

THE ECHOES

Report

The Journal for Collectors & Enthusiasts of the 1930s - 1960s eras

Vol. 2 No. 3



1930

1940

1950

1960

Inside!

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Lillian Bassman

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Montreal Exhibit

20th Century Hats

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

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LETTERS.....

"Bless you!! I NEED your resource guide - quarterly newsletter for kitchen stuff from the '30s - '40s. Here's a good check for \$16.50 for 1 year. Thanks so much!"

Jane Snyder
Pennsylvania

"Dear Deco Echoes Crew: My wife and I are long time collectors. But it is for us also a lifestyle of its own. So we are very pleased to see a wonderful publication as *The Echoes Report*". We are sure that you have found a way to make such a publication grow fast in the near future...."

Herbert Baschung
Switzerland

"Having read about *The Echoes Report* in the October issue of *HOME* magazine, I am enclosing a check for a year's subscription...The concept is a wonderful (and needing-to-be-filled) one. Some time ago my husband and I had even talked about trying to get something similar started so we're glad to hear of your existence. We are avid (or perhaps even rabid) collectors of Russel Wright anything so the photo accompanying the article caught my attention. We are looking forward to receiving our first copy of *The Echoes Report*!"

Carol and Clay Bixler
Ohio

"You folks are a Decophile's dream come true. I'm canceling my subscription to *The Arts and Antiques Weekly* and going with your specialty journal. I picked up a sample "Report" at the 20th C. show in NYC at the Metropolitan in October. What a find! Keep the Streamline

Moderne coming!"

Davis Cone
New York

"I've been frantically busy, I'm on the road right now with Bette Midler. But I wanted to let you know that it was a really nice article (*Couture Collecting*, Vol.2 #2) and I really appreciate it."

Sandy Schreier
Michigan

"Yea! The magazine I've been wondering about has been found! Thanks to *HOME* magazine, please enter my subscription ASAP!"

Doreen Greenberg
Texas

"I recently read of your publication in the latest *HOME* magazine. This is exactly the type of magazine I've been looking for. Please sign me up for a 1-year subscription. Thank you!!"

Kelly Wolterman
Nebraska

"We received an issue of *The Echoes Report* from a shop called "Decades Ago-Go" of Tampa, Fl. by mail. We visited this place during our vacation tour through Georgia and Florida. Your magazine is very attractive in every respect and contains exactly the information we need for further collector tours.... Thank you for your efforts and keep on your excellent work!"

Mark Firmann
Switzerland



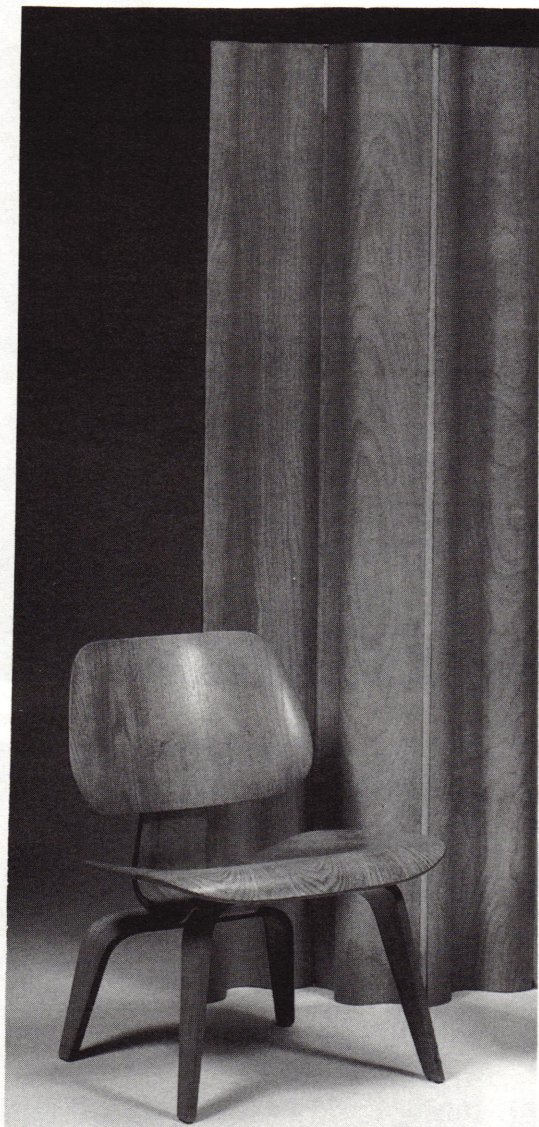
• LETTERS •

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

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'LCW' Herman Miller plywood lounge chair by Charles and Ray Eames c.1945 in front of a Herman Miller plywood and canvas screen by Charles and Ray Eames c.1946
Photo courtesy Christie's East

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- Mr. John
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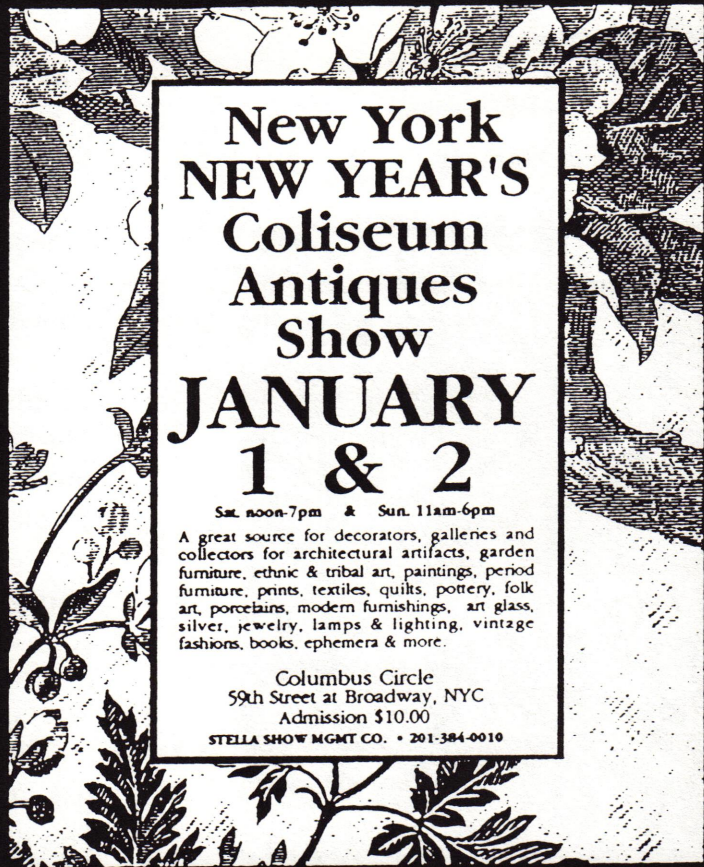
Cover: Saarinens House Dining Room by Eliel Saarinen (1928-1950). Designed 1928-1930, photograph circa 1935-1940. Photo courtesy the Cranbrook Academy of Art Museum Collection, #CAAM 1992.25.



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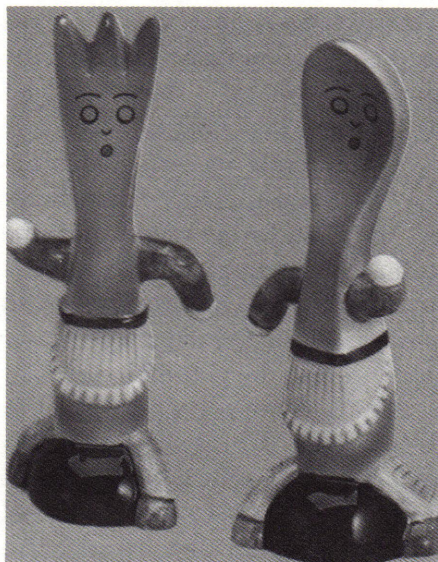
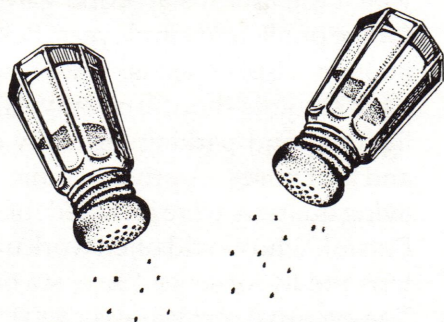
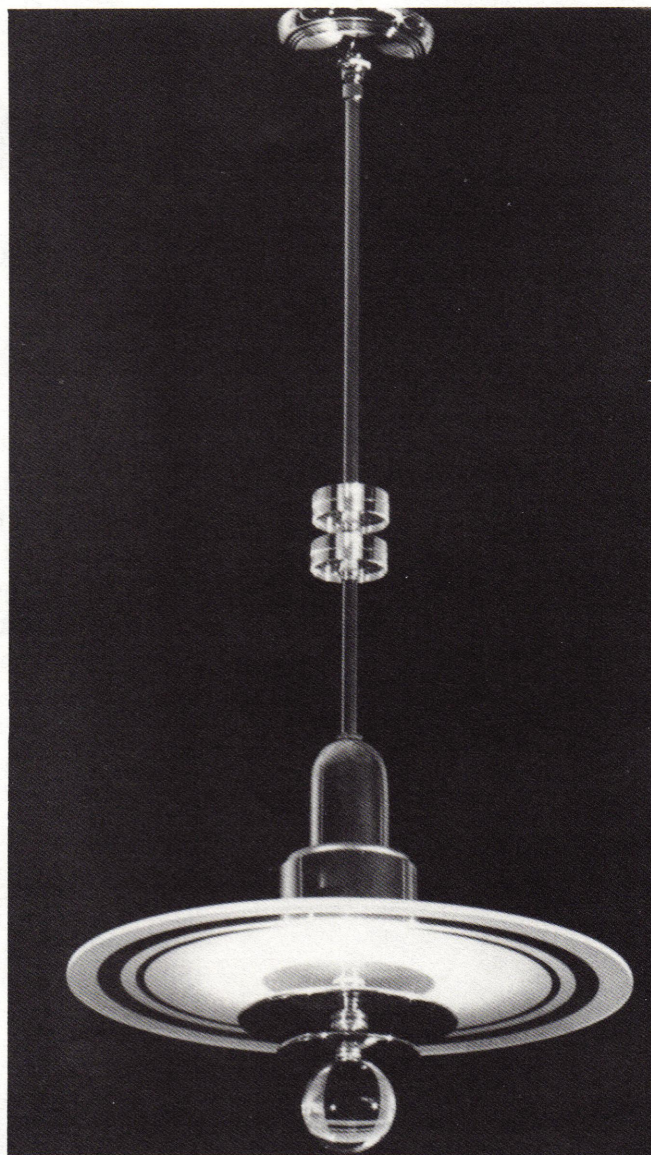
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The Ceramics of

SASCHA

Brastoff

by Daniel Fast

Sascha Brastoff (1918 - 1993) has demonstrated an intense creativity in many fields since he began his training at the Cleveland (Ohio) School of Art and Cleveland Ballet in the 1930s. His first sculpture show, *Whimsies*, was a sold-out success at the Sculpture Center of New York in 1941. After WWII he danced and sang in the Broadway hit and movie, *Winged Victory*. A brief career as a costume designer followed for *The Razor's Edge*, *Diamond Horseshoe*, and *If I'm Lucky* at 20th Century Fox.

His innovative sculptures attracted the attention of many Hollywood

celebrities in the late 1940s, including Joan Crawford, Gene Tierney, and Rita Hayworth. However, it was the patronage of financier Winthrop Rockefeller that enabled him to develop what was to be a very successful ceramics business from 1947 through 1963. Starting out in a small factory on Compton Avenue in Los Angeles, his 15 studio artists eventually were shipping to over 1,500 retail outlets worldwide. A disastrous fire in 1952 razed the plant, but with the generous support of Mr. Rockefeller, Sascha was able to start over -- and on a much grander scale.

They purchased a full city block in West Los Angeles, at 11520 Olympic Boulevard and commissioned the well respected modern architects A.Quincy Jones and Frederick E. Emmons. The 35,000 square foot project encompassed full height windows, large open-span factory spaces, viewing platforms for the public to watch the artisans at work, gardens for the public and employees, flexible interior display areas, an outdoor patio seconds shop, innovative night lighting, and parking for many cars and tour buses. A private studio and living quarters were included for Mr. Brastoff who would often work uninterruptedly for several days at a time. The eventual cost was over \$500,000!

At Sascha Brastoff Products Inc., all designs were initially executed by Sascha personally. These samples were signed 'Sasha Brastoff', as were all other unique pieces. Once approved for manufacture, stencils for the designs were made and the studio artists applied the chosen glazes, signing 'Sascha B' with a mold number unique to each shape. Later on, he created the identifying rooster decal: 'Sascha Brastoff California USA (C)', or 'Sascha Brastoff Fine China California (C)', which were applied under the final glaze as additional identifying marks. (A flying horse decal was also used on certain gift

From Top: 'Sascha B' decanter, 'Sascha B' horse head sculpture, 'Sascha B' ashtray with free form horse design, 'Sascha B' cigarette box



items.) There was an international retail distribution as well as individual and business special orders and gifts divisions.

Sascha Brastoff's products included the entire range of items popular in that era for decorative accessories: ashtrays, cigarette holders and lighters, vases, bowls, platters, cachepots, upright footed eggs with lids, lidded containers, candle sticks, purely decorative pipes and mugs, wall masks and plaques, decorative tiles, lamp bases and even fabrics. Many designs are seen as enamels-on-copper. His fanciful imagination added roosters, boy and girl elephants, bears, horses standing and on pedestals, standing piggy banks.... There was even a large Merbaby with Shell and a Blackamoor candle holder.

A line of unique resins, called "Resolite" or "Jacquelite" was used to produce animals including bears, pelicans, seals, hippopotamus, and penguins, as well as a line of votive candle holders in both abstract and mask-like designs.

Sascha's creations in glaze were wide and wild! He reintroduced the ancient technique of sgraffito: incising a design with a sharp tool into wet clay. Gold was often applied under one of the final glazes. The 'Surf Ballet' line, one of his most popular dinner-ware lines, was given a marbelized look by dipping the pink, blue, or black base piece in an oil bath containing gold or silver metallic glazes.

Many designs could only be obtained with four separate firings, e.g., 'Americana' and 'Vanity Fair'. 'Volcano' created a spectacular effect as the design glaze rose above the base glaze in the kiln. Washing or spraying the cover glaze gave a specked effect to 'Afghan', 'Rooftops', and 'Vanity Fair'.

The startling hieroglyphic appearance of 'Aztec Mosaic' was inspired by the artist's trip to the newly discovered Mayan ruins at Tikal. The

'Alaska' series was popular in that new State prior to its being given by the distributor to rival Matthew Adams. For 'Geometric Abstract' the artist would wash a color glaze over the partially fired and crackled base, fire the piece, and spray a white matte glaze prior to the other design work.

Perhaps the most famous production line was the fine china he created at the request of his benefactor, Winthrop Rockefeller, to rival the best European dinner-ware. 'Winrock' was translucent and strong with a unique cobbled finish and trimmed with silver, platinum, or gold.

Sascha went on to other design ventures as well, creating metallic (Moon Age) sculpture; designing the altar, lectern, candelabra, railings, and a 13-foot gilded cross for St. Augustine-by-The-Sea church in Santa Monica; jewelry at his Esplanade on 26th Street in Brentwood and the Sascha Brastoff Galleria at California Jewelsmiths in Beverly Hills; the Silver Circus for the Franklin Mint Limited Editions; the Chapel of All Faiths at Centinela Valley Community Hospital; and even a line of holographic plaques.

There have been many privately commissioned paintings, drawings, sculptures, and jewelry created by this fabulously innovative American genius. His death this past year has left a void in the creative world, and a brilliant legacy of design to remember him by. 🍷

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- Mr. John

No where else in the fashion world has so much whimsy and imagination been put to use as in the design of a hat. From the classic hats of the '30s and '40s to the laurel wreaths which graced the heads of the runway models at Chanel's fall couture collection, hats are a reflection of the times and of the personality of the wearer.

Up until the 1950s, when bouffant hairdos made it almost impossible to wear one, a proper lady would not be fully dressed without a hat and gloves to complete her ensemble.

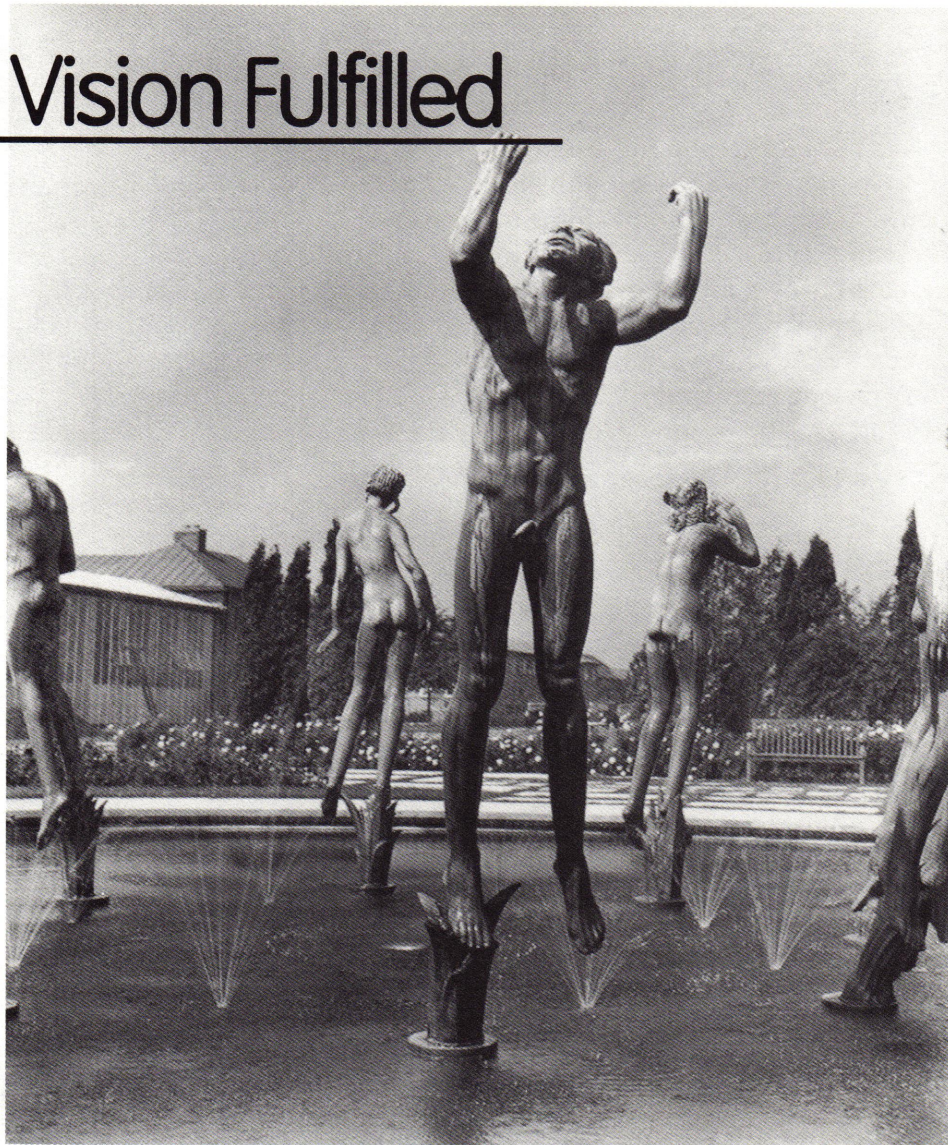
During the mid 20th century American milliners such as Mr. John, Lily Dache and Sally Victor created elegant hats for movie stars, royalty and women of elegance and taste. A hat was an art form at this time, a one-of-a-kind creation designed to fit the personality of the wearer.

The hats pictured on this page are from the Philadelphia Museum of Art's exhibition "Ahead of Fashion: Hats of the 20th Century." This exhibition was the first major survey of the craft of 20th century millinery in the United States and featured the work of leading British, French and Italian designers. A double issue of the *Museum Bulletin*, with over 80 color plates from the exhibition is available for \$8 by calling (215) 684-7950.



Clockwise from left: Brown felt hat with leather band by J. Howard Hodge c.1936; Black plush hat by John Fredricks c.1947; Natural straw hat with black straw interior by Galanos c.1962. Photos by Graydon Wood courtesy of the Philadelphia Museum of Art

Cranbrook: A Vision Fulfilled



Right: Carl Milles (1875-1955) Figure of Beethoven for the Orpheus Fountain designed in 1934, installed at Cranbrook in 1938. In bronze, approximately 96 inches high. From the Collection of the Cranbrook Academy of Art Museum, #CAAM 1934.20

The Cranbrook Academy of Art. This institution has received little recognition over the years in comparison with its contributions to design and the Arts. In fact, many people would be surprised to learn that such modern masters as Eliel Saarinen, Charles Eames, Harry Bertoia, and Carl Milles were once art students and/or artists-in-residence here.

The physical buildings of Cranbrook alone should guarantee it a measure of notoriety - they comprise the largest project completed by Eliel Saarinen during his remarkable career. Combined with extensive sculpture installations of work by Carl Milles on the grounds and interior furnishings and appointments by Loja, Eero, and Eliel Saarinen, the Cranbrook Academy of Art should be a virtual mecca for students and enthusiasts of 20th century design. Why has it received little notice thus far?

Part of the reason is location. Cranbrook was established in the quiet and remote Detroit suburb of Bloomfield Hills in the 1920s on the 300 acre estate of George Booth, a wealthy newspaper publisher. Long a patron of the Arts, Booth envisioned a community of artists who would work in an unstructured environment, guided by master artists-in-residence, to create high quality,



innovative designs for the American market. His role model was the American Academy in Rome, which he visited in 1922.

After several frustrating attempts to co-found an art school with the Detroit Society of Arts and Crafts in 1911 and 1926, Booth decided to develop his own art education institution. His choice of Eliel Saarinen to design the Academy's buildings began a lifelong patronage of the architect and a relationship which would form the cornerstone of the Cranbrook community.

A second reason Cranbrook remains in relative obscurity today is due to the fact that during the 1960s and early '70s there was a huge loss of important faculty members, resulting in a significant diminishment of Cranbrook's influence on the art world. Prior to the 1960s, specifically the late 1930s, 1940s, and early 1950s, Cranbrook experienced its "golden years." What made these years so remarkable in Cranbrook's history? Eliel Saarinen, Carl Milles, Zoltan Sepeshy, Harry Bertolia, Charles Eames, Maija Grotell, Eero Saarinen, Loja Saarinen and Marianne Strengell were the faculty members, the artists-in-residence, during this time period! The combination was and is simply astounding.

The appeal of Cranbrook for Eliel Saarinen was that it gave him the opportunity to put many of the ideas he had been rolling around in his head into practice. By organizing everything along axes he felt a sense of unity could be created. Focal points such as fountains and sculpture could be used to connect elements along the axes and lead the viewer to interpret the space as a complete and continuous environment, which was the result at Cranbrook.

The first building - The School For Boys - broke ground in 1926. Saarinen's own house was next (1928-30), and was built in the same

eclectic style which Saarinen is famous for. His brilliance can be seen in the consistent attention to the scale of details and the sustained level of quality.

Saarinen House is one of the most important houses of the 1920s due to its extraordinary interiors. The living and dining room furnishings, specifically, are some of the most striking Art Deco pieces produced in America (see cover photo). Combined with Saarinen's exhaustive detailing, custom lighting, and rugs handwoven by Loja Saarinen, the interiors are an extremely important example of 20th century design.

The Cranbrook Kingswood School For Girls (1929-30) marked the beginning of Saarinen's shift to a simpler style, influenced by the 1925 Paris Exposition and the work of Frank Lloyd Wright. Kingswood was also Eero Saarinen's first attempt at furniture design, and the result displayed his immensely broad reach, from the Art Deco dining hall chairs to the modern steel-framed auditorium armchairs.

Eero Saarinen entered into practice with his father in 1936 and together they designed Cranbrook's Institute of Science (1936-37.) Its blocky design suggests Eero's influence on the elder Saarinen's style, and was a departure from the earlier Cranbrook building blueprint.

The Museum and Library (1940-42) was the last building in the complex to be completed. Its design is clearly attributable to Eliel, although Eero's modern influence can be discerned in the detailing.

Eero Saarinen, who taught at Cranbrook from 1939-1941, was an important modern influence for his students and his peers. He had an especially strong influence on Charles Eames. In 1938 Eames enrolled as a student at Cranbrook. Within one year he was made the Instructor of Design.


continued on page 20

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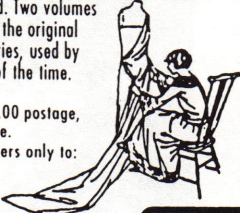
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Lillian Bassman

Lillian Bassman's experimental style made her one of the most popular fashion photographers of the '40s, '50s and '60s

Left: Marilyn Ambrose, *Harper's Bazaar*, 1954

Below: Dovima, *Harper's Bazaar* 1954

Both photos copyright Lillian Bassman, courtesy the Howard Greenberg Gallery, New York

EXHIBITED IN LONDON, MILAN, AND New York this past year, scheduled for exhibit at the Palais de Tokyo in France in March 1994, Lillian Bassman's work is experiencing a surprising revival. Surprising, since the interest was unsought by her, and surprising since much of her work was discarded and forgotten in the '70s when her studio closed down. However, a box of negatives was discovered by chance in Bassman's attic workroom during roof repairs. Martin Harrison, the author of *Appearances: Fashion Photography Since 1945* (Rizzoli) encouraged Bassman to reprint them for an exhibition.

And so we have it, a gallery showing of Lillian Bassman's fashion photographs from the '40s, '50s, and '60s, chronicling the artists' constant effort to capture the essence and spirit of her subjects. Uninterested in >



the details of a shot, Bassman was striving to reveal the true outlining form, the play of light, the base graphic elements of a picture. It is this artistic experimentalization which made her one of the most popular photographers of the 1940s-1960s, and which ultimately forced her out of the market in the 1970s.

Bassman, who originally studied fashion illustration, never intended to be a photographer. But a twist of fate found her enrolled in Alexey Brodovitch's night class "Art Applied to Graphic Journalism," and she found her calling.

Bassman soon became Brodovitch's assistant art director at *Harper's Bazaar* and from the 1940s through the '50s, she worked under the legendary editors Diana Vreeland and Carmel Snow.

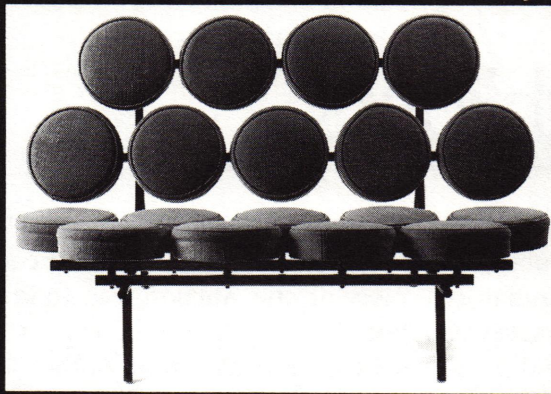
But Bassman longed to be a photographer, not an art director, so she left *Harper's* to devote herself full-time to photography. Her style at first was very experimental and graphic, emphasizing the base form of a shot through tissue overlays, bleaching and card masks.

But by the 1950s she was being urged to subdue her style, to head more towards the mainstream in photographic techniques of the day. Even so, or due to this toning down of her style, she was extremely successful during the '50s and '60s, working steadily for many advertisers and *Harper's Bazaar*.

But by the 1970s Bassman had fallen out of love with fashion, and she has not approached the subject since. She now spends her time pursuing personal photography projects and teaching at the Parsons School of Design once a week.

Even with the renewed interest, she vows she will never return to fashion photography, preferring to leave that portion of her life behind and look forward. 🍷

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Auction Highlights

Fine Art Nouveau, Art Deco, and Arts & Crafts was the subject of Butterfield & Butterfield's initiatory fall auction. The two session sale was held on September 20-21 at the Los Angeles gallery and featured an array of prints, paintings, furniture and decorative arts. Of particular interest was a Piero Fornasetti printed secretary bookcase, c.1960, which fetched \$9,775.

A simultaneous Fine Silver auction held on September 21st was characterized by solid results across the board. Standouts were a Danish sterling set by Georg Jensen in the 'Acorn' pattern, which sold for \$5,462.50, and an outstanding Jensen sterling five-light pair of candelabra, c.1933-1944, designed by Harald Nielsen, which yielded a solid result at \$8,050. For future auction information call (415) 861-7500.



Fortuny 'Domino' cape from the collection of Tina Chow, photo courtesy Christie's East

CHRISTIE'S EAST auctioned more than 100 items from Tina Chow's personal couture collection on September 21, along with dresses from the collection of Adelle Lutz and

photographs of Chow by David Seidner. As predicted, the centerpiece of the auction was an important Fortuny 'Domino' cape which sold for \$30,000. Many other items exceeded their pre-sale estimates, including a Fortuny black-green Peplos dress which sold for \$7,000 (pre-sale \$4,000-6,000) and a Balenciaga black silk faille double capelette which sold for \$5,000 (pre-sale \$2,000-3,000).

On the following morning, September 22, Christie's East held their third 20th Century Decorative Arts auction of 1993. The items up for sale included European, Italian, and Post-war glass, ceramics, jewelry and accessories, metal decorative objects, sculpture, flat art, Louis Icart, lamps, American glass and Tiffany Studio pieces. Of particular note was a Venini 'Pennellato' glass vase, c.1953, with red, green and blue vertical lines which exceeded its pre-sale estimate of \$3,000-5,000 and sold for \$7,475; a pair of calf-high 1960s Go-Go boots in white vinyl with a 'Mondrian' pattern in black, red and blue for \$403; a Jean Royere black upholstered high back armchair which sold for \$2,300, and a signed Jean Dunand square lacquered panel depicting stylized fishermen drawing in their nets which sold for double its pre-sale estimate at \$13,800. For future auction information call (212) 606-0530.

ON OCTOBER 8th, Christie's New York held a landmark 19th and 20th Century Photograph auction. "Today we have witnessed the true nature of the top end of the photograph market," said Rick Wester, head of Christie's Photographs

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"Pass The Salt"



Above Top: Man glancing up ladie's skirt salt & pepper shaker set. Part of a series of shakers, all with the same color clothes. This is the hardest set of the series to find.

Above: Dancing older couple salt & pepper shaker set. The unique feature of this set is that the shakers fit together.

Above Right: Plastic lawnmower salt & pepper set from Sarsaparilla's Five & Dime Collection (reproduction).

Pass the salt. Sounds like a simple request, doesn't it? Yet panic soon sets in as you are unable to find the shaker. Your eyes dart back and forth, scanning the table surface, while your dinner companion stares impatiently from the other end of the table. Where is it? Where is it? Your mind repeats like a mantra. Unable to wait any longer, your companion stands up and gets the salt shaker himself. You stare in disbelief -- it was right in front of you all along. But how were you to know that plastic push lawnmower with the rubber tires concealed a salt & pepper shaker set in its pistons?

Needless to say, your faith in the basic tenets of existence -- Saturday morning cartoons, rush hour traffic, Mom's home cooking, and clearly marked, utilitarian styled salt & pepper shakers has been "shaken", and your appetite is lost.

If this has ever happened to you, you were probably dining at the table of one of the *many* novelty salt & pepper shaker collectors across the country. Over the past few years, shakers have risen from relative obscurity to being one of today's hottest collectibles.

There are many reasons for their appeal to collectors - they are relatively inexpensive with prices ranging from \$1 to \$20 for common shakers to several hundred for a rare set;

they're in almost endless supply since thousands of souvenir shops sold them from the 1920s - 1960s; they take up a small amount of display space, and there's an almost endless variety of styles to choose from.

As far as what's most collectible today, there are several categories. The first are the plastics -- the salt & pepper shaker sets in the shapes of appliances and novelties from the '50s and '60s, made of colored plastics. An example would be the push lawnmower pictured above, and a black and white Mixmaster whose top tilts back to reveal the salt & pepper shakers where the beaters are located. This Mixmaster shaker set is valued at approximately \$18 - \$20 in today's marketplace.

Another category is comic character shakers, especially early Disney sets from the 1960s. The Disney salt & pepper shakers are more pricey than others due to their double appeal in the collecting field. Disneyana collectors and salt & pepper shaker collectors are both competing for the same items, driving prices up to several hundred dollars in some instances.

Advertising logo shakers are another category which experiences this same cross-over collectible effect. Advertising and shaker collectors vie for the same sets on a continual

continued on page 16

Pass The Salt cont. from page 15
 basis. During the '50s and '60s service stations gave away shaker sets in the shapes of little plastic gas pumps with the brand logo on the front and the name, address and phone number of the station embossed on the back. These are very collectible advertising shakers as are the Westinghouse washer and dryer shaker sets from the '50s and '60s which Westinghouse gave away shrink-wrapped onto a card as a promotional tool; the plastic and ceramic Mr. Peanut shaker sets, and miniature (3" tall) beer bottle sets with metal caps.

A third collectible category is Black Americana from the '50s. These shaker sets are in great demand by African-Americans today who realize that they are part of their heritage and want to pass that history onto their children. With this category, especially, there is a problem with reproductions being passed off as originals in the marketplace.

Several companies have taken the ideal of the chef and the maid (a common theme) and the six black boys with 6 vegetables (a six set series), and have produced shakers which are *very* similar to the originals. Some clues are that these reproductions are not as highly glazed and some are marked with a 'Japan' stamp on the bottom, but not all.

Some are manufactured in Taiwan and the Philippines, marked only with paper labels which are easily removed. And since many of the originals were never marked, how do you tell? A cork stopper, instead of plastic or rubber, is no guide either since many of the repro companies are using cork on theirs also.

The best way to know for sure is to buy at major shows from reputable dealers. If the price seems too cheap, be cautious and ask questions. Two good shows are the Triple Pier Show

in New York and the annual convention of the Novelty Salt & Pepper Shakers Club. Their last convention, held in July in West Palm Beach, was attended by 200 members from all over the world who offered for sale over 60,000 shaker sets. Their next convention will be in 1994 in Grand Rapids, Michigan. For membership information and a copy of their newsletter, send a large SASE to Irene Thornburg, 581 Joy Road, Battlecreek, Michigan 49017.

So what's the profile of a salt & pepper shaker collector? We asked Larry Carey of Pennsylvania, a well-known shaker dealer/collector how he got started and here's what he said. "It's an Addiction! It really is!" With over 6,000 sets in his personal collection, we think he qualifies for that statement. But it all started innocently enough.

Born in Rockford, Illinois, his family would travel the West on summer vacations, down country roads where they would often stop for a soda at the many mom & pop stores which lined the way. Inside Larry would always make a beeline for the souvenir section where he would pick out a salt & pepper shaker set for his mom. He later spent 24 years in the Navy, sending shaker sets home to his mom from all over the world.

Once back in the States and stationed in California, Larry began frequenting the Rose Bowl Flea Market, buying shakers and sending them home to mom for "her" collection. When his mom finally sold her house he packed up "her" collection and set it up in his own house -- to the tune of 18 cabinets full!

The telltale sign of a shaker addict occurred, however, when our conversation was interrupted by a call from none other than his realtor. He's on the hunt for a bigger house!

Note: The lawnmower salt & pepper shaker set pictured at the beginning of the article is available to

order from Deco Echoes. It is a high quality reproduction of the original from the Sarsaparilla Five and Dime Collectibles Collection. The lawnmower has a red plastic body with white plastic salt & pepper pistons and black tires. \$7.95 per set. Shipping is 10% of order total or a minimum of \$3.00. Send orders to: Deco Echoes, c/o Salt & Peppers, PO Box 2321, Mashpee, MA 02649 (508) 428-2324
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Editor Barney Rosset



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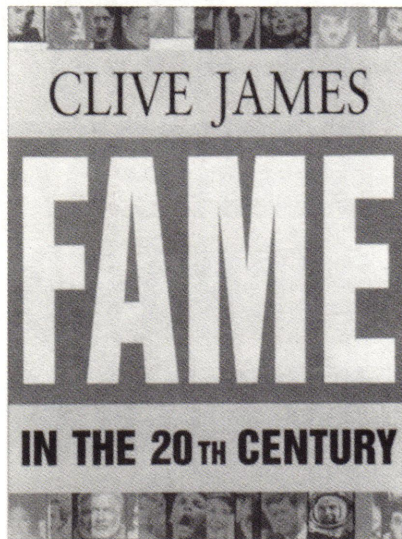
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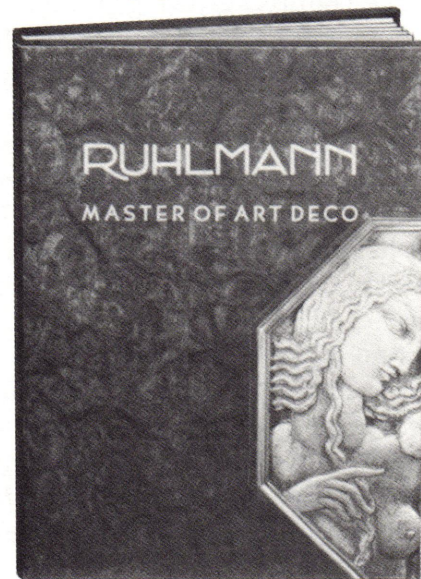
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Cranbrook continued from pg.11

For the Museum of Modern Art's "Organic Design in Home Furnishings Competition" (1940-41), Eero and Eames created the revolutionary molded plywood shells which Eames would further develop during the 1940s and finally exhibit as a furniture collection at the Museum of Modern Art in 1946 (see photo on page three).

Eero also designed furniture for Cranbrook graduate and furniture designer Florence Knoll after she joined Knoll Associates in 1943. His most famous Knoll pieces are the No. 70 "Womb Chair" and the No. 174 "Pedestal" table and chair series.



*Knoll wire metal chair by Harry Bertoia c. 1952
photo courtesy Christie's East*



Eero Saarinen 'Grasshopper' chair, 'Pedestal' table, 'Womb' chair and ottoman, photo courtesy Treadway Galleries

Harry Bertoia enrolled as a student at Cranbrook in 1937 and became the resident Metal Craftsman the following year. He retained the position until 1942 when the department closed due to wartime shortages. While at Cranbrook Bertoia promoted the 'Moderne' style and the use of industrial techniques and equipment. His most significant works - the freestanding metal sculptures and the chairs for Knoll - were created during the 1950s, after he left Cranbrook.

Studio Loja Saarinen was established in 1928 in response to the need for woven rugs and textiles to furnish the new Cranbrook Academy buildings. Loja's studio concentrated mainly on private commissions and work for Cranbrook, and a closely

associated weaving department was established for Academy students.

From 1937 until 1942 Marianne Strengell was the head of the Weaving Department. Strengell pushed weaving into the 20th century through her informal teaching style, which was advanced for her time, and her work with man-made fibers for industrial designers such as Raymond Loewy and Russel Wright, and projects for General Motors.

Strengell was also the mentor for the phenomenally successful Cranbrook student Jack Lenor Larsen, whose textiles appear in the permanent collections of the Museum of Modern Art and the Metropolitan Museum of Art, and whose textile empire stretches the world wide.

Maija Grotell was hired by Cranbrook in 1938 to head the Ceramic and Pottery Department. Known for her experimentation with glazes, she encouraged her students to experiment also. Through her close supervision, Grotell formed a department which schooled many of the leading ceramicists of its day.

With the exception of Eliel Saarinen, Carl Milles had the greatest

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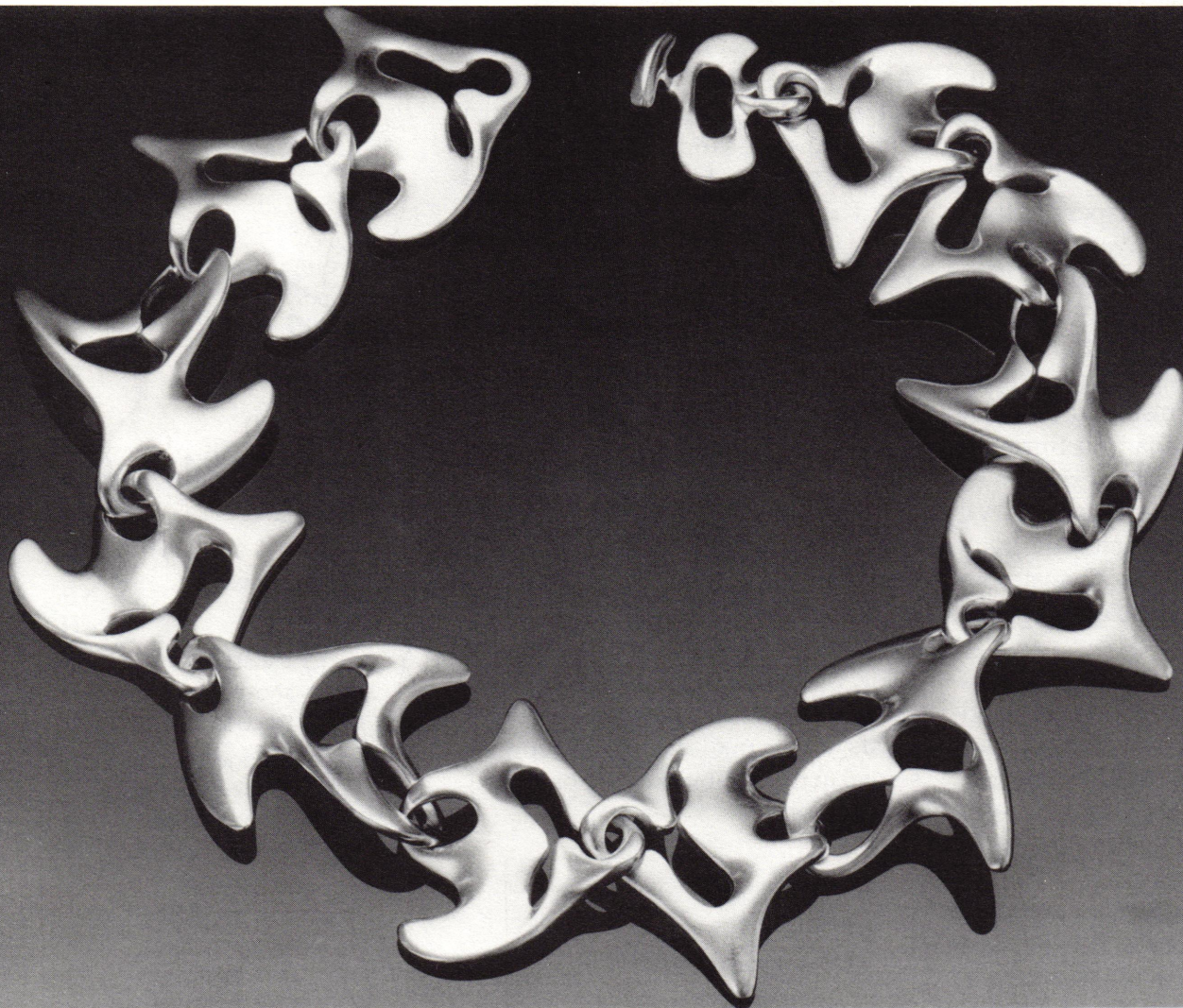
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Above: necklace by Henning Koppel for Georg Jensen Silversmiths, c.1947, photo courtesy the collection of the Montreal Museum of Decorative Arts, Copyright Richard Goodbody, Inc.

Since 1979, the Montreal Museum of Decorative Arts has occupied the restored Chateau Defresne on Sherbrooke Street. David MacDonald Stewart and his wife Liliane began assembling a collection of 20th century decorative arts to donate to the new museum in 1980. They decided to concentrate on the years after 1935 since this area was virtually unexplored by scholars and no definitive collection existed. By 1982 the collection was extensive enough for an initial exhibition. By the following year the museum began sponsoring travelling exhibitions, the first being *Eva Zeisel: Designer For Industry*.

From October 14 to January 9, 1994, the Montreal Museum of Fine Arts is sponsoring an exhibition of 250 pieces from this extraordinary collection of Liliane and David Stewart. Entitled "Design 1935 - 1965: What Modern Was," the exhibition was organized by the Montreal Museum of Decorative Arts and is an important first in its field in terms of the number and quality of the works it presents.

This exhibition focuses on the history of Modernism, the design movement which emerged and developed between the early 1920s, the outbreak of WWII and the Postwar years. From its beginnings in the Bauhaus in Germany and the teachings of Walter Gropius the movement gave rise to the International Style in the early 1930s, which emphasized simplicity of form and mass production.

The Depression of the 1930s placed a premium on inexpensive, mass produced

Design 1935-1965 cont. from page 21 items which melded perfectly with the Modernist philosophy. In the mid-1930s Streamlining, which originated in transportation design, moved to the mass market. Streamline Modern's trademark tapered silhouette with decorative horizontal bands won it a wide audience from the 1930s through the 1940s.

From the 1940s through the 1950s Biomorphism brought organic shapes into the Modernism vocabulary. Rooted in the Dada and Surrealist artists of the time, Biomorphism became extremely popular after WWII. Almost a pop culture icon - the living room of the 1950s is always envisioned with an amoeboid coffee table, as most were.

Simultaneously during the post-war years an elegant form of Modernism emerged. Gracefully proportioned, tapered, fluid silhouettes combined with organic shapes to create a more sophisticated take on Modernist principles.

Technological advances were also a big factor in the postwar years. This can be evidenced in the widespread use of plastics for large scale furnishings, as well as the integration of moulded fiberglass, plywood, steel, wire and aluminum into furniture designs. Textiles utilized metallic yarns and other synthetics and rubber was used to make small household items.

In the early 1960s the Abstract Expressionist movement of the 1950s became wild and uncontrolled. Function was relegated to the back seat as experimentation, bold forms, large scale and intense color took over. These assertive, brightly colored forms were the precursors to the style known today as "Postmodern".


The exhibition covers all of these aspects of the Modernism movement, displaying important pieces by the major designers and artists of this period, including Marcel Breuer, Charles and Ray Eames, Isamu

Noguchi, Ettore Sottsass, Henri Matisse, Frank Lloyd Wright, Alvar Aalto, Pablo Picasso, Harry Bertoia, Salvador Dali, Arne Jacobsen, Jean Puiforcat, Cassandre, and Milton Glaser, to name but a few.

The Museum is open Tuesday through Sunday, 11am to 6pm, and Wednesday 11am to 9pm. Admission is \$9.50 and tickets can be purchased at the Museum or by calling (800) 361-4595. For more information call (514) 285-1600.

The exhibition catalog, "Design 1935 - 1965: What Modern Was - Selections From The Liliane And David M. Stewart Collection" is available from the Deco Echoes Bookstore. Its 424 pages include 530 illustrations in black & white and color, various essays, and biographical and historical sketches of the artists and manufacturers represented in the exhibition. (See page 18 to order.)

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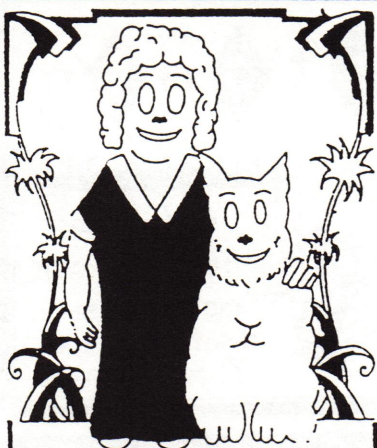
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Auction Highlights cont. from pg 14 Department. "Christie's strategy of offering a tighter selection of high quality works was obviously well responded to by that market."



Alfred Stieglitz's *Georgia O'Keeffe: A Portrait - Hand With Thimble*, photo courtesy Christie's New York

Among the star lots was Man Ray's photographic collage triptych *Hier, Demain, Aujourd'hui* which sold for \$222,500 to a European private collector; Alfred Stieglitz's *Georgia O'Keeffe: A Portrait - Hand With Thimble*, c.1920, which went to an anonymous buyer for more than double its pre-sale estimate at \$398,500, and Tina Modotti's *Two Callas*, c.1925, which hammered down at \$189,500. For upcoming auction information call (212) 546-1000.

WILLIAM DOYLE GALLERIES held its Belle Epoque auction this fall on September 15. The expansive sale of 19th and 20th century decorative arts included Victorian, Art Nouveau, and Art Deco furniture, decorations and paintings. A fine selection of bronzes was offered, highlighted by a bronze figure group, c. 1930, depicting a woman dancing with a satyr, signed Elischer, which sold for \$1,150 and an Art Deco bronze figure of a nude dancer with flowing drapery after a model by G. Morin, c.1930, which sold for \$1,495.

A large selection of glass was also

up for sale, including a Lalique 'Bacchantes' vase, signed, which sold for \$1,955; a signed Degue etched glass vase, c.1930, of rose glass cut with triangle motifs for \$517, and a group of thirty Italian glass table articles, hammered down at \$1,380. Other highlights included an Art Deco wool rug by Ivan Da Silva Burhns which sold for \$6,325 and a signed Jean Juce glazed earthenware vase, c.1930, which closed at \$1,265. For upcoming auction info. call (212) 427-2730.

BUTTERFIELD & BUTTERFIELD'S auction of highlights from Western Costume Company's 'Star Collection' on October 10 exceeded expectations across the board, achieving world record prices for an array of outfits from some of the most beloved films in motion picture history. Garments from *Gone With the Wind* stood as the sale's centerpiece, with Vivien Leigh's antebellum travelling suit selling for \$33,350, becoming the highest price paid for an item from this film at auction. Errol Flynn's brown velvet jacket from *Captain Blood* realized the sale's second highest price at \$31,050, prompting a round of applause for the winning bidder. *The Sound Of Music* reached world record prices for all the major lots, including the Von Trapp children's linen sailor style outfits which sold for an impressive \$19,550, and Julie Andrews's dress which sold for \$12,650. John Wayne's four piece ensemble from *The Cowboys* sold for \$10,350, and Clayton Moore's tunic from *The Lone Ranger* ABC series (1949 - 1957) sold for \$9,200.

"The sale far exceeded our expectations, particularly on some of the major pieces. The Errol Flynn items were strongly vied for" stated Katherine Gates, Director of the Collectibles Department. And James Comisar, the Special Consultant to the auction comments, "I attribute the success of Errol Flynn, John Wayne and the like to the need for screen heroes, sorely

continued on page 26

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Coming Events For 1994

December (1993)	4-5 5 4-5 11-12 12 16 through Jan 2 through Jan 11 through Jan 16 through Jan 30 through Feb 27 through April 30 through March 1	Deco - '50s Sale Hollywood Memorabilia Auction Wex Rex Collectibles Vintage Fashion Expo Greenwich Antiques Market Jewelry & Timepieces Auction Women & Machines exhibition Miro exhibition <i>Fluxus</i> exhibition <i>Design 1935-1965: What Modern Was</i> The Mortimer Fashion Exhibition <i>Blueprint For Space Expo (1952-1954)</i> Designed For Speed Ferrari Exhibit	San Francisco, CA Butterfield & Butterfield, LA Boston, MA Santa Monica, CA Greenwich, CT Butterfield & Buttrfld, LA,SF Cooper-Hewitt Museum, NY Museum of Modern Art, NY Museum of Contemp. Art, IL Museum Fine Arts, Montreal Hartford, CT Washington, DC Museum of Modern Art, NY	415-982-DECO 213-850-7500 508-568-0856 510-653-1087 518-766-4968 213-850-7500 212-860-6868 212-708-9400 312-280-7311 514-259-2575 203-247-9111 202-357-1729 212-708-9400
January	1-2 1-2 7-9 7-9 9 29 30	Antique - A - Rama Coliseum Antiques Show Miami Art Deco Weekend Miami Modernism Show Greenwich Antiques Market Doll, Toy, & Teddy Bear Show Vintage clothing, jewelry & textiles	W. Springfield, MA New York Miami, Florida Miami, Florida Greenwich, CT Stamford, CT Stamford, CT	203-758-3880 201-384-0010 305-672-2014 305-372-0929 518-766-4968 203-758-3880 203-758-3880
February	5 6 12-13 13 19-20 26-27 20 through May 10	Skinner 20th Century Auction Greenwich Antiques Market Garden State International Show Treadway Decorative Arts Auction Stratford Armory Antiques Show Triple Pier Expo Frank Lloyd Wright Exhibition	Boston, MA Greenwich, CT Somerset, NJ Cincinnati, OH Stratford, CT New York Museum of Modern Art, NY	508-779-6241 518-766-4968 201-384-0010 513-321-6742 203-758-3880 201-384-0010 212-708-9400
March	4-5 5-6 19-20 19-20 19-20 26-27	Vintage Clothing & Jewelry Show Vintage Clothing, Jewelry & Textiles Cyclorama Show Atlantique City Show Modern Times Show Coliseum Antiques Show	Cat's Pajamas, Elgin, Illinois Stratford, CT Boston, MA New Jersey Glendale, CA New York	708-428-8388 203-758-3880 617-426-8196 609-926-1800 310-455-2894 201-384-0010
April	9-10 16-17 17 22-24 23-24	Doll, Toy, & Teddy Bear Show Eastern States Antiques & Collectible "Cruisin' LA: April 17, 1964" tour Metropolitan Art & Antiques 20th C. Antiques Weekend in Newport	W. Springfield, MA W. Springfield, MA Los Angeles, CA New York Newport, RI	203-758-3880 203-758-3880 213-623-2489 212-463-0200 201-384-0010

Auction Highlights cont. from pg 24 lacking today." For future auction information call (415) 861-7500.



Vivien Leigh's 2-piece antebellum travelling suit from "Gone With the Wind", c.1939, designed by Walter Plunkett

A SENSE OF EXCITEMENT filled the air as a crowd of fashion designers, fashion historians, collectors and dealers gathered to inaugurate William Doyle Gallerie's First Annual Auction of Couturier, Antique Clothing & Accessories on September 30. One of the most noted aspects of the sale was the selection of beautiful evening gowns from the estate of Marian Anderson. A private collector purchased over half of the lots from Anderson's estate and has announced plans to donate the dresses to a museum. Among the pieces this buyer purchased was a John Wanamaker evening coat in navy and dusty pink wool crepe for \$1,380. A Balenciaga black wool and emerald green taffeta evening dress, c. 1949, was the highest selling lot of the day at \$7,820. An English dealer bought this dress as well as the second highest selling lot - an Yves Saint Laurent beaded minidress, c.1967, which sold for \$6,670. The wildly creative shoes designed by Beth Levine were also snatched up at prices above estimate. Among the ones that inspired the most conversation were the "Barefoot in the Grass" shoes from the 1960s. This funky pair of footwear made of Astroturf sold



Beth Levine's "Barefoot in the Grass" shoes, c. 1960s, photo courtesy William Doyle Galleries

for \$977. For future auction information call (212) 427-2730.

SKINNER AUCTIONEERS held a two session Art Glass & Lamps, Arts & Crafts, Art Deco and Modern auction on October 15 & 16. Highlights from the second session included a Bruno Mathsson birch armchair and footstool, c.1950, which sold for \$1,210; a Maija Grotell earthenware bowl with leopard drip glaze which hammered down at \$935, an Edwin and Mary Scheier earthenware bowl, c.1960, in matte black glaze with sgraffito which sold for \$1,320; a pair of steel-rod frame lounge chairs and a marble top side table by Warren Platner for Knoll International closed at \$1,760, and a Joel Philip Meyer studio glass vase, c.1967-69, with abstract portraiture doubled its pre-sale estimate at \$1,540. For future auction info. call (508) 779-6241.

LESLIE HINDMAN Auctioneers held a six session, four day auction spanning October 31 through November 3rd. Session four on November 2nd was dedicated to 20th Century Furniture and Decorative Arts. Highlights from this evening session included a George Nelson slat bench for Herman Miller, c. 1946, which sold for \$300; an Arne Jacobsen Series Seven side chair, c. 1955, went for \$300, and an Eames chaise lounge for Herman Miller hammered down at \$1,000. For future auction information call (312) 670-0010. 🐾

Cranbrook continued from page 20

influence over the artists who attended Cranbrook. For twenty years (1931-1951) he headed the Academy's Sculpture Department, and over sixty of his works have been installed on the grounds. Cranbrook provided the Swedish Milles the opportunity to seek American commissions, specifically ones for Eliel Saarinen. Milles provided Cranbrook students with a source of inspiration by the sheer volume of his work and the extremely high level of skill with which he executed each commission.

While at Cranbrook one of Milles' most important commissions was a fountain for a public plaza in St. Louis, Missouri. *Meeting of The Waters* symbolized the meeting of the Mississippi and Missouri rivers by depicting a male water god handing a flower to a female water nymph, each party being followed by a train of attendant figures. The installation was first regarded with criticism due to the nudity of the figures, but was eventually well received.

Although in decline in the 1960s and early '70s, Cranbrook is on the upswing again, since the appointment of Roy Slade as President in 1977, and Katherine and Michael McCoy - the ground breaking industrial/graphic design team - as instructors in 1978. Saarinen house has recently been restored to its original 1930s state, thanks to Slade's efforts, and will serve as a lasting tribute to Saarinen's work, and an inspiration for all future artists who attend the unique academy which is Cranbrook.

For further reading on the history of the Cranbrook Academy of Art and the modern masters who taught and studied there, *Design In America: The Cranbrook Vision 1925 - 1950* is an excellent reference. It is available to order from the Deco Echoes Bookstore for \$49.50 + \$3.00 shipping. See page 18 for ordering information. 🐾

SHOW UPDATES

The Maven Company Inc., of Waterbury, CT., has announced the addition of two new shows to its 1994 schedule. On January 29, the Maven Co. will hold their first annual Doll, Toy & Teddy Bear Show & Sale at the Sheraton Stamford Hotel in Stamford, CT. This show will offer 79 booths of both new and antique merchandise, as well as artist bears and dolls. Show hours will be from 10am to 4pm. On January 30, the Young Management Co., a division of the Maven Co., will present the first annual Vintage Clothing, Jewelry & Textile Show & Sale at the Sheraton Stamford Hotel. 79 booths will be filled with a terrific variety of vintage clothing, estate and costume jewelry, and textiles from the 1800s to the funky '60s. Show hours are from 10am to 5pm. For info. call (203) 758-3880.

Over 350 devotees of contemporary collectibles attended the Friday night, October 1, champagne preview of the 20th Century Design Show at the Metropolitan Arts & Antiques Pavilion, New York City. The event attracted such large crowds during its remaining two days that two follow-up shows for 20th century specialists are scheduled for 1994 (April 22-24, Sept. 30-Oct. 2). Some notable sales which occurred at this event include a chair created by Frank Lloyd Wright for the Imperial House, Tokyo, sold by William Straus (NYC); a bracelet designed by George Nelson for Herman Miller sold by Nicolas Roy (PA); a ceramic sculpture, *March Wind*, by Wheeler Williams, fired at the Vontury Studios in 1943 sold by Ken Forester (Virginia), and a 14-carat gold bracelet by James Winn, the noted Chicago School designer, sold by Ark Antiques (Connecticut). For information call (212) 463-0200.

The New York Coliseum Show is expanding its horizons. This show is designed for savvy New York shoppers, many from the art, fashion and design industries who regularly shop at New York shows for ideas and inspiration. Special areas of the show's first floor have been set aside for a Book, Prints And Ephemera Section and an expanded Vintage Fashion, Textiles and Fashion Accessories area. Call Leanne Stella for more information at (201) 384-0010.

Miami Modernism: At Home In The 20th Century, a new 20th century show, is scheduled to take place January 7-9 in Miami, Florida. Over 65 dealers from across the country will present an array of fine arts, furniture, ceramics, glass, jewelry, posters, rare books, industrial design, and other decorative arts reflecting Art Nouveau, Art Deco, Bauhaus, Biomorphism, Postwar Modernism, and other 20th century design styles from 1910-1970. For information call (305) 372-0929.

Designed For Speed: Three Automobiles By Ferrari, an exhibition exploring the influences of racing on automobile design runs at the Museum of Modern Art until March 1, 1994. The exhibition reveals the relationship between competition and passenger cars, and features a 1950 166MM "Barchetta", the prototypical two-seat convertible which was intended for both racing and transportation. Also on display is a 1987 "super car" F40, and a 1990 Ferrari Formula 1 racer. For information call (212) 708-9400.

The Greenwich Antiques Market is holding special Sunday sales in 1994 featuring 20th century furniture, textiles, Art Deco, Western artifacts, Fifties & Pop culture, vintage clothing, posters and much more. Sales take place on January 9 and February 6, 10am to 4pm at the Hyatt Regency, Greenwich, CT. For info. call (518) 766-4968.

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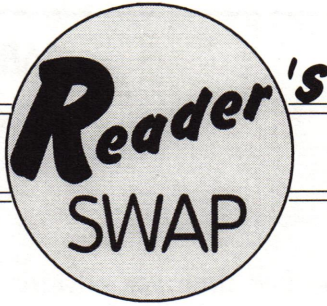
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Looking for an all-purpose bag with a sense of style? Look to the past to Frank DeMartini's fashionable messenger bag, originally designed in 1965, and still produced today in bright-colored, water-repellent, durable canvas. From \$50 at Poulson Office Products (617) 262-6300.



Feeling Deco deprived lately? Take a room at the St. James Club in West Hollywood. Completely renovated from an apartment building to a glamorous hotel in the late eighties, the 74 room St. James screams Art Deco/vintage Hollywood style from every floor, wall and ceiling. Originally designed by Leland A. Bryant, and listed in the National Registry of Historic Places, the St. James emphasises personal service, and glamorous accomodations. Reservations 800-225-2637.



Haunting in its depressive tone and focus on death, Philip Larkin's popular poetry of the 1950s brought its author public success but not private peace. The pain of the author's private life is examined in *Philip Larkin: A Writer's Life* by Andrew Motion

from Farrar Straus & Giroux. At select bookstores.



Fusco & Four Associates announces the arrival of the second edition of *The Confident Collector's Art Deco Identification and Price Guide*. Its over 400 pages include an extensive narrative on Art Deco, numerous 'special focus' sections by guest authors, details to help spot fakes and reproductions, a resource guide to dealers, shows, museums, and Art Deco Societies, 200 photos and an 8 page color insert. \$21 from Fusco & Four, 1 Murdock Terrace, Brighton, MA 02135.



Kenneth Jay Lane. The name may not be familiar (to some), but his costume jewelry from the 1960s - 1990s certainly is. His designs, which are of the highest quality, elevated costume jewelry into the realm of "chicness" and desirability. Worn by the likes of Audrey Hepburn and the Duchess of Windsor, Lane's vintage pieces are now highly sought after by collectors. Today Lane can be seen selling his creations on none other than QVC. Tune in and order your future collectible today!



Tribute note: Andy Warhol's home town of Pittsburg is in the process of devoting a museum to the life and work of its famous son.



The big fashion question this winter is - what do you wear with the nostalgic lace-up boots everyone's showing? Retro-tights of course! Anne Klein Collections is offering forties style lattice and mesh pantyhose in black nylon / spandex

for \$12.00. Available at Nordstroms or by calling 800-695-8000.



Were you one of the millions of Pogo fans in the '50s and '60s? Well, the Entertainment Art Company of Connecticut has brought Pogo back! They offer a free newsletter, *Pogo Is Back*, along with Pogo T-shirts, mugs, and much more. Call 800-GET-POGO.



Non-Profit note: General Electric recently donated its landmark Lexington Avenue Art Deco skyscraper to Columbia University, which is returning to Midtown after 100 years or so of operating in the suburbs.



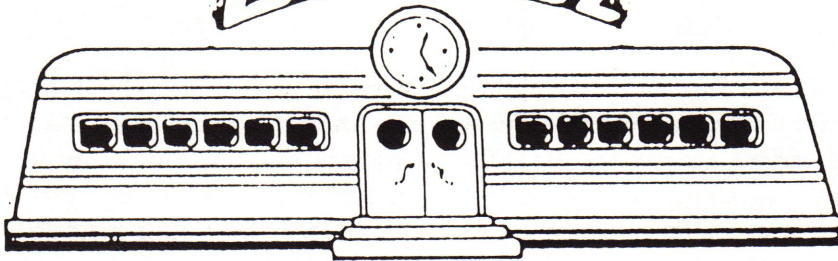
Peter and Deborah Keresztury have added a new dimension to their San Francisco store *Deco To 50s* with the addition of the Art Deco accessories collection of Peter Linden and Eric Menard. Their collection includes Frankart, Chase, pottery, clocks, lighting and bar ware, and their addition rounds out the selection of 20th century furniture, rugs, art, fabrics and decorative objects which are already sold at the store. The Keresztury's specialize in dining and bedroom sets and Heywood Wakefield furniture. (415) 553-4500.



The Maven Company Inc., has announced that they will once again offer a Superticket for 1994. The Superticket is a yearly pass which enables the bearer to attend any of the 15 Maven Company or Young Management Company shows held in 1994 free of charge. A \$55 value, the Superticket is priced at only \$15 each and can be ordered by calling (203) 758-3880.

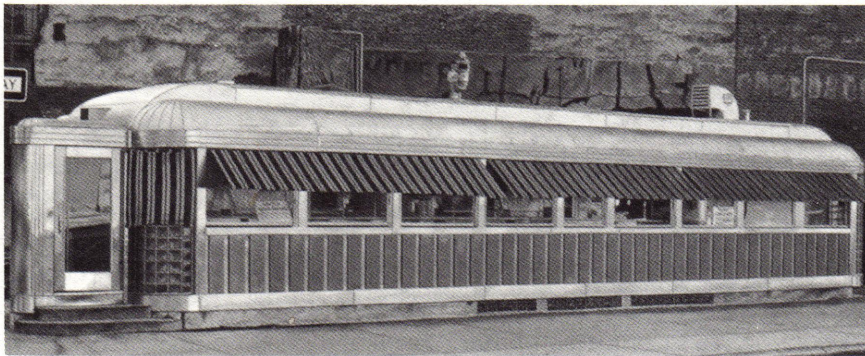
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