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On The Cover
The "gathering room" of a Canadian couple's modern home showcases a portion of their collection of 1930s-1960s furnishings designed primarily by architects, including the molded plywood lounge chairs by architect James Donahue, early 1950s. For a complete view of the home's interior, see the Modern Quarters feature on page 36.

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Eileen Gray changed the way many people perceived the modern world through her exploration of modern architecture and design.

34 American Abstract Art of the 1930s and 1940s
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A Canadian couple's unique collection of 1930s-'60s furniture designed by architects is showcased in their modern home. The interior shots are accompanied by a look into the history of Canadian modern design, and the reasons why it has not received much recognition until now.

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Don’t Forget A New Yorker

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

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

Leslie Piña
Pepper Pike, OH
- Editor’s note: We are offering the Fostoria book Leslie mentions in her letter in our current Bookstore on page 51.

Bauhaus Compliments

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

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

Holli Mallak & Greg Wurgler
N. Canton, OH

Majestic Mystery Solved

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

“Thank you for your kind letter to Echoes regarding my Greenbelt article. I’m glad you enjoyed visiting Greenbelt.


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

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

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

The same team did the High Towers lower down on 16th Street. The book calls these ‘two of the very finest Art Deco apartment houses in Washington.’

Aubinoe, a Washington native, designed many Deco apartments and became a prominent builder. Edwards had a similar career, and before his collaborations with Aubinoe, helped design the spectacular Kennedy-Warren Apartments next to the National Zoo on Connecticut Avenue.”

Jim Sweeney
Alexandria, VA

Address Correction

In the Summer issue of Echoes, the address printed for the Phoenix & Consolidated Collector’s Club was incorrect. The correct address is: Phoenix & Consolidated Collector’s Club, c/o Scott Montroy, PO Box 182082, Arlington, TX 76006. Tel (817) 467-0537.

Send us your letters - we’d love to hear from you! Send us your comments, suggestions, or article ideas! The address: Mailbag, c/o Echoes Magazine, PO Box 2321, Mashpee, MA 02649; or Fax us your thoughts 24 hrs. a day to 1 (508) 428-0077.
**machine age chaise** Utilizing anodized-aluminum, Warren McArthur developed a system of seamless construction with his furniture: interchangeable parts of the tube were connected by machined rings; skeletal metal reinforcing rods were concealed, running through the core of the furniture, giving each piece its structural integrity. McArthur’s unique vision was the inspiration for the Machine Age chaise lounge shown above. This streamlined chaise, measuring 43”H x 30”W x 60”L, is available for $5,500 from Deco Echoes (800) 695-5768.


what's hot

50th Anniversary Edition
Marking the 50th anniversary of their introduction, and the company’s first collaboration with Charles and Ray Eames, Herman Miller has issued limited editions of the Eames Molded Plywood Chair and the Eames Molded Plywood Folding Screen.

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

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

Eames “La Chaise”
In 1948 the Museum of Modern Art sponsored the International Competition for Low-Cost Furniture Design to try to solve the post-war need for low-cost furnishings. Six teams were awarded grants of $5,000 each - the Eames Office, coupled with a group of engineers from UCLA, was one of those teams. Among their submissions to the competition was “La Chaise,” a large flowing form constructed of a stressed-skin shell and hard foam core. Although several other of the Eames entries were picked up for production by Herman Miller, the chaise never made it past the prototype stage - until six years ago.

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

Stamps With Style
Renowned Art Deco artist Stephan has created these stunning Deco motifs especially for use on these rubber stamps! Use the graceful designs to adorn your letters and much more with Deco style! The Gazelle stamp (far left) measures 2.5”w x 2.5”h, and retails for $8. The Deco Muse Face (near left top) measures 1.75”w x .75”h, and retails for $5.75. The Seraph (near left bottom) measures 2”w x 1.75”h, and retails for $5.75. Add $3.00 for shipping charges per order. Allow 2-4 weeks for delivery. All three stamps are available from Deco Echoes (800) 695-5768, or (508) 428-2324.
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FREDERICK KIESLER IS NOT a name generally known to collectors and dealers of twentieth-century design. Most of his works were produced in very small numbers and only rarely appear on the market. In fact, many of Kiesler's ideas remained on paper, and few of the interiors and architectural designs he was able to realize are still intact. Nevertheless, Kiesler played a decisive part in forging the look and ideology of the modernist aesthetic of the mid-century.

Kiesler was born in 1890 in Czernowitz (now Chernovtsy, Ukraine), on what was then the far eastern edge of the Habsburg empire. After his mother's early death, his father moved the family to Vienna, where Kiesler entered the Royal Institute of Technology as an architecture student in 1908. The following year, however, Kiesler abandoned his architectural studies to enroll in the prestigious Academy of Fine Arts. He studied both painting and engraving, winning several student prizes, but left in 1913 before earning a diploma. Kiesler's activities and whereabouts during the next several years are cloaked in mystery. He claimed to have served in the press section of the Austrian army during the First World War, but the only confirmed record of his activities between 1914 and 1918 was his participation in an exhibition of war-related art in Vienna in 1917.

After the war, Kiesler began to establish a reputation as a theater designer. In 1923 he was asked to design a stage set for the Berlin premiere of Karel Capek's experimental play R.U.R. Kiesler responded with an innovative "electromechanical" set, which featured moving parts, a screen onto which film images were projected, and a tanagra device (a system using mirrors to reflect backstage action onto a screen). The design won wide acclaim and thrust Kiesler to the forefront of international avant-garde. Emboldened by his success, Kiesler began work the following year on the "International Exhibition of New Theater Techniques" held in Vienna as part of the city's larger Theater and Music Festival. The centerpiece of Kiesler's contributions for the exhibition was his revolutionary "Space Stage," an elevated, spiraling theater-in-the-round. One play was actually performed on the stage and a second one rehearsed, but it never opened because Kiesler became embroiled in a plagiarism suit brought by another Viennese theater designer, who claimed that Kiesler had stolen his idea for a circular stage.

Kiesler nevertheless was invited by Joseph Hoffmann to organize a theater display for the Austrian pavilion at the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes in Paris. He prepared a series of novel stage models, costume designs, and theater plans, all of which were integrated into a large De Stijl and Constructivist-inspired environment that Kiesler called the "City in Space." Among those stirred by the imaginative walk-through display was Jane Heap, the editor of The Little Review, who persuaded Kiesler to recreate the exhibition in New York. He and his wife Steffi arrived in the United States in January 1926 accompanied by more than 40 crates containing his Paris exhibition. The "International Theatre Exhibition," which opened at the end of February, included not only the "City in Space" but also a model of Kiesler's egg-shaped "Endless Theater," based on his vision of a new biomorphic architecture, an idea to which Kiesler would return repeatedly during the course of his life.

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

ABOVE LEFT: Kiesler's Aluminum Nesting tables, c.1935-1936 are the embodiment of his fascination with biomorphic form. ABOVE RIGHT: Kiesler's ultra-modern Film Guild Cinema, located on West 8th Street in New York, was hailed as a breakthrough in modern design when it opened in 1929.
DESPITE HIS RELATIVELY SMALL OUTPUT, KIESLER HAD A SIGNIFICANT IMPACT ON THE COURSE OF MODERNISM. MANY OF HIS IDEAS WERE TAKEN UP BY OTHERS AND RECAST - OFTEN IN A MORE PALATABLE FORM - FOR PUBLIC CONSUMPTION.

(continued from page 9) Avenue. Rejecting traditional display schemes, he created stark, dramatic windows, with pieces often mounted in isolation or set insistently off to one side. He spelled out his ideas in a book entitled Contemporary Art Applied to the Store and Its Display, which was published by Brentano’s in 1930.6

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

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

In 1933, however, Kiesler received the break he had been waiting for: the Modernage Furniture Company in New York offered to finance a full-scale model of the “Space House,” Kiesler’s organic, streamlined house of the future. In addition to making use of a variety of new techniques and materials, such as indirect lighting, aluminum fixtures, and rubberized flooring, the mock-up, which was built inside the company showroom, was also intended to display Kiesler’s notion of “correalism” - in his words, “an investigation into the laws of the inter-relationships of natural and man-made organisms.” The house’s open, flowing spaces and simplified decor pointed firmly in the direction of the modern architecture of the 1950s and 1960s, but much like Buckminster Fuller’s visionary designs of the same time, it was far in advance of prevailing views, and failed to interest potential buyers.

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

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

TOP: Kiesler’s Space Stage at the International Exhibition of New Theater Techniques held in Vienna in 1924. CENTER: An early sketch of the Endless House, c.1958. BOTTOM: In 1942 Kiesler designed the interiors for Peggy Guggenheim’s Art of This Century Gallery, which featured the work of the Surrealists.
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The re-creation of the Eameses’ conference room includes the major walls of the room and its contents, chairs that were works in progress, posters, cigar boxes, and personal mementos collected by the Eameses. The conference room also served as a screening room, and on this screen, the Museum is presenting a selection of some of Eames’ greatest films.

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

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

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

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

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

Included in the installation is a section highlighting the social, cultural, economic, and technological changes occurring in the 19th century that affected the design of furnishings of this century. Two such developments were: the emergence of the profession of the "designer" (exemplified by the works of Christopher Dresser), and the increased importance of marketing and retail (as illustrated by furnishings commissioned by the department store Liberty & Company of London).
We buy and sell vintage furniture, decorative objects and accessories by leading designers and artisans of the mid-twentieth century.
spotlight

TEXT BY ALAN STEIN  PHOTOGRAPHS COURTESY THE KALAKALA FOUNDATION

Saving the Kalakala

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

She originally started her career as the ferry Peralta, built in 1926 for service on San Francisco Bay. At the time the Peralta was considered fireproof and unsinkable. Half of this bold statement was disproved on May 6, 1933, when a fire broke out at the terminal where she was moored for the evening. Although her lines were cut in an attempt to move her from the slip, it was too late. She drifted out into the bay engulfed in flames. By the next morning, all that remained was a twisted mass of steel; above the waterline, that is. Underneath, her hull was still salvageable.

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

He bought the twisted mass of the Peralta and had her towed north. Since the new ferry’s superstructure was to be made without rivets, the contract was given to the Lake Washington Shipyard in Houghton, Washington. This yard was the only one on the coast equipped to do a welding job of this size and nature.

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

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

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

She may not have been that, but it’s easy to see why such claims were made. This was the only boat of her kind. Her elegant streamline design - the gentry rounded superstructure and tapered copper wings of her flying bridge, the rows of port-holes and curved rectilinear
windows - complemented the ferry’s Art Deco appearance.

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

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

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

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

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

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

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

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

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

Computer Collectibles

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

I have helped several computer firms put together displays of vintage computer memorabilia. While I have admired vintage home computers which were the offspring of the room-sized super computers of the late forties - such as ENIAC designed in 1946 at the University of Pennsylvania to solve equations, Brainiac designed for the business world, and Maniac designed for the military - most people are not interested in having a collection of these monsters. Of course you can buy them for pennies on the dollar, but there is that really annoying storage problem and big electricity bill to deal with.

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

Toying With Computers

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

A MBit more... The Robot Computer boardgame from 1950 has a cool illustrated box, but the game, unfortunately, has little to do with computers or robots.

A lot of what is going to be (or already is) collectible is paper ephemera from the different companies involved in the development and marketing of PC’s. IBM had the prestigious designers Elliot Noyes and Paul Rand working for them creating product and packaging designs, along with creative promotional giveaways which have become highly collectible today. Two of the more popular computer industry promotions are the Computer House of Cards, designed by Charles Eames for IBM, and the ever-present “THINK” sign conceived by the then-president of IBM. The typeface was designed by Paul Rand, and the sign/motto was placed on the desk of every IBM employee around the world.

Notes

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

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

On Friday, October 18 and Saturday, October 19, 1996, Skinner will present the annual Autumn auctions of 20th Century Decorative Arts in the Boston Gallery showrooms. In addition to Art Glass & Lamps, this major sale will feature modern furniture including Wendell Castle, Herman Miller, Knoll and twenty-five items of George Nakashima furniture circa 1957, including this console, ht. 36 in., wd. 8 ft. 10 in., dp. 29 in. Collection of contemporary ceramics include this Picasso fish platter and Otto Natzler sculpture.

Glass includes Art Deco, Italian, Scandinavian and Contemporary Studio glass works.

For further information, please contact Louise Luther or Paul Royka at (508) 779-6241 or fax (508) 779-5144.

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a piece on glass

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

With this issue of Echoes, we are commencing a column on glass of the 20th century. Rather than focusing on a single company, since many designers worked for several different companies, each column will focus on a single glass designer. Future issues will discuss the work of Tapio Wirkkala, Timo Sarpaneva, Flavio Poli, Ercole Barovier, Maurice Marinot, and Kaj Franck, among others.

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

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

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

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

vases are still in production today at Venini.

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

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

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

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

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

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

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

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

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

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

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

**Wanted: Canadian Design**

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

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

Author and educator Virginia Wright hopes to alter the perception that Canada is a design wasteland with her new book, due to be published in September, 1996. Modern Furniture in Canada, 1920-1970 traces the development of professional furniture design, and design education and advocacy. Richly illustrated with over 200 photographs, the book is destined to be a seminal work on Canadian design and an inspiration to collectors. Wright is an adjunct assistant professor in the School of Architecture and Landscape Architecture, University of Toronto, and a lecturer at Sheridan College School of Art and Design. In 1986, she curated the exhibition Seduced and Abandoned: Modern Furniture Designers in Canada. Published by the University of Toronto Press (416) 667-7791, Modern Furniture in Canada, 224 pages, 8 color and 206 b/w illus., is available in hardcover for $50, softcover for $40. (Canadian dollars)

**Daring Deco in Montreal**

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

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

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

**Dealers Offering Canadian Design**

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

**Ross Young, 20th Century**

23 Beverly St., Toronto, Ontario, M5T 1X8
Tel: (416) 598-2172

**Martin Myers, Quasi Modo Modern Furniture**

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181 Bathurst St., Toronto, Ontario, M5T 2R7
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**Don Collins, Artwork**

181 Avenue Rd., Toronto, Ontario, M4R 2J2
Tel: (416) 922-8784

- Cora Golden is happy to try to answer your questions and share your interests in post-war Canadian design. She may be contacted by calling (905) 649-1731, or by fax at (905) 649-3650.
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design: Jean Louis Dumecq, 1961
William Doyle’s Couture & Textiles

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

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

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

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

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

William Doyle’s Estate Jewelry

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

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

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

Butterfield’s Vintage Poster Sale

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

Session One’s conclusion brought the most spectacular bidding battles as more than 10 lots of movie black and white stills were offered. Each lot consisted of 3,000-4,000 stills painstakingly arranged by movie release dates. The entire collection of stills spanned from the 1930s through the...
1960s. An anonymous client bidding by telephone challenged another seated in the Los Angeles auction room. This long-distance client was the top bidder for almost all of the lots. The total paid for more than 80,000 stills was $345,000.

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

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

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

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

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

**Christie's Contemporary Art**

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

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

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

**LA Modern Auction's 20th Century**

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

A rare and important pair of Richard Neutra upholstered benches, from the Neutra residence, c.1936, realized $5,225. A Neutra bent plywood, steel and white vinyl upholstered side chair, c.1947, achieved $1,320. A Paul T. Frankl cork and wood dining suite, c.1948, comprising a cork-top table with four leaves, a seven-drawer buffet, and eight upholstered chairs brought $3,850. An Alvar Aalto teacart produced by Artek, c.1948, went for $1,375, and an Eero Saarinen “Grasshopper” chair, c.1955, for Knoll hammered down for $2,750.

**Skinner’s Art Deco and Moderne**

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

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

The auction offered a good group of Contemporary works in the Moderne section. Selections included Scandinavian glass, with a Kosta Vase Trad 1 Dimma and an Iittala Jaapala Iceblock vase selling for $2,990 and $1,093 respectively, as well as an important Harry Bertoia sculpture screen and monoprints, c.1954, which garnered $6,325. A Wharton Esherick desk, c.1963, brought $13,800, and a pair of Wharton Esherick chairs, c.1957, reached $6,900.

**Treadway/Toomey 20th Century**

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

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

The fourth session, Modern Design, was also marked by spirited bidding. Modern ceramics did well, including Arne Jacobsen’s 17” dia. Nose plaque, part of the 1966 Bodyparts series, which was sold.
Fall is a bittersweet season; we watch the last golden days of summer slip through our fingers, and look back upon the warm days behind with longing, knowing winter is only around the corner now. And yet, at this same time, we are looking forward to the coming holidays with family and friends, and to the spectacular fall modernism shows - the Metropolitan 20th Century Show, Winnetka Modernism, Sanford Smith’s Modernism, Modern Times, the Triple Pier, and many more. Look forward, not back, and enjoy the season!
ABOVE TOP LEFT: Made in the early 1960s, this series called Prismaticque was designed by Belle Kogan. Shape #799 is 14" tall in Mandarin Orange.

CENTER: Salt & pepper shakers from the Town & Country line designed by Eva Zeisel. This dinnerware line came out in 1947 and was made into the mid-1950s. RIGHT: A modern styled vase made in the late 1940s. It is shape #1336, 9" tall in a glaze called Eggshell Crackle-Bronze Footed and Lined.

BOTTOM LEFT: An 8" tall shape #200 vase in the Nokomis glaze. Nokomis glaze was produced between 1929 and 1934. BOTTOM CENTER: From the Athenian Group of the RumRill line in Sunfan-Green Lined. The base is shape #572 and the separate bowl is #573. Together they are 11.5" tall. This base was also offered with a shallow bowl, shape #574. These nudes were made from 1935-1938. BOTTOM RIGHT: Part of the Decorator Line designed by Charles Murphy. Premiering in 1959 this shape #M3013 is 15" tall with a Silver Green Crystalline glaze.
Art Pottery is generally considered to have its beginnings in the Arts & Crafts movement of the late 19th century. This movement began as a reaction against the increasingly mechanized role of the worker in the industrial age. The Arts & Crafts movement celebrated the individual’s ability to make beautiful, useful objects. Art pottery was an important component of the movement, and was generally made by hand on a potter’s wheel and decoratively glazed.

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

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

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

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

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

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

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

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

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

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

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

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

At some point in 1932, Rumrill ceased distributing Camark and Hywood and entered into arrangements with the Red Wing Union Stoneware Company to produce pottery for his company. Red Wing produced the RumRill line of pottery until the end of December 1936. George Rumrill would continue to have other potteries make lines for him: Shawnee Pottery; Florence Pottery in Mt. Gilead, Ohio; and Gonder Pottery, until he died in 1943. The majority of RumRill on the market today was produced by Red Wing, and usually has a three-digit shape number. Later RumRill (post-Red Wing) usually includes a letter prefix in its shape number.

Although all RumRill art pottery is sought after, even having its own collectors club, the series with female nude figures on the pieces is in the highest demand. Initially referred to by a...
ABOVE: Odinnadtsatyi (The Eleventh), Georgii and Vladimir Stenberg, 1928, lithograph in colors with offset photography, 39.8 x 27 in., one of the icons of Russian avant-garde poster design. OPPOSITE PAGE LEFT: Enthusiasm, Anonymous, 1931, lithograph in colors, 24.8 x 34.2 in. OPPOSITE PAGE CENTER: Zhivol Trup (The Living Corpse), Grigori Borisov and Pyotr Zhukov, 1929, lithograph in colors, 42.9 x 28.7 in. OPPOSITE PAGE RIGHT: Karandash (The Pencil), Georgii and Vladimir Stenberg, 1928, lithograph in colors, 42.1 x 27.6 in. POSTER ON CONTENTS PAGE, PAGE 2: Bronenosets Potemkin 1905 (The Battleship Potemkin 1905), Georgii and Vladimir Stenberg, 1925, lithograph in colors, 35.4 x 26.4 in. All posters © Collection of Susan Pack.

Text by Susan Pack  Photography by Peter Peirce
The Russian avant-garde film posters of the mid-1920s to early 1930s are unlike any film posters ever created. Although the period of artistic freedom in the Soviet Union was brief, these powerful, startling images remain among the most brilliant and imaginative posters ever conceived. The Russian film poster artists experimented with the same innovative cinematic techniques used in the films they were advertising, such as extreme close-ups, unusual angles and dramatic proportions. They montaged disparate elements, such as adding photography to lithography, and juxtaposed the action from one scene with a character from another. They elongated and distorted body shapes, gave animal bodies to humans, and turned film credits into an integral part of the design. There were no rules, except to follow one’s imagination.

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

In contrast to most film posters, which concentrate on a film’s stars, the star of a Russian avant-garde film poster is the artist’s creativity and imagination. Although some Russian film posters depict famous American film stars such as Douglas Fairbanks, Gloria Swanson or Buster Keaton, the star’s presence is secondary; the poster’s value is determined by the quality of its graphic design. Some Russian film posters depicting famous film stars are worth relatively little because the posters are uninteresting artistically. Moreover, some of the most valuable Russian film posters depict obscure films having no known stars. As with all works of art, rarity and condition affect a poster’s value; however, the rarer a poster, the less condition is a factor. Although the artists knew these posters were ephemeral, meant to be plastered on building walls for only a few weeks, they nevertheless designed them with great style and imagination.

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

EILEEN GRAY: DESIGNER FOR ALL SENSES

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

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

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

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

In 1902 Eileen Gray decided to fashion a life for herself in Paris pursuing artistic endeavors. Sometime in 1905 she contracted a nearly fatal case of typhoid fever after eating bad oysters. To convalesce, she traveled to Algeria and saw there, for the first time, the white cubic houses that were later to influence the young modernists. Upon her return to Paris she rented an apartment at 21 Rue Bonaparte, in an 18th century hotel a block from the Seine, which she kept throughout the rest of her life. She continued to explore the painstaking lacquer technique with Sugawara, a native of Jahoji, a small village in the north of Japan famous for its lacquer work. Sugawara had come to Paris to restore the lacquer pieces Japan had sent the Universal Exhibition of 1900 and liked it so much he remained. Gradually Eileen filled a notebook with recipes for achieving different colors and surface textures in lacquer. It is not known exactly when she progressed from being a student or amateur to a recognized professional, but by 1913 she was confident enough to exhibit examples of her work in the Salon de la Societe des Artistes Decorateurs and had achieved a mastery of the medium which recommended her to one of the most discerning patrons of the day, the grand couturier Jacques Doucet.

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

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

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

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

From the start, there was a much greater demand for Eileen Gray’s woven carpets than for her furniture. The carpets were designed by Gray and woven by the English artist Evelyn Wyld.
Rue looms exhibition her work.

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

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

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

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

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

E.1027 was planned with great care and Eileen Gray spent most of her time, until it was finished in 1929, overseeing every aspect of the construction. She designed everything herself, from the architecture through the built-ins and freestanding furnishings to the smallest detail of the interior decoration. The design of the house was directly influenced by the location where it was built. Eileen Gray herself expressed, “As for the maritime character of the house, it arose, inevitably, from the setting, from the materials imposed by this setting, and from the nearness of the sea.” During the construction of E.1027 Eileen designed a number of important pieces of furniture using metal tubing. Many of her chrome designs preceded those of Le Corbusier, Mies van der Rohe, Marcel Breuer, and Charlotte Perriand. When E.1027 was finished it was presented in a special issue of Badovici’s L'Architecture Vivante. It was her first house; she was 51 years old.

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

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

In 1933 she designed a house and studio for two sculptors, and in 1937 an elliptical “tube” house. By now, however, her interests had considerably broadened, and she worked out a complex scheme for a vacation center, including offices, garages, demountable cabins, a large youth hostel, a restaurant, gymnasium and a theater. In 1937 Le Corbusier invited her to exhibit this Centre de vacances project in his Pavillon des Temps Nouveaux at the Exposition Internationale.
Eileen Gray's most important work, the E.1027 house, c.1927-29, built for her friend Jean Badovici at Roquebrune in the south of France overlooking the Mediterranean. Eileen designed everything herself, from the architecture through the built-ins and freestanding furnishings to the smallest detail of the interior decoration. The name of the house, E.1027, is a cryptogram of Eileen's and Badovici's intertwined initials (E.J.B.G.); The Bibendum armchair c.1927, one of Eileen's most memorable pieces, was designed for the living room of the Rue de Loto apartment of Mme. Mathieu-Lévy, and was also used to furnish the E.1027 house; The Loto sofa, designed by Eileen in 1924 for the Rue de Loto apartment, foreshadowed the more austere direction of her later work; This four story villa for an unknown client is one of Eileen's largest private houses. Included is a guest suite, public rooms overlooking a garden, private husband and wife suites, and a rooftop exercise room; View of the installation at Columbia University of the traveling exhibition "An Architecture for All Senses: The Work of Eileen Gray."
Rewriting American Modernism

**AMERICAN ABSTRACT ART OF THE 1930s AND 1940s**

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

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

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

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

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

The gallery began its fall season last year with 1937: *American Abstract Art*, an exhibition which received the attention of critics and collectors alike. The show depicted 1937 as a “watershed year for abstract painting, a year that saw the maturation and acceptance of the ideals introduced by the 1913 Armory Show.”

1937 was the year the American Abstract Artists group formed and also the year of the group’s first exhibition at the Squibb Gallery in New York, an exhibition of over 100 works by 39 artists. More than 1500 people viewed the show in its first two weeks, and the exhibition, along with its extensive press coverage, signaled a key moment in the opening of the American public to American abstract art.

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

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

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

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

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Text by Denise M. Budd Photographs Courtesy Snyder Fine Art
Oh! Canada

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

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

Although post-war Canadian design is not well known or widely traded, a new breed of collectors is starting to emerge, drawn by the period’s optimistic style and reasonable prices. In the countryside near Toronto, a couple has assembled a collection of 1950s to 1960s furniture designed primarily by architects. Intermingled with American, Scandinavian and European designs are a growing contingent of Canadian collectibles that have no trouble holding their own within an “international style” setting.

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

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

To prove its durability, the 235 pound Spanner appeared in publicity photographs standing on his lightweight coffee table. Quality control consisted of kicking, dropping and throwing a chair around for a few hours. The furniture became wildly popular and was sold nationally through the department stores Simpson’s and Eaton’s. Many good examples of the *Originals* line, as well as selected pieces from the noted *Catalina* (1952) and *Pasadena*
(continued from page 37) (1953) groupings can still be found at modest prices testament to the unorthodox quality control measures, some furnishings are still used daily by their original owners. In 1990, belated recognition for Spanner's aesthetic capabilities came in the form of a comprehensive exhibit at Toronto's Power Plant gallery. Local artist Robert Fones curated the show, *A Spanner in the Works: The Furniture of Russell Spanner, 1950-1953.*

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

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

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

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

FURTHER READING


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

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

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

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

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

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

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

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

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

Many times, the artists had to
**Eileen Gray**

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

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

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

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

Since her death the furniture, lighting and rug designs of Eileen Gray have become readily available through such companies as Ecart International and Classicon. Several major exhibitions have been mounted, including one that opened at the Victoria and Albert Museum in London in 1979 and traveled to the Museum of Modern Art in New York in 1980. Both museums have Eileen Gray furniture in their permanent collections. Currently there is a traveling exhibition, *An Architecture for All Senses: The Work of Eileen Gray*, mounted by the Harvard University Graduate School of Design in 1994, and most recently installed at the Columbia School of Architecture. The exhibition is scheduled to open next at the Frankfurt Architecture Museum in Germany on September 27, 1996. A number of books have been written chronicling her life, and a catalog written by Caroline Constant to accompany the current exhibition is scheduled for September release. Ms. Constant is presently working on a definitive exploration of Eileen Gray’s architecture which will be published by the Princeton Architectural Press.

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

**GRAY ON THE MARKET**

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

**GRAY TODAY**


**EMAIL EILEEN**

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

**FURTHER READING**


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

3. Johnson, p. 16.
5. Adam, p. 207.
American Abstract Art
(continued from page 34) works of American abstract artists working in Paris during the 1930s, the show will be featured at Snyder Fine Art from December 1997 to January 1998. "It is a particularly important exhibition because it emphasizes that these artists were not merely spectators of contemporary movements in Europe," says Snyder. "It demonstrates that rather than passively reading books in America, they were intimately involved with the avant-garde."

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

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

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

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

While it is evident that the work of American modernists of the 1930s and...
SEPTEMBER, OCTOBER, NOVEMBER, DECEMBER 1996, JANUARY 1997

CALENDAR

SEPTEMBER

20-21 Christie’s East Sports Memorabilia Auction, New York, NY (212) 606-0400
20-22 Metropolitan’s Vintage Fashion & Antique Textile Show, New York, NY (212) 463-0200
22 New England Antique & Collectible Toy Show, Methuen, MA (800) 759-show
27-29 Vintage Clothing Show, Ybor City, Tampa, FL (813) 251-0333
28-29 Vintage Clothing, Jewelry and Textile Show & Sale, Stratford, CT (203) 758-3880

OCTOBER

3-6 Metropolitan’s 20th Century Design Show, New York, NY (212) 463-0200
4-5 Midwest Vintage Clothing and Jewelry Show & Sale, Elgin, IL (847) 428-8368
12-13 20th Century Ltd. Show, Oak Park, IL (708) 879-5603
12-13 Art Deco & Vintage Clothing Show, Indianapolis, IN (317) 261-1405
12-13 New York Coliseum Antiques Show, New York, NY (212) 255-0020
12-14 Mass. Collectibles Extravaganza, Methuen, MA (800) 759-show
18-20 The Fall Antiques Show & Sale at Chicago’s Navy Pier, Chicago, IL (954) 563-6747
19-20 Atlantic City Holiday Fair, Atlantic City, NJ (800) 526-2724
19-20 Modern Times Show, Glendale, CA (310) 455-2894
19-20 Sanford Smith & Associate’s Pier Show, New York, NY (212) 777-5218
24-27 The San Jose Museum of Art’s trip to view the Alexander Calder exhibition at the Children’s Museum at the Indianapolis Museum of Art in Indianapolis, Indiana (408) 271-6840
25-26 Sixth National Hammered Aluminum Show, Allentown, PA (215) 679-2254
25-27 International Vintage Poster Fair, New York, NY (212) 206-0499
25-27 Lone Star Chapter of the International Perfume Bottle Association’s Annual Show & Sale, Dallas, TX (214) 824-7917
26-27 Eastern States Antiques & Collectibles Show, West Springfield, MA (203) 758-3880
27 LA Modern Auction, W. Hollywood, CA (213) 845-9456

NOVEMBER

1-3 Metropolitan’s Vintage Fashion & Antique Textile Show, New York, NY (212) 463-0200
1-3 International Vintage Poster Fair, San Francisco, CA (212) 206-0499
2-3 Eastern States Ephemera, Book, Advertising & Post Card Show, West Springfield, MA (203) 758-3880
2-3 The Modernism Show: An Expo & Sale of 20th Century Design, Winnetka, IL (312) 263-4313
3 Leslie Hindman Auctioneer’s 20th Century Decorative Arts Auction, Chicago, IL (312) 670-0010
8-9 E.S.C.A.P.A.D.E (Eastern States China, American Pottery, and Dinnerware Exhibition), St. Lawrence Parish Center, NJ (908) 738-5677 (phone # active after October 18th)
14-17 Sanford Smith’s Modernism Show: A Century of Style and Design, New York, NY (212) 777-5218
16-17 Triple Pier Expo, New York, NY (212) 255-0020
18 Butterfield & Butterfield’s Art Nouveau, Art Deco, and Arts & Crafts Auction, San Francisco & Los Angeles, CA (213) 850-7500
19 Butterfield & Butterfield’s Fine Silver Auction, San Francisco, CA (415) 861-7500
20-21 Christie’s Contemporary Art Auction, New York, NY (212) 546-1000
23-24 Triple Pier Expo, New York, NY (212) 255-0020
23-24 10th Annual Collectibles Extravaganza, Boston, MA (800) 759-show
24 Treadway Gallery’s 20th Century Auction, Chicago, IL (513) 321-6742

DECEMBER

5 William Doyle Galleries’ Couture & Textiles Auction, New York, NY (212) 606-2370
7-8 Art Deco’s 50s Holiday Sale, San Francisco, CA (415) 599-3326
11 Butterfield & Butterfield’s Fine Jewelry and Timpieces Auction, San Francisco, CA (415) 861-7500
14-15 David Rago’s Modern Auction, Lambertville, NJ (609) 397-9374
29 20th Century Revue Show, Cincinnati, OH (513) 738-7256

JANUARY

4-5 New York Coliseum Show, New York, NY (212) 255-0020
16 Metropolitan Art & Antiques Book Auction, New York, NY (212) 929-4888
17-20 20th Annual Miami Art Deco Weekend, Miami, FL (305) 672-2014
23-26 Miami Modernism Show, Miami, FL (313) 886-3443

ONGOING

Through December 31 “Wish You Were Here: Works on Paper Capturing the Roaring Twenties in Miami and Miami Beach” at the Wolfsonian Museum in Miami Beach, FL (305) 531-1001
Through December 31 “Culinary Culture: Early 20th Century Kitchen Appliances and Tableware in the American Home” at the Wolfsonian Museum in Miami Beach, FL (305) 531-1001
Through March 30, 1997 “American Art 1940-1965: Traditions Reconsidered” at the San Jose Museum of Art in San Jose, CA (408) 294-2787
Through July 1997 “This is the Modern World: Furnishings of the 20th Century” at the Museum of Fine Arts in Boston, MA (617) 267-9300.
May 16 - January 1997 “Humane Technology: The Eames Studio and Beyond” at the San Francisco Museum of Art in San Francisco, CA (415) 357-4000
June 29 - October 20 “Picasso, Braque, Legt and the Cubist 1919-1939” at the Portland Museum of Art in Portland, ME (207) 775-6148
August 9 - October 6 “A lone in a Crowd: Prints by African-American Artists of the 1930s ‘40s” at the Dallas Museum of Art in Dallas, TX (214) 922-1200
September 7 - November 16 “Roy DeCarava Retrospective” at the Museum of Fine Arts, Houston, in Houston, TX (713) 639-7300
September 23 - January 7 “Roy Lichtenstein” at the Wexner Center for the Arts, Ohio State University, in Columbus, OH (614) 292-0330
October 3 - January 7 “Antonin Artaud” at MOMA in New York (212) 708-9400
November 10 - November 24 “The Italian Poster Rediscovered” at the International Poster Gallery in Boston, MA (617) 375-0076
October 20 - January 14 “Jasper Johns Retrospective” at MOMA in New York (212) 708-9400
October 24 - January 12 “The Arts of Reform and Persuasion, 1885-1945” at the Seattle Art Museum in Seattle, WA (206) 654-3100
November “Jean-Pierre Melville Film Retrospective” at MOMA in NY (212) 708-9400
November 15 - January 5 “Messengers of Modernism: American Studio Jewely, 1940-1960” at the Cranbrook Art Museum in Bloomfield Hills, MI (810) 695-6610
November 21 - February 2 “An Alliance of Art and Industry: The Brilliance of Swedish Glass, 1918-1939” at The Bard Graduate Center for Studies in the Decorative Arts in New York (212) 501-2080
December “Judy Holliday Film Exhibition” at MOMA in New York (212) 708-9400
January 28 - April 20 “Henry Dreyfuss: Designing Life” at the Cooper-Hewitt National Design Museum in New York (212) 860-6944

Note: Event schedules are subject to change. Please call to confirm dates, locations & times.
If you want fabulous Art Deco accessories, you can take a trip around the world, or you can come to Deco Deluxe. We have furniture, too, and we are very interested in buying.
Exhibitions
(continued from page 12) By displaying a wide range of 20th century decorative arts, the exhibition addresses several issues pertinent to designers and consumers of today: the intentions of the designer; the quantity and manner in which furnishings are made; the inter-relationship of the decorative arts and the fine arts; design as a process; the phenomenon of the celebrity designer; and the impact of new technologies. This exhibit re-examines “the modern world” as we enter the new millennium.

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

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

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

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

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

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

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

Along with Picasso, Braque, and Léger, the following painters, sculptors, and designers are represented: Pierre Chareau, Stuart Davis, Robert and Sonia Delaunay, Jean Dunand, Albert Gleizes, Julio Gonzalez, Eileen Gray, Juan Gris, Henri Laurens, Jacques Lipchitz, Le Corbusier, Robert Mallet-Stevens, John Storrs, Amélie Ozenfant and Jacques Villon.

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

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

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

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

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

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

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

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

An Alliance of Art and Industry: The Brilliance of Swedish Glass, 1918-1939, an exhibition on view at The Bard Graduate Center from November 21 through February 2, 1997, examines the landmark developments of the Swedish glass industry during the inter-war years. Approximately 120 works
have been selected to demonstrate the broad range of glass designed and produced in Sweden from 1918-1939, including stemware, one-of-a-kind pieces and limited production glass. Original drawings by significant designers and artists of the period and working models illustrating technical innovations will also be exhibited.

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

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

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

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

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

- For a listing of additional currently-running and future exhibitions, please consult the Calendar on page 44.
Metro Modern
Metropolitan Art & Antiques' 20th Century Design Show will be held October 3-6th. Forty of the country’s most respected dealers who specialize in the modern era will be bringing important pieces and designs from some of the era’s most influential designers and artists to Manhattan, including decorative arts from Art Nouveau, the Arts & Crafts period, Bauhaus, Deco, Fifties, Futurism, Jugendstil, Machine Age, Modernism, Pop and Op-art. The show will include furniture, textiles, decorative objects and accessories, books, jewelry, lighting, fine art, prints, industrial design and more.

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

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

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

Vintage Clothing & Jewelry Show
The Fall ’96 Midwest Vintage Clothing and Jewelry Show & Sale will be held October 4-5 at the Hemmens Cultural Center, downtown Elgin, IL. This premier quality show features 75 of the finest vintage clothing and jewelry dealers from around the country, specializing in the Victorian era through the 1960s.

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

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

The keynote presentation will be made by Clayton T. Sheasley, Jr., whose father created a unique body of handcrafted decorative repoussé aluminum work between 1945 and 1949. Other special events will include door prize drawings for prized pieces of vintage aluminum, award presentations to distinguished aluminum artisans, a discussion session on dating vintage aluminum and more.

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

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

ABOVE LEFT: A necklace by Elsa Schiaparelli, Paris, c.1930s, to be offered by ARTS 220 at the Winnetka Modernism Show, November 2-3.
ABOVE TOP RIGHT: Table by Walter Von Nessen for Nessen Studios, c.1929, to be offered by Gansevoort Gallery of NYC at the Metropolitan 20th Century Design Show on October 3-6.
ABOVE BOTTOM RIGHT: "Oriente" glass vase by Dino Martens from the late ’50s, to be offered by Gansevoort Gallery at the Metropolitan 20th Century Design Show on October 3-6.
periods - Art Nouveau, Arts & Crafts, Prairie School, Art Deco, Art Moderne, and the Fifties. Furniture, paintings, prints, photographs, jewelry, metalwork, pottery, textiles, clothing, and more can be seen and purchased at this popular event which last year had 4,000 enthusiastic showgoers in attendance.

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

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

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

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

5th Annual E.S.C.A.P.A.D.E
The fifth annual Eastern States China, American Pottery and Dinnerware Exhibition will be held on November 8-9 at the St. Lawrence Parish Center, on Laurence Pkwy.

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

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

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

The show is open to the public from Thursday, November 14 through Sunday, November 17. 60 prominent galleries from the United States, England, Italy and France will be exhibiting fine and decorative.
Show Updates
(continued from page 49) arts covering the periods from the Revival movements, English and American Arts & Crafts, Bauhaus, Art Nouveau, Art Deco - all the great styles and designs of the twentieth century through 1970.

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

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

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

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

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

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

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

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

For further Weekend information call (305) 672-2014.

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

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

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

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

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

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

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

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

Butterfield’s Art Nouveau, Art Deco
The results of Butterfield & Butterfield’s May 20 auction of Art Nouveau, Art Deco and Arts & Crafts once again confirmed the present exceptional strength of twentieth century design at auction. As usual, the selection of Icart prints was very well received, indicated by such examples as Joy of Life, Youth and Lillie, each selling...
New! **Eileen Gray: Architect/Designer** by Peter Adam ... This is the first full-scale biography on Eileen Gray, an extraordinary woman revered by architects and designers around the world. Author Peter Adam, a documentary filmmaker and long-standing Gray friend, had unlimited access to Gray's correspondence, drawings, and journals, as well as her architectural and design sketchbooks and her extensive archive of photographs. Adam recreates the worlds Gray lived in - from her famous friends during the Art Deco period to her later years alone designing modern houses. He traces the evolution of her theories in drawings and important articles, translating and reproducing much work never published before or largely inaccessible. Adam also provides a catalog raisonné of all her known furniture designs. 335 illustrations, 35 in full color. 400 pgs. H/Hardcover $39.95

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

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

New! **Red Wing Art Pottery from the '30s, '40s, '50s & '60s** by Ray Reis ... The most comprehensive and beautifully designed collector's guide on the subject, this reference-collectable book includes rare catalogs, interviews with workers, and exceptional color photos. Price guide included. 1200 photographs, 800 in full color. 240 pgs. RR/Hardcover $50.00

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

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

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

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

Popular '50s and '60s Glass: Color Along the River by Leslie Piña...A fascinating study of commercial glass production along the Ohio River Valley in the '50s and '60s. Companies such as Blenko, Viking, Pilgrim and others made free- and mold-blown production glass in modern shapes and vibrant colors. Filled with over 410 color photographs of the beautiful glass, its labels, catalogue pages, company histories and a price guide. 176 pgs. S/Hardcover $29.95

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

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

**Fifties Furniture** by Leslie Piña ... This new book takes a detailed look at modern furniture from the 1950s, including works by Charles Eames, George Nelson, Harry Bertoia, Isamu Noguchi, and Eero Saarinen, and produced by companies such as Herman Miller, Knoll, and Heywood-Wakefield. With over 425 color and vintage black and white photographs bearing detailed captions, 70 designer biographies and company histories, a construction case study, a source list, bibliography, values, and an index, this volume is a valuable reference. 426 color and black & white illustrations. 256 pgs. S/Hardcover $39.95 (available October 30, 1996)

**Bakelite Jewelry: A Collector's Guide** by Tony Grasso ... This book is written as an introduction to Bakelite jewelry. A detailed account of the history of Bakelite is followed by a catalog of over 400 individual pieces, in which each member of the Bakelite jewelry family is taken in turn; bracelets, pins, neckwear, rings and earrings. Included is invaluable information on how to recognize different decorative styles and techniques - faceting, carving, geometrics, reverse carving, polka dots, stripes - and how to distinguish Bakelite from other plastics, and how to care for your Bakelite pieces. Excellent color photographs. 128 pgs. BS/ Hardcover $12.98.

**Machine Arts: 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 named collection of the best in modern design for industrial, commercial and domestic objects. On the 60th anniversary exhibition, the museum has republished a facsimile of the original catalog. 122 b&w illustrations, 120 pgs. H/ Softcover $12.95

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

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American Advertising of promotional product icons, this book presents a nostalgic assortment of advertising figures, including some of the most popular characters ever created. Full-color photographs and an informative text offer an entertaining and remarkable history and enduring design of these pop culture icons. 200 full-color illust. 132 pgs. C./Softcover $16.95

Pastime: Telling Time From 1879 to 1969 by Philip Collins...This book chronicles the evolution of clock design. From the clock to the modern clock, this book offers an entertaining and humorous look at the history of time-telling. 108 pgs. C./Hardcover $14.95

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

New! The Blues Album Cover Art edited by Graham Marsh and Barrie Lewis...Recognized as one of the great contributions of twentieth century American culture, Jazz has become one of the most popular and beloved forms of music in the world. This book showcases more than 250 of the coolest blues album covers from the '50s and '60s - a visual compendium for both music and design lovers. 240 full-color illus. 112 pgs. C./Softcover $24.95

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

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

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

Art Deco by Richard Stein...A pocket-sized sampler, showcasing the essence of the Deco look in everything from houses to train stations to diners and the best of industrial design. 4 5/8" x 6 1/2. 55 illustrations, 96 pgs. A./Hardcover $12.95

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

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

Superb! Chairs reprinted, with an introduction by George Nelson, new introduction by Stanley A. 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. A./Hardcover $55.00

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

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

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

Japanese Modern: Graphic Design Between the Wars by James Fraser, Steven Heller, and Seymour Chwast...Heavily influenced by Western styles, trends, and fashions of the 1920s and 30s - particularly Art Deco - Japanese graphic designers and art directors drew inspiration from Europe's master artists and typographers, enthusiastically assimilating elements of Bauhaus, Constructivism, and Futurism. 232 full-color illustrations. 132 pgs. C./Softcover $16.95

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

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

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

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

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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./Hardcover $55.95
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Modern Furniture Classics by Miriam Stimpson...This compendium of international furniture classics offers data on 325 of the most influential pieces from 1875 to the present. Arranged chronologically and stylistically, the book includes indexes by designer, piece, manufacturer, distributor, gallery and museum. 330 half-tone illus., 45 drawings. 208 pgs. W/G/Hardcover $35.00

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

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

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

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

Progressive German Graphics: 1900-1937 by Leslie Cabarga...This is the first English language book to explore the social, aesthetic, and historical influences on the commercial arts in Germany - including the Bauhaus and Constructivist movements. Includes fascinating text and an array of German and Austrian packaging, letterhead, trademark, and advertising design elements, many never before published in the United States. 72 color illus. 132 pgs. C/Softcover $16.95

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

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

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Instant Expert: Vintage Fashion & Fabrics by Pamela Smith...This indescribable book chronicles the history of fashion by period, and the designers and manufacturers that made each period memorable. Instant Expert explains fashion trends and the reasons behind them, and explores fashion's link with Hollywood and influential people. This book also includes information to help collectors get started or expand their collection such as lists of show promoters, auction houses and stores which specialize in vintage fashion. 4" x 8 1/2", 153 pgs. AL/Softcover $12.00

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Bauer: Classic American Pottery by Mitch Tuchman...This elegant and beautifuilly illustrated volume chronicles the history of the famous Bauer operation between 1885 and 1962. With an essay by Bauer authority Jack Chipman, and an appendix of identifying marks, 125 color/b&w photos. 104 pgs. C $18.95

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Superb! George Nelson, The Design of Modern Design by Stanley Averbcombe...The definitive work on this noted architect-designer and design director of the Herman Miller Company. The full range of Nelson's work is represented, from product and furniture design to packaging and graphics to large-scale projects such as the Fairchild house. 384 pgs. 170 illustrations, 58 in color. M/Hardcover $55.00

Craft In The Machine Age: 1920-1945 The History of Twentieth Century American Craft Edited by Janet Kardon...Focusing on one of the most dynamic, fertile periods in American design, this book displays superb works in ceramics, glass, metal, textiles and wood by artists.
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Collectible Aluminum by Everett Gris...An informative guide including over 430 photos featuring hand wrought, everything from ashtrays to jewelry to tables and hundreds of serving pieces. 160 pgs. CB/Softcover $16.95

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

New! Fostoria Designer George Sakier by Leslie Piha ...For over 50 years, through the Great Depression, George Sakier created classic and modern designs for the Fostoria Glass Company. This book includes a thoroughly re-searched text about the man and his art, as well as hundreds of color photographs of Sakier's Art Deco glass designs. 176 pgs. S/ Hardcover $29.95

Limited! Russel Wright: American Designer by William J. Henesey ...This book accompanied an exhibition circulated by the Gallery Association of New York which covered Wright's entire career, from his dinerware to spun aluminum, furniture, consulting, lamps, glassware, fabric, appliances, and interior decoration. 96 pgs. Color and black & white illus. M/Softcover $15.95

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

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

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

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

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

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

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

KALAKALA FACTS
Capacity: 160 autos, 2000 passengers
Length: 276 feet
Beam: 55 feet, 8 inches
Depth: 21 feet, 6 inches
Draft: 13 feet
Freeboard: 10 feet
Displacement: 1526 tons
Deadweight: Approx. 750 tons
Drive: Diesel, single screw, direct connected
Speed: 17.5 knots

- The Kalakala Foundation is a non-profit organization dedicated to the preservation of the Kalakala ferry. For further information, or to become a Foundation member, contact the Kalakala Foundation, 154 N. 35th Street, Seattle, WA 98103. (206) 632-0540. Internet http://www.kalakala.org Email kalakala@nwlink.com
Auction Highlights
(continued from page 50) above estimate at $3,450, and Coursing I, which sold for $4,987.50.

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

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

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

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

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

Sotheby’s Art Deco
After their June 6th Art Deco sale, Barbara Deisroth, Sotheby’s Director of 20th Century Works of Art, stated, “Today’s sale saw solid prices throughout the day with competitive bidding for French glass and sculpture. Private collectors and dealers from the United States and Japan dominated..."
Auction Highlights
(continued from page 57) the buying."

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Sales of note included the top lot, a Patek Philippe 18 ct. gold Perpetual Calendar wristwatch with moonphase, c.1961, which soared past a pre-sale estimate of $20,000-25,000 to a closing bid of $727,500. A circa 1950 Philippe stainless steel waterproof Chronograph wristwatch also rocketed past its pre-sale of $25,000-30,000 to achieve $151,000. An Audemars Piguet platinum minute repeating cushion-shaped wristwatch, c.1927, fetched $123,500.

Rolex watches also performed well, including an 18 ct. gold self-winding waterproof wristwatch with triple calendar and moonphase, c.1950, which went for $99,300, and a stainless steel oversized $99,300.
Auction Highlights (continued from page 59) split second Chronograph wristwatch, c.1942, went for $81,700.

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

Other sales of note included an Art Deco diamond and platinum ring featuring European and single-cut diamonds weighing a total of 1.2 cts. which sold for $1,380, and an Art Deco diamond, emerald, black onyx and platinum bracelet, total diamond weight 7.00 cts., soared to realize $6,050 over a pre-sale estimate of $2,500-3,000.

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

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

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

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

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

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


Selling: 1950s. Selling Italian Glass: Venini, Cenedese, etc. Furniture: F. Knoll table, J. Risom Cube dresser, etc. NYC area. (201) 656-8258. Paul, reasonable.


Selling: Over 3000 pieces of Bakelite Jewelry - $10 to $3,000. Ordinary to exceptional. Carved and figural. Mostly bracelet and pins. Also interested in trade or buying entire Bakelite collections. Ask for Charlène Felts at Creative Collections, 527 S. Pineapple Ave., Sarasota, FL 34236. (941) 951-0477.

Selling: Thonet chair, orange with bentwood legs. (804) 461-7568.

Selling: Collector cleaning house. Russel Wright, signed glass, Chase (lamp, shaker, Von Nessen coffee set, etc.), Kensington, Sascha lave glaze ceramics, more. Call Mindy (212) 717-0679.


Selling: Russel Wright fold-down dining table, solid birch. 42" x 65 open, 42" x 16 1/4 folded. Very good condition. Tampa, Florida. (813) 237-8556.


Selling: Cambridge Nudes (Bottoms up) upside down glasses. Fiesta (415) 363-1599.

Selling: Howard Miller clock and Bubble lamp catalog reproductions. 16 catalogs available, $15 ea. or $125 for entire collection. Also Herman Miller poster, $12. We also sell Miller furniture and clocks. Send check or money order to: Doug Coghlin, 3052 W. Pine Valley Road NW, Atlanta, GA 30305. Or call (404) 848-1667 for info.

Selling: CHASE - rare and important pieces. Largest selection in U.S. Send wish list SASE. Decorning, 5661 Vantage Point, Columbia, MD 21044.

Selling: Joe Colombo plastic modular shelves, off-white, 41" x 41" and 72" x 33", well maintained. Accepting offers over $125 for all. Rob (913) 648-4251.


Selling: Chase Crescent candle sticks by Reinmann (copper). Call (508) 240-1804.

Selling: DECO TREASURES - Chase Comet electric tea service on rare Startime tray $395; Winslow electric clock, digital, streamline brown tortoise Catalin case with chrome window $220; Victor brown Bakelite streamline adding machine, green keys $120; Addison SE Catalin radio, black with dramatic yellow marbling $1,400; Lady’s electric cigarette lighter $285; tall figural girly perfume bottle $149; Revere chrome Masque lamp $125; tropical Deco theater wall sconces, pair $219; Deco trick cigarette case, gives electric shock! $75; Monet choker necklace & earrings, retro Deco style $50; pair of stunning bookends, chromed stylized ladies $325; machine age aluminum ash tray, red & black trim $85; Sparton 558 blue mirror radio $2,900; cast iron Deco mermaid aquarium stand, repro bowl $495; set of 3 nesting tables, Deco designs in red & black lacquer, silver leaf $1,600; set of 4 Chase Olympia dessert dishes $170; tapestry, lady with deer $195; Eversharp Doric Deco fountain pen, restored & working $220; wrought iron lamp, dancer, moon, star base, $349; boudoir lamp with blue glass fluted cylinder, onyx base, black & white lines, original card, $450; please call Carl at (718) 317-1838, or e-mail artdeco@bway.net. Most of these items, and a wealth of other fine 20th century objects, may be seen at South Pointe Antiques, Route 272 & Denver Road, Adamstown, PA just south of exit 21 Penn Turnpike.


REMEMBER ME - DECO TO '50s Vintage clothing: reversible gab jackets $60 up; gab shirts $25-$45; Bakelite jewelry BUY-SELL-TRADE. '30s Lloyd chrome loveseat & spring rocker chair $795; Royal Chrome large circular double-bar arm sofa, deep red cushions $845; Same sofa & chair in black leather, gray dice insert $1,945; Heywood-Wakefield 3 square bow-leg coffee table $275; Round coffee table $225, Student desk bookcase side $695, Triple leg dropleaf table w/2 leaves $995, 60s African man/woman lucre lamps, lights at base & top $365; Black base brass '50s lamp w/asymetrical shade $275; 2 Rohde zebra & leather chairs $275; Pair of 50s royal blue velvet chairs with curved backs $345 pr.; Red Bakelite phone, 1940, mint $145; Smiley cookie jar & cups $79; Life magazine 1937-'54 $5. Blue & peach glass clocks and mirrors; Beaded purse collection (photos); Howell kit chairs, red/gray & blue/gray trim, mint $195; Saturn

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

Wanted: Modern flatware, all patterns. Design options and prices available. Jeryl Habegger, 7404 North Sheridan Road, Chicago, IL 60626-2091. (312) 338-4914.

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

Wanted: Serpentine cabinets, FRANKART LAMPS, mirrors, clocks, etc., and other Art Deco Nudes as well as Robb Perfume Lamps. Send photo and price to: PO Box 596553, Dallas, TX 75359. Tel. (214) 824-7917.

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

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

Wanted: Holt Howard ceramics, especially cats and pixies, or other odd pieces. Call Sheryl (908) 364-0191.

Wanted: Lid to yellow Happy Face cookie jar. Scott Goodman, 440 W. 24th Street #17A, New York, NY 10011. (212) 672-3742.


Wanted: Vintage cocktail shakers and barware, collections bought. (718) 360-2762, (718) 748-9880.

Wanted: Peter Max inflatable pillows, clocks, scarves, prints, etc. Also metal lunch boxes from the 60s-'70s. Soosie @ Acme Vintage (416) 599-4220 Toronto, Canada.

Wanted: Fashion dolls and accessories from '50s & '60s Barbie, Miss “17,” Mitzi, etc. Call Scott (810) 542-7325 eves. or leave message.

Wanted: Looking for a '50s loveseat/sofa, approximately 60” long. Call Mindy (415) 356-5516.

WANTED: Blonde Heywood-Wakefield: 2-M9920; 1-C3741; 1-C3552; 1-C3558; Artisticraft living room. (804) 272-6286.

WANTED: Chrome furniture from the '30s & '40s for the living room. Sam (415) 943-1517 am or pm, leave message.

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

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

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

WANTED: FLW Midway Gardens & Larkin bldg. ceramics; Memphis '50s glass & furniture, especially dining table. Call anytime (561) 627-6906 Steve.

WANTED: The lamp pictured on page 93 of Leland & Crystal Payton's Turned On: Decorative Lamps of the Fifties. It doesn't get any better than that. Call (513) 278-6555.

WANTED: Lucite purses from the '50s. Ilene (818) 865-6137 eves. after 6pm, Pacific time.

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

WANTED: plastic. Colorflo brand and other brightly colored, heavy resin plastic items from the '50s-'70s. Describe and price. Bill MacKenzie, 7003 Rufus, Austin, TX 78752.

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

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

WANTED: Vintage Posters: Deco, travel, WPA, World's Fair, advertising. Call Debra or Angela at (711) 271-4997.

WANTED: Eames aluminum Group chair with arms and tall back, private collector. Call Rob at (415) 385-5762, or (415) 398-2384.

WANTED: Letters from old storefront signs. Tin, metal, stainless steel, enamel, wood (no plastic). 6" to 3' tall. 1920s to '60s. Freestanding letters only, no flat signs. Call Ken at (415) 821-5612.


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

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

WANTED: Central/Southern Indiana picture looking for dealers to work with lots of '40s-'50s kitchenware and kitsch. We're very enthusiastic, call and let us know what you want. I've got an unused inflatable chair now! Christen Carter (812) 330-0302.

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


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

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

WANTED: Gasoline engine powered miniature race cars from the '30s, '40s and '50s, approximately 18" long, wood, metal, or fiberglass bodies. Call (317) 839-5983.

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

WANTED: Women's rubber rainboots of the 1950s. D. Segraves, PO Box 23988, Pleasant Hill, CA 94523. (510) 934-4498.


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

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

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


Class of '56 - Mid-century accessories, designer items. Booth B-7, Antique Center I, Historic Savage Mill, Savage, Maryland, off I-95.

Join the Art Deco Society of Cleveland! ADSC, PO Box 210134, Cleveland, OH 44121-7134 for info., or call (216) 382-3283.

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

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

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

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

Visit Retro Planet for items Modern to Mod for you and your home. Booth #407 at the Cambridge Antique Market, 201 O'Brien Highway, Cambridge, MA (617) 866-9655.

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Back issues of Echoes are available for $5 each within the U.S., in Canada for $6 each, Foreign for $9 each, airmail.

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VOLUME 4, NO. 2 Greenbelt Deco Community American Modernist Textiles; Collectible Skirts: Jens Risom: Interior Design; Postwar Venini: Chase Chromes.

VOLUME 4, NO. 3 Puerto Rican Deco; Werkstatt Hagenauer; Gilbert Rohde; 1960's & 70's Plastic: Modern Interiors; Piet Mondrian.

VOLUME 4, NO. 4 An Introduction to Aluminum Art Deco: Radio Lamps; 1940's Tie; Thomas Canada Molesworth; Russell Wright's Dragon Rock Retreat; Royal Crawford: The Modern Market in Europe; Modern Interiors; VOLUME 5, NO. 1 Ruba Rombic; Philco Predicta; Poodle Motif; Bakelite & Catalin; Paul T. Frankl; T.H. Robsjohn-Gibbings; Modern Interiors: Geffrye Museum in England.

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Cast iron, 15 1/2" H x 21" L

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

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

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

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

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

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

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

The Center is located close to the East Coast's major film preservation laboratory and is two hours by car from Manhattan. The computer network on which the collection is cataloged is linked to computers at the Museum, enabling unprecedented ease of access for a film archive. This makes it possible for the Museum to potentially double the audiences served by its collection. For further information on the film archive, contact MOMA at (212) 708-9400.
Frederick Kiesler
(continued from page 10) various restrictions imposed during the war years, he was able to realize one of his most remarkable designs during this period, the interiors for Peggy Guggenheim’s Art of This Century gallery. The gallery, which featured the work of the Surrealists and a select group of younger American artists, was located in what had been two former tailor’s shops on West 57th Street. Kiesler converted the long narrow rooms into a fluid, curving space, removing the paintings from their frames and hanging them away from the walls on moveable devices that allowed the works to be seen from various angles.

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

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

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

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

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

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

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

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

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

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

American Abstract Art
(continued from page 43) 1940s is receiving greater appreciation and recognition, exploration by institutions and art historians into the lives and art of second wave artists is far from complete. In the field of twentieth-century American art, where scholarship and exhibitions of many movements and artists have been exhaustive, the virtual rediscovery of this lost generation of artists is affording art lovers and patrons an exciting new vision of history. $4

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

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

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Susie Cooper: Mirror for 20th Century Design

Susie Cooper WAS one of the most influential and prolific designers Britain has known. Her work across eight decades provides us with a mirror for design in the twentieth century. The techniques she developed, her experimental methods, and the rich legacy of designs are sure to indelibly mark the 21st century also.

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

In 1922 at age 19, Susie began working at A.E. Gray and Co., quickly establishing herself as a leading ceramic designer. At the same time she revolutionized the output of Grays pottery. Her classic Art Deco designs in swirling luster and vibrant colors won Grays a silver medal at the Paris Exhibition in 1925. Later in the twenties Susie introduced bold abstract designs - Cubist and Moon & Mountains remain favorites today. The development of banding as a complete design in itself was Susie’s greatest achievement at Grays, and one which was profoundly influential on the pottery industry.

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

Producing her own ceramic shapes was initially too expensive for the fledgling business, instead Susie busied herself with capturing her market, they were, she had decided, “people with taste but not a lot of money.” Her balance of daring geometric designs and more conventional florals displays Susie Cooper’s shrewd business acumen. The overall image she intended to conjure was of lightness and artistry. There was a distinct move away from the heavily painted geometric and floral designs of Grays pottery, which she came to consider rather crude in execution and design.

In 1931 Susie Cooper moved to her new factory Crown Works. The event was celebrated with a new backstamp in the form of her famous leaping deer, and soon after she launched the first of her much-acclaimed pottery shapes. The Kestrel range was an instant success and has become an icon of modern design, it encapsulates Susie’s ethos of ‘elegance with utility.’ The modernist sculptural forms provide supremely functional wares: pots pour perfectly and tureens stack neatly, their lids double as dishes. The lid-locking flange incorporated into the Kestrel line tends to mean that relatively few...
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chaise lounge; Nelson
Above from top: The Acorns pattern (No. E324) is incised into the clay of a Kestrel shaped jug; Cooper's Quail shaped bone china breakfast set, one of her first designs in this medium, c.1953; In Cooper's early independence from Gray's, her confidence showed in the new abstract designs, with crisp lines and quality painting. Plate pattern No. E69 c.1929, and cheese wedge E88 c.1930; The Kestrel cover dish, functional streamlined design with characteristic bands and spots, c.1936.

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

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

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

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

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

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

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

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

echoes abroad calendar

October
3 Christie's South Kensington's Posters Auction (0171) 581-7611
5 Bonham's Modern Design Auction, Knightsbridge (0171) 584-9161
6 Lee Valley Leisure Centre, Edmond-ton, North London
10 Christie's South Kensington's Moorcroft Auction (0171) 581-7611
13 Decofairs London Art Deco Fair, Battersea Town Hall, Battersea, London (081) 663-3323
20 Brighton & Hove Art Deco Fair, Hove Town Hall, Norton Road, Hove, Sussex
20 The Midlands Art Deco Fairs, Kempston Park Racecourse,
27 The World of Art Deco, Greenwich Bor' Hall, London SE10

November
3 Decofairs London Art Deco Fair, Battersea Town Hall, Battersea, London (081) 663-3323
5-6 Ardingly Fair, South of England Showground, Sussex
10 Decomania Fair at Chiswick Town Hall, London W4 (081) 397-2681
12 Bonham's Applied Arts Auction, Chelsea (0171) 584-9161
17 Alexandra Palace, Wood Green, London N22 (700 plus stalls, lots of Deco!)
19 Bonham's Decorative Arts Auction, Knightsbridge (0171) 584-9161
19 Phillips Applied Arts Auction, Bond Street (0171) 629-6602
22 Christie's South Kensington's Clarice Cliff Auction (0171) 581-7611
23 The 20th Century Show, Holland Park School, Kensington, London W8
28 Phillips Jewelry Auction, (0171) 629-6602

December
1 The Midlands Art Deco Fairs, Warwick
4 Christie's South Kensington's Bronzes and Sculpture Auction, and Decorative Art Furniture 1860-1940 Auction (0171) 581-7611
5 Christie's South Kensington's 20th Century Continental Decorative Arts Auction (0171) 581-7611
8 Decofairs London Art Deco Fair, Battersea Town Hall, Battersea, London (081) 663-3323
9-10 Newark Fair, Newark & Notts Showground, Nottinghamshire
10 Phillips Applied Arts Auction, Bayswater (0171) 629-6602
10 Bonham's Applied Arts Auction, Chelsea (0171) 584-9161
15 The World of Art Deco, Greenwich Bor' Hall, London SE10
17 Christie's South Kensington's Lalique Glass Auction (0171) 581-7611
22 Brighton & Hove Art Deco Fair, Hove Town Hall, Norton Road, Hove, Sussex
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