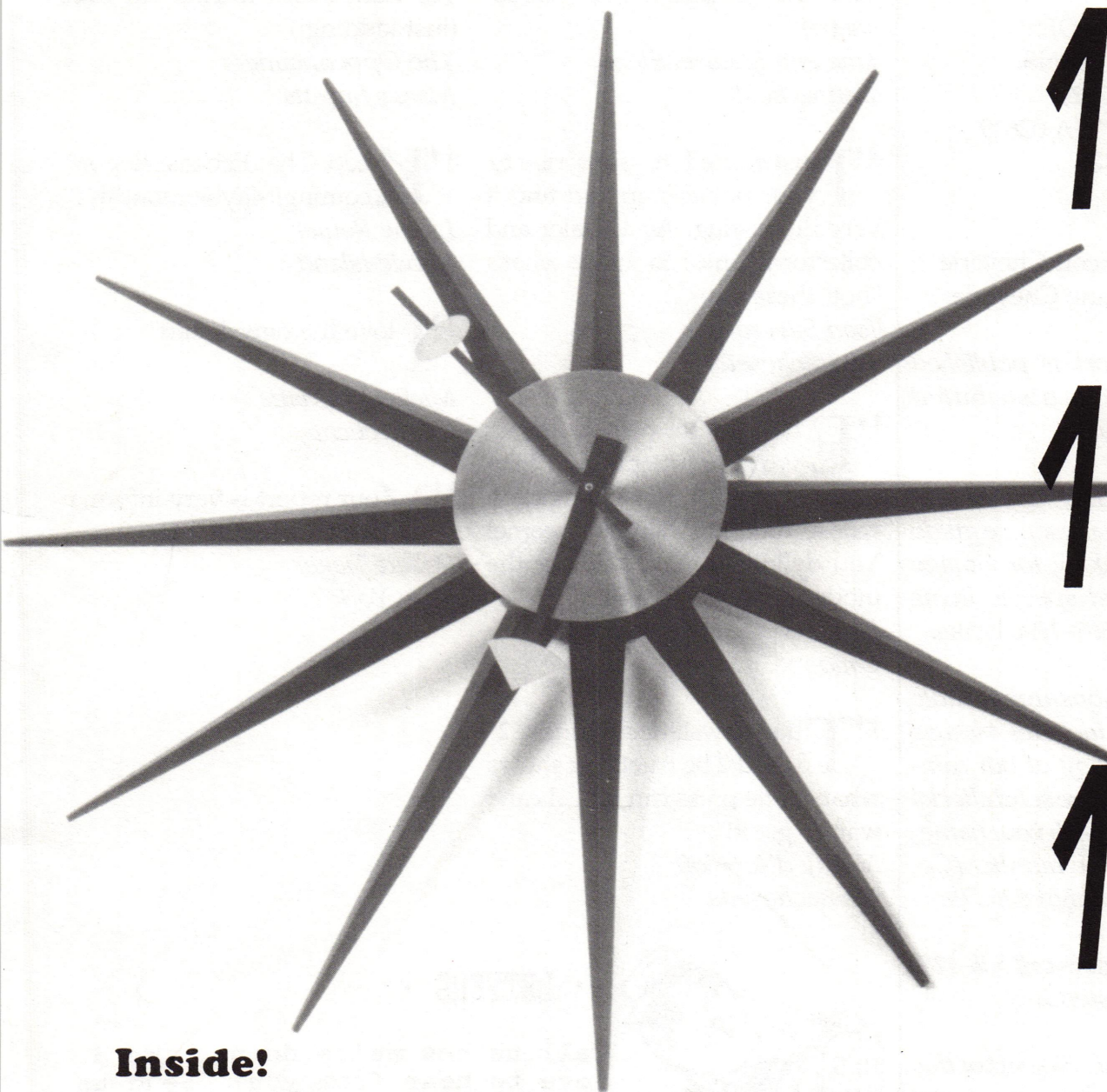


THE ECHOES REPORT

The newsletter for enthusiasts of the 1930's - 1960's eras

Volume 2 Number 1



1930

1940

1950

1960

Inside!

Eva Zeisel
Jane & Michael Stern
Doo Wopp Hall of Fame
Art Deco Collectible Books
ESPRIT's 1940's Vision
Calendar of Events
Classifieds

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Editor.....Suzanne Cheverie

The Echoes Report is published quarterly and is distributed throughout the U.S.

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

Annual subscriptions are available for \$16.50, which includes 4 issues per year plus a copy of our catalogue, Echoes. Please send checks payable to Echoes with your name, address, and phone number (Canadian \$19.95, Foreign \$26.50).

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*Jane and Michael Stern
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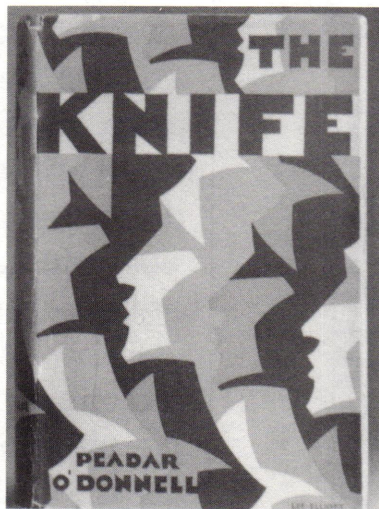
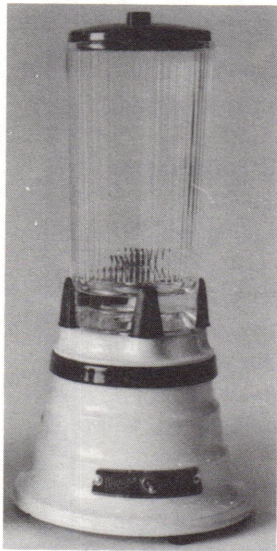
• LETTERS •

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

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What's Hot

Vintage In The Kitchen

If you're in the market for restored electrical kitchen appliances, you should definitely check out the Wm. Randle Restoration Co. of Lakewood, CA. Established in 1991, and originally specializing in antique brass fan restorations, they fell into the kitchen market by chance. An occasional space in their display case was filled in with a restored toaster or blender. Low and behold, these pieces really *sold*, and now 75% of their sales are kitchen related. They have a large stock of vintage parts on

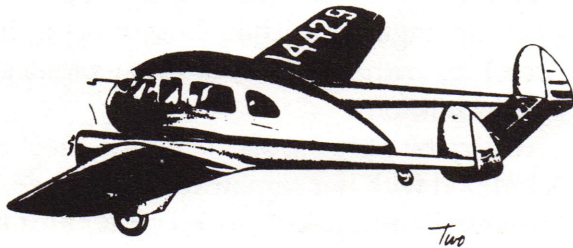
hand so they're able to make repairs with original hardware. And they also carry ten varieties of new cloth covered power cord, which is *very* hard to find.

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exciting paperback novel, flavored with business intrigue, high finances, courtroom drama, and perhaps industrial espionage and governmental collusion. But this book is more than a good story, it also offers a wealth of fascinating detail, hundreds of photos and illustrations, and a comprehensive index.

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Eva Zeisel



Tomorrow's Classic for Hall China by Eva Zeisel

Artworks generally are the prized possessions of a privileged few. The tableware designs of Eva Zeisel made the leap from art to utility, residing comfortably in museum collections and on kitchen tables. All of her work emanates a playful exuberance. Looking at a 'Town and Country' plate which she designed for Red Wing with its subtly off-center tilt, or the salt and pepper shakers from the same set which seem to be nuzzling one another, we smile and savor the sense of humor implicit in the design.

Eva Zeisel was born in Hungary in 1906. First wanting to be a painter, but in her teens deciding to apprentice to a potter, she soon was working professionally. Her designing encompassed a number of firms in as many countries: Hungary, Germany, the former USSR, and Austria. Emigrating to the US in 1938, she taught for fifteen years at the Pratt Institute in Brooklyn, New York, a leading school for industrial design. It was while she was at Pratt that she designed many of the production pieces that still grace tables today: 'Tomorrow's Classic' and 'Century' for Hall, 'Town and Country' for Red Wing, and 'Fine Stoneware' for Western Stoneware. It was also during this period, in 1945, that the Museum of Modern Art in New York commissioned her to design a porcelain dinner service. Until that time,

A

Designing

Woman

by Carol Levison & Lois Raskin

contemporary American dinnerware had been executed in less formal earthenware. Zeisel, in cooperation with Castleton China Company in Pennsylvania, produced 'Museum White', an elegant and austere formal "moderne" American porcelain dinnerware. Museum White is in the permanent collection of The Museum of Modern Art.

Eva Zeisel, still designing in her 80's, never rests. Most recently, she designed for Palazetti a line of tables, candlesticks, a coat rack, and a room screen, all with playful flared profiles that evoke bird heads, dolphin snouts, and ivy leaves. Palazetti will produce an ingenious chair based on a 1950 Zeisel prototype with squiggly tubular steel sides and a taut seat in sailcloth.

Every bit of her work, even the most controlled, is imbued with her signature exuberance. Emerging from her Bauhaus-influenced rather formal training, Ms. Zeisel developed a line which, although technically sophisticated, was less concerned with function and more with pleasure. Rhythmic lines with much movement and roundness, light-heartedness within classic forms, coordination and relatedness among pieces without monotony are all hallmarks of her work. According to Ms. Zeisel, "a set of dishes should have a family resemblance....subtle, like that

between distant relatives." Earlier and now, Zeisel's design philosophy remains the same, "my new pieces.....have great joie de vivre. Where it comes from, at my age, I cannot explain, but it is surely there."

The most well recognized and available lines for collectors are those designed for the Hall China Company with the Hallcraft backstamp: 'Tomorrow's Classic' and 'Century'. Each of these two shapes were produced in plain white as well as embellished with a variety of decals. "Fantasy" is a Tomorrow's Classic decal utilizing thin black intertwined abstract designs looking somewhat like a molecular model or the recorded path of a solar system. Other decals for both shapes include florals, autumnal leaves, the stylized wrought iron fence of "Buckingham", and other abstract designs. The shapes of both Hallcraft forms are similarly fanciful while maintaining Ms. Zeisel's sure control and balance. Tomorrow's Classic features distinctive oval shapes with many pieces elongating to form smooth handles, while Century pieces flow to more upwardly turning pinched tips to form handles.

'Town and Country' dinner service, designed for Red Wing Pottery in 1945, is heavier earthenware, conceived in response to their request for something "Greenwich Village", something colorful, bold, and modern that would capture the fancy of a newly adventurous mid-America. The shapes are eccentric and roundly chunky, epitomized by the nuzzling salt and pepper shakers which were to be immortalized a

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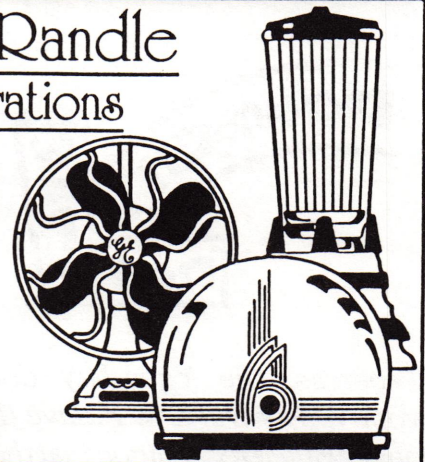
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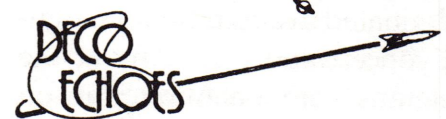
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Vincent A. Cianci, Jr.

Mayor of the city of Providence

On the evening of May 1st, the city of Providence, Rhode Island was bee-bopping its way back to the past. Selected as the home for the new Doo-Wopp Hall of Fame, Providence held a week long celebration entitled "Down City Doo-Wopp" which culminated in a four hour inaugural concert and ceremony at the Veterans Memorial Auditorium on Saturday night featuring the legendary doo-wopp groups The Jive Five, The Falcons, Shirley Reeves, The Silhouettes, Billy Davis, and The Belmonts - live!

During the week, the Providence Public Library held a Fifties Film Festival, local diners had nostalgic menu specials, the Arcade held a 50's fashion show and a Sock Hop, and a Nifty Fifties Collectibles show was set up at the Auditorium.

How did all this come about?

It was the brainchild of Harvey Robbins, a concert promoter and founder and president of the Doo-Wopp Hall of Fame of America. The purpose of his organization is to honor the often unrecognized doo-wopp artists who created the harmonious sound of the 50's and 60's and educate the public about doo-wopp's contribution to music history.

Providence was selected as the home for the Hall of Fame for several reasons. The Veterans Memorial Auditorium, where the inaugural concert was held, was completed in 1950 and has hosted many doo-wopp artists over the years. The area also boasts classic diners, several universities and exhibit spaces which are conducive to a celebration of this size.

The Hall of Fame will hold annual nominations by a recognized 65 member committee which will select 32 finalist doo-wopp groups. Next a national voting committee of 150 members will vote to select the top five groups. The first groups will be inducted at the First Annual Doo-Wopp Hall of Fame Induction Awards Concert on April 30, 1994 at the Veterans Memorial Auditorium. For information on this concert call (617) 784-7130.

Note: further reading on Doo-wopp groups can be found in the following books:

They All Sang On The Corner by Phil Groia

Doo-Wop by Anthony Gribin & Matthew Schiff

FYI: An obscure 1953 single by the Hornets sold recently for \$18,000

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An
Interview
With

Jane & Michael
Stern

What can we say to Jane and Michael Stern except - Thank You! Through their 19+ books to date (Encyclopedia of Pop Culture, Elvis World, Sixties People, Roadfood, American Gourmet.....) they have brought pop culture and the 1930's-1960's eras into the spotlight, exploring little known facts and creating a treasury of information that is both witty and knowledgeable, insightful and revealing, for any student of American culture to enjoy. How did they get started down the winding road of America's subculture? We asked them and here's what they said.

Michael: In 1968 we were graduates at Yale in Art/Art History - that's where we met. We got out of Yale in 1971 and felt that we had had our fill of studying, so we hit the road to write a book about long haul truck drivers. To us it was a fascinating subculture, and the CB craze of 1976 hit just as our book went out , so it did very well. On our travels we discovered Americana more interesting and relevant than anything we had studied at Yale. Which led to our second book Roadfood. This was basically a guide to cafes and roadside restaurants. We travelled again for this book and by this time we were really hooked

on what we call "vernacular culture" i.e. paintings of Elvis on black velvet and Pillsbury bakeoff brochures.

Echoes: Why are your books different from other pop culture books on the market?

Michael: Our source material is found at yard sales, goodwill, flea markets, and tag sales - not libraries, so the books reflect *that* view of America. Our greatest resource is the Sears catalog. We have a whole collection dating from the 1930's through the 80's. It's such a fabulous source for the way people in America not necessarily do live but want to live.

Echoes: You have written that America is known around the world for its pop culture, not its high culture. Is this a bad thing?

Michael: This is a mixed thing. There are some aspects of our pop culture that I'm proud of - like the movie business. The classic films, such as the great westerns, are a phenomenal form of folk culture. I was just reading recently that Rambo has become a huge folk hero throughout the South Pacific. Even though that film is passe here, its' star has become very big down there.

Echoes: If pop culture is such a big part of what America is all about, why isn't there a pop culture museum?

Michael: Because pop culture is so big. There are smaller museums such as the Museum of Broadcasting or the Museum of Cartoon Art. I guess the closest thing would be

the Smithsonian. They have untraditional exhibits such as Archie Bunker's armchair and the set from M.A.S.H. But pop culture is also slang and jokes which you can't put on display.

Echoes: Your next book deals with the American West - why did you pick that topic?

Michael: Did you know that the most popular part of EuroDisney is the Western part? The world adores Western mythology which has been completely created by pop culture. Zane Grey novels, The Great Train Robbery, they all contributed to the creation of a huge, fabulous cultural myth which is as complicated and morally rich as the ancient Greek mythology. Plus, if you look at American popular culture, what are the fundamental aspects of it? Elvis of course, but we already did a book on him, and the huge, wonderful, never ending and always changing history of the American West. If you are at all interested in our history and values you are into the West. It's our folklore. Of course there's the anti-West movement, which says that expansion is terrible and we killed the Indians, but that's part of the whole Western story too. Time and again as Jane and I travelled around we would see these images - a man on horseback or a cowboy in the plains - and we had a sense of deja vu, and realized that they were part of our soul. There's something so compelling about the West, that we felt we had to do a book. It's tentatively called Way Out West and it's laid out in a coffee table style format. It will have lots of classic

continued on page 23



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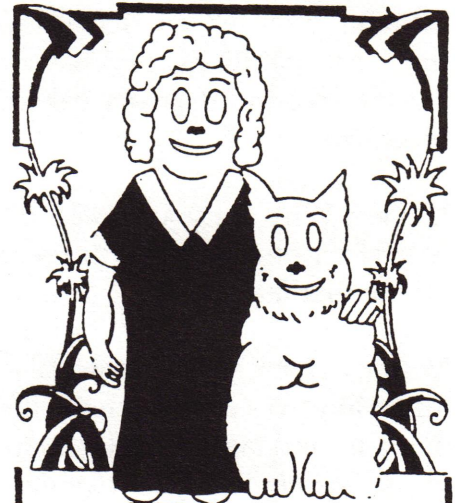
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Auction Highlights

Christie's East held the first of two 20th Century Decorative Arts auctions they will sponsor in 1993 on March 25. The items up for sale included important European glass, post war glass, ceramics, furniture, lamps, sculpture, chrome & silver pieces, decorative objects, flat art, Icart and American glass & Tiffany.

Prices realized at the auction ranged from \$58 for an enameled and silver mounted glass biscuit jar to \$12,650 for a Hagenauer copper and steel life-size figure of a butler, which surpassed its \$12,000 pre-sale estimate.

Other highlights included a Lalique frosted glass statue "Grande Nue Bras Leves" for \$5,980; a Zsolnay ceramic vase with a mermaid and merman in high relief for \$1,610; a group of four Alfred Porteneuve side chairs for \$2,530; a pair of 1950's pink shantung and rafia Bergeres for \$1,150; a 'Gherpe' superstudiopink molded plastic lamp c.1967 for \$1,265, and a Jean-Michel Frank galuchat covered box for \$1,955. The above prices include the buyers premium and have been rounded to the nearest US dollar. Christie's next 20th Century Decorative Arts auction is scheduled for June 9th at 2pm. For information call (212)606-0530.



The Don Treadway and John Toomey Galleries held a three session 20th Century design auction

on May 2. The first session focused on over 300 superior examples from the Arts & Crafts and Art Nouveau movements. Session two featured 300 examples of European art pottery. The final session focused on modern furniture, Italian glass, and accessories from the 1930's-1960's.

Highlights from this third session include a Bruno Mathsson organic form chaise lounge for \$2,100; an extremely rare Charles Eames DTW-2 knock down dining table for \$4,400; a Donald Deskey dining table/console for Widdicomb for \$3,500; an unusual biomorphic form Vladimir Kagan sofa with crisscrossed teak legs and original oatmeal "Zulu" Dreyfuss fabric for \$3,000, and a pair of industrial streamline design low lounge chairs by Warren McArthur originally designed for the Biltmore Hotel in Arizona for \$2,600.

Rounding out the sale was an impressive collection of Italian art glass. A stunning 9" Pezzato vase designed by Fulvio Bianconi sold for \$7,500; a Salviati "pinnacoli" vase by Luciano Gaspari with an interior double helix brought \$2,400; an Aureliano Toso unusual bird form vase by Dino Martens sold for \$4,800 and a Barovier & Toso "Intarsio" vase by Ercole Barovier went for \$2,400. The next 20th Century auction at Treadway is scheduled for November. For information on this upcoming auction call (513)321-6742.

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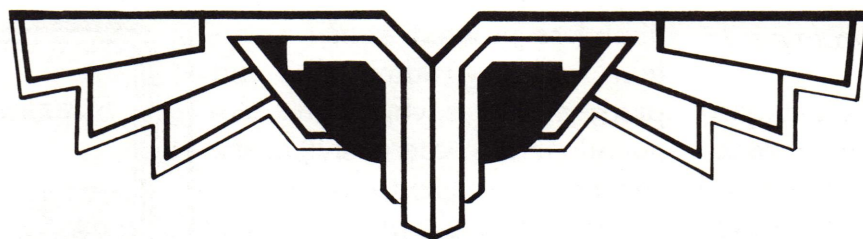


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Whither, Wherefore Art Deco?

by Jack Beeler

There's a raw energy rumbling in the design-soul of every good piece of Art Deco, and doubtless that energy touched a resonant chord deep within those motivated, perhaps even possessed collectors and enthusiasts who first "found" the form, forty years after it had been eclipsed by first, the war effort, then the Fabulous Fifties, the Love Generation, and finally, Beatlemania. From a shadowy, uncertain background status (it wasn't uncommon to find a piece at a market labeled "Art Decca") to positively strutting its stuff in the sunshine ("Ohmygod it's ART DECO!") took about a decade.

An art form, or even a style, always to some degree manifests a society's psyche; often it boldly expresses the times. Is it any wonder that in France in the early Twenties, the themes of gentleness, gracefulness, and femininity - as expressed by such motifs as gazelles, baskets of fruit, doves, fountains, and the female figure - should abound? Europe, ravaged by World War I, was in what we might today call a self-nurturing, healing mode. On this side of the Atlantic, the "new style" had hardly been noticed. When the French had inquired whether there would be an American contribution to the Paris Exposition of 1925, they were informed that America had no Art Deco (a charming piece of Deco-lore, n'est-ce pas?). For the next five or so years some American manufacturers scrambled to close that conspicuous gap (read: make profit from) by copying French designs and motifs. The American lighting manufacturer Lightolier, for example, fabricated a number of painted cast-iron chandeliers and sconces which incorporated the motifs of fountains and flowers so often expressed in French deco designs.

Meanwhile, the American business of BUSINESS was striding mightily along. That unbridled anything-is-possible, the-world-is-our-factory spirit of the Roaring Twenties in America, where the machine was crowned King of Kings, swelled to epic, even dangerous proportions. But even the crash of '29 couldn't still the engines and machines which had already begun to transform the landscape into a modern cityscape. America's preoccupation with Power, Machine Precision, Energy, Mass Production, Speed, Efficiency, and Achievement began to manifest in the form that its objects, architecture, and art took. New materials like chrome, black "vitaglass", and bakelite combined with aerodynamic, pyramiding, aggressive form-follows-function designs to create the resolutely American style which came to be known as Streamlined Modern.

Streamlined Modern, of course, is part and parcel of "Art Deco". Its origin is found twenty years earlier in the German Bauhaus movement, and the austere simplicity of that design ethic often can be seen to underlie the rich and complex surface qualities of many later French Art Deco objects. If the observer of such a French piece extricates himself from its captivating complexities and removes himself to a distance, he can usually distinguish and appreciate an overall simplicity and economy. American designers were impelled to express their nation's heady optimism - its sense of possibility, strength, and resourcefulness. They produced clean

continued on page 16

Art Deco *continued from pg. 15*

powerful forms, forms often styled after aspects of the machines which came to symbolize that power and precision, forms which evoked similar feelings in those who purchased and used them. Consider, for example, the chromium-plated "pancake and corn set" which Russell Wright designed for the Chase Company (ca.1935) and its jaunty little spherical pitcher. Sporting a long conical spout and semi-circular handle, it fairly radiates pouring energy. The spherical salt and pepper elements complete the amusing Poppa Bear - Momma Bear - Baby Bear scenario and ultimately honor the "less is more" design tenet.

Chrome, until the Twenties a rarely-used industrial finish, now made its way into the nation's barbershops, dental offices, and the living rooms of those bold enough to ride the crest of the new design wave. One important advantage: it needed no upkeep, and this fit perfectly with the "modern" contention that industrial America and its machines could create near-effortless living environments for its citizenry. No more silver polishing! No more woods to oil and wax! Was it not appropriate that chromed tubular metal furniture should also express, design wise, the abiding sense of dynamism and power? Some of the nation's top industrial designers, men like Kem Weber and Gilbert Rohde, turned their attentions and talents to this new medium, and produced designs which trumpeted the new spirit. In-house designers for large companies like Lloyd and the Royal Metal Manufacturing Company

doubtless profited from associations with such luminaries, and produced pieces which spoke eloquently (and vociferously!) of the streamlined modern esthetic.

Whereas such American design-forms as Wright's pancake and corn set surely lacked in humanistic or natural themes, in contrast to the French pieces which preceded them, they nonetheless spoke a powerful, familiar message to the generation which spawned them - and to the generations which followed.

The prospects for superior examples of Art Deco as collectible - and bankable - have never been better. Largely as a backlash to the proliferation of the style into the mass marketplace, knowledgeable collectors have relegated generic Art Deco, kitsch Art Deco, any of the "almost" Art Deco's to a new level of failure and irrelevance. The Art Deco audience has never been larger, never better informed; the number of superior pieces never fewer, less available. Although prices have increased significantly in the past decade, excellent examples of the various Deco strains - whether opulent and rich or sleek and streamlined - seem grounded in comparative reality - a reflection of their rarity as well as their intrinsic and esthetic values. Those pieces, by their dynamism and proportion, their craftsmanship, and their combination and interplay of materials, continue to cause raw energy to rumble. It is to this resonance that our attentions have gone, and will continue to go.

Jack Beeler is the owner of Decorum, an Art Deco shop located in San Fransico.

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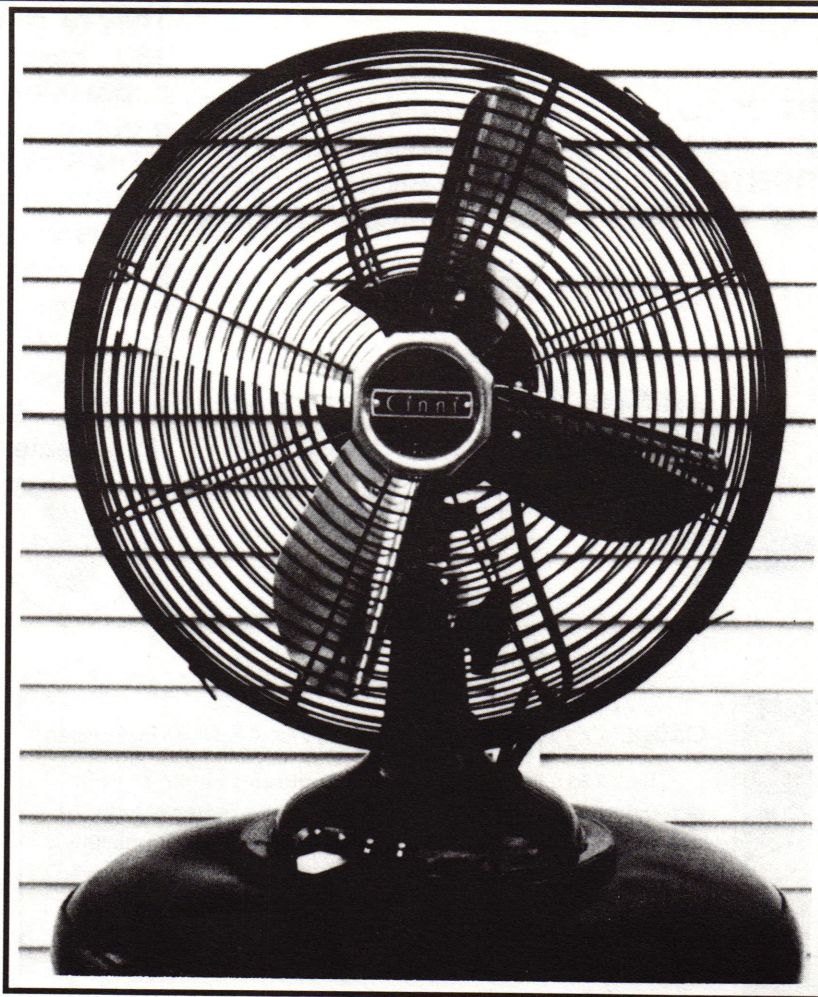
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The Art of The Art Deco Book

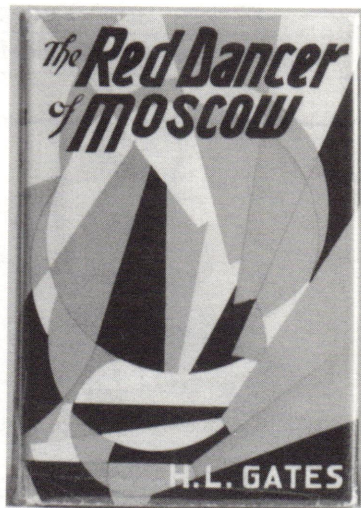
The Art Deco period was a time of artistic experimentation in every field, and book design was no exception. Art Deco books are treasured for their bindings, illustrations, covers, dust jackets, typography, and decorations by leading artists of the day. Art Deco books and publications also document the work, innovations, and thinking of the era's preeminent designers.

During the early Art Deco period, wealthy collectors and publishers of deluxe editions commissioned leading artists to create bindings. Tooled leather bindings by artists such as Rene Keiffer, Louis Gilbert or Pierre Legrain can today sell for as much as \$5000 and more. However, Art Deco bindings are not entirely beyond the reach of average collectors as many can still be purchased for under \$1000, while still others can be found under \$100, making it a rapidly growing collecting field for both book collectors and those interested in the design of the period.

There were several notable book illustrators and designers in the United States including John Vassos, Rockwell Kent, Lynd Ward, and W.A. Dwiggins. John Vassos' bookbindings and illustrations for books such as Contempo (1929), Ultimo (1930), and Phobia (1931) are fine examples of American Art Deco design, and the books themselves are commentaries on modern life. Rockwell Kent is best known for wood engraved

illustrations for books such as Moby Dick (1930), N.byE. (1930), Salamina (1935), and others. Lynd Ward's achievement was "writing" several novels without using any words, with only page after page of woodcuts to tell the book's story. His woodcut novels God's Man (1929), Madman's Drum (1930), and Wild Pilgrimage (1932) are highly collectible. W.A. Dwiggins designed hundreds of books with Art Deco motifs for publisher Alfred A. Knopf.

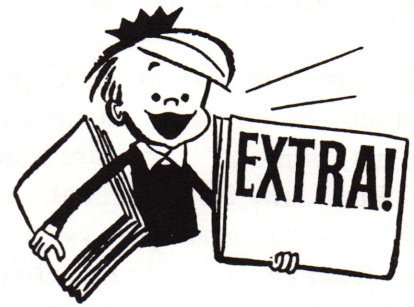
In France numerous illustrators left their mark on the art of the book including Jean-Emile Laboureur, Andre Marty, Jean Dupas, Charles Martin, George



The Red Dancer of Moscow, 1928, by Kubin

Barbier and Georges Lepape. Many of the most popular French books and publications incorporate pochoir illustrations. Pochoir, or stencil printing, was a favorite method of producing fashion illustration plates in small-edition high-quality publications such as La Gazette du Bon Ton, the "Gazette of Good Taste".

In the 1930's, as in other fields,
continued on page 26



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Eva Zeisel *continued from pg. 7*

few years later when Al Capp adopted the shape to create his famous "Shmoo", a creature that delighted America's imagination.

Ms. Zeisel's work poses a perfect challenge to a collector while also providing significant rewards. The collector will acquire objects which reside in the permanent collections of the Art Institute of Chicago, MOMA, The Brooklyn Museum, The Cooper-Hewitt and in a Smithsonian Institute traveling exhibit which was shown throughout the US and Canada. Simultaneously, there is the challenge of the hunt. Zeisel's pieces are often difficult to track down, but sufficient numbers were produced and when found are affordable enough to sustain a collector's interest and prevent total frustration.

Recently awarded the first Brooklyn Museum's Lifetime Achievement Award, Eva Zeisel represents a powerful symbol of perseverance, productivity, and creativity. Her designs are worthy of the most discerning collector. Her work will endure.

This article was prepared by Carol F. Levison and Lois Dellert Raskin, admirers of Ms. Zeisel, acquirers of her designs, and owners of Once Upon A Table, a business devoted to the best in mid-20th Century tableware and kitchen design. They are mounting an exhibit of Ms. Zeisel's designs at the Lenox, Massachusetts Library (in the Berkshires) during the month of September.



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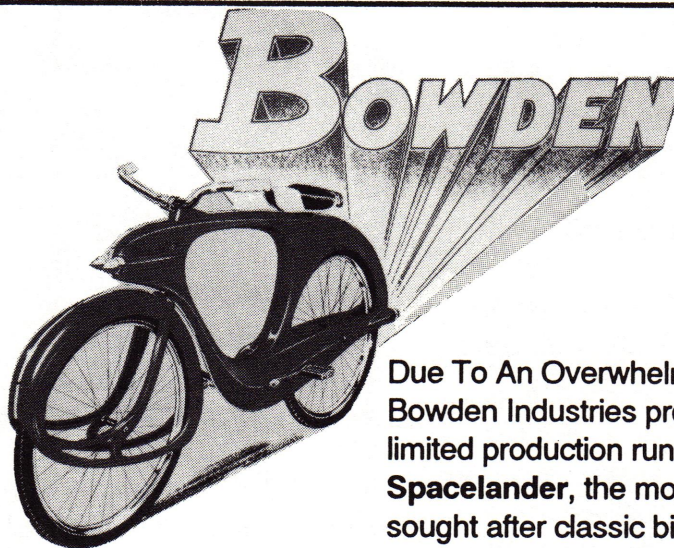
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Back

“The 1940's era, Susie Thompkins believes, was a time when clothes were the most simple and elegant. A time when people were proud of their appearance and took care to put their best foot forward”

ESPRIT, the megolithic clothing retailer of the 1980's, was founded in the optimistic and liberating days of the 1960's. The feeling and philosophy of this era carried the company, and it's founders Doug & Susie Thompkins, into the high echelons of success. But times were changing. Sales were floundering and the company needed a new direction, a new image. Susie Thompkins was just the woman for the job.

After wresting control of the company from her now ex-husband Doug, Susie set out to totally revamp ESPRIT. Feeling that the market was ready for practical, real clothes for older, more socially conscious women, Susie hired a whole new design staff and set out to create a *continued on page 22*

ESPRIT *continued from page 21*

groundbreaking new look. Her Fall '92 signature collection revealed a move to a modern interpretation of the classic styles of the Forties and Fifties. There's a feeling of timelessness to the pieces - an elegant styling without an intentionally "designed" look. The 1940's era, Susie Thompkins believes, was a time when clothes were the most simple and elegant. A time when people were proud of their appearance and took care to put their best foot forward.

All this timeless appeal has been filtered through the sweater jackets, coat dresses, cardigans, T-shirts, tailored trousers, long pleated skirts, simple dresses, and swing coats of Susie's designs and emerged modern, elegant, and street-wise.

But where would she showcase this new collection? In a new showroom with a complimentary image, of course. At 1370 Broadway in New York, a two story space was converted into a spacious, simple and warm display arena. The entrance lobby greets the visitor with a setting of 50's living room furniture, for a retro-residential feeling. In the showroom itself the selling stations are equipped with 1940's Prouve desks and chairs behind beech display screens.

Susie Thompkins is a great fan of French furniture of the Forties and Fifties herself (you might have guessed that one!), especially the designs of engineer and architect Jean Prouve. She has his President's desk in her office and a pair of Visitor chairs in her living room. His simple shapes mirror Susie's design sense perfectly.

After the days of 80's excess, there has been the gradual return of simple values and social consciousness, of self awareness and global responsibility. The 90's are becoming a time of morals, values, and - Susie Thompkins hopes - a return to the simplicity and styles of the Forties and Fifties.



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J & M Stern *continued from*
pg. 11

photos - John Wayne, etc... And even more exciting are the photographers we located who used to work in the 1940's and 50's taking pictures of tourists "playing cowboy" on dude ranches. Their photographs are the most wonderfully evocative images of the West.

Echoes: If you had to pick your favorite years from the 1930's-60's, what would they be?

Michael: Jane and I often play this game. If I had a time machine I would love to go back to the late 1940's/early 50's. After WWII there was a sense of unleashing in this country. There was a lot of passion, excitement, and fun. During the war there were restrictions - food rationing, etc... but in the peacetime economy all that war-time effort went towards a fashion explosion - wild 40's ties and women's zany hats. Cinemascope was sweeping the nation and everyone was looking forward with optimism towards the future.

Echoes: As you said, the 1950's were a time of optimism and hope for the future. Have we lost that optimism? Are we looking to the past for the hope we don't have now?

Michael: The Sixties in particular and the Seventies to a degree really destroyed a lot of wonderful things about our American culture. In the late 40's and early 50's there was this sense that the world was our oyster. That we were all a part of the family of man and if we put our minds to it we could do anything as a nation. The appeal

of items from those times is that they retain that infectious feeling that we as a nation can always better ourselves, that "can do" spirit.

Echoes: So you wouldn't want to return to the 1960's then?

Michael: They are fascinating years, but I had the full 60's experience myself. I was 14 when they started and 24 when it was all over and I did all the "Sixties" things - I protested, I took drugs, but I wouldn't want to do it again. I think a lot of people got stuck in the 60's mentally. Those years had a profound effect on a lot of people, not necessarily good. However, the early 60's, 1961 and '62 in particular, were wonderful and fascinating years. Pre-Beatles America was a lively, seductive type of place. After '62 the Beatles, the Kennedy assassination, and the hippies came along and things went downhill.

Echoes: Do you think the current interest in the 1930's-60's is just a fad or is it here to stay?

Michael: No, I don't think it's a fad. 100 years from now I think people will look back at mid-20th Century America and really see a very privileged time. Yeah, there were many things wrong, but basically for most middle class people America in the 30's-60's was a truly privileged place to be, and I think we'll never see a time like that again. I think the appeal of those years will only grow the more we get into the next century. We will look back on a time when we were truly one nation.

Way Out West will be out this Fall.

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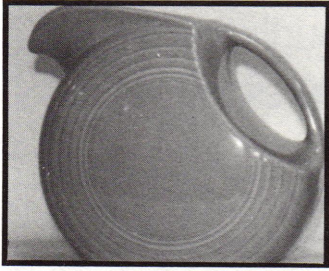
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Coming Events

<u>January</u>	1-3	Coliseum Antiques Show	New York	201-384-0010
	8-10	Miami Art Deco Weekend	Florida	305-672-2014
	9	Vintage Fashion Expo	Oakland, CA	510-653-1087
	16-17	All American Collectors Show	Glendale, CA	818-980-5025
	22-23	Vintage Clothing Show	Illinois	708-428-8323
27-31	Coconut Grove Show	Florida		
<u>February</u>	6-7	Vintage Fashion Expo	Santa Monica, CA	510-653-1087
	13-14	Garden State International	Somerset, NJ	201-384-0010
	14	1950's/Modern Auction	Treadway Gallery	513-321-6742
	19-21	Art Deco Weekend	Napier, New Zealand	
	27-28	Triple Pier Expo	New York City	201-384-0010
<u>March</u>	13-14	North Shore Antiques Show	Byfield, MA	508-324-1377
	20-21	Cyclorama Show	Boston, MA	617-426-8196
	21-22	Atlantique City Show	New Jersey	609-926-1800
	25	Christie's East Dec. Art Auction	New York	212-606-0530
	27-28	Vintage Fashion Expo	San Francisco, CA	510-653-1087
<u>April</u>	3	Vintage Radio/electric auction	Iowa	515-752-0600
	24-25	Modern Times Show	Glendale, CA	310-455-2894
	28-29	Down City DooWopp Show	Providence, RI	401-726-0808
<u>May</u>	1-June 30	The Art of The Art Deco book	Boston, MA	617-421-1880
	2	20th Century Auction	Treadway Gallery	513-321-6742
	9	Sturbridge Textile Show	Sturbridge, MA	603-430-8588
	11-16	Brimfield Show	Brimfield, MA	413-245-3436
	28-31	LA Modernism Show	Los Angeles, CA	310-455-2886
	May-July 4	60's ceramic exhibition	American craft museum	212-956-3535
<u>June</u>	5-6	Indianapolis Art Deco Show	Indiana	317-261-1405
	5-6	Newport Antiques/Collectibles	Portsmouth, RI	800-759-SHOW
	9	Christie's East Dec. Art Auction	New York	212-606-0530



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	10	Lalique Society Auction	New York, NY	212-427-2730
	12-13	Art Deco-50's Sale	San Francisco, CA	415-982-DECO
	13	Expo of Decorative Arts	Washington, DC	202-298-1100
<u>July</u>	3-4	Nostalgic Peddler's Fair	Hollister, CA	209-683-2537
	5	Sturbridge Textile Show	Sturbridge, MA	603-430-8588
	6-11	Brimfield Show	Brimfield, MA	413-245-3436
<u>August</u>	-----	-----	-----	-----
<u>September</u>	4-5	Nostalgic Peddler's Fair	Hollister, CA	209-683-2537
	6	Sturbridge Textile Show	Sturbridge, MA	603-430-8588
	7-12	Brimfield Show	Brimfield, MA	413-245-3436
	25-26	Vintage Fashion Expo	Oakland, CA	510-653-1087
	26-27	Vintage Clothing/Textile	Stratford, CT	800-344-SHOW
<u>October</u>	8-10	Philadelphia Game Rm. Show	Philadelphia, PA	913-441-1492
	9-10	Indianapolis Art Deco Show	Indiana	317-261-1405
	10-11	Modern Times Show	Glendale, CA	310-455-2894
	16-17	Atlantique City Holiday Fair	New Jersey	609-926-8484
<u>November</u>	5-8	Metrolina Expo	Charlotte, NC	800-824-3770
	7-8	Winnetka Show	Illinois	708-446-0537
	7-8	Fabulous 50's Show	Maryland	410-992-4538
	14-15	North Shore Antiques	Byfield, MA	508-324-1377
	20-22	Chicagoland Show	Illinois	713-350-9635
		20th Century Auction	Treadway Gallery	513-321-6742
<u>December</u>	4-5	Deco-50's Sale	San Francisco, CA	415-982-DECO
	5-6	Wex Rex Collectibles	Boston, MA	508-568-0856
	11-12	Vintage Fashion Expo	Santa Monica, CA	510-653-1087

Art Deco Book *cont. from pg. 19*

book publishing as an industry became increasingly geared towards mass marketing. A major book design development of this period was the development and popularization of the pictorial paper dust jacket. Dust jackets, like posters, were designed to catch the eye of the consumer, and were created by artists such as Rockwell Kent, Boris Artzbasheff, W.A. Dwiggins and Louis Lozowick. However, many dust jackets were designed anonymously by freelancers or staff graphic artists at the large publishing houses. Although the artist may be unknown, the quality of the designs is apparent, and many exciting and unusual books with Art Deco dust jackets can still be purchased from under \$50 to \$100.

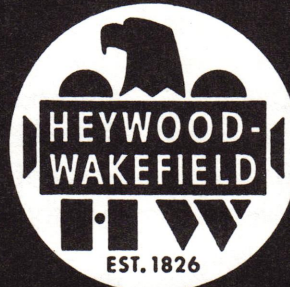
First editions of books written by the leading design theorists of the period are also sought by collectors, such as Norman Bel Geddes' *Horizons* (1932), and Paul Frank's *New Dimensions* (1928). In addition, Art Deco collectors now actively seek trade publications, bound sheet music, advertising booklets, and periodicals of the same time period.

Thomas G. Boss Fine Books, nationally known for its visually striking books reflecting Art Nouveau and Arts & Crafts design, is presenting a special exhibition entitled "The Art of The Art Deco Book", during May and June 1993. An accompanying catalogue featuring more than 300 items is available at the bookstore gallery or by mail for \$10 from Thomas G. Boss Fine Books, 355 Boylston Street, Boston, MA 02116. For additional information call (617) 421-1880.

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Juarez	Stand-in	Dracula	M	Suez
Ecstasy	Nana	Suzy	Firefly	Poppy
Vogues	Fury	Pygmalion	Whipsaw	Rain



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Ever wonder what Donald Trump was voted to be by his high school class of 1964? The Ladies Man! And what about James Dean or Frank Sinatra? Or even Elvis? Everyone's past is time-capsuled away somewhere in a high school yearbook.

That somewhere is what Seth Poppel wants to find out. A former baseball card collector, Poppel's interest in yearbooks was sparked by one he bought from a friend for \$200 with Mickey Mantel's class photo in it. From then on there was no looking back and he now owns over 500 celebrity high school yearbooks. His Yearbook Archives represent the most significant collection of celebrity high school yearbooks and photos in the world, and have been the subject of numerous TV shows, magazine articles, and the Doubleday book entitled "Yearbook".

Currently Poppel is looking for yearbooks for such big name stars as Kevin Costner, Kathleen Turner, and Julia Roberts. Did you serve on the prom committee with any of those future celebs? Do you still have your yearbook? If you do, Poppel will pay anywhere from \$75 to \$400 for a yearbook he doesn't have yet. Send inquiries to Yearbook Archives, 38 Range Drive, Merrick, NY 11566.



Guess what's been showing up on the trendy streets of Paris lately? The Fifties housedress! So check out your local thrift shop - this comfortable yet stylish staple looks great for any situation and if you're

lucky enough to find an original in good condition, you can retro-dress for success!



Going to Paris? Wondering where to shop? Here's three locations to start you off!

Van Vooren Giles
Stand 38, Allee 1
Marche Vernaison
93400 Saint-Ouen
40.11.42.58

specializing in art nouveau
and art deco

Au Comptoir Du Chineur
49 Rue St. Paul
33.1.42.72.47.39
specializing in vintage
American Pop & Coke

La Souris Verte
23 Rue St. Paul
75004
42.74.79.76

specializing in fun frills, dolls,
buttons, 1940's items & fabrics



If you're interested in jewelry from the 19th and 20th centuries, there's a new video out for you! "Hidden Treasures, A Collector's Guide to Antique and Vintage Jewelry of The 19th and 20th Centuries" is produced by Venture Entertainment Group Inc. and covers styles and periods of fine and fashion jewelry from the last two centuries. Approximately one hour in length, the host Christie Romero shows you how to identify the age and material of a piece of vintage

jewelry, and concludes with a value evaluation of a wide selection of jewelry pieces. The tape is \$24.95 + \$5.80 for shipping and can be ordered by calling 1-800-688-8569 or write to Venture Entertainment Group Inc., PO Box 55113, Sherman Oakes, CA 91413.

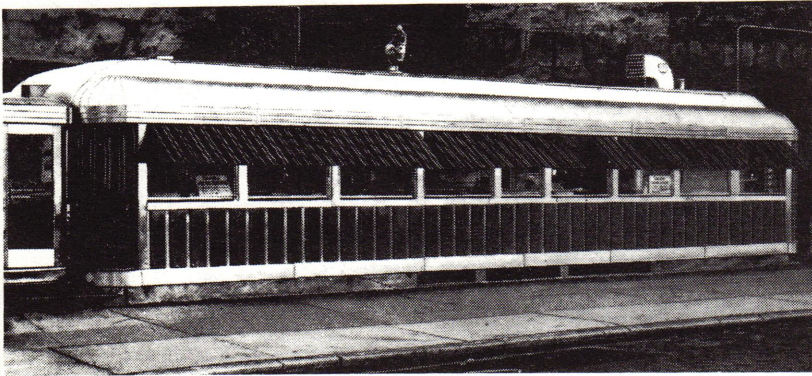


If you missed the Art Deco-50's Sale in June, you'll have another chance to catch all the excitement again in December. The Art Deco Society of California has decided to hold a Holiday Sale on December 4-5 at the Concourse Exhibition Center in San Francisco. This sale will be the same size and quality as their regular sale in June, and promises to add a little extra glitter to the holiday season! For more information call 415-383-3008.



Fresh and fruity, 1940's tablecloths are one of the hottest new collectibles from the 30's-60's eras. Fashion designer Cynthia Rowley has taken her collecting a bit further, however, using her cloths to make bell-bottoms, slim tapered skirts, full flowing skirts, and bold shirts for her spring/summer collection. A marked departure from her usually austere 1950's inspired look, she was inspired by her colorful flea market finds. You can find her fun, unique collection in the Cynthia Rowley showroom on Seventh Avenue in New York City.

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