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THE ECHOES REPORT

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DECO ECHOES

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The purpose of The Echoes Report is to serve as a resource guide to consumers looking for vintage shops, news, and specific items regarding the 1930's-1960's eras.

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"Your publication will satisfy a great craving for 20th century antiques and collectibles.

Thank you!"

Howard Weitzman
Cockeysville, MD

"Thank you very much for The Echoes Report. I like your ideas, and it will be very helpful to me to know other dealers . . ."

Tetsumasa Suda
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Japan

"Hi Folks! I picked up Vol 1, #2 and liked it!"

John Kozarski
Baltimore, MD

"Great publication. Really like the variety of your articles. Have you ever considered a finder's service? I'm sure a lot of us collectors would like help locating sources for hard to find items."

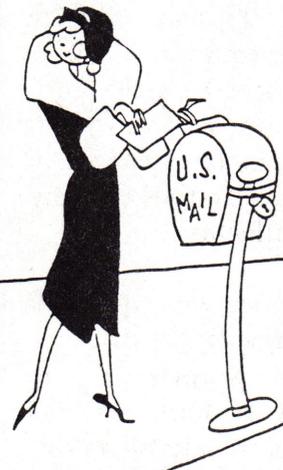
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Albany, GA

"Looking forward to the next issue!"

Christine Paskins
Christine's

"Looking forward to my first copy!"

Heather Campbell
Washington, D.C.



• LETTERS •

Tell us how we're doing. We'd love to hear from you! Send us your letters, suggestions, or contributions. Send them to:

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Machine Age Vision

One serendipitous phone call kicked off the eyewear revolution of the Twentieth Century.

In 1986, Kenny Schwartz, Larry Leight and associates were poised on the edge of opening an optical retail store which would specialize in a few select eyewear lines from exclusive designers. They also dreamed of designing their own collection of eyewear based on the styles and craftsmanship of the American Machine Age, but that was just a dream -- or was it?

About this time they received a phone call from a New York antique dealer inquiring as to whether they would be interested in purchasing a vintage eyewear collection. Intrigued, Larry made a trip to Manhattan and discovered the find of a lifetime. Over 1,500 unassembled vintage American eyeglass frames and 3,000 sunglass clips all dating from the 1930's, belonging to the late optician, Oliver Peoples, Esquire, were found.

Inspired by this unbelievable find, they suddenly knew the direction their shop would take -- vintage! Naming their business after the original distributor of this vintage eyewear, the Oliver Peoples shop opened on Sunset Boulevard in West Hollywood in November of 1986. The interior is designed to resemble a

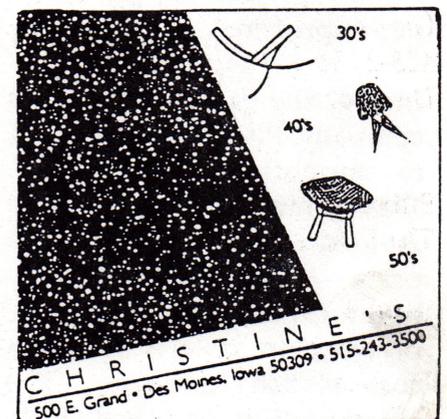


Model in Oliver Peoples 1930's style glasses.

gallery with lots of light and sparse furnishings. Antiques from the 1930's and 40's are displayed throughout, along with the original Oliver Peoples, Esq. frames. The rest of the space displays the new Oliver Peoples frames and the EYEVAN collection.

The new frames were inspired by the vintage frame designs. They were created to be unique and of high quality, with superior attention to detail. To produce this new line, Oliver Peoples joined with OPTEC Japan, the mak-

ers of the EYEVAN collection, in early 1987. OPTEC Japan liked the arrangement so much that they opened an
Continued on page 15



ITEM



Eames molded plywood chair

Creation: 1945

History: Charles Eames met his wife Ray at Cranbrook Academy in 1940, and they were wed a year later. After their marriage they formed The Eames Office. Besides furniture, the office also designed books, films, graphics, and exhibitions. But it is their furniture which has left a lasting impression.

In 1942 the Eameses formed a company, Plyformed Products, to support the war effort. This company manufactured molded plywood airplane parts. At the same time, they began experimenting with the plywood to mold it into low-cost, stylish furniture. The chairs which resulted have become design classics.

Today: Many of the Eames pieces have been in continuous production since the 1940's by the Herman Miller Company. The chair pictured above is available through Palazzetti Furniture.

Further: Further reading on Charles and Ray Eames and the furniture they designed can be found in "Eames Design", published by Abrams Press.

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UK Diners

"A MALT WITH YOUR CHIPS, CHAP?"

We have their "fish and chips", now they have our malts and burgers. That's right -- the American diner is now available in the United Kingdom and Europe.

In April, 1992, Neil Protheroe, Steve Willans and Steve Walker formed the Atlanta Diner Company to market a line of reproduction stainless steel diners and double drive thrus in the UK and Europe. The diners, manufactured by the Diner Group Ltd. in Atlanta, Georgia, seat 20 to 108 depending on the model ordered. They are constructed according to customer requirements and shipped complete with food service equipment, furniture, fixtures and air conditioning to their destination and installed by Atlanta Diner engineers on site.

So far they have had tremendous response to their marketing activity -- oil companies, individual restaurateurs, and catering corporations are all interested in the novel idea of an American diner in Europe. The novelty of the idea seems to be the only drawback. People in the UK and Europe are unfamiliar with diners. Many times Neil is asked, "What is a diner?" He then has to explain what a diner is all about and people have to mull this "new" concept over for a while.

To help familiarize Europeans with diners and prove their expected profit potential, Atlanta Diner Co. has made arrangements to purchase a diner themselves and locate it in Manchester, England. It will be called "Starvin' Marvin's" and should be open by the end of the year.

Using Starvin' Marvin's as the model, Atlanta Diner plans to franchise their concept across the European continent. This way they can sell diners to individuals who want to create their own "diner restaurant" and sell to people who want to open a diner under the security of franchise support and recognition.

Besides Europe and the UK, Atlanta Diner has had inquiries from Finland, Sweden,

Continued on page 6



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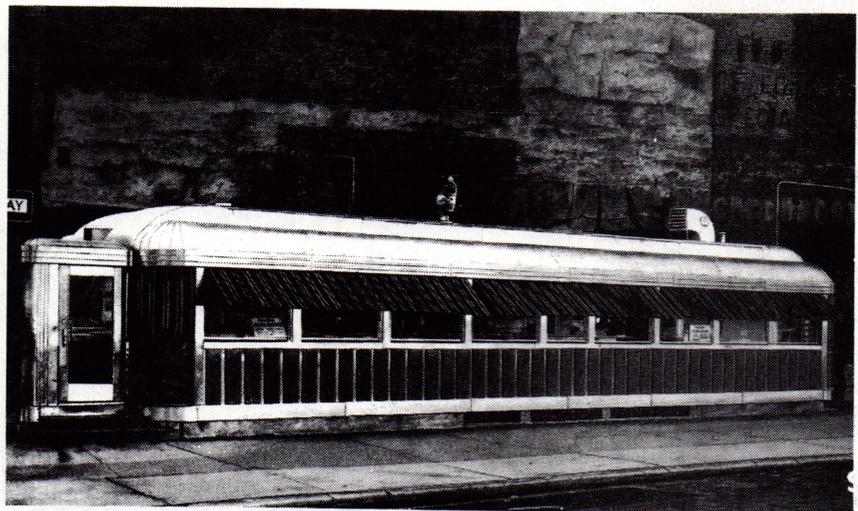


Photo of diner "Streetwise" sitting on corner of city block.

Continued from page 5

Germany and the Middle East for their diners. They plan to set up distributors in each of these countries, and more, until the hunger for American diners has been satisfied!

For more information, contact:
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Fashion Flashback

It all started in the late Eighties with the sudden emergence of Sixties fashion hallmarks on the runways in Paris and Milan. Vibrant colors and patterns began to pop up, and hemlines started to rise. New York designer Stephen Sprouse, a dedicated Sixties fanzine, produced Mao-colored coats and mini sweater skirts for his 1988 collection. British designer Paul Smith promoted men's shirts covered in daisies and other 60's prints. Geoffrey Beene stated that the Jumpsuit was "the" piece of clothing every modern man or woman should own, and he used the graphics of the 60's -dots, stripes, and large prints to great effect. Even Barbie sold out in a Sixties groovy ensemble in the Eighties.

In 1990 a new trend appeared -- Fifties! Biomorphic shapes showed up on dresses, gowns, jackets and more. Givenchy produced a black satin dress with an organically shaped velvet panel on the front, and Ungaro placed a biomorphic pink satin bodice over black lace on one of his creations.

The summer of 1991 hailed the return of princess dresses in bold, fantastic colors by British designer Katherine Hamnett. And in Paris, designer Jean Paul Gaultier resurrected a 50's classic -- the tulle evening dress.

For Fall '92 designers are reaching back even further for inspiration, to the 1930's and 40's. Harper's Bazaar stated that "fall's newest suits are slightly 40's in feel: all now have a longer skirt, each has a distinct jacket shape, and every one is wonderfully feminine." Michael Kors has a wonderful wool plaid three button jacket, matching skirt, and head scarf (very 40's!) in his fall collection. Chanel, known for the classic look, has a fabulous wool plaid and suede jacket with matching skirt for fall. All the runway models are sporting vintage 40's hairstyles, arched eyebrows, and matching gloves and handbags.

Take note: it's not only the suit set that's waxing nostalgic -- sports enthusiasts are also! Designer Suzy Metcalf has created a line of tennis and golf clothing for women which draws its inspiration from 1920's, 30's and 40's fashion.

It all started last summer while playing tennis on the courts at Longwood. She noticed that all the women around her were wearing shorts and baggy T-shirts to play -- very unflattering. Her mind drifted back to her childhood days in Maine when everyone used to wear a dress on the courts, and it was both comfortable and feminine. Women were not afraid to be

women back then, and Suzy felt that the women of today

Continued on page 17



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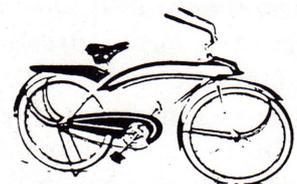
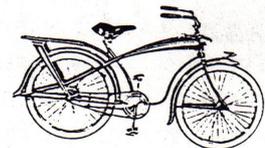
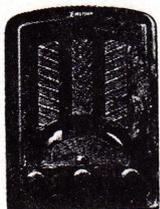
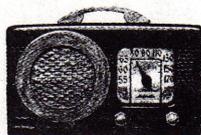
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Lustron Homes

At the end of World War II, a housing shortage existed in America.

Carl Strandlund managed a porcelain-enameled steel company. He wanted to build 500 gas stations for the Standard Oil Company.

But, there was a hitch. Steel was still allocated by the government in those days, and Strandlund had to go to Washington, D.C. to get permission. Washington said NO. There were plenty of gas stations. What the country really needed was housing. If he wanted to build a steel house, he could get the steel.

A steel house? Architects Roy Blass and Morris Beckman were commissioned to design one and in 1947 the new Lustron Corporation went into business. With the help of a \$12.5 million dollar loan from the Reconstruction Finance Corporation they set up shop in an old aircraft factory in Ohio. Semi-tractor trailer trucks, equipped with special racks, brought the 3,000 building parts to the building site where they were unloaded in the order they were to be used. Three men could assemble a house in about three weeks.

Continued on page 11



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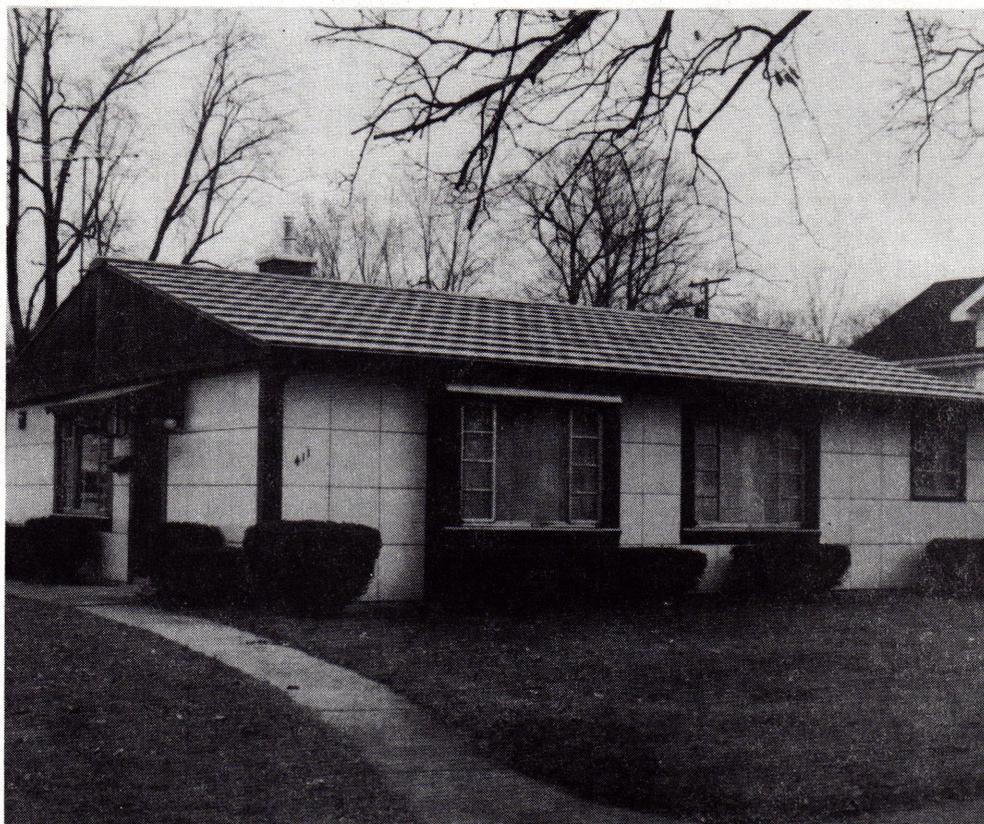
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*Jim Morrow's 1950 all steel
porcelain enamel Lustron
home.*



Continued from page 10

Because the homes were made entirely of light-gauge steel encased in enamel, every piece could be made by the same factory process. Even the built-in dressing tables, closets, and china cabinets were made of enameled steel. The houses came equipped with a radiant ceiling plenum heating system and factory installed insulation batts.

By 1950, 143 dealerships existed and 2,500 homes had been built in 35 states across the U.S. Three basic models were available, the Newport, the Meadowbrook, and the Westchester, with two or three

bedrooms and a garage.

The Lustron Corporation appeared to be on its way, but it wasn't. Labor costs escalated, unions resisted, building codes were difficult to comply with, and bankers were reluctant to provide mortgages for these unconventional homes. Competitors pressured the RFC to call in its loan and in May of 1950, Lustron went under. Perhaps with better circumstances, Lustron homes may have revolutionized the housing industry in its day.

Today there has been a resurgence of interest in these unique homes. Jim Morrow, the owner of a 1950 three-bed-

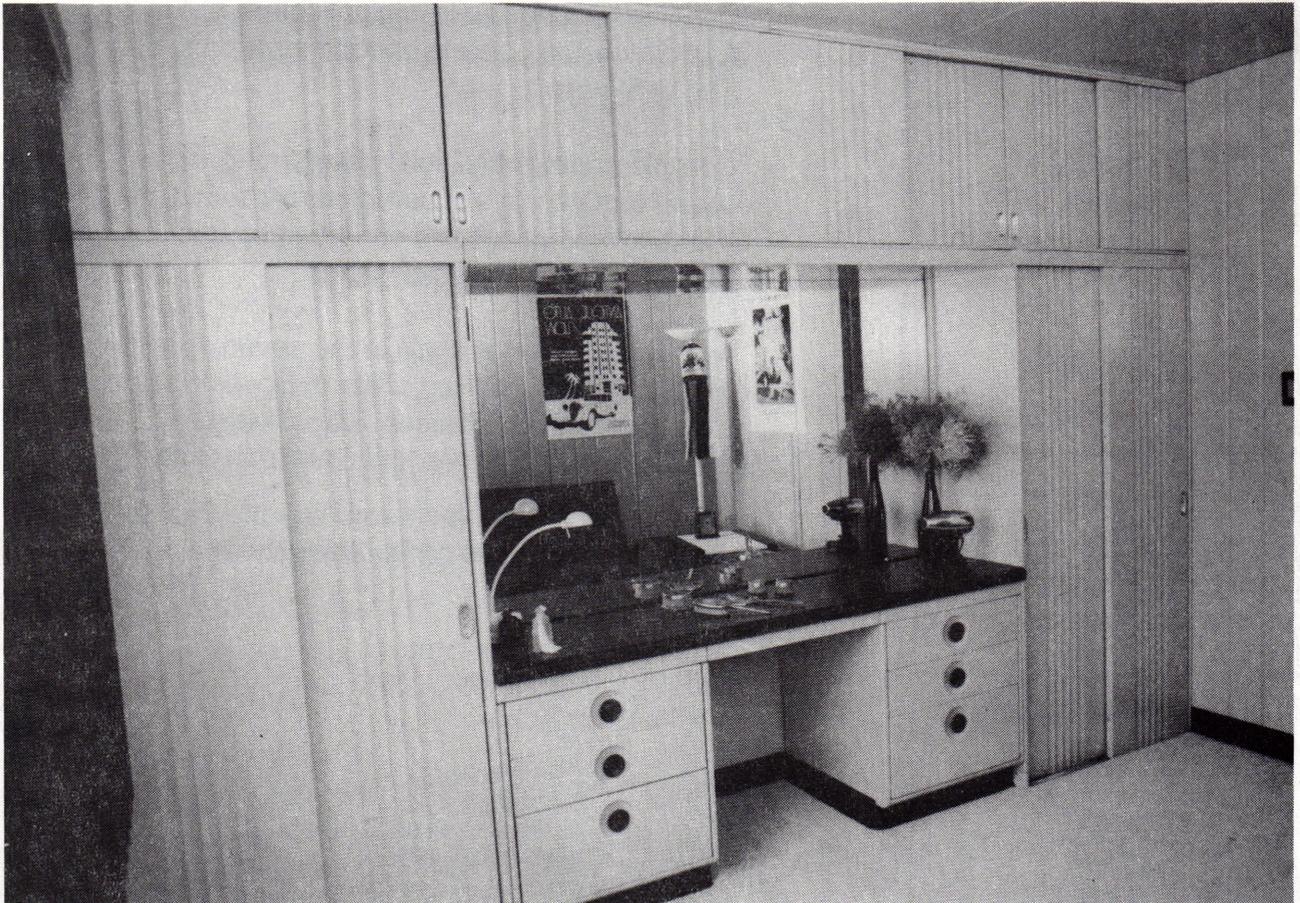
room Lustron home with a two-car garage in Chesterton, Indiana would like to start a newsletter about them. If you own a Lustron home or are interested in them, he would love to hear from you.

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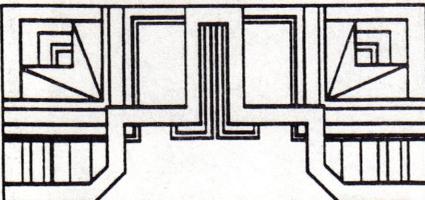
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Hot Spots



After \$20 million in renovations in the late 1980's, the 54-year old Rainbow Room is back, better than ever!

Renovators Joseph Baum, Hugh Hardy, and Milton Glaser aimed to respect the past but not replicate it. They saved the best and created a wonderful new look for the restaurant. Wood and glass lighted columns lead the way to the Rainbow's dramatic entrance, where you feel as though you're entering a carefully orchestrated movie production instead of a restaurant. The drama is intoxicating.

Sixty-five stories over the city, you can waltz on the revolving dance floor or sit at the curved bar and gaze out at the extraordinary view. Deco details abound everywhere -- on the entranceway carpet, the original Donald Deskey furniture, the Norman Bel Geddes streamlined ship model floating above the crowd...

The staff is dressed in vintage

costumes -- cigarette girls in pink and black uniforms with pillbox hats drift through the room. Vintage cocktail recipes have been revived at the bar and classic elegant restaurant food can be found on the menu.

In the new private suites, every effort was made to create the feeling that these rooms have been here forever. In the aptly titled "Radio City" suite, original Donald Deskey sofas, chairs, and tables fill the space. The built-in shelves are curved and banded in black wood. Upon them sits an impressive collection of vintage radios.

The brilliant blending of the old with the new by Baum, Hardy, and Glaser has assured that the magic of the Rainbow Room lives on.



Glamour in a coffee shop? Yes, if it's the Forties style Fountain Coffee Room at the Beverly Hills Hotel. The tiny shop, with only twenty seats at the counter, is the favorite spot for many of Hollywood's famous celebrities. When you finally ferret it out, you may

feel as though you just entered a time warp. (It's not easy to find under the stairs). Nothing here has changed in over fifty years. It's full of 40's glamour -- giant banana leaf wallpaper, a curvy black bakelite counter with matching ceiling cloud, white wrought iron stools, green and white china, and pink linen napkins for everyone. Even the chef has been there since the late 50's.

The Fountain Coffee Room is a tiny island of timelessness in a sea of change.

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the walls and the reception desk is a roller coaster ride of curves.

All this adds up to an exciting retro lobby atmosphere -- the start of a wonderful vacation in "the mountains".



The Nevele Hotel, a typical Catskill resort that everyone's grandparents would have enjoyed, had an edge over their competitors in attracting the Baby Boomer generation. What was it?-- 50's style!

In 1986 when the decision was made to renovate the Nevele to attract younger families, it stood in basically the same state it had since the Fifties. Starburst chandeliers and an amoeboid-shaped three tiered fountain greeted guests in the lobby.

What was lacking was fun. Owner Jeffrey Slutsky hired the late architect Alan Buchsbaum to play up the 50's style and add some wit and whimsy. Buchsbaum designed his own carpet for the lobby -- all circles, lines and triangles, and added four enormous turquoise columns to create a visual path through the space. An original starburst chandelier hangs above sleek, oversized chairs and hourglass tables which are scattered about the lobby. Large amoeboid mirrors adorn

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Continued from page 3

Oliver Peoples Tokyo gallery displaying the complete collections of Oliver Peoples and EYEVAN, and began to distribute Oliver Peoples throughout Asia.

Why has the new Oliver Peoples collection been so successful? Several reasons. First, they followed their instincts and designed frames unlike anything else on the market -- their first three initial designs were based on 1920's styling. Highly detailed and smaller, they appealed to the individualist. Instead of hiding behind large frames, people could express themselves and enhance their features with the smaller design.

Secondly, magazines were eager for anything new in eyewear and they began to feature the Oliver Peoples collection in fashion articles. People read, and a new trend appeared -- wearing eyeglasses not just for better vision, but as an image enhancer.

Lastly, since the frames are so labor intensive, only so many are available each year. This creates an atmosphere of exclusivity. People want the frames because they are difficult to obtain. And at \$125 to \$225 per pair, these frames are prices to compete within the high-end market. Good design, good business.

Special Note: Be sure to check out their "Katherine" frame -- an interpretation of a popular

1950's design!

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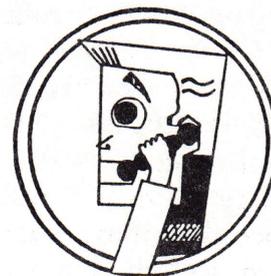


The Echoes Report

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Marilyn Nicotera
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Wethersfield, CT 06109

*Looking for information on parts
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ters.*

Tena Cassity
2950 Maverick Drive
Colorado Springs, CO 80918

*Looking for a set of chrome
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50's sunburst clock and vin-
tage cookie jars.*

Tony Franks
53 Marvin Ridge Road
New Canaan, CT 06840
203-972-0606

*Looking for home movie cam-
eras from the 30's to the 60's.*

Mrs. Larry Spilkin
P.O. Box 5039
Southfield, MI 48086-5039
313-642-3722

*Looking for plastic and bakelite
radios 1930's-1950's, espe-
cially unusual colors.*

Jeff Freeman
800-222-5650

*Looking for streamline
moderne art deco and machine
age items.*

Joyce Kressler
11 Westwood Drive
Worcester, MA 01609
508-756-3407

*Looking for bakelite dominos,
any color.*

Mary Saucier
102 Greaton Road
Boston, MA 02132
617-327-8235

*Looking for 50's-60's table-
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serve the interests
and needs of our
subscribers.

Continued from page 7

were longing for that choice again.

So, she sat down and began to design a line of tennis dresses created out of today's fabrics in yesterday's styles. It was a long process, pattern makers were hard to find, manufacturers took time to get the construction just right, and she had to travel to New York to buy her fabric in bulk, but it was worth it. Wow, what results!

Her Grass Games line is a throwback to another era. The amazing thing is that the dresses are so comfortable. By using the new wonder fabrics, her dresses stretch in all the right places, breathe wonderfully, and machine wash in a snap. Priced from \$95 at pro shops and resorts.

For more information, write:
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357 Commercial Street #110,
Boston, MA 02109.

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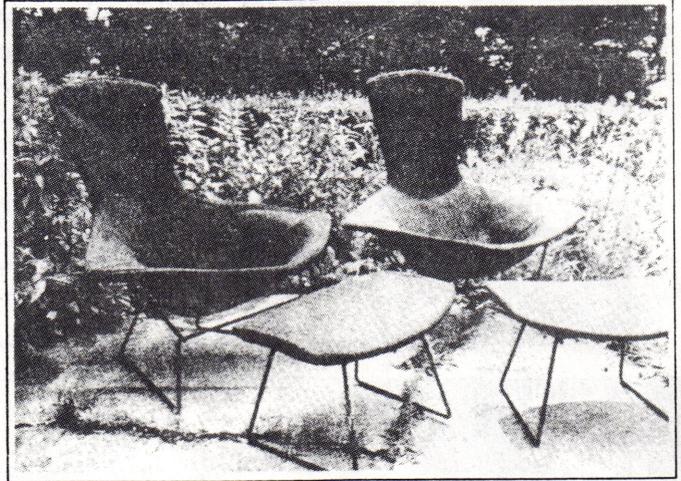
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Caddy Couches



Ever since he was a teenager Mike Riccone has loved the Fifties. While all his friends were getting into rock & roll, he was beebopping to Fats, Dion and the Platters.

Married today with three teenagers of his own, he wanted to create a room in his home which reflected his passion for the 50's. What started as a small renovation of the family room landed Mike in the middle of a junkyard with a saw.

A junkyard?! It was here he found and cut the back ends off a 1959 and a 1960 Cadillac and made them into sofas. Not stopping there, he also converted a 1949 Ford and a large Coca-Cola cooler. Each sofa took about one week to make. He firmed up the



1949 Ford sofa conversion.

frame, added supports and a platform, and did some bodywork. Upholstered cushions were placed in the former trunk areas and four sofas were born.

smile widely as he sings along with the doo-wops and waxes the sofas on a Saturday afternoon?



Sideview of vintage Coca-Cola cooler converted to a sofa.

In addition to the refurbished sofas, his family room also sports a vintage Sunoco gas pump, a 1961 Seeburg jukebox, and a full-size mannequin waitress in a car-hop outfit and rollerskates - the kids call her "Angel".

About the kids. What do they think of their father's 50's room? Has he gone off the deep end? Hardly. They think the room is fun and everyone should have a caddy couch! Besides, what could be better than watching Dad

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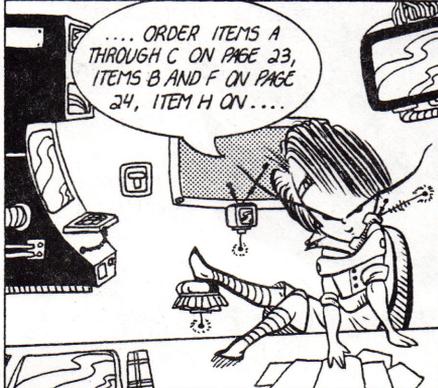
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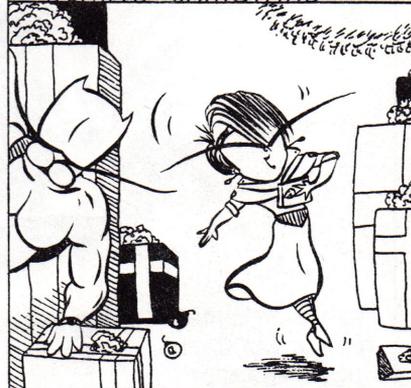
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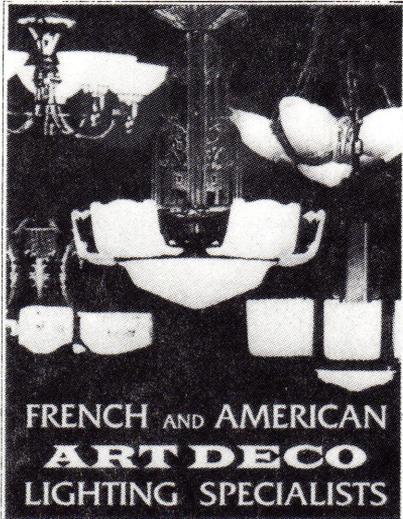
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TIDBITS:

Snowdomes crossed over the ocean from Europe to America in the 1920's. In the U.S. two manufacturers -- Novelty Pond Ornaments and Modern Novelty of Pittsburgh pumped out thousands of the "snowies" and by the late 1930's America was awash in them. The fever mellowed in the 1960's and 70's, but there was a resurgence of interest in the 1980's.

Today the heavy glass models of the 30's are worth around \$50 and collectors are snatching them up in a flurry of activity. To read more about this snowdome craze, see "Snowdomes" by Nancy McMichael, an Abbeville Press publication. It even has a snowdome built right into the cover!

Remember the days when travel was a pleasure exclusively for the privileged? When luggage tags advertised luxurious hotels and destinations instead of your airline and home address? David Craig does, and his book "Luggage Labels: Memories From the Golden Age of Travel" depicts the colorful Art Nouveau and Moderne style graphics. Published by Chronicle Books.

In "Fabulous Fabrics of the 50's" Gideon Bosker, Michele Mancini, and John Gramstad

explore America's fascination with fabric and interior design. Covering textiles from the 20's-50's, this book is packed full of nostalgia and terrific color photos. Chronicle Books.

Robert Gottlieb and Frank Maresca attempt to explain the current fascination with plastic purses from the 1950's in their book, "A Certain Style: The Art of the Plastic Handbag, 1949-1959."

It seems a small group of manufacturers turned out hundreds of different styles each year throughout the fifties. Each year the styles became more outrageous until they were so ridiculous to be practical. By 1959, the plastic handbag had overdesigned itself into extinction.

But why was it so popular for over a decade? In 1950 modern was in and every fashion conscious woman wanted one of the trendy bags. The designs epitomized the decade's enthusiasm for plastic, innovation, and zaniness.

Today the bags can be found at flea markets, garage sales, and antique shops. Prices range from \$20 to over \$100, depending on the bag and the dealer. So scout around, you just might find a purse in the shape of a bowtie to match your favorite outfit. Alfred Knopf Publishers.

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