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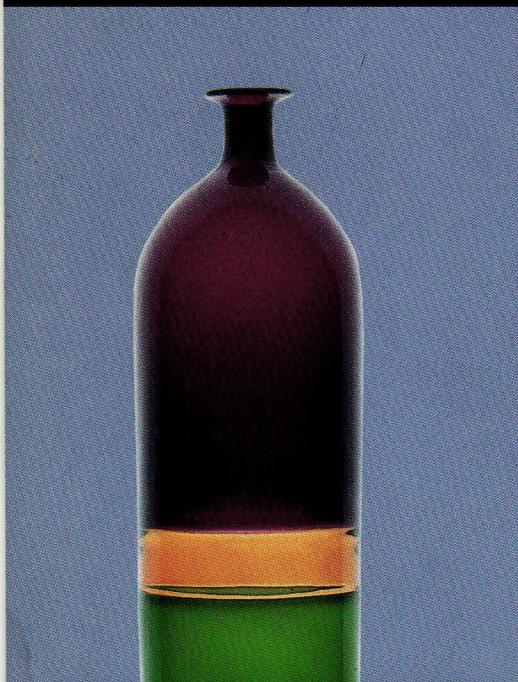
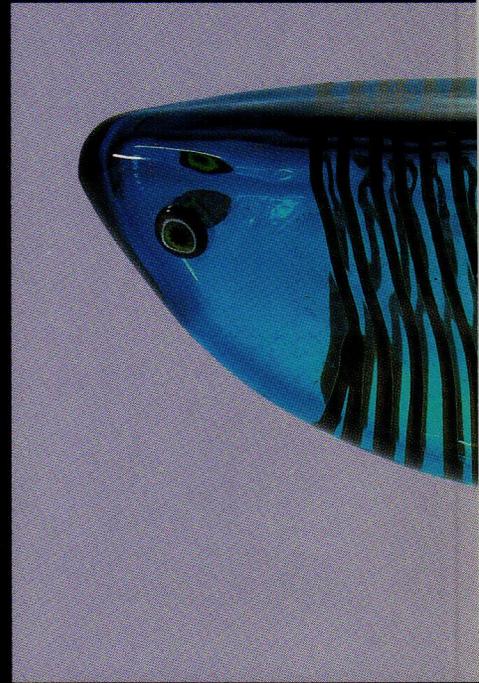
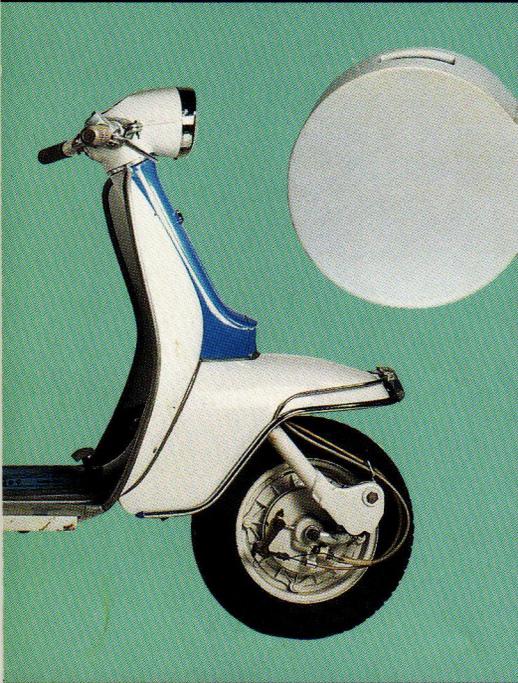
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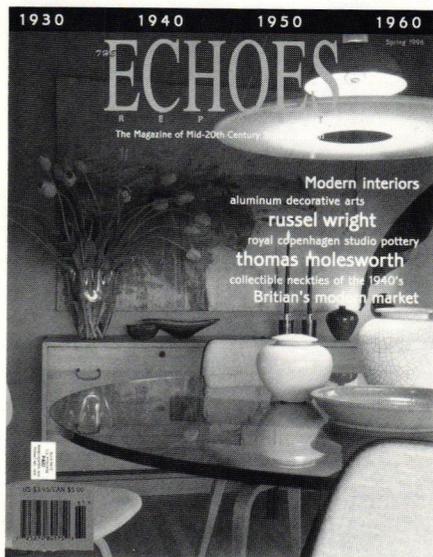
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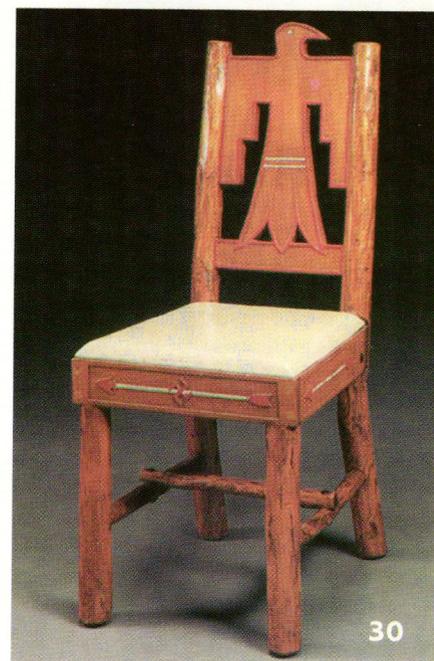
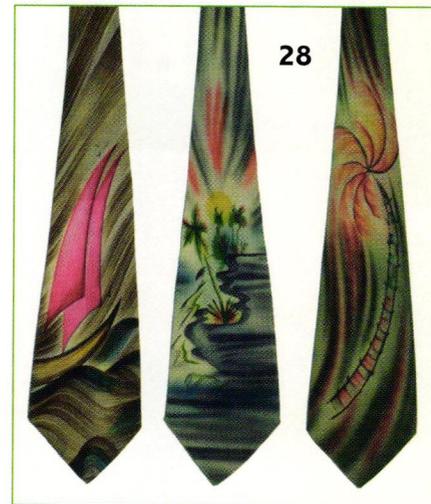
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SPRING 1996 VOLUME 4 NUMBER 4



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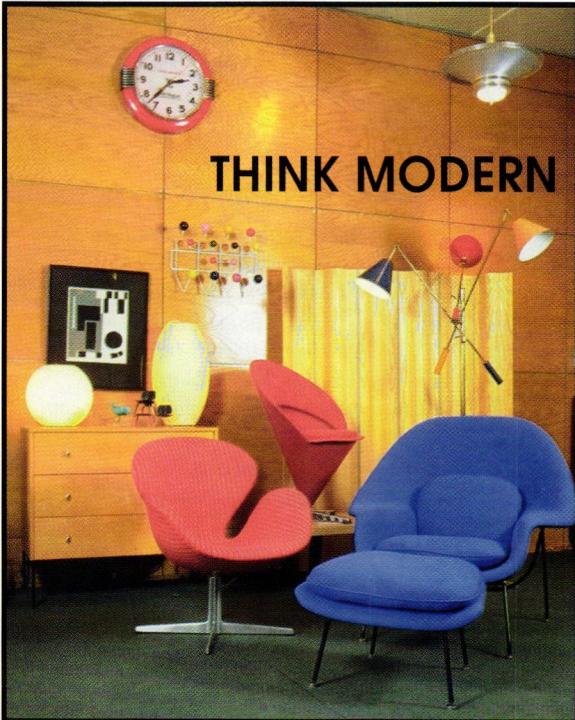
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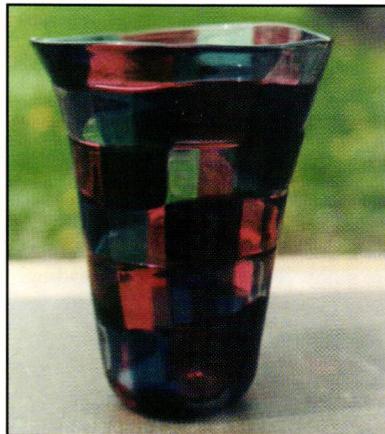
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LETTERS FROM READERS

Wide, Wide Audience

"Thank you very much for writing about *Craft in the Machine Age 1920-1945* in *Echoes Report*. Thanks to your coverage, there is a wider audience for this exhibition and book in the Museum's *History of Twentieth-Century American Craft* series. Please be assured that your interest in the Museum is greatly appreciated."

Joan McDonald, Director of Communications
American Craft Museum

User-Friendly Plastic

"Thank you for the magnificent article in your Winter, 1995 issue, "Pop Goes The Plastic," by Scott David Reilly. It is beautiful, informative, thoroughly professional, but also user-friendly. Also thanks for some glimpses of his beautiful apartment. I am inspired to go searching for some of these items, although I doubt I could afford today's prices!

I was living in Rome in the early 1970s, where we had to entertain, and were always in need of extra seating, side tables, etc. Was I thrilled when I found just the thing at Rome's department store, La Renascente. They must have cost next to nothing, because I own six of them - three in chocolate brown, and three in bright yellow. These are plastic, dumbbell-shaped "tables," 18" high, 12" across the bottoms and tops, and tapering to slightly less than 5" in the middle. The top, which looks like a 12" frisbee, pulls off, and the table itself snaps apart in the center to stack for storage and moving. Ruggedly indestructible, in the nearly 25 years I have owned them, they have served as extra seating at countless dinner and cocktail parties, been side tables for plates and glasses, held potted plants, or arranged in groupings, just sat there and looked beautiful. The yellow ones are unmarked, but the brown ones are marked on the inside with the name "Stamp," and a stamped description, "01-Nurieux/France Reference 169 modele depose/Made in France."

Thank you for a very interesting and much needed magazine."

Gladys Ganley
Arlington, VA

- Editor's note: If any of our readers can identify the tables depicted in the letter above, please contact *Deco Echoes* and we will forward the information along to Ms. Ganley.

Kudos, etc.

"Your magazine looks really great. I am most impressed. I still don't have a copy of that nice write-up you did on *Mid-Century Modern* though. It was in the Fall '95 issue, and my subscription began with the Winter one. Would you kindly send a tear sheet for my portfolio? I'd really appreciate it. Thanks. Drop me an e-line sometime and let me know how book sales are going."

Cara Greenberg
Brooklyn, NY

Searching For Aurora

"I recently inherited an Aurora clock (c.1972) manufactured by Kirsch and Hamilton of Cambridge, MA. There is no current listing in that area for the firm. The clock is a chrome tube with a three-layered lucite and glass face that constantly changes colors. The clock functions, but needs to be reconditioned. Do you have any idea of what's become of the firm or of someone who specializes in these kinds of clocks? I haven't had much luck in New York (believe it or not)."

Evan Orensten
New York, NY

- Editor's note: If any of our readers have any information regarding the manufacturer of this Aurora clock or where to have it reconditioned, please contact *Deco Echoes* and we will forward the information to Mr. Orensten.

War Casualties

"As you kindly did with my preceding subscription issue of *The Echoes Report*, I would appreciate it if you would please send me a replacement for my Winter 1995 issue. As before, the latest issue arrived looking more like a "war casualty" than a magazine! As I am a collector, I wish to *save* my issues of *The Echoes Report*, and therefore would like to have them in as nice a condition as possible!

A suggestion: since there are doubtless others like me who value the condition of their copies of *The Echoes Report*, how about, in addition to your regular subscription program, offering a "premium" subscription program - one where, for more money, issues would be delivered in envelopes? Just a thought.

Otherwise, from now on, I would just as soon not have a subscription anymore - instead I will order each copy individually (thus forcing them into envelopes!).

In any event, I love your magazine! It's getting better and better all the time, and I look forward to many years of pleasurable reading, regardless of how I wind up obtaining my copies."

Marshall Oliphant
Auburn, VA

- *Deco Echoes* replies: You are not the only one experiencing this problem regarding the condition of your magazine upon delivery. To this end, we have begun, with this issue, to mail our magazine in polybags to protect them from the elements (and rough handling!). We hope this will solve the battle fatigue syndrome our magazine has been experiencing in some delivery areas!

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

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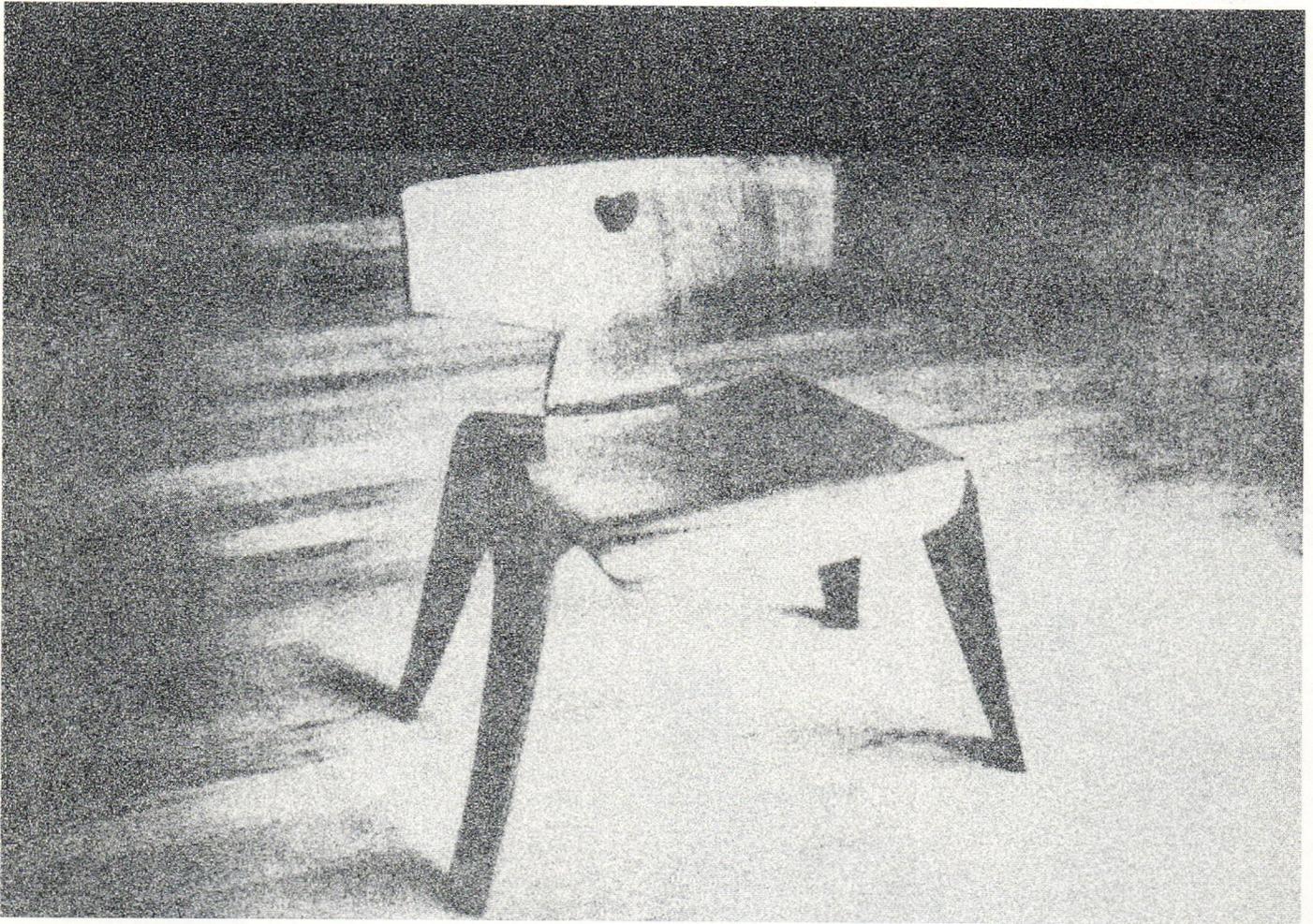
The Echoes Report (ISSN 1084-1458) is a quarterly (4 issues per year) publication focused on 20th century style & design. Specific emphasis is placed on the 1920s, '30s, '40s, '50s and '60s eras, including Art Deco, Streamline Moderne, Biomorph, '50s and Abstract '60s styles and movements, from kitsch to high-end.

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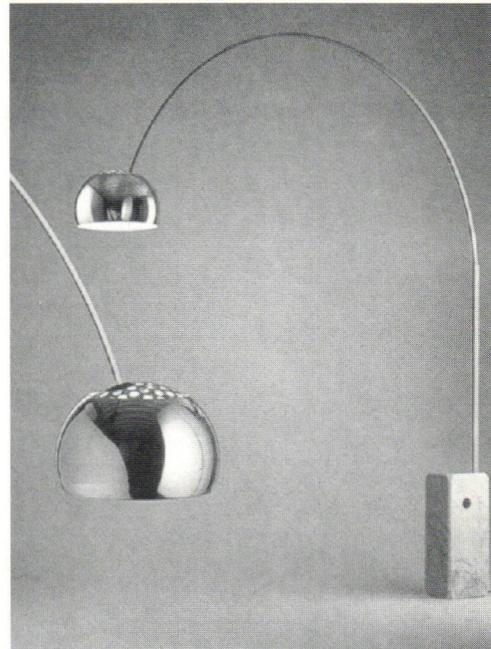
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Arco Floor Lamp

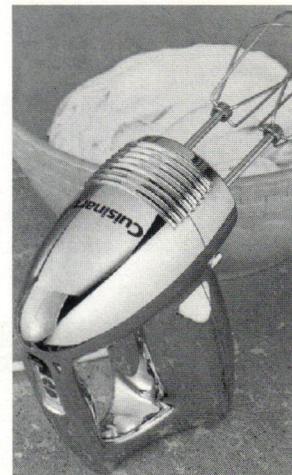
Designed by Achille and Pier Giacomo Castiglioni in 1962, and included in the Design Collection of the Museum of Modern Art, the Arco floor lamp is the epitome of streamlined modern form. The marble base supports a stem of stainless steel and a polished aluminum shade. \$1,850 from Flos Inc. (516) 549-2745.



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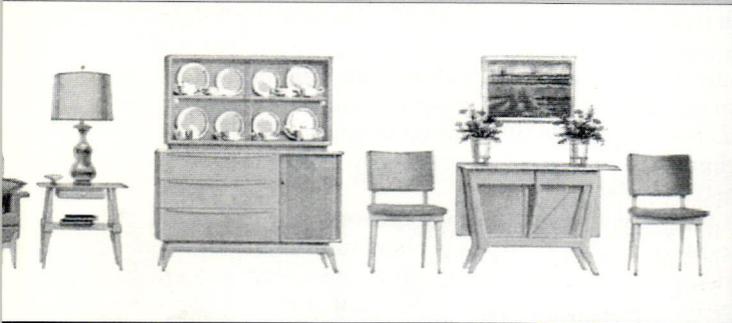
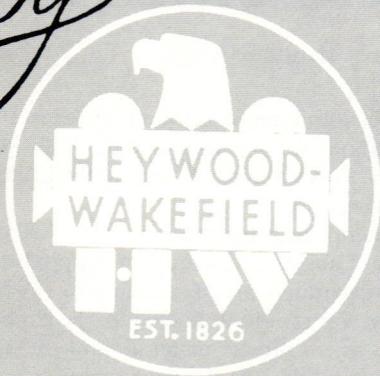


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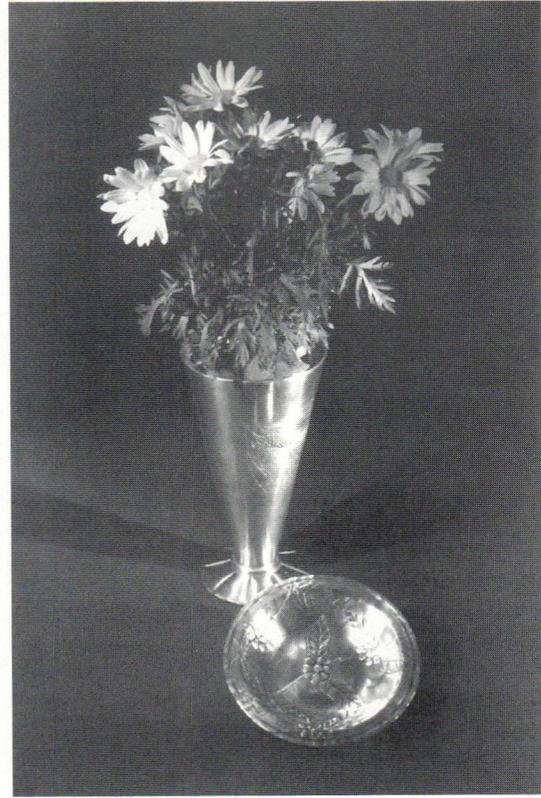
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An Introduction: Aluminum Decorative Arts

Text by Bonita Campbell Photographs by Ott Associates Collection of Mary Ann Felegy

STUDENTS OF MID-20TH CENTURY style and design are typically familiar with the *Spun Aluminum* pieces designed by Russel Wright and, to a slightly lesser extent, the *Kensington* anodized aluminum pieces designed primarily by Lurelle Guild. An appreciation for the substantive nature of their work stems in part from published research placing it into an appropriate art historical context. A much more modest level of awareness of the importance of other mid-20th century decorative arts work in aluminum currently prevails. It is our contention that this deficiency is, to a significant degree, a result of the relative paucity of pertinent scholarly research and publication.

A complete appreciation for mid-20th century decorative arts works in aluminum remains elusive without an awareness of the technological, economic and social contexts within which they were conceived and rendered. The production of the metal itself marked a major technological advance near the end of the 19th century. Until that time, the reduction of aluminum from bauxite was so prohibitively expensive that aluminum was the most dear of the precious metals. During the early years of this century, the steadily-increasing availability of what had become an affordable metal ultimately converged with the Great Depression, the advent of which effectively precluded all but the most sparing use of the more precious metals for creative expression. Most of the decorative arts work with aluminum that commenced in the late 1920s and early 1930s required concurrent identification of the

properties of the metal and meaningful advances in the development of methods for working with it. Thus the Machine Age era was, for aluminum artisans in the United States, a period of discovery.

To a notable extent, the participation of the United States in World War II and the Korean War crippled the development of the decorative arts in aluminum. The attack on Pearl Harbor was rapidly followed by the confiscation of aluminum as a strategic material, and the appropriation of many facilities for the production of war material. As the military requirements for aluminum mushroomed, countless decorative works were collected and destroyed during "aluminum drives" for the war effort. Some of the artisans lost their lives in this war, and others were unable to resume their careers. The relatively brief renaissance following World War II was precipitously interrupted by the material needs of the Korean War. Although this latter conflict did not eliminate aluminum from the consumer market, nor did it call for the destruction of existing works, it impacted the supply sufficiently to eliminate some artisans, particularly those on the West Coast, from the field.

We present here a selection of five of the early creators of decorative art works in aluminum. Only recently has significant information regarding some of them been acquired. Although such a small sample cannot completely convey the extent of the work produced, it is sufficiently representative to serve as an introduction to a portion of the range of styles and *continued on page 13*

Above left: [photo A] Wendell August Forge 29" tall Lamp featuring crest-styled *repousse'*, c.mid-1930s. Above right: [photo B] Wendell August Forge *repousse'*, 7" diameter *Coffee Bean Dish* and 10" tall *Pine Vase*, c.1940s.

April 14, 1996

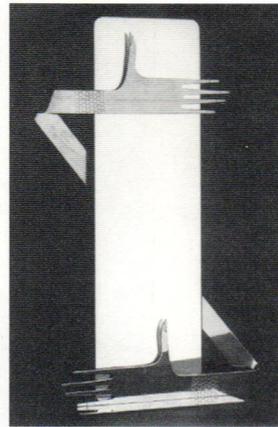
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A George Nelson coconut chair
(41 x 33 x 34 inches), and a Charles
and Ray Eames eight panel folding
screen. (80 x 67 inches)

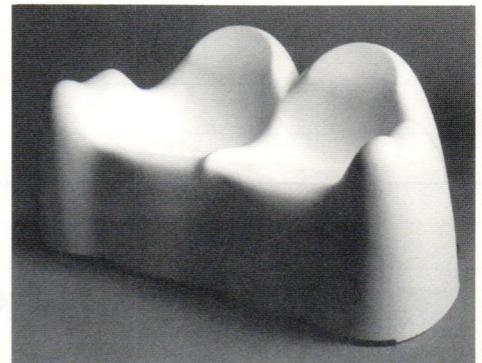


Franz Hagenauer
chromed metal
mirror sculpture.
(15 x 26 inches)



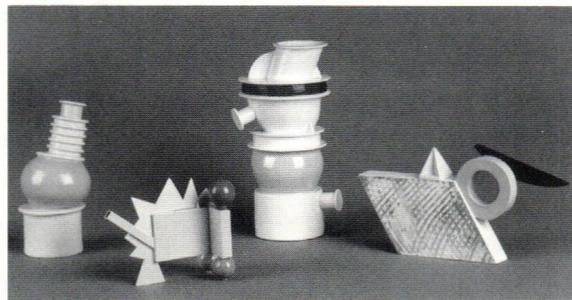
T. H. Robsjohn-Gibbings
birch cabinet, circa 1950's,
by Widdicomb.
(48 x 20 x 62 inches)

A Gustav Stickley six
drawer dresser (39 1/2 x
22 x 53 inches), and a
Gustav Stickley
magazine stand. (15 1/2 x
15 x 44 1/2 inches)



Wendell Castle
molar sofa.
(46 x 30
x 25 inches)

From left to right: Ettore Sottsass' *Agescora* ceramic vase for
Memphis (Height 12 inches), a ceramic teapot by Peter Shire,
Sottsass' *Atamante* ceramic vase for Memphis (Height 15 inches),
and another ceramic teapot by Peter Shire.



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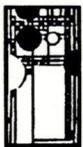
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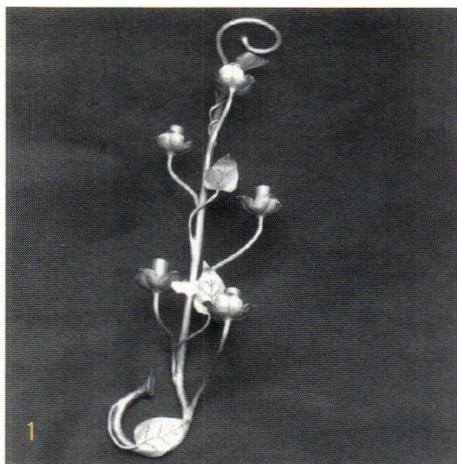
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(continued from page 10) pieces that emerged from the 1930s through the 1950s.

The initiation of decorative arts work in aluminum in the Arts and Crafts tradition is attributed primarily to the Wendell August Forge of Grove City, PA, circa 1929. Originally the creators of wrought iron architectural elements, immigrant Italian artisans at the Forge, such as Otto Pisoni, were instrumental in developing the techniques essential to rendering exquisite decorative aluminum pieces of European *Art Nouveau* influence [photo 1]. The experimentation with techniques required for working the new metal led to the development of *repousse'* methods of expression, the implementation of which has been attributed primarily to Natale Rossi. Approaching aluminum in the manner of a canvas, Forge artisans conceived a wide range of illustrative designs, derived primarily from nature, with which to decorate even the most mundane of household objects. A dish and vase, embellished by *repousse'*, are illustrative of this approach [photo B, pg.10]. Special commissions created by the Forge provide insight into not only the superior craftsmanship but also the stylistic preferences of wealthy clients of the period [photo A, pg.10]. The Wendell August Forge remains in operation today, producing *repousse'* work in aluminum and other metals.

The *repousse'* method of expression was adopted by Arthur Armour, also of Grove City, PA. Artistically talented, and trained as an architect, Armour combined the dearth of architectural opportunities occasioned by the Great Depression with a brief period of employment as a designer at the Wendell August Forge to launch his own career in the creation of decorative art works in aluminum in 1933. The preponderance of Armour's works, spanning more than 40 years, are of spare and economical form, the forms being conceived primarily as surfaces for artistic *repousse'* expression. The influences of both the *Art Nouveau* and the more geometric Modern style prevalent in *Art Deco* emerge in Armour's works.

Frederic Buehner immigrated from Germany just in time to see his dreams of an industrial design career in his new country crushed by the Great Depression. Adopting a survival strategy that combined a family tradition in goldsmithing with his own fine arts and industrial design education at the Academies of Fine Arts in Berlin and Munich, Buehner began the creation of decorative arts aluminum pieces in New York City circa 1932. Buehner called his product "Buenilum," this name being coined from the contraction of "Buehner" and "aluminum." The focus of Buehner's designs was on svelte form and producibility, and many of his forms remained popular for almost 40 years. Buehner's earliest pieces were sparsely embellished with incised



stylized Germanic folk motifs. Pieces combining the metal with either wood or lucite, in forms reflecting Bauhaus influences, were introduced by circa 1935. The latter part of the 1930s witnessed the emergence of more classically-inspired decorations, applied to the same sleek forms [photo 3].

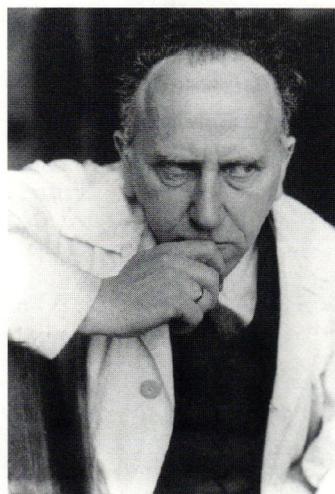
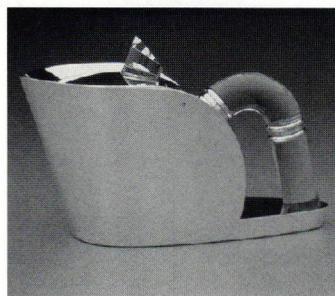
Arthur Palmer, who presided over the Palmer-Smith aluminum forge in Grove City, PA, possessed little if any individual artistic or technical skill. Palmer, who for a brief period did marketing for the Wendell August Forge, melded an extensive knowledge of the domestic and imported art and giftwares market with his own innate sense of style to produce a distinctive and sophisticated array of pieces between mid-1935 and late 1941. The underlying Palmer-Smith design concept is in essential respect derivative of that of Frederic Buehner. Simple forms, sparse abstracted embellishments, and cast metal accents predominate [photo 2]. However, like the man himself, Palmer-Smith pieces are flamboyant, reflecting none of the restraint seen in Buehner's designs, and some are frankly whimsical. Arthur Palmer's forge was one of those that did not resume operations subsequent to World War II.

Partnered by metalworkers Nathan Gelfman and Louis Schnitzer, who were later joined by Jack Orenstein, the Everlast Metal Products Corporation grew from the time of its inception in 1932-1933 to a position of dominance in the metals giftware industry before its closure in 1961. During the period prior to World War II, the creativity of designers such as Charles Steuter resulted in the production of a wide range of *repousse'* works. By 1938, under the auspices of David Gelfman, Everlast was producing some of the earlier color-anodized pieces, most of which bore stylized Modern and streamlined motifs. It was during this time that Louis Schnitzer teamed with Russel Wright to create color-anodized *Aluminite* for *The American Way*. The firm's successes in the period following WWII flooded the market with *repousse'* and *intaglio* pieces featuring traditional naturalistic motifs of fruits and flowers, and it is these pieces with which most people have at least a passing acquaintance. However, during this same period, the company set a trend with its asymmetrical patented *Bali Bamboo* motif, and introduced its own paean to the biomorphic styles of the early post-war era. Seldom-seen pieces in the latter mode provide a delightfully funky image of the era [photo 4]. *continued on page 60*

From top: 1. Wendell August Forge *Nouveau*-inspired Wall Sconce, c. early 1930s. 2. Palmer-Smith Picture Frame with cast accent, Leaf-form Dish, and Candelabra, all c.1935-41. 3. Frederic Buehner's Jam Jar with "Rooster" finial, c. early 1940's 4. Everlast Three-Tier Server with wood accents, and Celery Basket, c. early 1950s.

exhibitions

CURRENT MUSEUM SHOWS & EVENTS



Something For Everyone: The 1964-1965 New York World's Fair exhibit is on view through June 15, 1996, at the Flushing Town Hall in Queens, New York. Robert Moses, legendary New York City Parks Commissioner and President of the 1964-1965 New York World's Fair, characterized the giant Expo as having "Something for Everyone." Organizers of this 30th anniversary exhibition have used this apt phrase as the exhibit's title.

Something for Everyone is a lively, multi-media look at one of the most memorable of the post World War II fairs. An introductory section presents highlights of the Fair and gives a taste of the personalities, politics, and cultural dynamics of the early 1960s. Section two compares the 1964-1965 Fair with its illustrious predecessor, the 1939-1940 New York World's Fair. This section illustrates how many of the same people worked on both New York Fairs and how the later Fair deliber-

ately set out to show that many of the "World of Tomorrow" wonders projected 25 years before at the 1939 Fair had been achieved. Section three looks at some of the new predictions about the future put forth at the 1964-1965 Fair. Utilizing a "then and now" approach, this section provides a telling perspective on both the successes and frustrations of the recent past.

The exhibition is fun, nostalgic and educational as it mixes fair artifacts, consumer products, fine art, photographs, architectural models, sound, and the moving image into a total environment. Over 300 objects are on display. Peter M. Warner, past president and a founder of the World's Fair Collectors Society and a foremost expert on Fairs, is the exhibition's historian.

In connection with its exhibition, the Flushing Council on Culture and the Arts is offering a 48-page illustrated catalog for \$25 plus postage, as well as authentic memorabilia from the Fair which is available in the Town Hall's Visitors' Center. For further information call (718) 463-7700.

From elegant classic automobiles to fashions by Pucci, *Hot Cars, High Fashion, Cool Stuff: Designs of the 20th Century*, on view at the Dallas Museum of Art from March 31 - July 14, 1996, chronicles the extraordinary evolution of design over the past 100 years. Decorative arts in the exhibition are taken from the DMA's permanent collection. Other objects, such as a pristine 1927 Rolls Royce and couture gowns by Balenciaga and Dior, are loaned by private individuals and other institutional galleries. Fine art from the DMA complements the exhibition, which is also augmented by music, silent film, and television clips representative of the 20th century. Housed in more than 8,000 square feet of the DMA's J.E.R. Chilton Galleries, the exhibit *continued on page 57*

Clockwise from top left: A Bell System hostess demonstrates the experimental Picturephone at the 1964-1965 NY World's Fair; Teapot by Jean Puiforcat, part of the DMA's exhibition "Hot Cars, High Fashion, Cool Stuff: Designs of the 20th Century;" Friedrich Adler, 1930, from the Spertus Museum's exhibition "Friedrich Adler: From Art Nouveau to Art Deco;" Warhol's *Green Coca Cola Bottles*, c.1962, part of the exhibition "American Art 1940-1965" at the San Jose Museum of Art

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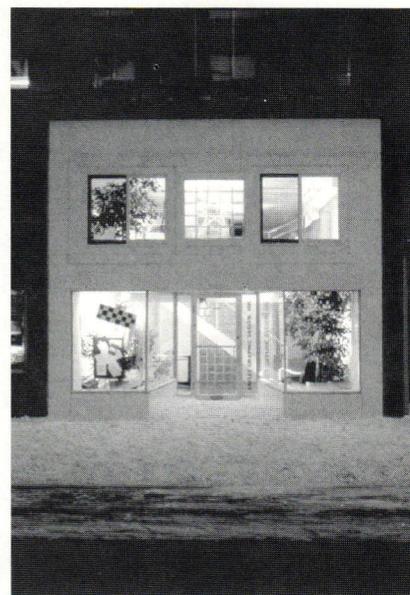
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spotlight

PHOTOGRAPHS COURTESY SAYLES GRAPHIC DESIGN



Clockwise from top left: This poster, designed by John Sayles to promote the 1995 Miami Modernism Show, showcases the best of deco-era design. The screen printed poster is printed in six colors on dark green paper; For the 1996 Miami Modernism Show, John Sayles designed a companion to his 1995 poster. Vintage objects, illustrated by Sayles, surround the central figure; Located in Des Moines, Iowa, the offices of Sayles Graphic Design are at street level in the downtown area and are decorated in a streamlined deco style; The "Miami Room" in the home of John Sayles and Sheree Clark houses the pair's impressive collection of 1930s and 1940s artifacts: compacts, handbags, cameras, cocktail accessories, and furnishings.

Sayles Graphic Design: Deco-era Style

Graphic designer John Sayles worked for two Des Moines advertising agencies before starting his own freelance business in 1983. His first clients and early work were mostly *pro bono*, which was, as John puts it, "great for creativity, but didn't do much for my ability to pay rent."

In 1985, John met Sheree Clark, then an administrator and John's client at Drake University in Des Moines. Six months later Sayles Graphic Design opened in downtown Des Moines.

Today, ten years later,

Sayles Graphic Design has a staff of six. The firm has clients internationally in nearly every type of service and industry. Major clients include Nike, Saks Fifth Avenue, the Walt Disney Company, and Hyatt Hotel Corporation.

John's bold style and use of non-traditional materials has made the firm's work known worldwide. For the annual Miami Modernism show, John designed stunning limited edition posters rendered in a distinctive deco-era style.

The Miami posters are filled with the subtle details

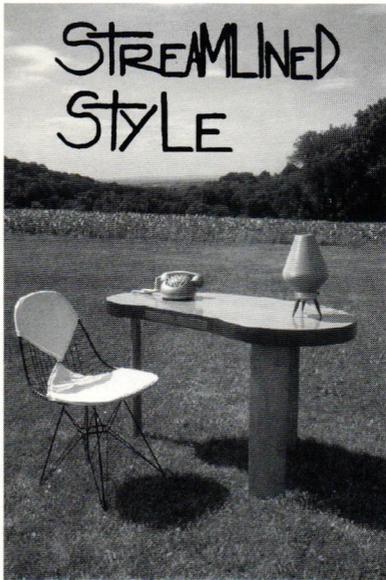
Sayles has become known for. For the new '96 poster, a companion to the 1995 poster, a stylish gentleman is surrounded by cocktail items, lamps, and other furnishings from the era.

Sayles' interest in design from the 1930s and '40s is reflected in his free-time activities and personal life as well. He's an avid collector of streamlined art deco and moderne artifacts, and, even more specifically, the works of Russel Wright. And he's not the only collector in the group; his partner in business and in life, Sheree Clark, is a serious collector of vintage

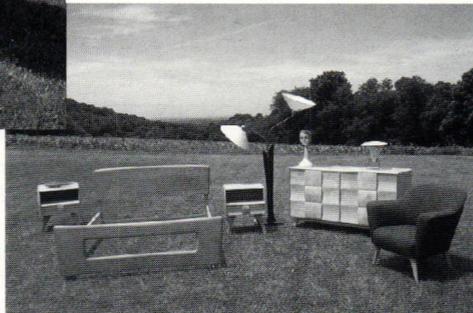
clothing and accessories. Her vintage suits, combined with a lucite purse (she owns over 100) and vintage jewelry, have become her trademark in the competitive graphic design world.

Together Sheree and John own a 1930s Deco home filled with antiques from the era. The "Miami Room," as they call it, within their home, contains an impressive collection of '30s and '40s compacts, cameras, cocktail accessories, and furnishings, giving new meaning to the old adage "life imitates art." ■

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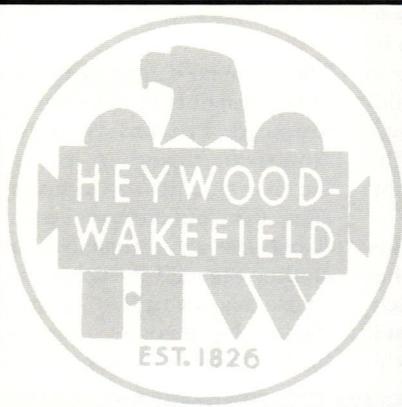
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FACTS, DETAILS, CONNECTIONS TEXT BY STEVEN CABELLA



King" radio designed by Van Doren for Air-King Products Co.

Mission Implausible....

Peter Graves, the star of the '60s television series "Mission Impossible," stars in this 1957 film called *Bayou*. Though star is a bit too strong for his performance. Let's just say that in this movie he pretends to be a young architect fresh out of architecture school and apparently fresh out of luck when it comes to convincing his clients he has any talent or guts for designing new buildings. He has a great line in this movie where he talks about borrowing a little from all the great buildings in the area for the new "look" of his building. This character should find himself a new line of work. We get to see Peter fight, fish and row a boat, all in an effort to prove to his new client what a man he is. When this fails, he whines to his buddy how hard it is to be an architect and get people to let you build really ugly buildings in the bayou. Peter Graves gives, beyond a doubt, the worst performance of an architect I have ever seen.

Bayou, made on a shoe-string budget, and it shows, has to be one of the most unwatchable films ever made. But rent it anyway, just to keep the "architect as film star" genre alive. And I won't mention how lame the dialog is or the fact that the fake Ca-jon accents make watching this film impossible.

How About A Date?....

"It's got all these patent numbers on it but it doesn't say when it was designed" writes A.A. from L.A., C.A. "What do they mean?"

O.K. you may want to get out your pencils to copy these

magic numbers down, and carry them with you so you can tell, at a moments notice, when something was conceived as a new product or an improvement over the latest model. Better yet, memorize these numbers and amaze your friends!

These numbers are from the U.S. Patent Office and show patent numbers like those listed on the radio owned by A.A. These numbers can tell you when a certain model was first produced, as well as identifying its re-design history. The numbers below show the first patent number in a five-year period. This will give you an idea, within a five-year span, of when an object was manufactured.

1920 - 1,326,899 • 1925 - 1,521,590
 1930 - 1,742,181 • 1935 - 1,985,878
 1940 - 2,185,170 • 1945 - 2,366,154
 1950 - 2,492,944 • 1955 - 2,698,434
 1960 - 2,919,443 • 1965 - 3,163,865

Sad Notes....

The recent passing of two giants in the design field has been announced. Edward Wormley, American designer for the Dunbar Furniture Company since 1930 and creator of many "Good-Design" furnishings, including the wild "Listen-to-me" chaise (shown below), recently died at the age of 89. • Inventor Ralph J. Stolle, of Lebanon,



Ohio, has passed away at the age of 91. Mr. Stolle was the patent holder and inventor of the "pop-top" for beverage containers. In 1923 Mr. Stolle invented and developed the tab opener and the machinery for its production.

Sound Designs....

Radio collecting seems to be a big sport of the nineties and Meg from New Mexico wants to know how to tell who the designer was of a particular radio in her collection. Well, as of yet, there is no handy reference book for the designers of American radios, but here are a few of the classics and the people who designed them. In addition to the ones pictured at left, we can add architects I.M. Pei and Alexander Girard as having designed radio cabinets early in their careers. And then we have Raymond Loewy designing radios for Halcrafters during the forties, and the most sought after radio of all time has to be the 1936 Sparton blue-glass console, Model #1186, designed by Walter Dorwin Teague. It's called the "Nocturne," it's pictured directly above in the original promotional photo, and sells for more than \$15,000, if you can find one.

The other two radios shown are (left top) Isamu Noguchi's brown bakelite "Radio Nurse" designed for the Zenith Radio Corp., circa 1938, and (left bottom) the 1930 "Air



- 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.

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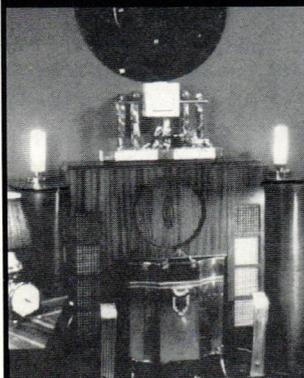
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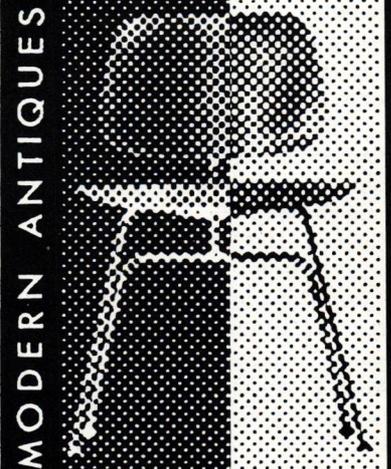


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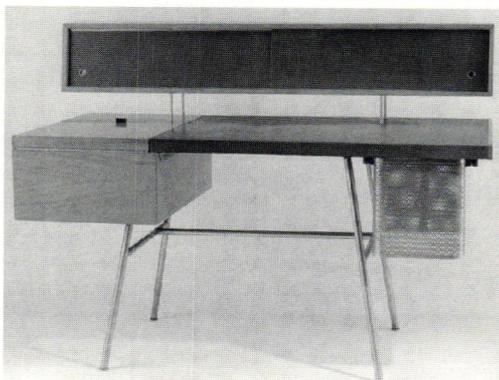
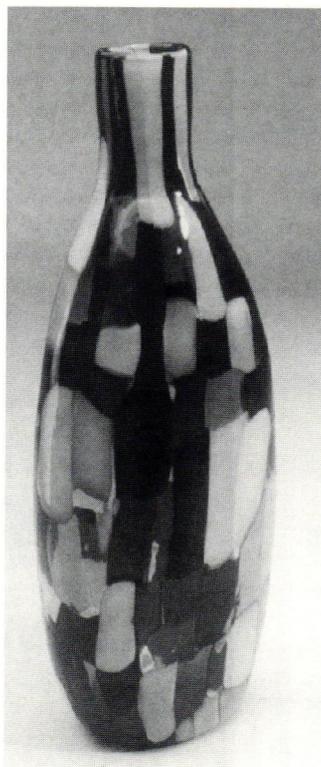


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auction highlights

REVIEWS, RESULTS & PREVIEWS OF 20TH CENTURY AUCTIONS



SKINNER'S HELD A MARATHON TWO- day auction last fall, with the first session on Friday, October 27, offering over 260 lots of 20th century Italian Art Glass and the second on Saturday, October 28, including nearly 1150 lots of Art Glass and Lamps, Arts and Crafts, Art Deco and Modern items.

Highlighting the October 27th auction were several Venini pezzato pieces, among them a Bianconi Arlecchino figurine which brought \$9,775; a Vetri bottle which achieved \$10,350; a Parigi bowl which went for \$3,220, and a Vetri vase which reached \$4,025. The sale also included a vase attributed to Carlo Scarpa for the Penellate series which garnered \$5,865; a Bianconi glass redhead which realized \$4,485, and a collaborative piece by Lino Tagliapietra and Dan Dailey, a vase which sold for \$3,450.

In the Saturday sale, following the Art Glass section, the focus of the auction turned to Arts and Crafts, Art Deco and Modern furniture and decorations. Offered in this section were several Wiener Werkstätte pieces, among them a ceramic

figure of a maiden on Hippocampus which sold for \$4,600; a Susi Singer ceramic bust of a woman with birds which went for \$2,530, and a Grunbach Schneeberg ceramic figurial of a woman and child which also brought \$2,530.

Metalwork performed strongly, with a Hagenauer hammered metal mask selling for \$4,485; a Hagenauer bronze and wood huntsman and hounds realizing \$1,725; a Camille Faure enameled metal vase which brought \$4,025, and a pair of Robert Jarvie brass candlesticks which garnered \$10,925.

Jewelry featured a fine selection of William Spratling sterling silver pieces, highlighted by a clown brooch and a necklace, each of which sold above estimate at \$2,070. Other highlights of the sale included a collection of 24 Art Deco cameras which realized \$3,450; a metallic orange television set, c.1960s, brought \$1,380, and a Jean Prouve oak and steel Compass desk sold for \$4,025.

AN AUCTION COMPOSED OF PRINTS, art glass, ceramics and furniture in the Art

Nouveau, Art Deco and Arts & Crafts styles realized nearly \$650,000 when auctioneers Butterfield & Butterfield sold 264 lots on November 6, 1995 in its Sunset Boulevard gallery. The auction offered bidders an intriguing selection of items from notable 20th century designers and craftspersons. Bidding was competitive, and impressive prices were seen.

Prints, posters and paintings offered included a selection of Louis Icart prints, most selling for above-estimate prices. The etchings *Youth*, 1930, sold for \$4,412.50; *Lilies*, 1934, brought \$4,025, and *Guest*, 1941, nearly quadrupled its estimate to fetch \$3,450.

European sculpture continued to sustain bidder interest and strong prices. An Art Deco patinated bronze nude of a female dancer, cast after a model by Cavacos, c.1925, doubled an estimate to bring \$2,300.

The auction closed with offerings of Art Deco and 20th Century design items. A pair of marquetry small cupboards designed and executed by T.F. Adelhelm, c.1938, brought \$3,737.50; an *continued on page 22*

Above left: This Venini Pezzato Bottle, in the Arlecchino coloration, designed by Fulvio Bianconi for Venini, realized \$10,350 at Skinner's 20th Century Italian Art Glass Auction on October 27, 1995. Above top right: George Nelson's Marshmallow sofa in original Alexander Girard upholstery sold for a record high of \$16,500 at Treadway's December 3rd 20th Century Auction. Above bottom right: An unusual George Nelson blonde wood and leather desk, designed for Herman Miller, c. 1946, realized \$7,250 at the Modern In Manhattan Auction held on December 10, 1995

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Top row from left: An Eames #570 Lounge Chair and Ottoman and an Arteluce floor lamp sold for \$1,300 and \$850, respectively, at Leslie Hindman Auctioneer's 20th Century Design Auction on November 12, 1995; This extremely rare applied murrhine glass figure designed by Fulvio Bianconi for Venini, c.1950, realized \$37,950 at Christie's East Venetian Glass sale on December 12; A Charles James short coat, c.1945, garnered \$9,200 at William Doyle Galleries' Couture Auction on December 6-7; A gilt wrought iron Gueridon by Jean-Michel Frank, c.1935, brought \$13,800 at Christie's Important 20th Century Decorative Arts Auction on December 8-9. Bottom row from left: A rare glass framed mirror by Venini, c.1945, realized \$9,200 at Christie's December 8-9 sale; This silvered wood open armchair, one of a pair designed by Pierre Patout for the First Class Dining Room of the S.S. Ile De France, c.1927, sold [the pair] at Christie's Ocean Liner Auction on November 15 for \$3,220; An important Noguchi rocking footstool, designed for Knoll, realized \$6,500 at the Modern In Manhattan Auction on December 10; 'Luxembourg' a monumental rare molded glass vase by Rene Lalique achieved \$66,300 at Christie's Lalique Auction on November 30

(continued from page 20) Art Deco tubular steel salon suite comprising a settee and two club chairs sold for nearly three times the estimate, bringing \$4,312.50, and an Art Deco bird's-eye maple cabinet, c.1930, fetched \$4,025, more than twice its estimate.

CHRISTIE'S ANNUAL FALL SALE OF Impressionist and Modern Art Part I, including Important Paintings and Sculpture from a European Estate, realized an exceptional \$107,739,500, Christie's first \$100,000,000 - plus single session sale since May 1990. The star of the evening, Picasso's *Le miroir*, c.1932, sold for \$20,022,500, the second highest price paid for a Picasso at auction since 1990. It is one of the artist's most important paintings from his celebrated series of sensuous portraits of Marie-Therese Walter.

Other sale highlights included Egon Schiele's *Self portrait* from 1914, which soared above presale estimates (\$500,000-700,000) and sold for \$1,872,500, setting a record for a work on paper by the artist at auction. Matisse's *Les deux femmes*, c.1938,

sold well above presale expectations at \$6,382,500, as did a stunning example from the last great phase of Matisse's career, *Poisson chinois*, c.1951.

Part II of Christie's sale of Impressionist and Modern art continued the following morning and included an exceptional selection of Rodin sculptures from the collection of Jules Mastbaum, founder of Philadelphia's Rodin Museum. Rodin's *Je Suis Belle* exceeded presale expectations, selling for \$327,000. Other highlights included Marc Chagall's *Le Mariage*, c.1932, which sold for \$497,500, and Chagall's *Le Fiance Revant*, c.1952, which brought \$431,500.

SKINNER HELD A SALE DEVOTED exclusively to Posters this past fall on November 11. Highlights of the sale included Pierre Fix-Masseau's *Cote D'Azur. Pullman-Express*, c.1929, of mixed media on board, which sold for \$3,220. *Cognac Otard* by Leonetto Capiello, c.1923 brought \$1,955, while two Au Bon Marche posters by Rene Vincent - *Tapis Ameublement*, c.1931, and

Toilettes d'ete, c.1925, each realized \$1,610. *Fulfill the Five-Year Plan in Four Years*, c.1930, by Gustav Klutis achieved \$2,185, and Senkin's *Under Lenin's Banner-Let's Start the Second Five-Year Plan!*, c.1931, hammered down for \$4,025.

LESLIE HINDMAN AUCTIONEERS presented a sale of 20th Century American and European Design on November 12, 1995. An ESU 400 Series Storage Unit, c.1956, was among the top lots of the sale, achieving \$7,200. Other furnishings sales of note included a pair of Barcelona chairs by Mies van der Rohe for Knoll which realized \$1,900; two Corbusier LC2 sofas for Cassina brought \$2,000 and \$1,000 respectively; an Egg Chair by Arne Jacobsen for Fritz Hansen garnered \$750; an Eames Lounge Chair and Ottoman with tan cushions went for \$1,800, and a lacquered wood and plastic DF2000 men's/women's cabinet by William Raiser for Raymond Loewy and Associates, manufactured by CEI Paris, far exceeded its presale estimate, realizing \$1,700.

Works in silver continued on page 45

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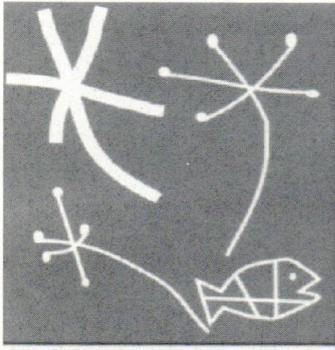
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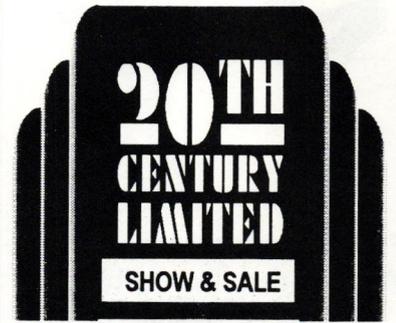
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Christie's New York

spring Rene Jules Lalique used his admiration of nature to produce works in glass of incredible beauty - such as the molded glass luminaire 'Tulipes' depicted above. Tulips are one of the first blossoms to greet the warm sun of springtime, a symbol of nature's new beginnings. Deco Echoes is also celebrating new beginnings with this issue, introducing our report on the Modern market in the U.K. This report includes a salesroom review by Mark Wilkinson of Christie's London, a feature article on Clarice Cliff, a calendar of auctions and events, and overseas advertisers. We hope this new addition will provide our readers with a more complete view of the activities of the 20th Century market throughout the world. Enjoy!

THE SATURATED RADIO MARKET of the mid-1930s needed a rejuvenation in sales to keep manufacturers in business. By creating unique designs and hiring professional "stylists" to add flair, manufacturers were able to persuade consumers to make additional purchases, even in those lean Depression years. One unique multifunctional design concept that evolved during this period was the combination radio-lamp.

A clever young designer, observing that radios needed light (how else could you see the dial setting?), raised the dial

makes a dignified salute to machine age design.

When America emerged from WWII an overwhelming sense of optimism swept over our country, a feeling which was revealed in our art and architecture through more innovative designs. One much-admired example put out in 1948 was a bronze plated radio-lamp desk set, shown in patent #153,554 [opposite page, bottom center]. Its design is crisp, to the point, and could be displayed with pride by any recipient. On the other hand, the Abbotswares Company, most famous for

extremely popular and is featured in just about every '50s book currently on the market including *Turned On: Decorative Lamps of the Fifties* and *Collecting the '50s and '60s*.

However, a careful combing of flea markets and dingy basements reveals a much scarcer but much more appealing model, the Philco 53-707 [opposite page, top center]. Large Roman numerals accent the clock mechanism while a decoratively grilled door smartly conceals the unsightly radio controls. The sparse modernistic clock face is reminiscent of the

RADIO-LAMPS

EASING THE TRANSITION TO MODERNITY

bulb wattage enough to light the whole room and, wa-la, the radio-lamp was born.

In *Architectural Forum's* magazine article entitled "The Decade of Design," (referring to the period of 1930-40), some of the most elegant and creative designs of all time are illustrated. They range from huge skyscrapers to simple everyday household objects. Radio-lamps produced during this same period were elegant in a subdued sort of way, remaining fairly conventional in appearance. [photo 4] This was due in large part to the fact that the lamp was a familiar and welcome appliance, but the radio suffered a mixed reaction. The "information superhighway" of the Depression years had many skeptics and the lamp disguise may have been one way to ease the transition to modernity.

The streamline design motif so prevalent in the '30s is quite evident in the rocket nose cone shape of Mitchell Mfg. Company's (Chicago) ivory plastic Lumitone model 1260 radio-lamp from 1940 [photo 6]. It made a perfect bedside companion for a bachelor. After all, how many of our wives could be convinced that this lamp would be more attractive than the Stiffel lamp she saw at Macy's? There must have been a surplus of bachelors back then because this lamp turns up frequently and may be the most prolific radio-lamp of all time.

Admiration for the majestic designs of some of the new skyscrapers such as the Empire State Building and the Chrysler Building was reflected in everyday designs, especially those pioneered by Paul Frankl in his designs for clocks and bookcases. The skyscraper-like radio-lamp in Photo 2 (unknown manufacturer, unknown designer), constructed of metal and trimmed in brightly polished brass,

their kooky radios, made a pseudo-deco style radio-lamp [photo 1] which had all the workmanship of a cheap souvenir. It featured two metallic female figures sitting beside an oversized street lamp, all of which is mounted atop a lacquered wooden base encasing the radio chassis. Not very practical, but it did make a nice conversation piece.

In the extravagantly tailfinned '50s whimsical designs were de rigueur. America had an excess of excess and conspicuous consumption was "in." To celebrate we embraced a whole new range of decor: spindly-legged plastic furniture, the indispensable TV lamp, and who can forget those matching male/female pairs of brightly-colored, high-gloss lamps hugged by Polynesian figures holding up multi-tiered shades. The epitome of '50s style embodying all of the era's cliches was the Moss lamp (San Francisco, CA) shown in Photo 3.

The radio-lamp craze, if there ever was such a thing, seems to have peaked in 1953 with Philco's model 53-706 minimalist skyscraper clock-radio-lamp [photo 5], a trusty companion for the kids in the gameroom. One can almost hear the tinny sound of Bill Haley's "Rock Around the Clock" blaring from its undersized speaker amidst a game of Jacks or Monopoly.

Philco's clever entry was actually a clock-radio with an optional add-on lamp kit. By offering it both ways - as a stand-alone clock/radio, or as a clock/radio with the lamp option, the utility of the design was greatly enhanced. The design itself is rather cleanlined and very typical of the modern architecture of the time. No frills, no excess appliques. The 53-706 was available in a choice of timeless mahogany or ultra-chic '50s blonde. It was

designs of the Herman Miller Company.

Designed by Richard Hollerith, a freshly minted designer on short term assignment to Philco, the memory of it brought forth a chuckle when I recently caught up with him by phone. He added, "no one else would have the nerve to take credit for that design." The idea, he said, probably came from Dan Jenson, the manager of the design group at that time.

Richard graduated from Dartmouth College in 1947. His interest in design led him to enroll in the Philadelphia Museum School of Design (now University of the Arts). After graduating he joined the firm of Van Sciver, Parcher & Falk, a Philadelphia free-lance design firm. That's when he was made available to Philco for a six-month loan period and the clock/lamp/radio became a reality. Philco was his only venture with consumer electronics. He went on to work for Henry Dreyfuss, one of the greatest designers of all time; became the design director for Monroe-Litton Calculating Co., and then formed his own firm. If that was not enough, he also found time to become president of the IDSA (Industrial Design Society of America) and contributing editor for *Industrial Design* magazine.

Progress marches on, and, after the transistor radio took hold, the need for radio-lamps disappeared, and few were produced. Today as collectors seek out these mid-century novelties, one of their biggest enemies is time - most of the original lampshades have not survived and are sorely missed. The splashy original designs, especially on the '50s lamps, gave a perfect finishing touch to these decorative accessories. However, hope for a well-preserved example springs eternal and therefore, to paraphrase Tom Bodet, "We'll leave the light on for you." ► 60



Left: Abbotsware Co.'s Deco radio-lamp. Right: The Philco model 53-707, from a Philco sales brochure. Far right: This radio-lamp by an unidentified designer pays homage to the skyscraper. Below left: A pair of Moss Company radio-lamps are the embodiment of '50s styling.

PHILCO *Multitone* 707

Dynamic Error Check: A positive radio receiver of dynamic error check is a great asset in an office or laboratory setting. Check that conditions of the receiver are correct with the check meter of the radio receiver before use.

AC Superheterodyne Radio with Tube Tester: This set is a superheterodyne radio receiver with a tube tester. It is a complete radio receiver with a tube tester. It is a complete radio receiver with a tube tester. It is a complete radio receiver with a tube tester.

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4 Philco Tubes Plus Rectifier: All tubes are Philco tubes. "Multitone" 707 receiving tube, 6X4 rectifier tube, 6X5 power tube, 6X6 power tube, 6X4 rectifier tube, 6X5 power tube, 6X6 power tube.

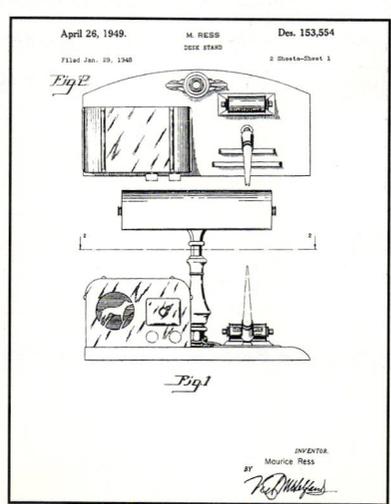
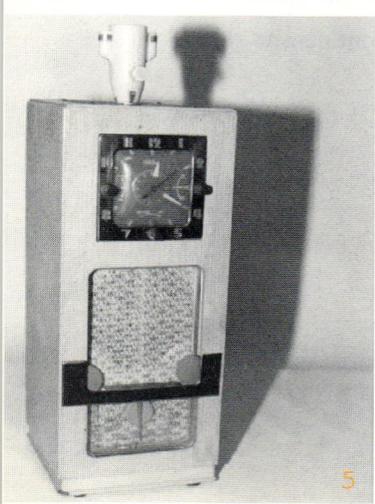
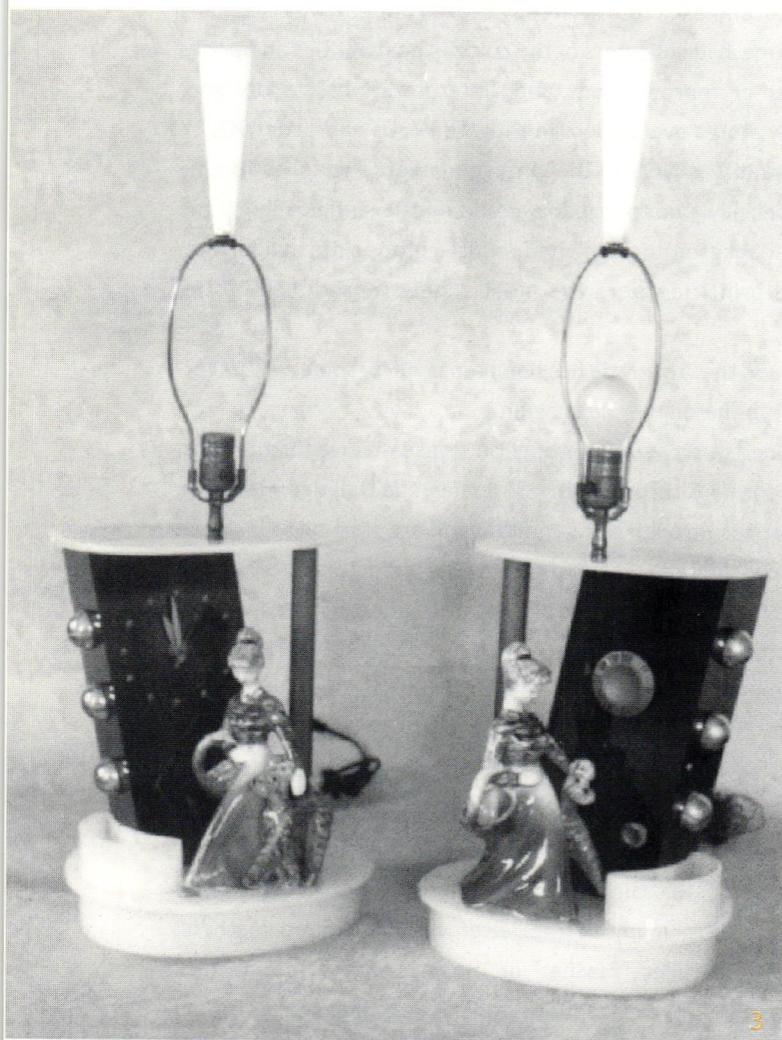
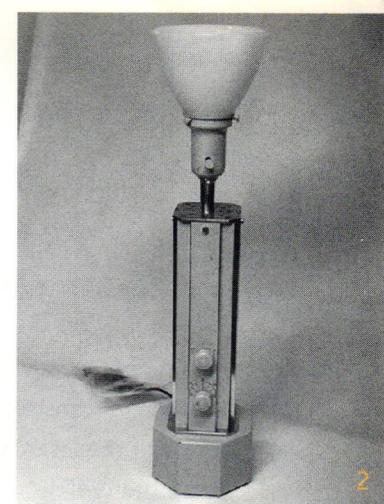
Distinctive New Graph Design: It is a complete radio receiver with a tube tester. It is a complete radio receiver with a tube tester. It is a complete radio receiver with a tube tester.

More Power! Positive Audio System: This set is a complete radio receiver with a tube tester. It is a complete radio receiver with a tube tester. It is a complete radio receiver with a tube tester.

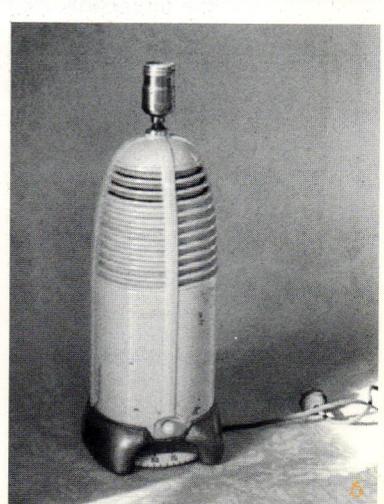
Also in Addition: Equipment Builders' Lamp Adapter, 1700 to 2400 Kc. Receiver, Dynamic Error Check, 1700 to 2400 Kc. Receiver.

Lamp Assembly Optional at Extra Cost

Complete drawing of a lamp assembly for the radio receiver. The lamp assembly is optional at extra cost. It is a complete radio receiver with a tube tester. It is a complete radio receiver with a tube tester. It is a complete radio receiver with a tube tester.



Far left: The Philco model 53-706, the most popular radio-lamp of its day. Left: Drawings from Maurice Ress' Radio-Lamp Patent #153,554. Right: Lunitone rocket-shaped model 1260. Above right: A typical radio-lamp, with classic lines and unassuming appearance.



WINDSOR KNOT A PIECE OF ART

Colorful and collectible, vintage ties are artwear for the neck

The tie as we know it today first evolved in the 1920s, when American tie manufacturer Jesse Langsdorf patented a method for constructing the modern, wrinkle-free tie. Most ties collected today generally come from the mid-1930s through the late '50s, however, the more advanced collectors are eagerly seeking out vintage ties specifically from the 1940s!

The vintage tie book *Fit To Be Tied* appeared in 1987 and excited the already heated appetite for the many types of ties created in the 1940s. Both men and women became avid collectors of the colorful postwar ties and prices increased dramatically. Unfortunately, so did the number of reproductions and "interpretations" (a designer euphemism for COPIES) that literally flooded contemporary stores everywhere in the late 1980s and early '90s.

Suddenly what was HOT in the contemporary market was NOT in the vintage market. The collectible tie market nearly collapsed and prices nosedived. This was especially true for the lower and mid-level ties, mainly the colorful Jacquards: rayon or silk satin ties with embossed backgrounds and vivid, multi-color prints in abstract, floral and thematic designs. Jacquard and non-jacquard print ties were the most widely reproduced by the contemporary designers.

Thankfully, fashion's fickle finger always moves on, and the "retro" tie has been replaced by some new flavor. The vintage Jacquard ties are finally eliciting a little interest in the marketplace again.

The demand for the high-end vintage tie has remained fairly steady throughout these market fluctuations, as has the demand for anything in high-end vintage. The California Airbrushes, the Girlie ties, the Dali ties, Hawaiian ties, and other Hand-Painted Thematic ties have held their prices through thick and thin and are starting to increase in value again. Ties in the above categories have long been considered small works of art by collectors everywhere.

The California Airbrushes, in the high-medium price range, are perhaps still the most undervalued collectible ties on the market. Hand-airbrushed and hand-painted on either silk, rayon crepe, or nylon and acetate fabrics, these beauties are exquisitely colored and can be found with dreamy, other-worldly abstract designs, florals, or rare thematic paintings. Many of these ties exhibit 1940s and early '50s California airbrushing at its finest and quite a few are artist signed on a small label or on the satin lining. Artists frequently encountered include: V. GALET, ANDRE, MARK, DUVALL, and such specialty houses as HOLLYVOGUE and CALIFORNIA SYMPHONY BY BRITICO.

Airbrushed ties can also be found with Stencil Painted themes such as wildlife, hunting, sailing and other sports, as well as nude and semi-nude women, many in pin-up poses. "Girlie Ties," as this category has come to be called, also includes full-blown hand-painted nudes and pin-ups, many of the latter with appliqued feathers, sunglasses, grass skirts, etc. Also in the Girlie category are the so-called "Flasher" or "Businessman's Special" ties, rather plain, conservative-looking '50s ties, medium to narrow width, with a photo print of a technicolor pin-up on the underside. All the vintage Girlie Ties are very collectible, and recent knock-offs have not hurt the market.

This is but a brief example of a small part of the Vintage Tie market. As the tie market continues to revive, perhaps we can again visit Tie Land and see what's happening! Until then, Happy Hunting! ▶ 60

Opposite, clockwise from large ties, top right: Western-themed novelty ties, including a rare sculptural hand-painted horse head with applied braid and rhinestones, and a rodeo scene; Novelty ties also featured popular characters, such as Bugs Bunny, and hand-painted designs, such as this dog and dog house; Vibrant designs were created using airbrush and dry-brush techniques; "Girlie ties" often feature women in pin-up poses; Hawaiian and vacation scenes reflected the nation's new focus towards enjoyment after the war; "Flasher" or "Businessman's Special" ties were plain-looking ties which concealed a photo print of a technicolor pin-up on the underside

Text by Shawn Bradway Photographs courtesy the Barry Friedman Collection

"I get just as big a thrill at finding an abstract geometric tie as I do at finding a watercolor by Legér, or a chair by Josef Hoffmann." - Tie connoisseur Barry Friedman



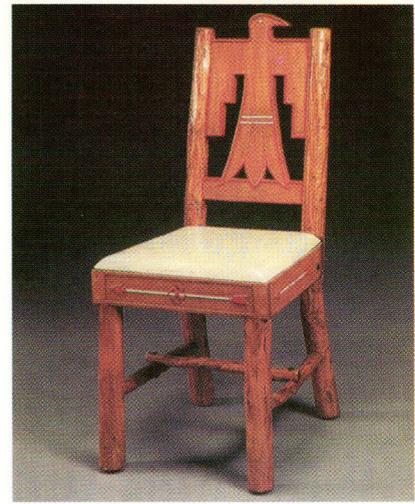
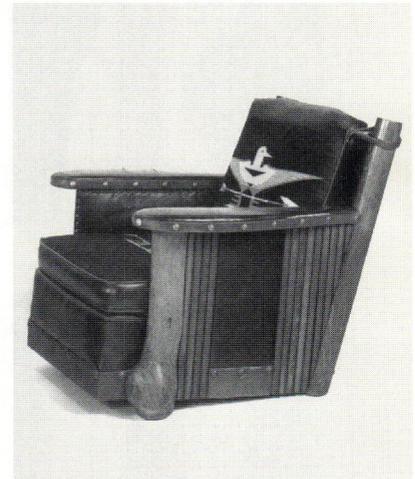


Photo: Courtesy: Christie's



Clockwise from top left: Molesworth cabinet, asymmetrical form with two drawers opposite a curved open shelf divided by pine poles, cabinet is covered in green leather with shelves covered in yellow leather and hammered brass tacks; Molesworth twelve-drawer cabinet, drawers covered in green leather with pine pulls, cabinet covered in black leather with hammered brass studs, cabinet side supports covered in black and green two-tone leather; Molesworth "Thunderbird" dining chair, c.1935-37, with thunderbird splat and cream leather upholstery; Molesworth armchair, c.1948, [side and front view] upholstered in black and red leather with seat cushions in Chimayo weaving; Molesworth "Cowboy" chest of drawers, c.1935-37, with silhouettes of horses and gunman carved in light relief; Molesworth sofa, c.1948, upholstered in red leather with front legs featuring the split burl, and sides of pine pole, with cushions in Chimayo weaving
Text by Carol A. Cyran Photographs courtesy Treadway Gallery and Christie's, NY

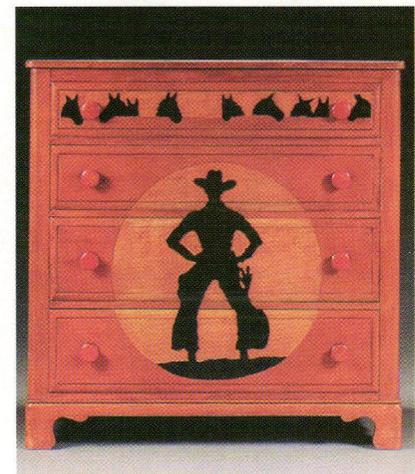


Photo: Courtesy: Christie's

Thomas Canada Molesworth: blazing a Western design trail

THE HISTORY OF AMERICAN DESIGN does not follow a linear path. While seemingly straightforward, different expressions emerge and coexist at the same time. In the 1920s and '30s, a predominant design goal was the search for a modern expression. Kem Weber and Gilbert Rohde exemplify designers pursuing this goal in different parts of the country. The American public, however, was not fully ready for a modern idiom. During this period, popular decorative language was generally characterized by an interest in revival styles. An acceptance of modernization was cloaked by an idyllic recollection of the past.¹ Common emotional themes were charm, romance and atmosphere.²

On artist/craftsman who successfully integrated these seemingly divergent expressions was Thomas Canada Molesworth (1890-1977). In developing his "rustic western" style,³ Molesworth successfully integrated modern design principles with the popular desire for nostalgia, romance and atmosphere. His furniture not only captured the aura of the West, but exuded a timeless quality, thus lending form for others to follow.

Born in Kansas to a Methodist minister in 1890, Molesworth later moved with his family to South Dakota. In 1908, wanting to be a painter, he attended the Art Institute of Chicago. It was there, perhaps, that he was exposed to some of the design principles at the root of his style. From the 1880s through the teens, Chicago was the Midwestern center of the Arts and Crafts movement. In addition to individual craftsmen, numerous Arts and Crafts organizations, shows, and salesrooms were found in the city. The Chicago Art Institute held yearly craft exhibitions organized by the Decorative Arts curator (herself an artisan), and maintained a sales gallery featuring decorative arts.⁴ As such, it's possible that Molesworth became aware of the design theories of the Arts & Crafts movement - in particular the importance of using natural, high quality materials, good construction and an overall concept of unity in design.

Due in part to his family's finances, Molesworth's stay at the Art Institute was only a year. However he did manage to return to Chicago often. From 1909 - 1923, Molesworth worked in a variety of professions ... operating a ranch, as a marine in WWI, and as a banker. The years 1924-1931, found him working as a manager of

was from Pennsylvania and wanted to furnish his house in the manner of Adirondack mountain hunting lodges. During this time, it was popular for eastern industrialists to furnish their country homes in a rustic Adirondack tradition.⁷ The simplistic decor and use of natural materials distanced owners emotionally from the pressures and stress of city life. Aware of Annenberg's desire yet interested in incorporating a local western flavor, Molesworth created his own unique style recalling his previous influences and using the Pahaska Teepee, a rustic log structure near Yellowstone Park, as a point of departure.⁸ For the interior of Annenberg's "Ranch A," Molesworth designed couches and chairs made of pole frames and leather seats. Western motifs such as tepees, standing animal figures and Indian villages were carved or molded in beds, chandeliers and fire screens. The dining room contained a huge leather-covered table with carved high back chairs. End tables were of twig, draperies of horsehide edged with beads, Navajo rugs covered the floors and western photographs adorned the walls. The result was distinctively western and romantic, yet sophisticated and stylish. Indeed a true western style was born.

Annenberg was pleased with the results and before long others called on Molesworth to furnish their homes and businesses. Early commissions included the Plains, Nobel, and Washakie hotels in Wyoming, the Sumers lodge in Colorado, and Wyoming governor Milward Simpson's Bobcat Ranch. In 1937, Molesworth's fame spread worldwide as Abercrombie & Fitch Co. retailed his furniture. This mature phase of his style included both basic case furniture and forms of his own. The case furniture, though standard in shape, was individualized through custom trims such as leather and tacks, and the use of incised designs. Other furniture pieces were unique structures, designed to fit specific spaces and/or inspired by the actual material used.

A peculiarity of Molesworth was that he never signed or labeled his work. Perhaps this was because he preferred to make furniture for friends or friends of friends. His chosen woods included fir, maple, birch and gnarled burls. Stored and seasoned before use, the woods were joined via simple box construction. A side chair with an "unbraced key-hole shaped back" is considered one of Molesworth's signature pieces. Usually with carved or

IN DEVELOPING HIS "RUSTIC WESTERN" STYLE, MOLESWORTH SUCCESSFULLY INTEGRATED MODERN DESIGN PRINCIPLES WITH THE POPULAR DESIRE FOR NOSTALGIA, ROMANCE, AND ATMOSPHERE.

the Rowe Furniture Company in Billings, Montana. This latter profession also likely had an impact on the formation of his rustic western style. Working in the furniture business, Molesworth probably became aware of then-current decorating trends. These included the desire to recreate an idyllic past through traditional furnishings, the predominance of the Southwestern or Rio Grande Mission style in the West, and the general popularity of reed, rattan and bentwood furniture.⁵

In 1931, the turning point came for Molesworth as according to his son Lee, he decided "he'd rather die broke than work for someone else."⁶ With the support of his family, he opened up the Shoshone Furniture Company in Cody, Wyoming, and began to produce "homemade furniture." In 1933, a commission to furnish the rustic retreat of publishing mogul Moses Annenberg provided incentive for Molesworth to coin his own unique style. Annenberg

painted backs, the chairs have straight pole legs with seats of leather.

Molesworth's approach to interiors went beyond just the design of furniture. His concern encompassed the total look of a room. As such, Molesworth procured western artists and photographers and incorporated their designs into his interiors. Artists included Edward Grigware (whose work inspired Molesworth's gunfighter pattern used on chair backs and door panels), Hans Kleiber, E.W.Gollings, Stan Kershaw and Frank Tenney Johnson. Wally Reber and Paul Fees of the Buffalo Bill Historical Center, Cody, Wyoming, state that Molesworth designed each room as "a roomscape, a unity of art and furnishings appropriate both to setting and to function. And all work together unmistakably to enhance the western experience of their owners and guests."

Molesworth continued designing home *continued on page 60*

Text and Photographs by
Sharon Occhipinti & Mark Jespersen

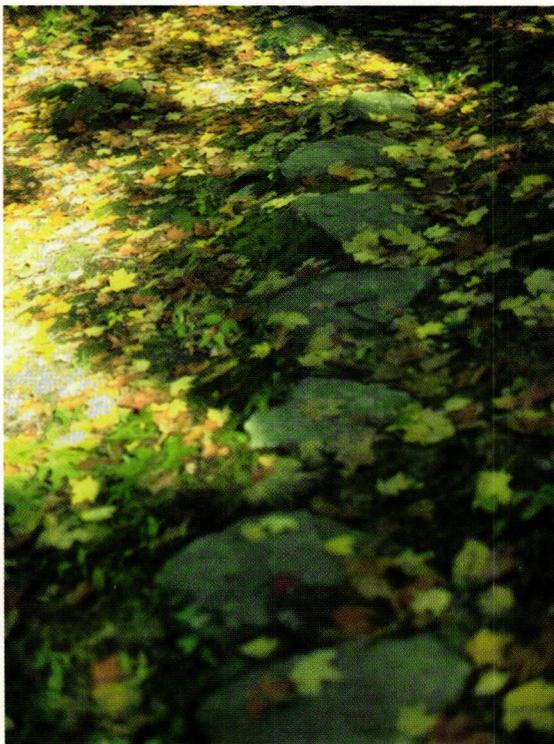
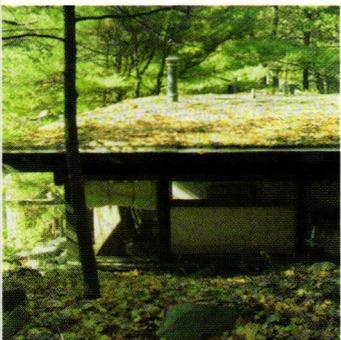
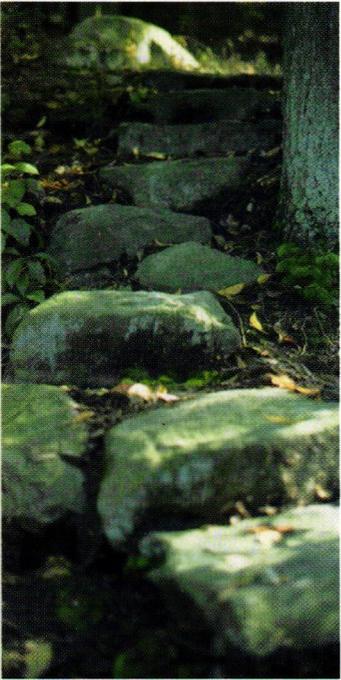


Wrights of Passage

Dragon Rock, Russel Wright's private retreat, is the culmination of one man's vision of the harmony which is possible between nature and the human spirit

OUR OWN PASSAGE through Russel Wright's organic design world began, oddly enough, with some plastic cups and saucers. They were found in a box in the garage attic of our parents' summer home in Cape Cod. There on the bottom of each piece was the now familiar signature, Russel Wright. On our return home, additional research told us we were holding onto something bigger than a few interesting pieces of pink and blue plastic.

That was two years ago. Since then, we've studied everything we could get our hands on that re-

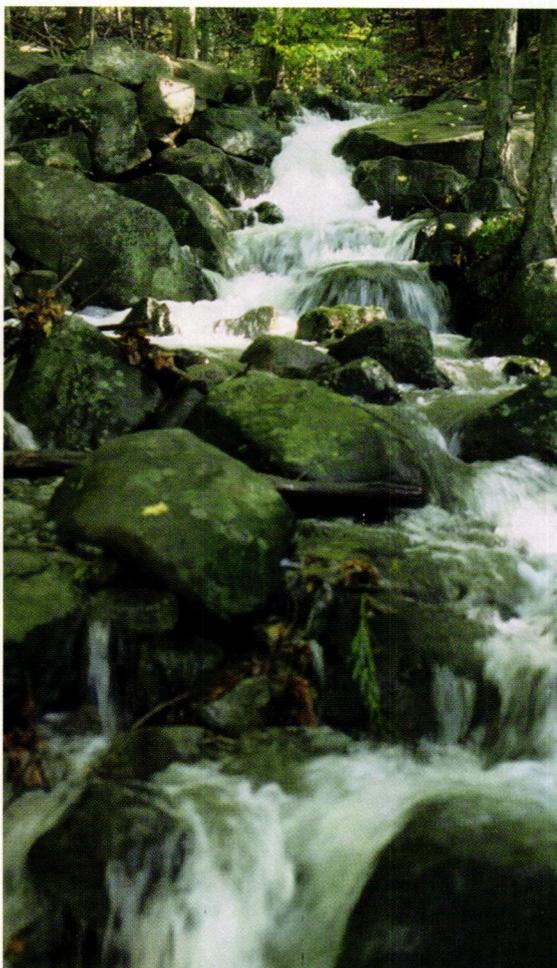
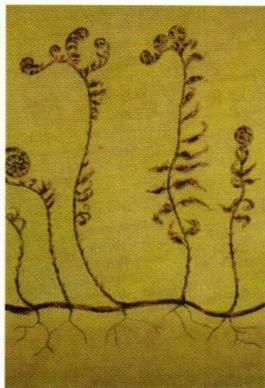


Above: Dragon Rock appears to grow out of its surroundings; Right: Wright created an elaborate system of one-way paths he termed "voyages of discovery"

lated to Wright's modern designs. We've had a lot of help from Mary Jane and Bernie, our "New Jersey Pickers" (actually Sharon's mom and her friend who have become even more obsessed than us about finding obscure examples of Wright's work). The end result is that we've nearly filled our contemporary home up to its flat roof with furnishings designed by Wright. Some are shown here, with additional pieces photographed in their natural setting inside Wright's own home, Dragon Rock. Needless to say,

we're deeply grateful to Wright's daughter, Ann, for opening up her home and for sharing her recollections and insights into two extraordinary and complex people, Mary and Russel Wright.

Wright's multifaceted design work began in about 1929 and lasted through the late 1960s. His preference for natural organic shapes, textures, and colors, and his pride in the American way of doing things, culminated in the design and construction of Dragon Rock, his home and private retreat. Completed in 1961, Dragon Rock was built on 68 acres of previously ravaged land that Mary and Russel Wright purchased in 1942. Over a 25-year period, working mostly by hand, Wright improved, modified, and thoroughly transformed the rough landscape surrounding Dragon Rock. Lakes and waterfalls were created where there were none. Rocks and boulders were placed, re-set and then, changed again. Trees were moved, removed, or judiciously pruned to improve the view. And mosses and ferns were brought in to tie it all



Far left: View of Dragon Rock and pond; Left: Dragon Rock is nestled into its surroundings; Below: Wright brought in mosses and ferns to soften the rough landscape surrounding Dragon Rock; Right: Detail of an intricate fern design from a window shade in the Dragon Rock studio



Above: Wright laminated plants and butterflies into several interior panels of his Dragon Rock home; Left: Detail of a tree used to support the roof of Dragon Rock; Right: Wright created lakes and waterfalls on the 68 acre property

together. Along the way, Wright laid out an elaborate system of one-way paths, "voyages of discovery" he called them, so that visitors could partake of Wright's singular vision of the harmony possible

between nature and the human spirit. Wright named his woodland park Manitoga, which in Algonquin means the "Place of the Great Spirit." It's pure Russel Wright. But you'll have to experience Manitoga and Dragon Rock for yourself to decide whom Wright had in mind when he said this was the Place of the Great Spirit.

Though not always successful, Wright constantly experimented and tinkered with his designs for the emerging modern and informal American lifestyle. With Dragon Rock, one of Wright's challenges was trying to make life in a modern organic home as interesting, efficient, and enjoyable as life in any traditional home. An article in the March 16, 1962 issue of *Life* features Dragon Rock and this quote from Wright, "The more changeable a home is - daily and seasonally - the more lovable and alive it is." After visiting, a friend wrote Wright, "No vacation restores



me as does a visit to your house."

Wright On Wright

Yet Ann Wright told us that most weekend visitors who came up from New York, expecting to get away from it all, "were somewhat surprised at breakfast to find that Russel had also set out a list of chores at each person's place. And yet," noted Ann, "there was something kind of enthusiastic about him so that even if you were the one assigned to take out the garbage, you felt like you were contributing to something fabulous!"

Ann also told us that her father, "was pretty much a workaholic, even on weekends. Any leisure time was scheduled in, like, 'we will now swim from 5:00 to 6:00, relax from 6:30 to 7:00, dinner from 7:30.' And it was a fairly lonely existence up here. He had very few close friends, one or two, and that was about it. Everybody else gradually fell by the wayside, except for those who made a diligent effort to come here and work!"

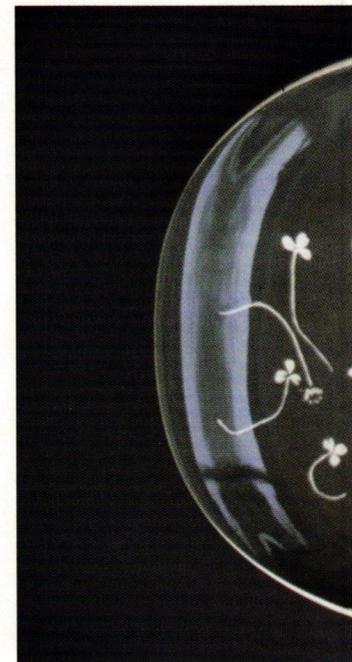
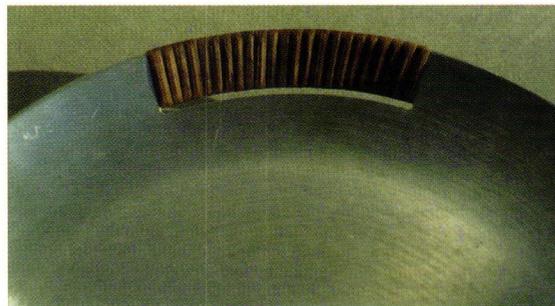
Ann showed us a film produced in 1955 of her father being interviewed on television by famed newscaster, Edward R. Murrow, soon after Wright's return from the Far East. The American government had sent Wright to Southeast Asia to survey the handicraft industries and then make recommendations on where best to supply foreign aid to the region. In the film, a chain-smoking Wright appears somewhat ill-at-ease answering Murrow's questions.

Although Wright was technically at the peak of his design career during this time, his spirits had been at an all-time low just before this trip, due in part to the death of his wife. Ann noted that her father, "felt as if he'd been ripped apart" *continued on page 35*

Wright On

Wright's early works in pewter, like the hand-made swan nut cup and cigarette holder shown here (right) at Dragon Rock, were gradually phased out when he moved over to spun aluminum. It had the same look as pewter but was much easier to work with.

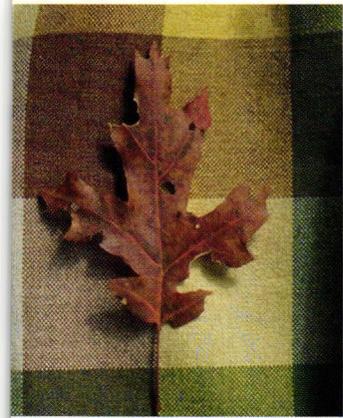
True to his instincts, Wright embellished most of his aluminum pieces with natural materials such as cork, rattan, reed, cane, and wood (right). In a 1960 interview, Wright said aluminum, "was a neutral, modest metal with an integral color that was an interesting background to other substances." Wright had a natural preference for simple materials like pewter, aluminum, maple, birch, ceramics, and nicely woven fabrics.



Above: Wright's rounded and somewhat exaggerated forms are seen in this example of his spun aluminum stove-to-table (another first) accessories. Right: The Knowles Esquire creamer (in the Grass pattern that Wright used when company came to Dragon Rock).



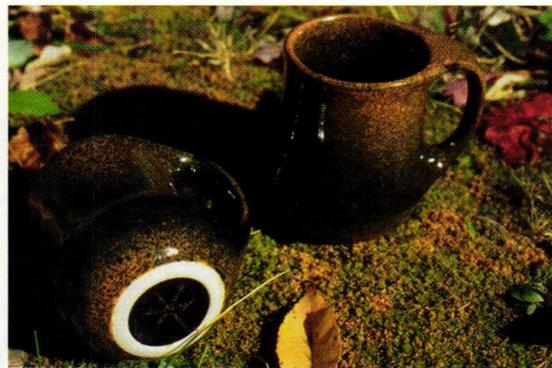
The pure white creamer (above), granite gray cup on a 1950 Simtex Mills plaid table cloth (above center), and chartreuse water pitcher (far right) are all part of Wright's most popular dinnerware, American Modern by the Steubenville Pottery. Right: Mary Wright Country Gardens cup by Bauer. This sample cup (Mary's line was never produced) was found languishing on a shelf in a Long Island junk store. Bottom right: Wright was the first to successfully bring plastic, certainly the most all-American material, onto the table. This example of Wright's Flair Ming Lace plastic dinnerware was produced in 1959 by Northern Industrial Chemical. Real leaves of the Chinese jade tree are molded into each translucent piece. Bottom far right: This Statton Modern Age mirror, framed with satin sycamore, shows Wright's attention to detail in a beautifully pegged joint .



Left: Another Simtex Mills table cloth in warm harvest/fall colors. Below left: Wright's use of naturalistic designs like those shown on this Harker White Clover platter was undoubtedly influenced by his increasing involvement in the landscaping effort at Manitoga. Right: Although our twisted wood table lamp in oak looks like it is hand-carved, this Wright design, like many of his more sculptural wood pieces, was mass-produced by machine. Below right: Wright's Theme Informal coffee mugs, which were to be produced by the Yamato Porcelain Company of Japan, but never made it past the salesroom sample stage. These two were discovered sitting on a shelf in a Bridgeport, Connecticut thrift shop.



Below: This side chair is one of Wright's designs for Conant Ball's American Modern line of solidly crafted northern rock maple in a blond finish.

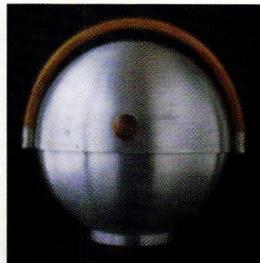


when Mary passed away." This in turn led to Wright's decreasing interest in his New York design office, and his increasing desire to escape to his property near Garrison where he could make life happen more to his liking.

Yet in the Murrow film, it is apparent that Wright was somewhat energized by this new opportunity to once again promote his views. It certainly helped give him a boost of confidence. For example, he went on to design a new line of dinnerware, Theme Formal and Theme Informal, to be produced by the Yamato Porcelain Company in Japan. Unfortunately, this ill-fated line never made it past a few salesroom samples. We'll never forget the day we discovered two Theme Informal coffee mugs sitting on a shelf in a Bridgeport, Connecticut, thrift shop.

"Russel was also a bit of a martyr," said Ann with a smile. "Of course I knew him more during the 1960s when he had lost confidence in himself as a product designer." But who could blame Wright? People of lesser talent were constantly stealing his ideas and then promoting them as their own. Look at the first line of Heywood-Wakefield's modern maple furniture introduced in 1935.

Heywood had rejected Wright's earlier proposal for this line. Then they fired him. Only after Wright had successfully contracted with Conant Ball and Macy's to produce and market his line of solid maple furniture (which, in her own inimitable way, Mary Wright nicely dubbed "blonde maple," spawning an entire industry of blonde furniture wannabes), did Heywood decide to produce Wright's rejected designs themselves. Never crediting Wright, of course. Multiply events like this over a lifetime, and you can begin to understand Wright's moodiness and his growing fondness for working in isolation out in his private studio and living quarters adjoining Dragon Rock. *continued on page 42*

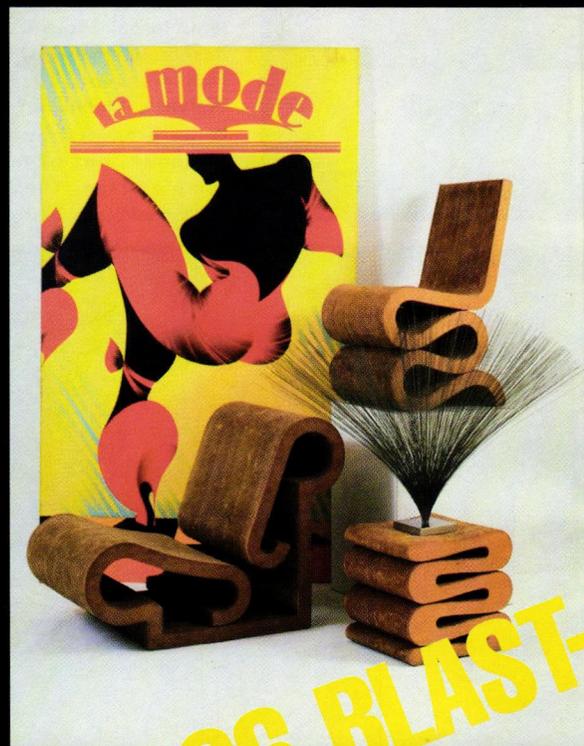
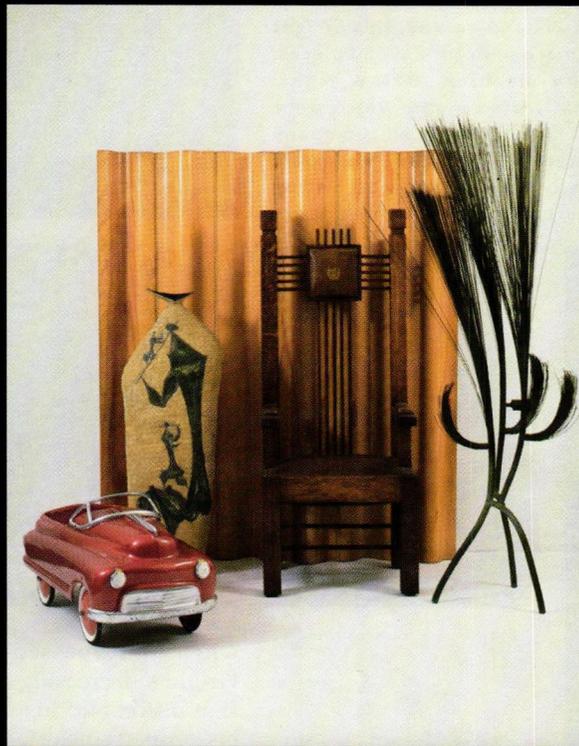


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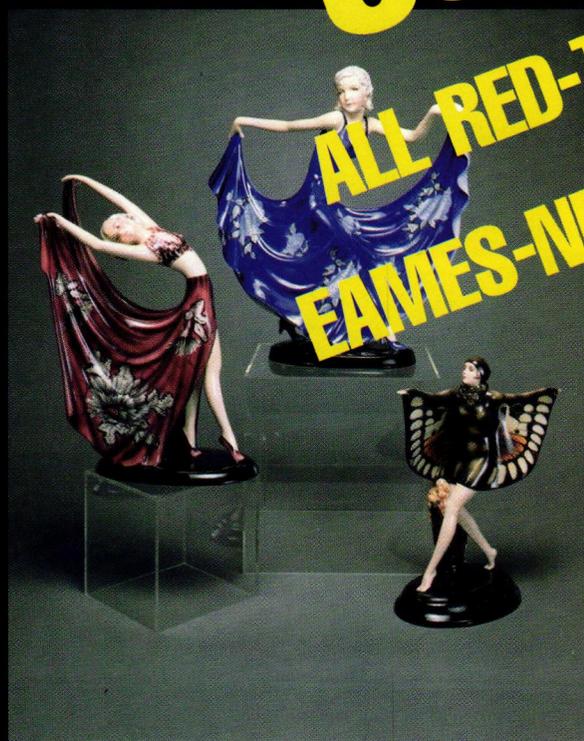
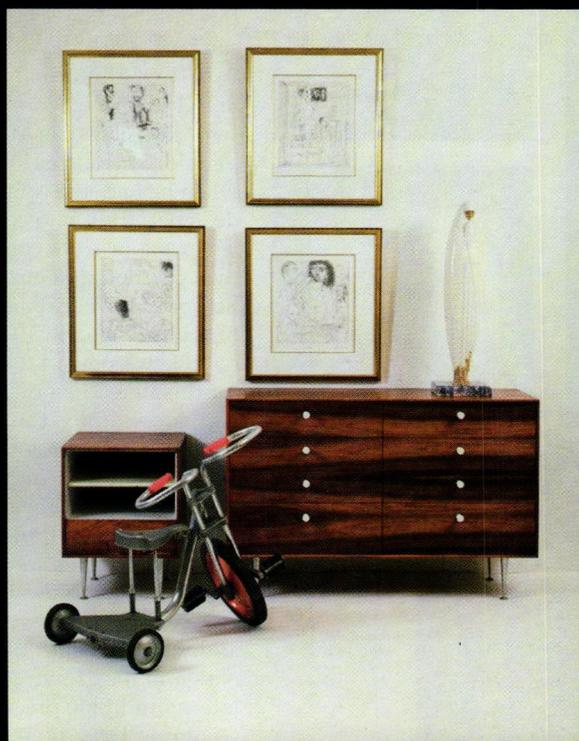
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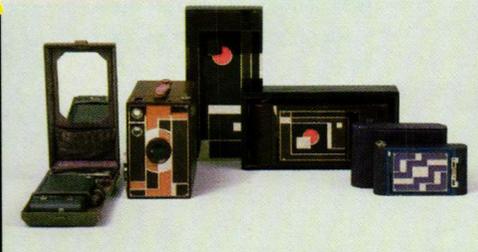
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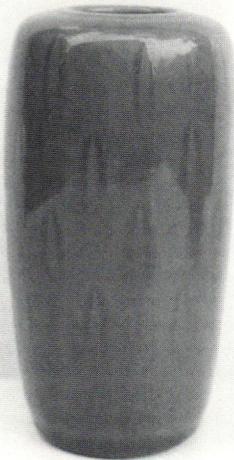
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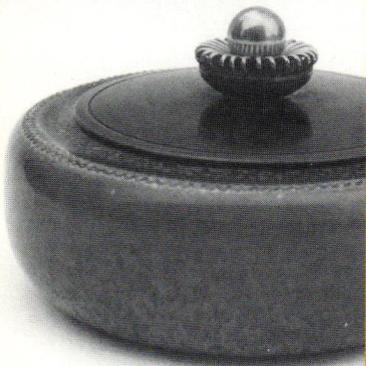
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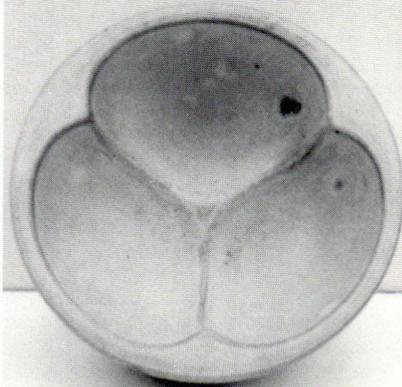
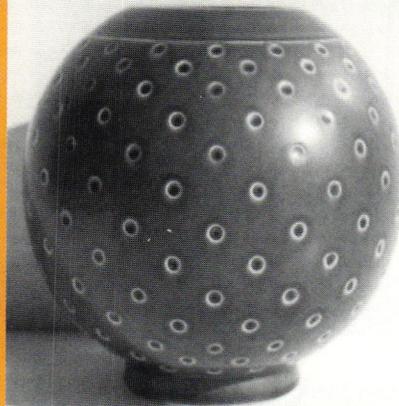
Left: Mottled green, gold and brown vase by Patrick Nordstrom, circa 1920s. Right: Dark brown and cream organic sculpture by Alex Salto circa 1930s.



Left: Celadon vase by Hans Erik Hansen, circa 1940s. Right: Bowl by Nils Thorsson from the Solbjerg series, circa 1930s.



Left: Carl Holier's deep red covered jar, circa 1937. Right: Spherical vase by Nils Thorsson, part of his Marselis line, circa 1950s.



Left: Bowl by Ellen Malmer, circa 1950s. Right: Curvaceous vase by Patrick Nordstrom, circa 1920s.



Royal Copenhagen

Modern Studio Pottery

DENMARK IS A SMALL COUNTRY that has had an incalculable influence on the whole of modern design. Modern Danish design principles integral to art and architecture were effortlessly woven into furniture, glass, and metalwork. The ceramics tradition in Scandinavia also has a well-deserved reputation for innovation and excellence. Serious collectors of modern ceramics know that there is more to the renowned Royal Copenhagen Porcelain Factory than the ubiquitous Christmas plates and figurines. They have been a leader in modern studio pottery since the 1920s, generously fostering the talents of throwers, glazers, and designers thus establishing the Scandinavian ceramic factory practice of donating studio space, kiln time, and materials to both staff and independent artists.

European attempts to copy the porcelains trickling in on trading ships from Asia led to fine porcelain traditions in France, Germany, and England. Royal Copenhagen, established in 1744 to provide dinner services and figurines to the Danish Royal family, scrambled to build on the incremental technical developments of other European factories. These efforts did not meet with much financial success. At the advent of the twentieth century, Royal Copenhagen merged with another factory, Alumina, and embarked on a new direction.

Arnold Krog, a young architect appointed Artistic Director of Royal Copenhagen in 1895, was deeply influenced by the exciting new transition of the Art Nouveau movement. He created new vessel designs and with Valdemar Englehardt developed signature glazes that are still in use today. Krog and Englehardt perfected the red, blue, and crystalline glazes that had been impossible to achieve previously. The new designs and glazes met with great success at the 1900 Paris Exposition.

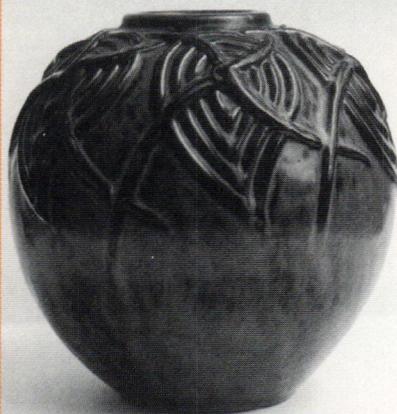
In 1912, Krog appointed Patrick Nordstrom to the position of Artistic Director. The man who brought his own clay and glaze formulations with him from the Danish island of Bornholm would put Royal Copenhagen on the modern stoneware map and earns the right to be considered the father of modern stoneware. Nordstrom was a technical perfectionist and eager to create glazes that replicated those of Japanese pottery. He experimented with metal and chemical glazes until he succeeded in producing the various uranium and copper glazes that captivated the whole of Europe in the early twentieth century. Nordstrom is noted for his fluid shapes and pursuit of organic forms a full generation before the biomorphic movement.

Nordstrom cultivated the stable of excellent designers who, in turn, would usher in the next two generations of Danish ceramicists. He encouraged those already on staff to expand their repertoire, such as Knud Kyhn's striking ceramic sculptures of animals. Nils Thorsson was Royal Copenhagen's most prolific designer. Beginning in 1912 he produced a vast array of designs for Royal Copenhagen's faience line, Alumina, as well as a significant output of stoneware, and ended his remarkable career there in 1975. Thorsson's work ran the gamut from stylized florals to striking post-modern geometric forms *continued on page 44*

Left: A highly textured small vase by Melihe, circa 1950s.



Right: A detailed vase with low relief design by Axel Salto, circa 1950s.



Left: A cylindrical vase with a high relief, pebble-like design, by Axel Salto, circa 1930s.



Right: A covered jar by Patrick Nordstrom, circa 1920s.

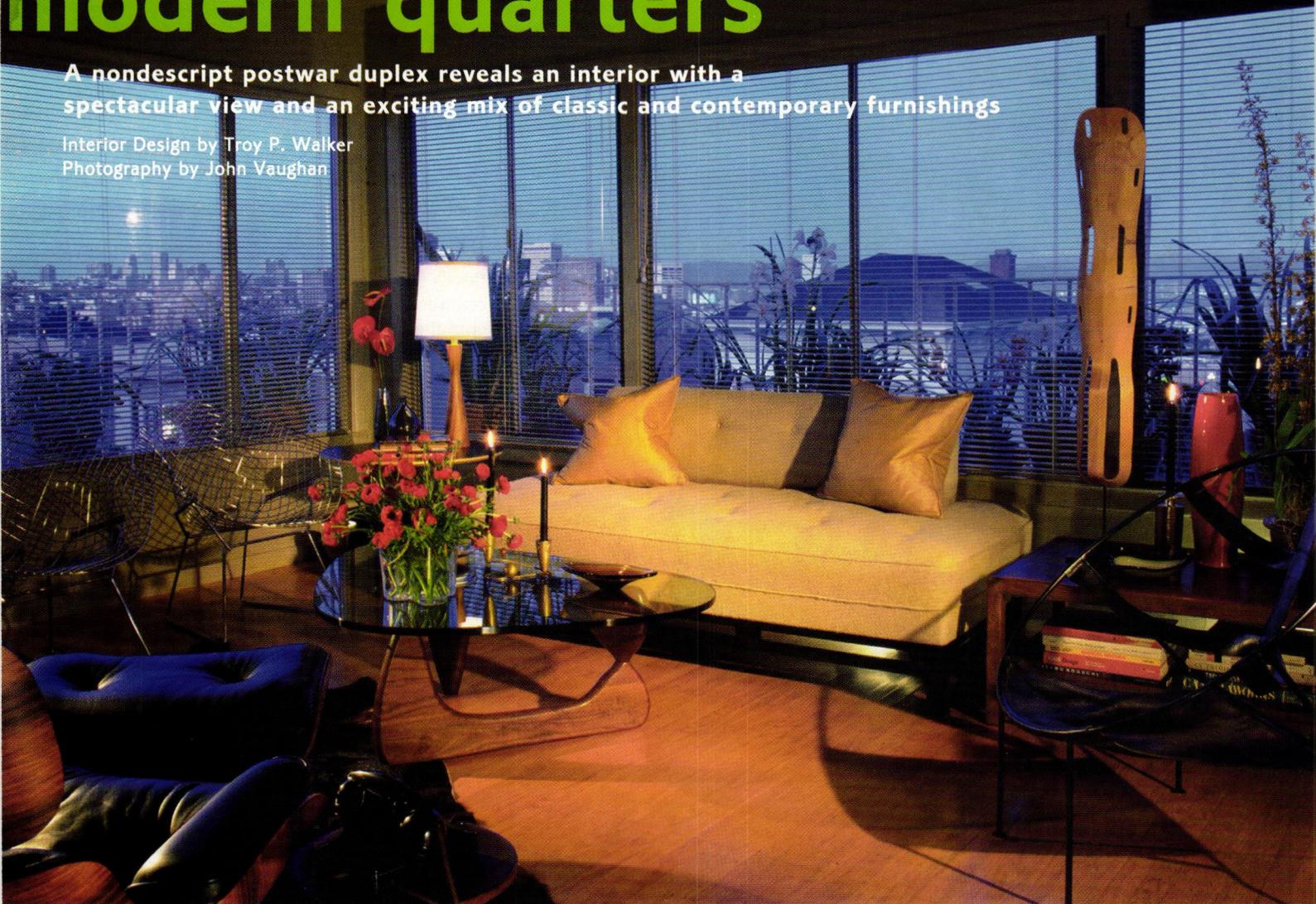


Text and Photographs by Robin and Howard Hecht

modern quarters

A nondescript postwar duplex reveals an interior with a spectacular view and an exciting mix of classic and contemporary furnishings

Interior Design by Troy P. Walker
Photography by John Vaughan



"I have never considered myself a designer of a particular style. I like anything that is well designed" says San Francisco interior designer Troy Walker. The photographs presented here are of Walker's former residence in a late 1950s/early '60s duplex in the Upper Market section of San Francisco. Troy chose the duplex for its spectacular view and modern, streamlined interior. "I prefer architectural styles that have clean lines, uncluttered planes and function in many ways. International Style architecture and the postwar styles that followed have never been equalled, in my book. They essentially form a clean slate for whatever you want to put in them."

The interior reveals Walker's passion for furniture designed by 20th century architects - including Eames, Breuer, Noguchi and Saarinen, of which he is an avid collector and connoisseur. However, instead of using these pieces to create "vintage" interiors, Walker prefers to incorporate the modern classics into interiors designed for the way we live today. This approach allows him to create an interesting mix of objects from all eras, including reproduction pieces and clean-lined Japanese and Chinese antiques.

"I really don't care when something was made, whether

three months, three decades, or three centuries ago, as long as it is original, functional and beautiful. It is not important to me that everything is vintage; reproductions by authorized manufacturers can be used as effectively."

Walker's collecting habits follow his love of the eclectic mix. "I collect everything; modern classic furniture, vintage and contemporary glass, paintings and sculpture in many styles, pottery and ceramics from every era and province, tableware and handmade textiles, linens and lace... As one thing leads to another, I am forever discovering a new piece or style that leads to a whole new collection."

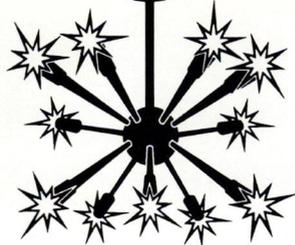
Of course, with such a wide range of collecting interests, restraint and selective purchasing must be adhered to. "I try to purchase only things I know I'll want to keep, because I rarely get rid of anything." But Troy also feels a large collection can help you to keep your interiors fresh, if you don't display too much at one time. His own space is a perfect example of this, "Things revolve - paintings get rehung and rearranged, pillows and rugs get put into storage, etc., etc. - sometimes for a season, sometimes for a party."

The result is classic, contemporary, and always evolving. ▶ 60

Above: "It was just a coincidence that at the time these photographs were taken all of the furniture in the living room was designed between 1952 and 1960, as were most of the accessories. In my current home everything is more mixed up!" says designer Troy Walker. Shown against the dramatic backdrop of the San Francisco skyline are an Eames lounge chair and ottoman, a Noguchi coffee table, a pair of vintage Harry Bertoia Diamond chairs, a Henry Calvin sofa, vintage Scandinavian glass and an Eames leg splint



Clockwise from top left: In the living room, an Eames lounge chair and ottoman, Eames walnut "Spool" stool, and a Noguchi-style parchment and mahogany floor lamp are arranged in front of the fireplace; By lowering the blinds, the living room becomes more intimate with the Diamond chairs, sofa, and Noguchi coffee table forming a comfortable conversation "L"; "The bedroom furniture is for the most part designed by the Bauhaus, or Bauhaus-inspired but more recently made," says Walker. A pair of Mies van der Rohe chairs flank Breuer tables; The dining room is a mix of four Thonet chairs from the 1950s, a contemporary Italian table, an early 1920s Japanese chest, and vintage Scandinavian glass



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Russel Wright

(continued from page 35) Wright wasn't much of a businessman, either. Russel, Mary Wright, and Irving Richards formed the Raymor company in the late 1930s to handle Wright's American Modern dinnerware line from the Steubenville Pottery. By the early 1940s, the line's annual volume was about \$150,000. By 1942, sales were clocked at over \$2 million and growing by leaps and bounds. Why Wright sold his valuable interests "for a song" in 1944 is a complex issue. First, there was Wright's growing interest and preoccupation with the entire field of home furnishing designs. Second, he was not all that interested in the business end of the business. Third, Wright was too timid and inexperienced to interest anyone else in the business. And fourth, Wright's personal assessment of his own lack of business skills was correct, because after he was out of the picture the business really took off.

Irving Richards remembers it all this way, "I had been designing decorative items and some furniture in Europe, and a mutual friend wanted me to see Wright's work. I could see right away that he was an original, and truly American. So Russel, Mary and I joined forces, and I became the marketing guy." Richards did much more, of course. He helped focus Wright on what he did best, while Mary, an accomplished artist, and thankfully possessed of a much more even temper than her husband, used her social connections and her enthusiasm to promote the tenants of an informal American modern lifestyle to anyone who would listen. And lots of people were listening.

Today, there are more Wright fans than ever, thanks in part to people like Ann Kerr, the author of the definitive collector's guide to Russel Wright. Kerr told us to emphasize to readers and collectors "that they look for those lines of Wright's so important in the modern movement." We agree. Each minimal line, organic curve, original color and unique texture of Wright's, even those that look like they "just happened," were painstakingly thought out.

Where did Wright get his inspiration? Many who have studied Wright suggest his approach was certainly more intuitive than intellectual. In the end, he was more likely to be concerned about whether or not his designs would sell in the mass consumer market. If you get the opportunity, pick up one of Wright's American Modern glasses produced by Old Morgantown (do it gently, there aren't many around). The fit in the hand is astonishing.

Maybe the most surprising thing of all is that Wright's designs, so sculptural and organic, appeal to so many people. His American Modern dinnerware, which initially took several years to get into pro-

duction, was panned by the critics as cold, nude, vaguely sexual, and in weird colors best described as "chi-chi." Wright was stung. But, fortunately for Wright, the critics were wrong. Over 80 million pieces of American Modern were eventually sold, making it the most popular American dinnerware ever. Go figure.

House tours through Dragon Rock are currently available. If you make the trip, you'll see how Wright used a large tree (see detail) to support the roof, and how he laminated plants and butterflies in several interior panels. But you must secure an advance reservation. Tours are held on the third Saturday of each month, and they are limited to very small groups. Manitoga opens its gates this year on April 16. Hours are Monday through Friday, 9am to 4pm. Weekends 10am to 6 pm. Just make sure you call ahead for reservations: (914) 424-3812 or fax to (914) 424-4043.

CyberWrights

Can E-Mail to: manitoga@highlands.com or visit the new Manitoga web site at www.highlands.com/attractions/manitoga.html where there are also links to the Russel Wright (and Mary, too) site.

Shop Wright:

(This is only a partial list. Be sure to check all the advertisements in the *Echoes Report* and always call ahead to confirm current availability of Wright stock)

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Mary Wright Dinnerware:

Lin-Weinberg, New York, NY (212) 219-3022
Millennium Decorative Arts, Washington, DC (202) 483-1218

Flair Ming Lace Dinnerware Set:

Metropolis, Tampa, FL (813) 248-6713

Russel Wright Furniture:

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Cadillac Jack, Los Angeles, CA (800) 775-5078

Chris Kennedy, MA (800) 366-3376

For further reading:

The Collector's Encyclopedia of Russel Wright Designs. Ann Kerr. Paducah, Kentucky: Collector Books, 1993. Available from Deco Echoes for \$19.95 + \$4.00 shipping.

Russel Wright: American Designer. William J. Hennessey. Cambridge, Mass: The MIT Press, 1983. Available from Deco Echoes for \$15.95 + \$4.00 shipping.

Craft in the Machine Age: The History of Twentieth-Century American Craft, 1920-1945. Janet Kardon, editor. New York: Harry N. Abrams, 1995. Available from Deco Echoes for \$49.50 + \$4.00 shipping. ☐

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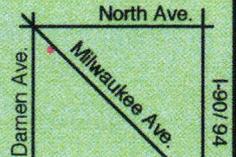
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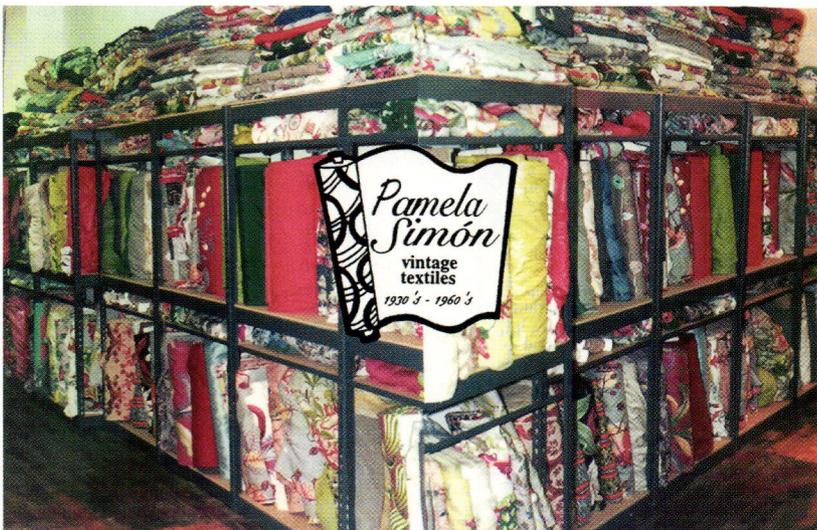
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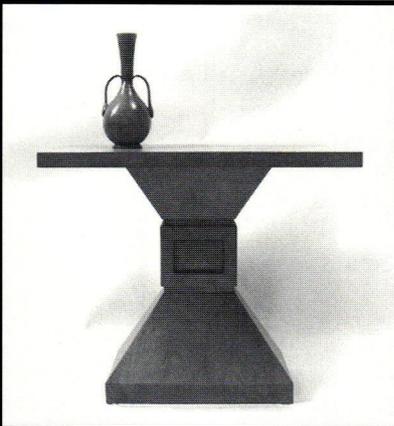
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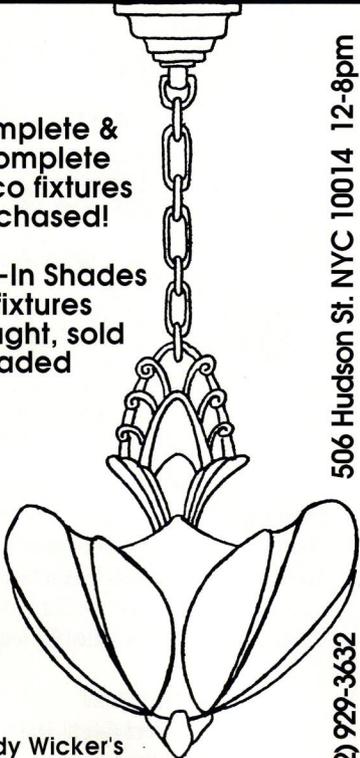
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Royal Copenhagen

(continued from page 39) juxtaposed against classically inspired celadon glazes. Nordstrom also attracted talent like Jais Nielsen. His best known work, "The Potter," was exhibited at the 1925 Paris exhibition and created quite a stir, capturing the grand prix. German-born Carl Halier, who is noted for his melding of pottery and metalwork, became Nordstrom's modeller and succeeded him as Artistic Director in 1922.

During the 1930s, however, a shift in design occurred. It was at this point that one of the most iconoclastic and original of the Danish ceramicists began his long relationship with Royal Copenhagen. Axel Salto began his career as an illustrator in 1916 and became known as one of Denmark's most famous modern painters. He was always an itinerant ceramicist, starting at Bing and Grondahl in 1923 and later working with Nathalie Krebs at Saxbo. His long relationship with Royal Copenhagen began in the 1930s where his wildly imaginative forms took full shape. Salto was a true artist; his ceramics were hardly utilitarian, rarely intended for daily use, and fully qualify as sculpture. Form was paramount; his *Budding* and *Sprouting* series astonished Europe and the United States. He also initiated the "vessel as internal organ" school, later embraced by Jorgen Mogensen. Salto was utterly fearless as a thrower and an indifferent glazer; the antithesis of Nordstrom in this regard. Salto was politely considered ahead of his time and his dark organic vision was not appreciated until much later in his career. His ceramic designs are startling, witty, and soar above those of his contemporaries. Salto is almost universally represented in serious modernism collections of the private and museum varieties.

Royal Copenhagen's flexibility and sophistication is demonstrated by its ability to absorb artistic movements without being dominated by them. The factory moved smoothly from Art Nouveau to Bimorphic Modernism while retaining a uniquely Danish perspective. During the 1940s, production was understandably subdued during the Nazi occupation, but creativity was not. Artists such as Gerd Bogelund quietly reasserted the Danish identity through the use of traditional Scandinavian motifs combined with subtly aggressive modern forms. After the war, Denmark became a leader in the modernism movement, literally defining the aesthetic sensibility of an entire generation with an influence that is still keenly felt.

The 1950s saw an explosion of design talent at Royal Copenhagen that continued unfettered through the 1970s, stopping only in the face of the new corporate reality. This new generation of artists, including Ellen Malmer and Jorgen Mogensen, explored a broader palette of

confederated themes, while longtime artists such as Nils Thorsson continued to surprise and delight with new shapes and glazes.

Thorsson was successful in his efforts to bring modern design sensibilities into the reach of the masses with his *Marselis* line. An analog of the seminal Solbjerg Art Deco series that he designed in the 1930s, *Marselis* brought the essence of Danish design into a much wider range of Danish homes via what can only be construed as one of the rare examples of affordable art ware. Mogensen was an important conduit for the sculptural tradition at Royal Copenhagen, continuing in the vein of Salto and Kyhn. His work is always striking in form and theme and his best pieces are whimsical without the preciousness of Bjorn Winblad or Stig Lindberg. Ellen Malmer employed a unique approach to stoneware by hybridization of modern geometrics with neo-classical accents. Her glazing techniques were uniquely modern and the epitome of subtlety. Alev Siesbye, a Turkish national, has become one of the most sought after modern ceramicists. Her craftsmanship has no parallel and she has introduced a new and vibrant color palette into the Danish ceramics arena. Siesbye was endowed with a level of talent that allowed her to craft works from miniature to architectural in stature and be widely desired by museums and collectors throughout the world.

Thorsson also recognized talent like Ivan Weiss, putting him on the stoneware production staff when he was twenty (He started as an overglaze painter in the porcelain factory at 16). He later developed a style that emulated a unique duality of nature; uncomplicated forms adorned with rich painted florals. The true nature of Weiss' talent lies in the ability to blend traditional elements into an undeniably modern work.

Royal Copenhagen always artfully maintained relationships with artists who simultaneously had their own studios. Danish ceramicists also move freely between the two major porcelain factories and independent studios. This allowed for a greater flow of ideas and technological improvements. Axel Salto, Boda Willemsen, and Hans Erik Hansen were among the many artists who maintained independent workshops and produced for Royal Copenhagen. The factory attracted artists from other European countries, including Turkey, Germany, Sweden, and Norway. Kare Fjeldsaa was a Norwegian ceramicist who intermittently contributed to Royal Copenhagen. His work at the Danish factory led to important exposure for his own studio and actually broadened the appeal of the overall Norwegian ceramic culture. Royal Copenhagen was also a leader in their "artist in residence" tradition. Eric Reiff has been attached to the factory since 1977, *continued on page 30*

Auction Highlights

(continued from page 22) brought strong results, with a Georg Jensen silver demi-tasse service, c.1940, in the Blossom pattern, realizing \$3,000. An Allen Adler silver flatware service for six, in the Swedish Modern pattern, sold for \$1,600, and the coordinating serving pieces realized \$1,300. A Mexican sterling silver pin by Hector Aguilar in a bird motif brought a high \$275, and a Margo de Taxco sterling silver brooch in a stylized scroll design fetched \$220.

THE SHIP CAME IN FOR COLLECTORS

of ocean liner furnishings, posters, ship models, tableware and memorabilia when Christie's East held their first ever Ocean Liner Sale on November 15, 1995. The highest bids of the sale were made for builder's models, with the top lot honors going to a builder's model of the twin screw steamer *Caronia* and turbine steamer *Carmania* built by John Brown & Co., c.1904, for the Cunard Steamship Co. The exquisitely detailed model, preserved in a mahogany glazed case, exceeded the high presale estimate of \$30,000 to achieve \$34,500.

Other sales of note included A.M. Cassandre's lithograph *Normandie*, c.1935, which realized a high bid of \$11,500. An upholstered sofa of needlepoint tapestry designed by Jean Rothschild for the Grand Salon of the S.S. Normandie, c.1934, brought \$19,550. A *Verre Eglomise* glass panel painted in gold and silver leaf, designed by Jean Dupas for the Normandie's Grand Salon, skyrocketed past presale estimates to bring \$27,600. And a gilt-bronze plaque by Adalbert Szabo for the First Class Dining Room of the S.S. Normandie, c.1934, depicting an ear of wheat on a foliate ground, realized an amazing \$29,900 against a presale estimate of \$3,000-5,000.

WILLIAM DOYLE GALLERIES HOSTED

a crowd of enthusiastic buyers at the November 15, 1995 auction of over 700 lots of Books, Maps, Autographs and Old Master, Modern & Contemporary Prints. Among the American prints that caught the attention of bidders was a notable etching by Paul Cadmus, *Shore Leave*, c.1935. As one of 50 impressions, the print was bid up to \$4,887. Also faring well was a Thomas Hart Benton lithograph entitled *Loading Corn*, c.1945. It reached a final bid of \$1,955.

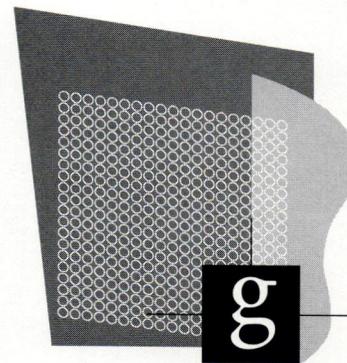
Several watercolors also brought strong prices. Two works designed for Christmas cards, published by the American Artist's Group in the 1920s and '30s, peaked bidders interest. Wanda Gag's *Candles and Christmas Trees*, reached \$2,645, and Doris Lee's *Skating*, c.1936-40 (est. \$1,000-1,200) was purchased for \$2,932.

Topping the day's sale for Books, Maps and Autographs was a masterfully illustrated edition of *continued on page 50*

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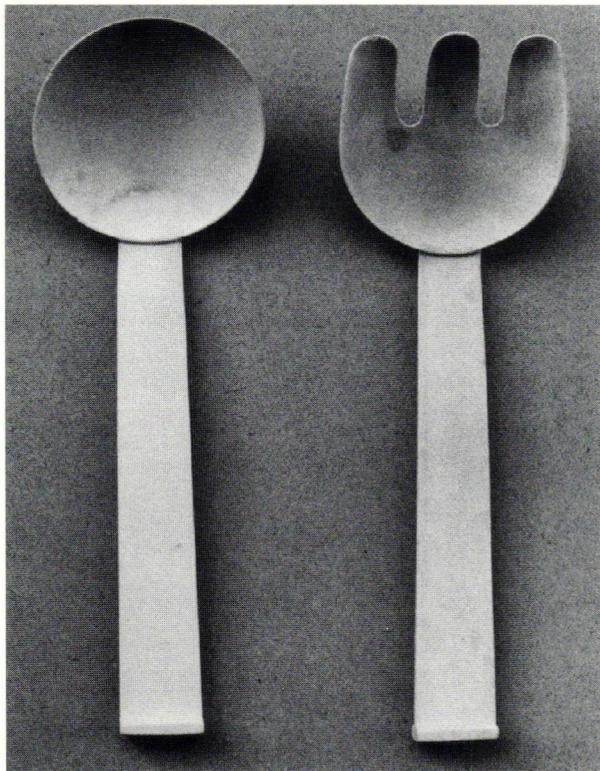


Photo: Courtesy Spertus Museum

MARCH

- 1-2** Midwest Vintage Clothing and Jewelry Show & Sale, Elgin, IL (708) 428-8368
2-3 Massachusetts Collectibles Extravaganza, Methuen, MA (800) 759-SHOW
3 Treadway Gallery's 20th Century Auction, Chicago, IL (513) 321-6742
3 Modern In Manhattan Auction, NY, NY (800) 419-3060
7 Christie's East Antique & Fine Jewelry Auction, NY, NY (212) 606-0400
16-17 20th Century Ltd. Show & Sale, Oak Park, IL (708) 879-5603
16-17 Cyclorama Show, Boston, MA (617) 426-8196
16-17 Modern Times Show, Glendale, CA (310) 455-2894
16-17 Maven's Vintage Clothing, Jewelry & Textiles Show & Sale, Yonkers, NY (203) 758-3880
18 Christie's East 20th Century Decorative Arts Auction, NY, NY (212) 606-0400
19 Skinner's Fine Jewelry Auction, Boston, MA (617) 350-5400
23 Sotheby's Art Nouveau & Art Deco Auction, NY, NY (212) 606-7000
23-24 Atlantique City Show, Atlantic City, NJ (609) 926-1800

23-24 Coliseum Antiques Show, NY, NY (212) 255-0020

31 Private Collections' Deco-Disco Mid-Century thru Modern Auction, Sarasota, FL (941) 966-3255

APRIL

- 11** Sotheby's Photographs Auction, NY, NY (212) 606-7000
11-14 4th Annual Chicago World Lighter Convention & Swap Meet, Rosemont, IL (708) 543-9120
13 Copake County Classic Bicycle Auction, Copake, NY (518) 329-1142
13-14 Chicago Pipe Show, Rosemont, IL (708) 543-9120
14 Leslie Hindman Auctioneers 20th Century American and European Design Auction, Chicago, IL (312) 670-0010
15 Sotheby's Ceramics Auction, NY, NY (212) 606-7000
17 William Doyle Gallerie's Laliqeu Auction, NY, NY (212) 427-2730
17 William Doyle Gallerie's Belle Epoque Auction, NY, NY (212) 427-2730
19-21 International Vintage Poster Fair, Chicago, IL (312) 263-4313
20-21 Eastern States Antiques & Collectibles Show, W. Springfield, MA (203) 758-3880

Salad Servers by Friedrich Adler made of Galalith (plastic formulated by Adler), circa pre-1934. New research has uncovered a collection of plastic Art Deco items which establish Friedrich Adler as one of the earliest-known industrial designers working in domestic synthetic plastics. From the exhibition "Friedrich Adler: From Art Nouveau to Art Deco" at the Spertus Museum in Chicago, IL (312) 322-1744.

23 Christie's Photographs Auction, NY, NY (212) 546-1000

24 William Doyle Gallerie's Couture & Textiles Auction, NY, NY (212) 427-2730

27-28 All Aluminum Show, West Middlesex, PA (516) 261-4590

27-28 The Michigan Modernism Exposition & Sale, Southfield, MI (810) 465-9441

28 Things of Childhood & Pop Culture Extravaganza, Bayonne, NJ (201) 339-8375

30-1 Christie's Impressionist and Modern Paintings, Drawings & Sculpture Auction Part I & II, NY, NY (212) 546-1000

MAY

- 1** William Doyle Galleries' Important Estate Jewelry Auction, NY, NY (212) 427-2730
2-4 Czechoslovakian Glass & Pottery Convention, Kansas City, MO (816) 891-9115
7-8 Christie's Contemporary Art Auction, NY, NY (212) 546-1000
11-12 LA Modernism Show, Los Angeles, CA (310) 455-2886
12 New England Antique & Collectible Toy Show, Methuen, MA (800) 759-SHOW
14-19 Brimfield Antique Show, Brimfield, MA (413) 283-6149
17 Skinner's Art Glass & Lamps, Arts & Crafts, Art Deco & Modern Auction, Boston, MA (617) 350-5400
18 Los Angeles Modern Auction, W. Hollywood, CA (213) 845-9456
18-19 20th Century Ltd. Show & Sale, Oak Park, IL (708) 879-5603
19 Treadway's 20th Century Auction, Chicago, IL (513) 321-6742
25-27 Baby Boombazaar Show, St. Petersburg, FL (813) 398-2427

JUNE

- 1-2** Art Deco-50s Sale, San Francisco, CA (415) 599-DECO

1-2 1996 Art Deco & Vintage Clothing Show, Indianapolis, IN (317) 261-1405

7-8 Christie's 20th Century Decorative Arts Auction, NY, NY (212) 546-1000

9 ADSW's Thirteenth Annual Exposition of the Decorative Arts, Washington, DC (202) 298-1100

23 Liberty Collectibles Expo, Liberty State Park, Jersey City, NJ (212) 255-0020

25 Christie's Watches Auction, NY, NY (212) 546-1000

ONGOING...

Through March 24 "A Slice of Schiaparelli: Surrealism in Fashion" at the Brooklyn Museum in NY (718) 638-5000

Through March 31 "Friedrich Adler: From Art Nouveau to Art Deco" at the Spertus Museum in Chicago, IL (312) 322-1747

Through June 15 "Something For Everyone: The 1964-1965 New York World's Fair" multimedia exhibition at the Flushing Town Hall, Flushing, NY (718) 463-7700

January 25-April 19 "Six Bridges: The Making of the New York Megalopolis" at the PaineWebber Art Gallery in NY (212) 713-2885

February 1-April 23 "Manuel Alvarez Bravo and Twentieth Century Mexican Photography" at MOMA in NY (212) 708-9400

February 8-May 7 "Lilly Reich: Designer and Architect" at MOMA in NY (212) 708-9400

February 14-March 31 "Ellen Manderfield: Woman of Design" at The Chicago Athenaeum in IL (312) 251-0175

March 2-June 30 "Jackson Pollock: Works on Paper" at The Museum of Fine Arts, Houston in TX (713) 639-7300

March 28-June 2 "Tina Modotti: Photographs" at the San Francisco Museum of Modern Art in San Francisco, CA (415) 357-4000

March 31-July 14 "Hot Cars, High Fashion, Cool Stuff: Designs of the 20th Century" at Dallas Museum of Art in Dallas, TX (214) 922-1200

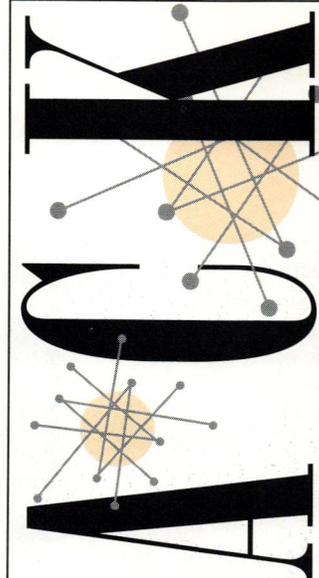
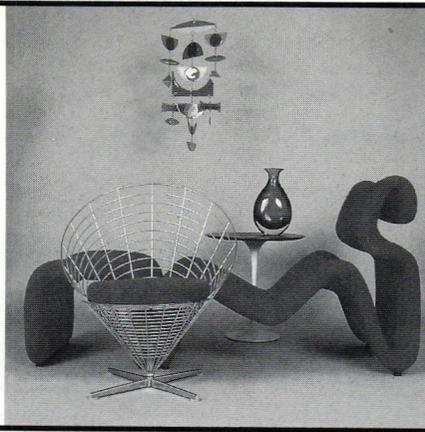
June 30-September 8 "Frank Freed Retrospective" at The Museum of Fine Arts, Houston in TX (713) 639-7300

Event Schedules are subject to change. Please call to confirm dates, locations and times.

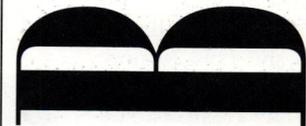
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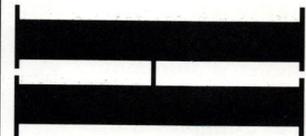
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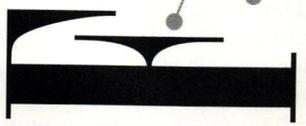
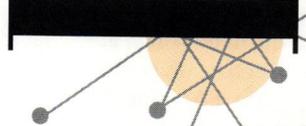
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20TH CENTURY POST-SHOW REVIEWS & PRE-SHOW DETAILS

Hammered Aluminum Show

Eager collectors of hammered aluminum were waiting at the door for the early bird floor rights to the opening of the 5th National Hammered Aluminum Show last October 27th. The show was sponsored by Ed Gangawere of American Dream Collectibles, Zionsville, Pennsylvania.

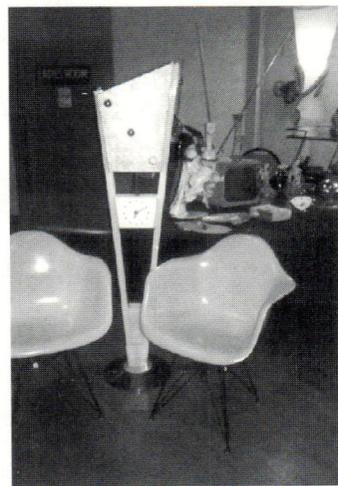
Hundreds of pieces of hand crafted hammered aluminum were available for sale from the 18 dealers present. Prices ranged from a few dollars to well over a thousand dollars.

Thomas and Lois Armour, Arthur Armour's son and daughter-in-law created a special booth at the show that served a dual purpose: showcasing the work of seminal designer/craftsman Arthur Armour and educating attendees how hammered aluminum was made.

Numerous examples of the work of Natale Rossi, another seminal artist, were presented in an exhibit/booth assembled by his son Chris Rossi of Mercer, PA. He exhibited several church alter pieces, an aluminum and stained glass floor lamp, and a set of early Wendell August Forge unicorn bookends created by his father. While these pieces were not for sale, Chris is a craftsman in his own right and offered several of his own pieces for sale.

Several outstanding pieces were for sale at the show. Tim Northup of Oneonta, NY, offered an intriguing candleholder by Palmer Smith, and an early Wendell August tray depicting a flight of ducks over a cattailed marsh that passed quickly into the hands of an advanced collector. Kristine Phillips of Akron, PA, offered a striking fireplace screen made by George Dunning III of Philadelphia with a Calla lily and cattail design on each side.

As more research is conducted on hammered alumi-



From top: Ed Gangawere, show sponsor for the 5th National Hammered Aluminum Show held on October 27; Furniture and fashions from the '50s - '70s will highlight the Baby Boombazaar show to be held on May 25-27; A complete c.1940s outfit modeled at the ADSW's 3rd Annual Fashion Show; Depression Modern's booth at the Miami Modernism Show held on January 19-21

num a few dealers are offering pieces that are harder to classify. Ken Snyder of Richmond, VA, offered a variety of items with a 1950s look including an aluminum tricycle of very elegant design. Henry Buckley of Bristol, PA also offered several unique pieces including a large candelabrum, and Wendell August wall pocket holders.

- James D. McWilliams

ADSW Fashion Show

Also held last October was the Art Deco Society of Washington's 3rd Annual Vintage Fashion Show. Local vintage clothiers Hearts Desire (Annandale, VA), The Costume Castle (Springfield, VA), and Mood Indigo (Washington, DC) provided the dresses, gowns, suits and accessories shown at the entertaining event. For information on next year's show, call (202) 298-1100.

Michigan Modernism Expo

The Michigan Modernism Exposition (formerly the Southfield Modernism Exposition) will take place this year on April 27th and 28th. Opening this very popular event, on April 26th, will be the Detroit Area Art Deco Society preview party, one of the nation's "Must Attend" modernism events of the year.

The Exposition features 85 exhibitors from across the country. All of the important areas of design from the Modernism movement, from Art Nouveau to the '50s and '60s, will be represented and exquisitely displayed in fully decorated booths. Of special interest to many, there will be a 'theme booth' sponsored by The Detroit Area Art Deco Society called "Designer Showcase," a room setting spotlighting decades of the most superb designs of the Modernism movement.

For additional show, tour or lodging information contact Michael Butler at (810) 465-9441, or email: mandminfo@aol.com. For information and tickets to the preview *continued on page 59*

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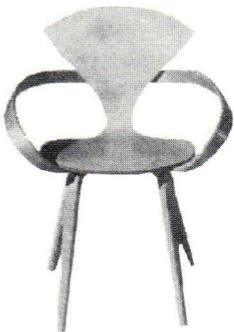
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Auction Highlights

(continued from page 45) Pierre de Ronsard's *Florilege Des Amours*, published by Albert Skira Press in 1948. Achieving a final price of \$8,625, it contained wonderful illustrations by Henri Matisse. Another illustrated book which garnered much attention was an edition of Chaucer's *Canterbury Tales*. Illustrated by Rockwell Kent and published in 1930 by Covici-Friede, it went beyond its estimate of \$1,200-1,800 to reach \$1,955.

CHRISTIE'S OFFERED IMPORTANT Works by Rene Lalique in a single-owner sale on November 30, 1995. The collection, considered by many to be the finest, most comprehensive collection of Lalique ever to come to auction, was assembled by Shai Bandmann, an Israeli art dealer and collector who resides in Tokyo. Many of the pieces in the collection had the added distinction of having been Rene Lalique's own personal possessions.

Among the highlights of the collection were three exquisite molded glass panels from 1902 for the doors to the atelier of Lalique's private residence on Cours Albert. These striking panels, which realized \$222,500, were Lalique's first architectural elements executed in glass.

Mr. Bandmann's collection also contained a number of rare and important vases, including the *Luxembourg* vase, introduced in 1929 and probably the largest of Lalique's production vases, which realized \$66,300. *Bellecour*, a rare applied and molded glass vase with four applied birds perched on the shoulder of the vase, achieved \$20,700.

THE TOOMEY/TREADWAY 20TH Century Auction of December 3 saw a one day gross of over 1.5 million with some rather spectacular prices paid for numerous objects. The most surprising price of the day was the \$57,200 paid for a Newcomb College vase, surpassing the old mark by \$20,000.

Frank Lloyd Wright objects did well with a pair of ceramic sculptures selling for \$7,700, as did an Imperial Hotel chair.

The Modern Design session was also marked by spirited bidding. American design from the 1950s was once again the stand-out with designs from the Herman Miller Co. leading the way. A George Nelson Marshmallow sofa in original Alexander Girard upholstery reached a new record high selling for \$16,500. A set of Pretzel chairs, also by Nelson in fine original condition brought \$5,720 after much bidding. A fine Eames storage unit sold for \$14,300. Other designs by Eames also did well: a folding screen brought \$3,850; a small child's stool sold for \$2,420; an Aluminum Group sofa from the 1960s brought \$2,640; a pair of walnut Time-Life stools brought

\$1,980. Isamu Noguchi's designs for Herman Miller remained strong. An unusual Noguchi marble top coffee table from 1948 brought \$9,900, despite having restoration. A Rudder dinette table sold for \$8,250, while the companion coffee table reached \$6,600.

The highlight of the Modern session was the strong showing of the work of George Nakashima. A fine trestle dining table and a set of six chairs far exceeded the high estimate selling for \$19,250. Three spindle back living room chairs also performed well, bringing \$10,500.

A T.H. Robsjohn-Gibbins dining table and eight chairs was one of the surprises of the sale reaching \$7,700, nearly three times the high estimate. An Arne Jacobsen Egg chair and ottoman also did far better than expected, selling for \$2,750.

WILLIAM DOYLE GALLERIES' auctions of Couture Clothing & Accessories on December 6th and Textiles, Accessories & Costume Jewelry on December 7th were the most successful ever. Successful bidders this time around included vintage clothing dealer Cora Ginsburg, couture collector Sandy Schreier, and the Costume Institute at the Metropolitan Museum of Art.

The most highly anticipated portion of the auction centered around the sale of works by American designer Charles James. The most aggressively pursued item in the collection was a beautifully tailored rust colored short coat estimated at \$2,000-3,000. Vintage clothing dealer Cora Ginsburg outlasted a brisk round of bidding in order to secure the coat for \$9,200, the top lot of the day. Other examples of top James sales included a James arc sleeve jacket (est. \$1,000-1,500) which sold for \$6,325, and a black wool jersey dress (est. \$1,000-1,500) which reached a price of \$4,600.

Dramatically crafted clothing by other American designers also attracted spectacular prices. A red wool bikini by designer Rudi Gerneich estimated at \$400-600 encouraged fierce bidding and finally reached an outstanding price of \$2,760.

A unique collection of more than forty pocketbooks, hats and scarves by Hermes was included in the auction. A Hermes black alligator mallette pocketbook realized \$6,325, and a large Hermes black calf kelly bag sold for \$1,610.

The Textiles sale the following day met with great success, with Oriental items generating a tremendous amount of attention. Establishing the top lot of the day was a ladies Chinese court dragon robe which sold for \$3,450. Also featured were eight Art Deco panels with four valences printed with Oriental scenes which fetched \$1,092.

ON DECEMBER 8 & 9 CHRISTIE'S held an impressive *continued on page 58*



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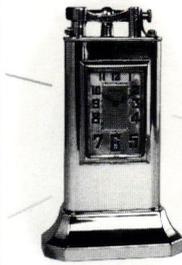
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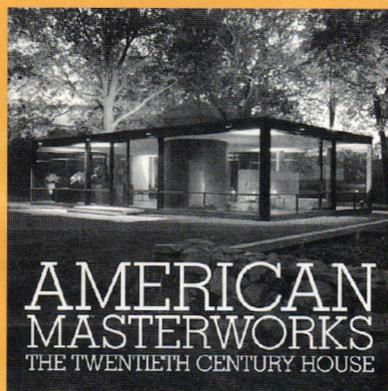
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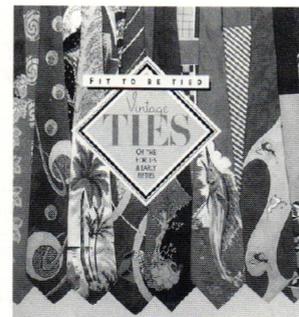
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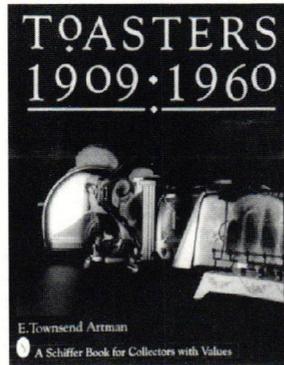


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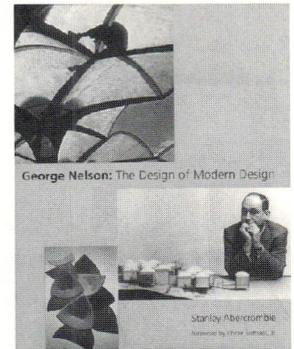
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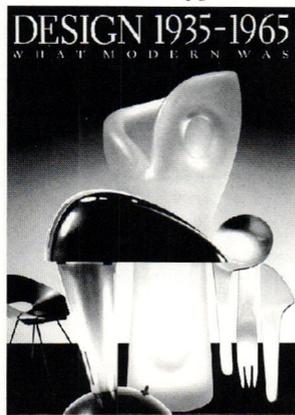
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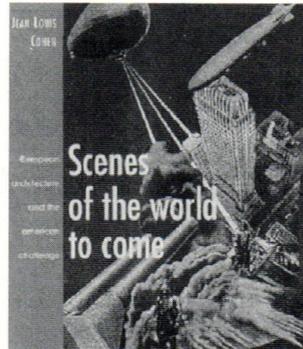


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Philco Radio: 1928-1942 by Ron Ramirez and Michael Prorise... A superb reference book on Philco, the leading radio manufacturer during radio's "Golden Age." Specifications given for each model, along with a year-by-year look at Philco's radio line. 160 pgs. 87 b&w photographs, 464 in color, 277 line drawings. S \$29.95



Scenes of the World to Come: European Architecture and the American Challenge 1893-1960 by Jean-Louis Cohen... For Europeans, the World's Columbian Exposition organized in Chicago in 1893 was the chance to rediscover America. What they found was an astonishing, unprecedented landscape of phenomenal constructions scraping against the sky. The text details how aesthetic attention, for centuries trained on Europe, suddenly refocused on the United States, and the result of that focus being the urban landscape seen in Europe today. Over 200 drawings, photographs, plans and advertising imagery are used in support of the text. 224 pgs. 232 illustrations, 43 in color. A \$50.00

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

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

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

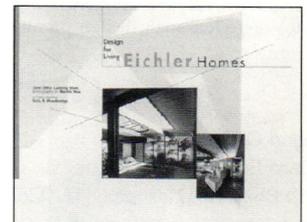
and Charles Eames, with occasional pieces by Isamu Noguchi, Peter Hvidt and O.M. Nielsen, with a new introduction by Ralph Caplan... The collection of furniture offered through the 1952 Herman Miller catalog had been described in its time as the most important collection of modern furniture in America. The furniture has been highly sought after as has the scarce catalog itself. The Herman Miller Company has endorsed the reprinting of this previously hard-to-find classic, once again making available this essential reference for furniture collector, scholar, and home furnisher alike. 124 pgs. 11x8.5 in. illustrated. Cloth, dust jacket. AC \$37.50

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

Machine Age to Jet Age: Radiomania's Guide to Tabletop Radios 1933-1959 by Mark V. Stein... The most comprehensive pictorial guide on tabletop radios to date, with over 1,400 radios individually pictured, identified and valued. 1,400 halftone illus. 255 pgs. RM \$24.95

Craft In The Machine Age: 1920-1945 The History of Twentieth Century American Craft Edited by Janet Kardon... Focusing on one of the most dynamic, fertile periods in American design, this book displays superb works in ceramics, glass, metal, textiles and wood by artists such as Russel Wright, Frederick Carder, Charles Eames, and Viktor Schreckengost which reveal the interplay between craft and technology. A team of experts discusses the major practitioners of the era, and an extensive reference section is included. 257 illustrations, 90 in color. 304 pgs. H \$49.50

Kovel's Antiques & Collectibles Price List, 28th Edition (1995) by Ralph and Terry Kovel... All new prices gathered from shops, flea markets, sales and auctions nationwide are joined by hundreds of factory marks and logos, helpful information about each category, and hints on buying, selling and preserving antiques and collectibles. 500 b&w illus. 16 page full color insert. 896pgs. RH \$14.00



Eichler Homes: Design For Living by Jerry Ditto and Lanning Stern... More than a modern-day success story, Joseph Eichler changed the face of American architecture by creating the ultimate, affordable family home. Now, nearly 50 years after the phenomenon of the Eichler home, once a quintessential symbol of the American Dream, this beautifully illustrated volume chronicles both the success and ultimate demise of a legendary company. With over 100

full-color photographs of the homes' various models, as well as an essay by Eichler's son Ned, who managed marketing for the Eichler Homes in the late '50s and early '60s, *Eichler Homes* tells the poignant story of a unique postwar business, and of a singular vision and unforgettable legacy that continues to inspire architects and designers around the world. 120 pgs. 143 full-color photographs. C \$29.95

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

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

Dashboards by David Holland ...The lure of the classic car is undeniable, and one of the quintessential features of any classic car is the dashboard. Through the expert photography of over fifty cars, this book presents the reader with an array of luxury and inventiveness. Each dashboard is lovingly photographed and described in detail. 224 pgs. 169 color illustrations. C \$39.95

The Oral History of Modern Architecture by John Peter...This unprecedented book and accompanying compact disk tell the story of modern architecture in the words of those who created it. Based on interviews conducted over 40 years with over 60 of the world's most prominent architects and engineers. The architects' words and the author's comments are accompanied by 200 b&w photographs of the landmarks of modern architecture, including plans, sketches and models. 320pgs. 1 CD Rom. H \$75.00

Modern American Design by The American Union of Decorative Artists and Craftsmen, edited by R.L. Leonard and C.A. Glassgold, with a new introduction by Mel Byars...Reprinted for the first time in six decades, this rare volume showcases the works of the members of The American Union of Decorative Artists and Craftsmen, whose roster included such design giants as

Donald Deskey and Gilbert Rohde. 290 illus. 208 pgs. AC \$70.00

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

Shawnee Pottery: The Full Encyclopedia by Pam Curran...The dinnerware, cookie jars, vases, salt & pepper shakers, and figural characters of Shawnee Pottery were popular items while they were being produced between 1936 and 1963. Never before have so many of the people who played key roles in the history of Shawnee Pottery contributed accurate and previously unpublished information for a book, creating a thorough history which challenges much of the misinformation circulating about the pottery. 1300 full color photos. 304pgs. S \$59.95

Lady Head Vases by Mary Zavada... Lady head vases were manufactured in the 1950s to mid-1960s and were sold by florists. Today they are popular collectibles. This book features over 300 charming lady head vases illustrated in color, with collecting tips and price guide included. 112pgs. S \$16.95

Le Corbusier: Ideas and forms by William J.R. Curtis...This highly acclaimed book provides a comprehensive and objective survey of Le Corbusier's career and his imaginative and philosophic activities. 240 pgs. 31 color, 212 b&w illustrations. C \$29.95

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

The American Design Adventure by Arthur J. Pulos...This splendidly illustrated volume discusses and illustrates the artifacts, major designers, and schools of design from one of the most influential and exciting eras of American industrial design, the 1940s-1970s. 375 illustrations, 456 pgs. M \$30.00 (limited quantities available)

Made In Japan: Transistor Radios of the 1950s and 1960s by Roger Handy, Maureen Erbe, and Aileen Farnan Antonier...108 pgs. C \$16.95

Fabulous Fabrics of the Fifties (And Other Terrific Textiles of the '20s, '30s and '40s) by Gideon Bosker, Michele Mancini, and John Gramstad...120 pgs. 170 full color photos. C \$14.95

C. Paul Jennewin, Sculptor by Shirley Reiff Howarth, Tampa Museum of Art... 145 pgs. 229 b&w photographs. T \$12.00

Turned On: Decorative Lamps Of The '50s by Leland and Crystal Payton...250 illustrations, 200 in color. 96 pgs. A \$21.95

Copper Art Jewelry: A Different Luster by Matthew L. Burkholz and Linda Lichtenberg Kaplan...300 color photos. 176 pgs. S \$49.95

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

Collector's Guide to Transistor Radios by Marty and Sue Bunis...200 full color photographs. 256 pgs. CB \$15.95

The Martini: An Illustrated History of an American Classic by Barnaby Conrad III...150 color, b&w and line drawing illus. 132 pgs. C \$24.95

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

New York Hot: East Coast Jazz of the '50s & '60s - The Album Cover Art...edited by Graham Marsh and Glyn Callingham. 112pgs. C \$24.95

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

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Google: Fifties Coffee Shop Architecture by Alan Hess...Profusely illustrated with both color and black and white photography. 144 pgs. C \$14.95

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

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Exhibitions

(continued from page 14) includes more than 300 objects.

In conjunction with the exhibition, the Dallas Symposium is presenting a lecture entitled "Evolution in Design: The 20th Century" on April 19-20. The lecture will feature nationally renowned decorative arts experts and architects in the DMA's Horchow Auditorium.

The Dallas Museum of Art is open Tuesdays, Wednesdays, and Fridays 11am-4pm, Thursdays 11am-9pm, Saturdays and Sundays 11am-5pm. General admission is free to the public. For further information call (214) 922-1200.

A Slice of Schiaparelli: Surrealism in Fashion, the first exhibition organized in the U.S. exclusively devoted to the work of Elsa Schiaparelli, is running at The Brooklyn Museum through March 24, 1996. Organized by Patricia Mears, Assistant Curator, Costumes and Textiles, the exhibition comprises more than 50 garments and accessories created between 1934 and 1940 from the Museum's collection of the celebrated couturier's work, much of it given to the Museum by Millicent Rogers, heiress to the Standard Oil fortune.

Featured in the exhibition are stylized evening dresses from Schiaparelli's *Butterfly* (summer, 1937) and *Music* (summer, 1939) collections, along with an evening jacket from her *Horoscope* (summer, 1937) collection. Schiaparelli's love of the surreal is revealed in her evening gloves with applied scales resembling reptilian skin (1935-39); metallic insects creeping across a day suit and necklace (autumn, 1938); and gilt hand mirrors, shocking as oversize suitpins (spring, 1938).

The Brooklyn Museum is open Wednesday through Sunday 10am-5pm. Admission is \$4.00. For further information call (718) 638-5000.

Friedrich Adler: From Art Nouveau to Art Deco, on view at the Spertus Museum through March 31, 1996. The works of artist/designer Friedrich Adler (1878-1942) reflected their time, and continue to live on as examples of the master craftsmanship and innovative techniques he introduced during the rejuvenation of decorative arts in Germany at the turn of the century. Only recently has Adler's oeuvre been reassembled, providing a rare opportunity to explore his expansive legacy.

The exhibition provides an in-depth evaluation of Adler's artistic legacy and of his role in 20th century reform movements, featuring some of the artist's greatest contributions of functional, decorative, and ceremonial art produced from the early 1900s until 1942. More than 100 objects and photographs represent a broad cross-

section of media, including metalwork, ivory, plastics, stoneware, paper works and textiles in a variety of genres, such as jewelry, architecture, home interiors, textiles, and various objects d'art. These items were assembled from personal and museum collections in Germany, Holland, and the United States, including objects from the Spertus Museum's own collections.

"For the first time in North America, a museum is presenting a wide selection of Adler's work, providing the visitor with a truer sense of both the expanse and the diversity of this artist's exquisite creations," says Olga Weiss, Spertus Museum's Collections Curator.

One of the busiest designers in Germany, Adler's career as a designer, interior architect, artist, teacher and businessman encompassed the Jugendstil and Bauhaus movements. Early on, he created unique objects in the tradition of the Arts and Crafts Movement. Later, his designs evolved from the nature-based shapes of Art Nouveau into the sleek, streamlined style of Art Deco.

The Spertus Museum is the exclusive venue for this show in North America. The Museum is open Sunday through Thursday 10 am-5 pm, and Friday 10 am-3 pm. Admission is \$4.00. For further information call (312) 322-1747.

American Art 1940-1965: Traditions Reconsidered, on view at the San Jose Museum of Art through March 30, 1997, re-examines one of the most compelling periods in the history of American art. Drawn from the collection of the Whitney Museum of American Art, New York, the exhibition addresses both the innovative and traditional nature of major stylistic movements that evolved over a 25-year period of unprecedented growth and change in America - a time when American art rose to international prominence.

The major movements that developed during this period were: surrealism, abstract expressionism, color field, pop, and minimalism. Installed in five sections - I. Traditions Adapted, II. Traditions Redefined, III. Traditions Expanded, IV. Traditions Renewed, and V. Traditions Distilled - the exhibition reconsiders radical new developments in American art within the context of art historical traditions such as landscape, portraiture, and still life.

The exhibition is accompanied by a full-color brochure written by exhibition curators Dianne Hoover, Beth Venn, and Cheryl Kiddoo. Public tours of the exhibition are offered every day at 2:30pm. San Jose Museum of Art hours are Tuesday through Sunday 10am to 5pm, and Thursday 10am-8pm. Admission is \$6.00. For further information call (408) 294-2787. 

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Auction Highlights

(continued from page 50) sale of Important 20th C. Decorative Arts at their Park Avenue location. Art Deco figures received enthusiastic bidding, with *Dancer of Karpurthala*, a parcel-gilt and cold-painted bronze and ivory figure cast and carved from a model by Chiparus fetching \$18,400, and *Torch Dancer*, a cold-painted bronze and ivory figure cast and carved from a model by Ferdinan Preiss, exceeding presale estimates to sell for \$17,250.

Impressive prices were also realized for Italian glass. A rare applied glass vase designed by Umberto Bellotto for Barovier, decorated with an inlaid mosaic design of flowering branches soared past its presale estimate of \$25,000-35,000 to achieve \$48,300. A cylindrical glass vase by Fulvio Bianconi for Venini, c.1950, composed of a red and green patchwork decoration, realized \$4,830, and a rare glass framed mirror by Venini, c.1945, achieved nearly double its presale estimate at \$9,200.

Furnishings fared equally well, with \$28,750 realized for a Ruhlmann amboyna, galuchat and ivory dressing table and chair. A gilt wrought-iron gueridon by Jean-Michel Frank, c.1935, brought \$13,800. A madrone wood and mirrored occasional table by T.H. Robsjohn-Gibbins, c.1937, sold for \$4,025, and an *Antony* chair by Jean Prouve, c.1950, realized \$5,175.

Rounding out the sale were a pair of bronze lamp bases by Jacques Quinet which commanded \$10,925; a pair of silverplate candelabra by Gio Ponti, c.1928 brought \$9,775; a cylindrical wrought-iron lantern by Edgar Brandt depicting a wild boar, a leaping stag and a fox amidst oak leaves soared to \$21,850, and an important ceramic vase by Rene Buthould, c.1925, decorated with three draped nude male figures, achieved \$43,700.

CHRISTIE'S EAST'S 20TH CENTURY Decorative Arts Sale was held on December 12, 1995. Works by Louis Icart fared well, with *Early Harvest*, c.1924, realizing \$2,415; *Martini*, c.1932, achieved \$4,485, and *Speed*, c.1927, brought \$3,910.

Hagenauer items also brought impressive results, with a pair of metal candlesticks with four geometric arms selling for \$4,370, and a metal bust formed as a stylized female profile with windblown hair realizing \$6,900.

Other notable sales included a pair of wrought-iron bookends by Edgar Brandt in the form of stylized comets which sold for \$3,450; a pair of "Sky Scraper" steel and leatherette stools by Paul Frankl achieved \$3,450; a *Paladio* rosewood cabinet designed by Gilbert Rohde for Herman Miller, c.1940, garnered \$1,840, and a walnut desk and chair by George Nakashima, c.1969, went for \$4,370.

ON DECEMBER 10, DAVID RAGO Auctions, in conjunction with Chris Kennedy, held the Modern In Manhattan auction at the Metropolitan Antiques Pavillion in New York City. Exceptional prices were realized for the partial estate of the late collector and dealer Robert F. Willis of Grand Rapids, Michigan.

A pair of Gilbert Rohde for Herman Miller bird's eye maple and mahogany chests of drawers, c.1938, in original finish realized \$5,100. A pair of Warren Platner for Knoll chrome wire lounge chairs with original upholstery fetched \$1,000. An Isamu Noguchi for Knoll wire strut occasional table with a blonde birch base and a white laminate top in mint condition commanded \$2,100. A large and exceptional PILLIN plaque, depicting a mother and daughter, sold for \$2,000.

A fine Isamu Noguchi for Knoll rocking stool, c.1955, with a walnut top and chrome strut work soared past presale estimates to realize \$5,600. And a fine and unusual George Nelson for Herman Miller blonde wood and leather asymmetrical desk (#4658), c.1946, soared to \$7,250.

ON DECEMBER 12 CHRISTIE'S EAST offered for sale an Important Private Collection of Venetian Glass. Highlights from the sale included an applied glass monkey, donkey and glass cat, designed by Ercole Barovier for Vetreria Artistica Barovier & Co., c.1930, which each realized \$5,980. A pair of fine applied glass peacocks designed by Napoleone Martinuzzi for Venini and CVM, c.1930, garnered \$18,975.

An extremely rare Murrhine glass vase designed by Carlo Scarpa for Venini, c.1940, far exceeded the presale estimate of \$8,000-10,000, selling for \$16,100. Another extremely rare applied Murrhine glass figure, molded as a seated woman, by Fulvio Bianconi for Venini, c.1950, achieved the top lot position of the sale, commanding \$37,950 over a presale estimate of \$14,000-18,000.

Another surprising price of the day was realized for a rare applied and internally decorated glass harlequin figure, by Archimede Seguso, which rocketed to \$34,500 over a presale of \$8,000-12,000.

AT WILLIAM DOYLE GALLERIES' Third Important Estate Jewelry Auction on December 13, 1995, Art Deco items proved to be popular with holiday buyers. A lovely Art Deco star sapphire and diamond flexible bracelet, set with two star sapphires, totaling approx. 22 cts., and assorted round and baguette-cut diamonds, of approx. 15.50 cts. Estimated at \$18,000-22,000, the bracelet achieved a high bid of \$25,300. Another beautiful Art Deco item: a star sapphire and diamond ring, sold well within its estimate (\$4,000-5,000) at \$4,887. [E]

Show Updates

(continued from page 48) party call (810) 547-5716.

Pipe Collector's Convention

The Chicago Pipe Collector's Club has announced that after a long absence, they have decided to reinstate the Chicago Pipe Show. This show, featuring collectors of antique and briar pipes, along with tobacco tin collectors, will be held on April 13 and 14 at the Clarion International Hotel in Rosemont, Illinois.

The 85 tables will highlight not only antique and briar pipes, but an assortment of tobacco related items such as humidors, books, estate pipes, and tobacco tins and jars. It will also feature for the first time, a selection of tobacco related items from The Alfred Dunhill Museum of London, England. For information about the Pipe Show send a SASE to: Mr. Frank Burla, 23W311 Wedgewood Ct., Naperville, IL 60540.

Baby Boombazaar

Florida's nostalgic collectible show Baby Boombazaar returns to the historic Coliseum Ballroom on Memorial Day Weekend, May 25, 26 and 27. The show's focus is the "boomer era" including the 1940s through the 1970s. Jukeboxes, toys, records, autographs, cola collectibles, furniture, TV and movie collectibles, posters, costume jewelry and the like will be displayed by dealers from all over the southeast. Rock and roll music will play in the background, as teen models stroll the aisles, displaying vintage outfits, from bell bottoms to prom gowns. Old time TV shows, complete with commercials, will run continuously in a special viewing area.

Show hours are Saturday from noon to 6pm, and Sunday and Monday from 10am to 5pm. Admission is \$3.50. For more information call (813) 398-2427.

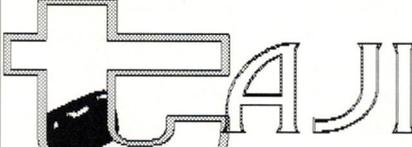
Art Deco - 50s Sale

The 11th Annual Weekend By The Bay in San Francisco, scheduled for June 1-2, will be the location for the Art Deco-50s Sale, the largest Deco-'50s sale in the country. Over 200 dealers from across the U.S. will be selling furniture, accessories, rugs, art, dinnerware, pottery, books, jewelry, vintage clothing and collectibles from the 1920s, '30s, '40s and '50s.

Designer furniture by Gilbert Rohde, Kem Weber, Norman Bel Geddes, Paul Frankl, Donald Deskey, Charles Eames, George Nelson, Eero Saarinen and more will be offered for sale, along with accessories by Chase Chrome, Frankart, Russel Wright, Fiestaware, and many others.

A Vintage Fashion Show featuring '20s, '30s and '40s fashions for the summer will be held at the show on Saturday, June 1, at 2pm. Show admission is \$6. For further information call (415) 599-3326. 

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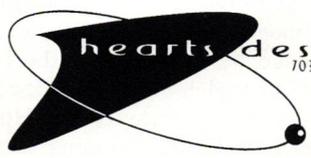
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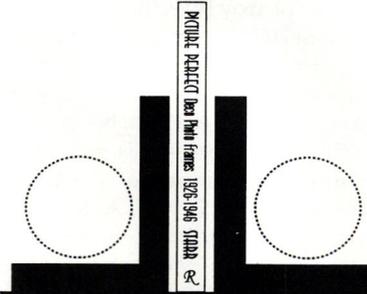
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Aluminum Decorative Arts

(continued from page 13) By the end of the 1950s, the creation of decorative arts pieces in aluminum was passing from the scene. Fueled by a surfeit of poorly conceived and executed designs, together with a growing distaste for technology and modernism, public interest waned. With few exceptions, creative work in aluminum ceased. Over the past 15 years, the emergence of decorative aluminum artifacts from the attics and cupboards of generations passed on has inculcated a growing appreciation for this art form.

The gallery and museum exhibition, *Depression Silver: Machine Age Craft and Design in Aluminum* (1995), incorporated works by several artisans and designers

Radio-Lamps

(continued from page 26) This article by John

Vintage Ties

(continued from page 28) For further information regarding vintage ties, consult *Fit To Be Tied* by Rod Dyer and Ron Spark, available through the Echoes Report Bookstore on page 49. **E**

- Author Shawn Bradway is co-owner of *American Mix*, an international vintage clothing business conducted through mail order or by appointment, located at 1990 Filbert #4, San Fran-

Thomas Canada Molesworth

(continued from page 31) and office interiors through the 1950s. Later commissions included Robert Woodruff's TE Ranch, formerly owned by Buffalo Bill, the Hotel Pendleton in Pendleton, Oregon, the boardroom and office furniture for The Huskey Oil Company in Cody, Wyoming, and the den of Dwight Eisenhower's Gettysburg, Pennsylvania farm.

In 1958, Molesworth closed the Cody showrooms of his Shoshone Furniture Company. He continued to work on small projects for friends up until the time of his death in 1977. Though never a major player in the history of design, Thomas Molesworth indeed made a mark with his individual style. Today his work is appre-

Modern Quarters

(continued from page 40) Troy Walker is the

Royal Copenhagen

(continued from page 45) while maintaining his own workshop. In 1968, Royal Copenhagen invited Saxbo co-founder Eva Staehr-Nielsen, one of the first ladies of modern Danish ceramics, to join the factory as an artist in residence. She had been the architect of what is now universally known as the "Saxbo style" and enjoyed a long career at the finest independent ceramic studio in Denmark. She continued to refine her work

ranging from Russel Wright and Warren McArthur to Arthur Armour and Frederic Buehner, and formed the first scholarly effort to consider the breadth of creative expression in aluminum in an art historical context. Additionally, the American Craft Museum's recent exhibition, *Craft in the Machine Age 1920-1945*, the third in the museum's series *The History of Twentieth-Century American Craft*, juxtaposed decorative aluminum works produced by Russel Wright, Arthur Armour, Palmer-Smith, and the Wendell August Forge with those of designers and artisans in other metals. Continuing research will ultimately yield the documentation appropriate to a complete assessment of the role of the decorative arts in aluminum in mid-

Okolwicz previously appeared in *Radio Age*, the newsletter of the Mid-Atlantic Radio

cisco, CA 94123. (415) 673-7454.

- Barry Friedman is a tie connoisseur with over 5,500 ties dating from the Edwardian period through the 1950s in his collection. His personal favorites are the abstract geometric ties. "I consider the handpainted ties as original works of art," says Friedman. This is quite a statement considering Friedman owns one of the leading art galleries in New York, Barry Friedman Ltd.

Several of Friedman's ties have already

ciated by collectors and museums alike.

Through the integration of modern design principles with a popular concern for nostalgia, romance and atmosphere, Molesworth created a unique western art form. **E**

- Carol A. Cyran, who holds a Master of Arts degree in Art History, is an Associate at Treadway Auction Gallery in Cincinnati, Ohio.

¹ David Gebhard, "Traditionalism and Design: Old Models for the New," in Lisa Phillips, ed., *High Style* (New York: Whitney Museum of American Art, 1985) p.52

² Gebhard, p.52.

³ The term "rustic western" was used by Peter H. Hassrick to describe Thomas Molesworth's style in Hassrick's "Forward" to Wally Reber and Paul

20th century style and design. **E**

- Bonita J. Campbell, PhD, Professor of Engineering at California State University, Northridge, studies the history of art and technology and curated the "Depression Silver" exhibition. For a copy of the exhibition catalogue (24 pages, including 54 photographs of more than 174 items, black-and-white glossy), send \$8.00 to Bonita Campbell, PO Box 3151, Granada Hills, CA 91394.

- The accompanying publication to the "Craft in the Machine Age: 1920-1945" exhibition held at the American Craft Museum is available from the Echoes Report Bookstore for \$49.50. The 304 page book contains more than 250 illustrations, 90 of which are in color.

Club in an altered format. **E**

been lent to museums for their exhibitions, and he plans to exhibit his complete collection in a museum showing in the future. Also in Barry's thoughts are ideas for a book featuring his expansive collection.

Barry is always eager to meet and speak with other collectors who share his passion for vintage ties. He can be reached at his New York gallery at (212) 794-8950.

Fees *Interior West, the Craft Style of Thomas Molesworth* (Cody, Wyoming: Buffalo Bill Historical Center, 1989) p.iii.

⁴ David A. Hanks, "Chicago and the Midwest," in Robert Judson Clark, ed. *The Arts and Crafts Movement in America 1876-1916* (Princeton University Press, 1972) p.58.

⁵ Gebhard, pp.58-71 et passim.

⁶ Reber and Fees, p.4.

⁷ Sue Honaker Stephenson, *Rustic Furniture* (New York: Van Nostrand Reinhold Co., 1979) p.70.

⁸ Reber and Fees, p.2.

Author's note: Much of the information in this article was gleaned from Wally Reber and Paul Fees *Interior West, the Craft Style of Thomas Molesworth* (Cody, Wyoming: Buffalo Bill Historical Center, 1989).

principal of Troy P. Walker Design Services, located at 703 Noe Street, San Francisco, CA

94114. (415) 695-7957. **E**

with sculptural shapes and incised patterns at Royal Copenhagen until her death in 1976.

Royal Copenhagen is now one of five decorative art concerns owned by the Carlsberg Tuborg Group; A. Michelsen and Georg Jensen, the pre-eminent silversmiths/jewelers of Denmark, Holmegaard Glassworks and Bing & Grondahl complete the quintet of Danish companies dedicated to unrivaled craftsmanship and design. There can be no question that de-

spite the course of mergers and acquisitions, Denmark's remarkable ceramic tradition will continue in capable and talented hands. **E**

- Robin and Howard Hecht are proprietors of SCANTIK, offering 20th Century Scandinavian Studio Ceramics, and can be contacted at (703) 866-5343.

modern classifieds

WHERE TO BUY OR SELL IT

Wanted: Architectural Pottery 1950s-60s designed for potted plants and usually conical in shape. With or without rod stands. Motivated buyer. Call Mike (619) 485-0889.

Wanted: Saul Bass movie posters, Man With Golden Arm, Anatomy of Murder, etc... Call (617) 338-5045.

Wanted: Continental or Thomas china "Script" designed by Raymond Loewy; furniture by Wormley. Contact: 2240 Decatur Place NW, Washington, DC 20008, or (202) 332-7836.

Wanted: Vintage collector looking to buy individual ties or collections. Gene Stern, 236 Valley View Drive, Wilmette, IL 60091. (708) 256-5481.

Wanted: Herman Miller Furniture Co./Knoll original sales brochures, catalogues, literature, price guides, any condition. Call (215) 925-1001.

Wanted: Zeppelin items, especially the Graf. Also after small men's '30s clothing, beltbacks especially. Nathan Marsak, PO Box 461626, Los Angeles, CA 90046-1626.

Wanted: JVC Pyramid TV - also

other design classic TV's. Please call Will Hechter (416) 364-9517, or write: 205 Vesta Drive, Toronto, Ontario, Canada 75P3A1.

Wanted: Buying vintage clothing, denim and leather. All the cool stuff everyone else wants except real prices paid. Eric at (216) 476-9771. Eyecatch, PO Box 110561, Cleveland, OH 44111.

Wanted: Open-winged Maddux of California flamingos. Call (206) 324-3448.

Wanted: Interested in Eames paraphernalia...posters, toys or, as always, furniture. Late '60s toys or Stingray Krate material as well. Call Bill at (916) 448-2616.

Wanted: Blonde coffee table with mosaic tiled top. '50s style. S.Nash, 220 D. William Street, Dover, DE 19904.

Wanted: Venetian glass, Nelson table lamp, Noguchi "Rocking" stool, plus other Noguchi, Nelson, Eames, Aalto, Breuer, Bertioia, French & Italian design. Plastic handbags, Chase designs. Fax (516) 997-6720, or write: PO Box 356, Old Westbury, NY 11568.

Wanted: Czech Art Glass, Czech Lustreware, Kensington Aluminum. Call Jill (412) 683-4728.

Wanted: Female figural flower frogs and pottery nudes in white shades only. Send photo, size, price. Barry Dyrzc, 3921 Kearney Road, Lexington, KY 40511.

Wanted: Looking for Sputnik or Starburst-type chandelier (preferably in silver). Please call with description and price (717) 540-0358 Sean.

Wanted: Bridge - the game, that is! I'd like to purchase early Bridge paper memorabilia. Ken Prag, Box 14817, San Francisco, CA 94114. (415) 566-6400.

Wanted: 1950s area rugs, 6x9 or smaller. Annie Burke (216) 459-8730, or write: PO Box 44072, Brooklyn, NY 44144.

Wanted: Frankart bookends; *Reader's Digest* issues 1940-1970; any Deco design-style Society of Medalists medals. Call Jerry at (408) 269-1420 evenings PST.

Wanted: George Nelson executive desk with storage unit in "L-arrangement." Not interested in hard plastic desk tops. Call Tom at (708) 794-9370.

Wanted: I am looking for dishes (orange and gray on a cream background) in a Deco pattern made by Arabia (Finland). Jessica (408) 987-3690.

Wanted: Always - Hagenauer figures and animals; Wiener Werkstatte ceramics, jewelry and graphics. (414) 966-2134.

Wanted: Carlton ware (Rouge Royal pattern) any pieces. Call (416) 594-2173.

Wanted: Regular supplies of Eames, Nelson, Herman Miller, etc. All items mid-century. Also Russel Wright dinner ware wanted. Call or fax 011-44-171-265-9845.

Wanted: Bullwinkle Moose character watch - late 1960s. Don (816) 444-1904.

Wanted: Modernism furniture, especially Eames, Nelson, Noguchi, Aalto, etc. Please contact: Gallery Fifty Fifty, Olgastr 47, 70182 Stuttgart, Germany. Phone & fax 0049-711-2369908.

Wanted: Rebaies 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: Franciscan "Starburst" completer pieces and matching glassware, mugs, ashtray, etc. Brad Harlan, 262 Larkin Street #2, Monterey, CA 93940. (408) 655-2045.

Wanted: Gambone vases from the '50s. F. Donnelly, 372 Broadland Road NW, Atlanta, GA 30342.

Wanted: Looking for Art Deco dealers in Texas. (817) 731-6366.

Wanted: Miniature clocks, especially LeCoultre alarms '40s-'60s. Contact A. Mayo, PO Box 3427, Ketchum, ID 83340.

Wanted: '30s-'60s music advertising handbills, posters, photos, autographs, musical instruments. Quick cash and immediate response. Robert Shipp, 525 W. Wood Drive, Phoenix, AZ 85029. (602) 942-1504.

Wanted: Ethnic textiles. Karen Anderson Antiques, 3539 N. Washington Road, Ft. Wayne, IN 46802. (219) 436-1535.

Wanted: A friend to explore South Florida for '50s collectibles. Brian (954) 725-0095.

Wanted: Gilbert Rohde desk chair. Send photos to: P. Schwartz, 1110 Valley Spring Lane, Studio City, CA 91602. (818) 508-8587.

Wanted: Mission and Arts & Crafts furniture and decorative pieces. '50s, '60s and '70s furniture as well as those "wild pieces" also needed. Wildflower Antiques (717) 341-0511.

Wanted: Tiki mugs from Polynesian theme bars and restaurants. Jarvis, 45760 Sheffield, Novi, MI 48374.

Rates:

Every Echoes Report **subscriber** is entitled to one free classified ad (maximum 15 words).

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Deadlines for insertion are as follows:
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Send classified ads to: Deco Echoes
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Mashpee, MA 02649

Or fax with credit card number, expiration date and signature to: (508) 428-0077

Or Email information to: scheveri@capecod.net

CLASSIFIEDS

Wanted: Frankl, Deskey, Rohde, Nelson furniture; high-quality Deco statues, objects, glass; period books and magazines relating to same. Modernism Gallery, 1622 Ponce De Leon, Coral Gables, FL 33134. (305) 442-8743.

Wanted: Rebajas copper and sterling jewelry and objects wanted by collector. Michael Zentman (516) 754-0834.

Wanted: Women's rubber rainboots of the 1950s. D. Segraves, PO Box 23988, Pleasant Hill, CA 94523-0988. (510) 934-4848.

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

Wanted: Modern flatware, all materials, send image. Designer patterns available. Jerryll Habegger, 7404 North Sheridan Road, Chicago, IL 60626-2091. (312) 338-4914.

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Wanted: Philco "Predicta" television in excellent physical and working condition. All models considered. Call (212) 535-0969 anytime.

Wanted: Metal lunchboxes from the '50s-'70s. Call Decades Ago-Go. (813) 248-2849.

Wanted: Heywood-Wakefield sofa, loveseat or sectional, 1948-1958. Any restorable condition. (401) 437-3332.

Wanted: Original automotive artwork from the fifties, sixties era, as well as illustrations, posters, flyers done for plastic model kits. Craig Clements, 1646 Laurel Street, Sarasota, FL 34236. Ph/Fax 24hrs. (941) 366-5723 leave message.

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

Wanted: "COLOR WHEEL" that was used on Aluminum/Silver Christmas trees back in the '50s and '60s. Call Tom (617) 463-2149.

CLASSIFIEDS

Wanted: Napier items - Cocktail accessories, giftware, banks, etc. No jewelry. George Siegel, 45 Falmouth Street #5E, Brooklyn, NY 11235.

Wanted: '30s and '40s fabrics, especially large florals and barkcloth; '30s vintage fashions and accessories, especially print day dresses and evening wear. Also, buying plastic purses from the '40s and '50s. Immediate response. C. Greene, 212 Byerley Avenue, Maryville, TN 37804.

Wanted: Egg chairs, Swan chairs or settees, Womb chairs or settees, Cone chairs, Ribbon chairs, and other sculptural foam furniture. We will buy it in any condition, but we prefer it in BAD condition. That's right - BAD condition. Also, we want all the high-end modern that everyone else wants. We pay cash and we ship. Call anytime (213) 934-9860 Modern One.

Wanted: Tapio Wirkkala glass & wood; Knoll & Herman Miller advertising posters. Sam Burkholder, 207 Summit Street, Norristown, PA 19401. (610) 279-9194.

Wanted: Fish bowls & stands, Deco or Moderne. Have the same for sale or trade. Gary Bagnall, 3100 McMillan Road, San Luis Obispo, CA 93401. (805) 542-9988 days.

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

Wanted: Eichler sales literature and memorabilia. Including period photos, magazine articles, newspaper clippings, etc. Also Eichler related book *The Merchant Builders*. Especially interested in Eichler floorplans. S. Zimbelman (213) 655-7140. L.A., CA.

Wanted: Swedish modern ceramics from Upsala-Ekeby, Gustavsberg, and Rorstrand. P. Brahle, 1224 158th Avenue SE, Bellevue, WA 98008.

Wanted: INFO on funky lighting of the fifties. I am also seeking photos from your personal collection for inclusion in a book. Please contact Kris Landis, 204C Colonial Drive, Akron, PA 17501. (717) 859-2530.

Wanted: Hammered Aluminum - signed Cellini, Armour, August, Smith. Please contact Kris, 1164 Snapper Dam Road, Landisville, PA

CLASSIFIEDS

17538, or call (717) 898-7504.

Selling: Warren McArthur catalog reprint, ca.1930, 70 full page photos, \$35.00 + postage/sales tax. To order call (703) 549-4672 or Fax (703) 549-4733. **Also:** We are actively buying vintage Warren McArthur. Call us today!

Selling: Vintage costume jewelry, Lea Stein, Paris. Fabulous selection including the Fox. Susan Marks, OH MY, PO Box 148375, Chicago, IL 60614. (312) 477-7782.

20th Century Collectibles Business For Sale. Main Street location, upscale North Shore waterfront community. Established in 1979 - profitable and growing. Well known for Art Deco-'50s furniture and furnishings, designer jewelry and bakelite. Phone (508) 465-2983.

Selling: Telephones - 85 different 1892-1980s (payphones, etc.) over 45 novelty phones w/sound effects (Pandas \$19 ea. etc.) Catalog (608) 582-4124.

Catalogue Reprints For Sale!

1937 Royalchrome Distinctive Furniture, 47pp. \$15.00; **1934 Herman Miller 20th Century Modern Furniture, Designed by Gilbert Rohde**, 16pp. \$15.00; **1937 Revere Chrome Catalogue** w/ designer attribution, 60pp. \$15.00; **1939 Troy-Sunshade Chrome Furniture**, 70pp. \$15.00; **1930-31 Frankart Catalogue**, 82pp. \$25.00. All Catalogues are postpaid. Call 1 (800) 775-5078.

DUD'S VINTAGE LOFT

1930s - 1970s Elegant to Funky! Clothing, Jewelry, Accessories. Worth The Trip! Tues-Sat 12-5pm. Hamden, CT. (203) 248-8675.

Selling: Large collection of vintage clothing, jewelry, Art Deco furnishings. Call for desired items. (718) 965-1916.

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Selling: Russel Wright, Fiesta, lucite purses, 1930s-1950s, salt & peppers, bakelite and more! Swan St. Mall, Louisville. Jeff & Pam (812) 949-8170. Always buying too!

Selling: 1940s tubular lucite base with glass top rectangular coffee

CLASSIFIEDS

table in good condition. 2' 11.5" x 1' 5.5". Sell for \$85.00. Carol, 5335 Vantage Avenue #2, Valley Village, CA 91607. (818) 755-0962.

Selling: 1948 Frigidaire electric range. White, full size, works perfectly. Absolutely immaculate condition. \$250 or best offer. (313) 259-0025 days, ask for Jeff.

Bakelite repair - cracks, holes, polishing. Also expert painting - even small objects. Will buy unusual repairable Deco, streamlined objects, especially radios. Phil (317) 773-2254.

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Selling: 1945 Eames child's - 2 chairs, \$9,000 each; 2 stools \$4,000 each. Serious inquiries only (619) 485-0889.

Selling: '50s kitchen appliances, '50s Coke machines, gas station collectibles, picnic coolers, etc. Call for list (814) 587-3418.

Selling: Paul Frankl for Brown-Saltman dining set: table (3 leaves), 6 chairs, buffet, china hutch, side console. Combed mahogany with black lacquer. Photos available. \$7500. Call Ron (415) 345-6781.

Dearest Graham, You never took me to the Eames house. Thanks alot. Love always, Amber.

Selling: 1936 Heywood-Wakefield two seater sofa, 2 end sections, numbers C334RC and C334LC. \$1200. (401) 351-4619.

CLASSIFIEDS

Selling: Pair of Deco aluminum torchieres (3-tiered), chrome/black enamel over solid brass pole. Aluminum torch and base. Call (716) 647-3863.

Join "Lost in the Fifties," a group of collectors, vendors and '50s fans. Membership includes quarterly newsletter. \$15/yr. 5481 Tangiers Drive, Huntington Beach, CA 92647. (714) 897-7437.

Selling: Pair of Frank Lloyd Wright end tables with Greek key pattern. Also set of three "As I Opened Fire" by Roy Lichtenstein. (214) 987-2166.

Coming to San Francisco? Visit The Schlep Sisters at 4327 18th Street. Fiesta, Roseville, Bauer, Italian glass and more.

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Buying/Selling: Russel Wright dinnerware, glassware, Chase, Santa Anita, Tamac, Starburst, Manhattan, Heywood-Wakefield, vintage Barbies. Kay Lewin, 103 Glenridge Court, Hot Springs, AR 71901. (501) 321-1474.

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

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Selling: Charles Eames- "The Toy" in original box. \$850. (401) 351-4619.

Selling: Retro-Wares. Specializing in '50s Deco. 306 Main, Hazel, KY 42049. (502) 492-8164. 7 days.

When in Philadelphia visit the "Furniture To-Go" outlet store. Furniture from the TV show starring Ed & Joe. 7140 Germantown Avenue. Open Friday, Sat., Sun.

Selling: Deco Full-Size Bed in beautiful condition, solid burr walnut, \$300; Also small Asian market wood/wire birdcage, \$30; Also stylized wood-framed wall mirror, \$40; ALL \$\$ NEGOTIABLE TO SELL. (212) 288-4606 (NYC).

Selling: Mies van der Rohe's MR Lounge Chairs by Knoll. Set of 6. 2 with armrests. Wicker out of production for 20 years. Best offer. Scott at (212) 982-2546.

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Selling: Russel Wright silverware, Threads (Hull, Japan), service for four; best offer. Leave message. (617) 236-7788.

Upholstery and Restoration for antique and contemporary furniture. San Francisco Bay area. Benicia, CA. (707) 745-1476.

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Selling: Saarinen Womb settee; Venturi couch; Robsjohn Widdicomb pieces; Heywood-Wakefield LR, DR; Niagara, Encore, Kohinoor, Bedroom

CLASSIFIEDS

sets; '40s-'50s upholstered pieces; moderne-deco bedrooms. Tom Gibbs, Streamlined Style [see our ad on page 17. (717) 467-3365.

Buying & Selling: Unique furniture, lighting, and collectibles from the 20th century. Bakelite, pottery, chrome, china, mirrors, art, torchiers, period furniture and more. Refinished Heywood-Wakefield our specialty. Echo Antiques, 1209 Central Avenue, St. Petersburg, FL 33705. (813) 898-3246. Hours: Tuesday thru Sunday 11-6pm.

Selling: George Nelson Sunburst clock, wood spokes on white wooden center, gray and orange hands, label, 30" diameter, very good condition. (913) 648-4251.

Danish Modern '50s & '60s furniture, lighting, ceramics and glass. Klint, Wegner, Juhl, Jacobsen, Panton and Kjaerholm. Over 500pcs. of furniture in stock. Danish Classics, 1516 Chapala Street, S.B., CA. (805) 564-8901.

Selling: Rare find - Widdicomb, circa 1949, blonde modern, 12 pieces. Includes twin beds, 3 dressers, end, night & coffee tables, chair, hassock, and 5'0" diameter mirrored vanity. (516) 944-6773.

Selling: Russel Wright - spun aluminum and American Modern; buy, sell, trade, conversation. Joni & Monte Gordon [Los Angeles]. (310) 475-3161.

Selling: Original Eames Molded Plywood Leg Splints. In original wrappers with Evans Products Company labels. Never opened. Mint condition. Limited quantity. \$110 each + \$8 S+H. Call (508) 420-1507. Credit cards accepted.

Selling: Russel Wright: several hundred pieces - most lines, some rare. Joseph Lonzi, 28 Linwood Avenue, Buffalo, NY 14209.

Selling: 3 copies of the Journal of Decorative and Propaganda Arts, Brazil Theme, 1995 issue, \$15 each. Call (508) 420-1507.

Wanted: The Echoes Report is looking for interiors decorated in 1920s-1960s style. Residential or commercial spaces acceptable. If professional photographs are available to submit, please call (508) 428-2324. Also, arrangements can be made to photograph interiors if photos are unavailable.

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it's red hot

Herman Miller has announced the reintroduction of the Eames Molded Plywood Lounge Chair (LCW) and DCW in a red finish. This color option was available on the first chairs produced in 1946. For further information call (800) 695-5768.

an american icon

Hush Puppies, those sensible shoes first introduced in 1958, are making a quick social climb from the dependable shoes of quiet nerdy types to the chic accessories of the top fashion elite. The Council of Fashion Designers of America recently nominated the nondescript footwear as the top accessory of 1995. Tom Hanks wears them in *Forrest Gump*, fashion designers wear them, even Nordstrom's can't stop touting their hipness.

With this new-found fame has come a whole spectrum of fabulous colors - 23 in all including lemon yellow and bubble gum pink. Finally a fashion trend which combines style with casual comfort.

denim dialect

Vintage jeans are one of the most sought-after categories within the vintage clothing market, and no brand sings the siren song louder to denim lovers than Levi's 501s. Dealers within this tight-knit used jeans trading circle speak a language all their own, with code names and secret terms for the variations of their coveted 501s. Here's a translation of a few of the key terms:

Red lines are 501s made before 1986 with a red line running up the inseam of the pant leg. 501s made after '86 have a blue inseam.

Big E's are 501s made before 1971 with a capital "E" in the word "Levi's" on the pocket tab.

Indigo 501s are 501s made with a slightly different fabric which keeps its dark color even after many washes.

sad notes

Robert Breeze, of the noted Breeze-Stewart Collection of

Fifties furniture, passed away recently in Maryland.

Over the span of 14 years, Breeze and his companion Charles Stewart compiled one of the largest private collections of the finest works by 1950s designers, including Charles Eames, Isamu Noguchi, and George Nelson. He will be most truly missed.

a gold star for renovation

The Art Deco Society of Boston presented its Fourth Annual Art Deco Preservation Award to Star Market, Inc. and Peterson/Griffin Architects, Ltd. of Waltham, for the renovation of the 1929 Pierce Arrow automobile showroom at 1065 Commonwealth Avenue in Allston. The award was presented at "Rediscovering Art Deco USA," a special event that took place on November 29, 1995, at Killian Hall of Hayden Memorial Library at MIT. Accepting the award was George Gamache, Director of Engineering for Star Market, and Carl Peterson of Peterson/Griffin.

Star's newest Boston store opened in October 1995. Its design integrated the renovation of the 1929 Art Deco principal facade designed by Harold Field Kellogg for the Pierce Arrow Sales Corporation as an automobile showroom.

The original limestone facade of the building, with its stepped-back "skyscraper-style" parapets and other Deco elements, was taken down in places, repaired and replaced. Molds were made of intact remnants to make a precast concrete replacement for the lintel over the main doorway. The original frieze element was recast and extended to the new facades on Commonwealth Avenue, and Alcorn and Gardner Streets. The pilasters and capitals for the

back entrance on Gardner Street were made as exact reproductions of those at the main entrance. A stunning vertical stained glass window above the principal entrance was also removed and repaired. The extensive renovations began in February, 1995.

modern expansion

Cleveland's Studio Moderne



has recently doubled its retail space by expanding into the space next door. With this newly acquired square footage Studio Moderne can now offer even more merchandise for the avid 20th century collector. Additionally, owner Cynthia Barta has decided to use some of this new space to delve into the Vintage Clothing business with longtime friend Karen Marano. "I always carried hats, bags, and costume jewelry, and now we are really enjoying working with the clothing. Vintage clothing is very well made and the styles that we handle can easily be mixed and matched with today's clothing designs."

Studio Moderne is located at 13002 Larchmere Blvd., Cleveland, OH 44120. (216) 721-2274.

fellowships announced

The Wolfsonian Research Center has announced its awards for three research Fellowships for 1996. Founded in 1993, the Wolfsonian Research Center promotes research in the decorative arts, design, and architecture of the late-19th to mid-20th centuries through a comprehen-

sive program of fellowships, publications, and special events.

Eric Dluhosch has been appointed Wolfsonian Scholar for his topic "The Czech Avant-Garde Between East and West." A professor emeritus and senior lecturer in the Dept. of Architecture at MIT, Prof. Dluhosch will be at the Wolfsonian for four months conducting his research.

Senior Fellowships for six-week residences at the Wolfsonian have been awarded to Alan Crawford, and independent scholar from London, for his topic "The Arts and Crafts Movement in Britain: A Comprehensive Study of the Arts and Crafts" and Marcia Vetrocq, professor in the Dept. of Fine Arts at the

University of New Orleans, for her topic "Designing European Modernism: Enrico Prampolini and the International Avant-Garde."

Applications for the 1997 Wolfsonian Fellowships are now being accepted. For details write: Research Center Coordinator, The Wolfsonian, 1001 Washington Avenue, Miami Beach, FL 33139.

russel wright hits the net

The Russel Wright discussion list is a free internet mailing list for the discussion of Russel Wright. Those on the list share information about the wide variety of Wright designs, including dinnerware, glassware, furniture, lighting, and other home accessories.

To subscribe to the Russel Wright Discussion List, E-mail: listserv@home.ease.lsoft.com For your message text write: SUBSCRIBE RUSSEL-WRIGHT Firstname Lastname. You will receive instructions on how to send E-mail to the Russel Wright Discussion list once you've subscribed. [E]

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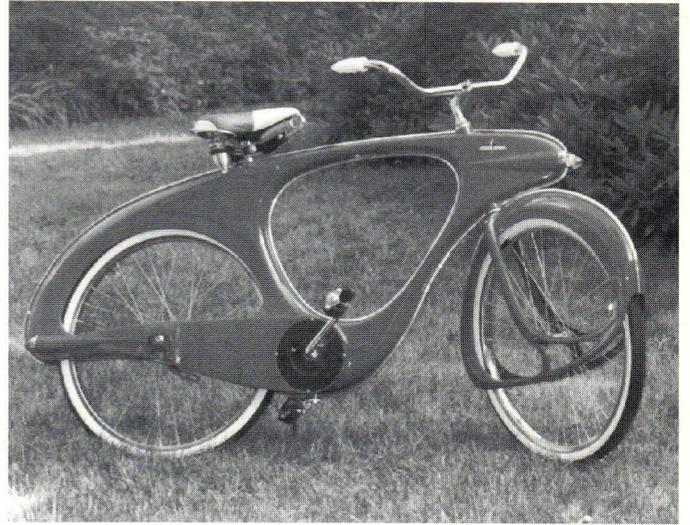


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last look

TAKING A CLOSER LOOK AT ITEMS OF INTEREST BICYCLE PHOTOGRAPHS COURTESY BOWDEN INDUSTRIES



AFTER A LONG and bitterly cold winter, the first warm breezes of Spring can truly lift the soul. What better way to enjoy the change of seasons than to peddle down a country lane with the sun warming your shoulders on a vintage "biciclette."

Classic bicycle collecting is a surging passion among collectors with the heaviest interest being paid to the Art Deco cycles made by American manufacturers with their streamlined profiles, chrome detailing and whitewall tires. Among the most sought-after models are the Bowden Spacelander from 1960, the Roadmaster Supreme of 1937, the Elgin Bluebird

from 1935, and the Shelby Speedline Air Flow from the late 1930s.

Budding enthusiasts can acquire further information by visiting the Bicycle Museum of America in Chicago, Illinois, which is home to an impressive collection of 150 vintage bikes and memorabilia (312) 222-0500. Additionally the Smithsonian has a wonderful collection of

vintage bikes in it's Transportation Hall (202) 357-1483. Or, if your need to pedal down an open road on a classic bicycle is overpowering, you can pick up a vintage model at the annual Copake Country Bicycle Auction in Copake, New York, one of the biggest bicycle auctions around. This year the event is scheduled to be held on April 13th (518) 329-1142.

Above right: Newly minted Bowden Spacelanders. The futuristic Spacelander, one of the most highly sought-after classic bicycles, commands upwards of \$15,000 in the vintage bicycle collecting market. Due to this interest, the Spacelander has recently been put back into limited production by Bowden Industries (800-695-5768). For further reading on classic bicycles, consult the newly released and fascinating volume *The Bicycle* by Pryor Dodge, which chronicles the history of cycles and cyclists from the early 19th century to today, with many previously unpublished documents. Available from the Echoes Report Bookstore for \$50.00

echoes abroad

THE ECHOES REPORT'S COVERAGE OF THE MODERN MARKET IN EUROPE

Deco Echoes is proud to present our new European edition to *The Echoes Report*. With the tremendous growth of the modern market at home here in the U.S., has come the steady growth of *The Echoes Report*. However, the U.S. market is just a portion of the entire modern marketplace, and with this new edition we are striving to present a more complete picture of the constantly evolving Mid-Century movement.

Deco Echoes has established a subsidiary office in the U.K. to facilitate our coverage of, and contact with the European market. Heading the U.K. office is Laurence Lattimore. Mr. Lattimore has had a varied career in commerce, journalism and the antique trade. He currently operates his own Print Brokerage/Web Site design service, in addition to promoting his online magazine *Lattimore's Global Art Deco Dealers Directory*, and specializing in Susie Cooper and Clarice Cliff ceramics.

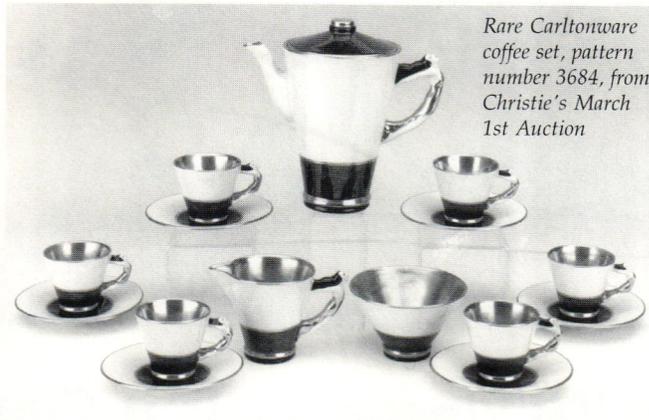
Mr. Lattimore will be the liaison between European advertisers, subscribers, and contributors, and Deco Echoes. Mr. Lattimore can be contacted at : (0170) 873-8032.



Another new and exciting liaison for Deco Echoes abroad is Mark Wilkinson of Christie's South Kensington. He will be presenting a report on 20th Century Decorative Arts auc-

tions in the U.K. for *The Echoes Report*.

Mark joined Christie's South Kensington as a sales clerk 17 years ago. Over the years he has worked in a variety of collectors departments, including Motoring Art, and Toys and Dolls. Mark took over the 20th Century Decorative Arts department eight years ago, and is credited with the expansion of specialist sales within this field. Christie's South Kensington sells more lots and hosts more 20th Century Decorative Arts sales than any other auction house.



Rare Carltonware coffee set, pattern number 3684, from Christie's March 1st Auction



Christie's, London

Salesroom Report

by Mark Wilkinson

Modern/Postwar Design is the big new subject sale of 1996, with three of the four major houses hosting a total of six sales. Phillips is continuing with their Art Nouveau and Art Deco sales, whilst Christie's has two Lalique sales. There were no major sales in January and February at the other Houses, therefore this commentary will have a rather Christie's bias.

On March 1st Christie's held the first of three 20th Century British Decorative Arts sales. These sales are designed to cover the factories and designers who do not fall into the specialist sales categories, i.e. Clarice Cliff, Moorcroft, etc. The 20th Century sales include Arts & Crafts, Art Nouveau, Art Deco and Postwar designs. Some of the larger categories within the sale were offerings of Susie Cooper, Carltonware, Shelley, Beswick, Doulton, Scottish Glass, Liberty, Silver and Pewter, Arts & Crafts Metalware, and Crown Devon.

Susie Cooper was the largest section in the sale. Since her death in July 1995, prices for her work have accelerated upwards, especially due to strong Japanese interest and new British collectors. Included in the sale was a Grays pottery spherical body lamp base, dating from the 1930s decorated with three different Art Deco golfing designs. Also from the 1930s was a cup, saucer and side plate from Cooper's nursery ware.

Carltonware collectors also were not disappointed, as the sale included a stunning coffee set of which only a handful are known. The coffee set for six, pattern number 3684, possessed fascinating handles on

the pot and cups - each was like a sailing ship's figure head, of a maiden with arched back, long black wavy hair, and an off-the-shoulder dress, painted in thick gilt. Even the inside of each cup was painted in gilt.

* prices realized were unavailable at press time

With so many auctions and fairs in 1996, it will be an exciting and fascinating year. I hope to bring you news from the other auction houses next issue. **E**

On May 6, 1996 Phillips Auctioneers will present their inaugural auction of 20th Century Design in Sydney, Australia. The sale encompasses furniture, jewelry, silver, glass, ceramics, graphics and textiles from the Art Nouveau, Arts & Crafts, Art Deco and Postwar periods (1900-1960).

Over 400 objects have been sourced from across Australia, including many important pieces by international designers. Australian furniture by Gordon Andrews (Rondo chair est. \$1,000-1,500), Clement Meadmore (Calyx lamp), Paul Kafka (Dining suite), and Marc Newson (Embryo chair), will be complemented by European designers Carlo Mollino (Casa Del Sol chair, c.1954, est. \$3,000-5,000), Alvar Aalto and many others.

An exceptional collection of over 100 pieces of mid-century Italian and Scandinavian glass will also be offered. A rare Venini Murrahine vase, designed by Fulvio Bianconi in 1950, is expected to realized between \$6,000-9,000. An illustrated catalog will be available after April 15th. For further information, call (02) 362-1588. **E**



It's Wilkinson's - Is it Clarice Cliff?

Text by Leonard R. Griffin

THERE CANNOT BE an Art Deco devotee in the world who is not aware of Clarice Cliff. Conversely, there are very few collectors who have any great knowledge of the products of the A.J. Wilkinson factory. Located in Stoke-on-Trent in Staffordshire, England, the factory was one of the two fuelled by Clarice's prolific output between 1928 and 1936. Unfortunately for collectors today, whereas Clarice's collectable wares appeared between 1928 and 1936, wares with the Wilkinson mark were issued from 1885 to 1964!

A. J. Wilkinson's was a successful potbank¹ with a good reputation for its earthenware long before Clarice Cliff joined them. Clarice's boss, mentor, lover and eventual husband Colley Shorter, had been a salesman for Wilkinson's since 1898, and became a director of Wilkinson's in 1915. Then, in 1916 Clarice joined.

By 1920 Wilkinson's was doing so well that they took advantage of the opportunity to buy the adjoining Newport Pottery². By removing a dividing wall the two factories operated as one unit. Newport had never been able to equal the quality of Wilkinson's ware so whilst some functions were closed down others were maintained. Therefore some processes involved both sites, which is what has since caused confusion.

A mass of ware was produced marked "Wilkinson's" before Clarice Cliff started Bizarre ware in 1928. Various shapes had evolved that Clarice was to use later for Bizarre. These shapes - clogs, cauldrons, and

various bowls, were sometimes just decorated in aerographed³ pink, green or yellow. The Lotus shape jug, as part of a jug and bowl set, was produced with Wilkinson's marks from 1919 in printed and aerographed designs. Some of these have all-over colour that is a little like Original Bizarre. A collector looking at these pieces realizes the shape is identical and is inevitably tempted to think the Wilkinson's mark means it might be Clarice Cliff - but it is not. It could have been issued anytime from 1919.

More confusion is caused by the shapes Clarice Cliff worked on between 1924 and 1928 before her own backstamp was introduced. The Dutch man and woman, the Girl candlestick, the stylized Duck figure, the Arab figure, and the amorous Friday Night Ducks⁴ were originally issued with just a Wilkinson's mark. Subsequently these were utilized as part of the Bizarre range, and issued with the full Bizarre mark, or even a shape number in the sequence issued in 1930. Naturally this causes confusion. Some collectors will not buy pieces without her mark but all these are Clarice's work.

An exception is the Laughing Cat figure, originally designed for Wilkinson's by Louis Wain in the mid-Twenties and issued in aerographed decoration. Clarice modelled a smaller version which was normally decorated in spots. The spots are hers, but even though this will have a Bizarre mark it was actually Louis Wain's shape!

Clarice trained under two artists at

Wilkinson's whose work had formed the major part of the factories Art Pottery before her Bizarre ware. John Butler and Fred Ridgway produced very Victorian designs with a limited market, although some large plaques by Butler were exported to North America in the Twenties. They include stylized landscapes such as *Foam*, a design with two geese flying over colourful waves by the coast and *Regetta*, a distant sea with colourful yachts, and coast and trees in the foreground. These pieces are all marked Wilkinson's and some examples have a 'R.Butler' signature, those that don't may be confused as being Clarice Cliff! The quality of this ware is such that they are becoming collectable, though their value is still much lower than Bizarre ware.

During 1928 and 1930 there is less to confuse us. Newport was amazingly busy with production of Clarice's work but the backstamps from this time are generally accurate. The exception is the first *Fantastique* one, which credits Wilkinson's as the producing company. This was done only for tax purposes, the ware was still decorated at Newport.

During the Thirties Newport's staff increased to 280, but with around 430 staff Wilkinson's was still the main factory. A mass of tableware and hotel ware was produced at Wilkinson's that is clearly not Clarice's work. However, a change in 1930 in how the ware was produced is the next confusing factor. Newport Pottery had its own manufacturing areas. The pieces were fired in Wilkinson's

Above left: A Wilkinson's advertising logo from around 1919, showing the conservative, very British image of the company before Clarice Cliff's Bizarre ware came along. Right: An example of a piece that will cause confusion to collectors: a Wilkinson's *Iberis* shape bowl dating from 1924 to 1925, with a flower block in the shape of a seated female figure dating from 1927 to 1928, all decorated in Clarice's 1930 *Delecta* style! The two pieces were combined together in 1930 to use up this old stock, and both have *Clarice Cliff* marks. Earlier examples will have just a *Wilkinson's* mark.

biscuit and glost ovens⁵, but stored at Newport. Then, around 1930 to 1931 much of the Wilkinson's and Newport production was merged to keep costs down during the Depression. Most importantly at this time Wilkinson's generally applied its backstamps underglaze, whereas the Bizarre backstamps were put on-glaze as it was not possible to know before glazing which of the many design ranges the ware would be decorated in. Inevitably, if Newport had a shortage of saucers or plates for a set, they would get the pieces they needed from Wilkinson's glost warehouse. Since these already had a Wilkinson's mark underglaze, they then had to have a mark from the Bizarre range added on-glaze! This explains why from around 1930 some classic pieces of Clarice Cliff have both marks.

In 1930 some Clarice Cliff shapes began to be decorated at Wilkinson's, not in her designs but in simpler freehand⁶ patterns. The intention was to make ware with the look and shape of Bizarre available to smaller retailers, at a lower price. If buyers from stores visiting the factory could not be induced to buy Bizarre they would be then offered Wilkinson's ware in Clarice's shapes, but with patterns that were simpler (and cheaper) to execute. This is why we find Stamford Early Morning sets in freehand designs of leaves, and Daffodil shape tea ware in all over aerographed colour. These pieces need to be valued for exactly what they are, Clarice's shapes but not her designs. At Christie's

South Kensington All Clarice Cliff Sale in April 1995, a Wilkinson's Stamford set in freehand leaves sold for 450 pounds sterling, and an aerographed Daffodil shape teaset made 350 pounds sterling.

There are a mass of patterns that may cause confusion, and it is impossible to catalogue them, but one example is a pattern using Clarice's design name of *Cowslip*, issued on Stamford teaware by Wilkinson's in 1933. Later, Wilkinson's *Bamboo* appeared, a freehand scene. Collectors finding a few pieces of this with a Clarice Cliff mark may believe it was her work, but remember the freehand paintresses at Wilkinson's painted designs that were intentionally similar to Clarice's.

Clarice's oblong plates in her *Biarritz* range causes the biggest confusion. There was a huge separate storeroom for Biarritz, hundreds of dozens of pieces of glazed ware were piled seven feet high. Right from its introduction the shape was so popular that a number of printed or lithographed designs were put on it at Wilkinson's. Nearly all examples have the Biarritz mark underglaze. When Clarice's designs were painted on Biarritz ware it was additionally given her mark on-glaze so these pieces have two backstamps. However, just to confuse things, sometimes the stampers forgot to add the Clarice Cliff mark to Biarritz in her designs!

This brief look at the problems the Wilkinson's mark causes for Clarice collectors cannot be comprehensive, a mass of ware with the mark will continue to puzzle us for

years. However having collected Clarice Cliff since 1980, I have found that the intrigue of who painted what is just another facet of the challenge that makes Clarice Cliff's wares so unique. E

Glossary:

- 1) The Staffordshire term 'potbank' comes from the 'bank' of clay waiting to be used outside the factory that made pots.
- 2) Newport Pottery and Wilkinson's were adjacent to the canal in the Burslem area of Stoke-on-Trent in Staffordshire.
- 3) Aerographing was a simple way of colouring ware by spraying colour all over it.
- 4) These shapes illustrated in *Bizarre Affair*.
- 5) Biscuit ovens fired the ware in the dry clay state and after dipping in glaze it was re-fired in the Glost ovens
- 6) Freehand painting involved just one hand-painting stage whereas Clarice's Bizarre ware was outlined, enamelled, then banded by teams of paintresses which achieved an entirely different style to freehand.

-Leonard Griffin founded the Clarice Cliff Collectors Club in 1982 and now has members around the world. In 1988 with American collectors Louis and Susan Pear Meisel, he wrote what has become the definitive book on Clarice Cliff, The Bizarre Affair (Abrams/Thames & Hudson). In 1995 he was consultant for The Rich Designs of Clarice Cliff (Rich Publications) and contributed to the Macmillan 'Dictionary of Art'. He is currently working on a new Clarice Cliff book for publication in her Centenary Year of 1996.

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calendar

March

- 1 British Decorative Arts Auction, Christie's South Kensington
- 5 Applied Arts Auction, Bonhams Chelsea
- 6 Decorative Arts Furniture 1860-1940 Auction, Christie's South Kensington
- 10 Alexandra Palace Fair, Wood Green, London. 700 plus stalls, lots of different dealers.
- 12 Decorative Arts Auction, Bonhams Knightsbridge
- 17 Decomania Fair at Chiswick Town Hall, London
- 23 Doulton Auction, Phillips
- 24 Decofairs Greenwich Fair at the Trafalgar Tavern, Greenwich, London
- 26 Applied Arts Auction, Phillips
- 29 20th Century Continental Decorative Arts Auction, Christie's South Kensington
- 29 Applied Arts Auction, Sotheby's London
- 30 Decofairs Kensington Art Deco Fair, Commonwealth Conference Centre, London
- 31 Top Hat Exhibitions Ltd. National Art Deco Fair at Loughborough Town Hall, Market Place, Loughborough

April

- 1 Postwar Design Auction, Sotheby's London
- 1-2 Newark Fair, Newark & Notts Showground, Nottinghamshire. The largest fair in the U.K., covering all aspects of everything.
- 13 Modern Design Auction, Christie's South Kensington
- 14 Decofairs London Art Deco Fair, Battersea Town Hall, Battersea, London
- 21 Brighton & Hove Art Deco Fair, Hove Town Hall, Norton Road, Hove, Sussex
- 23-24 Ardingly Fair, South of England Showground, Sussex. Similar to Newark but on a smaller scale.
- 28 The World of Art Deco, Greenwich Boro Hall, London
- 30 Applied Arts Auction, Bonhams Chelsea

May

- 2 Decorative Arts Auction, Christie's King Street
- 5 Decofairs Greenwich Fair at the Trafalgar Tavern, Greenwich, London
- 5 Midland Art Deco Fairs at Kempton Park Race Course. This is their first event here.
- 6 20th Century Design Auction, Phillips in Sydney Australia
- 10 Lalique Glass Auction, Christie's South Kensington
- 10 Bronzes and Sculpture Auction, Christie's South Kensington
- 12 Decomania Fair at Chiswick Town Hall, London
- 12 Alexandria Palace Fair, Wood Green, London. 700 stalls.
- 16 Jewelry Auction, Phillips
- 19 Decofairs London Art Deco Fair, Battersea Town Hall, Battersea, London
- 21 Posters Auction, Christie's South Kensington
- 24 Clarice Cliff Auction, Christie's South Kensington

- 24 20th Century British Decorative Arts Auction, Christie's South Kensington
- 26 Midland Art Deco Fair at the Hilton National Hotel, Warwick

June

- 1 Modern Design Auction, Bonhams Chelsea
- 11 Applied Arts Auction, Phillips Bayswater
- 12 Decorative Arts Auction, Bonhams Knightsbridge
- 21 20th Century Continental Decorative Arts Auction, Christie's South Kensington
- 26 Decorative Arts Furniture 1860-1940 Auction, Christie's South Kensington

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Calendar notes

• London and the South East of England based fair organizer, Deco Fairs, is putting together a fair with a difference for June 29, 1996. In addition to the usual collection of dealers, Deco Fairs is looking to put something back into the industry. To this end, they have reserved four respected individuals to speak on various aspects of Deco: Bryn Youds will speak on Susie Cooper, Len Griffin will be talking about Clarice Cliff, a member of the 20th Century Society will speak, and the fourth orator is to be announced. Deco Fairs has also arranged stalls for various collectors groups to display their wares, and increase their memberships. Both additions are shrewd moves to help Deco Fairs set their events apart from the ever increasing field of fairs and shows.

• Jean May of Midland Art Deco Fairs is trying to reduce her substantial waiting list for stallholders by introducing a new fair venue - Kempton Park Race Course, not far from Hampton Court in West London. There are two dates confirmed for 1996 - May 5th and October 20th.

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