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Friday, March 9, 1984

This March event at CADS will offer a glimpse of the popular culture of the Deco years. Detailed cast, time, and place will follow. In the meantime, Larry Hate, film expert and organizer of this program, presents three reviews of the feature film and two shorts to be shown.

The Broadway Melody

Academy Award “Best Picture” 1929

This is the first MGM musical and the first Hollywood musical to seriously use dialogue, singing, and dancing to tell a story. The musical’s big screen sound only as a novelty.

The songs include “Broadway Melody” and the hit number of the film “You Were Meant for Me.” The title song is introduced by its writers, Marc Blitzstein (music) and Arthur Freed (lyrics). The same Arthur Freed later produced so many memorable MGM musicals.

“The Wedding of the Painted Doll” was also written for and first performed in this movie, and George M. Cohan’s “Give My Regards to Broadway” makes its first film appearance here. As for scenery and costumes, the Broadway production numbers are definitely Deco.

The plot was cliché even in 1929: it relates the personal and professional trials of a small time vaudeville sister act trying to make it big on Broadway. We watch the older sister, Mary (Mae Busch), and the younger sister, Betty (Ann Pennington), and the come-select agent, but even though the plot is cliché, this was the first time it was being presented in an all-talking picture and the performance are convincing the later copiests.

The dialogue was pruned for the medium of its back stage slang; “coffee and cake jack” for a measure amount of money; “crackin’ on” for Tiffany diamonds; “a new egg” for some new and “groining around” for drinking bad liquor. The dance director exhorts the chorus to work hard by saying “Cut it deep and let it roll.”

The camera work may be a bit static today, but in 1929 or 1930 it was a revolution of how much and how much the sound camera could be. We move into the dressing rooms, the seedy hotels, the rich parties and onto the stage itself alive with light and bustle with activity. (The secret was simplicity and imagination. All the studio’s had optically and electronically comparable equipment.)

The sound was the ideal of the art, both technically and esthetically. The takes were long and continuous and techniques of sound dubbing, mixing, and editing were developed for this film and are still in use. The art of sound recording was developing so quickly, both on this movie and on others made at the same time, that you can tell when a scene was shot. The scenes shot later sounded better than the scenes shot earlier. This was the first movie in which the pictures and sound sometimes were related but not necessarily丝毫不to one scene a character is on the verge of tears; for face ladies to black and in the darkness we hear a single sob. That was breathtaking in 1929 and it is still effective.

Merry Mannequins 1927 (10 minutes)

This is Columbia Studio's cartoon parody of Hollywood musicals. Various versions of department store merchandise sing and dance in Art Deco settings. Directed by Ub Iwerks (Walt Disney's animator), one of the creative but volatile powers of the Walt Disney Studio.

Pie, Pie Blackbird 1934 (10 minutes)

Pamela Thatcher Blake and her band are featured with the singing of Nana Mae McKinley and the dancing of the Nichols Brothers. The songs include: "Memories of You." "China Boy," and "Everything I've Ever Belonged To You."

This is one of the Warner Brothers "two-reel" shorts.

The series presented top Black entertainers in outstanding performances.

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An efficient movie night in March, CADS has scheduled another event with the same format. Larry Hale, executive director and chairman of the program, once again presents background information on the feature film and short.

**Design For Living**

Director: Ernst Lubitsch. Screen Play: Ben Hecht. From the stage play by Noel Coward. With Cary Cooper, Fredric March, Miriam Hopkins, Edward Everett Horton, Franklin Pangborn.

These Americans in Paris resolve to establish a perfect parent dedicated to art. But soon Cooper and March are trying to get Hopkins into a study class.

Ernst Lubitsch wrote *Design For Living* as a comedy for himself and Alfred Lunt and Lynn Fontanne. It was a play about two people who loved each other; two men and a woman, all very happy. It was a stylish thing, played in high style, and it achieved a smart Broadway success.

Paramount bought the screen rights knowing the heroines of the movie, including the great Garbo, would never allow a sympathetic portrayal of a milquetoast. The studio assigned the picture director Ernst Lubitsch knowing Lubitsch would restore, through direction, as much as possible of what the names of Lunt and Fontanne meant to the audience.

Lubitsch was delighted with the assignment. He doubled the play could get past the censor or be popular with the mass audiences. But there are several comedies where unlikely things happen so quickly they are taken as the norm, he saw real possibilities.

Another Deco Movie Night

**Reflections from the President**

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The Roxy and the Ritz

reviewed by Carol Yehling

"One half to present to someone. The persistence of Art Deco, what would one say about it? (inquiring)" choice would be the one at the cinemas... The importance of the cinema is in art that it gives designers and decorators a chance to let their work go, and it cannot be ignored by the Raines nor by the Raines nor by the Raines nor by the Raines nor by the Raines nor by the Raines nor by the Raines nor by the Raines nor by the Raines nor by the Raines nor by the Raines nor by the Raines nor by the Raines nor by the Raines nor by the Raines nor by the Raines.

Remember the last contemporary movie theater you entered? It was no doubt, rather remarkable -- were red carpets, gilded chandeliers, or tasseled curtains on the lobby, pitch dark in the theater making it impossible to even find a seat except by groping.

Not so at the Biograph theater complex, 2431 N. Lincoln, Larry Edwards, owner, objects, in fact, to the design at modern move theaters, wanting the cinema as "the way theaters should look." In our last newsletter we congratulated them on completion of the two additions to the Biograph, the Roxy and the Ritz. Here are a few more facts that we hope will encourage you to Deco enthusiasts to explore these theaters.

The building which houses the three theaters is actually pre-Deco, having been built in 1915. It was remodeled just five years later to adapt it for sound and its fauvoir was redone at the same time in DeCo style. The two new theaters opened were modeled after the color of the theaters in the 1920s and 1930s. The clean-lined, angular DeCo elements are present, rather than the curved, more DeCo style. The theater is a copy of a copy used in the Oxford theaters in England. Edwards noted a similar pattern in a simple book and had the necessary elements changed to his specifications. The lighting fixtures in the smaller theater, the Ritz, are from the Daniel Court building or Wabash Avenue. The fixtures in the Ritz are leaded glass, the ceiling is from theaters in California and New Jersey. The original 1920s fixtures were rebuilt to make them functional, however, the designs are authentic.

What a memorable experience should include don't ever end with the design of the theater. Music at the Dairy, a Deco Movie Night, are the first to visit these theaters. See a movie and plan to spend some time before and after the show observing and delighting in Art Deco.

MUSIC AT THE DAIRY

sponsored by Mary Sue Duffield

"If you're blue, and you don't know where to go, when you don't, you go to the Dairy. It's the only place you can go, and it's always a business to a business.

Remember the last contemporary movie theater you entered? It was no doubt, rather remarkable -- were red carpets, gilded chandeliers, or tasseled curtains on the lobby, pitch dark in the theater making it impossible to even find a seat except by groping.

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MARCH/APRIL 1984
FROM THE PRESIDENT
CITY DECO TREASURES BETRAYED
SOLD FOR PRIVATE PROFIT

You and I and the citizens of the city of Chicago were RIPPED OFF this summer when the Art Deco lights were left from their steel box bases.

The story starts a year ago when CADS requested that Mayor Washington take care of and light up the Outer Drive Deco lights for the Festival of Lights and Christmas. We never received even the courtesy of a reply from the Mayor or his press secretary. Actually, he could have pointed directly to the Park District. However, CADS was a lone voice in the wilderness arguing for what we citizens should expect for their tax dollars.

By this summer, the CADS president had several inquiries as to how our beloved treasures, on the Outer Drive near the "5" curve, would fare through all the righting procedures, and in checking the documentation, Lynn Abbott found the lights thrown out on the streets and buried in trash. She documented this live on film, and on October 7 between Cad Park centered around this documentation. However, up to July 30, she had assurances from the City Engineer, Louis Kocza, that the fixtures were being stored for future use. This information was published in our last CADS newsletter.

During the first week in November, it was reported in the Tribune’s Inc column that the fixtures, these scenes that belong to you and me, are being sold by a local merchant who happened to be at the "right place at the right time." “We have been ripped off by good Old Chicago CLOUD! Federal funds and local money were spent for these lights. The bridge they enhance is historically important. Call your alderman.”

EXcerpts FROM Previous correspondence
WITH THE CITY OF CHICAGO
From Lynn Abbott to Mayor Washington, Summer, 1983:

I know that you appreciate the beauty of Chicago’s Art Deco treasures, for you had proclaimed the weekend of August 27-28, 1981 to be Downtown Deco Weekend.

But, then, cannot our citizens and visitors enjoy these beauties to their fullest? We have exquisite Art Deco lighting all along the lakefront. These lights are rarely lit. They seem to have somehow NOT survived the vandalism but by weather and neglect. The fact that these functional artifacts are not properly maintained is due to fairly somewhere along the line in the Park District or municipal government.

What should be an imposing sight becomes an eyesore and makes us think Chicago does not give a damn, or worse yet, that funds aren’t properly used.

From Louis Kocza, City Engineer, to Lynn Abbott, Summer, 1984:

I am pleased to inform you, as I also stated in our telephone conversation, that our specifications and contract documents for the new lake show will contain provisions for saving the stone shelflits and lighting fixtures from demolition.

The stone shelves and fixtures are currently being stored for future use in a fenced in area under the Columbus Drive overpass, which is the Chicago River and the lighting fixtures are being stored in public works warehouses located at 1314 Street and Sacramento Avenue. This was done to insure their safekeeping from theft or vandalism.

Our telephone conversation of 30 July 1984 was a pleasure for me since we share the interest in preserving objects of historical value. If I can be of further assistance do not hesitate to contact me.
ESQUIRE THEATER

Located: 56 East Oak Street

Chicago

The Esquire Theater Upon completion was a theater of grandiose proportions to the people of the Near North Side and the North Coast area. Its patrons, however, came from all parts of the city and from out of town. It was finally a showcase of modern design, its lofty push-back seats were the talk of the town. A decade of the Esquire was something special. Its powder room was a visual delight for all passing by.

The theater was built for Harry and Elva Baldwin. They were the youngest members of the famous Baldwin family of shoe factories and theater operators in Chicago and Detroit. The architect William L. Pereira had worked with the Baldwins on other theater projects and was aware of their interest in providing the public with a quality theater. The Esquire was to be a departure from the grandiose Spanish, Mediterranean and Art Nouveau palaces usually associated with Palladion and Katz. Because the site was in the Upper Loop area, a more practical approach was to be used. The design was considered by critics at the time to be most successful. The building incorporates quality materials and-cost craftsmanship throughout.

The Esquire opened on February 25, 1926. The opening between the Bachgold in The Board and Welles Jones. Some writers refer to the style as "Art Moderne." The most recent trend among art historians is to include this designation under the broader definition of Art Deco. The stream-lined effect is emphasized by the use of curved windows glass.
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About the Sculptor:
Frederick C. Hibbard (1881-1950)

Frederick C. Hibbard was born in Canton, Minnesota and studied at Calumet-Steele and for a short time at the University of Minnesota. In Chicago he attended Armour Institute (1900) and after a year worked at the Art Institute (1901-1903). About this time he married Louise Tullis. Hibbard became an outstanding portrait sculptor. His first major commission was the monument at Center Memorial standing in Lincoln Park. He was especially proud of his work for Harold, Mrs. Macomber, Mays, Stearns (1914), and later Arm and Hook (1926). He was a member of the Chicago Historical Society and a charter member of Chi Dwellers.

Editor’s Note: We are indebted to Fred C. Smith, grandson of Frederick C. Hibbard and CADS member, for much of the material used in this article.
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A VERY SPECIAL AUTOMOBILE

This 1940 Cadillac 61 Special Town Car is very important to the history of Chicago and to the Chicago Art Deco Society. Purchased by Mrs. Robert Hamer in 1942, she owned and was chauffeured around Chicago in this car until her death. It was then sold to Robert Gilmore of Lake Forest by Arthur Yancey, the executor of the Hamer estate. Mr. Wood was a descendant of the Wood family of Sears Roebuck & Co. It was then acquired by Seymour Pinsky, an Advisory Board member of CADS. The original odometer reading at the time of the sale was 37,609. There were only 15 of these cars manufactured by Cadillac. Designed by William Mitchell, 9 of them had metal tops and 6 were leather tops. The car featured here on the cover has a leather top and is spectacular.

We hope to convince Seymour to bring his "baby" to our next meeting.
Campana Building
Batavia, Illinois
Frank D. Chase and Childs and Smith
1927
David Gebhard

One of the most successful campaigns to openly employ architecture to sell products was that of the Streamline Moderne of the 1930s. With the advent of the Great Depression, industrial designers and architects said American business on the idea that if their products (old as well as new ones) were properly repackaged, they would sell. The most favored design image for this new packaging of commodities was the aerodynamic Streamline Moderne. At first, the new packaging concentrated on the products themselves and how they were presented. By the end of the thirties, with a somewhat renewed prosperity, American businesses advanced to the next stage, and began to remodel or build new buildings which, with their striking Moderne image, could be used to further sell their products. The introduction of the Streamline Moderne of the 1930s was the aura and image of the machine. The symbolism of the machine entailed two factors: the actual machine, appropriately clothed in a smooth aerodynamic skin (as if it was a Nash Gordon or Duesenberg rocket, purring imperceptibly beneath soda), and then the machine as a hygienic, slick, less producer of products.

One of the splendid examples of the use of the Moderne to sell a product is the 1937 Campana factory in Batavia, Illinois. When it was published in the February issue of the magazine Architectural Forum it was noted that “this long white sandstone and glass block factory building has been enterprisingly placed on a main highway where its dramatic facade serves as an excellent advertisement for the beauty products made within.” Continued on Page 2.

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Heywood-Wakefield Modern
The Prewar Years

Christopher Kozmanny

Heywood-Wakefield was founded in Gardner, Massachusetts in 1820 by five Heywood brothers who set up shop in a barn next to their father's farm to make wooden chairs. Through Yankee ingenuity and a belief in the benefits of technological innovation, the company prospered and by the time of our nation's centennial in 1876, they were producing many styles of solid wooden seats, chairs, and furniture of red and white oaks as well as railway sleeping and baby carriages. In 1917, the Heywood Brothers Company and the Wakefield Furniture Company merged to form the Heywood Brothers and Wakefield Company, which could now boast of being the largest manufacturer of chairs, baby carriages, canes and Reed products in the United States as well as the largest importer of rattan in the world. The years 1904-1921 were another great period of expansion for the company, which saw the acquisition of other furniture companies including the Wood Manufacturing Company of Menominee, Michigan in 1919. It was at this time that the company claimed the title of manufacturing the Heywood-Wakefield Company. By 1926, its 100th anniversary, the company had seven factories, thirty-five warehouses, employed five thousand people and conducted business from coast to coast.

The year 1926 was important not only for Heywood-Wakefield, it was the year the fashionable New York City department stores were beginning to exhibit and sell modern furnishings influenced by the 1920s' Exhibition of Decorative Arts in the 1920s. F. Scott Fitzgerald, prosperous flappers, women's suffrage and demographic changes conceptually modern furniture and decoration to the urban Ascend Society of America. Merchandising companies began creating the new style of Cubist-inspired designs and bright new palette of colors that would continue to influence the design and production of furniture in the United States. Heywood-Wakefield's 1929 catalog, the cover of which itself is an excellent example of midcentury modern art, offered a bright, painted wood kitchen set, clearly influenced by the above trends, and the vast majority of the line however remained traditional (Colonial) in style.

In 1933 the firm engaged the services of an emerging designer to develop a "Contemporary Group." His name was Gilbert Rhode. His initial contribution to Heywood-Wakefield consisted of a small group of with parquet floor furniture, square in form, in a "natural finished look, rubbed down." At first the line included only one desk, console and occasional tables, and a selection of wood framed seating as well as a line of oak book and woven fiber porch furniture. The new Rhode designed "Contemporary Group" was rolled out with a national advertising campaign appearing in magazines as early as February 1934. The line was expanded later that year to include modular case goods and fully upholstered living room seating.

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Chicago’s Art Deco Wicker Connection

Bill Reel and Penny Taylor

Today, the term ‘wicker’ often conjures images of white Victorian porch chairs bearing tags from the Orient and is not typically associated with other furniture styles. However, the American wicker industry was responsible for designing and weaving wickerware in a number of styles — Victorian, Mission/Craftsman, Bar Harbor, Art Deco and even Modern.

Wicker weaving is an American art form. Originally called reed, rattan, willow or flax weaving, the term wicker became popular in the 1920s to describe this type of furniture. Although wicker weaving utilizes basketry skills dating back to around 7,000 B.C., this art form did not evolve until the 1840s on the east coast. By 1875, there were five reed and rattan manufacturers in Chicago. Then by 1924, when Chicago was the world’s furniture manufacturing leader, there were 204 furniture plants — 16 of which were producing wicker furniture. Today, there are few remnants of this glorious age. A few craftsmen have been written, some antique wicker museums and even fewer buildings remain in Chicago which date back to this period. To understand Art Deco wicker today is to comprehend all of the time as well as the changes which occurred in the world.
DECO AT THE ZOO

Carolyn J. Kucharski

The Pachyderm House at Brookfield Zoo — "the last word in elegance for elephants" — reported the Chicago Tribune in 1934. Completed in 1933, it was the last zoo building to be built during the initial construction period of 1927 to 1933, and is the only building dedicated in the Art Deco style. The interior exhibit area is simple and massive. The most striking Deco element is the intricate metalwork surrounding the two main domes. Mammals then create a strong but elegant impression and are a visual contrast to the large open indoor. Other Deco features are metal relief panels in the guard rail displaying flowing fountain, ziggurat shaped partitions between the animal enclosures, and modernistic metal banked light fixtures along the wall. The front building exterior identifies the building with modern style lettering; the sides consist of the rock terrain animal habitats. The incorporation of the modern building among a predominantly more traditional architect use style suggests the progressive ideal with which the Chicago Zoological Society, later known as the Brookfield Zoo, was created. Also, the history of the zoo provides an insight into the early Chicago planners' direction under the Burnham Plan. Adopted in 1916, the Burnham Plan is responsible for shaping much of the character of the city. Establishment of the zoo would probably not have occurred if not for the Plan's belief that public parks and recreational facilities were essential for a modern industrial city. The philosophy directly lead to the creation of the Cook County Forest Preserve District in 1913 for the purpose of acquiring and managing large parcels of land to be held for public use. Availability of land would prove to be a necessary factor for the zoo project. The decision for the zoo was ultimately set in motion by a donation of 83 acres of land near Riverside in 1919 by Mrs. Edith Rockefeller McCormick for the expressed purpose of a zoo which would be able to offer exhibits on a scale too large for the Lincoln Park Zoo. The Forest Preserve District accepted the offer. Continued on Page 3

Carolyn J. Kucharski is an extremely active member of CADS, using her various talents wherever the need arises.

Summer 1994

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Boulevard of Broken Dreams

By John Sugihara

When Daniel Burnham and Edward Bennett put forth their plan of Chicago in 1909, they selected Michigan Avenue (then Thirtieth Street) to be Chicago’s premier avenue for a variety of uses: banks, offices, hotels and shops to theaters and clubs. A reflection of the City Beautiful movement that was inspiring city planners from Buffalo to San Francisco, they envisioned a grand boulevard in the same style as New York’s Park. Remodeling of the plan, particularly those of Guarin and Jadin showed buildings of uniform height and more or less uniform Neo-classical style.

By 1918, the North Central Business District Association issued their own plan, taking aspects of Burnham and Bennett’s plan, but allowing buildings height to reach 10 stories. Subsequently, the zoning ordinance passed by the city in 1923 allowed structures to rise to a maximum height of 264 feet, exceeding the limits set by the Bennett and Burnham plans and allowing for a mixture of low and high-rise structures, thereby proving an end to...

(Continued on page 3)

Shelley Pottery stands out as the finest English china

by Norman Benvenuti

As a new member of CADS, I thought I would write about my favorite occupation. It’s kind of difficult to compose a short article on Art Deco when you’re trying to get your point across.

Hard-working design to dye-in-the-wood Art Deco professionals, but I’ll give it a try. I’ll admit that my involvement with deco until a couple of years ago was just in passing: I always admired it, but in my years of collecting, I stayed with the traditional, emasculating a great collection of antique walking sticks and umbrella cases. Then, one day, I became trapped! This was twenty years ago; I attended an auction, and outbid everyone...

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Shaken, Not Stirred

More than 73 gleaming silver, silver-plated, chrome, aluminum and glass cocktail shakers from the turn of the century through the 1920s will be on view September 29, 1995 through January 7, 1996 at the Milwaukee Art Museum's Young Gallery.

While mixed drinks existed before prohibition, the modern cocktail really came into its own in the 1920s. Cocktail culture had a powerful allure, and many Americans believed that if they maintained a select social circle, they could keep the speakeasy culture from their doorstep. As the 1930s approached, many Americans Pryor held a private social eden. But Prohibition was on its way, and the cocktails were disappearing. The Prohibitionists were fighting for the destruction of the speakeasies, but the speakeasies were fighting back. The speakeasies were fighting back. The speakeasies were fighting back.

135 South Lasalle Street: Classic and Abiding

By Leslie Hindman

At its highest point, the LaSalle Bank building, at 135 S. LaSalle, towered 55 stories over the city's skyline. To walk in the building today is like stepping back in time to a bygone era.

In 1900, 135 S. LaSalle was an empty shell. The building had been abandoned by its owner, the Chicago Bankers Association. In 1901, the building was purchased by the LaSalle Trust Company, which was later merged with the LaSalle National Bank.

The building was designed by the firm of Burnham andRoot, who had already designed many of Chicago's most famous buildings, including the Board of Trade Building and the Auditorium Building. The building was constructed of steel, glass, and concrete, and was designed to withstand the harsh winters of Chicago.

The building was completed in 1907, and became one of Chicago's most prominent landmarks. It was home to many of the city's leading businesses and organizations, including the Chicago Board of Trade, the Chicago Stock Exchange, and the Chicago Mercantile Exchange.

The building was damaged by fire in 1971, but was quickly restored to its original glory. Today, the building stands as a testament to Chicago's rich architectural history.
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The Romance of Mirrored Glass Radios

Ed Sharp

I became interested in radios when I was 14 and mixed my uncle’s play with a home-made crystal set. I built a bigger one of my own, and at 15 I bought my first radio with money made pulling weeds. In 1936 Philips, I bought the first radio with a mirror on the front, but it didn’t work, as it didn’t have any glass. I tried many more, but they all failed. In 1938, I bought a new one, and it worked. I have been collecting radios ever since, but they all have mirrors. I have a collection of over 200 radios, all of which have mirrors. I have even built my own radios, all of which have mirrors. I have been collecting radios ever since, but they all have mirrors.

The Romance of Mirrored Glass Radios

The Romance of Mirrored Glass Radios

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Update on World Congress on Art Deco
Illustrator Lynd Ward

By Ed Kopp

Lynd Ward (1905-1985) is probably best known for the six „woodcut novels” he produced between 1929 and 1937. What is often overlooked is Ward’s prodigious output as a book illustrator. Excluding the woodcut novels, Ward illustrated no less than 45 books during this period, encompassing fiction, nonfiction, poetry, biography and children’s books. In this article, I will mention seven books that Ward illustrated in an Art Deco style between 1928 and 1934.

One of the first books that Ward illustrated was Oscar Wilde’s The Ballad of Reading Gaol. Issued in 1929, the use of mezzotint for the twenty-five full-page illustrations and crayon drawings for the endpapers, vignettes and chapter headings gives the illustrations a softer look than most of Ward’s deco work of this period. Indeed, he was said to be displeased with the reproduction of these haunting illustrations. Although popular with many twentieth-century book illustrators, The Ballad of

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Chicago World’s Fair is Still a Hot Ticket

By Rick Howe

Over 60 years since 1933 Chicago World’s Fair tickets and passes actually gained you admittance, the tickets today remain a valuable item to collectors.

Governing public support for Chicago’s Centennial Celebration for the world’s fair was achieved in 1929. Stanley in 1926 organizers of the fair sought to enlist the support of the common citizen. For $5 a supporter could join the „World’s Fair Legion.” After joining the members would

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The special event and page 31.
The Bowman and the Indian

by Jack Bullock

An article in Art Digest Magazine in March of 1927 boasted that Ivan Meštrović is expected to leave behind him a series of art treasures sufficient to rival Michelangelo. The media helped the mythmaking trend by printing a variety of folklore-induced reviews and articles. “He only employs his hands in his work,” wrote A.R. Becker in a letter to the Chicago Daily News. Other rumors about his alleged unearthly techniques began. Some said the sculptor atoned.

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Chicano Adler: From Art Nouveau to Art Deco

By Barbara Kellen

We often assume that artistic achievement lie outside the boundaries of a particular historical and cultural moment. The fact is, however, that all art is produced in a social, cultural, and economic context, and those contexts change over time. Adler, for example, began his career in Art Nouveau and developed his style into Art Deco.

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Rockwell Kent...Undeniably
By Scott E. crispy

Once considered a perennial favorite in the exhibition halls of New York, Chicago, and San Francisco, et al., Rockwell Kent, by choice and by turn of the cards, virtually vanished from the museum and gallery circuits by the late 1940s. For generations, art aficionados had hoped to meet up with Kent's trademark: austere canvases, rich black wood engravings and his equally commanding ink drawings. Between 1928 and 1938 alone, Kent was either the feature artist or an individual.

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