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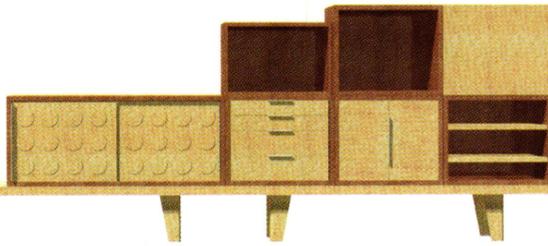
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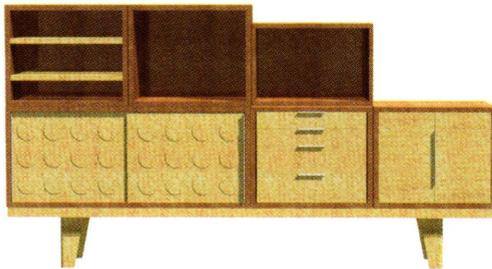


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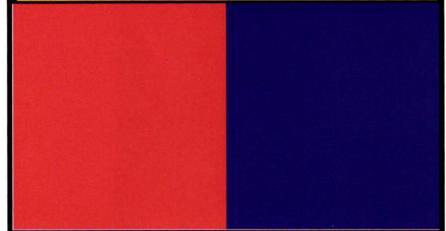
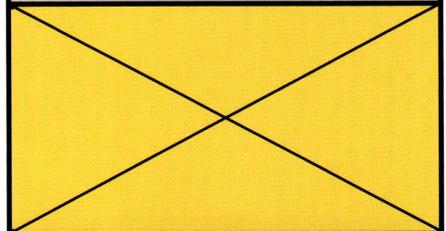
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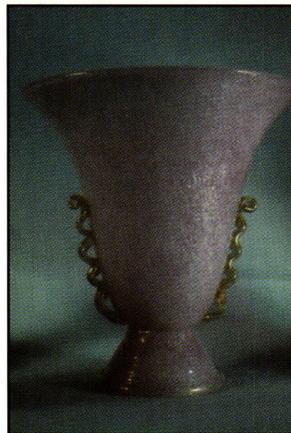
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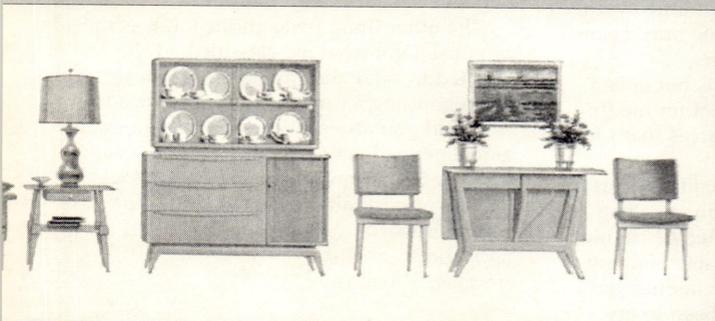
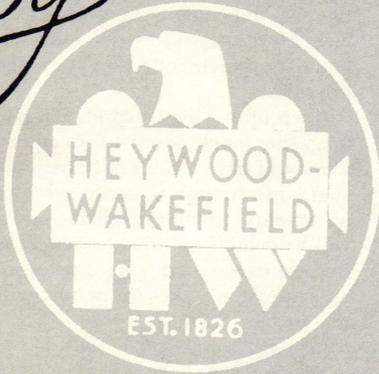


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The Echoes Report is a quarterly publication focused on Mid-20th century style & design. Specific emphasis is placed on the 1920s, '30s, '40s, '50s and '60s eras, including Art Deco, Streamline Moderne, Biomorph '50s and Abstract '60s styles and movements, from kitsch to high-end.

Annual subscriptions are available in the U.S. for \$16.50, or two years for \$30; in Canada \$19.95 for one year, \$34.95 for two years; Foreign \$26.50 for one year, \$47.50 for two years. (foreign subscribers add \$20 per year for air mail delivery).

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Proud And Popular

"WOW, am I glad that I came across a copy of *The Echoes Report!* Not only do we now enjoy our own subscription, but the write up you did on Smart Company made us very proud. And popular. The inquiries are still on going. Again, thank you very much, and come see us when you come to New York."
Andrea Mantel, Smart Company
New York

Don't Miss Out

"I love your mag! I used to always pick it up at the vintage shows, but I can't always rely on them having it - so I want to subscribe!"
Vanessa Ramsey
Hollywood, CA

Happy Hermits

"What a great magazine! This one would please a hermit or a celibate monk. I'm originally from Lowell, Mass., never heard of Mashpee, but whatever - continue publishing the magazine! At 82 and collecting still, I find so much in this magazine of interest as I collect nearly everything."
V. Faieta
Detroit, MI

Have Some Fun!

"I decided to write you in response to one particular letter in your Summer 1995 issue regarding the article on Fiesta.

Your magazine can still maintain a high standard and encourage the fun part of this business which includes those special "yard sale" finds. How many of us out there spend an hour or more talking with our friends or trusted customers about the fantastic and/or cheap find we make at a yard sale or even thrift store? For me, the electricity of such finds is still there after dealing in antiques and collectibles for 17 years. I have found a considerable number of high quality pieces at yard sales.

Before I had a store front, I may have been a source of similar finds. I had little overhead and could therefore cut my sale price below those with permanent locations.

Personally, your magazine is not only a very entertaining one but a tool for me to build my knowledge base in areas that I feel I need further education.

I, for one, left my corporate life to start my permanent business for the fun of selling decorative arts, collectibles, vintage clothing, and furniture. I am fully capable of doing other things and making more money but I am happier than I have ever been in my current situation. This business is nothing if not FUN!

With regards to pricing in the market, I have customers who comment on my items and how they either own one or have recently found one for a fraction of the cost I am selling it for. I use this opportunity to

bolster an excitement for similar items and "educate" the customers. This usually results in future purchases by these customers.

Both the dealers and the customers realize that a profit is being made. How much profit is dependent on the availability of items and the ability of the dealer to make a profitable deal. The fact is that these finds still occur and some of our customers frequent not only our shops but yard sales and flea markets. A large part of a successful business is customer relations, and we need to bite our tongue when getting comments on our prices. The wrong response may not only lose a customer but also spread bad press for your business.

Price guides exist for everyone to get an idea of the current market. Anyone who reads a piece of an article or hears a blip on the radio as to values and utilizes only that in the market needs an education regarding the mass amount of misinformation in the non-antique/collectible media and the idea that price guides need to be scrutinized with regard to the prices quoted (e.g. actual results vs. prices asked, regional considerations, where purchased, etc.) and the motivation of the person/people writing the guide (some have been known to write with the idea of liquidating their collection at exaggerated prices).

Keep up the great work! Putting a magazine together must take a great deal of work and time. You can't possibly have a staff large enough to verify every piece of information in your magazine and mistakes will be made from time to time - rest assured that we in the marketplace will correct those occasional mistakes (hopefully with a smile on our face!)"

Jeffrey Elmendorf, Funk & Junk
Alexandria, VA

Modernist Movement Devoured

"First, I'd like to thank you for such a terrific publication dedicated to the Modernist Movement. I am thrilled with my subscription and devour it each month!

The other thing I was thrilled at was the response I got from my classified ad. It resulted in sales and in ongoing inquiries, so I'm submitting a camera-ready display ad.

Would you also send me your submission guidelines as I am fairly well versed in 20th Century Scandinavian ceramics and would like the opportunity to contribute to *The Echoes Report.*"

Robin Hecht, Scantik
Herndon, VA

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

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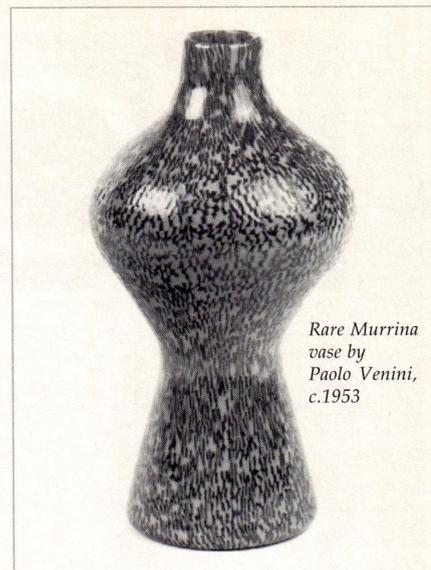
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Rare Murrina vase by Paolo Venini, c.1953



The Pretzel Man designed by Lurelle Guild for Chase

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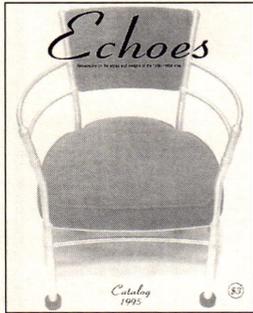


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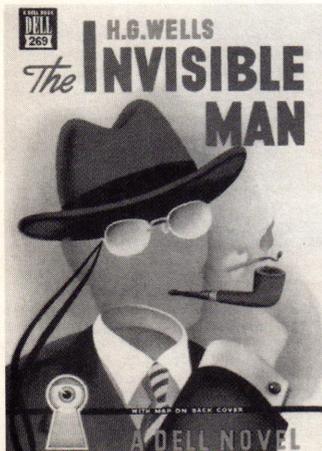
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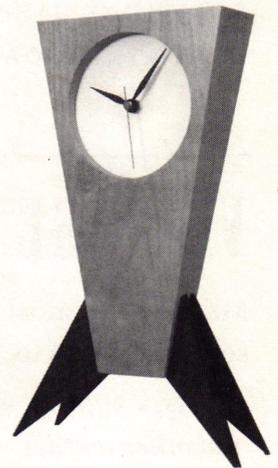
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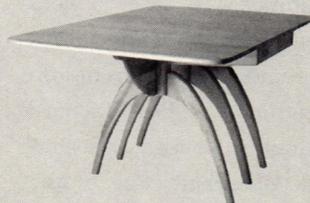
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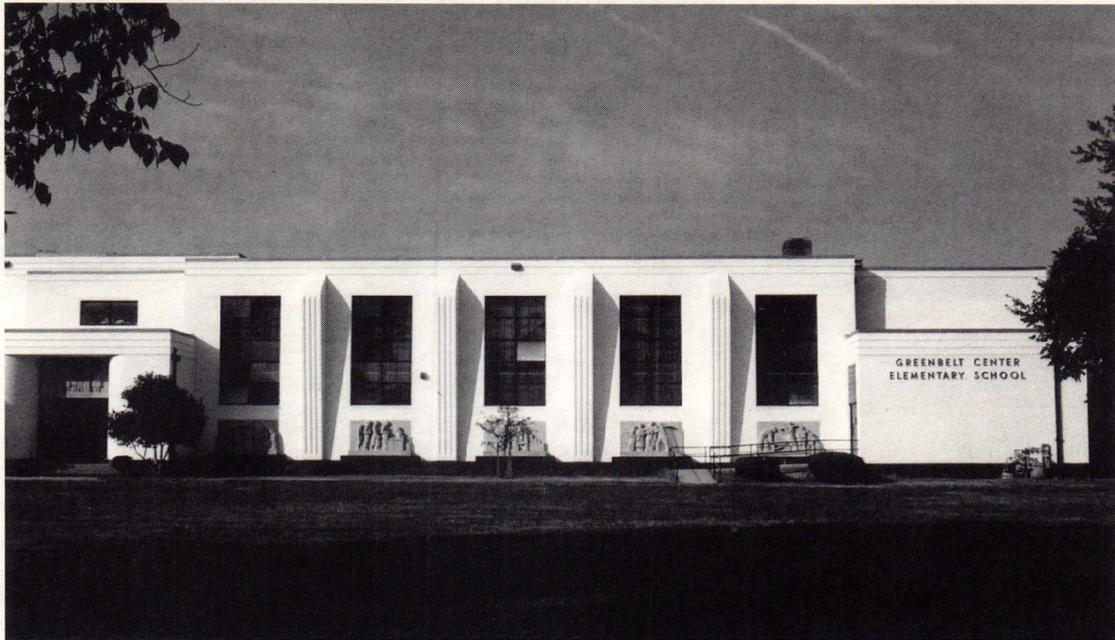


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Greenbelt: A Planned Deco Community

Text by Jim Sweeney Photographs courtesy The Maryland National Capital Park and Planning Commission

ONE OF AMERICA'S FEW PLANNED DECO COMMUNITIES IS JUST OUTSIDE WASHINGTON, D.C. NOW IS A GOOD time to visit Greenbelt, Md. Many buildings have been renovated in the past few years, and the commercial district is on the upswing.

Greenbelt is more accessible since the regional mass transit system, Metrorail, reached the city. While the station isn't walking distance to the downtown historic district, it's only a 15-minute bus ride. After that, everything you want to see can be reached on foot.

Greenbelt was one of 25 greenbelt towns planned by the federal National Resettlement Administration. Three were actually built: Greenbelt, Md.; Greenhills, Ohio (near Cincinnati); and Greendale, Wis. (near Milwaukee). Of the three, Greenbelt is the most fully developed and the most intact. The greenbelt project was canceled when the Supreme Court ruled that the government had no authority to

plan communities.

There were 885 dwelling units built on the original 210-acre site: 574 attached units, 306 apartments and five experimental prefabricated detached homes. The government sold the city and most of the surrounding land in 1953. The apartments and the shopping center were sold to private owners. The other housing is still owned by a co-op, Greenbelt Housing Inc.

Greenbelt's design goals were affordable housing, preservation of natural features, separation of automobile and pedestrian traffic and a village center within walking distance of all homes. Greenbelt's utopian ideals continue to influence planned communities. It was "a very historic event in urban planning," says Prof. Stephan Kendall of Marymount University, Arlington, Va. Prof. Richard Striner of Washington College, Chestertown, Md., calls Greenbelt "one of the most fully realized examples of Art Deco architecture synthesized with conserva-

tionist landscape ideals" in his new book *Art Deco* (Abbeville Press/Archetype Press).

Greenbelt is now a town of 21,000 people. The newer areas, which don't follow the original plan, are mostly apartments, some single-family homes and several commercial areas. Some of the greenbelt was preserved in 1,100-acre Greenbelt Park, run by the National Park Service. Greenbelt Park is on Greenbelt Road, across the Capital Beltway (I-95) from downtown Greenbelt.

The original city center is intact. Most of the original residential, commercial and municipal structures survive. You can walk through downtown Greenbelt and easily imagine it's 1937. All around you are Art Deco buildings. The apartment blocks have glass-brick inserts in their facades. The shopping center has elegantly curved lines. The former school has dramatic buttresses and sculptures.

The city center is on the National Register of Historic Places. Howard Berger,

Above: Greenbelt Center Elementary School, featuring limestone panels by Lenore Thomas which illustrate the preamble to the Constitution **Opposite page from top: The Greenbelt Shopping Center, now called the Roosevelt Center, is one of the country's oldest planned integrated shopping centers; Original apartment block with glass-block detailing; Brick homes display Streamline styling.**

GREENBELT WAS AN EXPERIMENT NOT ONLY IN PHYSICAL PLANNING BUT IN SOCIAL PLANNING AS WELL. FAMILIES WERE CHOSEN TO CREATE A MIX OF OCCUPATIONS, INCOMES AND RELIGIOUS BACKGROUNDS. HOWEVER, NO ATTEMPT WAS MADE TO INTEGRATE GREENBELT RACIALLY - THAT WOULD HAVE BEEN TOO RADICAL FOR THE TIMES.

an architectural historian with Prince George's County's Planning Commission, says a decision is possible this year about local historic district status for the city center as well. City residents are concerned about preserving the buildings from inappropriate remodeling, preserving what's left of the greenbelt and handling traffic. A county historic district designation would require the review of all plans for physical changes, not only to buildings but also roads, site plans and the environment. National Historic Landmark status for Old Greenbelt will probably also be pursued.

Greenbelt was an experiment not only in physical planning but in social planning as well. Families were chosen for a mix of occupations, incomes and religious backgrounds. However, no attempt was made to integrate Greenbelt racially - that would have been too radical for the times.

Greenbelt was a pioneering city in many ways. It was the first municipality in Maryland to adopt the council-manager form of government. It was also the first municipality in Maryland to have a recreation department.



Kendall, an architect and professor of interior design, has been informally studying Greenbelt for years. While many elements of Greenbelt's design were ahead of their time, he cautions against idealizing or romanticizing the plan.

The rowhouse design causes confusion as to the location of the main entrance, Kendall says. The main door was intended to face the interior of the "superblock," the parking/garden side. The street door was supposed to be the back door. But many residents use the street door as their front door, forcing them to walk through the first floor living area to reach the stairs.

Also, in the original plan, there were no sidewalks along many streets; pedestrians were expected to use separate paths that cut through blocks and under roads. Residents had to walk in the street to go between some points. (Sidewalks were later added).

Greenbelt was intended as a model of co-operative living. The original co-op became a retail chain that owned a variety of businesses, including gas stations, supermarkets and furniture stores. Today, aside from the housing, the drug store, food store and nursery *continued on page 12*

*Flashback...
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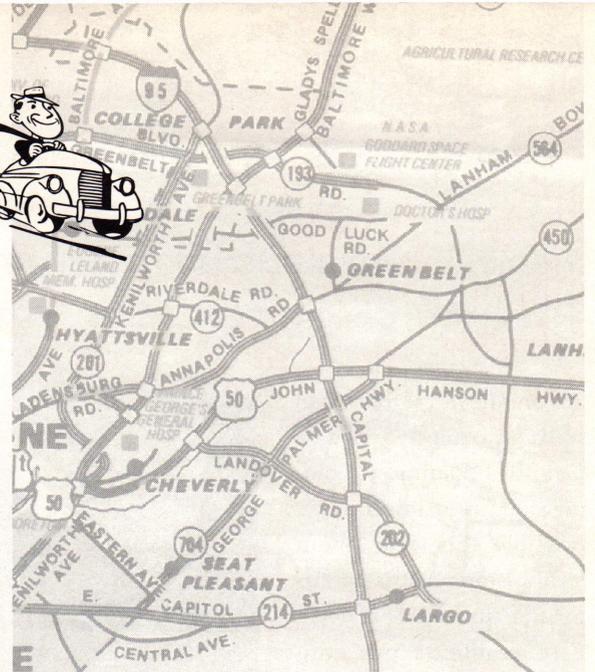
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(continued from page 11) school are all member-owned co-ops. **E**

THE TOUR:

Take the Metrobus from the Greenbelt Metrorail station to Crescent Road in front of the Roosevelt Center. The shopping center, library, Greenbelt Center School and recreation facilities share a superblock on this road. Across the street are original rowhouses and apartments. Most of the original buildings are on two parallel streets, Crescent Road and Ridge Road, that curve to your left and right.

Greenbelt Shopping Center, now Roosevelt Center, is one of the country's oldest planned integrated shopping centers. Now privately owned, it originally housed not only shops but also city offices and the police and fire stations. The open mall features a sandstone statue by Lenore Thomas, titled "Mother and Child."

The shopping center underwent renovations in 1991, and, in contrast to many more-recent shopping centers, the parking was kept behind and to the side of the buildings. This feature keeps the shops closer to the street and more visible. The movie theater once again shows films, after having spent some time as a community theater. Unfortunately, the original deco marquee is now gone.

The 1938 swimming pool building, behind Roosevelt Center, has been rebuilt several times, erasing any trace of the original design. It was the state's first public pool.

The former police/fire station still stands to the northeast of the shopping center. Located at 151 Centerway, it is now a video store. The original co-op gas station is at the intersection of Centerway and Crescent Road. It has been heavily altered and is now a Mobil station.

West of Roosevelt Center is the 1963 Municipal Building, at 25 Crescent Road. Visitors can stop here during weekday business hours to pick up handouts on Greenbelt history.

Greenbelt Center School is on the west side of the parking lot next to Roosevelt Center, set back from Crescent Road. The school features sculpted Indiana limestone panels by Lenore Thomas, illustrating the preamble to the Constitution. The building originally served as

a school and community center. In recent years, it had been put to use as an elementary school. In 1983, the Art Deco Society of Washington saved the building from demolition by the county school system. Classes were moved to another site in 1993, and the building is being renovated for use once again as a community center. The renovations are scheduled to be completed this September.

The city library was originally housed within the school. Now located in a 1970 structure on Crescent Road, the library contains the Rexford Guy Tugwell Room, named for the head of the Resettlement Administration. This reference room contains materials on the history of Greenbelt and planned communities.

The city museum, across Crescent Road from the library, is located within one of the original Greenbelt houses and is open Sundays from 1 to 5pm. The displays include a videotape presentation on Greenbelt. While most homes were renovated and upgraded with new windows and appliances a decade ago, the museum has been furnished as true to period as possible. Included is the Scandinavian-style furniture which was available for sale to residents - a houseful of which cost \$300 in mid-1930. The streamline design of the furnishings matched the city's Art Deco/International Style architecture, and many of the sturdy pieces are still in use by the descendants of the original residents.

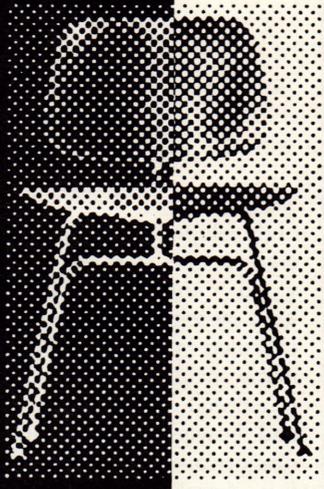
The midblock path across Crescent Road from the school places you among the original homes. They are grouped in clusters, called courts. Off-street parking is provided in lots and garages. Homes were originally white, with varying trim colors. Much of the green space is common area; private yards are marked by hedges.

If you walk through the middle of the block and cross Ridge Road, you'll be among the "defense homes," built in 1941 to house defense workers. These homes generally ring the original housing and are also clustered to the north of downtown Greenbelt. The government built 1,000 defense homes; most are still standing.

The trail between Center School and the pool takes you to Greenbelt Lake, which has a two-mile loop trail. The lake was one of the city's first recreation projects, and a wonderful spot to end your tour!

denny burt

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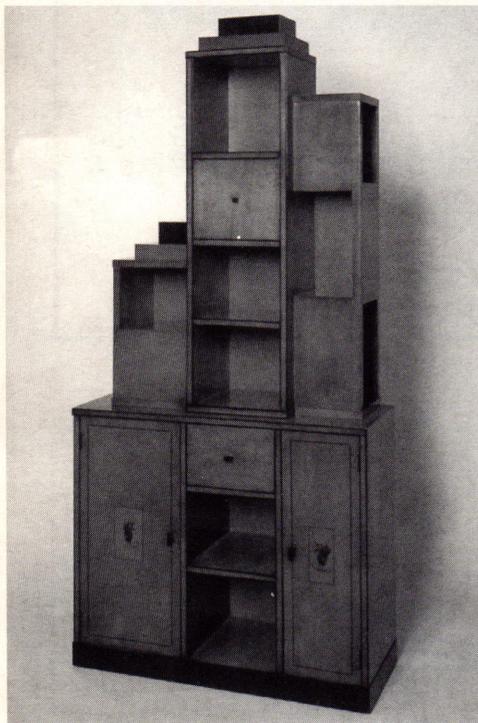
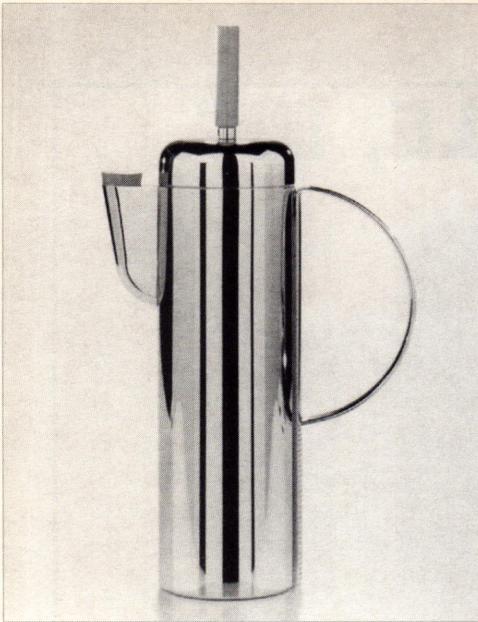
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Top left:
Empire
cocktail
shaker,
c.1938
Center Left:
Paul Frankl
Skyscraper
bookcase,
c.1926, part
of the Craft
in the
Machine Age
exhibition
Bottom left:
Georgia
Engelhard, a
gelatin-silver
print by
Alfred
Stieglitz,
c.1921.
Bottom right:
X-City
presented as
the United
Nations
Headquarters,
a drawing by
Wallace K.
Harrison,
c.1946.

Photos (from top left):
 Courtesy Collection of
 Stephen Visakay;
 Collection of High
 Museum of Art, The
 American Craft
 Museum, New York;
 Collection of The
 Museum of Modern
 Art, NY, The Alfred
 Stieglitz Collection,
 Gift of Georgia
 O'Keeffe; (right) From
 the Hugh Ferriss
 Collection in the
 Division of Drawings
 and Archives, Avery
 Architectural and Fine
 Arts Library,
 Columbia, University
 in the City of New
 York, The Museum of
 Modern Art, New York

Exhibitions

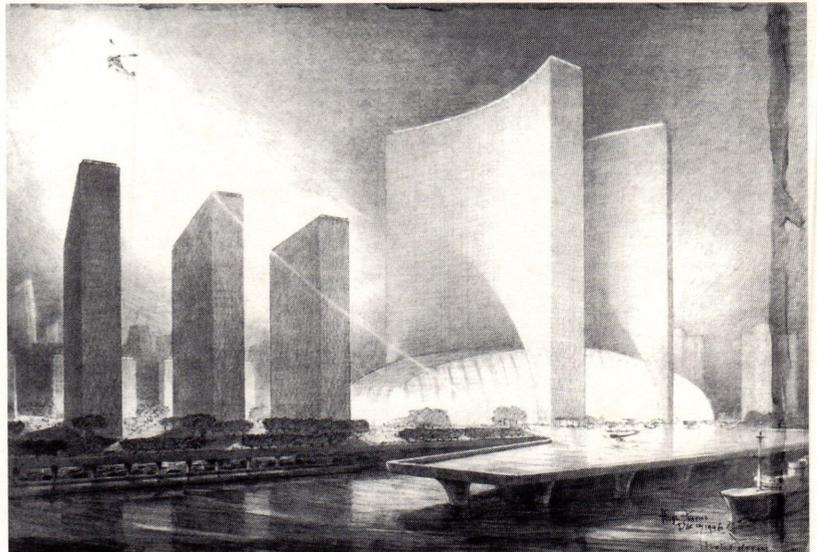
Craft in the Machine Age 1920-1945, opening at the American Craft Museum in New York on October 19, is the first exhibition to examine the influence of European Modernism on American craft and craft's role in the spread of Modernism in the United States.

The various stylistic aspects of Modernism, including Scandinavian, French *art moderne*, and the Bauhaus, came to the United States through the influx of European artists, American artists who traveled to Europe, and exhibitions. This was a time of great technological and industrial development, when the machine was affecting every aspect of American life. Many American craftspeople created modernist one-of-a-kind and limited production objects. Others, seeking a larger market, worked with industrial designers, who sought the knowledge and skills of craftspeople to increase the aesthetic appeal and efficient production of industrial products.

The approximately 150 objects showcased represent the spectrum

of developments within each of the craft media - clay, fiber, metal, and wood - and range from one-of-a-kind pieces to those designed to be executed in the factory. Among the items included in the display are functional ceramics, such as vases and bowls by Maija Grotell, and dinnerware by Russel Wright and Eva Zeisel, as well as sculptural ceramics by Alexander Archipenko, Sargent Johnson, and Isamu Noguchi; textiles by Ruth Reeves, Loja Saarinen and Marianne Strengell; glass sculptures by Frederick Carder; cocktail shakers, cups and candelabra by Erik Magnussen and Peter Mueller-Munk; jewelry by Harry Bertoia and Alexander Calder, and furniture by Donald Deskey, Charles Eames, Paul Frankl, Eliel Saarinen, and Frank Lloyd Wright.

Craft in the Machine Age 1920-1945 is on view at the American Craft Museum from October 19, 1995 to February 25, 1996. Museum hours: Wed.-Sun. 10-5pm; Tues. until 8pm. Admission is \$5. (212) 956-3535.



Alfred Stieglitz At Lake George, currently on view at the Museum of Modern Art in New York, includes photographs from the artist's serial portrait of Georgia O'Keeffe, along with images that record his responses to the landscape at Lake George and to the family and friends who vacationed with him - some 100 photographs in all, mostly made during the 1920s and 1930s.

After World War I, Alfred Stieglitz began to feel increasingly isolated from the contemporary art world he had helped to define. In the decades following the war, he redesigned his life and art along leaner and more private lines, and concentrated anew on his own photography. Stieglitz's most radical work of this time, as well as his most personal, was created at his family's summer home at Lake George, New York, where he was removed from the tumult of the political and artistic arenas that had previously occupied him. This is the first exhibition to focus exclusively on Stieglitz's work at Lake George and consider it as a coherent whole. The exhibition will remain on view until January 2, 1996. MOMA (212) 708-9400.

The United Nations In Perspective exhibition, also currently on view at the Museum of Modern Art in New York, explores the architectural development of one of the most important symbolic structures built after World War II. The four buildings (constructed 1947-52) that make up the United Nations headquarters complex also constitute the architectural apotheosis of modernism's functionalist aesthetic, which attempted to prevail over established national traditions and prejudices. The exhibition includes approximately 35 original drawings (many displayed for the first time), 15 contemporary color photographs by Adam Bartos, as well as several books and pamphlets.

An international board of design - ten architects, including renowned modernists Le Corbusier (France), Oscar Niemeyer (Brazil), and Sven Markelius (Sweden), directed by Wallace K. Harrison (American) - developed the concept for the United Nations headquarters. Hugh Ferriss, one of America's most gifted architectural draftsmen, translated the architect's sketches and ideas into beautifully rendered perspectives. 25 of these idiosyncratic drawings, including the final scheme endorsed by the board of design, form the centerpiece of the exhibition.

The United Nations In Perspective remains on view until September 26, 1995. MOMA (212) 708-9400.

At *Shaken, Not Stirred*, an exhibition of cocktail shakers opening September 29 at the Milwaukee Art Museum, the glamour lives on, evoking memories of sophisticated martini-and-manhattan parties,

novels, and films of the 1920s, '30s and '40s.

More than 70 sterling silver, silver-plate, chromium-plate, aluminum and glass cocktail shakers from the turn of the century through the 1930s will be on view at MAM's Segel Gallery. The exhibition, drawn from the extensive collection of Stephen Visakay, will showcase machine-age cocktail shakers by such noted designers as Russel Wright, Norman Bel Geddes and Lurelle Guild and by influential manufacturers such as Gorham, Reed & Barton, International Silver Co., Revere Copper & Brass Co. and Chase Brass & Copper Co.

Although early cocktail shakers closely resembled traditional coffeepots and teapots, designers soon provided the cocktail crowd with incredible variety. The many modern designs in *Shaken, Not Stirred* include Bel Geddes' chromium-plated "Manhattan" cocktail shaker with matching glasses and tray, which recalls the city's stark vertical skyline, and Russel Wright's clean, geometric "Cocktail Hour" set in spun aluminum. Novelty cocktail shakers reflecting the playfulness of this distinctive form of entertaining - like golf bags, tuxedo suited penguins and roosters (the cocktail's original namesake) - are also well-represented in the exhibition.

The cocktail party culture that emerged in the 1920s was dramatically different from Victorian styles of sumptuous entertaining, reflecting both the changing economy of post-WWI and Prohibition. Reduced immigration and rising wages meant that most middle-class households could no longer afford to hire domestic servants, and the dining rooms in most modern homes were often too small to accommodate elaborate formal dinners. Cocktail parties, which could be staged with little help in all but the smallest apartments, were a natural solution.

The modern cocktail really came into its own at the speakeasies and house parties of the jazz age, where it was needed both to stretch a meager supply of liquor and to mask the rough taste of illegal bathtub gin. Outlaw culture had a powerful allure, and for many Americans cocktail parties came to symbolize high society and jazz age sophistication. New attitudes about women's freedom to drink and smoke in public encouraged convivial mixed gatherings, and urban "moderns" revelled in a stylized, fashionable decadence.

Cocktail shakers in the new "modernistic" style represented luxury, leisure and the promise of the future - or at least an effervescent evening.

Shaken, Not Stirred will remain on view at the Milwaukee Art Museum until January 7, 1996. (414) 224-3220. 

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Confronting Modernity

at The Wolfsonian Museum's Inaugural Exhibition

ON NOVEMBER 11, 1995 THE WOLFSONIAN, a new cultural institution and museum, will open in Miami Beach, Florida. The Wolfsonian has a vast collection of artifacts, including furniture, industrial design, glass, ceramics, metalwork, books, works of art on paper, painting and sculpture, as well as library, research and education facilities. The Wolfsonian oversees the Mitchell Wolfson, Jr. Collection of over 70,000 examples of American and European art and design from the period 1885-1945. Peggy A. Loar, formerly of the Smithsonian Institution, is founding director of the new museum.

"The Wolfsonian is a unique cultural institution; its mission is to place art and design in their cultural, social and political contexts, as well as to give visitors access to and knowledge about some of the world's most intriguing and beautiful objects," said Ms. Loar, who joined The Wolfsonian in 1987.

The Wolfsonian's inaugural exhibition, *The Arts of Reform and Persuasion, 1885-1945*, will feature over 280 works drawn from its permanent collection, focusing on art movements in Europe and America that either embraced or rejected modernity. Curator Wendy Kaplan organized the exhibition into three distinct sections: "Confronting Modernity," "Celebrating Modernity," and "Manipulating Modernity: Political Persuasion." The sections have a unifying theme - how design was used to help people adjust to the modern world.

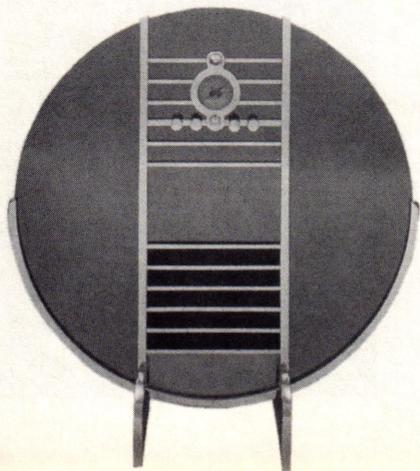
Each is arranged chronologically, with the first section focusing on works from 1885 to World War I, and the latter two sections examining the period between the World Wars.

The modern era can be characterized as one of profound and sweeping change. The industrial revolution with its development of mass production brought about major upheavals in all aspects of society - economic, social and political. While modern transportation and communications transformed the sense of time and distance, new political ideologies reshaped the sense of identity shared by social classes, nations and ethnic groups. The artists, architects and designers whose work is represented in this exhibition were actively engaged in promoting, shaping or challenging the ideas of modern experience. The primary purpose of the exhibition is to explore how these ideas were translated into design and their many stylistic manifestations. Whether conservative or avant-garde, classical or futurist, all the styles can be considered "modern" - the exhibition will examine this seeming contradiction.

As Marshall Berman observed in *All That is Solid Melts into Air: The Experience of Modernity*, "to be modern is to live a life of paradox and contradiction...it is to be both revolutionary and conservative." "Confronting Modernity," the first section of the exhibition, analyzes the conflicts between modernist and anti-modernist design movements. Most influential was the Arts & Crafts movement, which originated in Britain as a reaction against an increasingly mechanized society. Its ideals led to three other movements examined in this section: "Romantic Nationalism," "Nature and New Art" (also known as Art Nouveau) and "Art and Industry."

Romantic Nationalists used design to express a country's identity. Therefore, they borrowed the Arts & Crafts advocacy of native architecture, folk crafts and local materials. Advocates of the Arts & Crafts, Romantic Nationalist and Art Nouveau movements all looked to nature as a primary source of inspiration and preferred the hand-made. The designers discussed in "Art and Industry," however, were different. While they embraced the values of simplicity and "fitness for purpose,"

Left from top: Plate, "Le attività gentili, I progenitori" (Noble activities, Our ancestors), c.1923, designed by Gio Ponti; Gerald Summers birch plywood armchair, c.1934; Ludwig Hohlwein color lithograph poster "Reichsnahrstands Ausstellung" c.1937; "Depero Futurista" c.1927; Walter Dorwin Teague's Nocturne radio, c.1936.



they believed that the machine had to be used to create a more democratic art, and if used correctly, could actually enhance design.

While the conflict between machine and hand-made, standardization and individuality, remained unresolved in the 1920s and '30s, the idea of the modern tended to be embraced. The second section of the exhibition, "Celebrating Modernity," examines this "celebration" by looking at the ways in which objects and advertising were used to promote industrial progress. Oceanliners, trains, skyscrapers and appliances ranging from irons to phonographs were some of the new manifestations of the modern world - all projected a positive image of change.

Both democratic and totalitarian societies needed to domesticate, or familiarize, the disruptive influences of the machine age. Artists were called upon by governments and corporations to help persuade ambivalent populations that new modes of living still retained traditional values while they increased prosperity. As economic and political chaos overtook Europe and the United States in the 1920s and '30s, it became necessary for these institutions to reassure jittery populations. A variety of stylistic solutions to this paradox are represented by the works in this section of the exhibition. These range from the machine imagery of streamlining, where aerodynamic forms were adapted to cars, trains, radios and even cocktail shakers, to the revival of the classical - the application of columns, eagles, Roman drapery and fasces to both furnishings and buildings. All performed the same function: to use design to make modernity seem normal.

The third section of the exhibition, "Manipulating Modernity: Political Persuasion," demonstrates how designers and artists adopted different strategies of persuasion to promote political ends - in fascist Germany and Italy, in New Deal and wartime America, in the new Soviet Union and in an unstable Europe alike.

Designers from all political spectrums exploited the technologies of mass production and modern communications to integrate their governments' particular beliefs into everyday life. This was equally true of both totalitarian and democratic propaganda, and although the set of ideals and the vocabulary of symbols used to represent them vary widely, they shared a common purpose: to standardize a world view. These ambiguities and conflicts, eloquently raised by *The Arts of Reform and Persuasion, 1885-1945* remain with us as we approach the millennium. The Wolfsonian Museum, 1001 Washington Avenue, Miami Beach, Florida. (305) 531-1001. 

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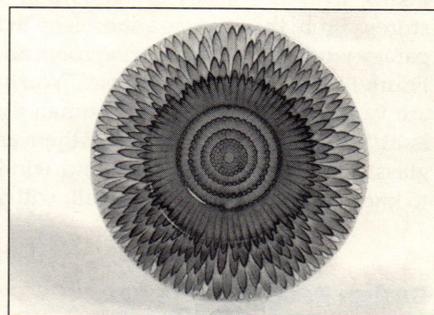
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The Modern Eye

Facts, Details & Connections

Holes In The House...

Before it became "Pegboard" this WWII-era material was marketed by the Masonite Corporation as a "sheet of holes." The holes came in a 4x8 piece of tempered masonite; they were 1/4" in diameter and a 1/2" apart. This perforated product found favor with the design trade for use as ventilating panels in electronic and hi-fi gear, light diffusers in contemporary lamps, and inexpensive cabinet components in budget modern furniture such as the Planner Group designed by Paul McCobb in 1946. It wasn't until early 1950 that the "sheet of holes" made the move to merchandising. It acquired the name "Pegboard" and became the foundation of the Masonite Peg System of display racks, taking over the aisles of hardware, toy and novelty stores. From there it was a short leap to the walls of dad's garage workshop, the kid's playroom and mom's kitchen. **Frank Lloyd Wright On Holes...** "You may see that walls are vanishing. The cave for human dwelling purposes is at last disappearing. Walls themselves, because of glass, will become windows; and windows as we used to know them as holes in the wall, will be seen no more."



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Design Record Reviews...

What do Richard Neutra, Mies van der Rohe, Eero Saarinen and Frank Sinatra all have in common? They all made LP recordings during the 1950s.

"The House of Good Taste" is a souvenir recording from the 1964 World's Fair in New York published by Performing Communications Ltd.

On it we hear Dode Draper and Edward Durrell Stone tell us how to use the design, decorating and landscaping ideas from their three trend-setting homes displayed at the New York World's Fair.

"Conversations Regarding the Future of Architecture" was pressed in 1956 for the Metals Company of Kentucky. This album contains excerpts from tape recorded talks with seven of the leading architects in the United States. Included are the voices of Richard Neutra, Walter Gropius, Eero Saarinen, Philip Johnson and Mies van der Rohe. Frank Lloyd Wright declined to be recorded for this album, but this record does come with a hole in the center of it the same size as the original peg board hole...

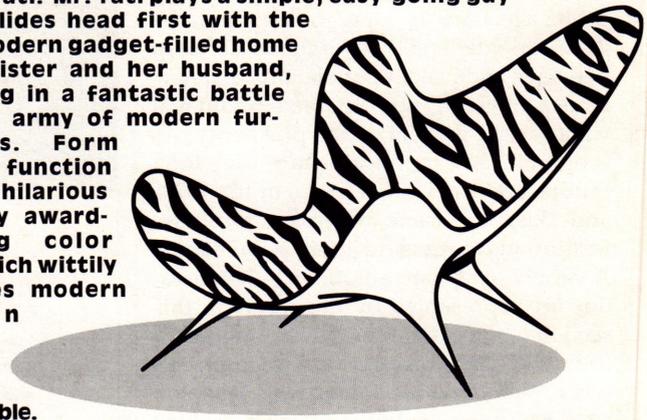


Left: photograph of Eero Saarinen, courtesy Knoll International, which offers Saarinen's Pedestal tables, Tulip and Womb chairs, and Office Seating. (212) 207-2200.

Modern Movies...

"Five," filmed in 1951 by Writer/Director Arch Obler, is an off-beat post-apocalyptic film about a small group of survivors of a nuclear holocaust. Obler was smart enough to use his own Frank Lloyd Wright designed home for the interior and exterior shots, lending "the end of it all" an air of high style.

For a funny French film featuring fifties furniture, find a copy of "Mon Oncle" made in 1958, written, directed and starring France's funnyman Jaques Tati. Mr. Tati plays a simple, easy-going guy who collides head first with the ultra-modern gadget-filled home of his sister and her husband, engaging in a fantastic battle with an army of modern furnishings. Form follows function in this hilarious academy award-winning color film, which wittily critiques modern design and the foibles of the fashionable.



More Modern Movies...

"The Fountainhead" directed by King Vidor and starring Patricia O'Neil and Gary Cooper, was produced in 1949. This controversial, steamy feature dramatizes the struggle of an idealistic modern architect against the compromises forced on his work by big business and the philistine masses. The issues raised by this movie were hotly debated on the editorial pages of major architecture and design magazines both here and abroad. Architecture fans will be tantalized and enthralled by the stunning but oh-so brief scenes of the fictional buildings of Cooper's character Howard Roark, who is loosely, very loosely, based on Frank Lloyd Wright. See it.



The Modern Eye is compiled and written by Steven Cabella of The Modern i Gallery, located in San Anselmo, California

Greetings from
BAUHAUS
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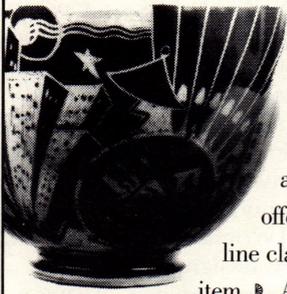
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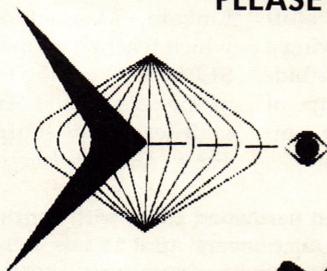
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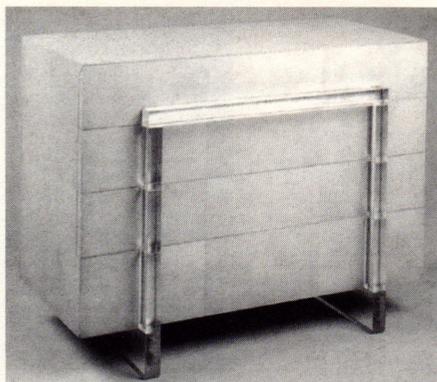
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Modern Age GALLERY & SHOP

Auction Highlights



LESLIE HINDMAN AUCTIONEERS sale of 20th Century American and European Design was held on April 23, showcasing a wide selection of furniture and decorative arts.

Top lot honors went to a Frank Lloyd Wright leaded glass window designed for the Avery Coonley House, Riverside, Illinois, c.1908, which more than doubled its pre-sale estimate of \$4,000, achieving \$8,800.

Other sales of note included a Samuel Marx maple and lucite end table which sold for \$2,400; a Samuel Marx craquelaine lacquered hardwood chest with continuous lucite pulls realized \$4,200; a Dansk silver flatware service for twelve in the *Tjorn* pattern brought \$4,800, and a Mies Van Der Rohe chaise lounge upholstered in blue wool reached a final bid of \$1,400.

BIDDING WAS BRISK on the fabulous selection offered at William Doyle Galleries' May 3 auction of Important Estate Jewelry. Several of the sale's most spectacular pieces were sold for the benefit of New York University. One of the most highly admired lots in the sale was a pair of Art Deco diamond and enamel dress clips signed Cartier. Estimated at \$6,000-9,000, the elegant pair brought \$20,125 for the University.

DEALERS AND PRIVATE collectors alike bid fiercely for some of the

most outstanding examples of Modern art to come on the market in decades at Christie's Colin Collection sale of May 10. "Tonight's sale was nothing short of a smashing success, totaling an outstanding \$38 million with 100% of lots offered sold," said Christopher Burge, Chairman of Christie's Inc.

The Colin Modern collection was assembled over a 50-year period with a discerning eye. Miro's *La Poetesse*, c.1940, acquired by the Colins from the Pierre Matisse Gallery in New York in 1944, sold for \$4,732,500, setting an auction record for a work on paper by the artist.

Other highlights from the Colin collection included Pablo Picasso's *Le coq*, c.1938, which sold for an incredible \$1.1 million against a pre-sale estimate of \$700,000, and Miro's *Au cirque*, c.1925, which sold well above its high estimate for \$1.9 million.

BUTTERFIELD & BUTTERFIELD'S biannual sale of Art Nouveau, Art Deco and Arts & Crafts was held in its Los Angeles gallery on May 15 and 16. European sculpture was highlighted by two French gilt-bronze and ivory groups cast and carved after models by Demetre Chiparus. A group of four children playing blindman's bluff sold for \$9,775, following a duel by two telephone bidders, while a group of three girls under an umbrella fetched \$7,475.

Austrian and German furniture and decorative arts realized solid prices, with a Hagenauer chromium plated metal head of a woman fetching \$4,025. Art Deco highlights included a wrought iron console with marble top, c.1930, which exceeded expectation to sell for \$3,737.50, and a Muller Freres wrought iron and frosted glass chandelier which sold for \$1,840.

Twentieth century design featured such classics as a George Nelson satinwood and green leather desk, manufactured by Herman Miller, c.1946, which realized a solid \$11,500 and a Gilbert Rohde maidou burl and mahogany 14-piece dining suite, also manufactured by Herman Miller, c.1940, which brought \$8,050.

SOTHEBY'S SALE OF Contemporary Art, which took place on May 2 and 3, offered a strong group of property from both museums and distinguished corporate collections which had not been on the market in many years.

Highlights of the sale on May 2 included a major Roy Lichtenstein painting *The Nurse*, which sold for \$1,652,500; Franz Kline's 1956 *Figure*, consigned by the De Cordova Museum and Sculpture Park of Lincoln, Massachusetts, which reached a top bid of \$1,047,500, and the top lot of the sale, David Smith's stainless steel sculpture *Three* continued on page 22

Left from top: A Samuel Marx craquelaine lacquered hardwood chest with continuous lucite pulls which sold for \$4,200 at Leslie Hindman Auctioneers' April 23 sale; A 5-piece Norman Bel Geddes enameled steel bedroom suite for Simmons Furniture, c.1930, with blue enamel finish and chrome trim, which sold for \$1,725 at Skinner's May 20 sale; A pair of "Tongue Chairs" which sold for \$1,100 each at David Rago's June 10 & 11 sale; A Venini Pezzato vase, 11"H, realized \$9,350 at Treadway's May 21 sale; A Thomas Molesworth burl'd "Thunderbird" credenza, c.1935-37, achieved \$79,500 at Christie's June 7 sale.

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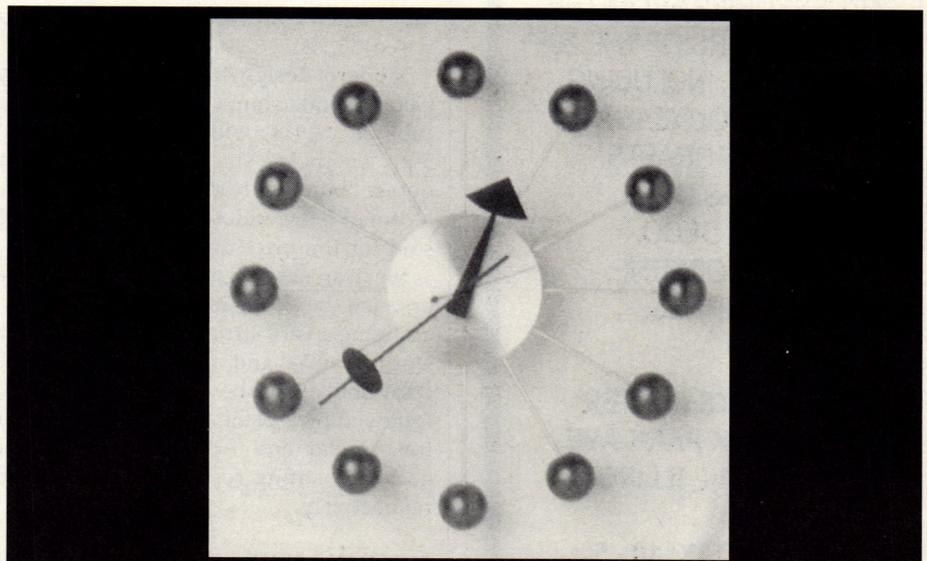


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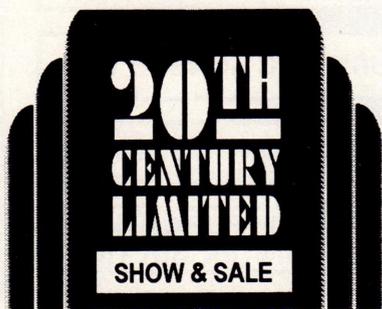
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Auction Highlights

(continued from page 20) *Circles And Planes*, was purchased by an Asian dealer for \$1,982,500.

Highlights from Part II on May 3 included Willem de Kooning's *Untitled*, c.1967, which sold for \$189,500; Lee Krasner's *Through Blue*, c.1963 fetched \$173,000, and David Smith's *Chinese Restaurant*, c.1959, went for \$145,500.

SOTHEBY'S SALE OF 19TH AND 20th Century and Modern Prints on May 11-12 featured Wassily Kandinsky's vibrant lithograph entitled *Orange*, c.1923, considered the largest and most important print by the artist. The print went to an American dealer for \$85,000.

The sale also featured a representative group of Picasso's linoleum cuts - a type of color print the artist did in the 1960s - including *Le Dejeuner Sur L'Herbe*, c.1962, which sold for \$87,750.

THE SELECTION AT SKINNER'S May 20 auction of Art Glass and Lamps, Arts & Crafts, Art Deco and Modern included a broad range of items and attracted American, European and Asian buyers.

The auction featured a fine selection of Italian Studio Art glass which was very well received. Highlights included a pair of Venini Studio figural chickens designed by Fulvio Bianconi which sold for \$3,335 and a Barovier and Toso Studio glass *Lenti* vase which overshot its estimate and garnered \$6,900.

Modern design furniture was led by a George Nakashima walnut slab console cabinet, c.1964, which realized \$3,450. A 5-pc. enameled steel bedroom set in turquoise blue with chrome, designed by Norman Bel Geddes for Simmons in 1930, sold for the price of \$1,725.

Mexican silver jewelry by primary makers, led by William Spratling pieces, is enjoying a very strong market. A Spratling sterling silver and amethyst pill box pendant sold well above estimate at \$1,035, followed by 2-pc. jewelry suites from Hector Aguilar and Antonio Pineda, which garnered strong results of \$920 and \$805 respectively.

AT DON TREADWAY AND JOHN Toomey's May 21 auction of 20th Century Design, more than 1,100 lots were put up on the block. The evening session which focused on Modern Design included a c.1956 Marshmallow sofa by George Nelson in original orange upholstery that sold for \$11,000. Another Nelson piece was a six-drawer jewelry chest which brought \$2,750.

Donald Deskey's contributions included a custom-made 1927 steel and black vitrolite table which sold for \$8,800. A walnut,



Wassily Kandinsky's lithograph "Orange" c.1923, which sold at Sotheby's May 11 sale of 19th & 20th Century Prints for \$85,000

brass and rattan Robsjohn-Gibbings dresser manufactured by Widdicomb tripled its pre-sale estimate, hammering down for \$3,300. A classic Charles Eames ESU from the 400 series in excellent condition sold above estimate for \$14,300, while a pair of Le Corbusier Petit Comfort chairs in excellent condition brought \$2,750 and \$2,530.

A great selection of Italian glass was highlighted by an 11" h c.1950 Venini Pezzato vase designed by Fulvio Bianconi that sold for \$9,350.

ON SATURDAY, MAY 27, A PACKED room of bidders, consignors and onlookers watched as 482 lots of movie memorabilia were auctioned off at The Third Annual Vintage Movie Poster Auction. After the smoke settled, 424 lots had sold at the reserve or higher, with the top bid going as expected to the beautiful *Scarlet Empress* one-sheet for \$13,800. Other highlights included a *Things To Come* lobby card set which sold for \$5,750; a *Painted Veil* one-sheet fetched \$4,945, and a *Red Hot Riding Hood* one-sheet realized \$8,050.

DEALERS AND PRIVATE COLLECTORS bid fiercely at Christie's sale of western furnishings from the Old Lodge, one of Thomas Molesworth's most magnificent commissions, held on June 6. The Dr. and Mrs. George S. Bayoud Collection of Works by Thomas Molesworth from the Old Lodge in Glenwood Springs, Colorado, the largest and most important intact collection of the designer's work, soared above the pre-sale estimate, indicating that the market for top quality western decorative arts is vibrant and strong.

Extraordinary prices were realized for two credenzas from the Games Room and the Thunderbird Dining Room, which nearly quadrupled pre-sale estimates and sold for \$85,000 and \$79,500, respectively; a rare blue and white leather covered RCA photograph/radio, the only known signed

piece of Molesworth furniture, sold to an American museum for \$20,700, and an important fir and painted parchment vanity more than doubled its pre-sale estimate and sold for \$32,200. Beds were among the most sought-after furnishings, skyrocketing above pre-sale estimates: a pair of "Indian Chief" single beds sold for \$46,000 (estimate \$6,000-8,000), and a pair of "Duck" single beds sold for \$57,500 (estimate \$4,000-6,000).

"WE ARE DELIGHTED WITH THE RESULTS of today's sale which achieved the highest total for an Animation Art sale at Christie's since 1991," said Paul Jenkins, head of Christie's Collectibles dept., of the June 9 Animation Art sale. The highlight of the sale was Walt Disney Studios, *The Plow Boy*, 1929, which achieved the highest price ever paid at auction for an animation drawing, selling for \$101,500. Other sales of note included the background depicting the cottage from *Snow White and the Seven Dwarfs*, c.1937, which sold to a European private collector for \$50,600, achieving the third highest price ever paid at auction for an animation background.

CHRISTIE'S HELD THEIR IMPORTANT 20th Century Decorative Arts sale on June 9. Highlights of the sale included *Kamorna*, a cold-painted bronze and ivory figure cast and carved from a model by Demetre Chiparus, which more than doubled the low-end of its pre-sale estimate, selling for \$88,300; a lacquered wood desk by Jean Dunand, c.1925 realized \$66,300, and a wool carpet by Jules Leleu, featuring 12 ovals in blue and cream against a brown ground, shot past the pre-sale estimate of \$8,000-10,000 to sell for \$24,150.

THE 20TH CENTURY DECORATIVE Arts sale at Christie's East took place on June 12. Garnering the top lot position of the sale was a Hagenauer metal life-size figure of a keyboard player, which realized \$12,650. Other notable sales included *Bro-*
A rare gold Cushion-Form Minute Repeating Patek Philippe wristwatch which sold at the record-breaking price of \$519,500 at Sotheby's June 13 sale.



ken Heart, a bronze and ivory figure cast after a model by Bruno Zach which fetched \$8,625; an upholstered, laminated wood and metal *Listen To Me* lounge chair designed by Edward Wormley went for \$2,875, and a teak, leather and nickel-plated swivel chair designed by Hans Wegner c.1955 reached a final bid of \$4,025.

DAVID RAGO'S FIRST THREE-SESSION auction, featuring collections of Arts & Crafts, Modern and Paintings, topped out at \$1,000,000 at New York City's Metropolitan Antiques Pavilion on June 10 and 11. Nearly 500 people were in attendance, joined by over 100 phone bidders and nearly 1,000 absentee bids from another 300 bidders.

The inaugural Modern 20th Century session was the first held by this firm to feature its own catalogue and 20th century specialist. Chris Kennedy from Northampton, Mass., assembled the majority of the material for the sale. Heywood-Wakefield pieces were well represented with a room divider soaring to \$2,090 while a *Sculptura* set sold reasonably at \$880.

Other items of interest included an early Florence Knoll desk which sold for \$605, a Warren McArthur dinette table which realized \$1,210, a Finn Juhl for Baker end table which sold for \$385, two "Tongue Chairs" which garnered \$1,100 each, and a large Edward Wormley extension dining table for Dunbar which was a bargain at \$330.

A STANDING-ROOM ONLY CROWD at William Doyle Galleries' June 14 auction of Lalique bid competitively for a selection of over 300 stunning works designed by three generations of the Lalique family.

The highpoint of the auction centered around the sale of a *Oiseau de Feu* clear and frosted glass plaque. Dramatically patterned with an intaglio image of the mythical firebird, the plaque was designed by Rene Lalique circa 1922. A Texas collector secured the piece for a final price of \$28,750, landing it squarely within its estimate of \$25,000-35,000.

Early Rene Lalique vases were also much in demand. *Bacchantes*, a circa 1927 clear and frosted glass vase patterned with a frieze of female nudes in high relief went above estimate at \$7,187 (est. \$4,000-6,000).

Other collectible Lalique items included *Meris et Raisins*, a clear and frosted mirrored plaque which sold for \$6,900 to an Idaho collector, and *Douze Figurines avec Boucon Figurine*, a clear and frosted glass bottle and stopper patterned with figurines in relief which sold for \$4,370.

ON JUNE 13 SOTHEBY'S OFFERED A comprehensive sale *continued on page 46*

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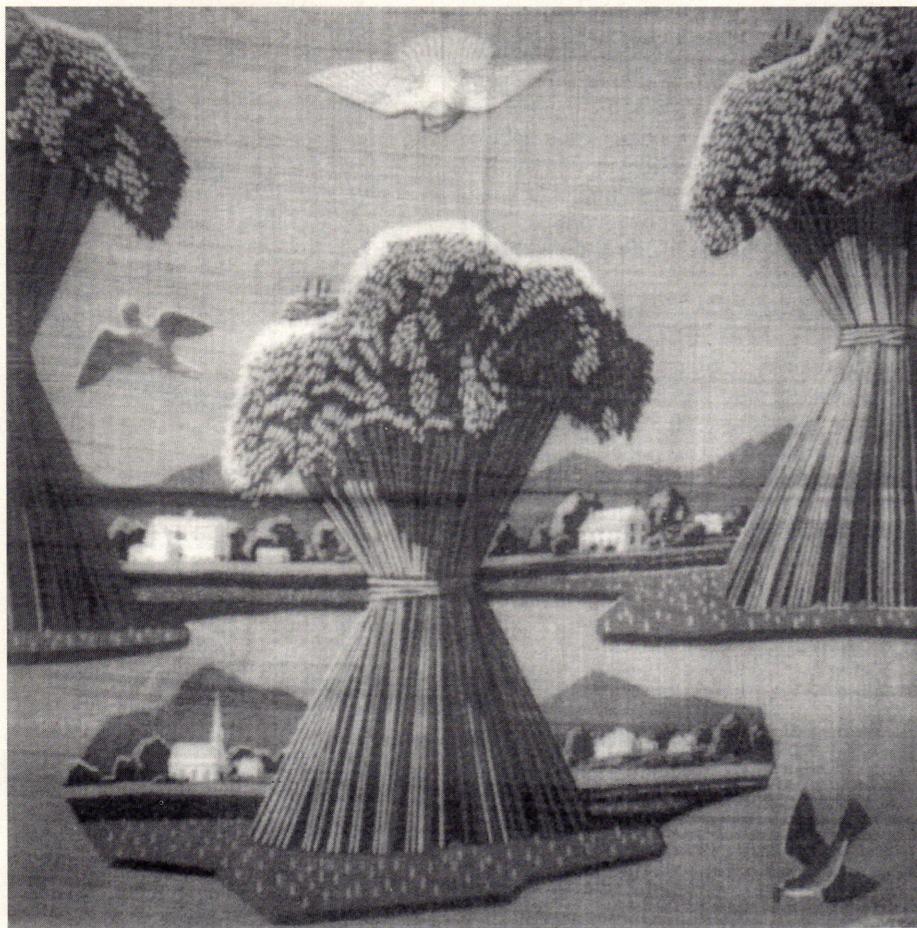
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American Modernist Textiles

Text by Giles Kotcher



In the aftermath of the 1925 Paris Exposition, American designs suddenly appeared outdated and provincial. To the American public, what was now perceived as chic, sophisticated - and most importantly, modern - were sleek French Art Deco designs.

"HOW YA GONNA KEEP 'EM DOWN ON THE FARM AFTER THEY'VE SEEN PAREE?"

This post-WWI song recalls a portion of the legend of the 1920s when Josephine Baker, Gertrude Stein, Man Ray and thousands of less famous Americans strolled the banks of the Seine. We were hicks coming to the capital of European cosmopolitan sophistication. *Vogue* and *Harper's Bazaar* sailed across the Atlantic to hire Georges Le Pape, Erte, Georges Barbier and other Parisian fashion illustrators to transform the pages of these magazines - so frumpy and provincial before and during WWI - with a sleek French Art Deco format.

During 1926 in the aftermath of the

Paris Exposition des Arts Decoratifs, Richard Bach of New York's Metropolitan Museum arranged a loan show of French decorative arts (some drawn from the exposition itself) by Ruhlmann, Süe and Mare, Lalique, Brandt and others. This exhibition, which toured America, and two smaller 1926 shows of specifically American modernist designs, are events from the contemporary American decorative arts scene reported in Edwin Avery Park's important 1927 book *New Backgrounds for a New Age*.

Intoxicated by his visit to the Paris Exposition, Park came home to proselytize for modernism; the result was a valuable record of American manufacturers, department stores, shops and interior

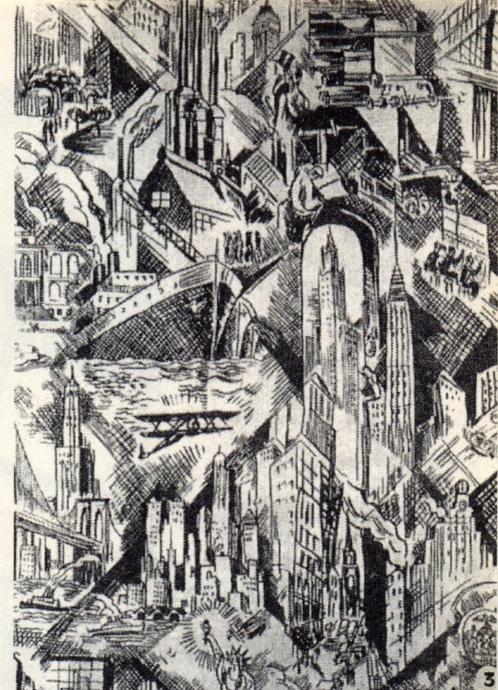
decorators which were offering modernist products to the public for the first time.

Two companies Park discusses, Cheney Bros. and F.Schumacher and Co., were among the foremost American manufacturers of luxury textiles in the 1920s. Cheney Bros. produced silks exclusively: brocades, damasks, velvets and prints. Schumacher used a wide range of fibers with equally splendid results. Henri Creange of Cheney Bros. and Pierre Pozier of Schumacher each developed designs and scouted artists for their respective companies during the '20s. These two men are probably the individuals most influential in bringing Art Deco textiles to America.

Traveling to France in the early 1920s, Pierre Pozier observed the preparations the French textile industry was making in anticipation of the 1925 Expo. He promptly recruited Paul Follot (head of the design studio, Atelier Pomone, at the Paris department store Le Bon Marche), Henri Stephany, and E.A. Seguy for Schumacher's "Art Moderne" line launched in 1923. Schumacher's display room, the only one in America featuring Art Deco furnishings and textiles, was presented simultaneously with the 1925 Paris Expo.

The Cheney Bros. Building erected on Madison Avenue at 34th Street in the 1920s was elaborately ornamented with superb bronze and ironwork by Edgar Brandt to advertize the company's espousal of French modernism. During this past winter of 1994-95, the Wadsworth Atheneum held an exhibition of Cheney Bros. silks with a splendid selection of its Art Deco designs by Charles Martin, Maurice Dufrene and other French artists. The beautiful Cheney Bros. "Fountains" damask illustrated in photo 1 is closely associated with Brandt's style and was first reproduced in Park's *New Background for a New Age*.

The lavish French version of modernism embodied in these Cheney Bros. silks came to America, then, as a fait accompli. For the nearly two decades previous, through the transfer of production from small crafts ateliers like those of Poiret and Sonia Delauney, to industrialized mass production by textile giants like Rodier and Bianchini-Ferrier, Art Deco textiles had proved their viability in European markets. The timing of their import to America by American industrialists who sought more merchandise during the 1920s boom was crucial to their fate. The "New



Opposite page: Rockwell Kent's "Harvest Time" c. 1950, designed for Bloomcraft Inc. of New York This page from left: Cheney Brothers "Fountains" damask c. 1930; Rockwell Kent's first textile design "The Bridge of San Luis Rey" c. 1929, designed for Waverly Prints; "Manhattan" by Ruth Reeves c. 1928, a Cubist view of the Jazz Age metropolis designed for the New York firm of W. & J. Sloane

Age" heralded by Park in 1927 had in fact only two more years before the folie de luxe of those boom years crashed into an unprecedented world Depression.

Cheney Bros. course of action in the face of the Depression offers a paradigm for the problems inherent in the deluxe French version of modernism. Conservatively adhering to its tradition of offering only silk textiles, Cheney Bros. management refused to switch to the cheaper and more readily available rayon or cotton fibers. The Japanese War on China in 1935 and then WWII itself completely interrupted silk supplies. Its luxury trade doomed, Cheney Bros. limped on, making parachutes during WWII. The company never recovered its eminence and no longer exists.

Who, then, were the first actual Americans to create modernist textile designs? When did these textiles first appear? How did our artists come by their schooling in Modernism?

Rockwell Kent (1882-1971), Ruth Reeves (1892-1966) and Donald Deskey (b.1894) all created important and beautiful textiles around 1929 - either just before the Crash or shortly thereafter on projects with a pre-Crash inception. Kent, the oldest of the three, trained in America as an architect, produced enormous quantities of art in several media, and punctuated his peripatetic career with adventures like his 1923 attempt to sail around Cape Horn in a small open boat with one other man. Through the 1920s Kent worked as an advertising illustrator for such major luxury product companies as Rolls Royce, traveled in France and Germany, and embellished the pages of Conde Nast's *Vanity Fair* with caricatures under the pseudonym Hogarth Jr.

Kent's advertising and magazine work during the 1920s would have familiarized him with the vernacular of French Art Deco illustration so dominant then in fashionable periodicals. Kent's human figures - streamlined, with smoothed and slightly geometricized heads, torsos and limbs, in both his commercial illustrations and "high" art prints - are comparable to the chic denizens of the *Gazette de Bon Ton* or even (shock! horror!) the paintings of Jean Dupas and Tamara de Lempicka - though without the cynical sensualism of their European counterparts.

Kent's first textile in 1929 was designed with a double function. Manufactured and marketed by Waverly Prints - the economy division of F.Schumacher - as a furnishing fabric, this printed cotton was also used to bind the cover of a special 1929 edition of Thornton Wilder's best seller *The Bridge of*

nature alone is as American as the Herman Melville novel, *Moby Dick*, which Kent would soon illustrate so wonderfully. The sources for the Andean landscape and its inhabitants were Kent's illustrations for *Voyaging* - his autobiographical account of the 1923 adventures in the mountains and oceans of southernmost Chile and Argentina.

Ruth Reeves and Donald Deskey were each nearly as heroically adventurous as Kent. Deskey roamed America and Europe in a rapid succession of trades and schools among which was the atelier of Fernand Leger in Paris where Deskey stopped for most of 1923. It is unclear whether he met Ruth Reeves in Leger's atelier at this time, but she also left America to study with Leger in Paris from 1923 to 1927. Certainly their studies with Leger were a bond cementing their later work in tandem on the interior decorations for Rockefeller Center and other projects.

After Reeves returned to America she designed in 1928-29 a series of printed furnishing fabrics for the 5th Avenue furniture and decorating business W. & J. Sloane. Her "Manhattan" from this series shows us the Jazz Age metropolis through the eyes of a Cubist. [photo 3] The angles and outlines of New York's bridges, skyscrapers, ocean liners, trains, airplanes and factories rise and descend in diagonally raked vignettes. Incidentally, the Rhode Island School of Design has a printed cotton which uses photographs of Manhattan from the early 1930s collaged diagonally in a design very similar to Reeves'.

The decorations *continued on page 44*

Ruth Reeves' "Manhattan" shows us the Jazz Age metropolis through the eyes of a Cubist

San Luis Rey (Kent also illustrated the text of the edition). The textile features a series of vignettes of human figures with streamlined, moderne silhouettes set against a vast, deep landscape of the Andes Mountains, succinctly and brilliantly drawn. [photo 2] The six different colorways masterfully suggest different weather, times of day and moods. The effect of these human figures scaling and contemplating the vastness of

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Chasing Skirts

THE MID-'90S ARE rather a peculiar time. Certain political leaders and vast portions of the populace seemingly long to turn back the clock to what they consider a better, more idyllic time and, of course, that time is the '50s! What they seek is not necessarily the actual, factual '50s, but the '50s of *The Adventures of Ozzie and Harriet*, *Leave it to Beaver*, and *Father Knows Best*. It hardly seems to matter to these nostalgists that, as David Halberstam points out in his comprehensive tome *The Fifties*, "mid-fifties television portrayed a wonderfully antiseptic world of idealized homes in an idealized, unflawed America."

Nostalgia is a strange and sometimes dangerous thing. To live, or long to live, in the past is to reject the present and all its potential. Many of us who collect and wear '40s and '50s vintage clothing do so because of the clothings' timeless modernity as well as the beautiful fabrics and colors, not be-

cause we want to regress to a sanitized version of another time.

Because most collectors do not want to look like period pieces, the trend worldwide amongst numerous vintage lovers is to focus on one or two categories, say Hawaiian shirts or ZipGabs, or whatever, collect the very best examples, and incorporate those pieces into an everyday wardrobe, mixing new and vintage. With the exception of a group of English "rockers" we know, very few people can pull off a total period look without looking dated, caught in the sticky web of nostalgia.

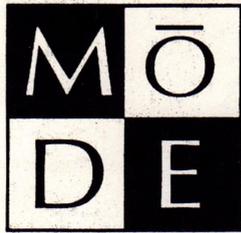
Over the past decade and a half, as collectors worldwide have grown ever more sophisticated, tastes ever more fine-tuned, stars have emerged! Hawaiian shirts from the '40s and early '50s were the first to ascend, followed by such other, now popular collectibles as '40s hand painted and air-brushed ties, ZipGab jackets, rock 'n roll

continued on page 28



Clockwise from top left: A rare Martha Sleeper multi-constructed hand printed skirt; Folk art appliqued cotton skirt by Hermine Jamaica; Black cotton Fiesta skirt with stunning Aztec hand painting; "King & I" multi-appliqued quilted skirt by Marguerite of Calif.; Black felt circle skirt with felt poodle appliques with rhinestone collars; Unusual felt appliqued skirt with sea horse theme and rhinestone accents

TEXT BY SHAWN BRADWAY



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As interesting as some examples may be,
the poodle skirt is only one small part of the picture

(continued from page 27) shirts, and hand painted blouses. Western wear also has its devotees, but this is confined mostly to the U.S. One of the most recent stars to ascend on the international market is the vintage skirt.

Mention skirts from the '50s and what immediately snaps into many minds is the '50s Poodle Skirt, almost a cliché by now; however, as interesting as some examples may be, the poodle skirt is only one small part of the picture. Besides poodles, all manner of flora, fauna (& everything else) "grew" on the collectible skirts of the late '40s and the '50s. When Dior's *New Look* revolutionized the fashion silhouette in the late 1940s, one of the most striking changes occurred below the waist. What was once short and straight was now long and voluminous! Although Dior's *New Look* "skirts" were part of a dress, the silhouette paved the way for the separate skirts that soon followed.

It was precisely because of this new volume that skirt art flowered. A large canvas was now provided and some very creative people rushed in to work their magic. For the first time ever, skirts (as opposed to skirt lengths) could become, and did become, the focal point of an ensemble. What ensued was amazing, reflecting, as with other vintage collectibles we've talked about, the exuberance, optimism and affluence of their period.

Collectible full (and/or circle) skirts can generally be divided into three categories: appliqued skirts, hand printed skirts, and Mexican fiesta skirts. The appliqued skirts have a wonderful three-dimensional quality to them and the poodle is only one of the many themes that were explored. Frequently, though by no means always, made of felt, which has a texture and presence all its own, these beauties may be found with multi-color felt appliques, embroidered and studded accents, dangling metal parts (see the "King & I" skirt), "pearls" and other jewels, etc., sometimes in amazing, ornate constructions, all done by hand. Many bear designer labels.

Applique themes range from the aforementioned poodles to rock 'n roll dancers, florals, bullfighters, underwater scenes, etc. Colorful cotton versions with appliqued native scenes were sold in such tourist hot spots as Jamaica and Bermuda. Appliqued skirts have been collected for quite a few years, and the better ones are now demanding a tidy sum.

Generally speaking, the hand printed skirts from this period are only now starting to come into their own. Found prima-

rily in cotton but also in rayon, the themes on hand printed skirts were endless, the colors so brilliant they looked hand painted. Skirts breaking away from the pack and climbing in price are the cotton skirts with vivid colors on dark blue or black backgrounds, the skirts with unusual themes, or examples of unusual construction such as the multi-part, rare Martha Sleeper (of Bakelite jewelry fame) skirt pictured on the previous page.

Still underrated, in this writer's opinion, are the Mexican fiesta skirts, hand painted and frequently hand sequined in Mexico for the tourist trade. Fiesta skirts can be encountered in two or three different weights of cotton as well as a more structured, heavy cotton velvet. The velvet ones are usually black and almost always found with elaborate Mexican village scenes featuring churches, courting couples, musicians, etc., strikingly hand painted in luminous colors entirely outlined and accented in multi-color sequins.

However, it was on the various types of drapery cotton skirts that Mexican skirt painting as an art truly flourished. During the past several years, nearly a hundred of these beauties have been channeled thru the MIX to knowledgeable collectors, and we have been amazed at the seemingly unending variety and beauty of these skirts. We have had skirts with courting couples, tropical scenes, large airbrushed flowers, musical instruments, fish, Mayan and Aztec figures and scenes, abstract designs, mandala wheels, fighting cocks, bullfighters, etc. Some of the skirts are hand painted, some are airbrushed, many a combination of the two and many are further embellished with elaborate, colorful sequins like their velvet counterparts. More than a few of these pieces of wearable art can be found with a heavier, dramatic black cotton ground.

While the prices of fiesta skirts have been rising the past few years, it is our belief that, considering the quality of the work, they are still underdeveloped. As with any other vintage collectible, prices vary on all types of skirts and the market is very much in flux. Generally, prices on the West coast tend to be higher because San Francisco, and, especially, Los Angeles have long been vintage shopping meccas for hip collectors and dealers. Happy Hunting! **E**

-Shawn Bradway is co-owner of American Mix, an international vintage clothing business conducted through mail order or by appointment, located at 1990 Filbert #4, San Francisco, CA 94123 (415) 673-7454.



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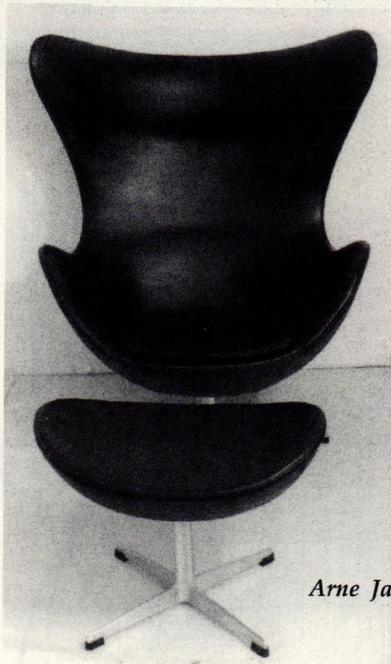
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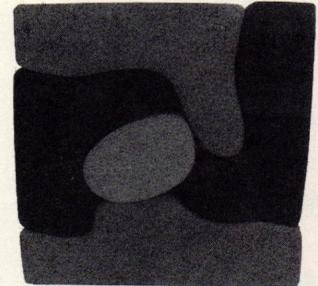
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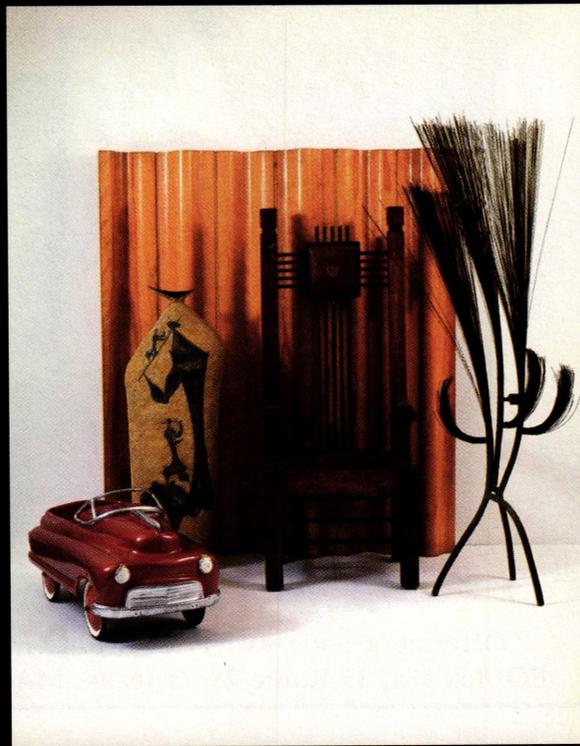
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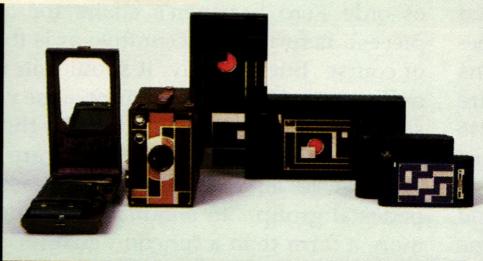
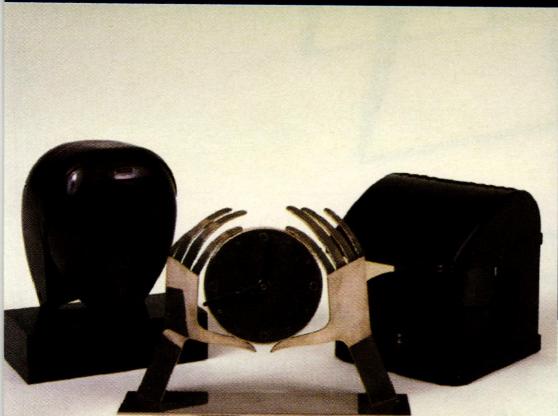
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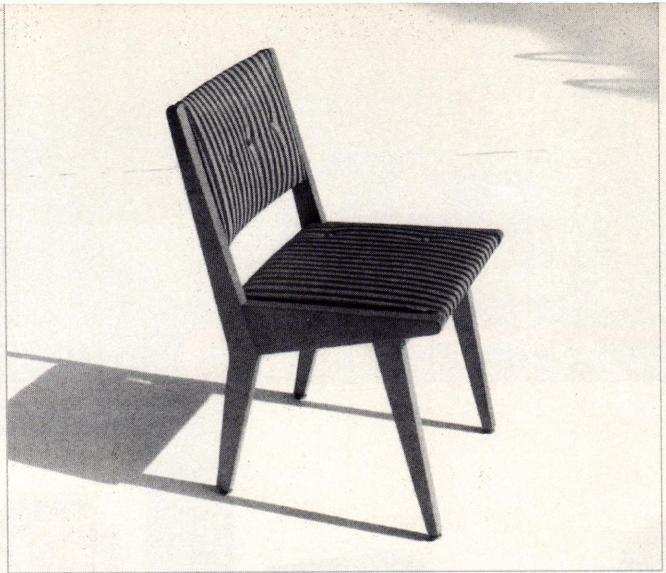


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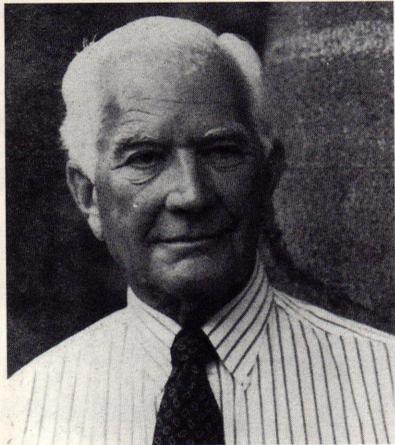
ART & DESIGN OF THE 20TH CENTURY



Interview with Jens Risom

at his home in New Canaan, Connecticut

Jens Risom was one of the first designers to bring the Scandinavian values of function and craftsmanship to American furniture manufacturing. After immigrating to the United States in 1939, Risom worked for the Dan Cooper Studio before collaborating with Hans Knoll on Knoll's first furniture line introduced in 1942. In 1946 Risom established his own furniture design firm, Jens Risom Design, Inc., which he piloted until its purchase by Dictaphone in 1971. Today he concentrates on independent product design, marketing and consulting with other architects and manufacturers. Last year, Risom was the recipient of the third annual Brooklyn Museum/Modernism Design Award for Lifetime Achievement. Jens currently resides in New Canaan, Connecticut with his lovely wife, Henny.



Mark Jespersen: In their book, *Landmarks of Twentieth-Century Design*, Heisinger and Marcus claim you were "one of the first designers to bring Scandinavian values and traditions to the American Furniture market." Is this an accurate statement?

Jens Risom: I guess I was there earlier than most. Contemporary Scandinavian design was, and of course, is still based on function, craftsmanship, and the use of good materials, mostly wood. The head of Danish design when I was a student was Kaare Klint (1885-1954). Teaching at the Royal Academy, he was responsible for most of the great Danish contemporary furniture up to 1937. Hans Wegner, Borge Mogensen and I were classmates in Copenhagen from 1935 to 1938 at the School for Art and Applied Design.

I came to the States early in 1939, eager to learn about contemporary American furniture, not realizing that it simply did not exist. And as it turned out, my Danish training caught on and did help to inaugurate modern American design, which, to a large extent was influenced by Danish principles.

MJ: How would you describe your design philosophy?
JR: My personal philosophy and, I think, probably the Danish philosophy, is that furniture should not be so decorative and "exciting" that it overwhelms the people for whom

it is designed, or the rooms themselves. Furniture is designed to be used.

I am uncomfortable, for instance, looking at a room full of only Eero Saarinen's chairs (or other very decorative pieces). Is furniture decorative or is it functional? It is both, of course. But basically, it should, in my opinion, be based on function. You buy a chair because you need something to sit on, a cabinet because you need the storage space, and a table to hold things. These pieces are not just to look at.

MJ: We've all read Saarinen's reason for designing his pedestal group, "to eliminate the slum of legs." Definitely more a form than a function goal.

JR: Yes. You do find a lot of legs in most rooms. But again, you don't want everything on a pedestal either. But Saarinen did have an entirely different and unusual style. And perhaps his furniture was a bit too sculptural and decorative, but I am still a great admirer of his - and of Charles Eames. They were great designers and architects in every respect, and they both "broadened the base" of modern design. Of course their manufacturers, Knoll and Herman Miller, went in the direction of producing various unusual designs from architects, and they came up with equally varying and, in



many cases, exciting results. And this approach turned out well for them, and it meant a lot to the overall development of modern furniture design in this country. On the other hand, I felt that what was right for my own company was to maintain just one "handwriting" - or style, if you will.

MJ: In the early Thirties, D.J. De Pree switched Herman Miller's traditional period furniture production over to Gilbert Rohde's new designs. Yet the general public reaction was only lukewarm because the furniture was so different. The company noted, however, that a high percentage of those who were buying were architects and customers with open minds who were eager to go in new "directions."

JR: Yes, that's right. The handful of progressive architects of the time helped move things along in this direction and they were very important to designers like myself. They were also the first in this country to appreciate Aalto in the early 1930s. In general, architects have always been strong supporters of contemporary work, be it furniture or art.

MJ: Going back to your thoughts on the function of furniture, Frank Lloyd Wright attended an exhibit of some of your first furniture designs?

JR: Yes, we met early on. I was very young and "in awe" of him. Yet he was very nice. I remember he said, "Oh, but what do you think about my furniture? I said, "Mr. Wright, obviously your furniture is marvelous. But if you ask me, it is more architecture than furniture because you're not too concerned about whether or not your chairs are comfortable, as long as they fit into your overall design."

He said, "You're absolutely right. But keep in mind, young lad, that God created the human body to stand up or to lie down; not to sit. Therefore, being comfortable is not important to me."

That was a good remark. Not quite good enough for those who need good furniture, but fun. Wright's respect for wood and craftsmanship was impressive, but his chairs were not among his star performances - although not many people would agree with me on this.

MJ: Especially the collectors who have paid so much for their prized possessions.

JR: Of course. Anything by Wright. When you reach that level as an architect, even a chicken coop becomes something more than it is. But you know Wright's remarkable vision was enormously influential in the development of good design. And even though I think that architecture is probably the most important art of all, the reason I decided to go into product and furniture design was because an architect really does not get to control production of the "end product." Everybody can make changes without even asking. So I wanted to do something that I could design, produce, and sell. And if it didn't work, I couldn't blame anybody but myself.

MJ: When you arrived in New York, your very first furniture designs were with Dan Cooper? Wasn't he in the fabric and interior design business?

JR: Yes. The reason I got in with Dan Cooper initially had nothing to do with furniture. I had been given his name by John McAndrew, one of the heads of the Museum of Modern Art.

MJ: Cooper was looking for someone to create some new designs for his printed fabrics?

JR: Right. Cooper asked if I was interested, and I wasn't about to say no to anything just then. So I quickly made up a stack of sketches, which he apparently liked. So I borrowed a big table up in his office in the tower of the Fuller Building and got down to work on the full-size drawings.

Then on the third or fourth day, I said, "Look Mr.

Furniture should not be so decorative and "exciting" that it overwhelms the people for whom it is designed, or the rooms themselves.



Above: Jens Risom C-120 chair in apricot vinyl and walnut from the mid-1950s and walnut coffee table **Opposite page top:** Jens Risom 666 side chair, the first Knoll chair **Opposite page bottom:** Risom's 666 chair in leather webbing

Cooper, you know I'm really basically a furniture designer. Maybe together we could come up with some new furniture designs for the architects who, I believe, are looking for this kind of design direction." And that got him going.

And so we got some interesting projects. One particular job was for a model house called "The Collier's House of Ideas."

MJ: I read that Edward D. Stone asked you to design the furniture for that house. It was your first major project in the States.

JR: Yes it was. This single-family house was designed by Stone and fully-built by *Collier's Magazine* right there on the terrace hanging out over Fifth Avenue. It was beautifully done - flat roof, redwood siding, lots of glass. And, for people who had never seen a modern house, it was quite a revelation.

MJ: Not to mention your furniture received critical acclaim from Howard Myers and George Nelson, who were then editors of *Architectural Forum*?

JR: Well, I had started something in modern furniture design, very influenced by Scandinavian philosophy and principles, and my name had begun to be known a little more.

Yet, after two years with Cooper I was still earning only \$45 per week, so I decided I might do better by freelancing on my own, continuing to work with architects and decorators, as well as manufacturers for production.

MJ: And that's about the time you met Hans Knoll?

JR: Yes, we met in 1940 or 1941. We were young and ambitious. Nothing frightened us. And although neither one of us had a business of our own, we *continued on page 54*

**Interview by Mark Jespersen
Photographs by Sharon Occhipinti**



Modern Quarters

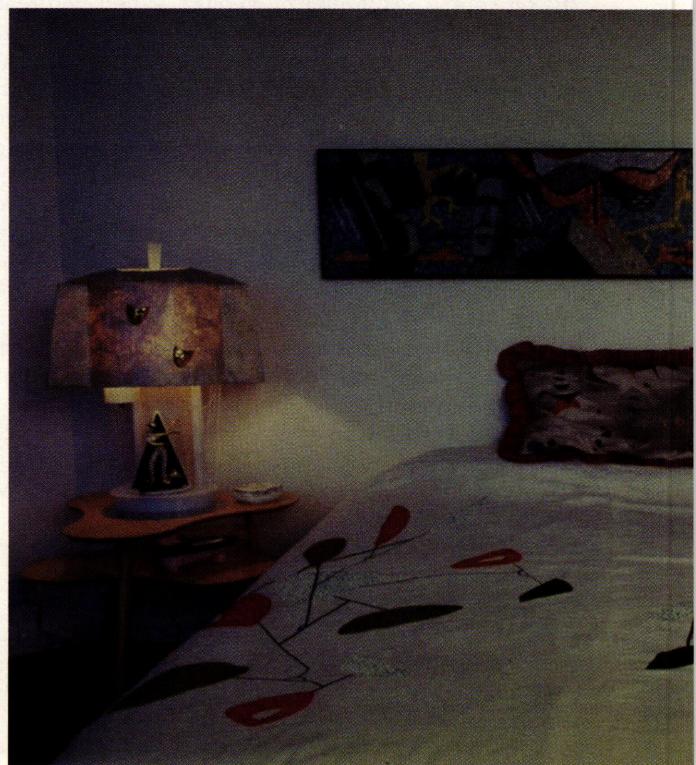
Sheila Steinberg's Manhattan apartment reflects her love affair with 1950s design

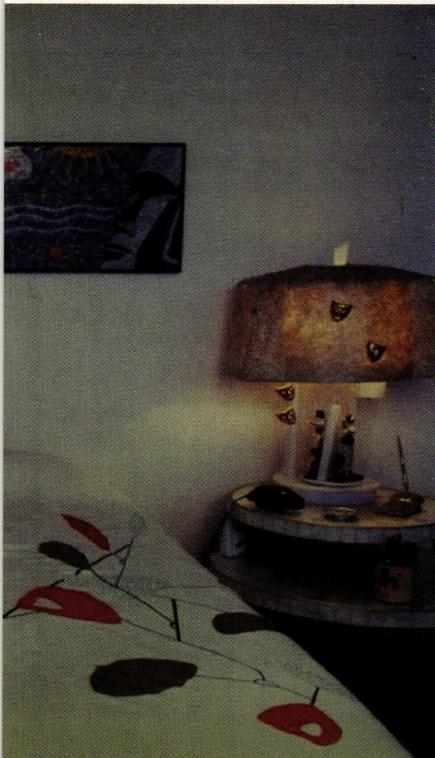
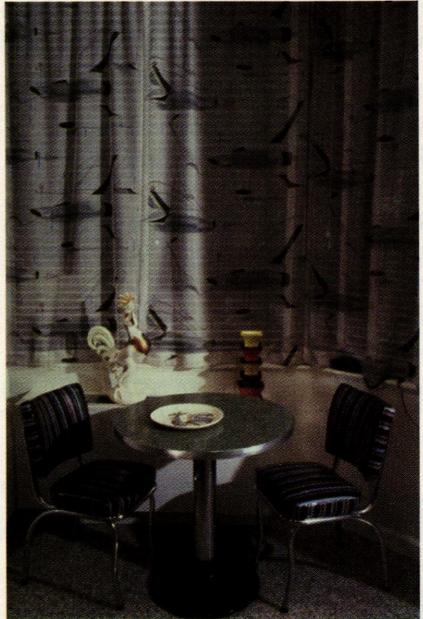
"I TRIED TO BE AS AUTHENTIC as possible," says Sheila Steinberg of her 1950s-style apartment. We think she succeeded. There's not a trace of anything contemporary to be found in the space - even the television is an original '50s black

and white Sylvania.

Steinberg, a collector, dealer and owner of Adelina Catalina Productions - a design firm which specializes in popular design of the 1940s, 1950s and 1960s - is also the co-author with Kate Dooner of ▶

Clockwise from top: Sheila's 1950s living room with amoeba-shaped coffee table, atomic-shaped sofa upholstered in fifties fabric and vinyl, and a Moss Lighting Co. floor lamp featuring a spinning figurine; In the guest bedroom a sea horse which served as an advertising display for a diner in Texas during the '50s, and a Howard Miller clock hang above a turquoise vinyl lounge chair; The kitchen is appointed with a round formica pedestal table, vinyl covered chairs (the vinyl is signed and dated 1958) and fiberglass curtains with an abstract airplane pattern; The living room also features a 1950s Sylvania black & white television, a Sascha Brastoff blue pottery horse, a 1959 cone chair by Vernor Pantan, a triangular pendulum clock by John Disney for the Moss Lighting Co., a circa 1949 kitsch painting and an Italian ceramic wall hanging of a cocktail party; In the bedroom two side tables - one amoeba-shaped and one mosaic - holding a set of Moss lamps (complete with spinners and music boxes) flank a bed sporting a 1950s fabric spread similar to a Calder mobile.





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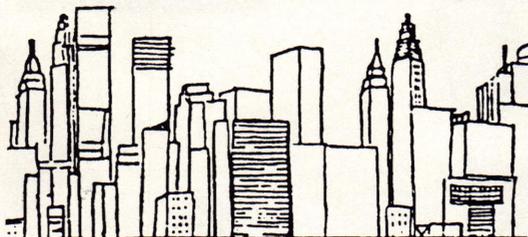
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Fabulous Fifties: Designs for Modern Living (Schiffer Publishing, 1993).

Sheila's love affair with the '50s began 12 years ago while combing flea markets for her then-passion - country furniture. Steinberg spied a 1950s flamingo brooch on a dealer's table which simply took her breath away, and a new romance began with vintage jewelry.

From this point on her love for '40s and '50s costume jewelry expanded into an all-out obsession with all things '50s - Hawaiian shirts, ceramics, textiles, lamps, glass, furniture - you name it, Steinberg owns it.

When she moved into her present Manhattan apartment seven years ago, she decided to get rid of everything she possessed which was contemporary and fill the space exclusively with "all of the wonderful '50s stuff I'd been collecting."

Most of the furnishings she chose were not "name" pieces - the amoeba-shaped sofa came from a prop house, her bedroom chairs were purchased for \$40 at a street fair, and many of the accessories were flea market finds.

Steinberg decided on an airy, open furniture layout to keep the space from feeling cramped, which lends a sculptural, gallery feeling to the interior. Her color scheme - black, gold, pink and turquoise - shouts FIFTIES, and is bolstered by the appearance of poodles, harlequins, fish, atoms and starbursts at every turn - on upholstery, pillows, draperies, pottery, wallhangings - even the guest towels sport Parisienne poodles.

The combined effect of furnishings, color and motifs creates a truly fabulous apartment that looks as fresh and "modern" as any contemporary interior today. **E**

To order a copy of Sheila Steinberg's *Fabulous Fifties: Designs for Modern Living* at the special price of \$55.95 + \$4 shipping, see the Echoes Bookstore on page 47.

To contact Sheila Steinberg, write to her at: PO Box 973, Lenox Hill Station, New York, New York 10021.



CALENDAR OF EVENTS

1995

September, October, November, December



Photo: Collection The Museum of Modern Art, NY. The Alfred Stieglitz Collection, Gift of Georgia O'Keeffe

SEPTEMBER

- 4 Antique Textile Extravaganza, Sturbridge, MA (207) 439-2334
- 8-10 Metropolitan Antiquarian Book Fair, NY (212) 463-0200
- 14 20th Century Design Auction, Glenolden, PA (800) 449-0707
- 16-17 Metropolitan Ephemera Show, New York, NY (212) 463-0200
- 16-17 Vintage Fashion Expo, San Francisco, CA (415) 822-7227
- 22-24 Metropolitan Antique Textile & Vintage Fashion Show, New York, NY (212) 463-0200
- 23-24 9th Woburn Mass. Collectibles Extravaganza, Woburn, MA (508) 568-0856
- 29-30 Cat's Pajamas Productions' Vintage Clothing & Jewelry Show, Elgin, IL (708) 428-8368
- 30-Oct. 1 Atlantique City Holiday Fair Antiques & Collectibles Show, Atlantic City, NJ (800) 526-2724

OCTOBER

- 5 Sotheby's Photographs Auction, New York, NY (212) 606-7000
- 5-6 Christie's Photographs Auction, New York, NY (212) 546-1000

- 6-8 Metropolitan 20th Century Show, New York, NY (212) 463-0200
- 7-8 20th Century Ltd. Show, Oak Park, IL (708) 879-5603
- 7-8 Modern Times Show, Glendale, CA (310) 455-2894
- 14-15 Indianapolis Art Deco & Vintage Clothing Show, Indianapolis, IN (317) 261-1405
- 14-15 New York Coliseum Antiques Show, New York, NY (201) 384-0010
- 20 Sotheby's Comics Auction, New York, NY (212) 606-7000
- 21-22 The Pier Show of Sanford Smith, NY, NY (212) 777-5218
- 23-24 Christie's Jewelry Auction, New York, NY (212) 546-1000
- 25 Christie's Watches Auction, New York, NY (212) 546-1000
- 25-26 Sotheby's Jewelry Auction, New York, NY (212) 606-7000
- 27-28 ESCAPADE China, Pottery & Dinnerware Exhibition, Laurence Harbor, NJ (908) 738-5677
- 28 Skinner's Art Glass & Lamps, Arts & Crafts, Art Deco & Modern Auction, Boston, MA (508) 779-6241
- 28-29 Vintage Fashion Expo, Santa Monica, CA (415) 822-7227

"Georgia O'Keeffe" a gelatin-silver print by Alfred Stieglitz, c.1933. Part of the exhibition "Alfred Stieglitz at Lake George" at the Museum of Modern Art through January 2, 1996. (212) 708-9400.

30 Sotheby's Watches Auction, New York, NY (212) 606-7000

NOVEMBER

- 3-5 Metropolitan Antique Textile & Vintage Fashion Show, New York, NY (212) 463-0200
- 4-5 Winnetka Modernism Show, Winnetka, IL (708) 446-0537
- 11-12 Manhattan Triple Pier Expo, New York, NY (201) 384-0010
- 12-13 Leslie Hindman Auctioneers 20th Century American & European Design Auction, Chicago, IL (312) 670-0010
- 14-15 Christie's Contemporary Art Auction, NY, NY (212) 546-1000
- 15 Christie's East Ocean Liner Sale, New York, NY (212) 606-0400
- 17-19 Metropolitan Antiquarian Book Fair, NY, NY (212) 463-0200
- 17-19 Sanford Smith's Modernism Show, New York, NY (212) 777-5218
- 18-19 Manhattan Triple Pier Expo, New York, NY (201) 384-0010

DECEMBER

- 2-3 Philadelphia Antiques Expo, Philadelphia, PA (212) 255-0020
- 2-3 Art Deco-50s Holiday Sale, San Francisco, CA (415) 599-DECO
- 6 Christie's Jewelry Auction, New York, NY (212) 546-1000
- 8-9 Christie's Art Nouveau & Art Deco Auction, New York, NY (212) 546-1000
- 10 Modern In Manhattan Auction, New York, NY (800) 419-3060
- 30-Jan. 1 New Year's NY Coliseum Antiques Show, New York, NY (201) 384-0010

ONGOING...

- April 25 - September 17 "Chicago Art & Industry: Industrial Design In The Midwest 1910-1960" at the Chicago Athenaeum in IL (312) 251-0175
- May 14 - September 17 "Arshile Gorky: The Breakthrough Years" at the National Gallery in Washington, DC (202) 737-4215
- June 3 - October 22 "The Story of The Designs of Mosaic Glass in Miniature" at the Corning Glass Museum in NY (607) 937-5371
- June 4 - September 4 "Piet Mondrian: 1872-1944" at the National Gallery in Washington, DC (202) 737-4215

June 15 - September 26 "The United Nations In Perspective" at the Museum of Modern Art in NY (212) 708-9400

June 30 - October 1 "Latin American Women Artists, 1915-1995" at the Phoenix Art Museum in Arizona (602) 257-1222

July 1 - September 30 "Fabulous Fifties Fashions: Exhibition of California Style From the 1950s" at the Anaheim Museum in CA (714) 778-3301

July 15 - September 10 "Jacob Lawrence: The Migration Series" at the Denver Art Museum in Denver, CO (303) 640-2793

August 2 - September 23 "Two X Immortal: Elvis and Marilyn" at the Cleveland Museum of Art in Ohio (216) 421-7340

September 5 - November 5 "Precisionism in America 1915-1941: Reordering Reality" at the Sheldon Memorial Art Gallery in Lincoln, NB (402) 472-2461

September 7 - January 2 "Stieglitz at Lake George" at the Museum of Modern Art in NY (212) 708-9400

September 9 - January "Silver in America 1840-1940: A Century of Splendor" at the Winterthur Museum in Winterthur, Del. (302) 888-4600

September 22 - November 26 "Jacob Lawrence: The Migration Series" at the Chicago Historical Society in Chicago, IL (312) 642-4600

September - January 7 "Shaken Not Stirred Exhibition" at the Milwaukee Art Museum in Wis. (414) 224-3200

September 23 - January 7 "Arthur Dove, Marsden Hartley, John Marin, Georgia O'Keeffe, Alfred Stieglitz: In The American Grain" at the Phillips Collection in Washington, DC (202) 387-2151

October 1 - January 23 "Piet Mondrian: 1872-1944" at the Museum of Modern Art in NY (212) 708-9400

October 6 - December 3 "Neo-Dada: Redefining Art 1958-62" at the Tufts University Art Gallery in Medford, MA

October 12 - 27 "Chairmania: Fantastic Miniatures" at Dayton's Commercial Interiors in Minneapolis, MN (612) 343-0868

October 13 - December 31 "Arshile Gorky: The Breakthrough Years" at the Albright-Knox Art Gallery in Buffalo, NY (716) 882-8700

October 15 - January 8 "Two X Immortal: Elvis and Marilyn" at the New York Historical Society in NY (212) 873-3400

October 26 - February 25 "Craft in The Machine Age: European Influence On American Modernism 1920-1945" at the American Craft Museum in NY (212) 956-3535

November 11 - April 28 "The Arts of Reform and Persuasion, 1885-1945" at the Wolfsonian in Miami Beach, FL (305) 531-1001

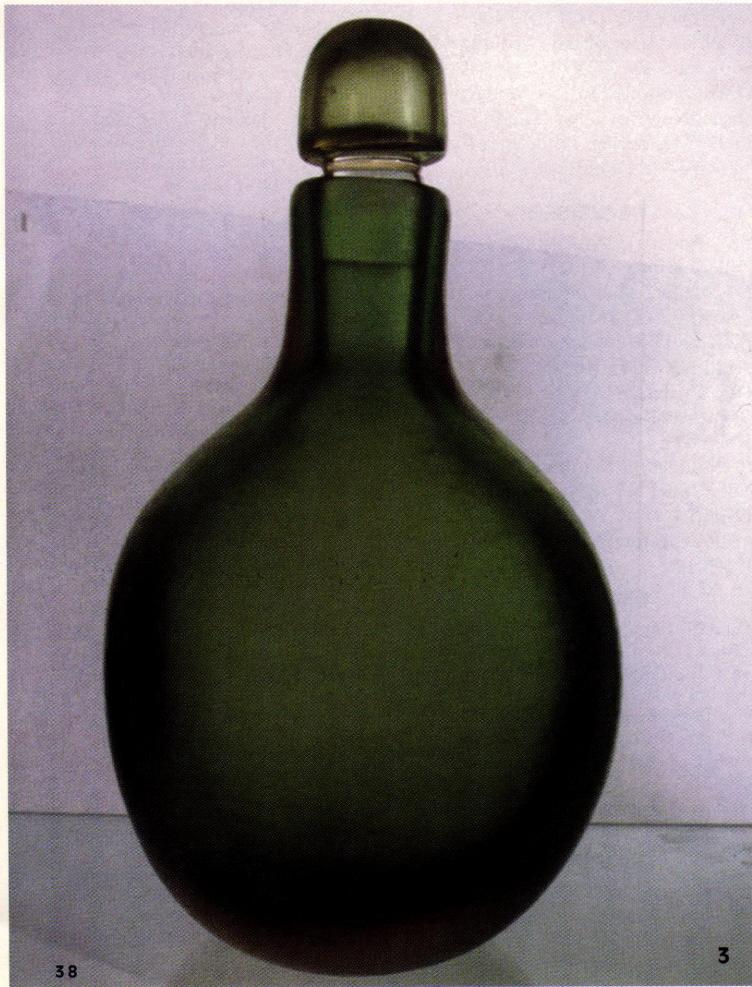
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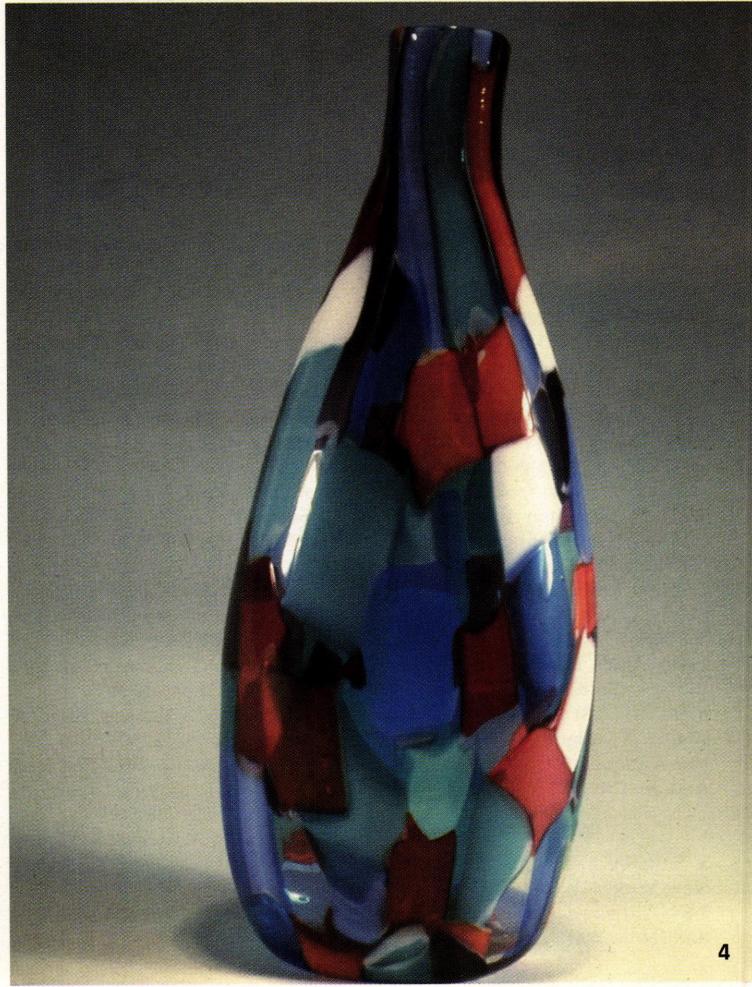


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Venini: The Post-War Years

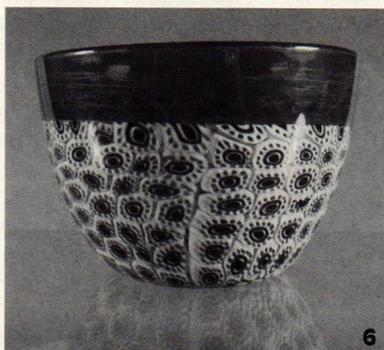
Text by Howard J. Lockwood Photographs courtesy Howard Lockwood, Susan Lockwood, and a Private Collection

THE YEARS FOLLOWING THE SECOND World War were rebuilding years for Italy, a country that had originally, under Mussolini's influence, sided with Germany and then later with the Allies. The designers long pent-up frustrations were soon to be released with a new creativity. The subdued colors, so dominant in the pre-war years, were replaced with a new vibrancy that opened the designer's palate to bright, primary hues. Leading the group of Murano designers in this resurgence were the designers at Paolo Venini, especially, Gio Ponti and Fulvio Bianconi.

Immediately after the war, Paolo Venini, in his desire to reopen the factory, turned to his good friend Gio Ponti for help. Paolo Venini had known Ponti since 1927, when the two were members of the 1927 artistic group IL Labirinto. In those days, Ponti was designing ceramics for Richard Ginori. He was also to become famous for two events; initiating and running the world-famous design exhibition the Triennale of Milan, and publishing the design magazine *Domus*. Ponti, responding to Venini's request, came to Murano and created a new look for the company. The first change that Ponti brought about was in the use of color. Gone were the pastels and the earth tones. In direct contrast to the pre-war days, he used a whole new palette of primary colors. He also emboldened lighting, taking the traditional Venetian multi-armed chandelier and changing each arm to a different, primary color. He was most comfortable using the colors red, green and blue.

In homage to the artist Giorgio Morandi, an artist known for incorporating bottles into his still lifes, Ponti created the *Morandiane* bottle. [photo 1] It rekindled the *incalmo* technique, a technique that Carlo Scarpa had experimented with in the early 1940s, the fusing of a transparent glass with an opaque glass. For the *Morandiane* bottle, the technique required two glass blowers. One glass blower would blow the transparent portion of the bottle to the exact size of the second blower's opaque bottom, then the two parts would be fused together. The stopper would be made of the same opaque glass. Ponti also created some very funky designs, including bottles and vases banded with crinoline ribbons of glass. Though Ponti only worked at Venini for a very short time, his influence in the immediate post-war years was phenomenal. He reopened both Italian design and worldwide design to the use of bright, primary colors. From a commercial standpoint, his work was very popular and his chandeliers and *Morandiane* bottles are still in production at Venini today.

Through another ex-IL Labirinto member, Carlo Visconti di Modrone, Paolo Venini was to collaborate with the brilliant



designer, Fulvio Bianconi. Bianconi, a true Venetian in spirit, created his first glass designs in 1945. They were a series of four perfume bottles, the *Four Seasons*, for Modrone's perfume company. Venini was the company chosen to do the production, and it was one of the first commissions Paolo Venini took where he produced glass for another company. Through this collaboration Bianconi and Paolo Venini would start a very creative relationship. The first designs that Bianconi did directly for Venini were the famous *Commedia Dell'Arte* figurines. He created this series of twelve figurines for the Biennale of 1948. They were masterpieces of design and captured the true essence of the traveling troupes of actors and actresses that had become symbols of Venice since the 17th century. Bianconi's success with the figures was due to the legendary workmanship of Arturo Boboli Biasutti, one of the greatest glass blowers to ever work in Murano. These figurines were instant successes and became popular throughout the world. In 1951, they were sold in New York City at Macy's for the then-

steep price of \$50 per figurine.

It was Bianconi's work that has become synonymous with the collector's perception of both the low end and high end of Venini glass. Though actually derivative of the 1930s "*Paper Bag Vase*" designed by Pietro Chiesa for Fontana Arte, it was Fulvio Bianconi who is credited with designing the first *Fazzoletto* (handkerchief) vase. These vases epitomize ones thinking of "Murano" glass. The popular vase was to be copied in every conceivable color by almost every tourist company in Murano. Because of the great proliferation of inferior copies, the Handkerchief vase has come to symbolize the low end of Venini glass.

The *Pezzati*, or patchwork, vase by Bianconi has come to symbolize Paolo Venini's best known work. [photo 4] These vases, created in 11 shapes, made their first appearance at the 1951 Triennale. They consist of colored patches of glass fused into a vase. There were three main color combinations, each named after a city - the *Parigi* of red, blue, green and yellow; *Stockholm* of pink, turquoise, purple and gray, and the *Americano* series of green, black, yellow and straw. They have become so popular with collectors that in the 1990s, the company that now owns Venini misguidedly reissued four of the vases in the *Parigi* color combination.

In 1951, at the behest of Meyer Rogers of The Art Institute of Chicago, an exhibition of modern Italian decorative arts, *Italy At Work*, was organized. The exhibition traveled throughout the United States, with stopovers at major continued on page 45

Above from top: Fascie Orizzontale designed by Fulvio Bianconi, author's collection; Murrine bowl designed by Riccardo Licata for Venini, author's collection. Opposite, clockwise from top left: Morandiane bottle by Gio Ponti for Venini, collection of Susan Lockwood; Mermaid Vase by Fulvio Bianconi for Venini, private collection; Pezzati bottle-vase designed by Fulvio Bianconi, author's collection; Inciso bottle designed by Paolo Venini, author's collection.



Show Updates



Michigan Modernism

The Michigan Modernism Exposition, an exposition and sale of 20th century design, was held at the Southfield Civic Center on April 29 and 30. A Gala Preview party was held on April 28 to benefit the Detroit Area Art Deco Society, offering hors d'oeuvres, wine and entertainment for those who attended. Comments from those who



worked the show were typical of dealer Bill Triola's of Lansing, Michigan. "It was a good show, great preview."

Deco-50s

Over 200 dealers selling merchandise from the 1920s '30s, '40s and '50s converged on the Concourse Exhibition

Center in San Francisco on June 3 and 4 for the popular Art Deco-'50s Sale produced by Peter and Deborah Keresztury. The dealers featured designer furniture, decorative accessories, vintage clothing, and Bakelite, costume and designer jew-



Left from top: Plycraft chair, Noguchi table and Walter von Nessen table lamp at Michigan Modernism; Aerial view of selling floor at Michigan Modernism; A variety of seating fills a booth at Michigan Modernism; Wall sculpture by Frederick Weinberg, chest and clock designed by Kem Weber at Michigan Modernism; French Art Deco furniture shown by Moderne of Philadelphia at last year's Miami Modernism Show; Aerial view of show floor at Deco-'50s Sale

elry. The next Deco-'50s Show will be held on December 2-3. For more information call (415) 599-3326.

Deco Exposition

The Twelfth Annual Exposition of the Decorative Arts, sponsored by the Art Deco Society of Washington, was held on June 11 at the Andrew W. Mellon Auditorium. The fabulous show featured over 55 dealers selling outstanding Art Deco, Streamline, Moderne, Arts & Crafts and Fifties collectibles. As Jim Medeiros, the show's organizer said, "The Exposition may be one of Washington's best kept secrets." A jewel of a show!

Fashion & Textiles

September 22-24 will mark the return of Metropolitan's Vintage Fashion and Antique Textile show. Always popular with collectors and the trade alike, the show will feature over 40 dealers showing extraordinary vintage fashions and accessories dating from the mid-1800s through the 1970s, including rare and collectible quilts, antique textiles from all periods and parts of the world, buttons, laces, linens and much more. The show will open on Friday, September 22 for early buying from 12-6pm, admission is \$15, and continue through September 23, 11-6pm, \$5, and September 24, 11-5pm, \$5. The next scheduled Vintage Fashion & Antique Textile Show is on November 3-5. For more information call (212) 463-0200.

20th Century Ltd.

The next 20th Century Limited Show is scheduled to be held on October 7-8, 1995. The show will feature furniture and accessories from the first 70 years of the 20th century, including Art

Nouveau, Arts & Crafts, Mission, Art Deco, Art Moderne and Fifties. Over 35 national dealers are expected. Leslie Hindman Auctioneers will be providing free verbal evaluations of any 20th century object throughout the show.

The Chicago Art Deco Society will be the host and beneficiary of the "Sneak Preview" event to be held Friday, October 6, from 6:30pm to 9:30pm. The Chicago Art Deco Society will also be conducting its regular monthly lecture at the show; "Art Deco Ornamentation in Chicago" by Kenneth Park will be presented at 8:30pm. Tickets for the preview event are \$20 and may be purchased through the Art Deco Society at (708) 291-4440.

The 20th Century Limited Show is being held at the Arts Center, 200 N. Oak Park Avenue, Oak Park, Illinois. Show hours are Saturday 10-5pm and Sunday 12-5pm. Admission is \$5. For further show information call (708) 879-5603.

Winnetka Modernism

The Sixth Annual Modernism Show is set for Saturday and Sunday, November 4 and 5 at the Winnetka Community House in Winnetka, Illinois. At the show, the nation's top dealers of 20th century design will exhibit the finest quality Art Nouveau, Arts & Crafts, Prairie School, Art Deco, Machine Age, Art Moderne and Fifties, making for an event that should attract a record crowd. Show hours on Saturday are from 10-7pm, and on

continued on page 52



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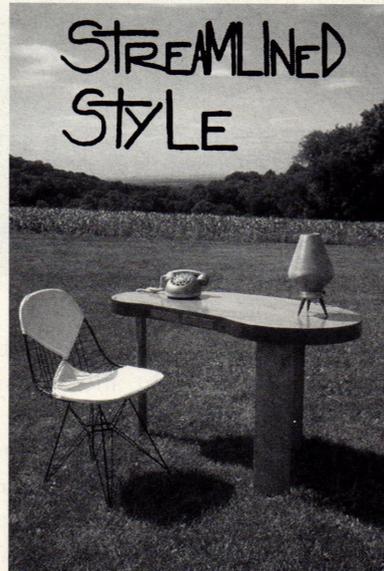
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Chasing the Centaur

Text by Barbara Endter Photographs courtesy Barbara Endter and Art Deco Modern, Tokyo

Hideya Amemiya



SHINY CHROMIUM. GOLDEN BRASS. Lustrous copper. All that glitters may not be gold. Who cares? It might be Chase! Chase shapes are the very essence of Deco, frequently adorned with bakelite trim. In addition to the chromium, brass, and copper finishes, one also occasionally finds nickel or silver plate, or - very rarely - black nickel plate, which is truly elegant.

The Chase Brass & Copper Company Inc. began fabricating items from brass and copper in 1876 at their Waterbury Manufacturing Co. division in Waterbury, CT. In 1930 Chase introduced a line of chromium housewares which are referred

to as "Chase Chrome" by collectors and are highly sought after within the Art Deco collecting field.

The Chase "Specialties," as these decorative pieces were called, included a variety of inexpensive, smart-looking coffee and tea sets, decorative accessories, lamps and much more, all targeted towards the depression-era American forced to do more entertaining at home.

"In January of this year (1930), the Chase Brass & Copper Co. Inc. made its debut into the gift field with the opening of their temporary office on the ninth floor (200 5th Ave., New York City)." So

states the *Gift and Art Buyer* magazine from July 1930. What follows is a glowing description of the new Chase showroom designed by Ruth Gerth with furniture by Donald Deskey and Walter Von Nessen. Armstrong flooring ads from this period feature the showroom entrance with the Chase centaur logo inlaid in the floor. It was quite a showplace.

In 1934 the New York showroom was moved to 10 East 40th St., where Chase occupied the top four floors of the 48-story building. F.S. Chase, president, shattered a bottle of champagne on a narrow ledge of the 45th story, dubbing the building The Chase Tower. The celebration was attended by such notables as Lurelle Guild, Emily Post, Helen Bishop Dennis, Rodney Chase and other company officers. The Gerths designed and decorated the two-story display room. The entire 48th floor was designed by Lurelle Guild, as a display area for his new line of lighting fixtures.

Chase, as well as other companies of the period, used well-known designers in creating their line. The roster included established industrial designers Ruth Gerth, Lurelle Guild, Russel Wright, and Walter Von Nessen, as well as relative unknowns such as Harry Layton. Harry worked as a designer for Chase from 1933 to 1939 and was responsible for many of the specialties (Squeeze-it bottle opener, etc.). After leaving Chase, Harry did design work for Samson United in Rochester, NY. There he created several stunning pieces, in addition to valuable wartime work.

The combination of affordability and sophisticated styling made the Chase chromium products extremely popular, encouraging the Chase Co. to open "Chase Shops" in several major department stores across the country.

How long did the Chase era last? The last known Specialties catalog was dated 1942. By that time the company was into

war-time production. I have seen ads for planters by Levy Brothers of Philadelphia that used the Chase small brass Tom Thumb pot. Were these made after the war especially for Levy or were they stockpiled from before the war? I'll probably never know. In the early '50s Chase was famous for their faucet aerators called "Spring-Flo." They made other plumbing supplies as well. I daily enjoy one of their shower heads.

In 1957 Chase closed their fabrication plant, the Waterbury Manufacturing Co. So began a spiral of complicated plant closings and sales. Today a Chase plant in Montpelier, Ohio is all that remains. This plant still produces goods worthy of the Chase name, although under a different owner.

Over the past ten years I have been amassing material on Chase. New facts continue to surface. The "chase" for Chase information continues on.

There are three books available for collectors on Chase. The first, published in 1978 and now out of print, is *Chase Chrome* by Gladys Koch. This book, responsible for igniting interest in the Chase collecting field, contains the full Chase catalog for 1937, and is still available for sale by some dealers. The second book is *Art Deco Chrome, The Chase Era* by Richard Kilbride (Jo-D Books, 1988). This book contains the Chase catalog for 1941, and is referred to by collectors as Kilbride I. The third is also by Kilbride and is titled *Art Deco Chrome Book 2, a Collector's Guide, Industrial Design in the Chase Era* (Jo-D Books, 1992). In this book Kilbride undertook the massive task of identifying as many Chase designers as possible; the result is a must for any Chase collector.

IDENTIFYING CHASE

A search of the object in question may reveal a small centaur with a drawn bow and the word CHASE below. This was introduced as the Chase logo in 1928, prior pieces would have been marked with the Chase diamond. Look carefully, this little mark can be in some strange places - in grooves, under handles, or on a screw head under the lid.

Suppose the item you find does not have the centaur mark. If the dealer tells you that he or she is certain it's Chase "because of the style, the weight, the finish, etc.," maybe it's Chase and maybe it isn't. I have a number of unmarked pieces that I am certain are Chase because my father worked for the company and he brought them home. With sets, such as a coffee pot, creamer, and sugar, it is not unusual to find only one piece of the set marked. One quick test - check to see if it is magnetic (the Specialties were never chromium-plated steel and will, therefore, never be magnetic).

There were also fakes. One Chase advertising man tells of finding some knock-offs in a dime store near the Chase Tower in New York City. It would be wise for a novice collector to avoid unmarked pieces, unless, of course, you just like the piece.

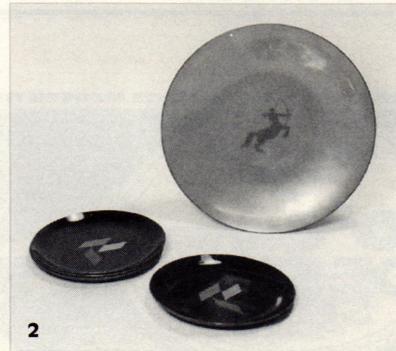
Many times a chrome item will appear bumpy on the surface. Take a damp tissue and rub it (it's best not to let a dealer see you spit polishing). Often accumulated grime can cause this rough effect and it can be easily removed. In general, hot soapy water is all the polish most chrome items need. However, if the piece is heavily corroded, this cannot be polished off.

Special note: if you find a piece that says "Designed by Reiman" on the bottom, in addition to the Chase mark, this is a rare piece. They often bring four-digit prices. There are still bargains and thrilling finds out there to be had, showing up at garage sales, flea markets and auctions. Enjoy the "chase!"

1. The Pretzel Man (please - he's not a bagel man) designed by Lurelle Guild. He designed many items for Chase but this is my favorite. It also comes in chrome. 2. A piece most collectors have probably never seen. The plate and coasters were made by the Bovano Company in Cheshire, CT. Bovano used Chase copper for their enameled ware until the mid-'50s. The plate belonged to my father and was apparently a company presentation. 3. The Corn Set by Russel Wright, which usually brings a high price in the marketplace. Frequently one can find the pieces to this set separately and much cheaper; however, patience is required. 4. The Dolphin Cigarette Box by Helen Bishop Dennis, and the Glow-Lamp by Ruth Gerth. You will see this round base on other pieces and perhaps will recognize it as a toilet tank float. Chase was noted for using existing tooling. 5. The Squeeze-it Bottle Opener by Harry Layton (on left). A hearty thanks to Harry for loaning so much of his time and material to Dick Kilbride. Without it, Dick could never have written *Art Deco Chrome Book 2*. Harry and his wife Olga have been a great help to me in my research, and I am in their debt. The Gaiety Cocktail Shaker (on right). You will see this often and therefore it is relatively inexpensive. Howard Reichenbach holds both the design and mechanical patents for this. He was a long-time Chase employee and had many patents in his name. Opposite page: The Blue Moon cocktail set c. 1930-1942.



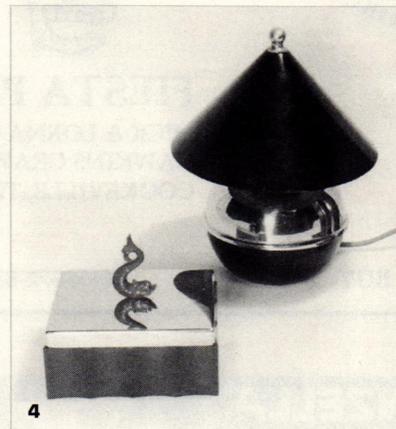
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5

'70s Albers wrote, lectured, taught and exhibited her work with a tremendous cumulative impact on American textile design. Albers was invited to participate in the 1939 San Francisco Golden Gate International Exposition by the American textile artist Dorothy Liebes (1899-1972). Much influenced by the Bauhaus, Liebes also interned for a year at the French textile manufacturer Rodier in 1929. Working both in California and New York with several major textile manufacturers, Liebes designed both innovative woven and printed textiles from the 1930s to 1970. She helped solve many of the technical difficulties in adapting hand-woven prototypes to mass production.

Another Bauhaus artist, Marli Ehrman, organized and directed the Weaving Workshop at the Illinois Institute of Technology from 1939-1947. Angelo Testa is the most prominent modernist textile designer to emerge from this branch of the Bauhaus reconstructed in America.

The Cranbrook Academy, guided by the Finnish architect Eliel Saarinen, developed a Weaving Department in 1928 and 1929 under the direction of Saarinen's wife Loja. Their daughter Pipsan Saarinen Swanson taught textile design at Cranbrook and designed textiles for several major American companies, including Goodall Fabrics, through the 1940s. The Swedish Marianne Strengell joined the Cranbrook faculty in 1937 and took over the Weaving Department in 1942. Jack Lenor Larsen, Ed Rossbach and Robert Sailors are among the eminent textile designers trained at the Cranbrook Academy.

Several exhibitions in the 1940s attest to the triumphant acceptance of modernist textiles in America. In 1940 the Museum of Modern Art organized a competition and exhibition to represent the best in American textile design. In 1944 there was an "International Textile Exhibition" at Black Mountain College in Greensboro, North Carolina. In 1946 Cranbrook Academy organized the "First Biennial Exhibition of Contemporary American Fabrics and Ceramics." Anni Albers was given the first one-woman show devoted to a weaver in 1949 at the Museum of Modern Art.

As a final illustration to represent the ascendancy of modernism in American textile design, I would offer one of the printed cottons Rockwell Kent designed for Bloomcraft Inc. of New York in 1950. This late example of the Moderne style (Kent was 68 years old) is drenched in the past as well as supremely of the moment in 1950. "Harvest Time," drawn still in the manner of the 1930s, expresses the patriotic celebration of a victorious, post-WWII America so characteristic of the late 1940s. The farm in the design is Kent's own home in the Adirondacks. In the foreground of

the design float traditional icons of Peace (the dove-like bird quoting both the Christian image of the Holy Spirit and the dove bringing the olive branch to Noah's ark), Plenty (the sheaves of wheat), and Rebirth (the nests of chicks in the sheaves), against Kent's archetypal image of the American homeland deep in the design. "Harvest Time" is as nationalistic as Raoul Dufy's tragic 1941 tapestry "Le Bon Ete" from only nine years earlier during WWII. In contrast to "Le Bon Ete" the ancient symbols in "Harvest Time" celebrate the very survival of civilization itself beyond the one land we recognize as our own well-blessed home. Kent's design counterpoints the survival of modernism's best through the tragedies of our century. [E]

- Photo credits: Cheney Bros. "Fountains" damask courtesy the Boston Museum of Fine Arts

Venini: The Post-War Years

(continued from page 39) museums in Baltimore, Houston, Minneapolis, Pittsburgh, San Francisco, Chicago and New York. The intent of the exhibition was to show the rekindling of the post-war Italian artistic fervor. Venini was, of course, prominently featured, especially the work of Fulvio Bianconi. The work featured here was totally different in conception to his other work. At the exhibit, he introduced his famous mermaid series which was a series of sculptural, sensuous, headless mermaids. [photo 2] They stretched the concept of glass as a decorative art.

Though Bianconi left in the early 1950s, his creative output during his short period of time at Venini was phenomenal. Besides his *Commedia Dell'Arte* figurines, the *Pezzati* vases, the *Fazzolettos* and the mermaid series, he was directly responsible for several other series of figurines. His *Forati* series of pierced, asymmetrical vases was derivative of the art of Jean Arp. His fabulous *Fasce Orizzontali* vases of red, blue and green horizontal stripes and his many other catalogue items for Paolo Venini all received critical acclaim. The work of Fulvio Bianconi was the high point of the post-war Venini catalogue.

Paolo Venini was always looking for new designers and new ideas. In the early 1950s he hired the young architect Massimo Vignelli to create lighting for the company. Vignelli not only created the lighting for the famous Olivetti showroom in New York City, which was based on Bianconi's *Fasce Orizzontali* technique and colors, but he also created the hanging lamps in translucent cream, tan or white glass which had the lower portion of the shade in *Fasce Orizzontali* colors.

Riccardo Licata, another artist, came to Venini in 1956 and became known for incorporating small murrines of glass into vases. [photo 6] He *continued on page 52*

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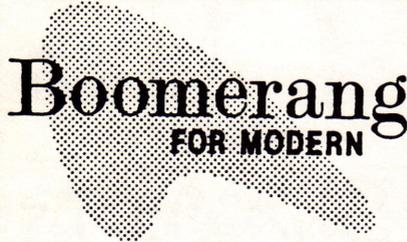
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Auction Highlights

(continued from page 23) of Important Watches, Wristwatches and Clocks. Among the items offered were important examples of classic designs by Cartier, Rolex, and particularly Patek Philippe, as well as a wonderful selection of pocketwatches and clocks.

Featured in the sale were two of the most important wristwatches to come on the market in recent years. Of particular note was a highly important and rare Gold Cushion-Form Minute Repeating Wristwatch by Patek Philippe & Co., c.1935, which was bought by Patek Philippe for \$519,500, setting a record price in the United States for any watch by Patek Philippe. Also, a rare Gold and Platinum Rectangular Eight-Day Wristwatch by Patek Philippe, c.1930, scored the second highest price of the sale, selling for \$288,500 to a Swiss private collector.

HIGHLIGHTS FROM SOTHEBY'S SALE

of 20th Century Decorative Works of Art included a French silver flatware set designed by Jean Puiforcat, c.1937, which realized \$60,250; a pair of Albert Cheuret bronze and alabaster wall sconces cast as stylized terns with a green patina, c.1925, fetched \$25,300; a Jean Royere wood side cabinet lacquered in mottled golden orange and cream lacquer, c.1935, sold for \$7,475, and a set of eight Süe et Mare carved mahogany upholstered dining chairs with rounded back, scalloped apron, cabriole legs, and beige mohair velvet upholstery, c.1925, achieved \$20,700.

BUTTERFIELD & BUTTERFIELD'S

second foray into the Vintage Hollywood Movie Poster market, held on Sunday, June 25 in Los Angeles, again proved a resounding success. Science fiction/horror titles fared especially well with *King Kong* (RKO, 1933, French, 63 x 46") reaching a final price of \$6,900, *Creature from the Black Lagoon* (Universal, 1954, one-sheet) garnering \$4,887.50 and *Cat People* (RKO, 1942, three-sheet) bringing \$4,600. *Abbott and Costello Meet Frankenstein* (Universal, 1948, six-sheet) also aroused great interest at \$2,070 as did *The Man Who Reclaimed His Head* (Universal, 1934, one-sheet) at \$2,185.

Other highlights included *Emperor Jones* (United Artists, 1933, one-sheet), the Paul Robeson vehicle coming in as the top lot at \$11,500, the *Harold Lloyd Lobby Card Archive* (1921-38) achieving \$8,050, *Speedy* (Paramount, 1928, three-sheet) was captured at \$6,900, and the Japanese masterpiece *The Seven Samurai* (Toho, 1954, 28 x 20") landed as the second top lot at \$8,050.

MORE THAN A HALF MILLION DOLLARS was realized at a three-session auction of Entertainment Memorabilia June 26 and

27, held at the Los Angeles gallery of Butterfield & Butterfield. The sale featured a broad selection of "old Hollywood," television and pop music items.

Collectors of classic screen legend images were particularly enthusiastic about the celebrity portraiture by George Hurrell. Fifty highlights from noted Hurrell collector Bill Chapman were offered, with the images of Jean Harlow (selling for \$1,035) and Joan Crawford (which sold at \$1,955) leading the way.

An invoice (generated after her death) and single sheet of Marilyn Monroe's personalized stationery fetched nearly three times its estimate bringing \$1,495. A white beaded silk tank dress owned by Monroe brought \$4,025, doubling its estimate.

Autograph material continued to fare well. A black & white photograph of Marlene Dietrich, accompanied by a note which read: *Please get me this one M Dietrich* brought \$1,380.

Celebrity caricatures from the Brown Derby, the famed hat-shaped restaurant that brought the corner of Hollywood and Vine into vogue circa 1929, sold at worthy prices. A lot with a sketch of Myrna Loy brought \$1,265, an autographed sketch of James Cagney went for \$1,380, and a sketch of Clark Gable brought \$2,875, more than double its estimate.

IMAGES FROM THE 1840s TO THE

1980s in just about every photographic medium were offered at Swann Galleries' April 4 Photographs auction. There were buyers for works in every category, with strong interest in 20th century material. *Place de la Concorde on a Rainy Day*, by Andre Kertesz, 1928, realized \$14,950; a portfolio of Eudora Welty, from her original negatives of the 1930s-'40s, published in 1980, reached \$10,350; a group of four variants of Arthur Rothstein's notorious image *Skull, Badlands, South Dakota*, 1936, achieved \$4,140, and a group of six views by Gilbert A. Milne of the Allied invasion at Bernieres sur Mer, 1944 sold for \$3,220.

MATISSE'S ETCHING ORIENTALE

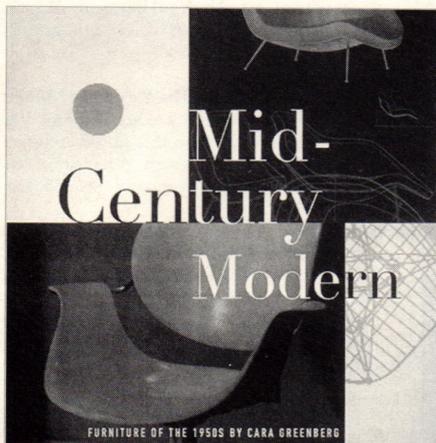
Assise, Voile sur la Tete, 1929, realized \$2,300 at Swann Galleries' May 25 Works of Art on Paper auction. Other highlights included a portfolio of six drypoints by Picasso illustrating *Six Contes Fantasques* by Maurice Tosca, 1953, which brought \$3,910; Yasuo Kuniyoshi's lithograph *Wire Cyclist*, 1939, reached \$4,140; Jolan Gross Bettelheim's lithograph *Beneath the Bridge*, 1947, sold for \$1,840, and James Montgomery Flagg's charming charcoal and wash illustration *How About Being My Wife?*, 1930, reached a final bid of \$1,092. **E**

BOOK

Review

Reissue!

Mid-Century Modern: Furniture of the 1950s by Cara Greenberg



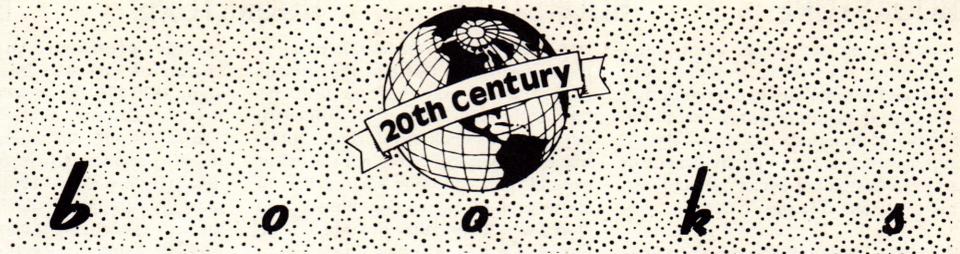
Mid-Century Modern: Furniture of the 1950s, the highly praised celebration of '50s design, has been intensely sought after by collectors and designers since its original publication in 1984. Reprinted for the first time, the updated edition includes a new preface by author Cara Greenberg and a completely revised and expanded listing of sources and manufacturers.

With the demand for '50s furniture increasing at an exponential rate, the timing of this reissue couldn't be better. As Greenberg states in her foreword, "Occasionally you'll hear someone say that '50s furniture is having a 'resurgence.' That's no fleeting blip of cheap nostalgia we're seeing. Furniture from the '50s has been 'resurging' for at least fifteen years now - and it shows no signs of abating.

That demand for this kind of furniture has soared is reflected in the number of new stores around the country that specialize in vintage furnishings of the period. The source guide at the back of this book has swelled from just a few to nearly seventy retail outlets."

Highlights of the new edition include the ten best chairs of the '50s, inside looks at the homes of top collectors, and rare photographs from the Herman Miller archives.

Mid-Century Modern, 125 full color and 100 b&w illustr., 176 pgs. \$22.50 from the *Echoes Bookstore* (reissuing late Sept. 1995)



LA Lost And Found: An Architectural History of Los Angeles by Sam Hall Kaplan...A fully illustrated evocation of the rich architectural history that has given Los Angeles its unique character. 224 pgs. 200 b/w photos. 16 pgs. color photos. RH \$19.00

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

New **Reel Art: Great Posters From The Golden Age of The Silver Screen** by Stephen Rebello and Richard Allen...271 full color illustrations of vintage movie posters arranged in a tiny folio format - the book measures only 4" x 4 1/2"! 288 pages. A \$11.95

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

Shelf Life: Modern Package Design 1920-1945 by Jerry Jankowski...Lavishly illustrated, this book documents the humor, intelligence, and beauty of some of the most arresting examples from the heyday of modern packaging design. 120 pgs. C \$13.95

Spin Again: Board Games From The Fifties and Sixties by Rick Polizzi and Fred Schaefer...This book tips a hat to the artwork and design of American games from the '50s and '60s, highlighting the weird and the wonderful -- game boxes, boards, and playing pieces. Full color photographs accompany humorous anecdotes and fascinating facts, offering nostalgic fun for family and friends. 120 pgs. C \$14.95

Fabulous Fabric Of The Fifties (And Other Terrific Textiles Of The '20s, '30s and '40s) by Gideon Bosker, Michele Mancini, and John Gramstad...In this nostalgia-packed celebration of textile design during its riotous mid-century years, over 170 striking full color photographs accompanied by a lively text and detailed captions document the bold new patterns and unprecedented color combinations that had taken over American decor. 120 pgs. C \$14.95

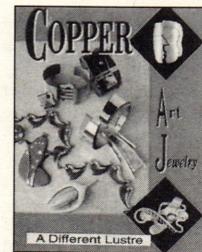
Signs of Our Time by Emily Gwathmey and John Margolies...The first comprehensive, highly illustrated survey of the best in American outdoor signs, ranging from the 1920s to the 1960s. 96 pgs. 250 illustr., 200 in full color. A \$21.95

The Fifties by David Halberstam...An in-depth historical look at the decade which spawned the radical 1960s. 800 pgs. RH \$27.50

New **Charles and Ray Eames: Designers of The Twentieth Century** by Pat Kirkham...Kirkham interprets the work of the Eames's in depth, probing the lives behind the designs, reevaluating Ray's role in their work, examining their early careers, their multimedia presentations, exhibitions, films and their role in popularizing the computer. 199 illustrations, 10 in color. 400 pgs. M \$50.00

Over My Dead Body: The Sensational Age Of American Paperbacks 1945-1955 by Lee Server...Chronicles the brief but gloriously subversive era during the '40s and '50s when pocket-sized paperbacks sported lurid covers and shocking titles, and writers such as Mickey Spillane got their start. 108 pgs. 100 photos. C \$15.95

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

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

Heywood-Wakefield Modern Furniture by Steve and Roger Rouland...This new collector's guide features vintage advertisements, photographs, catalogues and an identification section all devoted to the collectible "modern" furniture made by the Heywood-Wakefield Company. Virtually every piece of modern furniture the company produced between 1936 and 1965 is illustrated and identified by model number, description and years manufactured. 352 pgs. CB \$18.95

Popular Art Deco: Depression Era Style And Design by Robert Heide and John Gilman...A survey of examples of "modernistic" design in consumer items, from dime-store rouge pots to radios. 228 pgs. 410 illustrations, 200 in color. A \$39.95

Streamline: American Art Deco Graphic Design by Steven Heller and Louise Fili...Nearly 200 illustrations

of advertising and product packaging - promoting everything from fashion, food, and automobiles to interior design and over-the-counter drugs - recall the heyday of American modernist styling in this tribute to the uniquely American art deco design known as "Streamline." 184 color illus. 132 pgs. C \$16.95

Industrial Design: Reflections of a Century by Jocelyn de Noblet, preface by Sir Terence Conran...400 pgs. 600 illustrations, 275 in color. A \$65.00

Going, Going, Gone: Vanishing Americana by Susan Jonas and Marilyn Nissenson...Examines over 70 objects and ideas from over the last 50 years which once were taken for granted and have now vanished from the American scene, including bomb shelters and automats. 192 pgs. 150 b/w illustrations. C \$16.95

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

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

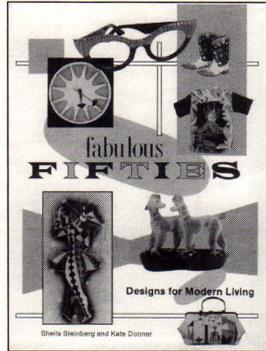
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Machine Art: Sixtieth-Anniversary Edition with a new preface by Philip Johnson...In 1934 the Museum of Modern Art opened a landmark exhibition of machine-inspired design. Some 100 pieces in this show formed the basis for the museum's renowned collection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

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

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

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Jackets Required: An Illustrated History of American Book Jacket Design, 1920-1950 by Steven Heller and Seymour Chwast...Book jackets of the 1920s, '30s and '40s emerged during a unique period in American commercial design history as one of popular culture's most vital graphic media. This fascinating and evocatively illustrated volume presents a superb collection of 270 jackets promoting a wide range of books, while showcasing the talent of some of the era's most exciting illustrators and designers. 144 pgs. 270 full color illustrations. C \$19.95

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Ruhlman: Master of Art Deco by Florence Camard...Back in print after several years, this book details the life and work of Art Deco master Jacques-Emile Ruhlman. Regarded as the standard reference on Ruhlman and his works. 312 pgs. 487 illustrations. 67 color photographs. H \$65.00



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

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

Fifties Glass by Leslie Pina...Includes artist and designer biographies, company histories, an illustrated glossary, an illustrated section on signatures and labels, and a price guide with special emphasis placed on Italian and Scandinavian glass. 378 color photographs, 4 black & white photographs. 224 pgs. S \$49.95

Everyday Elegance: 1950s Plastics Design by Holly Wahlberg...Traces plastic's whirlwind rise from wartime sham to postwar miracle, including all the major manufacturers and trade names. 112 pgs. 250 color photographs. S \$19.95

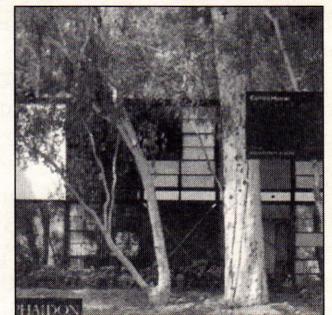
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Close Cover Before Striking: The Golden Age of Matchbook Art by H. Thomas Steele, Jim Heimann, and Rod Dyer...Packed with 468 full color illustrations and fascinating information about this unique collectible. 96 pgs. A \$21.95

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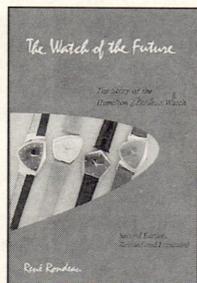
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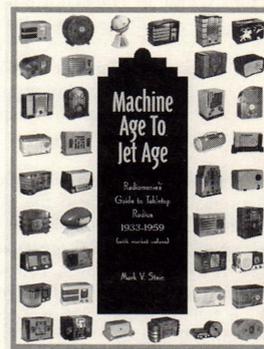
Toy Bop: Kid Classics of the '50s & '60s by Tom Frey... This exciting volume contains over 350 exquisite color photos of cherished toy classics from pop culture's most celebrated era. Filled with fun facts and behind-the-scenes anecdotes, it's a valuable and enjoyable reference for both collectors and nostalgia buffs. 180 pgs. FD \$39.95

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Collectible Glassware from the '40s, '50s and '60s by Gene Florence...This is the only book available that deals exclusively with the mass produced glassware from the 1940s through the 1960s. Over 58 patterns with complete descriptions, sizes and dates of production. 192 pgs. CB \$19.95

Design In America: The Cranbrook Vision 1925-1950...265 illustrations, 62 in color. 352 pgs. H \$49.50

Collector's Encyclopedia of California Pottery by Jack Chipman...This comprehensive reference and value guide details over twenty-six companies with complete histories and background information. 168 pgs. 300 color photos. CB \$24.95

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

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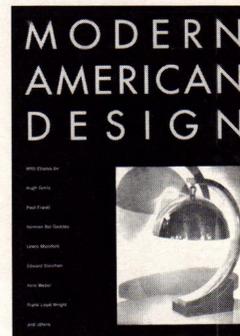
Le Corbusier: Ideas and forms by William J.R. Curtis...Le Corbusier has been one of the dominant forces in twentieth century architecture, and many of the forms he created have become archetypes of Modernism. This highly acclaimed book provides a comprehensive and objective survey of Le Corbusier's career and his imaginative and philosophical activities. 240 pgs. 31 color, 212 b&w illustrations. C \$29.95

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New Collector's Encyclopedia of Metlox Potteries by Carl Gibbs Jr...This three-part volume begins with the history of Metlox Potteries, following with a massive section on the dinnerware lines, chronologically listing every item of each pattern by name and division. Finally there's a section on the artware lines - the Walt Disney figurines, etc. Also featured are original brochure re-

prints, current collector values and 250 full-color photos. 288 pgs. CB \$24.95

Dashboards by David Holland...The lure of the classic car is undeniable, and one of the quintessential features of any classic car is the dashboard. Through expert photography of over fifty cars, this book presents the reader with an array of luxury and inventiveness, from the engine-turned metal of the 1937 Cord to the sporting pedigree of the 1953 Aston Martin DB 2/4 with its plethora of gauges and switches, controls and lights. Each dashboard is lovingly photographed and described in detail. 224 pgs. 169 color illustrations. C \$39.95



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

American Art Deco by Alastair Duncan...502 illustrations, 233 in full color. 288 pgs. H \$60.00

New Collectible Plastic Kitchenware & Dinnerware 1935-1965 by Michael Goldberg...This book covers the decades of plastic's first technological development, its transition from military to domestic production, and its take over of the popular market. A price guide is included. 428 color photographs. 192 pgs. S \$29.95

The American Design Adventure by Arthur J. Pulos...375 illustrations, 456 pgs. M \$30.00

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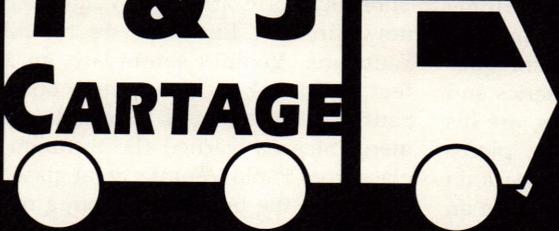
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Venini: The Post-War Years

(continued from page 45) developed a 31 character alphabet of these small murrines and utilized wide bands of murrines separating translucent glass in vases and bowls. He never mixed several alphabetical letters in one piece and never spelled words or phrases.

Paolo Venini himself became famous for three series of glass. The first was the *Inciso* series. *Inciso* glass is a very thick, heavy, clear glass with very finely etched horizontal lines throughout the surface. What makes *inciso* different is the inner core, or cores, of a second or third transparent color in a *sommerso* technique. The *Inciso* series made an appearance at The Corning Museum's New Glass exhibition of 1959. *Inciso* glass proved to be very popular, and was used to create perfume bottles and vases. [photo 3] The company still produces examples of the technique.

The second, more esoteric series and much rarer than the *Inciso* series, are his murrine vases from 1954. These pieces utilize very small pieces of fused glass, in the case of the illustrated vase, [photo on pg. 6] in green and red glass, put together in an opaque web. This series was done in several different colors and shapes.

The third series Venini is credited with creating was the *Mosaica Filigrana* series. This series was a response to Archimede Seguso's *Merlatti Incalmo* series and is comprised of a very fine, three dimensional netting of glass suspended within a thick-walled vase. These pieces usually came in turquoise blue, black or white on clear glass.

In 1958, Carlo Scarpa came to Paolo Venini to ask a favor, to introduce his son,

Tobia, to glass. Tobia Scarpa was a natural designer with a '60s flair, and took many of the dormant ideas of his father and brought them into fruition in what was to become a '60s feel. He used murrines, small pieces of glass, fused into a larger form, to perfection. His *Ochi* series, or Eyes, is highly sought after. The technique consisted of small squares of clear glass framed by a second (or even a third color) to form a windowed vase. He also utilized murrines in plates, bowls and vases, some with a carved exterior.

Paolo Venini, who had been in the glass business since 1921, died in 1959, but he was to leave one last legacy. Shortly before his death, arrangements were made for a young American, Thomas Stearns, to study at Venini on a Fellowship. In 1960, Thomas Stearns arrived at Venini to find a new director, Ludovico de Santillana. Santillana, Venini's son-in-law, an architect, had taken over the company. Santillana encouraged Stearns to experiment. Stearns learned the techniques of glass from Paolo Venini's great glass masters. With the help of the young master, Checco Ongaro, Stearns started experimenting in ways never tried before. His work was radical in design and was the true forerunner of the Studio Glass Movement which was to start in the late 1960s. The work of Thomas Stearns was so fantastic and great that Santillana featured Stearn's work in a single case of six vases at the 1961 Biennale of Venice. Stearns and Venini won the much-coveted Grand Prize for the work. Unfortunately, in one of the great travesties of justice, the judges, when they found out that Stearns was not an Italian, rescinded the award.

After Venini's death, the factory continued its work, but it had lost its guiding spirit. This was not due to Santillana. He worked hard to stay in touch with the times with creative new work. He hired new designers, both young and old. He brought in Tapio Wirkkala, the great Finnish designer, to work for the first time in colored glass. Toni Zucchieri created great designs, especially his *Guinea Fowls*. Toots Zynsky, the American ex-patriate also worked at the factory. Santillana should be credited with helping found the Studio Glass Movement, not only by encouraging Thomas Stearns, but also by inviting three young Americans to Venice to learn the techniques of glass: Dale Chihuly, Jamie Carpenter and Richard Marquist. They have gone on to epitomize the Studio Glass Movement.

Unfortunately for Santillana and the company, the problem was that the times had changed. The emphasis throughout the world was not on design but on mass production. Design and individual workmanship did not have the importance and the premium it once had. The times were different, and no company could survive in the way Venini once had.

The company still exists on the island of Murano, though there are no family members in residence. It is a subsidiary of a large, bottom-line oriented, corporate parent. They try to exist on the old designs of Venini. Hopefully, they will wake up and start encouraging and finding the new, young Fulvio Bianconi's and Carlo Scarpa's to lead them into the 21st century. ■

- Howard Lockwood is the publisher and editor of the quarterly newsletter *Vetri: Italian Glass News*.

Show Updates

(continued from page 40) Sunday from 11-5pm. Two-day admission is \$7 in advance, \$8 at the door. A Sneak-Preview Party benefit will be held on Friday, November 3, from 6-9pm; tickets are \$35 per person, which includes a two-day show admission.

Pre-Show events include "Frank Lloyd Wright in Oak Park/River Forest," a walking and driving tour of some of Wright's most stunning masterpieces. The tour is scheduled for October 25 from 9-3pm. Tickets are \$50, including lunch, reservations are limited. Then, Gregory Wittkopp, director of the Cranbrook Academy of Art Museum in Bloomfield Hills, Michigan, will present "Saarinen House and Garden: A Total Work of Art." This slide lecture is set for October 29 at 2pm. Tickets are \$10.

The Modernism Show, which is produced by volunteers, benefits the Winnetka Community House, a non-profit institution serving North Shore community interests. For further information on the

show or pre-show events call (708) 446-0537.

Triple Pier Expo

Mark your calendar! Stella Show Management Company's incomparable Manhattan Antiques & Collectibles Triple Pier Expo (with over 600 exhibitors each weekend) returns to New York City's Passenger Ship Terminal Piers for two glorious weekends in November 1995 - November 11-12 and November 18-19. Each weekend features a completely different show, with totally different merchandise on hand. Show hours are Saturday 9-6pm and Sunday 11-7pm. Admission is \$10. For further show information call (212) 685-4641 or (201) 384-0010.

Miami Modernism

The Third Annual Miami Modernism Show is scheduled to take place January 19-21, 1996 at the James L. Knight Center in Miami, Florida. In just two years, Miami Modernism has become an internationally recognized exhibition of the highest caliber, due to its unparalleled roster of 70

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Miami Modernism takes place January 19-21, 1996, the weekend after the annual Miami Beach "Art Deco Weekend." Plan ahead to enjoy a full week in Florida! For complete discount travel, hotel and Miami Modernism ticket packages, call ARTours International at 1 (800) 226-6972. Show hours are Saturday 11-8pm and Sunday 11-6pm, with the Friday evening "Early Buyers Preview" from 6pm-9pm. For further show information call (313) 886-3443. ■

- For additional upcoming show dates and locations, consult the Calendar of Events found on page 37

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Jens Risom

(continued from page 33) wanted to develop new furniture. So we decided to do something together on strictly a freelance basis. And this we did over the next five or six years.

The basic plan was I would design and be responsible for production with the sub-contractors who would make it for us. With his connections, Hans would sell it, and keep the thing going if I was drafted into the army.

In July, 1941, Hans, his first wife, my wife, and I drove across the country for three months to see what was going on in the design and architectural field, and to see where we should concentrate our efforts with architects. Thanks to Howard Myers, who introduced us to a lot of the leading architects and designers around the country, we were well received.

MJ: In December of that year, the Japanese invaded Pearl Harbor.

JR: Yes, and I knew it wouldn't be long before I ended up in the army along with everyone else. And so to keep things moving, we hurriedly got a small showroom ready to present the first group of designs, the 600 series.

MJ: You invited people in for a showing?

JR: Yes. We put together loose-leaf sets of mounted black and white photographs as catalogues and then mailed these to a rather select group of architects and designers. The stores were just not interested, being quite content for the most part with their more easy-to-sell traditional pieces.

Soon after we began showing our line it was pretty obvious that we had hit on exactly the kind of furniture that was needed by the USO and the military: inexpensive furniture that would stand up under all kinds of conditions.

MJ: So, you had that in mind? That this new furniture should be functional and fairly durable, to be used by the armed services?

JR: Yes. This furniture was strictly for lounges, and for service centers, of which there were a lot. You see, there was no furniture available. Every furniture factory had gone into war work. Herman Miller was making glider parts, laminating wood frames. The only way we could produce furniture at that time was to work with non-critical and inexpensive materials. For example, we used parachute webbing for chair seats and backs.

MJ: Who came up with that idea?

JR: This kind of chair webbing design had been done for a long time in Europe. It's a simple thing. And about the easiest way to make a chair seat. But webbing was not easy to come by. Then we learned about all this parachute webbing that didn't meet the specifications of the military. Here we had a material that wasn't good enough for "floating" a G.I. down to the ground, yet it was just fine for our chair seats. And so that's what we used. It was sheer luck.

MJ: A review of the 1940s architectural

and interior design journals clearly indicates how popular this furniture was with leading architects.

JR: Yes, the designs were acceptable and there wasn't much else available for the consumer. Plus, Hans Knoll was tremendously ambitious in sales and marketing. It was a good combination.

By the time I came back from the army in 1945, Hans Knoll's future wife-to-be, "Shu" (Florence Shust) had moved in. They had met, worked together, and were about to tie the knot. It was quite obvious that Shu would be the "guiding spirit" as design director. And she would be a good one. Looking back, I don't believe Hans and I would ever have started a company together, so this was a good solution and I was very pleased for both of us. I had a great respect for Shu. In any case, Hans asked me if I would work over some of my earlier designs, so I "came back" for a while.

MJ: And you helped with a small project that involved the first Saarinen chair, the Grasshopper chair?

JR: One Saturday in 1946, Saarinen and I met at the office and he sketched out the chair, full size, making the overall profile. And I was supposed to draw it up in detail. It did seem to work, and a nice Saarinen chair, their first, was the result.

MJ: That doesn't sound like the kind of work you would want to do on a regular basis.

JR: No, but it was pretty obvious that neither Hans nor Shu would want to continue with my designs alone. And with her relationships with so many other designers, she could attract and bring in all the big names to their new company. And the result, of course, was an exciting organization which I'm pretty sure I respected much more than they did my own company later on.

MJ: Shu was an ambitious woman. She made Knoll.

JR: Yes. They were perfectly matched for each other. Both were enormously ambitious. And Shu had a tremendous flair for design and interior planning.

MJ: Jeffrey Osborne, who headed up Knoll Design from 1977 to 1987, told me recently that Harry Bertioia's wife, Brigitta, contacted the Knolls by letter saying Harry was not getting a fair shake for his work with Eames. And when Shu saw, among other things, the Eiffel Tower base that Bertioia had designed for the Eames wire chair, she immediately decided that Bertioia must come east and work for Knoll.

JR: Yes, Shu got what she wanted. They worked out a good arrangement for Harry, and a very good one for themselves.

MJ: Although it probably took a little longer than they expected, his wire chairs were certainly worth the wait. They've become great classics in chair design.

JR: Of course. And don't forget Bertioia's sculptures. You see, Shu had great instincts. She also had the design and architecture background, having grown up with the

Saarinen family, and then studying at Cranbrook alongside Bertioia and Eames, and under Mies van der Rohe in Chicago.

MJ: So you left Hans and Shu in 1946 and formed your own company, Jens Risom Design?

JR: Hans wasn't very happy to see me become a competitor. But I needed to be on my own. So that was that. In any case, by then, by name meant even a little more. And for one or two reasons, I guess I survived quite nicely.

MJ: So now you could fulfill your dream of designing, manufacturing and selling your own line of furniture?

JR: Yes. And just as my association with Hans at that time, it was only a small beginning. The pieces were subcontracted and we had a small core of craftsmen and shops who did excellent work. But then you didn't need much in 1946 to get started; the country was growing very fast. Of course nothing is ever that easy, but actually, Jens Risom Design grew quite rapidly.

MJ: In the mid-1950s you ran a national advertising campaign with stylish photos by Richard Avedon with only a single line of copy, "The answer is Risom."

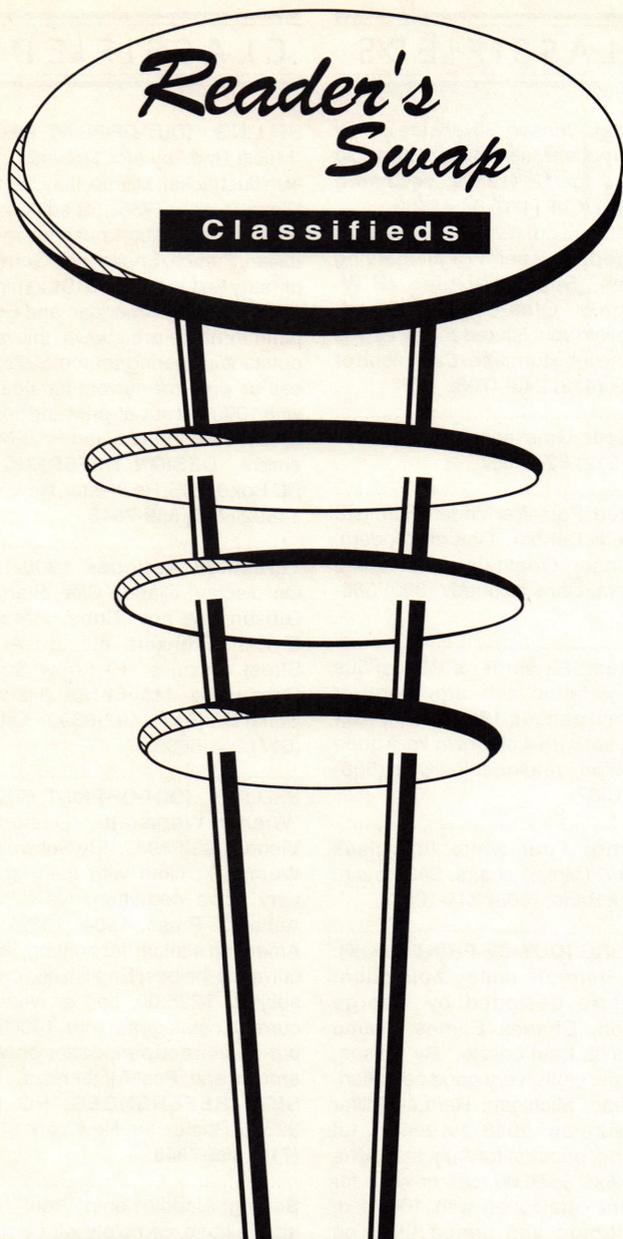
JR: Yes, that campaign looked good, and it became sort of a trade mark for us. And I think we were very parallel, if not in size, at least in type of design production, quality, and performance with Knoll and Herman Miller. We were considered the Big Three in good modern furniture. Yet we were sufficiently different in our designs. And somehow, we got along well, covering fairly different markets.

MJ: There seems to be a growing interest in good modern furniture. Perhaps it's because these pieces are coming into the realm of "antique/collectibles," and so they are becoming even more valuable to a broader group of consumers.

JR: I believe you are right. And, well, anyway, I always took the viewpoint that our contemporary design really appealed to only a very small percentage of the population. But when you start out with 250 million people, even a very little percentage of that is pretty nice. You know, it was enough to feed us, and quite a few others. ■

- Author Mark Jespersen is currently a senior writer with MEDED, a pharmaceutical advertising agency in Connecticut. He was previously a creative director with Milo Baughman, the contemporary designer for Thayer-Coggin furniture. Coincidentally, Jespersen's great uncle, Gustav Weinreich, a Danish woodcarver and craftsman, owned the furniture company A/S Normina which produced top-quality furniture in Copenhagen from 1930 until 1960, some of which was designed by Jens Risom.

- Photographer Sharon Occhipinti is a graduate of Pratt Institute and currently a senior art director with McCann Erickson in New York.



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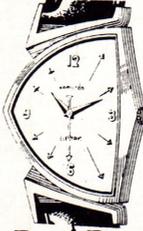
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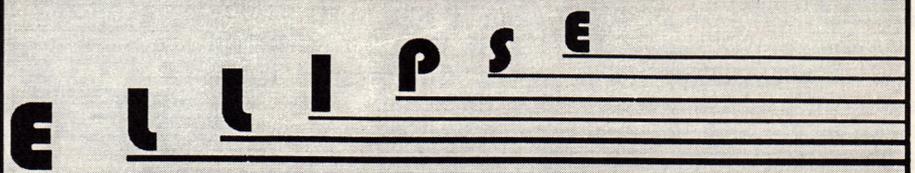


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recent revivals

Inspired by New York's RCA Building, Eileen Gray designed her sleek RCA Cabinet in 1929. Recently revived by ClassiCon, the 7'2" eight-door cabinet is perfectly suited to serve as a wardrobe or office storage. Available from Manes St. in New York (212-684-7050).

Warren McArthur's 1933 Coat Rack has also been revived by ClassiCon. The streamline aluminum rack features a bountiful 11 arms - lending it a sculptural quality too stunning to hide with coats! Available from Stuart Parr in New York (212-431-0732).

Also, 11 of T.H. Robsjohn-Gibbings' designs produced by Widdicomb between 1947-1957 have been reissued by interior designer Michael Formica. Available through Dennis Miller in New York (212-355-4550).

restoration secrets

Ever wonder where the museums and high end dealers turn when they need to restore an important item from the mid-20th century? Well, some of the best turn to Center Arts Studio, a restoration workshop in New York City. The workshop, originally founded in 1919 by Shigeo Nakagawa, was purchased in the early eighties by Nakagawa's apprentice Lansing Moore. Moore expanded the services to include the restoration of 20th century pieces, such as works by Eileen Gray, Frank Lloyd Wright and Jean-Michel Frank. Center Arts Studio (212-247-3550).

telephones thru time

Open since September of 1994, and widely acclaimed as one of the finest telephone museums in America, the Roseville Telephone Museum in California features four galleries displaying phones, switchboards, phone books and more, dating from 1890-the present day. Open Saturdays 10-4 (916-786-1621).

saturated south beach?

One would think that the last

thing Miami's South Beach needed was another hotel; however, that's exactly what it got when the Delano recently opened. The 1947 Art Deco landmark, underwent a two-year renovation to transform into a self-contained resort complete with bars, restaurants, entertainment and pools all harnessed within the pink stucco facade. This self-sufficiency format is quite different from the lack of activities available at most other South Beach hotels, making the Delano a refreshing and welcome addition to the Miami Beach landscape. Reservations (800-555-5001).

everything's for sale

Taking the idea from his London and Paris locations across the pond, shoe designer Patrick Cox has appointed his new Madison Avenue store with antique collectibles - 1950s collectibles to be exact, following the modern metropolis theme of New York. Besides the thrill of sitting in a Jacobsen Egg Chair while trying on a pair of heels, customers have the novel option of taking the chair home! That's right, *everything* in the space is for sale - right down to the lamps, mirrors and seating. Check it out!

fee wars

Competition for business is fierce between the two auction superhouses - Christies and Sothebys. In an unexpected move intended to increase their advantage in attracting sellers, Christies has lowered the fee they charge sellers from the traditional flat 10% commission to a sliding fee schedule ranging from 9% for sales less than \$99,999 to 2% for sales of \$5 million or over (the buyer's fee structure has not been altered). Sotheby's has yet to make a responsive move.

caught in the net

The impact of the recent explo-

sion in Internet and computer on-line services has finally reached the antiques world. Collectors and dealers now have an on-line service dedicated to their needs and interests - Collector Online. Their service offers an avenue to buy and sell antiques, exchange information, meet other collectors and more, all through your computer. Collector Online (800-546-2941). Extra! - if you have World Wide Web access, be sure to check out *The Echoes Report* Home page at the Collector Online site (<http://together.net/~collect/>).

textile revival

Clarence House has recently reissued two important textiles - La Vigne, an Art Deco design of stylized bunches of grapes created in 1925 by Sue et Mare, and Circus, a 1928 fabric featuring woodblock images of elephants, giraffes, acrobats and more on an ivory background. Clarence House (212-752-2890).

it's a mod, mod world

That's right - the '60s Mod look is back again, making a strong presence in the fall collections of Calvin Klein, Paul Smith, Richard Tyler, Gianni Versace and many other designers.

Mod - the look which flourished between 1962 and 1966, began in Britain, with *the Mods*, a group of blue-collar boys from London's East End who made the early '60s Italian style of dressing their own signature look. From there the girls of London picked up the Mod look, dressing in leather boots, short skirts, simple dresses, boxy jackets; rimming their eyes in black and cropping their hair short.

The Mod look of fall 1995 mixes the true British Mod with the trends which were

happening in America at the same time - Rudi Gernreich's image of the future, the Pop movement of the mid-'60s, and more. What results is a blend of all the facets of Mod - creating a look that says '60s while being very of-the-moment; classic, not dated.

tokyo's mot

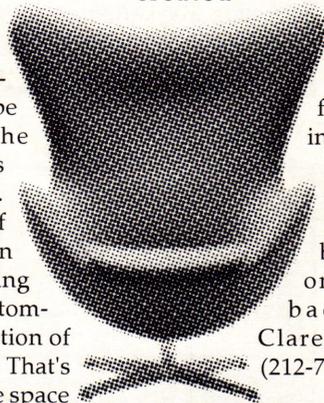
After almost 13 years of planning and construction, the Tokyo Museum of Contemporary Art ("MOT") is finally open. Housed within the museum's 75,250 square feet of exhibition space are a computer information system, a vast library, a video theater and 3,500 works of art. Included in the collection is Roy Lichtenstein's *Girl with a hair ribbon* (1965) and Frank Stella's *Quathlamba* (1964). This fall the museum plans to present a temporary exhibition entitled "Revolution in Contemporary Art: The Art of The Sixties" which will include Japanese, European and American art.

poster of preservation

The Art Deco Society of Washington is offering for sale a full-color poster of the Greyhound Terminal Preservation Project. The poster features a watercolor painting of the streamline Deco terminal by Richard Striner, the founding president of ADSW. The poster, printed on the highest quality poster stock, measures 18" x 24". To order, send a check for \$14 to: ADSW, PO box 11090, Washington, DC 20008.

modern on nantucket

Yes, the Mid-20th century market has even stretched out its arm to touch this tiny island in the middle of the sea. Modern Arts, located at 44 Main Street, celebrated the start of the summer season with a fabulous gallery opening party on June 30. Attendees were dazzled by the wonderful display of Deco-'60s and contemporary items, and champagne flowed way beyond the scheduled closing hour of 9pm. A bon fete indeed!



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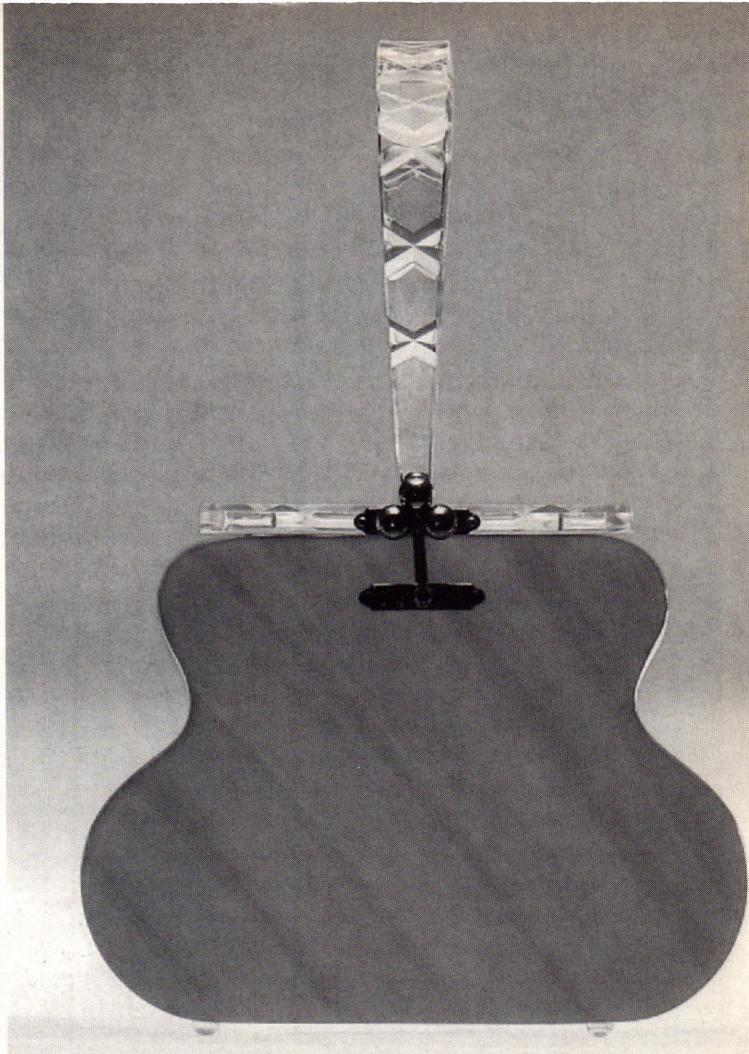
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even beautiful objects we recognize them to be today.

Clockwise from top left: Green lucite bag with metallic threads from Myles Originals, ca. 1952; Silver metal bag with clear lucite handle, cover and latch, possibly by Dorset Rex, ca. 1953-57; Tortoiseshell lucite bag with clear handle by Florida Handbags, ca. 1955-56; Yellow mother-of-pearl lucite bag with rhinestone detailing on lid from Patricia of Miami, ca. 1954-57; Barrel bag with a clear carved lucite center and tortoiseshell lucite sides and beads, by Llewellyn, ca. 1953-56; three-tier accordion bag with charcoal marbled lucite by Wilardy, ca. 1954.



Text excerpted with permission from the introduction to "A Certain Style: The Art of the Plastic Handbag, 1949-59" by Robert Gottlieb and Frank Maresca (Alfred A. Knopf, 1988). Photographs, adapted from the same title, courtesy Frank Maresca and Edward Shoffstall.

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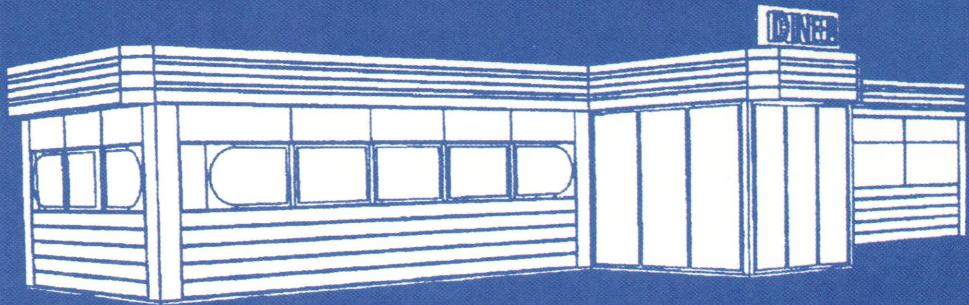
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