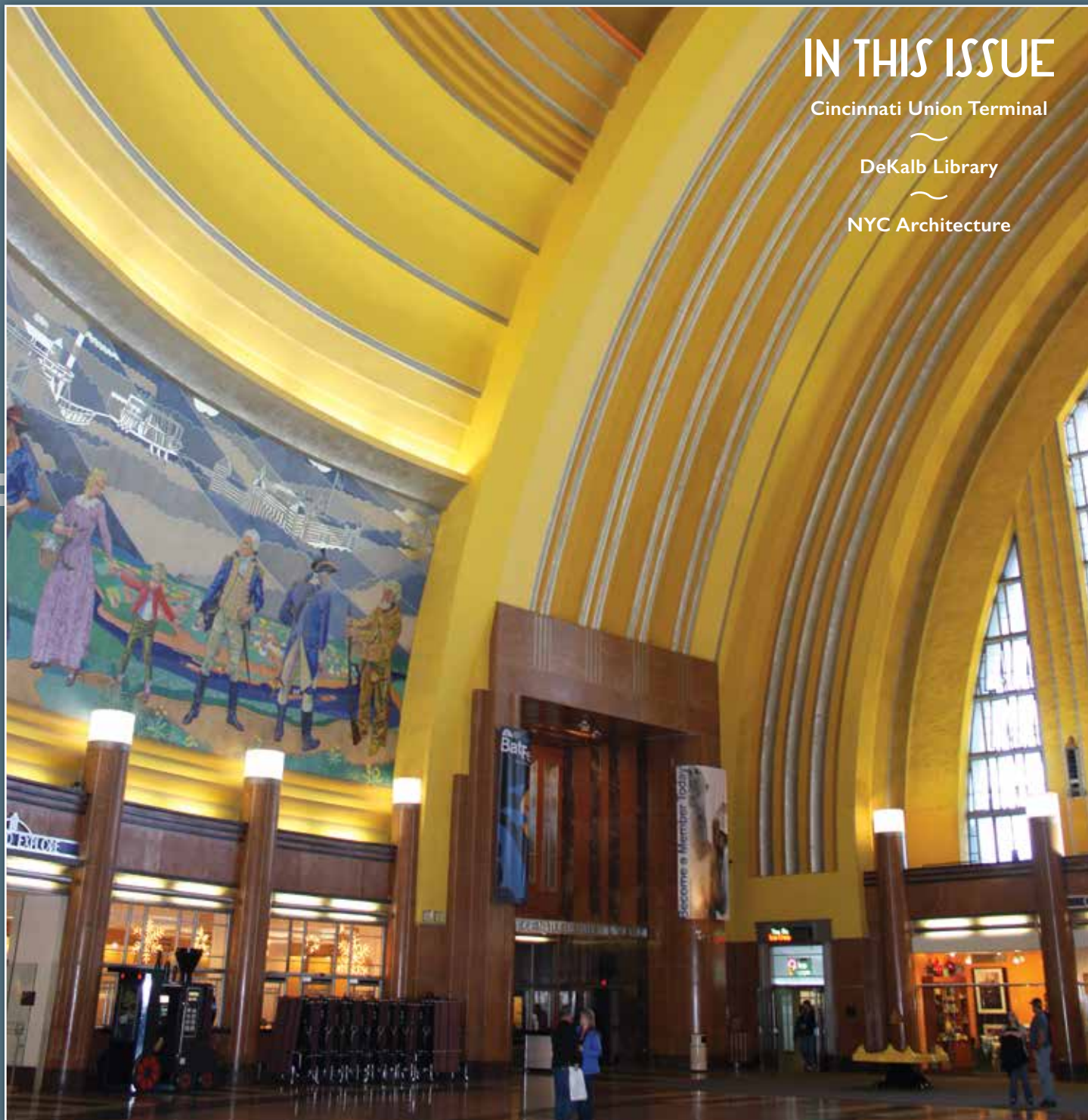




CHICAGO ART DECO SOCIETY

Magazine



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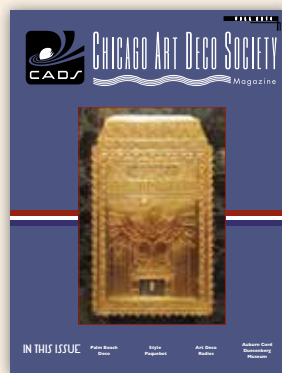
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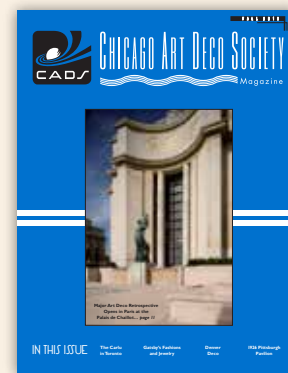
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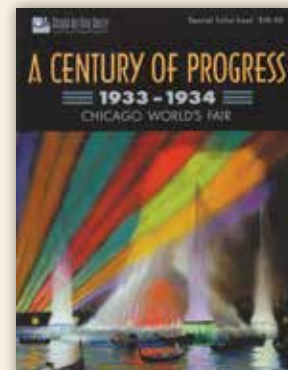
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1933-1934

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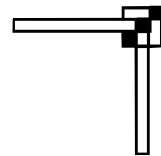
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CHICAGO ART DECO SOCIETY
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CADS Magazine Designer Search



CADS Members, YOUR help is needed!

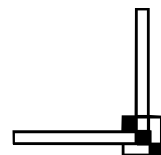
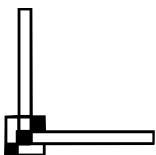


CADS Magazine is looking for a new **Graphic Designer** to execute the layout, design, and production of this esteemed publication, effective Spring 2018. As a recipient of this magazine, you know firsthand the exceptional quality of the magazine and its value as a membership benefit.

Do you know someone with the skills and experience to take over this position?

For more information, or to submit queries and/or resumes, please contact
Joseph Loundy at jloundy@chicagodeco.org.

Thank you!



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

ABOUT CADS

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

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

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

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 Photos by Glenn Rogers.

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PRESIDENT'S MESSAGE

The Year Of The Book

In the Chinese calendar, 2018 will be the Year of the Dog, but for CADS members it will be forever known as "The Year of the Book."

The Survey Project, restarted ten years ago, had an initial goal of including existing Art Deco buildings in the Chicago area. The final product was to be an expanded issue of the CADS Magazine – similar to the forty page Special Issue CADS had produced 2004 on the 1933/34 Century of Progress World's Fair.

Over the last ten years the project has evolved into a comprehensive review of Art Deco in all its manifestations in the Greater Chicago Metropolitan Area. The final product is a book approaching 400 pages, *Art Deco Chicago: Making America Modern*.

The scope of the book evolved to include not only existing architecture but also important buildings that had been demolished as well as furniture, decorative arts, graphic and industrial design. Five major essays by some of the country's leading scholars provide context and perspective on Chicago's unique role in the evolution of the style now known as Art Deco.

The manuscript has been peer reviewed and accepted for distribution by the prestigious Yale University Press. Beautifully designed by CityFile Press with lush photography, both vintage and newly commissioned, the book will also be a beautiful coffee table book.

The organizing theme of the book is short essays on 101 buildings and objects that best illustrate Chicago's unique role in the evolution of Art Deco.

We started our research with a much longer list of candidates. The list was progressively pared down to those objects for which we had the best research and the best images. Even then, we had a surplus of high-quality essays. It was with great reluctance that we had to delete some of the finalists due to space limitations.

Fortunately the CADS Magazine offers us another way of sharing these remarkable essays with you. In this issue you will find three of these essays – an exciting preview of our forthcoming book. Special thanks to the authors, Vicki Matranga, Lara Allison, and Julia Bachrach for allowing us to use their work in the magazine.

Art Deco Chicago: Making America Modern will make its official debut a year from now as the companion publication for the Chicago History Museum's Exhibition, *Modern by Design: Chicago Streamlines America* scheduled to open on October 28, 2018.

We are busy planning some special events to celebrate the Year of the Book with you.

Joseph Loundy
 President, Chicago Art Deco Society
 President, International Coalition of Art Deco Societies
 jloundy@chicagodeco.org

THE CHICAGO ART DECO SOCIETY (CADS)
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Correction: In the Spring 2017 issue of CADS Magazine, "La Residence Hotel and Spa in Hue, Vietnam," the author's credentials were inadvertently omitted. H. Hazel Hahn, PhD, is a professor at the University of Seattle.
 ~Editor



DECO SPOTLIGHT

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

► Desk, designed by Sir Edward Brantwood Maufe, made by W. Rowcliffe, 1925, London. Museum no. Circ.898-1968. © Victoria & Albert Museum, London



ONGOING

Art Deco and Modern Art from The Minneapolis Institute of Art's Permanent Collection
Wells Fargo Center – Minneapolis, Minnesota
<https://new.artsmia.org/exhibitions/wells-fargo-center/>

America on the Move
National Museum of American History, Washington, DC
<http://americanhistory.si.edu/exhibitions/america-on-the-move>

Americans All: Race Relations in Depression-Era Murals
The Wolfsonian, Miami Beach
<http://www.wolfsonian.org/explore/exhibitions/americans-all-race-relations-depression-era-murals>

Art and Design in the Modern Age: Selections from the Wolfsonian Collection
The Wolfsonian, Miami Beach
<http://www.wolfsonian.org/explore/exhibitions/art-and-design-modern-age-selections-wolfsonian-collection>

Art Deco in Paris
Where to see art, artefacts and furniture from the 1920s and 1930s – *Timeout Paris*
<https://www.timeout.com/paris/en/museums/art-deco-museums>
<https://www.timeout.com/paris/en/attractions/art-deco-paris-parks-and-gardens>

Art Deco Tours of Chicago
Art Deco Skyscrapers: Downtown; Chicago Board of Trade; Merchandise Mart & more
Chicago Architecture Foundation
<https://www.architecture.org/experience-caf/tours/?style=45#tours>

Art Deco Tours of Los Angeles
Art Deco; Union Station
Los Angeles Conservancy
<https://www.laconservancy.org/events/art-deco-walking-tour>
<https://www.laconservancy.org/events/union-station-walking-tour>

Art Deco Tours of San Francisco
Downtown Deco; Art Deco Marina; Diego Rivera Mural / Stock Exchange Tower & more
San Francisco City Guides
<http://sfcityguides.org>

Art Deco Tours of Miami Beach
Art Deco; Private Art Deco; Audio Architectural & more
Miami Design Preservation League
<http://www.mdpl.org/tours/>

Art Deco Tours of Napier, New Zealand
Highlights; Bus; Vintage Car; private & more
Art Deco Trust
<http://www.artdeconapier.com/shop/Walks+%26+Tours.html>

V&A Permanent Art Deco Collection
Victoria & Albert Museum – London
<https://www.vam.ac.uk/collections/art-deco>

Virtual Exhibit: Tulsa's Art Deco & Public Art
Tulsa Historical Society and Museum
<http://tulsa-history.org/visit/exhibits/tulas-art-deco-public-art/>



DECO SPOTLIGHT

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



◀ Paquebot 'Paris', Charles Demuth, 1921 – 22, US. Gift of Ferdinand Howald. © Columbus Museum of Art, Ohio

▶ Lotte Stam-Beese, German, 1903-1988, Albert Braun with Mirror, 1928. Gelatin silver print (printed 1984). The Modernism Collection, gift of Norwest Bank Minnesota.98.276.12.3

▼ Marlene Dietrich on the SS Europa, 1933, Cherbourg, France. By Paul Cwojdzinski.



IN PROGRESS

Through December 2017
Partners in Design: Alfred H. Barr Jr. and Philip Johnson
Grey Art Gallery – New York University, New York City
<https://greyartgallery.nyu.edu/exhibition/partners-design-alfred-h-barr-jr-philip-johnson/>

Through January 14, 2018
The Jazz Age: American Style in the 1920s
The Cleveland Museum of Art – Cleveland, Ohio
<http://www.clevelandart.org/events/exhibitions/jazz-age-american-style-1920s>

Through January 14, 2018
REVOLUTION EVERY DAY
The Smart Museum of Art – University of Chicago
<http://smartmuseum.uchicago.edu/exhibitions/revolution-every-day/>

Through January 29, 2018
Wiener Werkstätte 1903-1932: The Luxury of Beauty
Neue Galerie – New York City
<http://neuegalerie.org/content/wiener-werkst%C3%A4tte-1903-1932-luxury-beauty>

Through February 18, 2018
Seeking a Truth: German Art of the 1920s and 1930s
Minneapolis Institute of Art – Minneapolis, Minnesota
<https://new.artsmia.org/exhibition/seeking-a-truth-german-art-of-the-1920s/>

Through March 4, 2018
Art Deco – Paris
Gemeentemuseum Den Haag – The Hague, The Netherlands
<https://www.gemeentemuseum.nl/en/exhibitions/art-deco>

Through April 15, 2018
Marlene Dietrich: Dressed for the Image
National Portrait Gallery – Washington, DC
<http://npg.si.edu/exhibition/marlene-dietrich-dressed-image>

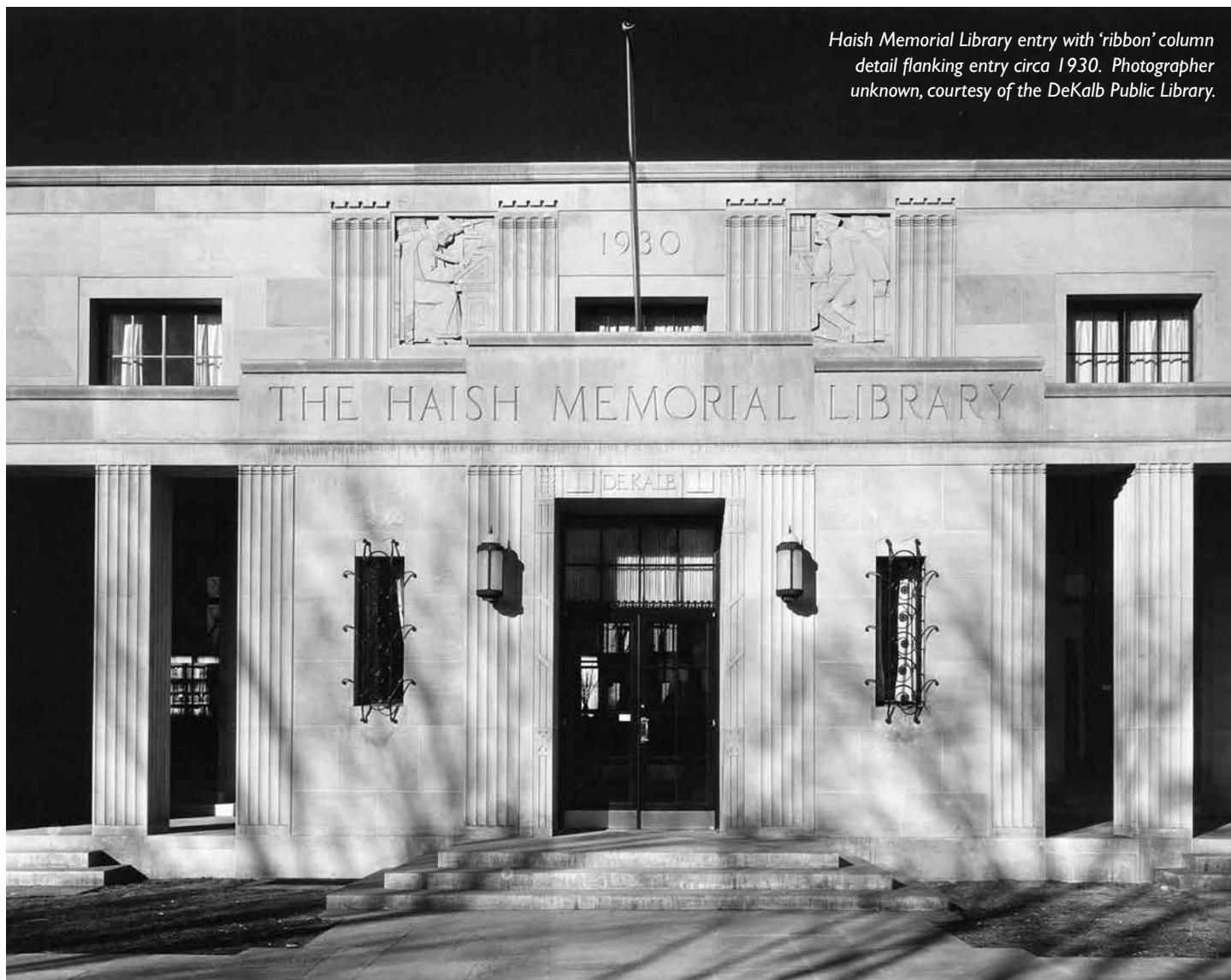
UPCOMING

February–June 2018
Ocean Liners: Speed & Style
Victoria & Albert Museum – London
<https://www.vam.ac.uk/exhibitions/ocean-liners-speed-style>

March 8–June 4, 2018
Before the Fall: German and Austrian Art of the 1930s
Neue Galerie – New York City
<http://neuegalerie.org/content/fall-german-and-austrian-art-1930s>

▼ Children's chair from the first-class playroom on the Normandie, designed by Marc Simon and Jacqueline Duché, about 1934, France. © Miottel Museum, Berkeley, California





Haish Memorial Library entry with 'ribbon' column detail flanking entry circa 1930. Photographer unknown, courtesy of the DeKalb Public Library.

Bridging Past and Future Expansion and Restoration of Historic Haish Memorial Library

Don McKay, AIA

EVERY DESIGNER DESIGNS in the hope that his or her work will have meaning. Sometimes the audience is small—say, the owners for whom a house is designed. But when a building is placed on the National Register of Historic Places, its audience and meaning grow. That honor is affirmation that the building has achieved meaning important enough to preserve.

Thus, contemplating building an addition onto such a building is always accompanied by the fear that whatever made its architecture special could be undone.

The Haish Memorial Library in DeKalb, Illinois was placed on the National Register in 1980, fifty years after it opened its doors to the public. It is a gem of a building by Chicago firm White & Weber. Bertram A. Weber had worked in the office of noted Chicago architect Howard Van Doren Shaw before organizing a partnership with Charles White in 1923.



While the library's design is substantially Art Deco, its unique architecture reflects something more complex: it is a transitional work that defies easy stylistic categorization.

The library was designed and constructed in the wake of the Carnegie Foundation's successful library grant program. Carnegie libraries, as they became known, tended towards a formal style rooted in classicism. Classicism signaled a kind of inherent authority that made it a popular choice for civic architecture, particularly for emerging local and national governments. Located in suburban or rural towns, many Carnegie libraries were serious works of civic architecture that conferred a degree of maturity in the development of a community.

Ten years after the last Carnegie library grant was awarded, the Haish Memorial Library was designed. Art Deco was in full bloom, expressing a forward-looking faith in modernity. Its purest expressions eschewed historical precedent in favor of an aesthetic that reflected technological efficiency and clarity. Art Deco architecture displayed a stylistic richness born of the tension that often informs design in transitions from one period to the next.

The remnants of classicism embedded in its facades and elsewhere make the otherwise Art Deco Haish Library unique. Flattened, fluted column shafts with just enough relief to catch the sun march in rhythm around the limestone building. Columns are capped with an abstract crenellation detail that could be a contemporary graphic symbol for a traditional column capital. The cornice line is similarly flattened. Only the simply profiled coping stone projects, tracing a subtle shadow line around the building.

The library's interiors are dominated by a tall and narrow main reading room that runs the length of the building. The ends of the reading room are terminated with limestone gables that are a feature of the library's architecture. Large, arch-topped steel windows in the gabled ends are the dominant source of natural light. The center of the reading room is marked by four full height carnelian red, marbleized columns. Column capitals are decorated with icons of different knowledge disciplines.

The interiors are as subtly rich as its exterior. Pink-tinged stone reading room walls feature near-flush ornamental carvings and bas relief sculptures that complement the limestone detailing. Railings feature abstract pen and inkwell metal castings alluding to the building's literary purpose. Original reading room floors were cork, which provided a warm character and quiet but durable wearing. A WPA mural was added to the reading room in 1934

Like Carnegie libraries, the Haish Memorial Library was realized through an act of philanthropy. DeKalb was known for its barbed wire industry after it was patented by a resident in 1874. As the barbed wire industry prospered, so did several DeKalb residents, including Jacob Haish, who financed a bequest of \$150,000 for the design and construction of a new public library on land provided by the city. Haish's donation was particularly generous compared to Carnegie grants, which were typically \$10,000 (and considered very generous at the time).

The library functioned in its original historic structure for fifty years until a two-story wing was added in 1979 to address space need



Haish Memorial Library, circa 1930. Photographer unknown, courtesy of the DeKalb Public Library.



Haish Memorial Library reading room, circa 1930. Photographer unknown, courtesy of the DeKalb Public Library.

deficiencies. That was the first time that the library faced the challenge of expanding its architecturally significant building amid fears that its character might be ruined in the process. The addition was designed respectfully as if it were part of the original architecture. This safe and empathetic approach did not jeopardize pending National Registry recognition, which was awarded to the Haish Library a year after the addition was completed.



(above) The new addition triples the size of the Haish Memorial Library. Photography: Mark Ballogg.

New library entry courtyard with scalloped garden walls. Photography: Mark Ballogg.

(left) Interior of reading room before renovation.



The Carnegie Library grant program had helped fund more than two thousand libraries in the U.S. and a condition of those grants was that stacks had to be open-shelf or self-service to reduce operating costs. The open-stack policy revolutionized library service and made public libraries places of discovery. But

another significant change to public libraries in the 20th century was due to population growth; libraries like the Haish expanded to meet the demands of their growing service populations.

Yet the basic nature of library services remained relatively unchanged—until the emergence of digital technologies. While historically valued as material lending institutions, the emergence of digital technologies eroded this fundamental function of the public library sufficiently for some to question their relevance. Library champions have responded to this existential challenge in a variety of ways, some of which, like recasting public libraries as community centers, do not seem to address public libraries' long-term relevance.

Sheehan Nagle Hartray Architects has seen through its library design work what appears to be a more sustainable trend for public libraries that we characterize as a shift from *content consumption* towards *content creation*. This shift reflects similar trends in education that emphasizes project-based learning. Providing content creation resources is a contemporary equivalent of providing the texts and publications that once characterized our understanding of public library resources.

As rich as the Haish Memorial Library appeared when it opened in 1930, by the turn of the century it had become grossly undersized for its service population. Materials overcrowded its spaces and overwhelmed its interior grandeur. It was clear the Library needed more space.

The historic significance of its architecture meant the library would face a challenge like the one facing public libraries themselves—how to bridge past and future.

The most desirable solution was to expand the existing library. This would assure the continued civic life of the beloved building. But a space needs analysis recommended more than tripling the size of the existing building and it was difficult to imagine adding that much space to the landlocked library.

The library considered solutions that involved abandoning the Haish building, including the creation of a new civic campus with a new public library and city hall and repurposing the Haish building as a local history center. Fortunately for the Haish building, solutions based on constructing a new library proved too costly and focus returned to finding a way to expand the existing Haish Memorial Library.

The success of complex civic projects often depends on some unforeseen breakthroughs along the way. The first occurred when Sheehan Nagle Hartray Architects illustrated a way to expand the existing Haish Library by closing an adjacent city street to enlarge the library's site. The natural downward slope of the land in the direction of the proposed expansion allowed for an addition that would meet space needs without overwhelming the original architecture.

The next, and perhaps most important, breakthrough came when the Library secured a state funding grant that, in the end, amounted to the single largest library construction grant ever awarded by the state of Illinois. The grant required a local contribution, which the City of DeKalb generously agreed to fund. DeKalb library users were about to benefit once again from a generous act of philanthropy, this time public instead of private.

As modern as its Art Deco design as in 1930, a similar forward-looking attitude informed Sheehan Nagle Hartray Architects' approach to designing the library's expansion. This involved using the Haish Library's unique architectural vocabulary as a reference for the development of new architecture rooted in contemporary construc-



DECO PRESERVATION

Preservation successes, failures, and alerts



New lobby framing original stone library wall. Lobby columns abstract original stone detailing and barbed wire roots. Photography: Mark Ballogg.

tion systems. Some design strategies were subtle, such as the layout for the addition based on the Haish Library's underlying geometry of alternating wings and recesses. The design intuitively integrates the flow and forms of new and old.

Some design strategies directly followed the original architecture, such as the new entry courtyard defined by scalloped garden walls based on similarly detailed garden walls that once enclosed the courtyard entry into the children's area. A more abstract version of this approach results in shallow figural detailing of exterior wall panels that recall the elegant Deco-Moderne detailing of the original architecture.

Connections between new and old architecture are the most memorable design strategies. The new lobby space frames one of the gable ends of the original reading room. This light-filled space has become a 'community living room,' giving the original limestone façade new vitality in the daily life of the community.

The most unique feature bridging old and new is the design of the four columns in the new lobby. They are located on axis with the four columns in the original reading room. Their underlying color is the carnelian red of the original columns. The twisting wood ribbons that encircle the structural columns make abstract reference to a carved stone detail on columns flanking the Haish entry, to the barbed wire industry that financed the original Library, to conceptions of digital interconnections.

The expansion project also restored the lost beauty of the original Haish Library interiors by uncluttering its spaces and restoring its



Restored reading room opening to new lobby. Photography: Mark Ballogg.

original finishes including cork flooring in the original reading room. New lighting and accessibility improvements augment the dignity of the original architecture.

A measure of success can be taken from industry design awards that have recognized the DeKalb Public Library expansion. But the most important measure of success is the assured ongoing life of the historic Haish Memorial Library.

*Donald J. McKay, AIA
Principal, Sheehan Nagle Hartray Architects*



Group photo of May 2017 ICADS Pre-Congress Tour in Cincinnati, in front of former Coca Cola bottling plant, now Xavier University Alumni Center. Photograph, Barry Clare.

Artists, Designers & Craftsmen: 2017 World Congress on Art Deco

The World Congress on Art Deco, a much-anticipated event for Art Deco connoisseurs, came to Cleveland in May of 2017, with additional participating cities Cincinnati and Detroit pre-Congress, and Pittsburgh post-Congress.

It was the 14th biannual World Congress on Art Deco, an initiative in 1991 by the Miami Design Preservation League intended to provide an international forum for exchange of ideas and information. The goals of each Congress are to promote the understanding of Art Deco as a worldwide design movement, identify and preserve sites and monuments around the world, network preservation groups, utilize Art Deco as an opportunity for economic development through tourism, and raise the public awareness of Art Deco.

The International Coalition of Art Deco Societies (ICADS), over which Chicago's own Art Deco Society president Joe Loundy also presides, oversees the selection of host cities. Cities may submit nominations four years in advance and one city is chosen two years in advance. Previous World Congress host cities have spanned the globe, from Miami, Los Angeles, and New York, to Shanghai, Havana, and Cape Town.

2017 was Cleveland's turn, hosted by the 20th Century Society USA, and celebrating the theme, *Artists, Designers & Craftsmen*. It took place May 14–21, 2017. In the days leading up to and following the Congress, Art Deco tours of nearby cities were offered. Participants experienced Cincinnati May 7–10th and Detroit May 10–13th before heading to Cleveland for the main event. Afterwards, Pittsburgh showed its best, May 21–24th.

World Congress on Art Deco – Pre-Tour of Cincinnati, Ohio May 7–10, 2017

Stewart S. Maxwell

Attendees of the pre-tour conference in Cincinnati gathered on Sunday, May 7th in the splendid Art Deco lobby of the Netherland Plaza Hotel, designed by Walter W. Ahlschlager, with Delano & Aldrich, completed in 1931. Local historian and tour leader Stewart S. Maxwell led the group through multiple levels of the hotel to major public spaces and ballrooms, demonstrating that it possesses some of the finest examples of Art Deco in the nation.

The tour continued downstairs to The Arcade, part of the Carew Tower/Netherland Plaza complex of offices, hotel, and retail, all built at the same time. The highlights of The Arcade are the two-story tall, bold, geometric floral Rookwood Pottery tile murals flanking the major entries, crowned by an illuminated silver leaf ceiling.

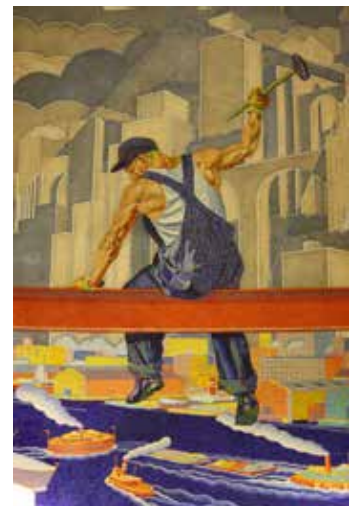
Continuing outside, an impromptu walking tour extended around the block to West 4th Street to view architectural faience of fruit and floral cornucopia in Art Nouveau exuberance by John D. Wareham of Rookwood Pottery, which surrounded the entrance of The J. M. Gidding & Co. (formerly an exclusive women's dress shop).

On Monday morning, May 8th, the group assembled at the hotel's 5th Street entry and walked westward to the Duke Energy Convention Center where Winhold Reiss murals have been relocated to the building's exterior west façade under glass. Originally designed for Cincinnati's Union Terminal concourse, these mosaic murals were spared demolition in 1973 when the concourse was lost and they were relocated to two terminals of the Cincinnati/Northern Kentucky International Airport. But once again, they were forced to move to a new location due to the recent terminals' destruction.

A few blocks away is the Art Deco façade and lobby of Cincinnati Bell Telephone Co., designed in 1931 by Harry Hake of Hake & Kuck. As half of the group at a time marveled at the exterior bas relief carvings in limestone of figures and telephones punctuated with lapis lazuli accents, the other half entered the neo-classical/Art Deco interior. Normally restricted to the public, this lobby was specially opened to our group. Not even the Cincinnati Art Museum's Curator of Decorative Arts & Design had ever been allowed to view it until this tour!

Walking along 7th and 6th Streets respectively, architec-

Mural from Cincinnati Union Terminal. Photo, Glenn Rogers.





CADS RECAP

A look back at the Society's spring and summer events



Netherlands Plaza Hotel, Cincinnati, Photo, Glenn Rogers.



Cincinnati Bell Telephone building. Photo, Bill Badzo.



Evening Dress, U.S.A., 1925–28., Silk, sequins, glass beads; The Betty Colker Collection, Cincinnati Art Museum.

ture of the 19th, 20th, and 21st-centuries was described en route to the former headquarters of *The Cincinnati Post/Times-Star* (now offices for Hamilton County), designed by Samuel Hannaford & Sons in 1931. Considered an Art Deco masterpiece inside and out, it contains many allusions to great literary figures.

With a French lunch at Jean-Robert's Table to fortify us, the afternoon was spent viewing a magnificent jewelry exhibit, "Bijoux Parisiens," from Paris' Petit Palais and on display at The Taft Museum of Art. It was also opened especially for the group, since it is normally closed on Monday. Although it featured jewelry spanning 400 years, a large portion highlighted Art Nouveau and Art Deco creations by Cartier, Lalique, Boucheron, Chaumet, and Van Cleef and Arpels.

Boarding the bus, next on the tour was Lunken Airport's Art Deco terminal, opened in 1937 and one of the nation's remaining original airport terminals. In its lobby are two W.P.A. murals painted by Harry Gothard, depicting 'workers depressed' versus 'workers triumphant.'

Driving back downtown, Art Deco churches, theaters, homes, offices, and apartment buildings were observed with Union Terminal as the destination. Despite it being closed for a \$220 million restoration for the Museum Center and Amtrak, this magnificent Art Deco structure – one of the city's and country's most prominent and beloved landmarks – was minimally opened for viewing as construction crews worked on this three-year project. Designed in 1929 by Alfred Fellheimer and Stewart Wagner with Paul Cret, Union Terminal originally opened in 1933. It was one of the last major train stations in America to be constructed.

Next door is the main post office on Dalton Street. Designed by Samuel Hannaford & Sons, and completed in 1933 (the same firm as aforementioned *Cincinnati Post/Times-Star Building*), it set up an interesting juxtaposition between these two structures. The post office's vast coffered, barrel vaulted ceiling features stunning Art Deco chandeliers, with stylized eagles and figures for further embellishment.

On Tuesday, May 9th, the group traveled by bus to the Rauh House, childhood home of Emily Rauh Pulitzer who restored this

1938 International Style masterpiece by local architect John Becker. Our host and current owner, Dr. Matthew Flaherty, led the tour of his home which contains an impressive collection of modern painting, sculpture, and furniture of the period.

The next stop was the Cincinnati Art Museum where several curators led the group on a behind-the-scenes tour of rarely seen objects including vintage photographs of an Art Deco bedroom suite of furniture by Joseph Urban, Art Deco fashions by Lanvin, Poiret, Vionnet, and Chanel – including a dress worn by Cincinnati native, Theda Bara, leading actress of the silent film era – and a selection of printed plates from *The Gazette du Bon Ton* celebrating French fashion from 1912–1925. Additional time allowed tours of the museum's permanent collection.

Later in the afternoon was a visit to the former Coca-Cola bottling plant (now Xavier University's Alumni Center). Designed in 1937-38 by Cincinnati architect John Henri Deeken, it is an Art Deco showplace for modernity. The building's sleekness matches the machinery inside. The double circular staircases sweep along dramatic 1930s-era murals painted by John F. Holmer, which depict Cincinnatians enjoying their Coca-Colas at Coney Island, a Cincinnati amusement park.

Tuesday evening was spent visiting several important residences on Rawson Woods Lane in Clifton on our way to dinner, including the Frank Lloyd Wright home designed for the Boulter family in 1954, and the 1934 International Style Lowrie home designed by Potter, Tyler, and Martin.

Bishop's Place, a magnificent 1881-85 Chateausque mansion, was the location of the pre-tour's farewell dinner. Our hosts, Len and Jakki Haussler, painstakingly and lovingly restored this home on a grand scale, originally designed by James W. McLaughlin. Although primarily Victorian in style, the home had been renovated in the 1930s, when a number of Art Deco bathrooms were installed. The Hausslers also have a collection of 1920s art, mechanical devices, and furnishings, including an opulent theater on the top floor. Members were treated to an extravagant buffet dinner as a fitting ending to a whirlwind tour of The Queen City.

WPA Murals in Chicago

Lara Allison, PhD

(this page)
Peterpaul Ott,
*Control of the
Elements*, Lane
Technical High
School Library,
c1936.

PETERPAUL OTT's *Control of the Elements* completed around 1936 and housed in the library of Lane Technical High School in Chicago provides an excellent example of the work produced by the Works Progress Administration (WPA) Federal Art Project (FAP).

Lane Technical was housed from 1908 in a building at Sedgwick Avenue and Division Street. In 1934 the school moved into its current site at 2501 West Addison Street, and shortly thereafter began to bring in WPA artists to contribute to its already significant body of art, which was commissioned by the Chicago Public School Art Society in 1908.

The FAP was one of the largest government supported art programs organized under Franklin Roosevelt's New Deal, instituted as part of the WPA in 1935 and running until 1943. Artists employed by the FAP were required to produce a set number of artworks per month in exchange for a monthly stipend, in addition to money for supplies.

Although there were certainly critics of the program among some of Chicago's business and media outlets during the 1930s, today the New Deal initiatives of public patronage are remembered as playing a major role in the establishment of an American art. The WPA also produced opportunities—especially within cities such as Chicago and New York—for artists to organize and collaborate.

Ott worked as a supervisor for the Sculpture and Woodcarving Division of the Federal Art Project between 1936 and 1939, but he is considered to be both the designer and main executor of the freestanding, carved mahogany panels in Lane Tech's library, *Control of the Elements*. The 6-foot-wide by 15-foot-high panels were secured for Lane Tech through a fundraiser put on by the students at the school.

The panels were included in the Art Institute's 1938 exhibition *Art for the Public* by Chicago Artists of the Federal Art Project. In the catalogue for the exhibition, director of the Art Institute Daniel Cattin Rich acknowledged the centrality of the FAP to the life and vitality of the city of

Chicago and the development of an American art.

The panels produce a dynamic interplay between nature and modern forms of transportation, communications, and industrial production. Transposed over low-relief representations of these modern advancements, Greco-Roman mythical figures are rendered, suggesting the universal quest for mastery over the elements of the natural world. The work situates the ambitions of modern science and technology into a timeless present. The representation of modern technological and organizational marvels was a favorite theme for modernist designers and artists, who generally believed that they would help to usher in a better future. The muscular, streamlined, and simplified bodies are part machine, part animal, and part human, with decorative and abstract features such as the zigzag hair and linear designs demarcating muscles. Ott referred to his work in general as "modern, but classical in style." This work by way of the placement of the classical figures in a modern context expresses the strength, vigor, and also the humanism of the modern, industrialized city. Although Art Deco artists and designers frequently employed the theme of the Four Elements, Ott's panels are unusual in their pairing with modernist imagery related to industry, urbanism, and transportation.

Modernist American sculptural arts grew out of the establishment of many European immigrant sculptors in the United States. Ott had studied with the Russian sculptor Alexander Archipenko in New York (Archipenko later came to Chicago, teaching sporadically at the School/Institute of Design and at his own studio in the city.) Archipenko was committed to the vision of Cubism and a language of solids





Rudolf Weisenborn,
*Contemporary
Chicago*, Louis
Nettelhorst School.
Oil on canvas,
1938.



Henry Sternberg,
Epoch of a Great City,
Lakeview Post
Office lobby mural,
oil on canvas,
1937.

and voids in sculptural practice. Although more conventional in his rendering of the human figure, Ott also drew upon allegorical subject matter, centering his practice on the human figure and on the simplification of form—all of which can be related to his study with Archipenko. As a teacher in New York, Los Angeles, and Chicago from 1923, Archipenko promoted the spread of Cubism and international abstraction throughout the United States.

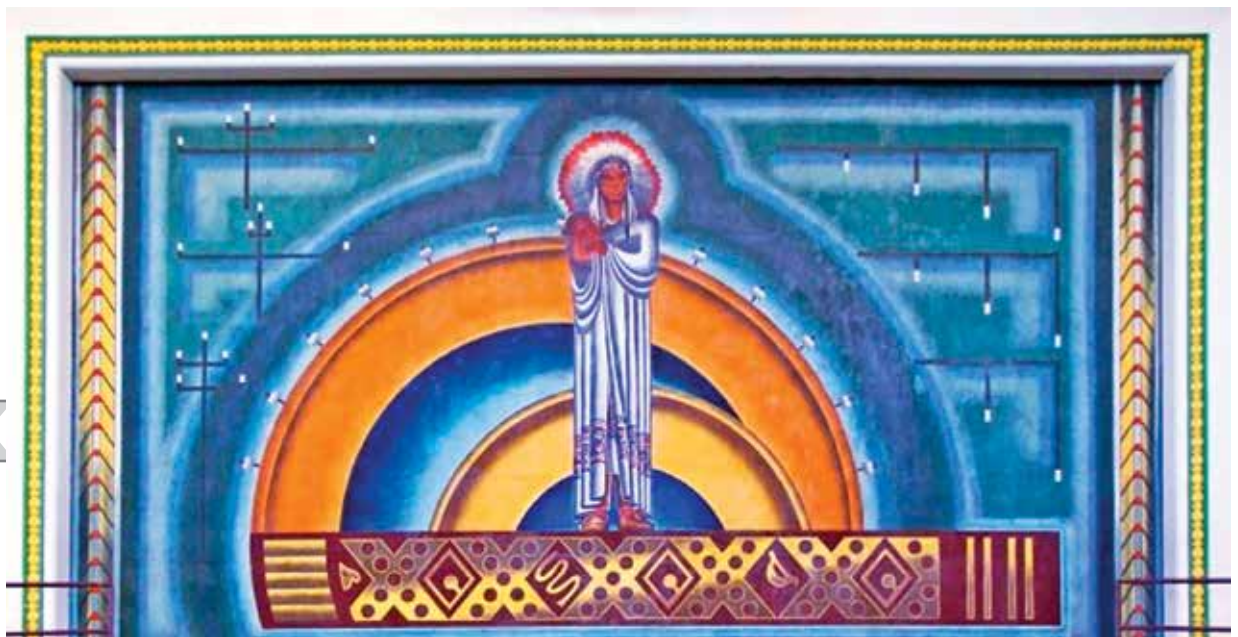
Another work at Lane Tech is John Walley's WPA-FAP mural *Native American Theme*, painted over a steel screen in the school's auditorium. The work is roughly modeled on Chicago sculptor Lorado Taft's 1908–11 sculpture *The Eternal Indian* (sometimes referred to as *Black Hawk*) in Oregon, Illinois. Like Taft's monumental work, standing 125 feet above the Rock River, Walley's Native American figure is situated high off the ground, equally imposing for students sitting in an auditorium. The linear draping of the figure's robe further elevates his monumental stature. The heroic figure is placed in front of a highly decorative background that incorporates symbols and patterns based on the rich visual traditions of the Crow natives who inhabited the northern Great Plains. As with many deco designs, there is an interplay here between classicism and modernism, which works itself out in terms of the symmetry of the central figure against the asymmetry of its background elements; the geometric elements of traditional forms and symbols as modern ornament; the contrast between muted and vibrant

colors suggestive of illumination. Although the employment of Native American themes was central to both modernism's global interests and the WPA artist's search for a uniquely American art, the subject matter was also personal to Walley, as he had spent his childhood and college years in Wyoming, where many of the Crow reside.

FAP murals, installed in public schools, were generally more diverse and varied than works completed under the Treasury Section of the Fine Arts, which oversaw mural commissions for other types of public institutions, such as post offices. The extent to which avant-garde pictorial practices and abstraction were accepted as appropriate for FAP work is documented in Rudolf Weisenborn's *Contemporary Chicago*, a mural at Louis Nettelhorst Elementary School in Chicago's Lakeview neighborhood. This mural establishes Weisenborn's strong interest in modern European painting styles, especially Cubism, but also fauvism, futurism, vorticism, and purism. The artist uses Cubism's angular forms, fractured and distorted spatial structuring, and fragmented objects and features to convey the energy and dynamism of Chicago during the 1930s. Weisenborn's cubist compositional and figural approach is much more decorative, sculptural, and colorful than cubist practices from the early twentieth century

The mural can be divided into segments. The left portion is dominated by a woman sitting with one leg tucked under the other, wearing blue-heeled shoes and holding a

John Walley, *Native American Theme*, Lane Tech High School, auditorium, paint on steel curtain, 1936.



cigarette in her right hand. She is overlaid by abstract and colorful shapes. Right of her are an intermingling of abstract geometric shapes and references to recognizable elements, such as Lake Michigan, airplanes, sailboats, and tall buildings. Planes intersect one another and overlap, creating patterns of pure abstraction. The right half of the mural depicts Chicago's stockyards, with cattle and a horse and rider, and a construction worker walking on a steel frame, referencing the importance of the history of the development of the skyscraper to Chicago.

Henry (Harry) Sternberg's mural *Chicago: Epoch of a Great City* at the Lakeview Post Office is typical of the type of mural work organized under the Treasury Section of Painting and Sculpture (renamed the Section of Fine Arts in 1938), which was organized along the lines of traditional art competitions. This painting focuses on labor and industry, representing workers and their machinery as the forces making way for the advancement of the *great* city proudly rising in the distance. In addition to an attempt to portray workers realistically, Sternberg incorporated recognizable buildings into the composition, including the Hilton Hotel, Wrigley Building, Art Institute, Guarantee Building, Civic Opera House, Hutchinson Tower from the University of Chicago, Field Museum, and Water Tower. Between the laborers and the modern skyline, the history of the city is suggested—from the first settlement at Fort Dearborn to the Great Fire and the development of commuter train travel.

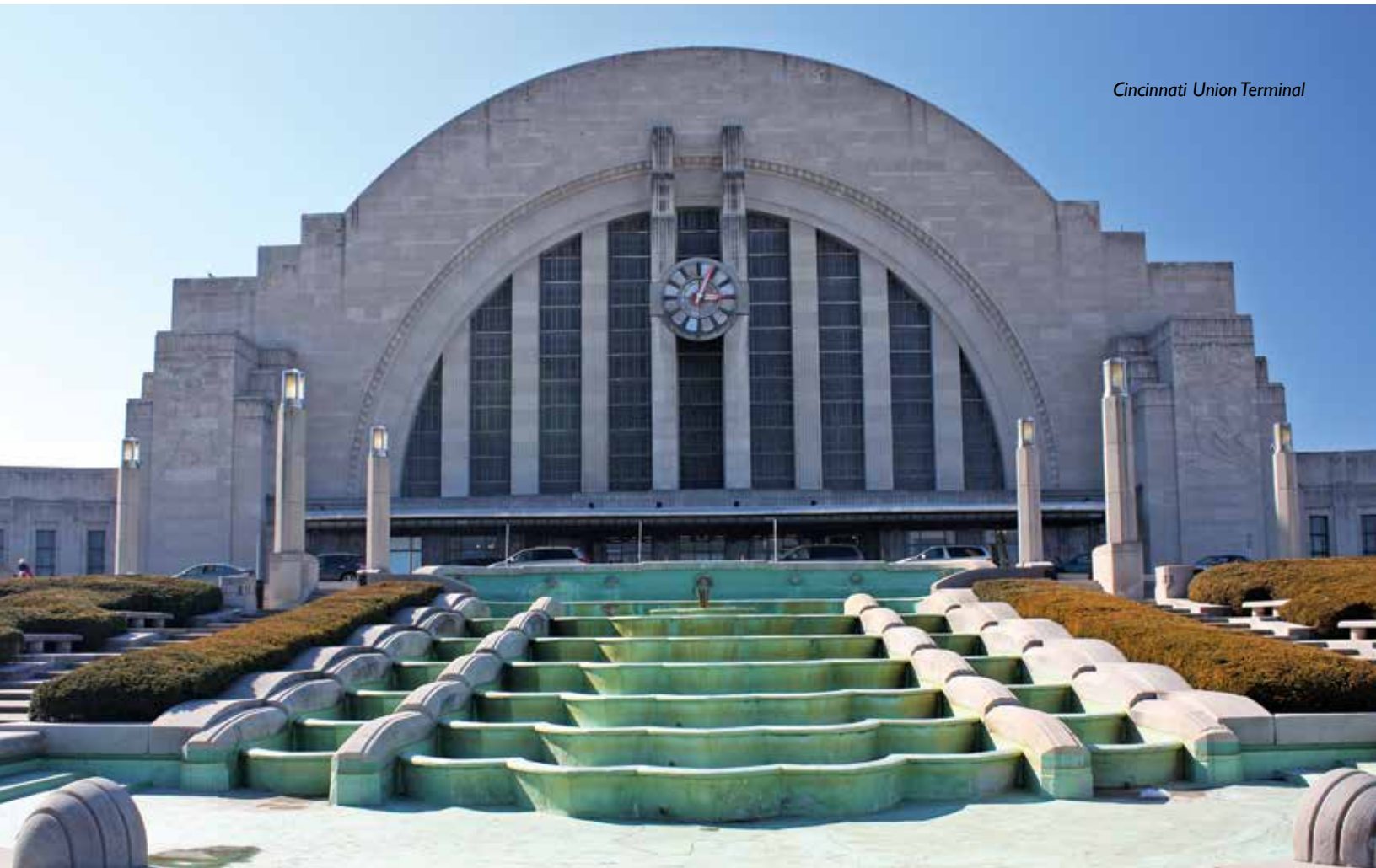
The content of the painting can be understood within the broader campaign of WPA-era art and propaganda focused on nation building, or to the portrayal of the idea that common labor related to planning and building would

lead to a better American future. The compositional organization, especially the repetition of forms and strong lines, in addition to the focus on modern technology, with the streamlined train cutting diagonally across the middle ground of the painting, the rising towers in the background, and the assembly line of workers, contributes to the modernism of the painting, despite its realist approach to form. The decorative or aesthetic treatment of the machinery: the precision of its forms, the colors, and the repetition further articulate the celebratory attitude towards industry, business, and labor and their coordination with the belief in a great future for the city. *Chicago: Epoch of a Great City* conveys an optimism towards the future that meshes with the general viewpoint of 1930s modernism. Like the avant-garde of the earlier decades of the twentieth century, modern artists who were later associated with Art Deco (as well as its consumers) were committed to a belief in the future; however, unlike the avant-garde, these painters and sculptors did not seek to overcome the past, allowing for the incorporation of classical, historical, and allegorical forms into their vision and imagining of the future. These artists and designers were not trying to renegotiate the terms of representation, claim new audiences, or resist government or commercial commissions; rather, in their bridging of classical figuration and abstraction, they sought a middle road, bringing conventional and representational imagery into a modern, and often abstract, language. ❧

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Cincinnati Union Terminal



A TEMPLE OF TRANSPORTATION: CINCINNATI UNION TERMINAL

Text by Kathleen Murphy Skolnik
Photos by Glenn Rogers



In 2014, the National Trust for Historic Preservation named Cincinnati's Union Terminal to its list of America's Eleven Most Endangered Historic Places (CADS Magazine, Fall 2014). The building's infrastructure was rotting, its heating and cooling systems and electrical wiring were obsolete. The terminal was rescued when voters in the November 2014 election approved a sales tax increase to fund the restoration of this iconic Art Deco masterpiece (CADS Magazine, Fall 2015). Work commenced

in the summer of 2016, and portions of the interior are now inaccessible to visitors, including those who toured Cincinnati prior to the World Congress on Art Deco in Cleveland this past May. In this article, former CADS Magazine Editor Kathleen Murphy Skolnik, a Cincinnati native, and Glenn Rogers, CADS' resident photographer who documented the terminal prior to its closure, guide readers through the station's spectacular interior spaces.



The vividly colored ceiling of the rotunda.

A GREAT TEMPLE OF TRANSPORTATION.” That’s what the Cincinnati Chamber of Commerce called the city’s new Union Terminal in a publication commemorating its dedication on March 31, 1933. “A perfectly coordinated instrument for the swift dispatch and acceleration of passenger, freight, express and postal traffic,” the terminal replaced five cramped, frequently flooded stations, all dating from the nineteenth century and scattered throughout the downtown.

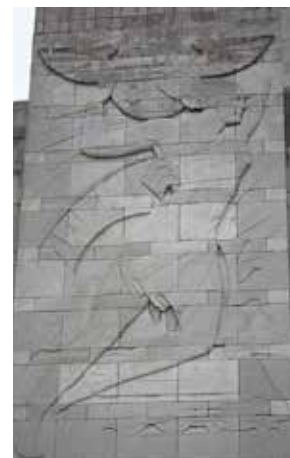
Early attempts to consolidate rail services and improve passenger connections in the city had failed when the seven railroads then operating in Cincinnati refused to cooperate. Nationalization of U.S. railroads during World War I temporarily halted the discussion, but it resurfaced after the war ended. The railroads’ eventual agreement to centralize operations paved the way for the new terminal, and in 1927 the Cincinnati Union Terminal Company was formed to construct and operate the planned facility.

It selected an elevated site in the city’s West End, farther from downtown but less vulnerable to flooding. Landfill further raised the grade level above that of the highest recorded flood. The company chose Felheimer and Wagner, a New York-based firm known for its train station designs, as architects. The principal designer, Roland Anthony Wank, later became the chief architect for the Tennessee Valley Authority.

When construction began in 1929, plans called for an ornate Beaux-Arts structure with columns, cornices, pilasters, and pediments. The economic decline that followed the crash of the stock market, however, necessitated cost cuts. In the early 1930s, French-born architect Paul Philippe Cret became a consultant to the project and his guidance is believed to be largely responsible for the subsequent transition from Neoclassical to Art Deco. Although trained in Beaux-Arts traditions, by the early 1930s Cret was beginning to adopt a more modern approach to design, as seen in the Folger Shakespeare Library in Washington, D.C. and two projects for the 1933 Century of Progress Exposition in Chicago—the Hall of Science and an unrealized proposal for the Chrysler Exhibit and Exhibition Building.

Henry M. Waite, Union Terminal Company’s chief engineer, explained the modified design in an address to the Cincinnati Rotary Club: “We finally decided on this plain type of structure and brightened it with color along lines of modern decoration and art,” changing what might have been a “cold and costly” interior into one that was “joyous and stimulating.” What Waite called “plain” was nonetheless grand, dramatic, and, above all, modern. Today the terminal is considered an Art Deco icon.

A monumental semicircular arch dominates the limestone-clad front facade. Nine vertical ribbons of windows separated by broad limestone bands fill the arch, which has a sixteen-foot clock with hands outlined in red neon at its center. Maxfield Kent’s 30-foot sculpted reliefs of Commerce and Transportation embellish the stepped pylons between the main entrance and the curved wings to either side.



Maxfield Kent’s sculpted reliefs of Commerce and Transportation.



Rotunda with the mural depicting the history of the United States.

The relatively austere exterior contrasts with the vibrantly colored interior. The vestibule opens on to a rotunda 180 feet wide and 106 feet high. It was the largest unsupported half-dome in the world until completion of the Sydney, Australia opera house in 1973. It remains the largest in the western hemisphere. The ceiling of the rotunda is encircled by bands of color ranging from pale yellow to bright orange. The circular pattern is repeated in the terrazzo floor.

Topping the curved walls of the rotunda, once filled with ticket offices, shops, and service facilities, are two glittering glass mosaics measuring 105 feet wide by 25 feet high designed by German-born artist Winold Reiss. The mural to the south relates the history of the United States from the time of its indigenous inhabitants to the days of

the pioneers, the coming of the railroads, and the construction of its modern cities. The figures in the foreground stand against a blue and silver background tracing the history of transportation from the dog sleds, or travois, of the Native Americans to the ocean liners and dirigibles of the modern age.

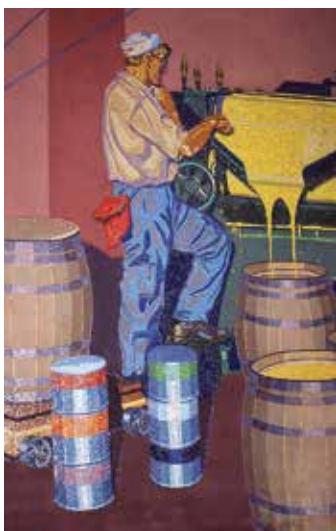
The theme of the mural to the north is the history and development of Cincinnati—its establishment after the Revolutionary War, agricultural settlement, rise as a commercial river port, and emergence as a twentieth century metropolis. In the background riverboats ply the Ohio River and an airplane soars in the skies overhead.

Two smaller works known as the Founders Murals flank the original Checking Lobby, a hallway off the rotunda.



(left) Detail from the mural depicting the history of Cincinnati.

(right) Detail from one of the Founders Murals showing Union Terminal Company Chief Engineer Henry M. Waite holding a blueprint of the building.



Details of murals representing the manufacture of pianos, inks and dyes, machine tools, and airplanes that originally lined the terminal concourse.

They depict the leaders who brought the terminal project from start to finish—the mayors, city managers, and Union Terminal Company officials.

A 450-foot concourse with stairs and ramps leading to the train platforms below once extended beyond the Checking Lobby. Lining the concourse were 14 twenty-by-twenty-foot glass mosaics, also designed by Reiss, representing leading Cincinnati industries, including meat packing, machine tool production, soap making, and

piano manufacturing. The murals were based on actual photographs of workers in local factories. At the far end of the concourse was a large mosaic map of the United States flanked by maps of the eastern and western hemispheres. Two smaller murals above the arrival and departure boards at the east end of the concourse depicted a steam locomotive and the open platform of an observation car. Two others representing pottery production topped the entrances to the offices of the station manager and passenger agent.

Ravenna Mosaic Inc., then located in New York, executed Reiss's murals in silhouette mosaic. This technique uses colored glass tiles, or tesserae, for the principal figures and outlines. Colored plaster fills the spaces in between. Silhouette mosaic costs less than conventional solid mosaics, an important consideration in the economically challenging times when the terminal was constructed. Reiss prepared one-third scale cartoons, or models, of the murals, which were photographically enlarged to full size and traced in reverse. The tracings were cut into sections about two feet square and given to mosaicists who, working in reverse, selected and glued tesserae to them, matching colors from Reiss's paintings. The mosaic sections were then sent to Cincinnati to be pressed into wet plaster. Once the plaster dried, the paper backing was removed.

French artist Pierre Bourdelle created several murals in various mediums for other terminal spaces. He chose cut linoleum for the exotic jungle scene in an alcove off the



Postcard of Union Terminal concourse, now demolished. Curt Teich & Co., Chicago. Collection of Glenn Rogers.



Murals once located above the arrival and departure boards, now outside the archives.

hall leading to the formal dining room, mermaids in the Newsreel Theater off the rotunda, and floral designs in the women's lounge. Railroad motifs in inlaid veneer covered the walls of the men's lounge. Other murals were executed in oil on canvas. For the ceiling of the formal dining room, he painted a map of the city streets surrounded by means of transportation and Cincinnati landmarks, including Union Terminal itself. Fruits, vegetables, fish, and turkeys appeared in his murals for the lunchroom.

William Hentschel, a designer with Cincinnati-based Rookwood Pottery, designed the Tea Room off the rotunda with its tiled walls and built-in booths in shades of mint green, pale grey, and mauve. Images of dragonflies and flowers enliven the space, which became a USO lounge for servicemen during World War II and more recently an ice cream parlor.

The spirit of Art Deco continues in the terminal's architectural features, furnishings, and light fixtures. Doors to the private dining rooms have geometric designs in metal and enamel and even Deco-inspired knobs and faceplates. The streamlined furniture in the executive offices was custom designed for the space.

In 1933, the Cincinnati Chamber of Commerce boasted that the new Union Terminal was "the virile, vibrant challenge of American railroads to the bogey of obsolescence and decay." But as automobiles and planes supplanted train travel after World War II, America's passenger rail service declined precipitously. By 1962, only 24 trains were arriving

at Union Terminal daily, a fraction of its capacity of 216. Ten years later, that number had fallen to two. In 1972, Amtrak moved its operations to a new smaller station and that October the terminal closed its doors.

The following year, Southern Railway Company purchased the passenger rail yard and concourse, which it subsequently demolished to accommodate piggyback freight cars. Prior to the demolition, a citizens group raised funds to move 14 of the Reiss industrial murals from the concourse to the Greater Cincinnati/Northern Kentucky International Airport where they were installed in three terminals. The mosaic map proved too large and expensive to move and could not be saved.

Map painted by Pierre Bourdelle for the formal dining room. Union Terminal can be seen at the bottom.





*Jungle scene by
Pierre Bourdelle.*

The City of Cincinnati acquired Union Terminal in 1975 and the space was leased as a shopping mall in the early 1980s. When the retail concept failed, the city began considering alternative uses. In 1986, Hamilton County voters approved a bond levy to convert it into the Cincinnati Museum Center. It opened in 1990 with the Cincinnati Museum of Natural History & Science, the Cincinnati Historical Society (now the Cincinnati History Museum), the Cincinnati History Library and Archives, and an Omnimax Theater as tenants. The two murals originally over the terminal's arrival and departure boards are now outside the entrance to the archives and the two pottery production mosaics are in a gallery of the History Museum. In 1998, the Cincinnati Children's Museum (now the Duke Energy Children's Museum) joined the Museum Center.

The twenty-first century brought new challenges for both the terminal and the Reiss murals at the airport. In 2014, the building's failing infrastructure caused the National Trust for Historic Preservation to place it on its 11 most endangered list. The building was rescued when Hamilton County voters approved a county sales tax to fund the \$212.7 million renovation now underway. The anticipated completion date is October 2018.

Nine of the 14 Reiss industrial mosaics were threatened again when two of the airport terminals housing them were scheduled for demolition. In 2016 the murals were installed behind protective glass outside the Duke Energy Convention Center downtown.

Today Cincinnati Union Terminal has returned to its original purpose. Three times a week, Amtrak's *Cardinal* Chicago to Washington, D.C. line picks up and discharges passengers there. ❖



(above) Curved doors of the terminal company president's office with an inlaid mural of the building's facade above.

(below) Rookwood tile booth in the original tea room, now an ice cream parlor.





Rare Art Deco Memorial: The John S. & Maud G. Holmes Mausoleum

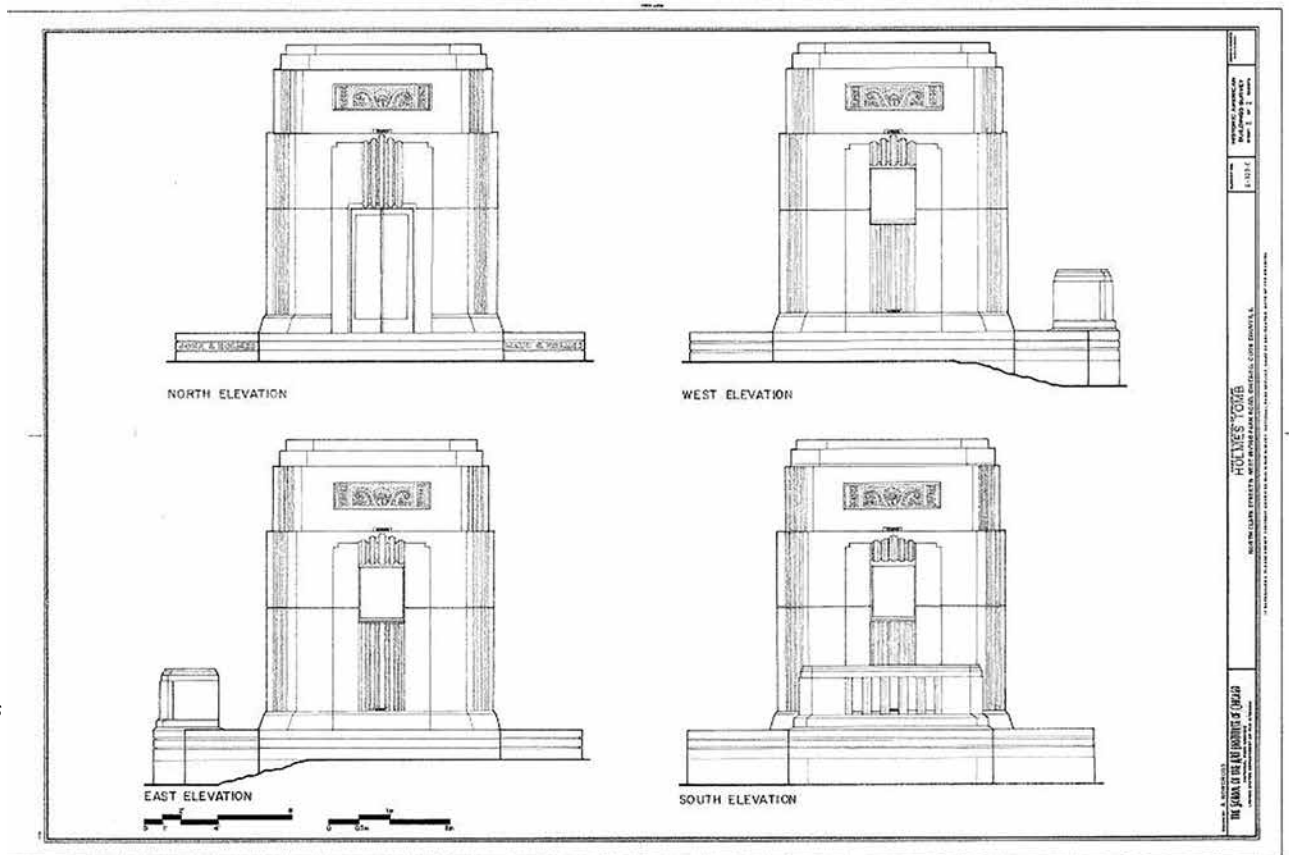
Julia S. Bachrach

Fall 2017

EMULATING A MINIATURE ART DECO style skyscraper, the John S and Maud G Holmes Mausoleum is an exceptional example of a Deco-designed tomb. The elegant granite structure with ancient Egyptian motifs serves as the resting place for Chicagoans John Spry Holmes and Maude G. Holmes.

When Canadian-born real estate builder and real estate broker John Spry Holmes died in 1931, he left an estate worth two million dollars to his wife Maud G. Holmes (1876–1955). Two years later, Mrs. Holmes purchased a lot in the Willowmere Section of Graceland Cemetery for a cost of \$29,627.30. She then hired the Charles G. Blake Co. to create a custom-designed mausoleum to be built in the cemetery. The firm produced a set of six blueprints dated June 19, 1934 for the tomb.

A group of graduate students at the School of the Art Institute produced these measured drawings of the Holmes Mausoleum for the Historic American Building Survey, HABS-IL-323-C.



The Charles G. Blake Company, one of the nation's premier manufacturers of granite monuments, designed and built the "majority of Graceland's finest monuments" (National Register of Historic Places Registration Form for Graceland Cemetery). Founded by Charles George Blake (1866–1941), the Chicago firm operated from 1890 to the 1960s. English-born Blake attended the Cowles Art School in Boston and the School of the Art Institute of Chicago and went on to study monumental art in Europe.

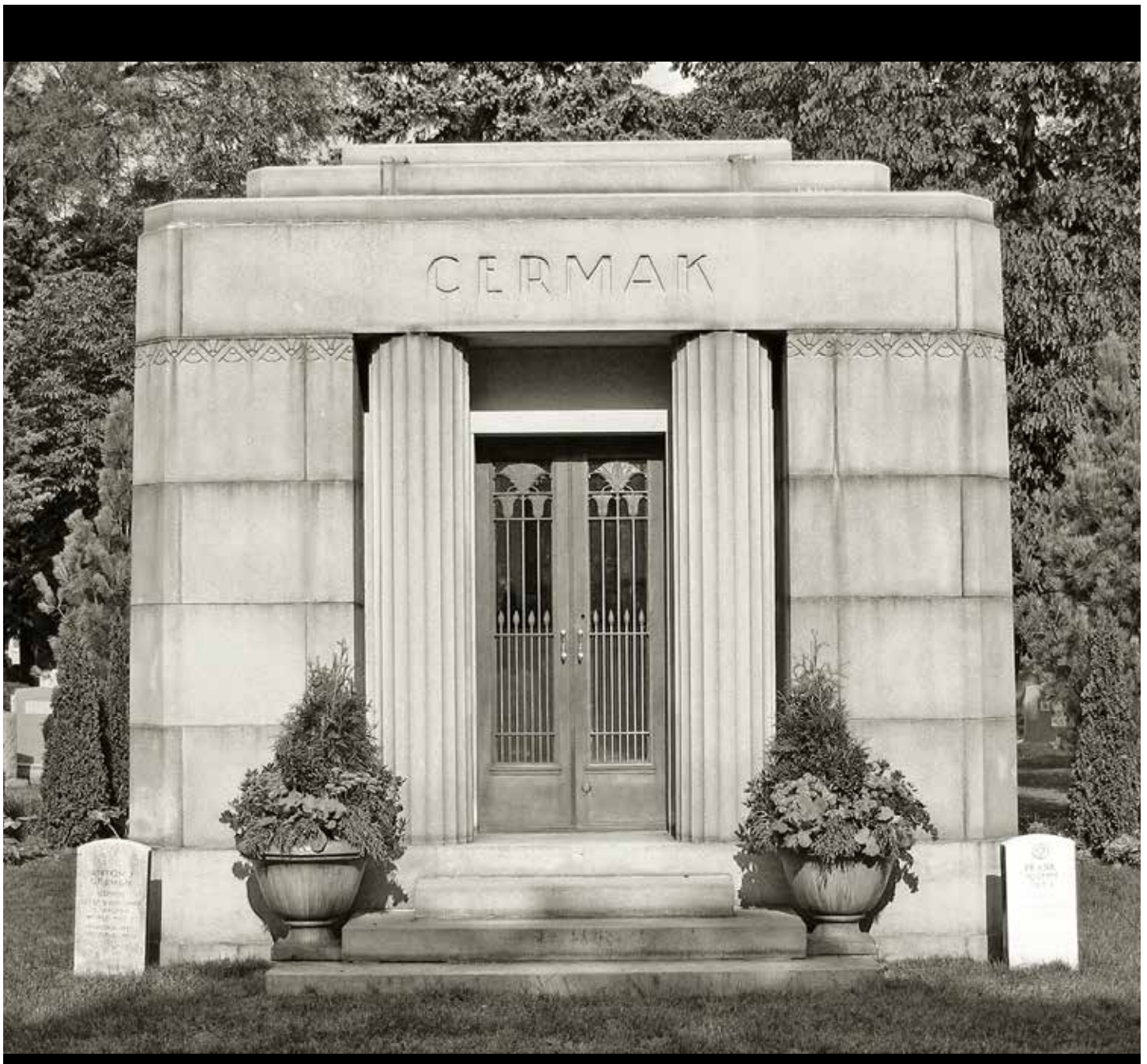
After initially establishing the Chicago monument firm alone, Charles formed a partnership with his brother William J. Blake under the name Charles G. Blake & Co. in 1895. With offices in various prominent downtown buildings over the years, the firm located its main office and production space at 67th and Ellis on Chicago's South Side, directly across from Oak Woods cemetery during most of the period it was in business.

Charles G. Blake was a prominent civic leader who served as a trustee for the Village of Morgan Park (prior to its annexation with Chicago) and on other many boards. He played a role in Republican politics in Cook County in the 1920s. Blake was a director of the Municipal Art League and member of the Chicago Architectural Club.

Sometime during the 1920s, William J. Blake established a competing firm. The original firm continued operating under the name Chas. G. Blake Co. with sons Charles G. Blake Jr. and Donald P. Blake as directors.

The Depression was a challenging time for those in the granite monument business. Many wealthy people lost fortunes and could not afford to purchase tombstones, much less commission the design and construction of a mausoleum. An August 27, 1934 *Time* magazine article explained that as the economic crisis "...deepened, many a man preferred to leave his loved one's grave unmarked until he could afford a memorial." Considering the fact that the Art Deco style went out of favor in America by the end of the 1930s, it is not surprising that the Holmes Tomb is "a rare example of an Art Deco mausoleum" (Historic American Building Survey).

Composed of smooth gray granite, the tower-like tomb sits on a granite platform, with three steps flanked by granite knee walls. Carved into the granite of these low knee walls are the names of John S. Holmes (left) and Maud G. Holmes (right) in a clean lettering style. With chamfered corners, subtle setbacks, and sleek fluting, the structure emphasizes verticality. There is a projecting granite surround around the doorway with bold



vertical carved lines symmetrically placed in the center above the metal gateway door. This door incorporates such Art Deco motifs as Egyptian lotus floral buds, as well as other leaves and foliage, surrounded by square and rectangular panels. As the centerpiece in a rectangular panel above the doorway is a stylized lotus floral bud flanked by a set of leaves curling outwards. A frieze with additional Egyptian decorative carvings enlivens the upper portion of each façade.

Another notable Art Deco tomb that exhibits Egyptian influence is the Cermak Mausoleum. Located in Bohemian National Cemetery, it may be considered the most famous Art Deco mausoleum in Chicago. This tomb was created by the Heller Brothers, a little-known monument

company that operated near the North Side cemetery. Anton J. Cermak commissioned the firm after his wife Mary died in 1928. Elected as Chicago's mayor in 1931, Cermak was murdered two years later during an assassination attempt on President Franklin D. Roosevelt. With its flat roof and clean lines, the Cermak Mausoleum, like the Holmes Mausoleum, vaguely relates to the tombs of ancient Egypt. ❧

Julia S. Bachrach is a historian and preservationist who specializes in Chicago's public buildings, landscapes, and artworks. She is the author of several books including The City in a Garden: A History of Chicago's Parks, and Inspired by Nature: The Garfield Park Conservatory and Chicago's West Side.



It Started With An Ashtray

Victoria Matranga

Chrysler ashtrays and boxes. Author's collection. Photo by Peter Wachter.

SOUVENIRS FROM THE GREAT FAIRS of the 1930s often inspired fans of Art Deco styling to begin their collections. Perhaps little is known about how an ashtray produced for the 1934 Chrysler pavilion at the Century of Progress exposition represented the debut of a prominent Chicago design office that created popular products for American residential and commercial markets for decades to come.

Just as the 1871 fire drew architects and engineers to Chicago to rebuild the city, so too the planning of the 1933–34 Century of Progress exposition attracted designers to the city. Eager to work with the many companies that would build displays, ambitious young men such as Kansas farm boy Jean Otis Reinecke (1909–1987), barely 20 years old, and James Barnes (1908–1986) moved from St. Louis to Chicago in 1930 to set up a branch office for their employer, General Displays, Inc.

Reinecke revealed his artistic skills and entrepreneurial energy while in high school in Pittsburg, Kansas. He picked strawberries and delivered newspapers to earn money to buy his own horse, worked in a sign painting shop, and partnered with a classmate to build and repair radios. After graduating from high school in 1926, he attended one semester at Kansas State Teachers College. His drawings illustrating some of the “Little Blue Books” published by the nearby progressive publisher E. Haldeman-Julius caught the attention of Chicago attorney Clarence Darrow. The lawyer complimented Reinecke and encouraged the young man to seek opportunity in a big city.

He left for St. Louis in 1927, attended a few art courses at Washington University and began working at General Displays. Soon named art director, he designed displays for conventions and store windows, and illustrated advertising posters, magazines and promotional stickers. His design for an

exhibit of an amphibian plane at the international aircraft exposition in St. Louis won a silver trophy. In 1930 at the company's new branch office, he designed posters for the national air races held in Chicago and in 1931 Reinecke was cited as a prominent Chicago illustrator in a Pittsburgh, Pennsylvania newspaper advertisement for a hair care ointment.

In their hunt for clients, the adventurous artist Reinecke and salesman Barnes visited factories and fabricators to learn about the latest production techniques. While designing and managing displays for some 25 companies exhibiting at the Century of Progress, they also learned about merchandising and brand image. In addition to designing displays for the Chrysler pavilion, they redesigned the automaker's 1933 souvenir ashtray and its packaging for the fair's 1934 season. Transformed from a square to a circle, the updated ashtray improved on functionality, with one wider slot for the resting cigarette that replaced the narrow four corner slots. With a much clearer presentation of the Chrysler pavilion and the company's four auto brands, the ashtray emphasized the building's dramatic appearance at the 1934 Century of Progress. Similarly, its mailer package exhibited a much stronger graphic statement.

At the same time, Barnes and Reinecke began designing products for local manufacturers. For the Chicago Electric Manufacturing Company (located in 1935 at 2801–35 South Halsted Street and in 1939 at 6333 West 65th Street), they applied for a patent in February 1934 for a modernistic toaster. Named the Handyhot “Airline Beauty,” the toaster sold through the late 1930s.

Fortuitously, the article “Both Fish and Fowl” appeared in the February 1934 issue of *Fortune* magazine, which proved highly influential for business and design, as it credited the emerging industrial design profession for increasing



(left) Jean Otis Reinecke, ca. 1935. Author's collection.

(right) From lower left, the 1B12 with 3-part casing; foreground 1B14, was made of two curved shells joined with the center strip. Author's collection.

product sales. It featured New York designers such as Raymond Loewy, Walter Dorwin Teague, and Henry Dreyfuss, who commanded fabulous fees. Encouraged by such exciting opportunities in the new field, Reinecke and Barnes bought the General Displays office and established General Exhibits and Displays in 1934. They sold the enterprise in 1935 to launch the Barnes & Reinecke industrial design firm and settled into an office at 664 North Michigan Avenue. The ever-bold Reinecke was 26 years old.

Chicago Designers Create Classics for American Consumers

Regional manufacturers and their suppliers provided the firm with a ripe field of potential clients hungry for new directions. Within ten years, Barnes & Reinecke became the largest design office in Chicago, serving companies throughout the Midwest and beyond. Designers in other Midwestern cities had to compete against the Chicago firm's size and reputation.

Barnes & Reinecke designed numerous products considered icons in their categories. The model 1B12 Toastmaster toaster, produced in 1939 for McGraw Electric Company of Elgin, Illinois, and the 1B14 design of 1946 created the typeform for the modern toaster. The later model became the top-selling toaster of the post-war period. With their 1939 Toastmaster, they also created the wavy emblem of the electrical resistor coil that was placed on the curved chromium surfaces to disguise imperfections in production or scratches from use. This graphic element remained the Toastmaster logo for decades.

In 1938 Reinecke's redesign of a heavy-duty Scotch tape dispenser for the Minnesota Mining and Manufacturing

Company (3M) increased sales by 53% over the previous year and initiated his 40-year relationship with the company. The compact plastic dispenser designed in 1939 is still in use today.

Educating Business about the Value of Design

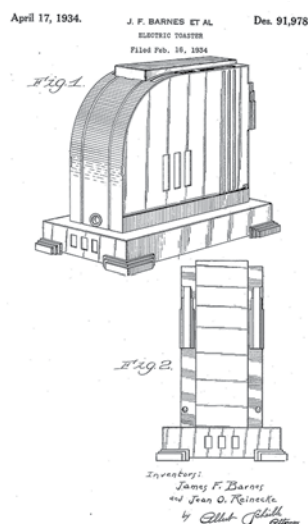
Early advocates for the latest materials and processes, Barnes & Reinecke understood the many benefits of the new plastic materials, which could create fluid forms in appealing colors, enticing consumers and resulting in higher sales, while at the same time delivering manufacturing efficiencies, such as reducing the number of parts in a product. The magazine *Modern Plastics* premiered in 1934, and Jean Reinecke frequently contributed articles that explained the materials' flexibility and applications. The firm's entries to the magazine's annual product competition often ranked among the winners.

Barnes & Reinecke promoted their skills and the success of their clients' redesigned products with "before and after" comparisons in advertising mailers sent to prospective clients and with articles in trade publications read by decision makers.

In 1940 Barnes and Reinecke were described in *Today's Young Men*, a book featuring profiles of seventy "inexperienced young men unhampered by precedent" who were achieving success in many fields and leading the way out of the Depression. Barnes and Reinecke, the author wrote,

... are changing the entire appearance of the environment in which we work and play, and—more amazing—are causing a multi-

tude of long-established manufacturing principles to be tossed in the discard. Scores of the nation's large, well-established, long-experienced companies, faced by diminishing consumer markets the past ten years, have turned to Barnes and Reinecke, industrial designers, for a way out of the red.



Patent drawing of 1934 toaster

(left) 1940s tape dispensers. Author's collection.

(right) From Barnes and Reinecke product array brochure, 1946. Author's collection.



Design Evolution in the 1940s

During World War II, Barnes & Reinecke's staff swelled to more than 325 as it embedded its engineers at clients' plants to create items serving military needs. The firm worked on many secret research projects for the armed forces and provided crews of engineers and designers to furnish "packaged" production services to eliminate war-plant bottlenecks.

To keep their name in the public eye after the war, the firm also designed numerous futuristic products for the imagined postwar consumer economy. In 1946 they mounted a national marketing campaign to attract new clientele. Its staff then numbered 181 and the firm stated that it grossed \$1,400,000 in sales in the previous year. Their success continued as articles about the firm's work appeared in trade journals and the consumer press, notably the October 1946 issue of *Life*, the nation's most popular family magazine.

In 1946 their sales brochure headlined the firm's credo: "Design Increases Sales." The back cover featured four large products: a Bucyrus-Erie construction shovel, a Firestone home laundry washing machine, an Allis-Chalmers tractor, and an electric carpentry tool for Milwaukee Saw Trimmer Corp. The inside message read, "A fact worth remembering: Our facilities, experience and knowledge of Merchandising, Materials and Manufacturing Techniques cannot be surpassed." The colorful array of small products included products for many Chicago area manufacturers and for companies more distant: Scoville Mfg. Co. (Waterbury, Connecticut) drink mixer and juice extractor, Bell & Howell slide projector and movie camera, Motorola automobile heater and portable radio, Dazey Corp. (St. Louis) ice crusher and juice extractor, Toastmaster hospitality set and waffle baker set for McGraw Electric Co., 3M tape dispenser (St. Paul, Minnesota), an electric guitar for Gibson (Kalamazoo, Michigan), and a desk lamp and pen set for W.A. Shaeffer Pen Co. of Fort Madison, Iowa.

The Barnes & Reinecke Legacy

In 1948 The Barnes & Reinecke partnership ended when Jean Reinecke, along with the firm's key designers, formed J.O. Reinecke and Associates, with offices at 720 North Michigan Ave. As the design team continued together, the new firm could rightly claim to have designed profitable products from A (adding machines) to almost Z—they only reached to Y (yacht chairs), jokingly "offering a bargain to some zither manufacturer."

The booming postwar economy offered wider opportunities and many new design studios were established. By 1952 four associates left to form independent design firms in Chicago. Jean Reinecke continued to operate his Chicago office until relocating to California in the 1970s.

Barnes & Reinecke – along with the design departments established at retailers Montgomery Ward in 1932 and Sears, Roebuck, and Company in 1934 – formed the trunk of the Chicago family tree of industrial design. These three employers, established during the Art Deco period, trained designers whose heirs continue to practice in Chicago design offices to this day.

Victoria Matranga, HI/IDSA, Design Programs Coordinator for the International Housewares Association (IHA) and is a museum consultant and design historian. She wrote America at Home: A Celebration of 20th-Century Housewares and contributed to Toledo Designs for a Modern America and The Encyclopedia of Chicago. She is currently working on a book about Chicago design 1946–1970.

PHOTO ESSAY

A FOCUS ON CHICAGO ART DECO

Bob Segal is a highly-regarded Chicago photographer with an eye for Art Deco. Bob not only makes fine art from Chicago's built environment, he understands architecture and its history. His images attest to that fact; he captures the interplay between buildings and the broader spatial and temporal context in which they exist. His work has appeared as book covers, title page illustrations, hotel and local business wall art, and in commercial publications. We have chosen a selection of Bob's images, including his titles and captions, to showcase Chicago's rich collection of Art Deco architecture and design.

www.robertsegalphotography.com/



Spirit of Progress, Bob Segal



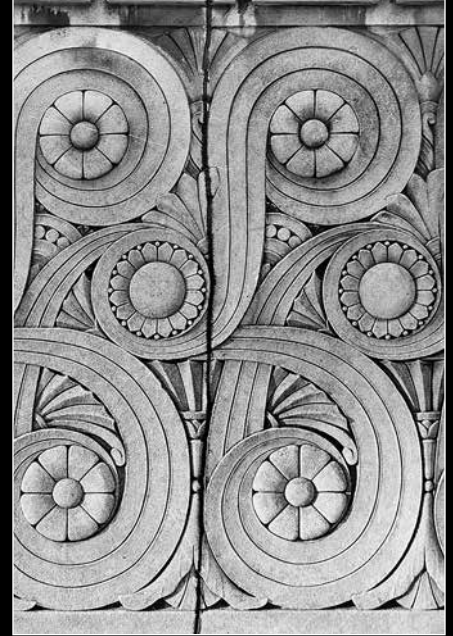
Carbide and Carbon Building. The Art Deco Carbide and Carbon Building designed in 1929 by Daniel and Hubert Burnham, sons of architect Daniel Burnham.



Lightning Bolt Man. Sculpted by Sylvia Shaw Judson (1897–1978), Spirit of Electricity, 1931, adorns the electrical substation on Block 37 (Holabird and Root).



Board of Trade Figures in Snow. Alvin Meyer's snow-topped sculpture of two hooded figures, an ancient Babylonian holding a sheaf of wheat and a Native American with a stalk of corn, adorn the front of the Board of Trade Building on LaSalle Street (Holabird & Root, 1930).



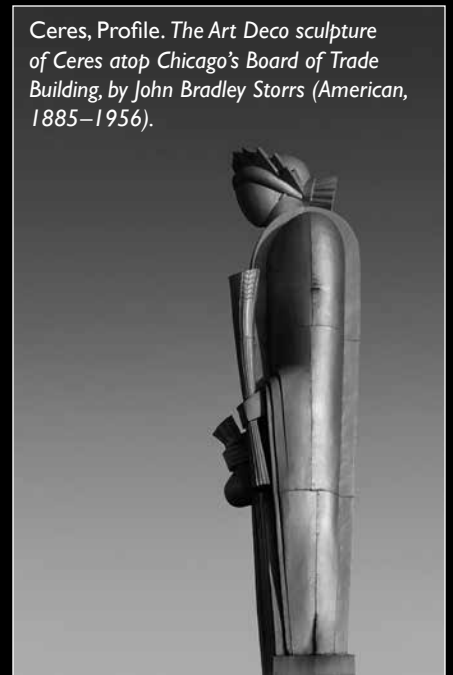
Chicago Motor Club, Detail. Art Deco detail from the outside of one of my favorite skyscrapers, the Chicago Motor Club Building. Note the tire and road motif.



One North LaSalle Building. An Art Deco skyscraper in Chicago's Loop designed by Vitzthum & Burns (1930). Several bas-relief sculptures seen here on the fifth floor portray the exploits of early French explorers in the region including René-Robert Cavelier, Sieur de La Salle who supposedly set up camp on this site.



Board of Trade, Martini Glass. Martini glass on the elevator door.



Ceres, Profile. The Art Deco sculpture of Ceres atop Chicago's Board of Trade Building, by John Bradley Storrs (American, 1885–1956).



Detail, Fisher Studio Houses. Edgar Miller's mythological goddess Diana on the front of the Fisher Studio Houses (Andrew Rebori and Edgar Miller for Frank Fisher, Jr., 1936).



Palmolive Building From Above. The deliciously Art Deco Palmolive Building on North Michigan Avenue (Holabird & Root, 1929).



Art Deco Entryway. The entryway of the Edward P. Russell house (Holabird & Root, 1928) in Chicago's Gold Coast.



Sculpture, 333 N Michigan. One of the sentinel-like figures high atop the Holabird & Root (1928) Art Deco 333 N. Michigan Avenue Building.

Entryway, 1301 N Astor Street. The Art Deco, semi-circular roof over the entrance to Philip B. Maher's 1301 N. Astor Street Building, 1929, in Chicago's Gold Coast neighborhood.

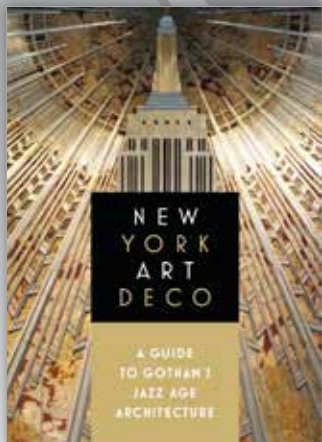


Relief Sculpture, One North LaSalle. Exterior design work on the Art Deco One North LaSalle Building in Chicago's Loop (Vitzthum & Burns, 1930). Note the building's bird theme in these sculptures.



Merchandise Mart at Night. The clock tower of George C. Nimmons' 1914 Reid Murdoch Building stands in contrast to the massive and magnificent Merchandise Mart. The Art Deco Mart was originally built as a consolidated wholesale warehouse for the Marshall Field Company in 1931 (Graham, Anderson, Probst & White, architects). Joseph Kennedy purchased the building in 1945 and it remained a centerpiece of the Kennedy empire until 1998.

A LOOK INSIDE...



New York Art Deco: A Guide to Gotham's Jazz Age Architecture

ANTHONY W. ROBINS

**EXCELSIOR EDITIONS,
STATE UNIVERSITY OF
NEW YORK PRESS, 2017**

Reviewed by
Kathleen Murphy Skolnik

ANYONE FORTUNATE enough to tour the Art Deco splendors of New York with architectural historian, lecturer, and well-known guide Anthony W. Robins is not likely to forget the experience. Having explored Art Deco in all of New York City's five boroughs with him, I can attest personally to Robins' vast wealth of knowledge and infectious enthusiasm for this exuberant movement of the interwar years and beyond. Robins now shares his insights in a compact, tourist-friendly paperback, *New York Art Deco: A Guide to Gotham's Jazz Age Architecture*.

A native New Yorker, Robins spent twenty years in the Research Department of the New York City Landmarks Preservation Commission documenting architecturally significant structures being considered for landmark status. He prepared the official reports accompanying the designation of many of the city's Art Deco icons, including the Empire State Building and lobby, the exterior of the Waldorf Astoria Hotel and McGraw-Hill Building, and the Daily News Building and lobby, and he organized the city's first regularly scheduled program of Art Deco tours for the Art Deco Society of New York of which he was a founding member and former vice-president.

As Robins explains in his introductory essay, Art Deco in New York is epitomized by the stepped-back skyscrapers that rose on the Manhattan skyline in the 1920s and early 1930s—the works of such luminaries as Raymond Hood, Ralph Walker, William Van Alen, and Ely Jacques Kahn. But this modernistic trend soon spread to department stores, movie palaces, banks, restaurants, schools, churches, and even parking garages and filling stations throughout the city. The guide's fifteen itineraries, eleven in Manhattan and one for each of the other four boroughs, illustrate the richness and diversity of Art Deco in New York.

The entries combine historical facts, architectural descriptions, and entertaining anecdotes from Robins' storehouse of knowledge. Small color photos illustrate each listing, supplemented by sixteen exquisite color plates by acclaimed Art Deco photographer Randy Juster, whose website, Decopix.com, features images of Art Deco around the world.

Maps by New York cartographer John Tauranac accompany the Manhattan itineraries, with sites and corresponding text clearly marked. Especially welcome are Robins' explicit instructions, e.g., "Walk east along the north side of East 38th Street halfway down the block, and look across the street."



(top left) The distinctive crown of the RCA Building (later GE Building), Cross & Cross, 1929–31.

(above) Building models on the Cities Service Building.

(left) Edgar Brandt's gilded bronze fountain over the entrance to the Madison-Belmont Building.



(right) Elie Nadelman's muscular figures above the entrance to the Fuller Building. Photo by Randy Juster.



The exploration of Manhattan begins on the pedestrian footbridge over the entrance to the Brooklyn-Battery Tunnel, an ideal vantage point for viewing the patterns and textures of the polychromatic brick cladding of 21 West Street, and ends in Washington Heights with the rows of modest "unadorned, clean, and soberly designed" Art Deco apartment buildings lining Washington Avenue. In between, readers will encounter such famed Manhattan skyscrapers as the Empire State Building, The Daily News Building, the Chrysler Building, the RCA (now GE) Building, and the towers of Rockefeller Center as well as the elegant twin-towered residences of Central Park West—the Majestic, Century, and Eldorado. But Robins points out many surprises too—the scale models of the Cities Service Building (former 60 Wall Tower) above the main entryways, Edgar Brandt's gilded bronze fountain over the East Thirty-Fourth Street entrance to the Madison-Belmont Building, and Elie Nadelman's muscular figures flanking the clock on the Fuller Building.



(left) *The Letter* by Henry Kreis, one of two sculptures flanking the entrance to the Bronx Post Office.

(above) Patterned brickwork on 832 Ocean Avenue in Brooklyn, Kavy & Kavovitt, 1931.
A cast-stone skyscraper skyline silhouette tops the middle window.

(top right) Paramount Theater, Staten Island, Rapp & Rapp, 1930.



(left) The former La Casina nightclub, Brooklyn, c. 1933.

(middle) Ambassador Apartments, Staten Island, Lucian Pisciotta, 1931–32.

(above) Glazed terra-cotta band of flying fish on the Marine Air Terminal at LaGuardia Airport.

The Bronx, Brooklyn, Queens, and Staten Island itineraries prove that some of the most interesting and unique examples of New York's Art Deco lie outside Manhattan in the city's other four boroughs. Because of the greater distances between sites, these itineraries are organized into geographic clusters rather than walking tours, but most areas are accessible by public transportation.

The striking decoration on the "Bronx Wonder Building," the County Building on the Grand Concourse, includes freestanding sculpture and reliefs on the outside and murals depicting scenes from Bronx history inside. The Bronx Post Office also contains an impressive collection of artwork with sculptures flanking the entrance and thirteen murals in the main hall painted by Ben Shahn and his wife Bernarda Bryson. Intricately patterned brickwork, every inch "alive and wiggling," and a cast-stone skyscraper silhouette distinguish the apartment complex at 832 Ocean Avenue in Brooklyn, and gilded reliefs of characters from American litera-

ture, such as Tom Sawyer, Moby Dick, and Edgar Allen Poe's Raven, gaze down on visitors passing through the doors of the Brooklyn Public Library.

The terra-cotta band of flying fish on the Marine Air Terminal at LaGuardia Airport and the streamlined ziggurat-like roof of the former La Casina nightclub in downtown Jamaica are among the Queens highlights. Staten Island offers the Paramount Theater with its stepped façade faced with bricks set in geometric patterns and the Ambassador Apartments, the borough's only Art Deco apartment building, resplendently decorated in brilliant terra cotta.

Robins' engaging text and vivid descriptions are guaranteed to leave readers longing for a firsthand look at New York's Art Deco. Travelers from Chicago can fly the Delta shuttle to LaGuardia and begin their Art Deco tour as soon as they land—at the Marine Air Terminal.

For a schedule of public tours, see anthonywrobinson.com



LOOKING BACK... TO MOVE AHEAD

The history of our Society from our earliest members

A Little Change of Pace

Ruth Dearborn



*Ruth Dearborn, CADS
Historian and Board Member*

On Saturday August 26, 2017 Chicago Art Deco Society members had the opportunity (misnamed a “picnic”) to visit our long-standing member Jeffrey Segal’s gallery and studio. What an adventure!

The “museum” was located in the lower level of a former factory building on West Huron.

After descending the ten stairs you entered a series of chambers filled with Jeff’s lifetime collection of paintings (some large abstracts by his diminutive mother), figurines, furniture, gadgets, posters, prints, lamps, Deco glass reverse picture frames, you name it.

One of the rooms was set up in theater fashion, with a stage where a pianist played background music from the Art Deco era.

About halfway through the afternoon, our genial host (in time-appropriate attire) explained some of his treasures and even (as a surprise) regaled us with a few renditions of songs from the 1920s.

CADS Entertainment Committee headed by Anne Marie Del Monico and Kevin Palmer arranged for delicious sandwiches, salads, chips, and wine.

Time just seemed to fly by after giving us a chance to again touch base with many of the old and new CADS members.

P.S.: As the building is being scheduled for rehab in 2018, many of the treasures are up for sale. You may contact Jeff Segal directly.



On August 26, 2017, CADS members had the opportunity to tour the art deco collections and studios of long-time member Jeff Segal.



Carbon and Carbide Building, Bob Segal



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



Cincinnati Union Terminal. Photo Glenn Rogers.