

Forget Pantone; Vintage Style choses Marigold as color of the year

VINTAGE STYLE



BY
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Bye-bye, “Classic Blue.” Hello, “Ultimate Gray” and “Illuminating”? On Dec. 9, the Pantone Color Institute unveiled its 2021 “Color of the Year.” Just as “Rose Quartz” and “Serenity” were named in tandem in 2016, so this year’s selection is actually a pair of colors, a “solid and dependable gray” and a “warming yellow shade imbued with solar power.” Pantone, you might recall, is the New Jersey-based company that sets color standards for the world of fashion and home decoration; this year, it is hoping to send “a message of happiness supported by fortitude.”

Simply stated, once again, “Barbie Pink” lost out.

As it happened, this year’s selection was announced a bit later than in times past, which, come to think of it, is about par for the course these days. But as the suspense mounted, a number of people in affected industries began predicting their own favorites to fill the vacuum.

Myself growing a bit impatient with Pantone, I reached out to Bindy Bitterman, longtime friend of “Vintage Style,” to see if she had any suggestions. For years, I have depended on Bindy for ideas (and images) of old things that have reflected the “Color of the Year.” Now retired from “Eureka!,” her Chicago-based antique shop, Bindy is focusing on writing her book as well as amusing limericks (“There once was a writer named Barbie?”). Never one to disappoint, she hasn’t lost her touch.

Bindy suggested that a good “Color of the Year” selection might be “some form of orange, with a slightly brownish tinge” (even though she admitted to a personal preference for red, although “a bright pink might be good too”). Turns out we’re in agreement on all counts. I’m not on the “orange-ish” train, but I get it. As it happens, before the official declaration, others opted for what might best be described as “Marigold” for “Color of the Year.” (Full disclosure: “Marigold” is the name of one of my three beloved grandchildren).

That said, there are other good rea-



Above: “Marigold,” the “Vintage Style Color of the Year,” dominates this versatile tablecloth.

sons for this selection: It rocks a 1970s vibe without the nastiness associated with “Antique Gold.” More importantly, according to the Institute’s standards, it is pleasing in all four seasons, winter, spring, summer, and fall. If I were making the case for Pantone, I would describe it as “bright and optimistic, simple and accessible. Marigolds (the flowers) are simple to grow; the color is repeated in fall’s chrysanthemums. As the weather turns cold, we take comfort in the golden glow of a crackling fire.”

Best of all, though, it works well as both a personal and household accessory. “Marigold,” the “Vintage Style Color of the Year for 2021” has long been wearable (think vintage Bakelite and amber jewelry). As for its use as a home accent color, there’s amber glass, especially lovely when reflecting sunlight. Versatile, “Marigold” shows up



Above: A collection of vintage amber glass, compatible with many color schemes. (photo courtesy of Ruby McKerrow)

Below: The official Pantone “Colors of the Year,” yellow and gray, as seen in this contemporary setting. (photo courtesy of Wallsauce)



on a variety of popular tabletop patterns (china and glassware), as well as table linens. And it has been endorsed by Jimmie Bucci, president of the Vintage Tablecloth Lovers Club and friend of Vintage Style. Years ago, selecting a neutral color, he chose a cloth that is predominately “Marigold.”

Take that, Pantone!

Finally, because it’s January, let’s consider the matter of vintage calendars. Advertising or commemorative,

paper or ceramic, those from the following years will once again work just fine in 2021: 1897, 1909, 1915, 1926, 1937, 1943, 1954 (the year linen calendar towels were introduced), 1965, 1971, 1982, 1993, 1999, and 2010. For those with some sentimental attachment, save last year’s calendars and use them again in 2048, 2076, and 2144. I don’t know about you, but 2020 is one I’d prefer not to relive.

Farny painting brings \$57,500 at New Haven Auctions

BY WILLIAM FLOOD

NEW HAVEN, Conn. — Fred Giampietro/New Haven Auctions hosted their Autumn Americana Auction Oct. 3, featuring Outsider art, Native American and Ethnographic pieces, and quality antiques, that included items hailing from the collection of New England antique dealers Jim and Nancy Glazer. In full, there were 433 lots offered via the hybrid auctioning which included representation on BidSquare and Live Auctioneers.

One of New Haven’s calling cards is its well-curated auctions, strong on provenance and high-caliber items. Such was the case here; particularly noteworthy was a first public offering of a Henry Farny gouache and watercolor entitled Native American Hunter. The piece was consigned directly from the artist’s family, signed and dated 1902. Bidding exceeded high estimates, climbing to \$57,500 on 46 bids from the house floor.

Also significant, with provenance connected to Christie’s in New York, was a 7-foot museum-quality folk art hall stand featuring a carved stag head, canoes, and

compotes of flowers. In original condition with very minor imperfections, it sold for nearly double the high estimate at \$20,000.

Eight additional lots reached five-figure winning bids, including a fine-condition 19th-century cigar store Indian woman holding cigars and tobacco plugs in her hands that went for \$10,500. The rare small-size (39-inch) figure from the third quarter of the 19th-century was attributed to Julius Melchers. (1829-1908). While its base was possibly a replacement and there were some imperfections, the figure’s clothing still retained its original salmon-color paint.

Several weathervanes brought in impressive sums. Hitting \$9,750 was a 51-inch Figure of Fame weathervane from the second quarter of the 20th-century, in excellent condition, crafted of molded and sheet copper with a weathered gilded surface. Won for \$9,250, a circa 1875 leaping stag weathervane attributed to Harris and Company, made of molded copper, cast bronze and zinc, in fine condition, with no noted restoration. An 1870s sheet iron Indian weathervane with black painted surface sold for slightly below estimates at \$6,000.

There were over two-dozen lots of Native American and ethnographic pieces. Selling for \$4,800 was a Zuni frog and butterfly effigy olla from the last quarter of the 19th-century listed in excellent condition with no apparent restoration. A 24-inch, circa 1935 Hopi Hemis kachina sold for \$3,300. The cottonwood root carving was painted from natural pigment and commercial paint with some identified cracks and old repairs. A 19-inch Native American pipe tomahawk, with pewter inlay, brass tacks, and notch carving on the stem sold for \$2,400.

Furniture buyers had 78 lots of good antique pieces to consider. An early Southern highboy made of walnut and pine reached \$7,500 on 38 bids. The 72-inch-tall chest likely came from southwestern Pennsylvania and had provenance to two families. A circa 1840 American garden bench with cast iron swan ends grabbed \$4,700. The 6-foot bench came from the collection of Jim and Nancy Glazer and was in excellent original condition bearing weathered paint on the swans and wood slats. From the same era, selling for \$2,600



Above: Henry Farny (1847-1916) was an American painter known for his depictions of Native Americans. This first public offering sold for \$57,500 (\$71,875 with buyer’s premium).