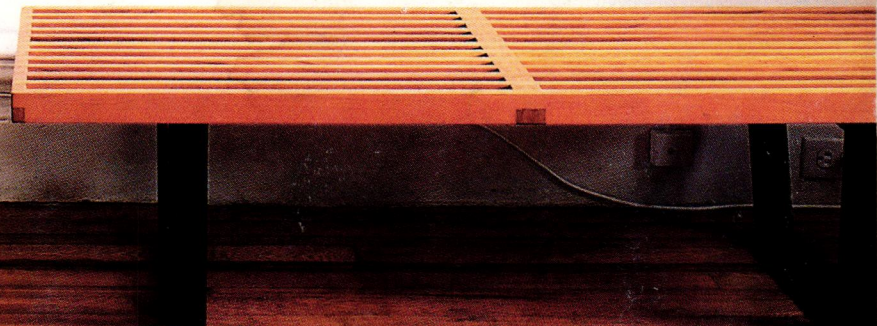


# ECHOES

THE MAGAZINE OF CLASSIC MODERN STYLE + DESIGN



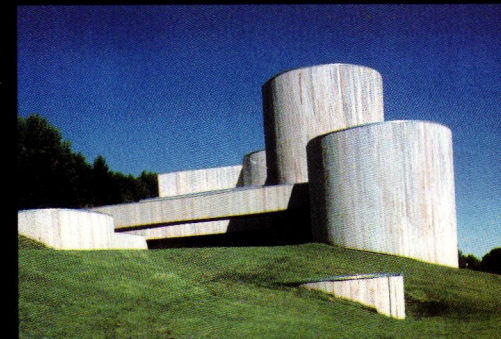
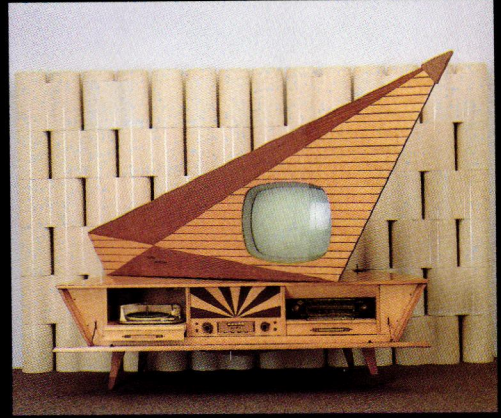
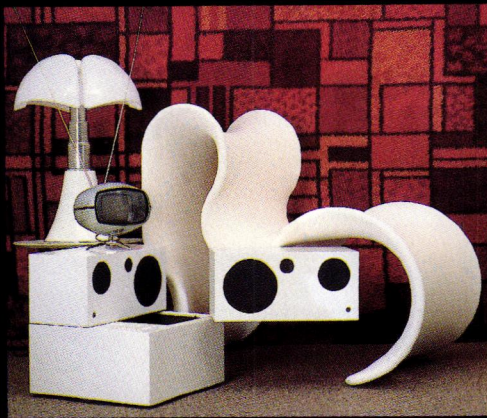
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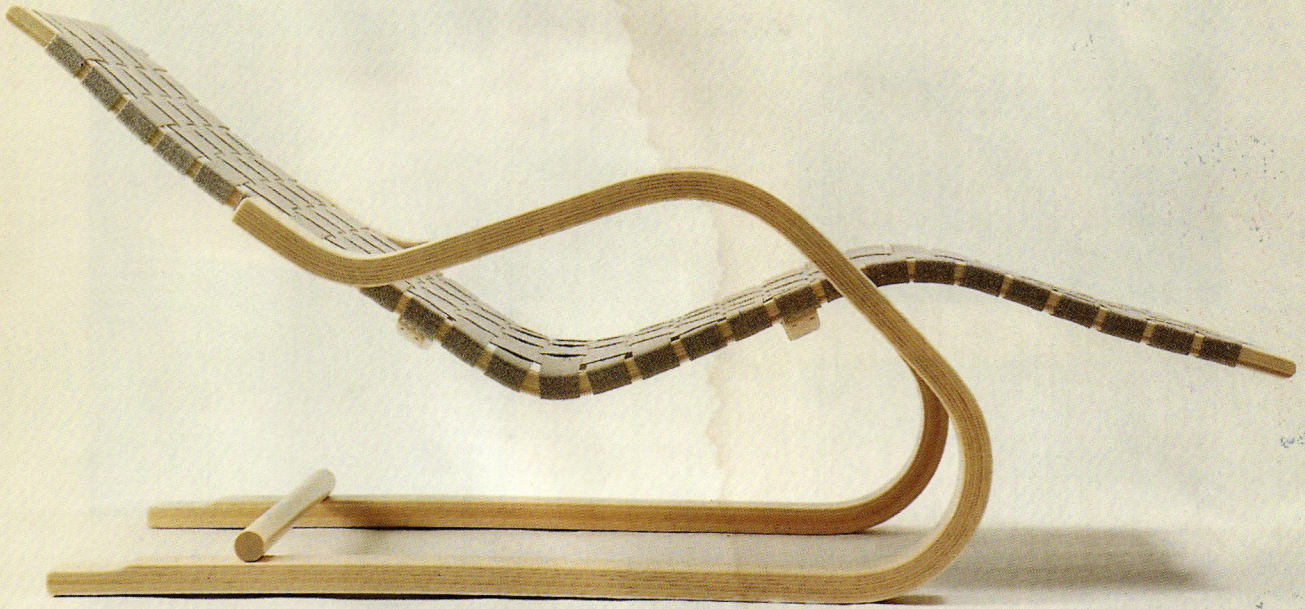
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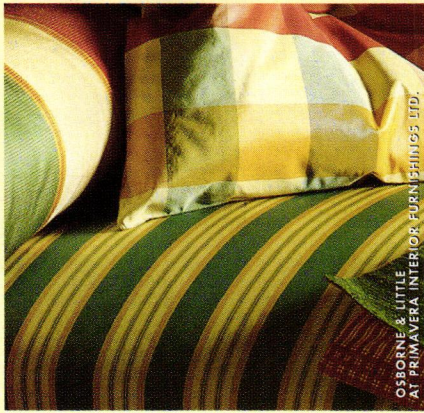
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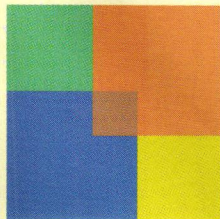






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*This issue is dedicated to the courage of Roy Cheverie*

## on the cover

In the study/office of Jim Elkind and Lone Jessen a striking contemporary painting by Anders Moscholm is complemented by George Nelson's classic 1946 slat bench and a Frank Lloyd Wright armchair from the Price Tower, c.1953. See Modern Spaces. Photographed by Jimmy Cohrsen.

## features

### 50 **Sonia Delaunay: Simultaneous Art and Fashion**

Working in the shadow of her famous avant-garde husband, Robert Delaunay, Sonia did not receive recognition for her contribution to the color revolution until late in her career. By Ginger Moro.

### 54 **Louis Rorimer: The Quiet Modernist**

Though best known for his use of period styles, Louis Rorimer's concurrent, quieter use and promotion of modernism is the more intriguing aspect of his design career. By Leslie Piña.

### 58 **The Bangs of Denmark**

In a ceramic tradition that encompasses a huge range of styles, shapes, and applications, Arne Bang can truly be described as an original talent whose work is unlike any other Danish ceramicist. His brother, Jacob Bang, was equally influential as Art Director for Nymolle Faience, which produced some of the most memorable pieces in the Danish ceramic canon during his tenure. By Robin Hecht.

### 62 **John Randal McDonald's American Architecture**

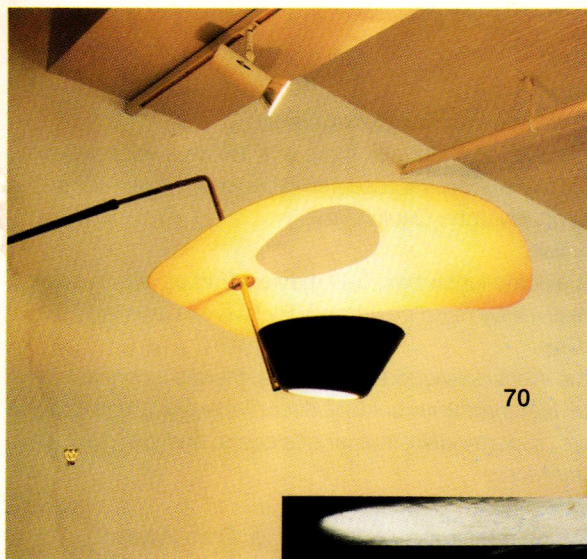
Though John McDonald's work has been labeled "organic" and "prairie-style," and McDonald himself has been called the "poor man's Frank Lloyd Wright," the most appropriate label for his work is "American architecture." By Tad Mackay Ballantyne.

### 66 **Modern Spaces: Quality Meets Quirkiness In NY**

By combining museum-quality mid-century furniture with machine age lighting, New York School and American Regionalist paintings, and conversation piece advertising displays, Jim Elkind and his wife Lone Jessen have created a wonderful visual experience of 20th century design. By Judith B. Gura.

### 70 **Modern Spaces: Living At Work**

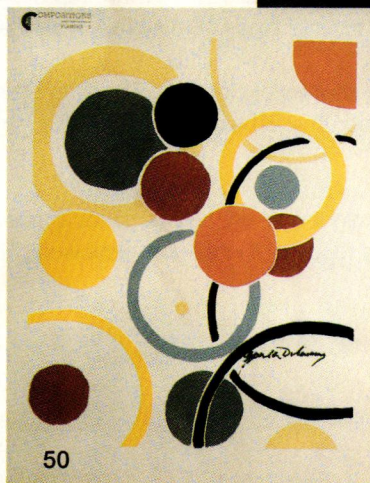
Catherine and Stephane de Beyrie's SoHo loft serves as both the couple's home and as a stunning showroom for the French mid-century furniture they import. By Christine Schwartz Hartley.



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- 16 In The City**  
Within the West Hollywood quadrangle, there's a concentration of shops featuring 20th century decor where you can browse with stars, supermodels, interior designers, and just plain folks. By Ginger Moro.
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With prices soaring up to \$25,000 for a single bottle in its original package, we decided it was time to examine the special allure of perfume collectibles. By Cora Golden.
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- 28 On View**  
The work which placed Scandinavia on the international design stage 50 years ago is the focus of the current exhibition "The

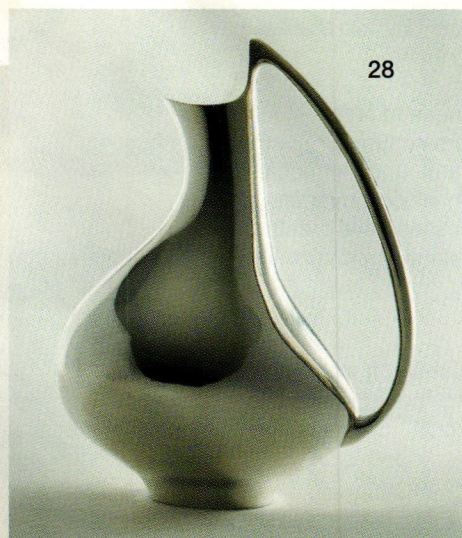
Nordic Modern Movement" at Gansevoort Gallery. By Eric Setliff.

- 33 Fashion Forecast**  
Each season has a new look in vintage fashion with fresh styles and the latest trends. The staff at The Wasteland, a vintage clothing store with locations in Los Angeles and San Francisco, compiles a fashion forecast for the coming season where they note what's hot and what's not. This season, it's LUXURY. By Sarah Bergman.
- 36 Fashion Focus**  
Our intrepid shopper has scoured New York to find vintage accessories perfect for every character on her holiday list. By Katherine Adzima.
- 44 A Piece On Glass**  
Ettore Sottsass is one of few individuals who stand out for their ability to design in glass as well as other mediums. By Howard J. Lockwood.
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**Correction:** In the Summer 1998 issue of *ECHOES*, the advertisement for ICF contained typographical errors which were due to the fault of the production staff at Deco Echoes Inc. The correct description for the bottom photograph should have read "Cinema Lounge. Design: Gunilla Allard, 1996." The correct web address should have been [www.icfgroup.com](http://www.icfgroup.com). Also, the spelling of Gloria Stuart's husband's last name was incorrect. The correct spelling should have been Arthur Sheekman.







207 Chaise Lounge

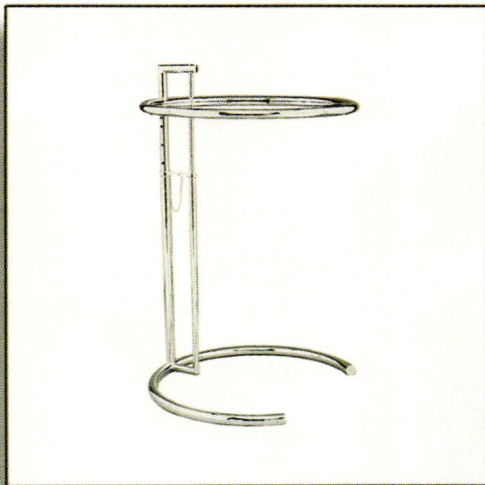


704 Chair

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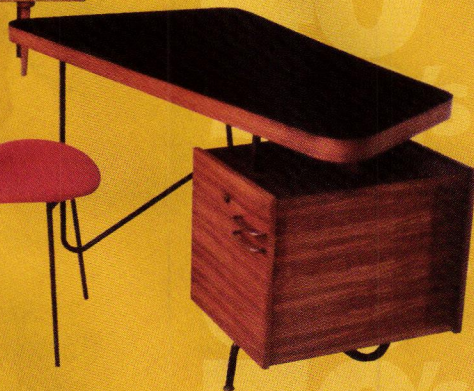
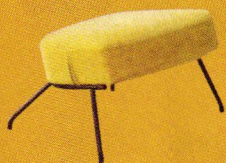
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“Patterns make things intelligible” - George Nelson



Imagine a place, breathlessly beautiful, where time slows down, even lingers some. Where decades merge together, each arriving late and never leaving. **Angela Adams'** hand-tufted rugs transport you to this place - her childhood home of North Haven, a tiny island 12 miles off the coast of Maine. Homes filled with Formica dinette sets, shag rugs, colorful linoleum floors, molded plywood, and chrome lawn furniture provide Angela with first-hand references for her unique expressions of classic '60s and '70s motifs. Thought the shag rug was gone for good? Not so. Angela defines her designs with velvety textures - including a modified shag. Made from pure New Zealand wool, Angela Adams' rugs stand apart for their sensual textures, extraordinary colors, and long-lasting durability. **Angela Adams Designs (207) 774-3523.**



## What's Hot Items To Take Note Of



### Outdoor Revival

As a young sculptor and designer working with Knoll, Richard Schultz first worked with fellow sculptor Harry Bertoia to develop his now classic *Diamond* chair. In 1960 Schultz designed the *Petal Table Collection* for Hans and Florence Knoll to accompany Bertoia's chair.

After an exhibition of his sculpture at the Staempfli Gallery, Schultz translated these forms to his 1966 *Collection* of outdoor furniture for Knoll. The linear profile and clean white lines provide a sculptural complement to nature.

Both collections, modern classics, have recently been re-released by Schultz. For further information contact Richard Schultz Design (215) 679-2222.

### The Bubbles Are Back

In 1952, when George Nelson saw a new self-netting plastic being used to store mothballed Liberty ships, he knew he had the simple solution to a problem that had been nagging him - developing perfect lighting for modern residences and offices. He spent two days developing the first *Bubble Lamp* model, originally marketed by Howard Miller, Inc. Out of production since 1979, the lamps have recently been re-issued, manufactured to Nelson's original specifications. Available through Deco Echoes (508) 362-3822. <http://www.deco-echoes.com>.

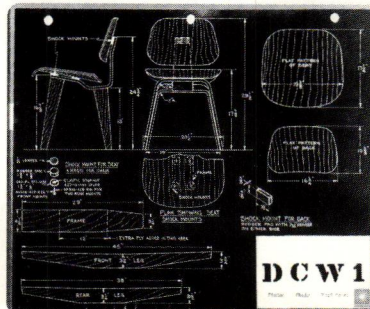
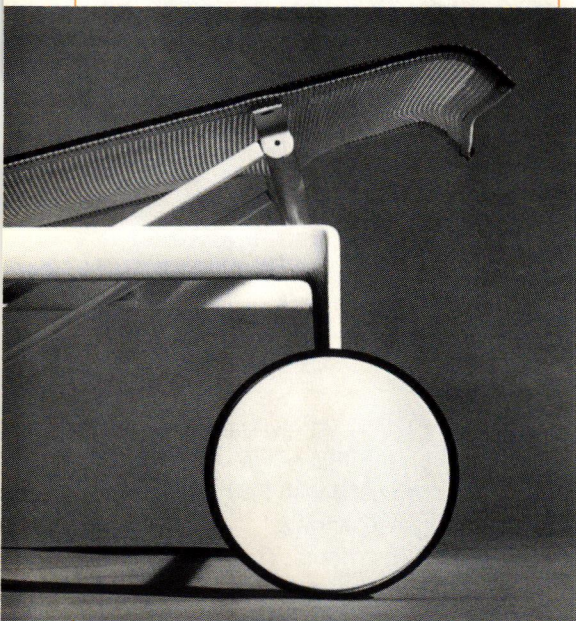


Shown above: Ball 12" \$262.50, 20" \$300; Cigar 12" \$262.50, 19" \$300, 33" \$356.25; Saucer 16" \$262.50, 25" \$300, 36" \$356.25; Pear 13" \$281.25



### Charles Goes To Bed

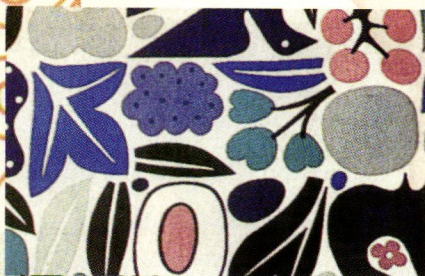
From the sofa to the bed. Charles has now been decked out for nighttime use. A winning design as a sofa, Antonio Citterio's *Charles* seating system (inspired by the work of Charles Eames) has been translated into a bed with the same L-shaped aluminum foot and crisp, clean lines. The headboard-cum-screen in wengé (or cherrywood) with revolving wings is optional. Available through B&B Italia USA Inc. (800) 872-1697, or e-mail [bbitalia@nyct.net](mailto:bbitalia@nyct.net).



### DCW Mousepad

A mousepad with classic modern in mind - the original specification sheet for the Eames *DCW* chair, a key part of the 1946 Eames show at the Museum of Modern Art in New York which first introduced the Eames furniture to the public eye - has been photographed and printed onto an 8" x 9.5" mousepad which is 1/4" thick. \$17 + \$3 shipping. Available through the Eames Office (310) 459-6703.





Girard's Names, Eden, and April textile designs

### Alexander Girard Textiles

During his tenure as Herman Miller's textile design director, Alexander Girard designed dozens of playful, pioneering fabrics. Herman Miller has reintroduced ten of Girard's lively designs - hand silk-



screened on 100% European linen (white and natural) - on pillows, scrims, and table runners. The 18" square pillows are finished with piping and a flap closure, with an oversized insert of 95% duck feathers, 5% duck down (\$82.50). The table runners have folded hems with square corners. Available in 18 x 60" (\$41.25), 18 x 72" (\$48.75), 18 x 86" (\$56.25), or 18 x 108" (\$63.75). The scrims are hemmed to accept a hanging rod, which is included, for easy display. 56" w x 78" h (\$112.50). To view the entire Girard textile collection, visit [www.deco-echoes.com/catalog/millier.html](http://www.deco-echoes.com/catalog/millier.html). Available through Deco Echoes (508) 362-3822.



### Prouvé Inspired

The work of MetArt - a custom metal furniture and sculpture studio founded in 1991 by Charles Scott - in reproducing Jean Prouvé furniture designs can be credited to Susi Tompkins of Esprit de Corp. who selected Charles to provide Prouvé-inspired furniture for her showroom in Los Angeles. The *Slide* chair, shown above, is directly interpreted from an original Prouvé *Antony* chair. MetArt is producing a limited edition series of 45 numbered *Slide* chairs with maple seats and black lacquer steel frames. \$1,950. MetArt (415) 255-7788.

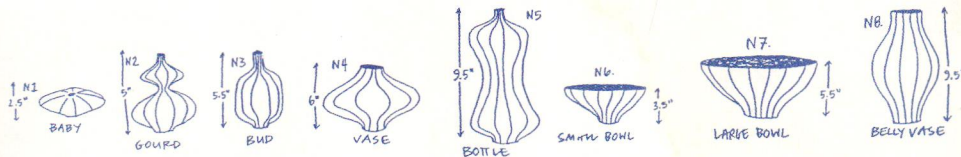
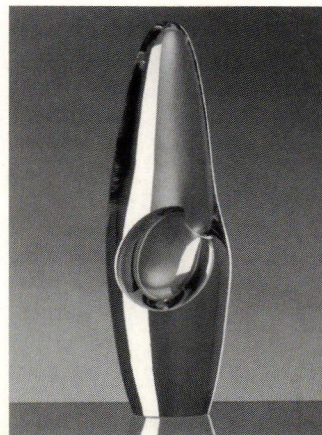


### Modern Lampcrafting

New releases from Luz Lampcraft in New York City include these striking table lamps - their bands of color make a bold, sophisticated statement. Luz Lampcraft (212) 255-1909.

### Sarpaneva's Orchid

In 1953 Timo Sarpaneva created his *Orkidea (Orchid)* vase, designated the "Most Beautiful Object of the Year" by *House Beautiful*. Re-introduced in 1983, the 10" high vase is available from the Atlanta International Museum for \$395. (404) 688-2467 ext. 5.



### Ceramic Bubbles

Since 1993 Jonathan Adler's ceramics - inspired by '50s and '60s designs - have been sought out by savvy shoppers at Barney's and Bergdorf Goodmans. Jonathan's newest release - a series of vases inspired by George Nelson's *Bubble Lamps*, coincides with the opening of his own retail store in SoHo. The store will feature Adler's entire line - both lower priced and couture, along with patterned alpaca throws and pillows, decorative accessories, books, and vintage furniture. Jonathan Adler (212) 463-8910.



PHOTO: DANIEL DE SOUZA



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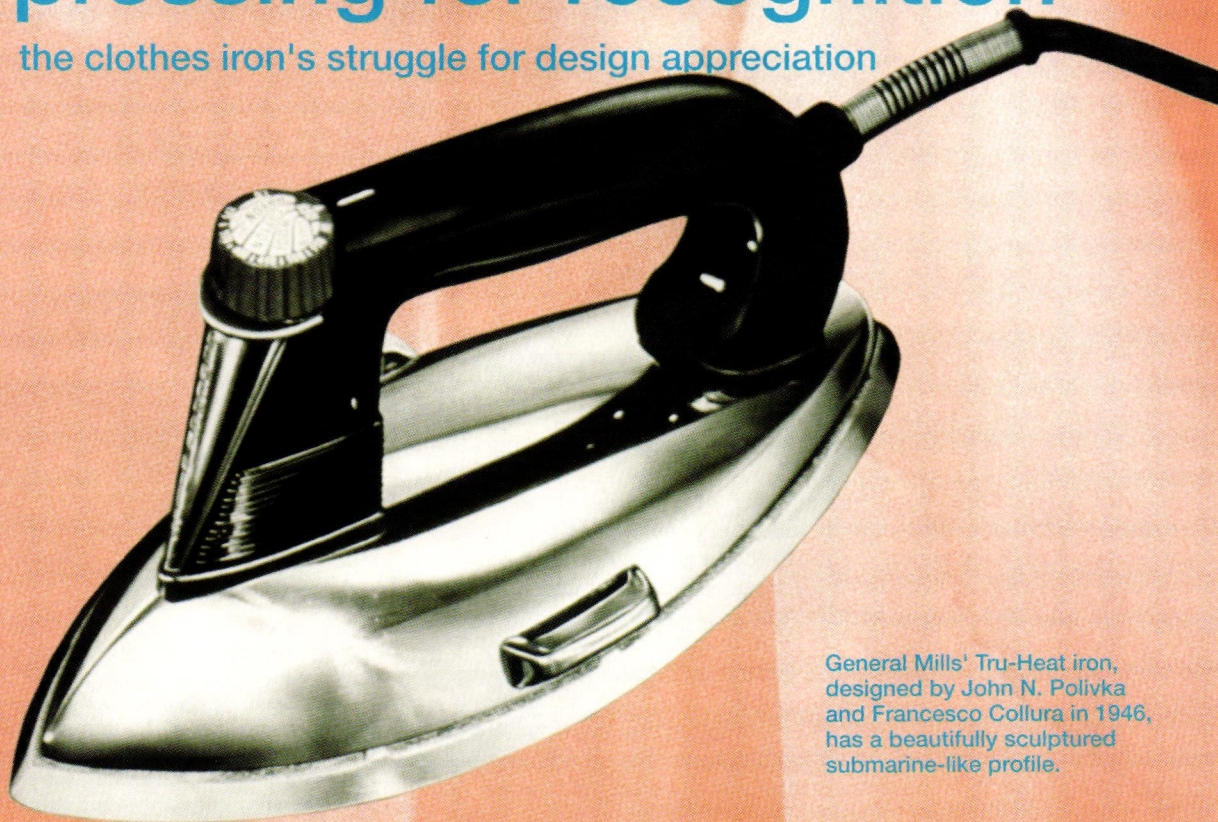
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Up Close

## pressing for recognition

the clothes iron's struggle for design appreciation



General Mills' Tru-Heat iron, designed by John N. Polivka and Francesco Collura in 1946, has a beautifully sculptured submarine-like profile.



## Up Close Text and Photographs by John Okolowicz

Except for the toilet plunger, there may be no other household appliance more under-represented in design exhibitions than the clothes iron. Even the urinal, thanks to Marcel Duchamp, has received more artistic exposure and recognition.

Excluding Man Ray's bizarre 1921 artistic "tribute," the *Cadeau*, irons rarely appear anywhere else other than next to an ironing board. What a pity that some of these interesting streamlined household shapes, so common in the early part of this century, remain a secret to all but a few specialized collectors.

Why the artistic blackout? Yes, they were unattractive, especially in the early days prior to electrification. And yes, they have been closely associated with what in pre-feminist terminology was referred to as "woman's work." But is that reason enough?

The Cooper-Hewitt National Design Museum closed the gap when, as part of their tribute to women and machines, they devoted one entire wall display to the evolution of the household iron. This fabulously successful 1993/94 exhibition titled "Mechanical Brides" has, so far, been the lone exception. It hopefully will not be the last.

The metamorphosis from frumpy sad iron (*sad*: an archaic term meaning heavy) to chrome-plated machine age modern happened swiftly after the benefits of electricity were married to the benefits of plastic. Highly polished chrome-plated steel replaced rough hewn cast iron. Bright jet black Bakelite handles replaced crude wooden ones.

And like magic, from the cocoon of ugliness, an eye appealing aerodynamic contour emerged.

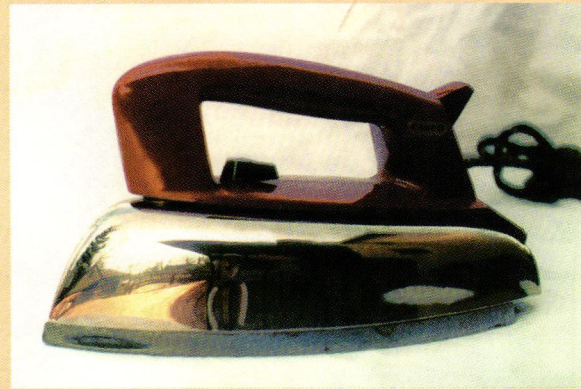
So aerodynamic was the metaphor that Proctor's ad (now Proctor-Silex) even boasted that their iron "fairly flies," presumably elevating the harried housewife to the role of "pilot."

Of the many interesting styles produced, the top three classic shapes which redefined the iron for all time - in the author's opinion - were designed by Westinghouse, General Mills, and Waverly.

Westinghouse's stereotypical iron, the *LPC-4*, is very familiar to most baby-boomers growing up in the '50s. Developed in 1936 by Donald Hadley (1899-1967), the low racy looking body resembled a cigarette-class speedboat. Don's use of pseudo-windswept flair, which he added to the fastback handle, provided an exquisite artistic signature. By 1941 Westinghouse's *Saturday Evening Post* ad proudly claimed it to be "America's most popular iron. More than 1.25 million in use." This streamlined form became the new paradigm, in one way or another copied by most other manufacturers.

Chrome elegance summarizes General Mill's iron "sponsored by Betty Crocker." The *Tru-Heat* iron, introduced in 1946, had a beautifully sculptured submarine-like profile - right down to the gently tapered rear heel which, according to their ad, "lets you iron backward as well as forward." A small exterior bump on each side, called a "safety side rest," allowed one to park the iron on its side when not in use rather than the typical - and more precarious - vertical position of most irons.

John N. Polivka, General Mills' chief designer, and Francesco Collura (1913-



THIS PAGE CLOCKWISE FROM LEFT: Brooks Stevens' *Petipoint* design for the Waverly Tool Company takes its aerodynamic inspiration not so much from streamlined airplanes, but more so from birds. The chrome feather-like cooling fins gently wrap around the sides as if it were a stately swan at rest, and the upwardly tilted rear - just like a duck's - provides a mechanism for ironing pleats and collars; the *Casco* iron, c.1957, has a handle of red Bakelite and a streamlined design; Proctor's "Never-Lift" feature utilized a self-contained mounting bracket which released with the push of a button; GE used a handle made of red Bakelite to spruce up an otherwise dowdy design.



OPPOSITE PAGE LEFT COLUMN FROM TOP: The *Silver Streak* featured a Pyrex® shell manufactured by Corning Glass for the Saunders Company. Available in red, green, blue, or clear (but never silver), it showcased the electronics buried deep inside; The handle of the *American Beauty* iron was the first to break the black Bakelite tradition by incorporating translucent ruby plastic into the design; Universal's *Stroke-Sav-r* model offered a "Beam O Light" headlight tucked behind automotive-inspired grillwork; Black & Decker's *Handy XPress* of 1996, made almost entirely of plastic, is a great example of Deco design.





1991), a young New York architect and industrial designer, collaborated on this fantastic design. Collura had previously made a name for himself by designing the original rocket-shaped Waring blender. Although the *Tru-Heat* turned out to be one of the most successful product introductions in American consumer history, that was not enough to convince management to shift focus away from its primary business - cereal. This was the first and last iron they ever produced.

The third and most notable classic, the *Petipoint*, takes its aerodynamic inspiration not so much from streamlined airplanes, but more so from birds. Chrome feather-like cooling fins gently wrap around the sides as if the iron were a stately swan at rest. The upwardly-tilted rear, just like a duck's, provided a mechanism for ironing pleats and collars. Designed in 1941 for a relatively obscure manufacturer named Waverly Tool Company, Brooks Stevens (1911-1995) worked directly with Ed Schreyer, the company's owner, to bring the product from idea to finished product. Thanks to Brooks, the *Petipoint* may be the most exhibited, photographed, and admired iron of all.



1991), a young New York architect and industrial designer, collaborated on this fantastic design. Collura had previously made a name for himself by designing the original rocket-shaped Waring blender. Although the *Tru-Heat* turned out to be one of the most successful product introductions in American consumer history, that was not enough to convince management to shift focus away from its primary business - cereal. This was the first and last iron they ever produced.

**THIS PAGE TOP RIGHT:** The streamlined *LPC-4*, designed by Donald Hadley for Westinghouse in 1936, became the new paradigm for iron manufacturers. **THIS PAGE NEAR LEFT:** Sunbeam's *A-10* was one of the strangest iron designs ever produced, with the thermostatic controls located on the end of the rounded handle. **THIS PAGE BOTTOM RIGHT:** In spite of their flaws, Eureka sold their cordless irons with modest success from 1948 to 1955.

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- A HEAT RESISTANT BASE FOR INSTANT HOT IRON STORAGE.



As competition heated up (no pun intended), manufacturers looked for every way imaginable to differentiate their product from the pack. Just looking stylish was no longer enough. New features had to be created. Some were a real necessity; others were pure hype. For example:

- Hinged sole plate - Yale Lock Company's *Tip-Toe* iron had a uniquely-hinged sole plate near the tip for delicate items. To quote their ad "with four-fifths of the sole plate suspended off the fabric - no risk of scorching." The Yale Lock Company, like General Mills, capitalized on the surplus of post-war engineering talent and pent-up demand for consumer goods to provide products outside their specialty.
- Built-in stand - The "Never-Lift" mechanism by Proctor was ingeniously designed with a push button that released a self-contained mounting bracket. Designed by Don Dailey (1914-1997), it promoted the fact that the user would never again have to lift the iron to place it on an asbestos stand.
- Headlights - Built into the front part of the handle, headlights were used by Universal and a

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**Never before an iron like this!** It's a miracle, the electric iron without a cord. An electric iron with automatic heat control. No electric lines from you, "fingers" without fear of starting a fire!

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**Automatic Heat Control!** This electric iron gives you control of the heat... simply set the control dial on the safety base for the amount of heat required for the kind of ironing you are doing. The iron is automatic. The new Eureka cordless electric iron is lightweight and beautifully balanced to cut ironing fatigue. This iron does the work for you.





### The First Electric Lunch box

Designed in 1943 and produced and used in great numbers, this lunch box has an electric heating element cast into the aluminum base which provides the heat for warming food. Originally produced for the American factory workers who were hard at it, 24 hours a day, building fleets of battleships, planes, and armaments, it earned the reputation as the lunch box that won the war at home and abroad.

This well-designed object, with a thought towards comfort, made it possible to have a hot meal no matter what swing-shift at the factory you were working. Called the *Thermette*, they were made by the Privett Manufacturing Company of Oakland, California. The idea behind them was that you could bring your lunch box to work at the factory and plug the cord into an electrical outlet strip containing hundreds of outlets for hundreds of soon-to-be hot lunch boxes. Fifteen minutes before your food break the supervisor would flip on the switch to get the lunch boxes heating up. Of course, any longer than that and you had a dry, crispy lunch. And leave it plugged in even longer and you have a flaming workbench, as the heating element melts its way out of the lunch box and onto the workbench top. This accounts for the low survival rate of this war-time aluminum product.

### 3-D Movies Were Here and Gone

When Mr. Land, of the Polaroid Film Corp., developed a method of 3-D projection in the late 1930s, he made a short film for the exhibition at the New York World's Fair. Encouraged by the public's response, he approached the studio heads at Warner Bros. to see if they would be interested in this new film process. They were. The story goes that Jack Warner sent one of his trusted brothers to view this amazing new step in film projection. Mr. Warner was shown the 3-D film and after the film was over he responded that he didn't see what the big deal was, it looked the same as any other film. He certainly wasn't going to invest in this process, nor could he recommend it to anyone back in Hollywood. It wasn't until years later that the people at Polaroid learned that Warner Bros. had sent somebody to view the film who had sight in only one eye! It takes two eyes to be able to see in 3-D.



### Eames...For The Record

While technically not a record in the "Albums by Artists, Architects, and Designer" genre, this one is included because of the use of the Eames designed and solar powered "Do-Nothing Machine" toy on the cover of this MGM record re-release. The Eames' spinning sculpture/motion toy, designed for the pioneering Alcoa Forecast Design Program, is featured on the cover of Volume Two of *Supersonic Guitars* by Billy Mure. The music will take you on a supersonic tour of spinning, turning, twirling, and swingin' musical moods. Get it. Enjoy it.



### Cold, Old, and Smooth

Next time you stop for that oh-so-healthy fruit smoothie, just remember this is no new trend you are sippin' on. In 1947, the post-war consumer could buy this aluminum bullet-shaped ice cream maker for the modern home and make their own cold dessert. Sold as the instant home mixer of "satinsmooth" ice cream, it was manufactured by the Ralmac Corp. of Grand Rapids, Michigan. It worked by placing cream, sugar, and flavoring in the streamlined container, charging it with a compressed air "Smoothie Whip" cartridge (still available) then placing the unit in the freezer. In a few hours, you would be ready for some cool action around the dinner table.

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



# ANTIQUERS III

## 20TH CENTURY DECORATIVE ARTS

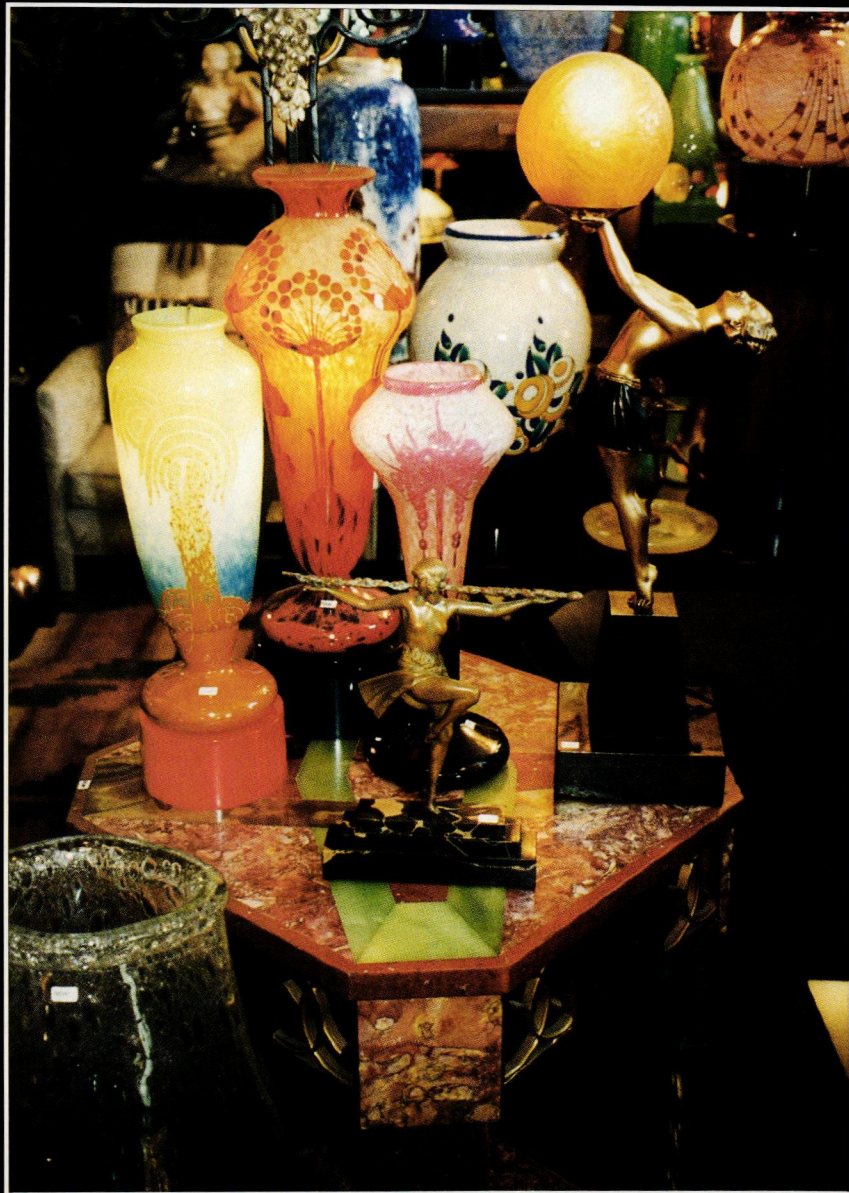


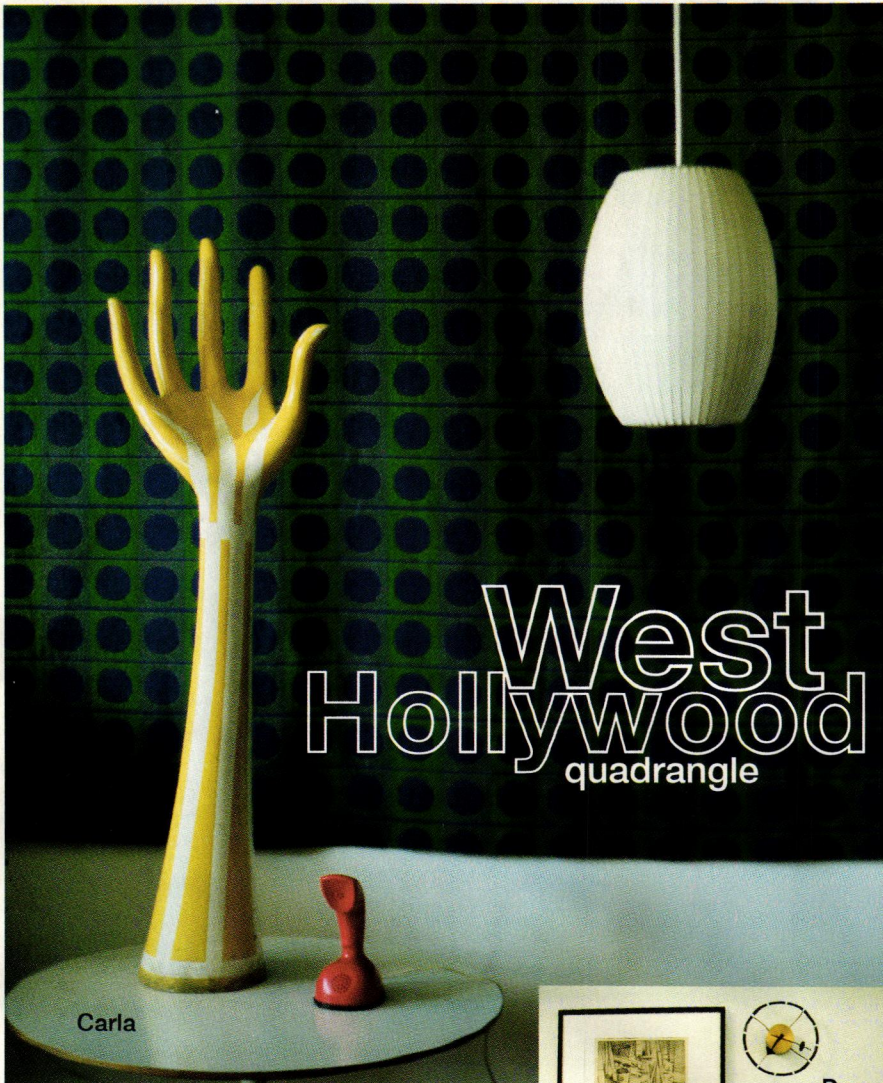
Photo: T. Gould

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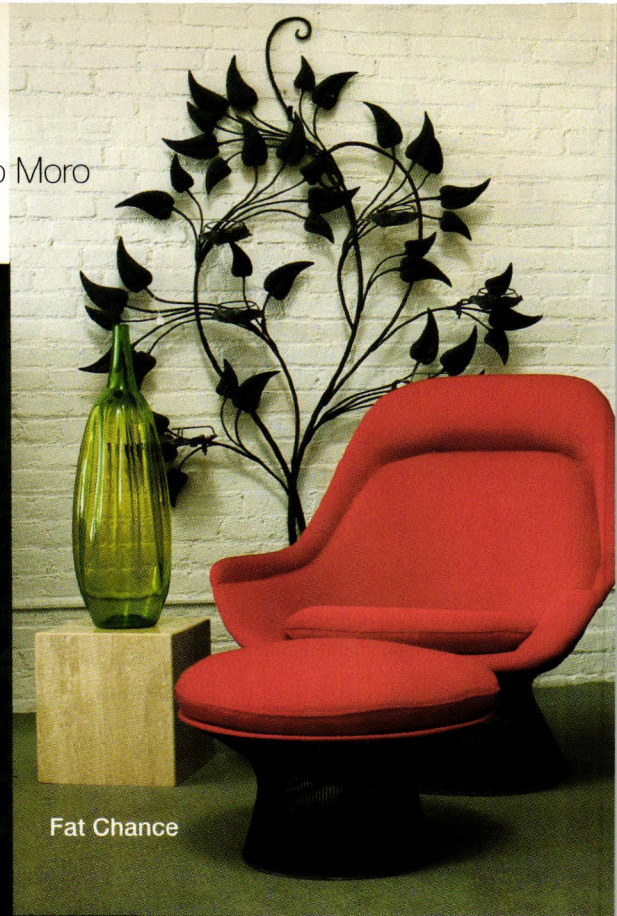
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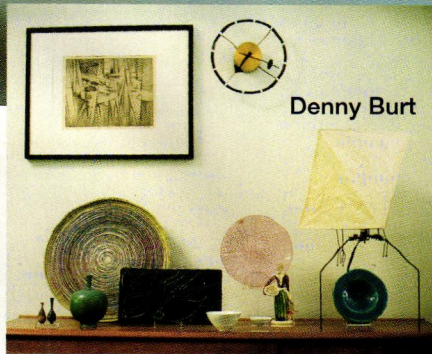


Fat Chance

# West Hollywood quadrangle



Golyester



Denny Burt

THIS PAGE CLOCKWISE FROM ABOVE: At Carla a painted Italian hand, red *Ericofon*, Nelson *Bubble* lamp, and Swedish sixties rug; At Fat Chance a green Blenko vase, '40s planter, and a chair and ottoman by Warren Platner, 1966; Golyester's front window features lingerie and sheer dresses from the '30s; Denny Burt's offerings include art glass by Tobero and Venini, decorative tile by Arabia of Finland, Scandinavian ceramics by Rorstrand and Friedberg, Noguchi *Akari* lamps, and Nelson clocks.

**Within the West Hollywood quadrangle, there's a concentration of shops featuring 20th century decor where you can browse with stars, supermodels, interior designers, and just plain folks**

The West Hollywood quadrangle is bordered by La Cienega and Beverly Boulevards, and Melrose and La Brea Avenues. (Melrose Place, which is two blocks of high class 18th-19th century antiques and decorator boutiques, empties into Melrose Avenue, but bears no resemblance to the TV psycho-soap of the same name.)

Traveling east on Melrose, we find **Shapes Gallery** at 8444-48 Melrose (since 1986), specializing in French Art Deco furniture, wrought iron by Edgar Brandt and Poillerat, lighting (sconces by Leleu), and dining sets of the '20s and '30s. There is a large selection of

vintage French leather club chairs from the '30s - overstuffed, commodious, and inviting. These were a staple in English men's clubs, which is where they got their name. Curl up in one by the fireplace with a Siamese cat and a fine sherry. These chairs are a port in the storm. (213) 653-0855.

Next door to the main shop is the **Shapes Collection** annex, where exact replicas of the original furniture are reproduced. The vintage club chairs run about \$6,000. You can purchase your very own club chair made to order in cowhide, vachette, or buffalo leather



ELIZABETH MASON



LEFT: After leaving Paper Bag Princess, model Oona Hart is ready to hit the clubs in a brown marabou jacket, Oleg Cassini mesh halter top, and '70s snakeskin boots. The leopard-print half-slip (Vanity Fair) and hat are both faux. Christopher Svendsen is Oona's date.



CLOCKWISE FROM TOP LEFT: At Thanks for the Memories John Vassos' RCA Special record player, Oceanliner chest, Normandie poster, 1937 liquor cabinet by Liane Zimbler, copper lamp from the Star Theater in Texas; At Shapes Gallery two '30s French club chairs flank a 1928 macassar ebony mantel with wrought iron grill; At Skank World a Nelson desk for Herman Miller, Aalto chair, Eames rosewood screen, Noguchi child's table, Joe Colombo lamp, Eames Zenith shell rocker, Nelson Ball clock, Crane lamp; Papillon Gallery showcases artists Clyde Kelley, Umberto Romano, and Richard Geiger, and American Studio and Art Deco jewelry.

- custom-dyed and distressed to your specifications for \$3,000-4,000. Wrought iron is hand-hammered, and loveseats, bar stools, and sofas are offered in a variety of wood finishes. It is the aim of Shapes Gallery to preserve the spirit of the Art Deco era.

A few blocks east at 8319 Melrose Avenue is **Thanks for the Memories**, an old haunt for Deco and '50s dealers since 1978. Maddie and David Sadofski are the owners, who, with their daughter Venus, will show you classic furniture by Paul Frankl, Gilbert Rohde, Wolfgang Hoffman, Kem Weber, Eero Saarinen, Robsjohn-Gibbins, and Donald Deskey. A handsome mahogany serving table from the *Queen Mary* is stamped underneath "First Class Restaurant." There are adjustable sides which flip up and over to keep hors d'oeuvres and martinis from slipping into your lap during rough weather.

In 1937 Liane Zimbler designed an amazing olive burl, cherry wood, and mahogany liquor cabinet with interior lights in Vienna as part of a complete apartment installation for Dr. Oppenheimer (the dentist who invented the rubber bands for retainers, your kids will be thrilled to learn). When Oppenheimer visited Los Angeles in 1938 to lecture at the University of S.C. he realized he could never return to Vienna. He ordered his flat dismantled and shipped to Los Angeles, just before Hitler's annexation of Austria. Thanks for the



# Modernism, eh? Reporting on Modernism in Canada. Text by Cora Golden

## Auction Highlights

**Sotheby's**, Toronto, recently auctioned a Henning Koppel tea and coffee set for Georg Jensen Silversmithy that realized \$71,250 (est. \$35,000-45,000) - a new auction record for both Georg Jensen and 20th century silver in Canada. A Georg Jensen silver pedestal bowl, designed by Arno Malinowski, achieved \$5,462. A Canadian auction record was also set for Cartier, when a Belle Epoque diamond brooch soared to \$112,500 against an estimate of \$25,000 to \$30,000. An Art Deco, circa 1925 bow brooch with diamonds, sapphires, and carved moonstones achieved \$12,075, almost tripling its estimate of \$4,000 to \$6,000.

**Dupuis Jewelry Auctioneers**, Toronto, recently sold a collection of estate jewelry that included some stunning Art Deco pieces such as an unusual diamond and emerald bracelet (\$20,700). Spirited bidding doubled or even tripled pre-sale estimates of many Deco items in the same sale, including an aquamarine and diamond pendant circa 1915 (\$8,050), a diamond plaque brooch circa 1920 (\$9,200), and a trinity diamond ring circa 1910 (\$16,675). A yellow emerald cut diamond with half-moon-shaped colorless diamonds in its original platinum setting, circa 1920, achieved \$51,750; and an Art Deco ring with a 5.75 carat diamond realized \$33,350. A lady's gold and enamel buckle bracelet watch, Geneva, circa 1940, garnered \$1,150.

Art Deco jewelry also sold well at a recent **Ritchie's** auction in Toronto. An unusual diamond and peridot brooch, circa 1910, achieved \$3,400; a Tiffany gold pendant designed by Elsa Peretti reached \$700. An exquisite Deco maple bedroom suite, however, did not sell. Susie Cooper ceramics continue to inch up in price. A pair of hand-painted plates with animal motifs, circa 1930, went for \$375. A pair of Seguso Murano glass two-branch candelabra sold for \$750.

**Waddington's**, Toronto, recently had some success with 20th century art glass. A Daum glass vase from 1925 achieved \$1,300, while a Vicke Lindstrand vase for Kosta from the fifties went for \$300. A Tapio Wirkkala blue glass vase for litalia, circa 1950, sold under-estimate for \$140; while a fifties Salviati glass vase went for \$400. Waddington's also had terrific success with an auction of Moorcroft pottery. Bill Kime says prices have nearly doubled in the past six months. All 225 lots sold; most at double their estimate.



**Central Halton Auction Service** will hold its semi-annual 20th century sale in October at Otello's Banquet Hall in Oakville, Ontario. Auctioneer Jon Medley expects about 300 to 400 lots, including Arts & Crafts items, designer furniture, art pottery, and some Art Deco pieces. The sale continues to grow in popularity. Out-of-towners are encouraged to place advance bids. Tel/Fax: (905) 878-2647.

## Restaurant Exhibition

Toronto restaurateur David Bowen recently found a novel way to showcase modern furniture. He put it in his restaurant, Monsoon, and let patrons dine while seated in contemporary re-issues of classic Eames chairs. Additional "Objects of Design" on display included furniture by Frank Gehry, Philippe Starck, Shiro Kuramata, and others. The restaurant, designed by Yabu Pushelberg, recently won the James Beard Award for outstanding restaurant design in North America. Tel: (416) 979-7172.

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## Upcoming Auctions

**Sotheby's** next series of important auctions (fine jewels, silver, decorative art, and paintings) will be held in Toronto on December 1 and 2, 1998. Tel: (416) 926-1774; Fax: (416) 926-9179; e-mail: toronto@sothebys.com.

## At The Museums

Bungalows in tract developments, suburban corporate headquarters, and the White House are all alike in that they sit behind a lawn: a carefully contrived patch of "nature" that lies open to the sky and to a multitude of uses and meanings. Domestic symbol, civic showplace, economic force, and national icon, this omnipresent strip of green is the subject of the groundbreaking exhibition "The American Lawn: Surface of Everyday Life" on view at the Canadian Centre for Architecture in Quebec through November 8, 1998.

"The American Lawn" brings together objects and documents as various as the topic itself. Among them are Space-Age lawnmowers, lawn ornaments, vintage television footage, excerpts from the cinema of the lawn (such as *Blue Velvet*), sports shoes, and plugs of patented grass, all combined into an interpretative three-dimensional installation. For information call (514) 939-7000.

ABOVE RIGHT: A lady's gold and enamel buckle bracelet-watch (second from bottom right corner), Geneva, c. 1940, realized \$1,150 at Dupuis Jewelry Auctioneers' estate jewelry sale.





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## Bottled Up

With prices soaring up to **\$25,000** for a single bottle in its original package, it's time to examine the special allure of perfume collectibles

It's not a hobby for the faint of heart. True, some of the high-end perfume bottles require deep pockets. But even lower-priced collectibles are sought after and highly prized. A convention of perfume bottle collectors seems more like a wild day on the stock exchange floor rather than a genteel art form. Determined buyers cruise the internet like flea market shoppers, snapping up anything of value within minutes.

Why have perfume bottles become so desirable? Likely, because perfume has always been a luxury item. In addition to the perfume itself, considerable artistry went into the presentation. Lalique, Baccarat, and countless Murano glass blowers created extraordinary bottles for commercial or non-commercial use. Designers ranging from Lucien LeLong to Elsa Schiaparelli "branded" their own perfumes and created a marketing image around a signature scent. Renowned artists such as Salvador Dali experimented with package graphics. In short, some of the best "eyes" from the worlds of art, fashion, and design collaborated to create appealing microcosms of their artistic visions.

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**1. Adorable and endearing.** [L-R] Max Factor's *Hypnotique*, in a decorated, drugstore Sophisti-Cat, became a popular gift for teachers and elderly aunts in the 1960s. The late 1940s spawned a cornucopia of adorable "concretas," early solid perfumes in Bakelite shapes such as multicolored flower pots (shown), balls, and Scottish tams. In the 1930s, hat designer Suzy employed a hatted, female motif to present *Golden Laughter*. A high-end version of the same shape was made by Baccarat. Entwined parakeets enliven the presentation of *Endearing*, a 1950s offering from Bourjois, Paris, that features a bright green Bakelite stopper.

**2. A tale of two countries.** A 1960s Russian perfume bottle features the historic onion domes of the Kremlin and illustrations of folk tales. American marketing whizzes around the same period produce boxes of miniatures for *Cosmopolitan* magazine readers that include perfumes by *Prince Matchabelli*, *Pucci*, *Corday*, and others. **3. You can open it now.** An unusual bell-shaped cover encases a Coty Christmas gift box containing perfumes, rouge, and lipstick. Fellow French firm Lalique designed the paper label on the powder. A Canadian-made example of Paris-based perfumery Bourjois' *Evening in Paris*, a lower-priced, fancifully-decorated line of seasonal gift boxes filled with scents, bath beads, and soaps.

**4. The "new" look.** Christian Dior's 1947 presentation, in Baccarat crystal, commemorates the designer's unveiling of the female form and features three fragrances (*Miss Dior*, *Diorama*, and *Diorissima*) in red, white, and blue packaging.





“A convention of perfume bottle collectors seems more like a wild day on the **stock exchange** floor rather than a genteel art form”

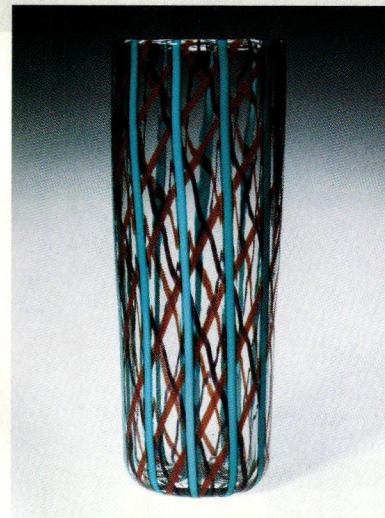
The white box is the most difficult to find. **5. Walk like an Egyptian.** To celebrate the opening of King Tut's tomb in the 1920s, Lubin, Paris, created *Enigma*, a pyramid-shaped crystal bottle complete with gold-embossed sphinx (up to \$2,000). **6. One size doesn't fit all.** In 1937, dress designer Hattie Carnegie took an unusual step and made an effigy of herself (complete with plaited hair) in four sizes. On some of the gold-plated bottles - usually the second smallest - the figure's eyes are open. The smallest size is the rarest. **7. Glass act.** [L-R] A striking early 1930s Art Deco design by Baccarat for Paris-based perfumery Ciro failed to find favor, perhaps as a result of its then-risqué name, *Danger* (about \$200); A detailed, hand-stained Oriental female figural from 1920 made by Baccarat contained *Ming Toy* from French perfumery Forest (up to \$5,000); Lalique's presentation for *La Belle Saison*, a 1926 perfume by Houbigant, includes a green and gold "sharkskin" box, tassels, and a die-cut opening (up to \$5,000); From Maison Lalique, a non-commercial, amber stained bottle with four foil-backed,

sun medallions, *Quatre Soleil* (\$7,500); Lalique's 1931 Art Deco packaging (also known as "the skyscraper") for French fashion designer Lucien LeLong's series of scents - simple entitled *Perfume A, B, C, N & J* - includes a stainless steel, enameled box (up to \$5,000). **8. All's fair in love and...Guerlain**, Paris, abandons its traditional urn-shaped *Shalimar* bottle (R) to offer a more utilitarian, wartime version in patriotic red, white, and blue. **9. Madcaps, mustaches, and harlequins.** French fashion designer Paul Poiret (who disliked Chanel and therefore was great friends with Schiaparelli) commissioned a Murano glass factory to create *Arlequinade*. His 1920s design for a multi-faceted, gold-flecked harlequin bottle has similarly styled packaging (up to \$6,000). In the 1950s, Spanish surrealist (and frequent Schiaparelli collaborator) Salvador Dali designed the packaging for a men's fragrance, *Monsieur Marquay*, that is best viewed in front of its box, where its bow tie and top hat combine with a Dali graphic to create an image of a mustached man. the striking forest green and lavender presentation of *Zut*, a 1949 perfume by French/Italian designer Elsa Schiaparelli, was too daring for its American audience because it shows lingerie draped around the figure's ankles. The unmentionables are purportedly from the lower torso of wicked-witted Schiap's more popular *Shocking* perfume bottle (up to \$1,000).



## Echoes Abroad

The Modern Market in Europe. Text by Simon Andrews



CLOCKWISE FROM TOP LEFT: Synthetic leopard skin and fiberglass *Safari* seating unit by Archizoom Associati for Poltronova, c.1968 (£17,000 at Christie's SK Italian Design sale); Oak chest by Gio Ponti, designed c.1960/64 (£4,000 at Christie's SK Italian Design sale); Venini Scozzese vase designed by Fulvio Bianconi, c.1954 (£5,500 at Christie's SK Italian Design sale); Early rosewood Eames *DCM* chair, c.1946, to be offered at Bonham's Eames sale on October 28, 1998.

The summer sales in **London** revealed an increasing selectiveness in the market, with highly competitive bidding reserved for truly significant items only

The first of the summer sales of progressive and post-war design was the May 13 sale of "Design Since 1935" hosted by Sotheby's. This 235 lot sale offered an interesting selection of pre-war plywood designs, including a 1932 Aalto *Paimio* armchair, requiring some restoration, which realized £6,800. Interestingly, the Christie's King Street sale of "Decorative Arts from 1850 to the Present," held on the same day, also offered an example of a *Paimio* chair. However, the Christie's

example - which in contrast was over-restored - failed to sell at a comparable £6,500, against an estimate of £10,000-15,000. The highest price attained during the Sotheby's sale was the £23,000 that secured a very honest example of Aalto's extremely scarce high-back version of the *31* armchair, which was produced in very limited numbers during the early 1930s. This chair was secured by the Vitra Design Museum, who also acquired a fine example of Gerald Summers' one-piece plywood armchair of 1934, in the same sale, for £13,000. This figure again compares with the £15,000 which secured a similar chair in the Christie's King Street "The Chair" sale of October 1997, and is indicative of the steady, solid demand for progressive pre-war design.

Post-war Scandinavian design was represented in the Sotheby's sale by a good selection of glass, including a 10-inch high 1952



*Lansetti* vase by Timo Sarpaneva, which sold slightly below estimate at £9,000; and a six-place setting of *Caravel* cutlery, c.1957, by Henning Koppel for Georg Jensen, which realized £4,200. The Bonhams sale of Design on May 20th also included a quantity of Scandinavian design, predominantly furniture, the highest price of which was the £8,000 that secured a 1949 Finn Juhl *Chieftan* chair. However, some other rarities, including a 1963 plywood side chair by Arne Jacobsen for St. Catherine's College Oxford, failed to sell even against a conservative estimate of £600-800.

Overall the Bonhams sale performed disappointingly with a selling rate of only 35% of a total of 254 lots. Although the sale was well catalogued and well presented, the poor overall result may be attributed in part to the increasing scarcity of desirable material, and to the fact that seven design-oriented sales had been held, on various continents, within the space of five weeks.

Italian design was the subject of the Christie's South Kensington sale of June 3rd. Highlights of this 200 lot sale included a scarce synthetic leopard skin and fiberglass seating unit by the design group Archizoom, c.1968, which doubled its pre-sale estimate of £8,000-12,000 to sell to an expatriate American collector for £17,000; and a second example to be offered of Gaetano Pesce's gigantic anglepoise *Moloch* of 1970, which sold for £21,000. This latter result is important as it compares with the £17,000 that similar lamp brought one year earlier, and implies a consistency in demand for artifacts at the upper end of the market.

The focused nature of this sale is useful in attempting to determine trends within a specific market; for example, work by Joe Colombo attracted considerable interest, with all of the nine lots offered selling - predominantly to one European collector - within or above estimate. This included the surprising £6,000 bid that secured an early *Acrida* table lamp, estimated at £700-900. In the same context, work by Franco Albini showed solid signs of interest, with a scarce 1951 *Cicognino* occasional table selling above estimate at £1,900, and a 1956 *PS16* rocking chaise selling for £3,000.

Other designers whose work was strongly contested included Gio Ponti, with a 1960 oak chest tripling estimate at £4,000; Gaetano Pesce's *UP-3* chair with original striped upholstery at £4,200; and Studio 65's 1971 *Capitello* chair for Gufram doubling its estimate to sell at £3,800. Similar *Capitello*s offered in previous months had realized between £2,000 and £2,500.

This recent sale illustrated an increasing appreciation of the late 1960s/1970s anti-design furniture, predominantly manufactured by firms such as Gufram or Busnelli, with nine of the 11 lots selling within or above > 98



Lady Chair, Marco Zanuso; Arflex, Milano; c.1951

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# First Person

Text by Debra A. Aleksinas



## favorite things

Please join us for a gallery reception and sale featuring a selection of our favorite classic modern furnishings on **Saturday, May 30, 1998** from 5 to 8 P.M.

George Champion's invitation-only gallery reception and show at his Woodbury, Conn. home revealed an impressive sampling of the collector's "favorite things"

Walter Kendra circled the inviting, two-seat leather Le Corbusier sofa, stopping to run his expert hand over the supple brown leather cushions. The Collinsville, Connecticut collector of contemporary furniture was close to making a decision on whether to purchase the mint-condition, signed and numbered piece.

His mind undoubtedly flashed back to last year's event, when he was beaten to the punch by another collector who snapped up a black leather and chrome Le Corbusier club chair before he could make his move. This time, Kendra and his partner, Maxwell Shepherd, would take no chances - they were among the early arrivals to George Champion's garage-turned-gallery for the day.

"Well, let's say yes," Kendra softly announced as his partner nodded in obvious approval. They caught the gaze of show/sale organizer

THIS PAGE CLOCKWISE FROM TOP LEFT: Guests relax, contemporary style, in the shade during the gallery showing; George Champion and a guest mingle around Champion's Vespa motor scooter; (R-L) *La Chaise* designed by Charles and Ray Eames in 1948 currently produced by Vitra, side table with iron base and white formica top designed by Isamu Noguchi for Knoll in 1955, *Akari* lamps designed by Isamu Noguchi, *Bo Bolo* table designed by Philippe Starck in 1995 (limited edition of 100), signed maple *Butterfly* stool designed by Sori Yanagi in 1956; Eames *La Chaise* and Noguchi rocking stool. OPPOSITE PAGE, LEFT COLUMN FROM TOP: Each year a young artist is featured at Champion's show. This year Woodbury, Conn. native Bradford McDougall's sculptured steel crow was exhibited; Isamu Noguchi table with Eames *LCWs*; Champion's guests mingle outside the gallery/garage. In the foreground, artist/illustrator Dennis Kyte (L) discusses the sale with Bruce Glickman and Wilson Henley, owners of the Garden House antiques shop in New Preston, Conn.





ABOVE: (R-L) *MR* lounge chair, designed by Mies van der Rohe, 1929, stainless steel and gray pleated leather; wire base side table with black marble top designed by Warren Platner in 1966 for Knoll; white painted architectural column with twist; labeled storage cabinet designed by Jens Risom in 1960; *Pylon* table designed by Tom Dixon in 1991 for Space, London; white metal sculptural table with removable top, probably 1960s.



George Champion, who headed in their direction. "You're going to do it?" Champion asked. Seconds later, the Le Corbusier sofa was tagged with a small red dot, indicating that it had been sold.

Similar scenes would unfold over the next several hours, with potential buyers studying the important pieces artfully assembled before them. On prominent display was a pristine white *La Chaise* designed by Charles and Ray Eames in 1948 and currently produced by Vitra, a *Catenary* coffee table designed by George Nelson in 1963 for Herman Miller in its original finish, and a walnut rocking stool designed by Isamu Noguchi in 1954 for Knoll Associates.

Also attracting considerable attention were the Moroccan blue strut base *Pylon* table with glass top designed by Tom Dixon in 1991 for Space, London; the labeled *ESU Model 110C* designed by Charles and Ray Eames in 1950 for Herman Miller; and the *Bo Boolo* table designed by Philippe Starck in 1995 and produced in a limited edition of 100.

Of course, if you're a collector of classic modern furnishings, as is Champion (an auctioneer/appraiser who specializes in liquidation sales of industrial equipment), you no doubt have many favorite things. In fact, "favorite things" was the theme of the invitation announcing this year's annual gallery reception and sale at the collector's home. More than 100 people - some buyers, some browsers, many decorators and designers, artists, and celebrities - from Connecticut and New York made an appearance during the three-hour show.

Gene Silbert of Roxbury, Connecticut and New York City was one of the guests. "Those little Knoll tables are superb!" said Silbert, who admitted that he's basically "a minimalist" when it comes to furnishing his home.

Nearby, Peter and Stephanie Kahane - who recently moved from New York City to rural Bridgewater, Conn. with 6-month old Lea - were instantly drawn to the comfortable *Petit Confort* armchairs designed by Le Corbusier in 1928 and produced by Cassina in the '60s. It was the shade of the tan leather that caught Kahane's attention, the importer and distributor of contemporary accessories revealed as he relaxed in one of the comfortable chairs. "The color is a little less office-like... > 98





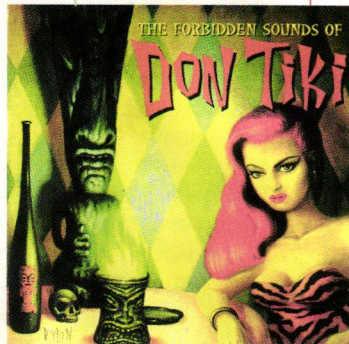


**Rumba Baby Rumba**

We all knew Desi Arnaz liked the senoras. In fact, he liked them so much Lucille Ball created *I Love Lucy* to get him off the road. But, how often could he have played Richmond? What else could explain Bio Ritmo, an eight-piece band hailing from Virginia and the closest thing you'll ever find to actually being in a little, crowded club off the Plaza Viejo in Havana. (Available on Mercury Records)

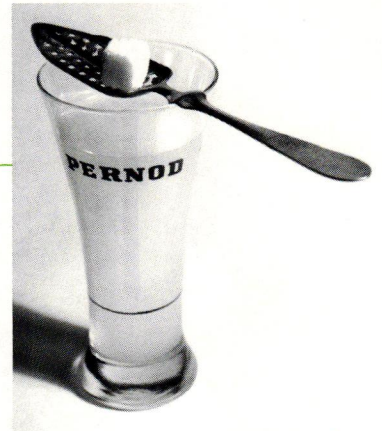
**The Forbidden Sounds**

Martin Denny, the Big Kahuna of Exotica, doesn't just roll off a log and pen a track for just any band. It took Don Tiki, the most beckoning slice of Polynesia since Captain Cook laid eyes on the bare breasts of Tahiti, to bring him out of retirement. If you feel a rumble it's the volcanic reawakening of Exotica's long dormant power. (Available on Taboo Records. E-mail [pmp@lava.net](mailto:pmp@lava.net) for details)



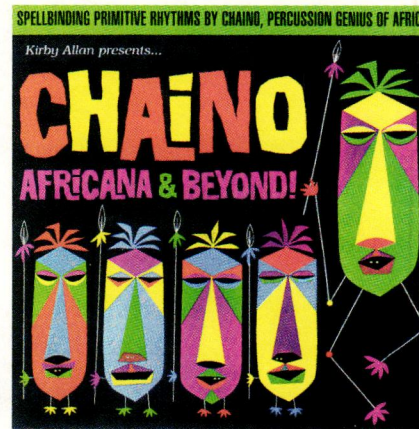
**Absinthe**

The liqueur that defined a generation of impoverished malnourished left-leaning bohemians is back. Some 80+ years after its ban, culture vultures and scene-watchers alike have tired of wormwood-less Pernod and Ricard. With *La Fee Verte* (The Green Fairy) as their muse, bon vivants have turned to moonshine distilleries, and bootleg bottles from Spain or Portugal. It's a telltale sign - the Green Goddess has returned.



**Africana & Beyond**

Apparently Chaino was not only the last remaining survivor of the tribe of Congans who could run alongside the swiftest of animals, and communicate with the bravest of beasts - he could drum. Yeah, he could bang those crazy bongos, man! It was his only link to the dark continent once he was brought to the urban wilds of 1950s Philadelphia. We even hear his wild vigor was so intoxicating he could play seven drums at once at blinding speed. While we're not sure how primal a track like "Bongo Stick Boogie" is, we've certainly worked ourselves into a primitive frenzy over this compilation of the best of his work. (Available on Dionysus Records)



**Meet Me At The Derby!**

At last we can utter the phrase loudly. The legendary Brown Derby, the home to Hollywood's stars, is back. Created on a dare when socialite Wilson Mizner proclaimed, "if the food and service were good, people would come to eat out of a hat." The Brown Derby quickly became the "in place" for Hollywood's movers and shakers like the Rat Pack, Walt Disney, and Lana Turner. While the original Brown Derby may have closed over a decade ago, today you can experience the glamour and excesses of Hollywood & Vine in, of all places, Sin City. MGM Grand has recreated the Los Angeles icon, complete with the original Cobb salad and Edward Vitch paintings. While original maitre d' Bill Chillias let only the most famous of customers behind his velvet rope, today the most desired of brown leather booths - is only a phone call away.

The Brown Derby is located on The Studio Walk at the MGM Grand Casino, 3799 Las Vegas Blvd., Las Vegas (702) 891-7777.

The  
**BROWN DERBY**  
Restaurant

**Y** - David and Sam Wick are the creators of Lounge Magazine. For information or subscriptions (6 issues/\$20 dollars) to the hi-life contact Lounge ([lounge@netcom.com](mailto:lounge@netcom.com)) at 3010 Wilshire Boulevard, Bungalow #92, Los Angeles, CA 90010.



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Vases from the studio of Carl Harry Stalhane for Rorstrand, Sweden

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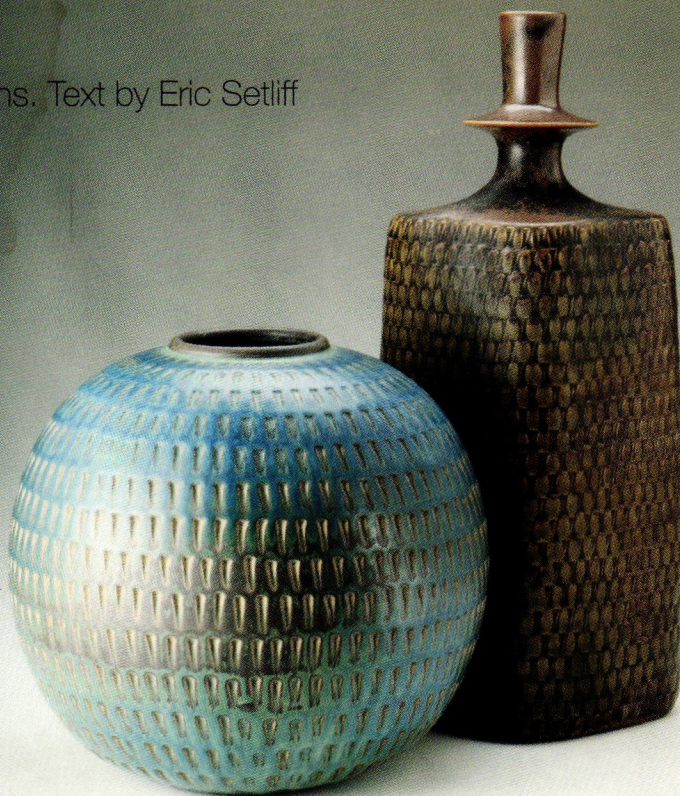
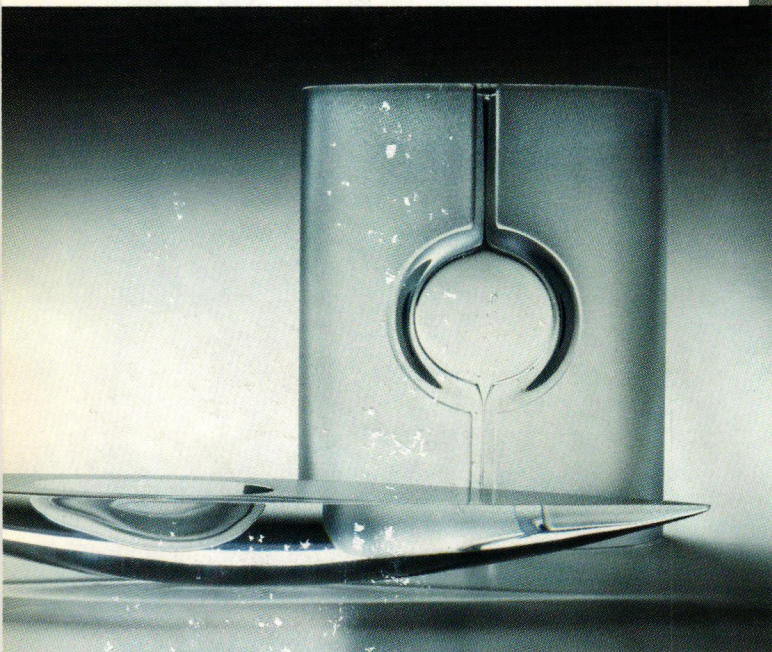
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## Nordic Modern

The work which placed **Scandinavia** on the international design stage 50 years ago is the focus of the current exhibition “The Nordic Modern Movement”

In the post-war period, Scandinavia became synonymous with good modern design. Designers and artists in Denmark, Finland, and Sweden created an aesthetic that rose to unprecedented prominence, dominating design competitions and generating an astonishing number of international exhibitions. In the U.S. and Canada, the “Design in Scandinavia” show, which toured from 1954 to 1957, established Nordic design as an ideal for a wide North American audience.

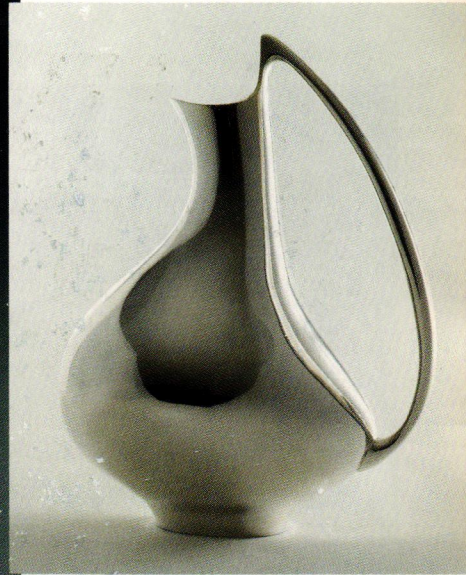
The work which placed Scandinavia on the international stage half a century ago is the focus of “The Nordic Modern Movement: Masterworks in Glass, Ceramics, Silver and Wood,” an exhibition presented by Gansevoort Gallery of New York. On view from September 30 to November 21, the exhibition showcases objects - many of them classics of twentieth century design - by a broad spectrum of artists active in these media.

The roots of Nordic modernism can be traced to the neoclassical and functionalist designs developed in these countries in the 1920s. However, the Scandinavian commitment to modern design was far from assured until the 1930s, when a softer, more humanizing interpretation of modernism began to appear. This aesthetic, characterized by an emphasis on craftsmanship, a respect for natural materials, curving “organic” forms, and an avoidance of heavy ornamentation, came to distinguish Scandinavian production after the war.

Much of the success of Nordic design can be attributed to this aesthetic and to a unique system of cooperation between art and







ABOVE: Henning Koppel's silver *Pitcher* No.992, designed in 1951 for Georg Jensen. Koppel was the first artist to join the Jensen firm - which dominated Nordic silver - after the war.



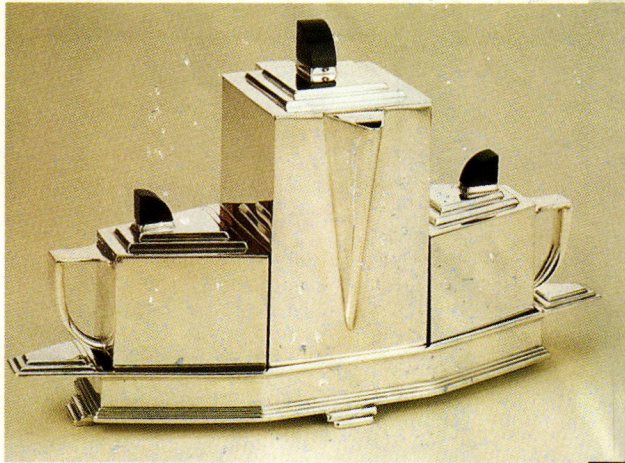
OPPOSITE PAGE CLOCKWISE FROM TOP LEFT: *Kayakk*, designed in 1953 by Timo Sarpaneva for Iittala, and Tapio Wirkkala's glass vase for Iittala; Stig Lindberg's stoneware vases for Gustavsberg, c.1956-1959; *Orchid* and *Devil's Churn* glass vases designed in 1954 by Timo Sarpaneva for Iittala. *House Beautiful* named Sarpaneva's *Orchid* vase "the most significant object of 1954." THIS PAGE TOP LEFT: Berndt Friberg's stoneware vases for Gustavsberg, c.1955-1974. THIS PAGE BOTTOM LEFT: Tapio Wirkkala's platters and bowls were carved from laminated birch into abstract natural shapes. Designed in 1951, one example was chosen by *House Beautiful* as "the most beautiful object" of that year.

industry. By the 1920s, large Scandinavian manufacturers had begun to engage artists and designers on a long-term basis, providing them with studios and the freedom to design unique works as well as lines for mass production. The objects in this exhibition, most of them produced under this system, attest to the high level of artistic achievement fostered by such cooperation.

Nordic glass was produced by a handful of firms, each with their own in-house designers. The glass work of Tapio Wirkkala, which did much to launch Nordic design onto the international scene at the 1951 Triennale, was produced by the Finnish company of Iittala, where Wirkkala was named director of design in 1946. His colleague at Iittala, Timo Sarpaneva, produced highly sculptural pieces which were similarly celebrated; his *Orchid* vase was described as "the most significant object" of 1954 by *House Beautiful*. In Sweden, Vicke Lindstrand, who had first made his mark as a designer at Orrefors in the 1930s, became director of design at the Kosta glassworks in 1950. Lindstrand made more use of color in his designs, but employed the same elegant, curving shapes as his Finnish counterparts.

Modern Scandinavian ceramics were distinguished by their purity of form and subtle nuances in color, qualities which were often inspired by Asian examples. Wilhelm Kåge, who began his association with the Gustavsberg factory in Sweden in 1917, produced his robust, Chinese-influenced *Farsta* stoneware, along with other lines, through the 1950s. His students, Stig Lindberg and Berndt Friberg, took the lead at Gustavsberg after the war. Lindberg, who, like Kåge, had trained as a painter, created distinctive forms, often with impressed patterns, while Friberg's pieces were distinguished by their restraint and muted, matte glazes. In Denmark, some of the most wildly imaginative ceramics of the period were produced by Axel Salto, a modern painter who enjoyed a long relationship with Royal Copenhagen. Artists at smaller, independent studios, such as Saxbo and Palshus in Denmark and Tobo in Sweden, created





THIS PAGE CLOCKWISE FROM ABOVE: American Tea Set, 1928, by Gene Theobald. Silverplate with black Catalin handles. From "Forging a New Century: Modern Metalwork from the Norwest Collection" at the Denver Art Museum; Charles and Ray Eames in the studio at their house. From "The Work of Charles and Ray Eames" at the DesignMuseum; Department store buyer Virginia "Jimmie" Wagoner Booth in 1955. From "Designing Women: American Style 1940-1960" at the Wadsworth Atheneum.



Make time to see the many  
**"must-not-miss"**  
 exhibitions happening this fall

**Modern Metalwork from the Norwest Collection**

The second of three exhibitions drawn from the extensive modernist design collection of the Norwest Corporation in Minneapolis, "Forging a New Century: Modern Metalwork from the Norwest Collection, 1890-1940" opens at the Denver Art Museum on October 3rd and remains on view through August 8, 1999, in the museum's Architecture, Design & Graphics Galleries.

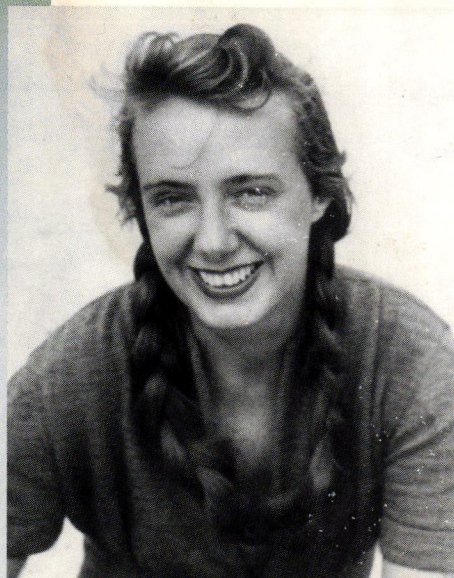
The Norwest metalwork collection is one of the most extensive and superlative holdings in the United States. It features some of the most important American and European designers of the 20th century, including Frank Lloyd Wright, Henry van de Velde, Josef Hoffmann, Peter Behrens, and others. Nearly 50 beautiful objects in the exhibition - each designed to be used and enjoyed - reveal versatility and innovation in artistic style as well as in medium. The materials featured range from gold, silver, brass, and copper to chrome-plated steel. The diverse forms include elegant examples of coffee and tea services, candelabras, a caviar server, decanters, bowls, and other serving pieces. Many objects were created as one-of-a-kind works, others as limited editions, while still others were mass-produced.

"Forging a New Century" is organized by R. Craig Miller, Curator of Architecture, Design & Graphics at the Denver Art Museum, together with David Ryan, Curator of Collections, Norwest Corporation, Minneapolis. The first presentation at the Museum from the Norwest Collection was a poster show depicting the finest in early

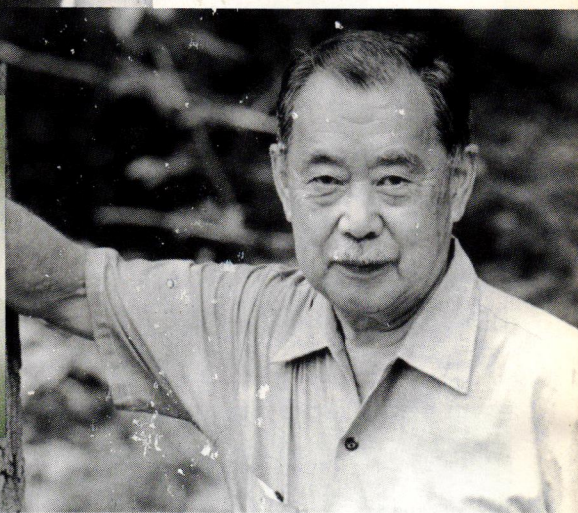


PAGE 30: NORWEST COLLECTION; ©1998 LUCIA EAMES DIBA EAMES OFFICE; COURTESY OF VIRGINIA WAGONER BOOTH. PAGE 31: IRVING SOLERO. FIT; COURTESY CLAIRE MCCARDELL FAMILY ARCHIVES.





FAR LEFT: Wool suit by Claire McCardell from 1946. LEFT: Claire McCardell in the late 1920s as a model for B. Altman's and various Seventh Avenue showrooms. Both from "Claire McCardell and The American Look" at The Museum at FIT. BELOW: George Nakashima circa 1980, Nakashima's burl maple and cherry free-form coffee tables. Both from "The Nakashima Tradition: Origins and Continuity" at Moderne Gallery and the Nakashima Studio simultaneously.



20th century graphic design, and the series will close with a stunning display of works in glass and ceramics in 1999.

The Denver Art Museum is located at 14th Avenue at Bannock Street in downtown Denver. For further information call (303) 640-4433 or visit [www.denverartmuseum.org](http://www.denverartmuseum.org).

### The Work of Charles and Ray Eames

The collaborative partnership between Charles and Ray Eames resulted in some of the most influential architecture and design ideas produced in post-war America. The right people for the right time, this husband and wife team brought their war-time design and manufacturing experience to bear upon peace-time needs, in particular well-designed, economic housing and affordable, high quality furniture.

Opening in September at the Design Museum in London, and running through January 4, 1999, "The Work of Charles and Ray Eames" will provide the first opportunity in the UK to see the full range of work produced by the Eames studio.

Within the architecture community Charles and Ray are well known for their series of designs for Case Study Houses, designed in response to the Case Study House Program sponsored by *Arts & Architecture* magazine in 1945. The Eames house (Case Study House No. 8), built in Los Angeles as the couple's home and office, became an international icon, drawing worldwide attention for its steel and glass framework and colorful facade. Drawings for the Case Study Houses, as well as a newly-commissioned model of the Eames house, films about the house, and objects collected by the Eameses > 102

ABOVE: Examples of Christopher Dresser's modernist metalwork, from "Truth, Beauty, Power, Dr. Christopher Dresser 1834-1904: A Pioneer of Modernism in the Victorian Era" at Historical Design Inc. LEFT: Christian Dior silk cocktail dress, 1956. From "The Ceaseless Century: 300 Years of 18th Century Fashion" at The Costume Institute of The Metropolitan Museum of Art.







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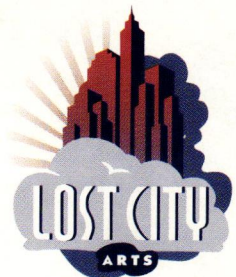
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## Fashion Forecast



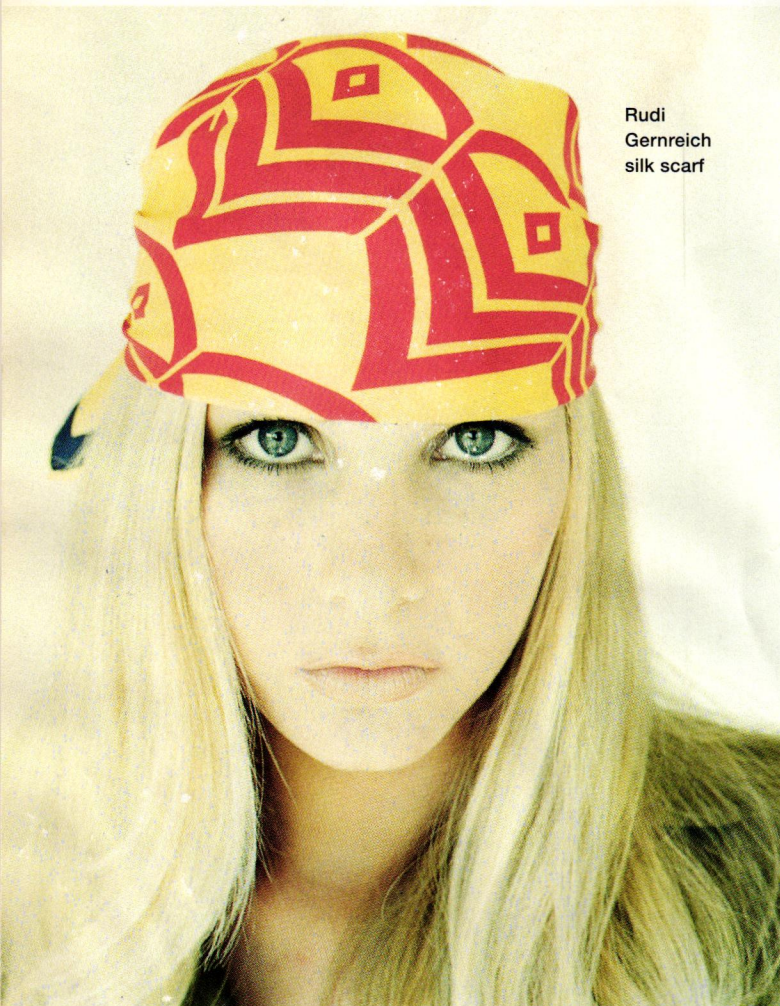
luxury -  
the certain  
brand of luxury  
that allows  
everyone to  
make a  
personal  
statement,  
that's what's  
hot right now  
in fashion



## Fashion Forecast

Text by Sarah Bergman. Photographs by Miguel Gomez

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



Rudi  
Gernreich  
silk scarf



Crochet  
fringed  
1970s  
dress with  
Indian  
silver  
squash  
blossom  
necklace

Luxury, darling. That's what's hot right now. A certain brand of luxury that allows everyone to make a personal statement. Never before has there been such a blending of eras and styles on the runways from Paris to Milan, as well as the sidewalks of American cities. Now everyone can wrap themselves in cashmere sweaters either borrowed from their mother's closets or bought brand new at amazingly reasonable prices. Wear vintage Dior if your pocket-book won't stretch to accommodate the price of a new purchase, and why not? The vintage examples are arguably as attractive if not more so. Plus, won't it make your mother happy to see you dressed like a well-groomed young lady, instead of in denim and sneakers for once?

The recent popularity of certain period films of the '60s and '70s may be partially responsible for the demand for the hottest





Pierre Cardin men's tuxedo suit, sheer scarf top

Model: Ashley Taylor of Next (LA)

Stylist: Jennifer Phillips

Hair/Makeup: Theresa Baca

designers from these eras. Certainly, the '70s seem to have never really left us. The hippie styles and dance outfits still make sense today, perhaps with a little splash of the new (to let people know you're not lost in time, just visiting). The precious cocktail dresses made famous by Audrey Hepburn and Doris Day have turned up on the backs of the fashion elite in recent fashion magazines, and are popular with prom-goers looking for something fresh and high-spirited.

It is refreshing to witness this heightened awareness of vintage couture, and the recognition of the significant impact that certain couturiers - such as Gernreich, Dior, Halston, and others - have had on

current fashion trends. Witness the flurry of recent runway shows that borrow from eras spanning Victorian to the '80s, the recent outstanding auction results for vintage couture and period costumes, not to mention movie stars in Norman Norell *Mermaid* dresses at the Oscars, and supermodels toting antique beaded purses which are almost undistinguishable from their contemporary high-priced designer cousins.

More than ever, we see people shopping with a more discerning eye, looking for certain labels because they represent quality and style - not just a high price tag. That one can still unearth treasures at flea markets, vintage clothing stores, and auctions has made shopping fun again. Mixing and matching styles and eras is not only accepted, it's encouraged! When you are lucky enough to find distinctive vintage pieces, you'll never have to worry about your look being dated - these pieces have stood the test of time and continue to be received beautifully.

This Fall, we celebrate the history of fashion and welcome the new breed of shoppers and collectors that share our enthusiasm for fashion history and the art of clothing. And we celebrate the American designers, like Rudi Gernreich and Halston, as well as many others, who are finally getting their due. So, live it up in your new vintage wardrobe. Viva la fun! Viva la vintage!

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



1950s velvet/netting cocktail dress, Adolfo hat, rhinestone jewels





*Veronique*

Lady Marlene "engineered" bustier (c.1950)...should do the trick!  
\$250 from Mary Efron, 68 Thompson Street. (212) 219-3099.

*Leah*

1920s beaded bag - the Roaring Twenties are a state of mind.  
\$450 from Ellen Christine Millinery, 255 West 18th Street. (212) 242-2457.



*Catalina*

Flashy '20s combs, so she can sip her sidecars. Edwardian early Bakelite/green-paste comb (\$350), two-tone c.1918 Bakelite/paste comb (\$250) both from Ellen Christine Millinery, 255 West 18th Street. (212) 242-2457. Aluminum/paste hair ornament c.1925 (\$150) from Mary Efron, 68 Thompson Street. (212) 219-3099.



*Russell*

The only thing better than new Gucci...is vintage Gucci. 1960s Gucci boots.  
From map, 127 Fulton Street, Penthouse. (212) 571-6644.







*Betty*

For her trip to Rio - c.1947 hand-carved platform shoes from post-war Philippines. \$285 from Mary Efron, 68 Thompson Street. (212) 219-3099.



*Caithlyn*

Collapsible bamboo tote from the Philippines. \$225 from Mary Efron, 69 Thompson Street. (212) 219-3099.



*Quelrey*

Chinese machine-embroidered silk pajamas, c.1940, because she has just woken up no matter when I call. \$600 from Mary Efron, 68 Thompson Street. (212) 219-3099.

*Karl*

He left his heart in the Wild West - Tony Lama alligator/leather boots, c.1950s. From map, 127 Fulton Street, Penthouse. (212) 571-6644.

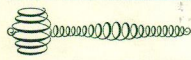


*Aileen*

Pin watch (time seems to fly faster for her). Croton 14k rose-gold pin watch (\$548), Banner square marcasite pin watch (\$320), Monarch ship's wheel 10k gold pin watch (\$320). All from Darrow, 7 West 19th Street. (212) 255-1550.



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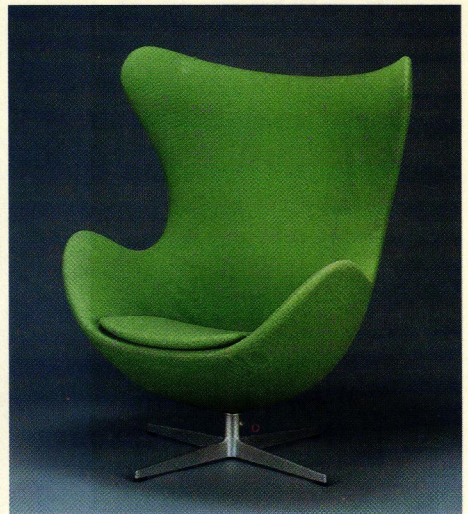
Exhibition On View: Saturday, November 14: 10am-5pm

Sunday, November 15: Noon-5pm

Monday, November 16: 10am-7pm

For further information or to consign property to 20th Century Art and Design auctions, please call Trudy Rosato (Paintings and Sculpture) or Eric Silver (Furniture and Decorative Arts) at 212-427-2730.

For catalogue orders or to receive a free auction schedule, please call the Subscriptions Department at 212-427-2730, ext. 257.



Above: Egg Chair, Arne Jacobsen, designed in 1957, manufactured by Fritz Hansen, Denmark. Sold at William Doyle Galleries on June 24 for \$3,220.

Left: Elie Nadelman (1885-1946), *Standing Female*, bronze sculpture, height 61 inches. Estimate: \$160,000-180,000. To be offered on November 17.

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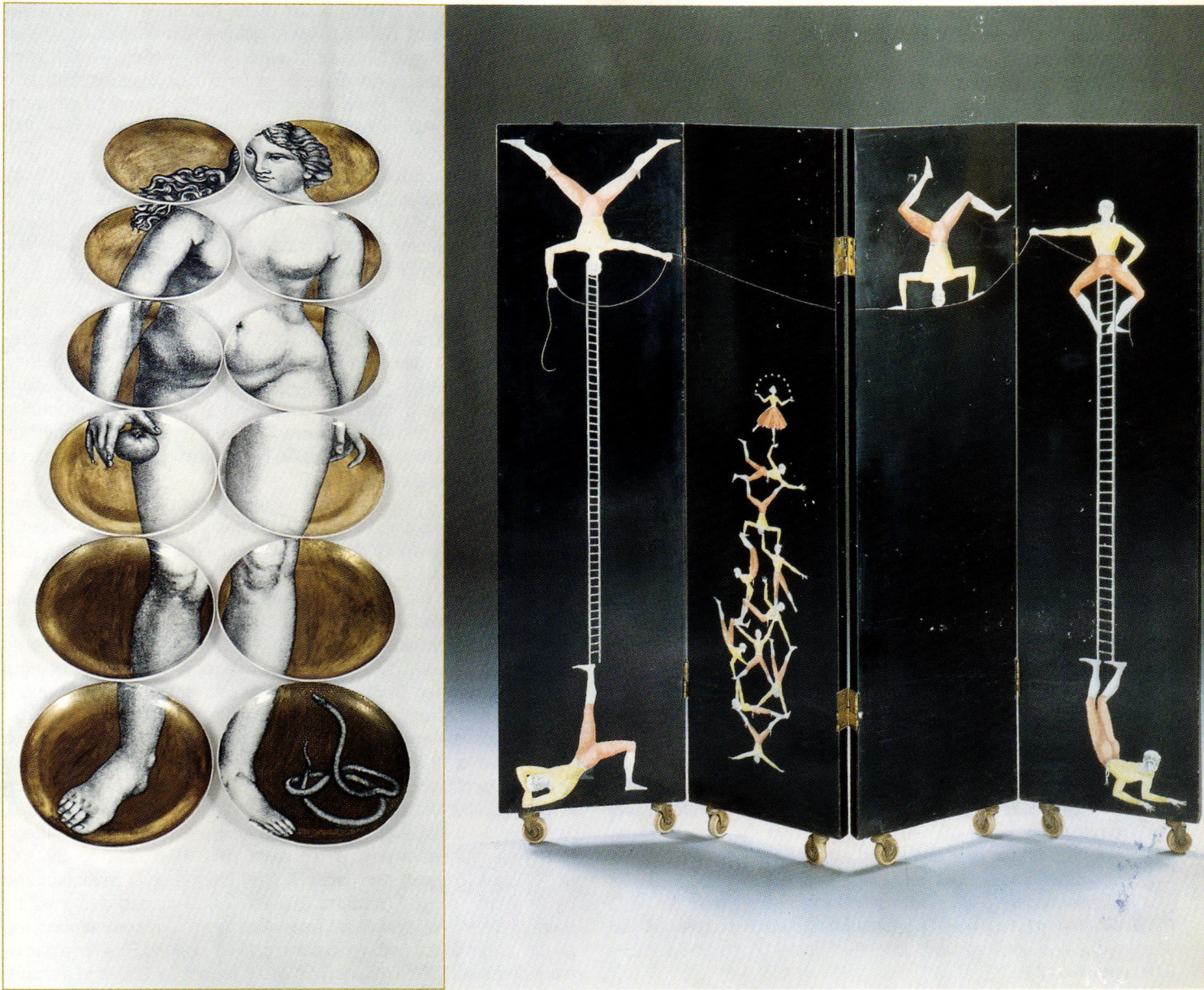
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## Auction Highlights



## on the block >

Fornasetti fans flocked to West Coast auction houses in May to bid up Piero's works to world record prices. At Christie's Los Angeles Fornasetti's *Architettura*, a transfer-printed trompe l'oeil bureau, estimated at \$30,000-40,000, skyrocketed to \$140,000. Also at Christie's, the unique *Metaphysical Chamber*, a 32-panel trompe l'oeil screen, doubled its own world record, which was set at Christie's New York in 1983, selling for \$68,500. At Los Angeles Modern Auctions, a set of 12 *Eva* plates by Fornasetti illustrating a figure of Eve achieved \$3,575 over an estimate of \$2,000-2,500. On the East Coast, Christie's New York set its own record by achieving the highest sales ever for a spring auction of Important 20th Century Decorative Arts during the department's 21-year history in the U.S.

ABOVE FROM LEFT: A set of 12 *Eva* plates by Piero Fornasetti illustrating a figure of Eve realized \$3,575 (est. \$2,000-2,500) at Los Angeles Modern Auctions' May 17th 20th Century Decorative Arts Auction; A lithographically printed four-panel folding screen by Piero Fornasetti, c.1950s, achieved \$25,300 (est. \$8,000-12,000) at Christie's Los Angeles' May 16th The Life of Piero Fornasetti auction.



## Auction Highlights Results, Reviews, and Previews of 20th Century Auctions

### Phillips Couture

A group of 25 sketches by Kenneth Paul Block was the top lot of Phillips' sale of Couture, Designer, Costume, and Accessories held May 5th. The sketches, depicting fashions from the couture showings of Marc Bohan for Christian Dior, Yves Saint Laurent, Pierre Cardin, Patou, and Andre Courreges realized \$2,300.

Additional highlights included a c. 1960 Maximilian broadtail wrap in black with ruffled edges, lined, labeled, for \$862 (est. \$150-200); a Traina-Norell black satin evening dress, c.1960s, brought \$575 (est. \$200-300); a Miriam Haskell bib necklace with nine strands of faceted green beads and faux pearls achieved \$862; and a Judith Leiber alligator lock catch handbag with a gold-tone handle from 1960 went home for \$517.

### William Doyle Galleries Haute Couture

On May 6th William Doyle Galleries celebrated 15 years of auctioning haute couture collections. Having pioneered auctions of haute couture collections from such celebrities as Hope Hampton and Gloria Swanson in 1983, William Doyle has witnessed the ever-increasing popularity of collecting couture, antique clothing, and textiles - citing a 70% increase in this sale category over just the past three years.

The 15th anniversary sale represented a timeline of fashion history beginning with the Victorian and Edwardian era and advancing to more modern designs from the second half of the 20th century. Among the top performers were several extravagant mid-1950s gowns such as a Pierre Balmain ivory satin embroidered evening gown that sold to an American museum for \$3,450, and a black velvet mermaid-shaped strapless gown with a beaded ivory satin flare designed by Charles James in 1954 that commanded \$14,375.

Other spectacular 1950s creations highlighted the private collection of Maria Cole, wife of music legend Nat King Cole. Stealing the spotlight were two sleeveless Christian Dior dresses from 1958, the first year that Yves Saint Laurent designed his own line for Dior. A rose silk faille bouffant dress with flowers on the skirt from the Spring/Summer 1958 collection doubled expectations at \$6,900, while a cornflower blue silk faille cocktail dress with an exuberant balloon skirt from the Fall/Winter 1958 collection sold for \$3,450. The interest in Yves Saint Laurent designs also extended to his fashion drawing of costumes for *Le Mariage de Figaro*, which reached \$2,770.

Representing the psychedelic decade was a quintessential 1960s Pucci evening gown printed in geometric and spiral patterns of various shades and accented with brightly colored beads and sequins, which reached \$4,312.

Within the accessories category premium prices were commanded for items by both Hermès and Louis Vuitton. Hermès handbags proved exceptionally popular with private collectors whose competitive bidding repeatedly drove prices well beyond the pre-sale estimates as demonstrated by the \$5,175 attained for a 1950s black crocodile *Kelly* bag, the \$4,600 realized for a 1960s small black crocodile *Mallette* bag, and the \$4,025 achieved for an early 1970s forest green calf *Kelly* bag. Also well received was Louis Vuitton luggage such as examples dating from the 1950s with LV stamped leather trim - a steamer trunk made \$3,737, and a small suitcase realized \$2,760. Unexpected enthusiasm greeted a most unusual and whimsical beaded bag in the form of a monk puppet with painted wood head, hands, and feet, which generated \$3,450.

### Butterfield's 20th Century Decorative Arts

Butterfield & Butterfield's May 11 auction of 20th Century Decorative Arts in Los Angeles featured 230 lots from the Art Nouveau, Art Deco,

and Arts & Crafts periods.

American and European art glass pieces were among the auction's top sellers. A Tiffany favrile glass and bronze daffodil lamp achieved the auction's highest price at \$14,950; while Lalique frosted glass hood ornaments continued to receive strong interest from collectors, with *Tete de Paon* selling for \$6,325, *Grand Libellule* for \$7,475, and *Perché* for \$5,750. A Schneider cameo glass vase sold for \$4,312.

Art Deco sculpture was highlighted by a gilt-bronze and ivory group of *Briséis* cast and carved after a model by Demetre Chiparus that brought \$13,800. Louis Icart's works continued to prove popular. *Leda and the Swan*, one of his well-known images, achieved a selling price of \$5,750.

### Sotheby's Chicago Inaugural Sale

Sotheby's inaugural two-day sale of 20th Century Fine and Decorative Art was held May 16th and 17th in Chicago. Helyn Goldenberg, Chairman, Sotheby's Midwest and Director of the Fine Art Department noted, "The concept of combining 20th Century Decorative Arts and Modern and Contemporary Art with an extended exhibition schedule to parallel the Chicago Art Expo proved to be a formula for continued success in the future."

The top lot of the sale was a Claes Oldenburg watercolor and crayon on paper entitled *Proposed Colossal Monument for Picadilly Circus, London, Fork Cutting Cake #1*, which sold for \$16,675 (est. \$15,000-20,000).

Highlighting the silver and glass in the sale were several pieces from Georg Jensen. A silver gravy boat brought \$2,185; a four-piece tea and coffee set and tray realized \$10,637; and a silver compote sold for \$1,955. Lalique works were in strong demand including a frosted glass vase *Coqs et Raisins* which fetched \$3,162, and a molded and frosted glass-stoppered bottle which brought \$8,625.

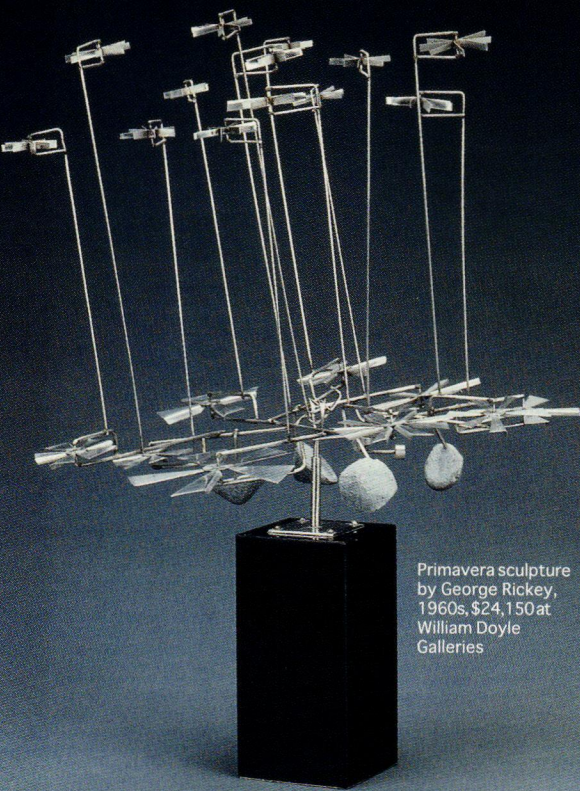
A macassar and ivory inlaid occasional table attributed to Alfred Porteneuve, c.1920, which brought \$9,775; a set of four walnut and shagreen nesting tables in the style of Pierre Chareau, c.1920, which sold for \$5,462; and a pair of brass and shagreen table lamps, c.1970, which fetched \$2,530 highlighted the furniture in the sale. A Vittorio Valabrega mahogany desk and chair, c.1932-1940, sold for \$9,200; and a Joe Colombo *Additional System* lounge chair manufactured by Sormani, c.1967, fetched \$6,325. Three pieces designed by Samuel Marx and manufactured by Quigley & Co. commanded top prices: a parchment and wood desk, c.1940, realized \$7,475; a parchment and wood china cabinet, c.1940, brought \$9,200; and a parchment and wood two-door cabinet, c.1940, sold for \$9,430.

The Modern and Contemporary Art session opened with three works by Sherrie Levine commanding top prices (lots 577-579), all pieces entitled *After Joan Miro*. They realized \$2,185, \$2,185, and \$1,955 respectively. Other highlights which contributed to the success of the session included a Joan Miro etching and aquatint with carborundum printed in colors entitled *Escalade Vers A Lune* which sold for \$6,037. Affordable items for new collectors included an Andy Warhol signed soup can label which brought \$805.

### Skinner's Art Glass, Art Deco, and Modern

Skinner's May 16th auction drew many inside from the beautiful spring day in Boston to bid on an impressive array of art glass and lamps, Art Deco, and Modern. Leading the auction was a Tiffany *Blossoming Water Lily* chandelier. Bidders, who competed fiercely for the piece, brought the final offer to \$75,100, more than three-times the pre-sale estimate. Stiff competition for a Dale Chihuly *Navajo*





Primavera sculpture by George Rickey, 1960s, \$24,150 at William Doyle Galleries



Stainless steel desk designed by Max Ingand in 1967 for the Peugeot showroom in Paris, \$52,900 at Phillips



Rosewood Eames DCM chair to be sold at Bonhams' Eames auction November 11



This rare Charles and Ray Eames 15-panel molded plywood folding screen achieved a world-record price of \$41,800 at Los Angeles Modern Auctions. The Eames red child's chair in original finish realized \$5,500, the stool \$3,300. The Eames ESU 100N garnered \$2,640.



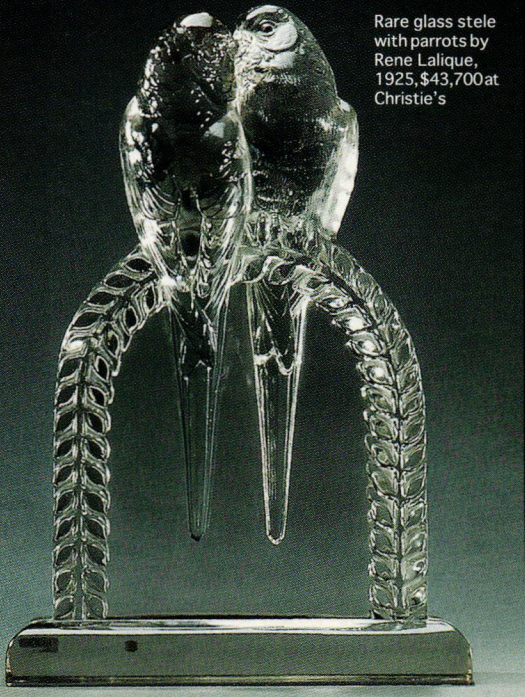
Paul Frankl red lacquer and silver-leaf Puzzle desk produced by Frankl Studios, 1928, \$17,600 at Treadway Galleries



Arne Jacobsen Egg chair, c. 1960, \$3,450 at William Doyle Galleries



Cast-iron house flag and nameplate from a lifeboat on the Titanic, \$79,500 at Christie's East



Rare glass stele with parrots by Rene Lalique, 1925, \$43,700 at Christie's

One of only three lamps produced of this 1923 design by Eileen Gray, and the only one in existence with its original parchment shade, this important example realized \$222,500 at Christie's



George Nelson Thin Edge bed, 1955, \$19,800 at Los Angeles Modern Auctions



### Auction Highlights

(continued from page 40) *Horse Blanket* glass cylinder resulted in a bid of \$35,650, and a Vetreria Artistica Aureliano Toso *Oriente Face* vase designed by Dino Martens nearly quadrupled its estimate selling for \$18,400.

In addition to the *Oriente Face* vase, modern glass offerings included an Orrefors *Ariel* scenic portrait vase, c.1974 (\$5,175); two Kosta *Trad / Autumn* vases designed by Vicke Lindstrand (\$1,265 and \$1,725); an Orrefors *Ariel* bubbled vase (\$1,840); and an Orrefors cut crystal leopard center bowl designed by Gunnar Cyren (\$1,380).

Sales of note from the Art Deco and Modern portion of the sale included a Hagenauer figure of a reclining woman on a silver base (\$1,495); a Goldscheider lamp base featuring a finely detailed figure of a woman (\$1,610); and a 62-piece Susie Cooper dinner service (\$1,265).

### Christie's LA's Fornasetti

Fornasetti fans flocked to Christie's Los Angeles and set a world record price for any piece of Fornasetti work sold at auction. *Architettura*, a transfer-printed trompe l'oeil bureau, estimated at \$30,000-40,000, skyrocketed to \$140,000. The unique *Metaphysical Chamber*, a 32-panel trompe l'oeil screen, doubled its own world record, which was set at Christie's New York in 1983, selling for \$68,500. The famous hand-painted yellow wood *Moon* cradle, designed by Piero Fornasetti's son Barnaba, estimated at \$2,000-3,000, sold for \$18,400, more than seven times its estimate.

Telephone bidders from Europe, Asia, and the United States fiercely competed with bidders in a packed saleroom for the 203 lots. Many objects tripled their pre-auction estimates. *Soli*, a glass and brass mirror, estimated at \$3,000-5,000, sold for \$34,500. A hand-painted and transfer-printed wood and metal coffee table, estimated at \$2,000-3,000, shattered its pre-sale estimate and reached \$31,050. Fornasetti's eight-light seashell and brass chandelier, estimated at \$8,000-12,000, sparkled to an astounding \$17,250.

"This ground-breaking sale successfully launched Christie's Los Angeles as a West Coast venue for important 20th Century Design commanding international attention. The highly attended pre-sale exhibition drew an assortment of first-time buyers, local collectors, decorators, and North American institutions. Spirited bidding was sparked by the opportunity to obtain rare pieces from Piero Fornasetti's own personal collection and the atelier in Milan," said Andrea Ficuczynski, Vice President and Director of Business Development, Christie's Los Angeles.

### Los Angeles Modern Auctions' Eames Record

The May 17th 20th Century Decorative Arts auction held by Los Angeles Modern Auctions was their largest sale to date. The gallery was standing-room-only, with over 300 bidders attending and telephone bidders from as far away as Europe and Asia vying for items. Fiercely competitive bidding ensued, focused on a rare 15-panel molded plywood folding screen by Charles and Ray Eames. More than quadrupling its pre-sale estimate of \$8,000-10,000, it sold for \$41,800, a world record for the highest price paid at auction for a design by Eames.

Additional highlights included a unique version of a George Nelson *Thin Edge* bed. The example, designed for the Kirkpatrick House in Kalamazoo, Michigan in 1955, realized \$19,800. Nelson's *Coconut* chair in original purple vinyl upholstery garnered \$3,575; while a Nelson home office desk with leather covered writing surface, Pendaflex file, recessed storage, and elevated cubby-hole cabinet with sliding doors sold for \$5,775. A set of four matching Eames *DCWs*, each with the Evans label, sold above estimate at \$3,025. A Frank Gehry *Easy Edges* lounge chair, c.1971, made from the original *Easy Edges* series, fetched \$4,950. An impressive William Alexander wood dining table with a stainless steel inset trapezoidal top did extremely well. Designed for the home of David Gregory, and

sold with an original Julius Shulman photograph featuring the table, it tripled the high estimate achieving \$6,050. A set of 12 *Eva* plates by Fornasetti brought \$3,575.

### Toomey-Treadway Set Record For 1950s Furniture

The May 17th sale of 20th Century Art & Design held by The John Toomey and Don Treadway galleries once again spurred enthusiastic bidding from floor, phone, and absentee buyers. The first session of the sale featured Arts & Crafts; the second session, paintings. American scene paintings from the 1930s and 1940s were especially strong. A Dale Nichols oil sold for \$7,700; and an oil by John Carroll of trapeze artists flew by the estimates, selling for \$18,700.

The third session of the sale, Modern Design, received active phone and absentee bidding complimented by floor bidders, resulting in many lots selling significantly above their estimates. The highlight of the day was a fine *Marshmallow* sofa designed by George Nelson which sold to a phone bidder for \$44,000 after extended bidding. This price, at over three times the pre-sale estimate, established a new record for American furniture from the 1950s. It also exceeded the previous record price set by this auction.

Evidence of a hot market was clear throughout the sale. Art Deco designs were also in demand. A fine Paul Frankl Puzzle desk from 1928 sold for \$17,600. There was active bidding for furniture from Warren McArthur; an unusual wall mirror sold for over double the estimate at \$6,600. A desk brought \$7,150, and a coat rack sold well above estimate for \$4,150.

Furniture designed by Charles and Ray Eames continued to bring strong prices with an Eames *ESU 400* selling for \$12,100. An experimental cabinet from 1940 sold for over double its estimate at \$7,700, while a folding screen brought \$4,675.

The fourth and final session of the sale featured Costume and Bakelite jewelry. This was the second sale of The Ripley Collection. This sale again proved a dramatic change in the market for Bakelite and costume jewelry with both areas doing very well and record prices being set. The premier piece of Bakelite was the *Philadelphia* bracelet, this time in a green cuff version. Estimated at \$4,000-6,000, the hammer fell at \$17,600, the highest price ever paid for this bracelet. Bracelets in general did well, with the geometric out performing most others - an interlocking hinged and laminated ivory sold for \$715. Bracelets with injected dots brought high prices, with one bringing \$3,190 against its \$2,000-3,000 estimate; and a tortoise bracelet with dots bringing \$660. Reverse-carved bracelets still remain popular with a floral bringing \$1,650. The *Bullseye* necklace estimated at \$3,000-5,000 sold for \$4,675, and the *Cigarette* charm pin estimated at \$2,000-3,000 skyrocketed to \$10,450 - this price was a record-breaker.

Costume jewelry had its own moments. Trifari prices ranged from \$187-715 for different shapes and rhinestone content. *Jelly Bellies* had similar results with a gilt sterling sea turtle pin selling at \$357, and a poodle selling for \$1,320. The *Bellies* really got going when the *Pearl Belly* frog in green enamel brought \$6,600, crushing the estimate of \$2,000-3,000.

### William Doyle's Sixth Annual Lalique

The ever-increasing popularity of works by Lalique was reflected in the strong prices commanded at William Doyle Galleries' sixth annual Lalique auction held June 3rd.

The auction featured an impressive selection of glass objects and related items representing three generations of Lalique family designers. Outstanding among the works dating from the inter-war years and designed by the legendary glass maker René Lalique was an amber glass vase, *Gros Scarabées*, that exceeded expectations at \$18,400. Other colored glass vases introduced during the 1920s proved popular as evidenced by the \$8,625 yielded for an opalescent glass *Languedoc* (1929) vase decorated with stylized leaves; the \$5,750 attained for the green glass *Sauge* (1923) vase > 46

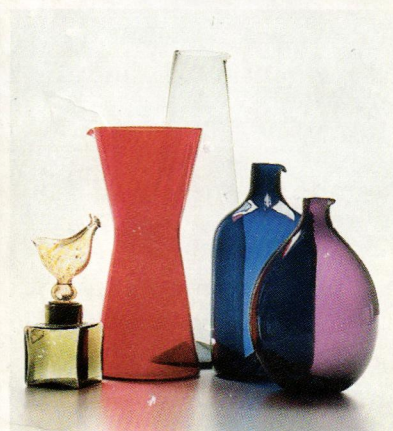
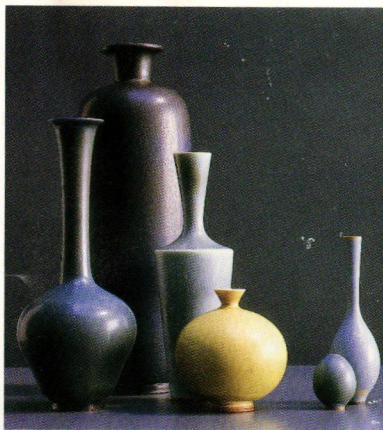


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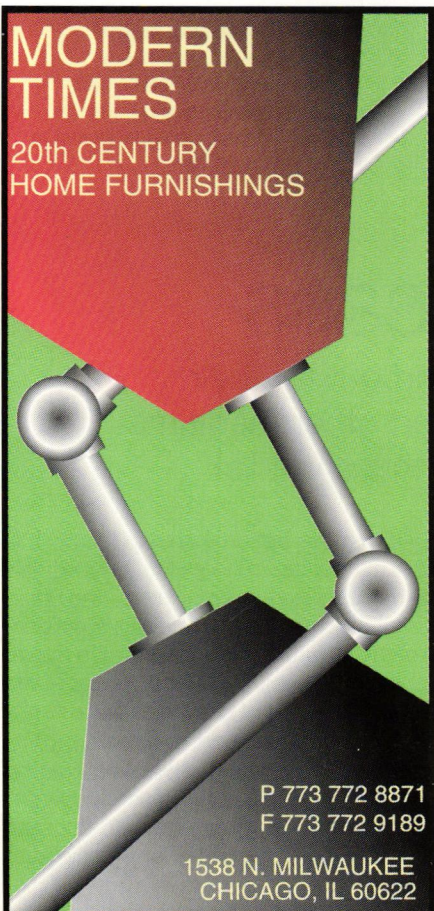
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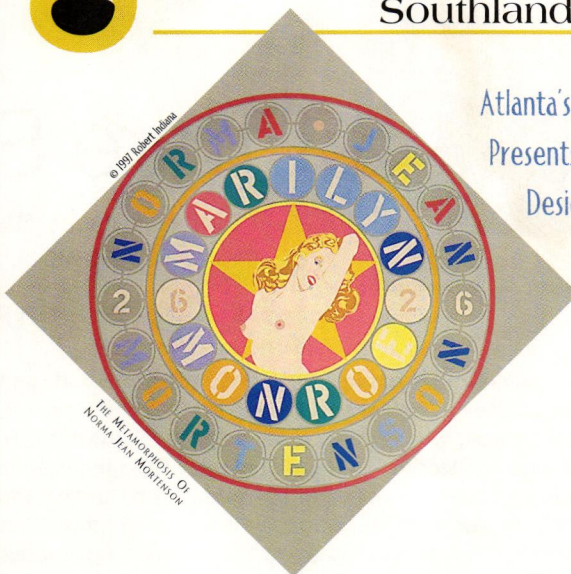
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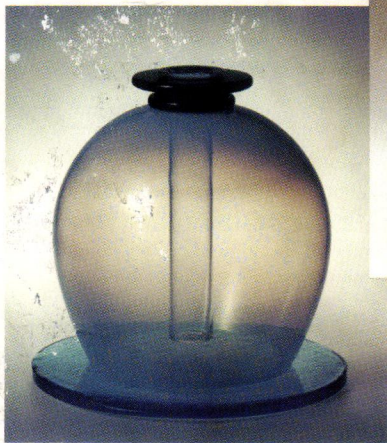
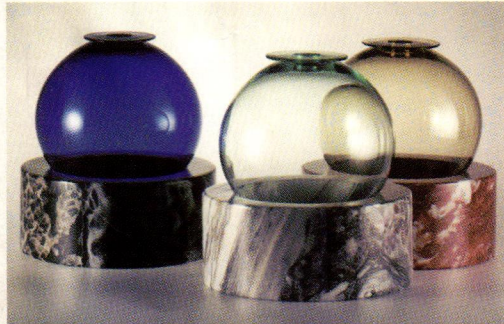
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CLOCKWISE FROM TOP LEFT:  
*Alioth*, a Memphis glass vase designed by Sottsass in 1983; *Luna*, a series by Sottsass for Venini limited to 29 examples; *Alcor*, a Memphis glass vase designed by Sottsass in 1983; *Medusa*, a series by Sottsass for Venini limited to 99 examples.

## Ettore Sottsass

Few individuals stand out for their ability to design in glass and other mediums - Sottsass is a **giant** on this short list

In the area of glass, the most famous designers of the 20th century - such as René Lalique, Carlo Scarpa, and Fulvio Bianconi - stand out as giants in their field. Outside of Scarpa, whose later work was in architecture, most of their work was confined to the field of glass, and therefore, they are not known to collectors outside the glass arena. Glass is a difficult medium to master, so in the decorative arts, there are few people who stand out for their ability to design in glass and other mediums. They include Frank Lloyd Wright, Tapio Wirkkala, and Kaj Franck. Their work is known within many fields and collectors will cross over and collect a broad range of their work. The Italians have contributed a giant to this short list - Ettore Sottsass. Sottsass will go down in history as one of the most important and influential designers of the 20th century.

Sottsass studied architecture at the Turin Polytechnic and opened

his own design studio in 1946. He has become known for work in ceramics and furniture, but it is his first design work for Olivetti that is the most fascinating, because he designed two typewriters - the *Praxis* and the *Valentine*. After his stint at Olivetti, he changed his philosophy and became a member of the "anti-design" movement, a movement that counted the designers Gaetano Pesce and Ugo La Pietra among its advocates. "While the established companies and major figures of Italian design went on catering to a more and more sophisticated middle class hungry for luxury and beauty, there was a strong reaction against capitalist values from a younger generation who knew nothing about war and deprivation, and were beginning to question the views of the establishment. The products of the "anti-designers" were essentially non-commercial."<sup>1</sup>

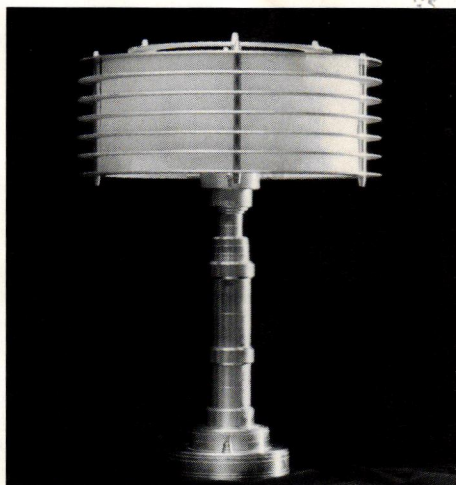
In the mid-1970s, Sottsass used Vistosi to produce a

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# DECODENCE

DECORATIVE OBJECTS  
OF THE 20TH CENTURY



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- 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, SOTTSSASS,

250 OAK STREET  
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## Ettore Sottsass

(continued from page 44) series of vases that fulfilled his "anti-designers'" credo. Vistosi is a company started in the mid-'50s by Guglielmo Vistosi which specialized in lighting. They used freelancers as designers and are best known for the work of two designers: Sottsass and Alessandro Pianon. It was Pianon who, in 1962, designed the quintessential Murano series of five *pulcino*'s. These five birds standing on copper legs are well-known and appear in every book on Italian glass.

Sottsass created for Vistosi a series of 10 items that appear to be functional, but in reality are more design than function. Sottsass himself said that "when you try to define the function of an object the function slips through your fingers because function is life itself. Function is not one screw more or one measure less. Function is the final possibility of the relation between an object and life."<sup>2</sup> Each example in the series was produced in quantities of 250, and each was signed *Ettore Sottsass for Vistosi* and numbered. Contrary to the Murano tradition of fusing glass at the oven, much of Sottsass's work made use of adhesives. Each design had a name, such as *Diodata*, *Basilissa*, *Veniera*, *Morosina*, and *Schiavona*.

The 1980s found Sottsass forming a new design group: Memphis. It started as a group of architects and designers who got together on December 11, 1980 to discuss and create a group of objects to be shown in the showroom of Mario Godani. The name Memphis came from the Bob Dylan song "The Memphis Blues Again." According to legend, the recording was playing throughout the meeting of Sottsass, Barbara Radice, Marco Zanini, Aldo Cibic, Matteo Thun, Michele De Lucchi, and Martine Bedin while they were discussing the new design principles. They agreed to form a design group and they named it after Dylan's song. The show for Memphis opened on September 18. On exhibition were 32 pieces of furniture, three clocks, and 11 ceramic pieces.

After the opening the group continued designing. They eventually designed glass objects. Marco Zanini in 1982 created his *Alpha Centauri* and five other designs in glass. De Lucchi created the phenomenal *Antares*, and Sottsass introduced eight different designs: *Alcor*, *Alderbaran*, *Alioth*, *Altair*, *Deneb*, *Mizar*, *Sirio*, and *Sol*. The glassworks, Toso Vetri D'Arte, a company formed in 1981 by Luigi Toso, produced all of the glass of Memphis. A second series was produced in 1986 oriented more towards vases and other non-functional, sculptural forms. These are signed *E. Sottsass per Memphis by Compagnia Vetraria Muranese*. *Neobule*, *Girino*, and *Niobe* are just three of the named forms. The pieces that were designed by Sottsass and Zanini for Memphis are extremely important in the world of design. They are not functional objects per se, but highly decorative, colorful statements of the time and period. Unfortunately, the items were signed but not numbered, nor was there a statement as to the size of the edition.

The 1990s found Sottsass creating very limited production for different galleries, including Mourmans Gallery and Bischofberger Gallery. Each item was usually produced in an edition of seven. Venini was his manufacturer of choice. In 1997, he created three series for Venini. The first series, *Luna*, was a limited edition of 29 pieces. They were glass spheres on a marble base produced in amber, pale green, and sapphire. The base was in red, gray, or black marble. In 1997 he designed a series called *Medusa* (Jellyfish) in an edition of 99. He also created for Venini three utilitarian desk objects. These items are in black glass with red trim. They consist of the *Coppetta*, a small bowl to place items in; the *Funghetti*, a letter holder formed of six mushroom-type dividers; and the *Vasetto*, a pen holder.

Ettore Sottsass' importance is well established in the field of 20th century design. His work will gain even greater acceptance as people come to realize the essence of his design. When you first confront his work, you are confounded because there is very little normality to the design. However, as you continue to view his work, the beauty is revealed.

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## Auction Highlights

(continued from page 42) adorned with an allover leaf design, and the \$4,600 realized for the blue glass *Ronces* (1921) vase molded with thorny branches. A clear and frosted blue glass *Perruches* vase, molded with parakeets perched on flowering branches, evoked spirited bidding that elevated the price to reach \$14,720. Also attracting considerable attention was the frosted glass *Bacchantes* vase, adorned with a classic frieze of nude maidens, which was acquired for \$6,900.

Representing the tremendous output of designs Lalique created over his lifetime were various dressing table items, glass perfume bottles, and boxes, including *Sultane*, a frosted glass square box with a lid molded as a seated nude figure that generated \$8,912.

## Christie's East 20th Century

"Today we offered exceptional property of pristine quality and buyers reacted accordingly," said Beth Vilinsky, head of Christie's East 20th Century Decorative Arts Department. "Four of the top 10 lots are original ocean liner decorations - the mystique of these glamorous ships coupled with the rare condition of the property offered triggered spirited bidding among collectors. Highlights included a *Titanic* painted cast-iron house flag and nameplate, first acquired by a White Star Lines employee in 1912, which achieved \$79,500, and a pair of armchairs from the Normandie with the original upholstery, which reached \$19,550. Art Deco furniture remained sought after by collectors and the Arts and Crafts style also sold extraordinarily well, further illustrating the buoyancy of the market."

Other top lots included four *Vere Eglomise* panels from *The Rape of Europa* mural by Jean Dupas for the Grand Lounge of the *Normandie*, c.1934, which sold to a French institution for \$25,300. Also from the *Normandie*, an orange lacquered wood games table by Jean Dunand for the Grand Salon, c.1934, garnered \$17,250. Two metal life-size Hagenauer figures, a trumpet player and a saxophone player, both realized \$17,250 as well.

## Phillips 20th Century

Phillips June 10th auction of Important Twentieth Century Decorative Arts included an exceptional private collection of furniture by Carlo Bugatti, important Art Deco works, and a section of Modern design.

Highlights from the Art Deco section included a pair of leaded glass windows from the 1925 Paris Exposition depicting "Luxury" and "Elegance." Designed by Charles Maumejean for the Maumejean Freres Pavilion, *Le Luxe* and *L'Art* realized \$39,100 and \$48,300 respectively over a pre-sale of \$20,000-30,000 each. A brown Da Silva Bruhns wool carpet with cream geometric motifs achieved \$19,550. Two *Vere Eglomise* panels from the *La Naissance D'Aphrodite* mural designed by Jean Dupas for the Grand Lounge of the *Normandie* sold for \$88,300, making them the top lot of the sale.

Furniture featured prominently in the auction, with a Eugene Prinz mahogany three-part low table, c.1928, bringing \$28,750; and a walnut and gilt-bronze commode, also by Prinz, commanding \$28,750. A rare pair of leather and bronze side chairs and tete-a-tete settee, designed by Andre Arbus for the French pavilion at the Exposition Universele Internationale De Bruxelles, 1958, realized \$23,000.

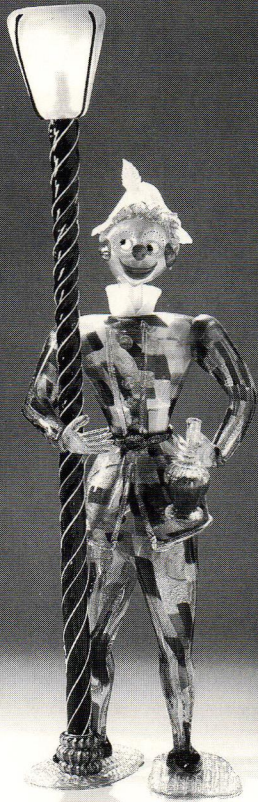
One of the most fascinating lots of the sale was the unique stainless steel desk featured in the Modern Design section. Composed of a ribbon of steel - a curved chair which continued to form the desk - the design was created by Max Ingand in 1967 for the Peugeot classic showroom in Paris. Against a pre-sale estimate of \$45,000-60,000 the desk achieved \$52,900.

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Following Christie's June 11th sale of A Highly Important European Collection of Art Nouveau and Art Deco, Nancy McClelland, senior director and head of Christie's International Department

> 104





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5.00pm Thoroughly Modest Modern Murray. Keith Murray:

The last undiscovered ceramicist of the 20th Century: Leonard Griffin

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2.30pm The British Arts and Crafts Movement: Paul Reeves

6.30pm Decorative Arts, From Art Nouveau to Modernism: Victor Arwas, Author

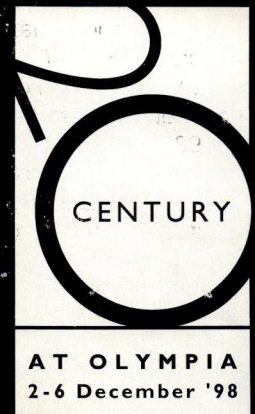
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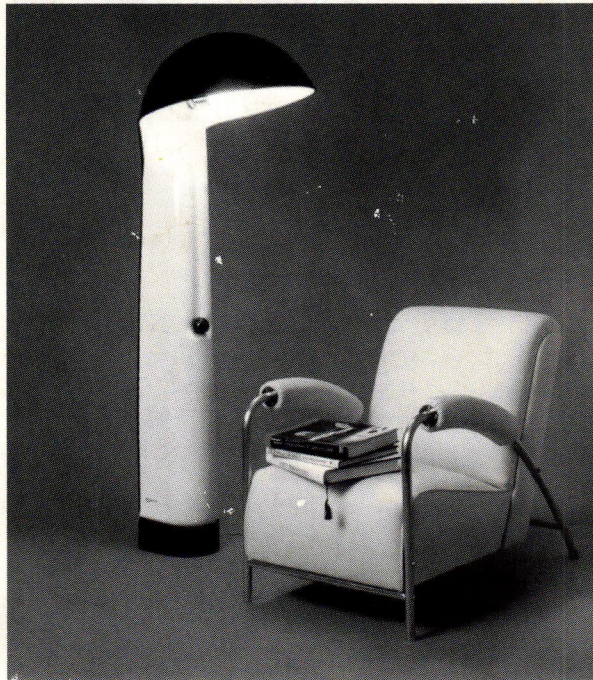
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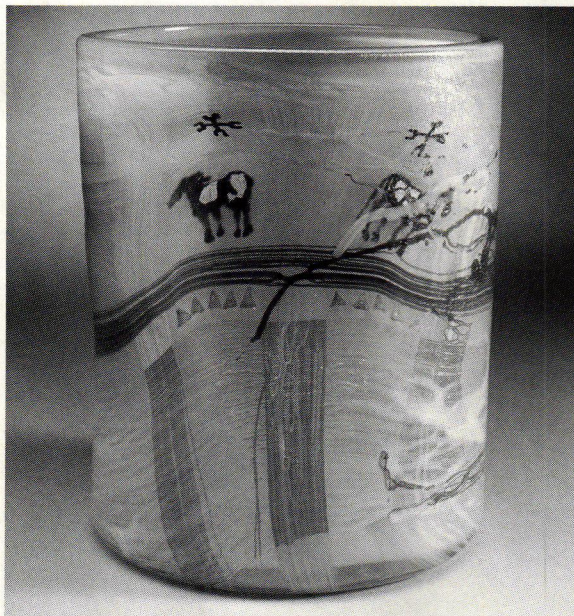


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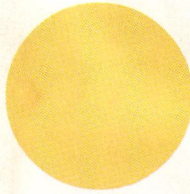
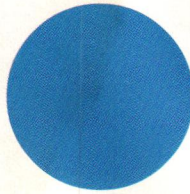
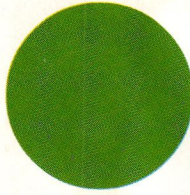
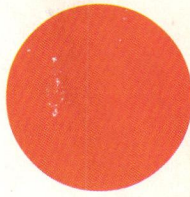


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# Sonia Delaunay

## Simultaneous Art and Fashion

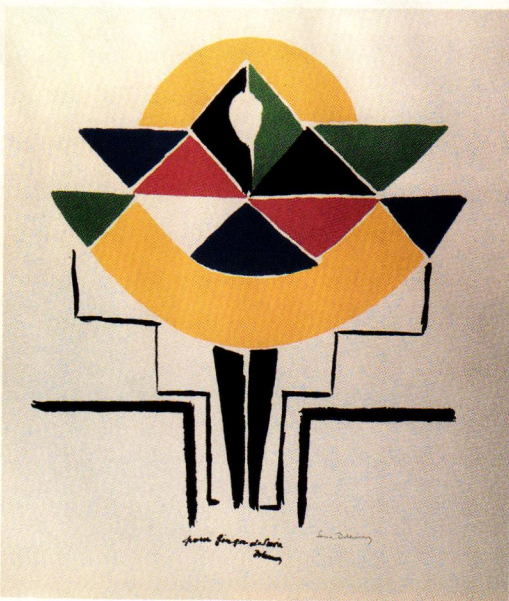
Working in the shadow of her famous avant-garde husband, Robert Delaunay, Sonia did not receive recognition for her contribution to the **color revolution** until late in her career

When French President Georges Pompidou paid a state visit to Washington D.C. in 1970, he presented President Richard Nixon with a gift from France. The silk fabric by Sonia Delaunay was printed with singing colors in geometric shapes. "Delaunay is one of our finest artists," declared the French President, who was an avid art collector. The Centre Georges Pompidou (the National Museum of Modern Art) founded in 1975 in the heart of Paris, bears his name. President Nixon's response to the gift is unrecorded.

I was living in Paris at the time, and heard the French wondering if our President fully appreciated Mme. Delaunay's art. "*De la confiture à un sergent de ville!*" they muttered. (This roughly translates to the colloquial expression, "pearls before swine.") That may have been a harsh judgement, but it is doubtful that Richard Nixon would have personally chosen art by Sonia Delaunay to hang over his fireplace. >

Text by Ginger Moro

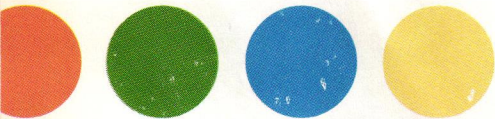
THIS PAGE FROM LEFT: *Danseuse* limited edition lithograph of a 1923 gouache, inscribed to the author by Sonia Delaunay; Author's photo of Sonia Delaunay at her studio in Paris, 1975; Fashion design, 1923-25, from *pochoir* album, *Sonia Delaunay, ses peintures, ses objets, ses tissus simultanés, ses modes*. OPPOSITE PAGE: Polychrome enamel brooches taken from Twenties paintings, 1977, photographed on 1925 *pochoir*. Collage by the author.











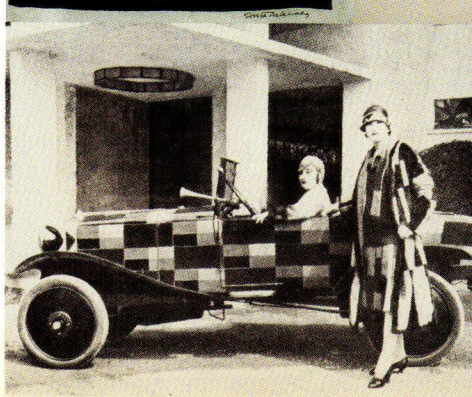
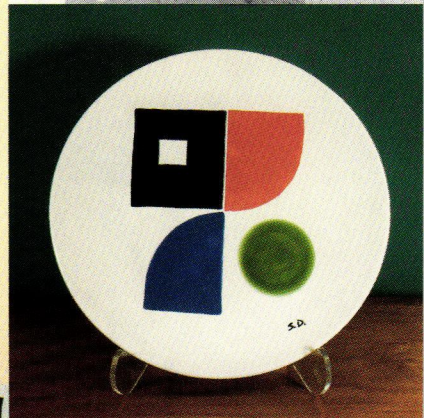
*Time* magazine's art critic,  
Robert Hughes, called Sonia  
Delaunay "The **Founding Mother**  
of European Modernism"

*Time* magazine's art critic, Robert Hughes, called Sonia Delaunay, "The Founding Mother of European Modernism." Madame Delaunay, 86 years old at the time of the gift-giving, was still painting every day. In the early years of her long artistic career, many French critics considered her a lesser talent who was living in the shadow of her famous avant-garde husband, Robert Delaunay. In their estimation, Sonia was a woman artist, and therefore not to be taken seriously. Nothing could be further from the truth.

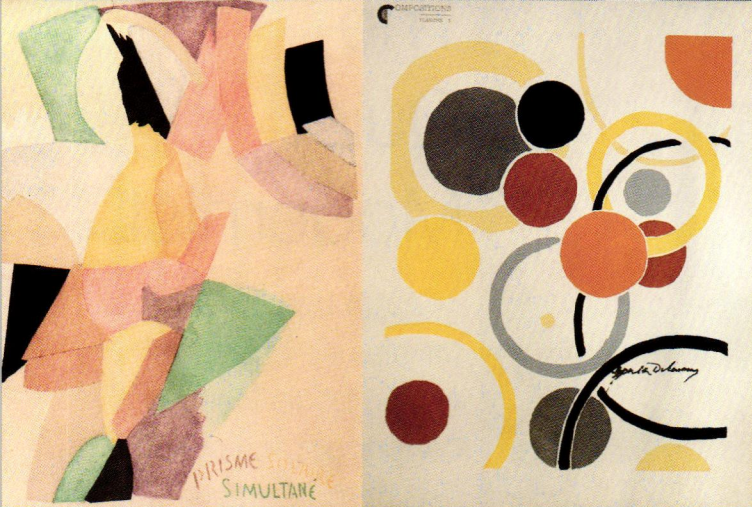
Robert and Sonia Delaunay were equal partners in pioneering "*Simultanéisme*," the color revolution, c.1910. Robert was the theoretician whose startling paintings of the modern wonders of his time, the Eiffel Tower and the airplane, broke with Cubist tradition. Sonia's work was a spontaneous combustion of color which she applied to interior decoration, book illustration and bindings, rugs, tapestries, fashion and textile designs, commercial art posters, and costumes for theater and film. Theirs was a deeply symbiotic relationship; one of the most successful in the history of modern art. The Delaunays (with Kandinsky, Klee, and Mondrian) were responsible for that leap into the unknown which was abstract painting.

Sonia was born Sophie Stern in the Ukraine in 1885, "with an atavistic sense of color" according to her husband. Her father, whom she adored, was a worker in a nail factory, but life in the village of Gradizhsk didn't hold much promise for the young girl. When she was five years old, Sonia was adopted by her maternal uncle, Henri Terk, a wealthy lawyer living in St. Petersburg. She only saw her father once after the move to the Russian capital, and never saw her mother again. The Terks were Jewish. If she had remained in the country, she might have suffered from the repressive pogroms, but Henri Terk's household was an international one which assimilated easily into the cultured lifestyle of the city. Sonia remembers family banquets being served on a table four meters long, groaning with salmon, caviar, vodka, and other delights. (Young Sonia could be found under the table reading a book during the interminable meals, while the adults talked into the night.) She had three governesses - English, French, and German - from whom she absorbed the languages and love of literature. In the late 19th century, there was a wall between children and their parents, so Sonia developed a lively imagination. She also learned to be adaptable, a trait which came in handy in the years to follow.

In 1903 Sonia began her life outside Russia as an art student in Karlsruhe, Germany at the suggestion of her drawing teacher who recognized her talent. From there she proceeded to Paris "to be bathed in the light of the Impressionists." She studied during the day at the Academie de la Palette in Montparnasse, and shared the care-free student life of the Latin Quarter in the evening with four young Russian girlfriends. Then came word from the Terks in St. Peters-







burg that it was time to leave the “capital of vice,” come home, get married, and be a *bonne bourgeoisie*. Sonia was 20, and had no intention of returning to Russia, so she suggested a “marriage of convenience” to an avant-garde gallery owner, William Uhde, who agreed, in order to placate her parents. Uhde was intelligent, and homosexual, so the *mariage blanc* (or “white marriage” as the French called it) was a practical solution for Sonia.

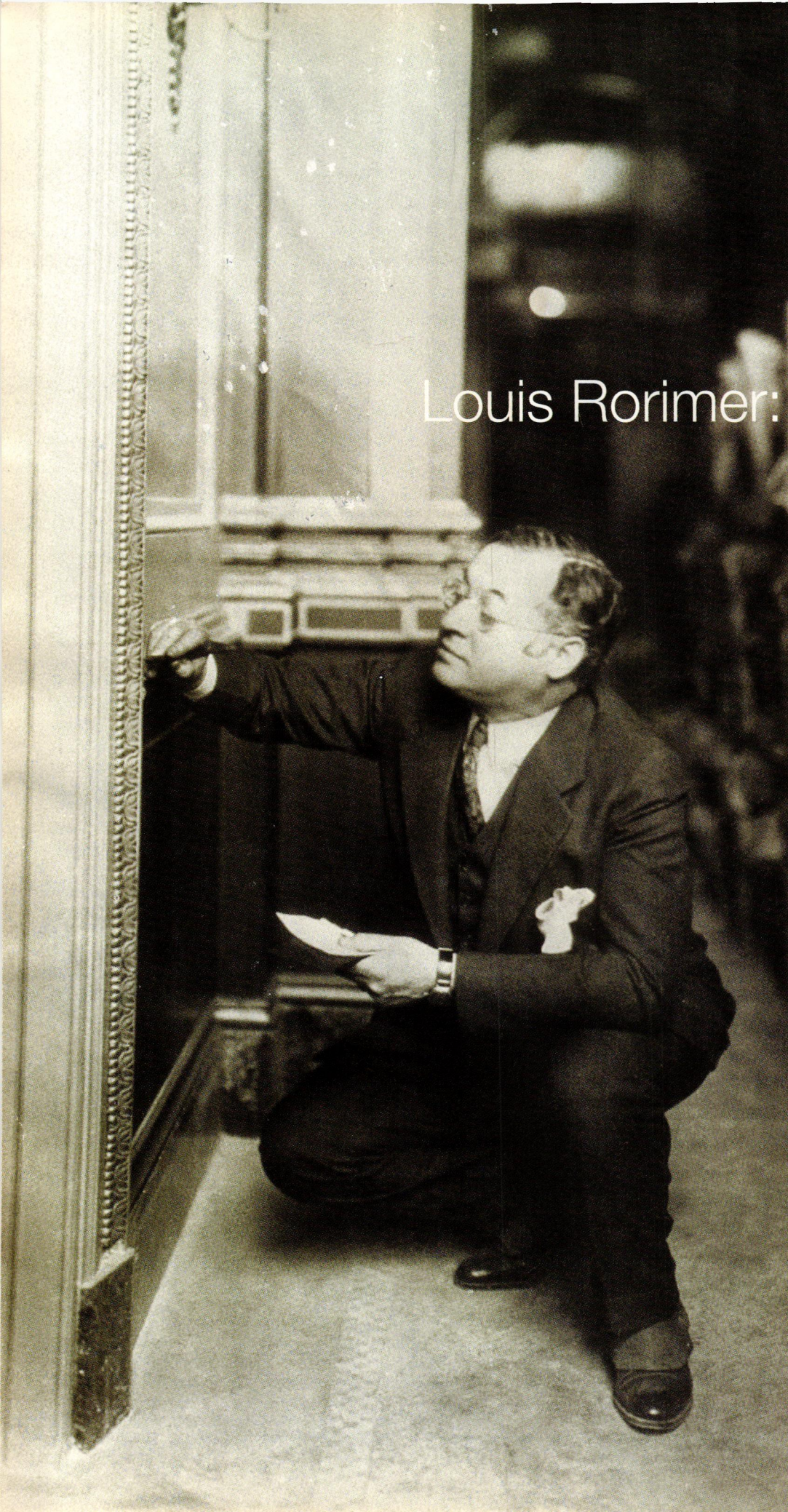
The *Fauves* painters were controversial in 1905-1907. Sonia particularly admired Gauguin, so she worked in that style with crude colors for a year or two until Robert Delaunay came to a *soirée* at her home. She was intrigued by his passionate defense of Le Douannier Rousseau. (His mother, Berthe Delaunay, Comtesse de Rose, owned Rousseau’s *Snake Charmer*.) Sonia and Robert engaged in daily intense discussions about color and rhythm in painting. They fell in love, and Uhde amicably agreed to a divorce in 1910 (made possible by his invention of a non-existent adulterous affair with a woman.) On a trip to Nantua, Sonia discovered that she was pregnant. She became Mme. Robert Delaunay in November of 1910, and the mother of Charles Delaunay (future jazz historian) in January, 1911.

While her husband was in his studio painting furiously all day long, forgetting to eat or shave, Sonia sewed Charles a patchwork quilt for his crib. Composed of fragments of fabric and fur stitched together, this work was reminiscent of the work of Russian peasants whose colorful needlework Sonia remembered with affection from her childhood. When friends saw her quilt, they said, “*Mais, c’est cubiste!*” Sonia replied that it was simply a spontaneous arrangement of colors. This appliqued collage proved to be the springboard for her career in the applied arts.

The Delaunays were passionately involved with their “*Simultanéisme*” experiment with the harmony or dissonance of juxtaposed “hot” and “cold” colors, (originally formulated by Chevreul in 1836). Sonia used simultaneously contrasted colors on lampshades and cushions in their apartment. She also designed her dresses > 74

OPPOSITE PAGE CLOCKWISE FROM TOP LEFT: Fashion design from *pochoir* album *Sonia Delaunay, ses peintures, ses objets, ses tissus simultanés, ses modes*; Beach clothes (embroidered wool and printed cotton) and umbrella, 1926; Ceramic painted plate by Sonia Delaunay for Artcurial, 1977; *Pochoir* print from *Compositions, Couleurs, Idées* album, 1930; Sonia’s costume for Diaghilev’s *Ballets Russes’ Cleopatra*, 1918; Models wearing Delaunay coats with a Citroën motor car painted to match, 1925; Printed silk scarf from 1925 *White Snake* design, 2 meters long; Fashion design from *pochoir* album *Sonia Delaunay, ses peintures, ses objets, ses tissus simultanés, ses modes*. THIS PAGE FROM TOP: Interior of Sonia Delaunay’s apartment, bld. Malesherbes, 1926, decorated with her rug and fabrics; (L) *Prisme Solaire Simultané* pochoir, a 1914 study of light reverberations (R) Pochoir print from *Compositions, Couleurs, Idées* album, 1930; Film still from *Le P’tit Parigot* with costumes by Sonia Delaunay, 1926; Three murals from the Palais de l’Air for the Exposition Internationale des Arts et Techniques, 1937.





# Louis Rorimer: The Quiet Modernist

Though best known for his use of period styles, Louis Rorimer's concurrent, quieter use of modernism is the more intriguing aspect of his design career.

Text by Leslie Piña



OPPOSITE PAGE: Louis Rorimer touching up woodwork in the back of Rorimer-Brooks Studios, 1920s. THIS PAGE FROM LEFT: Rorimer (front center holding sausage) and friends in the Bavarian Alps in the early 1890s; Rorimer-Brooks Studios at 2232 Euclid Avenue in Cleveland, built in 1916 and awarded a medal by the Cleveland Chamber of Commerce; Rorimer-Brooks cabinet shop in 1920s with Mr. Kircher (left) and Frank Reicheldt (second from left).



Born in Cleveland, Ohio in 1872, Louis Rohrheimer (later changed to Rorimer) was educated in Cleveland and then in Europe where he studied art and architecture in Munich and Paris. He opened his first interior design studio in the brass-ornamented and skylighted Old Arcade in downtown Cleveland in 1896, the year of the city's centennial. His reputation for designing interiors in period styles accessorized with antiques gathered during his annual trips to Europe attracted Ellsworth Statler, who became Rorimer's prize client - Rorimer eventually designed the interiors for all of the Statler hotels. This provided the financial freedom that enabled Rorimer to travel frequently and to become an ambassador of both European historic and modern styles.

Another prestigious account was that of the Van Sweringen brothers, owners of a railroad empire, which at one time included 30,000 miles of track and other equipment worth \$3 billion. Rorimer designed and installed the interiors of their Terminal Tower suite, their large private residences, and many of the stately homes in the exclusive suburb they developed, Shaker Heights. He also furnished the rebuilt Greenbrier Hotel, which was owned by the Van Sweringen's Chesapeake and Ohio Railroad. Rorimer's fashionable use of historicism was even acknowledged by the Cleveland Museum of Art's "May Shows," which annually displayed Rorimer-Brooks' entries and awarded prizes, beginning with the first show in 1919. Association with another local institution of the Cleveland art scene - the Cleveland School of Art - though less public, was more significant. Rorimer taught part time (without salary) at the Cleveland School of Art for 20 years, and he influenced (and sometimes helped financially) many young Cleveland artists.

Though Rorimer displayed period reproductions and antiques in his showroom on Euclid Avenue's Millionaire's Row, he was not unaware of the early stages of modernism. He experimented in the Glasgow School style at the turn of the century, as well as Art Nouveau (though considered by some to be only the last eccentric gasp of Victorianism). A few years later Rorimer's original Arts and Crafts designs went beyond furniture and interiors, when the women of his Rokesley Shop produced extraordinary examples of metalwork and jewelry, some of which are on display at the Cleveland Museum of Art. Later, in 1925, the United States government sent Rorimer and

more than 100 other delegates to Paris to report on *L'Exposition des Arts Decoratifs et Industriels Modernes*. The United States had not participated in the milestone exhibition, because secretary of commerce Herbert Hoover was unaware of any original American modern art. When Rorimer returned to Cleveland, he began to slowly and cautiously introduce the then-radical Art Moderne style.

Rorimer acquired many of his ideas about modernism, as well as his modern objects, from New York and Europe. Rather than try to impose them on his conservative midwestern residential clientele, Rorimer's experiments with modern furniture were usually conducted under the guise of quiet collaborations with other companies. In doing so, Rorimer was able to contribute to the modernization of commercial interiors without jeopardizing the confidence of his established customers. Rorimer was not about to bite the hand that fed him.

One of Rorimer's collaborations was with the furniture company, Taylor Chair. Taylor Chair Co. is one of the earliest furniture manufacturers in America that is still producing. The collaboration began when a skilled woodsman by the name of Benjamin Franklin Fitch settled in Bedford Township, in the portion of Northeast Ohio called the Western Reserve or "New Connecticut." The "slat-backed" chairs that he made for his cabin were just like the well-constructed chairs he had known in New England, and soon, everyone wanted "Fitch Splint Bottom Chairs." By 1816 Fitch made all types of chairs and rockers. In 1841 one of his employees, William Orville Taylor, married Fitch's daughter and soon took over management of the company, naming it the W.O. Taylor factory. The business continued to grow, and in 1885 it became the Taylor Chair Company with a catalog offering 48 chair types, including eight varieties of office chairs, one of which revolved and tilted. By 1904 the line contained 91 designs, including 19 swivel office chairs.

The 1920s saw a trend of period office suites in various European and early American historic styles, and in order to accommodate, Taylor began a collaboration with the desk factory, Horrocks Desk Company of Herkimer, New York. They coordinated styling, jointly produced catalogs, and sold Horrocks Taylor Executive Suites to a select group of prestige office furniture dealers. By 1930, > 56



modern designs were included in the primarily traditional line. One called *The Future* was described in the catalog: "For the executive who is planning an office in the Trend of Today, whose office design must reflect his own aggressive personality and leadership in the business world, Taylor Chair offers this modern group. Designed by one of America's foremost contemporaries, *The Future* has Vigor and Smartness...conservatively streamlined in keeping with the tempo of modern interior architecture. The interior of the desk is engineered for efficiency and convenience, to eliminate loss of time and wasted motion. The fine woods and excellent craftsmanship guarantee it for a lifetime service."

These luxury office pieces, designed by Rorimer-Brooks' designer William Green, exemplified American Art Deco, not as industrial design, but as inspired by the handcrafted French Art Moderne. Features included meticulously matched veneers, smooth lines without raised moldings, and rounded corners (claimed to be an exclusive Taylor feature). One of the hallmarks of French Art Moderne furniture was its use of rare exotic woods and other rich materials, and these American office pieces used several - amboyna burl, bleached walnut finish, black lacquer trim, chromium drawer pulls, and V-matched striped veneer patterns. What made these pieces identifiable as being American was a pronounced rectilinearity. In fact, if the decorative features - geometric veneer, stylized feet, and canted corners - were eliminated, the desks look more like the plain inexpensive *Depression Modern* furniture, popular in the 1930s.

#### Aluminum Furniture

One of Rorimer's contributions to modernism involved his pioneering use of aluminum. Although aluminum is a common element found in the earth's crust, an economical way of separating it from bauxite ore was unknown until the late nineteenth century. In 1886, Charles Martin Hall (1863-1914), a young scientist who had graduated from Oberlin College in Ohio, perfected the electrochemical reduction process that became the foundation of the aluminum industry. In 1888, he founded the Pittsburgh Reduction Company, known as the Aluminum Company of America (Alcoa) since 1907.

Alcoa had begun to experiment with aluminum furniture as early as 1924, and their first large commission was for the Mellon Bank in Pittsburgh, Pennsylvania. They manufactured 100 desks, 300 chairs, and accessories such as waste containers and coat racks. Their primary goal was not to become furniture manufacturers, but to entice other furniture makers to use aluminum. Alcoa was the only supplier of raw aluminum in the United States and was always looking for new markets and promoting new uses for the metal. The benefits of aluminum, although not widely known at first, were its light weight (about one third that of steel or brass) and its resistance to rust and corrosion. Although it had obvious potential, it was not without pitfalls: aluminum is relatively difficult to weld or solder, and it reacts electrolytically when in contact with some other metals.

These first American examples of furniture were rather odd, because instead of using appropriately modernistic, even futuristic, designs for this modern metal, as a few Europeans were beginning to do, Alcoa made aluminum chairs which looked like wood. The styles were entirely traditional with upholstery covering most of the metal, and faux wood-grain enamel covering whatever remained exposed. In the 1920s, most Americans were just too conservative in their tastes to accept anything else. By the early 1930s, however, a few Machine Age, even Art Deco designs crept into the line, especially for counter stools. Other excursions into modernism did occur in America. In 1930, Rorimer-Brooks' designers William Green and

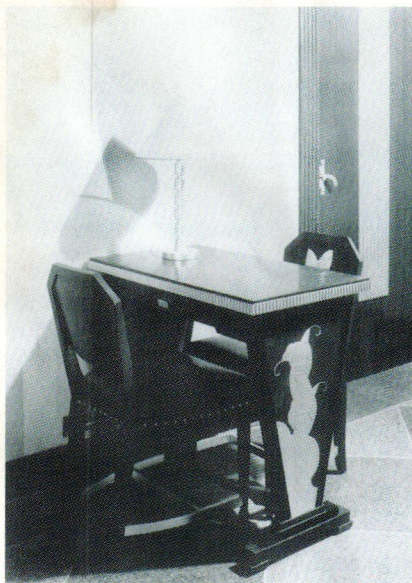
Andrew Probala designed high-style modern aluminum furniture, made by Alcoa and General Fireproofing of Youngstown, Ohio.

Their best-known aluminum furniture was designed for the Silver Grille Restaurant at the Higbee Company in downtown Cleveland. Probala designed the Art Deco chairs with a stylized leaf motif at the base of the rounded backs, and Green designed the tables. Rorimer had sent Green to study at the Bauhaus in order to meet and learn from leading modernists. Tubular steel was the focus of early European experimentation with metal furniture, but Rorimer is not known to have used it. His early work with aluminum was significant partly because it helped advance the technology of welding the parts together. The furniture produced by General Fireproofing and installed in the Silver Grille was innovative in its manufacturing techniques as well as its styling. However, its high cost prevented it from becoming more popular. As an addendum, the Silver Grille closed in 1989, but the furnishings remain on the premises, perhaps waiting to be seen or even used again by the public.

#### New York

Rorimer commuted frequently to New York to shop, to exchange ideas, and to participate in organizations such as the Manhattan-based American Union of Decorative Artists and Craftsmen (AUDAC). This exclusive group of modernists, including Donald Deskey, Paul Frankl, Norman Bel Geddes, Hugo Gnam, Eugene Schoen, Frank Lloyd Wright, and Russel Wright, sought to define and promote American modernism. It was a shortlived organization (1928-1932), but Rorimer and its 116 other active members continued to produce modern designs long after the group had disbanded.

One of his most significant New York projects was the furnishing of the Chrysler Suite in the newly built Chrysler Building. Designed by William Van Alen and opened on April 1, 1930, the building stands as one of the prime examples of American Art Deco. Its six-tiered dome finished in polished metal sheets made it the first major American building to use metal exclusively as an exterior finish. The Chrysler Building was also innovative in its use of move-



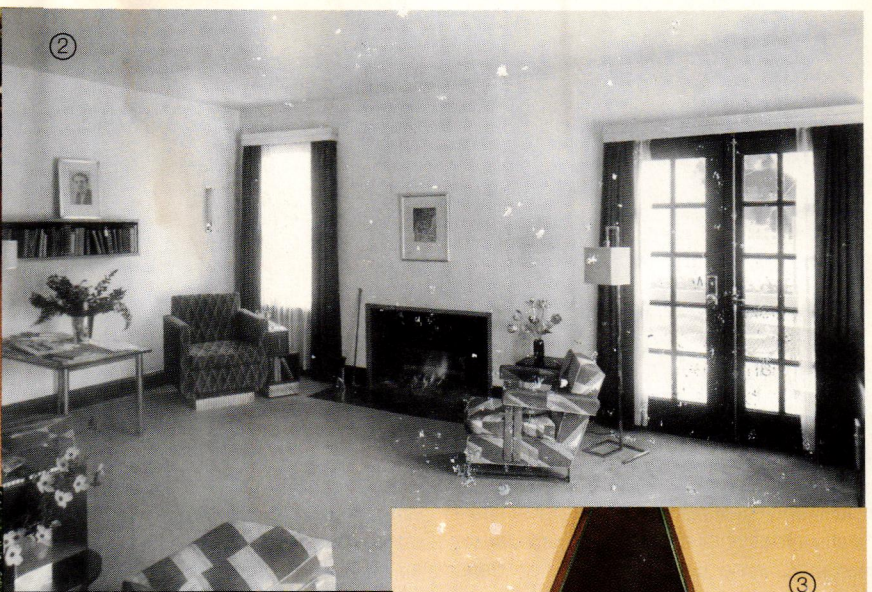
able metal office partitions that enabled the floor plans of any office suite to be changed quickly and conveniently. This feature was familiar to Rorimer, who had designed interchangeable furnishings in Statler hotels. The drawings for the suite were done by Andrew Probala while Rorimer was in Europe, probably shopping for antiques. When Rorimer returned, he selected the best of Probala's modern designs, made the furniture in his Cleveland studios, and shipped it to New York for installation.

While in New York, Rorimer also designed modern furnishings for friends and family, such as a high-style dining table for his son James (later director of the Metropolitan Museum of Art) and daughter Louise. Rorimer's design for the table featured a U-shaped support on a pedestal base - consistent with his other Art Deco designs sharing a French Empire flavor. He had it made at his studios of circassian walnut, walnut, oak, maple, ebonized and silvered wood, aluminum, and brass-plated metal. It was featured in the 1983 exhibit "At Home In Manhattan," which showed some of the best American work of the late 1920s by designers working in Manhattan.

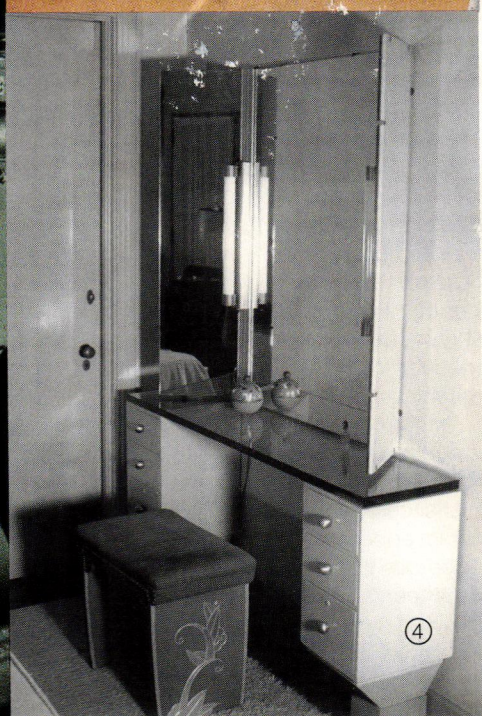
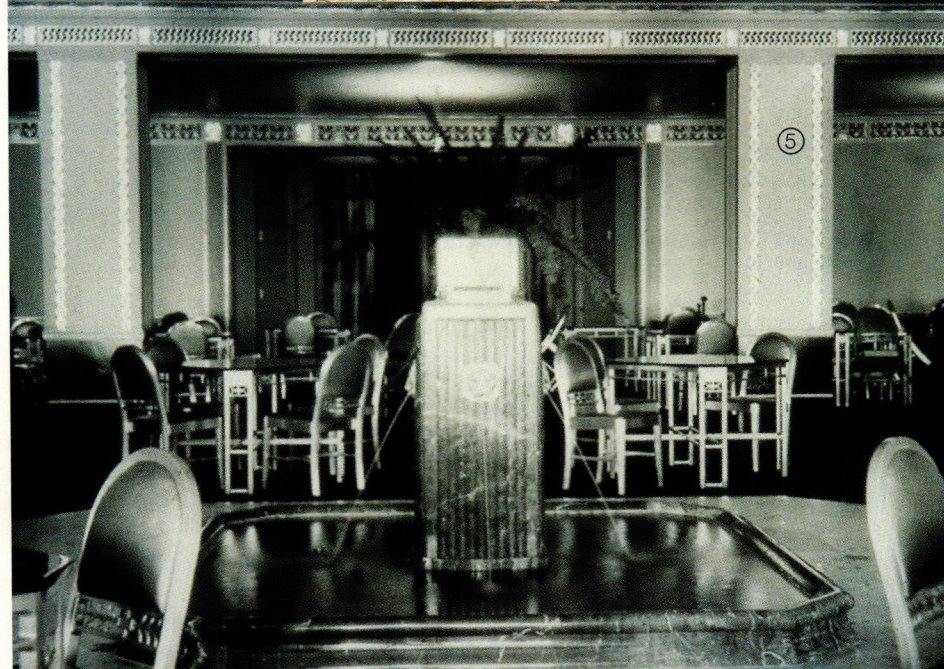
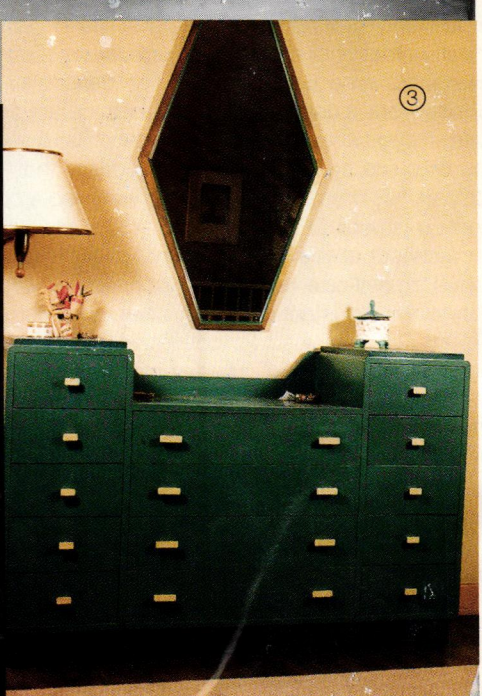
#### Residential Modern

Franco-American Art Deco, like the New York table, was only a brief transition in the evolution of American modernism. In the 1930s, industrial designers - the new practitioners of modernism - pursued a "clean-lined" style that consciously avoided ornament, foreign influence, and the past. One of Rorimer's most significant modern residential projects was for the Pinehurst, North Carolina home of > 80





OPPOSITE PAGE: Art Deco desk and chair by Rorimer, c.1928. THIS PAGE: 1. Aluminum table and chairs from the Silver Grille restaurant, designed 1930, upholstery and laminate tops added later. 2. Homer Johnson's Pinehurst, North Carolina home, 1929. 3. Bedroom furniture designed for Rorimer's country summer home, built in 1928. 4. Vanity with bench in Rorimer's bedroom. 5. Silver Grille restaurant in 1931. 6. Depression Modern bedroom storage piece from a Cleveland Heights home, c.1930. 7. Part of a suite of bedroom furniture designed for Rorimer's country summer home, c.1928. 8. Country summer house Rorimer designed and built in 1928.





# The Bangs of Denmark

Text and Photographs by Robin Hecht

Arne Bang was not your average Danish ceramicist. In a ceramic tradition that encompasses a huge range of styles, shapes, and applications, Arne Bang can truly be described as an original talent whose work is unlike any other Danish ceramicist. While other artists were trying to replicate Asian pottery, Bang was more interested in the machine age, and produced pottery that is both timeless and striking. His brother, Jacob Bang, was also a ceramicist, but did not confine himself to that medium exclusively. Jacob Bang trained as an architect at the Copenhagen Academy of Arts and later established himself as a world-class architect, as well as turning his attention to the industrial design of silver, aluminum, glass, and ceramic objects. He designed for companies as disparate as Holmegaard, Pan Aluminum, and F. Hingleberg Silversmith. Arne Bang's single minded devotion to clay, both in sculpture and in pottery, and Jacob Bang's tenure as Art Director for Nymolle Faience produced some of the most memorable pieces in the Danish ceramic canon.

Jacob Bang, born in 1899, attended the Academy of Art architecture school between 1916 and 1918, and completed his graduate work in 1921. He apprenticed with the sculptor Niels Hansen, and after internships with several architects, began his designing career with the silversmith Kay Fisker. Arne Bang, born in 1901, followed his older brother in an apprenticeship with Niels Hansen, whose own work appears in a number of Danish museums, before attending the Academy of Art. Arne Bang chose to focus on sculpture and received his degree in 1925, returning for additional training in 1928.

The Bangs collaborated with each other frequently, beginning in 1925. Jacob Bang was responsible for the direction of the influential Danish pavilion in the 1925 Paris Decorative Arts Exposition, where he and Arne Bang designed a gold medal-winning wall mural for Kay Fisker's exhibit. Jacob Bang's involvement with the pavilion led directly to his being offered a position at Holmegaard Glassworks, where he became chief designer from 1925 until 1942. While at Holmegaard, he invited his brother Arne Bang to design and fire pottery pieces. These pieces are not signed by Arne Bang, but are unmistakably the work of this ceramicist during the 1920s and '30s. Arne Bang did not produce many pieces for Holmegaard, and they are signed with a modular, intertwined H and G. Their relative rarity makes them highly desirable among collectors.

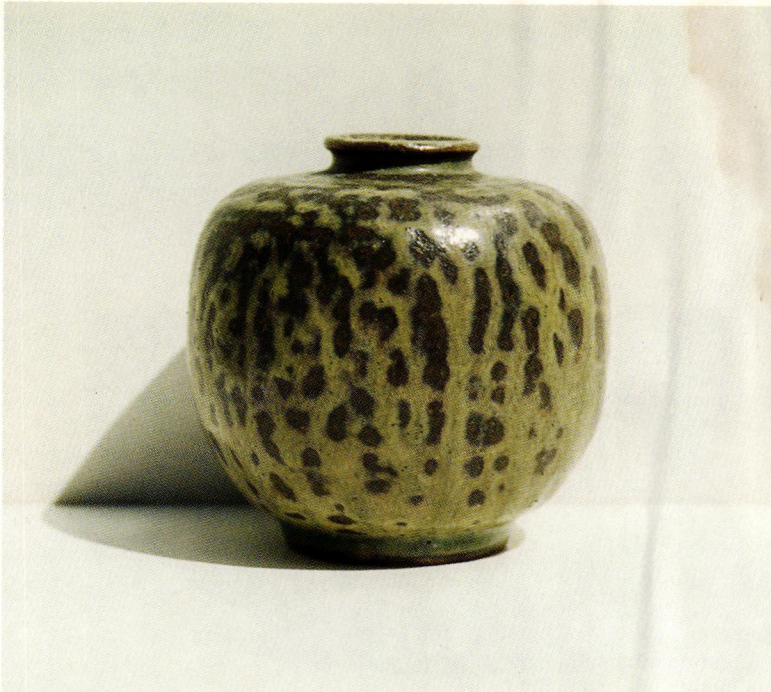
In 1926 Arne Bang established a studio in Fensmark with Carl Halier, sharing space and advice on glazing techniques. Halier worked with the redoubtable Axel Salto during this time, and later took his experiences with Salto and Bang with him to his own workshop and itinerant appearances at Royal Copenhagen, creating a body of work infused with the influences of both these excellent collaborators. When the partnership with Halier ended, Arne Bang contributed briefly to Ipsen Ceramics, a fine ceramic factory that produced an astonishing array of well-made, imaginative pottery. In 1932, Arne Bang opened his own studio and began to steadily produce some of the most unusual, individualistic pottery ever seen in Scandinavia.

As is the case with so many Danish ceramicists, each Bang produced pottery that is instantly recognizable as being either an Arne or Jacob Bang piece. Arne Bang's pieces are the more sophisticated of the two, and wholly unique, even in the Danish pottery tradition. Pottery is the marriage of form, glaze, and material. For some ceramicists, the form is the most important aspect of the art, and the glaze is secondary. For others, the form is the forum upon which to express spectacular glazes. Arne Bang put thought into both the form and the glaze. While the form of his works initially catches the eye, the collector is then drawn in by his somber, complex glazes. His forms are truly dichotomous; sensuous shapes and machined edges combined in a single piece to create an exquisite balance of tension. His shapes also combine neoclassical features such as tiny, square handles, that are a clear nod to ancient Roman and Greek pottery. Arne Bang's forms can be plump and generous, or sternly machined. They are always flawlessly executed and the glazes are often executed in natural tones: moss, oatmeal, mustard, evergreen, granite. Occasionally, Arne Bang experimented with colors like teal, seafoam, and blue, but the depth of color and density were most successfully achieved in more sedate colors. His richly textured, innovative glazes are characteristic of much later ceramicists, which indicates the important influence he has had on the Scandinavian artists of the 1960s and 1970s.

Although Jacob Bang was most famous for his brilliant glass designs at Holmegaard, in 1942 he took a sabbatical from designing to edit and publish the modern art magazine *Samlingen*. In 1944, through his connections at Holmegaard, he was offered the directorship of Nymolle Faience. In addition to his own exceptional pottery, his tenure at Nymolle produced some very fine pottery at the end of the careers of several of the greats: Gunnar Nyland and Axel Bruehl. Jacob Bang's own pottery, always soft and sensuous and glazed with lovely, non-Danish colors like bright blue and a cheerful yellow, was playful and whimsical. The shapes are often just slightly asymmetrical, indicating that he wasn't done with artistic tension. Jacob Bang's glazes are not as complex as Arne Bang's, but he chose to use unusual colors to express himself. The blue glaze appears to have been developed and used exclusively not just by Nymolle, but by Jacob Bang alone. He also encouraged all the Nymolle designers and ceramicists to work with chamotte, which was a radical departure from the precise glazing techniques in practice at other factories. Nymolle's experimentation with high-fired glazes contrasting with raw clay influenced a number of younger ceramicists, who broadened the sculptural and primitive ceramic platform in the 1960s and '70s. In 1957, Jacob Bang returned to glass production, this time at Kastrup Glassworks, and devoted his talents specifically to art glass, turning his attention to colored pieces.

Arne Bang, unlike his brother, exclusively produced pottery and sculpture his entire career. Oddly, it is Arne Bang's pieces that adhere to the tenets of modern architecture, with forms that





CLOCKWISE FROM TOP: Mottled mustard glaze round vase by Arne Bang, 1940s; Ribbed flared flowerpot vase with gray-blue glaze by Arne Bang, 1940s; Evergreen glaze teardrop vase with leaf and vine applique by Arne Bang, 1940s



**Arne Bang's** single minded devotion to clay, both in sculpture and in pottery, and **Jacob Bang's** tenure as Art Director for Nymolle Faience produced some of the most memorable pieces in the Danish ceramic canon





THIS PAGE CLOCKWISE FROM ABOVE:  
Jacob Bang for Nymolle, 1950s,  
ovoid yellow glaze vase with  
horizontal incised decoration; Arne  
Bang ribbed tan bowl with bronze lid,  
1940s; Jacob Bang for Nymolle,  
1950s, yellow-green glaze vase with  
asymmetrical appliqué. OPPOSITE  
PAGE FROM LEFT: Arne Bang seafoam  
glaze square vase with miniature  
handles, 1940s; Arne Bang for  
Holmegaard, 1930s, mottled  
green-brown vase with miniature  
round handles.







**Oddly, it is Arne Bang's pieces that adhere to the tenets of modern architecture, with shapes that appear to be simple in form and function, though Jacob Bang was the world-class architect.**

appear to be simple in form and function. His cylindrical, ribbed vases were thrown with machined precision; the meticulous and even ridges resembling watch parts. The forms are usually elegant and refined; many have an unexpected twist of a flared mouth or appliqués contradictory to the simplicity of the piece. The forms are deceptively simple; the technical expertise involved to create the pieces was never attempted by any other ceramicist. While other Danish ceramicists brought life to exotic organic visions or pursued the matchless glazes of Asian pottery, Arne Bang absorbed and reflected Bauhaus minimalism, while occasionally playing with classical ornamentation. He frequently worked with metal, producing ribbed bowls with bronze lids, or severely ribbed cylindrical vases captured within a spare, lyrical cage of sterling silver vines. Some of his more practical pieces - ice buckets and water pitchers for example - utilize wicker for handles, a friendly and unusual material to combine with clay. His stunning juxtapositions of neoclassical elements, traditional ornamentation, and streamlined modernism are unparalleled. Arne Bang took his pottery very seriously; Jacob Bang, creating pieces at the end of an extremely varied and creative career, took a more relaxed approach. They share similarities in the smooth, rounded shapes and some of the same mottling appears in their glazes, but Arne Bang applied aesthetics normally found in architecture to his ceramics; Jacob Bang's pieces conform more closely to the Danish pottery tradition.

The simple "AB" shop mark was in use between 1930 and 1951, but Arne Bang's pieces look like no other and can be identified even without marks and model numbers. Studio pieces can be identified by the incised shop mark and absence of model numbers. Jacob Bang's pieces are signed with a brisk script "JB," as well as the Nymolle factory mark; all are production.

Both Jacob Bang and Arne Bang were recognized during their long careers; Arne Bang for his ceramics, and Jacob Bang for his considerable contributions to industrial design. Jacob Bang participated in applied arts exhibitions in Scandinavia and Europe beginning in 1928, and was awarded a retrospective exhibition at Copenhagen's venerable Den Permanente in 1937. He won numerous distinctions, including gold medals at the Grand Prix exhibitions in Barcelona, 1929; Brussels, 1935; Paris, 1937; and New York, 1939. Many of his designs are represented at the Copenhagen Industrial Art Museum, the Montreal Museum of Modern Design, and the Wolfsonian Museum in Miami. Arne Bang routinely participated in Denmark applied art exhibitions beginning in 1925, and was included in the world exhibitions in Barcelona in 1929 and Paris in 1937. Den Permanente honored him with a one-man exhibition in 1932. He won several prizes, both in Scandinavia and Europe.

While Arne Bang's work has not been formally included in the collections of museums, his work is increasingly in demand by > 84



While McDonald's early work has been labeled "organic," and "prairie-style," and McDonald himself has been

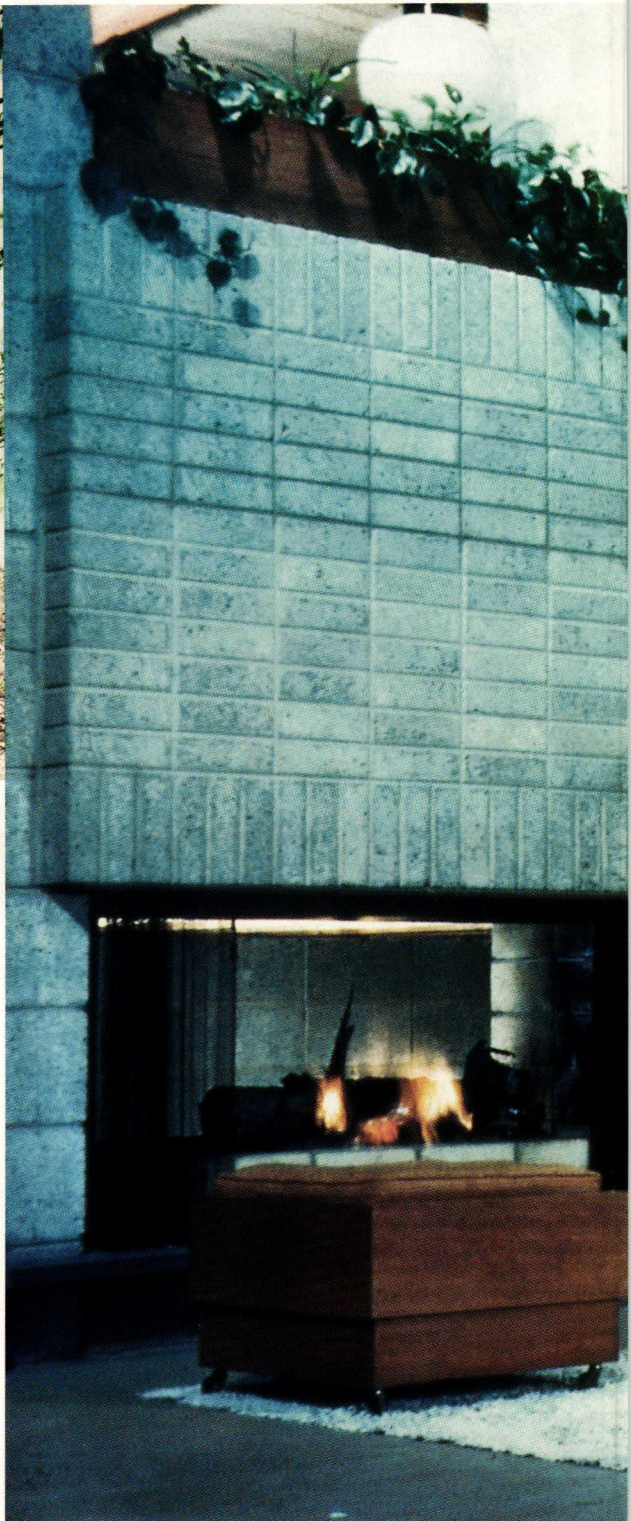


It is an appropriate time to look back to the beginning of a distinguished career as John Randal McDonald approaches his fifth decade of excellence in designing "American architecture" for clients around the world.

#### **The First Decade**

During his first decade of design after graduating with a masters in architecture from Yale University - the period 1948 to 1958 - McDonald designed close to 100 residences for clients in southeastern Wisconsin and northern Illinois. These early residences reflect not only his technical training as an architect but his training as an artist as well. His philosophy about what a home should be, how his clients would interact and live in the structures, was refined early in his career. He was influenced by visiting lecturers at Yale such as Charles Eames, Alvar Aalto, George Nelson, Eero Saarinen, Louis Kahn, and Richard Neutra. Upon receiving a William Wirt Winchester Fellowship McDonald spent time in China and Japan (not the customary destination for Fellowship recipients). When he returned he spent several months with fellow artist Sister Thomasita Fessler (currently in her 8th decade of practice) at San Damiano Studios.

McDonald's first clients were young professionals with a desire for a unique design for their home but with limited funds (\$5,000 to \$15,000) available to fulfill their wishes. McDonald's work from this period has been labeled "organic," "living," "usonian," and "prairie-style" architecture as well as McDonald himself being labeled early on as the "poor man's Frank Lloyd Wright." While there can be an element of truth in such labels, they often do not properly reflect the body of McDonald's work during this time. For example, many of McDonald's early designs were for clients in Racine, Wisconsin. By 1948 Frank Lloyd Wright was well-known in Racine due to Wright's more famous designs - the Johnson > 64





## John Randal McDonald's American Architecture

labeled the "poor man's Frank Lloyd Wright," the most appropriate label for his work is "American" architecture. Text by Tad Mackay Ballantyne

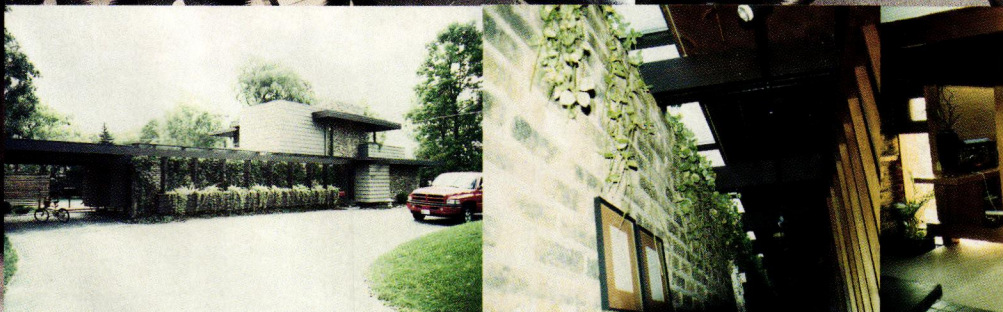
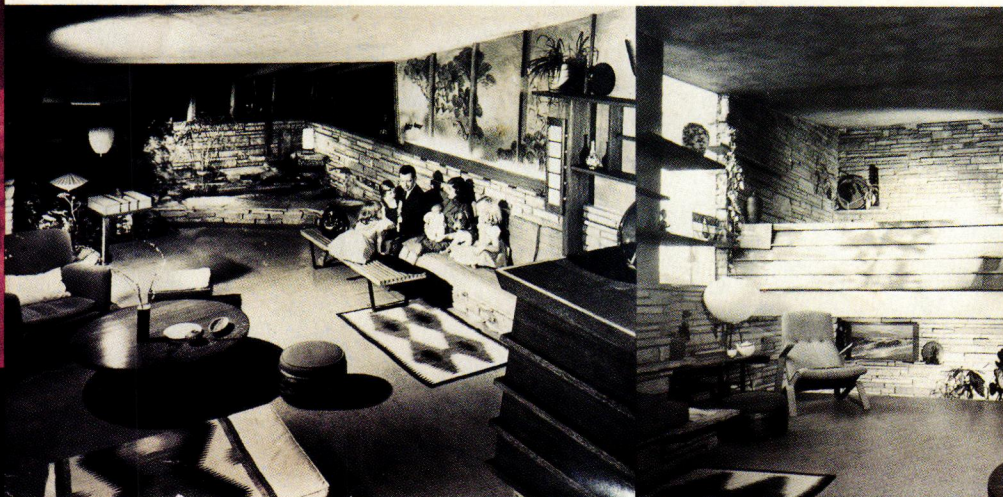


OPPOSITE PAGE: Exterior of the Ravinehome House built in 1953 in Riverhills, Wisconsin. THIS PAGE: John Randal McDonald; A detail shot of the concrete work in the Ravinehome House.





TOP ROW FROM LEFT: The Mason House built in Racine, Wisconsin in 1960 is an example of a "hexagon" design; McDonald House built in 1953 in Racine. Notice the internal water pond and gardens and built-in sitting niche; View of the three levels and quarry stone used for internal and external walls at the McDonald House; Shirmir House today; Shirmir House as built in 1958 in Summit, Wisconsin.



...vax building and *Wingspread*, the personal residence of the Johnson family. While McDonald's early homes have certain features which reflect a "late prairie style" influence, McDonald neither studied Wright nor had more than a casual interest in Wright's designs. At best they have shared a certain similar philosophy towards design. It seems in hindsight that because McDonald delivered his designs with limited resources (average cost \$15,000) in a city whose familiarity with "organic" architecture consisted of Wright's designs (known for extensive cost overruns) that McDonald got this label. In fact of the 300 or so Wright "usionian" style residential designs produced prior (1940-1950) to McDonald's designs (1948-1958), only approximately 120 were ever built, at an average cost of almost twice McDonald's. If one were to compare apples to apples one might as well suggest Wright was the rich man's John Randal McDonald. In reality, McDonald has tremendous respect and familiarity for Frank Lloyd Wright's philosophy regarding what architecture should be while intentionally limiting his knowledge of Wright's actual designs.

The most appropriate label for McDonald's work is "American" architecture. There is no "revival" influence of any sort in his designs. Possibly the best approach in explaining McDonald's architecture is to describe several "themes" one can find in his early work. The themes are both soft and hard; that is, some are technical and some are philosophical.

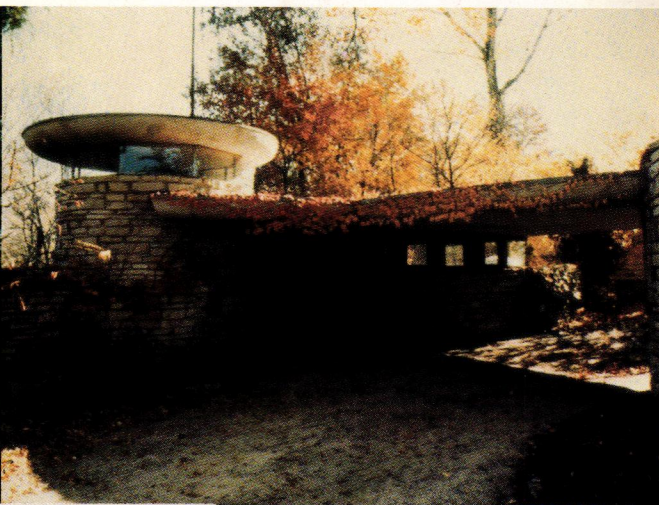
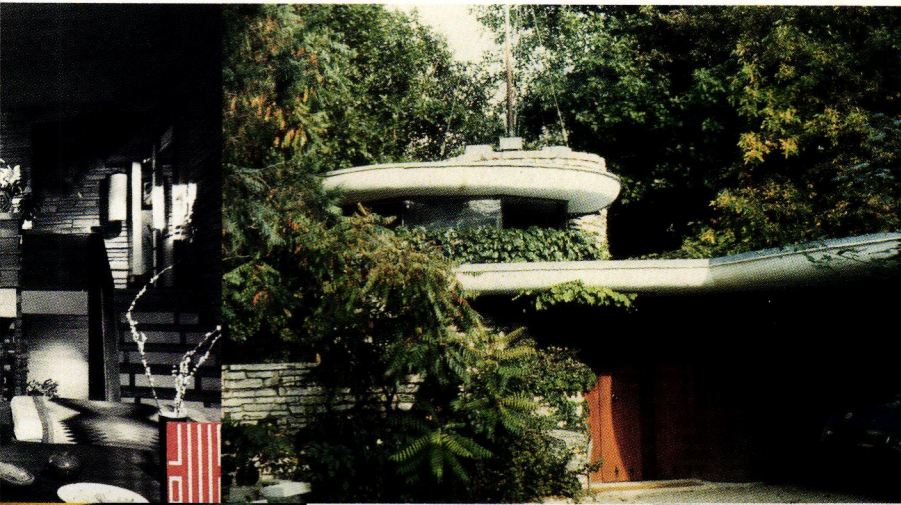
### Rectangle, Triangle, Hexagon

The first would be the use of the rectangle, triangle, and hexagon. Most of his early designs reflect a grid system utilizing one or more of these shapes. The use of the shapes is both consistent and complete. That is, it can be said that McDonald's designs reflect the concept of "wholeness" or "completeness" in design. To reinforce his idea, McDonald would often give his clients a tile which in effect reflected the concept of "wholeness" in design. If there were deviations from this concept during the design or construction of the residence McDonald would withhold the tile. Many clients found a particular niche for the tile where it would become part of the home. In effect, McDonald would "sign" his work signaling its completeness just as an artist would.

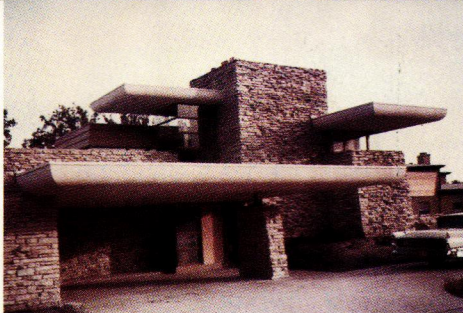
### Eliminating Brick Brack

Another element that runs through the early designs is the elimination of "brick brack" as McDonald describes it. When the design reflects "wholeness" there is no need for interior decorating. Rarely do the homes need carpeting, curtains, painting, pictures, drywall, wallpaper, or other "finishing" items. McDonald often tells his clients that in Wisconsin you are blessed with having nature decorate your home four times a year. This is not to label McDonald a "minimalist" in any sense which one might be tempted to do. His homes are often filled with many personal items his clients find useful and interesting.





BOTTOM ROW FROM LEFT: In the Krosnik House McDonald's "use of sky" design concept is utilized; The Goodman House built in 1950 in Racine, Wisconsin; Internal view of skylights in Goodman House; Built-in furniture at Goodman House; The Vlad Filko House c.1960; The triangular entrance overhang of the Erskina House built in 1955 in Racine.



The point is they don't need to "complete" the design with anything.

Early on McDonald took to designing furniture for many of the residences. Often built-in desks, sofas, tables, cabinets, and shelving are found. Many of the early clients purchased furniture designed by architects and mass-produced at the time. Although "period" furniture would fit in McDonald's homes, design consistency was best expressed when furnished with items such as George Nelson slat benches or Charles and Ray Eames dining and lounge chairs. The concept of design consistency is best evidenced by McDonald's homes where the furniture, ceramics, glass, jewelry, dinnerware, textiles, and paintings reflect similar design characteristics.

#### Land, Sea, Sky

Another design concept is the use of part land, part sea, and part sky. The designs allow the sky to paint the house both night and day. The use of glass in a variety of positions and sizes is in every McDonald home. This concept is also part of a larger concept of letting nature in. The design is "organic." Separation from nature may have certain energy efficiencies, but to McDonald the price one paid for these "efficiencies" was too high for any client to endure. (In reality, he solved many energy inefficiencies in unique ways.)

McDonald's respect for design in nature was too great to allow him to eliminate it in his design philosophy. The designs allow either the observance of water, through external streams, or cantilevered

balconies from which to see or hear water. If not an external source of water then McDonald brought the water inside. His use of ponds, waterfalls, and even showers surrounded by stone was so effective that the sense of a tropical setting was extensive.

McDonald thought the use of motion important, that it was the most relaxing in a sense. Although not familiar with the Chicago Bauhaus or its headmaster Laslow Moholy Nagy, McDonald's work would have been similar to the school's in his concept of motion as "feeling." His designs incorporate the land by utilizing a variety of brick, block, and stone in both visually and structurally significant ways. In many designs the stone appears to "float."

Much of the stone used was found locally, whether it was quarried rock or recycled "sewer brick." Local stone indigenous to the land reflected nature. Natural rock formations which create a sense of wonder were the underlying inspiration for McDonald's use of stone. The use of stone and wood on the outside wall was consistently carried over into the use of the same materials on an inside wall. The use of land (stone and wood), unified by a "natural or organic" philosophy of architecture, resulted in a lower cost of construction than any "revival" architecture in the surrounding area.

#### Line Extension

Another theme reflected in many of the early designs centers on the technical use of line extension. Whether it be in the cantilevering



At one end of the living room, Nelson's 1956 *Marshmallow* sofa in original orange wool upholstery is flanked by a thread-and-ribbon-trimmed model of the Empire State Building made as a point-of-purchase display for J&P Coats Co. in the 1930s, and a torchere from the New York Central terminal in Buffalo. Scandinavian chairs flank the brass-base coffee table by Warren Furman. The light-up *Princess* phone is a c.1960 display piece, and the contemporary painting is by Duane Hatchett.



Text by Judith B. Gura  
Photographs by Jimmy Cohrsen

RIGHT: In the entry foyer a 1930s bathing beauty looks down on a table made from a 1929 New York Central Terminal wall sconce. The skyscraper-style steel console table is c.1930. The triangular mirror and metal coatrack are Lost City Arts reproductions.

## Quality Meets Quirkiness in a New York Apartment

The New York apartment shared by Jim Elkind and his wife Lone Jessen reflects the discriminating eye of a collector with a fascination for funky objects - making a visit to its sun-filled spaces entertaining as well as a wonderful visual experience of 20th century design. Elkind has juxtaposed museum-quality mid-century furniture with machine-age lighting, New York School and American Regionalist paintings, and conversation-piece accents originally designed as advertising displays. Somehow the combination works beauti-

fully, never crossing the line between eccentricity and kitsch.

The idiosyncratic mix suggests the variety of objects Elkind handles at Lost City Arts, the gallery he opened in 1982, which has grown from a source of architectural antiques and advertising miscellany to offer a broad spectrum of 20th century furnishings. Danish-born Lone, a political affairs officer at the United Nations, shares his love of good design but, according to Jim, "she pretty much gives me a free hand with the apartment." > 68

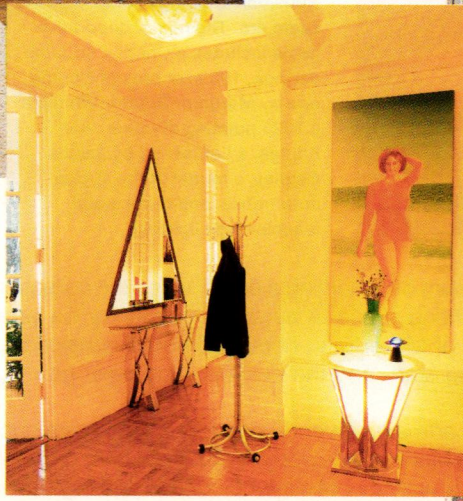




CLOCKWISE FROM LEFT: In the living room, a machine-age grouping combines reproduction Warren McArthur furniture with a Skyscraper-style floor lamp, a French table lamp, and a contemporary rooftop scene by Robert Stone; On the opposite wall, more McArthur replicas with a machine-age lamp, and a thrift shop period painting of the Guggenheim Museum; At the opposite end of the living room, a Persian rug sets off an all-white seating arrangement - a Danish 1950s sofa and armchair, with Vitra's reproduction Eames plastic lounge. The coffee table top is a clock from the New York Central Terminal, and the striking wood plant stands by a Frank Lloyd Wright follower were found in an International Style home. Lighting includes a Poul Henningsen from the 1920s, an ingenious 1930s brushed-aluminum model that faces up or down, and Rambusch copper sconces.



Alongside the window, a 1935 painting by Eve Drewelowe over an organic-shape two-tier table, and a 1950s movie theater sign, and over the sofa, an anonymous 1974 abstract landscape.







THIS PAGE CLOCKWISE FROM TOP LEFT: In the study/office, a striking contemporary painting by Anders Moscholm complements George Nelson's classic 1946 slat bench and a Frank Lloyd Wright armchair from Price Tower, c.1953. On the opposite wall, a rare mahogany desk by Gilbert Rohde for Herman Miller, c.1940 with a mid-century wood and metal Shaw Walker swivel chair. A pair of Hans Wegner Ox chairs from 1960 flank a Paul McCobb end table cabinet c.1950, and on the short wall is a T.H. Robsjohn-Gibbings chest from the same era. The mix of decorative items includes a Charles Addams cartoon, 1930s photos (including one by Margaret Bourke-White), a c.1925 painting of boxer "Kid" Kaplan, a hat owned by James Cagney, a model of the Tucker automobile, and more metal machine-age lighting.

Growing up in a home filled with classic 1940s and 1950s furniture - "My father owned a great George Nelson desk, and he gave it away to a carpenter who did some work on the house!" he recalls with regret - Elkind was always comfortable with this period of design. Having studied art history at the University of Wisconsin, he had wanted to open an art gallery but, unable to afford the investment, took a job in the fashion industry instead. In his spare time, he began to collect architectural artifacts and advertising ornaments,

returning to his original aim of becoming a dealer when the collection began to overtake his living space. A burst of publicity for his large and colorful collection of Mobil flying-horse memorabilia helped to get things off to a flying start, and the business has been growing steadily ever since.

In the spacious apartment Jim and Lone found four years ago, in a pre-war building on Manhattan's Upper West Side, backgrounds of crisp white set off the lively mix of clear colors and striking > 84





ABOVE: Surrounded by bright red 1958 Verner Panton chairs, a 1940s Deardorff box camera, used by museums to photograph large artworks, makes a spectacular dining room table when topped with clear glass. In the corners, a seven-foot tall styrofoam Green Giant, a c.1960 point-of-purchase display, looks across at a model of the Statue of Liberty. The c.1950 teak and paper lighting fixture was found in Denmark. Empire State Building painting c.1931. A narrow shelf displays old premium giveaways and penny-banks.



FAR LEFT: Elkind designed the metal bed, as a companion to the 1930s Warren McArthur club chair and tiered c.1930 Wolfgang Hoffman table. The striking portrait over the bed is by Frank Judge, from the late 1940s.



LEFT: In Lone's angled-corner study, an original Warren McArthur desk, c.1935, shares a wall with an Arne Jacobsen lamp and a George Nelson bookcase. Over it, the triangular mirror is a Lost City Arts reproduction, and the painting another machine-age cityscape.



# Living at Work

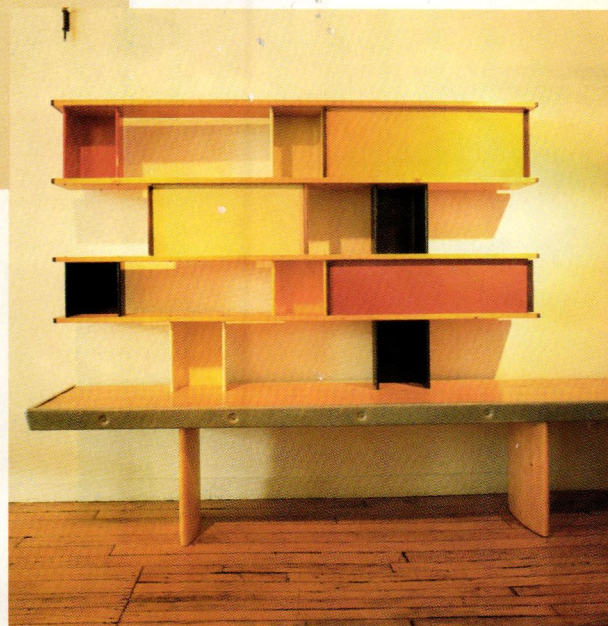
Catherine and Stephane de Beyrie's SoHo loft serves as both the couple's home and as a stunning showroom for the French mid-century furniture they import







OPPOSITE PAGE: Coffee table by Roger Capron (1960), ceramic objects by George Jouve (1950), stool by Charlotte Perriand, lamp by Jacques Adnet (1945), sofa by Citterio (1982). THIS PAGE  
 CLOCKWISE FROM TOP LEFT: *Kite* wall lamp by Pierre Guarriche (1952); Charlotte Perriand (made by Jean Prouvé, chromatic study by Sonia Delaunay) *Maison de la Tunisie* bookshelves (1953); French lamp (1980), mirror by Jacques Adnet (1945), chair by Jean Prouvé (1945), shelves by Gaetano Pesce (1985).



Text by Christine Schwartz Hartley  
 Photographs by Jimmy Cohnsen





OPPOSITE PAGE: Red lacquered cabinet by Robert Mallet-Stevens (prop in the movie *L'Inhumaine*) (1924). On the Prouvé wooden and aluminum cabinet (1949), a lamp by Genet & Michon (1925), a ceramic by Elchinger, and above, a French wall lamp (1950s). Early chair by Jean Prouvé (around 1930) with original fabric, and a coffee table by Jean Prouvé (1950). THIS PAGE LEFT: [L-R] Wooden table by Alexandre Noll (1950), mirror by Line Vautrin (1945), bookshelves by Jacques Adnet (1945), floor lamp by Boris Lacroix (1950), desk by Jacques Adnet with mahogany and black leather covering hand sewn by Hermès (1945), Kirbybeard lamp, *La Femme* sculpture by Georges Jouve (1950).



ABOVE: Double door by Jean Prouvé from *La Chambre Syndicale de la Sidérurgie* (1953), banquette by Jean Prouvé (1954), adjustable white lamp by P. Rizzatto (1973). RIGHT: Desk by Jean Prouvé (1935) from *Compagnie Générale d'Electricité*, chairs by Jean Prouvé, *Antony* lamp by Serge Mouille (1950), photo by Carlo Mollino.





"What's the French word for sideboard?" Catherine de Beyrie is at a loss, frustrated by the kind of mental havoc two years spent living abroad can wreck. Eventually, the word - *buffet* - comes to her, and she goes on describing the elegant sideboard that stands along the wall. Designed by French architect Jacques Adnet, it is still covered in the original leather Hermès craftsmen hand-stitched over its surfaces in 1945. But the sideboard isn't the only piece of precious, leather-encased Adnet furniture in Galerie de Beyrie's 3,700 square-foot loft and showroom in SoHo this morning. Among other items, there are an L-shaped desk, a round mirror, and an occasional table - a veritable trove. "As we've been so instrumental in getting Adnet known in the U.S. and identifying collectors, people in France contact us when they're about to put a collection on the market," says Catherine de Beyrie, explaining the abundance of Adnet material.

"We get first dibs."

Stephane de Beyrie, a third-generation dealer and the scholarly, scouting half of the couple, is already moving on to the next designer and piece of furniture. Here's a rare, spiderlike 1958 lamp by Serge Mouille, its six arms either matte white or matte black in color, gracefully hanging from the ceiling; there, a 1940 Maxime Old cherrywood *semainier* - a chest of seven deep, flat drawers, one for each day of the week - waiting, Stephane explains, for "a dutiful wife to fill each drawer with her husband's shirt and socks for the day." Then comes the Jean Prouvé contingent: a mahogany, aluminum, and steel desk, made as a prototype in 1928-32; a massive sideboard with steel feet from 1949; and a black and green lacquered steel desk from 1935.

It's been two years since Catherine and Stephane de Beyrie, frustrated by a depressed French art and antiques market and >84



## Sonia Delaunay

(continued from page 53) and outfits for Robert, who cut a dapper figure at the Bal Bullier, a public dance hall in Montpar-nasse. On Thursday nights, Robert tangoed with friends, resplendent in his green trousers, red bowtie, and violet vest. Sonia, dressed in orange, blue, and scarlet silk and wool, preferred to watch the kaleidoscope of color as the couples whirled by her. (Her 1913 painting, *Bal Bullier*, can be seen at the Centre Pompidou in Paris.) Severini cabled news of the Delaunay's audacity to Milan, where the Italian Futurists got on the bandwagon with their dynamic "Anti-neutral" clothes. The color explosion which began with Serge Diaghilev's Ballets Russes, designed by Bakst in 1909, spread across Europe (maybe Robert Delaunay was right: color IS an atavistic Russian trait). With Sonia Delaunay, art became fashion.

Sonia's warm Russian hospitality made the Delaunay home on the rue des Grands-Augustins the natural setting for their literary and art salons. Painters and poets discussed the latest avant-garde work in their fields. Poets Guillaume Apollinaire and Blaise Cendrars became their close friends. They gave Apollinaire shelter after he was falsely accused of being involved in the famous theft of the *Mona Lisa*. He reported that Sonia and Robert talked about painting from the moment they awoke.

Apollinaire called the Delaunay color theory "Orphism." Cendrars named it "Simultaneism." Cendrars and Sonia collaborated on their Simultaneous book, *La Prose du Transsiberien et de la Petite Jehanne de France* in 1913. (Cendrars was a "starving poet" who suddenly inherited 3,000 francs, and decided to blow it all on a privately printed poem written with no metrical cadence.) Sonia's images, colored arcs painted down the left side of the 2 meter (six and one-half feet) vertical length of the fold-out book, simultaneously conveyed the rhythms of color and words. The story of the poet and a young French prostitute and their journey on the Trans-Siberian train finally ends in Paris. The Tour Eiffel and the Ferris wheel (images that Robert painted many times) were the only literal images at the end of the poem which was otherwise illustrated abstractly.

This was the first time that Sonia Delaunay used the *pochoir* printing process for her extraordinary *livre d'artiste*. Inspired by the 19th century Japanese stencils, the *pochoirs* images were hand-painted watercolor or gouache, ideal for print multiples. The brush strokes could be built up with stencils made for each separate color area, so that the "bleeding" produced a three-dimensional effect beautifully simulating the original painting. The *pochoir* prints varied with the thickness, texture, and color of the paint applied by the artist. This printing technique was similar to the appliqué of fabrics for a collage, so Sonia easily adopted the process with her art book collaborations with poets, as well as her fashion and textile design albums of 1925 and 1930. Eventually, only 62 copies out of the intended 150 of *La Prose du Transsiberien* were completed, no two exactly alike. (Robert calculated that placed end to end the painted poetry would have reached the height of the Eiffel Tower!) Cendrars subsequently dedicated his poem, *Sur la robe elle a un corps* (On her dress she has a body) to Sonia Delaunay, inspired by her simultaneous dresses. Sonia embroidered her friend's poetry on dresses from her *pochoir* designs.

Electric lighting had recently been installed in Paris in 1914. "We enjoyed strolling up the Boulevard St. Michel in the evening to admire and analyze the reverberations of light around the lamp posts." (*Réverbère* is the French word for street lamp.) Sonia used semi-circular arcs of color in a collage (*papier collé*) which then became a *pochoir*, which she entitled *Prisme Solaire Simultané*, or *Femme à l'ombrelle*, alternating sun and the street lamp as the source of light.

What began as a vacation in Spain in 1914 turned into a six year voluntary exile for the Delaunays on the Iberian peninsula during World War I. The "violent luminosity" of Spain was a revelation to them. "The light vibrations were so strong that we discovered color as a separate entity unto itself. We embarked on new research which at-

tacked the origin of light, the prisms of colors which were the sun and the moon." Painters before them had studied light as it fell on landscape, still life, or portrait subjects, but the Delaunays were exploring the essence of light itself, a revolutionary concept in the art world at the time. "We were united in art as other couples are united in alcohol, crime, or faith," Sonia affirmed.

Robert Delaunay, who had been invalided out of the service, wanted to get as far away as possible from the war, so the Delaunays rented a villa in northern Portugal which they shared with two other artists. The light was softer than in Spain, and the vivid folk costumes, pottery, and street markets cried out to be painted. Robert and Sonia were deliriously "drunk with color." Sonia sat near the beach with field glasses, happily painting swirling disks of sun and sea all over her canvas. The locals came and gawked over her shoulder, uncomprehending. One bureaucrat denounced her to the authorities, convinced that Sonia was sending signals to enemy submarines! (Portugal entered the war in 1916.) The local populace, and her servants, many of whom she painted, were quick to support her amused denial of espionage activity.

Sonia and Robert painted the merchants in the vegetable markets, the watermelons, the pottery, the parrots, the woven folk textiles, the oxen in harness, the exotic plants, the brilliant blue sky and sea, and the white walls of the cottages. Their son, Charles, who had been ill, recovered. Life was good. Then, in 1917, came the news that the Russian revolution had wiped out Sonia's income from Terk apartment rentals in St. Petersburg. "We were in Barcelona when we heard that it was the end of the Czar, and our income. We wept for joy for the Russian people, but realized that it was also the end of our extended Portuguese vacation," Sonia remembered. They had been living *la vie d'artiste* spending more than was coming in, and lending money to their friends in need. Money promised from Robert's mother never materialized. The sale of Robert's paintings at exhibitions in Europe did not pay the rent, and he was hopelessly inept regarding practical economics. A drastic change in lifestyle was in order.

Sonia met with her countrymen, Serge Diaghilev, Nijinski, and the Ballets Russes troupe, in Madrid. Diaghilev, who had revolutionized the ballet theater with his stunning fusion of art, dance and music, commissioned the Delaunays to design the sets and costumes for a revival production of the ballet, *Cleopatra*, scheduled to open in London in 1918. The first production was seen in Paris in 1909, but the original sets and costumes designed by Bakst had burned when the company was touring in South America. Robert immediately began work on the sets. Sonia got in the mood for dance costumes by watching flamenco dancers with Nijinski - the swirling color and pulsing rhythms were the inspiration for several paintings by the Delaunays.

Sonia's costume for Cleopatra, danced by Lubov Tchernicheva to the music of Rimsky Korsakov, consisted of a series of scarves which slowly unwound to reveal a costume of banded discs for breast and belly in simultaneous colors. The headdress looked like the Egyptian ibis, but otherwise, Sonia did not use the traditional ancient symbols. Leonid Massine's costume as Cleopatra's favorite slave had bright striped pants. Diaghilev cabled from London the morning after the opening to describe the enthusiastic response to the Delaunays' sets and costumes. This led to a commission for Sonia in 1920 from the Barcelona Opera Company for the costumes for Aida and Amneris.

While in Madrid, Sonia was introduced by Diaghilev to Spanish aristocrats, for whom she designed rafia vests, parasols, hats, and dresses embroidered with flowers. Her boutique, Casa Sonia, was a success with the Spanish women, and Robert was busy exhibiting his Portuguese paintings in Bilbao and Berlin. Sonia designed the decor and costumes for the Petit Casino cabaret in Madrid, but she and Robert were getting restless. The Spaniards didn't understand their abstract art, and enthusiastic letters from Tristan Tzara > 76



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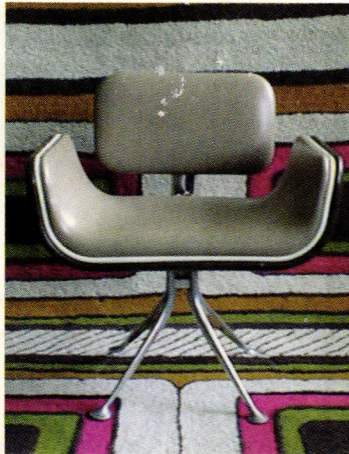
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## Sonia Delaunay

(continued from page 74) recounting the antics of the avant-garde Dada artists and poets piqued their curiosity. In 1921, it was time to return to post-war Paris which had once again become the center of stimulating contrasts of style and passions. The Delaunays were short of cash, so they sold their cherished Rousseau *Charmeuse de Serpent* to collector Jacques Doucet, with the proviso that he bequeath it at his death to the Louvre Museum. This was done, and it's thanks to the Delaunays that at least one of Rousseau's delightful jungle paintings has remained in France. *The Snake Charmer* continues to charm art lovers by the Seine.

The Delaunays had always been close to poets. "Sometimes I think only poets understood what we were trying to do. Trouble was, I wanted everyone to be a poet." They welcomed a new and wilder crop of poets to their apartment on the Boulevard Maiesher-bes. (Apollinaire had died during the war.) In 1916, the Dadaists, led by Tristan Tzara, Hugo Ball, and Jean Arp, had founded their "anti-art" movement in Zurich, (joined by Marcel Duchamp and Man Ray in New York). They denounced the established conventions with raucous poetry readings, plays, and art exhibitions which were dedicated to the cause of shocking the bourgeoisie. These spontaneous Dada performances, called "super-demonstrations" (the forerunners of the '60s "Happenings"), were designed to "épater la bourgeoisie."

Nihilistic and destructive on the surface, there was nevertheless an underlying positive belief lurking behind Dada that art had the power to free creativity and self-discovery. The language of the poetry was as abstract as the art. This appealed to the Delaunays' revolutionary visual goals, so they became involved in the group which grew to include Surrealist poets Louis Aragon and André Breton. Tzara insisted that Cubism and Futurism were dead, but Simultaneism remained viable because the Delaunays lived it so fully and passionately in their daily lives. Sonia designed the furniture, fabrics, rugs, lampshades, curtains, and wall coverings of their apartment - it was her simultaneous *gesamtkunstwerk* - all of a piece.

Sonia's collaboration with Tzara in 1923 on his controversial Dada performance of *Le Coeur à Gaz* (The Gas-operated Heart) turned out to be even more scandalous than was originally intended.

Directed by Russian avant-garde artist Iliazd, the theater piece was described by Tzara himself as "a repetition of the affirmation of boredom," and "the greatest swindle of the century dashed off with no pretension other than to be aggressive, written in a few days entirely in Dada euphoria." Originally acted by fellow Dada poets two years previously, this new production was performed by professionals from the Théâtre de l'Odéon because the Surrealist poets led by Aragon and Breton were breaking off from the Dada movement to form their own group. Both sides were equally contentious in defense of their theories.

Sonia designed cardboard costumes which mocked bourgeois apparel for the characters "Miss Mouth" and "Mr. Eye." Since the actors could only move laterally, allowing for changes of facial expression and hand movements, this was supposed to bore everybody silly. And it might have, if the Surrealists in the audience (Aragon and Breton) hadn't decided to take offense and leap onto the stage, breaking the arm of the unfortunate actor who played "Mr. Nose." Since he couldn't defend himself, being strapped into Sonia's costume, Tzara came to his rescue. Fisticuffs and insults were exchanged. The *gendarmes* arrived and ushered the culprits outside. Then another Dada poet, Paul Eluard, who objected to the presence in the audience of Surrealist Jean Cocteau, rushed on stage, breaking the footlights at considerable cost to his wallet and ego. This performance marked the permanent rupture of the Dada and Surrealist camps, and the end of Dada as an art movement. Sonia remained faithful to Tzara's spontaneous approach, however, and was to comment many times in the future on the deadening effect of the Surrealists on modern art.

Costume designs for dance, theater, and film, combined with

fashion and fabric design were an important part of Sonia's artistic life thru the 1920s and early '30s. These were a practical application of Delaunay's continued research on the Simultaneism color theory. Sonia not only blurred the line between fine and applied art - she blitzed it. Fortunately, it turned out to be the Delaunay's major source of income.

Sonia relied upon the ingenuity of a young Rumanian dancer named Lizica Codreano to bring her Simultaneity designs to life. Lizica understood how to establish a rhythm by moving the cardboard disks of different colors as she danced. "Lizica danced the color magnificently," Sonia remembered. These dance experiments were an extension of Sonia's observations of Flamenco dancers in Spain. Lizica performed the *Danseuse au Disques* to the music of Francis Poulenc on stage, (1923) as well as dancing with free body movement in the film, *Le P'tit Parigot* (The Little Parisian) in 1926.

The modernist sets of *Le P'tit Parigot* were decorated with oil paintings by Robert Delaunay, Albert Gleizes, and Andre Lhote. Sonia designed the costumes and accessories. The production was more memorable for their contributions than for the direction by René LeSomptier. Each actress, dancer, and extra wore a different abstract design, lounging on Sonia's pillows. The ensemble effect was stunning.

In the early Seventies, when I was living in Paris, I found an album of still photos from *Le P'tit Parigot* at the Marché aux Puces fleamarket which I took to Sonia in her rue Saint Simon studio. "C'est tres rare!" she said, rolling her "R's" à la Russe. There were photos of Lizica Codreano dancing, and sets filled with Delaunay designs. A German film company was interviewing Sonia at the time. It was summer, and the hot lights made her atelier even hotter, but she stoically endured the setup until the interviewer innocently asked if Sonia Delaunay's art was Cubist. "*Je ne suis PAS Cubiste!*" came her vehement denial.

In 1923, Robert Perrier, a Lyon manufacturer, asked Sonia to create 50 textile designs. (Another painter before her, Raoul Dufy, had successfully designed fabrics for Paul Poiret based on floral motifs.) Sonia's designs were uniquely abstract. The textile industry in France was one of the first to recover from the ravages of war. Sonia guessed that women wanted to wear something new. She had excelled in geometry in school, and joyfully played with triangles, squares, and circles printed on silk and wool. Art was transferred from canvas to fabric. Luckily for Sonia, the flapper fashion silhouette was two-dimensional with uninterrupted lines from shoulder to knees, eliminating the waistline or bust. The cut was uncomplicated, but the simultaneous colors were carefully worked out. She began with a limited palette of five or six colors which had a rhythm of their own. Her scarves, two meters long, could be wrapped around the body or worn loose. Each design could be adapted to printed cotton beach coats, silk scarves, embroidered wool coats and vests, or hand-knitted wool bathing suits.

Sonia's wool coats were entirely embroidered in different textures, sometimes with patches of fur. She invented a *point du jour* stitch which was executed by her workers in nuanced colors. These jackets and coats were worn by the wives of architects (Gropius, Breuer, and Mallet-Stevens), as well as film stars (Gloria Swanson, Greta Garbo), interior designers (Eyre de Lanux), and socialites (Nancy Cunard). Sonia collaborated with Lanvin and Chanel on fabrics for their collections. Robert Delaunay patented his fabric pattern invention which simultaneously printed the cut of the dress as well as the decoration on the same fabric. Sonia succeeded in bringing her art to the streets with *prêt à porter*.

Sonia Delaunay shared a stand, *La Boutique Simultanée*, on the Alexandre III bridge with couturier Jacques Heim at the 1925 Exposition des Arts Décoratifs. The French and foreign press declared her work the most interesting of the exhibition, citing her "flexible geometry and triumphant joy of color." Her embroidered coats, handbags and silk scarves were displayed with Heim's geometrically cut fur



coats. Models wearing Sonia's *simultané* clothes were photographed with a Citroen car painted to match.

Moored on the Seine below the Alexandre III bridge were Paul Poiret's barges decorated with Poiret's lush fashions and Ballet Russes-style pillows. Poiret's sumptuous couture suddenly looked hopelessly outmoded by the clarity of Sonia's avant-garde designs. It was Poiret's swan song, and Sonia's triumph.

In 1925, a *pochoir* album of her art, fashion, and fabric designs was published by the Librairie des Arts Decoratifs. *Sonia Delaunay, ses peintures, ses objets, ses tissus simultanés, ses modes* included a preface by Andre Lhote, and poems by Cendrars, Delteil, Tzara, and Soupault. (Hand-painted stencil portfolios were used by French Art Deco designers Barbier, Seguy, Gladky, and Benedictus to disseminate their ideas to a wide audience.) Twenty *pochoirs* of book covers, vests, dresses, jackets, screens, bathing suits, children's clothes, hats, and scarves constituted a *résumé* of Sonia's *simultané* activity in the applied arts up until 1925.

In 1930, Sonia's *pochoir* album of 40 plates, *Compositions, Couleurs, Idées*, was published by Charles Moreau. These were spontaneous exercises in color, ranging from seascapes and floral bouquets to abstractions, some of which could have been conceived as fabric designs. One composition looks like fireworks against a black sky. Another was multicolored sails on a rippling sea. All were lyrical extensions of Delaunay experiments with contrasting colors.

After the publication of this album, the economic fallout from the Wall Street Crash was partly responsible for Sonia's leaving the fashion world and returning almost exclusively to "*peinture pure*." Robert's paintings were beginning to sell at exhibitions. They moved from the boulevard Maiesherbes to the rue Saint Simon apartment/studio on the Left Bank where Sonia lived and worked until she died.

In 1936, the Delaunays began work on their most important joint effort - the enormous mural paintings for the Exposition Internationale des Arts et Techniques. Robert, who was fascinated with airplanes, was in charge of the murals for the Pavillon de l'Air. He had painted *Homage à Bleriot* to the pilot who first flew across the English Channel in 1914, and the Delaunays were waiting with the rest of the crowd at Le Bourget airport to welcome Charles Lindbergh. Sonia conceived of two panels, *Airplane Engine and Propellar and Dashboard*. For the Pavillon des Chemins de Fer (Railroads) voyage frescoes, she recreated sketches she had done in Portugal of peasants in folk costume at street markets. Robert's fresco *Air, Iron and Water* depicted his beloved Eiffel Tower. The atmosphere was convivial in the garage- > 80

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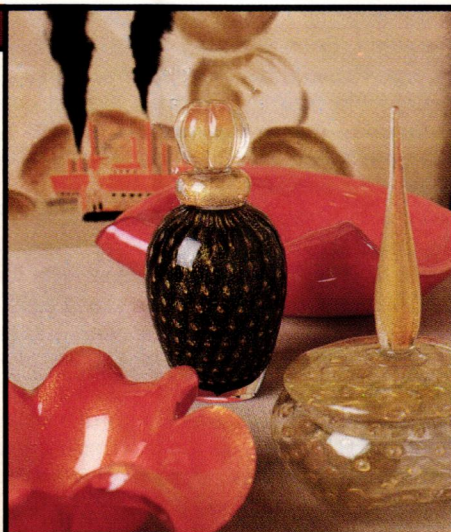
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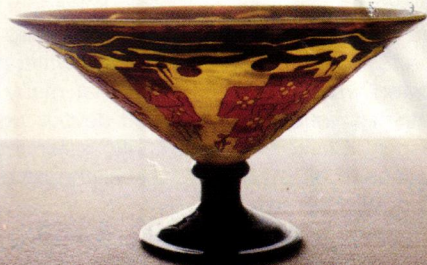


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# Object Focus

Text by Wendy Kaplan

**Stained glass window**  
**Commissioned: 1926 for the International Labor Building, League of Nations, Geneva**  
**Completed: 1930 (never installed)**  
**Designer: Harry Clarke (Irish, 1889-1931)**  
**Made by Clarke Studios, Dublin**  
**Materials: Stained glass, lead comes**  
**Dimensions: 71.5 x 40 inches**  
**Marks: Obverse, etched near base, lower right panel "Harry Clarke/Dublin 1930"**

One of the masterpieces in The Wolfsonian-Florida International University collection, an eight-panel stained glass window by Harry Clarke, demonstrates how the drive for national identity in Ireland was best expressed in the country's modern literature. In 1926 the Irish Free State, eager to assert its new position as an independent country, commissioned Clarke to design a large window as a gift to the League of Nations, to be installed in the International Labor Building in Geneva.

He decided to depict scenes from the work of 15 contemporary writers. With the help of the poet W.B. Yeats, whom he described as "wildly enthusiastic" about the project, Clarke selected the following authors (clockwise as their work appears in the panels): George Bernard Shaw, James Stephens, Sean O'Casey, Liam O'Flaherty, Æ [George Russell], Seumas O'Kelly, James Joyce, George Fitzmaurice, Padraic Colum, Lennox Robinson, Yeats, Seumas O'Sullivan, John Millington Synge, Lady Gregory, and P.H. Pearse. Most of the writers - Yeats, Synge, Æ, and Lady Gregory in particular - identified completely with the Celtic Revival. Some were members of the Gaelic League; others were involved with the Abbey Theatre or the many small presses devoted to promoting a national voice. With a few exceptions (e.g. Shaw), their work was imbued with the Irish experience - plays such as O'Casey's *Juno and the Paycock*, and Synge's *Playboy of the Western World* (depicted in the window) are still considered to be quintessential expressions of Irish-ness, with all its tragedy, humor, and eloquence.

Clarke was well aware that although his window would represent the zenith of modern Irish culture, some of his literary choices would be controversial to political and religious leaders. A few had already been banned by the Censorship Board; in addition, the facts that half the writers represented were Protestants and that many of the Catholics were not considered devout would be suspect. Clarke tried to be cautious; for Joyce, he avoided an excerpt from *Ulysses*, choosing one of his poems instead.

All his prudence came to no avail, since the Irish government rejected the window. The country's President explained in a letter to Clarke,





"the inclusion of scenes from certain authors as representative of Irish literature and culture would give grave offense to many of our people." The scene from Mr. Gilhooley proved the worst offender. Lennox Robinson, one of the authors represented and Clarke's closest friend elaborated: "But the Irish Government discovered that the window might conceivably give foreigners a false conception of the Island of Saints. The bottle of Guinness was not seriously objected to but did not the Playboy's tight breeches show him a little too virile, was not the female's clothing in the Gilhooley panel slightly too diaphanous? The window was erected in a government building on Merrion Street where it could be sniffed over. After many months of evasions and half-truths Harry's widow was allowed to buy it back for the price the Government had paid for it." Drunken scenes and implications of sex were not what the Irish government wanted to project about its national identity.

The first permanent home for this most eloquent portrayal of the Irish literary renaissance has been provided in Miami Beach. Included in The Wolfsonian's inaugural exhibition in 1995, the window will be back on view starting January 22 in a new installation of selections from the collection. ■

- Wendy Kaplan is the Associate Director for Exhibitions and Curatorial Affairs at The Wolfsonian-Florida International University

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## Sonia Delaunay

(continued from page 77) ateliers where young painters spent months painting hundreds of meters of dancing colors after Delaunay designs. This was Modern Art applied to practical use for millions to enjoy.

When the Exposition opened in 1937, European tranquility was in a fragile state. Spain was in the midst of a devastating Civil War, and the Eagle on the German Third Reich Pavillon faced the Hammer & Sickle of the Soviets. The Delaunays were aware of the uncertain times, but they were painting for the future. In 1939, they exhibited with a group called the "New Realities." It was the first abstract artists' salon, but it was the last show for Robert Delaunay, who died of cancer in 1941, only 54 years old.

Sonia spent the next 15 years of her life assuring her husband's place in the art world. After Robert's death, she went to stay in the French Free Zone in Grasse with Sophie Tauber and Jean Arp, (another husband/wife team who were devoted to art). The Germans occupied Paris, and Sonia was Jewish. Sonia collaborated with the Arps and Alberto Magnelli on lithographs which were eventually published in 1950. She managed to save their paintings and sculptures from the bombardment of the Cote d'Azur in 1944 by storing them with sacks of plaster in a subterranean garage. They were retrieved unharmed in 1945.

Returning to Paris after the Armistice in 1945, Sonia organized Robert's extensive papers and artwork preparatory for an *Homage à Robert Delaunay*. The first "Masters of Abstract Art" exhibit took place at the Galerie Maeght in Paris in 1949. From 1952 on, Sonia participated in major art shows around the world. She returned to designing tapestries (executed by Gobelins), and produced a simultaneous deck of cards which were issued by the Deutsch Spielkarten Museum in Germany, 1960. Her *pochoirs* in the Sixties illustrated books by poets Tristan Tsara, Rimbaud, Mallarme, Cendrars, Soupault, and Jacques Damase (who coincidentally showed her art at his gallery).

Major exhibitions devoted to the work of Sonia and Robert Delaunay were held at the Lyon Museum; the Louvre; the National Gallery in Ottawa, Canada; The Centre Pompidou; and the Bibliothèque Nationale. In 1977, reproductions of selected textiles and scarves created in 1925 were shown along with Sonia's drawings at Artcurial. Polychrome lacquered bronze, silver, or gold brooches, *Flamenco* and *Rhythm without end*, were taken from her Twenties paintings. Ceramic plates and posters also bore her simultaneous designs.

When Sonia Delaunay died in 1979, aged 94, she had long since accomplished her goal of bringing Robert's work to worldwide recognition. She was also acknowledged as his equal in changing the course of modern abstract art. In 1985 the entire Musée d'Art Moderne in Paris was given over to a retrospective of Sonia and Robert Delaunay's art. Sonia's fashions, costumes, *livres d'artiste* art books, murals for the 1937 expo, and oil paintings were all accorded the same respect. Sonia Delaunay's work reached beyond artistic theory to create a highly individual life style. ■

- This article is based on the author's conversations with Sonia Delaunay, Lizica Codreano, and Robert Perrier in Paris in the Seventies. The black and white vintage photos were courtesy of Sonia Delaunay. The *pochoirs* were photographed from the author's collection. Ginger Moro is the author of *European Designer Jewelry*, and a frequent contributor to *Echoes*. See: *Echoes*, Spring 1997, "Eyre de Lanux and Evelyn Wylid" for a 1930 photo of Eyre wearing a coat by Sonia Delaunay.

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## Louis Rorimer

(continued from page 56) Homer Johnson (father of architect Philip Johnson). The 1929 installation included an upholstered armchair with loose cushions and flat surfaces covered with padded fabric, providing comfort as well as a statement of fashion. The green and silver-leaf dentil pattern on the armchair base is similar to designs by Paul Frankl and Hugo Gnam. This wood, metal, and silver leaf upholstered armchair and Rorimer's painted wood table are featured in the room with other furnishings by some of the most prominent pioneer American modernists. The handwritten notes on the back of the original (1929) photo read:

*Pearl-gray heavy chenille carpet*  
*White walls and ceiling*  
*Black woodwork*  
*Vermillion red (flame red) satin curtains*  
*Furniture frames - black and silver-leaf or aluminum*  
*Desk vermillion lacquer with silver-leaf drawers and heavy mirror glass top*  
*Cornices aluminum*  
*Fireplace trim and book-case trim aluminum stripping*

*Upholstery -*  
*Silver and black on aluminum pieces*  
*Large armchair red and gray diamond*  
*Small armchair red and gray diamond*  
*Couch: blue*  
*Pillows: black, red, and chartreuse yellow*  
*Wall Hangings: black and gray and silver*

Although there were a few adventuresome homeowners like Homer Johnson, most of Rorimer's clientele continued to furnish their interiors in historic styles - "designed," constructed, and sold at Rorimer-Brooks Studios. Rorimer may have earned his living and his reputation by perpetuating historicism, but what he chose to surround himself with in his own country summer house in the late 1920s reveals his personal taste and abilities as a designer. The first floor rooms resemble those by contemporary avant-garde German and Austrian architects, especially those affiliated with the Wiener Werkstätte. White plaster walls, high vaulted ceilings with dark beams, and plank flooring defined the interior space. Boldly-colored hand-painted ceiling moldings, door casings, and beams blended Austrian-German and Scandinavian folk art, not unlike Art Deco interiors elsewhere. Adding to the dramatic interior, large windows provided spectacular views of the surrounding landscape. When Rorimer designed the house, he was certainly aware of Wright's philosophy and ability to incorporate outdoor vistas into the interior space.

Upstairs, in the private family spaces, Art Deco prevails. Except for a terraced ceiling, the architecture is less pronounced, relying primarily on the furnishings. Two bedrooms are furnished with Art Deco painted furniture which Rorimer designed and had built in his studios. Accessories include lamps and objects made at the Wiener Werkstätte. One bedroom set is painted turquoise: twin beds, dresser with detached hexagonal mirror, vanity with attached arched mirror, deskbookcase, chaise, side chair, and nightstand-bookcase. The other set is painted off-white: twin beds, dresser, writing desk, side chair, a remarkable bench, nightstand, bookcase, shelved cabinet, and a three-sectioned mirrored vanity. The three-tiered head and footboards on the beds are in the "skyscraper" style, better known as a Paul Frankl trademark. At the center of the headboard, frosted Lalique style (or Lalique) fixtures soften the reading lights that are installed into the wood surface. Rorimer liked to read in bed in comfort and in style.

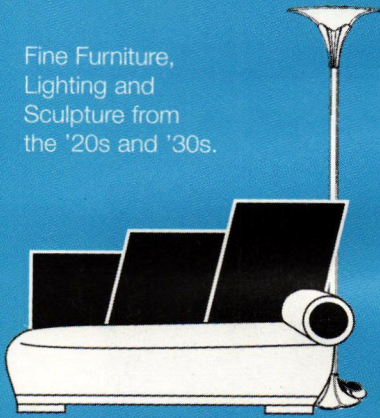
Rorimer-Brooks influenced the tastes of many Clevelanders and guests in Statler and other hotels across the country. Although there is less quantitative evidence of Rorimer's flirtations with modernism than of his enduring marriage to historicism, his contributions in both genres were significant. In addition to his own designs and those under his direct supervision, Rorimer also helped to promote the modern work of other designers and companies. He imported Brandt's Art Deco metal screens; Dunand's lacquer and metal; >84



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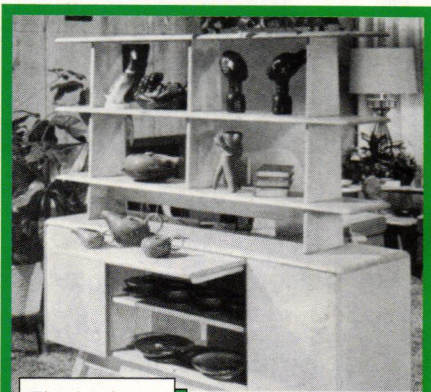
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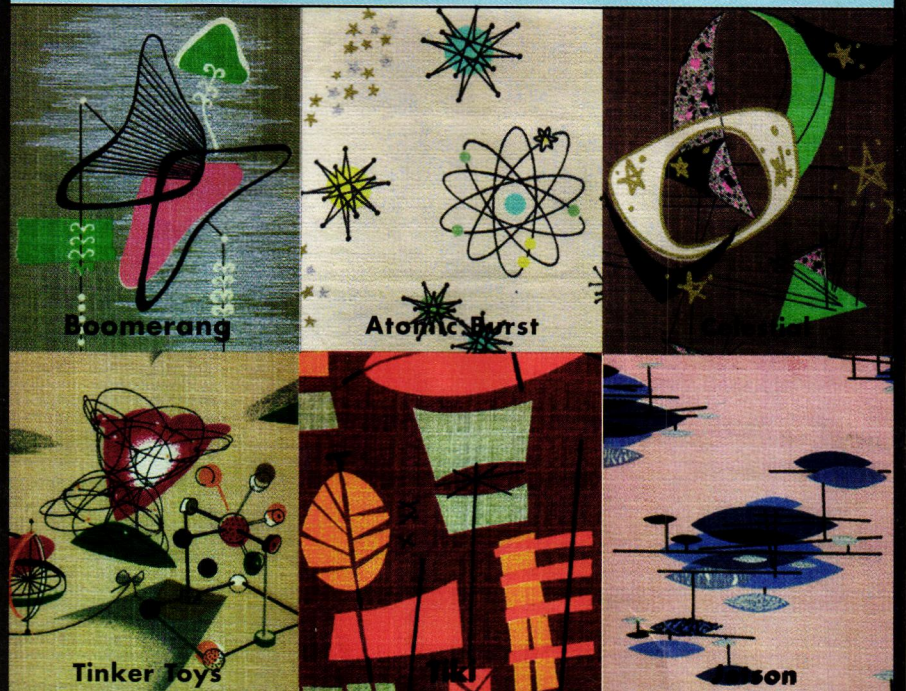
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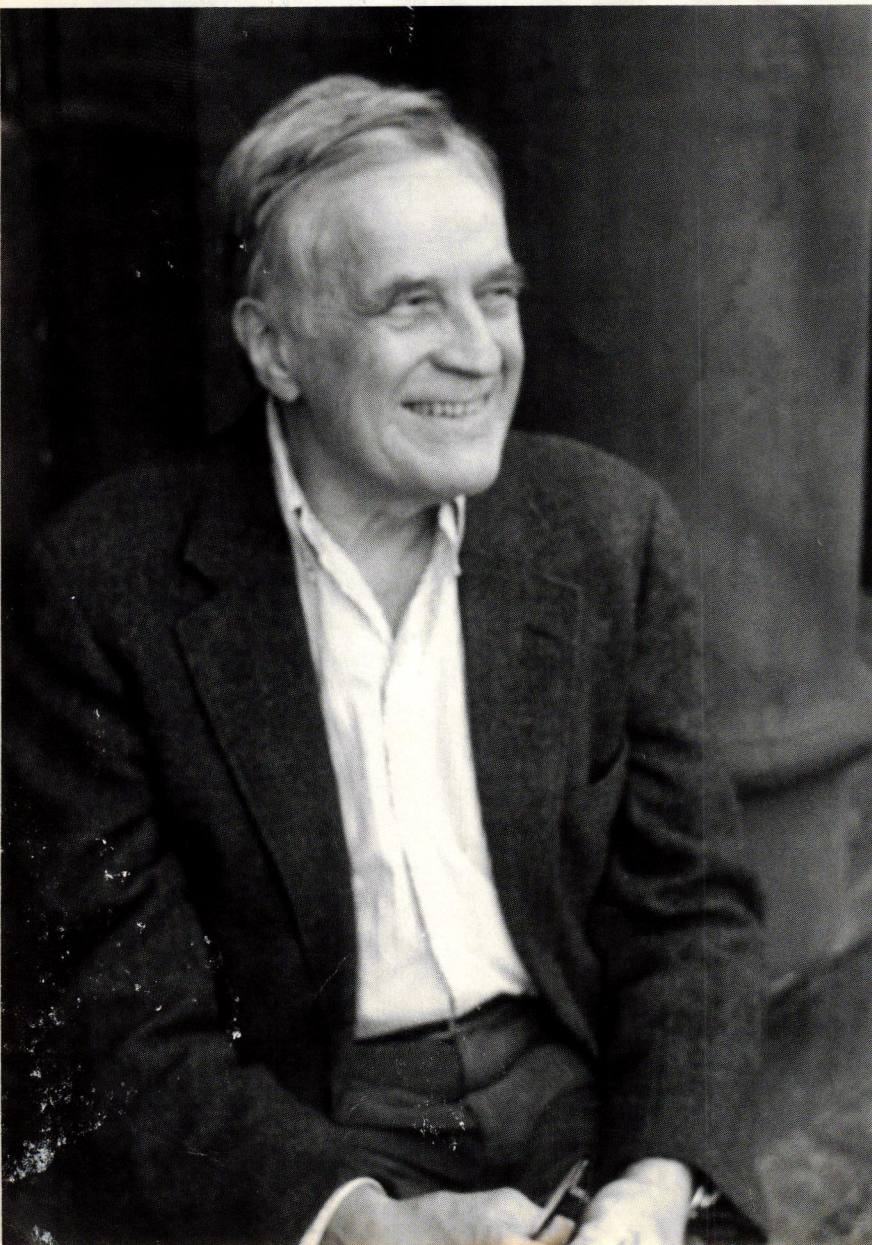


## The Influentials

Text by Judith B. Gura



FROM LEFT: John Pile's original 1952 drawing for his molded plywood armchair for George Nelson Associates; the finished product.



## John Pile

Architect, furniture designer, teacher, author

Sometimes people who make no special effort to call attention to themselves wield as much influence as those who covet recognition. John Pile is one of the former. He has taught several generations of industrial designers, written more than a dozen books, designed well-known pieces of furniture, and was involved in a number of celebrated design projects.

A Philadelphia native, he was trained as an architect at the School of Fine Arts (now the Graduate School of Fine Arts) of the University of Pennsylvania, coming to New York in 1946 to work in the office of Donald Deskey Associates. He designed offices and worked on the refurbishing of the liner *Argentina*, one of three (Eugene Schoen did the other two) with which its South American owners hoped to compete with the European luxury vessels.

He left the Deskey office after four years in favor of independence, working briefly for Paul McCobb designing popular-priced modern furniture, but found the life of a freelance designer too uncertain. Hearing that George Nelson was looking to find someone to replace Ernest Farmer (who had worked with Gilbert Rohde at Herman

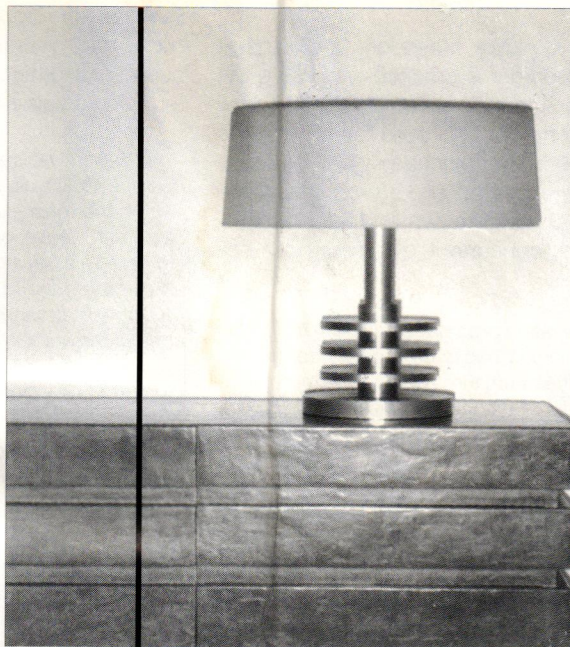


Miller before World War II and was responsible for many of the earliest furniture developed after Nelson became design director), he applied and was accepted, joining the office late in 1951. He remained there for more than a decade, during the time when most of the celebrated Nelson designs were introduced. Although all products developed in the office were attributed to George Nelson, many are known to have been the work of various designers on the staff, with Nelson supervising, often very loosely. Pile recalls being told simply to "work on molded plywood stuff," after which he came up, in 1952, with armed and armless variations of the chair that Nelson, years later, dubbed the "pretzel." It was difficult to make, fragile, and costly (when *Interiors* first published it, it was about \$150) and relatively few (only the version with arms) were produced.

A manufacturer named Arthur Goldman later took on the project and Miller briefly re-introduced the chair, dropping it after a disagreement with Goldman. Unable to produce an item to which Herman Miller owned the rights, Goldman retained Norman Cherner to design something similar for his firm, Plycraft. According to Pile, Herman Miller later found an Italian producer for his version of the chair, again credited to Nelson, and several were also made by the short-lived firm of Cadsana. Pile's design has become something of a collector's item - and a graceful early example from the original production run sits in his Brooklyn Heights living room.

Pile also worked on a variety of commercial products, including modular seating, benches, and several office furniture and storage systems, as well as serving as manager for the Nelson project for the American International Exhibition in Moscow (site of the notorious Nixon-Kruschev "Kitchen Debate"). Others in one of the three Nelson offices, which employed as many as 70 in the time Pile was there, included Arthur Drexler (briefly); architects Michael Graves and Don Chadwick; designers Irving Harper, Don Pettit, George Mulhauser, and Charles Pollack; and others assigned to products, graphics, and interiors whose names are known to few outside the industry.

By the time he left the Nelson office at the end of 1962, he had begun to do freelance writing for the trade publications *Interiors* and *Interior Design*. Pile had been a professor at Pratt since 1948, when he was asked to teach interior design history to evening students, and he gradually added classes in the history of industrial design as well, at both graduate and undergraduate levels. Finding no available source for students to study architectural drawings, he turned the collection he'd assembled for classroom use into a book, *Drawing Interior Architecture*, which was published in 1967. It was followed by others - he has > 109



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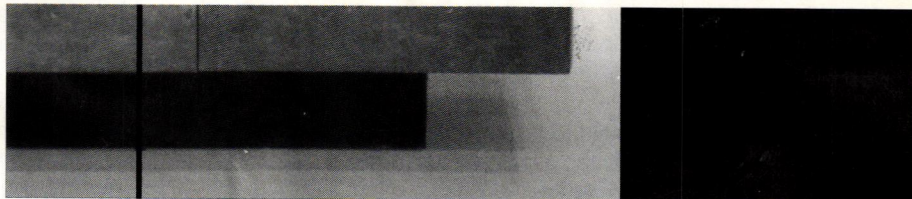
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## Louis Rorimer

(continued from page 80) pottery by Longwy, Mayodon, and Kage at Gustavsberg; and Lalique glass (Rorimer is credited with being the first to introduce this to the United States). In doing so, Rorimer may have served as an ambassador of modernism even more than as a designer. Years before he died in 1939, Rorimer had established himself as one of the Midwest's most respected and earliest twentieth-century interior designers. Although best known and later remembered for his use of period styles, his concurrent, quieter use of modernism is the more intriguing. ■

- Leslie Piña heads the Historic Preservation program at Ursuline College in Cleveland, Ohio and has written numerous books on modern design and designers, including *Fifties Glass*, *Fifties Furniture*, *Classic Herman Miller*, *Designed & Signed by Georges Briard*...., *Fostoria Designer George Sakier*, as well as *Louis Rorimer: A Man of Style*.

## The Bangs of Denmark

(continued from page 61) collectors all over the world for its unique synthesis of architectural and classical elements. Jacob Bang, widely noted for his outstanding glass designs, is on his way to being added to the collections of devotees of fine production art pottery. While the output of each is remarkably different, their fraternal relationship and similarities in character are reflected in two lifetimes of ceramic and industrial design. ■

- Robin Hecht is the proprietor of SCANTIK. She may be reached at 3053 Fillmore Street, #202, San Francisco, CA 94123, or [Scantik2@aol.com](mailto:Scantik2@aol.com).

## John Randal McDonald

(continued from page 65) of an entire floor or the extension of a fireplace, bookshelf, light, or desk the use of line extension is extensive. McDonald balances this within the "wholeness" and "nature" themes. These elements reflect diversity within the wholeness described above. McDonald's work achieves a unity and diversity of design seldom realized by the architects of this century.

### Mystery

Another design concept is that of mystery. McDonald felt that design should always have a sense of mystery to it. The implementation of this concept resulted in entryways which were never directly facing front, external walls whose public exposure had no windows except for limited top and bottom windows. (Several homes have six-inch windows which form a band from front to back giving the effect of that portion of the house "floating" on glass.) Another element of mystery was to have a "special or sacred space" such as in Japanese design.

Juxtaposing the concept of mystery or privacy was the use of openness. Many of his designs have few walls or doors except for the bathrooms. Often sliding panels found in Japanese designs would be utilized in the more private sleeping areas. The openness isn't necessarily the "great room" concept - it is more a visual feat than actual tangible square footage. McDonald does more with 1,000 square feet to create a sense of openness than many do with two or three times that area.

McDonald's work of this period was ahead of its time and from a design standpoint may prove to be timeless. The ability of an architect to create great design utilizing extensive financial resources is both interesting and popular. What is more significant is the ability of an architect to create great design under extensive financial constraints. I venture to say that in 50 years the Frank Lloyd Wright tours will hardly mention the 100 or so homes designed and constructed by Wright under financial constraints, but the 100 or so John Randal McDonald homes from a decade later will enjoy more design significance.

John Randal McDonald's work is possibly one of the best examples of "American" architecture among living architects today. The designs reflect both an internal and external consistency all their own.

Whether one applies the principles of "wholeness," "organicness," "unity and diversity," "mystery and openness," "economy" or any number of other standards to measure McDonald's early work, it represents some of the best residential American architecture. ■

- Tad Ballantyne spent his first several years growing up across the street from the McDonald family. Thirty some years later Ballantyne moved his family from the "best example of Greek Revival architecture in Wisconsin" to the Goodman House, one of McDonald's first residential designs upon graduating from Yale. An industrialist, Ballantyne recently commenced renovation of an existing building to house his interest in mid-century design. A 50-year McDonald retrospective is being planned. For further information you may contact the author at (414) 634-3341, or by e-mail at [mrmodern@msn.com](mailto:mrmodern@msn.com).

## Quality Meets Quirkiness

(continued from page 68) silhouettes. Carefully-designed groupings of furniture and objects divide the space into a series of vignettes. Wherever the eye roams there is something interesting to look at, from a "Jolly Green Giant" figure to a six-foot tall Empire State Building model, an original Frank Lloyd Wright chair, or a glass-topped dining room table whose base is an oversize 1940s box camera. Stained-glass theater signs and lighting fixtures from an upstate railroad terminal share the space with classic furniture from George Nelson, Hans Wegner, Russel Wright, Gilbert Rohde, and Warren McArthur.

The diverse and provocative artworks include a Margaret Bourke-White photograph of a Zeppelin race (found last year at Brimfield), a c.1925 painting of a prize fighter, a three-foot diameter painting of Soho rooftops, and a 1930s portrait of a Jersey Shore bathing beauty - all compatibly sharing wall space with graphics and paintings of architectural landmarks.

Some dealers live in constantly-changing quarters, the furnishings rotating as objects are traded up or sold off. Elkind, however, is more likely to cling to pieces which strike his personal fancy. Some favorite possessions, like a collection of old architectural-model banks, have followed him from his Greenwich Village bachelor apartment; and others - like a pair of 1930s wood planters by a Frank Lloyd Wright disciple - were taken home when they proved unsaleable in the shop, but have become impossible to part with. "I know it's good business to sell when you get the right offer," Elkind says, "but I'm really attached to some of these things." Spoken like a true collector. ■

- Jim Elkind is the proprietor of Lost City Arts, located at 275 Lafayette Street, NYC 10012. (212) 941-8025. [www.lostcityarts.com](http://www.lostcityarts.com).

## Living At Work

(continued from page 73) buoyed by a growing number of U.S. customers met at international fairs, decided to move Galerie de Beyrie, their respected Paris gallery specializing in French mid-century furniture, to New York. Judging by their ever-expanding circle of clients - which includes decorators and collectors as well as the design department of New York's Museum of Modern Art - it's fair to say that, in business terms, the de Beyries made the right decision. The best measures of their success, though, may be to witness the pleasure they derive from living in their work space (where they throw long dinner parties, most of them entirely catered by Stephane de Beyrie) and the pride they take in their mission as cultural ambassadors. "I'm very proud of French culture," says Catherine de Beyrie. "It makes me very happy to be exporting it." ■

- Catherine and Stephane de Beyrie are the proprietors of Galerie de Beyrie in New York City, which is open by appointment. (212) 219-9565.

## Up Close: Pressing For Recognition

(continued from page 13) few other manufacturers. Universal's *Stroke-Sav-r* offered a "Beam O Light" tucked discretely behind an automotive-inspired grillwork in some models. The biggest promotional >88



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# Event Calendar September, October, November, December 1998



Scale model of the dome and the seven 20-by-30-foot screens which would be installed at the 1959 American National Exhibition in Moscow. The Eames's created a seven-screen film *Glimpses of the U.S.A.* - a dazzling portrait of post-war America - which was projected onto the screens. Part of the exhibition "The Work of Charles and Ray Eames" on view at London's Designmuseum through January 4, 1999.

- 23-25** From Mission to Modern Antique Show and Sale in Lambertville, NJ (609) 397-9374
- 24** An Art Deco Architectural Walking Tour sponsored by The Foundation for Architecture in Philadelphia, PA (215) 569-3187
- 24** Skinner's Art Glass & Lamps, Arts & Crafts, Art Deco, and Modern Auction in Boston, MA (617) 350-5400
- 24-25** Dulles International Fall Antiques Show in Chantilly, VA (301) 924-5002
- 24-25** Vintage Fashion Expo in Santa Monica, CA (707) 793-0773
- 25** Decomania Fair at Chiswick Town Hall, London W4, England (44) 181-3972681
- 25** Decofairs Show at Civic Hall, Rother Street, Stratford-Upon-Avon, England (44) 181-663-3323



At Los Angeles Modern Auction's October Sale

- 25** Los Angeles Modern Auction's 20th Century Decorative Arts, Fine Art and Modern Design Auction in Los Angeles, CA (213) 845-9456
  - 28** Christie's South Kensington's Art Nouveau and Art Deco Furniture Auction in London, England (44) 171-5817611
  - 29-31** Design Days 98 - New York City: 3 Days of Touring Commercial Interiors (Herman Miller, Knoll, Steelcase, etc.). Over 50 walk-to sponsors with chartered bus service. (888) 316-8228
  - 31-1** Rockingham Super Collectibles Expo in Salem, NH (603) 569-0000
- NOVEMBER**
- 1** Decofairs London Art Deco Fair at Battersea Town Hall, Battersea, London (44) 181-6633323
  - 3** Christie's South Kensington's 20th Century Jewelry Auction in London, England (44) 171-5817611
  - 3-4** Ardingly Fair at the South of England Showground, Sussex, England (44) 163-670-2326
  - 4-8** The Eighth Annual Print Fair at the Park Avenue Armory in New York (212) 759-4469
  - 7-8** The Modernism Show in Winnetka, IL (847) 446-0537
  - 7** Southland Auction's '60s and '70s Designer Fur-

## shows • auctions

### SEPTEMBER

- 24-27** The Boston International Fine Art Show in Boston, MA (617) 787-2637
- 24-27** 100% Design Show in London, England (44) 181-7427326
- 25-27** Decorative Arts & Textiles Antiques Show in New York City, NY (212) 255-0020
- 26-27** Vintage Clothing, Jewelry, and Textiles Show and Sale in Stratford, CT (203) 758-3880

### OCTOBER

- 1** Christie's South Kensington's, 19th and 20th Century Posters Auction in London, England (44) 171-5817611
- 4** The National Art Deco Fair in Loughborough, England (44) 115-9419143
- 4** Phillips 20th Century Art and Design Auction in Paddington, Australia (6) 129-3261588
- 4** Decorairs Show at the Holiday inn in Reading, England (44) 181-6633323
- 5** Swann Galleries' Photographs Auction in New York, NY (212) 254-4710
- 6** William Doyle Galleries and Eonharns London's joint Art Deco Auction in New York, NY (212) 427-2730
- 7** William Doyle Galleries' Belle Epoque 19th and

20th Century Decorative Arts Auction in New York, NY (212) 427-2730

- 7** Christie's South Kensington's Modern Design Auction in London, England (44) 171-5817611
- 9-11** DC Armory Fall Antiques Show in Washington, DC (301) 924-5002
- 9-11** The Chicago Design Show in Chicago, IL (312) 527-7600
- 11** Decofairs London Art Deco Fair at Battersea Town Hall, Battersea, London, England (44) 181-6633323
- 16-18** Metropolitan's Vintage Fashion and Antique Textile Show in New York, NY (212) 463-0200
- 16-18** The New York Photography Fair in New York, NY (212) 777-5218
- 17-18** The Modern Times Show in Glendale, CA (310) 455-2894
- 18** Decofairs Show at Hove Town Hall, Norton Road, Hove, East Sussex, England (44) 181-6633323
- 19-20** Newark Fair at the Newark & Notts Showground, Nottinghamshire, England (44) 163-6702326
- 20** William Doyle Galleries' Collectibles Auction in New York, NY (212) 427-2730
- 22** Swann Galleries' Modern Literature Auction in New York, NY (212) 254-4710



niture, Fine Art, and Jewelry Auction in Atlanta, GA (770) 818-2418

**7-8** Triple Pier Expo in New York City, NY (212) 255-0020

**8** Decomania Fair at Chiswick Town Hall, London, England (44) 181-3972681

**8** Decofairs Show at The Pavillion, North Parade Road, Bath, England (44) 181-6633323

**8** Sotheby's Auction of 20th Century Decorative and Fine Arts in Chicago, IL (800) 444-3709

**9** Butterfield & Butterfield's Art Nouveau, Art Deco, Arts & Crafts, and 20th Century Design Auction in Los Angeles, CA (323) 850-7500

**10** William Doyle Galleries' Couture and Textiles Auction in New York, NY (212) 427-2730

**12-15** Sanford Smith's Modernism/Photography Show in New York, NY (212) 777-5218

**11** Bonhams Eames Auction in Knightsbridge, London, England (44) 171-3933930

**13** Christie's South Kensington's Clarice Cliff Auction in London, England (44) 171-5817611

**13-14** ESCAPADE (Eastern States China, American Pottery, and Dinnerware Exhibition) in Laurence Harbor, NJ (732) 738-5677

**14-15** Triple Pier Expo in New York City, NY (212) 255-0020

**15** David Rago's 20th Century Modern Auction in Lambertville, NJ (609) 397-9374

**17** William Doyle Galleries' 20th Century Art and Design Auction in New York, NY (212) 427-2730

**20** Christie's South Kensington's Lalique Glass Auction in London, England (44) 171-5817611

**20-22** Chicago O'Hare Fall Antiques Show in Chicago, IL (954) 563-6747

**20-22** The Fine Art & Photography Show at the Gramercy Park Armory in New York, NY (212) 255-0020

**21-22** Decofairs National Art Deco & Modernist Ceramics/Glass Fair in Stoke-On-Trent, England (44) 181-6633323

**29** Midland Art Deco Fair at Syon Park, Brentford, West London, England (44) 121-430-3767

**29** Decofairs Show at Chiswick Town Hall, London, England (44) 181-6633323

#### DECEMBER

**2-6** 20th Century Show at the Olympia Exhibition Centre in London W4, England (44) 171-3708899

**4-6** DC Armory Winter Antiques Fair in Washington, DC (301) 924-5002

**5-6** Philadelphia Winter Antiques Show in Philadelphia, PA (212) 255-0020

**5-6** Art Deco-60s Holiday Sale in San Francisco, CA (415) 599-3326

**6** Treadway Gallery's 20th Century Decorative Arts Auction in Chicago, IL (513) 321-6742

**6** Decomania Fair at Chiswick Town Hall, London, England (44) 181-3972681

**6** Decofairs Show at the Holiday Inn, Victoria Street, Bristol, England (44) 181-6633323

**7-8** Newark Fair at the Newark & Notts Showground in Nottinghamshire, England (44) 163-6702326

**8** Christie's East's 20th Century Decorative Arts Auction in New York, NY (212) 606-0530

**10** Christie's Important 20th Century Decorative Arts Auction in New York, NY (212) 546-1000

**10** Christie's Tiffany: Innovation in American Design Auction in New York, NY (212) 546-1000

**12-13** Art Deco & Art Nouveau Fair at Pemberton Centre, Rushden, Northants, England (44) 193-3225674

**13** Decofairs London Art Deco Fair at Battersea Town Hall in Battersea, London, England (44) 181-6633323

**28-30** Naples Winter Antiques Show in Naples, FL (561) 483-4047

#### ongoing events • exhibitions

**Until October 25** "Jean Dunand: Master of Art Deco" at the Metropolitan Museum of Art in New York City, NY (212) 535-7710

**Until November 1** "Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman Collection" at the Williams College Museum of Art in Williamstown, MA (413) 597-2429

**Until November 8** "The American Lawn: The Surfaces of Everyday Life" at the Canadian Centre for Architecture in Montreal, Canada (514) 939-7000

**Until November 15** "Drawing the Future: Design Drawings for the 1939 World's Fair" at The Wolfsonian in Miami Beach, FL (305) 531-1001

**July 26-February 6, 1999** "Designing Women: American Style, 1940-1960" at the Wadsworth Atheneum in Hartford, CT (860) 278-2670

**September 9-November 29** "The Ceaseless Century: 300 years of 18th Century Fashion" at the Metropolitan Museum of Art in New York, NY (212) 570-3951

**September 13-January 10, 1999** "The Jewels of Lalique" at the Dallas Museum of Art in Dallas, TX (214) 922-1200

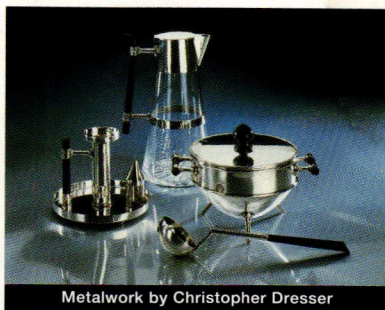
**September 15-January 4, 1999** "The Work of Charles and Ray Eames" at the DesignMuseum in London, England (44) 171-4036933

**October 3-August 8, 1999** "Forging a New Century: Modern Metalwork from the Norwest Collection, 1890-1940" at the Denver Art Museum in Denver, CO (303) 640-4433

**October 9-December 19** "Vintage Works by George Nakashima" at Moderne Gallery in Philadelphia, PA (215) 923-8536

**October 14-January 3, 1999** "Printmaking '60s to '90s" at the Baltimore Museum of Art in Baltimore, MD (410) 396-6300

**October 15-December 18** "Truth, Beauty, Power, Dr. Christopher Dresser 1834-1904: A Pioneer of Modernism in the Victorian Era" at Historical Design Inc. in New York, NY (212) 593-4528



**October 16-December 19** "Studio Pieces: Continuity and Growth at the Nakashima Studio" in New Hope, PA (215) 862-2272

**October 18-January 10, 1999** "A Grand Design: The Art of the Victoria and Albert Museum" at the Museum of Fine Arts in Houston, TX (713) 639-7300

**October 23-December 12** "Peter Shire Exhibition" at Collage 20th Century Classics in Dallas, TX (214) 880-0020

**October 27-January 9, 1999** "Claire McCardell and The American Look" at the Fashion Institute of Technology in New York, NY (212) 217-5800

*Note: event schedules are subject to change, please confirm dates, locations, and times.*

**AQUA**

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## Up Close: Pressing For Recognition

(continued from page 84) feature in this attractive model, however, was the extra large aluminum sole plate that provided "37% more ironing surface."

- Cordless irons (no, we don't mean battery operated!) - Developed to eliminate the nuisance and fire hazard of the cord, cordless irons plugged into a docking base to receive power (and thus make heat) - a direct throw-back to the early colonial era when cast metal irons required frequent reheating on a fire. George Walker (1908-1993), who later in his career achieved fame as the VP of Ford Motor Company, created one of the more successful cordless designs for Eureka. In spite of their flaws, Eureka managed to sell them with modest success from 1948 to 1955.

- Handle design - Handle design by itself spruced up an otherwise dowdy appearance. Bakelite, "the plastic of 1,000 uses," gave new freedom to designers in this area. Frank Kuhn, president of the American Electric Heater Company, may have been the first American to break the black handle tradition in 1940. His handle for the *American Beauty* used a translucent ruby (or amber) plastic which glowed from reflected room light as if internally illuminated. Only in the late '50s did other manufacturers, such as Casco and GE, join in and change to more colorful plastic.

Sunbeam's black handled *A-10* could have been rated XXX. It's round handle, complete with thermostatic control at the tip, thrust itself at the user and is replete with phallic overtones. One of the queerest designs ever produced. For use by mature adults only.

- Body material - Steel was used as the body material on most irons because of its weight. However, during the war years, marketers thought glass might serve as a substitute for steel which was finding more important use in making armament. The see-through *Silver Streak* featured a Pyrex® shell manufactured by Corning Glass (NY) for the little known Saunders Company of New York. It was made in either red, blue, green, or clear (but never silver) and, like the 1970s Plexiglas® telephones and radios, it showcased the inscrutable electronics buried deep inside. Introduced when much lighter steam irons were gaining in popularity, this very heavy, very breakable design almost dared a housewife to pick it up. Only one production run was made and consequently few are still around; but, as a piece of industrial sculpture, they are an Art Deco lover's dream.

European designers and manufacturers were far ahead of trends in the United States. However, because European production was limited, we are not as aware of their contributions. Irons, such as those by British manufacturer HMV, pioneered the use of heat resistant colorful plastic as a one-piece biomorphic body shell as far back as 1938,

completely eliminating the "heavy metal" look. In the same year Prilect, another British company, used a polychromatic handle on what appears to be the classic Westinghouse design.

By the 1970s all irons finally adopted the all-plastic look. Black & Decker's snappy looking *Handy Xpress* of 1996, made almost entirely of plastic, is a great example of Deco-influenced design and looks nothing like your mother's iron. B&D's unisex ad challenges us with: "nothing gets you to work FASTER when you're PRESSED for time."

Tuesdays (an archaic term for ironing day) have never been the same. ■

### further information

- The Midwest Sad Iron Collectors Club publishes a newsletter, *Pressing News*, four times per year. Annual dues are \$15. For further information write the Midwest Sad Iron Collectors Club, c/o Lynette Conrad, 24 Nob Hill Drive, St. Louis, MO 63138-1458.

- *Iron Talk* is a publication devoted entirely to irons. For further information contact the publishers: Carol and Jimmy Walker, 501 N. 5th Street, Waelder, TX 78959.

### In The City

(continued from page 17) Memories acquired the furniture ensemble from his estate. (Actor Johnny Depp bought the matching 11-foot high armoire.)

Maddie will tempt you with showcases of modern silver jewelry by the leading Scandinavian and Mexican designers (from Jensen to Spratling), as well as Hagenauer sculptures, Dorothy Thorpe glass, and vintage posters and photographs. Cassandre's classic *Normandie* poster hangs above a pair of naugahyde and aluminum *Oceanliner* chests upon which sits an *RCA Special* aluminum record player by John Vassos, c.1935. Copper lamps of various sizes rescued from old movie theaters and banks are available for your office. (213) 852-9407.

**Decades**, at 8214 Melrose, is a vintage clothing store which stocks designer '60s and '70s fashions, from the Italians Gucci, Pucci, and Missoni to Diane von Furstenberg wrap dresses. Recently they hosted an exhibition of vintage silver jewelry by Georg Jensen. (213) 655-0223.

**Papillon Gallery**, at 8010 Melrose, has been the fief of Marty Wolpert and Mike Iorg since the '70s, though they've recently moved to this address. They specialize in 20th century etchings, posters, paintings, and sculpture. There is a showcase full of American Studio jewelry and Art Deco silver and marcasite pieces. Marty says his gallery is the only one in America where you can find 100 works ranging from \$500 to \$20,000. Presently, he is featuring California painters of the '20s, '30s, and '40s, as well as European artists of the '30s. Check out his web site: [www.artdeco-usa.com](http://www.artdeco-usa.com) for more detailed in-

formation. (213) 655-4468.

**Denmark 50**, at 7974 Melrose, offers the most comprehensive collection in town of mid-century modern Danish ceramics (Saxbo, Royal Copenhagen, Rorstrand), and glass (Kosta, Orrefors). Furniture by major Danish designers (Hans Wegner, Verner Panton, etc.) is on view in the basement. (213) 650-5222

Crossing Fairfax Avenue, there is a funky section of Melrose Avenue, past Fairfax High School, which is dedicated to the terminally hip. Tattoo parlors and thrift shops abound. There are two vintage clothing stores which cater to this young crowd who run amok on Saturdays in psychedelic polyester. **Aardvark** (323) 655-6769, and **Wasteland** (323) 653-3028 (See: *Echoes*' "Fashion Forecast"). Wasteland's Pucci collection hangs high on the walls above the racks, out of the way of sticky fingers.

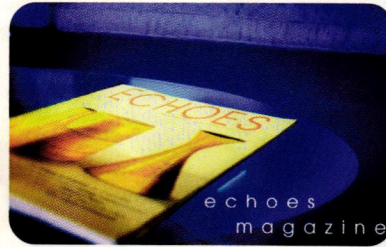
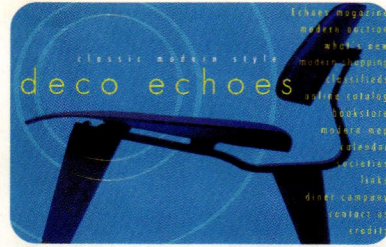
**Off the Wall**, at 7325 Melrose, has some '50s mahogany furniture designed by Frank Lloyd Wright for Henredon (the only production line Wright designed). You can always find neon advertising and architectural props in this incredible store. There's a 16-foot animated Lionel train sign in the middle of the shop, a locomotive complete with smokestack and bells. The original revolving doors from the legendary Brown Derby, built in 1933 on Wilshire Boulevard in Beverly Hills, where the stars used to meet to eat, are also here. Dennis, the shop owner, has built an eight-foot room around the doors so you can revolve yourself dizzy, pretending you're Judy Garland. There is even a photo of Judy leaving the restaurant on her way to the *Wizard of Oz* premiere, to get you in the mood. (213) 930-1185.

Sanity returns as you approach La Brea Avenue. **Denny Burt**, at 7208 Melrose Avenue, was aesthetically drawn to '50s design, and decided he could make money at it. He's been doing just that at this location for four years. His shelves groan with Fiesta, Bauer, and Russel Wright ceramics. Scandinavian ceramics (Arabia and Rorstrand), Murano '50s art glass (Venini and Barovier), and George Nelson clocks are also displayed, lit by Noguchi *Akari* lamps. (213) 936-5269.

On the second leg of the quadrangle, turning right (south) to 524 1/2 N. La Brea Avenue brings you to **Retro Gallery**, the House of Art Glass. Ara Tavitian is an Armenian from Frankfurt, Germany who, with impeccable timing, opened his shop here one week before the 1994 earthquake. He lost 50 pieces of glass, and because his building is brick, the loss was not covered by insurance. Most people would be discouraged, but Ara patiently built up his customer base which now includes interior designers, decorators, collectors, and studios for rentals. There are 6,500 pieces of glass in his collection, mostly Italian Murano vases and > 90



The Deco Echoes site has been completely redesigned - come visit!

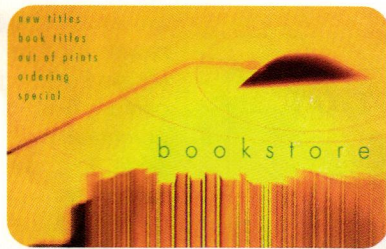


# the deco echoes web site

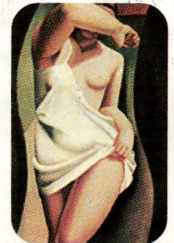
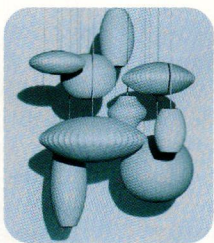
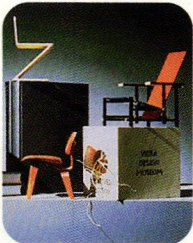
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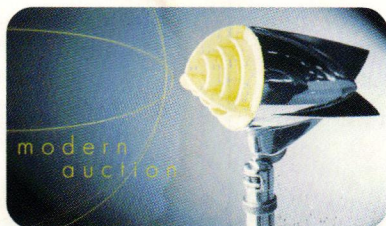
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chandeliers, but also Scandinavian and American.

A favorite with glass collectors is William Blenko who came from England in 1893 and established glassworks in West Virginia, which is still growing strong through four generations. Different designers have worked for Blenko. Ara likes the charcoal glass of the '50s which stands out against his white walls. The Blenko signature is etched on the bottom of each piece. (213) 936-5261.

**Fat Chance** is at 162 N. La Brea. Jeff Schuerholz and Donald Wilsey were the first in the area to get into the fifties. They specialize in Herman Miller and Knoll furniture, which they've sold to Brad Pitt, Madonna, and Bette Midler. Fat Chance does a big business with studio rentals for movies and commercials. A tomato-red chair and ottoman by Warren Platner dating from 1966 sits next to a tall, cool green Blenko vase from the '50s. There is an outsized baseball mitt chair by Paltronova for Stendig in the window for sports fans. (213) 930-1960.

Watch the street numbers because suddenly everything changes at First Street where the street becomes South La Brea. **Goly-esther**, the vintage clothing store, has been in several different locations over 20 years, and has finally settled at 136 S. La Brea Avenue. Esther's clothing, textiles, and decorative fabrics are draped all over the store. There are embroidered Chinese and Phillipine shawls, and textiles from Romania and the Middle East from the first quarter of the 20th century. There's '40s fabric which you can purchase by the yard to make pillows or skirts. To accessorize, there's a wall of hats, rows of shoes and purses, and a showcase full of costume and Bakelite jewelry. For the guys, there's a small men's section with hats, jackets, and photo-printed or air-brushed ties. In the window, silk lingerie and chiffon dresses, one with little straw bouquets all over the skirt, are alluring enough to be worn in or out of the boudoir. (213) 931-1339.

Head west on Beverly Boulevard towards **Skank World**, which is expanding after 18 years, from 7205 to a larger store at 7221 Beverly Boulevard. Among owner Linda's treasures are an Alvar Aalto Primavera blond birch dining table and four chairs, a yellow fiberglass Zenith shell rocker by Eames (the one with the rope around the edge), and a Noguchi child's table for Knoll from 1954. George Nelson is represented by his home/office desk for Herman Miller in birch wood with hidden cubbyholes and the basket hanging file, and the Ball clock. A limited edition (500) rosewood Eames screen reissued by Herman Miller is numbered #28 and will hide a multitude of sins. (213) 939-7858.

**Modernica**, at 7366 Beverly Boulevard, is the home base shop for this expanding enterprise. With three retail stores (Los Angeles, Chicago, New York) and multiple au-

thorized dealers, Modernica is the franchisee of mid-century modernism. Mostly re-issued furniture is featured (they produce their own replicas of Noguchi, Eames, and other classic designs, including the *ESUs* and Nelson *Bubble Lamps* which are now being offered through Herman Miller), along with '60s rugs by Edward Fields, a Saarinen *Womb* sofa, and Knoll pieces. (213) 933-0383.

Truck on down the street to **Carla**, at 7466 Beverly Boulevard. Vivacious Carla is from Brazil, and is especially fond of colorful sixties and seventies furniture and lighting. A 9' x 12' blue and green Scandinavian wool rug (in a Verner Panton style, Carla says) hangs on the wall. An elongated yellow painted hand - Italian from the '60s - used to hold a mirror. George Nelson's *Bubble* lamps for Herman Miller in bongo or sphere shapes dangle from the ceiling. (213) 932-6064.

**Modern One** is at 7956 Beverly Boulevard. Owner Ben Storck has two spacious showrooms where Fornasetti chairs and screens rub elbows with Robsjohn-Gibbings blond nesting tables and Frank Gehry *Easy Edges* cardboard letter stools. Tommi Parzinger's elegant dining tables, lamps, and candelabra from the '30s to the '50s are hot items with collectors from both coasts. An Eames storage unit blends in with furniture from Paul McCobb. Wire display masks and gouaches by '20s Paris artist Brunelleschi adorn the walls. (213) 651-5082.

Around the corner from Modern One, at 148 N. Hayworth, is **Bill Reed**. In a small space, Bill managed to fit Paul Frankl's 1940 lacquered cork table with six chairs and Paul McCobb's *Directional* table and four chairs (1955) without crowding Frankl's settee and Richard Wright pottery. (213) 931-6989.

The last leg of the quadrangle is La Cienega Boulevard, which is lined with art galleries and decorator shops. **Blackman-Cruz** has been there for five years, dealing in the extraordinary and unusual, as well as the classics of 20th century design by Frankl, McCobb, Wormley, and Nelson. Adam Blackman and David Cruz sell Hollywood memorabilia items like the beige velvet dressing table by Billy Haynes from movie mogul Jack Warner's home. Early 20th century industrial pieces are mixed with a folding wood French bistro screen which will remind you of Left Bank restaurants in the '50s. An enormous old 7' x 7' clock from a French dog track is being shipped to Grand Central Station, so you New Yorkers will have no excuse to miss your train. (310) 657-9228.

**Downtown**, at 719 N. La Cienega Boulevard, showcases a Robsjohn-Gibbings 1948 dining table with starburst top; Gio Ponti ladder back chairs; a Milo Baughman sofa; and Edward Wormley for Dunbar desks, cocktail tables, and a buffet. Vintage lamps, sculptures, and art decorate the tables and walls. (310) 652-7461.



Elizabeth Mason's **Paper Bag Princess** is a consignment vintage couture boutique around the corner from La Cienega Boulevard at 8700 Santa Monica Boulevard. The owner is tall, slim, and chic, as are her customers who range from supermodel Elle MacPherson to actresses Demi Moore and Madonna. Mannequins draped in knockout Rudi Gernreich never-worn pink, mauve, and orange originals from the '60s march along shelves over the racks, just under the roof. (Don't even ask - they're for display, not for sale.) Racks of Pucci and wannabe Pucci silk shirts and skirts are by the door. Elizabeth is selective. She will not accept any old label on consignment lest her customers complain that she's slumming. She rounds up the usual suspects from Italy (Armani, Prada, Missoni, Gucci, et al), and America (Halston and Norell) for the Beverly Hills Princesses who park their Porsches out front. (Non-royalty is also welcome.) Rows of shoes face a minimalist costume jewelry showcase. In back, there's a separate antiques store with boudoir furniture and decorator accessories. An annex is devoted to men's clothing. (310) 358-1985.

Most Los Angeles antiques stores open in the afternoon, and are closed Sunday and Monday. Call them to confirm. Don't try to cruise the West Hollywood quadrangle all in one day. You will need sustenance; there are plenty of bistros and coffee shops interspersed between the stores where you can stop and refuel. You're going to need it. ■

- Ginger Moro has been trading in Art Deco and '50s merchandise for nearly 20 years in West Hollywood with many of the dealers described above.

#### Modernism, eh?

(continued from page 18)

#### New Modern Store

Yabu Pushelberg also designed Inside, a new Toronto store for modern dealer Daniel Aguacil. (The store was originally located within Up Country, a contemporary furniture retailer.) In addition to period classics, Aguacil also carries current objects from still-active designers such as Finland's Eero Aarnio and American Wendell Castle. Aguacil is hot on designs by Votre Maison (your home), a 1950s firm from northern France. Tel: (416) 504-4919.

#### Night Classes On Design

Virginia Wright, author of *Modern Furniture in Canada: 1920-1970*, teaches a night course on furniture and interior design at the University of Toronto's School of Continuing Studies. The course, entitled "Two Centuries of Style and Substance," is held every Tuesday evening from October 6 to December 8. Fee is \$185. Tel: (416) 978-7051.

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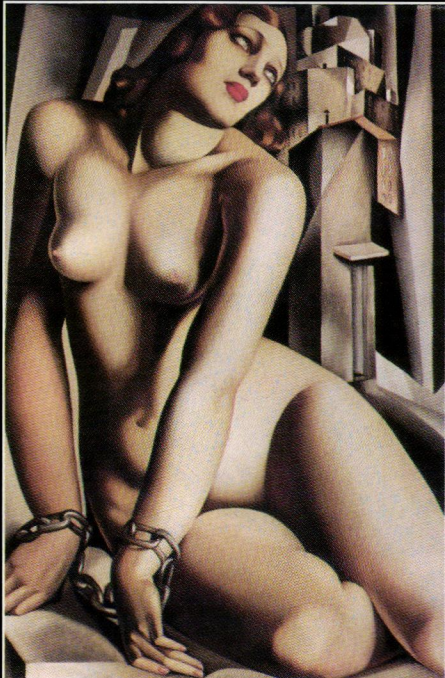
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### Modernism, eh?

(continued from page 91) Ours, has opened another store named Anonymous, reflecting that most items are without designer labels and affordable. (Average price is about \$150.) The stock is largely from the sixties and seventies and originates from West Germany, Italy, Scandinavia, and the United States. Brethour says the glass is reminiscent of balloons and Christmas lights and comes in "period" colors such as canary yellow, cherry red, and butterscotch. Anonymous also carries high-end vintage costume jewelry. It's open Monday to Saturday at 390 Dupont St., Toronto. Tel: (416) 260-9067.

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

### Bottled Up

(continued from page 20) The perfumeries had good reason to invest in expensive packaging to attract sales. Hundreds of new fragrances are introduced every year, making the market intensely competitive. Even loyal clientele sometimes need a new reason to buy an old favorite. This led to some of the most elaborate "seductions" in marketing history. Every element in the presentation is carefully considered: bottle, stopper, package, graphics, color, texture, decoration, and more.

The perfumeries struggled to find the most profitable combination. What materials are popular? Which celebrities can add marketing punch? What trends must the perfume reflect? As a result, some presentations seem like historical time capsules. During the Art Deco period, for example, unabashed luxury was all the rage. The perfume presentations of that period are some of the most exquisite available, with Lalique crystal bottles, extravagant decoration, and even skyscraper-styled packaging. Conversely, during the war years, frippery and finery were cast off in favor of patriotism. The perfumes looked so sensible, even *Rosie the Riveter* was happy to continue buying.

To attract and maintain buyers, perfume companies innovated across the board. Give-away samples, often showcasing a scaled-down version of the perfume's image, became minor masterpieces in their own right. Product extensions (soaps, colognes, bath powders, and so on) were similarly branded. And every holiday became a new opportunity to earn customer loyalty. The gift-oriented *Evening in Paris* line from the French perfumery Bourjois, consists of hundreds of boxed sets in sizes, prices, and graphics appropriate to every occasion. French perfume was even marketed to Americans via magazine offers.

One of the more interesting

> 98

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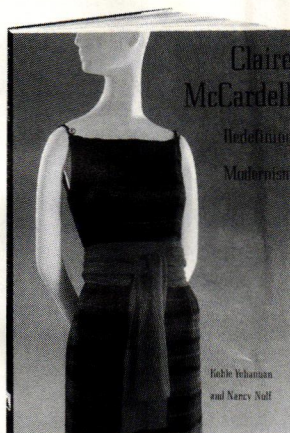
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# great modern books

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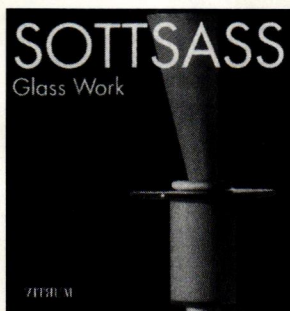
**New! Claire McCardell: Redefining Modernism** by Kohle Yohannan and Nancy Nolf...This is the first biography of fashion designer Claire McCardell (1905-1958), the pioneering creator of American sportswear. When other designers were slavishly copying Paris couture, McCardell insisted on clothes for an American lifestyle: useful, wearable, and affordable. Ms. McCardell is pictured wearing her own clothes, and specially commissioned photographs of McCardell garments from the archives of New York's Fashion Institute of Technology reveal her subtle craftsmanship. 103 illustrations, 39 in full color. 152 pgs. Hardcover \$39.95



Hundreds of new photographs have been added, along with an updated value guide. 240 pgs. Hardcover \$24.95

**Limited! Mechanical Brides: Women and Machines from Home to Office** by Ellen Lupton...Mechanical Brides considers gender segregation - both implicit and explicit - in the home and workplace by linking appliances and business equipment to their life in culture. The social, economic, and sexual meaning of objects is revealed through advertising, photo-journalism, film stills, and an analysis of changing design styles. 150 b&w illustrations, 40 color. 64 pgs. Softcover \$17.95

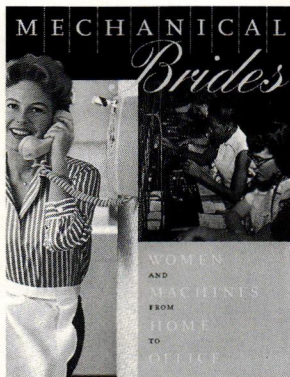
**New in Paperback! Sonia Delaunay: Fashion and Fabrics** by Jacques Damase...Between 1920 and 1930 the Russian-born artist Sonia Delaunay produced some of the most striking and original fabric designs of modern times. She was the inventor of abstract design for fabrics, and her materials - brightly colored and filled with geometric patterns - were the rage among fashionable circles in the Art Deco era. Author Damase is intimately familiar with all of Delaunay's original designs and fabric samples. In many cases both the design and the sample still exist, and this is the first time most of them have been photographed. Damase has written an appreciation of Delaunay, and has also assembled a representative selection of writings by her contemporary admirers and critics. The result is a definitive record of this unusually talented artist's contribution to commercial design. 180 illustrations, 104 in color. 176 pgs. Softcover \$34.95



**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 strong holds 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! Plastics + Design** by Renate Ulmer and Josef Straber...This book is an outstanding survey of the history of plastics in furniture and object design, in a remarkably designed presentation. For the first time the development of plastics in the area of design is documented by 120 selected objects. This survey delineates the "big triumphal march" in the 20th century of what was originally developed as a "substitute material." Beginning with historical objects of hard rubber and linoleum, Celluloid and Bakelite, the book places a major emphasis on the '50s, '60s, and '70s with that time period's enthusiasm for new materials, garish colors, and unconventional forms. 140 illustrations, 110 in color. 164 pgs. Spiral binding with fuschia hard plastic cover. In German and English. Hardcover \$75.00

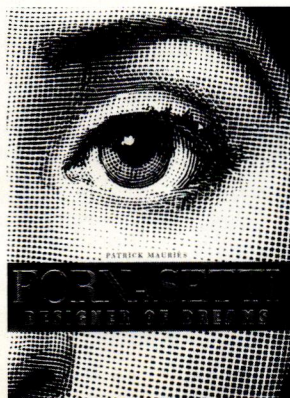
**New in Paperback! Art Deco Interiors: Decoration and Design Classics of the 1920s and 1930s** by Patricia Bayer...This book documents the flourishing of design ingenuity in the years following the great Paris Exhibition of 1925 through contemporary photographs of selected interiors juxtaposed with modern photographs of individual pieces. It traces the stylistic evolution and dominant motifs of Deco from the triumph of the 1925 exhibition, to the growth of Streamline Moderne offshoots in the United States, to the international revival of Deco as a decorative style, to the restoration of many Art Deco interiors to their former glory. 300 illustrations, 151 in color. 224 pgs. Softcover \$27.50



**Art Deco Style** by Bevis Hillier and Stephen Escritt...Interest in Art Deco was revived in the 1960s, partly as a result of author Bevis Hillier. In his introduction, Hillier 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

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

**New! Ettore Sottsass: Glass Work**...Ettore Sottsass, one of the most famous of Italian designers, has experimented many times with glass as a production material. Sottsass' work with glass began 50 years ago, when he cooperated with some of the most important and well-known of the Muranese glass factories: SALIR, Vistosi, Toso, and Venini. This book presents Sottsass' career in its entirety, from his first Solitario vase in 1948 to his newest collection. The superb photographs and graphic design, supervised by the artist himself, demonstrate the beauty and purity of his art. 150 color illustrations. 156 pgs. Hardcover \$85.00



**New! Fornasetti: Designer of Dreams** by Patrick Mauries...Piero Fornasetti lived and worked in Milan from 1935 until his death in 1988. During his long career he established an enduring reputation as a designer with a style that was all his own - a style based on illusionism, architectural perspectives, and a host of personal leitmotifs - such as the sun, playing cards, fishes and flowers - from which he spun endless variations. This book covers Fornasetti's entire career, from his beginnings at age 17 revolting against his father's wishes to take drawing classes to his unexpected death in October of 1988. Included is a list of items designed by Fornasetti, a chronology of his life, a listing of exhibitions, a list of books and almanacs published by Fornasetti, and the transcript of an interview with Fornasetti by Shara Wasserman. 600 illustrations, 116 in color. 288 pgs. Softcover \$34.95

**Sixties Design** by Philippe Garner...A richly illustrated survey of this remarkable decade, *Sixties Design* reviews the period through five 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, and architecture between 1960 and 1970. Color illustrations throughout. 176 pgs. Softcover \$24.99

**New! Tamara de Lempicka: Catalogue Raisonne 1921-1979** by Alain Blondel...This book offers a rich monograph on the life and work of this major artist, who is increasingly considered one of the 20th century's leading artists. Includes a catalog of over 600 reproductions, complete with a technical date for each work. 100 b&w illustrations, 500 in color. 500 pgs. Hardcover \$295.00

**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 dinnerware, glassware, aluminum ware, furniture, housewares, lamps, wood, metal works, fabrics, and numerous other items sought by collectors.

**New in Paperback! 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 '40s through the '50s. Far more than a collection of nos-



galgia, this book provides a 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. Softcover \$34.95 (Hardcover out of print)

**New! The Sixties: Decade of Design Revolution** by Lesley Jackson...This comprehensive book traces the transition from the organic, fluid lines of the "contemporary" designs of the 1950s to the pure geometry of "the look" and the styles of the 1960s. All fields of design are covered - architecture, furniture, ceramics, glass, textiles. 150 b&w illustrations, 300 color. 240 pgs. Hardcover \$59.95

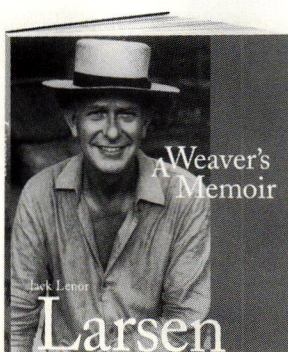
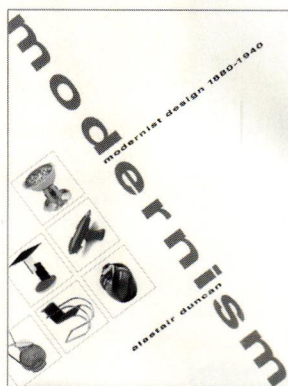
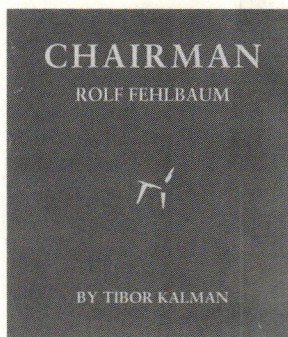
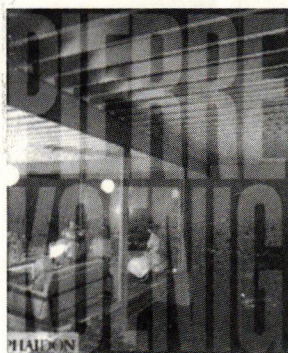
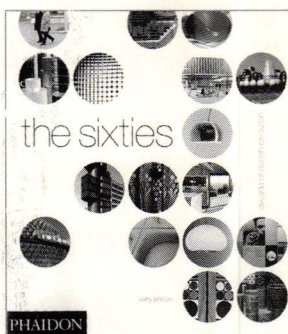
**Art Deco Furniture: The French Designers** by Alastair Duncan...Author Alastair Duncan introduces us to the Art Deco work of 85 pioneering French architects, interior designers, and furniture makers who replaced the heavy, stylized work of the past with furniture that was simpler in concept, geometric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

**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! Midwinter Pottery: A Revolution in British Tableware** by Steven Jenkins...One of the most popular names from the 1950s is Midwinter, a Staffordshire pottery that first made tablewares in England in 1910. However, it was not until the 1950s that Midwinter became well known due to the modernist attitudes of Roy Midwinter, the founder's son, and his chief designer Jessie Tai. Midwinter created their *Stylecraft* ranges from 1953, with designs by Terence Conran, Jessie Tai, John Russell, Hugh Casson, and others. Comprehensive pattern index and shape guide included. 170 illustrations, 100 in color. 92 pgs. Softcover \$29.50

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

**New! The Work of Charles and Ray Eames** (catalog to the currently traveling exhibition)...Rather than focus on the separate aspects of their work, this book takes a multifaceted approach to the careers of Charles and Ray Eames, examining their projects in the contexts of sci-



ence, corporate patronage, and politics, as well as those of modern design, architecture, and art. Included is a photo essay of newly commissioned photographs of the Eameses' furniture, furniture prototypes, and experimental pieces included in the Vitra Design Museum Collection. 243 illustrations, 165 plates in full color. 205 pgs. Hardcover \$49.50

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

**New! Pierre Koenig** by James Steele...Pierre Koenig, the architect of some of Los Angeles' most admired houses, and a pioneer of what became known as the "Case Study House Program" is one of the major figures of the modern movement in America. His work provides an unparalleled look into the evolution of Modernism on the West Coast and the scope of its influence internationally. This monograph provides a complete study of Koenig's architecture. The buildings are presented in three thematic sections: The California Dream - Los Angeles in the 1950s, The Style that Nearly - The Case Study Houses, and Blueprints for Modern Living - the MOCA show and the Modernist revival. Photographs taken by Julius Shulman, together with the architect's original sketches and drawings, provide a comprehensive visual document of his architecture. 250 illustrations, 150 in color. 160 pgs. Hardcover \$44.95

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

**New! Chairman: Rolf Fehlbaum** by Tibor Kalman..."In the beginning people spent their days walking upright and their nights lying down. Eventually someone invented sitting. And chairs evolved...and multiplied. A million years (give or take) pass. A boy named Rolf is born into a family in Basel that builds shops. Their neighbors make cheese and chocolate. 1953: Rolf's father, Willi Fehlbaum, goes to America and sees a chair that blows his mind. It is by Charles and Ray Eames." Thus begins *Chairman*, a poetic and true story about Swiss entrepreneur Rolf Fehlbaum and his internationally-known furniture design company, Vitra. Acclaimed graphic designer Tibor Kalman

tells the story of chair design, from the invention of the chair to the success of Vitra, in a 600-page pictorial essay. A whimsical book, loaded with color illustrations. 650 illustrations, 450 in color. 592 pgs. Hardcover \$35.00

**New! Modernism: Modernist Design 1880-1940** by Alastair Duncan...This is the first book to take a proper overview of the six major design styles - Arts & Crafts, Art Nouveau, Wiener Werkstatte, De Stijl, Bauhaus, and Art Deco - which formed the basis of the Modernist Movement over this 60 year period. A series of essays by Duncan are built around full color photographs of unique objects from the Modernism Collection of the Norwest Corporation of Minneapolis. 330 illustrations, 250 in color. 256 pages. Hardcover \$59.50

**New! Orrefors Glass** by Alastair Duncan...A thorough history of the famous Swedish glass firm which started business in 1898 and is now one of the leading names in high quality glass production and design. Included are biographical details of the prominent designers, together with information on their creations and their marks. 242 b&w illustrations, 104 color. 232 pgs. Hardcover \$89.50

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

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

**New! Jack Lenor Larsen: A Weaver's Memoir** by Jack Lenor Larsen...World-renowned textile designer and weaver Jack Lenor Larsen reflects on his extraordinary life and career in this beautifully illustrated memoir. The entertaining text is a window into the post-war design scene in America, in which Larsen recalls in wry detail his numerous clients and famous collaborators. Illustrations feature Larsen's fabrics, photographs of his commissions, homes, and superb collections, as well as snapshots of friends, clients, and mentors. 140 illustrations, 90 in color. 160 pgs. Hardcover \$39.95

**The Herman Miller Collection (1952) furniture designed by George Nelson and**



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

**New! A Century of Design. Insights: Outlook on a Museum of Tomorrow...** This extraordinary publication presents 122 recent acquisitions of the Die Neue Sammlung State Museum of Applied Arts, Munich, of representative examples from the mid-19th through the 20th century which have "written the history of design in the 20th century." An important resource. 216 illustrations, 169 in color. 256 pgs. Hardcover \$75.00

**Classic Herman Miller** by Leslie Piña...Herman Miller is synonymous with the best in modern residential as well as contract design. Classic designs by Charles Eames, George Nelson, and Isamu Noguchi, along with the work of more than a dozen other important Herman Miller designers, are described here in detail, along with color and black and white photographs and original drawings by Nelson and the famous Frykholm picnic posters, all from the Herman Miller archives. 260 color and black and white illustrations. 216 pgs. Hardcover \$49.95

**New! World's Fairs** by Erik Mattie...Surprisingly, this is the first illustrated history of all the major exhibitions - from the Great Exhibition of the Works of Industry of all Nations in London in 1851 to the upcoming fair in Hanover in 2000. In all, 27 fairs are detailed through their histories, structures, and graphics. 260 b&w illustrations, 74 color. 256 pgs. Hardcover \$65.00

**New! Art Deco: Revised Edition** by Victor Arwas...Here is the definitive book on the finest examples of this style, with many photographed treasures by such legendary designers as Lalique, Poiret, Ruhlmann, and others. 436 illustrations, 339 in color. 316 pgs. Hardcover \$75.00

**The Herman Miller Collection 1955/1956 Catalog** preface by Leslie Piña...This exact reprint of the profusely illustrated 1955/56 Herman Miller Collection catalog includes an introduction by George Nelson, information on construction, materials, colors, finishes, designer biographies, and an extensive original price list. In addition to the complete, unaltered classic catalog, a preface and current value guide has been added by author Leslie Piña. Original catalog illustrations. 168 pgs. Hardcover \$39.95

**New! Commercial Fragrance Bottles** by Joanne Dubbs Ball and Dorothy Hehl Torem...Over 1,000 examples of commercial fragrance bottles spanning every decade of the 20th century. Full color illustrations. 256 pgs. Hardcover \$79.95

**Revised! Commercial Perfume Bottles** by Jacqueline Jones-North. Over 800 color photos of perfume bottles ranging from the exquisite flacons of Lalique, Baccarat, Viard, Brosse, Jolivet, and

Lucien Guillard to figural bottles and dimestore novelties. Bottles with original packaging are included, as are catalogs and advertising photographs. 850 photographs. 256 pgs. Hardcover \$69.95

**New! Madeleine Vionnet** by Betty Kirke...Madeleine Vionnet was the greatest dressmaker in the world. Considered a genius for her innovations with the bias cut - the most difficult and desirable cut in clothing - she has a fanatical following. Vionnet dressed the movie stars of the 1930s, invented new pattern-making techniques, and eschewed corsets for her models in favor of more fluid body shapes. Vionnet's dresses are virtually uncopiable and today highly coveted by vintage clothing collectors. This book is the definitive study on this astonishing woman and her work, and the only English-language book on the subject available. 400 illustrations, 38 original dress patterns. 244 pgs. Hardcover \$100.00

**British Modern: Graphic Design Between the Wars** by Steven Heller and Louise Fili...The newest addition to their series of Art Deco graphic design books, *British Modern* is the first to focus on Great Britain's contribution to the style. Included are over 200 examples of classic Art Deco work from the '20s, '30s, and early '40s on RAF posters, cigarette packages, greeting cards, magazine covers, and other medium. 230 color illustrations. 132 pgs. Softcover \$18.95

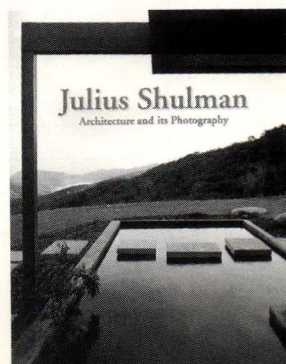
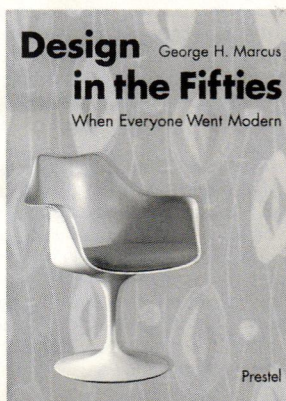
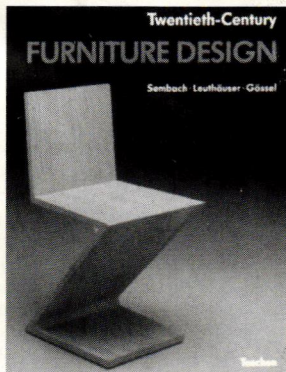
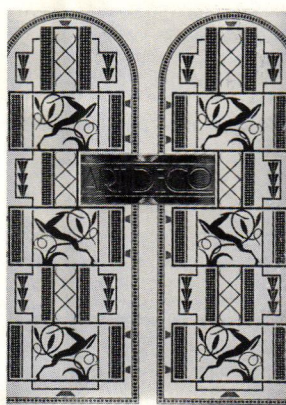
**New! Twentieth Century Furniture Design** by Sembach, Leuthauser, and Gossel... 256 pgs. Softcover \$24.99

**Blue Note 2: The Album Cover Art** edited by Graham Marsh and Glyn Callingham...Throughout the '50s and '60s, the Blue Note record label embodied one word: style. *Blue Note 2*, companion volume to the much-admired *Blue Note*, features 200 examples of the cutting-edge album covers designed for jazz greats. Featuring rare sleeves coveted by collectors and seldom seen elsewhere. 200 color illustrations. 112 pgs. Softcover \$24.95

**New! Design in the Fifties: When Everyone Went Modern** by George H. Marcus...Drawing on architecture, furniture and appliance design, engineering, tableware, textiles, and novelties from the 1950s, Marcus defines the tastes of a country emerging from the parsimony of the war years. Documented are the creations of designers, architects, and artists in Britain, Italy, the Scandinavian countries, Germany, Japan, and especially the United States. 120 b&w illustrations, 16-pgs color insert. 160 pgs. Softcover \$29.95

**Northern Deco: Art Deco Architecture in Montreal** by Sandra Cohen-Rose...This is the first book written on the Art Deco architecture of Canada. It provides a valuable insight into this frequently neglected period in that country's architectural heritage. Includes rare interviews and extensive research of previously unpublished archival material, accompanied by over 200 photographs taken specially for this publication. 200 black and white illustrations. 176 pgs. Hardcover \$49.95

**New! Modern Furniture Designs 1950-**



**1980s** by Klaus-Jurgen Sembach...A comprehensive and abundantly illustrated collection of the most outstanding modern furniture around the world. Over 1,000 of the most innovative designs are shown, from simple modern chairs to large pieces and installations. Covered is the entire range of modern materials from wood to plastic, steel to Lucite. 500+ illustrations. 320 pgs. Hardcover \$59.95

**New! Modern Furniture Made In Canada 1945-1960** by Ronald Weaver... In addition to the requisite Canadian designs, this self-published booklet showcases little-known sideboards, bedroom furnishings, and housewares, along with 18 lamps manufactured in Canada. Author/publisher Ron Weaver has done a credible job of tracking down archival photographs of award-winning designs, however, the quality of the reproductions is fuzzy in many cases. Still, it is a valuable resource to use in identifying Canadian designs. Black and white illustrations. 74 pgs. Spiral bound softcover \$15.00

**Deco España: Graphic Design of the Twenties and Thirties** by Steven Heller and Louise Fili...This book details the defining characteristics which distinguish the Mediterranean style Spanish Art Deco from that of the classic French Deco or streamlined American Deco. Included are political posters, automobile and travel advertisements, packaging, and theater poster examples. 200 illustrations, 150 in full color. 132 pgs. Softcover \$17.95

**New! Atomic Cocktails: Mixed Drinks for Modern Times** by Karen Brooks, Gideon Bosker, and Reed Darmon...From a glittering Stardust Martini to a Cognac Zoom, Atomic Cocktails blasts into the ether with more than 50 Space Age cocktails. The repertoire includes cosmic concoctions, tropical exotica, summer coolers, hot shots, some real originals, and specials from the alcohol-free zone. Wonderfully designed with period ad shots and bar memorabilia. 60 color illustrations. 96 pgs. Hardcover \$12.95

**New! Julius Shulman: Architecture and its Photography** edited by Peter Gossel... This autobiography and retrospective is a vivid journey across six decades of great architecture and classic photography through the eyes of Julius Shulman. Included are buildings by many famous architects, including Frank Lloyd Wright, Richard Neutra, Rudolph Schindler, John Lautner, and Charles Eames in rare and unseen photographs from Shulman's private archives. 500 illustrations. 300 pgs. Hardcover \$39.99

**100 Masterpieces from the Vitra Design Museum Collection** edited by Alexander von Vegesack, Peter Dunas, and Mathias Schwartz-Claus...Published to accompany the Vitra Museum's traveling exhibition, the volume examines the 100 exhibition pieces which span over 150 years of furniture design. The 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 of each piece. 450 illustrations, 100 color. 272 pgs. \$45.00



**New! Shelf Space: Modern Package Design 1945-1965** by Jerry Jankowski... Designers and pop culture buffs alike will revel in this outstanding portfolio of package design from the 1940s to the 1960s, a veritable social history of post-war consumer culture. In more than 150 photos, author Jerry Jankowski presents favorite pieces of the period - a Surrealist perfume bottle by Salvador Dali, a Bing Crosby ice cream carton - chosen for their strong graphics, classic motifs, social commentary, or quirky humor. 171 illustrations, 154 in color. 120 pgs. Softcover \$17.95

**Catalog from the "Edward Wormley: The Other Face of Modernism" exhibition** held at the Lin-Weinberg Gallery in 1997. Included is a biography of Wormley, 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. 76 pgs. Softcover \$45.00

**New! Furniture 2000: Modern Classics and New Designs in Production** by Leslie Pina... This volume, with 600 color photographs and detailed captions of a representative sample of the best modern furniture still in production today, is the first source book to focus only on designs that are currently in production, and to present them in full color. It is both a history of modern design and an international shopping catalog. The indexes of 250 designers and companies and the list of sources enables the reader to locate each item for purchase. 572 color illustrations. 214 pgs. Hardcover \$59.95

**Lamps of the '50s and '60s** by Jan Lindenberger... Revisit the amoeba, starburst, atomic and lava lamps, along with figural TV lamps, and a generous sampling of floor lamps and table lamps in brass, plaster, Lucite, and ceramics. Each lamp is illustrated in full color with a current market value. 251 color illustrations. 144 pgs. Softcover \$16.95

**New! Herman Miller 1939 Catalog: Gilbert Rohde Modern Design** Preface by Leslie Pina... This exact reprint from the Herman Miller archives is an historic document showing hundreds of Art Deco and other classic modern furniture designs, all by Rohde. His use of exotic veneers, tubular steel, bentwood, and plastics was important in the evolution of modernism. Price guide included. Original catalog illustrations. 112 pgs. Hardcover \$39.95

**New! New York's 50 Best Secret Architectural Treasures** by Eric Nash... With this guidebook, you can follow in the footsteps of architecture buff Nash as he reveals the stories and secrets behind New York's most magical places - some icons of design, some virtually unknown sites. Line drawing illustrations. 128 pgs. Softcover \$9.95

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

**New! Herman Miller: Interior Views** by Leslie Pina... Herman Miller has led in the modernization of the American home and workplace since Gilbert Rohde revolutionized the company with his Art Deco furniture in the 1930s. Interior installations, from the early days through the famous mid-century designs of George Nelson and Charles and Ray Eames and the textile designs of Alexander Girard are shown in more than 200 color and black and white vintage photos entirely from the Herman Miller archives. Includes an extensive timeline of events, furniture design introductions, value guide, and appendices of complete product catalog reprints of the Herman Miller Collections of 1950 and 1952. 224 pgs. Hardcover \$49.95

**Updated! Going, Going, Gone: Vanishing Americana** by Susan Jones and Marilyn Nissenson... Chronicling the demise of things we thought would always be a part of life - rotary phones - this compendium of pop culture and history has been praised for its lively text full of intriguing trivia and retro photographs of each subject in its heyday. 150 b&w illustrations. 192 pgs. Softcover \$19.95

**New! Alexander Girard Designs for Herman Miller** by Leslie Pina... This book is a comprehensive look at Girard's work at Herman Miller, from his textile and wallpaper designs to the EE panels and furniture. A timeline and value guide is included. 400 illustrations. 192 pgs. Hardcover \$49.95

**Fifties Furniture** by Leslie Pina... This book takes a detailed look at modern furniture from the 1950s, including works by Eames, Nelson, Bertola, Noguchi, and Saarinen, and produced by companies such as Herman Miller, Knoll, and Heywood-Wakefield. 425 color and vintage photographs, 70 designer biographies, company histories, a construction case study, a source list, bibliography, values, and an index. 256 pgs. Hardcover \$39.95

**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 of Italian Art Deco graphic design examples. 132 pgs. Softcover \$19.95

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

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

**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

**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

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

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

**Twentieth Century Building Materials** edited by Thomas C. Jester... This book is the first in-depth survey of important construction materials used since 1900 - including glass block, stainless steel, plywood, decorative plastic laminates, linoleum, and gypsum board. Over 250 illustrations. 352 pgs. Hardcover \$55.00

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

**European Designer Jewelry** by Ginger Moro... This magnificent 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 Poiret in 1909 to Lagerfeld in the present. A value guide is also included. 304 pgs. Hardcover \$79.95

**Hi-Fi's & Hi-Balls: The Golden Age of the American Bachelor** by Steven Guarnaccia and Robert Sloan... Illustrated with original artifacts and commercial relics from the Beat era and beyond, this 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

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

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

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

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

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

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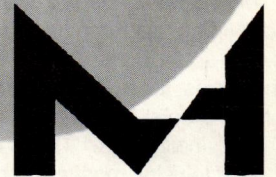
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## Bottled Up

(continued from page 92) developments was the ingenious use of materials. Presentation boxes are a marvel of invention, employing stainless steel, enamel, plastics, and ceramics in unusual ways. Glass bottles are colored, stamped, backed with foil, and manipulated in the style of the best glass artists in the world. The bottle shapes range from butterflies and hearts to crescent moons and Sputnik memorabilia. And the decorative touches surpass anything you might find attached to a bottle of bourbon: ribbons, feathers, origami folded paper, and more. This is made more remarkable (and collectible) by the fact that much was applied by hand rather than machined.

The makers' need to find new methods of "delivering" perfume has spawned numerous sub-sets of collecting. The "concretas" of the forties, for example, are early attempts at creating solid perfumes. Less well known are the "vinaigrettes." These are essentially pieces of jewelry, most often brooches, outfitted with pockets to hide a perfume-soaked cotton ball. Bottles were designed to look good on a dressing table, or to integrate into a more generalized decor. There's also a whole range of novelty products aimed at encouraging children to spend their allowance buying Mommy perfume for her birthday.

All this marketing savvy is a boon to collectors. Virtually anyone can assemble an interesting collection to suit any taste, interest, or budget. You could collect miniatures, holiday gift boxes, Oriental and Egyptian motifs, or Bakelite concretas. You could specialize in perfumes from a single country such as Czechoslovakia, or with enigmatic titles such as *Parce Que?* (Because?), or from a particular designer. Or, you could focus on a particular glass maker such as New Jersey's Wheaton Glass Co. or Carr-Lowry from Baltimore.

Perhaps most interesting to dedicated collectors, however, is that these beautiful works of art are often accompanied by equally entrancing stories that range from the poetic to the operatic. Like fabled liqueurs with secret recipes, perfume lore is designed to capture the heart as well as the imagination. Each presentation seems to incite another tale of unrequited love, burning passion, or illicit affair. Before you are enticed by a romantic anecdote, there are a few rules to collecting worth remembering:

1. As with any collectible, rarity, price, and quality are inextricably bound together. A sought-after Schiaparelli fragrance, *Roi Soleil* (with an eye-popping stopper designed by Salvador Dali) is worth the price of a new car. But interestingly-shaped bottles with some pedigree can be found in the \$50 to \$200 range. Mass-market offerings that have considerable style and charm cost only a few

dollars.

2. Most collectors eschew anything later than the 1960s, with the possible exception of "designer" fragrances. Most of the stoppers from the sixties onward have plastic rather than glass seals, which, at present, appear to mark the end of an era.

3. Look for complete presentations in good condition. Ideally, the perfume should be unopened and the box complete with tassels, foil bows, or other applied decoration. (Nobody has any interest in the fragrance itself, which, by now, is like wine that's become vinegar.) Always be on the lookout for bottles and packaging that may be combined incorrectly. There are excellent photographs and documentation on the most collectible items.

4. You can collect both commercial bottles (designed and branded for a specific product) or non-commercial bottles (where you fill it with your own perfume). Non-commercial bottles tend to be more expensive as they often emanated from famous glass houses. The hand-blown (versus molded) bottles are often - but not always - more prized. Since many cost \$10,000 or more, be wary of fakes. Knowledge is your best weapon against fraud.

5. There are several good reference books still in print. A sample list, in alphabetical order, includes:

- *Art of Perfume*, Christie Mayer Lefkowitz\*
- *Commercial Fragrance Bottles*, Ball and Torem\*
- *Commercial Perfume Bottles*, Jacqueline North\*
- *Perfume Presentations*, Ken Leach
- *Scentfully Precious*, Hatttemberg & Ghosland

\* Available through the Echoes Bookstore

6. Serious collectors should join an association, such as the 1,500-member strong International Perfume Bottle Association. The IPBA has an annual convention that includes seminars. Membership secretary: Lenore Worth Hiers, 3314 Shamrock Road, Tampa, FL 33629, Tel: (813) 837-5845; Fax (813) 837-8567; Lhiers@compuserve.com. ■

- All examples shown are from the extensive collection of Shirley Hanick of Toronto, Canada. Hanick has collected perfume bottles since 1990, and is a member of the International Perfume Bottle Association (IPBA). She recently gave a talk on Schiaparelli bottles at the IPBA Chicago conference to a crowd of over 300. Her e-mail address is: schiap@aol.com.

## Echoes Abroad

(continued from page 23) estimate. By contrast there were some areas of difficulty within the sale, predominantly confined to Memphis furniture, where many items - with the notable exception of a Michael Graves *Plaza* dressing table selling for £12,000 - failed to find a home; to some areas of 1940s/50s furniture by lesser-known designers; and to the area of Italian glass, which saw a selling rate of approximately 50%.

The trends evident within this sale were

also evident in Sotheby's May 13th sale, where interest was again generally confined to the most influential designers, such as Gaetano Pesce's *Golgotha* chair, selling for £7,000; and Alessandro Mendini's asymmetric mirror-glass chair, from 1983, which sold for £10,000. Some of the more esoteric designs and much of the less significant glass failed to sell. Overall, the Christie's sale totalled £345,000, Sotheby's £221,000, and Bonhams £72,000.

London has been hosting upwards of six specialized sales of post-war design a year, for the past three years. However, the tendencies evidenced in these last three sales articulate an increasing selectiveness of the market, wherein the truly significant articles are met with ever more competitive bidding, while objects of a lesser influence remain at best constant. Over the last few months, with sales having been held in Germany, Denmark, France, Britain, and the United States, it may seem that the quantity of material being turned over could exceed the needs of a more general market, resulting in occasional erratic selling patterns. The reaction to this must be an increasing specialization on the part of the auction houses responsible. The recent sale devoted to Italian Design illustrated the advantages of fragmenting the market into different categories, achieving the highest UK sale total with the smallest quantity of lots.

In November Bonhams will be hosting the first ever UK sale devoted solely to the work of Charles and Ray Eames. Timed to coincide with an Eames exhibition at London's DesignMuseum, this sale will include early examples of ESU cabinets, and Evans and Zenith manufactured chairs, as well as other examples not commonly encountered in the UK. In March 1999, Christie's South Kensington will hold a sale devoted to International Modernism of the first half of the 20th century. The sale will include an important private collection of chairs by Marcel Breuer, Le Corbusier, Gerrit Rietveld, Jean Prouve, and Charles and Ray Eames. Christie's South Kensington will hold their next sale of Modern Design in October, and the next sale of "Design Since 1935" to be held by Sotheby's will be in March 1999. ■

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

## First Person

(continued from page 25) often you see them in black," commented Kahane, who sported a striking black 1958 Max Bill wristwatch.

Bruce Glickman and Wilson Henley, owners of The Garden House in New Preston, Conn., couldn't resist owning the woven rattan chair designed by Antonio Citterio in 1992 for B&B Italia.

As with many other collectors of classic modern pieces who attended the show,



Glickman and Henley aren't timid about blending old with new. When asked if his home tends toward the contemporary in style, Glickman, who deals in antiques, responded with a broad smile, "It's anything but!" This minor detail, however, does not deter most people from mixing and matching, explained Champion, whose annual event has become a well-attended attraction among collectors of many styles - Shaker, Scandinavian, Danish, French Country.

And just as there are no ordinary items selected for the showing, this is by no means an ordinary setting. It certainly gives new meaning to the term "garage sale." First, Champion pulls his maritime blue, 1994 Limited Edition Porsche speedster out of the garage just steps away from his charming white Victorian home, followed by his gleaming red Vespa P125X motor scooter.

Then the transformation begins. Inside the garage, the spotless black floor in pure Pirelli; the walls, white lacquer panels; the ceiling, galvanized metal. Then he brings in, and arranges with an artful eye, his eclectic collection of timeless designs by Eames, Breuer, Saarinen, Bertola, Le Corbusier, Starck, and Venini - among others. Soon, the atmosphere becomes cool, chic, and very contemporary.

Champion, who is considered by many to be an expert in the field of classic modern furnishings and accessories, is indeed pleased, even modestly surprised, by the interest in his show - which attracts many high-profile individuals from the design, art, and entertainment worlds. Phyllis Posnick, a fashion editor at *Vogue* who lives in nearby Warren, made a return visit this year. Last year she was drawn to, and ultimately purchased, a handsome hanging lamp designed by Poul Henningsen in 1958 for Louis Poulsen. Likewise, other popular faces in the crowd included the artists Tom and Jane Doyle of Roxbury, whose well-known dad is the Litchfield County playwright Arthur Miller.

Despite the attention, Champion nonetheless exudes a low-profile, modest business philosophy. The collector's obvious reward comes from sharing his knowledge and passion for timeless classic furnishings with others.

"An important aspect of what I do is to be able to put good design within everybody's reach," explains Champion, who is constantly replenishing his collection with pieces discovered in likely, and unlikely places: a garage sale, a friend's attic, at auctions, or by word of mouth through friends and collectors. "Many of my customers are starving artists, or newlyweds, and it's important for me to get things for them at prices they can afford."

Just inside the garage-turned-showroom, Charles Brown of Pound Ridge, NY - a dealer of modern furniture - is obviously pleased by what he sees. He also > 102

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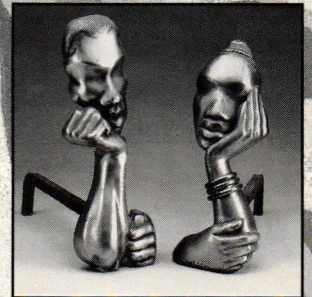
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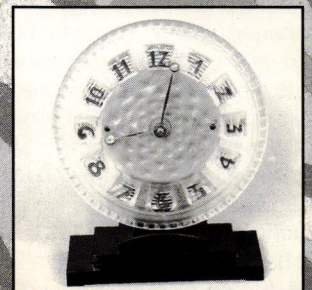
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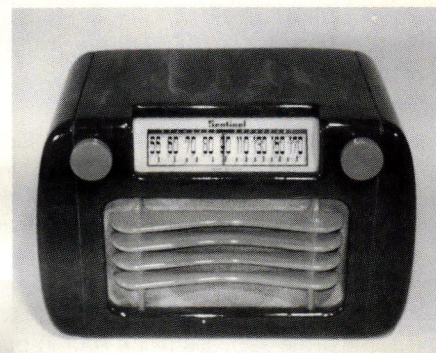
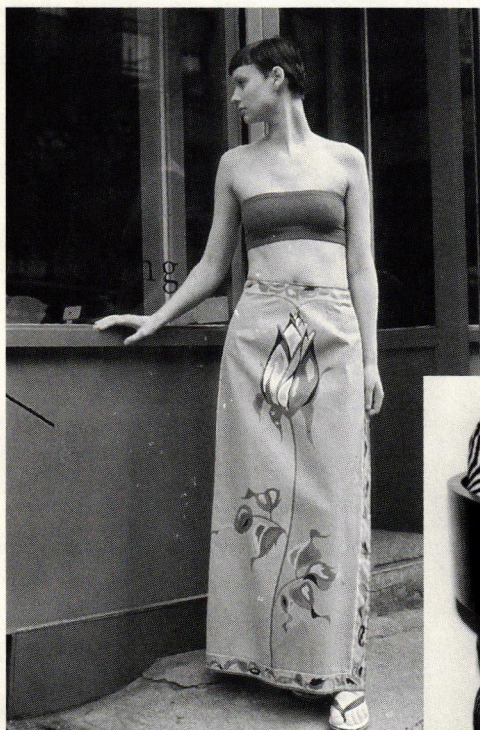
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## Show Updates 20th Century Pre-Show Details and Post-Show Reviews



CLOCKWISE FROM TOP LEFT: This '60s Pucci skirt and '70s tube top and platform shoes (2nd image) were offered at Metropolitan's wonderfully successful Vintage Fashion & Antique Textile Show held June 5-7, 1998; This 1947 Sentinel Catalin radio is just a sneak peak at the fabulous items to be offered at the Art Deco-60s Holiday Sale to be held in San Francisco December 5-6, 1998; Just one of the many examples of sixties furnishings which were available at the Sixties Show held March 6-8, 1998.

### Attendance Doubled at Sixties Show

Thousands of people came out to experience the 1960s, again, at the Gramercy Park Armory in Manhattan on March 6-8, 1998. There was a lot of everything '60s at the show: an abundance of memories and memorabilia, along with shopping, dancing, Jefferson Starship, Beatlemania, numerous TV celebrities, rock poster artists, and more. In the booths you could find designer furniture, toys, political memorabilia, Italian glass, posters, funky plastic, Scandinavian ceramics, plus vintage fashions from Pucci and the Jackie O look to "shagadelic" (as Austin Powers would say).

Charles Brown of Charles Brown Art & Antiques sold a Charles Eames low lounge chair for \$850, an early Evans molded fiberglass chair for \$600, and a *Bird* chair and ottoman by Bertioia for \$1,400. Charles commented that his customers would like to see more furniture dealers with the type of things he offered. Leanne Stella, show manager, replied "We expect to see more furniture dealers joining us next year as the show is gaining in popularity and designers, architects, and collectors now see the show as an important source. We will continue to focus on building the market for furnishings dealers."

David Slaz of Objects of Virtù/The Chosen View sales included a small Venini *Handkerchief* vase for \$750, a pair of early '60s fiberglass chairs by Florence Knoll for \$1,600, and a number of photographs in the \$100 to \$200 range. Susan Kosak of Of An Age, offering high-end furniture, sold a Saarinen *Womb* chair for \$1,300 and a pair of unusual *Bubble* lamps for \$2,400.

Leanne Stella says her plans for the show are to move it to a larger location that can offer separate rooms to highlight the designer furniture, objects, and art, but still keep the show comprehensive to

appeal to a broad market of customers. "We're still testing the market with this innovative new show and we'll keep pushing to make it a successful opportunity for dealers."

### Metropolitan Attracts Designers, Decorators, Stylists, and Collectors

While exhibitors participating in Metropolitan's spring Vintage Fashion & Antique Textile Show put the finishing touches on their booths, savvy shoppers lined up outside to get first crack at the goods at Metropolitan's second vintage event for 1998. Over 40 dealers filled the room with goods from the 1800s-1970s including a tremendous selection of spring and summer sportswear and hot retro items such as peddle pushers and clam diggers, maillots and bikinis, straw handbags, '50s linens, as well as the usual stock of designer sportswear, collectible couture, antique textiles, and accessories.

Although the show was held a week after Memorial Day - a time when many New Yorkers head out to their vacation spots - close to 1,500 people attended the three-day event, making it the most popular spring show Metropolitan has ever produced.

Shoppers came by subway, bus, taxi, and limo with varying budgets and shopping lists. Designers seemed to be inspired by more colorful and ethnic prints, styles, and colors as well as lavish and unusual embellishments. Eeva Musacchia, owner of Evelina from Key Biscayne, FL said her designer customers were buying hippie and folk wear as well as beaded sweaters and dresses. Ann Roth, a well-known costume designer, was sourcing Right To The Moon Alice of Cook Falls, NY for the wardrobe for an upcoming film starring Gweneeth Paltrow.

Retail customers were shopping for clean, crisp, and practical



sportswear as well as items with interesting and unexpected details and fabric treatments. Eileen Love of Warwick, NY noticed strong interest in vintage handbags, shoes, and '40s summer dresses.

#### Head For The Triple Pier Expo

Once again, antique lovers the world over will join the pilgrimage to Manhattan's Hudson river piers, November 7-8 and 14-15 for the Triple Pier Expo - the show of all antique shows.

The Triple Pier Expo is the event that first brought "big-time" antiques shopping to the New York City waterfront and is considered to be one of the most spectacular shows in the country. Featuring over 600 different exhibitors each weekend, it literally fills three entire Passenger Ship terminals to capacity.

Each pier has its own special flavor. Pier 88 presents the best of 20th century design from the '20s to the '70s including furniture, paintings and prints, fashions and accessories, cookie jars, and great kitsch. Pier 90 features Americana, country, Arts & Crafts, folk art, and Native American. Pier 92 is the place to find 18th and 19th century formal European furniture and accessories.

Collectors can secure special Triple Pier Expo hotel room rates and air fares through Horizons Unlimited Travel group. Call (800) 788-0024 or (508) 879-4500 and ask for the Stella Shows desk, or on the internet at <http://www.nutravel.com>.

Show hours are Saturdays 9am to 6pm, and Sundays 11am to 7pm. There is one admission fee of \$10 for all three piers. For further information call (212) 255-0020 or visit <http://www.antiquenet.com/Stella>.

#### Ninth Annual Modernism Show

Now in its ninth year, the Woman's Board of the Winnetka Community House will present The Modernism Show: An Exposition & Sale of 20th Century Design 1890-1960 on Saturday and Sunday, November 7 and 8 at the Winnetka Community House, 620 Lincoln Avenue, Winnetka, Illinois. Over 50 top American dealers in 20th century design will offer the finest examples from many popular design periods, among them Art Nouveau, Arts & Crafts, Prairie School, Art Deco, Art Moderne, and the Fifties. Furniture, paintings, prints, photographs, jewelry, metalwork, pottery, textiles, clothing and more can be seen and purchased at this popular event which last year attracted over 3,000 showgoers and is considered to be the Midwest's premier modernism show.

The show opens with a Preview Party on Friday, November 6, from 6 to 9pm; tickets are \$55 per person and include two-day show admission. Saturday's show hours are 10am to 6pm; Sunday's hours are 11am to 5pm. Two-day admission is \$8 in advance, \$10 at the door. For further information >111

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## First Person

(continued from page 99) knows what he wants: three pieces designed by James Mont in the late 1940s and early 1950s.

Brown studies his new purchases, which include a round black and yellow table with glass pedestal, signed on the underside; a rectangular black and red table with inset black glass top; and a highback side chair with crushed velour upholstery.

"At the moment, you don't see them too often," he said eyeing the pieces with the pride of a father with a new baby. "They're very decorative, very different, very bizarre," related the collector, noting that James Mont was indeed "a pretty wild guy."

Nearby is another serious collector of contemporary, the Washington, Connecticut artist/illustrator Dennis Kyte, who just purchased the centerpiece of the show - the highly unusual *La Chaise* designed by Charles and Ray Eames in 1948.

Kyte, who recently designed a collection of fabrics and wallcoverings for the fabric house Brunschwig & Fils, also could not pass on a pair of stainless steel and cast resin 543 *Broadway* chairs, in a striking blue/green color combination, designed by Gaetano Pesce in 1993 for Bernini. He envisions them occupying space in his studio.

This year's sale, a virtual sell-out, is slowly winding down. The little red Vespa now glows in the late afternoon sun against the backdrop of the white garage. Perhaps the scooter reveals a hint of what's to be expected next year. It's no secret that much of Champion's private collection, like the motor scooter, reflects the clean lines of modern Italian style. The collector's Woodbury home contains a stunning variety of pieces by Osvaldo Borsani, Carlo Mollino, Gaetano Pesce, and early Studio Alchimia and Memphis. The odds are good that some of these favorite things could be taking the spotlight - Italian style - in next year's show. ■

- Debra Aleksinas is the editor of the *Specialty Magazines Division* at *Housatonic Publications*, as well as a freelance writer.

## On View: Nordic Modern

(continued from page 29) sophisticated ceramics that were more in keeping with the prevailing Asian aesthetic.

Nordic silver was dominated by the Danish firm of Georg Jensen. Henning Koppel, the first artist to join the company after the war, designed hollowware, flatware, and jewelry in unprecedented, biomorphic forms. Torun Bülow-Hübe, at the same firm, devised linear, sculptural jewelry from spiraling strips of silver and semi-precious stones.

Equally innovative were Tapio Wirkkala's designs in wood. His platters and bowls were carved from laminated birch into abstract natural shapes. In 1951, *House Beautiful*

named one example "the most beautiful object" of the year.

In the mid-1960s, with rising production costs and increasing interest in Italian developments, the Scandinavian countries began to lose their position in the design world's spotlight. However, the impact of post-war Nordic design was to be permanent and far-reaching. The objects in this exhibition speak eloquently of the excellence of Nordic modernism and remind us of its enduring legacy.

Gansevoort Gallery is located at 72 Gansevoort Street in Greenwich Village. For more information call (212) 633-0555. ■

- Eric Setliff is pursuing a Master's degree in the history of design at the Bard Graduate Center in New York.

## On View

(continued from page 31) and displayed in their home and office are an integral part of the exhibition.

The exhibition also features drawings of the *Kwikset house* prototype which espoused the Eames's idea for the open-plan interior using free-standing walls and cabinets to create a large living room, dining room, kitchen, and two bedrooms.

Elsewhere in the exhibition models of the Eames plywood furniture show the story of its development from plywood splints designed for the Navy to a range of seating and tables for domestic use. Photographs depict Charles Eames relaxing at home in the 670 *Lounge Chair and Ottoman*. Their application of war-time technology to domestic products is exemplified by the fiberglass seating, such as an example of *La Chaise* which was presented at The Museum of Modern Art's 1948 International Competition for Low-Cost Furniture Design.

Charles and Ray Eames brought their architecture and design expertise to exhibition design and were commissioned by companies and organizations ranging from IBM to the U.S. Government. *Glimpses of the U.S.A.* for the American National Exhibition in Moscow, 1951, combined their skills as exhibition designers and exponents of multimedia. The films presented a portrait of post-war American values through images of supermarkets, freeways, skyscrapers, and suburban housing communities.

During their outstanding careers, Charles and Ray Eames sought to improve society through design, and this altruistic ambition is illustrated by the more than 500 objects that are on view. One-of-a-kind prototypes, as well as experimental pieces, are included alongside rare artifacts and original video footage featuring interviews with Charles Eames and colleagues; all chosen to reveal how Charles and Ray Eames became the most famous American design partnership of the 20th century. For further information call (44) 171 378-6055.

## Designing Women: American Style

When American women began joining the workforce in large numbers during World War II, they needed practical and comfortable ready-to-wear clothing, but wanted style too. How a sympathetic teaming of American department store buyers and fashion designers met their need is the story told in "Designing Women: American Style 1940-1960," an exhibition on view at the Wadsworth Atheneum until February 6, 1999.

"The exhibition highlights the heyday of the department store buyers, who were then all-powerful forces in the American fashion industry," says Carol Dean Krute, Costume and Textiles Curator at the Wadsworth Atheneum. "The exhibition focuses on two major figures of that era - Dorothy Shaver, who led Lord & Taylor from 1932 until her death in 1958, and Virginia "Jimmie" Wagoner Booth, who got her start at G. Fox in Hartford and now runs the Golden Lamb Buttery restaurant in Brooklyn, Conn."

During the war years, Dorothy Shaver helped bring name recognition to American designers Claire McCardell, Vera Maxwell, Tina Leser, Elizabeth Phelps, and Carolyn Schnurer. After the war, as the French fashion industry struggled to regain its market niche, Shaver and others rejected Dior's "New Look." Instead, Shaver promoted the "Signature American Style," believing American designers were "best equipped by tradition, background, and feeling to understand the needs and demands for American women in sports clothes."

Shaver also recognized the talents of Virginia Wagoner, widely known as "Jimmie." An accomplished violinist who studied painting and engineering at Syracuse University, Jimmie was a war-time engineer at Pratt and Whitney before she landed her first fashion job at G. Fox in Hartford in 1945. In 1952, Jimmie was hired by Shaver to organize Lord & Taylor's new Hartford store and was soon invited to develop and manage the Country Clothes specialty shop in the Fifth Avenue flagship store.

As buyers did until the 1960s, Jimmie collaborated with her designers and worked closely with fabric designers and textile manufacturers. By the mid-'50s, she began searching for specialty items in Europe that suited the Country Clothes look - returning with Hermes scarves and handbags for Lord & Taylor's clients. In addition, she modeled her shop's lines for Lord & Taylor's fashion illustrator, Dorothy Hood, and posed for leading fashion magazines.

"Although the French fashion industry fought to regain its supremacy after WWII, the sporty, tailored dress of the American woman won," states Krute.

The Wadsworth Atheneum is located at 600 Main Street in Hartford, CT. For further information call (860) 278-2670.



### Claire McCardell and The American Look

The Museum at FIT is presenting a major retrospective of the work of Claire McCardell, one of the most important fashion designers of the 20th century and the pioneering creator of American sportswear. On view October 27 through January 9, 1999, the exhibition "Claire McCardell and The American Look" features more than 100 ensembles, original design sketches, photographs, and other ephemera documenting her career. Most of the objects are from the permanent collection of The Museum at FIT, which has the world's most extensive collection of McCardell's work.

During the '40s and '50s, when other designers were slavishly copying Paris couture, McCardell insisted on clothes for an American lifestyle: practical, wearable, and affordable. Her "comfort first" ideology fostered pride and belief in American fashion.

The exhibition will present the primary characteristics of McCardell's style - her design innovations, sometimes known as "McCardellisms." These include her interchangeable separates with signature metal fastenings, double rows of topstitching, spaghetti string ties, long sashes, wrap-and-tie pieces, hoods, and menswear details. Included will be her day dresses (such as the famous *Pop-over* dress), play clothes, suits, coats, evening gowns, and active sportswear (including swimsuits and bicycling clothes).

The Museum at FIT is located at Seventh Avenue at 27 Street in New York City. For further information call (212) 217-5800.

### The Nakashima Tradition

Two exhibitions, presented simultaneously this fall, are showcasing the vision and legacy of the late master craftsman George Nakashima. "The Nakashima Tradition: Origins and Continuity" is a unique collaboration, born of a shared interest and commitment, by two of the master's greatest proponents: Robert Aibel, owner of Moderne Gallery in Philadelphia; and architect/craftsman Mira Nakashima-Yarnall, George's daughter, who continues to direct the Nakashima studio in New Hope, PA.

The exhibitions begin on October 10 with the opening of "Vintage Works by George Nakashima" at the Moderne Gallery. Studio pieces from the 1950s to the 1980s will be on display, including chairs, dining tables, end and coffee tables, chests, desks, and sofas. Several of his designs from the 1940s-'80s for Knoll and Widdicomb will also be represented. Most pieces will be available for purchase. The Moderne Gallery exhibition continues through December 19.

"Studio Pieces: Continuity and Growth at the Nakashima Studio," the parallel exhibition, will open with a wine and cheese party on October 16. Mira Nakashima-Yarnall, who has been intimately involved with the work of

her father and the Studio since 1970, will introduce a new group of furniture named *Keisho* ("continuation") as the heart of the exhibition.

A broad selection of furniture lines produced since the 1960s by the Nakashima studio - including the *Conoid* and *Minguren* series - will be on display along with the *Keisho* group, and discussed in terms of "old and new" design and workmanship. All works that are not part of the permanent collection will be available for purchase.

Moderne Gallery, 111 N. Third Street, Philadelphia, PA. (215) 923-8536. The Nakashima Studio, 1847 Aquetong Road, New Hope, PA. (215) 862-2272.

### Dr. Christopher Dresser

"Truth, Beauty, Power, Dr. Christopher Dresser 1834-1904: A Pioneer of Modernism in the Victorian Era," will open on October 15 at Historical Design, Inc. and remain on view through December 18, 1998.

This exhibition will present nearly 100 rare and important examples of applied art designed by Dr. Christopher Dresser. He created designs for a variety of media, but the central focus of this exhibition will be Dresser's amazing metalwork. To be presented are decanters, tea sets, toast racks, and other objects in silver or plate that fulfilled the domestic requirements of the middle and upper class Victorian home, but, at the same time, possessed a surprisingly modern appearance. Of special interest are several previously unknown pieces of the designer's work that will be on display for the first time. The range of Dresser's creative abilities will be further underscored by a selection of his *Clutha* art glass and *Linthorpe* vessels in earthenware.

Dr. Dresser is a key figure in the history of Western design. The minimalist aesthetic he applied to utilitarian objects has led to his recognition as "the father of modern design." Indeed, many of Dresser's designs for metalwork appear protomodern, since they anticipate the functionalist approach to applied art and the application of industrial design that reached its zenith in the 20th century. Dresser's work is often compared with the reductive designs of the German Bauhaus in the 1920s, but one can also make a case for his influence in the first decade of this century on the designs of Archibald Knox for Liberty & Co. and Prof. Josef Hoffmann for the Weiner Werkstätte.

Historical Design, Inc. is located at 306 East 61st Street in New York City. For further information call (212) 593-4528.

### The Ceaseless Century

"The Ceaseless Century: Three Hundred Years of Eighteenth-Century Fashion," on view at The Costume Institute of The Metropolitan Museum of Art through

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#### On View

(continued from page 103) November 29, 1998, demonstrates the extraordinary influence of 18th century fashion over a 300-year period. Stretching from circa 1700 to the present, the exhibition explores the persistence of 18th century style.

Richard Martin, Curator of the Museum's Costume Institute, commented, "An intriguing mystery of opulent materials and artificial shapes unfolds as the exhibition presents 18th century dress and its abiding revivals over two subsequent centuries."

Organized in the five galleries of The Costume Institute, the first gallery mingles authentic 18th century garments with their revivals. The second features an unfinished 18th century embroidered dress, juxtaposed with the construction of a 1940s Christian Dior. The third displays 18th century dresses from the Museum's extensive collection, one of the finest in the world.

In the fourth gallery, dresses from the 1880s and 1890s, a view from 100 years earlier, are on view. The fifth gallery presents 20th century dresses influenced by 18th century style. Although the 1920s are characterized by the narrow silhouette, Lanvin defied this style and added wide hips with *panniers*, inspired by the 18th century. Christian Dior's "New Look" of the 1940s restored the silhouette of narrow waist, padded hips, and prominent bust, while revivals of *ancien regime* shapes and decoration appeared in the 1980s as well.

Among the designers featured in the exhibition are Christian Dior, Gabrielle Chanel, Jean Paul Gaultier, Jeanne Lanvin, Christian Lacroix, Stella McCartney, Karl Lagerfeld, and Vivienne Westwood.

The Costume Institute of The Metropolitan Museum of Art is located at 1000 Fifth Avenue in New York City. For further information call (212) 570-3951. ■

#### Ettore Sottsass

(continued from page 46)

1. Klein, *Decorative Arts 1880-1980*, p. 221
2. Cousins, *Twentieth Century Glass*, p. 100

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

#### Auction Highlights

(continued from page 46) stated, "The enormous enthusiasm which permeated Christie's sales-room today pushed the sales total to the highest ever for a spring sale of Important 20th Century Decorative Arts during the department's 21-year history in the United States. Several private collections, including the Harriet and Jack Stievelman Collection offered today, represented some of the most

important property ever sold at auction, which performed extremely well as a result of strong participation by American and international buyers."

Leading the sale were two world auction records - one for a Tiffany *Magnolia* lamp (\$992,500); and the other for *Orchidée*, an important desk by Louis Majorelle (\$585,500). Another notable item up for sale was a 1923 floor lamp designed by Eileen Gray. One of only three lamps produced in this design, and the only one still in possession of its original parchment shade, the lamp realized \$222,500.

#### Swann Galleries' Photographs

Swann Galleries' June 11th sale offered Photographic Literature, Photographs, and a selection of Czech Avant-Garde books and designs. *Roll Jordan Roll*, with 90 hand-pulled photogravures of Doris Ulmann's photographs of southern African-American culture, deluxe edition, signed New York, 1933, brought a record \$19,550; Paul Strand's *Mexican Portfolio*, second edition, New York, 1967, \$4,140; and Robert Frank's, *Les Américains*, Paris, 1958, \$3,220.

Highlights among Czech avant-garde items included an album of 19 vintage photographs by Vilem Reichmann, 1935-45, \$8,050; an untitled photocollage by Karel Teige, 1941, \$6,900; a run of the magazine *ZJEME* with wrappers designed by Ladislav Sutnar, Prague, 1931-33, \$3,450; and some of Sutnar's American pamphlets and catalogs.

#### William Doyle's Modernism At Auction

William Doyle Galleries hosted their inaugural sale of 20th Century Art and Design on June 24th. Contemporary paintings were the first offerings of the day. Paddles were raised quickly and several people were on the telephones when auctioneer Trudy Rosato opened up bidding for the first of three sought-after Romare Beardon paintings depicting musicians. Solid demand translated into premium prices for *Jazz Musicians* which generated \$90,500, *Down Home Back Porch Trio* outdistanced expectations at \$74,000, and *Trumpet Players* commanded \$39,100. Sold in three consecutive lots, all three Beardon works were acquired by the same determined private collector on the telephone from the West Coast.

Representing some of the major movements in fine art during the 20th century were the abstract innovations of Albert Gleizes' *Composition with Two Nudes* that generated \$21,850, and Sonia Delaunay's dynamic gouache *Projet poule grand tableau expose aux realites nouvelles* of 1946 that sold for \$14,950 to a private collector in New York.

Leading the Pop Art category was Tom Wesselman's *Smoke Banner* that brought \$13,800, and an Op Art work by the > 108



# modern classifieds

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**Selling:** Paul Frankl furniture. Three-leaved table with 8 chairs for Johnson Furniture Co. (has server and china hutch also). Also Frankl desk and tables, Gilbert Rohde sofa and chair, Saarinen white pedestal table (96" long), six black *Eiffel Tower* chairs, Paul Levens stainless steel *Directional* desk. Renee at (847) 304-9191, fax (847) 304-1689.

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**Selling:** Glidden. **Buying:** Nakashima. Call (212) 826-6283 or e-mail: [tomv10@aol.com](mailto:tomv10@aol.com).

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**Selling:** Sascha Brastoff china, *Grey Ripple* pattern. Service for eight, excellent condition, \$450 + shipping. (619) 273-7861. [jq3@worldnet.att.net](mailto:jq3@worldnet.att.net)

**Selling:** 1950s Rosenthal China, *Plaza* pattern, designed by Raymond Loewy, eight piece setting, \$200 + shipping & handling. Tony (313) 562-3194.

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### Auction Highlights

(continued from page 104) Israeli artist Yaacov Agam made \$6,900.

A healthy price of \$24,150 for George Rickey's 1960s sculpture *Primavera* reflects the high demand for a work fresh to the market from a private collector who acquired the piece directly from the artist in 1961.

Complimenting the contemporary works of art was a varied selection of 20th century furniture and decorative arts. Mid-century modern furniture was distinguished by strong prices for Scandinavian examples from such masters as Arne Jacobsen and Hans Wegner. Competition for two Jacobsen *Egg* chairs elevated bidding well beyond three times the pre-sale estimates to reach \$3,220 for one with bright green upholstery and \$2,760 for another with electric blue upholstery. Another exceptional result was the \$3,450 realized for Wegner's *Peacock* chair of 1947.

Rarity and excellent condition contributed to the \$7,187 attained for a pair of George Nelson day beds together with a pair of Maija Isola design coverlets by Jack Lenor Larsen. A leather day bed by Mies van der Rohe also proved popular as reflected in the \$6,037 purchase price.

The diverse offerings also included a Hagenauer *Silent Butler* life-size metal sculpture which was acquired for \$7,475 by an anonymous telephone bidder from Hagenauer's native Austria.

### William Doyle's Upcoming Couture

Over 100 years of fashion history will be represented in William Doyle Galleries' upcoming Couture and Textile auction on November 10. Extraordinary creations by the most legendary designers include a 1970s Norman Norell mint green, silk jersey, mermaid dress adorned all over with flat sequins to define the feminine silhouette (est. \$1,500-2,500). A color-coordinated mohair maxi coat provides the perfect compliment to this stunning ensemble from a private collection.

Several spectacular 1960s gowns by Galanos also highlight this private collection, most notably a one-shoulder, black chiffon, column dress shimmering with rhinestone and crystal disks (est. \$1,500-2,000), and a long sleeved sheath with rhinestone clusters set in a lattice framework (est. \$800-1,200).

More whimsical designs include a Campbell's Soup paper dress inspired by the work of Andy Warhol (est. \$500-700), and a *Raining Diamonds* raincoat of clear plastic studded with round faceted white rhinestones (est. \$300-400).

The enduring elegance of Schiaparelli's classic designs is demonstrated in three late 1940s dresses, including one black silk evening gown (est. \$1,000-1,500), a stunning black silk cocktail dress (est. \$500-700), and a black velvet dress and coat ensemble (est. \$300-500).

Additional highlights include ball gowns, cocktail dresses, and day ensembles representing the signature styles of such celebrated designers as Balenciaga, Beene, Chanel, Dior, Galanos, Givenchy, and Valentino, among others. An extensive assortment of accessories by Hermès, Chanel, Judith Leiber, and Louis Vuitton includes costume jewelry, hats, scarves, shoes, trunks, and pocketbooks.

The public is invited to preview the sale at 175 East 87th Street, New York City, during exhibition hours held on Saturday, November 7, from 10am to 5pm; Sunday, November 8, from noon to 5pm; and Monday, November 9, from 9am to 7pm. For further information call (212) 427-2730.

### Bonhams' Upcoming Eames Auction

Bonhams will hold the world's first auction dedicated to the works of Charles and Ray Eames on November 11, 1998. Timed to coincide with the exhibition currently on view at the Design Museum, the auction will illustrate the multiple generations of Eames design from 1943-1969 featuring every medium from early plywood furniture and storage units to film and toys.

Highlighting the sale is a very early rare example of the Eames *DCM*; usually made from two pads of molded plywood, this version was made in rosewood, c.1946 (est. £3,000-5,000). This chair was the property of actress Doris Knox, a close friend of the Eameses, who bought it directly from them in 1951. Of the same period is a rare early *LCW*, 1946, manufactured by the Evans Products Co. The chair, still with its original "Evans Evans" circular label, comprises a molded plywood seat with an ash veneer and legs supported by unusual dual rubber shock mounts (est. £3,000-5,000).

In 1945 the Eames Office began to manufacture molded plywood tables. Included in the sale are two important tables: a *DTW1*, together with its matching *DTW2* (est. £10,000-15,000). Both these tables feature rare one-off hand-applied coloring to the side edges.

Items of special interest include an early *FSW-6* in a walnut veneer, 1946 (est. £3,000-5,000), and a *FSW-8* in ash; an *ESU 400* series with dimple doors from 1952-55 (est. £8,000-10,000); an *ESU 200* series, 1st generation, 1950-52 (est. £3,500-4,000); an *ESU* desk, 1st generation, 1950-52 (est. £2,000-3,000); an early X-base *DAX* armchair (est. £500-700); a *RAR* in parchment with embedded cord edge (est. £500-700); a rare *Quadraflex Stevens Speaker*, 1956 (est. £1,800-2,400); and Ray Eames' *Sea Things* textile design from 1947 (est. £1,000-1,500).

While the auction is on view a selection of films by the Eames Office will be shown around the salesroom to reflect the Eameses' interest in visual media. Films to be shown



will include the novel *Tops*, 1969; *Toccata for Toy Trains*, 1957; and *Powers of Ten*, 1968.

For further information call 44 (711) 393 3900 or visit [www.bonhams.com](http://www.bonhams.com).

#### Doyle's New 20th Century Department

William Doyle Galleries has announced the formation of a 20th Century Art Department and the appointment of Trudy Rosato as its Director. Semi-annual auctions will be dedicated to 20th Century Modern and Contemporary Art and Design.

In addition to nearly four years experience cataloging and appraising paintings and sculpture, Ms. Rosato's special interest in Modern and Contemporary art led her to orchestrate last June's inaugural 20th Century Art and Design auction. The exceptional success of this sale reflects the broadening interest and responsive market for 20th century paintings, sculpture, and decorative arts.

Doyle's second 20th Century sale, to be held November 17th, already promises to generate even more excitement with such offerings as Elie Nadelman's bronze sculpture *Standing Female* (est. \$160,000-180,000), and Alexander Calder's painted stabile *Red Flat Top* from 1967 (est. \$110,000-130,000).

Trudy Rosato comments, "I am glad to have brought this burgeoning new category to Doyle and am looking forward to continued success in this area."

#### The Influentials

(continued from page 83) Herman Miller before World War II and was responsible for many of the earliest furniture developed after Nelson became design director), he applied and was accepted, joining the office late in 1951. He remained there for more than a decade, during the time when most of the celebrated Nelson designs were introduced. Although all products developed in the office were attributed to George Nelson, many are known to have been the work of various designers on the staff, with Nelson supervising, often very loosely. Pile recalls being told simply to "work on molded plywood stuff," after which he came up, in 1952, with armed and armless variations of the chair that Nelson, years later, dubbed the "pretzel." It was difficult to make, fragile, and costly (when *Interiors* first published it, it was about \$150) and relatively few (only the version with arms) were produced.

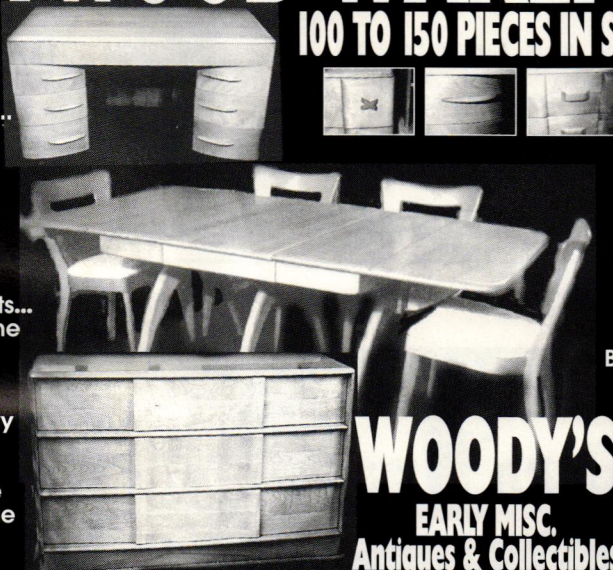
A manufacturer named Arthur Goldman later took on the project and Miller briefly reintroduced the chair, dropping it after a disagreement with Goldman. Unable to produce an item to which Herman Miller owned the rights, Goldman retained Norman Cherner to design something similar for his firm, Plycraft. According to Pile, Herman Miller later found an Italian producer for his version of the chair, again credited to Nelson, and several were also made by the short-lived firm of > 110

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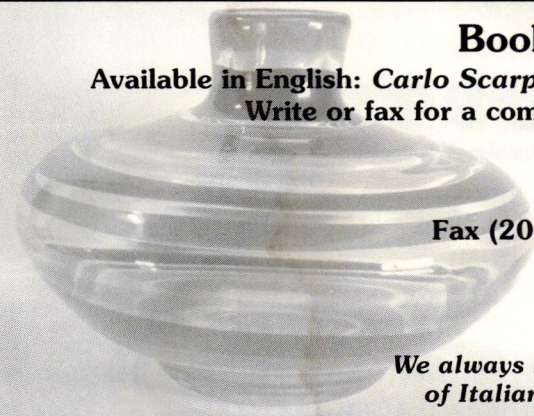
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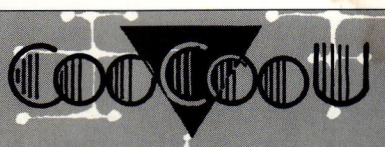
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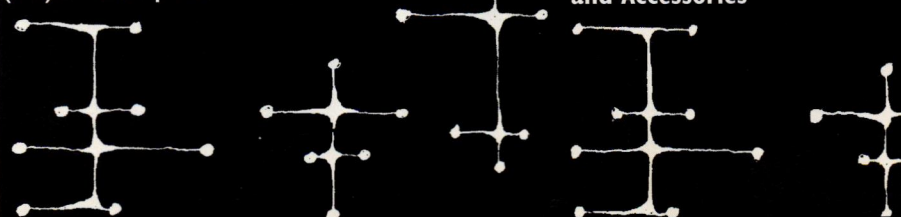
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**The Influentials**

(continued from page 109) Cadsana. Pile's design has become something of a collector's item - and a graceful early example from the original production run sits in his Brooklyn Heights living room.

Pile also worked on a variety of commercial products, including modular seating, benches, and several office furniture and storage systems, as well as serving as manager for the Nelson project for the American International Exhibition in Moscow (site of the notorious Nixon-Kruschev "Kitchen Debate"). Others in one of the three Nelson offices, which employed as many as 70 in the time Pile was there, included Arthur Drexler (briefly); architects Michael Graves and Don Chadwick; designers Irving Harper, Don Pettit, George Mulhauser, and Charles Pollack; and others assigned to products, graphics, and interiors whose names are known to few outside the industry.

By the time he left the Nelson office at the end of 1962, he had begun to do freelance writing for the trade publications *Interiors* and *Interior Design*. Pile had been a professor at Pratt since 1948, when he was asked to teach interior design history to evening students, and he gradually added classes in the history of industrial design as well, at both graduate and undergraduate levels. Finding no available source for students to study architectural drawings, he turned the collection he'd assembled for classroom use into a book, *Drawing Interior Architecture*, which was published in 1967. It was followed by others - he has written a total of 14, including sourcebooks that have become standards in any design library. His most recent are *Interior Design* (1988 and 1994), and *Dictionary of 20th Century Design* (1990 and 1994) - and another is presently in the works.

In addition to teaching and writing, he has handled design consulting projects for furniture firms including Knoll and Stendig, and corporations like Citibank, ITT, and Dial Financial. He has also found the time to lecture at the University of Pennsylvania, Philadelphia College of Art, New York University, Parsons School of Design, and others.

Having remained at Pratt beyond retirement age, Pile decided this Spring to decline a new contract ("I didn't want to commit myself to finish out the century"), retiring to devote more time to writing and leisure activities that include architectural photography and painting. Hanging in his home are oils by his wife Naomi, a child analyst, as well as his own. He continues in demand as a lecturer - in places as far afield as Seoul, Korea, and (this coming Fall) Hong Kong.


As someone who was, as he puts it, "involved with the drift towards the acceptance of modernism," Pile still believes that the early Skidmore Owings Merrill and Knoll Planning

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Unit work represents "what interiors should be like." He feels modern design flourished in the commercial world because "that was where the architects worked. Interior designers halfheartedly accepted modernism, but were only interested in comfort, not design." Does he think modernism has been eclipsed? Not at all. "The foundation of modernism was the underlying belief that rational thinking should be the basis of change - not just fun. Even the serious postmodernists were rational, looking to open a larger visual vocabulary." Though he has retired, Pile feels that modernism is still going strong. ■

- Judith Gura is a writer, lecturer, and museum consultant in the decorative arts, specializing in twentieth century design. She conducts programs for the Bard Graduate Center, and is working on the upcoming exhibition "Vital Forms: American Art in the Atomic Age" scheduled for Fall 1999 at The Brooklyn Museum.

#### Show Updates

(continued from page 101) call (847) 446-0537.

#### Modernism/Photography

Sanford L. Smith & Associates' 13th annual Modernism/Photography fair showcasing late 19th and 20th century design movements and the best in vintage to contemporary photography will take place November 12-15 at the Park Avenue Armory, Park Avenue and 67th Street in New York City.

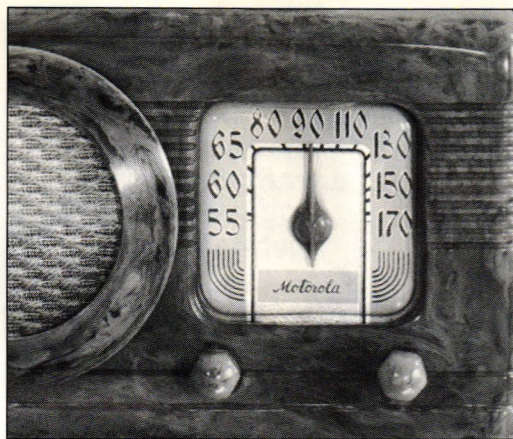
Among the dealers exhibiting at the show for the first time this year will be Studio 101 (Santa Barbara, CA) showing European furniture from the 1950s by Italian and French designers such as Jacques Adnet and Piero Fornasetti; Bizarre (London) with 20th century Art Deco and modernist furniture and objects; Galerie Landrot (Paris) featuring French ceramics by Jean Mayodon and Andre Metthey; and Collage 20th Century Classics (Dallas, TX) exhibiting great 20th century designs by Herman Miller, Alvar Aalto, Knoll, and Isamu Noguchi.

A Preview Gala to benefit the Brooklyn Museum of Art will be held the evening of November 11th from 6pm to 9pm at the Park Avenue Armory. Tickets can be purchased through the Brooklyn Museum at (718) 638-5000 ext. 327.

Modernism/Photography: A Century of Art & Design show hours are Thursday, November 12th and Friday, November 13th noon to 9pm; Saturday, November 14th 11am to 7pm; and Sunday, November 15th noon to 6pm. Admission is \$12.

#### 20th Century At Olympia

A 20th century show and sale will be held at the Olympia 2 Exhibition Centre on Hammer-smith Road in London, England on December 2-6, 1998. A lecture program is scheduled in conjunction with the show. Topics include "Collecting Post-War Silver" by Dr. Matthew Denney, "Fashion Icons of >112



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**Show Updates**

(continued from page 111) the 20th Century" by Gainsborough Roberts, "Collecting Clarice Cliff" by Leonard Griffin, "Thoroughly Modest Modern Murray. Keith Murray: The Last Undiscovered Ceramicist of the 20th Century" by Leonard Griffin; "Henry Moore" by Ann Elliott, "The British Arts & Crafts Movement" by Paul Reeves, "Decorative Arts From Art Nouveau to Modernism" by Victor Arwas, and "From Silver to Syrup: Contemporary Photography" by Mark Haworth-Booth. There is no charge to attend the lectures; however, you can reserve your seat in advance.

Show hours are Wednesday, December 2nd through Friday, December 4th 11am to 8pm; Saturday, December 5th 11am to 7pm; and Sunday December 6th 11am to 5pm. Admission is £5.00. For further information call Louisa Matthews at (44) 171-3708899 or Email [louisa.matthews@eco.co.uk](mailto:louisa.matthews@eco.co.uk).

**Art Deco-60s Holiday Sale**

The largest Art Deco-60s sale in the country will make its final appearance of 1998 on December 5-6 at the Concourse Exhibition Center in San Francisco, CA. Over 200 dealers from across the U.S. will be selling furniture, accessories, rugs, art, dinnerware, pottery, books, jewelry, vintage clothing, and collectibles from the 1920s, '30s, '40s, '50s, and '60s.

A vintage fashion show, featuring '20s, '30s, and '40s fashions for the holidays, will be held within the show on Saturday, December 5th at 2pm.

Show hours are Saturday 10am to 6pm, and Sunday 11am to 5pm. Admission is \$7. For further information call (650) 599-DECO.

**New Chicago Modernism Show**

Bob Smith and Dolphin Promotions have announced the launch of a new modernism show to be held in Chicago in the Spring of 1999.

The show, entitled Chicago Modernism, will feature 50 select international dealers who will offer antiques and decorative arts from the following periods: Art Nouveau, Mission, Arts & Crafts, Art Deco, tramp art, Bauhaus, Art Moderne, '50s, '60s, and contemporary. A wide range of items from these periods will be represented, including furniture, lamps and lighting, art glass, porcelain, rugs, bronzes, jewelry, watches, paintings and prints, pottery, silver, books, vintage clothing, and more.

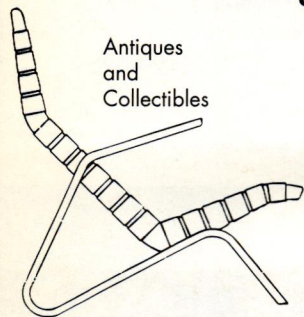
The show will be held March 19-21, 1999 in Hall B of the Rosemont Convention Center in suburban Chicago. Chicago Modernism will run concurrently with the 22nd Annual Spring O'Hare Antiques Show, which features more than 350 dealers offering a full line of antiques and fine arts. Show hours will be Friday, noon to 9pm; Saturday, noon to 8pm; and Sunday, noon to 6pm. Admission is \$8.

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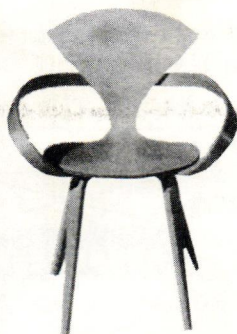
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**Note:** The advertising deadline for our next issue, Winter 1998, is November 1st. Please call to request our most recent rate card and/or a media kit. Contact Scott Cheverie at (508) 362-3822 or via e-mail at [hey@deco-echoes.com](mailto:hey@deco-echoes.com).



## End Notes Bits of News and Interesting Information

### Suite Lorain is Shakin'

With milk shakes, that is! Suite Lorain, Cleveland's largest retro shop, has just shaken open its new diner area. Once an old bowling alley at 7105 Lorain Avenue, this '50s store has gone "bananas" with mouth-watering food and snacks.

Open Wednesday through Sunday, 12-5pm, the diner's manager Byron serves up the comfort foods Baby Boomers crave. Old fashioned burgers and fries, dogs and chips, milk shakes and ice cream, plus light sandwiches are just a few items on the menu.

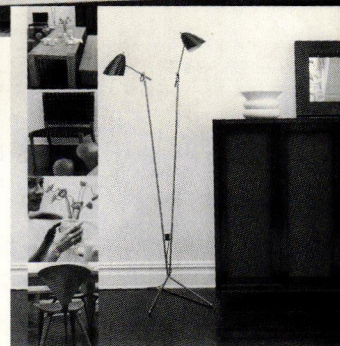
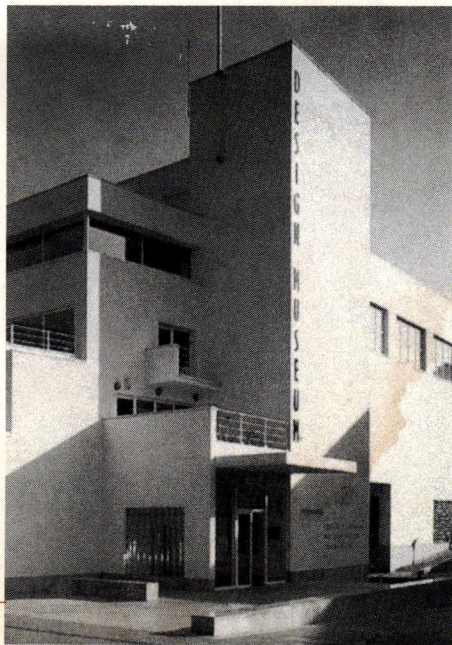
So rev up your appetite, and stop by for a fun '50s treat. You may even walk out of the store with a recycled retro outfit, or furniture for your home. But beware...there's no jello served up here! Suite Lorain (216) 281-1959.

### London's Design Museum

Once a 1950s warehouse, the Design Museum is the world's first museum dedicated to the study of 20th century design. The Museum's modern and exciting framework houses a combination of permanent and temporary displays which enable visitors to explore international design evolution, ingenuity, and inspiration.

The Museum's Collection Gallery offers a historical insight into design innovation and influence. Thematic showcases spanning 100 years examine the design process of many products that have a direct bearing on our everyday lives. The fun "chair alley" enables visitors to sample the *Zig Zag*, the *Diamond*, and the *Antelope*.

Currently on view is the exhibition, "The Work of Charles and Ray Eames" which runs through January 4, 1999. Design Museum, 28 Shad Thames, London, England. +44 (171) 378-6055.



### Room: Mail Order Modern

By combining the catalog concept with a design magazine format, Amy Crain and Shawn Miller have created a new concept in catalog shopping - a "magalogue."

Their new venture, entitled *Room*, is filled with clean-lined, modern furnishings, many of which used to be available "to the trade only." The items are arranged and photographed in room settings - giving the catalog the appearance of a shelter magazine. *Room's* goal is to bridge the gap between traditional retail catalogs (Pottery Barn, etc.) and designer showrooms. Published four times a year, the catalog is available for \$3, refundable with your first order. *Room* (888) 420-ROOM.

### Stocking Program at Morson

The Morson Collection, which boasts the largest collection of Bauhaus classics in the Chicagoland area, has launched its new "Stocking" program. Now, customers can purchase items such as a Le Corbusier chaise lounge, *Petit* or *Grand Conforts*, *Barcelona* chairs, or Eileen Gray tables with no lead time. "People in general are aware when buying high-end furniture that a 12-14 week lead time is standard. We feel that making the investment and giving the client the opportunity to



have the product instantly will help us in achieving our goal of ultimate customer satisfaction" said owner Gregory Morson. The Morson Collection has also announced that it will be handling the complete line of Fornasetti products, ranging from serving trays and lighting to writing desks and chest of drawers. Visit The Morson Collection at the Chicago Design Show (Oct. 9-11, the show's largest exhibitor) or at their showroom located at 100 East Walton Street, Chicago, IL. (312) 587-7400.



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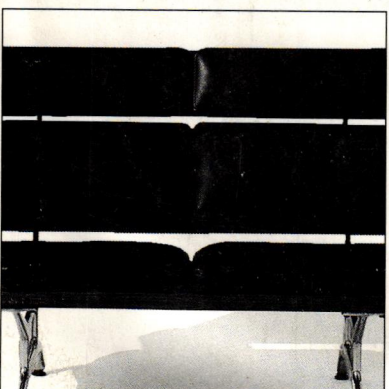
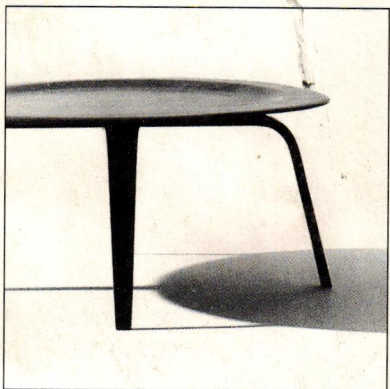
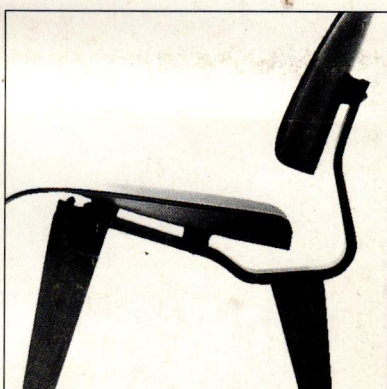
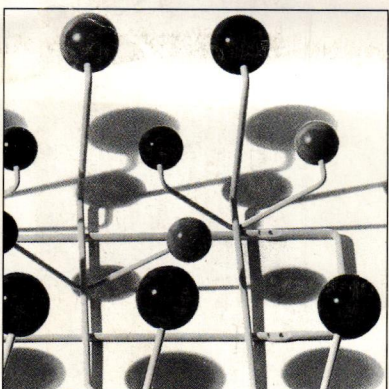
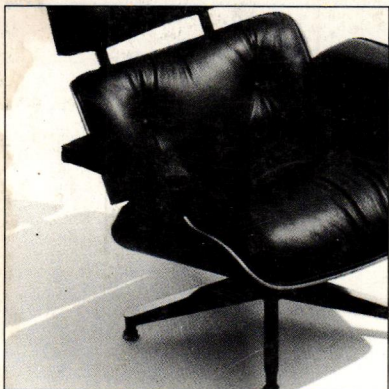
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