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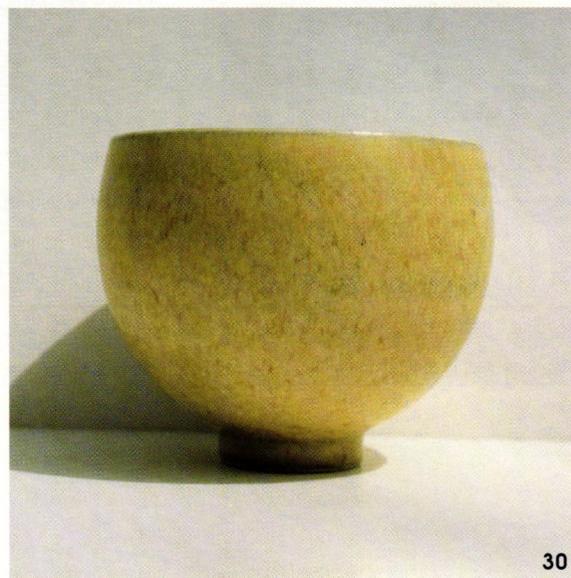
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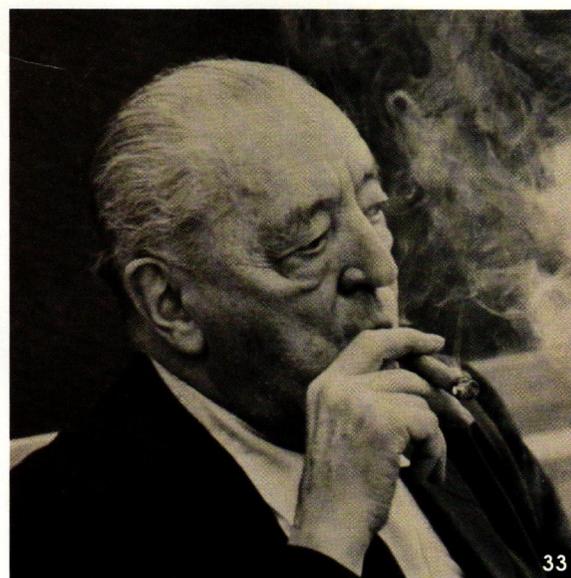
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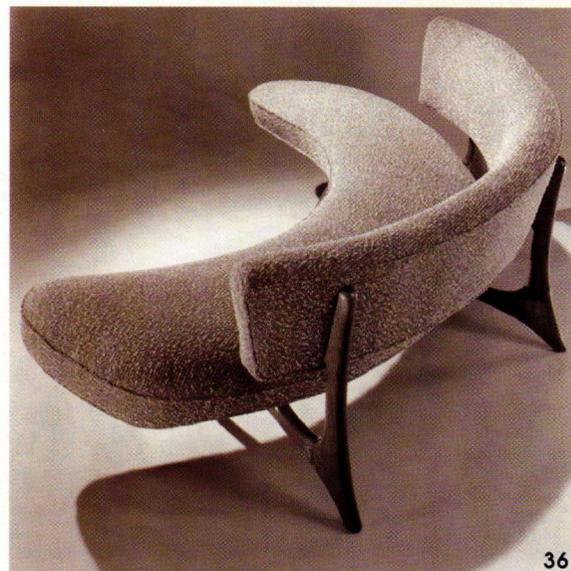
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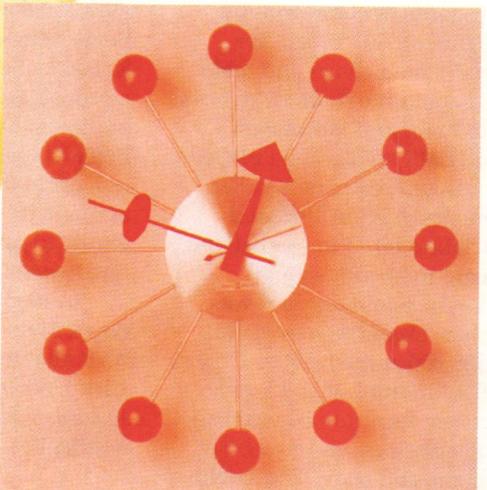
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LETTERS FROM READERS

The Unsinkable Eileen Gray

"Mr. Shearer, I read with great pleasure your article on my friend, the unsinkable Eileen Gray. (see *Echoes* Fall 1996) I lived on the rue Bonaparte, a block from Eileen's apartment and her old studio on the rue Visconti.

We met in 1974 when she was 96. Tea was served in the salon by her septuagenarian housekeeper, Heloise, who padded about in plaid felt concierge slippers. Abelard, the alley cat (rescued starving from the street), rubbed against our legs. The 18th century moldings and fireplace were kept intact, but that was all that was 'vieille France' about Eileen's ambience. Modern architectural sketches were propped up on the mantel. We both happened to have the same bright yellow Russian avant-garde pochoir print by Larionov hanging on our walls. Her vintage chrome-plated chairs and table were scattered about the room, which was comfortable but far from 'decorated.'

Eileen was delighted when I played with the black lacquered panels of her folding screen, designed in 1929 and beginning to flake a bit. 'I'm so glad you like it. It's meant to be moved and changed,' she said. She thought it was 'absurd' that her 'Destin' screen (1913) had fetched \$38,000 at the Jacques Doucet auction in 1972. 'To think that it was so difficult to sell my furniture 50 years ago!' she smiled. 'People were shocked by it. They would come and stare. Those who did buy, like the Marquise de Brantes, were terrible snobs who bought my things because they wanted to be talked about. I was often discouraged, but I could not exist if I didn't design.'

What would Eileen have said if she had lived to see the white lacquered version of the screen I was rearranging hit a new auction high of \$66,000 in 1994? She was always saddened that her furniture was only accessible to the elite.

Eileen Gray was a true gentlewoman; modest, self-effacing, and shy. Understandably fragile at 96, one still sensed the strong will and integrity which fueled her imagination through a century of unique designs. Blind in one eye, she was active to the end. She was determined to design a lamp for me. 'Do you want a standing lamp or something for your desk?' It would have been of metal, but she died before completing the project. My best to you."
Ginger Moro
Los Angeles, CA

A Nationwide Boost

"Thank you for publishing our story about the Kalakala. We are deep in the midst of raising the money needed to bring this Art Deco masterpiece back to Puget Sound. Having a national presence in your magazine is a boost. We have had some contacts from the article, and I'm happy to let you know that people are impressed when I mention that we were published in *Echoes*.

Here's a bit of information for you. Mitchell Wolfson, whose collection of 20th century design is currently on display at the Seattle Art Museum (*Echoes* is sold at the museum to go along with this exhibition), stopped by our offices while in town for the opening. He toured our gallery and metal foundry and talked with Kalakala Foundation president Peter Bevis. Mitchell was very familiar with the Kalakala. So much so, he told Peter that he considered the Kalakala to be the icon of the Art Deco movement. He invited Peter to speak at the Art Deco conference in Florida this January. Peter will attend and will be giving a presentation on our efforts to save the world's first streamlined vessel.

In 1935 the Kalakala made worldwide news. Sixty years later, you are helping us do it all over again."

Alan J. Stein, via e-mail
Kalakala Foundation Historian
Seattle, WA

Stopped Dead In His Tracks

"Now that I am on the Net I thought I would first take advantage of the system to e-mail you a thank-you for such a great thing! I found your magazine in a bookstore in Berkeley, California. It stopped me dead in my tracks. 'How could someone put together such a great product that pertained exactly to my interests,' I thought. I purchased it right away, and read it too fast as there was a bit of a wait until my subscription began, which I have had now for just about a year. Again, thank you for everything!"
D. Ray Reece, via e-mail
Fremont, CA

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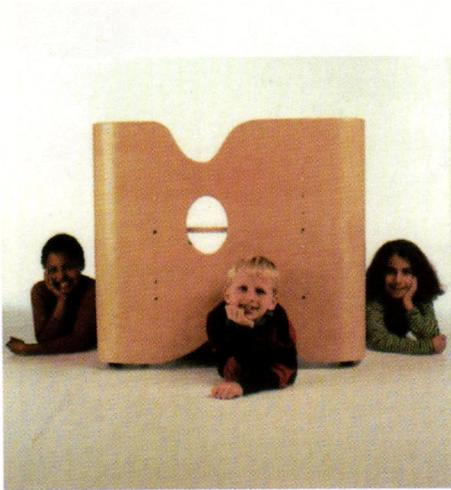
what's hot



club havana lounge Imagine yourself enjoying a "montecristo" and a snifter of brandy while lounging comfortably in the lobby of the Hotel Nacional in 1940s Havana. That's what designer and craftsman Fernando Alvarez visualized when he designed the Club Havana Lounge Chair. The chair's linen-covered cushions - trimmed in soft, sueded leather - evoke the famous "dril cien" linen suits once worn by Cuban gentlemen. The frame is crafted of mahogany, a favorite wood species once prevalent on the island. This chair is truly for lounging; it beckons you to sit back and savor the finer things. Available through Design America (800) 367-3003.

what's hot

NEW AND NOTEWORTHY



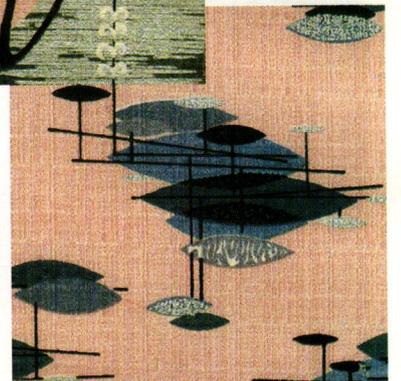
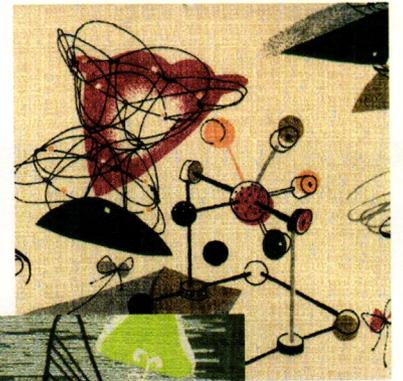
Noguchi Inspires Learning

Inspired by Isamu Noguchi's stone sculptures, Bashir Zivari designed the Kin-der-Link™ Family Computer table in a similar form. Bent in North Carolina from a single sheet of white birch, the 37 x 28 inch work space provides enough room for computer equipment and space for two. The table is mounted on locking casters for easy mobility, comes with a six-plug surge protector, and ships fully assembled. For further information contact Skools, Inc. at (212) 674-1150.



Barkcloth Makes A Comeback

Ten years ago when designer Melina Copass began collecting vintage fabrics, she realized there was a need for reproduction textiles in the marketplace. After much research, she located a company which still weaves raw Barkcloth - the original home furnishings fabric of the 1950s - today. Working with the company, Copass produced seven designs featuring atomic and geometric motifs of the '50s, hand-screened using pigment color inks. Available from Melinamade Fabrics (415) 333-6109.



In A 1940s Mood

"In The Mood" is a collection of original 1940s style clipart encompassing over 1,700 illustrations, available on CD-ROM or diskette. For further information call Havana Street at (512) 892-4650.



Art Deco Screening

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Corbusier's LC4 Lounge

Earlier in this century, Charles Edouard Jeanneret, better-known as Le Corbusier, pioneered the idea of functionalism in modern architecture and furniture design. Corbusier's LC4, included in MoMA's permanent collection, is available from Cassina (516) 423-4560.





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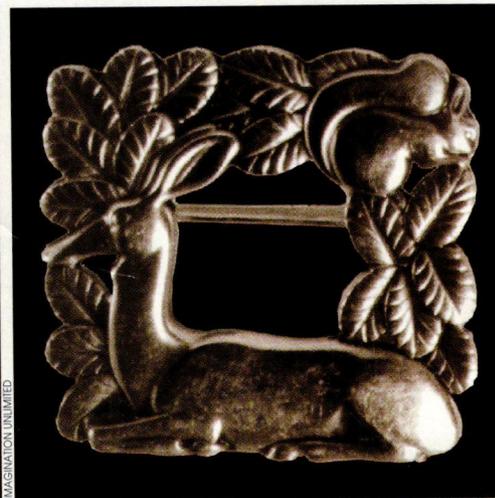
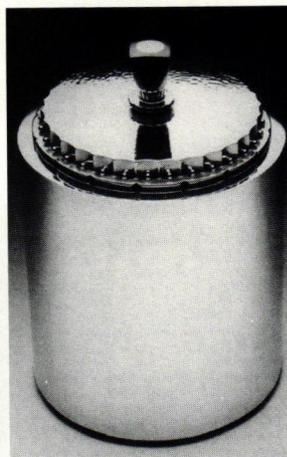
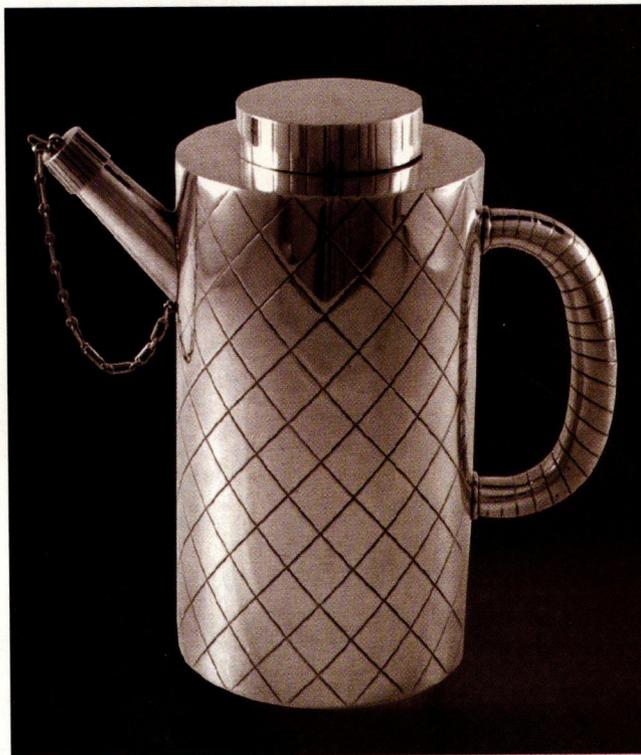
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a closer look

TEXT BY CARYL UNGER AND HAROLD UNGER, M.D.



Georg Jensen - Excellence In Silver

IN EVERY ERA AND IN EVERY FIELD of the Arts, certain people are stars. Some reach this height and are remembered from generation to generation for their skill and creativity. Such an individual was Georg Arthur Jensen of Copenhagen, Denmark.

Perhaps his own mother had feelings about his future, because she recognized his artistic ability early in his childhood and encouraged its development. Jensen was born in 1866 in Raadvad, Denmark. This small town in the center of beautiful Deer Park, about one hour from Copenhagen, was the site of a knife factory in which Jensen's father worked as a grinder. As was common with other local children, Georg worked there from time to time with his father. When Georg Jensen was 14 his mother arranged for an apprenticeship with a goldsmith in Copenhagen. She wanted him to acquire a skill which would support him as an adult, and in the late 1800s this was the best route. Upon completing this training, he did not go into a smithy; instead he entered the Academy of Art in Copenhagen, where he excelled as a sculptor. The awards and prizes he earned while at the

Academy enabled Jensen to travel to Paris and Rome where he was exposed to the collections of major museums and the work of the major artisans of the day.

Upon his return to Copenhagen, Jensen attempted to earn his living as a sculptor. Throughout his life he thought of himself as a sculptor, first and foremost. At his death a natural granite boulder in a small, beautiful cemetery in Hellerup was simply inscribed "Georg Jensen, 1866-1935, Sculptor."

By the time he embarked on this career he was married for the first of four times (he was widowed three times) and had a growing family. Despite critical praise, sales of his sculpture just could not support the family; Jensen looked to another art form to increase his income. As an alternative he and a friend, Christian Joachim Petersen, opened a ceramic shop, but again he was not able to earn sufficient money to support his brood which eventually numbered eight children.

To solve this problem Jensen, at age 38, began a new career by opening a small shop in which he sold silver jewelry of his own design. As the sole person in the business,

he designed, made, and sold the jewelry himself.

Jensen's designs caught on rapidly, and people with an eye for fashion, art critics, and the Danish museums began to acquire his works. His success with jewelry allowed him to design additional items in silver. As his financial situation improved, he added vases, candelabra, trays, tea sets, cups, and bowls to his inventory. These too sold well. As a result, it became necessary to move to successively larger quarters, hire new employees, and establish a system for greater productivity. By 1918, he had relocated to a five-story smithy and had 250 employees. International distribution, which had started in 1909 in Germany, rapidly expanded. Although it was temporarily impeded by World War I, growth increased again as shops opened in Paris in 1918, ► 10

ABOVE LEFT: Cocktail Shaker (#819B) designed by Sigvard Bernadotte, circa 1945-1952, 7" h x 3.5" dia., marked Georg Jensen and Wendel A/S. ABOVE TOP: Tobacco Jar (#530) designed by Georg Jensen in 1926. ABOVE RIGHT: Fawn and Squirrel pin (#318) designed by Arno Malinowski, circa 1945, 1.8" square.

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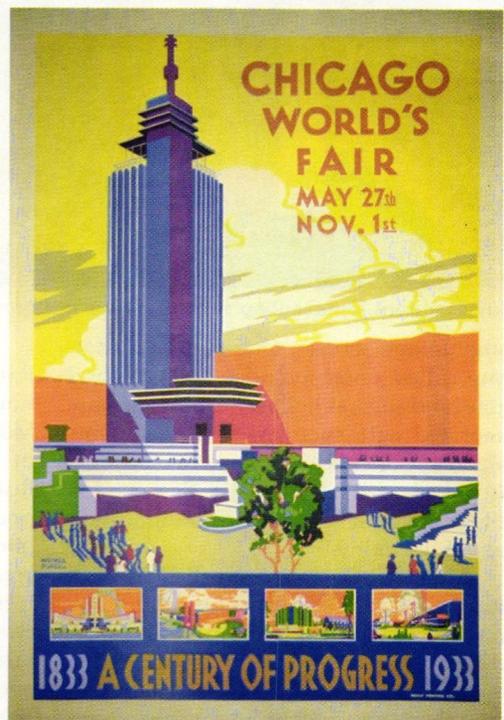
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P O S T E R
P L U S

(continued from page 8) London in 1920, and New York in 1924. Jensen's designs became more and more in demand in Germany, France, England, and the United States.

Georg Jensen's recognition came at the end of the Victorian and Art Nouveau eras. He often used handsomely detailed natural motifs such as flowers, leaves, birds, grapes, and small animals for ornamentation. Jensen became renowned for beautifully crafted silver with distinctive style and highly refined hand-craftsmanship.

Jensen's jewelry pieces were his signature. They depicted butterflies, owls, cats, and other objects from nature. He frequently used silver shaped into a cabochon jewel in bracelets and pins. Semi-precious stones in the same shape were also set in jewelry and

Wars there were enormous changes in life styles throughout the world. The social structure was altered and women were largely emancipated from their former roles as housewives and mothers. With their emergence into the business world and with new freedoms, styles of dress and living changed greatly. Corsets were done away with, the bosom was flattened, the waistline dropped, hairstyles were shorter, and smoking and drinking became the rage. Telephones, radios, cars, trains, and airplanes accelerated the tempo of life. The shape of these machines became more streamlined. Due to the use of new materials and new types of mass production everything took on the appearance of speed and forward motion.

a peak of productivity between 1925 and 1935. It crossed all borders and all forms of artistic expression: architecture, fashion, jewelry, painting, book design, sculpture, ceramics, interior design, industrial design, printing, and metalwork.

The ornate, flowing, sinuous design of the flowers, fruit, and sensual maidens of the Art Nouveau period were transformed in the Art Deco designs. Straighter lines replaced the voluptuousness. The fountains, flowers, animals, and human forms became slender and angular. Geometric shapes were used to indicate sunbursts or stars. Streaking lines and arcs were used as backgrounds. Lines suggesting acceleration appeared in the jewelry and other silverware of Jensen's firm and of his contemporaries.



A display of spoons representing several Jensen patterns. FROM LEFT: Parallel, Pyramid, Ladby, Agave, Beaded, Bernadotte, Acadia, Cactus, Pine, Rune.

some unique servers. One pattern of flatware called *Coral* includes a small coral stone, and several hollowware designs are decorated with such jewels. The settings were wavy or curved and had the intricacy associated with Art Nouveau designs. Excellent hand-chasing and oxidation highlighted the motifs.

Although Georg Jensen died in 1935, the firm of Georg Jensen continued production of Jensen's designs and carefully maintained his standards of workmanship. Georg Jensen's jewelry is still charming and of continued interest to Jensen customers. Over 92 years have passed since the first pieces were sold, yet young women of today who are inheriting Jensen jewelry from grandmothers or great-grandmothers value it as much as their grandparents did.

In the years between the two World

In 1925 an exposition was mounted in Paris entitled "The Exposition Internationale des Arts Decoratifs et Industriels Moderne." In it were displayed the works of furniture designer Emile-Jacques Ruhlmann, the French silver of Puiforcat, and the Danish silver of Georg Jensen housed in contemporary-styled buildings created by a number of prominent architects. Art historians often choose a single word or phrase to describe a period in the arts, i.e. Renaissance, Art Nouveau, Arts and Crafts, and Modernism. Shortening the title of the exposition, Art Deco caught on as descriptive of the style of this time span. It was at this world exposition that Georg Jensen received the "Grand Prix" for his designs.

Art Deco was international, its years extending roughly from 1910 to 1940, with

How then did Georg Jensen, whose own work has an Art Nouveau look, move into this Art Deco period? Early on in his silver career, Jensen recognized the need to recruit other artists to work for his company. He encouraged their presentation of ideas and put their designs into production. The completed jewelry or silverware appeared with the Jensen marks but fully credited to the original artist. This was accomplished by imprinting the artist's initials under the finished object.

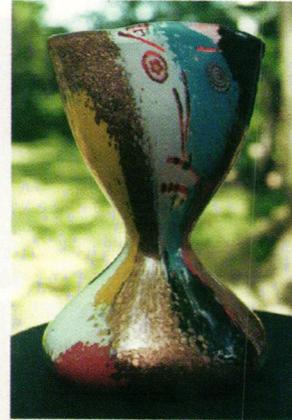
Through this arrangement Jensen developed a long and fruitful association with Johan Rohde, a successful Danish painter. Their collaboration led to the now-famous *Acorn* pattern of silver (1915). Rohde also designed *Acanthus* (1917), *Scroll* (1927), and *Rune* (1937). Many wonderful hollowware items for which Jensen has become

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CURRENT MUSEUM AND GALLERY SHOWS & EVENTS



The Face of America: Modernist Art 1910-1950, on display at the Baltimore Museum of Art until December 29, surveys the momentous currents of change that swept America and American art during the years that bracketed the two World Wars. Showcased are nearly 200 works, including painting, sculpture, prints, drawings, textiles, and Native American and decorative arts. Drawn from the BMA's permanent collection, the exhibition is filled with unexpected conjunctions of works in diverse mediums.

Notes exhibition curator Brenda Richardson, "The first

part of the 20th century remains a remarkable period in the history of art. So many prominent artists were at the center of movements that literally altered the face of art. The four decades between 1910 and 1950 saw momentous currents move through the U.S., changing the fabric of American society. No single description of 'an American' could define America's people, and Modernist art in America had as many faces and forms as our nation's people. Whether melting pot or mosaic, Modernist art was made in Manhattan and on Hopi Indian reservations; it looked representational and familiar in some hands, and abstract and alien in others; it was made of bronze or paint on canvas, but also of clay, chrome, or printed cotton."

Recognizing that artists often reacted to the world around them, a timeline of historical events and a chronology of cultural landmarks is presented at the exhibition entrance. Among the topics explored in the exhibition's narrative are Immigration, the Machine Age, the 1941 "Indian Art of the United

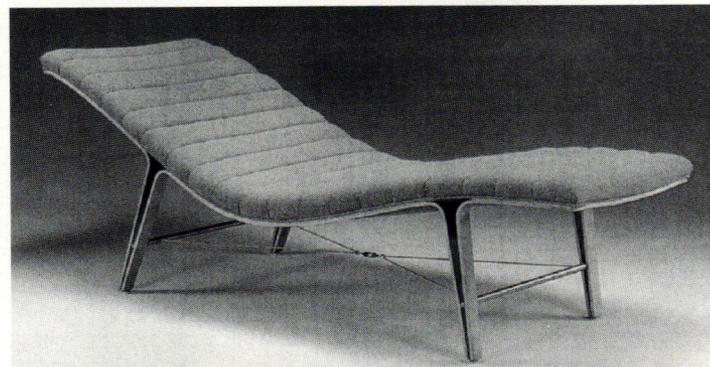
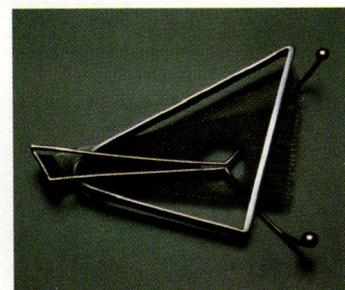
States" exhibition at MoMA, European Art and the 1913 Armory Show, the Regionalist movement, and the formation of the WPA.

Among the items on display are paintings by Kent, O'Keeffe, and Pollock; sculpture by Lipchitz, Lachaise, and Smith; prints and drawings by Calder, de Kooning, Hopper, and Gorky; photographs by Adams, Evans, Lange, Ray, Stieglitz, and VanDerZee; textile arts by Liebes, Reeves, Steinberg, and Testa; and decorative arts by Eames, Nelson, Rohde, and Russel Wright.

The Baltimore Museum of Art is located on Art Museum Drive at North Charles and 31st Streets, three miles north of Baltimore's Inner Harbor. The Museum is open Wednesday through Friday, 10am to 4pm; Saturday and Sunday, 11am to 6pm. Admission is \$5.50. For further information call (410) 396-7100.

Drawing the Future: Design Drawings for the 1939 New York World's Fair, on view at The Museum of the City of New

York through January 19, 1997, is an extraordinary exhibition featuring the architectural designs and futuristic drawings that provided the vision for the 1939 New York World's Fair. Presented are 40 original illustrations which have been selected from the Museum's collection of nearly 400 works by artists whose job it was to "Build the World of Tomorrow" ▶ 63



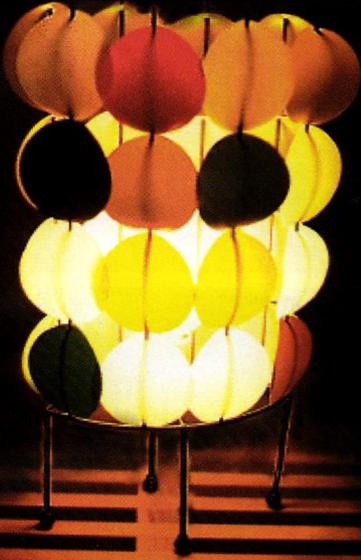
TOP LEFT: A rendering of the Chrysler Motors Building, c.1938, designed by Raymond Loewy for the 1939 NYWF. James Gamble Rogers, architect. CENTER LEFT: The Hall of Special Events, as proposed by Nembar N. Culin (designer and delineator) in 1938 for the 1939 NYWF. Frost, Frost & Fenner, architects. BOTTOM LEFT: Vetrol Pesante by Alfredo Barbini, c.1962, part of the exhibition "Italian Glass, 1930-1970: Masterpieces of Design" at The Corning Museum of Glass. TOP RIGHT: A bronze by Jacques Lipchitz, c.1920, part of the BMA's "The Face of America" exhibition. CENTER RIGHT: Brooch by Margaret De Patta, c.1950, part of the "American Studio Jewelry" exhibition currently on view at the Cranbrook Museum. BOTTOM RIGHT: Edward Wormley's 1947 "Listen To Me" chaise. To view additional works by Wormley, visit "Edward Wormley: The Other Face of Modernism" at the Lin/Weinberg Gallery.

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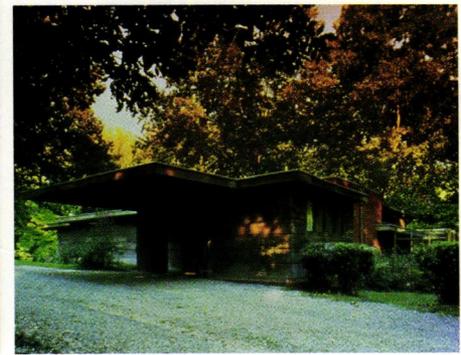
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Controversial Conservation: Wright's Pope-Leighey House

YOU DON'T NORMALLY ASSOCIATE Frank Lloyd Wright with Washington, D.C.; however, he did design three houses in the Washington area. Two remain private residences, but the third, Pope-Leighey House, just reopened to the public after nearly two years of major renovation. It's one of the few Wright-designed buildings in the eastern United States that are open to the public.

The Pope-Leighey House is one of Wright's wooden Usonian houses. His best-known homes are the mansions and vacation retreats he designed for wealthy clients, such as Fallingwater. The Usonian homes were his attempt to create a house design for the common man.

Loren Pope was a young copy editor at the *Evening Star* when he wrote a letter to Wright, asking him to design a house for him. Pope was intrigued by a 1938 *Time* cover story on Wright and Fallingwater. He read Wright's autobiography - three times. He was captivated by Wright's Usonian houses, and visited one he built for another newspaperman in Wisconsin.

Pope says it wasn't Wright's architecture that attracted him, it was his philosophy of how people should live. In fact, he wasn't even fond of modern architecture at the time; his original planned house (with another architect) was a Cape Cod.

Despite stories of Wright being difficult to deal with, the architect was "the most charming person I've ever known," says Pope, "and the smartest." Pope adds that Wright reduced his fee when the house costs began to mount up, and redesigned the first proposal because it was too expensive. Pope estimates the final cost at \$7,000, or a few thousand more than a typical tract house in those days.

What was it like living in a Wright-designed house? Pope says "the house had a sense of great repose." Upon returning from his high-stress newspaper job, he says, "he felt relaxed the minute he walked in the door."

He moved out after seven years, hoping to have Wright design a larger home for his growing family (Wright died before that could occur). But living in the house has left a mark on Pope. "I've never left it spiritually," he says.

The house was saved by its second owner, Marjorie Leighey, who donated it to the National Trust for Historic Preservation in 1964 when it was condemned to make way for Interstate 66 in Falls Church, Virginia. The house was dismantled and rebuilt at the nearest Trust property, Woodlawn Plantation near Mount Vernon, Virginia.

Ironically, notes Susan Olsen, director

of both houses, the Pope-Leighey House didn't have to move. The interstate turns at that site, and while a corner of the lot was destroyed, the house could have stayed, albeit with a close view of the freeway.

During the current renovation, the house was again disassembled and rebuilt on a new foundation, at a cost of \$650,000. Unstable soil had cracked the original concrete pad on which the house sat, twisting its woodwork structure. The flooring and masonry have also been replaced. (These had been replaced in the 1964 move as well.)

One of the goals of the renovation, Olsen says, was to maintain the visual separation of the houses. Although the Georgian Woodlawn manor and Pope-Leighey House are a five-minute walk apart, visitors to one can't see the other. To accomplish this, the house was moved about 30 feet on its site. Pope-Leighey is downhill from Woodlawn, and the land between is heavily wooded. Although the house's compass orientation differs from the Falls Church site, the hilly,

ABOVE LEFT: The Pope-Leighey House, one of Wright's Usonian houses, glows like a lantern in the twilight. ABOVE TOP RIGHT: A view of the library interior, showing the intricate wall fenestrations allowing filtered light into the room. ABOVE BOTTOM RIGHT: An exterior side view of the Pope-Leighey in its wooded surroundings.

wooded site matches the original lot.

Anyone who has visited Pope-Leighey House before will note several changes. The approach to the house was changed to more closely match the Falls Church site. Visitors used to approach from above, and the flat roof dominated their first view of the house. The access path now comes around the side of the hill, so you approach the house head-on.

The renovation was aided by the discovery of some color film of the interior, shot in 1940. Comparing that to the present interior revealed that the woodwork had darkened considerably from aging, waxing, and cigarette smoke. Marjorie Leighey, who smoked, lived in the house until her death in 1983. The wood has been restored to the original "butternut" color. As a result, the interior seems substantially lighter.

Air conditioning has been added to make the building more comfortable and to better preserve the interior. Also, the new windows don't open. Pope, who lives less than a mile from his relocated house, and headed the restoration committee, has philosophical problems with these changes, saying they are to "tourist-proof" the house, although he recognizes the National Trust is trying to protect the house.

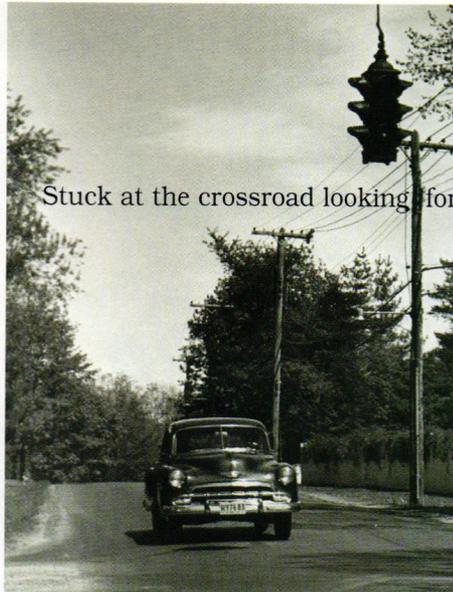
During the years the windows opened, the only support for the roof was the cantilever construction. As testament to Wright's design, and the craftsmen who executed it, the roof never sagged enough to prevent the windows from opening.

The renovation also includes a landscape feature that was part of the original site but wasn't replicated in the 1964 move: a "hemicycle" of bushes that frames the view from one side of the house. Interestingly, Wright's house designs from this era tend to stress the horizontal and usually consist of intersecting rectangles. It was shortly after he designed Pope-Leighey House that curves and circles began to play a prominent role in some of his buildings. The best known of these is the 1956 Solomon R. Guggenheim Museum in New York.

Visitors are now required to wear paper booties over their shoes; the pressure of thousands of visitor's feet, often in sneakers with hard ridges, was too hard on the surface. The floor is red concrete covered with wax in one of Wright's signature colors, "Cherokee red."

The house's overall design stresses its horizontal forms. The interior masonry walls have a detail Wright often used to accentuate horizontal lines - bricks are laid in horizontal rows. The vertical gap between ends of bricks is filled completely with mortar. From a distance, only the horizontal lines between rows of bricks are visible. The horizontal orientation even extends to the screws in the walls - their slots are turned so they are all horizontal.

► 17



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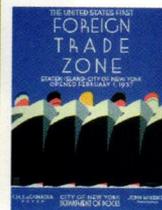


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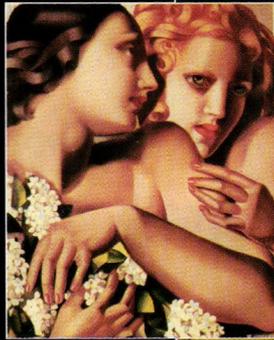
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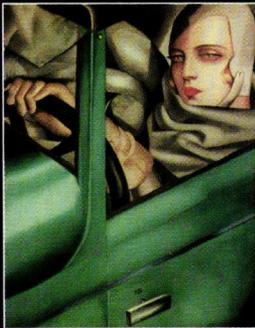
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Pope-Leighey House

(continued from page 15) The ceiling in the main hallway and most rooms is fairly low (although not unusual for a Wright house); a person who stands six feet tall has little clearance. But the large windows, rather atypical of Wright houses, make the home seem more airy and roomy, Olsen notes. The main room, with its higher ceiling, appears very spacious. The large windows, and the fact that the house is not a solid box but instead is broken into intersecting rectangular forms, makes it seem larger than its 1,200 square feet.

One feature Olsen especially likes is the built-in cabinets. Open the closet in the master bedroom and you'll find a chest of drawers. Wright believed in building-in as much furniture as possible.

Like any building, the house has some flaws. The flat roof has had leaks, not unusual for a Wright home. The kitchen is tiny, again not atypical of designs by Wright. And while Usonian homes were supposed to be for average families, this house has some high-maintenance features, such as the waxed floor and the wood interior and exterior walls.

Today the idea of demolishing a Wright house may seem unthinkable, but Olsen says it's worth remembering that Pope-Leighey House was saved before historic preservation - especially of 20th century structures - was the major movement it is today.

The Woodlawn site offers an interesting juxtaposition. Woodlawn is the dream house of a wealthy young woman in 1805. Pope-Leighey House is the dream house of a young man of modest means in 1940. Woodlawn's architect was William Thornton, the first architect of the U.S. Capitol. So the site offers "two of America's most important architects," says Olsen.

According to Olsen, 40% of the visitors to Woodlawn see both houses. The number of visitors to Pope-Leighey House is growing, and is projected at 12,000 visitors in 1997. Olsen attributes this to more interest in Wright and more concern about how homes are designed.

Pope-Leighey House is located at 9000 Richmond Highway (U.S. Route 1) at its intersection with State Route 235, 10 miles south of Alexandria, Virginia, and just north of Fort Belvoir. Hours are daily 9:30am to 4pm, March to December; weekends only in January and February; closed Thanksgiving, Christmas, and New Year's Day. Admission is \$5 (\$9 for both houses).

Visitors can also reach Woodlawn Plantation via southbound Metrobus Route 9 (marked "Fort Belvoir") from the Huntington Avenue exit of the Huntington Metrorail station (the southern end of the Yellow Line). This route runs approximately every 25 minutes on weekdays, with longer ▶ 68

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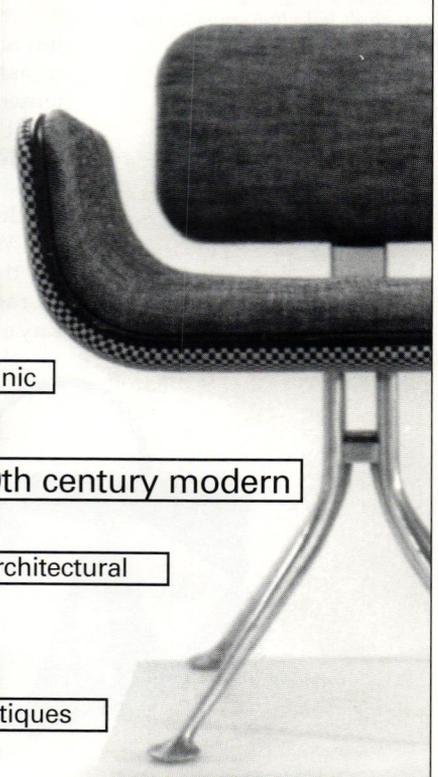
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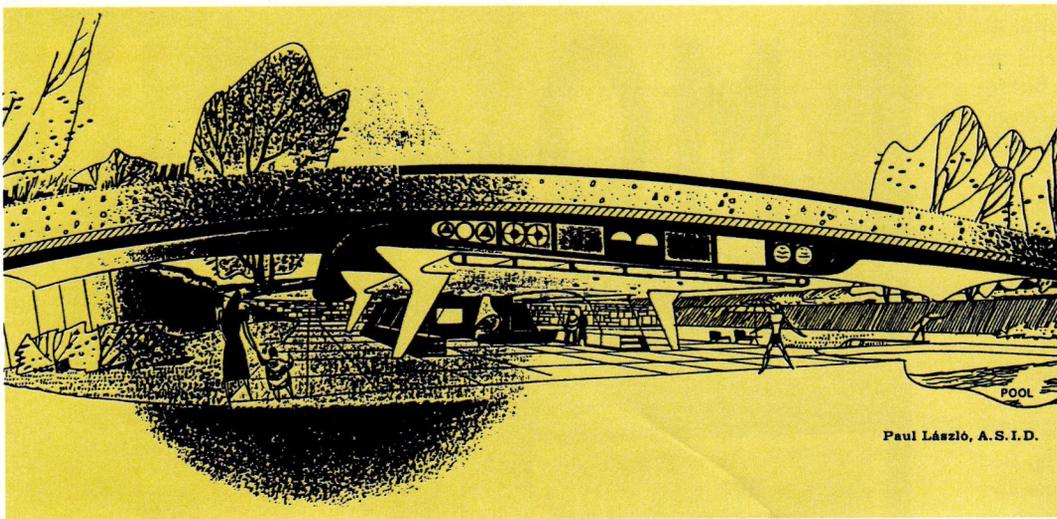
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FACTS, DETAILS, CONNECTIONS TEXT BY STEVEN CABELLA



Above: In the early 1950s, fear of the atomic bomb ran high. Planning ahead, architect Paul Laszlo envisioned post-explosion life as a flourishing, futuristic underground community he designed and named "Atomville, U.S.A." Below right: The reissued Boomerang Formica is available in Grecian Blue, Charcoal, Bianco, and Rosetta colorways. Far right: Pink flamingos; they may be tacky, but you can't help but smile as you drive by one perching on someone's front lawn.

- 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 SASE): Steve Cabella, Modern i Gallery, 500 Red Hill Avenue, San Anselmo, CA 94960.



Atomic Reign

"ATOMVILLE, U.S.A." is what American architect and industrial designer Paul Laszlo called his design for an underground community in 1950. Offered as a new and exciting way of life after the bomb went off, this planned community was to be our best hope of surviving with our futuristic outlook intact. It was, sadly, never built....

Boomerang Comes Around

Jim and Lynn from Ohio write to ask if the boomerang patterned plastic counter top material is still available as they would like to use it in restoring the kitchen of their classic 1957 ranch-style home.

Well, yes and no. What you are thinking about is the boomerang pattern designed by Raymond Loewy for the Formica® Corporation in the mid-fifties, one of several designs he did for them. This particular pattern is now back in production thanks to nostalgic demand and can be ordered through any Formica dealer near you. Though now referred to as the "Boom-a-rang" pattern, in the pre-nuclear world it was

originally referred to as the "Atomic" pattern by Mr. Loewy.

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choice for all things cool from the plastic world. Tupperware®, Frisbees®, model car kits, blow-up furniture, fiberglass surfboards... this is what they meant by "Better Living through Chemistry."

1997 marks the fortieth anniversary of the original plastic lawn flamingo, created by artist Don Featherstone for the Union Products Co. in 1957. Which is also the year that Velcro® was born....



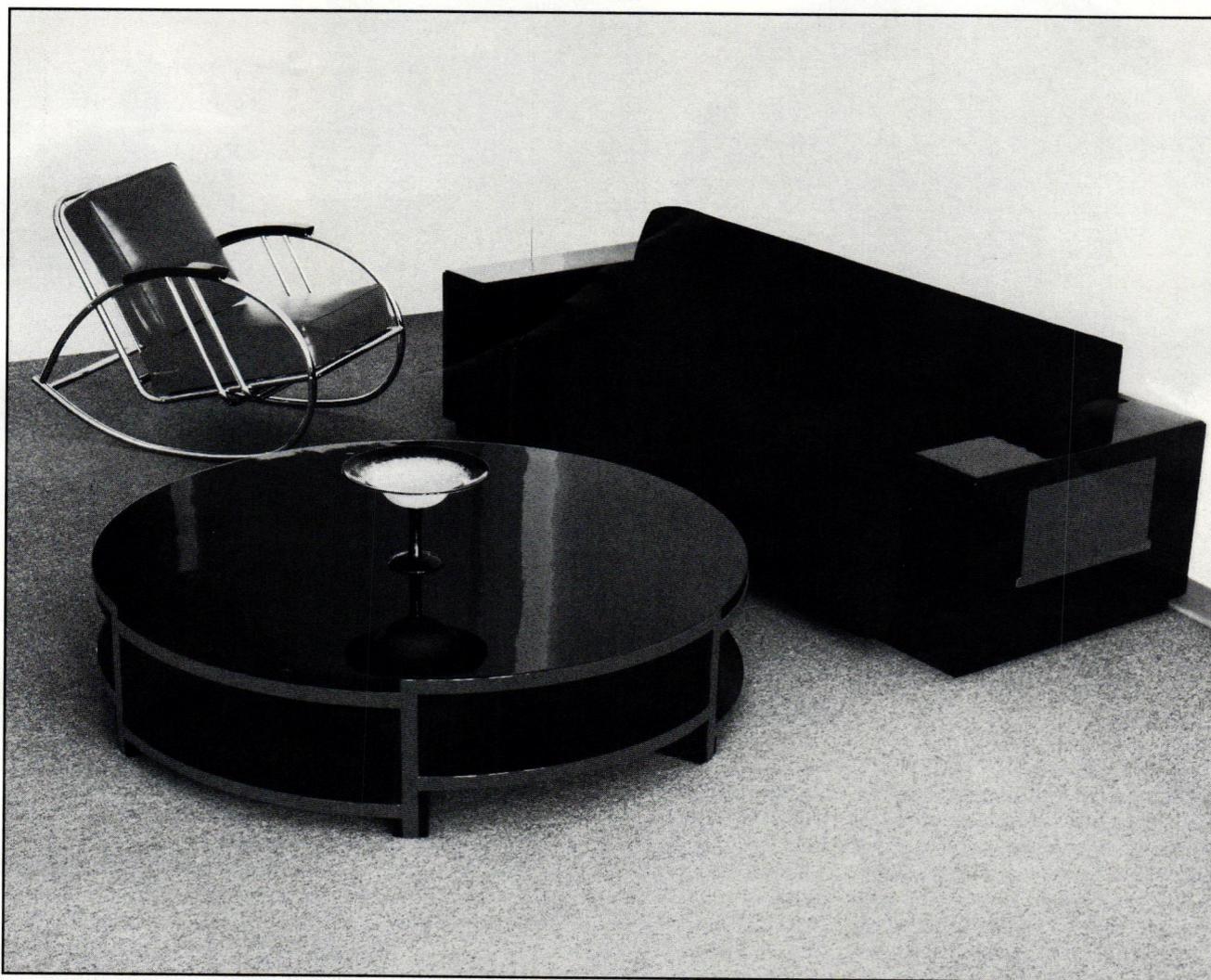
Frank Lloyd Wright Sings?

An alert reader and record hound sent in this recording of Frank Lloyd Wright issued on the Decca Label in the mid-'50s. Entitled "WISDOM - conversations with the elder wise men of our day," it's the recording of the NBC program of the same name. While the man doesn't really sing, he sure talks! And to all who asked if I have a CD or tape of these recordings by architects and designers, well, I am working on it and it should be available soon, so drop me a line if you want to reserve a copy.

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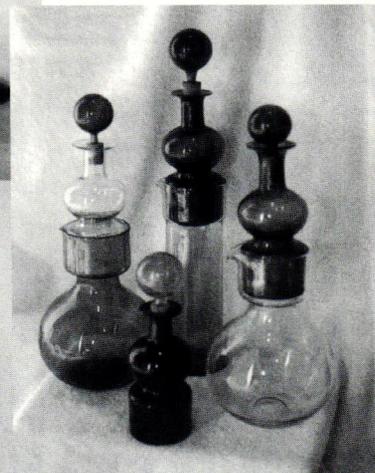
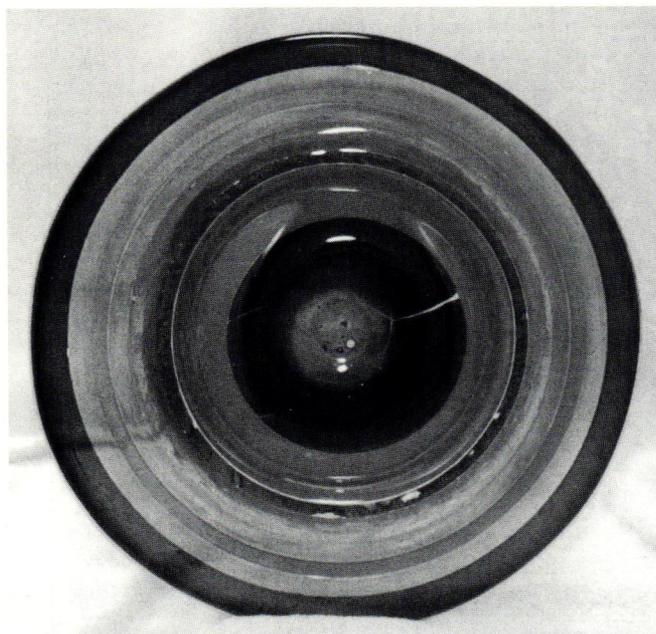
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a piece on glass

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



Kaj Franck 1911-1989

THE YEARS BETWEEN THE TWO World Wars found many different countries creating great art glass. These countries included Sweden, France, Italy, Austria, and the United States. The years immediately following the second World War were vastly different, with only two regions in the world creating memorable art glass. These two regions were the small island of Murano and the Scandinavian countries of Sweden and Finland. Though Scandinavia had a long history in the production of utilitarian glass, it was Finland that made the greatest strides in art glass. This success can be attributed to a triumvirate of master glass designers: Tapio Wirkkala, Timo Sarpeneva, and Kaj Franck.

The least known of the three, Kaj Franck (1911-1989) was an extremely productive designer whose philosophy of design differed from the Italians and the other Scandinavians. As his work developed throughout the 1950s, it became very obvious that, for him, the most important element of design was function. Every piece

must serve a function, and more importantly, it must serve a utilitarian function. His definition of beauty was, "Necessary, functional, justified, right."¹ After many years of recognition by major museums, his work is finally being recognized by collectors for both its creativity and utilitarian functionalism.

Franck's first design work in the decorative arts was for the ceramics company Arabia; in 1945 he became their chief designer. In 1946 the Finnish glass company Iittala decided that they wanted to rebuild their image. This would be accomplished by holding a contest for the best new design. This concept had been tried with great success in 1936 by the glassworks at Karhula. It was for that competition that Alvar Aalto designed his award winning Savoy vase. Kaj Franck entered the Iittala contest and succeeded in a very auspicious manner. The submitted designs were so good that Iittala had to award two first prizes. Franck ended up sharing the award with the great Tapio Wirkkala. This compe-

titition was to become a major influence on the careers of both Wirkkala and Franck. In fact, it is their work in glass that will be the most remembered.

Franck's work at Iittala consisted of a series of glasses and decanters called the *Tupa* series. These were very functional, utilitarian items. He also designed a group of mold-blown vases and bowls in clear glass. These pieces used a grouping of air bubbles throughout the base as a design element. Most of the glass vases were signed with an engraved signature of Franck and Iittala. They were in production from 1948 to about 1954.

In 1950, the glass factory at Nuutajärvi

ABOVE LEFT: The Ring plate, designed by Kaj Franck for Nuutajärvi-Notsjö. Collection of Art Liu. **CENTER TOP:** Three multi-colored Pokels by Kaj Franck for Nuutajärvi-Notsjö. Collection of the author. **CENTER BOTTOM:** A small vase with air bubbles by Kaj Franck for Iittala. Collection of the author. **RIGHT:** The various shapes of the Kremlin Bell decanter. Designed by Kaj Franck for Nuutajärvi-Notsjö. Collection of Art Liu.

had a devastating fire. Rather than rebuild the factory, the owners sold the glassworks to Wartsila Concern. Wartsila was the corporate owner of Arabia. Being impressed with Franck's work at Iittala and his previous stint at Arabia, the new owners of Nuutajärvi hired Franck. He was to be chief designer and artistic director of the company, which was to be called Nuutajärvi-Notsjö. He remained the artistic director until 1976. His era at Nuutajärvi is best known for a catalog that stressed utilitarian concepts with art.

Franck's tableware is legendary. He designed many different series including the *Beehive*, *Seagram*, *Polo*, *Prisma*, *Faceted*, and *Conical* series. All were pressed glass, and many were sold in decorated gift boxes that held up to six glasses. Sets could include up to 12 different items. It was not unknown for many of the glasses to be stackable. After all, Franck was utilitarian in concept, and what better design could one have than to have space-saving glasses.

One of his first artistic designs for Nuutajärvi was a series of organic vases called *Soap Bubbles*. These vases were thin-walled vessels with a knobbed top. They were in the shape of an egg or a soap bubble. They entered production in 1954 and remained in production until 1961.

It was also in 1954 that Franck started to achieve worldwide fame. He was awarded a Diploma of Honor at the Milan Triennale for his stylized fish. The Italians were well known for their fish, fish that used metallic inclusions as a design element to highlight the color. Franck's fish were also produced using metallic inclusions, but his use was to create a mottled coloration. The fish were produced from 1954-1960. The Woodcock, a bird, and the Frog Pond, a bowl, both designed with the same interior coloration, were put into production the same year. The bird remained in production until 1968, the bowl only until 1958.

Franck's first combination of utilitarian with art was the 1955 introduction of a decanter that used a bird as a stopper. The bird was created using the same type of metallic inclusions, whereas the decanter was monotoned transparent glass in very clean lines. This series was produced until 1968. It was a forerunner of his most famous design, the Kremlin Bell decanter.

The Kremlin Bell consisted of two interlocking decanters. It was suggested that the upper decanter could be used for juice while the bottom decanter was to be used for water. The decanter were topped off with a ball-shaped stopper. Kremlin Bells can be found in two versions. The most popular version has a bulbous bottom decanter. The second version has a straight bottom. Generally, the lower decanter was in either smoke or clear glass. The upper decanter and stopper could be many ▶ 68

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THE CIRCA 703 STEREO AND 704 SOUND CHAIR is "the future... today". A chair with built-in stereo speakers for true concert hall sound, built-in multi-function controls. Be swept away by total involvement with Bach, Beethoven or Brubeck. Sounds great because you hear both channels in both ears. Developed expressly for CIRCA 703 but performs superbly with any Electrohome stereo.

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CIRCA 703 and CIRCA 704

smarties
the multi-flavoured stereo

les stéréos à saveurs multiples

Electrohome Smarties are available in a choice of colors that include Plum, Tangerine, Grape and Lemon. Or, if you prefer, you can have them all! (Other way, if you prefer your stereo to look just as exciting as it sounds, Electrohome Smarties will suit your taste.)

On the inside, Electrohome Smarties look suspiciously like the Electrohome 711 stereo which is no surprise. The Electrohome 711 is Canada's most popular hi-fi stereo simply because it looks — and performs — so appealing. And so do the Electrohome Smarties. Each Stereo includes AM/FM stereo radio, 40-watt solid state stereo chassis, automatic changer, and speaker-age high compliance speakers that provide up to 50 db of stereo separation.

Pick your favorite flavour — Electrohome has a Smartie stereo model to match it.

If you want more than just a stereo, the 712 (not shown) is for you, offered along the same lines as the 711 with the addition of an 8-track tape player — 712 combines AM/FM stereo Tuner with an automatic changer and 8-track tape player.

Les "Smarties" d'Electrohome ont offerts dans une palette de couleurs splendides Plum, Mandarine, Raisin et Citron. Ou, si vous préférez, vous pouvez les avoir tous! (Autre façon, si vous désirez un stéréo dont l'apparence est aussi attrayante que sa sonorité, nos stéréos d'Electrohome vous satisferont.)

À l'intérieur, les modèles Smarties ressemblent à n'y regarder de plus près. Electrohome 711. Ce n'est pas étonnant. Le modèle Electrohome 711 est le stéréo le plus populaire au Canada parce qu'il a l'air si agréable et qu'il se joue si bien. Et les Smarties. Chaque stéréo comprend un appareil de radio AM/FM stéréo, un chassis stéréo à état solide, un changeur automatique de 40 watts, un haut-parleur à haute compliance qui assure une séparation stéréo de 50 db.

Choisissez votre "saveur" préférée — Electrohome a un appareil stéréo Electrohome Smartie qui y correspond.

Si vous voulez plus qu'un simple stéréo, le modèle 712 (pas montré) est ce qu'il vous faut. Il ressemble au 711, mais il possède en plus une tête pour rubans à 8 pistes. Le modèle 712 combine des haut-parleurs AM/FM stéréo, un changeur automatique et une tête pour rubans à 8 pistes.

Consumer Electronics Museums Canadian consumer electronics companies have been especially prescient in preserving equipment and archives. Bell Canada has over 35,000 telecommunications items. Electrohome recently opened a museum featuring working radios, televisions, and stereos from the turn of the century onward. Citytv has a historically significant collection of televisions. Rogers has preserved much of its ground-breaking technology. Which begs the question: why can't the companies get together and create a single, world-class museum of consumer electronics? Until that sane day arrives, you can still view some remarkable collections, if you're willing to travel a little.

Electrohome Opens Museum
Electrohome Limited of Kitchener, Ontario, recently opened a museum featuring more than 200 items manufactured by the company, including radios, stereos, televisions, and household items. Most products are operational, such as a restored 1949 television with 12-inch screen.

The company, founded in 1907, manufactured radios in the 1920s and 1930s under the names Grimes and Phonola. It was also one of the forerunners of the private label brand movement, making a myriad of consumer electronic equipment for Canadian department stores such as Eaton's and Simpson's, as well as the U.S.-based retailer Wanamakers. Since the early 1980s, the company has focused exclusively on industrial electronic products.

To complete its collection, Electrohome is actively seeking the following products:
- A Circa 703 Stereo and its companion Circa 704 Sound Chair (see photo above). The cabinet is 36" in diameter and 25 1/2" high, and was manufactured in the mid-1960s.
- Special "colorized" editions of its popular 711 "bubble" stereo (see photo above). Entitled "Smarties," the anodized aluminum bases are colored plum, tangerine, grape,

and lemon, and were manufactured in the mid-1960s.

- Any private label stereos under the Wanamakers nameplate. The backs of the cabinets are labeled Dominion Electrohome or Electrohome.

- A unique, hinged can opener that fastens onto a wall, under the Electrohome label.

The museum is located at the company's plant at 809 Wellington Street N., Kitchener, Ontario. For information on the museum, or if you own any of the above-mentioned products, please call (519) 744-7111.

Pioneering Radio Technology

The vast media empire of Ted Rogers (Rogers Telecommunications Inc., Rogers CableSystems, Maclean Hunter, et al) has a small collection of consumer electronics products. The bulk of the collection can be viewed at Rogers CableSystems headquarters in Don Mills, Ontario. A few more pieces reside outside Mr. Rogers' office at the company's Toronto headquarters. And still others are located at the Rogers Communications Centre at Ryerson University, Toronto.

The main collection includes a 1927

Rogers Batteryless radio (the world's first); a 1934 Rogers Majestic radio with the early electric clock timer; a 1954 Rogers compact portable receiver that operated on both AC and DC currents; and a 1948 Rogers Majestic "projection" television based on telescope projection technology.

The company, founded by the current CEO's father, patented and produced the first commercial AC tube and subsequently the world's first batteryless radio receiver. Rogers Sr. launched batteryless transmitters into commercial broadcasting. He founded the country's first all-electric radio station, Toronto's CFRB, which commenced broadcasting in 1927. The station's call letters stand for "Canada's First Rogers Batteryless." For further information on viewing the collection, contact Don Adams at ▶ 69

ABOVE LEFT: 1960s advertisement for Electrohome's Circa 703 Stereo "perfectly round to make it timeless in design," and Circa 704 Sound Chair with built-in speakers and sound controls "the future...today." **ABOVE RIGHT:** Electrohome's "Smarties"- special colored versions of its popular 711 bubble stereo - have brightly colored, anodized aluminum bases, c.1960s. The Electrohome Museum is actively seeking these three designs for its collection.

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Three times a year, in January, May and October, Skinner offers major auctions of 20th Century designed furniture and accessories. The next sale will be Saturday, January 18, 1997, in Boston at 11 a.m. with catalogues available by January 1, 1997.

Please contact Louise Luther or
Paul Royka at (508) 779-6241
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Cloud-Form Sofa, auctioned at Skinner for \$31,050
on October 19, 1996.

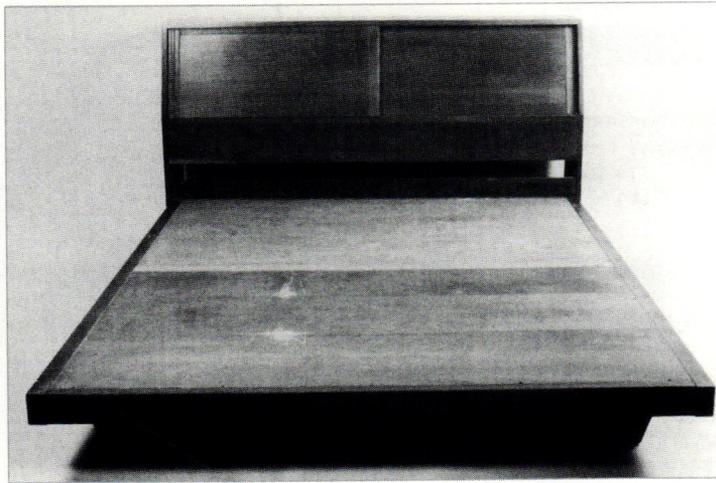
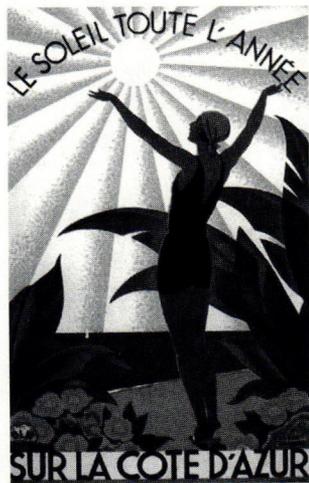
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auction highlights

REVIEWS, RESULTS & PREVIEWS OF 20TH CENTURY AUCTIONS



Swann Galleries' Poster Sale

Highlights of Swann Galleries' sixth annual summer Poster sale, held on August 7, included a poster for the Greta Garbo film *Mysterious Lady*, c.1927, which sold for \$6,210; and Weimar Pursell's *Chicago World's Fair*, c.1933, illustrating the Hall of Science, which garnered \$3,450.

Among a large selection of Olympics posters offered, Ludwig Hohlwein's image of a skier for the *IVth Olympic Winter Games*, Berlin, 1936 brought \$2,990 in German and \$2,300 in English. The top lot among the travel posters was Roger Broders, *Le Soleil Toute l'Annee Sur La Cote d'Azur*, c.1931, which realized \$2,990.

Treadway & Toomey 20th Century

The Treadway and Toomey Galleries held a 20th Century Sale on August 25 in Oak Park, Illinois.

The Modern Design session of the sale demonstrated the growing interest in this field with almost 400 lots finding buyers. Active phone and absentee bidding complemented the floor bidders. Highlights of the sale included a pair of Kem Weber Airline chairs which reached \$15,400 after spirited bidding; a rare H.V. Thaden experimental chair sold for \$5,500; \$5,500 also bought an Art Deco bronze frieze in the style of Edgar Brandt. A Pierre Paulin Ribbon chair in an outstanding original fabric by Jack Lenor Larsen brought over three times the high estimate, selling for an auction record of \$4,125.

Designs from Herman Miller remained strong with a Charles Eames storage unit selling for \$7,150, an Eames LCW in original leather going for \$2,200, and a George

Nelson jewelry cabinet bringing \$3,080. Nearly all other lots from Herman Miller sold at or above their estimates.

An impressive collection of Natzler ceramics drew the attention of many bidders. The phone lines were jammed with collectors competing for work from this husband and wife team. A footed bowl brought \$3,190, a 7" vase in a black metallic glaze sold for \$2,640, and a small 4" vase brought \$2,750. Overall the collection brought more than double the estimates.

Italian glass sold well with strong interest across the board for pieces such as a Barbini aquarium sculpture, which sold for \$1,760. Venini bottles are staging a comeback as a blue and black *fasce verticali* sold for \$1,650, a Vistosi murrina brought \$880, and many other pieces sold within estimate as nearly every lot was sold. Even though several rare Venini pieces slipped through under estimate - an *incalmo* and *zanfirico* fan vase sold for \$2,420, and a Fulvio Bianconi *zanfirico* clothed figure sold for \$2,420 - it was a respectable showing for art glass from Murano.

William Doyle's Belle Epoque

Successful results echoes across all categories at William Doyle Galleries' September 11th auction of Belle Epoque and Lalique.

Among the furniture styles which proved very popular with bidders was an Art Deco rosewood buffet attributed to LeLeu. This buffet had a presale estimate of \$1,000-1,500, but due to the attention of numerous bidders it rose to a final bid of \$6,037.

The Lalique highlights included a clear and frosted glass *Versailles* vase designed by

Marc Lalique in 1939. This vase was done in the Louis XVI style and it achieved \$2,300 at auction. Another example of Lalique which sold well was the clear and frosted glass *Marissa* vase, c.1927, patterned with fish in a green patina. This vase achieved \$2,760 at auction.

Additional decorative items offered included a Sarouk carpet from North Persia, c.1925, which sold well above its \$3,000-5,000 estimate at \$12,650. The silver section of the sale was well represented by a Georg Jensen sterling silver acorn patten flatware service, totaling approximately 117 ounces. The flatware set achieved \$8,625, well within its estimate of \$7,000-9,000.

William Doyle's Estate Jewelry

Rare colored gemstone and diamond jewelry highlighted the September 19 auction of Important Estate Jewelry at William Doyle Galleries.

The top lot of the day was a 1940s emerald and diamond passerby ring, signed and numbered by Cartier (est. \$12,000-18,000) which sold for \$26,450 after a fierce round of bidding from the floor. The ring, which graced the cover of the Jewelry catalog, was platinum set with an octagonal-cut diamond, approximately 3.46 cts., and an octagonal-cut emerald, the shoulder set with twelve assorted baguette-cut diamonds. ▶

ABOVE LEFT: From Swann Galleries' Poster Sale, *Sur La Cote D'Azur* by Lucien Serre, Paris, c.1931, which realized \$2,990 at the sale. ABOVE RIGHT: A George Nakashima walnut headboard and Platform bed, c.1957, in original finish, from the estate of the original owner realized \$5,175 at Skinner's Art Deco and Modern Design sale.

Other important pieces included a fancy sapphire, diamond, and emerald brooch from the Estate of Marguerite K. Carpenter which brought \$20,700; a pave-diamond flower brooch which sold for \$18,400; and a pair of diamond dress clips, signed by Van Cleef & Arpels, which realized a price of \$17,250.

Swann Galleries' Photographs

On October 1st, Swann Galleries hosted a sale of 19th and 20th Century Photographs. Highlights among the 20th century works included Alfred Stieglitz's *Equivalent*, c.1929, which realized \$21,850; Robert Frank's *Coney Island, 4th of July*, c.1958, sold for \$5,060; and an exceptional group of 139 photographs from the 1939 New York World's Fair brought \$1,955.

Vintage prints by prominent women photographers included Tina Modotti's hand-colored *Sleep*, c.1927, which brought \$8,625; Berenice Abbott's *Sunday Afternoon, Colliersville, Tennessee*, c.1930s, fetched \$6,440; Ruth Bernhard's Pulitzer prize winning photograph *Classic Torso*, c.1952, realized \$2,760; Dorothea Lange's *Tracted Out, Childress County, Texas*, mid-1930s, brought \$5,060; and Margaret Bourke-White's toned silver print *Standard Oil of Ohio*, c.1930s, sold for a high bid of \$5,060 over a presale of \$3,000-5,000.

Russian photographs were also well represented, including four Constructivist photcollages of the USSR's State Circus, late 1920s, which brought \$11,500.

Skinner's Art Deco And Modern

Skinner's mid-October weekend auction featured its 50th Arts & Crafts sale on Friday, October 18th, and Art Glass & Lamps, Art Deco and Modern Design on Saturday the 19th.

A full complement of European art glass was offered in the second session on the 19th. Of particular note were two Lalique Tiara bottles; with their imaginative and graceful forms, they are evocative of Lalique's earlier jewelry and are coveted by collectors. Both sold above estimate; the *Bouchon Fleurs de Pommier* soaring to \$10,062 over a presale of \$4,000-6,000, and the *Bouchon Mures* commanding \$9,200.

An unusual group of Scandinavian and Italian art glass pieces were offered as well, including many selections recently discovered from a storage lot of previously unoffered items dating to pre-WWII.

Of note in Italian glass was a Barovier and Toso *Vaso a Canne* which realized \$2,300; a Barovier and Toso *Intarsio* vase by Ecole Barovier with red, green, and colorless squares sold for \$4,600; a Venini Studio Glass chicken by Fulvio Bianconi, c.1950, garnered \$1,380; and a Venini *Tessuto* vase designed by Carlo Scarpa and exhibited in the Biennial in 1940 reached \$2,530. ▶ 26

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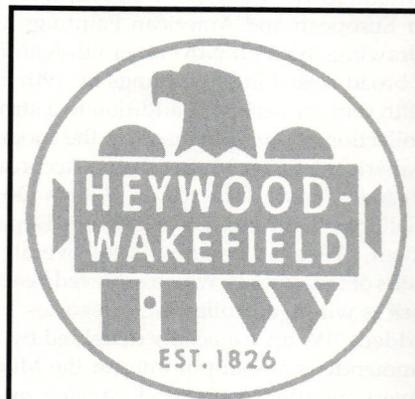
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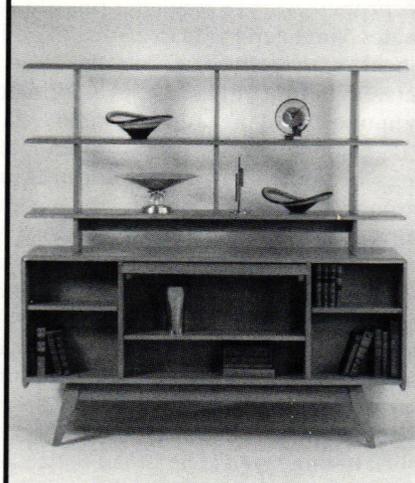
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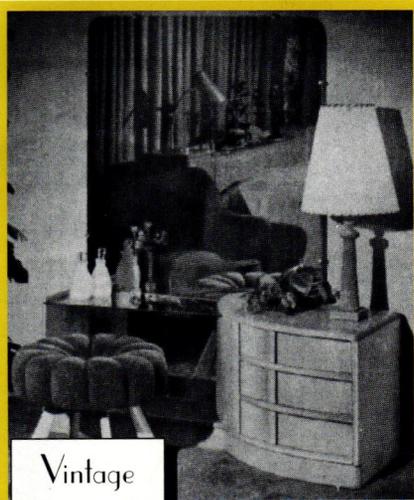
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Auction Highlights

(continued from page 25) Scandinavian pieces included an Orrefors Studio Glass decanter attributed to Vicke Lindstrand, c.1930, which brought \$1,380; and an Orrefors Ariel Dove and Portrait vase by Edvin Ohrstrom which was purchased for \$3,335.

Items by William Spratling performed well, with a Spratling rosewood and silver bracelet of geometric shapes, c.1931-45, garnering \$1,495; a cuff bracelet of silver and rosewood half moons, c.1931-45, realizing \$1,610; and a set of Spratling salad servers with geometric handles and a foliate design fetched \$1,380.

The Art Deco and Modern portion of the auction demonstrated particular strength in furniture. A cloud-form sofa designed by Isamu Noguchi in the late 1940s for Herman Miller dominated the section, rocketing to \$31,050 over a presale of \$600-800. Fifteen lots of furniture designed by George Nakashima brought a total of \$43,528, highlighted by a walnut credenza which sold for \$7,475, a walnut daybed with plank back which reached \$6,325, a walnut headboard and platform bed which realized \$5,175, a walnut slat-back settee which sold for \$1,955, two walnut side tables which reached \$1,840, and two walnut chests which went for \$5,750 and \$4,887 respectively.

William Doyle's Paintings & Drawings

William Doyle Galleries' well attended sale of European and American Paintings and Drawings held on November 6th featured a broad selection of paintings by 19th and 20th century artists, in addition to a strong collection of five canvases by the modern American master Milton Avery. According to Alan Fausel, Director of William Doyle Galleries' Paintings and Drawings Department, "We are pleased with the overall results of today's sale, which achieved healthy prices within all collecting categories." He added, "We are especially delighted by the tremendous amount of interest the Milton Avery paintings generated, causing prices to propell well beyond the presale estimates. We eagerly anticipate that five additional Avery paintings, from the same estate, will attract the same level of interest when offered at auction next May."

The demand for Milton Avery paintings brought competitive bidding and strong prices as evidenced by the top lot. A sum of \$98,750 (est. \$60,000-80,000) was paid by a private collector for Avery's *French Landscape*. The extraordinary appeal of this painting is heightened by the fact that the work is dated 1953, a year after the American artist first traveled abroad. The influence of Matisse and the Fauves on Avery is demonstrated in his rich use of color applied in thin layers over broad flat areas of his *French Landscape* canvas.

It is not surprising that several telephone bidders pursued Avery's paintings vigorously elevating the price to reach \$76,750 for *Repose*. The human form was always one of Avery's preferred subjects. The development of his figurative representations becomes evident when comparing *Repose* with an earlier figure study dated stylistically from the 1930s, *The Green Chair*, which realized \$17,825.

Impressive among the paintings by other celebrated 20th century American artists was Romare Bearden's large gouache and collage *Mecklenburg Autumn*, which brought \$54,625. Two seminal tempera on masonite works by Robert Vickery each sold within estimate with *Clown in Armor* reaching \$11,500, and *Clown in Striped Sleeves* realizing \$9,200. Another painting by a contemporary American artist that drew a great deal of attention was Richard Pousette-Dart's *Small Spiral* which launched fierce competition to raise the price to \$14,375.

Outstanding modern works on paper also surpassed presale estimates. A watercolor and charcoal sketch of *Rotterdam Harbor* by Paul Signac realized \$16,675 (est. \$7,000-9,000) and a gouache painting of colorful biomorphic forms entitled *Pavots* by Alexander Calder fetched \$11,212 (est. \$4,000-6,000).

Christie's South Kensington

On Saturday, September 14, Christie's South Kensington held their Modern Design sale. Results were generally quite strong, although the large number of graphics which were offered resulted in lower bids for that section of the sale.

Items from Marcel Breuer performed extremely well, including a birch lounge chair manufactured by Windmill which realized \$1,092 over a presale of \$400-500; a pair of B55 armchairs, c.1932, designed for the bar at the Hotel Metropole in Brussels garnered \$2,300; three lacquered nesting tables designed for Isokon, c.1936, fetched \$14,95, and an early laminated birch lounge designed for Isokon, c.1936, commanded \$2,875.

Sales of note by other designers included an Alvar Aalto filing chest which realized \$920; an Ernest Race early laminated folding chair, c.1953, went for \$862; a painted metal and brass chandelier by Pierre Guariche, c.1950s, commanded \$1,495; two Jacobsen Egg chairs, c.1958, realized \$2,530 and \$1,265, respectively; a Panton "S" chair for Thonet, c.1966, soared to \$1,955; and a yellow Ball chair by Eero Aarnio designed in 1966 for Asko also sold above estimate for \$2,760. *

- For future auction listings, consult the Calendar of Events in this issue on page 50.

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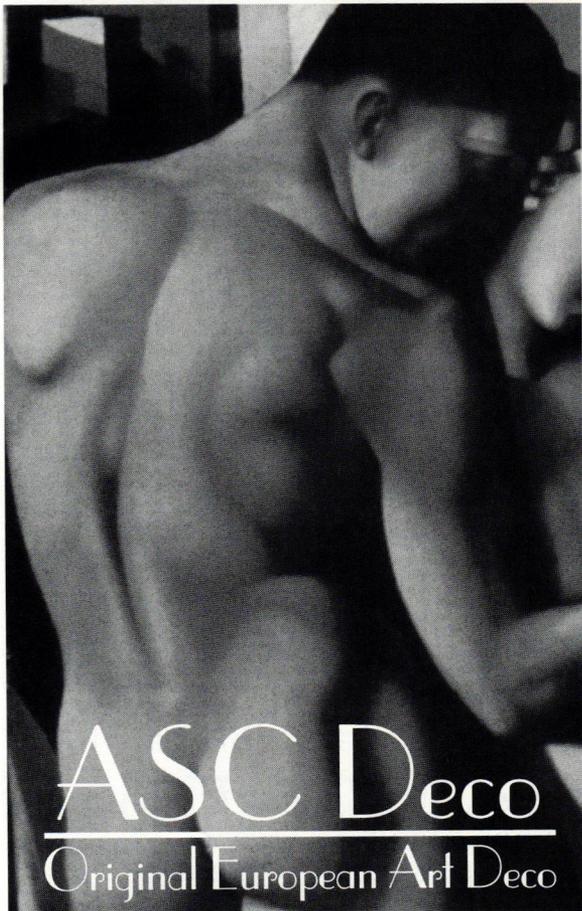
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SAXBO'S GRACEFUL FORMS AND IMMACULATE GLAZES HAVE INFLUENCED MODERN CERAMICISTS AROUND THE WORLD

A room filled with even the most elegant of modern Scandinavian furnishings will seem naked without the proper accessories to provide balance. To the world, the name Saxbo conjures the image of pottery unmistakably Danish in style and glaze. Saxbo was perhaps the finest independent art pottery studio in Denmark and had few peers in Western Europe. The output of Saxbo influenced several generations of modern ceramicists throughout Scandinavia and beyond. In fact, many of Scandinavia's finest ceramicists either trained, or graced the wheel, at this studio. The new factory benefited from early collaboration with such legends as Axel Salto, J.J. Bregno, and Jais Nielsen. Saxbo was imported to the United States on an extremely limited basis in the fifties, sold exclusively through Georg Jensen's Manhattan location. In spite of its scarcity in this country, knowledgeable American pottery enthusiasts are beginning to acquire this exceptional pottery in earnest for their own collections.

In 1919, Nathalie Krebs, a trained chemical engineer, began her career at the Bing & Grondahl porcelain factory and remained there for ten years, developing both glazing and management skills. In 1929, she and Gunnar Nylund left Bing & Grondahl to collaborate on the establishment of a small workshop on the premises of Royal Copenhagen legend Patrick Nordstrom's former workshop. It was a primitive setup, with only two coal-fired ovens and a worktable, but Bing & Grondahl generously made their lab available to the fledgling studio. Nylund and Krebs, as the factory was christened, quickly gained critical attention for its beautiful and affordable stoneware. In 1930, Nylund returned to Sweden and took up residence at Rorstrand, eventually becoming its artistic director and definitively influencing Scandinavian biomorphic design. Krebs moved the factory to Herlev, near Copenhagen, and renamed it "Saxbo."

In 1932, Eva Staehr-Nielsen (nee Wilhelm), fresh from her training at Copenhagen's Craftsman School, joined Krebs at Saxbo and one of the most remarkable artistic partnerships in Denmark's illustrious ceramic tradition was born. The impact of this creative alchemy was immediate and profound.

Krebs focused on the production process, applying the scientific principles of her training to the manufacture of stoneware, and perfected her extraordinary glazing and firing techniques. Krebs believed that if the process of making stoneware could be replicated accurately every time, perfect and inexpensive pottery could be made available to the public. Krebs' goal was technical perfection, illuminated by every flawless piece that left the studio. Imperfect pieces were destroyed, and test glaze pieces assiduously guarded and never released for sale. She hired only the best throwers and oversaw every aspect of production herself. Staehr-Nielsen matured into an extremely gifted designer whose development of the "Saxbo Style" is internationally renowned and was a dramatic departure from contemporary ceramic vessels. Her forms became instant classics and fixed forever Saxbo's place in the Danish design canon. Her unadorned, modern, and timeless

pieces were worthy venues for Krebs's immaculate glazes.

Saxbo's glazes were refined and deceptively simple, always in pursuit of the Asian ideal, whimsically assigned names like "jungle," "harefur," "snakeskin," and "eggplant." The studio introduced several new glaze colors into the traditional palette, including several variations of blue. Krebs's favorite glaze, and the technical triumph she was most proud of developing, was the soft yellow striped glaze introduced in 1932. There was consistent experimentation with iron, copper, silver, and cobalt as well as firing temperatures. Saxbo glazes are inimitably their own, and are instantly recognizable for the juxtaposition of their complexity against the frequent literal forms of the pottery.

Krebs also tinkered with the studio's signature markings. From 1929 to 1931, the pottery was impressed with an oven with flames emerging from it, along with a simple "Nylund and Krebs." In 1931, she changed it to the yin-yang symbol in a circle. This was the mark used until the studio's demise in 1968. Every piece made after 1931 is impressed with the word "Saxbo."

Krebs's reputation for excellence and her skill at detecting new talent attracted the best young ceramicists to the studio. In 1938, Edith Sonne Bruun, another alumni of the Copenhagen Craftsman School, joined Saxbo after having maintained her own studio with Gitte Gisseman and Christian Poulsen, powerful artists in their own right. She left after a year, and after a prolonged absence from ceramics, rejoined the studio in 1945. Sonne, as she always signed her work, threw elegantly simple forms, but specialized in particularly deep and complex glazes. Throughout her long career, she ceaselessly experimented with different ingredients and chemical compositions to achieve her signature glazes. She is widely considered the first lady of Danish ceramics and her pieces are included in many important collections, including that of the astute pottery expert, King Gustavus VI of Sweden.

Saxbo's output was significant, and was a big hit in Denmark from the beginning. Krebs was an early proponent of the Danish principle that everyday items should be useful and beautiful, an Arts & Crafts principle obsessively absorbed by 20th century Scandinavian designers. Saxbo pitchers, plates, bowls, and vases were not only functional and strong, they were lovingly handmade and provided visual and tactile pleasure. The pieces were used on a daily basis performing the tasks for which they were intended, but could also stand alone as decorative objects, quietly commanding the space around them. Saxbo's beauty and utility influenced designers as disparate as Gustavsberg's Berndt Friberg (although Saxbo's glazes never attempted the delicate, ethereal perfection of Friberg's glazes) and Per Linneman-Schmidt, whose popular "Palshus" line was directly influenced by Nathalie Krebs' glazes.

In 1957, Saxbo was awarded the Milan Triennial gold medal. Soon after, pieces began appearing in the collections of the New York Museum of Modern Art, the New York Metropolitan Museum of Art, The Hague, and even the Swedish National Museum in Stockholm (an impressive nod towards a studio from

► 49

OPPOSITE PAGE TOP ROW FROM LEFT: An unsigned Saxbo round pedestal bowl with "harefur" glaze from the 1940s, 4" high, 5" diameter; This Saxbo bell jar vase with a gray and blue glaze is also not signed, 4" high; Jais Nielsen designed this low-relief woman's head trivet for Saxbo in 1931, teal glaze, 2.75" diameter. OPPOSITE CENTER ROW FROM LEFT: A 1950s abstract candy bowl with gray and blue glaze by Eric Rahr for Saxbo, 2" high, 4" long; This striking high-relief plate depicting a smoking nude was designed by J.J. Bregno for Saxbo in 1931, teal glaze, 4.5" diameter; A miniature square shoulder vase with mocha glaze by Nathalie Krebs for Saxbo, 2.25" high. OPPOSITE BOTTOM ROW FROM LEFT: From the short-lived yet critically-acclaimed Nylund & Krebs studio a ribbed covered box with hand-carved lid, c.1929, teal glaze, 3" high, 4.5" diameter; This asymmetrical bowl designed by Eva Staehr-Nielsen for Saxbo in 1958 features a high-fired blue and brown glaze and heavily incised decoration, 8" high, 12" long; Leon Galleto's 1956-7 cylinder vase for Saxbo is accentuated with high-relief diamond patterned ribs, a dark blue glaze, and an iron rim, 7" high.

TEXT BY ROBIN AND HOWARD HECHT PHOTOGRAPHS COURTESY SCANTIK



WORKING WITH MIES

Ludwig Mies van der Rohe may or may not have originated the phrase “God is in the details,” but he certainly worked as if he believed in it. Baltimore architect Donald Lee Sickler, who studied under and worked for Mies, recalls that “we worked hard on details.” He remembers the amount of time he devoted to one staircase for One Charles Center in Baltimore: “I worked with Mies for 30 days to get it right.”

Sickler recently sat down in his Baltimore home and discussed Mies and his legacy with *Echoes* magazine. Sickler studied architecture under Mies at the Illinois Institute of Technology in Chicago. After graduating, he spent a year doing architectural work for the Chicago Housing Authority. He was then invited to join Mies’s office for a year - a job which ended up lasting nine years. After that, he continued to do some associate work with Mies’s office on various projects.

Lately, Sickler has been consulting on the renovation of several of Mies’s American buildings. He has been overseeing the renovation of the two apartment towers at 860-880 Lake Shore Drive in Chicago, one of Mies’s most famous American projects. Sickler says just about every time he’s there, he sees a tour group, usually architects, stopping out front. Sometimes, if he has the time and the inclination, he stops and offers them some insights into the building and Mies. Once or twice, he’s even taken a group inside, most recently a group of architecture students from Mies’s hometown of Aachen, Germany.

Sickler notes that the Lake Shore Drive buildings have had some problems with leakage over the years, but the design is very forgiving. Waterproofing the exterior is easier now than it was when the complex was built in 1951 he says, “because the chemistry of sealants is greatly improved.”

Leaks in modern, glass buildings are often blamed on the design and the technology, but Sickler points out that he’s seen multi-million dollar repair jobs on 20th century brick buildings because of leaks. “The early Mies buildings were rather simple systems, and therefore it’s rather simple to fix them,” he says. “I think that 860 has been very easy to fix, despite almost 40 years of neglect and poor repair.” Sickler says what the building needed most was a change in maintenance philosophy: “I have been successful in convincing them that working on it every year is better than waiting for 10 or 15 years and then having a disaster on your hands.”

Mies’s contribution may be hard to see in the 1990s because much of what was innovative in his work in the 1950s and 1960s is now commonplace, such as curtain wall design, all-glass facades, and flexible interior space. The ubiquity of his innovations today is a testament to his influence.

In a 1964 interview with editor John Peter published in *The Oral History of* ▶ 34

OPPOSITE PAGE: Designed by Mies van der Rohe in 1952, the 26 stories of steel and glass which make up the apartment towers at 860-880 Lake Shore Drive in Chicago, Illinois, are marvels of refined precision. Exterior restoration of the towers was overseen by Donald Lee Sickler in 1992. **ABOVE LEFT:** Donald Lee Sickler photographed earlier this year outside the Glass Pavilion at Johns Hopkins University in Baltimore, Maryland. **ABOVE RIGHT:** Ludwig Mies van der Rohe (1886-1969). The cigar was a personal trademark of Mies photographs. This particular photo was presented to Donald Lee Sickler upon his departure from the MVDR office in 1963.

TEXT BY JIM SWEENEY PHOTOGRAPHS COURTESY DONALD LEE SICKLER

(continued from page 29) *Modern Architecture* (Abrams), Mies revealed that he viewed copies of his work as affirmations that he was headed in the right direction: "Sometimes people say, 'How do you feel if somebody copies you?' I say that is not a problem to me. I think that is the reason we are working, that we find something everybody can use. We hope only that he uses it right."

The flexibility of Mies's designs makes them very popular today. The top

firms today, which can have a hundred or more people, there were less than a dozen people working in the office when Sickler was there in the 1950s. When the firm did the Seagram Building in New York, five people worked on it. Every detail of a building was equally important to Mies. Working 30 days on a staircase wasn't unusual in that office, Sickler says. Mies felt stairs were very important, and he wanted to make the experience of walking up and

Mies's office also worked on the revival of the MR Chair in the 1950s. Mies first designed and produced the chair in 1927 while he was in Germany. The original drawings had been lost, but Sickler says a chance occurrence aided the office. One of Mies's associates was in the military at the time and was stationed in Arlington, Virginia. He discovered one of the original chairs in a second-hand store, bought it, and shipped it to Mies's office in Chicago. Mies and his staff used

"I DON'T WANT TO BE INTERESTING. I WANT TO BE GOOD." LUDWIG MIES VAN DER ROHE

floor of 880 Lake Shore Drive originally had eight apartments. Units have been combined over the years to create more spacious residences, resulting today in two large apartments taking up the entire top floor. While many people would like to live in the Lake Shore Drive towers now, in the 1950s a glass-walled building was a radical design and "you had to be somewhat adventurous" to move in, Sickler adds.

While Mies is probably best known today for office and apartment buildings in New York and Chicago, as well as the master plan of, and the many buildings on, the Illinois Institute of Technology campus (1939-1956), his office had projects in many North American cities. In *Mies van der Rohe: A Critical Biography* (University of Chicago Press), Franz Schulze notes that Mies left his mark on almost every major city in the Western hemisphere, either with buildings or unbuilt projects. He was, for instance, responsible for a high-rise office building in Baltimore (One Charles Center, 1963), the main library in Washington, D.C. (1968), the Bacardi Office Building in Mexico City (1961), and the Dominion Centre in Toronto (1969).

Sickler was drawn to architecture while in the Navy in 1947. He was stationed in New London, Connecticut, and happened to see the first exhibit on Mies at the Museum of Modern Art. He was so impressed he applied to IIT's architecture program, which Mies headed.

There was a sense while working in Mies's office that great things were being done. "We invented a lot of the modern details in Mies's office," he proudly notes. "We just felt at the time we were leading the world." "We were certain," he adds, "that Mies was the best of the modern architects, not only in the form but also in the details." Sickler proudly declares that "everything we did was above average."

Those who worked in the office handled many aspects of a project. Unlike some of the large architectural

down stairs in his buildings as easy as possible.

Mies used full-height doors in several buildings. That eliminated the need for a heavy lintel over a door, Sickler says, and avoided the common problem of cracks above the door. This design was used in the 1956 Commonwealth Promenade apartments in Chicago. Sickler adds that it was necessary to make sure that anyone who decorated the interior of an apartment did not install a light fixture too close to the door. If the light was close to the hinged side of the door, it might be broken if the door was opened all the way.

Tenants might not understand why the design worked the way it did, but "you wanted it to look like it couldn't be any other way." Mies valued subtlety over flashy design, Sickler notes. He was fond of saying "I don't want to be interesting, I want to be good."

Another example of attention to detail was the plaza in front of the Seagram Building in Manhattan. He spent a year trying out various designs for the plaza. Mies often built models of buildings, sitting silently and staring at the models to puzzle out solutions, says Sickler.

One of the issues Mies considered about the Seagram Building plaza was whether or not sculpture would improve it. He eventually decided the answer was no, but not before inserting various scale versions of sculptures into a model of the project. Schulze notes in his book that at the time the Seagram Building was built (1958), there were few major office buildings in Manhattan with spacious plazas around them, one exception being Rockefeller Center.

Schulze also points out that the Seagram Building didn't occupy all the square footage that zoning allowed. Mies stressed design over squeezing in more office space. However, it was also expected that the building would fill up quickly; it was premium office space designed by a well-known architect.

that chair for measurements.

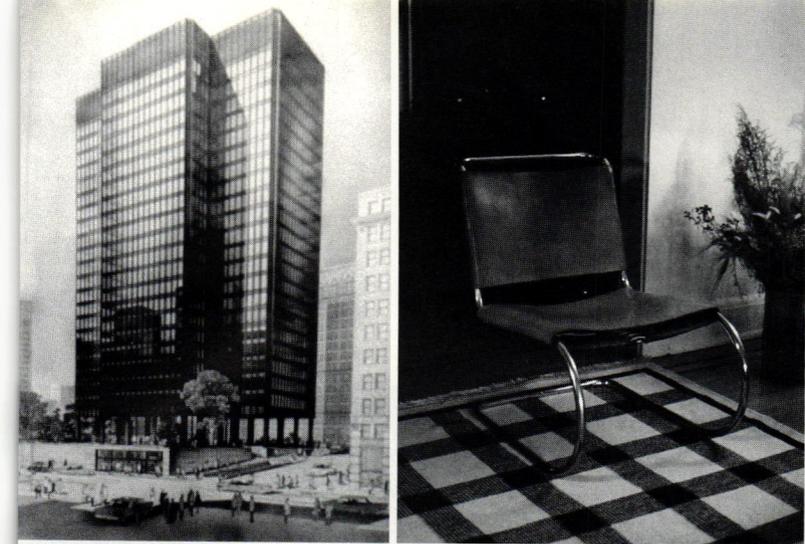
Once they had measured the 1927 chair, they made the templates for the steel and cut the leather out themselves. Twelve were produced to see how the design would work. Eventually, Knoll produced the chairs. Sickler has two of those original MR Chairs in his home. He notes that he cut the leather for them himself.

Sickler says details are often where architects fail. For instance, few architects can successfully take a building around a corner - interior or exterior - he says. (He feels Mies was especially good at handling corners.) Their solutions are often "bandage solutions." He uses the analogy of interior drywall. In places where panels of drywall meet, on a corner of a flat surface, the meeting place is literally banded over with tape before being painted, because it's so rough and awkward. Rather than concealing materials, Mies often dramatically revealed the building materials at corners.

Mies was designing not according to current architectural fads but for the long term. He was really a classical architect using modern materials, Sickler says, pointing out that one of the architects Mies mentioned most often was Karl Friedrich Schinkel, a 19th century German architect who produced classically influenced architecture. Sickler says one of Mies's favorite sayings was "Fashion is like a sine wave, and you can try to follow fashion, you can try to lead fashion, or you can establish a line that you wish to follow and then fashion will cross you every once in a while." "And I think that's the approach Mies wanted to take," Sickler adds.

LESS READING, MORE VIEWING

The best way to appreciate architecture is to experience it. Following are the locations of several of Mies's buildings which have been mentioned in this article. Some may be viewed only from the exterior; others offer tours at ▶ 52



TOP ROW LEFT TO RIGHT: Drawing of One Charles Center Place (1963), a high-rise office building in Baltimore, Maryland, designed by Mies van der Rohe with Donald Lee Sickler as accompanying Project Architect; Designed by Mies in 1927, the MR Chair was re-engineered in 1958 by the Mies office which made 12 custom frames. This chair, owned by Donald Lee Sickler, was one of the original 12 frames made; The Highfield House apartments (foreground) designed by Mies van der Rohe with Donald Lee Sickler as Associate Architect in 1963. Restored by Donald Lee Sickler in 1990. The Winthrop House apartments (background) designed by Donald Lee Sickler in 1975. CENTER ROW LEFT TO RIGHT: Designed by Mies for his 1929 Barcelona Pavilion, the Barcelona chair is Mies's finest furniture design. This particular example was part of the Mies van der Rohe Exhibition held at the Pompeadeau Center in Paris in the mid-1980s; The Glass Pavilion at Johns Hopkins University in Baltimore, Maryland, is a classical modern building designed by Donald Lee Sickler in 1975. BOTTOM ROW LEFT TO RIGHT: An interior view of the Glass Pavilion at Johns Hopkins University designed by Donald Lee Sickler. The building contains a small theater, music rooms, and dining facilities; One of 43 air traffic control towers designed by Donald Lee Sickler and James Ingo Freed of Pei, Cobb and Freed between 1964 and 1967. The pentagonal-shaped tapering towers are constructed of steel.

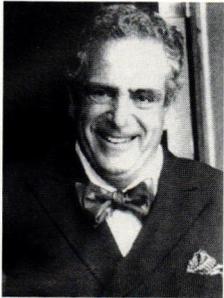
VLADIMIR KAGAN



ABOVE: The interior of the Kagan-Dreyfuss Inc. studio at 125 East 57th Street in New York City, designed by Vladimir Kagan. Shown are Kagan's #150BC Circular Free-Form sofa (1949), #412 Tri-symmetric sculptured walnut cocktail table (1952), sculptured walnut pull-up chair (1953), and walnut credenza. Hugo Dreyfuss was a retired textile manufacturer when he met Kagan and convinced him to let him take over the fabrics end of the business, beginning their 10 year association. Kagan-Dreyfuss, Inc. was among the first Manhattan design firms to develop their own textiles division. RIGHT TOP: The energetic Kagan poses briefly for a publicity photo.

TEXT BY WILLIAM FERRALL PHOTOGRAPHS COURTESY VLADIMIR KAGAN AND CHRISTIE'S, NY

HIS SCULPTOR OF ORGANIC MODERN FURNITURE IS WINNING ANOTHER GENERATION OF ADMIRERS



"My appointments these days depend on the tides," declares Vladimir Kagan, the pioneering modern designer of free-form, biomorphic furniture.

Speaking from his summer home on the island of Nantucket, Massachusetts, Kagan explains that he joins local residents in raking tidal pools for scallops at this time of the year. On sunny afternoons, he often sets sail on one of his several small sailboats.

Activities so close to nature seem fitting for Kagan, who says his best inspirations have come from natural forms like trees and bony skeletons. "As a young man, I loved to sketch trees: the gross patterns of the trees, the way the branches come out to the leaves. Very elegant," avers Kagan.

Form and craftsmanship have always been hallmarks of a Kagan piece. The inspiration he found in organic forms, and his hands-on sensibility in design and manufacture, marked the early work that brought him to preeminence among haute couture furniture designers during the 1950s and 1960s.

Kagan himself has described his early furniture as "organic sculpture modernism." Others have used terms like "amoebic" and "animated" to describe his curvaceous, swooping sofas and his graceful, sinewy chairs and tables. Exotic woods and rich, textured fabrics provide the refined, lux look of a Kagan piece.

Says Michael Gladfelter of Mode Moderne in Philadelphia, "Kagan's furniture is very well made but expensive, which sometimes makes it hard to get people to spend the money on it. Usually it's an older couple who can afford it, but there are some real fans of his work out there."

New fans may be surprised to learn that Kagan has been actively designing furniture and accessories on a continual basis since 1947. In fact, Kagan has explored other realms of furniture design besides his organic modern look, including architectural minimalism in the 1970s, and Post-modernism in the 1980s.

Now, with the recent introduction of his Vladimir Kagan Classic Collection, this master designer is winning renewed appreciation and another generation of admirers.

Kagan has already created a substantial body of work for such celebrity clients as Marilyn Monroe, film director David Lynch, the DuPont family, numerous art dealers, and others. Corporate and public clients have included the Jamaican Ministry of Development, The United Nations, and General Electric. His signature pieces are collected by museums as diverse as the Vitra Design Museum in Germany, the Victoria & Albert Museum in London, and the Brooklyn Museum and Cooper Hewitt Design Museum in New York City.

Born in 1927, the son of a Russian furniture maker living in Germany, Kagan credits much of his early renown to an apprenticeship in his father's cabinet shop and to his association with a prominent New York City department store. After migrating with his parents to the United States in 1938, Kagan joined his father's furniture making and cabinet shop when he was a teenager. "My father was a modernist," says Kagan. "He was very much motivated by and sympathetic to the Bauhaus. Our family collected the German Impressionists. Many artists and painters came through our home."

After graduating from the High School of Industrial Art in New York City in 1946, Kagan briefly attended the School of Architecture at Columbia University while working with his father.

According to Kagan, his association with his father's business - and his father's modernist notions of furniture design - taught him invaluable skills and gave him real-life practice in production. "My father employed four excellent German cabinetmakers," explains Kagan. "I would come up with a creative idea and take a sketch into those guys. Then we would build it up by hand.

My barrel chair was the first chair made in that factory. It was 1946 or '47, and I was just out of high school. It was a departure for us, because we weren't really in the upholstery business. For me it was a catalytic design - from that first chair flowed the design for my first sofa and for many other pieces."

In 1947, the Kagan firm won the contract to create furnishings for the delegates' cocktail lounges at the first United Nations Headquarters in Lake Success, New York. The job came after a sales representative introduced Kagan to the contract furnishings department of the John Wannamaker Department Store.

"Wannamakers was the store of class and quality in home furnishings," asserts Kagan. (Wannamakers had been contracted to furnish the UN Headquarters; Wannamakers in turn sub-contracted the cocktail lounge work to Kagan.) "Their original designs were for Alvar Aalto furniture," reveals Kagan, "but they decided that Aalto was too lightweight for the American taste, so they wanted something more solid."

Kagan says he has lost the drawings from that job and remembers little of those designs except that they were mostly case work, cocktail tables, and perhaps some chairs. Kagan also associated at this time with Raymond Loewy's design firm, which occasionally worked with Wannamakers as well.

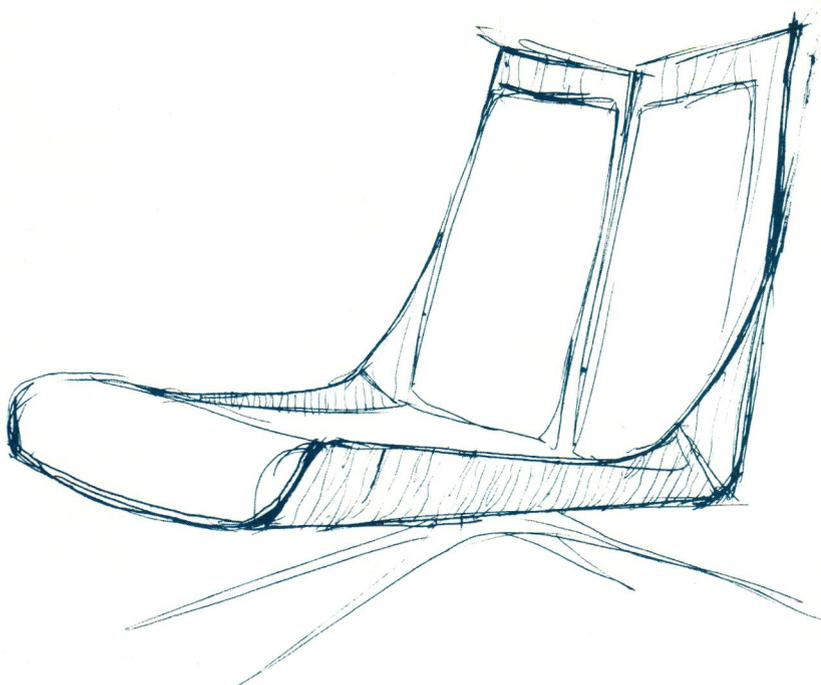
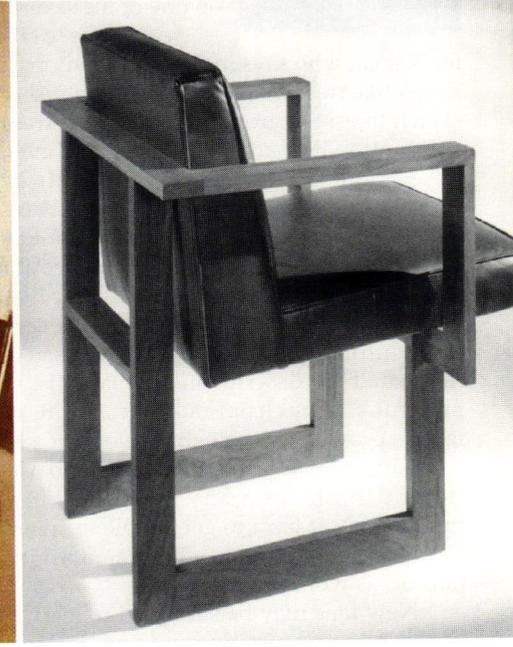
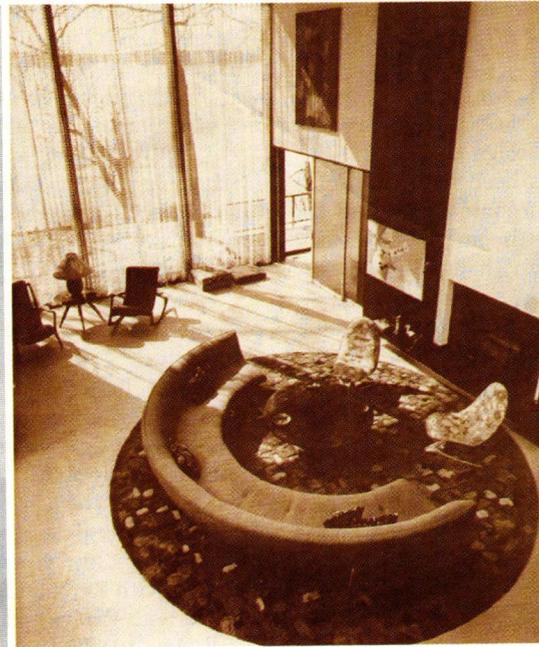
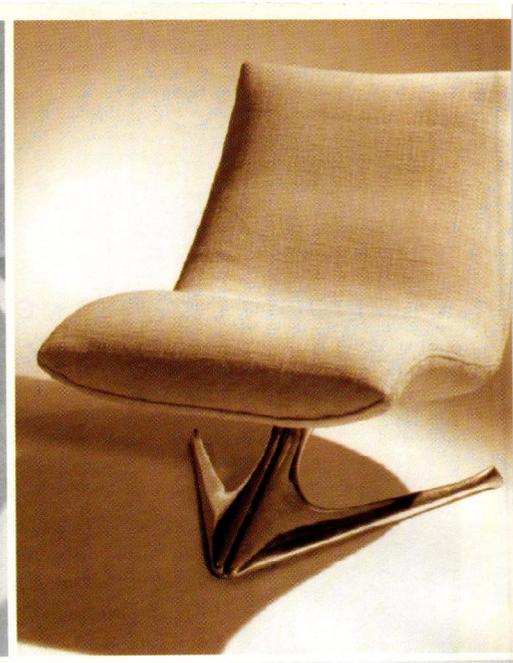
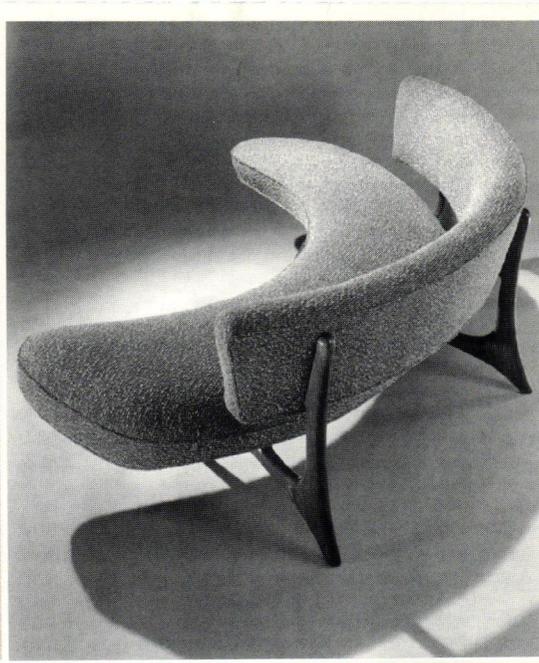
By late 1947, Kagan's early success and the attendant publicity spurred him to open a shop on East 65th Street in New York. Kagan's was one of only two or three design shops in Manhattan that focused on modern idioms, and Kagan was already committed to offering an antidote to the popular design aesthetics of the time.

"The furniture business was very bleak in design terms after the Deco era and after World War II," recalls Kagan. "What we had in modern furniture we called 'Grand Rapids Modern.'" (Today, Kagan says he has a "kinder eye" for the better mass-market, machine-made furniture of the era such as Baker Furniture and Heywood-Wakefield Co.)

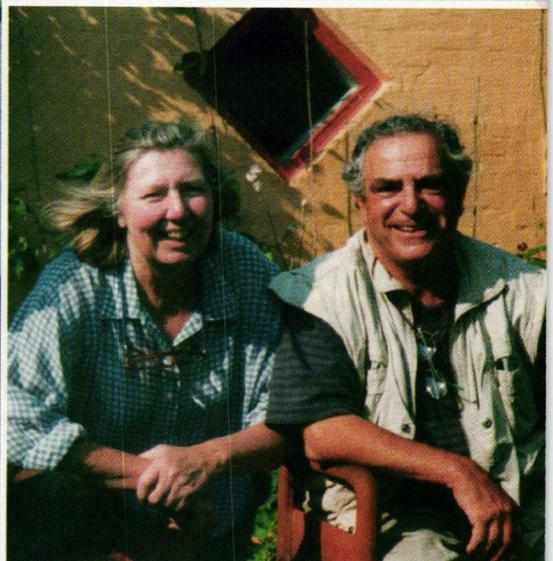
For Kagan, the shop was an opportunity to take his innovative designs and his superior craftsmanship directly to customers on the street. The shop on 65th also became a showcase for modernist impulses from other artist-designers, as Kagan commissioned craftsmen to make table tops, ceramicists to make lamps, and textile makers to create fabrics for his furniture. Those co-ventures led to a meeting of Kagan and Hugo Dreyfuss, a retired textile manufacturer who was the relative of a Kagan-associated artist.

Dreyfuss proposed that he join Kagan to handle the fabrics end of the business. Thus began the 10 year association known as Kagan-Dreyfuss, Inc.

Kagan-Dreyfuss became among the first Manhattan design firms to develop their own textiles division. A large loom was set up in a new showroom on 57th Street, with a weaver creating



THIS PAGE, TOP ROW FROM LEFT: Designed in 1958, the #101 Sculptured Sling dining chair, and the #201 Round extension table are made of walnut, the table has a rosewood top; #176 Curved floating seat and back sofa with a sculptured walnut frame (1952); The #U112 Unicorn side chair (1960) is in the permanent collection of the Cooper-Hewitt Museum. THIS PAGE, BOTTOM ROW FROM LEFT: The #7050 Unicorn table desk is part of the Vitra Museum collection; A room full of Kagan designs seems always in motion; Kagan's Cantilevered Chair (1980s) is a departure from his organic style. LEFT: A sketch for a chair design from Vladimir's drawing pads of the 1950s/'60s which was never put into production. OPPOSITE PAGE, LEFT: The Kagan-Dreyfuss showroom, designed by Vladimir Kagan. OPPOSITE PAGE, RIGHT FROM TOP: This sofa, custom-made for Douglas Walla and Jill Sussman's New York apartment in 1989, realized \$4,370 at Christie's June 7, 1996 20th Century Design auction; the accompanying Kagan burled wood and glass coffee table, c. 1990, realized \$748 at this same sale; Another view of the Kagan-Dreyfuss showroom; Vladimir and his wife Erica, photographed earlier this year, enjoy a "nicely symbiotic" relationship says Vladimir.



(continued from page 37) custom fabrics for Kagan furniture. Printed fabrics were added to the offerings. Textile designer Dorothy Leibes created fabrics with woven metallic threads for the Kagan-Dreyfuss firm.

All in all, it was a prosperous and meteoric decade for the twenty-something furniture designer and his partners. By the mid-1950s, Kagan had added his free-form sofa, the curved floating sofa, tri-symmetric tables, and his famed #175 rocking chair.

By the end of the decade the line had expanded to include the aerodynamically sumptuous chaise lounge, the unicorn chair and tables, as well as numerous dining tables, chairs, and occasional pieces.

Kagan also branched out from the small design-shop nature of his business. He first developed a line of modern-styled oak furniture for Butler Specialties, which included end tables and other pieces. Later, he designed approximately 150 different items for Grosfeld House Furniture in New York.

Kagan says his Butler designs were not entirely successful. "Those designs were very much in keeping with my own original designs, but they weren't right for that market," he explains. "The right piece of furniture in the wrong market will bomb," says Kagan.

Grosfeld's Kagan line performed much better than Butler's, but Kagan now evaluates the Grosfeld furniture as much less typical of his signature designs. "It's incredibly well-made," says Kagan.

"It's rare to find a piece of it now because most people don't recognize it as being my work, so it's not collected as much."

Despite the chestnut about imitation and flattery, Kagan has been disconcerted by the occasional knock-offs of his work. At least two furniture manufacturers have reproduced poor facsimiles of Kagan designs in recent decades. His tables have inspired mass-produced products from Lane Furniture and others. Recently Kagan's legal advisors have issued cease and desist orders to a current company, while Kagan contemplates another legal protest against a west coast company making copies of his sofas. "Check the joinery and fabrics if you're in doubt," says Kagan. "We made incredibly intricate knuckle joints. Our fabrics were the best hand-made quality and were applied very carefully to the frames."

Kagan has long admired the work of other furniture designers of his period, especially Ward Bennett, Harvey Propper, and Tommi Parzinger, along with prominent designers for Knoll and Herman Miller. Kagan also recognizes the similarities between his own work and that of modern Danish designers. "We tried at one time to find Danish manufacturers for our lines," says Kagan, "but their factories were too simplified for our more complicated hand methods." Kagan himself collects all-wooden chairs by the 19th-century furniture maker George Hunzinger.

Whatever remains of Kagan's purely commercial work from the 1950s, his custom pieces were (and still are) the most

BOOMERANG HOUSE

BUILT IN THE STYLE OF FRANK LLOYD WRIGHT'S BOOMERANG HOUSE, THIS ONCE ABANDONED HOME IS NOW FULLY RESTORED AND STRIKINGLY FURNISHED IN MID-CENTURY MODERN

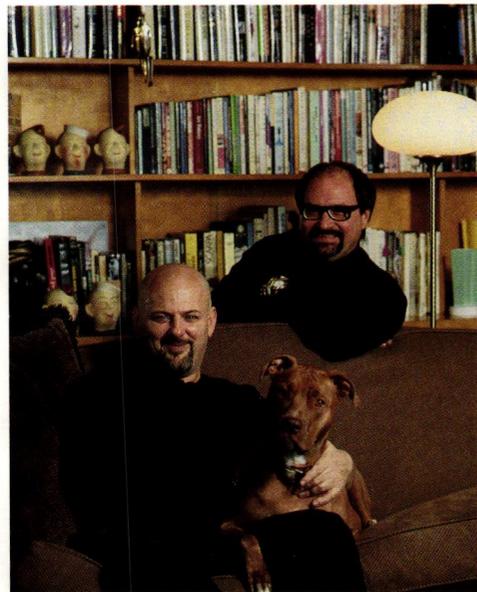


ABOVE: From this beautifully set table one can enjoy the breathtaking view of Forest Lake through floor-to-ceiling windows. The home was built on the highest point of the lake, affording a spectacular panorama of the lake and surrounding area from this vantage point. Glass and steel dining table designed by contemporary Detroit artist Matthew Blake. Orange polyester "Kazuki" dining chairs designed by Kazuhide Takahama in 1968 and manufactured by Gavina for Simone International; seat fabric, "Feathers," designed by Girard for Herman Miller. 1950s oil painting by Montini. Yellow and orange Kosta art glass (on buffet) designed by Anna Ehrner. Buffet is a built-in original to home. China table settings designed by Frank Lloyd Wright for the Imperial Hotel in Japan, c.1922, and reissued in the 1980s by Tiffany & Co. Flatware, in the "Etruscan" pattern, designed by Gorham in 1923. Crystal stemware and decanter, in the "Roxanne" pattern, designed by Lalique. Clear to cobalt bowls by Steuben. Cobalt and crystal champagne glasses in the "Golf Ball" pattern by Morgantown. Candleholders by Dansk. Mexican sterling goblets by Maciel.

TEXT BY ROBIN COHEN PHOTOGRAPHS BY BETH SINGER

Tom Verwest and his partner, Tom Walsh, had just finished renovating their 1950s ranch home in Birmingham, Michigan in 1990, and were not looking for a new home. However, while out for a drive in neighboring Bloomfield Hills one day shortly thereafter, Tom Walsh stumbled upon a home in complete disrepair that had been for sale for some time. Despite its condition, the architecture and design of the home was extremely unique. The two saw enormous potential in this very unusual home and could not resist the challenge of restoring it to its original condition once they had begun to research its history.

The home was built in 1956 in the style of Frank Lloyd Wright's "Boomerang House." This was no coincidence, given the fact that this particular home was one of approximately 15 homes designed and built in



the area by Harold Turner, Frank Lloyd Wright's Chief Contractor and Engineer. All were somewhat similar in design; each contained many design elements using specific materials which were totally unique to residential home construction of the time.

Following Wright's style of design closely, spaces inside the home expand into the outdoors through the use of butted glass windows at corners and floor-to-ceiling windows, all single pane. Ceiling lines follow a straight line into overhangs outside.

Because of its low, horizontal form, the home seems to grow out of its surroundings. (It is, in fact, actually built into a hill.) This effect was emphasized by the use of wood and other natural materials within the home. Most interior walls and ceilings are constructed of tongue and groove pecky cypress. The remaining walls are raw, exposed brick. All uncarpeted areas are finished in random slate, and all cabinetry and millwork is birch. Many of the rooms feature built-in shelving and furniture designed to complement the room. All doors within the home, including cabinet doors, are hung with piano ▶ 42



ABOVE LEFT: Tom Verwest and his partner Tom Walsh relax in the library with their dog, Paris. Behind them is displayed one of Tom Walsh's favorite collections - a group of soldier heads from the different branches of the military dating back to WWII. These heads were the original "Chia Pets," growing "hair" on their heads when filled with seed and water. TOP RIGHT: An exterior view of this 1956 house inspired by Wright's "Boomerang House." BOTTOM RIGHT: The library is a truly stunning room with a wonderful blend of color and design, as well as a gorgeous view of the front yard. The overhangs and built-ins are perfect for displaying the couple's collections; up above, Blenko glass sparkles in the sun. Desk and chair designed by T.H. Robsjohn-Gibbings. Black leather "Sforzesca" chair designed by Pier Giacomo Castiglioni in 1959. The two 1950s floor lamps - the Italian white glass and stainless steel, and the arc lamp in brushed aluminum - are by unknown manufacturers. Platform bench by George Nelson for Herman Miller, c.1947. Arm chair by Wendell Castle for Arc International. Designed by Vicke Lindstrand, etched crystal vases (shelf to far right) for Orrefors, and on the desk, for Kosta. Various Fornasetti pieces include snack cups on shelf in upper right, tall Obelisk lamps on back counter, tray with tobacco jar and smoking accessories on back shelf, inkwell on desk, and the magnificent two-sided screen on left wall. Tall two-piece glass sculpture of a man and woman by deRoi. The two small metal sculptures at back and Centaur with bow in front, by Frederick Weinberg. The two nude figural paintings at back are by Gladys Rockmore Davis, c.1950s. Two Venetian decanters by Salviati. Two-dimensional Cubist sculpture by Victor Vasarely. Polished aluminum cube ashtray (on Nelson bench) by Phillippe Starck.

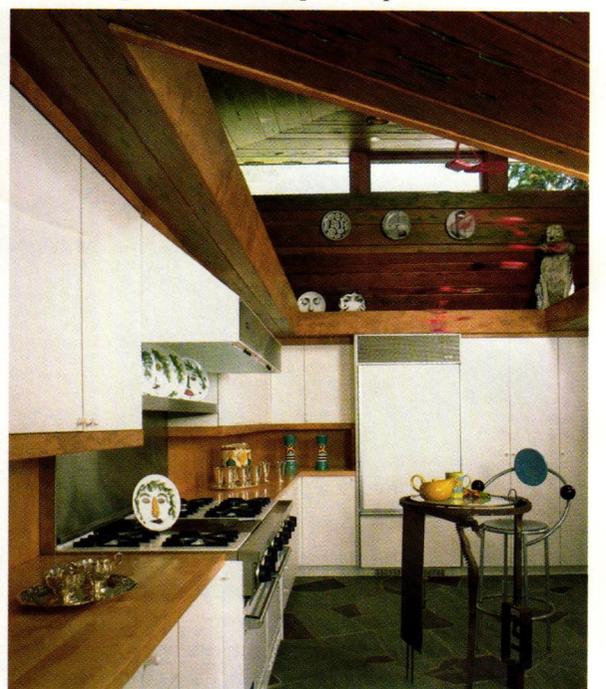


LEFT: In the bedroom, oil paintings by artists such as Milton Stein, Maria De Vries, and Leiner form an unusual headboard. The arm chair, entitled "Palace," is Memphis designed in 1983 by George Sowden. To the side, a Venetian glass side table with leather top, c.1950s.

(continued from page 41) hinges. The home has radiant floor heating (copper pipes run through the floor), which was designed to sufficiently heat the walkout lower level from above.

The home's small bedrooms are characteristic of the Turner/Wright designs, as is the exterior gate work. A carport, which takes the place of a garage, is separated from the foyer and living area by a floor-to-ceiling window and serves as the front entrance to the home.

In researching the home's history, Tom and Tom found that the original owners of the home had evidently run out of money during its construction. For this reason, some of the specifications on the plans were never completed. For example, the plan called for slate

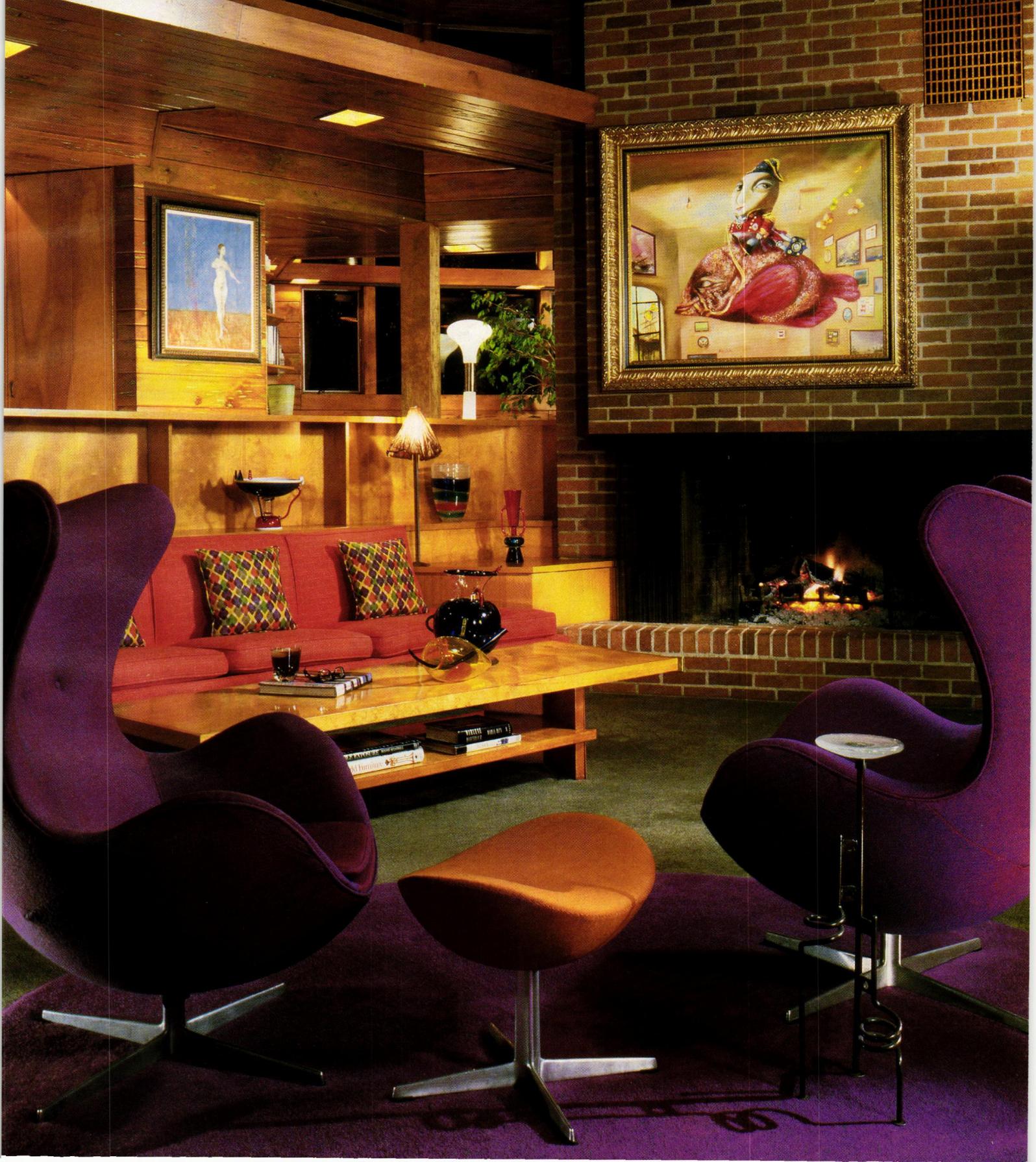


to be used on all floor surfaces which were not carpeted as well as for the counter tops in the bathrooms. Instead, an inexpensive linoleum was used on the floors in the bathrooms and the kitchen, and an alternative low cost product was used for the counter tops. In restoring the home to its original condition, the slate work was completed as specified. In all other areas as well, they continually referred to the original plans to carry out the restoration as originally intended.

Once the restoration was completed, the two felt it only proper that the home be furnished in a style indicative of the period in which the home was built. Tom Verwest, an interior designer himself, set about finding the right pieces for the home with the help of Tom Walsh. Both were excited by the designs and colors of mid-century modern furnishings, and they were ▶ 62

ABOVE: The sharp angles of the bath make it a very interesting room despite its small size. Take note how the mirror point extends beyond the window and ends on the outside. The slate floors and counter tops were installed during the renovation. The collection of small fish on the window sill represents different glass makers such as Daum, Lalique, Christophe, and Murano. ABOVE RIGHT: R. Lalique jeweled crystal glasses adorn the top shelf in the kitchen. On the second shelf, a tall columnar ceramic vase and low dish in black and white for Alchimeia, designed by Alessandro Mendini, c.1979-1980; Memphis cup and saucer "Pepper," "Cabbage" teapot, and "Radish" sugar bowl all designed in black and white by Aldo Cibic, c.1985. On the third shelf, Bimini hand-blown cocktail glasses, c.1920s Germany. Fourth shelf, Memphis ceramic teapot "Chad," and large fruit bowl "Kariba," designed in 1982 by Matteo Thun. Bottom shelf, black and white ceramic vases designed by Ettore Sottsass, for Bitossi, c.1960s.

The living room showcases a magnificent Memphis art glass collection, with a piece or two of Italian glass thrown in for variety. The sofa structure and its surrounding built-ins, as well as the coffee table, were all designed by Harold Turner and are original to the house. Sofa fabric inspired by Frank Lloyd Wright and manufactured by Glanf. Pillow fabric, "Feathers," designed by Girard for Herman Miller. The end table in copper, mesh, and stainless steel designed by Kevin Waltz. Oil painting over fireplace by Russian Surrealist Alexander Kanchik. The Egg chairs and stool in the foreground by Danish designer Arne Jacobsen for Fritz Hansen (originally designed for the Royal Hotel in Copenhagen) c. 1958. The adjacent iron and glass side table was designed by prominent American designer Steven Kosinski.



TWENTIETH CENTURY CRAFT A CRITICAL PERSPECTIVE



Century American Craft. Sounds productive, doesn't it. Kardon saw it as the start-up program for "entering the contributions of artists working in craft media into the larger history, be it material culture, design, American civilization, decorative arts, or art history."¹ Why not simply the history of American craft? With the exception of John Perreault's essay "Developing a Critical Vocabulary for Craft" in which he recognized the strength of craft-based art for its own hierarchical historical unfolding, the American Craft Museum's Centenary Project was then and still looks dangerously close to overlooking its own purpose.²

Also struggling to gain some understanding of the meaning of "craft" was New York University's 1992 national symposium *Criticism in The Craftarts*. NYU's Judith Schwartz and field colleague Rose Slivka rounded up 25 prominent art world officials to consider the "craftarts in relation to: painting and sculpture, the language of criticism, 20th century American art history, the galleries, the role of museums, and the vocabulary of materials."³ Again, why not simply the history of American craft? If even a third of the participants had known something about the history of American craft, particularly that it did not start when Peter Voulkos threw the pot which was heard around the world, this gathering may have been of some significant value. With Clement Greenberg as the keynote speaker, who was notorious for marginalizing craft while admittedly knowing little if anything about it, Schwartz and Slivka unfortunately structured all of the topics to concentrate on post-1960 crafts, with particular emphasis given to current activity. Aside from a handful of contributions, mainly those of Matthew Kangas and John Perreault, the overriding mentality presented crafts as having a history and critical framework beginning after World War II with the now-common interest in the production of "crossover" ▶ 46

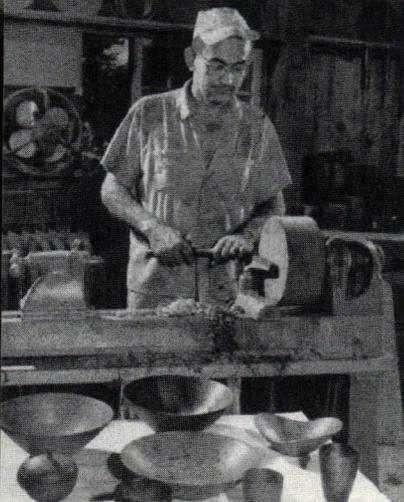
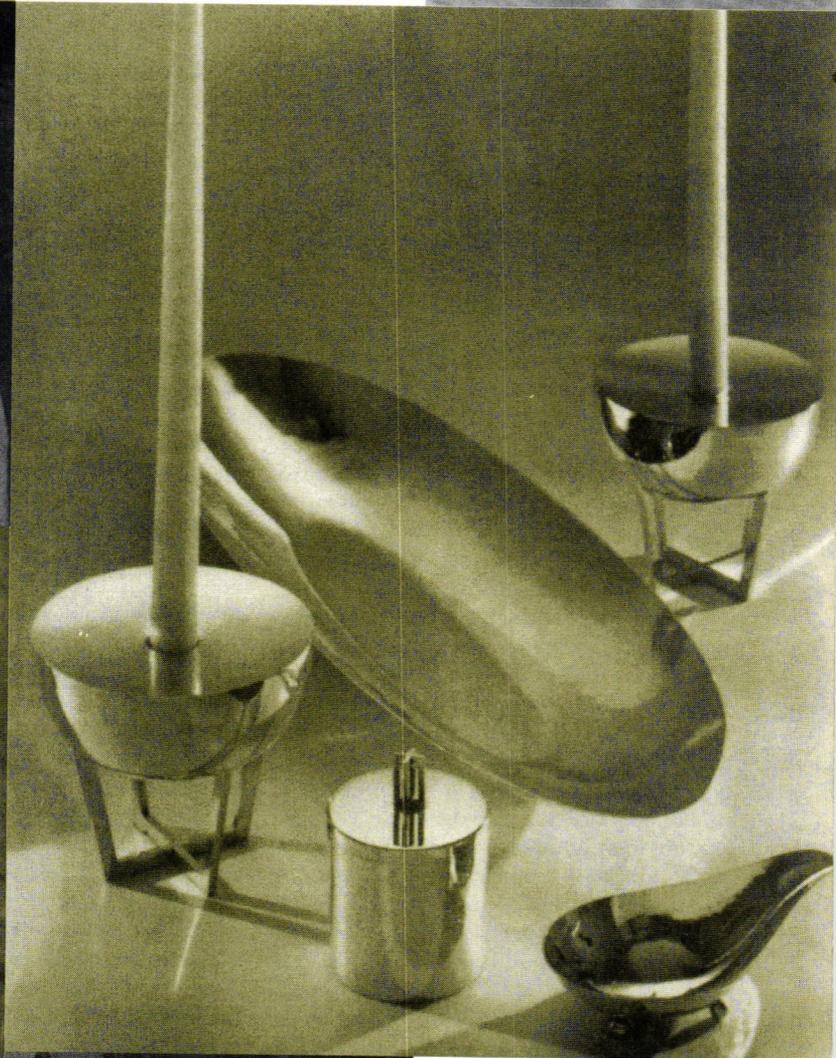
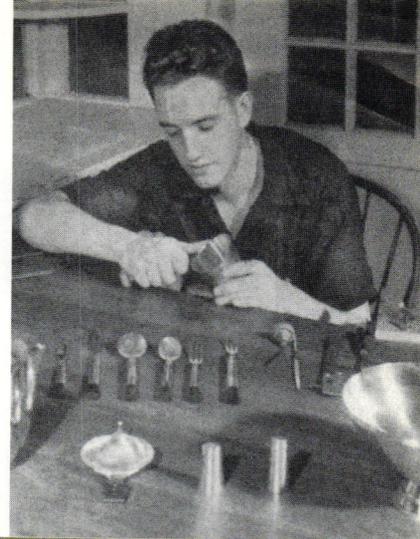
Despite the exuberant outlook professed by many for the state of existence within contemporary crafts, what does not exist today for artists working in the five dominant material-based genres of ceramic, glass, metal, wood, and fiber is a satisfactory published history of studio crafts in the 20th century, no focused examination of the individual responses to the material and aesthetic concerns which have allowed crafts artists to remove themselves from applied arts tradition and establish the uniqueness of their genre of object production. Con-

versely, there is no published investigation of the ways in which industry utilized this growing acceptance of the craft artist/creator for their own commercial ends, nor is there much written about the ways "fine artists" adopted crafts practices and contributed to the critical acceptance of craft media.

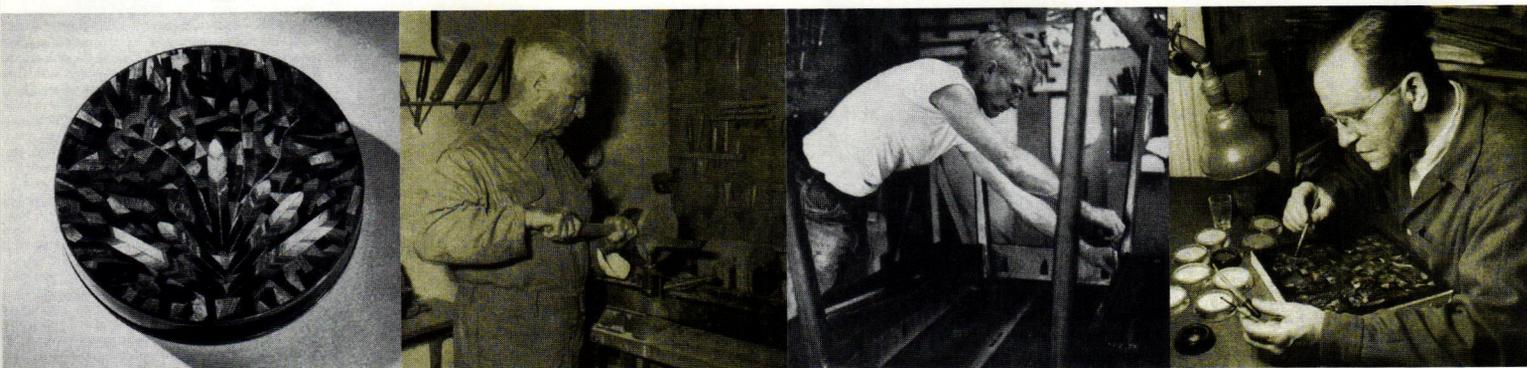
At the beginning of 1990, Janet Kardon at the American Craft Museum initiated their decade long Centenary Project to examine, document, and exhibit the history of American craft by offering a two-day symposium titled *A Neglected History: 20th*

ABOVE: Textile artist Lenore Tanney creates spontaneously in her Chicago studio, 1957.

TEXT BY TRAN TURNER PHOTOGRAPHS COURTESY THE AMERICAN CRAFT COUNCIL



THIS PAGE TOP LEFT: A display of studio ceramic pots by Karen Karnes at the Gate Hill Cooperative artist community, mid-1950s. TOP RIGHT: Massachusetts metal artist Paul Evans with a display of his silver vessels and flatware, 1954. CENTER LEFT: Metal artist Allan Adler in his Los Angeles studio, 1954. CENTER RIGHT: A group of silver vessels by Allan Adler from the early 1950s. BOTTOM LEFT: Ceramic artist Karen Karnes in her Stony Point, New York studio, 1958. BOTTOM RIGHT: Paul Eshelman, wood artist, with a display of his work in his Massachusetts studio, 1954.



(continued from page 44) objects (those that formally or iconographically relate to painting and sculpture).

This is also true for the major texts that one can actually go to for learning about some aspect of craft history. *The Eloquent Object: The Evolution of American Art in Craft Media since 1945* (1987), which wants to be the closest thing to a serious investigation available today, reads like the guidebook that Schwartz and Slivka used for their 1992 "craftarts" melodrama.⁴ Granted, while the 11 essays (including one by Slivka) collectively offer a worthwhile mix of critical, (fine) art historical, ethnological, and traditional applied arts perspectives, neither individually nor as a whole do they tackle the compelling problem of gaining a chronological and separate history for craft.

Perhaps the difficulty resides with the underlying and mundane conflict of craft versus art, of those closest to craft wanting so desperately to beat off the slings and arrows of the New York art world to prove that contemporary craft can stand up against the spotlight of the Whitney Biennial. It isn't necessary to dismiss, demoralize, or claim ignorance about studio crafts of the first half of the 20th century simply because you can't find the post-1960s "crossover" object before 1960. Nor is it necessary to promote studio crafts of the first half of the 20th century as an integral part of modernist industrial design history as a way to make craft eat its Wheaties® (e.g. Janet Kardon's *Craft in the Machine Age, 1920-1945*; R. Craig Miller's *Modern Design in the Metropolitan Museum of Art 1890-1990*; Martin Eidelberg's *Design 1935-1965: What Modern Was*; Richard Guy Wilson's *The Machine Age in America 1918-1941*; the Detroit Institute of Arts' *Design In America: The Cranbrook Vision 1925-1950*; and the Whitney Museum of American Art's *High Styles: Twentieth Century American Design*).

Edward Lucie-Smith's "Craft Today: Historical Roots and Contemporary Perspectives," which is hidden inside of the American Craft Museum's *Craft Today: Poetry of the Physical* (1986), is a much more

intelligent and productive history for studio crafts of the twentieth century.⁵ Although the essay does not extensively focus on the craftsmen involved, giving a blow-by-blow account of who did what and when, Lucie-Smith provides the closest thing to a separate history that bridges the Arts and Crafts Movement with the post-1960s "crossover" object, and he does it without setting a tone for craft as having something to prove. Using this essay as perhaps the best model to date, it is time to show that craft does have a separate studio tradition throughout this century with the dominant production method of one maker in control of all creative, technological, and material aspects, where the emphasis is on aesthetic interests and innovation, and function is really more the presence of an abstract quality, not comparing it to but much like the construction of subject matter in conventional art forms as a catalyst to abstract manifestos of style and/or social conditions. It is time to delineate the artists in charge of crafted objects during the past century as representing a separate history from fine and applied arts traditions.

Since the late 19th century, with the two world wars acting as points of reference, studio artists creating handmade objects of functional form (or form perceived to be functional) declared themselves independent of the social and economic, as well as the formal, tradition of applied arts. These proponents of the handmade and would-be functional in clay, glass, metal, wood, and fiber created a studio movement as a separate constituency within the history of crafts production, establishing a critical framework more closely aligned with the canon of modernist art history. These artists also sought to develop a market that would support their separateness, and consequently a rhetoric aligned with that of their contemporary modernist practitioners in painting and sculpture. Whether through a formalist vessel aesthetic conditioned by media-specific interests, the employment of three-dimensional formal abstraction, or the use of ironic or socially inspired subject matter,

their production respected the functional tradition of their various media, a tradition they chose to follow both as a point of historical reference and self-identification. This is certainly still the case for the artists of today, whose primary concerns are to promote their objects as a vehicle for vital aesthetic expression with historical continuity from earlier theory and history of crafts production toward the power of the accompanying rhetorical criticism that has surrounded crafts production since the 1950s.

It is appropriate that at this moment, when art historians are questioning the validity of received histories, when the screaming of modernist "idealism" is being dissected through the critique of its artist/promoters (e.g. Le Corbusier [1887-1965] and others), and the institutions that the modernist movement fostered (e.g. the Museum of Modern Art in New York), a different historical frame for the late 20th century crafts movement, one that posits a separate history of craft, be proposed. It is an alternative history, one based on social attitudes and aesthetic positions referencing the loss of individuality in urban, industrial societies of the late 19th and 20th centuries, an expression of personal aesthetics, creativity, and skills focused on the shaping of functional and functional-like objects in the context of an ever-dominant, impersonal, and mechanized consumer society.

As with all contemporary craft media, the aesthetic imprints we find within the 20th century studio crafts movement as a whole have their origins in the historicist, nostalgic, anti-industrial sentiment of the mid to late 19th century reform movements that encompassed the applied arts as well as the burgeoning crafts movement.

Through philosophical promoters like William Morris (1834-1896) and Charles ▶ 56

ABOVE FROM LEFT: Inlaid wood box titled "Jungle" by Howard Whipple, late 1940s; Wood artist Howard Whipple in his Berkeley studio, 1950; Wood artist Walker Weed in his Gilford, New Hampshire studio, 1957; Karl Drerup, enamel artist, in his Thornton, New Hampshire studio, 1957.

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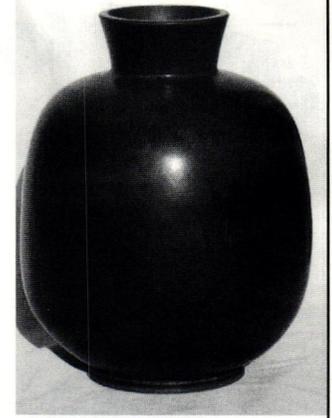
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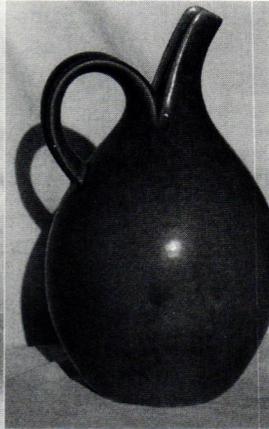
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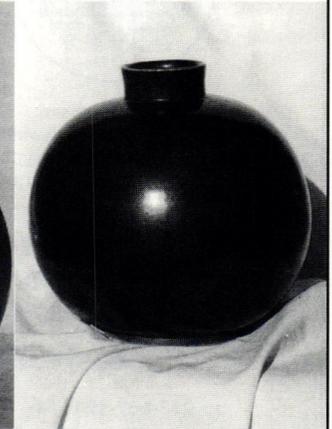
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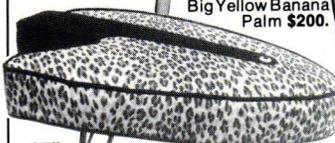
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George Jensen

(continued from page 10) famous were from Rohde's sketches.

Georg Jensen's own silver flatware patterns were called *Fuchsia* (1904), *Coral* (1905), *Continental* (1906), *Rose* (1913), *Perl* or *Rope* (1916), *Akelaje* (1918), *Blossom* (1919), and *Nordisk* (1927). The inspiration for *Continental* came from an early handmade Norwegian wooden spoon. In contrast, the *Beaded* (1919) pattern is more in the Deco style. The remaining patterns are distinctly Nouveau in their design.

In 1924, the Smithy was purchased by the Pedersen family and Jensen's role in the firm began to change. P.A. Pedersen took over the management of the Silversmithy, and Jensen's brother-in-law, Thorolf Moller, assumed management of the retail shop. Unhappy with the part he now held in the firm he had created, Jensen and his family moved to Paris during 1925 and 1926. Here he crafted silver in his own workshop, keenly aware of the changes in life style and design tastes occurring around him.

He returned to Copenhagen later in 1926 at the age of 60, and began designing from a workshop in his home. By this time, he had achieved great acclaim and his beautiful silver designs were in homes and museum collections around the world. Although Jensen retained his position as Artistic Director of the firm until his death in 1935, the newer Deco models emerging from the Smithy were products of the other designers in the firm. Of course, they still required Jensen's supervision and approval before production. The primary designers of Art Deco work for the firm were Johan Rohde, Harald Nielsen, Gundorph Albertus, Arno Malinowski, and Sigvard Bernadotte.

Harald Nielsen, Jensen's brother-in-law, designed the *Pyramid* flatware pattern in 1926. The opening of King Tutentkhamen's tomb in 1922-23 had sparked an interest in Egyptian design and may have influenced his concept for this pattern. By comparison to Jensen's own flatware patterns, *Pyramid* had great simplicity. Even today it is still one of the most collectible of the flatware patterns.

Nielsen designed the *Agave* flatware in 1937. This is the most Deco-styled of all the Georg Jensen patterns. Nielsen remained with the firm until his retirement and was a key person in quality control for the firm. With his strong influence, he assisted the other Jensen designers in final modifications of their ideas for new silver items.

Gundorph Albertus, another Jensen brother-in-law, was a sculptor like Jensen. He began work with Jensen in 1911 and for more than 40 years monitored the quality of production. Because of his high standards, many pieces not meeting his requirements would be melted and remade. He

designed the very popular flatware pattern *Cactus* in 1930. This stylized cactus motif was later used in hollowware and in a modified form in the flatware pattern *Pine* or *Bittersweet* (1940). Both Nielsen and Albertus were related to Jensen through Jensen's third wife Johanne Nielsen.

O. Gundlach Pedersen designed the *Relief* or *Parallel* flatware pattern in 1931. Interestingly Pedersen, an architect who had designed a number of the prominent buildings in Denmark, managed the Smithy from 1927 to 1931.

The *Bernadotte* pattern of flatware (1939) was designed by Prince Sigvard Bernadotte of Sweden, the son of the former King of Sweden and brother of the former Queen of Denmark. The Prince, an industrial designer by training, employed graphic and geometrical motifs in most of his designs. The cocktail shaker (see photo pg. 8) is a fine example.

During this Art Deco period the firm produced jewelry, flatware, and hollowware which were characteristic of the period. A number of artists are responsible for these pieces, but the work of Arno Malinowski is the most typical. Malinowski was born in Copenhagen in 1897 and had great success as a sculptor and engraver before he began jewelry design for Jensen. His depiction of the fawn and other animals all have the stylized lines of the period (see photo pg. 8). The attention to minute detailing is characteristic of his work.

Jensen's ability to change his style with the times is exemplified by the *Tobacco Box* (see photo pg. 8). This simple cylinder with hand-hammering and an ebony finial has a cover with a repetitive geometric design around its border. This is a great departure from the more ornate and adorned pieces found in Jensen's earlier works, such as his *Blossom* covered dishes, melon-shaped tea sets, and grape motif pitchers.

The photographic examples included in this article are but a few samples of works from the Georg Jensen Smithy. Created during the Art Deco period, some, but not all, are still in production today. This silverware is collectible both because it is characteristic of the period, and because its quality still makes it exceptional. The firm, over its 92 years of production, has never remained static from an artistic standpoint. On the contrary, there has always been an attempt on the part of the Smithy to make jewelry, servers, flatware, and hollowware pieces that would appeal to the ever-changing marketplace.

The work produced during the 1940s and '50s was sleeker and more modern than that of the Deco period. Newer items are constantly being offered in today's "contemporary" styles. Although changing dramatically from the start of this century, the quality, originality, and refinement of ► 56

Saxbo Style

(continued from page 30) cultural rival Denmark). The Copenhagen Industrial Arts Museum, an early and diligent supporter of Danish decorative arts, acquired a wide selection of Saxbo pieces for its collection.

In the 1950s, the designs swiftly changed at the studio when Eva Staehr-Nielsen moved from wheel-modeled pottery to molded pottery and began experimenting with sculptural shapes and incised patterns. It was at this point that Krebs agreed to set the glazes free, allowing them to run and dribble down the large, dynamic pieces Eva and Sonne were now gleefully producing.

With the glaze determining new and exciting decorative effects, a new era was inducted into the Saxbo studio. During this period, two influential ceramicists began working at the studio. Leon Galleto, a ceramicist from France, worked at Saxbo for two years, 1956 and 1957. His neo-cubist themed cylindrical vases with high-relief crisscrossing ribs had never been seen before and were enthusiastically received. Kristen Weeke, who joined in 1955, was Krebs' niece and one of the ceramicists who helped develop Saxbo's transition to earthier patterns with more vigorous glaze and decorative elements. She stayed with the factory for five years and later relocated to Los Angeles.

Edith Sonne Bruun began an independent collaboration with Saxbo in 1951 and began exhibiting under Saxbo's aegis in 1952. Her soft and sensuous designs provided continuity to Saxbo's earlier, simpler forms, and her glazes achieved a depth and complexity that earned her a place in many of Europe's more important exhibitions and museums.

Saxbo's production continued until 1968, when Krebs decided to retire. She had replaced Saxbo's noted coal ovens with an electric kiln in 1965, but the old glazes could not be successfully reproduced in the new kiln, in spite of the reduced firing time. Krebs did not wish to start over with new glaze formulations, and the studio was becoming too expensive to operate profitably. She closed the studio permanently, rather than entrust it to the new generation of ceramicists whose careers she had helped launch. Eva Staehr-Nielsen moved on to Royal Copenhagen where she remained until her death in 1976.

Although she continued her collaboration with Saxbo, Edith Sonne Bruun became Bing & Grondahl's senior artist-in-residence beginning in 1962 and moved to Royal Copenhagen herself following the merger between Bing & Grondahl and Royal Copenhagen in 1990. Krebs destroyed the production molds and designs, ensuring that Saxbo would never be licensed, reissued, or copied. She died in 1978. ▶ 56

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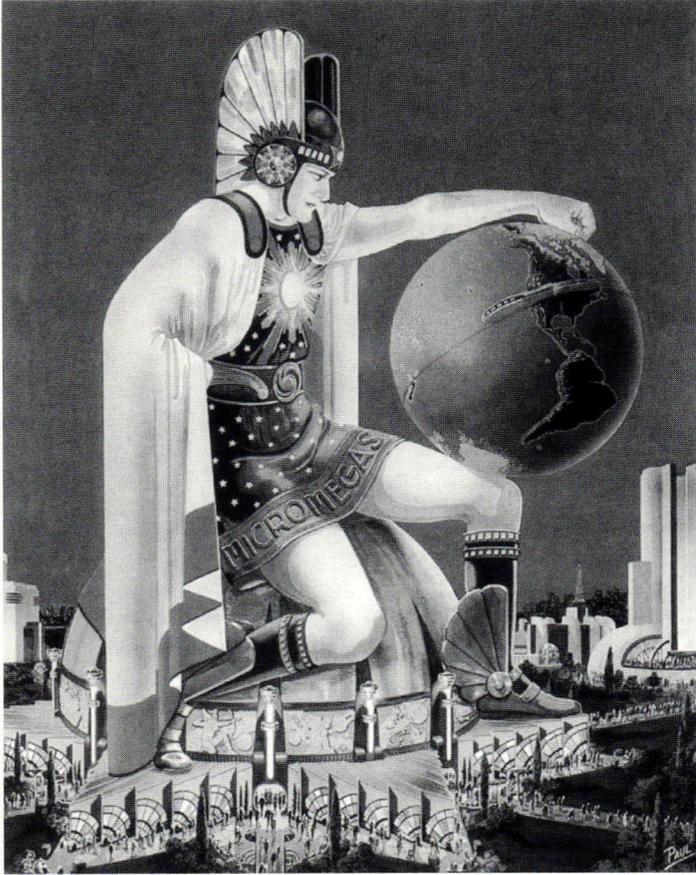
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Left: An extraordinary building design proposed by Austrian émigré Frank Rudolph Paul for the 1939 New York World's Fair. Part of the exhibition "Drawing the Future: Design Drawings for the 1939 New York World's Fair" on view at the MCNY through January 19.

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14 Sotheby's Animation/Toys/Dolls Auction, New York, NY (212) 606-7000
14-15 David Rago Auction's Modern Auction, Lambertville, NJ (609) 397-9374
14-15 Holiday Collectibles Extravaganza, Methuen, MA (800) 759-SHOW
16 Christie's East Auction of The Collection of Dr. & Mrs. Jerry Raphael of Contemporary Glass, New York, NY (212) 606-0400
16 Christie's East 20th C. Decorative Arts Auction, New York, NY (212) 606-0400
17 Sotheby's Collectibles Auction, New York, NY (212) 606-7000
29 Cincinnati 20th Century Revue Show, Cincinnati, OH (513) 738-7256
31 '50s Rockin' New Year's Eve Party, San Jose Museum of Art (408) 271-6840

JANUARY

- 4-5** New York Coliseum Show, New York, NY (212) 255-0020
10 Christie's Watches Auction, New York, NY (212) 546-1000
15 William Doyle Galleries' Belle Epoque Auction, New York, NY (212) 427-2730

- 16** Metropolitan Textile Swatchbook Auction, New York, NY (212) 463-0200
17-20 20th Annual Miami Art Deco Weekend, Miami, FL (305) 672-2014
17-19 Sarasota Winter Antiques Show Civic Auditorium, Sarasota, FL (954) 563-6747
18 Skinner Art Glass & Lamps, Arts & Crafts, Art Deco & Modern Auction, Boston, MA (617) 350-5400
20 Christie's Contemporary Art Auction, New York, NY (212) 546-1000
23-26 Miami Modernism Show, Miami, FL (305) 861-0108
24-26 Miami National Antiques Show, Radisson Expo. Ctr., Miami, FL (954) 563-6747
25-26 11th Orlando Collectibles Extravaganza, Orlando, FL (800) 759-SHOW
30 Swann Galleries' Posters Auction, New York, NY (212) 254-4710
31-2 Metropolitan Vintage Fashion & Antique Textile Show, New York, NY (212) 463-0200

FEBRUARY

- 1** Sotheby's Collectibles Auction, New York, NY (212) 606-7000
7-9 Sarasota Antiques Festival, Civic Auditorium, Sarasota, FL (954) 563-6747
7-9 Southern Florida Antiques Show, War Memorial Aud., Ft. Lauderdale,

- FL (954) 563-6747
11 Sotheby's Watches Auction, New York, NY (212) 606-7000
14-16 Naples Winter Antiques Show, Community School, Naples, FL (954) 563-6747
16 Treadway Gallery's 20th Century Auction, Chicago, IL (513) 321-6742
15-16 Stratford Armory Antiques & Collectibles Show, Stratford, CT (203) 758-3880
21-23 West Palm Beach Antiques Show, W. Palm Beach Auditorium, W. Palm Beach, FL (954) 563-6747
28 Sotheby's 19th & 20th Century Furniture & Decorative Arts Auction, London, England (071) 493-8080

MARCH

- 1-2** Triple Pier Expo, Passenger Ship Terminal, NY, NY (212) 255-0020
1-2 Stratford Armory Vintage Clothing, Jewelry & Textiles Show, Stratford, CT (203) 758-3880
8-9 Triple Pier Expo, Passenger Ship Terminal, NY, NY (212) 255-0020
15-16 Modern Times Show, Glendale, CA (310) 455-2894
22-23 20th Century Limited Show, Oak Park, IL (630) 879-5603
22-23 Atlantic City Spring Festival, Atlantic City, NJ (800) 526-2724
23 LA Modern Auction, Los Angeles, CA (213) 845-9456
26 William Doyle Galleries' Couture & Textiles Auction, New York, NY (212) 427-2730

APRIL

- 5-6** New York Coliseum Antiques Show, New York, NY (212) 255-0020
9 William Doyle Galleries' Belle Epoque-19th & 20th Century Decorative Arts Auction, New York, NY (212) 427-2730
9 William Doyle Galleries' Lalique Auction, New York, NY (212) 427-2730
11-13 O'Hare Spring Antiques Show, Rosemont Conv. Ctr, Rosemont, IL (954) 563-6747
12-13 The Sixties Show, New York Armory, NY (212) 255-0020
12-13 Eastern States Antiques & Collectibles Show, W. Springfield, MA (203) 758-3880
26-27 The Michigan Modernism Exposition, Southfield, MI (810) 465-9441

EXHIBITIONS

- Thru January** "Humane Technology: The Eames Studio and Beyond" at the SFMOMA in San Francisco, CA (415) 357-4000

Thru January 5 "Messengers of Modernism: American Studio Jewelry 1940-1960" at the Cranbrook Art Museum in Bloomfield Hills, MI (810) 645-3312
Thru January 12 "The Arts of Reform and Persuasion" at the Seattle Art Museum in Seattle, WA

Thru January 12 "Meret Oppenheim: Beyond the Teacup" at the Museum of Contemporary Art in Chicago, IL (312) 280-2660

Thru January 19 "Drawing the Future: Design Drawings for the 1939 New York World's Fair" at the Museum of the City of New York in NY (212) 534-1672

Thru January 20 "Inaugural Exhibition of Works by French Avant-Garde Artists" at Galerie de Beyrie in NYC, NY (212) 219-9565

Thru January 26 "Encounters with Modern Art: Works from the Rothschild Family Collection" at the National Gallery of Art in Washington, DC (202) 737-4215

Thru February 2 "American Art 1940-1965: Traditions Reconsidered" at the San Jose Museum of Art in San Jose, CA (408) 294-2787

Thru February 2 "An Alliance of Art and Industry: The Brilliance of Swedish Glass, 1918-1939" at The Bard Graduate Center, New York, NY (212) 501-3000

Thru February 2 "The Furniture of R.M. Schindler" at the University Art Museum, University of California in Santa Barbara, CA (805) 893-2951

Thru February 18 "Three Buildings by Frank Lloyd Wright: American Spirit Alive in Japan" at the National Building Museum in Washington, DC (202) 272-2448

Thru March 23 "Art In Chicago, 1945-1995" at the Museum of Contemporary Art in Chicago, IL (312) 280-2660
Thru April 27 "New York Toy Stories at the Museum of the City of New York, NY (212) 534-1672

Thru June "Art and Design in the Modern Age: Selections from the Wolfsonian Collection" at the Wolfsonian in Miami Beach, FL (305) 531-1001

Thru July "This is the Modern World: Furnishings of the 20th Century" at MFAB in Boston, MA (617) 267-9300
January 11-April 6 "Shaken, Not Stirred: Cocktail Shakers and Design" at the Louisiana State Museum in New Orleans, LA (504) 568-6968

January 28-April 20 "Henry Dreyfuss: Directing Design" at the Cooper-Hewitt National Design Museum in NY (212) 860-6894

February 5-March 2 "Edward Wormley: The Other Face of Modernism" at the Lin/Weinberg Gallery in NY (212) 219-3022

Note: Event schedules are subject to change. Please call to confirm dates, locations & times.

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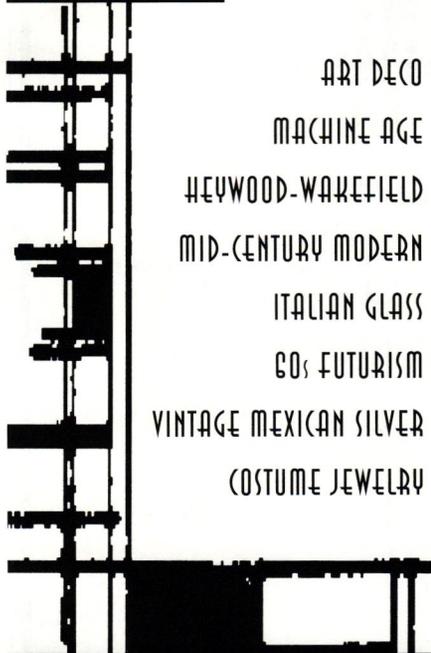
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Vladimir Kagan

(continued from page 39) coveted. In 1956, the Museum of Modern Art recognized Kagan's excellence by awarding him its "Good Design" award. Today, Kagan's work of the 1950s through early '60s is the most sought after by Kagan fans.

"Danish modern was the popular furniture of the time," says long-time Kagan collector Daniel Meyer. "But Vladimir's work was more sensuous and had much more of a sculptural quality." Meyer and his wife Gunda own some 16 pieces of original Kagan furniture in their home on Long Island, including a sofa, chairs, lamps, and various cabinets and tables. "It's really quality stuff," says Meyer. "And back in the 1950s it cost more than some new cars."

By the time he was that well established, Kagan had begun philosophically and artistically to explore architectural minimalism and the use of "negative space" in his designs. Kagan chairs and tables appeared in which open, transparent spaces allowed the viewer to see beyond the piece of furniture, to gaze upon art and decorative accessories that might otherwise be obscured. A Plexiglas and olive-wood desk, for example, allowed a residential client to always see her oriental rug.

During this same period, Kagan's personal life also changed dramatically when he married in 1957. The union has been a long and productive one between Kagan and Erica Wilson, the British needlepoint expert known by her numerous books, her instructional series on PBS, and her continuing line of needlepoint products. The two have often worked closely, despite their apparently diverse artistic styles in which Wilson focuses largely on traditional designs while Kagan pursues the more outre.

"It has been nicely symbiotic with me and Erica," explains Kagan. "She would bring me her needlepoint plans, which she had to explain well enough for me to draw up. Early on we collated and stapled together her instruction books at our kitchen table."

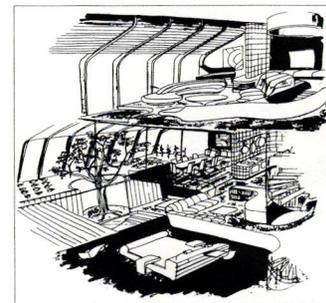
During the decade of the 1960s, Kagan on his own won acclaim as a senior member of the interior design and furniture industries. At the same time, he began expressing his concepts for the "house of the future." Man-made, industrially created materials like aluminum, glass, and Plexiglas were increasingly used as integral elements in Kagan furniture. In an exhibit at the New York City Armory for General Electric, Kagan created a stereo-ponic chair and a cocktail table with a flip-up television.

Kagan's "Room for Total Living" appeared as a project with Chemstrand in 1962, followed by his re-design of Disneyland's Monsanto Plastics "House of the Future" for the 1964 World's Fair. The U.S. Agency for Industrial Development enlisted Kagan's help in developing the chipboard

furniture industry in Jamaica in 1965.

In his retail business Kagan was evolving as well. In 1960, Kagan and Hugo Dreyfuss ended their decade-long association. Kagan then combined his showroom with his factory on East End Avenue in New York City - until the factory was destroyed by a devastating fire in 1971.

By the mid-1970s, Kagan's residential and commercial lines began to reflect the post-modern styles of architectural minimalism and Neoclassicism. His "Omnibus" design allowed for multiple levels of seating and other activity within a contained, modular grouping. Still, Kagan's bent for organic forms remained present even in these other idioms.



Kagan's status as an industry leader continued to grow, with more than 10 Kagan showrooms opening around the

United States. For the Interior Design Fair of New York in 1979, Kagan joined other design illuminaries in presenting his vision of the 21st-century house. (see above) As one review noted, "Energy conservation and space-efficient design are the highlights of Kagan's 21st-century fantasy house."

The year 1980 brought Kagan an honor that might have signaled the end of an illustrious career for others. The Fashion Institute of Technology in New York City mounted a gallery show titled "Vladimir Kagan: Three Decades of Design," featuring Kagan's designs from 1947 to 1980.

Kagan endures into the nineties, despite his reluctant business decision in 1987 to divest himself of the 10 showrooms bearing his name. His current commercial line for Directional Furniture, which has been produced since 1990, includes shapely, curvilinear chairs and sofas perched on arching bases. Kagan's earlier amoebic outlines have been transformed into slightly more delineated shapes that gracefully limn the forms of more complex natural structures like chambered sea shells and flowering plants.

In a sense, Kagan has returned to his earliest roots. On the one hand, he continues to develop broad-based commercial products under contract with Directional. But he also continues his custom-made work, and now returns to self-producing his custom and classic designs from a new factory in Long Island City, New York.

"I now preach 'small is beautiful' in terms of my own business," says Kagan. "We have just a couple of employees, and the overhead is much less." ▶ 53

Individual clients, though, may not always want less. Kagan notes a significant change in both his clientele and in the kinds of furniture they want when compared to the 1950s and 1960s.

"Back then," notes Kagan, "my clients were wealthy professionals, a rather bourgeoisie crowd: doctors, lawyers, and corporate people. Art dealers, too. At one time many major galleries in New York had Kagan furniture. A chair might have cost a few hundred dollars; a sofa several hundred more, but that was a lot then."

"Today," he says, "young people want Kagan. My clients are young, hip designers, architects, and writers. It's a whole new ball game, with people who live below 24th Street in Manhattan. I'm thrilled that they like what I do."

And Kagan insists that his prices today actually reflect more value for the dollar. "We're building huge new things for people," he discloses. "Some of our custom sofas are over 40" deep, with enormously high cushions. A small room and limited living space is no longer of great concern. People want large pieces of furniture." (A new 144" free-form Kagan sofa retails today for over \$12,000 depending on fabric.)

For their part, Kagan and his wife divide their time between New York City and Nantucket, where their three grown children and their families are frequent visitors. They are contemplating the development of an Erica Wilson needlepoint that could be applied to Kagan furniture.

Nantucket is not necessarily conducive to productive work for Kagan. "Perhaps it's because our house there is too traditional," he speculates. (Surprisingly, the island has also been the summer home for modernist designers Paul Evans and Billy Baldwin; the Kagans were acquainted with both).

"At any rate," continues Kagan, "I work in great spurts of creativity. It takes a long time to turn on my spigot. I have to draw and draw until I get into a vein of creativity, then it really flows. At those times I can create drawings for a year's worth of production."

When scalloping and sailing seasons diminish on Nantucket, maybe Kagan's spigot of creativity will flow freely. At the age of 70 and as the new millennium approaches, Kagan might yet see his house of the 21st century fully realized.

- Special thanks to Bea Bodenstern, Vladimir's assistant, for her generous help in researching this article.

- William Ferrall has written community and personality profiles for Boston Herald Sunday Magazine, People Magazine, numerous regional magazines, and for business and trade publications. Along with his partner John Mayo, he owns Modern Arts, Nantucket Island's only gallery shop featuring vintage modern and contemporary furniture, art, and decor.

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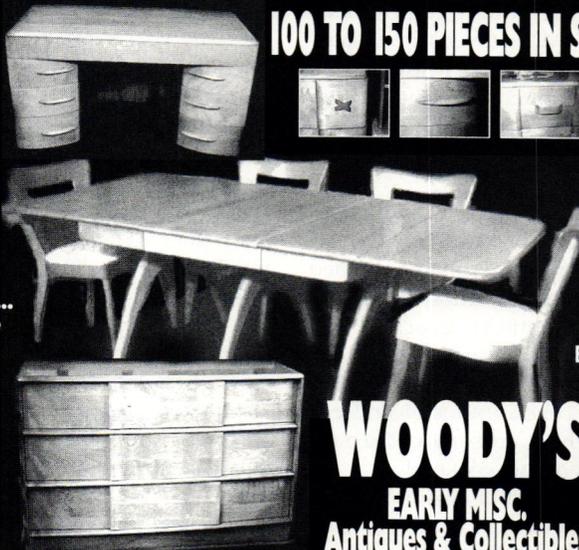
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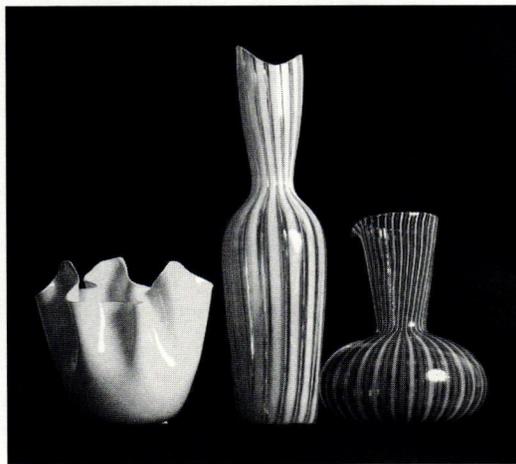
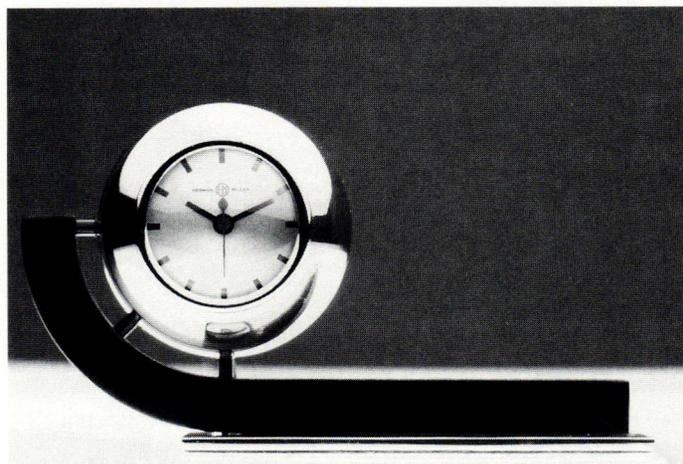
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show updates

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



Art Deco Weekend®

The Miami Design Preservation League's 20th Annual Art Deco Weekend is scheduled to take place Friday, January 17 through Monday, January 20th. The theme of this year's event will be "Art Deco at Sea - A Salute to the Great Ocean Liners of the 1930s."

Art Deco Weekend is the largest public event in the world dedicated to celebrating the Art Deco era, and each year reaffirms the enormous popularity of the style. In 1996 over 350,000 festival-goers attended the Weekend's wide variety of programs which include the "Moon Over Miami Ball," an opening parade, the street festival along Ocean Drive, outdoor concerts, and a film festival and lecture series. With few exceptions, all events and programs are free and open to the public.

This annual celebration draws attention to the importance of preserving our Art Deco architectural heritage, and has helped inspire an Art Deco preservation movement which is now international in scope. The MDPL's trolley, walking, and bicycle tours of the world-famous Art Deco District, containing the largest concentration of Art Deco architecture anywhere, are some of the most popular activities of the weekend.

Art Deco Weekend is also an annual destination for collectors of vintage art, design, and artifacts, as well as contemporary works inspired by the Art Deco style. Last year over 100 vendors of all varieties, including more than 30 vintage Art Deco dealers from across the country, participated in the street festival.

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

Miami Modernism Show

Jacques Caussin, President of Caussin Productions, Inc., has announced that the fourth annual Miami Modernism show will take place at a new location: The Ramada Resort Deauville, a spacious mid-century hotel on Collins Avenue at 67th Street on the Miami Beach oceanfront. The show opens Thursday, January 23rd, with a Gala Preview from 6-10pm. A portion of the proceeds from the Preview will benefit The Miami Design Preservation League (MDPL). The show then continues for three full days Friday-Sunday, January 24-26.

This year's Miami Modernism takes place the weekend after the MDPL's 20th Annual Art Deco Weekend and within the same time frame as other major shows in South Florida. "This is the perfect time slot for our show," comments Jacques Caussin. "Visitors coming a week earlier can now enjoy the festivities of Art Deco Weekend, and those staying later can browse the other antique shows happening in South Florida."

In just three years, Miami Modernism has become recognized as an exhibition of the highest caliber, due to its unparalleled roster of 65 specialized dealers from across the country and abroad. The show offers the finest in 20th century design: furniture, lamps, clocks, paintings, ceramics, prints, glass, jewelry, sculpture, photography, industrial design, posters, books, and much more, representing all major design and fine art movements 1900-1970.

Gala Preview tickets are \$50, general show admission is \$10. For more information call (305) 861-0108 or (810) 333-9977. For hotel/travel packages call ARTours at (800) 226-6972.

The Sixties Show Is Back

It will have been almost two years when, on April 12-13, 1997 New York City once again views a great selection of the best of '50s, '60s, and '70s art and artifacts, furniture and fashions, plus rock 'n roll collectibles and psychedelia at the Sixties Show. The show will take place at the 26th Street Armory at Lexington Avenue. For further show information call (212) 255-0020.

Boomer Show Seeks Furniture Dealers

The promoters of Baby Boombazaar plan to diversify the "Boomer era" collectibles offered at their May 24 and 25, 1997 Memorial Day weekend show by actively soliciting dealers who have vintage furniture and household items to sell.

Carol Perry, one of the promoters of the show, told *Echoes* "A number of our show-goers commented that they'd like to see more '50s and '60s furniture at the show. We think they're right, and we'd like to encourage furniture dealers to be part of next May's event."

Baby Boombazaar is a well established show held at the St. Petersburg Coliseum featuring items from the Baby Boomer era - the late 1940s through the '70s. Dealers offer such nostalgic favorites as jukeboxes, toys, autographs, records, vintage fashions, costume jewelry, TV and movie memorabilia, and more. Period music, vintage fashion shows, and special guest signers are always part of Baby Boombazaar. For vendor or show information call (813) 398-2945.

ABOVE: Just a few of the many spectacular items to be offered by dealers at the Miami Modernism Show on January 23-26, 1997.

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

New! The National Trust Guide to Art Deco in America by David Gebhard ... Gebhard takes you on a coast-to-coast journey surveying over 500 significant Art Deco buildings from the strongholds in Miami Beach to Wilshire Boulevard in Los Angeles. Buildings, which include skyscrapers, residences, office buildings, shops, hotels, and public buildings, are listed by place and street address. 230 b&w photographs. 416 pgs. WY/Softcover \$19.95

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

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

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

New! Too Much is Never Enough: The Autobiography of Morris Lapidus, Architect by Morris Lapidus ... American architect Morris Lapidus is best known as the architect of the Fontainebleau and Eden Roc resorts in Miami Beach, yet in a remarkable 70-year career, Lapidus has designed more than 500 other projects in the U.S. and abroad. His innovative signature forms - chevrons, kidney bean shapes, and curving walls and ceilings - have become icons of American architecture of the fifties and sixties. In this elegantly written autobiography, Lapidus recounts his early life as a Russian immigrant in New York, his love for the

theater and set design, and influential events in his career. 150 illustrations, 50 in color. 304 pgs. R/Hardcover \$45.00

New! Messengers of Modernism: American Studio Jewelry, 1940-1960 by Toni Greenbaum ... In this beautifully designed and lavishly illustrated book, Greenbaum analyzes the output of American modernist jewelers, many of whom, such as Alexander Calder and Harry Bertoia, began as sculptors or painters. This volume accompanies an exhibition of the same name at the Cranbrook Art Museum. 106 illustrations. 168 pgs. A/Hardcover \$37.50

Fun Fabrics of the '50s by Joy Shih ... For designers and '50s enthusiasts, this full-color book offers hundreds of fabric styles popular in the mid-century, including cowboy prints, tropical blooms, geometrics, florals, plaids, and more. 300 color photographs. 112 pgs. S/Softcover \$19.95

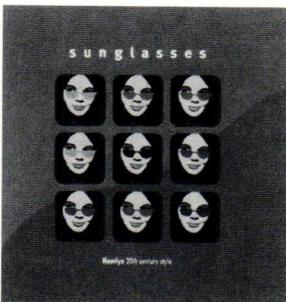
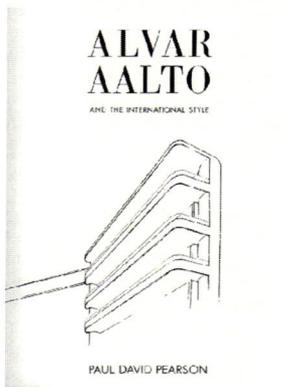
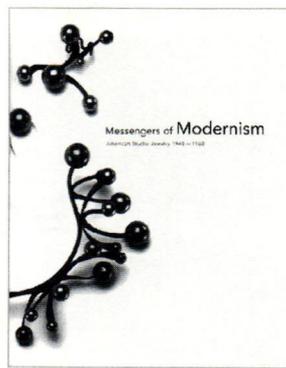
New! Sunglasses ... This book traces the colorful history of "shades" from their invention in 1885 through their popularity with Hollywood stars of the 1930s, the beatnik and existentialist cool looks of the 1950s and the star-spangled 1960s wrap-around look, to the present Ray Bans which went from being a Mod accessory to a style classic. Vintage visuals combined with present-day photos. 75 illustrations, 50 in color. 64 pgs. R/Hardcover \$15.95.

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 Vistosa, Coral Craft, Conversation, Versatile, and Pebbleford. Vintage ads and catalogs are also reproduced. 176 pgs. CB/Softcover \$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 archive material. 100 color, 200 b&w illustrations. 240 pgs. C/Hardcover \$55.00

Superb! Eames Design: The Work of The Office of Charles and Ray Eames by John Neuhart, Marilyn Neuhart, and Ray Eames ... This is the first book to present the work of the extraordinary husband-and-wife team whose creative imprint revolutionized the look of post-war American society. Every project produced by the Eameses and their office of top-flight designers from 1941 to 1978 is examined in considerable depth. A stunning assembly of drawings, plans, models, period photographs, film clips, and graphics. 3,504 illustrations, 2,107 in color. 464 pgs. H/Hardcover \$95.00

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 period memorable. Instant Expert explains



fashion trends and the reasons behind them, and explores fashion's link with Hollywood and influential people. This book also includes information to help collectors get started or expand their collection such as lists of show promoters, auction houses and stores which specialize in vintage fashion. 4" x 8 1/2". 153 pgs. AL/Softcover \$12.00

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

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Superb! Charles and Ray Eames: Designers of the Twentieth Century by Pat Kirkham...Kirkham interprets the work of the Eames's in depth, probing the lives behind the designs, re-evaluating 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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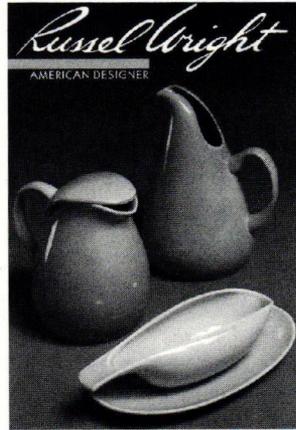
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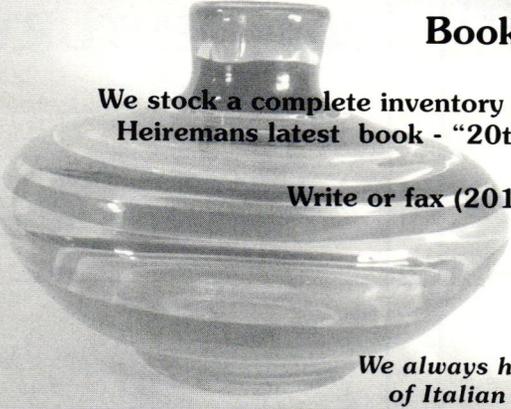
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Boomerang House

(continued from page 42) able to find some great pieces both from local shops and at auction. For example, the pair of Arne Jacobsen Egg chairs with matching stool were a perfect find for the living room and were in excellent condition. Fabrics to coordinate and complement each other were found for the built-in sofa cushions, pillows (their fabric matches the chair seats in the adjacent dining room), and for the poof seat of the Heywood-Wakefield vanity bench used as a piano bench (not shown in photo).

The Robsjohn-Gibbings desk and the black leather Castiglioni chair were important finds for the library, as were the Gavina chairs for the dining room. The chairs' sleekness complements the roughness of the steel dining table designed by Detroit artist Matthew Blake.

The artwork chosen for the home is very diversified, although each piece seems to "belong" to the room in which it hangs. The many collections displayed throughout the home make each room special in its own way. Although Tom and Tom are both avid antique, auction, and flea market shoppers and collect many things, they are serious about collecting objects by Memphis, Fornasetti, Blenko, and Vicke Lindstrand.

"Memphis" refers to a multi-cultural design group based in Milan during the 1980s, which created textiles, lighting, furniture, metalware, ceramics, laminates, glass, and interiors. Drawing on a wide range of references from ancient Egypt to American consumerism, the group's impact was international, and they were widely imitated.

Piero Fornasetti, 1913-1988, was an Italian designer who created a wide range of objects for the interior, the most well-known being his ceramics and furniture. He worked in collaboration with the architect Gio Ponti. Much of his work was surreal, with *trompe l'oeil* motifs being applied to mass produced products. Fornasetti also designed complete interiors, the most famous being the ill-fated ocean liner, the SS Andrea Doria.

Blenko Glass Company of West Virginia became, in the 1940s, a leading American producer of mold-blown and free-blown glassware, from tableware to elaborate decanters, vases, etc., in rich, vibrant colors. Most sought after by collectors are pieces produced from the 1950s-1970s, designed by such artists as Winslow Anderson, Wayne Husted, and Joel Philip Myers. The collection displayed in the home's library contains many desirable pieces, both by color and form, designed by these artists. Tom V.'s favorites are the more unusual, such as the cat decanter he found recently at an auction - it's head is the stopper; it's tail, the handle.

Vicke Lindstrand, 1904-1983, was a

Swedish glass designer who came to Orrefors in 1928 and left to join Kosta in 1950, where he held the position of senior designer. His designs included etched or engraved pieces, many of them nude figurals, and pieces in which air bubbles form a major part of the design. After his switch to Kosta, he created forms that were gently asymmetric, often with colored filaments running through them. One of his most famous commissions was a glass fountain designed for the 1939 New York World's Fair. While other Swedish glass designers have produced similar work, Tom and Tom prefer to collect only those pieces signed by Lindstrand.

"Our collections are a great source of pleasure for us, and we enjoy the hunt as much as the acquisition; particularly because we have chosen to collect items that are somewhat unique and not so easily found at general antique shows, etc.," both men say. "We hope that visitors to our home find it a source of interest and pleasure, as well."

Tom Verwest is President of TVI, a Bloomfield Hills, Michigan based interior design firm. His partner, Tom Walsh, is co-owner of Capelli Hair, Face, and Body, a luxurious day spa in Bloomfield Hills, Michigan. *

- Robin Cohen is owner of Full Circle Antiques and Design in Bloomfield Hills, Michigan, specializing in 20th century design.

Exhibitions

(continued from page 12) with the Tools of Today."

Donated to the Museum of the City of New York in 1940 and 1941 by the Fair's Legal Department, many of the drawings in the exhibition have never before been displayed or published. Installed in the Museum's first floor south gallery, the exhibition features works by such noted artists, architectural renderers, and designers as Hugh Ferriss, Chester Price, and Raymond Loewy, as well as remarkable drawings by lesser known artists.

While numerous shows and books have explored the 1939 World's Fair, this is the first exhibition to showcase the avant-garde designers and renderers who made history by envisioning the future. Displayed are drawings for projects that were actually constructed at the Flushing Meadow site, as well as other unique conceptions that were never built.

At the close of the Fair, most of the original blueprints, renderings, and actual structures were destroyed. This exhibition offers visitors a glimpse of the most accurate remaining record of the intentions of the architects and designers who created this momentous event.

The Museum of the City of New York ▶ 66

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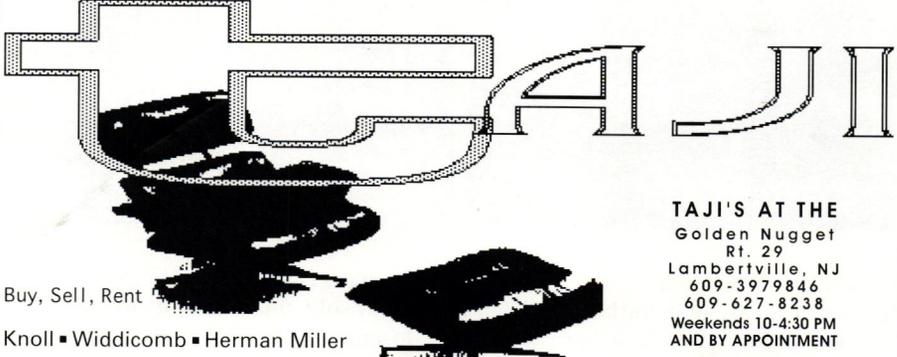
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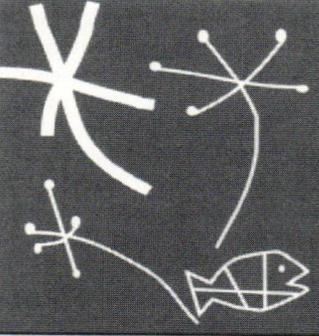
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Far left: A view of several items on display at the newly expanded Barry Friedman Ltd. gallery. Left: While many are forecasting the demise of the skyscraper, the Skyscraper Museum in Manhattan would like to convince us otherwise. Below: The Eichler Network's promotional bumper sticker "I Like Eichlers!"

Skyscraper Museum

Just when you thought the book had been closed on the future of American cities - they're falling into disrepair, crime rates are skyrocketing, corporate America is heading for suburbia - Carol Willis offers a different viewpoint.

Willis, a New York architectural historian, author, and professor - she teaches urban studies at Columbia University - is the founder of the recently opened Skyscraper Museum in Manhattan.

Located on the ground floor of a 1929 skyscraper, the Museum's goal is to help people appreciate and understand the history and economic factors behind the skyscraper phenomenon, through gallery installations, documentary films, period office settings, and photographs.

The Skyscraper Museum is located at 44 Wall Street in Manhattan. For further information call (212) 968-1961.

Did You Know?

These fun facts are courtesy of the exhibition "This is the Modern World: Furnishings of the 20th Century" on view at the Museum of Fine Arts, Boston through July 1997.

Over four million Arne

Jacobsen side chairs (model no. 3107) have been sold since the chair was designed in 1955 by the Danish architect. • Jean Puiforcat, the famed Art Deco silversmith, was also a distinguished athlete, being a member of the French national rugby team and the Olympic ice-hockey team. • The *Max 2* plastic coffee cups, designed by Massimo Vignelli for the American manufacturer Heller, were introduced in 1970. It was found soon after that, because Americans fill their cups closer to the rim than do Europeans, the indentation at the point where the handle joins the rim caused liquids to pour down the handle. When the mug design was released in 1972, this cultural difference was taken into account: a little "wall" was added to the top of the handle. • Arne Jacobsen's *AJ* cutlery, designed in 1957, was so ahead of its time that it was cast in the role of the cutlery of the future in Stanley Kubrick's 1968 science fiction film *2001: A Space Odyssey*.

Openings

Barry Friedman Ltd. has opened a new gallery at the Galerie Didier Aaron townhouse at 32 East 67th Street in New York.

With nearly four times the space at their new location,

Friedman presents European avant-garde painting and sculpture juxtaposed with museum-quality furniture and objects from Charles Rennie Mackintosh to Carlo Mollino, along with French furniture of the 1930s and 1940s.

Houk-Friedman, Barry Friedman's other gallery specializing in 20th century photography, has expanded as well, taking over the entire space at 851 Madison. Barry Friedman shares his time between the two galleries. Gallery hours are Tuesday-Saturday, 10-6, and Mondays by appointment. (212) 794-8950.

Palumbo, a new second-story gallery on Lexington Avenue between 70th and 71st Streets, features a collection of designer-name post-war furniture focused on the more formal and luxurious designs of the era.

The look at Palumbo is elegant, understated, urbane. Tommi Parzinger, Edward Wormley, T.H. Robsjohn-Gibbings, William Paulman, and Carlo Buffa are some of the designers whose work is on view.

"We rode the wave of organic design for at least a dozen

years," says gallery owner Pat Palumbo, formerly of Mix in Bridgehampton, referring to the mass production of furniture companies like Herman Miller and Knoll. "Now we've grown up and want more elegance."

An 8 1/2 foot long credenza by Parzinger for Charack Modern, a Boston company, in pickled wood with Asian-influenced hardware, is \$5,500. An oversized brass chandelier by Lightolier, probably from a restaurant, is priced at \$1,500. A complementary selection of Venetian glass and pottery starts at \$250.

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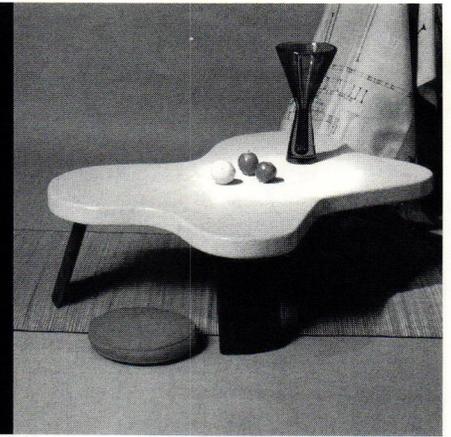
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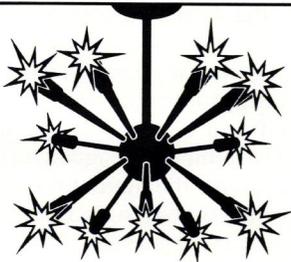
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Exhibitions

(continued from page 63) York is located on Fifth Avenue at 103rd Street in New York City. Museum hours are Wednesday through Saturday 10am to 5pm, Tuesday 10am to 2pm for registered groups only, and Sunday 1pm to 5pm. Admission is \$5. For further information call (212) 534-1672.

Galerie de Beyrie Inaugural Exhibition.

Catherine and Stephane de Beyrie have closed their Paris gallery and opened a loft in the heart of Soho, bringing together their numerous American clients, private collectors, interior designers, and museums, while still keeping their roots intact with frequent buying trips to France.

The Beyrie's are inaugurating their space with an exhibition of rare works from the French Avant-garde, including a cabinet by Mallet-Stevens which served as a prop in Marcel l'Herbier's 1925 film, *L'Inhumaine*; a Le Corbusier table created for the dining room of the "Cite de Refuge" in 1927; a Pierre Chareau prototype side table, c.1927; and a 1927 chandelier by Rene Herbst. Also represented in the exhibition are French decorative arts from the 1940s and '50s, including a number of unique pieces by Jean Royère, an incredible cabinet by Alexandre Noll, and an important pair of early Prouvé armchairs from 1927.

This exhibition is on view through January 20, 1997. Galerie de Beyrie, open by appointment only, is located at 393 West Broadway, 3rd Floor, in New York. For further information call (212) 219-9565.

Messengers of Modernism: American Studio Jewelry 1940-1960. Organized by the Montreal Museum of Decorative Arts, this exhibition, on view at the Cranbrook Art Museum through January 5, 1997, focuses on a unique collection of mid-20th century jewelry acquired recently by the Montreal Museum.

Assembled in the early 1980s by Mark Isaacson, Mark McDonald, and Ralph Cutler of the progressive Fifty/50 Gallery in New York, the Museum's collection of 90 pieces is considered to be the most significant of its kind. According to Guest Curator Toni Greenbaum: "This landmark collection is both definitive and comprehensive. Furthermore, it chronicles a distinctive jewelry movement that emphasized handcraftsmanship and non-precious metals, and that was based on contemporary art theories."

The exhibition includes works by the major studio jewelers of the period: the influential Sam Kramer; Paul Lobel and Art Smith, Greenwich Village pioneers; Margaret De Patta, a leading proponent of Modernism, and her fellow California jewelers; sculptor Alexander Calder and sculptor and furniture designer Harry Bertoia, both art-

ists prominent in other media; and various creators from other regions.

The collection is distinguished by its inclusion of work by respected artists in the fine and decorative arts. In addition to the contributions of Calder and Bertoia, the exhibition includes some lesser-known, unexpected treasures. Among these is a brooch by renowned sculptor José de Rivera and an unusual necklace by Marianne Strengell, one of North America's most distinguished textile designers. Irena Brynner, Peter Macchiarini, and Bob Winston are among the other respected jewelers represented.

The exhibition is part of the Montreal Museum's ongoing mission to make design accessible to a diverse audience; it is planned to travel throughout North America and Europe. Upon leaving the Cranbrook Art Museum, the exhibition will stop next at the American Craft Museum in New York from March 5 through June 8, 1997.

The Cranbrook Art Museum is located at 1221 N. Woodward Avenue in Bloomfield Hills, Michigan. Museum hours are Wednesday through Sunday 1pm-5pm, and Thursdays 10am-9pm. For further information call (810) 645-3312.

Art and Design in the Modern Age: Selections from the Wolfsonian Collection, is an inspirational installation of the Wolfsonian's permanent collection which provides an intriguing overview of the Museum's exceptional objects.

Selecting from the collection's more than 70,000 objects, curator Marianne Lamona gathered nearly 300 works that provide insight into the ways design has influenced and adapted to the modern world. The exhibition, designed by Richard Miltner, explores the many focal points of the Wolfsonian collection, including the iconography of labor, design reform movements, architecture, urbanism, industrial design, transportation, world's fairs, advertising, and political propaganda.

The wide-ranging themes and objects provide not only a picture of the past, but a path to understanding today's cultural and political issues. "Art and Design in the Modern Age" engages the observer visually and intellectually. Some of the unique objects exhibited include a handmade box by New Zealand silversmith Reuben Watts that combines Art and Crafts tenets with native Maori decorative motifs; *Electricity*, a bas relief produced for the 1933 Chicago World's Fair; mass-produced *moderne* furniture by American industrial designers Kem Weber and Paul Frankl; and Alexander Calder's sculpture of a female figure entitled *Star* from the Panama-Pacific Exposition of 1915.

The Wolfsonian Museum is located at 1001 Washington Avenue, Miami Beach, Florida. Museum hours are Tuesday through

Saturday 11am to 6pm, and Sunday Noon to 5pm. On Thursdays from 6pm to 9pm the Museum is open free of charge. Regular admission is \$5. For further information call (305) 531-6287.

Edward Wormley: The Other Face of Modernism, the first ever one-man show of Edward Wormley's work, is scheduled to take place at the Lin/Weinberg Gallery from February 5 through March 2, 1997.

Edward Wormley was once considered among the most important American designers of the mid-20th century, on a level with Charles Eames, George Nelson, and other leaders of modernism. Wormley, who died in November, 1995, designed modern furniture which drew on historic precedent and took a more humanistic approach than many of his contemporaries. He received national and international acclaim in the two decades following World War II. In recent years, however, he and the designs he created for Dunbar Furniture Company have been largely overlooked.

Not any longer. This exhibition and sale will feature approximately 75 pieces of Wormley furniture, including such significant works as his first chair for Dunbar, dated 1932; items from his "Precendent" collection for Drexel Furniture; the celebrated "Janus Collection" of 1956 and 1957; and a variety of Dunbar casegoods and upholstered furniture created in the period up to 1960, when most of his most important work was designed. The works on exhibit will show the full range of Wormley's output, including pieces for living room, bedroom, dining, and occasional use. They will highlight features characteristic of this designer's work, including highly-polished wood finishes, the use of contrasting wood and veneers, inlays of glass and ceramic, overscaled upholstery, and the meticulous construction and finishing which made Dunbar furniture one of the most prestigious and costly lines of "decorator furniture" in America in the middle years of this century.

Organized jointly by Lin/Weinberg and Chris Kennedy Decorative Arts, the exhibit will include examples of pre-World War II designs which are generally less familiar than the more widely published later pieces, as well as "icons" of this designer's work. Andy Lin, Larry Weinberg, and Chris Kennedy consider Wormley an exceptional and highly creative designer, whose refusal to reject the influences of the past in his modern designs has prevented him from receiving the recognition he deserves. They intend their joint project to remedy this oversight. A fully-documented, illustrated catalog will accompany the exhibition.

The Lin/Weinberg Gallery is located at 84 Wooster Street, in New York City. For further information call (212) 219-3022. ▶ 68

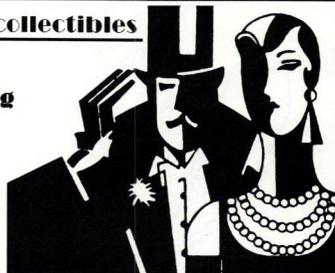
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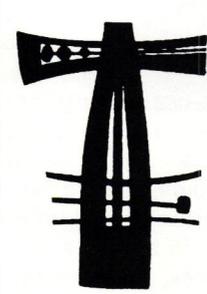
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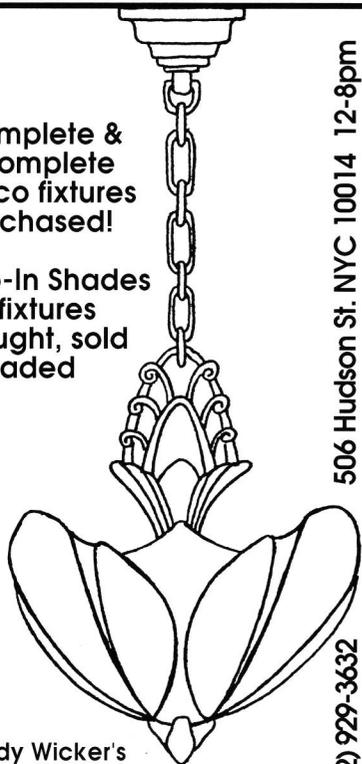
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Exhibitions

(continued from page 67) **Henry Dreyfuss Directing Design: The Industrial Designer and His Work, 1929-1972.** The work of Henry Dreyfuss (1904-1972), the legendary industrial designer who helped raise the standards of his profession in the United States, and who created many products still in the American home today, will be featured in a major retrospective at the Cooper-Hewitt, National Design Museum, Smithsonian Institution. The exhibition will open on March 18, 1997, and will remain on view until August 17. More than 200 examples of this innovator's legacy will be featured, including drawings, prototypes, and products he created for various prestigious clients.

A native New Yorker, Dreyfuss began his career in theater design and soon branched out into product design. In 1929, Dreyfuss opened his own industrial design office on West 48th Street. The exhibition documents his unparalleled career with five case studies for five major clients - the 20th Century Limited Train for New York Central Railroad; the 502 desk set (1949), Princess (1959), TouchTone (1964), and Triline (1968) telephones for Bell Telephone Laboratories; the Model L tractor for Deere & Co.; the Round® thermostat (1953) for Honeywell; and the "Swinger" (1965) and other cameras for Polaroid.

The Cooper-Hewitt, National Design Museum, Smithsonian Institution, is located at the corner of 91st Street and Fifth Avenue in New York City. Museum hours are Tuesday 10am to 9pm, Wednesday through Saturday 10am to 5pm, and Sunday Noon to 5pm. Admission is \$3. Free admission on Tuesdays from 5pm to 9pm. For further information call (212) 860-6868.

Italian Glass, 1930-1970: Masterpieces of Design from Murano and Milan,

opening at The Corning Museum of Glass on April 19, 1997, and running through October 26, will feature more than 200 prime examples of mid-20th century Italian glass from the collection of the Steinberg Foundation of Liechtenstein. Although the survey will extend across four decades, there will be a special emphasis on the 1950s and the work of the foremost Italian glass producer of that period: Venini & Co.

The Corning Museum of Glass is located at One Museum Way, Corning, New York. For further information call (607) 937-5371.

- For a complete listing of current and future exhibitions, please consult the Calendar of Events in this issue. Dates, locations, and times of events are subject to change. Please confirm in advance.

Pope-Leighey House

(continued from page 17) waits on weekends. The trip takes about 25 minutes from Huntington. Call Metro at (202) 637-7000 for schedules. Visitors who arrive by bus must walk about 4/10 of a mile up a steep driveway with no sidewalk.

Also in Washington this winter, both the National Building Museum and the Library of Congress have shows on Wright's work. The National Building Museum's exhibition focuses on Wright's only foreign projects, built in Japan, entitled "Three Buildings by Frank Lloyd Wright: American Spirit Alive in Japan." The exhibition runs through February 18, 1997. Call (202) 272-2448 for further information. The Library of Congress exhibition focuses on five unbuilt Wright projects, most in the desert southwest, and runs through February 15, 1997. Call (202) 707-5000 for further information.

- Jim Sweeney is a freelance writer and editor based in Alexandria, Virginia.

Kaj Franck

(continued from page 21) different colors, including blue, olive, purple, gray, pink, and amber. The stoppers generally had a cork to ensure a perfect fit. In many instances, the upper decanter is signed, while the lower decanter remains unsigned. Were these utilitarian, or were they purely decorative? One has to wonder. As Martin Eidelberg aptly points out in *Design 1935-1965: What Modern Was*, the upper decanter had no pouring spout.² Whatever the conclusion, from a design point of view, the Kremlin Bell was extremely successful. It won the Grand Prix at the 1957 Triennale, and has become identified as the quintessential Finnish design of the 1950s. The Kremlin Bell remained in production until 1968.

Franck's *Prisma* series of vases, in production from 1954-1968, is reminiscent of the work of the Italian Flavio Poli and was a precursor to the 1960s work of Monica Morales Schildt for Kosta. These vases used the sommerso technique of layered glass and were usually violet blue, yellow, and clear or ruby, smoke, and clear glass. The main difference from Poli's work was the angular nature of the design. There was no softness, just sharp edges. These pieces are the least organic of Franck's and the most difficult to understand.

Franck created many decanters and goblets in a mold-blown filigree glass. These pieces differed from Italian design in the use of harsh angles and a glass with impurities throughout the base color. The filigree was not uniform in design, and in many pieces appears wavy.

In the 1960s Franck designed his famous Ring plates. These plates consist of

rings of concentric circles of up to eight different colors. Some of the rings were clear glass, while others were mottled. These simple plates are masterpieces of design and were, unlike most of his work, unique, non-production pieces.

Franck's use of color reached a high point in the Pokels of 1970. These decorative goblets, which come in several sizes, are the epitome of 1970s color. The bowl of the goblet was mold-blown. The stem and the base were free-blown and attached. The rim of the goblet was finished by hand. The colors of these goblets were based on the primary colors in all of their richness. The stems recall his earlier work with metallic inclusions. Though technically functional, these pieces were art and can be displayed as vases rather than as utilitarian glasses. They are very reminiscent of the POP glasses which Gunnar Cyren designed for Orrefors in 1966.

Unlike most of the work in Italy, other than his tableware, most of Kaj Franck's work at Nuutajärvi-Notsjö was signed with an engraved signature. This pride of design is much appreciated by collectors, especially those who must research their collections for attribution.

Franck remained the artistic director for Nuutajärvi until 1976. He encouraged many new designers, and the efforts of his encouragement can be seen in Nuutajärvi's catalogs which include the work of Gunnel Nyman, Oiva Toikka, and Saara Hopea.

If you would like to study Franck's work further, a good place to start would be a museum. His work is represented in the design collections of every major museum. I also suggest the 1992 catalog *Kaj Franck Muotoilija Formgivare Designer* by Jarno Peltonen, et al., or *The Modern Spirit - Glass From Finland*, a 1985 exhibition catalog from the Finnish Glass Museum. *

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

¹(exhibition catalog) *Kaj Franck: Designer*. New York: The Museum of Modern Art, 1992, p. 3.

²Eidelberg, Martin, *Design 1935-1965: What Modern Was*.

Modernism, eh?

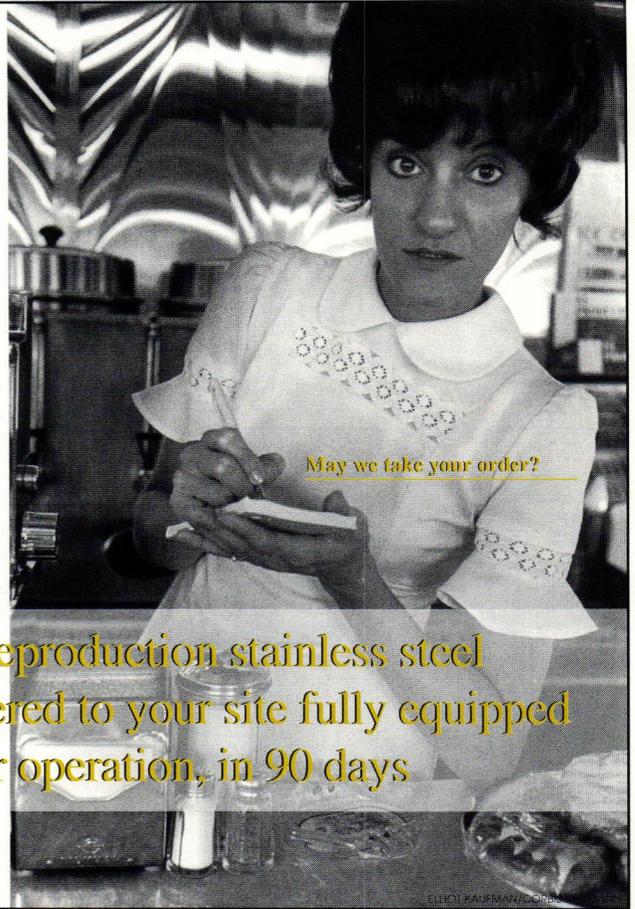
(continued from page 22) (416) 446-6660.

Telecommunications History

Bell Canada has a vast Historical Collection in Montreal, Quebec. Officially created in 1929, the collection consists of over 35,000 pieces representing past and present Bell Canada, Northern Telecom, and Bell Northern Research products. These include telephones, switchboards, linesman tools, and transmission equipment from a ▶ 70



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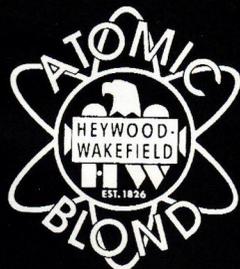
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Modernism, eh?

(continued from page 69) company involved in telecommunications since 1880! Extensive archives include photographs, documents (such as old phone books), and audio-visual material.

The collection can only be viewed on a limited basis for research purposes, and fees are assessed. However, for serious telephone aficionados, it is the ultimate homage. For more information, call (514) 870-5214.

Televisions Move To Ottawa

The exhibition, "Watching Television: Historic Televisions and Memorabilia from the MZTV Museum" continues until April 6, 1997, at the Canadian Museum of Civilization, Ottawa, Ontario. (see *Echoes* Summer 1996 issue, page 42.) In Canada's capital, it focuses on television as a cultural ritual. The exhibit also features 61 vintage sets dating from 1928 to 1972. Designer sets include Philco Predictas (Catherine Winkler), Hallicrafters (Raymond Loewy), RCA's World's Fair line (John Vassos), and Zenith (Robert Davol Budlong).

Later in the year, the exhibit will travel to other locations in both Canada and the U.S. In addition, more than 200 television sets and related ephemera are on display at the MZTV Museum in the CHUMcitytv Building at 151 John Street, Toronto. Call (416) 599-7339 for hours of operation.

Caring For Collectibles

Once you've purchased collectibles, it's important to ensure that your investment retains its value. The Royal Ontario Museum (ROM), occasionally offers courses to help you take care of your treasures.

This past fall, ROM's conservation staff conducted a series of lectures covering techniques such as cleaning, storing, and mounting. Eight, two-hour evening sessions included furniture and gilded objects; bronze, silver, and other metals; textiles and costumes; and lacquer, Japanning, and painted objects. Many courses were fully booked, so the museum hopes to offer workshops in the spring of 1997.

Across Ontario, the museum's Outreach Services offers "in person" as well as teleconferenced lectures on subjects such as identification and preservation. The Royal Ontario Museum also features a regular column on conservation in its quarterly magazine, *Rotunda*. For more information on upcoming courses, contact the Royal Ontario Museum Programs Department at (416) 586-5797. For lecture and teleconference fee and booking information, contact Mary Plouffe at (416) 586-5833. For a subscription to *Rotunda*, contact Debra Reiersen at (416) 586-5581.

Collectors outside the Toronto area are urged to contact their local museum's conservation staff.

Celluloid Time Bomb

The Royal Ontario Museum's (ROM) Conservation Department has been actively researching methods to prolong the life expectancy of objects made from cellulose nitrate - more popularly known as celluloid, xylonite, ivory, or French ivory. Products made from cellulose nitrate include costume jewelry, perfume bottles, buttons, and decorative arts.

Cellulose nitrate was used for nearly a century (1870s to 1960s) before being replaced with less flammable plastics. Unfortunately, many celluloid collectibles are like ticking time bombs. The plastic, after years in storage, can begin to emit acidic nitrogen compounds that may damage neighboring objects, and, in extreme and unusual cases, ignite.

Vulnerability depends on the original manufacturing process used to create the object. The ROM has developed a method of detecting which items are hazardous, making it possible for collectors to retain most celluloid nitrate pieces with confidence. For more information, contact Julia Fenn in the Conservation Department at (416) 586-5511.

Decorative Arts In Quebec

An exhibit devoted to decorative art and design continues until September 1997, at the Musee du Quebec in Quebec City. About 100 rarely exhibited works, primarily from the museum's own collection, are on display. The highlights of the show are works from 1950 to 1960, including furniture, ceramics, jewelry, textiles, glass, and more. The museum began collecting decorative art in 1933, and established a department devoted to the field in 1993. For more information on the exhibition, call (418) 643-2150.

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

Correction: In the fall 1996 issue of *Echoes*, this column mentioned the new book by Virginia Wright, *Modern Furniture in Canada, 1920 to 1970*, would be released this past September. Unfortunately, this due date was overly optimistic; the new scheduled release date is January 1997 from the University of Toronto Press.

modern classifieds

WHERE TO BUY OR SELL IT

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Selling: Russel Wright 3pc. Sofa, 2 Eames bucket chairs, 5 Eames tilt and Swivel chairs, 2 Vecta chairs with matching coffee table, 5 Knoll chairs, a collection of never worn original platform shoes and boots made in Spain, and lots more. If interested call (602) 610-0086.

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Selling: Tips, Tools & Techniques for Antique Dealers and Collectors, a book with helpful ideas for restoring, cleaning, and fixing-up antiques and collectibles. \$12.95 + \$2.00 s/h. Georgia Caraway, 500 El Paseo, Denton, TX 76205. (817) 565-9611.

Selling: George Nelson Bubble Lamps; Eames, Jacobsen and lots more furniture and accessories. (0181) 647-5442 (England).

Selling: Heywood-Wakefield Kohinoor Vanity #M146, excellent original champagne finish, \$650. Also, 14 piece Ashcraft Living room. (717) 689-9413 before 2pm.

Freeforms UK - 1940s to 1970s Italian, Scandinavian, and other European ceramics and glass. Unit 6, The Antiques Centre, 58/60 Kensington Church Street, London W8 4DB. Call 011-44-171-937-9447 Monday to Friday.

Selling: Holt Howard ceramics, Head Vases, Kreiss, Lefton, Hall, Russel Wright, Fiesta. Cookie's Collectibles, PO Box 566, Martinsville, NJ 08836.

Selling: Genaro Modern Mosaic, 24 x 48, handmade in Mexico c.1958, \$2,250. (312) 640-0696.

Selling: Heywood-Wakefield wheat D.R. table, 30 x 60, drop-leaf, \$400; champagne Cocktail table #M335, \$200. Woods Hole, MA. (508) 457-7122.

Selling: Illustrated, hardcover book *Art Deco & Modernist Ceramics*. \$45.00, softcover \$24.95. \$3.50 shipping and tax. Karen McCready, 39 Bond Street, New York, NY 10012. Fax (212) 995-1648.

Selling: Saarinen "Tulip" Dining room set, oval table with six chairs, excellent condition. (212) 535-0969 anytime.

Selling: Frankl signed airbrush in original frame, \$1,800/best offer. Photo avail. Michael Rush/Modern Richmond, 106 N. Vine Street, Richmond, VA 23220. (804) 353-5837.

Selling: Large collection of vintage clothing, jewelry, Art Deco furnishings, draperies, textiles. Call with requests for things you need. (718) 965-1916.

Selling: Gaetano Pesce's Tramonto a New York (Sunset in New York). Good condition. (418) 835-9005.

Selling: Pair of Eames LCM, black on chrome, best offer over \$400; Aluminum Group lounge chair, arms, black naug., best offer over \$125; 21" Predicta TV, wooden box, no legs, works (bad vert.), make offer. Rob Scott, 5100 W 76 Street, PV KS 66208. (913) 648-4251.

Selling: Georg Jensen Dining Room Set designed by H.J. Wegner & Johannes Hansen cabinet maker. Also, rocker by same designers. Photos available. Call (800) 255-7733.

Selling: Starburst chandelier, solid brass, 16 light. Call (716) 647-3863 or e-mail bovina@frontiernet.net.

Selling: Matthew Adams Alaska 16 1/2" plate #171, \$195; matching ashtray 13" #016, \$95; watercolor by Corky Normart, 1957, 19"x27", \$1,500. (209) 642-3084.

Selling: Rebajes copper tray, approx. 4"x4" with leaf design. Contact L. Chereny, 19 Carlton Road, Metuchen, NJ 08840, or e-mail lorenc1497@aol.com.

Selling: Vintage clothing business for sale. Mens/Womens 1930-1975. Phone "Fifi" at (716) 882-7371 (NY and Calif. show participant).

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Selling: Pattyn Products table lamp by Walter von Nessen, c.1935, paper label, excellent condition, \$3,250. Norman Bel Geddes "Manhattan Serving Set," shaker, eight cups, and tray, perfect, \$3,000. (612) 927-6973.

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Selling: Reference books on collectibles. Visit our online publication and catalog at <http://www.mustangsallys.com/vintage>. All books 10% discount off retail price. Mustang Sally's, 5318 E. 2nd Street, Suite 255, Long Beach, CA 90803.

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Wanted: Ottoman for Jacobsen Egg chair, any condition. Call Josh at (714) 744-8224.

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Wanted: Santa Anita Ware - "California Modern" dishes and serving pieces to complete dinnerware set. Oatmeal color. Contact Deborah Shprentz, 1516 Park Glen Court, Reston, VA 22090. (703) 478-9668. E-mail dsheiman@capaccess.org.

Wanted: Funky 1940 Made in California lady head and face pins with lucite, fabric, and fruit. Elaine Van Horn, PO Box 58173, Webster, TX 77598. (713) 332-3067.

Wanted: Heywood-Wakefield record cabinet end table, M395, top left on p. 283. Also, HM slat bench. Mark (916) 872-1957.

Wanted: Information on Bertoia Bird, Diamond, and dining room chair seat covers. Call (304) 243-1707.

Wanted: Sascha Brastoff - especially ceramic abstract designs, but other Sascha B. pieces too. Call Marilyn Glasser (914) 279-5501.

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Wanted: "Century" dinnerware by Eva Zeisel in white; Franciscan "Starburst" teapot. (416) 925-8073. E-mail alfredh@dur.utoronto.ca.

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Wanted: Interested owners of '50s-'70s/Retro/Designer-type stores to be included in advertising map of modern stores in Florida/South Georgia. Contact Sharon for details at (941) 334-2443, or send business card/letterhead to Flowers To Fifties, 2229 Main Street, Ft. Myers, FL 33901. Wholesale dealers welcomed to advertise.

Wanted: Looking to buy any Russel Wright Bauer, or flatware, or glass ware. Call (504) 524-5992, fax (504) 897-3154, e-mail jfischbach@aol.com.

Wanted: American modernist jewelry 1940-1960, or 1950s art glass in trade for vintage design reference books such as "Esempli," Scandinavian publications, etc. (604) 251-5183.

Wanted: Pre-War Heywood-Wakefield - smaller pieces in Rouland book, pg. 55: C2913 and C2917; pg. 56: C2914L and C2915R; pg. 65: C2913; pg. 71: C2927G; pg. 72: C2926G and C2924G; pg. 74: C3324X; pg. 79: C3325G; pg. 103: C559. Condition may vary, I am willing to refinish even darker stains (no warping or major structural flaws). Paul 'G', 533 Central Avenue, Brick, NJ 08723. (908) 477-7221.

Wanted: Ruba Rombic pieces by Consolidated & Muncie. Cubist art and sculpture. Paintings by Robert Gilberg, Richard Hackett, and James Budd Dixon. Paul (408) 730-4010.

Wanted: Molded fiberglass Eames armchairs, any base, any color. (314) 721-0048.

Wanted: Russel Wright American Modern square coffee table (page 48 Kerr book). Any condition. Call

Ken (908) 477-4165.

Wanted: Deco lighting or ceiling fixtures with planes, trains, or autos. 1-800-549-8861 extension 269.

Buy-Sell: Robsjohn-Gibbings furniture, lamps, brochures, books. Widdicomb or custom. Terry Bird, 735 W. Ponce de Leon, Decatur, GA 30030. (404) 377-5241.

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Wanted: Chase Octaball bookends; Chase 1939 World's Fair Dolphin-style box. Call Barry at (602) 838-6971 or e-mail vanhook@asu.edu.

Wanted: Rare undamaged Russel Wright (Bauer, wood, aluminum, china, sales brochures, etc...) Steve (804) 222-7377, e-mail heffshef@m5.sprynet.com.

Wanted: Cigarette Lighters and other Deco items made by Ronson, pocket and table lighters (especially touch-tips and striker models), bookends, advertising novelties, cigarette dispensers, cigarette cases. Items marked are marked: "Ronson," "De-Light," "Art metal works," or "A.M.W." Also buying catalogs. Will pay top dollar. Call or send description. E-mail Buy Ronson@aol.com. Scott Moore, PO Box 451387, Los Angeles, CA 90045.

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Wanted: Joe Columbo, Anna Castelli-Ferrieri, Frank Gehry Easy Edges. Call Karl (718) 786-7914.

Wanted: Several Eames dowel leg chairs "DKW", wire baskets, and

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Wanted: Heywood-Wakefield dresser with tambour deck M1536, M1521; Nest of tables M902; Record cabinet M395. Call (561) 683-1911.

Wanted: 1930 thru 1933 issues of "Astounding Stories." Call Todd Lief (312) 664-4533, tlief@suba.com.

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

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

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

Wanted: POSTERS. Highest prices paid for travel, entertainment, patriotic, transportation, and others, to 1960. Call us before you sell! Miscellaneous Man, Box 1000DE, New Freedom, PA 17349-0191. (800) 647-0069.

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Wanted: Raymor by Roseville. Ronald Swartz (504) 283-3227.

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

Wanted: Original sketches, blueprints, and paperwork of modern designers '20s-'40s. Loewy, Fuller, Bel Geddes great, but also interested in lesser-known designers. Send info. to Roman Coppola, 6740 Milner Road, Los Angeles, CA 90068.

Wanted: Art Deco fountain pen desk bases. Chris Odgers, 976 Foothill #294, Claremont, CA 91711. (909) 621-2675, fax (909) 621-2075, e-mail 70441.423@compuserve.com.

Wanted: Manhattan Advertising Ashtrays. Send company name, color, and condition to Glenn Rogers, 175 N. Canyon Drive, Bolingbrook, IL 60440.

Wanted: Unusual Bakelite pins, bracelets, necklaces, figural pieces, vegetables, fruits, faces, animals, military. Call Meri (516) 484-4794.

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• CLASSIFIEDS •

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Wanted: Russel Wright American Modern dinnerware, and Heywood-Wakefield furniture. Sarasota, Florida. (941) 388-4064.

Wanted: Heywood-Wakefield night stand #M-538, Kneehole desk #M-320W, Bed #M-530, Blanket chest #M-539. Call (813) 894-5404.

Wanted: Books/catalogs/reference material on Neon lighting manufacturer, decor, and signage. Jerry (408) 269-1420.

Wanted: Womb ottoman (black legs), George Nelson/Miller clocks, Herman Miller, Eames, quality period lighting, Peter Max. Will Beck (410) 821-8127.

Wanted: Miniature Metal Buildings (especially World's Fair), reasonably priced metal toy airliners/passenger ships. Miami Mike Hiscano, 510 NW 86th Place, #201, Miami, Florida 33126.

Wanted: Pink or glitter lucite Moss lamps, information about Moss Mfg., and lamps missing figurines. Jeff or Chris (773) 244-1297.

Wanted: California Studio Ceramics by Natzler, Lukens, Beato, Voukos, Andreson Pond Farm, and Heino. Top \$\$ paid for one piece or whole collection. Penelope Cloutier, Box 423, Guerneville, CA 95446. (707) 865-1576.

Wanted: Dinnerware - Metlox Confetti, Contemporas, and Del Rey, Vernon Ultra, HLC Serenade, and Rookwood paperweights (ivory). Brenda Mosher (408) 998-8865.

Wanted: Stainless Gaucho by Stanley Roberts; Saarinen Pedestal chair(s). (415) 759-1912.

Wanted: Bakelite jewelry. Floral hinged bracelets, acorn & oak leaf bracelets. Call (808) 627-0570.

Wanted: Pottery and porcelain vases, incised Deichmann, NB (New Brunswick). Lew Fisher (412) 438-7359.

Wanted: Inflatable furniture, Pop art, Op art, Peter Max. Call Kathy at (330) 759-7739.

Wanted: Heywood-Wakefield love seat, prefer champagne finish. Donald Douville (860) 742-9446.

Wanted: Old furniture / accessories catalogs, Herman Miller, Knoll, etc. Send info. to Walsh, 3128 Bray Road, Virginia Beach, VA 23452.

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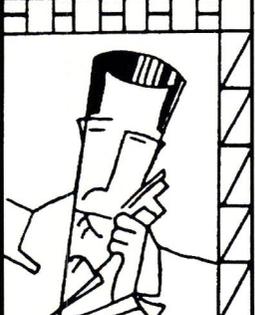
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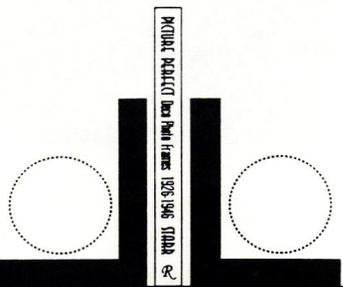
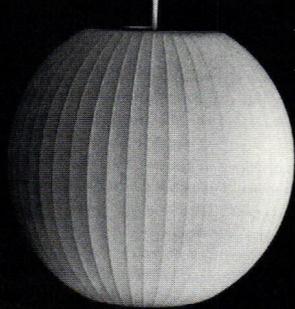


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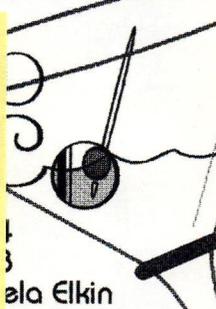
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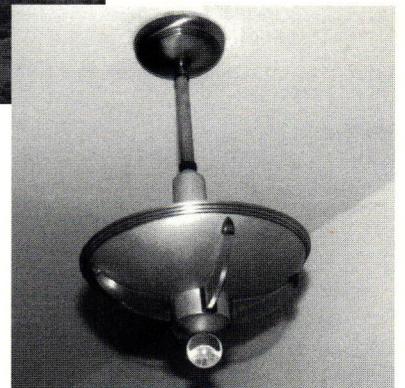
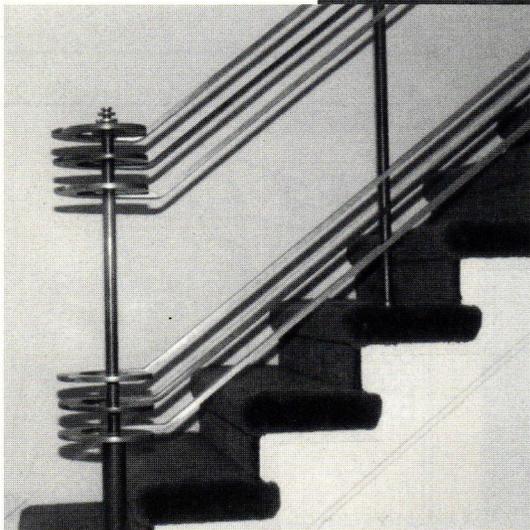
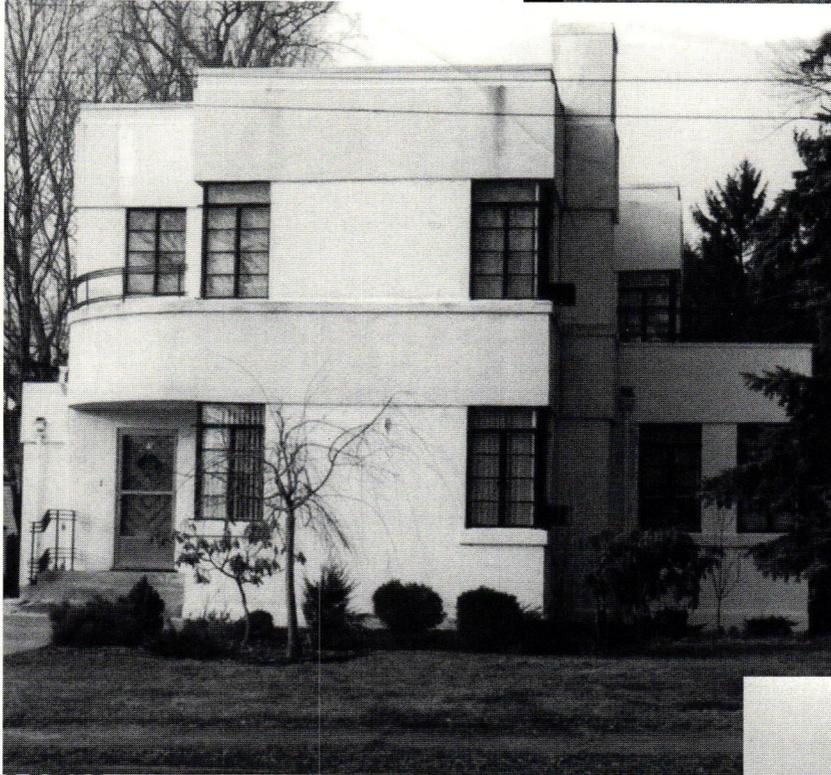
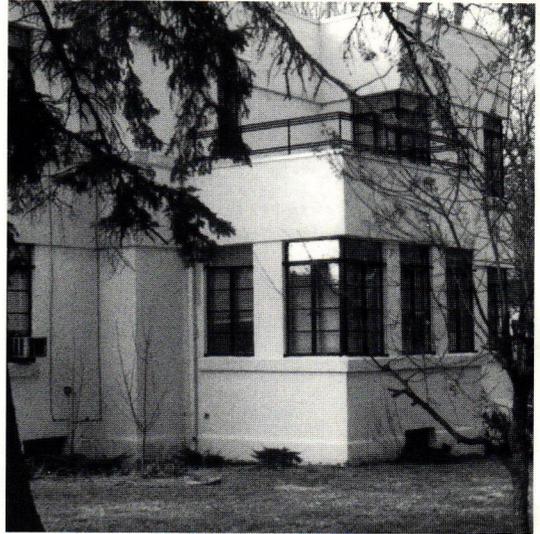
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