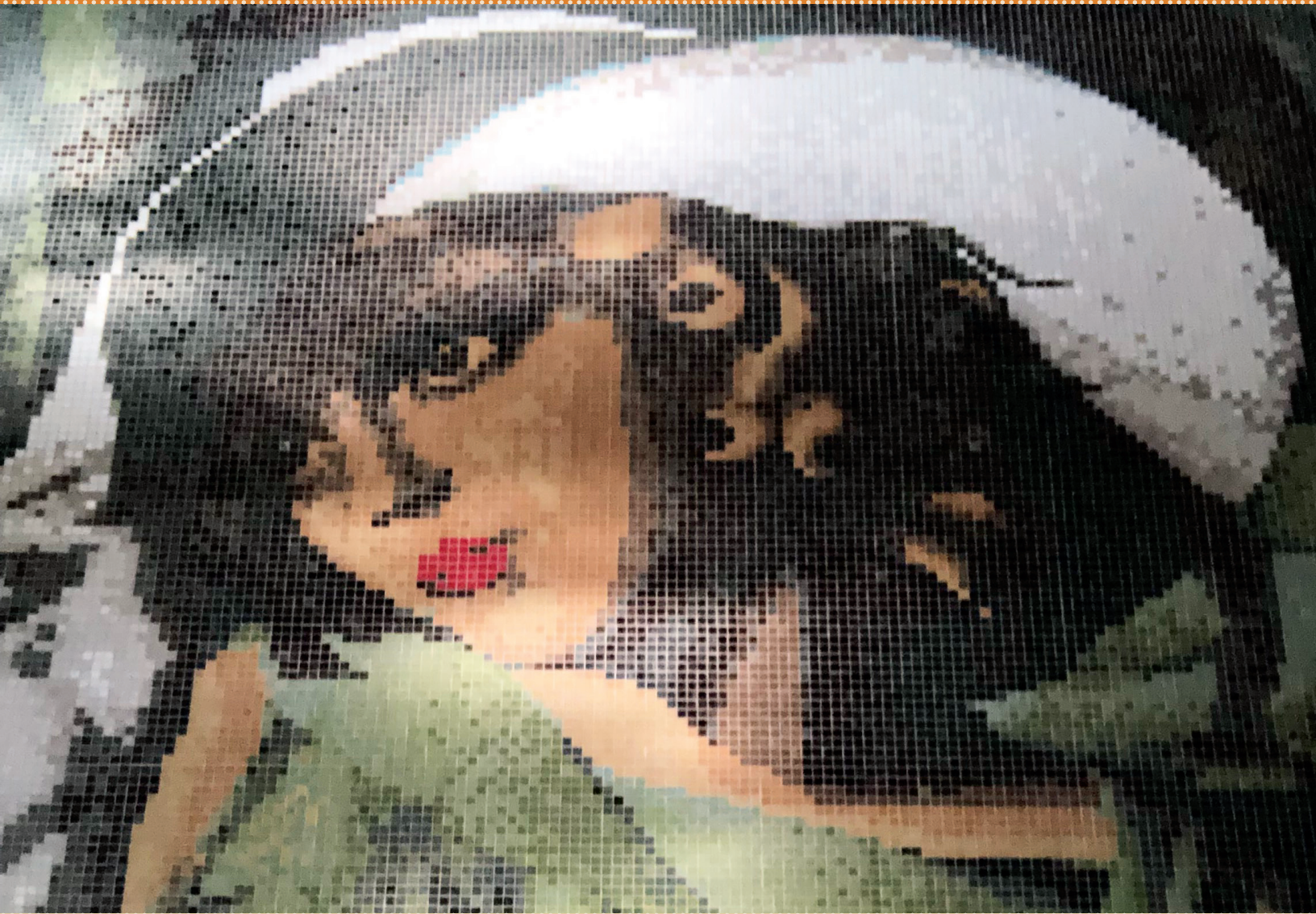




FALL 2023

# CHICAGO ART DECO SOCIETY MAGAZINE



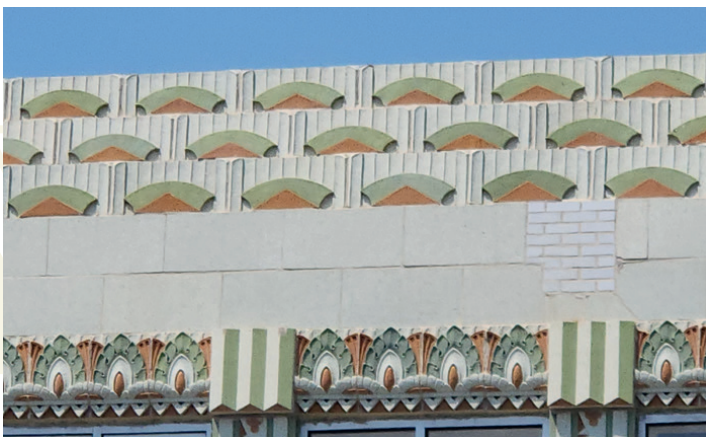
## IN THIS ISSUE:

Deco Preservation: Tour Art Deco in Chicago's Little India • Global Deco: Fading Art Deco Amidst Industrial Durban • Hector Guimard: A Modern Architect • Frank Lloyd Wright's "Dancing Glass" Light Screens Prefigured Art Deco • Feeding Art Deco • 16th World Congress on Art Deco Returns to Miami Beach • Book Review: Sforzina: Designs for a Modern America, 1923-1941



# ART DECO WALKING TOUR: **DEVON AVE**

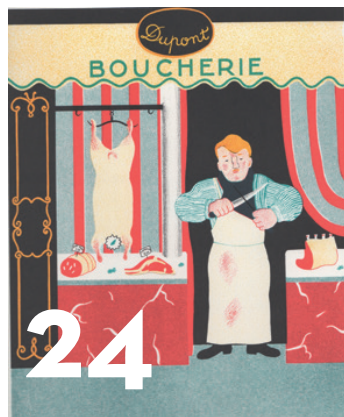
TOUR  
MAP



*Top: Map of buildings in Rogers Park/West Ridge neighborhood. From Devon Avenue Art Deco Walking Tour, CADS brochure. • Bottom: 6424 N. Western Ave., stop #1 on tour map. Detail of polychrome terra cotta, architect William C. Presto. Photo by Joseph Loundy. • Front Cover: Mosaic based on Tamara de Lempicka's 1930 painting, Young Lady with Gloves. Ceiling of Tamara's Bistro at the National Hotel, Miami Beach, FL. Photo courtesy of Glenn Rogers. • Back Cover: Trage Schmuck du Gewinnst, 1927. Collection of William W. Crouse. Courtesy of Poster House, NYC.*



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**CHICAGO ART DECO SOCIETY**  
M A G A Z I N E



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Welcome to the Fall 2023 *CADS Magazine*. This issue includes several Deco tours, including Glenn Rogers' and Kathleen Murphy Skolnik's visual exploration of Miami, seen through photographs taken at the 16th World Congress on Art Deco in April. Rogers' photos spotlight the Art Deco details of buildings on Ocean Drive and Collins Avenue and the vibrant nighttime environment of colorful neon hotel signage with its extensive repertoire of Deco typography. The tour will continue with photos of Miami Beach's Lincoln Road and buildings in the city of Miami in the next issue of the magazine. Miami is where the world's first Art Deco Society was established, in 1976, and where the first World Congress was held, in 1991.

Two key essays in this issue consider separately the work of two contemporaneous architects who shared more than the common birth year of 1867—Frank Lloyd Wright and Hector Guimard. Both were, and still are, often regarded historically as primarily late 19th-Century figures, mainly for their embrace of ornamentation, nature, and individualism, despite their modern approach to form, materials, and technology. Both also adhered, knowingly or not, to Louis Sullivan's belief in the importance of architectural evolution (over historical precedent). Histories of modern architecture commonly describe both Wright and Guimard as "proto-modernists"—for their use of industrial materials, modern engineering, and break with historical imitation. Both architects likewise were engaged with prefabrication and mass housing, and thus with *modernism*. Although largely abandoned by the 1930s as a legitimate style for the modern era (except perhaps by Surrealist photographers), Art Nouveau was revived by the preservation movement of the 1960s, just around the time when the term Art Deco was coined and historical interest was piqued in the latter modernist style as well.

Sarah Coffin's essay, *Hector Guimard: A Modern Architect*, provides an overview of *Hector Guimard: Art Nouveau to*

*Modernism*, a book and an exhibition of the same title on view through November 5 at the Driehaus Museum in Chicago (an earlier iteration of the exhibition took place at Cooper Hewitt, Smithsonian Design Museum in New York called *Hector Guimard: How Paris Got its Curves*). Both the book and the museum exhibitions look at the architect's use of modern materials and modern approach to advertising and self-promotion. In their portrayal of Guimard as an industrial designer who employed pre-fabrication and industrial methods to produce work for the masses, they suggest Guimard's agility in moving between the worlds of mass production and craftsmanship, all the while maintaining a deep connection to Art Nouveau. Even in the first few decades of the 20th Century, Guimard was bringing industrial materials into domestic settings, just as Art Deco designers did a decade or two later.

The connections between Art Nouveau and Art Deco go beyond the use of industrial materials. Both were "global" styles that had national and regional variations, were appealing to both well-to-do clients who commissioned unique projects *and* to the masses, were capable of accommodating difference or variable architectural expressions (often criticized later by modernist proselytizers as "contradictions"), and were largely left out of traditional modernist narratives. Guimard designed The Mayoral Building for the 1925 Paris world's fair, the *Exposition internationale des arts décoratifs et industrielles modernes*, whose traditional-looking exterior belied the simple, pared-down lines inside, an expression more in keeping with the time and celebrated elsewhere throughout the fair.

In Chicago, Richard Driehaus, the founder of the Driehaus Museum, became a leading collector of the architect's work—some of it on display for the current exhibition. Many Chicagoans may have walked by, or through, the Metra entrance at the Van Buren Street Station, a contemporary replica of one



of Guimard's early 20th-Century designs for the Paris Métro, a gift from RATP, the Parisian transit authority, in 2003. Within a city that celebrates its artistic ties with Paris and is accustomed to the elaborate ornamental elements of the buildings of Louis Sullivan, whose former Carson Pirie Scott building (originally designed for the retail firm Schlesinger & Mayer in 1899) is a short walk from Van Buren Station, the subway entrance never looked out of place.

Julie Sloan discusses Frank Lloyd Wright's stained glass window work in *Frank Lloyd Wright's "Dancing Glass" Light Screens Prefigured Art Deco*. Readers familiar with CADS' book, *Art Deco Chicago: Designing Modern America*, edited by Robert Brueggemann and published in 2018, will note that the first building included in its Key 101 Designs is Midway Gardens, designed by Wright in 1913–14 and understood to be a precursor of Art Deco. Sloan reaffirms this view in her description of the "dancing glass" that Wright used in the period between the building of Midway Gardens and Hollyhock House (1923).

Sloan relates a critical moment of transformation in Wright's work following his 18-month visit (1909–10) to Europe, when he produced his Wasmuth Portfolio, published in 1911. At that point his style in both architecture and decorative work changed. Midway Gardens was his first major commission after he returned to the U.S. Here the windows were different in design and color from his earlier leaded glass works. Sloan discusses some of the other, possibly European, influences on Wright, perhaps through his travels or from publications featuring the decorative work and theories of Austrian and German Secessionist designers. Starting around 1912, he also began using a German manufacturer for his glass. Modern in their abstraction and bold color (his windows from this period left behind the soft colors of the prairie), yet still connected to handcraftsmanship and medieval architecture, Wright's self-described "dancing glass" windows, like Guimard's sinuous ornamental forms, often precluded the architect's full acceptance into historical narratives of modern architecture.

“*Miami is where the World's first Art Deco Society was established...and where the first World Congress was held...*”

Teri Edelstein's *Feeding Art Deco*, revised from her recent talk at the Caxton Club in Chicago, moves the discussion away from architecture and ornamentation to the more ephemeral worlds of food as represented in Deco graphics. While noting that modern design related to the subject or consumption of food encompassed furniture and industrial design, ceramics, interiors (restaurants, oceanliners, trains, and domestic kitchens and dining areas), Edelstein's focus is on printed works (books, menus, portfolios). The illustrations of Jean Émile Laboureur, for example, represented various spaces where food was consumed, from cafes to outdoor picnic spaces. As Edelstein observes, the proliferation of images showing the public eating and drinking across social classes suggests the relative optimism of this period following World War I. He and the other illustrators Edelstein highlights also depicted the markets, shops, and commercial spaces where food circulated—further evidence of a desire to celebrate abundance following the privations of the wartime economy and the adoption of Art Deco as a suitable design language to express such plenty.

This issue's *Global Deco and Preservation* sections offer readers descriptive, snapshot tours of two distinct neighborhoods separated by about 9,000 miles: the West Ridge/Devon Avenue area of Chicago's Little India and a commercial district on Umbilo Road in the Durban, South Africa suburb of Congella. In *Global Deco*, members of the Durban Art Deco Society (DADS), including author Arthur Gammage and photographer Michael Mulholland, created a tour that documents the changing attitude toward the Art Deco style in Durban in the 1930s and 40s. It points to

a regional style variant called Berea that combines Deco and Mediterranean features. Durban has over 100 important Art Deco buildings, some of which can be seen in the book, *Durban Art Deco—Heritage of a Subtropical City*, published by DADS in 2021.

The issue concludes with Kathleen Murphy Skolnik's book review of *Sforzina: Designs for a Modern America, 1923–1941*, written by Jim Linz and Denise Ellison Allen and published by the Art Deco Society of Washington in 2023. From Paris, where he was born, educated, and began his career, Edgard Sforzina brought a French, Art Moderne design approach to the United States, where he worked for two decades starting in New York in 1922. In the U.S., he designed commercial and residential interiors, including an apartment for George Gershwin, buildings, and a wide variety of furniture and decorative objects. One hundred years later, his work is being re-exposed. Here in the Midwest, it can still be seen in the furniture he helped design for that Art Deco icon, Cincinnati Union Terminal.

We hope you enjoy exploring these new takes on familiar names or introductions to new figures within the pages of this issue.



Lara Allison  
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*23-24 Calendar*

# DECO SPOTLIGHT

EXHIBITIONS, TOURS, LECTURES & SPECIAL EVENTS  
OF INTEREST TO ART DECO ENTHUSIASTS



*Roger de Valerio, Chrysler, 1930. Collection of William W. Crouse. Courtesy of Poster House, NYC.*





IMAGES: LEFT TO RIGHT

*Early color photography processes from the 1920s and 1930s are on view in photo exhibitions at the National Portrait Gallery in London (left) and the Palais Galliera in Paris (right).*

*Yevonde, portrait of actress Joan Maude, 1932, gift from the photographer © National Portrait Gallery, London. • Toque, 1921, autochrome from the Salon of French Taste, 1921–1923 © Musée des arts et métiers, Paris.*

## IN PROGRESS

### Thru September 24

*Material Matters: The Sculptures of Elie Nadelman*

Bruce Museum • Greenwich, CT

*Matisse in the 1930s: Through the Lens of Cahiers d'Art*

Musée Matisse • Nice, France

*Modernism in Ukraine 1900–1930s*

Museum Ludwig • Cologne, Germany

### Thru September 30

*Un Art Nouveau: Metamorphoses of Jewelry, 1880–1914*

L'École, School of Jewelry Arts • Paris, France

[Free, but must register in advance]

### Thru October 15

*Picasso Landscapes: Out of Bounds*

Cincinnati Art Museum • Cincinnati, OH

*Yevonde: Life and Colour*

National Portrait Gallery • London, UK

### Thru October 22

*Art Deco Lacquer and Textiles from Japan*

The Ringling Museum of Art • Sarasota, FL

### Thru October 30

*Through a Modernist Lens: Buffalo and the Photo-Secession*

Buffalo AKG Art Museum • Buffalo, NY

### Thru November 5

*Hector Guimard—Art Nouveau to Modernism*

Driehaus Museum • Chicago, IL

### Thru November 13

*Over the Rainbow*

Centre Pompidou • Paris, France

### Thru December 10

*Art for the Millions: American Culture and Politics in the 1930s*

Metropolitan Museum • New York, NY

### Thru December 30

*(Almost) Another Century of Progress:*

*St. Charles and the 1933 Chicago World's Fair*

St. Charles History Museum • St. Charles, IL

### Thru December 31

*In the City of Light: Paris 1850–1920*

High Museum of Art • Atlanta, GA

*Fashioning Innovation: Madame Alexander at 100*

Barry Art Museum • Norfolk, VA

### Thru January 1

*Seeing One Another: New Views on the*

*Alfred Stieglitz Collection*

Crystal Bridges Museum of American Art

Bentonville, AR

*Documentary/Anti-Graphic: A Surrealist Eye on Photographs*

Philadelphia Museum of Art • Philadelphia, PA

### Thru January 6

*Picasso: Fifty Years Later*

Elmhurst Art Museum • Elmhurst, IL

### Thru January 7

*Leonora Carrington: Writer, Painter, Visionary*

The Dali Museum • St. Petersburg, FL

### Thru January 15

*Amadeo Modigliani: A Painter and His Dealer*

Musée de l'Orangerie • Paris, France

### Thru January 28

*Egyptomania: Fashion's Conflicted Obsession*

Cleveland Museum of Art • Cleveland, OH

*Abraham Ángel: Between Wonder and Seduction*

Dallas Museum of Art • Dallas, TX

*Gertrude Stein and Pablo Picasso: The Invention of Language*

Musée du Luxembourg • Paris, France

### Thru February 4

*A Dark, A Light, A Bright: The Designs of*

*Dorothy Liebes*

Cooper Hewitt Museum • New York, NY

*Manuel Carrillo: Mexican Modernist*

New Mexico Museum of Art • Santa Fe, NM

### Thru February 25

*Gabrielle Chanel: Fashion Manifesto*

Victoria and Albert Museum • London, UK



IMAGES: LEFT TO RIGHT

*Dress by Jenny, 1921-23, anonymous autochrome from the Salon of French Taste, 1921-1923 © Musée des arts et métiers, Paris. At Palais Galliera, Paris.*

*Eternity vase, Japan, 1940, lacquer with copper insert. Private collection. At Ringling Museum of Art, Sarasota, FL.*

#### PAGE 7

*Robert Berény, Modiano, 1929. Collection & courtesy of William W. Crouse. At Poster House, NYC.*

*William Walling, Jr., Marlene Dietrich, 1932. Collection Pierre Passebon. At International Center of Photography, NYC.*

*Designer unknown, Sato Cigarettes, 1933. Collection & courtesy of William W. Crouse. At Poster House, NYC.*



#### Thru March 15

*Colors of Fashion [1921-23 autochromes]*  
Palais Galliera • Paris, France

#### Thru March 25

*Corps à Corp: History(ies) of Photography*  
Centre Pompidou • Paris, France

#### Thru April 7

*Fashion and Sports: From One Podium to Another*  
Musée des Arts Décoratifs • Paris, France

#### Thru May 12

*Imprinting in Their Time: Japanese Printmakers, 1912-2022*  
Carnegie Museum of Art • Pittsburgh, PA

#### Thru September 22, 2025

*Fashion on the Move*  
Palais Galliera • Paris, France

## UPCOMING

#### September 22-January 7

*Connecticut Modern: Art, Style, and the Avant Garde, 1930-1960*  
Bruce Museum • Greenwich, CT

#### September 28-January 8

*Play the Part: Marlene Dietrich*  
International Center of Photography  
New York, NY

#### September 28-February 25

*Art Deco: Commercializing the Avant-Garde*  
Poster House • New York, NY

#### October 5-January 15

*Max Beckmann: The Formative Years, 1915-1925*  
Neue Galerie • New York, NY

#### October 6-February 4

*Stage Jewelry from the Comédie-Française L'École, School of Jewelry Arts • Paris, France*  
[Free exhibition, but must register in advance]

#### October 12-January 27

*Transatlantic Bridges: Corrado Cagli, 1938-1948*  
Center for Italian Modern Art • New York, NY

#### October 14-January 3

*Erté & The Era of Art Deco*  
M. S. Rau Gallery • New Orleans, LA  
[see virtual exhibition at [www.msrau.com](http://www.msrau.com)]

#### October 14-January 14

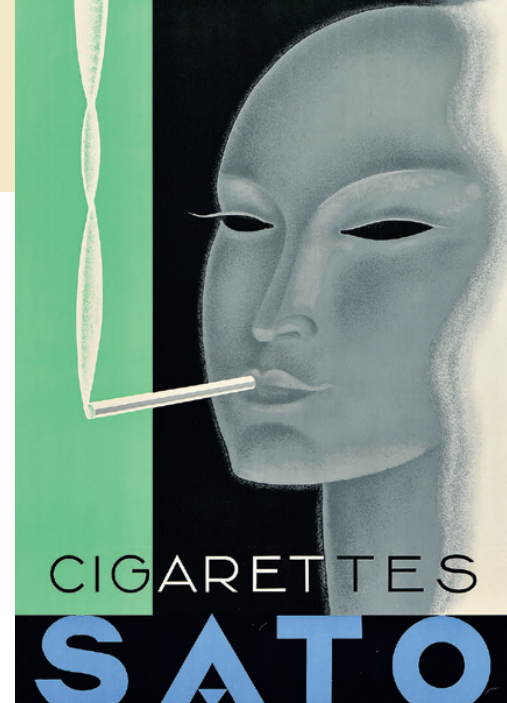
*Skylines to Hemlines: Art Deco Design from the Permanent Collection*  
Appleton Museum of Art • Ocala, FL

*Sporting Fashion: Outdoor Girls 1800 to 1960*  
Taft Museum of Art • Cincinnati, OH

#### October 19-22

*Modernism Week*  
Modern Architecture Design Experiences  
[MADE] • Palm Springs, CA





#### October 21

*Hector Guimard: A Forum of Ideas*  
Alliance Française • Chicago, IL

#### October 22-January 21

*Marie Laurencin: Sapphic Paris*  
The Barnes Foundation • Philadelphia, PA

#### October 26-29

*Autumn in New York Extended Weekend*  
Art Deco Society of New York • New York, NY

#### November 2-November 28, 2024

*Metro! Greater Paris in Motion*  
Cité de l'architecture et du patrimoine  
Paris, France

#### November 3-5

*Antiques + Modernism Show*  
Community House • Winnetka, IL

#### November 5-March 31

*Dorothea Lange: Seeing People*  
National Gallery of Art • Washington, DC

#### November 14-April 14

*Paris, 1900-1925*  
Petit Palais • Paris, France

#### December 2-March 4

*Art for the People WPA-Era Paintings from the Dijkstra Collection*  
The Huntington • San Marino, CA

#### December 5-March 31

*European Art Deco*  
Savoy Automobile Museum • Cartersville, GA

### OPENING 2024

#### January 11-13

*Art Deco Weekend*  
Miami Design Preservation League  
Miami Beach, FL

#### February-July

*Global Connections: Four Artists in New York in the 1920s*  
Samuel Dorsky Museum of Art @ SUNY  
New Paltz, NY

#### February 11-May 27

*The Anxious Eye: German Expressionism and Its Legacy*  
National Gallery of Art • Washington, DC

#### February 17-June 16

*Marjorie Merriweather Post's Paris*  
Hillwood Museum • Washington, DC

#### February 23-July 7

*Sonia Delaunay: Living Art*  
Bard Graduate Center Gallery  
New York, NY

#### March 24-January 5, 2025

*Star Power: Photographs from Hollywood's Golden Era by George Hurrell*  
National Portrait Gallery • Washington, DC

#### March 31-July 20

*Käthe Kollwitz retrospective*  
Museum of Modern Art • New York, NY

#### April 10-October 13

*The Birth of Department Stores (Part I: Paris, 1850-1925)*  
Musée des Arts Décoratifs • Paris, France

#### April 26-February 23, 2025

*Brilliant Exiles: American Women in Paris, 1900-1939*  
National Portrait Gallery • Washington, DC

#### June 29-October 13

*In the Eye of the Storm: Modernism in Ukraine, 1900-1930s*  
Royal Academy of Arts • London, UK

#### September 1-December 1

*Berthe Weill: Indomitable Art Dealer of the Parisian Avant-Garde*  
Grey Art Gallery, New York University  
New York, NY  
[later to Montreal Museum of Fine Arts]

#### Fall

*Belle da Costa Greene: A Librarian's Legacy*

# TOUR ART DECO IN CHICAGO'S LITTLE INDIA

**Shelbye Elizabeth Doyen**

Over the past year, I have been developing an Art Deco architectural tour for the West Ridge/Devon Avenue corridor on the far north side of Chicago. With so many walking tours focused on the Loop, I was excited to bring attention to twelve neighborhood buildings that may not get recognized otherwise.

While the fifteen-block stretch, often referred to as Little India, is known for its authentic restaurants and markets, it is less widely associated with Art Deco architecture. Nestled in a mainly residential neighborhood about seven miles from the Loop, all twelve commercial, one- or two-story buildings are spread between Western and California Avenues, along Devon Avenue. They are constructed of stone, terra cotta, or brick, and all currently contain businesses that support the Devon commercial district. While their location within the continually populous urban core of the Devon Avenue commercial district has protected the buildings, a constant rotation of people in and out of the area has led to physical changes in their original facades. The concentration of Art Deco structures in this neighborhood suggests the spread of the style outside the downtown core and its adaptability to a variety of economic and social conditions.

## A NEIGHBORHOOD OF CHANGE

West Rogers Park is one of Chicago's most culturally diverse neighborhoods. Originally, it was settled by immigrants from Luxembourg and Russia. Following World War I, it became densely populated by Orthodox Jews. By the 1980s, this strip on Devon had become known as Little India for the grocery stores, social, medical, and professional services, small businesses, religious spaces, restaurants, and clubs catering to the surrounding Indian, Pakistani, and Bangladeshi communities. Recent decades have also brought immigrants from Central America to the densely packed residential units that surround the main commercial district.



*Exterior of Cine Theatre, 1938. HB-04481, Hedrich-Blessing Collection, Chicago History Museum.*



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*Buildings on Devon Avenue Walking Tour brochure. Clockwise from top: tour stops # 6, 7, and 4. Also see map on inside front cover. Current photos here by Shelby Elizabeth Doyen.*

## CONSTRUCTING A TOUR

I began by walking Devon Avenue to see which buildings might be worth researching to include on a tour. For research, I turned to the online resources of the Library of Congress, the City of Chicago, and the West Ridge/Rogers Park websites. Next, I visited the historic archives at the Chicago History Museum, the West Ridge/Rogers Park Historical Society, the Newberry Library, and Chicago's Harold Washington public library. As the puzzle pieces of Devon Avenue came together, I discovered that I would have to omit some of my original buildings of interest because they were not strictly Art Deco.

Although the Deco features of some buildings on the eight-block tour from Western Avenue to California Avenue are more intact than others, all twelve retain some recognizable aspect of their Art Deco style. The tour includes a few structures built by well-known area architects, such as William Presto, who worked with Louis Sullivan and was commissioned to design the Krause Music Store and apartment on Lincoln Avenue; Sullivan did the elaborate terra-cotta street facade. Presto's preference for glass block and vertical banding appear commonly throughout the Little India commercial district where terra-cotta facades, horizontal banding, and stepped massing are also frequently seen. Most of the corner buildings at intersections are single-story with a chamfered or rounded corner. Most of the mid-block buildings are two-storied with either window walls or two-part commercial facades.

The first building on the tour is a two-story commercial building faced with orange and green polychrome terra cotta. The overall design could be considered Egyptian Revival Art Deco. At the intersection of Western and Devon, two buildings are rounded at the corner and two are angled. The buildings at the northeast, southwest, and southeast corners are considered in some part Art Deco. All four corners of the intersection have retained some degree of preservation, remaining close to what the intersection would have looked like in the 1920s. The fifth building on the tour is a limestone structure whose combination of Gothic Revival and Deco features



suggests that it was constructed in a transition period between the two styles. Stop number 6, originally known as Wallen Block, occupies the block from Artesian Avenue to Campbell Avenue. This building's curved window wall, consistent use of glass block, vertical tower, and irregular massing all declare it as Art Deco/Art Moderne. The next building was built as the Ciné Theater in 1936. Most of its original form remains, like the curved window wall, horizontal banding, and tiered marquee. Stops 8 and 9 cover four corner buildings from Rockwell Street to California Avenue that show a complete stone façade with Deco-style horizontal banding.

The walking tour offers a brief snapshot of the Art Deco buildings in the Little India area. I'm confident that further research will continue to reveal more historical treasures to enrich the tour and broaden the history.



*29 Umbilo Road, architect W. Barbour, 1937. Recent conversion to student housing by Nathan Francis Architects.*

# FADING ART DECO AMIDST INDUSTRIAL DURBAN

**Arthur Gammage**

*In this issue's Global Deco segment, Arthur Gammage recounts his recent group tour of a section of Umbilo Road, a light industrial and commercial district in Durban, South Africa in the province of KwaZulu-Natal. The photos are provided by Michael Mulholland and the Durban Art Deco Society, which published the book, Durban Art Deco—Heritage of a Sub-tropical African City, in 2021.*



### UMBILLO ROAD AND THE SUBURB OF CONGELLA

Durban enjoys over one hundred significant Art Deco buildings, and many others have Art Deco features. A recent walk planned by the Durban Art Deco Society (DADS) investigated the structures built along Umbilo Road in its heyday, when it was a major point of entry to the city. Umbilo Road is named after the river which it crosses at its south end. A sampling of that tour and the area are offered below.

The walking tour covered part of the district of Congella. Said to be a corruption of *kwaKangela amangengane*, or “the place where a watch is kept on the destitute vagabonds,” the name Congella refers to a military outpost established by the renowned Zulu King Shaka to keep an eye on the Luthuli people who had settled in the vicinity. While settlers grew cotton there in the early 19th Century, it was also the site of several kilns producing a crude lime cement made from burnt seashells. In 1837 a group of Voortrekkers, Dutch-speaking emigrant farmers from the British Cape Colony (or Cape of Good Hope), encamped at Congella, the origin of a *dorp*, or village, on a promontory at the bay shore. Over time, Umbilo/Congella became a major transportation route, including the railway dating from 1875, that runs southwards and inland.

The 20th Century brought the reclamation of land for the building of Maydon Wharf. This greatly widened corridor

accommodated some large facilities, including a grain elevator, abattoir, factories, workshops, and warehouses. Along the inland edge of Congella and Umbilo Road, a mix of service industries, residential buildings, “corporation flats” (government-sponsored social housing built by the local authority after World War I), hotels, and several churches appeared.

### ART DECO, STYLE MODERNE, TUDOR AND BEREASTYLE BUILDINGS

Much of the development in the Umbilo Road area took place in the early decades of the 20th Century, coinciding with the Art Deco period which in Durban occurred in the 1930s and 40s. The prevailing styles included not only Art Deco, but also Style Moderne, Tudor Revival, and a few buildings with Spanish or Mediterranean features, known locally as Berea style.

During those post-Victorian times, the innovative Art Deco style was regarded as somewhat frivolous by the architectural establishment in Durban. However, the movement took hold with several local designers and their clients. Among the well-known architects were A. A. Ritchie-McKinlay, who is associated with the Berea style, W. Barboore, Arthur Cross, Clement Fridjhon, Geoffrey le Sueur, W. J. Cornelius, and the partnership of Chick & Bartholomew. Today these iconic buildings are highly valued. The significant 1930s examples are now listed for

#### IMAGES: LEFT TO RIGHT

*9 Clark Road. Originally the Argyle Hotel and more recently the Winston Bar and Origin Nightclub.*

*132 Gale Street, architect Clement Fridjhon, 1945–46. Factory premises for Cole and Clarke Shopfitters.*





*14 Umbilo Road, architect W. Barbour, 1937. Originally named Dougall's Building, now Garvock.*

protection and the Durban Art Deco Society is active in monitoring the welfare of the structures.

The 1970s witnessed the emergence of a strong conservation movement in Durban, which culminated in a heritage survey of the city. During the 1980s and 90s these efforts led to various local and provincial government protections for hundreds of buildings in the city.

#### **DEVELOPING THE TOUR**

Michael Mulholland and Carol Allan, who run the Durban Art Deco Society, and myself drew upon the experiences, memories, and expertise of members and friends of the DADS to generate the tour. One DADS associate, Gerald Buttigieg, consulted old copies of street directories to uncover the names of businesses

and past residents who had inhabited the buildings. Another source was Brian Kearney's *A Revised Listing of the Important Places and Buildings in Durban*, published in 1984 by the Durban City Council.

The tour was designed not only to learn about the histories, construction techniques, and styles of the buildings, but also to gather local memories of the streets and neighborhoods they occupied. Buttigieg had lived in the area during the 1950s and 1960s and remembered how certain buildings were woven into the fabric of everyday street life, recalling that one building operated as a general store, selling used tennis balls for "street cricket." Another memory involved the visiting American singer Johnnie Ray who traveled down Umbilo Road from the airport when he gave a concert in Durban.





### CONTINUED PRESERVATION EFFORTS IN DURBAN

Reflecting on the recent tour of Umbilo Road, I think the district is reasonably stable at present. Some longstanding enterprises are still in business, while others have recently closed or relocated. Some properties need maintenance, updating, or improved signage that complies better with city standards. The struggle continues.

The Durban Art Deco Society is in close contact with Amafa KZN, the provincial authority for built heritage, and with the KZN Institute of Architects Heritage Forum, which is routinely consulted on applications for demolition, alterations, or additions to significant buildings.

Although there are many accounts of important Durban buildings lost to development, there are also many success stories about buildings that have been preserved, restored, and reused, including the former Greenacres department store and the old railway station. A significant network of architects, historians, and others are committed to conserving the surviving heritage of the city.

For further information about the city's Deco buildings, visit the Durban Art Deco Society website at [www.durbandeco.co.za](http://www.durbandeco.co.za).

### ABOUT THE AUTHOR

Arthur Gammage has a background in civil engineering and town and regional planning. Since 2010 he has studied and documented important modernist buildings in Durban. He presented a paper on this topic in 2013 in Chandigarh at the conference, *Filling the Gaps: World Heritage & the 20th Century*, and contributed to the Durban Art Deco book.

Michael Mulholland is an emeritus professor in chemical engineering at the University of KwaZulu-Natal in Durban. He is the author of two books on process control published in 2016. Since 2001 he has been active in the Durban Art Deco Society and was involved in its publication of *Durban Art Deco—Heritage of a Sub-tropical African City*.



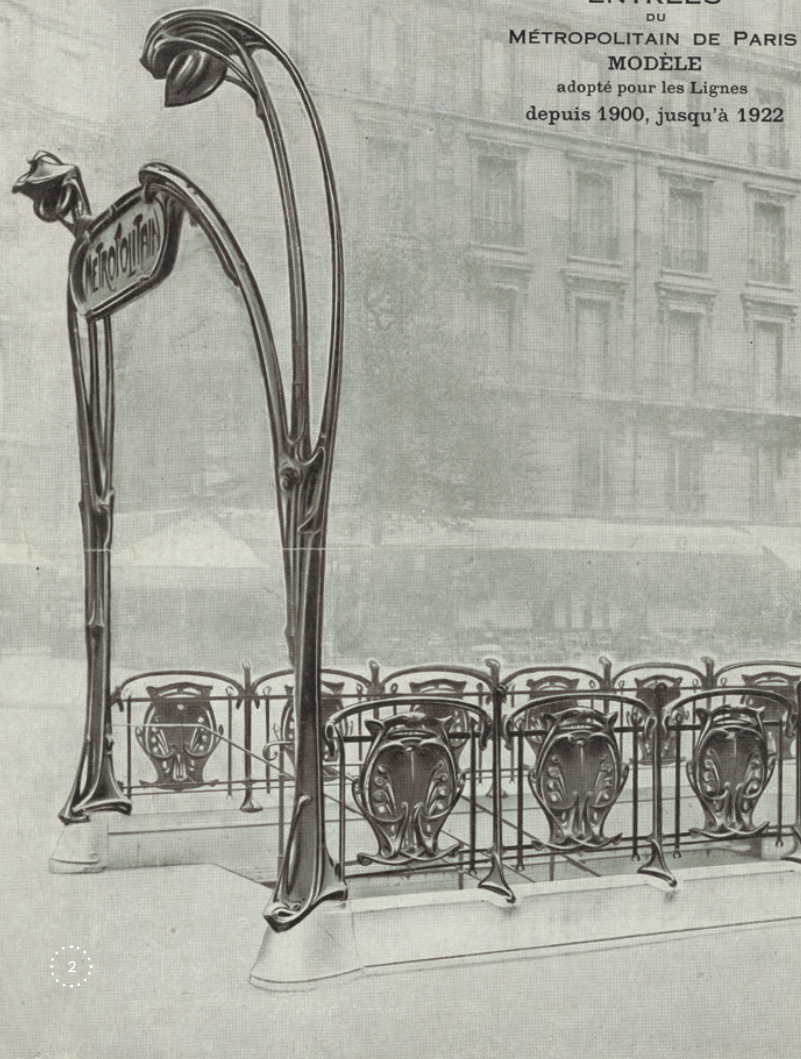
IMAGES: TOP TO BOTTOM

*152 Umbilo Road, architects Chick & Bartholomew, 1926. A Durban style referred to as Berea Spanish adjoined by a simple Art Deco-style building with shops below and flats above.*

*38–40 Umbilo Road. Symmetrical three-floor apartment building with shops on the ground floor. Fluted double entrance has curved canopy and two broad vertical pilasters.*



VILLE DE PARIS  
ENTRÉES  
DU  
MÉTROPOLITAIN DE PARIS  
MODÈLE  
adopté pour les Lignes  
depuis 1900, jusqu'à 1922



## HECTOR GUIMARD: A MODERN ARCHITECT

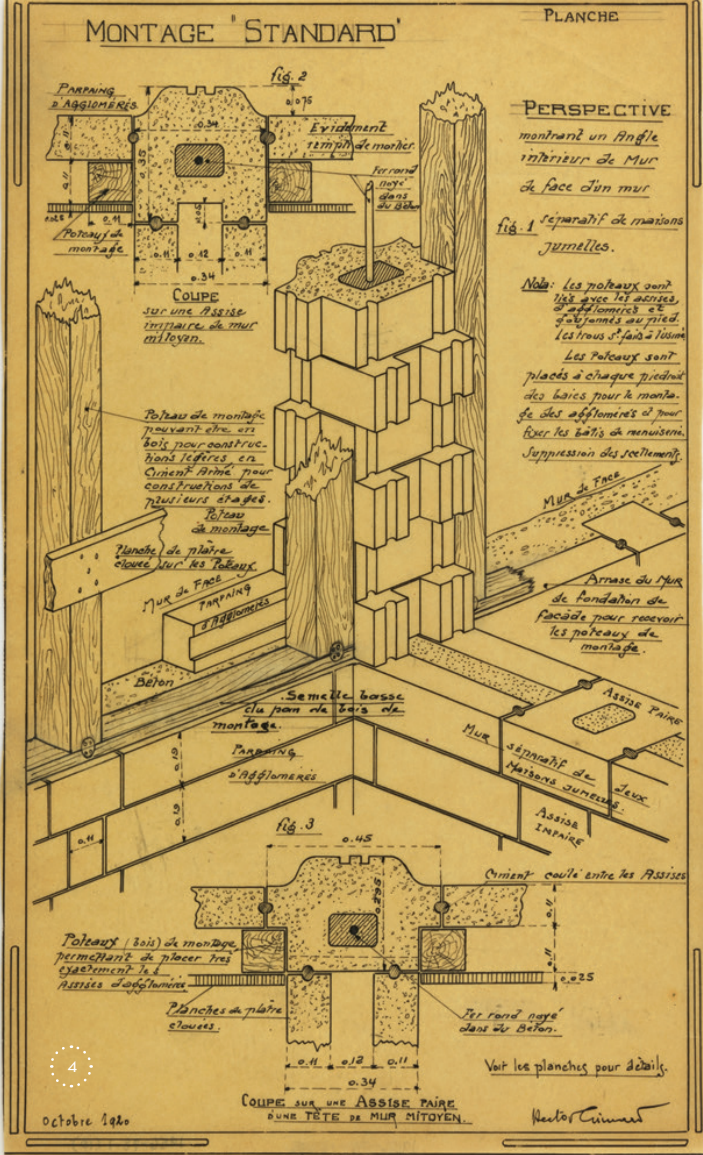
**Sarah D. Coffin**

It may seem strange for a magazine devoted to Art Deco to feature the architect and designer Hector Guimard, a name almost synonymous with Art Nouveau. While Art Nouveau essentially ended with World War I, Guimard (1867–1942) lived on to build affordable housing in modern methods and materials into the Deco era of the 1910s and 20s. *Hector Guimard: Art Nouveau to Modernism*, a book and an exhibition of the same name currently on view at the Driehaus Museum in Chicago, offer a fuller examination of the architect's practice and evolution over time. It is the first book to feature Guimard as a modernist and as an industrial designer, noteworthy for his early use of pre-fabrication and industrial methods to get his designs to the masses.

The movement's name came from *L'Art Nouveau*, the gallery shop created and run by Siegfried Bing at the Paris 1900 World's Fair, the Exposition *universelle*, where he showcased works in various media in a new organic and curvilinear style. Guimard received a commission to design a perfume installation and bottles for F. Millot's display at the 1900 exposition (image 1) and a far larger mass-market project: to create entrances for the *Métropolitain*, the new Paris subway system bringing people







to the fair (images 2, 3). These entrances remain his best-known designs; many of the undulating, serpent-like cast-iron Métro station elements, some with Guimard's elegant calligraphy, still remain. While not Art Deco, Guimard's 1900 designs were modern in concept and revolutionary in their day.

As an innovative practitioner of Art Nouveau, Guimard so wanted to be identified with the style that he promoted his ultra-sinuous version as *Le Style Guimard*. In an international housing exhibition in Paris in 1903, Guimard used a series of twenty-three self-promotional postcards labeled *Le Style Guimard* that displayed his various building projects, a conceptually modern form of branding (image 3). This self-promotion may have hindered his attempts in the 1910s and 20s to break away from Art Nouveau design, when Guimard was actively, but little recognized for, designing housing in response to a shortage in France after World War I. Notwithstanding his early promotion of modern systems and materials for working-class housing, his name was so indelibly associated with the rich ornamentation of his earlier style that his later contributions

1. Kantirix Perfume Bottle, 1899, partially gilt glass, produced by F. Millot, Paris. Courtesy Christie Mayer Lefkowitz Collection, New York. Photo by Matt Flynn.
- 2. Entrée du Métropolitain de Paris, modèle adopté pour les lignes, view showing open-stairway entry to the Paris Métro, c. 1900. New York Public Library, Manuscripts and Archives Division.
- 3. Postcard No. 2 from *Le Style Guimard* series, Le Métropolitain station des Champs-Élysées, 1903, letterpress. Nicolas Horiot, Auberville, France.
- 4. Guimard, drawing, Design for a Mass-Operational House, October 1920, pen and black ink, graphite on tracing paper. Cooper Hewitt, Smithsonian Design Museum, New York.
- 5. Guimard's signature on the facade of Hôtel du 3 square Jasmin with its cast-in decoration. Photo by Barry Bergdoll.

in pre-fabrication and standardization were not connected with his name. The fact that Guimard's building exteriors were less modern than their fabrication concepts, which he marketed as "Standard-Construction" in the early 1920s, may also have denied him recognition for his role in modern, socially focused design (images 4,5).





6. Balcony railing for a casement window, Model GI, c. 1908, cast iron, produced by Saint-Dizier Foundries, Saint-Dizier. Collection of Richard H. Driebaus, Chicago. Photo by James Caulfield • 7. Hector Guimard, Marriage Hall inside the Mayoral Building in the French Rural Village of the 1925 fair, 1925. Image courtesy [Worldfairs.info](http://Worldfairs.info) website. • 8. Front elevation of Hôtel Guimard, c. 1909, photographic print on sensitized paper. Cooper Hewitt, Smithsonian Design Museum, New York, gift of Madame Hector Guimard.

### GUIMARD AS A DESIGNER FOR ALL

Guimard's profound appreciation of modern materials and methods for mass production started early in his career. Despite a Beaux-Arts training, Guimard featured cast iron for domestic architectural elements early on in his designs. Partnering with the Saint-Dizier iron manufactory, he was able to sell his balcony designs to a broad audience. Other licensed companies offered Guimard-designed carpets, wallcoverings, and lighting, often in new materials. By using industrial as well as more luxurious materials, all of similar style, Guimard connected both a newly wealthy clientele and workers who rode the Paris Métro or lived in housing enlivened by a stylish grille (image 6). Thus, although stylistically different, Guimard was a forerunner of Art Deco designers of the 1920s and 30s in bringing industrial materials into a domestic setting.

In addition to his socialist-inspired housing projects, by the 1920s Guimard also had evolved away from a pure Art Nouveau style. His building of 1921, completed in 1926, on the rue Heine in an area of Paris that he hoped to develop, became instead a housing block where he and Madame Guimard moved in 1930 at the onset of

the Depression. Its stripped-down appearance was far from the earlier *Style Guimard* years with his upper-middle-class clients from the 16th arrondissement.

For the 1925 Paris World's Fair, the *Exposition internationale des arts décoratifs et industriels modernes*, he designed The Mayoral Building for a rustic French village. While not Deco-looking on the exterior, the Marriage Hall inside had the pared-down aesthetic of Art Deco (image 7). The building stood in striking contrast to most of the fair, whose name not only spawned the 1960's term Art Deco but advertised "moderne" in its very title. By then, Art Nouveau was no longer modern and Guimard's pre-fabrication was not visible.

Although already a new style ten years earlier, *Le Style Guimard* was codified in 1909-12 with the building of the Guimards' own house cum showroom at 122 avenue Mozart. His marriage in 1909 to Adeline Oppenheim, an American with European roots who had moved from New York to Paris to study art, brought a large dowry from Adeline's financier father. Combined with his wife's mission to make their life a work of art, it brought Hector Guimard both client—for the couple's undulating house, with its domestic details designed right down to the doorknobs—and muse—



for personal design objects, such as jewelry and the lace for Adeline's wedding dress and jewelry (images 8, 9, 10).

Guimard referred to himself in those days as "*architecte d'art*." Photographs commissioned in about 1913 record the finished house and its contents (the only known set of which was later given to what is now Cooper Hewitt, Smithsonian Design Museum by Madame Guimard). Although Madame Guimard's own painting style was not Art Nouveau, the works fit into the organic whole due to her husband's scrolling woodwork and frame designs that surrounded them (image 11). The furniture, like the metalwork of the conforming door handles and picture frames, was generally expensive; pieces were often designed for particular spaces using beautiful woods and other elegant materials (image 12). However, the same style could also be translated into park benches for a clientele that could not afford such one-off pieces, further expanding the influence of Guimard's style (image 13).

#### GUIMARD'S LEGACY IN THE U.S.

Fears due to Madame Guimard's Jewish heritage prompted the couple to leave Paris precipitously for New York in 1938, where Hector Guimard died during World War II. Many of their personal possessions, including design drawings and blueprints, came to New York with them or were sent on later. The couple's efforts to donate the Hôtel Guimard to create a house museum in Paris in the 1930s, and then later by Adeline as a widow returning to Paris in 1948, found only limited success. The Art Nouveau style was then at the nadir of its popularity and Adeline found homes for the furnishings from only two rooms from the house: her bedroom, which went to a museum in Lyon where Hector was born, and their dining room, now at the Petit Palais in Paris, where these furnishings can still be seen.

Madame Guimard was helped in her legacy-building efforts by the influential Alfred Barr, director of the Museum of Modern Art in New York, whom the Guimards had met



9. Doorbell pull from Hôtel Guimard, c. 1909–13, bronze, gold, produced by la Maison Cottin, Paris. Cooper Hewitt, Smithsonian Design Museum, New York, gift of Madame Hector Guimard. Photography by Matt Flynn. • 10. Hector Guimard, brooch, c. 1909. Gold, agate, pearls, and moonstones. Museum of Modern Art, New York, NY. Gift of Laurent Oppenheim Jr. Photo credit: Digital Image © Museum of Modern Art/Licensed by SCALA/Art Resource, NY. • 11. One of a series of professional photos of the interiors of Hôtel Guimard: Adeline Guimard's bedroom, c. 1913. Cooper Hewitt, Smithsonian Design Museum, New York.

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*Those introductions and Adeline Guimard's tenacity solidified the legacy of Hector Guimard, through gifts of his works donated to American institutions.”*



12



13

in Paris. Barr provided introductions to various museums and was the first to include Guimard's work in an American exhibition, *Fantastic Art, Dada, and Surrealism*, at the Museum of Modern Art in New York in 1936—just when Art Deco was popular. Those introductions and Adeline Guimard's tenacity solidified the legacy of Hector Guimard, through gifts of his works donated to American institutions.

Later, Richard Driehaus, founder of the eponymous museum in Chicago, became one of the primary Guimard collectors in North America. Perhaps, as a Chicagoan, he was influenced by Louis Sullivan, a near contemporary of Guimard who shared some of his artistic leanings. The Driehaus collection provided many of the works in the current exhibition. The Driehaus Museum partnered with Cooper Hewitt to create *Hector Guimard: Art Nouveau to Modernism*, the title of both the comprehensive book that looks at Guimard's modernity and the exhibition at The Driehaus Museum. With the title *Hector Guimard: How Paris Got Its Curves*, the exhibition ran for six months at the Cooper Hewitt in New York. The Driehaus Museum's exhibition ends on November 5. The curators and the book editor will be among the featured speakers at *Hector Guimard: A Forum of Ideas*, which will be held at Alliance Française in Chicago on October 21.

#### ABOUT THE AUTHOR

Sarah D. Coffin is an independent consultant, curator, and lecturer who retired as Senior Curator and Head of the Product Design and Decorative Arts Department at Cooper Hewitt, Smithsonian Design Museum in New York City. She initiated and developed the Guimard exhibition for Cooper Hewitt and was a co-author of the accompanying book, *Hector Guimard: Art Nouveau to Modernism* (Yale University with The Richard H. Driehaus Museum, 2021).

Sarah extends her thanks to David Hanks for his partnership and guidance on Guimard and to Barry Bergdoll for his insights into the significance of Guimard's drawings and projects involving pre-fabrication and mass production, which he wrote about in the book accompanying the recent exhibitions. Thanks also to Elizabeth Cummings of the Driehaus Museum for her assistance.

12. Side chair, 1900–03, walnut, tooled leather, gilding. Collection of Richard H. Driehaus, Chicago. Photo by James Caulfield.

13. Garden bench, Model GN, c. 1912, painted cast iron, wood, produced by Saint-Dizier Foundries, Saint-Dizier, France. Collection of Richard H. Driehaus, Chicago. Photo by James Caulfield.



"Dancing Glass"  
Midway Gardens, 1913

FEATURE

# FRANK LLOYD WRIGHT'S "DANCING GLASS" LIGHT SCREENS PREFIGURED ART DECO

Julie L. Sloan

Frank Lloyd Wright lyrically labeled many of his provocative leaded-glass window designs of the 1910s "dancing glass." Introduced in Chicago's Midway Gardens in 1913 and culminating in his Hollyhock House of 1923, their patterns and colors presaged the excitement and vitality of Art Deco design some three years before the broadest definitions date the start of the Deco era.

Wright relied on leaded glass in his buildings for the first half of his career, from his days as an apprentice in the 1880s until 1923. Not just windows, to Wright they were "light screens," evoking sliding Japanese *shoji* screens. He put them in virtually every building in this period, which covered three distinct eras of work: his pre-Prairie years from the 1880s until about 1900; the Prairie period of 1900 to 1909; and what Anthony Alofsin has called the "lost years," 1910 to 1923. While much of his work after 1923 might legitimately be considered Art Deco, none of it was in leaded glass.

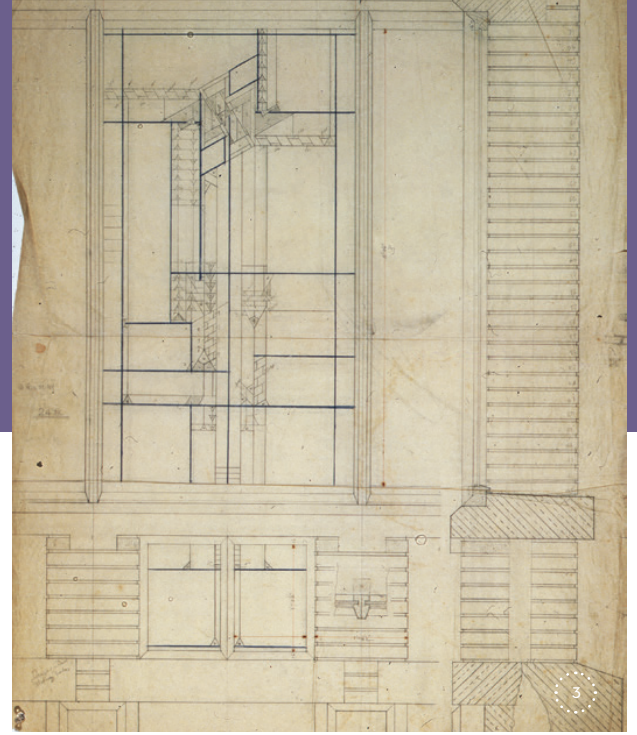
Wright's mature glass designs—those after 1900—were based on families of geometric shapes: rectangles, chevrons, pentagons, and, later, circles and triangles. During his Prairie period, rectangles and chevrons dominated his decorative window vocabulary. The masterful chevron-based designs of the Susan Lawrence Dana (1902-04) and Darwin D. Martin (1903-05) houses gave way to the quieter squares of the Avery Coonley house (1908), then to the diamonds and pentagons of the Frederick C. Robie house (1909).

From 1909 to 1910, Wright spent eighteen months in Europe working on his Wasmuth Portfolio, the first major publication of his architecture. When he returned to the U.S. and picked up his work, his style changed in both architecture and decoration. Many reasons may explain this, all denied by Wright who claimed never to have been influenced by anything except his own genius. His personal life was in upheaval and his emotions in turmoil, which led him to wander around Europe for much of his time there, stopping in Berlin, Paris, Nancy, Leipzig,

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1. Frank Lloyd Wright, *Dancing Glass*, Drawing for leaded glass window for Midway Gardens, Chicago, 1913, pencil and colored pencil on paper. © 2023 Frank Lloyd Wright Foundation, Scottsdale, AZ. All rights reserved.





2. Frank Lloyd Wright, *Midway Gardens, Chicago, c. 1914*. © 2023 Frank Lloyd Wright Foundation, Scottsdale, AZ. All rights reserved. *The Frank Lloyd Wright Foundation Archives (Museum of Modern Art), Avery Architectural & Fine Arts Library, Columbia University, New York*. • 3. Frank Lloyd Wright, *Drawing for leaded glass, Imperial Hotel, Tokyo, Japan, undated*. © 2023 Frank Lloyd Wright Foundation, Scottsdale, AZ. All rights reserved.

Vienna, Fiesole, and Florence, although no one knows exactly what he saw. His work at home having been turned over to another architect and his professional reputation in shambles because of his personal behavior, he returned to the U.S. with little to do. He was extremely fortunate to get the contract for Midway Gardens in 1912, a large-scale beer garden located in the Hyde Park neighborhood on the south side of Chicago where the Midway for the 1893 Columbian Exposition had been located.

Midway Gardens was a place to have fun; everything about the building expressed it (image 2). The decorative scheme was based on asymmetrical triangles and circles, like fractured light and soap bubbles. Incised triangular forms adorned the walls and parapets of cast concrete. Primary and secondary-colored overlapping circles effervesced in murals and even carried over to the dinnerware. Smirking sprites in abstract Cubist forms ringed the garden. One can almost hear the strains of jazzy music just looking at the period black-and-white photographs of the complex.

Hundreds of light screens decorated the restaurant (image 1). They looked nothing like Wright's previous windows. Thirty-sixty triangles formed lively asymmetrical compositions. The colored glass was opaque red and black, not the warm, translucent ambers and mossy greens of the prairie. On one of the drawings, Wright wrote "dancing glass," giving the design a title, something he almost never did—a notable exception being a window for the Dana house that he labeled "Shumac" [sic].

He was similarly fortunate to be named architect for the massive Imperial Hotel in Tokyo, Japan. It is not known when Wright created the drawings for its windows. The large

window designs copied those of Midway Gardens, but those for smaller windows varied (image 3). Had the windows been made, the glass colors would have been yellow and black. He first became involved in 1911, but the project was plagued by delays. By 1921, the plan for complex leaded-glass windows had been vacated due to cost overruns. When the building opened in 1923, simple bands of gilt and clear glass checkerboards spanned its plate-glass windows.

Although the oil heiress and progressive activist Aline Barnsdall commissioned Hollyhock House from Wright in Los Angeles in 1916, construction did not begin until 1920. The style of the house was based on Mayan architecture and has been said to be an Art Deco creation (image 4). By then, the dancing triangle form had changed from thirty-sixty triangles to equilaterals with parallelograms, following the floral theme the client dictated. The colors were unusual for Wright—purple and green to match Barnsdall's Japanese screens, with highlights of white opalescent glass.

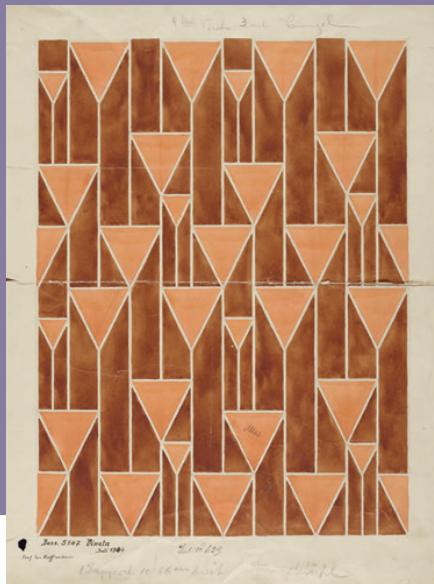
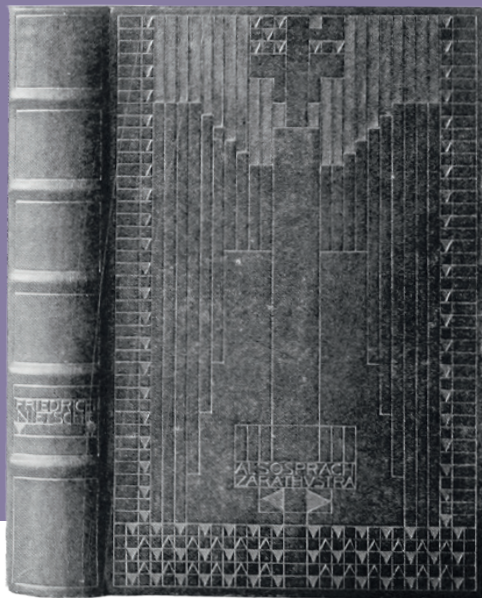
Although 1909 was Wright's first trip to Europe, he had experienced the work of the German and Austrian architects of the Secessionist movement when they exhibited in 1904 in St. Louis at the Louisiana Purchase Exposition, which he visited. Many scholars, most notably David A. Hanks and Anthony Alofsin, have demonstrated how designers including Josef Hoffmann and Otto Prutscher may have influenced Wright's decorative work. Hanks revealed that Wright subscribed to *The International Studio*, where he might have seen their work. This probably included the special 1906 edition, *The Art Revival in Austria*, which illustrated Prutscher's carpet designs, and, in particular, a book binding by Adolf Böhm; both show a similarity to Wright's window designs (image 5). Wright may





4. Frank Lloyd Wright. Living Room Windows, Hollyhock House, Los Angeles, 1921. Photo by Paul Cozzi, Courtesy City of Los Angeles Department of Cultural Affairs, Hollyhock House.





5. Adolf Böhm, Bookbinding for Friedrich Nietzsche, Also Sprach Zarathustra, in Charles Holmes, ed. The Art-Reival in Austria, *The International Studio*, 1906.

6. Josef Hoffmann, Streber, textile design, used by permission of the Backhausen Archive, Hoheneich, Austria.

7. Josef Hoffmann, Stairwell, Max Biach Apartment, Vienna, *Quelques Intérieurs à Vienne par Joseph [sic] Hoffmann*, Art et Décoration 16, 1904.



have seen Hoffmann's textile designs like his 1904 Streber (image 6) on his trip, and Hoffmann's stained glass for the Max Biach apartment in *Art et Décoration*, also from 1904 (image 7). Alofsin and others have suggested that Wright was deeply influenced by the architectural theories of H. P. Berlage and Viollet-le-Duc. Both "discovered" that medieval cathedral architecture, which Wright revered, was based on triangles, the strongest form in architecture.

Also notable about Wright's windows of the lost years, including those for the Avery Coonley Playhouse of 1912 in Riverside, Illinois, was that they were made of German-manufactured glass. This can hardly be an accident. This glass, called opak, was not produced or widely used in the U.S.. It most likely had to be specially ordered and imported. Wright would not have seen it before his stay in Europe. Opak glass is made in two layers, with a base layer of dense, opaque white that faces the exterior of the building, making the colors of these windows appear as white in exterior photographs. The color is in the inner layer. For the Coonley Playhouse, Wright chose primary and secondary colors, including a red that he intriguingly called "Kaiser red," along with yellow, orange, blue, green, and black. In Midway Gardens, the colors were red and black and in the Imperial Hotel, yellow and black, highlighted with metallic gold.

By contrast, the antique glass of the Hollyhock windows (so-called not because it was old glass but because it was produced in the old manner, by blowing) was readily available in the U.S., but not made here. It came mostly from Germany and England.

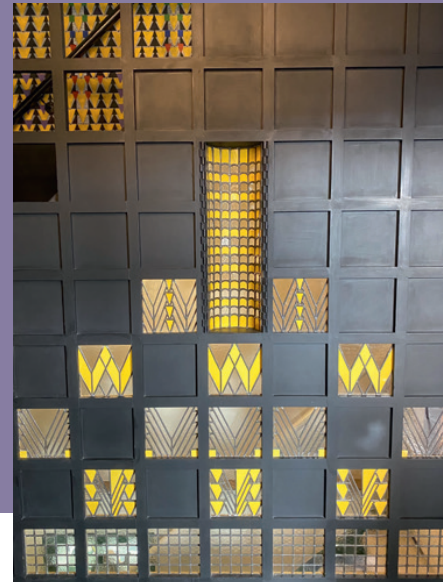
It is hard to know whether Wright's work in leaded glass of these years exerted an influence on his own contemporaries. The hugely important Wasmuth Portfolio, published in 1911, was a two-volume edition of drawings and photographs of his Prairie-era work, but it was made too early to include these buildings with dancing glass. The Imperial Hotel garnered immense attention for surviving a devastating earthquake on opening day when the rest of Tokyo was flattened. However, it was built without the windows originally designed for it. Midway Gardens survived until 1929, when it was demolished as a victim of Prohibition. Hollyhock House survives today, but in its own day it was a private home and images did not show



8. František Kupka, *Cathedral*, 1912–13, Museum Kampa, Prague.

9. Charles Rennie Mackintosh, *Screen*, 78 Derngate, Northampton, England, 1916. Permission of 78 Derngate Northampton Trust.

10. George Green, *Security*, stained-glass window, Guardian Building, Detroit, 1929. Photo by Julie L. Sloan.

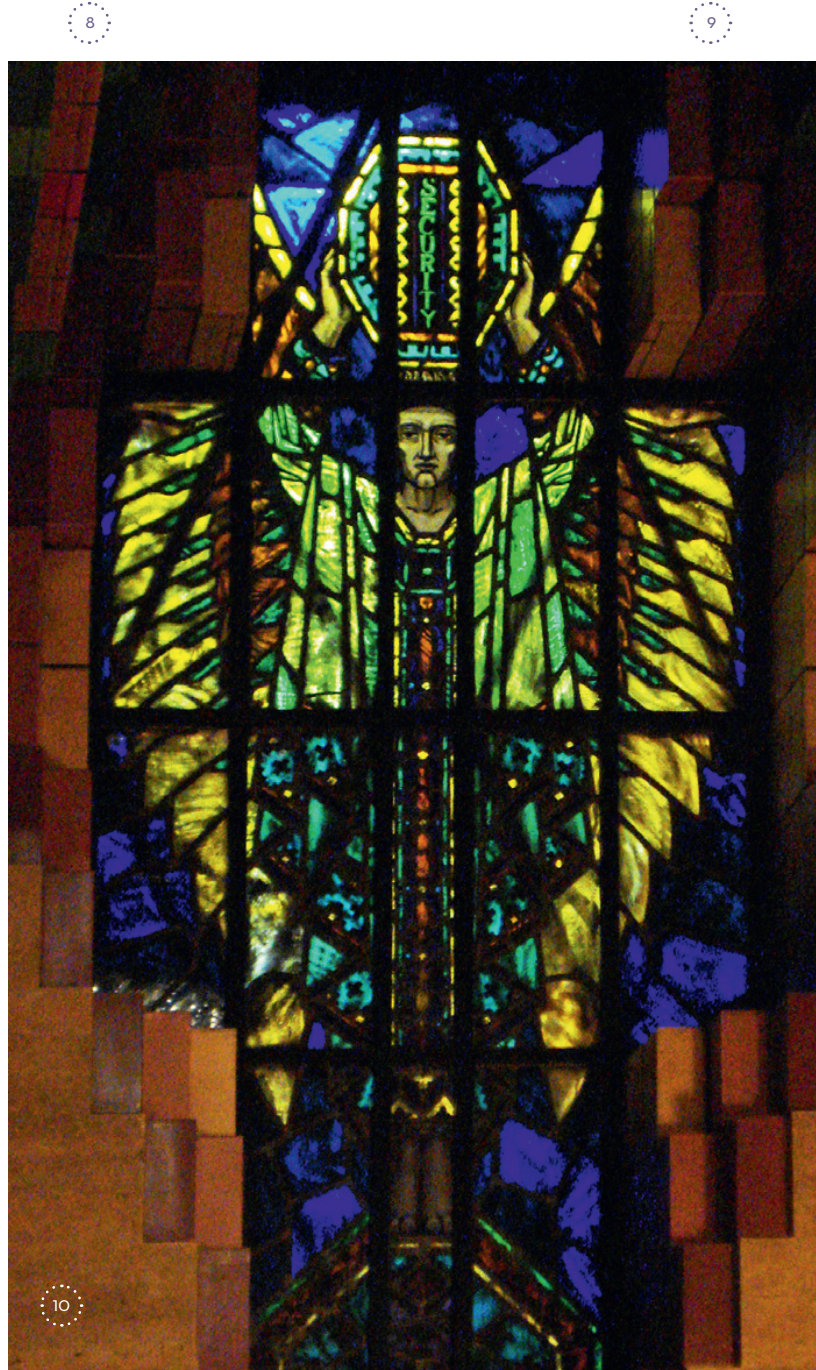


off the windows. Paintings by artists of the short-lived Orphic movement, notably František Kupka's *Cathedral* series of 1913, seem almost directly derived from the dancing glass windows, but Kupka never traveled to the U.S. in those years (image 8). Charles Rennie Mackintosh's windows for his late, unusual interiors for 78 Derngate in Northampton, England (1916), which also relied on stacked triangles in opaque yellow, black, red, and clear glass, seem similar but cannot have been influenced by Wright (image 9). In the U.S., some Art Deco stained-glass designs took Native American sources as their basis, including feathers with their built-in triangular form. The windows of the Great Lounge in the Ahwahnee Hotel in Yosemite National Park (1927) by Jeanette Dyer Spencer and the Guardian Building in Detroit (1929) by George Green (image 10), are notable examples. However, whether these artists knew of Wright's work is unknown.

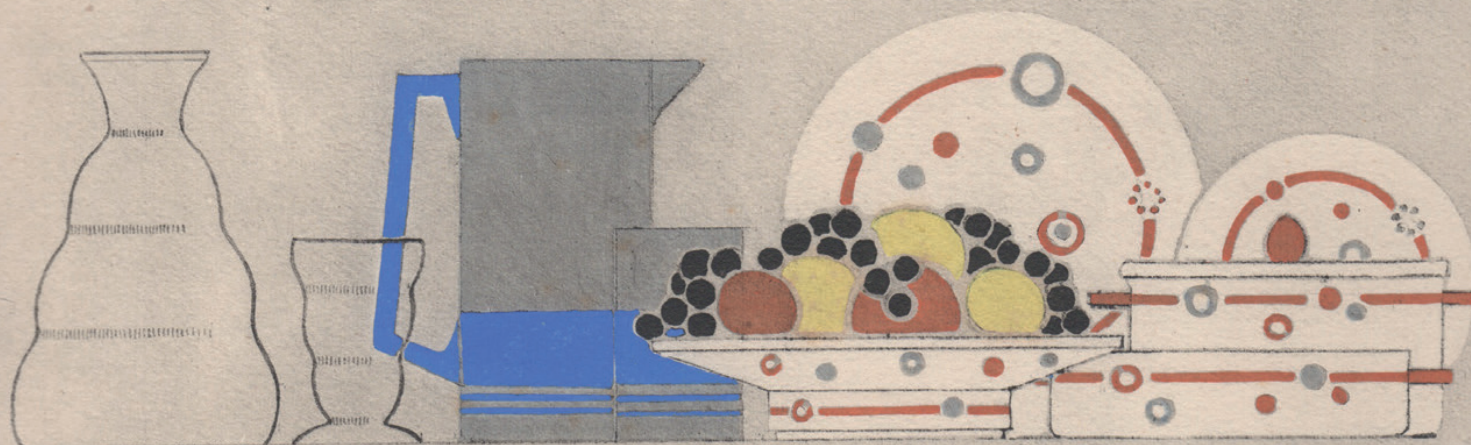
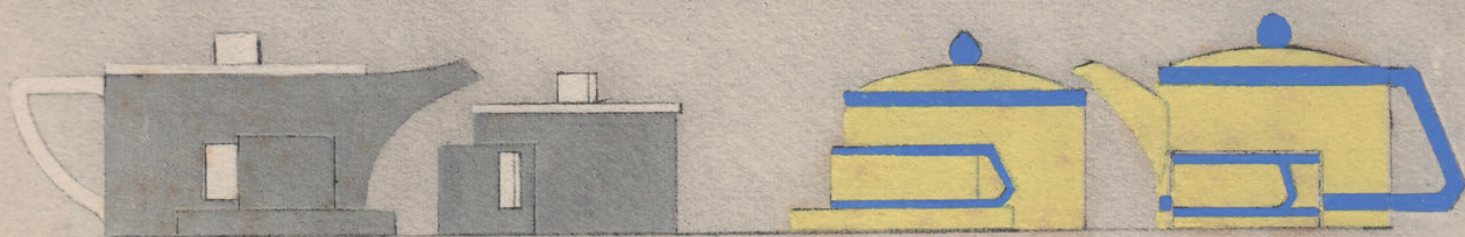
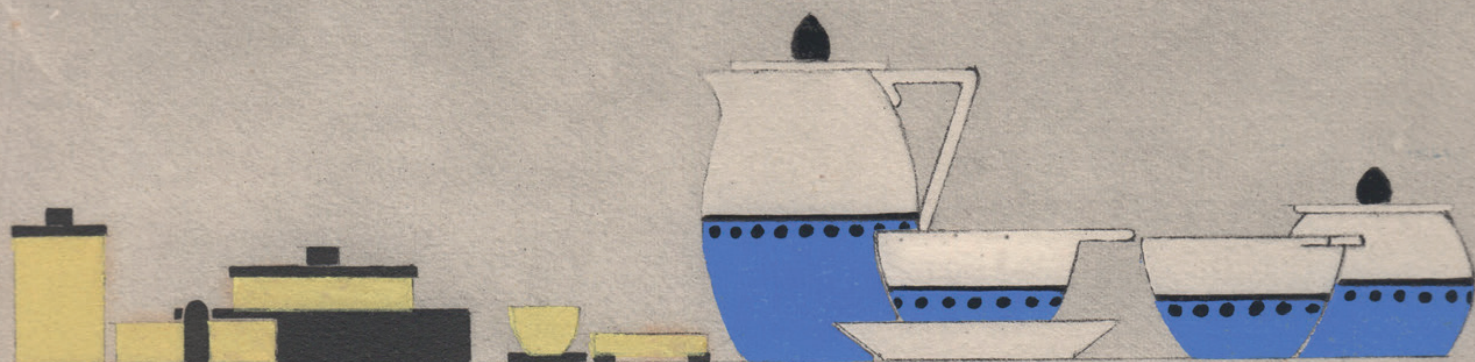
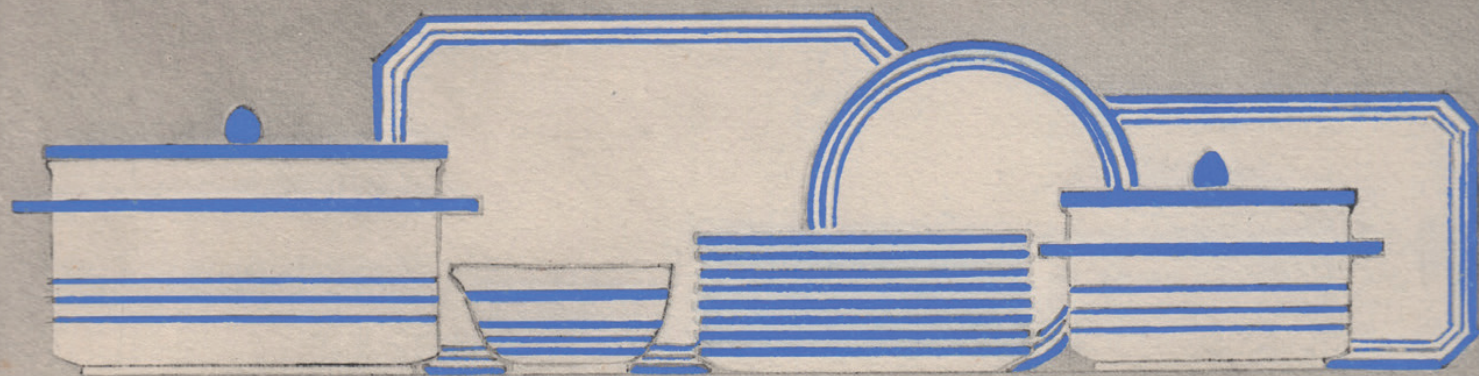
The greatest proponents of the Art Deco style in American stained glass were Charles Jay Connick and G. Owen Bonawit, who both adapted the Gothic Revival palette to the aerodynamic swoops and swirls of the *style moderne*, but took little from Frank Lloyd Wright. As his designs evolved, Wright would move to his own Deco style in his Usonian houses, using pierced plywood for windows with shapes borrowed from Mesoamerican forms, leaving leaded glass completely behind.

#### ABOUT THE AUTHOR

Julie L. Sloan has worked as a stained-glass consultant in the conservation and history of the craft since 1983. She published two major books on the light screens of Frank Lloyd Wright in 2001 with Rizzoli: the exhibition catalogue, *Light Screens: The Leaded Glass of Frank Lloyd Wright*, and *Light Screens: The Complete Leaded-Glass Windows of Frank Lloyd Wright*. She has also written about the work of John La Farge, Greene & Greene, Frederic Crowninshield, and the Berkshire Glass Works in western Massachusetts. She was an adjunct professor of historic preservation at Columbia University from 1985 to 2013. Her conservation projects include Wright's *Unity Temple* in Oak Park, IL; *Saint Thomas Episcopal Church*, *Trinity Church Wall Street*, and *Riverside Church*, all in New York City; *H. H. Richardson's Trinity Church* in Boston; *Harvard University's Memorial Hall* in Cambridge, MA; and *Princeton University Chapel* in Princeton, NJ.







CÉRAMIQUES DE TABLE  
Par FRANCIS JOURDAIN



# FEEDING ART DECO

Teri J. Edelstein

Food occupies a central aspect of the visual culture and lifestyle of the 1920s and 30s. After the privations of World War I, the economies of the U.S. and most European countries improved. Food became more plentiful and was infused with glamour. Its preparation, retailing, serving, and consumption shared the new modes of representation that developed in these years. You could inhabit an Art Deco world where everything from the soup to the nuts was inflected with this style.

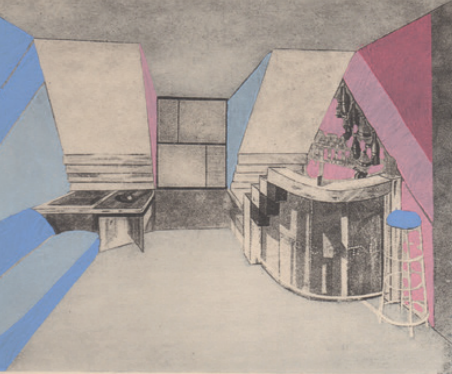
Art Deco encompassed where one prepared food and where one ate. We see it in the breakfast nook John Welborn Root designed for his own apartment at 1301 North Astor in Chicago in 1933 and in the formal splendor of the official dining room Henri Rapin created for a mythical French ambassador in 1925. Restaurants in Deco style multiplied. In Paris, in establishments like Prunier, whose Deco decor began on the outside with mosaics evoking the bubbles of the sea and continued inside in metal signs, etched glass, and inlaid marble walls. Or in Chicago, sometimes referred to as “Paris on the Prairie,” in the elegant restaurant Jacques on Michigan Avenue. Deco restaurants even moved, on grand oceanliners or luxurious trains. Art Deco style can be seen in dining furniture designed by artists like E-J. Ruhlmann and in the table settings upon it. Suzanne Lalique-Haviland created a porcelain plate encircled by stylized feathers in 1929. And in England, the rigid geometries of Suzi Cooper appeared on sets of dishes in more accessible earthenware, designed for Burslem Pottery in the 1930s. Even the machines to cook it, such as toasters and a streamlined aluminum turkey roaster manufactured by Zephyr Schlenzig, demonstrated the

reach of the style. We find it in menus to peruse, books to instruct, shops to buy, and suggestions for purchases.

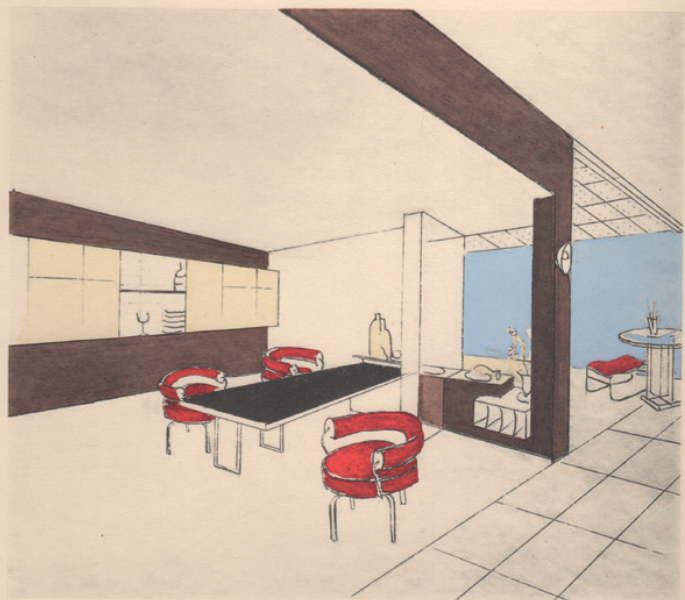
*The Exposition Internationale des Arts Décoratifs et Industries Modernes*, held in Paris in 1925 and the source of the later name Art Deco, hosted a great flowering of the style. Promoting French luxury design was its primary intention. Many prominent firms, whose products involved the serving and consumption of food, were there: Sèvres, Christofle, Puiforcat, and Lalique to name a few.

To make the topic manageable for this brief article, I confine myself to a few examples in books and other printed works. Focusing on works that were easily distributed suggests some ways Deco style was transmitted around the world.

In France, during the Deco period, portfolios with titles (translated from French) like *Living Architecture*, *A Miscellany of Modern Taste and International Art of Today* proliferated. One five-volume publication, *Répertoire du goût moderne*, contained plates showing designs for dishes and glassware by well-known designers, such as Francis Jourdain, Jean Luce, and Marcel Goupy. Their 1928 designs demonstrate the reduction of shapes to streamlined silhouettes and the use of pure geometric decoration or natural forms refined by geometry (image 1). Spaces related to eating and drinking, like kitchens, dining rooms, and bars, were also featured. In many cases these portfolios were printed in color, using the technique of *pochoir*, or stencil, as in *Répertoire*, executed by the finest studio, Saudé. The burgeoning



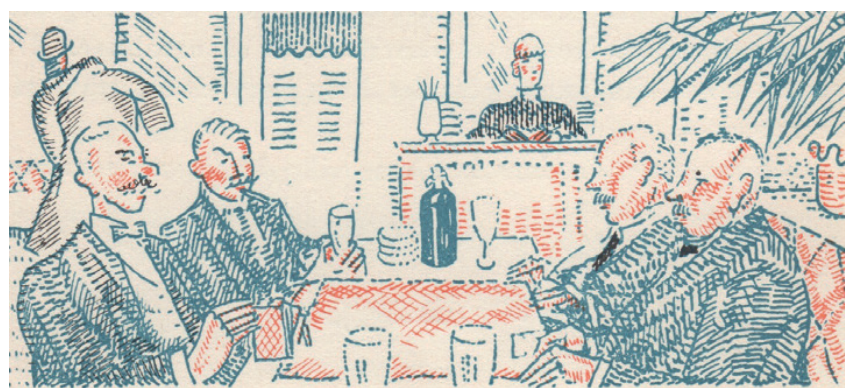
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Bar sous un toit et salle à manger  
Mme Charlotte Perriand, décorateur à Paris



3



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2. Charlotte Perriand, Bar sous toit et salle à manger, 1928, in *L'art international d'aujourd'hui, Interieurs*, vol. 6, Paris: Editions d'art Charles Moreau, n.d. (c. 1930). • 3. Félix Jobbé-Duval, Cover page, Cafés, bars, restaurants II. Paris: Librairie de la construction moderne, c. 1929. NA7858.F7. Canadian Centre for Architecture, Montréal, Québec, Canada. • 4. J. E. Laboureur, En route ou les plaisirs du voyage, Plaisirs, Paris: Laboratoire de l'Hépatrol, 1934.

economy in the recovery from World War I brought a proliferation of stores, shops, cafés, bars, and restaurants. *L'art international d'aujourd'hui* featured the work of prominent designers, such as a private bar and dining room by Charlotte Perriand, furnished with her signature tubular steel furniture (image 2), and a large dining room in a casino designed by Robert Mallet-Stevens in southwestern France in 1929. The scale and elegance of his grand room in pale yellow and blue with its clean angles gives a sense of the luxury pervading much of this style. The covers Félix Jobbé-Duval provided for the two-volume portfolio, *Cafés, bars, restaurants*, exemplify a literal consumer culture as exaggerated figures in evening wear gaily devour elaborate food and drink (image 3).

Jean Émile Laboureur, an artist working chiefly in print media, was also a prolific book illustrator. He depicted every conceivable venue to satisfy one's hunger, often in stylish settings. We can see food consumed in cafés, bistros, bars, teashops, restaurants, taverns, or at

banquets and picnics. Although Deco is often deservedly associated with wealth and luxury, Laboureur depicted a wider range of customers. The clientele of one of his taverns, with their wooden sabot shoes, would have been out of place at Mallet-Stevens' casino.

*Plaisirs*, a book published as publicity by a pharmaceutical company in 1934, with chapters by many different artists, included several portraying the pleasures of food. Laboureur's contribution, "En route or the pleasures of travel," featured delights of journeys, often including dining. In this illustration, his touches of red and blue lithographic crayon echo the pointillism of earlier artists like Seurat (image 4). A blue soda siphon sits at the center of a group of self-satisfied men while a barmaid, Manet-like, looks on impassively. The staccato accents of the palms on the right form a canopy above the men. With a typical Laboureur touch, the stasis and rigid hierarchy of the scene is broken by a patron rushing out on the far left, awkwardly putting on his coat.



Of course, all these diners had to decide what to eat. Reviewing the online collection of menus of the New York Public Library (NYPL) from the 1920s, 30s, and 40s, one could conclude that the Deco style shows up primarily in the menus of oceanliners. Perhaps it was because these ships used up-to-the-minute decor and a unity of style as a way of attracting passengers. But the 2,350 menus comprising this part of the collection are by no means exhaustive and reflect the taste of the collectors. A 1933 menu, not in the NYPL collection, for Chicago's Blackhawk Restaurant, captures the verve of the Jazz Age. One can feel the rhythm of the music as couples in formal dress talk, embrace, even tango. Printed in black and red, and making excellent use of the white paper and screens of the two colors, the designer Edouarde's round-faced men echo bobbing balloons descending from the ceiling with red streamers. The scene continues beyond our sight, arresting the movement of the dancers. We see a fashionably clad woman's foot entering on the right and a kiss about to take place on the left edge of the

frame. As with the menus of the oceanliners, the food on offer inside the menu does not duplicate the style of the cover but is standard fare (image 5).

The inhabitants of this Deco world also search for food to purchase. Those in *Laboureur's* world can get it at grocery stores, from a seller of oysters, or from a shop offering cooked meats. In his illustrations, Oscar Wilde's *Dorian Gray* is one frequenter of the markets in London. In a 1924 engraving, *Laboureur's* fashionably dressed women in cloche hats choose from an array of round, oval, and square pastries while the interlocking geometries of the modern city appear through a window (image 6).

*Laboureur* was not the only artist of the period to depict shops selling food. In 1925, the writer Pierre Mac Orlan, artist Lucien Boucher, and publisher Marcel Seheur, who met during World War I in a German prison camp, created *Boutiques*, where the privations of the war are left behind. The book treats us to frontal compositions



5

5. Edouarde, Menu, Blackhawk Restaurant, c. 1933.  
Estate of Suzanne Kay Engh Knutson, courtesy of  
Christine Singer.

6. J. E. Laboureur, *Chez le pâtissier*, engraving, 1924.  
British Museum, Bequest of Campbell Dodgson, 1949,  
0411.3022 © The Trustees of the British Museum.



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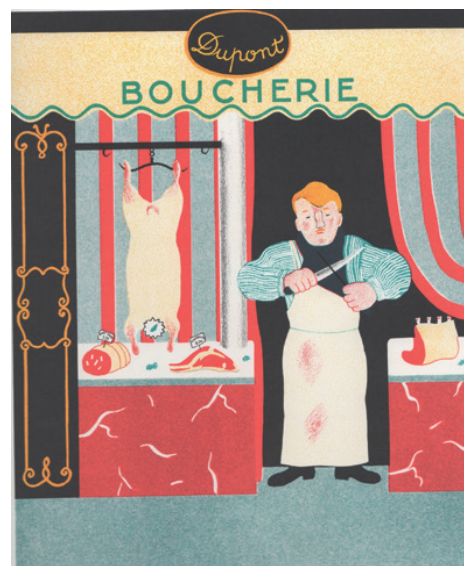
in bright color lithography announcing various shops, often selling food. We see purveyors of horsemeat, tripe, wine and liquor, bread, ice cream, meats, and vegetables. The buxom shopkeeper selling a large pumpkin and round cabbages escaping their shelf, strongly resembles her wares. The *Boucherie* is a frontal symmetrical composition (image 7). Four topiary bushes stand in front of a black-and-white-tiled shop whose window features dressed pigs and small animals. The butcher, in his black outfit and white apron, breaks the perfect balance. One assumes that Nathalie Parain knew of the work of Boucher when she created the interactive children's book *Make Your Market, or Faites votre marché*, in 1935. Born in Kiev, Parain introduced a group of émigré artists to the publisher Flammarion which created the distinctive look of the children's book series *Père Castor*. As in *Boutiques*, abstracted wares at shop fronts are shown parallel to the picture plane in bright saturated colors. A butcher, baker, and a shop selling vegetables, are among the many vendors (image 8). The works of both Boucher and Parain likely were known to the British artist Eric Ravilious when he created the book *High Street* in 1938.

The team that created *Boutiques* followed with *Boutiques de la foire*, whose frontispiece features a pig roasting for the festivities who seems perfectly happy with its fate. Appropriately for a fun fair, there was food, specifically sugary sweets such as nougat, sold by an exotic vendor wearing a red fez. In another plate, a chef is pulling so forcefully to stretch and create hard candy that the "B" in Berlingots has completely disappeared from the frame. Other shops are readying *moules et frites* and we are told that a mechanical patisserie will churn out brioches, tartes, crackers, and waffles. In 1925, Mac Orlan also collaborated with the illustrator Henri Guilac on a book called *Prochainement ouverture, Opening Soon*. The shopkeepers in this case are all famous authors, or at least authors who were famous in 1925. The names of the stores are titles written by the purveyors. This being France, no matter the title of the book, *Death of the Beast*, or *Italie-Italie*, many of the authors are retailers selling food. Appropriately, Mac Orlan himself sells dead fish, the title of his 1917 novel, *Les poissons morts*, and André Gide lounges in front of *Nourritures terrestres*, or *Fruits of the Earth*, his prose poem published in 1897 (image 9).

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10. Bernard Lembrecht, Orleans Gateau with Modern Fruit Decoration, *The New Style of Confectionery*, London and Glasgow: McLaren & Sons, Ltd., n.d, c. 1930. [With thanks to Martha Fleischman.] • 11. Elgin American Manufacturing Company compact, *Elgin Illinois*, 1930–33. Courtesy of H. and J. A. Melton. • 12. Cake Plattern, earthenware, airbrush design, c. 1930, Museum Kunst und Gewerbe, Hamburg. Purchased by Campe'sche Historische Stiftung.

Once the food has been bought, cooking it usually follows. Manuals of instruction proliferated in this period, often with illustrated dust jackets and interior illustrations. One tantalizing aspect of cookbooks is the possibility of finding actual food in the Art Deco style. Indeed, several rewarded my research. [For a fuller discussion of cookbooks see Teri J. Edelstein, *Consuming Art Deco*, *Caxtonian*, May/June 2023, pp. 1–5.]

An excellent exemplar of Art Deco's style of wealth and luxury can be seen in numerous illustrations of extravagant cakes in *Vom neuen Stil in der Konditoreikunst* by teacher and chef Bernard Lembrecht, self-published by the school he directed in Wolfenbüttel, Germany, probably in 1929. Lembrecht regarded his confections and his teaching as an extension of a philosophy. Certainly, his philosophy and stylistic tenets were inspired by the Bauhaus founded nearby in Weimar in 1919. He notes in the introduction, "The new era is beginning to impress its style on every circumstance of life." That includes the food itself. He aspired to adapt baking appearance to "the present times." His Orleans Gateau with Modern Fruit Decoration boasts

a circle of preserved pears, colored red, alternating with green almonds with a dramatic irregular zigzag of brushed cocoa that stabs into the candied fruit circle (image 10). Many of his creations embody stylistic desiderata for classic Art Deco. Visual parallels to Lembrecht's cakes can easily be found in contemporary decorative arts, a testament to the international reach of the Deco style. Lembrecht was working with chocolate, fruit, and sugar, but his zigzags and circles paralleled the enamel vanities created in Elgin, Illinois by Elgin American (image 11). With Lembrecht's cakes, the topic of Art Deco and food comes full circle with something edible that echoes the plates on which they might have been served (image 12).

*This is adapted from a longer text delivered as a lecture to The Caxton Club and the Chicago Art Deco Society on December 6, 2022. Many people enriched this article, among them Martha Fleischman, Barbara Kirshenblatt-Gimblett, Chris Singer, Howard Melton, and chief, and as always foremost, my husband Neil Harris.*



ORLEANS GATEAU WITH

MODERN FRUIT DECORATION

10



11



12

BACK TO THE BEGINNING  
**16TH WORLD CONGRESS ON ART  
DECO RETURNS TO MIAMI BEACH**  
PART I



**Photos by Glenn Rogers**

**Text by Kathleen Murphy Skolnik**

The first World Congress on Art Deco took place in Miami Beach in January 1991, part of the annual Art Deco Weekend. Now thirty-two years later, the Miami Design Preservation League (MDPL) hosted the International Coalition of Art Deco Societies' 16th World Congress, *Modernism—Florida's Hidden Treasures*, once again in Miami Beach in April. As the world's first Art Deco Society, it seems only fitting that MDPL would welcome back the robust international event and preservation movement it helped launch.



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*As the world's first Art Deco Society, it seems only fitting that Miami Design Preservation League would welcome back the robust international event and preservation movement it helped launch.”*

Founded in 1976 by Barbara Capitman and Leonard Horowitz, it was through the group's efforts that the Miami Beach Architectural District, known locally as the Art Deco Historic District, became the first 20th-Century historic district to be listed on the National Register of Historic Places. At this Congress, MDPL guides took the lead, taking attendees through the district to explore its rich collection of Art Deco architecture dating from the 1920s to the 1940s still extant as well as contemporary interpretations, such as the Art Deco motifs on Miami Beach manhole covers.



Miami Beach manhole cover with Art Deco motifs.



Colony Hotel, Henry Hohauser, 1935.

#### ..... CAPITMAN MEMORIAL

Barbara Baer Capitman Memorial in Lummus Park at 13th Street. The bronze bust is based on a 1939 sculpture of Capitman by her mother, artist Myrtle Bachrach Baer, and was dedicated during Art Deco Weekend 2016.



*Park Central Hotel, Henry Hohauser, 1937.*



*Webster Hotel, Henry Hohauser, 1939.*



*Leslie Hotel, Albert Anis, 1937.*



During the 1930s, Miami Beach became a vacation destination for middle-class tourists, necessitating the construction of numerous hotels and apartment buildings to accommodate these visitors. This building boom corresponded with the age of Art Deco, which, along with its Streamline Moderne variant, predominates in this area.

Hallmarks of Art Deco and Streamline Moderne, such as the symmetrical three-part facades, stepped rooflines, glass block, cantilevered canopies called eyebrows, and curved corners and edges, are found in many of the modest hotels lining Ocean Drive and Collins Avenue—Henry Hohauser’s Colony, Park Central, Webster, and Congress; L. Murray Dixon’s McAlpin and Marlin; and Albert Anis’s Leslie among them. Typical ornamentation consists of horizontal bands or speedlines and low relief panels teeming with frozen fountains, geometric patterns, and stylized floral motifs. A variation known as Tropical Deco features undulating lines that resemble waves, porthole windows, and reliefs with local beach imagery like bathers and tropical birds, as seen on Hohauser’s original Surf Hotel, now a restaurant.

.....• *Congress Hotel, Henry Hohauser, 1936.*



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*Hallmarks of Art Deco and Streamline Moderne, such as the symmetrical three-part facades, stepped rooflines, glass block, cantilevered canopies called eyebrows, and curved corners and edges, are found in many of the modest hotels lining Ocean Drive and Collins Avenue...*”

McAlpin Hotel, L. Murray Dixon, 1940.



Marlin Hotel, L. Murray Dixon, 1939.



Former Surf Hotel, Henry Hohaus, 1936.



◦ Tropically themed reliefs on the former Surf Hotel.





Essex House lobby, Henry Hohauser, 1938.



Stepped mantle and Everglades mural by Earl LePan in the Essex House lobby.

Several South Miami Beach hotels—Hohauser's Essex House and Dixon's Tudor and Tiffany (now the Tony Hotel South Beach)—have curved facades wrapping around the corner entrance and vertical signage rising from the roofline. The Essex House lobby contains a multicolored terrazzo floor, a stepped scagliola mantle over the fireplace, and an original mural of the Everglades by Earl Le Pan.





..... Vertical sign on the Tiffany Hotel (now the Tony Hotel South Beach), L. Murray Dixon, 1939.

#### ABOUT THE PHOTOGRAPHER

Glenn Rogers has been active in CADS since his membership on the planning committee for the 2001 ICADS Post Congress in Chicago. He attended his first ICADS Congress in Tulsa that year and has missed only one Congress since. Glenn was a member of the CADS Board of Directors for 15 years and he served on the initial CADS committee to catalogue Chicago Art Deco architecture. He is a regular photographic contributor to *CADS Magazine*.

Glenn's passion for photographing Art Deco architecture has taken him beyond Chicago to every major U.S. city and several international destinations. His collecting interests include large-letter, linen and, world's fair postcards as well as *Fiesta*, Deco restaurant

ware, and hotel and railroad china. A retired health care professional, Glenn is now active in two *Fiesta* collecting organizations.

#### ABOUT THE AUTHOR

Kathleen Murphy Skolnik teaches art and architectural history at Roosevelt University in Chicago and leads seminars on Art Deco design at the Newberry Library, a private research library also in Chicago. She is the co-author of *The Art Deco Murals of Hildreth Meière* (2014) and a contributor to *Art Deco Chicago: Designing Modern America* (2018), published by the Chicago Art Deco Society where she was editor of *CADS Magazine* from 2008–16. She currently serves on the Board of the International Hildreth Meière Association and the Advisory Board of the Art Deco Society of New York.

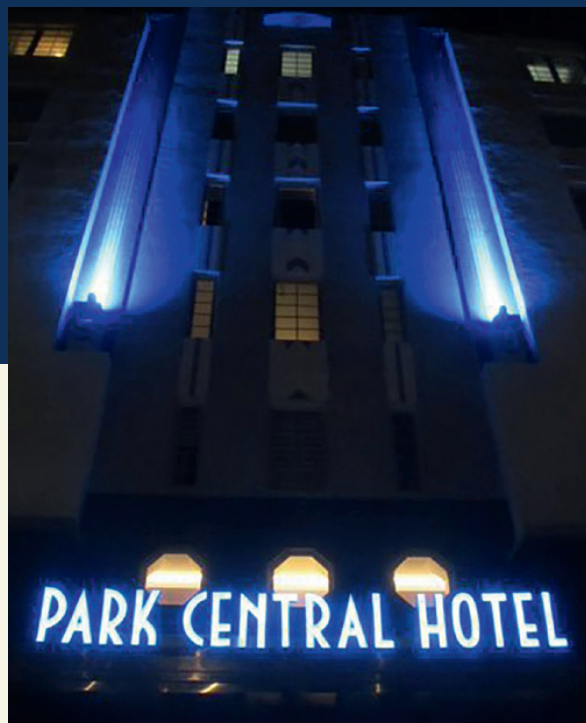


# MIAMI BEACH BY NIGHT

**Photos by Glenn Rogers**  
**Text by Kathleen Murphy Skolnik**

First isolated by British chemists in 1898, neon was initially used only for scientific applications. It wasn't until 1910 when French engineer George Claude used neon tubing to light an exposition in the Grand Palais at the Paris Motor Show that its advertising potential was recognized. Neon signage debuted in Paris, and by the early 1920s it had made its way to the United States. A subsequent innovation, fluorescent tube coatings, increased its popularity by allowing for a wider range of hues.

The combination of radiant neon signage and modern graphics attracted the attention of visitors to the Art Deco hotels constructed in Miami Beach in the 1930s and 40s. Today this "liquid fire" continues to give the historic district a magical glow, evident in these striking photos taken by Glenn Rogers during the 16th World Congress on Art Deco, held there in April.









# SFORZINA: DESIGNS FOR A MODERN AMERICA, 1923–1941

BY JIM LINZ & DENISE ELLISON ALLEN (ART DECO SOCIETY OF WASHINGTON, 2023)

Reviewed by Kathleen Murphy Skolnik

In the late 1920s and early 1930s, architect and designer Edgard Sforzina (1881–1941) was a leader in the Art Moderne approach to design. American newspapers and design journals lauded his work for residential and commercial clients, he participated in New York exhibitions of modern design, and a 1929 advertisement for a six-lesson home study course developed by Paul Frankl for *Arts & Decoration* magazine featured his furniture. Sforzina's name, however, rarely appears in contemporary books on Art Deco design. A project undertaken by Sforzina's granddaughter, Denise Ellison Allen, in collaboration with the Art Deco Society of Washington (ADSW), hopes to change that.

In early 2019 Allen approached ADSW. She had read about the group's preservation efforts on its website and was interested in preserving her grandfather's surviving works and legacy, as well as finding an institutional home for her family's collection of photographs, professional correspondence, furniture prototypes, and hundreds of drawings, sketches, and renderings documenting his design history. After meeting with Allen and realizing the scope of the material, ADSW President Steve Knight, President Emeritus Jim Linz, and member Deborah Sorensen, a former curator at the National Building Museum in Washington, DC, began collaborating with Allen to catalogue the large and impressive collection.

Linz and Allen featured a limited number of those items in a traveling exhibition which premiered at ADSW's Washington Modernism Show in April 2022. The exhibition went on to be displayed at the D.C. Architecture Center in late 2022 and early 2023, and next was shown at the 20th Century Cincinnati Show in February 2023. Their desire to present a more comprehensive overview of Sforzina's body of work led them to produce *Sforzina: Designs for a Modern America, 1923–1941*, a 300-page catalogue that highlights nearly 700 of Sforzina's designs for furniture, decorative and functional objects, buildings, and interiors.



*Family photo of Edgard Sforzina, age 49, standing next to his 1928 Marmon Sedan near his home in Mount Vernon, New York, c. 1928. Collection of Denise Allen.*





*Left: Edgard Sforzina, chest of drawers, c. 1928. Exhibited at the First Annual Exhibition of Modern American Decorative Arts. Photo by J. Fair. Sforzina archives.*

Born in Paris in 1881, Edgard Sforzina studied at L'Ecole des Arts Décoratifs in the early 1900s, then began working with various French interior decorators and furniture manufacturers. Following military service in World War I, he joined L. Alavoine & Company, one of the world's leading interior design firms. He started out at Alavoine's Paris headquarters but was sent to the New York office in 1922. The next year, Sforzina and his family moved permanently to the United States, settling in Mount Vernon, New York.

In the late 1920s, Sforzina established his own design firm, Forzina, Inc., with interior decorator Robert Heller. Their showroom on Madison Avenue attracted prominent clients such as composer George Gershwin, whose Riverside Drive apartment decorated by Forzina was featured in a 1932 issue of *Country Life* under the title *Rhapsody in Silver*. Forzina also designed interiors for the Lombardy and Sherry-Netherland hotels and several department stores, including Milgrim's and Saks Fifth Avenue in New York, Hutzler Brothers in Baltimore, and Slattery's in Boston.

In 1929 Forzina created a wood screen for Albert Fellheimer of Fellheimer & Wagner architects. The depressed economy caused Forzina to close in 1931, and Sforzina began working with Fellheimer & Wagner on the interiors of Cincinnati Union Terminal. Although credit for the project went to the firm's principals, a September 1934 article in the *New York Herald Tribune* recognized Sforzina's contribution, and a comparison of concept drawings in the Sforzina archive with the executed designs documents his role.

When the Union Terminal project ended, Sforzina joined with Samuel Mandeville to form Mandeville and Sforzina, which focused on modern interiors for department stores and specialty shops. Their partnership ended in 1935 after a dispute related to one of the firm's projects.

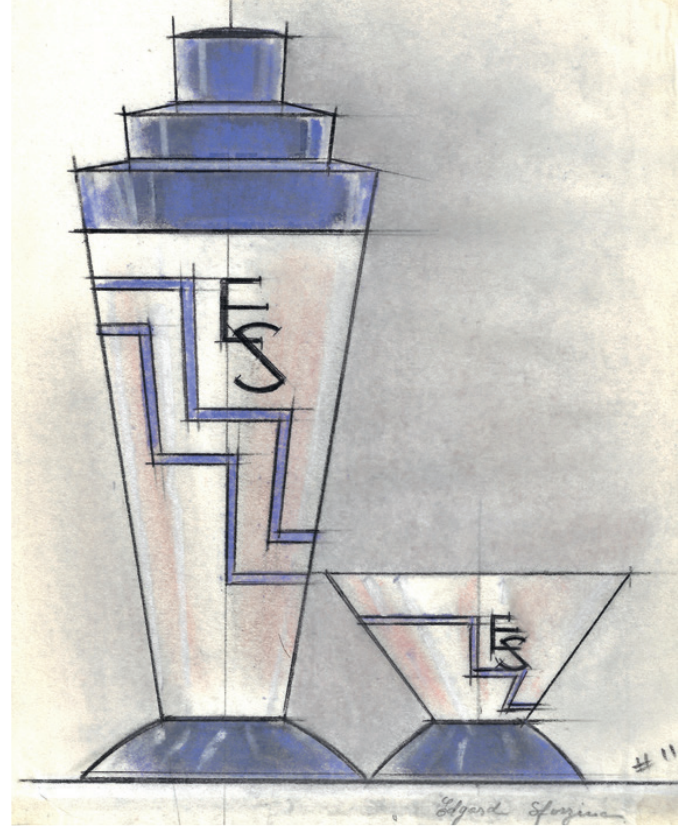
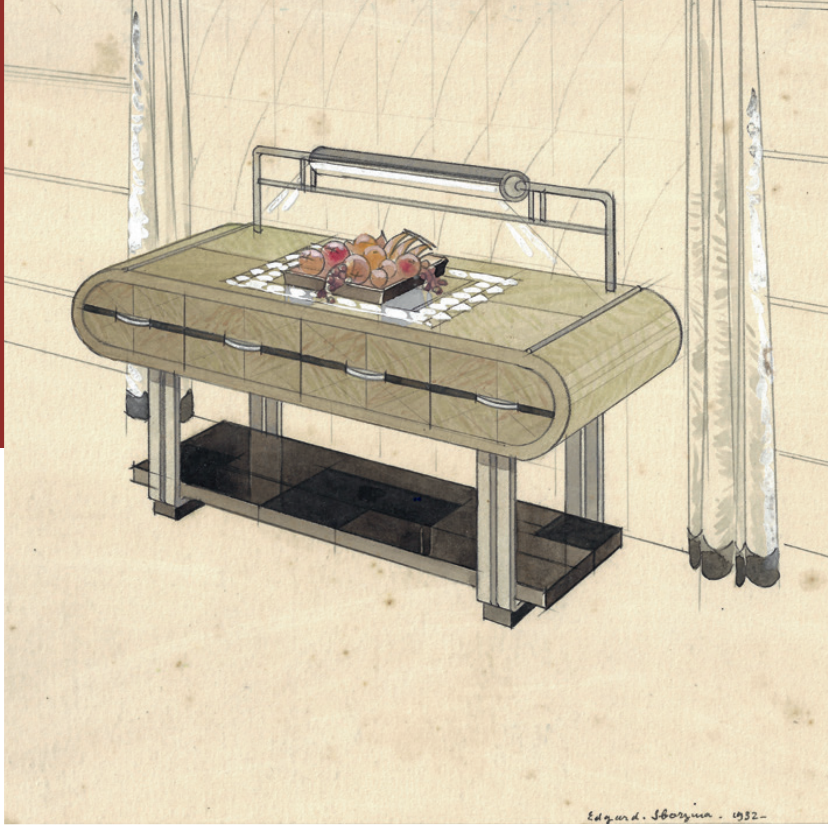
After a brief subsequent solo practice, Sforzina returned to Fellheimer & Wagner and began concentrating on architectural designs. His work from this period included proposals for a new headquarters for the Columbia Broadcasting System and the remodeling of the Cloud Club in the Chrysler Building. These were among his last designs before he died unexpectedly in February 1941 at age 59.

*Sforzina: Designs for a Modern America* traces Sforzina's career in the United States as an artist, artisan, industrial designer, interior designer, and architect. The catalogue includes beautifully executed color renderings and developmental drawings for hundreds of his designs for living room, dining room, bedroom, office, and outdoor furniture, residential and commercial architecture, barware, clocks, radios, lamps, cocktail bars and bar carts, and textiles.

*Top to bottom: President's office, Cincinnati Union Terminal, showing the desk designed by Edgard Sforzina. Photo by Jim Linz. • Secretary's desk, Cincinnati Union Terminal, designed by Edgard Sforzina. Photo by Jim Linz. • Couches with ashtrays built into each arm rest designed by Edgard Sforzina in the executive offices, Cincinnati Union Terminal. Photo by Jim Linz. • Edgard Sforzina, fabric design for use in Cincinnati Union Terminal, undated, after 1930.*







Commendations to Denise Allen for her conscientious stewardship of her grandfather's archives and to the Art Deco Society of Washington for their role in bringing this talented and prolific designer to the attention of a wider audience. As both Allen and Knight acknowledge, much remains to be learned about Sforzina and his work. They hope that this comprehensive catalogue will spur further research by Art Deco scholars.

When *Sforzina: Designs for a Modern America* was released, one additional component of the Sforzina project

remained incomplete—securing a museum or another institution committed to persevering 20th-Century design to permanently house the outstanding Sforzina archival collection. That hope has now been realized. In May the collection was donated to the Cincinnati Museum Center, located in the Cincinnati Union Terminal, where his work may now be viewed both in person and on paper.

*Sforzina: Designs for a Modern America* can be purchased from ADSW at the web address <https://www.washingtonmodernism2020.com/store>.

*Clockwise: Edgard Sforzina. Rendering of a sideboard with metal legs and light attached to a tubular metal frame. Pencil and pastels on presentation board. Sforzina archives. • Design development drawing of a glass cocktail shaker and cosmopolitan style glass. Pencil and pastels on trace. 1935. Sforzina archives. • Edgard Sforzina. Design development drawing of a proposed Columbia Broadcasting System building and logo in New York City. 1939. Pencil and pastels on trace. Sforzina archives.*







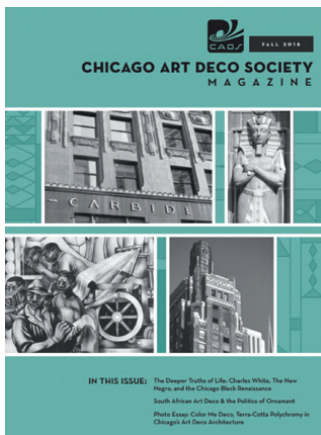
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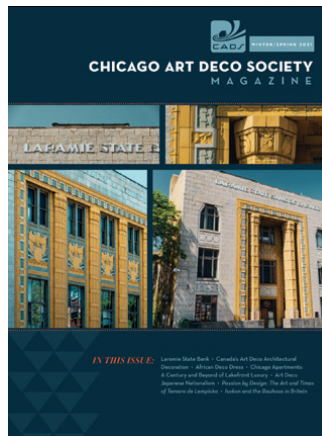
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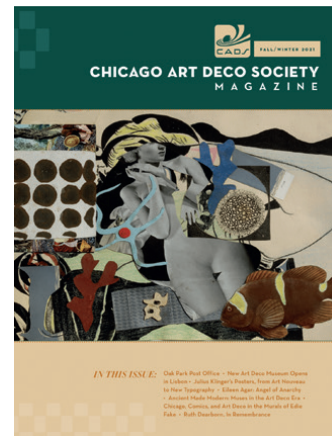
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