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Gold pendant with black opal, pearl, c.1902
by **Archibald Knox**, shown actual size.

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by **Jean Mayodon**, h. 5⅜"

"Still Life with Pears" oil on canvas, 1959
by **Spencer Moseley**, 34" x 34"

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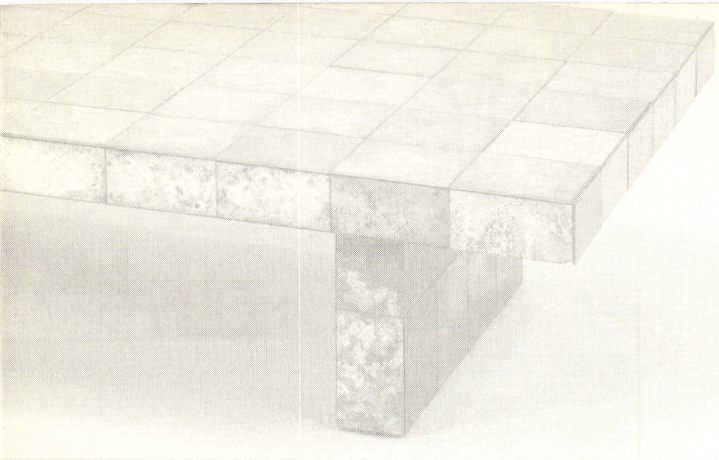
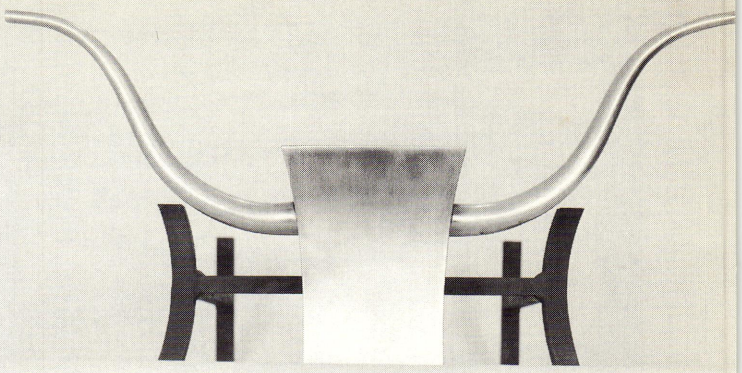
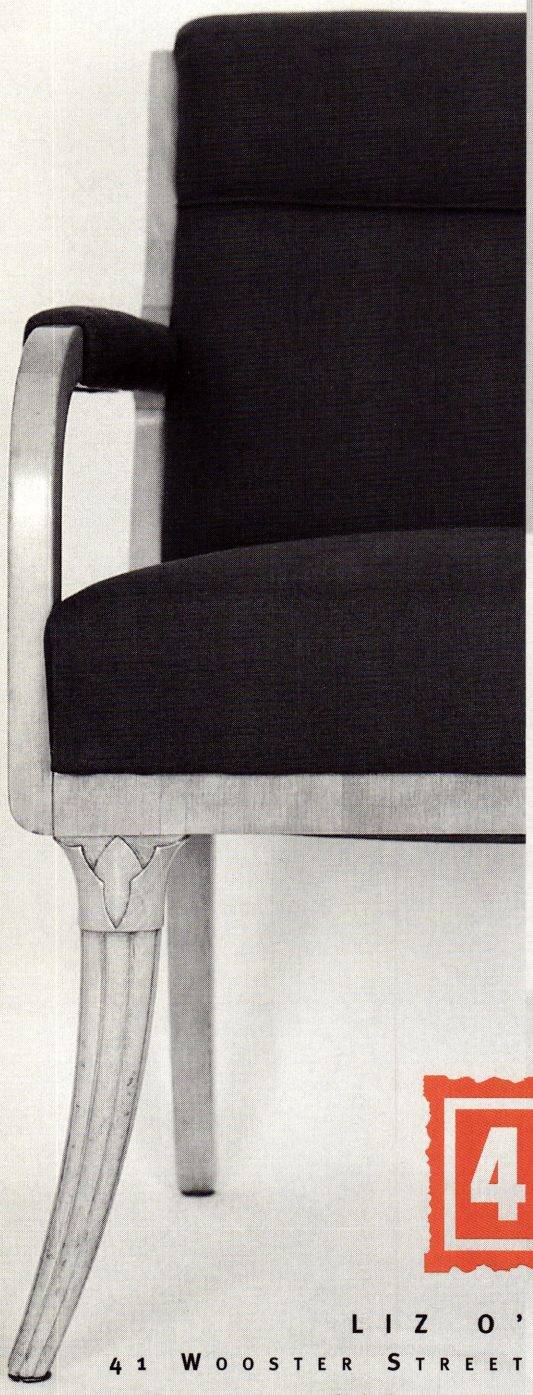




FURNITURE, LIGHTING AND DECORATIONS OF THE 1940'S AND 1950'S, FEATURING WORKS BY SAMUEL MARX, WILLIAM HAINES, T.H. ROBSJOHN-GIBBINGS, TONY DUQUETTE AND OTHERS.



41

LIZ O'BRIEN

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Spring 1999 Volume 7, Number 4

Contents

on the cover

Our city shopper takes a break on a Florence Knoll *Parallel* sofa during a day's scouting for modern in Manhattan. She wears a 1960s orange and yellow jumpsuit by Texas Toddlers and *Lifetime* sandals by LaRose Footware. See Modern Life: Downtown. Photographed by Jack Louth. Styled by Cesar Padilla and Radford Brown.

features

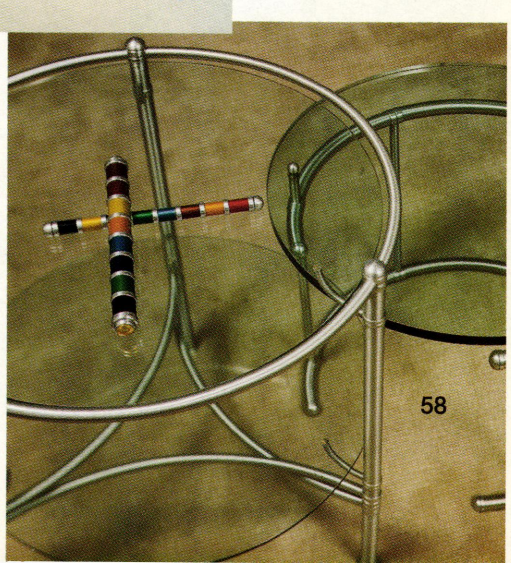
52 **The United Nations: International Style**
When one thinks of significant mid-century architecture in Manhattan, one thinks of the Lever House or the Seagram Building. But the most seminal of these post-war projects, the United Nations Headquarters, should be on every mid-century enthusiast's pilgrimage list. Conceived and executed by an international team featuring such well-known players as Le Corbusier and Sven Markelius, the U.N. headquarters employed modernism as the style to convey peace and a new world order. By Jennifer Komar Olivarez.

58 **Warren McArthur: Industrial Designer - Artist**
During the second quarter of this century, Warren McArthur developed a unique patented system of furniture construction utilizing aluminum tubes and milled washers. With this simple concept, he produced a body of work that is timeless. By Nicholas H. Brown.

64 **Gio Ponti: Creator of Classical Classics**
Giovanni Ponti was one of the most important Italian architect-industrial designers of the 20th century. As editor of *Domus* and *Stile* magazines, he enthusiastically promoted the modern designs of his contemporaries. During his long career in the applied arts, he designed ceramics and porcelain, glass, furniture, silverware, flatware, textiles, lamps, enamelware, costumes, architecture, and interiors, producing "classical classics" which transcended their own and every time, and shaped the future. By Ginger Moro.

70 **Inside New York: Classic Interiors**
Few cities have tried harder or more successfully to project themselves into the future through the medium of their buildings than New York. As a result there are some of the earliest steel-frame skyscrapers and probably the greatest concentration of Art Deco buildings here in the world. The interiors of these buildings, most little known, account for some of the most important and exciting examples of architectural design in the city. By Joe Friedman.

76 **Modern Spaces: Millennium House**
Myron Goldfinger's lasting impact on the world of architecture is unquestioned. His unique, personal aesthetic reinterprets contemporary living space - imbuing it with tradition based upon the soundest principles of classic design. In this way, Millennium House exemplifies the very best of Goldfinger's architectural vision. By Robert Rosswaag. ➤



Contents

departments

7 **What's Hot**

11 **Up Close**
A look at two outstanding New York galleries - Gansevoort Gallery, owned by Mark McDonald; and Primavera Gallery. As one of three partners who opened the groundbreaking Fifty/50 Gallery in 1982, Mark was among the first to provide a venue for 20th century decorative arts. Primavera Gallery proprietor Audrey Friedman has turned her fledgling passion for antiques into a respect and admiration for Art Deco decorative arts and a flourishing gallery. By Ginger Moro.

18 **Modern Eye**
Eames house of fashion; Eames on three legs; Surf's up; Civilized stainless; A shot from Kodak. By Steven Cabella.

20 **Manhattan Modern Survey**
The survey results are in: *Echoes'* readers have cast their votes for the best of Modern in Manhattan!

22 **Modernism, eh?**
Reporting on modernism in Canada. By Cora Golden.

24 **Spotlight**
When people think of photos of New York between the World Wars, the first photographer who comes to mind is Berenice Abbott. What many do not realize, however, is just how groundbreaking Abbott's work was, and the tremendous influence she has had on documentary and urban photography. By Jim Sweeney.

28 **Echoes Abroad**
Reporting on the modern market in Europe. By Simon Andrews.

30 **Fashion Forecast**
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, compliles a fashion forecast for the coming season where they note what's hot and what's not. By Sarah Bergman.

33 **On View**
Current museum and gallery exhibitions. Contemporary Porcelain from Sèvres; China Chic; Modern Britain 1929-1939; Graphic Design in the Mechanical Age; Art at Work; Monte Levin; Nouveau to Deco Textiles.

36 **A Piece On Glass**
In the male dominated world of design, Tyra Lundgren managed to make a small but indelible mark through her nature-themed designs in glass. By Howard J. Lockwood.

42 **Modern Life: Downtown**
A day in the life of a modern Manhattanite. By Cesar Padilla and Radford Brown.

39 **Auction Highlights**

88 **Object Focus**

92 **Show Updates**

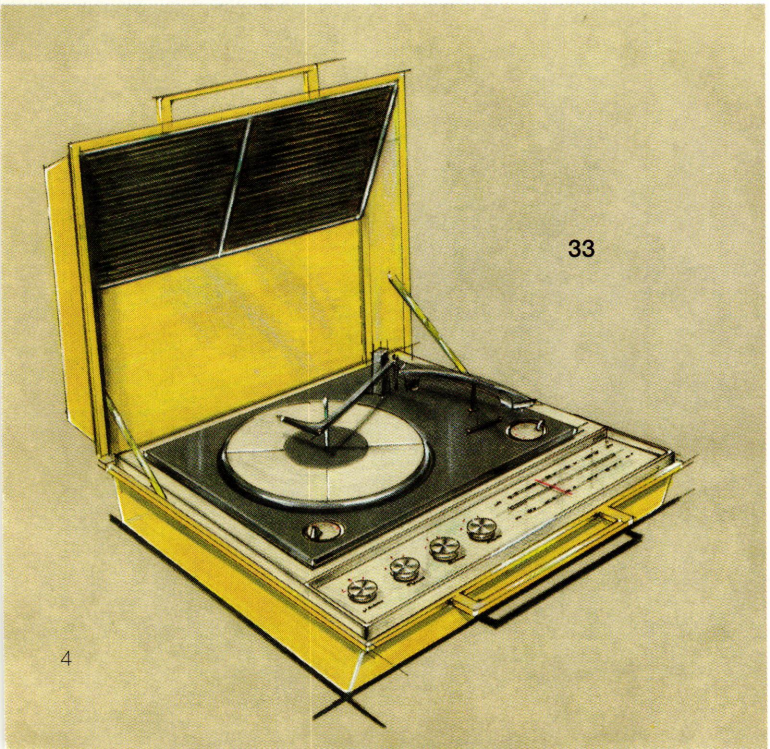
98 **The Influentials**

104 **Calendar**

107 **Bookstore**

115 **Classifieds**

128 **End Notes**



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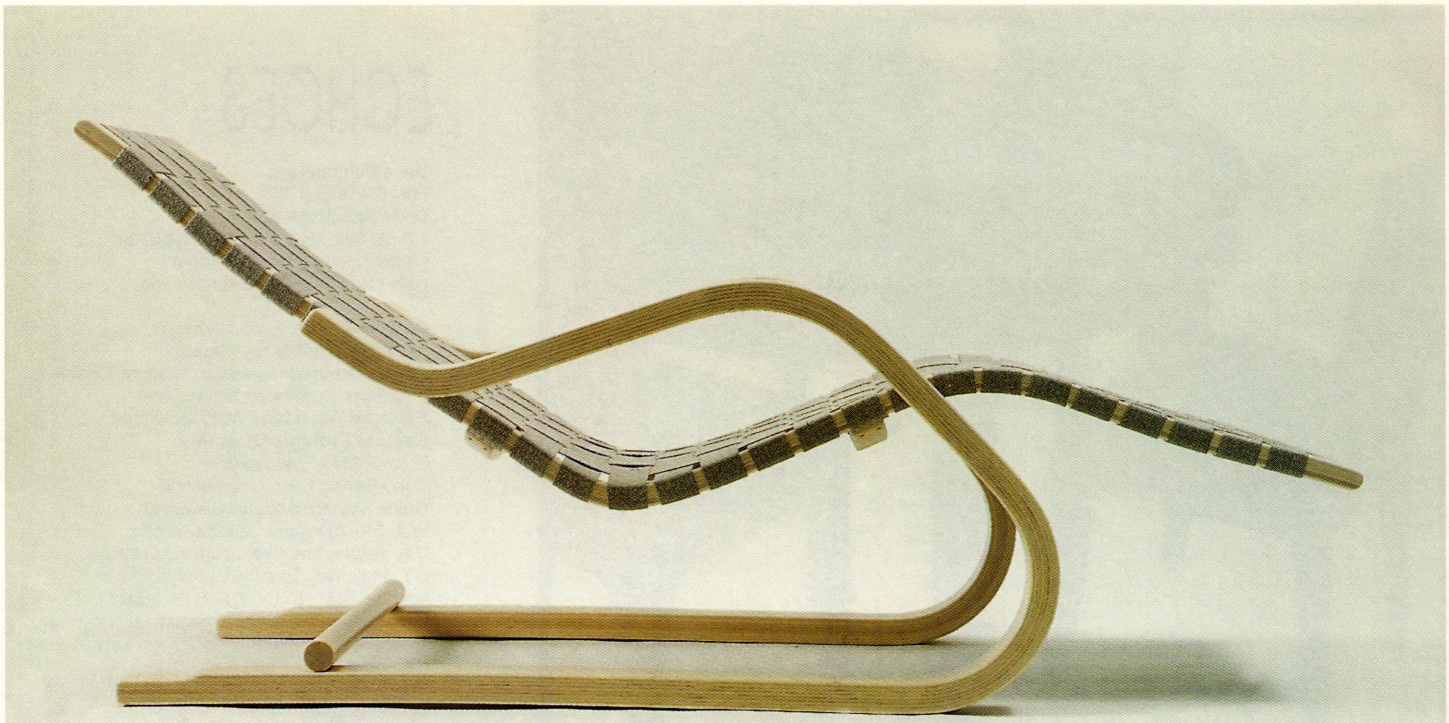

aalto chaise lounge
design: Alvar Aalto, 1936

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cinema lounge
design: Gunilla Allard, 1996

Andre Sornay, 8 chairs, c. 1930 French walnut
Francis Jourdain, table, 1920's mahogany and French walnut

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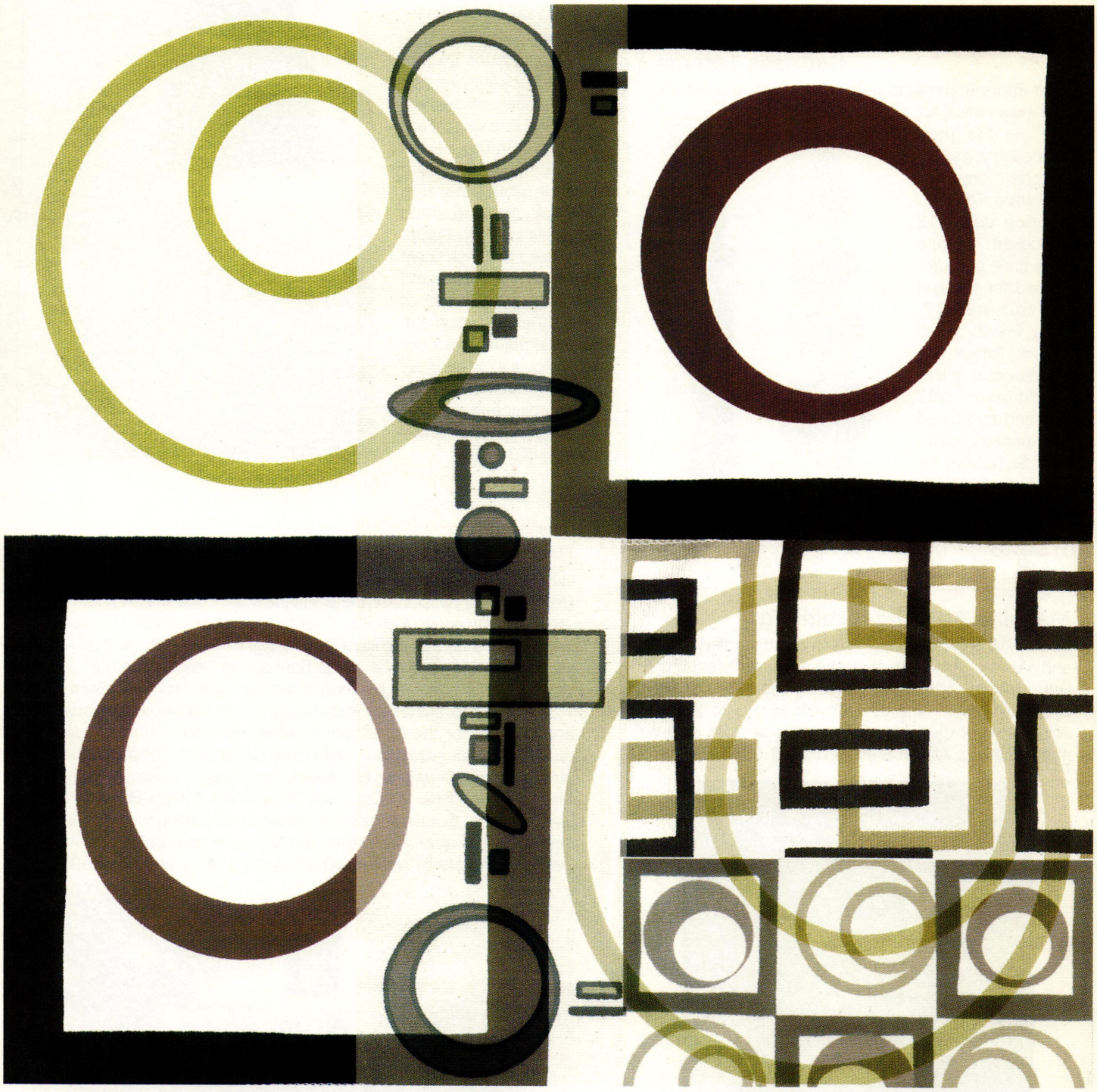
what's hot

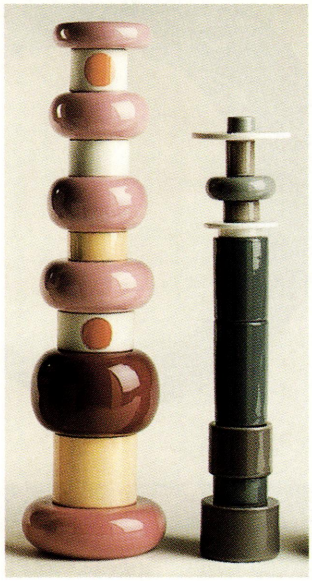


A custom design textiles company offering unique hand-printed fabrics, **HOMEwear** was started 1 1/2 years ago as a creative outlet for owner and designer Paula MacMillan. Inspiration for her bold, graphic designs and unique color combinations came in part from fabrics of the 1950s-70s. All designs are hand-printed using a silkscreening method on 100% cotton fabric, and custom color combinations are available by special order. The collection features 11 designs in 19 color combinations, available by-the-yard for $75-140, or as pillows (four sizes, three shapes - square, box, and round) for $60-80. HOMEwear, 52 St. Lawrence Street, Studio 325, Toronto, Ontario, Canada M5A 3N1. (416) 304-1445.

What's Hot Items To Take Note Of

Sottsass Totems

In 1958 Ettore Sottsass began working with the pottery Bitossi (now Flavia) for whom he designed three collections, including his monumental ceramic *Totems*. Measuring up to 12 feet in height, the rare *Totems* have been reproduced for the first time in 1/6th scale (17-22") by Flavia. Each miniature *Totem* has been issued in a limited-edition of 150 signed and numbered pieces, priced at $540 each or $2,600 for the set of five. Available through Banal Design 80 of New York City. (212) 567-5510.

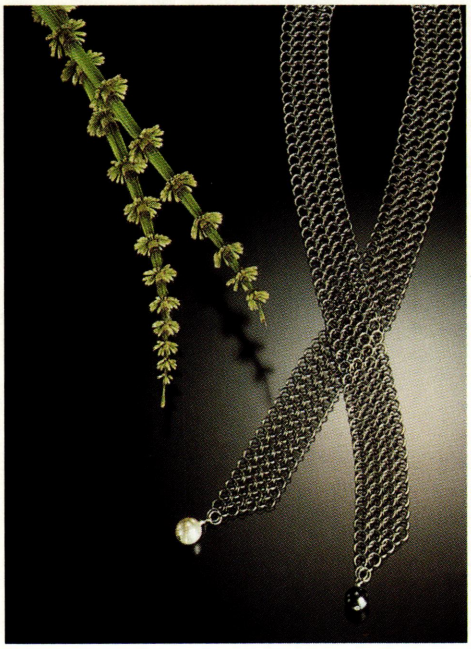


Cocktail Molotov

A newcomer to the Toronto Interior Design Show, Cocktail Molotov Lamps showcased an impressive line of clean, modern lighting at the January event. Attracting considerable attention was their configurable and modernistic *Krista* Lamp, composed of transluscent glass, stainless steel, and chrome pipe. Shown at right is the shade and arm for their adjustable floor lamp Model #211. For further information on their entire collection contact Cocktail Molotov Lamps at (416) 603-6691.

Machine Age Metalsmithing

A native of San Francisco, Allison Stern studied fine art and architecture in Italy and worked for architect Frank Gehry before opening her own studio in 1986. Inspired by the Machine Age and American studio jewelry, Allison's work captures the essence of 20th century metalsmithing. Allison Stern (415) 252-0303.



Bauhaus Design

While a visitor can clearly see that Ursula Pahl, owner of Bauhaus Design, has a passion for the Bauhaus style - one may not immediately know its origin. A check of her family tree reveals that her father-in-law is the famed architect and designer Pius Pahl who studied under Mies van der Rohe at the Bauhaus in Dessau, Germany. Examples of his work can be seen at the Bauhaus Archive in Berlin.

In order to share her knowledge of the Bauhaus, and spread appreciation for the style beyond New York and Chicago, Ursula opened Bauhaus Design in Oklahoma City in October of 1988. The store features an extensive collection of classic modern furniture by Mies van der Rohe, Le Corbusier, Alvar Aalto, Marcel Breuer, Harry Bertoia, Arne Jacobsen, and Eric Magnussen, along with home accessories and books from the Vitra Museum and MoMA. Bauhaus Design, 7314 North Western, Oklahoma City, OK. (405) 840-3090.

Emmerson Troop

Carrying an eclectic mix of 20th century modern classics, vintage Japanese, Danish Modern, and vintage American steel, Emmerson Troop Furniture brings you a glimpse of the future while keeping an eye on the past. Influenced by classic designers such as Prouvé, Chareau, and Frankl, Emmerson Troop has also recently developed its own line of furniture that captures the timeless simplicity of the modern furniture movement. Emmerson Troop (213) 653-9763.

Flower Power

Sure to put a smile on your face while you quench your thirst, these flower-strewn tumblers are just the thing for a spring pick-me-up! The 15oz. tumblers come packaged as a set of four in a cool gift box. Give a set to a friend! $26.95 + $4 shipping. Deco Echoes (508) 362-3822.

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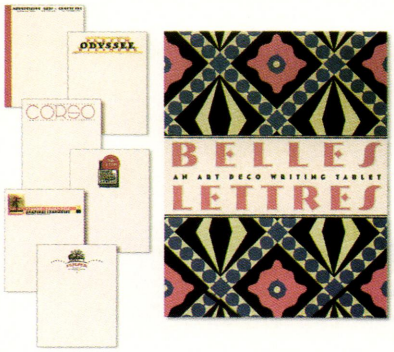
Art Deco Lettres

An elegant writing tablet featuring full-color stationery printed with six vintage Art Deco letterhead designs on laser-compatible paper. 8.5 x 11", 60 sheets, $12.95 + $3 shipping. Deco Echoes (508) 362-3822.



McArthur?

Inspired by the work of Warren McArthur, the *Machine Age Line* includes 10 pieces of furniture created utilizing anodized-aluminum. Included in the collection are a chaise lounge, oval coffee table, rectangular dining table, oval desk, coat stand, cafe table, side table, étagère, side chair, and the arm chair shown ($1,600). For further information contact Deco Echoes at (508) 362-3822.

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Mark McDonald at Gansevoort Gallery.
Portrait by Jimmy Cohrssen.

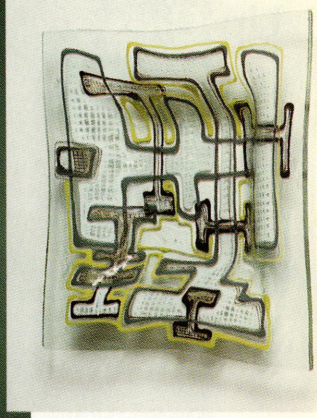
mark mcdonald
avant-guardian of modernism

Raymond Loewy, the transplanted Frenchman whose outstanding industrial designs included Studebaker cars and the *Coldspot* Sears Roebuck refrigerator, once remarked: "Good design keeps the user happy, the manufacturer in the black, and the aesthete unoffended." A champion of streamlining, Loewy combined the practical and the elegant. He and American industrial designers Norman Bel Geddes, Walter Dorwin Teague, and Henry Dreyfuss joined in keeping their manufacturers in the black. Their enameled metal objects (Bel Geddes' *Soda King* syphon, and Dreyfuss' *American* thermos) have become highly collectible (and aesthetically inoffensive). They were prominently displayed when Fifty/50, the 20th century decorative arts gallery, opened in New York City in 1982.

Mark McDonald, Ralph Cutler, and Mark Isaacson, proprietors of the Fifty/50 Gallery, specialized in outstanding industrial design from the 1930s through the '60s. They were among the first dealers to provide a venue for furniture, objects, and appliances of this period. The three friends shared the unbeatable combination of good taste, an unerring eye, scholarship, and a sharp sense of the art market trends. Mark McDonald summed up the partnership: "We gave each other room. I was interested in the American industrial >

Up Close

Text by Ginger Moro. Photographs courtesy Gansevoort Gallery



BETH PHILLIPS

OPPOSITE PAGE: (T) Exterior facade of Gansevoort Gallery with aluminum security gate and 800-pound counterweight and lever. (B) Interior view of Gansevoort Gallery with furniture by Breuer, Noguchi, Eames, and Gehry. THIS PAGE FROM LEFT: "Structure and Ornament: American Modernist Jewelry 1940-1960," Fifty/50 exhibition, 1984/85; Eames storage unit, 1950, from Charles and Ray Eames exhibition, Fifty/50, 1983; Higgins slump glass bowl, from 1985 Fifty/50 exhibition.

designers of the 1930s and '50s. Mark Isaacson was drawn to the Europeans, because he'd lived there so long, and Ralph was into the work of Frank Lloyd Wright." Before Fifty/50 was established much of the output of American designers undeservedly suffered the "curse of kitsch," and nostalgia buffs were treated with scorn. (Except, ironically, in Paris, where American appliances were being collected for their strong design.) Mark and his friends forced a re-evaluation of the post-war products which were mass-produced using humble materials. The exotic inlaid woods of French Art Deco designers were upstaged by the plastic, fiberglass, laminated plywood, and aluminum furniture manufactured by Knoll, Evans, and Herman Miller furniture companies.

Fifty/50's inaugural exhibition "Charles and Ray Eames: The Sum of the Parts" (1983), was dedicated to their work between 1940 and 1953. Early examples of Eames' pioneering molded wood included furniture designed in collaboration with Eero Saarinen. The folding eight panel screen of calico ash and canvas strips was the Eames' answer to the French bistro screen, and could be folded up to be carried under one arm. Eames' tables with laminated wood tops and metal legs were shown alongside their DCW and LCW dining and low wood chairs. The '50s wire basket and fiberglass shell chairs could be ordered with wooden legs, wire "cat's cradle" or "Eiffel Tower" bases. The multiple choices offered by Fifty/50 turned on a whole new generation of young collectors who learned to mix and match with impunity.

Co-proprietor Mark McDonald, a dapper dresser with a cool haircut, hails from Houston, Texas. He studied business and art history at Southern Methodist University. After graduation, and two years with a Dallas art gallery, he established an art crating and delivery service for galleries in 1974. He became interested in Art Deco objets, and pursued the market in New York, where he worked for Lillian Nassau in her elegant shop on 57th street from 1976 to 1980. "That's where I met the people who later became my associates and clients in the '80s. It was an invaluable learning experience." Mark soon segued from selling exquisite Art Nouveau Tiffany lamps made for the elite, to mid-century modern work by industrial designers. "I admired the new technology which made mass-production of new materials possible at affordable prices. I could relate to that; everyday things became beautiful objects." In time, the designers of these objects became folk heroes. "We were successful right away because artists like Andy Warhol and Julian Schnabel, as well as other art collectors, picked up on what we were doing, and they talked about it."

Fifty/50 also recognized the drawing power of design icons with a 1983 Frank Lloyd Wright exhibition. Furniture, leaded-glass windows, and rugs by the master architect were shown from the Prairie School, Usonian House, and Heritage for Henredon collections. Mark kept some Wright pieces to furnish his house in upstate New York. The house, built over a rushing creek, was named *Runningwater*, after Wright's famed 1939 house *Fallingwater*, which was cantilevered over a waterfall.

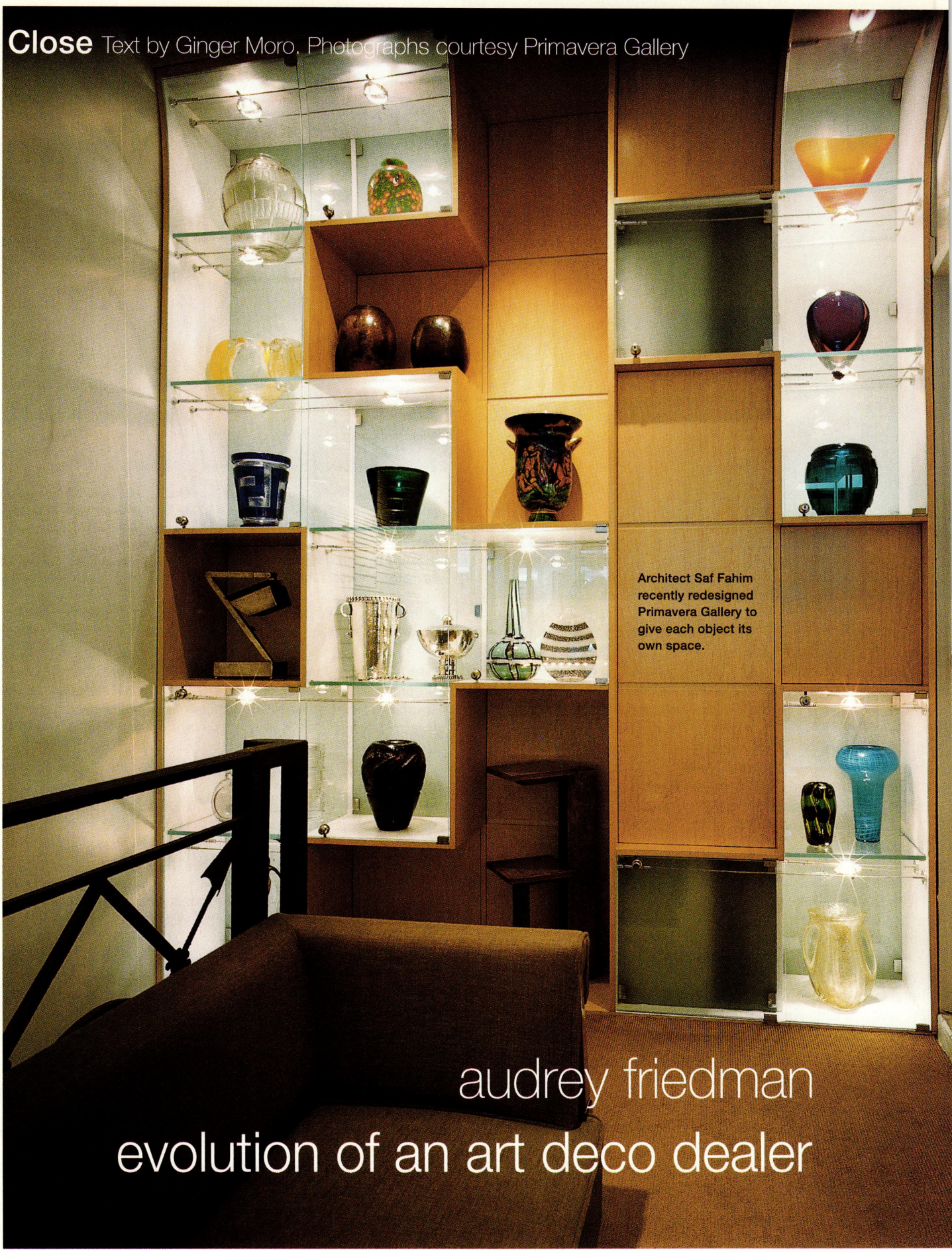
Fifty/50 was the first gallery (1984) to mount a show of "American Modernist Jewelry, 1940-1960," featuring the Greenwich Village jewelers who animated the bohemian post-war scene. Paul Lobel, Art Smith, Ed Weiner, Bill Tendler, and Sam Kramer made tribal cuffs and biomorphic brooches out of hand-beaten copper, brass, and silver. Kramer advertised his work as "Fantastic Jewelry for People who are Slightly Mad."

Fifty/50's American glass show (1985) featured multi-layered glass fused with enamel by Michael and Frances Higgins in the '40s and '50s. Their "Venini and the Murano Renaissance" exhibit spotlighted mid-century Venetian glass. Paolo Venini often changed directions for a new look. Fulvio Bianconi and Gio Ponti introduced a new palette, forcing rival designers Barovier and Seguso to reassess their own work. Art glass collectors thronged to SoHo to admire these Italian creations.

Mark was soon recognized as an authority by art museum >96

IMAGES P. 12: © JOHN HALL

Up Close Text by Ginger Moro. Photographs courtesy Primavera Gallery



Architect Saf Fahim recently redesigned Primavera Gallery to give each object its own space.

audrey friedman
evolution of an art deco dealer

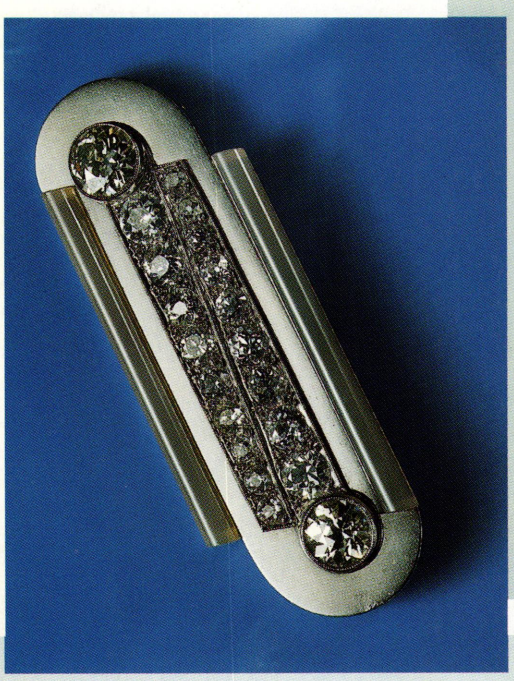
BELOW: Audrey Friedman with John Loring, president of Tiffany, 1997. Audrey is wearing the *Iris* brooch by Paulding Farnham. BELOW LEFT: Audrey Friedman's living room. Sharkskin screen by Jean-Michel Frank (reverse is green and gold lacquer). Pair of floor lamps by Süe et Mare. Eileen Gray table with black and aubergine lacquer, mother of pearl, and gold dust, c.1918. Lacquered metal vase by Jean Dunand. Carpet by André Lurçat.

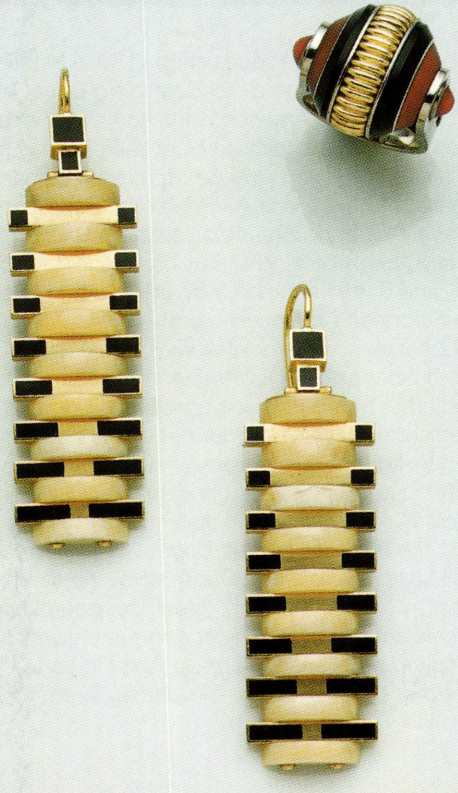
1940s sofa by Jacques Quinet, desk by Jacques Adnet (1930), ice bucket by Jean Desprès (1930). On back wall, glass by Daum, Nancy; ceramic vase by Mayodon; metalware by Linossier; and '50s Italian glass by Flavio Poli, Toso, and Venini.

When I was co-owner of an antiques shop in Paris in the late '60s, I felt that I was the only one who'd discovered Art Deco. My partners didn't "get it." Returning to America in the early '70s, after 16 years in Paris, I looked for kindred spirits in New York. I found them at the Primavera Gallery on Madison Avenue. Primavera was the name of the design boutique of the Paris Au Printemps department store in the 1920s. *Primavera* and *printemps* mean "spring" in Italian and French, respectively, symbolizing a "new beginning." Which is what it was for Audrey and Barry Friedman, who opened the gallery in 1971, specializing in European Art Nouveau and Art Deco decorative arts.

Audrey Kuznetzov was a social worker for the City of New York, when she met husband-to-be Barry Friedman. Barry's mother and Audrey's grandfather had both been antiques dealers. "This coincidence was preordained. I was mesmerized by the iridescent art glass I'd seen in my family's home and Barry's, and I knew I wanted to be a part of the antiques business. So I became a social worker by day and an antiques dealer by night. We specialized in Art Nouveau, the hottest thing in the '60s. To us, Art Deco was that dreadful Radio City Music Hall-style. We hated it. But our first trip to Paris in 1969 changed all that. We saw the really great Deco furniture, objects, and jewelry. The clarity of proportion and line, the diversity of Cubist and African-inspired styles, and the opulence of materials impressed us. Nothing we'd seen in America - the Chase chrome tableware >

CLOCKWISE FROM RIGHT: Pendant and two rings by Jean Desprès. Silver and enamel with reverse-painted glass elements by Etienne Cournault. Paris, c.1925; Ring by Raymond Templier. 18k yellow and white gold, with coral, onyx, and carnelian, c.1925. Templier earrings made for Mme. Chareau. 18k gold, ivory, and black enamel; Pin by Raymond Templier, c.1928. 18k white gold, diamonds, and chalcedony.





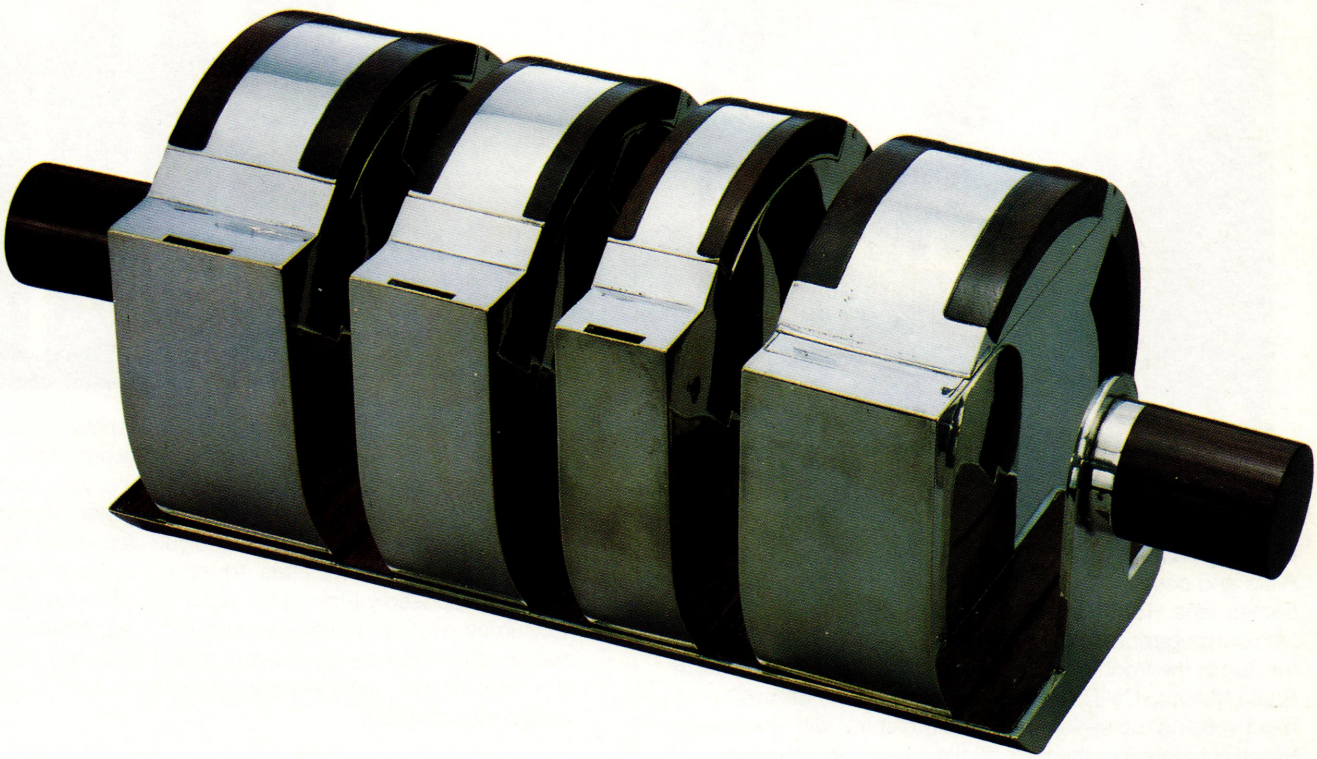
and blue glass mirrors - prepared us for French Art Deco."

The Friedmans opened a stand in The Antiques Center of America focusing on European jewelry and objects. "This was a time when Art Nouveau and Art Deco were being defined as styles, and great things could be had for very little at the Marché aux Puces flea market. You could find a good piece of Jean Puiforcat silver on a blanket in the Jules-Vallès market, or catch a Lalique vase coming off the back of a *camionette* at 6am - armed with a flashlight frozen to one hand, and French francs in the other." Audrey bought chrome and Bakelite necklaces, and sharkskin and ivory bracelets on the rue de Seine. "I was an 'orophobe' about fine jewelry, (I called Bulgari 'Vulgari') but I didn't think of this as costume jewelry. For me, it was artists' jewelry conceived in interesting new materials. We bought Deco chrome and Bakelite from John Jesse, in London, which we sold very well in New York where it hadn't been seen." Her "gaspipe" necklaces made by Henkel and Grosse of Pforzheim, Germany were Deco classics.

Audrey began upgrading her bijoux collection. "I actually shivered when I bought my first great Deco ring by Raymond Templier (and it wasn't just the price - $1,000). I still have it." The ring is 18k yellow and white gold with onyx, carnelian, and coral accents. Audrey wears it with a stunning pair of gold pendant earrings with ivory and black enamel sections which Templier designed for Mme. Pierre Chareau, the architect's wife. The contrast of textures and *matières* fascinated leading artists Jean Desprès and Jean Fouquet. Desprès' Machine Age aesthetic was softened by Etienne Cournault's >96

Twentieth Century Decorative Works of Art

AUCTION IN NEW YORK: THURSDAY, JUNE 10, 1999



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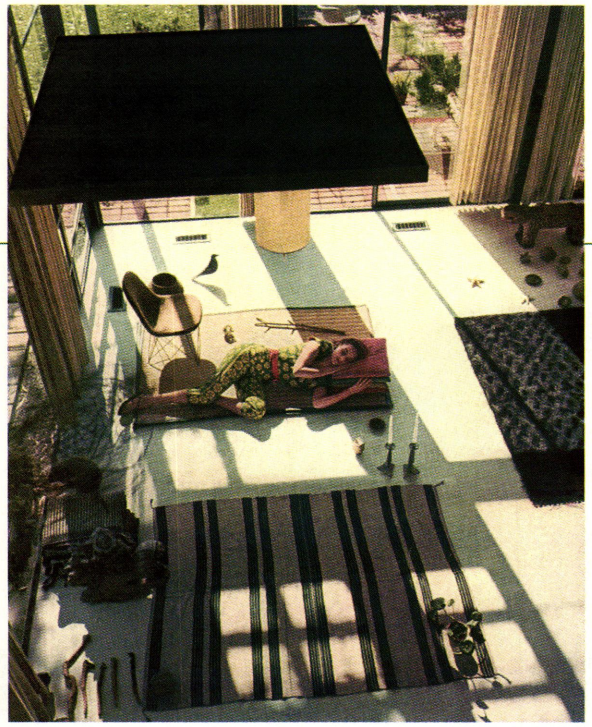
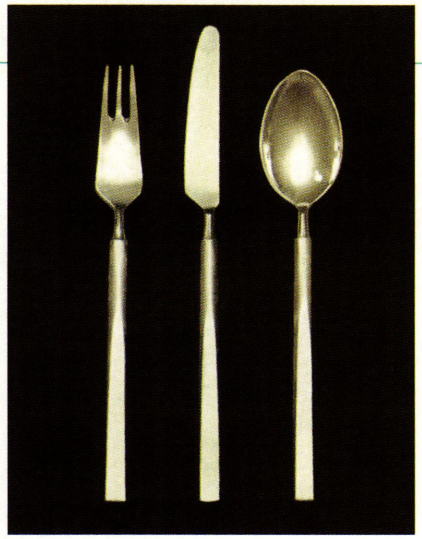
Modern Eye Facts, Details, Connections. Text by Steven Cabella



Eames house of fashion
A hip and cool reader sent in this photo to share with fellow Eames fans. Torn from the pages of an early '50s *Bazaar* fashion magazine layout, this Capri-clad gal is lounging in the sun in the front room of the Eames Case Study House in Santa Monica, California. I would bet that Ray Eames had a hand in doing the styling for this photo shoot with the classic Eames objects, i.e. the bird, sticks, shells, and shadows.



Civilized Stainless
The Obelisk stainless steel flatware was the set to own if you wanted to lose a little weight in 1956. Designed by Danish architect Erik Herlow, to be manufactured in a simple one-piece stamping process, these slim little designs were not about shoveling food into your face. Noooo. Made with smaller, more tapered fork tines than normal, the purpose was to design a fork that made you slow down while dining. It took longer, and more bites, to eat the same amount of food, thereby supposedly tricking the eater into thinking that they had consumed a lot, and must be satisfyingly full. After all, it seemed as if you had lifted the fork to your face a thousand times to finish one meal. And so, stainless was touted as a useful member in the weight loss program.

Eames on 3 legs
"My Eames dimple coffee table has only three legs and looks original. Where did the other leg go?" Your three-legged Charles Eames coffee table was designed for the Herman Miller Company in 1946 and offered in the line for little over a year. A very rare example of the Eameses' early work, it was amazing that they offered it for sale at all. While a three-legged table might save on materials, construction, and shipping - all very noble goals when it comes to post-war furniture design - no one trusts the design's stability. One of the holy grails of design is to come up with a truly stable three-legged table or chair, and the Eames Office tried and abandoned designs for each - but not before Herman Miller tried to market your three-legged model. Your example has the floating steel ring connecting the three legs together for stability, but it was still tipsy. Your example also has an Evans/Eames/Miller label, which documents its early production.

Surf's up
To that genre of record albums by artists, architects, and designers lets add these odes made of that wonder leisure material: Fiberglass. Used in loads of leisure goodies, from Eames chairs and Dewy Webber surfboards to the Corvette, Kaiser, and Avanti automobiles, this plastic material has one record album and one 45 record to its credit. A key player in the vintage '60s surf film *The Fantastic Plastic Machine* it was also the subject of that cool 1963 surf hit by the Crossfires, *Fiberglass Jungle*.

A shot from Kodak
"If my *Bullet* camera was designed between the two World Wars, why is it called the *Bullet*?"

I believe they were referring to the streamlining of the form and not to violence. The fact that you "shot" a snapshot was obviously a reference the advertising departments picked up on. The more recent Kodak *One Shot* would be an update on that theme.

Your Bakelite and aluminum *Bullet* camera was designed by Walter Dorwin Teague in the mid-'30s for the Eastman Kodak Company. Mr. Teague was Kodak's designer for several decades starting in the early 1930s. Known for the popular Art Deco-designed *Bantam* and *Baby Bantam* cameras in 1936, Mr. Teague's office designed many of the Deco-inspired graphics used by Kodak in the '30s and '40s.

Questions? Write to: eye@modern-i.com

PHOTO: DANIEL DE SOUZA

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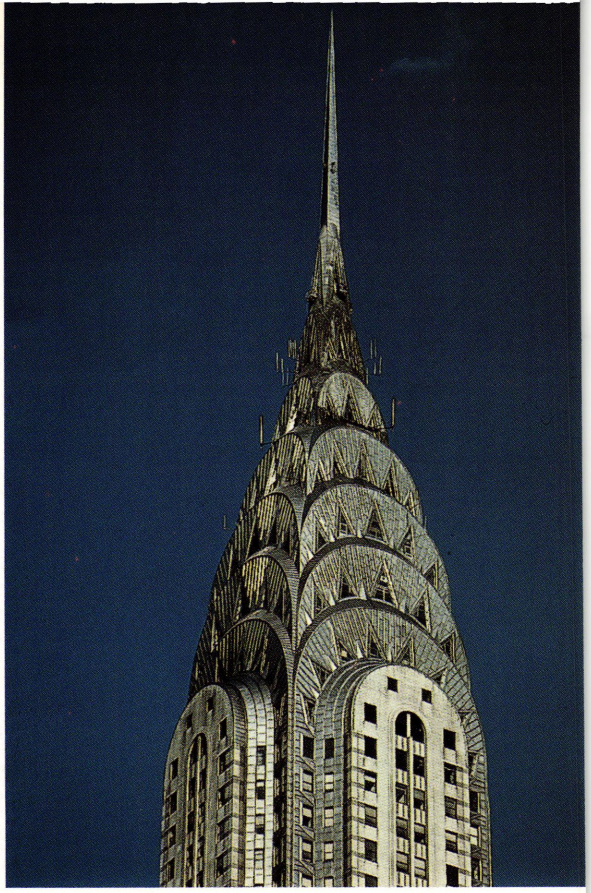
Manhattan Modern Survey

The survey results are in: Echoes' readers have cast their votes for the best of Modern in Manhattan

In the Fall 1998 issue of Echoes, a survey was included asking our readers to cast their votes for the best of modern in Manhattan. The response to the survey was overwhelming, with many readers expressing their anticipation for this, our New York-focused Spring issue. While many of the winners were predictable, such as MoMA for the best modern museum, there were a few surprises and close races. Following are the winners and runners-up - congratulations to all! Congratulations also to our survey contest winner: Mike Bryggare of Atlanta, Georgia!



Best Modern Building/Architecture
Chrysler Building
405 Lexington Avenue

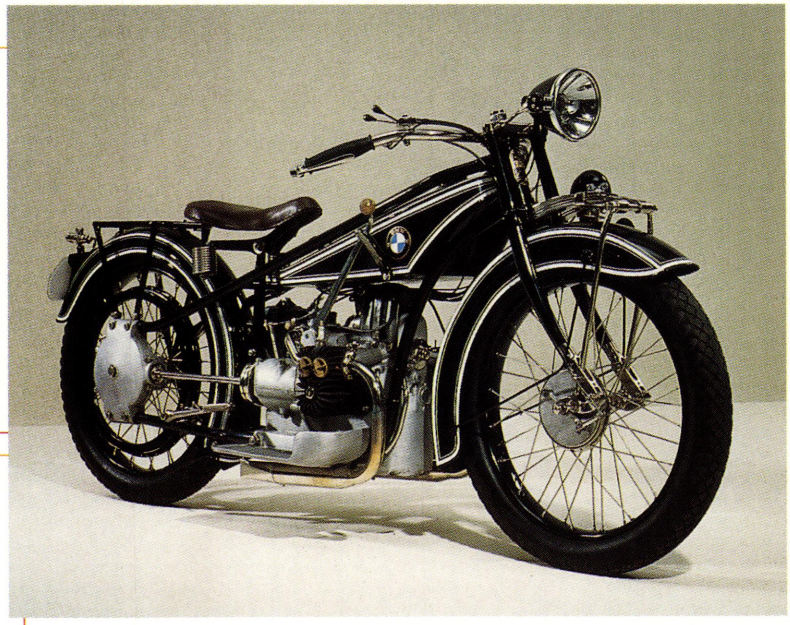
Designed by William van Alen and completed in 1930, the 77-story Chrysler Buiding was, for a brief moment, the world's tallest building at 1,048 feet. A superb example of Art Deco detailing, the Chrysler is topped with five rows of stainless steel arches embellished with triangular windows set in a zig-zag pattern and topped with a needle-like spire. Stainless steel gargoyles representing the 1929 Chrysler hood ornament adorn the corners at the top of the building's shaft. The lobby is a masterpiece of Art Deco styling, with inlaid elevator doors and red African marble floors. The lobby is open during regular business hours to the public.

runners up: 2nd place - The Guggeneheim, 3rd place - The Lever House

Best Modern Exhibition
The Art of the Motorcycle
The Guggenheim Museum, 1998

This landmark exhibition, with an installation designed by Frank Gehry, explored the motorcycle for both its cultural icon status and for its design and technical achievements. More than 100 motorcycles were on view, including the BMW *R32*, c.1923, a pivotal German design. Arranged chronologically, the exhibition showcased the motorcycle as an emblem of its era - from "The Machine Age: 1922-29" to "Popular Culture/Counterculture: 1960-69."

runners up: 2nd place - Mark Rothko at the Whitney, 1998



Best Modern Museum
MoMA
11 West 53 St.

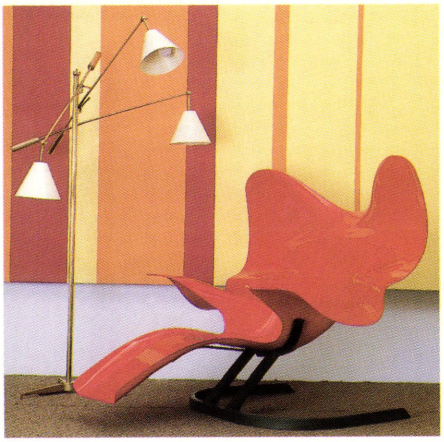
Designed by architects Edward Durell Stone and Philip Goodwin, the International Style building, the first public building in this style in the U.S., was quite avant-garde when completed in 1939. Though it has undergone many expansions over the years, the 1939 facade still remains, as does the outdoor sculpture garden added in 1953.

runners up: 2nd place - The Guggenheim, 3rd place - Cooper-Hewitt

Best Modern Decorative Arts Shop
Art & Industrial Design
399 Lafayette St.

Known as a "one-stop shop for 20th century decorative arts," their collection of '30s-'70s furniture, lighting, glass, paintings, sculpture, and industrial designs is unrivaled.

runners up: 2nd place - Gansevoort Gallery, 3rd place - Lost City Arts



CHRYSLER BLDG. © RICHARD BERNHOLTZ

MICHAEL MUNDY

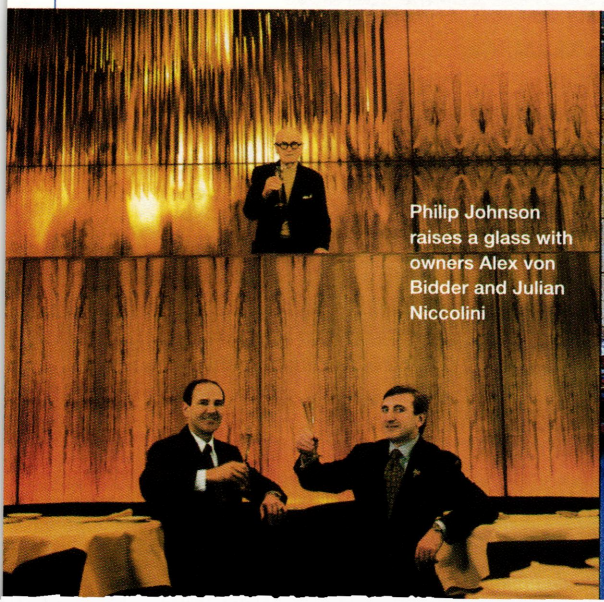
MICHAEL MUNDY

Best Modern Hotel
Mercer Hotel
99 Prince Street
The first completely new luxury boutique hotel in New York in 70 years, the Mercer's 75 loft-like rooms and suites were designed by Christian Liaigre, known for his trademark spare take on modernism. From $350.
runners up: 2nd place - The Royalton, 3rd place - The Paramount

Best Modern Nightclub
The Rainbow Room
30 Rockefeller Plaza, 65th Floor
This legendary Art Deco restaurant on the 65th floor of Rockefeller Plaza remains as elegant today as it was when it opened in 1934. A revolving dance floor and big band music from the 1930s and '40s transport visitors back to the days of Fred Astaire and Ginger Rogers. (Note: The Rainbow Room closed on December 19, 1998. It may reopen under new management.)
runners up: 2nd place - Twilo

MARK BULKIN

Best Vintage Clothing
Resurrection
217 Mott Street
123 E. 7th Street
Carrying men's and women's vintage clothing from the 1890s through the 1980s, Resurrection, with two locations in New York City, specializes in European and American designer clothing and accessories from the 1960s and '70s including Pucci, Halston, Courréges, Ossie Clark, Pierre Cardin, North Beach Leather, Granny Takes A Trip, East West, and others. They also have quite a following for their '60s and '70s rock and roll clothing and French '20s and '30s shawls, wraps, beaded tops, and dresses. In stock are fine vintage handbags and luggage by designers such as Gucci, Hermès, Pucci, Fendi, and Roberta di Camerino.
runners up: 2nd place - Screaming Mimi's



Philip Johnson raises a glass with owners Alex von Bidder and Julian Niccolini

Best Modern Restaurant
The Four Seasons
99 East 52 Street
A modern classic that has been defining American cuisine since it opened in 1959, The Four Seasons restaurant, designed by Philip Johnson in Mies van der Rohe's Seagram Building, is Mantattan's only restaurant to be named an architectural landmark. Comprised of two public dining rooms - the Pool Room (with its famous shimmering metal curtains), and the Grill Room, the restaurant also offers private dining areas - such as The Frank Stella Room (shown near left).
runners up: 2nd place - Rainbow Room

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

CLOCKWISE FROM FAR LEFT: A selection of Keith Murray ceramics, from the new book *Keith Murray: The Last Undiscovered Ceramist of the 20th Century*; The works of Italian design pioneers Ettore Sottsass and Piero Fornasetti (screen) are included in the exhibition "Italian Design from the Museum's Collection"

KEITH MURRAY, COURTESY CHRISTIE'S SOUTH KENSINGTON (1); MONTREAL MUSEUM OF DECORATIVE ARTS (2)

At the museums

Continuing until September 11, 1999 at the Montreal Museum of Decorative Arts (MMDA) is the exhibition **"Italian Design from the Museum's Collection."** It's an overview of design since the Second World War and includes furniture, lighting, textiles, plastic, glass, ceramics, and metalware. It delineates the relationship between designers and industrialists, and between craft traditions and machine production. Objects are from modern Italian design pioneers such as Gio Ponti, Carlo Scarpa, and Carlo Mollino, as well as "New Design" proponents such as Andrea Branzi, Ettore Sottsass, Gaetano Pesce, and Alessandro Mendini. The exhibition features 140 objects including mass-produced housewares, industry prototypes, limited edition objects, and hand-crafted pieces ranging from a screen decorated by Piero Fornasetti to a Carlo Mollino table produced using his patented process of cold-bending plywood.

Also continuing until September 11, 1999 is a selection of furniture and objects (from MMDA's permanent collection and recent acquisitions). If focuses on furniture produced since 1950 by designers such as Charles Eames, George Nelson, Joe Columbo, Philippe Stark, and Frank Gehry. It also features decorative arts objects as well as radios and televisions.

Opening May 27 and continuing until September 11 at the MMDA is **"Venetian Glassworks by Carlo Scarpa 1926-1947."** Scarpa, one of Italy's most celebrated mid-century architects, dedicated 20 years of his career to glass design. Commissioned to restore the palace that housed the M.V.M. Cappellin Glassworks in Murano, Scarpa began experimenting with glass blowing techniques. When the firm went bankrupt in 1932, he rejoined the Venini glass factory. As its artistic director until 1947, he is credited with reviving Venini's Murrine glass as well as creating new techniques such as *Sommersi*, *Corrosi*, and *Lattimi*. The exhibit features more than 100 pieces.

Concurrent with the exhibit of Scarpa glassworks, the Canadian Centre for Architecture in Montreal hosts **"Carlo Scarpa: Intervening with History, 1953-1978."** The exhibition is open between May 26 and October 31 and features over 120 architectural drawings by Scarpa, as well as models, photo essays, and film sequences of work in progress. It's the exhibition's only North American showing.

On March 27 and 28, Toronto's Royal Ontario Museum hosted the second annual **"Collecting the 20th Century."** Featured seminars included "Stickley Arts and Crafts Furniture," led by Boston author, lecturer, and collector Donald Davidoff; "Collecting Clarice Cliff" >96

may 8-9, 1999

THE LOS ANGELES

MODERNISM SHOW

Photo courtesy Gansevoort Gallery, NY

fine & applied art

furniture

decorative art

Bauhaus
Art Nouveau
Cubism
Pop Art
Futurism
Deco-Moderne
Machine Age
WPA
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Spotlight Text by Jim Sweeney. Photographs by Berenice Abbott

ABOVE: *Manhattan Bridge Looking Up* by Berenice Abbott. RIGHT: *Tempo of the City I* by Berenice Abbott.

ALL IMAGES THESE PAGES COURTESY MCNY

Berenice Abbott

Her images of NY have become the classic representations of the city in the New Deal era

Recent demolition of a building on Broadway uncovered a hand-painted ad on the side of an adjacent building, dating to the 1870s. This image of an earlier New York was compared by the *New York Times* to a "palimpsest worthy of a Berenice Abbott photograph."

When people think of photos of New York between the World Wars, the first photographer who comes to mind is Abbott (1898-1991). Her images have become the classic representations of the city in the New Deal era. Some of her photographs have been frequently reproduced; however, there's more to Abbott to discover.

> 26

LEFT: ***Hot Dog Stand*, April 8, 1936, by Berenice Abbott. BELOW: *Manhattan I*, East River, between Old Slip and Wall Street, March 26, 1936, by Berenice Abbott.**

Today it's hard to see how groundbreaking Abbott's work was, since much of her style has been imitated repeatedly. "Her interests have become clichéd interests in photography," exhibition curator Bonnie Yochelson says.

Abbott started out doing portrait photos, but one of her passions was the dramatic changes taking place in the 1930s in her adopted home of New York City. For four years she received Federal Art Project funding to document "changing New York."

The Museum of the City of New York, to which Abbott donated a full set of 307 prints (the museum was her institutional sponsor for the project), has put its recent 125-print exhibit of these photographs on its web site (www.mcny.org). The exhibit is also accompanied by a major book that reproduces, together for the first time, the entire set of photographs, plus variant images (*Berenice Abbott: Changing New York*, The New Press/Museum of the City of New York). Amazingly, 200 of the images have rarely or never been published.

Abbott traveled all over New York City for this project. The best-known photos depict modern structures, either in the process of being built or completed. But her project was also about the gritty port city that was being rapidly demolished. Her fascination was divided equally between the evolving modern city and its 19th century ancestor.

Abbott's work has had a tremendous influence on documentary and urban photography. A handful of Abbott's images from this project are well-known, having been published in books and shown in exhibits. During the 1939 World's Fair, E.P. Dutton published 97 of the images in a travel guide for visitors. That guide was later republished and is available today.

Bonnie Yochelson, the exhibit's guest curator and author of the book, says that today it's hard to see how groundbreaking Abbott's work was, since much of her style has been imitated repeatedly. "Her interests have become cliched interests" in photography, Yochelson says, citing Deco skyscrapers, ethnic neighborhoods, urban infrastructure, and old buildings. People now see beauty in old buildings, Yochelson points out, but Abbott was working before the historic preservation movement took off, and the Victorian buildings she often depicted were seen as antiquated ruins.

Abbott's interests were also very prosaic for her time. Street vendors, old shop windows, and industrial buildings were too grubby and commonplace for most photographers then.

"Part of what people don't get about [Abbott's] greatness," Yochelson contends, "is that her vision has become what everybody thinks of the city." Her interest in Victorian buildings, and 19th century industrial structures, and neighborhoods now known as Soho and Tribecca, seems natural today, but most people didn't see beauty in those scenes in the 1930s. "Her vision seems so accepted it's lost its radical edge, but it also makes it easier for a wider public to enjoy the work," Yochelson believes.

Yochelson says in the book that the Depression and war-related materials shortages would freeze the New York skyline as Abbott documented it for two decades. Manhattan has since filled in with more tall buildings; Abbott's photographs show that the Deco skyscrapers were far more dramatic when they stood alone and towered above most other buildings.

The Abbott photos serve as a time machine, allowing modern viewers to see Manhattan as it was in the 1930s. It's worth remembering that, for those who saw Abbott's photographs in the 1930s, much of the Manhattan she depicted was a brand-new image. Of the 19 skyscrapers shown in one Manhattan skyline shot, 15 were built in the boom years 1929-32.

A viewer in the 1990s discovers how much of what Abbott portrayed has disappeared. The horse-drawn carts are gone, as is the country store in the Bronx. Also gone are the elevated trains that were just starting to be demolished when Abbott began her work. Demolition has altered many of the scenes; in a few instances Abbott was outrunning the bulldozers. She chose some of her sites because she knew that buildings or even entire streets and neighborhoods were soon to disappear for a new office building, a freeway, or a hospital.

Some of her images became famous only later. Abbott decided to leave two interior shots of Pennsylvania Station out of the project (many of these alternate images are in the book). After the station was torn down in 1962, following a preservation battle, they became two of her best-known photographs. They depict the massive interior of the station, with pools of deep shadow and other areas brightly lit by the sun.

The subjects cover a wide range: specific buildings, street scenes, and even neighborhood views. Some are taken at street level, others from above. In some the camera is aimed horizontally, in others the viewpoint is toward the sky. There's an element of fantasy in some images, with modest rowhouses or decrepit 19th century warehouses in the foreground, while in the background gleam Deco towers, like a vision of the Emerald City.

The era's poverty can be glimpsed in abandoned or deteriorated buildings, and people's shabby clothing. The dirt roads, large weedy yards, and rambling frame houses in the outerborough images show how rural they were until recently.

While Abbott got her start as a portrait photographer, people are often notably absent in this series. There are several reasons for this. Abbott was concentrating on the city's infrastructure and buildings. Crowds of people and vehicles would block the view. Also, she often sacrificed the speed and flexibility of a hand-held camera for the added detail and control of a heavy view camera mounted on a bulky tripod (weight: 60 lbs.), difficult to use on a crowded sidewalk.

Several scenes which include people are obviously posed, Yochelson says. The same man strides through both photos taken of Milligan Place in Greenwich Village. Yochelson also believes Abbott was shy and preferred not to interact with people while working.

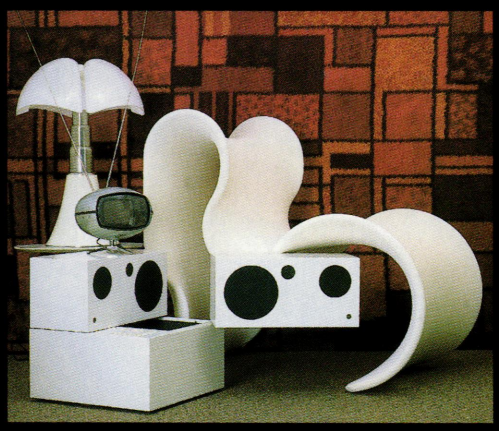
Yochelson, formerly the MCNY's curator of prints and photographs, says one reason to do the book and exhibit was to make clear just which photos are part of the series. Earlier Abbott images of New York are often mistakenly lumped in with "Changing New York." Also, the full scope of the project is little known. Dover Books republished the 97 photographs from the World's Fair guide in a book that has been in print for 25 years, and those have become the best-known images from the project. Many people don't even realize they've only seen a third of "Changing New York."

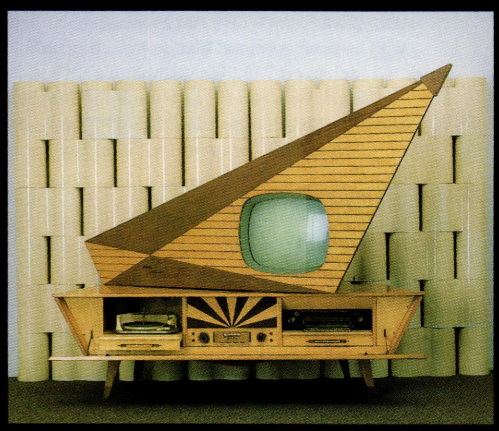
The book includes maps and 113 variant images. There are also notes on the sites and Abbott's working methods. For instance, she tried but failed to photograph the construction of the Triborough Bridge from a moving boat. After the bridge opened, she took a photo from the middle of the road (you can see a car that has just passed her).

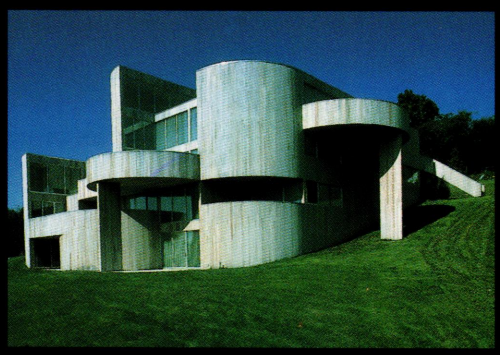
The photos often focus on tiny details. In one instance, Abbott angled her camera to include a small mailbox attatched to a lamp post. Sometimes the image is serendipity; a photo of a Lower East Side church included a windblown spiral of skywriting behind the steeple.

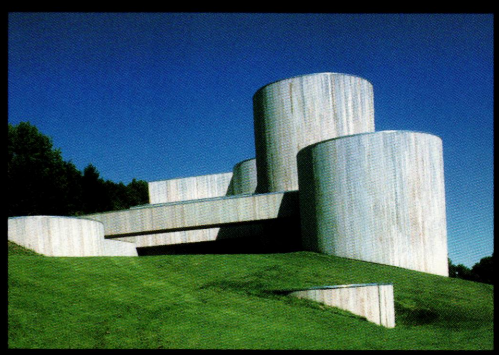
In the show, Yochelson had 125 slots for photos. She tried to select an equal mix of well-known and little-known images. In instances where Abbott made more than one image of a scene, Yochelson included both scenes. Rather than maximize the number of different scenes in the show, Yochelson wanted to give the viewer a sense of Abbott's working method, which was that of an artist and not a historian. If the original photo turned out okay, and with the heavy gear Abbott was carrying around, returning to take another photograph was a deliberate choice that was made for artistic >102

ART & INDUSTRIAL DESIGN









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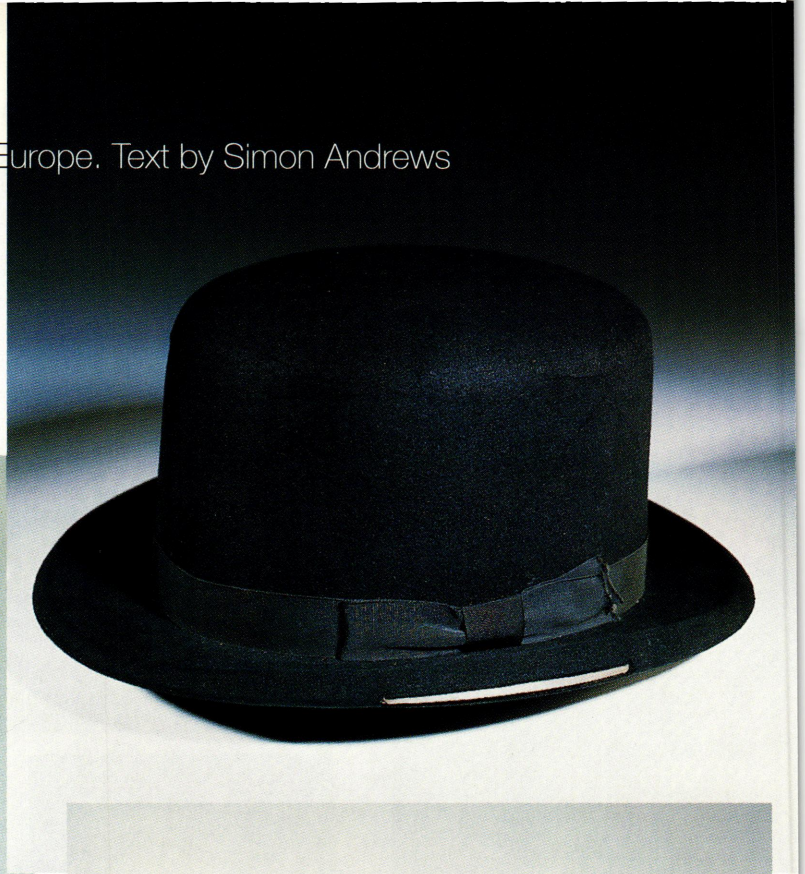
Echoes Abroad The Modern Market in Europe. Text by Simon Andrews

CLOCKWISE FROM RIGHT: **Assassin Oddjob's black bowler hat with concealed metal blades from the 1964 film *Goldfinger* achieved £55,000 at Christie's SK's memorabilia sale; Marcel Breuer's *B5* club chair for Thonet was offered in Christie's SK's Modernism 1915-1955 sale; This Eames 400 series *ESU* sold for £8,050 at Bonham's Eames sale.**



London's strength

Scarce high-ticket pieces at auction bear witness to Britain's strong modern market

The last months of 1998 witnessed two particularly interesting specialized sales hosted by two of London's auction houses. The first of these was the Christie's sale devoted to memorabilia, props, relics, and other material pertaining to Ian Fleming's masterspy creation - James Bond. Fleming had served as a naval intelligence officer during the second World War, his experiences undoubtably determining the context of his character.

Much of the material included in the sale "James Bond - 007" had been collected over the last 30 years by one collector, the majority acquired directly from original sources. The sale presented a wide variety of items, ranging from model dolls, toy cars, and first edition books, through to rubber weapons, clothing, and other props used in the films. Bidding was at times tremendously competitive for items actually used in a specific film. This was represented by the highest price attained in the sale - £55,000 (estimate £20,000-30,000) for the black bowler hat, with concealed metal blades, used by assassin Oddjob in the 1964 film *Goldfinger*. The gold leather jacket worn by Shirley Eaton in the promotional material for the same film realized £1,600. Interestingly, Fleming named this film's arch villain as a challenge to the modernist architect Erno Goldinger, who during the early 1960s was responsible for numerous high-rise projects which were not to Fleming's taste. Other highlights of the sale included a fiberglass car body used in the 1977 film *The Spy Who Loved Me* at £26,000; a Rolex wristwatch, lacking mechanism, used by Roger Moore in the 1973 film *Live and Let Die*, which quadrupled estimate to sell at £19,000; and three "Do Not Disturb" hotel tags, at £2,200, also from *Goldfinger*.

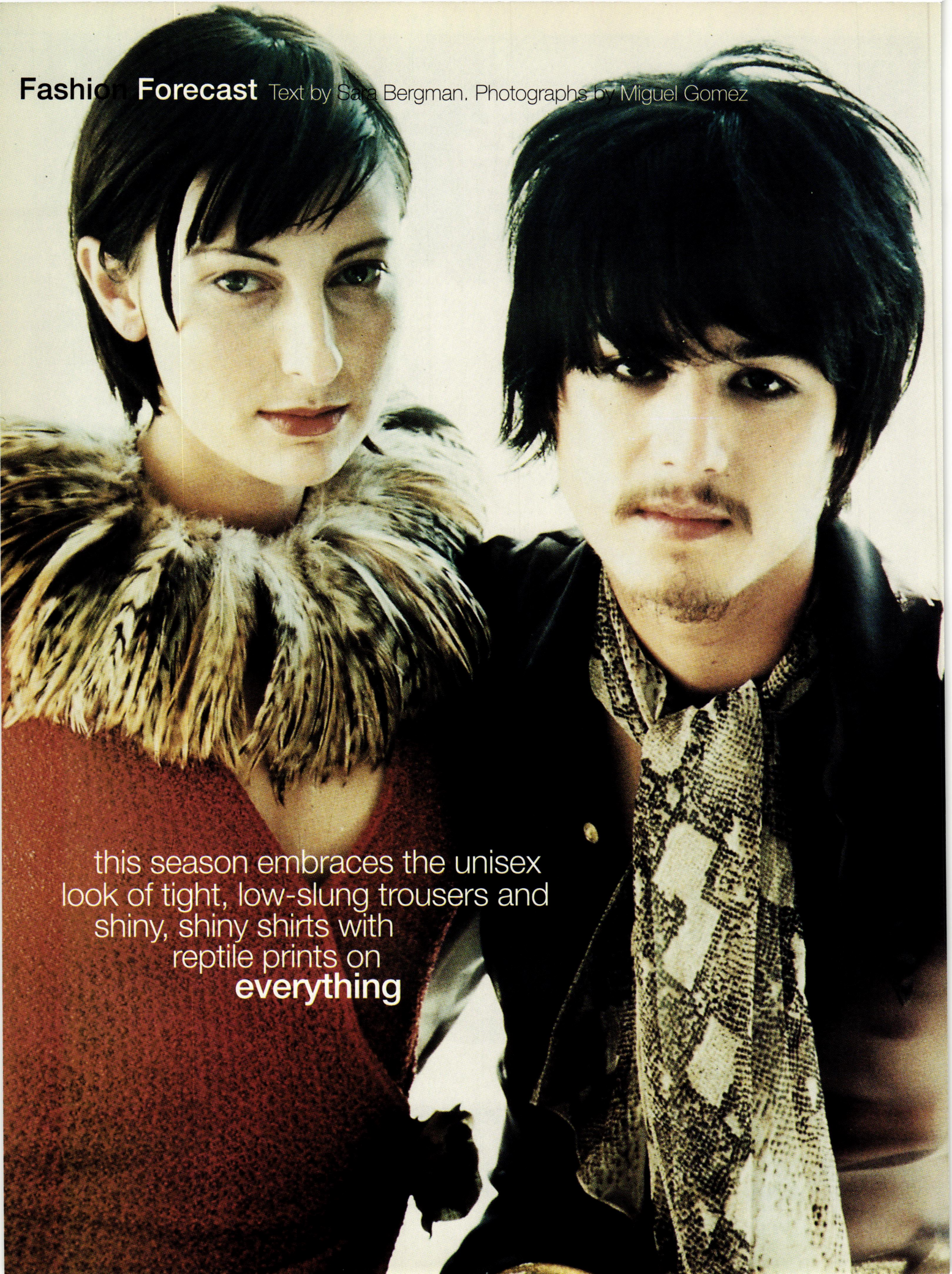
The prominence of cinema's influence on the broad area of collectibles was again felt during Christie's sale devoted to Maritime ephemera. No doubt the global success of James Cameron's film contributed to the fury of bidding that surrounded the handful of lots in this sale that had direct links with the doomed liner, *Titanic*. >106

BONHAMS, LONDON (1); CHRISTIE'S SOUTH KENSINGTON (2)

Photographer Noel Saltzman

Fashion Forecast

Text by Sara Bergman. Photographs by Miguel Gomez



this season embraces the unisex look of tight, low-slung trousers and shiny, shiny shirts with reptile prints on **everything**

OPPOSITE PAGE: (him) Snakeskin print scarf, silk dress shirt, gold lamé bells, '70s leather platform boots with gold heels; (her) Dianne Von Furstenberg knit wrap dress, peacock feather neckpiece. RIGHT: Ann Demeulemeister (contemporary) leather vest with faux fur trim collar, double-layered '40s slips, Bakelite cameo. BELOW: Black '60s nehru collared suit, silver sparkle scarf.

Stylists: Evan Hughes, Kime Buzzelli
Makeup: Deanne
Hair: Samantha
Models: Sean Harris, Cathy Watson

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

In as much as The Wasteland has heralded the return of glamour, so do we tout the return of Glam! Put some sparkle in your hair, a boa around your neck, and a big feather in your floppy hat and you're all set for this spring. For men and women, this season revolves around the unisex look of tight, low-slung trousers and shiny, shiny shirts with reptile prints on everything from hatbands to stacked heel boots.

Think David Bowie as the spaceman or Elton John as a sequined youthful version of Liberace and most importantly, think of the music of the late '60s and early '70s with all the colors and textures that era evokes. The New York Dolls and Iggy Pop were the free-spirited and mischievous bad boys of their day, and their mode of dress led fashion down a new path of sparkles aplenty.

With the help of hip designers such as Mary Quant, Betsey Johnson, and Ossie Clark and boutiques like Biba, Granny Takes a Trip, and North Beach Leather, a generation met the challenge of their superstar rock idols. The sexual revolution also expanded everyone's options of fashion choices - including makeup!

In this last year of the century, fashion is exploding >110

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CLOCKWISE FROM TOP LEFT: Alexander Calder mobile, c.1959, installed at The Chase Manhattan Bank branch at 410 Park Avenue in New York. Part of the exhibition "Art at Work: Forty Years of The Chase Manhattan Collection;" Turntable design rendering by industrial designer Monte Levin, part of the exhibition "Monte Levin: Design Drawings 1946 to 1976;" Alexander Calder dinner plate from Diane service, c.1969-70, from the exhibition "Art and Industry: Contemporary Porcelain from Sèvres" at the American Craft Museum.

museum/gallery exhibitions

Art and Industry: Contemporary Porcelain from Sèvres

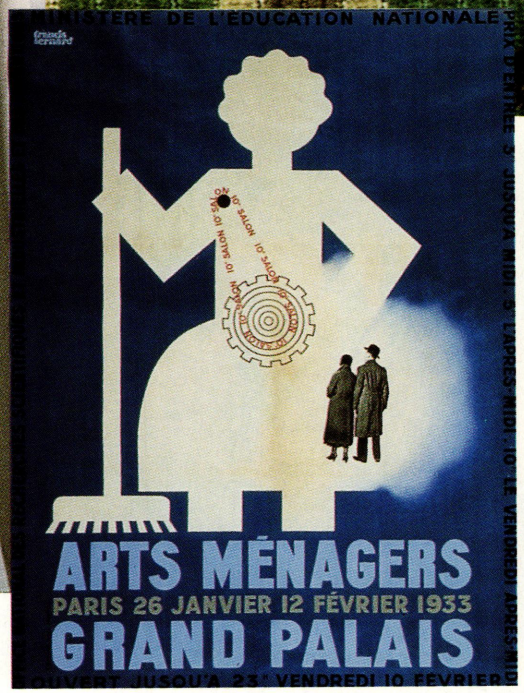
Over 150 works in porcelain by 40 international artists, architects, and designers created at the famed Sèvres factory of France are featured in a special loan exhibition organized by the American Craft Museum in cooperation with the Manufacture Nationale de Sèvres. The exhibition, on view through May 2, 1999, examines the variety of new forms and patterns resulting from the collaboration between contemporary artists such as Louise Bourgeois and Jim Dine, and the skilled technicians and artisans at one of Europe's oldest ceramic firms.

Throughout the 18th century, Sèvres porcelain from the royal factory was renowned for quality in materials, design, and workmanship. Under Napoleon, and continuing through the 19th century, Sèvres captured the attention of a worldwide market with its opulent ornamental wares and superior craftsmanship. In the 20th century, the factory has expanded its scope to include an array of stellar designers, architects, and artists from many disciplines who have created new work using the factory's traditional materials and skills.

The exhibition features a selection of one-of-a-kind and limited production works by approximately 40 international artists, designers, and architects. They include renowned American sculptor Louise Bourgeois and France's Anne and Patrick Poirier; American ceramicists Adrian Saxe, Betty Woodman, and Viola Frey; Italian architect and designer Ettore Sottsass; industrial designers Sylvain Dubuisson of France and Borek Sipek of the Czech republic; and French textile designer Nathalie du Pasquier. Pieces selected for the showing range from dinner services, teapots, lighting fixtures, and furniture, to full-scale, free-standing sculpture. A number of featured artists' original drawings and designs are also in the exhibition. Several historically significant pieces, dating from the turn-of-the-century Art Nouveau period through 1920s and 1930s Art Deco, place the exhibition in context and illustrate the traditions and innovations that have characterized Sèvres porcelain over its distinguished history.

The American Craft Museum is located at 40 West 53rd St. in New York City. (212) 956-3535. >

On View Current Museum and Gallery Exhibitions



CLOCKWISE FROM TOP LEFT: From "China Chic: East Meets West" at FIT, a silk satin and beaded *qi pao* from Hong Kong, c.1965; Sample of woolen moquette, c.1930s, part of the exhibition "Modern Britain 1929-1939;" *Domestic Arts* poster by Francis Bernard, c.1933, from "Graphic Design in the Mechanical Age."

IRVING SOLERO, THE MUSEUM AT FIT, COLLECTION OF LUCIA HWANG; COURTESY LONDON TRANSPORT MUSEUM

China Chic: East Meets West

With more than 100 garments and accessories dating from the 19th century to the present day, "China Chic: East Meets West," on view at The Museum at FIT through April 24, 1999, traces the extraordinary evolution of Chinese dress and its profound influence on modern western fashion. Curated by Dr. Valerie Steele, the exhibition is organized according to categories of traditional Chinese clothing styles juxtaposed against Chinese-inspired clothing by modern designers. In other words, the *qi pao*, Mao suit, and dragon robe meet Christian Lacroix, Donna Karan, and Vivienne Tam.

The influence of Chinese dress is evident in today's fashions, but little is known about the development of this style. Contrary to popular belief, Chinese dress is not an ancient and unchanging tradition standing in dramatic contrast to the rapid fluctuations of western fashion. Throughout the 20th century, Chinese clothing styles have evolved, and these styles have affected western fashion.

An extraordinary example is the *qi pao*. Though widely regarded as traditional, it is in fact a brilliant example of cross-culturalism, drawing elements from both Chinese and Manchu dress as well as western fashion. This slim and elegant dress, with its high collar and slit skirt, had a profound impact on fashion in China and the west. Included in the exhibition are splendid examples of 1930s *qi paos* from Shanghi shown alongside a brilliant 1990s Christian Lacroix gown.

Also included are authentic examples of the so-called "Mao suit" alongside high-fashion ensembles inspired by the Maoist look, and Chinese-inspired dragon robe dresses by designers such as Vivienne Tam side-by-side with traditional examples. The Museum at FIT is located at Seventh Ave. at 27 St. in New York City. (212) 217-5800.

Modern Britain 1929-1939

The Design Museum's exhibition "Modern Britain 1929-1939," >110

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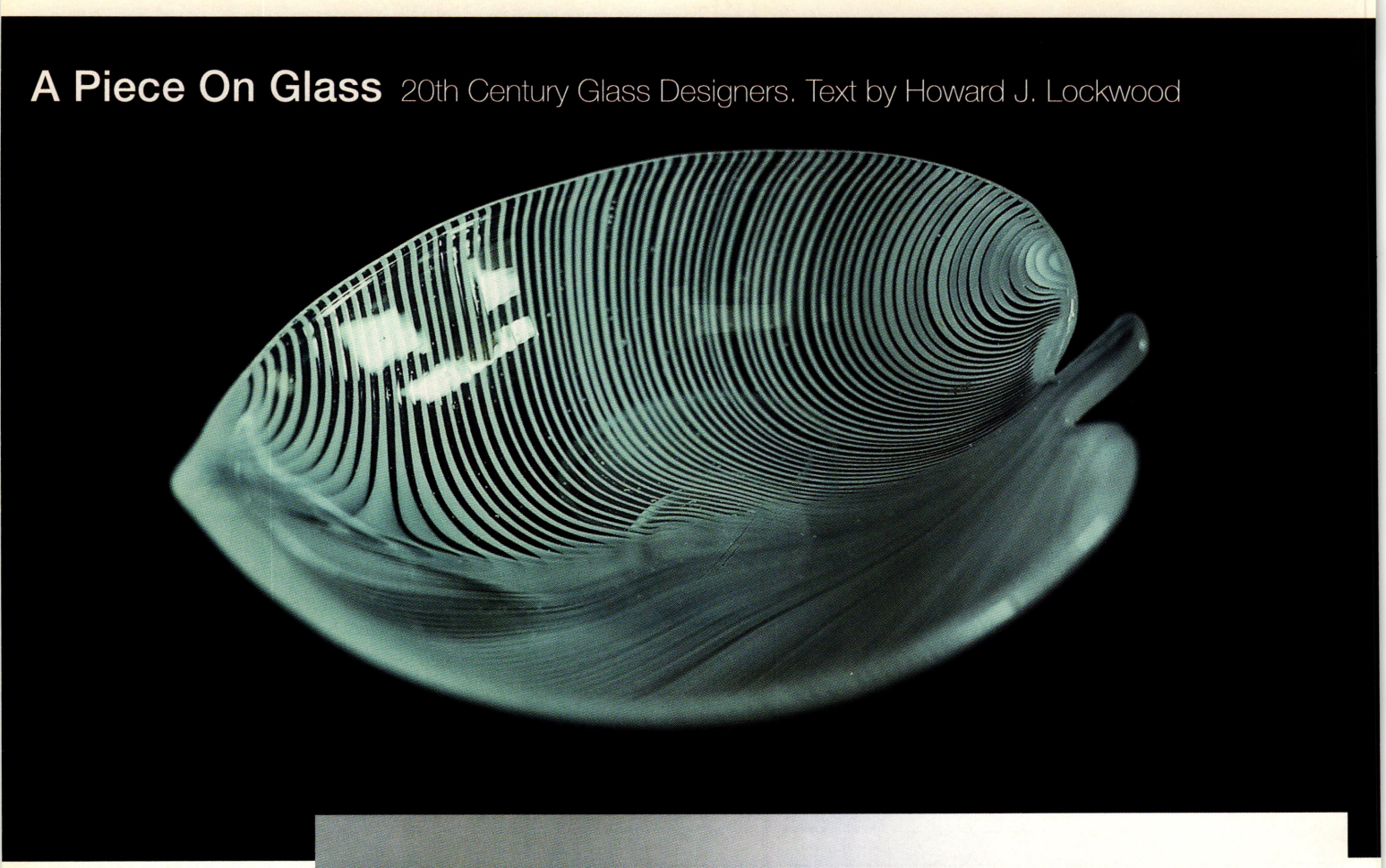
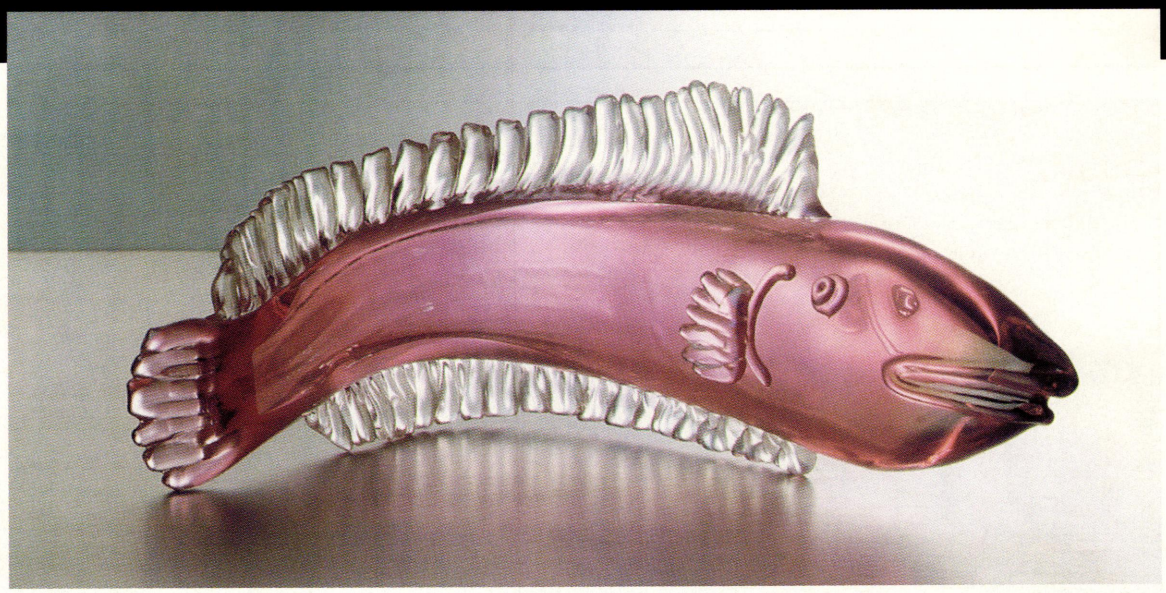
Ceramic vase by Axel Salto for Royal Copenhagen, 1954

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





ABOVE: Tyra Lundgren's designs for bowls in the shapes of leaves, created for Venini, utilized the traditional Venetian technique of *Mezza Filigrana* with the filigrana literally becoming the veins of the leaves. RIGHT: *Kala* fish by Lundgren, c.1938

The naturalist: Tyra Lundgren

In the first half of the 20th century, the role of the woman in the design process of the decorative arts was almost non-existent. As we can see in many period photographs, women were extremely important in the actual manufacture of objects, but the world of design was, for the most part, closed to them. When they did gain positions, they were primarily limited to decorating ceramics and pottery. It was in this repressed world that Tyra Lundgren worked.

Lundgren, who was born in Stockholm, Sweden in 1897, was to become the rare "modern woman," leaving a small but indelible mark in the world of design. Between 1918 and 1922, she trained at the Stockholm Art Academy, focusing her attention on the decorative arts. She moved to Paris, then the hotbed of art, where she worked in sculpture. It was her work at the Finnish ceramics factory Arabia, though, that brought her to the attention of the art world and to Arabia's parent company, Rorstrand. In 1929 she was named the artistic director at Rorstrand-Arabia. She stayed at Rorstrand until 1930 when, one can presume, the worldwide financial depression affected the company.

In 1936 Lundgren tried her hand at glass design with the Swedish company Kosta. Kosta was, at that time, operating in the shadows of Orrefors. Under Simon Gate and Edvard Hald, Orrefors had forged an international reputation, developing their *Ariel* and *Graal* techniques and producing great amounts of etched and engraved glass. They had also won awards at the Paris Exposition of 1925.

PG. 36: THE LOCKWOOD COLLECTION; COLLECTION OF USCHI AND REINER LOSCH. PG. 37: THE LOCKWOOD COLLECTION

Kosta was trying to catch up. At Kosta, Lundgren's love of nature came to the forefront in her design work. Two of her most famous designs from this period are a bowl with two carved fish and a vase with two birds.

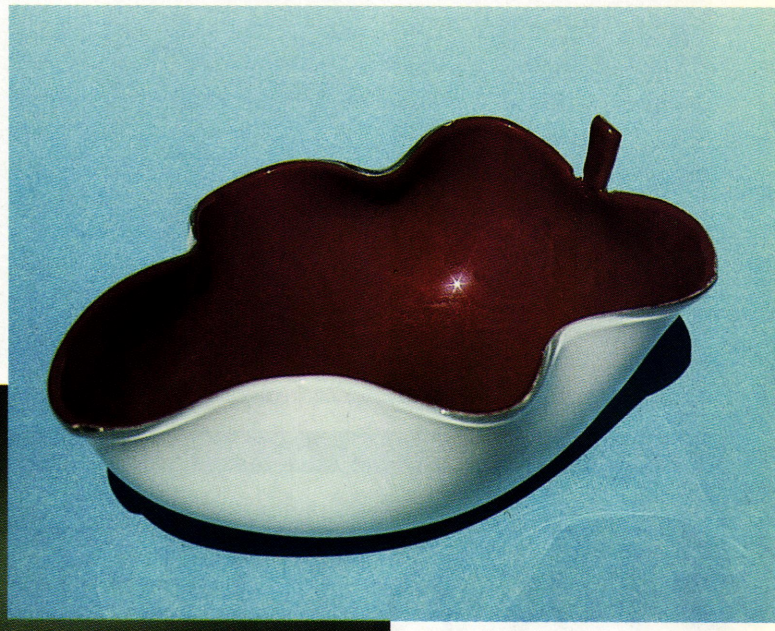
When one looks at the Italian glass of 1920 to 1935, one finds a great variety of animal and human figurines. Ercole Barovier was well-known for his animals. No greater an artist than Napoleone Martinuzzi designed animals for Venini, but he left in 1931 to start his own company. MVM Cappellin produced a series of fish. Flavio Poli and Alfredo Barbini were designing figurines. All of these were popular with the ever-abundant tourists visiting Venezia and, in 1936, factories needed the tourist revenue just to survive. Venini was one of these companies. Paolo Venini had, as artistic designer, the great Carlo Scarpa; however, Scarpa was not one to design figurines.

Lundgren's work at Kosta and Venini's northern connections must have brought her to the attention of Paolo Venini. After all, Venini had a very strong market presence in both Sweden (through the department store Nordiska), and Finland (through Alvar Aalto's gallery Artek). Venini brought Lundgren to Murano to design a commercial line of glass figurines.

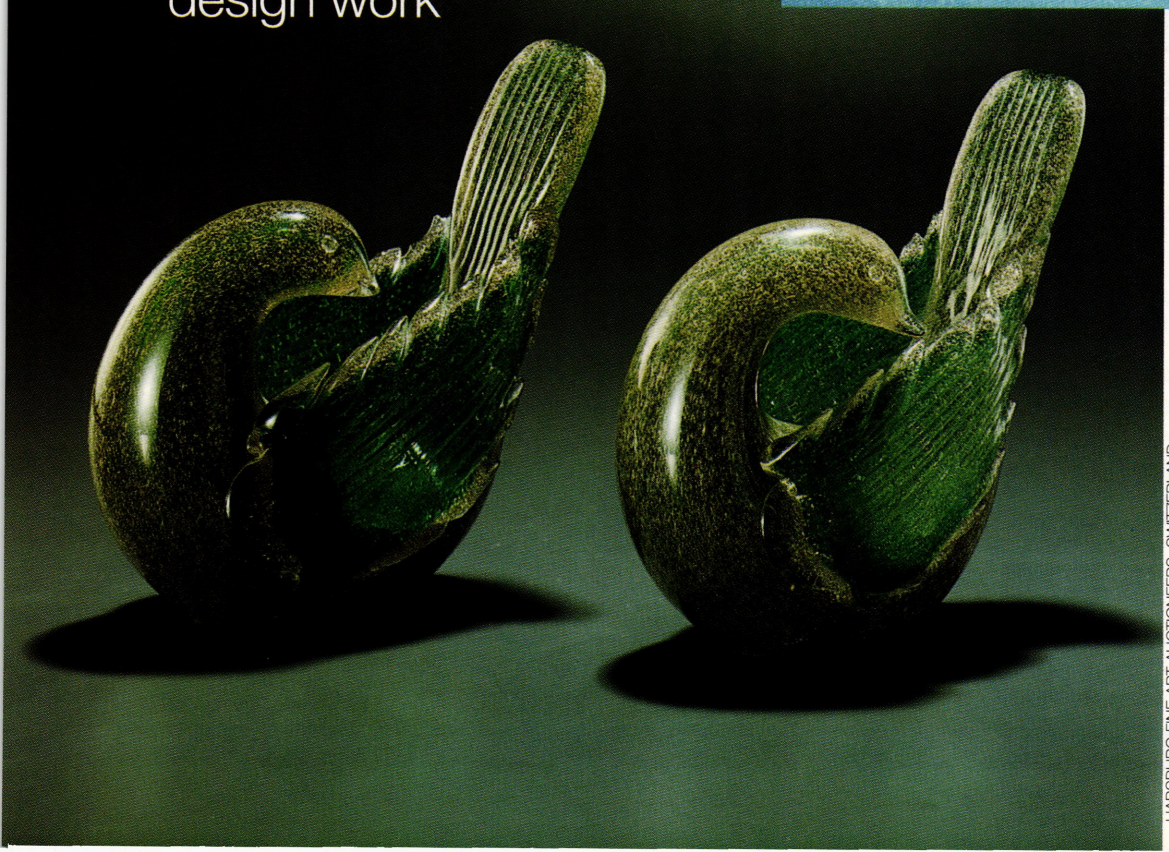
Anyone who has been to Venezia has noticed its love affair with fish and birds. This obviously affected Tyra Lundgren, because it was at Venini where she created her most lasting work - her birds and fish. She designed over 28 different birds and ducks for Venini. They could be found sitting or standing, or fit in your palm, or have to be picked up with two hands. There were geese with outstretched necks. Most of her production was made of solid glass, and many designs had applied wings. There were two prevalent finishes to the birds - either a highly iridized finish or a *corroso* finish. Of all her production, the birds are the most prevalent, the geese being rarer. The birds appear to be mold-blown, but in reality, they were modeled in the foundry using only the glassblower's tools. She also designed several fish for Venini. There are as many as 11 models illustrated in the Catalogo Blu of Venini. The fish could be slithering eels or multi-colored blowfish. Her fish are rare, and it appears that few were exported to the United States. The rarest works she produced for Venini are the snakes, which were exhibited at the Biennale of 1948. There were at least four different models seen in an illustration; unfortunately, none have surfaced in modern-day reference books.

What was remarkable about her work is that she brought to Venini a completely different look. Where Scarpa was refined, and Martinuzzi was an advocate of the *Novecento* look, Lundgren brought to Venini a Parisian look. Her birds appear to be drawn by Matisse - they are heavy and out of proportion. They are true Art Moderne in a company and country that had rejected Art Moderne.

Following her success with the birds, Lundgren also designed vases and bowls in the shapes of leaves. The bowls used traditional Venetian glass techniques such as *Fenicio* and *Mezza Filigrana*. The filigrana literally became the veins of the leaves. One of the > 114



At Kosta, Lundgren's love of nature came to the forefront in her design work



ABOVE: Lundgren's leaf-shaped bowl for Venini. One of the interesting design points of her bowls was the applied stem. LEFT: Lundgren designed over 28 different birds and ducks for Venini. While the birds appear to be mold-blown, they were actually modeled in the foundry using only glassblower's tools.

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Right: Molded Plywood And Chrome-Plated Steel Upholstered Lounge Chair And Ottoman, Jørn Utzon, designed in 1969, manufactured by Fritz Hansen, Denmark. To be offered at auction on June 7, 1999.

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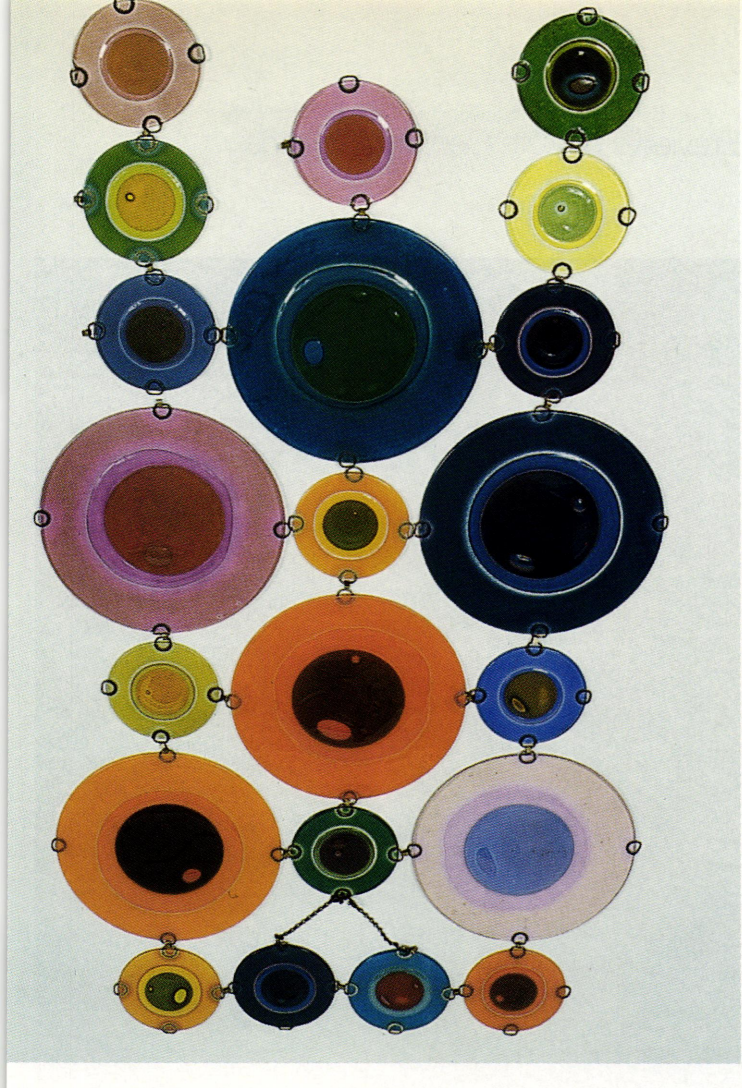
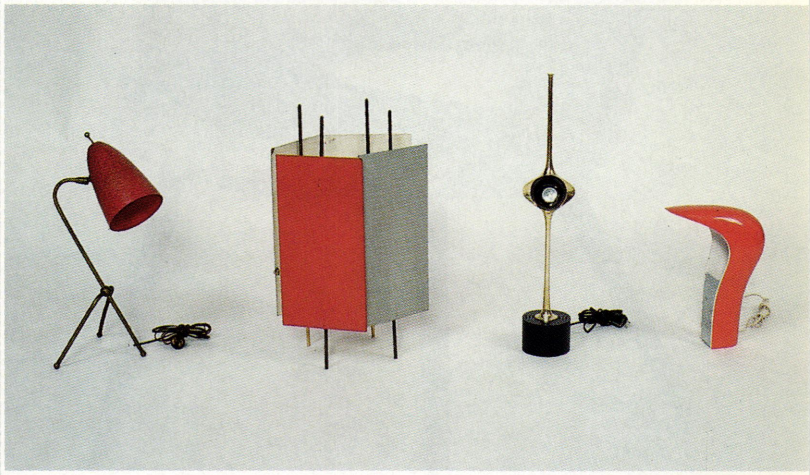


CLOCKWISE FROM LEFT: Glass roundelay hanging screen by Michael Higgins ($4,600 at LAMA); Rare Heifetz lamp designed by Robert Gage [second from left] ($3,450 at LAMA); Isamu Noguchi Chess table ($41,250 at Treadway)



offered up on the block

Art Deco and Modern at Skinner

Skinner's fall auction of art glass and lamps, and furniture and decorations from the Arts & Crafts, Art Deco and modern periods was held on October 24th. A remarkable collection (11 lots) of George Nakashima furniture, much of which had been owned by the same family since it was bestowed as a wedding gift in 1956, led the Modern Design section of the sale. Included was a walnut and woven grass double chest of drawers ($7,475), walnut five-drawer chest ($6,325), pair of walnut end cabinets ($5,175), walnut cabinet with sliding doors ($5,175), walnut four-drawer chest ($5,750), walnut slab coffee table ($4,312.50), walnut spindle-back armchair ($1,265), pair of walnut captain's chairs ($977.50), pair of walnut and seagrass rope chairs ($2,990), walnut occasional table ($2,300), and a pair of walnut and seagrass rope stools ($1,610).

Additional highlights in the sale included a set of three Hans Wegner armchairs ($2,415) and an additional set of eight Wegner chairs ($2,300), a laminated mahogany coat rack and lectern by Wendell Castle ($2,875 and $1,092.50 respectively), a C. Faure enamel vase for Limoges ($3,335), and a 35-piece set of Clarice Cliff *Bizarre* ware ($1,150).

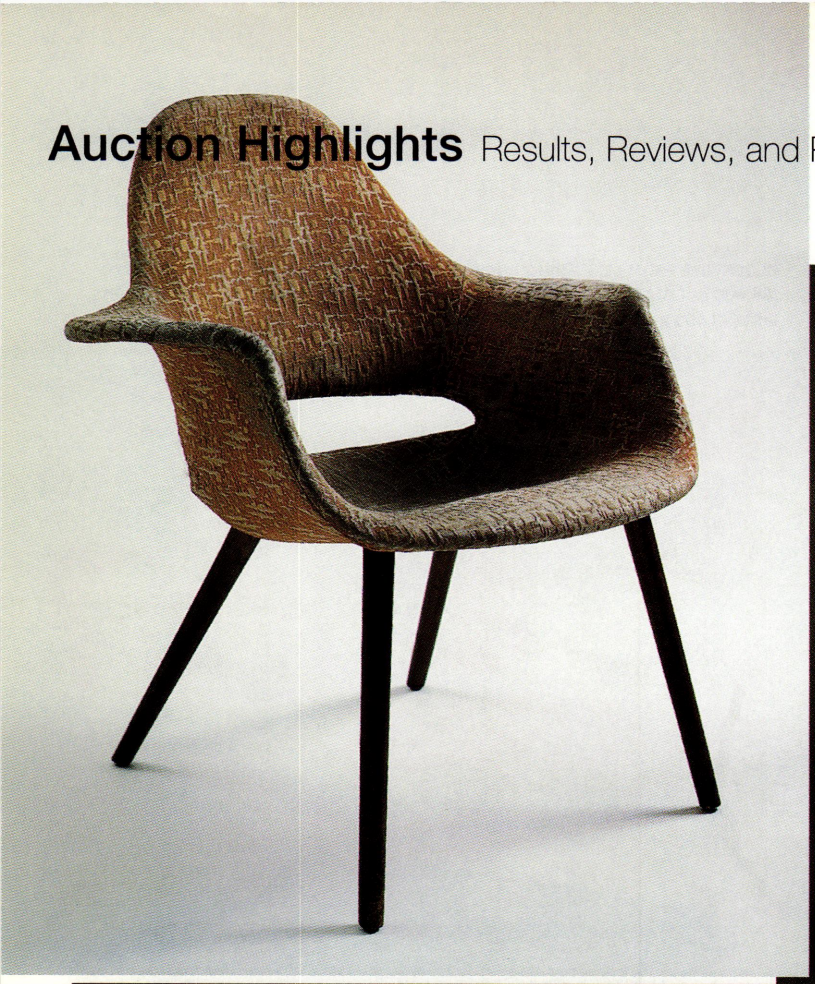
Works by California Architects at LAMA

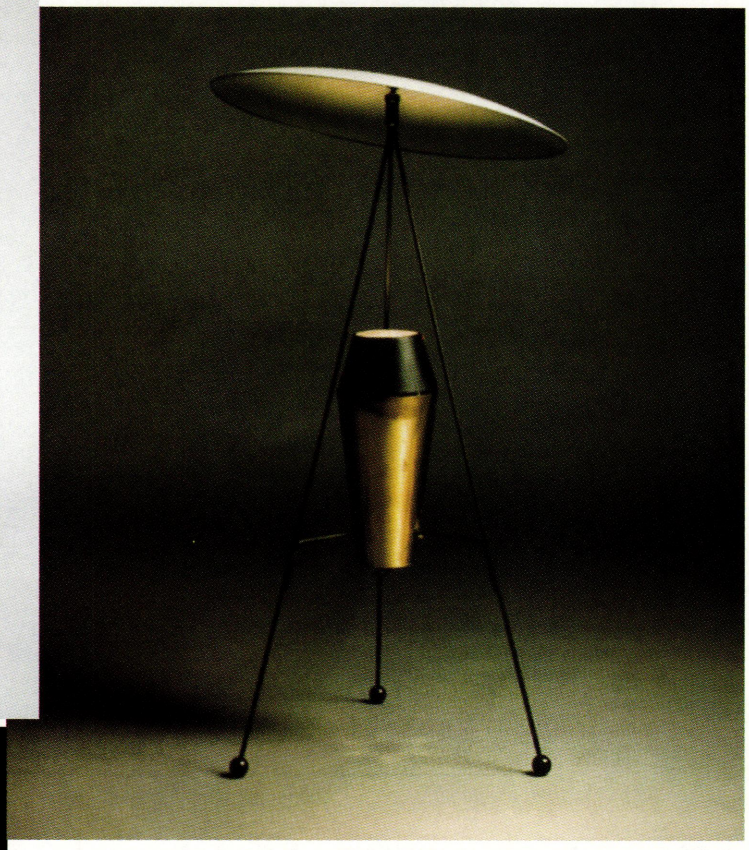
The auction room at the gallery in Beverly Hills was filled to capacity on October 25th for Los Angeles Modern Auctions' (LAMA) unique fall sale of Modern Design; this was their first sale dedicated to works by California architects. The impressive offerings of designs by Richard Neutra, Charles and Ray Eames, Frank Gehry, R.M. Schindler, K.E.M. Weber, and Warren McArthur made this sale an exciting one to attend. With over 450 people present, bidding was strong with most lots exceeding their presale estimates. Absentee and telephone bidding was strong, however, for the first time most of the more desirable items sold to local buyers.

Records were set for works by Charles Eames, Michael Higgins, George Nelson, contemporary Los Angeles furniture designer Roy McMakin, and the increasingly popular Heifetz lamp company. A fiberglass, steel, and wood rocking chair from 1968 by Eames reached a high of $2,070 against a presale estimate of $600-800; a glass roundely hanging screen by Higgins was bought by a decorator for $4,600 against a presale of $2,400-2,600; a pair of twin Thin Edge beds designed and produced by George Nelson achieved a record $10,925; McMakin's showroom desk realized $11,500 against a presale of $3,500-4,500; and a rare Heifetz lamp designed by Robert Gage realized $3,450 against a presale estimate of $600-800.

Other strong showings were a rare Richard Neutra *Camel* table from the Cytron Estate in Beverly Hills which brought $10,925; one of the rare R.M. Schindler *Unit* chairs achieved $13,800; a set of four >

Auction Highlights Results, Reviews, and Previews of 20th Century Auctions





CLOCKWISE FROM LEFT: Rare Isamu Noguchi *Cloud* sofa for Herman Miller, c.1948 ($48,300 at Christie's East); *Conversation* armchair by Eames and Saarinen, c.1940 (auctioning at LAMA on May 16); Rare Marion Geller metal floor lamp designed for MoMA's Lamp Design Competition of 1950 ($4,140 at Sotheby's Chicago).

side chairs designed by Warren McArthur achieved a high $7,475 over a presale of $3,500-4,500; and a chair designed by K.E.M. Weber for Walt Disney's offices, c.1935, brought $9,200.

20th Century at Sotheby's Chicago

On November 8th Sotheby's Chicago hosted a sale of 20th Century Fine and Decorative Arts. Headlining the auction was a Lalique molded glass bronze mounted vase, *Senlis*, which charged past its presale estimate of $30,000-50,000 to achieve $51,750.

A Kem Weber birch *Airline* chair, manufactured by the Airline Chair Co. and designed in 1934-35, realized $9,775. A rare example of the Geller brass and metal floor lamp, originally designed by Marion Geller for the Museum of Modern Art's Lamp Design Competition of 1950, soared to $4,140 over a presale of $2,000-3,000. A George Nelson *Marshmallow* sofa, sold by the original owner who obtained the piece in 1956, commanded $11,500.

The work of Charles and Ray Eames continued to bring strong prices, with almost all lots selling over high estimate. A *670* lounge and ottoman, c.1956, sold for $3,450; a pair of *LCW* lounge chairs manufactured by Evans Products, c.1946-49, realized $2,587; a *106* chaise lounge manufactured by Herman Miller, c.1968, brought $2,587; and an *Aluminum Group* sofa, c.1984, fetched $4,600.

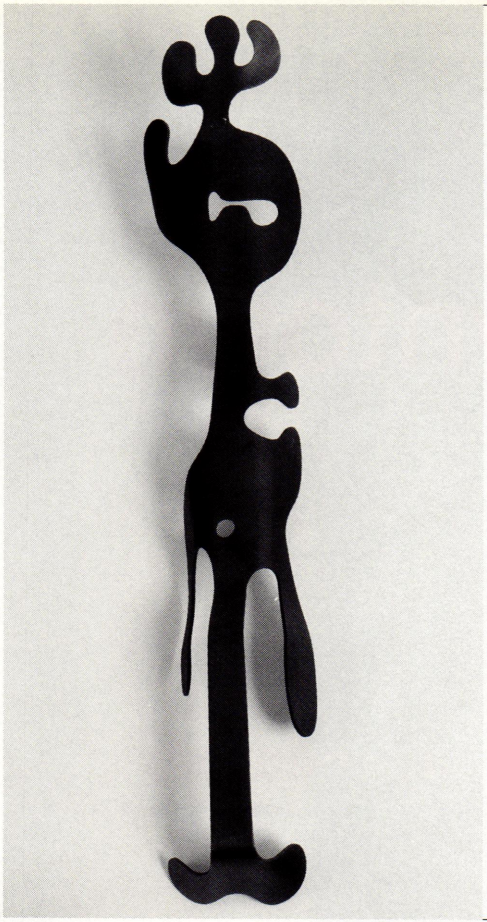
Additional highlights included a six-piece Frank Lloyd Wright porcelain place setting, originally designed for the Imperial Hotel in Tokyo, Japan which sold for $2,185. A Hans Coper earthenware vase from the 1950s garnered $6,037; while an Orrefors *Ariel* glass vase, *The Oriental Princess*, designed by Edvin Öhrstrom in 1937, realized $4,025. A Barovier and Toso six-light glass chandelier from the 1950s achieved $11,500; and a French silver flatware service by Jean E. Puiforcat, c.1930s, soared past its presale estimate of $8,000-12,000 to achieve $32,200.

Nouveau, Deco at Butterfield

Butterfield & Butterfield's Art Nouveau, Art Deco and Arts & Crafts auction, held November 9th in Los Angeles, was an extremely strong sale, selling at 113% of presale expectations.

Crowding the top ten lot list were three Louis Icart etchings - *Two Beauties*, c.1931; *Grande Eve*, c.1934; and *Repose*, c.1934 - which marched past presale estimates to achieve $19,550, $14,950, and $11,500 respectively.

Pottery and ceramics were also popular with bidders. A copper-red, gray, and green lustre glazed pottery bottle by Beatrice Wood sold for $5,750; while a crater-glazed tall vase by Gertrude and Otto Natzler, c.1960, doubled its presale to realize $8,050. A Dame Lucie Rie long-necked stoneware vase with a pitted white and >119



Ray Eames
splint sculpture
25,000-35,000

Treadway/Toomey presents
Eames Auction:
a sale consisting
of designs by
Charles and Ray Eames
May 23, 1999
For information
contact
Richard Wright
708.383.5234

EAMES AUCTION

Group of highlights from the upcoming June 14-15, 1999 auction

Art Deco Prints, Art Nouveau, Art Deco, Arts & Crafts and 20th Century Design

Auction: Mon. & Tues., June 14 & 15 at 7 p.m.
in Los Angeles
Preview: June 11-13 in Los Angeles

The auction also features Arts & Crafts by Stickley, Dirk van Erp and Roycroft and Art Nouveau and Art Deco furniture and decorative arts by Tiffany, Lalique, Sue et Marc, Marjorelle, Loleu, Bouraine, Colinet, Chiparus, Cormier, Bugatti, Galle, Daum, Argy-Rousseau and mid-century and later works by Eames, Frankl, Fornasetti, Knoll, Springer and Beatrice Wood.

Auction inquiries, appraisals and consignment information:
Prints: Morisa Rosenberg (323) 850-7500 Ext. 266
Decorative Arts: Angela Past (323) 850-7500 Ext. 218

Catalogue orders and subscriptions: (800) 223-2854 Ext. 525
In California (415) 861-7500 Ext. 525

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7601 Sunset Blvd., Los Angeles, CA 90046

downtown

city shopping

Perfect for shopping in Manhattan on a rainy day, a 1960s La Flaque de Paris vinyl coat strikingly paired with a 1960s red handbag

Stylists: Cesar Padilla, Radford Brown
Models: Maki, Andrew Willis
Hair: Thomas Hintermeier at Loox Agency
Makeup: Konstanze, provided by Dinair Airbrush Makeup
Food: Chef Donna Hall at 99 Second Avenue
Merchandise Provided By: Cherry (except where noted)

break time

Furnishings: **Black Florence Knoll 3-piece *Parallel* sofa, globe floor lamp.** Fashion: **1960s orange and yellow jumpsuit by Texas Toddlers, *Lifetime* sandals designed by LaRose Footware**

quick change

What to wear for dinner? Furnishings: **Mengel dresser.** Fashion: **Vintage boys navy blue swimsuit with 1970s unisex tank top**

rock 'n roll suit?

Furnishings: **George Nelson sofa for Herman Miller with Alexander Girard Fabric, orange Norwegian ashtray by Leif Wessman Associates.** Fashion: **Early '70s 2-piece navy blue rock 'n roll suit**

or black dress?

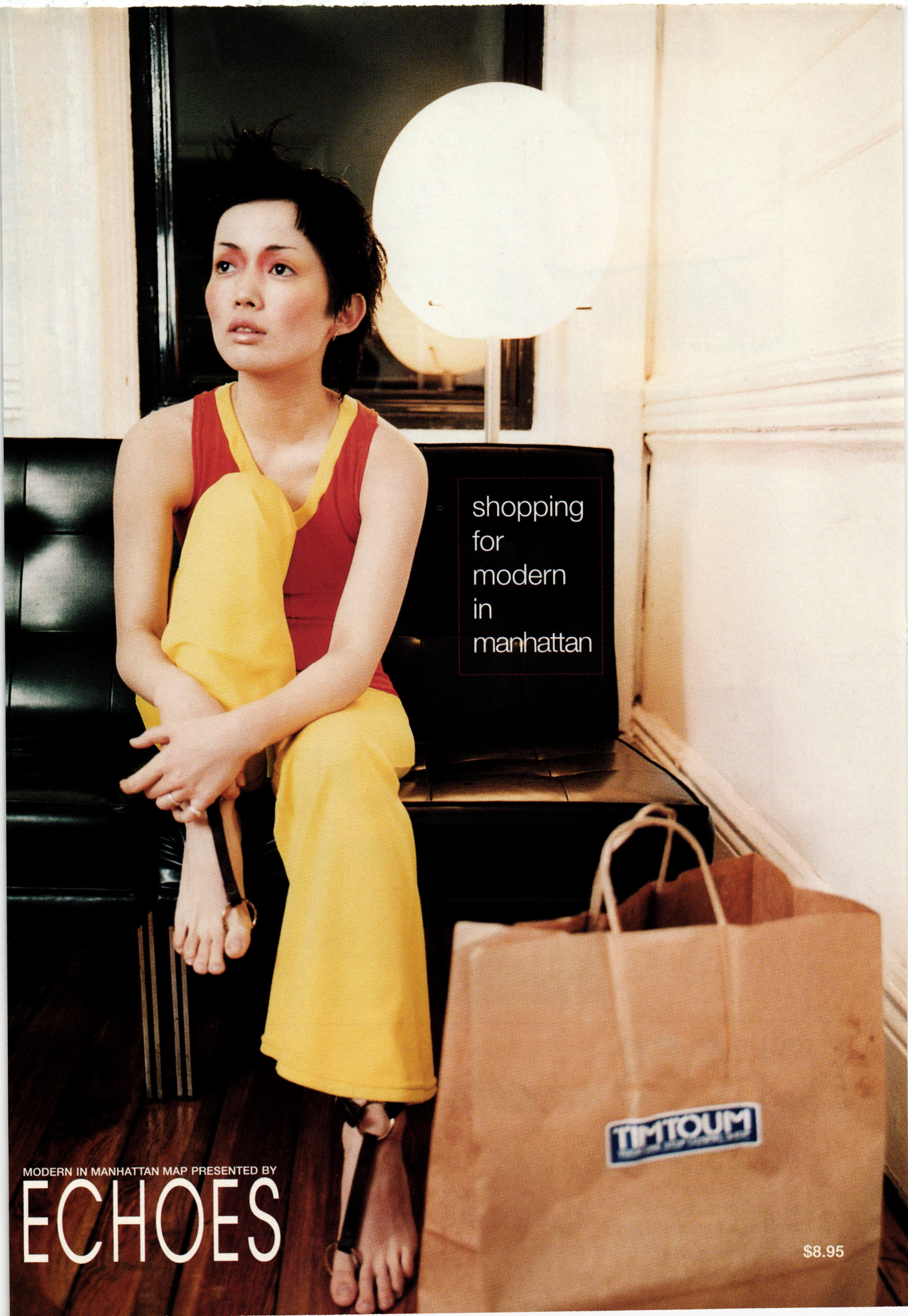
Furnishings: **Gold 1960s keyhole mirror.**
Fashion: **Black Rudi Gernreich matte jersey dress**

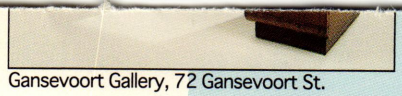
perfect!

Furnishings: **Saarinen *Pedestal* table (courtesy R in Brooklyn); painting by Lorraine Allen, c.1967; Raymond Loewy *Dawn* dishware for Rosenthal's Studio Line; Alvar Aalto vase.** Fashion: **1960s pink crocheted dress, silver ring**

star struck

Furnishings: Eames *Eiffel Tower* chair, vintage champagne flutes. Food provided by 99 Second Avenue, chef Donna Hall. Fashion: 1960s pink crocheted dress, silver ring, men's 1960s blue dress shirt

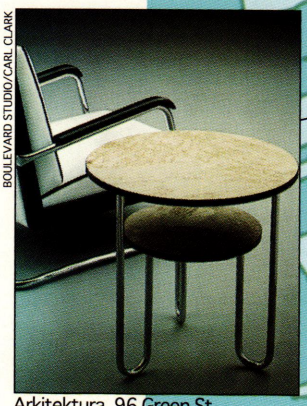

shopping
for
modern
in
manhattan
TIMTOUM
MODERN IN MANHATTAN MAP PRESENTED BY
ECHOES
$8.95



Gansevoort Gallery, 72 Gansevoort St.

TONY ISRAEL

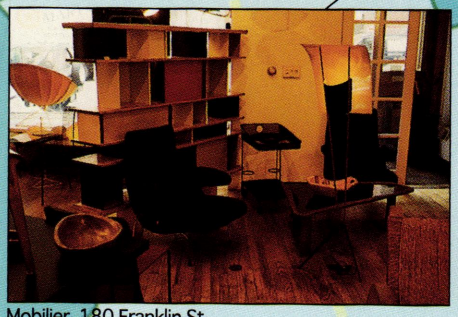
1950, 440 Lafayette St.



BOULEVARD STUDIO/CARL CLARK

Arkitektura, 96 Green St.

Donzella, 17 White St.



Mobilier, 180 Franklin St.

ECHOES modern in manhattan map

- modern design stores
- vintage clothing and textiles stores
- auction houses
- modern museums
- antique fairs and markets
- modernism/vintage fashion shows

scale 0 — 1/2 mi
0 — .5 km

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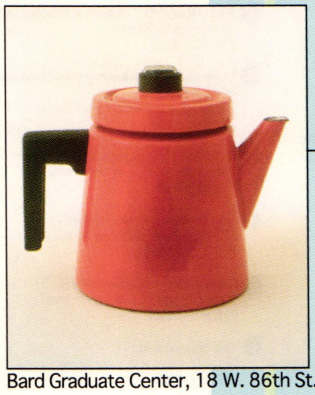
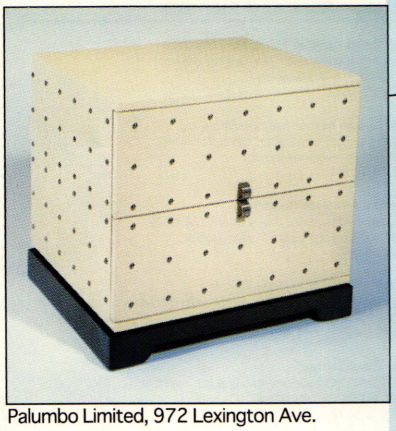


Bard Graduate Center, 18 W. 86th St.



Palumbo Limited, 972 Lexington Ave.

©MOMA, NY

MoMA, 11 West 53rd St.

18 Thompson Street (bet. West Third & Bleeker Streets)
ackets from the '40s, lingerie from the '40s & '50s, and
earable mid-century clothing. Rentals.
12 674-0447

arrow
West 19th Street (bet. Fifth & Sixth Avenues)
helsea boutique sells clothing and accessories for men and
omen in perfect condition from '30s - '60s. High-end costume
welry, hats, gloves, and shoes.
12 255-1550
ww.darrowvintage.com

lary Efron
8 Thompson Street (bet. Spring & Broome Streets)
rimarily women's fine and rare antique wearables from the teens
rough early '50s.
12 219-3099

he Family Jewels
32 Sixth Avenue @ 29th Street
ictorian - '70s clothing, accessories, textiles, kids wear, and
ridal.
12 679-5023

he Fan Club
2 West 19th Street (bet.5th & 6th Avenues)
rimarily women's clothing from the '20s - '90s.
12 929-3349

egacy
09 Thompson Street (between Prince & Spring Streets)
intage from pre-20th century to early 1960s for women.
estoration.
12 966-4827

ive Shop Die
51 Avenue A (bet. 9th & 10th Streets)
lothing, small furniture, and collectibles from the '60s -'70s.
12 674-7265

ove Saves The Day
19 Second Avenue (bet 7th & 8th Avenues)
ollectible toys from 1950s - 1980s, Star Wars, Barbies, etc.
intage leathers, denims, party dresses. Fun and funky clothing
r men and women.
12 228-3802

nap
27 Fulton Street, Penthouse (between Nassau & Suffolk)
y appointment only.
his vintage shop doubles as a photo studio and even carries
abulous props including vintage jukeboxes and an extensive
ggage selection. Boasts the largest selection of spectator shoes
they have thousands as well as other shoes, boots, and period
lothing.
12 571-6644

lara The Cat
06 East 9th Street (bet. 1st Avenue & Avenue A)
940s - '70s clothing & accessories primarily for women.
12 614-0331

ldies, Goodies & Moldies, Ltd.
609 Second Avenue (bet. 83 & 84th Streets)
urniture, fixtures, home accessories, and jewelry from Victorian
rough '50s and specializes in Deco. Also carries '40s & '50s
lothing and hats from the '30s - '50s.
12 737-3935

lullen & Stacy
7 East 16th Street (bet. 5th Avenue & Union Square West)
y appointment.
akelite and costume jewelry including Trifari, Boucher, and de
osa as well as Lucite handbags.
12 647-9882

ly's Vintage & Retro Clothing
10 East 21st Street (bet. 2nd & 3rd Avenues.)
unky wearable '20s - '70s clothing and accessories for men and
omen. Rentals.
12 673-2800
lyliz@catskill.net

eminiscence
4 Fifth Avenue (bet. 13th & 14th Streets)
lostly '60s and '70s affordably priced vintage for men and
omen.
12 243-2292

esurrection (2 locations)
23 East 7th Street (bet First & Avenue A)
12 228-0063
17 Mott Street (bet. Prince & Spring)
12 625-1374
900 - 1980s clothing and accessories for men and women
pecializing in '60s and '70s designer vintage including Pucci,
ucci, Courréges, Halston, Hermès, and others.

ose Is Vintage
6 East 7th Street (bet. Avenue A & First Avenue)
intage clothing and accessories from the 1920 - '70s for men
nd women as well as a discount basement items from $5 - 25.
12 533-8550

ue St. Denis Clothier
74 Avenue B the corner of 11th Street (southwest corner)
940s - '70s clothing from moderate to higher end pieces.
pecialize in European designs, motorcycle wear including
ackets and pants from the '70s. All items in perfect condition and
lean. Restoration, alterations for purchases on site.
12 260-3388, 212 674-3375 fax

creaming Mimi's
82 Lafayette (bet. E. 4th & Great Jones Streets.)
Men's and women's clothing and accessories from the '40s through the '80s including '40s pants and shirts, suits and women's dresses, and skirts. Some couture items on occasion. Rentals, searches.
212 677-6464

30 **Spooly D's**
* 51 Bleeker Street (bet. Lafayette & Bowery)
Antique clothing from '20s - '30s. Rentals, styling, searches.
212 598-4415 phone/fax

31 **Star Struck**
* 47 Greenwich Avenue (bet. Charles & Perry)
Clothing from the '20s - '70s specializing in '40s - '50s clothing and accessories for men and women. Rentals.
212 691-5357

32 **Tender Buttons**
143 East 62nd Street (bet. Third & Lexington Avenues)
Buttons from the 18th century through contemporary.
212 758-7004

33 **Tokyo Joe** (two locations)
240 East 28th Street (bet. 2nd & 3rd Avenues)
212 532-3605
334 East 11th Street (bet. 1st & 2nd Avenues)
212 473-0724
Vintage and consignment from '50s and '60s.

34 **What Comes Around Goes Around**
* 351 West Broadway (Broome & Grand Streets)
Fine men's and women's clothing 1900 - 1970s including women's couture and boasts America's largest collection of vintage denim. Rentals, searches.
212 343-9303, 212 966-7130 fax
www.nyvintage.com

35 **Whiskey Dust**
* 526 Hudson Street (Between 10th & Charles Streets)
Vintage felt and straw hats (boasts 100 items) ranging from the '30s - '60s. Western wear including chaps, H-C shirts, new boot-cut Wranglers, and used denims. Also a great selection of vintage buckles and spurs as well as vintage boots from Justin, Tony Lama, Texas Boots, and Nocona. Rentals.
212 691-5576

36 **Lorraine Wohl Collection**
870 Lexington Avenue (Between 65 & 66th Streets)
Specialize in '20s - '40s couture including Chanel, Balenciagia, Adrian, and Dior. Edwardian diamond jewelry as well as Georgian through '40s. Platinum and diamond to costume. Searches.
212 472-0191
www.BestSelection.com

By Appointment Only Listings

Green Gables/PEI
* By appointment only.
Mid-century textiles & home accessories from the '20s - '70s including tablecloths, napkins, dishtowels, as well as swatches and designer inspirational pieces. Rentals, searches.
212 929-7108

Patricia Pastor
By appointment only.
Top of the line vintage couture.
212 734-4673

Sheila Steinberg
By appointment only.
P.O. Box 973, Lenox Hill Station, New York, NY 10021
Funky, whimsical '50s clothing, textiles, accessories, home furnishing accessories.

Trouville Francaise
By appointment only.
Victorian whites, work shirts, children's clothes, bed & table linens, and some textiles.
212 737-6015

auction houses

1 **Christie's**
502 Park Avenue (corner of 59th Street)
Three 20th Century auctions each year.
212 546-1000
www.christies.com

2 **William Doyle Galleries**
175 East 87th Street
Two Couture & Textiles auctions annually, Two 20th Century Art & Design auctions annually.
212 427-2730
Publishes text-only version of auction catalog on website one month prior to sale. www.doylegalleries.com

3 **Gurnsey's**
108 East 73rd Street (bet. Park & Lexington Avenues)
20th century auctions.
212 794-2280, 212 744-3638 fax
AEttin7472@aol.com

4 **Phillips**
406 East 79th Street
Holds three 20th Century Design auctions each year in December, March, and June.
www.phillips-auctions.com
800 825-2781

5 **Sotheby's**
1334 York Avenue (bet. 72nd & 71st Streets)
Three 20th Century auctions per year: December, March, and June.
212 606-7000
www.sothebys.com

museums

1 **Bard Graduate Center for Studies in the Decorative Arts**
18 West 86th Street
212 501-3000

2 **Cooper-Hewitt National Design Museum Smithsonian Institution**
2 East 91st Street @ Fifth Avenue
212 860-7708

3 **Solomon R. Guggenheim Museum**
1071 Fifth Avenue @ 88th Street
212 423-3500

4 **Guggenheim Museum SoHo**
575 Broadway @ Prince Street
212 423-3500

5 **Metropolitan Museum of Art**
1000 Fifth Avenue @ 82nd Street
212 570-5500

6 **The Museum at FIT**
Seventh Avenue @ 27th Street
212 217-5800

7 **MoMA**
11 West 53rd Street (bet. Fifth & Sixth Avenues)
212 708-9480

8 **Whitney Museum of American Art**
945 Madison Avenue @ 75th Street
212 570-3676

antique fairs and markets

1 **The Annex Antique Fair & Flea Market**
Sixth Avenue between 24th & 27th Streets
600 dealers every weekend.
212 243-5343

2 **The Garage Indoor Antique Show**
112 West 25th Street (bet. 6th & 7th Aves.)
125 dealers every weekend.
212 647-0707

3 **Chelsea Antiques Building**
110 West 25th Street (bet. 6th & 7th Aves.)
Over 100 dealers, open 7 days a week.
212 929-0909

4 **56th Street Art & Antique Center**
160 East 56th Street (bet. Lexington & Third Avenues)
3 levels of antique galleries.
212 755-4252

5 **The Grand Bazaar**
25th Street between Broadway & 6th Avenue
Open weekends, outdoors.
914 273-1578

6 **The Showplace**
40 West 25th Street (bet. 6th Avenue & Broadway)
Over 135 dealers on the weekends; 32 antique shops during the week.
212 633-6063
www.ny-antiques.com

7 **The New York Antique Center**
26 West 25th Street (bet. 5th & 6th Aves.)
Over 100 general antique dealers.
212 337-9600

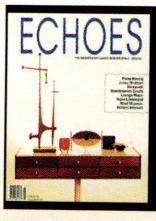
8 **Manhattan Art & Antiques Center**
1050 Second Avenue (bet. 55 & 56th Streets)
Some textile and 20th century dealers.
212 355-4440

shows

1 **Modernism & Photography: A Century of Art & Design**
Park Avenue Armory (67th Street & Park Avenue)
Sanford Smith & Associates
212 777-5218

2 **Triple Pier Show**
(Pier 88 contains 20th century and vintage clothing)
Stella Show Management
212 255-0020

3 **Metropolitan's Vintage Fashion & Antique Textile Show**
110 West 19th Street (bet. 6th & 7th Avenues)
3 shows annually with 45 dealers selling clothing, textiles, and accessories from the 1800s - 1970s.
212 463-0200 ext 236



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14 City Barn Antiques
269 Lafayette Street (corner of Prince)
Mid-century modern furniture, lighting, and accessories. Designers including Herman Miller, Knoll, Conant Ball, Widdicomb, John Stuart, Simmons, Chase, and Frankart. Great selection of streamlined blonde vintage furniture by Heywood-Wakefield from 1935-'65. Interesting assortment of modern lighting from machine age spun aluminum fixtures to 1950s sputnik chandeliers.
212 941-5757

15 Crocodile
* 17 Bleeker (between Lafayette & Bowery)
Small modern decorative objects. Rentals.
212 473-8465

16 Deco Deluxe
* 993 Lexington Avenue (bet. 71st & 72nd Streets)
Furniture, sculpture, accessories, lighting, mirrors, and barware from 1920s -'30s. Rentals.
212 472-7222, 212 588-0645 fax

17 Delorenzo
958 Madison Avenue (bet 75th & 76th Streets)
French art deco furniture and decorative arts.
212 249-7575

18 Depression Modern
150 Sullivan Street (bet. Houston & Prince Streets)
All American 1930s restored American furniture and accessories.
212 982-5699

19 Donzella
* 17 White Street (bet. W. Broadway & Church Streets)
Primarily custom furniture 1940s & '50s Robsjohn-Gibbings, Edward Wormley, Tommi Parzinger, and Paul Frankl as well as lighting, rugs, and fine art. Rentals.
212 965-8919, 212 965-0727 fax

20 Dullsville
143 East 13th Street (bet. 3rd & 4th Avenues)
Souvenir buildings, Bakelite jewelry '20s - '30s, and Russel Wright dinnerware.
212 505-2505

21 Elan
* 345 Lafayette Street (bet. Bleeker & Bond Streets)
Furniture, lighting, home accessories, rugs, and art glass from Arts & Crafts through '60s, mostly American. Rentals, appraisals.
212 529-2724

22 Form 1900
12 East 87th Street (bet. Madison & Fifth Avenues)
Scandinavian 20th century decorative arts.
212 410-7089, 212 410-7094 fax

23 Forty One
* 41 Wooster Street (bet. Broome & Grand Streets)
Mid-century furniture and decorations by Samuel Marx, Robsjohn-Gibbings, William Haines, Tony Diquette, and others. Rentals.
212 343-0935, 212 343-0837 fax

24 Forum Gallery
745 Fifth Avenue, Fifth Floor (bet. 57th & 58th Streets)
American modern and contemporary figurative art.
212 355-4545, 212 355-4547

25 Barry Friedman Ltd.
32 East 67th Street (bet. Madison & Park Avenues)
European art, architecture and design, Art Nouveau, Bauhaus, De Stijl, Russian Avant-Garde, Italian glass '30s -'60s, French furniture from the '30s & '40s, and fine art.
212 794-8950, 212 794-8889 fax
bfltdgal@aol.com

26 Full House
133 Wooster Street (bet. Prince & Houston)
Architect designed furniture and decorative arts.
212 529-2298

27 Galerie de Beyrie
* 393 West Broadway, Third Floor (bet. Spring & Broome Streets)
French decorative arts from the '40s - '50s. Rentals, searches.
212 219-9565, 212 965-1348 fax
debeyrie@interport.net

28 Gansevoort Gallery
* 72 Gansevoort Street (bet. Greenwich & Washington Streets)
Furniture and decorative arts '30 - '50s specializing in furniture designed by architects, Scandinavian decorative arts, and post-war designs including works for Herman Miller and Knoll. Appraisals, rentals.
212 633-0555, 212 633-1808
ggalleryny@aol.com

29 Robert Gingold
95 East 10th Street (bet. 3rd & 4th Avenues)
Art deco furniture, silver, and objects.
212 475-4008

30 Greene Street Antiques
* 65 Greene Street (bet. Spring & Broome Streets)
Scandinavian Art Deco furniture. Restoration, refinishing, upholstery, rentals, searches.
212 274-1076

31 Gueridon
359 Lafayette Street (between Bleeker & Bond Streets)
Mid 20th-century European furniture. Rentals, searches.
212 677-7740, 212 677-0034
gueridon@aol.com
www.Gueridon.com

32 Have A Seat
*
Fiestaware, Russel Wright, Art Deco, Bakelite jewelry, 1939 New York World's Fair, and S & P's.
212 254-1176
moodindigo@webtv.net

51 Linda Morgan Antiques
1034 Lexington Avenue (bet. 73rd & 74th Streets)
English & European antiques, jewelry, and rare amber.
212 628-4330

52 Alan Moss
* 436 Lafayette Street (bet. 3rd & 4th Streets)
20th century furniture, decorative arts, and lighting. Rentals.
212 473-1310, 212 387-9493 fax

53 Newel Art Galleries, Inc.
425 East 53rd Street (@ FDR & 1st Avenue)
Art deco, lighting, and furniture.
212 758-1970

54 Orange Group
* 515 Broadway (between Spring & Broome Streets)
Post-war French architect and modernist furniture. Primarily deals with such designers as Charlotte Perriand, Jean Prouvé, Pierre Jeanneret, and Willy Guhl. Also carry 20th century American fine art. Rentals.
212 965-8614, 212 334-4703 fax

55 Palumbo Limited
972 Lexington Avenue (bet. Lexington & Park Avenues.)
20th century furniture and accessories gallery. Reissued a collection of furniture and lighting designed by Tommi Parzinger and Donald Cameron.
212 734-7630

56 Stuart Parr
* 532 West 20th Street (bet. 10th & 11th Streets)
Warren McArthur & 20th century decorative arts. Items include Broyer, Corbusier, Jean-Michel Frank, as well as 20th century fine art & photography and vintage cars. Restoration, appraisals, rentals.
212 431-0732
www.parrstudio.com

57 Primavera Gallery
* 808 Madison Avenue (bet. 67th & 68th Streets)
Art deco and '40s and '50s furniture as well as art glass, silver, and jewelry. Rentals.
212 288-1569, 212 288-2102 fax

reGENERATION, 38 Renwick Street

58 reGENERATION
* 38 Renwick Street (bet. Spring & Canal Streets)
American and European '50s -'70s furniture including Knoll, Herman Miller, and Dunbar. Rentals, searches.
212 741-2102

59 Retro-Modern
* 48 & 58 East 11th Street (two locations) (bet. Broadway & University)
20th century lighting and furniture with emphasis on lighting. Rentals.
212 674-0530, 212 533-8691 fax

60 Reymer-Jourdan Antiques
* 29 East 10th Street (bet. University & Broadway)
Furniture and lighting including designers Andre Arbus, Jean-Michel Frank, Pascaud, and Bagues. Rentals, restoration, and searches.
212 674-4470, 212 228-9471 fax

61 Peter Roberts Antiques
134 Spring Street (bet. Greene Street & Wooster Streets)
20th century furniture and decorative objects.
212 226-4777

62 Frank Rogin, Inc.
21 Mercer Street (bet. Grand & Canal Streets)
1920s -'60s European furniture and lighting.
212 431-6545, 212 431-6632 fax
anne@rogin.com

63 R S Antiques
13 Christopher Street (bet. Waverly Place & Greenwich Avenue)
20th century objects, pottery, art glass, decorative accessories, and jewelry.
212 924-5777

64 Miguel Saco Gallery
37 East 18th Street (bet. Broadway & Park Avenue South)
20th century furniture and decorative art objects.
212 254-2855, 212 254-2585 fax
www.miguelsaco.com

65 Skyscraper
237 East 60th Street (bet. Second & Third Avenues)
Mix of American and European '20s -'40s furniture and accessories. Designers including Gilbert Rohde and Donald Deskey.
212 588-0644, 212 588-0645 fax
E237SKY@aol.com

Mondo Cane, by appointment.

Mondo Cane
* By appointment only.
Eclectic mix of 20th century design including furniture, ligh glass, ceramics. Rentals.
212 643-2274, 212 643-2057 fax
GT WOOTEN@aol.com

Neotu Gallery
By appointment only.
Limited-edition contemporary furnishings and one-of-a-kin pieces by Garouste, Bonetti, Olivier Gagnere, and Eric Sch as well as limited-edition furnishings and one-of-a-kind pie
212 695-9404, 212 695-8405 fax
www.neotu.com

Rover & Lorber
By appointment only.
20th century Bakelite, silver, objects, and costume jewelry
212 838-1302

Eva Shattuck
By appointment only.
Swedish ceramics including Frieberg, Lindberg, Nylund, K and some Finnish glass including Tapio Wirkkala.
212 751-1192
eshattuck@worldnet.att.net

vintage clothing and textiles

1 Alice Underground
481 Broadway (bet. Grand & Broome Streets)
Specializes in clothing for men and women from '20s - '70 carries antique linens and fabrics.
212 431-9067

2 Academy Clothes, Inc.
888 Eighth Avenue (enter on 53rd Street)
Rentals, tuxedos for men and women, vintage clothing, th clothing, accessories.
212 957-0605

3 Andy's Chee-pee's
2 locations
691 Broadway (bet 3rd & 4th Street)
212 420-5980
16 West 8th Street (bet. 5th Avenue & Macdougal)
212 460-8488
Men's and women's clothing and accessories from '20s -

4 Antique Boutique
712 Broadway (bet. 4th Street & Astor Place)
Two floors mostly '60s and '70s as well as contemporary and accessories. They also sell used clothing by-the-poun basement.
212 460-8830

5 Atomic Passion
430 East 9th Street (bet. 1st Avenue & Ave. A)
Men's and women's vintage clothing & decor from '20s -
212 533-0718

6 Canal Jean Company
504 Broadway (bet. Spring & Broome Streets)
Vintage and contemporary clothing and accessories.
212 226-1130

7 The Candy Store
71 Second Avenue (bet. 4th & 5th Streets)
Women's clothing and accessories from '40s - '80s.
212 353-1113

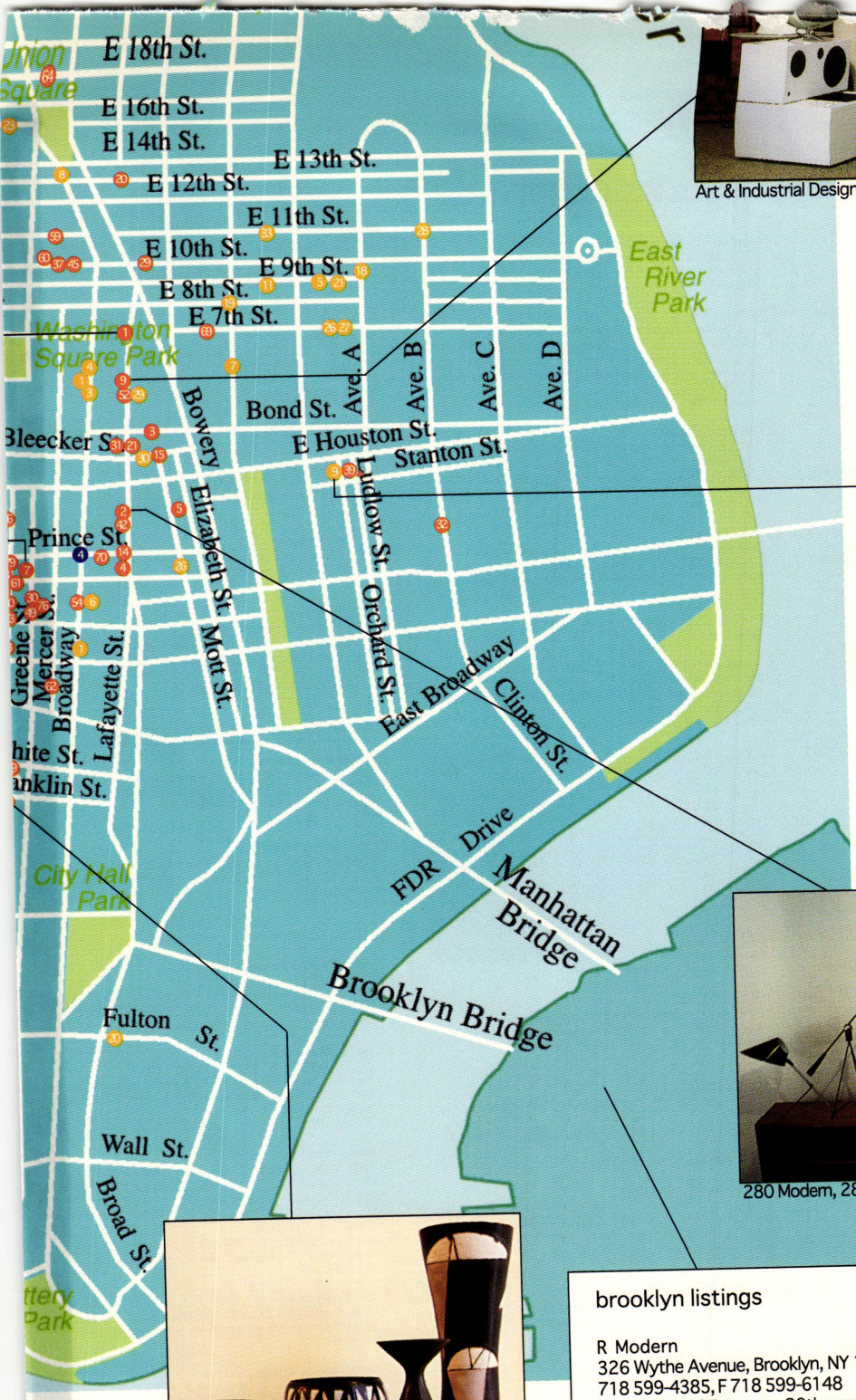
8 Cheap Jack's Vintage Clothing
841 Broadway (13th & 14th Streets)
Men's and women's clothing from '50s - '80s.
212 777-9564

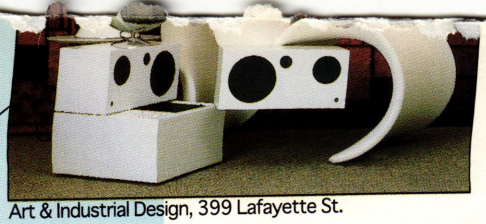
9 Cherry
* 185 Orchard Street (bet. Houston & Stanton Streets)
Sexy designer vintage clothing. Space-age plastic furnitur home accessories. Rentals.
212 358-7131

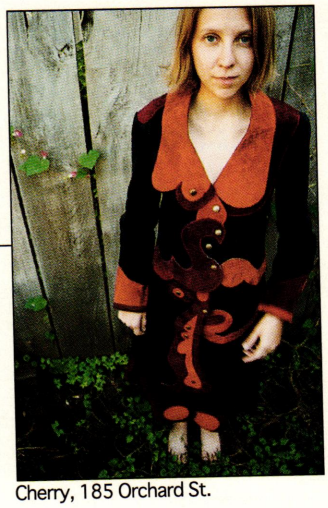
10 Ellen Christine
225 West 18th Street (bet 7th & 8th Avenues)
Millinery designer who also carries antique clothing and te Restoration, bridal, custom, consultation, and research se
212 242-2457
ecl.ny@att.net
www.ellenalamode@memefashion.com

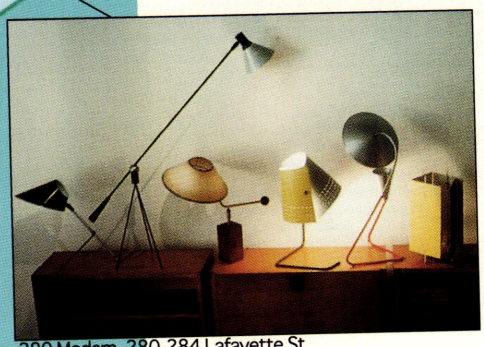
11 Cobblestones
314 East 9th Street (bet. 1st & 2nd Aves.)
Vintage accessories, clothing, collectibles, linens, and tab
212 673-5372

12 Stella Dallas
*




Art & Industrial Design, 399 Lafayette St.


Cherry, 185 Orchard St.


280 Modern, 280-284 Lafayette St.

Antik, 104 Franklin St.

brooklyn listings

R Modern
326 Wythe Avenue, Brooklyn, NY 11211
718 599-4385, F 718 599-6148
American and European 20th century design.

Bopkat
186 Fifth Avenue, Park Slope, Brooklyn, NY 11217
718 623-1815
Mid-20th century collectibles, vintage clothing, and accessories.

Two Jakes Office Furniture Warehouse
320 Wythe Avenue, Brooklyn, NY 11211
718 782-7780

The Brooklyn Museum
200 Eastern Parkway, Brooklyn, NY 11238
718 638-5000, F 718 638-3731
http://wwar.com/brooklyn_museum

William Doyle Galleries, 175 East 87th St.

Tender Buttons, 143 East 62nd St.

Historical Design, 306 East 61st St.

modern design stores

* = rentals

1 1950
* 440 Lafayette Street (bet. East 4th & Astor Place)
French '50s furniture and lighting fixtures. Rentals.
212 995-1950, 212 614-0610 fax

2 280 Modern
* 280-284 Lafayette Street (bet. Prince & Houston Streets)
Herman Miller, George Nelson, Charles Eames, Gilbert Rohde, Knoll, Deskey and Frankl. American and Italian furniture and lighting. Articles of native manufacture from the South Seas pre-1920. Restoration, rentals, searches.
212 941-5825, 212 274-1612 fax

3 30 Bond
* 30 Bond Street (bet. Lafayette & Bowery)
Eclectic furnishings and decorative arts. 18th century pieces through 1970s including furniture, lighting, and fine art. Designer pieces including Knoll, Eames, Breuer, Risom, McCobb, etc. Rentals.
212 995-8037
thirtybond@juno.com

4 A&J 20th Century
* 255 Lafayette Street (bet. Prince & Spring Streets)
20th-century design from '40s - '70s including American and European designer furniture and home accessories. Rentals.
212 226-6290

5 ACE
* 269 Elizabeth Street (bet. Prince & Houston Streets)
custom upholstery: synthetic to modernism, furniture and chrome. Designers include Frankl, Sinuel and Wormley. Rentals, searches
226-5123

6 Antik
104 Franklin Street (bet. Church & West Broadway)
Original Scandinavian and American furniture including Bruno Mathsson, Alvar Aalto, Josef Frank, and Finn Juhl. Specializes in Swedish and Danish studio ceramics from '30s - '60s including Friberg, Axel Salto, and Gunner Nylund.
212 343-0471, 212 343-0472 fax
antik@gateway.net

7 Arkitektura
96 Greene Street (bet. Prince & Spring Streets)
Manufacture and sell wholesale/retail distinctive furniture and lighting designed by Eliel Saarinen, Eero Saarinen, Edwin Lutyens, Pauli Blomsted, and Michael Graves.
212 334-5570, 212 334-8028 fax

8 L'Art de Vivre
978 Lexington Avenue (bet. 71st & 72nd Streets)
French art deco and modernist furniture, lighting, and design from the '20s - '40s as well as furniture from Arbus, Adnet, Dominique, Leleu, and Ramsay.
212 734-3510

9 Art & Industrial Design
* 399 Lafayette Street (s.e. corner of East 4th Street)
1930s -'70s furniture and lighting. Also have 20th century house for location shoots. Rentals.
212 477-0116, 212 477-1420 fax
ad20c@aol.com
http://www.deco-echoes.com/artandinddesign/index/html

10 Authentiques
255 West 18th Street (bet. 7th & 8th Avenues)
Mid-century glass and porcelain. Lots of great cocktail paraphernalia. Great spot to pick up affordable and useable gifts.
212 675-2179

11 Babcock Galleries
724 Fifth Avenue (bet. 56th & 57th Streets)
Paintings, sculpture, and pottery including American 19th and 20th century paintings and 20th century pottery.
212 767-1852, 212 767-1857 fax
babcockgalleries@classic.msn.com
www.artnet.com

12 Bizarre Bazaar Ltd.
130 1/4 East 65th Street (bet. Lexington & Park Aves)
By appointment only.
Transportation-related design prototypes including aviation and trains from the '20s -'40s, automobilia as well as vintage Louis Vuitton. Purchase vintage aviation models.
212 517-2100, 800 431-4888

13 Carpe Diem Antiques
* 187 Sixth Avenue (bet. Prince & Spring Streets)
20th century lighting from '20s - '60s as well as '40s & '50s small furnishings, '20 - '60s bathroom accessories: chrome, nickel, glass towel bars, soap dishes, and towel racks. Rentals, retro-fit lighting for purchases.
212 337-0018, 212 337-0018 fax

City Barn Antiques, 269 Lafayette Street

37 Clinton Street (bet. Stanton & Rivington Streets)
Furniture, lighting, art glass, and electronics. Searches, rentals, interior design.
212 353-9550, 212 979-7304 fax

33 Historical Design
306 East 61st Street, First Floor West (bet. 1st & 2nd Avenues)
Original artwork from 1880 to 1960 including Arts & Crafts movement, Art Nouveau, Jugendstil, Wiener Werkstätte, Bauhaus, Deco, and Post-war.
212 593-4528, 212 715-9905 fax

34 ICF
* 920 Broadway, 2nd Floor (bet. 20th - 21st Streets)
20th century classic modern furniture and fabric. Rentals.
212 388-1000, 212 673-1920 fax

35 Josie Antique Gallery
1050 Second Avenue (bet. 55th & 56th Streets)
European, American, and designer jewelry. Appraisals.
212 838-6841

36 Jean Karajian Gallery/Collection
306 East 61st Street, Third floor (bet. 1st & 2nd Aves.)
To the trade only.
French furniture and lighting from '20s - '40s including Ruhlmann, Leleu, René Lalique, Daum, and Bagues.
212 751-6728, 212 751-4707 fax

37 Karl Kemp & Associates
34 East 10th Street (bet. University & Broadway)
French Art Deco furniture and objects from '20s -'30s.
212 254-1877

38 Knoll Group
105 Wooster Street (bet. Prince & Spring Streets)
Studio furniture, office workstations, leather and fabric.
212 343-4000
www.knoll.com

39 Las Venus
* Two locations
163 Ludlow Street (bet. E. Houston & Stanton Streets)
113 Stanton Street (bet. Ludlow & Essex Streets)
1960s and early '70s non-designer furniture as well as mid-century Danish and Scandinavian modern including Finn Juhl, Jens Risom, Dansk, and others as well as well-known designer pieces such as Herman Miller and Knoll. Furniture, lighting, rugs, accessories, etc. Rentals.
212 982-0608

40 Lin/Weinberg Gallery
* 84 Wooster Street (bet. Spring & Broome Streets)
Mid-century furniture, lighting, and accessories from leading designers. Rentals.
212 219-3022, 212 219-1034 fax

41 Lively Set
33 Bedford Street (bet. Carmine & Downing Streets)
General antiques as well as 20th century objects, lighting, and pottery from the '40s - '50s.
212 807-8417

42 Lost City Arts
* 275 Lafayette Street (bet. Prince & Houston Streets)
Classic 20th century design: furniture, fixtures, advertising, and industrial arts. Rentals.
212 941-8025, 212 219-2570 fax
www.lostcityarts.com

43 Macklowe Gallery & Modernism
667 Madison Avenue (bet. 60th & 61st Streets)
French Art Nouveau and Art Deco furniture, French cameo glass by Daum & Gallé, bronzes, ceramics, and lithographs.
212 644-6400

44 Maine Trading Co.
36 West 25th Street (bet 6th Avenue & Broadway)
More than half of the 6,000-square foot shop is dedicated to 20th century furniture and accessories.
212 627-7195, 212 627-7201 fax

45 Maison Gerard
* 36 East 10th Street (bet. Broadway & University Place)
Predominately French Art Deco carpets, lighting, objects d'art, and furniture. Rentals, appraisals.
212 674-7611

46 Malmaison Antiques
253 East 74th Street (bet. Second & Third Aves.)
1930s - '40s French and American furniture and lighting including Robsjohn-Gibbings, Samuel Marx, and James Mont.
212 288-7569

47 Dennis Miller Associates
To the trade only.
306 East 61st Street (bet. Second & First Avenues)
Current productions of classic 20th century design including Vladamir Kagan, Hans Wegner, Wendell Castle, and Robsjohn-Gibbings.
212 355-4550

48 Mobilier
* 180 Franklin Street (bet. Hudson & Greenwich Streets)
Predominately French '40s & '50s furniture and lighting. Rentals, searches.
212 334-6197 phone/fax

49 Modernica
57 Greene Street (bet. Broome & Spring Streets)
Specializing in mid-century designs and reproductions. A Herman Miller dealer. Also carry Polchert pottery, lighting, and Eames and Herman Miller books.
212 219-1303, 212 219-1699 fax

50 Mood Indigo
181 Prince Street (bet. Thompson & Sullivan Streets)

66 Sapho Gallery
* 1037 Second Avenue (bet. 54th & 55th Streets)
French Art Deco including lighting, furniture, and fine art. Rentals.
212 308-0880, 212 750-4757

67 Scandinavian Design, Inc.
347 Fifth Avenue, 10th Floor (bet. 43rd - 44th Streets.)
Modern classic Scandinavian furniture including Alvar Aalto, Hans Wegner, and Muurame.
212 755-6078
scandanivian.design@cwix.com

68 Malvina Solomon, Inc.
1021 Lexington Avenue (bet. 73rd & 74th Streets)
20th century objects, pottery, and jewelry.
212 535-5200

69 Swank 20th Century Modern
* 45 East 7th Street (bet. 2nd & 3rd Avenues.)
Mid-century modern furnishings and accessories. Charles & Ray Eames, George Nelson, Saarinen, Bertoia, Herman Miller, and Knoll. Buy, sell, rent, special searches.
212 673-8597
www.swank-nyc.com

70 Twenty
* 68 Prince Street (bet. Crosby & Lafayette Streets)
American designer furniture including Nelson and Knoll. Rentals.
212 226-9660

71 Uplift Lighting Co.
* 506 Hudson Street (bet. Christopher & West 10th Streets)
Boasts the largest collection of American Deco fixtures and sconces. Also purchase complete and incomplete Deco fixtures. Also carry over 2,000 slip-in shades. Rentals.
212 929-3632

72 Upstairs Downtown Antiques
12 West 19th Street (bet. 5th & 6th Avenues)
Modern furniture from 1920s - present. Furniture by: Gilbert Rohde, Herman Miller, Knoll, Russel Wright and Charles Eames. Also carry lighting, dinnerware, electronics, and accessories.
212 989-8715

73 Wooster Gallery
* 86 Wooster Street (bet. Spring & Broome Streets)
French '20s - '50s furniture and lighting. Rentals.
212 219-2190

74 Wyeth
151 Franklin Street (bet. Hudson & Varick Streets)
Mid-century furniture, lighting, and accessories.
212 925-5278

75 Zero to Sixties
* 75 Thompson Street (bet. Spring & Broome Streets)
Specialize in Italian glass and also carry mid-century furniture, lighting, and accessories. Rentals.
212 925-0932 phone/fax

76 Nuovo
60 Greene Street
212 219-0013

77 Sonrisa
22 West 21st Street
Vintage American steel furniture.
212 627-7474

78 Cite Home
100 Wooster Street
212 431-7272

79 Cappellini Modern Age
102 Wooster Street
212 966-0669

By Appointment Only Listings

20th Century Scandinavian Design
By appointment only.
Scandinavian & Italian ceramics & glass from 20s - 80s including such designers as Berndt Friberg, Wilhelm Kåge and Stig Lindberg. Searches.
212 982-7047

Ilene Chazanof
* By appointment only.
Primarily American, Scandinavian, Mexican, and Western European jewelry, silver, decorative smalls, purses, and high-style costume jewelry and a great selection of men's collectibles including cigarette cases and lighters, cufflinks, match-safes, money clips, grooming accessories, and pocket watches. From plastic to platinum. Rentals, research.
212 254-5564

Sarah Latham-Kearns
By appointment only.
American, British, and Scandinavian 19th & 20th century furniture and decorative arts. Works by Benson, Kristensen, Staehr-Nielsen, Stickley, and Thorsson.
212 505-5149 ph/fax

Machine Age
By appointment only.
Artwork and sculpture from WPA period: furniture, American silver, lighting, and men's collectibles.
212 529-8869

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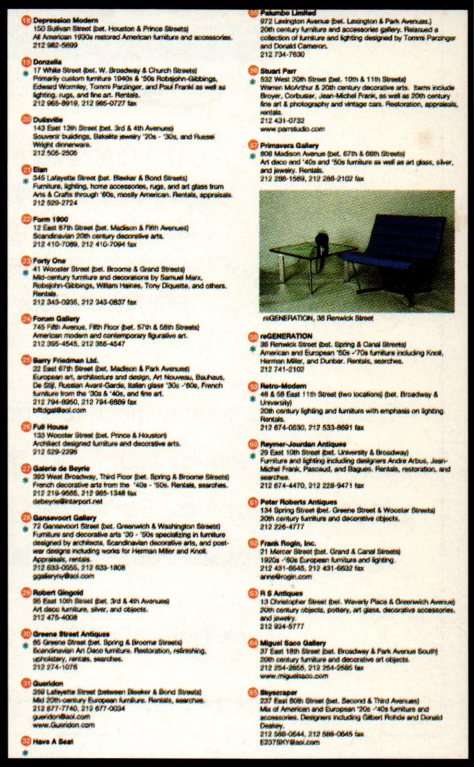
detailed street map with locations and images



Depression Modern
150 Sullivan Street (bet. Houston & Prince Streets)
All American 1930s restored American furniture and accessories.
212 982-5699

Donzella
17 White Street (bet. W. Broadway & Church Streets)
Primarily custom furniture 1940s & '50s Robsjohn-Gibbings, Edward Wormley, Tommi Parzinger, and Paul Frankl as well as lighting, rugs, and fine art. Rentals.
212 965-8919, 212 966-0727 fax

Dudleville
143 East 13th Street (bet. 3rd & 4th Avenues)
Souvenir buildings, Bakelite jewelry '20s - '30s, and Russel Wright dinnerware.
212 505-2505

Elan
345 Lafayette Street (bet. Bleeker & Bond Streets)
Furniture, lighting, home accessories, rugs, and art glass from Arts & Crafts through '60s, mostly American. Rentals, appraisals.
212 529-2724

Form 1900
12 East 57th Street (bet. Madison & Fifth Avenues)
Scandinavian 20th century decorative arts.
212 410-7089, 212 410-7094 fax

Forty One
41 Wooster Street (bet. Broome & Grand Streets)
Mid-century furniture and decorations by Samuel Marx, Robsjohn-Gibbings, William Haines, Tony Duquette, and others. Rentals.
212 343-0935, 212 343-0837 fax

Forum Gallery
745 Fifth Avenue, Fifth Floor (bet. 57th & 58th Streets)
American modern and contemporary figurative art.
212 355-4545, 212 355-4547

Barry Friedman Ltd.
32 East 67th Street (bet. Madison & Park Avenues)
European art, architecture and design, Art Nouveau, Bauhaus, De Stijl, Russian Avant-Garde, Italian glass '30s -'60s, French furniture from the '30s & '40s, and fine art.
212 794-8950, 212 794-6809 fax
bfg@aol.com

Full House
133 Wooster Street (bet. Prince & Houston)
Architect designed furniture and decorative arts.
212 529-2296

Galerie de Beyrie
393 West Broadway, Third Floor (bet. Spring & Broome Streets)
French decorative arts from the '40s - '50s. Rentals, searches.
212 219-9565, 212 965-1348 fax
debeyrie@interport.net

Gansevoort Gallery
72 Gansevoort Street (bet. Greenwich & Washington Streets)
Furniture and decorative arts '30 - '60s specializing in furniture designed by architects. Scandinavian decorative arts, and post-war designs including works for Herman Miller and Knoll. Appraisals, rentals.
212 633-0555, 212 633-1808
ggallerynyc@aol.com

Robert Gingold
96 East 10th Street (bet. 3rd & 4th Avenues)
Art deco furniture, silver, and objects.
212 475-4008

Greene Street Antiques
86 Greene Street (bet. Spring & Broome Streets)
Scandinavian Art Deco furniture. Restoration, refinishing, upholstery, rentals, searches.
212 274-1076

Guerildon
299 Lafayette Street (between Bleeker & Bond Streets)
Mid 20th-century European furniture. Rentals, searches.
212 677-7740, 212 677-0034
guerildon@aol.com
www.Guerildon.com

Have A Seat

Palumbo Limited
972 Lexington Avenue (bet. Lexington & Park Avenues.)
20th century furniture and accessories gallery. Released a collection of furniture and lighting designed by Tommi Parzinger and Donald Cameron.
212 734-7630

Stuart Parr
532 West 20th Street (bet. 10th & 11th Streets)
Warren McArthur & 20th century decorative arts. Items include Breyer, Corbusier, Jean-Michel Frank, as well as 20th century fine art & photography and vintage cars. Restoration, appraisals, rentals.
212 431-0732
www.parrstudio.com

Primavera Gallery
808 Madison Avenue (bet. 67th & 68th Streets)
Art deco and '40s and '50s furniture as well as art glass, silver, and jewelry. Rentals.
212 288-1589, 212 288-2102 fax

reGENERATION, 38 Renwick Street

reGENERATION
38 Renwick Street (bet. Spring & Canal Streets)
American and European '50s -'70s furniture including Knoll, Herman Miller, and Dunbar. Rentals, searches.
212 741-2102

Retro-Modern
48 & 58 East 11th Street (two locations) (bet. Broadway & University)
20th century lighting and furniture with emphasis on lighting. Rentals.
212 674-0530, 212 533-8691 fax

Reymer-Jourdan Antiques
29 East 10th Street (bet. University & Broadway)
Furniture and lighting including designers Andre Arbus, Jean-Michel Frank, Pascaud, and Raguen. Rentals, restoration, and searches.
212 674-4470, 212 228-9471 fax

Peter Roberts Antiques
134 Spring Street (bet. Greene Street & Wooster Streets)
20th century furniture and decorative objects.
212 226-4777

Frank Rogin, Inc.
21 Mercer Street (bet. Grand & Canal Streets)
1920s -'60s European furniture and lighting.
212 431-6646, 212 431-6632 fax
anne@rogin.com

R S Antiques
13 Christopher Street (bet. Waverly Place & Greenwich Avenue)
20th century objects, pottery, art glass, decorative accessories, and jewelry.
212 924-6777

Miguel Saco Gallery
37 East 18th Street (bet. Broadway & Park Avenue South)
20th century furniture and decorative art objects.
212 254-2655, 212 254-2686 fax
www.miguelsaco.com

Skyscraper
237 East 80th Street (bet. Second & Third Avenues)
Mix of American and European '20s -'40s furniture and accessories. Designers including Gilbert Rohde and Donald Deskey.
212 588-0644, 212 588-0645 fax
E237SKY@aol.com

description, address and phone for each listing

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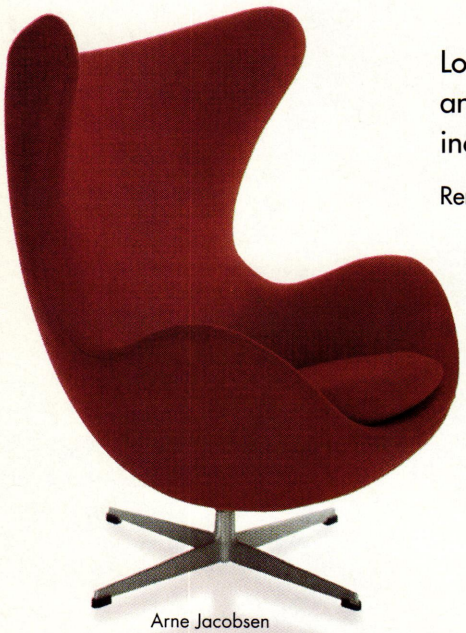

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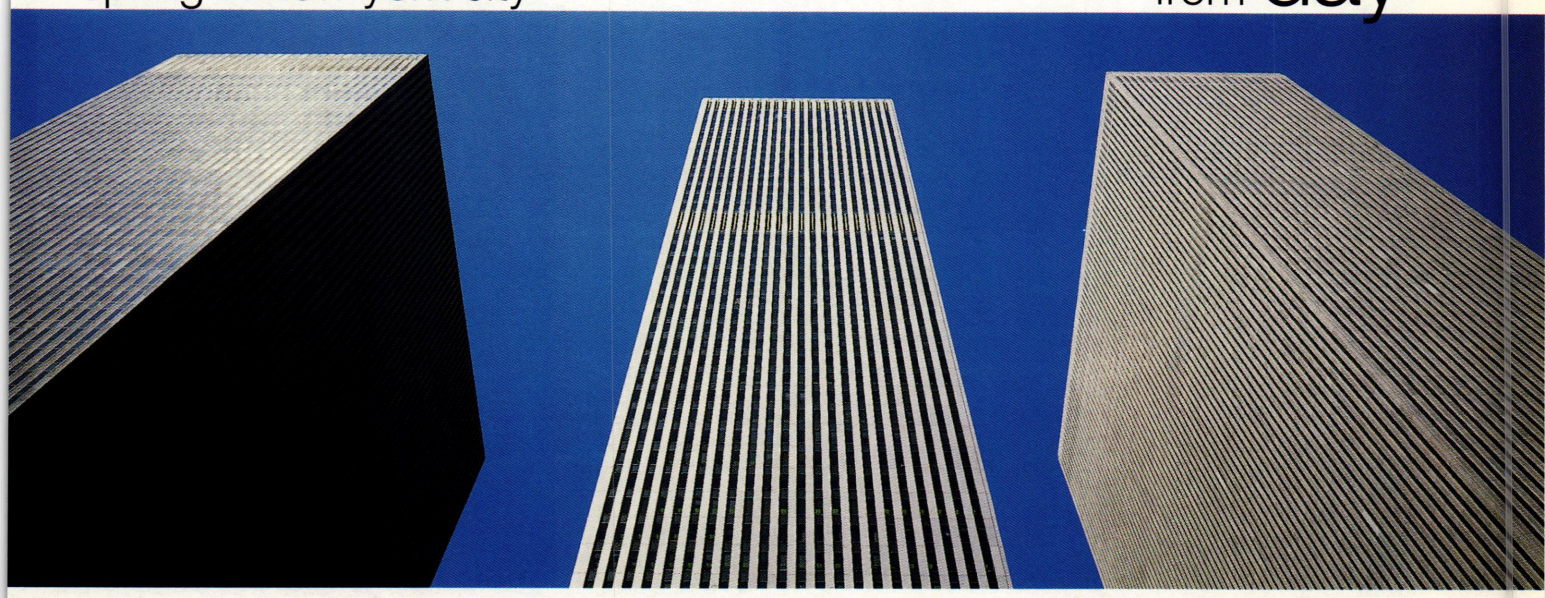
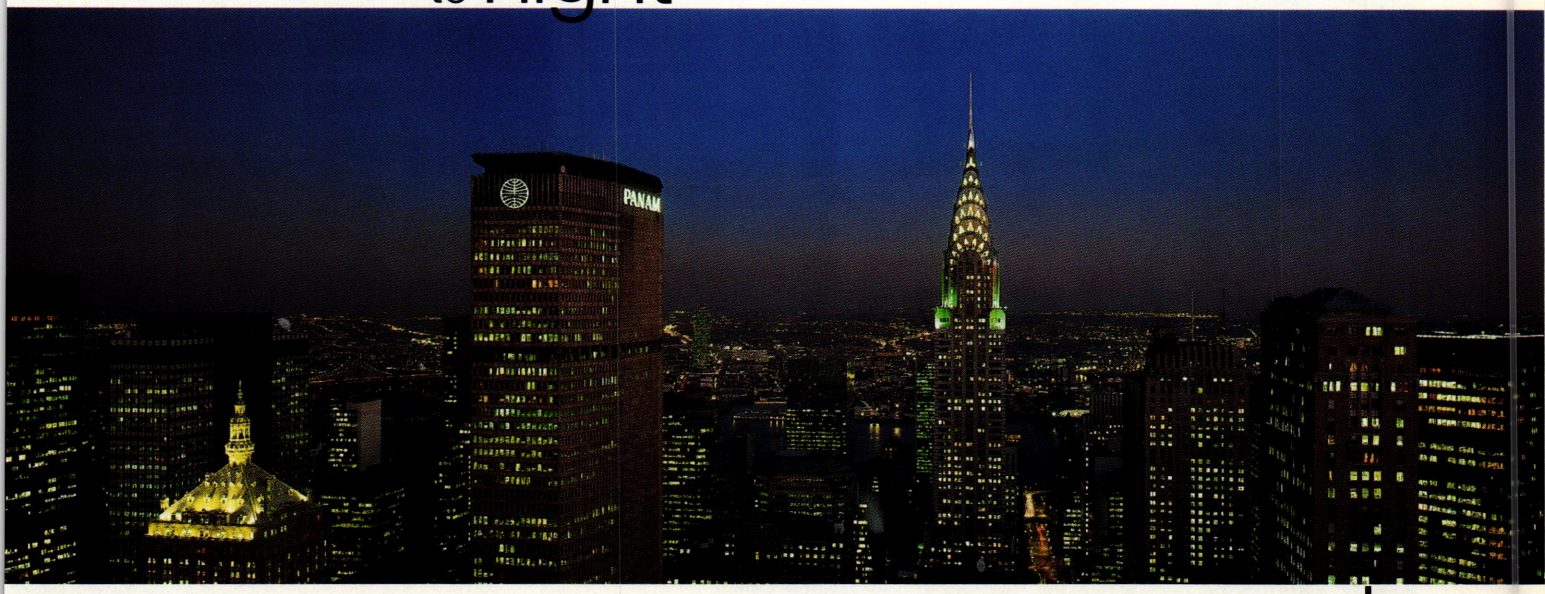
spring in new york city

from day



to night



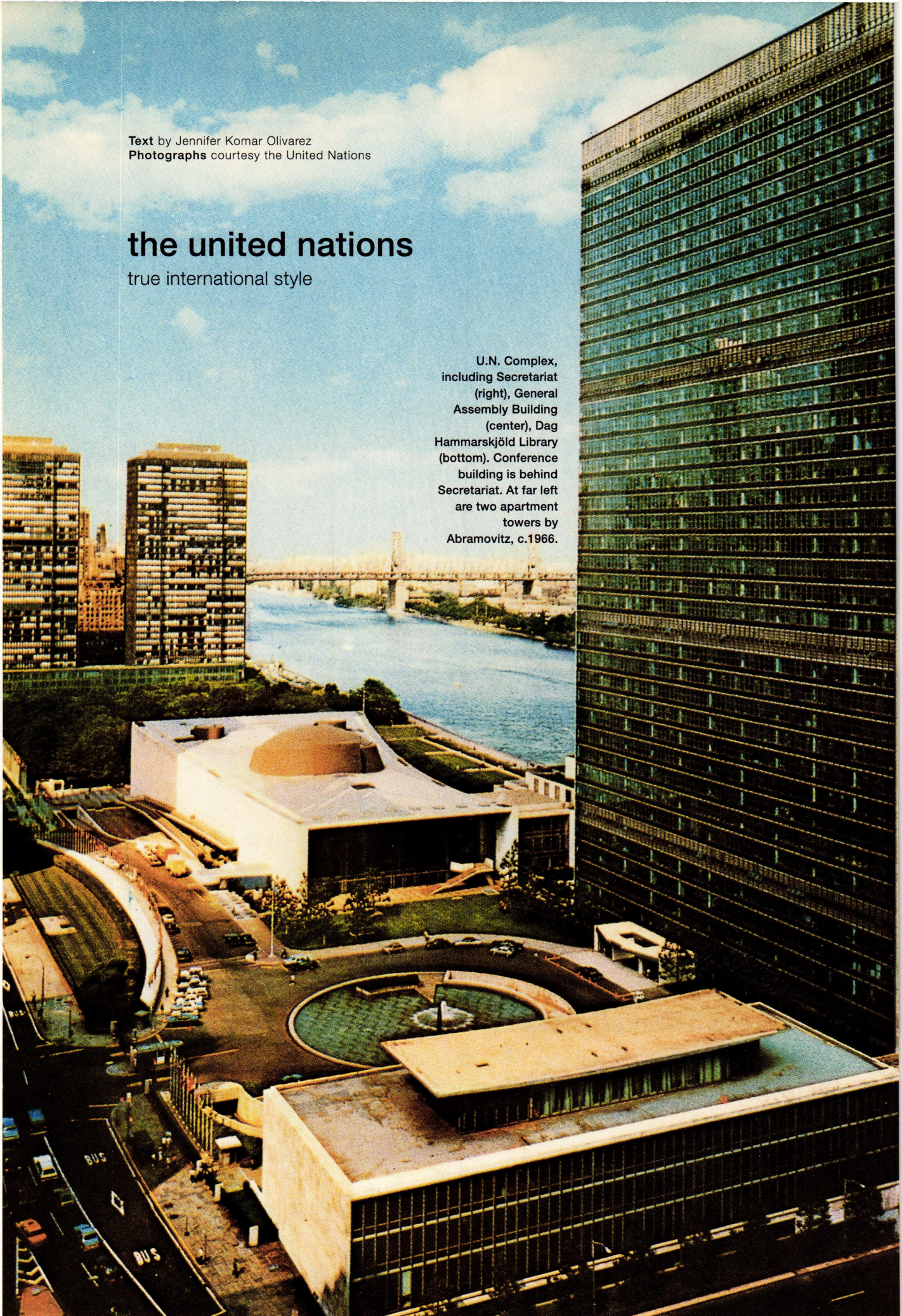
it's magic

Photographs by Richard Berenzholtz, from *Panoramic New York* (Rizzoli, 1993). Through 70 sweeping perspectives, Berenholtz captures classic New York in a set of dazzling images that join the city we see today with the New York we remember from long ago.

Text by Jennifer Komar Olivarez
Photographs courtesy the United Nations

the united nations

true international style



U.N. Complex, including Secretariat (right), General Assembly Building (center), Dag Hammarskjöld Library (bottom). Conference building is behind Secretariat. At far left are two apartment towers by Abramovitz, c.1966.

United Nations Board of Design, foreground, from left to right: Ssu-ch'eng Liang (China), Oscar Niemeyer (Brazil), Nikolai Bassov (USSR), and Ernest Cormier (Canada); background, left to right: Le Corbusier (France), Vladimir Bodiansky (France), Wallace K. Harrison (USA), G.A. Soilleux (Australia), Max Abramovitz (USA), and consultants Ernest Weismann (Yugoslavia), and Matthew Nowicki (Poland).

Conceived and executed by an international team featuring such well-known players as Le Corbusier and Sven Markelius, the U.N. headquarters employed modernism as the style to convey peace and a new world order

When one thinks of significant mid-century architecture in Manhattan, one thinks of post-war icons such as the Lever House by Gordon Bunshaft (1951), and the Seagram Building by Mies van der Rohe and Philip Johnson (1954-58). But the most seminal of these post-war projects, the United Nations Headquarters, should be on every mid-century enthusiast's pilgrimage list. Conceived and executed by an international team featuring such well-known players as Le Corbusier and Sven Markelius, the U.N. headquarters employed modernism as the style to convey peace and a new world order.[1] The story behind the conception of the U.N. headquarters is as significant as the finished product. It is a story of international cooperation and of American ingenuity and philanthropy.

In 1946, the year after the founding of the U.N., the organization's Preparatory Commission decided that the headquarters should be located in the United States, although no specific site had been chosen. Some felt that what promised to be a grand complex should be located in a suburban area, where a suitably ceremonious approach could be planned. The prime area in the immediate New York City vicinity was Flushing Meadows, New York, site of the 1939 World's Fair.[2] The delegates, many of whom were in temporary headquarters there, did not favor that swampy site or New York City's high housing costs and climate. Nevertheless, the Norwegian first Secretary-General Trygvie Lie, declaring later that, "None of us were here on vacation," thought New York City the most prudent choice, and supported the location of the permanent headquarters there.[3]

Three Americans - a real estate mogul, an architect, and a philanthropically-inclined financier - also contributed to the U.N.'s eventual permanent residence in New York City. The developer, William Zeckendorf, had for over a year been buying up land on the East River in the Midtown area, most of which was occupied by slaughterhouses. His original plan was to develop "X City," a futuristic modern mix of residential, office, cultural, conference, and hotel areas. The celebrated architect Wallace K. Harrison, known for his other major New York "city-within-a-city," Rockefeller Center (1935-40), was Zeckendorf's chosen architect.

Harrison's "X City" was ahead of its time. Two monumental curving slabs containing an opera house were followed by four parallel marching slabs, and a heliport provided the everyday transportation of the future.[4] More simplified than the Moderne structures of Rockefeller Center from 15 years before, "X City" possessed the same futuristic qualities pervading the structures of the 1939 World's Fair ("The World of Tomorrow"), especially Harrison's own iconic *Trylon* and *Perisphere*, enclosing Henry Dreyfuss' "Democracity."[5] More directly, it resembled elements from the Futurama exhibit designed by Norman Bel Geddes for General Motors, featuring the "City of 1960" with its ubiquitous, automobile grille-like skyscrapers. Harrison's "X City" also owed homage to the forward-looking urban schemes of Le Corbusier, notably his 1922 "Contemporary City for 3 Million Inhabitants."[6]

By the beginning of December 1946, Zeckendorf, finding no >

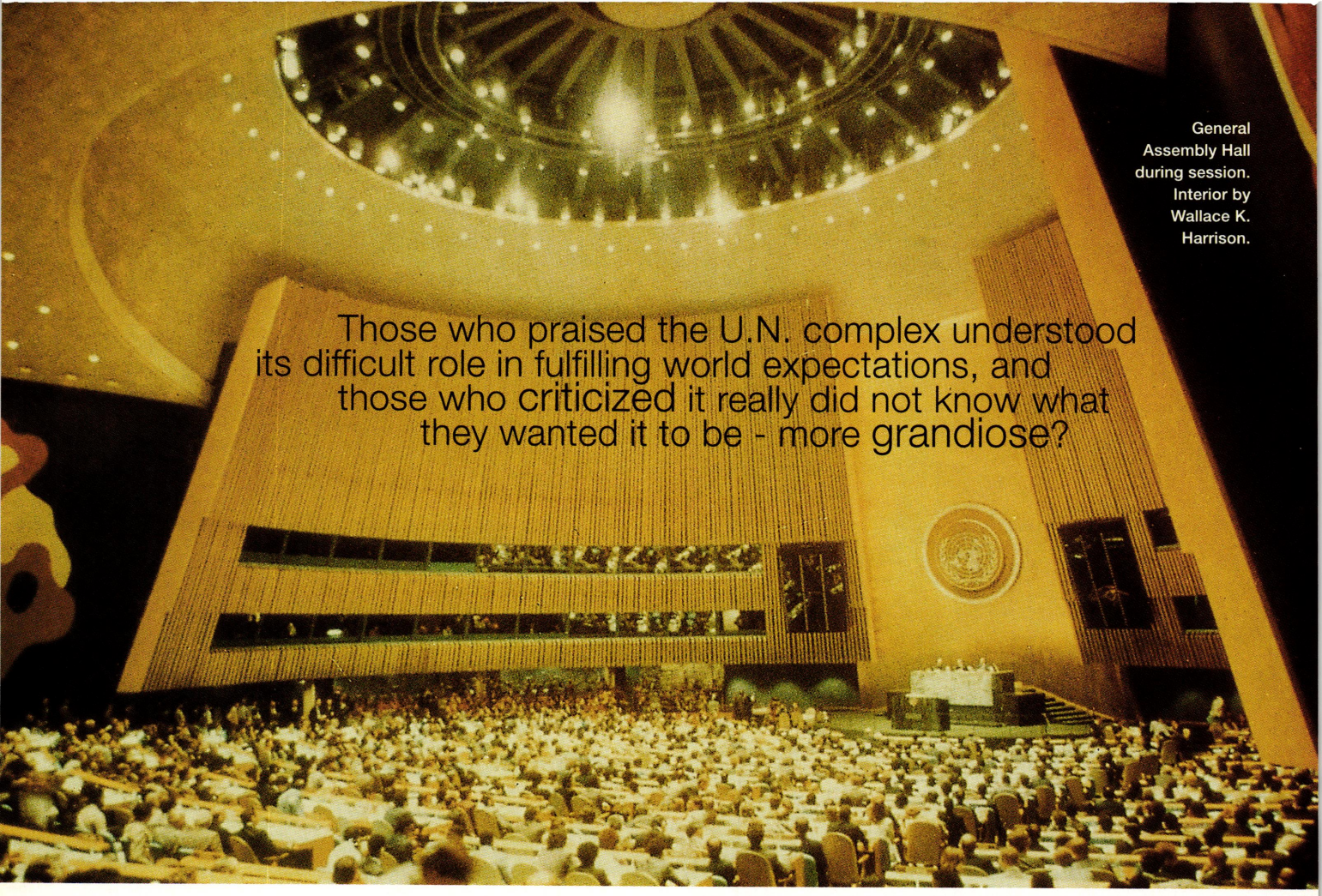
Security Council Chamber, designed by Arnstein Arneberg of Norway. BELOW: Economic and Social Council Chamber, designed by Sven Markelius of Sweden.

ABOVE: Trusteeship Council Chamber, designed by Finn Juhl of Denmark. RIGHT: Detail of teak sculpture of a woman setting a bird free, which symbolizes man's quest for freedom, designed by Henrik Starcke for the Trusteeship Council Chamber.

funding for his plan, had offered to sell his land to the city. The U.N. and New York City were scrambling to find a site by the set deadline of December 31. Financier John D. Rockefeller, Jr. (Harrison's client for Rockefeller Center), and his son Nelson Rockefeller, who served on the Mayor's New York Committee for the U.N., did not want to see the organization abandon the idea of permanent residence in their city.[7] In true American philanthropic spirit, John D. Rockefeller, Jr. purchased the land from Zeckendorf and presented it as a gift to the United Nations for their headquarters in December of 1946.[8]

Much discussion ensued about the design of the new complex. Was there to be an international competition, which was common then as now? Influential modern architects Marcel Breuer and Richard Neutra, along with many colleagues, had called for one in the April 1946 issue of *Progressive Architecture*.[9] By January 1947, however, it was clear to the architecture community that this building project was meant to display the spirit of international cooperation, when U.N. officials appointed Wallace Harrison, who was well-connected with the site and the donors, as Director of Planning for the U.N.'s permanent Headquarters. He would head the Board of Design, consisting of architects representing various member nations. These included Le Corbusier (France), Oscar Niemeyer (Brazil), Sven Markelius (Sweden), Nikolai Bassov (U.S.S.R.), and Howard Robertson (U.K.), along with architects from Australia, Belgium, Canada, China, and Uruguay.[10]

Early schemes for the U.N. were very literally adapted from Harrison's existing "X City" design for the same site. Its basic elements were carried through into later designs devised by the committee, including those by Le Corbusier, who, somewhat contrary to the intended spirit of collaboration, moved to New York to develop his own schemes.[11] As it happened, one of these submitted designs, Scheme 23A, was refined in committee by Oscar Niemeyer to >



General Assembly Hall during session. Interior by Wallace K. Harrison.

Those who praised the U.N. complex understood its difficult role in fulfilling world expectations, and those who criticized it really did not know what they wanted it to be - more grandiose?

create a plan featuring the Secretariat as a vertical north-south slab, countered by an hourglass-shaped low General Assembly Building. The box-like Conference Building served to connect the two.[12]

The Secretariat, essentially the office building for the Secretary-General and the civil servants of the U.N., was the first to be constructed (1949-50). A blue Thermopane glass-and-metal curtain-walled box, its north and south ends were clad in marble, giving the structure a sense of luxury. Four visible floors (6, 16, 28, and the top floor) for modern mechanical services, including air conditioning, created a rhythm to the east and west facades facing the East River and United Nations Plaza, respectively.[13] As the first and most visible building of the complex, its qualities both as a modern skyscraper and as a representative of the U.N.'s ideals were evaluated by architects and critics. The editor of *Architectural Forum*, in the November 1950 issue devoted to the Secretariat, was full of praise for the architects and the U.N. for serving each other's needs so well. He declared, "Just as the modern Secretariat had supplied a monumental symbol for the U.N., so the U.N. had, in turn, given modern architecture an aura of respectability, an association with worldwide prestige."[14]

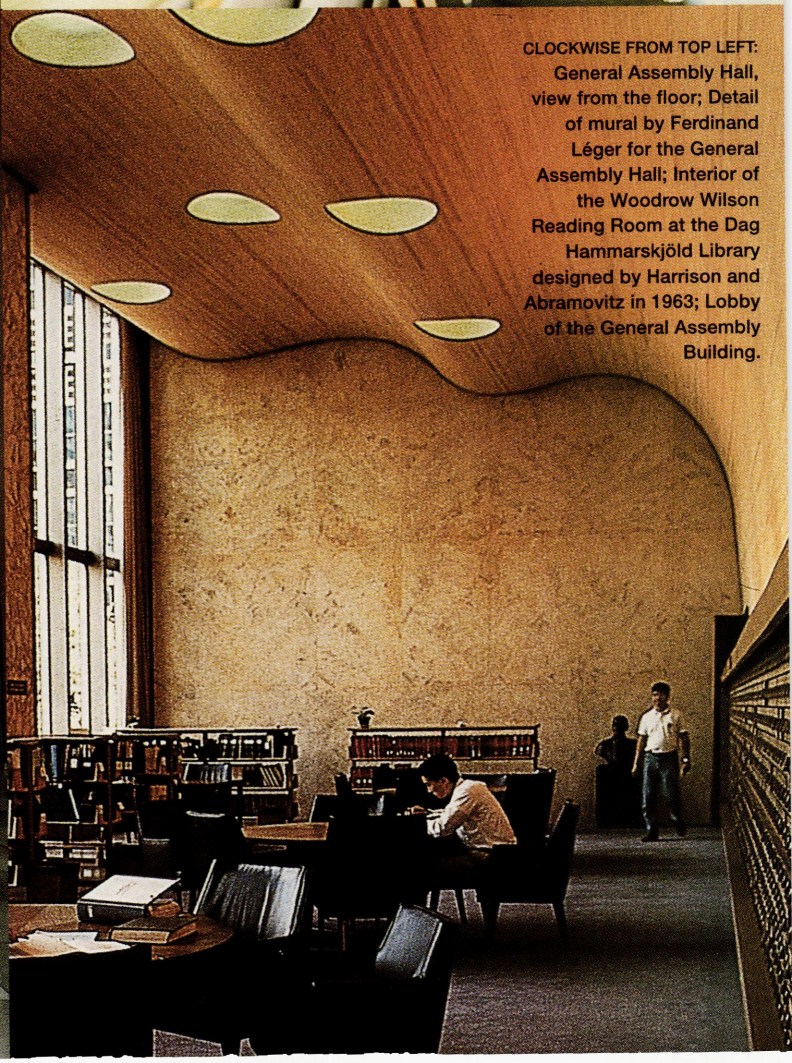
The five-story Conference Building, completed in 1951, is the least visible of the complex, though considerable attention was given to its interiors.Three Scandinavian countries made gifts of the three principal 18-foot high rooms of the Conference Building. Their choice was undoubtedly due to the high profile of Scandinavian design in the post-war period and because Danish architect and designer Abel Sorenson of the U.N. Planning office was responsible for the decoration of these interiors.[15]

The Security Council Chamber was designed by the Norwegian Arnstein Arneberg, architect of Oslo's City Hall. Arneberg created a luxurious interior for the low, box-like space by covering the walls and furniture with royal blue fabric featuring a gold repeat. This fabric was also used for draperies which, when parted, reveal a marble wall adorned with a dramatic mural by Per Krogh which symbolizes mankind's rising like a phoenix from the ashes of war.

Stockholm's dedicated city planner and U.N. Board of Design member Sven Markelius designed the Economic and Social Council Chamber. He borrowed yet another reference from the 1939 World's Fair, from Alvar Aalto's famous Finnish Pavilion, by swathing the sides of the chamber in an organic curving natural wood screen, which darted around the translator's row of windows. He also used a regal textile design: red draperies with four gold abstract designs. The unfinished ceiling was masked with a dropped white platform with recessed circular light wells.

Danish designer Finn Juhl's Trusteeship Council plan dealt with the long, low space in a very successful fashion. He most innovatively masked the bare ceiling and its mechanical equipment not by adding a more claustrophobic dropped ceiling, but by creating a floating lattice-like screen covered in a patchwork of multicolored panels. Juhl distinguished the committee members' area with a continuously-curved ashwood wall panel, and left painted plaster walls in the public gallery. Henrik Starcke's teak sculpture of a woman setting a bird free, symbolizing mankind's quest for freedom, is a prominent Danish work of art in the chamber, as are Juhl's mobile delegate's chairs created by Niels Vodder with Juhl's trademark floating seats and backs.[16]

The General Assembly Building, completed in 1952, is the most magnificent space within the complex, and most visibly exhibits Wallace Harrison's increasing exploration of organic modernism.[17] The dome of the General Assembly Hall resulted in sloping interior walls, which Harrison partially covered with wooden screens that stop short of the gilt wall behind the speaker's platform. The two sides of the chamber are adorned with biomorphic murals designed by >84



CLOCKWISE FROM TOP LEFT: General Assembly Hall, view from the floor; Detail of mural by Ferdinand Léger for the General Assembly Hall; Interior of the Woodrow Wilson Reading Room at the Dag Hammarskjöld Library designed by Harrison and Abramovitz in 1963; Lobby of the General Assembly Building.

warren mcarthur

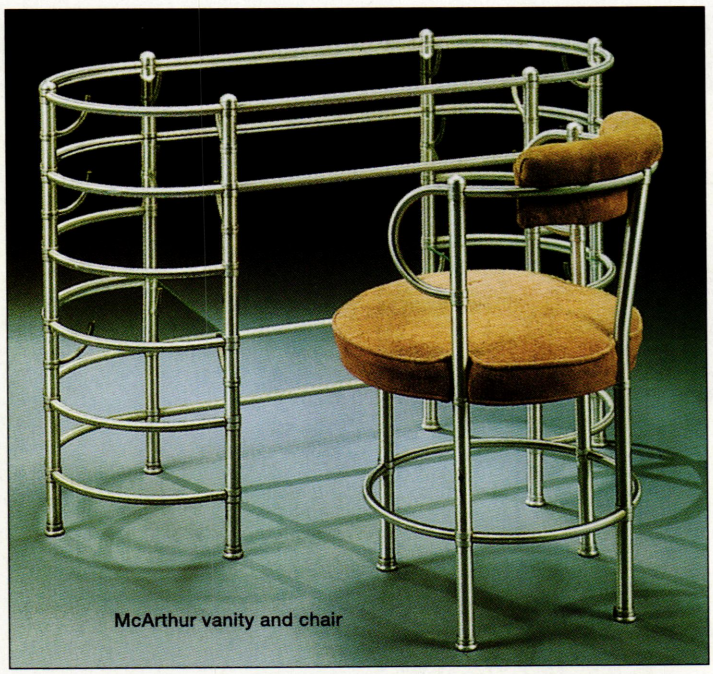
an industrial designer with the soul of an artist

Text by Nicholas H. Brown
Photograph This page courtesy Los Angeles Modern Auctions

Warren McArthur was a brilliant industrial designer with the soul and spirit of an artist. Creating inventions throughout his life in diverse areas, we now celebrate him for his furniture.

During the second quarter of this century, Warren developed a unique patented system of furniture construction. With this simple concept, he produced a body of work that is timeless. This article's focus is on Warren McArthur's aptitude for problem solving, examining his early patents which lead up to his furniture designs. By understanding his history and the environment in which he worked, we may come to appreciate his choice of solutions and the breadth of his vision.

Born in 1885, the second of three sons to a well-to-do Chicago family, McArthur grew up in a city which typified the great energy created by the dynamics of agrarian/industrial 19th century America undergoing a transformation by the emerging advances in technology. Inventions of the last quarter of the 19th century - the electric light, the telegraph, the typewriter, the telephone, and the automobile - became the progenitors of the modern infrastructure of the 20th century. Chicago was one of the major hubs of that time and Warren's father, Warren McArthur Sr., was keenly interested in the modern changes around him. He sat on several corporate boards, including the Dodge Bros. and the Dietz Lantern Company. A man of his time, he was one of the first to register an automobile in Chicago. Since his vehicle had no reverse gear, his garage was equipped with a turn-table floor based on the device which railroads use to turn their locomotives around in the switching yard. In 1892 he hired a young architect, Frank Lloyd Wright, to build his house and championed his cause to his friends. This opened doors for Wright and brought a large club commission to the architect, Midway Gardens. Through his father's connections, Warren's family was well acquainted with the "movers and shakers" of Chicago society.



McArthur vanity and chair

Warren's first attempts at standardized furniture construction utilized pieces of gas pipe, washers from a Dodge car, and a rod

Upon graduation from Cornell in 1908 with a degree in mechanical engineering, Warren began working on his first group of industrial designs which culminated with his filing for 10 lamp patents between December 1911 and January of 1914. One of these designs was the short globe lantern manufactured by the Dietz Lantern Co. of Chicago, a version of which is still available today in most hardware stores. When his brother Charles invited Warren to join him in Phoenix, Arizona in 1913, Warren used the proceeds from the sale of his lantern patents to move his young family west. Warren Sr. believed in his sons' visions and gave each a starter-stake of $100,000 in 1914. With this investment and subsequent ones to follow, Warren Sr. effectively helped to shape 20th century Arizona through his support of his sons. Senator Barry Goldwater, in an address given in the 1950s at the Waldorf-Astoria, stated that he felt there should be a monument erected to the McArthur brothers for their vision for 20th century Arizona. Coming from a man commonly known in the halls of Congress as "Mr. Arizona," this is indeed the highest of praise.

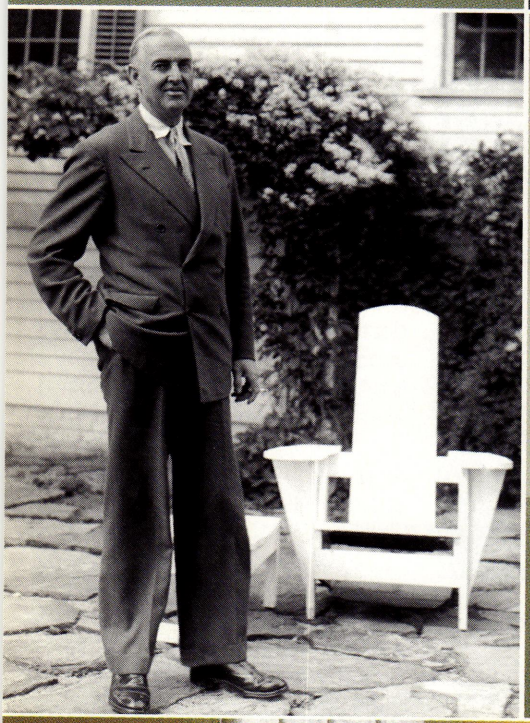
For their first venture in Phoenix, Warren and Charles opened a car and truck dealership which prospered, selling Dodge cars and trucks and also offering Packards and Jeffries - an early aluminum-bodied car. With the hot and arid surroundings of the Arizona desert and the steep desolate climbs from Phoenix to northern and eastern Arizona, there was a real threat of vehicles overheating. A radiator adapter and a visible thermostat to warn operators of rising engine temperature could solve this problem, and Warren's next three patents dealt with a radiator cap which successfully did just that. The McArthur Brothers dealerships were to grow to number 14 and the territory they covered extended from Arizona to the west coast of Mexico.

From 1913 until his death in 1924, Warren Sr. would visit his sons in Arizona, supporting their interests and helping them to achieve their dreams. During this period the brothers built the first radio station in Arizona, founded the Arizona Club, and established the Arizona Museum, among other projects. Since their parents had been coming to Phoenix to escape the harsh Chicago winters for the past decade, Charles had been keen on developing a luxury vacation resort, receiving a million-dollar commitment from William Randolph Hearst in 1914 to do so. However, Hearst withdrew his support and the plan was shelved for 12 years.

With their extensive commercial and civic ventures in Phoenix, the brothers were intent on promoting the city and Arizona to the nation. Arizona's wilderness and spectacular scenic and archeological treasures were locally known and nationally touted, but access was daunting to all but the intrepid. The early 1920s saw the completion of a road system which opened the National Parks and other sites of the "Wonder State" to auto travel. Without any tourist facilities, however, visiting the state was still a struggle. Warren's solution was to produce the *Wonder Bus* - an important invention in the history of the automobile, and to create Wonder Tours with Charles.[1]

The Wonder Bus, America's first touring/camping vehicle or RV, was road tested by both brothers in October of 1924 on a visit to >

CHRISTIE'S NEW YORK



OPPOSITE PAGE CLOCKWISE FROM TOP LEFT: Beauty shop cabinet (style unknown to author) c.1936; Interior of Los Angeles Scenic Studios photographed for the Los Angeles Chamber of Commerce in 1932; Magazine basket (*Style No. 1776*) c.1935; End table (style number unknown to author) c.1934; The Arizona Biltmore chair and ottoman (*Style No. 1002 AUR* and *No. 1061*) designed for the Arizona Biltmore in 1930/31. Side table (*Style No. 1517*). Arm chair (style number unknown to author) supposedly designed as an airport chair 1933/34; Arm chair (*Style No. 1151-A* [variant]) c.1934; Warren McArthur. THIS PAGE FROM TOP: Round mirror (*Style No. 803*) from the Library of Virginia in Richmond. Towel rack (style number unknown to author) mid-1930s; Stool (style number unknown to author) c.1936.

the family's newly-acquired property - which is now part of the Phoenix Country Club. The first house of the family compound was completed on North Country Club Drive. Warren produced the first rudimentary pieces for this house in 1923. Charles and he had contracted with their father to construct his residence for $25,000. As they neared completion, there was only $800 left for the furnishings and fixtures. Warren, who had been a furniture-building hobbyist, took it upon himself to create the furniture with the help of a carpenter and a cabinetmaker. Guests of his parents, impressed with the furniture, asked Warren to build pieces for them and ship the furniture east.

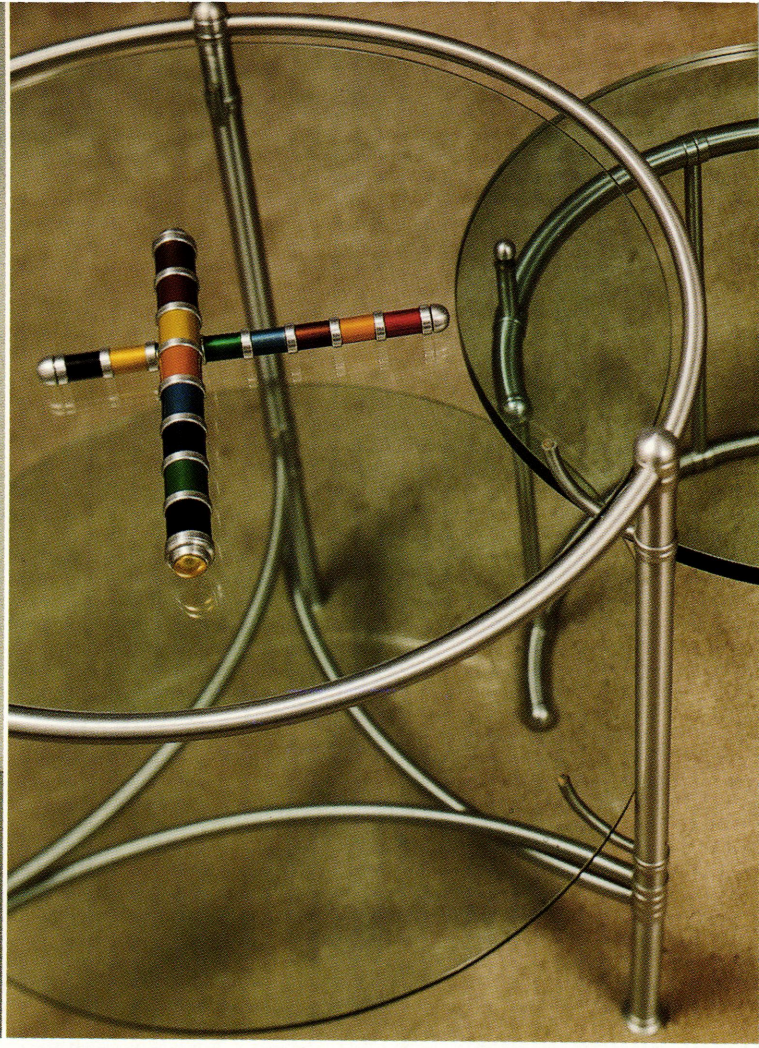
In 1924 Warren had the idea of building furniture with standardized units which could be easily disassembled for shipping or for replacement of damaged parts. His first attempts at standardized construction utilized pieces of gas pipe, washers from a Dodge car, and a rod. Unsure of whether his new steel tube furniture or his known wooden designs were more saleable, he exhibited both for the winter visitors to Phoenix to see. The chairs, made of black lacquered steel tubing with shiny leather seats, although cumbersome because

In relation to the revolutionary tubular furniture designs of Breuer in 1925, Mies van der Rohe in 1926, and Le Corbusier in 1927, it is interesting to note Warren's accomplishments in 1924

of weight, were the most popular sellers of this display. In relation to the revolutionary tubular furniture designs of Breuer in 1925, Mies van der Rohe in 1926, and Le Corbusier in 1927, it is interesting to note Warren's accomplishment. Sadly, on Christmas Eve of 1924, Warren Sr. died at the age of 68 in his newly constructed house which Warren had furnished.

Warren and Charles lost their father prior to undertaking the greatest project of their partnership, the creation of a 600-acre luxury resort, the Arizona Biltmore. As the newest grand resort of the West in 1929, the Arizona Biltmore received extensive coverage in the newspapers, magazines, and architectural journals of the day. The press in London, New York, Chicago, and Los Angeles, to name a few, ran opening day articles on the resort. Warren and Charles asked their older brother, architect Albert Chase McArthur, to design the resort. Warren's collaboration with Albert on the interior furnishings created part of the sensation. The first major review of the resort appeared in a hotel publication, the *Pacific Coast Record*, in March of 1929 followed by a second in April. The photographs show conventional seating and case pieces with a simple geometry that mixed well with their surroundings of cast brick. Standing out in these interior views are the wrought iron furniture and architectural details, the lamps, and Warren's simple tubular tables and smoking stands. As to which of the wrought iron or lamp designs are Warren's and which are Albert's, we may never know.

Despite the great press and excellent critical reviews that the resort received, the brothers were not able to hold onto it. I believe the untimely death of Warren Sr. in 1924 had a great impact on the outcome of this project. Warren McArthur Sr. was a man of some business acumen, his annual sojourns to Phoenix served as >



ABOVE FROM LEFT: Side chair (Type - *Two Navy Seat*, c.1940). Warren added the quarter-round reinforcing tube between the seat and back to meet stringent military strength requirements; [L] The two-tiered table (*Style No. 1627-2*) dates from 1933/34 with two sample color bars that were sent by Warren's sales staff to give prospective clients a look at the anodic color possibilities for their McArthur furniture.

benchmarks for his sons' projects and a source of financial "healing" when necessary. Perhaps the overrun in costs to bring the Biltmore to completion or their reliance on one major backer toward the end of the project might have been tempered. Their inability to foresee that the project would cost two and a quarter million dollars rather than the one million they initially budgeted would be sorely regretted and cost the brothers all that they had including their share of the Arizona Biltmore. The dire changes in the financial state of the world in late 1929/1930 and Warren's divorce broke the brothers' partnership and ended Warren's residence in Arizona.

At the age of 44, Warren embarked on a new venture in Los Angeles as a designer and manufacturer of metal furniture. His first listing in the Los Angeles business directory was as a custom furniture manufacturer working in brass, copper, and steel. From a small machine shop with a manual tube bender in south central Los Angeles he continued the work which was the basis of his two pivotal patents: Standard Patent-1,932,794 and Design Patent-82,338. These were major stepping stones clearly delineating Warren's unique manner of construction from past manufacturers of mass-produced furniture. His use of standard parts and innovative mechanical joinery in place of welding or screws created a system of simplicity, versatility, and strength. He codified these basic designs in a first catalog, undated but published before the dissolution of Warren McArthur Furniture, Ltd. in 1933. While this body of designs was of historical interest, it was pushed into creative and structural obsolescence in June of 1932 by this third furniture patent application.

It was this third furniture patent which substituted milled washers for the earlier pressed cap and notched vertical tube method of joinery. The arrival of aluminum as Warren's material of choice required this alteration. These milled washers were variously ziggurat, ribbed, or smooth-walled in profile and became Warren's signature design element and recognized trademark. Aluminum was rapidly becoming the industrial material phenomena of 1930/1931. In the annual compilation of all technical articles written in the United States in 1930 there are a dozen-plus entries for aluminum, and about 20-times that number for 1931. There were only five licenses for anodizing issued nationwide by Dupont (who held the patent) in 1931. Warren was among the first to avail himself of the new process in his furniture designs, which were available in the following anodic colors: Ebony, Egyptian Bronze, Chocolate Brown, Golf Green, Alice Blue, Royal Blue, Orange, Gold, Yellow, and Grenadine, plus clear anodic or "silver." Warren's adaptation of classical and contemporary furniture designs quickly caught the eye of the style conscious.[2]

Warren McArthur Furniture, Ltd., prior to its bankruptcy in >84

OPPOSITE PAGE CLOCKWISE FROM TOP LEFT: Screen idol Ramon Novarro in the living room of his Lloyd Wright home. His McArthur sofa was a prototype and not mass-produced; Patent drawing from Warren McArthur's first furniture patent applied for in June of 1930; Armchair (*No. 20*) in gold lacquer on steel tube in original upholstery, c. 1931/32, an excellent example of Warren's first patent in use. Table (*Style No. 1651-3* [variant]), c.1936/37. Arm chair (*Style No. 1034*), c.1932/33, came from Warren McArthur's office at the Bantam, Connecticut factory. This early transitional chair is made of aluminum-milled washers, aluminum vertical tubes, and black lacquer on steel horizontal tubes; Window display of Warren McArthur Corporation Aircraft Seat *Model 225-B* at the Torrington, Connecticut Armory in December, 1944 in conjuction with the "E" Award Ceremony for excellence in manufacturing during wartime; Main lobby of the Arizona Biltmore. Note McArthur tubular tables and wrought iron pieces. Aluminum chair in adjacent room is from McArthur's *Imperial Group* manufactured between 1946-1948; Nest table (*Style No. 1578*), c.1935.

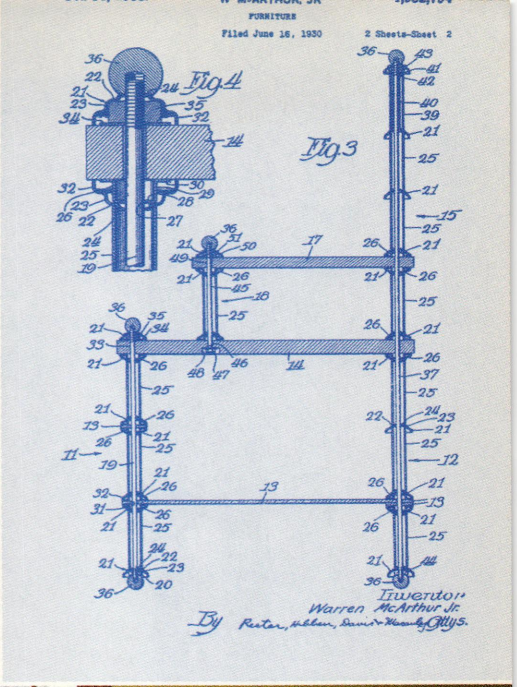

W. McARTHUR, JR.
FURNITURE
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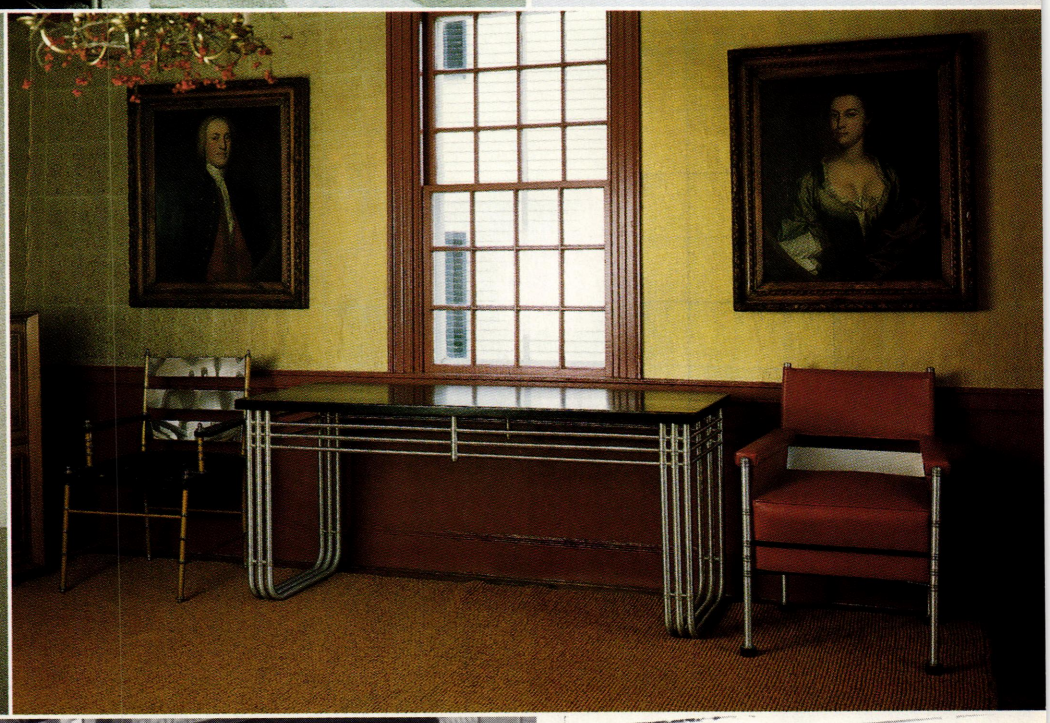
Fig. 4
Fig. 3
Inventor
Warren McArthur Jr.
By



SEAT ELEVATION CONTROL LOCK
RECLINING SEAT BACK ADJUSTMENT
FORE AND AFT SEAT ADJUSTMENT ON TRACK
SUTTON HARNESS RELEASE FOR SAFETY
HTY

A long view of Gio Ponti's Milan apartment at 49 via Dezza, c. 1956, from the living room through the mother's room, ending in the daughter's room. Matteo, Ponti's grandson, sits in the foreground. Gio Ponti, son Giulio, daughter Tita, and wife Giulia appear behind the "modernfold" walls.

Text by Ginger Moro

gio ponti

creator of classical classics

Giovanni (Gio) Ponti was one of the most important Italian architect-industrial designers of the 20th century. As editor of *Domus* and *Stile* magazines (which he founded in 1928 and 1945, respectively), he enthusiastically promoted the modern designs of his contemporaries. During Ponti's long career in the applied arts, he designed ceramics and porcelain for Richard-Ginori; glass for Venini; fresçoes for the University of Padua; furniture for Cassina, Knoll, and Arflex; silverware for Christofle and Sabattini; stainless steel flatware for Argenteria Krupp; textiles for Ferrari; lamps for Fontana Arte; enamelware for Paolo De Poli; espresso machines for La Pavoni; and *Orfeo* costumes for La Scala Opera. Collaborating with Piero Fornasetti, he designed interiors for the Casino di San Remo, L'Appartamento Lucano, and the steamship *Andrea Doria*. His architecture (with buildings in 13 countries), included his homes on the via Randaccio and the via Dezza in Milan; the *Villa de L'Ange Volant* for Tony Bouilhet in Garches, France; and the *Villa Planchart* in Caracas, Venezuela. The Montecatini buildings and the Pirelli Tower attest to his talent in Milan. The Denver Art Museum in Colorado is Ponti's only public building in America.

Gio Ponti was born in Milan in 1891. After serving in the army in World War I, he graduated with an architecture degree from the Milan Politecnico, where he later taught. In 1922 he opened an architectural office with Emilio Lancia and Lino Fiocchi, members of "The Artistic Family of Milan" which was dedicated to a return to "the equilibrium of the classics" in a reaction against the eclectic 19th century architectural blight. This requisite dialogue with antiquity must be considered in the context of post-World War I Italy. Nationalism, important to societies in flux, was symbolized in the arts by *Romanità*, *Latinità*, and *Italianità*. By recognizing the historical heritage of their "Roman-ness" and "Latin-ness," citizens gloried in their unifying "Italian-ness." With new found self-esteem, Italians were emboldened to build new homes and buy products which reinterpreted the ancient themes in a modern mode. It was a brilliant P.R. ploy, adopted by the Milanese Neo-Classicists as well as the Fascists.

"Ceramics - allusion not decoration"

In 1923, Ponti began designing ceramics for the venerable Manifattura Ceramica Richard-Ginori at Doccia, near Florence. The firm was founded in 1737 by Carlo Ginori, who brought the secret of porcelain manufacture from Vienna to Italy. In 1896, Ginori joined forces with Auguste Richard, of Swiss origin, to form Richard-Ginori. Ginori produced a luxury line, while Richard was known for mass-produced ordinary household ceramic utensils.

In the 1920s, there was an intense collaboration of art and industry, the fruits of which were shown at international fairs and expos. In 1923, at the first International Exhibition of Decorative Arts in Monza, a room was devoted to Ponti's ceramics for Richard-Ginori. One of the plates displayed was called *Noble Activities: Our Ancestors*; slate blue figures in tunics outlined in gold represented the seven lively arts. Ponti was fascinated by the spontaneous style of pre-Roman Etruscan art (800 to 500 B.C.) which was produced by a wholly original culture, independent of the Greek. The gold outlines of his figures recalled Etruscan fresçoes.

At the Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes, 1925, Richard-Ginori was represented by a room in the Grand Palais which was decorated with Ponti's neoclassical ceramics, for which he won the Grand Prix. (This display and the Futurist stand of Balla and Prampolini presented two very different facets of modern Italian design.) "Industry is the style of the 20th century; its mode of creation," Ponti wrote in the Expo catalog. He had only been with Richard-Ginori for two years.

Gio Ponti, as artistic director, revitalized antique or traditional ceramic shapes with his distinctive decorations. His aim was to bring quality to mass-production, promoting sales to a middle-class clientele. Ponti rejected the geometric Art Deco motifs of his contemporaries, preferring the symbols and icons of Etruria or Rome. For his famous *Grande Pezzi*, which were great both in size (50 to 80 centimeters high) and concept, he adopted the cylindrical containers, *ciste*, that Etruscan women used for their cosmetics. Ponti's versions were topped with figural lids. He decorated these ancient forms with stylized figures, singly or in groups, painted against a stage set of compartments. His "Great Pieces" were given fanciful names: *Classical Conversation* (depicting the architect, the builder, and the philosopher watched over by gilded angels); *Migration of Sirens* (the mermaids who tempted Ulysses); and *Triumph of Love and Death*. The lids are elaborated with architectural elements, swags, or mythical figures. (Here the influence of Wiener Werkstätte artist Dagobert Peche can be seen.) Ponti designed faience vases, *Orci*, which imitated archaic forms. These were decorated with pedestals, obelisks, and elongated nude figures lolling on puffy clouds for the *Vase of Women and Architects*, or leaning against columns for *The House of the Ephebians*. There were also elegant white porcelain urns with conical lids decorated in gold. These "Great Pieces" were designed with an ironic twist for "the skillful hands" of Elena Diana who executed them at the Doccia Richard-Ginori factory, and were intended for collectors and museums. >

COURTESY SALVATORE LICITRA

Richard-Ginori also mass-produced small ceramic vessels, plates, ashtrays, and vases at their San Cristoforo factory in Milan from 1923 to 1930. These were popular items with housewives, being both artistic and useful. Color schemes were cream with coral decorations, or gun-metal gray backgrounds with gilt dolphins, exotic animals, or palm trees. Gold *piume* feathers curled up the sides of the vases.

Plates came in series; the *Venatoria* pictured hunters stalking their prey against white, deep blue, or gold backgrounds. *Le Quattro Stagione* featured two figures balancing a symbol of each of the "Four Seasons" on a long pole. Ceramic hands were gold adorned with white floral bouquets, or white with multiple gold images (*Sorceress' Hand*). The Richard-Ginori Ceramic Museum in Sesto Fiorentino displays 400 pieces of Ponti's imaginative designs from 1923 to 1940. Each piece is marked with "Richard-Ginori," the factory where produced, "Made in Italy," as well as Gio Ponti's facsimile signature.

"Architecture is a fantasy of precisions"

Gio Ponti's first house, 9 via Randaccio, in Milan was designed in 1925. It was the first of four houses that he both designed and lived in with his family. It incorporated many of the themes which he used in future buildings: the exterior facade was concave, decorated with pediments and obelisks; the interior featured a grand staircase, and apartments with rooms without corridors. For Ponti, the Egyptian obelisk was an enigma - "sybylline, metaphysical, representing >68

ABOVE TOP ROW FROM LEFT: *Superleggera* chair designed by Ponti in 1957. Analine-dyed ash with leatherette seat; *Classical Conversation* ceramic *Grande Pezzo* for Richard-Ginori, depicting architect, builder, and philosopher, c.1925; *Stile* magazine cover, May 1946. BOTTOM ROW FROM LEFT: *La Flèche* (the Arrow) silver-plated candelabra with crossed horns, for Christofle, 1928; Watercolor sketch of multi-colored blown glass bottles and vases for Venini, Murano, 1946; Multi-horned *He and She-Devils* enamelled by Paolo De Poli, 1950s.

Gio Ponti's Pirelli Tower (1956) soars above the Milan railroad station

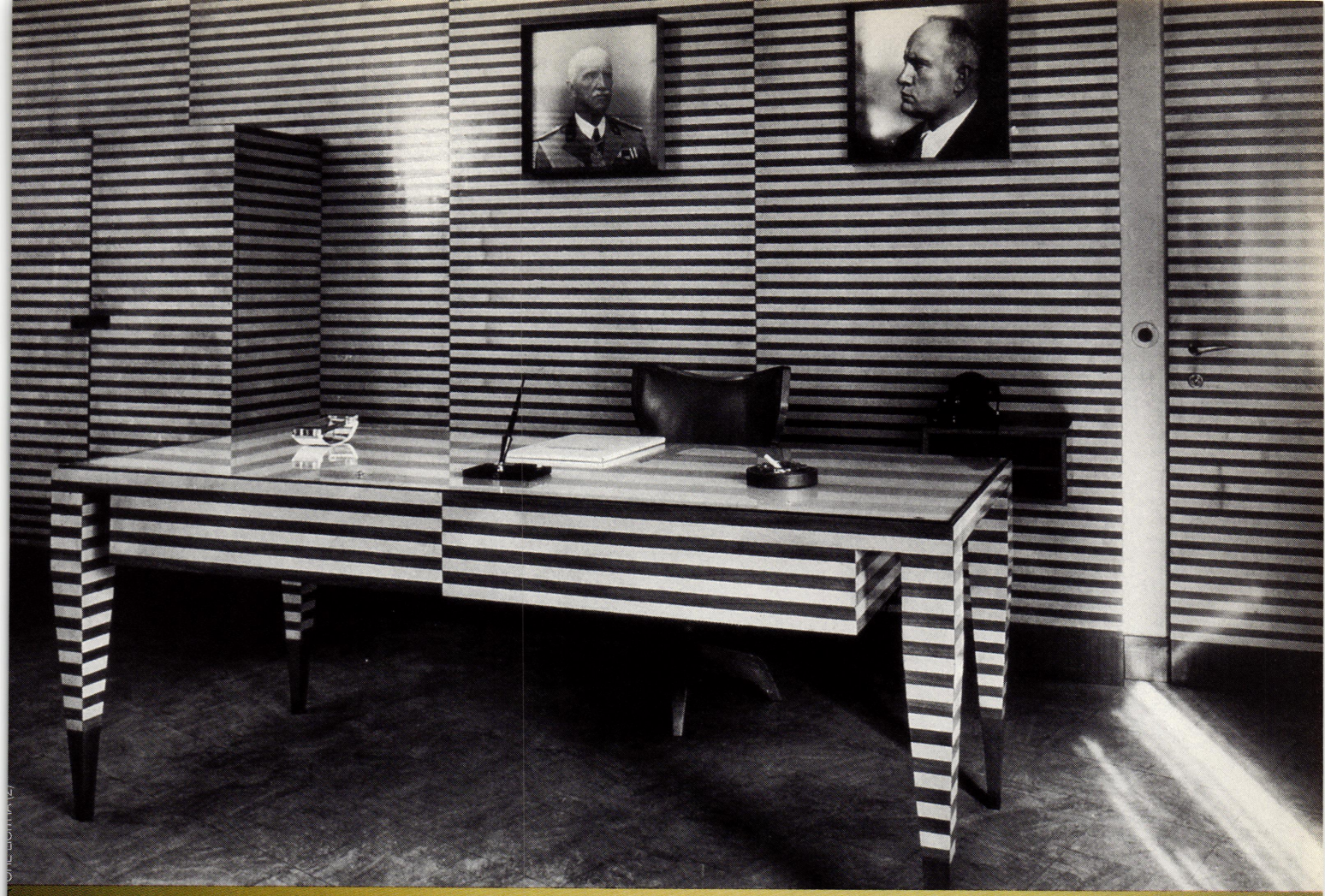
SALVATORE LICITRA

arcane, non-functional Architecture, the only plastic art."

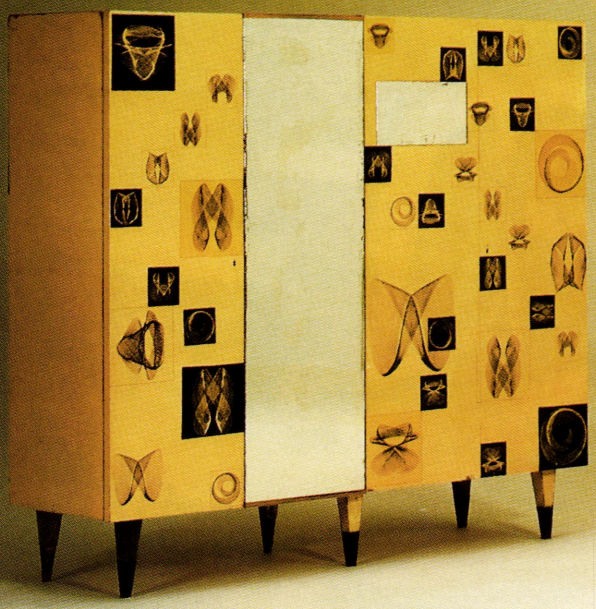
Today, Ponti's eldest daughter, Lisa Licitra Ponti, lives in an apartment on the third floor. Her son, Salvatore Licitra, has the studio on the top floor, under four obelisks which point to the sky. I visited Signora Licitra Ponti there this fall. The building looked lived-in; not surprisingly, since it was built 70 years ago. Stucco was peeling off the obelisks on the concave front elevation, there was graffiti on the walls, and pajamas were hanging out to dry on one of the balconies in the back, but the pure lines of the young architect's first house were still discernable. The interior was impeccable; the apartment door panels were painted a two-tone celedon green. The sculpted underside of the staircase, a Ponti personal detail, was visible on the second and third floors. Greek urns decorated the entry.

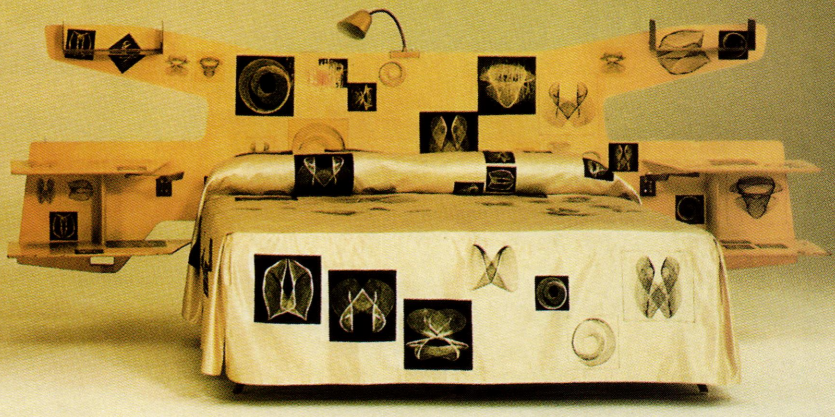
Lisa Ponti was a young child when the Pontis first lived in this house. Like her father, she had a gift for poetry. For her, "the balconies were little vessels moored on the facades, ready to sail off with the beautiful princess." Lisa remembers her childhood living with a creative artist: "My father became very stressed when he had a deadline for an architectural commission. He worked far into the night and wanted his family by his side as he drew plans. We were children and couldn't keep our eyes open. My father would call the young architects who were working on a project with him at all hours. It was particularly hard on my mother, but she learned a few tricks to spare his assistants. She would pretend she was dialing the phone, then say the line was busy. But a lot of the calls still went through." She smiled: "So now there are a number of architects out there, with graying hair, who boast that Gio Ponti used to wake them up at 3 o'clock in the morning! Father needed very little sleep - four hours was enough. He drew everything with love and passion." Lisa's studio walls are covered with delicate line drawings by her father and herself. "My father was furious with me that I didn't draw more. He insisted that I sit beside him and draw. He didn't understand >86

THIS PAGE CLOCKWISE FROM TOP LEFT: Ponti's first house, 9 via Randaccio, Milan, 1925; *Villa Planchart*, Caracas, Venezuela with self-illuminating roof, 1955; Denver Art Museum, Denver, Colorado. A 28-sided glass-tiled building, it was completed in 1971; *Villa de L'Ange Volant* for Tony Bouilhet, Garches, France, 1926.



ABOVE: Ferrania Manager's Office of inlaid wood, Rome, 1936.
BELOW: Ponti bedroom suite decorated by Piero Fornasetti for the 8th Milan Triennale, 1951.



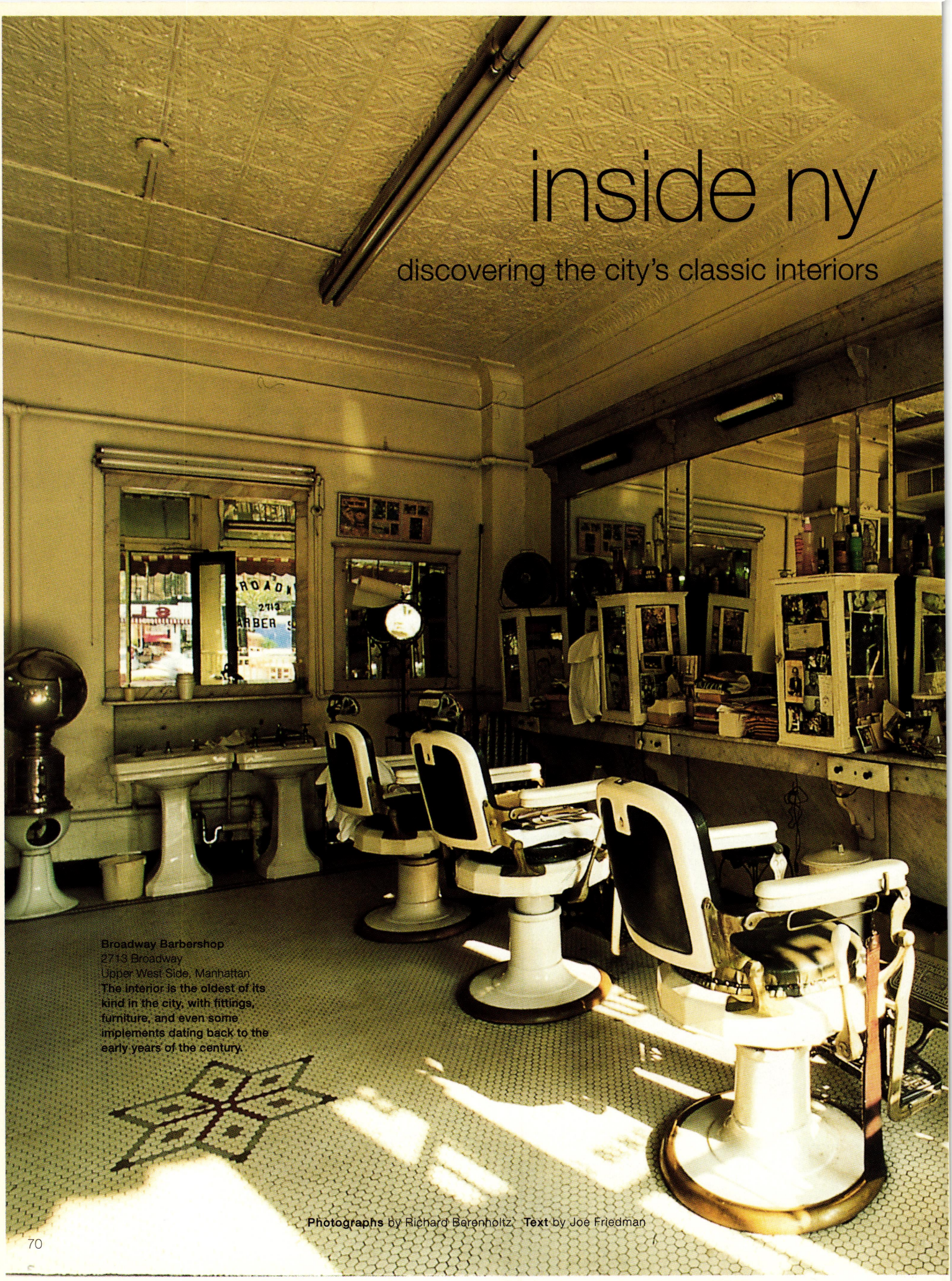


Ponti and Fornasetti eventually grew apart - "probably because my father grew tired of gold and black decoration." Lisa Ponti

PG 68: COURTESY SALVATORE FERRAGAMO, COURTESY DEVEREAUX, COURTESY DEVEREAUX, COURTESY DEVEREAUX

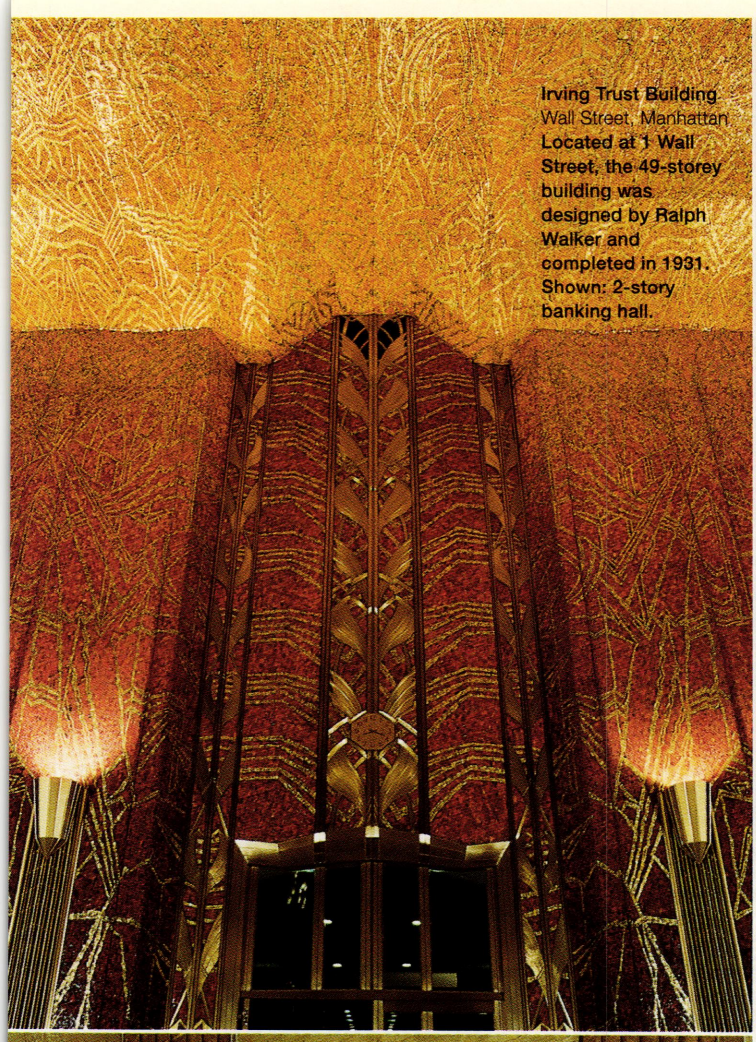
inside ny

discovering the city's classic interiors

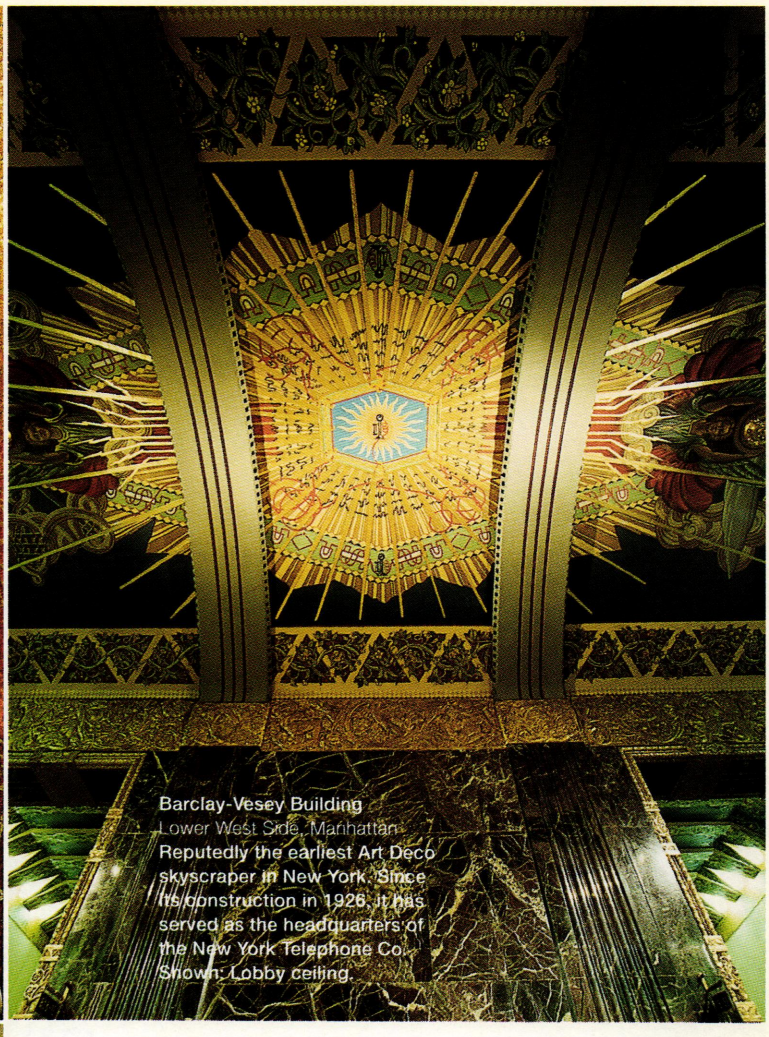


Broadway Barbershop
2713 Broadway
Upper West Side, Manhattan
The interior is the oldest of its kind in the city, with fittings, furniture, and even some implements dating back to the early years of the century.

Photographs by Richard Berenholtz **Text** by Joe Friedman



Irving Trust Building
Wall Street, Manhattan
Located at 1 Wall Street, the 49-storey building was designed by Ralph Walker and completed in 1931. Shown: 2-story banking hall.



Barclay-Vesey Building
Lower West Side, Manhattan
Reputedly the earliest Art Deco skyscraper in New York. Since its construction in 1926, it has served as the headquarters of the New York Telephone Co. Shown: Lobby ceiling.

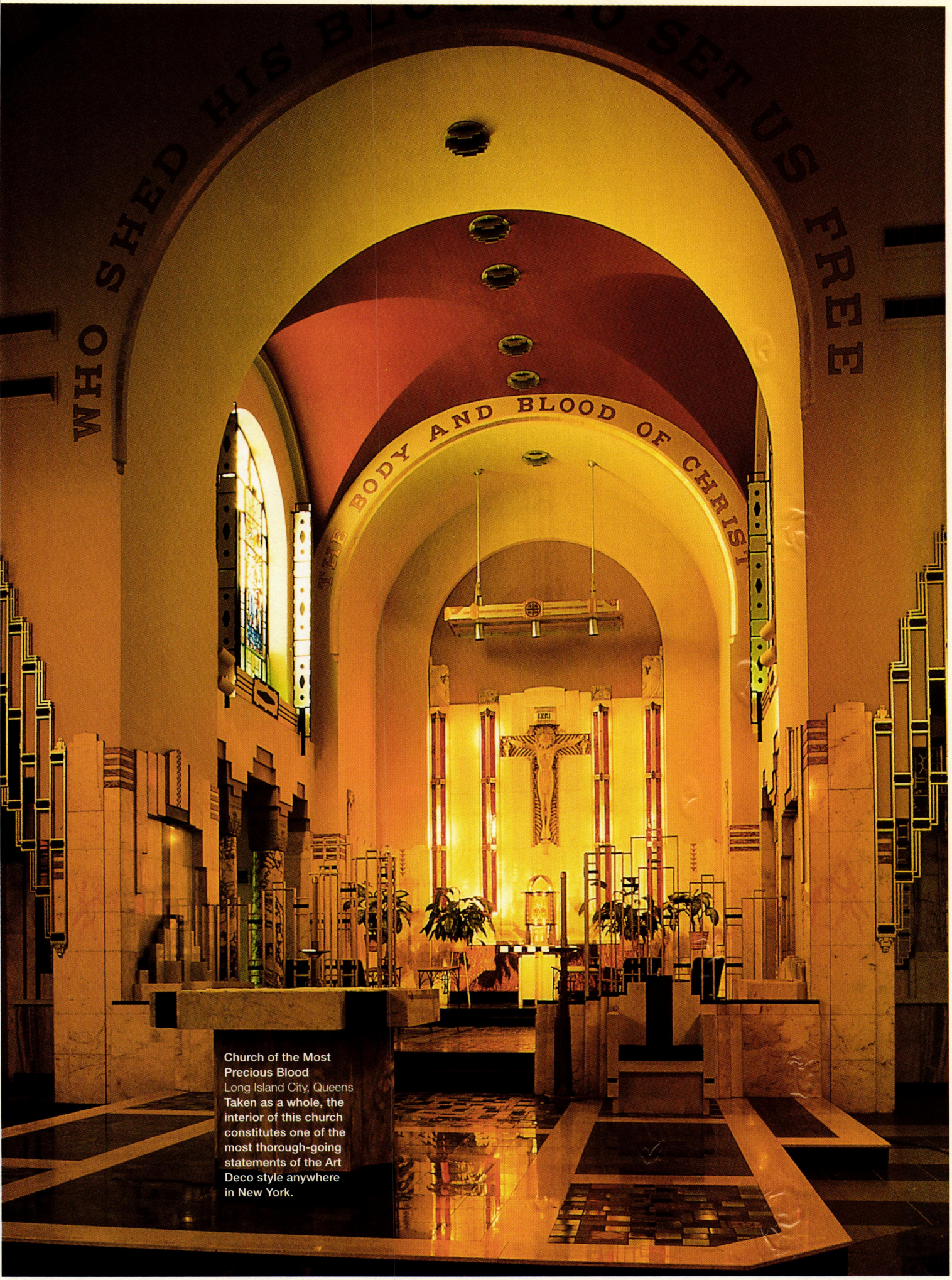
Chanin Building
Midtown, Manhattan
The 56-story Chanin was the first of the great Deco skyscrapers to be built around Grand Central Station. Shown: Bronze reliefs and grilles at side entrances.

Photographs and text excerpted from the book *Inside New York: Discovering the Classic Interiors of New York* by Richard Berenholtz and Joe Friedman, published by Phaidon Press, 1992. Available through the *Echoes* bookstore.

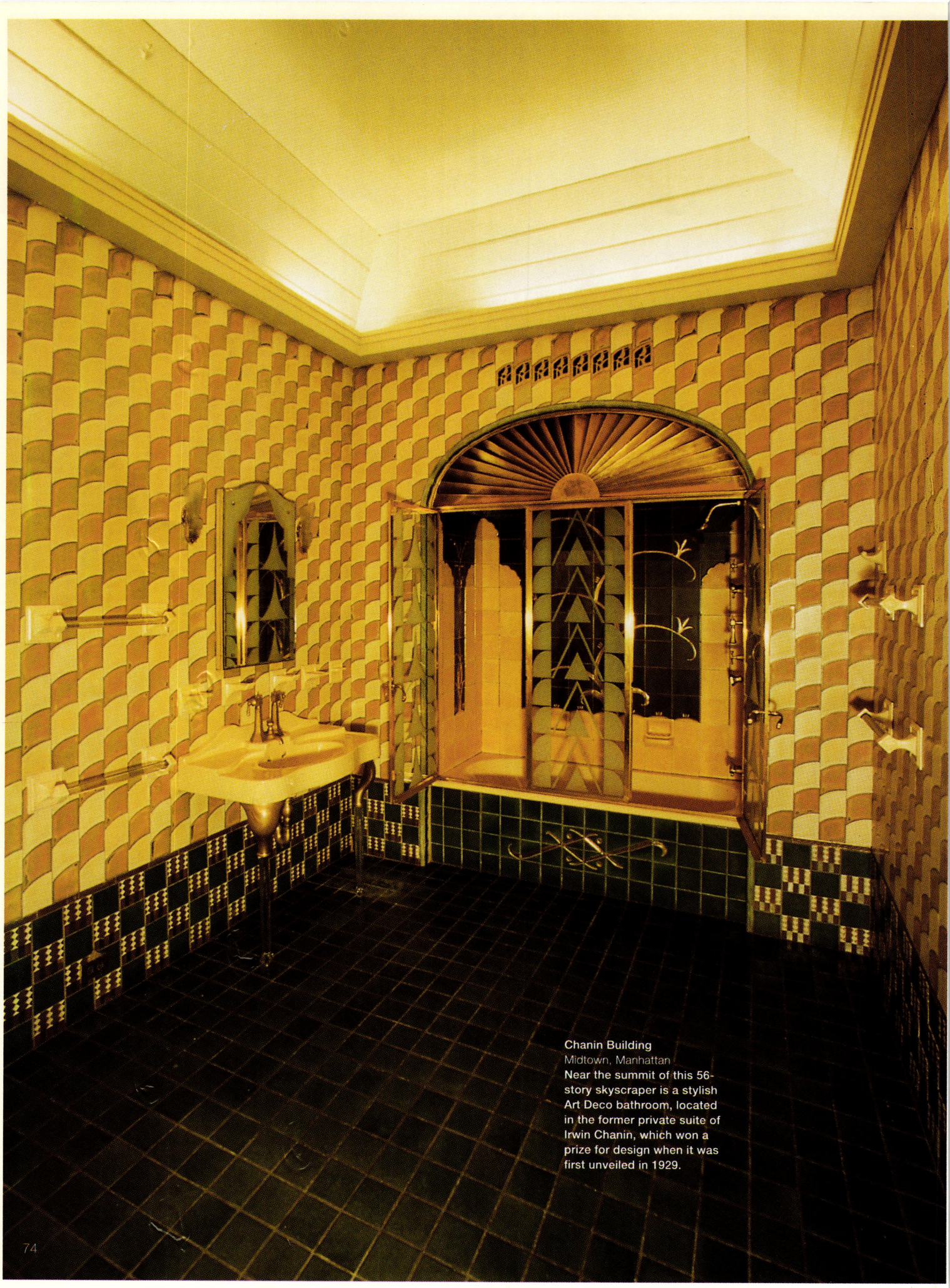
I did not so much arrive in New York; I collided with it. They have recently restored the old immigration hall on Ellis Island as a museum of the immigrant experience. But if you want the real immigration experience take your place as a simple tourist in the two to three hour queue in the immigration hall at Kennedy Airport. Mentally I developed a four-day stubble and a thick foreign accent, while my luggage turned to cardboard and string in my hands. I was almost grateful when I passed through immigration and they did not take away my old name and give me a new one. It did not help matters when the immigration officer looked up from the form on which I had written my New York address - a sub-let apartment in Alphabet City - and commented, 'I hope you brought your gun.' As it happens, there was a shoot-out the following week on the next block. When I reached the apartment, rang a friend, and told him where I was staying, he first congratulated me on making it there alive and then explained that it was one of those 'cover me, I'm going down for a newspaper' neighborhoods. And yet to be in New York, within easy reach of the city's buildings and monuments, was worth any amount of queuing, personal danger, and public embarrassment, and the moment I glimpsed the skyline of Manhattan, high above the rooftops of suburban Queens, I was enslaved.

New York, by which I mean Manhattan, the original New York, to which the outer boroughs form a recent and sometimes reluctant appendage, is the most architectural of cities. The city has no real topography; architecture has taken its place. The original Native Americans called this place *Mana-Hatta*, or Island of Hills, but those hills have largely been levelled, to be replaced by an architectural landscape that is positively moutainous, a kind of second >

Radio City Music Hall
Rockefeller Center, Manhattan
Designed by Donald Deskey and completed in 1932, the interiors of Radio City Music Hall are among the best preserved examples of their kind in New York, retaining practically all their original furnishings.
Shown: Ladies' Powder Room.
Below: Gentlemen's Smoking Room



Church of the Most Precious Blood
Long Island City, Queens
Taken as a whole, the interior of this church constitutes one of the most thorough-going statements of the Art Deco style anywhere in New York.



Chanin Building
Midtown, Manhattan
Near the summit of this 56-story skyscraper is a stylish Art Deco bathroom, located in the former private suite of Irwin Chanin, which won a prize for design when it was first unveiled in 1929.

Grand Canyon in brick, stone, glass, and steel, caricaturing the original lie of the land.

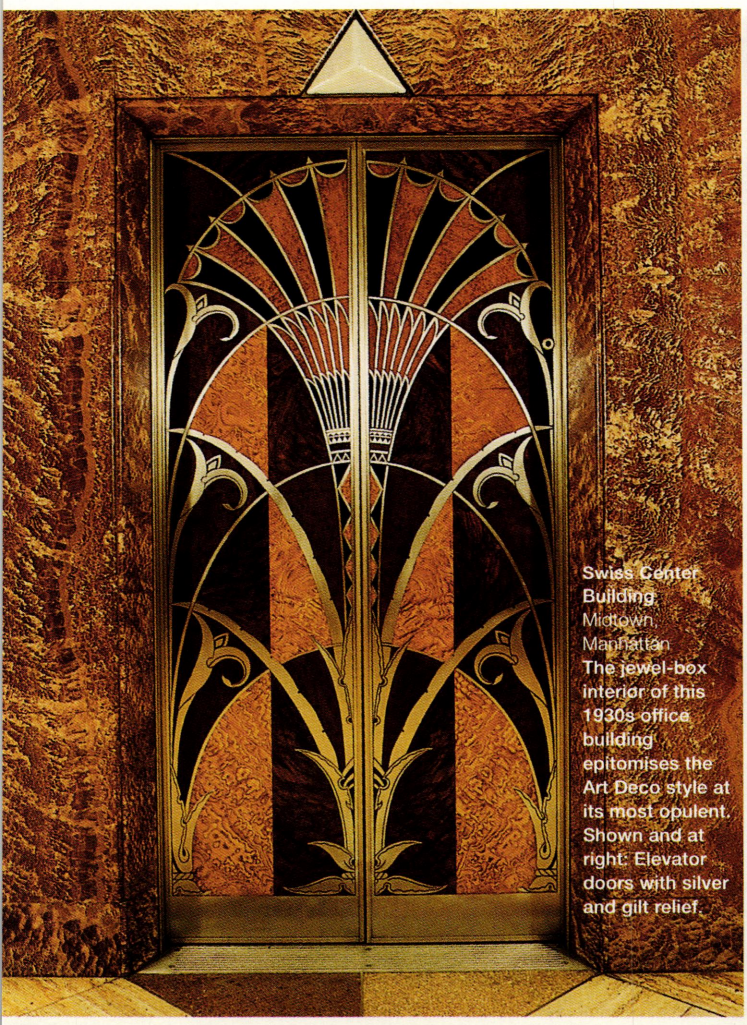
New York is in some ways the archetypal modern city. In any snapshot it is the buildings of the 20th century that dominate the picture. Few cities have tried harder or more successfully to project themselves into the future through the medium of their buildings. In the 20th century New York became a kind of architectural laboratory. If an idea was tested anywhere, it was tested here. As a result the city is full of buildings that broke new ground. There are some of the earliest steel-frame skyscrapers and probably the greatest concentration of high-style Art Deco buildings in the world. From the post-war period there are masterpieces of the International Style as well as Post-Modern buildings which have brought the skyline right up to date. At the same time, however, New York has remained to the most surprising extent a city of the 19th century. The grid was conceived as early as 1811; Central Park was laid out from the 1850s; and many of the city's buildings, perhaps the majority, date back to the latter part of the 19th century or the first few years of the present century. Indeed there are whole areas, especially in the outer boroughs, that are more or less unchanged in almost 100 years.

Given its extraordinary diversity, and the tensions of an architectural environment in which buildings seem to pull away from the plan and even from each other, it is a wonder the city holds together at all; still more astonishing that it works so well as an urbanistic whole. But we are probably wrong to suppose that uniformity and standardization are necessarily the key to successful city planning.

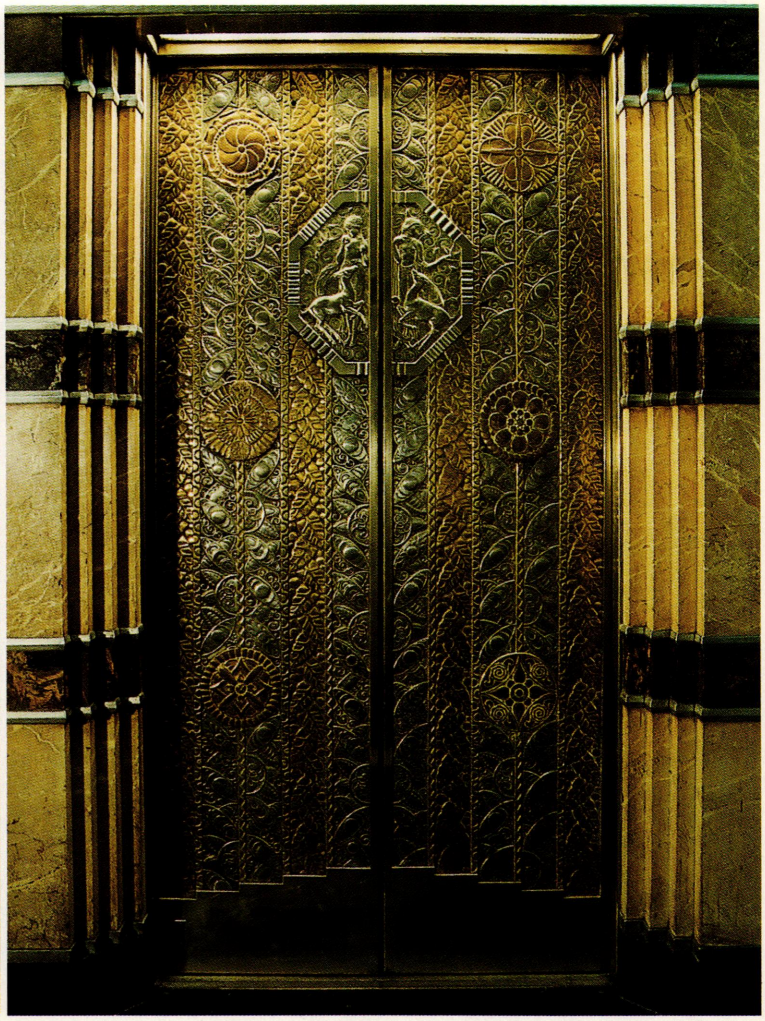
As New York shows, the issue is not really one of size, or style, or materials; of five storys versus 50, Classicism versus Modernism, or brick and stone versus glass and steel. In the end it is a matter of design, of creating dynamic relationships between buildings. It is the coexistence of the old and the new, the juxtaposition of different styles and periods, the sudden shifts in scale and building materials that give New York its special power and excitement. Now, more than ever, New York has something to teach us.

Although many books have been published on the buildings of New York, the interiors of these buildings are generally little known, and yet, they account for some of the most important and exciting examples of architectural design in the city. It is a fundamental tenet of every architectural aesthetic, Modernist as well as Classical, that the exterior of a building should express the interior; that the two should relate so closely as to be almost indivisible. Yet, on the whole, interiors are considered to be less important than the exterior features of a city's architecture. The argument runs that the outward appearance of a building is of greater public concern than the appearance of the interior, which does not have the same measure of public exposure. It is hard to counter this argument. The destruction of the lobby of the Chanin Building would never have the same impact on the city as the destruction of the Chanin Building itself. There is not that same interaction with the urban environment. But to me, and I hope to others, the lobby of the Chanin Building is an important landmark, a vital part of the architectural fabric of New York; and if it were ever destroyed both the building and the city would be the poorer, just as surely as if a fire destroyed the contents of a gallery at the Museum of Modern Art.

By drawing attention to the surviving historic interiors of the city, I hope to show the benefits of conservation and to ensure that these and others like them will still be here for future generations to admire, in reality as well as in photographs. ■

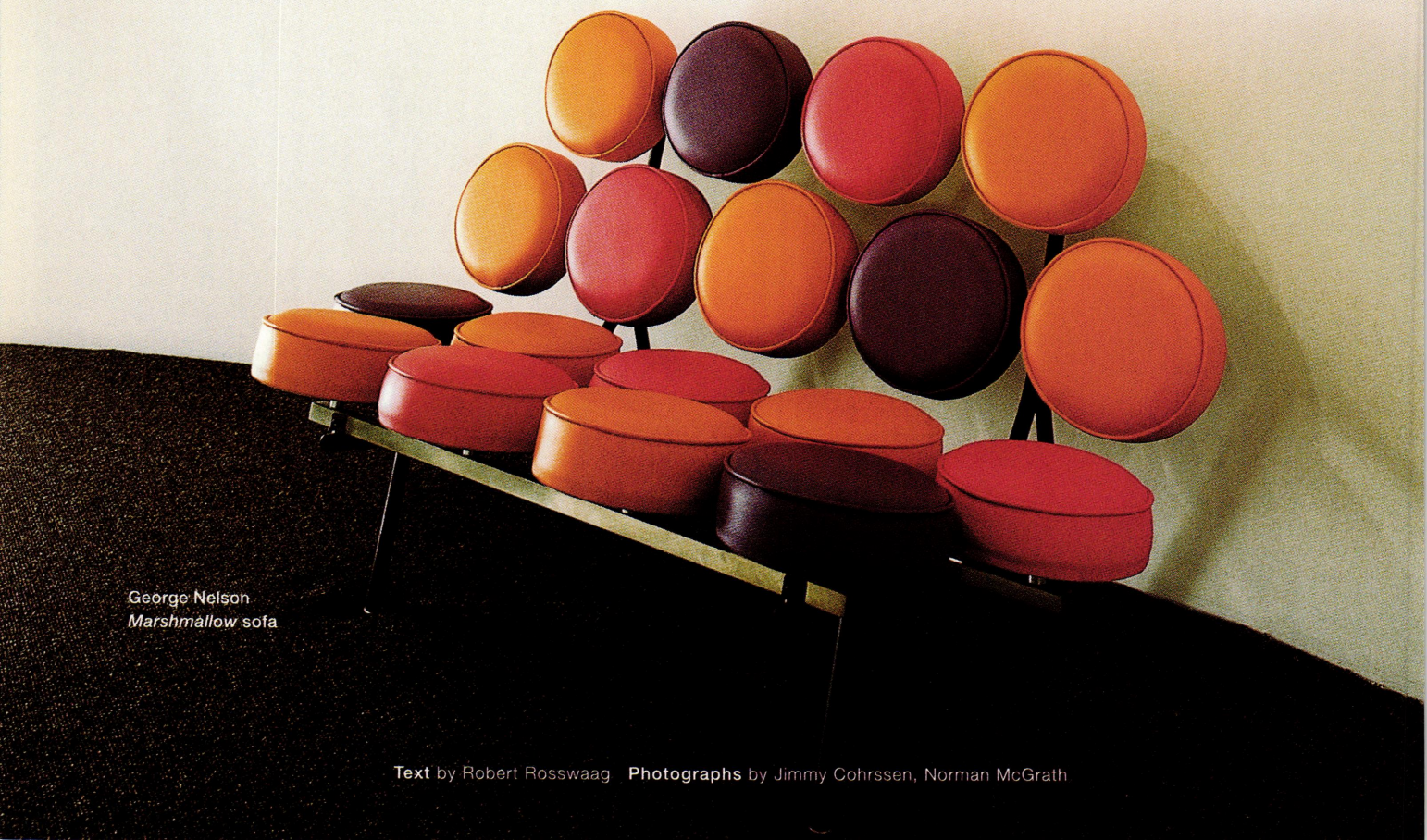


Swiss Center Building, Midtown Manhattan. **The jewel-box interior of this 1930s office building epitomises the Art Deco style at its most opulent. Shown and at right: Elevator doors with silver and gilt relief.**



millennium house

Shaping a new direction. Today this noteworthy residence by architect Myron Goldfinger is making headlines in a whole new way.



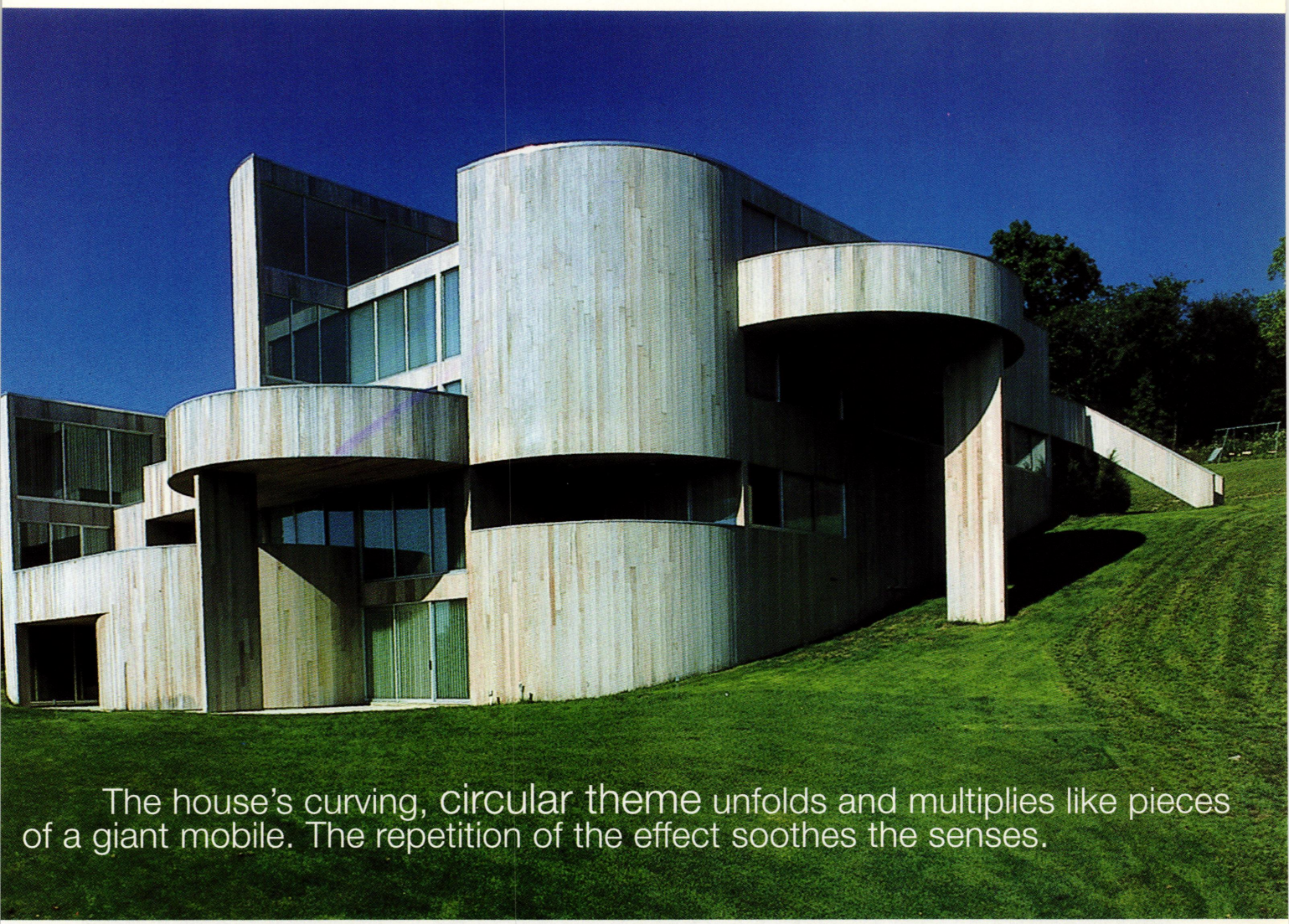
George Nelson
Marshmallow sofa

Text by Robert Rosswaag **Photographs** by Jimmy Cohrssen, Norman McGrath

Constructed in 1980 at a cost of $2.5 million, Millennium House exemplifies the very best of architect Myron Goldfinger's aesthetic sensibility. ABOVE: View of house and surrounding buildings from across the lake.

NORMAN MCGRATH

LEFT: View from the breakfast room into the kitchen. Bar stool by Joe Columbo, lucite and glass table by Laverne, chairs by Castelli. BELOW: View from the staircase to the third floor living room. The six-foot square fireplace is flanked by two sofas from Saporitti, and a Stendig coffee table. OPPOSITE PAGE: A rhythmic structural unity of cylinders and curving forms builds upon the predominant "circle" theme of the home.



The house's curving, circular theme unfolds and multiplies like pieces of a giant mobile. The repetition of the effect soothes the senses.

It starts with that most basic of geometric concepts: a single perfect circle. Then this central theme is reworked, revised, adapted until all its possibilities are completely explored. The result: a masterpiece by an architect who has taken one simple concept and transformed it into a living environment as unique as it is beautiful.

In Montague, New Jersey, 68 miles west of New York City and adjacent to the Stokes State Forest stands the hillside castle known within the design and fashion industry as Millennium House. Originally commissioned in the late 1970s and later purchased by Asian entrepreneur Raymond Eng, Millennium House exemplifies elegance in design, and remains a supreme example of architect Myron Goldfinger's unique approach to his art.

The realms of architecture and sculpture find a common ground

Goldfinger's lasting impact on the world of architecture is unquestioned. The inspiration for his vision lies, however, not in the traditional architectural motifs found in cities such as Rome, New York, or Paris. Instead, he draws upon the strong, solid, geometric shapes that dominate the rural buildings found in the Mediterranean countryside, then cleverly updates them to reflect contemporary needs.

Borrowing the best of the past, and reinterpreting it in the contemporary vernacular, Goldfinger's work is characterized by strong forms, and deceptively simple (though by no means unsophisticated) construction. The realms of architecture and sculpture find a common ground in a bold, even revolutionary fashion, resulting in some of the most inspired - and inspiring - living environments anywhere.

From small dwellings to grand residences, Goldfinger's unique, intensely personal aesthetic reinterprets contemporary living space - imbuing it with tradition based upon the soundest principles of classic design. And, in this way, Millennium House exemplifies the very best of Goldfinger's architectural vision.

The approach to Millennium House is breathtaking, and the long drive that winds past the compound's 14-acre lake is evocative of the equally sensuous curves found within the house itself. Three central towers rise in the distance, uniting the residence's four main levels, a total of over 10,000 square feet of living space. A bridge connecting the house end to the hill defines the entrance, while simultaneously providing a protected courtyard for guests and vehicles. It is an appropriately unique introduction to a truly exceptional living space.

Each area flows naturally into the next; Goldfinger has carefully and successfully combined all elements - vertical, horizontal, curved, and straight - into a balanced whole

Once inside, we see the true genius of Goldfinger's aesthetic. Ninety-three floor-to-ceiling windows, two fourth-floor skylights and over 300 recessed lights allow for abundant natural and indirect lighting. Large, semicircular balconies located off many of the main rooms repeat the main circle motif, while allowing for picturesque views of a vast, 40-acre compound which also includes a riding area, stables, tennis courts, and a swimming pool.

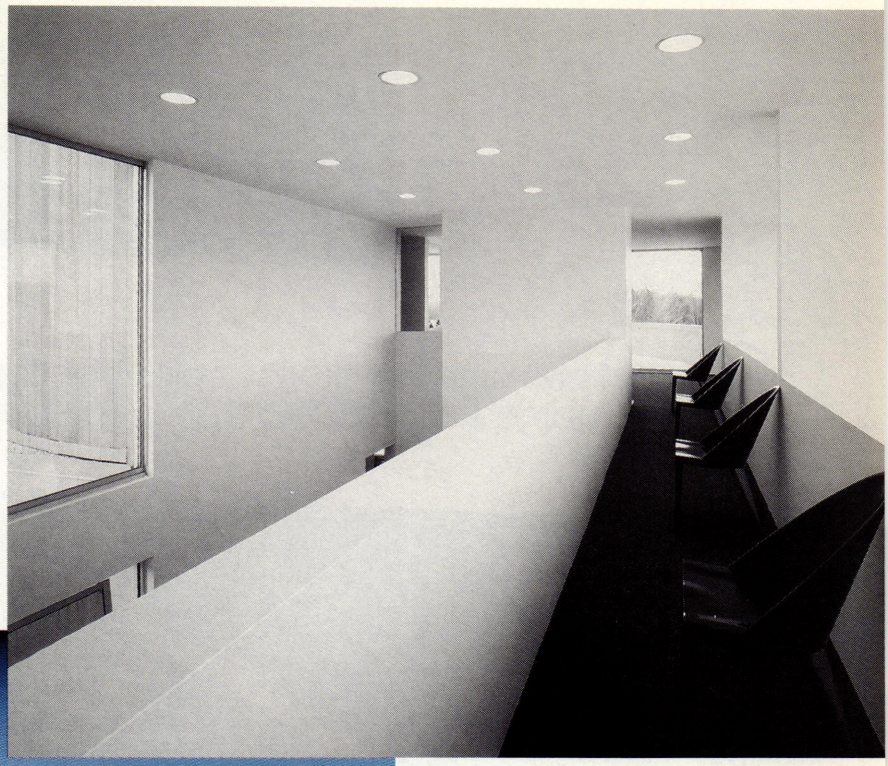
The house's curving, circular theme unfolds and multiplies liek pieces of a giant mobile. The repetition of the effect soothes the >

senses. The house becomes unified; shapes become more legible. A cohesive style emerges - a single aesthetic theme with endless variations that are constantly echoed. Each area flows naturally into the next; Goldfinger has carefully and successfully combined all elements - vertical, horizontal, curved, and straight - into a balanced whole.

This sense of unity and balance is equally evident in the home's exterior. Though certainly among the most luxurious of residences, Millennium House's many comforts are also at one with its surroundings. Indeed, thanks to Goldfinger's careful planning, the residence seems to rise naturally from its setting on the hillside. Moreover, the wood exterior and gentle curves of Millennium House are very much in harmony with a verdant landscape that is home to deer, foxes, rabbits, and other local wildlife. The needs of people and nature are balanced, each lives beside the other in peaceful coexistence - a virtual Garden of Eden. As with objects found in nature the house assumes a distinct character and unique appearance from every vantage point. However, the inherent integrity of the overall design ultimately evokes a familiarity that is both pleasing to the eye and reassuring to the soul.

Millennium House has led a charmed existence right from the beginning. When newly constructed, it was the subject of a feature article in *Architectural Digest* (1980), where it was loudly praised for its clean, modern lines. In 1986, Raymond Eng purchased Millennium House, originally intending to use it as a "home away from home" for visiting dignitaries; however, the residence lay unoccupied during much of this period. Finally, in 1997 Millennium House was purchased by its current owners, Art & Industrial Design, a leading Manhat- >

Today the house is experiencing a renaissance as one of the fashion and entertainment industry's most sought-after locations



OPPOSITE PAGE: In the dining room, Tobia Scarpa table for Stendig, chairs by Paul Evans, centerpiece by Salviati, *Lip* chair (in background) by Louis Durot. THIS PAGE LEFT: The fourth-floor master bedroom, with six-foot square fireplace, is adjacent to the steam room. The connecting dressing rooms contain a whirlpool bath. ABOVE: Bridge walkway to fourth-floor master bedroom suite.

Each area flows naturally into the next; Goldfinger has successfully combined all elements - vertical, horizontal, curved, and straight

OPPOSITE PAGE: View from the main second floor living area through to the dining area. *Lips* chair by Louis Durot, Stendig table, art by Leonor Finni. THIS PAGE CLOCKWISE FROM LEFT: View from the main dining area to the expansive interior of one of the home's main towers. Custom-designed and built-in furniture by the architect; In the game room, 1980s pool table, and custom Vladimir Kagan for Pace barstools; Custom seating and and table by architect against one of the home's main tower walls.

tan-based firm specializing in furnishings, props, and locations that reflect the best design sensibilities of 20th century decorative art. In its present incarnation, Millennium House is the official "on location" site for Art & Industrial Design, serving as a stunning backdrop for glamorous parties and special events. The house is available to clients by the day, week, or month.

Millennium House has been completely restored to its 1980-era splendor. A fully functional steam room, stocked wine cellar, disco, Jacuzzi, state-of-the-art kitchen, grand piano, and a completely new air conditioning system ensure optimal comfort, style, and convenience. Thanks to this painstaking restoration effort, the residence is experiencing a renaissance as one of the fashion and entertainment industry's most sought-after locations. Both Millennium House and Art & Industrial Design's extensive furniture collection have been featured in such leading publications as *Harper's*, *Vogue*, *Wallpaper*, *House & Garden*, *Elle*, and *Cosmopolitan*. MTV, VH1, Arista Records and other top video, music, and film-related businesses depend upon Art & Industrial Design for their high-profile events and location shoots - as do celebrities ranging from Janet Jackson to Lauryn Hill, Puff Daddy, the Spice Girls, LL Cool J, and Kate Moss, among many others.

Much of the success of this newest chapter in Millennium House's history is due to Art & Industrial Design's "one stop shop" approach to its business. Clients can select furniture, sculpture, paintings, and other decorative art items from their gallery on Manhattan's Lafayette Street, and then use these items as props for a shoot or special event at Millennium House. Full-service catering and other services are also offered directly through Art & Industrial Design. The convenient location, just 1 1/2 hours from midtown Manhattan, is also a major factor in making Millennium House the venue of choice for the entertainment elite. ■

- To find out more about the Art & Industrial Design Shop or Millennium House, contact Art & Industrial Design at (212) 477-0116, or visit them on the World Wide Web at : www.artinddesign.com.

United Nations

(continued from page 56) Harrison's friend and collaborator Ferdinand Léger.[18] As one exits the General Assembly Hall, one can fully appreciate the curving balconies of the building's lobby, along with the sloping ramp and information booth with original multidirectional signage. Harrison's skill with Aalto-like organic design was further proven by his interiors for the Dag Hammarskjöld Library, added to south end of the U.N. site in 1963.[19]

Those who praised the U.N. complex understood its difficult role in fulfilling world expectations, and those who criticized it did not really know what they wanted it to be - more grandiose? more groundbreaking? The pragmatic Harrison countered criticism by stating that, "The basic problem...is not to try to symbolize the U.N. in some highly imaginative design, but to construct a capitol where the world representatives can work efficiently and in comfort."[20] Architect-critic Henry Stern Churchill found it to be just so: "A triumph of clarity and ingenuity...a very fine example of American architectural skill."[21] The U.N. Headquarters has proven itself as a welcoming, democratic international home for the most important peacekeeping organization of modern times. A trip to the U.N. is essential for anyone interested in experiencing international modern design in all its complexity. ■

- Jennifer Komar Olivarez is Assistant Curator in the Department of Decorative Arts, Sculpture, and Architecture at The Minneapolis Institute of Arts.

[1] Seeing the original U.N. Headquarters is even more important now because the success of the U.N.'s many programs may eventually mean physical changes in its space to accommodate larger membership and committees. The U.N.'s membership has grown from the original 51 members to the current 185. This is in part due to the great work of the Trusteeship Council in gaining independence for the many colonies still in existence after World War II. Guided tours are given of the U.N. Headquarters daily with a few exceptions. For current tour information, please call (212) 963-4440, or visit the U.N.'s very good web site, which contains much information on the U.N. and its programs, at www.un.org.

[2] This site was actually used as a temporary site for the General Assembly. See Robert A.M. Stern, Thomas Mellins, and David Fishman, *New York 1960: Architecture and Urbanism Between the Second World War and the Bicentennial* (New York, NY: The Monacelli Press), pp. 601, 605-606 (hereafter *New York 1960*). The author found this reference extremely well-researched and thorough on this subject, and would recommend this excellent publication, which provided much of the basic information contained in this article, to anyone seriously interested in modern architecture in New York.

[3] *New York 1960*, pp. 605-606.

[4] For a full description of "X City," see Victoria Newhouse, *Wallace K. Harrison, Architect* (New York: Rizzoli, 1989), pp. 105-106. This is an important monograph on an under-appreciated architect, one who helped shape the Manhattan skyline, from Rockefeller Center to Lincoln Center.

[5] Newhouse, p. 87.

[6] Newhouse, p. 115.

[7] Newhouse, p. 109.

[8] *New York 1960*, pp. 605-607.

[9] *New York 1960*, pp. 601, 604.

[10] *New York 1960*, p. 609. The other architects were G.A. Soilleux (Australia), Gaston Brunfaut (Belgium), Ernest Cormier (Canada), Ssu-ch'eng Liang (China), Julio Vilamajo (Uruguay).

[11] He felt the committee compromised his creativity and could not get his own choices appointed as Board members. *New York 1960*, pp. 609.

[12] Newhouse, p. 125.

[13] Newhouse, p. 141.

[14] "The Secretariat: A Campanile, a Cliff of Glass, a Great Debate," *Architectural Forum*, 93 (November 1950), p. 112, as quoted in *New York 1960*, p. 621.

[15] Sorenson was also one of the first designers for H.G. Knoll Associates; see Jennifer Komar Olivarez, "Ralph Rapson and Hans Knoll: Missionaries of Modern Design," *Echoes*, Vol. 7, No. 1 (Summer 1998), pp. 48-51, 74-75, and Eric Larrabee and Massimo Vignelli, *Knoll Design*, (New York: Harry N. Abrams), p. 42.

[16] The built-in staff seating is standard U.N. issue. For a more exhaustive description of the Trusteeship Council chamber, see Esborn Hiort, *Finn Juhl: Furniture, Architecture, Applied Art* (Copenhagen: The Danish Architectural Press, 1990) pp. 18, 70-77. For more on Finn Juhl's importance as a furniture designer, see Jennifer Komar, "Finn Juhl: Good Design, Scandinavian Style," *Echoes*, Vol. 6, No. 1 (Summer 1997), p. 40-43, 60. the U.N. has played an important role in the commissioning of impressive works of art from international artists such as Henry Moore and Marc Chagall. Information on these works can be found on the U.N.'s web site (see note 1) or see the U.N.'s publications on the building and grounds.

[17] Harrison, trained in the Beaux-Arts tradition, gradually became more fluent in the post-war modern styles first introduced in Europe. See Newhouse, pp. 64-69, 100-103, for examples of his playful Aalto-like residential designs featuring murals by Léger.

[18] See Newhouse, p. 142.

[19] That site had previously been occupied by the city's Housing Authority Building, which served as the U.N. Library from 1950-60. *New York 1960*, p. 617.

[20] Newhouse, p. 142.

[21] Newhouse, p. 143.

Warren McArthur

(continued from page 62) 1933, generated quite a bit of attention in Los Angeles. Warner Brothers put Warren's furniture in their movies and furnished their new Los Angeles theater with it. Jack Warner used it in his new home, as did a number of actors and directors including Constance Bennett, Michael Curtiz, Marlene Dietrich, Richard Dix, Frederic March, and Ramon Novarro - to name a few. The department store chains Broadway and Silverwood's in Los Angeles and the Ambassador Hotel in Los Angeles were also furnished with McArthur furniture. However, the larger market for his furniture was in the East. When Warren's financial backing failed in the West he moved back to his old college stomping grounds of central New York state and relocated the factory in Rome, New York.

While the Rome years, 1933 through late 1937, can be considered Warren's classic period of furniture manufacturing, sales never reached more than $100,000 annually and Warren's financial situation was precarious at best. At one point in Rome, he was eight months behind in his car payments and owed three years of back income taxes to the State of New York. Warren perservered, however, with the help of his brothers-in-law Otto and Wellington Crouse. Both highly successful individuals who doted on their younger sister Cornelia (Warren's second wife), they repeatedly came to his aid during this difficult time.

In the spring of 1936 Warren was the featured exhibitor at the American Institute of Architecture's annual convention. The catalog of the Warren McArthur Corporation with which we are most familiar was published in time for this event. That same year Warren went looking for a factory building to purchase which was situated closer to the main sales office he had established at One Park Avenue in New York City. Sikorsky-Voight, aircraft manufacturers located near Hartford, Connecticut, had approached McArthur concerning their need for adjustable, comfortable seating for the large flying boats they provided to the airlines. This new product line which Warren began working on in Rome would absorb most of his design and material efforts from 1939 until his final bankruptcy in 1948.

The use of new materials, the inventiveness of Warren's designs, their limitless adaptability to specialized sites, the durability of the furniture - which came with a lifetime guarantee against damage or breakage - were certainly major attractions for his clients. Underlying all of this, however, was his superb sense of spatial relationships, that hard-to-define visual quality which takes all artifacts out of the ordinary. This artistic vision coupled with his inventiveness and ability to manufacture what he created places Warren McArthur in a special place among the greatest of his peers. ■

- Nicholas Brown and his wife Shaunna Welch Brown run a 20th century decorative arts business specializing in Warren McArthur furniture from their home in Camden, Maine. Nick has been instrumental in creating a market for McArthur since he first purchased a piece in 1984. This odd furniture purchase became an obsession. Nick and Shaunna have an extensive personal collection of McArthur furniture, drawings, photographs, pamphlets, catalogs, and other primary research materials which will serve as the basis for a definitive monograph on this subject.

Nick would like to request that anyone who has material relating to Warren McArthur or knows someone who does to please contact him (in particular retirees of the Warren McArthur Corporation and their descendants). Any help with this historical project would be greatly appreciated and will receive published acknowledgement! Nick and Shaunna Brown may be reached at PO Box 1044, Camden, ME 04843. (207) 236-8492, e-mail Brown5949@AOL.

Photography - pg. 60 (clockwise from top left): Collection of Nicholas and Shaunna Brown (CNSB); Courtesy Security Pacific National Bank Photograph Collection/Los Angeles Public Library; CNSB (2); Jim Dugan - Camden, ME; CNSB (2). pg. 61 (from top): Jim Dugan - Camden, ME; CNSB. pg. 62: CNSB; Jim Dugan - Camden, ME. pg. 63 (clockwise from top left): Courtesy of the Academy of Motion Picture Arts and Sciences; Courtesy U.S. Patent Office; Jim Dugan - Camden, ME; CNSB; Courtesy Arizona Biltmore Resort, Phoenix, Arizona; CNSB

[1] See Warren McArthur, Jr., "Camping Deluxe, A Tour Through Arizona in 1924," *The Journal of Arizona History*

[2] See related articles on McArthur's style in *House & Garden*, September 1992, and *Architectural Digest*, April 1994.

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French '40s and '50s

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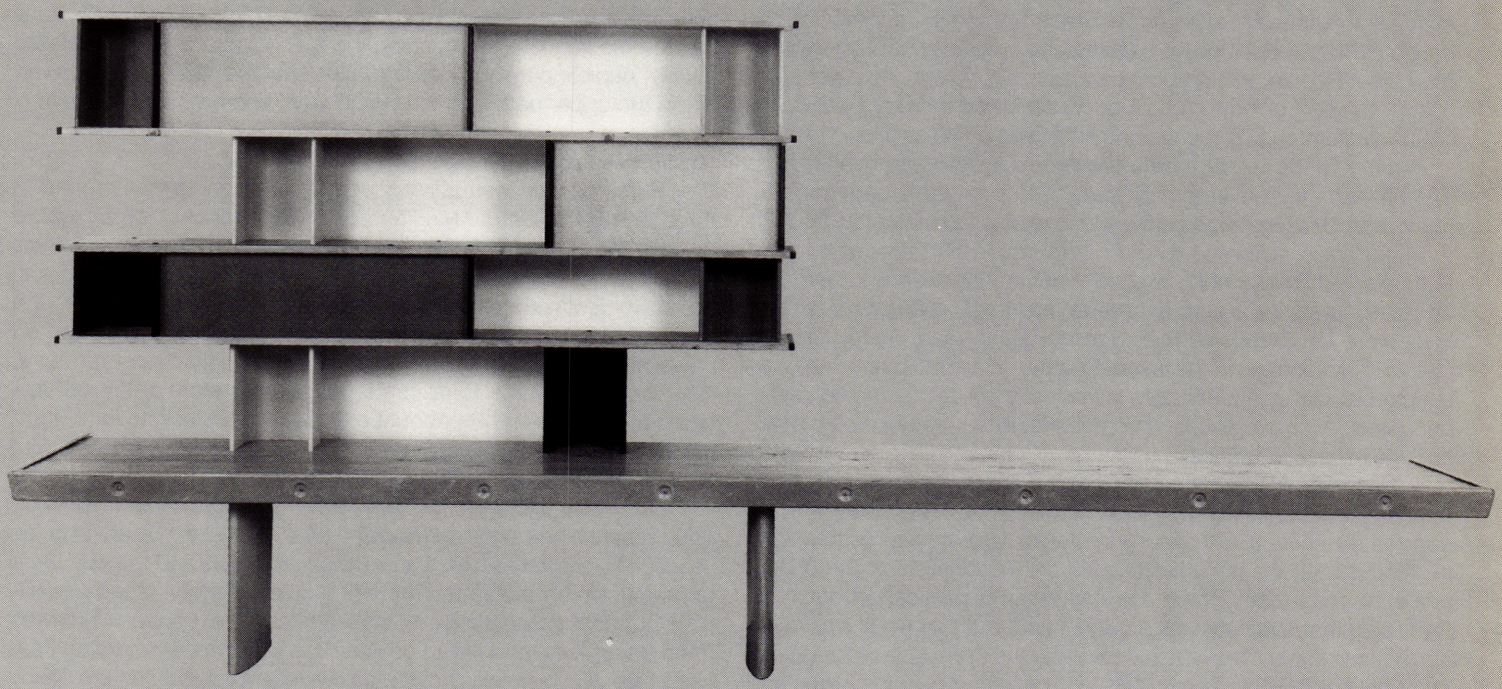

Charlotte Perriand
Bookcase "Maison de la Tunisie", Cîté Universitaire, Paris, 1952.
Made by Jean Prouvé, Polychromy by Sonia Delaunay.
H: 63" L: 139" D: 20"

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(continued from page 68) why I couldn't stay up all night to sketch like him."

In 1926, Gio Ponti designed his first house abroad (with Lancia and Buzzi) for Tony Bouilhet in Garches, near Paris. Ponti called it the *Villa de L'Ange Volant* (the Flying Angel) after a sculpture near the entrance. The facade was neoclassical, very clean and simple. The ceiling in the hall was painted yellow and grey with profiles of the owners. Ponti's ceiling treatments were always distinctive and personal.

In Paris, I spoke with architect Henri Bouilhet, son of Tony Bouilhet, who grew up in Ponti's house in Garches. Tony Bouilhet was head of the French firm Christofle, for which Ponti designed silverware. Ponti was Henri's uncle and mentor. "One day Ponti mentioned to my father that he had a pretty 18-year old niece. Perhaps they might want to go out together; which they did, eventually marrying. I came from a bourgeois French family who thought that Italians were savages; only good for playing the mandoline or singing opera. Ponti changed all that." Bouilhet described the house as very livable with a two-story center hall and grand staircase. "The living quarters were divided on the second floor - one side for us children which was in disorder, and the other side for my mother and father, which was not."

Bouilhet continued: "Ponti was an isolated inventor, who often said that the story of art was not progress, but a successin of diversities. His masters were Serlio (a Renaissance ornamentalist), Palladio (the 18th century architect whose villas he studied at close hand while recovering as a soldier after WWI), and Vitruvio (the Renaissance architect with a passion for Greco-Roman antiquities). It's because of Ponti that I studied architecture. I worked with him in Milan for a time. He had an extraordinary passion for work. He'd get up at 5 a.m. to redo plans that had been designed the day before. He could be dictatorial. If you weren't strong he could swallow you up."

In the 1930s in Italy, there were three conflicting art movements. The *Novecento* movement (literally, 1900, or 20th century) was founded in 1922 by seven painters who expressed modernity through the neoclassic, following rules of perspective and proportion. The Futurists, led by Marinetti, exalted violence, the machine, and war. The Rationalists were a group of seven architects, *Il Gruppo 7*, whose idols were Le Corbusier, Mies van der Rohe, and Walter Gropius (called Functionalists in the rest of Europe). In a 1926 manifesto, they rejected surface ornamentation in favor of steel, reinforced concrete, and glass. All three groups were dedicated to creating a new modern age in Italy by Italians.

Architects and industrial designers were recognized as the new force behind the artistic revolution between the wars. Ponti, who organized the Triennali Exhibitions in Monza (later transfered to Milan), promoted both the neoclassical and the Rationalists at the expos, and in his magazine *Domus*. He stayed out of political debate. (Lisa Ponti said that Marinetti was a good friend, but that Ponti was never a part of the Futurist movement.) He designed *Domuses*, typical apartment houses in Milan from 1931-36. These had built-in closets and ochre, green, and red facades. Then, with Lancia, he designed the Casa Rasini in 1933 with a roof garden pergola which combined the "novecento" and the "rational" in white marble and a brick tower. His Casa Marmont, 1934, had a red plaster facade with white travertine elements enclosing terraces and balconies as integral elements of the building. The Casa Laporte was his family home on the via Benedetto Brin, between 1936 and 1943. On the top floor of a three apartment townhouse, his living room was two stories high with a large porthole window and a loggia. Above that was a terrace, small pool, and garden, where portholes were repeated. In these homes Ponti functionally divided space for multiple uses (e.g.: the living/dining area in one room) while retaining a spatial unity.

"Art has fallen in love with Industry"

By 1935 Benito Mussolini, whose Fascist party controlled Italy, had embarked on colonial expansion. His invasion of Ethiopia was punished with economic sanctions by the League of Nations. Il Duce (from the Latin "dux" meaning leader) accomplished economic autonomy by exploiting Italy's national resources. Aluminum, extracted from bauxite at low cost, was prevalent in Italian soil. In a marriage of art and industry, aeronautical, mechanical, and electrical industries found many uses for it. Ponti was asked to design the Milan headquarters of Montecatini, the giant chemical company which was the major producer of aluminum. For his H-shaped building, Ponti designed an aluminum roof, entrance gate, window frames, handrails, lamps, door handles, elevator doors, and office furniture, as well as a multi-colored tube pneumatic post system which he called "my Léger." Ponti, the poet, had joined the Machine Age.

For the office of the chairman of the Ferrania Company in Rome in 1936, Ponti conceived a startling design of horizontal bands of inlaid light and dark wood for the walls, cupboard, and the desk. The cupboard was attatched to the wall a foot off the floor. In a vintage photo of the period, portraits of King Victor Emanuel and a pugnacious Mussolini disrupted the elegance of Ponti's original design. "I thought of eliminating those portraits from that photo for my father's book, but decided not to. In the 1930s, it was almost obligatory to hang Il Duce's portrait on every office wall, so I left it as a sign of the times."

"Not decoration but allegory"

The following years, in Padua, Ponti returned to his first love: art. He designed an atrium for the University of Padua in 1937, which contained two walls of frescoes by Massimo Campigli. In 1940, Ponti painted the frescoes surrounding the grand staircase of the Palazzo del Bo, depicting symbolically the different disciplines of the University in the upper part, and the elements of primeval chaos below.

"*Domus* was one of the great episodes of my life"

"For Ponti, *Domus* was a living journal," Lisa declares. From 1928 through 1940, Ponti's "Mediterranean Megaphone" promulgated "*l'arte nella casa*." He encouraged cooperation between architects and artisans, merging art and industry. Photos, architectural plans, and advertisements presented the latest in interior design. Although Ponti fully appreciated the limited-edition art object, *Domus* promoted mass-production. Advertisements of Ponti's light wood furniture, *Domus Nova*, for the Rinascente department store (1928-30) appeared alongside articles about Le Corbusier's "Machine for Living," and the Viennese Kuntsgewerbeschule School of Applied Arts. But the war years brought crisis and change.

Lisa Ponti explains: "In 1941, Ponti left *Domus* and launched *Stile*, because he wanted a magazine totally focussing on art. In those years ('41-'47) 'Italy and Art' and 'Italian architects and the war' were uppermost in his thoughts. Publishing during the bombings was difficult but not impossible for artists, architects, and poets. Ponti was 'mad about Italy' and Italian genius. This was his way of being Fascist, I think. Fascism was not repressive regarding architecture. Many of the best Italian modern buildings belong to that period." Ponti returned to *Domus* after the war, remaining involved with it until his death.

"The secret is to be a tightrope walker without letting it be seen"

In 1830, Charles Bouilhet acquired the patent for electroplating precious metals for Christofle, the Paris *Orfèvrerie* silver firm. A century later, Christofle commissioned Ponti to design *La Flèche* candelabra, one of his *Arrow* series. Two horns crossing around an arrow pointing upwards, serve as candle holders. This elegant silverplate over nickel silver design was first shown at the 16th Venice Biennale in 1928. It has become a classic, available today for $1,400 at Christofle Pavilions. In the '50s Ponti created revolutionary flatware designs. The tines of the fork were shortened, making a slightly convex bowl - perfect for *pasta al pesto* sauce. The blade of the knife

was shortened because only the point is used for cutting. Variations of this concept were produced by Krupp Italiana in stainless steel.

Continuing his collaboration of art and industry, Ponti designed decanters, mirrors, glasses, and chandeliers for Paolo Venini of Murano, Venice, ca. 1950-1970. The *Morandiane* bottles were a salute to painter Amadeo Morandi's bottle still lifes; curvaceous shapes in multi-colored blown glass; elongated necks and tops completed the female silhouette. Appliques and chandeliers sprouted bright red, green, and blue branches. Lamps had acid-treated glass bases and shades. These bear the "venini/murano" acid stamp.

Ponti's respect for Italian artisans was well known. One of the most talented was Paolo De Poli, who enameled copper objects and furniture for Ponti in the 1940s and '50s. De Poli covered Ponti's *labirinth* tables with enamelled tiles. A walnut cabinet depicted chess pieces reflected in water. De Poli's display cases, which featured enameled doors depicting market scenes or angels, contained illuminated niches for statues. Ponti "drew with scizzors" his animals and multi-horned "he and she-devils" which De Poli enameled in bright colors. These looked like Japanese folded paper Origami, and have become highly collectible.

"Amusements should not be excluded from interior decoration"

Piero Fornasetti's collaboration was an important element of Ponti's *divertimenti* interior design for homes, offices, and ocean liners. (See: *Echoes*, Fall, 1998.) For the Dulciora shop in Milan, Fornasetti covered Ponti's lacquered wood walls and ceilings with black and white prints. The two artists conceived an eye-catching bright yellow bedroom suite presented at the ninth Milan Triennale in 1951. The "furnished headboard" included bedside shelves and a lamp. Fornasettti decorated numerous fold-out secretaries, or trumeaux, with lithographed panels, sometimes alternating burl walnut from Ferrara. Ponti also experimented with maple and olive burlwood for furniture and "furnished walls." Ponti and Fornasetti eventually grew apart - "probably because my father grew tired of gold and black decoration."

"I followed the perennial technological progress which moves from heavy to light"

Ponti's most successful furniture design was the *Superleggera*, the "Superlight" side chair, designed in 1955. Its evolution began with the versatile ladder-backed wood chair with a rush seat made in Chiavari on the Ligurian coast. It is found in villages all over Italy. Ponti's first version, *Leggera*, with a back which bent into the spinal curve and triangular legs tapering to a point, was produced by Cassina in 1951. For the Ninth Triennale, the rush seat was replaced by woven > 90

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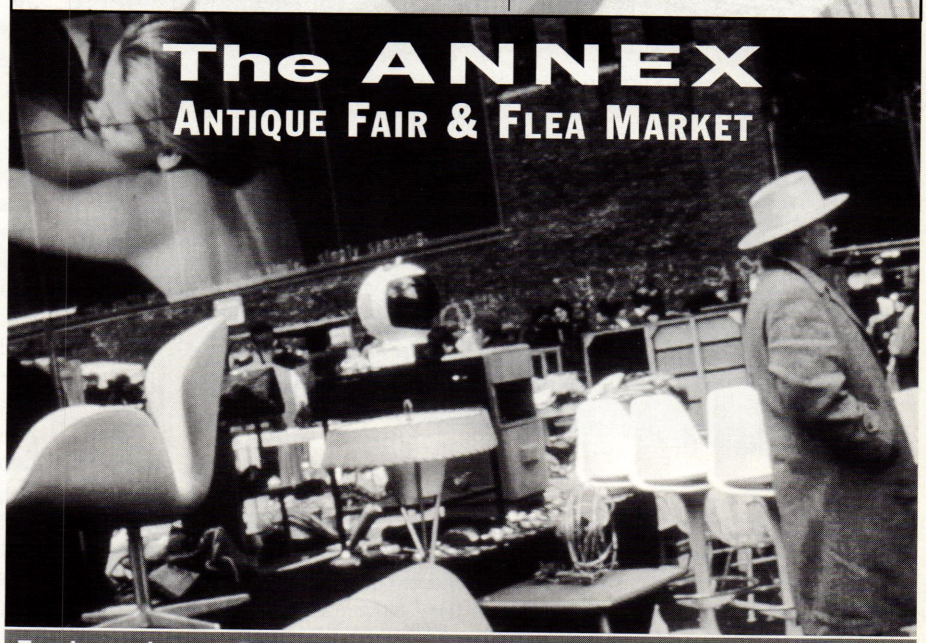

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Object Focus Text by Marianne Lamonaca

Bookcase, Skyscraper, c.1928
Designed by Paul Theodore Frankl
(American, b.Austria, 1886-1958)
For Frankl Galleries, New York
Materials: Painted plywood, wood, brass hardware
Dimensions: 96 1/4 x 42 x 15 5/8"

Paul T. Frankl's *Skyscraper* bookcase expresses the vitality and excitement of city life. Thoroughly American, the skyscraper - more than any other single object - came to define the experience of modernity. Its stepped form was motivated by a 1916 New York zoning ordinance that prescribed terracing, or set-backs, in all tall buildings in order to ensure that sunlight and fresh air would reach the streets below. Sold through Frankl's midtown New York gallery, *Skyscraper* furniture was produced in limited numbers beginning around 1925. Characterized by flat surfaces, geometric forms, and stepped silhouettes, the furniture was described in a 1927 article as being "as American and New Yorkish as Fifth Avenue itself."

Born in Vienna, Frankl was educated as an architect in Berlin, Vienna, Paris, and Munich. In 1914 he emigrated to the United States and settled in New York City, working primarily as a decorator. His Skyscraper furnishings brought him national attention for defining a modern American style. Many *Skyscraper* pieces were illustrated in Frankl's influential books - *New Dimensions: The Decorative Arts of Today* (1928), dedicated to Frank Lloyd Wright; and *Form and Re-Form* (1930). Through these volumes Frankl explained and championed modern design.

Although Frankl advocated standardization and mass production in his writings, his furniture designs belie his stated convictions. Throughout his career, Frankl's work provided evidence of his actual beliefs in individual craftsmanship and honesty, simplicity, and beauty in natural materials - Arts and Crafts ideals instilled during his formative years in Vienna. The *Skyscraper* bookcase in the Wolfsonian collection is crafted through simple volumetric space. Remaining true to his beliefs, Frankl left the piece unornamented, allowing contrasts of color and form to provide visual excitement. Moreover, the bookcase's asymmetrical arrangement and multiple functions, as bookcase and cabinet, reveal Frankl's fondness for traditional Japanese cabinetmaking. A 1926 article in *Good Furniture* magazine elucidates the practicality of these combined structures: "Much of the modern art furniture, which is above all else suited to the urban taste, is built with the idea of modern apartment house space saving....Bookcases and drawer cabinets follow the skyscraper in extending their dimensions upward rather than laterally. They are tall, narrow, and possessed of a surprising quantity of put-away space."

In the early 1930s Frankl abandoned his *Skyscraper* furniture line. After the 1929 stock market crash, skyscraper forms may have seemed a grim reminder of the optimistic urbanism of the Roaring Twenties. Instead Frankl, like many other designers of the period, experimented with the newly fashionable streamline aesthetic. Streamlining became a universal metaphor for speed, progress, efficiency, and control - qualitites that seemed particularly important in Depression-era America.

- Marianne Lamonaca is the Curator of The Wolfsonian-Florida International University Museum located in Miami Beach, Florida.

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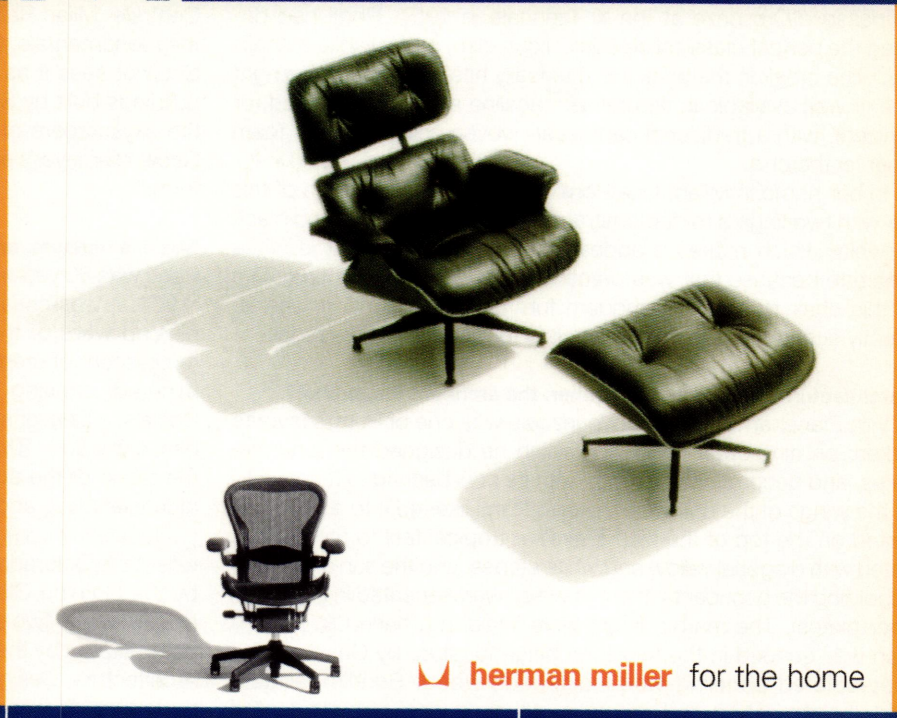

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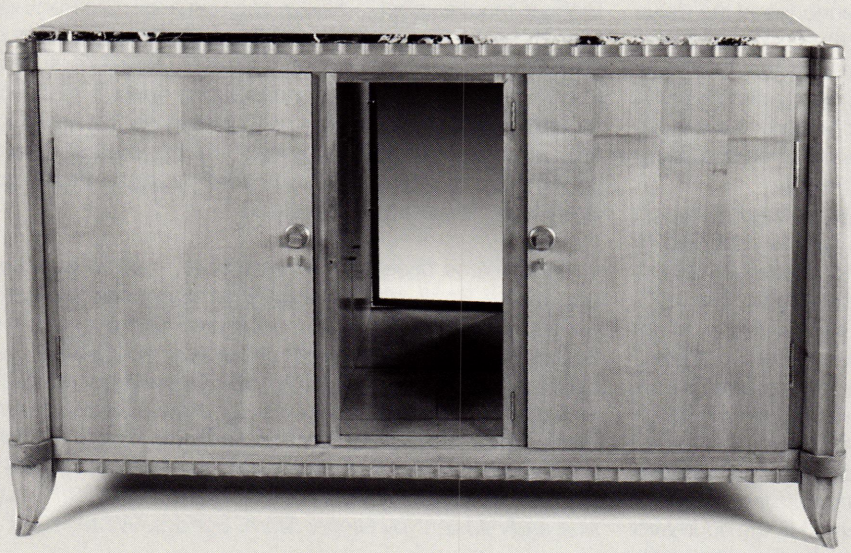

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Gio Ponti

(continued from page 87) yellow, green, and blue cellophane. Ponti attenuated the triangular legs by two centimeters, keeping the "usefulness and exact solidity of form." This *Superleggera* won the Compasso d'Oro prize at the XI Triennale in 1957. Ponti had designed the perfect classical classic - "light, slim, and reliable; a chair-chair." The break in the back line magically hits everyone in the right place. It was available in natural ash (analine stained, lacquered, or ebonized), with a traditional cane seat, woven cellophane, or foam rubber leatherette.

In her home in Milan, Lisa Ponti lifted an original version of this chair with two fingers to demonstrate its lightness. "It's painted black and white which makes it appear even lighter. The seat is white leatherette because that was practical and popular at the time. I've lent this chair to so many modern furniture exhibitions. It was as perfectly suited to post-war Italy as it is to modern homes today."

"In architecture, the client is the father, the architect the mother"

The Villa Planchart in Caracas, Venezuela was one of Ponti's favorite children; an airy, open space for which he designed the furniture, fixtures, and decorations in 1955. With its non-bearing exterior walls and the wings of the entrance canopy, Ponti likened it to a "butterfly alighted on the top of the hill." There's a tropical feel to the ceilings painted with diagonal yellow and white stripes, and the sun and moon symbolizing the occupants (themes which were repeated in the Ginori dinner plates). The marble floors were inlaid in a harlequin pattern which was echoed in the two-tone beige furniture by Cassina. The honey-colored paneling was indigenous wood. Ponti's hallmark double-height ceiling and dramatic staircase were complemented by majolica murals by Italian ceramicist Fausto Melotti. The walls and tables were decorated with colored diamond shapes; Venini made the matching glassware. At night, the "self-illuminating" roof appeared to float above the house. Anala Planchart is so pleased with the harmonious inventions of the Italian artisans that she has kept the house virtually unchanged for 40 years.

In 1952, Ponti designed the apartment building on the via Dezza in Milan. The bedrooms and living room were arranged with a long sight line down the windowed facade, separated by "modernfold" accordion partitions. The tiled floors and ceilings were diagonally striped. Henri Bouilhet remembered how Ponti announced the move to the new abode: "Ponti broke the news to the family, and they seemed excited by it. But what he didn't tell them was that they were going to leave everything behind, bringing only family pictures with them. He said he wanted to appear naked before God; to show his detachment from material things. Ponti was a spiritual person all his life. He was both a great mystique and a great Fascist."

I visited the ground floor atelier of the via Dezza building, which is Salvatore Licitra's photographic studio. The floor is a mosaic of different inlaid marbles. Ponti's vintage furniture is covered with cloths to protect it from the cat. Only one chair was uncovered; the 1971 *Gabriela* folding chair with "little seat" and long slanting back. It was as comfortable to settle into as the *Superleggera*. Leaning against the walls were Ponti's acrylic painted figures on perspex sheets - his "furnished windows" of the '70s. The interior driveway leading to the courtyard is a mosaic of pebbles of different sizes and colors. Ceramic pebbles repeat the patterns on the walls. (Ponti's ceramic pebbles by Joo provided colorful exterior and interior decoration for the Parco dei Principi Hotels in Rome and Sorrento.) In the courtyard is the famous "shed" garage; an open space which served for years as workshop, exhibition site, and office for the editorial staff of *Domus*. Covered with vines, it's now rented to an artist.

It was here that the Pirelli Tower was conceived in 1956 by Ponti and his partners Antonio Fornaroli and Alberto Roselli, with Pier-Luigi Nervi. It was the highest skyscraper in Italy, and the most elegant. It's slender elliptical silhouette recalls the diamond, a favorite Ponti shape. "The ratio of the width to the height was a stability problem without precedent for reinforced concrete. The glass facade and opaque parapets anchored to wall pillars achieved structural invention, essentiality, expressiveness, and illusoriness." The Pirelli building appears all the more elegant when contrasted to the adjacent Stazione Centrale, Milan Railroad station, a monument to Mussolini's love of the *monumentale*. (Lisa Ponti calls the terminal "a horror," but Henri Bouilhet sees it as "an interesting prefiguration of the monumental buildings built by Stalin.") Lisa adds that though her father admired the skyscrapers of New York, "it was his encounter in Brazil with Oscar Niemeyer's extraordinary formal imagination that freed his own form."

"Art is a treasure, and these thin but jealous walls defend it"

Ponti was 80 years old when he designed the Denver Art Museum in 1971. It was christened "The Fortress" by Denverites. Indeed, the pierced walls of the roof garden and the vertical window slits are reminiscent of crenellated medieval keeps. At night the slits are illuminated, creating a spectacular silhouette. According to Martha Daniels, a Denver sculptress whose work is in the museum's permanent exhibition: "This fortress is not forbidding. Ponti was sensitive to the fabric of the surrounding Civic Center. The scale is right. Ponti didn't just fly in and fly out of town. He analyzed the light Gio Ponti (continued from page 90) conditions so that the faceted tiles perfectly reflect the Colorado sun." A million diamond-shaped glass tiles made by the Corning Glass Works took two years to hand-set in the 28 exterior walls. Two seven-story towers housing stacked galleries were necessitated by the smallness of the site. Craig Miller, Director of the Architecture, Design, and Graphics Department of the museum reports that: "It was a bold thing for the Board of Trustees to build a museum like this in the middle of the wheat fields of America. They wanted to make a statement. Unfortunately they ran out of money, so the roof garden was never completed. The two towers are totally flexible, like an open loft space with an undulating wall with slits." The interior configuration of the building, which was a James Sudler design, is currently being renovated, providing the ideal venue for the museum's growing collection of Ponti furniture, drawings, and *objets*.

"Innovate, innovate, I beg you!"

Pioneer, teacher, poet, outsider, and humanist, Gio Ponti was a complex character living in complex times. As Henri Bouilhet explained: "A great artist has to take care of himself. Genius must be nurtured." Ponti wrote: "To be Italian conservative doesn't mean conserving thought in ancient styles, but only conserving the ancient Italian energy of continuous transformation." Ponti's prodigious creative energy produced classical classics which transcended their own and every time, and shaped the future. ■

- This article is based on conversations in Milan with poet-painter Lisa Licitra Ponti, and photographer Salvatore Licitra (curator of Archivio Gio Ponti), as well as architect Henri Bouilhet in Paris. The quotes are from Ponti's pronouncements as published in Domus, Stile, L'Architettura è un Cristallo, *and* Amate Architettura. *For further reading see: Lisa Licitra Ponti's* Gio Ponti: Complete Works, *MIT Press, 1990; and* Gio Ponti *by Ugo La Pietra, Rizzoli, 1996. For Ponti's fruitful collaboration with Fornasetti, see* Piero Fornasetti: Designer of Dreams *by Patrick Mauriès, and "Piero Fornasetti: Master of Illusion and Allusion" by Ginger Moro,* Echoes, *Winter 1998.*

- Ginger Moro is the author of European Designer Jewelry *(see* Echoes *bookstore), and, as European Correspondent, is a frequent contributor to* Echoes.

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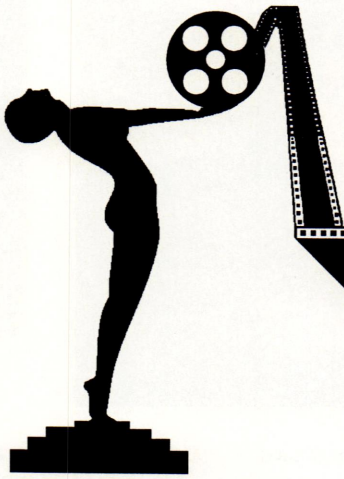

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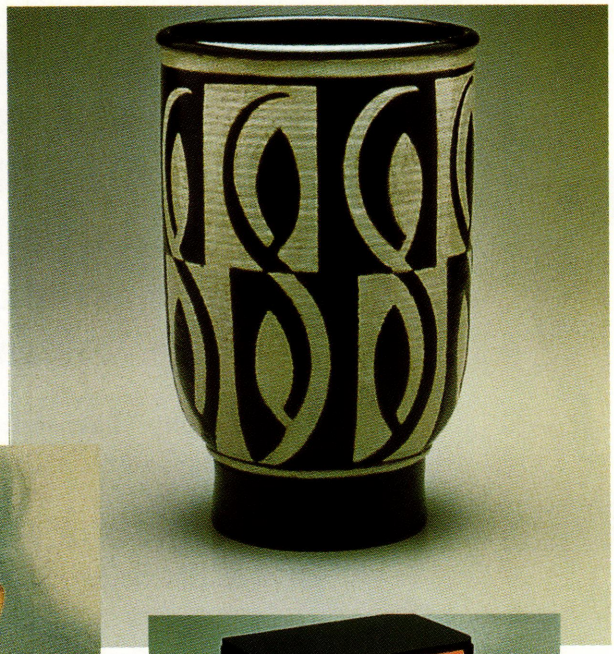

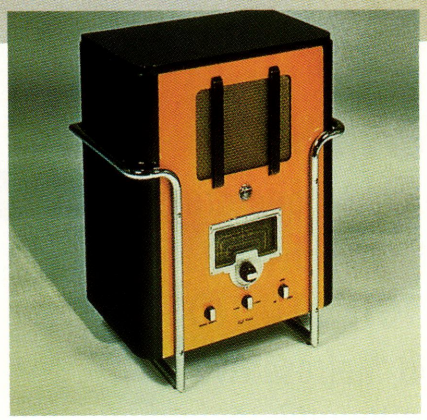

CLOCKWISE FROM ABOVE: Mid-century textile from Metropolitan's Vintage Fashion and Antique Textile Show; From the L.A. Modernism Show: Stoneware vase with geometric positive/negative design c.1937 by Maija Grotell (Historical Design Inc.), Model 8710 floor radio c.1935 by John Vassos for RCA (Historical Design Inc.); 1930s pump with white perforated design and vamp (Ardis Taylor)

Metropolitan's Vintage Fashion/Textile Draws International Crowd

"This show was the best show of my career!" exclaimed long-time dealer Stacey Winnick, proprietor of Vintage by Stacey Lee, when asked to discuss the recent Vintage Fashion & Antique Textile Show held on January 29th. Other dealers also noted that the event broke sales records for them too. The show, held at the Metropolitan Pavilion, had the highest gate ever, bringing over 2,000 buyers to the three-day event. Buyers came from across the country and Europe to shop the show including designers, curators, collectors, stylists as well as stylish New Yorkers searching for eclectic pieces to add to their collections.

As usual, Metropolitan's prime location, just blocks from some of the world's most important fashion and design houses, attracts important buyers searching for inspiration for upcoming designs and collections. Designers from such powerhouses as Tommy Hilfiger, The Gap, Banana Republic, Old Navy, Ralph Lauren, Calvin Klein, Bennetton, and J. Crew were spotted sourcing the show along with designers such as Jill Stuart, Betsey Johnson, Anna Sui, Mary McFadden, Norma Kamali, and Vivienne Tam. Donna Karan, one of the biggest buyers at the show, was stocking up on inspiration from military outerwear from Odds & Ads and funky go-go boots and shoes from Cherry. Other fashionable notables included Randolph Duke, formerly the head designer for the re-vamped Halston label who recently just started his own line; hair guru Frederic Fekkai; singer Suzanne Vega; Valerie Steele of the Museum at FIT; as well as buyers from important institutions including The Smithsonian Institute and Sotheby's.

Dealers noticed strong buying trends among designers, namely accessories such as handbags - both for spring and fall - as well as ornamented clothing including beaded and embroidered sweaters and trimmed jackets and coats. Designers were looking for colorful pieces as well as reference material including vintage *Vogue* and *Bazaar*, vintage designer patterns, and ephemera.

Individual dealers had their own selling trends at the show. >95

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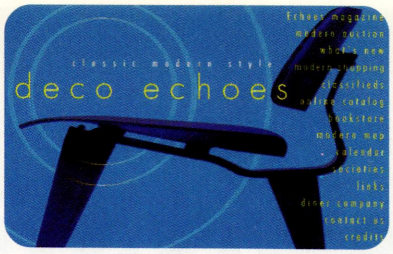
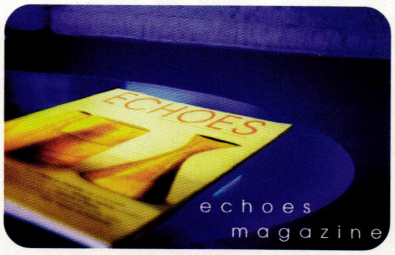
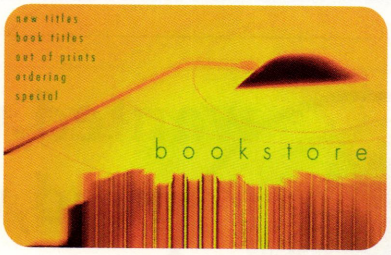


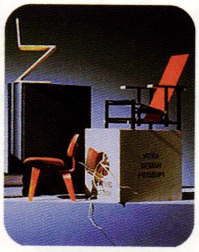


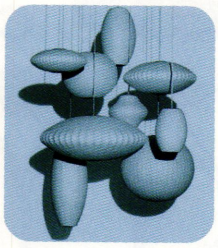
Modern Shopping: Over 50 classic modern shops online

Bookstore: Hundreds of titles related to classic modernism - order online!

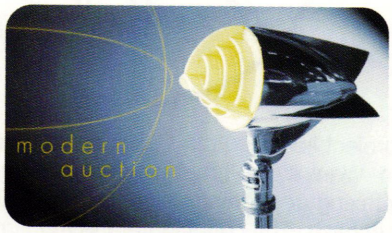


Online Catalog: Herman Miller Vitra Miniatures Posters/Prints Cards, Gifts Yayo Lamps





Modern Auction: Online auctions of classic modern items reopening soon



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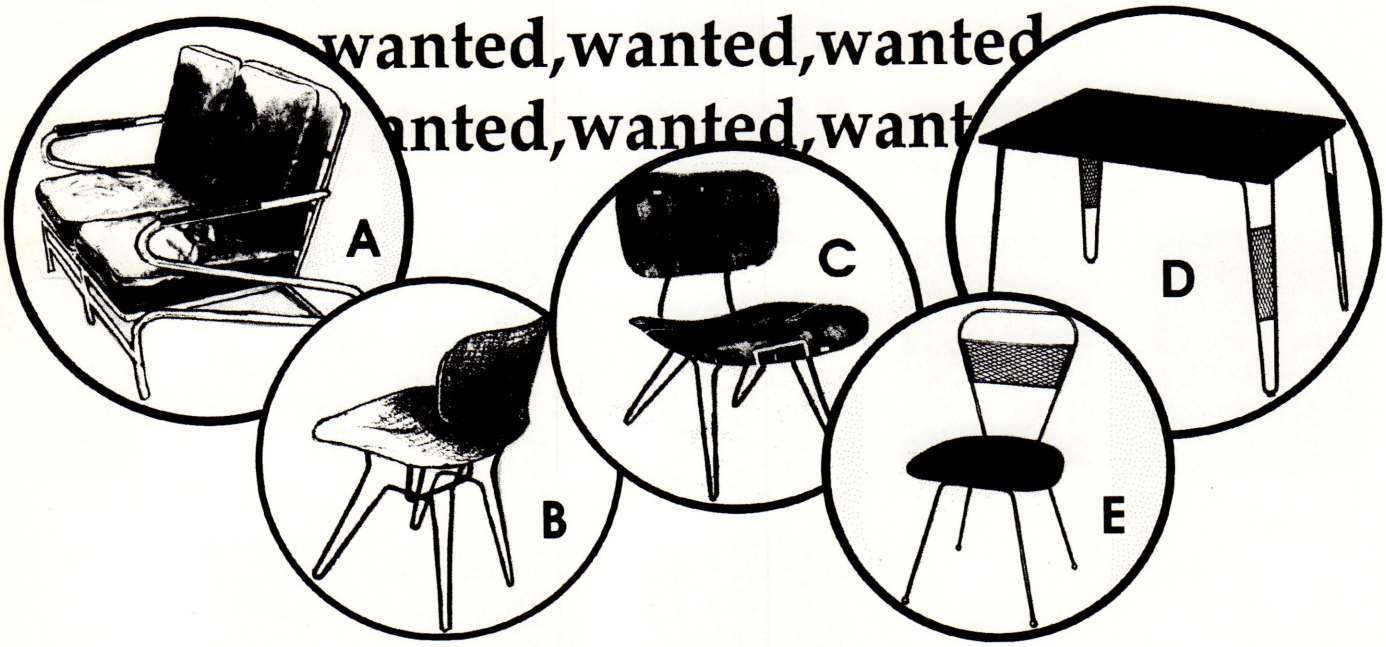

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"Cherry of New York City boasted strong sales in couture shoes while David Owens Vintage Clothing of Flushing, NY was selling out of ladies' suede '60s jackets and '40s neckties for men."

- Metropolitan Vintage Fashion & Antique Textile Show

Show Updates

(continued from page 92) Cherry of New York City boasted strong sales in couture shoes while David Owens Vintage Clothing of Flushing, NY was selling out of ladies' suede '60s jackets and '40s neckties for men. Michele Liao of Philadelphia, PA specializes in antique Chinese and Japanese textiles and clothing and sold dozens of padded silk and fur-lined coats; and Gandia-Todd of Vermont said she was selling items from all periods including clothing, trims, buttons, quilting materials, and jewelry. Handbags, always a hot item with Metropolitan's accessory-savvy crowd, were popular with Vintage by Stacy Lee who sold over 70 at the event including original Gucci bags with the green and red ribbon trim which are currently being reissued as well as other designer and non-designer purses in a variety of styles, shapes, and colors.

Possibly due to designers incorporation of antique inspiration, retail consumers were looking for fun, funky, elegant, and one-of-a-kind items for themselves. Colorful clothing with interesting details, high-quality finishing, and items made from hard-to-find, luxury fabrics or handmade folk wear were popular, as well as vintage designer and non-designer shoes and boots. Footwear included Asian slippers, '50s swing styles, as well as fun and colorful space-age inspired '60s go-go boots and metallic Famolare and Kinney disco shoes from the late '70s.

Home textiles and accessories were strong sellers at the event with buyers sifting through hundreds of linens, upholstery fabrics, ticking, quilts, pillows, and window treatments. Modern fabrics including mid-century, space-age, and bark cloth for the home were a popular buy as were colorful and kitschy '50s printed tablecloths with matching napkins.

Due to popular demand, an extra show has been added and the show will expand to more than 70 dealers in the fall of this year. The remaining shows in 1999 will be held in April 23-25, June 11-13, and October 8-10. For further information call (212) 463-0200.

LA Modernism Show Returns to Southern California

The 12th annual Los Angeles Modernism Show, returning to Southern California May 7-9th, is an eclectic gathering of the top designs and artwork of the past 100 years. From Art Deco tables and 1950s lounge chairs to intricate Austrian glass and vintage posters, the L.A. Modernism Show showcases the diversity of styles that appeared during the 20th century. Over 75 galleries and dealers will present everything from fine art to outrageous furniture. The show is a celebration of retro design that attracts everyone from Hollywood celebrities to the swing crowd.

The vast array of designs on display will include American Arts and Crafts period pottery and furniture from such renowned design schools as Newcomb College; Art Nouveau jewelry; Leopold and Gustav Stickley furniture designs; WWII era inspired decorative items; advertising prints; trade symbols; Art Deco appliances; Bauhaus chairs; Pop Art; Cubist paintings; early 20th century sculpture; and vintage photographs, clothing, and fine watches.

SEE YOU AT THE LA MODERNISM SHOW: Glass vase suspended in wood and brass designed by Josef Hoffmann and manufactured by Joh. Lötz Witwe (Historical Design Inc.)

Proceeds from the benefit preview to be held the opening night, May 7th, from 6 to 9pm, will benefit the Los Angeles Conservancy, a private, nonprofit organization dedicated to the recognition, preservation, and revitalization of the historic architectural resources of the greater Los Angeles area. Tickets for the preview are available for $50. General admission to the show is $10.

Show hours are Saturday, May 8, from 10am to 7pm; and Sunday, May 9, from 11am to 5pm. The show is located at the Santa Monica Civic Auditorium, 1855 Main Street, Santa Monica, CA. For further information call (310) 455-2886.

Modernism in Indianapolis Show

On June 4-6, 1999, more than 65 vintage clothing and modernism dealers will gather to show their wares at the Modernism in Indianapolis Show (formerly the Art Deco & Vintage Clothing Show). This is the 18th year of this exciting, well-established show. Buyers can expect an eclectic mix of vintage clothing - Victorian to 1970s, modern furniture, lighting, Bakelite, and costume jewelry, and much more from the Art Deco and Art Nouveau periods.

There will be high fashion museum-quality pieces as well as wearable funk and everything in between from 1950s beaded sweaters to flapper dresses. A variety of headwear will also be featured including the wide brimmed Victorian and Edwardian hats which have been very popular recently to more conservative '40s and '50s hats.

Bakelite and costume jewelry, eye glasses, cuff links, vintage watches, and shoes all have a place at this show. In addition, Modernism collectors/dealers will find a wide array of furniture, lighting, glassware, store display pieces, kitchen items, posters, accessories, and many other decorative and functional items.

A special buyers preview will be held on June 4th during dealer setup. Admission to this preview is $50. General admission for the public is Saturday, June 5 from 10am to 6pm; and Sunday, June 6 from 11am to 5pm. Admission for both days is $4. For further information call (317) 261-1405. ■

Up Close: Mark McDonald

(continued from page 13) curators who were expanding their holdings. His enthusiasms were validated by American Modernism shows in the mid-'80s at the Whitney and Brooklyn Museums. When AIDS claimed his two partners, he closed the gallery in 1993. Mark needed time to rethink his priorities. In 1995 he opened Gansevoort Gallery in the meat-packing district of Manhattan, which is reminiscent of the funky Paris Les Halles Market before it was gentrified in the '60s. "I liked having the only shop offering my merchandise in the area. I found a large, affordable space which was accessible to my clients. The store front was designed with an industrial look to fit in with the neighborhood, and to showcase work by Breuer, Noguchi, Eames, Gehry, and Ponti."

Recently, Gansevoort Gallery explored the "Nordic Modern Movement, Masterworks in Glass, Ceramic, Silver, and Wood" (see *Echoes*, Fall, 1998). On view from Finland were Tapio Wirkkala's laminated birch platters and Timo Sarpaneva's *Orchid* vase, both of which were recognized in the '50s by *House Beautiful* as "the most significant objects" of the year. (The Scandinavians were sweeping top prizes at the Milan Triennali.) Ceramics from Gustavsberg of Sweden and Axel Salto of Denmark were also featured. A showcase of silver pieces by Torun and Henning Koppel for Georg Jensen of Denmark demonstrated Mark's continued interest in artists' jewelry.

Going into the millennium, Mark is excited about Swedish glass by Vicke Lindstrand of Kosta, anything by Italian Ettore Sottsass, and ceramics by American Lisa McVey. He will be exhibiting at the Modernism Show in Amsterdam, April 17-24. The Gansevoort Gallery, located at 72 Gansevoort Street (phone: 212 633-0555) can always be counted on to whet the domestic and international appetite for strong design.

It's thanks to Fifty/50 that the author, a former French Art Deco snob, has an Eames lounge chair and DCW sharing space in her home with furniture by Jean-Michel Frank and Pierre Chareau. It works! ■

- Ginger Moro is the author of European Designer Jewelry *and a frequent contributor to Echoes.*

Up Close: Audrey Friedman

(continued from page 16) *verre églomisé*, reverse-painted glass elements mounted in silver and enamel. Fouquet's bracelets and rings played opaque frosted rock crystal against the glitter of faceted stones and shiny enamel.

By 1971, the Friedmans had amassed a considerable Art Deco collection which they installed in their new Primavera Gallery. "We had Puiforcat, Lalique, and confidence." Business thrived, but the marriage didn't. In 1974, they split, and Audrey kept Primavera. Barry opened a series of successful shops further north on Madison Avenue. Audrey met Haim Manishevitz who had an MBA, and began giving her business advice. "He quickly learned about design, style, and workmanship, and soon we were a good team. We began buying more expensive pieces: art glass by Maurice Marinot, and furniture by Eileen Gray, Jacques-Emile Ruhlmann, and Pierre Chareau." In 1979, they set their sights on Vienna and the Wiener Werkstätte. "We were probably the first gallery to show furniture and objects by Josef Hoffmann."

Regarding what to buy, and when, Audrey had this to say: "There's a predictable time lag required for a style, once discarded as out-of-date, to become a hot revival. The time lag for Art Nouveau was over 60 years; for Art Deco, 50 years. For the Forties - 40 years. Interest in the Fifties began in the mid-Eighties. The time lag is growing shorter. Now we're evaluating styles as a continuum. The generation that reaches adulthood at the height of a style will usually dismiss it. We tend to see a style in the context of how things looked when we were growing up. Unfortunately, we may never have seen the best examples of a period. When I was growing up in the '50s, Danish Modern was the alternative to pink and turquoise Formica and boomerangs. I never saw the great things being produced in Italy and France at the time. New perspective is so important; we must try to see objects in terms of the best design of the period.

By the 1980s, the Art Deco market dried up. The little old Parisian ladies who had emptied their attics had died and gone to Deco heaven. Their heirs knew the value of what was left, so there were no more unexpected treasures to be found on blankets in the Marché aux Puces. Audrey segued into the Fifties. In Italy, they found Carlo Mollino's furniture, Paolo De Poli's enamelware for Gio Ponti, and Italian glass by Venini and Barovier. "We loved the exuberance, bright colors, and unusual juxtapositions of form and elegance. I discovered the witty jewelry of Frenchman Jean Schlumberger. I was a sucker for textured surfaces, sinuous shapes, and the new Naturalism of animal scatter pins and floral bouquets."

In the early 1990s, Audrey concentrated on the late '30s-early '50s group of French interior designers and artists Gilbert Poillerat, André Arbus, Jean Michel Frank, Christian Bérard, and Jean Royère. "Now it's the apartments full of these treasures that are being sold as their owners die." The problem is that their heirs are much more sophisticated about the value of the family furniture, because they follow the current auction catalogues of the Salle Druout, Sotheby's, and Christie's. Audrey is dismayed: "There are fewer secrets and treasures to be found. The auctions have really changed our business, and in the end, have made things more expensive for the collector. Architect Saf Fahim recently redesigned our gallery, because we needed the inspiration of a new environment, giving each object and piece of furniture its own space. We will also be exhibiting the work of contemporary artists. This will combine continuity and a new challenge which makes our business still fascinating after 30 years."

Primavera Gallery is located at 808 Madison Avenue, New York. Phone: (212) 288-1569. Audrey Friedman authored the American section of the forthcoming *Dictionary of Jewelry* to be published by Editions du Regard. For more on Art Deco chrome and Bakelite jewelry, see: *European Designer Jewelry* by Ginger Moro. ■

- Ginger Moro is a frequent contributor to Echoes.

Modernism, eh?

(continued from page 22) with best-selling English author and Cliff expert Len Griffin; and "20th Century European Designer Jewelry" (from Art Nouveau through 1960s Scandinavian including examples by René Lalique and Georg Jensen) with author, dealer, and *Echoes* columnist Ginger Moro.

The following day Moro hosted a workshop on American and European costume jewelry - attendees were urged to bring their own items in for identification; Davidoff's workshop tackled the entire Arts and Crafts movement (furniture, ceramics, textiles, and metalwork); and Griffin focused on his upcoming book *Keith Murray: The Last Undiscovered Ceramist of the 20th Century*. Lacking commissions in 1930s England (he was an architect by profession), Murray turned to industrial design. His work in metal, glass, and Wedgwood pottery played a major role in the establishment of a new and modern style.

From June 29, 1999 until January 2000, the Design Exchange, Toronto, features a series of exhibitions, lectures, and special events on Italian design entitled **"A Taste for Design: Italy Inspires Canada."** Events include a planned exhibition of *Compasso d'Oro*, award-winning design icons from the last 30 years, as well as *Gusto*, a collection of Italian designs borrowed from the collections of Canadians. If collectors have outstanding Italian design to lend from their personal collections, contact: Luigi Ferrara, DX, Tel: (416) 216-2121; or Fax (416) 368-0684.

Until October 14, 2001, **"Glass Works: The Story of Glass and Glass-Making in Canada"** at the Canadian Museum of Civilization, Hull, Quebec. Drawn from the museum's extensive collection, it >102

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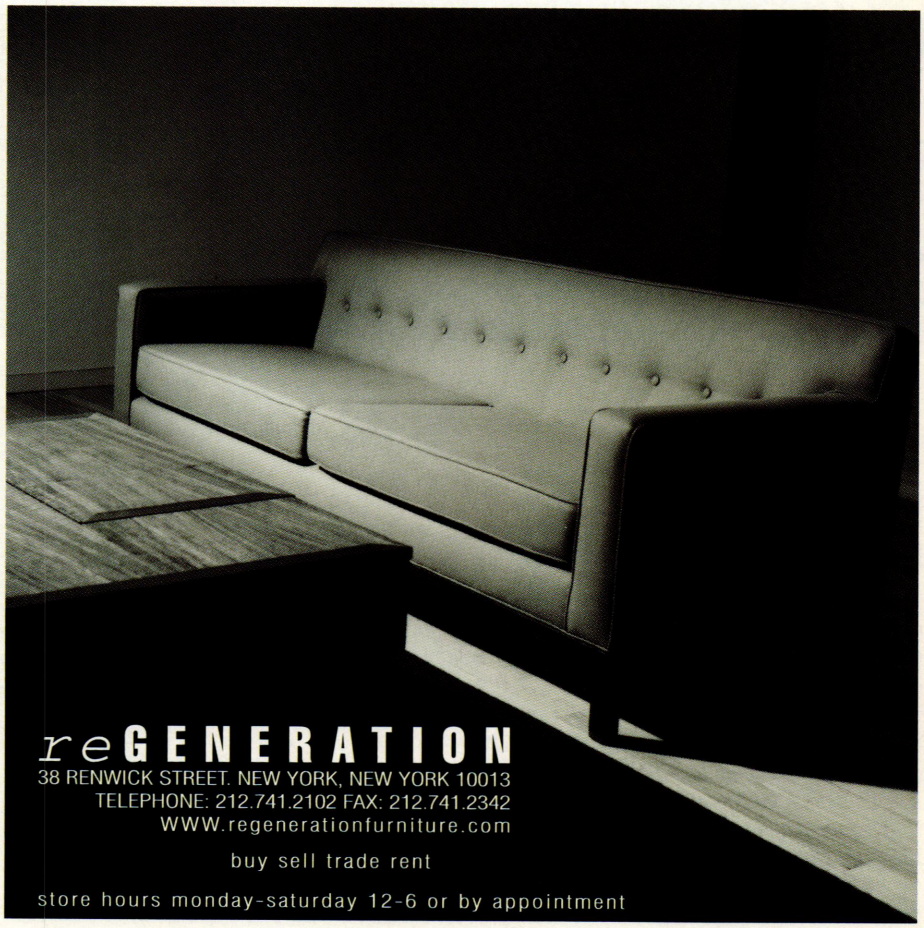

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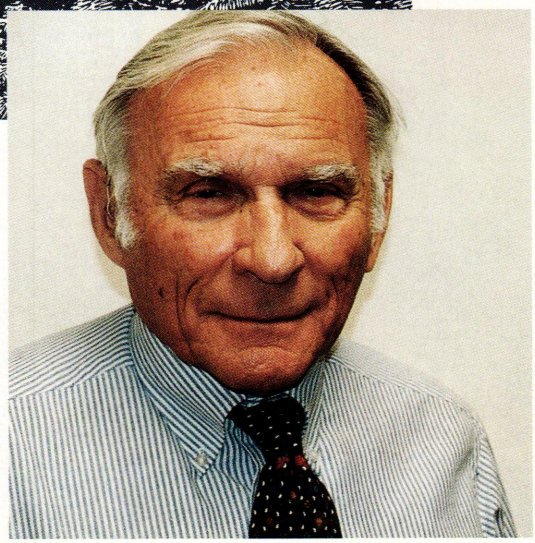
LEFT: Rendering of Frank Brothers retail store, Long Beach, California, 1947.
BELOW: Ed Frank, c.1999.



Ed Frank

Retailer ahead of the pack

No matter what designers may create, and manufacturers produce, their efforts come to nothing without retailers to bring them before the public. In the years when modern furniture was a radical idea, Ed Frank was one of the most important of those retailers. Frank Brothers, the business he opened with his brother Morry in Long Beach, California, and ran for almost three decades, was the first large-scale retail operation in this country devoted exclusively to modern design. The innovative furniture store introduced the work of many major Scandinavian designers - which had been published, but were not yet available in this country - as well as the first designs by then-unknown Charles Eames.

A California native, Frank was no stranger to the furniture trade - his father ran a successful retail store - but had no interest in joining >100

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Ed Frank introduced lectures and seminar programs like the regular "Evenings at Frank Brothers" which drew crowds with appearances by designers such as Charles Eames, who spoke at the first event. Frank Brothers also staged special exhibitions, including a one-man Eames show that introduced the now-celebrated lounge chair originally designed for film director Billy Wilder.

the business, as his brother had. In 1937, however, a trip to the Paris Exposition changed all that. Captivated by the Swedish Modern design he saw there, Ed agreed to his just-retired father's suggestion that the brothers go into partnership...on the condition that they would deal only in contemporary design. Morry agreed, and Frank Brothers opened in 1938.

It was an adventurous decision. Except for Scandinavian design, California-based Brown Saltman, and a few Los Angeles firms, there was not much modern furniture around for them to sell. They perservered, however, and began to import products Ed found in his scouting trips abroad. After the war, on Ed's return from Army service, the brothers decided to make a major commitment and build an entirely new store. When Frank Brothers opened at the end of March, 1947, it was the largest and most complete retail operation of its kind, with its own drapery workroom and upholstery production facility. It showcased furniture by Scandinavian masters like Bruno Mathsson and Hans Wegner as well as up-and-coming Americans, the most important of which were of course Charles and Ray Eames. The first Eames chair, manufactured by California-based Evans Products, was introduced at Frank Brothers, and they were among the first to show Eames' subsequent designs for Herman Miller.

Frank Brothers rapidly became much more than a local retailer. An advertising program in California-based *Arts and Architecture* magazine drew phone and mail-order business from across the country, as well as interest (and orders) from other retailers for Frank Brother's exclusive Scandinavian imports. The brothers found themselves in the wholesale business, and in 1957 formed Moreddi (a combination of both their names) in order to protect their exclusivity for the Scandinavian and Italian furniture designs they were importing. Both areas of the business thrived, with Ed concentrating on the wholesale arm, and Morry on the retail operation.

By 1959, Moreddi had become one of the most prestigious importers in the country, with trendsetters like Bloomingdale's in New York among their major customers. The Scandinavian and Italian designs featured in their showrooms in Los Angeles; Chicago; and High Point, North Carolina, helped fuel the new enthusiasm for modern design, as Danish furniture, in particular, was accepted as a warmer alternative to the steel-and-glass Bauhaus aesthetic. Ed Frank was a sought-after spokesperson about modern design, and both retailers and other importers looked to his latest introductions as bellweathers of new ideas in modern furniture.

Frank Brothers became an important showcase for American designers as well, featuring new furniture from Herman Miller, Knoll, and other modernist manufacturers. Ed introduced lectures and seminar programs like the regular "Evenings at Frank Brothers" which drew crowds with appearances by designers such as Charles Eames, who spoke at the first event. Frank Brothers also staged special exhibitions, including a one-man Eames show that introduced the now-celebrated lounge chair originally designed for film director Billy Wilder.

In another important contribution to American design history, Frank Brothers furnished most of the model houses built for the groundbreaking Case Study House program sponsored by *Arts and Architecture* magazine publisher John Entenza. The houses, designed by leading modern architects - including Eames, Eero Saarinen, and Richard Neutra - were furnished with the now-familiar landmarks of modern furniture, and the publicity they generated helped to feed the growing interest in modernism, as well as further enhancing Frank Brothers' image.

After Morry's death in 1960, Ed continued to run Frank Brothers for several years, selling it in 1965 to his nephew Ron, who had been working with him, and concentrating on Moreddi. In 1969, he sold Moreddi to the Simmons Company, then looking to build a division offering innovative modern design, and stayed on as President, moving to New York to run the business from there. In 1978 he left to join Dux, Sweden's leading furniture and bedding manufacturer, to help establish their American division, and open a New York headquarters. Nostalgic for California and the Pacific Coast, he agreed to stay until the business was profitable and left, in 1981, to return to Long Beach. (The same year, Ron sold Frank Brothers, which became Danica and eventually Plummers, and was sadly destroyed during the California riots in the early years of this decade.)

At 64, Ed Frank wasn't ready to retire. He began to alternate his time between the travel that had become part of his life in the course of his business trips, with consulting to manufacturers and international associations seeking to develop products for the American market. Most recently, he has been advising a group of Philippine furniture producers, helping them to locate manufacturing equipment, update production facilities, and develop better designs to launch in the American market - with considerable success. Apparently as energetic entering his eighth decade as he was when he began his business, Frank shows no signs of stopping, though the laid-back lifestyle of Long Beach has somewhat modified his pace. Taking his considerable accomplishments for granted, he seems to think of himself less as an innovator than simply an enthusiast of modern design who enjoyed selling the things he loved, and working with the people who made them. Asked about the future of modern design, he sees its return as taking on a slightly different form, with luxurious finishes and the type of elegant veneers that were not available several decades back. Noting that most Americans are still inclined towards traditional design, "They know it's not going to go out of style...after all, it's been around for 300 years." Modernism, however, is already beginning its second century, and if the new generations of retailers are anything like Ed Frank, its chances of an equally long life are looking good. ■

- Judith Gura is a writer, lecturer, and museum consultant specializing in 20th century design. She conducts programs for the Bard Graduate Center, and is working on the upcoming exhibition "Vital Forms: American Art in the Atomic Age" scheduled for Fall 1999 at The Brooklyn Museum.

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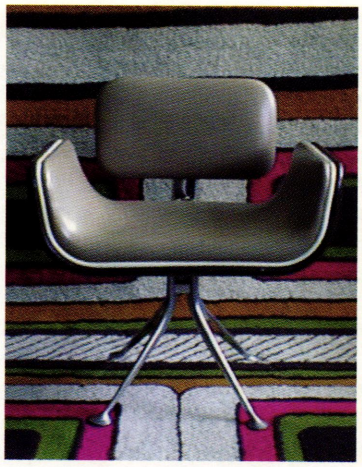

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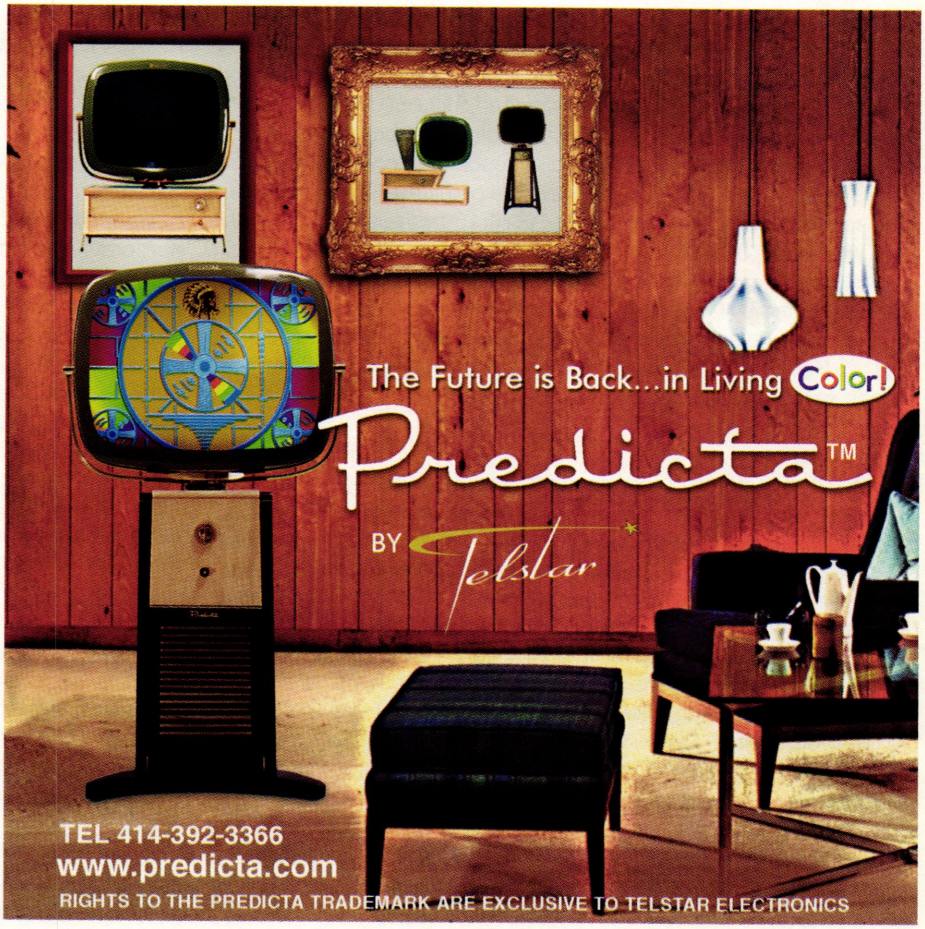

Modernism, eh?

(continued from page 96) features antique and modern glassware ranging from decorative art glass to scientific glass.

At the auctions

(All prices expressed in Canadian dollars, before buyer's premium). Sales at a recent decorative arts auction at **Ritchie's** in Toronto were mixed. A Georg Jensen silver pitcher (model 319B, designed in 1953 by Harald Nielsen) achieved $2,400, while Nielsen's three-piece silver condiment set did not sell. Conversely, buyers continue to be attracted to the lower prices but high quality of Petersen silver. Carl Poul Petersen studied with Georg Jensen before immigrating to Montreal, and, like his mentor, often used plant and animal motifs. A silver pedestal bowl with applied apple blossom motifs achieved $800.

Also at Ritchie's, a Rolph Scarlett abstract gouache and ink on paper sold for $1,800 (under estimate), a mixed media piece by Victor Vasarely sold for $800, and a color lithograph by sculptor Henry Moore failed to sell - evidence that the market for art continues to fluctuate. Ritchie's next decorative arts auction is May 17 to 20, 1999.

A number of well-promoted pieces of museum-quality silver did not sell at **Sotheby's** pre-Christmas sale, but the auctioneer produced good results for both Georg Jensen and Petersen silver. Noteworthy Jensen items included Acorn flatware service designed by Johan Rohde and introduced in 1915. At $20,700, it sold over its high estimate. A Henning Koppel-designed silver salt and pepper set (Georg Jensen after 1945) surpassed its estimate, achieving $3,162.

Sotheby's buyers drove all the Petersen silver above estimates. Sales included a pair of four-branch candelabra ($6,325), a pair of double-branch candelabra ($2,300), and a silver pedestal bowl and pie lifter ($2,070). Other Petersen items included a bread tray and two pairs of salts, spoons, and peppers ($1,955); four silver candlesticks ($1,840); and a pitcher ($1,840). A silver tazza and a flatware service from the Montreal firm Henry Birks & Sons did not sell, while a five-piece silver tea and coffee set attributed to William Michael Carmichael of Victoria, B.C. stayed within estimate at $2,587.

While buying in jewelry was spotty at Sotheby's auction, virtually every piece of quality Art Deco jewelry went above estimate. A circa 1925 Cartier diamond clip/brooch reached $12,650 (versus an estimate of $7,000 to $9,000); a platinum diamond bracelet from the same era went for over $8,000; and a French diamond and sapphire brooch achieved $6,325. The last few lots of the evening included an Art Deco diamond and onyx bracelet ($24,150 versus an estimate of $15,000 to $20,000), and a circa 1925 diamond brooch ($18,400).

At **Waddington's** last sale of 1998, a Lalique molded console table (designed by Cerf, after 1945) sold for $3,300, while a Steuben *Aurene* glass vase reached $1,100. A pair of earthenware plates by Picasso (*Bull Under the Tree* and *Picador*) achieved $2,090, while a Jensen silver necklace reached $1,210.

At the dealers

A spate of new stores catering to aficionados of 20th century decorative arts opened recently in Toronto. **Mid-Century Modern** specializes in original Scandinavian design, with owner Jens Christiansen hand-picking the items in Denmark. Representative designers featured in the elegant store include ceramicists Arne Bang, Nils Thorson, and Gunnar Nylund; glass from Holmegard, Orrefors, and Flygfors; and furniture by Hans Wegner and Finn Juhl. Recently Jens had an early example of Poul Henningsen's *PH-5* hanging lamp, and some colorful vintage area rugs. 99 Avenue Rd., #103, Tel: (416) 927-8853.

Photographers Colen Colthurst and Bob O'Sullivan recently opened Porch; so named because they found numerous items, including a Le Corbusier lounge and an Eames chair, on neighboring porches. The store features classic mid-century designs from the usual suspects, along with an inordinate number of credenzas by Florence Knoll and Jens Risom. (Colen and Bob say that's what sells.) Selected housewares and 1960s German pottery round out the offerings. A gallery for art and photography is planned for the future. 841 Queen St. W., Tel: (416) 822-7789 or (416) 821-8445.

Cool & Unusual Antiques and Curios delivers product worthy of its name: Arts & Crafts, Art Nouveau, classic modern, and more. While most objects boast designer names (Arne Jacobsen, Eero Saarinen, Charles Eames) look for some lower priced funky and fun items alongside rare Stickley pieces. Owner Mike Waite is happy to let you browse through his picture book of additional items in his warehouse. 105 Danforth Ave., Tel: (416) 466-0147.

Memory Lane, the brainchild of Zakary Weissmann and Suzanne Rouleau, handles a wide range of collectibles from the 1920s through to the 1970s. Look for a large collection of Lucite jewelry, ceramics by Russel Wright, Murano glass, and any Bakelite they can get their hands on. In addition to furniture and lighting, the store carries a good selection of vintage radios, TVs, and stereos. 1298 Queen St. E., Tel: (416) 466-7782.

Hardly new (the store has been in business for 28 years) **The Finnish Place** now attracts more collectors as it carries hard-to-find original decorative arts that have been in continuous production or re-issued from noted Finnish designers such as Timo Sarpeneva, Tapio Wirkkala, and Kaj Franck. Owner Glen Forss also stocks the classic vase by Alvar Aalto, continuously manufactured by Iittala; designs by American Ken Benson for renowned Finnish manufacturer Arabia; and flatware by Ahti Majuri for Hackman. 5463 Yonge St., Tel: (416) 222-7575.

One-year-old **Virtu** is the prodigy of Harvey Meighan, a veteran of the high-end office furnishings market. He works with companies that buy floors of used furniture, and selects the best pieces (from the 1950s through to the '70s and '80s) from manufacturers such as Knoll and Herman Miller. Most of his stock is 20th century, including Eero Saarinen tables, Brno chairs by Mies van der Rohe, and Le Corbusier Grand Comfort sofas. He also carries some lighting as well as fine and decorative arts in his 4,200-square foot store. While the bulk of his business has been with either props rentals or corporate buyers, he's about to be discovered by private collectors. 23 Railside Rd., #6 (Don Mills), Tel/Fax: (416) 510-1562, e-mail: virtu@pathcom.com. Web site: www.Pathcom.com /-virtu.

In the bookstores

Electrohome's collection of objects from its nearly 100-year history have been captured in a book entitled *Visionary Thinking: The Story of Canada's Electrohome*. The text, by Raymond Stanton, covers corporate changes in a company that manufactured everything from early radios, phonographs, and televisions to furniture, fans, and washing machines. The richly illustrated book includes images of the rare, futuristic *Circa 75*, a stereo-in-the-round from the mid-1960s, as well as the coveted "bubble" stereo mounted on a spun aluminum pedestal base. Copies are available through the company, Electrohome Limited, 809 Wellington St. N., Kitchener, ON, N2H 5L6, or Tel: (519) 744-7111; Fax: (519) 749-3181. ■

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

Berenice Abbott

(continued from page 26) reasons.

One photo, of a snuff shop in lower Manhattan, amply illustrates this point. Abbott made seven negatives of this storefront, trying horizontal and vertical views, close and far perspectives, and ground-level and higher shots. Abbott often cropped her prints to make the image stronger, something a documentary photographer might not do.

Abbott's style often deviated from documentary conventions, though she was a major influence on documentary urban photography. Yochelson notes that, "On many occasions Abbot included >106

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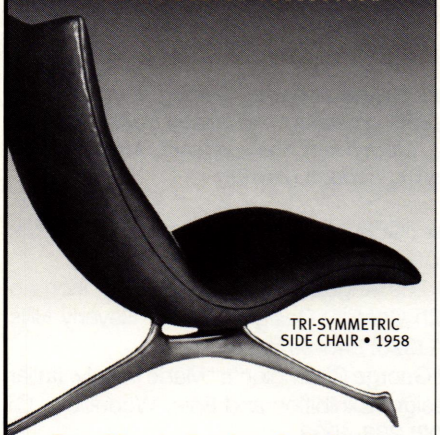

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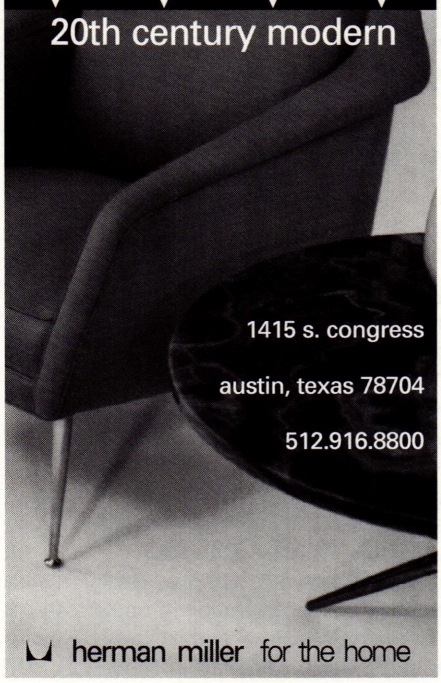

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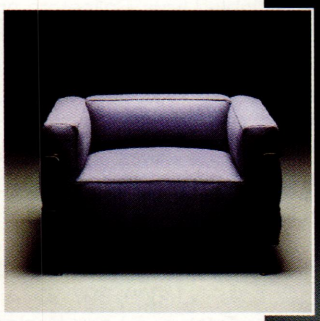

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Event Calendar April, May, June, July 1999

Bent plywood chair by Thaden-Jordan, c.1950, courtesy of Treadway Gallery for the L.A. Modernism Show, opening May 7th and running through May 9th.

shows • auctions

APRIL

16-18 20th Century Modern Market,Lawndale Art Center, Houston, TX (713) 528-5858

16-18 International Vintage Poster Fair, New York, NY (212) 206-0499

17-18 Dulles International Spring Antiques Show & Sale, Chantilly, VA (301) 924-5002

17-25 The Amsterdam Arts & Design Fair 1880-1950: 70 Years of Modernism From Jugendstil to Bauhaus, Amsterdam, The Netherlands (31)71-572-4477

18 An International Style Suburb: New Canaan, 1950s-1960s (lecture, tour of 4 private modern homes, luncheon) 9-5:15pm, $200, originating at the Bard Graduate Center, New York, NY (212) 501-3000

23-25 International Vintage Poster Fair, Chicago, IL (312) 461-9277

23-25 Metropolitan's Vintage Fashion & Antique Textile Show, New York, NY (212) 463-0200

24-25 The Michigan Modernism Exposition, Southfield, MI (810) 465-9441

25 From Art Moderne to Modern on 42nd Street (walking tour), 2:30-4:30pm, $17, sponsored by the Bard Graduate Center, New York, NY (212) 501-3000

30 The Instatiable Urge: Collectors and the Collecting Impulse (lecture and tour of 4 private collections, wine reception) 12:30-6pm, $150, at the Bard Graduate Center, New York, NY (212) 501-3000

30-May 3 1999 Chicago International Antiques & Fine Art Fair, Merchandise Mart, Chicago, IL (312) 527-7555

MAY

2 David Rago's 20th Century Modern auction, Lambertville, NJ (609) 397-9374

2 Phillips' 20th Century Art and Design auction, Sydney, Australia (612) 9326-1588

7-9 LA Modernism Show, Los Angeles, CA (310) 455-2886

9-10 Sotheby's 20th Century Fine & Decorative Works of Art auction, Chicago, IL (203) 847-0465

11-16 Brimfield Antiques Fair, Brimfield, MA (413) 283-6149

15-18 International Contemporary Furniture Fair (ICFF), Jacob Javits Center, New York, NY (914) 421-3206

16 Los Angeles Modern Auctions' Icons of 20th Century Design Auction, Beverly Hills, CA (323) 845-9456

22 George Champion's "Made In Italy: Italian Design" Exhibition and Sale, Woodbury, CT (203) 263-4938

23 Treadway's Eames auction, Chicago, IL (708) 383-5234

JUNE

5-6 Art Deco-60s Sale, San Francisco, CA (650) 599-deco

5-6 Modern in Indianapolis Show & Sale, Indianapolis, IN (317) 261-1405

7 William Doyle Galleries' 20th Century Art & Design Auction, New York, NY (212) 427-2730

9 Christie's South Kensington's Italian Design auction, London, England [catalogs] (718) 784-1480

10 Sotheby's 20th Century Decorative Works of Art auction, New York, NY (800) 444-3709

11-13 Metropolitan's Vintage Fashion & Antique Textile Show, New York, NY (212) 463-0200

19 Skinner's 20th Century Decorative Arts auction, Boston, MA (617) 350-5400

27 Liberty Super Collectibles Expo, Jersey City, NJ (212) 255-0020

27 Exposition of the Decorative Arts Show and Sale, Annandale, VA (202) 298-1100

JULY

6-11 Brimfield Antiques Fair, Brimfield, MA (413) 283-6149

ongoing events • exhibitions

January 14-May 2 "Art and Industry: Contemporary Porcelain from Sevres" at the American Craft Museum in New York, NY (212) 956-3535

January 20-June 6 "Modern Britian 1927-1939" at the Designmuseum in London, England (0171) 378-6055

January 31-May 2 "Matisse and Picasso: A Gentle Rivalry" at the Kimbell Art Museum in Fort Worth, TX (817) 332-8451

February 9-May 23 "Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman Collection" at the Cooper-Hewitt, National Design Museum in New York, NY

(212) 849-8420

February 16-April 24 "China Chic: East Meets West" at FIT in New York, NY (212) 217-5800

February 17-July 4 "Nouveau to Deco: Textiles of the Early 20th Century" at the Baltimore Museum of Art in Baltimore, MD (410) 396-6300

March 1-July 2000 "Treasures from The Corning Museum of Glass" at the Corning Museum of Glass in Corning, NY (607) 937-5371

March 2-May 4 "Vintage Design Renderings by Monte Levin" at Canfield Fine Art in New York, NY (212) 533-1511

March 3-May 2 "Art at Work: Forty Years of the Chase Manhattan Collection" at the Museum of Fine Arts, Houston in Houston, TX (713) 639-7300

March 3-June 6 "Picasso: Painter and Sculptor in Clay" at The Metropolitan Museum of Art in New York, NY (212) 534-1672

March 5-August 15 "Bonnets to Berets: Hats of the 20th Century" at the Wadsworth Atheneum in Hartford, CT (860) 278-2670

March 11-June "Depero Futurista Rome-Paris-New York, 1915-1932" at the Wolfsonian-FIU Museum in Miami Beach, FL (305) 531-1001

March 11-April 24 "Ettore Sottsass: Glass Works" at Barry Friedman Ltd. in New York, NY (212) 794-8950

March 17-August 1 "Nouveau to Deco: Textiles of the Early Twentieth Century" at the Baltimore Museum of Art in Baltimore, MD (410) 396-6300

April 10-October 3 "Merchant Prince and Master Builder: Edgar J. Kaufmann and Frank Lloyd Wright" at the Carnegie Museum of Art in Pittsburg, PA (412) 622-3131

April 17-September 26 "Gotham Comes of Age: New York through the Lens of the Byron Company" at The Museum of the City of New York in NY (212) 534-1672

April 22-August 30 "The American Century: Art and Culture, 1900-2000" at the Whitney Museum of American Art in New York, NY (212) 570-3676

May 10-June 10 "Meubles Votre Maison: French Furniture from 1949-1963" at Inside in Toronto, CAN (416) 504-4919

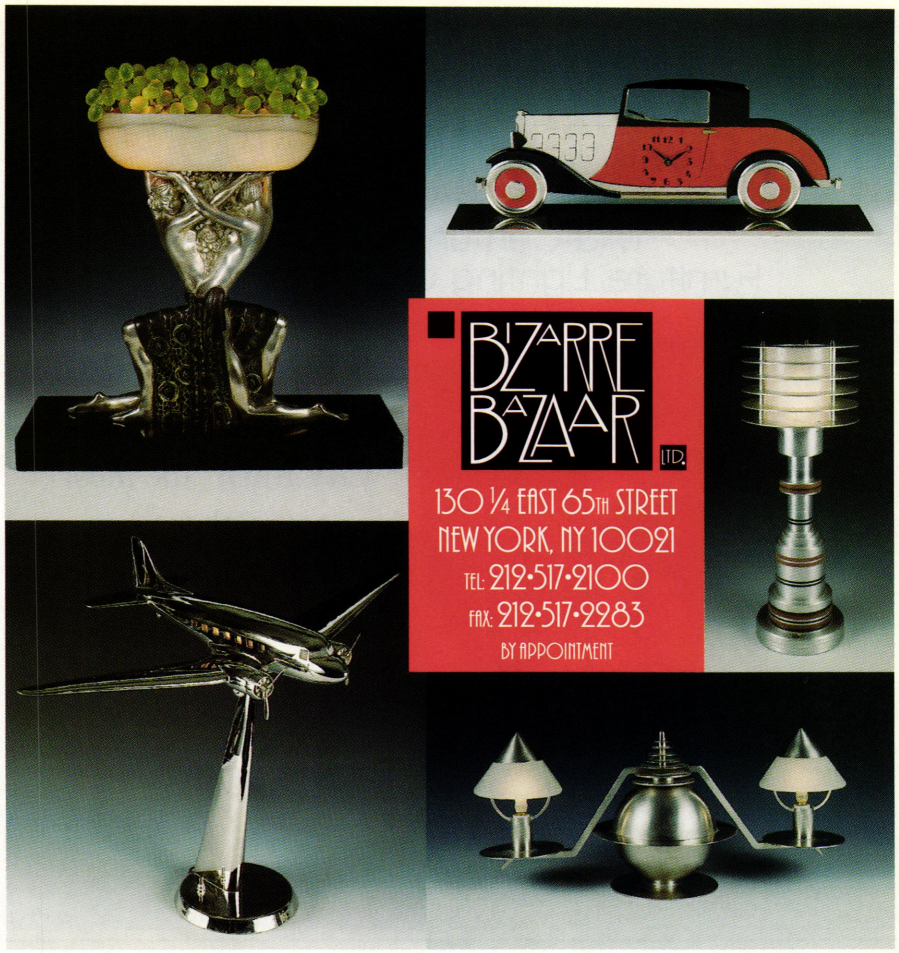
May 14-21 "The Window Show" organized by the Cooper-Hewitt, National Design Museum in New York, NY (212) 849-8384

May 20-August "The Work of Charles and Ray Eames: A Legacy of Invention" at the Library of Congress in Washington, DC

June 24-October 17 "Love and the American Dream: The Art of Robert Indiana" at the Portland Museum of Art in Portland, ME (207) 775-6148

July-November "Recent Acquisitions of Twentieth Century Design and Architecture" at the Metropolitan Museum of Art in New York, NY (212) 570-3951

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



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Berenice Abbott

(continued from page 102) out-of-focus elements in the foreground, a practice that violated the norms of professional urban photography.

Though Yochelson's former position as a curator at the MCNY gave her the opportunity to see many artists' images of New York, she didn't fully appreciate Abbot's contribution until she began working on the show and the book.

Abbott's contribution should be seen from both an artistic and historical perspective, Yochelson argues. Abbott returned to New York in 1929, after eight years in Europe. "She realized how much and how fast New York had changed in the years she'd been gone," Yochelson says, and determined to record that change with a camera. Despite many obstacles, including securing funds to support the project, Abbott "seized the moment," Yochelson adds.

The photographs themselves "really do hold up as works of art," Yochelson says. The full set of photographs in the book amply supports Yochelson's statement that she didn't choose the 125 best images for the exhibit and leave out the lesser works; the other photographs are equally strong. ■

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

Echoes Abroad

(continued from page 28) Included was a fragment of a lifejacket from a drowned passenger, estimate £800-1,200, sold for £6,000, and a pre-sailing promotional brochure advertising the luxurious merits of the liner that also reached £6,000 against a £400-600 estimate. The majority of these items found homes with American collectors.

And on to a couple perhaps no less glamorous than James Bond - Charles and Ray Eames. The work of the Eameses was the subject of Bonham's November 11th sale. No doubt bolstered by the recent exhibition of the Eameses' work at London's Design Museum, the sale attracted tremendous interest. The sale presented a good representative collection of most of the Eameses' work, including several prototypes and numerous examples of pieces rarely seen outside of the U.S.

The highlights included a prototype rosewood *DCM*, formerly the property of American actor Alexander Knox, which returned to the States with a hammer price of £4,000. The same bidder also acquired an early Zenith *DAX* shell chair, of the same provenance, for £1,700. Of particular interest were two later production *LCW*s, one with a good honest red aniline stain selling at £1,700; and a green leather variant comparable at £1,900. *ESU* storage systems, the first to be offered for sale in the UK, sold well, with an early *420N* unit selling to a British collector >110

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Inside New York: Discovering the Classic Interiors of New York by Joe Friedman, photographs by Richard Berenholtz...This book is a constant source of revelation, displaying the work of architects, designers, and craftsmen, from an extraordinary Art Deco church to the stately grandeur of the New York Public Library. Over 100 color illustrations. 128 pgs. Softcover $19.95

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Shop NY: Jewelry by Andrea DiNoto, illustrations by Pamela Jo Kogen...Whether you're spending a few dollars or a million, the 200 listings contained in this small-format (6" x 7") book will lead you to the jewelry you love - at Tiffany's or Takashimaya, the Diamond District or Dullsville, Mikimoto or Mood Indigo. You'll also discover antique shows, craft fairs, auction houses, appraisers, and the best courses for jewelry making. 240 pgs. Softcover $15.95

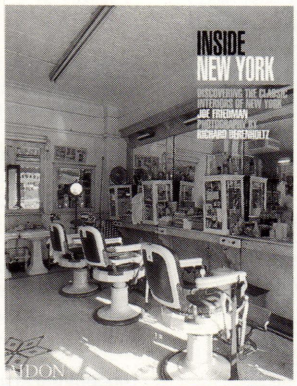
New! **Form Follows Finance: Skyscrapers and Skylines in New York and Chicago** by Carol Willis...In contrast to standard histories that counterpose the design philosophies of the Chicago and New York "schools," this book shows how market formulas produced characteristic forms in each city - "vernaculars of capitalism" - that resulted from local land use patterns, municipal codes, and zoning. Refuting some common cliches of skyscraper history such as the equation of big buildings with big business and the idea of a "corporate skyline," this book emphasizes the importance of speculative development and the impact of real estate cycles on the forms of buildings.170 black and white illustrations. 224 pgs. Softcover $22.50 SALE PRICE $18.00

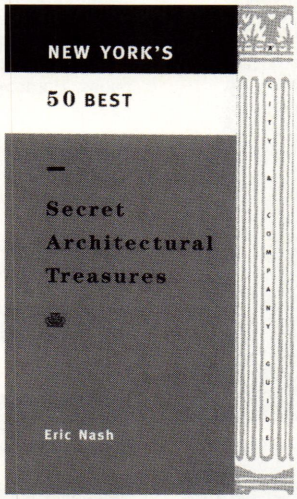
New! **Touring the Flatiron: Walks in Four Historic Districts** by Joyce Mendelson...From the Victorian department stores of Ladies' Mile to the early skyscrapers of Madison Square to the stately brownstones of Gramercy Park, *Touring the Flatiron* takes the reader through some of the most vibrant sections of New York City. Combining historic photographs, illustrations, maps, and text, this book fully illuminates the area's rich architectural, cultural, and literary history, as well as the stories of people linked to these places. 144 pgs. Softcover $12.00

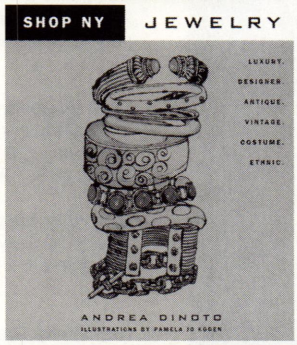
New! **New York's 50 Best Skyscrapers** by Eric Nash...4.25" x 7.5" format, 128 page guide to the skyscrapers of the Big Apple. Softcover $12.00

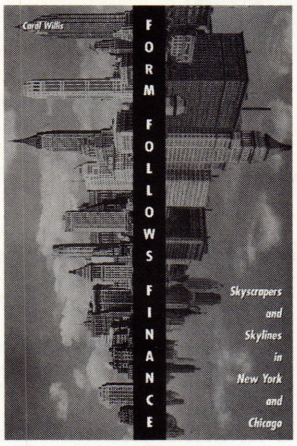
New! **Alexander Calder, 1898-1976** by Marla Prather...This lavishly illustrated book reflects the full diversity of Calder's oeuvre and explores an outstanding selection of more than 200 of his works. Based on access to family archives, an overview of Calder's entire career, and contributions from the artist's grandson Alexander S.C. Rower, this book for the first time presents the artist in a serious light and proper historical context. Without ignoring the playful and whimsical dimension of his work, the book emphasizes Calder's role as one of the great formal innovators of the century. Each work of art selected from those produced during his prolific career is reproduced here in color and is accompanied by comparative works, informative essays, and extensive chronology. 320 illustrations, 250 in color. 376 pgs. Hardcover $65.00

New! **Finnish Modern Design: Utopian Ideals and Everyday Realities, 1930-97** edited by Marianne Aav and Nina Stritzler-Levine...Focusing on the central and decisive role played by Modernism, this book examines the outstanding design achievements of Finland over the last seven decades. It is the first volume in English to provide a thorough account of the artistic and cultural qualities of Finnish design as distinguished from the design of Nordic and other European neighbors. Also considered are the principal ideas, individuals, and influences that combined to produce Finnish Modernism, as well as its international reputation. The book discusses the renowned work of such Finnish architects and designers as Alvar Aalto, Tapio Wirkkala, Kaj Franck, and Timo Sarpaneva; and of manufacturers including Artek, Arabia, and Marimekko. It features separate discussions of Finnish modernism in design, architecture, ceramics, glass, furniture, metal work, jewelry, product design, textiles, and woodworking and concludes with a consideration of the position of design in contemporary Finnish culture. 300 illustrations, 200 in color. 352 pgs. Hardcover $65.00









New! **Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman Collection** by Deborah Rothschild, Ellen Lupton, and Darra Goldstein...Drawing from Merrill C. Berman's spectacular private collection of 20th century posters, ads, photomontages, and graphic ephemera, this book showcases more than 200 examples of progressive graphic design from the 1920s and 1930s. The book begins by detailing Berman's pivotal role in shaping the history of graphic design as he amassed his collection. The authors then investigate the filtering of avant-garde design into mass-produced posters and advertisements, the evolution of design production techniques in the Machine Age, and the avant-garde's promotion of itself. The selections included from the Berman Collection, most never before shown or reproduced in the United States, include works by well-known artists (Lissitzky, Rodchenko, Cassandre, Man Ray, and others) and by lesser known masters. 200 illustrations, 100 in color. 224 pgs. Hardcover $50

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The National Trust Guide to Art Deco in America by David Gebhard...230 black and white illustrations. 416 pgs. Softcover $19.95 SALE PRICE $15.16

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New in Paperback! **American Art Deco** by Alastair Duncan...This splendid book explores the indigenous tradition of Art Deco in America and, in over 500 illustrations, reveals the beauty and extent of the style as it was manifested here. Illustrations of objects range from cocktail shakers to the the Trylon and Perisphere of the 1939 World's Fair in New York. 502 illustrations, 233 in color. 288 pgs. Softcover $34.95

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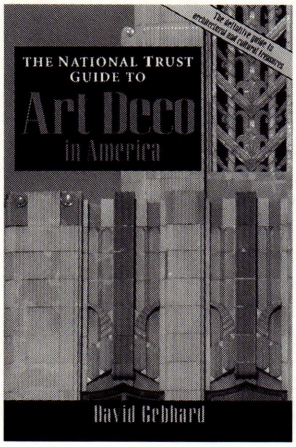

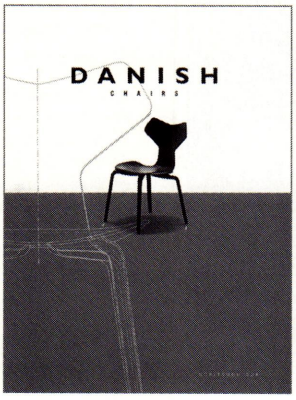

Osterwold, the director of the Württembergischer Kunstverein, Stuttgart, provides a detailed account of the styles, themes, and sources of Pop Art, investigating its development in different countries and providing biographies of its leading exponents. Hundreds of color illustrations. 240 pgs. Softcover $19.99 SALE PRICE $15.99

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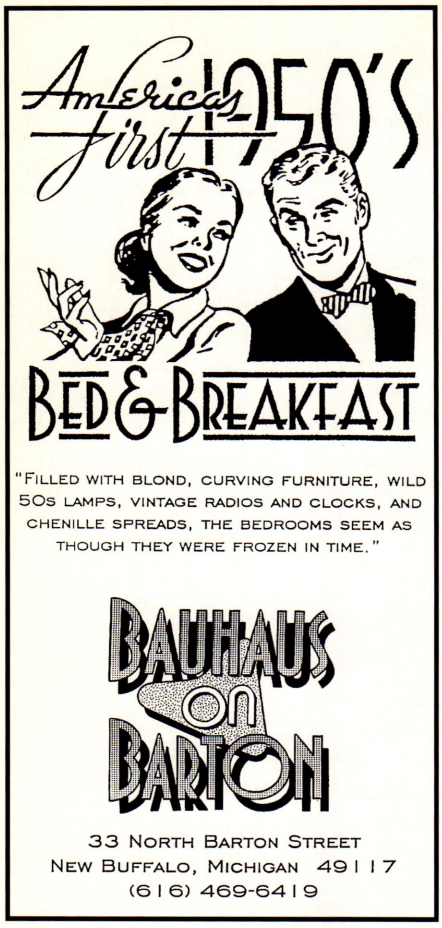

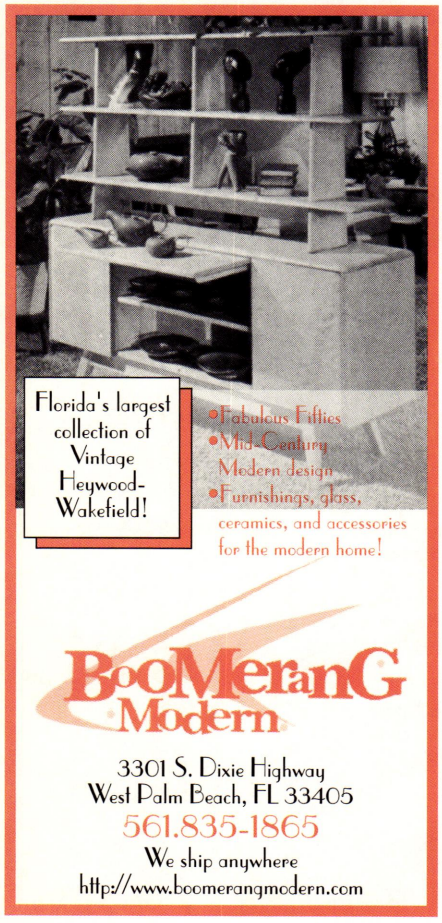

Echoes Abroad

(continued from page 106) at £7,000; and a *D-10-N* desk to a French collector at £4,000, well above its £2,200-2800 estimate.

Quite by coincidence, it would seem, the sales held in the early part of 1999 again correspond with exhibitions hosted by the Design Museum, which stages a British Modernism presentation from January through June 6. The February 24th Bonhams Design sale included fine examples of 1930s British design, with two Breuer *Long* chairs (£5,000-7,000 each), a scarce pair of Gerald Summers high back plywood dining chairs (£4,000-6,000), and a rare glass occasional table by the eccentric Denham McLaren (£4,000-6,000). French post-war design was also represented by a rare Jean Prouvé *Antony* lounge chair, and a Charlotte Perriand *Maison de Tunisie* bookcase (£20,000-30,000).

Christie's South Kensington's specialist sale of Modernism 1915-1955 included an important collection of chairs from the personal collection of the noted author, collector, and Vitra Design Museum director Alexander von Vegesack. This sale explored the transition from bentwood furniture of the last century through tubular steel, molded plywood, and organic design of the early 1950s. Included in were a Marcel Breuer Thonet *B5* club chair (£10,000-15,000), an Aalto *Paimio* armchair (£14,000-16,000), a 1934 plywood Gerald Summers lounge chair (£10,000-15,000), and the complete fittings from a 1938 dentist's surgery designed by Gerrit Rietveld (£12,000-15,000). The presence of such scarce high-ticket pieces bears witness to the continuing strength of the modern market in Britain. ■

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

Fashion Forecast

(continued from page 31) in every direction. As we continue examining the ongoing parade of opulence and grand style on the catwalks of the couture scene, we see bits and pieces of the bygone era of Glam. John Galliano, Anna Sui, and Stella McCartney for Chloe are a few of the designers that utilize fanciful feathers, sequins, and high-style hippie accents which borrow directly from the Glam era. Sometimes the styles are flowing and feminine (for both men and women) and sometimes skin-tight and polished (also for men and women) but they all immediately evoke images of the Rolling Stones and Led Zeppelin in their youth as well as the famous groupies of the Sunset Strip that followed the bands everywhere.

In our forecast we see shiny lurex, snakeskin in shades of lavender and red, and the classic floppy large-brimmed hat of the hippie child newly converted with the help of peacocks, pheasants, and other wild things. Pulling a look together is as easy as a child dressing up in their parents clothes. Throw paisley on with stripes, wear a purple shirt with emerald green velvet bellbottoms and then throw a baby blue boa over the shoulder as an afterthought just before you walk out the door. Also, be in shape for spring so you can step into some skin-tight, slim-cut pants or find the perfect pair of worn-in denim bellbottoms - also skin-tight of course.

Into a more feminine look? You can fit right in with peasant style garb that dances and flows with lots of beads and bangles and a long flowing scarf à la Isadora Duncan. Just make sure you've got some fringe on somewhere. ■

- 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. They buy, sell, and trade vintage and contemporary clothes and mid-century collectibles. Looking for great vintage clothing online? Don't miss their new vintage clothing superstore online at www.thewasteland.com.

On View

(continued from page 34) looks back to a period of intense creativity in Britain - the pre-war Modern Movement.

The end of the 1920s was an extraordinary time for the people of Britain. A decade had passed since the great war. They were faced with economic crisis - optimism, creativity, and social welfare had hit an all-time low. But through the collective vision of a handful of designers and artists, searching for a new vocabulary and social agenda, armed with new techniques and materials, the 1930s witnessed the blossoming of a utopian ideal, which resulted in the century's greatest intellectual and artistic movement.

The exhibition provides a complete survey of the Modern Movement in Britain, encompassing architecture, graphics, interiors, textiles, furniture, and products. Sculpture, painting, and illustration are also celebrated, highlighting the creative metamorphosis of a nation.

Through original drawings and photographs lent by The Prints and Drawings Department of the RIBA, the exhibition presents a comprehensive survey of British architecture which, although created between 1929 and 1939, still has an abiding relevance to today's housing needs. Berthold Lubetkin, one of many European emigré architects seeking refuge in Britain during the 1930s, is explored through the famous Highpoint Flats, which are represented through drawings and photographs. Other famous structures featured within the exhibition include Ernö Goldfinger's Willow Road flats in Hampstead, Wells Coates' Lawn Road flats, Owen Williams' Health Centre at Peckham, Eric >112

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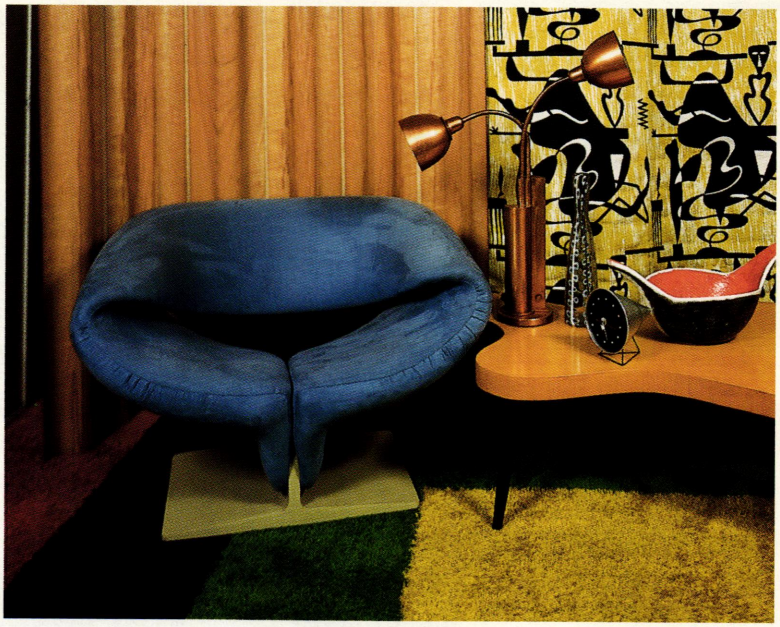

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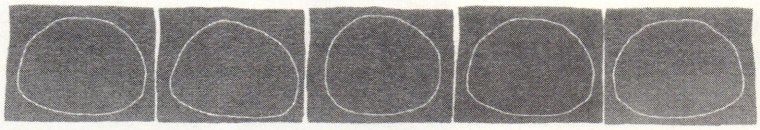

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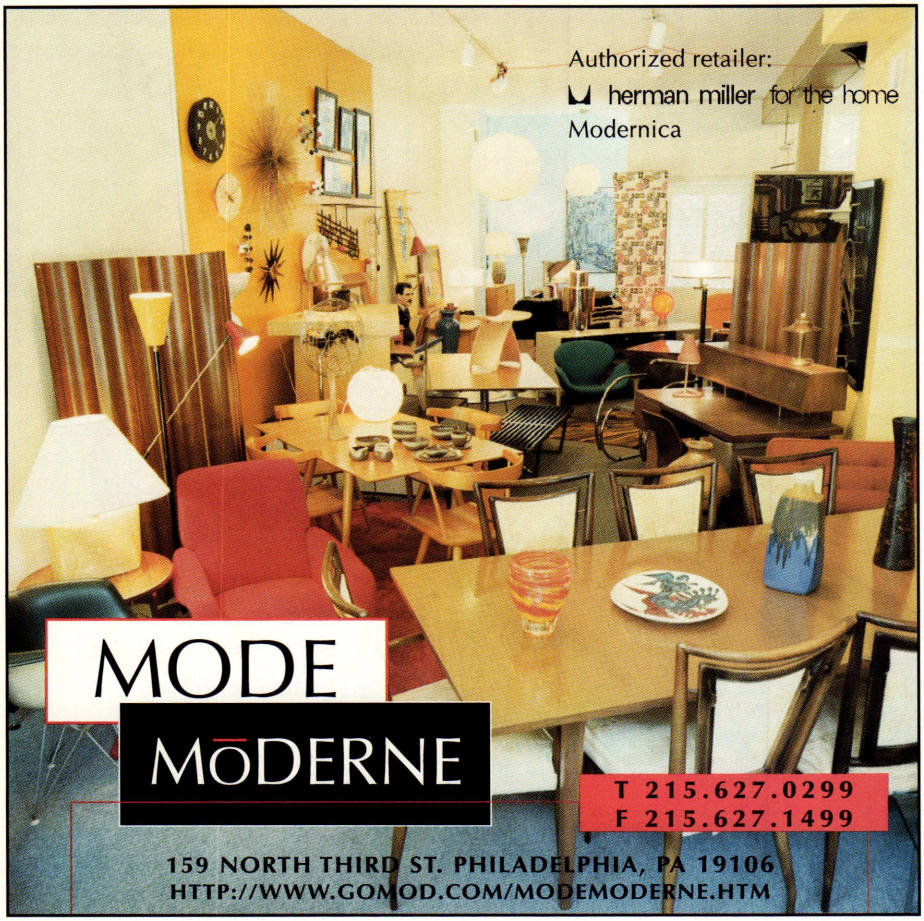

On View

(continued from page 110) Mendelsohn and Serge Cher-mayeff's De La Warr Pavilion, and Lubetkin's famous Penguin Pool for the London Zoo, among others.

The exhibition also features the extraordinary cowhide chairs from Lubetkin's *Highpoint II* penthouse apartment, along with pioneering plywood furniture by Gerald Summers and Isokon; stoneware by Bernard Leach and William Staite Murray; Keith Murray and Eric Ravilious' designs for Wedgwood; Marion Dorn's textile designs for the *Queen Mary* and Alec Hunter's textiles for *RMS Orion*; London Transport posters by Edward McKnight Kauffer, Paul Nash, Graham Sutherland, and Laszlo Moholy Nagy; visionary works in sculpture by Henry Moore, John Skeaping, Eric Gill, and Frank Dobson; and paintings by Paul Nash (*Dead Spring*), John Piper, Ivon Hitchens, Ben Nicholson and Graham Sutherland.

The Design Museum is located at 28 Shad Thames in London, England. (0171) 403-6933.

Graphic Design in the Mechanical Age

The origins of modern media are explored in "Graphic Design in the Mechanical Age: Selections from the Merrill C. Berman Collection," on view through May 23 at the Cooper-Hewitt, National Design Museum. The exhibition features more than 200 works including post-ers, books, one-of-a-kind prototypes, collages, and other ephemera from the private collection of Merrill C. Berman. The examples on view - radical experiments by pioneers of the avant-garde including Lester Beall, Gustav Klutsis, El Lissitzky, Aleksandr Rodchenko, Jan Tschi-chold and A.M. Cassandre, among others - promote everything from cigarettes and sealing wax to anti-war sentiment, establishing the foundations of contemporary advertising and design.

Presented in four sections, the first portion of the exhibition focuses on design and the avant-garde and shows how Futurism, Dada, Constructivism, and other movements established new visual languages and new roles for the artist in the realm of public communication. The subsequent three sections of the exhibition are devoted to commerce, social change, and politics and show how avant-garde artists used these ground-breaking aesthetic forms and techniques in the new mass media.

The Cooper-Hewitt, National Design Museum is located at 2 East 91st St. in New York City. (212) 849-8300.

Art at Work

Since 1959, the Chase Manhattan Corporation has assembled one of this country's most distinguished collections of 20th century paintings, sculptures, and works on paper that reflect Chase's global vision. Under the

aegis of David Rockefeller, then president of Chase Manhattan Corporation, this collection has grown to over 17,000 works of art. Celebrating the 40th anniversary of this extraordinary venture, Chase Bank of Texas presents highlights of this collection in the exhibition "Art at Work: Forty Years of The Chase Manhattan Collection" on view at the Museum of Fine Arts, Houston, and the Contemporary Arts Museum through May 2, 1999.

The two-part installation of 75 works charts the major movements in post-war American and European art, from Abstract Expressionism to the present diverse scene. The installation begins at the MFAH with the major works that were commissioned for the public spaces of the downtown New York headquarters of Chase Manhattan, including a sinuously beautiful mural by Sam Francis and an elegantly playful mobile by Alexander Calder, both created in 1959. Also featured in the MFAH installation are examples by other artists who came of age in the 1950s, including William Baziotes, Joan Mitchell, and Pierre Soulages. The shift towards Minimalist aesthetics in the 1960s is introduced by wall-mounted sculptures by Sol LeWitt and Donald Judd. Works by Roy Lichtenstein, Agnes Martin, and Frank Stella represent complementary currents in painting.

The continuation of the exhibition at the Contemporary Arts Museum focuses on artists who came of age in the 1980s and '90s, the era of Postmodernism. Also featured at the CAM are works in nontraditional media, including Nam June Paik's *Video Flag Y*, Bruce Nauman's neon relief *Read Reap*, and Dan Flavin's flourescent *Monument for V. Tatlin #43*.

The Museum of Fine Arts, Houston is located at 1001 Bissonnet in Houston, Texas. (713) 639-7300.

Monte Levin: Design Drawings

The Canfield Fine Art gallery, a recently-opened New York gallery focusing on vintage industrial and product design renderings from the 1920s to the 1970s, is presenting its first exhibition, "Monte Levin: Design Drawings" through May 4th. Mr. Levin was an industrial designer and the exhibition covers his work from 1946 to 1976.

Lewis Canfield, the gallery's owner, has been putting together a collection of design-related artwork for many years and is now in the process of curating various shows for the New York gallery space as well for other galleries around the country. A veteran of the record and movie industry, Canfield decided to open his gallery when Fox 2000 Pictures, at which he was a studio executive, decided to relocate him to Los Angeles and he opted to stay in New York instead.

Canfield Fine Art gallery, located at 88 Bleecker St., Number 5N, is open to the public by appointment. (212) 533-1511. >114

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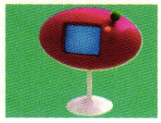
Casalino,
Alexander Begge, 1970.



Orbit,
Peter Andringa, 1997.

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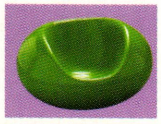
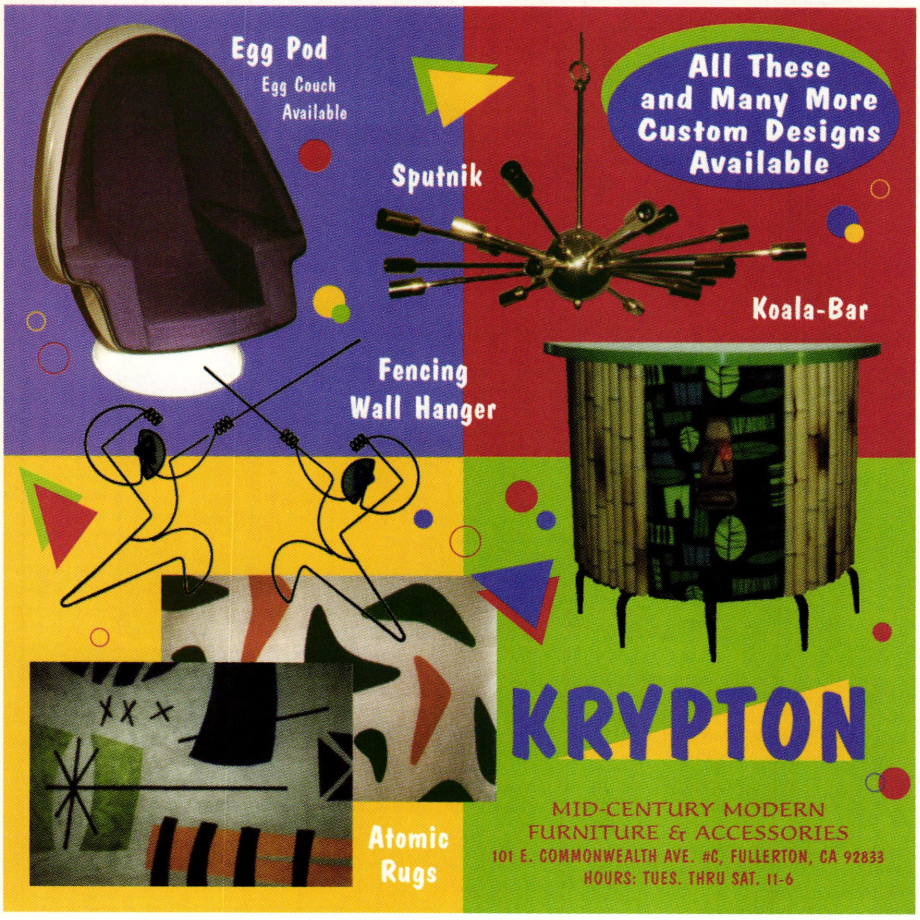


Pastil,
Eero Aarnio, 1967.

Gino Zucchino,
Guido Venturini, 1993.

Super,
Martine Bedin, 1981.



On View

(continued from page 113)

Nouveau to Deco Textiles

On display at The Baltimore Museum of Art through August 1, 1999, "Nouveau to Deco: Textiles of the Early 20th Century" features 21 works - primarily from the Museum's collection - which demonstrate the importance of these two decorative arts movements in the emerging commercial design industry.

Art Nouveau originated in the 1880s and took its name from the Paris shop *Maison de l'art nouveau*. The decorative style emanated from the Arts and Crafts movement in England through which William Morris attempted to improve Victorian popular tastes. The flowing, curving lines of the Nouveau style are featured in works such as a red curtain panel made of mohair and an elegant floral pattern by the French designer René Beauclair.

Art Nouveau was well out of style by the 1920s, and Art Deco developed out of the modernist, anti-historical elements of its predecessor. The Art Deco movement, featuring highly stylized natural and geometric forms and vivid color schemes, became fashionable between the World Wars. Works such as the Cubist-inspired silk print *Carnaval* by French fashion illustrator Charles Martin, a fanciful scene at the races by the influential French painter and textile designer Raoul Dufy, and silks created by the Russian designer Léon Bakst for Evergreen House in Baltimore represent the Art Deco style.

The Baltimore Museum of Art is located at 10 Art Museum Drive in Baltimore, Maryland. (410) 396-7100. ■

A Piece On Glass

(continued from page 37) interesting design points of the bowls was the applied stem.

The war brought Lundgren's work at Venini to an end. It is interesting to note that she did design work in 1941 for Gustavsberg in Germany. The extent of the work is unknown, nor does anyone know if she did it from the confines of Sweden, or actually in Germany.

Lundgren returned to Venini in 1948, where she designed her famous *Fenicio* vase and then left glass completely for 12 years. She returned briefly to design for the Finnish company Reijmyre, where she created uninspired glass vases. She died in 1979 . ■

Note: Lundgren's work at Kosta had an engraved signature that contained the letters "TL." Her best Venini work was acid-stamped Venini Murano Made in Italy. *The post-war work was generally acid-stamped* Venini Murano Italia.

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

modern classifieds

where to buy or sell it

Selling: Robsjohn-Gibbings for Widdicomb bedroom suite and table. Tel. (941) 262-7357. Fax (941) 389-2059.

Selling: Orrefors *Kraka* vase (Sven Palmquist). Kosta Vicke Lindstrand biomorphic baluster-form vase and whale. All mint condition. Photos available. (303) 494-9222.

Selling: Four inch French enamel Deco bowl with wrought iron $375; Hogland figural bottle $350. Seeking '50s/'60s Scandinavian children's furniture, toys, etc. (602) 966-4532.

Selling: Kartell white hourglass stools, black tops, 20 available in the boxes, $55 each. (216) 961-9639 John.

Selling: 1920s dancing nymph boudoir lamp, has Frankart look. Good condition, muted opal gold, no shade, $200. Call Van (212) 581-0534.

Selling: Higgins glass, Venini signed glass bowls. Phone Len Grove (905) 278-0361.

Selling: Pink and gold luncheon set: 1959 sea-shell Ware, Miami, Florida lunch plate; bread & butter; cup in shell shape with sea horse handles and saucer; cream and sugar. 8 place settings. C. Edwards, 5432 Claremont Avenue, Oak, CA 94618. (510) 339-1592 leave message.

Selling: Rare Heywood-Wakefield desk, believed to be the only one in captivity. Call for details. (800) 581-7348.

Selling: 1950s 2-part bar seen in Woody Allen's *Rose of Cairo*. Wood/lucite/chrome. Large mirror in back, lighted back section. Large. Incredible. Call (516) 287-1800, Fax (516) 287-6372.

masonite board. Signed n.d. Original frame. o.d. 40"x34". Seen *in situ* on page six of the Deskey monograph, top row, fourth from the left. Color photo on request. $14,000. David Repp (415) 864-1089.

Selling: Florence Knoll chrome tables all sizes $40-$120. Pollack chairs $90-$225. Jens Risom credenzas, Eames upholstered shells with and without arms. Saarinen desk chairs with and without arms $65-$120. Piretti tables $135. Other Eames chairs and table bases, hotel lobby large chrome lamps, Stowe Davis end tables $45. Many other modern items. Call (203) 562-6374.

Selling: Herman Miller fiberglass arm rocker. Orange, *Eiffel Tower* base $950. Herman Miller basic series display cabinet and bench, ebony $1,000. Bruce Hamilton (908) 281-5638.

Selling: NY World's Fair 1964-65 souvenirs: Candy dish, scarf mug, glassware. Call Vicki (847) 692-0136 or matranga@interaccess.com for details.

Selling: Russel Wright, Ben Seibel, Starburst, Heywood-Wakefield, Chase, Tamac, Higgins, Hagenauer. Call Kay Irwin (501) 321-1474 or email: speter3629@aol.com

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Selling: Vintage clothing and denim, rare Levi's, gabardine jackets, Hawaiian shirts, women's and men's: American Aces (303) 733-2237.

Selling: Chase chrome napkin holder. Butterscotch Bakelite handle. Mint condition. Call Loren Cherensky (732) 548-0457 or lcherensky@mcom

Selling: Heywood-Wakefield double twin headboard and bed frame with ribbed sliding door panels, 3 drawer dresser, vanity, server, and buffet lamp stand. (212) 358-5266.

Selling: Retro Richmond Guide. Send $1 SASE to Heliotrope 819 W. Cary St., Richmond, VA 23220

Selling: Gunlock chairs leather & walnut $100. Eames upholstered shells $50-$125. Pollack chairs $125-$275. Saarinen desk chairs with or without arms $75-$125. Many other chairs & cabinets. Call (203) 562-6374.

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Selling: Painting, 1960s watercolor scene depicting *The Cavern* in Britain. Framed, signed "Zonne". 12" x 15" (image 7" x 10") $475. Call (323) 227-1116.

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GLASS SHOW: Burlington, NC May 14-15. Sponsered by Tarheel Depression Glass Club. Info: ncglassclub@hotmail.com

THE FUTURE ANTIQUES: Deco 40's-Rockin' 50's-Groovy 60's -Your Retro Plex. Featured in best of St. Louis magazine best place to buy "retro stuff". Email us: tfa50's@aol.com. 3203 South Grand, St. Louis, MO 63118. Call (314) 865-1155.

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modern classifieds modern

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Wanted: Catalogues, books & other information/photos of Plycraft furniture. Period documentation of specific interest. Fax descriptions to Marc @ (202) 682-7870.

Wanted: *Winky Dink* toy set, IH Orange plastic pickup truck from 1940s-'50s, large Wyanoot tow truck toy, Vogue picture records. Call Keith (908) 850-4575.

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Wanted: Fiestaware *Sleeping Mexican* motifs. All media Mr Doolan (207) 771-5308.

Wanted: Art Deco electric clocks, especially Lawson make, and Art deco coffee and end tables. Call Judy (818) 246-7964.

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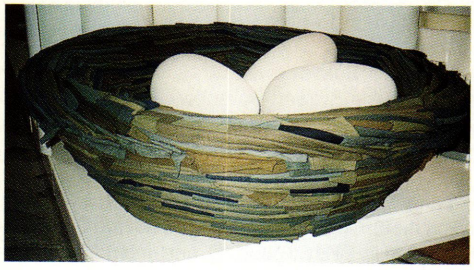

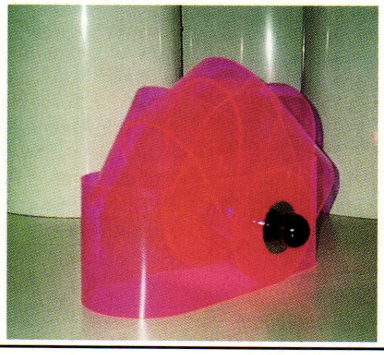

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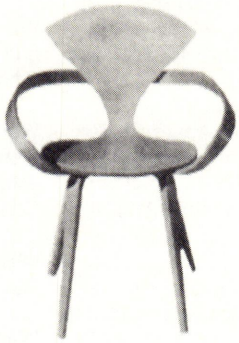

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Auction Highlights
(continued from page 40) brown glaze reached $10,925.

In the Lalique glass offerings there were a few top sellers, including *Skyscraper*, a frosted glass perfume bottle in an enameled chrome case inscribed "Lucien Lelong" which rose to $6,900 over a presale of $2,000-3,000; and a *Feuilles de Charme* molded frosted glass chandelier, which garnered $3,450.

Examples of modern furnishings included a rare Isamu Noguchi rocking stool, c.1955, which fetched $5,750; a pair of Sam Maloof walnut armchairs which sold for $4,312; and a Memphis/Milano *Palm Springs* dining table by Ettore Sottsass and six *First* Dining chairs by Michele de Lucchi, c.1983, went home for $6,900. Rounding out the sale was a strong offering of French Art Deco, including a parcel-silvered and ebonized grand piano in the style of Süe et Mare which received $5,750; as did a rosewood three-piece salon suite comprising a settee and two club chairs.

New Partners Rago/Sollo's 20th Century
The market for modern furniture and decorative objects kicked into high gear at David Rago's 20th Century auction, held on November 15 at his Lambertville, New Jersey location. With the new partnership of Colorado collector/dealer John Sollo, the 400-lot sale was the firm's most comprehensive to date.

The surprise of the sale was a rare French Art Deco mantle clock by Albert Cheuret which sold for $39,600, or 25-times its estimate. The silver-plated pyramidal clock, found in an estate box lot in western Pennsylvania by a general line dealer, was initially evaluated at $400-600. The estimate was eventually raised by the auction house to $1,400-1,600. Perhaps the humorously low figure worked to the seller's advantage, as seven bidders competed by phone, in competition with several serious in-room buyers. The clock eventually knocked-down to Anthony DeLorenzo, a high-end Madison Avenue Modern dealer.

The high furniture lot of the sale was an unusual Isamu Noguchi blonde wood and glass coffee table. Fresh from the Illinois home in which it sat for the last 40 years, and accompanied by a period architectural photo showing it in situ, it shot past its high estimate of $3,000 before settling at $23,100.

A most unusual and early tea set by Gertrude and Otto Natzler proved to be the high ceramic lot. One of only a handful known, and covered in a striking metallic orange flambé, the 13-piece set exceeded its high estimate of $10,000 in selling for $15,400. In all, the Natzler selection consisted of over a dozen lots with a variety of glazes. All but one failed to meet their reserves, and most brought above their high estimates. As >120

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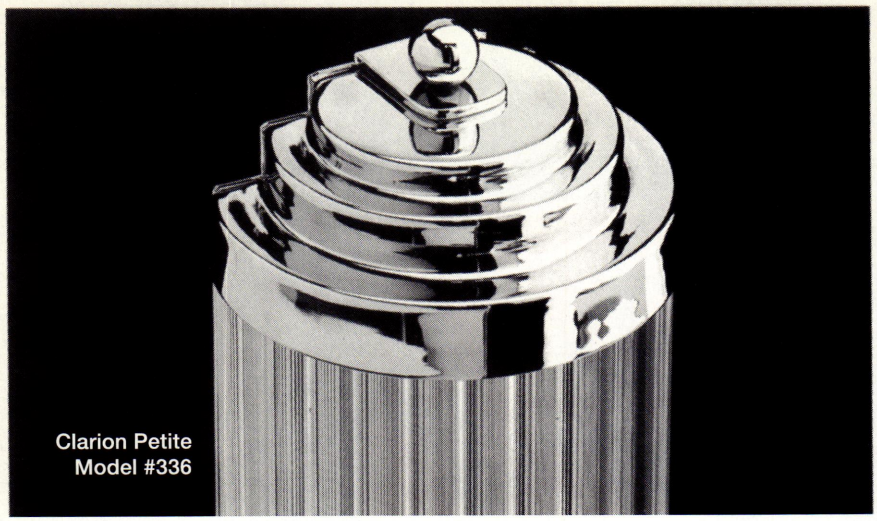

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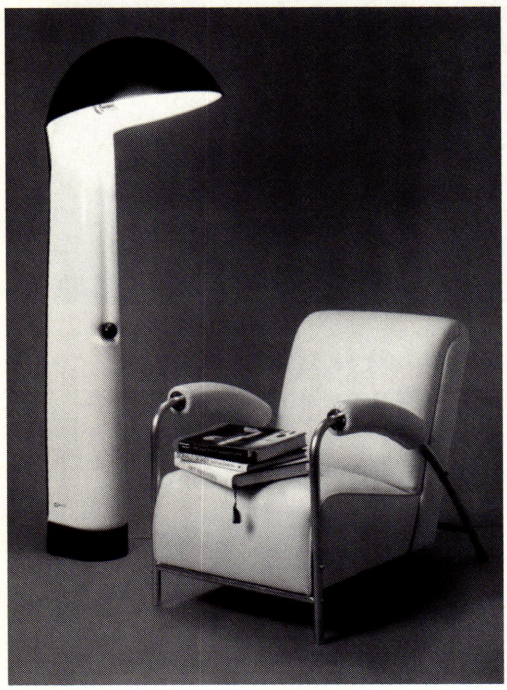

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Auction Highlights

(continued from page 119) consistent as pottery was, the furniture remained the bulwark of the sale, with numerous records established for various makers and forms. Several pieces by George Nakashima reached new heights - the selection in this sale represented their best offering of his work to date, and the crowd was up for the occasion.

The top Nakashima lot, an unusual double bed of burled maple, was consigned by the original owner. Estimated for $9,000-14,000, it nearly doubled its high estimate in reaching $22,000 from a New Jersey dealer. A large walnut *Conoid* dining table, from the estate of its original owner, accompanied by Nakashima's original sketch, set a record at $19,800. And a fine Nakashima lounge chair with a free-edge arm established a new high at $13,200. The previous record, $8,800, was set at another Rago auction a year ago.

The work of Charles and Ray Eames has become increasingly popular in the wake of the heralded museum retrospective currently touring the world. The high Eames lot, a rare and early 10-panel molded plywood screen, nearly doubled its $10,000 high estimate at $19,250. Another smaller screen, of even earlier vintage, also sold well at $12,100.

Individual offerings by various designers performed consistently well. Particularly noteworthy was a Sam Maloof daybed, which was one of the first pieces of furniture he ever made. The piece realized $6,600. A Warren McArthur medium-sized library table brought $4,675, an *Arabesque* lounge chair with replaced fabric sold for $5,500, and a Massimo Iosa-Ghini leather and chrome armchair brought a strong $2,860.

On a higher level, a Kem Weber *Airline* chair in excellent original condition appears to have set a record at $13,200; an orange naugahyde George Nelson *Marshmallow* sofa in excellent condition brought $16,500; and another Nelson piece, a walnut miniature jewelry chest, brought a solid $5,225.

Finally, an interesting selection of Frank Lloyd Wright pieces attracted international attention. The top lot, a *Price Tower* side chair, with original fabric and parts, reached a respectable $7,150. More memorable was an original carpet from the Biltmore Hotel in Phoenix, Arizona. Estimated at $600-800, fierce competition drove the textile to $3,575. And a series of four original blueprints for *Price Tower* furniture were bought by various bidders, the top lot reaching $2,750.

Doyle's Second 20th Century Sale

It was standing room only at William Doyle Galleries' second auction of 20th Century Art and Design on November 17th. The overwhelming success of the inaugural auction last spring fueled the anticipation in the sales room, resulting in solid prices throughout.

American works brought premium prices

prices as collectors and dealers vied for the top lots. A collection of Elie Nadelman's work from Estate of a Gentleman, who had been friendly with Lincoln Kirstein, was very well received, as reflected in the price of $112,500 a private collector paid for the bronze *Standing Woman*, the first of an edition of six, of which only several were cast.

To compliment the paintings and sculpture category, the sale offered a fine selection of mid-century modern furniture. Leading this segment of the sale was a George Nelson *Marshmallow* sofa with original orange wool upholstery, c.1956, which sold for $16,100. Offerings by renowned designer Arne Jacobsen easily surpassed presale estimates, such as the *Swan* sofa designed in 1957 that brought $6,325; two *Swan* chairs, which reached $1,495 each; as well as two deep red *Egg* chairs that attained $2,760 and $3,335. Alluring designs by Hans Wegner also inspired bidders, particularly an unusual teak *Valet* chair, which sold for $6,325; and an ash and teak *Peacock* chair that brought $2,070.

Other highlights of this category include a white stainless steel *Artichoke* hanging lamp designed by Poul Henningsen in 1958 that brought $4,600; a blond wood dining table by Gilbert Rohde which realized $3,335; Borge Mogensen's green painted sofa designed in 1945 that brought $2,300; and a Warren McArthur aluminum and orange leather sofa, which sold for $4,600.

Record Prices at Treadway/Toomey

The final 20th Century sale of 1998 held by Treadway and Toomey gallery on December 6th ended with a strong sale capping off a very successful auction season. This multi-session sale found numerous price records set by an aggressive group of absentee, phone, and house bidders.

The Modern Design session of the sale marked the maturing point for this young field of collecting. A new record price for American Post-War design was reached when a George Nelson *Marshmallow* sofa sold for $66,000. This double-long custom-ordered sofa was commissioned in 1958 and retained its original Alexander Girard upholstery. An icon of the era, the sofa was one of two made in the extended version. Another high point was achieved by an Isamu Noguchi Chess table, the plywood table was designed by the famous sculptor in 1948. It sold for $41,250 to a phone bidder.

Evidence of a hot market was clear throughout the sale with many lots selling well above their high estimates. A woven tapestry designed by Victory Vasserely brought over three times its estimate, selling for $16,500. A Vladimir Kagan sofa also sold for $16,500. An Eames *ESU 200* brought over twice its estimate selling for $11,000, a record price for this form. Another record >123

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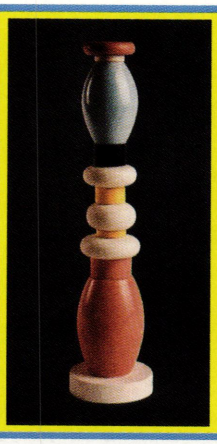
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Auction Highlights
(continued from page 121) price was achieved by an Edward Wormley *Listen-to-Me* chaise lounge. Perhaps Wormley's finest design, the piece found a buyer for $13,200.

American Deco designs from the 1930s were also in demand. A rare Donald Deskey table brought $16,500 while a pair of Kem Weber armchairs sold for $8,800. Warren McArthur's aluminum furniture performed well with a desk selling for $5,500 and a set of chairs bringing $4,600.

1960s designs are showing increasing interest. A Maurice Calka desk in white fiberglass sold for $10,450, and a Pop Art cactus coatrack made of foam rubber sold for $2,800, while a *Pony* chair from 1970 brought $5,500.

Throughout the sale unusual items in good, original condition did particularly well. A pristine George Nelson *Thin-Edge* cabinet in rosewood veneer sold for $7,700, while a lesser example in teak was purchased by a dealer for $2,300; condition and rarity were in demand. Italian glass faired well in this session with a collection of patchwork glass being sold. The premier piece was a Venini *Pezzato* vase which sold for $8,250. There were also some important pieces of Barovier & Toso including a *Pezzato* vase selling for $6,600, a *Spina* vase selling for $4,950, and a *Parabolici* vase selling for $4,400.

Record Price for 20th C. Chair at Christie's
Christie's 20th Century Decorative Arts Department celebrated the end of the fall season with a spectacular sale of works designed by stellar names, including Frank Lloyd Wright, Armand Albert Rateau, Rene Lalique, and Jacques-Emile Ruhlmann held December 10th.

The morning session of Important 20th Century Decorative Arts, after energetic bidding, raced to an astounding $6,043,355. A rare cast-bronze armchair by Armand Albert Rateau fetched $640,500 (estimate $250,000-350,000) and set a world record for the artist and 20th century chairs at auction. Frank Lloyd Wright, the *enfant terrible* of architecture and design, also put his mark on the sale when an important copper urn he designed, c.1903, was sold to the Dana Thomas House Foundation in Springfield, Illinois, for $288,500 (estimate $80,000-100,000), a world auction record for any urn designed by Frank Lloyd Wright.

The sale also included a pair of gilt-bronze and ebene-de-macassar upholstered armchairs by Jacques-Emile Ruhlmann which realized $134,500; a lacquered cabinet by Jean Dunand, c.1925, which garnered $112,500; and a galuchat low table by Jean-Michael Frank, c.1930, which sold for $101,500.

Two days previous, on December 8th, Christie's East held their 20th Century >125

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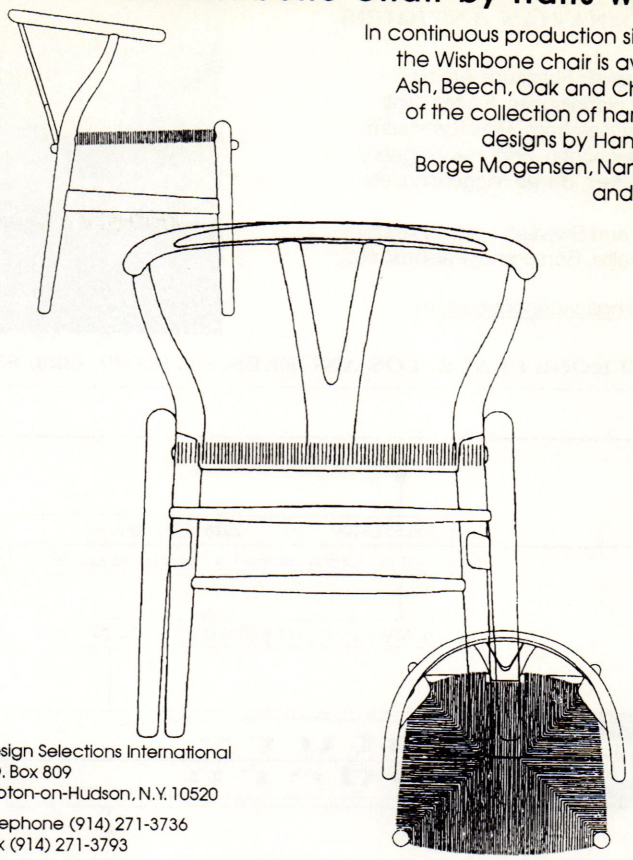

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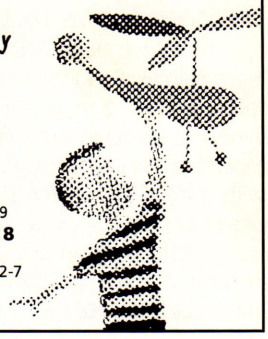

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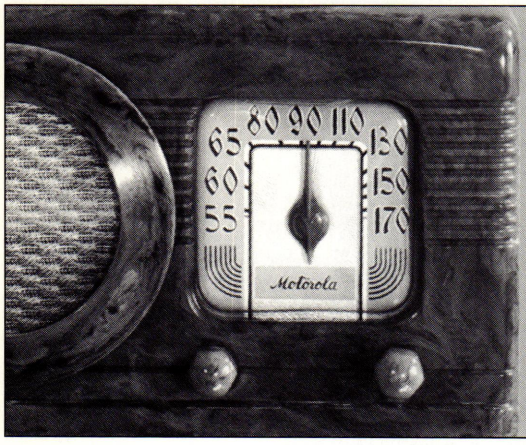

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Auction Highlights

(continued from page 123) Decorative Arts sale. Highlights from this sale included a rare Isamu Noguchi *Cloud* sofa produced by Herman Miller in 1948 which rocketed past its presale estimate of $6,000-9,000 to achieve $48,300. Also by Noguchi was a birch and metal *Rudder* stool, c.1940, which exceeded its presale estimate achieving $13,800. A tubular steel sofa by Marcel Breuer, c.1927, sold for $6,900; a fruitwod dining table and eight chairs by T.H. Robsjohn-Gibbings for Sardis, c.1958, went for $23,000; while a pair of metal table lamps by Edouard-Wilfred Buquet, c.1925, fetched $4,830.

"Conversation" Armchair at LAMA

One of two or three prototypes made of Charles Eames and Eero Saarinen's *Conversation* armchair, designed in 1940-41 for the Museum of Modern Art's Organic Design Competition, will be auctioned on May 16, 1999 as part of Los Angeles Modern Auctions' Icons of 20th Century Design sale. A precursor to Eames and Saarinen's molded plywood chairs of the post-war era, the design won first place in the competition. The chair is estimated at $45,000-50,000.

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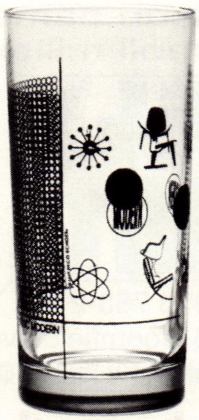

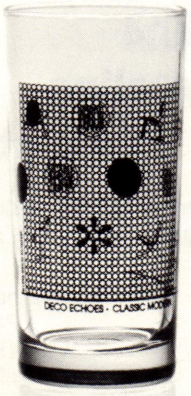

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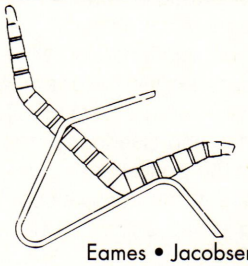

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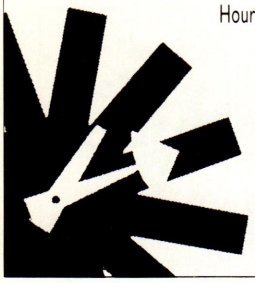

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Advertiser Index

	Page
Arizona	
Shabooms	118
Plush Living	122
California	
Boomerang For Modern	121
Butterfield & Butterfield	41
Deco-'60s Show	91
Johnny B. Wood	101
Krypton	114
LA Modernism Show	23
Meow	124
Michael Lawlor/ Catalin Radios	124
Modern i Gallery	123
Mid-Century	125
Scandinavian Antiques	124
Vintage Fashion Expo	125
Colorado	
Spotlight On Modern	126
Connecticut	
Italian Design Sale	111
The Blue Room: Modernism	105
Florida	
Boomerang Modern	110
Galere	111
Heywood-Wakefield	99
John Prinster	118
Georgia	
Retromodern.com	114
Illinois	
Chicago Design Show	inside front cover
Modernism Gallery	120
Modern Times	97
Poster Plus	112
Sotheby's Chicago	10
Steve Starr Studios	126
Treadway Gallery	41
Vintage Posters International	99
Wrigleyville Antiques	124
Iowa	
Christine's	124
Maine	
Angela Adams Rugs	19
Show Associates	122
The Stein Gallery	119
Maryland	
Nancy Antiques and Books	94
Massachusetts	
Charles Webb	113
decoechoes.com	93
Echoes magazine back issues	117
Lempicka Serigraphs	119
Machine Age	89
Modern Tumblers	125
NV53	124
Skinner Auctioneers	89
Retro Planet	126
Michigan	
Bauhaus On Barton	110
Springdale	122
Triola's	118
Unica	97
Missouri	
Deco 2 Moderne	122
New York	
41	2
Adelina Catalina Productions	126
Antik	35
Art & Industrial Design	27
Banaldesign.com	121
Bizarre Bazaar	105
Cappellini Modern Age	111
Cherry	29
City Barn Antiques	106
Donzella	50
DSI	123
Elan	111
Form 1900	99
Frank Rogin	6
Galerie de Beyrie	85
Gansevoort Gallery	inside back cover
Gueridon	106
H55	126
Historical Design	1
ICF Group	5
Lin-Weinberg Gallery	back cover
Lost City Arts	50
Metropolitan Arts & Antiques	87
Palumbo	35
R Modern	32
Regeneration	97
Richard Schultz	6
Scandinavian Design	113
Snyder Fine Art	97
Sotheby's NY	17
Swank	122
The Annex	87
Vladimir Kagan	103
William Doyle Galleries	38
New Jersey	
Aamsco Lighting	120
David Rago Auction Gallery	38
Fly By Night Gallery	126
Howard Lockwood	126
Somerville Center Antiques	127
North Carolina	
Deadly Nightshades	127
Ohio	
Mainly Art	126
Modern House	126
Suite Lorain	101
Oklahoma	
Bauhaus Design	103
Deco to Disco	122
Pennsylvania	
Mode Moderne	112
Moderne	103
Texas	
Aqua	103
Century Design	124
Collage	121
Virginia	
Daniel Donnelly	32
Exposition of the Decorative Arts	125
Washington	
Chartreuse International	126
Washington, DC	
Millennium	124
Wisconsin	
Predicta TV	101
Foreign	
Form 1900 (Sweden)	99
Graham Mancha Glides (England)	127
Jolina Products (The Netherlands)	94
Modernariato (Italy)	118

Note: The advertising deadline for our next issue, Summer 1998, is May 1st. Please call to request our most recent rate card and/or our media kit. Contact Scott Cheverie at (508) 362-3822 or via fax at (508) 362-6670.

End Notes Bits of News and Interesting Information

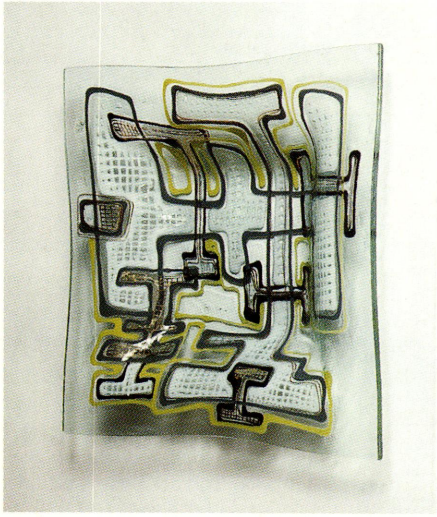
The loss of glass designer Michael Higgins

Pioneering glass craftsman Michael Higgins died February 13, 1999, at his Riverside, IL home and studio. Mr. Higgins was 90.

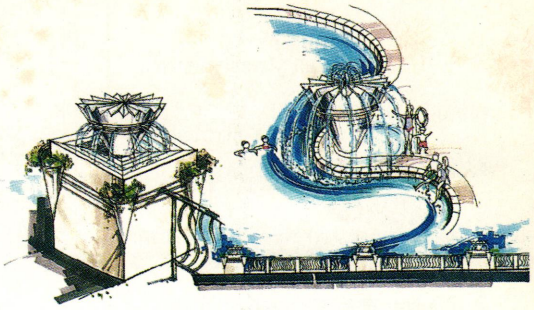
A native of London, England, Michael Higgins was born on September 29, 1908. After studies at Eton, Cambridge University, and the London Central School of Arts and Crafts, he immigrated to the United States in 1939. Based in Washington, D.C. during World War II, Mr. Higgins served as Lend Lease Programmer for India. Moving to Chicago after the war, he was named Head of Visual Design at the Institute of Design, and there met his future wife, graduate student Frances Stewart Higgins, who survives him. Married on December 11, 1948, the couple then left the Institute, embarking on their half-century joint career as designer-craftsmen in glass.

The Higgins, described by art critic Paul Hollister as "forerunners of the American studio glass movement," revived and refined the ancient craft of glass fusing. Their "modern miracles with everyday glass" transformed the ordinary - such as bowls, plates, and ashtrays - into colorful objects that were decorative as well as useful. Initially based out of their Chicago apartment, the Higgins transferred their operations to the Dearborn Glass Company of Bedford Park in 1957. Adapting handcrafted glass techniques to the demands of mass production, they designed and supervised the creation of Dearborn's extensive line of Higgins glassware until 1964. Following a similar manufacturing arrangement in 1965 at Dundee's Haeger Potteries, the Higgins opted to return to independent studio work. Since 1966, they have resided and worked in Riverside; since 1972 the Higgins Glass Studio has been located at 33 East Quincy Street.

Michael Higgins never retired, stating "I'd dry up and blow away." Active until his final days, he observed his 90th birthday, and the 50th anniversary of his marriage and artistic partnership with Frances, at a gala gathering on September 27 of last year. In attendance were relatives, friends, and the many past and present Higgins employees whose well-being was always paramount in his thoughts. Looking back on his life's work, Michael offered this apt assessment of the Higgins legacy: "this is just what our lives steered us into doing for our joint living, and we like it most of the time. That's enough. Here we stand."



Higgins glass bowl, courtesy Gansevoort Gallery



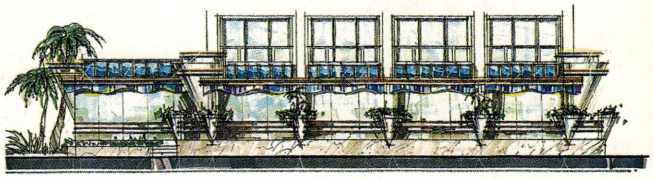
Doo Wop preservation

The Vincent Association, a national architecture and interior design/build firm, has begun work with Doo Wop Preservation League founder Jack Morey, whose family owns several motels and Morey Amusement Piers, in the revitalization of Wildwood, New Jersey properties.

A small barrier island off the South Jersey shore, Wildwood is known as a vacation destination filled with amusement parks and '50s style architecture. Vincent has been enlisted to recapture the doo wop era through design studies to enhance local landmarks such as the Memory Motel, Pan American Hotel, Jumbo's Restaurant, and others. Additionally, Vincent will renovate the Port Royal Hotel restaurant, pool, and cabana.

Described as a Starbucks by the sea, Vincent designers created a stylized '50s coffee bar with urban texture for the Port Royal Restaurant, located oceanfront at the Port Royal Hotel in Wildwood Crest. Soothing colors such as a muted olive, Mediterranean blue, and gold are used throughout, including upholstered settees and lounge chairs. A mural depicting an ocean resort is outlined in neon. Outside, curvy neon waves roll around the perimeter. Plastic palm trees and cone-shaped planters provide a not-so-subtle reminder that this is, in fact, doo wop land.

"We wanted to create an escape from the hubbub on the beach, a place that offered a relaxed setting for visitors to enjoy good food with an unobstructed view of the sea," said Vincent designer Dana Foley.



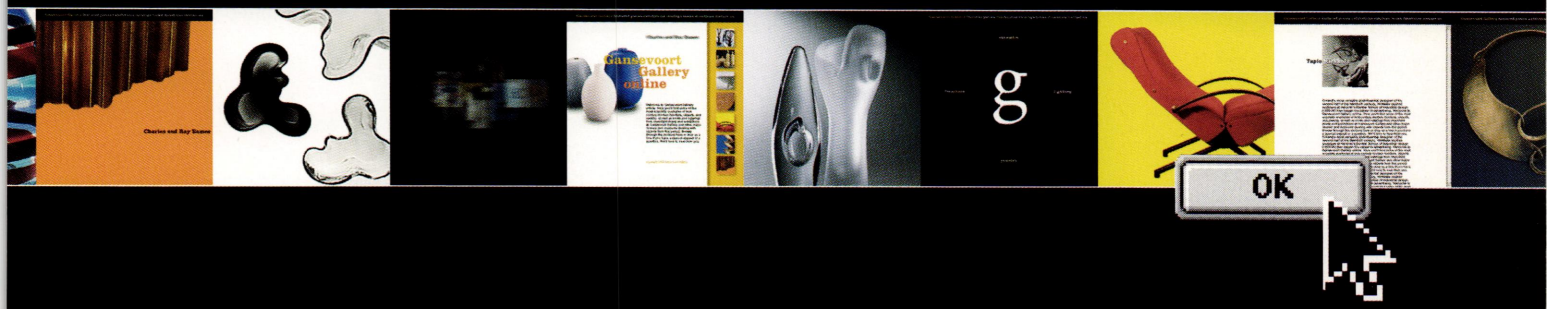
Top: Port Royal Hotel. Above: Port Royal Restaurant.

MoMA and P.S.1 to merge

Glenn D. Lowry, Director of The Museum of Modern Art, and Alanna Heiss, Director of P.S.1 Contemporary Art Center, announced February 2nd that they intend to merge the two institutions. "Although P.S.1 will become a part of MoMA, it will maintain its artistic independence, and hence its unique position and character as the preeminent institution of its kind in the United States," remarked Lowry.

The merger has advantages for both institutions. P.S.1 will gain access to MoMA's art collection, while MoMA's contemporary initiatives will be expanded and enhanced through engagement with P.S.1's innovative programming.

http://www.gansevoortgallery.com



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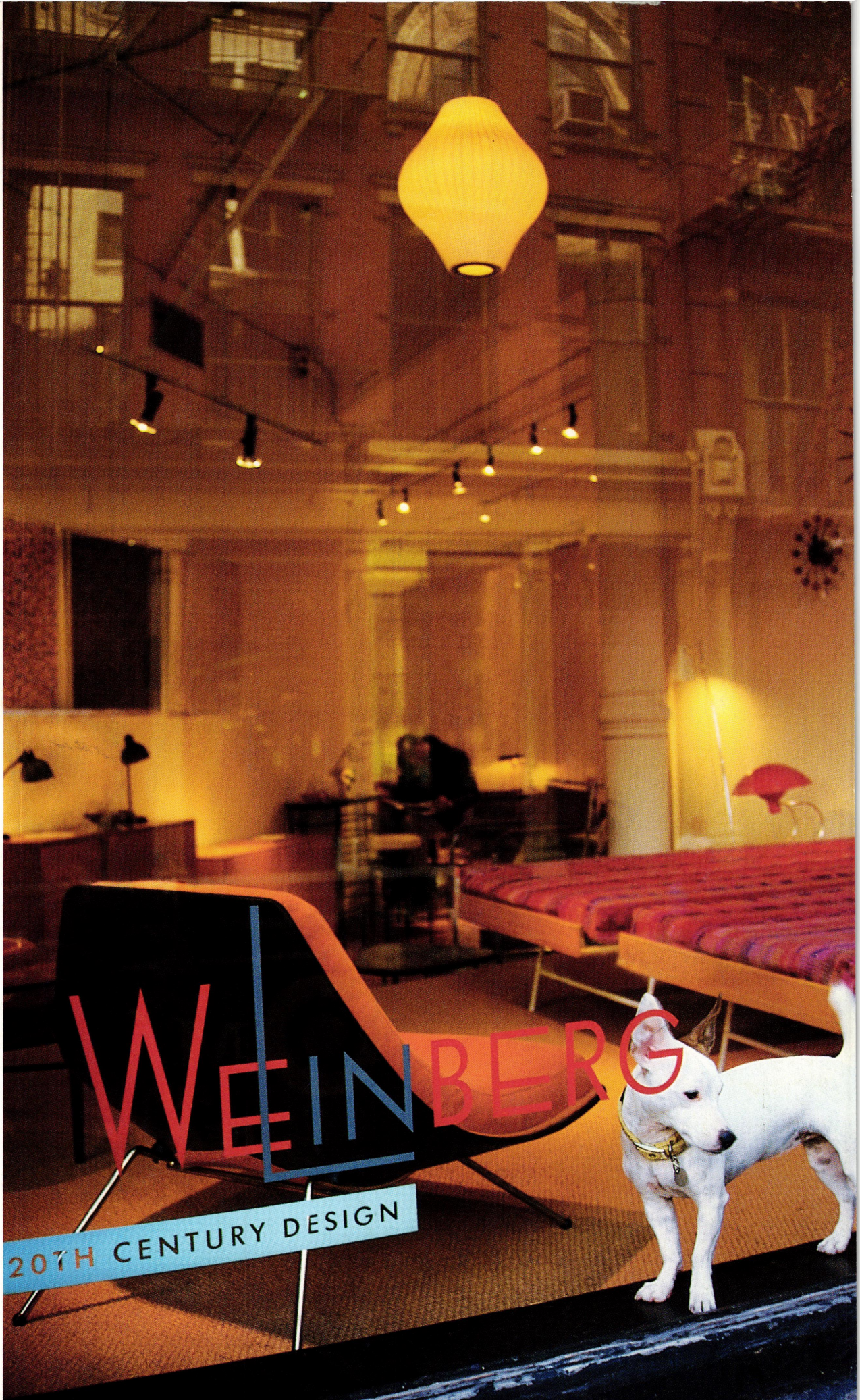
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