

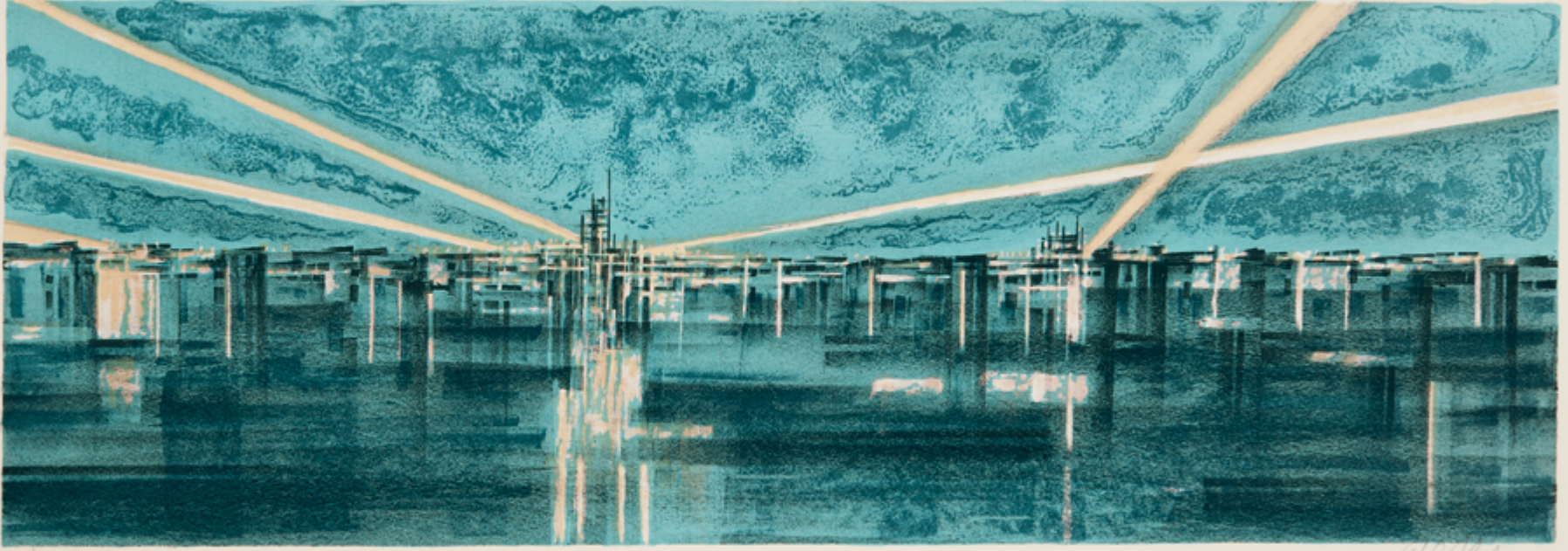
A painting of a man with a weathered face, wearing a straw hat and a blue button-down shirt. He is holding a large, vibrant yellow leaf in front of him with both hands. The background is a soft, hazy landscape with a blue sky and distant hills. The overall style is reminiscent of American Regionalism or Social Realism.

# Art For Every Home

**Associated American Artists  
1934-2000**

Page Above: “Boy, That’s Tobacco” by James Chapin (1887-1975), circa 1942. Oil on canvas, 36 by 44 inches. Virginia Tech, Reynolds Homestead.

“Airport” by Richard Florsheim, 1964, published 1965. Lithograph, 10 by 29 3/4 inches. KSU, Beach Museum of Art.



**By Kate Eagen Johnson**

**M**ANHATTAN, KAN. — “What! only \$5 for a SIGNED ORIGINAL by Thomas Benton, the Great American Artist — Yes, Incredible, but True!” ran the snappy advertising headline. Long before eBay or Etsy, a company named Associated American Artists formed a virtual community of art collectors and design enthusiasts that stretched across the nation. In 1934, the retailing virtuoso





Reeves Lewenthal launched AAA with the aim of selling limited-edition etchings and lithographs via mail order. Inclusive in corporate thought, word and deed, Lewenthal worked in partnership with artists, design companies, industries, government, media and consumers to fulfill AAA's public arts mission.

Yet despite AAA's longevity — the company closed its doors only in 2000 — and its considerable influence — "First American Publisher of David Hockney Prints" is one of its many claims to fame — neither its widespread impact nor even the basic facts of its business history and artistic output have

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**In 1950, AAA introduced a line of ceramics under the trade name "Stonelain." In a related effort, AAA collaborated with Castleton China to produce artist-decorated tableware in 1941-1942 and again in 1949. "Pioneer" designed by Berta Margoules (1907-1996) for Stonelain, Associated American Artists, 1950. Glazed stoneware, 11<sup>1</sup>/<sub>8</sub> inches by 4 by 3 inches. Private collection.**

been well documented until now. Much in the spirit of AAA itself, researchers, curators and scholars have teamed up to create a traveling exhibition, companion catalog and — “soon-to-be downloadable” — comprehensive product lists...

(Continued on page 30 inside the E-Edition)

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According to advertising text, “The print is an obvious choice for the honey-haired blond. A carefully considered color scheme and wisely chosen furniture create a room that reflects both its owner’s delicate coloring and her brisk, positive approach to living.” Anton Refregier’s “Pioneer Pathways” fabric design illustrated in the April 1952 issue of *Living for Young Homemakers*.



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