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R E P O R T

Volume 3, Number 1 * June 1994 * Five Dollars

Heywood- Wakefield

REVIVING THE
STREAMLINE
PIECES FROM
THE '40S AND
'50S

Transistor Radios:
What Models Are In
Demand And Why

Summer In Miami's
Art Deco Hotels

CERAMIC AND GLASS
DESIGNS BY ARCHITECT
AND ARTIST
KEITH MURRAY

20TH CENTURY
COMPACTS

MIRIAM HASKELL'S
COSTUME JEWELRY

THE WEST COAST REPORT:
L.A.'S MODERN MARKET

The International Journal of 20th Century Style & Design

725 ECHOES

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The Echoes Report is a quarterly publication focused on 20th century style and design. Specific emphasis is placed on the 1930s, '40s, '50s and '60s eras, including Art Deco, Streamline Moderne, Biomorphic '50s and abstract '60s styles and movements, from kitsch to high-end.

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LETTERS....

Spreading The Word

"Your publication is full of interesting articles. You will note that so far I have given two gift subscriptions to friends who also enjoy *The Echoes Report*. I also left a copy with a dealer friend, Steve Uberto, at Atlanta's Lakewood Flea Market in March and he reported that several people there copied down the address so they could subscribe. It's fun to spread the word on your publication..."

Terry Bird
Atlanta

Diner Admirer

"Thanks for sending me the diner info -- it was fun to chat with you about all the 'good things' -- toasters, Electroluxes, dinette sets, etc... I guess I'm not alone! Long live the Chrysler Building!"

Elizabeth Forsberg
Massachusetts

A Thrilling Find

"I am so grateful that you made your *Echoes* available as a handout for our Cleveland Art Deco Society meeting. Not knowing about your informative magazine, I was thrilled to read the articles, ads, and upcoming events. Looking forward to your next issue!"

Marilyn Bogart
Ohio

Full Range Of Interests

"Our interests are Art Deco furniture and furnishings, Franciscan Coronado dinnerware (all colors and glazes), Fostoria American -- especially pieces made before 1935 which are turning purple, and '30s, '40s, '50s sheet music. Looking forward to our first issue."

Jenifer Troxel
Washington

Deco-50s

"We are deco-50s dealers at Millennium Decorative Arts in Washington, D.C. and love your publication! ..."

Kara & Jeff Mallon
Washington, D.C.

They're Still Calling

"Thanks for helping me sell my DCW's advertised in your December issue. I'm still receiving calls!"

Gary Browne
New York

Applause!

"I applaud the new, sleek *Echoes*! Especially appreciated is the bibliography / future reading sections at the end of the articles. Also a help is the address / phone number inclusion. We will be going monthly soon??"

Jeff
Rhode Island

Revamp Kudos

"Hey Scott -- (and everyone else there) the revamp of *The Echoes Report* looks slick -- nice job! Also, I'd love for you to send the full information package of diners to my good friend, thanks!"

Stephanie, Gotham City Graphics
Vermont

Plain And Simple

"I love this magazine!"

Frances Scott
Virginia



~ LETTERS ~

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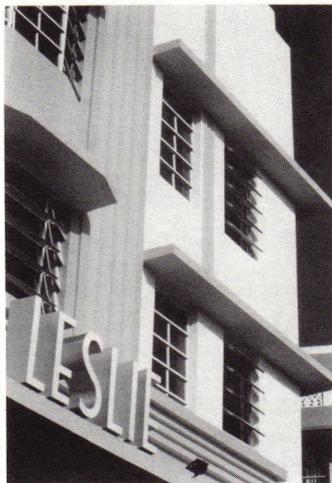


Photo: Michael Doneff

ON THE COVER

The facade of the newly remodeled Leslie Hotel in Miami's Art Deco District. Originally created in the late 1930s by Albert Anis, the Leslie has been completely renovated by Barbara Hulanicki, of BIBA fame, in time for the summer of 1994.



The South Beach Furniture Co. revives Heywood-Wakefield pieces from the

'40s & '50s

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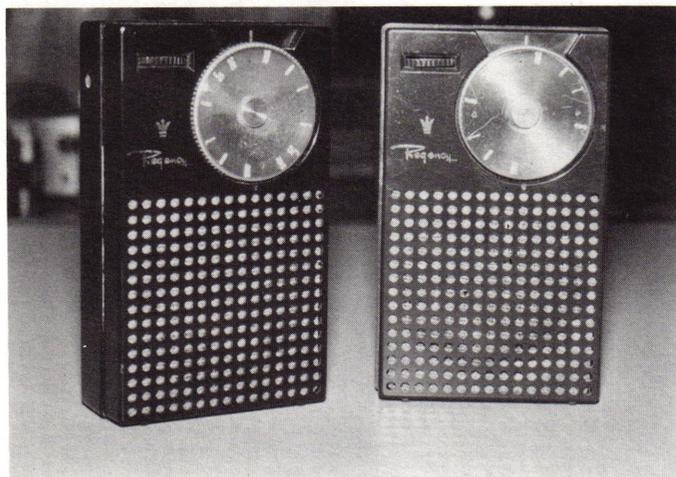


Photo: Henry B. Cohen

Two vintage Regency transistor radios

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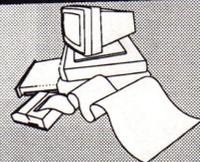
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What's

H O T



THE CLASSIC HAWAIIAN "ALOHA" shirt has become a prized collectible in today's vintage market. The high level of craftsmanship -- hand stitching, hand-cut stencils, silkscreened patterns -- all combined to create a garment which was more than a piece of clothing, it was an art form.

Ellery Chun, a Hawaiian shirtmaker, is credited with giving the shirt its fabled name in 1936, and was also the first to produce the Aloha shirts on a commercial basis.

Early shirts, from the 1920s - early '30s were made of silk or cotton, with hand painted or stenciled patterns. When Dupont came out with rayon in 1924 it became the fabric of choice for Hawaiian shirt manufacturers since it was less expensive and held the dyes much better than silk.

All throughout the 1930s the Aloha shirt trade grew in size as more and more tourists visited the islands and bought the shirts for their family and friends.

After WWII tourism exploded in Hawaii, with all the attention the island received during the war, and thousands of GI's returning home to vacation with their families. This boom in tourism forced the mass production of the Hawaiian shirts during the 1950s, with patterns being designed in places like New York and Japan -- causing the loss of the individual artistry which had made the shirts so appealing in the first place.

Roller printing also replaced screen printing at this time, which made it impossible to continue to produce the large-scale patterns which had become a hallmark of Hawaiian shirt design.

Despite this loss in quality, Aloha shirts continued to remain popular throughout the '50s, '60s and early '70s due to the success of the Hollywood beach party films and the resurgence of the popularity of surfing.

Today in the 1990s Aloha shirts still seem to creep out of the closet every year on hot summer afternoons to surround the pools and barbecues of America, and vintage shirts can be sighted any warm day on snappily dressed individuals combined with slick tailored suits.

And every Friday, since 1948, the businessmen of Honolulu can be spotted wearing their Aloha shirts to work.



The Hawaiian Shirt: Its Art And History by Thomas Steele, is available from Deco Echoes for \$21.95 + \$2.00 ship (it's covered in real Hawaiian shirt cloth!)

Foreground Photo: New Hawaiian shirt from J. Crew with vintage appeal \$36.00 (800) 932-0043
Background Photo: A selection of rare and unusual vintage Hawaiian shirts, Courtesy Christie's East



Left: Haskell designed jewelry for well-to-do women who could pay for unusual costume jewelry. Haskell catalog illustration, c.1940
Above: Haskell often incorporated flower themes in her handsome handmade pieces. Haskell catalog illustration, c.1940.

Miriam Haskell

Extraordinary Designer

DURING THE BLEAK YEARS OF THE GREAT DEPRESSION, IT was considered "bad form" for women to flaunt expensive, real jewelry. But even during times of economic hardship American women sought the visual lift of pretty accessories. Costume jewelry filled the void. Dime store designs gave a welcome sparkle to many wilting wardrobes, but women who could afford it wore costume jewelry by name designers. Prominent among these was an elegant and stylish brunette New Yorker named Miriam Haskell.

Born in 1899 in Indiana, Haskell could hardly wait to head for the big city. She became proprietress of a gift shop at the McAlpin Hotel in the then-posh Herald Square. A shrewd and clever young businesswoman -- at a time when women in business were a generally unwelcome rarity -- Haskell founded her own costume jewelry firm in 1924.

From the very beginning Haskell jewelry was made by hand. Miriam and her chief designer Frank Hess designed stunning,

feminine pieces for well-to-do women who were willing and able to pay for unusual costume jewelry. At a time when most bracelets sold for around one dollar, a Haskell bead bracelet brought a pricey \$35. The beautiful young entrepreneur began to be known both here and abroad as "the First Lady of Fashion."

Haskell's Hotel McAlpin workshop was close to retailing giant Macy's, and soon the expensive jewelry was on sale there as well as at other fashionable department stores around America -- stores like Saks Fifth Avenue and Filenes of Boston.

Miriam Haskell was the 1920s equivalent of a "jet setter." Dark-haired, fair-skinned and a slender 5'7", Haskell dated some of the most eligible and fashionable men of the time -- such as Bernard Gimbel, Nelson Rockefeller and John Hertz (of the Rent-A-Car Hertz). She was a rarity -- a success in a field ➤

dominated by men.

Haskell was quoted as saying "My jewelry is of the new age. It is not of the past, but its artistic design, I believe, reflects the beauty of flowers of our countryside, of the spirit of the modern mind, and always is in unison with the beauty and distinction of the mode of the day."

Haskell's updated flower theme served her well. While other designers concentrated on Art Deco geometrics and rhinestones, Haskell formed delicate bracelets of beads and silken cord, and clips, brightly colored in Mexican-inspired tones of cherry, turquoise and amber. Business thrived and Haskell moved her enterprise "uptown," to a prestigious Fifth Avenue address. By 1933 the design and manufacture of Miriam Haskell jewelry occupied several floors of the building.

"My jewelry is of the new age. It is not of the past, but its artistic design, I believe, reflects the beauty of flowers of our countryside, of the spirit of the modern mind, and always is in unison with the beauty and distinction of the mode of the day."

- Miriam Haskell

When World War II came along and restrictions on metals and imported stones put a crimp in the costume jewelry business in general, Haskell's clever and original solutions to the materials problem resulted in some of her most exciting work. She elected to make beaded bracelets and Hawaiian lei-type necklaces from brilliantly colored fuchsia and purple wooden beads. Toward the end of the 1940s, when materials once again became easier to come by, Haskell's jewelry became more elaborate -- featuring gold tones and rhinestones.

Today's collectors of "vintage jewelry" seek out the distinctive Miriam Haskell marks on intricately beaded, hand wired and gold filigreed necklaces, bracelets, earrings, pins and clips. Very early Haskell pieces were unmarked. They were sold in boxes with paper Miriam Haskell labels affixed to the covers. Some of the items created for specialty stores are

unmarked also. But generally, Haskell jewelry of the 1930s and 1940s is identified by a horseshoe stamped in the fittings and a Miriam Haskell signature. The majority of the items manufactured after the '30s have an oval escutcheon on the underside of the piece, plainly stamped "Miriam Haskell."

Miriam Haskell remained active in her business until her retirement in 1950 when she sold the company to her younger brother Joseph Haskell. After Joseph's retirement, the ownership of the company passed to Sanford G. Moss, under whose direction the company continues to produce handmade high fashion costume jewelry. Jewelry produced since the Haskell family sold the business either has the Miriam Haskell name stamped into a circle, or onto an attached metal oval.

Miss Haskell, America's "First Lady of Fashion," died in 1981 at the age of 82. But her innovative costume jewelry lives on to delight a new generation.

--Further reading on costume jewelry can be found in *Fifty Years of Collectible Fashion Jewelry 1925-1975* by Lillian Baker, (Collector Books), available from the Deco Echoes Bookstore. *

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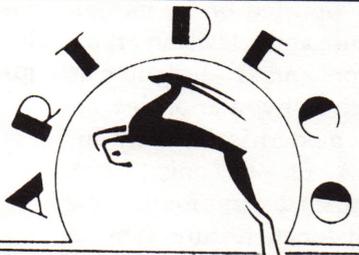
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The West Coast Report

By Joanna Pashdag

LOS ANGELES MODERN: RESOURCES IN SHAKY TOWN

THE BOOMING MARKET in modern design has certainly hit home in Los Angeles. Spurred on by motion picture and television art directors and set designers as much as by interior decorators, modern is definitely "in" in LA. One has only to look at the set designs for the new Flintstones feature film to see just how heavily the style has caught on.

Many of the dealers in modern design in LA rent to the studios, and some even started as set designers themselves. Here's what's big in the Big Orange right now.

Post-War Modern

Fat Chance: 162 N. La Brea Avenue, Los Angeles 90036 (213) 930-1960. Open daily 11-6. The 1950s are the center of the design world here, although the '60s are becoming represented more and more. Herman Miller and Knoll classics are popular and always in stock, and the shop has a large selection of small pieces, especially signed Italian glassware. Don Wilsey also designs pieces, as well as complete interiors and exteriors.

Loyal customers of the 14-year old store know to ask to see the "secret back room," where unrestored pieces running the gamut of modern design are real bargains.

Flamingo Road: 13752 Ventura Blvd., Sherman Oaks 91423 (818) 906-8133. Open Tuesday - Sat. 11-6,

Sun. 1-5. Michael and Trisha Bellochio's collecting passion evolved into this store some ten years ago, and there's been no going back. Oriented towards furniture -- blond Heywood-Wakefield pieces are a specialty -- their line runs to Atomic, but stops just short of the '60s.



Joanna Jetson: PO Box 480202, Los Angeles 90048 (213) 239-0771. By appointment. The appropriately named Joanna is a "private dealer," selling via a "sporadically-published" newsletter and working closely with clients by appointment to locate specific items on their wish lists. Another collector whose collection outgrew her house (it's now spread over three large storage spaces), her specialty is 1950s and 1960s Scandinavian design -- especially Hans Wegner -- with California designers, such as Van Keppel-Green, Greta Grossman and George Kasparian running close behind.

Her real love, though, is rescuing pieces from junkyards and turning them into belles of the ball. Among her most recent thrift shop finds have been a Hans Wegner teak-and-oak coffee table and a Cesare Latta mahogany bar car, both now beautifully restored.

Kuhlhaus: 5529 Melrose Ave., Los Angeles 90038 (213) 962-6210. Open Mon.-Sat. 11-6. Don Sanfrey and

Eddie Dodson's two-year old shop across from Paramount Studio has been 20 years in the making, with stops in London and NY, and the owners' eclectic tastes and background definitely show. A Norman Cherner overstuffed chair sits near a 1950s pink elephant vinyl bar, and Bertioia, Wakefield and Eames share space with an anonymous, but wonderful Danish slab coffee table. Don and Eddie feel that Los Angeles has always been a strong avant-garde market that determines trends for the rest of the country.

Modernica: 7366 Beverly Blvd., Los Angeles 90036 (213) 933-0383. Open Mon.-Sat. 11-6, Sun. 12-5. Sculptural, functional modern design -- and manufacturing -- is the focus at this large, well-established store on the increasingly '50s-modern Beverly Blvd.-La Brea Ave. strip. Brothers Jay and Franc Novak, in business 4 years, bring experience ranging from motion picture art direction to exotic automobile collecting to this venture, where one eye is always trained on the restoration of upholstered pieces and the creation of new pieces in authentic period style.

"At this end of the field, we're all cleaning up our act, bringing out the finest elements of the era and ridding ourselves of kitsch," says Jay.

They find a new revival of interest in post-war modern, and note that the cream of the early '60s, such as the knife-edge slab look, is getting more and more atten-

tion. Their own designs are reminiscent of the work of such designers as Ernest Race and David Weinstock.

Modern Times: 338 N. La Brea Blvd., Los Angeles 90036 (213) 930-1150. Open Tues.-Sat. 11-5 and by appointment. Bill Reed, who studied modern California architecture, opened his shop six years ago and hosts buyers from NY, Chicago and Santa Fe, as well as the local crowd. Rare 20th century design classics in good to excellent original condition -- Eames, Saarinen, Knoll and such -- are his mainstays.

As for trends, Bill sees prices rising on good pieces from both the '60s and the early '70s.

Deco and Moderne

Thanks for the Memories: 8319 Melrose Ave., Los Angeles 90069 (213) 852-9407. Open Mon.-Sat. 12-6. Bel Geddes, Rhode, Frankl, Weber -- it adds up to classic Moderne, and that's what David and Maddie Sadoski set out to collect 20 years ago. Maddie credits more public awareness of designers from this period with the growing interest in the furniture of the time. A certain romantic renaissance helps, too.



Cadillac Jack: 6911 Melrose Ave., Los Angeles 90038 (213) 931-8864. Open Mon.-Sat. 10-7. Just like in the novel, Don Coleough -- Jack to you -- spent *continued on pg.27*



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ALTHOUGH RICHARD Avedon's body of work is widely acknowledged and has been the subject of six important exhibitions in museums and galleries since 1970, the complete range of his black and white photography has never before been examined in a full-scale museum retrospective.

Richard Avedon: Evidence 1944-1994, the Whitney Museum of American Art's major retrospective, reassesses and clarifies Avedon's place in the context of the history of American photography, conveying the full depth and resonance of his often deliberately surprising approach to image making.

This exhibition will be on view at the Whitney until June 26, 1994. For more information call (212) 570-3633.



Richard Avedon
Harlem, New York City,
September 6, 1949



Walker Evans
"Torn Movie Poster," 1930
From the Collection of The Museum of Modern Art, New York
Gift of the photographer

THE UNIQUE AND LASTING influence of Surrealism on American photography is examined in an exhibition on view at The Museum of Modern Art until July 5, 1994. *American Surrealist Photography* presents some forty-five works, including both photographs and periodicals, dating from 1930 to the mid-1950s and representing more than twenty artists.

The works in the exhibition demonstrate the rich exchange between European and American artists; these included Americans who traveled to Europe and brought Surrealist ideas and techniques back with them, and, more importantly, Europeans who emigrated to the United States during the 1930s, as they fled the rise of Fascism.

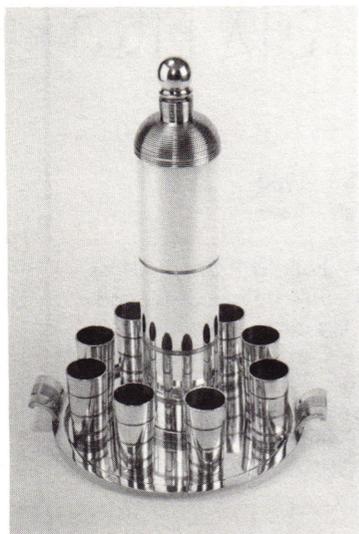
For more information on the exhibition call (212) 708-9400.

E X H I B I T I O N S

THE FIRST UNITED States exhibition of cocktail shakers is on display at the Museum of Our National Heritage in Lexington, Mass until October 30, 1994.

Shaken, Not Stirred: Cocktail Shakers and Design features nearly 100 of these swank Art Deco artifacts, drawn from the collections of Stephen Visakay and Arlene Lederman. Among the shakers presented are those styled in skyscraper and streamlined forms, as well as etched glass shakers silk-screened in ruby and cobalt. But the star of the show is the rare 1928 cocktail set designed by Lurelle Guild. Guild was one of the leading industrial designers of the 1920s and '30s.

For more information on the exhibition call (617) 861-6559.



1928 cocktail set designed by
Lurelle Guild
Photo: Stephen Visakay

HONORING THE 90TH birthday of Willem de Kooning, one of America's greatest artists, the National Gallery of Art is presenting the first major exhibition devoted exclusively to his paintings. The exhibition runs through September 5, 1994 and features seventy-six paintings, which range in size from small oils on paper to large canvases over six-and-a-half feet tall, representing de Kooning's highest and most original achievements in painting from the late 1930s to the mid-1980s.

"As the twentieth century draws to a close, it is fitting to look anew at the work of one of the most influential painters of our era," said Earl A. Powell III, director of the National Gallery. For more information on the exhibition call (202) 737-4215. *



Willem de Kooning
"Black Friday," 1948
The Art Museum, Princeton University, Gift of H. Gates Lloyd, Class of 1923, and Mrs. Lloyd, in honor of the Class of 1923

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Summer In Miami's South Beach

Several Deco District hotels receive vibrant facelifts in time to become summer havens for the hip and the beautiful

FOLLOWING THE SPECTACULAR SUCCESS of the Marlin Hotel which debuted in November 1991 in Miami's South Beach, the Art Deco Hotels group has recently opened two other completely refurbished Deco district landmarks, the Cavalier and Leslie hotels on Ocean Drive, which are among the Deco District's most vibrant facelifts to date.

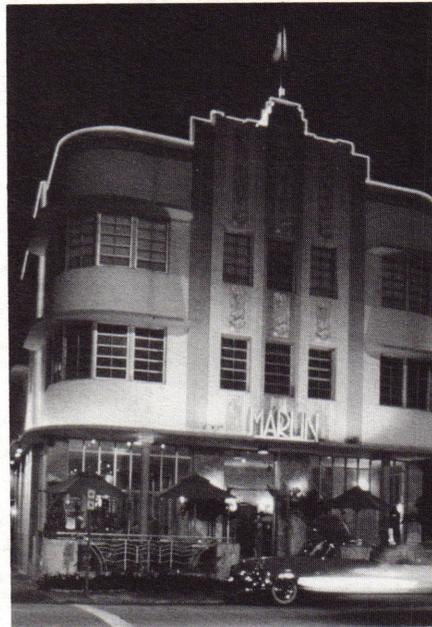
The Marlin Hotel has been voted the "Best of Miami" by the local *New Times*, and heralded as a "combination of aquatic glamour and island funk" by *Metropolitan Home*. Originally built in 1939 by L. Murray Dixon, one of the area's top architects at the time, the property's \$3 million renovation artfully combined the building's original sleek Art Deco design with colorful, modern interiors by Barbara Hulanicki, who is best known for her creation of London's legendary BIBA boutique in the 1960s.

The Cavalier and Leslie hotels, the Art Deco Hotels group's latest ventures, are both located on palm-lined Ocean Drive facing the city's beautiful white sand beaches. The hotels are just minutes from the sidewalk cafes, restaurants and nightclubs that are the veritable hubs of South Beach life.

The Cavalier was originally built in 1936 with a typically Deco emphasis on vertical lines, newly accentuated by Hulanicki with a refreshing palette of cream, caramel and lavender tones. Reopened in December 1992, the hotel's interiors are very Jamaican inspired, a style Hulanicki describes as "Jam-Deco."

At the neighboring Leslie, the late 1930s creation of Albert Anis, Hulanicki has artfully accented the vertical and horizontal bands and cantilevered window shades of its white facade with bright shades of gold and yellow. Reopened on March 1, 1994, the interiors have been completely redone in a hip, tropical style with bold hues of teal, pink, lavender, green, orange and yellow adorning everything from bedspreads to curtains to each room's painted "headboards" and furnishings.

For more information or reservations for the Marlin, Cavalier or Leslie call toll-free at (800) OUTPOST or (305) 534-2135.



*Left: Detail of the facade of the Cavalier hotel
Top: Leslie hotel exterior Center: Marlin hotel lit up at night Above: Cavalier hotel exterior
Photos: Cookie Kinkead*

Barbara Hulanicki

*The creator of the cult
"BIBA look" in the
1960s turns her attention to
Miami's Art Deco hotels*

BARBARA HULANICKI'S SPECTACULAR INTERIORS for Miami Beach's Art Deco Hotels group and The Netherland condominium complex are the product of a long, successful career marked by a string of creative coups in the fashion, design, art and literary worlds.

Raised in England, Barbara began her career as a fashion illustrator, but is undoubtedly best known for her creation of London's legendary BIBA boutique in the 1960s, a veritable phenomenon which has enjoyed renewed popularity in the 1990s.

When BIBA finally closed in 1976, Hulanicki continued to work in fashion, spending six years in Brazil designing and exporting clothes for such fashion greats as Fiorucci and Cacharel and then returning to London to create her own line of cosmetics, as well as dabbling in fashion photography for the *London Standard* and writing the autobiographical *From A to Biba*, published in 1983.

In 1987, Hulanicki and husband took off for the shores of Miami Beach, which she describes as "heaven, heaven, heaven" and where they've been ever since. "Miami today is like London in the sixties," says Barbara, "everything

*"Miami today is like London
in the sixties," says Barbara,
"everything goes"*

goes." Here, Barbara turned her creative genius towards interior design, her first project being Woody's, a pink neon nightclub owned by Rolling Stones guitarist Ron Wood. In 1989, Hulanicki met Art Deco Hotel group's Chris Blackwell (aka Island Records) who commissioned her to design the interiors for the Marlin Hotel.

Instructed by Blackwell to preserve the landmark building's Art Deco flair yet "think Jamaica" (though, ironically, she had never been), Hulanicki devised an elegant, eclectic combination she terms "seashore with Jamaican vibes." From the undulating sofas and seashell sconces of the hotel's lobby to the funky, colorful Shabeen Cookshack, Hulanicki's unique design of the Marlin has proved to be a stunning tour de force.

Over the past year, Barbara masterminded the renovations of the Cavalier and Leslie hotels, bathing their sleek Deco facades in hues of lavender, cream and yellow and designing interiors in a tropical-Deco style. Her next project is the renovation of yet another Miami Beach property for the Art Deco Hotel group -- the Victor, on Ocean Drive at 12th Street.



BIBA -- THE LEGENDARY BOUTIQUE WHICH took London by storm in the 1960s -- is back. Opened by Barbara Hulanicki and her husband Stephen Fitz-Simon as a small mail order business in 1964, BIBA blossomed into a veritable shrine of hip '60s style, catapulting Hulanicki and the "BIBA look" to near cult status.

Hulanicki found her inspiration for the BIBA look in early Hollywood movies and the post-war teenagers she saw on the London streets -- skinny and beautiful as a result of the food shortages during the war.

She clothed these young waifs in heavy crepes, chiffons, and ostrich feathers dyed dark, decadent colors. The look was nostalgic and seductive, and carried over to the BIBA line of cosmetics which included deep, smoky eyeshadows and black lipstick. The cosmetics -- very avant-garde for their time -- were eventually sold in 33 countries across the globe.

The shop itself also expanded, from one small store to an elaborate five floor, Art Deco emporium filled with leopard-skin sofas, chocolate-and-silver telephone kiosks, and a flamingo-filled roof garden which quickly became *the* place to be. People came from miles away, indeed from across the Atlantic, just to experience the cutting-edge atmosphere of the place. Customers included Sonny and Cher, Mick Jagger and Barbra Streisand, among many others.

Hulanicki and BIBA rode high until the financial crash in London in 1973. By 1976 the doors had closed, marking the end of a style phenomenon which many thought would never resurface again. But it has. Spotted on the runways in Europe recently were thin, waif models swathed in chiffon scarves, with dark, mysterious eyes and wickedly deep lips.

It just goes to prove that everything goes in cycles -- today's designers have taken the best of BIBA and offered it up anew to the next generation. ✱

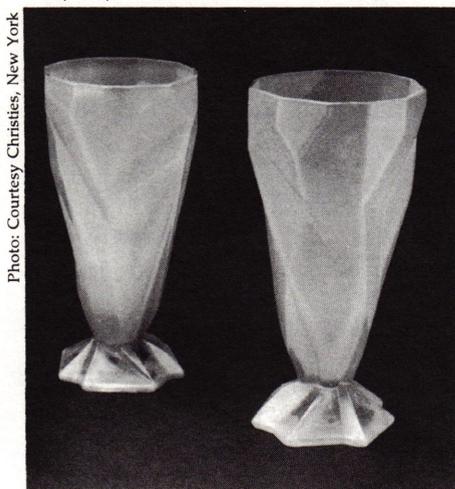
Auction

HIGHLIGHTS

SKINNER'S FEBRUARY 5 ART Glass, Arts and Crafts, Art Deco and Modern auction drew a capacity crowd of eager bidders, with the result an undeniably successful sale.

Modern works results demonstrated the continuing interest in contemporary pieces. Carl Milles bronzes invited stiff competition, with a patinated charging boar bringing \$4,140, and two gilt bronze lion and orb ornaments outdistancing expectations and reaching \$6,325. There was also strong interest in William Spratling jewelry, with a cuff bracelet selling for \$1,035 and a silver and tortoiseshell brooch realizing \$862.50. Modern furniture faring well included an Arne Jacobsen Egg chair reaching \$977.50, an Eames DAR armchair bringing \$258.75, and an Eames DAR swivel armchair selling for \$575.

Enthusiasm continued with Art Deco and Art Nouveau works. An iron skyscraper table lamp sold for \$977.50, a Vienna Secessionist DAS INTERIEUR II Portfolio sold for a comfortable \$460, a Ruba Rombic covered dresser jar, c.1930, sold for \$546.25, and 2 Rombic tumblers in opal green, c.1930, fetched \$690. For future auction information call (508) 779-5144.



Above: Two Ruba Rombic tumblers, c.1930

PART I & II OF THE BARBRA Streisand Collection of 20th Century Decorative and Fine Arts auction at Christie's on March 3-4 totaled \$6.2 million, topping the high pre-sale estimate of \$4.5 million by \$1.7 million. "The sale was an enormous success. Many individual lots brought two and three times their high estimates in Part I, while in Part II, many items brought ten times their estimates," said Nancy McClelland, head of Christie's 20th Century Decorative Arts department.

Part II of the Streisand Collection totaled \$445,000 over a high pre-sale estimate of \$290,000 and was 99% sold by lot and dollar. The sale was highlighted by incredible prices for average objects that can only be attributed to the devotion of Ms. Streisand's fans. For example, Ms. Streisand's chintz upholstered make-up chair, estimated at \$100-\$150, sold for \$6,900.

The highlight of the Collection was clearly the record-breaking sale of Tamara de Lempicka's *Adam and Eve*, which sold for nearly \$2 million.

At the close of Part I, Ms. Streisand, who had listened to the auction by phone from her Beverly Hills home, said that she was "thrilled with the results of Christie's sale. The highlights for me were the Lempicka and the Cartier clock. This sale meant a lot to me, as it represented more than 30 years of collecting, beginning with my first purchase at 18." For future auction information call (212) 546-1119.

CHRISTIE'S MARCH 5 SALE OF Important 20th Century Decorative Arts featured a fine selection of Art Deco objects, including a lacquered and gilded panel, *La Conquete du Cheval* by Jean Dunand, depicting two native riders in pursuit of five wild horses which sold for \$90,500 to a private collector.

continued on page 22

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MANUFACTURES HEYWOOD-WAKEFIELD STREAMLINE
PIECES FROM THE FORTIES AND FIFTIES

LOOKING TO THE PAST

FOUNDED IN 1826, THE Heywood-Wakefield Company was America's oldest, continuously operating furniture manufacturer until its liquidation in the late 1980s.

In the 19th century, the Gardner, Massachusetts-based company brought the same Yankee ingenuity to furniture making that the cotton mills of Lowell, Mass., imparted to the textile industry. Heywood-Wakefield pioneered the mass production of furniture -- chairs in particular -- using interchangeable parts and, for their day, long production

ers' desire for something more "modern."

The company's first two modern lines met with limited success. In 1931, Heywood-Wakefield introduced a line by Gilbert Rohde, who had gained fame for his tubular steel furniture lines for the Troy Sunshade Company and his table clock designs for the Herman Miller Clock Company. The company also introduced a 60-piece line by Russel Wright in 1934. Wright is best known for his dramatic American Modern dinnerware for Stubenville Pottery.



His line for Heywood-Wakefield was first sold on "open stock" at Bloomingdale's, a new concept for the time.

In 1936, at the recommendation of their advertising agency, Heywood-Wakefield retained a third high-profile industrial designer, Count Alexis de Sakhnoffsky, renowned for his streamlined automotive designs as well as his contributions to *Esquire* magazine. Using the same sensuous lines and curves that had made his automobile designs so popular, Sakhnoffsky set about creating the *Streamline* line for Heywood-Wakefield. The results were breathtak-

ing, if somewhat impractical to build, and it was then up to the company's in-house design department -- a highly creative and resourceful group led by W. Joseph Carr -- to refine Sakhnoffsky's designs and render them cost-efficient, production-friendly and, of course, long-lasting for the consumer.

Sakhnoffsky's *Streamline* designs for Heywood-Wakefield -- which included living room, dining room and bedroom suites, and a variety of shelving systems -- proved to be an instant and enduring success for the company. Carr's in-house team continued to adapt the line, each year *continued on pg.18*



runs to make solid, functional furniture available to America's burgeoning middle class.

By the time of the Great Depression, the Heywood-Wakefield Company was listed on the New York Stock Exchange and operated 7 factories and 11 warehouses throughout the United States. Like other leading consumer products companies, from General Electric to General Motors, Heywood-Wakefield turned to that new breed -- the industrial designer -- to create a look for their products that would satisfy their custom-

*Top: Heywood-Wakefield arm chair (above) Butterfly drop-leaf extension table and (right) Biscayne sofa, all produced by the South Beach Furniture Company
Photos: Louis Jay*



Heywood-Wakefield cont. from pg. 17 introducing new pieces and slight variations. By the 1940s, the simple, curving shapes and pale satiny finish of the furniture had become closely associated with the contemporary look of the period.

Heywood-Wakefield continued to make solid wood furniture in evolving versions of *Streamline* until the 1960s, but the company seemed to have lost its way. Rocked by competition from new materials such as plastics and veneered fiberboard and from non-unionized, large-scale, single-story factories in the South, the company went bankrupt in the 1980s.

Just as Heywood-Wakefield was sinking, however, its Streamline furniture was becoming a sought-after collectible. Leonard Riforgiato, founder of South Beach Furniture, had become a leading collector and dealer in vintage Heywood-Wakefield, and was encouraged by the growth in popularity of the original Heywood-Wakefield line among a sophisticated clientele across the country. He was, however, frustrated by the increasing difficulty in finding original pieces. With the help of investment banker Andrew Capitman, Riforgiato set out to revive the Heywood-Wakefield line.

Capitman's mother, Barbara, was largely responsible for saving South Beach's historic Art Deco District from destruction in the 1980s and Andrew himself has played a prominent role in the preservation of the landmark district.

In 1992 they formed a partnership, and, after 18 months of effort -- including pilgrimages to Gardner, Mass., where Riforgiato and Capitman met octogenarians George Heywood, the last member of the company's founding family to run the business, and Joe Carr, the company's design director for 40 years -- South Beach Furniture acquired the Heywood-Wakefield name and logotype in January 1994.

The new Heywood-Wakefield line is manufactured in North Carolina and Massachusetts, and custom finished in Riforgiato's Miami workshop, using the meticulous refinishing methods he developed to restore the originals.

Each piece in South Beach Furniture's revival line is a precise replica of the original furniture in every

detail -- the same wood (select grade Northern Yellow Birch), the same construction techniques, and the same hardware. One of South Beach Furniture's suppliers for the revival line has even acquired the original steam bending equipment from the old Heywood-Wakefield plant.

The designs selected for production by South Beach Furniture -- the late 1940s and early 1950s versions of the Heywood-Wakefield offerings -- are considered by many to be the apogee of the streamline moderne style.

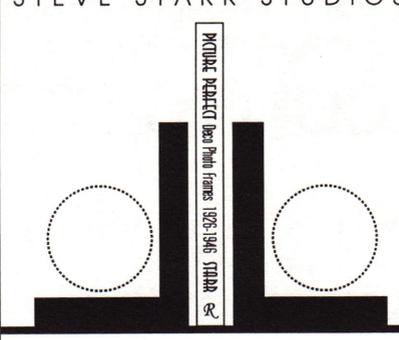
Says South Beach Furniture founder Leonard Riforgiato, "Though the streamlined look of Heywood-Wakefield's *Streamline* designs is virtually timeless, their simple, clean lines, solid construction and lasting strength are qualities that are particularly appreciated in the 1990s."

South Beach Furniture is currently offering 7 pieces in its Heywood-Wakefield line, including a 65-inch Biscayne sofa (originally introduced in 1948), priced at \$2,195 retail, and a matching Biscayne club chair, priced at \$1,395. There is also a highly architectural 58-inch dining table, expanding with two leaves to 94 inches and featuring distinctive wishbone legs, priced at \$1,895, and a 48-inch round dining table, expanding with one leaf to 63 inches, priced at \$1,695. Matching dining chairs are available with or without arms, priced at \$585 and \$507 respectively. Two bookcases are also available, a three-shelf model (32 1/2" high) for \$545, and a five-shelf model (78" high) for \$695.

During the course of 1994, South Beach Furniture will be adding a number of other pieces to its Heywood-Wakefield line, including the very popular M320W seven-drawer, knee-hole desk, available with or without personal computer adaptations; bedroom furniture; occasional pieces and an entertainment unit for the living room, and china cabinet and sideboard pieces for the dining room.

The revival line of Heywood-Wakefield is available exclusively through the South Beach Furniture Company, whose showroom and offices are located at 180 NE 39th Street in Miami's Design District. For more information call (305) 576-4240 or (305) 759-9208. *

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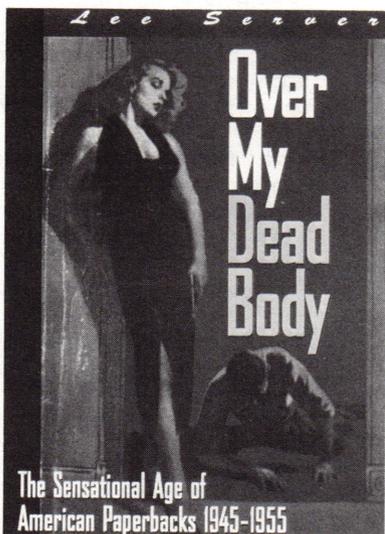
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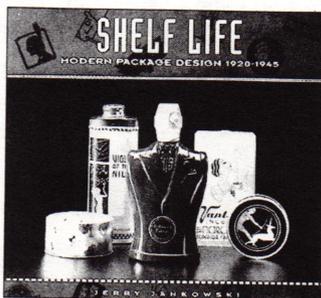
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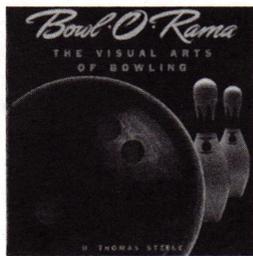
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Auction Highlights *cont. from page 16*
BUTTERFIELD & BUTTERFIELD'S
 March 20 auction of Art Nouveau, Art Deco and Arts and Crafts in Los Angeles featured a range of furniture and decorations from some of the most important makers and craftsmen of the 20th century.

In European art glass Lalique continued to retain its appeal, yielding prices well above estimate for opalescent pieces. A fine molded opalescent glass vase *Oram* and glass statuette *Suzanne* each realized \$10,925, while the opalescent vase *Borromee* brought \$4,600. A frosted glass radiator ornament *Victoire* was also successful, garnering \$9,200.

A Hagenauer chromium figural dressing table mirror with a final price of \$9,775 highlighted the Austrian and German furniture and decorative arts. Rounding out the sale in the contemporary section were a Piero Fornasetti printed trompe l'oeil secretary bookcase, which sold for \$9,200 and a brunswick white and black holly and mother-of-pearl inlaid Circassian walnut pool table which brought \$8,050. For future auction information call (415) 861-7500.

Photo: Courtesy Butterfield & Butterfield



Above: Hagenauer chromium figural dressing table mirror, 24 3/4" high

BABE RUTH'S ORIGINAL 1930 contract with the New York Yankees - dictating a salary of \$80,000, the highest ever paid to a baseball player at the time -- led Christie's *continued on pg.28*

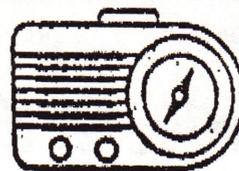
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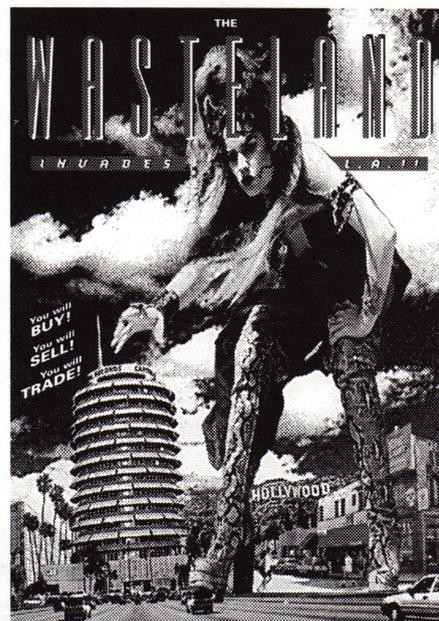
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*Architect, Artist,
Enthusiast:*
**Keith
Murray**
and Design
By Laurie Burras

Although trained as an architect, Keith Murray is most well known for his work in ceramics and glass
Above: Ridge vase by Keith Murray in moonstone
Right: Black and brown (basalt) ceramic pieces by Keith Murray



WHAT DO YOU DO IF YOU ARE AN anonymous architect who can't find work in England during the Depression? Become a world class designer of glass and ceramics, of course. That is if you are Keith Murray and have Murray's talents.

Laid off during the Great Depression and unable to find any positions in his field in England, Murray took up designing glass to support himself and ended up etching out a phenomenal career.

A few experimental designs for Whitefriars opened the door for Murray to a relationship with Stevens and Williams that would last throughout the

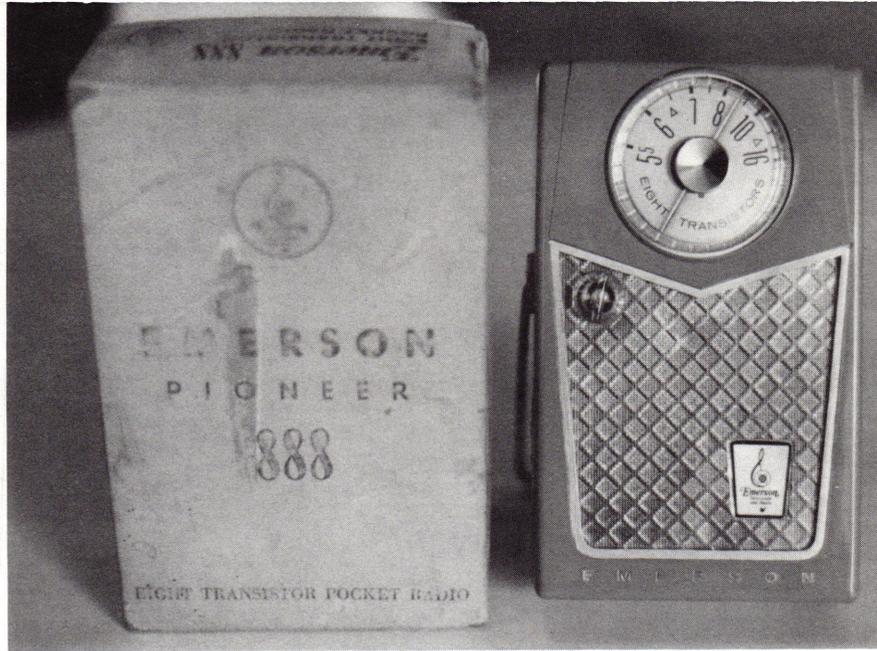
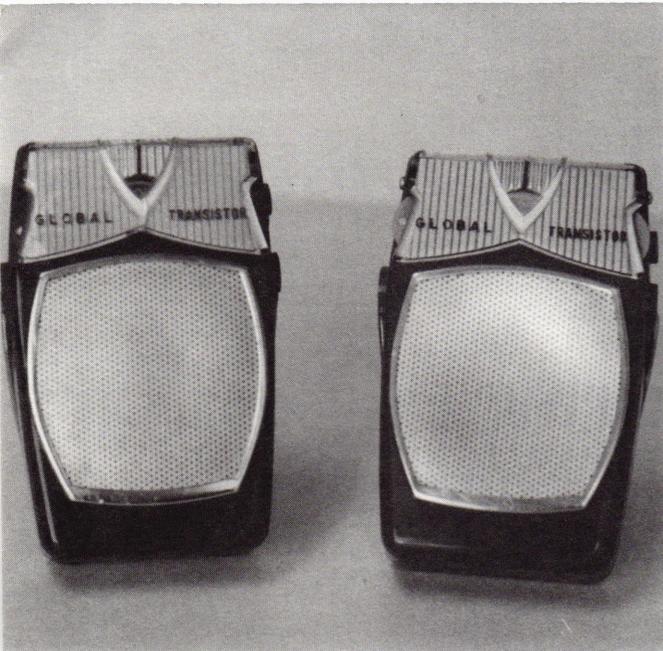
1930s. Although Murray's glass works are not as familiar as his ceramics, he clearly made an imprint in the field. Murray is often credited with attempting to save the English glass industry through modernization, a goal probably brought about by his keen interest in old British glass and his enthusiasm for the new Swedish glass designs at the 1925 Art Deco show in Paris.

Murray soon found himself with commissions from other major production houses of England. He produced some designs for the Royal Silversmiths Mappen and Webb, yet little is known about his relationship with them. Murray is most remembered for his

work with Wedgwood.

In 1931, Josiah Wedgwood V invited Murray to their Etruria factory to study the Wedgwood techniques. It was not long before Keith Murray was brought on as a permanent freelance designer.

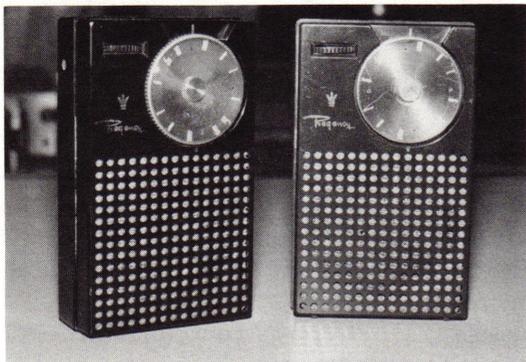
Murray's concentration on shape over ornamentation fit the Wedgwood tradition like a hand in glove. His use of classic lines and architectural form brought a needed modernism to their traditional English style. The result? Elegant shapes with Wedgwood-created colors such as matt straw, april green, moonstone, turquoise, matt gray, bronze basalt, *continued on pg. 30*



Transistor Radios: America's Hottest Collectible

Once a sleeper on the collectibles market, transistor radios are coming out of the attic and fetching astounding prices

By Henry B. Cohen "Mister Transistor"



Two vintage Regency transistor radios

JUST TWO YEARS AGO A SINGLE EXTREMELY RARE transistor radio sold for slightly over \$3,000. That's a lot of green for an item most people throw away at Spring Cleaning time. And if you think the sale was a fluke you're only partially right because many highly collectible transistor radios sell for hundreds of dollars. Aside from the astounding prices, other factors merit your attention.

The transistor radio collecting population is generally dichotomized as follows. One group, the folks you're least likely to meet as they stick to themselves, is comprised of traditionalists who attend radio meets and have been collecting these "smalls" for many years. They expect to, and will only pay, skinny money for their sets (\$5 to \$35 is the norm) and usually amass many hundreds or even thousands of radios. They prefer to trade rather than buy, they almost always refuse to sell outright and they are extremely clannish.

The second group of collectors, the people you want to meet, are the new kids in town. Most are thirty-something, want to buy, want the sets to work, and are the lifeblood of transistor collecting. A few collect both novelty and traditional radios, although most specialize in one or the other.

Targeting Transistors

Let's get specific about makes and models. The cardinal radio is the Regency TR-1 first manufactured and sold in late 1954. As with other sets, but in this one case to a lesser degree because of historical importance, condition followed by condition followed by condition is everything. Color also plays an important role as well. For example, the lowest prices currently asked for TR-1s by the few who will sell hover around \$200 for basic black. The two marbelized sets, mahogany and green fetch the big bucks, especially the latter. Red and white sets are fairly common but grays are not. For a highly collectible new in box set with papers you can just about name your price.

Second to the TR-1 in importance, and even more difficult to obtain is the Sony TR55. Only a few are in collectors hands ➤

*Top Right: An Emerson Pioneer '888' transistor pocket radio with original box
Top Left: Two Global transistor radios in black and red
Opposite Page: A Toshiba "Lace" transistor radio*

at this time as these were produced in tiny quantities (some report no more than 1800 but nobody is certain) and never officially imported to the U.S. The Sony TR63 is also a hot set but drops to the \$250 - \$350 range depending on color and condition. All sun-powered radios, especially Hoffman Solars, fetch upwards of one hundred dollars as do the earliest Raytheons -- the second company to market transistor radios. And a new or mint in-box set can probably get you a good used car in trade. Keep in mind, however, that the prices I'm quoting are paid by only a few well-heeled collectors and represent the absolute maximum you can get for a set in stunning condition. If you're lucky enough to find a TR-1 you should have no trouble selling it for \$150, but unless you've got a new in-box set and know that you've got a buyer, trying for the super bucks may keep you sitting on the set for a long while.

Smack In The Box

The value of packaging (original boxes and papers, etc.) is a major factor among transistor collectors. A pair of unused TR-1 boxes were sold a little over a year ago for \$75 and would have gone far higher had the seller known their true value.

Fine leather carrying cases are beginning to come into their own, and add a great deal of interest, and consequently higher prices, to the sets. Since collectors display their radios on shelves in great quantities this precludes placing them in their cases prior to sale. But when collectors go to sell or trade, having a mint set in its case adds considerable value and a degree of charm. And for some sets, like the popular but ubiquitous Zenith 500 series, protects them sufficiently to allow their intended use (portability) without much chance of damage.

Flag Waving

The most avid collectors tend to disdain Japanese sets except for the first Sony and Toshiba models, (even if they carry an American brand name) favoring only those made in the United States. As a result, most early American (except for RCA, GE and Westinghouse) sets are in great demand so there are still outstanding

bargains among the Japanese products, but since the publication of *Made In Japan* last Fall, this is changing. Therefore if you can get your hands on the early Japanese sets cheaply do not hesitate for a moment. Grab 'em before someone else does.

Yes Virginia, They Can Be Fixed

Repair and restoration of small transistor sets is possible. I recondition many sets per week. If you're going to charge premium prices, reconditioning is generally necessary, especially for a retail buyer. Having said this, it is my hope that some of you will now unearth a few valuable transistor sets. I don't care if you like them or not, I just want you to know that they are generally worth money, and in some cases a small fortune.

Old Age Is The Rage

Currently sets made after 1963 are not worth much but may increase in value over the next few years. Whether or not radios made in countries other than the U.S. and Japan will ever achieve greatness is for the futurists among you to decide. I think not, save perhaps for a few novelty sets. Transistor radios are different from all other categories of receivers because of the great numbers made of almost every model, and because it is almost essential that the first example of each manufacturer be owned by every "serious" collector.

Grading The Make

In judging overall radio "quality" no standards exist among collectors at this time. Tradeoffs at the high end are constantly being made between chips verses cracks verses dinks, dents, depressions and molding anomalies and the like. Fact is that few sets are found in mint condition and those that are truly perfect should (and frequently do) command extremely high prices.

Sets with major defects are usually relegated to the parts pile and those that fall in between are frequently upgraded as a new "parts" set is found. Beware of the "Frankensteins," which are radios made from a number of other sets, because they may have no value at all to the knowledgeable collector. It is acceptable to create a "perfect" set from several parts sets if all the radios involved are the same *continued on pg. 27*

key to models and prices

These are the most collectible transistor radios and their current prices

Regency TR-1 any set (\$150 +)

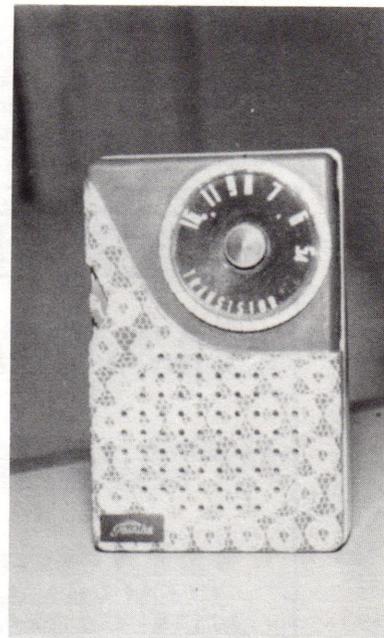
Raytheon any pocket set (\$150 - \$250)

Sony the TR55 and TR63 (\$150 - \$300)

Solar any sun-powered radio, especially Hoffman (\$100 - \$250)

Toshiba the "Lace" model (so named because real lace is actually sandwiched into the clear plastic fascia) (\$75 - \$150)

*Note: the numbers quoted are what is considered to be fair dealer prices given sets in usable to excellent condition. Parts sets, or those with major flaws, may sell for considerably less while new-in-box units may go at far higher prices and again color and condition can make or break a deal.



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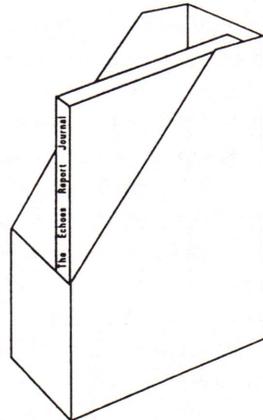
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West Coast Report cont. from page 10
10 years prowling the Midwest, wholesaling his finds on the NY and California markets, before he came to rest on Melrose 7 years ago. While Don's personal love is the period from 1933 to 1939 ("born in the Depression, died in World War II"), the '50s are well-represented as well, especially Cowboy Western.

Everything is American, both the restored pieces on display in the showroom and the 500 or more "as found" items in the open-to-the-public warehouse a short distance away. Don offers complete in-house restoration on the "as-found" pieces, and keeps a wide assortment of fabric samples and catalogs to help a buyer decide. Reprints of a number of original furniture catalogs -- including Heywood-Wakefield -- are available via mail order at (800) 775-5078, or at the store.

Futurama: 7956 Beverly Blvd., Los Angeles 90048 (213) 651-5767. Open daily 1-8. Sofas and "things that work" take the spotlight at former low-budget film set designer Jeffery Perry's 7-year old venture, recently relocated from Hollywood to the Beverly Blvd. strip. Perry is more impressed by the "look" of a piece of furniture than the designer label. Pieces range from the '30s to the '60s.



Haywire: 5247 Melrose Ave., Los Angeles 90038 (213) 466-6676. Open Mon.-Fri. 1-6, Sat. 12-6, Sun. 1-5. Well, one thrift store leads to another, and another, and then...

Now Craig and Mitch London have arrived on Melrose. Eclectic is definitely the word -- "goofy and free-form," says Craig. The stock spans the '40s, '50s and '60s with an emphasis on small pieces and (mostly) California dinnerware. This is also the place to look for an extra lighting fixture for your "Googies"-style coffee shop. Prices are reasonable (and often downright cheap). A fun stop on your tour of Los Angeles.



Transistor Radios cont. from page 25
model with the correct chassis. Zenith 500s are extremely susceptible to this practice because so many parts and chassis made over several years are interchangeable. Often an innocent "Frankenstein" has been created by a well-intentioned amateur collector.

Essential Reading

One final note to new collectors and a few established ones. Get a copy of Mike Schiffer's book *The Portable Radio In American Life* published by the University of Arizona Press. It is both an example of technical based writing at its finest, and more important, it's a good read full of interesting facts, backgrounds, perspectives and pictures. This book is essential for collectors of small radios. And if you really want to learn more and make better trades I also recommend you get the SAM's *Baby Boomer* series of six books for help in identifying the age of most early transistor radios.

The new price guides published this Spring are not particularly useful. I find them fraught with errors of fact, and the prices quoted to be fictional. There are simply not enough established collectors to allow meaningful pricing at this time.

A Rough Gauge To Judging Age

Most collectible transistor radios were manufactured between 1954 and 1963. For Civil Defense purposes they carry Conelrad markings on their tuning dials. These are small symbols -- like dots, stars, the letters CD, a tiny triangle, etc., placed between the 6 and 7 position and just before the 16 mark on the dial. You'll also see these marks on virtually all portable and some table radios made during this height of the cold war period.

*-This feature was written by Henry B. Cohen, aka "Mister Transistor," a long-time transistor radio collector. He can be reached at (201) 585-0030 if you would like more information about transistor radios, or have a question on one you own. **

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Auction Highlights *cont. from page 22*
Sports Memorabilia sale of March 26, selling for \$29,900.

Other highlights included the game ball used by Don Larsen in the 1956 World Series in which he pitched a record perfect game. The ball is signed by Larsen and Sal Maglie, the opposing pitcher, and sold for \$13,800, and the Los Angeles Dodgers home flannel jersey of Hall of Famer Don Drysdale, c.1965, sold for \$5,750.

"The results of today's sale confirmed that quality baseball collectibles, especially in the area of autographed memorabilia such as photographs and balls, continue to achieve high prices," noted Paul Jenkins, head of Christie's Collectibles department. "Football ephemera such as contracts, photos and scrapbooks also demonstrated remarkable strength." For future auction information call (212) 546-1119.

WRISTWATCH DESIGN AND technology underwent a dramatic revolution during the 1920s and 1930s with the transition from pocket watches to wristwatches. The Christie's Fine Watches, Wristwatches and Clocks auction on April 7 featured a selection of watches from this pivotal period.

Sales of note included a unique square Rolex chronograph wristwatch, c.1950, with fluted lugs which sold over its pre-sale estimate for \$33,350 to an American dealer; a Patek Philippe gold chronograph wristwatch with moon phase and perpetual calendar, c.1960, garnered the highest bid of the sale at \$57,500 from an American dealer, and a c.1934, gold cushion-shaped Vacheron & Constantin chronograph wristwatch went home with a private collector for \$32,200.

"In general, buyers in this market are very astute and do not bid on those pieces that carry aggressive estimates. Most of our lots found buyers at or above reasonable estimates," noted Vivian Swift, head of Christie's watch department.

BUTTERFIELD & BUTTERFIELD'S American, European & Contemporary Prints auction of April 20 was held in two sessions. Highlights from Session I, American & European Prints, included a Thomas Hart Benton lithograph, *Huck Finn*, c.1936, which fetched

\$7,475; a Gerald Leslie Brockhurst etching, *Adolescence*, c.1932, which sold for \$12,650, and a lithograph by Marc Chagall, *Le Cirque*, c.1967, which hammered down at \$14,950.

Highlights from Session II, Contemporary Prints, included Joseph Albers lithograph *Interim*, c.1942, from the *Graphic Tectonics* series, which sold for \$575; Roy Lichtenstein's lithograph *Cathedral Series: Cathedral #4*, c.1969, which sold for \$2,185, and Andy Warhol's off-set lithograph, *Liz*, c.1964 fetched a comfortable \$4,887.50. For future auction information call (415) 861-7500.

THE JACK E. AND RACHEL GINDI Collection of Modern Literature was auctioned off at Christie's East on April 20. Two records were set at the sale - John Steinbeck's *Cup of Gold*, c.1929, set a record for an inscribed book by Steinbeck selling for \$12,650, and an inscribed 1939 edition of Steinbeck's *The Grapes of Wrath* garnered \$11,270.

TOTAL SALES FIGURES FOR William Doyle Galleries' April 20th auction of Belle Epoque 19th & 20th Century Decorative Arts reached \$882,671. Decorative items and silver were the strongest sellers, the Tiffany name receiving particular attention as a Tiffany Studios favrile glass hanging trellis shade was the undisputed highlight of the sale, and brought \$39,100 from a New York dealer.

Art Deco items also brought favorable results, including a glass and chrome side table, c.1930, with a stylized foliate motif which sold above its pre-sale estimate for \$2,185; a metal figural smoker's stand sold for \$575, and a Hagenauer bronze figure of a dancer, c.1930, hammered down for \$805. For future auction information call (212) 427-2730.

CHRISTIE'S TWO-PART SALE OF Photographs on April 20 and 21 totaled \$3,167,433 -- the highest total ever for a Photographs sale at Christie's New York -- and ten world auction records were set.

At Part I of the sale, held on the evening of April 20, the top price was realized for Man Ray's *Noire et Blanche*, c.1926, which sold for \$354,500, against an estimate of *continued on page 30*

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JUNE, JULY, AUGUST & SEPTEMBER



*Helen Levitt
"New York," 1945
Collection: The Museum of
Modern Art, New York
Gift of William H. Levitt
American Surrealist Photog-
raphy, through July 5*

auction in Los Angeles,
CA (213) 850-7500

AUGUST

27-28 Garden State Inter-
national Show in New Jer-
sey (201) 384-0010

SEPTEMBER

5 Sturbridge Antique Textile
Extravaganza show in
Sturbridge, MA (603) 430-8588
24-25 Vintage Clothing, Jew-
elry and Textile show in
Stratford, CT (203) 758-3880
30-Oct.2 Metropolitan Arts &
Antiques 20th Century Show
And Sale in New York (212) 463-
0200

ONGOING...

Through June 12 "Packaging
The New: Design And The
American Consumer, 1925-
1975," at the Cooper Hewitt
Museum (212) 860-6898

Through June 14 Modern Draw-
ing Exhibition, Part II, at The
Museum of Modern Art in New
York (212) 708-9400

Through June 19 "Collection In
Context: Isamu Noguchi-Early
Abstraction," at the Whitney
Museum of American Art (212)
570-3633

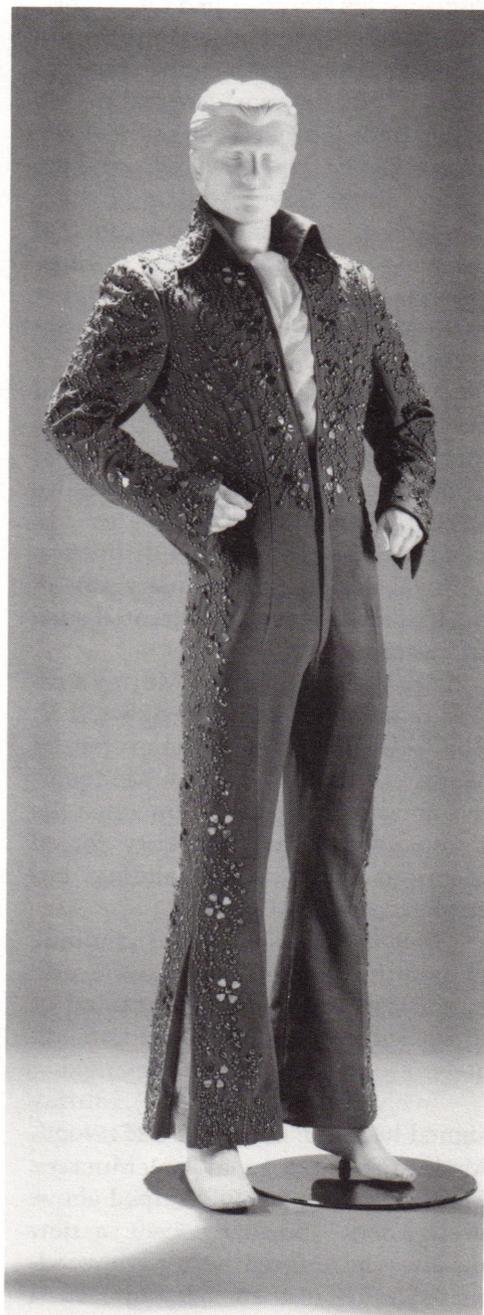
Through June 26 "Richard
Avedon: Evidence 1944-1994"
exhibition at the Whitney Mu-
seum of American Art (212) 570-
3633

June 16 - September 11 "Women Artists And Minimalism In the
Nineties" exhibition at the Museum of Modern Art (212) 708-9400

June 23 - September 13 "British Drawings: 1890-1990," at The
Museum of Modern Art (212) 708-9400

Through July 5 American Surrealist Photography Exhibition at the
Museum of Modern Art (212) 708-9400

Through August 14 "Charles and Ray Eames Furniture" exhibi-
tion, 18 pieces
from the collection
of Christopher
and Davina
Fillichio at the
Museum of Art in
Florida (305) 525-
5500



*Elvis Presley's
Royal Blue Stage
Jumpsuit, designed
by Bill Belew. Em-
bellished with sil-
ver clover shaped
studs, which gave
the suit its name,
the "Good Luck"
jumpsuit.*

*To be offered for sale
at Butterfield &
Butterfield's Elvis
Presley Museum
Collection auction
on June 19.*

*Pre-sale estimate of
\$25,000 - \$50,000.*

Photo: Courtesy Butterfield & Butterfield

JUNE

4-5 Art Deco-'50s Sale in San
Francisco, CA (415) 599-DECO

12 11th Annual Exposition of
The Decorative Arts in Wash-
ington, DC (202) 298-1100

16 Butterfield & Butterfield Jew-
elry and Timepieces auction in
San Francisco and Los Angeles,
CA (213) 850-7500

16 William Doyle Galleries'
Lalique Society of America An-
nual Auction in New York (212)
427-2730

18-19 Butterfield & Butterfield
Elvis Presley Museum Collec-
tion auction in Los Angeles, San
Francisco and Las Vegas (213)
850-7500

JULY

4 Sturbridge Textile Show in
Sturbridge, MA (603) 430-8588

17 Butterfield & Butterfield
Western Costume Auction, Part
II in Los Angeles, CA (213) 850-
7500

18 Butterfield & Butterfield En-
tertainment Memorabilia

Keith Murray continued from page 23 and red-body stoneware in a variety of ribbed and fluted vases, bowls and jugs. Memorable tableware includes coffee-sets with sleek, stepped lids and the famous three-pint Beer Mugs that Wedgwood advertisers boldly claimed made a good beer taste even better. British modernist Herbert Read went even further, calling the mug designs "better than anything else in Modern English Ceramics." Murray also created a graceful line of powder, cigarette and multi-purpose covered boxes as well as ashtrays, ceramic inkstands and tobacco jars.

While Murray never worked full-time with Wedgwood or Stevens and Williams, his works gained full honors. The media lavished attention on Murray's exhibits at the trade shows of the day. His designs were featured in period trade journals such as the *Architectural Review*, *Design for Today* and the *Studio*. At the Royal Academy Exhibition held in 1935, one critic wrote that "Nothing in this exhibition is more gratifying than the work of designer Keith Murray, in ceramics, glassware and silver."

Murray's designs were admired outside England as well. His works were exhibited in Milan, Paris, Copenhagen and Brussels, and sales were great in the United States. In 1936, Murray received the distinction of Royal Designer for Industry, one of the first artists ever to be granted such an award.

Another highlight of Murray's career came from Josiah Wedgwood V. The elder Wedgwood hand picked Murray to design the new headquarters and pottery in Barlaston when the Company's added prosperity forced them out of their long-standing, but outdated factory at Etruria.

Murray's classic designs continue to grab the attention of collectors and enthusiasts today. To the trained or untrained eye, his pieces are immediately recognizable and well-marked.

In his early years (1932-33), Murray signed his full name over Wedgwood, Made in England. From 1934, Murray's Monogram was firmly stamped above Wedgwood. But after 1940, a new mark was introduced: KM, Wedgwood, Made in England, encircled by Etruria & Barlaston. For his glasswork,

"What is wanted is not Art with a capital A, and not modernistic art, but just good, plain design: If a design shows common sense, if it is functionally satisfactory, and has been given good line and form, and if it satisfies contemporary taste, then it will be modern."

- Keith Murray

Murray's facsimile continued to flourish with the Stevens and Williams' Brierley Hill mark.

Despite his unprecedented achievements in ceramics and glass, in 1946 Murray gave up his lucrative design practice to devote himself entirely to his first love: Architecture. This time he was also wildly successful and did not retire until 1967.

Murray strongly believed in architecture as a solid foundation for both functional and artistic design. Architecture offered students a practical knowledge of form and manufacturing as well as the economics of finance and trade, essential components of a successful relationship between production house and artist. Designs must be easily manufactured and easily sold.

Late in life, Murray wrote that he never would have started down the glass and ceramic design path, had he not been forced to detour from the avenue of architecture.

Keith Day Pearce Murray, born in New Zealand in 1892 and who served England with distinction in World War One as a pilot in the Royal Fighters Corp, served the world with greater distinction as an inter-war designer of glass, ceramics, silver and architecture, died in 1981.

-- Laurie Burras has been a writer and editor for newspapers, magazines, books and videos for more than 15 years and an Art Deco enthusiast for slightly longer. A fantastic selection of Keith Murray is currently being exhibited at the Carole A. Berk Gallery in Bethesda, Maryland. *

Auction Highlights cont. from page 28 \$180,000 -- setting a new auction record for the artist. Edward Weston's exceptional *Cloud, Mexico*, c.1926, which was deaccessioned by the J. Paul Getty Museum in Malibu, realized \$156,500 - also a record for the artist.

Other highlights included Alfred Steiglitz's *New New York*, c.1931, which sold for \$85,000.

On April 21 Part II of Christie's Photographs sale set three additional artist's records, including Weegee's *Their First Murder*, c.1936, which had a pre-sale estimate of only \$3,500 and sold for a record \$23,000.

THE CENTERPIECE OF BUTTERFIELD & BUTTERFIELD'S Fine Jewelry & Timepieces auction on April 21 was an Art Deco ruby, diamond, and platinum bracelet which belonged to Katherine Mackay Hawkins, granddaughter of Nevada mining magnate and entrepreneur John Mackay, once the wealthiest man in the world. The bracelet sold for more than double its pre-sale estimate at \$31,625.

Other sales of note included an Art Deco 8.7ct mine-cut diamond, ruby and platinum ring which sold for \$18,400 and an Art Deco diamond, emerald and platinum brooch from the estate of Emerson Otte which sold for double its pre-sale estimate at \$12,650. For future auction information call (415) 861-7500.

BUTTERFIELD & BUTTERFIELD'S Modern, Contemporary and Latin American Art sale of April 21 showed strong results across the board. High points included Massimo Campigli's oil *Donna*, c.1955 which brought \$37,375; Fernando Amorsolo's oil *Nude With Blue Blanket*, c.1932, which sold for more than nine times its pre-sale estimate at \$37,375, and Joan Brown's oil *Sun Over Contraption*, c.1960, which hammered down at \$28,750.

THE STAR OF SWANN GALLERIES' Photographs auction of April 22 was a rare Ansel Adams *Sierra Club* portfolio which contained 25 photographs of Yosemite National Park, c.1929, which sold for \$32,200. Other sales of note included an Edward Weston print *Church, New Mexico*, c.1933-34, which sold for \$9,200. For future auction info. call (212) 254-4710. *

SHOW

Updates

FLORIDA GOVERNOR LAWTON Chiles proclaimed May 1994 "Baby Boomer Month In Florida." Citing Baby Boomers, those people born between 1946 and 1964, as among the most productive residents of the state, the proclamation stated that "as Florida experiences continued growth during the '90s, Baby Boomers will continue to contribute significantly to our economic prosperity."

As part of the observation of Baby Boomer Month, **BABY BOOMBAZAAR**, the first collectibles show in the area to concentrate on articles from the 1950s, 1960s and 1970s, was held on May 28, 29 and 30 at the St. Petersburg Coliseum.

Dealers from all over Florida and from as far away as Pennsylvania, Georgia, Texas and the Carolinas displayed their wares in the Coliseum ballroom. Toys, records, household items, furniture, movie and TV collectibles, psychedelia and other favorites of the Boomer generation were bought, sold and traded to rock 'n roll music in the background.

For information on the next Baby Boombazaar call (813) 398-2427.

THE NINTH ANNUAL ART DECO Weekend By-The-Bay, held on June 4-5, 1994, features the country's largest Art Deco -'50s Sale with over 200 dealers selling furniture, accessories, rugs, art, dinnerware, pottery, books, jewelry, vintage clothing and collectibles from the Deco period through the 1950s.

A Preservation Ball will be held on Saturday night with music and dancing by the Peter Mintun Orchestra. Dress is black tie or vintage attire (choose the latter!) and admission is \$55.

Also during the weekend, the National Coalition of Art Deco Societies will hold their third conference at the Deco-'50s Sale. The Coalition will present a lecture series, including "Art Deco In The Nation's Capital" by Lauren Adkins and "High Style Los Angeles"

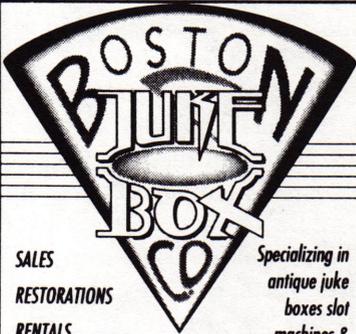
by Mitzi March Mogul on Saturday, along with a book signing. For more information on the Weekend By-The-Bay call (415) 599-DECO.

ON THE BEAUTIFUL SPRING weekend of April 22-24, Metropolitan Arts and Antiques Pavilion at 110 West 19th Street presented its second 20th Century Design Show, with forty dealers from New York, New Jersey, Maryland, Ohio, Pennsylvania and Virginia. The elegant, well-attended opening on Friday evening, a benefit for the Cooper Hewitt, drew an enthusiastic crowd of sophisticated design devotees and collectors.

20th Century featured fine displays of American and European decorative arts from the turn of the century to the 1970s, along with posters, paintings and graphic arts, with a strong showing of art glass and pottery. There was a good selection of Venetian glass of the '40s and '50s, silver by designers such as Spratling, copper and enamel '50s jewelry, Clarice Cliff pottery, '40s and '50s furniture and accessories, and even vintage clothing.

Among the top names represented were Edgar Brandt, Alexander Calder, Christopher Dresser, Emile Galle, Fernand Leger and more. While the emphasis was on high quality items, collectors of all means could indulge their fancy for the myriad aspects of 20th century design.

Many of the dealers had done the first 20th century show, and agreed that the second one presented a better selection of merchandise. Sparkle Plenty was selling costume jewelry, Czech glass, chenille quilts, chrome poodle lamps, George Nelson clocks; Penny Toys was selling fun dinnerware and kitchen ware, lamps, thermoses, bakelite, Fiestaware, Russel Wright; Of An Age was selling French Art Deco furniture and accessories, a large selection of pottery by Catteau, Boch Freres pottery, and a wrought iron and mirror hall stand, and Vintage Princess, who is a Metropolitan regular, was selling fine clothing from the Edwardian era to the 1960s, including a coat by American designer Charles James. The next Metropolitan 20th Century Design show will be held on September 30-October 2. For more information call (212) 463-0200. *



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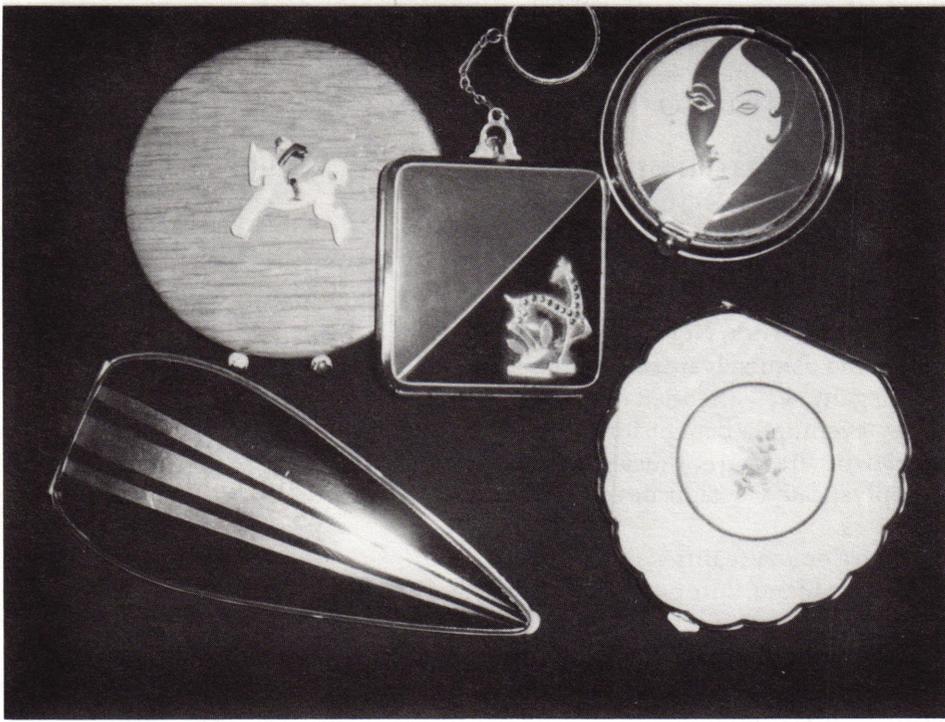
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- 1930-31 **Frankart Catalogue**
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Left: (clockwise) Wooden compact with bakelite horse and rider, unsigned; Square orange and black enamel compact with rhinestone studded giraffe, signed Evans; Round enameled deco portrait in royal blue and white, signed Richard Hudnut; Floral shaped compact with cream colored enamel background, pale green center with pink rose, unsigned, and a streamlined compact in black enamel and brushed silver-tone, signed Elgin American

in vogue. Many compacts had paper and pencil for taking notes, coin and comb holders, sewing kits and pill compartments. Different styles began emerging, and compacts could be found in the shapes of hands, hearts, flowers, hats and even pianos with pop-up legs.

Unfortunately, today's compacts are strictly utilitarian. Throw 'em away when empty. Now thought of as lovely little gems, with intricate engineering and artistic beauty, vintage compacts have become highly valued collectibles in today's market.

- For further reading on compacts, see the *Collector's Encyclopedia of Compacts, Carryalls & Face Powder Boxes* by Laura Mueller (available from the Deco Echoes Bookstore), or *Ladies Compacts of The Nineteenth And Twentieth Centuries* by Roselyn Gerson (Wallace Homestead Book Co.).

Categorizing Compacts:

Compact: a small hand-held makeup box encasing a mirror, powder and puff

Flapjack: a slim, round compact

Vanity Case: an elegant evening bag made of metal mesh, with a compact usually attached or incorporated into the lid

Minaudiere: a hard shelled, box-like evening bag made of metal and set with gems, which holds powder, lipstick, rouge, mirror, coins, comb and cigarettes

Tango-chain: a lipstick container attached to a compact or vanity case by a small chain

Tips For Collectors:

~ Always buy compacts that are free of chips and dents.

~ Do not replace the mirror unless it is cracked. The original mirror increases the value of the piece.

~ Always save the original box, if you have it.

~ Remove all powder - it's messy!

~ Compacts signed with the manufacturer's name are more desirable. Some makers names to look for include: American Beauty, Black, Stan and Frost, Chanel, Coty, Elgin American, Evans, Evening In Paris, Kigu, Mello-Glo, Richelieu, Whiting And Davis, Woodbury, and Volupte.

Join The Club!

For more information on compacts and compact collecting, contact the **International Compact Collectors Club** at Box S, Lynbrook, NY 11563.

- *Cynthia Barta is the owner of Studio Moderne in Cleveland, Ohio (216) 721-2274.*

In The Palm of Your Hand

A short history of cosmetic use and compacts in the 20th century

By Cynthia Barta

MAKEUP HAS BEEN USED AROUND the world for centuries. In ancient Greece, Rome and China, both men and women used cosmetics, but in the Western world, women who applied cosmetics were considered "painted" or "ladies of the evening." During Queen Victoria's rule, the use of artificial beauty aids was looked down upon and women who used makeup were viewed as immoral. Exercise, fresh air and the pinching of one's cheeks were the recommended beauty aids of the day.

Then along came those fabulous flappers of the roaring '20s. They were fed up with all of that cheek pinching. Women wanted to be fashionable and independent. Off came the long tresses -- bobs were in, up came the hemlines -- ankles were sexy, and so was makeup and smoking! As women became more liberated and began working, cosmetics became a part of the daily routine. Enter the compact.

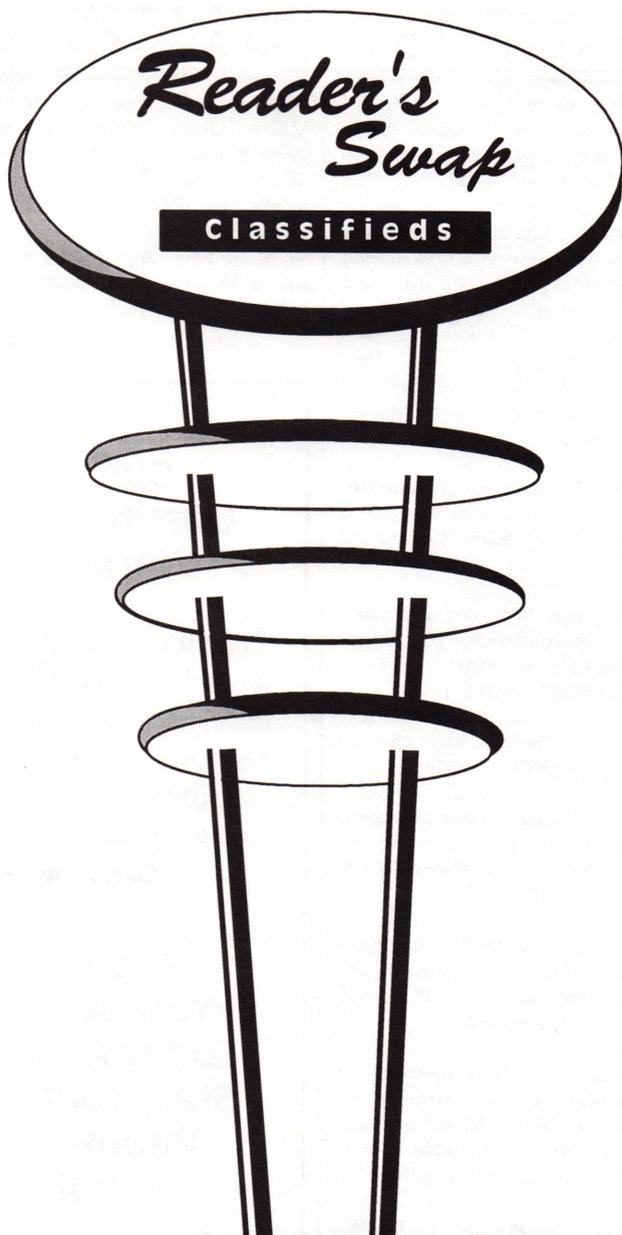
Small containers began popping up for the purpose of holding rouge, powder and cigarettes. They were handy-dandy items, and they looked great! Of course, a different compact was needed for each outfit in one's closet.

Most refillable compacts and cosmetic items were sold in drug stores after World

War I. With beauty salons becoming "the place to be seen," New York's famous cosmetic houses encouraged women to put compacts on their wish lists. Marketed as Valentine's Day gifts, thousands were sold to husbands that just had to pop into the corner drug store to pick one up.

Compacts were made to suit every taste and price range. Famous jewelry makers such as Cartier and Tiffany were often commissioned to create compacts of precious metals and gems. Many times these cases were considered forms of jewelry and may now be found in museums. Mass produced, affordable compacts soon followed, and were manufactured by Coty, Evening in Paris, Charles of the Ritz, Elizabeth Arden and Yardly among others. Art Deco styles were snapped up by the public during the Depression, although the quality was not up to past standards. Deco cases often feature enameling and geometric lines.

Some of the best design and quality in refillable compacts came about in the late 1930s and '40s. Multipurpose and combination compacts became the rage. War-weary American women, fueled by Hollywood starlets of the time, wanted a different, more glamorous look. Thus little gizmos were added to the already popular compacts. Cases with added accessories such as watches, music boxes and compasses were



RATES:

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(508) 428-0077 24 hours

Wanted: "Brush People" clothes brushes. Write: Brush People, 238 Wilton Road, Westport, CT 06880, or call (203) 454-0753.

Looking For: Eva Zeisel Town & Country serving spoons, Russel Wright Highlight and Bauer pottery. Scott Vermillion, 819 W. Buena, Chicago, IL 60613.

Cuckoo for '50s crazy ceramics
Wanted: Metlox & Franciscan accessories: Mobile, Contempra, Confetti, Aztec, Navajo, Oasis, Starbursts. Tomorrow's classic: white, Studio 10. Salem: Primitive, Pink Hopscotch. Geometric Syracuse patterns. Peach & bronze Town & Country, Epicure, Tritone, Lyric, etc... Ephemera. Mike (908) 204-1414.

Wanted: Vintage '40s ties -- handpaints, tropicals, etc... Arnold Hornstein, 21 Golden Hill Ct., Baltimore, MD 21228.

Selling: Petipoint iron, Knapp Monarch round flatwork iron, various other Deco irons. \$1,000 takes all or will sell separately. Call (716) 647-3863.

Selling: Victor adding machine (electric) brown bakelite, lime green keys, teardrop shape, works! \$200. (716) 647-3863.

Selling: Still life oil painting by De Pisis. Circa 1930s, pears, pomegranates, flowers. \$15,000. Call (716) 647-3863.

Buying: Deco porcelains by: Goldscheider, Lenci, Rosenthal, Heutchenreuther, Royal Dux, Royal Wallenberg, etc... Nudes, dancers, posers! Send photos to: Michael "V", Box 2387, Philadelphia, PA 19103.

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

Selling: Trader Jordan Co., Roanoke, VA., 1940s modern molded plywood dining room set: table/leaf, 6 chairs, buffet/hutch top, bar cabinet/bookcase top, tall corner curio shelf. Excellent condition. \$1,300. (413) 625-8476 after 6pm.

Kim S. Grossman -- Executive Search Consultant: Positions Inc. One Faneuil Hall Marketplace, South Market, 5th Floor, Boston, MA 02109. (617) 367-9200. Fax (617) 367-4906.

Wanted: Streamline aluminum pipes. Marjorie Chester (212) 988-1614 / 3765.

Seeking: Modern flatware; Olivetti Divisuma 18 calculator: Jerryll Habegger, 7404 N. Sheridan Road, Chicago, IL 60626.

Wanted: Art Deco sign that says "Lobby" in polished aluminum, preferably one that lights up behind the letters. Brian (916) 391-3964.

FOR TRADE: 1965 Ford Thunderbird, black beauty, restored, for furniture by Noguchi, Eames, Nelson, etc... Call (212) 535-0969 or write PO Box 893, New York, NY 10021.

Always Buying: '40s-'50s drapes, Czech pottery & great '50s lamps. Make contact / send photos: Stuart Holman, 5729 Arnsby Place, Cincinnati, OH 45227. (513) 271-4100.

Deco Dresses! Two books, draping and designing with scissors and cloth, 1920s and 1930s. Reprinted original texts. \$18.95 + \$2.00 postage each from: Antiquity Press, 1734 Scott Street, St. Helena, CA 94574. Visa / MC call (707) 967-9162.

Wanted: Big Boy salt & pepper shakers. Call (615) 383-5044.

Frankart - Frankart - Frankart. Always buying / selling. Send photos / descriptions of items to sell or lists of wants to: Troy, PO Box 73154, Washington, DC 20056.

Lucite Handbags Wanted! For private collection. Excellent condition only. Please call Jeanne (404) 231-3988.

For Sale: 1950s Howell cantilever chairs, set of 4 with matching table. Randy Epstein, 1725 Granada Avenue, San Diego, CA 92102.

Wanted: Block Optic yellow creamer; 1950 phone with jack; 1950-54 women's fashions - no reproductions. (216) 398-4985.

Wanted: Western "pulp" magazines from 1920-1940 era. Timon Heide, H.C. 2, Box 9, Grenora, ND 58845.

Games: BUYING and selling antique and collectible games. Victorian games, comic and character games, TV and nostalgic games. Paul Fink, PO Box 488, Kent, CT 06757. (203) 927-4001.

Selling: Moss lamp, dancing girl, white lighted lucite base. Blue PH 5 hanging lamp. (301) 570-9044.

RUSSEL WRIGHT: VERY RARE American Modern Spencerian (patterned) saucers (7). Perfect condition. Best offer. (202) 387-6980.

CLASSIFIEDS

Wanted: Heywood-Wakefield bedroom set. Please send photos & price desired to: J. Crystal, 150 Egel Avenue, Middlesex, NJ 08846.

Wanted: Cubist art, Harris Strong art tiles, Ruba Rhombic glass, Brown Saltman furniture. Paul Galli (408) 743-7375.

Wanted: 1950s Regency brand transistor radios. Paying \$5 to \$125+! Call Ira (301) 460-3981.

ART DECO DESIGN in Ann Arbor, Michigan mixes memory with desire for the best in design from '20s to '60s. Hagenauer, Cliff, Cooper, Fornasetti, et. al. (313) 663-3326.

Levis, cowboy boots, '60s/'70s fashion, modern furniture and accessories, funky art -- I buy and sell it all. Write to: Dean, PO Box 2263, Washington, DC 20013.

Wanted: 16MM films, color or black & white, sound or silent. No "X" films please. Jim Baker, 704 Medway Road, Hagerstown, MD 21740.

Flamingos Wanted! One or a flock. Private collector. John Homan, 19130 Klippel Road, Bend, OR 97701.

Pinball Machines Wanted: Gottlieb's 1953 Marble Queen, 1951 Glamor, 1954 4-Belles, 1948 Harvest Moon, 1950 Buffalo Bill, 1951 Mermaid, 1951 Cyclone. (212) 474-6529 24 hours.

Wanted: Items from 1939 World's Fair -- especially posters. Also, RCA Nipper dogs. Burnell Hostetler, 423 Risinger Road, Indiana, PA 15701-8923.

Wanted: Nancy Drew books from '30s and '40s with dust jackets and white spines. Call Mary-Pat at (214) 690-8641.

Wanted: Vintage material from 1950s-1970s; Russel Wright ware and pottery; vintage fishing tackle. Rebecca Hamilton, 10007 North Edison Avenue, Tampa, FL 33612-7861.

Selling: Vintage serigraphs by Peter Max, also Howard Finster originals. Call Greg at (615) 226-8282 for information.

Looking for/selling: Art pottery, vintage clothing, period furniture, prints, quilts, fine old linens, collectibles. Layrisson-Walker Antiques, 231 N. Seventh Street, Ponchatoula, LA 70454.

CLASSIFIEDS

ROBSJOHN-GIBBINGS, Widdicomb: furniture, lamps, catalogues. Buy/sell. Terry Bird, 1094 Canter Road, Atlanta, GA 30324. (404) 231-0995.

Wanted: 'Anywhere' lamp by Greta Von Nessen. Stan Guffey, PO 60778, Nashville, TN 37206. (800) 421-2391.

Collector wants to buy Roseville Futura, 1939 World's Fair plates, Art Deco pottery. Reasonable prices paid. Contact Larry Sussman, PO Box 963, Bryn Mawr, PA 19010. (215) 275-8509.

Wanted: Original Saturn light, Eva Zeisel "Fantasy" dinnerware, and small Roseville Futura pieces. Monte Pride (517) 487-1357.

Buy/Sell furniture, lighting, accessories. Heywood-Wakefield, Knoll, Herman Miller. City Barn Antiques, 362 Atlantic Avenue, Brooklyn, NY 11217. (718) 855-8566.

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) 828-2361.

Wanted: Late '30s streamlined baklite G.E. / RCA portable record player attachment for table top radio. Also, chairsides and streamline table top radios. Photos to: Bill, PO Box 69A32, Los Angeles, CA 90069.

Wanted: 3-D / Stereo "Realist" slides from '50s & '60s. Fashion, commercial, city life, World's Fair, personalities. 3-D, POB 476, Belair, MD 21014. (410) 877-3592.

Ocean Liner Memorabilia Wanted: Booklets, deck plans, china, models, souvenirs, posters. Just about anything from Lusitania, Titanic, Queen Mary, Andrea Doria, Olympic, etc... All replies answered. R.Faber, 230 E. 15th Street, New York, NY 10003. (212) 228-7353.

Selling: Russel Wright Conant-Ball American Modern double bed with matching nite stands, original blonde finish, well preserved, signed, \$975. Ellipse, 427 Route 6A, Dennis, MA 02638. (508) 385-8626, FAX (508) 385-7589.

For Sale: Raymor by Roseville designed by Ben Seibel, many pieces. Eva Zeisel Redwing Town &

CLASSIFIEDS

Country, many pieces. Russel Wright Stainless Flatware, High-light Pinch, 4 place settings. \$340 each. Call 413-442-6244.

'Pixieware' - late 1950s, 6pc., covered condiment serving bowls, each with different pixie lid with attached 'spooky spoon' - mint condition. Original Hold Howard labeled boxes. Several sets to sell. Best offer over \$150.00 per set. SNK, 10 E. Lee Street, Suite 2002, Baltimore, MD 21202.

Selling: Walter Darwin Teague No. 1A Kodak camera with wood and cardboard boxes, \$375. Marian (405) 946-3778, EST.

Looking for: Wormley magazine table; Heywood-Wakefield bookcases. R.Katz, 86 Grant Street, Denver, CO 80203. (303) 871-8294.

For Sale / Trade: Chase chrome items. Call (508) 465-8928.

For Sale: Fourteso Grundig stereo radio and record player console. M. Peck, 6535 Betsie River Road, Interlochen, MI 49643.

FRANKART NUDES - Buying - Selling - Trading - Repair. Repro ashtrays for T301 and T333. David Negley (212) 459-8954.

Wanted: Set of four upholstered occasional chairs similar to Wakefield's "Barrel Chair" or other ultra-moderne game table chairs. Call Steven at (212) 956-5636

Ever-changing selection of '30s-'60s furniture, clothing, kitchen collectibles and deco accessories. Red Parrot Shop, Andover, NJ (201) 786-5007

For Sale: Art Deco bronzes, Ronson table lighters, Rolex, Breitling, Smoerama toy cars. The very best, all guaranteed. Once Upon A Time, 2532 Lincoln Boulevard, Venice, CA 90291-5978

Looking for: Experienced writers who are knowledgeable in the field of mid-20th century style and design, and are interested in submitting articles on such topics to *The Echoes Report* for possible inclusion in our upcoming issues. Ideas, both the traditional and the unusual, are welcome for future features. If interested, please contact Deco Echoes Publications at (508) 428-2324 to request our submission guidelines and deadline information.

CLASSIFIEDS

Looking For/Selling: 1950s Herman Miller / George Nelson furniture, 1960s Knoll / Saarinen chairs and other furniture, Murano glass '50s & '60s. Fax (212) 213-5225.

Wanted: Fire King, Jadite, 9" flat soups, Rest (5). L.G. Kimmick call collect (415) 552-4481.

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- Gary Browne

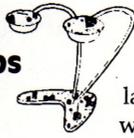
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Wild and Wackie Lamps

Remember those wackie know...the wild plaster ones



lamps that were so popular in the 1950s? You with arms and shades going every which way.

Well, they are back in vogue again, along with lots of other fabulous '50s and mid-century design, and all can be found at Studio Moderne, one of Larchmere's newest shops. Located at 13006 Larchmere Blvd., Studio Moderne is owned and managed by Cynthia Barta, a collector of Art Deco and '50s accessories. Barta, who is also the Vice President of the Art Deco Society of Cleveland, specializes in furniture and decorative accessories including art pottery and glass from the roaring '20s through the 1960s. Ladies vintage items including hats, bags, linens, dresser items and costume jewelry are also featured at the shop. "Studio Moderne touches base on almost every decorative aspect of mid-century design" states Barta. "The shop hosts items from all price ranges, including vintage buttons that retail for under \$5 to top of the line chairs that were designed by Charles and Ray Eames which are priced at \$495 each." For more information on Studio Moderne or The Art Deco Society of Cleveland, please phone (216) 721-2274.

The newly formed International Association of Auctioneers pools the marketing resources of Butterfield & Butterfield, Swann Galleries, and Bonhams, allowing clients around the world to learn of auctions which they might not have heard of otherwise. The 3 auction houses will notify their clients of upcoming sales of interest at the other auction houses, and catalogs will be available at all salesrooms.

The kitchen is the newest spot in your home where designers are working their magic -- turning out cabinets and appliances which are loaded with retro-appeal. Robert Lazzeroni's FLY collection for Gandi looks like it just stepped out of the 1950s -- pastel pink and turquoise, with rounded edges and stainless steel accents. Available from Gandi in Italy at 011.39.587-639111.

Can't Get Enough Kicks From Route 66

People just can't get enough kicks out of Route 66. At least that's what Mastercraft fabrics is counting on. It has just released a new jacquard fabric depicting the legendary road, complete with '50s autos, Route 66 badges, and vintage Motel and tourist signs. The new fabric, fittingly enough, is called "Happy Days." Retail information is available by calling Sally Forbes at Peachtree Fabrics, a Mastercraft distributor, at (404) 262-3060.



Eames Museum Exhibition

From May 27 through August 14, 1994, the Museum of Art presents the exhibition, "Charles and Ray Eames Furniture." Drawn from the collection of Christopher and Davina Fillichio, the exhibition includes approximately fifteen to eighteen objects designed by Charles and Ray Eames, the first American furniture designers to achieve international recognition. Christopher Fillichio began collecting Eames pieces, as well as other modern classics by Noguchi, Nelson, Robsjohn-Gibblings, and Ponti, when he was just 18. Now, twelve years later, he and his wife have amassed an impressive personal collection of 20th century decorative art.

This Museum exhibition includes a variety of Eameses' classic designs, all in pristine condition, such as plywood chairs, coffee and dining tables, storage units, six-panel folding screens, and lounge chairs, and is highlighted by the presence of a rare Eames storage cabinet and an Evans Furniture Co. plywood card table. The Museum of Art is located at One East Las Olas Boulevard, Fort Lauderdale, Florida (305) 525-5500.

Arrive By Airship?

That's right, developers are hoping to bring back the appeal of dirigibles in modern-day air travel. Several companies are working on models which would be both safe, and good for the environment, since airships use so little fuel compared to today's passenger planes. Sounds like a smart idea to me!

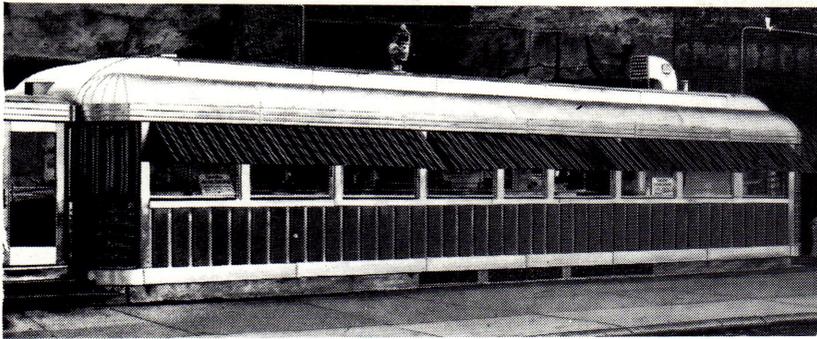
Poster Pricing

Since the late 1800s, posters have been used to advertise and promote everything from wine, food and household products to art exhibits, entertainment, travel, sports and even wars. Though collected from the start over 100 years ago, posters have never been more popular than now. Recognition of the artists and graphic designers who created posters -- from Toulouse-Lautrec to Picasso -- has never been higher, and today's poster market is sophisticated, complex and international.

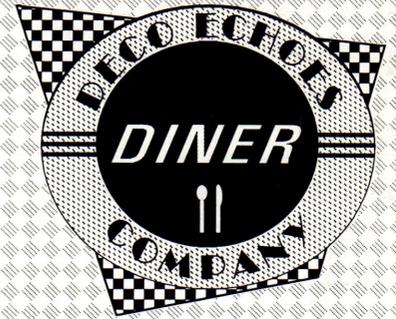
With some rare posters reaching prices as high as \$200,00, many collectors are asking: Where can a beginner start? Who are the artists to look for? How do I determine value? Now there's a place to gain answers to these questions and many more -- the new *Confident Collector: Posters Identification And Price Guide, 2nd Edition*, from Avon Books.

Written by Tony Fusco, the president of The Art Deco Society Of Boston, this guide provides retail and auction values, comments and insights by numerous experts, an extensive resource section, 200 black and white photos, and a stunning 8-page color center section.

With over 500 pages, this guide covers posters from 1875 to 1985 in extraordinary detail. Available from Avon Books for \$17.00.



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Issue