5/8" x 6". 55 illustrations. 96 pgs. Hardcover $12.95











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

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. 500 illustrations, 100 in color. 432 pgs. Hardcover $60.00

New! **Hi-Fi's & Hi-Balls: The Golden Age of the American Bachelor** by Steven Guarnaccia and Robert Sloan... He's a cross between James Bond and James T. Kirk, all wrapped up into one smooth-talking, cocktail-mixing package - the swinging space-age bachelor is back! - and more prepared than ever with this classic guide. Illustrated with original artifacts and commercial relics from the Beat era and beyond, this very classy little volume offers a hilarious glimpse into the evolution of the modern man-about-town. 150 full color photographs and illustrations. 96 pgs. Hardcover $12.95

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 important architects and projects form the basis of the book. 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

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

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

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

New! **Fashion Sourcebooks: The 1950s** by John Peacock... Fashion Sourcebooks is a series of beautifully illustrated paperbacks presenting the renowned costume drawings of John Peacock. Within the series, a volume is devoted to each decade. For the 1950s, the volume is devoted to the new femininity occuring in women's fashion. By the early years of the decade, the influence of Dior's New Look was reflected in softer shoulders, nipped-in waists, and fuller skirts. The year-by-year format of this book allows these developments to be shown in fascinating detail. Day Wear, Evening Wear, Sports and Leisure Wear, and accessories are included, and complete descriptions accompany the drawings. 310 duotone illustrations. 64 pgs. Softcover $10.95

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

New! **Collector's Encyclopedia of Russel Wright, Second Edition** by Ann Kerr... Completely revised and expanded from the 1990 release, this second edition features Wright's ceramic dinnerware, glassware, aluminum ware, furniture, housewares, lamps, wood, metal works, fabrics, and numerous other items sought by collectors. Hundreds of new photographs have been added, along with an updated value guide. 240 pgs. Hardcover $24.95 (available June 1997)

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

New! **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.

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. 143 full-color photographs. 120 pgs. Hardcover $29.95

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 wraparound 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.

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

Very Limited! **Streamlined: A Metaphor for Progress** by C. Lichtenstein and F. Engler... Streamlined design, which grew out of aerodynamic research, revolutionized industrial design in the early 20th century. *Streamlined* discusses the development of this remarkable style, utilizing over 600 photographs of a variety of objects which have been "streamlined" over the years. 600 b&w and color illustrations. 320 pgs. Softcover $29.95

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

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

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

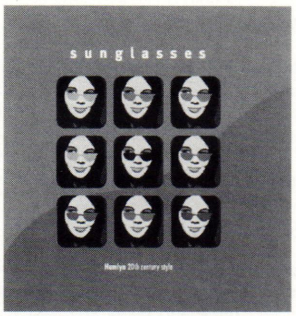
Second Re-printing Now Available! **The Herman Miller Collection (1952) furniture designed by George Nelson and Charles Eames, with occasional pieces by Isamu Noguchi, Peter Hvidt and O.M. Nielsen,** with a new introduction by Ralph Cap-lan...The collection of furniture offered through the 1952 Herman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

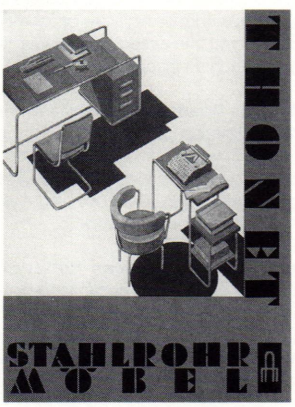
New York Deco by Carla Breeze...This wonderful book takes you through a tour of the fabulous Art Deco architecture of New York City - from the Empire State Building to the magnificent lobbies of movie palaces! 96 pgs. Softcover $19.95

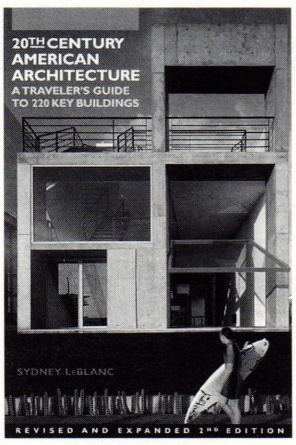
New! **100 Masterpieces from the Vitra Design Museum Collection** edited by Alexander von Vegesack, Peter Dunas, and Mathias Schwartz-Clauss... Published to accompany the Vitra Museum's traveling exhibition, the volume examines the 100 exhibition pieces which span over 150 years of furniture design.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

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

New! **20th Century American Architecture: A Traveler's Guide to 220 Key Buildings** by Sydney LeBlanc...There is no better way to appreciate a work of architecture than to see it for yourself. This compact book takes you through 220 important American buildings and provides architectural and historical information, addresses, phone numbers, visitor hours - everything you need to understand the structure and plan your trip to see it. Over 220 b&w illustrations. 256 pgs. Softcover $19.95







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

New! **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

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. An excellent resource. 252 pgs. Softcover $38.50

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

New! **Thonet Tubular Steel Furniture Sales Catalog With File Cards** edited by Alexander von Vegesack...A wonderful find, this is a reprint of the original German and French Thonet sales catalogs of 1930 and 1931, consisting of 84 cards in a two-pocket folder. Text is in German, English, and French. 70 illustrations. Softcover $37.00

Miami introduction by Beth Dunlop, Photographs by Santi Visalli... Now in a new edition, this volume presents hundreds of views of Miami. From cruise ships on the

bay to the Art Deco District; from Brickell Avenue to the bright neon signs, the beauty and atmopshere of Miami has been captured in this book. 165 color illustrations. 192 pgs. Softcover $25.00

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

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

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

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

Dashboards by David Holland... One of the quintessential features of any classic car is the dashboard. Through the expert photography of over 50 cars, this book presents the reader with an array of luxury and inventiveness. Each dashboard is described in detail. 169 color illustrations. 224 pgs. Hardcover $39.95

New! **Art Deco Style** by Bevis Hiller and Stephen Escritt... Interest in Art Deco was revived in the 1960s, partly as a result of the work of author Bevis Hiller. In his entertaining introduction, Hiller recalls his own adventures in writing the first book on the subject and co-organizing the colossal Minneapolis exhibition in 1971. The book's fascinating text and profuse illustrations chart the various worldwide manifestations of Art Deco, and demonstrate that the style had a coherence that led to its international appeal. 190 illustrations, 140 in color. 240 pgs. Hardcover $59.95 (available July 1, 1997)

Fabulous Fifties: Designs For Modern Living by Sheila Steinberg and Kate Dooner... From furniture and lots of textiles to Hawaiian shirts, poodle skirts, vinyl handbags, gabardine jackets, and more, nearly every aspect of modern living in the '50s is shown in full color. 770 color photographs. Hardcover $55.95

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

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

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

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

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. 104pgs. Hardcover $18.95

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

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

Pastime: Telling Time From 1879 to 1969 by Philip Collins... 108 pgs. Hardcover $14.95

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

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

Toasters: 1909-1960 by E. Townsend Artman ... Over 400 color and black & white photographs. 176 pgs. Softcover $29.95

Collector's Guide to Transistor Radios by Marty and Sue Bunis...200 full color photographs. 256 pgs. Softcover $16.95

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

Collectible Glassware from the '40s, '50s and '60s by Gene Florence...192 pgs. Hardcover $19.95

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

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

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

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

American Masterworks: The Twentieth Century House by Kenneth Frampton... 34 masterpieces of American twentieth century residential architecture are published collectively here for the first time, with commentary and extraordinary photographs. 300 pgs. Hardcover $65.00

The Blues Album Cover Art edited by Graham Marsh and Barrie Lewis... 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

Le Corbusier: Ideas and forms by William J.R. Curtis... A comprehensive and objective survey of Le Corbusier's career. 240 pgs. 243 illustrations, 31 in color. Softcover $29.95

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

Lady Head Vases by Mary Zavada... This book features over 300 charming lady head vases illustrated in color, with collecting tips and price guide included. 112pgs. Softcover $16.95

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

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

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

Art Plastic: Designed for Living by Andrea DiNoto ... This book examines the role of plastics in the decorative and industrial arts, from celluloid and Bakelite to today's vinyls and acrylics. 250 illustrations, 144 in full color. 228 pgs. Hardcover $55.00

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

Jackets Required: An Illustrated History of American Book Jacket Design, 1920-1950 by Steven Heller and Seymour Chwast...144 pgs. 270 full color illustrations. Softcover $19.95

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

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

The Life and Times of Miami Beach by Ann Armbruster... Miami in the twenties, Deco thirties and forties, and the fifties Fontainebleau Hotel. 224 pgs. Hardcover $45.00

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, and painted jewelry styles are displayed in profusion. Minimal text. Value guide included. 160 pgs. 150 photographs. Hardcover $39.95

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

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

modern books
ORDER FORM

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

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

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

◯ Please charge my Visa, MC, Disc, Amex

ACCOUNT NUMBER

EXPIRATION DATE

QUANTITY	BOOK TITLE	PRICE EACH	TOTAL

NAME

ADDRESS

CITY/STATE/ZIP

SIGNATURE OF CARDHOLDER

Order Subtotal	
5% tax (MA residents only)	
Shipping ($4 first book, $1 each additional book)	
Order Total Enclosed	

Books in stock ship immediately, others allow 2-4 weeks. Call for availability. Foreign orders call for shipping charges.

Everyday Art Quarterly and Design Quarterly available issues list

Everyday Art Quarterly, Fall 1947, No. 5, Minneapolis, Minnesota: Walker Art Center, condition: very good, name in ink and minor rubbing on cover, 1 copy available, $90.00 (this issue is devoted to the post-World War II modern home. Called the "IDEA HOUSE," each room is shown with appropriate mid-century modern furnishings. Full-page advertisements for Knoll Associates and Dunbar are included. This copy is from the library of San Francisco ceramic artist Robert Yaryan.)

Everyday Art Quarterly, Winter 1947-1948, No. 6, Minneapolis, Minnesota: Walker Art Center, condition: very good, name in ink and minor rubbing on cover, 1 copy available, $90.00 (this issue is devoted to mid-century product design made from plastic. Shown is an example of "Cloverware" designed by Eva Zeisel. Full-page advertisements for Herman Miller/Evans Product Company and Dunbar are included. This copy is from the library of San Francisco ceramic artist Robert Yaryan.)

Everyday Art Quarterly, Spring 1948, No. 7, Minneapolis, Minnesota: Walker Art Center, condition: very good, name in ink and minor rubbing on cover, 1 copy available, $150.00 (this issue contains two important articles: 1) "Where to buy well designed objects" and 2) "Modern jewelry under fifty dollars." The article on modern jewelry shows the work of forty (40) artists, including biographical information for each one. This copy is from the library of San Francisco ceramic artist Robert Yaryan.)

Everyday Art Quarterly, Summer 1948, No. 8, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available, $80.00 (this issue is devoted to mid-century product design for children, particularly toys and furniture. Designs by Charles and Ray Eames and Alvar Aalto are included. There is also a special feature on a toy called "Magnet Master," designed by Chicago architect Arthur Carrara. It is described as "having either a utilitarian or an abstract work of art appearance.")

Everyday Art Quarterly, Fall 1948, No. 9, Minneapolis, Minnesota: Walker Art Center, condition: very good, name in ink and minor rubbing on cover, 1 copy available, $80.00 (this issue is primarily devoted to mid-century product design for the yard, patio, and barbecue. This copy is from the library of San Fran-cisco ceramic artist Robert Yaryan.)

Everyday Art Quarterly, Winter-Spring 1949, No. 10, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available, $70.00 (this issue is devoted to a general review of mid-century product design in ceramic, glass, metal, and wood.)

Everyday Art Quarterly, Summer 1949, No. 11, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing and one with name in ink on cover, 2 copies available, $90.00 each (this issue is primarily devoted to mid-century textile design, both hand-woven and printed fabrics. All designers and manufacturers are listed. One copy is from the library of Los Angeles ceramic artist Laura Andreson and the other is from San Francisco ceramic artist Robert Yaryan.)

Everyday Art Quarterly, Fall 1949, No. 12, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing and one with name in ink on cover, 2 copies available, $90.00 each (this issue is primarily devoted to mid-century lamps and lighting. All designers and manufacturers are listed. One copy is from the library of San Francisco ceramic artist Robert Yaryan.)

Everyday Art Quarterly, Winter 1949-1950, No. 13, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing and one with name in ink on cover, 2 copies available, $70.00 each (this issue is devoted to a history of museum exhibitions showing modern product design in the twentieth century. Included are installation shots of the 1934 "Machine Age" exhibition at the Museum of Modern Art, the 1940 "Contemporary American Industrial Art exhibition at the Metropolitan Museum of Art, the 1946 "Ideas for Better Living" exhibition at the Walker Art Center, and a then current exhibition of "James Prestini Wooden Vessels" at the Institute of Contemporary Art in Washington. One copy from the library of San Francisco ceramic artist Robert Yaryan.)

Everyday Art Quarterly, Spring 1950, No. 14, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 16 copies available, $60.00 each (main article on Alvin Lustig, additional information on contemporary Scandinavian and American dinnerware and glassware, and George Nelson Clocks.)

Everyday Art Quarterly, Summer 1950, No. 15, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 16 copies available, $60.00 each (main article titled "The Tradition in Good Design to 1940," which compares historical to contemporary industrial design and includes information on Bruno Matthson, Walter von Nessen, Charles and Ray Eames, James Prestini, and other contemporary designers.)

Everyday Art Quarterly, Fall 1950, No. 16, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 11 copies available, $60.00 each (main article titled "Tradition in Good Design 1940 to 1950," which provides a broad review of contemporary industrial design of the period and includes information on Eero Saarinen, Richard Stein, Ilmari Tapiovaara, Isamu Noguchi, Ray Komai, George Nelson, and other contemporary designers.)

Everyday Art Quarterly, Winter 1950-51, No. 17, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 15 copies available, $75.00 each (main article about the "Useful Objects" exhibition held at the Walker Art Center, which includes information on various media of contemporary industrial design and a particular focus on Charles and Ray Eames. There is another fascinating article on "Where to Buy" contemporary design across the United States. Outstanding cover design with Eames molded-plastic shell chairs.)

Everyday Art Quarterly, Spring-Summer 1951, Nos. 18-19, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available, $60.00 (this issue devoted to an exhibition on the history of the knife, fork, and spoon.)

Everyday Art Quarterly, Fall 1951, No. 20, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing and name in ink on cover, 1 copy available, $60.00 (this issue is devoted to mid-century chair design. All designers and manufacturers are listed. This copy is from the library of San Fran-cisco ceramic artist Robert Yaryan.)

Everyday Art Quarterly, Winter 1951-52, No. 21, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 11 copies available, $60.00 each (main article about the "Useful Objects" exhibition held at the Walker Art Center, which includes sections on dinnerware, plastics, glassware, and stainless flatware.)

Everyday Art Quarterly, 1953, No. 27, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 1 issue available, $80.00 (issue primarily devoted to contemporary studio ceramics, including sections on Edwin and Mary Sheier, Bernard Leach, Warren and Alixandra MacKenzie, Katherine and Burton Wilson, and Leza S. McVey.)

Design Quarterly, 1959, No. 45-46, Minneapolis, Minnesota: Walker Art Center, condition: excellent but with minor rubbing along spine, 1 copy available, $250.00 (entire issue devoted to contemporary American studio jewelry. This is the still the most important source of information on mid-century modernist studio jewelry. At least 90 artists are represented.)

Design Quarterly, 1962, No. 54, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 6 issues available, $60.00 each (entire issue devoted to the studio pottery of Warren and Alixandra MacKenzie as well as the Mendota Sculpture Foundry.)

Design Quarterly, 1973, No. 89, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 4 issues available, $50.00 each (entire issue devoted to an exhibition on the work of Ettore Sottsass, the Italian architect, furniture designer, and founder of the Memphis Group.)

Design Quarterly, 1975, No. 98-99, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 5 issues available, $90.00 each (entire issue devoted to "The Design Process at Herman Miller," includes sections on Charles and Ray Eames, George Nelson, Alexander Girard, and Robert Propst.)

Design Quarterly, 1978, No. 106-107, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 10 copies available, $50.00 each (entire issue devoted to an exhibition on the work of Isamu Noguchi.)

Design Quarterly, 1991, No. 153, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 6 copies available, $30.00 each (title of this issue is "Beyond Style: The Designer and Society." While the emphasis is on modernist architecture, there is an important article by Adrian Forty titled "The Legacy of Modernism.")

To order call 800 695-5768 or write Deco Echoes, PO Box 2321, Mashpee, MA 02649

Shipping charges (within the US) are $3 for the first issue, $1 each additional issue. MA residents add 5% sales tax to order. Visa, MC, Discover, Amex

ART MODERNE

ART DECO TO MODERNE
TO MID-CENTURY MODERN
PO BOX 72, SAN ANTONIO, FL 33576

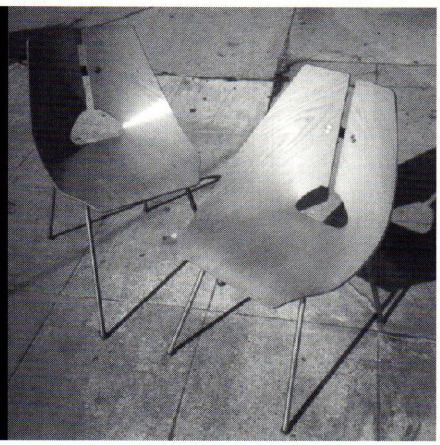
John Herrmann
(352) 588-3437

John Jung
(813) 237-8092

Boomerang
FOR MODERN

20th Century
Modern Design

3795 Park Blvd. San Diego, CA 92103
619-295-1953



CENTRIUM

DECO MODERNE 50s

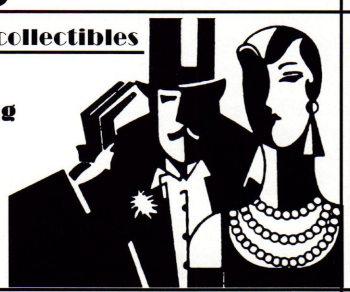
FURNITURE - LIGHTING - DECORATIVE ARTS OF THIS CENTURY

2166 MARKET STREET SAN FRANCISCO CA 94114 415-863-4195

REMEMBRANCES
OF THINGS PAST nostalgia & collectibles
c.1900-1990

Wide selection of Bakelite, including early French pieces and the works of Ron and Ester Shultz. Also Lea Stein's Celluloid Jewelry.

Call, Write or Visit our Shop



376 COMMERCIAL ST.
PROVINCETOWN, MA 02657 (508) 487-9443

Kress Stores

(continued from page 10) better times ahead. The company took advantage of the cheap labor and material available in the 1930s to build many new stores that would have been much more costly to erect in a thriving economy.

These new stores often helped the company's bottom line even before the Depression ended. Kress built Hawaii's first five-and-ten store in Honolulu in 1931. A few years later, the Honolulu store's gross sales exceeded those of any of the 225 mainland stores.

Building stores during the Depression was also good for community relations. The labor and materials for a new store were usually acquired locally, a boost for suffering economies. The new stores also generated lots of publicity; few new privately owned buildings were going up in downtown districts in the 1930s.

The Kress stores set a standard for other retailers. There were enough of them that their influence was felt in many areas. Thomas points out that the approximately 400 stores were located in 28 states coast to coast, plus Hawaii. (The greatest concentrations of Kress stores were in Alabama, California, Georgia, Hawaii, the Carolinas, and Texas.)

Although the exhibit takes the Kress story up through the present day, the book stops at World War II, Thomas says, because that's when S.H. Kress & Co. stopped building stores designed by architects.

In the past two decades, many Kress stores have been lost. The two stores that inspired Thomas's quest - in Honolulu and Albany, Georgia - are among those that have been demolished. McCrory Stores kept the Kress name on some of the stores it owns; however, earlier this year McCrory announced plans to close many stores due to its financial problems.

On the plus side, Aiches points out that several Kress stores are on the National Register of Historic Places. Others have local landmark status, such as the store in Charleston, South Carolina, or are part of historic districts. Kress stores were an integral part of Main Street before World War II, before shoppers and retailers headed for the suburbs and the malls. Now, some of them are part of efforts to revitalize old downtown shopping districts, Aiches notes.

In the course of her travels, Thomas found that people in towns with Kress stores already understood there was something special about their design. They didn't need an architectural historian to come in from the outside and tell them that, she says. "They lived in it. They moved around in it. They worked in it."

A signature feature of 1930s Kress stores was an elaborate clock over the interior front door. Thomas visited a store in East Orange, New Jersey that had been converted to a

variety store. Her guide was a woman who had worked as a Kress saleswoman. The store's interior had been covered over with Masonite and paint. The woman pointed to the entrance, Thomas recounts, and said, "I cried when they covered up the clock." ■

view the exhibition
"Main Street Five-and Dimes: The Architectural Heritage of S.H. Kress & Co." is on view at the National Building Museum through January 4, 1998. The Museum is located at 401 F Street, NW, Washington, at the Judiciary Square metro stop. Hours are Monday through Saturday, 10am to 4pm; Sunday, noon to 4pm. Admission is free (donations accepted). For further information call (202) 272-2448.

purchase the book
America's 5 & 10 Cent Stores: The Kress Legacy is available through the *Echoes* bookstore. See page 69 for details.

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

Exhibitions

(continued from page 13) 10am to 5pm, and Sunday 1pm to 5pm. Admission is free (suggested donation $5). For further information call (202) 667-0441.

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 being featured in a major retrospective at the Cooper-Hewitt, National Design Museum, Smithsonian Institution. *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, prototypes, and products he created for various prestigious clients.

In 1929, Dreyfuss opened his industrial design office on West 48th Street. The exhibition documents his unparalleled career with five case studies for five major clients - New York Central Railroad (20th Century Limited train), Bell Telephone Laboratories (502 desk set), Deere & Co. (Model L tractor), Honeywell (Round® thermostat), and Polaroid ("Swinger" camera). Dreyfuss' personality and working manner are revealed in each case study, resulting in a portrait of an innovator and a facilitator - a director of design professionals and the design process.

The Cooper-Hewitt, National Design Museum is located at the corner of 91st St. and Fifth Avenue in New York City. Museum hours are Tuesday 10am to 9pm, Wednesday through Saturday 10am to 5pm, and Sunday noon to 5pm. Admission is $3. For further information call (212) 860-6868. >78

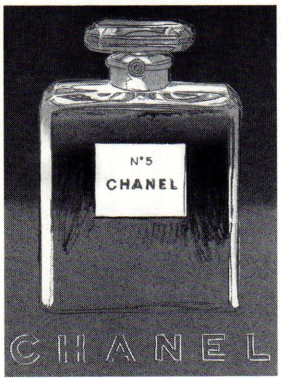
Where oh where? Looking for architectural pottery. Few examples shown here.

Thingk

MID 20TH CENTURY DESIGN

619/485-0889
(private dealer)

Smalls Bits of News, Happenings, Trends, and Interesting Information



Pop Goes Chanel

Chanel N° 5, the legendary perfume, is celebrating its 75th anniversary with a vivid splash of color.

Three of Andy Warhol's silkscreens of the famed Art Deco-style Chanel bottle will serve as limited-edition packaging for the classic fragrance. Warhol created his series of nine Chanel silkscreens in 1985 while working on a project for the Ronald Feldman Fine Arts Gallery based on American advertising. Chanel, the enduring symbol of timeless elegance, is now up-to-the-minute modern as well.

Looking for a Drive-In Theater?

As patrons and aficionados of drive-in theaters, Debrean and Randy Loy searched for many years trying to find a source which listed the names and addresses of all the operating drive-ins in the United States. Coming up empty-handed, they decided to compile their own list which they have self-published as a softcover, spiral-bound guidebook entitled *Films, Food, and Fun! A Guidebook to Operational U.S. Drive-In Theaters*.

The 70-page guidebook, organized by state, includes the name of each theater, it's city, year built, number of screens, capacity, owner's name, telephone number, admission cost, and any other notable features. Additionally, a patron's guide to proper drive-in etiquette ("Always dim your lights before entering the lot"), an exhibitor's guide to good showmanship ("Always start the evening by welcoming patrons to your theater"), and a recommended reading and resource list are included. To order, send $10 + $3 shipping to: Debrean and Lawrence Loy, PO Box 607, Germantown, MD 20875.

Frank's Fabrics

Joseph Frank's furnishing and fabric designs are the antithesis of what is widely regarded as Swedish Modernism - they are lively, colorful, and cross-cultural, borrowing motifs from African, Egyptian, and other diverse cultures.

Since Frank's death in 1967, his designs have been available only through the design firm of Svenskt Tenn, Frank's former employer in Stockholm. Now the American company, Brunschwig & Fils, has reproduced nine of Frank's textile designs, making them available to the trade in the U.S. For further information contact an interior design professional.

Airship's Rumored Return

The Zeppelin airship is reportedly returning to the skies as a commercial carrier next year when Skyship Cruise, a Swiss company, begins commuter flights to London, Rome, Vienna, Paris, and Berlin on 12-seater blimps.

The Zeppelins, out of production since the 1937 Hindenburg disaster, will be made by the same German company which produced the originals - Zeppelin Luftschiffbau. Learning from past tragedy, the new models will be filled with helium rather than the flammable hydrogen which ignited the Hindenburg.

Sweet Dreams in an Airstream

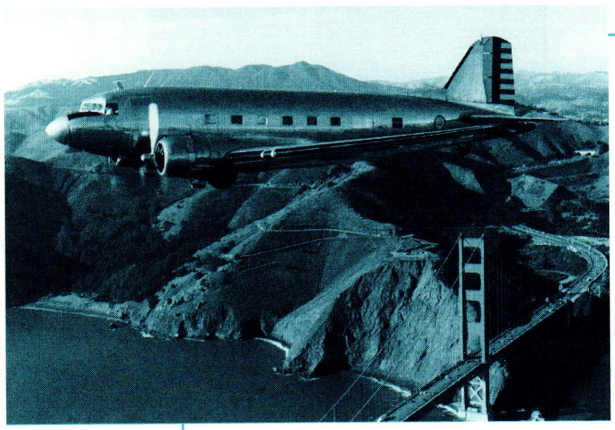
If you've always wanted to spend your vacation in the splendor of an Airstream, but never took the purchasing plunge, now you can do so - on a per-night basis.

Shady Dell RV Park, a small campground on the edge of Bisbee, Arizona, is home to seven trailers (Airstreams, Silver Streaks, El Rey's, Spartons) which the owners, Ed Smith and Rita Personett, rent out to nostalgic vacationers.

The trailers, which surround a working 1956 diner, are decked out in chenille bedspreads, back issues of *Arizona Highways*, and Art Deco radios. Rates range from $25 to $40 per night. For reservations call (520) 432-3567.

Retro Webzine

Retro is a fantastic web magazine celebrating popular culture of the first 2/3rds of the 20th century, including entertainment, politics, design, fashion, roots music, and much more. Written and designed to appeal to collectors and enthusiasts as well as connoisseurs, Retro takes an introductory, informative, and lighthearted approach to classic 20th century popular culture. **http://www.retroactive.com**



Nostalgic DC-3 Sky Tours

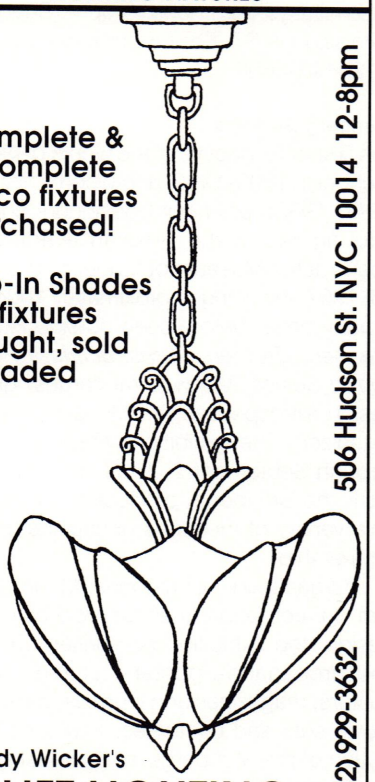
If you're planning a trip to San Francisco in the near future, be sure to take advantage of one of the city's most enthralling activities - a DC-3 sky tour from Otis Spunkmeyer Air.

Aboard the plane that General Hap Arnold used to orchestrate the landing at Normandy, you can relive the golden age of air travel. Music from the 1940s swirls around stewardesses outfitted in vintage uniforms serving complimentary beverages and gourmet hors d'oeuvres as the pilot points out familiar landmarks and the natural beauty of the bay area. Although the plane is circa 1938, the interior decor is anything but. Contemporary sofas, four-person club chairs, and comfortable individual seats await the modern passenger in the 18-person capacity cabin.

In addition to the sky tours, the DC-3 is available for group outings, private parties, and corporate events. For further information or reservations call Otis Spunkmeyer Air at (800) 938-1900.

- Another reason to fly: Echoes *is the official inflight magazine of Otis Spunkmeyer Air!*

THE WORLD'S LARGEST SELECTION OF AUTHENTIC AMERICAN ART DECO LIGHTING FIXTURES



Complete & incomplete Deco fixtures purchased!

Slip-In Shades for fixtures bought, sold & traded

506 Hudson St. NYC 10014 12-8pm

(212) 929-3632

Randy Wicker's
UPLIFT LIGHTING

TRIOLA'S
OBJECTS AS ART
Classic Modern Furnishings 1930-1960

WANTED! BUYING! SELLING!

FURNISHINGS
Herman Miller - Knoll - Heywood Wakefield
DINNERWARE
Russel Wright - Eva Zeisel
NOSTALGIA
Peter Max - 60s & 70s Popular Culture
ANY ITEM OF HIGH DESIGN

BILL TRIOLA

T(517) 484-5414 F (517) 484-3480

1114 E. Mt. Hope Avenue
Lansing, MI 48910
Mon - Sat Noon - 5 or by appointment

TIMELESS
BRUSSELS

Exquisite vintage clothing and accessories for ladies from the late 19th century 'till the seventies. Specializing in twenties, thirties, and forties. Fabulous selection of European costume and silver jewelry covering the past 200 years. Art Nouveau, Art Deco, thirties, and forties decorative objects.

Avenue Louise 142a - 1050 Brussels - Belgium
Monday thru Friday 13h00-19h00
Tel (32) 2 6484552 E-mail: timeless@compuserve.com

Over 250 COLLECTIBLES Dealers

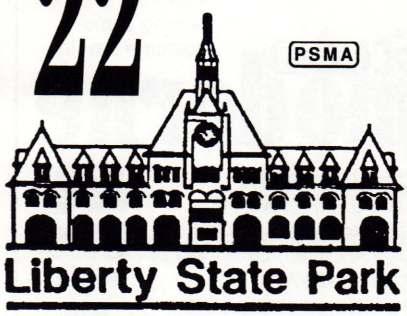
Liberty
Super Collectibles Expo

Toys • Books • Paper • Postcards • Disney • Elvis • Beatles • Dolls • Star Wars • Animation Comic Character Sports, Movie, TV, Music, & Theatrical Memorabilia • Prints • Autographs Games •Tins • Advertising • Tools • Coin-op • Trains • Railroad • Ocean Liner • World's Fair Salt & Peppers • Cookie Jars • Lunch Boxes • Costume Jewelry • Perfume Bottles • Linens Kitchenware • Phonographs • Radios • Western • Coins • Stamps • Black Memorabilia Photographica • Breweriana • Car Mascots • Military • Barbershop • Fire & Police Holiday • Political • Cigarette & Gum Cards • Playing Cards & More!

SUNDAY JUNE 22 10 AM TO 5 PM

PSMA

Indoors & Out at the Central Railroad Terminal Building, LIBERTY STATE PARK. Enter Park right at **Exit 14B of the NJ Turnpike**. On the Hudson River, Jersey City, N.J. **OVER 250 EXHIBITS.** Admission $5.00 / **$4.00 w/this ad.**
STELLA SHOW MGMT. CO. 212-255-0020



Liberty State Park

ZIG ZAG
ART DECO - MODERNE

20th C. FURNISHINGS

INDUSTRIAL DESIGN

IRONWORK

BAKELITE

3419 NORTH LINCOLN AVENUE

CHICAGO, IL 60657

WED - FRI 2-6 / SAT 1-6 / SUN 1-4
312-525-1060

when in
CLEVELAND

ART DECO
COOL 50'S
lamps
furniture
art glass
pottery
kitchen stuff
decorative
accessories

LADIES ITEMS
vintage hats
bags
linens
sewing items
costume jewelry

Studio moderne

CYNTHIA BARTA
13006 LARCHMERE
(next to American Crafts)
CLEVELAND, OHIO 44120
216-721-2274
BUYING AND SELLING

Exhibitions

(continued from page 75)

A Dream Well-Planned

Although it has long since ceased to be the City's tallest building, the Empire State Building has retained its legendary status as one of the most recognized symbols of New York City throughout the world. Through January 11, 1998, the Museum of the City of New York is presenting *A Dream Well-Planned: The Empire State Building*. Through a wealth of photographs, drawings, models, and memorabilia, this fascinating exhibition demonstrates how the Empire State Building became an internationally-known icon of New York City.

The exhibition showcases approximately 100 objects, most of which have been drawn from the Museum's distinguished collection, many on view for the first time. One of the exhibition's highlights is the never-before-exhibited architectural plans for the building, created by the firm of Shreve, Lamb, & Harmon. These large-scale drawings offer a unique chance to understand the detailed development process that led to the construction of New York City's most famous building. Also on view is the original mass model for the Empire State Building, showing an early conception for the shape of the building, and an original plaster model of one of the eagles that grace the building's entrance.

The Museum of the City of New York is located at 1220 Fifth Avenue in New York City. Museum hours are Wednesday through Saturday 10am to 5pm, and Sunday 1pm to 5pm. Admission is free (suggested contribution $5). For further information call (212) 534-1672.

Rooted in Chicago

More than 70 woven and printed textiles are featured in The Art Institute of Chicago's exhibition *Rooted in Chicago: Fifty Years of Textile Design Traditions*, on view through July 27, 1997. This exhibition highlights five textile design studios that trace their origins to Chicago. These firms supplied the growing demand for inexpensive and versatile fabrics in post-World War II America. The seven textile designers represented in the exhibition (Angelo Testa, Else Regensteiner, Julia McVicker, Ben Rose, Robert D. Sailors, Eleanor McMaster Kluck, and Henry C. Kluck II) created exclusive designs for leading interior design and architectural firms. Although none of the artists and designers featured intended to work in textiles, they made a profound contribution to the history of textile design in Chicago and beyond. A special issue of *Museum Studies* accompanies the exhibition as its catalog and is available from the Museum Shop ($14.95).

The Art Institute of Chicago is located at 111 S. Michigan Avenue in Chicago, Illinois. Museum hours are Monday, Wednesday, Thursday, and Friday from 10:30am to 4:30pm; Tuesday from 10:30am to 8pm; Saturday from 10am to 5pm; and Sundays and holidays from noon to 5pm. Suggested admission is $7. For further information call (312) 443-3600.

Stenberg Brothers

The first retrospective of the works of Vladimir Stenberg (1899-1982) and Georgii Stenberg (1900-1933), prominent designers and colorful figures of the Russian avant-garde, opens at the Museum of Modern Art on June 10, 1997. Including approximately 100 works - many never before seen outside Russia - *Stenberg Brothers: Constructing a Revolution in Soviet Design* is the largest graphic design retrospective the Museum has ever organized. The exhibition, which is on view through September 2, 1997, introduces the work the Stenbergs produced in a remarkable variety of mediums during their prolific partnership.

Organized by Christopher Mount, Assistant Curator, Department of Architecture and Design, the exhibition comprises 65 movie and propaganda posters, studies for the posters, magazines and journals, designs for movie sets and costumes, and a small selection of the Stenbergs' early Constructivist paintings, drawings, and sculpture.

The Stenbergs were born in Moscow to a Swedish immigrant father and a Russian mother, and were teenagers when the Revolution of 1917 occured. Like many artists of the Bolshevik period, soon after the Revolution the Stenbergs abandoned the fine arts in favor of the functional arts. By the early 1920s they were working collaboratively on their most significant accomplishment, the advertising posters they designed for the newly burgeoning cinema in Soviet Russia, which they continued to produce until Georgii's death.

Although these works were created to promote films to the general public, they are extremely sophisticated, representing an uncommon synthesis of many of the philosophical, formal, and theoretical elements of the Russian avant-garde. The brothers' intimate knowledge of contemporary film theory, Suprematist painting, Constructivism, and theater, as well as their graphic arts skills, was essential to the genesis of the posters.

"These works merged two of the most important agitational tools available to the new Communist regime: the cinema and graphic arts," writes Mr. Mount in the exhibition catalog. "When combined, they created a revolutionary new art form."

The Museum of Modern Art is located at 11 W. 53rd Street in New York City. Museum hours are Sunday through Tuesday 11am to 6pm, Thursday and Friday noon to 8:30pm. Admission is $8.50. For further information call (212) 708-9400. ■

Cartier 1900-1939

(continued from page 14) are Cartier jewelry items once worn by Marjorie Merriweather Post, Daisy Fellowes, Mrs. William K. Vanderbilt, Lady Granard, film star Gloria Swanson, and many others.

This well-traveled social set demanded the best of all worlds, and Cartier gave it to them. Of particular interest is his fascinating and unusual use of historical material in jewelry. Two pieces which illustrate this tendency are a winged scarab brooch made in 1924 that is set with ancient Egyptian faience, and a shoulder clip brooch made in 1923 with a carved polygonal Indian emerald center stone from around the mid-seventeenth century.

On view also are many of Cartier's clocks combining exotic cultural and historical themes. The Egyptian temple gate clock (1927), Chinese jade screen clock (1927), and Japanese Shinto shrine gate mystery clock (1923) are all highly dramatic pieces using symbolism and luxurious materials to create a look of ancient wisdom and wealth. Prized as collectors' items, in 1930 an extravagant Indian Maharajah owned 250 Cartier clocks and watches.

Cartier: 1900-1939 will be on view at the Metropolitan Museum of Art in New York until August 3rd and will then travel to the British Museum in London from October 1, 1997 through January 1998. With four solid months in New York and London, both of which attract large international crowds, it is very likely that this exhibit will have a substantial effect on both the antique and vintage jewelry market, and period costume and modern jewelry as well.

It also may be that after today's designers view the show, there will be a heightened interest in testing the limits of their own creative imaginations. Co-curator of *Cartier: 1900-1939*, Judy Rudoe, Assistant Keeper, Department Medieval and Later Antiquities at the British Museum, jewelry expert, and author, says of Cartier's many design successes of the era, "It was his [Louis Cartier's] imagination, enthusiasm and philosophy that brought it about."

There is an accompanying fully illustrated catalog for *Cartier: 1900-1939* written by Judy Rudoe and produced by the British Museum that is available at the Metropolitan Museum of Art and through the *Echoes* Bookstore.

The Metropolitan Museum of Art is located at 1000 Fifth Avenue in New York City. Museum hours are Sunday, Tuesday, Wednesday, and Thursday 9:30am to 5:30pm; Friday and Saturday 9:30am to 9pm. For further information call (212) 879-5500. ■

-Lise Beane is a freelance writer and photographer in Boston.

True 1950s reproduction stainless steel diners

Deco Echoes Diner Co.
Post office Box 2321
Mashpee, MA 02649
T 508 428-2324

COLLECTIBLES
KNOLL
H. MILLER
JUHL
AALTO
NOGUCHI
VENINI E.T.C.

20TH CENTURY CLASSICS

3017 ROUTH STREET, DALLAS, TX 75201
TEL 214-880-0020 / FAX 214-351-6208 / E-MAIL TXCOLLAGE@AOL.COM

NYC Fleas

(continued from page 17) York fashion consultant John Farley, "1960s and '70s fashions bearing couture labels like Gucci, Courreges, and Halston now command top dollar as label-consciousness returns to fashion's forefront." Amid today's short fashion cycles, Farley claims it is now possible to snatch next season's styles right off the runway and effectively clone them at flea markets and thrift shops for a fraction of the cost. Meanwhile, a rapidly swelling number of cigar aficionados are taking a burning interest in vintage cigar boxes, humidors, cutters, and ephemera, rolling up prices for these items.

Those with Luddite leanings (a common strain among collectors), are likely to stumble across a creaky old manual typewriter priced around $25 (perhaps even in working condition), in some corner of a New York flea market. Old typewriters have a unique charm, and collectors will benefit from their increasing rarity as large numbers are exported to developing countries: Look for the best names, like Royal, Underwood, and Smith (especially before he met up with Corona). A similar trend is taking place with early personal computers in operable condition, though their ornamental qualities generally do not stir the same collecting passions.

Here is a selective list of Manhattan's flea markets. All are free except the main lot of the Annex (which charges $1 admission). Though the Annex and the Soho Antiques Market are the best by a good margin, they all merit a quick scan if you are nearby:

Select New York City flea markets

- **Annex Antiques Fair and Flea Market** ("The Annex"). Enter on Avenue of the Americas bettween 25th and 26th Streets. Every Saturday and Sunday.
- **The 25th Street Bazaar**. On Seventh Avenue at 25th Street. Every Saturday and Sunday.
- **Eastside Antique, Flea, and Farmers Market** at P.S. 183. Enter at 419 East 66th Street. Every Saturday.
- **The Garage**. Enter at 112 West 25th Street. Every Saturday and Sunday.
- **The Grand Bazaar**. On 25th Street between Broadway and Avenue of the Americas. Every Saturday and Sunday.
- **I.S. 44 Flea Market** ("Greenflea"). On Columbus Avenue between 76th and 77th Streets.
- **SoHo Antiques Market**. At 465 Broadway (corner of Grand Street). Every Sunday. ■

- Albert LaFarge, author of The Confident Collector U.S. Flea Market Directory *(Avon Books), is the antiques & collectibles columnist for* Family Internet, *a general interest magazine on the World Wide Web (www.familyinternet.com). He has contributed articles to a wide range of periodicals, including* American Way, Antiques & the Arts Weekly, Bottom Line Tomorrow, *and* Maine Journal of Antiques & Collectibles. *He lives in New York City.*

Chris-Craft

(continued from page 23) Tennessee; Salisbury, Maryland; and Caruthersville, Missouri soon joined the biggest pleasure-craft building program ever undertaken. New product research began and successful ventures into allied fields were launched.

Jay's intense interest in marine engine development continued. Under his guidance, a complete line of engines was developed, and after years of extensive testing, made available to power all new Chris-Craft. With a reputation based on public acceptance of this boating combination, the engines were offered for sale to other boat builders and users, including many commercial fishermen and workboat operators. Chris-Craft engines now can be found aboard boats of many descriptions in ports throughout the world.

The Sea Skiff Division of Chris-Craft was developed to bring the benefits of roundbilge, lapstrake boats to the many sportsmen and boat fanciers who have long favored this type of construction. Use of a tenacious, non-hardening synthetic rubber-based sealer provided the solution to the heretofore unanswered question of how to lower maintenance and increase seaworthiness of lap-constructed boats. Immediate public acceptance required Chris-Craft to build a huge new factory in Salisbury, Maryland to meet Sea Skiff demand. The Chris-Craft Sea Skiff Division is now turning out a complete line of these seaworthy boats, including inboard powered open utilities, sport fishermen, and cruisers.

Recognizing a growing market for steel boats, Chris-Craft bought the Roamer Boat Company in May, 1955. Applying its experience and production know-how to this new division, Chris-Craft constructed a 200,000 square foot plant in Holland, Michigan devoted exclusively to the manufacture of electrically-welded steel boats.

The most recent addition to the family of Chris-Craft products are the low-priced Cavaliers, a fleet of runabouts, sports utilities, and full-fledged cruisers for average income families. These craft reflect substantial savings to skippers, made possible by using the highest grade marine plywood panels as the basic construction material.

Today, Chris-Craft is made up of five separate divisions. The Chris-Craft Division manufactures custom designed Philippine mahogany runabouts, cruisers, and motor yachts - 16 feet through 60 feet. The Sea Skiff Division builds roundbilge lapstrake skiffs - 18 feet through 42 feet. Roamer Yachts Division includes cruisers and yachts 27 feet through 56 feet. The Cavalier Division offers a line of marine plywood runabouts and cruisers - 18 feet through 35 feet. The Marine Engine Division now includes a complete line of marine engines ranging from 60 to 275 horsepower. These are built for both pleasure and commercial craft.

In 1957 Chris-Craft moved its administrative offices from Algonac, Michigan to Pompano Beach, Florida and erected another new manufacturing plant. Florida's prevailing sunny weather, which permits year-round research and development, and the booming southern boat market were the chief reasons for the move. The Florida factory is the ninth manufacturing facility of Chris-Craft.

In 1961 Chris-Craft became one of the major subsidiaries of the NAFI Corporation. During 1961 Chris-Craft also completed three more major steps in expanding its facilities: the acquisition and operation of a new manufacturing plant in Hayward, California; the formation of Chris-Craft, S.A., Lausanne, Switzerland to direct the manufacture and sale of boats for the European market; and the completion of the new Research and Testing Center in Pompano Beach, Florida, which serves as the center for year-round testing of Chris-Craft boats, engines, and new products.

From the company headquarters in Florida, the helm of Chris-Craft's fabulous boat-building enterprise is guided by scores of expert technicians, each particularly gifted in the field in which he specializes. Throughout all of the Chris-Craft facilities, the essence of quality was created and insisted upon by the company's revered founder, Chris Smith, whose vision and ingenuity launched an entire industry and brought the joy of boating within reach of millions. ■

- Charlotte Valentine is the Chris-Craft archivist at The Mariners' Museum in Newport News, Virginia.

Ercole Barovier

(continued from page 26) and the outside was heavily iridized.

•The 1959 *Corniola* series brought back abstract designs. It is similar to the *Ambrati* and *Neolitico* series in texture and overall feel.

As we will see in the next article of this series, Barovier's best-known work from this time period utilized murrines of glass, such as his *Tessare Ambre* series and the *Polichrome* series of the 1960s. Occasionally he did return to work in glass that did not utilize murrines. The *Efeso* series, created in 1964, is the result of one such return. Examples were made in blue, gray, yellow, green, and lilac glass. The identifiable trait of the series is that the glass contains "oilspots" of color.

The final non-murrine work of Barovier was his *Graffito Barbarico* and *Graffito Opaco* series of the late 1960s. These pieces overlaid drapes of Barbarico glass over a transparent glass. ■

- 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.*

1. *Design 1935-1965: What Modern Was*. 1991, New York: Harry N. Abrams, Inc., Publishers, 93.

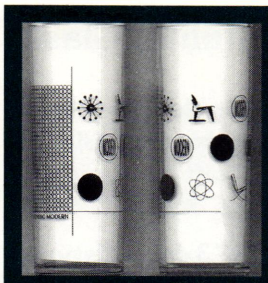
ZERO TO SIXTIES

- 1900 Thru 1960
- Buy - Sell - Rent

Furniture - Folkart - Czech Glass - 50's Italian Glass and Pottery - Lighting - Jewelry - Watches - Clocks - Compacts - Cookie Jars - Chrome - Paintings - Children's Chairs - 50's Wire and Wrought Iron - Unusual Objects, etc. - 1900 Thru 1960 - Buy - Sell - Rent - Contact Robin Lowe.

75 Thompson St. (Broome-Spring)
NYC 10012

212-925-0932



Modern Tumblers

Limited-edition (2500) drinking glasses decorated with your favorite modern icons - Ball clock LCW chair Tulip chair and more!

$18.95 set of 4
$4 shipping

Deco Echoes
PO Box 2321, Mashpee
Massachusetts 02649
800 695-5768

1940s,1950s,1960s,1970s

chrome dinettes, toasters, blenders, sunbeam mixers, heywood-wakefield, western, vintage eyeglasses, russel wright, eames, 60's plastic, red hall, chase, sascha b, polyester, glidden, te dles, elephants, bo scan starburst, italia mps, boda glass, bake bangles & earrings, ba max, fiesta, kromex contempo glassware, globes, deco mirrors, sofas, faux fur stools, fans, knoll, smiley, 8-track, radios, plastic furn, shadow boxes, harlequin, panther lamps & planters, luray, 70's lava lamps, fireking, pyrex, turner, metlox, chenilles, mens & womens clothing tuxes, ties, shoes, bags, nelson, cocktail shakers, danish modern, rugs, bertoia, vintage LPs, art glass, frankoma

we have it

millennium
mid-century design for the home
1528 u st, nw wash dc 20009
2 blks west u st. metro
mon&wed 4-8; thu-sun 12-8
202-483-1218
19 dealers new merch daily

Urbana
unique & eclectic

40's • 50's • 60's • 70's
Furniture
Bakelite
Pottery
Chromeware
Lamps
665 Central Ave.
St. Petersburg, FL 33701
813-824-5669

CREATE MODERN ART...

With Custom Promo Cards

Full Color Promo Cards
$95
500 copies

Market Your Latest Line Of Furniture & Accessories • Promote Galleries & Retail Outlets • Great For Exhibitions, Auctions & More! • Call **Now** For More Information & A Free Sample Kit!

Modern Postcard
1-800-959-8365

Books On Italian Glass

We stock a complete inventory of books including Mark Heiremans latest book - "20th Century Murano Glass: From Craft to Design." Franco Deboni's Murano '900

Write or fax (201) 969-0373 for a listing.
Vetri Italian Glass News
PO Box 191
Fort Lee, NJ 07024

We always have an excellent selection of Italian Glass. Tell us your needs!

Retro GALLERY

ART GLASS FROM THE '40S, '50S, AND '60S
A TRULY IMMENSE SELECTION FROM SCANDINAVIA, ITALY, AMERICA, AND BEYOND

524 1/2 N. LA BREA
LOS ANGELES, CA 90036
213-936-5261

TUES-SAT 11-5
THURS UNTIL 8
SUN 12-4

FLOWERS TO FIFTIES

941 334 2443

A vintage department store
located in downtown ft.myers
2229 main street
fort myers, florida 33901
corner of main & hendry street
in historic lee county bank

DECO to Disco

Modern Mecca!
Cool 20th Century
Furniture & Accessories

Wed.-Sat. 10-5pm, Sun. 12-4pm

3213 E. 15 Street Tulsa, OK 74104
(918) 749-3620

"Midway between Kansas City & Dallas or NY & LA"

WOW... WottaOttoman.!™
Division of Wolfpack, Inc.

Tropical DecoFish in Veggie Tones! $200.

Chubbalub! Modern Art Tub $219.

"BIG FOOT" was designed for the foot-care specialties but now you can have one, too! Available in all fabrics and vinyl colors. $219.

DEFINITELY NOT DECOR-TO-GO

Made in Florida, USA

CHILD-SIZED Fiesta Amoeba & Test Pattern on Wacky TV $89. ea.

BARKCLOTH - ABSTRACTS - WILD BIG PRINTS - '50S DREAMIN'

Phone 407-951-0724
Fax 407-727-2323
Color Brochure $3.
Wholesale Prices Faxed
E-mail: info@wottaottoman.com
See Our Fascinating Website:
http://www.wottaottoman.com

Banana Palm Flying Wedge $200.

Arty Palette-with-a-Hole $200.

REALLY HEAVY ANTIQUES

1940's-1970's Furnishings

5142 North Clark St.
Chicago, IL 60640
(312) 784-7936
Wednesday-Sunday 12:00 p.m. - 7:00 p.m.

modern classifieds

where to buy or sell it

Books for Sale - Hard to find publications, Architecture, Design, Environment. CRM Books, Patricia Larsen-Gaomer. Phone/fax (916) 756-2815. E-mail:crmbks@aol.com

Selling: Jens Risom 1950s sectional couch and chair reupholstered, $950 together. Also, Lloyd '50s chrome tube couch, beige vinyl, excellent, $950. Mercury 53 (505) 266-2960.

Selling: Post-war furniture, design and reference books. Replacement Eames glides. Website: www.mancha.demon.co.uk. Tel/fax +44 (0) 1296 615121 (UK).

Selling: New Coconut ottomans. Telephone: (415) 285-8604.

Selling: JOHN VON WICHT. Member: American Abstract Artist Group. Modernist Works on Paper 1940s - '50s. Major museum collections. (718) 622-5934.

Selling: Scandinavian Pottery. Friberg, Gunnar Wyland, Saxbo, Pulshus, Stalhane, etc. Modern Influence (250) 595-8068.

Selling: Wormley 4-door credenza - walnut woven front; Noguchi spoked table; Florence Knoll 1948 sofa and chairs; 1958 George Nelson living room: sofa, platform bench/cabinet, coffee table, lounge chairs, planter; 1952 10' x 32' white linen curtains w/ custom designed Greek alphabet pattern in gold and black. Mark (404) 370-1012.

Selling: Modern furniture. Bloom large & small Catchall, Kagan stacking tables and prototype chair, 5 banded "Godfather" rattan set, McCobb Planner Group, Thonet dining chairs and more. Call for complete list. Modern Arts, Nantucket. 1(800)THE-20TH or (508) 228-6711.

Selling: BEAUTIFUL 1973 Fleetwood El Dorado convertible. New paint and top. Many extra parts. $6,000/obo. (941) 358-8899.

Selling: Russel Wright American Modern Glassware, 1/2 book value. Mario Bellini "Amanta" 4 chairs, 1 ottoman, brown velour, $1,200. Ft. Lauderdale (954) 563-0154 after 6 p.m.

Selling: George Nelson executive desk and crendenza. Tawny walnut finish - wood grain desk top. Black sliding door on crendenza locks to cover drawers beneath. Desk storage unit #9762 excellent condition. $1,750. Call Charles or Tim (405) 525-5060.

Selling: Will Barnett lithograph, *Stairway to the Sea*. Museum framed, 43" x 40", $2,500. NJ (201) 265-9353.

Selling: 8 piece Art Deco bedroom suite. Blonde waterfall, carvings, and inlaid beveled mirrors with blue carved glass. Also 1920s hair dryer. Both are very good to near mint condition. Call evenings (301) 251-0381 or (301) 251-1594. Damon Von Eiff, Rockville MD.

BABY BOOMERS! Visiting Saratoga Springs, New York? Come see our completely furnished and decorated '50s house. Call (518) 580-1950.

Selling: Redwing Smart Set service for 8 with many pitchers, casseroles and other pieces. Also Redwing Lotus, Magnolia and Capistrano. Other Redwing florist and art pottery. Modern Arts, Nantucket. 1(800)THE-20TH or (508) 228-6711.

Selling: Gorgeous chrome deco kitchen appliances. Send S.A.S.E. - Modern Kitchen, 118 Ipanema, Davis, CA 95616.

Selling: Cory percolator model DAP, $38. Rival Juice-O-Mat catalog #DH61A, $25. McCoy Thinking Pup cookie jar, $24. Kindness Inc., PO Box 7071, Elgin, IL 60121-7071. (847) 888-2750 weekdays.

Selling: 1930-'40 Speed Queen washer, runs, very Deco, $75. Located in Mass. Also have Vornado fans. Evenings (508) 880-6826.

Selling: Art Deco gems: Eugene Schoen Dining Room Suite, 1928, including extension table, six upholstered chairs, small server, large buffet, and china cabinet (pictured in Eva Weber *American Art Deco*, p. 82) asking $10,000. Magnificent 1933 oil by Kenneth McIntire, in 4-panel, 8'tall screen depicting *Rape of Europa* w/ life-size nudes and stallions on ocean beach (commissioned for a Newport Mansion), asking $12,500; Gauche-on-paper Impressionist portrait of Josephine Baker by Stark Davis, 1933, asking $8,200. Modern Arts, Nantucket. 1(800)THE-20TH or (508) 228-6711.

Selling: 1937 Century sofa + chair. Barkcloth with black velvet channeled walnut trim. Mint condition $8,000 (303) 863-9547.

Selling: Two turquoise Warren McArthur folding chairs $150 each. Two Charles Pollack sling chairs, $150 each. (404) 266-0589.

Selling: Heywood-Wakefield Room Divider #M504-505 ($2,200), Kneehole desk in sable ($750), Encore & Harmonic bedroom, assorted H-W cabinets, chairs, dining and occasional tables. Call for complete list prices. Modern Arts, Nantucket. 1(800) THE-20TH or (508) 228-6711.

Selling: Give *Life* magazine ('30s to '50s) for special occasions! Orders/information - call/fax (561) 451-8498. Sensible prices, will search special dates.

Swan Street Antique Mall - Louisville, KY, booth #242, Deco - '50s.

Ducky Waddle's Emporium - Books, art, gifts, popular culture. Collectibles of yesterday, today, and tomorrow. 470-A Coast Highway 101, Encinitas, CA 92024. (760) 632-0488.

Selling: A *Century of Progress 1833-1933* Chicago World's Fair souvenier lap robe, $375. (409) 693-8310.

Selling: Russel Wright sterling 3 1/2 ounce after dinner cups in cedar brown, $35 each. Call (813) 248-2849.

Selling: 1939 NYWF b/w photography, '30s French painted screens, '40s furniture. Jaehn Charlton/FENIX1940. (202) 393-1807.

Selling: New greeting cards with vintage appeal! Only $12 per dozen wholesale. Phone us at (214) 521-0379, or fax (214) 521-1477. Fun awaits!

When in Denver - Visit Mountain Man Antiques, featuring 50/Fifty. We specialize in chrome dinettes in new "original" vintage vinyl. Kitsch galore! 3977 Tennyson Street, Denver, CO 80033. (303) 458-8447.

Selling: Rattan - 1930s "Deco" 6-band armchairs, sectional, "loveseat," coffee table, shadow box, hassock, 6' bar, lamps, tables, table w/ 5 chairs, all $5,850 obo. Also Russel Wright American Modern: coral - 25 pieces, $500. (813) 321-9189.

Selling: Architectural drawings and blueprint plans for building authentic, reproduction modern homes. All styles, historically correct. Burke & Co. Architects, phone (413) 549-7200.

Cat House Collectibles - Mid-century furniture and collectibles. 2924 E. Broadway, Tucson, AZ 85716. (520) 795-2181.

Selling: Bowser Company oil storage system on wheels from the 1920s, as is, $50 or best offer. (415) 941-1915.

Lydia's - Vintage accessories for men and women. Specialty - hats. (219) 436-4752.

the rates

Every Echoes subscriber is entitled to one free classified ad (max 15 words). • **Rates** are 35¢ per word, with a $5 minimum. Phone number counts as one word, no charge for zip code. Payment must accompany ad (US funds only). Please type classified ads, thank you.

Deadlines for insertion are as follows:
February 1st, May 1st, August 1st, November 1st

Send ads to: Deco Echoes, PO Box 2321, Mashpee, MA 02649
Or fax with credit card number, expiration date, and signature to: (508) 428-0077, or e-mail information to: hey@deco-echoes.com

Selling: Heywood-Wakefield Ashcraft furniture: L-shaped sectional sofa, corner table, two end tables - $1,150. Two high-back arm chairs - $225. All are in great original condition. (412) 795-8918.

Selling: Two rare twin George Nelson night stands - walnut wood with black legs, two swing-open lamps in each night stand. Approximately 3 1/2' tall, very good condition. $650 each. Larry Risko, 27 W. 11th Street, Apartment 1-E, New York, NY 10011. (212) 242-1321.

Selling: 1950s sofas, 1960s plastic furniture, lots of other furniture and accessories. Atomic House (305) 893-8806.

Selling: Three Frank Lloyd Wright rugs from the Arizona Biltmore Hotel. All different but in coordinating colors and geometric pattern. Ellen (714) 543-5604.

When in Melbourne, Australia - Visit IT INC! Selling a selection of quality furniture and glass, 1950s - 1970s. 159 Grevinne Street, Prahran, Melbourne, Victoria, Australia.

Selling: Authentic beautiful Chanel brooches, c.1950. Call Marilyn, evenings (718) 796-9477.

Middleton-Moore Antiques: 1930s-1960s decorative arts. 3949 Gravois, St. Louis, MO 63116. (314) 773-8096.

Selling: Approximately 200 Art Deco style plastic radios. Call Mike (408) 455-0409.

Selling: From Aalto to Zanuso, American Modern to Zig-Zag, Alligator heads to ZAP! FUTURES Antiques (757) 624-2050.

Selling: Pair of Frederick Weinberg Fencer Wall Sculptures. Excellent condition with slight paint flakes. $750. Please call (810) 569-9372.

Selling: 1940s Deco sofa and armchair. Cherry red and gray mohair. Useable now, but could use some help, $200. Days (202) 333-3600.

Selling: Books. Excellent selection of OP books and catalogs on Decorative and Fine Arts. Occasional lists issued. Your want lists always welcome. Kaplan/Kopelson (212) 260-5173, fax (212) 727-3055.

Selling: Fiestaware - assorted colors from '30s, '40s, and '50s; assorted Bakelite flatware and serving utensils. (612) 379-0103.

Selling: New Venini Art Glass - Bianconi, Sottsass, Ponti, Scarpa designs. Full line of books on art glass available, including imports. Please call Celia's at (810) 569-9372.

Selling: '40s/'50s Kitchen clocks/appliances from $40; Mantle/small clocks, fans, Deco floor lamps; '30s/'60s Wood/plastic/bakelite Trans. Radios from $35; Old Mic's; '40s/'60s tube TVs; Philco (floor) Predicta 21" (restored) mahogany/blond $1,595. Don Nordboe, 3131 Avenue A, Council Bluffs, IA 51501-1948. (712) 322-2255 fax/mc/visa.

Selling: Deco (slipper shade type) sconces, Midwest's largest selection. Cavalier Antique Lighting, 4412 N. Ashland, Chicago, IL 60640. (773) 728-8911.

The Doo Wop Shop - Selling modern design. '40s, '50s, and '60s furniture, accessories, and collectibles. Located in the Shore Antique Center, Route 35, Point Pleasant Beach, NJ. (908) 281-5638.

Selling: Original classics below wholesale. DAR shell chairs; Time-Life chairs; upholstered shell chairs; Knoll credenzas; Knoll chrome tables, all sizes; Brno arm chairs; Pollack desk chairs; Saarinen side and desk chairs. Many other original Herman Miller and Knoll items. (203) 562-6374 Modern Classics.

Selling: '50s-'70s fabrics, clothing, lamps, transistor radios. Dan Kelley, 509 W. Spring, Fayetteville, AR 72702. (501) 521-3767. exdeni19@intellinet.com.

Selling: Heywood-Wakefield Gilbert Rohde dining room set - 8 chairs, 3-piece pier cabinet, server and top, 1936; Heywood-Wakefield Miami set - 4-drawer chest, 3-drawer chest, night stand, and headboard; Set of 6 Heywood-Wakefield chairs #C3526A. Second Time Around (770) 716-9811, voice mail (770) 549-7362.

London - UK! Deco Inspired sells exclusively the American lifestyle from the 1930s to 1970s. Good collection of Coca Cola memorabilia too. Tel. 441712405719.

The Other Shop - Where you can still afford to collect. A fusion of 20th century styles. 112 Gough, San Francisco, CA 94102.

Selling: Scandinavian ceramics and glass. Gustavsberg, Rorstrand, Tobo, Gefle, Kosta, Orrefors. Artists include Friberg, Lindberg, Kage, Salto, Nylund, Stalhane, Lindstrand, Palmqvist. Ken (212) 982-7047.

Selling: Diner restaurant seating. Reproduction chairs, barstools, more. For brochures - Kurt Petersen, PO Box 222, Park Ridge, IL 60068.

Selling: *European Designer Jewelry* by author, Ginger Moro: vintage fashion, costume, Deco, Bakelite, Scandinavian silver, '50s Italian glass and ceramics. (310) 475-2802.

Cité Deco - '30s to '60s style. 1761 rue Amherst, Montreal, Quebec, Canada H2L 3L7. (514) 528-0659.

Selling: Vintage costume jewelry, Lea Stein, Paris. Fabulous selection including the Fox. Susan Marks, OH MY, PO Box 148375, Chicago, IL 60614. (773) 477-7782.

Selling: Old telephones - over 85 different styles 1892-1979. Payphones, woodwalls, candlesticks, over 45 characters like '57 Chevy, etc. Also repair, etc. Catalog (608) 582-4124.

Mood Indigo, NYC - Always a large selection of Fiestaware, Russel Wright Dinnerware, 1930s-1950s Cocktail Shakers, 1939 NYWF Items, Novelty Salt & Peppers, Bakelite: Jewelry, Napkin Rings, and Flatware. We Mail Order. MC, V, AE. Always interested in purchasing Fiesta & Russel Wright collections and Holt Howard Pixieware. **181 Prince Street, Soho, NYC 10012. (212) 254-1176.**

Selling: Warren McArthur catalog reprint, c.1930, 70 full page photos, $35 + postage/sales tax. To order call (703) 549-4672 or fax (703) 549-4733. **Also:** We are actively buying vintage Warren McArthur. Call us today!

Selling: American Dinnerware and Art Pottery. Large inventory of Franciscan, Metlox/Poppytrail, Vernon, Winfield, Fiesta, Russel Wright, Heath, Bauer, and much more. Roseville, Rookwood, Weller, Catalina too. (No Dealer Pricing). LAGUNA, 609 2nd Avenue, Seattle, WA 98104. (206) 682-6162.

Selling: 15+ yards of vintage 1960s fabric, background toile with large floral overlay pattern. Chartreuse, yellow, white, brown, and black. Best offer. Call (508) 420-1507.

Courtney Communications, London, England, handles PR, exhibitions, and events for art book publishers, designers, architects, museums, and retailers. Also launching (late 1997) Mission - a gallery specializing in 20th century design.

Redefining Hawaiiana - Polynesian pop objects for your tiki lifestyle. Memory Lanes, 20740 South Figueroa, Carson (Los Angeles), CA, showcase #4016.

Modern Flatware: Buy/Sell/I.D. Service, all materials, send image. Designer patterns available. Jerryll Habegger, 7404 North Sheridan Road, Chicago, IL 60626-2091. (773) 338-4914.

Wow...WottaOttoman! See our display ad/website for wacky '50s-inspired ottoman/seats. FUNctional art furniture!

Wanted: Alberto Vargas prints from *Esquire* or *Playboy*, good to moderate condition. Angela Kal, PO Box 771, Morton Grove, IL 60053. (312) 824-5552.

Wanted: Futura, Fada bullets, Lawson clocks, Chase bookends, Bakelite pins and boxes, Ronson lighters, Blue mirror clocks. (619) 462-2096.

Wanted: Holt Howard "Pixies" to complete private collection. Call (916) 444-5214, or fax information to (916) 444-8040.

Wanted: Information or pieces of ABCO (Alexander Backer Co.) handpainted figurines. Please call Sexton (212) 673-3744.

Wanted: 1930s, '40s, or '50s armoire to use as a computer cabinet. 365 South End Avenue #4H, New York, NY 10280.

Wanted: 72" Florence Knoll sofas in black with metal legs, or in need of reupholstering okay. Call (912) 355-9551.

Wanted: Buying Fiesta specialty pieces and serving pieces only. I pay 3/4 of book price. Call (614) 261-8549. Mint condition only.

Wanted: Art Deco magazine covers or entire magazines - *Vogue*, *Harper's Bazaar*, *Vanity Fair*, or other Deco paper, catalogs, etc. Rick Wells, 9936 Beaver Ridge Trail, Tallahassee, FL 32312. (904) 894-1144.

Wanted: Sputnik-type chandelier (preferably in chrome or black), or Nelson hanging Bubble lamp. Please call Sean (717) 540-0358.

Wanted: I am interested in buying Flexi-Clogs in sizes 6 or 6 1/2 (high or low style), also '40s magazines - *Facination* and *The Californian*. Vanessa Ramsey, PO Box 291072, Hollywood, CA 90029.

Wanted: '30s-'40s cabinet hardware/drawer pulls. Call Alan at (301) 982-6460.

Wanted: Spare parts/ repair information for Aurora clocks. Call (212) 620-7067.

Wanted: 1950s wallpaper, sofa, and bar. Call (810) 629-8768, leave message.

Wanted: 1970s Panasonic flying saucer-shaped TV, Model TR-005 in good condition. Need not work. G. Formholtz, 5616 Independence Dr., Lorain, OH 44053. (216) 282-2035.

Wanted: Fine Art Glass - Italian, Scandinavian, American, etc. Nouveau to Modernism. Please call Celia's at (810) 569-9372.

Wanted: 1950s Transistor radios, particularly Sony's marked "Tokyo Tsushin Kogyo, Ltd." David Mednick, 25 Jefferson Street, #7B, Hackensack, NJ 07601-5038. (201) 457-0802.

Wanted: Old (unusual) electric/battery/windup Fans, early 1900s, USA/UK. Don Nordboe, 3131 Avenue A, Council Bluffs, IA 51501-1948. (712) 322-2255 fax/mc/visa.

Wanted: Any Heywood-Wakefield or Herman Miller furniture, funky '50s lamps, and chrome accessories. Call John (708) 354-9950.

Wanted: Pictorial maps 1925-'45. Souvenier wall maps with colorful period illustrations or cartoon graphics. Fax description/price to Phillips (310) 273-8574.

Wanted: "Hot Wheels" (1968-1977) by Mattel, 1 car or whole collections. Top $ for cars in mint condition. (562) 421-6939.

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

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

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

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: 1940s-1960s Modern Studio Jewelry (Krane, DePatta, etc.), also jewelry by painters/sculptors. BEFORE (310) 395-7656.

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

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

Wanted: Heywood-Wakefield corner bookcase #C3582 and bookcase #C3545. J.D. Larson, 3265 Kirchoff 319, Rolling Meadows, IL 60008. (847) 392-8756.

Wanted: New sources needed for vintage clothing store. Please call (512) 476-9706.

Wanted: Airplane models in metal. Travel agency and manufacturers' models, no toys. Highest prices paid. Call (201) 283-2420, fax (201) 283-2426.

Wanted: Collector looking for original artwork from the '50s and '60s featuring hot rods and custom cars. Craig Clements (813) 974-3095.

Wanted: Art Deco furnishings and accessories. Dealer pays top prices! Call Lucy at (810) 781-3920.

Wanted: Architectural pottery 1940s-1960s. Designed for potted plants and usually conical in shape, with or without metal rod stands. Call Mike (619) 485-0889.

Wanted: Rosenthal Loewy Form 2000, white only, pieces or set. Also Rosenthal Gropius tea service. Jeffery Diehl, 26 W. 27th Street, Apartment 3, New York, NY 10001-6913.

Buying and Selling signed Mexican jewelry. Contact Lonny (614) 237-6884, or e-mail oohahh@iwaynet.net.

Wanted: Denver dealer interested in buying early Art Deco and Nouveau furniture. Also Deco female figures. Call Mina (303) 778-7764.

Wanted: Modern flatware, George Nelson, Swedish glass and pottery, Nesson *Anywhere* lamp, Hans Bellman *Tripod* table. Todd Hegg (612) 827-7791 evenings.

Wanted: Heywood-Wakefield Kohinoor Vanity #M546, and Tambour Utility cabinets #M178 and #M177. (800) 581-7348.

Wanted: Franciscan Starburst dinnerware pattern. I'm just starting the collection, please call Mark at (303) 830-2515 and leave a message, thanks.

Wanted: Unusual lamps and lighting from the 1940s, '50s, and '60s. Send photo. S. Foss, 1429 N. 5th, Springfield, IL 62702.

Wanted: *Black* series cube television designed by Marco Zanuso / Richard Sapper, Italian, 1969, for manufacturer: Brionvega. Call Martin (716) 876-6340.

Wanted: Advertising, Depression-era weekly WWII, and early television theme jigsaw puzzles. Harry Rinker (610) 965-1122 weekdays, e-mail rinkeron@fast.net.

Wanted: Vintage suits, pants, jackets, and ties; rayon bowling, Hawaiian, and gab shirts; beehive blenders; melamine dinnerware. Augilamia, Hollywood Style, PO Box 2946, San Anselmo, CA 94979-2946. (415) 256-9588, fax (415) 256-9589.

Wanted: 1950s lucite, Bakelite, celluloid, and high-end exotic handbags. Serious prices paid for the above in good to mint condition. Also interested in vintage compacts, the more unusual the better. Call Vanessa (212) 645-9081.

Wanted: Donald Deskey furniture and lamps, especially from the Richard Mandel House. Also want 1930s *Architectural Forum*, *Design*, *Creative Design*, and *Arts & Decoration* magazines. Eric (914) 241-6396.

Wanted: Information on IOBE, Inc. Have a sofa purchased in 1960. Call (505) 891-8743, or e-mail sgfein@aol.com.

Decades Vintage Company is Portland's premiere vintage clothing store. We buy and sell quality clothing made in the 1960s and earlier. When in Oregon check out our vintage Pendleton wools or pick up a touristy Hawaiian shirt perfect for the Oregon rain. We put quality first! 328 SW Stark, Portland, OR 97204. (503) 223-1177.

Wanted: Girard furniture and fabrics, especially upholstery fabric. Robert Edwards (810) 585-6230.

Wanted: Howard Miller / Nelson clocks. Mint to damaged or just pieces. Also, Herman Miller, Knoll, and '50s furniture, Eva Zeisel *Town & Country*, Russel Wright, Tamac China, Lincoln / Omaha. (402) 476-6467.

Buy and Sell Modern Abstract jewelry by Sam Kramer, Paul Lobel, Ed Levine, Bjorn Weckstrom, Paul Voltaire, etc. (601) 467-9890.

Wanted: Holmegaard (Danish) case glass bottle vases, any color. Must be priced for resale. (954) 564-7613.

Wanted: UP 5 chair and UP 6 ottoman by Gaetano Pesce. Must be in good condition. Call Paul at (941) 732-0749.

Wanted: Holt Howard Pixieware. Already have ketchup, mustard, olives, jam 'n jelly, cherries. Susie (510) 531-6474.

eames..EAMES..eames..EAMES..EAMES..eames..EAMES..eames..eames..EAMES..eames..EAMES.. The Modern i 1950s shop is always buying obscure furniture and objects from Ray and Charles Eames, the Eames Office, the Evans Molded Plywood Co., or the Herman Miller Co. Call us with any unusual items or paper items such as ads, books, toys, letters, or photos. The Modern i 1950s shop (415) 456-3960.

Wanted: Deco style fainting couch or chaise with 1/2 back. Will consider Art Nouveau pieces. Also, Deco nightstand or telephone table. Condition and price negotiable. Contact: John & Robin, 9220 Peters Road, Algonac, MI 48001.

modern classifieds modern classifieds modern

Wanted: Set of six Eames Aluminum Group side chairs, arms or no arms, cloth, naugahyde, or leather. If they are yellow I am ecstatic. Also seeking larger toy race cars, any condition. I have a 12" Marx racer with no driver I paid 70 bucks for. I need a couple more. Jeff (404) 237-9333.

Modernal® by Bergomi SCA Design Studio is looking for distributors. Italian / Argentine design products. AV. San Martin 5212, 1752 Lomas Mrador, Buenos Aires, Argentina. Tel/fax 00541 4546133, fax 00541 6580182.

Wanted: Deco chrome cocktail shakers - one or 100, very rare or not. Large, private collector. Ed Lemire (401) 461-5170 days.

Wanted: Frederick Weinberg small metal sculptures and literature on same. Please, Brian (954) 725-0094.

Wanted: Vintage erotica 1900-1970s. Magazines, photos, drawings, posters, etc., especially photographer's original prints/negatives. Fax (212) 982-4073 with information.

Wanted: Kagan snail table - medium brown wood shaped in a circular nautilus pattern with a square glass top. Call (941) 748-0680.

Wanted: Planes, trains, and automobiles - Deco lighting fixtures with transportation motif or design. Call Jeff (800) 549-8861 x 269.

Wanted: Quintessential Pucci - purses, fabric, scarves, pillows, clothing. Also, Noguchi rudder dining table - any condition. (810) 646-0557.

Wanted: Book *Contemporary Furniture* by Sembach, 1982. Also *Sourcebook of Modern Furniture* by Habegger, 1989. Jerry (313) 449-8532.

Wanted: Eames LCW backrest and Heywood-Wakefield Encore nightstand #M518 (Champagne). Greg (612) 531-2410.

Wanted: Serious collector seeks FRANKART LAMPS, etc., and other Art Deco nudes, as well as Robj. or other French figural perfume lamps. Send photo and prices to PO Box 596553, Dallas, TX 75359. (214) 824-7917.

Wanted: Phoenix-Consolidated Nymph pattern. Please contact Andrea at (212) 534-1308, or e-mail at trmplkme@aol.com.

Wanted: Widdicomb Robsjohn-Gibbings 4307 Dining Table, 1759 C.T. WWS Buffet, 3323 Nest, 3314 End WAP Glass C.T., 3313 End, 4301 D.T., 3339 End, 2052 Sofa - condition not important. Will pay cash and freight. Call Robert between 9-6 (847) 381-7608.

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

Wanted: Devilbiss perfume atomizers, lamps, catalogs. Murano perfume bottles 1940s, 1950s, and '60s. Call (941) 484-5872.

Wanted: Wormley *Listen to Me* chaise, George Nelson clocks, cobalt Bertoia *Bird* chair, all Kagan. Any condition. (310) 375-1452.

Wanted: San Jose pottery made in San Antonio, Texas. Tiles, tables, dishes, etc. Evelyn or Steve (512) 477-1947.

Wanted: Metal Machine Age table lamps. John (804) 230-4069.

Wanted: Chemex products and designs by Dr. Peter Schlombohm. Call Ross (416) 598-2172.

"Radio-Rama" - Collector of old plastic radios will pay cash. Send photo of radio for quote and enclose phone number. Pace Enterprises, PO box 33309, Philadelphia, PA 19142.

Wanted: By avid collector - small Swiss 8-Day alarm and desk clocks, especially Jaeger Le Coultre, Imhof, Angelus, Looping, etc. Call or fax Andy Mayo (208) 726-6975.

Buying and Selling - Frankart: Always looking for nude lamps, ashstands, ashtrays, etc. Always have pieces for sale. Call David at (212) 459-8954.

Wanted: Russel Wright Bauer black or black to bubble white pieces only. Richard Gomez, 1017 Euterpe Street, New Orleans, LA 70130. (504) 524-7970.

I BUY SWAN CHAIRS
(619) 294-5829

Wanted: Heywood-Wakefield catalog 1940-1950s. Call if you have one. (800) 581-7348.

Wanted: Hans Bellman Tripod side table for Knoll (24" diameter x 20" high). (415) 864-1950.

Wanted: Crosley Bullseye colored radios, all colored plastics. (810) 548-0690.

Buying and Selling: Robsjohn-Gibbings furniture, lamps, brochures, books. Widdicomb or custom. Also for sale old *HB*, *H&G* magazines. Send wants. Terry Bird, 735 W. Ponce de Leon Avenue, Decatur, GA 30030. (404) 377-5241.

Wanted: Couroc! We love Couroc - trays, bowls, platters, etc. If you have any pieces to sell call (703) 824-9143 evenings.

Wanted: Interesting streamlined Bakelite objects ("Ribbonaire Fan, Jumo Lamp, etc.), Aladdin figurine lamps, antique colored telephones, catalin Motorola #50XC and Fada #L56 radios, Frankl Telechron "Skyscraper" clock, Vogue picture records, Barangers motion displays. Gary Prato (818) 789-7117, e-mail: GaryPrato@aol.com.

Wanted: Zeppelin cocktail shaker canopy. Rick Speciale, 12485 Mollylea Drive, Baton Rouge, LA 70815. Tel. (504) 382-3503, fax (504) 383-9922.

Wanted: Philco Predicta parts or sets. Also, any advertisements for radio/television parts or service. Steve Galle (504) 391-7186, e-mail mfxednut@worldnet.att.net.

Wanted: German dealer searching for designer furniture, lamps, and objects (i.e. Herman Miller, Knoll, Plycraft...). Dr. Stefan Reinke, Am Den Rehackern 19, 34132 Kassel, Germany. Tel. 0049 561 473633, fax 0049 561 8044136, e-mail: reinke@physik.uni-kassel.de.

KAGAN

MARKETING - SALES FOR RETRO-MODERN FURNITURE

World renown furniture designer **Vladimir Kagan** is looking for a creative, savvy, business-oriented person to market **The Vladimir Kagan Classic Collection** Must have selling experience in luxury products, preferably furniture!

Please send resume to:
The Vladimir Kagan Design Group Inc.
PO Box 6434
New York, NY
10128-0008.

Echoes Back Issues

available to order

VOLUME 1, NO. 3
Machine Age Vision (eyewear); Fashion Flashbacks; Lustron Homes; Caddy Couches

VOLUME 1, NO. 4
Movers and Shakers (cocktail shakers); Moxie; Fastener Fixation (buttons); Draping: Retro Art; Radio Days (Miami Art Deco Weekend theme)

VOLUME 2, NO. 1
Eva Zeisel; An Interview With Jane and Michael Stern; Whither, Wherefore, Art Deco; The Art of The Art Deco Book; Esprit Moves Forward By Looking Back to the 1940s

VOLUME 3, NO. 1
Miriam Haskell; The West Coast Report; Summer in Miami's South Beach; Heywood-Wakefield from the South Beach Furniture Company; Keith Murray; Transistor Radios; Vintage Compacts

VOLUME 3, NO. 3
All That Glitter's (rhinestone jewelry); Gladding, McBean Pottery; Cruising Postwar Los Angeles; Vintage Viewpoint (fashion); Clarice Cliff; World War II Posters

VOLUME 4, NO. 1
Claes Oldenburg; Isamu Noguchi Garden Museum; European Modernist Textiles; Rock 'n Roll Shirts; Edward Wormley; Venini: Prewar

VOLUME 4, NO. 2
Greenbelt Deco Community; American Modernist Textiles; Collectible Skirts; Jens Risom Interview; Modern Interiors; Post-war Venini; Chase Chrome

VOLUME 4, NO. 3
Puerto Rican Deco; Werkstatten Hagenauer; Gilbert Rohde; 1960's & '70s Plastics; Modern Interiors; Piet Mondrian

SPRING 1996
An Introduction to Aluminum; Radio - Lamps; Thomas Canada Molesworth; 1940's Ties; Russel Wright's Dragon Rock Retreat; Royal Copenhagen; Modern Interior; Identifying Clarice Cliff

FALL 1996
Frederick Kiesler: Modernist Visionary; Red Wing Art Pottery; Film Posters of the Russian Avant-Garde; Eileen Gray: Designer For All Senses; American Abstract Art of the 1930s and 1940s; Canadian Interior

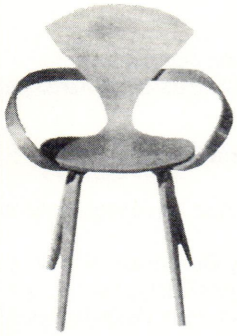
WINTER 1996
Saxbo Pottery; Working With Mies van der Rohe; Vladimir Kagan profile; The Boomerang House interior; 20th Century Craft: A Critical Perspective; Georg Jensen; Pope-Leighey House Restoration; Glass designer Kaj Franck

SPRING 1997
American Studio Jewelry; Nelson Wall Clocks; Edward Wormley; Eyre de Lanux and Evelyn Wyld; Bakelite Collectors; Chambers Ranges; Ercole Barovier; Modern Quarters

Back issues are $6 ea. within the U.S., Canada $7 ea., Foreign $9 - airmail.
To order write: Deco Echoes, PO Box 2321, Mashpee, Mass 02649
Or call: **1.800.695.5768**

20th CENTURY

Furniture and Decorative Arts 1900 to 1960



Tuesday thru Saturday 11 to 5

Sunday 11 to 4

SHABOOM'S

5533 W. Glendale Ave.,
Glendale, AZ 85301
(602) 842-8687

40's 50's 60's home furnishings

call for an appointment

J.I. HOME

phone: 212.255.1044 718.625.5073

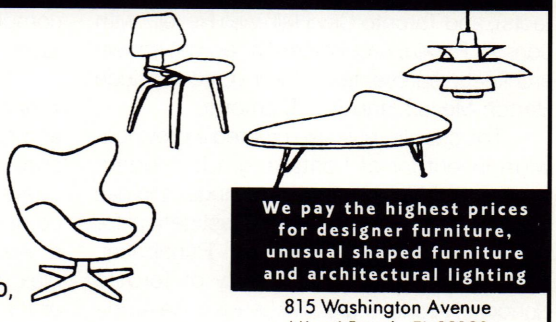
QUALITY INTERIOR SERVICES

CARPENTRY WOODWORK REFINISHING

SENZATEMPO

Specializing in fine 20th Century Furniture from 1930 to 1960.

We sell the most unique furniture at the most competitive prices.



Featuring designs by
Charles Eames, George Nelson,
Heywood Wakefield, Alvar Aalto,
Fornasetti, Isamu Noguchi,
and many others.

We pay the highest prices for designer furniture, unusual shaped furniture and architectural lighting

815 Washington Avenue
Miami Beach, FL 33139
1-800-408-8419

Florida's largest collection of Vintage Heywood-Wakefield!

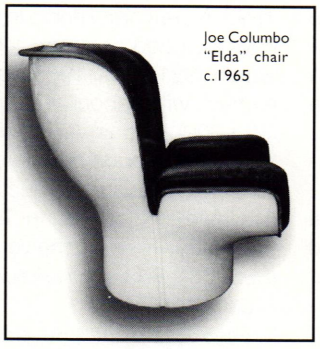
- Fabulous Fifties
- Mid-Century Modern design
- Furnishings, glass, ceramics, and accessories for the modern home!

BooMerang Modern

3301 S. Dixie Highway
West Palm Beach, FL 33405
561.835-1865
We ship anywhere

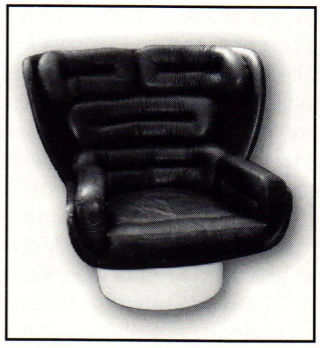
CLASSICS

Deco to '50s • By Appointment



Joe Columbo "Elda" chair c.1965

Chuck Bader and Lois Safdie



427 Chestnut St., Nashville, TN

Nashville 615-646-6977 • Oregon 541-344-1008

SPRINGDALE

"Furnishings for the Modern Family"

At:
Lakeside Antiques 14866 Red Arrow Hwy. Lakeside, MI

Jim Toler
PO Box 34
Hartford, MI
49057
Phone
616-621-3642

Modernism, eh?

(continued from page 31) Lemon presented a paper at the international Windows Conference in Washington, DC about the rehabilitation of the curtainwall of the BC Hydro Building, a landmark since 1957. British Columbia chapter: Robert Lemon, 3846 West 10th Avenue, Vancouver, BC V6R 2G7. Telephone (604) 224-2414, Fax (604) 874-4955.

While Ontario's DoCoMoMo chapter recently failed in its attempt to protect a Toronto landmark modern building designed by James A. Murray, it has achieved acceptance for more than a dozen buildings for the DoCoMoMo register. Buildings include Terminal 1 at Toronto's Lester B. Pearson International Airport (John B. Parkin, Associates, Architects), Peterborough's Trent University (Ron Thom, The Thom Partnership Architects), and Toronto City Hall (Viljo Revell, with John B. Parkin, Architects). Other well-known architects represented in the inventory include Barton Meyers and A.J. Diamond.

The chapter has also created a province-wide inventory of heritage-grade modern commercial and residential buildings, and has dozens of buildings under investigation for inclusion. Ontario chapter: Ian Panabaker, DoCoMoMo Ontario, University of Toronto School of Architecture and Landscape Architecture, 230 College Street, Toronto, ON, M5T 1R2. Telephone (416) 963-4497, web site: http://www.hyperm.com/docomomo/

The Quebec chapter was first established in 1989 as "Montreal Moderne" and was formed to preserve the integrity of Westmount Square. Three years later, the group became part of DoCoMoMo international. It has created an inventory of modern architecture in Quebec, and has published a report entitled "Westmount Square and Other Works by Ludwig Mies van der Rohe in Montreal" on behalf of the Ministry of Culture.

The chapter also hosts architectural tours, holds lectures, and recently campaigned against alterations to the Quebec pavilion at Expo '67 (now the Montreal Casino). It publishes a quarterly newsletter. Quebec chapter: France Vanlaethem, DoCoMo-Mo Quebec, 6 Glencoe Avenue, Outremont, PQ, H3T 1P9. Telephone/Fax (514) 737-7291.

Saving West Vancouver Buildings

The Heritage Advisory Commission of West Vancouver has published a catalog of important buildings from the period 1945 to 1975. Similar to the Miami suburb of Bay Harbor Islands, West Vancouver was a hotbed for modern residential and commerical design. Noted architects such as Arthur Erickson and Ron Thom helped to create what's known as the West Coast Regional Style: a distillation of influences such as international style modern and the Prairie School.

About 325 buildings are listed in the inventory, which also includes addresses. Criteria for selection included design rationale and suitability to the site.

The district also publishes a heritage inventory that includes a number of pre-1945 buildings of importance, such as the 1941 residence of the famous painter, B.C. Binning, and architect Robert Berwick's own 1940 residence.

To obtain a copy of either of the $15 catalogs, contact: Joel Lawson, Planning Department, District of West Vancouver, 750-17th Street, West Vancouver, BC V7V 3T3. Telephone (604) 925-7236.

TD Centre Turns 30

Mies van der Rohe's TD Centre in Toronto is now 30 years old. The pioneer of Canadian modernism, John B. Parkin, also had a hand in its design, as did the Toronto-based firm of Bregman and Hamann, Associate Architects. Parkin, it should be noted, studied at Harvard under Walter Gropius. The bank complex is included in DoCoMoMo's register of important modern buildings.

The initial building was followed a year later by a low-rise banking pavilion in 1968, and four more towers in 1969, 1974, 1985, and 1992. The architectural team also pioneered the underground shopping concourse, now a seven-mile network of subterranean activity. Thirty years later, the complex remains an excellent example of modern, functional design.

Fine Jewelry Auctions

Dupuis Jewellery Auctioneers, with offices in both Toronto and Vancouver, conducts auctions of fine jewelry ranging in value from $5,000 to $50,000. The next auction is in Toronto, the second week of November, 1997. Noteworthy items in previous auctions have included a vintage 1940s Cartier wristwatch ($21,000), 1935 Van Cleef & Arpels earrings with cabochon rubies and diamonds ($23,000), and an Art Deco platinum bracelet with diamonds and onyx.

A color illustrated auction catalog will be available in October. In Toronto, call (416) 868-6239. To reach the Vancouver office, call (800) 681-6086. *(all auction results expressed in Canadian dollars)*

Vintage Purses Find Buyers

Reeve Mackay, Toronto, featured an interesting array of inexpensive items in their recent decorative arts auction. Vintage purses proved popular: an Italian chameleon handbag ($440), a vintage German alligator "Kelly" style handbag ($220), and a German Art Deco Dresden Mesh purse ($330) all sold well above estimates.

Other items included two vintage Georg Jensen rosewood display cases (circa the 1960s and from the company's shuttered Toronto store) sold for only $330, while two French Art Deco design portfolios (photographic plates from the 1920s and '30s) sold for $440. ■

- 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.

Echoes Abroad

(continued from page 32) estimate at £7,000 (Christie's), to a European collector.

The strong response, from both within Europe and from the United States and Japan, to these recent London sales has been determined by the increasing scarcity of many of the items offered. With many of the more important pieces being added to museum or private collections, it seems likely that prices will continue to rise. ■

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

European Calendar

June

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

12-13 Art Deco Weekend, De La Warr Pavilion, Bexhill On Sea

20 The National Art Deco Fair, Loughborough

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

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

August

10 Classic Art Deco Fair, Hilton National Hotel, Coventry

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

11-12 Newark Fair, Newark & Notts Showground, Nottinghamshire

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

25 Wembley Antique Fair, Hall 3, Wembley Exhibition Complex

September

3 Christie's South Kensington's Art Nouveau & Art Deco Furniture auction (0171) 581-7611

7 Lee Valley Leisure Centre, Edmonton, North London

7 Decomania Fair at Chiswick Town Hall, London W4

12 Christie's South Kensington's Continental 20th Century Decorative Arts auction (0171) 581-7611

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

14 The Midlands Art Deco Fairs, Warwick

20 Bonhams London's Futures: The Antiques of Tomorrow auction +44 171 393 3900

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

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

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

Robin Cohen

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

FULL CIRCLE
ANTIQUES & DESIGN

20th Century Designs
1900 - 1960

RETROSPECT

Reproduction Fiberglass Lampshades

Many styles & colors

To inquire about wholesale distributorship or a retailer near you call

1-800-276-3723

COCOON

20th Century Furniture

1478 Hertel Ave.,
Buffalo, NY 14216
(716) 837-3385 phone
(716) 497-9449 pager

Meow

NEVER WORN VINTAGE from 30's to 70's

Modes for Moderns

2210 E4th St., Long Beach Ca. 90814
Phone: 562-438-8990

A+J

20th CENTURY DESIGNS

Featuring American and European Designer Furniture and Decorative Accessories from the '40s-'70s
255 Lafayette St. NYC, NY 10012
212.226.6290

ACQUIRING BY PIECE OR COLLECTION

RUBA
ROMBIC
CATALONIAN

Barbara Norman
PO Box 251382
W. Bloomfield, MI 48325
(810) 855-7766

Threshold Antiques

Turn of the Century thru the Thirties

■ Selling thru: ■

Arrow St. Antiques
Harvard Sq.
10 Arrow St.
Cambridge, MA
Open Daily
617-497-0390

Toad Hollow Antiques
Beacon Hill
121 Charles St.
Boston, MA
Open Daily
617-367-8358

GO MODERN

VINTAGE
HOME & OFFICE
1930s-1960s
furnishings

herman miller • knoll
chrome • aluminum • steel

THURS-FRI 1-6 • SAT-SUN 12-5 • MON-WED by APPT
2360 W 11 ST CLEVELAND OH 44113 • 216.241.5485

Spotlight on Modern

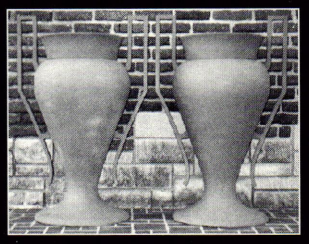
High Style Furniture + Accessories of the 20th Century

Bill and Kristi Lewis
303-744-2774
800-853-7864

Antique Center on Broadway
1235 So. Broadway
Denver, CO 80210
(303) 744-1857

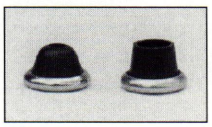
CHRISTINE'S
20TH CENTURY DESIGN
309 EAST 5TH
DES MOINES
IOWA 50309
515-243-3500

DECO DECO
603-664-5754
603-332-1848
Daniel & Pamela Elkin
1920's - 60's
BUY & SELL

1920s CAST IRON URNS

$1,400 pr., a few others available
CALL: 1-800-968-4993
Atomic Blond

The Estate Sale Warehouse
in No. San Diego
Always a warehouse full of the unusual
Specializing in 1930s-1960s Estates
MON - FRI 10-5
SAT & SUN 11-5
(619) 433-6549
1719 S. Coast Highway
Oceanside, CA 92054
"Look For Our Cow"

CATALOG REPRINTS FOR SALE
1930-31 Frankart Catalogue
82pp $28.00
1950 Ashcraft by Heywood Wakefield
48pp $15.00
1937 Revere Chrome Catalogue
w/ designer attribution
60pp $15.00
1937-1940s Kensington Furniture and Aluminum
$15.00
1937 Royalchrome Distinctive Furniture
47pp $15
plus postage
Call for more information
213-667-1838

website: www.mancha.demon.co.uk
Eames Glides
Eiffel Tower and later type ESU/early 671 ottoman glides. Other glides available including LCM/DCM/DAX angled glides
post-war furniture & design

London England
contact: Graham Mancha
Tel/fax: +44 (0) 1296 615121
email: graham@mancha.demon.co.uk

WRIGLEYVILLE
Chicago's Antique Department Store!
An ever-changing selection of the very best...
40 Top Dealers... Mission, Art Deco to '50s
ANTIQUE MALL
3336 N. Clark St., Chicago
(3 blocks south of Wrigley Field)
Open Daily, 11-6:30; Sun. 12-6
(312) 868-0285

p.s.
consignment home furnishings
modern antiques
Top of the Hill Plaza, 8705 Germantown Ave., Philadelphia, PA 19118
(215) 248-3223, Fax (215) 248-5230

Art Deco
Antiques
Gifts
Vintage Watches
DECO DOUG
DOUG RAMSEY
106th West Fourth Royal Oak, MI 48067
(810) 547-3330

modern house
VINTAGE MODERN FURNISHINGS
Hours: Thursday thru Sunday
Noon until 5pm
(Or by appointment)

7924 Lorain Avenue
Cleveland, OH 44102
ph: 216.651.3040

Durwyn Smedley
20th Century
Antiques and Artifacts
A&C . Deco . Modern
Art Pottery . Dinnerware

431 Massachusetts Av
Indianapolis IN 46204
smedley@iquest.net
www.smedley.com/smedley

A Okay Antiques
ATOMIC BUYING + SELLING BLOND
124 5th St. West Des Moines, IA
1-800-WNT-HWWF

COMING IN THE FALL ISSUE OF ECHOES MAGAZINE:

- Higgins Glass
- Danish Modern Furnishings
- Cowan Pottery
- The Butler House
- Fabulous Art Deco Interior
- Souvenier Buildings
- Expo 67
- And much more!

Mercury 53

Mid-Modern Furnishings

1930's to 1970's

Streamline to Chrome

Lighting & Artwork

4807-B Central Ave. NE
Albuquerque, NM 87108
505-266-2960

http://www.deco-echoes.com

RETRO-WARES

306 Main P.O. Box 251
Hazel, KY 42049

Open 7 Days

502•492•8164

50's DECO • Ltd Ed Barbies • Fashion Flashbacks • Jewelry • Antiques • Collectibles

Advertiser Index

	Page
Arizona	
Shabooms	87
Arkansas	
The Baag Lady	29
California	
Advanced Interiors	15, 35
Boomerang For Modern	74
Centrium	74
Decodence	38
Deco-'50s Show	63
Denny Burt	64
Estate Sale Warehouse	90
Jet Age	59, 63
LA Modern Auctions	1
Melina Made Fabrics	9
Meow	89
Michael Lawlor	29
Modernica	Back Cover
Modern i Gallery	21
Modern Postcards	81
Penny Lane	64, 90
Rediscovered Paper	3
Retro Gallery	82
Skank World	61
Space Invaders	75
Thingk	75
Woody's Early Miscellaneous	67
Colorado	
Spotlight On Modern	89
Florida	
Art Moderne	74
Boomerang Modern	87
Flowers to Fifties	82
Gas Plant Antique Arcade	25
Meta 4 Modern	17
Modernism Gallery	33
Senzatempo	87
Urbana	81
WottaOttoman	82
Illinois	
Modernism Gallery	33
Modern Times	21
Poster Plus	15
Really Heavy Antiques	82
Vintage Posters International	11
Wrigleyville Antique Mall	90
Zig Zag	78
Indiana	
All Steel Streamlined Home	68
Durwyn-Smedley Antiques	90
Iowa	
A-Okay Antiques	90
Christine's	90
Futur7	11
Kentucky	
Retro Wares	91
Louisiana	
Archaic Smile	21
Massachusetts	
American Decorative Arts	21
Machine Age	59
Modern Arts	65
Remembrances of Things Past	74
Retro Planet	60
Threshold Antiques	89
Michigan	
Bauhaus On Barton	68
Deco Doug	90
Full Circle Antiques	89
Modern Age	4
Ruba Rombic	89
Springdale	87
Triola's	77
Missouri	
Geronimo's Cadillac	29
New Hampshire	
Deco Deco	90
New Mexico	
Mercury 53	91
New York	
A+J 20th Century	89
Art & Industrial Design	Inside Front Cover
Caldwell Gallery	27
City Barn Antiques	4
Coo Coo U	89
Deco Deluxe	35
Galerie de Beyrie	37
J.I. Interiors	87
Lin-Weinberg Gallery	38
Stella Show Management	77
Uplift Lighting	77
Zero to Sixties	81
New Jersey	
Howard Lockwood	82
Vintage Cocktail Shakers	27
Ohio	
20th Century Review Show	67
Go Modern	89
Ken Lesko	13
Modern House	90
Studio Moderne	78
Suite Loraine	25
Oklahoma	
Deco to Disco	82
Oregon	
Classics International	87
Pennsylvania	
Cheryl Goyda	27
Mode Moderne	61
Pamela Simon Vintage Textiles	13
P.S. Home Furnishings	90
Tennessee	
Classics International	87
Retrospect	89
Texas	
Citi Modern	17
Collage	79
Deco-dence	67
Virginia	
Daniel Donnelly	9
Washington	
Chartreuse International	60
Washington, DC	
Millennium	81
Wisconsin	
Atomic Interiors	21
Belgium	
Timeless Brussels	77
England	
Bonham's Auction House	3
Graham Mancha	90

The Modern Office

This modern commercial building is located just minutes from historical downtown Scottsdale, Arizona, an area known for its art galleries and shopping. Called "The Most Livable City," Scottsdale is one of the fastest growing areas in the country, and a major tourist destination. The 1,400 square foot structure sits on a large lot which accommodates approximately ten parking spaces. The interior has been divided into seven separate rooms, along with two baths and an area for storage. The exterior construction combines concrete block with period rock siding on a portion of the building. Located in an excellent location on Hayden Road - a six-lane high traffic street which runs from one end of Scottsdale to the other - this 1962 building would be suitable for many types of businesses, perhaps even a combination art gallery and living quarters setup. **$175,000**. Interested parties may contact Scott at (508) 428-2324.

To feature your property in Modern Listings, call (800) 695-5768.

"STREAMLINED" RUG

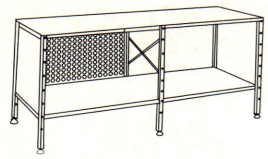
LIMITED EDITION DESIGN
NYLON & WOOL
SIZE: 9' x 12'
$1,499

REPRESENTED BY DECO ECHOES
508 428-2324
Fax 428-0077
Post Office box 2321, Mashpee, Mass 02649

esu

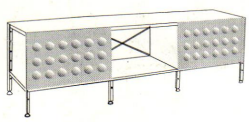
Now you can custom order exact replicas of the shelf unit designed by Charles and Ray Eames. Most orders can be completed in 10-30 days. Call or write for our latest catalog & custom order form. All prices FOB Los Angeles. Prices listed are base prices. Doors, drawers, and panels are available at an extra charge.

MODERNICA

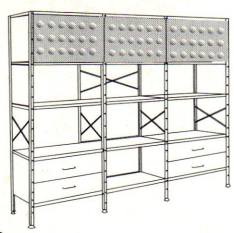


$525

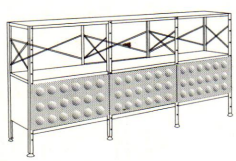
$725



$675



$1,595

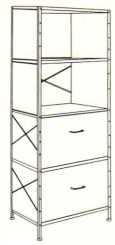


$950

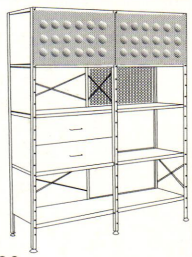
Call our Herman Miller hotline for the best prices

herman miller for the home

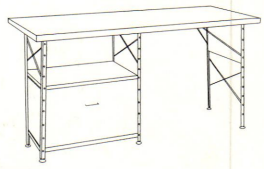
(213) 683 - 1963
M - F



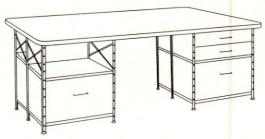
$950
as shown



$1239



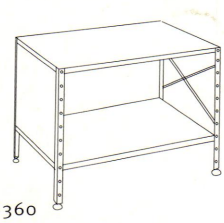
$945



$2,225
as shown

ESU STORAGE UNIT: 400 SERIES

LEFT SIDE	FRONT VIEW back panel	CENTER DIVIDER	RIGHT SIDE
W	DIMPLE DOORS	X	W
R	* PE * RF	X	BK
BLU	3 DRAWER R	R	X
G	* PE * RF	X	G



$360

$535

$730
as shown

MODERNICA
LOS ANGELES
7366 Beverly Blvd.
(213) 933 - 0383

MODERNICA NEW YORK
57 Greene St.
(212) 219 - 1303

MODERNICA TOKYO
03 (3792)1954
1-1-3 Takaban Meguru-ku

MODERNICA FUKUOKA
092-712-1950

MODERNICA SAPPORO
011-622-1960

MODERNICA NAGOYA
052-243-1950

LONDON
at Century Design
0171 487-5100

VIRGINIA
at Daniel Donnelly
(703) 549-4672

http: / / users.aol.com / modernica1