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The Breeze-Stewart Collection of 1950s Furnishings
NoHo: Manhattan's new modern mecca | **Alvar Aalto** | RCA Televisions
Organic Danish ceramics by **Axel Salto** | Studio jeweler **Art Smith**
Emilio Pucci's fashion legacy | **The Modern Office**
South American **Art Deco Architecture**

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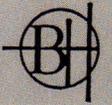
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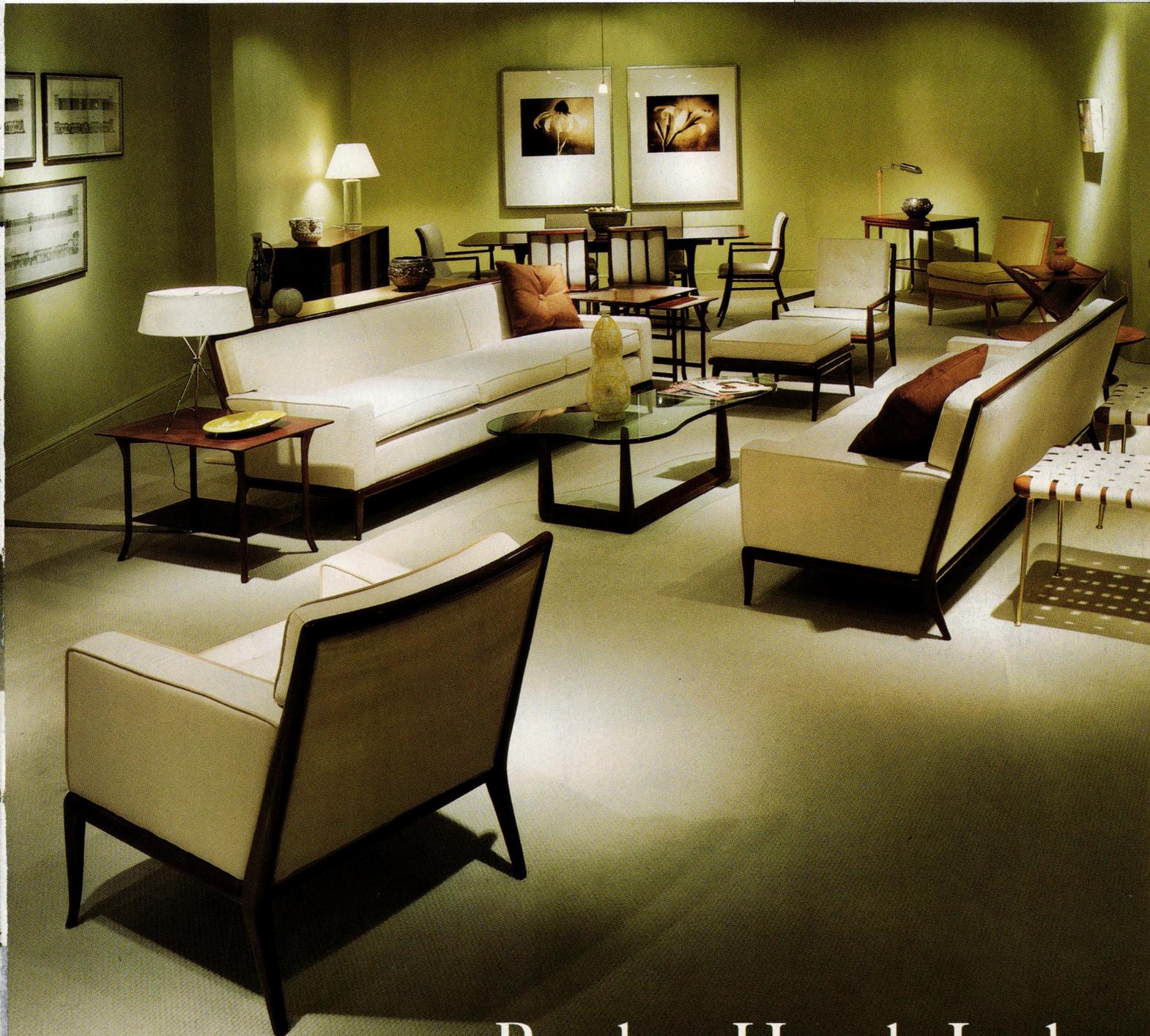
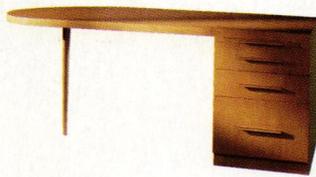
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Enlightened Living

on the cover

Just a glimpse into the extraordinary personal collection of 1950s furnishings by Charles Eames, Isamu Noguchi, and George Nelson assembled by Robert Breeze and Charles Stewart, profiled in this issue's Modern Spaces feature. Photograph by James Cohrssen.

features

36 Emilio Pucci

Marchese Emilio Pucci - a cultivated, educated man from a prominent Italian family - broke from tradition and became a shopkeeper, opening a boutique on the island of Capri which became the starting point of his whirlwind revolution of the fashion industry during the 1950s and 1960s. By Ginger Moro.

40 Axel Salto Ceramics

Danish ceramicist Axel Salto, considered ahead of his time by his peers and critics, was fascinated by the essence of natural growth, and this was reflected in the organic shapes and forms which his work adopted. His "budding," "sprouting," and "horns" series are highly sought-after by collectors. By Robin and Howard Hecht.

42 Goldsmith, Silversmith, Art Smith

A self-taught metalsmith, Art Smith drew inspiration from the body for the creation of his studio jewelry. His use and understanding of the human silhouette is unparalleled. By Toni Greenbaum.

47 South American Art Deco Architecture

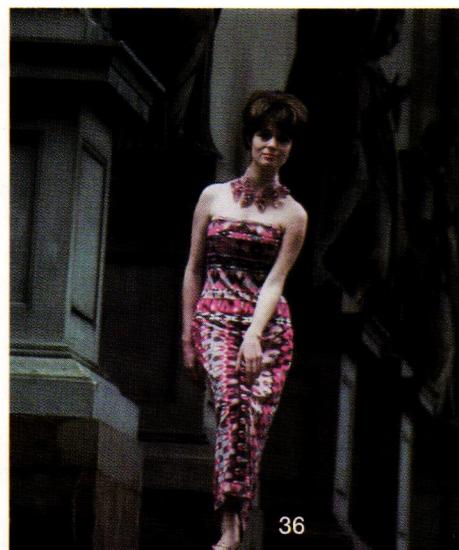
The Modern Movement in South America during the 1920s and '30s blended the symmetry and geometry of Art Deco with motifs from local fauna and flora to create a unique regional architectural style. By Enrique H. Madia.

50 Modern Spaces: The Breeze-Stewart Collection

Beginning innocently enough with a few Wakefield pieces and a little Fiestaaware, the collection of Robert Breeze and Charles Stewart has grown into what may be the largest private collection of 1950s furniture, lamps, and accessories designed by Charles Eames, Isamu Noguchi, and George Nelson. Included are rare and prototype pieces - such as a Noguchi *Chess* table, a *Marshmallow* sofa, and an Eames folding half-screen. By Jim Sweeney.

54 Modern Spaces: The Modern Office

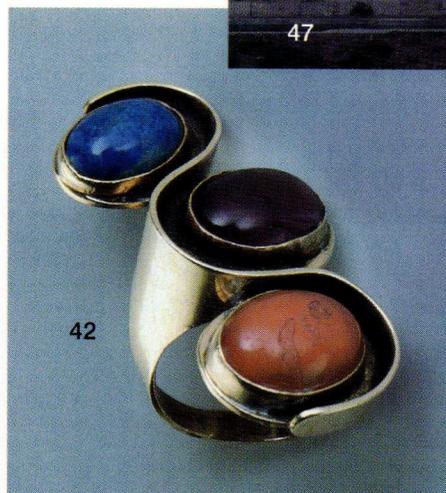
Two savvy individuals - an RCA executive on the West Coast, and an interior designer in New York City - utilized the clean lines of modern furnishings to create office environments which are soothing and "conducive to creativity." By Ron Fair and Martin Raffone.



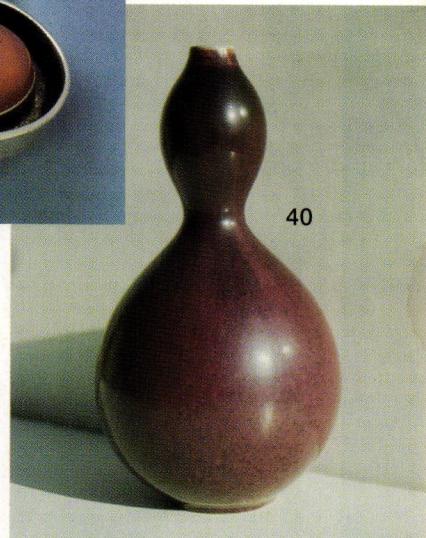
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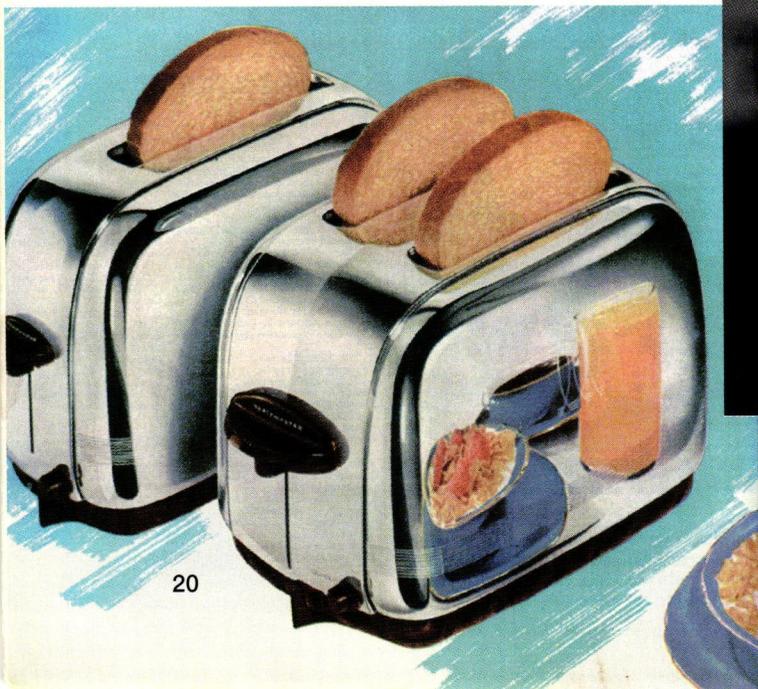
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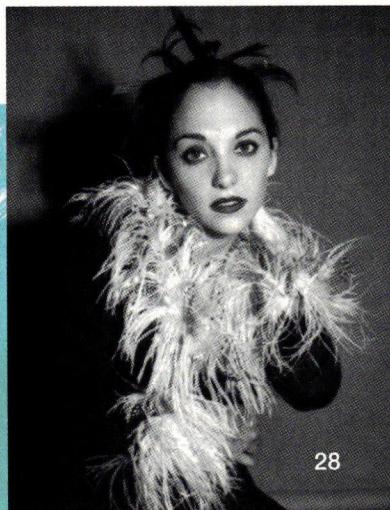
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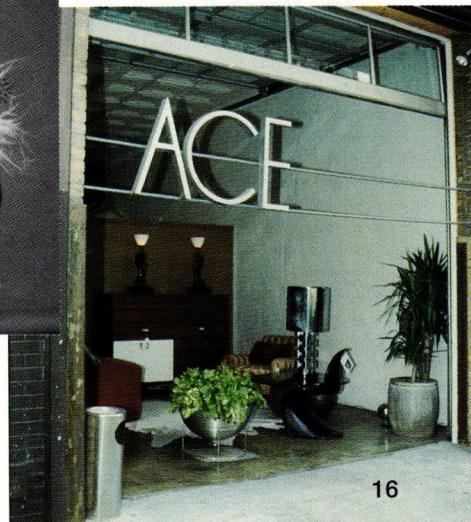
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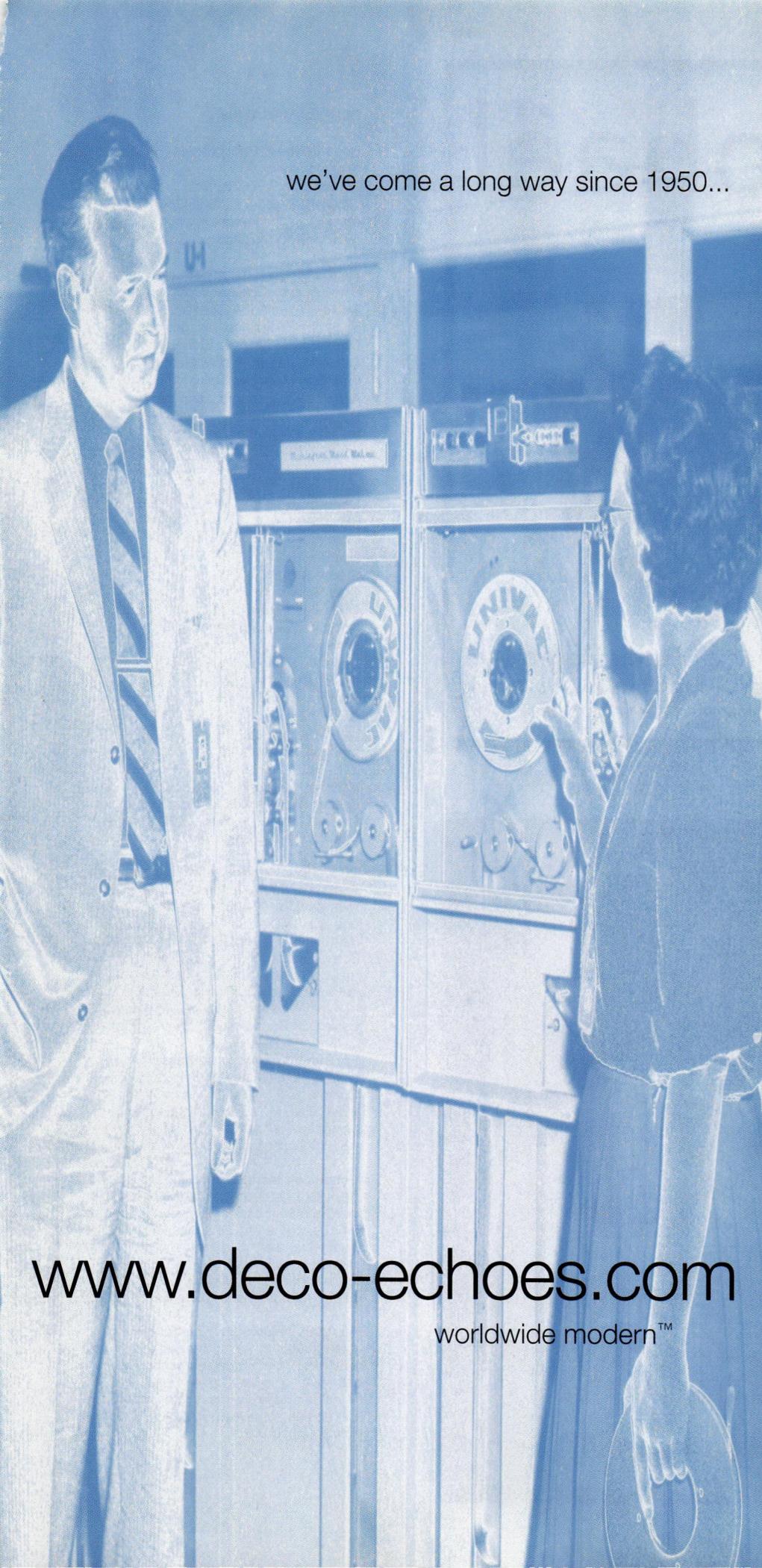
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Mark down important show, exhibition, and event dates from our 20th century event calendar, which also includes the home pages of several important modernism shows.

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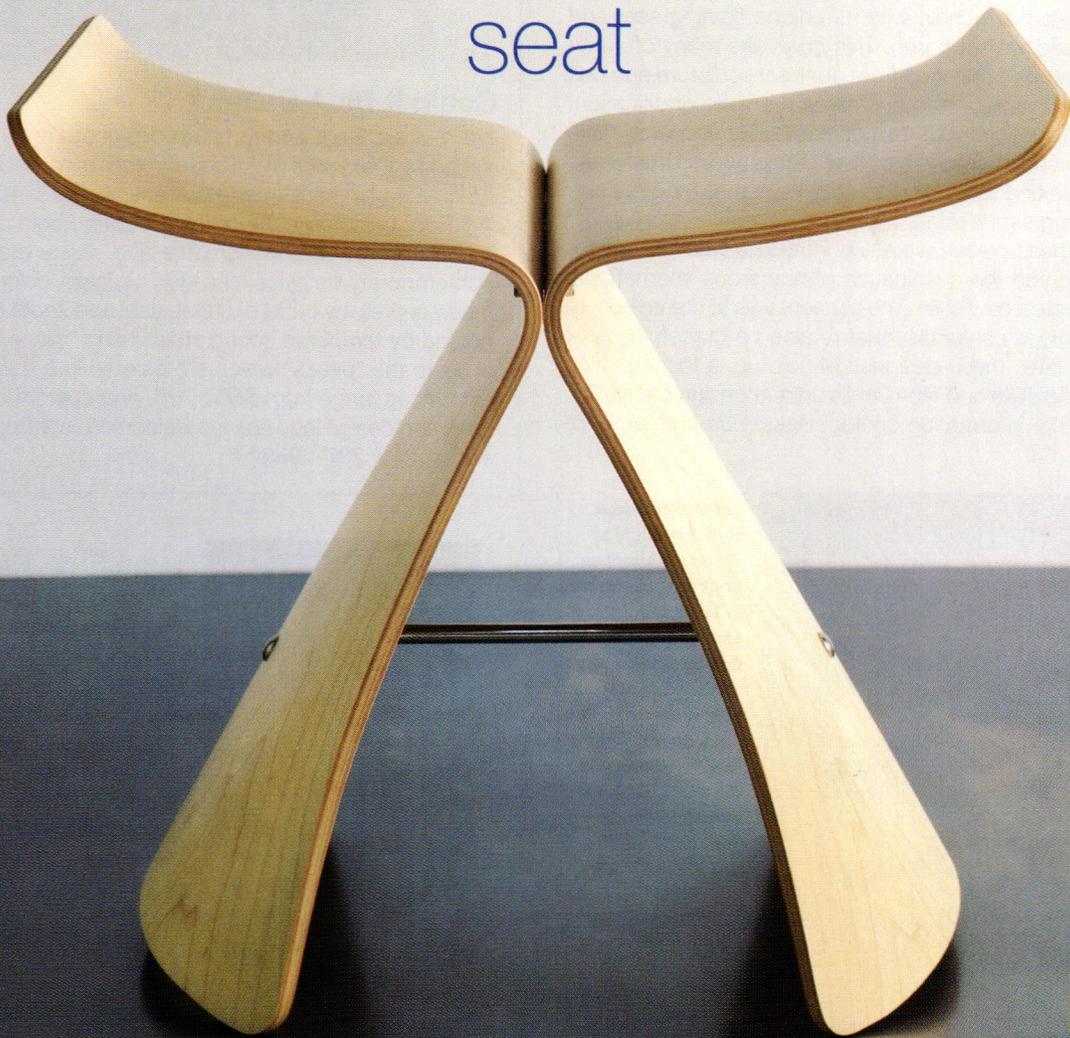
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what's hot

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Madame Butterfly Designed by **Sori Yanagi in 1956**, the elegantly simple Butterfly Stool is the result of pairing traditional Japanese forms with modern Western materials. The soaring design of molded plywood and steel, represented in the Museum of Modern Art's permanent collection, has recently been reintroduced by the Museum. Measuring 14h x 17w x 12"d, the stool retails for \$325 through the Museum's Design Store Catalog (item #18366).

For further information call (800) 447-6662.

What's Hot Items To Take Note Of...

Juhl Be Back

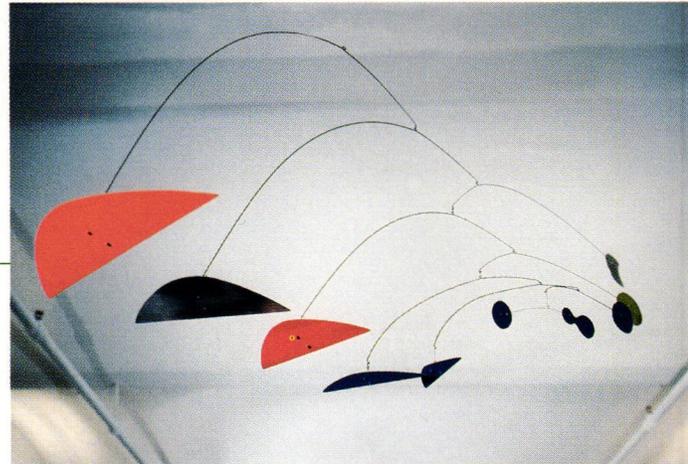
Known for his fluid lines, sculptural sensibility, and ingenious and functional designs, Scandinavian architect and designer Finn Juhl is credited with bringing Danish Modern style to an international audience. Juhl's collaborations with Baker Furniture in the 1940s and '50s led to a collection of furniture which was the very definition of functionalism; melding equal parts utility, beauty, and simplicity to create graceful, strikingly original pieces. Baker has recently reintroduced six pieces of this truly classic collection.

The most famous of Juhl's designs for Baker is his signature *Chieftain* armchair, with its unique floating seat and turned, carved walnut frame. This chair, like many of Juhl's pieces, draws its inspiration from abstract sculpture and has a flowing symmetry that offers its own artistic gratification. Other reintroductions include a cocktail table and lamp table of an organic delta shape, a cocktail table which doubles as a bench, a writing table, and an armchair employing the signature floating seat design.

When these pieces were first introduced 50 years ago, they represented the culmination of numerous international efforts to create a new style. The concept was to create beauty in functionality, a usefulness that retained a gracefulness of form. Years later, these designs still hold up, a testament to their enduring style and Finn Juhl's unique design sensibility.

For further information contact Baker Furniture at (616) 361-7321.

CLOCKWISE FROM LEFT: Finn Juhl's *Chieftain* Armchair, originally introduced in 1949, is a perfect example of the designer's sculptural sensibility; This simple armchair has the signature floating element in the seat; While the writing table features a sycamore top which "floats" above the legs, supported by walnut crossbars.



Could It Be A Calder?

No, but architect and furniture designer Frank André was inspired by the works of Calder and the lithographs of Miro when he created his hand-made mobiles. André's New York studio, AgitPop, celebrates the organic shapes, bold colors, and period style of modernist furniture and objets d'art updated for contemporary lifestyles. The studio's large, colorful mobiles are made entirely by hand of sheet steel and sheet aluminum connected by tempered spring steel. Hand-finished rivets join the arms to the "petals" which are painted in a durable matte finish. Prices range from \$600-725, and custom color combinations and design inquiries are welcomed. AgitPop Studio, Frank André (212) 237-5989.

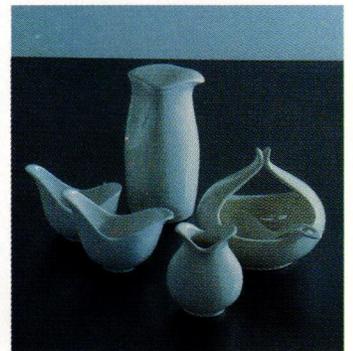


Lime Fizz, Please

They're fun, they're colorful, and there's one for every mood and every room. The YAYO™ lamp by Luminations is available in over 20 designs, including the '50s-inspired "Cherry Fizz" and "Lime Fizz" at left, a '60s-ish "Dazy Daisy," and a homage to Mondrian entitled "Jazz." Standing 20 inches tall on black metal legs with rubber balls as feet, the lamp accepts a 60 Watt bulb and features a hi-lo switch. Luminations (415) 255-8013.

Have We Met?

The Museum of Modern Art is reintroducing the tableware of Eva Zeisel, a pioneer of 20th century ceramic design. The new pieces are stamped with Zeisel's initials and dated. #21009 Ice Box Pitcher \$30, #21004 Sauce Bowl and Spoon \$40, #21006 Tulip Vase \$12, #21005 Sugar and Creamer Set \$28. To order call (800) 447-6662.



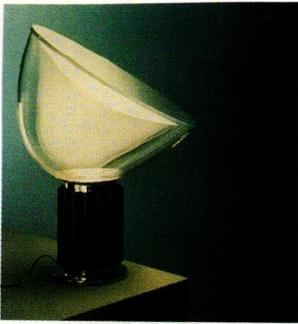


Table Top Reflections

Designed in 1962 by Achille and Pier Giacomo Castiglioni, the *Taccia* table lamp provides reflected light from a concave spun-aluminum reflector. Light from the 100 Watt flood lamp is adjusted by positioning the blown glass diffuser. 21h x 19 1/2"d. Available through the MoMa Design Store Catalog (item #23468) for \$1,575. (800) 447-6662.

Classic Kagan

Part of Vladimir Kagan's reissued Classic Collection, this reclining chair, originally designed in 1956, illustrates Kagan's deft use of sculptural forms and mixed media. The sensuously curved stainless steel base cradles the leather sling seat which reclines into any position. Ottoman available. Vladimir Kagan Design (212) 289-0031.



"Good Design," Mass Produced

Just like the designers during the post-war era, today's creative minds are solving the problem of designing pieces economically and efficiently by turning to the same materials Eames and his contemporaries utilized: molded plywood, wire base supports, steel, and veneers. The designers at Blu Dot, a new company formed earlier this year, have unveiled a 14-piece collection based on these very ideals. "We want to mass produce good design," states John Christakos, Blu Dot's president. Shown below, Blu Dot's *Uptown Sideboard* of cherry veneer with chrome plated wire legs, ivory melamine doors, and stainless steel pulls. \$899. Blu Dot (612) 782-1844.



Miniature Classics

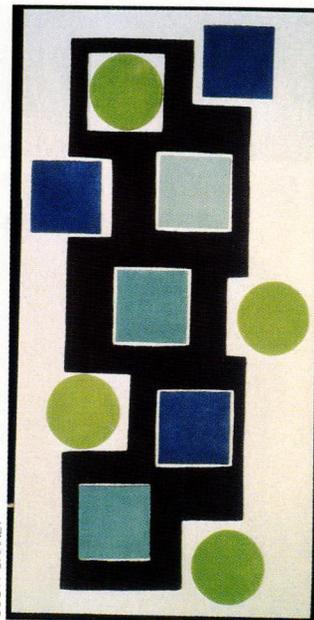
Charles and Ray Eames developed the Wire Base Table in 1950 after years of experimenting with wire mesh and rods. This miniature scale model measures 3 7/8 x 3 1/2 x 2 3/4" and is constructed of a wire base with a white finish top. \$24 + \$3 shipping. Call (800) 695-5768.

Designed in 1960 as low tables for the Time-Life Building in New York, these walnut stools became Ray Eames' personal favorite seats; they were liberally scattered about the Eames home in Pacific Palisades. These miniature models measure 1 5/8 x 2" and come as a set of three. \$24 + \$3 shipping.



Cuttin' A Rug

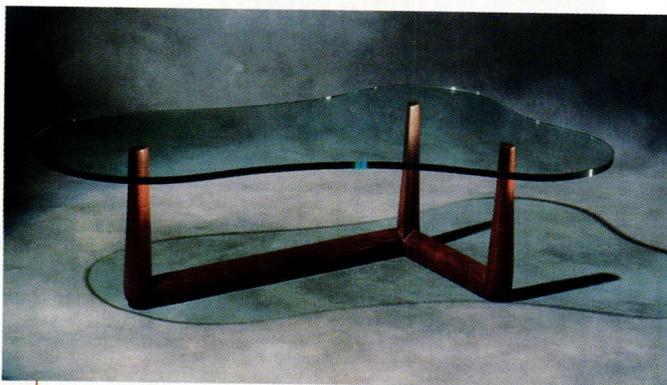
Textile designer Christine Van Der Hurd is well known for her couture carpets. The patterns on the hand-tufted carpets are inspired by the European Modernists she discovered in college: Sonia Delaunay, Paul Poiret, and Susie Cooper. For her 12 pattern collection *Cuttin' A Rug*, Van Der Hurd pared down the graphics to basic geometries - squares, dots, waves - and sculpted the pattern into the rug so the color and texture would define the design. Shown at left is *Square Dance*. Christine Van Der Hurd, to the trade by appointment, (212) 343-9070.

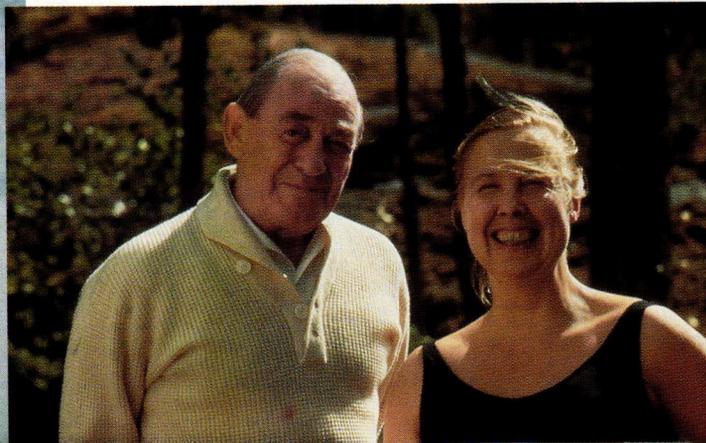


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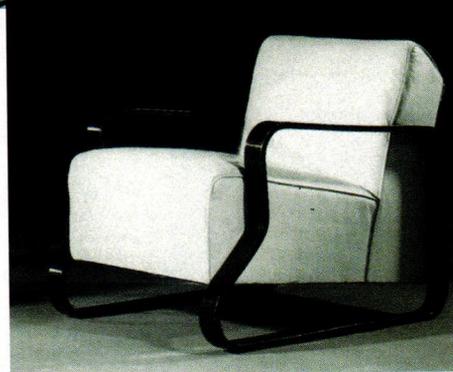
Gibby's Revival

T.H. Robsjohn-Gibbings - "Gibby" to his friends - was a successful decorator during the 1930s and '40s who created his own brand of modernism by softening contemporary designs with classic Greek curves and forms. From 1946 to 1960 Robsjohn-Gibbings translated his personal style into successful furniture collections for the Widdicomb Furniture Company. Bexley Heath, Ltd., owner of the original designs and drawings which Robsjohn-Gibbings created for Widdicomb, has reintroduced his designs as the Widdicomb Collection. The Collection is produced in the same Grand Rapids factory where the first pieces were manufactured over 50 years ago. Shown at left is Gibby's *Biomorphic Coffee Table*. (800) 954-7776.





CLOCKWISE FROM TOP LEFT: Aalto's *Armchair #400*, 1936, features a seat cantilevered between ribbons of laminated birch; Alvar and second wife Elissa Aalto in 1963; Alvar's winning entry in the 1959 competition to design the Opera House in Essen, Germany, was completed by Harald Deilmann and Elissa Aalto in 1988 after seven years of construction; The *Paimio* chair, 1931-32, is Aalto's best known piece of furniture; The free-form crystal *Savoy* vase was designed by Aalto in 1936 for a design competition at the Karhula glassworks - it took first prize.



Alvar Aalto: 100 Years

Alvar Aalto (1898-1976), one of the giants of 20th century architecture and design, continues to have a profound influence both within his native Finland and internationally. During his 54-year career, Aalto completed a large number of diverse commissions ranging from auditoriums to museums, libraries, factories, apartment buildings, churches, and town halls. Aalto is also well known for his innovative bent-wood furniture and glass designs.

Although ranked alongside Ludwig Mies van der Rohe, Le Corbusier, and Louis I. Kahn by historians, Aalto took a differing path from his contemporaries. Highly independent, he favored organic forms over ordered structure, the use of wood over metal, and the

cultivation of the bond between architecture and nature. His successful combination of functional design with organic ideas led to a new form of modernism.

In celebration of the 100th anniversary of Aalto's birth, the Museum of Modern Art is organizing a major retrospective on his architecture, from February 19 to May 19, 1998. The exhibition will present 50 buildings from all phases of Aalto's career, including original drawings and models which have never before been seen in the United States. Video walk-throughs of important buildings and full-scale constructions will provide visitors with a tangible experience of Aalto's singular vision of what humanistic architecture should be.

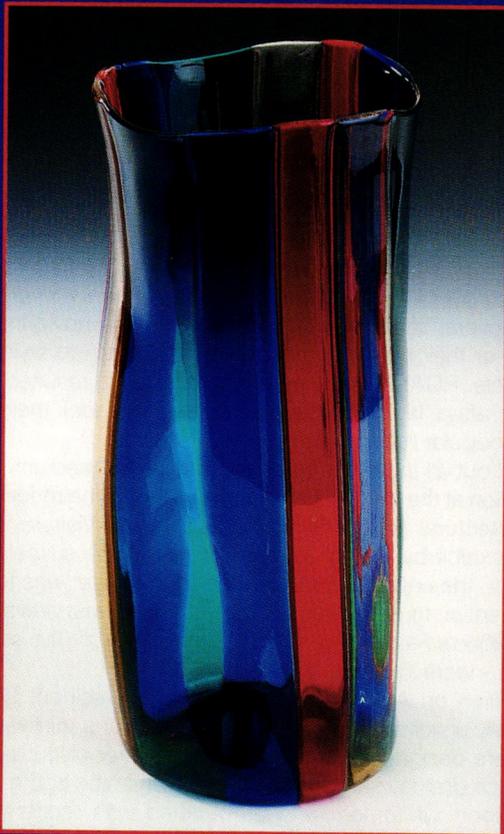
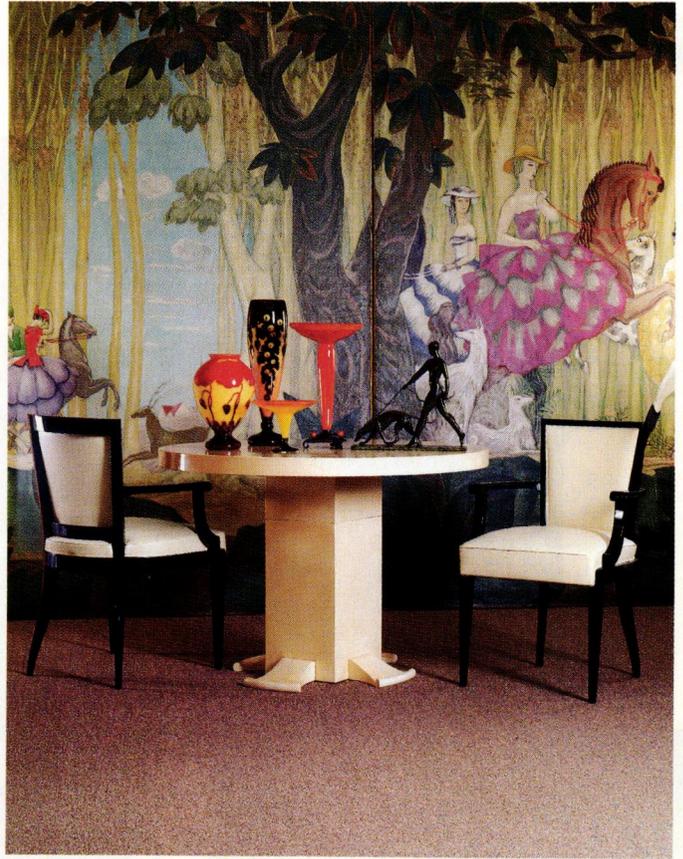
CLOCKWISE FROM TOP LEFT: MOMA; G.E. KIDDER SMITH; ©1988 ANGELA OTTO, FRIEDRICH OSTERMANN/OZON; CHRISTIE'S SOUTH KENSINGTON (2)

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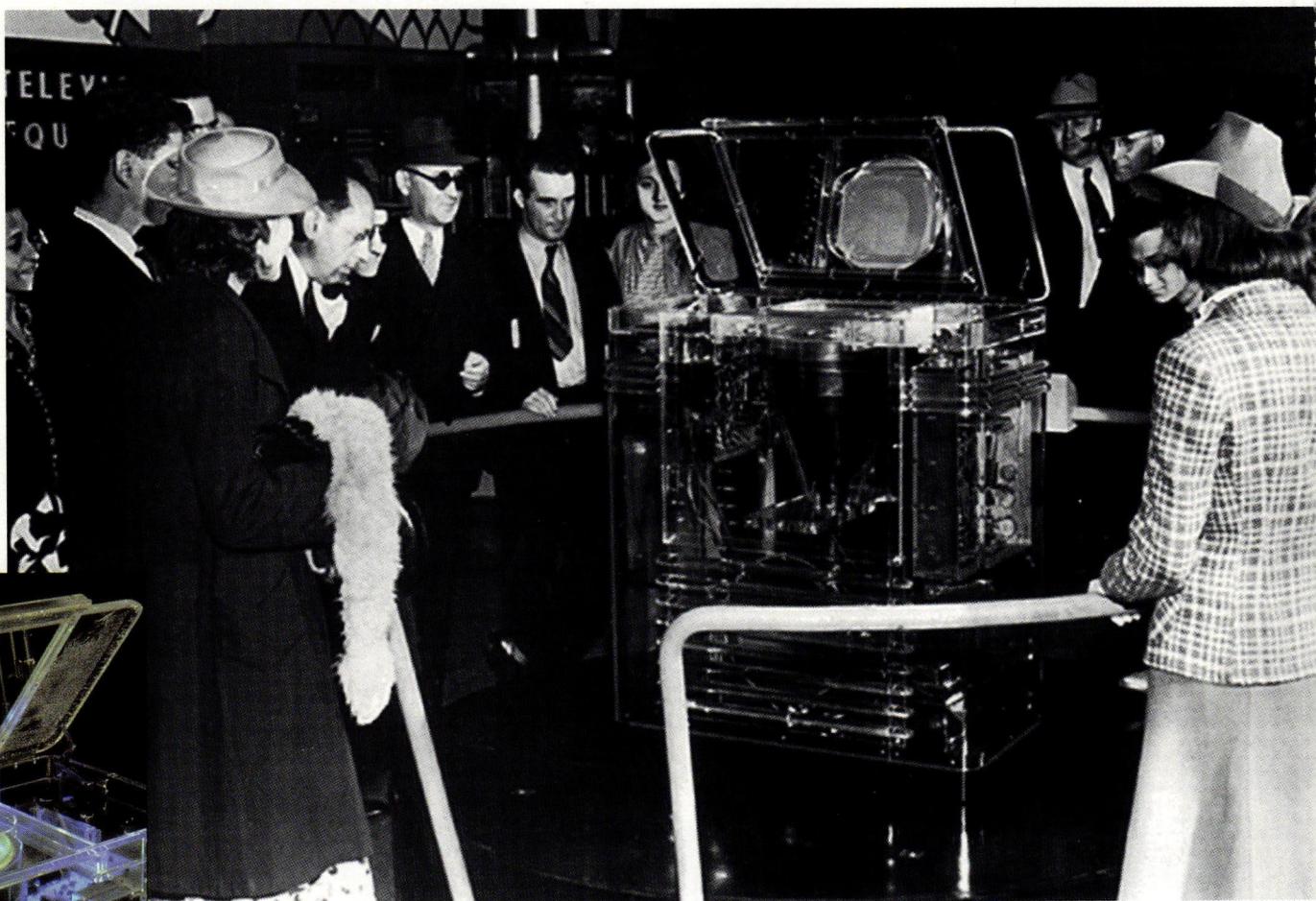
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Television In The World of Tomorrow

At the 1939 World's Fair, **RCA's innovative designs** helped to launch television

Chances are, you have interacted with a John Vassos design. Best known for his 1933 design of the ubiquitous Peevy turnstile that's still in use in many subway stations, Vassos also designed the Radio Corporation of America's (RCA) first series of televisions aimed at the public and launched with great fanfare at the New York World's Fair in 1939.

Vassos, born in 1898, was forced to leave his homeland in 1915 after drawing political cartoons of Turkish officials for his father's newspaper in Constantinople (Istanbul). After serving in the British Naval Support Systems during World War I, he immigrated to the U.S. He studied art and illustration with John Singer Sargent in Boston, but soon gained favor as a magazine illustrator for publications such as *Harper's* and *The New Yorker*.

Vassos' first foray into industrial design was in 1924, with a lotion bottle that quickly became more popular as a hip flask during Prohibition. Prior to the outbreak of World War II, Vassos helped to form the American Designers' Institute and became its president. During this period, he began working under contract to RCA, and ably assisted the company in pioneering television in the home.

Massive Promotion. In the eyes of most Americans, television "officially" began at the 1939 New York World's Fair. RCA launched the new medium with a massive promotional effort more akin to

today's media blitzes. The displays of General Electric, Westinghouse, and DuMont also prominently featured competing television receivers. To attract buyers, companies commissioned well-known industrial designers - or their best in-house radio designers - to style the television cabinets. RCA's lifestyle marketing approach resulted in a series of hand-crafted, highly polished wood sets that took their cue from the newly popular "streamline" style.

RCA pulled out all the stops to promote the new medium. The company's pavilion at the World's Fair was designed by the renowned modernist architectural firm of Skidmore & Owings. Visitors were drawn into the exhibit by a giant replica of a radio tube suspended overhead. In fact, the entire pavilion, viewed from above, was tube-shaped. The attention to detail was warranted since aerial views and models of the World's Fair - showing earth-bound visitors the scope of the exhibition - were immensely popular.

At the pavilion on April 20, 1939, company President David Sarnoff personally unveiled RCA's new line of televisions. All the premiering sets were designed by Vassos. The designer also created the settings which dramatized the use of television in the home. The "Radio Living Room of Tomorrow" was outfitted with "contemporary" built-ins such as a combination radio/television/record player/record-recording set, a facsimile receiver, and a sound motion pic-



MUSEUM OF THE CITY OF NEW YORK

OPPOSITE PAGE: At the entrance of the RCA Pavilion at the World's Fair, a crowd gathers around the Phantom Teleceiver - a transparent version of RCA's model TRK-12; The clear model was created of Lucite plastic to convince viewers that there was no trickery involved in broadcasting television images. THIS PAGE, TOP LEFT: RCA's most popular television was the TRK-12 which featured a 12-inch mirrored screen built into the lid of the cabinet. LEFT: A pre-production drawing of the New York World's Fair emblem. BELOW: To make television more affordable, RCA introduced the tabletop TT-5, a video-only receiver which hooked up to an existing radio to amplify its sound.

RIGHT: RCA's second model was the streamline-styled TRK-9. Eschewing the mirror-in-lid concept, it featured a nine-inch, direct-view screen. Originally priced at \$450, it included a multi-band short-wave radio, providing access to radio when television broadcasts weren't available. Of the 485 built, approximately eight still exist.



ture projector. To illustrate how television could be integrated into an existing decor, Vassos also designed a "Radio Living Room of Today." It was decorated in period furniture complemented by separate cabinets containing the same electronic components as in the "Living Room of Tomorrow."

The entire exhibit had an air of theatricality. Visitors were invited to appear in front of television cameras to have their greetings broadcast live to their astonished friends. Souvenir cards were given to the newly "televised" certifying their television appearance. Closed circuit broadcasts featured sample programs, while some televisions received regular programming from NBC studios. The signal was sent via a transmitter located at the top of the Empire State Building.

Transparent Television. To prove to skeptical viewers that no trickery was involved in broadcasting the images on television, Vassos created a transparent version of model TRK-12 that was dubbed the "Phantom Teleceiver." It was constructed from Dupont's new Lucite

plastic and gave viewers a clear picture of the set's inner workings. The use of Lucite at the Fair wasn't exclusive to RCA; General Motors featured a transparent car, and Lucite was used in a series of fountains and goldfish aquariums dotted throughout the fair grounds.

The crowd-pleasing Phantom Teleceiver anchored the lobby of the RCA pavilion. It was highlighted by a futuristic wall mural (designed by Stuart Davis) and illuminated by natural light emanating from a spectacular glass curtain wall. Today, the historic transparent television is in the collection of Toronto's MZTV Museum of Television and can be viewed as part of the traveling exhibition, "Watching TV."

RCA used the World's Fair to showcase other experimental products including a projection television receiver. The 1939 forerunner to today's bar and home-theater televisions used a bright, five-inch cathode ray tube. A large lens projected the images onto a special light-reflective screen measuring four feet wide by three feet high.

Not content to merely design technology, RCA promoted its line of consumer television receivers for the duration of the World's Fair. The sets were available through radio, appliance, and furniture distributors throughout metropolitan New York. Ultimately, the most popular television was also the most expensive: the TRK-12. It retailed for exactly \$600, approximately half the cost of an automobile in 1939 and the equivalent of about \$6,000 in today's dollars. A mirrored screen built into the lid of the cabinet facilitated a 12 inch viewing area. The indirect reflection was dictated by the length of > 66

Modern Eye Facts, Details, Connections. Text by Steven Cabella



Zenaloy...Warrior Fiber

"What's the deal with the Zenith shells on my Eames arm chairs?" writes original owner Tom F. from San Francisco.

Well, the first Eames shells were produced by the Zenith Plastics Company of Santa Monica, California, a company that had produced plastic and Fiberglas structures and parts for the military during World War II. After the war, Zenith was approached by the Eames Office to produce the seating shells for the innovative new line of chairs recently designed by Charles Eames and distributed by Herman Miller.

The chair seats are made of molded Zenaloy, which is the name of the plastic that was fused with Fiberglas strands to form the famous biomorphic shape. These early shells by Zenith can be identified by the Fiberglas rope or cord embedded in the edge of the seats. When Herman Miller began manufacturing their own shells, they left out the rope, which was deemed unnecessary after modifications to the shape of the armrest and back. I am told that nowadays Herman Miller has stopped offering the plain unpadding Fiberglas shell chairs. Let's hope they will change their minds and turn the machine that makes them back on.

Bel Geddes Plays Eames...

More Modern Movie Madness

It is true, as a reader sent in recently, that actress Barbara **Bel Geddes** plays a model named Lucinda **Eames** in the 1949 American film noir flick called *Caught*. It's not a vintage film of the architect or designer as film star genre, but have a look anyway...it's a weird connection.



With Strings Attached...

Van Kepple-Green used a lot of string in the manufacture of their post-war contemporary furniture designs. The well-known and currently back in production lounge chair and ottoman alone take over 1,200 feet of cord, and the chaise lounge takes over 2,000 feet. The new models use a non-original nylon cord for the current wrap job, but those who restore this line of furniture advise that the original three-strand with a twist cord is available at most boating supply shops or your larger hardware stores. It's commonly referred to as crab netting cord on the East Coast. This original cord works better with the philosophy of being able to bleach and hose off your furniture when it gets dirty, a suggestion direct from Van Kepple-Green.

Wrap It Up...

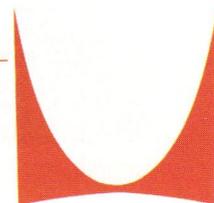
50th birthday greetings to another post-war material! Aluminum foil is celebrating its golden anniversary by having an original box of 1947 Reynolds Wrap aluminum foil placed in the Domestic Life collection at the Smithsonian Institution, where it joins the likes of Tupper-Ware and the Eames Lounge Chair and Ottoman.

The idea for Reynolds Wrap was conceived just before World War II when Reynolds Metal executive Clarence Manning was asked by his harried wife to find a turkey pan she could use to roast the Thanksgiving dinner. Figuring he had little or no chance of finding a pan on a holiday, the executive pulled from his briefcase some samples of foil the company was developing to possibly market to commercial kitchens.

The turkey was a success, and Reynolds Metal began to explore their foil's suitability as a household product. Foil wrap was launched in September of 1947, along with an elaborate campaign designed to explain the product to baffled housewives and retailers everywhere.

Was Herman Miller Related to Fritz Hansen?

W.T. from NYC wants to know why her birch and walnut chair from Fritz Hansen has a sticker on it that says "Herman Miller." Answer: in 1950/51, Herman Miller was the sole distributor of Fritz Hansen furniture. After that year, Fritz Hansen became a major distributor itself - of Danish furniture in America.



Artists As Furniture...

Numerous post-war artists tried their hand at designing modern-styled production furnishings. We all know about sculptor Harry Bertoia's chairs, and Noguchi's tables for Herman Miller and Knoll. But have you ever seen the wooden floor lamp by modern painter Theodore Stamos? It's architecturally inspired and is nothing like his paintings.

Some sculptors and painters made products directly related to their fine art work while others found particular inspiration in the new "medium" of industrial design. Some of the most beautiful artist-products produced were rugs. Salesmen of these aesthetic carpets encouraged customers to view them as "paintings for your floor." If you know the name of an artist who designed rugs, lamps, or furnishings during the post-war modern era, send it on in!

Steve Cabella has been collecting 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.

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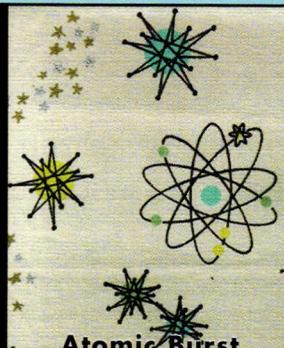
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Boomerang



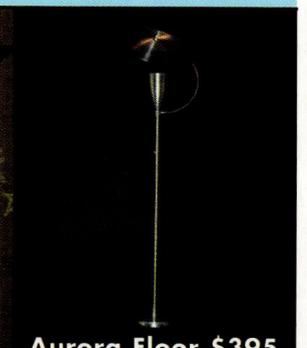
Twin Goose Table \$395



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Aurora Table \$295



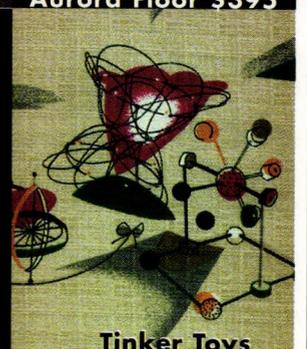
Tiki



Jetson



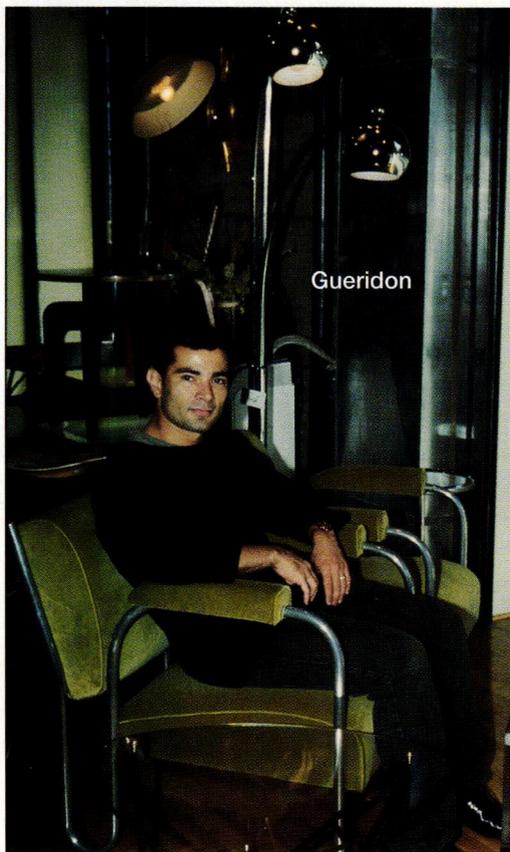
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Exploring NoHo

Elegant, hip, and unconventional, this small, revitalized neighborhood in lower Manhattan is the **new mecca** for people who love classic modern design

I am sitting in the Time Cafe on Lafayette Street in NoHo, sipping coffee and watching the hands of the clock on the wall whirl backwards about one hour every minute. It is a disconcerting feeling, but serves to prepare me for a back-to-the-future experience. This is a very appropriate way to begin a visit to NoHo, because this small, cutting-edge community is as much about exploring the past as it is about enjoying space and design.

On a map of Manhattan, NoHo appears roughly shaped like a triangle located north of Houston Street (hence the name NoHo), east of Broadway, west of the Bowery, and south of Astor Place. The word "NoHo" is not on most maps, but a few newer ones have it.

Here the tightly packed skyscrapers for which Manhattan is famous thin away and are replaced by huge warehouses. Small tree-lined streets with low, deep buildings branch off of broad avenues, creating an exhilarating feeling of lofty space and new frontiers.

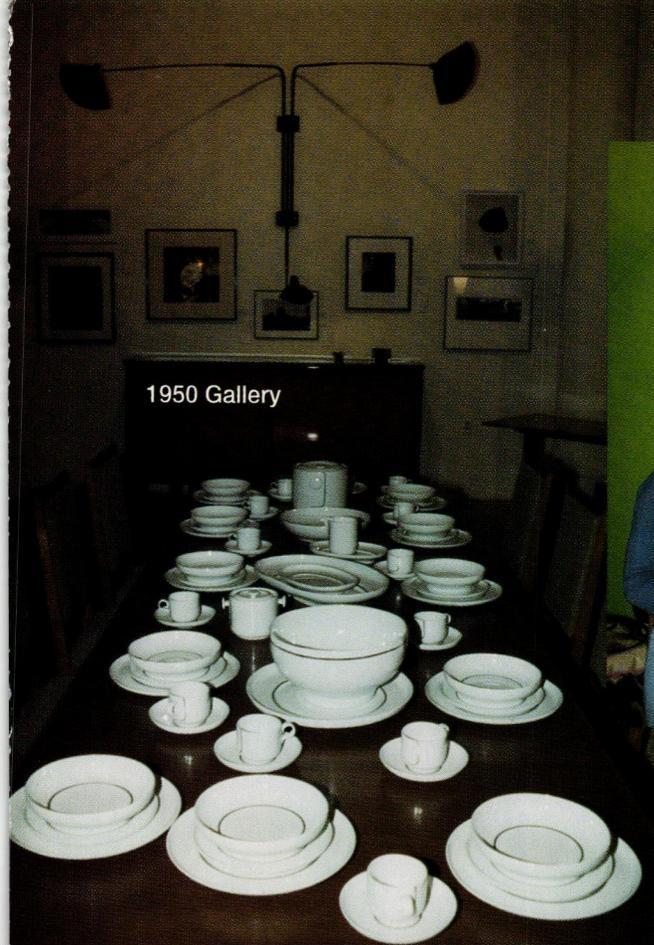
A still-gritty part of town, NoHo is in the midst of an exciting renovation. And with its large buildings and relatively low rents, it's attracting many artists and entrepreneurs with their own creative ideas of how to use the space. Stores featuring mid-20th century furniture and fashions are the businesses of choice, but each reflects such

individual expression that they are creating their own styles. Even the cafes in the area are mirroring this trend.

In the Time Cafe on Lafayette, a black and white photo mural of the southwestern desert by Steven Clarke fills the enormous back wall. Tall potted cactus are used to establish an interior landscape. Green and white vinyl booths, chrome-edge tables, and blond wooden chairs complete the scene. What an atmosphere! Flashbacks of the 1950s rush to mind: from old home-on-the-range cowboy movies to blasts from our atomic past. Another must-try eatery is the NoHo Star Bar & Restaurant at 330 Lafayette. It's a popular gathering place in the area with its bustling, creative atmosphere, inventive menu, and good food.

Lafayette Street is the broad, main street of NoHo where the area's large furniture galleries, fashion stores, the Time Cafe, and NoHo Star Restaurant are found. But now smaller shops with vintage furniture, accessories, and custom services are opening up on Lafayette's side streets, giving collectors and decorators even more of a reason to shop the area.

I saw many people browsing through NoHo looking at furniture, accessories, and fashions. Whether shopping for a modern >66



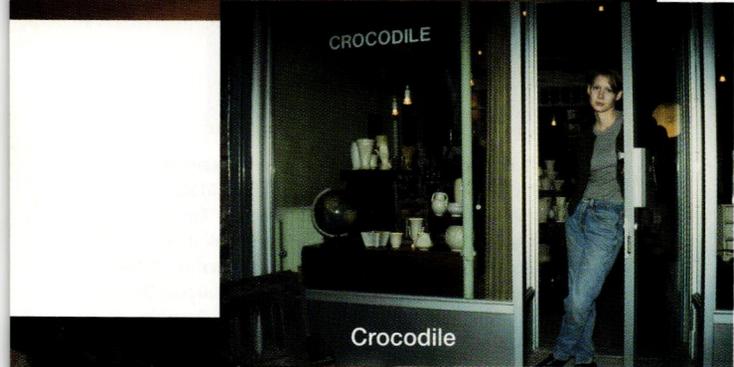
1950 Gallery



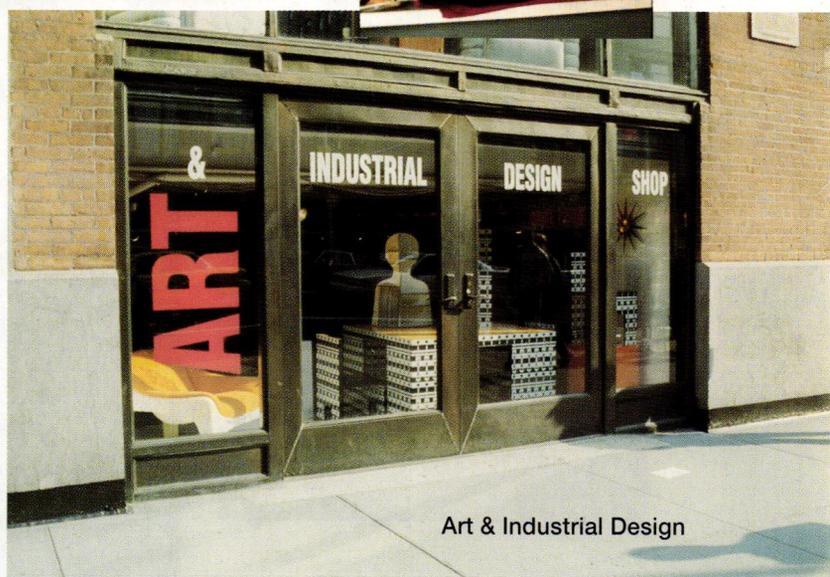
Elan



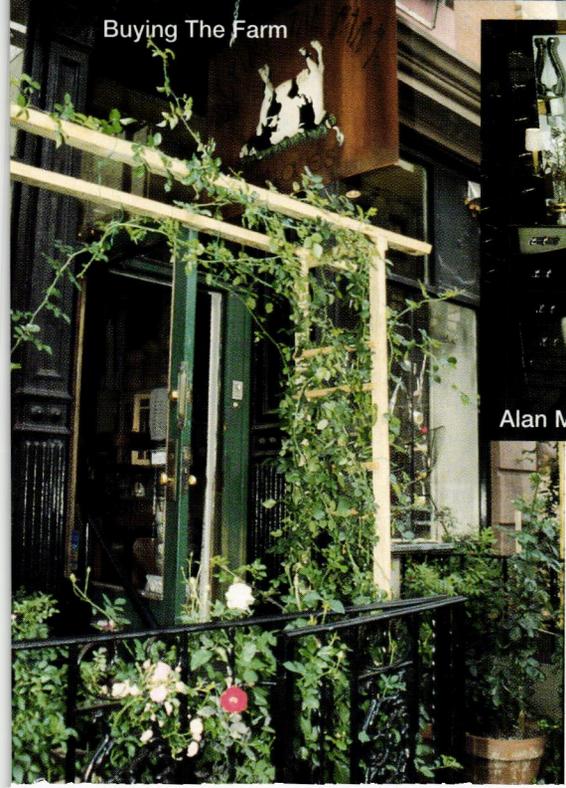
Spooly D's



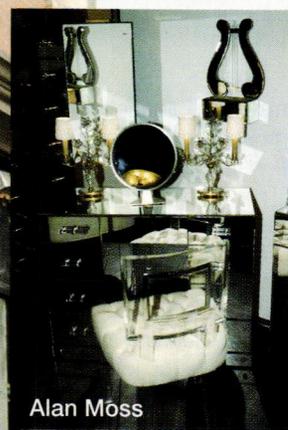
Crocodile



Art & Industrial Design



Buying The Farm



Alan Moss

Our NoHo Picks (this is just a sampling of this still-evolving area):

Elan, 345 Lafayette Street, has mostly American mid-20th century designer furniture with a sprinkling of European furnishings, Italian glass, vintage fans, collectibles, and more. Pictured is artist Jovi Schnell with some favorite pieces. (212) 529-2724. **Spooly D's**, 51 Bleeker Street, features vintage fashion classics. Illustrations of '50s model Lisa Fonssagrives grace the walls. One can find stylish items here such as a cloche, alligator bag, or brocade evening coat. (212) 598-4415. **Gueridon**, 359 Lafayette Street, has a large, in-depth selection of sophisticated 20th century European furniture in an inviting atmosphere. Pictured is co-owner Alphonso Muñoz in a '30s French velvet and aluminum chair. (212) 677-7740. **Art & Industrial Design**, 399 Lafayette Street, fills its huge space with an extraordinary mix of sculptural furniture, designer pieces, colorful props, Italian glass, and more from the mid-20th century, including the groovy '60s. (212) 477-0116. **Buying the Farm**, 28 Bond Street, features Mission, metal, and modern with occasional country furniture. The emphasis is on keeping things fresh, so there's always something new. They offer decorative painting and custom work. (212) 505-9880. **Ace**, 269 Elizabeth Street, this shop is just over the NoHo border. It offers vintage furniture, plus its own inventive pieces. Upholstery is a specialty. A Danish modern chair with cheetah-print fabric caught my eye. (212) 226-5123. **1950**, 440 Lafayette Street, is a large, elegant gallery specializing in top French designers from the mid-20th century. Marc Held limoges, Guy Lartigou dining table, Jacques Adnet chairs, and more. (212) 995-1950. **Crocodile**, 17 Bleeker Street, has collectible ceramics, glassware, linens, globes, and other items. Owner Gwen Carlton has a background in anthropology and talent for finding beautiful, functional, everyday pieces for the home. (212) 473-8465. **Alan Moss**, 436 Lafayette Street, has a genius for bringing together everything for a sophisticated, glamorous retro-look. His store features 20th century modern decorative art, furniture, lighting, carpets, and more for every room. (212) 473-1310.

bear on a prodigious aesthetic sensibility that resulted in an oeuvre that spans 40 years and two continents. American-born, Calder spent many years in France and on the East Coast of the United States where he worked and maintained studios, both of which contained huge inventories of tools and industrial materials - his work spaces are often compared to machinists' shops as opposed to the classic artist's studio.

In the mid-1920s, Calder began to create his own miniature circus - first for his own amusement, and then to entertain his friends. "I always loved the circus...so I decided to make a circus just for the fun of it," Calder has said. His witty, charming one-ring circus was created out of wire, cloth, and other recyclables. Calder manually animated the performers when he put on his circus acts for his avant-garde friends in Paris.

With the invention of the mobile in 1932, Calder established himself as one of the few artists to have created an entirely new art form. The early "mobiles" (a name coined by Marcel Duchamp) incorporated found objects, such as bits of colored glass and weathered wood. As he developed the art form, Calder moved to metal and wire, cutting aluminum sheets into shapes and painting them in primary colors.

A major portion of "Flying Colors" is drawn from the collection of the Whitney Museum of American Art, one of the most significant repositories of Calder's works in the United States. The exhibition also features a selection of toys from the permanent collection of the Berkeley Art Museum, and, of particular note, are works included from the collections of Kenneth and Calder Hayes, two of Calder's nephews. Many of these works are personal in nature - given as birthday celebrations - and include a mobile meant to entertain Kenneth Hayes when he was a sick child confined to bed. For further information call (408) 271-6840.

Paper Revolution: Graphics 1890-1940

Currently on view is the first of three planned design exhibitions at the Denver Art Museum of artifacts drawn from the Norwest Corporation's extensive art collection. For this first presentation, an outstanding group of vintage posters was chosen which document the critical years when posters came into their own as an artistic medium. "Paper Revolution: Graphics 1890-1940" encompasses a variety of artistic styles - including Arts and Crafts, Art Nouveau, de Stijl, Bauhaus, Art Deco, Art Moderne, and more - utilized by some of the most important designers of the 20th century.

Organized by R. Craig Miller, Curator of Architecture, Design & Graphics at the Denver Art Museum, together with David Ryan, Curator of Collections for the Norwest Corporation, the exhibition demonstrates the extraordinary diversity of the field - from > 66

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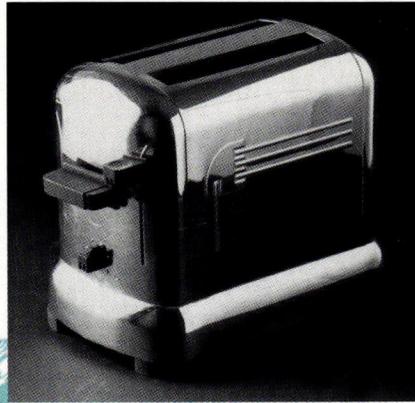
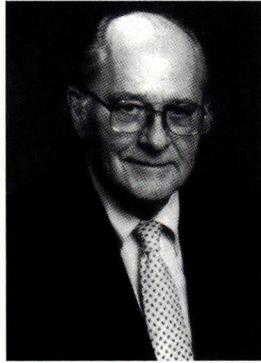
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Spotlight Text by John Okolowicz



CLOCKWISE FROM TOP LEFT: (THIS PAGE) Designer George Scharfenberg; Designer Don Dailey; Sunbeam's half-round 7-9 is one of the most photographed appliances of all time; 1940s Utility Electric toaster with locomotive-inspired motifs; The *Toastmaster* toaster by Jean Reinecke. (OPPOSITE PAGE) Designer Ray Patten; Hotpoint's *Gazelle* toaster by Patten; General Mill's elegant *GM5A* had a large molded Bakelite base; Everett Worthington's 1934 "moderne" *1B5* model for *Toastmaster*; Designer John Polivka; Westinghouse's *70-91* by Lurelle Guild featured Bakelite base trim in black or marbelized maroon; 1928 chrome Deco toaster by the Bersted Mfg. Co. of Chicago; Don Daily's sleek, streamlined model *1481* for Proctor.



Start the day right

You can see a perfect breakfast "coming up" ... if you employ the modern magic of a *Toastmaster* automatic toaster!

It's the little things that start the day right—or jam it with static. Is the coffee robust and steaming hot? Are the berries sweet and the corn flakes crisp? Is the orange juice cold as an iceberg? Above all, is the toast *Toastmaster* toast—or isn't it?

The name on the handle tells the tale. There's only one *Toastmaster* toaster—the toaster that toasts perfect toast. You nudge the little button

to Light, Dark, or In-Between—your kind of toast. Then, with the Flexible Timer taking complete charge, that's the toast you get, every time. Up it pops, piping hot—and hot it stays, in the warm-air current from the toaster oven, if you aren't quite ready.

Yes, only one *Toastmaster* toaster for performance ... but two for meeting the need at your table. The famous 2-slice model is \$16.00; its 1-slice toasts, \$9.95. See both, and other fine *Toastmaster* products (\$7.50 to \$23.95), wherever fine appliances are sold.

TOASTMASTER
Automatic Toasters

Toast Masters

Streamlined Toasters' "Golden Age"

Streamlined Art Deco-styled toasters enjoyed a two decade period of consumer excitement, a "golden age" of sorts, from the 1930s to the mid-'50s. Stylistically and commercially, they were a hot product back then.

Toasters started out in the 1920s as no more than electrified wire cages, but in a matter of a few short decades engineers perfected the simple gadgets - such as automatic timing mechanisms and temperature controls - required to make them functional appliances. Then, "industrial designers applied the aerodynamic styling of trains and planes to home appliances...transforming them into emotionally appealing commodities. By concealing the moving parts of machines inside smooth skins, designers made appliances easier to clean by female users," reports Ellen Lupton, assistant curator of the Smithsonian's Cooper Hewitt Museum and architect of "Mechanical Brides," an exhibition that showcased many of the best toaster designs.

The artists of these beautiful metal objects were generally less well-known than the big names in industrial design like Raymond Lowey and Walter Dorwin Teague, but the reader will see through the examples of their works that they had considerable influence on consumer engineering - perhaps just as much as their better known peers; they were just less skilled at personal promotion.

Inspired by the Art Deco style emerging from Paris after 1925, Ray Patten (1897-1948) created the first automated toaster with "wow appeal." After graduating from MIT with an engineering degree, Ray spent his early years designing coach bodies for Packard

Matchless beauty in this new Hotpoint automatic toaster



Makes better toast

Golden brown slices of scientifically caramelized goodness

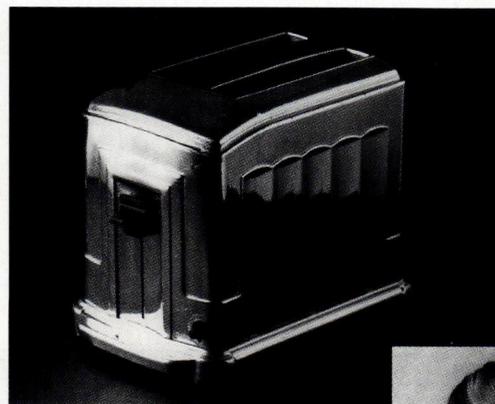
YOUR five stars will tell you the difference. It shows in fact in its automatic arrangement after one toaster scientifically designed to make better toast than previous models before.

See the dial for size the degree of browning you want. Both also will turn out proper.

Toasts both sides at once! Turn the one side of where the toast is first made right. And keep the toast for cold, buttered. That's where the toast won't burn. You don't need to watch it. It's automatic.

Finished in non-scorching, ever-lasting stainless CHROMEPLATE. And it's one of our really designed toaster in case you are in place of other appliances including this \$12.50-a- toast electric company or dealer's name.

Hotpoint
 EDISON GENERAL ELECTRIC COMPANY
 WORLD LEADING MANUFACTURERS OF APPLIANCE BROTHERS BROTHERS APPLIANCE AND ELECTRIC BROTHERS

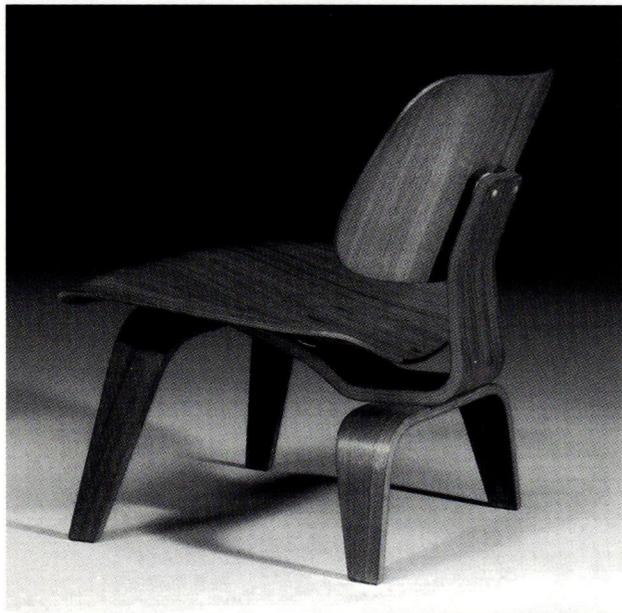


and Cadillac. In 1928 he was retained by GE's facility in Bridgeport, CT. As chief consultant designer, one of his first efforts was Hotpoint's very distinctive single slice toaster, nicknamed the "Gazelle" by collectors because of the embossed image on each side. It was a big step up from the A-frame "flopsters" that required the user to manually flip the bread to brown the other side. GE's full page ads in *Ladies Home Journal* boasted that it "Toasts both sides at once - fast....You don't need to watch it. It's *automatic*." When finished the toast partially ejected at a 45 degree angle as pictured in the ad. Ray created many more unique designs for other GE products including irons, radios, refrigerators, and even locomotives, before his early death at age 51.

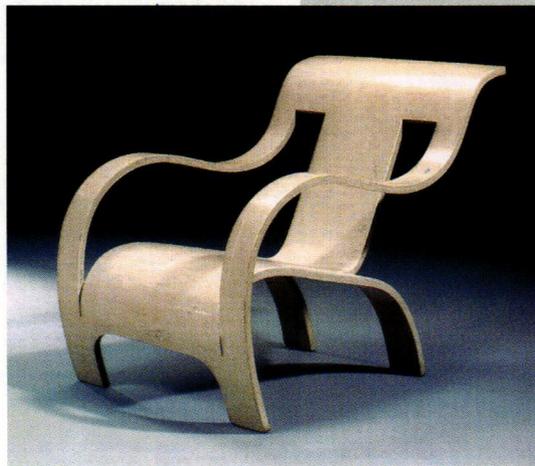
The Toastmaster® tradename, perhaps the longest lived and most recognizable, goes back to 1925 when it was first adopted by the Waters Genter Company. Max McGraw, an early industrial tycoon, purchased Waters Genter the next year and made it part of his McGraw Electric Company. Toastmaster's first elegant designs were created by Everett Worthington (1891-1938) in 1934. He revamped the conventional rectangular shape into a smooth "moderne" look that became a trendsetter for the genre [models 744 (single slice) and 7B5 (two slice)]. Everett was a consultant designer in the same mold as Patten. His prolific accomplishments, of which toasters were only a small part, included the design for the familiar barn-like metal lunch box that was used by so many blue collar workers in the first half of this century. At the time of his death he was working on exhibits for the New York World's Fair.

To continue Everett's inspiring designs, Max McGraw > 72

Echoes Abroad The Modern Market in Europe. Text by Simon Andrews



From "The Chair" auction held at Christie's King Street on October 29th (CLOCKWISE FROM TOP LEFT): A rare rosewood *LCW* pre-production prototype, with an exceptionally rare dual circular shock mount assembly, designed by Charles Eames in 1946; *Miss Blanche* armchair of perspex and paper roses designed by Shiro Kuramata in 1988; A rare blue canvas version of Marcel Breuer's *B3 Wassily* chair of 1925; Gerald Summers' bent plywood armchair of 1933-34 in a white French polish finish.



The first sale of what promises to be a very active fall/winter sales-room season in London was the Bonhams sale of Design held on September 20th. During late September London was playing host to the exposition "100% Design" - an annual forum for the latest trends and movements in contemporary design and furnishings, and the Bonhams sale, timed to coincide with this, undoubtedly benefitted with regards to the work of modern designers such as Ron Arad, Tom Dixon, and Danny Lane. Among the several items by Ron Arad offered, the highest price attained was the £4,500 that secured a 1997 prototype *Un-Cut* low chair, production of which was limited to 50 examples.

Bonhams also featured work by the up-and-coming British designer Michael Young, with a 1995 steel mesh standard lamp selling within estimate at £1,800, and a 1996 *Topo* shelving system by design team Christopher Proctor and Fernando Rihl which sold at £1,300. The highest price of the sale, and indeed one of the highest prices in recent months for an example of post-war design, was the £20,000 that secured a 1995 land-speed record-breaking bicycle. The *Ultimate Bike*, the provenance of which incorporated a connec-

tion to impressario Uri Geller, is the first bicycle to break the 200mph barrier, and its successful sale may be regarded as portentous for the collecting of important industrial design into the next century. Also of interest in the industrial design section was a *Sparton 457* radio designed by Walter Dorwin Teague, 1936, which sold for £500. From the pre-war category of this sale, the highest price was the surprise £10,200 that was bid, against a £2,500-3,500 estimate, for a full-scale working diagram, c. 1932, of Gerrit Rietveld's *Zig-Zag* chair.

Contemporary design also featured prominently in the sale of "The Chair" held at Christie's King Street on October 29th. This unique and challenging sale presented an interesting and important selection of chairs that articulated the styles, artistic movements, and materials which have influenced seating since the early 19th century. The Thonet firm acted as a loose narrative to the sale, with the transition from the bentwood forms of the late-19th century to the tubular steel of the 1920s and '30s marked by icons such as a rare blue canvas Marcel Breuer *B3 Wassily* chair (unsold at £120,000); a Mies van der Rohe *MR20 Weissenhof* armchair (£8,500); and a 1929 *Barcelona* chair, manufactured by Metallgewerbe Joseph Muller

(£110,000). The companion to this latter chair is in the collection of the Vitra Design Museum. Developments in plywood molding and construction were represented by various examples, including the famous one-piece lounge chair by Gerald Summers, 1934, (£15,000); and the 1963 Joe Colombo 4807 plywood lounge chair for Kartell (£2,200), through to a 1997 prototype swivel chair by German designer Klaus Muller (£900). Charles and Ray Eames were represented in the sale by several early examples, notably an Evans ebonized *LCW* (£3,800), and a prototype rosewood *LCW*, c.1946 (£6,500), as well as an interesting 1947 Evans/Herman Miller sales brochure (£550).

Elsewhere in the sale the sculptural geometric angularity of designs by Gerrit Rietveld (1929 steel and plywood armchair: £36,000), and Pierre Chareau (1925 iron suspension seat: £19,000) were set against the organically styled chromed sheet steel forms of Ron Arad's 1988 *Big Easy* settee (£26,000) or the implicit fragility of Shiro Kuramamura's 1988 perspex *Miss Blanche* armchair (£40,000). Of the 120 lots in the sale, 25 were examples of what may be described as "artist" designed pieces, generally of limited studio-production and from the last 15 years. The concentration on artist-designed, rather than significant though mass-produced designs, was established at the beginning of the sale, where an important and hitherto lost William Morris throne chair, c.1857, with painted panels by the leading Pre-Raphaelite artist Dante Gabriel Rossetti was presented and soared to a final bid of £200,000.

Arguably the most important aspect of this sale, which featured artist-designed furniture of the 1980s alongside parallels from the 1880s, is that it will inevitably focus popular attention, and presumably also investments, on important furniture of the post-war period in general. Rather than considering post-war furniture, or tubular-steel furniture of the 1920s, or cast-iron furniture from the 1850s, as separate and unconnected movements within a general history of furniture, the sale successfully united these variations of a common theme. The Bonhams sale in September served to illustrate the increasing consciousness of recent and contemporary design in the London salerooms, and if some of the prices realized on some of the examples of contemporary chairs in the King Street sale seem high, then it may be worth reconsidering their relationship to the progressive furniture of the last century. ■

- Scheduled 20th Century Design sales for 1998 at Christie's South Kensington: *Modern Design* on March 18, a *Special Sale of Italian Glass* on May 13, and *Modern Design* on October 7.

- Simon Andrews is the head of the Modern Design Department at Christie's South Kensington.

MODERNE

ART DECO



FRENCH AND AMERICAN ART DECO, '40S, '50S, NAKASHIMA & ESHERICK

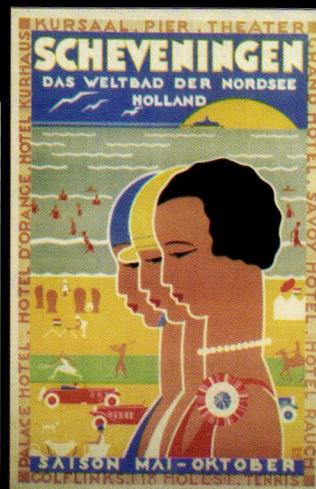


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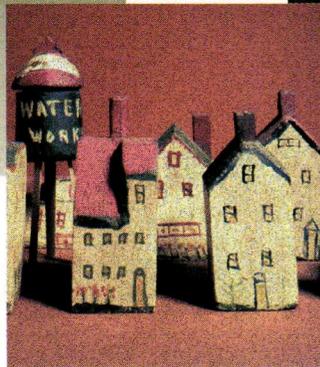
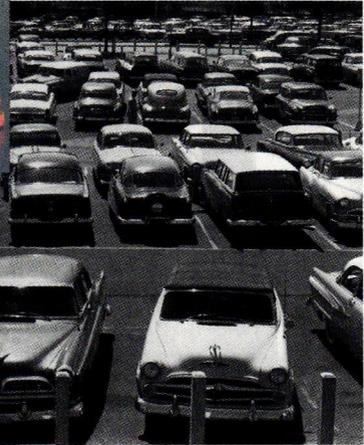
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Modernism, eh? Reporting on Modernism in Canada. Text by Cora Golden



CLOCKWISE FROM TOP LEFT: Joseph Hoffmann's brass centerpiece c.1924-25, and Piero Fornasetti's *Roman Foot* umbrella stand c.1953, both from "Design for Delight;" A parking lot full of classic cars gets you in the mood for the Canadian International Auto Show; This folk art village from 1935 is part of the Canadian Centre for Architecture's "Toy Town" exhibit of architectural toys.

At The Museums

To February 15, 1998, the Canadian Museum of Civilization in Hull, Quebec, presents "Designed for Delight: Alternative Aspects of Twentieth-Century Decorative Arts." Composed of more than 200 objects from around the world, it traces themes such as fantasy, ornamentation, and the use of the body as a design element, illustrating that modern objects weren't always chaste, unadorned, and rational.

The exhibit includes furniture, glass, jewelry, textiles, and more from Italian designers such as Gaetano Pesce, Gio Ponti, Piero Fornasetti, and Ettore Sottsass. Other designers include Frenchmen Jean Puiforcat and Maurice Marinot, American jewelry designer Sam Kramer, and Swede Vicke Lindstrand.

The show travels to the U.S. on the following dates: Cincinnati Art Museum (March 15 - May 26, 1998); Virginia Museum of Fine Arts, Richmond (November 16, 1998 - January 31, 1999); and J.B. Speed Art Museum, Louisville (March 8 - May 23, 1999). After the turn of the century, the show moves to museums in Krakow (Poland), Rome, and Paris.

To February 1, 1998, the Canadian Centre for Architecture (CCA) in Montreal features selected works by American architect John Hejduk, 1953-1997. In addition, the institution has acquired more than 3,000 archival drawings, most in Hejduk's own hand, including the *Texas House* and *Diamond House* series from the 1950s and '60s.

The CCA has impressive archives of post-war architecture, including nearly 700 drawings from the 1940s and 1950s by Mies van der Rohe; over 400 conceptual sketches and development drawings by Le Corbusier for projects between 1958 and 1965; the complete archive of English architect Cedric Price; and the archive of Peter Eisenman's practice from the late 1950s to 1989 featuring 12,000 drawings, models, and documents.

In addition, the institution has formed a collaborative relationship with New York's Whitney Museum of American Art. Joint projects

include a current exhibition of the unbuilt projects of Frank Lloyd Wright, and "Mies in America," an exhibition that will debut at the Whitney in September, 2000.

To May 31, 1998 the CCA is also featuring an exhibition entitled "Toy Town." The exhibition of architectural toys explores how towns and cities have been represented by various cultures over two centuries.

Upcoming Events

The 25th anniversary of the Canadian International Auto Show (February 13-22, 1998, Toronto) will feature an evocative series of vignettes showcasing classic cars in themed settings. The "classics" team, led by Richard Pickering, is renowned for obtaining rare, museum-quality automobiles and displaying them within the appropriate historical design context.

Nostalgia buffs will appreciate the "Woody" display that includes a wood-paneled 1940s Chrysler Town & Country, an unusual 1930s Spanish Hispano Suiza with tulipwood accents, and a 1960s "Woody" surfing wagon. Other displays include a salute to classic Thunderbirds (1955, '56, and '57 vignettes in red, white, and blue), and British Green: exotic racing and sports cars by Aston Martin, Jaguar, and other British manufacturers.

Book your calendar for April 4, 1998 for the premier of "Collecting the 20th Century," a one-day event in Toronto that features speakers from six areas of expertise. Guest lecturers will include Eric Knowles of the Antiques Road Show who will discuss Lalique; English Deco dealer and show manager Dennis Harwood on Carlton ware; and author and assistant professor Virginia Wright on 20th century Canadian furniture design. Other speakers include Dr. Howard Collinson of the Royal Ontario Museum (ROM) on psychedelic posters; Charlene Felts, well-known dealer/collector, on Bakelite; and author Susan Scott on collecting chintz china.

The event will be held at the ROM and is hosted by the institution in conjunction with Scott, author of the *Charleton Standard Catalogue of Chintz*; and decorative arts teacher and writer Conrad Biernacki. Fee for the day is \$125 (including lunch and refreshments). Book early as seating is limited. Tel: (416) 657-8278; Fax: (416) 658-4675.

Ritchie's, Toronto, Decorative Arts auction will be held the last week in February. Twentieth century objects will include furniture, silver, ceramics, jewelry, and more. For further information call (416) 364-1864, or (800) 364-3210.

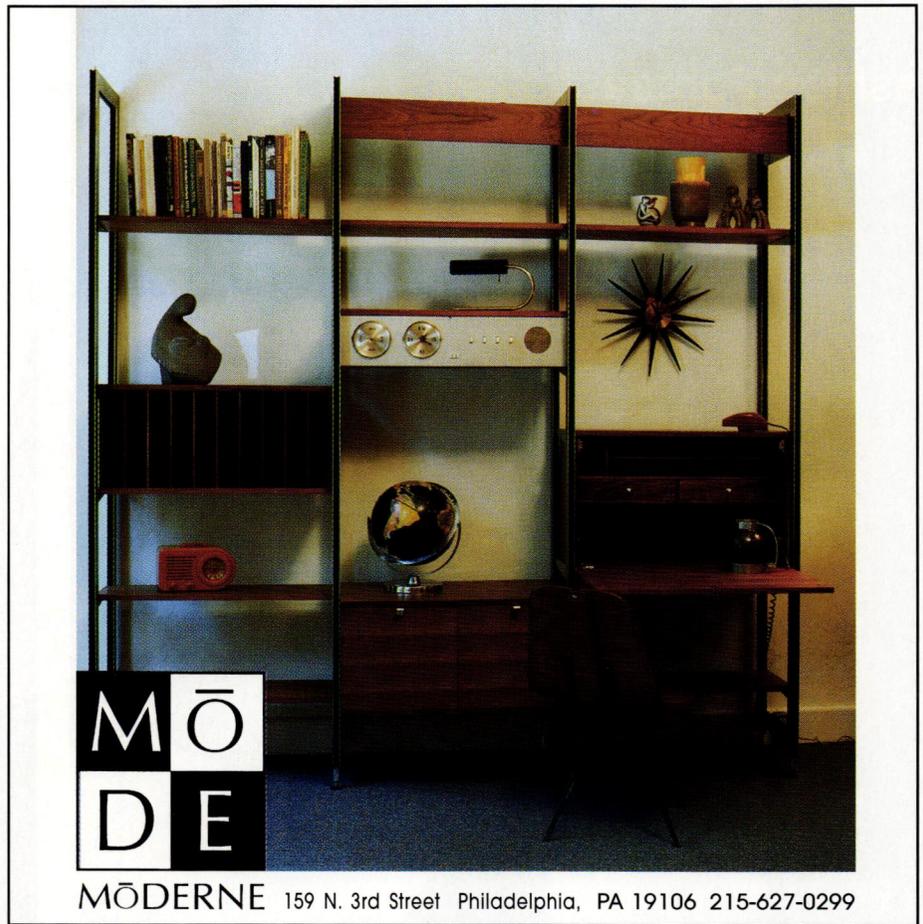
At The Dealers

Mike's Furniture. As Canadian design grows in popularity, more product becomes available. The latest dealer to enter the fray is Mike's Furniture, located within the multi-dealer Queen West Antique Centre in Toronto. The store carries vintage modern furniture and design from the U.S., Europe, and Canada, including molded plywood chairs from the early 1950s designed by Canadian Jan Kuypers, and a credenza by Jacques Guillon of Montreal. Owner Mike Mason is also actively looking for acquisitions. Tel: (212) 588-2212.

Hot Property. In the past, John Silverstein of Hot Property, Toronto, primarily catered to movie and television prop rentals. Recently he expanded and redesigned the store to reach collectors interested in the post-war period. His trained eye and eclectic taste are reflected in objects such as a Verner Panton carpet, a Vico Magistretti *Eclisse* lamp, and a surrealistic chair in the shape of a hand. He also has a number of Alvar Aalto chairs and tables, furniture by Bruno Mathsson, Hans Wegner chairs that were designed for the Copenhagen airport, and an early Fornasetti screen. Look for a good selection of Italian and Scandinavian glass. Tel: (416) 538-2127.

Kit and Caboodle, Toronto, is exactly as its name implies. But its owners, Dave Smythe and Lynn Carmichael, have a passion for modern furniture and decorative arts which now occupy half the shop. Objects include a selection of Italian and Scandinavian glass, ceramics, chrome, and unusual lighting, as well as industrial furniture and fixtures. Recent sales include a Pierre Paulin couch, a deco dining suite, and a bedroom suite by Canadian Jan Kuypers. Early in 1998, the pair hopes to create a display of Canadian designed objects. Tel: (416) 487-8201.

City Antiques. While chiefly an antiques dealer, City Antiques in Toronto now carries some Deco furniture as well as decorative arts up to the 1950s. Current items in stock include a Ruhlmann table, 10 Hagenauer bronzes, a good selection of mid-century Venetian and Scandinavian glass, Georg Jensen silver and jewelry, and art by Miro and others. Canadian collectibles include Petersen silver >80



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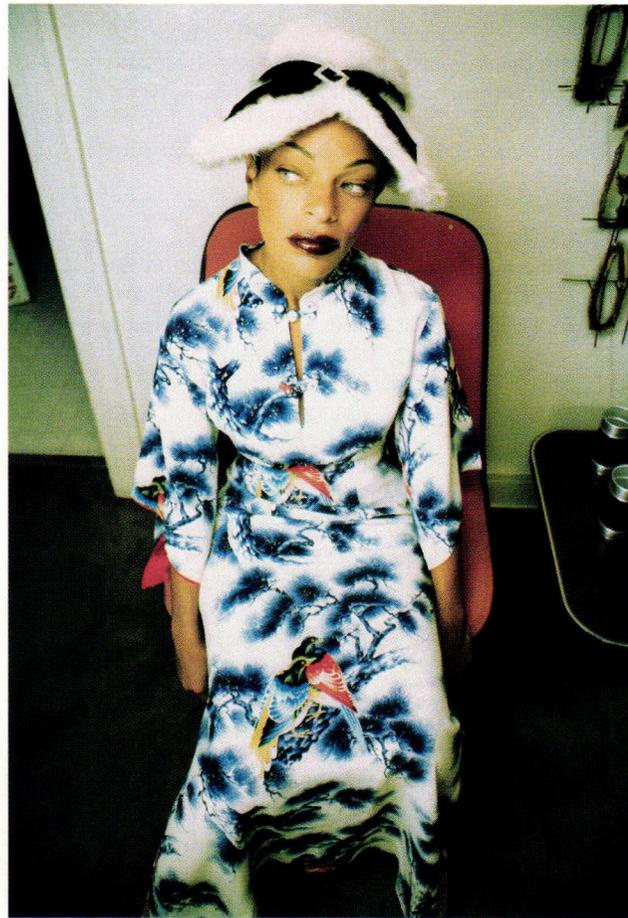
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Fashion Forecast

Text by Heather Jones. Photographs by Miguel Gomez



Each season has a new look in vintage fashion with fresh styles and the latest trends. The staff at the Wasteland, a vintage clothing store with locations in Los Angeles and San Francisco, compiles a fashion forecast for the coming season where they note what's hot and what's not.

Winter is that great time of year when we get to take all of our fancy coats out of moth balls, dust them off, and parade around town like a bunch of peacocks.

For the vintage minded woman, this season means fuzzy fabrics and jackets with lots of tailoring. Here at the Wasteland we call them mini trench coats or hooker jackets. They can be thigh length or longer, but they must nip in at the waist, showing off your curves. The most popular are the '70s cuts, often of smooth fabric with furry cuffs and collars. A little, trim-fit leather jacket is another must in everyone's closet.

For our gentlemen, this winter's most popular vintage look is the 3/4 length, or "Bronx" jacket in leather. This is a classic in brown, or

THIS PAGE, CLOCKWISE FROM TOP LEFT: My decade, your decade. Ta-ning wears a pale blue angora jumpsuit with '60s yellow patent leather sling back pumps and a '60s white collarless leather jacket, while Ernest relaxes in the '70s - blue acrylic short-sleeve shirt over a floral lace button-up shirt with flat-front, pinstriped pants and black leather platforms; Ta-ning combines a '60s silk kimono with a '60s white rabbit fur hat for a tailored/textured look; Ernest is stylishly undercover in a '70s black felt fedora, '50s black wool fake fur collar jacket, and '70s gray flat-front pants.

Models: Ernest Carter, Ta-ning Conner, Nicole Young
Hair/Makeup: Lisa Mayer

this is winter!

Fuzzy fabrics. The return of fur.
Texture. Leather. Lots of tailoring.

BELOW: The look of the season. Tanning in a '70s white felt hat, '60s white gauze blouse with crocheted back, '70s white gauze floor-length skirt with lace-up waist, '70s patchwork suede mary janes, and '70s floor-length cotton coat with embroidery and lambs wool trim. Ernest in a '70s mustard poly three-piece suit, '70s stretch lace shirt, '70s two-tone platforms, and '50s cream rayon scarf. FAR RIGHT: '50s swing coat with fur collar and cuffs (Courtesy Metropolitan Art & Antiques)



even better, black, and should be somewhat boxy. Patchwork leather is also causing a stir in smaller circles, although to work this look must have large lapels and be closely fitted. Either style you choose, they both should hit at about mid-thigh.

Now for under those beautiful winter coats those in the know are sticking to a late '60s to mid-'70s look. Think Mick Jagger and Marianne Faithful during their heyday. Clothes are body hugging and full of texture. Leather skirts and pants are big with both sexes. Bold color is a popular way to spice up men's otherwise classic clothing, while women are going for more earthtones. Pegged flat-front trousers in tweed or sharkskin, beetle boots, and an awesome button-up shirt are all our men need to be stylish. Women can be seen wearing layers of knit, gauzy, flowing garments combined with feathers, fake fur, and spiky heels. The resulting look is very sexy and revealing in a glamorous - if you will - hippie sort of way.

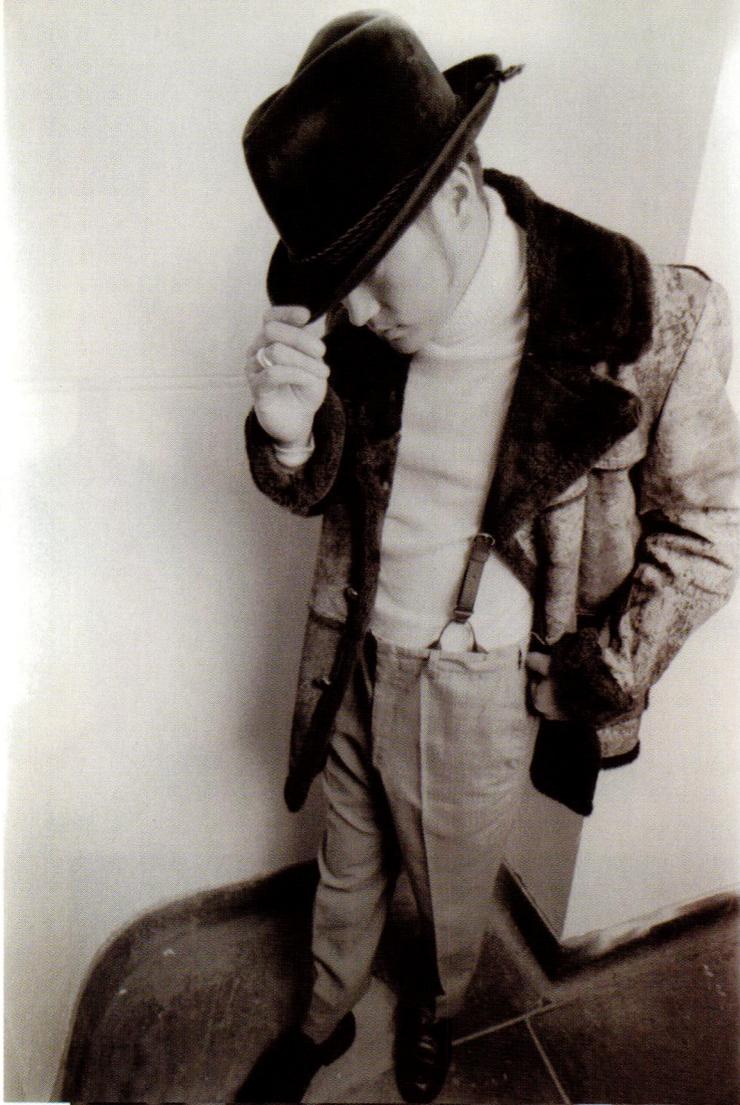
As for New Year's Eve, we expect everyone to be sparkling and spectacular in vintage regalia. This year everything goes: crochet with leather, sheer chiffons over the softest velvets, feathers on feathers, faux furs, rhinestones, and anything else that exudes glamour. As for the male of our species, who can resist a man in a tux, especially a 1960s sharkskin number that even James Bond would covet? Rowr!!!

The Wasteland currently has two locations, one in Los Angeles at 7428 Melrose Avenue, LA, CA 90046 (213) 653-3028; and one in San Francisco at 1660 Haight Street, SF, CA 94117 (415) 863-3150. Soon to open in Old Town Pasadena. We buy, sell, and trade vintage and contemporary clothes and mid-century collectibles. Please call with any questions.

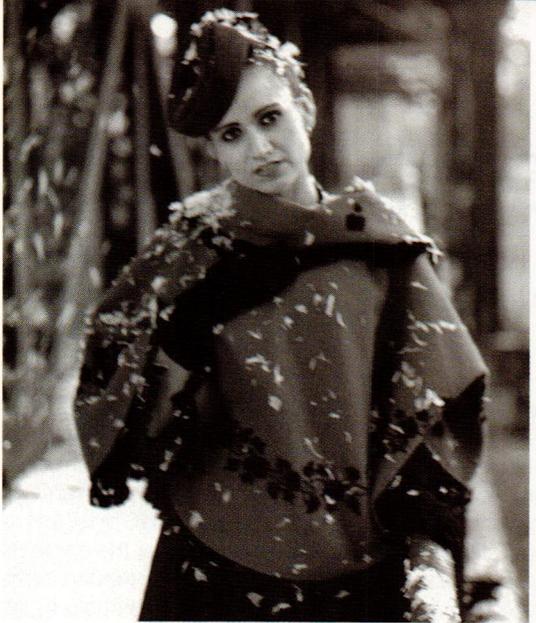


Use feathers for a funky flair, or take the velvet transfer from day to night.

Whether you are male or female, texturize your style with vintage plush.



OPPOSITE PAGE: Birds of a feather. Stunning floor length chocolate polyester dress trimmed in ostrich feathers. THIS PAGE CLOCKWISE FROM LEFT: Man's Sears and Roebuck sheepskin coat worn with leather suspenders over a cashmere sweater; Gold brocade coat with mink cuffs and collar over matching dress with pleated brown chiffon skirt; Hers: gold brocade coat with mink cuffs and collar, his: black wool coat with fur collar; Red wool cape with black wool fringe and embroidery over a black '50s velvet full skirt dress worn with a red velvet box hat and black midi gloves.



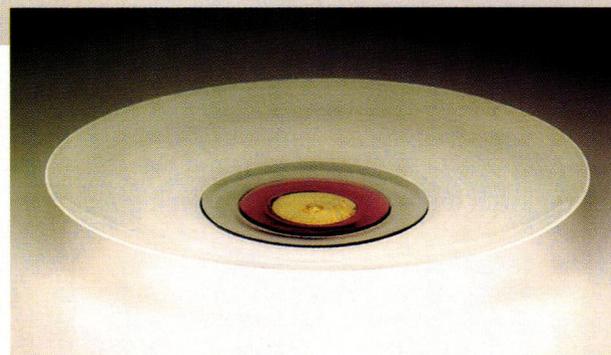
Hair: Rob Torma

Models: Eric Lale, Colleen Dangerfield, Jennifer Ozzanne
Clothes courtesy: Legacy Antiques, 12502 Larchmere Ave.,
Cleveland, OH 44120 (216) 229-0578; and Suite Lorain,
7105 Lorain Ave., Cleveland, OH 44107 (216) 281-1959.

A Piece On Glass 20th Century Glass Designers. Text by Howard J. Lockwood



CLOCKWISE FROM ABOVE:
 Tapio Wirkkala's well-known *Coreani* series for Venini; The *Iceberg* vase was designed by Wirkkala in 1950; The *Bolle* series of 1966 was the fourth major series Wirkkala produced for Venini; Wirkkala returned to Venini in 1982 to create his *Inari* series; Five production *Chanterelle* vases.



Tapio Wirkkala

A master of many mediums,
 Wirkkala was the quintessential
Finnish Designer

Glass production during the period following the second World War was centered in two areas: the Scandinavian countries and Italy. As we have seen previously, the major Murano designers worked almost exclusively in the field of glass only. Bianconi's success was limited to glass. Carlo Scarpa's greatest work was in glass and architecture. Ercole Barovier, figuratively, never left the island of Murano. With the exception of Gio Ponti, there were very few designers who experimented in mixed media. This phenomenon can be traced to the training of the designers, and also to the insular nature of Murano. It was an island of traditions.

The opposite was true when it comes to the Scandinavian countries. The design ethic was broad-based with designers creating in all mediums. The education of the designers was utilitarian and industrial. This is particularly true of Finland, a small country with a huge tradition of design. Tapio Wirkkala was the quintessential example of this philosophy.

Wirkkala, who was born in 1915, first rose to international

prominence when he won a design competition at the Iittala glass works in Finland. Previous to this award, between the years of 1933-1936, Wirkkala had attended the Helsinki Central School of Industrial Design. He then married and entered, briefly, the world of advertising. The war interrupted his career, and in 1946 brought him to the design competition at the Iittala glass works. For the competition, he designed the *Kanttarelli* vase, a clear glass vase formed in the shape of a *Chanterelle* mushroom. This vase was remarkable for its gentle flowing shape but, more importantly, for the use of deeply hand-etched, engraved lines that ran the entire length of the vase, extending to the underside of the lip. These engraved lines are the most identifiable characteristic of his early Iittala glass. Wirkkala started designing for the company, an association that would continue throughout his lifetime. The original *Kanttarelli* vase was produced in a limited series of 50, each carefully made as a work of art. They were extremely successful and led the company to create a similar series based on Chanterelle mushrooms but more production-friendly.

Because it was too expensive to produce the etching on the curled underlip, the underlip was removed. In the production vase, the etched line ended at the rim. What was produced was a mold-blown object that was engraved by a machine. This series of vases, produced in at least three sizes and forms, was extremely successful.

Finland attended its first post-war Triennale in 1951. Wirkkala, who was a member of the jury, exhibited several pieces of glass in this exhibition. The exhibited pieces, which combined nationalistic symbolism with nature, included examples from his *Iceberg*, *Chunk of Ice*, and *Stump of a Tree* series. These were his most important and current work, and were clear, mold-blown crystal glass vases. Though these pieces were mold-blown, they were finished by hand, with the thick glass rims having hammered edges.

His earlier Iittala work was also exhibited at the Triennale to great acclaim. Among the exhibited pieces were the art glass version of the *Kanttarelli* vase and its subsequent production models. Also included was the *Foal Foot* vase, featuring the etched lines. The first of his leaf designs was presented, a green crystal leaf with line cuts. His work received great praise, and it was noted that Tapio Wirkkala "hypnotized the Press of the world with a display at once sybaritic and hard as iron."¹ All together, he was represented by more than 30 different objects at the 1951 Triennale: utilitarian drinking vessels, decanters, ashtrays, and art glass vases. Most were placed into production, a production that was commercially successful and that lasted for many years.

The original edition of *Kanttarelli* was re-issued in a limited run and listed in the 1954 Iittala catalog as item #3800TW. It sold for 16,000 Finnish Marks. The same shaped vase, but not the art glass version, #3280TW, sold for 3,400 Finnish Marks. The *Iceberg* vase, #3825TW, designed in 1950, was listed at a remarkable 17,500 Finnish Marks and remained in production from 1952 to 1969. The *Chanterelle* series was produced at Iittala between the years 1948 to 1960 and then reintroduced in 1981.

For the 1954 Triennale, Wirkkala presented pieces in a clear crystal glass. These pieces, many utilitarian in nature, used large trapped air bubbles or ball-shaped openings for a decorative element. Most were mold-blown and then finished by hand. Gone were the etched lines of his earlier work. Though he was Artistic Director at Iittala, his design work there during this period took a back seat to the work of fellow Finnish designer Timo Sarpaneva. Ada Polak, in her 1962 classic *Modern Glass*, felt that "his creative period in glass seems to have stopped soon after the Triennale in 1954, but his Iittala models have become classics."² Most of the Iittala exhibition at the 1954 and 1957 Triennale was dominated by the work of Sarpaneva. > 80

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P O S T E R S
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Auction Highlights

Reviews, Results, and Previews of 20th Century Auctions

Swann Galleries' Poster Auction

Swann Galleries' Poster auction of August 6 included the usual diverse selection, with emphasis on travel posters such as Cardinaux, *Palace Hotel, St. Moritz*, 1920 (\$6,210); Lee, *Express Moves on Fast Trains*, 1927 (\$3,680), one of several posters for American Railway Express and American Express; and Treidler, *New York, The Wonder City of the World* (\$2,760). Other highlights included Cayley-Robinson's large unlettered pastel-hued picnic idyll for the London Underground, circa 1920 (\$2,300); Cappiello's *Cognac Monnet*, 1927 (\$4,370); Gaillard's theater poster for *Cocaine* (\$2,185); Weiskönig's *Lindberg arrive* (\$1,955); Zig's *Mistinguett*, 1932 (\$5,980); and Wojtech Fangor's poster for Clouzot's film on *Picasso*, 1956 (\$2,300).

Treadway Galleries' 20th Century Auction

A large crowd of buyers gathered on August 24th in Oak Park, Illinois to pursue over 1,000 lots of 20th century furniture, paintings, and decorative objects. This three-session sale of Arts and Crafts; American and European Paintings; and Art Deco, 1950s/Modern, and Italian Glass grossed approximately \$1,000,000.

The painting session contained nearly 200 paintings, watercolors, and prints. A Walter Frankl oil, *Having a Drink*, 1930, brought \$2,500; and a Thomas Hart Benton lithograph, *Sunday Morning*, 1940, brought \$2,000 against its \$1,000-1,500 estimate. Werner Drewes' *Chickory Flowers*, 1949, brought \$4,250 (estimate \$3,000-5,000); and Medard Klein's *Arrangement #22*, 1940, sold for over \$4,600, landing nicely within its estimate of \$4,000-6,000. An unusual addition to this sale which did well was a William Zorach sculpture, *Girl With Cat*, 1940, which realized \$1,650.

The 1950s/Modern and Italian Glass session started with ceramics, with the hot lots being works by Natzler. A Natzler bowl in an exceptional midnight blue glaze soared to \$5,500, a 6" Natzler bowl brought \$2,500, and a 7" Natzler vase made over \$3,000. Another sought-after lot was a Beatrice Wood vase which brought \$1,870.

Nakashima furniture also did very well in this session, with a set of six chairs bringing \$5,500; a dining room table made \$13,200, and a hanging cabinet brought \$3,300. Other highlights included an Edward Wormley sofa which sold for \$2,500; and a Charles Eames folding screen which realized \$3,500. A Paul Frankl bench surpassed its \$900-1,200 estimate bringing \$1,760; and a set of Norman Cherner armchairs garnered \$5,500, easily surpassing their \$2,500-3,500 estimate. An Edward Wormley coffee table reached \$2,500 while a Wormley sideboard achieved \$1,760. An Alexander Girard sofa made \$2,750, while a Charles Eames chaise brought \$2,500. Surpassing its \$2,500-3,500 estimate, an Eames *ESU* desk, circa 1951, achieved \$4,125. A set of eight Eames *DCW's* more than doubled their high estimate of \$3,000-4,000 bringing \$8,250. A George Nelson *Marshmallow* sofa commanded \$7,700, and a pair of Charles Eames *DCW's* made over \$2,800. An Eames *ESU 200* realized \$4,125, and a Mies van der Rohe *Barcelona* chair brought \$1,100. Prices were very solid on Modern/1950s furniture.

Italian glass fared well with a Venini timer bringing \$1,210, and a Seguso *Sommerso* vase selling for \$1,650. A Barovier and Toso *Pezzato* vase made \$2,750, and a *Vistosi* vase brought \$1,870.

William Doyle's Important Estate Jewelry Auction

William Doyle Galleries' successful Important Estate Jewelry auction on September 11th marked the inauguration of the house's new East Gallery. Contributing to the success of the sale was an impressive collection from the Estate of Mary Dolly Schuchard featuring a striking Art Deco bracelet by Van Cleef & Arpels set with sapphires down the center which were bordered by two rows of baguette-cut dia-

monds. The demand for this elegant bracelet fueled a vigorous round of competition that resulted in a determined telephone bidder placing the successful bid of \$82,250 (est. \$55,000-65,000), the highest price of the sale. Other items with a Schuchard provenance were also subjected to spirited bidding such as an attractive necklace comprised of over 100 collet-set diamonds that sold to a New Jersey collector for \$11,500 (est. \$8,000-12,000), and a gentleman's diamond ring with a gypsy mounting that was acquired by another collector for \$9,200 (est. \$8,000-12,000). A price of \$46,000 (est. \$30,000-40,000) was paid for a stunning engagement ring set with a round diamond of approximately 7.85 carats from the Schuchard collection.

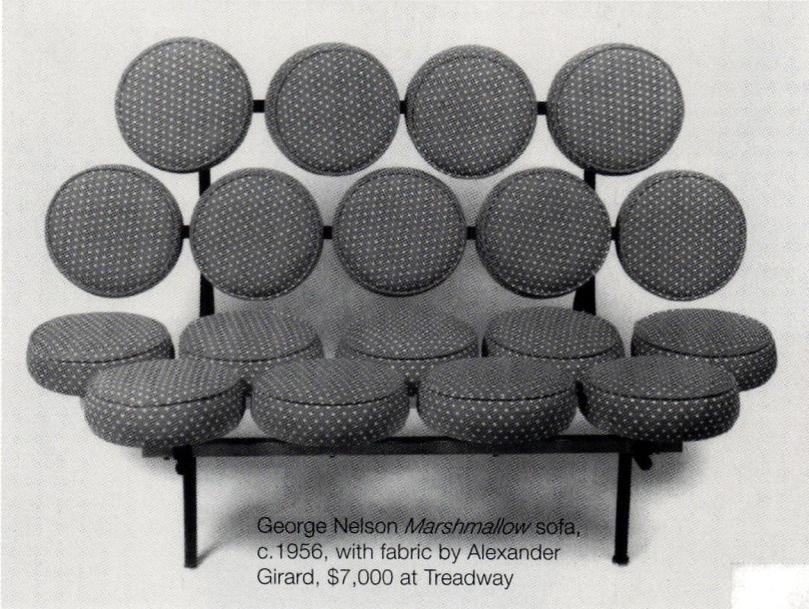
Property from other estates and various private collections included a diamond engagement ring centered by a round diamond and flanked by four small diamonds that exceeded expectations at \$16,100 (est. \$10,000-12,000). Other notable rings elicited profound responses such as a large round old mine diamond set in platinum with a heavy foliate designed gold enhancer that achieved \$25,300 (est. \$18,000-24,000), and a diamond passerby ring that realized \$17,250 (est. \$12,000-16,000).

Several audience members competed against three potential buyers on the telephones for an Art Deco openwork bracelet before a tenacious telephone bidder secured the sought-after piece at \$29,900 (est. \$12,500-15,500). Other flexible platinum bracelets also proved popular as evidenced by the \$9,200 earned for one shaped as a slightly tapered band set with box-set round diamonds, and the \$14,950 garnered for another composed of five oval links each centered by a carved fluted lapis-lazuli cabochon and outlined with assorted round diamonds. A highly coveted Cartier diamond circle brooch of latticework design sold to Cartier Jewelers for \$19,550 (est. \$6,000-8,000) against opposition from private collectors and the trade.

Swann Galleries' Photographs Auction

Swann Galleries' Photographs auction of October 7 was their best Photographs sale to date, totalling 7% more than the final results of their October 1996 sale, the previous best. Of the 20th century offerings, the top lots included Joseph Sudek's *Interior of atelier*, 1954 (\$12,650); and Edward Weston's silver print *Dunes, Oceano*, 1936 (\$11,500). A period album containing 95 unmounted motion studies by Harold Edgerton that featured many of his early experiments with stroboscopic light from the mid-1930s to the early '50s realized \$10,925. A pair of photographs, comprising Al Capone at the time of his arraignment in New York City, along with his Police Department Rap Sheet, and a group portrait of Capone and his eight-member gang, both from 1925, achieved \$8,625 over an estimate of \$4,500-5,500. A rare 1932 photocollage by Cas Oorthuys, most of whose original works were destroyed during the Second World War, realized \$8,625. The personal album of Alexander Zhitomirsky, one of the Soviet Union's most well-known agit-prop artists, celebrating his 1931 honeymoon with his bride through 21 original photocollages brought \$8,625. Yousuf Karsh's 1941 portrait of Winston Churchill sold to a dealer for \$8,050. A greeting card comprising a self-portrait of Margaret Bourke-White with Erskine Caldwell atop a Santa Fe railroad car in 1941 rose above estimate to \$7,475 (est. \$5,000-7,000); and W. Eugene Smith's most well-known and poignant photograph, *Tomoko and mother in bath, Minamata*, 1972, commanded \$23,000 over an estimate of \$10,000-15,000. ■

- For upcoming auction information consult the Calendar of Events on page 64 of this issue.



George Nelson *Marshmallow* sofa, c. 1956, with fabric by Alexander Girard, \$7,000 at Treadway



At Treadway: Eames folding screen \$3,250, Robsjohn-Gibbins coffee table \$1,000

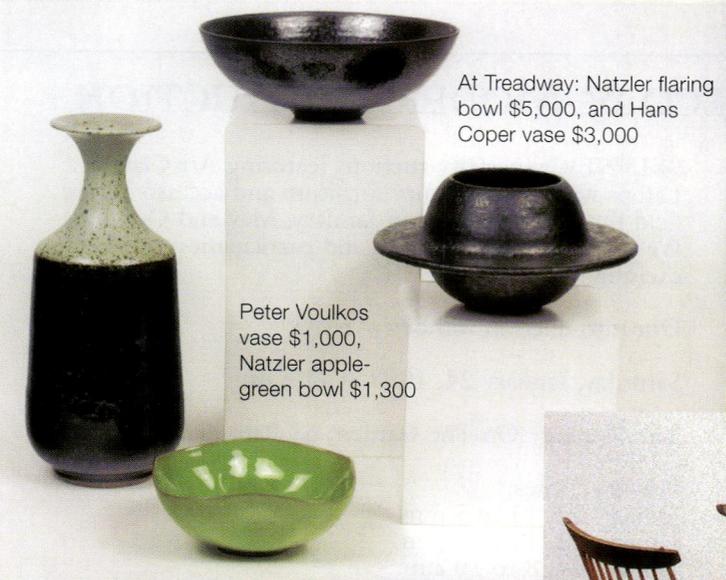
Edward Wormley sofa for Dunbar \$2,300



Six Norman Cherner armchairs, \$5,000 at Treadway

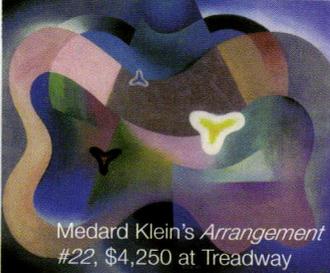


Alexander Zhitomirsky's photocollage album, \$8,625 at Swann



At Treadway: Natzler flaring bowl \$5,000, and Hans Coper vase \$3,000

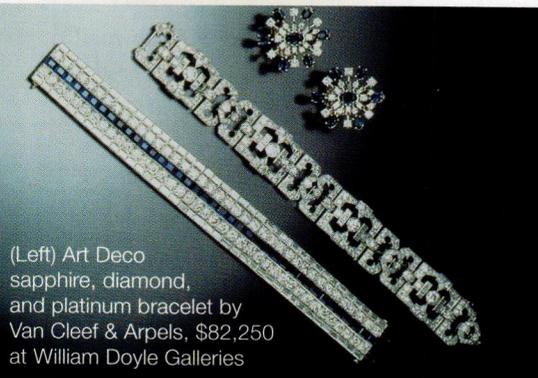
Peter Voukos vase \$1,000, Natzler apple-green bowl \$1,300



Medard Klein's *Arrangement #22*, \$4,250 at Treadway



Photocollage, \$8,625 at Swann



(Left) Art Deco sapphire, diamond, and platinum bracelet by Van Cleef & Arpels, \$82,250 at William Doyle Galleries



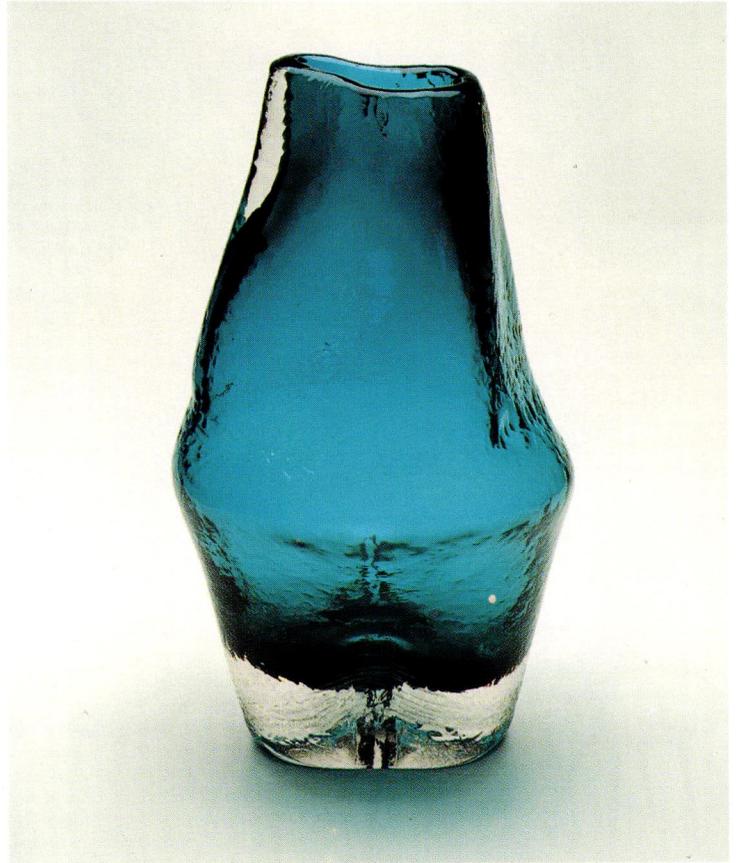
Nakashima dining table (\$12,000) and set of six chairs (\$5,500) at Treadway

ODELAS ANTIQUES

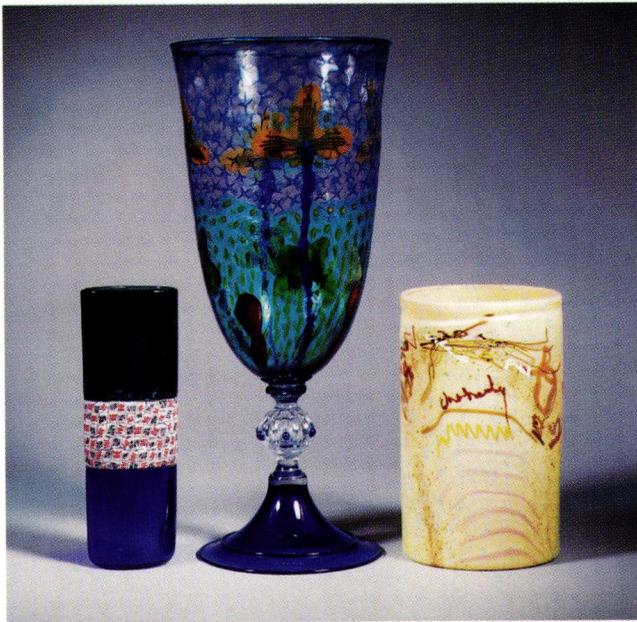
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Design: Fulvio Bianconi 1968, High: 42 cm.
Ref: Catalogo verde No. 711
Gli artisti di Venini, Page 157, Photo 235



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January 23, 12 to 7 p.m.

January 24, 8 to 10 a.m.

Illustrated catalogue #1825 available for \$29 by mail. For further information, please contact Louise Luther or Paul Royka at (978) 779-6241.

*Incalmo Vase by Licata for Venini, c. 1953,
Artisti Barovier Murrine Vase, c. 1916, ht. 18 1/2 in.,
Dale Chibuly Navajo Blanket Series Vase, c. 1976.*

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welcome to **winter**

Holidays. Cold weather.
Snowstorms. Roaring
fires. Winter is the season of
the home. Now is
the perfect time to make your
space the haven from
the world (and the weather) it
should be. Combine sleek,
soothing modern
furnishings with rich colored
walls for an elegant
atmosphere. Hang full drapes
of vibrant 1940s
tropical-print fabric at your
windows for an uplift.

Scan those auction
catalogs - you can bid on a
coveted item even from
under a snowdrift, if you've
got cellular! Give in and get
away to Miami for the
Miami Modernism Show -
and a mind-spinning dose of
pastel Deco architecture.
Dream, of spring.

Emilio Pucci

Text by Ginger Moro.

Emilio ‘Il Magnifico’ Pucci, the 20th Century Renaissance Man Like the Renaissance *palazzo* that bears his family name, Marchese Emilio Pucci hid an extravagant interior behind an austere facade. The rough-hewn walls of 15th century Florence were fortresses rising high above the dark, narrow streets, but behind the iron gates were courtyard gardens and opulent *décor*s. Likewise, Emilio Pucci’s saturnine visage and military bearing gave no clue to the vibrant colors that burst from his artist’s heart to transform the international fashion scene in the Fifties and Sixties.

The Palazzo Pucci on the via de’ Pucci is barely a pizza’s throw from Brunelleschi’s magnificent Duomo in the heart of Florence. Of the 200 residential *palazzi* in town, most are still maintained by descendants of the families who owned them 500 years ago. The Puccis were then politically and socially allied to the Medicis. Always on the cutting edge, a fastidious Pucci was instrumental in introducing the fork to the French court of Francis I, through the great King’s daughter-in-law, Catherine de’ Medici. The royal venison was thereafter tidily consumed, where before it had landed in the royal lap. Emilio would have approved. (No drinking or eating was allowed in the Pucci showrooms, to avoid staining the silk jersey fabrics.)

Florence is a virile city, full of contrasts and extremes. Mary McCarthy wrote in *The Stones of Florence* that “Florence is traditionally committed to advances and modernism, yet containing backward elements, narrow as its streets, cramped, stony, and recalcitrant.” The city is famous for its fashion elegance; shops on the via Tornabuoni and via della Vigna Nuova display merchandise characterized by simplicity of line. Pucci retained the simple line but spiced it up with colors and patterns never seen before in modern Florence.

The Florentine *palazzo* is a functional building, with the commercial enterprises located on the ground floor and the *piano nobile* (second floor), and the upper floors reserved for the family residence. There were several Puccis in the silk guild in the 15th century, but most of Emilio’s ancestors were prominent elected leaders in the city government or the church whose portraits were subsequently painted by Botticelli and Ghirlandaio. At the time Emilio decided to become a couturier, Florentine aristocrats looked down their noble noses at the dress business. Florence had become a conservative enclave. The upper class occupations of banking and diplomacy were acceptable, but shopkeeping was not. In order to preserve the dignity of the family name, he signed his fabrics with the script “Emilio,” not Pucci, and his first boutique on the beautiful resort island bore the name “*La Canzone del Mare*” (Song of the Sea). The American press dubbed him “Emilio of Capri.”

Marchese Emilio Pucci was born in Naples in 1914. His mother was a Neopolitan Contessa, and his father a cavalry officer. Emilio was brought up in a villa in Florence. How did a cultivated man of Pucci’s background and education, who’d

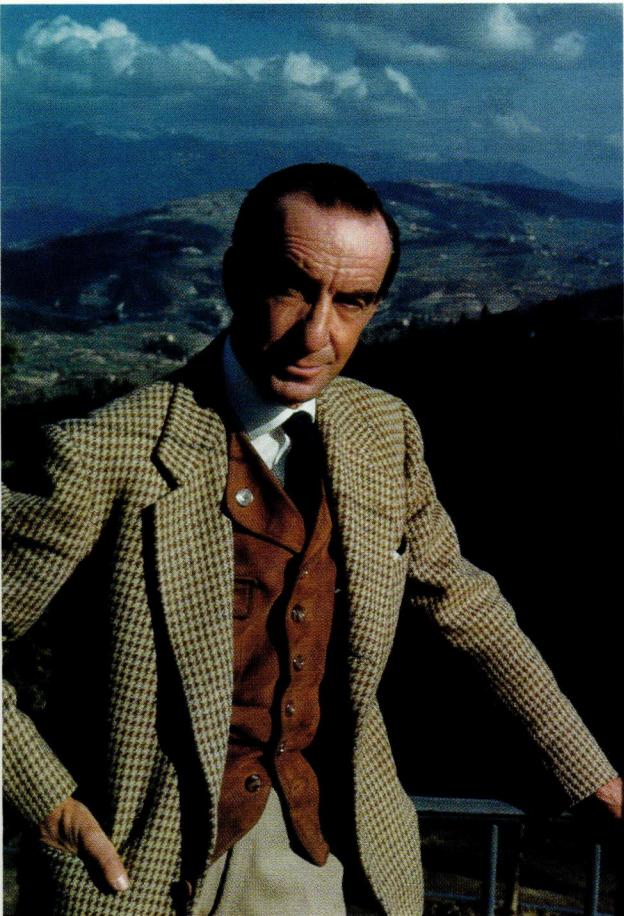
been raised by numerous servants, end up on his hands and knees scrubbing the floor of his Capri boutique? How did he make the transition from never being allowed to enter a store as a child without his strict English nanny, to designing for a network of sportswear Pucci boutiques around the world?

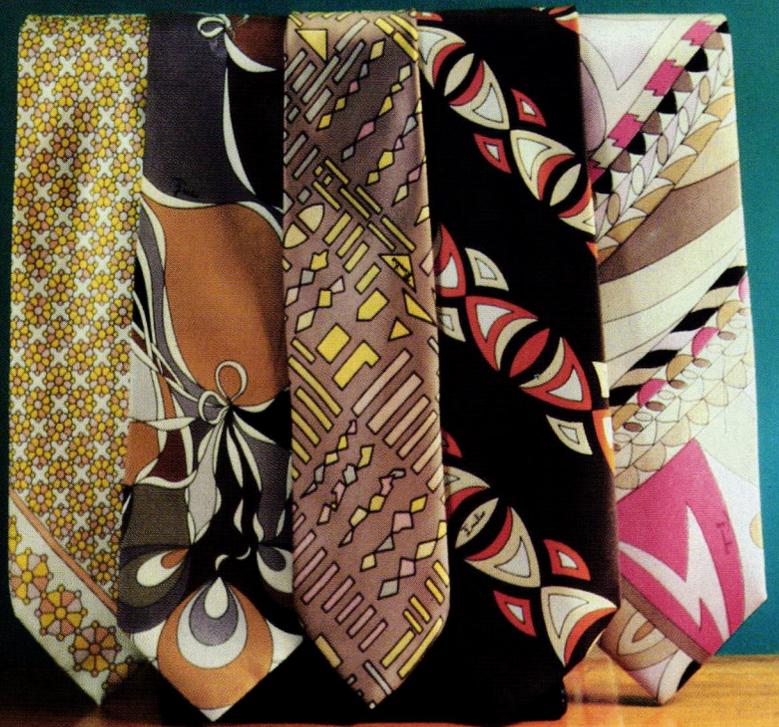
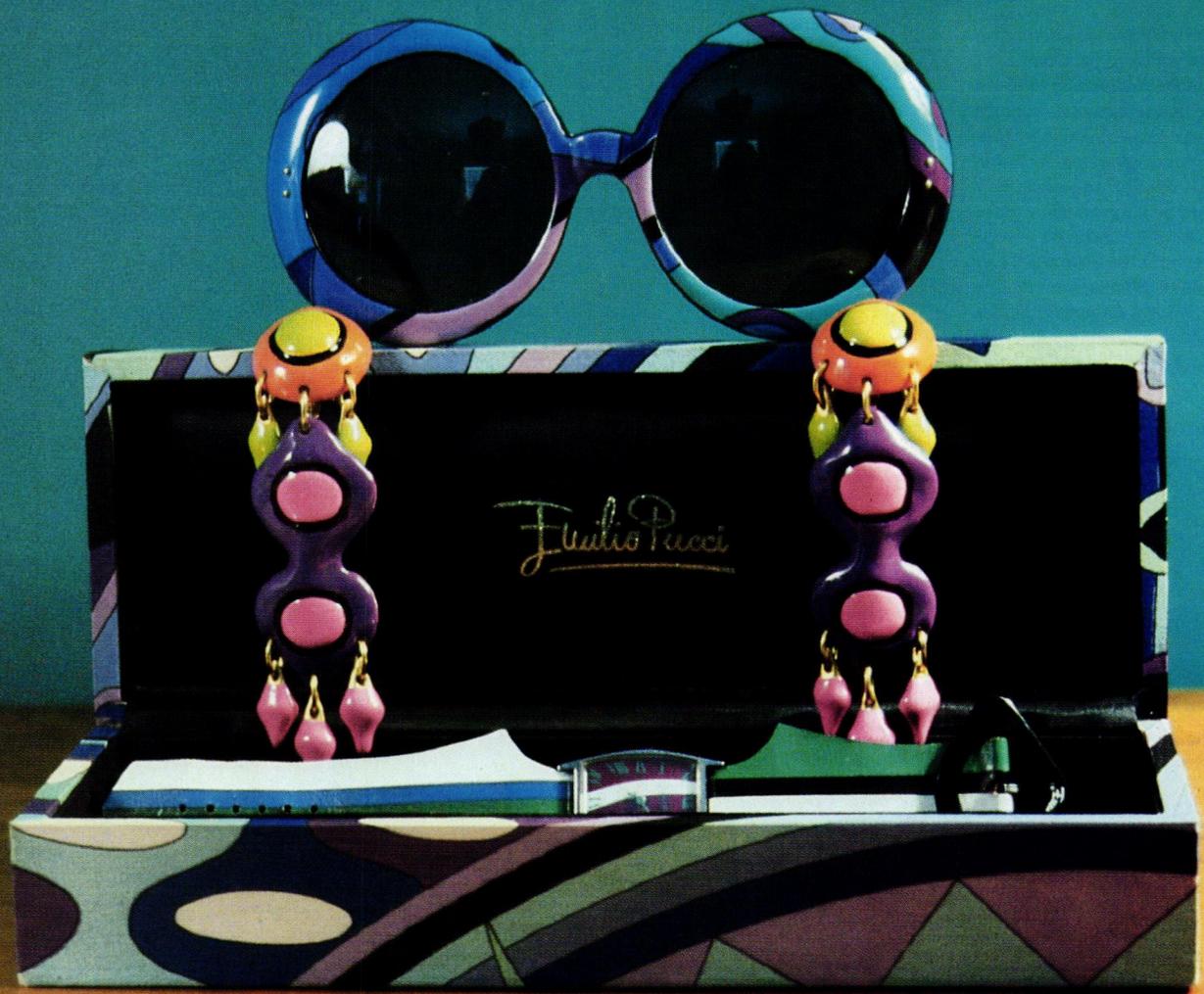
Emilio broke free of his early constrained upbringing in insular Florence when he won a skiing scholarship to the progressive Reed College in Portland, Oregon in 1936. (He had been a member of the 1934 Italian Olympic ski team.) There he enthusiastically participated in college political debates and actually enjoyed waiting on campus tables and washing dishes, because “it was marvelous to do *anything*,” coming from a life where it had all been done for him. His thesis for his Master’s degree in Social Sciences was on “Facism vs. Democracy,” a topic which was to involve him during the war in Italy. Emilio found time to captain the ski team, as well as produce his first Pucci design for the Reed ski team uniform.

Back in Italy, Pucci enlisted in the Air Force. Two years later, in 1940, when Italy joined the war, Lt. Pucci flew many missions over the Mediterranean. (The kaleidoscope of colors and blurred movement of images as he flew low over the sea to avoid radar were an inspiration for his fabric designs in the next decade.) He was able to help several Jewish acquaintances avoid capture by the Nazis. But his relationship with Mussolini’s daughter, Edda, provides the most intriguing war story.

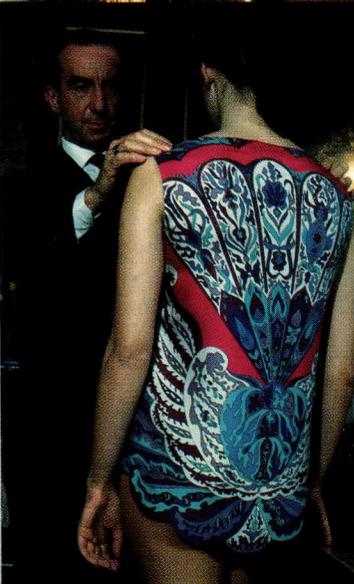
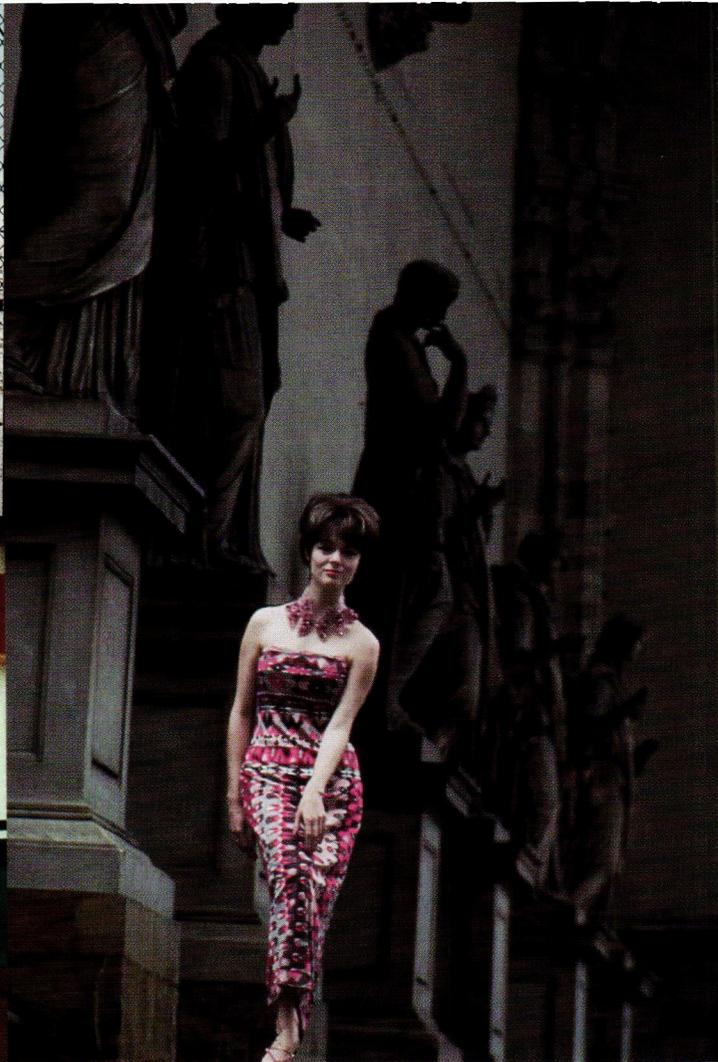
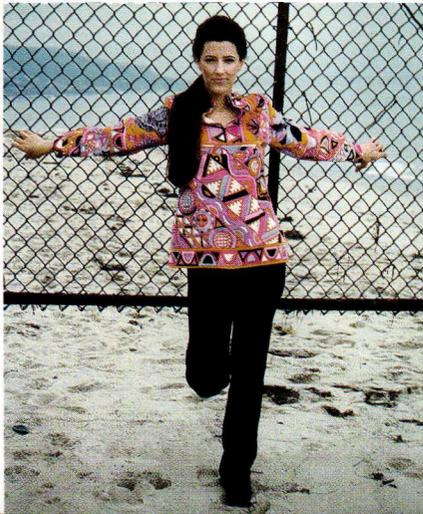
Edda was married to Count Galeazzo Ciano, Mussolini’s Minister of Foreign Affairs. In 1943 he led a revolt against Mussolini, who had him arrested for treason and sentenced to death. Before his arrest, Ciano had secreted his diaries which detailed German treachery toward the Italians even during their alliance. Pucci (who was said to have been Edda’s lover), spirited Edda and her children across the border to neutral Switzerland out of reach of both the Fascists and Nazis. Show- >

THIS PAGE: Marchese Emilio Pucci at his villa in the Tuscany hills above Florence. OPPOSITE PAGE, TOP: Sixties sunglasses, a watch with wide leather straps, and enamelled metal pendant earrings (‘80s) nestle in a Pucci box. Courtesy Decades of Los Angeles, CA. BOTTOM RIGHT: Five silk ties (slim to wide, creamy beige and chocolate brown to hot pink) from the Sixties to the Eighties are signed “Emilio Pucci, Florence.” Two were designed for Saks Fifth Avenue and Lord & Taylor to be worn with Pucci’s men’s shirts and velvet jackets. Courtesy Decades of Los Angeles, CA. BOTTOM LEFT: Both the *dhoti* wrap skirt and the zig-zag pattern were inspired by Pucci’s 1962 visit to Bali. The jewelled sandals are Pucci. The green glass bib and earrings are by Coppola & Toppo.





FAR RIGHT: Classic Roman togaed statues beckon to an equally classic strapless Pucci dress worn with a Coppola & Toppo pink and magenta glass necklace. RIGHT: Cristina models her mother's Pucci velveteen ski jacket of hot pink, orange, gray, and black geometric and floral design with a trapunto collar and "kangaroo pouch" front pocket from the Sixties (Pucci's are tenderly handed down from mother to daughter). BELOW: A game of pool is played in a stunning full length velveteen caftan coat in green, aqua, red, white, and black.



"Pucci's feather-light silk jersey tube dresses weighed **248 grams** and cost their precise weight in **gold: \$200.**"





Axel Salto

Ceramics

Axel Salto's **organic vision** created shapes and forms which challenged the traditional notion of contemporary Danish ceramics

Axel Salto began his long career as an illustrator for children's books. Danish children are resilient and imaginative, and probably weren't alarmed by Salto's dark, organic vision. His heavy woodcuts were more in keeping with the true nature of the Grimm Brothers, rather than a light, golden vision of childhood.

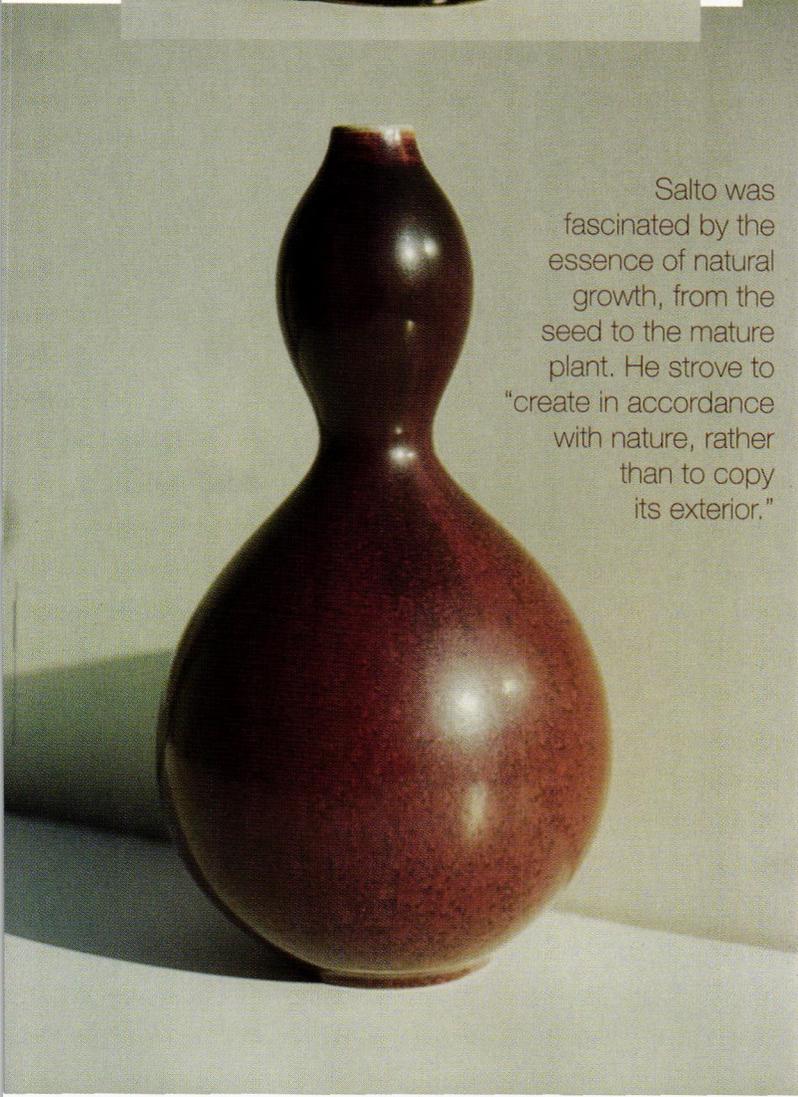
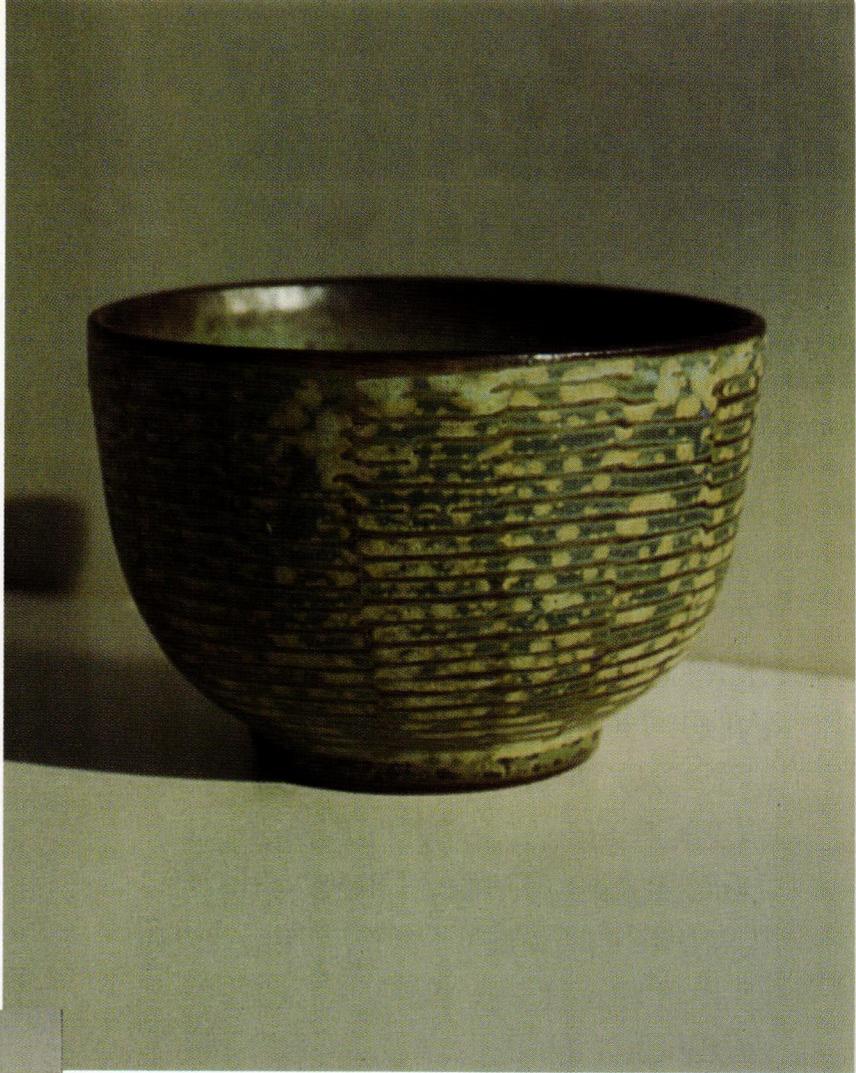
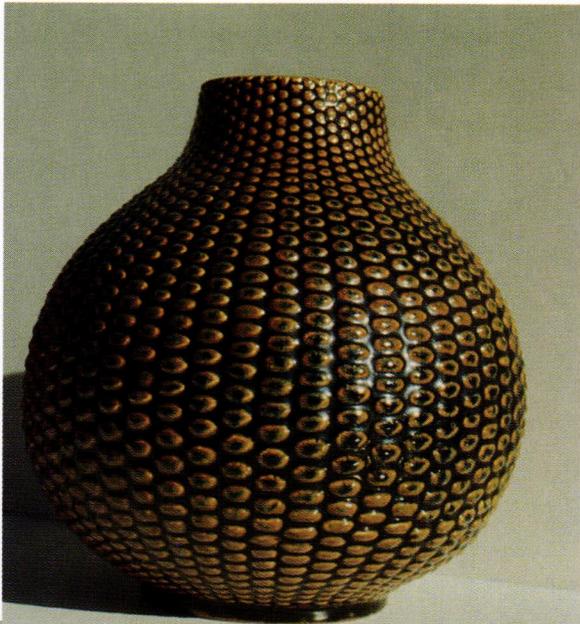
Born in 1889, Salto graduated from school with a BA in classical languages, and a special love for the Greek classics which informed his work for the rest of his life. He then trained at the Copenhagen Academy of Art, as a painter and illustrator, graduating in 1913. While working as an illustrator, Salto traveled to Paris during WWI. Excited by the work of Picasso, he returned to Denmark with a taste for modern expressionism. This was at odds with the more traditional Danish conception of art, and Salto began his long career as an iconoclast. (He was one of the few ceramicists who used the medium exclusively as artistic expression, rather than as a way of elevating domestic or industrial objects.) He devoted these years to painting, returning to the south of France periodically and honing the style that would make him instantly recognizable, whether the work was a lithograph or a vase. During his career he embraced several different mediums including textile design, graphics, and painting, but it was his works in ceramic which made him famous. As there is only one George Ohr, there is only one Axel Salto.

Salto had a powerful and passionate response to nature, reflected almost exclusively in his work. Painting was his first love, and while he pursued it his entire life - with strong and frankly erotic themes - he found his real milieu in ceramics. He began his ceramic career in 1923 at the traditional factory of Bing & Grøndahl, where he would remain for six years. The art directors at Bing & Grøndahl recognized his talent and permitted him free reign to produce his slightly offbeat ceramics. (His early work is characterized by more whimsy than the

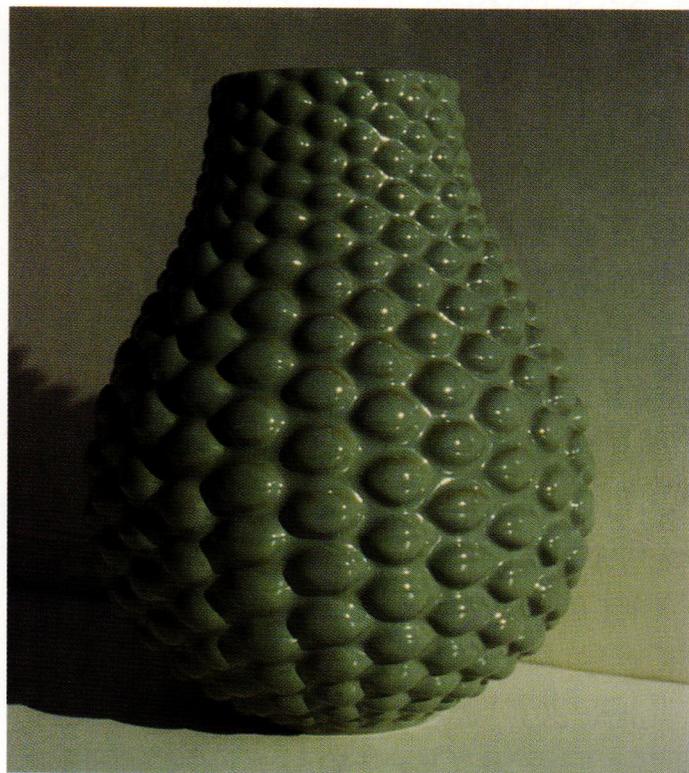
shocking organic themes that would punctuate his later work.) His term at Bing & Grøndahl led to his inclusion, in 1925, at the World Exhibition in Paris, where he was awarded a silver medal. In 1929 he began collaborating with the equally talented, if more demure, Carl Halier, establishing a studio that turned out a variety of innovative, technically adept pieces. Many consider the work of this period to be the true incubation of Salto's style, and his influence on Halier during their time together produced what is undeniably Halier's greatest efforts. Although Halier was most comfortable with the Bauhaus conception of form, his commitment to purity did not preclude risk. Many of his pieces from this period are clearly inspired by Salto's earthy imagination. Salto also worked briefly, from 1931 to 1932, with Nathalie Krebs at Saxbo, but his work was never imprinted with the Saxbo shop mark. In 1934 he moved to Royal Copenhagen, where he enjoyed a long career producing remarkable ceramics until his death in 1961. Salto, along with Jais Nielsen and Knud Kihn, were encouraged to experiment with the sculptural form. It was at Royal Copenhagen where he began creating the huge pieces he is most famous for. During his tenure there Salto maintained his own studio as well, and continued to collaborate with Carl Halier and Boda Willumsen. He also produced some pieces for Viggo Ipsen, a solid mid-level ceramics factory with a taste for quirky studio ceramics. While these pieces have less visual appeal for collectors, their rarity makes them a necessary addition to the completist's collection.

Salto's most significant output can be divided into three distinct phases: "fluted," "budding," and "sprouting." He was fascinated by the essence of natural growth, from the seed to the mature plant. He strove to "create in accordance with nature rather than to copy its exterior." He drew from many sources, including scallop shells, seed pods, and pebbles. The scallops are represented in the "fluted" >62

OPPOSITE PAGE: Axel Salto for Royal Copenhagen, 1950s, wide vase with matte moss glaze and appliqued vine decoration, 9”h, 28”d. THIS PAGE, CLOCKWISE FROM RIGHT: Axel Salto for Royal Copenhagen Studio, 1950s, footed bowl in blue and cream speckled glaze with incised decoration, 3”h, 3.5”d; Axel Salto for Ipsen, 1930s, early “budding” gourd shaped vase in high fired mint green glaze, 9”h; Axel Salto for Royal Copenhagen Studio, 1950s, double gourd vase with matte oxblood glaze, 7”h; Axel Salto for Royal Copenhagen, 1950s, classic “budding” gourd shaped vase in high fired brown glaze, 11”h, 25”d.

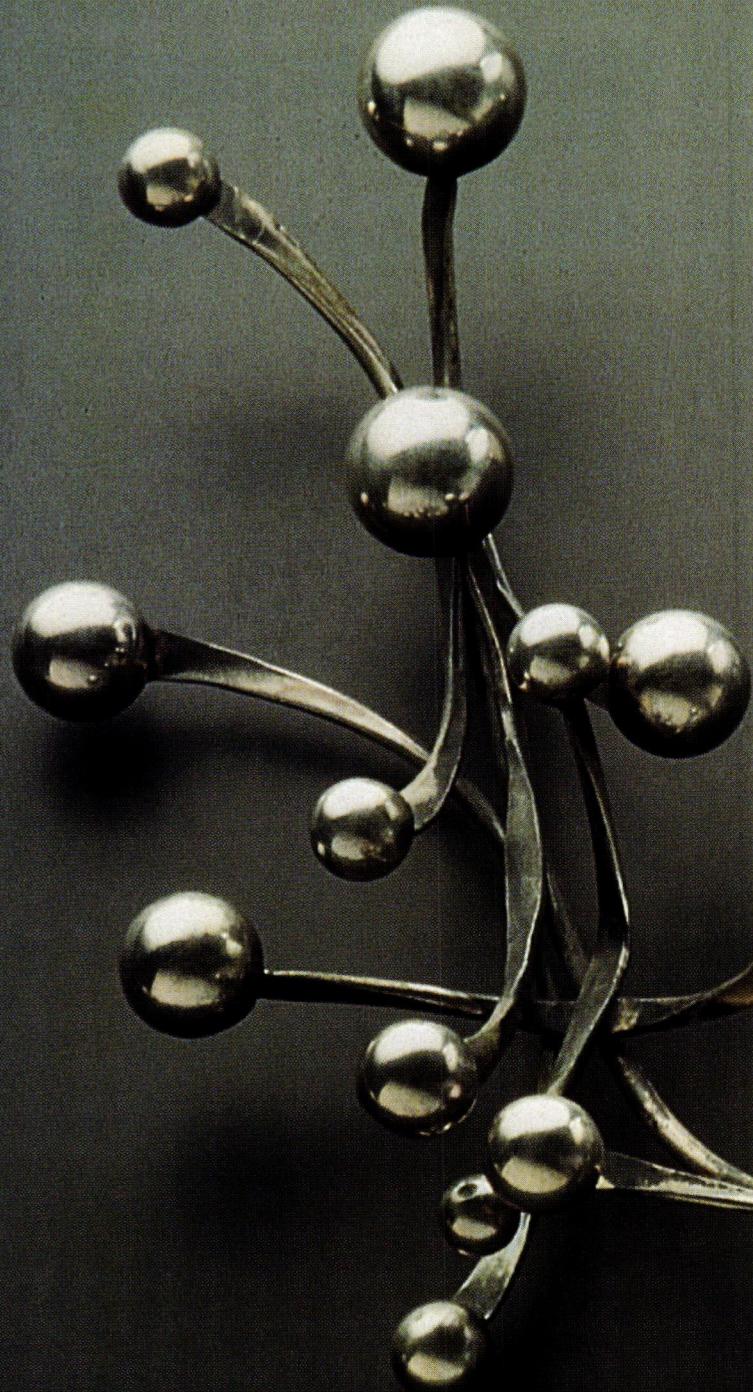


Salto was fascinated by the essence of natural growth, from the seed to the mature plant. He strove to “create in accordance with nature, rather than to copy its exterior.”

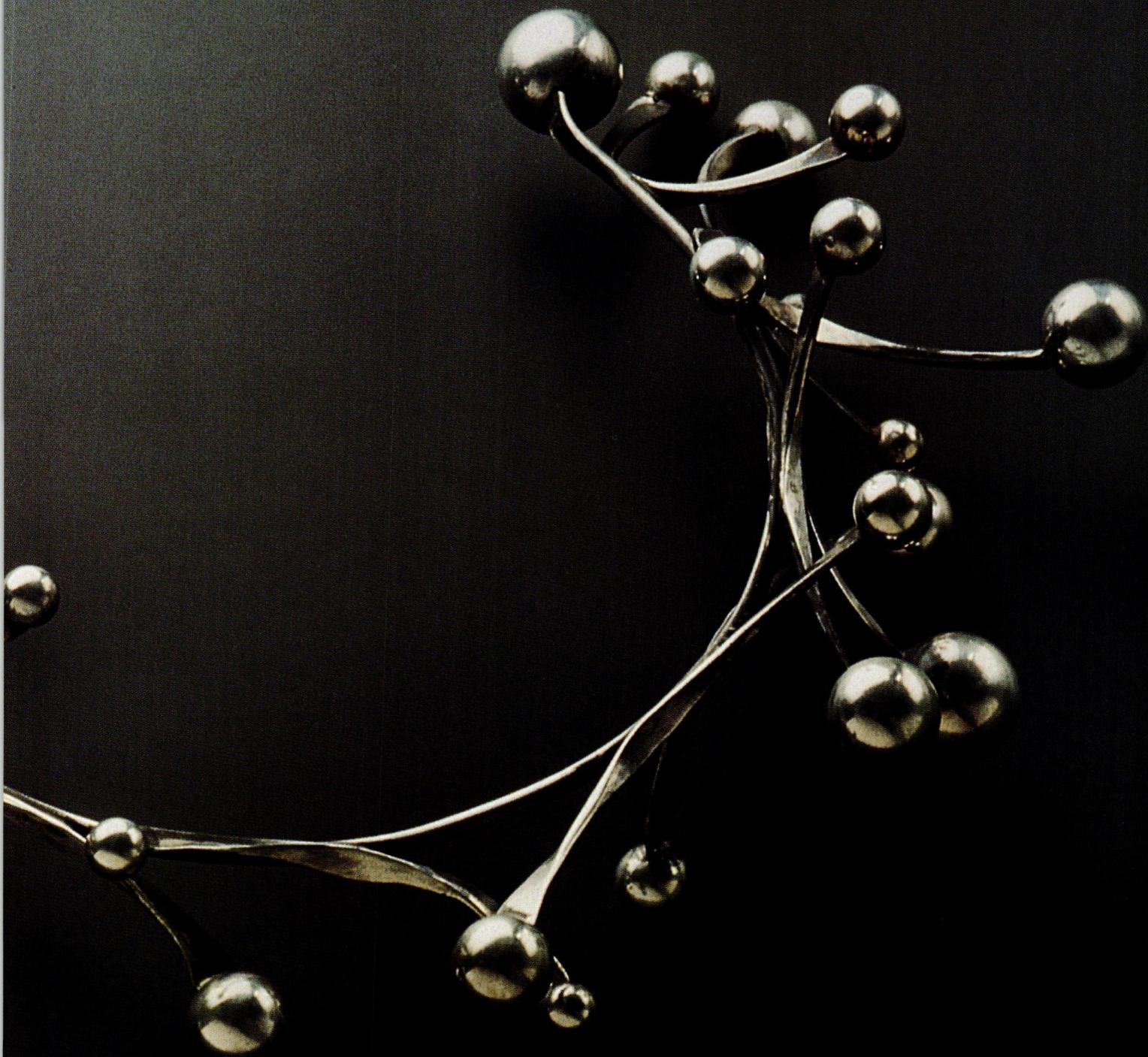


Text by Robin and Howard Hecht

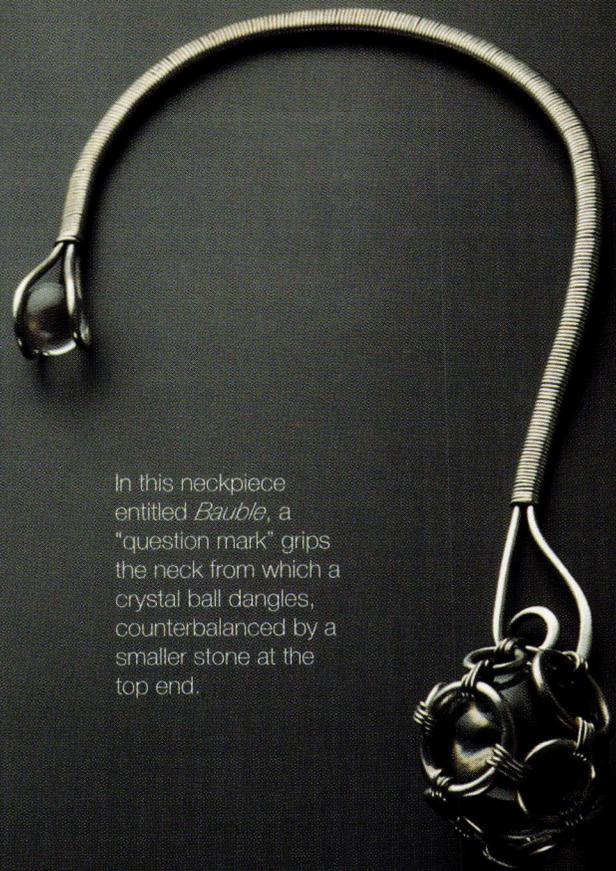
In a promotional flyer from the early 1950s, Art Smith offered a “fanciful ring of space, silver, and gold.” The main ingredients of his work, from about 1946 until his death in 1982 at the age of 65, were sheet, wire, and “space...which I use very accurately, very concretely...somewhat because of my orientation towards designing that way but also as a very cheap component....You can find it and make it tangible.”¹ The emphasis on space and its implication of human structure is essential to the understanding of Smith’s designs. “A piece of jewelry,” he said, “is a ‘what is it?’ until you relate it to the body....Like line, form, and color, the body is a material to work with. It is one of the basic inspirations in creating form.” The question is “not how do bracelets go, but what can be done with an arm?”²



goldsmith, silversmith, art smith



Text by Toni Greenbaum
Photographs by Eva Heyd



In this neckpiece entitled *Bauble*, a "question mark" grips the neck from which a crystal ball dangles, counterbalanced by a smaller stone at the top end.

"A good piece of jewelry literally caresses the body and fondles it and, as I say, plays with it."

Art Smith was a Black man who grew up in a period in American history when achievement for a member of a minority group was an uphill battle. His father had been a militant in his own day, an officer in the Marcus Garvey movement who felt that he was "a maker of destiny."³ Brought up by a loving and supportive mother, Smith felt, early on, that he was different from his peers in Bedford-Stuyvesant, Brooklyn. He liked school and had ambition, aspiring to more than a practical but demeaning job. "A good job for a Negro, in those days, was an usher at the Paramount or a porter at A.S. Beck."⁴ He always wanted to be an artist but didn't want to go to a "Negro college." Although he wasn't philosophically a nihilist (militancy was suppressed in those days), he railed against social injustice and the concept of segregation. Without money for higher education, he applied for and was awarded a scholarship to Cooper Union. There were six Black students in the entire school, and, because of the tenor of the times, they felt as if they were second-rate. He always praised Cooper Union, however, as a school that encouraged innovative ideas and not simply mimicry of the past.

In 1945, Smith graduated from Cooper Union, where he was exposed to three-dimensional objects (sculpture and constructions) for the first time. Having been encouraged by a dean to major in architecture because he could easily find a job in the nondiscriminatory civil service, Smith rejected this proposition because he didn't want to abandon the other artistic disciplines. Although he had an instinct for the design of exciting structural form, mathematics eluded him. Ever-present was the conflict of whether to give in to the niche provided for the Black man in mid-century American society or to make a place for himself in the New York art world.

Constructions interested Smith more than painting. He wanted to "create something that was tangible, not just illusion."⁵ Entertain-

ing and then abandoning thoughts of going into advertising, he took a part-time job as Crafts Supervisor at the Children's Aid Society in Harlem, where he would design prefabricated objects for the children to assemble. However, attendance was poor and the trustees of the organization were reluctant to explore ways of making the program truly effective. After four years, he quit. But while there he had met another teacher, Winifred Mason, who was to be instrumental in his career. Mason was a jeweler, and after seeing her work, Smith became very excited about the possibilities for creative expression through jewelry. When she offered him a job in the shop that she was opening on Third Street in Greenwich Village, he jumped at the opportunity.

In the Village he met other artists and metalsmiths who were to influence and encourage him. Always a great lover of jazz, Smith would go with painter Charles Sebree and choreographer Talley Beatty to hear Billie Holliday sing in a club around the corner from the Third Street shop. Ralph Ellison, Gordon Parks, and countless other writers and intellectuals, both Black and White, were customers and friends. A mecca for both craftsmen and consumer alike, Greenwich Village was already home to several other innovative metalsmiths: Paul Lobel, Sam Kramer, Arthur King, and Francisco Rebajes. Lobel, actually, offered Smith a job when he eventually became disenchanted with Mason. Although he admired Lobel a great deal, he decided it was time to strike out on his own.

Upon leaving Mason, Smith opened a tiny shop on Cornelia Street, in Little Italy, where he remained for four difficult years, subjected to both racial prejudice because he was a Black man, and social antipathy because he was an artist. His shop windows were broken, apprentices were heckled when they came to work, and his very life was threatened in a hit-and-run attempt. The Civil Rights



Congress came to his aid after his plight was publicized in *The New York Times*, resulting in his store receiving police protection. But the time was right to move back to the artists' colony in the Village. With financial backing from Craftsmen's Equity, an organization dedicated to maintaining high standards in the craft field (of which he was president), he turned his energies to a new, and what was to become, permanent space at 140 West 4th Street.

By this time his reputation had spread, due mostly to his inclusion in the second national exhibition of contemporary jewelry, held in 1948 in the Everyday Art Gallery at the Walker Art Center in Minneapolis. "Modern Jewelry Under Fifty Dollars," as this exhibition was entitled, traveled around the country for two years, thereby stimulating widespread interest in contemporary handcrafted jewelry.

History had been made two years earlier, however, when the

PREVIOUS SPREAD: Smith's biomorphic silver necklace, c.1960. OPPOSITE PAGE: Smith's silver *Lava* bracelet, c.1946; Smith's *Bauble* necklace of silver and rock crystal. THIS PAGE, CLOCKWISE FROM TOP LEFT: Smith's *Modern Cuff* bracelet, c.1948, of copper and brass; Smith created big, bold rings which he termed "hand decorations." This one measures 2 1/2" in length; Smith's elliptical earrings, c.1958.

landmark exhibition "Modern Jewelry Design," at The Museum of Modern Art in New York, created a watershed in the appreciation of modern jewelry. This exhibition displayed the work of 26 makers (seven of whom were artists working primarily in another medium) "whose designs showed that the artist had considered the characteristics of the materials used and made us aware of their intrinsic beauty in contemporary terms."⁶

Paul Lobel, one of the jewelers represented in the MoMA exhibition, whose shop was a few stores away from Smith's (at 130 West 4th Street) and whom Smith admittedly admired as previously mentioned, exerted a strong stylistic influence on him. In Lobel's work, Smith saw formal freedom.

American studio jewelry design, in its seminal stages (c.1936) had continued the trend of antihistoricism and rejection of traditional design conventions begun by Art Nouveau and the Arts and Crafts Movement some 40 years earlier. A pioneering spirit spurred craftsmen on in their exploration of dynamic form, asymmetry, and ornamental approach to structure. Those principles coupled with a creative observation of the images seen in the modern art movements just preceding and contemporary with it,⁷ led post-World War II studio jewelry to redefine jewelry.

Biomorphic forms, as seen in the painting and sculpture of the Surrealists, were appropriated and reinterpreted in the metal imagery of Art Smith. The huge silver cuff, *Lava*, comprised of two undulating masses superimposed one upon the other, brings to mind the amorphous shapes used by Miró and Arp. The duet of forms seems to slither amoebalike around each other, attached securely at some points, while at others the upper mass strains to free itself. The >62



①

The profile of this building in Uruguay, with its floating terraces, recalls the outline of a cruise ship (similar to the nautical style of the Albion in Miami Beach and the Sheraton in Fort Lauderdale). Verticality is emphasized in its north and south facades, through a strong vertical plane which resembles a giant fin. It is important to point out that the balconies were positioned on the east and west facades in deference to the wind and sun in the area.

Art Deco in South America

The Modern Movement in South America during the 1920s and '30s blended the symmetry and geometry of Art Deco with motifs from local fauna and flora to create a unique regional style

During the late 1920s and '30s, Art Deco and the Modern Movement were introduced to South America, parallel with the introduction of those same art and architectural movements around the world. In South America, however, the new Art Deco style was modified to take on the characteristics inherent to the particular regions where it developed.

We can say that Art Deco has as its characteristics a very strong geometry emphasized with symmetry, diagonals and progressions of planes, and repetition of motifs. In later representations, the motifs adopted local elements - the regional fauna and flora - and blended them with the feminine figure, creating a greater achievement in the stylization of forms. One of the biggest exponents of this stylization was Erté, the Russian-born artist and designer, who was well-known among the vanguard designers of South America.

Several important international architectural events took place in South America during the early 1920s, the main being the international competition to design the Faro de Colon (Columbu's Lighthouse), in Santo Domingo. The competition attracted more than 200 designers from around the world. Aside from this large number of participants, the competition's importance lies in the new tendencies

in architecture which were displayed by the entries, as well as the participation of a group of Russian architects who were present with 50 projects.

The second important event for the Modern Movement in the Southern hemisphere was the Fourth Pan-American Congress of Architects, held in 1930 in Rio de Janeiro, Brazil. With Rio being the hostess city, it was an almost obligatory tradition that the Congress attendees visit the Cristo Redentor built in 1923 by Heitor da Silva Costa, as well as several other Modern buildings within the city. These buildings had a tremendous impact on the participants of the Congress, launching the real introduction of Art Deco through the Modern Movement in South America. Art Deco was embraced as a new style with local connotations, part of the Neoclassicist and eclectic architecture which was in vogue among different South American designers.

In those days, the term "Modern" was commonly used to define up-to-date, newly-built architecture. It was not used in the same context as the "International Modern Movement" is used in our time. In the United States we find a similar type of "Modern" architecture which was sponsored by the government - the Governmental >



②

This building on Arequipa Ave. in Lima, Peru was designed by the architect Guzman. Originally used as a single dwelling, it has been adapted for use as an office building. The general mass and volume of the building, along with its balconies and terraces, present an excellent example of Nautical Deco.



③

The Yacht Club was designed by architects Hernan & Crespi in 1935. Located in the *Puerto del Buceo* (Buceo's Port) in Uruguay, in an area that is known as *The Rambla* (The Boardwalk), its site is one of the most beautiful spots on the shore.

Movement - which we can find in any State's Capital with buildings constructed during the 1930s.

Peru

In the same way that Art Deco arrived in other areas, it arrived in Peru, but with a sense of the local and regional style which comes through in the ornamentation of the buildings. Perhaps the best exponents of this "regional Deco" architecture are found in Lima City, the country's capital.

At the present time there is a bit of an Art Deco revival going on in this particular country - led by a group of preservationist architects, and architects who create contemporary reinterpretations of the Art Deco style - who are recycling many of the existing Art Deco structures in a thoughtful and professional manner. Complete Deco buildings and monuments can be found in many neighborhoods of Lima, as well as Deco details or fixtures which were incorporated into other types of construction.

The detail in Photo 9 (page 49) belongs to the top of a building designed by the architect Enrique Seoane, in the early 1940s. The main characteristic of this building is the "Mochica motif" in its frieze, taken from a textile pattern. The Mochicas were a pre-Columbian Indian culture from the north coast of Peru, and one of the distinguishing features of that culture is the black ceramic in its pots, jars, and artifacts, as well as the introduction of zoomorphic motifs in their pottery.

Peruvian Deco has a strong national and regional flavor. While most of the time it is imitating existing fixtures and motifs, it does possess a great deal of inner power on its own. In the present revival of Art Deco occurring in Peru - both in the reconstruction of existing

Deco buildings and in the use of the Art Deco style in new construction - we can see its roots in folklore and pre-Columbian cultures, modified by today's modern expressions and blended with the local flavor.

Photo 5 shows a detail of a monument located in *Parque de la Reserva*, a park which was created in the 1930s as a result of an urban redesign of the area. The monument is in honor of Fermin Tanavis, who produced a very resistant type of cotton; the design is from the early '40s, and the designer is most likely the architect Terre.

We can see the pre-Columbian characteristic in this work (and the source of inspiration), in the openings with the small or short lintels - used due to the lack of larger stones - as we can see in the Temple of the Three Windows in the Incan city of Machu Pichu.

In Photo 6 we see a window detail of a dwelling on Arenales Avenue, known as the *Casa Amarilla* (Yellow House). Evident is the economy in cost of this Deco structure (the same approach was taken here as was taken with the Deco buildings in Miami), where the decoration of an almost typical "Deco fan" on a stucco facade replaces the expensive marble and granite used in the corporate buildings found in large American cities such as New York or Chicago. Therefore, through these architectural samples we can determine another characteristic - social class. The new bourgeoisie is moving towards the outskirts of Lima, and the selection of a building's finish material - its color, and the quality of the material itself - can lend prestige to the inhabitants of the dwellings.

The building shown in Photo 2 was originally used as a single residence. Designed by the architect Guzman, the Arequipa Avenue structure has been adapted for use as an office building. It is interesting to note how the general mass of the building, combined with



its balconies and terraces, creates a “Nautical Deco” feeling. In the detail of its vertical frieze [Photo 8], it is easy to detect the local flora - rendered in a pre-Columbian geometric flavor, but colored in contemporary hues which belong to the “New Lima Look.” This detail is indicative of the local, historical identification with a contemporary Peru, a country with one of the most striking pre-Columbian cultures in South America.

Uruguay

Art Deco, as a substyle of the Modern Movement in Uruguay, was more international in its conception here than in Peru, although both shared the same origins. Most prominently, Art Deco in Uruguay displayed a distinct lack of defined local or regional motifs.

Several important events helped to spread the new ideas in architecture to both shores of the *Rio de la Plata* (Argentina > 90

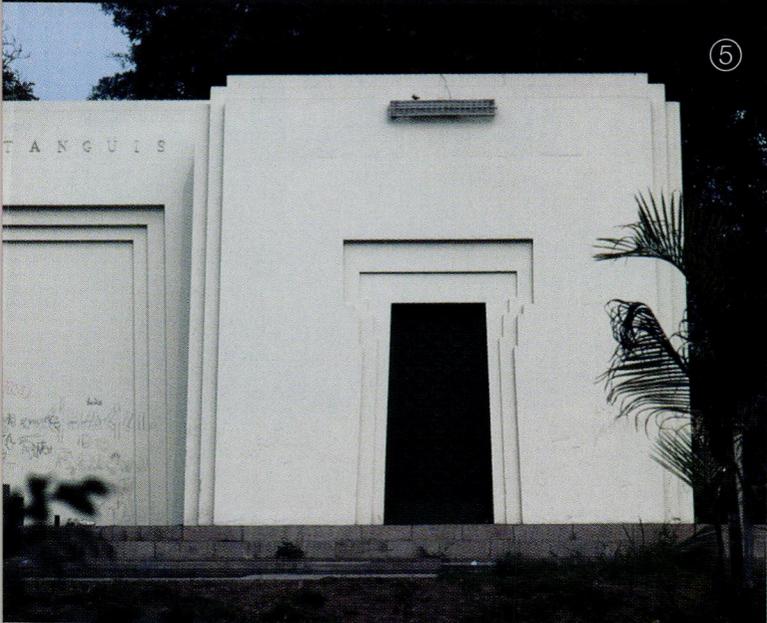


PHOTO 4: An excellent example of “Nautical Deco” in the form of a Police Stand in Uruguay. PHOTO 5: A detail of a 1940s monument located in *Parque de la Reserva* in Peru reveals its pre-Columbian influences in the use of short lintels.



PHOTO 6: This Peruvian house reveals its economy of construction through the use of a typical “Deco fan” decoration on a stucco facade. PHOTO 7: The contrast of the Rationalist Le Corbusier buildings seen in the background, and the “Nautical Deco” of the Police Stand provides a succinct view of the architectural movements - from Cubism to Art Deco - which were in vogue for many years among South American designers. PHOTO 8: In this vertical frieze detail it is easy to detect the local Peruvian flora - rendered in a pre-Columbian geometric flavor, but colored in contemporary hues which belong to the “New Lima Look.” PHOTO 9: The “Mochica motif” in the top of this Peruvian building is taken from a Mochica Indian textile pattern.

The Breeze-Stewart Collection

Over a span of 14 years this pair of collectors assembled what may be the **largest private collection** of furniture by Eames, Noguchi, and Nelson



Text by Jim Sweeney. Photographs by James Cohrssen.

Robert Breeze and Charles Stewart, over a period of 14 years, formed what may be the largest private collection of 1950s furniture by Charles Eames, Isamu Noguchi, and George Nelson.

Stewart and Breeze met in 1982, a year after the English-born Breeze arrived in the United States. They soon began collecting mid-century furniture and art objects, focusing, typically, on Fiestaware, Heywood-Wakefield furniture, and other small items.

Their attention eventually turned to high-end furnishings and objects. Stewart says they were "rather fortunate" to have started collecting these items before prices began to increase. This era's style is appealing to many because it's "fun," Stewart says, and it's functional, but it's not too serious.

One of their first high-end acquisitions was a Charles Eames folding bentwood half-screen. It's a rare piece, Stewart notes; despite their frequent visits to dealers and antique shows, and numerous contacts in the business, they never found another.

That find was followed by four blond bent plywood dining chairs (*DCWs*), also by Eames. "From there it kind of snowballed," Stewart says, with understatement.

Breeze died in 1996. Since then, Stewart, who recently retired from the Maryland Department of Agriculture, has maintained the collection, but has not added or sold pieces. Breeze, who attended design school in Britain, "had the passion, the designer's eye," Stewart says.

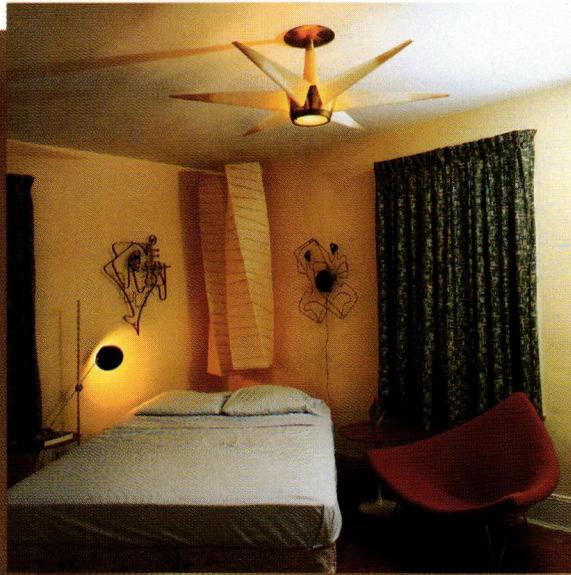
The collection occupies most of their home, a two-story > 53



OPPOSITE PAGE: In the living room, a 1970s film noir-style painting by German artist Christian Roeder hangs above the Harvey Propper "Individualized Modern" sofa. Two Eames folding screens and an Arteluce *Triennale* lamp grace the corners of the room, while an Eames pony skin *DCW* and tray coffee table (*CTW*) fill the curve of the sofa. A vintage Herman Miller Collection catalog is displayed on the coffee table. **THIS PAGE, LEFT:** At the top of the stairs, Frederic Weinberg wall sculptures in the foreground and the small side room beyond lend a subtle glow to the landing area. Also visible from the hall are a Noguchi *Rudder* dining table and cloud-form ottoman, and a pair of his table lamps designed in 1945 for Knoll atop an Eames *ESU*. **THIS PAGE, BELOW:** The focal point of the dining room is the rare Noguchi *Chess* table, constructed of a thin plywood top which slides to reveal a cast iron container which holds the chess pieces. Designed by Noguchi for an exhibition at the Julien Levy Gallery in 1947, the table's extreme biomorphism proved to be its demise. It was offered in the Herman Miller catalog of 1950, but was tellingly missing from the catalog of 1952. This particular example possesses a blond top, a sharp departure from the piece's usual ebony finish, making it an even more valuable piece. Other furnishings in the dining room include a pony skin Eames *DCW*, several Eames *DCMs*, an Eames *Shell* chair, an Eames *ESU*, an Eames screen (stained black and assembled by Stewart), and a curving dining table by an unhailed designer which nonetheless blends nicely with the pedigreed pieces. A rare abstract painting by Alexander Girard hangs above a *Handkerchief* vase on the Florence Knoll credenza, flanked by two Noguchi table lamps. A Rosenthal ceramic vase sits atop the Eames *ESU*.



THIS PAGE, RIGHT: In the dining room, an undulating dining table by an unknown designer is surrounded by Eames *DCMs* and an Eames *Shell* chair. Displayed on the sideboard are an *Ericofon* telephone, a *Handkerchief* vase, and Cmielow glass animals, overseen by a Frederic Weinberg wire sculpture. On the opposite wall is a rare clock by Weinberg. **CENTER AND BOTTOM:** In the bedroom, a purple Nelson *Marshmallow* sofa sits in front of a rare Eames folding half-screen. Next to the sofa is an Eames side table and Children's stool. Illuminating the area is a French Deco floor lamp. In the inset view of the bedroom, a pair of Weinberg wire sculptures flank a Noguchi *Akari* lamp. Next to the bed is a Nelson *Coconut* chair and a pair of Saarinen *Pedestal* tables. **BELOW LEFT:** This corner of the living room contains an Eames *FSW*, Nelson *Bubble* lamp, and a contemporary Danish mobile. The end table is a 1945 design by Hans Bellmann for Knoll. A Nelson clock (#2227) hangs above the Eames *DCW*.





A striking Weinberg wall sculpture hangs above the Nelson daybed in the den. In the corner is a folding screen by Alvar Aalto composed of round wood dowels, an Eames *LTR* table, and a biomorphic lamp by an unknown designer. The Eames *LCW* has retained its deep red hue over time - an unusual occurrence since the color usually fades with exposure to sunlight.



LEFT: On the opposite side of the den, an Eames folding end table displays Scandinavian ceramics by Kosta. Atop the George Nelson bench sits both a Nelson cabinet (R) and a prototype cabinet which came from Lily Saارين (L). A *Handkerchief* vase is joined by a rare Nelson clock and an interesting lamp by an unknown French designer on the cabinet tops. A Russian Propaganda poster from the 1920s adorns the wall. The floor lamp is by an unknown designer.

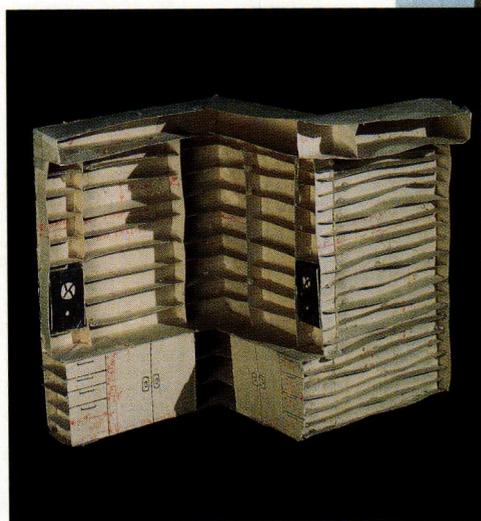
frame house in a modest neighborhood in a small Maryland town near Washington, D.C. From the exterior, there's no indication of what awaits you on the interior. Inside, nearly every piece of furniture and art in every room is from the 1950s. The attic is crammed with pieces for which there is no room downstairs, including an Eames "surf-board" table.

Stewart and Breeze collected so many objects that the look of each room can be changed easily. Their collection includes furniture, lamps, and decorative objects.

Several *Handkerchief* glass vases grace the dining room. Nearby sit glass animals from Cmielow in Poland, fairly realistic in style but with sensuous curves that fit well with the rest of the room. The curving dining room table is not by a major designer, but it fits the room and blends with the other pieces seamlessly.

In the living room, only two objects are not from the 1950s. >90

RIGHT: This custom-built "Heywood-Wakefield" look-alike wall unit anchors the corner in Ron Fair's corner office at RCA's new Beverly Hills location. The unit was built by Penny Lane antiques to camouflage the unsightly support beams which inhabit the room's corner, and to store the hundreds of CDs and cassettes which Ron, as a record producer and A&R man, is obliged to store. BELOW: Ron's glue-gun and cardboard model of the unit he designed to solve his office-aesthetics/storage crisis.



The Modern Office

The clean lines of modern furnishings create office atmospheres which are "conducive to creativity"

1
Confessions of a Heywood-Wakefield Junkie. by Ron Fair. I blame my wife Andrea for getting me hooked. I now need to be constantly surrounded by big blonde bullet-nosed birch pieces. Heywood-Wakefield calms me down, reminds me of long-since passed Aunt Muriels and Uncle Mels, returns me to my baby-boom roots, inspires me to seek out new buried treasures of retro-chic. First it was swap-meet-flea-market obsession, but one orphaned nightstand changed all that. We now have over 30 fully-restored pieces from the entire spectrum of Heywood-Wakefield's production. They become like family members or pets (no, we haven't named the furniture yet). My favorite bedtime book is the Heywood-Wakefield catalog. I was sure that I had satisfied my constant craving to consume more and more once we had the *Ashcraft* dinette in our kon-tiki bar...until I remembered I had an empty office with no furniture inside.

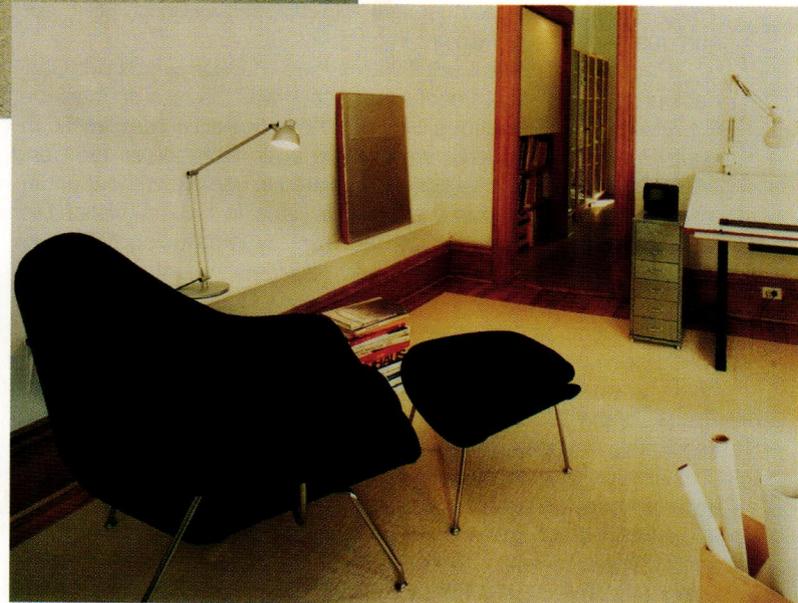
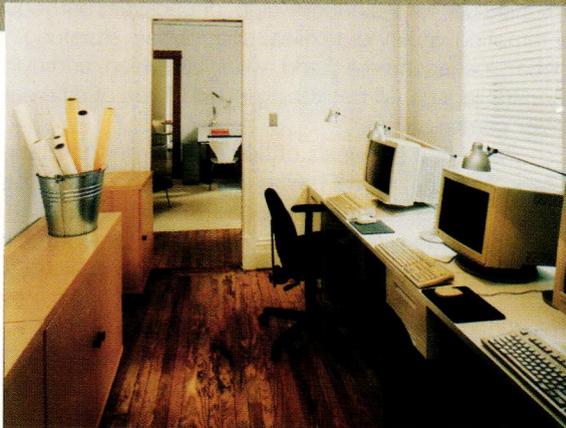
I am a record producer and A&R man (Artists & Repertoire) by trade with an office at a major record company which recently moved to Beverly Hills. When the boss told me "You get the corner office," I had visions of that power-corner with the view - where the panorama of the show-biz universe below would be in my face behind 90 degrees of glass. Oops. Little problem-ette in the corner. A massive

heap of sheet-rock soffits, cubbies, and cover-ups. I guess they just forgot to have the window meet the window, and thought a couple of structural beams would melt away with zig-zagging drywall. I sat on the floor in the middle of the room - my eyes blurring - trying to visualize what could be done to make my office (as my father liked to say) "conducive to creativity." With all my CDs, cassettes, albums, books, stationery, pens, stereo system, computer terminal, piano, couch, guest chairs - it seemed like the puzzle would never fit together and my killer retro-dream office would become...an office.

A few months passed. Walking into those empty four walls continued to be frustrating (I forgot to mention the "industrial Halloween surprise" carpeting). I would have to move in soon. There were serious artist meetings to be held, serious music to discuss and record. (A year passed.) Finally, one Saturday morning I entered the inner-sanctum of my garage workshop at home. At last, inspiration struck. Why not create my own "Heywood-Wakefield" wall unit...contour the walls (that ghastly zig-zag), then fill the alcove with a rhomboid-rectangle desk, build a sleek stereo rack, violently destroy the carpeting! I reached for the scissors, the pencil, some flimsy cardboard and began furiously cutting. Out came the Sears Craftsman glue gun. I



CLOCKWISE FROM LEFT: A vintage Alvar Aalto #400 Armchair and contemporary Dakota Jackson Kezu sofa combine in the living room to great effect; In the studio, the focal-point is a Womb chair and ottoman from Knoll. The no-nonsense drafting table and lamp are from Charrette, the steel taboret is from Ikea; A row of computer terminals sits on work-tops from Charrette in the office. The long storage cabinets are from Ikea.



was off. When the wave of inspiration passed (I ran out of glue sticks), there it was on my workbench in all its sloppy-mess glory - a working model of my grand scale, retro-moderno solve-all wall unit. Fortunately, I knew that special someone who could translate the crude model into a fully-realized Heywood-Wakefield replication. I took dimensions, made drawings, grabbed the model, and called Penny Colclough. Penny runs an antique business (Penny Lane) diligently dedicated to the preservation, restoration, and continued legacy of Heywood-Wakefield. I asked, "can you build it?" The answer was... yes! And for the same budget as the corporate-issue stuff. Thanks to my visionary boss, I got the green light. "Build the wall unit, build the desk, build the stereo rack, and get your ass into that office!"

A few trips to the site, a few meetings, a few corrections, a few recalculations, a few aspirins and beers later, moving day finally arrived. My vision came together. (After the carpet was dropped off a cliff, I got the 79-cents-a-tile linoleum in "junior high school green" and high-glossed it...), added a little seating, a few retro-pillows, some cool "cars of the future" renderings from the '50s, an old Telechron clock (just like my late Grandma's). Here I will work and create what hopefully will be million-selling recordings of long-lasting artists. ■

- Ron Fair is Senior Vice-President of Artists & Repertoire/Staff Producer for RCA Records. Penny Lane is located at 2820 Gilroy Street, Los Angeles, CA 90039. (213) 667-1838.

Live/Work Apartment in New Jersey. by Martin Raffone. Working with a VERY limited budget, I had to design a space for a client who creates computer-generated renderings and animations of interiors and architecture for high-end architects and designers. Needless to say, she is quite sophisticated when it comes to aesthetics and very involved with high technology. The space in which she lives and works is a typical five-room floor-thru in a typical five-story tenement in Hoboken, New Jersey. She needed a space in which she could entertain graciously, and work feversihly.

Given the limited budget, I used a lot of inexpensive items from Ikea that I felt had a clean, modern quality about them. We splurged on a few design classics which helped to elevate the status of the more humble items. The vintage Alvar Aalto chair in the living room was a real find at the 26th Street Flea Market in Manhattan. The upholstery had been redone by someone who had no idea what they were doing, and it was a mess. I chose a very clean heavyweight Italian linen to show off the beautiful patina of the arms. The Dakota Jackson sofa was also an inexpensive find at a warehouse sale. It's crisp Deco lines and solid mass complements the light, sculptural quality of the Aalto chair.

> 91

Emilio Pucci

(continued from page 39) and silk printed shirts for men and women were worn over the pants (not tucked in), and were square-cut at first, then form-fitting. Wrap-around jersey blouses had soft hoods. The celebrated printed silk jersey dresses specially made for Pucci in the silk mills near Como, could be worn very short or full length. To fill all the orders that came pouring into his shop, Emilio spent his nights on the train between Capri and his Florence workshop, where seamstresses executed his designs.

Counts and Countesses as well as movie stars Tyrone Power, Linda Christian, Gable, Garbo, Hepburn, and Elizabeth Taylor paid a visit to his boutique. (Marilyn Monroe was buried in a Pucci.) Some of his aristocratic friends, however, did not approve of his new profession. A Marchese was not meant to be a shopkeeper. When Pucci saw these friends approaching his store window, he delighted in getting down on his hands and knees to scrub the tile floor. A merchant Marchese who also "did floors" was a doubly shocking sight.

Pucci also met resistance from the conservative Florentine bankers, who were loathe to back a Marchese with no business experience. He could only be "a playboy or a knave." (This, in the town where Renaissance international banking was born, and lending florins with interest was the source of the Medici's great wealth and patronage.) But the amazing success of the first Italian *Alta Moda* collections at the Palazzo Pitti changed all that.

Florence invented the Renaissance, but Pucci invented the silk jersey "soufflé." These feather-light tube dresses weighed 248 grams, and cost their precise weight in gold: \$200.

Pucci's first printed scarf was a map of Capri which put Capri back on the map. If summer had a taste, it was the taste of Pucci, but the *Emilio of Capri* boutique was only the antipasto of the Pucci banquet. Pucci's main course was served up in Florence in 1951 and 1952. This event can't be fully appreciated in context without understanding the couture post-war scene in Paris. In 1947, Christian Dior had dramatically "switched off the war" by introducing "The New Look." Models in corseted *guêpières* swirled through the Couture House knocking ashtrays off the tables with their voluminous skirts and triple petticoats. Women who had been rationed to 51" of fabric for a blouse during the war were literally bowled over by 30 extravagant yards of skirt. (This was made possible by Dior's backer, Marcel Boussac, the Textile King.) There was a spontaneous joyous reaction to this unaccustomed luxury from war-weary Europeans.

Dior's look was softly structured in subtle shades, padded away from the body. Pucci, however, brought the focus back to the body in explosive colors in 1951 when the Marchese Giovan Giorgini presented the first Italian collections at his house on via dei Serragli. Simonetta, the Sorelle Fontana sisters, Fabiani, and others joined Pucci in showing their creations to an international group of retail buyers. The response was so enthusiastic that a larger collection was shown at the Sala Bianca in the Palazzo Pitti across the Arno the following year. Pucci's sportswear collection was shown at the same time in his own Palazzo.

The Pucci/Pitti family history goes back to the 15th century. When the Palazzo Pitti was built, Luca Pitti, who was jealous of the Puccis, ordered his architect to make his "country villa" more imposing than the Palazzo Pucci. Emilio pointed out to James Brady, author of *Superchic*, that the windows were disproportionately large for the facade, attesting to the poor taste of the Pittis who were *nouveaux riches*. What began as a Brunelleschi project ended up 100 years later as a forbidding dun-colored monument to megalomania atop a brown gravel mound, where de' Medicis held court. The Pittis were banished forever from Florence in the 16th century by Piero de' Medici, so there were no Pitti ancestors available to witness Emilio Pucci's fashion triumph on Pitti turf 400 years later.

The stunning red-haired model Suzy Parker was one of the first to be photographed in the early Fifties in Emilio's silk *Palo* shirts, taken from the colorful *contrade* heraldic flags displayed at the annual summer horse races around the piazza in Siena. Suzy knew

Pucci in his bachelor days. "I found him charming. He gave me some wonderful clothes which I no longer have. But he was more interested in pursuing my sister, Dorian Leigh" (who was THE supermodel of the Fifties).

The Fifties were exciting years for all facets of Italian design. Architects and designers Gio Ponti, Gae Aulenti, Carlo Molino, and Fornasetti dominated the Biennali, as did the Murano glass artists, Venini and Bianconi. Coppola & Toppo designed stunning jewelry for Schiaparelli and Pucci. Emilio joined them in riding the crest of the "Made in Italy" wave.

Pucci's silk jersey was slinky and clinging, and Emilio insisted that his clients throw away their girdles to show their natural curves. This was as liberating a suggestion in the Fifties as the "burn your bra" movement was in the Sixties. For the first time wealthy socialites, fed up with exhausting *haute couture* fittings, were joyfully buying Puccis off the rack.

There was a dizzying selection available. A dedicated Puccimaniac could mix and match tights, shoes, bag, scarf, cape, bikini, umbrella, hat, underwear, and sunglasses to complement her Pucci mini. Exhausted after this shopping spree, she could park her Lincoln Continental (interiors designed by Guess Who), walk by her Pucci rug to shower and dry off with Pucci soap and towel. Slipping into her Pucci negligee, with a revivifying splash of *Vivara*, she might recline on her Pucci sheets, plump up her Pucci pillows, snack on Pucci Rosenthal plates, and count the few dollars left in her Pucci wallet. Overkill? Maybe, but even at \$100 for cotton dresses, and twice that for silk jersey outfits, America's upper-middle class suburbanites eagerly followed the lead of European jetsetters and got "all Puccied up" for the country club, or backyard barbecues. There was a tempting variety of textiles: silks (jersey, shantung, crepe), cotton gabardine, cashmere blend, wool, velveteen, and nylon (for Formfit-Rogers lingerie) all beckoning in hundreds of different patterns and color combinations.

Pucci had his ideals of beauty, and designed for them. For his Black "Nefertiti" model he created bright geometric palazzo pants in Geranium, Neopolitan yellow and Nile Blue. For his "Botticelli" - his young, blonde wife, Cristina, who finally tamed the incorrigible 45-year old bachelor in 1959 - he softened his palette to pastels. The Puccis were an international trend-setting couple, joyfully spreading Pucci panache from St Moritz to Acapulco. They had two children, Laudomia and Alessandro. Laudomia trained with her father, and apprenticed with Givenchy in Paris, where she became head of *prêt-à-porter* accessories.

For the Pucciphile, a visit to the Palazzo Pucci in Florence is a must. The 15th century Palazzo looms large over the narrow via de' Pucci. To step back, off the tiny slice of sidewalk to admire the imposing facade, you risk being clipped by the noxious motorscooters. About eight feet high on the heavy carved wood doors is a sign marking the high-water level of the disastrous 1966 flood when the Arno River devastated Florence, demolishing precious artworks and the goldsmith shops that had perched on the Ponte Vecchio for centuries. The flood waters destroyed \$1 million worth of Pucci silk fabrics. Emilio worked around the clock by candlelight and managed to produce 200 designs for the spring/summer collections.

The *portiere* opens the iron filigree gate to admit the visitor to the courtyard where Pucci used to keep his fire-engine red Ferrari. Endless broad stone steps lead up to the *piano nobile*. The long halls are lined with classical busts, ancestral portraits, and blackamoor statues. Pucciana is displayed in the large reception rooms. Under high ceilings decorated with original 18th century frescoes, there are vitrines full of silk and cotton scarves. Adjoining is a showroom for the latest collection of Pucci dresses, and bodysuits (called "capsulas" in the Sixties). The enormous ballroom (restored in the Fifties with profits from Pucci sales) is the venue for the Pucci runway collections staged twice a year. Gigantic Venetian glass chandeliers are overhead. Pucci scarves, imbedded in clear resin, serve as table-tops to take the buyers' orders. Magnificent Pucci rugs in > 58



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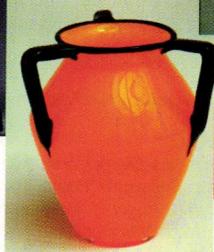
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Emilio Pucci

(continued from page 56) *Sunray* and other designs are scattered over the inlaid floors. In this elegant Renaissance setting, the colorful swirls of Pucci designs on the upholstered chairs seem even more vibrant.

In the upper residential stories, there is a bedroom containing a suite of furniture presented by Napoleon to the first Marchese Emilio Pucci who was mayor of Florence under the Emperor's rule. The dining room walls and ceilings are covered with the famous blue jasperware. It's difficult to visualize the opulent Palazzo rooms as they were found after the war, vandalized by squatters and illuminated by a single low-watt light bulb.

"*Stella*," "*Fiori di Campo*," "*Zodiaco*," "*Sunda*," "*Banano*," etc. are arranged on the scarf shelves. Of the popular designs, 30,000 of the Christmas cotton handkerchiefs were produced - the Puccis sent these at Christmas. There were 240,000 silk foulards, and 150,000 cotton scarves. At the end of each season, there are clearance sales. Of the Pucci designs available at the two boutiques in Florence (via della Vigna Nuova and via Ricasoli) and at the 24 East 64th street Pucci Boutique in New York, some are restamped vintage Pucci designs. Others are newly designed by Laudomia Pucci. Eva Basile, who works on re-styling vintage Pucci scarves, usually keeps the center intact but changes the borders, "to make them more modern." She remembers when working for Pucci in the 80s that: "If a design was unsuccessful as a dress, it was used for a rug. Or a cravate became a handkerchief. Every design eventually found multiple uses; traced to clothes, perfume bottles, or even tabletops. The Marchese was still designing up until a year before his death."

The Pucci wool rugs were woven in 1969 by Dandolo y Primi in Buenos Aires, Argentina. They are limited edition, all signed with the script "Emilio." They were distributed by Harmony Carpets in New York, where they were rightly described as "floor paintings in wool." There are 12 different patterns, each produced in 5 different color combinations, ranging from earthtones to sun colors or ice cream shades. The 6' by 9' size sold for \$1,800 (twice that at auction recently). There was also a larger 9' by 12' size.

Coco Chanel suggested in 1965 that Pucci market a perfume. (*Chanel No.5*, which Coco launched in 1920 is still going strong.) Pucci's voluptuous *Vivara* was sold in a flacon by Rigaud, which was distributed by Reed Vreeland, husband of the redoubtable Diana, *Vogue* editor. *Vivara* is an uninhabited isle near Ischia, known for its flora and fauna. This was a heady scent for the sun and sea, packaged in Pucci's popular Chinese blue, violet, and aqua *Vivara* print box. This was followed by *Zadig*, and *Miss Zadig*, named after a Voltaire character, in the pink, gray, and black packaging. Then, the spicy *Signor Pucci* for men in the brown, black, and aqua tones. *Pucci eau de parfum* in the pale and hot pink box, was a more delicate fragrance, and *Pucci eau fraiche* was a bracing green tonic. Each bottle had a gold metal or plastic screwtop with an "E" crest, and came in six different sizes. And of course, there were the soaps, bath salts, or after-shave to complete the sets. "All our perfumes were made of natural scents, which is why they're so expensive," explains Laudomia Pucci. "They were produced by IFF in Italy, and Roure Bertrand Dupont in France. There is no existing stock left." Pucci perfumes went out of production after Emilio's death.

Dante, in the 14th century, described his fellow Florentines in his *Divina Commedia* as "*gent' è, avara, invidiosa e superba*." This assessment has not changed through the ages. When I asked an old friend of Pucci's in Florence, Signora Flaminia Strozzi Specht, (whose aristocratic Strozzi family history is as old as Pucci's), whether this was true, she laughed, "Stingy, envious, and arrogant, yes." Then, holding her head high: "Especially the last! But we somehow manage to be lovable at the same time." Flaminia recounted a story about Pucci on the occasion of the *Calcio*, the annual soccer game played in Renaissance costume commemorating the time when Florence was under siege by the Spanish and Germans in 1530. Surrounded by the enemy troops who watched in amazement from the hills above the city, the Florentines staged a soccer match in the Piazza della

Signoria in defiance of the enemy.

Marchese Pucci, on a white horse, always led the parade of local luminaries before the *Calcio* game. Flaminia had invited Clare Booth Luce, President Eisenhower's ambassador to Italy, to witness the festivities from her window. "I saw Emilio riding splendidly up the street, armored vest and all, so I called him to come up and meet Ambassador Luce, who was a most attractive and intelligent woman. Emilio swept into the room, knelt before Mrs. Luce, and dramatically saluted her, doffing his velvet cap with the long white feathers trailing on the floor. I think she was very startled and non-plussed. I know she never forgot Pucci!" (These same fluffy white plumes were celebrated in a Pucci silk dress in the Sixties.)

Flaminia's son, Don Specht, remembers a Sixties fashion show at the Palazzo. "I have never met, before or since, a man who was more urbane or suave. The Palazzo was like a Garden of Allah with orange trees in tubs, and a collection of superb Etruscan statuettes displayed on shelves. It was a magical kingdom. Pucci would softly snap his fingers, and a liveried servant would appear with canapes. I remember him draping fabric on a beautiful model, and taking scissors to the hem. The man had impeccable taste. He never stopped talking about Florence. To Florentines, it will always be the center of the world. Their circle of aristocrats is very closed. There are the aristocrats, and the servants who wait on them, and that's it."

Pucci, the inveterate traveller, found sources of inspiration from the Aztecs to Bali, creating midriff-baring harem pants, and evening pyjamas for the "Beautiful People" through the Sixties. In the Seventies, the combination of Women's Lib, the invasion of the dread designer jeans, and the recession had a devastating effect on fashion. Emilio Pucci was more an artist than a businessman, and fashion had become Big Business. The legendary Florentine frugality was partly responsible for the drop in sales. Pucci did not believe in paying for P.R. because it would add to the cost of the garment. He had been spoiled by years of free editorial coverage. When Saks Fifth Avenue and Lord & Taylor closed their Pucci boutiques in 1975, Emilio, undaunted, opened his own boutique on 64th street. Back in Florence, the Marchese was a Liberal Party member of the Italian Parliament from 1965 to 1973, after which he served as city councilman in Florence. (The "doodles" he drew on duty became Pucci prints.)

Pucci is one of the few designers who lived to experience his own revival. In 1990, the fashion cycle returned again to color after a long reign of black. Vintage Puccis are avidly sought in vintage stores and auctions by Pucci collectors who never really went away. The fashion 1996 Biennale della Moda in Florence featured an Emilio Pucci exhibition and homage to the "Prince of Prints." Laudomia Pucci, in true Italian family tradition, following her father's death in 1992, coordinates all the present Pucci commercial and creative activities at the Palazzo Pucci. She is preparing for the next Pucci revival. ■

- The author wishes to thank Signora Flaminia Strozzi Specht, Don Specht, and Suzy Parker Dillman for their personal memories of Emilio Pucci. Also Signora Laudomia Pucci and her staff, Francesca Tosi, Giulia, and Eva Basile at the Palazzo Pucci, Florence for their help with archival information, as well as author Shirley Kennedy, and photographer Burt Glinn. The author foolishly gave away her Puccis when she outgrew minis, a decision she regrets to this day. She would, respectfully, like to disagree with Dante, having always found the Florentines thrifty, proud, but generous with friends.

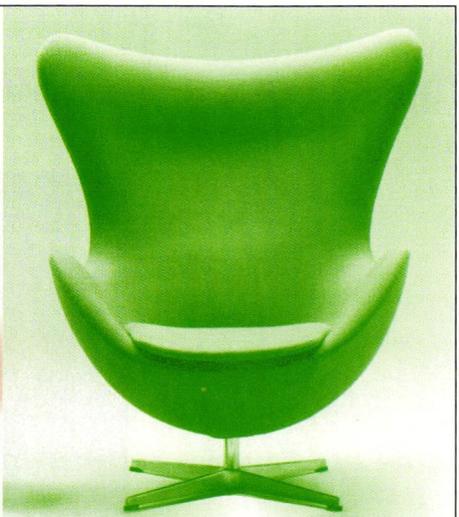
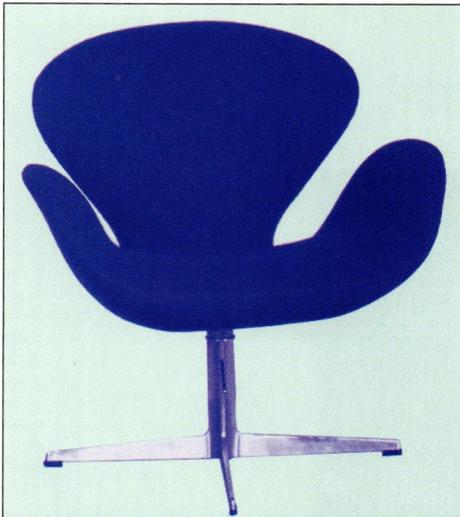
- *Ginger Moro is the author of European Designer Jewelry, (see: Italy chapter for Pucci), and a frequent contributor to Echoes. (See: the Summer 1997 article "Viva Coppola & Toppo Made in Italy" for Pucci jewelry.)*

Endnote

1. *Pucci, A Renaissance in Fashion*. Shirley Kennedy. p. 24.

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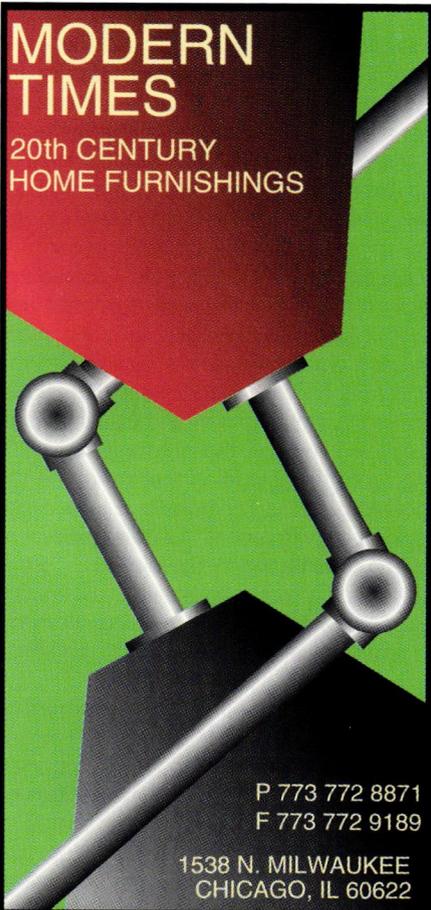
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Plate, *Le Attività Gentili. I Progenitori* (Noble Activities. Our Ancestors)
Designed in 1923 by Giovanni (Gio) Ponti (Italian, 1891-1979)
Made by Manifattura Ceramica Richard-Ginori, Doccia, Italy, 1924
Dimensions: 1 1/4 x 12 7/8 inches in diameter
Glazed porcelain, gold
Marks: underside, overglaze in gold, partially worn plate title
and maker's mark with facsimile signature; overglaze in green
"GINORI/G"; overglaze in gray "GIO PONTI/1924"

Founder of the influential architecture and design periodical *Domus* (1928), an organizer of the Milan Triennale, and designer of the *Superleggera* chair for Cassina (1957), the Italian architect and designer Gio Ponti left a lasting mark on 20th century culture. Ponti's goal was to improve standards of living through beautiful and useful design. His work exhibits a unique amalgamation of traditional humanist values and modern standardized production techniques.

In 1923 the Richard-Ginori ceramic company hired Ponti to be its artistic director and product designer. Their decision exemplified the new direction taken by the centuries-old firm to rejuvenate ceramic production in order to promote sales. Ponti's decision to take the position reflected his desire to reform Italian industry. He wrote, on the occasion of the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes that: "To understand what is 'modern' we have to consider only the things that effectively pertain to the market, that harmonize with our customs and everyday environment, and that are made with today's technology, because they are used today."¹ Ponti selected the language of classicism as the formula for harmony with Italy's customs and environment. In Italy where the classical tradition was the country's native tradition - its natural and rightful heritage - design in a classical vein would be the preferred design idiom. In this complex period of history - colored by the destruction and dislocation of the First World War and the victory

of the Fascist revolution - classical and vernacular Italian traditions tend to converge. The classical ideal was an ambiguous concept encompassing the classical, a work of art that transcends its own and every time, and classicism, a canon of absolute formal values. In Italy it was perceived as an unbroken tradition stretching from antiquity through to the present. It also embraced the idea of the *stirpe* (or the origins of the Latin race) which was increasingly invoked in the art of the period in archaic or primitive styles, such as Etruscan.

The results of Ponti's collaboration with the Richard-Ginori company were first publicly exhibited at the first Biennale di Monza and included a version of the *Le Attività Gentili. I Progenitori* plate in the Wolfsonian collection. As a case study of the new classicism, the plate's design convincingly combines formal and symbolic values. Formally the design was inspired by both Roman and Etruscan precedents: the compartmentalization echoes the hermetic layout of ancient Roman wall painting, and the gold lines that delineate the figures recall the incised decoration of Etruscan bronze vessels. Ponti combined Greco-Roman mythology with archaic (or Italic) representation. Etruscan art at this time is reflected in the periodical *Studi Etruschi*, first published in 1927. On a symbolic level the plate's title and the figures representing the arts and industry embody Italianità and its basis in the abstract and humanistic constructs of the Italian classical tradition.

An expanding marketplace allowed bourgeois consumers to purchase rarified objects with traditional overtones that had the power, at least metaphorically, to elevate their status. The use of historical forms and images by a designer assumes a degree of recognition by the consumer. Their acceptance may affirm one's social status or elevate it. Richard-Ginori's new products were aimed at, but not limited to, a middle-class clientele able to afford hand-painted and gold-embellished tableware. ■

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Axel Salto

(continued from page 40) theme, which was most frequently executed on bowls. His "budding" series consists of a variety of vessels, in cylindrical and gourd shapes, covered with hundreds of tiny "seeds." The culmination of the process, the "sprouting" series, seems to defy the technical limitations of the time. Nearly unrecognizable as the conventional vessel, they are entirely composed of spiky appendages that more closely resemble sculpture than a utilitarian vessel. Salto was fearless, and left the belief that beauty and function should be seamless to other ceramicists. He was driven by a desire to create shapes and forms that would challenge the traditional notion of contemporary ceramics. Many of these pieces were executed in the *sung* glaze, a chocolate and tan glaze first developed by Royal Copenhagen and widely popularized by Carl Halier. Several pieces utilized the self-described "hellish" *solfatarata* glaze, an odd, uranium-based glaze that is a startling lime green, with a discordant deep blue underglaze developed for Royal Copenhagen by the legendary Nils Thorssen.

Salto was well-read in the Greek classics, and many of his pieces explore the dichotomy of man's illusory security with the natural world and "nature's demonic powers." Although inextricably linked with the Art Deco movement, notably by his commonly executed deer motifs, Salto challenged and disturbed the European sensibility of purist ceramics with his more outrageous pieces. More nervous critics were uncomfortable with the occasional demonic theme, but sensible admirers pointed out that Salto's work balanced the sedate and calm religious imagery that characterized much of Jais Nielsen's work for Royal Copenhagen.

While Salto's most famous pieces are the somewhat grotesque "sprouting" series, he was also capable of exquisite pieces that more closely resembled traditional ceramics. His classically influenced hourglass vases, with oxblood and the vivid green *solfatarata* glazes, speak to a softer side of his soul. He was one of the few ceramicists who attempted open incised stoneware - the vase utterly useless as a vessel - but breathtaking in its shape and form. When he utilized an open, latticework pattern, he often incorporated the gentle, sensuous forms of cranes and long-leafed, limber plants. A nod to more traditional notions of beauty, they were created early in his ceramic career, in the first half of the Twenties, while he was with Bing & Grøndahl. These examples were often executed in rarely seen jade and turquoise glazes, unusual colors in the Danish ceramic palate. It was these works, wholly unique at the time, that provided his elegant, idiosyncratic introduction to Danish and international ceramic experts.

Some of these milder, more accessible pieces exhibited Salto's sense of humor, with lizards scrambling rambunctiously over a beautiful, formal hourglass vase. Salto's works are rarely serene; he wasn't interested in the spare, cool Asian ideal that many other Scandinavian ceramicists worked so diligently to achieve. For that reason, Salto was considered ahead of his time by his peers and his audience. Influenced by Boda Willumsen and Carl Halier, he also produced some sculptural pieces, including busts from Greek mythology. He began experimenting with large forms; by the Second World War, he was well into the "budding" phase. He introduced the "horns" during the Fifties. Some of these pieces are striking examples of stand-alone sculpture, many exceeding three feet or more in height.

Unlike the majority of artists who are considered to be ahead of their time, Salto was recognized frequently during his lifetime; he won the Grand Prix for ceramics at the 1937 Paris World Exhibition. The Copenhagen Industrial Arts Museum, ever prescient, acquired Salto pieces for their collection as soon as he turned them out of the kiln. In addition to the many Danish museums where he has a presence, he is well represented internationally in the collections of the National Museum of Stockholm, the Museum of Art Industry in Oslo, and museums in France, England, Germany, and Holland. A recent exhibition in France of posters of post-WWII Europe had over 100 illustrations by Salto among a representation from eight different nations.

World pottery collectors are beginning to appreciate Salto's wild and unique vision, more keenly than any other modern ceramicist. In addition to the clear and consistent interest in Denmark and other Scandinavian nations, Salto's pieces have become highly desirable in the United Kingdom, Germany, Japan, and France. American collectors are beginning to appreciate Salto's work, evidenced by recent prices at auction and private sale.

While Salto's ceramic designs are strong and powerful, they are simultaneously fragile. The designs that are so impressive technically and artistically are also delicate and impractical. "Sprouting" and "horned" pieces are easily damaged and very difficult to find in good condition, adding allure and challenge to the hunt for collectors. Undaunted, curators and collectors have established Axel Salto as the preeminent Danish ceramicist of the twentieth century.

Axel Salto was an artist free to pursue his ideas to their total fulfillment, his only impediment being technical or practical limitations. His pieces still speak to us, half a century later, with the fiery and independent voice of an artist who was not afraid to explore the dualities of nature or the darkness lurking in the human soul. ■

- Robin and Howard Hecht are the proprietors of SCANTIK. They may be contacted at (703) 866-5343.

Art Smith

(continued from page 45) whole projects the characteristics of some primeval entity. Imagining the bracelet on a wrist, the ends would curve away from the human element, negotiating its protoplasmic "escape." The areas where the silver is curved most deeply contain dramatic negative spaces - to be filled in by a forearm; air replaced by skin - always a strong element in Smith's designs. "Things should really play with each other and they should play with the body. It should be fun, it should be an exploitation. It should be an investigation. A good piece of jewelry literally caresses the body and fondles it and, as I say, plays with it...it enjoys itself and it enjoys you and you enjoy it."⁸

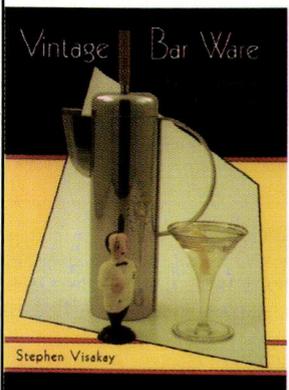
By drawing with wire in space, Smith created graceful neckpieces, intensely asymmetrical yet visually balanced. Tension was produced by an uninhibited linearity, perhaps arising from the unconscious mind as in the "automatic writing" of the Surrealists. Curves of silver encircle the neck and are then punctured by pendant spheres of rock crystal. In the Bauble neckpiece, the closure is incorporated into the overall design by providing the necessary counterpoint to the hanging stone and echoing the linear element from which it hangs. A "question mark" grips the neck from which a clear ball dangles, counterbalanced by a smaller stone at the top end.

Smith had a flair for the theatrical. He often designed for the dance companies of Talley Beatty, Pearl Primus, and Claude Marchant. There were always special challenges involved in such jewelry, as the pieces had to be large but light enough not to encumber the dancers. Very often costumes had to be changed frequently, so great care had to be accorded to the fasteners. The jewelry had to be worn under abnormal conditions - to withstand somersaults and the like. Additionally, the pieces had to fit into a narrative context like the costumes. However, frustrations notwithstanding, the moving body had always been the armature upon which Art Smith, most satisfactorily, hung his jewelry.

When a maker approaches metal empirically, as did Smith, he allows the materials and tools to dictate form, and the result will be visual phenomena that the untrained eye might read as "primitive" in character. This is not to say that direct exploitation of metal's properties causes unsophisticated jewelry, but jewelry that seems basic and primal upon first inspection. Closer scrutiny reveals, however, ingenious methods of connection and conscious technical display.

Reminiscent of a *mbira* or African "thumb piano" is *Modern Cuff*, made from copper sheet and brass wire. A single, round-edge copper rectangle was cut to within 1/2" of the edge; the two halves were splayed in opposite directions, then curved towards each other >84

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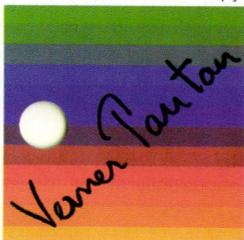
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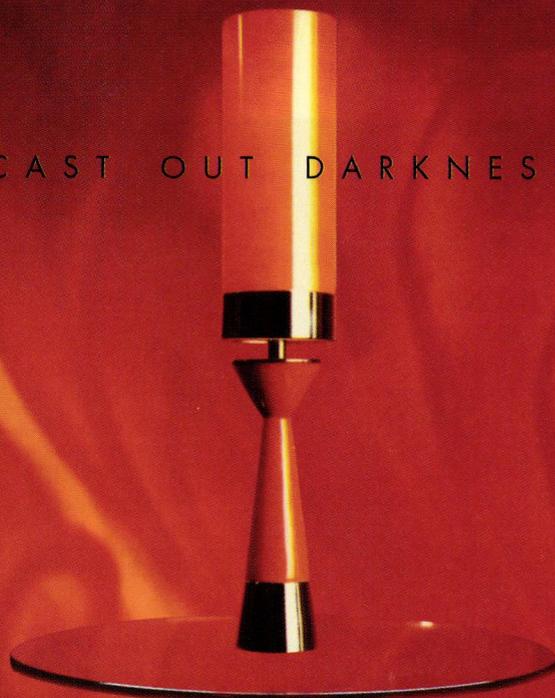
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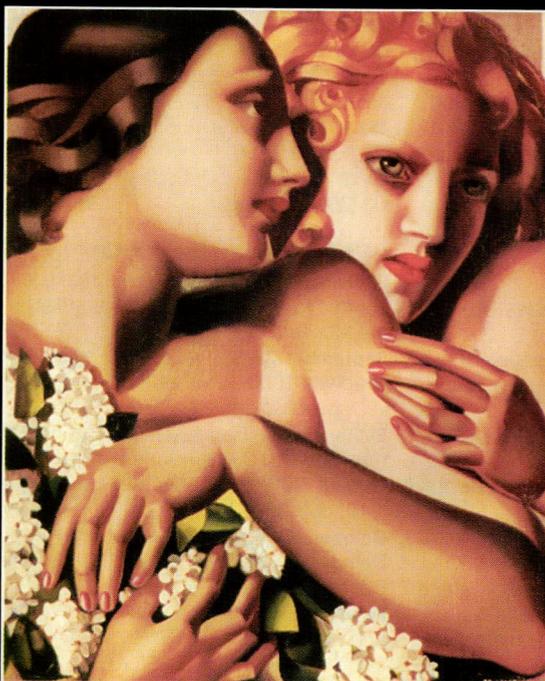
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16-18 Sarasota Winter Antiques Show, Sarasota, FL (954) 563-6747

16-19 Art Deco Weekend, Miami Beach, FL (305) 672-2014

22-25 Miami Modernism Show, Miami Beach, FL (248) 334-9660

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24 Skinner's Arts and Crafts, Art Deco, and Modern Design Auction, Boston, MA (978) 779-6241

24-25 The International Vintage Poster Fair, Boca Raton, FL (561) 997-0084

30-Feb 1 Metropolitan Art & Antiques' Vintage Fashion & Antique Textile Show, New York, NY (212) 463-0200

February

6-8 Naples Winter Antiques Show, Naples, FL (954) 563-6747

11 William Doyle Galleries' Belle Epoque: 19th & 20th Century Decorative Arts Auction, New York, NY (212) 427-2730

13-15 Southern Florida Antiques Showcase Show, Ft. Lauderdale, FL (954) 563-6747

13-15 Sarasota Winter Antiques Festival, Sarasota, FL (954) 563-6747

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27-28 Midwest Vintage Clothing and Jewelry Show & Sale, Elgin, IL (847) 428-8368

28-Mar 1 New York Coliseum Antiques Show, New York, NY (212) 255-0020

March

6-8 The Sixties Show, Gramercy Park Armory, NYC, NY (212) 255-0020

12 William Doyle Galleries' Collectibles Auction, New York, NY (212) 427-2730

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October 16- April "Pioneers of Modern Graphic Design" at the Wolfsonian Museum in Miami Beach, FL (305) 531-1001

November 16-February 1 "The Dark Mirror: Picasso and Photography" at The Museum of Fine Arts, Houston in TX (713) 639-7300

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December- February 1 "Other Soundings: Selected Works by John Hejduk 1953-1997" at the Canadian Centre for Architecture in Montreal, Canada (514) 939-7000

December-March 22 "Bike: Cycles, A Tour of Bicycle Design 1825-2000" at the Design Museum in London, England (44) 171-4036933

December 11-March 22 "A Tribute to Gianni Versace" at the Metropolitan Museum of Art in NYC, NY (212) 535-7710

January 11-July "Public Works" (WPA/Federal Art Project materials) at the Wolfsonian Museum in Miami Beach, FL (305) 531-1001

January 12 Lecture "Modernism" by Eric Silver at William Doyle Galleries in NY, 6:30pm, free but reservations required (212) 427-2730 x219

January 23 Lecture "The Architecture of Design" by Vladimir Kagan at Skinner Auction at 63 Park Plaza in Boston, MA, 7pm, free, no reservations required (978) 779-6241

January 25-March 29 "Jasper Johns: Process and Printmaking" at the Dallas Museum of Art in Dallas, TX (214) 922-1200

February 2 Lecture "Good, Better, Best: The Discerning Eye" modern design connoisseurship at William Doyle Galleries in NY, 6:30pm, free but reservations required (212) 427-2730 x219

February 4 Evening Lecture Series: "The Pioneer Generations of Modernism" with William Rubin at Sotheby's Main Galleries in NY, 6-8pm, \$50 fee (212) 606-7909

February 5-April 19 "Messengers of Modernism: American Studio Jewelry 1940-1960" at the Montreal Museum of Decorative Arts in Montreal, Quebec, Canada (514) 259-2575

February 9 Lecture "Modernism and Nature" by Thad Hayes at William Doyle Galleries in NY, 6:30pm, free but reservations required (212) 427-2730 x219

February 13-May 17 "Robert Rauschenberg: A Retrospective" concurrently at the Museum of Fine Arts, Houston, The Menil Collection; and the Contemporary Arts Museum in Houston, TX (713) 639-7300

February 15-May 12 "Fernand Léger Retrospective" at the Museum of Modern Art in NY (212) 708-9400

February 19-May "Pop Goes the Plastic: The Visual and Cultural Aesthetic of a New Technology 1960-1975" at the Atlanta International Museum in Atlanta, GA (404) 688-2467

February 19-May 19 "Alvar Aalto: Between Humanism and Materialism" at the Museum of Modern Art in NY (212) 708-9400

February 25 Evening Lecture Series: "The Pioneer Generations of Modernism" with William Rubin at Sotheby's Main Galleries in NY, 6-8pm, \$50 fee (212) 606-7909

February 26-June 28 "Finnish Design: Utopian Ideals and Everyday Realities, 1930 to 1997" at the Bard Graduate Center in NY (212) 501-3000

Note: event schedules are subject to change, please confirm dates, locations, and times.

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In The City

(continued from page 16) sculptural chair, admiring the arch of a floor lamp, or trying on a stylish hat, ours is an increasingly design-conscious public. As a way to augmenting a visit to NoHo, readers may also want to see "Design for Life, A Centennial Celebration" at the Cooper-Hewitt National Design Museum located at 2 East 91st Street in Manhattan.

This timely and well-planned exhibit (on view through January 4, 1998) spotlights a George Nelson Atomic clock, chairs by Charles Eames and Jean Prouvé, and over 200 other objects as it explores the essential role design plays in our daily lives, in shaping our spaces, and in communicating.

As we are at the close of a century (and a millennium) a retrospective view of design as seen both at the Cooper-Hewitt and in NoHo offers an insightful way to reflect on our times. I noticed, for example, that as we Americans have put on weight, so has our furniture. In reviewing designs from the 1950s, one thrills at seeing thin, structural frames in furniture. The 1950s were often lean times, but also resourceful and egalitarian. Will the 1990s be remembered by its boxy, pillowed furniture facing remote control TVs? And as we move into the new millennium, will we once again opt for streamlined modern designs and styles? Time and space are more precious now, and we will probably be using both more creatively. ■

- Lise Beane is a freelance writer and photographer with a background in design.

Television In The World of Tomorrow

(continued from page 13) available picture tubes. RCA advertisements aimed the set at the upper echelon of society, and the company eventually produced over 1,600 units.

RCA's second model was the similarly streamline-styled TRK-9. Eschewing the mirror-in-lid concept, it featured a nine-inch, direct-view screen. Originally priced at \$450, it included a multi-band short-wave radio, providing access to radio when television broadcasts weren't available (which was most of the time). Of the 485 built, approximately eight still exist.

Smaller again but still housed within a Deco-styled wooden cabinet is the TRK-5, a television/radio combination unit featuring a five-inch screen. Now extremely rare - only three sets are known to exist - it originally retailed for \$295. To make television more affordable to the average family, RCA also introduced the TT-5, a video-only receiver that could be wired up to an existing radio to amplify its sound. The tabletop unit featured a five-inch television screen and sold for \$199.50. Of the approximately 550 units built, there are about 10 known survivors.

Vassos continued to support RCA's pioneering television efforts at the World's Fair the following year (1940). Exhibit space for

the new medium was nearly doubled and the display featured "Television Suites" showcasing the new models in 10 unique American home settings. Vassos also contributed to the "America at Home" exhibit. His "Musicorner" featured indirect lighting, soundproofing, a 16mm sound film projector, radio, phonograph, and television receiver all housed in bleached mahogany modular furniture.

Most of the New York World's Fair facilities were demolished between 1940 and 1941. When the U.S. entered World War II, RCA's television production was put on hold. Vassos' only known post-war television design is the 1946 RCA 621TS. Despite its streamlined cabinet and relatively low price, it wasn't nearly as popular as the large, square RCA 630TS, often considered North America's first post-war television. ■

- Iain Baird is Collections Curator at the MZTV Museum of Television located in Toronto, Canada. He is also the grandson of Scottish television pioneer, John Logie Baird. The MZTV Museum maintains the largest collection of North American pre-war televisions, including the Phantom Teleceiver, and a complete line of RCA New York World's Fair sets. MZTV Museum (416) 599-7339. Online at <http://www.mztv.com/mztv/>.

On View

(continued from page 19) whimsical advertisements to powerful political statements, as well as the remarkable innovations in imagery, typography, and technology which occurred throughout the decades.

In forming the exhibited collection, David Ryan notes that, "Immediacy and experimentation are two shared hallmarks of these works. Many of the 50 examples are familiar, having become deserved 'classics' in the minds of many; others may well serve as discoveries, works that remain unheralded but certainly deserve wider recognition." The exhibition runs through Spring of 1998. For further information call (303) 640-4433.

Marsden Hartley: American Modern

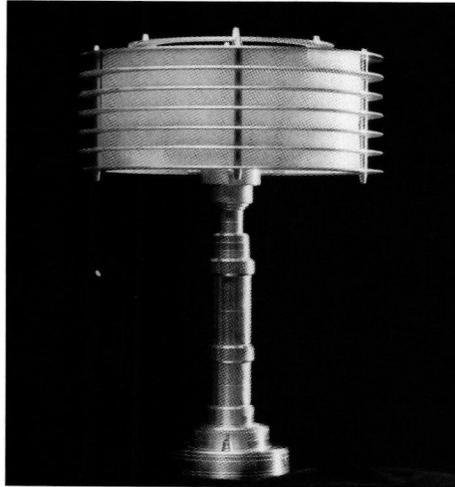
The Portland Museum of Art will open an important exhibition on the notable American artist Marsden Hartley on January 31, 1998. The exhibition - organized by Patricia McDonnell, curator of the Weisman Art Museum and a recognized Hartley scholar - will feature more than 50 selections from the single largest collection of Hartley's work, the Hudson and Lone Walker Collection.

Marsden Hartley (1877-1943) is one of the most important artists from the American early modern period. He was part of the influential group - Arthur Dove, John Marin, Georgie O'Keeffe, Paul Strand - which surrounded Alfred Stieglitz in the early decades of this century.

The exhibition, offering new a retrospective of Hartley's career, will trace the evolution of both his art and philosophy. The artwork, text panels, and accompanying > 70

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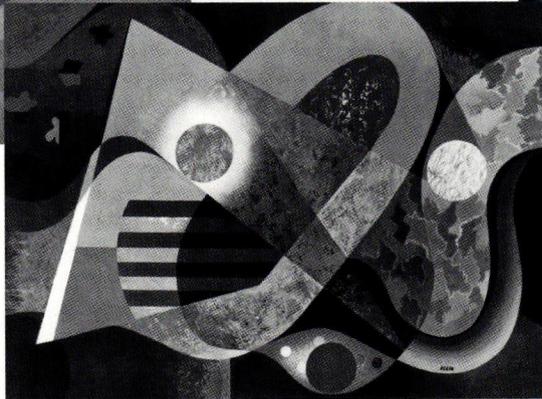
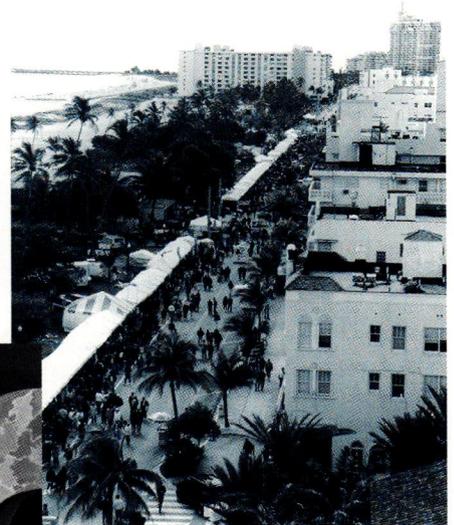
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Show Updates 20th Century Pre-Show Details and Post-Show Reviews



CLOCKWISE FROM TOP LEFT: Warren McArthur's tubular anodized aluminum settee, c.1935, to be shown by Brown & Brown at Miami Modernism; Rudi Gerniech knit dress to be sold at Metropolitan's Vintage Fashion & Antique Textile Show; Ocean Drive sets the scene for a variety of events during Art Deco Weekend; Medard P. Klein's *Black and White #5* to be shown by Pastorelli Kippax Gallery at Miami Modernism.

21st Annual Art Deco Weekend®

The Miami Design Preservation League has announced plans for the 21st annual Art Deco Weekend® to take place Friday, January 16th through Monday, January 19th, 1998. The theme of this year's event will be "Art Deco - Always in Fashion."

Located in the Art Deco District - Florida's fashion capital - the Art Deco Weekend Festival will celebrate the haute couture of the Deco era and the hot and sizzling fashions of South Beach today. The Festival begins January 12 with a week-long film and lecture series by renowned historians, curators, and educators from all over the world. The celebration then culminates in a four-day street festival on Ocean Drive, January 16 through 19 featuring an antique auto parade, Deco music, entertainment, antique and collectible vendors, and artists. The street festival has become an annual destination for collectors of vintage art and design from the 1920s and 1930s, as well as connoisseurs of contemporary artists and artisans who create works inspired by the Art Deco style. With huge crowds attending the street festival, buying is always brisk.

Art Deco Weekend is the largest public event in the world devoted to celebrating the Art Deco era. This annual celebration draws attention to the importance of preserving our Art Deco architectural heritage. The Miami Design Preservation League's trolley, walking, and bicycle tours of the world famous Art Deco Historic District - part of their on-going educational program and offered as activities during the festival - are not to be missed.

"Art Deco Weekend is a celebration of MDPL's success in sav-

ing this wonderful Art Deco architecture for future generations," comments Betty Gutierrez, Chairperson of the MDPL. "People come from all over the world every year and go back to their own cities and countries with a deeper appreciation of Art Deco architecture and its importance."

For further details about the Art Deco Weekend Festival, the lecture and film series, or the movement to preserve the Miami Beach Art Deco Historic District, call (305) 672-2014. For hotel reservation information call the Florida Hotel Network at (800) 538-3616.

Miami Modernism Show and Sale

The fifth annual Miami Modernism show and sale will return to The Ramada Resort Deauville - a spacious mid-century, high-design hotel on Collins Avenue at 67th Street - on January 22-25, 1998. Jacques Caussin, President of Caussin Productions, comments, "Last year, our first at the Deauville, proved to be the strongest buying show yet, and the mid-century grand ballroom at the Deauville was the perfect atmosphere for the event, and for attracting both serious and novice collectors. Today, 20th century collecting is more than a 'hip' trend; it has become a passion for countless individuals, and a focus for museums as we approach the 21st century."

The show opens Thursday evening, January 22nd, with a Gala Preview from 6-10pm, with a portion of the proceeds to benefit The Miami Design Preservation League. Preview tickets are \$60, and include readmission throughout the weekend. As a special treat during the Preview, author and legendary vintage cocktail shaker collec-

tor Stephen Visakay, author of *Vintage Bar Ware*, will be shaking cocktails and signing books at the Deauville bar overlooking the pool and terrace.

Following the Gala Preview, the show continues for three full days Friday-Sunday, January 23-25. With 65 exhibitors, it is one of the largest and most comprehensive 20th century shows in the country, offering furniture, lamps, clocks, fine art, ceramics, glass, jewelry, sculpture, photography, industrial design, posters, books, and more from all the major design and fine arts movements spanning 1900-1970.

New exhibitors scheduled for this year include decorative arts dealers Barnhard (PA), Bizarre Bazaar, Ltd. (NY), Galere (FL), and Zig Zag (IL). New 20th century fine arts exhibitors will include Streamline Illustrations (NM), which specializes in original pulp fiction cover illustrations; and the prestigious Pastorelli Kippax Gallery (IL), which focuses on mid-century paintings by outstanding artists.

New specialty dealers scheduled include Decophobia (FL) which specializes in Catalin radios; and Brown and Brown (ME), who are recognized nationally for their specialization in Warren McArthur furniture.

Show hours are Friday and Saturday, 11-8pm; Sunday 11-6pm. Admission is \$10 at the door. For further information or to order Gala Preview tickets in advance call (248) 334-9660, or (305) 861-0108.

(Traveler's note: Also scheduled within this time frame are other major antique shows in South Florida, as well as the Art Deco Weekend Festival the week before, giving 20th century enthusiasts even more reason to take an extended winter vacation!)

Metropolitan's Vintage Fashion Show

Heat up this winter with funky fashions from Metropolitan Art & Antique's Vintage Fashion & Antique Textile Show, January 30 through February 1, 1998. This event at the Metropolitan Pavilion, located at 110 West 19th Street, draws thousands of designers, decorators, and fashionistas searching for unique clothes, textiles, and accessories. Important design gurus and their staff search for inspiration for their upcoming collections, including Donna Karan, Ralph Lauren, Adrienne Vitadini, Vivienne Tam, Anna Sui, Randolph Duke, Kenneth Cole, and Betsey Johnson.

Over 40 dealers from more than a dozen states bring thousands of offbeat, elegant, and eccentric garments, accessories, and textiles from the 1880s through the 1970s. Shoppers can pick up classy fur (and faux) winter warmers, including jackets, coats, stoles, hats, and scarves. Ladies can also shop from racks of slinky lingerie to heat up the chilly nights, including silk bias-cut gowns, silk and rayon slips, and Victorian corsets, silk stockings, and Pucci panties.

Among the show's highlights will be designer pieces by Christian Dior, Yves > 82

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On View

(continued from page 67) catalog will explain Hartley's shifting artistic practice and beliefs in the context of changing cultural and political realities.

Exhibition curator McDonnell notes, "The modern period virtually overflows with artists who shifted from style to style. Perhaps Pablo Picasso is the most famous for this rapid change of imagery and manner of painting - clowns, bulls, Madonnas, and Cubist guitars are all icons of his repertoire. His friend, Marsden Hartley, whom Picasso met through Gertrude Stein, also evolved quickly and, like a true modernist, ran through the full gamut of options then open to avant-garde painters. Hartley is equally well known for his groundbreaking abstract works and his lyrical landscapes. This exhibition presents each of Hartley's many stylistic episodes and attempts to come to grips with why such radical changes occurred over the course of his productive career. For further information call (207) 773-2787.

Pioneers of Modern Graphic Design

Sweeping changes took place in the graphic arts during the period of 1890 to 1945. New printing technologies became widely available, bringing color and bold new forms of advertising and commercial art onto the playing field. "Pioneers of Modern Graphic Design," on view at The Wolfsonian-FIU through April, 1998, provides an overview of this tumultuous period.

Curated by Marianne Lamonaca, the exhibition's 70 posters, books, and objects illustrate how developments in typography, page layout, and illustration were driven by the emerging aesthetic movements: British Arts and Crafts, Art Nouveau, Futurism, and Constructivism.

Many graphic designers strove to bring about the integration of text and image, giving the two equal weight. They argued for the power of spare imagery, geometrical composition, bold colors, and pared-down, sans-serif typefaces. Many broke the old typographical mold. In magazines and on posters, artists scattered type upside down, sideways, and at angles in an attempt to mirror the bustle and speed of the machine.

Previously viewed as a mere throwaway, the equivalent of visual litter in the bustling late 19th century cityscape, the poster soon became a valued commodity. Indeed, posters made claims on the public imagination in a way that the traditional visual arts did not, and stood as emblems of progress, comfort, and affluence - key values of the rapidly industrializing societies in Europe and North America. For further information call (305) 531-1001.

Fernand Léger Retrospective

The first in-depth survey of the work of Fernand Léger to be shown in New York in

more than four decades opens at the Museum of Modern Art on February 15, 1998. The only modern artist to choose modernity itself as his subject, Léger's (1881-1955) unique ability to capture the epic quality of everyday experience has earned him a reputation as the painter of the "heroism of modern life." From his early series *Contrastes de formes* (1913-14), the first fully abstract works to emerge from Cubism, through his last realist paintings of construction workers of the 1950s, Léger's lifelong subject was the dynamism of contemporary life. Of all the major painters of his generation, Léger was the most adroit negotiator in the century's long quarrel between abstraction and representation.

Organized by Carolyn Lanchner, Curator, Department of Painting and Sculpture, the exhibition comprises some 60 paintings and about 25 drawings from all significant periods of Léger's career. The exhibition runs through May 12, 1998. For further information call (212) 708-9400.

Finnish Modern Design

Scheduled to open at the Bard Graduate Center in New York on February 27, 1998 and continue through June 28, the exhibition "Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930-1997" will be the first comprehensive examination of Finnish modern design in the United States. Organized in collaboration with the Museum of Art and Design, Helsinki (formerly the Museum of Applied Arts), the exhibition will feature approximately 130 works including ceramics, fashion design, furniture, glass, graphics, lighting, metalwork and jewelry, product design, and textiles.

The exhibition examines the outstanding design achievements of Finland by focusing on the central and decisive role played by modernism in the development of Finnish design over the last six decades. Unlike past studies in which Finnish design has been considered together with that of the other Scandinavian countries, the Bard Graduate Center's exhibition will bring into relief the particular artistic and cultural qualities that distinguish Finnish design from that of its Nordic as well as its European neighbors.

Conceptually the exhibition will be divided into two parts. The first part, entitled "Assimilation, Integration, and Synthesis," will encompass the years 1930 to 1960 and will consider the principal designers, manufacturers, issues, and ideas that have contributed to the development of Finnish modern design. During the 1930s a unique synthesis of indigenous vernacular craft traditions with progressive design influences from the Continent and in Sweden began to develop into a distinctly Finnish brand of modernism. While adhering to many of the formal design tenets promoted by the modern movement - notably the exploitation of industrial production, simplicity of form, reduction of surface > 72

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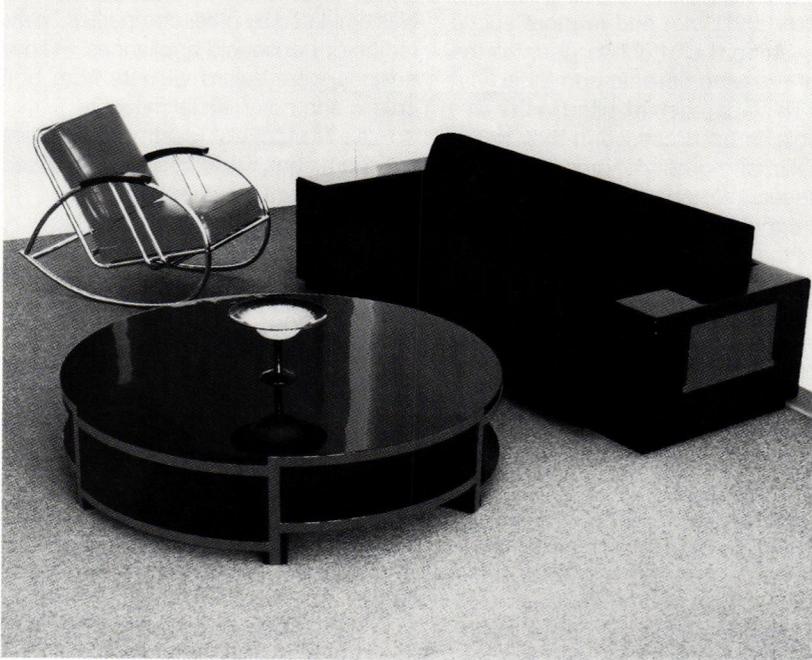
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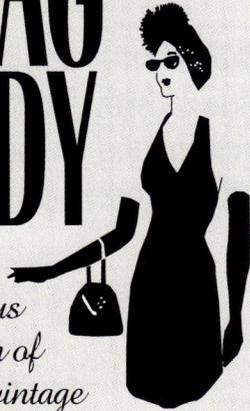
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On View

(continued from page 70) ornamentation, and adherence to geometric form - Finnish modernism in design offered a less dogmatic, more humane interpretation of progressive design. Rather than serving merely as a rhetorical slogan, the notion of good economical design was realized through the development of new products, and in more subtle qualities such as the attention given to the shaping of a cup to fit most comfortably in the hand. This approach resulted in the creation of objects unsurpassed in their integrity, aesthetic, and quality of production.

The tenets of modernism were realized in Finland through the magnificent everyday objects for the home produced by factories such as the ceramics firm Arabia, the glass factories of Iittala, Karhula, and Nuutajarvi, and the textile manufacturer Marimekko. By collaborating with the finest designers, among them Alvar Aalto, Tapio Wirkkala, Kaj Franck, and Timo Sarpaneva, the Finnish applied arts industries helped shape progressive taste for more than 30 years.

The second part of the exhibition, entitled "Upheaval and Continuity," encompasses the period from the end of the 1960s to today. It will show that despite strong reactions against modernism in design beginning in the late 1960s, the cultural and aesthetic aspects of modernism continue to dominate in Finnish design today. In the highly politicized climate of the late 1960s, Finnish designers came under attack and Finnish design experienced a dramatic downturn in productivity that was further exacerbated by the energy crisis of the 1970s. The past 15 years have been marked by a slow renewal; it is now possible to detect a resurgence of noteworthy innovative Finnish design. Among the designers who have been selected to represent this turbulent period in Finnish design history are Yrjö Kukkapuro, Antti Nurmesniemi, Stefan Lindfors, and Hannu Kähönen.

The selection of objects in the exhibition will be displayed against the backdrop of an elaborate photographic and graphic presentation intended to portray the inextricable link between Finnish modern design and the broader socioeconomic, political, and cultural landscapes of the nation. The photographic display will also highlight the architectural context for the formation of a distinctly Finnish design aesthetic.

The exhibition will be accompanied by a fully illustrated catalog - the first English-language publication to provide a scholarly, in-depth account of modern Finnish design. For further information call (212) 501-3000. ■

Toast Masters

(continued from page 21) retained Jean Reinecke's (1909-1987) firm (then called Barnes & Reinecke) and the result was the Toastmaster 19B - "the most popular electrical appliance ever produced. It served for

years as the typeform for other toasters," claims Arthur Pulos in his book, *American Design Adventure*. He goes on: "Jean Reinecke's Toastmaster introduced a distinctive three loop decoration, which was intended to distract attention from minor surface distortions and imperfections. The decoration became the company's symbol and was emulated by other companies." Whether radios or household appliances, Reinecke's designs were award winners from both an artistic and commercial measure.

As Reinecke's Toastmasters defined a new paradigm, other designers followed suit with their own interpretations.

Sunbeam's (then known as the Chicago Flexible Shaft Co.) beautiful half-round T-9, designed by George Scharfenberg (1909-1987) in 1937, is perhaps the most photographed appliance of all time. It refreshingly appears in contemporary television commercials, and for collectors it is considered "the one to have if you only want to have one."

"Do you like your toast to 'pop up' when it's done - or do you like it kept warm inside the toaster 'til you're ready to butter and serve it?" queried a 1940 *Saturday Evening Post* ad. It allowed the consumer to have it both ways.

Carl Roles, editor of the newsletter *A Toast To You*, speculates that the T-9's decorative etching may have been influenced by early conceptual pictures of the 1939 New York World's Fair's premier buildings, the pyramidal Trylon, and the spherical Perisphere. This author thinks that the design of the toaster itself was a takeoff on the Perisphere. Scharfenberg's designs were all outstanding. He was responsible for most of Sunbeam's product designs including the Shavemaster, Mixmaster, Coffeemaster, and Ironmaster (itself a masterpiece that sold well into the '50s). Everything, that is, except - the Toastmaster.

Anticipating the tremendous demand for consumer products, like toasters, that would occur after WWII, General Mills, the cereal maker and home of Betty Crocker, decided to create their own appliance division. Only one toaster and one iron were ever produced, but their designs stand out as nothing short of incredible.

John Polivka (1910-) at age 38 was promoted to head General Mills' new appliance design section. His first project, the Tru-Heat iron, was a design gem and a marketing success, even though General Mills had to use valuable advertising money to explain to consumers why Betty Crocker was now making appliances. Polivka lured George Scharfenberg away from Sunbeam to help his team design a toaster, their follow-up product.

Polivka and Scharfenberg, with additional help from V. Butterfield, designed the elegant, yet "baroque" model GM5A, which E. Townsend Artman refers to as "the upside down T-9" in his book, *Toasters 1909-1960*.

Although their products were competitive, General Mills was soundly trounced by powerhouses like GE, Westinghouse and Sunbeam, whose retail and manufacturing capabilities were already well established. In 1951 the department dissolved, allowing Polivka and Scharfenberg to form their own successful design practice which still flourishes today.

A simple, yet handsome design based on an oval profile forms the basis for a number of significant designs; two of note were produced by Westinghouse and Proctor (now Proctor-Silex). Westinghouse's 1948 model *TO-501* was designed by Lurelle Guild (1898-1985), designer of both Wearever's 1934 aluminum cookware and Electrolux's 1937 stereotypical canister vacuum. The *TO-501* (also sold as model *TO-91*) had an interesting pushup feature to prevent burned fingers, and its base trim was offered in either a marbled-maroon or jet-black bakelite.

Don Dailey (1914-), at the time an associate of Harold Van Doren and more recently the creator of the copper-top Duracell Battery graphics, also used the oval shape as inspiration for his toaster design for Proctor. Unlike Westinghouse's model, it used very little bakelite. By corrugating the aluminum trim Don managed to create the pleasing visual shape, and by using translucent plastic handles he kept the eye focused on the clean overall shape.

If reading about these chrome beauties makes you long for the good old days, you will be pleased to know that they're back. Sunbeam's model *T-20*, designed in 1950 by Ivar Jepson (1903-1968) with a unique self-lowering bread mechanism, is still being sold today. The deco etching on the side has been removed; the round thermostatic adjustment has been replaced with a slider, but otherwise, it's the same basic unit. A defiant exception to Raymond Loewy's slogan, "Never leave well enough alone."

Nostalgia is not confined to the U.S. Dualit, a U.K. manufacturer, is selling the same stainless steel Art Deco model that they sold in 1948 for a whopping \$250.

Hummmm, let's see, was it General Electric that once said, "Old toasters never die, they just glow away?" ■

Further Reading

- *Toasters 1909-1960* by E. Townsend Artman, and the *Collector's Guide to Toasters & Accessories* by Helen Greguire (see bookstore).
- *A Toast To You* toaster collectors newsletter. Send an SASE to PO Box 529, Teme, CA 92590 for information.
- The Toaster Museum Foundation's newsletter, *Hotwire*. The Foundation is a non-profit organization dedicated to establishing a permanent Toaster Museum. Subscriptions to the newsletter are available for \$10 per year for three issues. Write to PO Box 11886, Portland, OR 97211, or visit their website at <http://www.spiritone.com/~ericn/>.

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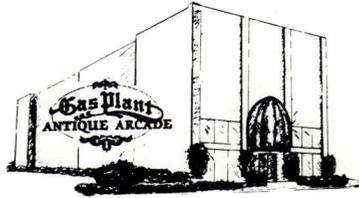
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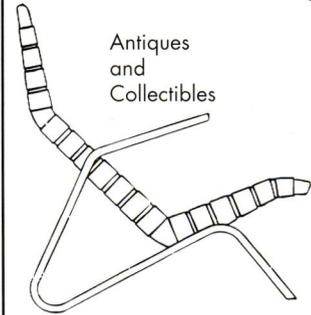
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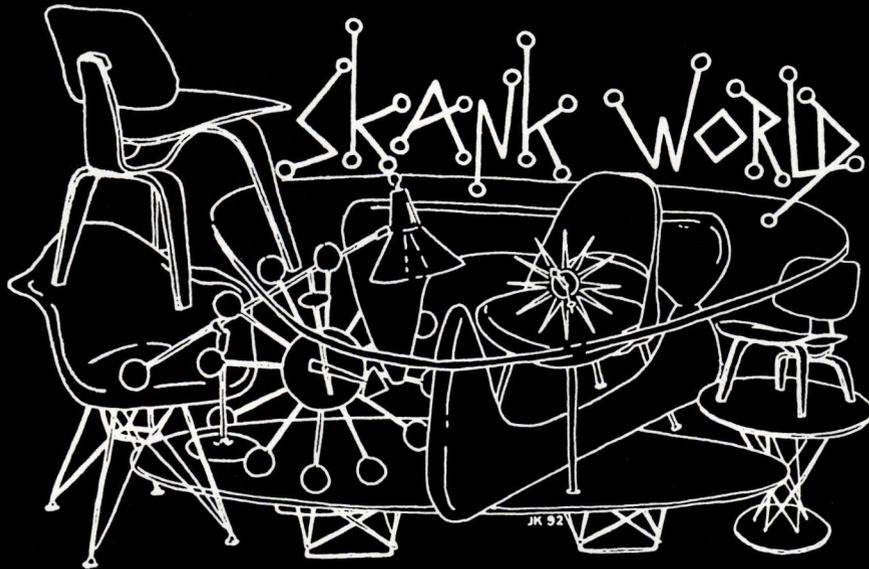


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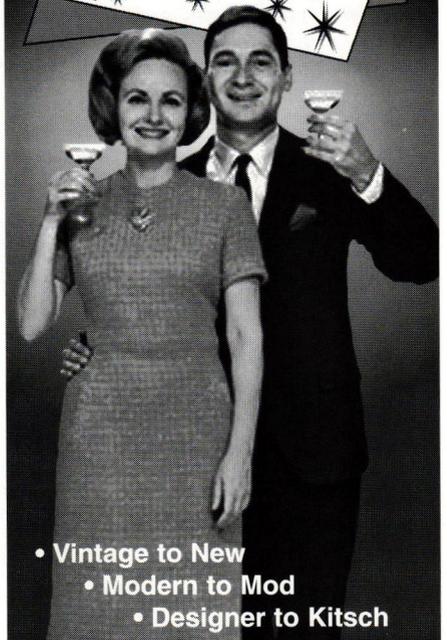
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Messengers of Modernism: American Studio Jewelry, 1940-1960 by Toni Greenbaum...In this beautifully designed and lavishly illustrated book, Greenbaum analyzes the output of American modernist jewelers, many of whom, such as Alexander Calder and Harry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

Souvenir Buildings Miniature Monuments by Margaret Majua and David Weingarten...The Statue of Liberty, the Parthenon, and the Tower of London are just a few of the hundreds of remarkable souvenir buildings in this book. No type of building, from any place or time, has escaped the collection of Ace Architects, which is regarded as having the best single collection of its kind. With this book in the palm of your hand you'll never have to leave home again to experience the architectural wonders of the world. Small format 6 1/2" x 7 1/4". 100 illustrations, 60 in full color. 128 pgs. Hardcover \$19.95

Toasters 1900-1960 by E. Townsend Artman...In this book toasters are presented historically and visually through amusing text and artistic photographs. Toaster manufacturers are identified and their markings are included. Over 400 black and white and color photographs. 176 pgs. Softcover \$29.95

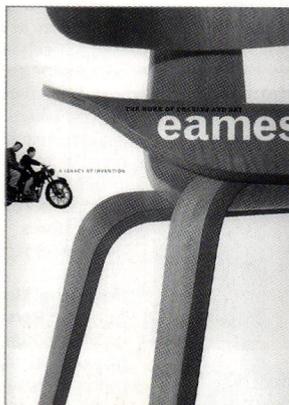
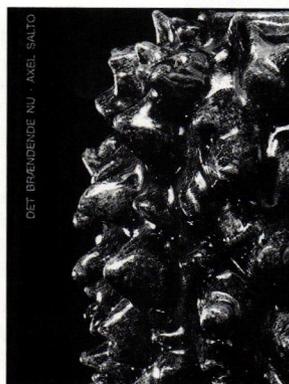
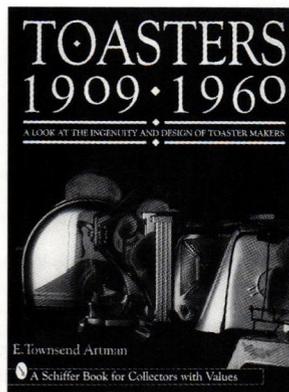
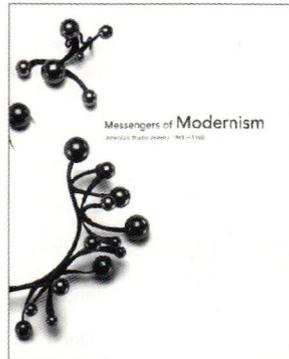
Higgins: Adventures in Glass by Donald-Brian Johnson and Leslie Piña...Chronicling the careers and accomplishments of Michael and Frances Higgins - pioneers in fused studio and production glass since the 1940s - this book is a must-have for glass collectors. Featured with over 640 full-color photographs are vintage advertisements, a company catalog, interviews with the artists, and a price guide. 264 pgs. Hardcover \$59.95

New! The Burning Now - Axel Salto 1889-1961 by Pierre Lubecker, Lars Dybdahl, and Lisbeth Nielsen...Exhibition catalog from the December 1989 exhibition at Kunstinstitutrumseet in Denmark. All Danish text. 50 illustrations, 27 in color. 78 pgs. Softcover \$19.50

New! Contemporary Danish Furniture Design: A Short Illustrated Review by Frederik Sieck...The second edition of this title which was originally published in 1981, this handbook on Danish furniture design provides a review of the developments in Danish design that began with Kaare Klint's pioneering contribution. The book's description of the work of 104 Danish furniture designers is accompanied by 210 black and white characteristic illustrations. 232 pgs. Softcover \$59.50

Cowan Pottery and the Cleveland School by Mark Bassett and Victoria Naumann...This detailed text explores the 20th century ceramic arts of R. Guy Cowan. Amply illustrated with over 1,120 images in color and black and white, the book includes glaze and shape guides which assist in identifying Cowan's pottery. Invaluable details are provided about Cowan's pottery and ceramic sculptural art, his professional history as a potter and a teacher, the various artists who worked closely with him and their pottery, the history of Cowan's potting firm, and his influence on the ceramic arts and upon Cleveland's artistic heritage. Additional information includes a study of Cowan's pottery marks, a 1929 price list of Cowan's pottery, museum holdings of interest to collectors, and a general price guide. 1,161 illustrations, 870 in color. 272 pgs. Hardcover \$69.95

European Designer Jewelry by Ginger Moro...This magnificent new book presents the first comprehensive, lively documentation of the trends, sources, and makers of innovative 20th century designer jewelry in 13 countries of Europe and Scandinavia. Semi-precious gems, glass beads, rhinestones, and plastics set in silver, silver-gilt, or brass (occasionally gold) are the main materials seen in this jewelry. The evolution of limited-edition artists' creations, as well as fashion and costume jewelry, are explored through the well-researched text, over 700 beautiful color and



black and white photographs, and vintage prints. Biographical sketches are provided for the artists and couturiers who worked closely with the fashion designers, from Paul Poiret in 1909 to Karl Lagerfeld in the present. A value guide is also included. 304 pgs. Hardcover \$79.95

America's 5 & 10 Cent Stores: The Kress Legacy by Berenice Thomas...In this lavishly illustrated homage to the 5 & 10 cent store, architectural historian Berenice Thomas looks at the architectural achievements of the Kress Company. Devoted to bringing outstanding design to Main Street America, Kress supported an architectural division of more than 100 architects and draftsmen. The over 200 stores this division designed and built between 1900 and 1950 set a new standard in commercial architecture. Color and b&w illustrations. 196 pgs. Softcover \$21.95

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. Softcover \$19.95

Sixties Design by Philippe Garner...A richly illustrated survey of this remarkable decade, *Sixties Design* reviews the period through certain all-important themes - the Modernist continuum, Pop culture, Space-Age styles, Utopian ambitions, and Anti-Design. The illustrations follow the ideas presented in the text and embrace a wide variety of media, including fashion, product and furniture design, graphics, architecture, and city planning between 1960 and 1970. Full color illustrations throughout. 176 pgs. Softcover \$24.99

New! The Work of Charles and Ray Eames (catalog to the currently traveling exhibition)...Rather than focus on the separate aspects of their work, this book takes a multifaceted approach to the careers of Charles and Ray Eames, examining their projects in the contexts of science, corporate patronage, and politics, as well as those of modern design, architecture, and art. Included is a photo essay of newly commissioned photographs of the Eameses' furniture, furniture prototypes, and experimental pieces included in the Vitra Design Museum Collection. 243 illustrations, 165 plates in full color. 205 pgs. Hardcover \$49.50

Modern Furniture in Canada, 1920 to 1970 by Virginia Wright...Canada has a distinguished record in modern furniture design and has produced work of international significance, some of it unrecognized. This richly illustrated volume is the first account of Canada's innovative furniture design and fabrication of the period. Wright charts the development of modern design from its first appearance in Eaton's department store, with pieces brought from the Paris Expo of 1925, to its establishment as a dominant style. 200 b&w illustrations. 208 pgs. Softcover \$39.95

Contemporary: Architecture and Interiors of the 1950s by Lesley Jackson...This book is the first to provide a full definition and examination of the so-called "Contemporary" style that dominated architecture and design from the late '40s through the '50s. Far more than a collection of nostalgia, this book provides a revealing survey of trends in taste and interior design at the time of economic regeneration that affected not only people's homes but their communities and their public buildings as well. 140 color, 80 b&w illustrations. 240 pgs. Hardcover \$49.99

New! Finn Juhl - Architecture - Furniture - Applied Art by Esbjørn Hiort...This comprehensive, well-illustrated book covers the life and career of Finn Juhl, including his interiors, houses, exhibitions, applied art, and his awards. 183 illustrations, 32 in color. 144 pgs. \$99.50

George Nelson, The Design of Modern Design by Stanley Abercrombie...The definitive work on this noted architect-designer

and design director of the Herman Miller Company. The full range of Nelson's work is represented, from product and furniture design to packaging and graphics to large-scale projects. 170 illustrations, 58 in color. 384 pgs. Hardcover \$57.50

Limited! Alvar Aalto and The International Style by Paul David Pearson... (Now out of print, limited copies available) This classic study of Aalto's formative and middle years as an architect traces his development within his native Finnish tradition in the 1920s, his recognition as a member of the modern movement in the late 1920s and early '30s, and his eventual rejection of the tenets of the International Style. 350 b&w illustrations. 240 pgs. Softcover \$32.50

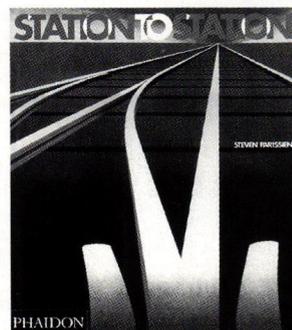
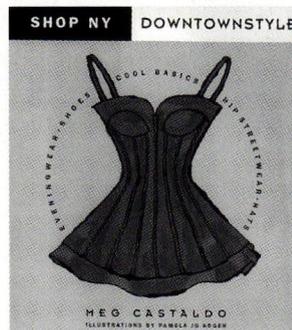
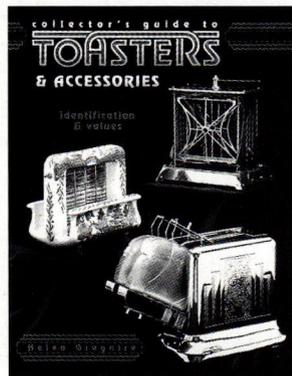
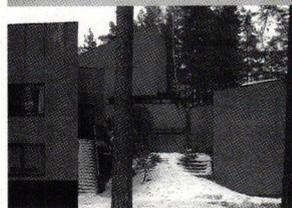
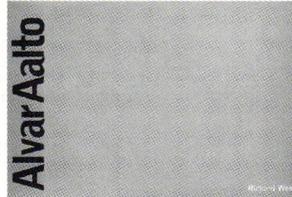
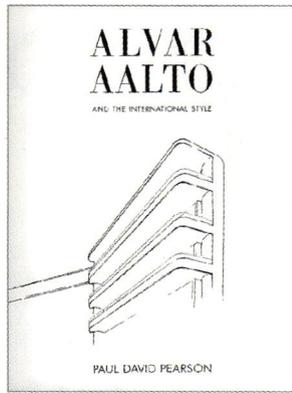
New! Hans J. Wegner: On Design by Jens Bernsen...Wegner is one of the great architects and designers who helped make Danish design world famous. The range of chairs he designed, for which he is renowned, have been stunningly photographed for this book. In the accompanying text Wegner explains the ideas and goals which he pursues in his designs, and the process by which they come into being. To-scale drawings accompany most pictures. 227 illustrations, 59 in color. Hardcover \$82.50

Alvar Aalto by Richard Weston...This book is a major and comprehensive study of the modern master's oeuvre. It situates Aalto within the realms of international modernism and Finnish culture, exploring the key inspirations upon which he drew throughout his career. The complete range of his work is examined, illustrated with specially-commissioned photographs and drawings. 185 color, 110 black and white illustrations; 140 line drawings. 240 pgs. Softcover \$39.95

New! America At Home: A Celebration of Twentieth Century Housewares by Victoria Kasuba Mantranga with Karen Kohn...To commemorate its 100th International Housewares Show, the National Housewares Manufacturers Association sponsored this book to celebrate how housewares products have contributed to the American way of life. Along with the lively story of changing American lifestyles and the accompanying evolution in housewares products, the book is beautifully illustrated with historical photographs, newly photographed vintage products, and contemporary products. Hundreds of illustrations. 208 pgs. Hardcover \$44.95

Art Deco Furniture: The French Designers by Alastair Duncan...Author Alastair Duncan introduces us to the Art Deco work of 85 pioneering French architects, interior designers, and furniture makers who replaced the heavy, stylized work of the past with furniture that was simpler in concept, geometric in form, and highlighted by dramatic lines and elegant curves - from the virtuoso cabinet-making of Ruhlmann to the brilliant originality of Gray and Legrain. A valuable portfolio of Art Deco furniture. 376 illustrations, 80 in color. 272 pgs. Softcover \$27.50

New! Arne Jacobsen: Architect and Designer by Poul Erik Tøjner and Kjeld Vindum...Through interviews with industrialists, technicians, clients, and architects



and designers who worked closely with Jacobsen, this beautiful book provides an insight into where his ideas originated, and how they were implemented in both his building designs, and in his industrial designs, including his famous chairs: the *Ant*, the *Egg*, the *Swan*, and many more. 199 illustrations, 13 in color. 132 pgs. Softcover \$49.50.

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

Art Deco Painting by Edward Lucie-Smith...This is the first book to specifically examine Art Deco painting and define it as a genre. The author analyzes the characteristics of the style, period, and history of the movement, explaining its relationship to Classicism, the Symbolists, the Precisionists, photography, and Cubism. American, Russian, British, French, and Italian painters are all represented here, including Tamara de Lempicka and Jean Dupas. 108 color illustrations. 160 pgs. Softcover \$24.95

New! Collector's Guide to Toasters & Accessories by Helen Greguire... Toasters and their accessories are detailed in over 400 color photographs (both foreign and domestic models), with detailed descriptions, measurements, dates, and current collector values. 160 pgs. Softcover \$19.95

Sourcebook of Modern Furniture, Second Edition by Jerryl Habegger and Joseph Osman...A guide to the most influential furniture and lighting designers of the 20th century, the *Sourcebook* comprises over 1,200 illustrated entries, cataloging the most distinctive and important creations of renowned designers and architects. Each illustration is accompanied by the date of design, name of the designer, model name or number, manufacturer, materials, and physical dimensions. A complete list of suppliers and an index of designers and manufacturers is included. 576 pgs. Hardcover \$75.00

New! Shop NY: Downtownstyle by Meg Castaldo...*Downtownstyle* takes you to the sources of where to find designer, vintage, Streetwear, re-sale, and discount fashions in New York City, from Chinatown to Twenty-Third Street. The 400 listings tell you where to find status suits, glam getups, dreamy dresses, as well as shoes, bags, belts, jewelry, and sunglasses. Also included are neighborhood gems such as cafes, bars, restaurants, book, music, and home stores. Line drawing illustrations. 240 pgs. Softcover \$15.95

Designing Modernity: The Arts of Reform and Persuasion, 1885-1945 edited by Wendy Kaplan...Published to accompany a major traveling exhibition organized by the Wolfsonian, a Miami institution dedicated to examining the political, social,

and aesthetic significance of objects produced between 1885 and 1945. Containing over 400 illustrations of the Wolfsonian's unique collection of objects, the book shows how design has been a vital tool in acclimatizing people to life in the modern world. 417 illustrations, 300 in color. 352 pgs. Hardcover \$60.00

New! Art Deco and Modernist Ceramics by Karen McCreedy...The first book to focus specifically on the eclectically profuse ceramics of the 1920s and '30s, the volume gives clear explanations of the confusingly varied usage of the terms Art Deco, Modernism, Art Moderne, and Streamline Style. Over 200 color photographs provide a stunning visual reference of quintessential examples of the period. Ceramic historian Garth Clark provides a broad survey of the period in his introduction, while the volume also includes an A-Z reference section listing ceramicists, designers, decorators, and factories of the period. 287 illustrations, 201 in color. 192 pgs. Softcover \$24.95

New! Early Modernism: Swiss and Austrian Trademarks, 1920-1950 by John Mendenhall...Led by Gustav Klimt, the artists of Austria and Switzerland in the '20s, '30s, and '40s strove to formulate a new aesthetic to replace the fussy Art Nouveau style of the turn of the century. What evolved was a streamlined Modern style that went on to influence the world. Included are more than 600 Swiss and Austrian trademarks, logos, and posters from this period. 600 color and black and white illustrations. 132 pgs. Softcover \$16.95

New! The Chairmaker Hans J. Wegner: Design 5+6:1989 by Jens Bernsen...A profile of Wegner's design process along with photographs, line drawings, and descriptions of all of Wegner's chairs. 127 black and white illustrations. 72 pgs. Softcover \$19.50

Modern Chairs by Charlotte & Peter Fiell...This book showcases over 100 of the most famous 20th century chairs, c. 1885-1992, and includes essays on "the chair as a 20th century icon," "architects and chair design," "modernism and chair design," "design influences and style types," and "the evolution of the modern chair." Included are designer biographies. Color illustrations. 160 pgs. Softcover \$24.99

New! Station to Station by Steven Parissien...This book is a wonderful celebration of the life and architecture of the railway station and its evolution, providing a highly readable and informative account of the social and political context of stations over the last 150 years, large and small. A fascinating narrative and visual record for all those interested in trains, buildings, and travel. 300 illustrations, 150 in color. 240 pgs. Hardcover \$59.95

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. Hardcover \$29.95

New! Collector's Encyclopedia of Russel Wright, Second Edition by Ann Kerr...Completely revised and expanded from the 1990 release, this second edition features Wright's dinnerware, glassware, aluminum ware, furniture, housewares, lamps, wood, metal works, fabrics, and numerous other items sought by collectors. Hundreds of new photographs have been added, along with an updated value guide. 240 pgs. Hardcover \$24.95

New! Eero Saarinen: The Building of The Arch by Robert F. Arteaga...This is an informative little book about Saarinen's great monument to the expansion of the American West, the great arch in St. Louis. It is just too bad that the architect himself was not able to see this grand monument finished while he was alive. 56 illustrations, 41 in color. 24 pgs. Softcover \$14.50

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

New! The Jewels of Miriam Haskell by Deanna Farnetti Cera...This beautifully illustrated book interweaves the story of Miriam Haskell with the context of the times, showing the evolution and changes of design in jewelry which were influenced by the historical and political upheavals of the period. 250 illustrations, 200 in color. 200 pgs. Hardcover \$49.50

Designed For Delight edited by Martin Eidelberg...This lavishly illustrated book demonstrates the surprising ways in which Modernist art also took an alternative route to explore the unconscious, sexuality, ethnicity, and the powers of wit and delight. Accompanies an exhibition of the same name on view at the Montreal Museum of Decorative Arts through September 2, 1997. 300 illustrations, 250 in full color. 336 pgs. Hardcover \$65.00

New! Reprinting of "Modern Furnishings for the Home" by William J. Hennessy with a new introduction by Stanley Abercrombie...First issued in 1952, *Modern Furnishings for the Home* gives a broad view of mid-century American furniture design rarely found in any other publication. The nearly 500 photographs covering works by 114 designers illustrate a large number of works by recently discovered greats such as Paul McCobb, Edward Wormley, Robsjohn-Gibbings, and Jens Risom. Every illustration lists names of manufacturers and designers, materials, dimensions, and even stock numbers. 500 black and white illustrations. 320 pgs. Hardcover \$50.00

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. Hardcover \$95.00

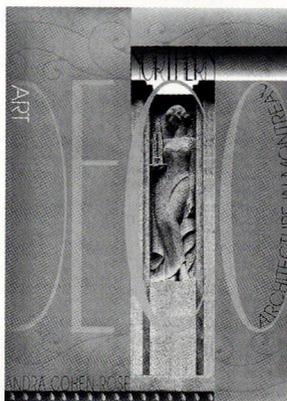
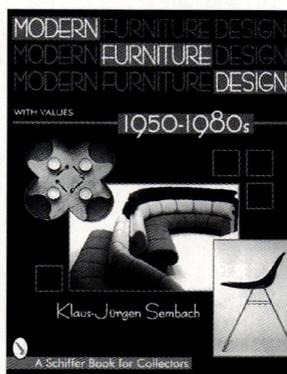
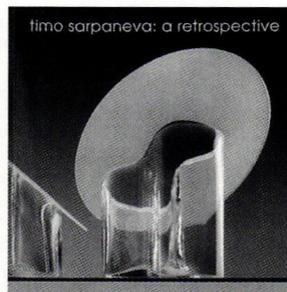
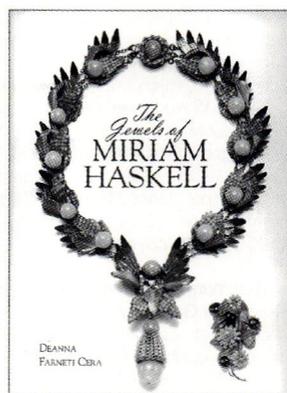
New! Timo Sarpaneva: A Retrospective by Janet Kardon...Timo Sarpaneva is one of the most prominent figures in post-war Scandinavian design. This catalog from the American Craft Museum's exhibition held March 17 - June 18, 1994 focuses on Sarpaneva's most significant vessels in glass, porcelain, enamel, and metal, in addition to his tableware and abstract sculptures. 60 illustrations, 29 in color. 93 pgs. Softcover \$27.50

A Constructed View: The Architectural Photography of Julius Shulman by Joseph Rosa...Julius Shulman, one of the great masters of modern architectural photography, is the preeminent recorder of early California modernism. In addition to an overview of Shulman's career - including his documentation of the Case Study Houses, and his work with Richard Neutra - this book emphasizes Shulman's method of "constructing" photographic views. 268 illustrations, 8 in color. 224 pgs. Hardcover \$50.00

Second Re-printing Now Available! The Herman Miller Collection (1952) furniture designed by George Nelson and Charles Eames, with occasional pieces by Isamu Noguchi, Peter Hvidt and O.M. Nielsen, with a new introduction by Ralph Caplan...The collection of furniture offered through the 1952 Herman Miller catalog has been highly sought after as has the scarce catalog itself. The Herman Miller Company has endorsed the reprinting of this hard-to-find classic, once again making available this essential reference. 124 pgs. Illustrated. Hardcover \$39.50

100 Masterpieces from the Vitra Design Museum Collection edited by Alexander von Vegesack, Peter Dunas, and Mathias Schwartz-Clauss...Published to accompany the Vitra Museum's traveling exhibition, the volume examines the 100 exhibition pieces which span over 150 years of furniture design. Grouped according to central themes: Technology, Construction, Reduction, Organic Design, Decoration, and Manifesto, the exhibition illustrations are accompanied by portraits of the designers and a separate bibliography for each object. Reproductions of original documents and detailed texts provide explanations of the history and context of each piece. 450 illustrations, 100 full-page color. 272 pgs. \$45.00

New! French Modern: Art Deco Graphic Design by Steven Heller and Louise Fili...France holds a place of honor in design history as the birthplace of that most elegant of graphic art movements - Art Deco, originally known as French Modern style. Sleek, supple, and sophisticated, it was the perfect reflection of the Gallic spirit. This strikingly designed volume presents French Modern commercial graphic design in all its glory, including magazines, posters, brochures, retail packages, and advertisements, some never before seen in the U.S. 175 color illustrations. 132 pgs. Softcover \$17.95



black and white illustrations. 256 pgs. Softcover \$19.95

New! Modern Furniture Designs 1950-1980s by Klaus-Jürgen Sembach...A comprehensive and abundantly illustrated collection of the most outstanding modern furniture around the world. Over 1,000 of the most innovative designs are shown, from simple modern chairs to large pieces and installations. Covered is the entire range of modern materials from wood to plastic, steel to Lucite. 500+ illustrations. 320 pgs. Hardcover \$59.95

Charles and Ray Eames: Designers of the Twentieth Century by Pat Kirkham...Kirkham interprets the work of the Eameses 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. Hardcover \$55.00

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Everyday Art Quarterly and Design Quarterly available issues list

Everyday Art Quarterly, Summer 1949, No. 11, condition: very good, minor rubbing and one with name in ink on cover, 2 copies available, \$90.00 each (this issue is primarily devoted to mid-century textile design, both hand-woven and printed fabrics. All designers and manufacturers are listed.)

Everyday Art Quarterly, Winter 1949-1950, No. 13, condition: very good, minor rubbing and one with name in ink on cover, 2 copies available, \$70.00 each (this issue is devoted to a history of museum exhibitions showing modern product design in the twentieth century. Included are installation shots of the 1934 "Machine Age" exhibition at the Museum of Modern Art, the 1940 "Contemporary American Industrial Art" exhibition at the Metropolitan Museum of Art, the 1946 "Ideas for Better Living" exhibition at the Walker Art Center, and a then current exhibition of "James Prestini Wooden Vessels" at the Institute of Contemporary Art in Washington.)

Everyday Art Quarterly, Spring 1950, No. 14, condition: excellent, 15 copies available, \$60.00 each (main article on Alvin Lustig, additional information on contemporary Scandinavian and American dinnerware and glassware, and George Nelson Clocks.)

Everyday Art Quarterly, Summer 1950, No. 15, condition: excellent, 15 copies available, \$60.00 each (main article titled "The Tradition in Good Design to 1940," which compares historical to contemporary industrial design and includes information on Bruno Matthson, Walter von Nessen, Charles and Ray Eames, James Prestini, and other contemporary designers.)

Everyday Art Quarterly, Fall 1950, No. 16, condition: excellent, 11 copies available, \$60.00 each (main article titled "Tradition in Good Design 1940 to 1950," which provides a broad review of contemporary industrial design of the period and includes information on Eero Saarinen, Richard Stein, Ilmari Tapiovaara, Isamu Noguchi, Ray Komai, George Nelson, and other contemporary designers.)

Everyday Art Quarterly, Winter 1950-51, No. 17, condition: excellent, 15 copies available, \$75.00 each (main article about the "Useful Objects" exhibition held at the Walker Art Center, which includes information on various media of contemporary industrial design and a particular focus on Charles and Ray Eames. There is another fascinating article on "Where to Buy" contemporary design across the United States. Outstanding cover design with Eames molded-plastic shell chairs.)

Everyday Art Quarterly, Winter 1951-52, No. 21, condition: excellent, 10 copies available, \$60.00 each (main article about the "Useful Objects" exhibition held at the Walker Art Center, which includes sections on dinnerware, plastics, glassware, and stainless flatware.)

Everyday Art Quarterly, 1952, No. 24, condition: good, heavily wrinkled issue with ink stamped address on cover, 1 copy available \$25.00 (this issue includes articles by George Nelson about his bubble lamps, product design for 1952 that includes images of furniture by Edward Wormley, Robin Day, Jens Risom, and the Modern-masters Company, as well as flatware by Russel Wright and Wilhelm Wagenfeld.)

Everyday Art Quarterly, 1953, No. 25, condition: very good, minor rubbing and name in ink on cover, 1 copy available \$90.00 (this issue is primarily devoted to mid-century textile design, including sections on artists Ben Rose, Marianne Strengell, Alexander Girard, Donelda Fazakas, Marli Ehrman, Angelo Testa, Evelyn Hill (who designed for Knoll), and Ruth Adler Schnee.)

Everyday Art Quarterly, 1953, No. 26, condition: very good, minor rubbing and browning on cover, 1 copy available \$50.00 (this issue includes articles on modern ballet design and product review for 1953 that includes images of molded plywood furniture by Robin Day and the Thonet Industries, as well as "The House of Cards" by the Eameses.)

Everyday Art Quarterly, 1953, No. 28, condition: very good, minor rubbing, spine worn, and name in ink on cover, 1 copy available \$95.00 (this issue is primarily devoted to mid-century furniture designers, including sections on William Armbruster, Edward Wormley, Paul McCobb, Charles Eames, and Robin Day.)

Design Quarterly, 1954, No. 30, condition: very good, minor rubbing on cover, 1 copy available \$60.00 (this issue is primarily devoted to mid-century painting and sculpture, including sections on Reuben Nakian, Balcomb Greene, John Graham, Louise Bourgeois, Jim Forsberg, Sidney Geist, Harold Paris, Trajan, Joseph Cornell, and Corrado di Marca-Relli.)

Design Quarterly, 1954, No. 31, condition: very good, minor rubbing on cover, 1 copy available \$60.00 (devoted to mid-century book design, with articles by Alvin Lustig, Joseph Blumenthal, and Alexander Nesbitt.)

Design Quarterly, 1955, No. 32, condition: very good, minor rubbing on cover, 2 copies available \$80.00 (this issue is devoted to the 1955 Triennale Milan Exhibition of contemporary architecture and industrial design. Dozens of objects and architectural interiors are shown, including numerous designs by Georg Jensen Silversmiths, Finn Juhl, Sigurd Persson, and many other Scandinavian designers.)

Design Quarterly, 1956, No. 35, condition: very good, minor rubbing on cover, 1 copy available \$65.00 (this issue is primarily devoted to product design for 1956, with an emphasis on furniture.)

Design Quarterly, 1956, No. 36, condition: very good, minor rubbing on cover, 1 copy available \$125.00 (this issue devoted to mid-century British designers, including

Misha Black, Lucienne Day, Robin Day, Abram Gray, Milner Gray, and Ernest Race.)
Design Quarterly, 1958, No. 40, condition: very good, minor rubbing on cover, 1 copy available \$125.00 (this issue is devoted to "industrial design in post-war Germany," with examples of lighting, furniture, textiles, glass, ceramics, and various home products.)

Design Quarterly, 1958, No. 41, condition: very good, minor rubbing on cover, 2 copies available \$75.00 (this issue is devoted to product design for 1958, with many designs in various media by Knoll Associates, Georg Jensen, Dansk Designs, Jens Risom, and numerous others.)

Design Quarterly, 1959, No. 44, condition: very good, minor rubbing on cover, 1 copy available \$75.00 (this issue includes articles on mid-century architect Leslie Larson and product design for 1959 - George Nelson's "Omni Space Maker," and furniture by Finn Juhl, Jens Risom, Eero Saarinen, Florence Knoll, and others.)

Design Quarterly, 1960, No. 47, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$75.00 (this issue is devoted to product design for 1960, including furniture by Estelle and Erwine Laverne, Arne Jacobsen, Ward Bennet, George Nelson, among others, as well as lighting by Arredoluce of Milan, Paoli Venini, George Nelson, and Paul Mayer.)

Design Quarterly, 1960, No. 51-52, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$75.00 (this issue is devoted to contemporary Japanese design, including numerous images of furniture, glass, ceramics, metalwork, lacquer, baskets, and general household products.)

Design Quarterly, 1961, No. 53, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 4 copies available \$50.00 (this issue is devoted to architect Marcel Breuer's St. John's Abbey in Collegeville, Minnesota.)

Design Quarterly, 1962, No. 54, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 6 issues available, \$60.00 each (issue devoted to the studio pottery of Warren and Alexandra MacKenzie and the Mendota Sculpture Foundry.)

Design Quarterly, 1962, No. 55, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$50.00 (this issue is devoted to antiquarian Japanese book design.)

Design Quarterly, 1963, No. 58, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$80.00 (this issue is devoted to architect Ralph Rapson's Guthrie Theater in Minneapolis, Minnesota.)

Design Quarterly, 1964, No. 59, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 2 copies available \$80.00 (this issue is devoted to "industrial design in the Netherlands," with an overview of Dutch designs in the twentieth century and a focus on mid-century products. Includes images of furniture, glass, ceramics, metalwork, lighting, and general household items.)

Design Quarterly, 1964, No. 60, Minneapolis, Minnesota: Walker Art Center, condition: good, minor rubbing, wrinkled corners, and browning on cover, 1 copy available \$40.00 (this issue is devoted to contemporary Swiss design, showing dozens of industrial design products. Includes furniture, ceramics, glass, lighting, clocks, metalwork, among others.)

Design Quarterly, 1964, No. 61, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$60.00 (this issue is devoted to the 13th Triennale Milan Exhibition of contemporary architecture and industrial design, which included the first U.S. showing in this important event.)

Design Quarterly, 1966, No. 64, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$60.00 (this issue is devoted to "the dynamics of shape" in all facets of contemporary design, from furniture to architecture. Feature article was written by Dr. Rudolf Arnheim.)

Design Quarterly, 1967, No. 68, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$50.00 (this issue is devoted to "design and light," with an emphasis on light in contemporary architecture. Entire issue written by architect Gyorgy Kepes.)

Design Quarterly, 1967, No. 69-70, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 1 copy available \$100.00 (this issue is devoted to Gio Ponti, with a foreword written by Charles Eames.)

Design Quarterly, 1971, No. 80, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing on cover, 3 copies available \$30.00 (this issue is titled "Making the City Observable.")

Design Quarterly, 1971, No. 82-83, Minneapolis, Minnesota: Walker Art Center, condition: very good, minor rubbing, fading on cover, 1 copy available \$25.00 (issue is titled "Advocacy: A Community Planning Voice.")

Design Quarterly, 1973, No. 89, Minneapolis, Minnesota: Walker Art Center, condition: very good, 3 issues available, \$50.00 each (entire issue devoted to an exhibition on the work of Ettore Sottsass, the Italian architect, furniture designer, and founder of the Memphis Group.)

Design Quarterly, 1975, No. 98-99, Minneapolis, Minnesota: Walker Art Center, condition: excellent, 5 issues available, \$90.00 each (entire issue devoted to "The Design Process at Herman Miller," includes sections on Charles and Ray Eames, George Nelson, Alexander Girard, and Robert Propst.)

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4 One-day lecture series "Collecting the 20th Century," at the Royal Ontario Museum in Toronto (416) 657-8278. ■

- 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.

A Piece On Glass

(continued from page 31) This was not to say that Wirkkala was not designing great work; the opposite is true. During the decade of the 1950s Wirkkala was designing great work in other media. The plywood dishes and platters he designed for Soinne et Kni were well received, in fact, *House Beautiful* magazine called them "the most beautiful object of 1951." He also produced works in silver for Kultakeskus Oy, and porcelain vases for Rosenthal. He was truly a multi-faceted designer.

It has been assumed that Tapio Wirkkala met Paolo Venini at the 1951 Triennale. It can be said with certainty that Paolo Venini knew

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of the work of Wirkkala because they both had major presentations at the Triennale. It can also be said that Wirkkala knew of Venini's work prior to the Triennale. Venini had a widespread presence throughout the world, and Finland was no exception. In 1939, Venini held a major exhibition at the Helsinki design gallery ARTEK, a gallery partly owned by Alvar Aalto. This association between Aalto and Venini was to continue well into the 1950s. However, there was never a direct collaboration between Paolo Venini and Tapio Wirkkala. Wirkkala's collaboration with the company had to wait until after Paolo Venini's death in 1959.

After Paolo's death, his son-in-law, Ludovico de Santillana, took over artistic control of Venini. In the mid-1960s Ludovico invited Wirkkala to work at the factory. This was a radical departure for Wirkkala because Italian glass production was completely different from Finnish production. Gone were the restraints of industrial design. The chemical composition and formulation of the glass was entirely different, which created a completely new technique. The temperature of the molten glass gave the blowers more time to work the glass. The colors were more vibrant and bold. All in all, glass was a more creative medium in Murano.

Being the great designer he was, Wirkkala took to the challenge. He immediately set out to combine ancient Murano techniques with his refined Finnish taste. The first pieces he created at Venini celebrated this rebirth - his 1966 series of clear glass eggs with a yolk of gold glass. The symbolism is astounding. The clear glass represented the basis of his crystal glass in Finland, while the yolk - or core - was a murrine of gold, which symbolized the past of Venice. It was truly a renaissance.

The first Venetian technique Wirkkala adapted into his work was the *incalmo* technique, which incorporates fusing two different types of glass, i.e. transparent, translucent, or opaque, together, to create one vase. His first *incalmo* series was the *Laponi* series of five vases. These vases - the bases of which are always gray and the top halves either blue-green, aquamarine, red, or violet - are very linear and cold in appearance, relating to Wirkkala's heritage.

The next adopted technique was the *vetro a fili* filigrano technique. This consisted of embedded glass threads in a spiral direction, i.e. the lines never crossed each other. Wirkkala placed the filigrano section of glass on a translucent or opaque glass base. The first examples of his use of this technique were the five vases of the *Medusa* series produced in 1966. The top of the vase is a white filigrana glass with a lip that flows downward like water flowing from a fountain. The base of the vase is either mauve or aquamarine. Again, Wirkkala was back to nature.

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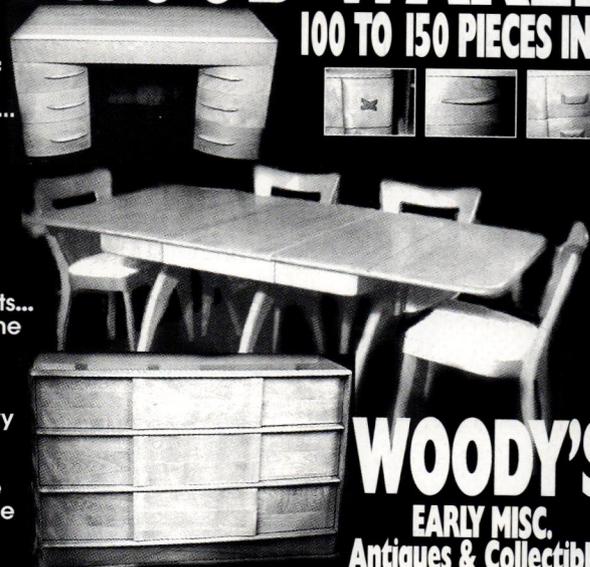
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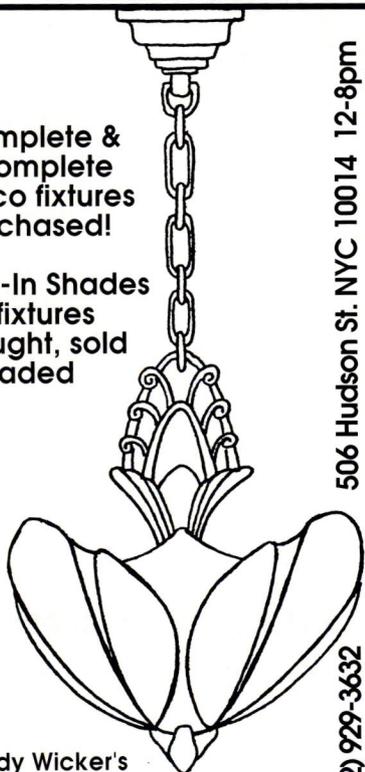
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A Piece On Glass

(continued from page 81) was his *Bolle* series of vases. This series could be a homage to the *A Fili* or *Pennallate* work of Carlo Scarpa. Many vases in the series use a straw color as the background or base color. The pieces are characterized by a pushed-in pontil that rises into the vase and is visible from the outside. The vases and bottles utilize the *incalmo* technique, but rather than the traditional Venini practice of opaque next to translucent or transparent, Wirkkala used primarily transparent colors. The seven original shapes in the series are in amber/apple-green, straw/red, gray/amethyst, straw/gray, apple-green/amber-violet, gray/aquamarine, and straw/apple-green. Even the shape is Scarpaesque.

The work of Wirkkala differed from the previous work at Venini. For the first time since the 1920s, Venini's production started to become more utilitarian and less artistic. Though Wirkkala brought with him an artistic sense, he also came with the sensibilities of an industrial designer and saw Venini's potential in the commercial marketplace. Also, at this time Murano was feeling the need to change its role. Costs were escalating and commercialism was taking its toll on creativity. In order to remain competitive and in business, the Venini of de Santillana was creating more chandeliers and become more bottom-line oriented. It can be assumed that they looked towards Wirkkala as a way to reintroduce production to Venini. This was evident in the *Coreani* series, one of his best known Venini series. It actually contained two bowls that were suitable for use as fruit bowls for the centerpiece of the table. The complete series, reminiscent of Ercole Barovier's work, was seven bowls and vases of blue-green and apple-green swirls overlapping each other. This was also the first series where he created a large platter, a platter with a diameter of 40cm. This plate with the green and blue spiral is one of his greatest designs at Venini.

Wirkkala's total output for Venini in 1966 was nine different series, which included the *Calici* set of seven glasses, the *Silma* vase and dish, and the *Gondolieri* series of vases and bowls. For the *Calici* glasses he used a large air bubble in the bottom of the glass. So very Finnish.

Wirkkala returned to Venini in 1968. He incorporated decorative murrines into large platters - *Mezzaluna*, *Polipo*, and *Occhio*. He encircled these murrines in transparent glass, forming a plate in three sizes: 50cm., 40cm., and 30cm. He also created large eggs with filigrano decoration, two doves, four series of extremely utilitarian glassware - including a set of three drinking glasses in clear glass with a gold ball in the base - and he designed sensuous glasses in white, black, or coral filigree.

Throughout this time, Wirkkala contin-

ued to design for Iittala, creating his *Ultima Thule* series in 1969. For this series, he returned to his Finnish roots. The glass was blown into a rough mold which created a vase with an icicle-like surface, very similar to the 1964 Sarpaneva *Finland* series in texture and design. Wirkkala brought this feel to his work at Venini in 1970 with his *Piatta di Tapio*. These plates had a wide rim of transparent glass with a core center of thick glass which was molded in a copper wire mold to create a rough-ridged surface, much like ice. When created with a core of blue glass, *Piatta di Tapio* appears to be blue ice surrounded by straw colored glass. Wirkkala also created a series of bowls to accompany the plate.

In 1972 he returned to Venini once again to create a series of vases with an opaque bottom and filigrana top. He returned briefly to Venini in 1981 and 1982 to create his *Inari* series, and two different carafes in the *Filigrana de Tapio* series.

Wirkkala died in 1985, a well-accomplished and recognized designer. He had won major awards in many mediums; five gold medals at the Faenza International Ceramics Design Competition, the Medal of the Year in 1958 of the London-based Society of Industrial Arts, a total of seven Grand Prix at three Milan Triennales, and the Golden Obelisk at the 1963 Triennale. Fortunately, his work with both Venini and Iittala is very well documented. Much of his Venini glass oeuvre has remained in production throughout the 1980s and into the 1990s. Since 1965, Venini has engraved a signature and production date on every piece of glass; the earlier work is the most desirable. Iittala also used an engraved signature, and like Wirkkala's work at Venini, much remains in production today. ■

- Howard Lockwood teaches "Glass Between the Wars," "Fifties Glass," and "Art Glass from 1980-1960" 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. Zahle, *A Treasury of Scandinavian Design*, (1961).
2. Adrian Polk, *Modern Glass*, (1962) 70.

Show Updates

(continued from page 69) Saint Laurent, Pucci, Fortuny, Halston, Pierre Cardin, Rudi Gernreich, Courreges, Pauline Trigiere, Oleg Cassini, Ceil Chapman, among others; and a wide array of antique textiles including velvet and damask curtains, silk sheets and shams, cashmere throws, and hand-embroidered pillows.

The show will open with a preview on Friday, January 30 from 12-6pm; and will continue on Saturday, January 31 from 12-6pm; and Sunday, February 1, 12-5pm. Admission for the Friday preview is \$15 and entry on Saturday and Sunday is \$5 each day. For further information regarding the show call (212) 463-0200. ■

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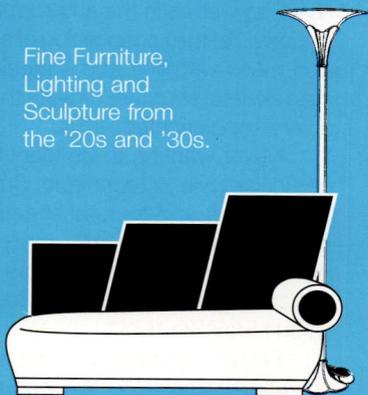
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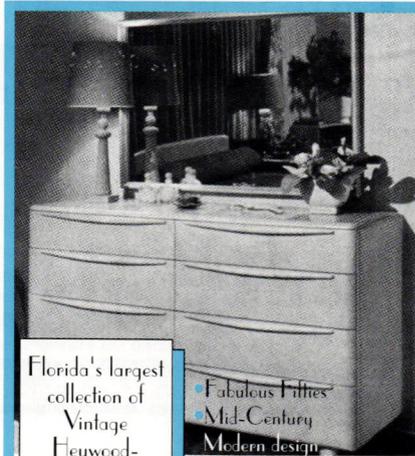
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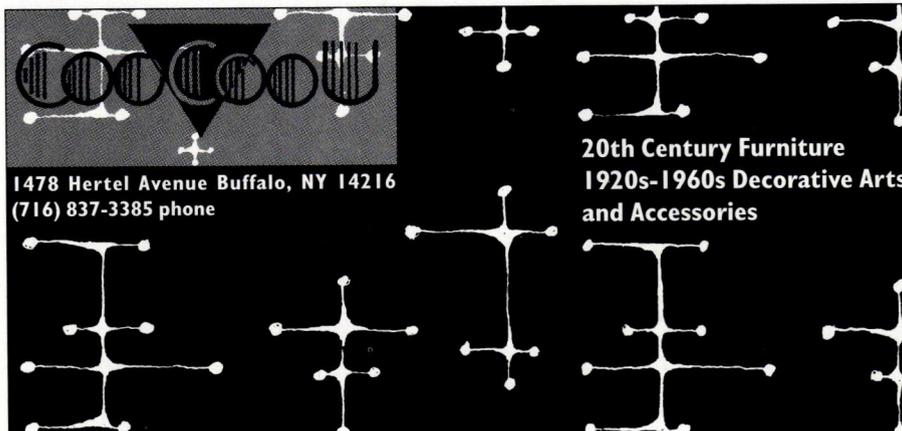
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Art Smith

(continued from page 62) to enclose the wrist. Oxidation emphasizes the recesses on top of the bracelet. Brass wires, their ends flattened, pierce the copper and gently curve to complete the cuff. The overall effect is one of tribal strength. Allusions are made to the primitive, both in the simplicity of a direct technical approach and the humble materials used, as well as in the anthropological associations. Yet the juxtaposition of solid with void and mass with line and suggestions of human skeletal structure provide the viewer with a very sophisticated result.

Never wanting to be identified with any particular style or technique, Smith explored fused forms and textural effects, as well as plain wire and sheet. He abhorred mannerisms and gimmicks and was, reportedly, thrilled when a friend commented that a piece "didn't look like him."

Finger rings were an area that Smith researched completely. "What could I do in and around the finger, not just on the finger; what could I do in relation to a hand?... You have to call [these rings] hand decorations."⁹ Smith wanted to create big, bold rings. Very often stones would travel up the hand or across three fingers. The effect he wanted to achieve was as if someone had dipped a sticky hand into a batch of stones and their random placement, when the hand emerged, formed the ring's configuration. Smith found calmness in stones; he chose them for the quiet energy they generated, for his emotional response to them. They were almost always semiprecious, often flawed or defective. He created "families" of stones in one piece. If he utilized precious stones it was usually for a commissioned work, which he did not enjoy as much as following his own muse, unless the stone or the person was particularly exciting to him. Among his most noteworthy commissions were a brooch for Eleanor Roosevelt, presented to her by the Peekskill NAACP, and a pair of cufflinks for Duke Ellington, which incorporated the first five notes of *Mood Indigo*.

In 1969 Smith was given a one-man exhibition at the Museum of Contemporary Crafts (now the American Craft Museum), and in 1970 was included in "Objects: U.S.A.," the prestigious collection of the S.C. Johnson Company. He therefore enjoyed a certain amount of recognition while he was still alive. He was invited to lecture and exhibit his work at institutions around the country, such as Bennington College, Indiana University, Brookfield Craft Center, The Studio Museum in Harlem, and the Staten Island Museum of Arts and Sciences. In addition, due to the traveling nature of several museum exhibitions in which he was represented throughout his career, his work became nationally known. Several regional galleries and department stores carried his jewelry, although he found it far more satisfying to sell solely through his own shop and to devote his time and energy

to creating jewelry instead of to managing a business. In February 1990, he was the subject of a posthumous retrospective at the Jamaica Arts Center in Jamaica, New York.

Never one to follow fashion's dictates, he did benefit from style because his jewelry was always designed for the body - very wearable, yet dramatic. When large earrings became popular, for example, he gained many new customers, who remained even when the trend was over. They were "hooked" on these jewels that made a new kind of personal statement, that depicted the wearer as adventurous and in touch with her body and its visual presence. In 1979, Smith developed heart trouble and because of ill health was forced to close his shop. He died in New York on February 20, 1982.

What struck me, in listening over the years to several former customers discuss their patronage, was the close friendship which often developed between them, how Smith would invite customers to the studio at the back of the shop to have a snack and a conversation with him while he worked. The radio was always on as he shared his other passion: music. He was a member of the Duke Ellington Society until his death, and, certainly, his jewelry can be viewed as a visualization of the rhythms, melodies, harmonies, and balance of his beloved jazz. Mel Tapley, in Art Smith's obituary in the *Amsterdam News*, March 6, 1982, wrote, "...his... creations...had [the] elegance, creativity, and distinction of an Ellington composition."

Art Smith was a self-taught metalsmith. His years with Winifred Mason gave him the technical skills necessary to practice his craft, while his innate sense of how to combine form and space resulted in his art. Understanding of the body and the possibilities for its embellishment gave rise to his jewelry. There are few jewelers who have used the human silhouette so effectively in creating three-dimensional wearable forms as Art Smith. He drew inspiration from anatomy - bodily structure. He reflected it, took off on it, made allusions to it, added to it, went further than it, at times laughed at it, but consistently respected and applauded it. ■

- Toni Greenbaum is a jewelry historian, lecturer, curator, and writer living in New York City, and author of *Messengers of Modernism, American Studio Jewelry 1940-1960*.

Endnotes

1. Interview with Art Smith by Paul Cummings for the Archives of American Art, August 24 and 31, 1971, at Art Smith's studio.
2. *Art Smith: Jewelry* catalog of the exhibition at the Little Gallery of the Museum of Contemporary Crafts, NY, September 12-October 12, 1969.
3. Interview with Art Smith by Camille Billops and Jim Hatch, November 12, 1974 in New York City.
- 4.5. Interview with Paul Cummings.
6. Installation labels for "Modern Jewelry Design," The Museum of Modern Art, 1946.
7. Philip Morton, *Contemporary Jewelry: A Craftsman's Handbook*, NY: Holt, Rinehardt, Winston, 1970, p.3
- 8.9. Interview with Paul Cummings.



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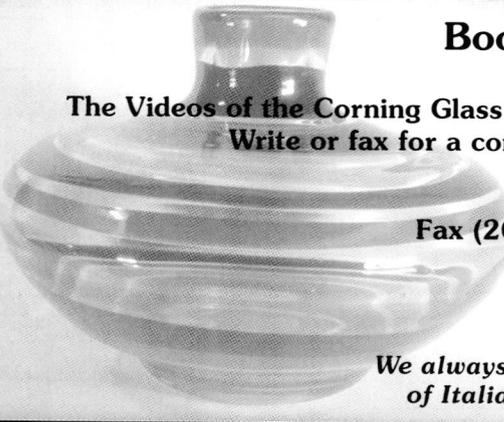
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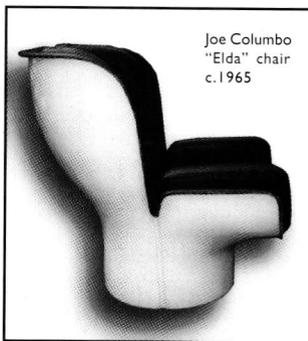
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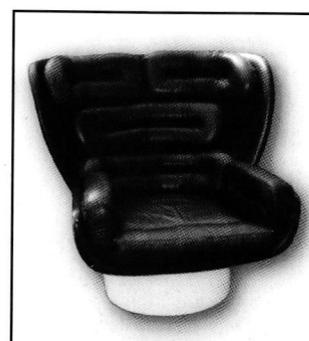
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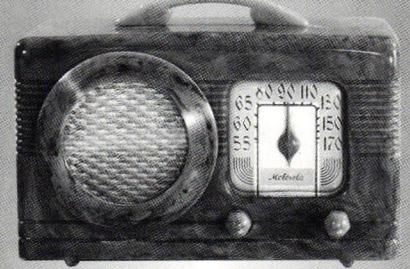
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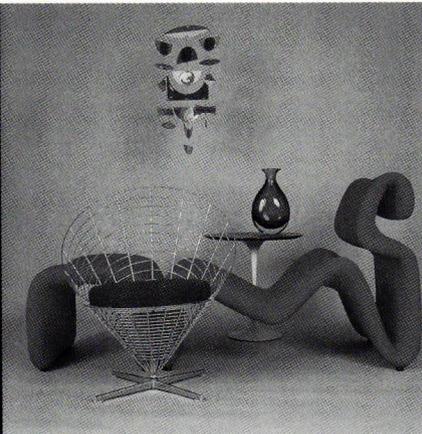
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Art Deco in South America

(continued from page 49) and Uruguay). One of these events was the presentation of the Russian Ballet in Buenos Aires in 1907, and - with more impact on the arts in general, and therefore on architecture - the presentation again in 1917. Also in the late 1920s Le Corbusier visited both countries, and his ideas and concepts became important tools for the development of the future architecture of that area.

The second important event was the arrival in Montevideo of the cruise liner *Atlantic* in November of 1931. A delegation from the Society of Architects visited the boat, which was basically a floating exhibition of the latest work by the most well-known French Art Deco artists, who were involved in the design and decoration of the ship's interiors and furnishings.

The architects of that time period defined the architecture of the city with a particular approach - they were not orthodox rationalists, and if they adopted the Modern Movement philosophy, a large part of their ideas came from the physical and cultural media that had a big influence on all their works.

More rational than the rationalists, the designers of the new construction kept the building code rules regarding heights, setbacks, etc....As a result, the streets have a homogeneity which blends the new buildings in without competing, keeping the same scale and relationship with the public spaces, even to the extent of the use of similar materials and finishes on the new buildings as exists on their surroundings. However, the departure from some of the composition criteria of the traditional designs made an important change in the urban fabric.

The Yacht Club [Photo 3], was designed by Hernan & Crespi in 1935. Located in the *Puerto del Buceo* (Buceo's Port), in the area that is known as *The Rambla* (The Boardwalk) - which is a nicely landscaped, open urban space for strolling - its site is one of the most beautiful spots on the shore. The building serves as an architectural landmark, defining the space and the site with its form.

At first glance, the building in Photo 1 looks similar to a cruise boat with its terraces on the east and west sides of the building (recalling the "Nautical Deco" style of the Albion in Miami Beach and the Sheraton in Fort Lauderdale). Verticality is emphasized in its main facade (the north), and also the south, through a very strong vertical plane which resembles a giant fin.

Photo 4 depicts a Police Stand by an unknown designer. It is one of many similar constructions which can be found along Costanera Avenue, where *The Rambla* is located. It is an excellent representation of the Modern and Art Deco Movements in the *Rio de la Plata*, with its maritime connotation (note the porthole window) which reinforces its nautical image. In Photo 7, the contrast of

the Rationalist type of Le Corbusier buildings seen in the background, and the "Nautical Deco" of another Police Stand example, provides a succinct view of the architectural movements - from Cubism to Art Deco - which were in vogue for many years among the designers from this latitude. ■

- *Enrique Madia is an architect who has taught and lectured in many universities both locally and abroad, and has authored many articles on architecture for both newspapers and magazines.*

The Breeze-Stewart Collection

(continued from page 53) One is a wooden desk Stewart inherited from his mother. The other is a 1970s painting by German artist Christian Roeder; the painting's film noir-type scene enhances the decor.

Many objects in the Breeze-Stewart Collection were acquired from dealers or purchased at shows, however, the pair also ran ads in newspapers. One of those ads, Stewart says, led to the "great, cheap find" every collector dreams about. A woman called and offered them an Eames screen. The price? \$200.

The collection includes a total of five Eames screens. One of the screens in the living room had originally been given as a gift in the 1950s, Stewart says. The recipient didn't like it and never used it. Unused, still in the original box, it ended up in the hands of a Colorado dealer who contacted them.

Stewart's prized piece is the dining room's Noguchi Chess table, acquired at the Modernism show one year. The acquisition involved a lot of hand-wringing, he says; it required a second mortgage to finance the purchase. The top moves smoothly to reveal the cast iron container underneath which holds the chess pieces. The blond table top is rare - they're usually dark - and consequently more valuable, Stewart notes.

Stewart stresses that they aimed not only for comprehensiveness in their collection, but also sought out rare or unusual objects. For instance, designer Alexander Girard did many fabrics for Herman Miller. In the dining room is a rare painting by Girard, an abstract of a group of figures.

Also rare is the bedroom's George Nelson *Marshmallow* sofa. The sofa has purple fabric, with white paint on the metal frame, a custom job for a Nelson client, Stewart says. Nelson's array of disk cushions, which broke up the usual solid mass of a sofa, created one of the most striking designs of the 1950s.

Several Eames chairs (*LCWs*) grace the den on the second floor. One lounge chair has pony-skin fabric on the seat and back, another is stained a rich red. Stewart points out that the red stain usually bleaches out from light exposure, but this one has kept its deep color. The room also features an Alvar Aalto screen, about five feet high, composed

of round wood dowels. From a distance, it looks like a grove of bamboo.

Sculptures by Frederic Weinberg are scattered throughout the house. Some adorn the walls - abstract images of musicians and athletes. Some of the larger pieces, such as the nearly life-size figures of Greek soldiers, are too heavy to hang on the plaster and lathe walls, and must lean against them instead.

Stewart is proud that most of the collection is in original condition. They consciously chose objects that had been well maintained. Only a few pieces have required refurbishing, mostly fabric work.

Like most collectors, Stewart has a story of the one that got away. It was a prototype of a chair jointly designed by Charles Eames and Eero Saarinen. The price was \$2,000. Stewart remembers his reaction: "I'm not going to pay that for a chair!" Several years later, a museum purchased it for \$50,000. He jokingly adds that Breeze "never forgave me for that."

The term applied to many designs from the 1950s is "biomorphic," referring to the influence of natural forms on the designers of that era. The style's origins are reflected in a simple object that sits on a Noguchi dinette table in the small side room on the second floor. The heavy, dark stone object resembles an inflated arrowhead, its form perfectly complementing the curved table. When asked who designed the sculpture, Stewart smiles. A friend gave this to them, he explains - it was a rock she found on the beach.

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

The Modern Office 2

(continued from page 55) In the office I needed to keep clutter to a minimum, so the furnishings are minimal and neat. Curly maple cabinets from Ikea and an all-white desktop keep the area feeling light and orderly.

The studio was another opportunity to use a classic element - namely the *Womb* chair - which was purchased new from Knoll. In the kitchen I used two Arne Jacobsen side chairs (again from a ware-house sale) with Ikea cabinets and furnishings. Since they are both Scandinavian, they blend well together.

The end result was a space which is a smooth assemblage of many elements. Ikea is combined with MoMA pedigree pieces, technology is contrasted with warm comfortable materials, periods are mixed and redefined. I think the main point here is that a few high-end, classic modern pieces in a space can add character and definition to what otherwise would be just a collection of inexpensive stock furnishings.

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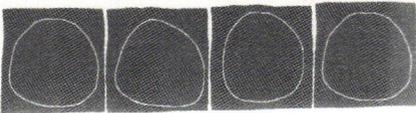
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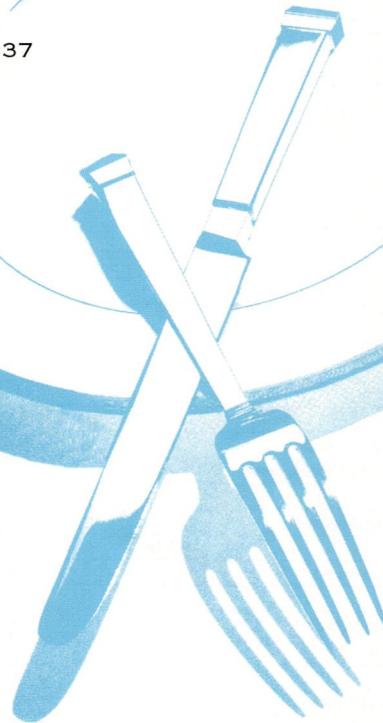
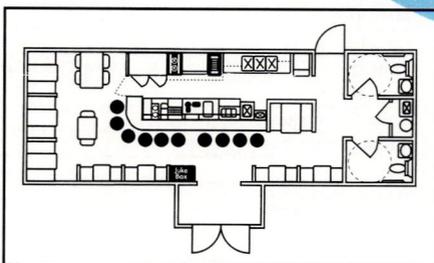
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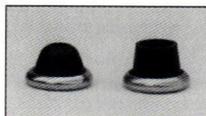


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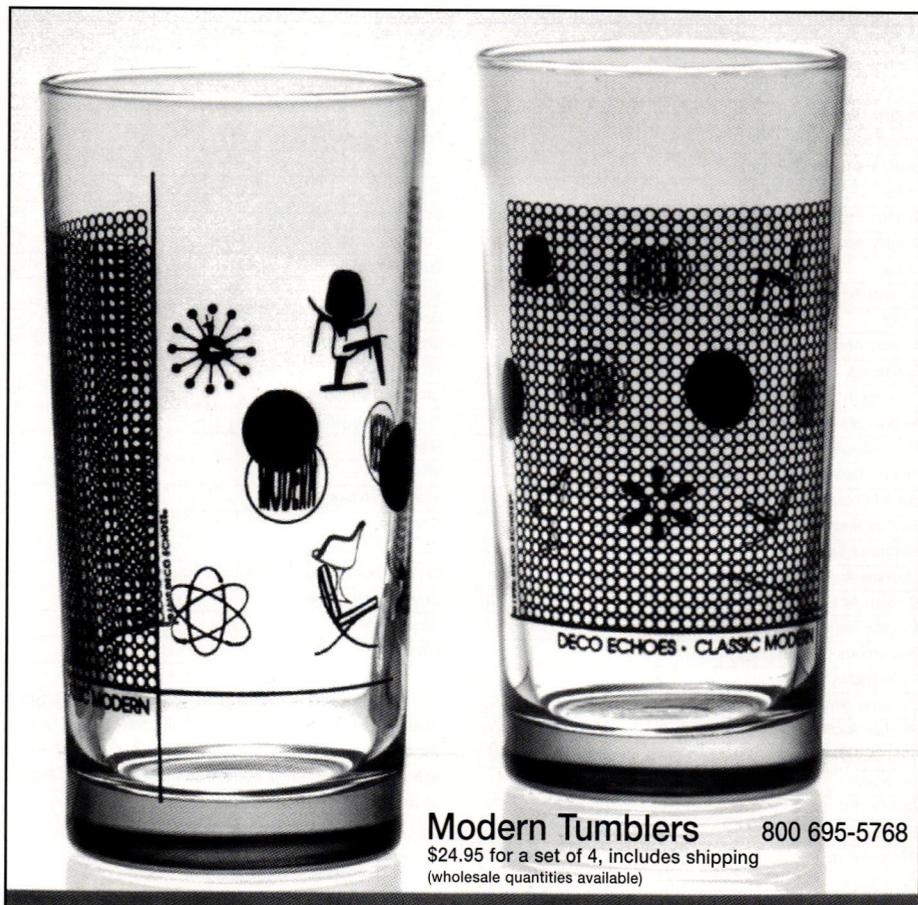
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Note: The advertising deadline for our next issue, Spring 1998, is February 1st. Please call to request our most recent rate card and/or our media kit. Contact Advertising Representative Barbara Reilly or Scott Cheverie at (508) 428-2324.

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Classic '50s Refuge! This modern home is just one hour from downtown Chicago and is situated on four acres, surrounded by an additional 300 acres of uninhabited land. Wildlife abounds in a refuge of trees, ponds, and wetlands. Located two miles from downtown Valparaiso, IN, this town (population 30,000) boasts as being one of the top ten school districts in the nation (*USA Today*). The 1,528 square foot home was built in 1955 by a US Congressman, and has recently completed extensive remodeling, retaining many of the period features and enhancing the Feng Shui. The home is appropriately furnished with Herman Miller, Knoll, and Noguchi which can be negotiated with the home. Asking price: \$237,000. For further information please contact Scott at (508) 428-2324.



Wilson Bus Station.

The Bus Station, built in 1938, is one of the few examples of the Art Deco style in Wilson. Rounded corners, horizontal banding, and geometric accents are exhibited throughout the stucco structure. A projecting bay with latticed windows is set off-center in the front facade. The first floor of the building was a waiting room, ticketing area, and lunch counter, while office space occupied the upper floor. The site also includes an unusual circular taxi stand and a two-bay garage. The buildings, which require substantial rehabilitation, would be suitable for a number of adaptive reuse projects. The property is located in the Wilson Central Business National Register Historic District. It is adjacent to the Wilson Train Station, which is currently undergoing major restoration, and is close to several other recently renovated buildings. Wilson is located in eastern North Carolina, near I-95.



For more information on the Wilson area, please contact the Wilson Chamber of Commerce at (919) 237-0165. Square feet: 4,100. Lot Size: 15,840 square feet. Zoning: Business. Contact: Preservation North Carolina, PO Box 27644, Raleigh, NC 27611. Phone: (919) 832-1651.

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