

1930

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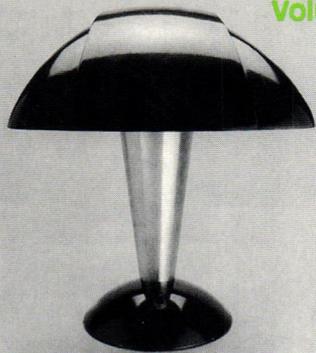
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Volume 3, Number 2 * Fall 1994



SAMPLE JOURNAL

Mexican Silver Artistry

1950S LAMPS: ILLUMINATED SCULPTURE

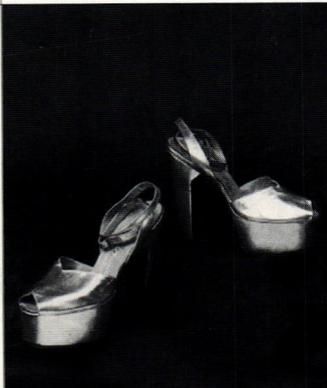
Knoll's Modern Classics

WHAT IS ART DECO?

DUTCH POSTER DESIGN

MODERN PLASTIC DINNERWARE

TAMARA DE LEMPICKA



The International Journal of 20th Century Style & Design



43 >



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The Echoes Report is a quarterly publication focused on 20th century style and design. Specific emphasis is placed on the 1920s, '30s, '40s, '50s and '60s eras, including Art Deco, Streamline Moderne, Biomorphic '50s and abstract '60s styles and movements, from kitsch to high-end.

Annual subscriptions are available for \$16.50, which includes 4 issues per year plus supplemental mailings and a copy of our annual catalog, ECHOES. Please send checks payable to **Deco Echoes** with your name, address, and phone number (Canada \$19.95, Foreign \$26.50).

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LETTERS....

Populuxe in Nashville

"I have certainly enjoyed your publication during the last year. I picked up my first copy at a shop in Tampa's 'Ybor City' district, and sent my subscription in right away. My favorite era is the 'Populuxe' era, or typically 1954-1964. I was born in 1958. Nashville seems to be fairly well represented in your publication. Most of the shows advertised are either in New York City or the West Coast somewhere though and I don't have much opportunity to visit either place. I would like to see an article on Fifties Modern architecture, maybe create a map of 'high spots' to see in the Los Angeles area. I have most of the books on public buildings -- i.e. Google, and am more interested in interesting homes... Keep up the good work and I hope to be renewing my subscription for many years to come."

John Bissell
Tennessee

Mid-Century Moderne on Disk

"We love your magazine -- keep a large database of all your advertisers and shops mentioned in articles so I can print out a list of shops for the area of the country we'll be in. Much better way of finding resources than going through the yellow pages. Glad to see you covering the auctions with prices. Keep up the good work and keep growing!"

Connie & Mitchell Kearney
North Carolina

Curious Couch Owner

"I'm a subscriber to the *Echoes Report*. I just came back from a trip to NY where I visited Atomic Passion (saw advertised in *Echoes*.) I had a great time visiting with Gigi. Enclosed are pictures of a couch that I can't seem to find any information on. Gigi suggested I send them to you. The couch is pink & black vinyl -- the front and sides are trimmed with chrome. The original cushion was probably pink, however, I could not find a pink that would match, so I had a black cushion made. The couch is in near mint condition. Can you be of any help? I'd love to hear from you --

keep up the good work! I look forward to every issue of *Echoes*."

Marla Cantor
Virginia

A Big Fan Of Retro Look

"I have thoroughly enjoyed every issue of *The Echoes Report* that I have received. There are really no other publications that concentrate on mid-twentieth century collectibles and design, and I find the writing informative and down-to-earth. As a collector of hard plastic and lucite bags and purses (mainly from the 1950s), I would be interested in any articles on that subject. I also collect aprons (the fancy little hostess aprons from the '50s are great), and I was wondering if anyone else does too. I would also be interested in seeing more information about exhibits, shows, and dealers in the Washington DC / Baltimore area. As you can see from my classified, I am a graphic designer. As a big fan of Art Deco, Art Nouveau, and 1950s-'60s style, I enjoy designing anything that calls for a retro or vintage look from these periods...Thanks for publishing such a fun magazine. Keep up the good work!"

Kelly Scannell
Maryland

I Want More!

"Yes! I want more!...You are performing a long-overdue, much needed function and doing it very, very well. Thank you!"

Eric Swegle
Kansas

A Work In Progress

"Let me compliment you on the success of *The Echoes Report*. I have been following your progress over the past few years as copies have been made available to me by John Herrmann of Art Moderne Antiques in Ybor City. I am enclosing a copy of two publications that our museum has published, which may be of interest to your readership... Looking forward to hearing from you."

Jose Gelats, Tampa Museum of Art
Florida



~ LETTERS ~

Tell us how we're doing - we'd love to hear from you! Send us your comments, suggestions, or story ideas!

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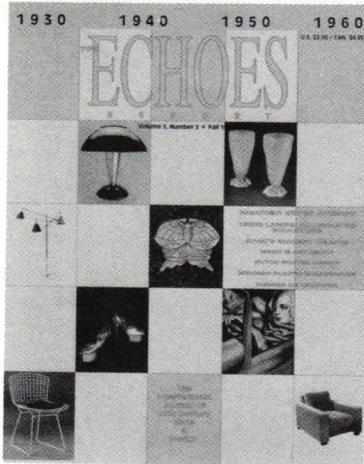
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Volume 3, Number 2



ON THE COVER

From Top Left: Polaroid No.114 bakelite plastic and aluminum desk lamp, c.1939 (photo courtesy Christie's East); Two Art Deco Ruba Rhombic tumblers, c.1930 (photo courtesy Christie's New York); William Spratling silver butterfly pin, c.1940 (photo courtesy Carole A. Berk); Gold custom-made platform shoes, c.1940s (photo courtesy William Doyle Galleries); Tamara de Lempicka's Auto Portrait (photo courtesy DK Art Publishing Inc.); Bertoia Side Chair, c.1952 (photo courtesy Knoll); Gilbert Rhode streamline armchair, c.1930 (photo courtesy Don Treadway Gallery)

F A L L

Left: Antonio Pineda silver, copper and enamel pins, from Mexican Silver. Page 24.

Below left: 1950s style guest room at the Bauhaus On Barton Bed & Breakfast. Page 8. Below right: 1950s abstract form lamp with cylindrical patterned shades. Page 12.

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The furniture manufacturer who has produced many of the most memorable and classic pieces by some of the world's greatest architects and designers brings its collection to the retail market

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The wild and unusual style of the lighting of the 1950s is the result of the combination of several different design influences

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Plastic dinnerware was the exciting new 'modern' household item created with the exciting new material -- plastic -- during the 1950s

The Artistry Of Mexican Silver 24

by Penny C. Morrill

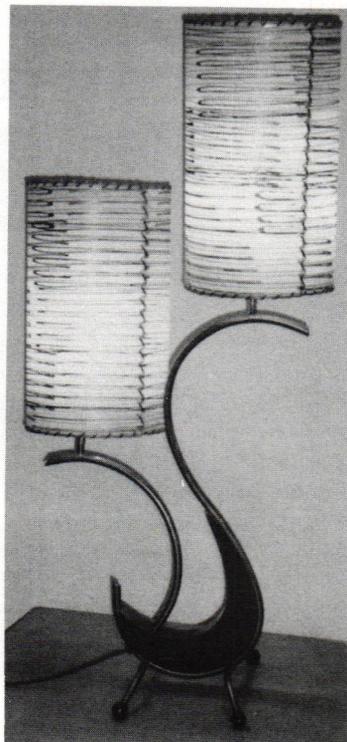
From the earliest days of William Spratling's workshop to the present time, the silversmiths of Mexico have produced some of the most creative jewelry and decorative art in the world

Tamara de Lempicka by Chris Harris 26

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Pattyn Products table lamp, c.1935



George Nelson thin-edge writing table, c.1954

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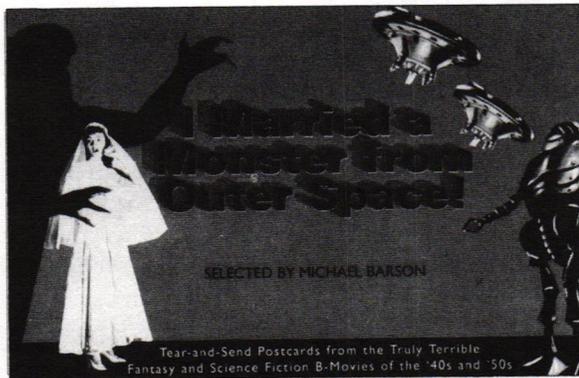
What's HOT

Retro Collages

Ironically, the business which created the interesting collage at right is called Blankety Blank, but the artwork is anything but blank. In fact, Stephanie Blank-Scott, designer of the collages, fills every possible space on the page with clippings from 1930s-1950s magazines and art prints, creating a truly unique collage with retro-appeal.

Throughout her life Stephanie has been a collector of paper items, amassing boxes upon boxes of pictures, playing cards, Valentines, postcards, magazines, stamps, ticket stubs, etc. from all over the world. In 1989 she launched Blankety Blank Designs, after working in the graphic design and visual merchandising fields. Her work appears in specialty shops, galleries and museums, including The San Antonio Museum of Art and The Phoenix Art Museum.

The original collage featured at right can be purchased for \$150 unframed (11x17"), or \$250 framed (22x26"). Signed, numbered, limited edition laser color copy prints are also available for \$50 unframed, or \$125 framed. Call (508) 428-2324 for shipping charges, availability, and info. on other prints offered.



Science Fiction B-Movies Of The '40s And '50s

Ranging from the justifiably obscure to the obscure-but-classic, the movie posters reproduced on these postcards highlight the years when some films were made in no time, with no money, by unknown directors. Here are the technicolor moments from such cinema rhinestones as *Untamed Women*, *Devil Girl from Mars*, and *It Conquered the World*. Editor Michael Barson admits that "few of the films discussed in this collection qualify as 'good' movies" -- which is exactly what makes them perfect for these amazing and entertaining postcards. Supplementing the pictures, Barson includes a brief blurb and amusing insights about each film. The 23 postcards are a new release and will be available after October 15th for \$14.95 from Deco Echoes, PO Box 2321, Mashpee, MA 02649.

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Futuristic Art Deco

The Bowden Spacelander is arguably the most futuristic art deco bicycle ever made. Originally designed in 1945, it was first unveiled in 1946 for the "Britain Can Make It" science fair. Manufactured for two short years from 1959-1960, only 522 original bikes were ever made. Peer pressure, conformist attitudes, rough riding (for a fiberglass body), and a high price tag (\$89.50) all contributed to its early demise. The original Bowden Spacelanders are highly sought after by collectors, and are valued at a whopping \$15,000.

Today, Bowden Industries is continuing the licensed production of the Spacelander, with a limited run of 500 bikes per year. The molds and tooling will be destroyed after 2500 have been built. The bikes retail at \$3,900 and are available in your choice of five authentic colors. For more information, send \$2 to: Deco Echoes/Bikes, PO Box 2321, Mashpee, MA 02649.



Bauhaus On Barton is a swell place to visit - super relaxing and smartly furnished!

Swell times!

For Today's Modern Vacationer

Relive all the fun and furnishings of the Fifties -- without the plastic slipcovers!



Fall is the perfect time to grab your significant other and get away for a few days. The kids are back in school, the summer guests are gone, and the season's beautiful foliage and cooler temperatures encourage hay rides, window shopping, and romantic dinners next to a roaring fire.

But where to go? The thought of a stay in another Victorian B&B draped in lace, heavy velvets and dusty orientals is enough to make a mid-century modern enthusiast's stomach churn.

But there are inns out there dedicated to '30s-'60s lovers, a few glorious islands in the vast ocean of traditional B&B's.

So "pack that handsome luggage and take a trip back to the fifties!" You can return to a time "when coffee tables and your mom were still blonde" at Bauhaus On Barton, a bed & breakfast in New Buffalo, Michigan.

Owners Roger and Beverly Harvey have opened the first "modern" bed & breakfast in America, fulfilling a lifelong dream of owning their own inn.

Prior to becoming innkeepers, Roger Harvey worked as a graphic designer, owning his own art studio, and Beverly held various administrative positions. When they happened upon the Romell House on Barton Street, they knew they had come home.

Built in 1948 in the Bauhaus style, the house was in excellent shape and required little renovation to convert to B&B use. The location was also conducive to B&Breakfasting -- just a few minutes walking distance from the beach, restaurants and stores.

Going with the age of the house, Roger and Beverly decided to furnish the interiors in an authentic fifties theme. Their four guest bedrooms and one guest suite instantly remind weary travelers of their mother's or grandmother's home. Filled with blonde, curving furniture, wild '50s lamps, vintage radios and clocks, and chenille spreads, the bedrooms seem as though they have been frozen in time.

The living room boasts a "dramatically upholstered leisure area, ➤



Authentic period furnishings and bold '50s lamps are showcased in the sporty guest suites, above, and the leisure area, below left, features a dramatic Western-themed sofa, blonde tables, wild '50s lamps and space-age TV!

Complimentary board game entertainment for youngsters of all ages is available in the leisure room!

featuring space-age, hi-fidelity wide-screen TV" and the dining area is outfitted with a Heywood-Wakefield dining set, radical '50s lamps and a Nelson starburst clock.

Roger and Beverly continue to add new '50s details all the time, improving the total look and enhancing their guest's nostalgic experience.

Bauhaus On Barton Location 33 N. Barton Street, New Buffalo, Michigan 49117. Telephone (616) 469-6419. Rates "Popular prices for today's modern, budget-minded vacationer." Special Note "Beehives and pompadors must meet Federal Doorway Clearance regulations."



If the 1920s - 1940s are the eras you long for, step back to a time of elegance at the Cabral House Bed & Breakfast in Redding, California. This B & B, housed in a tastefully renovated 1930s home, is a veritable Shangri La for Art Deco lovers. Owners Ann and Louie Cabral Jr. have taken their love and

enthusiasm for Art Deco and translated it into three uniquely decorated guest rooms filled with authentic vintage furnishings, private baths and "memories of a vanished time."

Big Band music greets guests at the door, and vintage photographs of intriguing women are portrayed throughout the house. The Cabrals have spent endless hours perfecting their Bed & Breakfast, and their time and effort shows through in the wonderful blend of antiques and Deco items arranged throughout the house, the beautiful gardens and the wonderful homemade food.

Prior to an evening on the town, or dinner at one of the area restaurants, a sampling of wines and hors d'oeuvres, as well as interesting conversation is available in the Cabral House living room.

The next morning, breakfast -- served in the dining room or patio gazebo -- is presented on Deco china with fresh flowers and homemade breads. Several entrees are available to choose from, accompanied by muffins, fruits, and coffee or tea. A truly enjoyable stay is to be had by all at this unique Deco Bed & Breakfast.

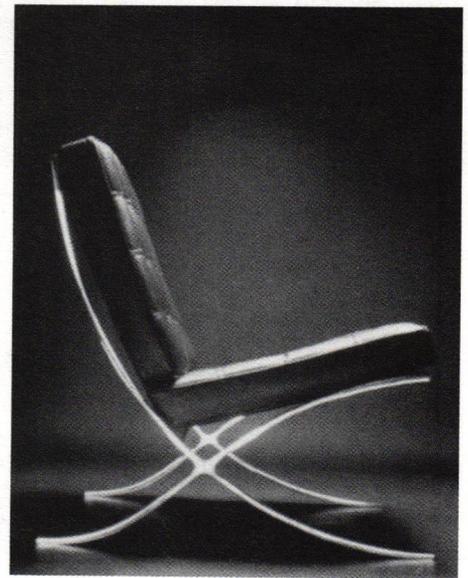
The Cabral House Bed & Breakfast Location 1752 Chestnut Street, Redding, California 96001. Telephone (916) 244-3766. Rates Rooms from \$75-\$125 per person per night + tax. Brochure and gift certificates are available.



*Step back to a time of
elegance
at the
Cabral House
Bed & Breakfast
in Redding,
California*

Above: The exterior of the Cabral House Bed & Breakfast features lovely gardens and a sunny porch to pass the afternoon on **Left:** Cabral House owners Ann and Louie Cabral Jr., looking their best in vintage finery

CLASSICS

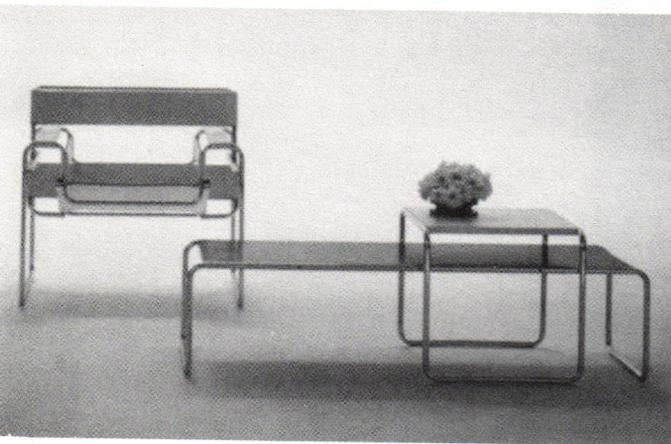


Photos: Courtesy Knoll

Knoll's Modern Classics TARGETING THE RETAIL MARKET



Above, from left: Mies van der Rohe's 1929 Barcelona chair, 1927-29 MR Lounge, and 1930 Brno Chair; Far left: 1952 Bertioia Side Chair; Left: Warren Platner's 1966 Sculptured Wire Collection; Below Left: Marcel Breuer's 1925 Wassily Chair and Laccio Tables



IN 1938, HANS KNOLL, THE SON OF A GERMAN furniture maker, founded Knoll. His vision was to make furniture that was elegant, intelligent, and practical. That vision was based on the Bauhaus concept that good design benefits everyone, not just a privileged few.

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Formerly marketed only to design professionals, the KnollStudio collection is now available direct to the retail customer. For more information, literature, and the location of a dealer near you, call 1-800-445-5045.

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ILLUMINATED SCULPTURE

AS EVERYONE WELL KNOWS, MID-century design runs from truly kitchy plaster or plastic stuff to breathtakingly exquisite organic forms created by some of the period's most respected artists and designers. Lighting is no exception. From flamboyant bright pink or chartruse biomorphic shapes (with black and gold flecks to top it off!) to delicately designed paper sculptures, 1950s lamps were made with every taste in mind.

World War II provided designers with new materials and technologies. Fiberglass, plywood and plastics became readily available for use at affordable prices. With the advent of the atomic age, scientific shapes became extremely popular. Amoebic, biomorphic and radiowave-like shapes were incorporated into the design of everything imaginable.

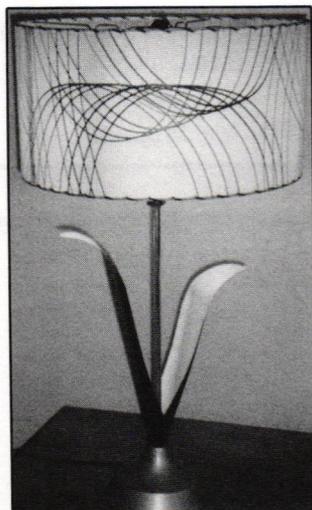
Joan Miro's free-form art also influenced 1950s design. Abstracted natural shapes were used in the creation of sofas, tables, ceramics, art glass and lamps.

Plaster figural lamps were enormously popular. Considered kitchy today, the large, and often times very heavy (up to 15 pounds each!), lamps were a carry over from the 1940s. Available in pairs, with huge, pagoda-like shades, the "plaster couples" were often Oriental, African, or Hispanic-looking, and scantily clad. Common manufacturer's marks include E. Bertolozzi, and Magidson Bros., both of Chicago.

At the other end of the spectrum is the work produced by many top American and European designers. George Nelson and Isamu Noguchi, both designers of organic shapes, were instrumental in using translucent plastic to create sculptural forms in lighting.

Nelson spray-coated a wire frame made of steel with plastic, creating a taut skin over the frame, the plastic taking on its contours and allowing the light to shine through. Now known as the "Bubble" lamps, they were produced in several styles, including the zeppelin shape, round ball form, hourglass and oval. Manufactured by the Howard Miller Clock Co., prices now range between \$150-400 for examples in excellent condition. But keep your eyes peeled -- this design was knocked-off so many times, you really should check for authenticity.

The famous sculptor, Noguchi, created a beautifully modern fixture patterned after a traditional Japanese



paper lantern. Produced by Knoll, the lamps were small wooden-framed tripods with translucent oblong plastic shades. Also designed by Noguchi, the "Akari" lamp was produced in 1952. Instead of plastic, the large spherical shades were produced very inexpensively in paper and thus were knocked-off easily for reproductions.

The Italians and Scandinavians also contributed to the creation of sculptural lighting. The well known PH5 pendant, or "Artichoke" lamp, was designed by Paul Henningsen of Denmark in 1958. Considered one of the most beautiful creations of the 1950s, the lamp was

made of enameled aluminum and produced in red, blue, lilac and white.

As expected, the Italians were leaders in the lighting industry at this time. And one of the most prolific of the Italian designers was Gino Sarfatti. He designed most of the lighting made by his company, Arteluce. One of his most famous fixtures was based on a Calder mobile. This pendant lamp consisted of five circular two-sided disks, suspended at different heights from a bent steel rod frame. The discs were each done in a different primary color, a trait which Sarfatti carried through to many of his later lighting designs.

Whether your heart's desire lies in a large plaster creation of a lamp, or a Nelson Bubble lamp that appears to be floating in space, there is one thing to remember -- lighting really is illuminated sculpture. A work of art intended to brighten an area, create atmosphere and set the mood. A lamp can either make or break the delicate balance of interior design. That said, who really cares if you have a shiny black panther lamp with glowing green eyes stretched out on top of your TV. Beauty is in the eye of the beholder, right?

For further reading on lighting of the 1950s, *Turned On: Decorative Lamps of The Fifties* is an excellent resource and is available from the Echoes bookstore.

-- Cynthia Barta is the owner of Studio Moderne, located at 13006 Larchmere, Cleveland, OH 44120 (216) 721-2274.

Left: Arteluce three-armed fully adjustable floor lamp with primary colored shades on a brass frame with an early tripod base, c.1950s **Above:** Nature's influence is apparent in the stylized leaf base of this 1950s lamp with patterned shade

Photos: Opposite page Courtesy Don Treadway Gallery, This page Courtesy Cynthia Barta

by Cynthia Barta

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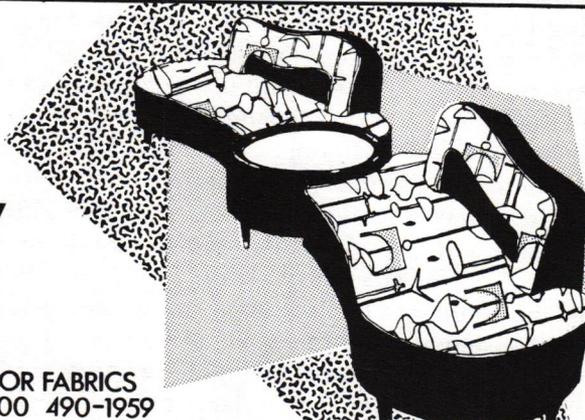


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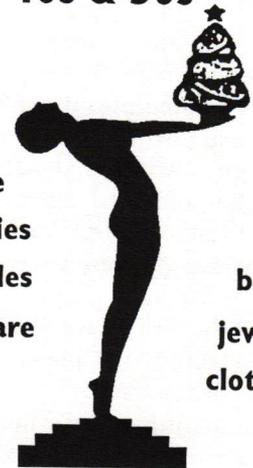
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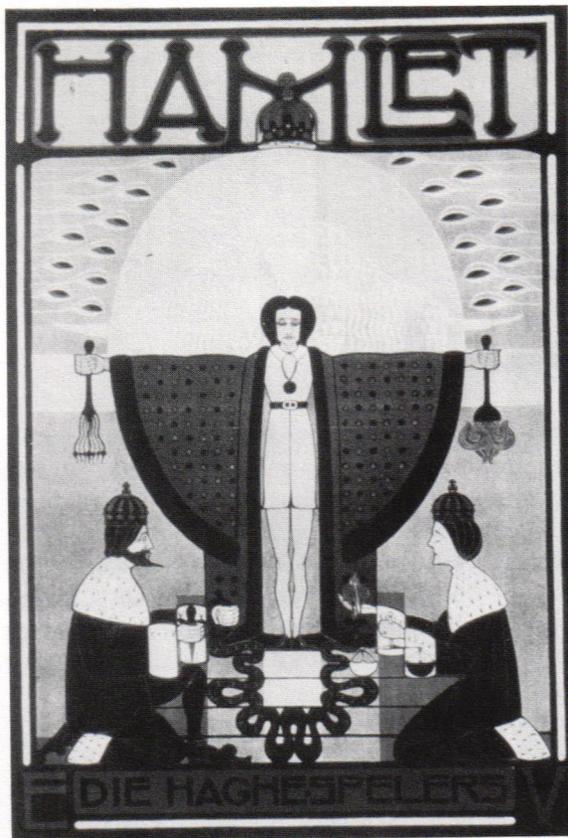
Next Art Deco-50s Sale
June 3-4, 1995

COLLECTORS ARE NOW discovering the wide-ranging scope of Dutch poster design which includes travel, cinema, theatre, musical events, and products, as well as social, civic and political causes.

Dutch posters from the 1890s to the turn of the century reflect influences from French Belle Epoque/Art Nouveau style, the Arts and Crafts movement in England, the Vienna Secession and early German poster design. Though all of these tendencies were at work, even early on there is a decidedly different "look" to Dutch posters, especially in terms of decorative and ornamental details.

Important artists from this period include Jan Toorop (1858-1928), known for his Art Nouveau inspired posters such as *Delftsche Slaolie* (Delft Salad Oil), c.1895, and for later, Cubist/Futurist inspired works such as his 1919 *Pandorra*, for a play by Arthus van Schendel. Only a handful of examples of this rare work are known to exist, and it can bring as much as \$35,000, the top price for a Dutch poster.

Other important early Dutch poster artists are R.N. Roland Holst (1868-1938), and Jacob Jongert (1883-1942). R.N. Roland Holst's posters for theatri-



Left: Poster designed by Chris Lebeau for the theatrical production, *Hamlet*, c.1914
Below left: Linen poster *Kon, Ver, Het Ned, Tooneel*, c.1930, designed by Moemie Schwarz

Dutch Poster Design

Dutch posters reflect influences from many styles, giving them a decidedly different "look"



cal and musical productions such as *Lucifer* (1910), and *Faust* (1918) command high prices. Jacob Jogert is known both for his early ornamental style, and for later, strikingly modernist or painterly works, such as *Van Nelle's Tabak* (1920).

After 1900, avant garde design movements from many countries had an increased impact in Holland, such as Cubism, Dadaism, Constructivism, and the Italian Futurist Movement. Although Dutch poster art had its own character, a unique national style had not yet really emerged. Then, in 1917, a small group of Dutch artists, designers and architects founded a movement called **De Stijl**, or "The Style," and launched a magazine by the same name. One of the best-known De Stijl artists is Piet Mondrian. In design, De Stijl tended to emphasize geometric abstraction of form, straight lines and primary colors.

Carried into the world of poster design, these concepts were embodied in posters which used little illustration, but relied on the vertical, horizontal or angular arrangement of typographical and geometric elements for their impact, perhaps reflective of Holland's long history of book design and typographic production.

The De Stijl movement influenced numerous poster designers whose works are sought after today including H. Th. Wijdeveld, Antoon Kurvers, J.J. Hellendoorn, Sybold van Ravesteyn, and others. While many De Stijl inspired posters are still affordable, others have soared past \$10,000.

The impact of Art Deco design as it was evolving in France was also strongly felt in Holland, especially in product and travel poster design. The French artist A.M. Cassandre had *continued on page 38*

Auction

HIGHLIGHTS

WILLIAM DOYLE GALLERIES' April 27 auction of Couture, Antique Clothing, Accessories and Costume Jewelry was an unmitigated success, with 53% of lots selling above estimate.

The pace of the bidding was established early on with intense interest in lace and linens, reflecting the current strength of the market for those items. Bidding soared past estimates on such pieces as a mid-20th century dinner set of twelve placemats and a runner of figural Venetian lace which sold for \$1,265 (est. \$300-500).

The excitement peaked when a Charles James ballgown brought \$29,900 -- the highest price ever paid at auction in this country for a Charles James (or any non-Fortuny) design. Estimated at \$20,000-30,000, the dress boasted the interesting provenance of having once been owned by the world-renowned opera soprano, Lily Pons.

Among the other stunning creations that inspired active bidding were a Jacques Fath late day dress and underdress from the 1950s which brought \$4,312, a circa 1967 Yves Saint Laurent beaded mini dress which sold for \$3,910, a Fred Astaire scarf from the 1940s/1950s with dance step diagrams for the calypso, shag, mambo and other dances brought \$287 (est. \$60-90), and a Givenchy rose bolero from the Fall of 1952 which brought \$1,725.

William Doyle Galleries' next auction of Couture, Antique Clothing, Accessories, and Costume Jewelry will be held on November 17, 1994.

CHRISTIE'S FABULOUS EVENING Contemporary Art sale, Part I, on May 3 showcased works from the world's leading contemporary artists. Included was Mark Rothko's 1957 *Four Reds*, an example from his most popular decade, which sold for \$1,047,500; Jason Pollock's 1949 *Number 22* fetched the top bid of the sale at \$1,762,500;

Richard Diebenkorn's 1955 *Berkley #37*, which was deaccessioned by the Carnegie Museum of Art, realized \$662,500; Roy Lichtenstein's 1967 *Modern Painting With Green Segment* closed at \$464,500, and Alexander Calder's hanging mobile *Untitled*, c.1956, was taken home by a private U.S. buyer for \$420,500.

Part II of the sale was held the following morning and afternoon, on May 4. High points of this second session included Frank Stella's *Protractor Variation VI*, c.1968, which topped this second sale at \$189,500; Alexander Calder's 1946 *MOMA Project* hammered down at \$173,000, and Pierre Soulages' *31 Janvier 54*, c.1954, was purchased by a private collector for \$129,000.

ILLUSTRATION HOUSE SET A record on Saturday, May 7, for Norman Rockwell's study for *Freedom of Speech*. The painting brought \$407,000 -- a record for the artist in auction.

According to director Roger Reed, "We knew the painting would have broad appeal because of its concept, fine execution, and the fact that the other two versions of the work are in museum collections. Our estimates of its value (\$80,000-120,000) were constrained by the fact that the work is a study and that the previous record for a finished Rockwell was \$264,000. The bidding soared because of what the painting represents; it's difficult to put a price on the freedom of speech."

The sale also included a Reynold Brown painting for the insert movie poster for the seminal science-fiction film *This Island Earth*. Although quite small and unsigned, this gouache brought \$22,000.

CHRISTIE'S EAST HELD AN IMPOR- tant Modern Paintings, Drawings and Sculpture sale on May 9, which included property *continued on pg.22*



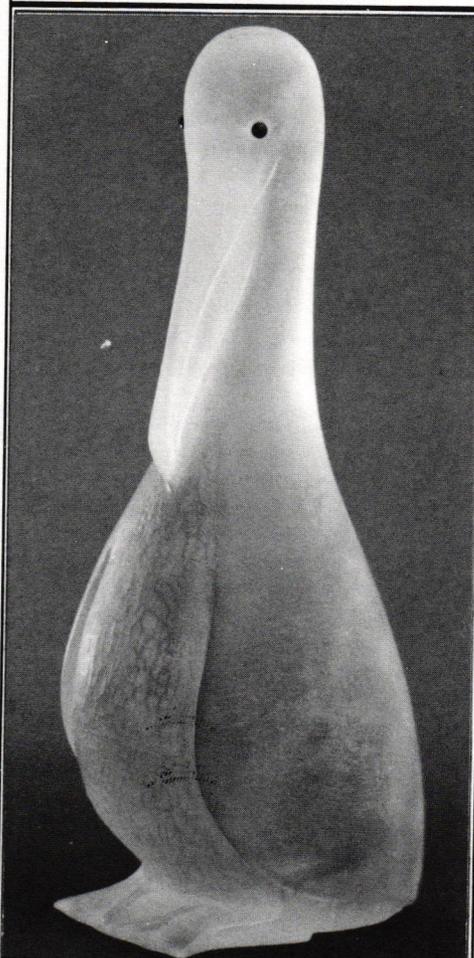
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What Is Art Deco?



"Today, accurately or not, the term 'Art Deco' is applied to a whole complex of trends in the decorative and applied arts and architecture in the period roughly between 1909 and 1939"

Excerpted from *The Confident Collector's Art Deco Identification And Price Guide* by Tony Fusco

THE TERM "ART DECO," WHICH came into popular usage only during the late-1960s revival of interest in the style, is derived from the title of the 1925 Parisian Exposition Internationale des Arts Decoratifs et Industriels Modernes, which emphasized the "Arts Decoratifs," or the decorative arts.

Wrongly thought by many to be the starting point of Art Deco, the 1925 Exposition actually marked the culmination of a luxurious French Art Deco style and the emergence of a more geometric, Germanic "Modern" style. Scholars have traced many of the influences on Art Deco to turn of the century and pre-World War I

European design movements: Arts and Crafts, the Vienna Secession, the Glasgow School in Scotland, Czechoslovakian Cubism, the De Stijl movement in Holland, and Italian Futurism. In addition, Art Deco was highly influenced by the design of numerous traditional and ancient cultures around the world: Egyptian, Japanese, sub-Saharan Africa, Mayan and Aztec cultures, and others.

Today, accurately or not, the term "Art Deco" *continued on pg.18*

Above left: Gilt-bronze figure by Frederic C. Focht, *Spirit of Flight*, c.1925; **Top right:** Lithograph for the 1925 Paris Exposition by Robert Bonfils; **Right center:** Two Jean Dunand eggshell lacquer nesting tables, c.1925; **Right:** Polaroid No.114 bakelite plastic and aluminum desk lamp, c.1939

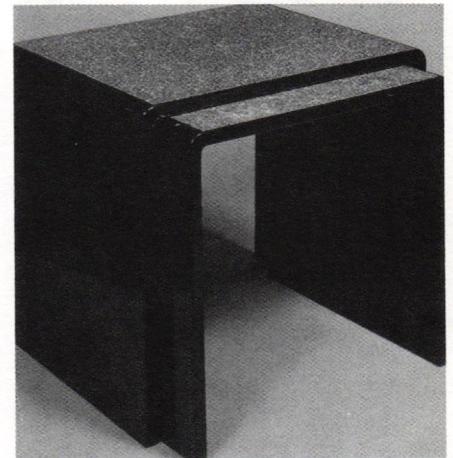


Photo: Bottom Right, Courtesy Christie's East

Photos: Top Left, Top Right, Center Right, Courtesy Sotheby's

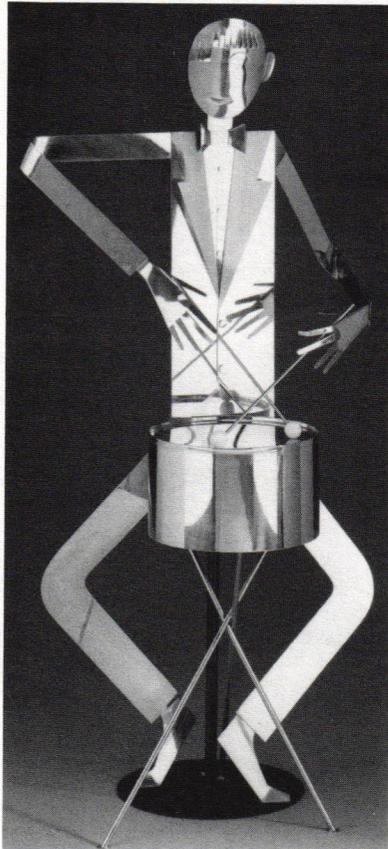
What Is Art Deco? *cont. from pg.17*

is applied to a whole complex of trends in the decorative and applied arts and architecture in the period roughly between 1909 and 1939. We say "roughly" because the influence of Art Deco lingered into some of the designs of the 1940s and 1950s and can even be seen in today's Post-Modernist styles.

Recognizing Art Deco

Although emphasizing simplicity of line and form, early French Art Deco designers used still somewhat romantic, albeit more highly specialized, motifs: bubbles, rainbows, and flowing

Photo: Courtesy Butterfield & Butterfield



Above: Hagenauer Werkstatte life-size chromium figure of a drummer

water. The fountain was a particularly popular motif and was used frequently in both furnishings and architecture. Flowers and ferns were still used (as in Art Nouveau), but their lines were simplified, and the overall effect was that of a symmetrical pattern. One frequently sees stylized baskets and cornucopias of fruits and flowers on everything from clocks to compacts.

Lithe women without the flowing robes and hairstyles of the Nouveau period became popular, clothed or nude, influenced by changes in fashion

brought about after WWI by designers such as Coco Chanel.

The impact of Oriental design, especially Japanese design, can be seen in the simplicity of line and the use of bright color combinations. The rediscovery of the tomb of King Tut in 1922 sent shock waves of Egyptian motifs through all areas of Art Deco design.

The **Modern** phase of Art Deco design, and its desire to make a break with the past, brought motifs that were more rectilinear, geometric, or Cubist in inspiration.

Motifs suggesting movement, speed, or the machine were popular decorating devices. The fountain motif became repetitive line patterning, more and more abstracted and geometric, almost to the point of nonrecognition. Jazz itself was a favorite subject for decorative artists, and its syncopated rhythms were reflected in urban, off-beat and angular motifs that appeared in sculptural forms, posters, glassware such as "Ruba Rhombic," ceramic decoration, and more.

As household appliances began to be produced in a **Streamline** style, Modernism lost some of its right angles to curved corners and teardrop shapes. Geometric design became aerodynamic design, greatly influenced by the new design for trains, ocean liners, and cars. One of the first styles of roadside diners manufactured during the period was called the "Sterling Streamliner."

This phase of Art Deco was the most devoid of ornamentation. Little if any applied ornamentation was used, and the form of the object itself had to carry the visual impact. Only simple motifs, such as three parallel "speed lines" are seen on Streamline objects.

The popularity of some Art Deco symbols and motifs, and of bold angular lines and graphics, waned rapidly when they began to be used more and more in Nazi propaganda art. The Modern style in some eyes was a Germanic style, and therefore associated with the Third Reich.

In the 1940s, when Biomorphism and other postwar design styles replaced Art Deco, form, ornamentation, and motifs changed again. Chairs and other objects took on the shapes of amoebas -- or, some say, "potato chips," -- and molecules in the new "Atomic Era." *continued on page 36*

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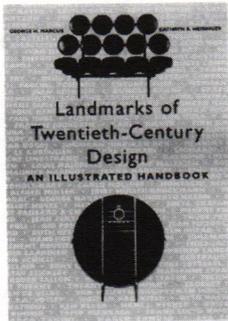
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Review

New!

Landmarks of Twentieth Century Design: An Illustrated Handbook
by Kathryn Hiesinger and George Marcus



A landmark in its own right, this comprehensive volume establishes the definitive list of this century's design milestones. The only handbook to thoroughly synthesize information about objects, designers, styles and media, it places icons like Bell Telephone's black desk phone as well as more subtly influential pieces in cultural and design-historical context.

Graphics, lighting, furniture, textiles and more from the Americas, Europe and Japan are all included in this must-have reference for architects, designers, dealers, and individuals interested in 20th century design.

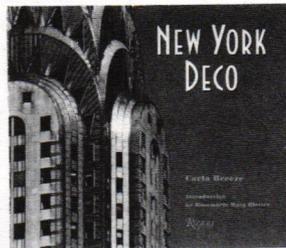
Landmarks of Twentieth Century Design: An Illustrated Handbook includes 400 illustrations, with 100 in full color, and spans 432 pages. Available in cloth from the ECHOES Bookstore for \$55.00 + \$3.00 shipping and handling.

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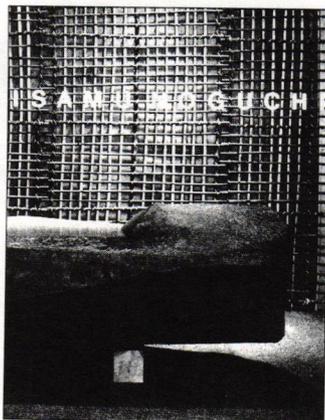
Going, Going, Gone: Vanishing Americana by Susan Jonas and Marilyn Nissenson...Examines over 70 objects and ideas from over the last 50 years which once were taken for granted and have now vanished from the American scene, including bomb shelters and automats. 192 pgs. 150 b/w illustrations. \$16.95

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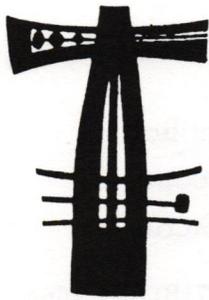
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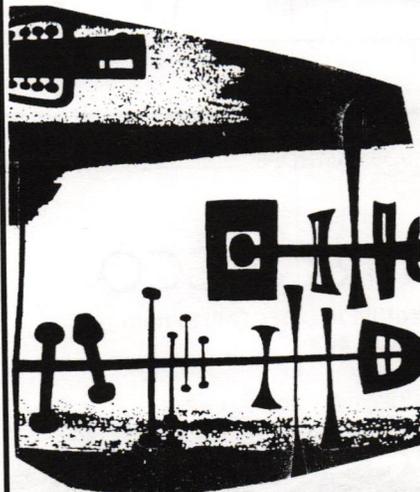


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Auction Highlights *cont. from pg. 16*
 from the Collection of Geoffrey Beene. Sales of note included Louis Valtat's painting *Bois de Boulogne*, c.1939, which achieved \$14,950; Pablo Picasso's ceramic plate *Poisson Fond Blanc*, conceived in 1952 and executed in an edition of 200 brought \$4,370, and Tamara de Lempicka's oil *Nu debout, vu de dos*, c.1936, was carried away for \$29,900.

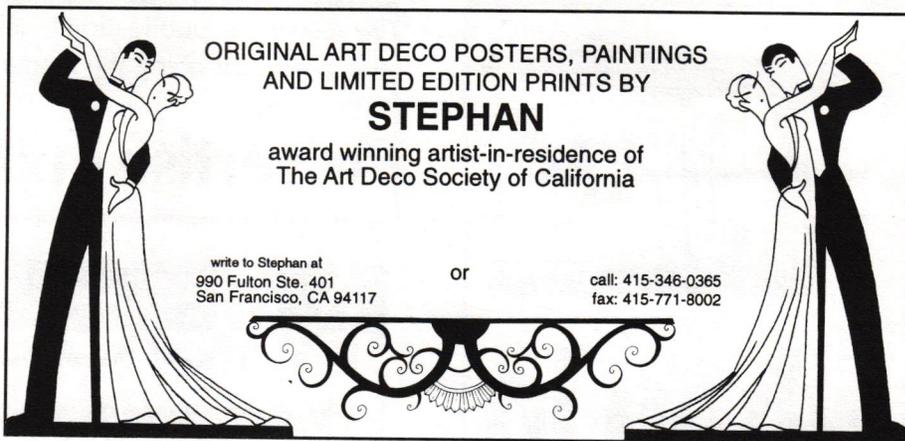
A GROUP OF SEVEN SUPERB paintings by the pioneers of modernism -- Gauguin, Picasso, Vlaminck, Braque, Leger and Cezanne -- led Christie's two session Impressionist and Modern Paintings, Drawings and Sculpture sale on May 10 and 11.

Included in Session I were 14 works which topped the million dollar mark. Pablo Picasso's 1932 *Femme Couchée à la Mèche Blonde* sold to a private European collector for \$4,622,500; Salvador Dali's 1962 *La Bataille de Tetovan* was purchased by a private Asian collector for \$2,202,500, and Alberto Giacometti's *Trois Hommes Qui Marchent I*, which was cast in 1948 and is number two in an edition of six reached a final bid of \$1,872,500.

Highlights from Session II held on May 11 included Pablo Picasso's *Tete de Jeune Garcon*, c.1964, which sold for \$442,500; Tamara de Lempicka's 1934 *La Dormeuse* was purchased by an anonymous buyer for \$398,500, and Georges Braque's 1931 *Verre et Journal* hammered down for \$343,500.

CHRISTIE'S OF LONDON HELD AN impressive sale of Magnum Photographs on May 12. Key sales from this auction included an Eve Arnold photograph of Marilyn Monroe during the filming of *The Misfits* in Reno, Nevada, which realized \$9,436, and Cornell Capa's five portraits of John F. Kennedy, c.1960, which brought \$3,431.

A LARGE AND VARIED CROWD filled the room at Don Treadway and John Toomey's 2nd 20th Century auction held Sunday, May 15. The third session of the sale featured over 440 pieces from the 1920s-1950s and Modern movement as well as Italian glass. A select grouping of furniture included a set of a table with two stools by Frank Lloyd Wright. Designed in 1953-1956 for the Price Tower, *continued on pg.27*



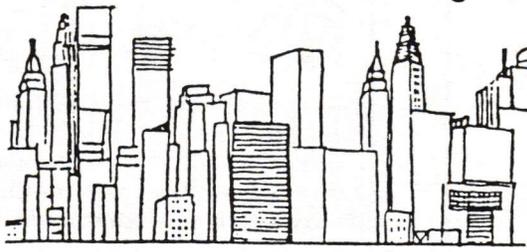
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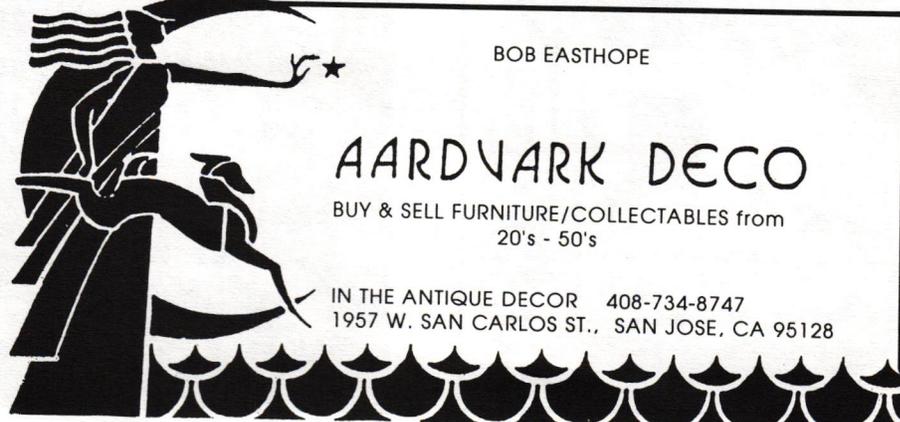
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MODERN

PLASTIC DINNERWARE By Jerryll Habegger & Joseph Osman

"Industrial Design keeps the customer happy, his client in the black, and the designer busy." -- Raymond Loewy, 1948

PLASTIC DINNERWARE EVOLVED in the United States simultaneously with the development of new polymer technology. The acceptance of the new plastic (or polymer) as an alternate material for dinnerware was widespread at first. However, the use of plastic dinnerware was eventually relegated to the outdoors for picnics and other casual occasions.

The shapes developed by various designers for this new dinnerware were pure organic forms. Because plastic is a fluid material, it had the most potential at this time for three-dimensional free-flowing shapes.

Besides dinnerware, various kitchen objects, designed from the 1920s thru the '40s, were also produced in a variety of plastic materials, including cellulose acetate and polystyrene.

Knife handles were produced in cellulose acetate. Cellulose acetate was the first plastic to be injection-molded and became commercially available in 1927. It was, however, brittle and susceptible to breakage.

A water pitcher of the '40s, produced by Burroughs Company of Los Angeles, was made in polystyrene. Polystyrene became commercially available in 1938. The pitcher was injection-molded, cheap in cost, but also was brittle and susceptible to breakage.

Melamine, the base material for nearly all plastic dinnerware, was developed by the American Cyanamid Company of Wallingford, Connecticut and became commercially available in 1938. It had a high resistance to moisture and chemicals, was virtually unbreakable, had a scratch resistant surface, and was odorless and tasteless. However, it did lose sheen, show knife marks, and hold coffee stains.

During World War II all developmental efforts were directed toward supplying the armed forces with dinnerware that could withstand very rough handling. Their solution -- Melamine plastic dinnerware. In the decade following World War II, the production of Melamine dinnerware blossomed. By 1955, sixteen companies were producing the trade name "Melmac" dinnerware in the United States.

The molding process of melamine occurs as follows. The plastic, in powder or granule form, is fed into the heated area of the machine where it is converted into a liquid. The liquid plastic is forced under pressure, into a cool steel mold, which is made up of two or more parts. The mold is filled and the liquid is allowed to cool. A two-part mold results in a seam, where the halves of the mold meet. Refined designs place the seam where it is not apparent (a visible molding line is the indication of cheaply made ware).

Russel Wright was the first to recognize the economical and expressive possibilities of melamine. In 1944, American Cyanamid produced his experimental dinnerware named "Meladur." These pieces used amorphous or organic forms. The base of the plates and saucers had a beautiful undulating *continued on page 37*

Brand New! Beautiful!
Bounceable!

Boontonware Belle
genuine break-resistant melmac® dinnerware

New-fashioned dinnerware by the makers of famous Boontonware. Beautiful! Defies breakage*... safe in automatic washers... because it's made of Melmac molding material. See it! Get it! You'll love it!

*Free replacement of any dish, bowl, cup or saucer in correct household use within one year from date of purchase, guaranteed by the maker.

Boontonware Belle advertisement from April 1954 issue of *Better Homes And Gardens*

"Ladies Home Journal" - April, 1953

161 LADIES HOME JOURNAL

"Can I really drop it?"
"Go ahead...it's Boontonware!"

Be carefree with Boontonware

GUARANTEED AGAINST BREAKAGE*

Here's how to make the dinnerware discovery of your life! Go to the Boontonware dealer in your neighborhood store. Drop a dish and see for yourself its amazing flexibility!

Smart housewives everywhere will advise about chipmunk, cracked or broken dishes with Boontonware. It takes rigid three-to-five-day steady wear, while it sees such a smart table you'll be proud of it for long. Boontonware is made of the new dinnerware material Melmac and every set carries a written guarantee against breakage!

Stylishly priced, Boontonware comes in seven distinctive colors: Golden Yellow, Sea, Peach Green, Stone Gray, Forest Green, Cranberry Red, Powder Blue, Ivory Buff. Choose from economical starter sets and complete assortments of matching service pieces.

Look for this Boontonware counter!

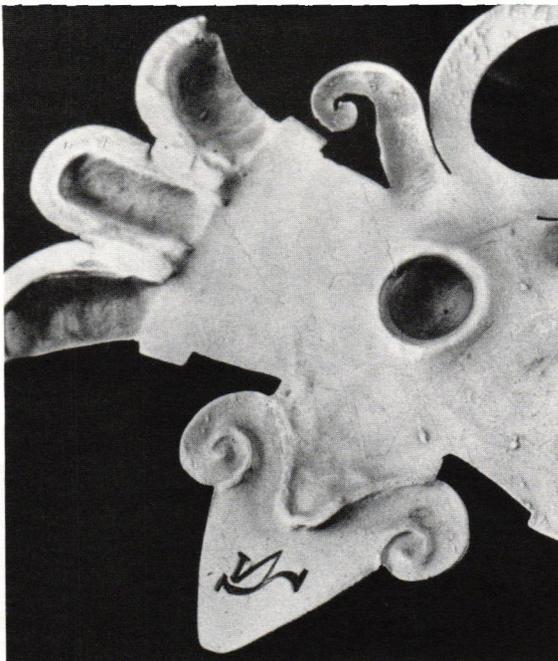
*Free replacement of any dish, bowl, cup or saucer in correct household use within one year from date of purchase.

MADE BY BOONTON MOLDING COMPANY, BOONTON, N.J.

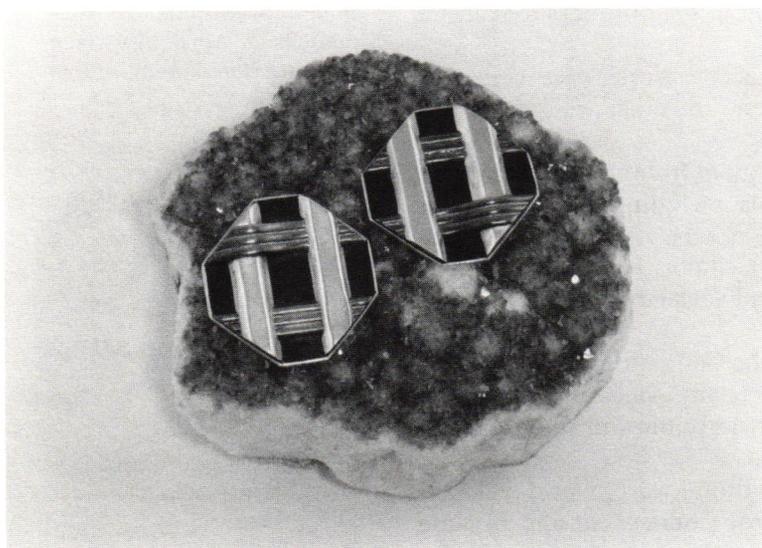
Boontonware
MELMAC dinnerware of its finest!

Melmac dinnerware advertisement from April 1953 issue of *Ladies Home Journal*

Advertisements: Courtesy Robert Thayer of Happy Days Collectibles, Chicago, Illinois



Photos: Courtesy Carole A. Berk



THE MEXICAN REVOLUTION EARLY IN THE TWENTIETH century was a cataclysmic break with the past, drawing into its center, not only peasants in revolt, but the hearts and minds of Mexican and North American artists and intellectuals. The "revolutionary" government commissioned artists Diego Rivera, José Orozco, David Alfaro Siqueiros, and North Americans Pablo O'Higgins and Marion Greenwood, to set forth their own interpretations of the social and political changes which had taken place, on the walls of public buildings. These artists, along with poets, musicians and authors dedicated their art to the fulfillment of the revolution.

Frederick Davis opened a gallery in Mexico City where the works of the great muralists hung above displays of contemporary folk art. With René d'Harnoncourt, who later became Director of the Museum of Modern Art in New York, Davis helped save that aspect of Mexico's heritage which was expressed in the exuberant, naive, and colorful crafts from ➤

The Artistry of Mexican Silver

"Mexican artists have nurtured a revolutionary approach to a traditional craft"

By Penny C. Morrill

Top left: William Spratling pin, c.1940, from *Mexican Silver*; **Top right:** Early Spratling mark, c.1935, from *Mexican Silver*; **Bottom left:** Antonio Pineda silver, copper and enamel pins, from *Mexican Silver*; **Bottom right:** Margot de Taxco zodiac pendants, c.1955, from *Mexican Silver*

the villages. Fred Davis contracted with several silversmiths in Mexico City who provided him with silver jewelry and some holloware which he signed "FD" from c.1925 to 1933, and "Sanborn's" from 1933 to c.1950.

William Spratling, artist and architect, came to Mexico from New Orleans in the summers of 1926-29 to observe, teach and write. Spratling drew the admiration and loyal friendship of a large circle of intellectuals and artists, among them, Miguel Covarrubias, Diego Rivera, Roberto Montenegro, and Dwight and Elizabeth Morrow. At the same time, he was an introspective and quiet observer, who chose in 1929 to buy the tiny Casa Delicias in an isolated mountain village.

As Spratling moved closer to completing *Little Mexico*, his highly regarded study of Taxco, he was looking for ways to earn a living. It was Dwight Morrow, the U.S. Ambassador to Mexico, who recommended to Spratling that he consider reopening the silver mines of Taxco and developing an industry.

Spratling had in mind not only his own future, but the economic advantages of a silver industry for the people of Taxco. He wrote in 1956: "The present writer, encouraged by his friends Moisés Saenz, Dwight Morrow and Diego Rivera, had set up that little shop called 'Las Delicias.' The idea was to utilize silver from Taxco in the production of Mexican articles of silver which could be sold and which would produce a livelihood for several. Taxco had been producing silver for 400 years without benefiting its own people...It just happened that the little workshop flourished and soon had several *maestros* and perhaps 20 apprentices busily employed...By 1940, Las Delicias alone was employing over 300 artisans and selling over two million pesos a year. Today there are nearly 300 big and little *talleres* (workshops) in Taxco." (Spratling, "The True Color of Silver is White," *Mexico This Month*, 1956, p.24)

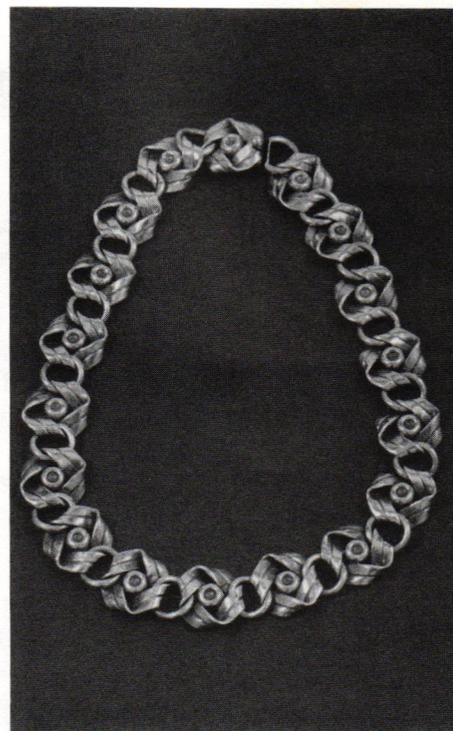
Artemio Navarrete was central to Spratling's success. In the beginning, he and Alfonso Mondragón trained a half-dozen men whom Spratling had recruited to work with silver. While Spratling provided new design ideas from ancient Mexican art -- a revolutionary concept -- youthful craftsmen

brought these ideas into being. The Castillo brothers, Salvador Teran, Antonio Pineda, Reveriano Castillo, and Rafael Dominguez learned the silver craft in the Taller de Las Delicias, Spratling's workshop (named for the street on which he lived), and discovered a medium of expression for their own artistic vision.

Spratling had traveled extensively in Europe before coming to Mexico and was often in New York so that he was aware of international design trends and was incorporating them into his own silver. The Aztec and Mixtec vocabulary of form he had chosen was not so greatly removed from Art Deco. Patterns were simple and linear. The effect of three-dimensionality was accomplished with overlapping planes and multiple viewpoints as in Cubist painting and sculpture. Spratling also developed form from nature, suggesting what was represented with refinement and strength and with imaginative artistry.

North Americans and Europeans came to Mexico in large numbers in the '30s. It was serendipitous that the beauty of Taxco drew artists, and the summer seminars put on by the National University brought intellectuals to exotic Mexico. These early travelers were followed by adventurous and curious tourists. From the earliest days, when the workshop was in Casa Delicias, Spratling designed his silver with an eye on the marketplace. He moved to the Taller de Las Delicias before 1935. A 1939 travel guide provides a glimpse of the workshop and storefront:

"Sooner or later every visitor to Taxco comes to William Spratling's Atelier...Spratling has not merely attempted, but through high courage, painful privation, and almost insuperable difficulties has succeeded in organizing and stabilizing the finest arts and crafts of the state of Guerrero into a single profitable unit, without disturbing the more delicate framework of Indian native moods, modes, and materials...Spread out with studied nonchalance are well made serapes of unusual pattern, chairs, walking sticks, and other handworked pieces of wood, and finally a bewildering display of silver handicraft, all designed by Spratling himself *continued on pg.27*



Above: Hector Aguilar necklace, c.1945, from *Mexican Silver*;
Below: Los Castillo bracelet and earrings, from *Hecho En Mexico*



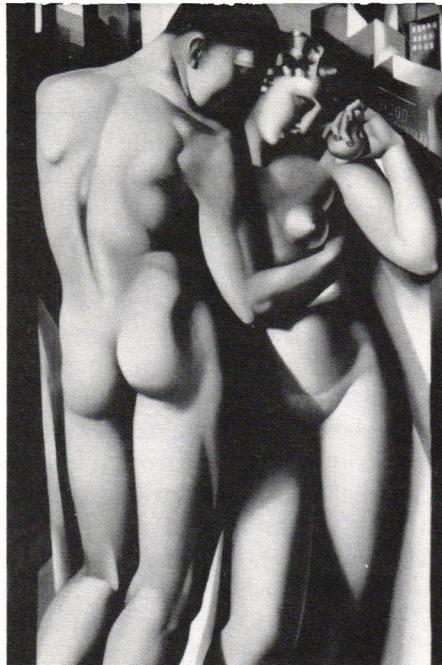
Tamara de Lempicka

WHEN DEATH CAME she was prepared. Somehow she knew the reward of her efforts would only be realized at the journey's end and the end came in the reclusive village of Cuernavaca in a desolate section of Mexico.

On a March afternoon in 1980, artist Tamara de Lempicka's ashes were scattered over the ancient and sacred volcano Popocatepetl.

In the 1920s and '30s Tamara dazzled Europe with her mystery, intrigue and romantic forays with royalty and rogues. Of all the characters that appeared on stage during this period in history, none were so visually inspiring as Tamara de Lempicka -- with pallet and a carefully blended mixture of colors she formed the images of nobility, entertainers, writers, scientists, captains of industry and the common people. When she decided to paint Adam and Eve, she went running through the streets of Paris where she found a policeman and asked him to be her Adam. Then she asked him to disrobe while a nude lady of the night waited, clutching a pear to perform as her Eve.

Tamara de Lempicka put a face on Cubist art during the Deco period. She received rewards, critical acclaim,



Left: Tamara de Lempicka's *Adam And Eve*
Below left: Drita Kessler of DK Art Publishing in front of Tamara de Lempicka's *Auto Portrait*

social celebrity and considerable wealth. During the 1950s and '60s her work was ignored, yet she continued to paint -- storing many of her paintings in an attic and in warehouses. In the 1970s she was approached by an aspiring Parisian gallery owner who mounted an exhibition that came as a revelation. Gradually -- and for the most part posthumously -- Tamara was rediscovered by a world that had come to appreciate once again the delights both of Art Deco and figurative painting. Portraits that had lain in storage for as long as three decades fetch prices in excess of millions today. Her work is on display in major museums throughout the world and is included in the notable collections of actor Jack Nicholson and singer/actress/director Barbra Streisand.

In recognition of the growing interest in Tamara's work, a black tie event "Tamara de Lempicka...A Celebration Of Genius" was held on August 26 at the elegantly Deco St. James Club in West Hollywood. The event's purpose was three-fold. First, the Baroness Kizette de Lempicka (daughter of the late artist) utilized the occasion to come out of seclusion and announce that the rights to reproduce her mother's treasured art collection had been awarded to Drita Kessler of DK Art Publishing Inc.* Since the death of Tamara in 1980, the Baroness has refused all offers to reproduce the art until now.

Secondly, the event was a black-tie celebration honoring Tamara's life and work. With an honorary Board of Directors including Sharon Stone, Roseanne Arnold, Jeff Bridges, Julian Lennon, Elizabeth Taylor and Diane Keaton, among other notables, the evening was a fabulous star-studded affair.

Thirdly, the events proceeds were used to benefit the homeless charity Planet Hope. Planet Hope, directed by Kelly Stone, opened a camp on August 28, 1994 in the Malibu mountains for homeless children and their families.

* The Tamara de Lempicka serigraph collection offered by DK Art Publishing Inc. includes three of her most influential works, *Auto Portrait* (\$2400. in an edition of 400), *Adam and Eve* (\$3200. in an edition of 195), and *Musician* (\$3000. in an edition of 195). For more information call (508) 428-2324.



by Chris Harris

Auction Highlights *cont. from pg.22*
it sold above estimate for \$10,450. Also by Wright was his Heritage Henredon dresser #2001 with detachable shelving unit #2006 which brought \$5,500.

Gilbert Rohde's two c.1930 armchairs in a massive streamline form on walnut block feet brought \$3,575 and \$3,850 each. Rohde's c.1930 Deco china cabinet manufactured by Herman Miller of walnut with inlaid contrasting lightly burlled veneer sold for \$4,950.

Charles Eames' c.1952 classic black laminate Surfboard table sold well above its' estimate bringing \$4,400, while a stunning Donald Deskey ten-piece bedroom set manufactured by Widdicomb Furniture Co., c.1930, of black lacquer and bird's-eye maple attracted attention as it sold for \$18,700.

Modern ceramics and glass also did well, including a 14" Barovier & Toso *Intarsia* vase designed by Ercole Barovier, c.1961, which sold for \$7,150. But it was Viktor Schreckengost's 17" dia. x 9"h. Jazz bowl by Cowan, c.1913, done in an 'Egyptian Blue' glaze which brought a round of applause as it sold for \$28,600.

Mexican Silver *cont. from pg.25*
cleverly and closely imitating or reproducing the finest Aztecan models...One penetrates the workshops beyond, where the spectacle unravels, of several scores of Indians earnestly and expertly at work at their ancient looms, or fashioning silver (mined just beneath the town!) into exquisite shapes and delicate patterns, working at quaint forges, or carding wool and dyeing yarns, molding sheets of tin or chiseling wood as though it were stone sculpture -- all according to primitive but admirable patterns." (Henry Albert Phillips, *New Designs for Old Mexico*, 1939, pp.248-250)

Nineteen thirty-nine was an important date, for it was the year in which the two great workshops, Taller Borda and Los Castillo, were inaugurated. When Hector Aguilar left Las Delicias, he took talented craftsmen with him for, like Spratling, he was not trained as a silversmith. Aguilar was the primary designer for the silver that came from Taller Borda, his designs based on Pre-Columbian sculpture, manuscript painting, and imprints from clay seals. Whether he was working in copper or silver, his pieces are so strong that they seem almost to have been carved out of metal.

Aguilar developed a business partnership with an artist and aristocrat, Valentin Vidaurreta, who had several haciendas near Taxco and had already established himself as a silver designer in Mexico City. Valentin had studied in Spain and had returned to Mexico after the Revolution. He was commissioned to paint the mural in the Mexican pavilion at the 1933 Century of Progress Exposition in Chicago, where he displayed his Cubist leanings. The many silver flower pins signed "HA" were designed and often produced by Valentin in his own workshop and hallmarked at the Taller Borda.

For the Mexican silver companies, the war years brought unprecedented growth and prosperity. North American shops and department stores, without their European sources for fine silver jewelry and decorative pieces, turned to Mexico for these luxury goods. Several Montgomery Ward catalogs in 1943-46 featured silver jewelry and holloware of 980 silver (almost pure silver) designed by *continued on pg.30*

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Photo: Courtesy Don Treadway Gallery



Above: Gilbert Rohde Streamline armchair

WORKS BY SEVERAL LEADING Latin American artists were offered at Christie's two session Latin American Paintings, Drawings, Sculpture and Prints sale on May 18 and 19. Included were Ruffino Tamayo's 1947 *Ninos Jugando Con Fuego* which was purchased by a private Mexican collector for \$2,202,500; Claudio Bravo's 1967 *White Package* went to an anonymous buyer for \$365,500, and Juan O'Gorman's 1944 *Flores Imaginarias* sold to a private Mexican buyer for \$211,500.

AN EXTENSIVE COLLECTION OF letters and signed *continued on pg.28*

VINTAGE CLOTHING AND JEWELRY SHOW & SALE

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Auction Highlights *cont. from pg.27*
 photographs from the Jerome Shochet Collection was offered up for sale at Christie's May 20 sale. Signed or inscribed photographs are a new and increasingly popular collecting interest within the manuscript field, according to Chris Coover, Christie's manuscript specialist.

One particularly interesting item up for sale was a printed document entitled "Appointing A Commission To Report Upon The Assassination of President John F. Kennedy" which was signed by Lyndon Johnson and all the members of the Warren Commission on November 29-30, 1963. This document reached a final bid of \$32,200 from a U.S. buyer.

SKINNER'S AUCTION ON MAY 21 of Art Glass and Lamps, Arts & Crafts, Art Deco and Modern works drew a large crowd and attracted numerous telephone and absentee bidders. European Art Glass pieces included a Rene Lalique *Sirene* opalescent bowl which reached \$5,462, and a Daum monumental scenic vase which commanded \$9,775.

There was also a very positive response to Swedish glass, especially the Orrefors pieces which included an Ariel scenic vase. The 'Ariel' process, developed in the 1930s by Edvin Ohrstrom, involves designs using a combination of trapped air and a layer of different colored glass, in this case cobalt blue. Competition for the vase ended with a final bid of \$5,175.

The next segment of the sale offered a variety of several unusual and intriguing modern items, and bidders responded positively. An Eero Saarinen Womb chair realized \$977.50, three Frank Gehry Easy Edges laminated cardboard side chairs sold above estimate for \$1,840, and a Robert Sebastian Matta "Malitte" seating system hammered down at \$1,955.

A RARE LONDON UNDERGROUND poster designed by the Surrealist painter and photographer Man Ray set a new auction record price for a London Transport poster, selling for £26,400 at Christie's South Kensington May 25th 19th & 20th Century Poster auction.

Entitled *Keeps London Going*, the poster, part of the most important collec-

tion of London Transport posters ever offered at auction, was bought by New York poster dealer Robert K. Brown, of The Reinhold-Brown Gallery. Although very few examples of this poster are known to have survived, The London Transport Museum and The Museum of Modern Art each possess an example in their collections.

Man Ray (1890-1976) designed *Keeps London Going* while on a visit to London from Paris in 1939, where he had been living since 1921. Surreal in style, Man Ray took the London Transport logo and placed it in an unfamiliar context, orbiting it around a planet in space.

The entire collection of over 90 London Transport posters from 1919-1939 fetched £55,121.

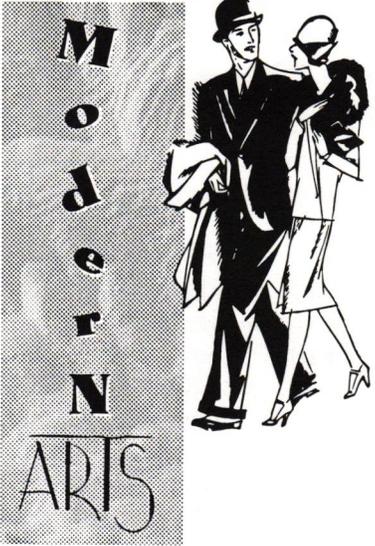
CHRISTIES OFFERED AN IMPORTANT single-owner collection of Art Nouveau and Art Deco Sculpture on June 11 which included an extensive and fine selection of chryselephantine works representative of the finest pieces produced by Art Deco sculptors reviving the Greek method.

Among the most significant works offered were three by Art Deco sculptor Demetre Chiparus, best known for his figures of exotic dancers. *Almeria* was purchased for \$134,500 by an anonymous buyer; *The Split Skirt*, portraying a woman standing on tip-toe with her arms outstretched in dance realized \$112,500, and *Kamorna* reached a final bid of \$101,500.

THE JUNE 11 SALE OF IMPORTANT 20th Century Decorative Arts at Christie's featured a good selection of Art Deco glass. Highlighting a selection of works by Rene Lalique was a rare opalescent clock, *Sirenes*, which realized \$40,250. The sale also featured a rare Pate-de-Verre vase by Gabriel Argy-Rousseau, c.1930, which achieved \$40,250, and a monumental parcel-guilt silver trophy vase with the maker's mark of Cartier, c.1936, which sold for \$44,850.

ON JUNE 15 AND 16 SOTHEBY'S offered a selection of unique 1920s and '30s French jewelry and glass from the collection of connoisseur Michael Chow.

Among the highlights of the sale was a Jean Despres hammered silver and ivory necklace *continued on pg.30*

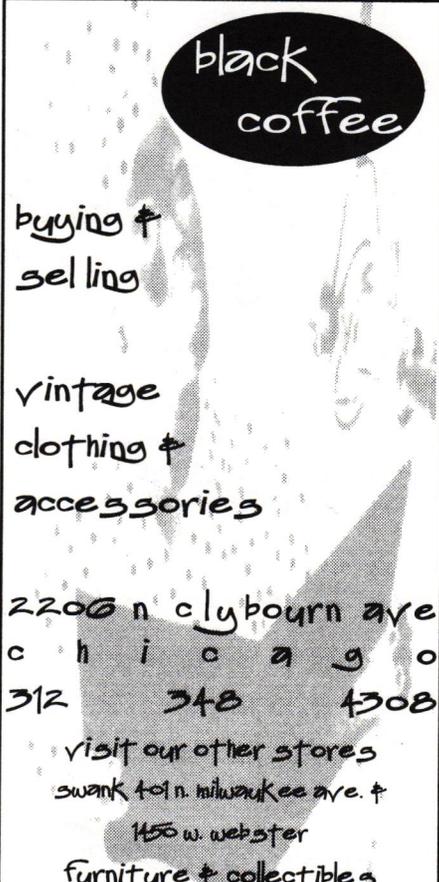


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CALENDAR OF EVENTS

1994

September, October, November, December



SEPTEMBER

- 6-11 Brimfield Antique Show in Brimfield, MA (413) 245-9556
- 8-10 Brimfield Antique Estate Jewelry and Vintage Watch Show in Brimfield, MA (415) 834-0718
- 10-11 Fall National Antique & Collectible Show in San Jose, CA (503) 282-0877
- 14 William Doyle Galleries' Belle Epoque Auction in New York (212) 427-2730
- 17 20th Century Ltd. Show And Sale in Oak Park, IL (708) 879-5603
- 22 Butterfield & Butterfield Jewelry & Timepieces Auction in San Francisco and Los Angeles (213) 850-7500.
- 24-25 McHugh Pier Antiques Extravaganza in New York City (508) 384-3857
- 24-25 Vintage Clothing, Jewelry & Textile Show in Stratford, CT (203) 758-3880
- 25 Downtown Deco Trolley Tour in Cleveland, Ohio (216) 382-3283
- 26-27 Butterfield & Butterfield Furniture & Decorative Arts Auction in Los Angeles (213) 850-7500
- 27 Sotheby's Contemporary Art Auction in New York (212) 606-7000
- 28 Sotheby's Modern & Contemporary Paintings Auction in New York (212) 606-7000
- 29 Christie's 19th & 20th Century Paintings, Drawings and Sculpture Auction in Tel Aviv 9723- 695-0695
- 30-Oct.2 Metropolitan Arts & Antiques Pavillion's 20th Century Show And Sale in New York (212) 463-0200

OCTOBER

- 7-8 Vintage Clothing, Jewelry & Textile Show by Cat's Pajamas Productions in Illinois (708) 428-8368
- 8-9 Wex Rex's 4th Disneyana & Classic Toys Show in Orlando, FL (508) 229-2662
- 8-9 Modern Times Show And Sale in Glendale, CA (310) 455-2894
- 22 Skinner's Art Glass, Arts & Crafts, Art Deco And Moderne Auction in Boston, MA (508) 779-6241
- 22-23 New York Coliseum Show in New York (201) 384-0010
- 23 Don Treadway Gallery's 20th Century Design Auction in Chicago, IL (513) 321-6742
- 26 Butterfield & Butterfield's Modern Contemporary Latin American Art in San Francisco and Los Angeles (213) 850-7500
- 28-30 Classic Ages Fashion Affair Show in San Francisco, CA (408) 438-5349
- 29-30 Eastern States Antiques & Collectibles Show in Massachusetts (203) 758-3880 in Illinois (708) 446-0537
- 30 Butterfield & Butterfield's Vintage Hollywood Posters Auction in Los Angeles (213) 850-7500

NOVEMBER

- 2-3 Butterfield & Butterfield's Furniture & Decorative Arts Auction in San Francisco (415) 861-7500
- 4-6 Winnetka Modernism Show in Illinois (708) 446-0537
- 4-6 Baby Boom Bazaar in St. Petersburg, Florida (813) 398-2427

Bright gold custom-made platform shoes and matching pocketbook, c.1940s, to be offered for sale at William Doyle Galleries' November 17 Couture, Antique Clothing, Accessories & Costume Jewelry Sale (est. \$100-150)

5-6 Ephemera, Book, Advertising & Postcards Show in Massachusetts (203) 758-3880

7 Butterfield & Butterfield's Art Nouveau, Art Deco and Arts & Crafts Auction in Los Angeles (213) 850-7500

9 Butterfield & Butterfield's Fine Jewelry & Timepieces Auction in San Francisco and Los Angeles (213) 850-7500

11-12 Eastern States China, American Pottery & Dinnerware Show in New Jersey, ESCAPADE, PO Box 9, Metuchen, NJ 08840

13 Butterfield & Butterfield's Pictographs Auction in San Francisco and Los Angeles (213) 850-7500

11-15 Harbor County Antique Trek in New Buffalo, MI (800) 326-7251

17 William Doyle Galleries' Couture, Antique Clothing, Accessories & Costume Jewelry Auction in New York (212) 427-2730

19-20 Triple Pier Expo in New York (201) 384-0010

26-27 Triple Pier Expo in New York (201) 384-0010

26-27 Stratford Armory Antique Show in Connecticut (203) 758-3880

DECEMBER

3-4 North East Collectibles Extravaganza in Boston, MA (508) 229-2662

3-4 Deco-'50s Sale in San Francisco, CA (415) 383-3008

3-4 New England Holiday Antiques & Collectibles Show in Massachusetts (203) 758-3880

3-4 Butterfield & Butterfield's Entertainment Memorabilia and Western Costume III Auction in Los Angeles (213) 850-7500

12 Butterfield & Butterfield's Dolls, Toys & Collectibles Auction in San Francisco (415) 861-7500

14 Butterfield & Butterfield's Fine Jewelry & Timepieces Auction in San Francisco and Los Angeles (213) 850-7500

20 Butterfield & Butterfield's Hollywood Archives Auction in Los Angeles (213) 850-7500

ONGOING...

September 1 - November 2 "Eames Designs 1940-1960: A Show of Appreciation" exhibition at the Modern 1 Gallery in San Anselmo, CA (415) 456-3960

September - November 7 "Between Transcendence and Brutality, American Sculptural Drawings From The 1940s and 1950s" at The Parrish Art Museum in New York (516) 283-2118

September 10 - November 20 "Sol LeWitt: Drawings 1958-1992" at the Boston Museum of Fine Arts in Massachusetts (617) 267-9300

September 14 - November 20 "Jim Nutt" exhibition at the Henry Art Gallery in Seattle (206) 543-2280

September 14 - January 8 "Japanese Art after 1945: Scream Against the Sky" at the Guggenheim Museum in New York (212) 423-3500

September 22 - October 30 "Dutch Posters" exhibition at Bernice Jackson Fine Arts Gallery in Boston, MA (617) 375-0076

September 23 - December 4 "Arthur Rothstein: Documentary Classics" at the Intl. Center of Photography in New York (212) 860-1777

September 24 - January 2 "Pictographs of Adolph Gottlieb" at the Phillips Collection Museum in Washington D.C. (202) 387-2151

September 25 - January 10 "Cy Twombly: A Retrospective" at MOMA in New York (212) 708-9400

September 25 - November 30 "Japanese Design: A Survey Since 1950" at the Philadelphia Museum (215) 763-8100

September 29 - October 1 "Automobile Tourism In The Badlands" Conference in South Dakota (607) 272-6510

Through October 29 "Dutch Graphic Design" exhibition at the Massachusetts College of Art in Boston, MA (617) 232-1555

October 2 - December 31 "Robert Frank: Moving Out, 1944-1994" at the National Gallery of Art in Washington D.C. (202) 737-4215

October 6 - December 20 "Mapping 1950-Today" exhibition at MOMA in New York (212) 708-9400

October 6 - January 3 "American Politicians" exhibition at MOMA in New York (212) 708-9400

October 7 - January 22 "The Italian Metamorphosis, 1943-1968" at the Guggenheim Museum in New York (212) 423-3500

October 20 - February 26 "Reverals! Diverse Traditions: 1920-1945" at the American Craft Museum in New York (212) 956-3535

October 23 - January 24 "A Century of Artists Books" exhibition at MOMA in New York (212) 708-9400

October 23 - January 8 "R.B. Kitaj: A Retrospective" at the L.A. County Museum of Art in California (213) 857-6000

November 2 - January 8 "For the Love of Form: Photography of Harry Callahan" at the Museum of Photographic Arts, San Diego (619) 239-5262

November 2 - January 8 "Two X Immortal: Elvis and Marilyn" at the Boston Institute of Contemporary Art in Massachusetts (617) 266-5151

November 4 - January 1 "Neo-Dada: Redefining Art, 1958-62" at the Scottsdale Center for the Arts in Arizona (602) 994-2787

November 6 - January 29 "Silver in America, 1840-1940: A Century of Splendor" at the Dallas Museum of Art (214) 922-1200

December 2 - February 26 "William Klein" exhibition at the International Center of Photography in New York (212) 860-1777

December 4 - March 5 "After Art: Rethinking 150 Years of Photography" at the Henry Art Gallery in Seattle (206) 543-2280

Event Schedules are subject to change. Please call to confirm dates, locations and times.

Auction Highlights *cont. from pg.28*
which sold for \$57,500; a Georges Fouquet frosted rock crystal, platinum, citrine and diamond necklace achieved \$57,500, and a fine Maurice Marinot internally-decorated, glass covered jar reached a final bid of \$43,700.

SOTHEBY'S 20TH CENTURY DECORATIVE Arts sale on June 15 attracted spirited bidding, especially from new, private collectors. Highlights from the sale included a Pierre Legrain carved wood stool, c.1920-25, which sold for \$98,750; two Jean Dunand eggshell lacquer nesting tables brought \$44,850, and an Art Deco silver, galuchat, ivory, cut glass and painted porcelain ladies dressing set, c.1927, reached a final bid of \$28,750.

Mexican Silver *cont. from pg.27*
Spratling and produced at Las Delicias. Many ateliers had contracts with American companies to produce ID bracelets, pill boxes, and chains for ID tags that were worn or used by U.S. soldiers.

The Mexican government took notice of Taxco's prosperity and increased export taxes paid by North American companies to the point that, when the war ended, most of these companies abandoned their Mexican sources. All of the workshops in Taxco were affected, none more dramatically than Las Delicias, which a North American silver investor helped to destroy. Spratling retreated to a ranch south of Taxco and was able to pay his debts and recover enough capital to found a new company in 1950, William Spratling, S.A., which prospered on a smaller scale until his death in 1967.

For the last fifty-five years at Los Castillo, the combination of the talent of artists and designers Margot, Chato, Coco, Salvador, and Don Antonio's daughter Mimi has resulted in the production of some of the most creative and innovative silver jewelry, hollowware and flatware in the world. As principal designer for Los Castillo after c.1950, Chato experimented with combinations of materials. He is best known for inventing "married metals," a technique in which several metals are used for the purpose of providing color in the composition. In the 1950s, Chato Castillo also developed divorced met-

THE LALIQUE SOCIETY OF America's Second Annual Auction on June 16, a collaboration between William Doyle Galleries and the Lalique Society, drew an international crowd of Lalique admirers that filled the bidding floor.

Rene Lalique was a well-known master jeweler before he became involved with glass, and his jewelry designs from the early part of this century have enjoyed continued popularity. *Zig-Zag*, a frosted blue and clear glass necklace on a blue silk cord with metal fixture, c.1927, brought \$3,795.

Among the most striking pieces offered were glass vases patterned with bold designs. One such piece was *Formose*, c.1924, a red glass vase with white patina patterned with overlap-

ping fish which sold for \$10,350 from an Illinois phone bidder. Other examples included *Danaïdes*, c.1926, an opalescent glass vase with blue patina patterned with a frieze of neo-classical figures, which brought \$4,140, and *Ferrieres*, c.1929, a cased green glass vase patterned with tiers of florettes which reached \$4,600.

BUTTERFIELD & BUTTERFIELD'S widely heralded auction of the Elvis Presley Museum Collection on June 18-19 was an enormous success, with over 1000 buyers and spectators packing the opening day auction room to capacity at the Las Vegas Hilton.
Three of the four top auction prices were achieved by the vehicles offered. As expected, Elvis's *continued on pg.34*

als, feathers with silver, silver-incrusted onyx, "pavon" or blued steel, and metal painting.
Around 1948, Margot left Los Castillo to found "Margot de Taxco." Having come to Mexico from San Francisco as an artist, Margot was inspired by Japanese art and by the work of Art Deco designers and craftsmen. She produced beautifully finished ensembles -- necklaces, brooches, bracelets and earrings -- in silver and in enamel-on-silver, or "champleve." In her workshop, the men fashioned the silver jewelry and the women were responsible for enameling. With tiny brushes, they painted in color according to Margot's designs which were delicately drawn in watercolors. Margot's two lines of jewelry were distinguished by their variety, elegance and femininity. Although her jewelry was always highly desirable, Margot was forced by labor disputes with her silversmiths to close the workshop in the mid-1970s. She was completely destitute when she died in 1985.

No one has been awarded more prizes and official recognition than Antonio Pineda for his extraordinary designs. His necklaces and bracelets are characterized by smooth surfaces, clean lines, and a uniquely sensuous approach to precious and semi-precious stones combined with silver. Pineda established his workshop in 1941 after studying art in Mexico City. He apprenticed with Valentin

Vidaurreta and at the Taller de Las Delicias, developing an appreciation for large-scale jewelry and sculpture in silver. His most productive period was during the 1950s when he was able to keep a large workshop alive.
The success of the silver industry in Taxco has resulted from the synergistic relationship between folk craft and fine art. With designs drawn from ancient sculpture and manuscript painting and contemporary Mexican folk art, artists have nurtured a revolutionary approach to a traditional craft. More importantly, the artists have erased the line between high and low art by inspiring craftsmen to become artists. From the earliest days of Fred Davis's gallery and Spratling's workshop, the silversmiths of Mexico have produced jewelry and decorative art with a variety of expression and wealth of imagination. Their work will continue to be highly prized by serious collectors. ✱

For autographed copies of Mexican Silver by Penny C. Morrill and Carole A. Berk, send \$67.45 (\$59.95 plus \$7.50 for postage and handling) to: Carole A. Berk Gallery, 8020 Norfolk Avenue, Bethesda, MD 20814 (1-800-382-2413).

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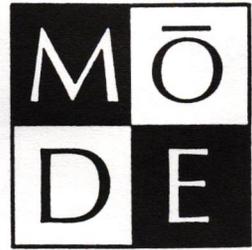
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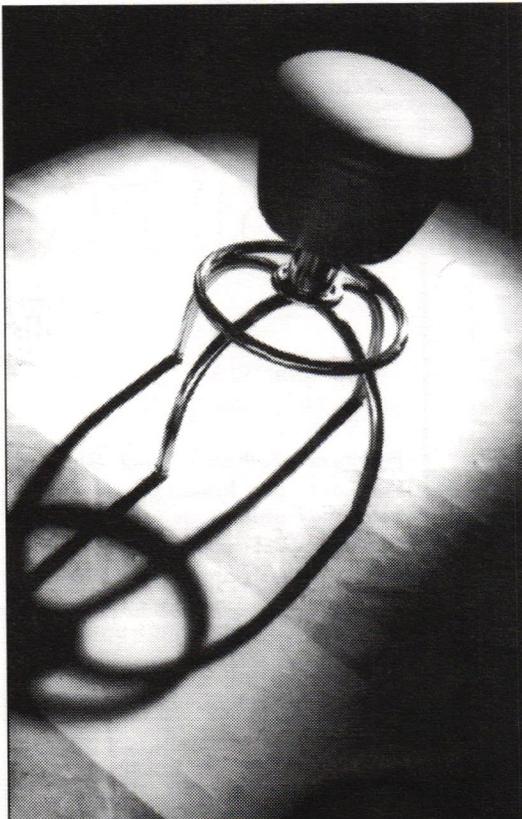


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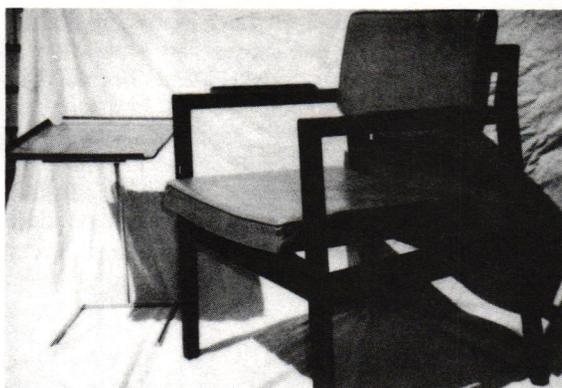
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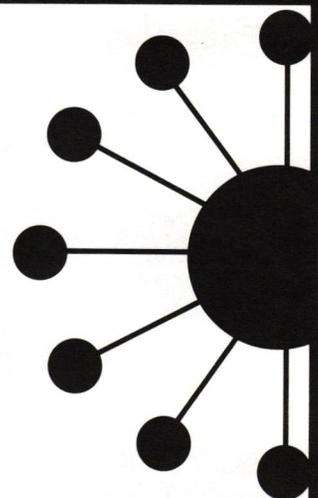


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Updates

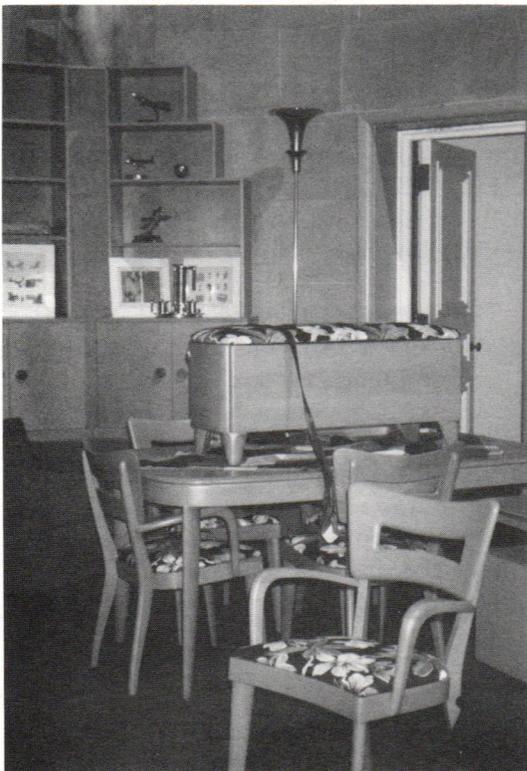
EVEN THOUGH THE WEATHER in Detroit was wet and in the mid 40s, Southfield, one of the city's northwest suburbs, was hot with excitement. And it came in the form of the 1st annual Southfield Modernism Exposition, held April 30-May 1. Much of the ado began with a Gala Preview Party held Friday evening. A benefit for the Detroit Area Art Deco Society, the \$50 advance ticket entitled the bearer to enjoy live music, hors d'oeuvres and wine, not to mention the best part, shopping the show early! "We had 300 people at the preview," stated Ann Duke, chairperson for the evening, "The show was so successful that we plan on holding it the same weekend next year."

Billed as "An Exposition and Sale of 20th Century Design," the event featured 72 dealers from 14 states. Styles represented included Art Deco and Noveau, Streamline, Prairie School, Arts & Crafts, Industrial Design and Tramp Art.

One of the most unique exhibits in the show was masterfully put together by Robert Ray of the Cowboy Trader from Birmingham, Michigan. The booth included a turn of the century totem pole, cowboy boots and hats, sterling jewelry, wild, wild western art and colorful transitional rugs. If you happen to be a fan of Charles and Ray Eames or George Nelson design, you would have been in heaven this weekend! Bent plywood screens and chairs, plus some splints, were everywhere! Nelson's clean designs could be seen in hanging bubble lamps, chairs and cabinets.

Another highlight of the event was a room setting put together by the Detroit Art Deco Society. With to-die-for home furnishings and one of the most incredible Art Deco mannequins that I have ever set eyes upon, the display was a real show stopper. I overheard many shoppers asking purchase prices on several of the items, but none were for sale. They represented many years of valuable collecting by Society members.

All in all, The Southfield Modernism Exposition was an interesting and enjoyable experience. Presented in a pleasing environment, with knowledgeable dealers featuring quality items, the show is bound to become a "must" on everyone's list. --**Cynthia Barta**



Top: R.F. Willis Gallery booth at Southfield Modernism Show; **Center:** Deco at the San Francisco Deco to '50s Show; **Bottom left & right:** Heywood-Wakefield and vintage clothing at the Washington Exposition of The Decorative Arts

MARGARET HIESINGER, THE noted author and curator of 20th century decorative arts at the Philadelphia Museum of Art, will present a slide lecture, "Landmarks of 20th Century Design" on Monday, October 31 at the Winnetka Community House. The lecture is a pre-show event for the Fifth Annual Modernism Show to take place on November 4 thru 6, also at the Winnetka Community House. More than 50 of the top dealers from throughout the U.S. will be exhibiting the finest quality Art Noveau, Arts & Crafts, Prairie School, Art Deco, Machine Age, Art Moderne and the latest hot area of design, "The Fifties." For further information about the lecture or the Winnetka Modernism Show, contact co-chairs Jana Sample and Brenda Gude at (708) 446-0537.

THE THIRD ANNUAL ESCAPADE -- Eastern States China, American Pottery and Dinnerware Exhibition is moving to a new location in the same town. This year, the show will be held at the St. Lawrence Parish Center on Laurence Parkway. As always, the show will take place on the second weekend, *continued on page 34*

Auction Highlights *cont. from pg.30* midnight blue Mercedes Benz 6-door Pullman limousine took leading lot honors, fetching a final price of \$321,500 from Mr. Edward Arnold, owner of Ed Arnold Racing and Integrated Circuit Systems, Inc. Mr. Arnold was also the winning bidder on the 1977 Cadillac Seville, Elvis's last Cadillac and the one in which he was photographed the day before he died. This historically important vehicle brought \$101,500.

A number of stage belts and jumpsuits, coveted by fans as well as collectors, garnered prices fit for a king. Elvis's white leather concert belt embellished with faux gems and gold chains exceeded its estimate at \$17,250, while the famous zebra patterned 'Phoenix' belt, designed by Bill Belew, fetched \$18,400. Perhaps the auction's biggest surprise was the bidding war for a cream colored jumpsuit studded with faux turquoise stones and gold beads, which realized a stunning \$101,500, setting a world record for an Elvis stage suit at auction.

Two guitars offered in the sale rock 'n' rolled well beyond expectations. Elvis's personal Giannini acoustic guitar doubled its estimate to sell for

\$34,500, while the Gibson One Off Custom 'Jail House Rock' example, produced after his death, fetched a strong \$31,050.

THE FIRST ANNUAL TOYS, COMICS, 1950s and Art Deco Furnishings Sale was held in West Olive, Michigan on Saturday, June 18. Jim Toler, one of the organizers of the event, reported that despite the scorching heat, the response to the sale was very positive. Herman Miller items sold well, including a Gilbert Rohde end table which was purchased for \$190. Eames pieces sold equally well, with a leather lounge realizing \$1,800 and two Eames rockers, an older version and a more recent edition, garnered \$375 and \$185 respectively.

A huge assortment of Heywood-Wakefield was offered for sale, including dining room and bedroom furniture, tables, chairs, lamps, and a lazy susan which was taken home for \$160.

Items are now being accepted for consignment for the 1995 sale. For more information contact Jim Toler at (616) 621-3642.

BUTTERFIELD & BUTTERFIELD'S

Washington Art Deco Exposition.

For nine exciting hours over fifty top dealers from around the nation offered furniture, jewelry, clothing, graphic arts, ceramics, lamps, radios and much more to eager shoppers.

The Mellon Auditorium -- a feast for the eyes in itself -- offered a wonderful venue for the show, providing stage, lobby, rear hall, center hall and balcony areas for an interesting shopping experience (best view of show - in the balcony overlooking the floor of the auditorium while eating lunch!)

Some of the wonderful items which were offered included a French Art Deco walnut and amboyna bedroom set by Sparrows Inc. of Maryland; Heywood-Wakefield pieces by Chris Kennedy of Massachusetts; wonderful '50s lamps by The Modern Classics of Pennsylvania; a Thaden-Jordan Co. molded birch plywood dining set by 20th Century Limited of Iowa and fabulous vintage radios by Deco Doug of Michigan.

For information on next year's show contact ADSW at (202) 298-1100.

Los Angeles gallery was the site of a three day Entertainment Memorabilia meet on July 17, 18 and 19.

Crowning Part II of Western's 'Star Collection' with the royal result of \$20,700 was Marlon Brando's coronation costume from *Desiree*. World records for both the star and the film were set when Charlton Heston's chariot costume from *Ben Hur* garnered the auction's laurel wreath with an astounding price of \$48,500. An early black and white photograph of Marilyn Monroe with an inscription to her hairdresser sold above estimate at \$5,462.50, and five velour tunics from the 1965-68 cult television series *Lost In Space* took off at prices ranging from \$2,185 to \$2,875.

For future auction information consult the Calendar of Events, or call --

William Doyle Galleries (212) 427-2730
Christie's (212) 546-1119
Illustration House (212) 966-9444
Christie's London (071) 839-9060
Butterfield & Butterfield (415) 861-7500
Don Treadway Gallery (513) 321-6742
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Sotheby's (212) 606-7000 *

Show Updates *cont. from pg.33* November 11th & 12th, 1994. For more information and directions, send a SASE to: ESCAPADE, PO Box 9, Metuchen, NJ 08840.

THE WHITE CRANE WELLNESS Center hosted the first "Chicago Art Deco to Fifties Antique Show And Sale" on June 16, 17 and 18. Twenty-eight of the top Midwest exhibitors presented an exceptional selection of 20th century treasures, including furniture, lighting, art pottery, textiles, kitchenware, costume jewelry, bakelite objects, lucite purses and much more.

An advance preview party was held on June 16 from 4 to 8pm. The \$20 ticket provided access to a sneak preview of the show and a wonderful buffet. For information on the next Chicago Art Deco to Fifties Sale contact Wrigleyville Antiques at (312) 868-0285.

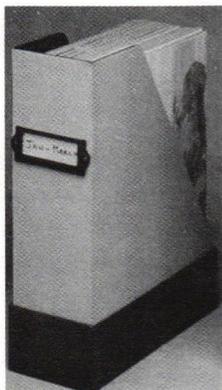
CROWDS GATHERED IN ANTICIPATION outside the Mellon Auditorium as the doors swung open at 9am on June 12 for the start of the 11th Annual

THERE'S A NEW 20TH CENTURY show making its preview on September 17th -- The 20th Century Ltd. Show And Sale in Oak Park, Illinois. The show will be held outside in the pedestrian mall in downtown Oak Park, at the intersection of Lake and Marion Streets. Raindate will be Sept. 18. For dealer information write 20th Century Ltd., 1231 Woodland Avenue, Vavaria, IL 60510, or call Wayne Jorgensen at (708) 879-5603.

THE ART DECO - '50S SALE HELD June 4-5 in San Francisco hosted its largest attendance to date, with thousands of shoppers on hand to view the offerings of over 200 dealers from across the country. Items up for sale included furniture, accessories, rugs, art, dinnerware, pottery, books, jewelry, vintage clothing and collectibles from the Deco period thru the 1950s. This bi-annual sale is the country's largest Art Deco - '50s event. The next Deco - '50s Sale will be held on December 3-4, 1994. For more information call (415) 599-DECO. *

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VOLUME 1, NO. 2

-- Sold Out --

VOLUME 1, NO. 3

Machine Age Vision; Diners In The U.K.; Fashion Flashbacks; Lustron Homes; Hot Spots; Caddy Couches

VOLUME 1, NO. 4

Movers And Shakers; Moxie In The Marketplace; 20th Century Auction; Fastener Fixation; Draping: Retro Art; Radio Days

VOLUME 2, NO. 1

Eva Zeisel; An Interview With Jane And Michael Stern; Whither, Wherefore Art Deco; The Art Of The Art Deco Book; Esprit Moves Forward By Looking Back

VOLUME 2, NO. 2

Sparkling Collections: The Appeal Of ACL Bottles; A New 20th Century Show: Miami Modernism; Couture Collecting: Fashion As Art; 20th Century Potters: Mary & Edwin Scheier; The Glare Of The Bare: Art Deco Lighting's Solution To The Bare Lightbulb; To Dial In Style; Show Updates

VOLUME 2, NO. 3

The Ceramics Of Sasha Brastoff; Ahead Of Fashion; Cranbrook: A Vision Fulfilled; Photographer Lillian Bassman; Pass The Salt; Design 1935-1965: What Modern Was; Show Updates; What's Hot

VOLUME 2, NO. 4

Make Mine Marbles; Revived For Retail: Herman Miller; Frank Lloyd Wright Exhibition; Building The World Of Tomorrow: 1939

World's Fair; Louis Icart; American Diner Museum; Show Updates; Animation Art Collectibles

VOLUME 3, NO. 1

Miriam Haskell: Extraordinary Designer; The West Coast Report; Exhibitions; Summer In Miami's South Beach; Looking To The Past With Heywood-Wakefield; Architect, Artist, Enthusiast: Keith Murray And Design; Transistor Radios; Compacts, In The Palm Of Your Hand

SUPPLEMENTAL #1, WINTER 1993

Frank Lloyd Wright Exhibition; Classifieds; Smalls; Coming Event Reminders

SUPPLEMENTAL #2, SPRING 1994

Richard Avedon Exhibition; Classifieds; Smalls; Coming Events Reminders

SUPPLEMENTAL #3, SUMMER 1994

Italian Glass; Bernice Jackson Poster Gallery; Smalls; Coming Events Reminders; Dealer's Choice Premier

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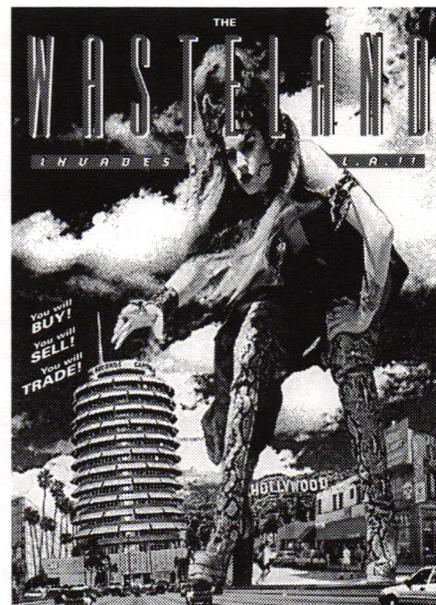
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What Is Art Deco? *cont. from pg.18*

Materials And Techniques

Early Art Deco artists continued to work in traditional woods and other materials, but, like the Art Nouveau artists before them, they displayed a love of exotic materials as well. Materials such as inlaid mother of pearl, semiprecious stones, lacquer, enamel, and unusual woods were used.

In France, furniture makers used native sycamore, oak, and walnut, as well as more exotic burlled woods, zebrawood, olivewood, palmwood, and a host of others. These gave artists a wide choice for the color, texture, and grain of furniture.

Another favorite, if somewhat bizarre, material was galuchat, actually the skin of a dogfish, which was treated and used like leather. Today, you'll hear people call it sharkskin, which sometimes substituted for it, or "shagreen." It became a favorite for desk tops, bleached to pale green, gray, or beige.

In 1925, Bauhaus designer Marcel Breuer pioneered the use of steel tubing for furniture, "updating" the bentwood designs of the Vienna Secession and leading to the later use of tubular chrome.

The use of lacquer began in earnest with the arrival in Paris in 1918 of the Japanese artist Sugawara. Paris had a rage for things Oriental, and Sugawara's influence on two noted designers to whom he taught the ancient art, Eileen Gray and Jean Dunand, would make lacquer an overwhelmingly popular technique.

Enameling was also a popular technique for enriching vases and other decorative objects. In the 1930s, industrial baked enamel finishes on household appliances became popular, and the jewelry designs of Raymond Templier and George and Jean Fouquet created new markets for boldly colored enameled jewelry.

Traditional metals, like bronze and wrought iron, continued to be used. As before, wrought iron was used extensively in architectural detail, and bronze as a medium for sculpture. However, perhaps due to the genius of designers such as Edgar Brandt, wrought iron became popular in tables, lamps, and other furnishings. Glass and metal artists, such as Brandt and

Daum, collaborated to create stunning lighting fixtures, showing off each other's talents even more.

Precious metals such as copper, silver, and gold maintained their value, but were used in different ways. New metal-crafting techniques also came along, such as autogenous welding, which allowed two different metals -- bronze and silver, for example -- to be welded together.

New Materials And Techniques

In the 1930s, mass-production brought with it the advent of kitchenware made from machine-produced, highly polished chrome. Ceramics were able to be fired and glazed in one step. Wood veneers replaced inlaid wood, and cheap woods were hidden under industrial enamels. Whole walls of houses were constructed with glass block, and toward the end of the period, aluminum became increasingly popular.

Radios, kitchen utensils, household decorations, ashtrays, and production furniture were made using materials such as chrome or nickel-plated steel, painted base metal, a wide range of trademarked plastics, and mirrored glass. Materials such as these were often decorated through a variety of methods in bright, jazzy colors or Floridian pastels.

By 1939, the use of industrial materials had come so far that Pittsburgh Plate Glass Company designed a chair for the New York World's Fair using a single sheet of plate glass, with an upholstered snakeskin seat!

Understanding the materials used in Art Deco design can help a collector evaluate a piece -- the intrinsic value of some materials can greatly enhance the price -- and avoid deception. For example, onyx bases on clocks and statues can be passed off to the unwary as marble. Early decorative statues used bronze and ivory, and the later ones and imitations used "ivoryne," a composition plastic.

Today, when numerous fakes and reproductions of Art Deco designs are on the market, knowing the materials can help you avoid both well-made replicas and poorly made imitations of the real thing. *

For an autographed copy of the Art Deco Identification And Price Guide, send \$21 to Fusco & Four Associates, 1 Murdock Terrace, Brighton, MA 02135

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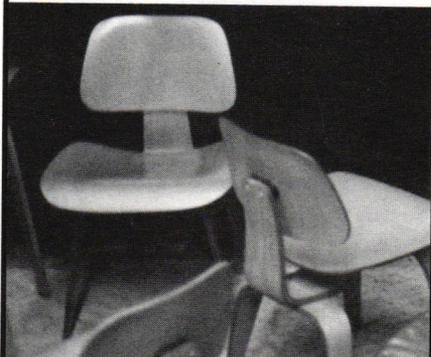
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Plastic Dinnerware *cont. from pg.23*
 detail. In 1951, the prototype pieces were produced and marketed by another company, General American. Their product was aimed at the restaurant or other institutional markets, and was 1/3 lighter in weight than ordinary restaurant ware, in spite of its thick-walled construction. The colors of Meladur were light and pastel in character.

In 1950, an unknown designer developed the "Brookpark" pattern for Arrowhead of Cleveland, Ohio. The melamine was still expressed as a very thick-walled material, but the design differed from "Meladur" in that the plates, bowls, cups and saucers were soft, square shapes.

In 1951 "Boontonware" was designed by Belle Kogan. The most unique characteristic of this series was the extended lips on the bowls.

Around 1951, a set of melamine dinnerware appeared on the market under the name "Color-Flyte." It was designed by K. La Moyné and manufactured by Branchell. The "Color-Flyte" pieces were transitional and not

as unified in shape as later designs. However, the series did achieve a lighter visual weight than "Meladur." The most unique piece was the Spork (combination spoon and fork) serving piece. The colors were also mottled and deeper than the pastels of "Meladur."

In 1953, Russel Wright introduced his "Residential" melamine dinnerware, manufactured by Northern Industrial Chemical of Boston, Massachusetts. The series was visually more unified than "Color-Flyte," with a return to the heavier, fuller forms. "Residential" had a translucent body with a speckled appearance, achieved by overlapping two colors.

The 1954 "Home Decorator" series by Russel Wright was simply an opaque version of "Residential" with naturalistic decal patterns on soft pastel background colors.

In 1954, Belle Kogan designed the "Belle" pattern for Boontonware. The forms were circular in shape with soft square concave recesses. The forms still appeared heavy in weight, as this pattern was simply a refinement of the 1951 Boontonware.

In 1955, George Nelson and Irving Harper designed "Florence Ware." It was manufactured by Prolon Manufacturing Company of Florence, Massachusetts and was the simplest of the dinnerware designs. There was a complete absence of "lip" edges as was typical in the work of Russel Wright. Present, however, was a wonderful balance between the heavier form of the "low" cup design and the lighter form of the vegetable bowl, and the colors were deep and rich.

Russel Wright designed a children's set called "Idealware" for the Ideal Toy Company in 1955. The pieces were made of polystyrene, and were interpretations of Wright's ceramic dinnerware series "American Modern."

In 1956, Kenroe Mfg. of Freedonia, Wisconsin introduced the "Holiday" pattern. The unique handle on the cup was very streamlined, with the intent of providing a better grip.

Also in 1956, K. La Moyné designed the "Royale" set of dinnerware and flatware for Branchell. La Moyné attempted to make the forms more slender by making *continued on pg.38*

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Dutch Posters *cont. from pg.15*

a strong impact in Holland, and was commissioned by several Dutch enterprises to create posters which bring very high prices today. Notable Dutch artists working in an Art Deco style include Wim ten Broek, who created posters for Holland-America Line ocean liners; Agnes Canta; Jan Wijga, for KLM (Royal Dutch Airlines), and Johann von Stein for Lloyd Lines ocean liners.

Photomontage posers, created by blending photography and illustration, also had their champions in Holland in the early 1930s, about the same time when Herbert Matter was experimenting with the form in Switzerland. Notable photomontage artists include Willem Gispen, Meijer Bleekrode, Louis Frank and Wim Brusse.

The field of Dutch poster collecting has expanded considerably over the past decade, due in part to the museum tour of the exhibition "The Modern Dutch Poster: the First Fifty Years" from 1986-1990, and the publication of the accompanying book *The Modern Dutch Poster* (MIT Press), which raised public awareness and interest in Dutch poster art to a new height.

Bernice Jackson, a nationally known innovator for her work in the vintage poster collecting field, was instrumental in organizing the above mentioned museum exhibition tour, and is now featuring an important retrospective exhibition and sale of over 100 Dutch posters from the late 1800s to the 1950s at her new gallery on Newbury Street in Boston. The exhibition launches with a preview reception on Thursday, September 22 from 5:00 to 9:00pm, and runs through October 30. For more information contact the gallery at (617) 375-0076.

The show at Bernice Jackson Fine Arts runs simultaneously with the exhibition "Dutch Graphic Design," on view from September 21 through October 29 at the Bakalar Gallery of the Massachusetts College of Art in Boston. This exhibition is co-curated by Elizabeth Resnick and Alston W. Purvis, author of *Dutch Graphic Design 1918-1945*, and features approximately 200 works, including ephemera, book design, and posters. For more information call (617) 232-1555, ext.550. *

Plastic Dinnerware *cont. from pg.37*

the shapes concave and tapered, thus appearing thinner in profile. The colors were also brighter in tone, keeping with the expressiveness of the late 1950s.

Belle Kogan designed another line for Boonton Mfg. in 1958. The forms were full, but at the same time uplifting. The whole effect was exaggerated by the small circular base and the loop handle.

In 1959, Russel Wright designed "Flair" dinnerware, produced by Northern Industrial Chemical of Boston, Massachusetts. "Flair" was the simplest of the Wright plastic designs, but the most refined. Tapered with thinner-appearing forms, it was produced in both translucent and opaque melamine. The translucent pieces were available in five decal-patterned series.

Probably the most refined of all modern plastic dinnerware was the "Ming Lace Leaves" pattern. Imbedded in the translucent plastic were real leaves from the Jade Orchid tree, imported from China. The leaves were cleaned, tinted and permanently molded into the body.

During the 1970s, melamine dinnerware continued to be designed and produced by the likes of Massimo Vignelli ("Max I" series from Heller Designs), Helen von Boch and Federigo Fabbrini ("Bomba" picnic set from Villeroy & Boch), Kaj Franck ("Easy Day Service" from Aaltosen Tektaat Oy Sarvis of Finland), and Anna Castelli Ferrieri ("Tabletop" from Centrokappa). And in the 1980s, the "Servizz" melamine dinnerware was designed by Eric Magnussen and produced by Rosti.

But the glory days of melamine were over. The rise of plastic from a simple polymer to a material to be molded and designed by the likes of Russel Wright was a quick and fleeting phenomenon. The material's flaws -- loss of sheen, stain retention, and scratchability -- eventually led to its relegation to casual/outdoor ware.

However, its moment in the sun in the 1950s can be credited with creating the earliest mass-produced organic forms of the twentieth century. *

Further reading on the evolution of plastics can be found in Everyday Elegance: 1950s Plastics Design available through the ECHOES bookstore



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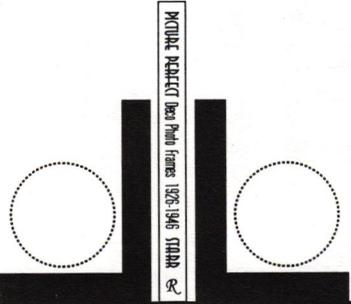
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"Smalls"

Bits of news from around the world

"official" Woodstock

Woodstock 1969 - peace, love, music, sharing & caring

Woodstock 1994 - official sponsors, pay-per-view, admission charge, full-blown ad campaigns

THE WOODSTOCK of 1994 on August 13 & 14 was the biggest marketing venture yet aimed at the next wave of consumers -- Generation Xers. Forget the baby boomers who attended the original Woodstock, corporations were looking to reach the youth of America -- the savvy 20-something Xers who have disposable income to spend and are accustomed to being blitzed by the media on a daily basis.

Thus, there were the perfunctory "official" products of Woodstock - Pepsi, Haagen-Dazs, MCI, etc... The obligatory toll-free numbers to book travel packages. Or better yet - why travel? The whole event was available on pay-per-view for \$49.

But if you did make the quest, you were greeted with a corporate signage coated "food court" where you could get an overly priced Pepsi while your ears were assaulted with the sounds of punk bands like Nine Inch Nails and Alice In Chains. Kinda makes you wonder why they used the name Woodstock again at all.

spoken word

A NEW APPRECIATION for the spoken word is emerging, thanks in part to the popularity of rap music. Poetry and poetry readings are presently undergoing a renaissance not seen since the days of Kerouac and Ginsberg.

In fact, boxed sets devoted to Kerouac and other beat poets have been released on the Word Beat label, and an Allen Ginsberg collection, *King of May: Songs and Poems 1948-1993* is due out in September. And at 80, William Burroughs has released his

latest album, *Spare Ass Annie and Other Tales*, available on Island Red Label.

remembering vinyl

REMEMBER 8-TRACK? Remember turntables? Remember vinyl? Album covers? Many kids today have never even been into a "record" store, all they know are tapes and CDs, and even tapes are fast becoming dinosaurs in the world of micro-CDs and laser disks.

But vinyl is making a small comeback in the form of 7 inch singles, released by such punk bands as Tsunami and Calamity Jane. The reason for vinyls return? Color! Colored vinyl combined with cool packaging has surged sales of singles to a new height, causing a new collecting craze. Some enthusiasts own hundreds of the colored disks, capturing their favorite songs on a 7 inch circle of multicolored plastic. Available at alternative music stores.

a show of appreciation

THE MODERN i GALLERY, the original "nostalgia shop for Modernism" and the Bay Area's quirkiest time warp gallery, is presenting a retrospective of noted designers Charles and Ray Eames entitled "Eames Design 1940-1960: A Show of Appreciation." The exhibition will provide a rare look at the Eames' domestic design. Included will be vintage Eames furniture, early prototypes, original examples of their films, educational toys, household objects and graphic designs. The exhibition runs from September 1 to November 20, 1994. The Modern i Gallery is located at 500 Redhill Avenue, San Anselmo, CA 94960. For more information call (415) 456-3960.

a minute of fame

WHEN THE ANDY Warhol museum opened this past May in his boyhood town of Pitts-

burg, it became the most complete single-artist museum in the U.S. The 8-story, \$12.3 million dollar structure holds a vast cache of Warhol memorabilia -- videotapes, diaries, scripts and hundreds of the time capsules Warhol was so obsessed with. Also included in the collection are Andy's 110 Breuer chrome chairs, 900 paintings, and hundreds of photographs, drawings and prints. *Below: Warhol's Campbell's Soup 1, c.1968*



Photo: Courtesy Christie's New York

archeology

LOOKING FOR 3 DAYS of fun and adventure? Go along with the Society For Commerical Archeology as they explore the roadside architecture of South Dakota. The South Dakota State Historical Preservation Center and SCA have teamed up to create a weekend of presentations and tours on the theme of the development of automobile tourism in the Badlands and Black Hills of South Dakota from September 29 thru October 1.

Why South Dakota? Some of the nation's earliest developments in automobile tourism happened there. For more information call (607) 272-6510.

fifties hit arkansas

THE ARKANSAS Territorial Restoration Museum is hosting "50/50: A Tale of Two Centuries," an exhibition comparing the design, furniture and architecture in 1850s Arkansas with that of a century later, America's fabulous fifties. Showcased are the fine early collections of the Museum in the context of Arkansas and mid-south mid-twentieth century design. The public is greeted by dual manne-

quins, one demure and heavily draped in 1850s fabrics and the other with back arched, diving into the gallery floors with Esther Williams swim cap and suit. What a difference 100 years makes! The exhibition runs from June 26 thru Sept. 26.

retro-tin

DO YOU long to update your beauty routine but don't want to make any

permanent changes? Add a beauty mark! NYC's Temptu sells a retro-tin canister (there's a '40s style woman on the front) of black liquid guaranteed to make your mark! It's smudge-proof and made to last up to 12 hours. \$15 at Temptu's NYC salon.

movers & shakers

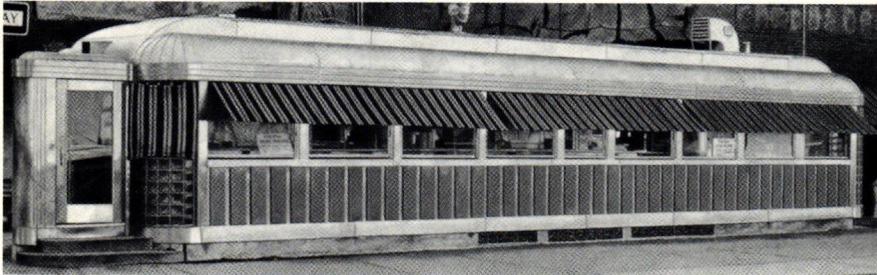
DUE TO THE earthquake this past spring in California, Venture Entertainment Group, producers of "Hidden Treasures: A Collector's Guide to Antique and Vintage Jewelry of the 19th & 20th Centuries" is now located at 5350 White Oak, Suite 213, Encino, CA 91316. (818)981-7813.

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