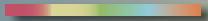


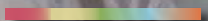
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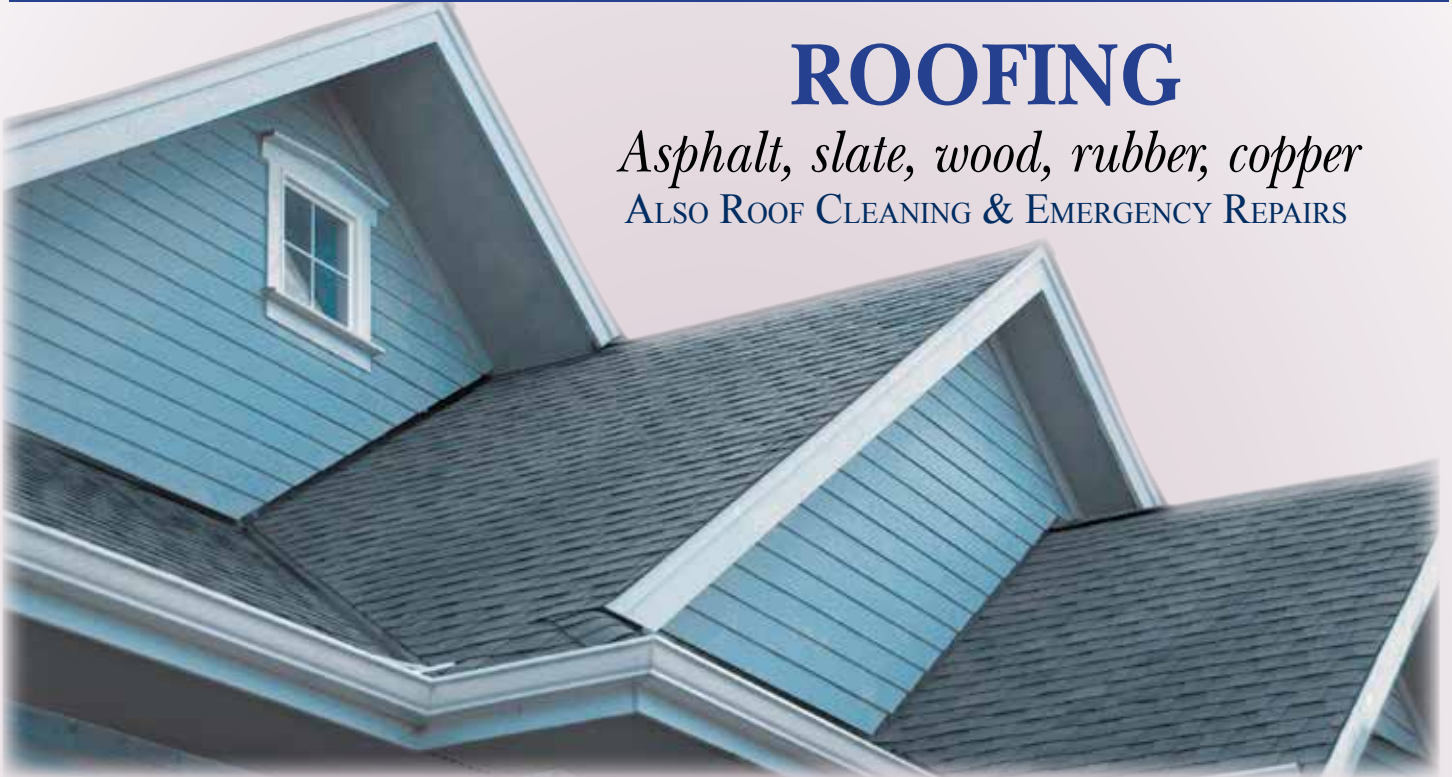


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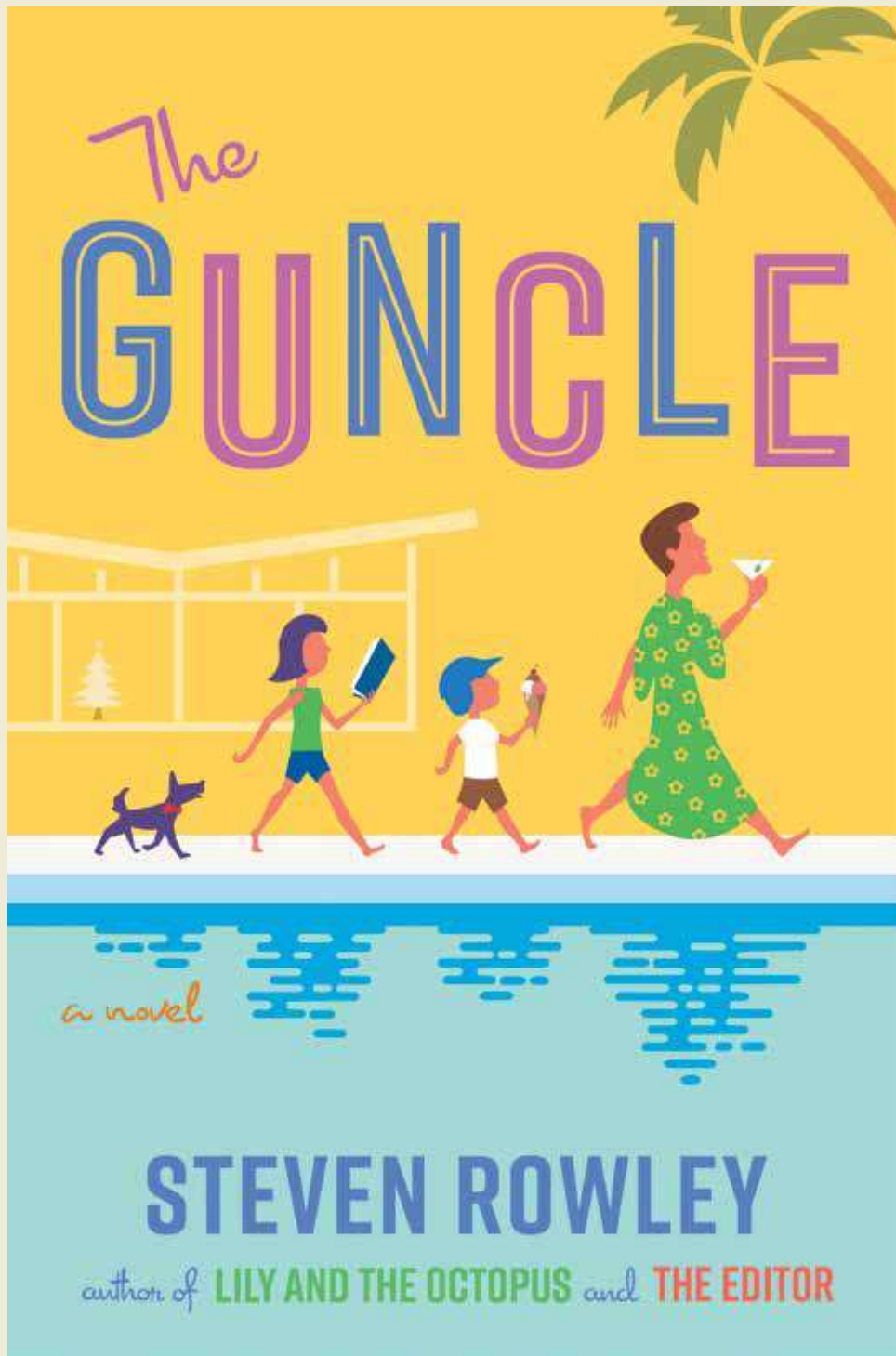
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Book Reviews by Terri Schlichenmeyer

"THE GUNCLE" BY STEVEN ROWLEY

The situation you're facing isn't one you wanted.

You had no wish for it; in fact, it's a hundred percent the opposite. Not your circus, not your monkeys, as they say. So usually, you'd follow your instincts and run but this time, you surprise yourself by stepping up and taking ownership. Now it is your problem but, as in the new novel, "The Guncle" by Steven Rowley, that's more than okay.

Sara had been his friend first. Patrick wasn't exactly happy when she married his brother, Greg, but she managed to make it work and he loved her for it. He loved her first, actually, and he never let her forget it.

But now she was gone and Greg had asked the impossible: would Patrick – gay man, former TV star, Palm Springs fixture, no-responsibilities Patrick – take Greg and Sara's kids, nine-year-old Maisie and six-year-old Grant, for the summer so Greg could go to rehab while grieving the death of his wife? Could the kids' GUP (Gay Uncle Patrick) step up?

No. There was no way that Patrick was taking temporary custody of two kids – but then his older sister, Clara, copped an attitude, rolled her eyes, and told him he was "off the hook."

Pfff Right.

And so Greg headed to rehab after the funeral and the kids went home with Patrick to Palm Springs. It would be a long 90 days.

Grant was cute but full of questions; Patrick learned to make things up. Maisie was nobody's fool and Patrick learned to hide his passwords. He gave them "Guncle" Rules (gay + uncle = guncle), life lessons, and stories about their mother – but past that, what does a gay man who never wanted kids do when he suddenly has two of them?

He takes them to the museum way too often, that's what. He takes them to five-star restaurants and cringes when they order kid food. He lounges with them in the pool, gets them a dog, lets them put up a Christmas tree in July, hugs them, and throws a party.

And he loves them...

There are four words that best describe "The Guncle": A. Dor. A. Bull.

That's it. This novel is simply as charming as they come and don't be surprised if you can almost hear your favorite actors as any of the characters here. Don't be surprised, either, if you spend your vacation racing to reach the ending you think's coming and you're wrong.

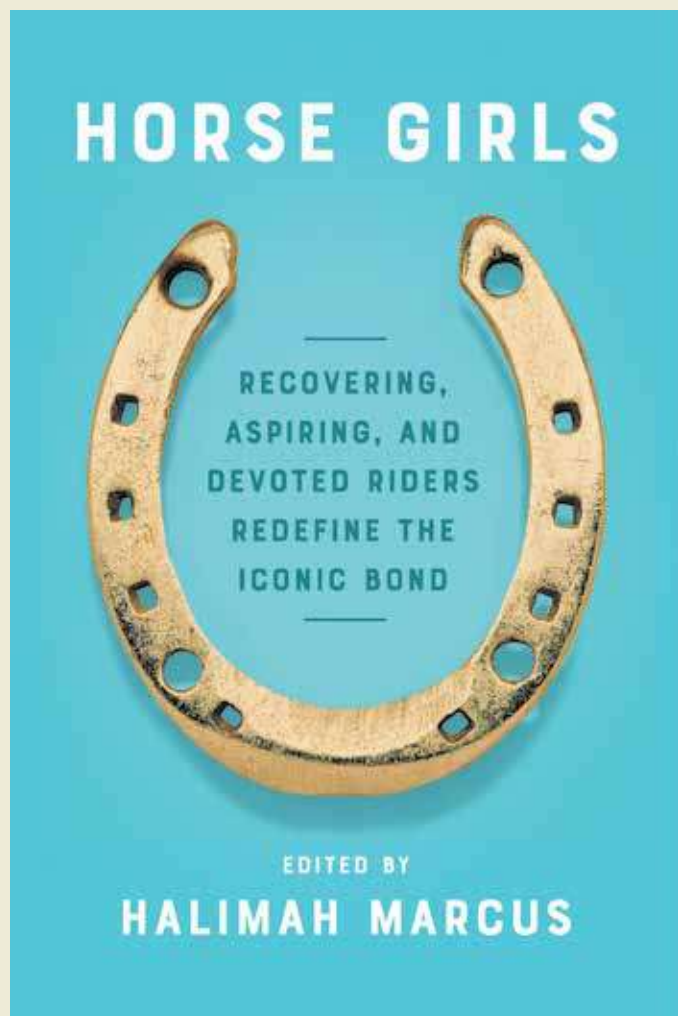
Indeed, author Steven Rowley offers the perfect mix of snorts and sobs here, snarky fun one minute and pathos the next but neither emotion is belabored or forced. That gives readers room to enjoy the tale as it unfolds and grows like an inflating pool toy, and to watch the characters twisting wistfully in irresistible, concentric circles.

Your ticket's in your hand, your suitcase is packed, your destination is close, but you need a book to get you there. If you'd love to immerse yourself inside a sweet novel like "The Guncle," then step right up.

**"HORSE GIRLS:
RECOVERING, ASPIRING, AND DEVOTED RIDERS
REDEFINE THE ICONIC BOND,"
EDITED BY HALIMAH MARCUS**

You were determined not to get bit.

But in a totally different meaning of the word, you were equally determined that your horse would accept one. Without a bit in his mouth, he wouldn't turn, slow down, or stop when you wanted to ride – and of course, as in "Horse Girls," edited by Halimah Marcus, the ride's the thing.



Or is a sense of freedom the best part of owning a horse? Many girls think so, while others just want their very own Flicka or Ginger or Pie. Whatever it is, Marcus says that there's a difference between "horse girls" and "a horsewoman." The latter, she writes, is "tough, no-nonsense... riding every day... unsentimental about horses but devoted to them for life" – unlike many of the women in this book who gave up riding as young women and re-established their love for it later in life. But what makes a horse girl?

Marginalization, in the stories here. These horse girls often felt shame for not fitting the norm, for being queer, Black, "chubby" or poor – but they still loved horses. Some of the writers are lesbians, but they didn't understand it until their girlhoods were over. Alex Marzano-Lesnevich writes of cross-dressing cowboys in history; Sarah Enelow-Snyder writes about Black cowboys and of "curly Afros shoved into unaccommodating cowboy hats." C. Morgan Babst writes of cruelty and anorexia, a two-pronged part of her childhood.

Horse girls worry. A lot. They worry about where their horses went after they were sold or given away. On the day she got it, Adrienne Celt worried about how she was going to bury her horse if it died. They worry about disappointing horse-loving parents, and they fret about the best way to introduce their daughters to riding.

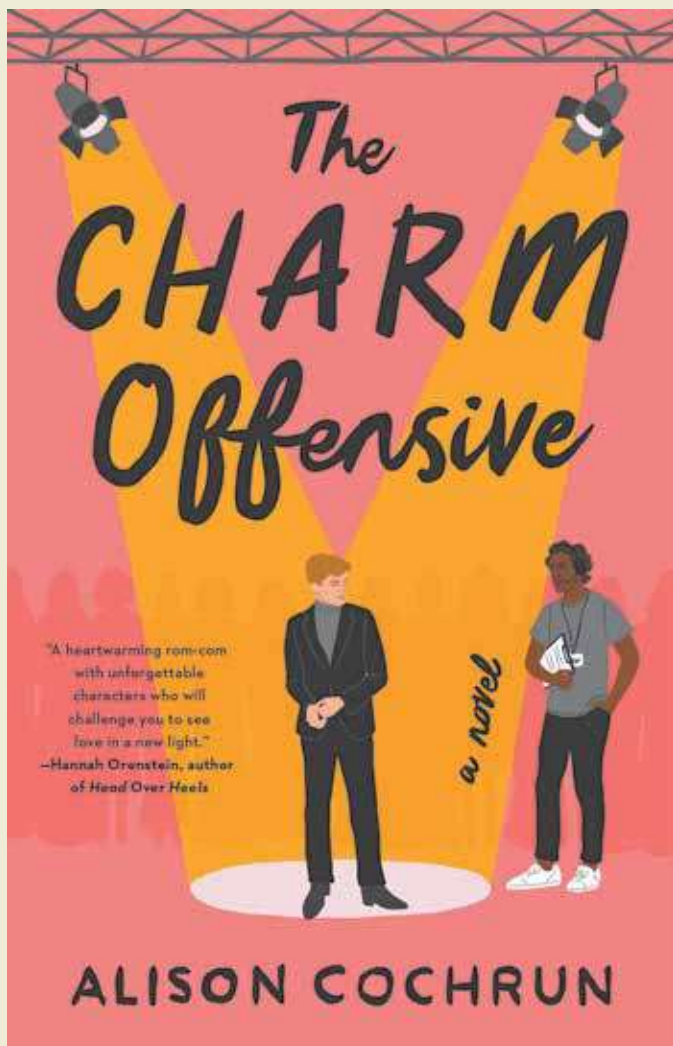
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They ride with joy. They met partners through horses. They remember the smell of a box that once contained a plastic horse – because, says T Kira Madden, “the thing about a horse is, it’s never about the horse.”

Nope, it’s also about stories. Fifteen of them, to be exact, all inside “Horse Girls,” but unless you’re the horsey-type, you grew up in a saddle, or your shelves once held plastic 1:9-scale horses, you can just mosey along. In that case, you’ll haaaaate this book and that’s okay. It’s not for you anyhow. If you fit the former, though, pommel, stirrup, and all, then editor Halimah Marcus offers stories you’ll devour, stories of loving horses, even when (especially when!) doing so made you an anomaly. There’s strength in that but loss also looms large here, particularly loss of childhood, innocence, or imagination. Fortunately for many of these storytellers and for the readers invited along on this ride, though, recollections are resolved, reasons for them are reconciled, and the endings are mostly satisfying.

If you ever trotted around the yard, pretending to be a horse, or if you actually spent your girlhood in a saddle, this book will bring back memories. “Horse Girls” is a book you won’t want to miss, not even a little bit.



“THE CHARM OFFENSIVE: A NOVEL”

BY ALISON COCHRUN

The applause is all for you this time. It’s deafening, really – perhaps because there’s a standing ovation beneath it. All the work you did, the emoting, the emotions, you know how much your fans appreciate it. So take a bow. Drink in the love. As in the new novel, “The Charm Offensive” by Alison Cochrun, that’s one thing that’s sometimes missing in life.

Dev Deshpande was good at his job. He knew it, his colleagues knew it, it was fact. He might personally be terrible at love – case in point: he was still smarting from a three-months-ago break-up with his boyfriend, Ryan – but Dev was a pro at his job as producer for the reality TV show, Ever After. In fact, he’d been in charge of making dreams happen for six years’ worth of beautiful Ever After contestants; it helped that he believed in fairy tales. Maybe one day, he’d find his own Prince Charming.

Just not this season. This season, his lead director made him handle the “prince” instead of the usual “princesses,” and that was a challenge.

Charles Winshaw was twenty-eight, devastatingly handsome, extremely wealthy, and a nervous, introverted nerd who rarely dated. Geeky, awkward, and prone to panic attacks, he sincerely had no clue how to be romantic. Truth was, he was only there because his best friend and agent put him on Ever After to counter a reputation for being weird.

Still, Charlie was weird, and it was up to Dev to make him work for the show. Shoring up Charlie’s confidence didn’t work, and neither did a pep talk. He couldn’t seem to just perform a role without freaking out and it was becoming obvious. By the time Dev’s assistant suggested having a few practice dates, Dev was willing to try anything.

He took Charlie to dinner. He spent time doing jigsaw puzzles with him, and he got Charlie to relax a little. If sparks flew, well, it was one-sided: Charlie was completely straight.

Wasn’t he? You know what’s going to happen in the end, don’t you? Of course, you do. You’ll know it by page thirty, step-by-step, with virtually no surprises, which leaves a long way to the final sentence of “The Charm Offensive.”

Now, it’s true that this novel is cute. It has its lightly humorous moments and author Alison Cochrun gives it a good cast, from contestant to show creator. It doesn’t lack details; in fact, reality dating show-watchers will feel right at home here. It even has the ubiquitous panoply of exotic locales for the “challenges” that the contestants must do.

At issue is the length of this book. There’s too much of it, too many shirts that creep up, too many mentions of vomit, too much needless drama, too many will-he-won’t-he, when we know full well he will. This extra doesn’t ratchet up the tension, it makes things slow.

And so: cute story, familiar scenes, good characters in “The Charm Offensive.” But if taut is what you want in a rom-com, leave this book and bow out.

“HOW WE DO FAMILY: FROM ADOPTION TO TRANS PREGNANCY, WHAT WE LEARNED ABOUT LOVE AND LGBTQ PARENTHOOD” BY TRYSTAN REESE

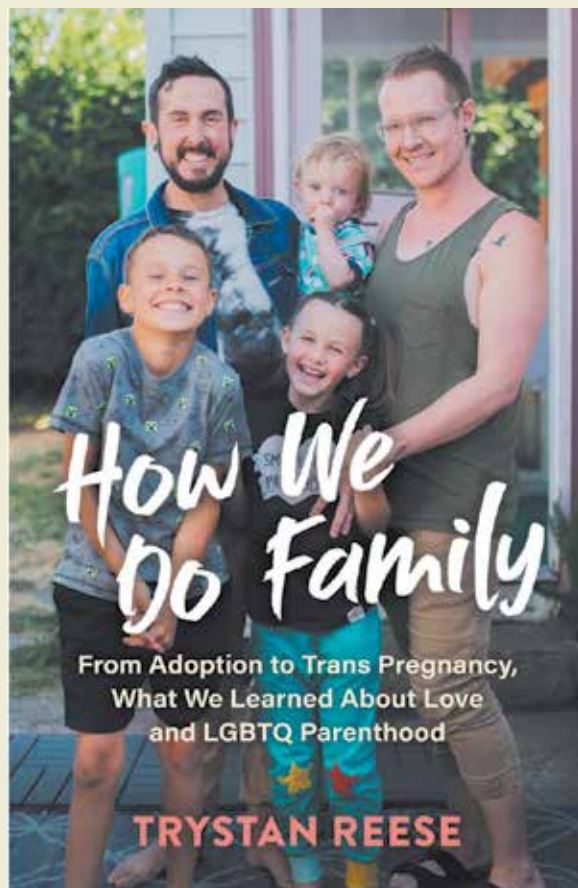
There is no picket fence in front of your house.

There's no singing milkman to bring your breakfast and the next door neighbor doesn't coffee-klatsch with you every morning after your two-point-five kids go to school. There's not, in fact, one 1962-normal thing about your home or your family but as in the new memoir, "How We Do Family" by Trystan Reese, what you've got is better.

Parenthood was never on the table. Finding love seemed hard enough for Trystan Reese, perhaps because he "came out as transgender at age nineteen" and hadn't had "any models for healthy non-heterosexual relationships." Still, Reese knew he "was a boy who liked other boys" and he "fell in love... almost immediately" with a man named Biff. They decided to weigh their relationship deliberately – no rushing – but there ended up being a complication: Biff's sister was having problems, and his baby niece and toddler nephew were caught up in the situation. Though Reese and Biff had only been dating for about a year and they were living together in a non-child-proof apartment, there was no questioning what to do. They stepped in to care for both children.

It was not all instant Mary Poppins. Biff's niece had a nasty case of diaper rash. His nephew was "profoundly traumatized" and couldn't handle loud noises. Communication was basically via hand signal. But the longer the kids were with them, the deeper in love Reese fell for them, and for Biff. The two men got engaged in the middle of a small concert, and although marriage, at the time, wasn't legal in the area in which they lived, they married anyway before formally adopting the kids and then settling down to a happily ever after. And yet, there was something nagging at Reese. He'd always dreamed of a dark-eyed baby, and felt that it was meant to be his; though he'd been a trans man for about a decade, it was still possible for him to give birth. He'd have to convince Biff, but... baby? Maybe?

Not to be a spoiler, but you know the answer. The story itself might even be familiar, too. When there are so many trans-man-gives-birth books on the shelves today, why should you read "How We Do Family"? Because author



Trystan Reese goes beyond. This isn't just an angsty, tizzied, nervous story of boy-meets-boy, boom-instant-family. It's also somewhat of a guidebook, going beyond with hints and reminders for LGBTQ parent-caretakers, and pages of advice snuck between chapters in a gentle, non-intrusive manner that feels like an arm around the shoulder. This, plus Reese's unabashed willingness to be frank and his work as an activist give readers the ability to trust the veracity of what they read. Win-win. One thing: be warned. In "How We Do Family," Reese details his first pregnancy, which ended in miscarriage, and the account follows the rest of the books' no-holds-barred frankness. It's graphic, but it's a part of the story – maybe your story – so if you're doing family your own way, then pick it. 🏳️‍🌈

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The Gay 90s | LGBTQ Film's of the 1990s

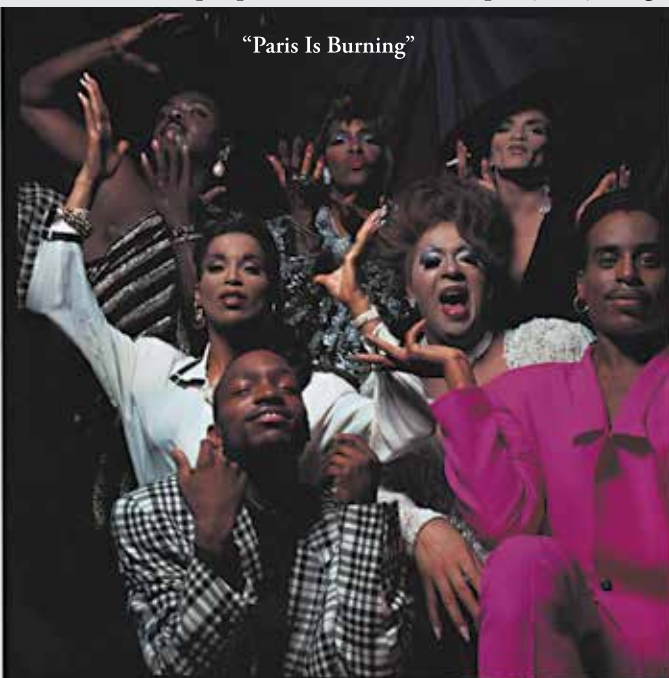


“The Birdcage” with Robin Williams and Nathan Lane

By Mark Adams

Being bored out of my mind, or what's left of it, during the pandemic, like many of you, I was spending a good deal of time searching...searching...no, not for that...well, mostly not...for movies of the LGBTQ genre that I might have missed. On one of my many Google-searching whims (which for the most part, we won't get into), I decided to seek out LGBTQ films of the 1990s. The 1990s, as many of you may recall, was a pivotal time for our community. While LGBTQ people were treated unequally, a younger

generation began to realize that LGBTQ people were entitled to the same rights as anyone else. What a surprise! Finally. While it would take another 20 years or so for those rights to be realized, in the meantime, our community was starved for films that reflected more of who we really were. Here is a list in chronological order of films that were pretty damned good. Although not always a happy ending, and you know how much we love those, these films are the start of a positive direction on the portrayal of our community in the movies.



Paris Is Burning (1990)

Director Jennie Livingston's unparalleled documentary *Paris Is Burning* captures the New York City drag ball culture of the late '80s with style, grace, and intelligence. It's a powerful reflection on wealth disparity, race discrimination, and stigma surrounding the LGBTQ community — a must-see if there's ever been one. And when you finish this, re-watch “Pose.”

Philadelphia (1993)

Andrew Beckett (played by Tom Hanks) is a senior associate at the largest corporate law firm in Philadelphia, Wyant, Wheeler, Hellerman, Tetlow and Brown. He hides his homosexuality and his status as an AIDS patient from the other members of the firm.

After an incident when his submitted important court paperwork was misplaced by an unknown person. Finally the paperwork is found in an alternate location. The following

day, Beckett is dismissed by the firm's partners. Beckett believes that someone deliberately hid his paperwork to give the firm an excuse to fire him.

After contacting 10 lawyers who refused to take his case, Beckett is compelled to act as his own attorney. After witnessing discrimination against Beckett at a law library African-American personal injury lawyer Joe Miller (played by Denzel Washington) takes Beckett's case.

The Adventures of Priscilla, Queen of the Desert (1994)

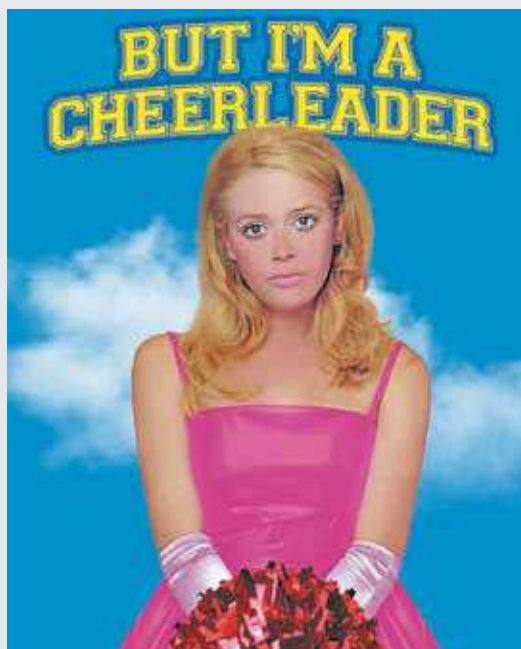
Few things are as unspeakably fun as "The Adventures of Priscilla, Queen of the Desert." Hugo Weaving, Guy Pearce, and show-stopping Terence Stamp star as drag performers traveling the Australian outback in this heartfelt comedy, packed with iconic one-liners and costume changes. I still have the soundtrack on speed play.

But I'm A Cheerleader (1996)

Natasha Lyonne stars as a cheerleader forced to attend a conversion therapy camp in what may very well be the greatest lesbian fairytale of all time. Directed by Jamie Babbit, *But I'm a Cheerleader* was met with lukewarm reviews in 2000, but has since garnered a well-deserved cult following. Come for the promise of RuPaul trying to pretend he's straight; stay for a first kiss scene featuring Clea DuVall that will knock your pom poms off.

The Birdcage (1996)

In the wake of an unexpected wedding, *The Birdcage* chronicles the chaotic blending of two very different families. Along the way, Nathan Lane dons full drag, Robin Williams dances his pleated pants off, and Gene Hackman brings remarkable depth to his straight-man role. This is the perfect pick if you want something light and fun to watch with your chosen family.



"But I'm A Cheerleader" with Natasha Lyonne

Bound (1996)

Violet (Jennifer Tilly), who longs to escape her relationship with her mafioso boyfriend Caesar (Joe Pantoliano), enters into a clandestine affair with alluring ex-con Corky (Gina Gershon), and the two women hatch a scheme to steal \$2 million of Mafia money.

There are so many other watch worthy films of the 1990s and for that matter for any decade that a google search can find. So bored or not give it a try. 🏳️‍🌈

Mark Adams has been a popular contributor to LGBTQ Media for many years, writing extensively on film and video of interest to the community. You can email him at vidioview@gmail.com with any of your favorites for a future scribbling.



"Bound"
with Jennifer Tilly
and Gina Gershon



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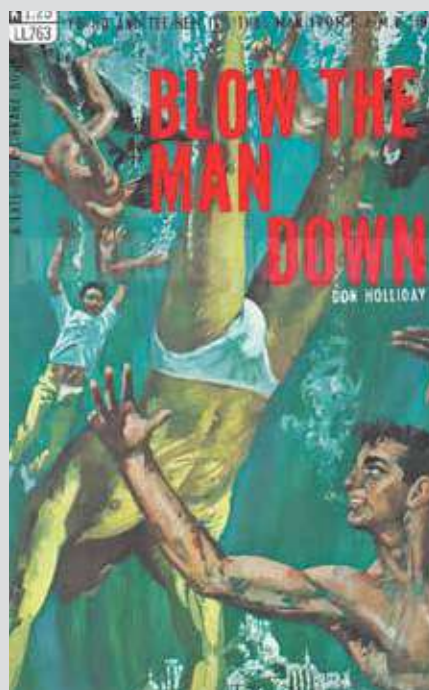
RETRO LGBTQ PLUP PAPERBACK COVERS

By Bo Rodriguez

These depictions are kitschy and even laughable. Originating from the lurid paperback editions of the 1950s and 1960s. These covers captured all the tropes then common for the lesbian and gay novel genre.

Although we can't forget, being lesbian and gay in the United States in the late 1950s and 1960s was difficult and dangerous. Gay men and women were considered not only perverts but security risks; thousands of government workers were dismissed from service during the "lavender scare". These titillating covers reflect societies repression and latent interest in LGBTQ liasons.

*The Savoirflair Staff had fun making comments on these covers. So we thought we should include some of the printable ones...*Staff comments in black type.*

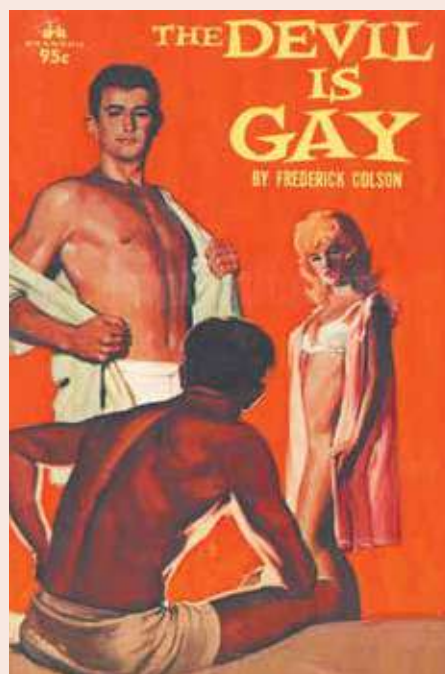
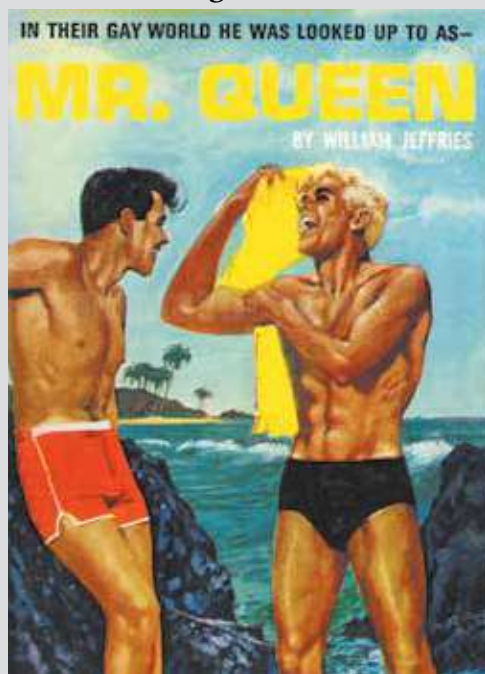


Blow The Man Down
A Late Hour Library Book
Drowning was never so much fun!

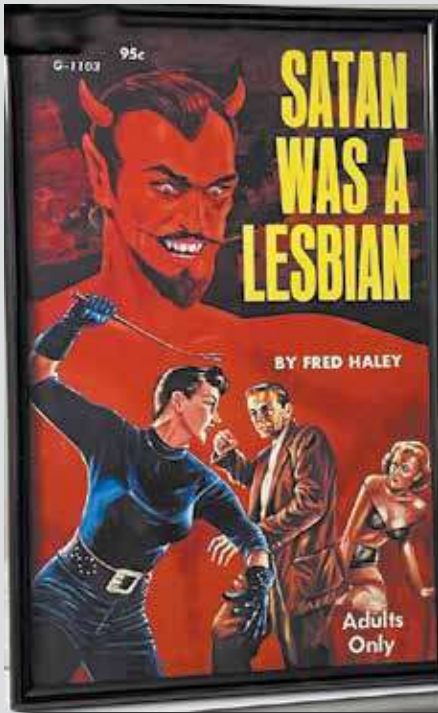
In Their World He Was Looked Up To As

Mr. Queen

Looks like they're having a good time, imagine that...



The Devil Is Gay
What's that women doing in there?
Maybe The Devil's Bisexual!

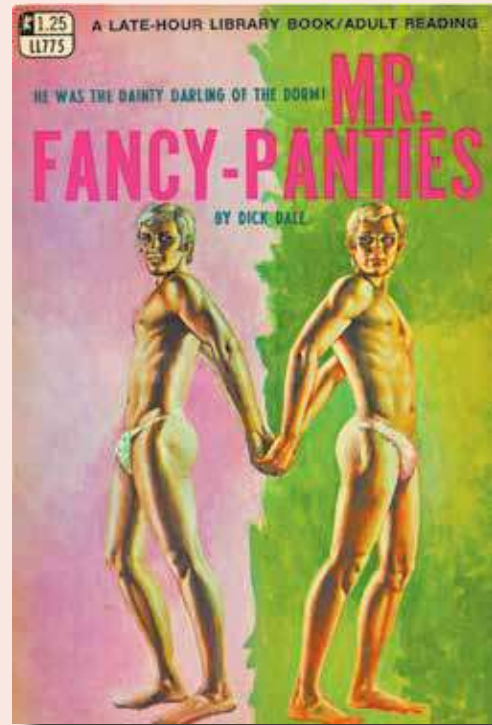


Satan Was A Lesbian

Adults Only

The devil made me do it!

Mr. Fancy Panties
'He was the dainty darling of the dorm!'
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With Its Revelations About Warped Women!'

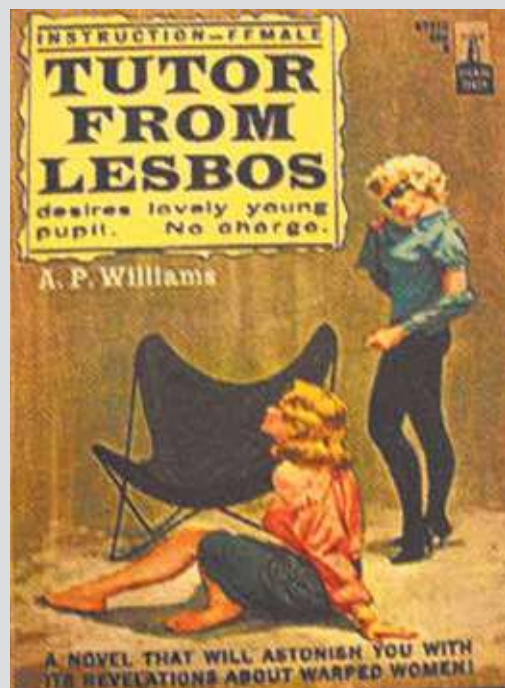
One can only hope...



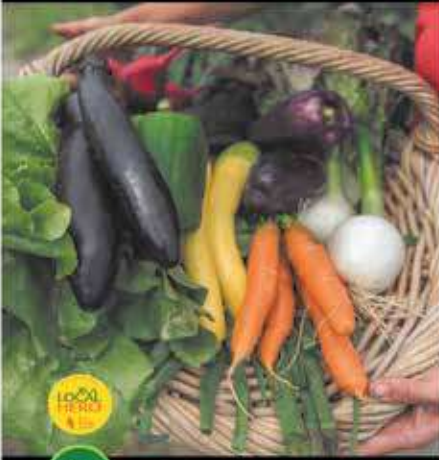
Sir Gay

'When the Limp Wristed Set Took Over
The Power Structures Trembled.'

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Downton Valley Inn

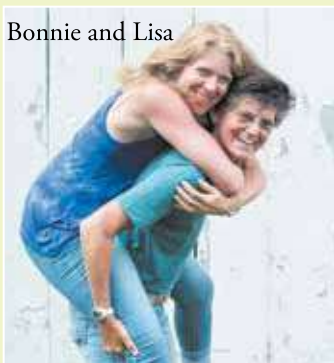
New Western Massachusetts' Lesbian Space



by Chloe Belle with Lisa Lippiello and Bonnie Sach

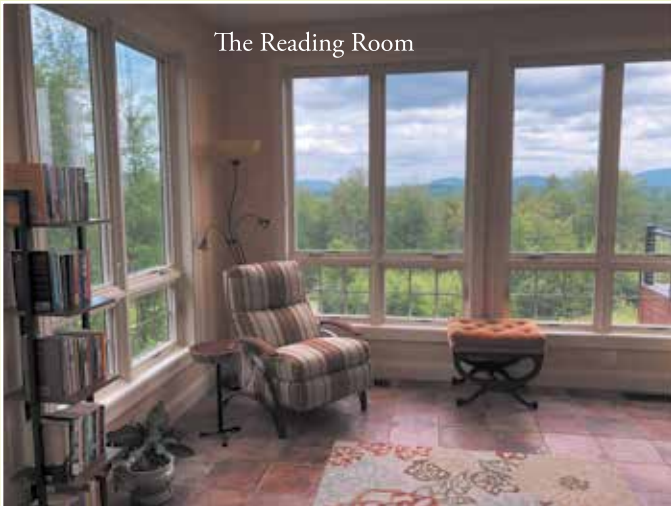
There's a new Lesbian Inn in Northampton, Massachusetts, located in the heart of the Pioneer Valley of Western Mass. Downton Valley, an Inn "For women, By women", is just ten minutes from downtown Northampton. It boasts a rainbow crosswalk in the center of town and was dubbed "Lesbianville USA," back in the 90's. Innkeepers Lisa Lippiello and Bonnie Sachs have raised 4 children between them and now that their children are grown, they want to share the love of their amazing home with others. While the climate of LGBTQ acceptance over the last couple of decades has shown a slow, positive change, there has been a huge decrease in the number of Lesbian bars and lesbian spaces. Lisa and Bonnie believe it is vital to maintain lesbian space where women can feel safe and comfortable to be completely themselves. So, they spent 18 months converting their home into this luxurious Inn. Downton Valley is a remarkable haven that serves all women who want to vacation and be their true authentic selves! They note that straight women are welcome too.

Lisa, a partner and practicing attorney at Olin Lippiello LLP, says she doesn't plan on giving up the practice of law because of her love for it, but also notes her interest in the hospitality industry has always lurked in the background. Although she loves to meet new people when she travels, she states with her new home, she doesn't want to travel anywhere other than Downton Valley. Hence, she says, "Let's have the travelers come to us!" Bonnie, a gifted local artist showcases her work throughout the Inn. Many of her original pieces line the walls, with plenty of opportunity to purchase prints or hire her for commission. Her aesthetic sense and love of color enhances the Inn's beauty.



Bonnie and Lisa


Lisa and Bonnie feel like they live in a vacation home. Built in 2018, the 6,000 square foot home is lined with windows to optimize the panoramic view of the valley and mountains. And, the sunrises, according to the two, can be quite breathtaking. It is evident that the



The Reading Room

media room, a music/reading room, and a game room. It is the perfect short-term getaway for the couple or solo traveler seeking a women's space.

Also, don't miss the large sign as you pull into the town's main parking garage, "Northampton, where the coffee is strong and so are the women."

Downton Valley is open year-round. To learn more, check out their website: Downtonvalley.com. 



Sunset from the deck

interior of their spacious, yet cozy, contemporary home was designed with luxury in mind and attention to detail by the pair. Their love of the show "Downton Abbey," inspired them to name their Inn, Downton Valley. There are little nods for fans sprinkled throughout the Inn.

Both the indoor and outdoor amenities of Downton Valley allow for the optimal getaway. These include an outdoor pool surrounded by lush gardens, a jacuzzi and hiking/snowshoeing trails off their back yard. Indoors, one can partake in an exercise pool, a fitness gym, a mindfulness area, a




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Where are you originally from? Eastport, Maine (Jeff) Dominican Republic (Victor)

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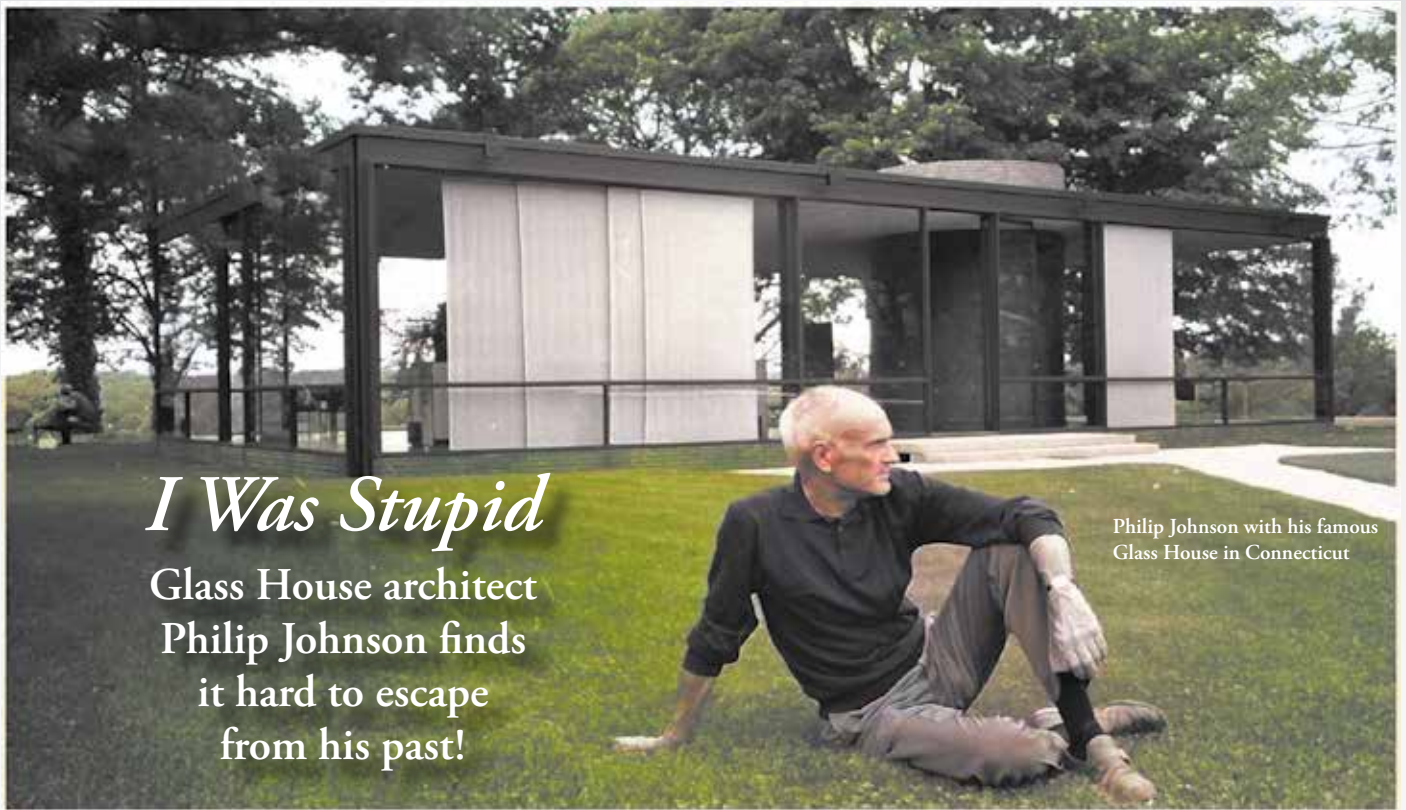
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I Was Stupid
Glass House architect
Philip Johnson finds
it hard to escape
from his past!

Philip Johnson with his famous
Glass House in Connecticut

by D. Bullen

Philip Johnson is a towering figure in American architecture, not so much for his work (which his biographers acknowledge is middling and inconsistent) as for his role in advancing the art of architecture itself.

Son of a well-to-do lawyer descended from the original Huguenot settlers of New York (New Amsterdam), Johnson was a gay man who launched his career by traveling to Europe after he graduated from Harvard. In 1927, he met gay architectural historian Henry Russell Hitchcock, who was popularizing the work of European architects such as Le Corbusier and Walter Gropius. In 1928, Johnson met German architect Ludwig Mies van der Rohe, who was advancing ideas about the simplicity and minimalism of modern architecture. Working with the new modern materials of steel and glass, he advocated a “less is more” approach, a “skin and bones” architecture that dispensed with Old World styles, and stripped buildings down to their essential elements.

Johnson was not an architect or even a student of architecture at the time, but he capitalized on these connections when he returned to the states and “financed the new architecture department” at the brand new Museum of Modern Art (MoMA) in New York. He worked with Hitchcock to stage the 1932 MoMA show, “Modern Architecture: International Exhibition,” which exhibited works by Le Corbusier, Mies van der Rohe, and Frank Lloyd Wright, in a show that collectively rejected ornamentation

and color, and advanced an architectural style that used industrial materials, with acres of glass, to organize space along rationalist conceptions that found beauty, elegance and power in raw utility and function.

Unfortunately, Johnson did not use this exhibition as a springboard directly into the architecture career that would support him for the second half of his life. Instead, he entered journalism and politics. He became a supporter of populist Louisiana governor then U.S. Senator Huey Long, who proposed high taxes on the rich and broad campaigns of government spending to uplift the poor. Long had been impeached for abuse of power in 1929, and his critics attacked his programs for the poor as proto-fascist and duplicitous demagoguery. He was rising to become a boss of Louisiana politics until he was killed by a lone assassin in 1935. Following Long’s death, Johnson worked on Social Justice, a newspaper run by Father Charles Coughlin, a radical populist priest who had built a huge following using the new-at-the-time technology of the radio to support the New Deal. Like Long, he had verged from populism into fascism, and he was eventually forced off the air for his fascist and anti-Semitic rants against Jewish bankers.

As a correspondent to Coughlin’s newspaper, Johnson traveled to Europe, where he wrote enthusiastically about Hitler’s rallies in Nuremberg. He was then invited to witness the invasion of Poland as a guest of the German Propaganda Ministry, and he

boosted the Nazi cause to Americans, writing that "The German green uniforms made the place look gay and happy." He told his biographer, Franz Schulze, "You simply could not fail to be caught up in the excitement of it, by the marching songs, by the crescendo and climax of the whole thing, as Hitler came on at last to harangue the crowd", and he told of being thrilled at the sight of "all those blond boys in black leather marching past the Führer." Johnson's biographer, writing in 1994, discounted his enthusiasm, saying that his political views "were driven as much by an unconquerable esthetic impulse as by fascist philosophy or playboy adventurism," but the well-born son of New York, a prominent architectural curator, would not find it so simple to cover up his advocacy for fascism.

Back in the U.S., Johnson designed a two-story tall modernist platform, based on the stage Hitler used at his rally, to give Father Coughlin's speeches authority and power, at the same time that Coughlin was espousing support for fascists Mussolini, Hitler, and Hirohito.

Johnson entered the Harvard Graduate School of Design at age 35 in 1941, building a modernist house in Cambridge, which served as his graduate thesis. (Harvard restored the house in 2016, although they removed his name from it in December 2020.) Johnson entered the army in 1943, but his enthusiastic coverage of the invasion of Poland and the Nuremberg rally, his connections with fascists, and his antisemitism led to an investigation by the FBI, who found that "Johnson had developed extensive contacts with the German Propaganda and Foreign Ministries while in Germany and then returned to propagandize on the Nazis' behalf in the United States." Johnson conducted all his service stateside, and the only distinction he earned was to be implicated in the "Great Sedition Trial" of 1944 through his connection with diplomat Lawrence Dennis, who advocated the



Philip Johnson at an exhibit at the MoMA in New York City, N.Y., circa 1932

overthrow of the American government. Johnson himself was never charged with a crime, and the case was dropped when the judge died suddenly.

After the war, Johnson returned to architecture. In 1949, he built his famous glass house in New Canaan, Connecticut, although he ruffled feathers here by scooping his friend Mies van der Rohe, who was also about to build an all-glass structure. The house sits on a rocky plateau below a ridge on 47 acres, with views "almost to New York." (Phaidon)

In 1960, Johnson gave a talk at Brown University, and met a student from Rhode Island School of Design, David Whitney, who was 33 years younger, but Whitney became an art curator and gallerist and Johnson's partner for the next 45 years, dying at 66, in 2005, five months after Johnson died in his glass house at 98. Johnson went on to become a well-regarded modern and post-modern architect, with huge New York office buildings for corporate clients, some of which diverged from standard modernist principles of elegance and minimalism with humorous postmodernist gestures like the eight-story high arched entryway and the split pediment in the AT&T Building at 550 Madison Avenue. He returned to the Museum of Modern Art (MoMA) as a curator, putting his stamp on modern architectural arts, and earning his name on galleries.

By the mid-90s, Johnson started to address his past. In an interview with Charlie Rose, he tried to minimize it by saying, "If you'd indulged every one of your whims that you had when you were a kid, you wouldn't be here with a job either. I was stupid.

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Philip Johnson with a model of the New York State Theater

Architect Philip Johnson

continued from previous page

It was the stupidest thing I ever did.” He then took the easy way out when he relegated the episode to history, saying that, “I can never forgive myself and I never can atone for it. There’s nothing I can do.” (Artnews) Outside of donating the design for a Port Chester, NY synagogue in 1956, and advancing the careers of some Jewish architects, there is no sign that Johnson did take deliberate steps to atone for having boosted the Nazi war machine.

After Johnson died in 2005, it was left to the country to determine how to handle his legacy. After the George Floyd protests, his name was covered or removed from a number of places. A collective of architects calling themselves the Johnson Study Group devoted themselves to addressing Johnson’s works. In an open letter, they asked MoMA to remove Johnson’s name from its galleries. They did not simply document the harm Johnson did, but their letter asks “how can MoMA effectively right Johnson’s wrongs,” since the institution had been complicit in backing Johnson while he “effectively segregated the architectural collection at MoMA, where under his leadership (1933–88) not a single work by any

Black architect or designer was included in the collection.”

As the Johnson Study Group put it, using Johnson’s name on buildings and galleries is not about Johnson himself any more. “There is a role for Johnson’s architectural work in archives and historic preservation. However, naming titles and spaces inevitably suggests that the honoree is a model for curators, administrators, students, and others who participate in these institutions.”

And so the country adds Philip Johnson to the list of people who held positions of power and used positions of power to advance outdated ideas, and to cover over enthusiastic support of racism, anti-Semitism, and fascism. It is not clear that renaming a building, as Harvard has done, is enough, or covering his name for an exhibition, as MoMA did. At this time, the process of dealing with racists and fascists in America’s institutional history is still mostly-uncharted territory, a frontier the country is finally being forced to explore.

You can come to your own conclusions by visiting Johnson’s glass house in New Canaan, Connecticut, by sitting with the spirit of the architect, in his best-known project, the house where he died, and seeing how the past looks in the plain daylight that streams in through every wall. 🇺🇸



Johnson poses with a model of AT&T Building, May 1978. Photo Courtesy of *TimeLife, Inc.*

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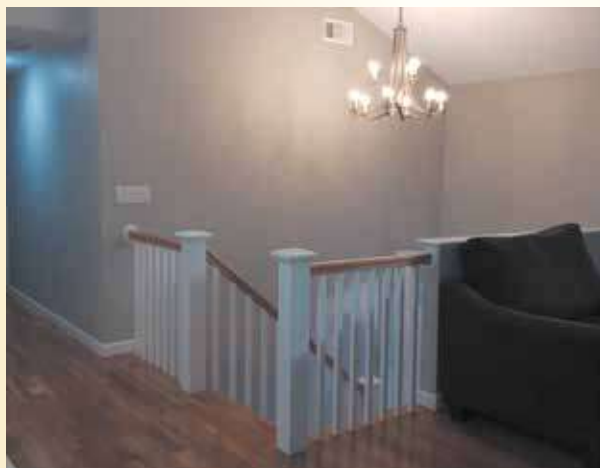
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JEWELRY DESIGNER MODERNIST ART SMITH

By Nicholas McCarty

*Excerpts courtesy of the Brooklyn Museum
Smith's work can be found locally at the
Boston Museum of Fine Arts.*

Arthur Smith was born to Jamaican parents in Cuba in 1917. His family settled in Brooklyn in 1920 and Smith showed artistic talent at an early age, winning honorable mention as an eighth grader in a poster contest held by the American Society for the Prevention of Cruelty to Animals.

Encouraged to apply to art school, he received a scholarship to Cooper Union for the Advancement of Science and Art. There he was one of only a handful of black students, and his advisors tried to steer him towards architecture, suggesting he might readily find a job in the civil sector of that profession. His lack of proclivity for mathematics eventually forced him to abandon this path, however, and he turned to commercial art and a major in sculpture, training that would prove invaluable. After graduating in 1940, Smith worked first with the National Youth Administration and later for Junior Achievement, an organization devoted to helping teenagers find employment. He also took a night

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Art Smith- "A piece of jewelry is in a sense an object that is not complete in itself. Jewelry is a 'what is it?' until you relate it to the body. The body is a component in design just as air and space are. Like line, form, and color, the body is a material to work with. It is one of the basic inspirations in creating form."

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New Orleans Necklace
Silver, three semiprecious stones: Labradorite

course in jewelry making at New York University. That and the friendship with Winifred Mason, a black jewelry designer who became his mentor, set him on the course of his adult artistic life. Mason had a small jewelry studio and store in Greenwich Village, and Smith became her full time assistant. He subsequently moved from Brooklyn to the Village's Bank Street. In 1946 Smith opened his own studio and shop on Cornelia Street in the village with the financial assistance of a near-stranger who wished to undermine Mason because of bad feelings over business transactions. Cornelia Street was an "Italian block" then, and Smith suffered racial violence from some of his neighbors. His store-front windows were smashed on one occa-



Ellington Necklace
Silver, turquoise, amethyst, prase, rhodonite

sion and he was made to feel dangerously unwanted. Soon after, he moved to 140 West Fourth Street just 1/2 block from Washington Square Park, the heart of Greenwich Village where as an openly gay black artist he felt more at home. The new store was better located business-wise and socially, and Smith's career began to take off. In addition to selling from this new location, he started to sell his wares to craft stores in Boston, San Francisco, and Chicago, and by the mid-1950's he had business relationships with Bloomingdale's and Milton Heffing

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JEWELRY DESIGNER ART SMITH



Model wearing Art Smith's "Modern Cuff" Bracelet

in Manhattan, James Boutique in Houston, L'Unique in Minneapolis, and Black Tulip in Dallas. An important early influence on Smith's career was Tally Beatty, a young black dancer and choreographer. Beatty introduced Smith to the dance world "salon" of Frank and Dorcas Neal, where he became acquainted with some of the city's leading black artists including writer James Baldwin, composer and pianist Billy Strayhorn, singers Lena Horne and Harry Belafonte, actor Brock Peters, and expressionist painter Charles Sebree. Through Beatty, Smith also began to design jewelry for several avant-garde black dance companies, including, in ad-



Linked Oval Necklace
Silver, amethyst quartz

dition to Beatty's own, those of Pearl Primus and Claude Marchant. These commissions encouraged him to design on a grander scale than he might otherwise have done, and the theatricality of many of his larger pieces may well reflect this experience. In the early 1950's Smith received feature pictorial coverage in both Vogue and Harper's Bazaar and was also mentioned in The New Yorker shopper's guide, "On the Avenue." For many years thereafter he ran a small advertisement in the back of The New Yorker. By the 1960's he had begun to use silver more readily in his jewelry, and as his client base increased so did his custom designs. He received a prestigious commission from the Peekskill, New York, chapter of the National Association for Advancement of Colored People, for example, to design a brooch for Eleanor Roosevelt, and he made cufflinks for Duke Ellington that incorporated the first notes of Ellington's famous 1930 song "Mood Indigo." In 1969 he was honored with a one-man exhibition at New York's Museum of Contemporary Crafts (now the Museum of Art and Design), and in 1970 he was included in Objects: USA, a large traveling exhibition organized by Lee Nordness, an influential early dealer in craft objects. After his death 3 major exhibits were organized celebrating his work; "Arthur Smith A Jeweler's Retrospective" at the Jamaica Arts Center in Queens NY, 1990, "Sculpture to Wear; Art Smith and his Contemporaries", at the Gansevoort Gallery, NYC, 1998, and "From the Village to Vogue" at the Brooklyn Museum., 2008. Small catalogues from the 2 museum shows are available. The definitive collection and exhibit of all the artist jewelers of Art Smith's generation is beautifully illustrated and discussed in "Messengers on Modernism American Studio Jewelry 1940-1960", written by Toni Greenbaum published by Flammarion and the Montreal Museum in 1996. Smith had had a heart attack in the 1960s, and by the late 1970s his health had declined. The shop on West Fourth was closed in 1979 and Art Smith died in 1982. 🇳🇮



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Where are you originally from? How did you get started in this business?

I am originally from Brazil, in a city called Governador Valadares. I moved to the USA when I was a teenager, and have mostly lived in the Boston area ever since, so this is also home. As a teenager I would help my Dad with his work in carpentry and he taught the basics. I worked various odd jobs, as a cook, a janitor, a painter, truck driver, etc. And I came to hone my creativity, knowledge and entrepreneurship into starting my own business and creating jobs for my community.



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What are some of your favorite projects and why?

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What are some of your projects you've completed?

One of the biggest projects has been my own house, that we've owned in Norwood since 2013. As someone who works with homeowners, being a homeowner myself, I can relate to the statement that the work at home is never done! We recently remodeled our own kitchen using our own Mazzoni Construction Inc. and it was weeks of microwave cooking, but worth it!

We have done so many projects over the years, it's truly hard to keep track of, we've done everything from re-structuring walls to make it into an open-floor plan, to constructing an entire backyard lounge with masonry.



What are some of the challenges you've faced?

When beginning a project you never know what you're going to run into, there might be an unpleasant surprise waiting! With older houses, electrical issues are common. The structure of the house, if it is old, can be unsound and unlevelled and that's a massive hurdle because that needs to be intact before you can build anything new on top of that.

What advice/tips would you give to a homeowner considering a renovation?

Have a clear vision! Make a vision board, Pinterest pins, whatever you need to help you visualize exactly what you want so that we can best help you carry out YOUR idea. I've found that homeowners with an unclear

vision usually get frustrated by additional input and changes, because they feel they don't have control but it's because they don't know what they want!

Have you had many LGBTQ clients?

Not many, but we do get a few and we are honored to be welcomed into any home.

If a carpenter was starting out what advice would you give them?

Unexpected things will inevitably happen, but it's all about communicating with your team and allowing good ideas to be heard and acting upon them in unison. Surround yourself with supportive and knowledgeable people and colleagues.



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I DO

Daniel & Jacob's Wedding, Cultures Join



Interview Questions By Sharon Levine with Jacob

Daniel and Jacob are from very different cultures, Daniel is originally from Brazil with Portuguese spoken as his first language and Jacob comes from a conservative Republican family from one of Connecticut's wealthiest suburbs. Many of Daniel's close knit family now live in the area as full US citizens. When they first met Jacob said, "I was the white guy coming into the family."

After a 9 year engagement, then a wedding, Jacob is truly a welcomed addition to Daniel's family. Successful entrepreneurs, Jacob and Daniel bought a printing business which is thriving and expanding due to their joint efforts. They couldn't be happier.

How did you meet?

I met Daniel at my first Pride event in Boston, Ma in 2010 at a party at the House of Blues. This being my first pride I was very shy and kept to myself. Daniel approached me as he saw that I was standing alone and tried to have a conversation with me. I mentioned that I do not speak to people I don't know, and he moved on with his time at the event. I later found out we had friends in common and reached out through Facebook to see if he would like to meet in person so I could apologize to him for giving him the cold shoulder. I was going to be in Boston the following week, he said yes, and we ended up having coffee on the Boston Common under a tree that we visit every year during our anniversary.

What was your proposal like?

I knew from our second encounter that he was the man I wish to spend the rest of my life with. I asked him to marry me on our friend's private island in Maine on September 4th, after dinner while the sun was setting with some of our closest friends at the time.

Can you describe your wedding attire?

I am all about making sure I always look nice, and this was no exception for our wedding. We had custom Italian suits made for Daniel, his best man, my best man, and myself. A light navy-blue suit with us having matching purple ties, different socks, and custom watches we had made for the 4 of us. Our guests had been requested to wear formal attire as I am old fashion and like the look of people being dressed up.



What was your ceremony like?

I created our wedding to be a very intimate event. We wanted to have it as a celebration of our union together. My sister was the one that married us. I had everything planned out from the décor to the amount of time each person got to walk down the aisle to how drinks would be served, table setting would be arranged to how it was important for us to have as much time with our guests as I have been to many weddings in which you do not get to enjoy your day. It was all about 2 hours for personal

Left; Daniel and Jacob pose in front of the spectacular holiday display at Cruiseport Gloucester

Top Right; Daniel put the ring on Jacob's finger

Below; Jacob is escorted down the aisle by his mother

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photos and then everything else should be candid as we wanted to be with one another and with the ones that showed up for our event. Our tables had lanterns with loads of real candles in them as it has a more natural look and feel than fake candles. I think the end count was somewhere around 1000 candles on the tables, windows and throughout the space. We served a full sit-down dinner along with having an open bar and lots of dancing. It was a celebration of our two lives becoming one and that was the most important thing to us both.



How did you pick your venue for your wedding?

We got married at the Cruiseport Gloucester. It was their first gay wedding. We picked out our venue based on location and we wanted to have it on the water in the middle of winter. They had a beautiful location with a wrap around deck with outside heaters, Christmas trees with white lights that just set the mood.

What did you like best about it?

I got to marry the man of my dreams, everything else at the wedding fell into place even when I gave up control once we said I DO.

How many guests? Special guests? Wedding party?

We decided to have a small wedding, that was the plan no more than 50 people which we all know will never happen. It ended up being around 130 guests, our good and famous DJ friend playing for us the entire night. We decided we should each only have one person in our wedding party plus their partners. Our actual wedding party was 1 best man each and then their partner was invited to sit with us at the head of the table during our reception.

DANIEL & JACOB'S WEDDING

What was the most memorable moment?

Daniel's most memorable moment was once we said I Do and we walked down the aisle to go meet with his mom and my mom and got to share the moment our two worlds became one, different cultures, languages and lives melted into one big family. My favorite moment was when we had been listening to our best friends give speeches and Daniel took what he thought was a pallet cleanser and popped it into his mouth to only find out it was a butter ball in the shape of a heart. He was not able to spit it out and leaned into me and asked what he should do and I told him to keep chewing and not let anyone else know. This was also caught on camera and is one of my favorite photos I have hung in my office.

Other special moments?

Being introduced for the first time as Jacob and Daniel Souza-Dickinson and having our first dance together. I was a dancer when I was younger and Daniel never really liked to dance so we would practice in our home up until the wedding, he was so nervous but the smile on his face at the end of the song was worth every misstep that was taken.

Any favorite stories of guests or experiences ?

All our nieces and nephews dancing the night away, our good friend taking turns dancing with my mom and us all just in a circle on the dance floor trying to out do the one that danced before the other.

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Please describe the decor.

I would call it classic modern. Everything was white, no one could wear blue but Daniel and myself plus our two best men. We had 50 lanterns, one on each table with different height candles, shapes as well as the aisle that was lined with them during our ceremony. It was what I would say in some manner an updated version of old Hollywood. We had all the windows lined with tea lights, everything else was white on white with Swarovski crystals laid about on the tables and different areas to seem as if they had been freshly fallen snow and when the light would hit them it would cascade a beautiful rainbow color around the area that they had been placed on

Top Left: Jacob and Daniel cut the cake

Bottom Left: The couple on Cruiseport Gloucester's balcony

Top Right: The elegant reception settings

Below: A memorable moment with the best men and their partners.





Above; Jacob dances with his nephews

continued from previous page

Can you describe the cake and cuisine?

The cake was a one of a kind, I had painted my vision on canvas, and we took that painting to the most amazing cake maker in the area, and she made sure that it was an exact replica of what I had painted and dreamed up in my head. Every snowflake was in the exact location that was on my artwork that we provided to her. We did a 2-hour happy hour with an open bar, with passed Hors d'oeuvres.

Dinner was options of multiple breads, Herb Panko Crusted Chicken Paillard, Grilled North Atlantic Salmon, with a winter salad as a starter, roasted potatoes, grilled green beans, with pomegranates and several other sides to choose from. I also had a full-time waiter that followed me around the entire evening with fresh cut French fries as that was all I really wanted to have. Some think it is odd but its our wedding and can't we enjoy what we like?

We imported ingredients to make a signature drink that was a twist on the Brazilian Caipirinha, we used mashed fresh strawberries instead of the lime that would be used to make the original drink.

What was special about your honeymoon?

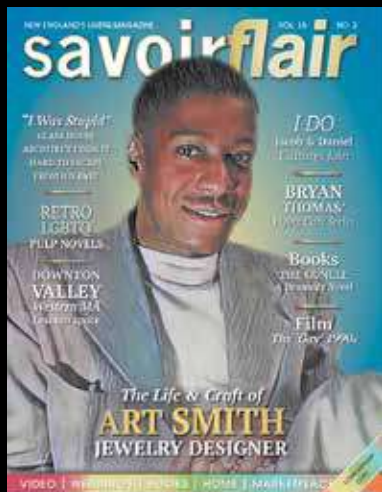
We did not take a honeymoon until December of that year as we have a company to run, however we went to Iceland which was a dream come true of ours. I planned secret events each day of us being on the island. I worked with the staff for about 8 months to make sure each day went off without a hitch. From secret helicopter rides to private horse back tours of the volcanoes to the most magical night when we hiked for about an hour up the side of a mountain and through a volcano to a hot spring in which the hotel when out first to provide us with towels, bathrobes, 'and champagne for us to enjoy a special night together while it lightly snowed, It was so magical we actually go back every year to go on new adventures together. 🇮🇸



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Hobart Village ANTIQUe MALL

Chloe Belle with Dick Fiorentino



Hobart Village Antique Mall is located in picturesque North Central Massachusetts. The name of the mall is derived from the historic Inn located on the property. The Inn was built in 1774 on a land grant given to William Hobart. Prior to and during the revolution the tavern in the Inn was a gathering place for the townspeople. An old register, now in the possession of the Fitchburg Historical Society, contains the names of famous people who stayed there, including: General Stonewall Jackson, Ulysses S. Grant, Henry Ward Beecher and Brigham Young.

In the late spring of 1994, Dick and Janice Fiorentino, along with their daughter, Robin Silva, and their son-in-law, Tony Silva decided to buy the old Elsa Williams' buildings in W. Townsend. This large property has been completely transformed and now houses the Hobart Village Antique Mall. The complex measures 16,500 sq. ft. and boasts a wide selection for its customers to explore. The second floor of the old Elsa Williams' warehouse has become a group shop for antiques and collectables. It has 10 rooms, 85 glass cases, 8 open shelf units and 15 open booths and hosts over 80 dealers. Locat-

ed on the first floor of the complex is the West Village Antique Shop. West Village is a large shop filled with estate furniture, glass, china, prints and lots of accessories. Across the hall is the Re-Creation Rooms. This shop has a large selection of reproduction country furniture made in the New England Area including hand crafted farm tables, painted cabinetry, tiger maple furniture and mission oak furniture from the Amish in Pennsylvania. The many accessories include mirrors, prints, yellow ware, candles, country hanging lamps and much more. These rooms give the customer a quality alternative to our fine antiques.



Dick Fiorentino

What makes Hobart Village different from other collectible stores?

The shop is different from others due to the fact that we carry a wide variety of antiques and collectables. We also carry used furniture, and we also have new furniture made by the Amish and Mennonites which attracts younger generations that want better quality furniture. An alternative to Ikea, Wayside and Bobs stuff.



What are some of the popular trends in recent years?

The trend is away from brown furniture, and more toward painted and colored stains. The trend of the Millennials is more toward mid-century modern.

What's the antique market like currently?

In today's marketplace it's hard to make a mistake in buying things, young people are not interested in antiques so the prices have dropped dramatically. Not to repeat myself young people do not want antiques.



Do you have many LGBTQ customers?

Yes a lot of gay guys, I have had many gay people customers over the years.

How would you characterize these clients versus non LGBTQ community members?

Gay guys love antiques, such as silver, high style figurines, doesn't have to be antique, just pretty and decent quality.



Do you have any LGBTQ staff?

Yes I have a friend who comes in on Saturday mornings sits behind the counter and his job is talking to people. We have been friends for about 40 years, he loves antiques, and I guess you could say he is the only person other than me who can speak about antiques.

What advice would you give someone who wants to purchase an antique?

Buy what you like, if you liked it someone else will like it also.



What makes you proud of owning a business like Hobart Antiques?

I am not a proud man, my favorite word is reasonable.

What is the biggest challenge in the retail and service end of your business?

Selling things fast enough, 25 years ago you could sell whatever you bought quickly. Kids don't want stuff. They have been programmed to not have too much clutter, bear walls etc. 🏳️‍🌈



BRYAN THOMPSON'S

Flying Car Series

by John Axelrod

Over the past 15 years, Bryan Thompson has become an automotive designer extraordinaire, designing cars for Nissan, Peugeot and Volvo/Mack Trucks, while also contributing to the LGBT community with the Bryan Thompson Design Scholarship, which supports exceptionally talented LGBT design students with funds to help pay for education at College for Creative Studies or Art Center College of Design.

In addition to designing actual cars, Bryan is an artist who explores what might become possible in automotive design. In a recent series of canvases called *Do You Remember Flying Cars*, Bryan follows in the footsteps of American designers who have been fascinated by the marriage of car and plane. The idea of flying cars may seem like an alternate universe, the idea is tantalizingly close to reality. There are nearly 80 patents on file at the United States Patent and Trademark Office for various kinds of flying cars. Some of these have actually flown. Most have not. And all have come up short of reaching the goal of the mass-produced flying car. Some inventors even died testing their inventions. Despite this, they proved that a car could be built to fly, and inspired a new group of road-worthy aircraft enthusiasts and airworthy car enthusiasts.

Even today, in 2021, flying cars still promise to shape how we commute, work and live in the coming decades. Several companies are developing Flying Car technology, including Boeing and Airbus, as well as automakers Toyota and Porsche. In January, Hyundai and Uber announced they were collaborating on an all-electric air taxi. One report from Morgan Stanley even speculates that by 2040, an urban air taxi market could generate between \$1.4 trillion to \$2.9 trillion globally. A car that will lift you above the traffic is estimated to cost between \$1.3 and \$1.7 million.

In canvases that merge the automotive past with a flying-car future, while also merging the details of concept car technical design sketches with the complex emotional response that characterizes artwork, Bryan Thompson has created a series of images that toy with a retro-futuristic vision of a world where cars can fly.

continues on page 52



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BRYAN THOMPSON'S FLYING CARS SERIES

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In Mr. Imperio, we see a jet like vision of a flying car complete with vapor trails streaming of out the rear engines. This dynamic soaring motion can be seen in most of his flying car canvases. They zoom through the canvas, reflecting the surrounding bright hues. Sleek and dynamic Mr. Imperio needs no airplane wings. It's a streamlined car with large jet engines propelling itself dynamically through the atmosphere. This canvas also has a engaging color scheme with green, yellow, turquoise, pink and blue filling the canvas and mirroring the exterior of the

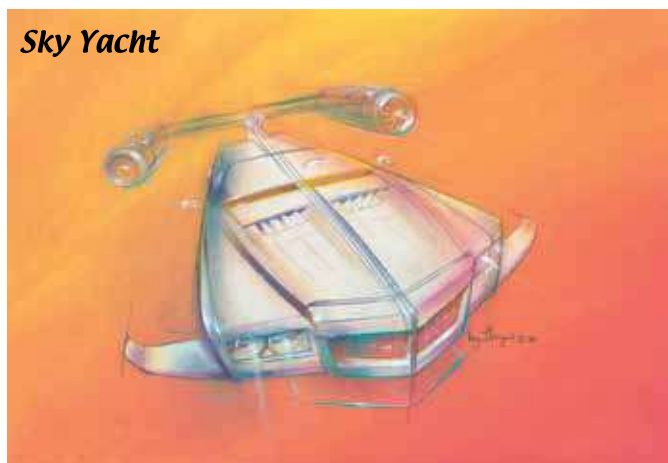
Mr. Imperio



machine. This vision conveys the image without being overworked, it's just enough to communicate the idea of the car-plane moving vigorously through the atmosphere.

The Sky Yacht is another energetic vision of a flying auto. It looks like we should see a Marvel super hero climbing out of it. Appearing bulkier than the other works in the

Sky Yacht



series, the two jet engines sit above the vehicle with two small wings in the front on each side. The wide front end appears to be a perspective ploy, giving it a heavier feel than the tapered rear. This flying machine front is reminiscent of the Ford LTDs and Caddies of the 1970s, with a protruding grill and headlights in rectangular insets. In the Sky Yacht image, there are a series of highly streamlined windows. As with all the paintings in this series, there are no operators in view, only machine and atmosphere.

Miami Mamacita has delightful pinkish and purple hues on the surface of the car-plane. On the bottom there is a rudder-like fin, which suggests a car-seaplane hybrid. With the splashy blue, turquoise background this hybrid may be destined for water, road or sky. Next to the 1970s headlights and front grill, the side view shows a smaller jet engine than appear in other works in the series. It has a station wagon-like back, with even a suggestion of a

continues on page 54



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BRYAN THOMPSON'S FLYING CARS SERIES

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rack on top. There is a lightly sketched steering wheel in the front. All this succinctly blends together. It's fun and splashy, zooming along in the atmosphere. This canvas is something that you could comfortably live with. [I'm guessing this should be 'with,' but 'in' would also be interesting.]



Miami Mamacita

Connie Trail is packed with motion, again with side engines. Like other paintings in the series, it has side engines, but this one also has engines under the wings, as



Connie Trail

it zoom through a pink atmosphere. Wing mirrors and a roof rack make this hybrid familiar and yet unfamiliar all at the same time. This flying car appears to roar along the ground or air, we're not sure, but like all the vehicles in this series, one thing is clear: it's fast.

The Wagon Queen zips along in pink sunset hues with cyan blue accents. The engines are under the main body, centered underneath with two expansive wings. The Chevron-like logo on the hood centers this streamlined vision of speed through a sunset, pink atmosphere. On the right side, the canvas breaks into a

continues on page 57



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Wagon Queen

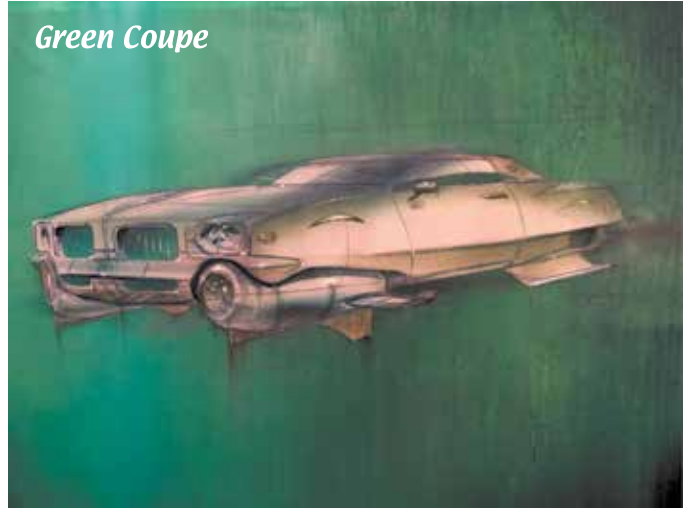


sky blue, which blends with the reflective metallic outer exterior of the vehicle. Although the squarish back is reminiscent of a station wagon, this hybrid has morphed into its own slick vision.

Green Coupe is similar to other in the series with a 1970s front-end look and a long body. The image itself has a dark, murky, industrial green background, unlike the other canvases in the series. The engines are on the side with four short wings on the body. The vehicle itself doesn't convey strong motion like the others in the series, only a

small trail of brown tailpipe smoke out of the back. The actual color of the flying car appears gold. A purplish surface with a reflective tinge is echoed underneath and across the hood and windshield. A Cadillac-like emblem can be seen on the back side roof. Crescent-shaped vent-like details are highlighted on the side. This flying Caddy is all flash and more than likely costs a lot of cash...

Green Coupe



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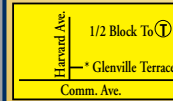
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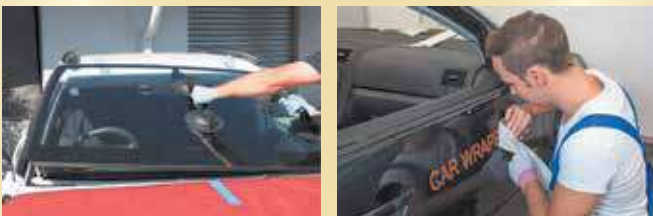


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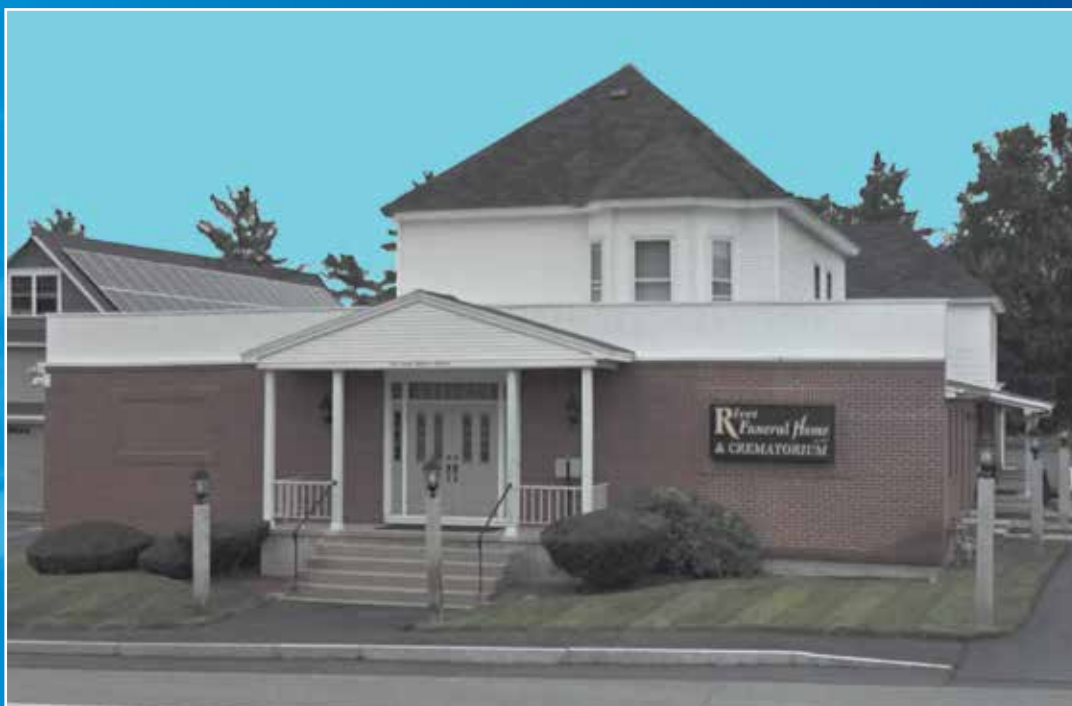
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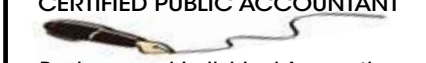
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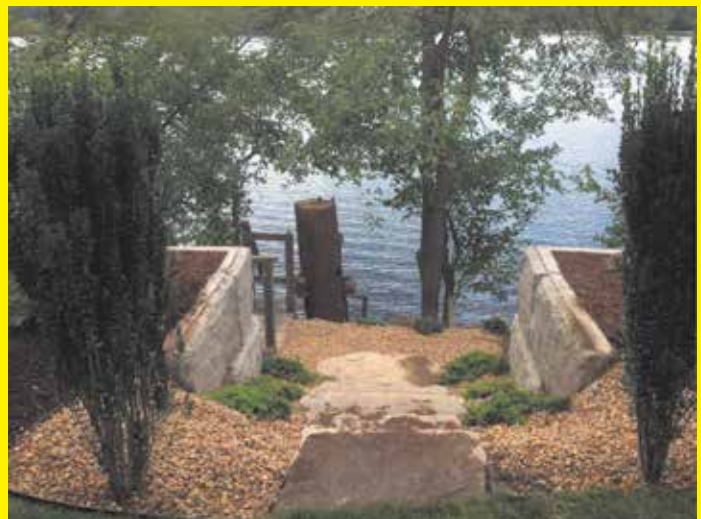


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