

# Art Deco Bakelite Jewelry & Boxes

Cubism for Everyone

Peter & Deborah Keresztury  
Nancy N. Schiffer

With Price Guide



A Schiffer Book for Collectors





# Art Deco

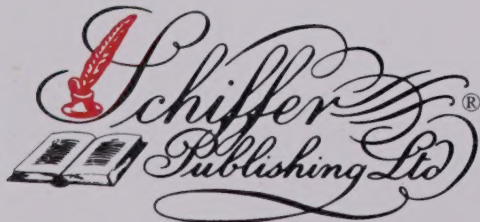
## Bakelite Jewelry & Boxes

### Cubism for Everyone

Peter & Deborah Keresztury and Nancy Schiffer

The Art Deco style of the early 1930s can be seen as domesticated Cubism. As with cubist paintings, the elements of design were reduced to their minimal essence and applied to everyday items for public consumption. Here Bakelite plastic jewelry and boxes are studied as reflections of this style. The book is a visual garden of Deco design, with hundreds of items photographed in color and described with their useful purposes, materials, and current values. Bakelite is collected because it is different and fun. This book is important because it demonstrates how the new Art Deco style provided the Depression-ridden world with color and style in a form most people could afford.

Deborah and Peter Keresztury have collected Bakelite items for many years, specializing in unusual designs in jewelry and boxes. They deal in Art Deco era decorative arts at major antiques shows nationwide. Nancy Schiffer has written many books on decorative arts subjects, including *Plastic Jewelry*.



4880 Lower Valley Road, Atglen, PA 19310 USA











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# Art Deco

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Cubism for Everyone

Peter & Deborah Keresztury and Nancy Schiffer



Schiffer<sup>®</sup>  
Publishing Ltd

4880 Lower Valley Road, Atglen, PA 19310 USA



The Bakelite boxes and jewelry shown in the photographs are from the collection of Peter and Deborah Keresztury.

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*Mentaw*





# Preface

The impact of new materials, cubist shapes, and shocking colors affected everyday items for public consumption by the 1930s. This work demonstrates that Art Deco products provided the Depression-ridden world with new designs in forms that most people could afford. Bakelite jewelry and boxes are seen as reflections of this new style.

The use of cosmetics and tobacco products became far more widespread during the first quarter of the twentieth century. To meet the growing demand for containers for tobacco, cigars, cigarettes, and rouge, powder and facial creams, boxes specifically designed to hold them were introduced to the general public at low cost in the 1920s and 1930s. Bakelite was a popular choice for these boxes because it was durable and "new" looking to the public at large.

Most of the boxes and jewelry in this study were not signed or dated by their makers. Some pieces have raised molded markings which are shown in detail and can be useful to identify makers and circa dates. However, it is the forms and colors of the pieces which are desirable on the antiques market today, some being more rare than others.

The values included in the captions are averages of the current market and should be used only as a general guide.

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Pochoir French Fashion Plate showing designs by Thiébaud, from *Très Parisien, Paris, 1925.*

**Opposite page:** Pochoir French Fashion Plate from the fabric manufacturer's periodical *Art-Coût-Beauté (A.C.B.) (Art-Style-Beauty)* published from 1924 to 1927, clothing design and illustration by Bertoux Creations.



# Chapter One

## Bakelite As A New Material

Plastics are materials that can be shaped by the application of heat and/or pressure. In the nineteenth century and previously, the natural plastics amber, ivory, and tortoise shell were used primarily for small items of decoration and utility. The search for synthetic plastics, as opposed to the naturals, became a goal of the scientific and commercial communities which concentrated on the growing trend for efficiency, economy, and mass production. Businesses had changed through the Industrial Revolution and demanded stronger, cheaper, and more versatile materials. Advances in chemistry brought about the invention of cellulose plastics, which were patented in 1869, and casein plastics, which were patented in 1897.

One person who eventually became engaged in the search for synthetic materials was Belgian chemist Dr. Leo Baekeland (1863-1944). He graduated from the University of Ghent in 1882 and came to the United States in 1889, where he had a small laboratory near his home in Yonkers, New York.

Leo Baekeland discovered and produced Velox photographic printing paper, a significant advance over the existing products. After he sold the process for Velox to the Kodak Company of Rochester, New York in 1899, Baekeland retired with a fortune of three-quarters of a million dollars.

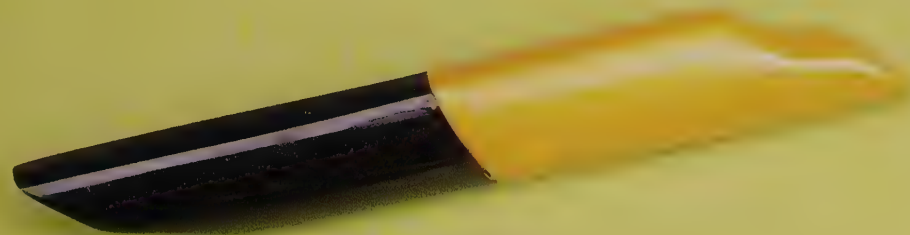
He was rich, but not idle. His reading of scientific journals brought the work of German chemists to his attention who reported a useless, hard material resulting from their experiments with phenol (carbolic acid) and formalde-

hyde. Leo Baekeland tirelessly worked with these materials in his laboratory until he finally discovered a workable catalyst for phenol and formaldehyde and found that under extreme heat and pressure the resin could be molded. He had found a way to control the process to produce a workable material. This he patented February 18, 1907, and called his synthetic resin by the trade name Bakelite. He founded the Bakelite Company to develop its uses. Dr. Baekeland's work provided the foundation for modern polymer science.

First used commercially in 1910, Bakelite replaced amber, hard rubber, and celluloid. It was less expensive to produce and had superior properties for several uses, particularly as an insulator for electrical products initially. It was used for machine parts because it could withstand extreme friction. Baekeland maintained a monopoly on the use of Bakelite until 1926, when his patent expired. Any company he licensed to use Bakelite before the patent expired was guaranteed success. By 1938, the Bakelite Company became the plastics division of the Union Carbide Company.

Bakelite was fabricated into stock rods and shapes that were cut into jewelry as pins and bracelets, particularly. After 1926, other companies, such as Reichold, produced the same product under the name of Catalin, which was used to make costume jewelry. Catalin pearls were found to be light weight, warm to the touch, and possessed beautiful color and luster.





Yellow and black pin. \$50  
Red and yellow pin. \$75  
Yellow and blue plane pin. \$75





## Chapter Two

# Shape and The Effects of Cubism

The Art Deco style of the late 1920s and early 1930s can be seen as domesticated Cubism. Beginning with Cubist paintings and sculpture of the first decade of the twentieth century, shapes in art works were reduced to their minimal essence. Piet Mondrian in Holland, Georges Braque in France, and Pablo Picasso in Spain and France, among many other noteworthy artists of the early twentieth century, challenged the conventional shapes in art and each created something new in their work.

The new style, known now as Cubism, evolved as a reaction to the neo-Renaissance and Gothic styles with a proclivity for profuse ornamentation which are associated with the late nineteenth century and are known in England and America as Victorian. Also, the Arts and Crafts and Art Nouveau styles in Europe concentrated on nature-inspired, vegetal and floral-based designs. At the turn of the twentieth century, the new simplified shapes of Cubism were revolutionary.

In the extreme, early Cubist art was misunderstood by a public accustomed to representational forms. In Braque's and Picasso's early Cubist work, recognizable forms were distorted to geometric shapes. For example, in the early 1900s, these two artists each painted guitarists with fragmented bodies that represented the movement of a musician as he plays his instrument. That was something new. They and other artists such as Fernand Leger, Vassily Kandinsky, and Gertude Stein painted other portraits and still life images in similar, abstract shapes that resembled cubes, circles, and rectangles.

Art critics dealt with cubist works in confusion, some praising and others condemning it, and the public squirmed. But the artists in Paris paid attention and took the new images quite seriously. Experimentation was the order of the day, in keeping with a gradual new appraisal of life prompted in part by the turn of the new century.

A watershed exhibit for art in America took place, at the 69th Regiment Armory at Lexington Avenue and 26th Street in New York, from February 17 to March 15, 1913. Here the Association of American Painters and Sculptors presented the works of European and American new-thinking artists as the International Exhibition of Modern Art, but which was popularly nicknamed "The Armory Show," and everyone at the time knew what they were talking about. 1300 works were on view for the month, including the works of the Fauves, Cubism, and German Expressionism. Henri Matisse, Constantin Brancusi, Wilhelm Lehmbruck, Aristide Maillol, and Marcel Duchamp, among many prominent others, showed their work to the American public for the first time here. The exhibition traveled on to the Art Institute of Chicago, from March 24 to April 16, and on again to the Copley and Allston Hall in Boston, from April 28 to May 19, 1913. Critics both applauded and abhorred the display, which transformed the art world in the United States forever after. "It would be impossible to overstate the Armory Show's impact on the lives of American artists and painters." (*Brancusi*, p. 51) Prominent New York artist and decorator Louis Comfort Tiffany viewed the exhibit and "found one work to be uglier than the next! He was rather surprised to find so many American artists represented and was relieved that he had not been asked to participate—or so he told himself" (Koch, *Rebel in Glass*, p. 146)

Other critics were more supportive of the new forms. Nigel Gosling has said, "Within fifteen years, the whole relationship between man and appearances...had been changed" [and Paris had become the cradle of] "the whole vast, varied and troublesome family of modern art." (Hillier, *The Style of the Century*, p. 62.)





Serigraph, design for fabric from *Le Décor Moderne Dans La Tenture et le Tissu*, Plate #7, composition de Stéphany, Édité par la Société Française de Papiers peints, c. 1925.



# Triangles

Serigraph, design for fabric by Serge Gladky, c. 1925.







Red and chrome  
kite-shaped clip. \$75  
Red clip, two-part,  
marked U.S.A. \$50



Pochoir French Fashion Plate showing  
triangular accents in designs by Cordécla of  
Rodier, from *Très Parisien*, Paris, 1925.







Necklace and earrings set of chrome, red and black Bakelite sections, marked "Sterling."





Pochoir French Fashion Plate showing a dress design featuring triangles, from *Très Parisien*, Paris, 1926.





Two molded plastic, six-sided sewing boxes with hinged lids. One is solid brown and the other is mottled brown, red, green, blue and ivory. The interior bases of each are marked "Made in U.S.A. Reg. Trade Mark" and back-to-back "K"s in a circle. 9.1" diameter. \$150-175 each box.







Necklace, bracelet, and earrings: green, orange and yellow wedges. \$275



## Circles

Serigraph, design for fabric by Serge Gladky, c. 1925.











Brown button and drop ring clip earrings.  
\$50 each pair.





**Opposite page:** Pochoir French Fashion Plate from *Gazette du Bon Ton*, Paris, drawing by Georges Lepape of a hat design by Paul Poiret. Limited edition, 1913.



Globular molded Bakelite box on three legs with a half-round lid and a Bakelite ball finial. The boxes and lids are black, ivory, or green and the finials are red, green, or black. 4 1/2" diameter. \$150-175 each box.





Red and yellow layered drop earrings with clip backs. \$75

Red and yellow layered octagon shaped earrings with clip backs. \$75



Earrings, black with rhinestones, screw-ons. \$40  
Variegated yellow button tops with dangling black  
cones and yellow rings. \$75







Small round English Bakelite box and lid of mottled red, orange, green, yellow and black colors, unmarked. 4.25" high. \$100-125.  
Chrome and molded black Bakelite round box and lid on a crossing base, unmarked. 4" diameter. \$200-250.





Necklace with seven maroon disks and chrome possibly from Germany. \$200





Round multi-colored Bakelite bowl with a black lid that twists into the bowl base to form a pedestal, unmarked. 6" diameter. \$150-185.





Pin with three arches, red and chrome. \$75

Red and chrome pin with two red ends. \$75

Solid red pin. \$50

Necklace, red disc and chrome tongue with red and white enamel. \$200

Back of pin, red and chrome, center oval is chrome. \$60





Maroon and chrome button on screw  
backs. \$40  
Red dot with chrome center earrings,  
screw-on backs. \$50



Pochoir French Fashion Plate  
from *Gazette du Bon Ton*, Paris,  
drawing by Georges Lepape of  
a hat, umbrella, and gloves,  
Limited edition, 1914.





Small covered round box of molded plastic. The mottled brown and black base is marked "British Made" and the solid brown lid is not marked. 4 1/4" diameter. \$75-100.  
Round molded plastic box with multi-colored base marked "3" and solid green lid. 4 3/8" diameter. \$100- 125.



"British Made" mark on base of brown box.



Beaded necklace,  
half red and half  
black with chrome  
spacers. \$150  
Bow-shaped pin, red,  
maroon and chrome.  
\$75  
Necklace, center is  
round, half black and  
half red, with two  
trapezoid red drops,  
chain. \$200





Two round molded Bakelite boxes for sewing kits with matching lids and interiors divided into eight compartments around a circular center. One box is mottled brown and the other box is black. The bases are each marked "B" in a pentagon (the Bakelite mark), "Safetyware PM425," and "2" (on black box) or "3" (on brown box). 6.75" diameter. \$75-90 each.



Detail of the base mark.



Pin with three green domes and chrome frame. \$75

Red bar pin with spiral rhinestones. \$50

Bar pin with two blue Bakelite jewels.





Six chrome and molded Bakelite cylindrical cigarette boxes, interiors originally fitted with a dispenser for 28 individual cigarettes. The mottled Bakelite cylinders and finials are yellow, orange, red, green, or black with chrome bases and lids. Each box 5 3/4" high. \$300-400 each box.

**Opposite page:** One of the cylindrical boxes and detail of the interior cigarette-dispensing mechanism







Brown molded Bakelite manicure box with hinged domed lid of thin design and raised vertical ribs at the center. The interior is molded to contain three manicure bottles. The base is marked with a small "W" in an evergreen tree shape. 6.5" long. \$75-100.



Detail of interior space.



Detail of the "W" mark on base.



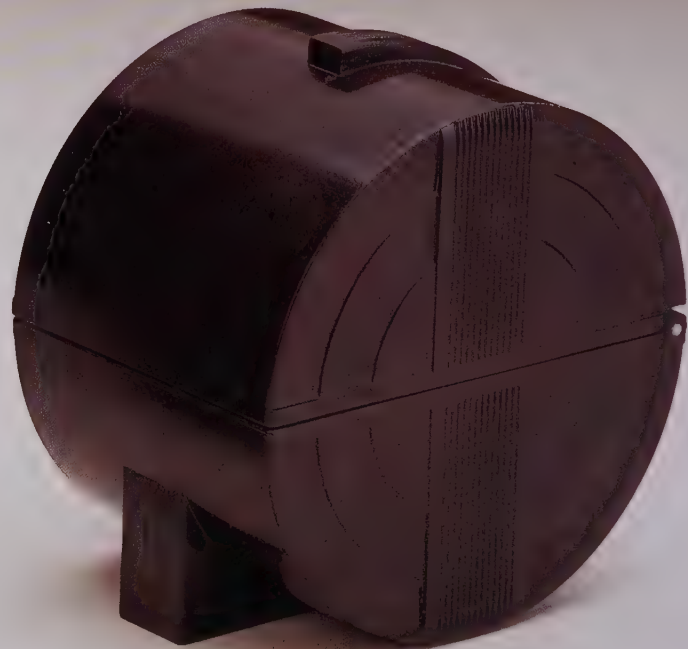


Bracelet with blue disks and chrome. \$95  
Necklace with blue disks and chrome. \$150



Bar pin, green and chrome. \$75  
Green and chrome tube necklace with  
pendant. \$250





Two circular, molded Bakelite presentation boxes with hinged lids, one black and one mottled brown, unmarked. 4.15" high. \$100-125.



Pin with red circle  
and two domes. \$75  
Pin, chrome with red  
ends. \$50  
Red, black and  
chrome pin with red  
bead at the end. \$50  
Red and chrome pin.  
\$75  
Red tapering pin.  
\$75





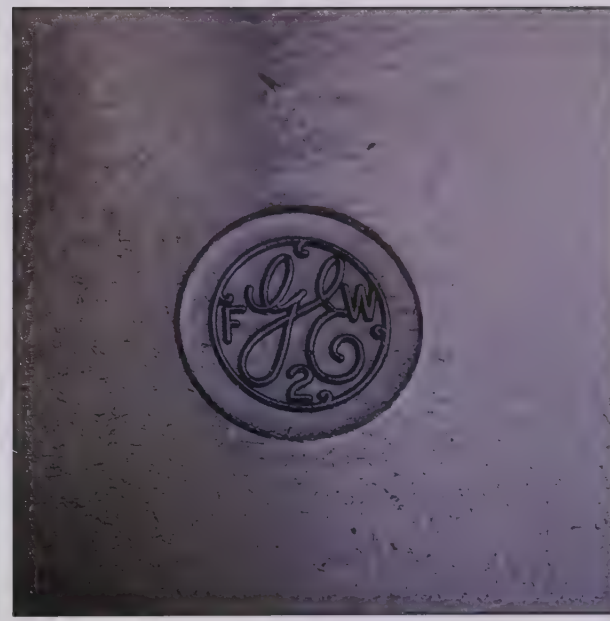
Black bar pin, three sections. \$75  
Red bar pin, three sections. \$75



**Opposite page:** Five molded plastic half-round boxes known as Cleopatra Beauty Boxes with fan designs at the sides and finials, unmarked. Three have the more standard black bases and colored tops: red, ivory, or green. The all-ivory and all-green boxes are rare. 5.75" long. \$300-350 each box.



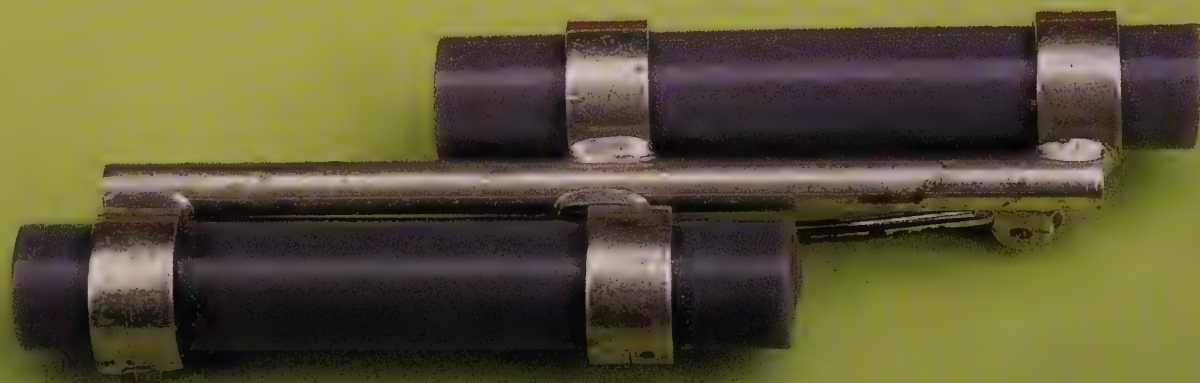




Details of the base marks

**Opposite page:** Six molded plastic, half-round boxes marked on the bases with the scrolled GE trademark of the General Electric Company along with block letters FW and numerals 0, 1, or 2. The bases are black or green and have either molded feet or brass or chrome ball feet. The lids are rectangular with brass or chrome ball finials. 5" long. \$150-175 each box.





Red and chrome bar pin, two bars. \$50  
Pin with two blue bars. \$75



Small arching molded Bakelite box with green hinged lid and black base marked "Made in U.S.A." 5.85" long.  
Large arching molded Bakelite box with red hinged lid and black base marked "Made in U.S.A." The interior is fitted with four glass bottles of manicure products labeled "Lady Lillian nail polish rose," "...Cuticle remover," "...Nail polish natural," and one without a label. 8" long. \$175-200 each box.

Detail of manicure set interior



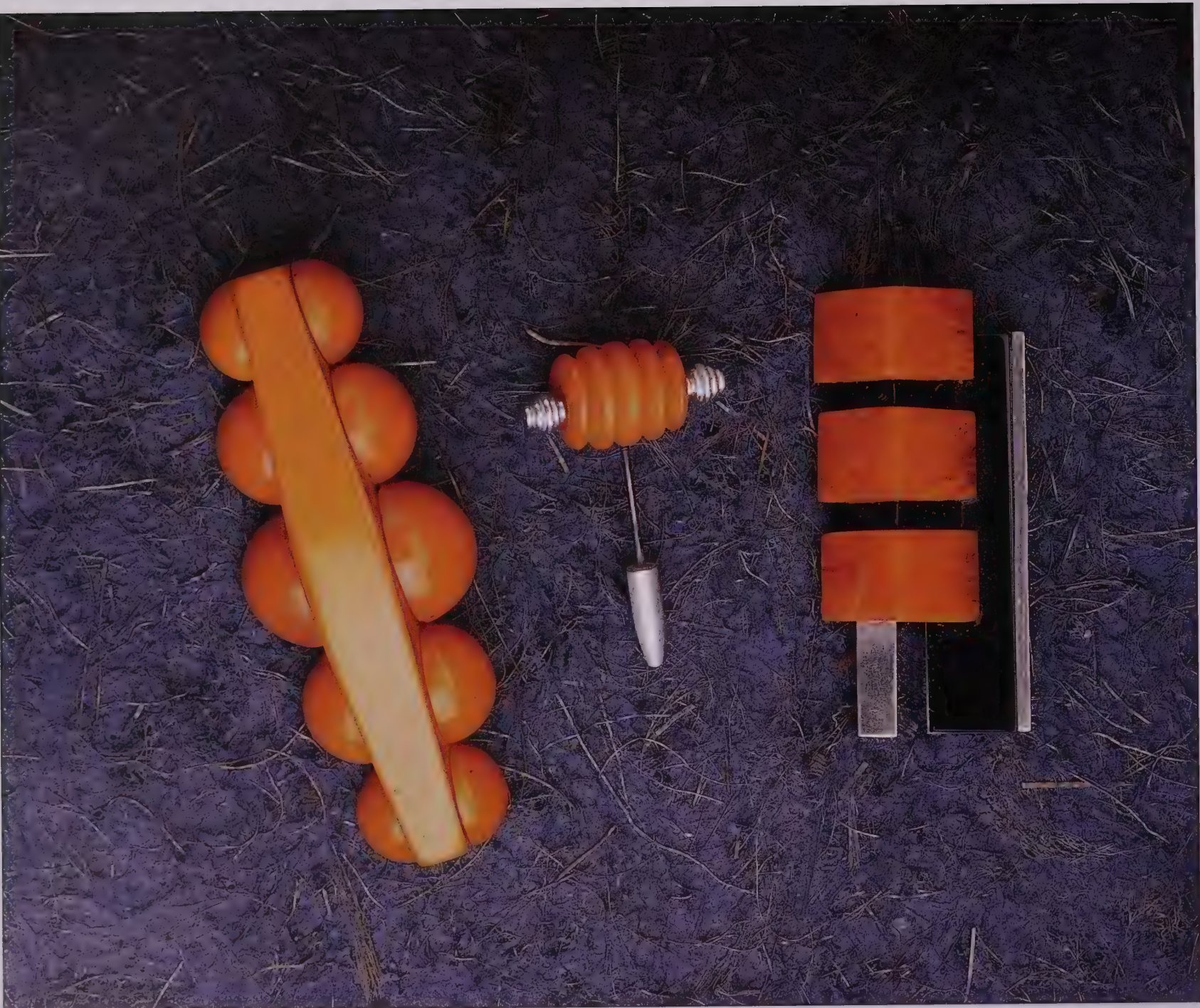
Black tapering pin.  
\$75  
Black bar pin. \$95  
Black shaped bar pin.  
\$95





Three half-round, molded plastic presentation boxes for Lady Lillian nail care products. The black plastic bases are marked in the mold "Made in U.S.A." and have hinged lids: yellow, red, or green. The interior has manicure aids including white cotton, a white cuticle pencil, an emery board, a wooden cuticle stick, and four glass bottles containing: oily polish remover, nail polish rust creme, creme nail polish old rose, and cuticle remover. Boxes each 8 1/4" long. \$175-225 each box.





Five butterscotch  
half-circles pin. \$50  
Butterscotch barrel  
stick pin. \$50  
Three butterscotch  
triangles, black and  
chrome bars. \$100





Choker necklace with three butterscotch beads. \$200



## Rectangles

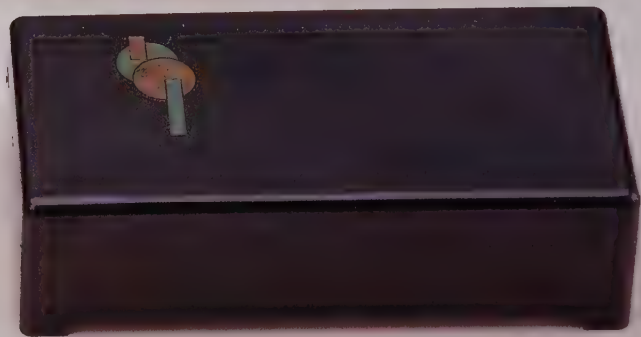
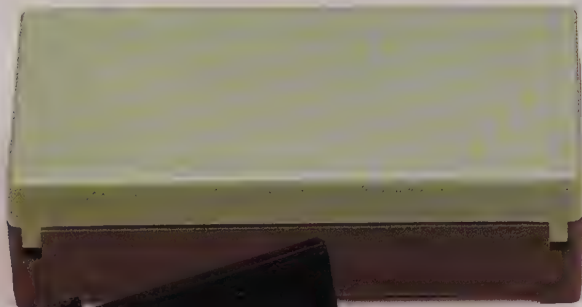


Serigraph, design for fabric by Serge Gladky, c. 1925.



Rectangular molded Bakelite boxes of matching size, shape, construction, and hinged red, black or mottled brown lids all bearing the same geometric raised decoration. They vary in the treatment of that raised decoration; it is left plain, colored black (on one red lid), or colored green and gold (on the black lid). The bases are red, black, or mottled brown and are marked "AB-2," "AB-4," or "AB-7" (similar to other boxes illustrated nearby). 6.4" long. \$90-120 each box.





**Opposite page:** Rectangular molded Bakelite box and hinged lid with a promotional metal plaque inside reading "Ginsburg-Lansburg Co, Fruit and vegetable brokers Commerce Building Sioux City, Iowa." The box is fitted with a metal insert and three brown or black Bakelite recessed dishes. The bottom of the base is marked "Remite B.&B. ST. PAUL" 6.25" long. \$125-150.

Five rectangular molded Bakelite boxes of matching size, shape, construction, and hinged lids, but with varying details. The box with a green Bakelite base and light green plastic lid has a geometric design on the lid and the base has a small circular mark "NIC" and "4." The remaining four boxes have black Bakelite bases marked "AB-3" or AB-7." One red Bakelite lid has a molded stylized design of two birds flying. The remaining red, green, and black Bakelite lids have a geometric design of two circles and two bars, and the one on the black lid is painted with green and gold grained enamel. 6.4" long. \$75-90 each box.



Detail of the three inside dishes.



Detail of the base marking



Detail of the plaque inside the lid.





Detail of the lid decoration.



Detail of the base mark.



Red and black stretch bracelet. \$60  
Red and black square link bracelet. \$75



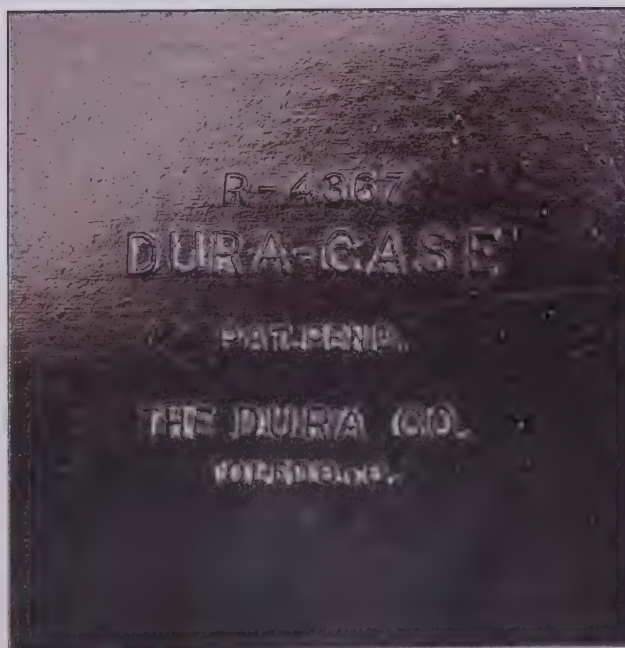


**Opposite page:** Five chrome and molded Bakelite cigarette boxes with three interior wooden compartments, each marked on the base R-4367 DURA-CASE Pat.Pend. THE DURA CO. Toledo, O. The finials vary, including a half circle, a penguin, a duck, and "VP 1932". The sides are chrome and the lids and bases are Bakelite colored black, cream, red, yellow, or green. 7 1/4" long each box. \$150-200 each

Detail of wooden interior



Detail of the "1932" finial



Detail of the Dura-Case mark on base





Three rectangular molded Bakelite boxes for two decks of playing cards. The lids are ivory or black with three double lines and a central rectangle decoration of a running deer and three stars. The bases are ivory, wine red, or black with five double lines and are marked underneath "m-m p Made in Canada - Patent 323834-" 6.5" long. \$100-120 each box.



Detail of the lid decoration.



Detail of the base mark.



Pochoir French Fashion Plate from the fabric manufacturer's periodical *Art-Coût-Beauté* (A.C.B.) (Art-Style-Beauty) published from 1924 to 1927, clothing designs and illustrations by Jenny Creations (left) and Jean Patou (right).



D'un joli mouvement drapé,  
et d'une heureuse harmonie  
de coloris, cette robe de  
satin grège, noisette, et  
marron.

*Création Jenny*

Fort belle, cette robe de lamé d'or dont la jupe  
s'enlève de panneaux détachés en tulle d'or.  
Robe de mousseline de soie bleu roy qui fait sur  
un fond violet une harmonie très heureuse.

*Création Jean Patou*



Pochoir French Fashion Plate of a dress design by Paul Poiret, from *Très Parisien*, Paris, 1923.



**Opposite page:** Pochoir French Fashion Plate of a dress design by Berthe-Hermance, from *Très Parisien*, Paris, 1925.



Brown, yellow and chrome necklace. \$150  
Aqua and yellow necklace with chrome. \$250







Nine molded plastic rectangular boxes, unmarked. The bases are black, wine red, ivory, brown, or green (now faded to brown) and the hinged lids are black, wine red, green, brown, or bright red. 6.5" long. \$175-200.



Plain brown molded Bakelite box with hinged lid decorated with a raised panel in the center, unmarked. 6.5" long. \$125-150.

Mottled brown molded Bakelite box of casket shape with hinged lid. The base is marked "ELO WARE Regd. Made in England 946A." 7" long. \$150-180.

Molded Bakelite box with red rectangular base and sliding black lid with side cut-outs, unmarked. 5.5" long. \$75-100.

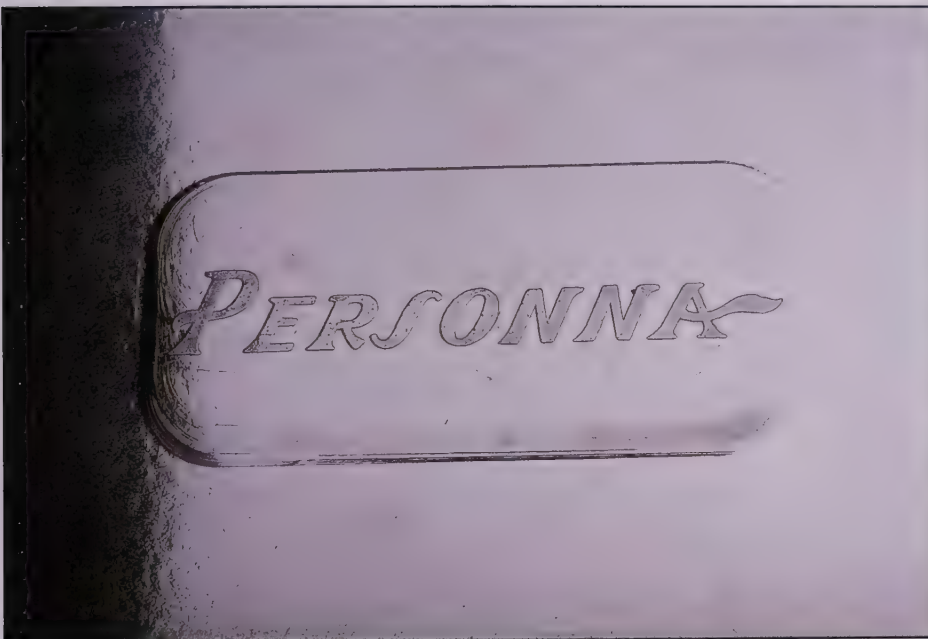


Detail of mottled brown box marking.





**Opposite page:** Six molded plastic rectangular presentation boxes with black bases and colored lids: wine red, bright red, black, brown, dark green, and ivory. One box retains wine red velvet drapery over a cardboard insert. The bases are variously marked; some bear the marking "Personna" and others bear the markings "Remington DUPONT Reg. U. S. Pat. Off." 14.1" long. \$200-225 each box.



Detail of the *Personna* marking

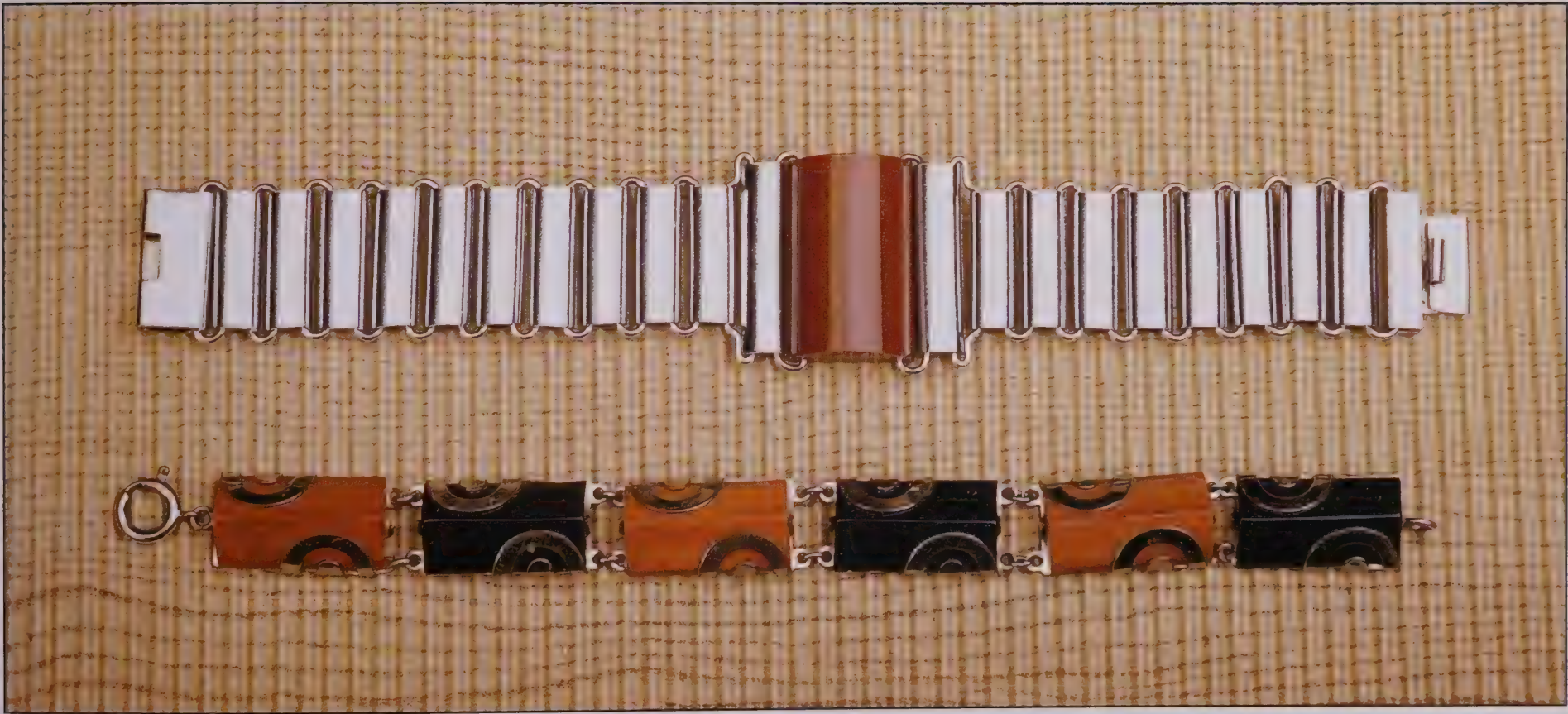


Detail of the *Remington*  
DUPONT marking





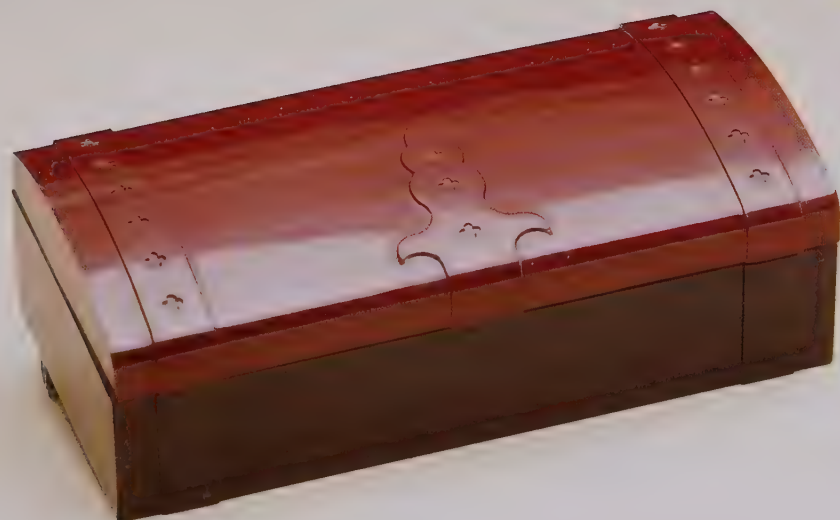
Three rectangular molded Bakelite boxes for cigarettes with slots on the sides for match books. The hinged lids are red, green, or mottled brown and the bases are black or mottled brown and are marked on the inside "Pioneer." 7.25" long. \$150-200 each box.



Rust and chrome tube linked bracelet. \$100

Rust, black and chrome link bracelet. \$75





Two rectangular molded plastic boxes with hinged lids that resemble strapped treasure chests. One has a black base and red lid while the other has a green base and green lid. They originally held LaCrosse manicure sets. 6 1/2" long. \$75-100 each box.



Clip with three brown rectangles with chrome spacers. \$50



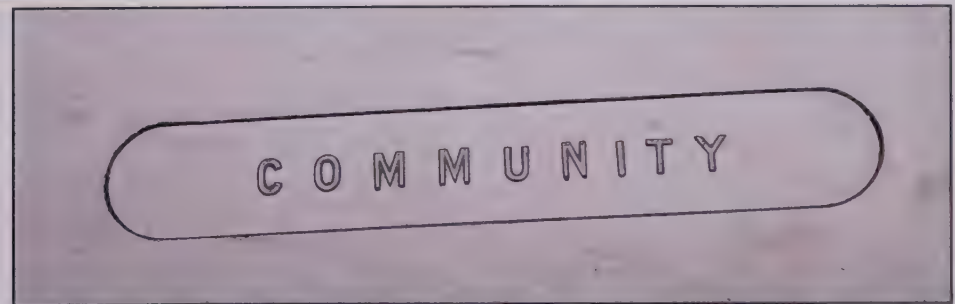


Three rectangular, molded plastic presentation boxes for Lady Lillian nail care products. The black plastic bases are marked in the mold "Made in U.S.A." and are stepped up to a colored plastic hinged lid: red, yellow, or green. The interior has manicure aids including white cotton , a white cuticle pencil, an emery board, a wooden cuticle stick, and four glass bottles containing: oily polish remover, nail polish rose, creme nail polish old rose, and cuticle remover. Boxes each 8" long. \$175-225 each box.



Nine molded plastic boxes made to hold Community silver plated flatware. The box bases are red or black plastic and are marked Community on the under surface. The hinged lids are white, cream, red, green, or blue plastic. The blue lid is quite unusual. 6 3/4" long each. \$75-100 each box.

The Community mark on each box.





## Chapter Three

# Color and The Effects of the Russian Ballet

Victorian colors of the late nineteenth century were characteristically dark and strong. A favorite color for room interiors and clothing was burgundy red and another was black.

The prevailing colors of the Art Nouveau style of the late nineteenth century were pastel shades compatible with the natural vegetation they reflected. Jewelers and fabric designers, as well as painters and interior decorators, who worked in concert with the Art Nouveau style, used the soft colors of semi-precious stones, leaves, and feathers to express their belief in the importance of Nature to life.

The new century caused many people to reappraise the qualities of their life, and among the new thinking arose a preference for stronger colors to express their new and strongly felt ideas. The Russian ballet provided visual excitement to the art world in the first decade with its dynamic music, dramatic stories, and brightly-colored stage settings and costumés. In 1907, Russian cultural arts promoter Sergey Diaghilev organized concerts at the Paris Opera where composers Glazunov, Rimsky-Korsakov, and Rachmaninov came to conduct their compositions and where he presented excerpts from Russian operas. The success of these concerts encouraged Diaghilev to take the complete Russian opera to Paris to perform Moussorgsky's *Boris Godunov* with elaborate costumes and stage settings. In May of 1909, he took the Russian Diaghilev Ballet to Paris for the first time to perform *Le Pavillon d'Armide*, *Les Sylphides*, *Le Festin*, and *Cleopatra* at the Chatelet Theater. All were choreographed by Fokine, and the *Cleopatra* set was designed by Leon Bakst. Dancers Pavlova, Vaslav Nijinsky, Fokine, and Karsavina had leading parts. After the Paris performances, Karsavina and seven other dancers continued on to the London Coliseum in London. Publicity there read "The Russian Dancers — recently the rage of Paris." The success of the tour is legend.

The shocking colors of the geometric designs for the Russian ballet's costumes and stage sets swept audiences to hysteria. Garish orange, bright emerald, rich jade green, and lavish silver and gold were dramatic and unforgettable. The strong colors of fine gemstones in deep red (ruby), blue (sapphire), and black (onyx) became dominant. Artists of every type were affected and the public responded by clamoring for more. These colors began to appear in women's fashion clothing, always a prognosticator of public taste.

The following year, 1910, the Diaghilev Ballet toured for two weeks in Berlin and a month in Paris. Their program included *Giselle*, *Les Orientales*, *Carnaval*, *Scheherazade*, and *The Firebird*. By 1911, Russian ballet was a continuing attraction in the performing arts seasons in Paris and London alike. Popular styles of clothing and accessories continued to reflect the daring colors of the ballet far from the footlights. Textile designs and clothing produced by the leading fashion houses of Paris led the trend for more daring color combinations throughout Europe.

The Diaghilev Ballet performed in New York in 1916, for only one season; but their visit was monumental in its influence on theater, the arts, and fashion in New York and throughout America. American sculptor Malvina Hoffman studied art in Paris with French sculptor August Rodin in the first decade of the new century and was exposed to the Russian ballet performances there. She attended every rehearsal and performance of the troupe in New York in 1916, became a personal friend of Russian dancer Pavlova. Hoffman drew from her New York studies of the dancers throughout her artistic career thereafter.

Pablo Picasso became acquainted with Diaghilev also in 1916 and *Parade*, the cubist fantasy, was performed. Picasso designed the imaginative sets for Massine's Spanish ballet *The Three Cornered Hat* in 1918 and *Cuadro Flamenco* in 1921. These stage designs helped to confirm the artistic preference

for the new colors throughout the changing society. Palettes brightened in every phase of life throughout the 1920s.

During this decade, the use of cosmetics and make-up, previously reserved primarily for stage actors and actresses, became more widespread among the general public. New entertainments, such as vaudeville, motion pictures, and local theaters, contributed to the acceptance and growing use of cosmetics and make-up by both men and women.

While the public's awareness of brighter colors was growing, the Bakelite Company was developing their molded products in a limited range of dark shades of brown, red, blue, or black for industrial use primarily. After the original patent ran out and other companies could experiment with the resin, it was discovered that when Bakelite was mixed with other substances, a wider spectrum of colors became available. Gradually through the 1930s, more colorful Bakelite-type plastics were a successful synthetic for jade, carnelian, and goldstone as the color range became brightened.

Serigraph, design for fabric from *Le Décor Moderne Dans La Tenture et le Tissu*, "Mirage," Plate #25, composition des Ateliers Ruepp et de Rose, Édité par la Maison Isidore Leroy, c. 1925.





# Red

- Red scissors-stretch bracelet. \$75
- Red scissors-stretch bracelet. \$75
- Red ring and chrome link bracelet. \$60
- Red and chrome latch bracelet. \$60
- Red and chrome rectangular link bracelet. \$100





Pochoir French Fashion Plate showing fabric designs by A. Piat et Cie., Lyon, from *Très Parisien*, Paris, 1925.





Variegated red discs with clips. \$30  
Clear glass dots backed with red, screw-on backs, with pendant, red wedge and silver back. \$90

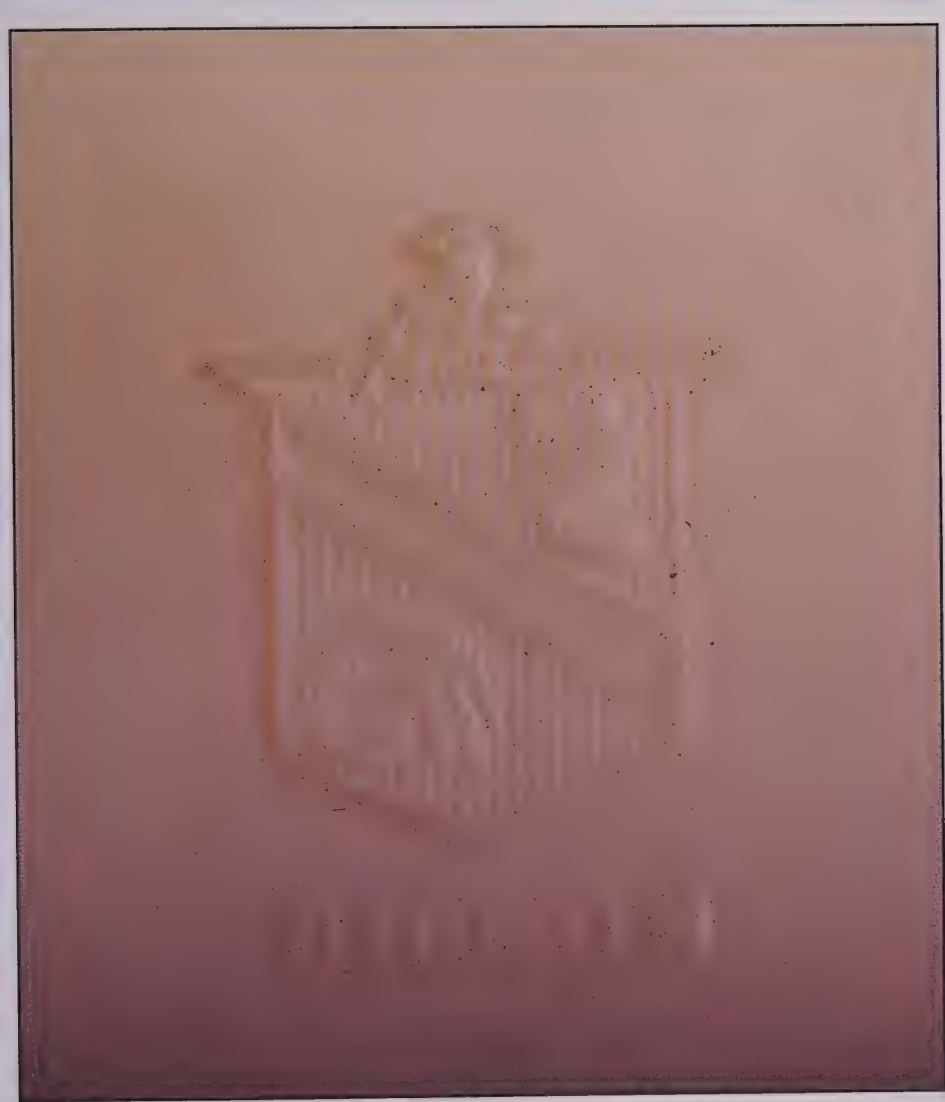


Rectangular molded Bakelite box for poker chips with plain red top and black base with two interior rows of five rounded compartments, unmarked. 10.8" long. \$125.





Two rectangular molded plastic boxes and lids made to package Hickok belts. On the left is a bright red basketweave pattern plastic lid and ivory plastic base with a raised Hickok crest inside. 4.75" long. On the right is a dark red enameled metal lid with silver painted band and a black plastic base with a raised Hickok crest inside (but a mirror image of the crest on the ivory base).5" long. \$75-95 each box.



Details of the Hickok crest in the boxes interiors.







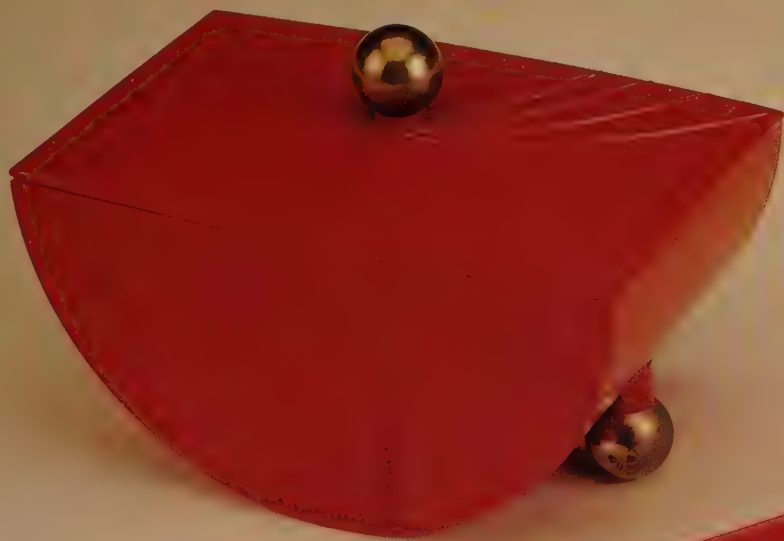
Dangling red rectangles with chrome overlapping back, clips with screw-on backs. \$75

Red square with chrome line with clip on backs. \$75

Red drop rings with screw-on backs. \$50

Red rectangle dangle earrings with chrome frame and dots, screw-on backs. \$175

Layered red and chrome disc earrings on long dangle with screw-on backs. \$175



Bakelite box, very rare color, red half round with rectangular lid and brass knob on two feet. \$300  
Bakelite box of red envelope shape with black bottom. \$100





Necklace with three graduated maroon trapezoids with chrome. \$250  
Dark red pendant with three chrome rings. \$200  
Maroon disk necklace possibly from Germany. \$250





Pochoir French Fashion Plate showing fabric designs by A. Piat et Cie., Lyon, from *Très Parisien*, Paris, 1925.





Square molded Bakelite box with red base and sliding black lid with three red stripes on top and cut-out sides, unmarked. 4" square. \$75-100.

Round red Bakelite box decorated with concentric impresses rings. The base is marked with a radiating sun over water and "PMA" in a circle and "E107." 5.75" diameter. \$75-100.



Details of the marks on the round box.







Belt buckle with alternating red and chrome. \$150  
Belt buckle with two red rectangles and three twisted chrome. \$150  
Jacket button links with two red triangles and chrome chain. \$50



Rectangular mottled green molded Bakelite box for poker chips, unmarked. The stepped lid has a raised decoration of rectangles outside and four straight dividers inside. The base has rounded corners and four straight dividers inside. 6.5" long.

Rectangular red molded plastic box for poker chips, unmarked. The stepped lid and base both have four rounded compartments evident from the outside. 6.5" long.

Rectangular red molded Bakelite box, unmarked. The lid has four raised channels across the center and cut-out finger holes at the long sides. 6.6" long. \$50-70 each box.



Rust/butterscotch pendant with black beads. \$200  
Brown rectangular necklace with graduated chrome  
links. \$200  
Necklace with shaded pink layered beads. \$200





Necklace with red bars and tinge drops. \$150.





Molded Bakelite cigarette box with blue lid and ivory base divided into three sections. Base marked with a capital "H." 7.5" long. \$200-225.  
Matching cigarette box but with a wine red lid and two matching wine red Bakelite ashtrays, all marked with a capital "H." Ashtrays 4.6" long. Three-piece set \$200-250.



Detail of box interior.



Detail of base marking "H."



# Green

Chrome and green bakelite necklace and bracelet, possibly German. \$400



Pochoir French Fashion Plate showing a dress design by Cheruit (Mme Wormser) in fabric by Rodier, from *Très Parisien*, Paris, 1925.





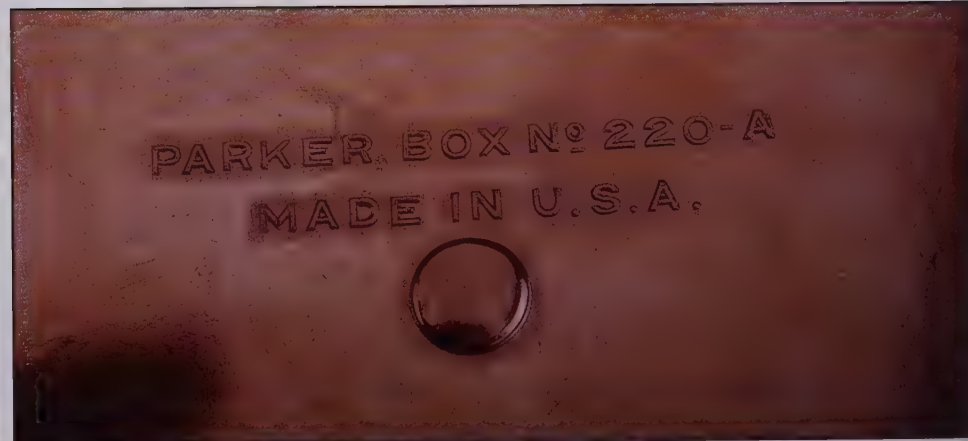


Molded Bakelite rectangular box with black base and green lid. The base is marked "B (in a hexagon), SAFETY SMOKER, PM433, 1", 6.4" long. \$125-150.

Two molded plastic boxes with brown bases and ivory lids of different designs. The bases are marked underneath "Parker Box No. 220-A (or B), Made in U.S.A." 6.5" long. \$125-150.



Details of a mark on the base of the top box.





Necklace with green triangle and graduated chrome bars. \$200

Necklace with five chrome and green links.

Necklace with green beads and chrome spacers. \$200

Necklace with center green ball, two black and two green rectangles. \$250

Green pendant necklace, from Germany. \$250







**Opposite page:** Pochoir French Fashion Plate showing designs by Révillon & Cie, from *Très Parisien*, Paris, 1925.

Green and black molded Bakelite box with a rounded hinged lid and an interior compartment for two decks of playing cards. The base is marked "Made in U.S.A." 7" long. \$250-300.



**Opposite page:**

Variegated green and yellow drops from black dots and clips. \$40

Green crescent clip earrings. \$60

- Green and chrome stretch bracelet. \$50
- Green, black and chrome link bracelet. \$75
- Green disc link bracelet. \$75
- Green and chrome link bracelet. \$125







# Orange

Pochoir French Fashion Plate showing a design by  
"Lanadra" in fabric by Schulz et Cie., Lyon and Paris,  
from *Très Parisien*, Paris, 1925.





Necklace with orange bars and chrome,  
marked Germany. \$175  
Necklace with yellow beads, brown and  
chrome single pendant. \$275





Molded Bakelite box in the shape of an open book inscribed "A thing of beauty is a joy forever." ~Keats~ The yellow hinged lid opens to reveal a fitted interior with Lady Lillian manicure products including cotton and three glass bottles labeled and containing "Creme orchid nail polish," "Oily polish remover," and "Creme fuchsia nail polish." Box 8.1" long. \$75-100.



Detail of interior with manicure set.



Pin with yellow and brown circle. \$75  
Maroon bar pin with chrome. \$50





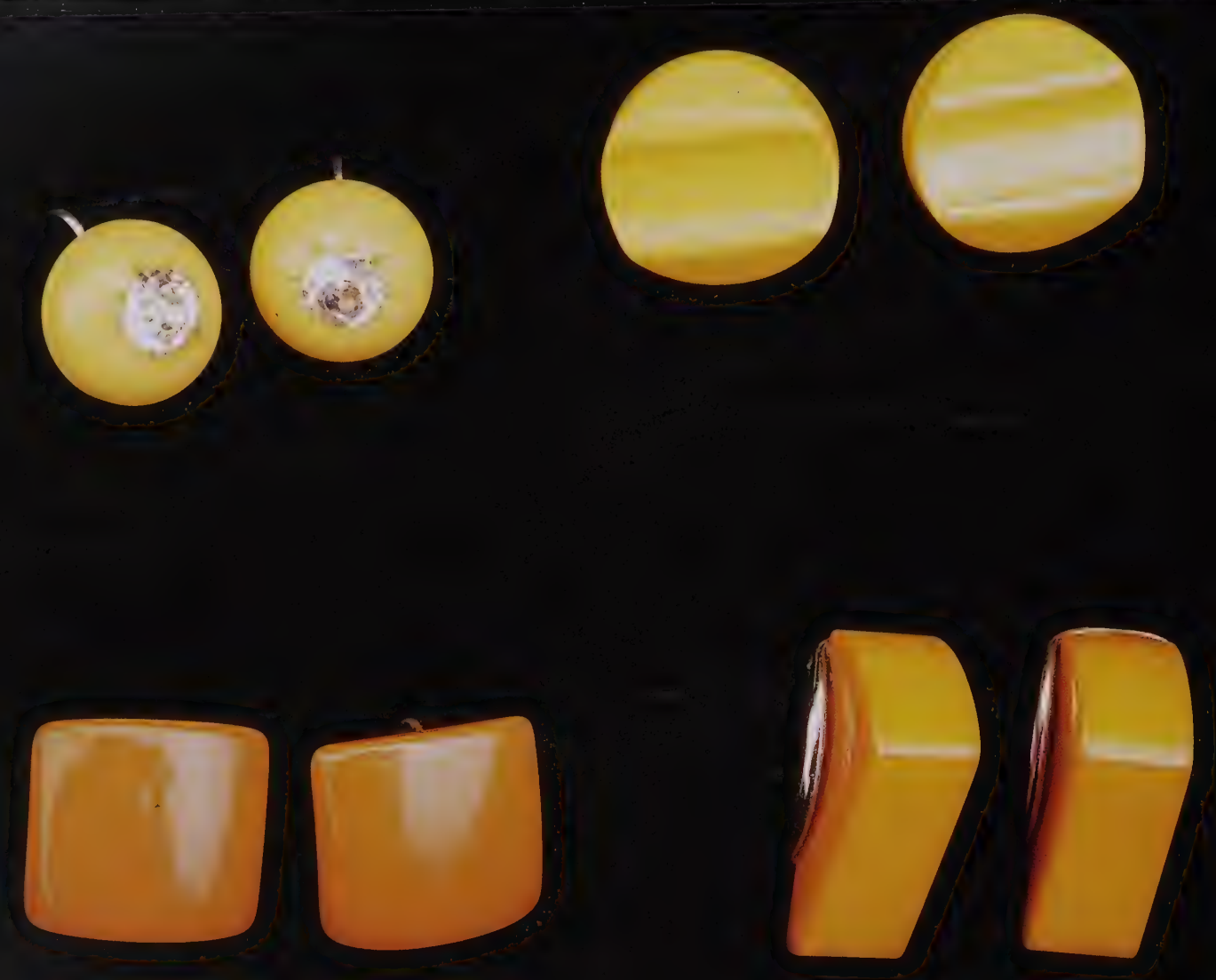
Pochoir French Fashion Plate showing fabric designs by Ch. Lavy et Cie., Paris, from *Très Parisien*, Paris, 1925.



Nine oval molded Bakelite boxes with hinged lids in red, orange, or green colors. The bases are of two styles: plain and black, or stepped and black or brown. Each base is marked "Made in U.S.A." Plain bases 7.75" long and stepped bases 9.25" long. \$225-275 each box.



Yellow with  
rhinestones screw-  
on earrings. \$30  
Yellow screw-on  
earrings. \$40  
Butterscotch screw-  
on earrings. \$50



**Opposite page:** Black  
molded plastic box  
and lid, unmarked.  
The lid has a border  
pattern of raised  
squares and a central  
raised design of a  
woman's head, four  
straight lines, and  
asymmetrical flowers.  
The front and sides of  
the base have floral  
designs rather oriental  
in style. 10" long and  
3.75" high. \$200-250.

Black



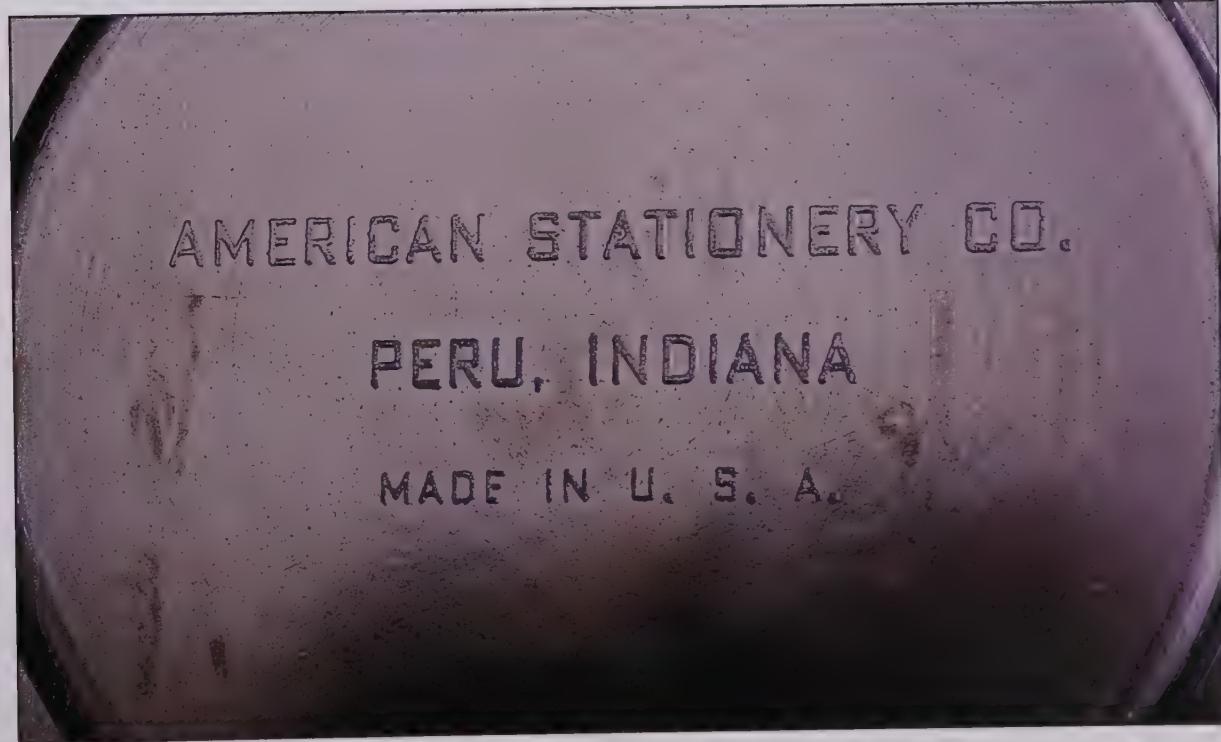




Green molded Bakelite box, with dome-shaped hinged lid, marked "Agalin" and "YTS (in a diamond) Trade Mark." 5.9" long. \$100-120.  
Large, rectangular, black, molded Bakelite box for writing paper. The lid has three concave flutes and a central recessed circle decorated with the raised head of a horse with wings, Pegasus. Below the recessed circle, on the inside of the lid, is the raised inscription "American Stationery Co. Peru, Indiana Made in U.S.A." The sides of the box are fluted and the base has a small mark of three concentric "C"s over an anchor and "2." 7.75" long. \$200-225.



Detail of lid inscription.



Detail of marks on base.





Stretch bracelet with black faceted rectangles. \$50  
Earrings with black dangling rods. \$50

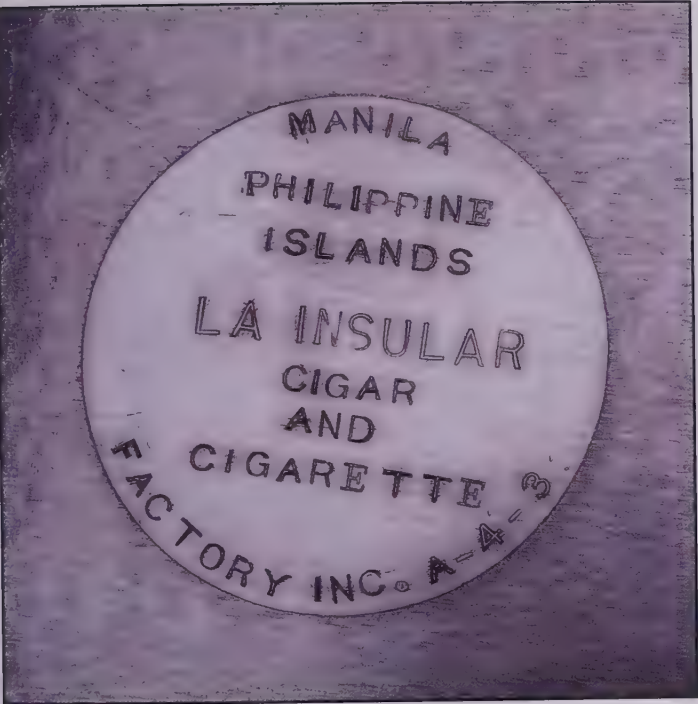


Pochoir French Fashion Plate showing clothing designs by Jean Patou, from *Très Parisien*, Paris, 1923.





Two rectangular molded plastic boxes for Philippine cigars. Both are marked on the bottoms in the molds "Manila Philippine Islands La Insular cigar and cigarette Factory Inc. A-4-3" and "Made in U.S.A." One box with black bottom and white top also marked on the base "AMC" in circle. The other box with brown top and bottom also marked on the base "UMCo." Each 9.5" long. \$100-125 each box.



Detail of "La Insular" mark.

Detail of "AMC" mark.



Detail of "Made in U.S. A." mark

Detail of "UMCo" mark





Clip, marked Coro, Pat. 1852188, black faceted. \$50, Clip with dark green disc and designed chrome with brushed center panel. \$75, Clip with black bars and chrome, German. \$125



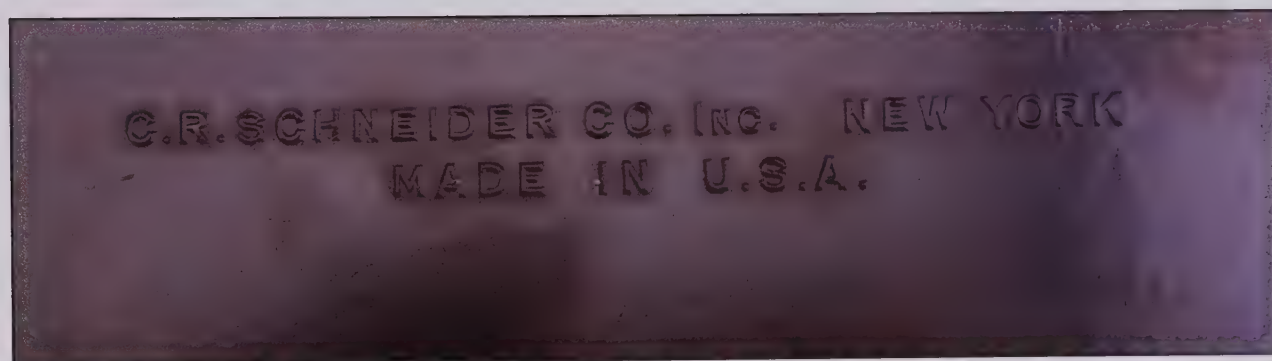
Hinge bracelet, black and chrome. \$50, Hinge bracelet, black and rhinestone.  
\$50, Black and chrome stretch bracelet. \$50





Rectangular, molded Bakelite, cigarette box of ivory, brown, or black color with a mahogany-lined interior of three compartments. The lids are brown or black with ivory, brown, or black finials, sometimes undecorated or, as the brown one, molded "GMAC PLAN." The base is marked "C.R.Schneider Co. Inc. New York Made in U.S.A." 8.1" long. \$250-300.

Detail of the base inscription.



Detail of the brown finial's inscription.







Pin with black bar and chrome circle. \$75

Pochoir French Fashion Plate showing  
a design by Vrillaine in fabric by  
Schulz et Cie., Lyon and Paris, from  
*Très Parisien*, Paris, 1925.









Molded plastic box made to hold serving pieces of Community silverplate flatware. The cream-colored lid has a detailed bird and floral molded design. 10 1/4" long. \$125-150 each box.

Detail of lid design.



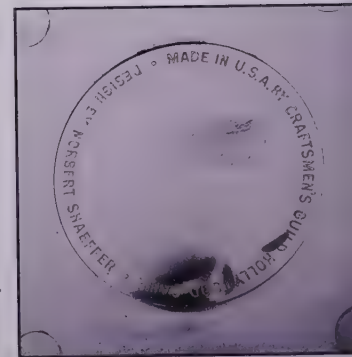
- Opposite page:** Black pendant necklace, from Germany. \$350
- Necklace with staggered black bars in three drops. \$175
- Black and chrome triple pendant necklace. \$75
- Chrome choker with black center, German. \$250
- Necklace with black beads and chrome. \$300





Two molded plastic boxes, one black and one white. The bases are divided inside into three compartments, a central space for a slide viewer and two flanking spaces for slides (of your trip to Hawaii) that are each further divided by two raised bands on the bottom and sides. The lids are molded with a scene of Waikiki Beach with palm trees, an outrigger canoe, and Diamondhead mountain in the background. The lids each have a round molded mark on their undersides reading, "Made in U.S.A. by Craftsmen's Guild, Hollywood, Calif. Design by Norbert Schaeffer." 6-7/8" long. \$\$100-125.

Detail of mark under the lid.



## Chapter Four Art Deco Design in Everyday Life

The developing preference for new materials, cubist shapes, and striking colors reached the general population by the late 1920s. Influences were overlapping in many fields while the public grew to demand everything from clothing to wallpaper and building design in the evolving Art Deco style.

By the 1930s, when most of the Bakelite jewelry and boxes displayed here were made, cubist shapes and strong colors predominated products at every level of society. Some of these boxes held cosmetics and retail goods while a few commemorated specific events. The wide acceptance of their designs and palettes are no better represented in the items made for the Century of Progress Exhibition in Chicago in 1933-34 and the World's Fair in New York in 1939. In them one finds the strong geometric shapes of the circle and triangle along with the bright orange and blue of the fair's logo: the Trylon and Perisphere.

Serigraph, fabric design by Serge Gladky, c. 1925.







Pochoir French Fashion Plate showing afternoon and evening dress designs in fabrics by Tissus D'Art, Paris, from *Très Parisien*, Paris, 1926.



Red and black pin. \$100  
Red trapezoid pin with chrome center. \$50  
Black crescent moon and dome pin. \$50



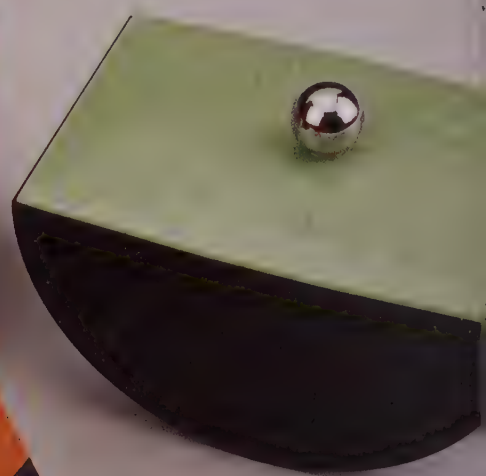


- Necklace, tan, brown, and chrome, three pendant parts. \$225
- Necklace of brown tubes and single pendant with chrome. \$200
- Brown rectangles in chrome frames. \$225
- Necklace with three drops of brown in staggered rectangles and chrome chain and details. \$250
- Brown necklace with three sections. \$250

**Opposite page:** Clip with colored composition, two bars, red and black with silver central bar. Marked WFTL. \$50  
 Clip with red and black wedge, with chrome spacers, marked Pat. (indistinct) \$100  
 Clip with black center and red J-shaped outside. \$125







Four molded Bakelite boxes that commemorate the 1933-34 Century of Progress exhibition in Chicago.

Half-round, brown cigarette box with garland frames around the top and front central circular panels. The panel on top of the box is decorated with the inscription "1934 A Century of Progress Chicago." The panel on the front swiveling door is not decorated and the box is unmarked. Inside, the swiveling, curved compartment is divided into two triangular and four rectangular sections. 6.5" long. \$150-200.

Two, half-round, black boxes on chrome ball feet with red or green rectangular lids decorated in relief "A Century of Progress 1933" and chrome ball finials. The base is marked "GE WF" and "2" or "3" in a circle. These were probably souvenirs of the General Electric Company World's Fair exhibit. 5" long. \$300-350.

Orange, diamond-shaped box and lid decorated with an impressed and painted black and silver design of three flying geese and the inscription "A Century of Progress 1833-Chicago-1933," unmarked. 7" long. \$150-200.



Detail of the cigarette box top.





Maroon, black and chrome link bracelet. \$75





Necklace, three black rectangles and three white columns with two chrome dots. \$200

German necklace with red and black dots.

Pendant, one red and two black wedges, German. \$250





French translucent red rectangle covered  
with grey swirls and red dots, marked  
"Depos." \$125  
White bar with chrome ball and red  
enamel pin. \$50



Red, black and chrome pendant necklace, one  
drop. \$175  
Necklace with two red and one black rectangle  
with chrome arches on a thin chain. \$175





Green bar pin. \$95  
White bar pin. \$75  
Black and rhinestone pin. \$50

Pochoir French Fashion Plate showing short evening dress designs, from *Très Parisien*, Paris, 1926.







Variegated green triangle pin. \$40  
Large red pallet pin with three green and  
black dots and bars. \$75



Clip pin with stacked colors. \$150  
Red square pin. \$150  
Pin, variegated green, yellow and red blocks. \$100





Maroon, red, and chrome necklace.

\$200

Necklace with yellow enamel on metal forms with chrome parts. Not Bakelite. \$200

Necklace with green bars and cones with chrome beads. \$250

Necklace with four dark blue discs with white and chrome. \$200

Necklace with three maroon balls and chrome spacers. \$200



**Opposite page:** Red, yellow and black stretch bracelet. \$50

Red, yellow, and black wedge stretch bracelet. \$100

Red, green, and yellow stretch bracelet. \$50





Yellow and white stretch bracelet. \$50  
Black stretch bracelet with chrome ball spacers. \$50  
Maroon and red bracelet with stretch links and chrome spacers. \$75



**Opposite page:** Red and chrome stretch bracelet. \$50  
Red, yellow, and green stretch bracelet. \$50  
Brown and chrome stretch bracelet. \$50  
Stretch bracelet, butterscotch and chrome. \$50





Cylindrical dark brown molded Bakelite humidor and lid. Base marked "B (in pentagon), SAFETYSMOKER, PM434, 1." The round lid has absorbent paper attached to the raised finial to hold moisture for the tobacco, cigars, or cigarettes stored inside the box. \$75-100.

Rectangular molded plastic cigarette box of mottled white, green, and orange plastic with hinged lid. The interior has two compartments for cigarettes. The base is marked "State Express Cigarettes, Made in England." 9 1/8" long. \$90-120.

Round molded plastic box and lid for Dubarry shaving soap. The lid has a paper label printed "Silkashave Dubarry Shaving Soap." The round of soap inside is unused and clearly impressed "Silkashave." The bottom of the box is molded with the lettering "Dubarry Shaving Soap, refills are obtainable, Made in England, British Regd. No. 817400. Goldstone Laboratories, Hove, Sussex." 3.75" diameter. \$50-75.



Detail of the under side of the humidor lid showing absorbent paper.



Detail of the marks on the base of the humidor.





The white cigarette box open

Marks on the base of the white box



Upper surface of the shaving soap box



Interior showing the shaving soap intact



Markings on the base of the shaving soap box





Four round, molded plastic, lidded boxes which are samples of the plastic used for instrument panels in 1941 Chrysler automobiles. The plastic is mottled in red, brown, and gray shades and the box interior is divided into four sections. 7 1/2 " diameter. \$90-120 each box.



The yellow decal inscription on some of the box lids reads, "This souvenir is made of the same Plastic that is used on the beautiful instrument panel of the 1941 Chrysler. It was produced in our own Plastic Department expressly for you. Chrysler Sales Division."





Yellow pin. \$50  
Brown pin. \$50

**Opposite page:**

Necklace with blue shaped center and three chrome beads. \$225

Two-tone blue pendant necklace, from Germany. \$250

Necklace with medium blue rectangle and three drop balls. Chain draped on two levels, German. \$200

Two blue curves and silver pendant, marked twice, sterling. \$150

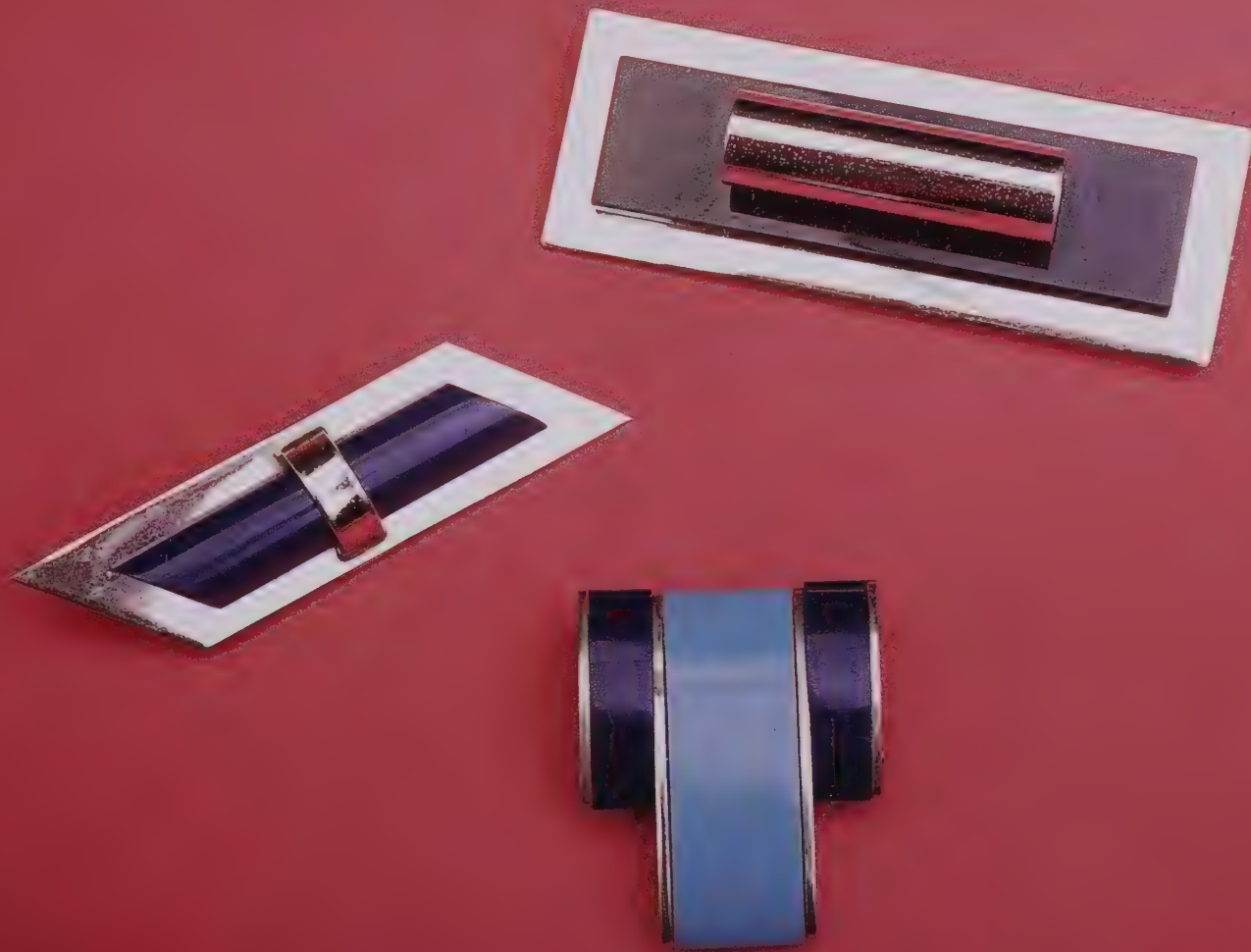
Necklace with chrome center and four blue beads. \$200







Pochoir French Fashion Plate showing short evening dress designs by Cyber, Paris, from *Très Parisien*, Paris, 1926.



Trapezoid pin, blue  
and chrome. \$60  
Rectangle pin, black  
and chrome. \$75  
Light and dark blue  
clip with chrome.  
\$75



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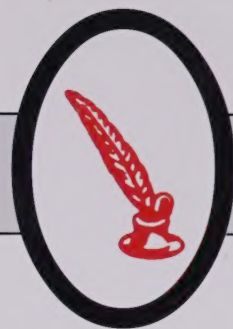
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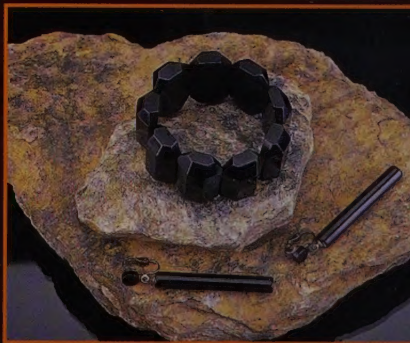
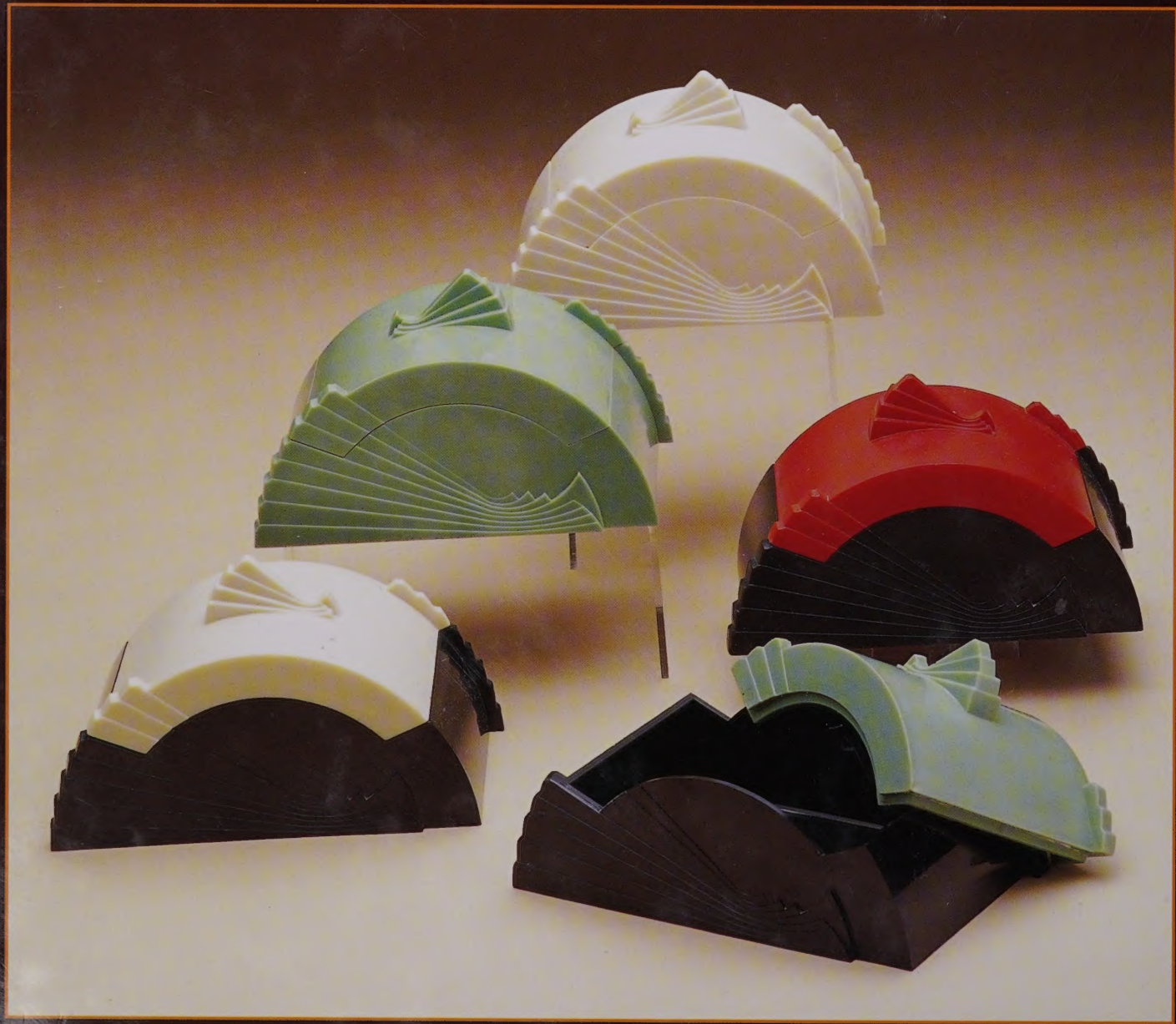
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