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COPY

Nathan George Horwitt
Lenox, Massachusetts

Product Design

11/3/60

Edward Steichen, Director
Museum of Modern Art
11 West 53rd Street,
New York 19, N. Y.

Dear Mr. Steichen:

As you know the watch dial sponsored by you in an earlier patent procedure passed the test successfully.

For reasons familiar to innovating designers everywhere no watch manufacturer has come forward to incorporate this design in his line.

Recently however the Neiman-Marcus Company undertook to promote it in a single advertisement. On October 22 it appeared in a rather ~~diminished~~ diminished form in the New Yorker and I enclose a photo-static copy of the advertisement. The dial is mine - the strap lugs, courtesy the tail-fin era -- the movement, I believe, is by Omega. Any credits to the Neiman-Marcus Co. are due to Stanley Marcus himself -- he must have bulldozed past his Precious Jewels' buyer - a solid citizen who believes that design leadership in this field hinges on a liberal use of diamonds.

Thank you for assisting at the birth.

Cordially,

(Signed) Nathan Geo. Horwitt

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November 21, 1960

Dear Mr. Horwitt:

As Mr. Steichen is convalescing from an illness, he has asked me to thank you for your thoughtful letter. He was delighted to see the photostatic copy of the advertisement and to have news of the watch dial.

He sends you his best wishes for the success of your very attractive design, and kind regards -

Sincerely,

Grace M. Mayer
Special Assistant to the Director

Mr. Nathan George Horwitt
Lenox
Massachusetts

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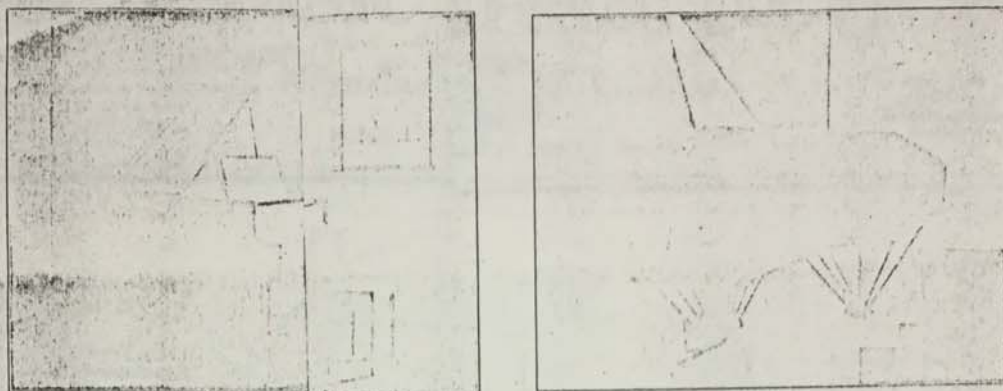


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APRIL 14, 1928

The Music Trade Review

21



Two New Hardman Grands in the "Modernique" Line

Hardman, Peck & Co. Bring Out New Modern Art Line

New "Modernique" Line in Hardman and Harrington Pianos Includes Case Designs by Leading Artists in This New Development — Exhibit This Week in New York

THE introduction by Hardman, Peck & Co. of pianos with cases done in modernistic novations in the piano market in recent years. The line will be known as the "modernique" name "modernique" having been registered recently alike have been included, several of which are still under construction in the Hardman factory. They are the work of Lee Simonson, Helen Dryden and Edward Steichen, who are leaders in the new decorative art movement.

Announcement of this new addition to the Hardman catalog was made by means of an exhibit in the company's main warerooms, at 433 Fifth avenue, during the entire week. The event created much interest in Fifth avenue circles, in view of the exhibit of "modernistic" furniture, staged a few weeks before by the Lord & Taylor department store across the street from the Hardman warerooms. Many thousands of interested patrons thronged the company's warerooms on the opening day of the exhibit and the pitch of interest on the part of the visitors seemed to vindicate to Hardman, Peck & Co. that they were introducing the new line of instruments at the appropriate time.

Publicity tie-ups with the event were effected by the company through advertising in local newspapers and by a full-page display in the New Yorker. In addition the N. E. A. matrices circulated news of the event to several thousand newspapers in various parts of the country, and independent news notes appeared in the New York Times and several other leading papers. The Hardman show window carried suitable announcements of the achievement.

Co., New York, this week of a new group of design is expected to prove one of the biggest in years. The line will be known as the "modernique" name "modernique" having been registered recently alike have been included, several of which are still under construction in the Hardman factory. They are the work of Lee Simonson, Helen Dryden and Edward Steichen, who are leaders in the new decorative art movement.

It is a tribute to the progressiveness of the executives of Hardman, Peck & Co. that this house, which has distinguished itself in the field of art styles of piano design during the past few years, should also be among the pioneers in applying the modernistic influence to piano cases. As can be noted from the accompanying photographs the modernistic tendency is highly individual and each artist's conception bears no relation to the creation of another artist.

In making this move the company has selected three artists who are widely known for their contributions to the new art of decoration. These artists were commissioned to produce new designs of pianos, which would conform to the new styles of interior, which are everywhere springing up. They were not restricted in any degree as to the style of piano they should create other than that it be roundly artistic, that it should not affect the musical excellence of the Hardman, and that it be able to take its place harmoniously in the modern American home.

Lee Simonson, one of the founders of the Theatre Guild and its chief stage designer, has created a grand piano case which is revolutionary in aspect. He has done away with the conventional legs and substituted for them a scheme of delicate, tapering supports, joined together at various, novel angles, but at the same time giving an effect of much strength. The case, which may be finished in a variety of materials, such as leather, wood veneer, metals, marble, or cork, has many ingenious moldings and "set-backs" after the skyscraper principle.

Miss Dryden says of her grand piano, which she calls "Caprice," "The color schemes of today, including the fabrics and furniture, are all more or less gay, and I have expressed that mood in my piano also."

"My upright I have reduced to its simple, essential form, eliminating the ornaments and moldings that have always attached themselves to it. I have given it good line and proportion, and the color scheme is also in harmony with the high-keyed wall and fabrics used in modern interiors. Because of this I would like to call it Simplicity."

Mr. Steichen has designed two pianos, one of which is a grand, painted in brilliant black, green, red and gold leaf, the design following the most remote abstractions of the forms of musical instruments. Another Steichen is a delicate, diminutive affair called "Lunar Moth," with a keyboard of only four feet six inches, said to be the smallest true grand piano yet produced. Inlaid in the legs and on the underside of the key cover with mirrors, it is at once a novel and sprightly piece of furniture.

Central Piano Co. Quits

AKRON, O., April 9.—The Central Piano Co., for many years one of the leading piano stores here, located in the Eagle Building, East Market street, has discontinued business, it is announced. The store merchandised several well-known makes of pianos, and a line of talking machines.

Consult the Universal Want Directory of The Review.

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The Music Trade Review

Published Weekly
FLEMING PUBLICATIONS, INC.
429 Lexington Ave.
New York

Magazine



Number

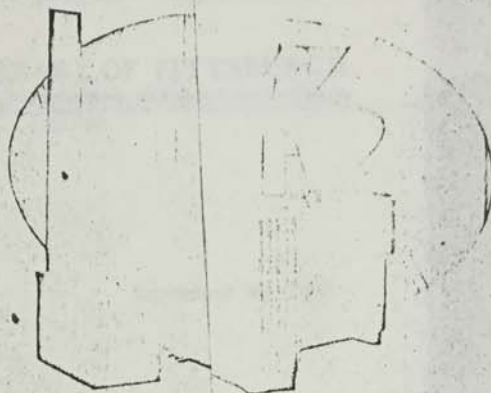
Vol. 86

April 14, 1928

No. 15

Single Copies
Ten Cents
Annual Subscription
Two Dollars

Sohmer grand piano and bench, designed by Ken Weber, Barker Bros., Los Angeles, and now on exhibit in that store.



Instrument and bench finished in black lacquer, trimmed with silver leaf, with top underside and bench top in red lacquer.

Modern Art Makes Debut in Piano Design

ONLY a comparatively few months ago "modern art" in furniture design was an interest shared by the few and regarded largely as another of those "crazy fads" that come at periodic intervals, sensational while they last, and with as much durability as most fads of this character.

When some three years ago pianos in modern art case designs were shown at the annual Salon de Musique in Paris, a number of which designs were reproduced in *The Review* at that time, they created but a mild curiosity and made no impression upon the American industry. Although these cases were the work of the leading French furniture designers, they embodied such a radical departure from accepted standards, especially in an art which for approximately one hundred years has been satisfied to reproduce the work of the seventeenth and eighteenth century masters, that in America at least, they found no followers.

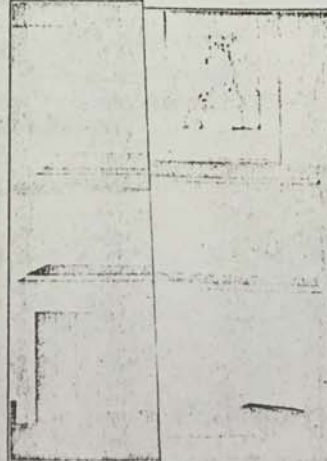
However, with the recent exhibition of French modern art at Lord & Taylor's in New York, with furniture of modernistic design now being offered commercially, with the publicity which all this work is receiving, the piano industry which must have its case designers keep in constant touch with furniture design trends, has entered the field, and already it has produced some outstanding examples of the adaptation of this new design trend in instruments that are being offered commercially to the trade. Two designs of leading houses which have entered this field are shown with this article.

The general opinion of those who study style in home furnishings seems to be that we are just at the beginning of a period when modern art furniture, and here it is necessary to consider the piano strictly from its furnishing side,

will find a fairly wide sale, especially in the larger cities where there exists a purchasing public sufficiently prosperous to gratify its whims and to follow the development of fashion. Especially is this likely to take place in living rooms, drawing rooms, etc., the rooms where the piano inevitably finds a most prominent place in the furnishings. It is even stated that furniture firms which have ventured into this field tentatively cannot supply the demand at the present moment. To the dealer in the large city and who has an ordinarily prosperous clientele, the novelty of the new style at least is likely to bring good returns, and to be of great publicity value. That this has been recognized by some is shown in the Sohmer modern art grand reproduced with this article which is one of the outstanding features of the Spring exhibit of Barker Bros., Los Angeles.

Those who remember the rapid development of the period art stock piano in the industry during the past ten years, a development which was watched with distrust by many in the industry at its beginning but which today forms an inherent and necessary part of the industry, and who have realized the powerful lever which such a development may be turned into for replacing old pianos in the home, will also watch the advent of this new style with interest.

The style element forms a most valuable selling aid to the piano industry when it is appreciated and utilized, for it is the efficient in meeting and checking the buying public's ingrained idea that the piano is a once-in-a-lifetime purchase.



A Hardman "Modern Art" Design by Helen Dwyer

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1972

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The arts, vol XIII, no 5 (may, 1928)



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ANTHONY A. MARTIN, DIRECTOR • 621-7300

November 9, 1972

Ms. Grace M. Mayer
Department of Photography
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

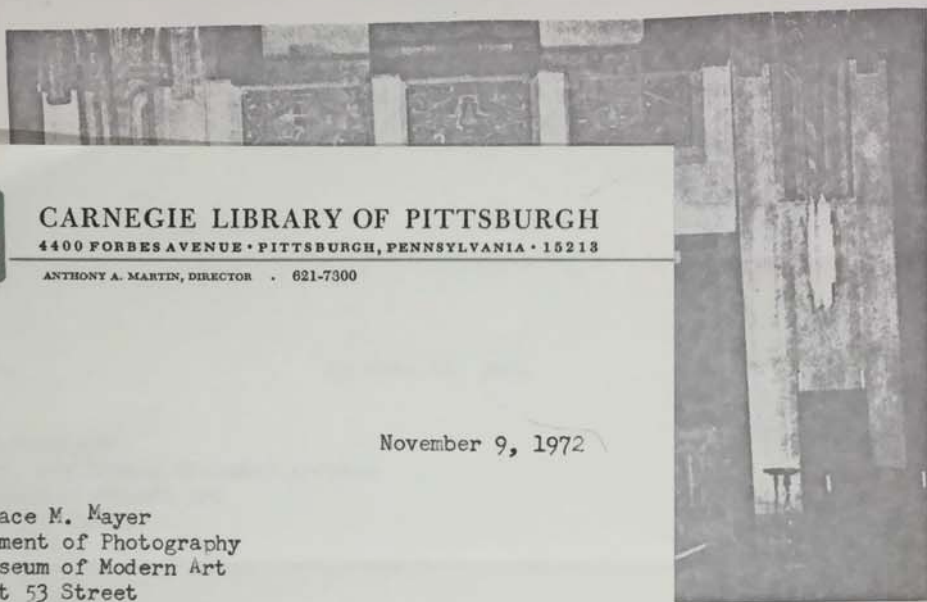
Dear Ms. Mayer:

The correct date for Musical Forecast is February, 1929. I am very sorry about the confusion and hope that it has not caused you too much inconvenience.

Sincerely yours,

Anne W. Gordon

Anne W. Gordon, Librarian
Music and Art Department
Carnegie Library



J. L. DELAMARRE

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Modern Pianos

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The art



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October 26, 1972

Ms. Grace Mayer
Curator, the Edward Steichen Archive
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Ms. Mayer:

Miss Millen, Head of the Music Division of Carnegie Library, passed your letter on to me. Unfortunately, we have no information about an exhibition of Hardman pianos in Pittsburgh in 1928. I am enclosing a xerox copy of an advertisement by Frederick's Piano Salon of Pittsburgh, from Musical Fore-cast, February, 1929, which mentions the Steichen designed piano. I have also found in House and Garden, July, 1928, a picture of the piano which Steichen designed. An article by Lee McCann, "The New Importance of Design in Pianos", in Country Life, (New York), July, 1928, mentions that "within the last few months the work of such modernists as Edouard Steichen, Lee Simonson, Kem Weber, Eugene Schoen, and others has come before the public in the field of piano design."

You probably have all of this information already, and I am very sorry that we have nothing on the Pittsburgh exhibition.

Sincerely yours,

Anne W. Gordon
Anne W. Gordon, Librarian
Music and Art Department

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The exterior by night presents a fine study in proportions, but the tessellated mirror of the dome and upper panes give it an unpleasant iridescence in daylight. A novel type of display stand for the wares is used in the show windows, whose general tone of

Modernique Pianos

With a slight exaggeration of fact, Hardman, Peck and Company are exhibiting a group of six pianos in modern casings in which they claim by their catalogue, "for the first time there is expressed in the outward appearance of a piano a decorative

Xerox dated

*July, 1929 p. 13 Sellen sent asking
which is correct. (Feb. is correct
date)*

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The arts, vol XIII, no 5 (may, 1928)



LOBBY
Hotel Lincoln, New York

J. L. DELAMARRE

DECORATIVE ART NOTES

The John Ward Store

WHAT is heralded as the largest circular window in the world, erected by the John Ward Men's Shoe Store on upper Fifth Avenue, is the main feature of a modern shop designed by Richard Havelin Smythe. The effort has been made to carry out the modern style in exterior and interior but the result proves of interest only because it marks the entrance of another large industry into the decorative movement that is engaging increasing attention in America, and specifically because of two singularly fine wood-inlay panels in the side cases. These panels, representing a composite impression of New York of the future, were designed by Alexander Coward, who is also responsible for the fairly successful furniture.

The exterior by night presents a fine study in proportions, but the tessellated mirror of the dome and upper panes give it an unpleasant iridescence in daylight. A novel type of display-stand for the wares is used in the show windows, whose general tone of

brown is accentuated by their colored geometric forms.

Along the walls of the store proper is a series of painted panels by Martha Bensley Bruere, which at this writing is still unfinished and hence not subject to definite criticism. However, the largeness of design and sharp contrast of light and dark masses in the sketches incline one to believe that the completed murals will overpower the room. An unfortunate topeavy, translucent glass stand-lamp is unnecessarily added to the already adequate and pleasant indirect lighting of the store. On the whole there is apparent a commendable simplicity coupled with some tasteless decorative features.

Modernique Pianos

With a slight exaggeration of fact, Hardman, Peck and Company are exhibiting a group of six pianos in modern casings in which, they claim by their catalogue, "for the first time there is expressed in the outward appearance of a piano a decorative

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significance which derives from the modernist tendencies in music." It would have been more accurate to have said "for the first time in America," since the *Maison Gaveau* of Paris as long as three years ago had on display in the foyer of their concert hall a group of modern designed pianos that were less reminiscent of the traditional form than those in the Hardman, Peck show. The Gaveau pianos were all carried out in stained woods, whereas the Hardman, Peck cases are painted in a variety of colors and have metal and glass parts. There is of course no reasonable objection to the inclusion of color or materials other than wood where practicable; in fact it marks a happy departure from the shortsighted dogma of the past that mahogany, walnut or ebony was the only proper material for piano casings. Yet we do feel that the changes wrought by the artists of the Hardman, Peck piano were, despite some attractive elements, essentially superficial. This is distinctly so in Helen Dryden's *Caprice*, which is but the typical grand piano in a pleasant silver-gray with pastel roses, violins and sheet music painted on the sides and sheet-board. The upright, called *Simplicity*, also by her, is interestingly conceived in its form but very stodgy.

Lee Simonson's contribution, *Death of a Simile*,



PIANO Designed by EDWARD STEICHEN
Hardman, Peck and Company

was evidently meant, so we gather from the title, to claim itself as something new under the sun, for with the death of a simile comes the demise of a comparison. But what's in a name?—and perhaps we read too much into it or entirely mistake its significance. At any rate, *Death of a Simile* embodies the most radical changes. Its legs are constructed of metal and the Hogarth Curve of the type casing has been squared off into interesting angles. The legs, although adequate support for the bulk above them, nevertheless do not convince one of their structural power, for they appear to be like the leaded pattern of a window.

Edward J. Steichen's *Vers Libre* and *Lunar Moth* are reserved and effective. He has broken up the former in large colored planes and in the latter has used strips of mirrors as decorative surfaces. To our mind *Lunar Moth* is the most successful of the six, with its silver body, highly polished surfaces and simple pyramidal legs.

The last of the six pianos (which are all of an inferior order of workmanship) by "the unknown decorator" is but an aberration and is a sure token



MEZZANINE
Hotel Lincoln, New York

J. I. DELAMARRE

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HOOKED RUG Designed by THOMAS BENTON
New Age Workers, Art Center

that unless designing in the modern mode is left to those aware of its logic and capable in its practice, there will be perpetrated some unspeakable horrors that will reflect no good upon the movement.

The Lincoln Hotel

Full justice in a brief note can hardly be done the lobby and dining-room of the new Lincoln Hotel erected by the Chanin Construction Company. These were designed in their entirety by J. L. Delamarre and furnished under his supervision. The ensemble is patently in the French mode of 1925 and, in spite of being Delamarre's first effort in the style, is nevertheless a contribution to the decorative arts. This may be said with surety of the dining-room which is treated in broad, simple masses, relieved here and there by floral motives in the ceiling and cornices, and by solid geometrical forms in the casements and window-panes. Particularly satisfactory is the masking grill-work over the ventilating openings. The color contrasts in floor coverings, walls and murals are subdued so as to be unobtrusive. It was surprising, yet gratifying, to find that the designer of the furniture, J. Mervin, is employed by the Singer Furniture Company, for it augurs well for our interiors if artistic work can be produced on a commercial scale so soon after the acquiescence of large manufacturers to the modern decorative movement in America.

A north wing to the main lobby is flanked by a

library which is very effective in its simplicity. The subdued tone of the carpet, the quiet restful lines of the enclosed book-shelves, and the unadorned ceiling are disturbed only by the flowery designs of the chair coverings. The north wing of the lobby carries over the simplicity of the library with, however, an added touch of decoration in ceiling and radiator grills.

But the main lobby reveals the fact that Mr. Delamarre has not yet mastered the new technique and discloses all too readily his French sources. Although the marble work, which by the very nature of its material demands straightforward handling, is uniformly excellent, the details in plaster are weakly conceived. Most unpleasant are the brackets between column and ceiling girders which are ornate, heavy and adventitious rather than structurally necessary. In two instances the ceiling panels are too violent and the lighting fixtures, though satisfactory as units, are distracting, particularly in their place beneath the pendulous brackets. The railings about the mezzanine facing on to the lobby are the outstanding decorative features of the room. We become more and more convinced that simplicity is the *sine qua non* of the modern decorative style and this conviction was further substantiated by a visit to the hotel one evening when the lobby was



STORE EXTERIOR
Ward Shoe Store, Fifth Avenue

H. SMYTHE

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MUSICAL COURIER

CLIPPING FILE

December 6, 1928

Piano and Musical Instrument Section

Hardman Uses the "Modernique" in a Great Promotional Drive

Hardman, Peck & Co., of New York, recently engaged in an unusual form of dealer assistance, revolving about the unique Hardman creations known as the "Modernique" group. These pianos are of ultra-modern design, created for the Hardman concern by recognized leaders in the modern art movement, and executed at the Hardman factories under their supervision. These pianos created a tremendous furore at their first showing in New York. So great was public interest that it was decided to pass on some of the advantages of this publicity to Hardman dealers throughout the country. It was decided to send the "Modernique" pianos on tour and to hold special art exhibits evolved around them in dealers' stores. Clifford Hendel was placed in charge.

The first brief tour, completed only a short time ago, was outstandingly successful in reviving interest in the piano, and creating new prospects wherever shown. Very often the interest aroused by the Modernique pianos resulted in the sale of the standard style instruments, people evidently deciding that in the ordinary home the conventional models would "wear" better. The story of this tour has been written for the MUSICAL COURIER by Mr. Hendel, who bases his statements on facts observed "on the firing line." Mr. Hendel's story follows:

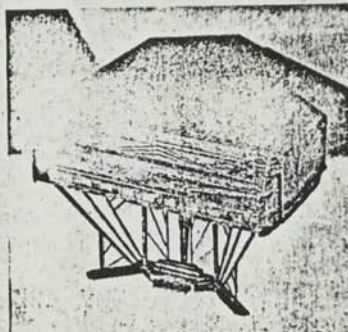
The "Modernique Tour"

By CLIFFORD HENDEL

The Hardman "Modernique" became news of importance almost overnight after their preliminary showing at our Fifth Ave. warehouses; reporters, news photographers from the daily press besieged the company for further informa-

tion, and many old prospects were revived and new ones obtained. An expression from Weeks & Dickenson before my departure was to the effect that this kind of co-operation between the manufacturer and dealer was sure to bring about a much better understanding and closer business relations. In Buffalo, my next stop, the exhibit was received with great enthusiasm by the Neal, Clark & Neal Company and their sales organization. Here the local press published several articles on the idea. Letters were sent out to salesmen's prospects by Frank Amrein, general manager. Several sales of regular model Grands were sold during the week of the exhibit.

In Cleveland, George M. Ott, our dealer, was most spontaneous in his reception of the "Modernique" pianos. Window displays, interior store decorations and newspaper



Frederick Bradley Photo
THE DEATH OF A SIMILE,
designed by Lee Simonson

bel's in Philadelphia we were reinforced by two additional "Modernique" grands, where a rather extensive showing was made in their Art Moderne Suite. A special window at Ninth and Chestnut attracted large crowds until late at night.

Washington, D. C., A. W. Lawson and Company, through the hearty co-operation of C. F. Smith, the exhibit was a great success. Albany, N. Y., with the Thomas Music Company, Louis H. Shutter, who I believe is the hardest working man I came in contact with on my trip, said, "Hardman has shown a broad liberal policy in sending the 'Modernique' around the country and should receive a vote of thanks from the whole piano industry."

It is my firm belief that every Hardman, Peck & Company dealer during the coming year and years to follow will value his Hardman franchise more and more.

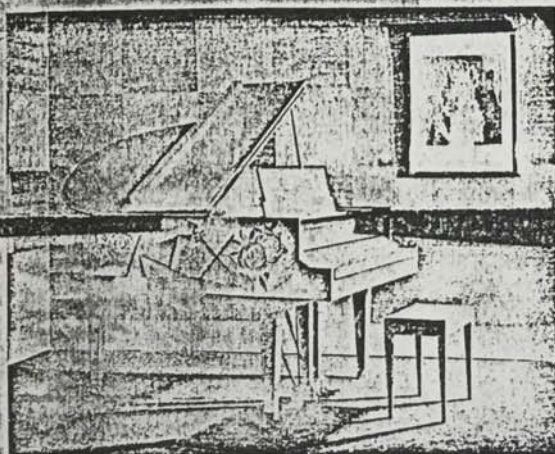
I want to take this opportunity to express my sincere appreciation for the fine co-operation and team work shown by all the dealers and salespeople in the cities I recently visited.

It is understood that other and longer tours are being planned. Hardman, Peck & Co. on their initial foray into this work, wisely decided on a limited campaign, selecting the dealers to be visited rather on a territorial basis in order to test the sentiment of the country. There seems no question but that the new forms of the piano are attracting attention and helping to sell other pianos through the renewed interest in the "basic musical instrument." With this article are shown three of the instruments of this group: Caprice, designed by Helen Dryden; Vers Libre, designed by Col. Edward J. Steichen, and The Death of a Simile, designed by Lee Simonson.

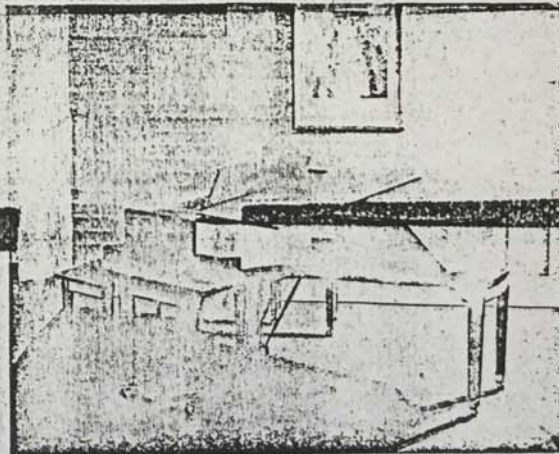
Schubert Biography Commends Columbia

Dodd, Mead & Company have just issued the official biography of Franz Schubert for the Schubert Centennial, sponsored by the Columbia Phonograph Company. The book, by Oscar Bile, eminent German scholar, carries a foreword by Louis Sterling, Chairman of Columbia's Board of Directors, and an introduction by Otto H. Kahn, Chairman of the Advisory Body of the Schubert Centennial. The jacket has likewise a brief "story of the Schubert Centennial," concluding with this passage:

"Simultaneously with the issuance of this book, the organizers of the Centennial, the Columbia Phonograph Company, have issued as a memorial a Centennial Series of recordings of the Master-works of Schubert—his songs, symphonies, chamber and piano music—and these records,



Frederick Bradley Photo
CAPRICE,
designed by Helen Dryden



Frederick Bradley Photo
VERS LIBRE,
designed by Col. Edward Steichen

tion. Then came special writers, editors of important national magazines. So great was the interest in New York City that one day we had eleven thousand people to see these unusual designs of Simonson, Dryden, and Steichen. The news of something new in the piano industry spread so fast that it was but a few short weeks before we began to receive letters from dealers all over the U. S. for information on the "Modernique."

Then the idea was conceived by Hardman, Peck & Co. of sending three of these instruments on tour of the principal cities of the country and for some unknown reason I was selected to accompany the expedition and spread the Mod-

ernique space were liberally used during the week. Many of Cleveland's leading citizens, professional, and socially prominent, came to see the newest in piano design. The society editor of the Cleveland Plain Dealer wrote two columns of news on the pianos, which was published on the society page. Although in the heat of the summer, business seemed to take on new life with the G. M. Ott Company, and good results were obtained.

In Pittsburgh with W. F. Frederick Company, Mr. Heyser said, "In sending the Hardman 'Modernique' exhibit to the dealer's store is the finest piece of constructive work any manufacturer of pianos has ever done."

together with this book, constitute a complete guide to the life and works of the Master of Melody.

The biography is a study of Schubert, the man, and has 32 illustrations of unique interest, many of them from rare sketches. It has been widely ordered by Columbia dealers, the leading libraries and music clubs, and hundreds of private music lovers, through Schubert Centennial Headquarters, 1819 Broadway, New York City.

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Musical Forecast

July 1929 - p 13

February

Frederick's
PIANO SALON

In the heart of Pittsburgh's finest and
most convenient shopping district

Touched

Frederick's offer a plan of
special interest to teachers
and professional musicians.



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The Music Trade Review

Published Weekly
FEDERATED BUSINESS PUBLICATIONS, INC.
420 Lexington Ave.
New York

Magazine



Number

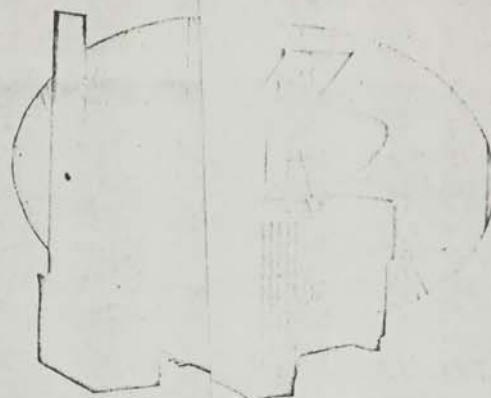
Vol. 86

April 11, 1928

No. 15

Single Copies
Ten Cents.
Annual Subscription
Two Dollars

Sohmer grand piano and bench, designed by Kem Weber, Barker Bros., Los Angeles, and now on exhibit in that store.



Instrument and bench finished in black lacquer, trimmed with silver leaf, with top underside and bench top in red lacquer.

Modern Art Makes Debut in Piano Design

ONLY a comparatively few months ago "modern art" in furniture design was an interest shared by the few and regarded largely as another of those "crazy fads" that come at periodic intervals, sensational while they last, and with as much durability as most fads of this character.

When some three years ago pianos in modern art case designs were shown at the annual Salon de Musique in Paris, a number of which designs were reproduced in The Review at that time, they created but a mild curiosity and made no impression upon the American industry. Although these cases were the work of the leading French furniture designers, they embodied such a radical departure from accepted standards, especially in an art which for approximately one hundred years has been satisfied to reproduce the work of the seventeenth and eighteenth century masters, that in America at least, they found no followers.

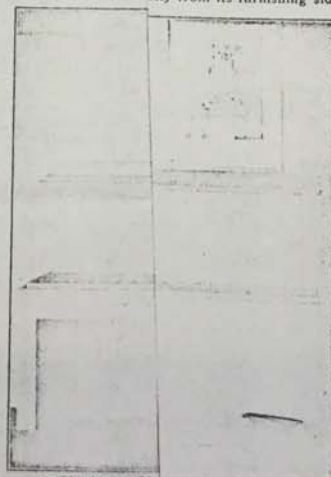
However, with the recent exhibition of French modern art at Lord & Taylor's in New York, with furniture of modernistic design now being offered commercially, with the publicity which all this work is receiving, the piano industry which must have its case designers keep in constant touch with furniture design trends, has entered the field, and already it has produced some outstanding examples of the adaptation of this new design trend in instruments that are being offered commercially to the trade. Two designs of leading houses which have entered this field are shown with this article.

The general opinion of those who study style in home furnishing seems to be that we are just at the beginning of a period when modern art furniture, and here it is necessary to consider the piano strictly from its furnishing side,

will find a fairly wide sale, especially in the larger cities where there exists a purchasing public sufficiently prosperous to gratify its whims and to follow the development of fashion. Especially is this likely to take place in living rooms, drawing rooms, etc., the rooms where the piano inevitably finds a most prominent place in the furnishings. It is even stated that furniture firms which have ventured into this field tentatively cannot supply the demand at the present moment. To the dealer in the large city and who has an ordinarily prosperous clientele, the novelty of the new style at least is likely to bring good returns, and to be of great publicity value. That this has been recognized by some is shown in the Sohmer modern art grand reproduced with this article which is one of the outstanding features of the Spring exhibit of Barker Bros., Los Angeles.

Those who remember the rapid development of the period art stock piano in the industry during the past ten years, a development which was watched with distrust by many in the industry at its beginning but which today forms an inherent and necessary part of the industry, and who have realized the powerful lever which such a development may be turned into for replacing old pianos in the home, will also welcome the advent of this new style with interest.

The style element form, a most valuable addition to the piano industry which is greatly appreciated and utilized, for it is the element in modernism and classical design, the public's ingrained idea that the piano is a piece in a lifetime purchase.



A Hardman "Modern Art" Grand
Designed by Brian Dryden

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mmw
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1972

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Art Nouveau,
Art Deco and Arts & Crafts

Christie's East
Thursday, December 7, 1989



CHRISTIE'S

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Art Nouveau, Art Deco and
Arts & Crafts

*See no. 306 for Steuben
papers.*

Thursday, December 7, 1989
at 10:00 a.m. and 2:00 p.m.

VIEWING

Saturday	December 2	10:00 a.m.-5:00 p.m.
Sunday	December 3	1:00 p.m.-5:00 p.m.
Monday	December 4	10:00 a.m.-5:00 p.m.
Tuesday	December 5	10:00 a.m.-5:00 p.m.
Wednesday	December 6	10:00 a.m.-2:00 p.m.

In submitting bids, please refer to
Sale Number 6929
[E]

Cover illustration: lot 47
Back cover illustration: lot 560 (detail)

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306



400



419



425

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AFTERNOON SESSION

At 2:00 p.m.

LOTS 303 - 563

LATE 19TH/EARLY 20TH CENTURY FURNITURE

● 303 A BENTWOOD ROCKER, by Thonet or J. & J. Kohn, circa 1870, with cane seat and back, the arms with bentwood loops—44½ in. high \$1,500-2,000

● 304 AN ART NOUVEAU SIDE TABLE, the rectangular top over one drawer with curvilinear bronze pull, with arched aprons and fluted, slightly curved legs (some veneer losses)—30 x 27¼ x 20 in. \$500-800

● 305 A WHITE-PAINTED VIENNESE STYLE BREAKFAST SUITE, by Wittman, Austria, contemporary, from a design by Josef Hoffman, comprising a table and two chairs, cubistic shape with vertical spindled sides, the cushions upholstered in cream and pink Secessionist design fabric, with firm's labels—chairs 27½ in. high, table 28¼ in. high, 27½ in. diam. (3) \$1,000-1,500

● 306 VERS LIBRE: A BABY GRAND PIANO, case designed by Edward Steichen for Hardman & Peck, 1928, Serial No. 112658, the mahogany case with bold painted geometric design on top and sides, raised on six legs, with ivory keyboard of 7½ octaves (works reconditioned)—4 ft. 6 in. long, 4 ft. 8½ in. wide

This piano is one of two designed by Steichen as part of Hardman & Peck's "Modernique" line. Although Steichen (1879-1973) is remembered primarily as a fashion and fine art photographer, he was one of the leading, most widely known artists of the 1920s, producing designs for graphics, book covers, textiles and even Steuben glassware.

\$8,000-12,000



303

● 307 A LARGE BURLED WALNUT ART DECO TABLE, American, circa 1930, the double rectangular top on pedestal base with open geometric design—31 in. high, 54 in. long, 22 in. diam. \$1,000-1,500

● 307A A SILVERED WOOD ART DECO MIRROR, by M. Roger and E. Ferron, oval, the ends carved with fruit and flowers, with white tassels—40½ in. diam.

This mirror is illustrated in the December 1925 issue of Mobilier et Decoration. \$1,500-2,000

Brought \$5000 + 10% from a New York dealer.



307A

temptation, circa 1926, cutting
and 1/r and with artist's label
\$1,000-1,500

THE REMAINDER OF THIS PUBLICATION HAS NOT BEEN SCANNED.

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MEMO FROM
GRACE M. MAYER

January, 1986

Alan Moss, now at 88 Wooster Street, New York, has had the piano restored and has lent us transparencies (returned to him) to have copies made. This has been done, and new label made.

Feb. 1987

Still has piano.

S.M.M.

the fashion plate in Vogue
y also be the one used in
p.p. 68-69 Chris Hemphill

see it on Thursday, Dec. 2. Mr. Moss how
up written Nov. 18, 76 Has piano!
Dec. 2, 76 Seen by G.M.

August 17, 1976

... he bought
... which
... and closed after
... describes it as "An
... to the interest of the interior
... The invitation reads "WE TAKE PLEASURE
... DISPLAY OF MODERN FURNITURE

right feeling; the bench is also along the
restored are in gold and silver leaf and a
manufactured by Hardman Peck & Co., which
is to be restored, and the gold will be

uggestion of Chris Hemphill,
includes one of "Modernique"
r Hardman, Peck & Co., in
d 4' 6", said to be the small-
t time), or "Vers Libre,"
gold leaf? Would it be
it for the Edward Steichen
lusion in a book I am writ-
please order two 8 x 10
rse expect to pay for this

work. Do you have any articles about that line of pianos,
please?

With thanks for your consideration of this inquiry, and
all good wishes -

Sincerely,

Grace M. Mayer
The Edward Steichen Archive

Mr. Alan Moss
20 East 17th Street
New York, N. Y., 10003

6th floor 243-4176

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Note: This piano may be shown in the fashion plate in Vogue May 1, 1928 p. 64; it may also be the one used in Vogue November 1, 35 p.p. 68-69 Chris Hemphill pointed this out to G.M.M.
Have written for appt. to see it on Thursday, Dec. 2. Mr. Moss now
October 25, 1976. Follow-up written Nov. 18, 76 Has piano!
Dec. 2, 76 Seen by G.M.

956-7067

August 17, 1976

Follow-up November 5, 77
Alan Moss acquired this piano recently. The piano was bought in 1928 at 903 East 17 St., New York which was closed after a year due to the Depression. The announcement described it as "An Art Moderne piano devoted exclusively to the interest of the Interior Decorator" and invited inspection. The invitation reads "BE THE FIRST TO SEE THE OPENING OF A PERMANENT DISPLAY OF MODERN FURNITURE FOR ALL HOME...."

The piano has a Frank Lloyd Wright feeling; the bench is also along the same lines. The decorative features are in gold and silver leaf and a sort of robin's egg blue. "Manufactured by Hardman Peck Co. Standard." It is to be restored, and the price will be

Dear Mr. Moss:

I am writing to you at the suggestion of Chris Hemphill, who tells me that your collection includes one of "Modernique" pianos Edward Steichen designed for Hardman, Peck & Co., in 1928. Is it "Lunar Moth" (keyboard 4' 6", said to be the smallest grand piano produced up to that time), or "Vers Libre," in brilliant black, green, red and gold leaf? Would it be possible to obtain a photograph of it for the Edward Steichen Archive here, and for possible inclusion in a book I am writing about Steichen? If so, may I please order two 8 x 10 semi matte prints? We will of course expect to pay for this work. Do you have any articles about that line of pianos, please?

With thanks for your consideration of this inquiry, and all good wishes -

Sincerely,

Grace M. Mayer
The Edward Steichen Archive

Mr. Alan Moss
20 East 17th Street
New York, N. Y., 10003

6th floor 243-4176

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PIANO DESIGNED BY STEICHEN
"Vers Libre"

Alan Moss acquired this piano recently. The person from whom he bought it had evidently acquired it from DECORATORS' STUDIOS, Inc., which opened in 1931 at 503 East 72 St., New York ~~in 1932~~ and closed after a year due to the Depression. The announcement describes it as "An Art Moderne Salon devoted exclusively to the interest of the Interior Decorator" and invites inspection. The invitation reads "WE TAKE PLEASURE IN ANNOUNCING THE OPENING OF A PERMANENT DISPLAY OF MODERNE FURNITURE FOR ALL ROOMS...."

The piano has a Frank Lloyd Wright feeling; the bench is also along the same lines. The decorative features are in gold and silver leaf and a sort of robin's egg blue. "Manufactured by Hardman Peck Co. Standard." It is a small baby grand. It is to be restored, and the price will be \$15,000.

The New York Times Magazine for Nov. 8, 1931 deals with Decorators' Studios, Inc. (p. 14 - "Wicker Furniture for Year-Round Use") Piano illustrated. Gene Thornton asked to order stat.

G.M.M.

Moss also has a pedestal which he thinks appears in Steichen fashion photographs, by Robert Locker, a friend of Demuth.

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October, 1989.

The Allan Moss Gallery is going to offer the piano at auction, in the
December sale at Christie's East.

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ALBANY PUBLIC LIBRARY

Edgar Tompkins - Director

19 Dove St. Albany, N.Y. 12210 Tel. HO 5-1463

January 9, 1973

Ms. Grace W. Mayer, Curator
The Edward Steichen Archive
The Museum of Modern Art
11 West 53 Street
New York, NY 10019

Dear Ms. Mayer:

I am sorry to report that we are not able to find any information about the exhibition of the Edward Steichen piano at the Thomas Music Company in 1928. Unfortunately, there is no index to the Albany newspapers which we have on microfilm. The Thomas Music Company is no longer in existence and both the officers listed in the last entry in the city directory are dead.

Maybe you will be able to pin-point the date. Then we would be glad to search our newspapers.

Sincerely yours,

Marguerite Mullenneaux

Marguerite Mullenneaux
Librarian-in-charge of the Albany Room

MM:am

Ms. Marguerite Mullenneaux
Librarian-in-charge of the Albany Room
Albany Public Library
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Thanked. Weeks & Dickinson written. G.M.M.

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72 EXCHANGE STREET • BINGHAMTON, NEW YORK 13901 • 1607/ 723-6457

Dr. CHARLES MILLER
DIRECTOR

January 12, 1973

October 16, 1972

Grace M. Mayer, Curator
The Edward Steichen Archive
The Museum of Modern Art
New York
Dear Ms. Mullenneaux:

Dear Miss M: Thank you for your letter of January 9th and for your efforts in our behalf.

This is in response to your letter of October 12, 1972, requesting information. I am afraid that I cannot give you the exact dates of the exhibition of pianos (including those designed by Edward Steichen) in Albany. The earliest mention of the show found so far is in The Music Trade Review of April 14, 1928, and the Musical Courier for December, 1928 speaks of "The first brief tour, completed only a short time ago...." Specific dates for exhibition along the route of the tour are not given in any of the clippings we have on hand. It is too much to ask of you to suggest a search over all the intervening months.

I suggest you contact Mr. Norman Darch of Weeks & Dickinson Music Store--34 Exchange St. Binghamton, New York 13901. Perhaps he or some exhibit of the piano.

With very real appreciation and all good wishes -

Sincerely,

Grace M. Mayer

Edwin F. Miller, Jr.

Ms. Marguerite Mullenneaux
Librarian-in-charge of the Albany Room
Albany Public Library
19 Dove Street
Albany, New York 12210

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Thanked. Weeks & Dickinson written. G.M.M.

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M. CHARLES MILLER
DIRECTOR

October 16, 1972

Grace M. Mayer, Curator
The Edward Steichen Archive
The Museum of Modern Art
New York, N. Y. 10019

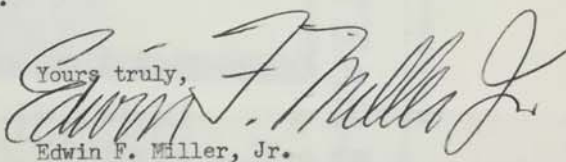
Dear Miss Mayer,

This is in response to your letter of October 12, 1972, requesting information of an exhibition by Weeks & Dickinson of a piano designed by Edward Steichen, in 1928.

Unfortunately, there is no index to the local newspapers and our local history materials are not as extensive or so well organized to have any information on this exhibit of the Hardman, Peck & Co. piano.

I regret that I am unable to assist you in this matter. May I suggest that you contact Mr. Norman Darch of Weeks & Dickinson Music Store--34 Chenango St. Binghamton, New York 13901. Perhaps he or some member of his family could shed some light on the exhibit of the piano.

Yours truly,



Edwin F. Miller, Jr.

Coordinator of Information Services

The Museum of Modern Art Archives, NY

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14

THE NEW YORK TIMES MAGAZINE, NOVEMBER 8, 1931.

WICKER FURNITURE FOR YEAR-ROUND USE



Living Room Furniture of Malacca Finished in a Fruitwood Lacquer.

By WALTER RENDELL STOREY

WICKER furniture this season is being made in new forms and finishes that harmonize with wood pieces. It is therefore finding a place in adult play-rooms and intimate interiors such as small sitting rooms and dressing rooms. In introducing this furniture into rooms with traditional pieces, harmony is gained not only by choosing a similar tone of wicker but by having the predominant colors of the room appear in the upholstery.

In the new designs of a leading manufacturer of rattan and malacca furniture, one style has a dull lacquer or stain of a deep mahogany hue applied to the light-hued natural wood. The effect is not imitative; rather the color suggests in its variations of tone the patina of aged, weathered malacca. This finish, carried out in the wooden top of the circular table and the curved frame of a chair and couch, permits any of the pieces to be successfully associated with furniture in mahogany or walnut.

Another new finish recalls the soft tones of fruitwood or early American maple. All the texture of the reed is retained, so that its individuality is not lost through imitation. Upholstery of almost any type would harmonize with this finish, from large-scale contemporary designs to small-flower chintz patterns reminiscent of early American fabrics. The traditional form of reed construction is adhered to, although contemporary designers have introduced a more rectangular effect in the lines of chairs and couches.

IN a suite of rattan furniture designed by Paul T. Frankl, emphasis on straight lines is apparent though there are also the carefully considered curves suggestive of metal furniture. A dull silver or pewter finish makes this group harmonize with contemporary furniture or accessories in chromium or metal, and permits great latitude in the color of the upholstery. Here seat cushions of forest green are combined with back cushions of a light yellow linen with a block-printed floral pattern in green.

Dull red lacquers that partake of the character of the natural finish of rattan and malacca are frequently used on wicker furniture on which rawhide is stretched for seats and backs.

There are many styles of small wicker coffee-tables—always convenient accessories because their lightness of weight makes it easy to move them around—and several kinds of wicker chaise longue. A long, one-piece chaise longue with an upholstered end is adapted for a dressing room, while for a living room there is a commodious armchair with a square stool placed in front which may be used as an extra seat. For a penthouse terrace a long settee has a canvas-covered back and sides that serve to protect it from the wind. This useful piece of new furniture, nicknamed "The Covered Wagon" is provided with wheels, so that it may be moved around with change of wind or sun.

PIANOS are now styled to harmonize with the light-hued interiors which are in vogue. Once considered solely as a musical instrument, the piano is today

also appropriate in rooms that have an informal selection of furniture from many periods. Pianos in the light natural finish of walnut or mahogany, or lacquered in a pastel hue, are used in rooms where the light tone of the walls, curtains and upholstery would make a dark wood seem too heavy or formal. The light walnut case of one piano, intended for such a room, has been lightly rubbed over with silver and wax, so that it possesses a soft, gray effect. A hand pattern composed of closely placed lines of silver, with a narrow line of blue lacquer, is the sole ornamentation.

Lacquer finishes for pianos range from one-tone effects in the contemporary manner to elaborate period designs based on the chinoiserie style of the eighteenth century. In this latter fashion the rich green, blue or vermillion of the background may reflect the predominant color of rug, curtains or upholstery.

Square, tapering legs, arranged in pairs and connected by stretchers as in the old-fashioned harpsichord and spinet, may replace the dignified carved supports of the traditional piano. Such simplification adapts it to interiors with a contemporary air, as may be seen in a music room in the modern style on display at the Decorators' Studios. The new types of pianos

In Its Newest Designs and Finishes It Harmonizes With Wooden Pieces

The designs, featuring Chinese scenes of pagodas and gardens, faithfully follow the technique of the fine lacquer work of the past. Decorative painting in the Occidental style known as Venetian utilizes flowers and vines in bright colors with backgrounds of yellow or green. The earliest pianos—invented in Italy—were thus embellished, sometimes with raised patterns of scrolls in gesso or plaster. When the brilliant colors are toned down to suggest the patina of age, this highly ornamental style is appropriate either in a room furnished with the elegance of the past or one in which gay hues suggest informal simplicity.

The exhibition of painted interiors showing the recent work of prominent decorators, now open to the public in the new Decorators' Club gallery, presents an opportunity to see how professionals utilize color as well as furniture in creating decorative moods in rooms. The painters of these dozen or so important interiors have naturally emphasized the dominant color scheme of each room so that it is easy for the observer to grasp quickly the color arrangements and note their relationship. The visitor will also see the new quarters of the club, decorated in a quiet but distinguished manner by a committee of members. The exhibition will be open until Nov. 14.

A picture painted by Felice Waldo Howell shows a music room in the residence of Gertrude H. Milliken, decorated by Nancy McMillan, Inc. Here a harmony of green, gold and white is the basis for an eighteenth-century Georgian effect. The soft green painted walls, the white marble mantel, the crystal chandelier and the gilded frames of the tall Adam mirror are important features in the ensemble. A cheerful lacquered red is seen in the seat upholstery of a Sheraton chair and there is a soft red in the wall hangings.

A picture painted by Frances Burr reveals a living room in the Baisley R. Elebash residence, decorated by McBurney and Underwood. Here the effective robin's-egg blue of the painted walls is set off by window curtains in American Beauty red and an Oriental hearthrug in which reds predominate. The mahogany of the furniture, the dark blue of the upholstered armchair and the light blue of the couch also form contrasting notes. A rose beige carpet is harmonizingly neutral.

PASTEL hues appropriately dominate a drawing room in the French style in the home of Mrs. Frank N. B. Close, decorated by Mrs. Kenneth Torrence and pictured by Frances Burr. The walls are in a warm cream with mural panels of romantic landscapes and ruins in subdued but rich tones. A Louis XV bergère is upholstered in lavender brocade, its painted frame in old blue completing the impression of delicate elegance. A fireplace mantel is in deep rose marble, and the windows are formally draped with soft rose silk curtains.

In Georgian English style in a subdued color scheme is the library of James G. Rogerson, decorated by the Arden Studios and shown in a painting by Jonas Lie. The brown wood-paneled walls and recessed bookshelves provide a warm background for a sofa and easy chair in green upholstery, the large floor rug and the window curtains in complementary hues of blue and lavender.

Other period interiors include a sportsman's room in the Spanish mode in the home of William J. Morden, shown in a painting by Carl Heck, the room having been decorated by Ethel A. Reeve, Inc.

(Continued on Page 16)



Music Room With Piano in Natural Walnut Decorated in Silver and Blue.

Photo Courtesy Decorators' Studios

(Studios piano)

Gentlemen: Send me without obligation "How To Plan Your Financial Future." B-723

Name _____

Address _____

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LAFAYETTE SQUARE
BUFFALO, NEW YORK 14203

856-7525

October 25, 1972

Grace M. Mayer
Curator, The Edward Steichen Archive
Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Ms. Mayer;

We have checked our local index for the year 1928 concerning the appearance of the "Modernique" pianos by Neal Clark and Neal Company. We can find no reference to that appearance in our local history file but we invite you to come in and use our newspaper collection for a more thorough check of the whole year. As an additional possibility I am enclosing the address of the Buffalo and Erie County Historical Society for your consideration.

Written
Oct. 30, 72

Buffalo and Erie County Historical Museum
25 Nottingham Court
Buffalo, New York 14216

Sincerely yours,

Jeffrey P. Mahaney
Jeffrey P. Mahaney
General Information Department

JPM;gs

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212-585-6717

Rita Ford, inc.

MUSIC BOXES - ANTIQUE & NEW
812 MADISON AVENUE
(AT 68TH STREET)
NEW YORK, N. Y. 10021

July 22, 1976

Ms. Grace M. Mayer
The Edward Steichen Archive
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Ms. Mayer:

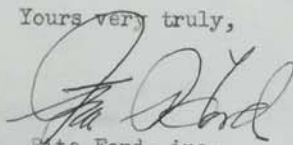
Thank you for your kind words about our window displays.

I'm afraid that we have no information concerning the two pianos designed by Steichen, since we deal exclusively in music boxes, antique and new.

We can only suggest that you try the Library of the Performing Arts at Lincoln Center if you have not already done so.

The next time you pass our windows, we hope you will drop in.

Yours very truly,



Rita Ford, inc.

RF/fd

July 20, 1976

ful windows, upon

some information
ed for Hardman,
ine in 1928. I
u may be able to
"Vers Libre."

all good wishes -

r
eichen Archive

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July 20, 1976

Dear Mrs. Ford:

I often stop to admire your beautiful windows, upon which my congratulations!

It occurs to me that you may have some information about the two pianos Edward Steichen designed for Hardman, Peck & Co., as part of their "Modernique" line in 1928. I should greatly appreciate any assistance you may be able to give me in documenting his "Lunar Moth" and "Vers Libre." Are any of these extant, please?

With thanks for your thoughts and all good wishes -

Sincerely,

Grace M. Mayer
The Edward Steichen Archive

Mrs. Rita Ford
812 Madison Avenue
New York, N. Y., 10021

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Buffalo and Erie County Historical Society



Founded 1862

25 Nottingham Court · BUFFALO · New York 14216 ☎ 716-TR3-9644

Nov. 6, 1972

Grace M. Mayer
Curator, The Edward Steichen Archive
The Museum of Modern Art
11 West 53 St.,
New York, N.Y. 10019

Dear Miss Mayer:

Because of staff and time limitations, we must confine our research on each request to a maximum of one hour. This preliminary survey of our resources resulted in the following information concerning your request:

The following areas were checked - all with negative results:

Vertical file
Library
Museum's collections dept.

Should you wish to pursue your research, we will be glad to have you come in and use our collections. The library is open every day, except Sunday, from 10 a.m. to 5 p.m. If you cannot come in, we can send you a short list of private searchers who have indicated their willingness to conduct research for a fee. You would have to correspond directly with them.

Sincerely,

Arthur Detmers
Curator Vertical File

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October 12, 72. Thanked. Leads to be followed up. G.M.M.

LIBRARY & MUSEUM OF THE PERFORMING ARTS

THE NEW YORK PUBLIC LIBRARY AT LINCOLN CENTER
111 AMSTERDAM AVENUE NEW YORK, N.Y. 10023

September 8, 1972

Ms. Grace Mayer
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Ms. Mayer:

We regret that we do not have the catalogue issued by Hardman, Peck and Co. describing their "Modernique" piano. The only reference we were able to find was an article from the Musical Courier (see enclosed xerox), a duplicate of which was in our clipping file on pianos. There are no special indexes to music magazines going back to the 1920's, so that searching that period for information is extremely time-consuming. The three or four magazines we checked contained no mention of the pianos.

To be checked
If you have the time to spend, you may find something in non-musical sources. The New York Times Index for April of 1928 contains two references to "modernistic" pianos (no mention of Hardman, Peck) and Reader's Guide for 1928 also cites a few articles on decorative pianos. The Art and Architecture Division of the library reports that there are a number of monographs on Edward Steichen at the Central Building at 42nd Street. (along with books and periodicals on furniture and design) which may contain some details on his particular piano design.

Nothing in LofC. Libraries in other cities written
You might also try the Library of Congress in Washington and the libraries of the other cities included in the "Modernique Tour," on the off chance that the catalogue fell into a librarian's hands.

As for the whereabouts of the pianos, a search of our catalogs of musical instrument collections in museums did not turn anything up. Tracking down the pianos seems like an impossible task, especially since the manufacturer apparently has no records going back that far. An employee at the Aeolian Corporation (which now handles Hardman pianos) said that they had no way of

Previously
checked by
G.M.

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finding out what happened to them.

It's an interesting problem, and if you are successful in solving it, would you let us know as well, so that we can add the information to our files?

Sincerely yours,

Frank C. Campbell
Frank C. Campbell
Chief

FCC:mws

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January 20, 1984

Dear Mr. Steinway:

I am sorry to say that we do not have the negative or even a print of Steichen's portrait of one of your superb pianos. You might try J. Walter Thompson, as that company employed Mr. Steichen in connection with his work in the field of advertising.

Under separate cover, I have sent you photostatic copies of pages in Vogue and Vanity Fair.

BLACK Vogue November 1, 1935
Chez Helen Morgan Vanity Fair January, 1928
Helen Morgan Vogue January 15, 1928

The caption beneath BLACK gives credit to Steinway. My good friends, Mr. and Mrs. Harry M. Horowitz (musicians both, with two grand pianos in their living room) believe that the two of Helen Morgan show her seated on a Steinway. Please note that Conde Nast Publications owns the copyright on these three. If I find other items in your field of interest, I will be in touch with you again.

The letter from Ms. Pedrich which you enclosed is your reply to her. May we please have a copy of her missive to you for our records?

With all good wishes -

Sincerely,

Grace M. Mayer
Grace M. Mayer

Mr. Henry Z. Steinway
109 West 57th Street
New York, N. Y., 10019

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HENRY Z STEINWAY
109 West 57
NY NY
10019

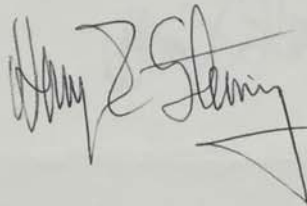
Dear Ms. Mayer -

Inspired by an Article about Steichen in the George Eastman House publication, I wrote to them about a picture of a piano he did for Steinway & Sons, through our agency N.W. Ayer in the middle thirties. It was the best picture of a grand piano ever taken, and we have used it and used it over the years. Enclosed is a xerox, and a copy of Ms. Pedzich's very kind answer.

Would it be possible to find out if the original negative is with you ? and what other Steichen - Steinway pictures you may have ?

I am retired former president of Steinway & Sons, now owned by CBS, and am amusing myself with old stuff we have collected over our 130 year history in New York. I am a member of MOMA also - and eagerly awaiting the new building.

Yours -



6 Jan 1984

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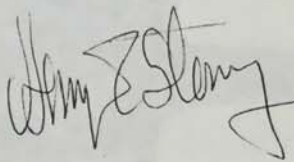
HENRY Z STEINWAY
109 West 57
NY NY
10019

Dear Ms. Pedzich -

Many thanks for your very interesting information on Steichen and Steinway. Enclosed is a xerox of a print of the photograph, which I am told was made from a copy negative, probably made by my brother John, an Amateur photographer, and for many years in charge of Steinway's advertising. We are still using this and sending it to dealers, and it has been imitated by our competitors for their products. He says that the other shots you mention with people around the piano were probably made at the same time, but never used in Ads.

Would it be an imposition to ask if I could get a xerox of the prints you have? just so we would know what is in your files. I will also be in touch with Ms. Mayer at MOMA, and thank you for sending her name.

Yours -



6 Jan 1984

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Chez Helen Morgan

New York's Favourite Night Club Hostess Is Now Appearing in Mr. Ziegfeld's "Show Boat"

ANOTHER Ziegfeld girl who became a star, Helen Morgan made her name in little revues and *cafés chantants*, to return to the Ziegfeld entourage as a celebrated principal. A mezzo-soprano with more ambition than money, Miss Morgan went into the chorus of *Sally*, to pay for her music lessons. Then she appeared as an entertainer in a Chicago sawdust place where she was "discovered" by a local dramatic critic who recommended her to Ziegfeld. And so she was brought back to New York, only for Mr. Ziegfeld to decide that she still belonged in the chorus. Miss Morgan, however, did not agree with him and went into

the night clubs instead. From a *sotto voce* café called *The Black St* White took this artist into the *Scandals* to replace an incapacitated *Les Ambassadeurs*. Still more night clubs, a revue, *Americana*, then *Les Ambassadeurs* and the London music halls. Finally, Helen Morgan returned to Broadway in her own *rendez-vous*, *Chez Helen Morgan*, the liveliest cabaret on Ziegfeld, observing her, cast her importantly in the current stage version of Ferber's *Show Boat*. Miss Morgan specializes in "torch" songs for a perched on a piano—and she wonders if Mr. Ziegfeld remembers

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Stat sent to Mr. Steinway
Lanely Fair Jan. 1928 56

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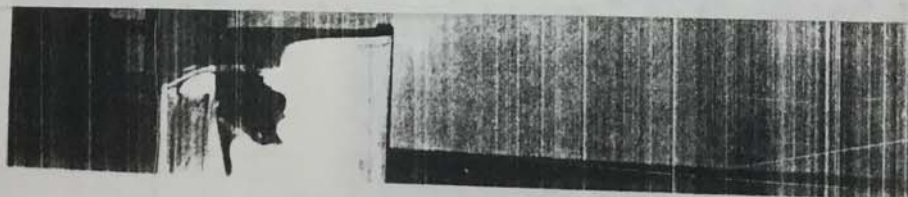


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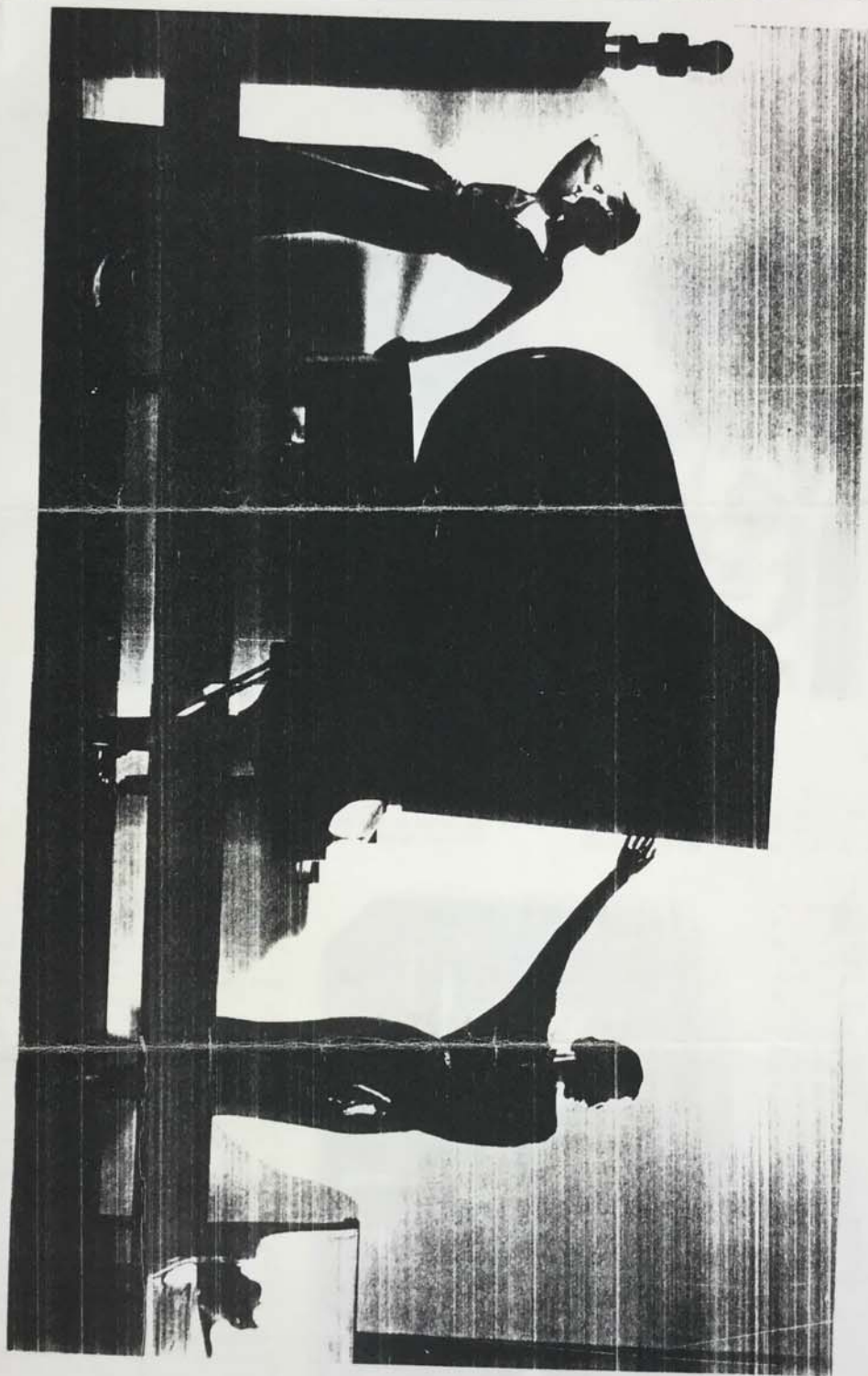
Send by Mr. Steinway

Black
Vogue
Nov 1, 1935



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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January 15, 1928



Mary Pickford

Does the Prince is appearing with the new American Opera Company in a repertoire of operas sung in English, after achieving stardom on Broadway in a series of operettas and musical comedies.



Stefania

Fay Bainter is one of the best New England actresses in "Fallen Angels," with Edith Wilson and as her partner in epigrams in London, the role is played by Edna Best and Tallulah Bankhead.

The play is far from Shakspeare's best; indeed, by every standard, a poor play—thin, unfocused, cluttered. But Shakspeare knew his craft, so by the employment of violent contrasts, he sought to give it a semblance of colour and body. Consequently, he constructed it in three strata—the low-comedy Bottom group, the lover, high-class, and the fairies. Under Reinhardt's baton, the romantic lovers are so farced that they behave as the sons and daughters of Bottom's crowd would conduct themselves; Puck is represented as a satyr, which is true, but there is nothing elfin about him—he might be Bottom's son with a tail. One could go on and on finding flaws, but that is not my intention. My object is to call attention to certain distortions of Shakspeare that do not improve him. They do the other thing, in fact. By combining or confusing two of the three strata, the impresario has simply overstressed the low comedy.

That is his method—overemphasis. Everything is projected mercilessly, the very shading seems to be done in primary colours. So, with the loss of the poetic ripple caused by translation into another and not particularly rippling language and the sacrifice of delicacy to stridency in direction, the production is ponderous. Even Oberon and Titania are rather sturdy fairies; Moissi's magnificent voice is more Miltonic than airy. The magic of the



exaggerated that it affords little leeway. Ziegfeld would never be of such a thing.

Reinhardt uses all the resort shadow and trap-door cleverly, light, the fantasy with much skill, neither the staging nor the lighting reveals a great or even an undoubted imagination; indeed, they are a hindrance to the play. The vast Centaur and the play make it all impossible for the actors to do their quality.

In sum, this Teutonic "Midnight's Dream" is a heavy-laden spectacle, neither novel nor particularly skilful; it bears physically and mentally, and aesthetically.

"THE RACKET"

BARTLETT CORSTACK'S play, "The Racket," has been written out of his experience as porter in Chicago. The action takes place in police station of Chicago. The hero is a police captain, the villain, the "Organisation" presided by a master gang leader and a lawyer. The life-and-death struggle between these two forms the nucleus of a thrilling quivering. It is reaching.

(Continued on page 178)

(C) H. H. M. M. M. M. M.

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Stat sent to
Mr. Steinway

P. 71
logue
Jan. 15, 28

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July 24, 1972 Thanked & Fern written.
G.M.M.

THE LIBRARY OF CONGRESS

WASHINGTON, D. C. 20540


REFERENCE DEPARTMENT
MUSIC DIVISION

July 21, 1972

Dear Miss Mayer:

Alan Fern has passed on to us your letter of June 29, asking about the "modernist" Hardman, Peck pianos. We have found no catalog from that firm--that's one type of material we simply have not gone in for--and so all we can send you is the enclosed Xeroxes of two pages from "The Music Trade Review" for April 14, 1928. The pictures of course do not come out at all, and you may want to look up copies at the New York Public Library or elsewhere in Manhattan. With best wishes--

Sincerely yours,


William Lichtenwanger
Head, Reference Section

Miss Grace M. Mayer
Department of Photography
The Museum of Modern Art
11 West 63rd Street
New York, New York 10019

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HENRY Z STEINWAY
109 West 57
NY NY
10019

Dear Ms. Mayer -

Many thanks for the wonderful material - and here is the copy of my letter from Ms. Pedzich up at George Eastman. I don't seem to have a copy of what I originally wrote her, as is often the case with me. As you can see, she is no doubt talking about the same VOGUE 1935 ad.

I think your friends the Horowitzs are dead right. It reminds me of an old Broadway show, name of which I have long forgotten, in which Fred Allen told the audience that Helen Morgan would be late for the evening's performance, as she was over at Steinway's having a fitting. She was that famous for sitting on the piano.

In thanks for your efforts on our behalf, I am sending you under separate cover, my father's book for our 100th year back in 1953 "People and Pianos" which is mostly a picture book, and uses our copy of the Steichen image on the cover and the title page.

Many Thanks



1/24/84

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International
Museum of
Photography at
George
Eastman
House
900 East Avenue
Rochester, New York
14607
716 271 3361

George Eastman House

December 12, 1983

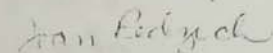
Henry Z. Steinway
141 East 72nd Street
New York
New York 10021

Dear Mr. Steinway,

Thank you very much for your letter inquiring about the Steichen image of a Steinway piano. Based on your description of that image, I would say that it is not in our collection. We do own four images of Steichen's which include Steinway pianos. One of them is a pretty famous one entitled "Black" which was, I believe, a fashion photograph for Vogue magazine. It featured a Steinway piano in the middle with two models dressed in black on either side. The other three images of Steinway pianos are advertisements for the pianos, it appears. They show people gathered around the pianos.

You might want to contact Grace Mayer at the Museum of Modern Art in New York. She is in charge of the considerable Steichen holdings there and may be able to tell you about the location of the photograph you asked about and its negative.

Sincerely,



Joan Pedzich
Chief Archivist

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HENRY Z STEINWAY
109 West 57
NY NY
10019

Dear Cynthia -

For once I'm writing to you about something different. You told me that your archives had been presented with a bunch of stuff from the advertising agency N.W. Ayer.

Ayer was our agency for years, and around 1935 when we brought out our S Grand, they got Steichen the famous photographer to take the photo for the ad. The result was that marvelous shot of the piano from slightly underneath, which we used and used - and still use. It is on the title page of my father's book.

My question is - do you think by any chance the original negative is in these files? I have been in touch with both the George Eastman House in Rochester, and the Modern here in New York, but they don't have it. Not a big deal, but it would be fun to get a print from the original negative, made by somebody who knows what he's doing.

Yours -

Therant & would
give this a try



24 Jan 1984

Mrs. Roland S. Hoover
Curator of Musical Instruments
Museum of American History & Technology
Smithsonian, Wash. D.C.

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"vero libro" piano 1928

217