

# CHICAGO ART DECO SOCIETY



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# CHICAGO DECO

newsletter of the Chicago Art Deco Society



## DECO ECHOES \*

The grandest Art Deco skyscraper of them all--New York's Chrysler Building--is being lit up with fluorescent bulbs. Lighting the spire was architect William Van Alen's original intent, according to the November Preservation News.

Visit a Deco movie theater: the Pickwick in Park Ridge (on the National Register), the streamlined lake on the Oak Park mall, or the Esquire on Oak St. (this one, a star, is endangered and deserves the immediate attention of the new society). Farther afield is the splendidly restored Paramount in Aurora. It has a full bill of theatrical and musical attractions, with 30s movies during the summer.

Often overlooked Chicago Deco are the light standards, bridge abutments, and railings along Lake Shore Drive. Bill Knack pointed out their value in a letter published in the Tribune earlier this year.

Have you been to the Zephyr, the ice cream parlor and restaurant at 1777 W. Wilson? Mirrors, neon, chrome--the works--in a playful Echo Deco style.

A clear sign of how popular Deco has become: the heavy in a series of Dick Tracy strips some months ago was named "Art Dekko" (does anyone have a copy?).

What was in in 1935? Find out at a fashion show at the Ginger Man, Racine and Grace, 7-1, Sunday, December 13. Clothing from 1900 on will come from Studio V and Consuelo's. A \$2 cover charge includes hors d'oeuvres.

More on fashion--the Fortuny exhibit now at the Art Institute.

National Historic Preservation week in May has become an established institution, and this year the Greater Chicago Historic Preservation Week Coordinating Committee plans to use an Art Deco building on its poster. It may have taken a cue from the National Trust for Historic Preservation, whose 1982 datebook has a Deco theme.

With a bow to Leonard Horowitz, who introduced me to the term "Echo Deco" to refer to later imitations of the style.

## OUR TIME HAS COME - SOCIETY FORMED

The sell-out crowd at last summer's lecture by Barbara Capitan, director of the Miami Design Preservation League, was a clear sign that Chicago is ready for an Art Deco society.

Capitan waxed lyrical on the splendors of Chicago Art Deco. While her definition of the style--she includes Wright, the Arts and Crafts Movement, the International Style, and the postmodernists--may be too all-encompassing for some--there's no disagreeing with her enthusiasm. "She's the Jewish mother of Art Deco," said architect Stanley Tigerman in his introduction.

### FIRST MEETING

A few days after the Madlener House lecture, a small group met with Barbara Capitan and Miami Beach designer Leonard Horowitz at Riccardo's and agreed formally to begin a local Art Deco group.

At least two people at that meeting--Lynn Abbis and Joan Herenberg--had participated in the Chicago Architecture Foundation Art Deco program in 1979. The successful eight-week series of tours and lectures was organized by Bunny Sellig. The Capitan visit, those at the meeting agreed, was the spur needed to get the long-talked-about society under way. (Continued on Page 4)

### MARK YOUR CALENDAR

#### Saturday, December 12, 4:30

Survey Committee meets for first time. Everyone is welcome. For details, call Bill Knack (312-7119) or Patricia Casler (663-0805). Photographers are particularly needed.

#### Monday, December 14, 6

General meeting of the society. We hope for a good turnout to come up with program ideas for 1982. This meeting is open to everyone. Bring your friends. At Friends of Downtown, Room 1133 of the Stevens Building, 17 N. State, at 6.

# DECEMBER 1981

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# CHICAGO DECO

newsletter of the chicago art deco society

february



1982

## DECO ECHOS

One of this year's prestigious Progressive Architecture magazine awards went to the Miami Design Preservation League and its consultants, the firm of Anderson, Notter, Finegold, for the Miami Beach Deco district preservation plan.

Architect's new exhibit space opens this spring with a World's Fair show, including the 1933-34 Century of Progress.

The logo of that fair is reproduced here thanks to Larry Hale, who photographed it from a print in the University of Illinois-Circle library manuscript collection, which is the repository of the fair's corporate archives. To see the material, call manuscript librarian Mary Ann Benberger.

A six-week Art Deco course taught by CADS president Lynn Abbie starts March 16 at Loyola University's Lewis Towers campus. Call the registrar for details.

Add to last issue's list of Deco movie theaters the Luna on Belmont just east of Cicero. Its gleaming white pylons is a wondrous sight on the low-scale shopping street. Would that it played films with a Deco setting—now ones like "Mommie Dearest" or "Pennis from Heaven" or old-timers like "Cay Diverces" or "Broadway Melody of 1929."

This is the fiftieth anniversary year of the Museum of Science and Industry. Its Deco auditorium was designed by Alfred Shaw. CADS special events chairman Jack Garber was made an honorary citizen of Miami Beach during last month's Art Deco Weekend. Some 10,000 people turned out for a street fair, art openings, an antique car parade, and a gala ball.



## DEFINING DECO

Is it Deco or isn't it? It's not always easy to tell, especially for those trained to think of Art Deco as a decorative vogue rather than a broad architectural style.

The group that recently completed a Deco survey of the North Loop in effect decided not to decide. It pinpointed specific Deco building elements (the Stop and Shop marquee, the lobby ornament of the LaSalle-Wacker building, the porthole window of the Trailways bus depot), not worrying whether the entire structure fit into the category.

### Geometry first

Jean Hennenberg has solved the definition problem for herself by focusing on the geometric basis of Deco designs. Eleanor Gordon agrees but notes that she thinks of it primarily as a decorated style. The two have collaborated on articles about Deco that have appeared in the Chicago Tribune magazine, the Journal of Popular Culture, and Omniscient magazine. This spring some of their slides will be part of a traveling show now being prepared by the Smithsonian (Cont'd. on page 4.)

## MARK YOUR CALENDAR

**Monday, March 15, 6 P.M.**  
"Defining Deco." Slide show by Jean Hennenberg and Eleanor Gordon. At the Circle Gallery in the Marriott Hotel, 510 N. Michigan. No admission charge for CADS members; \$2 for others (applicable toward membership). RSVP, Lynn Abbie, 383-1348.

**Month of March**  
"Chicago Art Deco." Photo exhibit, Chicago Sun-Times gallery, first floor, 401 N. Wabash, 8:30-6 weekdays.

**March 7, 2-8 P.M.**  
Parties by Woody Verdwook. Opening reception, Studio V, 2908 Lincoln.

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# CADS

CHICAGO ART DECO SOCIETY

JANUARY/FEBRUARY

## A DECO MOVIE NIGHT

Friday, March 9, 1984

The March event at CADS will offer a glimpse of the popular culture of the Deco years. Details of cost, time, and place will follow. In the meantime, Larry Hale, film expert and organizer of this program, presents these reviews of the feature film and two shorts to be shown.

### The Broadway Melody (100 minutes)

Academy Award "Best Picture" 1929

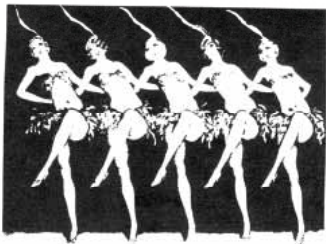
This is the first MGM musical and the first Hollywood musical to seriously use dialogue, singing, and dancing to tell a story. The musicals before it used sound only as a novelty.

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, Nacio Herb Brown (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 lose her song and dance man lover to her younger sister. We meet the young hopefuls, the tyrannical producer, and the comic relief agent. But even though the plot is cliché, this was the first time it was being presented in an all talking picture and the performances have a conviction the later copies lack.

The dialogue was praised for the realism of its backstage slang: "coffee-and-cake jack" for a meager amount of money, "cracked ice" for Tiffany diamonds, "the lingerie" for women, and "inhaling poison" for drinking bad liquor. The dance director exhorts the chorus to work hard by saying "Cut 'em deep and let 'em bleed."

The camera work may seem a bit static today but in February of 1929 it was a revelation of how fluid and intimate the sound camera could be. We move into the dressing rooms, the seedy hotels, the rich parties and onto the stage itself ablaze with light and bustling with activity. (The secret was ingenuity and imagination. All the studios had optically and electronically comparable equipment.)



The sound was the state of the art, both technically and esthetically. The microphone boom 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 sound better than the scenes shot earlier. This was the first movie in which the pictures and sound sometimes tell related but not identical stories. In one scene a character is on the verge of tears; her face fades to black and in the darkness we hear a single sob. That was breathtaking in 1929 and it is still effective.

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### Merry Mannequins 1937 (10 minutes)

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

### Pie, Pie Blackbird 1934 (10 minutes)

Pianist Eubie Blake and his band are featured with the singing of Nina Mae McKinney and the dancing of the Nicholas Brothers. Songs include "Memories of You," "China Boy," and "Everything I've Got Belongs To You."

This is one of the Warner Brothers "race" shorts. The series presented top Black entertainers in outstanding performances.

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# CADSD

CHICAGO ART DECO SOCIETY

JULY/AUGUST 1984

## ANOTHER DECO MOVIE NIGHT

Friday, July 27, 1984  
6:00 and 8:30 P.M.  
CORONA CAFE  
510 N. Rush St.  
\$3.00 admission  
Cash Bar



Following the success of our first 1984 Deco Movie Night in March, CADS has scheduled another event with the same format. Larry Hale, resident critic and chairman of the program, once again presents background information on the feature film and short.

**Design For Living** 1933 (88 min., bw)  
Director: Ernst Lubitsch. Screen Play: Ben Hecht. From the stage play by Noel Coward. With Gary Cooper, Frederick March, Miriam Hopkins, Edward Everett Horton, Franklin Pangborn.

Three Americans in Paris resolve to establish a platonic garret dedicated to art. But soon Cooper and March are trying to get Hopkins on a dusty couch.

Noel Coward wrote *Design For Living* as a comedy for himself and Alfred Lunt and Lynn Fontaine. It was a play about three people who loved each other: two men and a woman, all free spirits. It was a witty thing, played in high style, and it achieved a smart Broadway success.

Paramount bought the screen rights knowing the Hayes office (the movie industry's organ of self-censorship) would never allow a sympathetic portrayal of a *menage a trois*. The studio assigned the picture to director Ernst Lubitsch knowing Lubitsch would restore, through direction, as much as possible of what the Hayes office would insist be cut from the dialogue and plot.

Lubitsch was delighted with the assignment. He doubted the play could get past the censor or be popular with the mass audience. But done as a screwball comedy (where unlikely things happen so quickly they are taken as the norm), he saw real possibilities.

Miriam Hopkins was cast as Gilda, the young woman of the piece. Lubitsch considered her the best comedienne in Hollywood but he realized that few people knew it because she had been ill-served by other directors. For the men in her life Lubitsch wanted Ronald Coleman as George the playwright and Leslie Howard as Tom the artist. Paramount found Coleman's price too high and Howard refused both parts. (He said he was not going to invite comparison with Coward or Lunt.) Other British actors were ruled out as box office liabilities for the American market. Lubitsch decided to make the principals Americans. Ben Hecht rewrote Coward's English dialogue into American speech.

Lubitsch cast Frederick March as George the playwright and Gary Cooper as Tom the artist. Both were Paramount contract players. Neither had been in a movie comedy before. Edward Everett Horton was kindly, older Max, the man who marries Gilda. Max proposes to Gilda by emotionally declaring, "Immortality may be fun but it isn't enough to take the place of one hundred per cent virtue and three square meals a day." Gilda eventually discovers that she cannot live without either of her bohemian consorts and so decides to live with them both, leaving the forlorn Max high and dry.

The film did poorly at the box office in 1933. Most critics said Cooper was miscast as a light comedian. And most audiences wanted the Miriam Hopkins character to wind up with one man instead of two.

The judgement of later generations is that *Design For Living* is a delightful comedy: a witty script with first-rate acting and direction.



**Poor Cinderella** 1934 (12 min., bw)

Betty Boop is Cinderella with striking Deco backgrounds. You'll have to imagine the colors. No color Boops are legally available in the non-theatrical market this year. National Telefilm has recalled all the color material for re-editing, hoping to sell it as a TV special.

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## The Roxy and the Ritz

reviewed by Carol Yehling

*"If one had to present to someone the quintessence of Art Deco, what would one show him? My (prejudiced) choice would be one of the cinemas. . . The importance of the cinema in art was that it gave designers and decorators a chance to let themselves go, untrammelled by the limitations imposed by bourgeois purses and bourgeois domestic tastes. In them we see Art Deco in its fully realized form, functional to the extent that any cinema has to be, but also giving scope for the farthest indulgence of the designer's taste. . ."*

(Bevis Hillier, *The World of Art Deco*, New York, 1971)

Remember the last contemporary movie theater you entered? It was, no doubt, rather unremarkable - once-red carpet, gaudy chandeliers or fluorescent bulbs in 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, 2433 N. Lincoln. Larry Edwards, owner, objects, in fact, to the design of modern moviehouses, referring to his own as "the way theaters should look." In our last newsletter we congratulated Edwards 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 as Deco enthusiasts to explore these theaters.

The building which houses the three theaters is actually pre-Deco, having been built in 1915. It was renovated just five years later to adapt it for sound and its lobby was redecorated at the same time in Deco style. The two new theaters upstairs were modeled after the smaller neighborhood cinemas and they also emulate the type of theaters built on luxury liners in the 1920s and 1930s. The clean-lined, angular Deco elements are featured, rather than the curved, ornate Deco style. The carpet is a copy of one used in the Odéon theaters in England. Edwards noticed a similar pattern in a sample book and had the necessary elements changed to his specifications. The lighting fixtures in the smaller theater, the Ritz, are from the Diana Court Building on Michigan Avenue. The fixtures in the Roxy are leaded glass. The seating is from theaters in California and New Jersey. The original 1930s structures were rebuilt to make them functional; however, the designs are authentic.

Edwards' ideas of what a movie-going experience should include don't end with the design of the theater. The Biograph, Roxy, and Ritz present avant-garde, foreign, experimental, and revival films. In your investigation of Art Deco, make sure you 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

reviewed by Mary Sue Dillingofski

If you're blue, and you don't know where to go, why don't you go to the Dairy, 1936 W. Augusta, and catch a bit of "Stardust." This trio of sassy ladies, who cut a mean rug at the Art Deco weekend, reproduce the Andrews Sisters' close harmony on "Bei Mir Bist Du Schön," "Don't Sit Under the Apple Tree" and "Please Don't Talk About Me When I'm Gone," along with less familiar nostalgia, like "Sentimental Gentleman from Georgia." While true Deco fans could wish for more Porter, Gershwin and Berlin, we can be satisfied with an occasional "42nd Street" or "Let Yourself Go," albeit Andrews Sisters-style. The ladies are razzle-dazzle, their costumes are pure Bette Davis, and they inspire the patrons to actually touch each other when they dance.

The Dairy offers a dinner-and-show evening at reasonable prices (entrees from \$8.95 - \$17.95, cover charge \$3.50), reasonable food, and reasonable ambiance, if you overlook the ficus with the Italian lights. We even spied one patron in black tie.

"Stardust" performs on Fridays and Saturdays (make reservations well in advance for the 8:30 show). For a real treat, and less noise, catch Les Tucker on Thursdays or Bobbie Benson on Tuesdays.

Incidentally, a small revolt seems to be occurring at the Dairy. Our waiter casually told us that they "no longer serve Perrier."

## A DECO MOVIE NIGHT

Friday, March 9, 1984

6:00 and 8:30 P.M.

CORONA CAFE

105 N. Rush St.

As described in the last issue of CADS, the March event will feature the MGM musical "The Broadway Melody" which won the Academy Award for Best Picture of 1929, and two shorts, "Merry Mannequins," a cartoon parody from Columbia Studio, and Warner Brothers' "Pie Pie Blackbird" with Eubie Blake and his band. There will be two showings of the films, at 6:00 P.M. and at 8:30 P.M. This program is FREE for CADS members and \$3.00 for non-members. There will be a cash bar at the Corona Cafe; doors open at 5:30 P.M. Come early and stay late!

# MARCH/APRIL 1984

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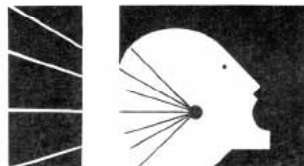
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FROM THE PRESIDENT

**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 pried from their obelisk 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 His Honor or his press secretary. Actually, he could have pointed accusingly to the Park District. However, CADS was a lone voice in the wilderness asking for what our 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 "S" curve, would fare through all the straightening procedures. Upon checking the construction, Lynn Abbie found the lights thrown on the streets and bound in chains. She documented this loss on film, and her October 7 lecture in Oak Park centered around this documentation. However, as early as July 30, she had assurances from the City Engineer, Louis Koncza, that these 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 jewels 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 **CLOUT!**

Federal funds and local money were spent for these lights. The bridge they enhanced is historically important. Call your alderman!

EXCERPTS FROM PREVIOUS CORRESPONDENCE  
 WITH THE CITY OF CHICAGO

*From Lynn Abbie 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, 1983 to be Downtown Deco Weekend.

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

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

*From Louis Koncza, City Engineer, to Lynn Abbie, 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 Shore Drive contain provisions for saving the stone obelisks and lighting fixtures from demolition.

The stone obelisks are currently being stored for future use in a fenced in area under the Columbus Drive viaduct, north of the Chicago River and the lighting fixtures are being stored in public works warehouses located at 31st 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 of preserving objects of historical value. If I can be of further assistance do not hesitate to contact me.

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THE ARCHITECTURE AFICIONADO



Photo by Bob Thall for the Commission on Chicago Historical and Architectural Landmarks.

**ESQUIRE THEATER**

Completed 1938  
 Architect William L. Pereira  
 Location 58 East Oak Street  
 Chicago

The Esquire Theater upon its completion was a source of great joy and pride to the people of the Near North Side and the Gold Coast area. Its patrons, however, came from all parts of the city and from out of town. It was literally a showcase of modern design. Its nifty push-back seats were the talk of the town. A date at the Esquire was something special. Its powder room was a visual delight for all young ladies.

The theater was built for Harry and Elmer Balaban. They were the youngest members of the famous Balaban family

of show business and theater operations in Chicago and Detroit. The architect William L. Pereira had worked with the Balaban family 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 Far Eastern palaces usually associated with Balaban and Katz. Because the site was in the Gold Coast area, a sophisticated and modern approach was to be used. The design was considered by critics of the time to be most successful. The building incorporates quality materials and expert craftsmanship throughout.

The Esquire opened on February 16, 1938. The opening bill was *The Firefly* with Jeanette MacDonald and Allan 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 streamlined effect is emphasized by the use of curved window glass.



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THE ARCHITECTURE AFICIONADO

Photo by LYNN ABBIE detail Chicago Motor Club



**CHICAGO MOTOR CLUB**

Completed 1928  
 Architects Holabird and Root  
 Location 66 East South Water Street  
 Chicago

This building, just off Michigan Avenue, is 15 stories above ground level, and has two stories below grade. The exterior is of limestone. Highly stylized flowers surrounded and supported by volutes that look like wheels because they are circles are the Deco motifs that are at the street level. There are what appear to be tall feather shapes above the doors. The entire first floor opens into a lobby. The two-story-high lobby is a showplace for Deco ornamentation! There are swans, exotic phoenix-like birds, perhaps a crane and other smaller birds, shells, and other designs that have become the traditional poipourri of Deco symbolism.

The giant mural-map of the United States by John Norton shows the automobile routes across the U.S.A. during the 1930s. It is as handsome as the other accouterments that have been given good care. The care of this building is exemplary; therefore, it is unpleasant to relate that in 1983 the Chicago Motor Club took out all the original Deco lighting fixtures. What you will probably never see again. In spite of the fact that restoration of these lights at a future date was promised to the Chicago Art Deco Society in a letter (1983), were glorious tiers of graduated circles of subtly frosted glass. Single circles of the same glass were placed in certain areas on the wall as sconces. The lobby still has more Deco impact and delight for its size than any other space in the city.

At this writing it is possible that a buyer for the building has been found who is sensitive to its special design and may be interested in maintaining its integrity.

©Lynn Abbie, April, 1986



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THE ARCHITECTURE AFICIONADO



©LYNN ABBIE, Frieze, Victor Lawson YMCA

**VICTOR LAWSON YMCA**

Completed 1924-31  
 Architects Perkins, Chatten & Hammond  
 Location 30 West Chicago Avenue  
 Chicago

This building is an Art Deco showplace on the exterior and interior. The exterior is in good condition. The interior is intact and has almost all of its original items in place but needs funding in addition to care to bring up its Deco ambience to prime condition. The years have taken their toll, but a campaign to restore it to its original glory would not involve any major changes.

Noteworthy are almost all the visible elements of the building. The entry, its doors and trim are good examples of the best workmanship and materials of the period. The doors and lobby have the silver-look trim that was popular during this period. Original lighting fixtures are handsome and detail should be noted. The physical culture aspects of the building are noted in the silver-look relief over the elevator doors. Nickel is used to create much of the silver appearance of the embellishment throughout the lobby and in the stairway area. The barnisters carry this graceful silver line up to

the second floor and down to the lower level.

The lower level has tile, a fountain or a niche for what once was the popular Deco recessed wall fountain, and handsome original lighting. Exercise rooms on this level have black glass walls that look like obsidian.

On the second floor is a drawing room atmosphere. A delightful Deco-styled fireplace is still there. The original wood wall paneling with its Deco carving is still there. The western section of the large room is closed off by beautifully etched glass doors that are also originals. The area behind the doors was once the library.



©Lynn Abbie, 4-80



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THE ARCHITECTURE AFICIONADO



333

Completed 1928  
Architects Holabird & Root  
Location 333 North Michigan  
Chicago

The handsome backdrop of the 333 presents a vista that says Chicago and North Michigan Avenue. It helped to create the chic atmosphere of the area long before the term "Magnificent Mile" was coined. Indeed, the 333 is at the foot of the "Magnificent Mile." It is located at a point in the city where part of Ft. Dearborn stood. One can trace the outline of the fort in the markings imbedded into the sidewalk on the east and west corners of Michigan Avenue. The history of the city itself can be traced in the frieze running from the north side of the building across to its ending panel on the west side. These depictions in low relief sculpture on the fifth story move in the fashion of a documentary cartoon. The stylized figures are local Indian tribes and pioneers. You can see Father Marquette, the canoes, the trappers, the hunters, the Massacre of 1812, and the Indians being paid off to leave the area. The white man then had clear title to develop the real estate in order to create the land boom that was to permit 333 to be placed here ultimately.

This history lesson is placed over the highly polished rainbow granite or gneiss. The highly polished and reflective material at the street level and two stories above is typical of the Deco style and treatment. The symbolism is also typical. The massing of the building and its fenestration are also classic examples of Deco.

The north facade is most notable in that it belies the real bulk of the building. Viewed travelling southbound on Michigan Avenue the building appears tall, graceful, elegant, and chic. It is a successful effort in turning bulk into a graceful statement. The geometric elements on this building are the large circles that form the windows. They look like portholes of a steamship and celebrate the advance of technology. This porthole motif was to catch on in later buildings that are classified in our time as "Nautical Deco." Traditional fenestration is seen between the portholes. Modified Chicago Windows with graceful French accents above tell us that the Paris Exposition of 1925 was considered in the conception of its detailing.

333, it is often said, is based on a design that was submitted to the 1922 Chicago Tribune Competition by Eiel Saarinen and came in second. Certainly many buildings after 1922 were influenced by the Saarinen plan.

This limestone-clad skyscraper is composed of two closely related units of different heights. One is the north 35-story tower with its top cut back in sculptural masses, its splayed corners, and its vertical piers rising through the mid section. This is the element that gives the view on the north its elegance. The other component has 24 stories which makes it harmonious with the height of the buildings neighboring it.

This building was included in the 1974 Chicago's Landmark Structures Inventory.

Most notable on the interior are its elevator doors and cabs, which contain designs original to the building of 1928. The lobby modernization of 1966 did not harm most of the original embellishment, which is of high quality.

The private Tavern Club in the tower is distinguished for its Edgar Miller Room and the murals of Edgar Miller. Many of the Miller paintings of the thirties were displayed in the club before it was remodeled. The bar has a fine example of the stylized Deco murals of John Norton.

The Commission on Chicago Historical and Architectural Landmarks on June 3, 1986 recommended that the exterior of the building and the surviving original elements of the lobby be protected by landmark designation.

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# WINTER 1986

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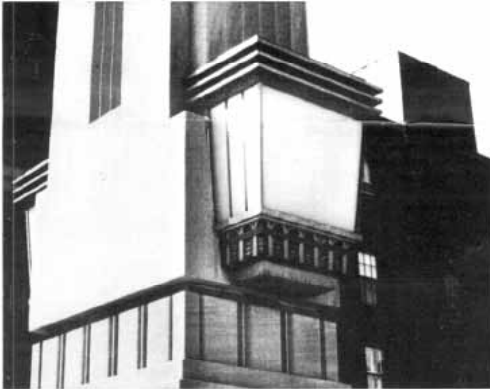
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SPRING 1987

THE ARCHITECTURE AFICIONADO



© 1984 Lynn Abbin

Chicago Outer Drive Link Bridge Luminaire  
 Completed 1937  
 Removed for scrap 1984  
 Designer Straus Engineering Co./Public Works Administration  
 Location Outer Drive and Grand Avenue to Wacker

This bridge has several names. Chicago Outer Drive Bridge is the most commonly used designation. The Chicago Park District has records claiming that as many as 600 names were proposed. It is a part of the Burnham Plan that was accepted by the city in 1909. As early as 1926 the Chicago Planning Commission authorized Hugh E. Young, a Chicago engineer, to start planning and cost estimates for this project. In 1929 a construction contract was awarded to the Strauss Engineering Company. The Great Depression hindered progress for several years. In 1934 Chicago resumed construction, making this bridge its first major project under the Public Works Administration. The cost was \$11,000,000. Seventy percent was raised by bond issue by the Park District, and thirty percent was from the federal government under PWA.

The lighting fixtures were the product of a collaboration and it is difficult, if not impossible, to ascribe their design to an individual. The Chicago Planning Commission and the Department of Public Works get the credit for the elegant restraint used in this aluminum design that worked so well with the Egyptian-like obelisk to which it was affixed. It was, without a doubt, the most aesthetically successful grouping

of all the handsome Deco lights anywhere on our glorious Outer Drive. This is an excellent example of a successful design not coming from a renowned architect or designer. It was not innovative. It did not have to be. Often innovative

means gimmicky and trendy and not of lasting worth. It was beautiful and it was appropriate and in harmony with its surroundings.

This simple and stylized luminaire with the lotus designs was an important piece of Chicago's architectural history.

In terms of social and political history the bridge is significant in two respects. It, and the plaque that was placed over the door of the southeast bridgehouse, remind us that this was the territory surveyed by Father Marquette. Marquette was born in Laon, France in 1637. 1937 was the year that the bridge was dedicated. Its dedication was of world significance because it was here that President Franklin D. Roosevelt delivered his anti-Fascist speech that had worldwide impact and was covered by the international press. After President Roosevelt's death in 1945 a proposal was made to rename the bridge the Franklin D. Roosevelt Memorial Bridge. The name never really stuck. In 1959 the Park District lost control of the bridges in the city when the administrative jurisdiction over them fell to Chicago's Department of Streets and Sanitation and the Department of Public Works.

In 1984 when the hairpin turn on the Drive was being eliminated, the Chicago Art Deco Society was concerned about the careless fashion in which the aluminum fixtures were being taken down and left in the gutter. After speaking with several officials in the municipal government we were assured in writing that no harm would come to them.

Such was not the case. They are gone. They have been torn from our lives without even a whimper.

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SPRING 1987

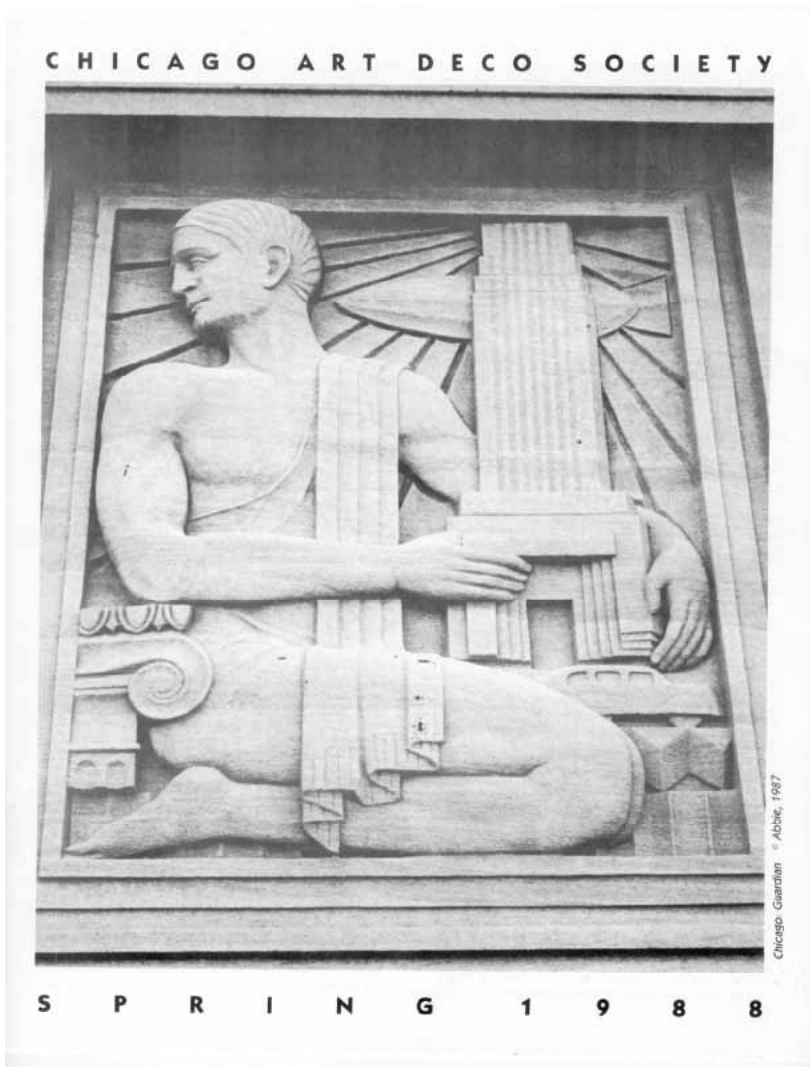
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Chicago Nurture to the World © Abbie, 1987

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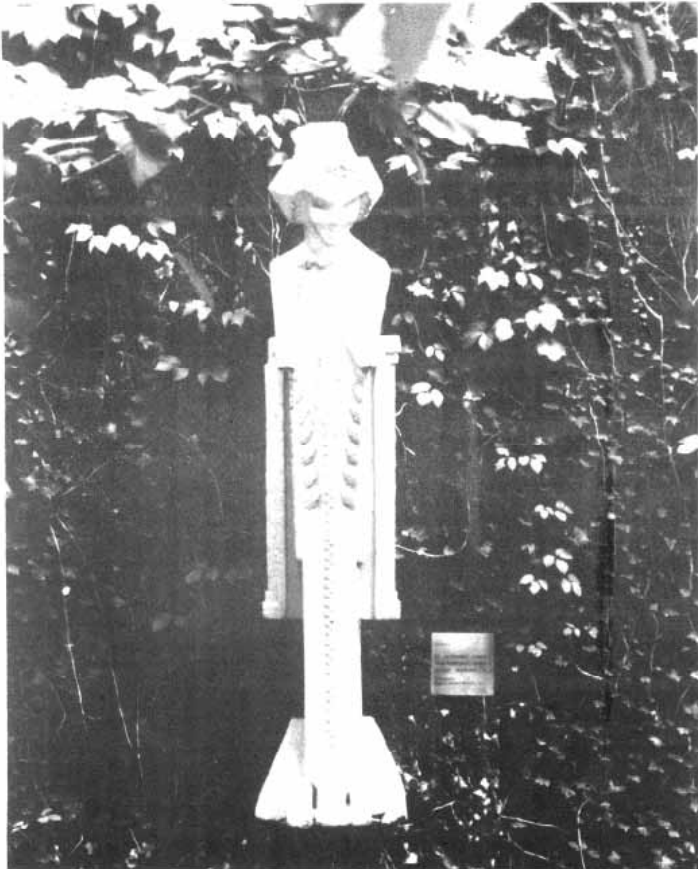
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Water Sprite © Abbé, 1925

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**THE ARCHITECTURE AFICIONADO**

155  
 also known as  
**KOGEN STUDIOS**  
 Completed 1927, 1934-35 (and ongoing)  
 Architect Edgar Miller  
 Location 155 West Burton Place, Chicago

Although this building is known to some as Kogen Studios, it also is called just "155" because of the story that follows.

As related by the Chicago Tribune art critic Alan G. Artner, Andrew Rebrori credited Edgar with its design AND execution. Mr. Artner himself mentioned seeing reproductions of the elevation drawings signed by Edgar.

Sol Kogen was essentially a portrait painter and Miller had known him since student days. Edgar was forever renovating his own studio when one day Sol Kogen asked him to see a "pretentious, unimaginatively planned house and wanted to know if it, too, could be remodeled..." Sol had said that if Edgar would plan it, they would be partners. Sol got the material and Edgar determined how to use it. Most of the material was reclaimed from demolished buildings. Edgar says, "to use it you just had to have taste and a sense of space." By 1945 Edgar and Sol had a parting of the ways.

The beautiful patchwork quilt of mosaic that replaces the sidewalk and the soft corners that the west side moving toward the north side display are reminiscent of early Wiener Werkstatte. Edgar freely admits he was influenced by many sources: "Influence is nothing but nourishment, and you grow by it. To be afraid of influence is like being scared to eat."

Edgar did all the carving, stained glass, frescoes, and ceramics. He says, "I used any legitimate architectural or design statement that had common sense, courtyards, for instance. They were not done much in Chicago. The empty space was turned into a lawn with maybe a shade tree out front... I took that same area and enclosed it, bringing in as much fine detail as possible. My greatest enthusiasm as a boy was for the wild flower, and later I wanted to recall it in jeweled surroundings that also afforded protection against crime. This made sense while the idea of a lawn came out of the fallacy of compressing the look of a country estate."

There are 17 units in this complex, two of which are of luxurious proportions. The exterior court is an inspired and inspiring use of space that promotes a feeling of tranquility and contemplation. Not only taste but love, yes, even passion for pleasing the eye and the mind are present.

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Photo: © 1978 Jim Alquist

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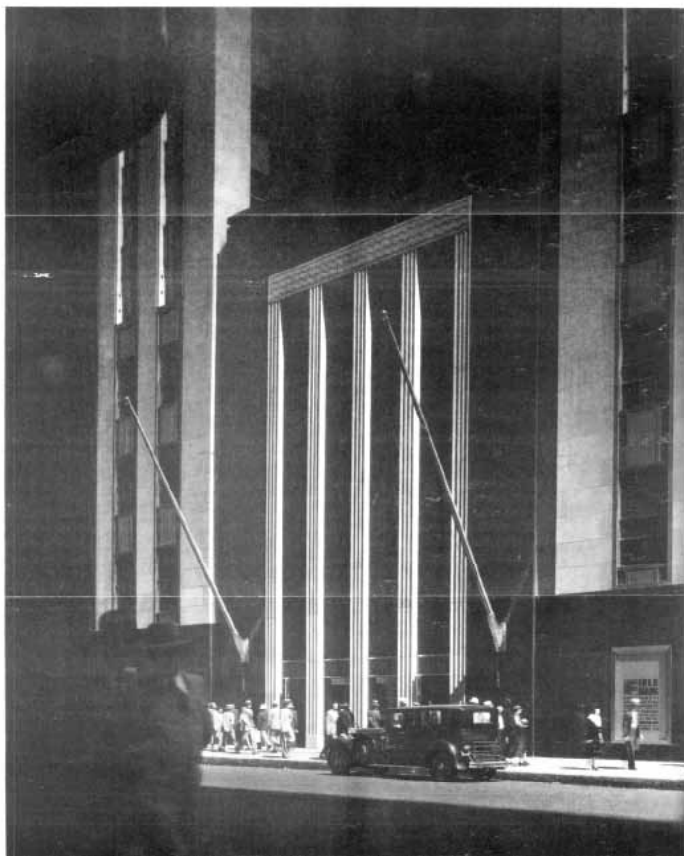


Photo: Hedrich-Blessing, 1933  
Courtesy, La Torre Partners, Inc.

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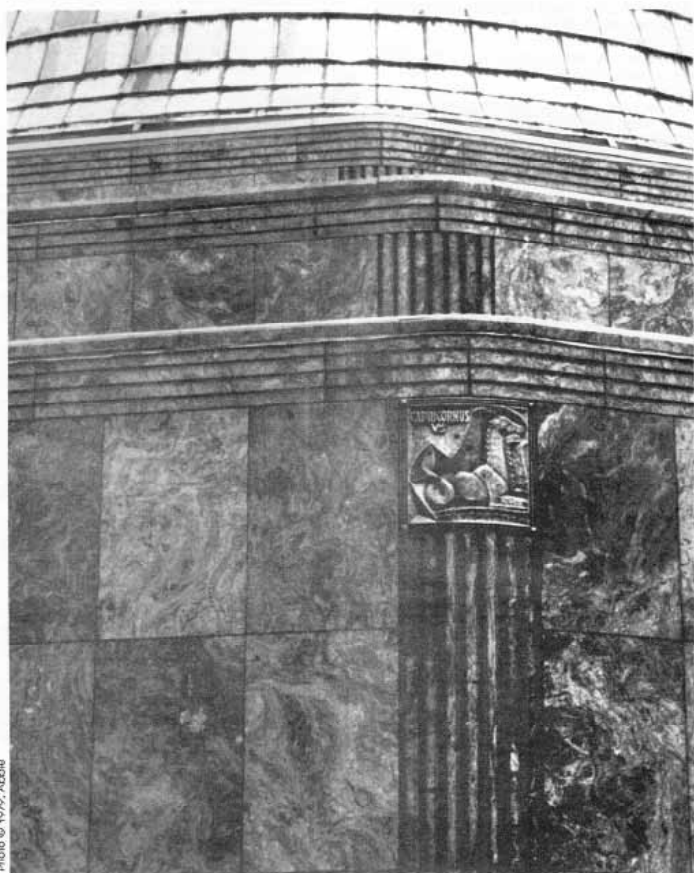


Photo © 1979, Alzbiek

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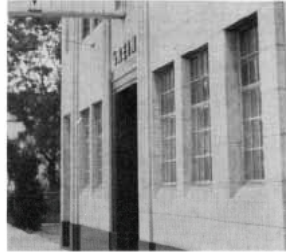
GREIN

2114 Irving Park Road  
Chicago

Architect: C. Gaul for Herman J. Gaul  
& Son, dedicated 1931

This building was noted in the Autumn 1989 issue of CADS. It is a familiar structure in the beautifully understated, once-upon-a-time called, moderne style. It is also a good example of the care and thought and good design that was going into neighborhood commercial buildings at this period. The current owners of the establishment are interested in maintaining the original look of the exterior and interior. They have also been doing their own research on the history and materials that went into the building. In August of 1990 your editor found the name of the architectural firm responsible for the design and construction on the blueprints that Frank Maniscalco had found for her to study. Only one of the many prints had this designation. Furthermore, only one paper was signed G. Gaul. Knowing that Herman J. Gaul (1869-1949) was the architect credited with building St. Benedict Church at 2201 West Irving Park Road it was deduced that G. Gaul was, indeed, the person responsible for this neighborhood gem.

Advertising from the period, dated 1936, states that the building was considered at its dedication to be a memorial to Barney Grein who founded the firm in 1889. In the decade of the 30s many funeral directors from all over the country visited Chicago to see this contemporary building. However, the current directors state that to their knowledge this is the only chapel in the United States done in this particular style.



The building fronts directly onto Irving Park Road. The careful detailing, the neon signage, and the use of glass block are distinct Deco designer devices, as are the subtle chevrons and other geometric figures worked into the surface of the stone which is probably limestone.

Every inch of the interior is a work of art. The walls are either panelled in dark wood or livened by intricate hand carving. The lighting fixtures in the lobby are original as are most of the scones in the hallway. The sculpture at the end of the hall called "Inspiration", although not "Deco", is from the period and is made from Italian Carrara.

Flanking the front of the hallway just beyond the entry is the private office of the directors on the left and the reception lounge on the right. Both rooms are as they were originally: richly panelled in carved woods. The washroom facilities for patrons are well worth noting with original fixtures, stained glass, and ceramic tile. There are four chapels: three smaller ones and one main space.

The advertising of 1936 points out that the building is entirely fireproof and is airconditioned. These features were not common in 1931. It was a building ahead of its time, and is, in 1991 of its time. We salute its managers for keeping it that way.

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CADS QUARTERLY  
SUMMER 1991

CHICAGO ART DECO SOCIETY

"THE GARDEN GIRL"  
Lincoln Park Conservatory  
South of Fullerton Parkway to the East of  
Stockton

Sculptor: Fredererick C. Hibbard  
1936

Although this figure has been on the brochure used to publicize the Lincoln Park Conservatory for many a year, it needs rediscovery. Most people going to the conservatory go there to see plants and flowers and do not observe, study, or contemplate this exquisite work. Therefore, like so much good stuff in Chicago, it is missed. It must be pointed out to you. As any art aficionado will tell you, sculpture is made to be enjoyed (seen) in the round, even though it is sometimes placed in a niche. This particular piece is in a reflecting pool that the viewer can not walk around and so we lose some of its impact, but none of its charm.

The base is definitely Deco; the figure is done naturalistically with no stylizing but is quite Deco in spirit. The overall feeling is of the period and Deco in concept: the stylized floral motif on the pedestal and even the short, chic hair cut and styling of the hair on the girl tell much about her and her decade. It is a superb portrait. It is an appealing gem set in the lushness of a popular conservatory.

CADS readers have seen and heard about Hibbard's work in the Autumn, 1989 issue of this publication where his Eagle work at Congress Street and Michigan Avenue (East side) was featured. The range of his work was wide and the subject matter quite varied. It can be seen all over the United States. A few pieces were ahead of their time and make a strong statement for their time: "American Molder," really a portrait of a steel worker at work, and a precursor to what the German Expressionists did at a later date. On the opposite end of the continuum there is this lovely and sensitive young lady on the pedestal.



ABOUT THE SCULPTOR:  
Frederick Cleveland Hibbard (1881-1950)

Frederick C. Hibbard was born in Canton, Missouri and studied at Culver-Stockton and for a short time at the University of Missouri. In Chicago he attended Armour Institute (1900) and after a year switched to the Art Institute (1901-1905) and about this time became involved with Lorado Taft. He became an outstanding portrait sculptor. His first major commission was the monument of Carter Harrison standing in Union Park. He was especially proud of his work for Hannibal, Mo. depicting Mark Twain (1913) and later Tom and Huck (1926). He was a member of the Chicago Historical Society and a charter member of Cliff 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. © 1991 Abbie*

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CHICAGO ART DECO SOCIETY  
NEWSLETTER

October 1991



DISCOVER  
DECO  
DESIGN  
IN MESH PURSES

Mike and Sherry Miller

When you think of graphic designers in the American Art Deco period, names like John Vassos, Ruth Reeves and Joseph Binder may come to mind. These are names that are familiar to Deco enthusiasts. Although his work never graced the cover of *The New Yorker* and he is not generally thought of in the same vein as Vassos, Reeves and Binder, Charles Whiting also deserves recognition as an important Deco designer. Through his company, Whiting & Davis, Charles Whiting became one of the most prolific graphic designers of the Deco period. Hundreds of his original designs dangled from the wrists of fashion conscious women of the 1920's in the form of that "moderne" necessity, the metal mesh purse.

Metal mesh had literally been around since the dark ages when it was re-discovered in the late 1800's as a fabric for women's purses. The same sort of metal ring mesh used to make chain mail worn by medieval knights was the type used to make the first mesh purses. Later another type of mesh, alternately called fish-scale mesh, armor mesh or flat mesh was used. Flat mesh consists of a series of cruciform links, or "spiders", joined with small rings to create a metal fabric.

The flat metal surface of armor mesh presented an ideal medium for both geometric and curvilinear designs in bold enamel paints. When daring flapper fashions demanded equally flamboyant accessories mesh purses were "the cat's pajamas". Mesh bags

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ART DECO AND THE  
ROOKWOOD POTTERY COMPANY

Anita J. Ellis



The Rookwood Pottery Company was founded in Cincinnati, Ohio on Thanksgiving Day in 1880. Founder Maria Longworth Nichols (later Storer) was a very wealthy, very cultured, well-traveled woman. Her taste was international, and she brought that taste to her fledgling pottery. Pieces from the first firings were decidedly "Doulton-like," "very French," or "like the Japanese." That is not to say that she slavishly copied European and Oriental examples. She did, however, encourage an awareness of international styles that Rookwood decorators could then tailor to American taste. It was this cosmopolitan attitude that marked Rookwood throughout its 80-year Cincinnati history.

Almost all of Rookwood's decorators, aside from those of foreign descent, received their training at the Art Academy of Cincinnati, a school sponsored by Maria's father Joseph Longworth. The latest international styles were taught and explored there. When a student of the Art Academy became employed as a Rookwood decorator, he or she went from one setting of worldwide awareness to another. Enlisting Art Academy students for decorators continued at the pottery during its entire existence.

With an understanding of this backdrop, it is not surprising that Rookwood was in the vanguard of every major international style throughout the

Pottery's history. Most people recognize its international status during the early period from the 1880s until the First World War, but few recognize the worldwide status of Rookwood after that time. The war effectively halted international trade shows where the potteries made their reputations in international competition. Moreover, President Hoover decided that American representation in the first major show after the war, the 1925 Paris Exposition International des Arts Decoratifs et Industriels Modernes (International Exposition of Modern Decorative and Industrial Art), was unnecessary. It is wrong to conclude that because Rookwood was not in the Exposition's international competition it was no longer internationally competitive. Examples such as a vase (fig. 1) from Rookwood's French Red glaze line bear this out. The vase is remarkable for its Art Deco style. The shape, the pink-red, black and green colors, and the repeated, stylized, fan-like decoration epitomize the period. This vase was decorated in 1922, three years before the Exposition from which the term "Art Deco" was coined. Rookwood products throughout the 1920s and into the 1930s were often decidedly Art Deco. Vases (fig. 2-4) display Art Deco shapes, colors and repeated stylized patterns reflecting the international style. Little research has been done concerning



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February 21, 1992  
Special event at Cartier's! See Spotlight page!



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CHICAGO ART DECO SOCIETY  
NEWSLETTER

April 1992



A VERY SPECIAL AUTOMOBILE

This 1940 Cadillac 60 Special Town Car is very important to the city of Chicago and to the Chicago Art Deco Society.

Purchased by Mrs. Potter Palmer II in 1940, she owned and was chauffeured around Chicago in this car until her death.

It was then sold to Robert Gore of Lake Forest by Arthur Wood, the executor of the Palmer estate. Mr. Wood was a descendent of the Wood family of Sears Roebuck & Co. It was then acquired by Seymour Persky, 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 had 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.



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Karen I. Hirsch, CADS Photographer







CHICAGO ART DECO SOCIETY

Spring 1993

QUARTERLY PUBLICATION

HEYWOOD-WAKEFIELD MODERN  
The Prewar Years

Christopher Kennedy

Heywood-Wakefield was founded in Gardner, Massachusetts in 1826 by five Heywood brothers who set up shop in a barn next to their father's farm to make wooden chairs. Through Yankee frugality 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 reed and rattan as well as railway seating and baby carriages. In 1897 the Heywood Brothers Company and the Wakefield Rattan Company merged to form the Heywood Brothers and Wakefield Company which could now boast of being the largest manufacturer of chairs, baby carriages, cane 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 Lloyd Manufacturing Company of Menominee, Michigan in 1921. It was at this time that the company shortened the name to Heywood-Wakefield Company. By 1926, its 100th anniversary, the company had seven factories, thirteen 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 1925 Paris Exhibition of Decorative Arts. In the 1920s of F. Scott Fitzgerald, prosperity, flappers, women's suffrage and demographic changes the concept of things modern found fertile ground in the urban Avant Garde of America. Merchandising companies raced to embrace the new style of Cubist inspired designs and bright new palette of colors in both the Applied and Graphic Arts. Heywood-Wakefield's 1929 catalog, the cover of which in itself is an excellent example of modern commercial art.

"Contemporary Group" was rolled out with a national advertising campaign appearing in magazines as early as March, 1931. The line was expanded later that year to include modular case goods and fully upholstered living room seating.



offered a brightly painted wooden kitchen set clearly influenced by the above trends. The vast majority of the line however remained traditional (Colonial) in style.

In 1930 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 walnut veneered furniture, square in form. In a "natural finished lacquer, rubbed dull". 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 Stick Reed and Woven Fiber porch furniture. The new Rhode designed

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CHICAGO ART DECO SOCIETY

Autumn 1993

QUARTERLY PUBLICATION



**"IMAGINATION CREATES THE ACTUAL"**

*Stephen Visakay*

The Manhattan Serving Set with its sleek angular lines, gleaming chrome and streamlined shape exemplify the cocktail age and Art Deco styling. Legend has it that designer Norman Bel Geddes was inspired by the New York City skyline. Indeed, with eight cocktail cups crowded next to the shaker, sitting upon the stair-stepped serving tray, the set appears like a small metropolis.

Bel Geddes and Revere Copper and Brass combined equal parts of chance and inspiration like the ingredients in a cocktail to create a masterpiece. Today, like the Martini with its share of mythology, that masterpiece whispers of a bygone age of style and elegance. Of course, everyone knows the Bel Geddes shaker, but not everyone knows the story of how it came into existence.

During the economic depression of the 1930s, Revere, like many companies, sought new avenues to increase income, and decided to venture into the giftware field. They contracted with visionary industrial designer Norman Bel Geddes for a number of articles in 1933. The executive in charge of the Revere account was Frances Walte, who married Bel Geddes that same year. Frances had a degree in design and was an equal partner in Bel Geddes & Co. Their design procedure was consistent, whether for an airliner, restaurant or cocktail shaker. To fully understand the product and any problems that could arise, Bel Geddes & Co. would conduct in-depth research. (Bel Geddes was also a pioneer in consumer use surveys). Then he challenged his staff to go to the drawing board with innovation and imagination until they reached the best solution.

The 1935 Revere Gift Catalog featured chrome-plated household products in the new moderne style, including a nucleus of seventeen designs by Bel Geddes. The most outstanding item, and the first featured in the catalog, was the Manhattan serving tray. The catalog boasted "a most individual tray which gains its effect by a frank use of straight lines, delicate flutings and subtle contrast of finishes". There were two other serving trays, four ashtrays, six candlestick holders, candy dishes and cigarette boxes by Bel Geddes, and a bizarre table lamp, the Coquette, consisting of a frosted glass globe, metal "eyes" and "hat" shade. These items were all staff designed.

This was a busy time for Norman Bel Geddes with a cornucopia of projects. He was designing a vacuum cleaner for Electrolux, a refrigerator for Servel, Inc., and a prefabricated service station for Vacuum Oil. Bel Geddes signed a contract with Chrysler to restyle Plymouths, design a wind tunnel for testing, and advise modifications to Chrysler and De Soto, and he was designing complete interiors for

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Art Deco Watches



CHICAGO  
ART DECO  
SOCIETY





Summer 1994

CHICAGO ART DECO SOCIETY

QUARTERLY PUBLICATION



### DECO AT THE ZOO

Carolyn J. Kucharz



The Pachyderm House at Brookfield Zoo — “the last word in elegance for elephants” reported the Chicago Tribune in 1934. Completed in 1932, it was the last zoo building to be built during the initial construction period of 1927 to 1932, but it is the only building decorated 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 doorways. Horizontal lines create a strong but elegant impression and are a delicate contrast to the large open interior. Other Deco features are metal relief panels in the guard rail depicting a flowing fountain, ziggurat shaped partitions between the animal enclosures and modernistic metal-banded 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 this modern building among a predominantly more traditional architecture style suggests the progressive ideal with which the

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

Chicago Zoological Gardens, 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 1910, 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 to a modern industrial city. This philosophy directly lead to the creation of the Cook County and Chicago 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, but 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

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CHICAGO ART DECO SOCIETY



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On the left, Red Wing's first-ever vase featuring nude figures, an 11 5/16" tall high-gloss green #249, circa 1931. It was marked "Red Wing Art Pottery" in a circular blue ink stamp. On the right, a 9 1/4" #564 in white, one of the Athenian Group, referred to by collectors as "the RumRill nudes".

## RED WING ART (Deco) POTTERY

*Ray Reiss*

Art Pottery is generally considered to have its beginnings in the Arts and Crafts movement of the late 19th Century. This movement began as a reaction against the increasingly mechanized roll of the worker in the industrial age. The Arts and Crafts movement celebrated the individual's ability to make beautiful, useful objects. Art Pottery was an important component of the movement, and was generally made by hand, on a potter's wheel and decoratively glazed.

Many American potteries manufactured enormous

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- Downstate Deco: Wilson Park Pool Bathhouse, Granite City
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- Toronto Deco Saved from Demolition







# Boulevard of Broken Dreams

By John Aquilino

When Daniel Burnham and Edward Bennett put forth their plan of Chicago in 1909, they selected Michigan Avenue (then Pine Street) to be Chicago's premiere avenue for a variety of uses from 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 Haussmann's Paris. Renderings of the plan, particularly those of Guerin and Janin 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 building 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 putting an end to



Carved wooden reliefs at former Palmolive building elevator door panels.

Continued on page 8.

# Shelley Pottery stands out as the finest English china

by Moanise Banner

As a new member of CADS, I thought I would write about my favorite avocation.

It's kind of difficult to compose a short article on Art Deco when you're trying to get your point across

to dyed-in-the-wool 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, amassing a great collection of antique walking sticks and umbrellas. Then, one day I became trapped! This was twelve years ago, I attended an auction, and outbid everyone



"Block" design

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# CHICAGO ART DECO SOCIETY

Magazine

SUMMER '95

COCKTAIL SHAKER EXHIBITION COMING TO MILWAUKEE SEPT. 29

## Shaken, Not Stirred

*Cocktail Shakers & Moderne Design*

More than 75 gleaming silver, silver-plated, chrome, aluminum and glass cocktail shakers from the turn of the century through the 1930s will be on view September 29, 1995 through January 7, 1996 at the Milwaukee Art Museum's Segal Gallery.



Norman Bel Geddes' Soda King

While mixed drinks existed before prohibition, the modern cocktail really came into its own in the speakeasies of the 1920s. Outlaw culture had a powerful allure, and for many Americans cocktail parties became symbolic of high society and sophisticated lifestyle. After the repeal of

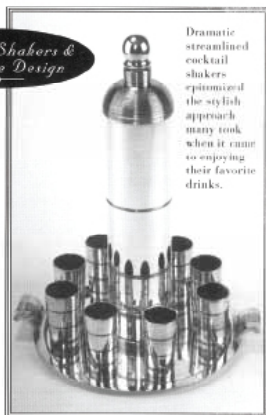
Prohibition, cocktails—and cocktail shakers—were glamorized in Hollywood films such as *The Thin Man* and *My Man Godfrey*. Public demand exploded,

### FLASH!

CADS HAS JUST LEARNED WE HAVE BEEN INVITED TO A SPECIAL PROGRAM ON SATURDAY, SEPT. 30. DETAILS TO FOLLOW. DETAILS TO FOLLOW.

and by the early 1930s cocktail shakers were considered essential for home

*Continued on page 5.*



Dramatic streamlined cocktail shakers epitomized the stylish approach many took when it came to enjoying their favorite drinks.

## 135 South LaSalle Street: Classic and Abiding

*By Evelyn Forstadt*

At its highest point, the LaSalle Bank Building, at 135 S. LaSalle, scrapes the sky at 44 stories. Tall, yes, but nine other Chicago buildings are taller.

In 1994, 135 S. LaSalle was awarded landmark status. An honor, sure, but 106 other Chicago buildings can boast of same.

What allows 135 South to dramatically pull away from the pack is its design. It is one of the most outstanding Art Deco buildings to ever grace the big shoulders of this city.

As early as 1878, Marshall Field began acquiring the land on which

135 South was eventually built, land now bounded by LaSalle, Clark, Adams, and Marble Place. In 1928, in those heady days before the Crash, a trustee of the estate decided the land could be put to better use if the six buildings that were currently sitting on it sat on it no longer.

Therefore, in September, 1929, the Field estate and the premier architectural firm of Graham, Anderson, Probst, and White announced plans to erect "the most modern and well-planned office building."

A month later, the stock market

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*And don't miss the Special CADS Pin offer. See page 15.*



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 page 23

*And don't miss the Special CADS Pio offer. See page 2.*

## Deco Dining in Chicago

by James Romano

Just imagine yourself back in the Days of Deco. It was a time of excitement, and Chicago was at the hub of the new beginning. Anyone who traveled came to Chicago and it was said that someday everyone in the world would stop at the corner of "Madison & State streets in downtown Chicago."

It was a time of fast cars, and fast men and women with slicked down hair looking for a good time — a place to play and a better place to eat. Chicago was the best place in the world to find the best ethnic foods, and everyone came — celebrities, politicians, mobsters, artists and ordinary people.

The restaurants were meeting places to conduct business or meet friends or just spend some time in the city while passing through.

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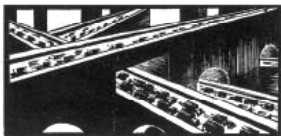


Pete's Famous Steaks on Dearborn Street in Chicago was a favorite in the twenties and thirties.

## Machine Age Illustrations of Walter Murch

by Ed Ripp

Walter Murch (1907-1967) was best known for his paintings, described by some as surrealist, by others as realist, but probably best described as "magic realist." James Thrall Soby coined the phrase in the late 1940s to describe "visions where the visual scheme could be logically explained in terms of reality ... but where the effects



wholly transcend the depiction." (Daniel Robbins, *Walter Murch: A Retrospective*, 1966.) What is forgotten about Murch's career is that he supported himself as a commercial artist from his arrival in New York City from his native Canada in the late 1920s until 1950. His first notable success was the illustrations he did for two books published by

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## The Romance of Mirrored Glass Radios

Ed Sage

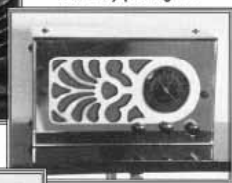
I became interested in radios when I was 14 and watched my uncle play with a home-made crystal set. I built a bigger one of my own, and at 15 I bought my first radio with money made pulling weeds - a 1936 Philco. I have been collecting radios ever since, but did not become interested in mirrored glass until 14 years ago, at another collector's house. "It was love at first sight." In the last eleven years I have driven over 328,000 miles to buy and trade.

I have run into many disappointments when other collectors decided not to sell or trade after all, but I can offer this advice to anyone who wants to become a collector of any kind: Don't get greedy, there's plenty for everybody. You have to be honest, and you will be respected by other collectors. One of my prize radios is the one originally given by Clark Gable to Carol Lombard, purchased originally from her estate. 1933 through 1938 marked the era of mirrored glass radios. During the Depression, only the affluent could afford to decorate their estates with these luxurious radios. Most popular colors at the time were offered in silver, blue, peach (also referred to as rose) and green mirrored glass. Reflections, Inc. and Mir-Ray designed radios with midday's boudoir in mind. Larger mirrored sets were manufactured by Troy and Sparton. To my knowledge, Sparton never manufactured a radio in silver or green. In October, 1936 Sparton introduced Nocturne model #1166 for the 1936 radio line. The original Sparton advertisement says of the "Nocturne": "Daring and brilliant ensemble in glass and metal by Walter Dorwin Teague ... a circle of midnight blue tufflex mirror glass

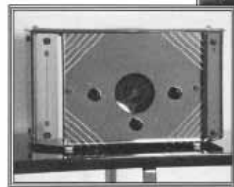
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Sparton #558 peach glass



1935 Troy peach glass



Cord 1935 peach glass

The original Sparton advertisement says of the Nocturne, "Daring and brilliant ensemble in glass and metal by Walter Dorwin Teague"



Sparton 1938 Nocturne

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One of many woodcuts which appeared in *Hot Countries* by Alex Waugh (1930).

## Illustrator Lynd Ward

By Ed Ripp

Lynd Ward (1905-1985) is probably best known for the six "woodcut novels" that 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, non-fiction, poetry, biography and children's books. In this article, I will examine 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 by Macy-Mosius 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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*Just singin' in the rain!*

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**Chicago Art Deco Walking Tour**  
See special insert and page 31

## Chicago World's Fair is Still a Hot Ticket

By Rick Rann

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.

**Garnering public support for Chicago's Centennial Celebration**  
*(as the world's fair was referred to in 1928.)*

Starting in 1928 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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This World's Fair ticket entitled you to a free Coke. This ticket is a rare item since most were redeemed.



The second annual Century of Progress Collectors Show returns on May 5. Details on page 25.



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Book Reviews  
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## The Bowman and the Indian

By Jack Rohan

An article in Art Digest Magazine in March of 1927 boasted that "Ivan Mestrovic is expected to leave behind him a series of art treasures sufficient to rival Michelangelo." The media echoed the myth-making trend by printing a variety of folklore-induced reviews and articles. "He only employs his tools in his work," wrote A.R. Decker in a letter to the Chicago Daily News. Other rumors about his alleged unorthodox techniques began. Some said the sculptor attacked

*Continued on page 16.*



PHOTO BY CHRIS SWEDA



## Friedrich Adler: From Art Nouveau to Art Deco

By Barbara Keller.  
Reprinted by permission

We often assume that artistic achievement lies outside of the boundaries of a particular his-

CADS members are scheduled to visit this exhibit on March 16. See Spotlight, page 9.

toric and cultural moment. The fact is, however, that all art is produced in a social, cultural and economic context, and these

*Continued on page 24.*



Friedrich Adler, circa 1930.

COURTESY OF SPERTUS MUSEUM

Right on the mark

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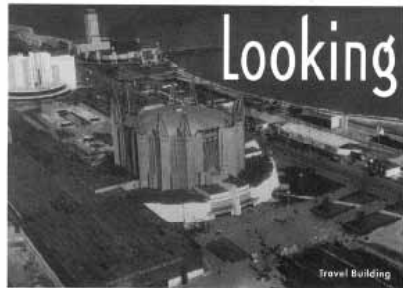
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**CADS Member Renovates Theatres**  
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page 23



## Looking for The Fair

by Rick Runn

A Century of Progress, the 1933-34 Chicago World's Fair closed forever on October 31, 1934. By February 1936 all the fair buildings had been demolished and the entire area was turned over to the Park District. Lenox Lehr, the manager of A Century of Progress, explained in his book Fair Management that a decision was made "...to make a clean sweep, to leave no dilapidated structures to mourn over their by-gone glory, no ruins

Continued on page 8



## Michael & Francis Higgins: Chicago's Own

By Donald-Brian Johnson  
Photos by Leslie Piña

From their studio in Riverside, Illinois, glass artisans Frances and Michael Higgins could, if they had the

time, look back on a joint career that, to date, has spanned nearly fifty years. Their work in fused glass has received worldwide acclaim from private collectors and museums alike, an acclaim that sometime surprises this down-to-earth couple. They've just been doing what they do best—and, from past to present, they've been doing it in the Chicago area.

### The Early Years

Frances and Michael met in 1946, at the Chicago Institute of Design.

Originally from Georgia, Frances came to the Institute on a Rockefeller Foundation Fellowship. Michael, a native of England, was Head of Visual Design at the Institute—and also Frances's instructor.

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Swinging  
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Spring!



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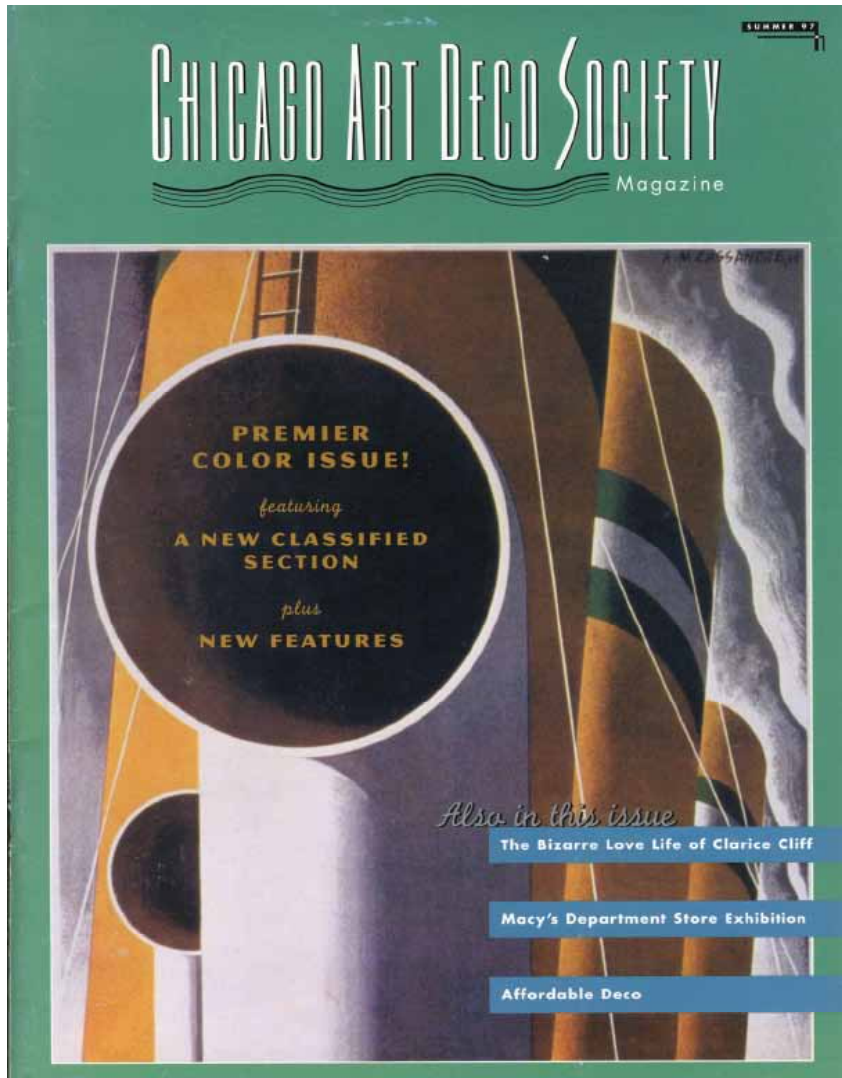
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## Milwaukee Art Museum and Art Deco

by Judy Claves



Bent Plywood Armchair by Gerald Summers, ca. 1934.

You may not think of the Milwaukee Art Museum when you think of Art Deco. Yet, but every year, the MAM is becoming better known for its collection of 20th century decorative art and design. A relatively young museum, MAM has been steadily building its collections through gifts and purchases, adding late 19th and early 20th century objects to its already outstanding holdings in colonial American furniture, silver, and needlework.

The work of Wisconsin artists, of course, is of special interest to the museum. A

desk and office chair designed by Wisconsin native Frank Lloyd Wright for the Johnson Wax building (ca. 1946) complements his 1937 armchair for "Wingspread," the Herbert Johnson residence in Racine, and a ca. 1921 side chair for Tokyo's Imperial Hotel, as well as several examples of his later plywood furniture. Although less well-known, the Milwaukee interior architect George Mann Niedecken worked closely with Wright during the first decades of this century, and MAM houses a substantial collection of his gorgeous presentation drawings and many

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*Dance in the new year!*

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on Art Deco**

"L.A., Art Deco and the Movies"  
page 16

**Plus! Spotlight Calendar**

page 9

## Rockwell Kent . . . Undeniably

By Scott R. Ferris

Once considered a perennial favorite in the exhibition halls of New York, Chicago, Pittsburgh, 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 heaped praise upon 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



Le Transports, New York Tribune, 1922.

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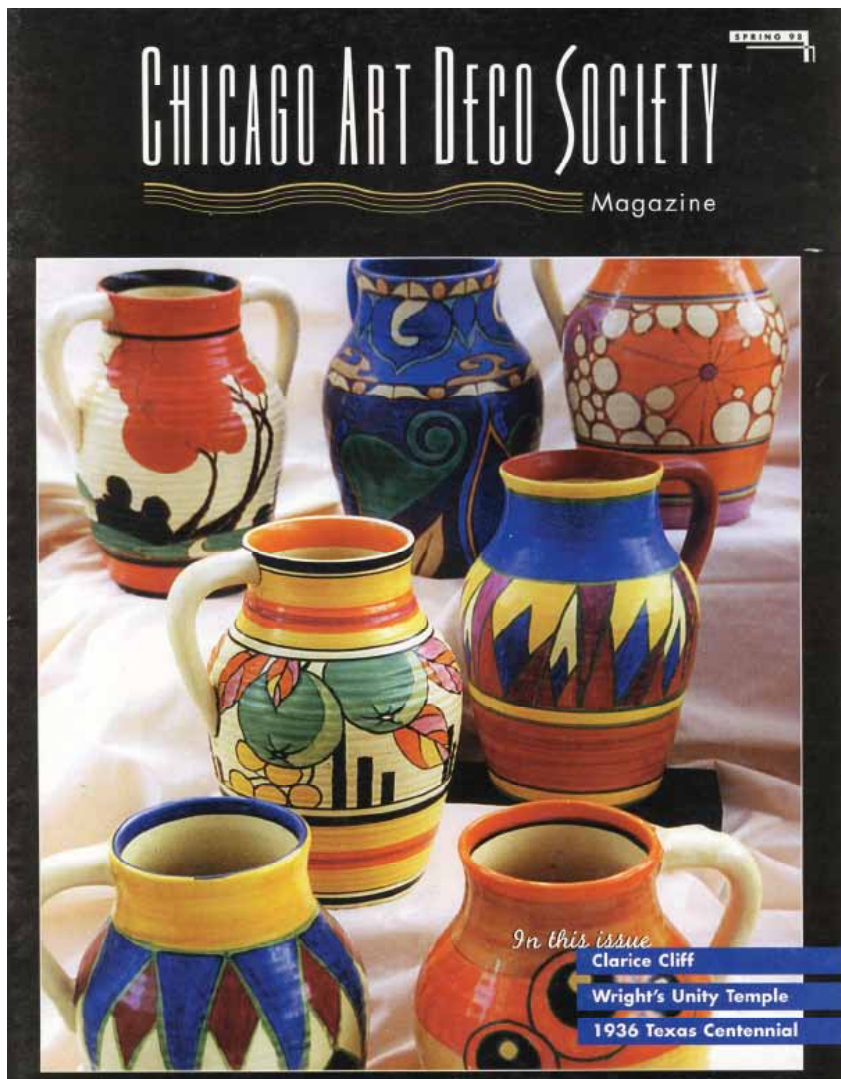
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**Leal School in Urbana, IL**

**Charles Joern: Deco Builder**

**New! Steve Starr "Starrlight"**



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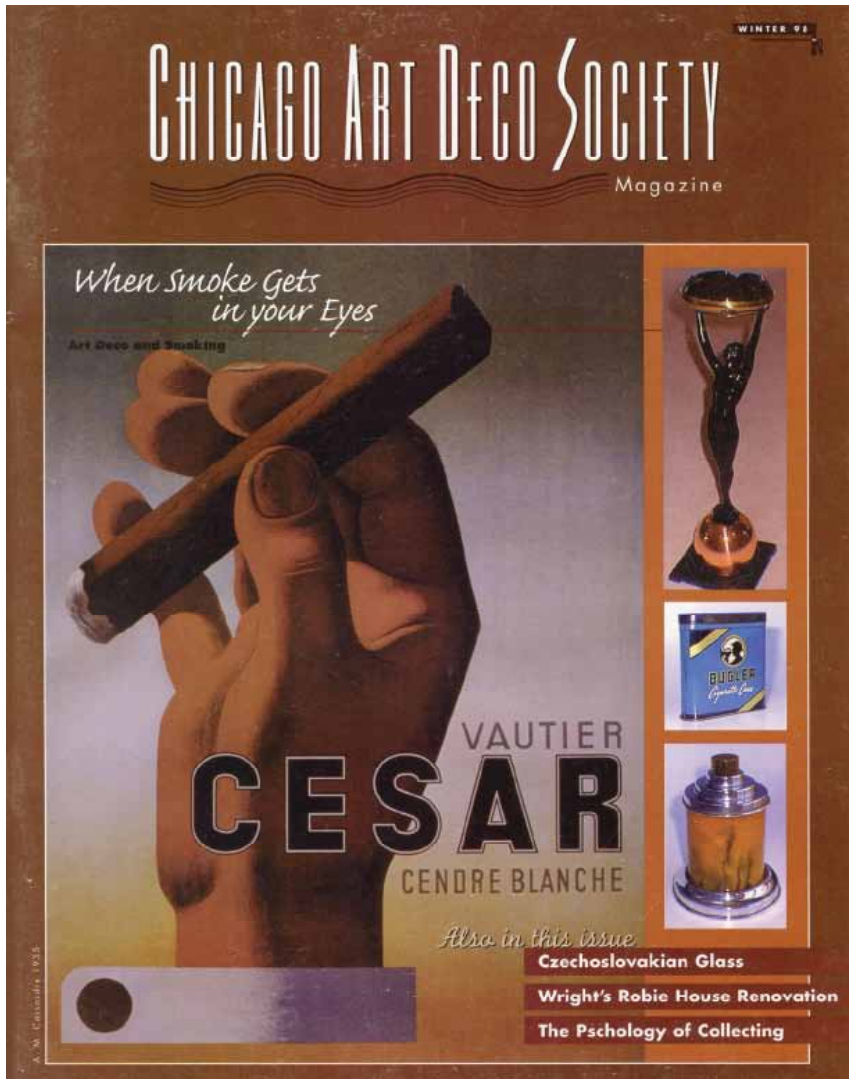
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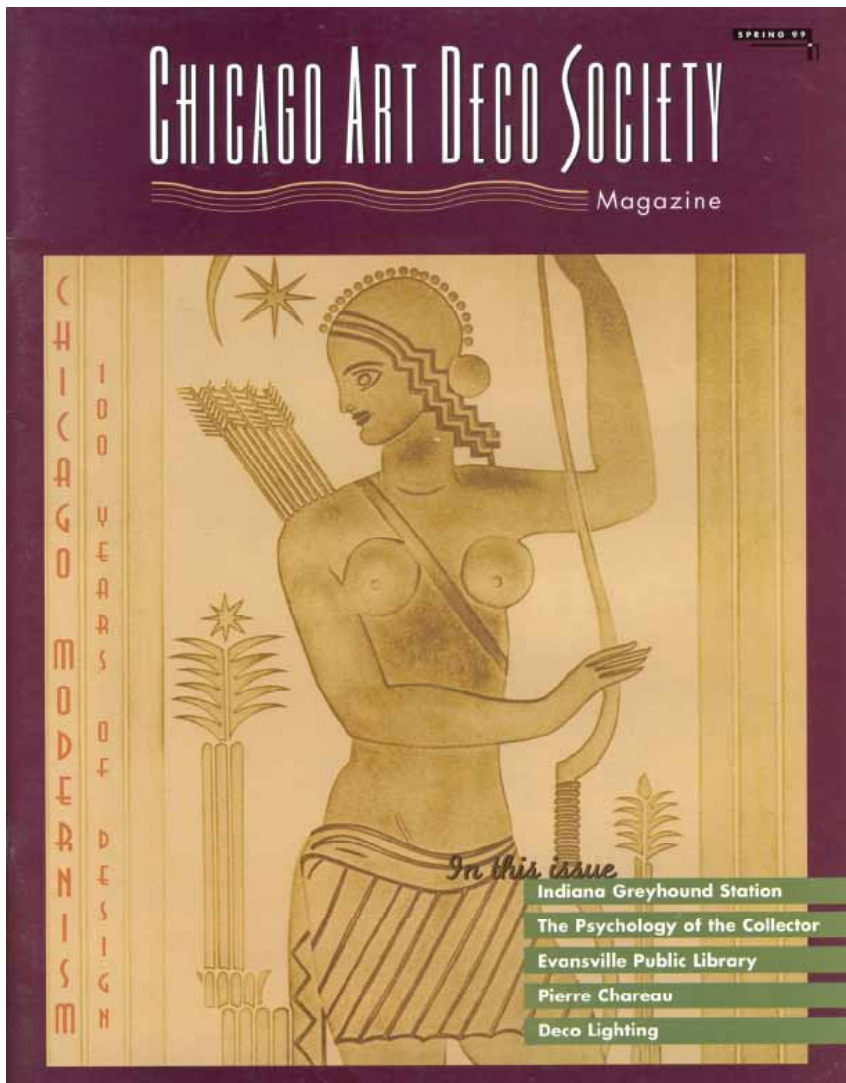
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Spotlight Calendar of Events

Classifieds Buying and Selling



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SPRING 1999

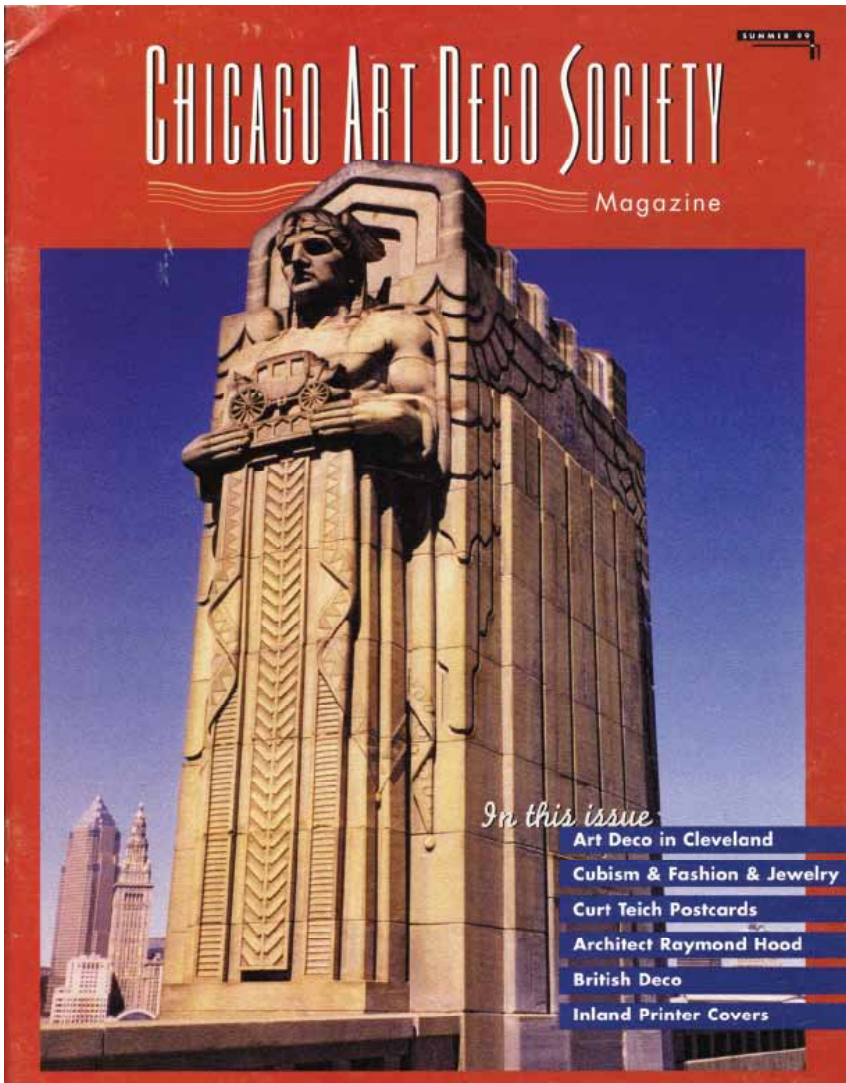
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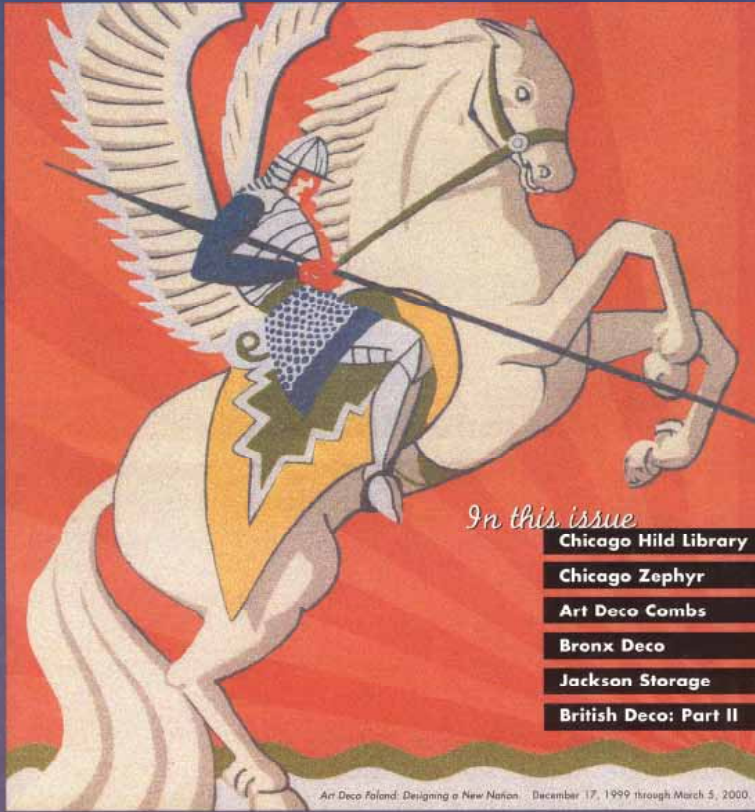


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# CHICAGO ART DECO SOCIETY

WINTER 99

Magazine



*In this issue*

**Chicago Hild Library**

**Chicago Zephyr**

**Art Deco Combs**

**Bronx Deco**

**Jackson Storage**

**British Deco: Part II**

Art Deco Poland: Designing a New Nation December 17, 1999 through March 5, 2000.



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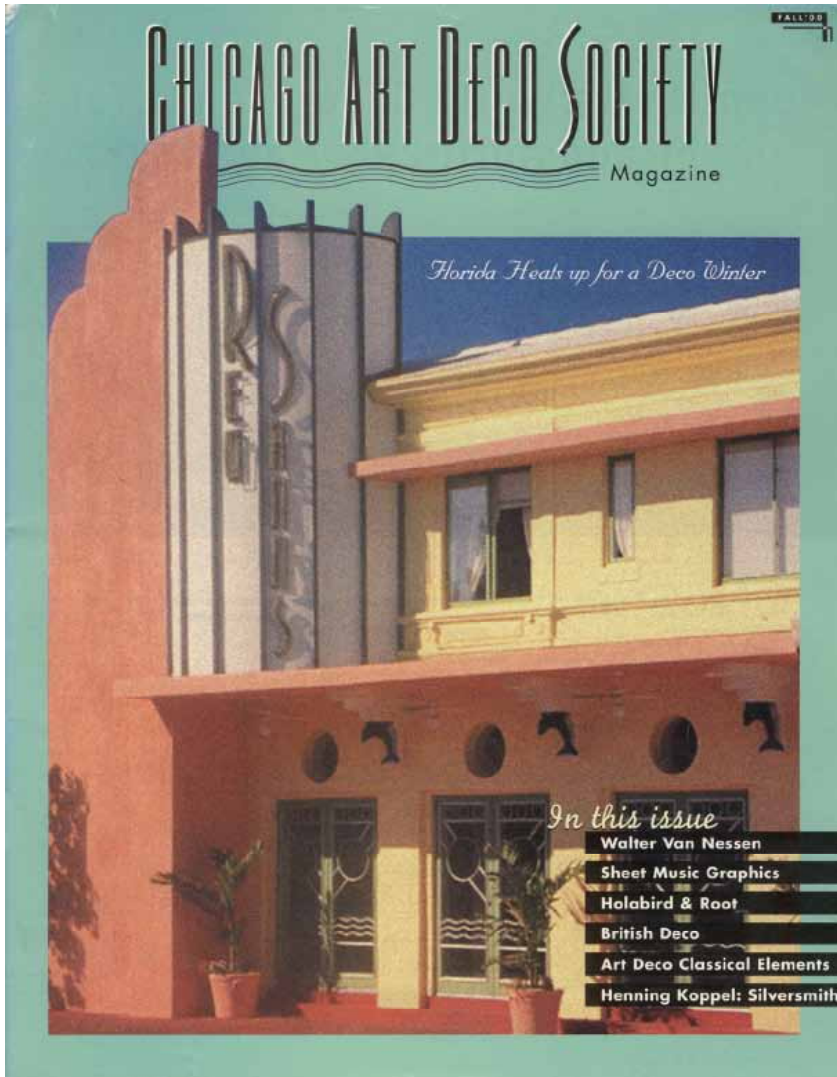
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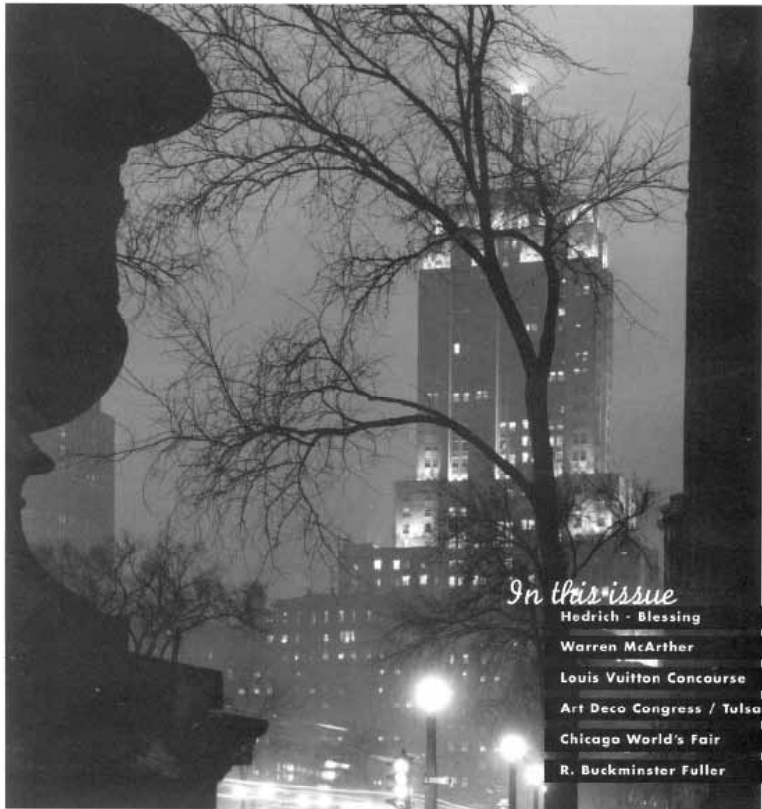
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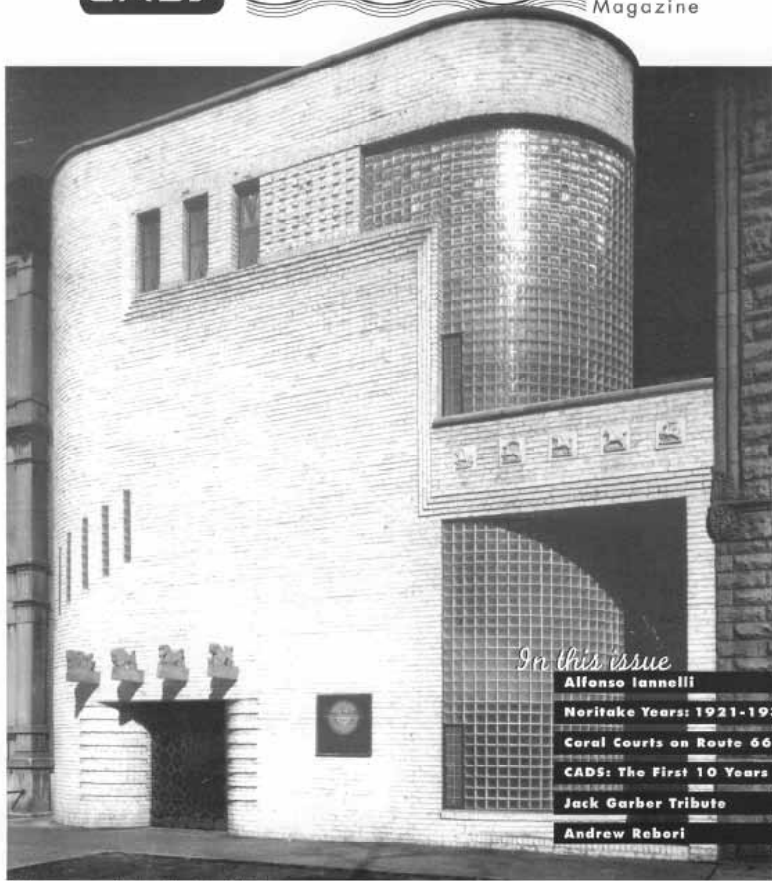


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FALL OF WINTER '02

**CHICAGO ART DECO SOCIETY**  
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Fisher apartments. Designed by Andrew Reber. Photography: Radtch-Bowling/Chicago Historical Society



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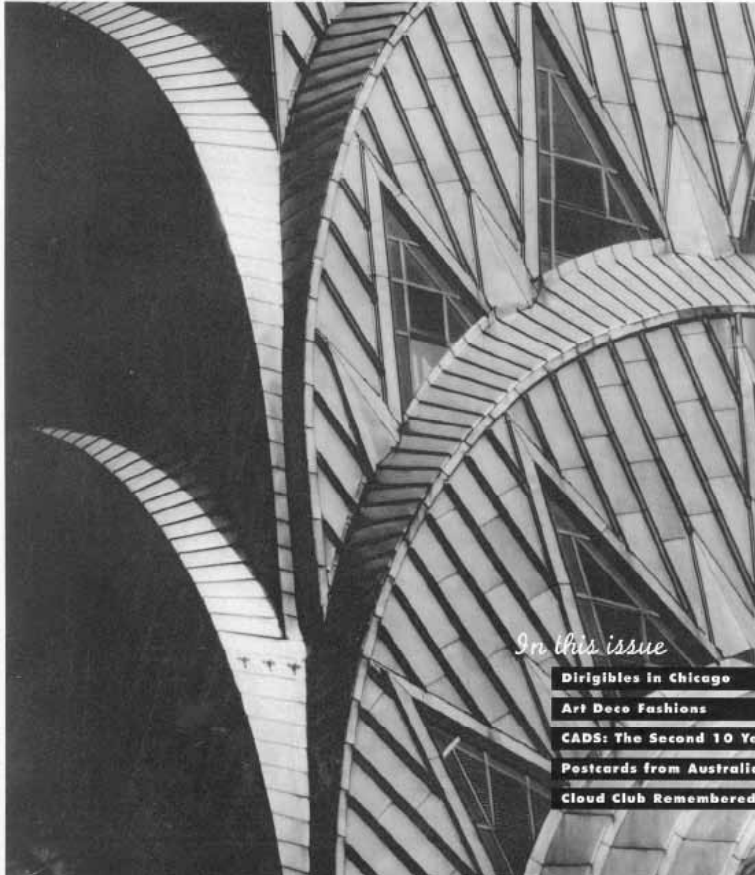
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CHICAGO ART DECO SOCIETY  
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SPRING/SUMMER 02



*In this issue*

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FALL 02 WINTER 03  
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CHICAGO ART DECO SOCIETY  
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- Raymond Loewy/Industrial Design
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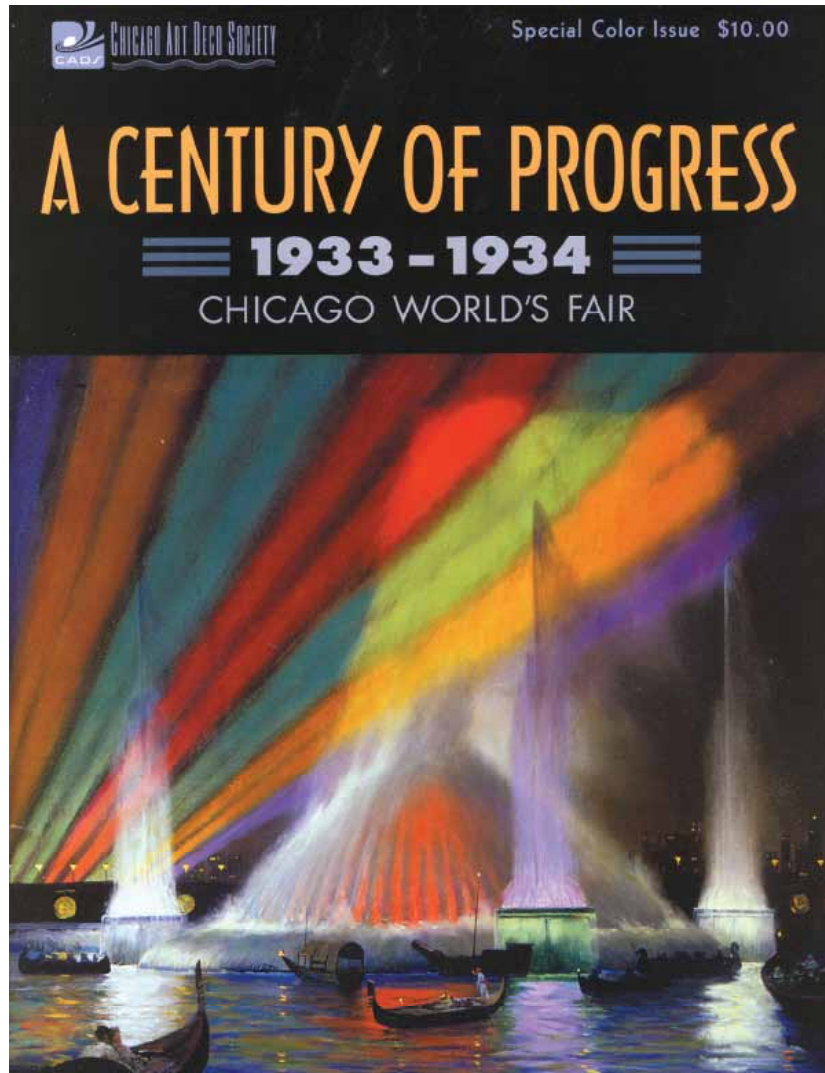
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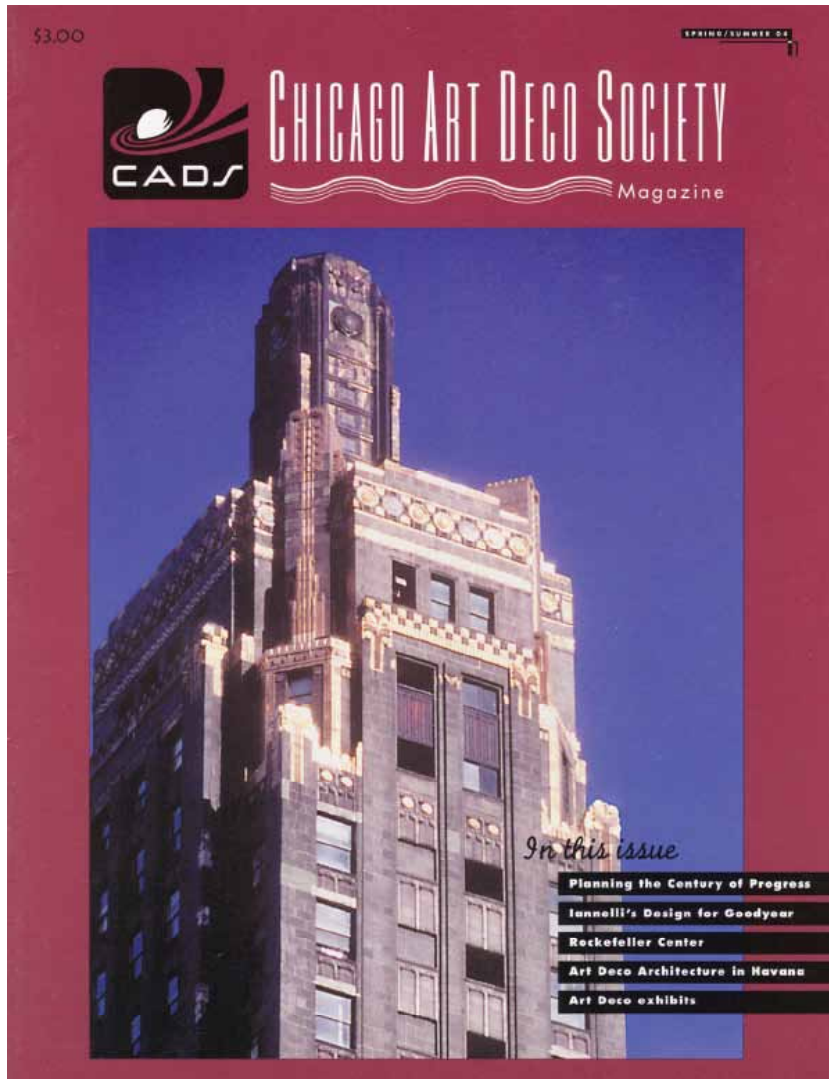
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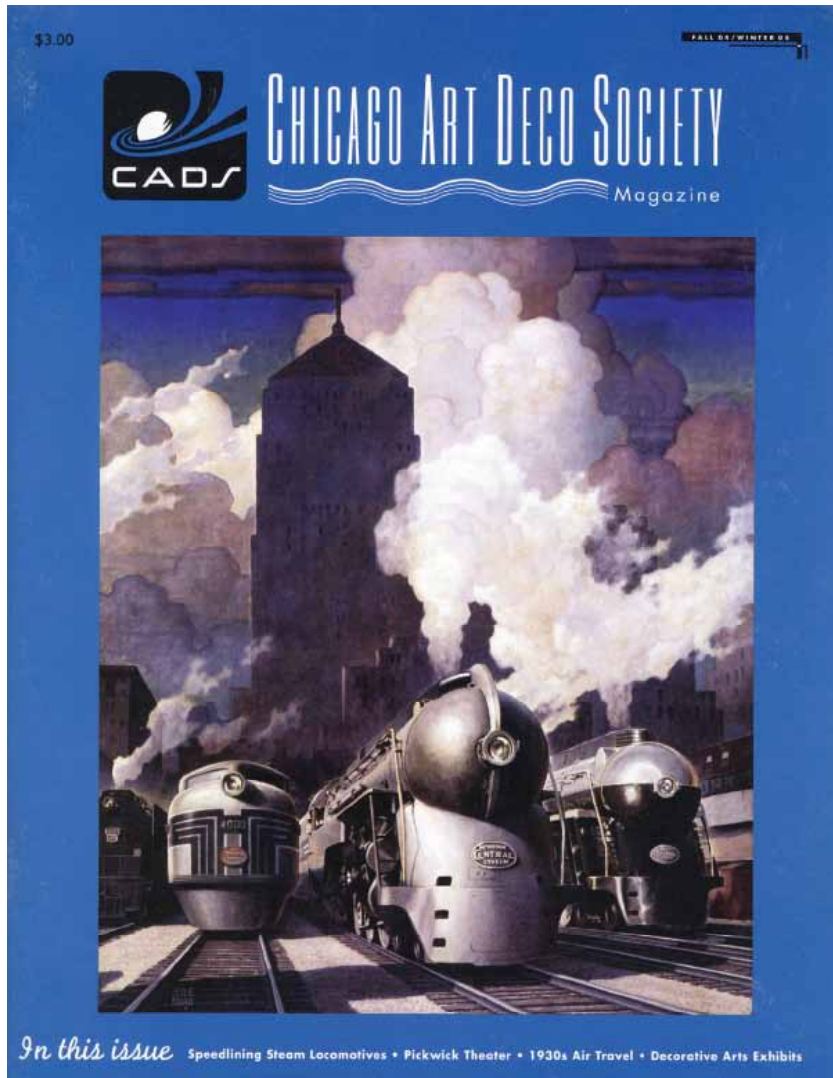
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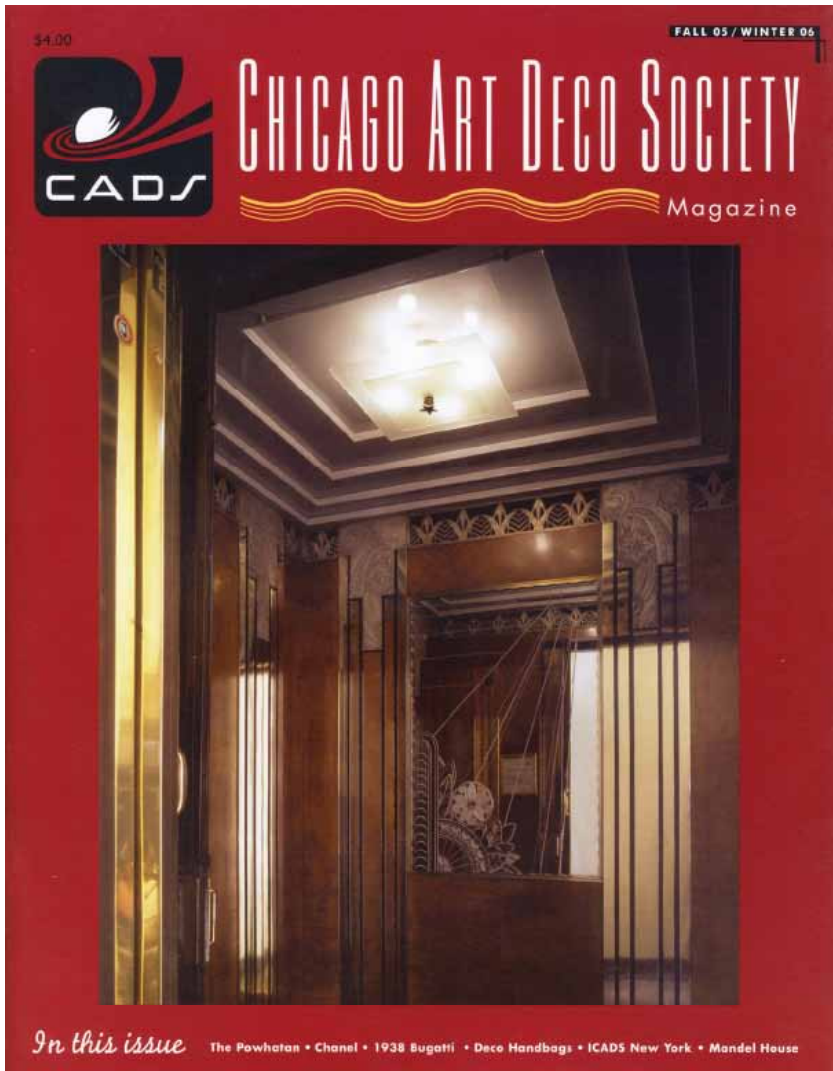
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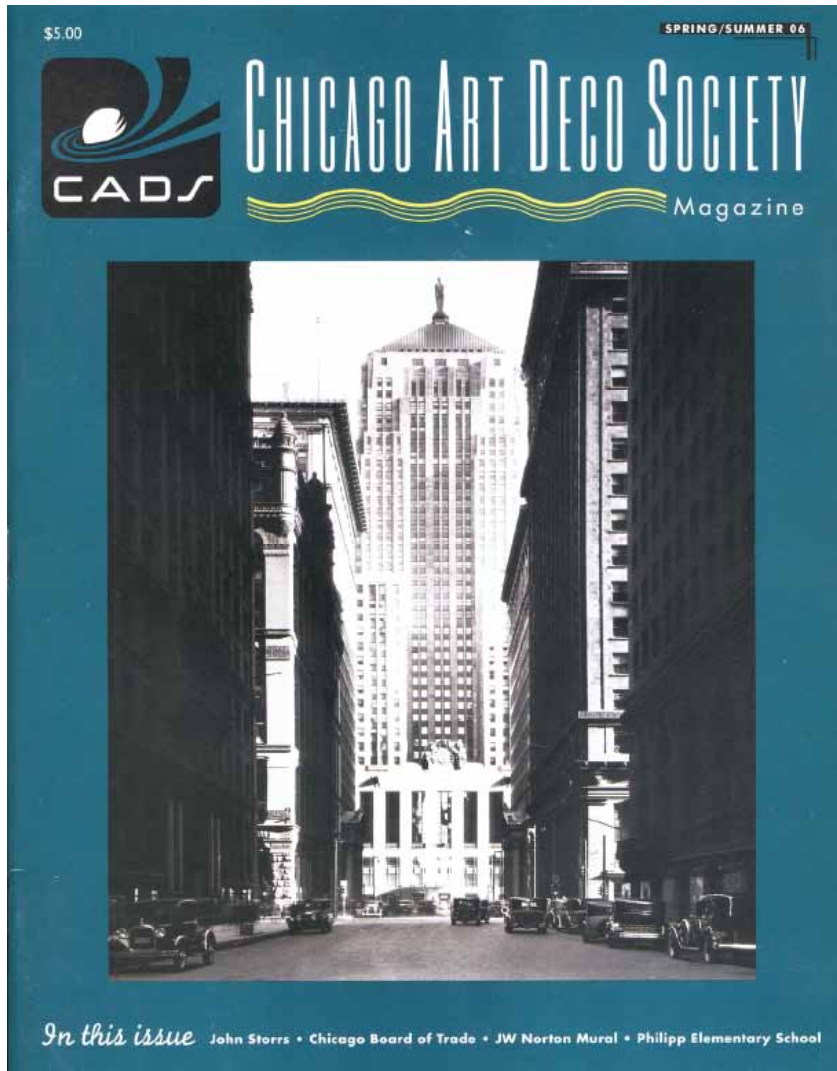
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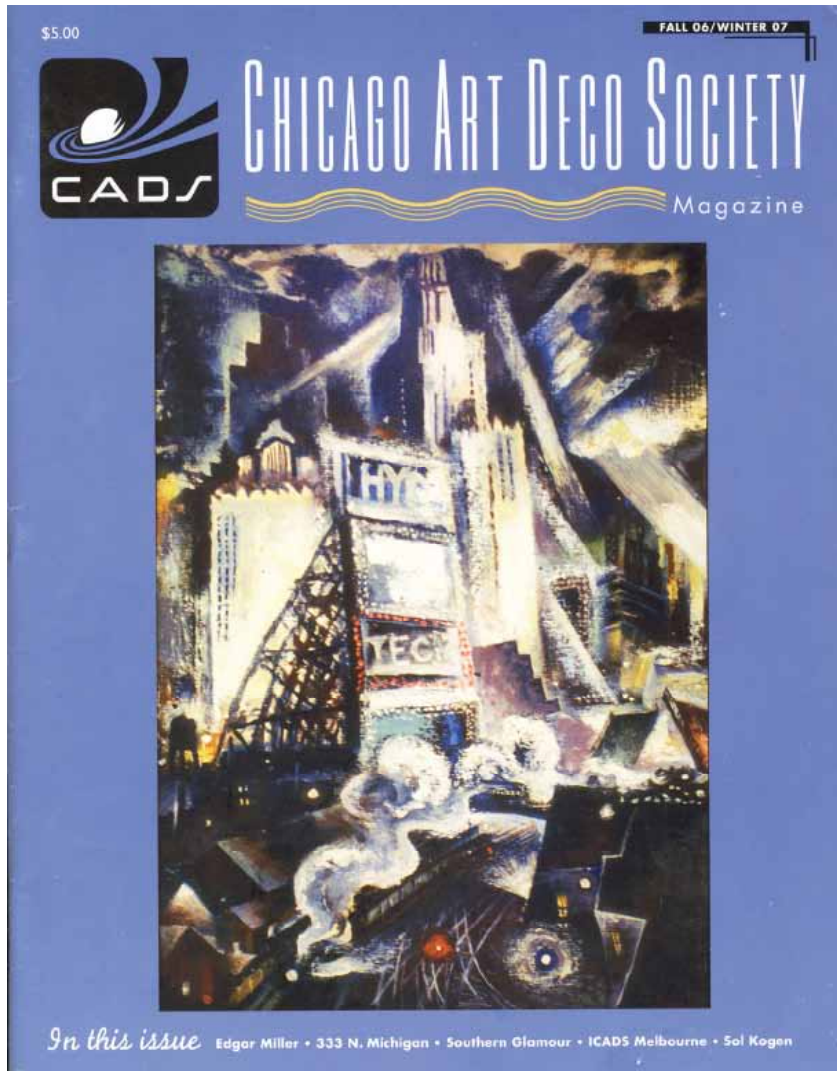
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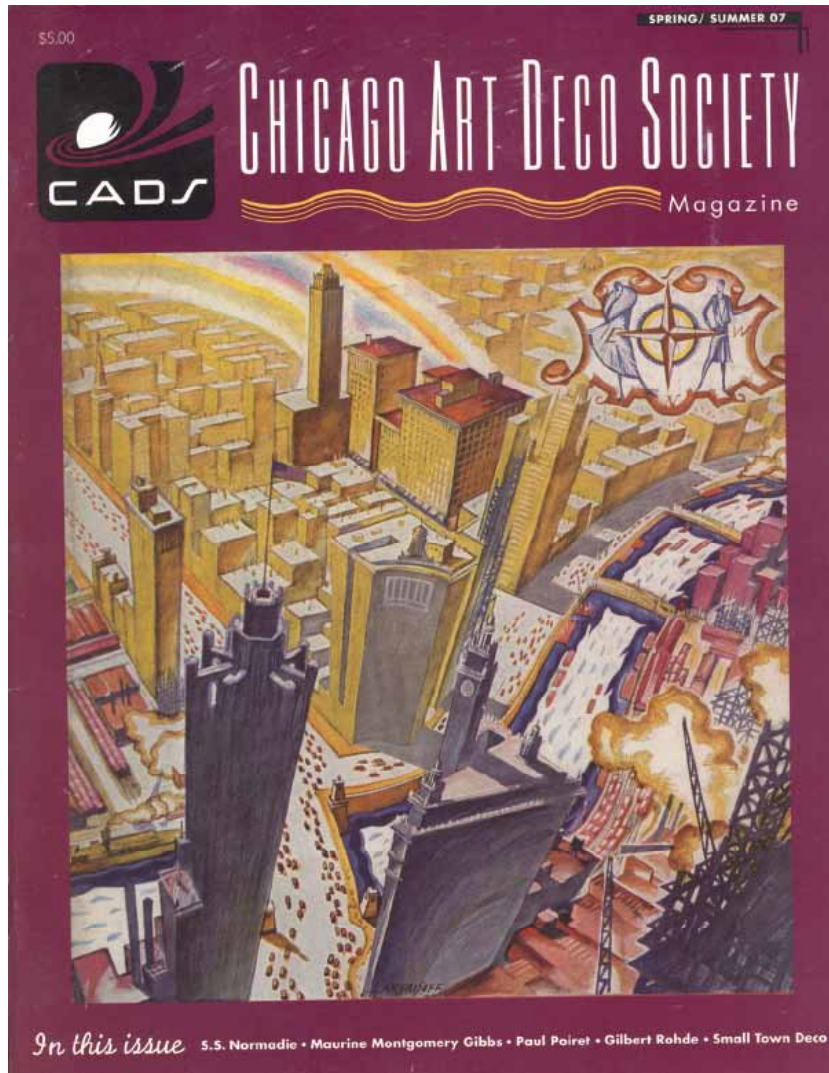
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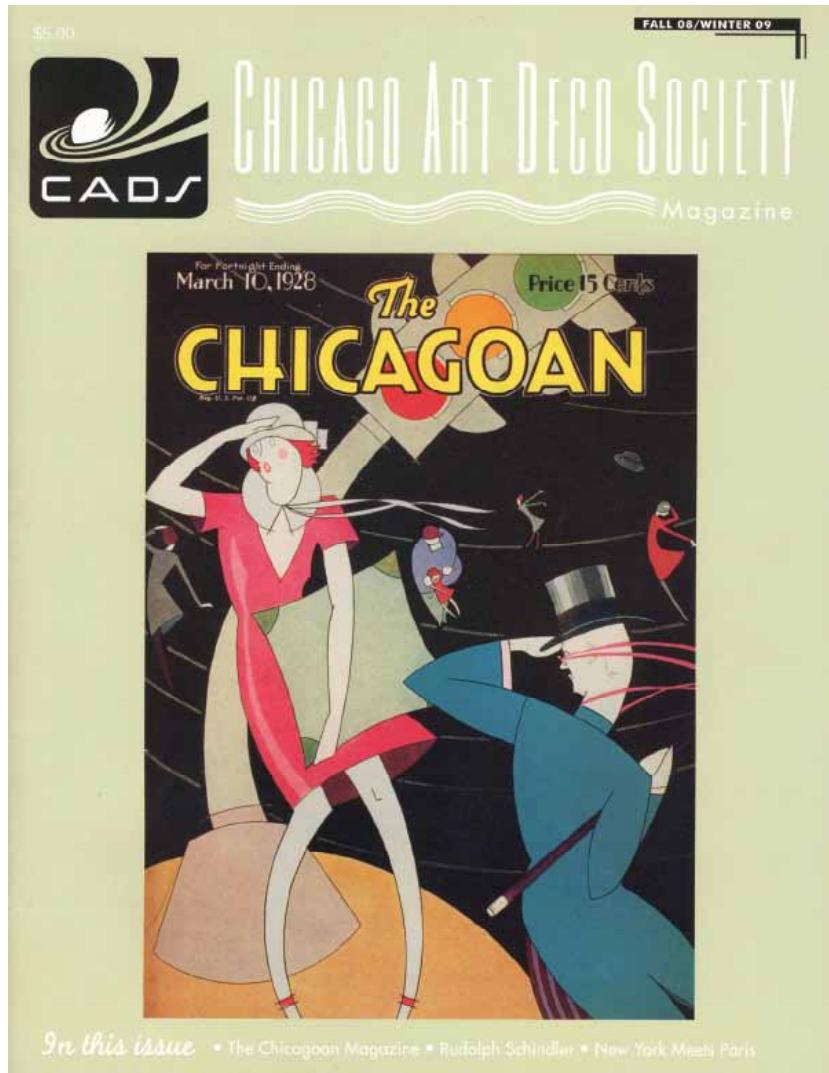
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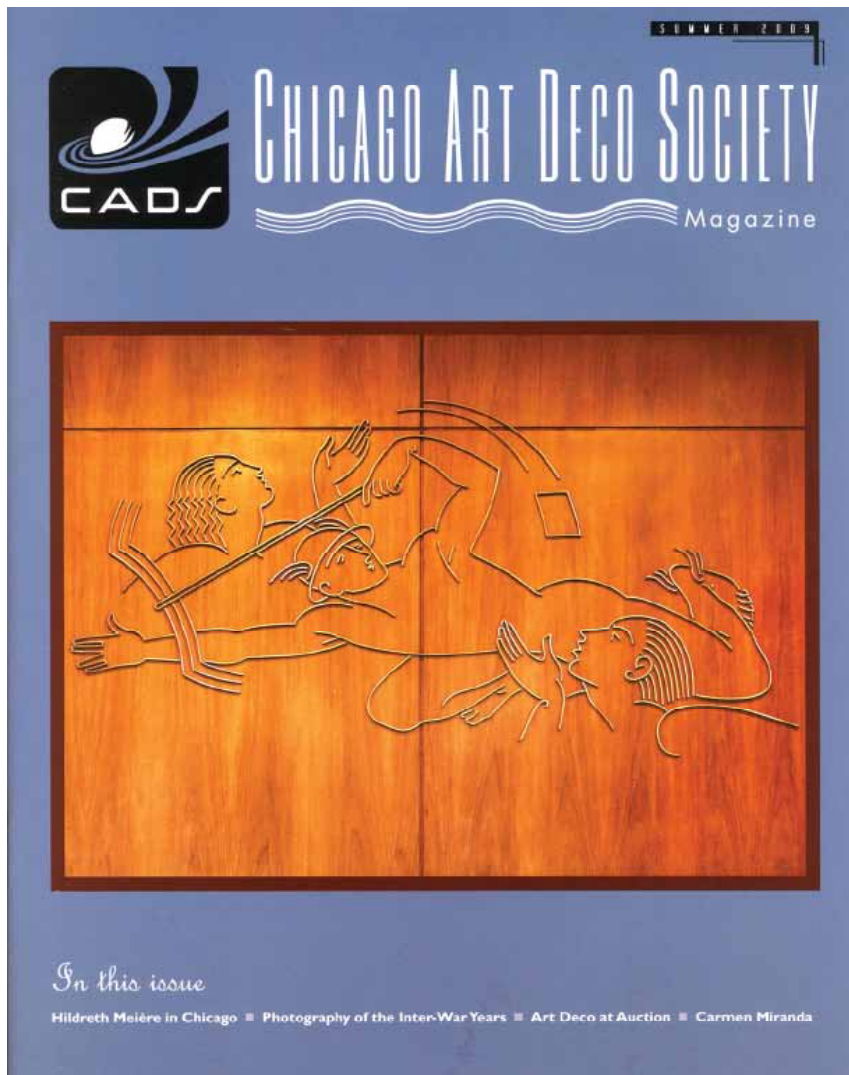
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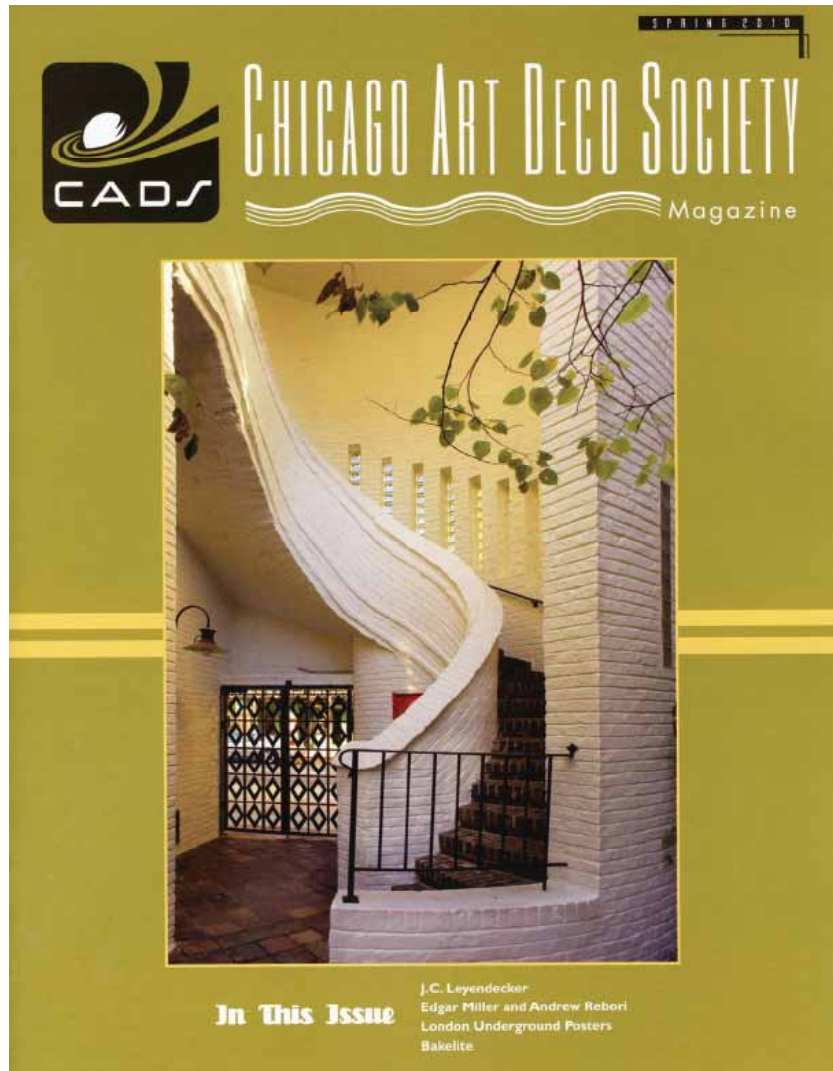
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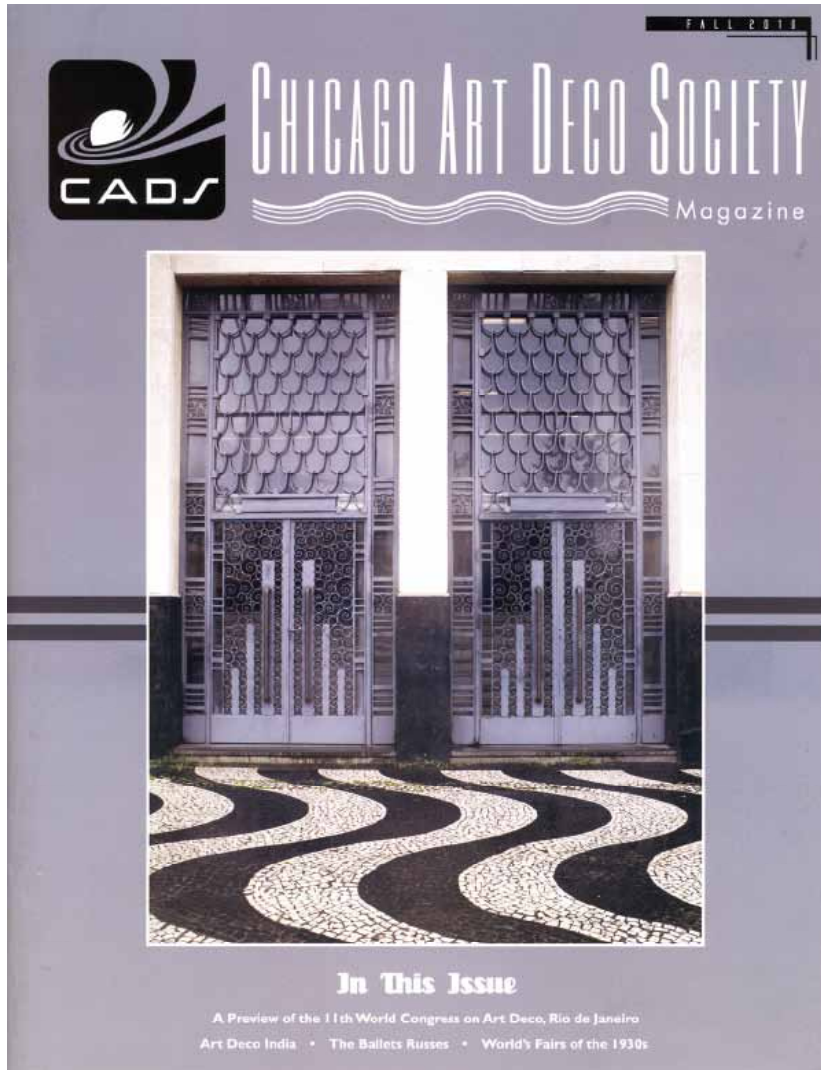
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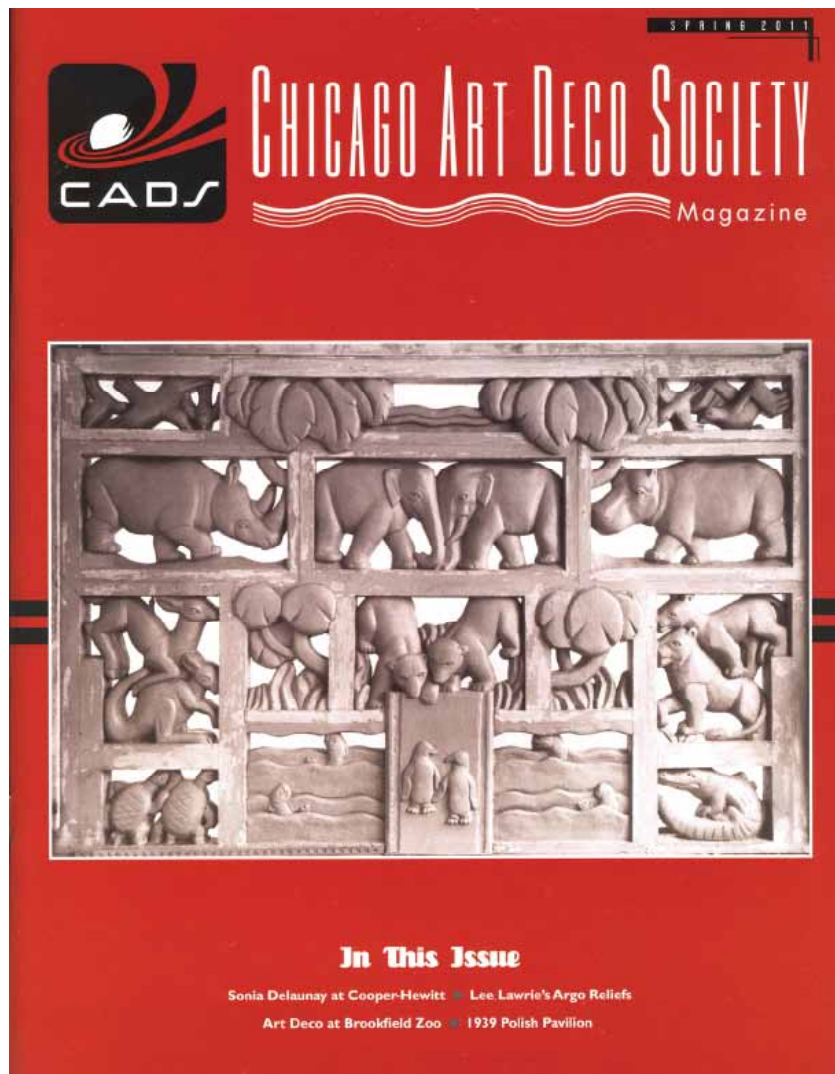
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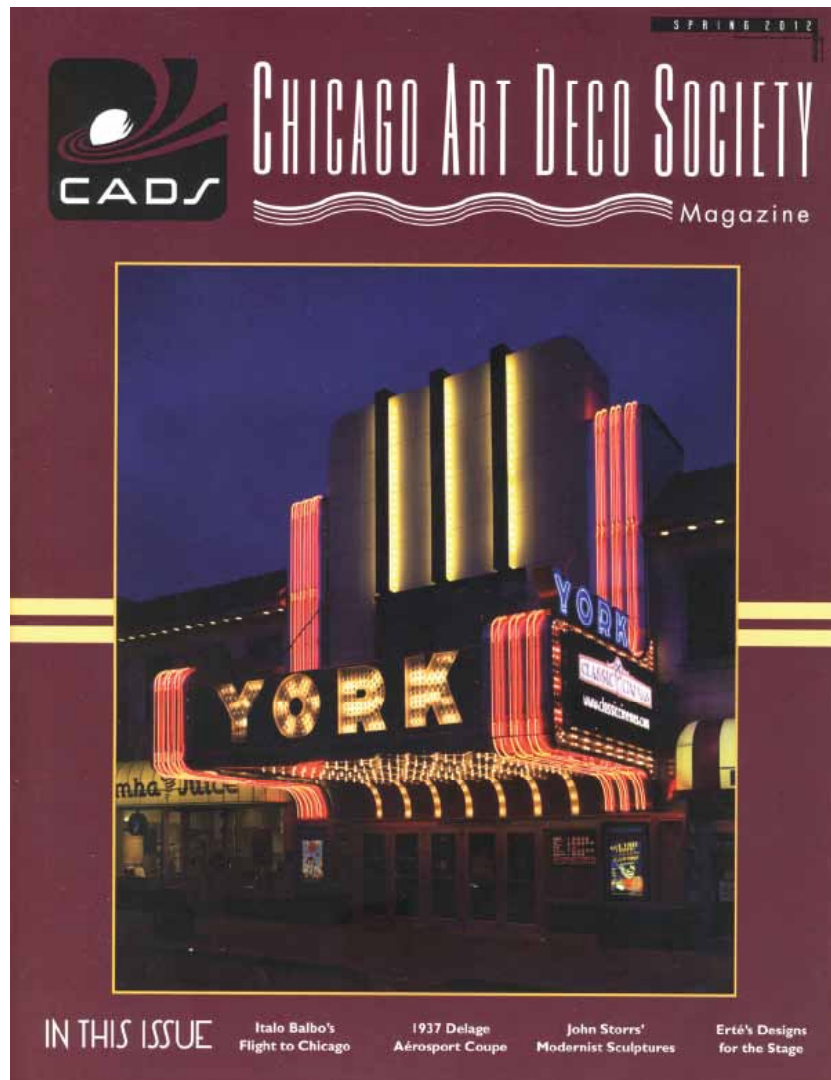
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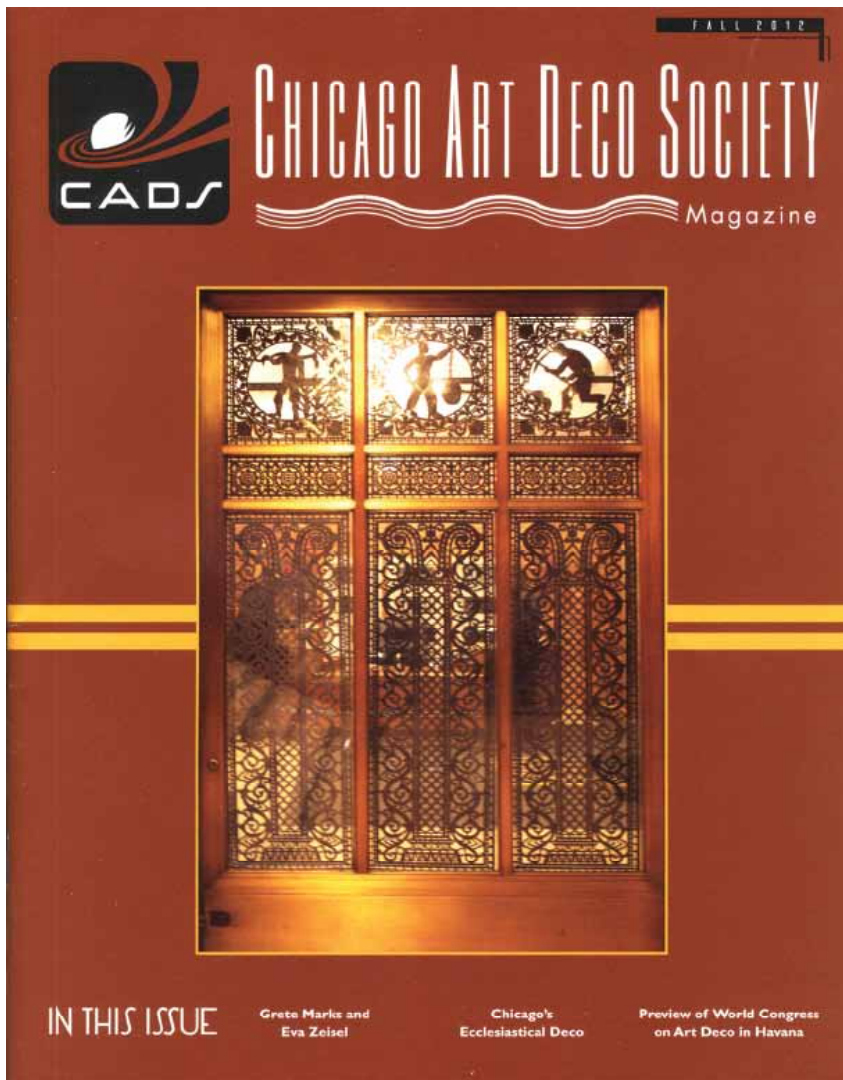
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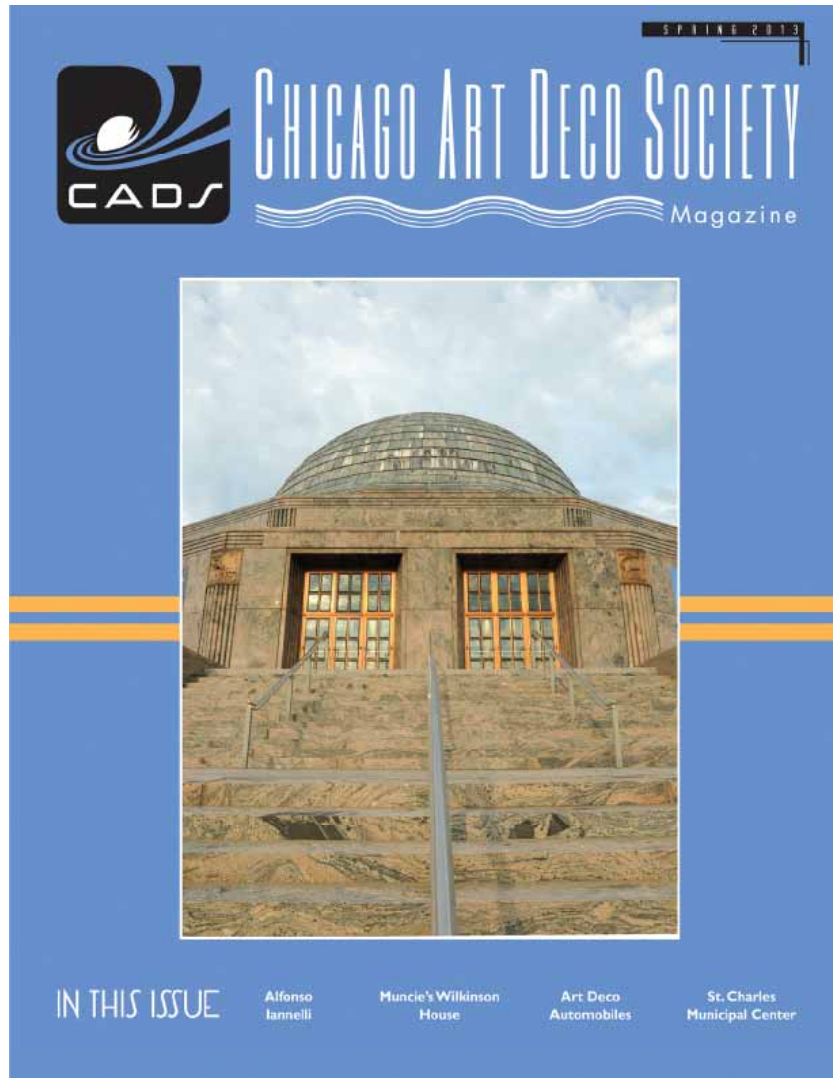
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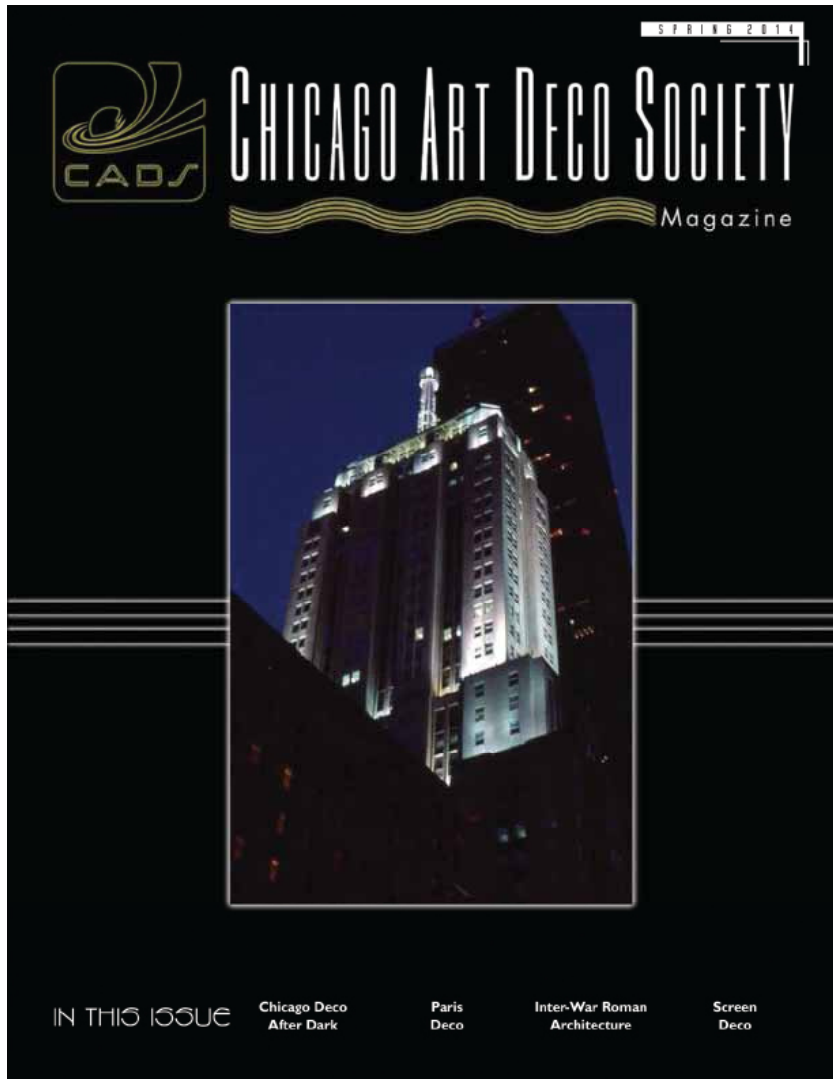
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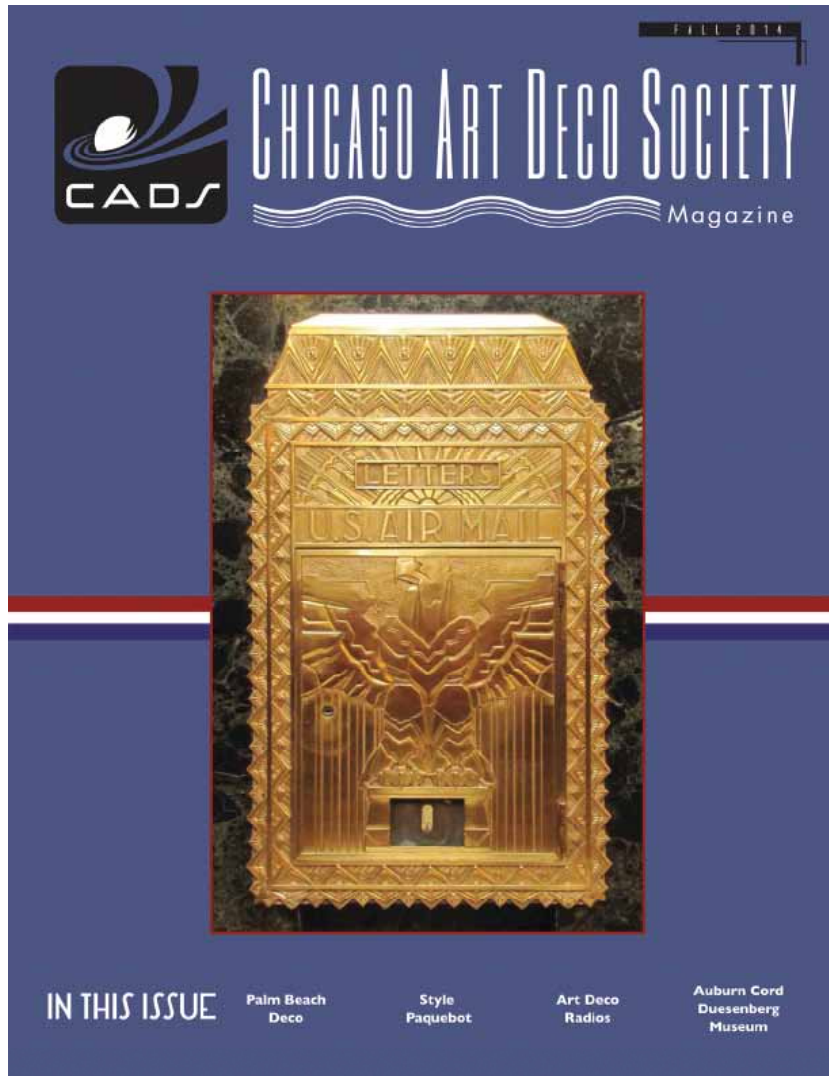
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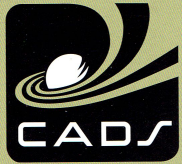
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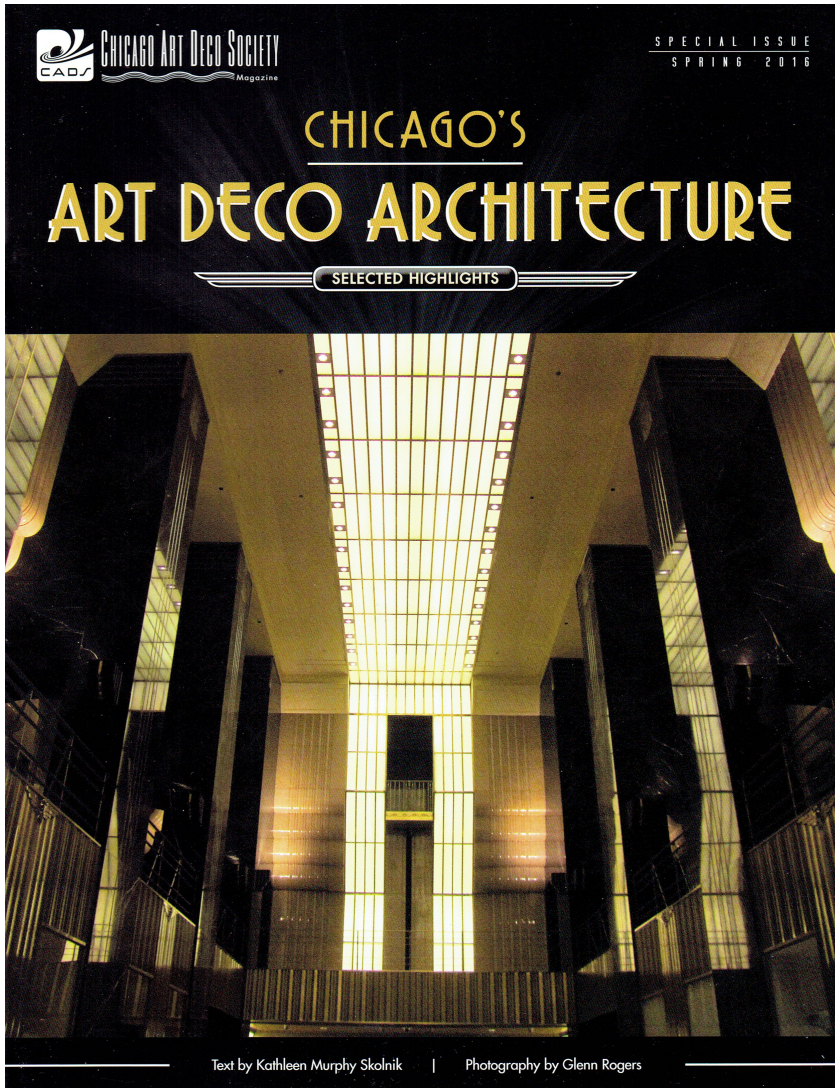


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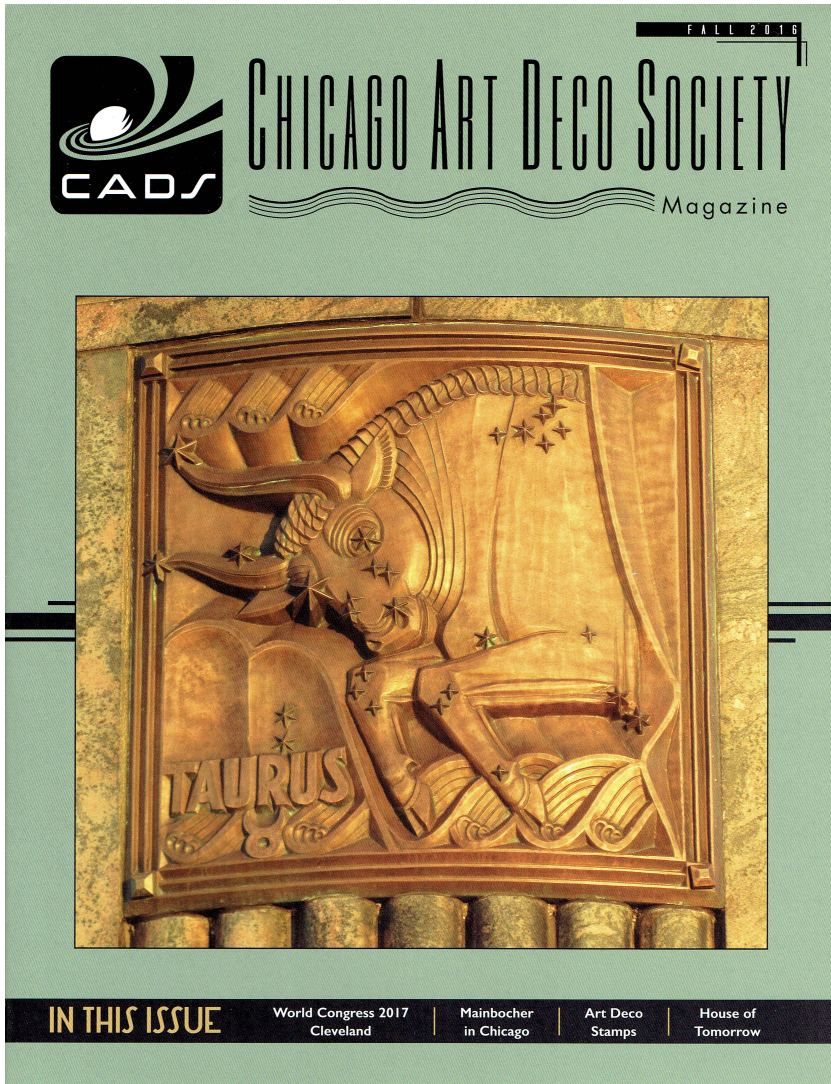


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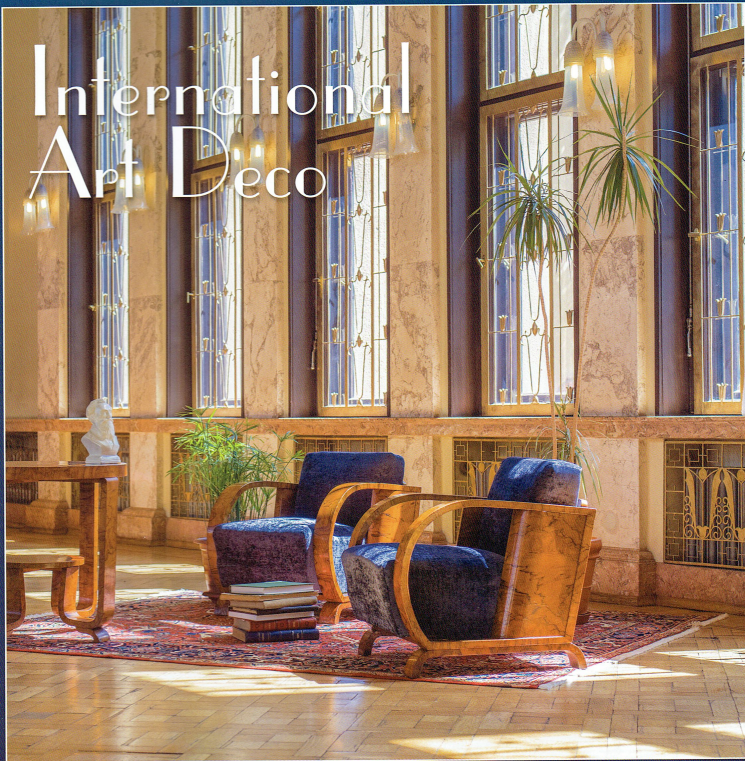
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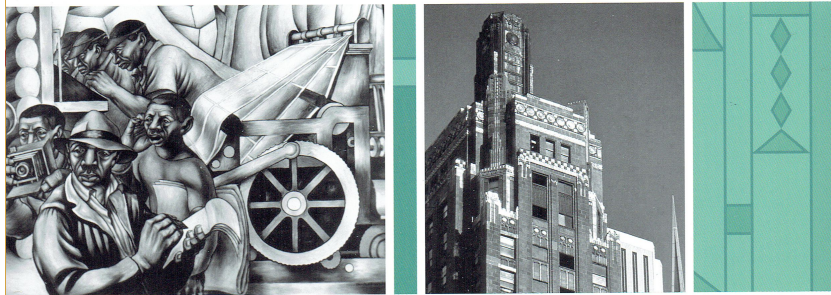
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