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Praise From The Publisher

"The Echoes Report is coming up on its third year in business this June and I just want to take a moment to thank the swell people who made this publication a reality! I want to extend my thanks to the advertisers who have been with us from the very beginning for having faith in this publication, as well as the advertisers who have recently come on board who believe in the future success of this magazine. I also want to thank our terrific subscribers who flood us with wonderful letters which keep our spirits high - you are our source of inspiration! - and our writers for their talents and support. But most of all, I want to thank our Editor, my wife Suzanne, for her incredible talent, devotion, and countless hours of hard work she contributes to this magazine. She is the backbone and heartbeat of this company, not to mention the best partner anyone could have! Thank you all!"

Scott Cheverie
Publisher

Front to Back

"Just wanted to say keep up the great work. Rarely do either of us read any publication from front to back - yours is one of the exceptions! We're in the process of opening a graphic design studio in conjunction with a "modern collectibles" shop. The furnishings in the design studio range from Eames LCW chairs, hanging Deco aluminum lights, advertising items & plain ol' 50's funk! Stop by & visit!"

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Rick Orr, Arizona

*editor's note: Good idea! Send us your super finds and we'll compile a section once we have enough!

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"In March of this year [1994] we bought a home that was built in 1947. After some searching I found the article I had saved about your publication, The Echoes Report. The '30s and '40s are my particular years of interest. Please, if at all possible, I would like information regarding a subscription. I look forward to hearing from you as soon as possible."

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"I just discovered The Echoes Report and truly LOVE IT!"

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"What an absolute pleasure it is for me to know that such a journal exists. I am confounded by the fact that it has eluded me until now. It seems to me that your journal should be in all university and museum art libraries across the country. Given the interest of quality that seems to be present in the content and graphic layout of your journal, I would venture to say there is a long history yet to be created for what you will accomplish here. Congratulations. Again, thank you for bringing your journal into my home."

Tran Turner, Design References
New York

'57 T-Bird in Garage

"What a great idea for the Deco-'50s buff! I got started with the semi-annual San Francisco Deco shows two years ago. The wife's into retro watches/jewelry. I started out with barware, but neon and Parrish now have my attention. (Just installed 18' of neon in my kitchen and have a great clock in the family room). Good luck in your endeavor. P.S. Have a '57 T-Bird in my garage so I'm a perfect candidate for The Echoes Report."

Jerry Cozad
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"I have been enjoying the magazine. It is great to have this resource, keep up the fine work. If you ever wish to publish electronically, let me know."

Jim W.
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Comments & Compliments

"The magazine is looking fine!...Looks interesting indeed - think I'll subscribe!..."Great publication!"...A useful and enjoyable publication..."I look forward to and enjoy reading my Echoes Report."..."Hi, really enjoy your magazine!"

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WHAT'S HOT

ALUMINUM POTTERY

A clipping companion

Vintage Assemblages

Aluminum Pottery
Clockwise from top left: The Polaroid Land camera pictured above was available in 1959 for $72.75. The Kodak Pony 135, model B camera, sold for $36.75 in 1953. Many models of folding cameras were manufactured by various companies over the years, this is just one example. The Brownie Hawkeye was manufactured by Kodak and sold for $7.20 in 1953. The Kodak Duaflex featured a "preview" finder which allowed you to see your pictures before you shot them. The Voigtlander Brilliant, introduced in 1953, is an inexpensive camera for collectors to acquire. The Flash Bantam camera was introduced by Kodak in 1947. The Brownie Movie camera was a budget camera which made color or b&w 8mm. movies, and sold for $39.75 in 1953.
FROM AGFA TO ZEISS:

Collecting Vintage Cameras

by Sharon Ogan

COLLECTING OLD CAMERAS thirty years ago was easy. They could be found at flea markets, antique shops, and even at garage sales. Prices were reasonable and exceptional bargains were not hard to find. Not many people were interested in old-fashioned leather-covered box cameras or obsolete folding cameras. Auction houses bypassed such items, considering them to be "junk." Local newspapers contained few classified ads for classic cameras. Antique dealers considered them to be merely out-of-date paraphernalia.

Today, auction houses now hold entire sales of nothing but photographica. Photography magazines frequently contain articles about old cameras and vintage photographs. Many antique dealers carefully check a camera's value before pricing it. There are now more collectors and they are more knowledgeable about market value. The prices are higher and still rising.

To be a serious camera collector, you must have a genuine understanding of the technical development of early photographic equipment. The numerous model versions of cameras can influence the values. Since photography's inception, about 36,000 camera models have been made. Many cameras are hard to identify without some knowledge of all those model variations and the technical changes that have taken place over the years.

For those who collect early photographic equipment - like the beautiful wood and brass cameras that were used by such famous photographers as Mathew Brady - a general knowledge of camera history is also essential. Brady's kind of camera, basically nothing more than a wooden box with a hole for a lens, is easy to fake. Many of these forgeries have been made in Poland or Czechoslovakia. Usually, only the most informed collectors will be able to spot a "counterfeit" model.

The first cameras were primitive instruments, and most are museum pieces today. The field of photography continued to improve, however, and the first commercial camera was introduced in 1839 by Louis Daguerre. Multi-lens cameras emerged in the late 1870s as faster shutters were matched with faster photographic plates. These could record many small portraits on a single plate. Double-lens cameras yielded stereo images. As more efficient cameras were introduced, the general public soon began to buy cameras of their own. Kodak introduced the Brownie camera in 1900 at a price of $1. At this point, photography was transformed from a technical business into a widespread hobby.

Many unusual and interesting cameras were produced during the early years of photography, including "Daguerro-types," which were produced from 1840 until 1855. A mere one hundred of these cameras are believed to still exist. Prices for these rare models can range from $4,000 to more than $7,000. A "Daguerrotype" from 1852 would fetch a market price of $6,500 today, give or take a few hundred dollars.

Around 1880, "detective" cameras became all the rage. The earliest models were designed as a box or case. Soon, these cameras came in all shapes and sizes. About 1890, Dossert made a model designed to look like a satchel. Another model, produced by Naylor in 1886, is a "vest" camera. Designed to be worn under a man's vest, the lens is slipped into a buttonhole. A French model, valued around $25,000, is a camera camouflaged in a striped cravat. The cravat pin is the lens and the film is advanced by the use of a small chain.

You don't have to spend a lot of money to be a camera collector. An ordinary, inexpensive Kodak Box Brownie can be just as appealing and captivating as a costly "Daguerrotype" camera. If spending hundreds of dollars on just one item is not your style, then collect for fun...not as an investment. Sometimes the most unpretentious cameras can give you enormous pleasure. With three hundred years of photographic history to choose from, the only limitations for a collector are those dictated by money, time, and space.

If you choose to build a collection around a particular theme, it's easy to do. For instance, most character cameras are inexpensive. The Herbert George Company produced many such cameras, including a plastic Donald Duck camera which was introduced around 1946. Figures of Donald, Huey, Dewey, and Louie adorn the back. These cameras were made first in an olive-drab color and later, in black plastic. The same company also made a black plastic box camera with a metal faceplate bearing a likeness of Davy Crockett. Several Mickey Mouse cameras have been produced over the years. Mickey's name was first carried on a roll-box camera made by Balda Werke. The Houghton-Butcher Company produced the Ensign Mickey Mouse camera, a simple wooden box camera, around 1935. You can choose from a number of other character cameras including, but not limited to, Snoopy, Fred Flintstone, Punky Brewster, Hopalong Cassidy, or Spiderman.

A camera with an autographic feature was first introduced by Kodak in 1914. A small metal flap on the back of the camera could be raised allowing a person to write directly on the film using the accompanying metal stylus. Thus, a photographer could write the date, sign a name, or add any other small piece of

continued on page 42
JUST LIKE THE flowers in springtime, exhibitions are in full bloom across the nation! Diners, the most ubiquitous of eateries, are the subject of the distinctive exhibition American Diner: Then and Now at the Museum of Our National Heritage. Through photographs, works of art, artifacts, and ephemera, the exhibition presents the quintessential examination of this uniquely American phenomenon. American Diner is drawn from public and private collections and is guest curated by Richard Gutman, America’s leading diner authority and author. A special feature of this exhibition is its interactive space where young and old can take their turn “working” in the Museum’s diner. Through July 30.

William Klein New York 1954-1955, the first American exhibition of Klein’s groundbreaking photographs of New York in the mid-1950s, is one of the inaugural exhibitions that commemorate the opening of the new San Francisco Museum of Modern Art. Klein’s graphic “anti-technique” inspired a whole generation of followers around the world; his grainy, visceral images of New York, though rarely seen in this country, have continued on page 34.
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Alvar Aalto Furniture: The Fundamental Years

Though known principally for his contributions in the field of architecture, Alvar Aalto also greatly influenced the field of furniture design.

Though known principally for his contributions in the field of architecture, Alvar Aalto also greatly influenced the field of furniture design. His successful combination of functional design with organic ideas led to a new form of modernism. His experiments and designs using laminated wood set a new standard for modern plywood furniture. Throughout his career a common goal inspired his efforts, the desire to create beautiful, practical, mass-produced but high quality furniture. The fundamental ideas for this goal took shape during the period from 1927-1933.

Born in Kuortane, Finland in 1898, Aalto was trained as an architect, graduating from Helsinki University of Technology in 1921. His first work was Neoclassical in style like that of other Scandinavian architects including his early mentor Gunnar Asplund. Yet unlike other architects of the 1920s who enjoyed Neoclassicism for its aesthetic qualities, Aalto also appreciated the style for its recollection

Above: Alvar Aalto armchair #400, designed c. 1935-36. Below: Aalto's popular "Paimio" chair, designed in 1931-33, features an elegant L-shaped molded plywood seat and back scrolled over the top and under the bottom, connecting to the wooden leg frame.

Text by Carol Cyran
Photographs courtesy Treadway Gallery
of the Italian Renaissance. Finland had newly won its independence as a country and Aalto hoped for radical social and cultural change. He viewed his position as a designer to be that of a social reformer. Through his work he sought to create new and harmonious environments, the construction and furnishing of which would "transform" inhabitants into Renaissance men. Aalto's idea of the architect as a social reformer was not a new one. Many of Aalto's teachers and forerunners espoused similar beliefs. The 19th century theories of John Ruskin and the English Arts & Crafts movement had left an impact on Finland. The more widespread Art Nouveau movement was expressed in Finland in a socially-oriented manner. Aalto designed a variety of furniture during this time; much of it personal in scope - for friends and relatives, and though not strictly Neoclassical in style, strongly suggestive of the hand-crafted, high quality spirit of the past.

The year 1927 marked a radical break in Aalto's thinking. Having acquired a more realistic attitude from practical experience and with exposure to the new design ideas spreading in Europe, particularly those of Le Corbusier and the Bauhaus, Aalto converted to Functionalism. This aesthetic philosophy differed considerably from the romantic, historical ideas of Ruskin and the Arts & Crafts movement. Functionals adhered to the theory of conforming the structure or design of an item to its specific function. Instead of renouncing industry and advocating a return to handicrafts, Functionals embraced the machine. Aalto's adoption of the philosophy was swift. So much so, that by 1928 he was designing buildings and interiors in a fully Functionalist style.

A year later another consequential event occurred when Aalto met a furniture designer who would greatly impact the course of his work. The man was Otto Korhonen, a technical director for the furniture manufacturer Huonekalu-ja Rakennustyötehdas Oy. Korhonen was a highly trained professional with a keen sense for artistic, simple forms and an awareness for the need to implement modern manufacturing techniques without sacrificing high quality. In 1929, Korhonen developed a new and successful chair design that explicitly expressed these goals. The design featured solid wooden legs, back and seat rails with formed laminated plywood seats and backs. The chair legs attached at the outer limits of the seat thereby allowing for stackability, and the use of formed laminated plywood enabled mass-production. Aalto's excitement with the innovative design led to his own involvement with the project, to further refinement of the chair, and to Aalto and Korhonen's eventual patent of the design in Finland. Also significant was that the foundation was laid for several emerging themes in Aalto's own furniture design: the idea of stacking, the use of formed laminated plywood, and the creation of simple, elegant constructions that could be mass-produced.

The work of Marcel Breuer and other furniture designers also influenced Aalto's work at this time. In 1928, Aalto purchased a shipment of furniture for use in his home and for the interior of a restaurant. Pieces included Breuer's 'Wassily' chair, his 'Cantilevered simple' chair and 'Ablegetische' tables. Aalto's 1929 'Folk Senna' chair, which was featured in the furniture pavilion of the city of Turku's Seven Centenary continued on page 31

Above top: Aalto's #403 armchair, designed c.1931-1932  Above center: Alvar Aalto's "Cantilever" chair, designed in 1932, is one of his greatest contributions to modern furniture design. Above: Aalto and Otto Korhonen's dining table and stackable chairs, #611, designed in 1929-30.
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Furniture City

The story of the furniture industry is told at the new Van Andel Museum Center at the Public Museum of Grand Rapids.

THE EVOLUTION of the furniture industry is told in a new $39,000,000 museum in the "Furniture City" of Grand Rapids, Michigan. Over 120 pieces of furniture, selected from one of the top furniture collections in the country, are showcased in the new Van Andel Museum Center of the Public Museum of Grand Rapids in an exhibition entitled The Furniture City.

The examples chosen for the exhibit display the breadth of the Public Museum's extensive 2500 piece collection of Grand Rapids-made furniture, which dates from the 1840s to the 1990s, and includes examples designed by Walter Dorwin Teague, Frank Lloyd Wright, Eliel Saarinen, Gilbert Rohde, Charles Eames, George Nelson, Isamu Noguchi, Verner Panton, and many others.

The Furniture City, the central exhibit of the Public Museum, tells the story of how furniture manufacturing has affected the people of Grand Rapids and shaped the growth of the community from 1840 to the present. Murals, multi-media presentations, audio-visual interactives, photographs, union banners, clothing, souvenirs, and maps enable the visitor to gain an understanding of the furniture industry and the community of Grand Rapids as it was during the early booming years of furniture manufacturing.

A 30-foot, 35 ton 1905 Corliss-type steam engine with an 18-foot flywheel serves as the exhibit's symbolic "heart," appearing to provide power to a partially operational recreation of the Phoenix Furniture Factory, which was originally built in 1872.

The recreated factory interior includes items continued on page 41.
A FASCINATING array of art and Americana went up for sale at Illustration House's fall auction of Illustration Art on November 5. The sale was the gallery's tenth auction and coincided with the twentieth anniversary of the founding of Illustration House.

Highlights from the sale included Norman Rockwell's Literary Digest cover, Dreams in The Antique Shop, c.1923, which achieved top lot honors, selling for $180,000.

Other sales of note included Norman Saunders' cover for Marvel Science Stories magazine, Scientist Turning Ugly Women Beautiful, c.1939, which realized $9,000; Dean Cornwell's 1958 advertisement for New York Life Insurance, Regular Overland Mail service starts in San Francisco, brought $11,000, and Reynold Brown's 24-sheet movie poster design for The Incredible Shrinking Man, Universal, c.1957, reached a final bid of $24,000.

FINE ART NOVEAU, ART DECO, and Arts & Crafts was the subject of Butterfield & Butterfield's November 7 auction in Los Angeles.

Taking aim to hit the sale's top mark was the bronze and ivory figure The Archer, executed c.1930. This prized 18 inch variation of the more familiar nine inch version is a fine example of the Art Deco period. Cast and carved after a model by Ferdinand (Fritz) Preiss, one of the period's premier artists, The Archer landed right on target with a final price of $23,000.

In 20th century furniture, prices for four Art Moderne birch and ash Airline lounge chairs designed by Kem Weber ranged for $4,025 to $4,600. A George Nakashima burled walnut coffee table, c.1969, well-exceeded its estimate to fetch $4,025.

In the European art glass market Lalique asserted itself, realizing consistently strong prices across the board. The top offering was a molded amber glass vase Tourbillons, which sold well above estimate at $9,775, followed by the amber statuette Suzanne, which skirted just under the high estimate to bring $9,200. In Art Noveau and Art Deco furniture, a nice selection of French examples: c.1930 included an Art Deco wrought-iron and alabaster torchere ($3,450); a pair of Art Deco walnut and elmwood consoles ($3,450); an Art Deco walnut bibliotheque ($2,587.50), and an Art Deco walnut desk and armchair ($2,300).

WILLIAM DOYLE GALLERIES' auction of Old Master, Modern & Contemporary Prints and Books, Maps & Autographs on November 16 presented a fine variety of works.

Modern works highlighted the selection of prints. The top lot sold was Stuart Davis' boldly colorful Detail Study For Cliche, which brought a price of $10,925 from a Connecticut collector. Several works by Picasso sold above estimate, including L'Atelier at $8,912 (est. $4,000-6,000). Other high-selling modern European works included Odilon Redon's La Chimere Regards Avec Effroi Toutes Choses at $6,612 (est. $1,000-1,500) and Henri Matisse's Buste De Femme Accoudee Avec Bracelet at $4,887 (est. $2,000-3,000).

SWANN GALLERIES' NOVEMBER 10 Modern Literature sale featured a James Joyce collection. Top lots included two copies of the first edition of Ulysses, Paris, c.1922; one of 150 numbered copies on Verge d'Arches paper, rebound, sold for continued on page 26.
by Shawn Bradway

BEFORE THE 1940S THERE REALLY WASN'T A LOT HAPPENING IN MEN'S FASHION, UNLESS YOU'RE A fan of constricting formal wear or dark wool suits. Men's fashion, such as it was, fairly accurately mirrored the Mother country's taste for gentlemanly, conservative clothing. The few tiny waves that ruffled these placid waters were caused by the Duke of Windsor who was considered something of a trendsetter in his day. The average man obviously did not have a lot of options in his wardrobe; however, a monumental change was on the horizon.

While the Second World War devastated much of Europe and England, it also did, in a sense, liberate men's fashion in America. Not only was England not in a position to influence much of anything during the post-war period, but several other factors converged in America, during the mid to late '40s, to create what many collectors worldwide consider the golden age of leisure fashions for men. The fabrics, the colors, the styles, the originality: it was an amazing two decades stretching from the early '40s to the early '60s.

In addition to American fashion being liberated from the conservative WASPY strictures of English fashion, it was also boosted by the wave of post-war prosperity and optimism that swept the country as America became the dominant global power; fashion no longer looked to the past but to the future. Moreover, the same ingenuity and manufacturing capabilities that won the war were now enlisted in the creation and production of a cornucopia of domestic goods. Furthermore, because of post-war prosperity, large numbers of ordinary people now had the time for leisure activities and the funds to dress themselves accordingly; and finally, Hollywood did much to popularize the new look in men's leisure wear worn by the leading male stars of the time, both on screen and off.

One of the most sought after types of collectible clothing that emerged from this period is the waistlength "zip" (for zipper jacket, though some of these types have button fronts) or IKE jacket, so named for WWII hero Dwight Eisenhower who was frequently photographed in the wool waistlength button front military jacket that continued on page 20.

Above: A terrific selection of waistlength zip jackets, one of the most sought after types of collectible clothing, including a fabulous reversible blue gabardine jacket with golden, butter yellow stripes on the front and back, and solid golden yellow on the inside (far left jacket). Photos courtesy Shawn Bradway.
Vintage Viewpoint
(continued from page 19) jacket from which the zip waists evolved. The earliest waists appeared in the late '40s, apparently as a casual substitute for the dressier sport coat. Burt Lancaster can be seen sporting a gabardine waist-length in the late '40s movie All My Sons.

The jackets of this period were usually made of a tightly woven, draped wool gabardine and can be found in a wide variety of deep, rich, jewel-tone colors such as maroon, forest green, midnight blue, etc. The late '40s trade book History of the Men's Wear Industry shows a good selection of waists as well as their longer, zip front cousins. The jackets were extremely well constructed, especially by today's rather lax standards, and invariably lined with a drapey, rayon satin.

While these jackets are practical and popular with a wide variety of collectors, they are no where nearly as valuable or sought after as their more colorful '50s descendants. In the 1950s, influenced by the growing phenomenon of rock 'n roll as well as the black and ethnic subcultures (with their less constricted tastes in clothing), the waistlength jacket really came into its own. This jacket blossomed in an unending array of both brilliant and pastel colors, two and even three-tone color combinations, all types of prints, and even style variations such as the snap front, piping detailed cowboy (or western) waistlengths.

While the '40s waistlengths were primarily of wool gabardine, the '50s versions were of rayon, a softer, drapier, more durable fabric. Wood fiber rayon is a truly miracle fabric, readily lending itself to a seemingly unending variety of dyes and printing techniques. The '50s palette seemed unlimited: all manner of pinks, reds, oranges, lime greens, purples, etc. can be found (as well as the same jewel tones from the '40s). The rarer colors such as red, burnt orange, black, etc. command the bigger prices and, as with everything else in collectorland, condition is everything except in the case of very rare examples. Besides color and fabric, the '50s waistlength can be distinguished from its '40s counterpart by one other factor: collar size. In general, as the '50s progressed, collar lengths grew smaller and smaller.

Invariably, unless highly unusual, the solid color gabs do not command the attention or price of their "panel" or "print" counterparts. Early in the '50s, more elaborate waistlengths began to appear wherein the body of the jacket was one color and the top was constructed of another color (or in rare cases another fabric in another color). These jackets are called panel jackets or two-tones (though there are rare examples that are constructed of three different colored pieces of gabardine). These jackets are all beautifully constructed, some with front panels, some with front and back panels, some with a T-panel extending down the entire front of the jacket along either side of the zipper. To own one is to know why collectors from Tokyo to London seek them out and why prices continue to climb.

Equally sought after are the print gabardine jackets from the same period; found in all of the '50s colors, these wonderful jackets have been hand printed with an amazing array of designs. Most frequently encountered are what are now called the "atomic" prints - all over, generally tiny explosions (thus the name) of color in dots and squiggles and little lines. The larger, flashier atomic prints are, of course, more desirable.

Two of the most sought after, most magical, gab prints are the Thunderbird and Diamond (or Harlequin) print jackets. The former features the American Indian sacred symbol, the thunderbird, usually in a three
LA Lost And Found: An Architectural History of Los Angeles by Sam Hall Kaplan...A fully illustrated evocation of the rich architectural history that has given Los Angeles its unique character. 224 pgs. 200 b/w photos. 16 pgs. color photos. RH $19.00

Richard Avedon: An Autobiography...The definitive retrospective collection of the work of the most famous photographer in the world. Includes the fashion shots of Dovima and Dorian Leigh from the '50s, and many previously unpublished works. 432 pgs. 280 tritone photographs. $90.00

Collector's Encyclopedia of Compacts, Carryalls & Face Powder Boxes by Laura Mueller...Over 700 items are featured in beautiful color photos, along with original advertisements. Every item is described in detail including size, date of manufacture, marks and a current collector value. The enjoyable text written by a longtime collector and dealer provides a glossary of terms, a bibliography, and a comprehensive index. 288 pgs. RH $24.95

New York Deco by Carla Breeze...This wonderful book will take you through a tour of the fabulous Art Deco architectural sights of New York City -- from the top of the Empire State Building to the magnificent lobbies of movie palaces! 96 pgs. $20.95

Shelf Life: Modern Package Design 1920-1945 by Jerry Jankowski...Lavishly illustrated, this book documents the humor, intelligence, and beauty of some of the most arresting examples from the heyday of modern packaging design. 120 pgs. C $13.95

Spin Again: Board Games From The Fifties and Sixties by Rick Polizzi and Fred Schaefer...This book tips a hat to the artwork and design of American games from the '50s and '60s, highlighting the weird and the wonderful -- game boxes, boards, and playing pieces. Full color photographs accompany humorous anecdotes and fascinating facts, offering nostalgic fun for family and friends. 120 pgs. C $14.95

Fabulous Fabric Of The Fifties (And Other Terrific Textiles Of The '20s, '30s and '40s) by Gideon Bosker, Michele Mancini, and John Gramstad...In this nostalgic-gia-packed celebration of textile design during its riotous mid-century, over 170 striking full color photographs accompanied by a lively text and detailed captions document the bold new patterns and unprecedented color combinations that had taken over American decor. 120 pgs. C $14.95

Signs of Our Time by Emily Gwathmey and John Margolies...The first comprehensive, highly illustrated survey of the best in American outdoor signs, ranging from the 1920s to the 1960s. 96 pgs. 250 illus., 200 in full color. A $21.95

The Fifties by David Halberstam...An indepth historical look at the decade which spawned the radical 1960s. 800 pgs. RH $27.50

Popular Art Deco: Depression Era Style And Design by Robert Heide and John Gilman...A survey of examples of "modernistic" design in consumer items, from dime-store rouge pots to radios. 228 pgs. 410 illustrations, 200 in color. A $39.95

Fifty Years Of Collectible Fashion Jewelry by Lillian Baker...Compiled by a leading jewelry authority, this beautiful book features over 400 pieces in color with a comprehensive text. 192 pgs. CB $19.95

Over My Dead Body: The Sensational Age Of American Paperbacks 1945-1965 by Lee Server...Chronicles the brief but gloriously subversive era during the '40s and '50s when cheap, pocket-sized paperbacks sported lurid covers and shocking titles, and writers such as Mickey Spillane, David Goodis, and Jack Kerouac got their start. 108 pgs. 100 photographs. C $15.95

Turned On: Decorative Lamps Of The '50s by Leland and Crystal Payton...This enlightening volume presents a wonderful look at the funniest and most outrageous designs favored by lamp makers in the 1950s. 250 illustrations, 200 in color. 96 pgs. A $12.98 (limited quantities)

Vintage Vanity Bags & Purse by Roselyn Oberson...More than 300 color photos in addition to hundreds of vintage ads feature all types of bags -- from the traditional mesh and beaded bags to the funky lucite box-shape. 272 pgs. CB $24.95

Radical Rags: Fashions Of The Sixties by Joel Lobenthal...A visually dazzling popular history of the revolutionary fashions that accompanied and expressed the social, political and cultural revolt of a turbulent decade. 256 pgs. 200 illus., 75 in color. A $14.98 (limited quantities)

Heywood-Wakefield Modern Furniture by Steve and Roger Rouland...This stylish new collector's guide features vintage advertisements, photographs, catalogues and an identification section all devoted to the collectible "modern" furniture made by the Heywood-Wakefield Company. Virtually every piece of modern furniture the company produced between 1936 and 1965 is illustrated and identified by model number, description and years manufactured. 352 pgs. CB $18.95

Streamline: American Art Deco Graphic Design by Steven Heller and Louise Fili...Nearly 200 illustrations of advertising and product packaging - promoting everything from fashion, food, and automobiles to interior design and over-the-counter drugs -

This book is the first to provide a full definition and examination of the so-called "Contemporary" style that dominated architecture and design from the late 1940s through the 1950s. It was an era of optimism and confidence, where the new ideas in architecture and design flourished alongside - and were nurtured by - the emergent consumer culture. The "Contemporary" style was fresh and liberating, manifesting itself in the picture window and the open plan; in vibrant fabric design and printed wallcoverings; in new forms of furniture from Scandinavia and stylish light fixtures from Italy; and most tellingly in the "Contemporary" kitchen with its fitted units and "mod-con" appliances.

Far more than a collection of fifties nostalgia, this book provides an entertaining and revealing survey of trends in taste and interior design at the time of economic regeneration that affected not only people's homes but their communities and their public buildings.

Contemporary: Architecture and Interiors of the 1950s is available from the Echoes bookstore for $49.99 plus $3.00 shipping & handling.
Alvar Aalto by Richard Weston...Internationally renowned as one of the major achievements of modern architecture, the work of Alvar Aalto (1898-1976) is deeply rooted in the culture and landscape of his native Finland. This new monograph places Aalto clearly in the context of both international Modernism and Finnish culture, and it explores his key inspirations and the complete range of his work, from the Paimio Sanatorium to the Congress Centre in Helsinki. 240 pp. 100 b/w, 200 color illustrations. C $60.00

Art Plastic: Designed For Living by Andrea DiNesto. 226 pp. 250 illus., 144 in full color. A $35.00

Isamu Noguchi: Space Of Akari And Stone by Takahiko Okada...This beautifu...volum...designates the early visual trappings of this popular sport. Over 200 full-color illustrations. 96 pgs. A $21.95

Fit To Be Tied: Vintage Ties Of The 1940s and Early '50s by Rod Dyer and Ron Spark...This delightful book provides a colorful narrative story and visual feast of outlandish ties during their golden age: wartime & postwar America. 682 vintage ties illus. in full color. 96 pgs. A $21.95

Fabulous Fifties: Designs For Modern Living by Sheila Steinberg and Kate Dooner...Nearly every aspect of modern living in the 1950s is shown in full color. 770 color photographs. S $59.95

The Bakelite Jewelry Book by Corrine Davidov and Ginny Redington Dawes...The greatest assemble ever seen of the colorful and dynamic jewelry that flourished as a Depression-era craze. 156 pgs. 160 illustrations, 150 in full color. A $45.00

Architecture In Detail: Hoover Factory, London 1931-48 by Wallis, Gilbert and Partners...Only recently saved from destruction, the Hoover Factory on the Great West Road is one of the most significant examples of British Art Deco style. 224 pp. 484 illustrations, 67 color photographs. S $75.00

Isamu Noguchi by Bruce Altshuler...Presents a thorough survey of the artist's life and work, as well as statements by the artist, an illustrated chapter on technique, a chronology, lists of exhibitions and public collections, an annotated bibliography and an index. 128 pgs. 115 illustrations, 48 in full color. A $22.95

French Trademarks: The Art Deco Era by John Mendenhall...144 pgs. C $16.95

Everyday Elegance: 1950s Plastics Design by Holly Walberg...Traces plastic's whirlwind rise from wartime sham to postwar miracle, including all the major manufacturers and trade names. 112 pgs. 250 color photographs. S $19.95

Fifties Glass by Leslie Pina...Includes artist and designer biographies, company histories, an illustrated glossary, an illustrated section on signatures and labels, and a price guide with special emphasis placed on Italian and Scandinavian glass. 378 color, 4 b/w photographs. 224 pgs. $49.95

Googie: Fifties Coffee Shop Architecture by Alan Hess...This book traces the evolution of these early postwar designs in a lively yet learned essay profusely illustrated with both color and black and white photography. 144 pgs. C $14.95


George Nelson, The Design Of Modern Design by Stanley Aberman...The definitive work on this noted architect-designer and design director of the Herman Miller Company. M $55.00

Close Cover Before Striking: The Golden Age of Matchbook Art by H. Thomas Steele, Jim Heimann, and Rod Dyer...Packed with 468 full color illustrations, this fascinating look at this unique collectible. 96 pgs. A $21.95

Landmarks of Twentieth Century Design: An Illustrated Handbook by Kathryn Hiesinger and George Marcus...This volume establishes the definitive list of this century's design milestones. Graphics, lighting, furn...the Americas, Europe and Japan are included in this must-have reference for individuals interested in 20th century design. 432 pgs. 400 illustrations, 100 in full color. A $55.00

Chiparus: Master of Art Deco by Alberto Shayo...160 pgs. 212 illustrations, 112 in full color. A $85.00

Modern American Design by The American Union of Decorative Artists and Craftsmen, edited by R.L. Leonard and C.A. Glassgold, with a new introduction by Mel BYar...From the Acanthus Press Reprint Series comes Modern American Design, reprinted for the first time in six decades. This rare vol...
Rhinestones! by Nancy N. Schiffer...Illustrated with nearly 300 color photographs of hundreds of examples of gorgeous jewelry never published before, this study focuses on the industry, personalities and designers who gave women affordable jewelry made with rhinestones. 160 pgs. $16.95

In The Deco Style by Dan Klein, Nancy A. McClelland and Malcom Haslam...288 pgs. 346 illustrations, 236 in color. R $40.00

Maxfield Parrish by Coy Ludwig...Examples are shown of Parrish’s most famous book illustrations, his magazine covers, and landscapes he painted for calendars. His materials, favorite methods, and unique way of painting are examined in depth. An independent value guide to Parrish prints is included. 224 pgs. 100 b&w illustrations, 64 full color plates. S $39.95

Mexican Silver: 20th Century Handwrought Jewelry and Metalwork by Penny Chittim Morrill and Carole A. Berk...Extensive research sheds new light on the life and art of William Spratling, Margot van Voorhies, Fred Davis and Hubert Harmon, and on the artisans who worked for them, making this book the definitive study of Mexican silver jewelry and decorative objects. 272 pgs. 440 photographs, 405 in color. S $59.95

Plastic Handbags: Sculpture To Wear by Kate E. Dooner...Over 300 color photographs are used to reveal the beauty of these works of art, with separate sections for each manufacturer. 112 pgs. $24.95

50s Popular Fashions for Men, Women, Boys & Girls by Roseann Ettinger...The day and evening dresses, suits, sports clothing, sweaters, ties, socks, and sleepwear so typical of the Fifties are pictured in this bright and catchy book of everyday fashions for men, women, boys and girls. Over 600 color photographs and sales catalog advertisements bring the clothes right into your living room. A glossary defines terms as they were used in the Fifties, and the index will help locate your favorite article. 160 pgs. 633 color photographs. S $29.95

Reiff Howarth, Tampa Museum of Art; Jennenwin was a well known architectural sculptor, prominent from the early twenties through the forties. The Tampa Museum of Art houses the Jennenwin Collection, with many of his pieces being on permanent display. 145 pgs. 229 b&w photographs. T $12.00

New York 1930: Architecture and Urbanism Between The Two World Wars by Robert A.M. Stern, Gregory Gilmartin, Thomas Mellins...New York 1930 is the reference on this period, documenting the alternately giddy and depressed decade between the two world wars when New York first transformed itself into a skyscraper city. 848 pgs. 670 b&w photographs. R $49.50

James Rosenquist: The Big Paintings, 30 Years With Leo Castelli edited by Susan Brundage...In celebration of pop artist James Rosenquist’s 30 years with the Leo Castelli Gallery, this elegant catalog documents Rosenquist’s extraordinary large-scale paintings, including color reproductions of 19 of the “big” paintings in the form of three-panel foldouts. Historical reviews and essays that appeared in conjunction with the original exhibitions are also included. 84 pgs. 8 full color, three-panel foldouts. R $50.00

In And Out of Fashion by William Klein...William Klein is one of the most influential American photographers of our time, but until now he has been better known for his fashion work than for his photography in the United States. His fashion photographs for Vogue in the fifties and sixties reflected his roots in tabloids and B movies, and his use of wide-angle lenses and an “open flash” technique was innovative for his time. 256 pgs. 91 duotone plates, 74 full color plates. RH $65.00

A Stiff Drink and a Close Shave: The Lost Art of Manliness by Robert Sloan and Steven Guarnaccia...An entertaining book showcasing typical men’s trappings of the 1930s, 40s and 50s - including shaving brushes, barware, poker chips, and cigarette lighters - complete with advertising images and product designs of a bygone era. 96 pgs. 150 full color photographs. C $12.95 (available June 1995)

Between Tranquility and Brutality, American Sculptural Drawings From the 1940s and 1950s by Douglas Dreishpoon, Tampa Museum of Art...This volume explores the relationship between drawing and sculpture by examining the works of Louise bourgeois, Dorothy Dehmer, Horst Antes, Donaldfpignone, Isamu Noguchi, Theodore Roszak, and David Smith. 109 pgs. 139 black and white photographs, seven color plates. T $15.00

The Herman Miller Collection (1952) furniture designed by George Nelson and Charles Eames, with occasional pieces by Isamu Noguchi, Peter Hvidt and Orla M. Nielsen...With a new introduction by Ralph Caplan...The collection of furniture offered through the 1952 Herman Miller catalog had been described in its time as the most important collection of modern furniture in America. The furniture has been highly sought after as has the scarce catalog itself. The catalog has become more useful today with the reintroduction of Herman Miller and a number of pieces in this volume, reprinted in this volume. The Herman Miller Company has endorsed the Acanthus Press reprinting of this previously hard-to-find classic, once again making available this essential reference for furniture collector, scholar, and home furnish- nider alike. 124 pgs. 11x8.5 in. illustrated. Cloth, dust jacket. $37.50 (available March 1995)

Trademarks of the ’40s & ’50s by Eric Baker and Tyler Blik...156 pgs. C $14.95

Collector’s Guide to LuRay Pastels by Bill and Kathy Meehan...This colorful book includes a history of the company, a comprehensive guide to the many colors and shapes of LuRay Pastels, as well as Vistosa, Coral Craft, Conversation, Versatile, and Pebbleford. Vintage ads and catalogs are also reproduced. 176 pgs. CB $18.95

Hats: Five Centuries of Style, Status and Glamour by Colin McDowell...224 pgs. 280 illustrations, 200 in color. R $50.00

Collectible Glassware from the ’40s, ’50s and ’60s by Gene Florence...This is the only book available that deals exclusively with the mass produced glassware from the 1940s through the 1960s. Over 58 patterns with complete descriptions, sizes and dates of production. 192 pgs. CB $19.95

Hey Skinny!: Great Advertisements from the Golden Age of Comic Books by Miles Beller and Jerry Leibowitz, preface by Jay Chiat...Hey Skinny! celebrates the memorable, bizarre, and often hilarious advertisements for the miraculous products that filled the pages of comic books during the 1940s and 1950s. 96 pgs. Full color throughout. C $10.95 (available June 1995)

Women of Fashion: Twentieth Century Designers by Valerie Steele...224 pgs. 200 illustrations, 100 in color. R $45.00

Collector’s Encyclopedia of California Pottery by Jack Chipman...This comprehensive reference and value guide details over twenty-six companies with complete histories and background information. 168 pgs. 300 color photos. CB $24.95

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Collectible Aluminum by Everett Grist...An informative guide including over 450 photos featuring hand wrought, forged, cast, and hammered aluminum. Everything from ashtrays to smoking stands, jewelry to tables and hundreds of serving pieces. 160 pgs. CB $16.95

Collector's Guide to Transistor Radios by Marty and Sue Bursi...Includes information on over 2,000 different transistor radios representing over 248 companies. Over 200 full b & w photographs, complete descriptions and current values. 256 pgs. CB $15.95

Pocket Watches by Leonardo Leonardo and Gabriele Ribolini...From the Bella Cosa Library comes this exquisitely designed small-format book featuring watches by Longines, Rolex, Breguet, and other renowned manufacturers. 5 1/2" x 6 1/2". 144 pgs. 117 full color photographs. C $12.95

Women's Hats by Adele Campione...From the Bella Cosa Library comes this small-format reference book showcasing fabulous hats fashioned from 1880 to 1969, complete with a Glossary of hat making terms. 51 1/2" x 6 1/2". 144 pgs. 103 full color photographs. C $12.95

The Bicycle by Fermo Galbiati and Nino Ciravegna...From the Bella Cosa Library comes this charming small-format reference book which focuses its attention on vintage, pre-1950 bicycles. Full color photographs survey the evolution of the bicycle and present an extraordinary range of models - from taxi bikes and fireman's bikes to those used for touring and racing. 51 1/2" x 6 1/2". 144 pgs. 113 full color photographs. C $12.95

Details of Frank Lloyd Wright: The California Work, 1909-1974 by Judith Dunham...The first book to feature Wright's interior details in an expansive, photographic format, offering a comprehensive look at each of the 24 California homes and public buildings designed by Wright over a 60 year period - including the celebrated Barnsdall and Sturges residences and the Marin County Civic Center - down to individual decorative details such as furniture, lighting and draperies. 144 pgs. 175 full color photographs. C $22.95

The Art of the Cocktail by Philip Collins...One hundred classic cocktail recipes are included in this charming small-format book. 120 pgs. C $12.95

Magnum Cinema: Photographs from 50 years of movie-making by Alain Bergala...The photographers from Magnum have worked with movie-makers since the agency was founded nearly a half century ago. This book is filled with powerful images of such legends as Clint Eastwood, Marilyn Monroe, Ingrid Bergman, Clark Gable, and many others. The works of over 50 leading photographers including Eve Arnold, Robert Capa, and Henri Cartier-Bresson are included in this enjoyable glimpse of cinema history. 360 pgs. 22 color, 450 duotone illustrations. C $60.00 (available April 1995)

Character Trademarks by John Mendenhall...Classic trademark characters from the past century, including Sally Showpell and Elsie The Cow. 132 pgs. C $14.95

The Wild Party: The Lost Classic by Joseph Moncure March...When March's rhymed, free verse novel, The Wild Party, was published in 1928 it became a succes de scandale; William Burroughs credited it with convincing him to become a writer, and over the years it has secured a reputation as a cult classic. Now, The Wild Party is given new life with March's text accompanied by more than 75 black & white drawings by Art Spiegelman (Mauz.) 120 pgs. RH $22.00

American Jukebox: The Classic Years by Vincent Lynch...120 pgs. C $16.95

Made In Japan: Transistor Radios of the 1950s and 1960s by Roger Handy, Maureen Erbe, and Alleen Farnan Antonier...108 pgs. C $16.95

Movie Made America: A Cultural History of American Movies by Robert Sklar...This vastly absorbing and richly illustrated book examines film as an art form, tracing its evolution from the screwball comedies of the 1930s to the indepen dent films of the 1990s. 416 pgs. 80 b&w photographs. RH $20.00

Dorothea Lange: American Photographs essays by Sandra Phillips, John Szarkowski, and Therese Thau Heyman...Perhaps best known for her documentation of migrant families in the 1930s, Dorothea Lange has long been acknowledged for her unforgettable photographs of twentieth century American life. This volume traces the artist's career from her first work capturing the effects of the Great Depression through the 1940s and 1950s, including wartime relocation of Japanese-Americans. Features over 100 duotone images, many never before published, and three interpretive essays. 156 pgs. 140 duotone photographs. C $24.95

Beat This: The Eggbeater Chronicles by Don Thornton...Beat This is a delightful, and definitive guide to the world of America's favorite kitchen gadget. Includes 340 photographs featuring nearly 700 different eggbeaters (many Deco era beaters!), more than 130 illustrations from old advertisements, and a complete listing of patents. 256 pgs. OB $24.95

Vintage Volkswagens: Photography by the Flat 4 Project...120 pgs. C $14.95

American Memories 1876 to the Present, Revised Edition by Garth Clark...352 pgs. 250 illustrations, 100 in full color. A $75.00

Passion By Design: The Art and Times of Tamara de Lempicka by Baroness Kizette de Lempicka-Foxhall, as told to Charles Phillips. 192 pgs. 92 illustrations, 52 in full color. A $29.95

Magnificent Obsessions: Twenty Remarkable Collectors in Pursuit Of Their Dreams by Mitch Tuchman...The twenty collectors showcased in this book have amassed extraordinary arrays of objects ranging from the whimsical to the conceptual, the classic to the capricious. Rich color photographs reveal the sprawling scope and fascinating detail of each collection, and insightful interviews explore the perennial allure to collecting on a grand scale. 144 pgs. 125 full color photographs. C $19.95
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**WILLIAM DOYLE GALLERIES’**

November 17 auction of Couture, Antique Clothing, Accessories & Costume Jewelry was a great success, attracting a capacity crowd of fashion designers, fashion institutions, private collectors and vintage dealers.

Top lot honors were shared by two fabulously elegant dresses, both propelled by earnest bidding well above their estimates to $6,325. An English buyer purchased a Schiaparelli evening dress and jacket created of wine silk velvet exquisitely embellished with embroidery, rhinestones, faux moonstones and beadwork. A Maggy Rouff crinoline ballgown, c.1957, in pale butter yellow silk chiffon was snatched up after a heated bidding war for the same price (est. $1,000-1,500). A third highly coveted lot, an Yves Saint Laurent for Christian Dior trapeze dress “Bon Conduit” c.1958, continued on page 32.
fiesta no sensory siesta

If this dinnerware’s colors were anymore explosive, the plates would crack. Designed more than 50 years ago, Fiesta is still red hot.

by Bob Staake

IT'S THE MADONNA OF DINNERWARE. SCARCELY CONTENT WITH just sitting there, it screams for attention. Indeed it assaults the onlooker's senses with a barrage of color vibrant enough to cause momentary blindness. An all but impossible feat for most
cups, saucers and plates, but then this is no ordinary dinnerware - this is Fiesta.

If he entertained in his playhouse, this is the dinnerware Pee Wee Herman would set on his table. But while it is Fiesta's ultra-brilliant colors that first slam you between the eyes like a bag full of marbles, it then nudges you to absorb its' subtleties. Forget the disappointing feel of wafer-thin porcelain, Fiesta is as thick as the Father's Day ashtray you made in second grade, and while it is slim on ornamentation, Fiesta's deceptively simple line's are pure Art Deco, with plates, serving pieces and cups highlighted with concentric circles.

Designed by Fredrick Rhead, Fiesta was introduced in 1936 by the Homer Laughlin China Company of Ohio, in hopes that the line's informal feel and novelty would appeal to American housewives. To further encourage acceptance, Fiesta's accessories were planned to blend in well with other dinnerwares already stacked in American cupboards. Dramatic without being ostentatious, Fiesta's teapots, coffee pots, nesting bowls, covered casseroles, and even bulbous candle holders gave the line it's expansive variety.

With color suddenly being promoted in the 1930s as a marketing point (you could buy a red Chrysler or a green Osterizer), Fiesta sought to capitalize on the trend. Red (actually a brilliant orange), cobalt blue, yellow, light green and ivory were to become Fiesta's original colors - with turquoise being added in 1937. Additional colors including dark green, chartreuse, rose, gray and medium green (the rarest of the colors) were added to the mix in following years. Plainly, it is the mixing of the different colors that makes a table set with Fiesta a truly celebratory sight.

Today, original Fiesta remains one of the most sought after utilitarian collectibles on the market and attests to the timelessness, and decor compatibility, of it's 59 year old design. Indeed, a slab of 1937 meatloaf would look right at home on a Fiesta plate as does today's serving of angel hair pasta. Even Andy Warhol, always ahead of his time in art and collecting, began amassing Fiesta back in 1967 (ten years later he lost interest and began collecting dinnerware designed by Russel Wright, whom he considered a more "serious" designer than Rhead).

But aesthetic concerns aside, vintage Fiesta values continue to increase at a healthy pace. continued on page 38
Continuing The Legacy

With brilliant colors and flowing sensuality, artist Stephan brings a grand decadence to his dream of being a designer in the tradition of Erte

THE ARTISTS of the Deco period were devoted to elegance, sophistication and drama. They formed our ideals and fantasies of what theater and costume were. But not all art created in that style comes from that time. Not any more. There are a few artists today who have the ability to make us feel the way images from the past do. A California artist going by only one name, Stephan, does precisely that. Ranging from costumes and sets to jewelry, clothing, and limited edition prints, his work is completely within the Deco style. So much so, that when encountering his work it is impossible to tell if it was painted in the '30s or the '90s. His paintings of women clothed in exotic furs and jewels decorate the walls of his apartment. Upon entering his home for the first time I was not sure if the art on the walls was his own or prints made from paintings by the master of sleek, stylish vamps, a Russian we know only as Erte. As I looked more closely, I realized they were original paintings! Never before had I met anyone capable of this extremely ornate and detailed style. With such brilliant colors and flowing sensuality, Stephan brings a grand decadence to his dream of being a designer in the continued on page 30

Clockwise from left: Commemorative print for the Fifth Annual Art Deco Preservation Ball, February 18, 1989; "The Vamp" from a suite of five paintings called "The Midas Touch" which encompasses five fashion designs in different colors - but all with a touch of gold; Hand-painted envelope for actor/director/choroegrapher Tommy Tune; Hand-painted envelope for actor Tim Curry; Line art Seraph; The artist, Stephan. Opposite page: "Rhapsody in Silver," the second of a series which includes "Rhapsody in Gold," a homage to the 50th anniversary of the Golden Gate Bridge.
Continuing The Legacy
(continued from page 28) tradition of Erte.

As a young boy growing up surrounded by the cartoon world of Walt Disney, Stephan wanted to be an animator. His interest in the performing arts was already going strong through the presence of his mother, a theater and radio performer who never fully realized her dreams of stardom because of disapproval from her parents. Spending time teaching himself to draw while being unchallenged in his school art classes, he fantasized characters for his own animated films. Then, at age twenty-one and a drama major he saw his first big Broadway show, *Follies,* and from that moment on his goal was to affect people through his art, through stage and costumes and drama. He describes that night saying, "I never felt that way before, and I was absolutely dazzled and in awe of these magnificent sets and costumes. It was like coming out of the desert and seeing heaven in front of you. I was still in college and all I had seen was local theater productions; this was the first Broadway show that I ever saw. At the end I sat there and literally could not move."

Stephan began intense study of the theatrical designs of the '20s, '30s and '40s. His work began to change from that moment on and took on "an Erte-esque, or Art Deco-like quality," before he found something else which would further alter his course. Strangely enough, Stephan always liked the music and film from the Deco era, yet was not even aware it had a name. "When I was growing up in the '60s that type of art was considered kitsch, or bad taste. Of course that was the time that people who really knew were buying it all up."

Close to this time, while browsing in a used bookstore, Stephan picked up a large black book with four letters in gold, *ERTE,* and found not only images that amazed him but that would lead to a surprising source of encouragement. Looking through the book he had "always felt that what I was looking at I had seen before, even though I was seeing it for the first time."

He began to find out as much as he could about this artist, attending shows locally. Then a friend found Erte's address in Paris. Taking it upon himself to contact the artist, he wrote to Erte, telling him of his dreams and his admiration for Erte's vision. Erte wrote back and said he was looking forward to meeting with Stephan. Eventually they met at a crowded opening, where Erte took one look at his paintings and told him to continue, and always strive to do new things. They continued to meet at different appearances Erte made and to correspond until Erte's death some years later.

To people who know and love the style that Erte idealized and popularized in his long career, Stephan is making his own statement as an artist and continuing the legacy that Erte left. Many people see the similarities in the paintings, but when Stephan paints he brings out a definite masculine and feminine quality. "Erte's designs were very androgynous. You might see a costume design for a man and it would look like a female figure. My men look like men and my women are definitely women. I also try to put more personality into the expression on the face, giving them more character. I think part of that is the Disney influence, because I like them to look like little animated characters. You expect them to suddenly come to life and start moving."

By the time Stephan moved to San Francisco in the '80s, the thrill of being a Deco Artist was beginning to fade. He had designed several productions, *Hansel & Gretel, Wizard of Oz* and *Hello, Dolly!* to name a few, but was not getting far in the business of design. The Art Deco Society of California changed that quickly, and how! Stephan became a board member immediately upon showing his impressive portfolio and was also appointed artist-in-residence, a position which he still holds. Covers for *The Sophisticate,* the ADSC magazine, posters for the yearly ball and an opportunity to have his work seen by an audience who would truly appreciate his talent are some of the reasons Stephan is humbly grateful to the ADSC. As he said, "I couldn't get the time of day in L.A., and when I moved to San Francisco everything opened up to me."

This especially happened in the realm of stage design. Stephan has designed sets for...
Alvar Aalto
(continued from page 15) Exhibition, was a direct response to Gunnar Asplund's elegant "Senna" chair shown at the 1925 Paris Exhibition. Aalto's "Folk Senna" incorporated a molded plywood seat and back instead of a handcrafted one as found in Asplund's design. This feature enabled the chair to be mass-produced with the exception of the legs which had to be individually hand-joined to the chair frame. A variation of this same design, a hybrid chair with molded plywood back and seat and a springy metal tubular frame borrowed from Breuer's metal chair, was also included in the Turku exhibition. The "world's first soft wooden chair" as Aalto described it, was fully manufacturable using modern production techniques. A slight modification to the chair made it stackable and Aalto patented it in 1930. These two chairs are indicative of the influence of other designers on Aalto's work. This influence, however, was not static. Aalto moved beyond each designer's idea to create something new. Indeed, by the uniting of wood with functional tubular steel in his hybrid chair, Aalto stepped towards a new, more natural modernism.

Nevertheless, the step was not complete. Though the hybrid chair was innovative, Aalto was dissatisfied with the use of metal, a "tactically unpleasant" material as frame. To resolve this technical problem and to develop new furniture designs, he and Korhonen undertook numerous experiments with laminated wood. One result was the process of "multi-planar molding," a process which differed from the simple "bending" of wood utilized in the late 19th and early 20th centuries. Thin wooden veneers were heated and glued together, then molded into various forms. The final forms could be reproduced innumerable times with the same results, and the laminated wood gained considerable strength. This multi-planar process revolutionized the use of wood lamination in furniture design.

A second act toward eliminating metal from the hybrid design was an armchair version of the hybrid chair. In this construction of 1931, the molded plywood seat and back was cut so that the armrests were made from the same molded piece. The third step gave molded plywood a new function. Instead of being used for just the seat and back, rigid molded plywood formed the bearing frame. The "Paimio" chair (designed c.1931-33) exemplified this idea. Here the legs or bearing frames were softened rectangular wooden forms with indentations at the front. The elegant L-shaped molded plywood seat and back were scrolled over the top and under the bottom, thus connecting to the wooden leg frame. A popular design, the Paimio chair incorporated a wooden frame instead of metal but still lacked the springiness found in Aalto's hybrid chair.

To tackle that problem, Aalto constructed the later famous "Cantilever" armchair. In this design, the bend of the chair leg was raised to form armrests and the seat was attached at a lower point to support the bend. The final phase in Aalto's search to create a "springy wooden chair," the cantilever design was later produced with numerous variations. Today it stands as one of Aalto's greatest
Auction Highlights
(continued from page 26) brought $4,140 from a private Michigan collector.

Exceeding all expectations, a 1950s French champagne bucket pocketbook brought $1,265. By far the most eagerly anticipated accessory offered in the sale, the pocketbook was shaped as a white leather bucket with a champagne bottle rising from lucite ice cubes. Bidding soared past an estimate of $400-600, until a Houston museum bidding by phone was at last successful. The current trend toward luxurious accessories was evidenced by the strong results achieved by a group of Hermes and other sumptuous leather goods, particularly a pair of yellow kid Hermes gauntlets which brought $1,725 (est. $300-500). Reaching a price of $1,840 was a 1960s Chanel belt with gilt metal Renaissance-style plaques mounted on gold elastic centered by a buckle set with green, blue and rose cabochons.

The strong selection of modern prints included Yasuo Kuniyoshi’s Summer, 1927 lithograph, which went for $2,760, and Stow Wengenroth’s Quiet Hour, 1947 lithograph brought $5,750.

A CAUSTIC SIX-PAGE LETTER written by John Lennon to Paul & Linda McCartney in the early 1970s caused a flurry of excitement at Butterfield & Butterfield’s two-day Entertainment Memorabilia auction on Dec. 3-4. The Lennon letter soared into the stratosphere with an astounding final price of $90,500, establishing a world record for a written Beatle or Lennon document sold at auction.

Seven hours of "Garbo talks" was the number two seller, realizing $43,125 for the seven hours of telephone conversations tapped by long-time Garbo friend and walking companion Dr. Raymond Daum.

An impressive collection of superheroes costumes brought super prices across the board. Lynda Carter’s complete Wonder Woman costume glittered at $16,100, and Adam West and Burt Ward’s duo of Batman & Robin outfits from the original TV series and film realized a dynamic $23,000.

Comedy queen Lucille Ball’s electric light-blue studio/golf cart more than tripled its estimate to sell for $8,050. A Walt Disney autographed sketch of Mickey Mouse was the subject of an animated bidding brawl, far exceeding expectations with a final price of $11,500. Two cells from Alice in Wonderland, one depicting the Red Queen about to blow out her un-birthday candles and the other showing Alice in the flower garden talking to the butterflies, each reached a final bid of $8,625. Celluloids from Pinocchio, Bambi, and Fantasia realized solid results of $3,162.50, $2,875, and $1,955 respectively.

Other highlights included a Clark Gable costume ensemble for $9,775; a Gable overcoat was a wrap at $9,200, and two jump suits from the cult television series Lost in Space brought $4,025.


The strong selection of modern prints included Yasuo Kuniyoshi’s Summer, 1927 lithograph, which went for

CHRISTIES EAST’S FOURTH auction of Hollywood Posters took place on December 5, and produced strong results across the board. Top lot honors were garnered by King Kong, the poster for the RKO c.1933 movie, which exceeded its presale estimate of $60,000-80,000 and sold for $97,100 to a private collector, and in the process earned the distinction of continued on page 36
**CALENDAR OF EVENTS**

**March, April, May, June**

**1995**

**MARCH**

3-4 Cat's Pajamas Production's Vintage Clothing & Jewelry Show in Elgin, IL (708) 428-8368
4-5 Stratford Armory Vintage Clothing, Jewelry & Textile Show in Stratford, CT (203) 758-3880
4-5 Collectibles Extravaganza in Lexington, MA (800) 759-show
14 Metropolitan Rare Book Auction in NY (212) 463-0200
18-19 Vintage Fashion Expo in San Francisco, CA (415) 822-7227
18-19 20th Century Limited - A Market of 20th Century Antiques, Oak Park, IL (708) 879-5603
18-19 Cyclorama Show in Boston, MA (617) 426-8196
18-19 Modern Times Show in Glendale, CA (310) 455-2894
18-19 Atlantique City Show in Atlantic City, NJ (800) 526-2724
25-26 New York Coliseum Show in NY (201) 384-0010
28-29 Butterfield & Butterfield's Furniture and Decorative Arts Auction in Los Angeles, CA (213) 850-7500
31- April 2 Metropolitan Antique Textile & Vintage Fashion Show in NY (212) 463-0200

**APRIL**

1-2 '60s Psychodelic Show in NY (201) 384-0010
1-2 International Vintage Poster Fair in NY (212) 206-0499
4 Metropolitan Textile Swatchbook Auction in NY (212) 463-0200
4 Sotheby's Contemporary Works of Art Auction in NY (212) 606-7000
4 Swann Galleries' Photographs and Photographic Literature Auction in NY (212) 254-4710
7-9 Boomer Celebration Show in Ft. Myers, FL (813) 334-2244
8-9 Eastern States Antiques & Collectibles Show in West Springfield, MA (203) 758-3880
8-9 International Vintage Poster Fair in Chicago, IL (212) 206-0499
9-10 McHugh Spring Pier Antique Show in NY (508) 384-3857
12 William Doyle Galleries' Couture, Antique Clothing, Textiles, Accessories and Costume Jewelry Auction in NY (212) 427-2730
17-18 Sotheby's Arcade Art Deco & Art Nouveau Auction in NY (212) 606-7000
21-23 Metropolitan 20th Century Show in NY (212) 463-0200
23 Leslie Hindman Auctioneers' 20th Century American & European Design Auction in Chicago, IL (312) 670-0010
26 William Doyle Galleries' Belle Epoque 19th & 20th Century Decorative Arts Auction in NY (212) 427-2730
27 Butlerfield & Butterfield's Modern, Contemporary and Latin American Art Auction in San Francisco and Los Angeles, CA (213) 850-7500
28 Sotheby's Arcade Furniture & Deco Auction in NY (212) 606-7000
29-30 Southfield Modernism Show in Southfield, MI (810) 547-5716
28-30 Metropolitan Art on Paper Show in NY (212) 463-0200

**MAY**

10-14 Brimfield Antique Show in Brimfield, MA (413) 245-9556
13-14 LA Modernism Show in Los Angeles, CA (310) 455-2886
15 Butterfield & Butterfield's Art Noveau, Art Deco and Arts & Crafts Auction in Los Angeles, CA (213) 850-7500
20 Skinner's Art Glass and Lamps, Arts and Crafts, Art Deco and Modern Auction in Boston, MA (508) 779-6241
20-21 20th Century Limited - A Market of 20th Century Antiques, Oak Park, IL (708) 879-5603
27-29 Baby Boombazaar in St. Petersburg, FL (813) 398-2427

**JUNE**

2-4 Metropolitan Antique Textiles & Vintage Fashion Show in NY (212) 463-0200
3-4 Art Deco - '30s Sale in San Francisco, CA (415) 599-DECO
9-11 Antiques Show & Sale at Chicago's Navy Pier in Chicago, IL (305) 563-6747
11 Washington Exposition of The Decorative Arts & Sale in Washington, DC (202) 298-1100
13 Butterfield & Butterfield's California Book Auction in Los Angeles, CA (213) 850-7500

**ONGOING...**

Through June 1995 "American Art Pottery: An Uneasy Evolution" at the Newark Museum in NJ (201) 596-0650
January 7 - March 26 "The Americans: Photographs of Robert Frank" at the Wexner Center for the Arts in Columbus, OH (614) 292-0380
January 8 - July 30 "American Decor: Then and Now" at the Museum of Our National Heritage in Lexington, MA (617) 861-6559

**Event Schedules are subject to change. Please call to confirm dates, times and locations.**
Continuing The Legacy

One of Stephan's biggest honors was to go to New York to present Erte with a lifetime achievement award from the ADSC, and a print of one of Stephan's paintings. Sitting in the back of the gallery talking with Erte, Stephan gave him the print and the man who sculpted a century asked, "You did this? YOU did THIS?" Then he set the print down and looked at me and clapped. That was the high point. He really liked it."

Upon moving to San Francisco, Stephan found galleries to represent him and produced his first limited edition print, Pearl, a striking image of a woman clad in silver and draped with pearls. He often works in limited editions and creates suites of paintings on a theme. One such group titled "The Precious Stones" uses female characters to express eight different gems and their mystical properties. The Opal is every color in the rainbow, and the Emerald is glowing green, with six other stones to compete for attention.

His sensuous costume and set designs are a rich tapestry of bright oranges, reds, blues and greens matched with deep black and flashes of silver and gold. He has developed his own technique to layer paint and uses layer after layer to create a raised surface of pearls or gold giving more depth, as well as texture. This technique combined with the use of metallic ink sets him further apart from those who would like to see him as an Erte clone. One of the nicest compliments to him was made by a well known San Francisco art dealer who said, "The people who are familiar with Erte's work see the similarities, but people who really know Erte's work see the differences."

Always searching for what has not yet been done, Stephan created "The Napoleon Suite," three women dressed as Chocolate, Strawberry and Vanilla. He is working now on a suite of condiments, and Ketchup never looked so glamorous. Tarot cards are also in the future and possibly a calendar. Fashion and jewelry designs are always in the mix. But due to the expense of manufacturing gowns with ropes of pearls or ruby and diamond necklaces, it has been hard to find a producer. Some of the jewelry designs were thought to be perfect for, that's right, Tiffany, but Stephan would have had to give up his name and he feels he has worked too hard and too long to make that sacrifice. This reporter definitely agrees.

The designs themselves are art enough for many collectors. One of his hat designs is part of the permanent collection at The Museum of Vintage Fashion, and his poster commemorating the 50th anniversary of the New York World's Fair and San Francisco Golden Gate Exhibition is located in the World's Fair Museum in Sarasota, Florida. Now that Art Deco is firmly established in both the current film and fashion industries it is hard to believe the demand for Stephan's designs will not increase.

One of the many duties of an artist of his merit is to share his knowledge with others who seek him out as a source of information on Erte, or the Art Deco period. Travelling sometimes as far as Australia, Stephan is well known as a lecturer and owns a sizeable collection of Deco objects, including many vintage magazines which feature Erte's work at the zenith of his popularity in France.

Stephan's designs stay within the style of the fanciful, sleek twenties and thirties but cross over into the nineties just as gracefully. He designs letterheads and stationery for personal and business use, and makes precious envelopes for private collections. Already his paintings have found their place in the collections of Tim Curry, Tommy Tune and the late Rudolf Nureyev.

As far as his work is concerned, Stephan is always visualizing the next piece, and is usually working on three or four projects at once. His apartment is in the historic Alamo Square district of the city, and he looks out over the vast architectural masterpiece that is San Francisco. While inside, he dreams and paints his own masterpieces in the style of the decades he loves with the eyes of an artist and the soul of a true 20th century boy.

Exhibitions
(continued from page 12) become emblematic of that city's gritty postwar vitality.

Klein became interested in photography in 1952, while at work on a project to record his revolving mural panels. In 1954 he found an unexpected patron in Vogue magazine. At the suggestion of Alexander Liberman - Vogue's art director and an artist himself - Klein decided to return to New York and produce a photographic diary. During the eight months he spent in New York, Klein produced photographs that he himself characterized as "some of the funkiest and least publishable pictures of the day." These pictures, often at odd camera angles, possess a raw, intense vitality, related to the immediacy of experimental film.

Early in this sojourn he discovered the wide-angle lens, which, attached to his small Leica camera, became his instrument of choice. This lens exaggerated space and encompassed material that was usually peripheral. It perfectly suited his desire to spy on the city as a recent foreigner, to tell the truth about a smug, prosperous society, and to help express the immense energy, and even chaos, of New York. Through April 2, 1995.

"They were two of the greatest icons of American pop culture, Elvis and Marilyn. Each radiated a powerful, almost magnetic sexual force, made far greater by the fact that they arrived in the mid-fifties, in the middle of a distinctly more culturally conservative, more Calvinist society, an America still capable of being shocked." So states David Halberstam in the foreword of the catalog for the exhibition Elvis+Marilyn: 2X Immortal being held at the Contemporary Arts Museum in Texas.

This is the first major museum exhibition to examine the impact of these two quintessentially American figures on American art and culture. Through 127 works created by both well-known and emerging artists, the visual mystique of Elvis and Marilyn unfolds in painting, sculpture, photography, mixed media and installation works. Through March 26, 1995. *

- Consult the Calendar of events for museum locations, phone numbers and additional exhibits.
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Auction Highlights
(continued from page 32) realizing the second highest price paid at auction for a Hollywood poster.

Other sales of note included "Hap" Hadley's 3-sheet poster for Buster Keaton's masterpiece The General, United Artists, c.1926, the only copy known to exist, which commanded $46,000. A one-sheet from Hello Pop, MGM, c.1933, realized $40,250; Paramount's Dr. Jekyll and Mr. Hyde one-sheet, c.1931 went for $34,500, and a one-sheet from United Artist's 1922 Robin Hood reached a final bid of $23,000.

"WE ARE THRILLED WITH THE results of this fabulous sale, which is the highest total ever for an entertainment memorabilia auction held by an international auction house," remarked Paul Jenkins, head of Christie's Collectibles department, on the results of their December 6 Film and Television Memorabilia auction. "Intriguing histories fueled enthusiasm and dozens of bidders came prepared to spend large sums on pieces of Hollywood history. We are particularly delighted that the Maltese Falcon set a new auction record for a movie prop."

The Maltese, c.1941, did indeed set a new prop record, selling for $398,500 to Mr. Ronald Winston, far exceeding its presale estimate of $30,000-50,000.

Other highlights included Victor Fleming's 1939 Best Director Academy Award for Gone With the Wind, which realized $244,500; Howard Koch's 1942 Best Screenplay Academy Award for Casablanca brought $184,000, and a complete original typed script for The Making of Star Trek, the 1968 book by Stephen E. Whitfield and Gene Roddenberry, with heavy handwritten notes, reached a final bid of $55,200.

AMONG THE HIGHLIGHTS OF Christie's December 9-10 sale of Important 20th Century Decorative Arts was The Tamaroff Collection of Rene Lalique Automobile Mascots, the only complete collection of Lalique hood ornaments ever offered at auction. Renard, a realistically rendered frosted-glass fox, the rarest mascot, with only five examples known to exist, sold for $118,000. Hibou, a clear and frosted-glass owl, realized $37,950, and Tete de Paon, a turquoise frosted-glass peacock head, hammered down at $43,700.

Other glass works of importance included Con Macchie, an internally decorated glass vase designed by Fulvio Bianconi for Venini, c.1950, which realized $25,300, and a Cilindro Doppia Incalmo vase designed by Thomas Stearns for Venini, c.1961, brought $7,475.

The sale also featured a black walnut and cherry coffee table by George Nakashima, c.1958, which sold for $3,680; a lacquered aluminum, stainless steel and perspex table lamp, Pipistrello, designed by Gae Aulenti and manufactured by Marinelli Luce, c.1965, realized $5,750; a large ceramic jardiniere attributed to Albert MacArthur and designed for the Arizona Biltmore Hotel, c.1929, brought $96,500; Lit Soleil, an ebene de macassar bed by Jacques-Emile Ruhlmann made for the residence of Madame Jane Renouardt achieved $167,500, and a rare and important white lacquered screen by Eileen Gray, c.1929, consisting of 38 rectangular panels, realized $66,300.

CHRISTIE'S continued on page 40
will be holding a new show - Art On Paper, in New York, April 29-30. Featuring the full range of art on paper - watercolors, drawings, prints, posters, photography and illustration art and fine books - this show promises to be the most exciting new show of its kind in the country. An ideal setting for the show, Metropolitan Antiques will host a cutting edge group of 40 of the country's finest dealers, exhibiting everything from Old Master prints to Contemporary photography and including works from American, European and Asian artists. For more information call (212) 463-0200.

ON MARCH 18 & 19 1995, the next 20th Century Limited - A Market of 20th Century Antiques will be held at the 19th Century Women's Club, 178 Forest, Oak Park, IL. The show will feature furniture and accessories from over 30 national dealers, including Cadillac Jack, Minasian & Sons Oriental Rug Co., Steve Starr, Leslie Hindman Auctioneers, Phil Gabe, Andrew Lopez, John Toomey Gallery, and others. For more information call (708) 879-5603.

FOR A GLITTERING weekend in April, New York City will be transformed into a "mod happening" as Stella Show Mgmt. Co. presents the Psychedelic '60s - Pop, Op & Peace show and sale at the Armory on Lexington Avenue at 26th Street in Manhattan. This brand new show will present the best in vintage '60s & '70s art, furniture, fashions, and textiles offered by 80 exhibitors from around the country. "The show will focus on room settings of apartment, loft and office decor," Leanne Stella, creator of the show comments. "Many of the exhibitors who have signed up for this show have been doing antiques and collectibles shows with Deco, moderne and other style furnishings, while also buying '60s & '70s era merchandise for years, waiting for the right show. Now we have the perfect setting, time and place for them. They are very excited and so are we." For more info. call (201) 384-0010.

Above: A view of a portion of the Eames exhibition held at the Modern i Gallery in San Anselmo, California

WITH 67 OBJECTS ON DISPLAY, the Eames exhibition held at the Modern i Gallery in San Anselmo, California was the largest exhibition of a private collection of objects designed by Ray and Charles Eames. Attendance was very good, with over 2,200 people viewing the exhibition, indicating that interest in good 1950s design is stronger than ever.

Steven Cabella of Modern i Gallery stated, "While many people who had known or worked for the Eames stopped by to see the show, we were most pleased by the response of the Eames Office to our exhibit. Eames Demitrios, film-maker and member of the Eames Office, was delighted with our show as was Lucia Eames, daughter of Ray and Charles. At their request, we extended the show dates a week longer so that they would have time to film the exhibition and interview myself about my Eames collecting. We are thrilled with this recognition of our show and gallery."

METROPOLITAN ANTIQUES
Fiesta no sensory siesta
(continued from page 27) That red tea cup and saucer may have set back grandma 40 cents in 1938, but today her heirs should plan to spend $35 - just for the tea cup. And as long as the grandkids are pouring beverages, they'll need a coffeepot - $1.35 in 1938, $85.00 today if the color is ivory, $195 if they spy one in gray, a color introduced in 1951.

Truly rare pieces carry even higher price tags. Covered cream soup bowls are scarce enough in the original colors, but in turquoise they remain particularly scant. That would explain why a serious collector would pay the $1,200 required to own one. Similarly, you should expect to pay $350 for a red cake plate, $110 for a cobalt covered caserole and even $150 for a small char- treuse-colored juice tumbler.

But not all vintage Fiesta requires that a C.D. be cashed in before lacing up your shopping shoes. 9" luncheon plates (big enough for meatloaf and angel hair pasta), are relatively easy to find in original colors and can vary in price from $9 to $15. Likewise, saucers, bread and butter plates, tea cups and salt and pepper shakers shaped like mushroom clouds remain relatively common and affordable.

Ironically, it is Fiesta's vibrant colors that are the bane of the serious collector. Unlike more innocuous dinnerwares that hide easily on cramped flea market shelves and in the dusty recesses of antique stores, Fiesta shouts "here I am" to even the most untrained passerby. Hence, those underpriced Fiesta "finds" are few and far between - already snatched up by someone whose eyes naturally migrated to that telltale explosion of color.

Although Fiesta production ended in 1973, the heightened interest in vintage Fiesta collecting convinced The Homer Laughlin Company to debut "New Fiesta" in 1986. If Old Fiesta shouted color, New Fiesta merely speaks it, as the updated line relies on pastel shades of green, yellow, pink, lavendar, apricot, periwinkle, as well as white, turquoise, cobalt blue and black.

Primarily manufactured from the original Fiesta molds, New Fiesta pieces are slightly smaller than their ancestors. This is because Old Fiesta was originally made of a semi-vitreous clay, while the new line is produced from a stronger, vitreous clay that shrinks considerably when fired. Like most mid-century dinnerwares, Old Fiesta glazes also contained certain levels of lead (it was also necessary to use uranium in the red glaze), while New Fiesta promotes its lead-free coatings.

But as the popularity of New Fiesta increases, it has caused problems for collectors of Old Fiesta. Increasingly, New Fiesta pieces can be found in antique stores incorrectly (perhaps even intentionally) marked as antique. Unless a collector is very knowledgeable about Fiesta, he might pay $100 for an "old" turquoise disk pitcher that he could easily purchase brand-spanking new for $14.95. Antique dealers will need to swiftly rectify this growing problem or they risk dissuading potential collectors of Fiesta - either old or new - from investing in it altogether.

For the Fiesta purist, there are many reasons why no piece from the new line can compare to it's ancestral predecessor. For example, more hand-labor was required to make a Fiesta tea cup in 1940 than today (the earliest cups required that their "foot" - or bottom - be hand-turned), and the oldest Fiesta tea cups also flaunt concentric circles inside their bodies as well as their trademark ring handle. Additionally, original Fiesta glazes were semi-reflecting, a unique and appealing trait that is absent from contemporary, highly-reflective dinnerwares - like New Fiesta.

Of course, many other pre and post-war colored dinnerware lines achieved popularity at the same time as Fiesta, and it is sometimes difficult - even for the competent collector - to differentiate between them. Riviera, Harlequin, Carnival, Rhythm, and Bauer's Monterey and Ring lines, all collectible in their own right, can look uncannily like Fiesta. It is only upon close inspection that they can be distinguished - either by their marks, colors or shapes.

Yet for the absolutist, there is only one Fiesta. Unquestionably, Fiesta endures as the most actively collected colored dinnerware of all time, and it's impassioned fans continued on page 42
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Auction Highlights (continued from page 36) PARK AVENUE TWENTIETH Century Decorative Arts Sale of December 9-10 continued on December 12 at Christie’s East, with the addition of Arts & Crafts and Architectural Designs. Highlights from this sale included a pair of mahogany end tables designed by Frank Lloyd Wright for Heritage Henredon, c.1955, which sold for $1,955; Mimi Pinson, an etching and drypoint in colors by Louis Icart, c.1927, sold far above its $2,000-3,000 estimate, closing at $9,200; a ceramic figure of a lady with butterfly wings by Goldscheider brought $2,070, and a Clarice Cliff Cliff bowl in the Gayday pattern achieved $748.

Works by Hagenauer included a brass bust of a stylized woman with long hair and a beaded necklace in a hammered finish which sold for $7,475, and a group of three chromed metal figures - the saxophone player, piano player, and drummer, reached a final bid of $28,750.

Important glass works included an all-inclusive glass sculpture of an abstract figure of a lady by Alfredo Barbini, c.1950, which sold for $1,840, and a fine Vetro Inciso vase by Paolo Venini for Venini, c.1956, which was purchased for $2,530.

Art Deco sales of note included L’Architecture, a Deco wool rug by Louis Marcoussis for Mybor which realized $2,990; a pair of Deco upholstered side chairs attributed to Ruhlmann achieved $2,760; an Air King plasticicon radio, c.1935, brought $2,875, and a Deco ebene de macassar and gilt-bronze dining table was purchased for $2,760.

SOtheby’s December 10 Movie

Posters sale set two auction records, one for a King Kong poster at auction, which sold for $112,500 to an anonymous collector, and one for a Gone With The Wind poster, which reached the high bid of $71,250. Other sales of note included The Moose Hunt, which realized $35,650, and The Song of Songs, which hammered down at $29,900.

According to Frances Ingersoll, Sotheby’s Animation Art specialist, “We are very pleased with the success of today’s sale [December 17 Collectibles] which saw a packed salesroom of competitive bidding and strong prices throughout the day. Production backgrounds and Courvoisier pieces garnered much interest as did vintage pieces from Disney’s 1930s and 1940s classics. Buying came from an international group of private collectors and dealers.”

Sales of note from Session One of the Collectibles sale (Animation Art) included a Peter Pan cel from the Walt Disney Studio’s 1953 movie, which sold for $24,150; a circa 1940 cel from Pinocchio garnered $18,400, and a Snow White and The Seven Dwarfs cel from 1941 realized $17,250 against a presale estimate of $3,000-5,000.

Session Two, Entertainment Memorabilia, included Roy J. Pomeroy’s first Academy Award for Distinguished Engineering Achievements, which brought $41,400; Elvis Presley’s white jumpsuit (worn) sold for $29,900, and a four foot Steiff blonde plush teddy bear was carried away for nearly four times its presale estimate at $26,450.

HIGHLIGHTS FROM CHRISTIE’S

December 14 Photographs sale included Ansel Adam’s Mission San Xavier del Bac, Arizona, Rear Arches, c.1968, which sold for $3,450; Henri Cartier-Bresson’s On the Banks of the Marne, France, c.1938, signed and framed, brought $3,220; Yousuf Karsh’s 1941 gelatin silver print of Winston Churchill, c.1959 garnered $3,450, and Edward Weston’s Nude, c.1936 achieved $6,325.

“WE ARE VERY HAPPY WITH THE strong results achieved in today’s [December 16 Animation Art] sale,” said Paul Jenkins, head of Christie’s Collectibles department. “The market for pieces under $20,000 is quite healthy thanks to the continued influx of new buyers from around the world including Europe and Asia.”

Top lots from this sale included Walt Disney Studio’s Peter Pan, c.1952, which sold for $27,600; an inspirational sketch by Gustav Tenggren for Walt Disney Studio’s c.1940 Pinocchio realized $21,850, and Disney’s Sleeping Beauty, c.1959, closed at $21,850.

SKINNER’S JANUARY 21 AUCTION

of Art Glass and Lamps, Arts and Crafts, Art Deco and Modern Design attracted a standing room only crowd which vied against a crowd continued on page 44
Furniture City
(continued from page 17) salvaged from the original factory, before it was razed in 1988, and an elaborate overhead system of pulleys and line shafts, which convey power from the steam engine.

Local machinists and retired furniture workers provide periodic on-site demonstrations of furniture making, from machine cutting to hand decorating, and a 1920s showroom from the Grand Rapids Furniture Market is recreated in full detail.

The Public Museum also maintains thousands of trade catalogs and files on more than 800 West Michigan furniture companies, which it uses to answer inquiries about Grand Rapids furniture and furniture companies. Our inquiry to Christian Carron, the Curator of History at the Museum, regarding "Whitticomb" furniture revealed that we were actually searching for the Widdicomb Furniture Company, which was started in 1858 in Grand Rapids by four brothers and their father. They specialized in bedroom furniture, and during the 1940s and '50s they produced residential lines designed by such modern notables at T.H. Robsjohn-Gibbings and George Nakashima. The John Widdicomb Company was begun by one of the original brothers in 1897. In 1970 the Widdicomb Furniture Company name was purchased by John Widdicomb, which still makes high-end wood residential furniture today.

Individuals wishing to find information on furniture made by Widdicomb or other Grand Rapids companies may send a letter with photos to: Christian Carron, Curator of History, Public Museum of Grand Rapids, 272 Pearl St. NW, Grand Rapids, MI 49504-5371.

The Van Andel Museum Center at the Public Museum of Grand Rapids is open year-round, 9am to 5pm daily, except holidays. Admission is $5. For more information call (616) 456-3977.

From Agfa to Zeiss (continued from page 11) information which became a permanent part of the negative. Most of these cameras can be purchased today for a relatively low price.

Or, how about collecting camera kits? In 1950, Ansco produced a kit for building a 6x9 centimeter box camera. The kit was pre-tested by more than 100 elementary school children before Ansco made the decision to put it on the market. Logix Enterprises produced the Logikit. It consisted of plastic parts for constructing your own 35mm SLR camera. Multiple Toymakers of New York introduced a kit around 1972. The easy assembly of five large pieces and a few small pieces yielded a half-frame 127 camera. Box cameras, merely covered metal or cardboard boxes, are numerous. Kodak produced a number of box cameras, many of which can be purchased for less than $25. Agfa, Ansco, Seneca, Houghton, and many other companies also produced box cameras which you can buy for a small expenditure today.

Guides to camera collecting are available. Check your local library for any of a number of books on collecting cameras. One of the best sources of information is McKeean’s Price Guide to Antique and Classic Cameras. The seventh edition contains information on more than seven thousand cameras.

There is also a section on photography related non-camera collectibles.

The most important thing to remember when collecting cameras, as with any hobby, is to have fun. Take the time to learn. Make it an enjoyable experience while staying within the boundaries of your interest and your budget. *

- Vintage Cameras and Imagery Auctions of Hardwick, Vermont specializes in auctions of photographiciana, and is working on an April 1995 auction as we go to press. Highlights from their recent second absentee auction included a grey Petite Kodak camera which realized $412 and an original Cine Kodak which garnered $302. For more information on their upcoming auction call (802) 472-5831.

Vintage Viewpoint (continued from page 20) or four color combination, parading across the front and back chest area of the jacket. The print is accompanied by a smaller atomicized feather-like design sprinkled across the rest of the jacket.

The Diamond waistlength print, as the name implies, features some type of diamond design. There are many different types in this category ranging anywhere from tiny, variously sized atomic diamonds exploding over the jacket, through V-panels of larger diamonds on the front of the otherwise solid color jackets, to huge diamonds, four color diamonds covering the entire jacket. To own any of the rarer gab jackets is to know vintage bliss!

I have deliberately avoided quoting specific prices in this article as prices differ wildly in various parts of the country, and the world for that matter. Prices range from fifty dollars for the low end jackets to over a thousand dollars for certain of the rarer jackets (in superfine condition and in large sizes). However, as someone noted in the recent Cowboy Ties book, there are only a limited number of collectors world-wide who have the will and the financial means to afford the best of the jackets. *

- Shawn Bradway is co-owner of American Mix, an international vintage clothing business conducted through mail order or by appointment, located at 1990 Filbert #4, San Francisco, CA 94123. (415) 673-7454.

Fiesta no sensory siesta (continued from page 38) will stop at nothing to acquire that elusive cobalt relish tray compartment or an uncommon stick-handled creamer. Whether one is captivated by the legendary ebullient color, the line’s staggering variety, or even the assuring feel of its weighty plates, Fiesta tends to effortlessly snag those who come in contact with it. Once they’ve seen Fiesta, all other dinnerwares pale by comparison - literally. *

- Bob Stake is a St. Louis based writer/cartoonist. He is the author/illustrator of more than eight books, the latest being The Complete Book of Humorous Art (North Light). He is also a major collector of Fiesta.

Alvar Aalto (continued from page 31) contributions to modern furniture design.

To Aalto, however, the most important discovery in furniture design was the "bent knee" or L-leg. This innovation was also a result of his experiments with laminated wood. Here, the end of a solid piece of birch wood was cut revealing the fibers, and thin pieces of wood were inserted and glued into the fiber channels. The wood was then bent at a 90 degree angle. (Aalto maintained a continued interest in chair legs and in future years developed two other ways to attach them. The Y-leg in 1947 and the X-leg in 1954. He humorously nicknamed these innovations 'the Classical orders').

The year 1933 marked Aalto’s catapult to international critical acclaim as a furniture designer. Several of his forms were so well received when displayed at the 1933 Milan Triennial that a solo exhibit was planned for London that autumn. This exhibit, held in exclusive English department stores, introduced Aalto’s furniture to the general British public. Fed up with the cold metal found in much of the then-modern furniture, the British embraced the warmth of Aalto’s wooden designs. The company Finmar was formed to import Aalto furniture both in England as well as Australia and the United States. Other European furniture companies also sold Aalto designs. By 1934, Aalto’s appeal was so widespread that he founded his own firm, Artek, with several associates to better distribute his furniture. And with this development, the fundamental ideas and means for obtaining Aalto’s goal of creating beautiful, practical, mass-produced but high quality furniture were set. In later years, Aalto continued his work, both refining his earlier designs and developing additional new ones. Though he died in 1976, his furniture continues to be very popular and remains in production today. *

- For further reading on Alvar Aalto consult Alvar Aalto by Richard Weston, available from Echoes for $60 plus $3 shipping.
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Foreign contributors welcome!
Auction Highlights (continued from page 40) of equally competitive telephone bidders and absentee bids for merchandise, often driving prices beyond pre-auction estimates.

The sale opened with the Art Deco collection of Anella Brown, first board certified female surgeon in New England. The cover lot, a bronze dancer by Philippe Devriez sold for $19,550, a bronze of an exotic dancer by Alexandre Kelety reached $13,800, and a painting by Ernest Lee Major, Herodias and Her Daughter achieved $26,450. Furniture included a mahogany first class dining chair from the S.S. Normandy which went for $4,140.

Contemporary Art Glass also earned interest, with a Romano Mazzega studio vase selling well within its estimate at $1,035, a Vetere Vistosi figural chicken topping its estimate for the same amount, a Venini Studio glass hanging lamp going for $747, and a Murano AVEM Studio glass decanter bringing $977. Modern furniture included a George Nakashima walnut slab coffee table and double bed which achieved $4,600 and $8,050 respectively.

AN IMPORTANT COLLECTION OF Charles James dresses, accessories & works in progress, elegant evening wear by Madame Gres, Balenciaga, Chanel, Valentia, and Yves Saint Laurent for Christian Dior, 1940s & 1950s pocket books, costume jewelry, and much more will be offered for sale at William Doyle Gallerie's spring auction of Couturier, Antique Clothing, Textiles, Accessories & Costume Jewelry on April 12, 1995. To request a catalog call (212) 427-2730.

ENCOURAGED BY THE STRENGTH of the 20th Century design market, Leslie Hindman Auctioneers has announced that it will hold an auction of 20th Century American and European Design on April 23, 1995.

The auction will encompass the major aesthetic periods of this century, including Arts and Crafts, Art Deco, Modern and Contemporary furniture and decorative arts. The sale will also feature a broad selection of European, Mexican and Chicago manufactured silver, including Spratling, Kalo, Borgila and Georg Jensen. In addition, a variety of continental and American art glass works by Dale Chihuly, Venini, Tiffany and others will be offered.

To request a catalog for the sale call (312) 670-0010.

NEW YORK WORLD’S FAIR

Above: 1939 New York World’s Fair poster by Joseph Binder

SWANN GALLERIES’ JANUARY 26 Poster auction offered attractive, affordable American and European posters, with an emphasis on travel, world’s fairs and expositions, many product advertisements, and a selection of Judaica.

Featured items included posters for the 1933 Chicago World’s Fair by Weimer Pursell ($1,725) and Sheffer ($1,725); posters for the 1939 New York World’s Fair by Joseph Binder ($4,140), John Atherton ($1,725), and Albert Staehle ($2,760); and a poster for the 1940 American Negro Exposition in Chicago by R.S. Piou ($1,380).

Highlights among the travel posters included a ski poster by Carl Kunst, Munich, c.1910 ($1,380); a collection of beautiful French Art Deco posters by Roger Broders, including Antibes, c.1927 ($2,185); and a series of five colorful Australian posters by Eileen Mayo, c.1945, which included Australia/The Great Barrier Reef ($862).

Striking product advertisements included famous hat images by Gino Boccasile for Cappello Bantam, Milan, c.1938 ($488), and by Leonetto Cappiello for Mossant, Paris, c.1938 ($805); and Luciano Achille Mauzan’s 1930 poster for Bertozzi Parmigiano Reggiano cheese ($2,185).
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Wanted: WPA / American scene period paintings sought by collector/dealer. Social Realist and Urban / Industrial images of particular interest. David Zdyb, PO Box 146, Dingmans Ferry, PA 18328. (717) 628-2361.

Wanted: Coffee cups and mugs wanted from diners, drive-ins, donut and coffee shops, restaurants, etc. Larry Spilkin, PO Box 5039, Southfield, Michigan 48086. (810) 642-3722.

Wanted: Frankart Lamps and other Art Deco Nudes as well as mirrors, fish stands and smoke sets. Send photo and price to: PO Box 596553, Dallas, TX 75359. Tel: (214) 824-7917.

Wanted: Buying Bakelite jewelry, Heywood-Wakefield furniture and perfume bottles. Gale Arnold, PO Box 270852, Tampa, FL 33688. Tel: (813) 886-9865, Fax: (813) 880-7500.

Wanted: 15 yards '50s drapery fabric. Consider any; prefer aqua, salmon, brown, white with gold fiber. Solids or pattern. Call weekday evenings 6-9pm. (612) 225-9938.

Wanted: Looking for Fada bullets, Blue mirror clocks, Roseville Futura, Cubist or Streamline graphics. (619) 462-2006.

Wanted: Looking for Italian donkey cart planters, and models of '20s-'30s Chicago buildings. Tom Drebenstedt, 6342 N. Magnolia Avenue #2, Chicago, IL 60660.

Wanted: DESPERATELY SEEKING HEYWOO WAKEFIELD CHAIR: C3368C or C3368R (from 1938 catalog pp. 26-27.) Also wanted: MANNING-BOWMAN spherical coffee urn with creamer and sugar (#493/12 or equivalent.) Jeff Lynness, 8 Halstead Rise, Fairport, NY 14450, or leave message (716) 425-1263.

Wanted: Buying '50s motion lamps, fine condition. Tess Harris, 40922 1st, Agate, CO 80101.


Wanted: Comforitors 1930s-1950s, reasonable condition. Send description, price, photo if possible to: Mrs. P. Wysocki, 14951 Cherry Avenue #64, San Jose, CA 95118.

Wanted: Buying Peter Max - old clothes, dishes, paper - anything. Call Sherry (602) 984-0514. 9431 E. Corabeu #32, Mesa, AZ 85208.

Wanted: Interested in buying 1940 (and late '30s) suits, jackets, gowns size 8. K. Manning (415) 552-5653.

Wanted: I am looking for any and all information depicting kitchens and bedrooms of the 40s. Write: Loren Cherenesy, 19 Carlton Road, Metuchen, NJ 08840.

Wanted: Bakelite jewelry with chrome or plain. Roger Roberts, PO Box 1535, Bethany Beach, DE 19930.


Wanted: Pocket size recorders and radios, tube or transistor, from 1940s and '50s. Guy Doss, 736 Los Padres Blvd., Santa Clara, CA 95050. (408) 241-2437.

Wanted: Old fishing items - lures, reels, bamboo fly rods, etc... Call (813) 791-3804.

Wanted: Fabulous lucite handbags - unusual shapes, colors, etc., '50s Rock 'n Roll memorabilia, and '50s colorful plastic transistor radios. Renee (703) 827-8462 or (703) 620-1965.

Wanted: Zebra skin, other exotic cat skins; Pony skin chair. (305) 296-7711 Susan.


Wanted: Catalina painted plates; Howard Pierce animals; Gene Kloss Southwest prints, watercolors. Call Nancy (713) 656-7668.

Wanted: Wire / plastic wall sculptures, Calypso, and Beatnick. SEI, 119 Grassy Hills Lane, Grand Forks, ND 58201.

Wanted: Always buying Fiesta! Top price paid for mint or near mint condition. Send list to: PO Box 8404, Santa Cruz, CA 95061, or call (408) 423-1766.

Wanted: continued on page 44
Wanted: Hoffman/Howell chrome hall table needs mirror mounting brackets. Will buy or rent for copying. (215) 922-6908.

Wanted: Robsjohn-Gibbings, Widdicomb: furniture, lamps, books, catalogs. Terry Bird, 1094 Canterbury Road, Atlanta, GA 30324. (404) 231-0965.


Wanted: Vintage posters of all kinds. Prefer deco or 1890s to 1940s. Cassandre, Colin, Lopout, Carlo, Broders, Warhol, etc. . . Please call Glenn Johnson at 1 (617) 522-0165.

DO YOU PREFER BLONDES?? WE DO!!! We buy/sell Heywood-Wakefield - '30s to '50s. Located in DC, but will travel! (202) 387-6980.

Wanted: Mixers, early electric, preferably with bowls, beaters. M. Austin, PO Box 697, Gainesville, FL 32602.

Wanted: Blenko Glass, 1940s-'70s. Lee Tyler (503) 227-6553.


Wanted By Collector: '2001' "Clockwork Orange" decorative arts from 1960s and '70s with emphasis on British, French and Italian design. Please call (404) 607-1154.

Wanted: Men's large '50s clothing: Rock 'N Roll, Western, Bowling. Also Women's medium sized. Mark (516) 691-5206.

Wanted: Anton Lang pottery. Send photo, description, and price to: Clark Miller, 4444 Garfield Avenue, Minneapolis, MN 55409-1847.


Wanted: Lucite lamps and sales brochures from 1950-1959. Also buying '50s furniture, lamps, juiceboxes, etc... Call Joe or Judi (216) 725-4480. Top $5 paid!

Wanted: desk lamps. No. 01003, no shades needed. PO Box 508, Chesterton, IN 46304. (219) 926-3669.

Wanted: Art Deco rugs, European or Oriental. (800) 247-9694.

Wanted: Old advertising signs and posters for Coke, Pepsi, Dr. Pepper, Crush, 7up, Root Beers, etc. made of porcelain enamel, tin or paper. Also any other porcelain enamel signs with a picture or deco design. Call (414) 272-3692.


Wanted: 1950s patterned or argyle print garment sports jackets, S-XL. Also, women's vintage western Medium/Large. Pictures welcomed. Denise Wiggins, 1 Cheywood Drive, Hillington, Middx., England UB10 1LA.

Wanted: Peter Max, Dr. Seuss, Concert posters (Jazz, R&B, Soul, Country, Psych., etc.) Call Marilyn (215) 923-0280.

Wanted: Hamilton Ventura or Pacer watch. For sale: Zenith Sekor dishes, Starburst pattern. Adam (602) 493-9190.

Wanted: Warren McArthur furniture, lamps, printed info., ads, catalogs and other oddities. Obsessive collector must have more! Top money, quick payment, no games. Call or fax Daniel (703) 548-9642 (eve.), (703) 549-6472 (day.), (703) 549-4737 (fax).

Wanted: ART DECO CARPET.

Handmade carpets from the '20s-'50s. Arts & Crafts, Art Nouveau, Art Deco, Art Moderne. Send color photographs with sizes to: P.J. Hakimian, 136 East 57th Street, New York, NY 10022. (212) 371-6900. Fax (212) 753-0277.

Wanted: Women's rubber rain boots of the 1950s. D. Seagrave, 111 Clevelan Road #78, Pleasant Hill, CA 94523. (510) 934-4848.

Buying/Selling: Deco and Modern. Louisville, KY. Fred or Sharon at (502) 452-9711.

Buying/Selling: Metals of the Deco period, especially "Chase." The Arthurs' Antiques, RR1, Box 140, Sanbornville, NH 03872. (603) 522-9715.

Scantik: 20th century European ceramics now at 20th Century Limited, 89 Charles Street, Boston, MA. Phone (617) 742-1031.

Buying/Lending/Trade: Plastics of the '30s to '50s - jewelry, utility, toys, any interesting examples - Bakelite - Catalin - Celluloid. Jerry or Jake (602) 265-4719.

Buying/Selling: Services - alter, restore, reblend or repair vintage clothing - specialize in wedding apparel. (805) 526-6680.

Buying/Selling: Sascha Brastoff collector "cleaning house" - send wants to D. Fast, 2901 Wilshire #431, Santa Monica, CA 90403. Also, just bought 1955 house - need furniture!


Buying/Selling: Sterling Hollow & flatware, Quimper, Blackamoors and Holiday. Earle Shrader, 137 Kenny Lane, West Monroe, LA 71291.


Buying/Selling: Mid-Century Modern, Knoll, Herman Miller, Fritz Hansen, Widdicomb, etc. . . . Quasi Modo Modern Furniture, 789 Queen Street West, Toronto, Ontario, Canada. Ph:(416) 366-8370, Fax(416) 941-1045.

Selling: Original Pressed Tin /Impressionist landscape signed Louis Seybold listed Los Angeles artist, early 20th century, 18" x 20", $800: Early Electrolux vacuum (deco sled type) with attachments, $200; Proctor "Never Lift" iron with original deco box, 1941, $150. (716) 647-3863.

Selling: Original 30s/40s Spunlight light fixtures $65 each. One 60's Spunlight lamp (chrome) $35. Call (913) 648-4251 or write: 5100 W. 76th Street, PV, KS 66208.

Selling: Art Deco to Sixties, Booth 28, Pioneer Antique Mall, Pioneer, Ohio. It's worth the stop! 4 miles north of Exit2, Ohio Turnpike, 2 miles south of Michigan state line. Chase, Kensigton, Russell Wright, vintage appliances, kitchen stuff, lamps, clocks, bookends, prints, pictures, deco frames, kitsch, etc. Mention this ad and receive an additional 20% off total Booth 28 purchase (except if sale is already in progress!). If you have special wants or need additional information, call dealer at telephone number (419) 843-2376 or fax at (419) 843-6228. Address is C.J. Kheiry, 4622 Bunting Dr., Toledo, OH 43623.

Selling: Unique, nostalgia theme T-shirts: cryptic HOBO SIGNS with glossary card; 3-dimensional '50s CHARMS; stunningly illustrated
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**Selling:** List of modern stuff, from industrial design to funky, 1930s to 1950s. Includes lighting catalogs, printed textiles, plastics, aluminum, magazines, souvenirs, lots of neat Mexican motif items, Mexican pottery. All priced for resale. List with pictures $3. Crystal Payton, 3020 S. National, #340, Springfield, MO 65804.

**Selling:** 5-piece blonde mahogany Deco bedroom set - cedar lined wardrobe, round mirrored dresser, nite stands and full-sized bed, good original finish. Asking $1,500. Jefferson Golden Hour "Mystery" clock, excellent working condition, $125. Call (508) 420-1234.

**Selling:** Weber 304 Lawson clock, brass finish, nice and good working condition, $575. (206) 236-0344.

**Selling:** For sale or trade - old TV's and a 557 Spartan radio. B. Wyse, POB 264, New London, WI 54961.

**Attic Treasures Antiques, Rt. 7, Ridgefield, CT.**

**Selling:** Deco, lamps, toys, brewerania, advertising, primitives, guns, clocks, Nazi, openers, cork-screws. Name your wants, lists out soon. LSASE, DLK-Nostalgia, Box 5112, Johnston, IA 50139.

**Selling:** Heywood-Wakefield furniture. G.Garberson, 3755-9 Vista Campano No., Oceanside, CA 92057.

**Selling:** Will ship dealer approval boxes Men's & Women's vintage clothes, 1870s-1960s. Carol's Vintage Clothes (304) 752-5212.

**Selling:** Vintage costume jewelry, mugs, etc.

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Above: Living room in the all-steel historic Lustron home of Chesterton, Indiana. The streamlined Lustron homes were manufactured entirely of porcelain enameled steel, and produced on an assembly line in the late 1940s to provide affordable starter homes for WWII veterans. This Chesterton example is listed on the National Register of Historic Places and is open to visitors. For more info. call (219) 926-3669.

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true worth

Want to know more about a vintage item you own? Ask Echoes, we'll do the research for you.

I have been researching this lamp but have not had much luck finding information about it. Some people have stated that it's called a "Cobra lamp" designed by W.D. Teague, Bel Geddes or R. Loewy. Diane Zacharias Portland, OR

Your streamline light is indeed a Cobra lamp, designed by Norman Bel Geddes in the 1930s. Bel Geddes was one of the "Big Four" industrial designers of the period, and in fact, coined the term "industrial designer" when he opened his "industrial design studio" in 1927. Peter Keresztury of Deco to '50s in San Francisco estimates that your Cobra lamp "as is" is worth $300 to $500.

A picture of my Polaroid No.114 desk lamp was displayed on your front cover! It's the only reference I've seen to my treasured lamp in the year since I found it...if you have any more information, please let me know.

Neil Brommell Ottawa, Canada

Your Polaroid Study lamp No.114 was designed by Walter Dorwin Teague in 1939, and is constructed of bakelite plastic and aluminum. Christie's East estimated the value of an identical lamp to be $600 to $800 at their Design:1930-1960 sale.

Do you have any information about this coffee server? B. Smith Phoenix, AZ

Yes, your coffee server was made by Manning Bowman in the 1930s, and, according to Jerry Kibbe of Peacock Alley, is valued around $150.

Have a treasure you wish to know more about? Send your inquiries and clear photographs to: True Worth, c/o The Echoes Report, PO Box 2321, Mashpee, MA 02649. (Send a SASE if you wish to have photographs returned. Echoes reserves the right to select which inquiries will be answered here).

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If not, you're missing out on the important information contained in our Supplementals, which are mailed out between issues of The Echoes Report. The Supplementals contain event reminders, news, and The Modern Market - a venue for shop owners to display and sell their inventory through pictures and descriptions.

So Subscribe Today!
jimi's 10,000

Come 1997, Jimi Hendrick's fans will finally have a place to come and pay homage to the legendary rocker. Forget Graceland, Hendrick's loyal flock will be rewarded with a 100,000 square foot interactive museum when they reach the end of their pilgrimage in Seattle. And who to thank for the shrine's/museum's creation? None other than Microsoft's co-founder Paul Allen, who initially had a small gallery dedicated to Jimi in mind. How plans change.

west coast modern

So you're on the East coast, worship modern art, one word - MOMA. Ah, but now you're on the West coast, still live for modern art, one word - SFMOMA. That's right, no longer is there a need to call your travel agent and fly to New York to stroll through a top notch modern art museum. The West coast has its own monument to modern now, and it's located appropriately in San Francisco. The new $60 million structure, designed by Mario Botta, opened its doors on January 18, 1995 to a rapturous crowd.

The 225,000 square foot, five-story building is second in size only to MOMA and houses over 17,000 works of art. For gallery hours call (415) 357-4000.

wfcs

In November 1968 four dedicated World's Fair enthusiasts joined together and formed a new organization, known as the World's Fair Society. The society was incorporated as a non-profit organization in March of 1969 and its stated purpose was the advancement of knowledge about World Expositions, past, present and future.

Today, individual members have a wide range of interests relating to World's Fairs. Some collect from only one event, such as the 1893 Columbian or the 1967 Montreal fairs. Others collect specific types of items such as dolls, thimbles or literature. The Society sponsor periodic exhibits and courses in different parts of the country. Future plans call for a permanent home for the Society's comprehensive Official World's Fair Library and Museum Collection, which is currently in storage in Sarasota, Florida, and a catalog of structures, sculpture, exhibits and other items existing from past World's Fairs. For more information on joining WFCS write: WFCS, PO Box 20806, Sarasota, FL 34276.

preserving the past

The immense preservation challenges of evaluating, maintaining and reusing historic resources from the 20th century will be the subject of an in-depth, three-day conference at Chicago's historic Palmer House Hotel, March 30-April 1, 1995, sponsored in part by the National Park Service.

Developed for architects, preservation officials, architectural conservators, historians, planners, engineers, landscape architects, and cultural resource managers, the conference is the first of its kind to focus exclusively on preserving the recent past.

More than 80 leading experts from the U.S. and abroad will examine the difficult philosophical and practical issues associated with identifying and maintaining buildings, structures and landscapes designed between 1920 and 1960.

Attendees will receive a one-page, illustrated handbook specifically prepared for the conference, and designed to be a ready reference tool for future projects. 26 separate lectures will be presented along with a half-day technical workshop on the Curtain Wall in Twentieth Century Architecture, and eight walking and bus tours will highlight Chicago's 20th century architecture, Modernist houses on the North Shore, roadside architecture, and much more.

A registration fee of $265 includes all educational sessions, the handbook, and a festive opening reception. For more information on attending "Preserving the Recent Past" conference, call (217) 244-7659.

poster patrons

Bernice Jackson of Bernice Jackson Fine Arts in Boston, has been named the exclusive United States and European agent for a major rediscovered collection of color lithographic posters from the 1930s advertising Lazzaroni food products. The rediscovered posters are rendered in the simplified, geometric Art Deco design style, with its striking angularity and bold colors.

The Lazzaroni Corporation of Saronno, Italy, has been known for a century for their cookies, biscuits, and famous biscuit tins, as well as the Amaretti liquors. The great-grandson of the original founder, and now the corporate chief executive, discovered the cache of vintage posters while working on an archive for the family papers. Mrs. Jackson met the industrialist on one of her frequent trips to Italy.

"With the increased interest in vintage posters over the past 20 years, it is extremely rare to find such an important, untouched cache of lithographic posters, especially from pre-war Italy," Mrs. Jackson comments. "These posters will surely place Lazzaroni among the other important poster patrons of the era between the wars such as Olivetti, Campari and Motta, the Milan bakery."

For further information, contact the gallery at (617) 375-0076.

details

If you're looking for a film with closely observed historical detailing, Corrina, Corrina is it. Set in the 1950s, the film's story revolves around a young girl who has recently lost her mother, and her nanny (Whoopi Goldberg) who shows her the way to love again. But the plot line is really secondary to the amazing sets. From the cars, to the clothes to room interiors, this film gives the viewer a true view of fifties style.

third world

The Third World Congress on Art Deco is slated to be held in London and the seaside resort of Brighton from July 3rd through July 7th, 1995. For more information contact: The Twentieth Century Society, c/o Alan Powers, 99 Judd Street, London WC1H 9NE, England.

politically incorrect

In the attics of America there are a lot of antiques that used stereotypes and cliches of different groups as their theme. By today's "politically correct" standards, these antiques are considered offensive by some, highly collectible by others. The Politically Incorrect Collectibles Association publishes a 16-page quarterly newsletter on the subject available for $20. For more information write to: P.I.C.A., 3020 S. National, #340, Springfield, MO 65804.
As one of the movie industry's best-kept secrets, these stunning high-quality Art Deco lamps have been used on numerous movie sets, including such recent films as The Player, Oscar, Disney's Rocketeer, The Shadow, Indecent Proposal, and Bugsy. Authentically finished in polished chrome, with frosted glass shades made from original Art Deco molds, each piece is carefully constructed to satisfy the quality standards of the most serious collector. Production is limited, so please allow 2 to 8 weeks for delivery.

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C. Saturn Nymphs table lamp 16" x 21"H available in chrome with cobalt or frosted satin shade & base $399
D. Saturn table lamp 16" x 21"H base available in cranberry, cobalt or frosted satin with a cobalt or frosted satin shade $349

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Limited edition serigraphs of works by Tamara de Lempicka are now available for purchase. The richness of color and innovative brushwork of this legendary Art Deco artist makes these serigraphs an important addition to your collection. Each limited edition serigraph is accompanied by a letter of authenticity, bearing the Lempicka Estate Seal and the signature of Baroness Kizette de Lempicka (daughter of Tamara). Clockwise from top right:

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