



CHICAGO ART DECO SOCIETY

Magazine



IN THIS ISSUE

Thérèse
Bonney

Normandie-inspired
Great Room

World Congress
in Shanghai

Rhode Island
Deco



FEATURE ARTICLES

Faire du Lèche-Vitrines (or Licking the Windows)
 By *Lisa Schlansker Kolosek* 9

A Look Inside . . .
 Kem Weber, Designer and Architect
 Reviewed by *Bennett Johnson* 12

A Great SS Normandie Room in Chicago
 By *Rolf Achilles* 14

A Look Inside . . .
 French Art Deco
 Reviewed by *Linda Levendusky* 16

Digital Deco 19

Shanghai Art Deco: So Far Away—and Yet So Close
 By *Tina Kanagaratnam and Wm. Patrick Cranley* 22

Art Deco in Little Rhode Island
 By *Jeffrey A. Amelse and Frances J. Donovan* 26

Wilfredo in the Windy City
 By *Kathleen Murphy Skolnik* 30

REGULAR FEATURES

President’s Message 3

Deco Spotlight 4

Art Deco at Auction 6

CADS Recap 8

Looking Back . . . To Move Ahead
 By *Ruth Dearborn* 32

Custom Fine Jewelry and Adaptation of Historic Designs



CADS Member
 Karla Lewis, GG, AJP, (GIA)
 By Appointment

29 East Madison, Chicago
 312-269-9999

karla@bestfriendsdiamonds.com
 bestfriendsdiamonds.com

Since 1996



"HOT" Pendant



"HOT" Hoops



"HOT" Cufflinks



Deco Eternity Band

Engagement Rings,
 Diamond Jewelry,
 South Sea Cultured Pearl
 Jewelry and Strands.
 Custom Designs.

A percentage of all sales
 will benefit CADS.
 Mention this ad!

PRESIDENT'S MESSAGE

Dear CADS Members,

Several changes have occurred in our organization since the Fall 2014 issue of *CADS Magazine*. Ringing in 2015, we've already had huge successes, especially concerning the Partners in Preservation alliance between Chicago and Camagüey, Cuba. Special thanks to both Kathleen Murphy Skolnik and Joe Loundy for shepherding the entire process, which you can read about in this issue. The Chicago Motor Club is well on its way to completion with plenty of oversight from Board member and Preservation Chair Amy Keller. And we had a terrific attendance at the 2015 Annual Meeting in February. That hints at the biggest and most significant change thus far this year, which is a transition in the leadership of our organization. Joe Loundy, our hardworking, dedicated, generous, and ever-kind president, has decided to step down after eight incredible years of service.

The membership had a chance to thank Joe and acknowledge the monumental achievements of his tenure through the creation of the Loundy Award, recognizing and honoring people and organizations that exemplify the preservation of our inter-war era structures and objects. Joe's leadership carried CADS from an organization that was about to shut its proverbial doors to a thriving group of active members known for preservation, education, and social events. I could go on and on about Joe, but this issue just doesn't have enough pages! So with happy sentiments, we the members congratulate Joe on his amazing work. While he might not be president going forward, Joe will still be on the Board and have the honorary title of president emeritus.

Who will be taking over for Joe? Well, that's me—Mark Allen Garzon. I'm a licensed architect and co-founder of MGLM Architects and Interiors along with three college friends. Our practice concentrates on historic design and preservation. A few years ago, I researched volunteer opportunities with groups interested in preservation and came across the Chicago Art Deco Society. A short correspondence followed and soon I was chatting with Joe Loundy and Keith Bringe over dinner. We immediately connected and before long I was hooked. Attending one event after another, I learned about so many nuanced aspects of the Art Deco time period, its aesthetic, and the characters that populated a glorious era. Even more important was meeting terrific, welcoming members, all now considered friends—each one passionate and willing to share their respective interests.

It was early last year after a Board meeting that Joe asked if I would consider replacing him as president. He offered to mentor me in the responsibilities and duties of the office which, to no one's surprise, are quite extensive. Since then, we have worked together to craft a more solid focus, activating CADS committees and encouraging Board members and volunteers to develop and give back to the organization. Measuring the involvement and quality of our programming, it's clear we are not only growing, but flourishing.

As incoming president, it will be my task to further the already established initiatives of CADS. These include a continued emphasis on preservation, education, community, the book project, the survey project, the magazine, and, above all, engagement with the membership, new and established.

These are not small undertakings. Going forward as president, and with the continued commitment of the Board, committees, and volunteers, I hope to further develop those organizational traits essential for generating a vibrant and increased membership, shared interests, and, above all, connections with each and every one of you so that collectively we can become the premier organization for Art Deco in Chicago and throughout the world.

Thank you,

Mark Allen G. Garzon

CADS Board of Directors

Mark Allen G. Garzon President
 Amy Keller Executive Vice President
 Susanne Petersson Secretary
 Mary Miller Treasurer
 Joe Loundy President Emeritus
 Ruth Dearborn
 Ann Marie Del Monico
 Steve Hickson
 Kevin Palmer
 Glenn Rogers

CADS Advisory Board

Conrad Miczko Chair
 Bill Sandstrom
 Marie Sandstrom

Web Master

Eran Miller

CADS Magazine

Editor
 Kathleen Murphy Skolnik

Graphic Designer
 Erika Nygaard

Contributors

Rolf Achilles
 Jeffrey A. Amelse
 Wm. Patrick Cranley
 Ruth Dearborn
 Frances J. Donovan
 Bennett Johnson
 Tina Kanagaratnam
 Lisa Schlansker Kolosek
 Linda Levendusky

Copy Editor/Proofreader

Linda Levendusky

Advertising Sales

Ann Marie Del Monico

Front cover:

Great Room, Richard H. Driehaus residence, Chicago.
 Photo by John Faier.

© Copyright Chicago Art Deco Society 2015
 All material is subject to copyright and cannot be reproduced without prior written permission from the publisher.

THE CHICAGO ART DECO SOCIETY (CADS) IS A NOT-FOR-PROFIT 501(C)3 TAX EXEMPT ORGANIZATION CHARTERED IN THE STATE OF ILLINOIS IN 1982 FOR THE PURPOSE OF EDUCATION, PRESERVATION AND FELLOWSHIP.

Chicago Art Deco Society
 P.O. Box 1116
 Evanston, IL 60204-1116
 312-280-9097
 chicagoartdecosociety.com

Join or Renew Today



The Chicago Art Deco Society (CADS) is a not-for-profit 501(c)3 tax exempt organization chartered in the state of Illinois in 1982 for the purpose of education, preservation and fellowship.

ABOUT CADS

The Chicago Art Deco Society ("CADS") is a community of members that celebrates the unique aesthetic of the Interwar Period including fine and decorative arts, architecture and fashion that defined the elegant Art Deco and Streamline Moderne era. CADS was founded in 1982 as a non-profit organization with a mission of education, preservation and fellowship.

CADS members develop their knowledge, make connections, and get involved to save historic structures through our advocacy and education programs. When you join CADS you'll meet fellow enthusiasts and experts, receive unique benefits, continue learning, and play a meaningful part in preserving our Art Deco heritage.

LEARN

With membership you will receive the highly respected Chicago Art Deco Magazine. Richly illustrated and loaded with topical articles, special features and a calendar of international art deco events & book reviews. Chicago Art Deco Magazine has become a collectible in its own right.

ENJOY

Exclusive access to fabulous buildings, private collections and exciting events including tours and lectures featuring expert speakers and authors.

PRESERVE

Your membership supports historic preservation programs including the Chicago Art Deco Survey.

EXPERIENCE

As a member, you'll have the opportunity to meet and discuss your favorite aspect of Art Deco with over 500 associates from across the United States.

- _____ Individual \$45
- _____ Household (Dual) \$55
- _____ Student with Valid Photo ID \$25 (email communications only)
- _____ Friend \$100
- _____ Patron \$250
- _____ Benefactor \$500
- _____ Deco Circle \$1000
- _____ Corporate \$500
 (Includes a quarter page sized advertisement in two issues of CADS Magazine and a link to your business website from chicagoartdecosociety.com).

NAME(s) _____

STREET _____

CITY/STATE _____

ZIP _____ PHONE _____

EMAIL _____

Make checks payable to: Chicago Art Deco Society
 Mail to: **Chicago Art Deco Society**, PO Box 1116
 Evanston, IL 60204-1116



ONGOING

America on the Move
National Museum of American History, Washington, DC
americanhistory.si.edu
202-633-1000

Art and Design in the Modern Age: Selections from the Wolfsonian Collection
The Wolfsonian, Miami Beach, FL
wolfsonian.org/305-531-1001

The Art of J. C. Leyendecker: Selections from The Haggin Museum Collection
The Haggin Museum
Stockton, CA
hagginmuseum.org/209-940-6300

A Long-Awaited Tribute: Frank Lloyd Wright's Usonian House and Pavilion
Guggenheim, New York, NY
guggenheim.org/new-york
212-423-3575

Downtown Deco, Chicago Board of Trade, and Merchandise Mart Walking Tours
Riverfront Deco: A Walking and Trolley Tour
Chicago Architecture Foundation
architecture.org/312-922-3432

Cincinnati Union Terminal Rotunda Tours
Cincinnati History Museum
Cincinnati, OH
cincymuseum.org/513-287-7031

Art Deco Walking Tours of Los Angeles and Union Station Tours
Los Angeles Conservancy
Los Angeles CA
laconservancy.org/213-623-2489

San Francisco Walking Tours: Downtown Deco, Art Deco Marina, Coit Tower Murals, Controversial Murals of Rincon Center, Diego Rivera Mural at City College
San Francisco City Guides
sfcityguides.org/415-557-4266

Miami Beach Art Deco District and MiMo (Miami Modern) on the Beach Guided Walking Tours
Self-Guided Art Deco Architectural Audio Tour
Miami Design Preservation League, Miami Beach, FL
mdpl.org/305-672-2014

Guided Art Deco Walking, Bus, Bike, and Vintage Car Tours
Self-guided Art Deco Walking and Driving Tours
Art Deco Trust, Napier, New Zealand
artdeconapier.com
+64 6 835 0022

IN PROGRESS

Thru May 3
The Architectural Image, 1920–1950
National Building Museum
Washington, DC
nbm.org/202-272-2448

Thru May 17
American Moderns, 1910–1960: From O'Keeffe to Rockwell
Joslyn Art Museum, Omaha, NE
joslyn.org/402-342-3300

Thru May 31
Eldzier Cortor Coming Home: Recent Gifts to the Art Institute
Art Institute of Chicago
Chicago, IL
artic.edu/312-443-3600

Thru May 31
Coney Island: Visions of an American Dreamland, 1861–2008
Wadsworth Atheneum Museum of Art, Hartford, CT
thewadsworth.org/860-278-2670

Thru June 11
Revolution of the Eye: Modern Art and the Birth of American Television
Smart Museum of Art
Chicago, IL
smartmuseum.uchicago.edu
773-702-0200

Thru June 21
Helen Levitt in the Street
High Museum of Art
Atlanta, GA
high.org/404-733-4444

Thru June 21
All the Rage in Paris
Design, Fashion, Theatre
McNay Art Museum
San Antonio, TX
mcnayart.org/210-824-5368

Thru July
Joseff of Hollywood: Jeweler to the Stars
SFO Museum, San Francisco
International Airport, United Airlines Terminal 3
San Francisco, CA
flysfo.com/museum/650-821-6700



Paul Poiret, Evening Coat (fur-trimmed), c. 1922.
Paul Poiret, Evening Coat (green), c. 1925.
Gifts of the estate of Mrs. Edith Stuyvesant Vanderbilt Gerry.

These dazzling garments are among the fashions dating from the early 1920s through the 1930s featured in *Golden Glamour: The Edith Stuyvesant Vanderbilt Gerry Collection*, on view at the Rhode Island School of Design Museum through July 5. The exhibition offers an intimate peek into the wardrobe of this American philanthropist and Rhode Island native.

Thru July 5
❖ **Golden Glamour: The Edith Stuyvesant Vanderbilt Gerry Collection**
Rhode Island School of Design Museum
Providence, RI
risdmuseum.org/401-454-6500

Thru July 12
Helena Rubinstein: Beauty is Power
Boca Raton Museum of Art
Boca Raton, FL
bocamuseum.org/561-392-2500

Thru July 12
Diego Rivera and Frida Kahlo in Detroit
Detroit Institute of Arts
Detroit, MI
dia.org/313-833-7900

Thru July 18
Deco Japan: Shaping Art and Culture, 1920–1945
Brigham Young University Museum of Art
Provo, UT
moa.byu.edu/801-422-8287

Thru July 26
The Rise of American Modernism
Indianapolis Museum of Art
Indianapolis, IN
imamuseum.org/317-923-1331

Thru July 31, 2016
Machines for Living
Minneapolis Institute of Arts, Wells Fargo Center
Minneapolis, MN
artsmia.org/888-642-2787

Thru August 21
Life and Style in the Age of Art Deco
SFO Museum, San Francisco
International Airport, United Airlines Terminal 3
San Francisco, CA
flysfo.com/museum/650-821-6700

Thru August 23
Dream Cars: Innovative Design, Visionary Ideas
Indianapolis Museum of Art
Indianapolis, IN
imamuseum.org/317-923-1331

Thru August 30
The Artistic Journey of Yasuo Kuniyoshi
Smithsonian American Art Museum, Washington, DC
americanart.si.edu/202-633-7970



Thru August 31
Archibald Motley: Jazz Age Modernist
Chicago Cultural Center
Chicago, IL
cityofchicago.org/city/en/depts/dca/supp_info/chicago_culturalcenter.html/312-744-3315

Thru September 7
One-Way Ticket: Jacob Lawrence's Migration Series and Other Works
Museum of Modern Art
New York, NY
moma.org/212-708-9400

Thru September 13
Dolce Vita? Italian Decorative Art 1900–1940, from the Liberty to Industrial Design
Musée d'Orsay, Paris, France
musee-orsay.fr/en
+33 (0)1 40 49 48 14

COMING IN 2015

May 8–August 16
Lee Miller
Albertina, Vienna, Austria
albertina.at/+43 1 534 83-0

May 13
Curator's Tour: Inside View of Saving Place: 50 Years of New York City Landmarks
Museum of the City of New York
New York, NY
artdeco.org/212-679-3326

May 14
World Film Premiere: Enough to Live On: The Arts of the WPA
New Britain Museum of American Art
New Britain, CT
nbmaa.org/860-229-0257

May 16
Walk Wright In
Wright Plus™ Architectural Housewalk
Frank Lloyd Wright Trust
Oak Park, IL
flwright.org/312-994-4000

May 16
Avalon Ball
Avalon, Santa Catalina Island, CA
Art Deco Society of Los Angeles
adsla.org/310-659-3326

May 17–October 4
❖ **From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola**
Museum of Modern Art
New York, NY
moma.org/212-708-9400

May 22–Summer 2016
Raising the Curtain: Picasso's Painting for the Ballet Le Tricorne
New York Historical Society
New York, NY
nyhistory.org/212-873-3400

May 23
Art Deco Preservation Ball
Art Deco Society of California
San Francisco, CA
artdecosociety.org/415-982-3326

June 2–November 1
The Private Josef Hoffmann
Josef Hoffmann Museum
Brtnice, Czech Republic
mak.at/+420 724 543 722

June 3
Downtown Deco Walking Tour
Art Deco Society of New York
New York, NY
artdeco.org/212-679-3326

June 5–September 27
Black Mountain: An Interdisciplinary Experiment 1933–1957
Museum für Gegenwart
Berlin, Germany
smb.museum
+49(0)30/266424242

June 17
Film Screening: Enough to Live On: The Arts of the WPA
Smithsonian American Art Museum, Washington, DC
americanart.si.edu/202-633-7970

September 4–January 10, 2016
Lyonel Feininger and Alfred Kubin: A Friendship of Artists
Albertina, Vienna, Austria
albertina.at/+43 1 534 83-0

ringl + pit, Hut und Handschuhe (Hat and Gloves), 1930, gelatin silver print.

Grete Stern met Ellen Auerbach in the studio of Walter Peterhans, where she was taking private classes. The two formed the pioneering studio ringl + pit, named after their childhood nicknames, which specialized in portraiture and advertising. Stern's work and that of Argentinean Horacio Coppola, another leading figure in avant-garde photography, are the focus of *From Bauhaus to Buenos Aires: Grete Stern and Horacio Coppola* on view from May 17 to October 4, 2015 at the Museum of Modern Art, New York.



THE | PAUL GETTY MUSEUM, LOS ANGELES. © 2015 ESTATE OF HORACIO COPPOLA

October 18–January 3, 2016
Art for the People: Carl Peters and the Rochester WPA Murals
Memorial Art Gallery of the University of Rochester
Rochester, NY
mag.rochester.edu
585-276-8900

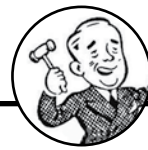
October 23–March 20, 2016
Irving Penn: Beyond Beauty
Smithsonian American Art Museum, Washington, DC
americanart.si.edu/202-633-7970

October 24–January 31, 2016
1920s Modernism: Montreal's Beaver Hall Group
Montreal Museum of Fine Arts
Montreal, Quebec, Canada
mbam.qc.ca/514-285-2000

October 28–November 1
Pre-Congress Program, Beijing, China
November 1–6
13th World Congress on Art Deco
Shanghai, China

November 7–10
Post-Congress Program
Nanjing, China
shanghaiartdeco.net

November 6–March 19, 2016
Jazz: Through the Lens of Herman Leonard
Brigham Young University Museum of Art
Provo, UT
moa.byu.edu/801-422-8287



ART DECO TAKES THE SPOTLIGHT AT

Unique Art Deco designs from two important private collections highlighted December auctions at the New York showrooms of Sotheby's and Christie's.

Masterworks spanning the last hundred years from such renowned designers as Adolf Loos, Gustav Stickley, Frank Lloyd Wright, Gio Ponti, Oscar Niemeyer, and Zaha Hadid sold for more than \$7 million at Sotheby's Important 20th Century Design auction on December 17. The sale opened with a private collection of forty-three iconic French Art Deco and postwar designs from a Sydney, Australia interior created by internationally acclaimed architect Alan Wanzenberg. The collection drew \$3,310,625, far above the upper estimate of \$1.9 million. It came from Uig Lodge, an historic home overlooking Sydney Harbor. One of the initial pieces acquired for the collection was an "Etoile" sideboard, circa 1955, designed by Jean Royère and reminiscent of Jean-Michel Frank's early work. The rare straw marquetry and oak sideboard sold for \$581,000, more than three times the upper estimate of \$180,000.

One of three works by French furniture designer Eugène Printz led the auction, going for \$845,000, more than twice its upper estimate of \$350,000. The circa 1932 desk of palmwood and patinated wrought iron inset with a monogrammed plaque illustrated Printz's mastery at joining contrasting materials. In the auction catalogue, Wanzenberg characterized the desk with its gentle sinuous curves as "highly imaginative" and a "well regarded masterpiece of exceptional design and craftsmanship." The other two designs by Printz were a pair of upholstered armchairs, circa 1935, of Andaman padauk with bronze accents, which sold for \$106,250 (estimate \$50,000-70,000), and a rare pair of wall sconces, circa 1930, of bouchardé glass and patinated bronze, which brought \$35,000 (estimate, \$20,000-30,000).

Other notable sales included two panels from *The Birth of Aphrodite* mural from the grand lounge of the SS *Normandie*, circa 1934, designed by Jean Dupas and executed in verre églomisé by Charles Champigneulle (\$389,000; estimate, \$50,000-70,000); a pair of model MF 172 armchairs, circa 1920, by Pierre Chareau in Macassar ebony and lacquered wood with fabric upholstery (\$341,000; estimate, \$120,000-180,000); and a circa 1940 cross-legged console table by Paul Dupré-Lafon in parchment, cerused oak, and patinated metal (\$233,000; estimate, \$80,000-120,000).



Rare "Etoile" sideboard, straw marquetry and oak, Jean Royère, circa 1955.



Desk, palmwood and patinated wrought iron, Eugène Printz, circa 1932.



Rare pair of wall sconces, bouchardé glass and patinated bronze, Eugène Printz, circa 1930.



Pair of armchairs, Andaman padauk, bronze, and fabric upholstery, Eugène Printz, circa 1935.



Two panels from The Birth of Aphrodite mural from the grand lounge of the S. S. Normandie, verre églomisé, Jean Dupas, circa 1934.



NEW YORK DECEMBER DESIGN AUCTIONS

Christie's 20/21 Design sale on December 9 included the Art Deco collection of Marsha Miro, former art critic for the *Detroit Free Press*, architectural historian at Cranbrook, and founding director of the Museum of Contemporary Art Detroit where she is currently Board president. The Miro collection included a three-piece palmwood dining room suite—sideboard, table, and six chairs—designed by Printz, circa 1928, for a private client referred to as "Madame M." Sales of the three pieces totaled nearly \$1.2 million. The unique asymmetrical sideboard with its stepped drawers tapering to the floor like an inverted pyramid drew the highest bid of the three, selling for \$965,000, well above the pre-sale estimate of \$300,000 to \$500,000. The sideboard exemplified the change in Printz's design aesthetic in the late 1920s from the more elaborate, decorative early Art Deco style to one more architectural, with little or no ornamentation. The dining table sold for \$173,000 (estimate \$120,000-180,000) and the chairs for \$56,250 (estimate, \$40,000-60,000).

Another exceptional object from the Miro collection was an unusually large carpet with a geometric motif, circa 1930, designed by Ivan da Silva-Bruhns for the living room of the Manik Bagh (Jewel Garden), the Maharaja of Indore's palace. The Maharaja commissioned German architect Eckhart Muthesius to design an avant-garde style palace which Muthesius furnished with objects designed by himself and such others as Émile-Jacques Ruhlmann, Eileen Gray, René Herbst, and Marcel Breuer. He selected da Silva-Bruhns to design the carpets. The carpet sold for \$437,000 (estimate, \$300,000-500,000), setting a world auction record for the designer.

Christie's also offered a notable remnant from the SS *Normandie*. This lot, which was not part of the Miro collection, was a panel of lacquered plaster with gold leaf, circa 1935, depicting a hunter and hound within a tropical forest with gazelles, foxes, and three marabouts on the banks of a small pond. This smaller version of a portion of Dunand's hunting mural *La Chasse* from the entrance to the *Normandie's* first-class smoking room sold for \$269,000 (estimate, \$120,000-180,000). Dunand created 110 separate panels for the room, each secured to the walls with copper frames. His depictions of such pursuits as fishing, athletics, horse taming, grape harvesting, and hunting gave the space a masculine aura. ❧



Pair of armchairs, model MF 172, Macassar ebony, lacquered wood, and fabric upholstery, Pierre Chareau, circa 1920.



Console table, parchment, cerused oak, and patinated metal, Paul Dupré-Lafon, circa 1940.



Asymmetrical sideboard, palmwood and gilt-bronze, Eugène Printz, circa 1928.



Dining table, palmwood, Eugène Printz, circa 1928.



Carpet from the palace of the Maharaja of Indore, Ivan da Silva-Bruhns, circa 1930.



La Chasse, lacquered plaster with gold leaf, Jean Dunand, circa 1935.



CADS Annual Meeting

Joe Loundy's Accomplishments as President Recognized

Mark Garzon Installed as New President

Members attending the CADS Annual Meeting on February 7 at Roosevelt University paid tribute to Joe Loundy and his eight years as president of the Chicago Art Deco Society Board of Directors. New CADS President Mark Allen G. Garzon, former executive vice president of the CADS Board and principal and co-founder of MGLM Architects and Interiors, recognized Joe's continuing commitment to the Society where Joe will remain on the Board and carry the honorary title of president emeritus.

reviewed the plan for the conversion of the Chicago Motor Club to a hotel. Amy also announced the establishment of the Loundy Award for preservation, named for the outgoing president.

Robert Bruegmann and Robert Blandford, editors of the CADS book project, summarized recent progress. Researchers have investigated 150 potential objects being considered for the 100 key designs that will constitute the main body of the book. The editors are now finalizing the list and assigning writers for the actual entries. Target date for completion of the entries and thematic essays is the end of 2015. Discussions continue with the staff of the Chicago History Museum about collaboration between CADS and the museum on an exhibition being planned for 2018 on design in Chicago between the wars.

Keith Bringe, CADS survey director, reviewed survey activities over the past year, which focused on the creation of an online archive of digital images, documents, and databases that will be accessible to editorial contributors to the book project. A recent addition to the manufacturing archive is a collection of over 200 images from the Italo-American Accordion Manufacturing Company. The company, which has been designing instruments in the Art Deco style for almost a century,

has shared its entire corporate archive with CADS.

CADS Board member Glenn Rogers ended the business portion of the meeting with a review of the organization's advances during Joe Loundy's eight-year term as Board president. During this time, CADS added new committees, transitioned into the electronic age with computerized membership renewal and event registration, developed a social media presence, introduced collaborative programming with groups sharing similar interests, and encouraged the formation of other Art Deco organizations, including the recently formed group in Paris. The tribute ended with a champagne toast to Joe's "leadership, bravery, perseverance, and inspiration."

Jonathan Mekinda, assistant professor in the School of Art and Art History at the University of Illinois at Chicago, addressed the audience on "Defining 'Modern' Design: Art Deco between Chicago and Milan." During the 1920s and 1930s, Chicago and Milan, both major commercial and industrial centers, were actively involved in efforts to define design for the emerging machine age. Citing significant projects in the two cities, from international expositions to individual residences, Jonathan examined the debut of Art Deco in the pursuit of "modern" design. ☒



Joe Loundy, outgoing CADS president.



New CADS President Mark Allen Garzon.

PHOTO: JEFF OWCZAREK

PHOTO: JEFF OWCZAREK

Faire du Lèche-Vitrines

(or Licking the Windows)



By Lisa Schlansker Kolosek

The French have a special term for window-shopping, *faire du lèche-vitrines*. Translated literally as "licking the windows," the phrase aptly describes Thérèse Bonney's photographs of enticing Parisian storefronts and shop windows from the 1920s and 1930s.

In the late 1920s, the progressive French architect and designer René Herbst astutely declared, "the street is not just somewhere for the blandishments of advertising; it is also a museum, in which a passerby might come to finish his education." The American photojournalist Thérèse Bonney fully agreed, as she followed the opening of new shops and the renovation of existing ones in Paris, and photographed hundreds of storefronts and window displays in the 1920s and 1930s.

M. Thérèse Bonney (1884-1978) began her career in Paris in the early 1920s, after a marvelous education at the University of California Berkeley and Radcliffe College that culminated in a Ph.D. from the Sorbonne. Instead of pursuing her work in English and French translations for theater and film, she founded the first American illustrated press service in Europe. The years between the two world wars were among the most creatively and culturally fervent in Paris, and Bonney took note. Focusing mainly on the documentation of the rapidly emerging modern design movement, including international expositions and annual salon installations, interiors of private homes and public spaces, decorative arts, and architecture, The Bonney Service supplied photographs to more than 20 countries worldwide, most often to the United States. By 1929, Bonney employed a staff of nine and, as Helen Josephy and Mary Margaret McBride noted that year in *Paris is a Woman's Town*, claimed to print "two hundred negatives a month in the field of modern interior decoration and interior accessories, alone." The Cooper Hewitt, Smithsonian Design Museum Library is the repository of over 4,000 vitally important black and white prints from The Bonney

Service, complete with original captions, the only such collection in the United States. Bonney's captions are critical documentation of the era, providing such information as names of architects and designers, addresses, colors, and materials used. Often spirited and witty, they were clearly an essential sales tool for her photographs. Evermore important today, they bring to life the images they describe, and thereby Bonney herself and her unique vision.

The modern facade and the art of the display window were of tremendous interest during this period from both a public standpoint and that of the most avant-garde architects and designers. Examples were featured in French periodicals such as *Art et décoration* and also in American shelter magazines like *The American Architect and Building News*. Several albums, or portfolios, devoted entirely to this subject were published, including *Boutiques et Magasins* and the series *Nouvelles Devantures et Agencements de Magasins* by René Herbst, along with similar titles by Gabriel Henriot, René Chavance, and the architect Louis Pierre Sézille. Herbst himself was responsible for the design of a number of boutiques on the Pont Alexandre III during the 1925 Paris Exposition Internationale des Arts Décoratifs et Industriels Modernes, including his own and that of a mannequin and display design firm, Siégel, where he served as art director beginning in 1927. Bonney carefully observed the retail climate and the relatively new art of window display in *A Shopping Guide to Paris*, the 1929 book she co-wrote with her sister Louise, stating, "Not so many years ago all French stores considered the window the place to display all the merchandise which they could crowd into it. This is still the plan of many shops, but the larger and smarter ones depend on artistic featuring, and have developed display ideas which have been reflected in our merchandising."

Inspired by the 1925 Paris Exposition, a number of Parisian shops created storefronts to reflect this new aesthetic. The Art Deco

style of the 1920s and 1930s, broadly defined, encompasses the luxurious and exotic and, at the same time, the most austere. Bonney documented it all. Her oeuvre included splendid examples of the former, replete with rich materials and geometric and naturalistic motifs often identified with the movement. The beauty industry was quick to adopt these more sumptuous elements of Art Deco in their boutiques, in addition to their packaging. One example is a perfume shop with a distinct stylized floral, metal, and marble facade whose name and location were unfortunately not identified, but wonderfully described by Bonney: "In keeping with [the] modern movement in architecture and decorative arts, a perfume shop in the 'advance' manner . . . upper part in gold and rose, and lower half in silver . . . door and windows kept in one geometric unit . . . it is significant that popular types of shops such as this are thinking in terms of the 'modern.'" Bonney indicated the importance of French perfume as a commodity in *A Shopping Guide to Paris*, and the fact that it could be purchased not only in dedicated shops such as these, but in department stores and at coiffeurs and couturiers.



Unidentified perfume shop, c. 1925.

"The coiffeur shop gives way to the march of modernism . . . one of the new shops which are gradually changing the aspect of Paris," Bonney said of Komol. With a modest window display that veiled the interior space, no

doubt intentional for the privacy of its customers, the story here was very much the facade. The coiffeur decided upon colored marble and glass, with striking Orientalist geometric elements and typeface, a popular indicator of the Art Deco style.



Komol coiffeur (hairdresser), c. 1925.

Beauge chemisier and chapelier presented a somewhat dizzying mix of design details in its storefront. Bonney noted, "Beauge the haberdasher chooses amusing facade is (sic) ultra modern style which brings in its own returns in publicity." The exterior boasted marble trimmed with copper strips and elaborately engraved glass. Perhaps a popular sartorial destination for English-speaking tourists, the words "SHIRTMAKER" and "HATTER" prominently occupy a portion of the facade, quite unnecessarily, given the large quantities of each item that fill the display windows.



Beauge chemisier and chapelier (shirtmaker and hatmaker), c. 1925-30.

The bookstores and record shops that Bonney chose to photograph are tremendously compelling, often designed by notable architects of the era. They are among the most modern in design and use of materials and contrast sharply with some of the more opulent boutiques found in Paris at that time.

Bonney described La Boîte à Musique at 133 Boulevard Raspail as "brilliant red duco surmounted by opaque white glass on which music motifs are engraved . . . door and metal work of forged iron." She also noted the

modern, and likely customized, typeface and the disc-shaped door handles that the shopkeeper leans on in Bonney's photo. Designed by architects J. Disse and A. Drouet, La Boîte à Musique was published in Herbst's series *Nouvelles Devantures et Agencements de Magasins*, as was La Plaque Tournante record and book shop. Located at 69 Avenue Kléber and designed by the architect Pierre Barbe, the facade of La Plaque Tournante was created in molded black staff, or plaster, with a strong horizontal emphasis evoking the grooves of a phonograph record. Even the three metal bars that served as door handles followed this formula. At night, when the silver lettering was lit in blue neon, this clever facade appeared to be curved.



La Boîte à Musique phonograph shop, 133 Boulevard Raspail, c. 1928.



La Plaque Tournante record and book shop, 69 Avenue Kléber, c. 1928.

Thérèse Bonney considered the Edouard Loewy Librairie at 137 Boulevard Raspail the "haunt of the modern bibliophile." Executed in stone, silver paint, and iron with an original and very distinct typeface, both the exterior and the interior of the shop were designed by Claude Lévy. Art Deco book bindings and dust jackets represented an entire industry in the 1920s and 1930s, and were displayed as art forms in the most important international expositions and salon installations.



Edouard Loewy Librairie bookseller, 13 Boulevard Raspail, c. 1929.

Modern materials and restraint prevailed in the studio facade of the architect René Prou at 80 Rue de Rome. Twelve identically sized glass panes framed in metal strips deferred to the robust modernist typeface as the single design element. Described by Bonney as "a young decorator of advanced tastes," Prou was the head of Pomone, the design department and workshop at the Bon Marché department store.



Atelier René Prou, 80 Rue de Rome, c. 1929.

Chocolat Prévost, a long-established chocolatier founded in 1826, presented a surprisingly modern storefront and window display. By the early 1930s, Chocolat Prévost had two locations in Paris, at 39 Boulevard de Bonne-Nouvelle and 66 Rue de la Chaussée-d'Antin. Designed by the architect M. J. Mauri, the exterior was constructed of ribbed and clear glass panes supported in flat metal strips, while the window display featured modern paintings, sculpture, and glass vessels resting on gleaming zinc stands.



Chocolat Prévost chocolate and tea shop, 39 Boulevard de Bonne-Nouvelle or 66 Rue de la Chaussée-d'Antin, c. 1930.

The streets of Paris assumed a completely new character at night. Shop windows served to illustrate the importance of new lighting ideas and techniques of modern design. Bonney photographed a range of facades after dark including boutiques, automobile showrooms, department stores, restaurants, and clubs. The showroom of Swedish appliance manufacturer Electrolux was the perfect setting in which to experience the most recent technology and design, especially when illuminated. This storefront was widely recognized, photographed, and published in the late 1920s. Bonney followed suit: "Where the king of electricity reigns . . . ELECTRO-LUX shop in Paris where the modern spirit of electricity has inspired a modernly designed exterior for the shop." The shop at 26 Boulevard Malesherbes was designed by the architect Germain Debré and consisted of large plates of glass and narrow strips of iron that allowed the passerby a direct and unobstructed view inside. The sleek lettering boldly repeating "Electrolux" three times was indirectly lit with a yellow-green effect.



Electrolux appliance showroom, 26 Boulevard Malesherbes, c. 1928.

The historic and extremely avant-garde mannequin and display firm Siégel was so notable in Paris in the inter-war years that they had their own, very elegant boutique. Bonney proclaimed, "SIEGEL'S . . . one of the new sights of Paris by night . . . strikingly modern store just opened on new French boulevard has all the feeling modern decorative artists give to new architecture with innovations in lighting effects." At night, the sophisticated Art Deco facade resembled a series of silver-grey picture frames with large glass panes that highlighted the latest in fashion and display within.



Siégel mannequin and display design firm, c. 1929.

The relatively large size of department store windows allowed for elaborate, artistic, and sometimes even narrative displays of merchandise that simply were not feasible in smaller settings. "Both the Galeries and Printemps have revolutionized their window displays . . . these stores will furnish profitable fields for study," Bonney instructed. There were a number of department stores in Paris at this time such as Galeries Lafayette, Samaritaine, Trois-Quartiers, Bon Marché, and Grands Magasins du Louvre. However, Bonney photographed the "arresting" windows at Printemps most often. She captured a vast range of installations from fashion and accessories, to fabrics, sporting goods, and more. One marvelously

appealing window at Printemps inventively presented a meticulous display of tennis balls and racquets. Another extravagant display featured columns of stockings and dozens of shoes. Bonney wrote, "Feathers and finery of Paris . . . all the glamour associated with the French capital."



Tennis balls and racquets display window, Printemps department store, 64 Boulevard Haussmann, c. 1928.



Stockings and shoes display window, Printemps department store, 64 Boulevard Haussmann, c. 1928.

Thérèse Bonney had an inherent, serious regard for beauty and innovation in all its forms. Throughout the 1920s and 1930s, she ardently promoted the new and the modern in architecture and design through her work. Her particular view from the streets of Paris has proven to be one of the most important and inspiring documentations of the Art Deco era.

Lisa Schlansker Kolosek is the author of The Invention of Chic: Thérèse Bonney and Paris Moderne (Thames & Hudson, 2002).

All the photographs in this article are from the Thérèse Bonney Collection at Cooper Hewitt, Smithsonian Design Museum Library, published with the permission of the Smithsonian Libraries and The Bancroft Library, University of California, Berkeley. ☒



Kem Weber, Designer and Architect

CHRISTOPHER LONG
YALE UNIVERSITY PRESS, 2014

Reviewed by
Bennett Johnson

CHRISTOPHER LONG HAS done it again! His well-researched review of Berlin-born Kem Weber is the first extensive documentation of the man and his work and another must for your Deco library. If you've read Long's *Paul L. Frankl and Modern American Design* or any of his other books, you know how thorough and complete he can be. For this latest work, *Kem Weber, Designer and Architect*, he had access to an overwhelming amount of previously undiscovered material from Weber's youngest daughter, Erika Plack, including correspondence and photographs found in a trunk in a backyard shed that furnished personal and professional history. He also tapped records in Berlin and California and interviewed colleagues of Weber. Long once again succeeds in pulling together all this material into an organized and exciting book.

Not familiar with Kem Weber? His iconic designs can be found in private collections and museums, including the Art Institute of Chicago. His diverse designs span several decades and dramatize the challenges he faced trying to introduce Modernism to a conservative American audience.

Born in Berlin in 1889 as Karl Emanuel Martin Weber, he later Americanized his name to "KEM" Weber. As a teen, he struggled in school and longed to work with

his hands. After being asked to leave a prestigious gymnasium at age fifteen, he apprenticed at an esteemed cabinetmaker's shop in Potsdam. Three years later he received his diploma, but instead of progressing to journeyman, he enrolled in the School of the Royal Arts and Crafts Museum headed by Bruno Paul. He later joined Paul's architectural practice where Mies van der Rohe and Le Corbusier had also worked. Paul considered Weber to be his best student and selected him to supervise the installation of the German pavilion at the 1910 International Exposition in Brussels and, later, the German exhibition for the 1915 Panama-Pacific International Exposition in San Francisco.

Weber arrived in the United States in 1914 at the start of World War I. When materials intended for the San Francisco exhibition were embargoed in Germany, he was forced to improvise. Although stranded in the United States with little knowledge of English, he persevered and in 1915 he opened a studio and shop that featured his designs. He never left California.

In 1921, Weber joined Barker Brothers furniture store in Los Angeles, his first major employer in this country. He rose through the ranks to design and supervise an in-house factory producing traditional fur-

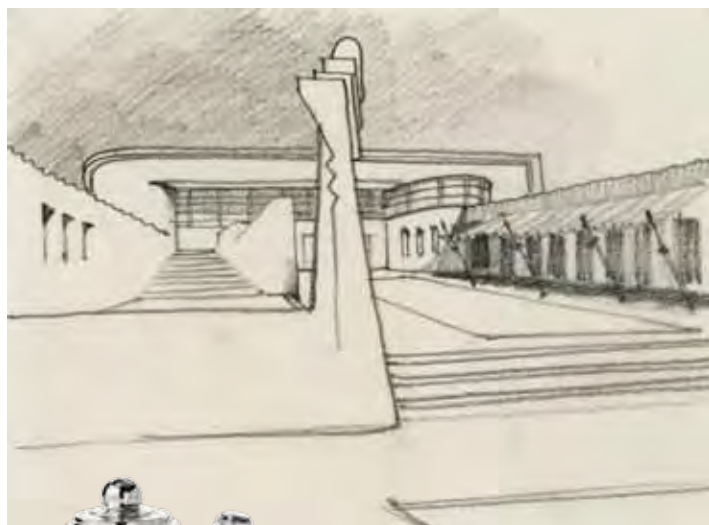
nishings. The job offered Weber a steady income and allowed him to design and build a home for his wife and three children.

The interiors he designed for new Barkers Brothers stores in Los Angeles and Hollywood included Modes and Manners shops specializing in modern furniture, a concept he introduced. But like other immigrant modern designers struggling to be recognized in the 1920s, such as Rudolf Schindler and Richard Neutra, he was disappointed by the public's reluctance to buy.

Weber left Barker Brothers in late 1927 to open his own practice

designing residences, interiors, furniture, storefronts, and accessories. His abundant sketches for these projects demonstrate his accomplished draftsmanship and are well represented in Long's book. Unfortunately, his designs were often ahead of their time, and many were never executed. His modern approach, combined with anti-German sentiments during both wars and the impact of the Depression, kept Weber and his family in financial difficulty.

During most of the 1930s, Weber was on the road or the rails trying to sell his furniture designs to Midwestern Michigan



Kem Weber, project for a villa, perspective from the courtyard, pencil on paper, 1923. Kem Weber Archive, Architectural Drawings Collection, Art, Design, and Architecture Museum, University of California, Santa Barbara.



Kem Weber, "Silver Style" cocktail shaker and tray for the Friedman Silver Company, silverplate and ebony, c. 1928. Courtesy of Sotheby's New York.

firms like Lloyd Manufacturing Company of Menominee, Mueller Furniture Company and Haskelite Manufacturing Company of Grand Rapids, and the Grand Rapids Chair Company. In Chicago he visited S. Karpen & Bros. and the Furniture Mart. His knowledge of wood and cabinetry led to innovative approaches to design, including his now-iconic 1935 "Air Line" chair. Unable to interest a manufacturer in his design, Weber produced the chair in small quantities at his own expense, but few sold.

Weber did find a few individuals receptive to his modern designs. The Bixby residence interiors that he designed in the mid-1930s for a Kansas City insurance executive are a rare instance of what he could do for a willing client with a substantial budget and provide an example of what might have been. In fact, Long's entire book makes the reader wish more of Weber's projects had been executed.

Later in the 1930s, Walt Disney commissioned him to design a new studio complex in Burbank. Another project documented in the book is Weber's prefabricated housing for World War II defense workers, which never advanced beyond the prototype stage.

Chicago offered him another base where he showcased new designs at the Furniture Mart and did some remodeling projects. In the early 1940s he designed a cocktail lounge and a new illuminated sign for the Bismarck Hotel (today Hotel Allegro) and updated the guest rooms. An image of a renovated room from 1944 shows a shockingly radical design. Another Loop project from this period was a redesign of the Old Heidelberg Restaurant.

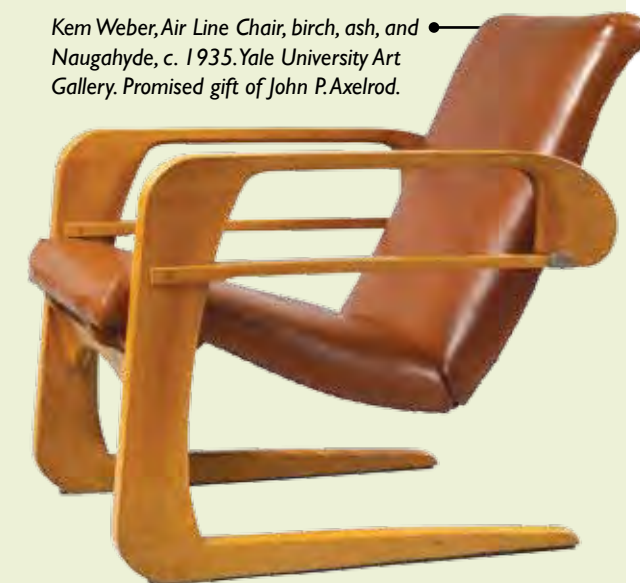
Weber's peers clearly recognized his talent. During his career, he taught design, lectured, and held leadership positions in professional organizations. But his continuing attempts to gain acceptance, his absence from home, long hours, and financial challenges took their toll on him and his family. Weber finally closed his studio to design private residences and to sail, an early passion. By the 1950s, he was disenchanted and dispirited. His son-in-law Peter Edwards, the husband of Weber's daughter Erika, worked for Weber in 1951. He found him "difficult, demanding, impatient and often harshly critical, at times even overbearing." In the late 1950s, Weber developed Alzheimer's and died of pneumonia in 1963 at age 73 in a retirement home in Ojai, California.

Weber never abandoned his dedication to Modernism or his design philosophy, which he summed up in a debate of "Modernism vs. Classicism in Architecture" at a 1930 gathering of the Southern California chapter of the American Institute of Architects: "A true modern piece of furniture is designed to incorporate all the advantages of modern materials, production facilities and construction, and if it is a good design it will give a beautiful result. It will be good to look at, practical in its uses and becoming to ourselves. It will be less expensive and of better quality."

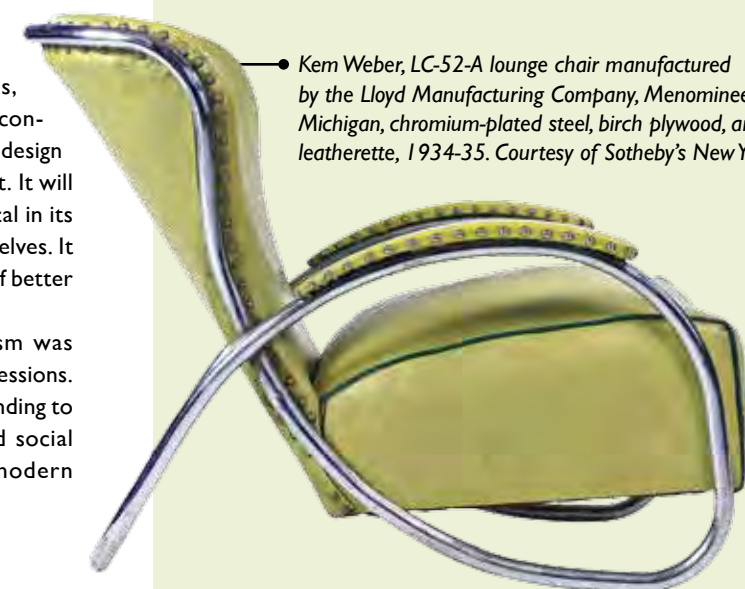
For Weber, Modernism was not about finding new expressions. Rather, it was about responding to structural, economic, and social requirements to meet modern needs and modern life. ❧



Kem Weber, armchair manufactured by the Grand Rapids Chair Company, sage green-painted beech with black leather upholstery, 1928. Yale University Art Gallery, promised gift of John C. Waddell.



Kem Weber, Air Line Chair, birch, ash, and Naugahyde, c. 1935. Yale University Art Gallery. Promised gift of John P. Axelrod.



Kem Weber, LC-52-A lounge chair manufactured by the Lloyd Manufacturing Company, Menominee, Michigan, chromium-plated steel, birch plywood, and leatherette, 1934-35. Courtesy of Sotheby's New York.



PHOTOS: BYRON COMPANY, THE RICHARD H. DRIEHAUS COLLECTION



PHOTOS: JOHN FAIER



VIDEO STILL BY JEAN-MICHEL BERTS, THE RICHARD H. DRIEHAUS COLLECTION

A Great SS Normandie Room in Chicago

By Rolf Achilles

The fairest of ocean liners, the *SS Normandie*, took her maiden voyage between Le Havre and New York on May 29, 1935. She immediately defined her era, set its style. She roared superlatives as the sleekest, fastest, largest, most powerful and beautiful ship the world had ever seen. Like many beauties, she was on everyone's lips, yet her westbound, then eastbound, speed records, which defined good design and luxury travel, led to losses for her patron, the French Line Compagnie Générale Transatlantique. Within seven years, her 139 westbound North Atlantic crossings, speed records, and universal acclaim could not save her from being seized by U.S. War Department authorities in New York who quickly renamed her the *USS Lafayette*. During her conversion to a troop transporter, some elements of her world-renowned interior were removed. The majority, however, were destroyed when the liner caught fire on February 9, 1942, capsized, and settled in the mud of Hudson River Pier 88.

Percy (Perciful) Claude Byron (1878-1959), English, Canadian, American, and one of the premier maritime photographers of his generation, documented her maiden voyage while he was living on Staten Island. He had been specializing in maritime photography since 1917 and in 1935 he became the official photographer for the *Normandie's* first trip. Many of his photographs were published

worldwide, but he also assembled a personal album of images of that voyage that have not been widely seen or published.

Richard H. Driehaus, a Chicago-based philanthropist, collector, founder of a museum of decorative arts, and sponsor of the annual Driehaus Prize in Architecture, purchased this album in 2013 at auction in New York. It was just the latest, though not his only, acquisition guided by an aesthetic inspired by the light of the *SS Normandie*. Mr. Driehaus likes light, perfect light.

Fifteen years earlier, in June and December 1998, Mr. Driehaus had acquired *verre églomisé* panels from *The Birth of Aphrodite* mural by Jean Dupas that had decorated the *Normandie's* famous Grand Salon. Originally each panel had been a small scene in a much larger composition. But even as fragments they stand on their own as complete art works that tell their own story. A key question Mr. Driehaus and his architect, John Nelson, faced as they began to envision the panels in a residential setting was how to fit in these superb works. How could they display and allow them to tell their story without detracting from or overshadowing other objects from the era that Mr. Driehaus had gathered over some 20 years of collecting? It took more than a decade to get the Great Room right. Ultimately, it was inspired by the grand salons of the *Normandie* where no expense had

been spared to showcase the best of France's most established artists, designers, and manufacturers of grand luxe. It was an aesthetic *tour de force*.

Mr. Driehaus had earlier acquired 12 panels designed by Joseph Urban from the 1927 Ziegfeld Theatre at Sixth Avenue and Fifty-Fourth Street in New York. Urban had been the scenic designer for the Follies shows starting in 1915 and Florenz Ziegfeld, Jr. had commissioned him and Thomas W. Lamb to design the theater. Lillian Gaertner Palmedo (1906-?) had painted the oil-on-canvas murals, which perfectly complemented the aesthetic of the room.

In 1999, a year after he acquired the *Normandie* panels, Mr. Driehaus purchased an iron gate, circa 1939, designed by Andre Arbus (1903-1969) and Raymond Subes (1891-1970), with the help of Historical Design of New York. He bought a pair of armchairs designed for the *Normandie* by Pierre Patout (1879-1965) from Leslie Hindman Auctioneers. Two related acquisitions—artist's proofs for two decorative panels designed by Jean Dunand (1877-1942) and executed in lacquer for the first-class smoking room of the *Normandie*—are now mounted to the left and right of the *Aphrodite* mural. A Tambourine Dancer sculpture by Affortunato G. Gori stretches atop a sideboard attributed to Christian Krass (1868-1957).

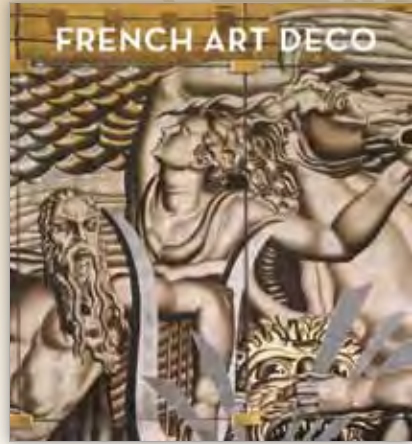
These historical, like-minded objects unify the room that John Nelson and ASI architects conceptualized with silver-swirled walls, drapes, ceiling, gold trim, raw silk carpets, sleek gray sofas, and metal tables, all custom designed. Striated glass naturally brightens the room without causing distraction. The Urban murals and a fire screen by Jeko Vukovljak inspired by French ironwork masterpieces by Edgar Brandt continue the spirit of the *Normandie*, although they were never part of it. Stone from Toronto complements the colors of a mantle clock in the style of Marie-Louis Süe and André Mare. A pair of Subes torcheres blend perfectly with the gates he also designed.

For several years the room remained a work in progress, but its aesthetic direction did not change. By 2007, its contents and their placement were nearly complete. The room has its own staircase and railing and Art Deco ice crystal starburst lights at the entrance. An adjoining bathroom is executed in stainless steel and the adjacent library in luxurious exotic woods.

With the addition of a large contemporary video mural by French artist Jean-Michel Berts of the *Normandie at Sea*, the room and its inspiration are now in perfect harmony. ✨

All photographs © Richard H. Driehaus Collection.

A LOOK INSIDE...



French Art Deco

JARED GOSS

THE METROPOLITAN MUSEUM OF ART 2014

Reviewed by Linda Levendusky

BACK BEFORE FRENCH ART Deco had acquired an American following, much less a name or a museum profile, The Metropolitan Museum of Art's far-sighted Decorative Arts Department began accumulating contemporary French objects made in the "modern spirit." Within four years, it had acquired nearly 100 works, forming the nucleus of its significant French Art Deco collection of today.

French Art Deco, a new guide to the collection, doubles as both an introduction to the style's French creators and as a catalogue to Masterpieces of French Art Deco, a rotating installation of more than 150 objects that author Jared Goss assembled and displayed at the Met from August 2009 through January 2011. Goss was then associate curator in the museum's Department of Modern and Contemporary Art. In April 2005 he spoke to CADS about the career of French designer É.-J. Ruhlmann, the subject of a 2004 exhibition at the Met that he curated. He is now an independent scholar working in New York.

Sumptuous, color photographs—many of them full- or double-page spreads—take us behind the display ropes for a curator's view of more than 100 objects from the Met's highly regarded decorative arts collection. Succinct and engaging biog-

raphies of 49 designers, arranged in alphabetical order and accompanied by a photo or sketch of the artist, precede a generous description and color photos of each object. Well-chosen quotes from contemporaries and period photographs showing objects *in situ* enrich the entries with historical context.

Not all the designers included are household names. The size of the entries depends on the extent of the designer's contributions to the Met's collection or to the French Deco movement. Ruhlmann commands 18 pages, the largest entry. Collectors will appreciate the thumbnail photos of maker's marks, provenance, and exhibition history contained in a glossary at the end of the book.

The Met bought its first French Art Deco pieces in 1922, three years before the celebrated *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, from which the style's name was eventually derived, was held in Paris. It opened its first galleries of modern decorative arts in 1923 to introduce the public to a rotating selection of choice contemporary design and, it was hoped, to inspire American designers to follow suit.

In introductory essays, Goss summarizes the French style's origins, development, demise, and subsequent rediscovery, as well as the Met's own relationship

to French Art Deco. He distills what distinguishes French Deco to two essential characteristics: "its simultaneous expression of modernity and national historical precedent, and its alliance of art and craftsmanship." That alliance encouraged designers to move fluidly between fine and decorative arts amidst a spirit of experimentation and collaboration.

Luxurious and strange objects in surprising new forms, applications, and materials—some imported from France's colonies in Asia and Africa—emerged. Veneers of tanned fish skins (shagreen) and tree sap (lacquer) appeared on unlikely surfaces and inspired designers to revive and master laborious, dormant techniques perfected long ago in Japan. Designers like the prolific Swiss-born sculptor Jean Dunand tried his hand at every medium at hand. His novel portrait of Juliette de Saint Cyr, painted on wood in colored lacquer and white gold, circa 1925, displays the eggshell lacquering technique that became his specialty. It was so popular in fact that Dunand began raising chickens and leased his neighborhood's egg supply in order to amass enough eggshells of suitable quality and whiteness to satisfy the demand. His expert facility with lacquer took him still further afield when he observed the effect of lacquer on the silk rags



Jean Dunand, *Juliette de Saint Cyr*, c. 1925, lacquered wood and eggshell.



Clément Rousseau, *Table*, 1924, ebony, galuchat, ivory, and brass.



Louis Süe and André Mare, *Desk and Chair*. Desk, c. 1925, ebonized wood (probably beech), oak, zebrawood, gilt bronze, and leather. Desk chair, c. 1925, ebonized wood (possibly walnut or beech) and pigskin.



Jacques Le Chevallier and René Koechlin, *Lamp*, 1926-27, aluminum and ebonite.



Armand-Albert Rateau, *Dressing Table*, c. 1925, bronze, black limestone, Carrara marble, and mirror glass.



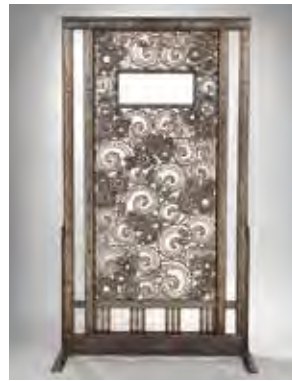
Georges Fouquet, *Dress Ornament*, c. 1923, jade, onyx, diamonds, enamel, and platinum.



Jean Dupas and Charles Champigneulle, *The Chariot of Poseidon*, mural executed for the grand salon of the SS Normandie, 1934, glass, paint, and gold, silver, and palladium leaf.



Marcel Goupy, Vase, c. 1925, glass and gold.



Edgar Brandt, Perse Grille, c. 1923, iron.



Pierre Patout, Pair of Armchairs designed for the first-class dining room of the SS Normandie, 1934, mahogany and gilt bronze with wool upholstery.



Raymond Templier, Mirror, 1921, silver, gold, carnelian, enamel, and pewter.



É.-J. Ruhlmann, David-Weill Desk, c. 1918-19, amboyna, ivory, galuchat, silk, metal, oak, lumber-core plywood, poplar, walnut, birch, and Macassar ebony.



É.-J. Ruhlmann, Tibattant Desk, c. 1923, Macassar ebony, ivory, leather, aluminum leaf, silver, silk, oak, lumber-core plywood, poplar, and mahogany.

Jean Dunand and Séraphin Soudbinine, Fortissimo Screen, 1925-26, lacquered wood, eggshell, and mother-of-pearl.



in their pavilion at the 1925 Paris exposition. Their desk and matching chair, upholstered in dyed orange pigskin, were the main purchase of the four works that Joseph Breck, the Met's assistant director and curator of decorative arts, bought directly from the fair.

Unlike the short-lived and eventually degraded Art Nouveau style that preceded it, French Art Deco retained its luxury reputation throughout its approximately two-decade tenure, wisely not sacrificing quality for novelty or torturing materials and techniques beyond their capacity. The period witnessed the rise of the ensembliers such as Süe et Mare, Armand-Albert Rateau, and the unrivaled Ruhlmann, who assembled teams of talented design-

ers and builders to offer clients fully customized interiors and a complete line of services. They exercised total control over furnishings, textiles, wall and floor coverings, lighting, and art, as well as workmanship. Prominent couturiers like Jacques Doucet and Jeanne Lanvin commissioned forward-thinking designers to outfit their showrooms and homes in striking *au courant* decor, reaping the cache of modernity for themselves while offering the designers exposure to a fashionable, affluent set of potential customers.

Although curator Breck's taste tended toward the more traditional strain of French Deco, Goss presents works exemplifying a kaleidoscope of vibrant colors, aesthetics, and sources of inspi-

ration. His description of one of the collection's earliest pieces, a 1914 painted silk fan from George Barbier, identifies a direct connection between the composition and drawing style of its Deco-style figures and fifth century B.C. Etruscan tomb frescoes that he said enthralled Barbier. He calls an abstract faceted aluminum lamp with exposed bulb, brass screws, and ebonite braces from 1926, done in the Machine aesthetic by Jacques Le Chevallier and René Koechlin, "a virtual essay in Cubist design."

Goss treats readers to inside information, such as the puzzling discovery of a small medal of St. Thérèse of Lisieux lodged behind a leg of the table Rousseau made for fashion designer and art col-

lector Doucet's Paris apartment, found during a routine cleaning by Met conservators. Another entry notes that Rateau gave the Met a pretty ivory-handled bronze hand mirror that he made to match his elegant marble-topped circa 1925 dressing table as a thank-you gift. Rateau made at least four versions of the vanity, including one for Lanvin's home.

The Met stopped buying French Art Deco in the mid-1930s. Goss fixes the end of the style at 1937, the year the Musée des Arts Décoratifs in Paris presented the first Art Deco retrospective, an exhibition of nearly 1,500 items representing the period 1900 through 1925. Not until 1969 did the Met buy French Art Deco again. ❧

DIGITAL DECO

Virtual tours of Art Deco architecture in select cities in the United States and throughout the world are now only a click away. Several Art Deco organizations list significant local Deco-era attractions on their websites, often accompanied by maps, photos, and pertinent details. A sample of these online resources and instructions for accessing them follow.

MIAMI DESIGN PRESERVATION LEAGUE: mdpl.org

In 2012, the Miami Design Preservation League (MDPL) launched a complete resurvey of Art Deco, Miami Modern (MiMo), and Mediterranean style buildings within the Art Deco Historic District it had helped create in the 1970s under the leadership of the late Barbara Baer Capitman. Funding from the City of Miami Beach paid for student interns to survey the district, collect historic information, photograph buildings, and visit each property to determine if any changes had occurred since the group's first survey.

MDPL has incorporated this material into an online database that currently contains more than 1,200 buildings located on Ocean Drive, Collins Avenue, Lincoln Road, and Espanola Way. Each site profile features architectural information, historic building records, and photographs. An interactive map displays information by construction date, style, and other categories. The database is hosted by RuskinARC™, a cloud-based platform for professional architectural survey, mapping, and information management. It can be accessed directly at ruskinarc.com/mdpl or through the MDPL website.

MDPL will use the database for advocacy, educational programming, and community outreach activities. After completing the resurvey of the Art Deco Historic District, MDPL plans to expand the database to include the twelve local historic districts in Miami Beach and then all of Miami Beach.



PHOTO: AMANDA MACMASTER

Hotels and private residences are among the building types found in the South Miami Beach Art Deco Historic District and included in the MDPL registry.



PHOTO: ARTHUR MARCUS

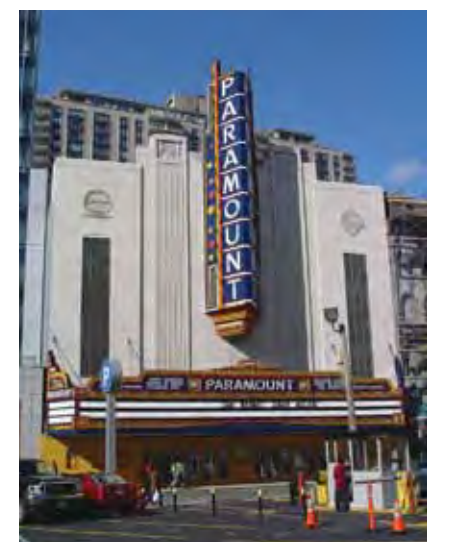
ART DECO SOCIETY OF BOSTON: bostonartdeco.org

The website of the Art Deco Society of Boston (ADSB) offers an Art Deco walking tour of downtown Boston. The "Tour Boston!" tab opens to a Google map of thirteen Art Deco sites ranging from stepped-back skyscrapers with luxurious French Art Deco ornamentation to 1930s examples of the more Streamlined style and post-Deco Modernist office buildings constructed just after World War II.

Each site includes a photo, which leads to individual pages listing completion date, architect, building history, architectural features, and more photos. Coming soon are an Art Deco walking tour of the Back Bay and driving tours of other Boston neighborhoods, surrounding communities in greater Boston, and New England.



Bronze relief by sculptor Paul Fjelde, Second National Bank, now 75 Federal Street Office Building, Thomas M. James, 1929.



Paramount Theatre, 549-563 Washington Street, Arthur H. Bowditch, 1930-32.

ART DECO SOCIETY OF NEW YORK: artdeco.org

The Art Deco Society of New York (ADSNY) has accumulated information on more than 200 buildings spread over the city's five boroughs since it initiated its Art Deco Registry and interactive New York Deco Map in early 2014. Begun under the guidance of ADSNY Vice President Stephen Van Dyk, the registry is the first effort to research and list all the Art Deco buildings in New York City in a single database.

Students and volunteers are working with Van Dyk to compile the list. Entries include a photo of the building and can be sorted by architect, borough, address, neighborhood, building function, year of construction, and number of floors. Each building is vetted before it is put into the database. Those designated as New York landmarks are linked to the official Landmark Designation Report for additional information.

To commemorate the fiftieth anniversary of the passage of the New York Landmarks Preservation Law, this spring ADSNY is sponsoring Documenting Deco, a city-wide contest with the New York City high schools. The project challenges students to find and photograph Deco buildings in their neighborhood for possible inclusion on the registry.

The database, hosted on the ADSNY website, provides a valuable resource for researchers, advocacy groups, educators, community leaders, and anyone interested in learning more about Art Deco and Moderne throughout New York City. The information also serves as a basis for self-guided tours and podcasts. ADSNY will continually expand the listings and add information.



Fish Building, apartment house at 1150 Grand Concourse, Bronx, H. I. Feldman, 1937.



Office tower at 29 Broadway, Manhattan, Sloan & Robertson, 1931.



Ambassador Apartments, 30 Daniel Low Terrace, Staten Island, Lucien Pisciatto, 1932.

DETROIT AREA ART DECO SOCIETY: daads.org

The "preservation" link on the Detroit Area Art Deco Society (DAADS) website lists a sampling of the area's Art Deco buildings including such iconic skyscrapers as the Fisher, Guardian, and Penobscot buildings. Threatened, saved, and even some examples of "Echo-Deco" sites are also shown.



Guardian Building, 500 Griswold Street, Wirt C. Rowland, 1929.

ART DECO SOCIETY OF CALIFORNIA: artdecosociety.org

The website of the Art Deco Society of California currently features approximately twenty-five Art Deco sites in North and Central California. The "Maps" tab leads to a Google map displaying these sites. Clicking on a location yields a photo of the building and available information such as architect, year of completion, address, and a short description.

The site was set up in 2010 by the society's then-webmaster

Karen Geer with the help of a summer intern. The information was obtained from a research archive assembled by the Preservation Committee for past Art Deco Preservation Awards. Committee members also photographed the buildings. The map is a work in progress. New Preservation Director Therese Poletti hopes to undertake a more comprehensive mapping of Deco structures in California.

ART DECO SOCIETY OF MONTREAL: artdecomontreal.com

To discover the location of significant Art Deco buildings in Quebec Province, go to the Art Deco Society of Montreal's French-English website. The site's "Buildings" tab leads to a Google map with clickable icons accessing photos and notes on the buildings. The site also

includes a chronological list of the major Art Deco buildings in Montreal, along with such information as address, architects, and the artists involved in their design. Building names listed in blue contain additional photos.

DURBAN ART DECO SOCIETY: durbandeco.org.za

The Durban Deco Directory on the Durban Art Deco Society website offers virtual tours of three local Deco districts. These district maps feature "Deco Buttons" indicating building locations. Each button is tied to a specific building whose name "ghosts" across the map. Video clips, text, and slide shows appear to the right of the map. A lively Deco-era tune accompanies the tour.



Facade and interior, Jubilee Court, 55 Dr. Yusuf Dado Road (Broad Street), c. 1933.

ART DECO SOCIETY OF WESTERN AUSTRALIA: artdecowa.org.au

The "Gallery" section on the Art Deco Society of Western Australia's (ADSWA) website contains photographs and black-and-white drawings by the society's vice president Ron Facius of a sampling of the more than 1,000 Art Deco buildings in various areas of Western Australia compiled by the ADSWA.



Regal Theatre, Subiaco, W. G. Bennett and W. T. Leighton, 1938. Drawing by Ron Facius.



Residence at 32 Genesta Crescent, Dalkeith, O. Chisholm, 1939.

THE TWENTIETH CENTURY HERITAGE SOCIETY OF NSW INC.: twentieth.org.au

An introduction to architectural styles found in New South Wales, Australia is accessible through the "architecture + design" tab on the website of the Twentieth Century Heritage Society of NSW. The listings are organized by building type—churches, commercial, industrial, public buildings, pubs, and residential—and include photographs of twentieth century buildings within each category. Most are exterior shots, but some interior views are also featured. Additional information, such as architect and year completed, is included when available.



Blues Point Hotel, North Sydney, Justelius & Frederick, 1938.



Residence at 215 Edinburgh Road in the Sydney suburb of Castlecrag, Eric Nicholls, 1940.

Shanghai Art Deco

So Far Away—and Yet So Close

Art Deco architecture in cosmopolitan Shanghai, site of the 13th World Congress on Art Deco, November 2015

By Tina Kanagaratnam and Wm. Patrick Cranley

Walk down a Shanghai street and it's nearly impossible not to encounter Art Deco. The style was born in Paris and flourished in America but also traveled the world, blossoming in places like faraway Shanghai. In this cosmopolitan city, architects and designers from abroad worked alongside their Chinese counterparts to create works that often integrated China's own rich artistic traditions.

1920s Shanghai was a rollicking center of trade, manufacturing, and finance as China transitioned from its imperial past into a modern, globalized, industrial world. The port of Shanghai had opened to trade in 1843 following the British Empire's victory over the Qing Empire in the first Opium War. Sections outside the walled city of Shanghai, called the "foreign settlements," were given over to Western powers: the British and American Settlements (amalgamated into one International Settlement in 1863) and the French Concession. In Shanghai, East and West met and mingled, and this alchemy produced something far greater than the sum of its parts: China's grand metropolis, the *dadushi*—Paris of the Orient.

Shanghai was easily Asia's most advanced city by the 1920s, with a population approaching three million, boasting the continent's tallest buildings, latest technology, and most fashionable women. People from around the world arrived to seek their fortunes, and made astronomical ones—in real estate, textiles, shipping, manufacturing, and finance. A new Chinese elite emerged, educated in Western schools in Shanghai and in universities abroad. Art Deco was made for this city where modernity, progress, and cutting-edge style were programmed into its very DNA.

Art Deco arrived in Shanghai through a pair of young French architects, Alexandre Leonard and Paul Veyseyre. The style was already making waves in Paris when they began work on the Cercle Sportif Francais, a lavish country club in the western part of the French Concession. Opened in 1926, the French Club, as expatriates called it, presented a conservative Beaux Arts exterior fronting its *le style moderne* interior like that recently showcased at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes* in Paris in 1925. The ballroom still retains its dramatic geometric stained glass sunburst ceiling light, imported from Paris, and original Greek-themed bas-reliefs featuring female figures sporting bobbed haircuts *comme les flappers*.

Leonard and Veyseyre went on to complete over 100 commissions, most of them in the Art Deco style, and most surviving. But they weren't the only champions of Art Deco in Shanghai. There was also Laszlo Hudec of Hungary, Americans Elliott Hazzard and Poy Gum Lee,

Sharp-eyed visitors will notice that the designs of many of Shanghai's contemporary buildings take cues from the city's Art Deco heyday. The architects of the Jin Mao Tower (Chicago's own Skidmore, Owings & Merrill, 2005) used both Chinese pagoda design and classic American Art Deco skyscrapers as inspiration.



The jazzy speedlines of the Willow Court Apartments (Leonard, Veyseyre & Kruze, 1934) provide a beacon of Art Deco style in Shanghai's former French Concession.



Imperial-style decorative scroll motifs and a stone roof designed to resemble tile are some of the Chinese decorative details that adorn Poy Gum Lee's delightful 1934 YWCA building.



The dramatic stained glass lighting fixture atop the ballroom of the 1926 Cercle Sportif Francais (Leonard & Veyseyre) may have announced the arrival of Art Deco design in Shanghai.

Englishman George "Tug" Wilson, Russian Alexander Yaron, Spaniard Abelard Lafuente, and an expanding roster of foreign-trained Chinese architects such as Robert Fan and Dong Dayou.

Following the pattern seen elsewhere around the world, the city's architects combined local artistic traditions with the more "universal" imported elements of Art Deco to create a unique Chinese or Shanghai Art Deco. Its most iconic example is the Bank of China building on the Bund, Shanghai's riverfront pageant of architectural masterpieces. The 1935 bank is the only edifice on the Bund that includes Chinese elements in its design: pierced lattice-like windows, a traditional roof with upturned eaves, and a pair of mythical beasts guarding the entrance.

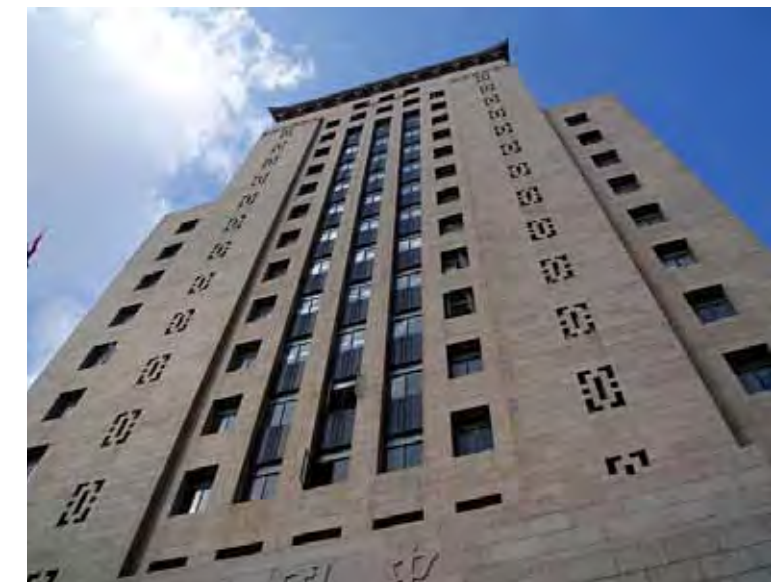
Another striking example is Poy Gum Lee's 1934 YWCA building, located one block behind the Bund, featuring Chinese Imperial scroll motifs on an otherwise typical Art Deco step-back design. The lobby sports a modern polished terrazzo floor and an Imperial-style coffered ceiling—a mix of Chinese and Western elements emblematic of Chinese Art Deco.

Right next to the Bank of China building stands the 1929 Cathay Hotel (now the Fairmont Peace Hotel), the first major Art Deco skyscraper in Shanghai and a major influence in popularizing the style in China. The flagship property of businessman, real estate developer, and *bon vivant* Sir Victor Sassoon, its prominent location at the foot of Nanjing Road, Shanghai's "Miracle Mile," guaranteed that everyone saw what Art Deco was: a celebration of up-to-date glamour in an age of modern wonders.

Art Deco was embraced throughout the city—not just in hotels and banks, but also in theaters, civic buildings, and even its vernacular residential architecture, the lane neighborhoods, or *lilongs*, that ran like rabbit warrens throughout Shanghai.

(left) The 1929 Cathay Hotel (Palmer & Turner), re-named the Peace Hotel after 1955, was the first Art Deco skyscraper in Shanghai and stood at the busiest intersection in town, the corner of the Bund and Nanjing Road, overlooking the Huangpu River.

(right) Streamlined lane, or *lilong*, houses in the former French Concession meld global Art Deco with Shanghai's indigenous residential architecture.



The stately Bank of China (Palmer & Turner and Lu Qianshou, 1936), an excellent example of Chinese Art Deco and the only building on the Bund that includes Chinese design elements.





Railings resembling Imperial architecture (think Forbidden City) mark the 1935 Civil Aviation Administration Building (Dong Dayou) as Chinese Art Deco.



Detail, Civil Aviation Administration Building.

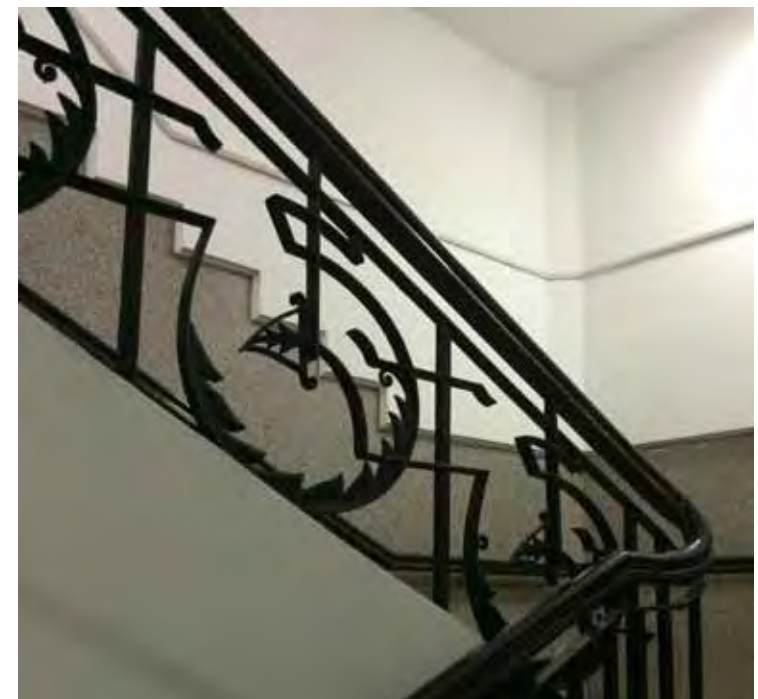


Lobby ceiling of the 1928 Capitol Theatre (C. H. Gonda), the first air-conditioned cinema in Shanghai and the first with no columns to obstruct the view of the screen.

The Greater Shanghai Plan buildings designed by Dong Dayou are supreme examples of Chinese Art Deco. Also known as “Ming Revival,” this sub-genre introduced modernized Chinese elements such as Chinese roofs, patterns, and characters, and in some cases, Modernist versions of classical Chinese architecture to produce a unique form of Deco. Certainly, there is no better example and no building in the world like Dong’s Civil Aviation Administration Building, which combines Chinese design elements with that popular icon of the Machine Age, a streamlined airplane.

Beginning in the silent film era, movies became enormously popular in Shanghai, both the Hollywood variety and those made in Shanghai. In their theater designs, architects embraced the escapism on the screen and let their imaginations run wild. The results are evident in the glamorous sweep of the Majestic Theatre’s staircase, the tiny but exquisite lobby of the Capitol Theatre, the ironwork of the Chekiang Theatre banisters, and Hudec’s magnificent Grand Theater.

Art Deco in Shanghai wasn’t just buildings. The spirit of a new age permeated the city’s graphic design, furniture, and fashion. Oh what fashion! Stylish, affluent Shanghai women took the traditional shapeless *qipao* and turned it into a figure-hugging sheath that became the emblem for an age. The modern, confident, and alluring “Shanghai Girl” was celebrated in Art Deco-inspired advertising for everything from beauty cream to house paint. Furniture designers took Art Deco elements and transplanted them onto traditional Chinese furniture, while young graphic design-



Laszlo Hudec’s 1930 Chekiang Theatre still operates as a cinema and still retains its wrought iron bannister.



Robert Fan’s elegant 1941 Majestic Theatre is a bit worse for wear today and is currently undergoing an extensive renovation.

ers created Art Deco magazine covers and even transformed Chinese typographic fonts.

Although Shanghai’s inter-war explosion of Art Deco design was interrupted by Japan’s occupation of much of China in 1937 and the subsequent Second World War, optimistic developers continued to build in the latest styles as Art Deco transitioned into the Modernist style. A surprising number of stripped-down, undecorated Bauhaus-like buildings still line the leafy streets of Shanghai’s historic downtown area, offering discerning fans a feast of late Art Deco and Modernist design. Visitors attuned to the Art Deco style will quickly realize that many of Shanghai’s contemporary buildings draw directly on its architectural past; Art Deco style simply feels “right” to the Shanghai design eye.

From November 2–6, the 2015 World Congress on Art Deco will showcase Shanghai’s magnificent Art Deco legacy with five days of lectures and walking tours, social events, and a farewell gala. Participants may also opt for a pre-Congress trip to Beijing (October 28–November 1) that will include visits to the capital’s famous sights and the Great Wall, as well as its handful of Art Deco buildings. The post-Congress trip will be to Nanjing (November 7–10), China’s capital from 1927–1937, where Chinese Art Deco buildings were commissioned for the use of Chiang Kai-shek’s Nationalist government.

For more information on the World Congress on Art Deco 2015 in Shanghai, visit historic-shanghai.com or shanghaiartdeco.net.

Tina Kanagaratnam and Wm. Patrick Cranley of Historic Shanghai are currently planning the 13th World Congress on Art Deco.



Figure-hugging qipao dresses (better known in the West by the Cantonese cheongsam) were a mark of the modern, confident, stylish Shanghai Girl during the Art Deco period.



Fans of late Art Deco and Modernist architecture have plenty to explore in Shanghai too, like this Wukang Road residence.



IN LITTLE RHODE ISLAND



Vintage postcard of a Cal Art Christmas display.

BY JEFFREY A. AMELSE AND FRANCES J. DONOVAN

MY WIFE FRANNE AND I took a road trip to New England last October to view the fall colors and see family in Rhode Island. Franne grew up in Cranston and her brothers still live in the state. Our daughter now lives there too. We arrived when the colors had peaked; it was spectacular.

While there, we mentioned that we had joined the Chicago Art Deco Society. It turned out that Franne's brother Marty has had law offices in two of Providence's noted Art Deco buildings—the Cal Art Building and the Wayland Building—and was very knowledgeable about other Art Deco sites in the state, including the old T. F. Green airport terminal, the Bank of America Building in downtown Providence, and the Pawtucket City Hall. With camera in hand, we went sightseeing.

Marty currently works in the Cal Art Building at 364 Reservoir Avenue, completed in 1939 for the California Artificial Flower Company. The business was founded in 1922 by Italian immigrant Michele D'Agnillo who started out making handmade artificial flowers and selling them from a push cart in his native Tuscany. He emigrated to the United States in 1911 with plans to open a flower business in California but ran out of

money and set up a shop in Rhode Island instead. But he kept the name he had planned for his new venture. The company originally produced paper and cloth flowers intended for store window displays, but they soon became household decorations. By 1930, the company had sales offices across the country. The elaborate Christmas and Easter displays at the Providence headquarters drew people from around the country to the Cal Art Building and inspired many postcards, including one accompanying this article. The company still produces plastic flowers and fruits today.

In the late 1930s, D'Agnillo commissioned architect Albert Harkness to design a building for Cal Art's offices and factory. The Streamline Moderne, three-story, white brick structure has a continuous band of windows at each level and a tall octagonal tower. The Cal Art name appears on the stainless steel marquee over the entrance and again at the top of the tower. The Streamline design continues in the building's interior.

The Wayland Building where Marty previously worked is at One Park Row, down the hill from Brown University. It was built in 1873 with an unusual feature for its time, a tin roof that helped make it fireproof. It was named for



Entrance to the Cal Art Building.



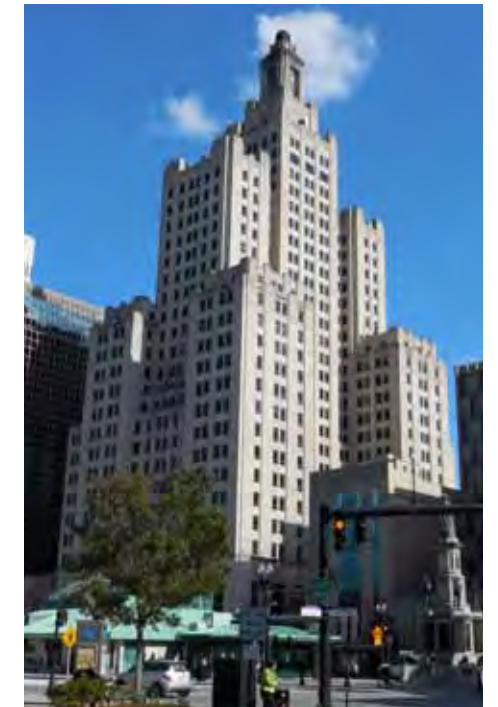
The 1930s Art Deco storefront of the 1873 Wayland Building.



Cal Art Building, Albert Harkness, 1939.



Lobby of the Cal Art Building.



Former Industrial Trust Building, now Bank of America Building, Walker & Gillette with George Frederick Hall, 1928.

a president of Brown. A controversial Art Deco stainless steel and Carrera marble storefront was added in the 1930s by the Fain family, who operated a fine carpet store on the first level from 1934 to 2008. It now houses the Loominous Global Rug Exchange.

The tallest building in the state, the Bank of America Building (originally the Industrial Trust Building) is 428 feet high with 26 floors. The cliff-like walls with their progressive setbacks, a hallmark of 1920s Art Deco skyscrapers, are topped by a narrow square tower with a blue beacon. Commissioned in 1925 and opened in 1928, the building has had numerous owners over the years and is currently locked and vacant, although Bank of America is said to be considering moving its headquarters there.

The tower was designed as a landing site for dirigibles. There was even a dirigible waiting room in an upper story. In the 1950s, the building was rumored to be the model for the *Daily Planet* building in the *Superman* comic book series. Locals still refer to it as the "Superman Building," but Superman co-creator Joe Shuster claims the inspiration was either the Commerce Court North or the Fairmont Royal York in his native Toronto.

The Bank of America Building is also prominently featured on the skyline of the fictional city of Quahog, Rhode Island, in FOX TV's *Family Guy* series.



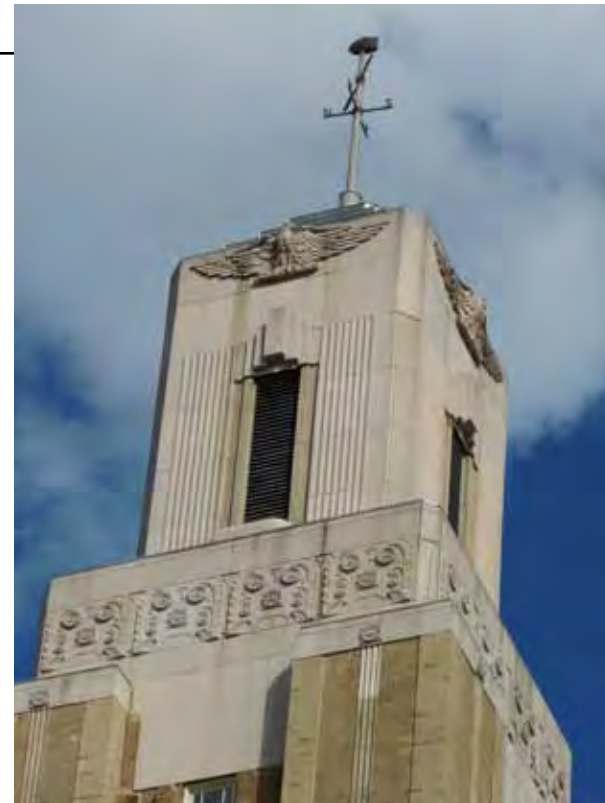
The tower and beacon of the Bank of America Building.



Pawtucket City Hall, John F. O'Malley, 1939.



Original T. F. Green airport terminal, Jackson, Robertson and Adams, 1933.



Detail of the Pawtucket City Hall tower with its sculpted frieze and eagle reliefs.



Stylized snowy egret in the door to the terrace of the Levy House.



Martini table with olive in the Levy House.

Both the Pawtucket City Hall and the Cal Art Building need expensive repairs. The towers of both buildings leak and there is debate over whether to make the repairs or demolish the towers.

The final stop on our personal Art Deco tour was the old T. F. Green airport terminal. The airport has been rebuilt and greatly expanded. The old terminal is currently vacant but is accessible from Airport Road in Warwick. Named for Governor and longtime Senator Theodore Francis Green, the airport drew the largest crowd for a public function in the United States when it was dedicated in 1931.

The terminal building, designed by Jackson, Robertson and Adams, was completed in 1933 and is considered the first public building in Rhode Island designed in the Art Deco style. A stepped geometric design surrounds the entrance bay, which projects from the side wings. Other Art Deco accents include the colorful banding and the railings at the second level, which resemble those found on ocean liners.

WE WERE STILL NOT YET READY to end our search for Deco buildings. Franne's brother Tom led us to the Levy House in the Edgewood neighborhood of Cranston on the shores of Narragansett Bay. Local architect

Carl Hyman designed it for attorney Arthur J. Levy in 1934 of cast-concrete blocks. An article in the December 8, 1935 *Providence Journal* reported:

"The inevitable has happened. Modernist architecture has at last invaded the Rhode Island home building field. ... One of those fantastic dwellings championed by such radicals as Wright, Lescaze and Le Corbusier has sprung up in a neighborhood of highly conservative homes."

The exterior is an assembly of simple cubic forms with a tall entrance bay that projects from the two lower side wings. A semicircular canopy tops the entrance. A stylized snowy egret leitmotif appears on the front door, the window above, and the door to the terrace.

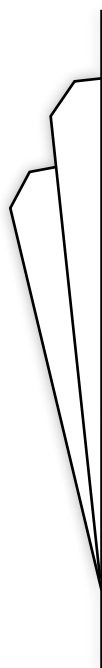
When we knocked on the door to ask the owners if we could take a few photos outside, we were greeted by Ed Lemire and Deb Day. They have owned the house for over 25 years and graciously invited us inside. What a wonderful experience! The house is decorated in Art Deco style throughout and retains many of its original features, including metal casement windows, Vitrolite glass walls, Bakelite hardware, and African walnut cabinets where Ed displays his extensive Deco cocktail shaker collection. Their martini glass table comes complete with olive. (What Deco home should be without one?)

We were excited to tell Marty about our find. But before we could, we discovered that Ed too has an office



Levy House in Cranston, Rhode Island, Carl Hyman, 1934.

in the Cal Art building and even knows Marty; in fact, he saw him leaving the building the day before. Small world? Maybe not. After all, little Rhode Island is almost like a small town itself, where *everyone* might be expected to know nearly everyone else living there. But as small as it is, it's a state with a great Deco heritage well worth sharing. ❧





WILFREDO IN THE WINDY CITY

By Kathleen Murphy Skolnik

The seeds of the CADS initiative known as Partners in Preservation: Architectural Sister Sites were planted in 2013 during the World Congress on Art Deco in Cuba. This March they started to take root when Wilfredo Rodriguez Ramos, an architect and president of the Art Deco Society in Camagüey, traveled to Chicago. It was his first visit to the city and to the United States.

Wilfredo, who is also a member of the Landmark Commission of Camagüey and president of the Camagüey branch of DOCOMO, the organization dedicated to the Documentation and Conservation of the Modern Movement, had been our principal guide in a World Congress post-program tour of Camagüey two years ago.

CADS members who took the Camagüey tour were impressed by the city's outstanding collection of Art Deco buildings, primarily small residences, and the commitment of Camagüey preservationists to conserve this legacy. Our similar interests and goals led to the development of Partners in Preservation. The objective of the program is to establish a dialogue between preservation professionals and activists in Camagüey and Chicago for the mutual benefit of both cities. I think Wilfredo's visit to Chicago and the contacts he made here were major steps toward fulfilling this goal.

The response of CADS members and Chicago's architectural and preservation community to Wilfredo's visit—and to Wilfredo—was overwhelming. Architects, educators, preservationists, guides, and translators generously shared their time and knowledge with him. The names of the many individuals who helped make his visit so successful and rewarding appear in the sidebar

accompanying this article.

Wilfredo delivered two lectures during his stay in Chicago. On the evening of March 4, he spoke at the Cliff Dwellers Club on the history, culture, and architecture of Camagüey. The Art Deco architecture of Camagüey was the topic of his second illustrated lecture on March 7 at Roosevelt University. If you missed that lecture, you can view it at: <http://roosevelt.adobeconnect.com/p77iyhnbzj/>

Many architecturally significant sites were on Wilfredo's itinerary—downtown Chicago buildings, the Powhatan Apartments, and Oak Park, to name a few. He had a hard-hat tour of the Chicago Motor Club, now being converted to a Hilton Garden Inn, and he learned about the restoration of the Rookery and the Board of Trade. He heard about adaptive reuse of the former Reliance Building to the Burnham Hotel and of Carson Pirie Scott & Co. to the Sullivan Center.

Wilfredo attended the March meeting of the Commission on Chicago Landmarks and met the commissioners. Later he joined representatives of the Chicago Department of Planning and Development to discuss the landmark designation process in Chicago and Camagüey.

Another highlight of Wilfredo's visit was a meeting with faculty members and students from the Preservation Program at the School of the Art Institute of Chicago. This discussion was hopefully the first step in a student exchange program between Chicago and Camagüey.

So many of the Chicagoans who met Wilfredo are eager to return the exchange and visit Cuba. How about a CADS-sponsored trip? Late 2015, maybe? To Camagüey, Cienfuegos, and Havana? *Tal vez sí.* ☒



(clockwise from upper left) A sampling of the Art Deco architecture of Camagüey—the Alkazar movie theater (Francisco Herrero Morató, 1948), the Champagnat School (Claudio J. Muns Blanchart, 1940), and the Enrique Loret de Mola house (Roberto Douglas Navarrete, 1940).



Restoration architect T. Gunny Harboe and Wilfredo at the former Carson Pirie Scott & Co. store.



The State of Illinois Building was among the stops on a Spanish-language tour of the Loop with Chicago greeter Mimi Zebrak.



Wilfredo's tour with T. Gunny Harboe included a visit to the vault in the basement of the Board of Trade.



Paul Alessandro of Hartshorne Plunkard, CADS Preservation Chair Amy Keller, Wilfredo, and Kathleen Murphy Skolnik at the Chicago Motor Club.

Many thanks from Partners in Preservation: Architectural Sister Sites to:



- Rolf Achilles
- Felipe Agudelo
- Paul Alessandro
- Barbara Anderson
- Matt Crawford
- Marcia Dam
- Lisa DiChiera
- Paula Duffy
- Teri Edelstein
- Judy Freeman
- Mark Allen Garzon
- Diane Gonzalez
- Eleanor Gorski
- Emily Gross
- T. Gunny Harboe
- Neil Harris
- Reid Hastie
- Rusty Hernandez
- Beth Johnson
- Amy Keller
- Conk Leibig
- Rachel Leibowitz
- Linda Levendusky
- Joe Loundy
- Aracely Nevarez
- Bridget O'Keefe
- Eric O'Malley
- Jonathan Orlove
- Jeff Owczarek
- Bobbi Pinkert
- Joan Pomeranc
- Daniel Ronan
- Cynthia Roubik
- Anthony Rubano
- Luis Salces
- Natalia Salces
- Akib Shiliwala
- Jorge Soler
- Anne Sullivan
- Trish VanderBeke
- Mimi Zebrak





LOOKING BACK... TO MOVE AHEAD

The history of our Society from our earliest members

The Chuck Kaplan Era: Fall 1991-Fall 2000

By Ruth Dearborn



Ruth Dearborn, CADS
Historian and Board Member.

When it became obvious that Lynn Abbie, the first and founding president of the Chicago Art Deco Society, was becoming inundated with the slow but sure growth of CADS the organization and CADS, the group's publication, Chuck Kaplan stepped up. Writing in the October 1991 issue of CADS, his first as president, Chuck acknowledged Lynn's contributions: "Through her diligent networking efforts, CADS is recognized as one of the most important Art Deco organizations in the USA and beyond its borders."

Lynn had a special interest in architecture and sculpture in the Chicago area, but Chuck approached Art Deco from an entirely different direction. He was a collector, and his Highland Park home was an Art Deco showplace for the many objects he had acquired: glassware from the 1933 Century of Progress Exposition, Whiting mesh purses, furnishings from ocean liners, a large blue-mirrored glass Nocturne radio designed by Walter Dorwin Teague, and much more. His home was featured in many publications, and he and his wife Julie frequently welcomed CADS members to their house to view their collections.



CADS Board of
Directors, October
1991. Seated, Ruth
Dearborn, President
Chuck Kaplan, Julie
Stephens; standing,
Karen Koblik, Jim
Romano.

CADS continued to grow under Chuck's leadership. By the December 1992 Annual Meeting, membership was 322. CADS' involvement with the Winnetka Modernism Show and the Chicago Modernism Show further increased exposure of the group and attracted more new members.

In addition to his role as president, Chuck was also the editor of CADS, which he expanded both in length and breadth. When the Autumn 1992 issue reached 16 pages, Chuck relabeled it a "quarterly publication" rather than a "newsletter."

Articles focused on Chicago and beyond. Topics covered under Chuck's tenure included furniture, such as Heywood-Wakefield Modern and Gilbert Rhode designs; Roseville, Rockwood, and Red Wing Art Deco pottery; the work of Alfonso Iannelli; Art Deco at Brookfield Zoo; Art Deco theaters, including the Pickwick, Lake, and Tivoli; vintage rattan furniture; cocktail shakers; the work of Norman Bel Geddes; Clarice Cliff ceramics; Art Deco posters; smoking paraphernalia; cameras; automobiles; and the first of Steve Starr's "Starrlight" columns on luminaries from the Golden Age of Hollywood.

In Summer 1997, the CADS publication took on a whole new appearance by introducing color covers, both front and back. From then on, with the exception of occasional vintage black-and-white photos, color covers became the norm for what was now the *Chicago Art Deco Society Magazine*. The magazine has continued to be a sought after publication with in-depth articles and listings of upcoming events in the United States and abroad.

CADS programs during the Kaplan era represented a broad range of interests. Members enjoyed a private tour of the Motorola Museum in Schaumburg where they saw Motorola products from the 1920s to the present. They learned about Lalique perfume bottles from expert Glenn Utt at the C. D. Peacock store at Northbrook Court, and heard about Frank Lloyd Wright's unbuilt designs at a program at Seymour Persky's house. Liz and Jack Wilson opened their home for a tour of their Phoenix and Consolidated Glass collection, which included examples from the "Ruba Rombic" line, and Rick and Jennifer Bugner invited members to view their industrial design collection.

In 1999, CADS offered a limited-edition poster of the Greyhound Terminal in Evansville, Indiana created by Chicago designer and CADS member Curt Hamilton. Another CADS original was a limited-edition, handcrafted sterling silver pin designed by long-time member and artist, the late Jim Romano. The pin was a gift for members who joined at the patron level. (I've donated mine to the CADS archives, which are housed at the Chicago History Museum.)

In the Winter 1999 issue of *CADS Magazine*, Chuck announced that his upcoming term would be his last. He was stepping aside to let new leadership lead CADS into a new century.



Limited-edition poster of the Evansville,
Indiana Greyhound Terminal created for
CADS by Curt Hamilton.



Limited-edition
sterling silver pin
designed by
Jim Romano
for CADS patrons.



P.O. Box 1116
Evanston, IL 60204-1116



*Panel from The Birth of Aphrodite (Jean Dupas and Charles
Champigneulle, 1934) for the grand salon of the SS Normandie,
now in the Chicago residence of Richard H. Driehaus.*