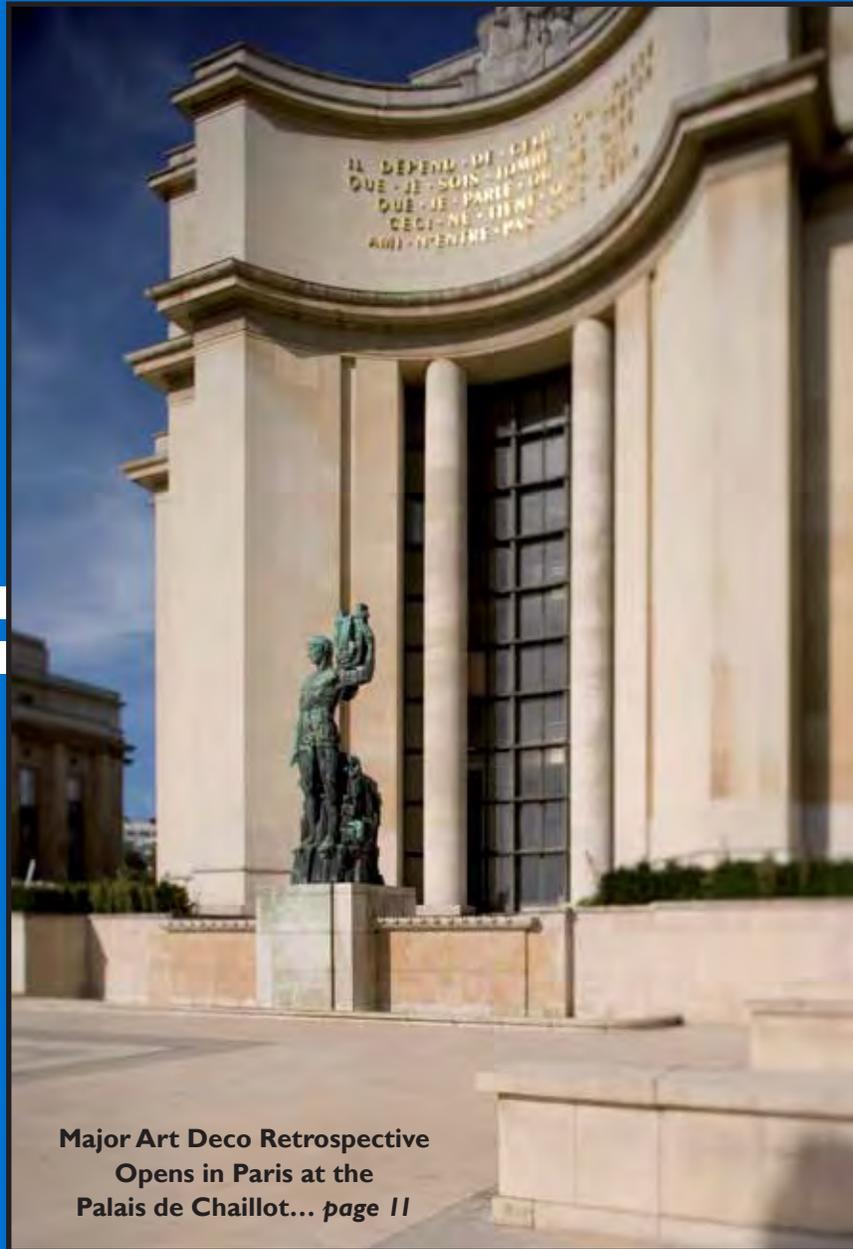




CHICAGO ART DECO SOCIETY

Magazine



Major Art Deco Retrospective
Opens in Paris at the
Palais de Chaillot... *page 11*

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The Carlu
in Toronto

Gatsby's Fashions
and Jewelry

Denver
Deco

1926 Pittsburgh
Pavilion

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Stunning Art Deco home by Henry Hohauser. Entry rotunda with sweeping stairway, pristine in-laid terrazzo floors, chef's kitchen, staff quarters, 2-car garage, gym, & pool. 6021 sf 6BR/6.5BA nestled in tropical gardens on a 20,000 sf corner lot. Rare offering of this extraordinary Miami Beach historic estate!

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Front cover:

Cité de l'architecture at the Palais de Chaillot in Paris (Louis-Hippolyte Boileau, Jacques Carlu, and Léon Azéma, 1937), the site of 1925, When Art Deco Dazzled the World, the major Art Deco retrospective opening this month.

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Art Deco Society

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PRESIDENT'S MESSAGE

Dear CADS Members,

Since I last wrote to you in April, there have been several important personnel changes at CADS.

First of all, Keith Bringe, who headed both the Art Deco book and Art Deco survey project since their inception in 2008, has stepped back from the leadership position on the book project in order to devote more time to a new job opportunity. He will continue to direct the survey project.

Bob Bruegmann and Bob Blandford have assumed editorial and administrative leadership of the book, respectively. Building upon the foundation created by Keith and consulting with the Editorial Advisory Board, they are working closely with the book's publisher, Michael Williams of CityFiles Press, and with me.

For those of you who don't know Bob Blandford, he is an associate professor in the Arts, Entertainment, and Media Management Department at Columbia College Chicago. Before joining the faculty at Columbia College in 2006, he held senior positions at museums and cultural institutions including the Museum of the City of New York and the National Building Museum in Washington, D.C. Bob began his career here in Chicago at the Landmarks Preservation Council of Illinois, now Landmarks Illinois.

Bob Bruegmann, distinguished professor emeritus of Art History, Architecture, and Urban Planning at the University of Illinois at Chicago, is the author of numerous books and articles including a three-volume catalogue of the work of Holabird & Roche and Holabird & Root; the award-winning volume *The Architects and the City: Holabird & Roche of Chicago, 1880-1918*, published by The University of Chicago Press in 1997; *Sprawl: A Compact History*, published by the University of Chicago Press in 2005; and, most recently, *The Architecture of Harry Weese*, published by W. W. Norton in 2010.

Keith's contributions to the survey project and the book project that grew out of it have been extraordinary and defining. In July 2008, Keith joined the project, assembling an Editorial Advisory Board of leading scholars, historians and community members. A major product of his tenure is the Survey Digital Archive that now comprises over 12,000 archival and contemporary images, databases, and documents. Keith also supported the development of a preservation program for CADS and testified on the successful preliminary landmark designation for the Chicago Motor Club Building. In 2012, after a competitive process that drew major international publishers interested in publishing the Art Deco Chicago book, CADS developed a publishing partnership with CityFiles Press.

We are grateful to Keith for all of his hard work and accomplishments, and we are pleased that that he will continue his work with the survey project, which we hope will eventually become an online resource.

I want to welcome JoAnn Cannon to our magazine production team as the new director of advertising. JoAnn brings thirty years of advertising sales experience to this new position. You can see from the new ads in this issue that she is off to a great start. We encourage you to support our advertisers whenever possible.

Finally, I want to welcome Mark Garzon as the new director of social media. Mark has a real grasp of social media and knows how to get the maximum benefit from this rapidly growing medium. He is passionate about our Facebook page, which he updates on a daily basis. Be sure to "like" Chicago Art Deco Society on Facebook.

Best,

Joseph Loundy, President

October 2013



CADS Hosts Modern by Design Book Signing and Tour of Modernism's Messengers

In early August, CADS hosted a book signing at the Cliff Dwellers Club with ArchiTech gallery owner David Jameson, author of the recently released *Alfonso Iannelli: Modern by Design*. The 384-page publication marks the first comprehensive monograph on this influential modernist artist.



Cover, *Alfonso Iannelli: Modern by Design*.

David Jameson at the Cliff Dwellers Club book signing.

Photo by Bennett Johnson.



The text traces Iannelli's career from his poster designs for the Orpheum Theater in Los Angeles to his zodiac figures for the Adler Planetarium, his iconic industrial designs for Sunbeam and Oster electric appliances, and his Rock of Gibraltar relief for the Prudential Building (see review in *CADS Magazine*, Spring 2013). Beautifully designed by Eric O'Malley and published by Top Five Books, *Alfonso Iannelli: Modern by Design* includes more than 350 full-color plates as well as historic black-and-white photographs.

Prior to the book signing, members gathered at the Chicago Cultural Center where Tim Samuelson, cultural historian of the City of Chicago, led a gallery tour of the exhibition *Modernism's Messengers: The Art of Alfonso and Margaret Iannelli*, which closed this past August. The exhibition, curated by Samuelson, featured a wide array of the Iannellis' work, including sculptures, graphic and product designs, and architectural ornaments.

Samuelson characterized the exhibition as a love story—the love between Alfonso and Margaret Iannelli and the couple's love of modernism. They believed in modernism for everybody and they applied modernism to everything. The two met in Los Angeles, where Alfonso had opened Iannelli Studios in 1912. The young Margaret Spaulding joined the Studios, where she worked on such commissions as the hand-painted posters for the Orpheum Theater. In 1914, Alfonso relocated temporarily to Chicago to work with Frank Lloyd Wright on sculptures for Midway Gardens, leaving Iannelli Studios in Margaret's hands.

After marrying in 1915, Alfonso and Margaret moved permanently to Chicago, where they located Iannelli Studios at the "tip top" of Michigan Avenue's Monroe Building before moving to the suburb of Park Ridge four years later. But Margaret was beginning to display signs of mental instability, and in 1923, she suffered a major break-



Tim Samuelson welcomes CADS members to the *Modernism's Messengers* exhibition. Photo by Bennett Johnson.

down. After that time, she never again lived with her husband and children. Nor did she return to Iannelli Studios, although she continued to work independently and Alfonso often referred commissions to her. Samuelson's exhibition design expressed the break between the couple by dividing the final gallery into two separate areas—Alfonso's industrial designs, Century of Progress projects, and Rock of Gibraltar relief on one side and Margaret's fashion illustration and graphic design projects on the other.

In 1929, at age thirty-six, Margaret was committed to the Elgin

State Hospital. During the initial stages of her hospitalization she created illustrations for *The Hospital Messenger*, the institution's newsletter, but by 1935, she could no longer work. She remained institutionalized until her death in 1966, one year after Alfonso died.

Alfonso and Margaret were largely forgotten after their deaths, but the book *Alfonso Iannelli: Modern by Design* and the exhibition *Modernism's Messengers: The Art of Alfonso and Margaret Iannelli* are helping to raise awareness of these talented pioneers of modernism and their groundbreaking designs. ■



Orpheum Theater posters, Iannelli Studios, 1914. Photos by Kathleen Murphy Skolnik.

Owners of Rebori-Designed Moderne Home Welcome CADS Picnickers

A 1936 Art Moderne home in Wilmette designed by Chicago architect Andrew Rebori was the site of this year's annual CADS summer picnic, held August 11. Known today as the Kuhn/Don house, it was commissioned by Rebori's friend Ernest Kuhn, the first manager of Chicago's Tavern Club.



The Kuhn/Don house, Andrew Rebori, 1936.

The curvilinear lines and porthole windows of the exterior are reminiscent of a 1930s ocean liner. The interior retains many of the original design features, including a compass embedded in the floor of the front entry, the rail of the stairway to the second floor, and the square tub and Vitrolite walls in a second-floor bathroom. Chicago artist Edgar Miller created several of the decorative elements, including the original front door, carved with Native American motifs, and a horse sculpture atop the gate to the backyard.

Current owner Roselynn Don recalls how, in 1988, an elderly Miller came to her door. He expressed dismay at the circular stained-glass window with a sunburst pattern then in the living room and suggested a design more expressive of movement. Miller designed a replacement window, still intact, with jewel-like tones and animal figures, including an antelope and a dog. Roselynn and husband Gary Hutter also have Miller's original sketch for the window. In addition, the couple's collection of Deco-inspired decorative objects includes two tall glass vases

embellished with replicas of Miller's designs for the glass panels of Diana Court in the no longer extant Michigan Square.

The two-story addition at the rear of the house, now the family room, dates from 1988. Designed by Roy Solfisburg and Max Yelin, it features a curved glass-block tower. In designing the addition, the architects consulted Rebori's plans for apartment buildings on file in the offices of Holabird & Root.

Thanks to Roselynn and Gary and to the CADS Social Committee, headed by Kevin Palmer, for making this year's picnic such a memorable event. ■



Rear addition based on Rebori apartment building plans, Roy Solfisburg and Max Yelin, 1988.

Stained-glass window designed for the house by Edgar Miller in 1988.



Front entry door designed by Edgar Miller, original to the house.

David Nitecki in his summer picnic finery.



Lynn Miller, Jeffrey Segal, and Lillian Salomon in the garden of the Kuhn/Don house. Photos this page by Kathleen Murphy Skolnik.





CADS Suggests Landmark Status for North Ashland Avenue Bridge



The North Ashland Avenue Bridge, one of Chicago's endangered bascule bridges. Photo by HistoricBridges.org.

Bas relief panel designed by Scipione Del Campo for the North Ashland Avenue Bridge. Photo by Keith Bringe.



This past April, Preservation Committee Chair Amy Keller, acting on behalf of CADS, submitted a suggestion for landmark status for the Art Deco North Ashland Avenue Bridge to the Commission on Chicago Landmarks. The recommendation was subsequently presented to the Commission's Program Committee on June 5 and is currently under consideration. Previous outreach by CADS to the Chicago and Cook County Department of Transportation resulted in the removal of some vegetation and graffiti in late 2010, but the crumbling balustrades and cracked limestone on the bridge houses are still in need of major repair. Just weeks after the suggestion was filed, Landmarks Illinois placed Chicago's iconic bascule bridges on its list of the Ten Most Endangered Historic Places in Illinois and specifically cited the North Ashland Avenue Bridge as one of the deteriorating bascules.

In July, Amy represented CADS at a Consulting Parties Meeting with the Chicago Transit Authority, which is studying the feasibility of Bus Rapid Transport (BRT) on Ashland Avenue. At that meeting she encouraged inclusion of the North Ashland Avenue Bridge in the report of cultural and historic resources potentially impacted by the BRT project and investment in the restoration and repair of the historic bridge.

The North Ashland Avenue Bridge, which opened in 1937, spans the Chicago River between Webster Street and Fullerton Avenue. The bas reliefs on the bridge houses, designed by Chicago city architect Scipione Del Campo, celebrate Chicago as a center of industry, commerce, and transportation. Del Campo designed reliefs for one other bridge in Chicago, the Ogden Avenue Bridge, demolished in the 1990s. One panel from that structure is now in the collection of the Art Institute of Chicago and St. Ignatius High School owns several others. ■

Art Deco Medic Building Placed on Preservation Chicago's Endangered 7 List



Medic Building, M. F. Stauch, 1929. Photo by Jenna Chandler courtesy of Preservation Chicago.

The Chicago 7, the annual list of endangered buildings released by Preservation Chicago, includes the Medic Building, a 1929 Art Deco structure located at the corner of Melrose and Ashland Avenues that represents the West Lakeview neighborhood history. This intersection was an important commercial hub when the building was constructed, but many structures in the area from that time have been lost to new development, erasing much of its retail and commercial past.

Frederick H. Meyer acquired the site for medical offices and a new space for his store, the Meyer Drug Company, which had been in the neighborhood for a quarter century. He commissioned Chicago-based architect M. F. Stauch to design the building. The two-story masonry structure originally housed twenty doctor's offices and two retail spaces.

In 2007, the area was rezoned at the request of Lakeview Collection, LLC for a planned development on the site. The proposal had included retail and residential use and parking. The plan called for the demolition of the Medic Building and its replacement with a bank and loading dock. The tenants vacated the premises, but because of the depressed economy, the project did not proceed. In February 2013, Target Corporation purchased the site for a new retail store.

Preservation Chicago is recommending that Target save the Medic Building and incorporate it into the new big box structure. It has asked Alderman Tom Tunney to encourage the retailer to preserve the facades. As the group points out, the recent rehabilitation of the landmarked Carson Pirie Scott building by Louis Sullivan shows that Target has the vision to incorporate historic preservation into the company's business plan and can be a respectful neighbor. ■

“Degenerate” Ceramics Revisited

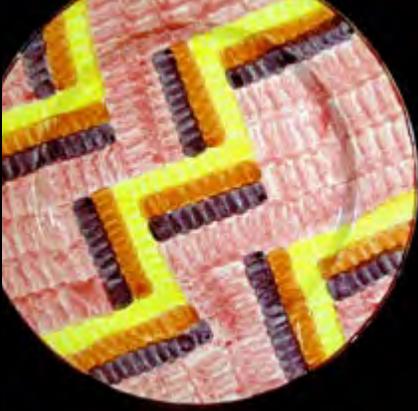
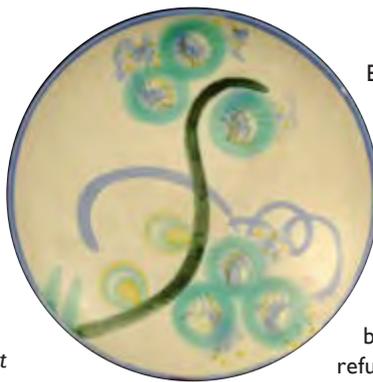


Plate designed by Eva Zeisel for Schramberger Majolikafabrik

By Rolf Achilles
In the fall 2012 issue of *CADS Magazine*, art historian and ceramics collector Rolf Achilles examined the life and work of Grete Marks and Eva Zeisel, ceramic artists whose modern, mass-produced, functional designs, often with airbrushed, nonrepresentational decoration, were labeled “degenerate” by Germany’s Third Reich. In the following article, Achilles cites new research findings from recent exhibitions and publications on Marks, Zeisel, and their contemporary, Marguerite Friedlaender Wildenhain.

An exhibition held in spring 2013 at the Bröhan-Museum in Berlin emphasized the importance of ceramists Margarete, or Grete, Heymann-Löbenstein-Marks, Eva Stricker Zeisel, and Marguerite Friedlaender Wildenhain as artists/designers and manufacturers in what was at the time a male-dominated industry. Titled *Avantgarde für den Alltag: Jüdische Keramikerinnen in Deutschland, 1919-1933* (*Avantgarde for Every Day: Jewish Women Ceramists in Germany, 1919-1933*), the exhibition and the catalogue that accompanied it focused on the modern concepts these three artists introduced into everyday ceramics for the home. These items were widely distributed by department stores and specialty shops throughout Germany and Europe and exported abroad in the years immediately before the Nazi takeover. The catalogue includes an essay by Michael S. Friedlander, who offers insight into the modern ceramics produced by Eva Samuel, Hedwig Grossmann, and Hanna Charag-Zuntz in Palestine after 1932. Friedlander explains how the Bauhaus and its affiliated ceramics workshop at Burg Giebichenstein influenced women ceramists in Palestine, later Israel, and the United States. Another influence on ceramic design in this country was Friedlaender Wildenhain, who taught at the California College of the Arts in Oakland and produced ceramics at Pond Farm, her home and studio in Guerneville, California. Her “Hallische Form” (“Halle Form”), a pure white porcelain silhouette free of ornament, also available with a painted stack of gold rings, set a new visual standard for fine table service.

Just before the Great Depression, Grete Marks set up her own factory, Haël-Werkstätten in Marwitz bei Velten near



Berlin. Haël’s production quickly found a worldwide market before the international financial collapse led to its demise and sale to Hedwig Bollhagen. The transaction was planned but not consummated before Nazi laws against Jewish-owned businesses took effect, leading to claims of the Aryanization of Haël. Hedwig Bollhagen (1907-2001), a new publication by Heinz-J. Theis (*Keramik-Museum*, 2012), refutes these claims. The fact that the Haël ceramics and the designs of Friedlaender Wildenhain and Zeisel were considered degenerate by the mid-1930s is irrefutable. But so is the fact that Bollhagen continued to praise and produce several of Marks’ Haël designs right through the 1930s! Degenerate or not, it sold.

Eva Zeisel’s output following her immigration to the United States in 1938 is well documented, but many details surrounding her 1927 association with Hansa Kunstkeramik in Hamburg and her subsequent work for Schramberger Majolikafabrik remain unclear. Similarly, her freelance designs for Carstens-Hirschau have become the subject of intensive research that poses as many questions as it answers. Years later, Zeisel herself could not or chose not to recall much regarding this period. The exhibition *Eva Zeisel: Keramik-Entwürfe für Hirschau/Obpf* (Eva Zeisel, *Ceramic Designs for Hirschau/Oberpfalz*) at the International Ceramic Museum Weiden in Germany this past spring and the superbly illustrated catalogue by the incomparable research team of Michael Popp, Volker Hornbostel, Klaus Haussman, and Volker Zelinsky reconstructed the chronology of Zeisel’s time in Germany. Hornbostel has dated recent photographs of her fabricated designs for Carstens-Hirschau to 1933, when she was already successfully employed by the Soviet porcelain industry in St. Petersburg and Moscow. The photographs, dated advertisements in trade magazines, and surviving objects cited in the catalogue support the belief that Carstens-Hirschau’s blind stamp numbers from about 140 to 215 are Zeisel’s designs. ■

A new book about Zeisel, *Eva Zeisel Life, Design, and Beauty*, has just been released by Chronicle Press and will be reviewed in a future issue of *CADS Magazine*.

Design by Eva Zeisel for Carstens-Hirschau.

Bowl designed by Grete Marks and produced by her Haël Werkstätten pottery.

Examples of Marguerite Friedlaender Wildenhain’s “Hallische Form,” her best known works.



DECO SPOTLIGHT

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

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 Museum Collection
The Haggin Museum, Stockton, CA
hagginmuseum.org/209-940-6300

Black Capital: Harlem in the 20s
New York State Museum
Albany, NY
nysm.nysed.gov/518-474-5877

Shaping Modernity 1880-1980
Museum of Modern Art
New York, NY
moma.org/212-708-9400

José Clemente Orozco: The Epic of American Civilization
Baker Library, Dartmouth College, Hanover, NH
hoodmuseum.dartmouth.edu
603-646-2808

Downtown Deco, Chicago Board of Trade, and Merchandise Mart Walking Tours
Riverfront Deco 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 Tour of Los Angeles
Los Angeles Conservancy
Los Angeles, CA
laconservancy.org/213-623-2489

Art Deco Walks
Art Deco Society of California
San Francisco, CA
artdecosociety.org/415-982-3326

Downtown Deco, Art Deco Marina, Coit Tower Murals, and Controversial Murals of Rincon Center Walking Tours
San Francisco City Guides
sfcityguides.org/415-557-4266

**Charles Sheeler
(American,
1883–1965),
American
Landscape,
1930. Oil on
canvas. The
Museum of
Modern Art,
New York. Gift
of Abby Aldrich
Rockefeller.**



This work by Sheeler is among the paintings, drawings, prints, photographs, and sculptures by more than fifty artists included in *American Modern: Hopper to O'Keeffe*, on view at the Museum of Modern Art through January 26, 2014. The exhibition takes a fresh look at the museum's holdings of American art created between 1915 and 1950 to consider the cultural preoccupations of a rapidly changing American society in the first half of the twentieth century.

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

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

IN PROGRESS

Thru December 20
Cubism and Its Legacy
Hood Museum, Hanover, NH
hoodmuseum.dartmouth.edu
603-646-2808

Thru December 29
Doris Duke's Shangri La: Architecture, Landscape, and Islamic Art
Nasher Museum of Art at Duke University, Durham, NC
nasher.duke.edu/919-684-5135

Thru December 29
Southwestern Allure: The Art of the Santa Fe Art Colony
Boca Museum of Art
Boca Raton, FL
bocamuseum.org/561-392-2500

Thru December 31
Russell Wright: The Nature of Design
New York State Museum
Albany, NY
www.nysm.nysed.gov/518-474-5877

Thru January 1, 2014
Fresh Impressions: Early Modern Japanese Prints
Toledo Museum of Art, Toledo, OH
toledomuseum.org/419-255-8000

Thru January 5, 2014
Modern Dialect: American Paintings from the John and Susan Horseman Collection
Cummer Museum of Art & Gardens, Jacksonville, FL
cummer.org/904-356-6857

Thru January 5, 2014
Discovering the American Modern 1907-1936: The King Collection
El Paso Museum, El Paso, TX
elpasoartmuseum.org
915-532-1707

Thru January 5, 2014
L'objet en mouvement: Early Abstract Film
Cercle et Carré and the International Spirit of Abstract Art
Georgia Museum of Art
Athens, GA
georgiamuseum.org/706-542-4662

Thru January 5, 2014
Driven to Dream: Stockton's Car Culture
The Haggin Museum, Stockton, CA
hagginmuseum.org/209-940-6300

Thru January 5, 2014
Crisis and Commerce: World's Fairs of the 1930s
The Wolfsonian, Miami Beach, FL
wolfsonian.org/305-531-1001



DECO SPOTLIGHT

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

Thru January 20, 2014

Porsche by Design: Seducing Speed
North Carolina Museum of Art
Raleigh, NC
ncartmuseum.org/919-839-6262

Thru January 26, 2014

Peter Stackpole: Bridging the Bay
Oakland Museum of California
Oakland, CA
museumca.org/510-318-8400

Thru January 26, 2014

American Modern: Hopper to O'Keeffe
Museum of Modern Art
New York, NY
moma.org/212-708-9400

Thru February 10, 2014

Norman Bel Geddes: I Have Seen the Future
Museum of the City of New York
New York, NY
mcity.org/212-534-1672

Thru February 17, 2014

1925, When Art Déco Dazzled the World
Cité de l'architecture & du patrimoine, Paris, France
www.citechaillot.fr/en
01 58 51 52 00

Thru February 23, 2014

Holland on Paper: The Age of Art Nouveau
Museum of Fine Arts, Boston, MA
mfa.org/617-267-9300

Thru April 20, 2014

Echoes and Origins: Italian Interwar Design
The Wolfsonian, Miami Beach, FL
wolfsonian.org/305-531-1001

Thru October 1, 2014

Designing Modern Women, 1890s-1990s
Museum of Modern Art
New York, NY
moma.org/212-708-9400

COMING IN 2013

October 19-20

Open House Chicago
Chicago Architecture Foundation
openhousechicago.org

October 29-November 2

Preservation at the Crossroads, National Preservation Conference 2013, Indianapolis, IN
National Trust for Historic Preservation
preservationnation.org
202-588-6100

November 9

Golden Age of Rail Rendezvous. Round trip to Santa Barbara on the 1949 Overland Trail
Art Deco Society of Los Angeles
adsla.org/310-659-3326

November 23-January 10, 2014

Deco Japan: Shaping Art and Culture, 1920-1945
Society of the Four Arts
Palm Beach, FL
fourarts.org/561-655-7226

November 23-May 10, 2014

Made in Hollywood: Photographs from the John Kobal Foundation
Virginia Museum of Fine Arts
Richmond, VA
vmfa.state.va.us/804-340-1400

December 7-8

30th Annual Exposition of 20th Century Decorative Arts
Arlington-Fairfax Elks Lodge
Fairfax, VA
Art Deco Society of Washington
adsw.org/202-298-1100

COMING IN 2014

January 17-19

Art Deco at Play
37th Art Deco Weekend
Miami Design Preservation League, Miami Beach, FL
mdpl.org/305-672-2014

January 30-May 11

Archibald Motley: Jazz Age Modernist
Nasher Museum of Art at Duke University, Durham, NC
nasher.duke.edu/919-684-5135

February 1-June 1

The Bay Bridge: A Work in Progress, 1933-1936
de Young Museum
San Francisco, CA
deyoung.famsf.org/415-750-3600

February 7-April 20

Japan and the Jazz Age
Columbia Museum of Art
Columbia, SC
columbiamuseum.org
803-799-2810

February 13-23

Palm Springs Modernism Week

February 14-17

Palm Springs Modernism Show & Sale
Palm Springs, CA
modernismweek.com
888-663-3729



Peter Stackpole, *Catwalk and Marin Tower, 1936*. Gelatin silver print. Collection of the Oakland Museum of California, Oakland Museum of California Founders Fund.

American photographer Peter Stackpole chronicled the original San Francisco-Oakland Bay Bridge and Golden Gate Bridge construction in the 1930s. The exhibition *Peter Stackpole: Bridging the Bay*, on view at the Oakland Museum of California through January 26, features twenty of his black-and-white photographs.

February 16-May 11

Remaking Tradition: Modern Art of Japan
Cleveland Museum of Art
Cleveland, OH
clevelandart.org/216-421-7350

February 20-23

TREMAINS Art Deco Weekend
Art Deco Trust
Napier, New Zealand
artdeconapier.com/+64 6 835 0022

February 21-September 1

Italian Futurism, 1909-1944: Reconstructing the Universe
Guggenheim Museum
New York, NY
guggenheim.org/new-york
212-423-3500

February 22-May 25

Isamu Noguchi and Qi Baishi: Beijing 1930
Frye Art Museum, Seattle, WA
fryemuseum.org/206-622-9250

March 29-September

Vivian Vance
Albuquerque Museum of Art and History, Albuquerque, NM
cabq.gov/culturalservices/
albuquerque-museum
505-243-7255

May 10-August 17

Picturing Mexico: Alfred Ramos Martínez
Nevada Museum of Art, Reno, NV
nevadaart.org/775-329-3333

May 17

Avalon Ball, Avalon, CA
Art Deco Society of Los Angeles
adsla.org/310-659-3326

September 9-January 4, 2015

The Making of Gone With The Wind
Harry Ransom Center, University of Texas at Austin, Austin TX
hrc.utexas.edu/512-471-8944

October 5-January 4, 2015

Surrealist Photography: Raymond Collection
Cleveland Museum of Art
Cleveland, OH
clevelandart.org/216-421-7350

October 31-March 22, 2015

Helena Rubinstein: Beauty is Power
The Jewish Museum, New York, NY
thejewishmuseum.org
212-423-3200

Outside the Museum Doors

By Linda Levendusky

With Paris a fitting locale for a major exhibition commemorating the design style that reached its height with the 1925 Paris exposition, what Art Deco sites await outside the museum? This sampler includes venues in and around Paris that should satisfy the Deco lust of both seasoned Paris visitors and newcomers.

A Deco exploration begins at the site of the current exhibition in the **Palais de Chaillot**, built to hold the 1937 Exposition Internationale des Arts et Techniques dans la Vie Moderne. The spareness, symmetry, colonnades, and massive corridors of the two Chaillot buildings acknowledge Paris Deco's debt to traditional French architecture, also apparent in the elaborate fountains and pools, numerous sculptures, and large garden of the surrounding Place du Trocadero that slopes gently to the Seine opposite the Eiffel Tower. For close-ups of the Deco sculpture and reliefs decorating the Trocadero complex and those on the nearby Palais de Tokyo, also built for the 1937 exposition and now housing contemporary art exhibitions, see <http://tinyurl.com/kw9heuu> and <http://tinyurl.com/lgzrcbf>.

Detour to see another former exhibition hall, the **Palais de la Porte Dorée** at 293 Avenue Daumesnil in the 12th arrondissement (Metro line 8 to *Porte Dorée*). Bas reliefs by Alfred Janniot on a vaguely colonial theme encrust the entire front facade of this souvenir from the Colonial Exhibition of 1931. The frescoed rooms inside still contain original furniture, light fixtures, lacquer panels, and ironwork by Deco master craftsmen Jacques-Emile Ruhlmann, Eugene Printz, Raymond Subes, Jean Dunand, and Edgar Brandt. Today the building houses a tropical aquarium and a museum of immigration history.

Back in the 16th arrondissement is the Deco pilgrimage destination **rue Mallet-Stevens**, a short street near the Fondation Le Corbusier that contains six strikingly geometric Deco residences that Robert Mallet-Stevens designed in the 1920s as home-studios for himself, the Deco sculptor twins Jan and Joël Martel, and a filmmaker, among others. Some have been altered by additional stories, but the harmonious streetscape still offers a good sense of the style of this renowned architect, who also designed ocean liner interiors and numerous film sets. A grittier survivor of his later work is a former fire station at **8 rue St.-Didier** from 1936.

The French call the style represented by Mallet-Stevens' designs *le paquebot* (steamship), a term for sleek, unadorned buildings that announce their modernity through form and volume, port-hole-like windows, and tall turrets like smokestacks, rather than decoration. A good example is the long, thin, angular building constructed in 1934 on a compact site at **3 boulevard Victor** by Pierre Patout, best known as the designer of interiors for the *Normandie* and *Ile de France* ocean liners. Another is the school Roger-Henri Expert built in 1932 at **8-10 rue Kuss**, shaped like a ship and constructed of reinforced concrete. Expert was in charge of the decorative scheme for the *Normandie*, designed the Place du Trocadero's pools and fountains, and co-designed the French pavilion for the 1939 New York World's Fair.

The effusive, decorative variety of Deco known as *les années folles* (the crazy years) is on display at **La Coupole**, the storied hangout of the French and American expat art crowd at 102 Boulevard du Montparnasse. The brasserie still revels in its rich 1920s history and its three dozen, sixteen-foot, faux-marble pillars painted in 1927 with images of Josephine Baker and other freewheeling signs of the times. The same father-son team designed the decor of **Le Vaudeville**, a brasserie at 29 rue Vivienne near the Bourse, with an intact Deco interior. Perhaps the lushest Deco restaurant is the stunning dining room of marble, onyx, mosaic, and etched glass of **Masion Prunier**, a tony restaurant specializing in caviar at 16 Avenue Victor Hugo.

A pair of cinemas has survived into the tech age with their Deco trimmings intact. The neon tower and fantasy Mediterranean

interiors of the enormous **Le Grand Rex** at 1 boulevard Poissonniere (Metro lines 8 and 9 to *Bonne Nouvelle*) have been attracting filmgoers since 1932. In April, the long-closed **Louxor Palais du Cinema** from 1921 reopened at 170 Boulevard de Magenta in the now heavily immigrant Barbes neighborhood northwest of the Gare du Nord. A three-year, \$33 million restoration by the city refurbished the listed canopy and cobalt blue, black, and gold mosaic facade decorated with beetles, cobras, and a large winged disc and reinvigorated the Egyptian Revival interior and Deco skylight.

Not far from the Rex is the **Passage du Prado** at 16 boulevard St.-Denis/12 rue du Faubourg St.-Denis. Covered by a glass canopy in 1925, this eighteenth century shopping arcade is down-at-the-heel, but still has unique canopy trusses and other Deco elements. Intrepid Deco explorers should also seek out **St Leon Church** at 1 Place du Cardinal Amette, a five-minute walk from the Eiffel Tower. Built of brick-covered concrete and opened in 1926, the church can boast not only a particularly harmonious Deco interior with mosaics, ironwork, and stained glass by master Deco artisans, but operates its own indoor tennis court in an adjoining building.

Two museum collections warrant inclusion on every Deco itinerary. The **Musee des Arts Decoratif**, 107 rue de Rivoli, has a large Deco furniture collection, highlighted by the reassembled bathroom, bedroom, and boudoir of couturier Jeanne Lanvin, designed by Armand-Albert Rateau in the mid-1920s and salvaged from her demolished Paris mansion. Take advantage of the audio guide in English.

Across the Seine, just over the southwest border of Paris is the **Musee des Annees 30**, a museum dedicated to fine, decorative, and industrial art of the 1930s. Located at 28 Avenue Andre Morizet right by City Hall in the twinned suburb of Boulogne-Billancourt (Metro line 9 to Marcel Sembat), the small museum collection is spread over four floors of a building from the period and is often supplemented by temporary exhibits.

The 1930s was a memorable time in the history of Boulogne-Billancourt, site of the rising aviation, auto, and film industries, and home to a handful of avant-garde artists and their patrons. It takes pride in its treasure trove of 1920s and 1930s Modernist residential architecture designed by Le Corbusier, Mallet-Stevens, Lurcat, Patout, Garnier, and Pingusson, clustered primarily near the town center. The tourist information office near the museum has a brochure (in French) with a map and photos of the notable architecture, much of it unfortunately hidden behind walls or gated streets. You can download the brochure at <http://www.BoulogneBillancourt.com/cms/images/pdf/Brochures/Parcours30.pdf>.

Landscaping enthusiasts may want to visit Saint-Germain-en-Laye, a wealthy western suburb 30 minutes by train from the Gare de Lyon on RER line A, to visit the museum at 2 rue Henri IV devoted to brothers **André and Paul Véra**, pioneering Deco landscape and decorative arts designers. The city also has a well-regarded house museum dedicated to Nabis artist Maurice Denis and is the departure point for frequent buses to Malmaison, the chateau museum of Napoleon and Josephine, seven miles from Paris.

Among Paris' most opulent Deco survivals is a pair of bathrooms built for a three-day visit of England's King George VI and Queen Elizabeth in 1938. Tucked into the Second Empire mansion of the Ministry of Foreign Affairs on the Quai d'Orsay, these resplendent bathrooms—gold for him, silver for her—gleam with Venetian mosaics, glass cabachon-studded walls, silver leaf, and purple satin, all designed by Jacques Adnet. They and other normally hidden Deco gems are opened to the public every third weekend in September for European Heritage Days, the precursor of Open House Chicago. ■

Prepare to be Dazzled

Major Art Deco Retrospective Opens in Paris

As readers receive this issue of *CADS Magazine*, a new exhibition celebrating the glamour and universal appeal of Art Deco debuts in Paris. *1925, When Art Deco Dazzled the World* opened on October 16 and will be on view at the Cité de l'architecture & du patrimoine (City of Architecture & Heritage) through February 17, 2014. This exhibition showcasing furniture, models and blueprints, sculptures, paintings, and objets d'art emblematic of the Deco spirit is the first major French retrospective to examine the sources and worldwide influence of the Art Deco movement.

The exhibition is organized around a series of themes that explore the underlying factors that made Art Déco such an international success and highlight its manifestation in diverse forms of artistic expression. It begins with a comparative study of Art Nouveau and Art Deco, using plans, models, and photographs of Henri Sauvage's Villa

Majorelle in Nancy and Robert Mallet-Stevens' Villa Cavrois in Croix. Works by architects Sauvage and Auguste Perret, designer André Véra, fashion designer Paul Poiret, and interior designer Jacques-Emile Ruhlmann demonstrate that Art Deco was already influencing the output of major French designers between 1910 and 1919.

The exhibition includes an entire section devoted to the 1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes. The sweeping, powerful, geometric lines of Art Deco permeated the French pavilions lining the Esplanade des Invalides including the buildings designed for the grands magasins, the major department stores of Paris—Printemps, Grands Magasins du Louvre, Galeries Lafayette, and Le Bon Marché—and the Manufacture de Sèvres.



Advertisement for the Paris department store La Samaritaine, 1927, Emilio Vilà. © La Samaritaine/Didier Cocatrix photograph.

Portrait of Suzy Solidor, Tamara de Lempicka, 1933. Château-musée de Cagnes-sur-Mer. © 2013 Tamara Art Heritage. Licensed by Museum Masters NYC.

Primavera design studio in the pavilion of the Paris department store Printemps at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, 1925, Henri Sauvage. © Fonds Henri Sauvage, SIAF/Cité de l'architecture et du patrimoine/Archives d'architecture du XXe siècle.



Radiator caps in the form of female and male figures. Private collection. © Michel Legrand.



View of the garden designed by Henri Rapin at the entrance to the Sèvres pavilions at the Exposition Internationale des Arts Décoratifs et Industriels Modernes, 1925, Henri Rapin. Cité de la céramique, Sèvres. © Manufacture de Sèvres.

Major Art Deco Retrospective Opens in Paris



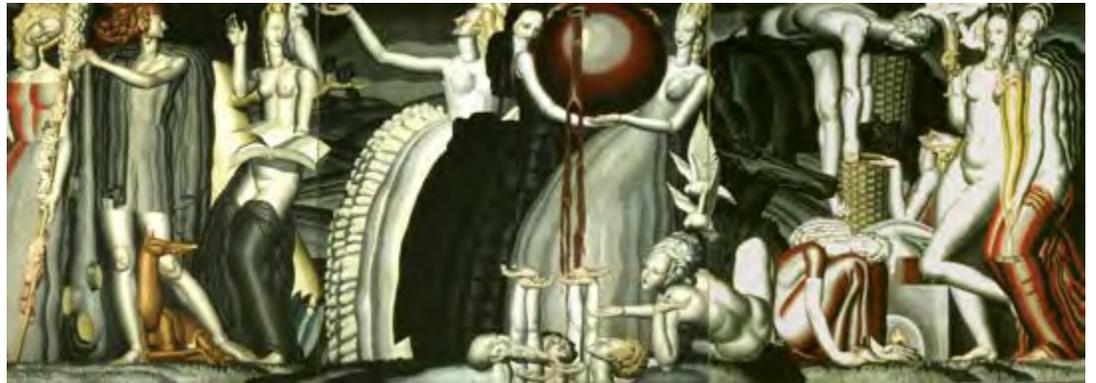
Vase (*Adam and Eve*), Louis-Jules Trager, decorator at Manufacture de Sevres, after Jean Beaumont, Sevres, Cité de la céramique. © RMN-Grand Palais (Sevres, Cité de la céramique). © Martine Beck-Coppola

The exposition gave French artists the opportunity to collaborate in creating total works of art. A new word, *enssembler*, appeared to express the coordinated efforts of artists and artisans on such projects as the Pavillon du Collectionneur (Pavilion of a Collector), a joint project of Ruhlmann, architect Pierre Patout, sculptors Charles Hairon, François Pompon, and Joseph Bernard, painter Jean Dupas, and upholsterers and designers Roger Reboussin and Emile Gaudissard. The Pavillon du Tourisme (Tourism Pavilion) was another team effort. The Mallet-Stevens design with its daring, vertiginous belfry featured sculptural decoration by Jan and Joël Martel, glass windows by Louis Barillet and Jacques Le Chevallier, and furnishings by Francis Jourdain.

Another theme the exhibition examines is the impact of Art Deco on the reconstruction that occurred throughout France in the aftermath of World War I. Architects adopted the Art Deco style for public buildings, such as airports, railway stations, hospitals, and schools, as well as for private villas and department stores. Examples include La Samaritaine in Paris (Henri Sauvage, 1933), the Carnegie library in Reims (Max Sainsaulieu, 1928), the Hôtel Plaza in Biarritz (Louis-Hippolyte Boileau, 1928), the Lens railway station (Urbain Cassan, 1926), the Roubaix swimming pool (Albert Baert, 1932), and the Bordeaux Labour Exchange (Jacques D'Welles, 1938).

Luxury ocean liners with spectacular Art Deco interiors created by renowned French architects and interior designers

Le Vin et la Vigne, 1925, Jean Dupas. © Mairie de Bordeaux. Lysiane Gauthier photograph.



Fountain with parrots, 1917, Charles Stern, silk damask and cotton, contemporary reweaving for Manufacture de Soiries Prelle, Paris, © Manufacture de Soiries Prelle, Paris.



Laque Duco dressing table and stool, 1926, Paul Follot. © Galerie Michel Giraud. Stéphane Briolant photograph.



Sevres vase, 1927, Jacques-Emile Ruhlmann (form), Sarah Stern Laliq (known as Suzanne, decoration). Cité de la céramique, Sevres. © RMN-Grand Palais (Sevres, Cité de la céramique). © Martine Beck-Coppola.

Major Art Deco Retrospective Opens in Paris

Chest, Jacques-Emile Ruhlmann, 1920 Mobilier National, Paris, Collections du Mobilier National. © Mobilier National/Philippe Sebert photograph.



offered transatlantic adventures during the inter-war era. The Ile de France (1926) and the Normandie (1932) immersed passengers in the French *art de vivre*, or art of living, and became floating ambassadors of the new fashion. Included in the exhibition are Cassandre's iconic poster for the Normandie and a chair from the first-class salon of the liner.

The global resonance of the Art Deco movement is the final focus of the exhibition. Following the huge success of the 1925 Paris exposition, French architects, artists, and designers received invitations to demonstrate their talent in major cities throughout the world. Artists in Madrid, Brussels, Porto, Belgrade, Rio de Janeiro, São Paulo, Shanghai, Saigon, Tokyo, and Chicago followed their lead, absorbing the French influence but giving it a distinctive local twist. The widespread adoption and appeal of Art Deco caused it to become the first truly international style.

Curators of 1925, *When Art Deco Dazzled the World* are Emmanuel Bréon and Philippe Rivoirard. Bréon is chief conservator of cultural heritage and director of the Department of Murals and Stained-glass Windows at the Musée des Monuments Français at the Cité de l'architecture & du patrimoine and the creator of the Musée des Années 30 in Boulogne-Billancourt. Rivoirard is an architect and historian specializing in 1930s architecture and a professor at the Paris Val-de-Seine school of architecture (ENSA).

La Cité de l'architecture & du patrimoine is itself housed in one of the Art Deco masterpieces of Paris, the Palais de Chaillot, designed by Louis-Hippolyte Boileau, Jacques Carlu, and Léon Azéma for the Exposition Internationale of 1937 (see front cover). It is located in the Place du Trocadéro in the 16th arrondissement. ■



Chair for the first-class salon of the Normandie, 1935, Jean-Maurice Rothschild. © Collection Écomusée de Saint-Nazaire/Cliché. Jean-Claude Lemée photograph.

Danseuse Gauvenet no. 1 (red), 1925, Jean-Baptiste Gauvenet (form), Georges Odartchenko (decoration). Sevres – Cité de la céramique. © RMN-Grand Palais (Sevres, Cité de la céramique). © Christian Jean.



Normandie, 1935, Adolphe Jean Marie Mouron known as Cassandre, lithograph. © Collection Écomusée de Saint-Nazaire/Cliché. Jean-Claude Lemée photograph.

Patout Vase or Tobacco Jar, 1926, Pierre Patout (form), Jean-Baptiste Gauvenet (decoration), Sevres, Cité de la céramique. © RMN-Grand Palais (Sevres, Cité de la céramique). © Martine Beck-Coppola.

The Red Hat, a hat for the automobile, 1928, Georges Lepape, gouache on paper. © Musée des Années 30 (M-A30), Boulogne-Billancourt.

Art Moderne in Toronto: The Carlu on the Tenth Anniversary of its Restoration

By Scott Weir

This year marked the tenth anniversary of The Carlu, a sprawling Art Moderne event space in Toronto. Once the pinnacle of design refinement, this National Historic Site had been abandoned by the year 2000 and was barely discernible under collapsed ceilings, battered fixtures, and vandalized finishes. Local lore had catalogued it as “lost.”

But this space had represented an important transitional moment for Toronto, a modernist vision of a possible future for what had been a city of dour Neo-Georgian, then Victorian, and most recently, exuberant Edwardian architecture. Its design was a masterpiece of understated luxury, exceptional for its context and time. The department store of which it was a part, Eaton’s College Street, was intended to establish College Street as Toronto’s finest shopping area. Originally, Eaton’s was to be housed in an Art Deco skyscraper anchoring the corner of Yonge and College Streets. After construction of only one seven-story corner of the building, however, the Depression intervened and the remainder of the project was shelved. Nonetheless, Eaton’s College Street was an enormous department store, a 1930s precedent for the modern mall with indoor streets, multiple floors of specialized departments, and in-house designers with the resources to create the most current designs available in Toronto.

The architects were Montreal’s Ross and MacDonald, who partnered with Toronto’s Sproatt and Rolph. Interiors were by Parisian designers Rene Cera and Jacques Carlu. Carlu was renowned in Paris and America for his design of the Ile de France, then the fastest and most luxurious transit liner between North America and Europe. Lady Eaton selected him to design the seventh floor of the new flagship store, which she used to elevate the cultural life of the city. The seventh-floor spaces included a 1,500-seat concert hall known for its excellent acoustics, the circular Round Room restaurant, a suite of private dining rooms, and an extensive foyer hall, all financed by the six floors of retail space below. This suite of rooms was one of two Eaton sister spaces; the other was on the ninth floor of the Montreal flagship store.

Although trained in the Beaux-Arts tradition in Paris, Carlu was a modernist and his work is representative of the distinct shift from historicism to modernism occurring in Europe in the 1920s. An essay written by Carlu one year after the completion of this project proclaimed: “We have

now reached a new age of steel and machines; culturally and socially the world is in a state of transition—a period of great architectural expression is open to us, a period of analysis and experimentation.”

Eaton’s seventh floor spaces featured finishes of monel metal, vast sheets of French Lunel marble, lacquer, Vitrolite, opal-flashed glass, and metal-framed birdseye maple along with technologically innovative materials like the acoustically excellent Ruboleum and Fabrikoid. The auditorium had a fully dimmable lighting system that created the effect of the rising and setting of the sun.

The Round Room represented a synthesis of art and architecture orchestrated under Carlu’s direction. As he explained, “All furniture and accessories of decoration, lighting fixtures, ventilating grilles, glassware, silverware, china, and even the waitresses’ uniforms were executed according to our sketches or selected to obtain the greatest harmony.” In another essay he said: “There is in fact no dividing line between architecture, decoration and applied arts, the latter being links between daily life and the fine arts.”

This approach to design made the Round Room a stylized tempietto. Curved lacquer pilasters framed four Cubist landscape murals by Carlu’s wife Natacha depicting Village, Meadow, Woodlands, and Seaside life. The corners of the room contained four highly coveted raised niches reserved for special patrons. Plush carpeting covered the floor, its colored rings encircling the fountain. The whole room radiated from the fountain, an electrically lit column of white glass framed in black Vitrolite rings, capped by a frosted curved glass pyramid; streams of water shot from the edge of the cap into the center of the pyramid. Hanging directly above was a chandelier with a black shaft and clear glass rings. The sound waves from a central Muzak speaker matched the ripples of water. Similarly, the ceiling rippled outward in coves from the chandelier, each ring hiding an indirect light that spilled across the gold tones of the ceiling.

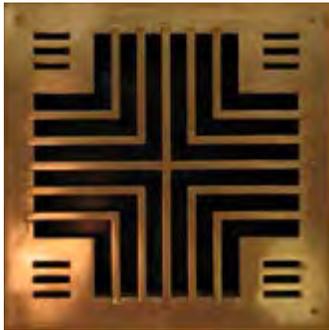
In the 1970s, Eaton’s sold the College Street building to transition into the newly built Eaton Centre shopping mall. In the 1980s, the new owner began illegal demolition of the interior, despite heritage protection of the space and a development agreement with the city allowing the construction of an office tower adjacent to the Centre in exchange for restoring the seventh floor. A community group agitated as far as the Supreme Court, and a stop work order was issued. The seventh floor was then locked and left to rot.

By 2000, the year ERA Architects and WZMH Architects received the commission to restore the space, access to the floor had been reduced to a tight doorway from the adjacent building’s fire exit. Through dim work lights, French marble, shattered flashed-opal glass, and monel metal could be seen amidst the gloom. Demolition of floor finishes had revealed loose dirt pugging that left a perpetual haze of dust.



Model of the original conception for Eaton’s College Street.

Round Room grilles. The geometric patterns reflect the room’s plan and proportional systems.





Section of the Round Room drawn by ERA.

The former Round Room, once the most refined lunch spot in the city, still had mountains of custom silver and china spilling out of rotted boxes onto black lacquer tables. The once electrified glass, marble, and monel metal fountain was a stub in the floor, with battered components scattered throughout the space. All the toilets, light fixtures, sinks, and cabinetry that remained were aligned in rows, remnants of a decades-old salvage plan.

An examination of the suite revealed Carlu's Beaux-Arts training in his mastery of the enfilade, harmonic proportions, and sectional shifts from room to room. Investigative drawings showed that all the architectural elements were arranged in harmonic proportions. We detected similar arrangements throughout the design and realized that the keys to the entire space were in the grilles and light fixtures. Their overlays of geometric shapes referred to the plan arrangements and proportional systems.

These findings led us to adopt a conservation approach to the restoration project that respected and attempted to work within the complete design. ERA worked with WZMH and client Great West Life to locate a tenant who would take on the project. Mark Robert and Jeffrey Roick had backgrounds in commercial real estate and event planning, and were able to raise \$8.25 million in private funds to undertake the restoration. We were fortunate that our enlightened client's vision for the space included restoring and incorporating such elements as the fountain and murals, replicating missing elements, and eliminating later insertions that distracted from the purity of Carlu's concept. Ultimately, the success of this project was the combined result of a willing client, a skilled general contractor (AECON), and a team of expert conservators working toward the execution of a clear vision.

The conservation plan divided the floor into "front of house" and "back of house" spaces, with the former restored to their original appearance as closely as possible. All new interventions and design work were addressed within the parameters of the original design approach, respecting the principles of Beaux-Arts planning, hierarchy, and palette of materials. Within the front of house, spaces and elements were prioritized, with some features, like the mostly flat

ceiling of the foyer, sacrificed to allow for routing of new HVAC and electrical components and protection of the more delicate adjacent spaces.

This project offered a wealth of materials to work with. Not only were many of the elements still intact in Montreal, but the Eaton archives, including photos and descriptions of the seventh-floor space, had recently been donated to the Ontario Archives collection. Throughout the floor, many fragments stacked in boxes by previous demolition crews stood ready to be restored, replicated, or reassembled.

Restoration of the Round Room and the other components of the floor was a pleasure of gradual revelation. The day the electrification was completed was the first time many of the design's lighting effects had been seen since the 1950s. We purchased all the white opal-flashed glass that could be found in North America. The fountain was recreated from salvaged and replicated material—a water manifold; removable metal chassis; curved white glass panels; thick black Vitrolite rings; monel nozzles; the cap element; and the electric light fixtures that sat frighteningly submerged in running water. About one third of the elements remained, the others required replication. We searched unsuccessfully for one-inch thick Vitrolite, the



The Auditorium showing the plaster relief sculpture above the proscenium, the restored lighting and birds eye maple, and the velvet curtain recreated to match the original.



Restored plaster relief sculpture by Denis Gelin in the Auditorium.



One of the restored Round Room murals by Natacha Carlu.

Art Moderne in Toronto: The Carlu on the Tenth Anniversary of its Restoration



Round Room fountain before (above) and after (right) restoration.



Round Room before (above) and after (right) restoration.



crucial size for replicating the fountain. Amazingly we found a polycarbonate signboard material identical in look and performance to the black glass Vitrolite directly adjacent to it.

Projects like this one involve a series of finds and discoveries. Perhaps the most fun part of the process was a bit of luck encountered in the conservation of the murals. A 1960s Eaton archivist, unhappy that a portion of the mural was to be cut out to allow a fire hose cabinet to be installed, had rolled up the mural panel and stored it in her archive. It has now been reinstalled in the conserved mural, on permanent loan to the Carlu from the public collection.

an architectural project is completed, it often begins to tarnish through use and later design decisions. Not so the Carlu. Over the past decade, this space has been refined, and its original design tweaked and updated with improved lighting and design interventions, all within the general framework of the original conservation scheme. ■

The Foyer before (top) and after (below) restoration.

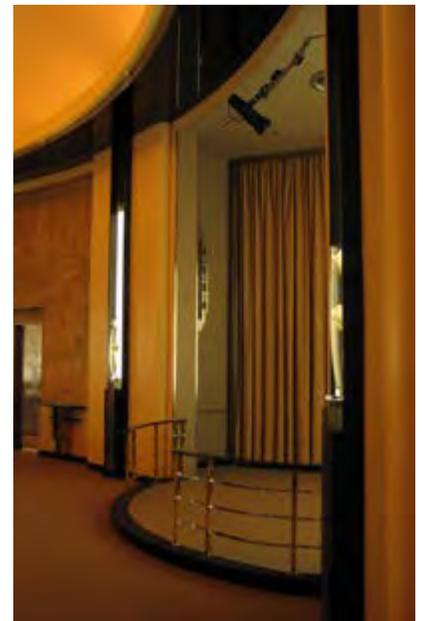


The Carlu has been open now for ten years. Once

Scott Weir is a principal with ERA Architects, Inc., Toronto.



Restored monel metal vitrine showing the walnut backs and recessed white opal-flashed glass sidelights with replicated grille above.



Round Room niche.

Fashions and Jewels of the Jazz Age Sparkle in Gatsby Film

Ziegfeld tassel necklace of cultured freshwater pearls with sterling silver. Photo by Carlton Davis



Photos of fashion sketches by Catherine Martin/Bazmark.

By Annette Bochenek

Just one year after the 1925 release of F. Scott Fitzgerald's novel *The Great Gatsby*, a silent movie based on the tragic story of the mysterious millionaire Jay Gatsby and his aristocratic love Daisy Buchanan premiered. In the years that followed, several other screen adaptations appeared, as well as a stage play, an opera, and more recently, a ballet. On May 11, CADS members had an opportunity to view the latest screen rendition of *The Great Gatsby* at the historic Lake Theatre in Oak Park, one of the Classic Cinema movie houses owned by CADS members Shirley and Willis Johnson. Directed by Baz Luhrman and starring Leonardo DiCaprio as Jay and Carey Mulligan as Daisy, the new film captures the glamour and excitement of the Jazz Age when champagne flowed freely and partygoers danced until dawn.

Prior to the film, Annette Bochenek, a graduate student of English literature at Loyola University Chicago as well as a longtime admirer of classic film, an independent scholar of Hollywood's Golden Age, and an ardent fan of all things Deco, spoke to the group about the glamorous twenties-inspired fashions created by costume designer Catherine Martin and the Tiffany-crafted jewels that give the film visual authenticity. CADS Magazine is pleased to publish Bochenek's remarks for readers who were unable to attend the event.

The initiation of the Art Deco movement in the 1920s was marked by major historical events that revitalized and energized the country. Within this time frame, women's liberation gained strength and support, the economy boomed, and technology continued to advance. The period was progression personified—highlighting all that was modern, embracing new and abstract ideas about the future, and mixing luxury with leisure. The Art Deco era allowed women to seamlessly shift personas just by changing their outfits. Women's image during this time can be categorized

into three principal stylistic icons: the flapper, the goddess, and the athlete.

The flapper's image erupted with boldness and fury from the repressed Victorian styles. Women were seeking equality in suffrage and employment and wanted to look and feel like their male counterparts. Rather than hide their figures under thick tufts of fabric and scrunch their forms into stiffening corsets, women rebelled against tradition and revamped the feminine image. They cut their long tresses and shortened their skirts. They drove, smoked, kissed, and danced in public. The term "flapper" was coined for these women, who were like young birds flapping their wings and finally learning to fly.

Flapper fashions were boyish yet noticeably streamlined and tubular. Geometric, angular fabric patterns were common, and ensembles were typically paired with a cloche hat and



Dress with cape for Jordan Baker, amateur golfer and longtime friend of Daisy Buchanan.

"Astounding" red dress for Myrtle Wilson, Tom Buchanan's mistress.



White flannels with blue blazer worn by Nick Carraway, Jay Gatsby's next-door neighbor.



Hand ornament with a daisy motif in diamonds, cultured pearls, and platinum, featured in the 2013 Blue Book.

The Great Gatsby Collection by Tiffany & Co., inspired by Baz Luhrmann's film in collaboration with Catherine Martin. Jewelry photos © Tiffany & Co. unless otherwise noted.

rolled stockings. The flat, straight day dresses focused on the hips, which were accentuated with sashes, covered with exotic embroideries, or emphasized by hip-length jackets. In *Art Deco Fashion*, Suzanne Lus-

sier notes that the "sudden importance of prints on dresses spawned the idea of creating designs to suit the shapes of the garments." This concept, inspired by Japanese kimonos, would produce some of the most beautiful Art Deco dresses.

Screen actresses flaunted costumes reflecting this time period, most notably the feisty flappers in *Our Dancing Daughters*. Women like Marie Prevost, Marion Davies, Joan Crawford, Louise Brooks, Dorothy Sebastian, Clara Bow, Anita Page, Barbara Stanwyck, and Norma Shearer were all portrayed as flappers at one time in their careers. Some remain iconic flappers of the era to this day.

After 1925, these straight dresses became more complicated as designers added details such as flounces, panels, and flared sleeves to their creations, making them more difficult to copy. A battle of sorts ensued between designers, who saw shapeless dresses as limiting, and the women who wore them and found them liberating. By 1928, however, the designer had triumphed, and dresses became more sculptural. The waist returned to its normal place, underlined by narrow belts; skirts, tight on the hips and thighs, flared slightly from the knees.

As industry boomed during the two world wars, so did the taste for luxury, at least prior to the

Depression. The image of the goddess, with its emphasis on the flashy and fancy, thus was born. Photos of women like Carole Lombard and Greta Garbo wearing expensive jewelry and gowns and posing in front of gorgeous mansions with elegant cars parked outside appeared across the nation. Americans began frequenting the cinema again and obsessing over movie stars and their exquisite wardrobes.

The Hollywood lifestyle portrayed luxury and glamour during thriving economic times. Stars like Jean Harlow slipped out of long limousines enveloped in soft furs and attired in sleek gowns of silk, satin, taffeta, and chiffon. Dresses emphasized a mermaid silhouette, with long, sweeping hemlines, often embellished with geometric designs. Celebrities like Harlow were the trendsetters of the time, influencing both fashion and hairstyles with their platinum blonde coiffures.

Many of the glamorous gowns featured in films of the 1920s and 1930s were created by Gilbert Adrian of the famed "Costumes by Adrian." In *Gowns by Adrian: The MGM Years 1928-1941*, Howard Gutner writes of Adrian's influence on women's fashion:

At the height of Adrian's MGM career in the mid-1930s, millions of women filled the cavernous baroque movie palaces that dotted the country to see his newest designs. At New York's Capitol Theater it was not uncommon for a patron to find herself seated next to an artist in the balcony with an electrically lighted pencil, hurriedly sketching in the darkness of the auditorium something he had seen on the screen. Weeks later, the sketch would appear in a *modiste* shop, adapted as a low-priced dress or coat.

Adrian's gowns shined in front of Cedric Gibbons' backdrops, sending the American public flocking to "cinema shops" in department stores across the country. Gutner adds how, in 1934, Adrian's costumes inspired a young Eva Duarte, then living in Los Toldos, Argentina. Duarte saw Norma Shearer clad in an Adrian gown in the film *Riptide* and based her ideal of elegance upon Adrian's fashions for the star. By the time she met General Juan Peron, she had seen Shearer in *Marie Antoinette* six times.

Card case of sterling silver and black enamel.





Monogrammed cuff links of green enamel and 18-karat gold.

Jay Gatsby's pink suit.



Not all women, however, conformed to the image of the goddess surrounded by luxury. As Coco Chanel said, "Fashion is not something that exists in dresses only. Fashion is in the sky, in the street—fashion has to do with ideas: the way we live, what is happening." By this time, women were experiencing the world much more fully than in the past, and many engaged in exotic travel and outdoor activities.

This growing interest in sports, leisure, and travel called for fashions to accommodate these activities and led to the emergence of the third stylistic icon, the athlete. Leisure clothing still emphasized style and elegance, but was also comfortable and loose, rather than restricting, as well as functional and aesthetically appealing.

Chanel, in particular, excelled in this category of clothing. She produced effortless, streamlined outfits with single color schemes and simple silhouettes. Her clothes sported dropped waists, pleated skirts, masculine jackets, and the then-shocking idea of women's trousers. Marlene Dietrich was one of the first females to wear pants in film, and Katharine Hepburn went on to popularize them.

While fashion has certainly changed over the years, so has our society. The fluctuations in what is considered fashionable is a history of its own, as it parallels the values of society during a specific point in time. And, yet, the character of Jay Gatsby propositions us with the question: "Can't repeat the past? Why, of course you can!"

Luhrmann's rendition of *The Great Gatsby* has inspired designers like Fendi, Gucci, Ralph Lauren, and many others to embrace the 1920s. Writing in the *Los Angeles Times*, Adam Tschorn called Luhrmann's adaptation one of the "most fashion-influencing films in recent memory." As Luhrmann told Tschorn:

Fundamentally, that book is about a period in which fashion itself became the fashion we know today. In the 1920s, young girls were running around the streets of New York in what their mothers considered to be their underwear [while] the mothers were wearing dresses down to their ankles. That moment was the first youth quake, and it was also a fashion quake, and I think that's what people get excited about.

Unmistakably modern touches infiltrate *Gatsby's* fashions, making them relevant to today's audiences. Labels such as Brooks Brothers and Prada worked with costume designer

Catherine Martin to create the on-screen menswear fashions with the aim of marrying past influences to the present. The film's gentlemen wear three-piece suits, tuxedos, or pin-striped regatta blazers, matched with monogrammed cuff links and sleek walking sticks. Martin also collaborated extensively with Tiffany & Co. on jewelry designs. Women in glossy gowns drift from scene to scene, dazzling in diamonds and pearls. Tiffany stores feature a *Gatsby* line, and Daisy's headpiece can be yours for a mere \$200,000.

Fashion designer Miuccia Prada was recruited to help shape the look of the women's wardrobe, producing more than forty cocktail and evening dresses for the film that were adapted from the Prada and Miu Miu runway collections of the last several decades and backdated to look at home in the 1920s. The collage of color reproduces the exuberant and optimistic style of the 1920s, making Luhrmann's film visually stunning. One of the most exquisite examples is the golden, crystal-laden chandelier gown Mulligan wears in a pivotal party scene.

Luhrmann's film brings together a wide variety of modern touches and past influences to create a captivating final product. Today's less extravagant fashions add to the contrast between our world and the glitzy Deco fantasies of the movies of the past. Deco is dreamlike to most of us, and even a memory to some, but it is justly a style that has made its mark upon cinema, fashion, and architecture.

Deco became an icon of optimistic style during a prosperous period, and its influence will no doubt continue to be studied and respected. As Yves Saint Laurent aptly put it, "Fashions fade, style is eternal." ■



Three-piece navy suit worn by Tom Buchanan, Daisy's millionaire husband.

The Savoy, a diamond and freshwater cultured pearl headpiece with detachable brooch, inspired by a Native American design in the 2013 Blue Book. Photo by Carlton Davis.



DENVER DECO



By David Wharton

Photos by David and Suzie Wharton

This article was originally published in the Spirit of Progress, Autumn 2012 and is reprinted with the permission of the Art Deco & Modernism Society, Melbourne, Australia.

Many of the visitors who flock to Denver, Colorado never set foot in the city itself. Some merely pass through the airport transit lounge to catch a flight to another part of the country. Others board the Home James airport shuttle to Winter Park where they clip on their skis and plough through the snow. A number of skiers fly directly to Aspen and bypass Denver altogether. Little do they know what Art Deco gems they are missing in the Mile High City and its surroundings.

I found Shangri-La in Denver. Literally. A stunningly proportioned mansion that will fire the imagination of any Art Deco enthusiast. But before I tell you about this treasure, let's go to the movies, which is where the story begins. In 1933, James Hilton wrote the novel *Lost Horizon*, which Frank Capra made into a movie in 1937. The plot revolves around a politician, played by Ronald Colman, sent to China to rescue ninety Westerners. He flies out with the last of the evacuees, but the plane is hijacked, runs out of fuel, and crashes in the Himalayas. The group is rescued by Chang and his band and taken to a hidden valley called Shangri-La where they find utopia.

Renowned set designer and architect Stephen Gooson created the film's streamlined Art Deco/Moderne lamasery, or monastery, which was constructed at the Columbia Ranch in Burbank near Hollywood. This amazing structure captured the fancy of the director and the audience, including entrepreneurial Denver theater owner Harry E. Huffman and his wife Christine. According to James Bretz, author of *Mansions of Denver*, Huffman was a pharmacist who was also intrigued by motion pictures. This fascination led him to open a nickelodeon or musical theater called the Bide-A-Wee next door to his pharmacy. The venture proved so successful that in 1912 he began buying a number of movie theaters, which were eventually purchased by Fox Inter-Mountain Theaters.

In the mid-1930s, the Huffmans started looking for a place in the country and purchased a large piece of land from farmer John Leet, who had begun subdividing what was previously known as Leetsdale Farm. Then along came *Lost Horizon*, which was shown in many of Huffman's theaters. Christine was besotted by Shangri-La's lamasery, and Harry commissioned well-known architect Raymond Harry Ervin to replicate the design on their new property.

The mansion of approximately 8,000 square feet was originally on five acres, providing unprecedented views of



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1 *Shangri-La, the Denver mansion designed by Raymond Harry Ervin in 1937 and patterned after the lamasery in Lost Horizon.*

2 *Art Deco ornamentation above the original entrance.*

3 *Exterior details.*

4 *Principal entrance to Shangri-La since the 1960s when subdivision of the block led to loss of the frontage on Leetsdale Drive.*

5 *The Mayan Theatre, Montana Fallis, 1930.*



the mountain ranges surrounding Denver. The Art Deco doorway of the two-story, thirteen-room structure leads to an entrance hall with a sweeping staircase, just as in *Lost Horizon*. The architect apparently managed to obtain a working model of the Shangri-La design and faithfully replicated it, although some practical adjustments were required. The house was, and still is, white with silver trim and continues to be maintained in its original condition. The address when completed was 13 Leetsdale Drive. The number had nothing to do with its location, but thirteen was Christine Huffman's lucky number.

Construction began in 1937, and according to city property tax records, was completed in 1938, a seemingly incredible feat given Denver's sometimes harsh winter climate. In 1939, the house was voted Mile High City's best building in a survey conducted by *Architectural Record*.

In 1962, a developer began subdividing the block and the house lost its frontage on Leetsdale Drive. The area became a prestigious neighborhood, attracting residents such as Bill Daniels, known as the father of cable television. The original back of the Huffman mansion is now the main entrance, and the address has changed. The new road that was constructed along the former front of the house is named East Shangri-La Drive. Although no street sign could be found confirming that name, it appears on Google maps.

The Huffmans lived in the house until Harry died in 1969. His relatives owned the property for a short time until selling it in 1970 to twenty-one-year-old David Rumbough, son of actress Dina Merrill and Stanley M. Rumbough Jr., heir to the Colgate-Palmolive fortune. Dina Merrill was born Nedenia Marjorie Hutton, the only child of cereal heiress Marjorie Merriweather Post and husband Edward Francis Hutton. (When Nedenia told her stockbroker father that she wanted to be an actress, he became outraged, saying he did not want the good name of Hutton associated with the theater. So Nedenia asked him whom he hated most, and he replied,





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Charlie Merrill, founder of Merrill Lynch. To spite her father, Nedenia changed her name to Dina Merrill!

David Rumbough attended the University of Denver for about three years but then decided to move South and place the house on the market. Before it could be sold, however, David died in a boating accident. His name continues to live on in the David Rumbough Award for Scientific Excellence established in his honor by his mother.

The next, and still current, owners are prominent Denverites who are actively involved in the Denver business and philanthropic communities. In 1973 they purchased the property from the estate of David Rumbough. The current owners are maintaining the building in its original pristine condition, making it a definite stop on any Art Deco enthusiast's tour of Denver.

I snooped through the gates of Shangri-La with my wife and photographer Suzie and our patient local guides Richard and Helen Payne. We were fortunate that the neighbors did not call 911. While we were gawking at the stunning house, the owner's personal assistant called over the intercom to ask what we were doing. Luckily, she believed my explanation and arranged for us to enter the grounds two days later to photograph the house.



6 Lobby of the Mayan Theatre.

7-8 Mayan-inspired interior decoration in the Mayan Theatre.

9 Detail of the Mayan god on the exterior of the Mayan Theatre.

10 The Art Deco signage of the streamline Hotel Monaco.

11 Hotel Monaco emblem in the floor at the hotel entrance.

12 Buerger Brothers Building, with facade designed by Montana Fallis, 1937.

13 Paramount Theatre.



The story of Art Deco in Denver does not stop at Shangri-La. Harry Huffman owned not only theaters but a radio and television station as well. He also held various corporate positions in Denver. In 1930 he commissioned architect Montana Fallis to design the well-known Mayan Theatre on South Broadway in Denver. The theater remains today in its near-original state.

The Art Deco Mayan Revival movie palace has a colorful facade featuring a Mayan god. Many similar images can be found in the interior. Fallis commissioned renowned sculptor Julian Ambrusch along with local artisans to create the interior design. The Mayan fell into disrepair in the 1980s and was about to be demolished when a group known as “Friends of the Mayan” saved the theater at the last minute and spent about \$2 million on its restoration. It reopened in 1986 as a movie theater and remains in use today.

Near the Mayan is another of Denver’s Art Deco wonders, the Buerger Brothers Building at 1443 Larimer Street. The Buerger brothers opened a beauty and supply business at that location in 1930. In 1937, they purchased the building and commissioned Montana Fallis to redesign the façade. The building is clad in blue and grey terra-cotta panels and still has the Buerger Brothers emblem on the front entrance and some of the original light fittings. It has now been converted to offices and apartments.

Other Art Deco treasures in the Denver area include the Paramount Theatre, the Hotel Monaco, the Midland Savings Bank Building, the houses on Bonnie Brae Boulevard, the Snow White dry cleaners in Lakewood, and the courthouse and theater in Boulder. So next time you’re in Colorado, take a break from skiing and check out some of these Art Deco gems. You will not be disappointed. And if you do go skiing in Winter Park, be sure to see the Moffat Tunnel. ■

AN UNLIKELY ART DECO DEBUT: THE PITTSBURGH PAVILION AT THE 1926 PHILADELPHIA SESQUICENTENNIAL INTERNATIONAL EXPOSITION



Pittsburgh Pavilion at the Philadelphia Sesquicentennial International Exposition.

Images courtesy of Carnegie Mellon University Architecture Archives.

By Dawn R. Reid

It is well known that the United States did not participate in the 1925 Exposition des Arts Décoratifs et Industriels Modernes because of the perception that no modern design existed in America. But the following year Pittsburgh architect Edward B. Lee (1876–1956) presented his city—the only one in the world to be given its own pavilion at Philadelphia’s 1926 Sesquicentennial International Exposition—in a truly modernist light. The Pittsburgh Pavilion was a monumental Art Deco structure that proved modern design was already permeating America.

The French invitation to participate in the 1925 fair came with an important condition: “Works admitted to the Exhibition must show new inspiration and real originality... Reproductions, imitations, and counterfeits of ancient styles will be strictly prohibited.” This demand caused apprehension among manufacturers, artisans, and government officials alike, as the prevailing American styles of the early 1920s were primarily historicist. Herbert Hoover, then Secretary of Commerce, canvassed businessmen, educators, and leading figures in the American museum and art realms and, on the basis of their advice, declined to participate. Their conclusion: there was no modern design in America. Hoover would subsequently dispatch a commission to Paris to report on the exposition, the modern movement it championed, and the potential

implications for American industry. The Hoover Commission Report, published on March 18, 1926, ultimately supported the notion that the United States had no modern design of note: “The invitation to the United States was declined on the ground that American manufacturers and craftsmen had almost nothing to exhibit conceived in the modern spirit.” Soon after, however, Lee would begin creating his vision for an avant-garde building to represent Pittsburgh at the 1926 Philadelphia Sesquicentennial Exposition.

Born in Vermont, Lee graduated from Harvard University in 1899 with a degree in architecture. After receiving the Austin Traveling Scholarship in 1901, he journeyed through Spain, Italy, Austria, France, Germany, and England, studying the architecture of each country. From 1903 to 1904, he attended the renowned École des Beaux Arts in Paris. This international education unquestionably informed his design aesthetic. After returning to the United States, Lee moved to Pittsburgh where he briefly joined the partnership of Alden & Harlow, successors to H. H. Richardson and proponents of the Romanesque revival style. He launched an independent office in 1909, but also partnered with other architects and firms, including Henry Hornbostel. Lee was a longtime leader of the Pittsburgh Architectural Club and his business and government contacts led to a number of important commissions. His projects include the City-County Building (1915-1917 with Palmer, Hornbostel & Jones) and the Chamber of Commerce Building (1916-

1917), as well as commercial buildings, hospitals and schools, clubhouses for fraternal organizations, and numerous private residences throughout the region.

Lee was an eclectic architect, but favored the refined elegance of the Beaux-Arts inspired American Classical Revival. The pavilion he created for the 1926 Sesquicentennial marked a bold departure in his career. Perhaps he was allowed more artistic freedom with this particular project than his public commissions or private clients would permit. Although the material legacy of Lee's *métier* is quite substantial, the full scope of his career and influence has not been fully researched. What is certain is that the Pittsburgh Building was one of Lee's most visionary designs.

Inspired by the massive skyscrapers that were beginning to dominate the New York City and Chicago skylines, Lee created a commanding structure with a rigidly symmetrical facade, decorative setbacks ornamented with bands of stylized geometric motifs, and vertically articulated piers. The edifice was accentuated with low-relief pilasters, immense sculpted figures in a neoclassical style (each holding a shield with the coat of arms of Philadelphia and Pittsburgh), and a mosaic tile fountain in the center courtyard. Names of prominent Pittsburghers flanked an inscription on the exterior of the building that described Pittsburgh as the "Gateway of the West."

An exhortation to "See Pittsburgh First" rested between a beautifully embellished entrance and a hexagonal window. The majority of visitors to the exposition would have seen this appeal, since the Pittsburgh pavilion enjoyed a prime location near the main entrance of the fairgrounds. W. Freeland Kendrick, then mayor of Philadelphia, noted in a letter to Pittsburgh Mayor Charles H. Kline, "From an architectural standpoint and from one of beauty, the Pittsburgh Building is one of the most admired on the grounds."

The Art Deco building housed exhibits celebrating the civic, educational, and industrial progress of Pittsburgh as well as the region's early role in the development of America. The interior included a main hall, lounge, auditorium, and two rooms named for Stephen Collins Foster, the Pittsburgh-born songwriter, and Samuel Pierpont Langley, the Pittsburgh astronomer and physicist. The main hall and lounge contained elaborate Art Deco detailing with comparatively conservative wicker furniture and Windsor chairs. The named rooms were even more modestly decorated and showcased historic paintings, artifacts, and furniture assembled by Pittsburgh architect and designer Harvey A. Schwab. A decorative border with the names of historical figures and locations in western Pennsylvania ran throughout the interior.

Most impressive was the auditorium. The ceiling featured a bold zigzag and chevron pattern that borrowed from the angularity of the Cubist movement and Native American



Auditorium, Pittsburgh Pavilion.



Ceremonies underway at the Pittsburgh Pavilion on "Pittsburgh Day."



*Main Hall,
Pittsburgh
Pavilion.*



*Chamber of Commerce Building, Pittsburgh, 1917, an example of the Classical Revival style favored by Edward B. Lee. From *The Work of Edward B. Lee, Architect*. New York: Architectural Catalog Company, n.d.*



Side view of the Pittsburgh Pavilion at the 1926 Philadelphia Sesquicentennial.

Lounge, Pittsburgh Pavilion.



motifs. Suspended banners with graphic illustrations highlighted Pittsburgh's commercial and industrial strengths, including banking, electricity, iron, and aluminum. Daily motion pictures depicted the historical background of western Pennsylvania and the "subsequent development of a great metropolitan district."

How did Pittsburgh come to play such a leading role at the exposition? The city's status at the Sesquicentennial was a result of the region's involvement in the early development of the nation as well as its importance within the 1920s U.S. economy. Pittsburgh produced one-third of the national steel output in the 1920s and led the country in the manufacture of electrical machinery,

coal, and glass. The building was an official gift of the citizens of Pittsburgh, erected from a fund of \$100,000. The general chairman of the planning committee, William H. Stevenson, described the building and its contents as "an index to western Pennsylvania's relative importance in world affairs today, just as in 1776, Pittsburgh was one of the bulwarks of the Colonies in their defense of the frontier."

The Sesquicentennial extolled progress in material growth and economic expansion, primarily by celebrating the past. The Pittsburgh Pavilion stood apart from the colonial reproductions and

historicist structures that surrounded it, including a replica of the 1764 Fort Pitt blockhouse, the oldest structure in Pittsburgh, an eighty-foot high Liberty Bell covered in 26,000 light bulbs, and a recreation of colonial Philadelphia's High Street. This tension between historicism and modernism, which defined many of the world's fairs of the late-nineteenth and early-twentieth centuries, likely made the Pittsburgh Pavilion stand out even more. Lee's building was a truly modernist, forward-looking structure and the only one of its kind among the nearly fifty exhibition halls and state and national pavilions.

This unlikely and overlooked debut of Art Deco architecture in America at the 1926 Sesquicentennial came just one year after America's failure to promote modern design was so prominently recorded. The 1926 fair drew 6.5 million visitors from around the world (compared to 16 million visitors to the 1925 Paris exposition), but failed to generate enough revenue to offset expenses. Its financial failure obscures the fact that the fair was the site of one of America's earliest Art Deco structures.

American designers and consumers would eventually embrace the Art Deco movement that so inspired Lee to create the Pittsburgh building. Its influence would be especially reflected in the American skyscraper, a highly visible symbol of progress and modernity. But in 1926, few architects or designers had adopted the aesthetic. Most of the iconic Art Deco buildings, such as the Empire State Building and the Chrysler Building would not come until the late 1920s and early 1930s, after Lee's daring pavilion had already captured the interest and delight of many Sesquicentennial visitors. ■

The author would like to thank Martin Aurand, architecture librarian at Carnegie Mellon University, for graciously making the Edward B. Lee archives at CMU accessible.

The Book of Pittsburgh including herein a Record of the Participation of the City of Pittsburgh in the Sesqui-Centennial International Exposition at Philadelphia (Pittsburgh: Pittsburgh Sesqui-Centennial Committee, 1926) was the principal source of much of the information about Pittsburgh's participation in the Sesquicentennial.

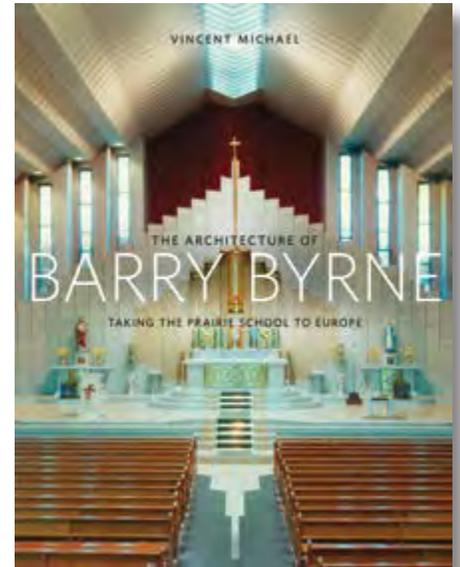
To read more about the U.S. absence at the Exposition des Arts Décoratifs et Industriels Modernes, see "The United States and the 1925 Paris Exposition: Opportunity Lost and Found" by Marilyn F. Friedman in *The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture*, Fall-Winter 2005-2006, pages 94-119.

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A LOOK INSIDE . . .



This summer saw the release of two books of particular interest to Decophiles — *The Art Deco Poster* by William W. Crouse and *The Architecture of Barry Byrne: Taking the Prairie School to Europe* by Vincent L. Michael. *CADS Magazine* takes a look inside these new publications.



The Art Deco Poster

WILLIAM W. CROUSE

VENDOME PRESS, 2013

Posters are, by nature, ephemeral. Tacked to a kiosk or the wall of a building and subjected to the elements; they are only intended to be temporary, discarded or covered by others when their usefulness comes to an end. Yet a fraction of vintage posters produced in the 1920s and 1930s has managed to survive, saved by collectors or preserved by printers.

The Art Deco Poster showcases more than three hundred Art Deco posters owned by avid collector William W. Crouse. His extensive collection focuses exclusively on posters printed between the wars (1919-1939) to promote products, events, and services to international audiences.

Art Deco authority Alastair Duncan explains in the introduction to the book that the poster format dates to the invention of the printing press. The first “posters” were proclamations affixed to public walls. Not until the rise of a consumer economy in the second half of the nineteenth century did artists begin

merging text and images, first to publicize music halls and cabarets and later to advertise products, promote travel, and advance political causes.

Posters demanded simple yet striking symbols that would capture the attention of a moving audience and clean, crisp, visually appealing typefaces that could be read easily and

rapidly, such as the Broadway font introduced in 1929 by M. F. Benton. Duncan quotes the master posterist A. M. Cassandre, who saw the poster as “a means of communicating between tradesmen and public, something like a telegraph” and the poster artist as a “telegraphist.”

Crouse’s stunning book organizes the posters into ten categories ranging from aviation to travel and tourism. Each chapter begins with a short essay that places the theme within its historical context, and each poster is accompanied by an expanded caption that addresses its design along with its sociological, economic, or political significance. The posters are primarily from Europe, with several from North America and a few from Japan, Australia, and Argentina.

Art Deco enthusiasts will immediately recognize such classics as Paul Colin’s designs for Dubonnet, La Revue des Black Birds at the Moulon Rouge,



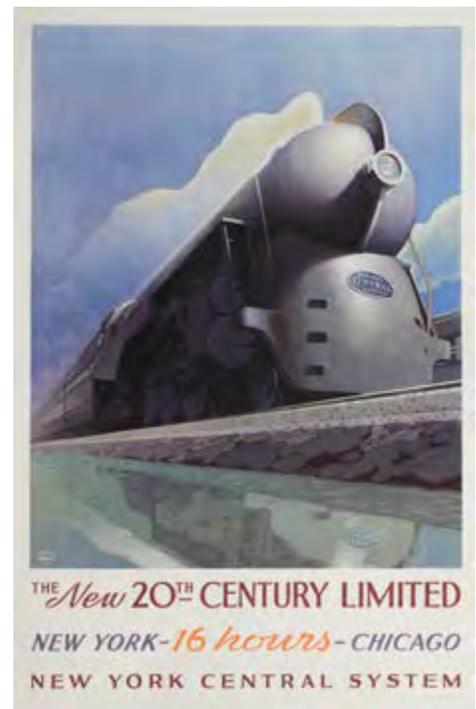
Italian Aerial Lines, c. 1935, Umberto di Lazzaro (n.d.), Grafiche I.G.A.P. (Impresa Generale Affissioni e Pubblicità), Roma and Milano.



Gold Starry, 1930, Theodoro (Theodore Pfeifer, 1896-1973), Imprimerie Kaplan, Paris.



PKZ, 1928, Herbert Matter (1907-1984), Wolfsberg, Zürich.



The New 20th Century Limited, 1938, Leslie Ragan (1897-1972), Latham Litho and Printing Company, Long Island City.

and the optician Leroy and Cassandre's iconic image of the Normandie. But the book contains many less familiar but striking designs by artists whose names are not well recognized.

The Asian gentleman in Theodoro's rare 1930 poster for Gold Starry pens uses writing instruments as stilts, a play on the word *marche*, which can mean "to walk" as well as "to work," and which appears in the company's tagline—"Le stylo qui marche" ("the pen that works").



Posters in the section on aviation, such as Umberto di Lazzaro's design for the Italian Aerial Lines fleet, tout the airliners of the 1930s. Two others from this period, one by Fritz Bühler, the other by Tadeusz Gronowski, promote the International Gordon Bennett Cup competition for ballooning. First held in 1906, it remains the oldest hot-air balloon race.

Advertisements for pens, soap, tires, and safety glass appear in the chapter on consumer and industrial products along with six very rare posters published by the Rural Electrification Administration in 1935 to acquaint U.S. farmers with the benefits of electricity.

Australia: Sunshine and Surf, c. 1936, Gert Sellheim (1901-1970), Troedel & Cooper Pty., Ltd., Melbourne.

Among the fashion and entertainment posters are several from the Swiss men's clothier PKZ (Paul Kehl of Zurich). In one 1928 Cubist-inspired work by Herbert Matter, a porter gazes admiringly at a PKZ overcoat.

European posters predominate in the railway category, which features many 1930s designs for the London Underground. The one U.S. example is Leslie Ragan's 1938 design for the New 20th Century Limited, whose streamlined locomotive designed by Henry Dreyfuss transported travelers from New York to Chicago in sixteen hours.

Posters related to leisure activities advertise exhibitions, world's fairs, and sporting events. One of the most interesting is a 1931 poster issued by the London Underground promoting an exhibition of 650 posters at the Victoria and Albert Museum. This marked the first time that the Victoria and Albert had publicized its poster collection, which now numbers approximately 10,000. The poster was designed by Austin Cooper, one of England's top poster artists.

Crouse has a particular interest in motor racing, and his posters for Monaco's Grand Prix were featured in his earlier book *Grand Prix Automobile de Monaco Posters, the Complete Collection: The Art, The Artists and the Competition 1929-2009* (Hudson Hills Press, 2010). This new volume features posters from races held throughout the world, including one for the 1936 Budapest Grand Prix and another



Budapest Grand Prix, 1936, Károly Gerster (1859-1940), Klösy, Budapest.

commemorating a 1928 endurance run, Le Raid au Cap, or Trek to Cape Town, from Liège, Belgium to Cape Town, South Africa.

The ski slopes and beaches of Europe—Cortina, Davos, and St. Tropez—are among the sites featured on the travel and tourism posters. Also included in this section is a poster by Munetsugu Satomi for Tokyo's 1936 Oriental Tourist Conference, several designed by Dorothy Waugh for the Works Progress Administration to promote America's state and national parks, and a selection by Gert Sellheim for the Australian National Travel Association.

The images in the Art Deco Poster are not only visually stunning, but also chronicle life in the 1920s and 1930s. Thanks to William Crouse for sharing these outstanding works of art. ■

The Architecture of Barry Byrne: Taking the Prairie School to Europe

VINCENT L. MICHAEL

UNIVERSITY OF ILLINOIS PRESS, 2013

For architect Barry Byrne, as for his mentor Frank Lloyd Wright and his inspiration Louis Sullivan, design began with a building's function. In *The Architecture of Barry Byrne: Taking the Prairie School to Europe*, Vincent L. Michael examines Byrne's application of this philosophy in his architectural practice, especially in the modernist church designs for which he is best known.

Michael, executive director of the Global Heritage Fund, John H. Bryan Chair of Historic Preservation at the School of the Art Institute of Chicago, and a trustee of the National Trust for Historic Preservation, traces Byrne's career from his years as an apprentice to Wright through his designs for churches and seminaries completed in the 1960s when Byrne was in his nineties. A Chicago native, Byrne was a grade-school dropout with no formal architectural training. He left school at age thirteen after the death of his father forced him to take a job wrapping packages at Montgomery Ward's to help support his mother and five younger siblings.

Awed by the first solo exhibition of Wright's work at the Chicago Architectural Club's 1902 spring exposition at the Art Institute of Chicago and by Wright's pamphlet "The Art and Craft of the Machine," Byrne found work as an office boy at the architect's Oak Park studio. He learned drafting under the tutelage of William Drummond and Walter Burley Griffin and went on to prepare working drawings and supervise construction for such noted Wright designs as the F. A. Beachy House and Unity Temple, both in Oak Park.



Francis Barry Byrne at the Franke House, Fort Wayne, Indiana, c. 1916. Photo courtesy of ArchiTech Gallery.



Kenna Apartments, Chicago, Illinois, 1916. Photo by Felicity Rich.

After leaving Wright's office in 1908, Byrne moved to Seattle to form a partnership with former Wright apprentice Andrew Willatzen with whom he collaborated on a number of residential and commercial designs. He returned to Chicago in 1914 to supervise Griffin's office while Griffin and wife Marion Mahoney were in Australia implementing their design for the new capital of Australia. Although the influence of Wright and Griffin is apparent in many of Byrne's designs from this period, the "stark cubic mass" of his Chemistry Building for the University of New Mexico and the "bold geometry" of his Kenna apartments in Chicago, both from 1916, represent definitive departures from his predecessors.

Byrne is especially recognized for his modernist Catholic churches, which responded to the liturgical reforms taking



Christ the King Church, Tulsa, Oklahoma, 1926. Photo by Felicity Rich.



St. Francis Xavier Church, Kansas City, Missouri, 1949. Photo by Felicity Rich.



Facade, Christ the King Church, Cork, Ireland, 1928. Photo by Felicity Rich.

All images from The Architecture of Barry Byrne by Vincent L. Michael, University of Illinois Press, 2013.

place in the church in the early twentieth century when parishioners were being encouraged to receive communion more frequently and to take a more active part in the celebration of the mass. He pioneered his new approach to church design in St. Thomas the Apostle in Hyde Park (see *CADS Magazine*, Fall 2012).

The exterior of St. Thomas the Apostle with its serrated brick piers and terra-cotta finials designed by Alfonso Iannelli broke with the medieval forms that had traditionally served as models for Catholic churches. Byrne's interior design was an even greater break with tradition. He eliminated columns and side aisles to place the celebrant and worshippers in one space and thrust the polygonal apse twenty feet into the nave.

Architectural critics lauded Byrne's design, but Archbishop George Mundelein was reported to say that Byrne was twenty years ahead of his time and would never be allowed to design another church in Chicago. In fact, St. Thomas the Apostle was Byrne's last commission for the Chicago archdiocese under Mundelein.

Church officials outside Chicago, however, were more receptive to Byrne's radicalism. He continued the innovations he introduced at St. Thomas the Apostle—canted corners, terra-cotta finials, column-free interior, and projecting sanctuary—in St. Patrick Church in Racine, Wisconsin. Michael describes the project as an infusion of "Frank Lloyd Wright's design philosophy with Jazz Age expressionism." Byrne's design by Christ the King Church in Tulsa, Oklahoma has an even more dynamic facade and a sanctuary that projects even further into the nave.

With his commission for Christ the King Church in Cork, Ireland, completed in 1928, Byrne became the only architect identified with the Prairie School to design a building in Europe. In Christ the King, Byrne replaced the finials and pinnacles found in his earlier churches with a more simplified exterior that emphasized form. The facade steps down in eight stages from a central concrete bell tower, nearly eighty-feet high, with a "magisterial Christ the King" by Byrne's friend John Storrs at its base. The interior also marks an advance over previous works; not only is the polygonal sanctuary thrust into the nave, but it is also elevated, further focusing attention on the altar. Byrne's wife Annette Cremin Byrne developed the color scheme and designed the stained glass windows, sanctuary



St. Francis Xavier Church interior toward the altar. Photo by Felicity Rich.

lamp, and altar mosaics for Christ the King, which Byrne considered “my best building.”

The Depression severely affected Byrne’s practice. In 1932, he moved with his family to New York in search of greater employment opportunities. With the help of friends, Byrne’s work as a building inspector, and Cremin Byrne’s illustrations for magazine covers, advertisements, and children’s books, they managed to get by. But with the exception of Ss. Peter and Paul Church in Pierre, South Dakota, Byrne had few architectural commissions until the end of World War II.

The rebound in the economy following the war enabled the Byrne family to return to Chicago in 1946. A new archbishop and a new attitude toward modernism brought commissions such as additions

to St. Thomas the Apostle convent and Immaculata High School, which Byrne had designed in 1919. But his most innovative works were outside Chicago, including the fish-shaped forms of St. Francis Xavier Church in Kansas



City, Missouri (1949) and St. Columba

in St. Paul, Minnesota (1951), and his more angular and geometrically complex design for St. Patrick Church, London, Ontario (1952). Byrne continued designing churches, seminaries, convents, and cemeteries until his tragic death in 1967 when he was struck by a car while crossing a street on his way to church.

Michael’s text is illustrated with more than one hundred images, including numerous photographs by Byrne’s granddaughter Felicity Rich and drawings and photographs from the Francis Barry Byrne Collection at the Chicago History Museum. The book also includes a chronology of Byrne’s commissions and an extensive bibliography.

Material for *The Architecture of Barry Byrne: Taking the Prairie School to Europe* came not only from archival sources but from Byrne’s family, colleagues, and clients. Their stories and recollections make Michael’s investigation of Byrne’s life, work, and philosophy of design especially insightful. ■

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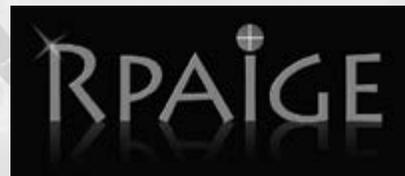
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Exterior perspective of a project for a cinema for the Boulevard Poissonniere in Paris by Charles Adda, featured in 1925, When Art Deco Dazzled the World, the major Art Deco retrospective opening this month at the Palais de Chaillot in Paris. © Fonds Charles Adda, SIAF/Cité de l'architecture & du patrimoine/ Archives d'architecture du XXe siècle.