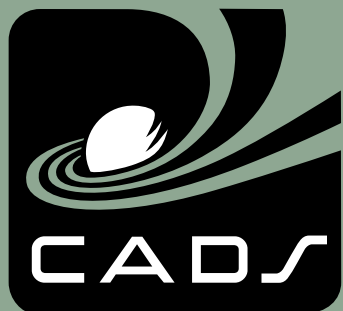


FALL 2016



# CHICAGO ART DECO SOCIETY

Magazine



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World Congress 2017  
Cleveland

Mainbocher  
in Chicago

Art Deco  
Stamps

House of  
Tomorrow

# CUSTOM FINE JEWELRY AND ADAPTATION OF HISTORIC DESIGNS



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# LETTER FROM THE NEW EDITOR

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**Dear CADS Members and Friends,**

It is an honor and a privilege to be the new editor of the Chicago Art Deco Society Magazine. Paging through the magazine's archives – dating back to the early 1980s – I marvel at how far we've come. From a simple black and white, typewritten newsletter to today's rich and colorful publication, it is obvious why CADS Magazine is held in such high esteem. I am excited to have this opportunity to carry on the high-quality tradition and to continue to deliver superior content.

Much gratitude goes to Kathleen Murphy Skolnik, my predecessor, for her guidance and generosity in the passing of the baton; I am thrilled that she will continue as a contributor.

Long-time members surely know this, but the Chicago Art Deco Society is in good hands with the wise and committed leadership of the CADS Board. I am particularly thankful to presidents Mark Allen Garzon and Joe Loundy who have been extremely supportive and involved in the editorship transition.

Creating this first issue has been a delightful adventure. What a privilege to collaborate with such talented people as Erika Nygaard, graphic designer; Linda Levendusky, contributor and copyeditor; and Glenn Rogers, photographer. I am pleased to report that Ruth Dearborn will be back with her regular CADS history column in the next issue.

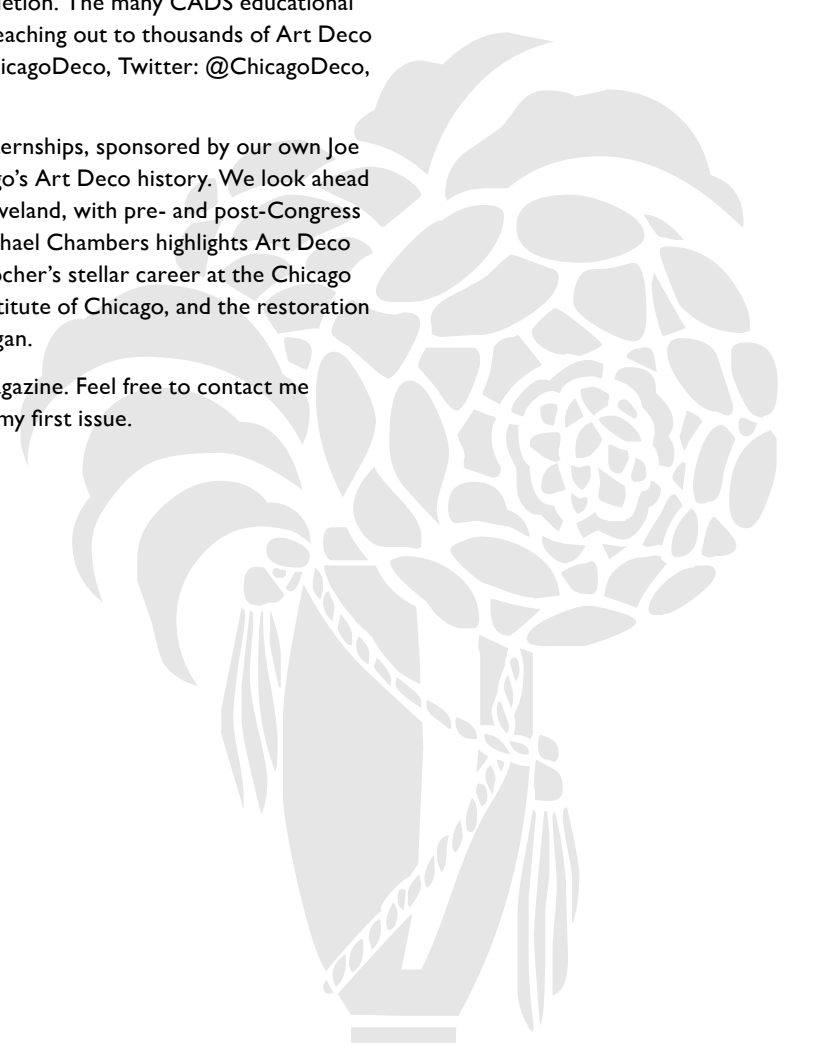
It's an exciting time to be a part of the Chicago Art Deco Society. The CADS book project, *Art Deco Chicago: The Making of Modern American Culture*, is nearing completion. The many CADS educational and social events continue to intrigue and inspire. And we are reaching out to thousands of Art Deco fans every day all over the world via social media (Facebook: ChicagoDeco, Twitter: @ChicagoDeco, Instagram: @chicagoartdeco).

In this issue we look back to summer's Smithsonian Libraries internships, sponsored by our own Joe Loundy and Jackie Vossler, with some exciting results for Chicago's Art Deco history. We look ahead to the 2017 Art Deco World Congress to be held in nearby Cleveland, with pre- and post-Congress excursions to Cincinnati, Detroit, and Pittsburgh. Philatelist Michael Chambers highlights Art Deco stamp design from around the globe, while we celebrate Mainbocher's stellar career at the Chicago History Museum, the hidden Art Deco collection of the Art Institute of Chicago, and the restoration of the House of Tomorrow on the Indiana shores of Lake Michigan.

I look forward to hearing your thoughts and ideas for CADS Magazine. Feel free to contact me anytime at [wbright@chicagodeco.org](mailto:wbright@chicagodeco.org). I proudly present to you my first issue.



Wendy Bright



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Adler Planetarium detail.  
 Photo Glenn Rogers.

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# PRESIDENT'S MESSAGE

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**To Our Members...**

It's been an exciting and busy time at CADS since you received the Spring Issue of our Magazine. We successfully managed the change over in several key positions.

President Mark Garzon found a great job that will enhance his career prospects. The time demands of the new position made it impractical for him to continue with the duties of Board President and he has stepped down. Mark made many important contributions to CADS. The most visible differences were in our enhanced marketing activities and our more strategic use of social media. CADS is a stronger organization because of Mark's successful efforts. We wish him well with his new job and are grateful that he will continue to be involved with CADS as a valued advisor. I was enjoying being President Emeritus until I got the call to come out of retirement and resume being President for the time being.

Among other important personnel changes, Kathleen Murphy Skolnik stepped down after an illustrious career as editor of the CADS Magazine. This current issue is the first one under the capable leadership of Wendy Bright. Thank you, Kathleen, and welcome, Wendy.

Minglei Blumenthal has stepped down from doing a brilliant job of managing our Facebook page. Wendy Bright has also taken over the management of our Facebook site. Thank you, Minglei, and welcome, Wendy.

Long-time member and internet guru Roz Lee has taken over the duties of webmaster. Welcome, Roz.

As all these changes were unfolding, work continued uninterrupted on CADS educational and social events, preservation activities, and our book project. I think you'll enjoy hearing about our progress in some of the following articles.

Joe Loundy, President

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## Indiana Landmarks Announces Plans for Restoration of the House of Tomorrow

By Kathleen Murphy Skolnik

Indiana Landmarks is brightening the future for the House of Tomorrow, one of five model homes from Chicago's Century of Progress International Exposition moved to Beverly Shores, Indiana at the close of the fair. In October, the nonprofit organization announced plans to restore this icon of modern residential design, which has been vacant and deteriorating for more than a decade. The announcement coincided with the designation of the House of Tomorrow as a National Treasure by the National Trust for Historic Preservation. The designation will aid Indiana Landmarks in saving this innovative and historic residence.

The House of Tomorrow, designed by Chicago architect George Fred Keck, is a three-story, dodecagonal, or twelve-sided, structure with no load-bearing walls. Slender steel columns at the periphery support steel floor joists radiating from a cylindrical steel core. The upper two floors were originally sheathed in glass, the ground level in copper. Amenities included an airplane hangar, considered essential for the house of the future. During the 1933-34 Century of Progress, more than 1.2 million visitors paid ten cents to tour the home.

At the end of the 1934 season of the fair, Chicago developer Robert Bartlett purchased the House of Tomorrow, along with the Cypress Log Cabin and the Florida Tropical, Armco-Ferro, and Wieboldt-Rostone Houses, to use in a publicity campaign for a resort community planned for Beverly Shores. The Cypress Log Cabin was disassembled and transported by truck, but the other four were floated across Lake Michigan on barges. Upon arrival, the five houses were installed on either side of Lake Front Drive, parallel to the lakefront. But the Depression and World War II thwarted Bartlett's plans and in the 1940s he sold his property in Beverly Shores.

The National Park Service acquired the Century of Progress houses in 1980 when they became part of the Indiana Dunes National Lakeshore. Owners were given the option of accepting a buyout, leasing the houses back for limited periods of time, or a combination of the two. When the leases expired, the houses were to be demolished. By the mid-1990s, however, the National Park Service had become interested in saving them and, in partnership with Indiana Landmarks, devised a creative strategy for their preservation. The National Park Service leased the houses to Indiana Landmarks, which then granted long-term subleases to individuals agreeing to rehabilitate them. Between 1998 and 2004, sublessees were successfully recruited for four of the houses, which are now



HEDRICH BLESSING PHOTO, CHICAGO HISTORY MUSEUM.  
IMAGE COURTESY OF INDIANA LANDMARKS.

*The House of Tomorrow on display in the Home and Industrial Arts Exhibit at the 1933-34 Century of Progress.*



WISCONSIN HISTORICAL SOCIETY, WHS-66408.  
IMAGE COURTESY OF INDIANA LANDMARKS.

*The steel framework of the House of Tomorrow.*



*The Wieboldt-Rostone House being transported to Beverly Shores by barge.*

LIBRARY OF CONGRESS, PRINTS AND PHOTOGRAPHS DIVISION. IMAGE COURTESY OF INDIANA LANDMARKS.



restored or well on their way to restoration. The search for a qualified sublessee to restore the House of Tomorrow, however, has been unsuccessful.

Indiana Landmarks will now take on the project, which is estimated to cost two million dollars. Although timing will depend on fund-raising, the organization hopes to begin restoration of the house in spring 2017. When work is completed, Indiana Landmarks intends to offer short-term residential leases of approximately three years.

To learn more about plans for the House of Tomorrow or to donate to its restoration, visit the Indiana Landmarks website, [indianalandmarks.org/restoring-house-of-tomorrow](http://indianalandmarks.org/restoring-house-of-tomorrow).



PHOTO BY LEELEWELLEN COURTESY OF INDIANA LANDMARKS.

*Current state of the House of Tomorrow.*

## The Century of Progress Homes



PHOTO BY KATHLEEN MURPHY SKOLNIK.

The restored **Florida Tropical House** incorporates nautical details such as the aluminum railings on the upper level decks and porthole windows on the Lake Michigan side.



PHOTO BY KATHLEEN MURPHY SKOLNIK.

The porcelain-enameled steel panels that originally covered the corrugated steel walls of the **Armco-Ferro House** have now been replaced with a thin sheet of stainless steel.



PHOTO BY KATHLEEN MURPHY SKOLNIK.

The sublessees of the **Cypress Log Cabin**, the first of the houses to be restored, were permitted to enclose the previously open porch, add a lower level, and join the house with another structure behind it that served as a demonstration workshop at the fair.



PHOTO BY KATHLEEN MURPHY SKOLNIK.

At the Century of Progress, the **Wieboldt-Rostone House** was clad in panels of a synthetic stone called Rostone and is now sheathed in cast concrete panels identical in size, color, and texture to the original material. Rostone trim surrounds the entrance.





# DECO SPOTLIGHT

Exhibitions, tours, lectures & special events of interest to Art Deco enthusiasts



*Napier, New Zealand:  
Vintage Car tours by the  
Art Deco Trust*

## ONGOING

*America on the Move*  
National Museum of American History, Washington, DC  
<http://americanhistory.si.edu/exhibitions/america-on-the-move>

*Americans All: Race Relations in Depression-Era Murals*  
The Wolfsonian, Miami Beach  
<http://www.wolfsonian.org/explore/exhibitions/americans-all-race-relations-depression-era-murals>

*Art and Design in the Modern Age: Selections from the Wolfsonian Collection*  
The Wolfsonian, Miami Beach  
<http://www.wolfsonian.org/explore/exhibitions/art-and-design-modern-age-selections-wolfsonian-collection>

*Art Deco Tours of Chicago*  
*Art Deco Skyscrapers: Downtown; Chicago Board of Trade; Merchandise Mart & more*  
Chicago Architecture Foundation  
<https://www.architecture.org/experience-caf/tours/?style=45#tours>

*Art Deco Tours of Los Angeles*  
*Art Deco; Union Station*  
Los Angeles Conservancy  
<https://www.laconservancy.org/events/art-deco-walking-tour>  
<https://www.laconservancy.org/events/union-station-walking-tour>

*Art Deco Tours of San Francisco*  
Downtown Deco; Art Deco Marina; Diego Rivera Mural / Stock Exchange Tower & more  
San Francisco City Guides  
<http://sfcityguides.org>

*Art Deco Tours of Miami Beach*  
*Art Deco; Private Art Deco; Audio Architectural & more*  
Miami Design Preservation League  
<http://www.mdpl.org/tours/>

*Art Deco Tours of Napier, New Zealand*  
▲ *Highlights; Bus; Vintage Car; private & more*  
Art Deco Trust  
<http://www.artdeconapier.com/shop/Walks+%26+Tours.html>

## IN PROGRESS

**Through January 1, 2017**  
► *Deco Japan: 1940–45*  
Hillwood Estate, Museum & Gardens, Washington, D.C.  
<http://www.hillwoodmuseum.org/deco-japan-1920-1945>

**Through January 3, 2017**  
*Moholy-Nagy: Future Present*  
Art Institute of Chicago  
<http://www.artic.edu/exhibition/are-you-modern-moholy-nagy>

**Through January 11, 2017**  
*Elegance and Splendour of Art Deco: The Kyoto Costume Institute, Jewelry Houses Cartier and Van Cleef & Arpels*  
The Moscow Kremlin Museums  
<http://artdeco.kreml.ru/en-US>

**Through January 15, 2017**  
*Rolling Sculpture: Art Deco Cars From The 1930s and 40s*  
North Carolina Museum of Art  
<http://ncartmuseum.org/exhibitions/archive/rollingsculpture>

**Through January 29, 2017**  
► *Colours of Jazz. 1920s Modernism in Montreal: The Beaver Hall Group*  
Glenbow Museum in Calgary  
<https://www.mbam.qc.ca/en/exhibitions/past/the-beaver-hall-group/exhibition/>

**Through February 2, 2017**  
*A Long-Awaited Tribute: Frank Lloyd Wright's Usonian House and Pavilion*  
Guggenheim, New York  
<https://www.guggenheim.org/exhibition/a-long-awaited-tribute-frank-lloyd-wrights-sonian-house-and-pavilion>

**Through May 7, 2017**  
*Picasso and Rivera: Conversations Across Time*  
Los Angeles County Museum of Art  
<http://www.lacma.org/art/exhibition/picasso-and-rivera-conversations-across-time>

**Through September 2017**  
► *Art Deco Glass from the Huchthausen Collection*  
Museum of Glass – Tacoma, WA  
<https://museumofglass.org/exhibitions/upcoming>

**Through October 20, 2017**  
*Making Mainbocher: The First American Couturier*  
Chicago History Museum  
<http://makingmainbocher.com/>





# DECO SPOTLIGHT

Exhibitions, tours, lectures & special events of interest to Art Deco enthusiasts



Lalique Bacchantes vase

## COMING IN 2017

**February 11–June 18, 2017**

*Gli anni ruggenti dell'Art Decò*  
ai Musei San Domenico  
(Italian Art Decò)  
Musei San Domenico - Forlì, Italy  
<http://www.forlìtoday.it/eventi/location/musei-san-domenico/>

**February 12–June 18, 2017**

*Moholy-Nagy: Future Present*  
Los Angeles County  
Museum of Art  
<http://www.lacma.org/art/exhibition/moholy-nagy-future-present>

**April 7–August 20, 2017**

*The Jazz Age: American Style in The 1920s*  
Cooper Hewitt, New York City  
<http://www.cooperhewitt.org/events/current-exhibitions/upcoming-exhibitions/>

**May 7–May 9, 2017**

*2017 Pre-Congress Tour in Cincinnati*  
Cincinnati, OH  
<http://www.icads.info/world-congress/>

**May 10–May 12, 2017**

*2017 Pre-Congress Tour in Detroit*  
Detroit, MI  
<http://www.icads.info/world-congress/>

**May 14–May 21, 2017**

*2017 World Congress on Art Deco*  
Cleveland, OH  
<http://www.icads.info/world-congress/>

**May 21–May 24, 2017**

*2017 Post-Congress Program*  
in Pittsburgh  
Pittsburgh, PA  
<http://www.icads.info/world-congress/>

► *Deco Japan: 1940–45*  
at Hillwood Estate, Museum  
& Gardens, Washington, D.C.



▲ *Modernism in Montreal: The Beaver Hall Group,*  
Glenbow Museum in Calgary





## Revealed: Art Deco Treasures of the Art Institute of Chicago

Wendy Bright

On Saturday, October 8th at the Union League Club, CADS members and friends were treated to a captivating presentation about the Art Institute's Art Deco decorative arts collection. Since most of these pieces are in storage and it has been many years since there has been Art Deco gallery space, this presentation was a true unveiling of hidden treasures.

Sharing the presentation honors were two AIC curators from the Department of European Decorative Arts: Christopher Monkhouse, the Eloise W. Martin Curator and Chair, and Leslie Fitzpatrick, Assistant Curator. They were clearly happy to show the results of a project to photograph some 120 Art Deco objects and make them accessible via the museum's online Collections: <http://www.artic.edu/aic/collections/eurdec>

Monkhouse and Fitzpatrick took turns sharing fascinating details

about the history of AIC's Art Deco collection, its donors, curators, exhibits, and firsts. For instance, Bessie Bennett in 1914 became the first woman curator in a major U.S. museum when she was awarded the title of Curator of Decorative Arts. She went on to oversee many of the museum's Art Deco acquisitions.

While some of us have assumed that Art Deco's springboard was the 1925 Paris Exposition, much evidence was presented that the movement emerged earlier. The first Art Deco object was donated to the Art Institute in 1923. The AIC was the first to mount an exhibit of Danish silversmith and designer Georg Jensen in 1921. In the fall of 1922, the museum presented "Modern Austrian Art from Wiener Werkstaette of America," the exhibit designed by Joseph Urban. In 1926, the American Association of Museums organized a traveling exhibition of objects from the 1925 Paris

Exposition and brought them to nine American cities, including Chicago.

Several Art Deco donors were not only generous, but avant-garde, including the great collector Russell Tyson, and the philanthropist, Robert Allerton, both of whose gifts made the Art Institute's collection exceptional. 1970s curator John Keefe was another whose vision and efforts contributed immensely to the collection.

Fitzpatrick and Monkhouse delighted the audience with a dazzling array of images of Art Institute objects, including Daum glass, René Buthaud pottery, Orrefors and Lalique glassware, and three of the Thorne Miniature Rooms that are Art Deco in style: the late-1930s English Drawing Room, French Library, and the California Hallway (c. 1940) with its actual John Storrs statues (and imitation Picasso over the fireplace).

Although most of the objects will continue to remain off exhibit for now, several items are currently on loan for the 2017 exhibit, *The Jazz Age: American Style in the 1920s* at New York's Cooper Hewitt (April-August) and the Cleveland Museum of Art in September. And now how fortunate we are that we can find these Art Deco treasures online.

<http://www.artic.edu/aic/collections/eurdec>





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# Making Mainbocher

## The First American Couturier

Wendy Bright

CHICAGO HISTORY MUSEUM  
Through August 20, 2017

THE CHICAGO HISTORY MUSEUM has opened another of its popular fashion exhibitions with *Making Mainbocher: The First American Couturier*. The thirty garments on display are drawn from the Museum's 50,000 piece costume collection. The Chicago-born designer's story is remarkable, and a solo exhibition—the first of its kind—is long overdue.

He was born Main Rousseau Bocher in 1890 to a middle-class family in Chicago's East Garfield Park neighborhood. He showed artistic talent early and pursued music and the visual arts. He attended John Marshall High School, the Lewis Institute, and the Chicago Academy of Fine Arts. He began studies at the University of Chicago but had to drop out after his father died. He worked at Sears, Roebuck and Company in the complaint department, which taught him lasting business lessons. As he later said, "If you treat a customer a certain way, and fulfill needs and desires, you'll be successful."

In 1909 Bocher moved to New York, where he took art classes, two years later moving on to Munich to pursue his studies. During World War I he volunteered with an American ambulance unit in France, then decided to study opera in Paris. He supported himself by selling his fashion illustrations. His opera career didn't pan out, but his fashion illustration did. He started at *Harper's Bazaar* and through the 1920s became a highly influential fashion journalist, illustrating, writing, and editing. After working as editor for *Vogue* in Paris, he headed the new French *Vogue* as editor-in-chief. But Bocher was about to make a bold move. As curator of the Chicago History Museum's exhibit, Petra Slinkard, observes, Mainbocher always ambitiously sought more. After years of illustrating, choosing, and influencing women's fashion for magazines, in 1929 he left *Vogue* and decided to teach himself dressmaking. He fused his name at this time (pronunciation? "mahn-bo-shay") and in 1930 became the first American to open a *maison de couture* in Paris: Mainbocher, at 12 Avenue George V.





He enjoyed dazzling success. Mainbocher created elegant haute couture gowns for an exclusive clientele that included royalty, Hollywood stars, and the wealthy. His clothes were some of the most expensive in the world. In 1937 he designed Wallis Simpson's trousseau and wedding dress, one of the most photographed and copied dresses of all time, now part of the Metropolitan Museum's collection. His last collections in Paris sparked controversy as he introduced his "Mainbocher Corset," famously photographed by Horst, in effect erasing the undefined silhouette of the 30s and ushering in the cinched-waist silhouette that predated the New Look by many years.

On the eve of the Nazi invasion of Paris, Mainbocher moved his salon to New York, opening a replica of his Paris atelier in 1940

on 6 East 57th Street. His success continued for another 30 years (he closed his doors in 1971 and died in 1976). Back in the United States, he not only continued designing his elegant, timeless apparel for his elite clients, his gowns were featured in many movies, and he designed uniforms for the Girl Scouts and women the United States Naval Reserve. His clients were fiercely devoted to him and his exquisite clothes. Vogue said of him, "Mainbocher sees fashion as simple, easy, unpretentious. It has a low voice. Fits in. Does not sniff at last season. Yet it is completely contemporary."

*Making Mainbocher: The First American Couturier* will run through August 20, 2017 at The Chicago History Museum. ☒

<http://makingmainbocher.com/>



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# Smithsonian Libraries Internships Focus on Chicago Art Deco

Wendy Bright

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A SHARED PASSION FOR Art Deco design history and library archival collections led Chicago Art Deco Society President Joe Loundy and Board Member Jackie Vossler to sponsor two internships in the summer of 2016. Hosted by the Smithsonian Libraries, the two graduate-level interns were based in New York City and in Washington, D.C., but largely focused on Chicago Art Deco.

Joe and Jackie are understandably proud of their partnership with the Smithsonian. As Jackie puts it, “The Smithsonian Libraries ... connects all of us – a national collection. People around the country don’t realize how much we all get from the Smithsonian and the Libraries.”

Jackie and Joe’s aim with these internships was to create access to a wealth of the Libraries’ Art Deco material by organizing finding aids, which would be searchable online. They were focused on the trade literature collection, which includes the vast Edward F. Caldwell & Co. collection, a repository of over 50,000 of the famed lighting company’s photographs and original design drawings. Caldwell fixtures graced the homes of the Rockefellers, Carnegies, and Roosevelts, along with those of many of Chicago’s elite.

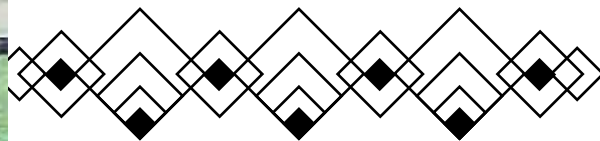
The Art Deco Lighting Research internship was awarded to Catherine Acosta, a Master’s student in the History of Design and Curatorial Studies at Parsons School of Design, The New School. Catherine worked at Cooper Hewitt Smithsonian Design Library in New York City digging into the Caldwell collection. The New York-based lighting and metalwork firm (1895–1959) was a national leader in lighting design in the 1920s–30s. She focused on the firm’s major Chicago commissions, reviewing 13,000 drawings and identifying all 1,000 drawings that capture the diverse Art Deco style.

The Art Deco Trade Literature Research internship was awarded to Katie Martin, a Master of Library and Information Sciences student at Indiana University. Katie worked at the National Museum of American History library in Washington, D.C. She assessed and identified one of the largest and most comprehensive collections of trade literature and world’s fair materials in the country. She, too, focused on the Art Deco period in Chicago—the lighting, decorative glass, jewelry, and furniture that showcased the modern style.

By all accounts, the internships were an exciting success. Of her research into the Caldwell collection, Catherine said, “Physically handling and looking at the drawings in person was one of the highlights for me.” Katie’s work in the trade literature held surprises:







"I expected to find architectural and interior design elements; however, I was surprised to see Art Deco toasters, waffle irons, wallets, and even baby carriages in my research!"

Joe and Jackie were especially pleased. As Jackie says, "We are thrilled to invest in qualified, skilled students, and make authentic Art Deco material accessible to all." Joe expresses his hope that "this project inspires Art Deco groups and groups of other disciplines as well. We'd love for people to replicate the projects by contacting their local libraries, museums, and archives, and creating opportunities to make fascinating historical information more accessible." ❧

For more information about the Smithsonian Libraries, please visit [library.si.edu](http://library.si.edu) or call 202.633.2240.



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# ART DECO STAMP DESIGNS

The artistic style we now know as Art Deco influenced stamps as it influenced all forms of design in the 1920s and 1930s. Where should you look for it, and how do you recognise it?

by Michael Chambers

**A**RT DECO IS AN artistic style that conjures up a glamorous inter-war world of Manhattan skyscrapers, Hollywood musicals, cinematic palaces, grand hotels and luxury ocean liners. But its influence was felt in almost all aspects of life during the 'roaring' 1920s, the Depression era of the 1930s and the turmoil of the 1940s.

On the larger scale, its legacy includes architectural icons such as the Chrysler Building in New York and the Daily Express Building in London. On a smaller scale, you can see it in the pottery of Clarice Cliff, the glassware of René Lalique or the bronzes of Ferdinand Preiss.

However, its influence was apparent in all forms of design, including fine art, decoration, fashion, furniture, photography, film, transport, industrial design and, of course, stamps.

Indeed, it probably had a greater impact on stamp design than any other artistic movement, before or since, and its influence can be seen in the philatelic output of more than 50 countries from all over the world.

## SPIRIT OF THE AGE

The term Art Deco did not come into general use until the 1960s, but it takes its name from the legendary Exposition Internationale des Arts Décoratifs et Industriels Modernes, a grand exhibition of design and decoration held in Paris from April to October 1925.

Art Deco reflected an international desire for modernity and escapism which characterised the years after the slaughter of World War I. It was an eclectic style, combining traditional design approaches with machine-age motifs, and rich ornamentation with geometric shapes.

Although it was wide-ranging, it had many unifying elements which help to make it instantly recognisable, including recurring shapes, such as spheres, polygons, chevrons and zigzags, and recurring motifs, such as the frozen fountain, the sunburst and the pyramid.

One of its strengths lay in its adaptability, so it could mean different things to different people, from the fantasy world of Hollywood and flapper girls to the more mun-

dane world of mass-produced consumer goods made with new materials such as Bakelite, one of the earliest plastics.

It was not universally popular. It was despised, for example, by strict modernists such as the Swiss-French architect 'Le Corbusier', who revered function over decoration. Yet its appeal was global: it was said of Art Deco that it was modern and it was everywhere.

It certainly borrowed from earlier design styles. It was imbued with the same playfulness as the Art Nouveau of the late 19th and early 20th centuries, but replaced its curvilinear patterns and characteristic trailing vines with geometric shapes and straight lines.

Another strong influence was the cubism of Pablo Picasso, Georges Braque and Henri Matisse, which reduced human and animal forms to simple geometric forms.

A part was also played by the great archaeological discoveries of the period, such as the discovery of Tutankhamen's tomb in Egypt and the unearthing of the lost cities of the Aztecs and Mayans in Mexico. The pyramid became a favourite Art Deco motif, as did the decorative motifs of the ancient central-American civilisations.

## FAST STARTERS

Stamp designers, and the postal authorities for which they work, have not always been noted for their alacrity in responding to new artistic styles. The speed with which some embraced Art Deco, however, was impressive. You can find the tell-tale imprint of Art Deco on the stamps of a number of countries from as early as 1919.

What was surprising, though, was that the countries which were at the forefront of Art Deco design in other fields were not the ones leading the way philatelically. The United States and the Scandinavian countries produced little in the idiom, for example.

France's 1924-25 issue to promote the 1925 Exposition were designed by Edmond Becker in a suitable style, with typical Art Deco devices visible in the rays of the torch on two values, the stylised vase on another and



# SINISTER SIDELINE

PRIORITY  
PRIORITAIRE

Whilst noted for its playfulness and escapism, the adaptability of Art Deco meant that it could also be taken up and used for more sinister purposes, particularly by some of the deeply nationalistic regimes of the interwar years.

For example, the first anniversary of the Fascist March on Rome in 1923, which brought Benito Mussolini to power, was celebrated by Italy with stamps of pure Art Deco design, all incorporating the fasces symbol.

Art Deco experienced a renaissance in Germany during the period of rule from 1933, typified by the design marking the International Recreational Congress in Hamburg in 1936, entitled Leisure Time.

The genre also, however, had the ability to cut across ideological divides, as shown by the fact that it also embraced by designers in the Soviet Union, for instance in the 1932 issue celebrating the 10th anniversary of the International Revolutionaries' Relief Organisation, showing a man breaking prison bars.

**Italy 1923** First Anniversary of the Fascist March on Rome



**Germany 1936**  
International Recreational Congress 6pf



**USSR 1932**  
International Revolutionaries' Relief Organisation 50k



Three designs from the France 1924 issue promoting the Exposition Internationale des Arts Décoratifs et Industriels Modernes, which was held in Paris in 1925 and from which Art Deco derives its name



Austria's 1922 Ear of Corn definitive design could be described as a hybrid of Art Nouveau and Art Deco, but the 1925 numeral definitives and postage dues were pure Art Deco, with wavy lines giving way to straight ones



Perhaps the earliest example of an Art Deco stamp issue was Germany's 1919-20 set marking the opening of the National Assembly in Weimar, with its modernist allusions to rebirth and reconstruction

Contrasting styles of Art Deco from Germany's 1921 definitive series, featuring decorative numeral designs in the low values and a highly stylised pictorial design for the top value





Early examples of Art Deco from the Netherlands included the 1923 issue celebrating the 25th Anniversary of the Queen's Accession, the same year's Culture Fund designs and the Carrier Pigeon low value definitives which followed in 1924



The 25c + 5c stamp in Belgium's 1928 Orval Abbey Restoration Fund set, with typical Art Deco stylised design and lettering



The USA's 1939 New York World's Fair 3c, using simple geometric forms to depict its most prominent structures



One of the the three designs in Poland's 1921 New Constitution set, illustrating agriculture, shows clear Art Deco influence

The design for the higher values in Switzerland's 1932 International Disarmament Conference set is an Art Deco classic



One of the strangest of all Art Deco issues was Greece's airmail set of 1926, which look as though they have strayed off a piece of Clarice Cliff porcelain



Art Deco influence discernible in Bolivia's 1925 Centenary of the Republic 1c, Papua's 1932 10s definitive, Brazil's 1934 International Sample Fair 700r, Japan's 1937 New Year's Greetings 2s, and Mexico's 1940 Inauguration of President Camacho 5c





the architectural form of the chateau on a third. French stamps, however, rapidly retreated to more conservative approaches.

Instead, the countries which were most prominent in incorporating Art Deco into stamp design were Austria, Germany and the Netherlands.

The style could be conveyed effectively through a wide range of printing methods: recess, photogravure, typography and lithography were all deployed effectively.

Photogravure was perhaps best suited to the use of bold blocks of colour, and typography for conveying the simplified, stylised images that were a feature of the style.

## AUSTRIAN EVOLUTION

Austria was at the very forefront of trends in graphic design, and its stamps provide a good illustration of the transition from Art Nouveau to Art Deco influences.

The 1919 Parliament Building set, designed by J F Renner, has trademark Art Nouveau flourishes in its border, but Art Deco influence, too, in its geometric patterns and lettering. A blend of the two can also be seen in the newspaper stamps of 1920, also by Renner, and in the 1922 definitives by Wilhelm Dachauer, especially the Ear of Corn design.

By the mid-1920s, however, with Art Deco very much in the ascendant, wavy lines gave way to rigid straight lines. The new-currency definitives of 1925 featured parallel lines of varying thickness, a favourite Art Deco device, while the postage due stamps had a stark and uncompromisingly modern look thanks to their horizontal or diagonal bands of shading.

## GERMAN TRANSFORMATION

Nowhere was the adoption of Art Deco as symbolic as in Germany. Pre-war German Empire stamps had been very conservative affairs, albeit that the Germania definitive design had been strongly influenced by Art Nouveau, but the post-war Weimar Republic wanted a new style befitting a new era.

This was introduced with the strikingly modern issue of 1919-20 to commemorate the opening of the National Assembly in Weimar, of which the stand-out design was by G A Mather for the 25pf and 30pf values, representing reconstruction. With its simplified rectilinear image of a worker carrying bricks, it was a perfect example of Art Deco.

The official stamps issued from 1920 and the 1921 definitive series provided opportunities to turn simple numerals into highly decorative modernist designs, and the 20m top value, designed by E Scharff, illustrating a ploughman and his horse, were stylised to an extraordinary degree.

Further issues in the Art Deco idiom came thick and fast through 1922, including a modernist version of Arms of Munich by Fritz Ehmcke to celebrate the Munich Exhibition and an allegory of charity designed by Johann Cissarz for the Fund For The Old & For Children issue.

From then on, there was a partial retreat to more traditional styles, until the influence of Art Deco rose again during the Nazi period.

## DUTCH CONTRIBUTION

Some of the most memorable stamps in high Art Deco style were issued by the Netherlands, which has often been a standard-bearer for modernism.

The stark yet highly distinctive designs produced by Willem van Konijnenburg for Queen Wilhelmina's Silver Jubilee issue of 1923 epitomise the genre, as do those for the Culture Fund, designed by Jan Toorop, in the same year.

These were closely followed by one of the most distinctive European definitive series of the time, the Carrier Pigeon low values which were launched in 1924. The work of Chris Lebeau, who was also well known for his glassware and ceramics, they were to remain in use for a quarter of a century.

## BRIEF FLIRTATIONS

Other European countries flirted with Art Deco, producing some striking images among their more conventional stamp designs.

The three designs by E Bartłomiejczyk and W Huzarski for the set marking Poland's New Constitution in 1921 all show Art Deco influence, and a very distinctive issue in 1930 commemorated the Centenary of the November Rising by depicting winged soldiers.

The lower value in Belgium's 1928 Orval Abbey Restoration Fund set, designed by Geo de Vlaminck, stands out from the rest both for its stylised design and its distinctive lettering. The stylised waves and other features of the rowing boat design for the 1927 Anti-Tuberculosis Fund issue also show Art Deco influence.

In the 1930s, the Irish Free State produced a succession of stamps, designed by Richard King, in a unique style that blended Art Deco with traditional Celtic design. Good examples are the 1934 Gaelic Athletic Association stamp, illustrating hurling, the 1937 St Patrick definitives and Constitution Day commemoratives, and stamps commemorating Michael O'Clery in 1944 and Michael Davitt and Charles Stuart Parnell in 1946.

Another Art Deco classic is the design for the higher values in Switzerland's 1932 International Disarmament Conference set.

The United States finally atoned for its philatelic neglect of Art Deco with its New York World's Fair 3c issue of 1939. With its use of pure geometric forms to depict the Trylon and Perisphere structures at the heart of the exhibition, it had a startlingly modern quality.

## UNUSUAL SUSPECTS

Evidence of Art Deco influence can be found all around the world, and sometimes in unexpected places.

In Latin America, for example, it began with Bolivia's Centenary of the Republic set of 1925, and found expression in Mexico's 1940 issue marking the Inauguration of President Camacho.

In Japan, a New Year's Greetings stamp issued in 1937 is absolutely typical of the genre, and its influence can even be found in the 1932 definitives of Papua.

## ENDURING LEGACY

Art Deco's star shone very brightly for two decades until its philatelic influence began to wane in the 1940s, giving way to more traditional pictorialism and realism.

However, the innovations that it pioneered never went away entirely, and it continues to influence all forms of design to this day. ❧

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## WRITTEN WORD



Netherlands 1927  
Red Cross 5c



A distinctive feature of Art Deco stamps was the use of angular, or in some cases sculpted inscriptions, in distorted shapes.

One device frequently used was to confine the lettering within close parallel lines, simulating the appearance of wrought iron.

Good examples can be seen in the Netherlands' Red Cross set of 1927 and France's International Colonial Exhibition set of 1930.

France's 1930  
International Colonial  
Exhibition 1f 50c

## FLIGHTS OF FANCY

Art Deco became closely associated with the airmail issues of the inter-war period. Air travel was still a new experience, the ultimate embodiment of modern living, so airmail stamps were the perfect canvas for avant garde designs.

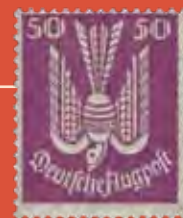
Switzerland produced possibly the most impressive and distinctive of all, with its 1923 series comprising six designs by Karl Bickel and Pierre Vibert forming a kaleidoscope of Art Deco images.

The same country followed this with another airmail issue in 1932 commemorating the International Disarmament Conference in very modernistic style.

But there are numerous other classic issues, including Germany's 1922 design of a diving bird with its tail and wings decorated with diagonal bands, Italy's 1933 Air Express design featuring a Savoia flying boat with sun-ray motif, and Portugal's dynamic 1937 design based on a shield and propeller.



Switzerland 1923 Airmail series



Germany  
1922 Airmail 50pf



Y8 Italy 1933 Air Express  
2.25



Portugal 1937 Airmail \$10





— Artists, Designers & Craftsmen —

# 2017 World Congress on Art Deco

CLEVELAND  
May 2017

Wendy Bright





THE WORLD CONGRESS ON Art Deco, a much-anticipated event for Art Deco connoisseurs, is coming to Cleveland in spring 2017, with bonus cities Cincinnati and Detroit pre-Congress, and Pittsburgh post-Congress.

This will be the 14th biannual World Congress on Art Deco, an initiative in 1991 by the Miami Design Preservation League as a means to provide an international forum for exchange of ideas and information. The goals of each Congress are to promote the understanding of Art Deco as a worldwide design movement, identify and preserve sites and monuments around the world, network preservation groups, utilize Art Deco as an opportunity for economic development through tourism, and raise the public awareness of Art Deco.

The International Coalition of Art Deco Societies (ICADS), over which Chicago's own Art Deco Society president Joe Loundy also presides, oversees the selection of host cities. Cities may submit nominations four years in advance and one city is chosen two years in advance. Previous World Congress host cities have spanned the globe, from Miami, Los Angeles, and New York, to Shanghai, Havana,

and Cape Town.

And now it is Cleveland's turn, hosted by the 20th Century Society USA, celebrating the theme, *Artists, Designers & Craftsmen*. It takes place May 14–21, 2017. In the days leading up to and following the Congress, Art Deco tours of nearby cities have been developed. Participants can experience Cincinnati May 7–10 and Detroit May 10–13th before heading to Cleveland for the main event. Afterwards, Pittsburgh shows its best, May 21–24.

Highlights in Cincinnati include the Netherlands Plaza (Hilton) and adjoining Carew Tower arcade; a walking tour of the central business district featuring the Cincinnati Bell Telephone building, the convention center with murals by Winhold Reiss, the Post-Time Star building and other Art Deco landmarks; WPA landmark Lunken Airport and its murals; Union Terminal (now the Cincinnati Museum Center); the suburb of Walnut Hills and the former Coca-Cola bottling plant; the Cincinnati Art Museum; the suburb of Clifton with Art Deco private homes and one designed by Frank Lloyd Wright.

On the way to Detroit, participants will visit the Toledo Art Museum with its out-



standing new glass art gallery.

Highlights in Detroit include several walking tours, lectures, and the Henry Ford Museum, concluding with an evening of cocktails and jazz.

Registration for the Congress in Cleveland begins on Sunday afternoon, May 14th. Highlights over the four days include the English Oak Room (former formal dining room of Union Terminal); walking and bus tours of downtown; Streamline Moderne Greyhound Terminal; Rose Iron Works; the Guardians of Transportation on the Lorain-Carnegie Bridge; Ohio Bell Building; Landmark Office Towers; the Old Post Office; War Memorial



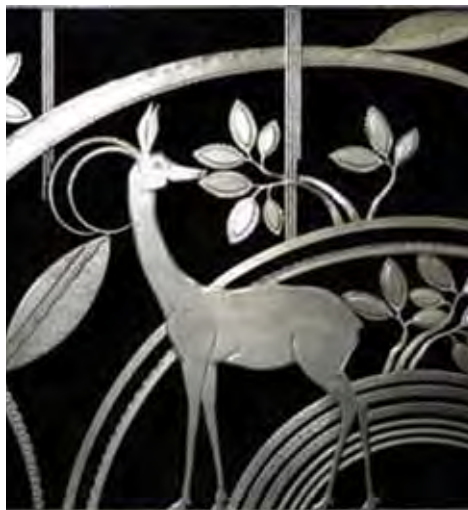


Fountain; evening dinner boat cruise; The Silver Grille dining room in the former Higbee department store; the bank vaults of the Cleveland Trust Rotunda building; the Ferro Mural; Crawford Auto Aviation Museum; Severance Hall; Cleveland Museum of Art; Art Deco fashion lectures and parade; former Colony Theater; Cowan Pottery Museum and the New Yorker Jazz Bowl; The Westlake; Park Synagogue; The Hanger.

A side trip to Akron, 40 miles away, home of Goodyear and its blimp, features the Akron-Fulton Airport Terminal, First Merit Tower, the former Polsky's department store, and the Guggenheim Airship Institute.

Then it's on to Pittsburgh post-Congress where the highlights include a combination of walking and bus tours; the Walter Gropius-Marcel Breuer designed Alan I.W. Frank House; Frank Lloyd Wright's Fallingwater and Kentuck Knob; Giovannitti House; Mt. Lebanon Municipal Center; Fort Pitt Brewery; Koppers and Gulf Towers; Union Trust Building; Art Deco houses in Swan Acres; the Allegheny County Municipal Airport; Sidney Waugh bas reliefs at the former Buhl Planetarium; WPA murals in the Allegheny County Courthouse; the City/County Office Building; Cathedral of Learning and its nationality rooms; the Medical Arts Building; Royal York Apartment Building; a tour of Grant Street; dinner at the Grand Concourse; a ride on the 1870 Monongahela Incline up to a guided tour of the Lofts at Mount Washington, a repurposed Art Deco school; Kennywood, one of only two amusement parks on the National Register of Historic Places with its Gimbel's Flyer train from the 1939 New York World's Fair, a historic wooden roller coaster, and the 1929 carousel initially intended for Philadelphia's 1926 Sesquicentennial Exhibition; Carnegie Museum of Art, including Jean Dunand's gilt-and-lacquer "Chariot of Aurora," an Art Deco masterpiece made for the *Normandie* ocean liner.

Registration fee for the main World Congress in Cleveland is \$1200 with an early bird discount of \$150 if registered by January 1, 2017. See <http://www.20thcs.org/cleveland-2017/> for registration and more information. ❖





## Art Deco Traveller: A Guide To Britain

BY GENISTA DAVIDSON

ART DECO PUBLISHER LONDON, 2015

British art historian and vintage clothing collector Genista Davidson has kicked off her series of Art Deco guide books with a volume celebrating her native Britain. This 260-page volume is filled with color photographs and Davidson's short, personal observations for each of the hundreds of entries. She has divided Britain into nine geographical sections, each featuring subsections on accommodations, restaurants, bars and cafes, theaters, lidos, and other points of interest.

One of the most interesting entries deals with London's Art Deco Underground stations built in the 1930s. She lists 13 of the most impressive along with their architects, among them: Charles Holden and Brian Lewis.



The iconic Underground map system with its circuit board appearance, in fact, was designed in 1931 by Harry Beck.

Davidson highlights Britain's many beloved

lidos (outdoor public pool facilities) that are in the Art Deco style – about a dozen in the London area alone. Many have been recently restored to their former glory.

Like any good guidebook, this one provides addresses, phone numbers, websites, and open hours. But what sets this book apart is Davidson's experiential prescriptions. She not only loves Art Deco, as one observer wrote, she lives it. She is intent upon guiding the reader through much more than sightseeing alone; she wants you to *experience* the Art Deco era, even down to the clothes you wear and the bag you carry. The book opens with advice about luggage: "If you want to make your sojourn as authentic as possible, lose that pull along suitcase and opt for something more in style with the period." She insists that carrying a vintage suitcase, while sometimes cumbersome, will "enhance your trip back in time."

She recommends listening to "chart toppers of the thirties" as you travel. She advises incorporating vintage accessories into your travel wardrobe, perhaps a pretty handkerchief or silk scarf, to "add that sense of nostalgia." For swimming in the lidos, she suggests non-itchy wool, knitted swimsuits (she owns three) and a swim hat "to look the part."

For the restaurants, bars, and cafes, Davidson focuses on the experience of being in the space and enjoying its amenities. She is not a purist when it comes to style, as she does include venues that are not Art Deco, simply because they capture the spirit of the 1920s and 30s.



Of the Palm Court in the Ritz London (decidedly not Art Deco), she reassures, "...it is difficult to take your eyes away from the elaborate surroundings, but then you don't need to. Just sit and soak up the exuberant atmosphere."

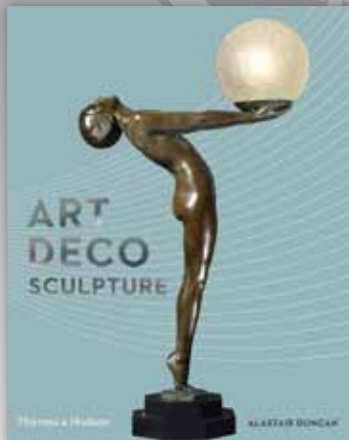
Davidson closes with a look at the revival of jazz music and "Gatsby era" performing arts, as well as a short essay on Art Deco preservation and a call for participation to save this iconic style that touches our lives.

Art Deco Traveller reads like a fashionable friend letting you in on her secrets. The evocative images and descriptions beckon you to step back in time with her and experience some of the most elegant places in Britain.

<http://www.artdeco-traveller.co.uk/>



# A LOOK INSIDE...



## Art Deco Sculpture

ALASTAIR DUNCAN

THAMES & HUDSON  
2016

Reviewed by  
Kathleen Murphy Skolnik



Albert Cheuret, heron chandelier in patinated bronze and alabaster, c. 1928. Photo, Christie's Images.

### THE SPIRIT OF ART DECO

infused all forms of sculpture of the inter-war years, from domestic statuary displayed on tabletops, mantels, and pedestals, to functional objects that were decorative as well as useful, ornamentation embellishing commercial, residential, and civic buildings, and monumental compositions for public places and world's fairs. The newly published *Art Deco Sculpture*, an international survey from noted Art Deco scholar Alastair Duncan, takes a comprehensive look at the sculptural manifestations of the modernistic design aesthetic of the 1920s and 1930s.

Popular culture was a common inspiration for designers of small-scale figural Art Deco sculptures for residential interiors—the chorus lines of the Folies Bergère and Moulin Rouge, the stars of the theater, cinema, and music halls, and emancipated women dancing the Charleston and enjoying leisure activities like golf and ice skating. Theda Bara's role as Cleopatra in the 1917 film directed by J. Gordon Edwards may have inspired Demetre Chiparus's *Semiramis* from the 1920s as well as his figure of the reclining Egyptian queen, circa 1925. Figures were generally mounted on colorful bases in the form of ziggurats or curved tiers fashioned from materials such as marble and onyx.



Ferdinand Preiss, *The Golfer*, cold-painted bronze and carved ivory on marble and onyx base, 1920s, private collection. Photo courtesy Alberto Shayo.

Some of the more innovative of these bases appear in the work of Chiparus, who is also most closely identified with the genre known as chryselephantine, a combination of cast bronze with intricate hand-carved ivory accents and the most desirable medium for domestic statuary of the Deco era. Cheaper imitations substituted cold-painted white metal for bronze and plastic for ivory and were mounted on plaster bases with marble and onyx veneers and weighted with lead.

Art Nouveau had expanded sculpture beyond traditional statuary into the field of home accessories, such as light fixtures, clocks, and andirons, and that trend continued into the age of Art Deco. Edgar Brandt may be best known for his architectural embellishments and monumental gates for the Paris Exposition, but he also designed bookends, fire screens, and paperweights, and Albert Cheuret created avian-inspired light fixtures and furniture, such as his heron chandelier. Radiator caps, or mascots, represented another functional application of Art Deco. The sleek designs, like the winged goddess on the 1935 Auburn 851, symbolized speed, modernity, and luxury.

Monumental and architectural sculptures represent some of the most impressive examples of the

Art Deco aesthetic. Deco enthusiasts will undoubtedly recognize many of those cited by Duncan—Lee Lawrie's *Atlas* and Paulanship's *Prometheus* in New York's Rockefeller Center, John Storrs's *Ceres* atop the Chicago Board of Trade, and Heitor da Silva Costa's *Christ the Redeemer* on the summit of Mount Corcovado in Rio de Janeiro. Others, although equally intriguing, may be less familiar, such as George Stanley's sculptural ornamentation at the entrance to the Hollywood Bowl in Los Angeles, the African ethnic groups by Ivan Mitford-Barberton on the Mutual Building in Cape Town, Rita Longa's *Piedad* for the Aguilera family tomb in Havana's Cristóbal Colón Cemetery, and Samuel Maw's limestone reliefs depicting industrial activity on the facade of the Toronto Stock Exchange.

Art Deco sculpture was prominent at the world's fairs of the 1930s. Fair Park in Dallas, the site of the 1936–37 Texas Centennial Exposition, contains one of the best collections of extant world's fair sculpture from this era, including the personifications of France, Mexico, and the United States by Raoul Josset and Spain, the Republic of Texas, and the Confederacy by Lawrence Tenney Stevens. Unfortunately, most of the sculpture from the other world's fairs of the time can only be appreci-



*Raoul Josset, carved stone figure representing France in front of the original Hall of Varied Industries, Texas Centennial Exposition, Dallas, 1936. Photo, Jason Bradberry and Craig Holcomb.*

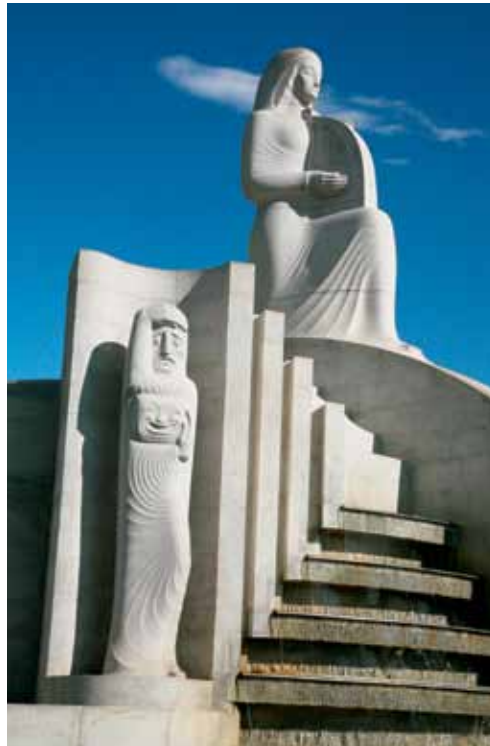


*Demetre Chiparus, Cleopatra, gilt bronze and carved ivory on marble base, c. 1925. © 2016 Demetre Chiparus.*

ated from the historic photos reproduced in the book, such as *Speed* by Joseph Reiner from the Court of Communications at the 1930-40 New York World's Fair and Leo Friedlander's pylons representing the four elements from Chicago's 1933-34 Century of Progress International Exposition.

Interspersed within the book's three chapters are expanded profiles of selected individual artists, descriptions of fabrication techniques, and information on sites of special or historic interest, such as Brookgreen Gardens in South Carolina and the La Ruche Artists' Colony in Montparnasse. Brief biographies of other artists and an extensive bibliography follow the text. This richly illustrated 400-page volume, which contains more than 1,000 contemporary and historic images, marks another of Duncan's invaluable additions to the Art Deco literature and will be treasured by Deco admirers worldwide.

*Kathleen Murphy Skolnik teaches art and architectural history at Roosevelt University in Chicago. She is the co-author of The Art Deco Murals of Hildreth Meière and served as CADS Magazine Editor for eight years. She is currently Editorial Consultant to Art Deco New York and a member of the Art Deco Society of New York Advisory Board.*



*George Stanley, Muses of Drama and Music at the entrance to the Hollywood Bowl, Los Angeles, Lucerne granite and cast concrete, 1938-40. Photo © Albert Schwartzman.*



*Lawrence Tenney Stevens, carved stone figure representing Spain in front of the original Hall of Transportation, Texas Centennial Exposition, Dallas, 1936. Photo, Jason Bradberry and Craig Holcomb.*



*Samuel Maw, section of the limestone frieze depicting industrial activity on the Toronto Stock Exchange, 1937. Photo © Bruno Perousse.*



*Goddess mascot on a 1935 Auburn 831. Motoring Picture Library.*





# ART DECO AT AUCTION

*A look at significant Art Deco sales*



**By Linda Levendusky**

**A** RARE AND INTACT collection of 52 exquisite works by masters of Art Deco design reappeared in public this November at Sotheby's auctions in Paris and London, nearly 25 years after the death of their very private collector. Henri Chwast, a Collection Out of Sight, revealed "a truly legendary ensemble of unique, groundbreaking, and iconic Art Deco and modernist furniture, furnishings, and objects d'art of "majestic quality," Sotheby's proclaimed.

Born in Paris in the mid-1930s and descended from a family of Central European tailors, Chwast was a first-generation collector. After managing a textile factory in northern France, he, along with his wife, opened Meredith, a prosperous Paris fashion store whose success allowed him to undertake a 20-year odyssey of self-education and discerning collecting.

His first purchase, in the early 1970s, was perhaps a Tiffany lamp, Chwast's children

told Sotheby's Co-Director International, Design, Cecile Verdier, in a pre-auction interview published in a Sotheby's magazine. "Keeping a close eye on sales rooms and flea markets, he quickly acquired a knowledge that allowed him to assemble a very personal collection, simply for the pleasure of the quest, never for reasons of speculation," they recounted. He bought on impulse, choosing what touched him, all the while steeping himself in a first-rate education in early 20th Century design. Except for a handful of large Parisian dealers, he kept his collection out of the public eye, rarely sharing his collecting life even with his family.

Felix Marcilhac, the authoritative French dealer, collector, and connoisseur of Art Deco, attested to his friend Chwast's development from amateur enthusiast to expert collector. Starting with more traditional purchases of Art Nouveau lamps and vases by Tiffany and Émile Gallé, Chwast went on to embrace the decorative ornamentation of Jean Dunand, graduating later to "the more inventive, innovative designs" of Eileen Gray,

Jacques le Chevallier, Rene Koechlin, Carlo Bugatti, and Pierre Chareau. "As his tastes evolved, he began to prefer artists who had invented new shapes rather than those who focused more on decoration, materials and style," Marcilhac wrote in an introduction to the two-volume auctions catalog.

The quality of Chwast's selections, the sympathy of his pairings, and his choice of designers—those who'd had a significant impact on the decorative arts of the interwar years—distinguished his compact collection. "Our father loved objects the way he loved fashion," his children said. "For him, creation, quality, the originality of lines, the architecture of the works, like the architecture of the clothing, the wealth and diversity of materials, was of great importance." They added, "The object had to harmonize with its environment. In fact he built space through the object, and through this was able to permanently enrich his surroundings."

They singled out two items as their dad's favorites: a stunning, black, red, and brown lacquer and eggshell mantelpiece





# ART DECO AT AUCTION

A look at significant Art Deco sales



of geometric lines by Dunand from 1926 and a stripped down, functionalist, wood and heavy metal, hinged desk by Chareau from 1926–27, both estimated at \$221,000–331,000. “Those objects translate what he wanted to show: the transition that occurred in the mid-1920s between the luxury items made in precious materials (lacquer, shagreen, ivory or precious woods), with forms and settings inspired by Cubism, and modernist furniture, metal objects,” they said. The most items in his collection by a single designer were his many vases, screens, furniture, and art panels by Dunand; nine Dunand items were up for sale. Chareau was represented by five lots, including a pair of his “La Religieuse” floor lamps from 1928, estimated at \$331,000–555,000 each. (Note: Chareau is also the rare focus of a current exhibition, *Pierre Chareau: Modern Architecture and Design*, running through March 26 at the Jewish Museum in New York. It is the first exhibition on Chareau in the U.S. and the first globally in more than 20 years.)

Many of Chwast’s acquisitions had a notable pedigree. His Dunand fireplace originally ornamented the home of Jean and Georgette Henri-Labourdette, sophisticated art lovers and patrons who moved in avant-garde Parisian circles. His family’s former coachbuilding business became famous in this period for its luxurious, custom-made auto bodies. Dunand redesigned the couple’s apartment and even collaborated with the manufacturer to produce lacquered panels for the interiors of his cars. Also from their home was an unusual lacquered pine vase by another of the couple’s favorite designers, Eileen Gray, which was estimated to sell for \$276,000–386,000.

An exceptional example of Dunand’s characteristic lacquer and eggshell technique was a 1926 panel portrait of another of his important patron-collaborators, the fashionable Parisian milliner Madame Agnès. With her, Dunand created unique lacquered silk and eggshell hats, gilt and lacquered scarves, as well as lacquered jewelry, powder boxes, buckles, and hairpins. His portrait of her

dominated a wall of her sumptuous show-room, which he also designed and furnished. Sotheby’s characterized Chwast’s panel as the most delicate of the half-dozen portraits Dunand did of her: a masterpiece of realism, precision, and execution, exhibiting the influence of cubism and the gold and silver iridescence seen in Gustave Klimt. Its pre-sale estimate was \$122,000–183,000.

Still another eye-catching work at auction was a painting of the elegant, 19-year-old Maharajah of Indore by Bernard Boutet de Monvel, posed in formal Western dress alongside a fireplace in his *hôtel particulier* in Paris. Chwast’s painting was a replica of the huge original that hung at the foot of the stairs in the Maharajah’s ultra-modern-furnished home. The artist so liked the modernity of his own composition that he painted a smaller version for himself, estimated here at \$225,000–337,000.

The results of the auctions, scheduled for November 21 in Paris and November 22 in London, were not available at the time this article was written. ❧

PHOTO FEATURE

# CHICAGO'S ADLE





# R PLANETARIUM

Photography by Glenn Rogers | Text by Kathleen Murphy-Skolnik and Wendy Bright





Chicago Art Deco Society Board member Glenn Rogers' fine photography often graces these pages. Glenn recently photographed Adler Planetarium in stunning late afternoon light and we are pleased to feature the results.

The Adler Planetarium (1300 South Lake Shore Drive), 1930, Ernest A. Grunsfeld, Jr., was the first public planetarium in the Western Hemisphere.

It is located at the northern end of Northerly Island, a man-made peninsula, which was the site of the Century of Progress Chicago World's Fair, 1933–34. Over one million people visited the new planetarium during the fair.

A causeway, Solidarity Drive, connects it to the mainland. The planetarium is part of Chicago's Museum Campus, which includes the John G. Shedd Aquarium and The Field Museum. One of the best views of the skyline may be had from the planetarium site.

The planetarium is named for Max Adler, a Sears, Roebuck & Co. executive and philanthropist, who had seen the new Zeiss planetarium projector in Europe, which reproduced the night sky inside a domed theater. Adler donated a Zeiss projector to the people of Chicago with accompanying funds to build the planetarium.

A broad esplanade leads to the three-tiered, 12-sided, domed planetarium, which is clad in polished rainbow granite. Bronze relief panels by Alfonso Iannelli depicting the signs of the zodiac top the fluted bands at each corner. The stars on the plaques are positioned to mirror the constellations they represent.

The statue of 16th-century Polish astronomer, Nicolaus Copernicus (see back cover), now installed in front of the planetarium, is a replica of one designed by Bertel Thorvaldsen in 1822 that stands outside the Staszic Palace in Warsaw.















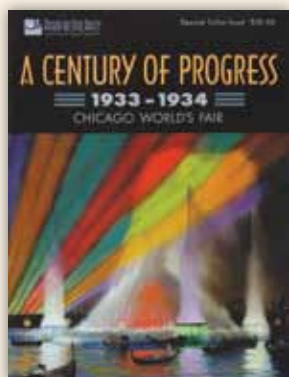




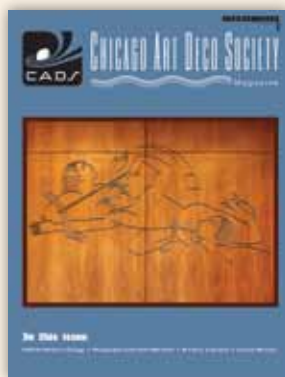


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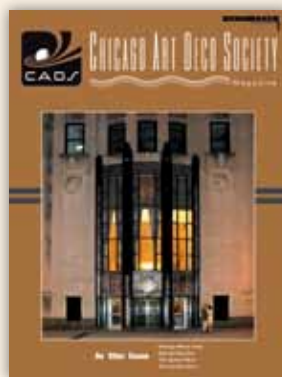
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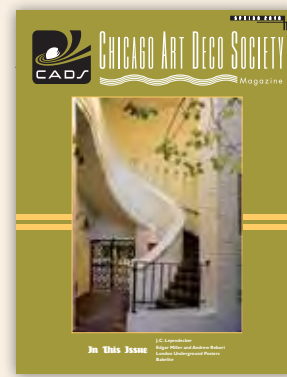
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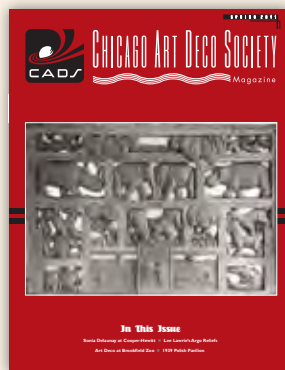
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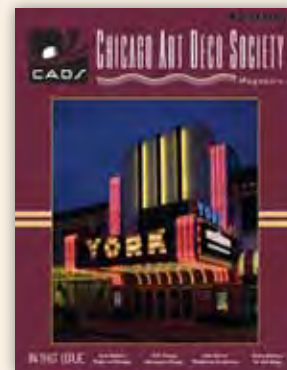
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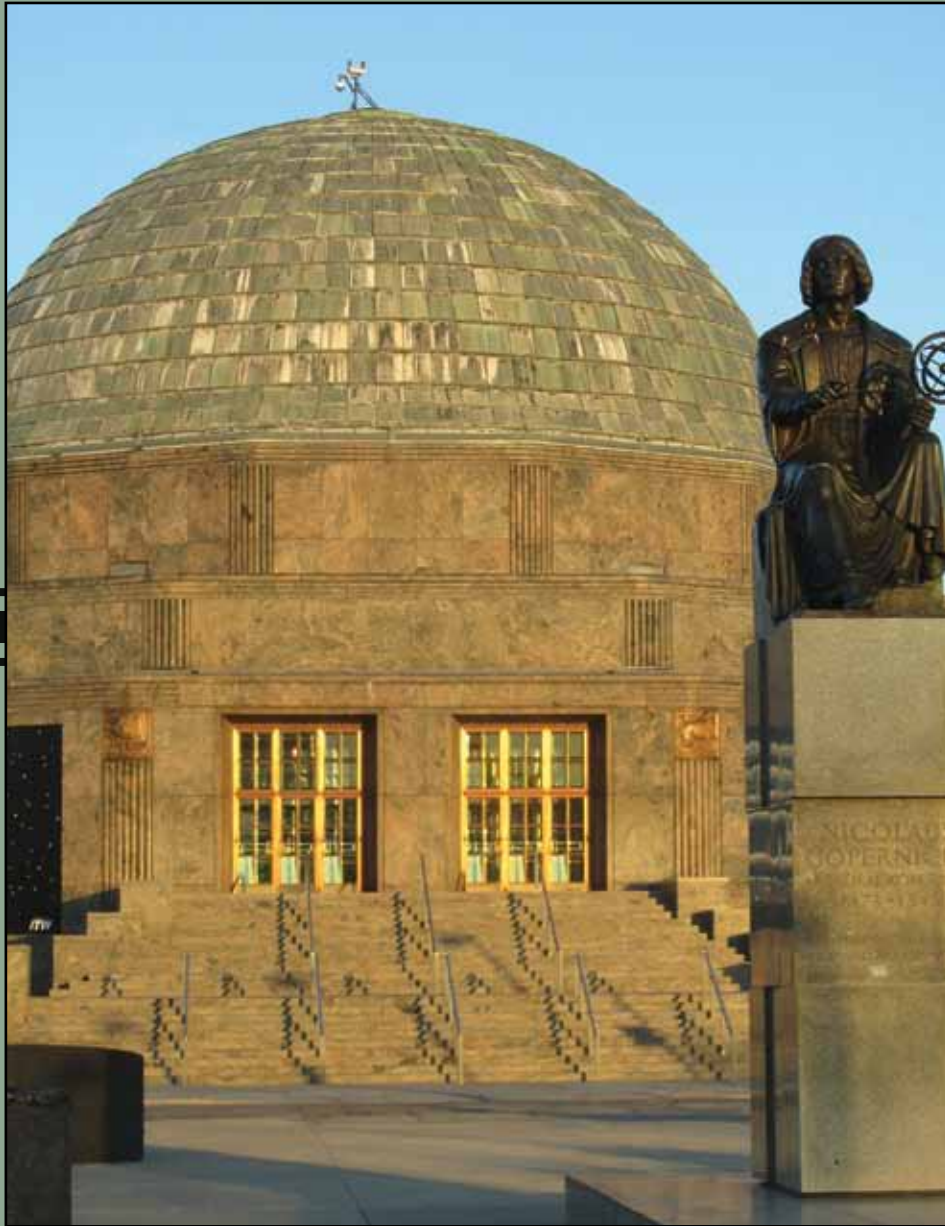
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*Adler Planetarium. Photo Glenn Rogers.*