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NEW LOCATION
On The Cover
Davis Cone’s Manhattan apartment, decorated with elegant streamline moderne furnishings of the 1930s, is a lesson in style and sophistication. For a complete view of Cone’s interior, see the Modern Quarters feature on page 36.

10 Ruba Rombic by Consolidated, Kopp, and Muncle
by Barbara Norman
Ruba Rombic glassware, with its jazz-age geometric planes and angles, was manufactured by not one but several different companies.

26 The Philco Predicta
by John Okolowicz
In 1958, Philco made pop culture history with the introduction of their space-age Predicta line of televisions.

29 Poodles
The French poodle was one of the most prolific motifs of the post-war era, seen on everything from poodle skirts to handbags and scarves.

30 Bakelite: A Revolutionary Early Plastic
by Lloyd Fadem and Stephen Z. Fadem, M.D.
Intended as a cheerful substitute during the Depression for the lost elegance of the 1920s, Bakelite has become highly sought after by today’s collectors.

34 Paul T. Frankl: Champion of Modernist Innovation
by Carol A. Cyran
Paul T. Frankl is considered by many historians to be the first true “modernist” in the history of American decorative arts.

36 Modern Quarters
A Manhattan apartment reveals the elegant sophistication of the Machine Age, curvilinear, asymmetrical furniture created by designers of the 1930s.

38 T.H. Robsjohn-Gibbings
by Catherine Futter
The classically-inspired furnishings and interiors of designer T.H. Robsjohn-Gibbings have seen a revival of interest over the past few years.

67 Echoes Abroad
New! The Echoes Report is now covering the modern market in Europe!
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LETTERS FROM READERS

Referencing in Australia
"As archivist for Society Art Deco in Victoria I have found the Echoes Report a valuable addition to our reference material. Originally I had purchased the magazine purely for personal pleasure, and the interesting articles it contained. Your Winter 1995 edition contained an article by Tran Turner titled 'Werkstaten Hagena'uer' which was the most informative piece on Hagena'uer I've read.

I must elaborate on the above statement. I have read so little on Hagena'uer, it was a delight to read Tran's contribution. Our reference library has an extensive section on 20th century Vienna, including Schweiger, Neuwrith and others who have written prolifically on the 'Wiener Werkstatt' and little or nothing on the W.H.W. Tran Turner's article was well researched and I agree totally with the comments it contained.

Thanks to Tran Turner for the article, and thanks to Echoes Report for publishing it.

Our best regards to Deco Echoes from Society Art Deco, Victoria, Australia."
Richard Toon, Archivist
Society Art Deco, Victoria Inc.
Australia

Free World Societies
"I just wanted to drop you a line and tell you how much I enjoyed the recent issue of the Echoes Report. I've watched each issue steadily improve to its present state. The information, articles, and photographs get better and better.

I think I belong to every Art Deco society in the free world (not really, it just seems that way!) and I'm glad that there's a publication like yours to showcase news and events! Keep up the great work!"
David Cugno, Graphik Onion Corp.
Columbus, OH

How Many Samples?
"Thanks for the article on Russel Wright, 'Wrights of Passage' by Sharon Occhipinti and Mark Jespersen in the Spring 1996 issue. Like the authors, we will never forget the day we found one (alas, only one) Theme Informal coffee mug in a thrift shop in rural East Texas. Does anyone know how many salesroom samples were made?

We enjoy the Echoes Report and look forward to each new issue." Joanne Maffei & Ron Rodgers
College Station, TX

News Break!
"I discovered your publication at News Break, a wonderful newsstand right here in Middletown, RI. I purchased your Winter 1995 issue and am very impressed with, and excited about, your publication. I have been collecting mid-century furniture for about 10 years. I am currently looking for a boomerang or Jetson's-style couch - any ideas about where I can find one in Southern New England?"
Leslie Lindeman
Middletown, RI
- Editor's note: Any ideas? We'll pass them along!

A Majestic Mystery
"Saturday afternoon my husband and I were driving through the Washington, DC, area visiting some of the neat shops that advertise in your magazine - Past Pleasures in Annandale, VA, and Millenium in DC, and we noticed a fantastic art deco apartment building on North 16th Street, DC, called the Majestic. Lots of bottle glass and a great facade. Do you have any info about it?

Also, thanks to your article on Greenbelt earlier this year - we stopped there also. It was worth the drive. The decorative art work on the Community Building (former Elementary School) was fascinating."
faxdec@iaol.com.
- Editor's note: If any of our readers have information regarding the Majestic apartment building, please contact Deco Echoes and we will forward it, or reply directly via e-mail.

Love At The DMA
"Thanks for sending a copy of the Echoes Report's article about our design show. We loved it!"
Ellen Key
Dallas Museum of Art

Never Stop Learning
"Hey! Just loved your magazine! So I'm ordering! Been in business for 15 years and I still have much to learn."
Jeanne Cavadini, Dud's Vintage Clothing
Hamden, CT

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.
spratling silver  American designer William Spratling was the father of the modern Mexican silver movement. His jewelry and decorative accessories, originally designed and made in Taxco, Mexico between 1926 and 1967, boldly combined Art Deco and Pre-Columbian motifs. After Spratling’s untimely death, Alberto Ulrich, a long-time friend, purchased Spratling’s estate to preserve his legacy. Today, using the original tools, molds and methods, Silver Bleu of Miami is reissuing Spratling silver with the exclusive permission of the Mexican government. Each piece is an original Spratling design made with solid sterling silver. As in Spratling’s lifetime, everything is made entirely by hand, by a new generation of Mexican silversmiths. Silver Bleu, 4441 Collins Avenue, Miami Beach, FL (305-673-4909).
what's hot

The Black Phantom
To commemorate its 100th anniversary, Schwinn has re-introduced the Black Phantom bicycle - originally delivered to bike shops for the 1949 Christmas season - in a limited edition of 5,000. With its gleaming chrome, integrated headlight, frame-mounted horn tank, wide leather saddle, and Schwinn Typhoon balloon tires, the Black Phantom represented the emergence of style and sophistication never before seen in a bicycle. The commemorative Black Phantoms are distributed through independent Schwinn dealers. Schwinn (303) 939-0100.

It's A Cool Classic
In continuous production for the past forty years, the Cinni fan is a classic. Each fan has its own unique qualities and characteristics - since they are still made and finished by hand in India. Built to last, the Cinni fan has proven itself through the worst Indian summers. Available in a black or chrome finish. Small 9"dia. x 12"h. Two speeds, non-oscillating. $89 black, $98 chrome. Large 13"dia. x 16"h. Three speeds, oscillating. $159 black, $199 chrome. From Deco Echoes (800) 695-5768.

Deco Under the Sun
These Art Deco styled indoor/outdoor tables from Jazz Furniture are constructed of handcrafted geometric ironwork, and include 3/8" glass tops. The coffee table, measuring 36 inches in diameter by 15 inches high, retails for $1,500. The round side table (18"dia. x 18"h), and the square side table (18"sq. x 18"h) retail for $535 each. Jazz Furniture Inc. (310) 652-2015.

Smart Lounge Seating
Also from Jazz Furniture is this smartly designed lounge seat that is both comfortable and functional. A beautifully crafted, chrome plated 1" tubular steel frame supports the fully upholstered body. The "Tuxedo Club Chair," as shown, retails for $2,500. Jazz Furniture Inc. (310) 652-2015.
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Consolidated, Kopp, and Muncie Ruba Rombic

Text by Barbara Norman  Photographs courtesy Moderne of Philadelphia and Barbara Norman

WHENEVER A GLASS OR DECO COLLECTOR sees a cubist-looking piece of molded glass, the question often posed is, "Is it Ruba Rombic?" Made by the Consolidated Glass Company in Coraopolis, Pennsylvania from 1928 until 1932, Ruba Rombic has become sought after by Depression and other glass collectors, as well as deco devotees. The feature which makes the glass so striking is its geometric planes and angles, with no regularity or expectation of line; a product of the influence of jazz music on American design.

Advertised as an "Epic in Modern Art" when first introduced, the Ruba Rombic tableware line is considered by many deco and glass collectors to be the pinnacle of art deco glassware production within the United States. Ruba Rombic gets its name most likely from its designer, Reuben Haley (Ruba) and Rombic from the word rhomboid, a geometric shape with no parallel lines. Some believe that the Ruba stood for rubaiyat (epic or poem). Whichever version you prefer, both definitions fit. The glass is clearly from Haley, and its lines possess the grace of an epic or poem.

Sold only at specialty and finer department stores throughout the United States and Montreal, Canada, Ruba Rombic came in a variety of pieces (37) including dinnerware as well as vases. Colors include Jungle-Green, Smokey-Topaz, Opalescent, Jade (cased), Lilac (cased), Honey (cased), and even silver. Whiskey decanters, toilet water and perfume bottles are especially prized today. However, all Ruba Rombic is considered rare as there are believed to be only 1,500 pieces still in existence. Extremely rare, with only four known examples, is a fishbowl designed by Kenneth Hadley for the Phoenix Glass Company. The bowl, of vaseline glass on an iron base, is the only Ruba Rombic design which was produced by Phoenix instead of the Consolidated Glass Company.

If you enjoy watching old movie shorts you will be able to catch a glimpse of Ruba Rombic in the Laurel and Hardy 1932 short entitled Blotto. The short includes a nightclub scene in which Stan and Oliver are served set-ups for their carried-in alcoholic beverages in Ruba Rombic tumblers. The tumblers fall to the floor as Stan and Oliver believe they are becoming inebriated (from water carefully substituted in their bottle by a suspicious wife). Today, collectors watching this short may gasp as the tumblers shatter on the floor, both from the destruction of the magnificent glass and the knowledge of Ruba Rombic's rapidly escalating value.

Want to know more? You see a piece that you think is Ruba Rombic, but it looks slightly different than those you have seen before. It is probably a piece of Kopp Ruba Rombic made in 1928 in Swisssdale, Pennsylvania by Nicholas Kopp, a former employee of the Consolidated Glass Company. A picture of Kopp Ruba Rombic shows the striking similarities.

Clockwise from top left: The influence of jazz music is evident in the angles of this Consolidated Glass Company Ruba Rombic 9" pitcher in lilac; The Art Deco Identification and Price Guide by Tony Fusco (Avon) values this 9 1/4" vase, in jungle-green, at $3,000-4,000; An outstanding assembly of Ruba Rombic pieces.
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to lamp base above). Unlike the Consolidated Ruba Rombic, however, Kopp made only three basic styles, including 6 1/2" and 8 1/2" vases, lamps, and powder jars.

Kopp colors differ slightly from those made by Consolidated and include a tobacco (amber), light green, and red. Powder boxes may be frosted. These colors did not exist in the Consolidated Ruba Rombic. The angles on the Kopp pieces also differ from those on the Consolidated. If you are able to view pieces from the two companies side by side, the differences will be clear, and it is unlikely that you will make an identification error in the future. Although not as prized as the Consolidated originals, Kopp pieces are rapidly becoming collectible.

Pottery in Ruba Rombic? Yes! Reuben Haley, the designer of the Consolidated Ruba Rombic line, designed a line of pottery in the style of Ruba Rombic for the Muncie Pottery Company in Muncie, Indiana in 1929. The Muncie glazes along with the pottery medium bring out another dimension of the cubistic forms and shapes.

Now that many of the questions regarding Ruba Rombic have been clarified, more unravel. What other glass did Consolidated make in the deco style? Wasn't there another company called Phoenix in the Pittsburgh area that produced art glass as well? Did Consolidated or Phoenix make the Dancing Nymphs - and even the Pan vases? There's much more to tell!

Further Reading:
- Phoenix & Consolidated Collectors Club Newsletter, $25 yr. PO Box 81974, Chicago, IL 60681. Tel: (312) 282-9553.

Acknowledgements:
Photographs for this article were provided by Moderne, 111 North Third Street, Philadelphia, PA 19106. Tel: (215) 923-8536. The Moderne Gallery is nationally known among designers, architects, collectors and museums for its top quality French and American Art Deco and Moderne decorative arts. In 1992 the gallery received special recognition for its exhibition and sale Ruba Rombic: An Epic in Modern Art. Comprising over 400 pieces, the exhibition was a landmark event for Ruba Rombic collectors. Gallery owner Robert Aibel is a scholar and art historian who has been dealing in antiques since 1979.

-Barbara Norman is a writer/speaker who is the Past President and Advisor to the Board of the National Phoenix and Consolidated Glass Club. She has published numerous articles and has authored two books entitled What Can I Do With My Juicer? and What Can I Do With My Bread Machine? (Dell). She enjoys talking about Phoenix and Consolidated and welcomes your questions at (810) 855-7766; fax (810) 855-5224.
Jens Risom Design, ca. 1950
Low Table with "Floating Top"
and Magazine Rack. Birch,
Original Finish, Pristine
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For further information, please contact Louise Luther or Paul Royka at (508) 779-6241 or fax (508) 779-5144.

Italian 1950's Art Glass by Paolo Venini, Fulvio Bianconi
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CURRENT MUSEUM SHOWS & EVENTS

Clockwise from top left: A selection from the exhibition Art In A Cup: 100 Years of Cups and Saucers, 1860-1960 at Historical Design Inc. (from top) Foley China Works "Langham" cup c.1933, Suzanne Lalique "Dalmation" cup c.1928, Rudolf Hentschel "Wing Pattern" cup c.1901, Josef Hoffmann "Feathers" cup c.1929, Nikolai Suetin "Suprematist" saucer c.1923, Hendrik Petrus Berlage modernist cup c.1924; Hickory stool by Wharton Esherick c.1956, and an asymmetric hickory table with black phenol top and four hickory chairs with rawhide seats, c.1939, both part of the exhibition Wharton Esherick (1887-1970) - American Craftsman at the Moderne Gallery; Jaguar E-Type Roadster, c.1963, the focus of MOMA's exhibition Refining the Sports Car: Jaguar's E-Type.

Art In A Cup: 100 Years of Cups and Saucers, 1860-1960, a summer exhibition at Historical Design Inc., showcases over 100 cups and saucers in many shapes, finishes and materials ranging from the finest porcelain to plastic. Included are examples from the Aesthetic, Revivalist, Arts & Crafts and Art Nouveau movements through to Art Deco and the Post-War period.

Famous designers and architects are also represented, including Henry van de Velde, Frank Lloyd Wright, Josef Hoffmann, Nikolai Suetin, Christopher Dresser, Gertrude & Otto Natzler, Louis Comfort Tiffany, Jean Luce and Keith Murray.

Pieces executed by famous porcelain factories have been included, such as Meissen, Nymphenburg, KPM-Royal Berlin, Augarten, Sevres, Royal Copenhagen, Wedgwood, Minton and Coalport.

To help the viewer gain a sense of each period represented, a time line has been created - from the drawing rooms of Edith Wharton's New York to the Russian avant garde Suprematists. Included are Belle Epoque delights such as a Maxim's de Paris "menu and champagne cork" cup and saucer; a chic 1930s spotted "dalmation" cup by Suzanne Lalique, complete with a surprise pink bow; works by Duncan Grant and Vanessa Bell; plus a rare collaborative example of Lucie Rie and Hans Coper.

The exhibition runs from May 30 through July 14, 1996. Historical Design Inc. is located at 306 East 61st Street in New York. For further information call (212) 593-4528.

For the first and perhaps only time, a major exhibition and sale of furnishings and woodcut prints by Wharton Esherick, deemed by many to be the most important American woodworker of the 20th century, is being held at the Moderne Gallery in Philadelphia.

Wharton Esherick (1887-1970) - American Woodworker, on exhibit from May 3 through July 20, 1996, includes approximately 35 pieces of wood work, primarily from Esherick's most influential period (the 1950s and '60s), and more than 75 different print images (1923-1933). These pieces represent a significant portion of Esherick's entire output and display the full range of his artistry.

The exhibition and sale has been made possible by a unique set of circumstances: many of Wharton Esherick's one-of-a-kind pieces of furniture, lighting fixtures, household utensils, sculpture, architectural elements, paintings and woodcut prints have become available at the same time.

Since Esherick's death in 1970, several of his most important patron-collectors have also passed away or have moved to smaller residences. Now they, or their heirs, are offering exceptional pieces through Moderne which have never before been exhibited or available for purchase.

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A Corporate Focus On Modernism

Clockwise from top left: Edgar Brandt firescreen, c.1923, of polished cast-iron with fountain motif; Josef Hoffmann fluted bowl, c.1920, of hammered brass, executed by Wiener Werkstätte; The Norwest Center office tower displays the stepback detailing found in 1930s Deco skyscrapers; Walter Dorwin Teague Sparton radio, c.1936, of cobalt blue mirror, wood and chromium steel.

ON THANKSGIVING DAY in 1982, a disastrous fire ripped through the Northwestern National Bank building in Minneapolis - a landmark Art Deco building, destroying the home of the Norwest Corporation, a financial holding company established in 1929. When the smoke cleared, it was evident that the building could not be salvaged, the damage was just too extensive; Norwest would have to rebuild.

Norwest decided the new building should be classical in nature, borrowing presence and style from the grand skyscrapers built in the 1920s and '30s, yet possessing a firm foothold in the present day.

The end result, a 57-story office tower designed by Cesar Pelli & Associates of rose-colored Kasota stone, glass and white marble, is a tribute to the magnificence which is the Art Deco skyscraper.

The building facade features bold vertical lines which culminate in proportioned stepbacks - reminiscent of the zig-zag moderne style found in circa 1930s structures such as the Eastern-Columbia Building in Los Angeles. Inside, the eight-story rotunda features Art Deco chandeliers, balustrades, wall sconces, and wall-mounted medallions which were rescued from the rubble of the original Norwest headquarters.

To give something back to the neighboring community which gave so much support following the fire, the Norwest Corporation included a 290 foot-long pedestrian link between the city's two busiest crossroads. Installed along the walls of this pedestrian corridor are 16 specially-designed vitrines which showcase the Norwest Corporation's stunning collection of Modernist objects.

The decision to create a new collection focused on Modernism was prompted by the character of the building and its interior spaces. The Modernist period encompasses the Arts & Crafts Movement (1875-1915), Art Nouveau (1880-1910), Wiener Werkstätte (1903-33), De Stijl (1917-28), Bauhaus (1919-33), and Art Deco (1920-45). The Norwest Collection includes significant examples from each of these various phases of Modernism, with an emphasis on three-dimensional works (glassware, furniture, ceramics, sculpture, etc.). The works are displayed in the vitrines on a rotating basis, and installed in the corporate offices when not on view.

As Lloyd P. Johnson, ▶ 55
Modern Arts

S C A N T I K

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FACTS, DETAILS, CONNECTIONS TEXT BY STEVEN CABELLA

Mike Brady: Utopian Planner?
The genre of films featuring architects as a leading character continues to grow. I began these reviews when I noticed that the architect of post-war America had been chosen by Hollywood as one of the professions that it could easily abuse and stereotype. Architects for the most part are professionals who work for the benefit of society... kind of. Yet, except for rare art treasures in films such as The Fountainhead or The Executive Suite (see past reviews), Hollywood likes to present the architect as anything but responsibly creative.

Beginning in the 1940s and continuing through the '60s, architects were characterized as nutty artists, drunken playboys, muddle-headed marriage bait, or wet blankets like Ronald Reagan in Luisa 1950. Some are guys with way too much time on their hands like Mike Brady in The Brady Bunch film from 1969.

In the early seventies, Hollywood made the decision to bring the architect character into the world of felonious criminal activities. In 1974, a vigilante architect appears whose murderous career spans Death Wishes 1, 3 and 4. An architect leads a double life as a hooker named China Blue in Crimes of Passion, 1984. And a vehicular maniac is driven by demolition rather than construction in Shattered, 1991. These characters are more interested in crime than art, architecture and design, which is why I say to readers who suggest I include them for reviews: No! They are not worthy. Besides, they aren't old enough. Umm, keep sending tapes though.

Holes In Our Heads

Bohemian surrealist jeweler Sam Kramer, a 1940s craftsman from New York's Greenwich Village, is said to be the first person to advertise unisex body piercings to the avant-garde public, which he did in the late 1940s. He's an unrecognized Granddaddy of today's Modern Primitives body piercing culture. Uch.

1927 - Radio hits the road: First car radios offered.
1933 - First temple to radio: Radio City Music Hall opens in New York City.
1941 - First F.M. station is granted broadcast status: But F.M. underground radio will wait 25 years to be heard.
1948 - Pre-recorded possibilities: RCA introduces the 45rpm record and Columbia releases the 33 1/3 rpm record. Bell Labs in California invents the transistor tube.
1954 - Radio gets pocket portable: First transistor radio is offered to the public, the Regency TR-1. Right! It's not a Regency, but a stylish 'Silvertone' transistor radio.

Wild for Living, 1960

Later renamed Beat Girl and released in 1962, this English film stars David Fara as an architect/divorced father about to marry Nichol, an ex-stripper from Paris. Jillian Hills stars as Jenny, his spoiled teenage daughter who loves to argue with dad while standing around their cool pad in London. A young member of the English beatnik scene, Jenny has no appreciation for clean-line modern design. The only designs she has is on that crazy jazz music and getting her step-mom out of the house and out of her life.

Cool movie - the English film industry really knows how to treat the architect character. This film has one of the better soundtracks in the genre - lots of jazz and rock 'n roll.

Marconi We Hardly Heard Ya!

Important years in the history of radio:
1895 - Birth of radio: Guglielmo Marconi and Nikola Tesla send and receive radio waves across a room.
1927 - Radio hits the road: First car radios offered.
1933 - First temple to radio: Radio City Music Hall opens in New York City.
1941 - First F.M. station is granted broadcast status: But F.M. underground radio will wait 25 years to be heard.
1948 - Pre-recorded possibilities: RCA introduces the 45rpm record and Columbia releases the 33 1/3 rpm record. Bell Labs in California invents the transistor tube.
1954 - Radio gets pocket portable: First transistor radio is offered to the public, the Regency TR-1.

Right! It's not a Regency, but a stylish 'Silvertone' transistor radio.

Wood You?

"My decod e seems to be made of plywood; would you happen to know when plywood was invented?" writes Jim E. from Iowa. This is a little hard to pin down exactly. The manufacture of plywood is the outgrowth of a much older art, a process that has its roots in antiquity. Thin sheets of veneer with attractive grain patterns glued to solid bases have been found in Egyptian tombs dating back to 1500 B.C. The classical Greeks furthered this art form. Then the veneered furniture demands of the 17th and 18th centuries produced the equipment capable of cutting large slices of veneer. It was just a small step from there to the use of plywood as we know it today.

The first known United States patent issued for this process was in 1865. The word "plywood" was introduced into industrial terminology during World War I, to clear the public misconception caused by the erroneous application of the title "veneer" in the furniture trade.

As the second World War neared its end, many companies with names such as Plycraft, Plymol, Plybuilt, Plyform and Evans Plywood emerged to produce furniture and other household goods for post-war consumers.

- 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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Auction highlights

SWANN GALLERIES' NOVEMBER 16
Works of Art on Paper sale was their biggest and best to date. A rich impression of Hopper's The Locomotive etching, c.1923, brought $25,300. A collection of prints by Kollwitz commanded high prices, especially Selbstbildnis, c.1924, on Japan paper, at $8,625.

Other modern European works included Picasso's Garcon et Dormeuse a la Chandelle, etching and aquatint, c.1934, $12,650; Matisse's livre d'artiste, Florilege des Amours by Ronsard, c.1948, $88,625; Chagall's Depart de Jacob pour l'Egypte hand-colored etching, c.1931-39, $2,530; and Miro's Figures Devilant et Mar, color pochoir, c.1934, $2,760.


THE WINTER STORM COULDN'T STOP them! It was a packed crowd at Christie's East for the auction of Animation Art and Disneyana. Excitement was mounting as the first few lots sold far above their high estimates, and this strong tendency continued throughout the sale. Disney was the absolute hit, as many bidders warmed up to this studio's famous creations.

Some great prices were realized and are worth mentioning, although they did not make it into the Top 10.

More than tripling their high estimate of $2,000 were storyboards drawings of Donald Duck and the Chipmunks from the 1951 animation film Corn Chips, which sold for $6,670. Among the other bestsellers, which doubled their high estimates: Mickey from The Cactus Kid, c.1930, for $1,380 (estimate $400-600); Little Toot from Melody Time, c.1948, for $1,610 (estimate $600-800); Tinker Bell from Peter Pan, c.1952, for $16,100 (estimate $6,000-8,000); Captain Hook from Peter Pan, c.1952, for $2,875 (estimate $1,000-1,500); Pongo and Pedro from 101 Dalmations, c.1961, for $1,610 (estimate $500-700); Mount Olympus from Fantasia, c.1940, for $3,450 (estimate $800-1,200).

Oh yes, Figaro from Pinocchio, c.1940, sold for $2,530 and almost tripled its high estimate of $900 ... and that's not a lie!

SKINNER'S WINTER ART GLASS AND Lamps, Arts & Crafts, Art Deco & Modern auction was held January 20 and attracted a crowd of bidders from the U.S. and overseas. The sale offered 600 lots and a selection which drew interest in all areas.

Highlights in European glass included a rare Rene Lalique opalescent vase. This form in the opalescent color is virtually unknown and is not listed as such in the catalogue raisonne of Lalique. The
If you want fabulous Art Deco accessories, you can take a trip around the world, or you can come to Deco Deluxe. We have furniture, too, and we are very interested in buying.
Top row from left: A Prop cat statue from *The Picture of Dorian Gray* (MGM, 1945), offered at Butterfield & Butterfield's March 15 Hollywood Memorabilia auction, sold above estimate at $4,887.50; 'Deux Paons,' a molded glass veilleuse by Rene Lalique, c.1920, realized $35,650 at Christie's April 20 sale of Important 20th Century Design; An Eames for Herman Miller First Series ESU '200' Series three-drawer chest (#270C), c.1950, sold for $2,400 at the March 3 Modern In Manhattan auction; This Rare Rene Lalique opalescent 'Deux Anneaux Lizards' was the object of a fierce bidding war at Skinner's January 20 Art Glass & Lamps, Arts & Crafts, Art Deco & Modern auction, finally selling for $21,850. Bottom row from left: A Robsjohn-Gibbings dresser manufactured by Widdicomb realized $1,700 at Treadway Gallery's March 3rd 20th Century auction; This large Fulvio Bianconi for Cenedese tapering vase with internal decoration in red on a medium blue ground brought $3,600 at the Modern in Manhattan auction held March 3; Franz Lenhart's poster *Modiano*, Trieste, c.1935, sold for $4,140 at Swann Galleries' January 25 Poster auction; This macassar ebony and silvered-bronze vitrine by Ruhlmann, c.1929, realized $46,000 at Christie's April 20 Important 20th Century Design auction.

piece therefore attracted international attention and fierce competition on the block from the audience, absentee and telephone bidders. Three major Lalique dealers were among those outdone by an internationally known bidder who purchased the piece for $21,850. The sale's Lalique also included an opalescent 'Borromee' vase which realized $4,255.

Leading Art Deco items included a pair of Waylande Gregory ceramic statues which achieved $1,265, and a striking room-size wool rug by Gulistan A. & M. Karaghuesian Inc., New York, which garnered $3,335. Strong prices were also realized by a series of Frankart works, which drew interested bidders from across the country. Among the highlights were a metal and amber glass holder which brought $1,610, and a pair of metal and amber glass lamps which commanded $5,060.

Contemporary furniture in the sale included a Herman Miller maple gateleg table which sold for $747, as well as five Verner Panton armchairs which went for $1,150, and a lounge chair and ottoman by Charles Eames which realized $1,380.

**CHIC FRENCH AND ITALIAN POSTERS FROM THE 1930S,** a wide variety of American and European travel posters and ski posters, and several Chicago transit posters from the 1920s shared top billing at Swann Galleries' winter Poster auction on January 25.

Highlights included Jean Carlu's debonair semi-abstract *Grandes Fetes de Paris*, c.1934, which sold for 52,900, and Franz Lenhart's *Modiano*, Trieste, c.1935, depicting an elegant woman in a black picture hat holding a cigarette in her gloved hand, for a company that produced cigarette papers, realized $4,140.

Several attractive steamship posters included Atelier A.B.'s stylized advertisement for the *Cunard Line* to the United States and Canada via Cherbourg and Le Havre, which realized $1,955, and Michael's depiction of glamorous bon vivants on deck for *White Star Line*, c.1931, which garnered $2,530.


Among the large selection of ski posters, Eric de Coulon's *Alpes & Jura*, Paris, c.1933, brought 2,300. Intense competition propelled August Moser's poster for *Sun Valley, Idaho* to $2,760.

A Chicago dealer snapped up several posters advertising Chicago rail transit. *Avoid Street Congestion,* a delightful image by Arthur A. Johnson, c.1926, fetched $3,220; and two posters by Brenneman for the South Shore Line, c.1926, *Visit the Dunes Beaches and Notre Dame,* together sold for $3,910.

"**ENTHUSIASTIC BIDDING** captured the room throughout the sale, which was highlighted by several outstanding pieces including the cover lot - a Patek Philippe 18 carat gold, opal and diamond-set pendant watch c.1895, which soared past the presale estimate of $7,000."

Photographs clockwise from top: left: Butterfield & Butterfield; Chicago; New York, Swann Galleries; David Rago Auctions; Treadway Gallery.
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Sputnik, the Edsel, and those soon-to-be legends of pop culture: Marilyn Monroe and Elvis Presley made the headlines in the late 50s. That's also when Philco made it into pop culture history with the introduction of the Predicta TV.

In 1957 the economy was experiencing a mild post-war recession causing some manufacturers to try gimmicks to augment sales. Sylvania thought it had a bright idea with HaloLight, but the hokey fluorescent tube surrounding the CRT merely succeeded in giving the unwitting consumer a migraine. On the other hand, RCA, the market leader, was prepping the world for the imminent arrival of color TV, but it, unfortunately, was not yet ready for prime time.

Philco didn't quite know what to do; they were perpetually in a state of management turmoil, having gone through six presidents and six chairmen in the previous 17 years. Clearly, they needed something dramatic to turn things around if they were to survive as a company. This led Henry Bowes, the marketing vice-president, to set the future direction when he said, "We need dramatic new concepts of TV forms."

Space-age times called for space-age measures. Pundits were forecasting the imminent arrival of super thin TV-on-the-wall, and Philco set out to make this dream come true ahead of schedule.

PHILCO'S DESIGNERS
About the same time "Shaboom, Shaboom," the singable pop hit by the Crewcuts, first appeared on the Lucky Strike Hit Parade, Herbert V. Gosweiler, sporting this same faddish hairstyle, joined Philco. It was 1954, TV's were selling like gangbusters and corporate development money flowed like water. Herb was the bright new manager of Philco's industrial design department. He had previously been manager of GE's appearance design group for washers, dryers, refrigerators, etc. in Bridgeport, CT.

Gosweiler studied at the Chicago School of Art, interrupting his education to serve as a captain in the field artillery during WWII.

He was warmly remembered by his colleagues as a glib talker, good lecturer, and very good sketcher. Recognizing the importance of good design, he was one of the earliest members of the Industrial Designers Institute, a forerunner of today's Industrial Designers Society of America, where he regularly hobnobbed with superstars such as Deskey, Dreyfuss, and Teague.

Severin Jonassen, supervisor of TV design and Herb's right hand man, is the only person still living who actively worked on the appearance of the Predicta. A short, energetic white-haired man of Norwegian ancestry with a good sense of humor, he remembers those days remarkably well for a man in his early 80s. A winning team at work, Jonassen and Gosweiler also enjoyed spending time together outside of the office. Herb even had Sew's son join his own two boys on field trips to Civil War battlefields, a subject of deep interest to him.

Born in 1913, Sew graduated from the prestigious Pratt Institute of Design in his home town of NYC in 1933. He spent ten years designing cars for GM before joining Philco in 1953. Sew still has some of the original sketches he did. His concept sketches for the Philco Tandem are actually much better than the final version. He is particularly proud of his design for the Model 4658 "Full Dress" console (promoted as the prestigious "Miss America" model) with a full-circle swivel base, and the Model 4660 stationary console. Sew was proud of the fact that it was a design that "made sense," and it was the most conventional of the Predicta "family" of designs.

Long before the feminist revolution, Philco employed women designers. Catherine Winkler, a German emigre, was one of them. Jonassen distinctly remembers Catherine designing the Pedestal Predicta, and the design patent reflects her collaboration on it with Richard Whipple.

Richard Whipple grew up in Ohio, graduating from Ohio University with both a BA and MA in Fine Art in 1939. Hired

Opposite page, clockwise from top left: The Philco Continental, the last and most collectible Predicta model Philco produced; Severin Jonassen, Philco's supervisor of TV design; Design study by Jonassen for a plastic-cased console c.1957; (L) Richard Whipple, designer of Philco's "Tropicana" line sold in South America; (R) Herbert V. Gosweiler, manager of Philco's industrial design department; A magazine advertisement for the Predicta Seventeen; Herbert Gosweiler and Catherine Winkler reviewing cabinet designs; Jonassen's concept sketch for Philco's separate screen design, the "Tandem"; The Predicta Pedestal; A Jonassen concept sketch, c.1958.

Text by John Okolowicz Photographs courtesy Severin Jonassen, Ross Gilbert, and Richard Whipple
THE PREDICTA

A quick look overseas during this time period shows that Philco's Predicta design was not unique at all. Similar shapes had already been developed in France by Philippe Carboneaux for Teleavia as far back as 1956 and in Italy for Phonola in 1957 by Sergio Berizzi, Cesare Butte, and Dario Montagni. Both had swivel-screens mounted on a roll-around base, although Phonola's could also be detached for use on a table.

By coming out a few years later, the Predicta had a technical advantage over these earlier models with the development by Sylvania of a special picture tube in 1957 which was nearly six inches shorter than previous tubes. Philco engineers further improved on this to cut an additional two inches from the overall depth.

Tennessee Eastman Company's Tenite butyrate plastic was chosen for the protective front of the picture tube, tinted for better picture contrast. The main ingredient in butyrate, butyric acid, had a strong odor somewhat reminiscent of rancid butter; therefore, masking agents such as wintergreen or cedarwood oil were mixed in to make it tolerable. This was only partially effective, because even now those who own Predictas can readily attest to the unique bouquet that hovers around every set.

Color was carefully chosen to enhance the "picture on the wall" feeling. The butyrate shield was darkly tinted on the outer edges to create a picture frame. Beige was used as the color for the rear picture-tube housing to subtly fade it into the surroundings.

The first Predicta offered to the public was the now-classic table top swivel-screen design, Model 4243, the Philco "Holiday." Available in a blonde or mahogany finish, it originally sold for $269.95 in 1958. The console version, the Philco Pedestal, Model 4654, had the electronics in a pedestal stand above which was the tube. Paul Bohlander, who worked in the technical publications group at the time, recalls how it received its infamous "gas pump" moniker. One rainy morning as he cut through the central lobby of Philco's main plant on his way to his office, he passed the show-cased display of Philco's latest products. What caught his eye this time was that the Pedestal Predicta had a Sunoco sign stuck across the front of the 21" CRT. Adding insult to injury, a vacuum hose was strategically draped on one side virtually crying out, "fill 'er up." Paul chuckled all the way back to his office, but James Skinner Jr., the company's then-president, did not think it so humorous and issued an all-points bulletin for the practical joker. Paul does not recall if the prankster ever was caught but the words "gas pump" were only uttered in hushed whispers from then on.

Dubbed the Philco Tandem (Model 4710), the separate-screen concept introduced in this model was Philco's unique contribution to TV design history. The picture tube had a thick 25-foot cord connecting it back to the main set in an attempt at providing a poor man's remote control. This innovation was quickly made obsolete, however, by the rapid progress in shrinking the size and weight of portable TVs.

Not clear is the origin of the stunning Danish-Modern version of the Predicta, the Philco Continental (Model 4730). An elegant marriage of Scandinavian design with the upright pedestal concept, this has become the most collectible version. As the last Predicta television Philco manufactured, this model was not promoted very well; it did not appear in any advertisements. Consequently, it is difficult to find one today.

Introduced to the public on TV, of course, in September of 1958 on the Miss America pageant show (Philco was the sponsor), the Predicta's ads campaign proudly promoted the futuristic thrust of its designs with such slogans as:

"TV Today from the world of tomorrow"
"Today it's 1965 at your Philco dealers"
"Look ahead and you'll choose Philco"

The Predicta caused quite a stir in the marketplace, as one might expect from such a radical design. Arthur Whitehair, who managed the model shop, clearly remembered congratulatory telegrams pouring in from around the world, including one from General Sarnoff, the president of RCA - Philco's biggest competitor, who commended Philco for "rejuvenating the industry and making TV exciting again."

*House Beautiful* in its October issue said it best:

"For ten years the TV set has pretended to be furniture, which it is not, and refused to be an electronic instrument, which it is. Here at last the TV tube is allowed to stand for itself, to assume the shape in which it is made.... This is maturity in design."

"Sharp Rebound in Profits Shaping Up For Philco" crowed a Barron's headline on March 2, 1959. It went on to state, "Since coming to market late last year the new sets have enjoyed good consumer response." The stock price rose from $11 per share in 1957 to $26 in 1958. Things were looking pretty good, but the euphoria was not to last.

Dan Gustafson, an avid TV collector and former Philco dealer, claims that the reliability of the Predicta was atrocious which. 

Left: The Predicta was promoted as an item of sophistication in this *Life* magazine ad from 1958. Right: The Philco Tandem, the world's first separate screen TV, sold for $339.95 in 1958.
As World War II ended, military servicemen began returning home to the U.S. with fascinating stories of Paris and the French culture. Almost overnight, France became the symbol of all that was chic and sophisticated. Anything to do with Paris was seized upon by American designers and used as a motif on clothing and decorative accessories to satisfy the craze for French culture. The French poodle became one of the most prolific motifs of the era, from the ubiquitous poodle skirt to poodle handbags and scarves. With the emergence of the Paris Folies in 1956, the image of Paris as a forward-thinking, uplifting city was reinforced, and America's love affair with all things Parisienne intensified. Although most Americans of the fifties never had the opportunity to travel overseas, the popular French motifs helped them to create the feeling of "gay Paree" right here at home.

Clockwise from top left: A linen lavender swing coat with a cut velvet black poodle; "You can't teach an old dog new tricks" says this leather bag; A smart red felt bag with grey poodle; These poodles are sporting red ribbons to match the red border of this "Created by Kimbal" scarf; A very sophisticated black and white poodle with sequins and an image of the Eiffel Tower adorn this handbag; The poodle on this vinyl bag is carrying a gold basket and has red flowers on her paws; These "Junior House Milwaukee" black quilt poodle skirts depict a sophisticated pearl-choker wearing poodle reclining on a daybed smoking, and a cosmopolitan poodle out shopping with a handbag and hat. These photographs were reproduced with permission from the book "Fabulous Fifties: Designs For Modern Living" by Sheila Steinberg, which is available from the Echoes Report Bookstore on pg. 51.
bakelite

A REVOLUTIONARY EARLY PLASTIC
IT IS HARD TO BELIEVE that one can combine two unlikely substances like carbolic acid and formaldehyde to produce a beautiful and versatile substance such as phenolic resin or "Bakelite," a revolutionary, non-flammable, early plastic. "The material of a thousand uses," as it was called, made a splash in the 1920s, '30s and '40s.

Around the turn of the century, the Belgian born scientist Dr. Leo Baekeland, working as an independent chemist, came upon the compound quite by accident. Anyone familiar with the newspaper printing business is aware of the Velox used as a proof; that was his first discovery. Velox was invented in 1899 and is still in use today. After selling the rights to this product to Eastman Kodak for three quarters of a million dollars, he started developing a less flammable bowling alley floor shellac; bowling was becoming the latest rage in New York City. Dr. Baekeland soon realized that a resin that was both insoluble and infusible could have a much wider appeal when used as a molding compound. He obtained a patent and started the Bakelite Corporation around 1910.

 Phenolic resin could be produced in a multitude of colors, commonly yellow, brown, butterscotch, green and red. Omitting the pigment could produce a transparent or translucent effect. The resin could be molded or cast, depending on variations in the formula. For molding, the formula was cooked until resinous, spread out in thin sheets to harden, then ground to a fine consistency. At this point, powdered fillers and pigment were added, to enable the resin to be molded and to add color. This mixture was then put through hot rollers which created large sheets of colored, hardened resin. These sheets were then ground into a very fine powder which was molded under high heat and pressure into the final product form. As a molded material the resin’s drawback was the limited range of colors which could be created. For casting, the formula was modified slightly, enabling the resin to be poured into lead molds and then cured in ovens until it polymerized into a hard substance. The liquid resin could be tinted to any color or "marbled" by mixing two colors together.

For the first ten years or so after its introduction, the resin was used primarily to make electrical and automobile insulators and heavy industrial products. Eventually, uses for the resin spread into the consumer market. Castings were made in the shape of cylinders or blocks, and then sold to novelty and jewelry makers. Industrial designers began experimenting with the new material. Fine craftsmen sculpted the molded products on fast wheels with razor-like tools to carve out designs that the world has not seen since; after World War II, most companies switched to creating

Opposite page: A fabulous assemblage of bangles and hinged bracelets of Bakelite with beautiful carved designs. This page, clockwise from top left: A selection of Bakelite scent bottles, including an example with a deeply carved design; A group of Bakelite and celluloid ring boxes; Outstanding undercarved transparent Bakelite bracelets and a pair of dress clips; A dice motif Bakelite lighter.

Text by Lloyd Fadem and Stephen Z. Fadem, M.D. Photographs by Doug Congdon-Martin, Courtesy Dee Battle
designs through the use of patterned molds, instead of hand-carving. Bakelite replaced flammable celluloid, previously the most popular synthetic material for molded items, as a major substance for jewelry production.

The process to the collector of today may not be significant, as Bakelite is now treasured for its unique, unrepeatable beauty. A deeply carved half inch bangle bracelet may sell for $225.00, and a two and one half inch bangle may command $900.00. Bakelite often acquires a patina within a few months to a few years of its date of production, and metamorphizes into a completely different appearing color. The red, white and blue Bakelite designs of yesterday have mellowed into lovely yellows, reds and blacks, enhancing further the value of these rare pieces which have continued to maintain their original color and luster.

Bakelite's many uses allowed it to become a standard item in the family home of the 1930s and 1940s. It was frequently found in the kitchen, in the form of flatware handles, rabbit or chicken napkin holders, salt and pepper shakers, or serving trays. During the Depression Bakelite sold more than any other commercial product, and was loved by the public for its brilliant and cheerful colors and its affordability.

When the Bakelite patent expired in 1927, it was acquired by the Catalin Corporation that same year. They began mass production under the name "Catalin," using the cast resin formula which enabled Catalin to add 15 new colors to the original five produced by the Bakelite Corporation, which used the limited color range molded formula, as well as the now-famous marbledized effect. One of their most notable products was the Fada bullet radio. The Catalin Corporation was responsible for nearly 70% of all phenolic resins that exist today.

Bakelite-Catalin was sold mostly by Saks Fifth Avenue, B. Altman and Bonwit Teller, but was also on the shelves of F.W. Woolworth and Sears. To the wealthy socialites, whose husbands had fallen on tough times during the Depression, with Tiffany diamonds and Cartier jewelry now well beyond their means, the vibrantly colorful carved jewelry adorned with rhinestones became de rigueur for cocktail parties and formal dinners. Yet, Catalin and Bakelite were within everyone's reach with Depression prices ranging from twenty cents to three dollars. Diana Freeland, editor of "Vogue," often spoke of the versatility of Bakelite, as did Elsa Schiaparelli, who was constantly contracting with the Bakelite and Catalin Corporations for exclusive buttons for her dress designs.

But in 1942 Bakelite and Catalin suspended sales of their colorful cylinders to costume jewelry manufacturers in order to concentrate on the wartime needs of a nation which had totally shifted its focus. Defense phones and aviator goggles, as well as thousands of other Bakelite products, found their way to armed forces around the world. The scheme shifted from the 200 vibrant colors which brightened the dark days of the Depression to basic black, the no-nonsense symbol of a nation at war. By the end of the war, new technology had given birth to injection-molded plastics, and most manufacturers switched to less labor-intensive and more practical means of developing products. The next generation of plastics had been born - lucite, fiberglass, vinyl and acrylic - and they were molded into products commonplace in our everyday lives today.

Bakelite and Catalin became obsolete, but survive in the hearts of collectors who hunt flea markets, swap meets and antique shows for the Depression treasures of a generation now consigned to the pages of history. Bakelite was given a boost in the mid-1970s by artist, photographer, and flea market icon Andy Warhol who fell in love with Bakelite carvings and whimsical Martha Sleeper pins, and amassed one of the largest collections. Upon Warhol's untimely death in 1987, Bakelite reached the high prices which it ironically had never been able to command during its peak in the Depression. It is still quite possible and most exciting to discover that a deeply carved bracelet or a Martha Sleeper designed pin purchased for $10.00 in a junk shop has a real value between $900.00 and $1,500.00!

In conclusion, Bakelite, an early plastic, represented an affordable solution for a unique and short time in history when a nation hinged on the edge of economic disaster and needed a cheerful substitute for the lost elegance of the 1920s. Now, while its usefulness as a practical product has long been replaced, Bakelite exists as a treasure.

The prospective collector should acquire a sense and appreciation for Bakelite's true value, and a network of reliable dealers to purchase from. Several books on the market are invaluable.
Recrafted Bakelite

If you ever have the chance to meet Ester and Ron Shultz, you will feel like you have met or talked to a cross between an old world crafts person and Martha Sleeper, the movie actress who at the height of her career pursued a childhood hobby and designed some of the most charming Bakelite pieces known today.

The Shultzes from Lakeland, Florida, are probably the only two people in the United States who are "recycling" 1930s and 1940s Bakelite and recrafting it in a way that Bakelite purists can live with. It is almost impossible to reproduce the old formaldehyde formula to produce Bakelite as it was know in the 1930s, so recycling antique Bakelite is the only solution to create new designs in this vintage medium.

To create a piece of jewelry, the shape must be cut from a sheet of reclaimed, old Bakelite. Carving is usually done using a Dremel drill followed by hand sanding. The piece is then buffed to a high luster using a high speed buffing wheel. The pins used on the back are also vintage, brass findings from the same era. The final step is the scribing of the piece with the Shultzes' signature.

Stories have floated around for years about fake Bakelite, or "Fakelite." There is nothing fake about what the Shultzes are doing; they are signing each piece with their name, and their workmanship is fantastic.

When first viewing a Shultz piece, one gets the feeling that they are different. The explanation is that had you purchased the piece at Bonwits in 1935, it would have had this "new" appearance, but over a short time it ages and acquires a patina, taking on the look seen in items purchased at flea markets or antique shows.

The Bakelite items that the Shultzes
SAY THE NAME "Paul Frankl," and to many the image of skyscraper furniture comes to mind. In the 1920s, Frankl did design a line of furniture which echoed the verticality and planes of skyscrapers. But in his lifetime, Frankl was also an architect, accomplished author, lecturer, retailer and promoter of modern design. In fact, numerous design historians consider Frankl to be the first true "modernist" in the history of American Decorative Arts.

Born in Vienna on October 14, 1886, Frankl's formal study included architecture for a year at Vienna's Technische Hochschule. He then transferred to architectural engineering at the University of Berlin until military service interrupted his coursework. Upon receipt of his diploma in 1911, Frankl moved to Copenhagen for a brief period, and journeyed to Paris and Munich for further schooling. In 1914, he emigrated to the U.S.

Though his listing in the 1916-17 Manhattan directory was as an architect, Frankl's initial livelihood was primarily that of a decorator. His first commission by Mme. Titus (later known as Helena Rubenstein) was for a beauty parlor in the moderne style. Many of his early pieces recall both his Viennese heritage as well as his keen interest in Japanese design. Frankl had made a trip to Japan around this time and was inspired by the elegance and simplicity of its culture and art. Upon his return to the U.S., he incorporated these qualities into his work, a sharp contrast from the period-revival styles then so popular in America. Speaking out against those who condoned historic decor, Frankl remarked, "If these same decorators saw a woman in crinolines trying to cross Fifth Avenue they would turn to one another and say: 'She can't wear such clothes nowadays. There isn't space nor time for her balloonish outfit.' But these same observers think nothing of placing a Louis Seize chair, a massive Tudor chest or carved and gilded Medici bed in a modern American home - pieces of furniture that no more belong in our present-day environment than the beplumed, corseted and crinolined lady in traffic-glutted Fifth Avenue." Important early Frankl pieces include stage designs for New York's Washington Square Theatre, drawings which made him among the first to try original theatrical decorations.

About 1922, "Frankl Galleries" opened in New York at 4 East 48th Street. Very much aware of the lack of quality design in the U.S. and the need for contemporary retail outlets, Frankl exhibited and sold his own modern pieces as well as European imports. An October 1925 magazine review found Frankl Galleries dealing in furnishings "new as well as quaint," with "simple peasant types," "interesting stick willow furniture of exclusive design and other furniture, such as wide and narrow cabinets that offer something unusual in their odd and interesting drawer arrangements." Frankl also occasionally sold commissioned work. In a particularly savvy maneuver, Frankl paid Donald Deskey $35 plus materials for each screen in a set of contemporary standing screens and then retailed...
them for $400 apiece. To further promote modern design, Frankl hosted numerous cocktail parties and receptions for artists, publishers and manufacturers.3

The American public's response to contemporary design, however, was not as accepting. It wasn't until the 1925 Paris "Exposition Internationale des Arts Decoratifs et Industriels Modernes" became known in the U.S. through newspaper and magazine reviews and museum exhibits that a general interest in "art moderne" developed. Paul Frankl's designs captured and expanded this awakening interest. A June 1926 review of Frankl Galleries likened his work to that found in France "...(the furniture) reflects in no uncertain way the influence of the Paris Exposition ... the odd color schemes ... profuse use of silver as a finish, and ... the gorgeous and even bizarre colorings of upholstery, draperies and wall decoration." Yet also noted were designs that

Opposite page: Made during the latter part of Frankl's career in the 1940s for the Johnson Furniture Co., the pair of side tables have walnut frames and natural cork tops, the bench consists of a cream lacquered cork top on splayed mahogany legs, and the set of occasional tables also features cream lacquered cork tops on tapered mahogany legs. This page clockwise from top right: An unusual Frankl design, c.1940, this faux marble top dining table has a solid brass cast base and a fluted column in cream and gold enamel; Frankl's extraordinary gold leaf and black lacquered wood desk, c.1927, which sold for $23,000 at Christie's, NY in 1993, and his three-panel folding screen of coral and gold fabric, c.1927; a Skyscraper blue and black lacquered occasional table, c.1927; An important gold leaf and black lacquered wood side table by Frankl, c.1927; This rattan living room set by Frankl features an Art Deco six-banded design on the arms; The blomorph coffee table, manufactured by Johnson Furniture Co., has a cork top on splayed mahogany legs.

concerned the needs of urban dwellers through their maximization of space "...a narrow chest of drawers, about four feet high, but hardly a foot wide..." designs that uniquely reflected contemporary city life, the spirit of American progress and the skyscraper.

These latter pieces are those for which Frankl is best known. Beginning in 1926, Frankl introduced his skyscraper furniture ... innovative designs which recalled the lines and planes of the highrise. Usually made of California redwood with red or black lacquered trim and blue or green interiors, the furniture was based on a space-saving concept. Frankl explained, "In my own creations for the modern American home, I have kept within the architectural spirit of our time. The straight line is the most important feature. They call my chest of drawers, my dressing tables, my bookcases, "Skyscrapers" - to which I blushingly bow. Why not the skyscraper furniture? After all, space is as much at a premium within the home as it
Davis Cone's photorealist paintings and watercolors of American movie theaters are sought after by museums and collectors from around the world, and have been published in a book documenting his work entitled Hollywood On Main Street (1988) by art critic Linda Chase.

"My passion for collecting 1930s Streamline Moderne evolved as an extension of my 20 years of painting and documenting Art Deco theaters. The simple, graceful curves of the architecture in the paintings in my studio began to spill out into my living space, revealing themselves in the Machine Age, curvilinear, asymmetrical furniture of the designers of the 1930s."

Four years ago, Cone moved from his Art Deco home in Miami Beach to a Manhattan apartment overlooking the East River. To furnish this new space, he brought up a portion of his collection which he has been accumulating for the past 15 years.

"I believe the designers of the 1930s, especially the industrial designers such as Rohde and Deskey, were the creative geniuses who defined what twentieth century design is - despite the fact that their work was done in the early first half of the century, it still looks 'of
Opposite page, clockwise from top left: The bedroom is appointed with a portion of a ten-piece Donald Deskey bedroom set manufactured by Widdicomb Co. c.1935; The tablescape features a Chase centerpiece set, a Kensington brushed aluminum vase, and a Seth Thomas cobalt blue mirror clock, c.1936; The dining room, with a spectacular vista, features a Bakelite and chrome table surrounded by bent chrome and leather chairs. The centerpiece is a Chase bowl and candleholders. This page, clockwise from top left: The focal point of the living room is an asymmetrical fireplace of lacquered rosewood with back-lit glass block, c.1935. On the mantel is an assortment of clocks including (far right) two chrome clocks by Gilbert Rohde for Herman Miller Co., c.1935, and (center) a clock with two flower containers by Norben Ware; Another view of the living room reveals an English armoire c.1930, and a Moderne 1930s geometric patterned rug; A full view of the living room showcases a Donald Deskey side table c.1927-1931 manufactured by Deskey Vollmer, Inc., two brushed chrome and Bakelite table lamps attributed to Deskey, and in the center of the rug a two-tiered coffee table from the 1937 Cary Grant movie "Topper."
This page: Gibbings rectangular walnut dining table on four arched legs, with five sidechairs and one armchair. The sculptural wooden frames on the chairs are upholstered in green velvet. Opposite page, top: The dining room designed by Robsjohn-Gibbings for Bruno K. Graf of Dallas, Texas, c.1958 included an island in a shallow pool upon which a neoclassical column dining table and six elegant chairs were positioned. Notice also the Chinese accents and the use of a grille in the background; Gibbings was one of the first designers to incorporate grilles in mid-20th century interiors.

Text by Catherine L. Futter
THE LAST FEW YEARS has seen an extraordinary revival of interest in the classically-inspired furnishings and interiors of the Anglo-American designer Terence Harold Robsjohn-Gibbings (1905-1976). His best-known furniture designs, produced from the mid-1940s to mid-1950s by the Widdicomb Furniture Company of Grand Rapids, feature a restrained elegance and employ long, low lines, smooth surfaces, exposed light wood frames, and thin, tapering legs. His commerical and residential interiors were balanced, light-filled spaces inspired by ancient Greece, the Pacific coast, and the American southwest. Robsjohn-Gibbings was also the author of three best-selling books on interior decoration and modern art which wittily articulated the importance of refined restraint within the home through the use of simple forms executed in beautiful materials.

Born in London, Robsjohn-Gibbings trained in architecture at the University of Liverpool and London University before becoming a naval architect, designing interiors for passenger ships. He later worked for the antique and decorating firm of Charles of London (named for the owner Charles Duveen, brother of Lord Duveen, the famous art dealer) and was transferred to their New York office in 1929. Although Charles of London survived the stock market crash of 1929, Robsjohn-Gibbings returned to London in 1933 to work for an interior designer known only as Rufus. It was at this point that Robsjohn-Gibbings turned against the decorative use of antiques, and turned his attention to classical forms, especially those found in ancient Greek furniture. He studied ancient models of chairs, tables, and daybeds through vase paintings and stone carvings.

Robsjohn-Gibbings returned to the United States in 1936 and opened his own studio, Robsjohn-Gibbings Limited, at 515 Madison Avenue in New York. His study of ancient Greek furniture led him to decorate his showroom with a mosaic floor and a combination of classically-inspired and modern furniture, and Greek accessories. Whether classical or modern in style, all of Robsjohn-Gibbings's designs display a simple elegance and are generously proportioned, practical and comfortable.

Some of the early furnishings he designed in New York served as prototypes for later models for various furniture companies. The copies of 5th century B.C. Greek klismos chairs with saber legs, which were shown in 1936, recurred in many of Robsjohn-Gibbings's interiors throughout his career, including Conrad Hilton's residence in California (1940). These same chairs were later included in a collection manufactured by Eleftherios Saridis of Athens, which went into production in 1961.

Several of his early designs from the 1930s and early 1940s were subsequently supplied to the Widdicomb Furniture Company of Grand Rapids, beginning in 1946. One of his most popular designs, the "Robsjohn-Gibbings chair," created in 1938, featured a light wood frame with a slightly angled back, open arms, tapered legs, leather or fabric webbing, and natural linen-upholstered, buttoned cushions for the seat and back. For a shop interior in California in 1939, Robsjohn-Gibbings used raised geometric birch paneling and chairs with leather straps as the upholstery, and in 1941 he created a louvered-drawer chest which was copied by several furniture companies. In 1942, he introduced a free-form glass cocktail table on a bleached ash base. This table was the center of an unsuccessful lawsuit filed by the artist and designer Isamu Noguchi, in which Noguchi claimed copyright infringement.

In addition to his collaboration with the Widdicomb Furniture Company, which lasted from 1946 to 1957, Robsjohn-Gibbings also designed lamps for Hansen, furniture for
Robsjohn-Gibbings (continued from page 39) the Baker Furniture Company, and fabrics produced by the Greek firm of Piraiki-Patraiki during the early 1960s, as well as accessories for other manufacturers. He created store interiors for John Frederics, Lily Dache, Hunt & Winterbotham, Neiman Marcus, and an Elizabeth Arden Fifth Avenue salon, as well as the Palm Court for the Savoy-Plaza Hotel in New York.

His residential commissions included interiors for Thelma Chrysler Foy, Alfred A. Knopf and Doris Duke. In all his interiors, Robsjohn-Gibbings preferred white walls and ceilings, with light-colored wood furniture upholstered in simple fabrics or leathers. It was not until the late 1950s and '60s that he began using fabrics with brighter colors and more patterns. The interiors for Thelma Foy (1943-44) included a glass and ormolu table and seating furniture of bamboo design finished in red lacquer. The color scheme of the interiors for the apartment of Mr. and Mrs. Fernand Leval in New York (1947) was pearl gray and yellow to blend with the birch furniture and the Leval collection of Impressionist paintings.

By 1945, when Robsjohn-Gibbings became an American citizen, he was classified as a modernist interior designer and was included in an exhibition at the Museum of Modern Art in New York titled Good Design. In 1948, Robsjohn-Gibbings turned to a new source of inspiration, the Pacific coast; he was said to have gone "California." He continued to use light-colored woods and natural color schemes, but employed the California bamboo as a decorative motif, not only in the shapes of the furniture members, but also as patterns on specially designed textiles. In 1949, Robsjohn-Gibbings introduced a variation on the free-form cocktail table, this time in cherry with detachable brass legs. Designs from the 1950 Widdicomb collection included a small sawbuck table which also cradles magazines, and a brass floor and table lamp with a plasticized linen shade.

In 1951, Robsjohn-Gibbings was invited by Look magazine to design a modern bathroom, titled "Bathroom of 1960." The room was lined in marble and included sufficient room for exercise and comfortable seating furniture upholstered in yellow and orange fabrics. One of Robsjohn-Gibbings's most ingenious devices was an upholstered panel which lowered from the wall to cover the sunken marble bathtub and form a sunning shelf. According to Interiors magazine in July, 1951, the bathroom was "a classical, peaceful room of austere luxury, a palatial but pleasant playground for health-hip Americans."

The following year, Robsjohn-Gibbings introduced a collection influenced by the American southwest. He added an amber-tinted brown furniture finish to Widdicomb's four standard finishes: Sorrel, Bisque, Saffron and Cordovan. In this collection, the armrests on chairs and settees became more sculptural, as did the contours of the seating furniture. The "Mesa" cocktail table, a free-form three-tiered table measuring 8'9" by 6'4", was introduced in conjunction with a large low couch which was curved to follow the contours of the massive table. Ancient Greek accessories were replaced by examples of Pre-Columbian art in these interiors, and the white plaster walls and cream marble floors were contrasted with brilliant Peruvian pink fabrics.

In 1955, Robsjohn-Gibbings was one of the first designers to introduce grilles and arches into mid-20th century interiors, and thereafter, he incorporated them into many of his rooms. The 1959 residence of Mr. and Mrs. B. T. Gale of Beverly Hills, California included a walnut grille, travertine marble floors, and walnut and gold lacquer furniture. His designs for a Scottsdale, Arizona house included walnut ceilings, shutters, and furniture, complemented with upholstery in shades of blue.

In 1962, Robsjohn-Gibbings won the Elsie de Wolfe (A.I.D.) award for interior design with another American decorator and furniture designer, Edward J. Wormley. That same year he also moved to Athens, Greece, and it was here that he completed most of his work of the 1960s and early '70s, including the Athenian apartments of two Greek multimillionaires - Aristotle Onassis and Nicholas Goulandris (both 1962).

In 1972, his interiors for the Hotel Atlantis, on the island of Santorini, harmonized seamlessly with the Greek architectural and natural landscape. It was soon after he settled in Athens that his collection of furniture imitating classical models, derived from ancient Greek vase paintings and stone carvings, went into production with Saridis of Athens.

Robsjohn-Gibbings wrote three books disparaging both contemporary American interior decoration and modern art: Goodbye, Mr. Chippendale (1944), an attack on antique dealers; Mona Lisa's Mustache (1947), which charged modern artists and dealers with chicanery in their swindling of the public; and Homes of the Brave (1954), a critique of American interior decoration as promulgated by popular journals. Robsjohn-Gibbings's style of writing for these volumes was extremely sharp and humorous, yet insightful. His last book, Furniture of Classical Greece (1963), was written with his long-time associate Carlton W. Pullin. A scholarly catalog, it was published in conjunction with an exhibition, held at the Metropolitan Museum of Art in New York, of furniture made by reproducing classical models.
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Predicta
(continued from page 28) in his opinion, was the real reason the product died. He said, "The tube lasted only six months and the chassis was so bad that I had to maintain an inventory of complete chassis to use as replacements. I made more money doing warranty repairs for Philco than I did selling the TV."

As the novelty wore off and the news of its unreliability spread, sales dropped. Nonetheless, a new 17" table top series, the Predicta Seventeenier, was introduced the next year. Sev Jonassen said, "Those sets were in great demand by motels all across the country." It fit well with the new California style of Googie architecture increasingly popular at that time.

Sales never picked up, and in 1960, shortly after the Edsel was dropped by Ford, the Predicta was permanently shelved.

Sev wistfully remembered, "Herb was so enthusiastic about the Predicta. He was always reviewing the design and talking it up. One time Armin Allen, Herb's boss, asked me 'What do you think? Will it sell?' I didn't know what to say so I just nodded. I thought to myself that it was much too radical for the general public."

Raymond Loewy, arguably one of the world's greatest designers, could have predicted the fate of the Predicta. Look at what he said ten years prior in his masterful 1950 book Never Leave Well Enough Alone.

"Our desire is naturally to give the buying public the most advanced product that research can develop and technology can produce. Unfortunately, it has been proved time and time again that such a product does not always sell well."

"There seems to be for each individual product a critical area at which the consumer's desire for novelty reaches what might be called the shock zone."

Therefore the good industrial designer is the one who has a lucid understanding of where the shock zone lies in each particular problem. I call this the MAYA (most advanced yet acceptable) stage.

Since then, public taste has broken through the shock zone and the Predicta, like Van Gogh, has achieved its greatest fame posthumously by making frequent appearances in TV and magazine ads as a space-age background prop. Peter Norton (as in Norton Utilities for the personal computer fame) is seen next to one in a recent ad for Dewer's Scotch, Elton John includes them in his (vinyl) album cover art for The Fox, as does Rush (the group) on the cover of Power Windows?

The original Predicta ads proclaimed
"You're looking at 1965." They would have been more correct if they had said, "You're looking at 1995." The separate-screen concept is with us today on nearly every office desk with the advent of personal computers. When "multimedia" finally merges entertainment and computers into one container, we will each have a chance to possess our own "Predicta."

Acknowledgements
Special thanks to Arthur Whitehair, without whom this story could not be told. Many thanks to Mr. Richard Whipple for her kindness in lending me Dick's file on the Predicta, and to Sev Jonassen for his time and loan of his original Predicta sketches, as well as to Ross Gilbert and Mrs. Herbert Gosweiler. The photographs of Philco employees were supplied by Richard Whipple.

The MZTV Museum of Television
The MZTV Museum of Television, the world's first museum dedicated to television sets and ephemera, opened last fall in Toronto, Canada. Founded by broadcaster and media innovator Moses Znaimer, the museum has evolved from a personal holding of late 1950s designer TVs, mainly Philco Predictas, to a collection of more than 250 sets of outstanding historical significance. The entire evolution of television is represented, from the mechanical scanning discs of the 1920s to the solid-state electronics of the 1970s.

The museum's mission is to secure the technological history of the TV receiver and to contribute to the understanding of the impact of television by collecting, displaying, documenting and interpreting television sets and related ephemera. The museum is a non-profit organization open in its first year by appointment only. However, a large portion of the collection is on view through September 15 as part of an exhibition at the Royal Ontario Museum's Roloff Beny Gallery.

The exhibition, Watching TV: Historic Televisions and Memorabilia From The MZTV Museum, features the finest examples from the MZTV Museum's holdings, including 60 televisions and a major display of related memorabilia. Divided into six sections, the exhibition traces the evolution of television from its debut in the 1920s to the present day. An accompanying catalog is available from the MZTV museum for $10 plus S&H.

The MZTV Museum is located at 151 John Street, Suite 401, Toronto, Ontario, Canada M5V 2T2. Phone: (416) 599-7339. The museum also exists as an e-museum and gallery on the World Wide Web at: http://www.bravo.ca/mztv/gallery.html

For further information on the Watching TV exhibition call the Royal Ontario Museum at (416) 586-8000. ▶

Paul T. Frankl
(continued from page 35) is outside of it. Why have a bookcase take up half your floor in squat, rigid formality when your bookcase can rise toward the ceiling in vertical, pyramidal beauty with an inviting informality that should go with books people actually read."

The introduction of these skyscraper pieces was so well-received that by 1927, Frankl's success was "enormous." His skyscraper furniture drew not only the attention of fashionable New York, but also the international press. Challenging historic decor, the skyscraper line with its setbacks and asymmetrical arrangements of shelves and compartments echoed the modern visual themes of contemporary art and urban life. An October 1927 magazine article described his work as "the most astounding collection of modern furniture in America today...as American and as New Yorkish as Fifth Avenue itself." Today his "puzzle" desk is considered one of the most dynamic creations of the period.

In addition to displaying work at his gallery, Frankl participated in contemporary design exhibits and lectures held at department stores and museums. An entire room of Paul Frankl skyscraper furniture was featured in one of the first such department store exhibits, Macy's 1927 "Art in Trade Exposition." Frankl also lectured on the skyscraper as found in decoration at this show. In 1928, Frankl organized Abraham & Strauss' exhibit "The Livable House Transformed." His formica-topped metal tables were featured in the Newark Museum's 1929 "Modern American Designs in Metal" exhibition. In the 1930s his furniture was included in the New York World's Fair and in San Francisco's "Golden Gate International Exhibition." And, in his lifetime, Frankl lectured at the Metropolitan Museum of Art, New York University and the University of Southern California.

Frankl was also a main force in organizing two art societies that helped to promote modern design. The American Designers' Gallery, Inc. (1928-29), was a cooperative of designers whose goal was to promote, exhibit and market the work of its members. The American Designers' Gallery held one of the first non-museum contemporary exhibits in 1928 and again in 1929 and planned for a series of shows to travel throughout the U.S. The larger American Union of Decorative Artists and Craftsmen (1928-early 1930s) was based on European organizations such as the Wiener Werkstatte, the German Werkbunds and the French Societe des Artistes et Decorateurs and had as members artists, architects and craftspeople as well as designers. The AUDAC orchestrated exhibits at New York's Grand Central Palace in 1930 and the Brooklyn Museum in 1931 and...
JUNE

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

2-12 1996 Art Deco & Vintage Clothing Show, Indianapolis, IN (317) 261-1405

1-2 David Rago Auctions: Modern Auction, Lambertville, NJ (609) 397-8974

5-6 Sotheby's Art Deco Auction, New York, NY (212) 606-7000

6 Swann Galleries' Autographs Auction, New York, NY (212) 294-4710

6 Metropolitan Art & Antiques' Antique Textile Swatchbook Auction, New York, NY (212) 929-4488

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

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

10 Christie's East 20th Century Decorative Arts Auction, Including Arts & Crafts, Western High Style & Cowboy Memorabilia, New York, NY (212) 606-0400

11 Skinner's Fine Jewelry Auction, Boston, MA (617) 350-5400

13 Swann Galleries' Art & Architecture Books Auction, New York, NY (212) 254-4710

18 Sotheby's Collectibles Auction, New York, NY (212) 606-7000

19 Sotheby's Animation Art Auction, New York, NY (212) 606-7000

20 Swann Galleries' Modern Literature Auction, New York, NY (212) 254-4710

20 Christie's East Antique Toys & Collectibles Auction, New York, NY (212) 606-0400

20 Christie's East Animation Art Auction (212) 606-0400

21-24 Diner-Rama '96 Convention to Benefit the American Diner Museum, Providence, RI (508) 791-1838

22 The Museum of Contemporary Art's Summer Solstice Celebration, Chicago, IL (312) 280-6260

23 Liberty Collectibles Expo, Liberty State Park, Jersey City, NJ (212) 285-0020

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

25 Sotheby's Fine Clocks Auction, New York, NY (212) 606-7000

25 Christie's East Entertainment Memorabilia Auction Including Film, Television and Rock & Roll, New York, NY (212) 606-0400

26 Christie's Fine Watches & Wristwatches Auction, New York, NY (212) 546-1000

28 Butterfly & Butterfield's Fine Jewelry and Timepieces Auction, San Francisco & Los Angeles, CA (213) 850-7500

29 Butterfly & Butterfield's Fine Textile Extravaganza, Sturbridge, MA (207) 439-2334

JULY

8 Antique Textile Extravaganza, Sturbridge, MA (207) 439-2334

9-14 Brimfield Antique Show, Brimfield, MA (413) 283-6149

12-14 Novelty Salt & Pepper Shakers Collector's Convention, Tucumcari, PA (307) 588-5365

15-17 American Art Pottery Auction, Zanesville, OH (513) 321-6742

19-20 American Art Pottery Show & Sale, Zanesville, OH (513) 321-6742

20-21 Hollywood Collectors Show, New York, NY (352) 683-5110

21 New England Collectible Toy Show, Methuen, MA (800) 759-SHOW

25 Butterfly & Butterfield's Photographs Auction, San Francisco & Los Angeles, CA (213) 850-7500

28-29 Butterfly & Butterfield's Entertainment Memorabilia Auction, San Francisco & Los Angeles, CA (213) 850-7500

AUGUST

10-11 Arts & Crafts, Art Nouveau, Vintage Western Show & Sale, San Francisco, CA (415) 599-3326

11-17 Tiverton Four Corners Antiques Show, Tiverton, RI (508) 636-3382

20 Butterfly & Butterfield's Toys, Trains and Collectibles Auction, San Francisco & Los Angeles, CA (213) 850-7500

SEPTEMBER

2 Antique Textile Extravaganza, Sturbridge, MA (207) 439-2334

3-8 Brimfield Antique Show, Brimfield, MA (413) 283-6149

20-22 Metropolitan Art & Antiques' Vintage Fashion & Antique Textile Show, New York, NY (212) 463-0200

22 New England Antique & Collectible Toy Show, Methuen, MA (800) 759-SHOW

ONGOING

Through July 28 "Images of an Era: Examining MOCA's Art Acquisitions Between 1940-1975" at MOCA in Los Angeles, CA (213) 626-6222

Through July 28 "Hall of Mirrors: Art and Film Since 1945" at MOCA at the Temporary Contemporary in Los Angeles, CA (213) 626-6222

Through September 15 "Watching TV: Historic Televisions and Memorabilia from the MZTV Museum" at the Royal Ontario Museum's Institute of Contemporary Culture in Toronto, Canada (416) 586-8000

Through September "Modern Dutch Posters" at the Wolfsonian Museum in Miami Beach, FL (305) 531-1001

Through October 1 "Vienna Moderne: 1895-1930" at the Norwest Center in Minneapolis, MN (612) 667-5136

Through December 31 "Wish You Were Here" works on paper capturing the roaring twenties in Miami and Miami Beach, at the Wolfsonian Museum in Miami Beach, FL (305) 531-1001

Through December 31 "Culinary Culture" early 20th century appliances and tableware in the American home, at the Wolfsonian Museum in Miami Beach, FL (305) 531-1001

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Exhibitions
(continued from page 14) the Arts and Crafts Movement and modern Art Furniture," says Robert Edwards, an acknowledged Esherick expert who has served for many years as an advisor to Esherick patrons and is also collaborating with the Moderne Gallery on the exhibition.

Esherick was educated at the Philadelphia School of Industrial Art and the Pennsylvania Academy of the Fine Arts, and broke away even as a student to seek his own means of expression. His first job was as an illustrator for two Philadelphia newspapers.

In the 1920s Esherick combined his love of drawing with an interest in wood and created woodcuts. These woodcut illustrations appeared in a number of magazines, including Vanity Fair, and led to an interest in sculpture. By the mid-1930s Esherick had mostly abandoned woodcuts to concentrate entirely on furniture, sculpture, interiors and utilitarian objects. He had an abiding interest in Art Deco, Art Nouveau, Cubism and the Arts and Crafts Movement and incorporated geometric shapes, spatial incongruities and fluid lines into his designs. During the 1940s he settled into a style of freeform shapes and clean, sensuous lines that he continued for the rest of his life. The 1950s and '60s were his most prolific woodworking period.

It is well known that Esherick was reluctant to market his furniture commercially; therefore, he relied on commissions for the homes of a small group of patrons in the Philadelphia region, who were also his friends. One of the historically significant works on display at the Moderne Gallery is a large oak archway and part of the library from the home of Judge Curtis and Nellie Lee Bok of suburban Philadelphia. In the 1930s Esherick designed and constructed the interiors of the Bok house, called "one of America's outstanding interiors" by The Britannica Encyclopedia of American Art.

The centerpiece of the exhibition is an asymmetric hickory table with black phenol top and four hickory chairs with rawhide seats that Esherick created for the 1939-40 New York World's Fair, for the "America at Home" display designed with architect George Howe. The dining suite is an exquisite example of Esherick's use of geometry and space in his designs and is acknowledged as a masterpiece. Edwards refers to this suite as "the linchpin of Esherick's career, linking his early geometric work to his later organic style." (see photo on page 14)

The Moderne Gallery is located at 111 N. Third Street in Philadelphia, PA. For further information call (215) 923-8536.

"special note: Wharton Esherick's home/studio in Paoli, PA (suburban Philadelphia), a National Historic Landmark for Architecture, parts of which he developed with the help of his friend the great architect Louis Kahn, was opened to the public in 1972 by his family and friends as The Wharton Esherick Museum. (610) 644-5822.

Refining The Sports Car: Jaguar's E-Type,
an exhibition at the Museum of Modern Art, features the Museum's newly acquired E-Type Roadster, given to the Museum by Jaguar Cars. Exploring the history and the unusual design method of what is widely regarded as the paradigm of the modern sports car, the exhibition includes the 1963 opalescent dark blue E-Type Roadster, as well as an additional E-Type engine, photo panels of the C- and D-Type series which preceded the E-Type, and original engineering drawings. Many of the objects have been lent to the Museum by the families of the car's original designers and engineers, and from the archives of Jaguar Cars.

First introduced at the 1961 Geneva Auto Show, the Jaguar E-Type was designed by Malcom Sayer, a car stylist at Jaguar Cars Ltd. who was trained as an aerodynamicist. Mr. Sayer modeled the E-Type after the C- and D-Type racers also designed by him and used predominantly for competition at Le Mans, one of the most prestigious racing events in the world, making the E-Type one of the first large-production cars to evolve out of aerodynamic concepts.

Although production ceased in 1974, the sleek, bullet-like shape of the Jaguar E-Type continues to be one of the most influential and imitated styling forms in sports car design. Better known in the United States as the XK-E, the car is noted for its beauty, its profile, its speed, and, at the time of its introduction, its affordability. It was conceived by Jaguar to be the synthesis of a competition racer and an everyday-use car, priced for a large consumer market.

"Because of the E-Type's beauty and sculptural quality, its functionality, and its seminal impact on overall car design, it perfectly suits the criteria of a landmark design object," states Terence Riley, Chief Curator of MOMA's Department of Architecture and Design.

The E-Type exhibition runs from April 4 through August 20, 1996. The Museum of Modern Art is located at 11 West 53 Street in New York. For further information call (212) 708-9400.

Humane Technology: The Eames Studio and Beyond, an exhibition at the San Francisco Museum of Modern Art on view from May 16 through early 1997, celebrates the vision of two of the most innovative designers of the twentieth century - Charles and Ray Eames. The central focus of this exhibition is the re-installation of the Eameses' conference room from the Museum's permanent collection. Other works in the exhibi-
show updates
20TH CENTURY POST-SHOW REVIEWS & PRE-SHOW DETAILS

Clockwise from top left: Vintage signs are graphic reminders of the 1940s-1960s eras. Many of the 250 exhibitors will offer similar items at the Liberty Collectibles Expo on June 23; RCA first offered this 6217S model television in 1946. The 7th mahogany Deco tabletop was RCA’s only wooden small screen TV, making it very scarce and now quite desirable. Television expert Harry Poster of Fair Lawn, NJ, will exhibit this model along with other vintage TV sets at the Liberty Collectibles Expo on June 23; The Midwest Vintage Clothing & Jewelry Show & Sale scheduled for October 4-5 in Elgin, IL will feature 75 of the finest vintage jewelry and clothing dealers from around the country who specialize in authentic clothing and jewelry from the Victorian era through the 1960s, including similar Bakelite bracelets.

Liberty Collectibles Expo
On Sunday, June 23, at the Liberty Collectibles Expo, several hundred dealers will be greeted with intense anticipation by many thousands of collectors at the magnificently restored Central Railroad Terminal on the banks of the Hudson River in Liberty State Park, Jersey City, New Jersey. In this all-American location, only 1500 feet from the Statue of Liberty and Ellis Island, thousands of collectors arrive to buy, sell, trade and add vintage treasures to their collections.

Among the exhibitors will be Harry Poster of Fairlawn, NJ, who is an acknowledged expert in vintage televisions and television memorabilia. Harry operates a mail order business for collectible radios and televisions, through which he has sold sets to be used as props for movies such as Avalon and The Quiz Show. He also sells and rents to many other networks such as MTV and Nickelodeon, and repairs TV’s to their original condition.

At the Liberty Collectibles Expo Harry will exhibit six vintage TV sets, demonstrating the evolution of TV from 1946 through the 1960s. Poster will also include an exhibition of television ephemera. Anyone wanting more information can bring a photo of their set to the show and Harry will tell them the date of their set, and the approximate value. Photo appraisals will be complimentary and Harry will also be selling his book entitled Poster’s Radio & Television Price Guide 1920-1990.

The Liberty Collectibles Expo will be held on Sunday, June 23, from 10am to 5pm at the Liberty State Park in Jersey City, NJ. Admission is $3.50. For further information call (212) 255-0020.

Triple Pier Expo
The Triple Pier Expo is considered by many to be the most spectacular antiques show in the country. Therefore, it should come as no surprise to Triple Pier regulars that New York Magazine chose it as the “cream of the crop,” naming it the city’s “best antiques show” in their April 15th, Best of New York issue.

The Triple Pier Expo, a creation of the Stella Show Management Company, is the city’s largest, most comprehensive antiques and collectibles event. Held at the Hudson River Passenger Ship Terminal Piers 88, 90 and 92, on two consecutive weekends, the Expo includes traditional 17th-19th century European and Oriental antiques, as well as hotly coveted 20th century vintage furnishings and decorative arts. In fact, Pier 88, the 20th century / Modern Pier, has the highest sales volume of the three piers.

The next Triple Pier Expo events will take place on November 16-17 and 23-24, 1996. This fall edition will highlight antiques and collectibles for “The Pampered Child.” All three piers will feature special exhibits of things for children, about children, or for the child in you.

Piers 88, 90 and 92 are located on 12th Avenue between 48th and 55th Streets. Show hours are 9am to 6pm on Saturdays; 11am to 7pm Sundays. One admission fee of $10 per weekend covers all three piers. For further information on the show call (212) 255-0020.

Vintage Clothing & Jewelry Show
The Fall ’96 Midwest Vintage Clothing and Jewelry Show & Sale will be held on October 4-5 at the Hemmens Cultural Center in Downtown Elgin, Illinois. This show has expanded for the ’96 season, adding an additional floor and now features 75+ of the finest vintage clothing and jewelry dealers from around the country, specializing in...
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Auction Highlights (continued from page 22) to realize $72,900, and the Patek Philippe 18 carat gold minute repeating wristwatch, c.1946, which garnered top lot honors selling for $200,500 to a European buyer,” said Doug Escribano, head of Christie’s Watch Department following their February 20 Fine Watches and Wristwatches sale.

Other sales of note included a Patek Philippe lady’s 18 carat pink gold and synthetic ruby-set wristwatch, c.1929, which doubled presale estimates to realize $21,850, and a Patek Philippe 18 carat gold self-winding waterproof wristwatch with enamel dial and bracelet, c.1958, was purchased for $16,100.

THE ATTENDANCE WAS STANDING-room only, with celebrities, television personalities and public figures in the auction gallery at Butterfield & Butterfield’s February 25th Vintage Hollywood Movie Posters and Animation sale.

The top lot of the sale, which included over 500 film posters from the classic age of Hollywood to more contemporary titles, was the window card for the Universal pictures 1931 feature Dracula. The 22 by 14 inch card, with the image of Bela Lugosi in the title role, brought $25,300. The second highest achieving lot was another imposing figure: $11,500 for a French poster for King Kong, RKO, 1933.

Vintage posters representing varied genres of film comprised the auction, with significant prices realized for coveted examples. This Gun for Hire, Paramount, 1942, brought an above estimate $7,475; also from Paramount, a one-sheet poster for Gary Cooper’s The Virginian, 1929, sold for $6,900. A Marlene Dietrich film poster to sell significantly above estimate was Angel, Paramount, 1937, a one-sheet in near mint condition that sold for $9,200.

Comedy film posters brought strong hammer prices. You Can’t Cheat An Honest Man, the 1939 W.C. Fields film by Universal, sold for $6,900, twice its presale estimate.

Those interested in animation cells bid on a selection of items from many studios. One cel with an image of a little Dutch girl from Pinocchio went for $6,325; three or four lots of The Jungle Book, 1967, cels exceeded expectations, and a Disney Studio cel from the 101 Dalmations tripled its presale estimate to fetch $2,415.

ENTERTAINMENT MEMORABILIA spanning decades of film and television went up on the auction block in Los Angeles at Butterfield & Butterfield February 26 & 27.

Costumes and props from classic film stars and titles brought strong prices. A costume from Marie Antoinette, MGM, $55

Exhibitions (continued from page 46) include work of designers who shared and extended the Eames’ vision.

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

The Eameses are best remembered today for their 1945 plywood “LCW” and “DCW” chairs, which found a modern equivalent of classic comfort in the pliable forms of plywood. Using plastic resin, they continued their revolutionary chair designs during the 1950s, branching into stacking and wire mesh chairs as well. Their own classic lounge chair was the epitome of simple forms combined with luxurious comfort and is an icon of twentieth century design. All of these products, along with their innovative storage systems, their screens and the plywood leg splint Charles Eames produced for the U.S. Army during WWII, are part of the exhibition.

The re-creation of the Eameses’ conference room includes the major walls of the room and its contents, chairs that were works-in-progress, posters, cigar boxes and personal mementos collected by the Eameses. The conference room also served as a screening room, and on this screen, the Museum is presenting a selection of some of Eames’ greatest films.

The professional partnership and marriage of Charles and Ray Eames was prolific from the mid-1940s to 1977, when Charles Eames died. Following Charles’s death, Ray retired from her professional life. Ray Eames preserved their studio exactly as it was until her death in 1988.

With the generous support of Lucia Eames Demetrios and Aristides Demetrios, SFMOMA acquired all the contents of the designers’ work space. This installation of the conference room was designed by San Francisco architect Jim Jennings. By using standard industrial scaffolding and plywood to make this work accessible, Jennings continues the work of exposition through design begun by the Eameses.

The exhibition also includes a storage element, chairs and a table by Jean Prouve, presenting a more sensual and reduced appearance in comparison with the Eameses’ work, and recent works by David Kawecki, Sigmar Willnauer, and the Interim Office of Architecture, which show how the principles of affordable and innovative furnishings begun by the Eameses have been carried forward through the work of today’s designers. The San Francisco Museum of Art is located at 151 Third Street in San Francisco, CA. For further information call (415) 357-4000.

Blanche Sweet: A Centennial Retrospective

The Department of Film and Video at the Museum of Modern Art is celebrating the centenary of the birth of Blanche Sweet (born June 18, 1896), an American actress whose professional stage and film career spanned six decades, and whose many screen collaborators included D.W. Griffith, Cecil B. DeMille, William DeMille, Thomas H. Ince, and Marshall Neilan, by hosting the first major archival film series devoted to Sweet from June 7 through the 22nd.

Drawing on the collections of the Museum’s Film Archives, the Library of Congress, the George Eastman House, and Turner Entertainment Co., the retrospective includes virtually all of the surviving films in which Sweet is featured, including Cecil B. DeMille’s The Warrens of Virginia (1915), Frank Reicher’s The Case of Becky (1915), John Griffith Wray’s Anna Christie (1923), and Marshall Neilan’s The Sporting Venus (1925), as well as two of Sweet’s sound films, Mervyn LeRoy’s Showgirls in Hollywood (1930) and Robert Ober and Albert Kelley’s The Woman Racket (1930). The series also features a significant sampling of Sweet’s Biograph work for D.W. Griffith and his assistants, including Griffith’s Judith of Bethulie (1913), which is accompanied by rare outtakes of Griffith directing Sweet on the set of the film.

Enthusiasts and scholars of early cinema will enjoy this opportunity to reassess Sweet’s independent and highly original talent. The Museum of Modern Art is located at 11 West 53rd Street in New York. For further information call (212) 708-9400.

More Than a Constructive Hobby: The Paintings of Frank Freed

In 1948, Frank Freed, a middle-aged insurance salesman and long-time resident of Houston, enrolled in the beginning painting class at the Art School of the Museum of Fine Arts. At the time, Freed said he was merely pursuing “a constructive hobby for old age,” but over the next 27 years, he produced a substantial body of work that documented a crucial quarter century of American cultural history, and more specifically, the rapid transformation of Houston in the post-war era. More Than a Constructive Hobby: The Paintings of Frank Freed features over 40 paintings and is the first scholarly exhibition to examine Freed’s remarkable career.

“I think the art of Frank Freed has been overlooked, in part, because Freed employed a narrative style of painting at a time when American art was dominated by abstraction,” said Dr. Peter Marzio, director of the Museum of Fine Arts, Houston.
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Charles and Ray Eames: Designers of the Twentieth Century by Pat Kirkham... Kirkham interprets the work of the Eames in depth, probing the lives behind the designs, reevaluating Ray's role in their work, examining their early careers, their multimedia presentations, exhibitions, films and their role in popularizing the computer. 199 illustrations, 10 in color. 400 pgs. M/Hardcover $55.00

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

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

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

**Piaget: Watches and Wonders Since 1874** by Franco Cologni and Giampiero Negretti... This lavishly illustrated volume details the unique characteristics of Piaget movements, both wind-up and automatic; the crafting of quality watches by hand and by computerized machinery; the creation of Piaget's trademark supple watchbands woven of gold wire; the quartz revolution; and the most recent and unique commissioned creations from the house of Piaget. 264 pgs. 365 illustrations, 333 in color. A/Hardcover $85.00

**Bakelite Jewelry: A Collector's Guide** by Tony Grasso... This book is written as an introduction to Bakelite jewelry. A detailed account of the history of Bakelite is followed by a catalog of over 400 individual pieces, in which each member of the Bakelite jewelry family is taken in turn; bracelets, pins, neckwear, rings and earrings. Included is invaluable information on how to recognize different decorative styles and techniques - faceting, carving, geometrics, reverse carving, polka dots, stripes - and how to distinguish Bakelite from other plastics, and how to care for your Bakelite pieces. Excellent color photographs. 128 pgs. B5/Hardcover $12.98

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

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

Italian Art Deco: Graphic Design Between The Wars by Steven Heller and Louise Fili...This book chronicles clocks of almost every imaginable variety -- a dazzling collection of vintage and modern clocks, tangible reminders of the styles and fads of bygone years. 108 pgs. C/Hardcover $14.95

Art Plastic: Designed for Living by Andrea DiNoito...This book examines the role of plastics as a medium in the decorative and industrial arts, through an introduction to the vocabulary of synthetic materials, the history of plastics - from celluloid and Bakelite to today’s vinyls and acrylics, and many interesting and illustrative color photographs. 250 illustrations, 144 in full color. 228 pgs. A/Hardcover $35.00

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

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

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

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

Plastic: Designed for Living by Andrea DiNoito...This book examines the role of plastics as a medium in the decorative and industrial arts, through an introduction to the vocabulary of synthetic materials, the history of plastics - from celluloid and Bakelite to today’s vinyls and acrylics, and many interesting and illustrative color photographs. 250 illustrations, 144 in full color. 228 pgs. A/Hardcover $35.00

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Streamlined: A Metaphor for Progress by Claude Liautaud and Franz Engler...Streamlined design, which grew out of aerodynamic research, revolutionized industrial design in the early 20th century. Streamlined discusses the development of this remarkable style, utilizing over 600 photographs of a variety of objects which have been "streamlined" over the years. 320 pgs. 600 black & white and color photos. C/Softcover $29.95

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

Toasters: 1900-1960 by E.T. Townsend Artman...In this book toast- ers are presented historically and visually through amusing text and artistic photographs. Toaster manufacturers are identified and their markings, some now famous, are included. 176 pgs. Over 400 color and black & white photographs. S/Softcover $29.95

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

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

Chairs reprinted, with an introduction by George Nelson, new introduction by Stanley Abercrombie...When Chairs was originally published in 1955 by Interiors magazine in 1953, the chair was a major in- strument for the introduction of Modernism in the home. George Nelson as- semblled a significant collection of seat- ing for the book - over 300 - he himself stating "I believe it is safe to claim that within these pages there are assem- bled more contemporary designs for accommodating the posterior than one would have believed possible." The im- pressive designers and design firms in- cluded in this volume make it invaluable to the 20th century collector. 184 pgs. 350 illustrations. A/Hardcover $55.00

The Bicycle by Pryor Dodge...Filled with fascinating information, previously unpublished documents, and ir- resistible photographs, this book chronicles the history of cycles and cy- clists from the early 19th century to to- day. 192 pgs. 238 illustrations, 178 in color. A/Hardcover $50.00

The Art of Haute Couture photography by Victor Skrebneski, text by Laura Jacobs...Illustrated with Victor Skreb- neski’s breathtaking closeups of the mas- ter couturier’s finest creations, this sumptuous volume examines the in- genuous ways couturiers work with line, texture, and ornament. All of the major designers of the twentieth century are represented. 150 illustrations, 140 in color. 176 pgs. A/Hardcover $75.00

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

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

Fifties Glass by Leslie Pina...Includes artist and designer biographies, company histories, an illustrated glossary, an illustrated section on signatures and labels, and a price guide with special em- phasis placed on Italian and Scandinavi- an glass. 378 color photographs, 8 black and white photographs. 224 pgs. S/Hardcover $49.95

Patio Daddy-O: '50s Recipes with a '60s Twist by Gideon Bosker, Karen Brooks, and Leland and Crystal Payton... Foods from the '50s meet the discern- ing tastes of the '60s in this fun, spirited, and nostalgic look at outdoor cooking. Illustrated with full color photographs of vintage tablecloths, aprons, and other period essentials, and complete with valuable tips on barbecuing like a pro. 75 full color photographs. 96 pgs. C/Hardcover $12.95 [available July 1996]

George Nelson, The Design of Modern Design by Stanley Abercrombie...The definitive work on this noted architect and designer and design director of the Herman Miller Company. The full range of Nelson’s work is represented, from product and furniture design to packaging and graphics to large-scale projects such as the Fairchild house and the 1959 American National Exhibition in Mos- cow. 384 pgs. 170 illustrations, 58 in color. M/Hardcover $55.00

Landmarks of Twentieth Century Design: An Illustrated Handbook by Katharine Hiesinger and George Marcus...This volume establishes the definitive list of this century’s design milestones. Graphics, lighting, furniture, textiles and more from the Americas, Europe and Japan are included in this must-have reference for individuals interested in 20th century design. 432 pgs. 400 illustrations, 100 in full color. A/Hardcover $55.00

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

Collector’s Encyclopedia of Sascha Brastoff by Steve Conti, A. DeWayne Bethany, Bill See...With the collabora- tion of life-long friends, relatives and admirers, this stylized biography provides a picture of the brilliant career and works of one of the most prolific contemporary artists. It's filled with newspaper clippings, hundreds of vintage photos, letters, mementos, photos of Sascha's home and personal art collection, and great Hollywood stories. There's also a special collectors section featuring over 300
50s Popular Fashions for Men, Women, Boys & Girls by Roseann Ettinger...The day and evening dresses, suits, sports clothing, sweaters, ties, socks, and sleepwear so typical of the Fifties are pictured in this bright and catchy book of everyday fashions for men, women, boys and girls. Over 60 color photographs and catalog advertisements bring the clothes right into your living room. A glossary defines terms as they were used in the Fifties, and the index will help locate your favorite article. 160 pgs. 633 color photographs. S/Hardcover $29.95

Modern Furniture Classics by Miriam Stimpson...This compendium of international furniture classics offers data on 325 of the most influential pieces from 1835 to the present. Arranged chronologically and stylistically, the book includes indexes by designer, piece, manufacturer, distributor, gallery and museum. 330 half-tone illus., 45 drawings. 208 pgs. WG/Hardcover $35.00

Design 1935-1965: What Modern Was. Selections from the Liliane and David M. Stewart Collection of The Montreal Museum of Decorative Arts...This groundbreaking book focuses on 200 of the finest objects from the most important designers and artists of the mid-20th century. An informative text tells the story of plastic jewelry from the 1920's through the present. Including original (tortoishell and horn) and synthetic (celluloid, Bakelite, Lucite, and more) plastics in a variety of styles. 224 color photographs. 159 pgs. S/Hardcover $14.95

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

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

Progressive German Graphics: 1900-1957 by Leslie Cabarga...This is the first English language book to explore the social, aesthetic, and historical influences on the commercial arts in Germany - including the Bauhaus and Constructivist movements. Includes fascinating text and an array of German and Austrian packaging, letterhead, trademark, and advertising design elements, many never before published in the United States. 72 color illus. 132 pgs. C/Silver $16.95

Philip Johnson: Life and Work by Franz Schultz...In the first major critical biography of one of the most famous architects of our time, Schultz weaves together many strands of Philip Johnson's complex personal and professional lives. Schultz discusses Johnson's curatorial role at MOMA in the International Style exhibit of the 1930s, his controversial buildings - such as the Glass House - and his role as a writer and teacher. 125 photographs. 496 pgs. RH $30.00

Scenes of the World to Come: European Architecture and the American Challenge 1918-1960 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 spanning 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. 32 illustrations, 43 in color. A $50.00

A Silly Drink and a Close Shave: The Last Art of Manliness by Robert Sloan and Steven Guaraccia...An entertaining book showcasing typical men's trapings 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. N.76 pgs. 150 full color photographs. C/Hardcover $12.95

ABC of Design by Lynn Gordon...Simple yet sophisticated, this is an enchanting introduction to some of the most celebrated designers and architects. Featuring clever drawings of chairs and tables created by an international roster of designers - from Alexander Girard and Marcel Breuer through Eero Saarinen and Frank Lloyd Wright - each illustration incorporates the first letter of its creator's name to form a charming, offbeat alphabet. Each drawing is accompanied by a brief, informative text about the designer. 26 two-color illustrations. 60 pgs. C/Hardcover $9.95

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 and 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. AC/Hardcover $37.50

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

Machine Age to Jet Age: Radiomania's Guide to Tabletop Radios 1933-1959 by Mark V. Stein...The most comprehensive pictorial guide to tabletop radios to date, with over 1,400 radios individually pictured, identified and valued. 1,400 half-tone 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 Russell Wright, Frederick Carder, Charles Eames, and Viktor Schreckengost which reveal the interplay between craft and technology. 53
The American Union of Decorative Artists and Craftsmen, edited by R.L. Leonard and C.A. Glassgold, with a new introduction by Mel Byars...Reprinted for the first time in six decades, this rare volume showcases the works of the members of The American Union of Decorative Artists and Craftsmen, whose roster included such design giants as Donald Deskey and Gilbert Rohde. 290 illus. 208 pgs. AC / Hardcover $70.00

Shawnee Pottery: The Full Encyclopedi...
Paul T. Frankl
(continued from page 43) the Annual of American Design 1931 to which Frankl was a contributing writer. Unfortunately, neither of these organizations outweighed the economic instability brought on by the stock crash.

Frankl's own books - New Dimensions (1928), Form and Re-Form (1930), Machine-Made Leisure (1932), Space for Living (1938), and American Textiles (1954) were another means by which he furthered awareness of modern design. In New Dimensions Frankl discussed modern decoration as well as the question "What is Modern?" He defined the "keynote of modernism to be simplicity, with other characteristics to include continuity of line, contrasts in colors, and contrasts in light and shadows. Interestingly, Frankl dedicated this book to Frank Lloyd Wright, "a Great American Architect and Creative Artist."

Frankl's second book, Form and Reform, discussed the formation of American modernity and its unique reflection of the new progressive American spirit. The use of metal in modern furniture design was also promoted. Machine-Made Leisure, published after the stock market crash and the onset of the Great Depression, found Frankl abruptly reversing his early enthusiasm for high-rises. "The skyscraper, considered America's outstanding contribution to the present-day civilization, is but a passing fades. The tallest of them, the Empire State, is but the tombstone on the grave of the era that built it ... Skyscrapers are monuments to the greedy." 10

Little information could be found about Frankl's later life. In the early 1930s he followed a functionalist approach, advocating the use of metal in furnishings and designing tubular chromed chairs and consoles. In the 1940s, he incorporated cork veneer in pieces produced by the Johnson Furniture Company. The latter part of his career and life was spent in California. Paul Frankl died on March 21, 1958. [11]

Spotlight
(continued from page 16) Chairman and Chief Executive Officer of the Norwest Corporation stated upon the inaugural debut of the collection in 1989, "Like Norwest Center, the new collection is a look - or better an embrace - of the future with a remembrance of the past. The building and collection complement one another like no other, each mutually reinforcing their respective character and quality. A collection which rhymes so well with its surroundings likewise conveys a progressive spirit infused with hope and confidence." We couldn't agree more. [12]

- The Norwest Corporation is located at Norwest Center, Sixth and Marquette, Minneapolis, MN 55479-1025. Questions regarding the collection may be directed to David Ryan, Curator of Collections, at (612) 667-5136.

Auction Highlights
(continued from page 50) 1938, designed by Adrian doubled its estimate to sell for $4,887.50. An original shooting script, flyer and program for Gone With the Wind, MGM, 1939, sold for $1,610, while a gentleman's smoking pipe from the film sold for $1,380.

Celebrity personal items such as Mae West's personal 'Princess' style telephone spurred bidder interest to fetch $977.50. A lot of Jean Harlow's personal apparel nearly tripled its estimate to sell for $1,495, while a Harlow gown and wrap sold for five times the estimate.

In other galaxies, television's Lost in Space, CBS Television, 1965-68, items saw strong prices. Two blueprint drawings of the robot went for $1,265, and bidding for a June Lockhart tunic worn on the program rose to $5,175, five times the estimate.

DAVID RAGO AUCTIONS PRESENTED
over 250 lots of 20th century furniture and decorative arts at their Modern in Manhattan sale held on March 3.

The sale featured a wide selection of Italian glass, including a Fulvio Bianconi for Cenedese tapering vase, internally decorated with a man and four horses in red on a blue ground, which exceeded the presale estimate, realizing $3,600. A set of three Barovier and Toso glass figurines, c.1940s, of a dancing woman, a man holding a bird, and a man holding a bowl achieved $2,700. A vibrant Italian patchwork vase in green, amethyst, copper, red, yellow and blue on a clear ground soared to $2,100 over a presale of $400-600. A Barovier Dorico glass flattened vessel composed of murrine in clear, white and blue brought $2,900. An unusual Venini Arlecchino by Fulvio Bianconi of vetro latimo with multicolored murrine and a snapped foot needing repair realized an amazing $3,500 over a presale of $500-750, and an unusual Venini ➤ 56

- Carol A. Cyran is an Associate at Treadway Auction Gallery in Cincinnati, Ohio.

2. Paul T. Frankl, House & Garden, Feb. 1927, p.7, quoted in Duncan, p. 34
5. It was at one of these Frankl parties that Donald Deskey was introduced to an important textile manufacturer who later commissioned one of his first textile lines. See: David A. Hanks and Jennifer Toher's Donald Deskey: Decorative Designs and Interiors, (New York: E.P. Dutton, 1987), p. 4
7. Paul T. Frankl, Furniture of the Fourth Dimension, House & Gardens, Feb. 1927, p. 140, quoted in Duncan, p. 34
8. Good Furniture Magazine, September 1927, p. 319
9. Duncan, p. 46
Auction Highlights
(continued from page 55) standing glass harlequin in green, yellow, blue, red, white and black on a white base with one finger missing skyrocketed to $6,500.

Also offered was an extensive collection of Howard Miller clocks, including a rare Howard Miller circular wood 'Star' clock, with original dark finish, which sold for $1,200. A HM wood and metal circular wall clock with black metal harps around a dark blond wood dial realized $850; an unusual HM 'String' clock achieved $1,100; a HM 'Watermelon' clock in mahogany with brass struts and a white enameled face brought $900, and a HM metal and plastic wall clock with white geometric metal arms and a circular yellow plastic spiraling dial went for $950.

A wide selection of modern furniture was offered, including a pair of Gilbert Rohde for Herman Miller low square tables, c.1938, which sold for $2,700. A George Nelson for Herman Miller Thin Edge cabinet with two drawers over two doors brought $3,600. A pair of Norman Chermer for Plycraft bikini back armchairs sold above estimate at $1,100.

Works from Charles Eames included a First Series ESU '200' Series 3-drawer chest (#270C), c.1950, which soared to $2,400, and an Eames '200' Series storage unit (#220C) garnered $2,900. An Eames RAR fiberglass shell armrocker, c.1950, in olive-brown sold for $1,200, and an Eames for Herman Miller chaise lounge with black enameled spider legs and six black leather pillows with two throw pillows achieved $1,900.

Also featured was a set of four Verner Panton 'S' chairs in original black fabric which realized $1,700 over a presale of $500-800, and a George Nelson for Herman Miller executive office desk in dark walnut which commanded $2,000.

THE TOOMEY/TREADWAY AUCTION
of March 3rd in Chicago brought great prices in all areas. The all day sale highlighted pieces from the Arts & Crafts, Art Deco, Art Nouveau and Modern eras.

Closing the day was the Modern design/1950s session which included over 300 lots of furniture, metalwork, lamps, and ceramics as well as Italian glass. Among numerous sofas included in this session were a Le Corbusier sofa manufactured by Cassina of tubular chrome and caramel leather that sold high for $4,675, a Swan settee by Arne Jacobsen with original orange upholstery which realized $4,125, and a Matta seating unit manufactured by Knoll, c.1960s, that brought $2,750.

An elegant sofa by Edward Wormley manufactured by Dunbar with raw silk upholstery on mahogany legs sold for $1,870, while an ottoman by Alexander Girard, manufactured by Herman Miller in an oversized circular form with original purple and tan upholstery brought $3,300.

Different types of modern cabinets offered included an outstanding George Nelson Thin Edge three-door cabinet with a great rosewood veneer and a split flip-top which brought $3,850, a T.H. Robsjohn-Gibbings six-drawer dresser in walnut, made by Widdicomb that sold for $2,530, and an Ed Wormley wall unit made by Dunbar of mahogany and walnut with ribboned rosewood sliding doors that realized $2,090.

Other items included a 98 x 48 inch dining table by Edward Wormley with a broad beveled edge on a thick walnut veneer that sold well above estimate for $2,640, and a c.1971 Frank Gehry 'Easy Edges' corrugated cardboard chair which sold for $2,530.

Italian glass once again attracted bidder's attentions. An outstanding 14" Barovier & Toso Intarsia vase designed by Ecore Barovier, c.1960s, with triangles of clear, blue and yellow sold above estimate for $4,675, and a 20.5" Orrefors 'Tulpenglas' vase designed c.1957 by Nils Landberg brought $1,760.

THE PAINTING SESSION OF THE
Toomey/Treadway 20th century auction of March 3rd in Chicago included some 100 American and European paintings, prints and drawings.

Attracting bidders from all over the world was Thomas Hart Benton's c.1927 oil on canvas The Negro and the Alligator. This 45 1/2 x 33 inch signed work which was inspired by a hunting trip that Benton made in the 1920s sold for $198,000.

Another outstanding oil was Southern Landscape done c.1920 by William Edouard Scott. This 36 x 48 inch signed work that depicts a fall landscape with two men, one on horseback, went over its high estimate of $12,000, selling for $20,900; this was a record price for the artist.

Donald Charpoit, whose Swing Low Sweet Chariot, a 48 x 30 inch c.1951 oil on canvas, almost tripled its presale high estimate as it sold for $8,250.

A c.1930 oil on canvas by Edward K. Williams, Winter in Brown County, a serene signed scene of a clapboard house in the snow sold for $3,575, while an E. Oscar Thalinger c.1934 24 x 30 inch oil on canvas entitled Industrial Landscape depicting a factory with smokestacks set against a river and mountainous landscape was quickly bid up to $3,300.

ON MARCH 10, BRASWELL GALLERIES
offered for sale the estate of the late designer Edward J. Wormley. Wormley was the design director for the Dunbar Furniture Co. from 1931-1970, designing over 150 pieces a year for the company, earning him a place of distinction among American modern
designers.

Offered at the top of the sale were vintage books and catalogs from Wormley's library. A copy of the Dunbar 1937 catalog and supplement sold for $375, while leather-bound volumes of Dunbar Designs 1937: Edward J. Wormley, Dunbar Designs 1939: Edward J. Wormley, and Dunbar Designs 1940: Edward J. Wormley realized $800, $400, and $675 respectively. A group of 16 Dunbar showroom catalogs with salesroom photos brought $1,600, and a collection of Dunbar slides, including stereosides and glass-mounted positives garnered $1,500.

Sales of note from the wide selection of Dunbar furnishings offered included a Bureauplat of burled maple with a black leather top which sold for $3,000. Five Dunbar nesting tables with teak tops on orange-painted bases tripled the presale to realize $1,900. A Shaker-style Dunbar bench with a green cushion soared to $2,900. A Dunbar wood cabinet set with antique woodblock panels, from the Janus Collection, c.1960, realized $1,100, and a Dunbar Kneehole desk with black leather top brought $1,900.

Furnishings by other designers and manufacturers included an Eames lounge which realized $1,400; a Vladimir Kagan recliner with leather upholstery sold for $2,000; a mahogany Richard Reens bedroom suite, consisting of a three-section dresser and two end tables with white leather front drawers brought $1,600, and a Klini couch by Robsjohn-Gibbings (#11759) commanded $5,500.

"I WAS VERY HAPPY WITH TODAY'S sale of 20th Century Decorative Works of Art, which showed a great strength in the market," commented Barbara Deisroth, Senior Vice President of Sotheby's, following the March 23rd auction.

Sales of note included an Emile-Jacques Ruhlmann ebene-de-macassar and silvered-bronze sideboard which was acquired by a private American collector for $101,500; a Demetre Chiparus 'Starfish' realized $47,150; a pair of Wiener Werkstatte hammered brass bowls, designed by Josef Hoffman exceeded presale estimates selling for $37,950, and a Katona parcel-gilt wrought-iron firescreen, c.1925, brought $37,375.

OVER 500 LOTS OF ARTS & CRAFTS, Art Deco, and '50s Modern furniture and decorative arts were offered to a standing-room only crowd at Leslie Hindman Auctioneers' April 14 20th Century American & European Decorative Arts sale.

Among the Modern pieces of furniture and decorative arts was a T.H. Robsjohn-Gibbings birch cabinet, manufactured by Widdicombe, which sold for $7,820; a pair of rare DeSede 'Boxing Glove' chaise

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20th Century Furniture
1920's - 1960's Decorative Arts
and Accessories
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Bakelite
(continued from page 32) aids to the new collector; they are identified below.

New Book Review & Further Reading
The Best of Bakelite and Other Plastic Jewelry, written by Dee Battle and Alayne Lasser, is a fabulous new Bakelite book, and also the source for the wonderful photographs accompanying this feature. When you talk to Dee Battle about Bakelite, you know that you are talking to a true expert. Along with Alayne Lasser, Battle has compiled one of the most fascinating and colorful books available about Bakelite, Catalin and other plastics. The book reads like a spellbinding novel, words being substituted by pictures. The photographs by Doug Congdon-Martin are beautifully laid out and a pleasure to view.

Battle assembled ten serious Bakelite collectors and dealers for her book from the Southeast United States who share the best of their respective collections with the reader. The premise of the book was to assemble the greatest display of Bakelite ever seen. The result is a sharing of knowledge through the incredible photographs, which will appeal to advanced and novice collectors alike, as well as to all people who are fascinated with design.

As Battle says, "Infatuation with Bakelite will never end." The readers of this photographic essay will hope that she will soon assemble photographic collections from the rest of the United States. ($39.95 from the Echoes Bookstore on page 53)

by Andrea D. Noto ($55.00 from the Echoes Bookstore)
by Lyngarda Kelley and Nancy Schiffer ($14.95 from the Echoes Bookstore)
by Tony Grasso ($12.98 from the Echoes Bookstore) Another new book: [ ]

Recreated Bakelite
(continued from page 33) produce are limited in quantity, and in time will become rare and highly valuable.

For the Bakelite purist, who would own nothing but Bakelite purchased in the 1930s, it is highly acceptable to own some Shultz pieces for your collection.

Collecting tip #1: Beware, some dealers are sanding or scratching off the Shultz's name in order to pass the jewelry off as "true" antique. Do you consider these works "old" because of the use of antique Bakelite or "new" because of the contemporary designs or the fact that they are being fashioned today? Regardless of the answer, most everyone can agree that the beauty the Shultzes bring forth in these pieces should be appreciated now and for many, many years in the future.

Collecting tip #2: A sure-fire way to determine if a piece of plastic you are holding is indeed Bakelite is to run the item under very hot water for a few seconds, and then quickly smell it. If there is an aroma of formaldehyde present, your item is the real thing! [ ]

Robsjohn-Gibbings
(continued from page 40) Although this exhibition of furniture at the Metropolitan Museum replicated ancient klismos chairs and other ancient forms, Robsjohn-Gibbings's own designs extrapolated the elegant lines of ancient models to create a more modern aesthetic which only alluded to the ancient past. His furniture designs for Widdicomb - manufactured in light-colored woods such as birch, oak and walnut, with linen upholstery or leather straps, and his most famous pieces, such as the klismos chair, have endured as elegant examples of restrained modernism.

In a profile of his work, published in Interiors magazine in May 1961, Robsjohn-Gibbings said that: 'I have always believed art should transcend the time and place of its creation. It should be lasting and universal. Art, architecture and furniture cannot be judged in an arbitrary time span labeled 'modern.' Each must be seen in relationship to all art, all architecture, and all furniture. Artists and designers should create in three dimensions for their work to live. There must be a profound understanding of the past as well as an awareness of the present if there is to be a future." [ ]

- Catherine L. Futter is currently working at the Minneapolis Institute of Arts as the Patrick Butler Intern in the Department of Decorative Arts, Sculpture, and Architecture. Ms. Futter has a Ph.D. in the History of Art from Yale University, and has written several (?) essays for the Encyclopedia of Interior Design to be published by Fitzroy Dearborn in 1996. Ms. Futter is also the co-curator of an exhibition at the Institute focusing on Jean Puiforcat's 1925 coffee and tea service and the Art Deco style, running March 15 through August 4, 1996.

Sources: Interior decorating journals of the 1940s-1960s, including Interior Design and Interiors. Robsjohn-Gibbings is also included in several books on 20th-century interior decoration, such as Stephen Calloway, Twentieth Century Decoration: The Domestic Interior From 1900 to the Present Day (London, 1988).

Giddy For Gibbings
Much of the present demand for works by Gibbings can be attributed to an exhibition held last April at Donzella, a New York shop specializing in 20th century design (90 East 10th Street, New York, NY 10003; 212-598-9675). The exhibition, featuring 60 pieces by Gibbings, was a media event, with magazines, collectors, and designers flocking to see the next big thing in vintage furnishings. And so it began. Prices jumped about 25% after the exhibition wrapped, and big names in the design world began snapping up significant Gibbings pieces.

With all this activity surrounding the vintage Robsjohn-Gibbings designs, it was only a matter of time before the "R's" - reproductions - surfaced in the marketplace. And that's exactly what has happened. Michael Formica, a New York interior designer, is producing authorized reproductions of Gibbings's designs for Widdicomb, and retailing them through Dennis Miller Associates (306 East 61st Street, New York, NY 10021; 212-355-4550). Deja vue.

Modern Quarters
(continued from page 36) Today, Current Scandinavian contemporary and Post-Modern architecture both borrow heavily from this past period - to the point that it's often called 'Neo-Deco.'

If we today so readily rely on the 60-year-old themes of Deskey, Rohde, Weber, Bel Geddes and such, consider how far ahead of their times they were back then. They were truly radical futurists."

Cone's collection is specific in its period. All furnishings are from 1930 - 1939 and, except for one English armoire set and a French clock, everything is American. Although everything is not "designer-name," each piece possesses the clean lines, asymmetry, and the synergy between light and texture - such as brushed aluminum against lacquered wood, or back-lit glass block, that Cone prefers. As Cone says, "It's amazing how prolific that Greek designer, 'Anonymous' was."

Cone keeps collecting past the bounds of his New York space. "I am currently warehousing new purchases while I look for another Florida Deco home. The collecting will go on for a lifetime. After all, to live among all this is a shot of creative adrenalin. As an artist that is sublime pleasure." [ ]
modern classifieds

WHERE TO BUY OR SELL IT


Wanted: George Nakashima furniture by end-user in northern NJ. Laura Weinberg (201) 512-1766 evenings, (201) 358-5237 days.

Wanted: Bakelite jewelry in color combinations of butterscotch/black or vanilla/black. Call (219) 924-6286.


Wanted: Cool '40s or '50s wooden bed. Pref. Queen sized. (310) 391-8107.

Wanted: New collector interested in corresponding with others: Art Deco, '50s-'60s furniture. Eddie Hennig, 5900 East Thomas #H-224, Scottsdale, AZ 85251.

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

Wanted: Heywood-Wakefield bedroom suite. Bed, chest, dresser with round stool. (903) 643-9000 Longview, TX.


Wanted: Brayton Laguna pottery and Catalina Island pottery. Larry Jones, 2 Berrywood Drive, W. Orange, NJ 07052. (201) 736-4564.

Wanted: Interested in information on publications (books, mags, etc.) about the 1950s/early '60s designers - especially fabric, lamps and furniture. Deb Doetzter, 4187 Clarendon #18, Chicago, IL 60613.


Wanted: Herman Miller storage headboard. Call (203) 799-6106.

Wanted: Dealers/Collectors in five state area (glass, furniture, ceramics) Topeka, Kansas (913) 272-3229.

Wanted: Erwine Laverne Petal (Tu-lip) chair. Also 1950s-1970s designer stuff, etc. Interested in clubs, WWW sites, newsgroups. E-mail joe.kunkel.018869@nt.com or call (312) 271-8925.

Wanted: Heywood-Wakefield. Lighting, Italian Glass. S. Helgestad, 6356 1/2 Orange Street, Los Angeles, CA 90048.

Wanted: G. Nelson gateleg dining table - good condition. Send photo and $ to: M. Van Sicklen, 430 Columbus Avenue #4C, New York, NY 10024.


Wanted: Bakelite jewelry. Interested in the unusual; bracelets and figural pins. Also, vintage costume jewelry. (516) 922-3014.

Wanted: Unique '50s lamps. Please send photos and other information to: L. Wentz, 299 Moul Avenue, Hanover, PA 17331.


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

Wanted: Chipped American Art Pottery. Don't throw away your damaged treasure. WE BUY. Don, PO Box 1226, Westport, MA 2790. Or Call (508) 679-5910.


Wanted: Original art done for magazine covers, books, ads, pulp, pin-ups, sci-fi, fantasy, etc. (914) 472-6361.


Wanted: Vintage Western suits and related apparel from 1940s thru 1960s. Also looking for old rodeo souvenir items. Phone (619) 722-1455. Fax (619) 722-8456.

Wanted: Peter Max. Please call (602) 984-0514, or write S. Schutten, 14311 E. Corabell Avenue #32, Mesa, AZ 85206.


Wanted: Eero Saarinen Womb chair ottoman. Call Albert (718) 596-1141.

Wanted: Deco nude lamps, 1920s-1930s. Also funky 1950s lamps. Please send photo and price to: Mid-Century Decorative Arts, 3461 Devonshire, Detroit, MI 48224. (313) 895-1476.

Wanted: Royal Hager pieces to add to my favorite collection. Please call

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

Rates are 35 cents per word, with a $5.00 minimum. Phone number counts as one word, no charge for zip code. Payment must accompany ad (US funds only). Please type classified ads, thank you.

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

Send classified ads to: Deco Echoes PO Box 2321 Mashpee, MA 02649
Or fax with credit card number, expiration date and signature to: (508) 428-0077
Or Email information to: scheveri@capecod.net

Wanted: Gilbert Rohde desk chair. Send photos to: P. Schwartz, 11100 Valley Spring Lane, Studio City, CA 91602. (818) 508-8857.


Wanted: Mastercrafters "Action Starlight" #47 glitler clock. Also two-tiered kidney or boomerang table. Call Richard (813) 797-9415.

Wanted: AIRLINE ITEMS. '30s-'60s signage, uniforms, models (metal), old furniture, unusual items. Time tables also. Clark Skillman, PO Box 210552, Bedford, TX 76095. (817) 267-9297.

Wanted: Joan Crawford doll. N. Richie, 5147 Cortez Ct., Delray Beach, FL 33484-1306.

Wanted: Lowry DF 2000, Brophyhill chapter one series. Case goods, almost anything plastic, fiberglass '60s-'70s. Call (215) 755-6543.

Wanted: Maxfield Parrish, Pin-up artists, Golf-related prints. Also buying Motion lamps. I pay top prices! Glenn Kennedy (813) 786-2367.

Wanted: At least six Weil Ware Blossomtime plates, light yellow. (214) 522-5797.

Wanted: Eero Aarnio "Globe" chair and Knoll Malitte seating system, both in need of reupholstering OK. Also a pair of Saarinen 16" pedestal tables & interesting George Nelson clocks. Call (912) 355-9551, or write PO Box 13811, Savannah, GA 31416

Wanted: American Art Deco ceramics. Roseville Futura, Cowan, etc. and other American Art Pottery. (402) 551-5018.

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

Wanted: Waterfall bedroom set - bed, dresser, vanity with round mirror and stool, nightstand(s) - with unusual veneer and handles. Mint. (406) 728-8830.

Wanted: Serious collector seeks early Russell Wright metalwork in pewter and chrome. No Chase or spun aluminum. Oceana also. Patrick (904) 432-4669.

Wanted: Two guilds for Eames lounge ottoman. I need the old style with a rubber sleeve that fits over the leg, not the newer kind that screws in. Contact Peter Schneider at (212) 843-5377, or E-mail to: pschneid@oyez.law.upenn.edu.

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

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

Wanted: Women's rubber rainboots of the 1950s. S. Segraves, PO Box 23986, Pleasant Hill, CA 94523. (510) 934-4848.

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

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


Wanted: Rohde/Heywood-Wakefield cocktail table and coffee table (1931). Also '30s chrome furniture. Joel (404) 876-9344.


Wanted: Tacky modern '50s lamps and shades, clocks, kitsch items, TV's (Predicta's) and radios. Steve Galle (504) 391-7186.

Wanted: Eva Zeisel fanatic seeks the elusive right and left serving spoons and ladle for Red Wing Town & Country. I am also looking for serving pieces for her Monmouth stoneware dinnerware. Call Scott at (312) 871-7068.

Wanted: Alladin Lamp Co. iridescent/frosted Deco figurine with or without lamp. Also porcelain bathing beauty figurines, Germany, 1930. Trade or purchase. Jennifer Rosenblum, 1311 N. Dearborn St., Chicago, IL 60610. Phone (312) 328-5566.

Wanted: Egg chair & ottoman in good condition. Fabric or vinyl in teal, pink, orange, or any other bright color. Send photo and info. to: mmt116 Pinecchio Drive, Dallas, TX 75229. Tel: (214) 350-7466.

Wanted: BAKELITE google-eyed animal pins. Diane (314) 664-7572.

Wanted: Art Deco Statures - Bronze or bronze and ivory. Any artist. Damaged or not. Call or send photo with info. of size and asking price to: Art Deco Decor, 34 Via Vetti, Laguna Niguel, CA 92667. (714) 363-7778.

Wanted: 1939 New York World's Fair memorabilia. Also a Coconut chair and a Womb chair. Call Adrienne at (312) 305-3053.

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


Wanted: Florida memorabilia, decorative wrought-iron screen door protectors, and '50s cone light fixtures. (407) 896-2586.
**MAELSTROM**, located in Estate Antiques Mall, 3522 N. High Street, Columbus, Ohio, is open for 1950s-70s business! Stop by when shopping in the Columbus area! Furniture, lamps, glass, pottery, toys, radios, etc. Questions? Call Lori Gundlach at (614) 487-1470.

**Selling:** Erte’s ‘Cocktail Party’ - signed and numbered serigraph by the Grand Master of Art Deco. Was the cover of November 1934 Harper’s Bazaar, Certificate of Authenticity. Retail $3,800, will sell for $3,000 incl. frame and shipping. E-mail cmst@cornell.edu.


**Selling:** 1950s Western chair (rocking) with embossed horse head on chair front, color tan. Excellent condition. $400 or best offer. (313) 886-6149.

**Selling:** Vintage Fabrics on the bolt - by the yard and bolt. Cotton, linen, silk, some blends. Florals, Deco, ’50s designs, no two alike. (501) 741-9634.

**UNCOMMON OBJECTS,** 1512 South Congress Avenue, Austin, TX 78704. (512) 442-4000.

**London, England: DECO INSPIRED** specializes in the American lifestyle from the 1920s to 1970s - chic to kitsch furniture and accessories. We always have a good collection of Coca Cola memorabilia and vending machines in stock. 67 Mommouth St., London WC2H9DG England. Tel: 44-171-204-5719.

**JUNK FOR JOY** - Burbank, CA. Vintage fashion surplus and accessories. Never worn clothing - ’50s, ’60s, ’70s. Cuff links, tie bars, pipe holders. 3314 W. Magnolia, Burbank, CA. Tues-Sat Noon-6pm.

**Buying & Selling:** 19th / 20th C. Furniture and Decorative Arts. Emphasis on Studio ceramics. The Constructive Gallery, 71 Columbia Street #209G, Seattle, WA 98104. (206) 682-9947 by appointment.

**Selling:** Red laminate Dinette Set. Table and four chairs with black wrought iron legs. Matching Hutch with glass doors. Cool Formica pattern. Not your typical dinette set. $450 or best offer. (860) 693-4335.

**Selling:** Rezoned 1960 furniture: Egg chair with green fabric and on pedestal. Your plastic kitchen chairs. Photos available. Stored in Western Massachusetts. Tel (212) 239-9094.

**Selling:** George Nelson Desk (6030) with matching Secretary (4751). Price $2,900. Tel: (401) 941-4112.

**Selling:** ROBJOSS-GBBINGS: furniture, lamps, books, brochures, Widdicomb. Buy/sell. Terry Bird, Atlanta, GA. (404) 377-5241; fax (404) 377-1128.

**Selling:** Eva Zeisel designed Town & Country Dinnerware. 100’s of pieces - most colors. What we don’t have we will find for you. (612) 388-0736.

**Selling:** Classic Fada Bullet catalin radio, maroon with butterscotch trim, perfect original condition, working. First $750 takes it! Also available, over 150 investment quality vintage radios from Art Deco to ’50s google. E-mail radoman@aol.com.

**Selling:** ’30s chrome couch, double half-circle arms, black leather cushions with gray inserts $1,195 - pair of matching chairs $695 ea; Pair of Wolfgang Hoffman circular pedestal tables, 27" tall x 22" diameter $695; Heywood-Wakefield student desk $600; Black Deco picture frames, 8 x 12 $28; ’50s 2-piece couch, black original material, curved ends with double brass band $995. Diane (314) 664-7572.

**Selling:** Paul McCobb - 3 pieces, ’50s lamps, neon, clocks, writing desks from 1800s. Federal table, prints, P.J. Antiques, Orlando, FL (407) 204-2017.

**Buying & Selling:** Vintage clothes, ’50s shirts, older denim, leather and suede items, no ’70s junk. Call (314) 863-7258.

**Selling:** Paul Frankl combed wood bedroom set for Brown Saltman, c.1941, mahogany/combed pine. Includes vanity, double bed, 2 n/stands, chest, bureau, $5,500; Heywood-Wakefield Rio Vanity (C3797/3797) w/pouffe. Restored finish and fabric. $850. Joseph Kelly, E-mail jkelly@worldnet.att.net.

**The Worm Hole: The art of collectibles from the 1950s, 1960s, and 1970s. Clothing, furniture, accessories, and toys. Mesa, AZ (602) 610-0086.


**Selling:** Vintage and original Italian Glass. Carder/Steuben Glass. Some very rare. Evelyn or Doug (810) 855-5887 or (810) 544-9944 Days.

**Selling:** TV lamps - Swain $45, Gazelle $45, Joseph original Musical Tammy $78, Colorful Clown’s head (turn the nose and it plays music)$50. Many more. 1940s Hula lamp $700. Dawn Persky, 10425 SW 17, Manor Dale, FI 33324. (954) 424-5826.

**Selling:** Paul Frankl Dining Table & 6 chairs, cork top, made for Johnson Bros. mahogany/brass, 2 leaves, seats up to 12, $2,300; Sori Yanagi Butterfly Stool, excellent condition, maple finish, $450 or trade; 2 Eames chairs - DCM’s, one has beautiful teak patina, c.1950s, the other is newer with lighter maple finish, both good condition for $4 or trade. Michael Rohde (415) 648-3695, or E-mail mrohde@sfo.com.

**Selling:** Over 300 pieces of Bakelite Jewelry - $10 to $3,000. Ordinary to exceptional. Carved and figural. Mostly bracelets and pins. Also interested in buying whole Bakelite collections. Charlene at Creative Collections, 527 South Pineapple Avenue, Sarasota, FL 34236. (941) 951-0477.

**Selling:** Jorgen Hovelskov’s c.1957 Harp chair (birchwood) $3,000 or best offer. (303) 831-9243.
overseas fleas
Mid-20th century decorative arts and furnishings are increasing in popularity in Europe, and this trend can be seen in the wares being offered at the major European flea markets. In Paris, the Marché Paul-Bert is known for offering recent classics, including '30s-'60s chandeliers, Jean-Prouvé pieces and sought-after Knoll designs.

targets for destruction
Vintage pay phones are targets for destruction in the 20th Century Fox film *Jingle All the Way*, starring Arnold Schwartzen-agger. While the owners of Phoneco Inc. of Galeville, Wisconsin, a leading antique and repro phones, wince at the thought, they realize once a phone is sold it's out of their hands.

Ron and Mary Knappen are grateful that other productions, *Bridges of Madison County, Fumani*, and JFK have been more kind to their antique telephones purchased from them to be used as movie props.

assembling the pope-leighey
At the Woodlawn Plantation, a National Trust historic site located in Virginia, one of Frank Lloyd Wright's architectural creations - the Pope-Leighey House, is being dismantled and reassembled a mere 30 feet away.

This is not the first time the two-bedroom Pope-Leighey house, built in 1940, has been moved. In 1964 it was rescued from the path of an impending interstate highway and brought to Woodlawn. Unfortunately, the site picked at that time to set the house on was unstable - a bed of marine clay - which has been slowly twisting the building ever since.

This year, Woodlawn began the task of dismantling the building, restoring each and every piece of the structure, and reassembling it on a new foundation, at the same time installing a new air conditioning system and inoperable windows to preserve the structure and its contents.

The $600,000 project was tentatively scheduled for completion this past April.

viva la vespa!
1964 marks the 50th anniversary of one of the most astounding phenomena in world motoring history - the Vespa scooter. Launched in 1945, the classic scooter was the brainchild of Corradino D’Asciano - an industrial designer who helped develop the helicopter - and Ehrico Piaggio, president of the Piaggio metal factory in Italy. Revolutionary in construction, the Vespa is a masterpiece of Italian manufacturing.

The original shape of the scooter - narrow midsection with a wide, rounded tail, earned it its name - Vespa, meaning "wasp" in Italian. An extraordinary commercial triumph for Piaggio - more than 15 million Vespas have been sold around the world since 1946.

Vespas were imported to the United States from 1950 until 1984, when stricter emissions standards prevented their continued importation. Stricter standards have not kept admission for the Vespa at bay, however. There are currently more than 48 Vespa clubs within the U.S., boasting a membership of 2,000 strong.

Of course, nowhere is admiration for the Vespa stronger than in Italy, where a Vespa gathering has been planned on the banks of the Riviera in June, and Piaggio is opening a corporate museum showcasing the Vespa at its headquarters in Pontedera.

- A die-cast metal model of the Vespa 1960 Clubman, at 1:6 scale, measuring 10" long by 6" high, in powder blue, is available from Deco Echoes for $60. (800) 693-5768.
- Vespa on the World Wide Web: Visit the Piaggio homepage at http://www.piaggio.com

head hunters
Founded by Polly Gipson and edited by Maddy Gordon, the *Head Hunters Newsletter* is a publication specifically for collectors of lady head vases. A one year subscription is $20 within the U.S., and $24 for Canadian residents. For further information write to: Head Hunters Newsletter, c/o Maddy Gordon, PO Box 83H, Scarsdale, NY 10583. Tel: (914) 472-0200.

award winning

Established in 1981 to honor the memory of the premier New York art book dealer and publisher, the George Wittenborn Book Awards are given annually to North American publications that represent the highest standards of scholarship and subject matter in the visual arts, book editing, and craftsmanship in book design and production.

Accepting the award on behalf of The Wolfsonian and publisher Thames and Hudson Inc. were the museum's curatorial staff members: Wendy Kaplan, curator; Marianne Lamonaca, associate curator; and Donna Carter, curatorial assistant. Kaplan is the first person to win the Wittenborn Award twice, having won in 1988 for "The Art that is Life: The Arts and Crafts Movement in America 1875-1920.

knobs and handles
Liz's Antique Hardware, a mecca for antique hardware lovers, with over 350,000 pieces of c.1850-1950 hardware for sale at the overflowing Los Angeles shop, now does mail order.

Owner Liz Gordon has put together a mail order catalog which features a selection of vintage, reproduction and contemporary hardware. Among the many items offered is a cache of 1.940 plastic knobs and handles, drawer pulls fashioned out of c.1925 Bakelite vegetable peeler handles, and Deco and Streamline Moderne metal handles and knobs from the 1930s and '40s. The catalog can be ordered by sending $5 to: The Hardware Gallery, c/o Liz's Antique Hardware, 453 S. La Brea, Los Angeles, CA 90036. Tel: (800) 939-9003.

in the air
According to the May 1996 issue of *House Beautiful*, it's "in the air" that "New shops keep opening devoted to the design of our century, from French furniture of the '20s to the '50s designs of American masters Charles Eames and George Nelson." Mainstream magazines are finally awakening to the undeniable growth the Mid-Century Modern Movement is experiencing.

ferragamo's e-museum
The Salvatore Ferragamo Company has created an e-museum displaying exquisite examples of vintage Ferragamo shoe creations dating from 1935-1959 on their corporate web site. To view the fabulous footwear, stop by: http://moda.iol.it/stilisti/ferragamo/e/default.htm
Show Updates
(continued from page 48) in authentic clothing and jewelry from the Victorian Era through the 1960s. This is the only show of this kind in the Midwest, and one of only three or four in the United States.

Merchandise ranges from wonderful, wearable clothing of the 30s and 40s, to designer one-of-a-kinds, to museum-quality Victorian ball gowns. Jewelry spans over 100 years as well, from brightly colored Bakelite, to signed designer pieces of the 30s, 40s, and 50s.

Dealers from Illinois, Wisconsin, Iowa, Indiana, Michigan, Ohio, California, Texas, Minnesota, Missouri, Utah, New York and Florida will be participating in this top quality show.

Show hours are Friday from 5pm to 10pm, and Saturday from 10am to 5pm, with the upper level closing at 3pm on Saturday. Admission is $5.00 each day. The Hemmens Cultural Center is located one block east of Illinois Rte. 31 just off Grove Avenue at the Fox River in Downtown Elgin, Illinois, 20 minutes west of O'Hare International Airport. For further information contact Cat's Pajamas Productions at (847) 428-8368. For recorded directions call the Hemmens at (847) 931-5900.

Auction Highlights
(continued from page 57) lounges, made in Switzerland, which sold for $12,075; a Piero Fornasetti lacquered folding screen, which sold for $8,510, and a Franz Hagenauer brass sculpture depicting the head of a woman, which brought $5,400.

THE LALIQUE PORTION OF WILLIAM

Doyle Galleries' April 17th auction proved to be popular with international bidders. Topping the lot of the day was a deep amber vase modeled as a coiled serpent that sold within its estimate of $12,000-16,000 to an Italian dealer for $13,800. Also to this prominent dealer went an opalescent 'Archers' vase with blue patina for $10,637, and an electric blue 'Sauterelles' vase patterned with grasshoppers which sold for $8,050.

ON APRIL 20 CHRISTIE'S HELD A SALE

of Important 20th Century Design. Highlights from the sale included a macassar ebony and silvered-bronze vitrine by Ruhlmann, c.1929, which sold for $59,700; a frosted glass center table 'Cactus' by Marc Lalique, c.1946, realized $43,700; 'La Tentation,' a bronze and glass floor lamp, the base designed by Edgar Brandt and the glass by Daum, c.1925, brought $40,250; and 'Seated Posen,' an ivory figure by Ferdinand Preiss soared past the presale estimate of $4,000-6,000 to bring $40,250.
Exhibitions
(continued from page 50) "Nevertheless, his paintings capture the time in which they were created, and offer Houstonians a wonderful sense of the city's transformation into a modern metropolis."

The exhibition runs from June 30 through September 8, 1996 at The Museum of Fine Arts, Houston, located at 1001 Bissonnet in Houston, TX. For further information call (713) 639-7300.

Joseph Frank, Architect and Designer: An Alternative Vision of the Modern Home. examines the career of one of the most accomplished and prolific yet under-recognized architects and designers of the 20th century. The exhibition focuses on Frank's unique position within the modern movement in Austria and his unparalleled contribution to the creation of Swedish Modern design. It is the first examination of Frank's career to explore his architecture and design in a cohesive display, and includes examples of newly discovered furnishings.

Organized by Nina Stritzler-Levine, Director of Exhibitions at the Bard Graduate Center, the exhibition, which showcases 150 examples of Frank's architectural drawings, models, furniture, lighting, textiles, metalwork and glass, will remain on view from May 9 - July 21 at the Bard Center.

The exhibition begins with the formative years of Frank's career in Vienna from 1910-1934, where he received many commissions for single family homes and public housing projects and founded his design firm Haus & Garten in collaboration with Oskar Wlach. It continues with an in-depth study of Frank's life following the rise of fascism in Austria.

From 1934 to 1941, Frank resided in Stockholm. There he emerged as a founder of Swedish Modern design and became the chief designer for Svenskt Tenn, the most important Swedish retail design firm.

From 1941 until 1946, he lived in New York City, where he lectured on his unique vision of modern architecture at the New School for Social Research. He returned to Sweden after the war and resumed work as a designer for Svenskt Tenn while also concentrating on a group of theoretical projects.

The exhibition is accompanied by a 300-page illustrated catalog, the first complete English-language scholarly examination of Joseph Frank's work. Published for the Bard Graduate Center by Yale University Press, the catalog is available in softcover from the Bard Graduate Center and in hardcover from Yale University Press.

The Bard Graduate Center is located at 18 West 86th Street in New York. For further information call (212) 501-3000.
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And there's much more, including an online bookstore; Echoes Report Magazine information including current articles, back issues and an online subscription form; an online catalog: Deco & other society listings; a calendar of events; the Deco Echoes Diner Co. & more!

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**NEXT ISSUE DEADLINE**
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OVER THE LAST FEW MONTHS the London auction rooms have hosted a series of Modern/Postwar design sales. Bonhams of Knightsbridge has staged these sales for a number of years, but the beginning of 96 saw some new kids on the block, with Christie's and Sotheby's putting their toes in the water.

First up on Saturday, February 3rd, was Bonhams with an attractive 335 lot catalog visually making good use of black and white photography and having a stunning cover photograph of a Tom Dixon rash chaise lounge (which unfortunately did not find a buyer). The Saturday sale was packed with prospective buyers and the sale total reflected this with 248 of the lots finding a home and a final figure of £120,000. The top price was £4000 for a large Dion Martens 'Oriente' patchwork jug, from a large section of '50s and '60s Italian glass, many only just selling against quite punchy estimates.

The sale, predominantly furniture, had a number of high points with the Marcel Breuer 'Isokon' long chair achieving £3000, a Gerald Summers side chair realized £600, a Sebastiano Matta 'Malitte Cushion System' fetched £2300, and a giant baseball glove sofa 'Joe Sofa,' produced by Poltronova and named after baseball legend Joe DiMaggio reaching £2300.

Finally, the sale also included a good selection of Arne Jacobsen items all designed for Fritz Hansen with the '57 Egg Chair realizing £1300, the Swan Sofa £1250, and a pair of Swan Chairs £1200.

Next up was Sotheby's on Monday the 1st of April. Perhaps due to its weekday selling spot this was a much more low-key affair which was reflected in the overall sale figure - a sold total of £78,000 and only 99 of the 172 lots finding buyers.

Having said that, the sale did achieve the highest single price of the three events with £8000 for the Marcel Breuer 'Isokon' plywood table, 41 x 57 inches, a special commission item for Jack Pritchard and one of only two known in this unusual size. The sale also included an extraordinary 'Banana' sofa (illustrated on the catalog cover) formed with expanded polyurethane; the giant bunch of three bananas was produced for the Dole Banana Company as a competition prize in 1972, £1700. The biggest disappointment of the sale was the glass section with over-ambitious reserves for the Scandinavian and Italian sections.

Finally, Christie's sale on Saturday, April 13th, like Bonhams scheduled at a weekend, was an enormous success with 345 of the 422 lots selling and a final total of £150,000. The Christie's catalog - by far the most lavish in the use of color photography - may be one of the reasons for the unprecedented press coverage. No fewer than three BBC television crews were in attendance and banner headlines in the UK press read the "Sale of the Century" and "Everything on offer but the Kitsch-en sink."

The press coverage certainly brought in the crowds, with one of the largest single-day attendances Christie's South Kensington has seen, prompting the laying on of a second video-linked sale room. The sale itself offered a far greater mixture of mediums.

Above left: A blue and white Lambretta LI 150 Series 3 motorscooter, styled by Bertone, 1961, for Innocenti, Milan, manufactured in 1962, in original condition, realized £2760 at Christie's South Kensington Modern Design sale. Above center: A tea trolley, No.98, designed by Alvar Aalto, c.1936, for Finmar, sold for £1495 at Christie's South Kensington Modern Design sale. Above right: An Eero Aarnio molded-polyester 'Ball' Chair for Asko, c.1966; a white fiberglass occasional table by Eero Aarnio for Asko, c.1968; a white enameled-metal lamp designed by Emma Gismondi for Artemide; a white plastic JVC television, c.1970; and a white lacquered occasional table stamped 'Arkana' realized £2530, £322, £276, £207, and £80 respectively at Christie's South Kensington Modern Design sale.
The Geffrye Museum

Text by Laurence Lattimore  Photographs courtesy the Geffrye Museum

THE GEFFRYE MUSEUM, situated in Shoreditch, part of London's East End, is a true delight for the lover of interior design history. The Museum is housed in beautiful Grade I listed 18th century Almshouses that have their own delightful gardens including an award-winning herb garden which was opened in 1992.

Inside and away from the hurly-burly of East End life, the Museum offers a unique insight into English interior design. Not from the view of the designer as artist, but the man in the street as a user of functional interiors in his everyday life.

This is because the Geffrye Museum is the only museum in the United Kingdom to show a specialist collection of English decorative arts in a chronological series of period rooms. The visitor is able to walk through time, from the 17th century with oak furniture and panelling, past the refined splendor of the Georgian period and the high style of the Victorians, to the 20th century Art Deco and Post-war utility. The rooms reflect the changing social habits and values that have influenced the style of interiors over the past 400 years, presented in a format that is both accessible and clear.

The Geffrye Almshouses were built in 1715 by the Worshipful Company of Ironmongers, with funds bequeathed by Sir Robert Geffrye, former Lord Mayor of London and Master of the Company. The 14 houses and chapel provided pensioners and widows with retirement homes over a period of almost 200 years. In 1912 the buildings and grounds were sold to the London County Council which was initially minded to demolish some of the buildings to increase the open spaces available in an area of London that had changed from countryside to inner city over the past two centuries. Thankfully, pressure was exerted by the likes of William de Morgan, Edwin Lutyens and members of the Arts and Crafts movement for the conversion of the Almshouses into a museum to display furniture of a "fine standard of technical and artistic excellence," and the original buildings were left intact.

Since its opening in 1914, the museum has added to its collections of furniture and panelled rooms with the acquisition of complimentary decorative arts, memorabilia, paintings and archives relating to the English domestic interior. Indeed, the reading area is adorned with paintings by 20th century artists including Muriel Minter, Thomas Dugdale, and Edward Wolfe.

The main range of the Almshouses have been gutted to provide adequate space for the galleries, with the exception of the chapel which is central to the buildings and has been preserved in all detail right down to the pews. There are a total of 11 rooms, or interior settings, and it was the final two that caught my eye, by way of illustrating the benefits of a visit to the Geffrye Museum for Echoes Report readers.

The first, at the far end of the ground floor, past superb examples of Jacobean, Georgian and Victorian settings, is the 1930s-1940s room. This comprises a typical English 'sitting room' of the era and is full of period detail including a geometric hearth rug, Clarice Cliff cup and saucer, and Bakelite radio. The overall look captures the period well, as Britain in the 1930s and certainly fortiess was a reasonably dour place with the Depression and the uncertainty in Europe which resulted in war.

Upstairs, in a setting all its own is the 1950s room. Again a sitting room, it reflects the post-war optimism and brightness that came to symbolize the modern look of the UK which was started by the Festival of Britain in 1951, and was followed by the Crowning of a new Queen. Typical artifacts of the age are represented by a Royal Star TV by Kolster-Brandes, Midwinter vases by Jessie Tate, a circular Sofond electric heater and crystal bowl by Per Lutken - showing the Scandinavian influence predominant at the time. The room abounds with the brash and some say garish materials of the period, showing everyday objects, elevated to
design icons.

The Deputy Director of the Geffrye is a charming and enthusiastic lady by the name of Christine Lalumia - I spoke with her about the Museum.

"All the 20th century rooms are to be moved to the new extension, where we will be able to make them more accurate and interesting. To date, the 20th century rooms have attracted a great deal of interest and comment because they represent environments within some people's living memory. Adults see them in terms of their parents and grandparents, however, children also enjoy them - especially the 1950s room because of its bright colors.

We are looking to attract more teenagers and people in their twenties, especially those studying interior design; we are targeting our courses more. Certainly we now live in very design-conscious times - everything is "designed" in a more obvious way. The 1980s brought this to the fore with the "look" and surface appeal of things being very important. We are filling a need in terms of increased interest in design as a subject. Here visitors can see design through the ages and make connections themselves; see where ideas are rooted and where those ideas are going.

We offer a different resource to the Victoria and Albert Museum in the area of design. The V & A has the best examples of design displayed in isolation, the Geffrye has good examples displayed in context. We aim to show the root style as opposed to the way in which it has been recycled by different generations."

The Geffrye is not a static museum, and there is a full program of events covering lectures and talks, special courses, adult workshops and children's activities. Some of the highlights of the forthcoming program include: Music from Latin America and the Caribbean (June 20th); Antique Valuation Day (June 15th); Herbs of the World - Herbal Summer School (July 22-26th), and Lotions and Potions - Herbal Workshop (September 14th).

The future of the Geffrye is well assured as it has recently won a £3.75 million grant from the Heritage Lottery Funds towards a new extension. The 1800 square meter extension will provide new galleries for 20th century furniture and interiors, a temporary exhibition gallery, new educational facilities, a conservation studio, study library, shop and restaurant. The extension will almost double the size of the Geffrye, which aims to increase its visitor numbers from 45,000 to 80,000, and will be the culmination of a five-year development strategy to raise the standards of display and services. The public opening of the new extension is currently projected at Spring 1998.

The Geffrye Museum is an independent charitable trust, grant-aided by the Department of National Heritage and actively seeks to attract donations and corporate sponsorship to support the Museum's services and development plans.

The Geffrye Museum is located on Kingsland Road in London, England E2 8EA. For further information call 0171-739-9893 (from the US dial 011-44-717-739-9893).
Salesroom Report

(continued from page 67) than seen in the past with good selections of furniture, glass, costume, metal ware, film posters, lithographs and ceramics. Furniture, the largest section, went well, with a pair of Mies van der Rohe c.1927 Thonet chromed tubular-steel armchairs achieving the top price of £6000. A Marcel Breuer c.1936 long chair realized £5000; a Christin Adam black and red jersey-covered modular seating unit fetched £1500, and a Ron Arad 'Big-Easy Volume II' welded sheet steel armchair brought £4600.

The Italian and Scandinavian glass sections also sold well with high prices for the four Vistosi birds ranging from £1100 to £1300 each, and a Venini 'Fasce' designed by Fulvio Bianconi achieved £2500.

The sale included a strong graphic section, with film posters performing particularly well. The Man with the Golden Arm, US art by Saul Bass, sold for £280; Dr. Strangelove, US art, £220; Le Testament d'Orphee, art by Jean Cocteau £750; Loneliness of the Long Distance Runner, UK art, £350, and Blow Up c.1966 depicting the classic image of a fashion photographer played by David Hemmings, straddling the young model Vanesa Redgrave realized £550.

The sale also featured a Lambretta LI 150 series 3 Motorcruiser which evoked a great deal of press coverage and finally sold for £2500.

These sales and the subsequent television and press coverage have stimulated a great deal of new interest in post-war design and I will be curious to see if the quality of sales can be sustained in the second round of auction this year.

-Geffrye Museum

(continued from page 69) Admission to the Museum is free.

- Laurence Lattimore is the head of the UK office of Deco Echoes Publications. He has had a varied career in commerce, journalism and the antique trade. In addition to his representative work for Deco Echoes, Mr. Lattimore operates his own Print Brokerage/Web Site design service, and promotes his online magazine "Lattimore's Global Art Deco Dealers Directory," as well as specializing and trading in Susie Cooper and Clarice Cliff ceramics.

overseas calendar

JUNE, JULY, AUGUST, SEPTEMBER 1996

This Dr. Strangelove film poster, art by Tony Ungerer, c.1964, Columbia Pictures, 41 x 27 inches, one-sheet, linen-backed, realized £220 at Christie's South Kensington Modern Design sale of April 13, 1996. The next Modern Design sale being held by Christie's South Kensington is scheduled for September 14, 1996.

- Mark Wilkinson is the head of the 20th Century Decorative Arts department at Christie's South Kensington. Since Mr. Wilkinson took over the 20th Century department, he has been 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.

9 Decofairs London Art Deco Fair, Battersea Town Hall, Battersea, London (0181) 663-3323
11 Phillips Applied Arts sale, Bayswater, (0171) 629-6601
12 Bonhams Decorative Arts sale, Knightsbridge (0171) 584-9161
21 Christie's South Kensington 20th Century Continental Decorative Arts sale (0171) 581-7611
29 Decofairs Kensington Art Deco Fair, Commonwealth Conference Center, London (0181) 663-3323 *see the Echoes Report magazine here!
30 The World of Art Deco, Greenwich Boro Hall, London SE10

JULY

7 Decomania Fair, Chiswick Town Hall, London W4 (0181) 397-2681
9 Bonhams Applied Arts sale, Chelsea (0171) 584-9161
9 Phillips Applied Arts sale, Bond Street (0171) 629-6601
13-14 De La Warr Pavilion Deco Fair, Bexhill-on-Sea, East Sussex
14 Alexandra Palace, Wood Green, London N22 *700 plus stalls, lots of Deco
21 The National Art Deco Fair, Loughborough Town Hall, Loughborough

AUGUST

5-6 Newark Fair, Newark & Notts Showground, Nottinghamshire
11 Decofairs London Art Deco Fair, Battersea Town Hall, Battersea, London (0181) 663-3323
16 Christie's South Kensington Beswick, Doulton, Poole Pottery, Charlotte Rhead and Carltonware sale (0171) 581-7611
18 The World of Art Deco, Greenwich Boro Hall, London SE10
18 Brighton & Hove Art Deco Fair, Hove Town Hall, Norton Road, Hove, Sussex
26 Wembley Antique Fair, Wembley Stadium

SEPTEMBER

1 Decofairs Greenwich Fair, Trafalgar Tavern, Greenwich, London SE10 (0181) 663-3323
8 Decomania Fair, Chiswick Town Hall, London W4 (0181) 397-2681
13 Christie's South Kensington 20th Century British Decorative Arts sale (0171) 581-7611
14 Christie's South Kensington Modern Design sale (0171) 581-7611
15 The Midlands Art Deco Fair, Warwick
21 Decofairs Kensington Art Deco Fair, Commonwealth Conference Center, London (0181) 663-3323
21 Bonhams Clarice Cliff sale, Knightsbridge (0171) 584-9161
22 Alexandra Palace, Wood Green, London N22 *700 plus stalls, lots of Deco
24 Phillips Applied Arts sale, Bayswater (0171) 629-6601
24-25 Ardingly Fair, South of England Showground, Sussex
28 Bonhams Moorcroft sale, Knightsbridge (0171) 584-9161
29 The National Art Deco Fair, Loughborough Town Hall, Loughborough
30 Bonhams Lalique sale, Knightsbridge (0171) 584-9161
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