

# THE MATERIAL JOURNAL

May, 2020

## STORY OF THE MONTH

### Chromatic Christmas & Festive Feelings



The material identity of the festive season defines our holiday experience as much as the recognized colour codes of Christmas.



#### ART

We focus this month on the response of another luxury industry close to our hearts, the contemporary art world.



#### MATERIALS

Introducing our new sustainable eco-innovative family composed of projected mica, vermiculite and recycled paper on non-woven supports.

## Featured Materials



#### POPCORN

Process family: Coated / Projected  
Composition: Minerals on a non-woven backing  
Format: Roll  
Size : 91 cm width  
Thickness: 1,75 mm  
Color: Blue

[VISIT OUR SITE](#)



#### TINTED CLEAR

Process family: Extruded / Calendered  
Composition: PVC  
Format: Roll  
Size : cm width  
Thickness: mm  
Color: Clear

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## Chromatic Christmas & Festive Feelings

### STORY OF THE MONTH

**“Green for the ivy that grows by the wall  
White for the mistletoe that hangs in the hall  
Red for the berries that shine in the snow”**

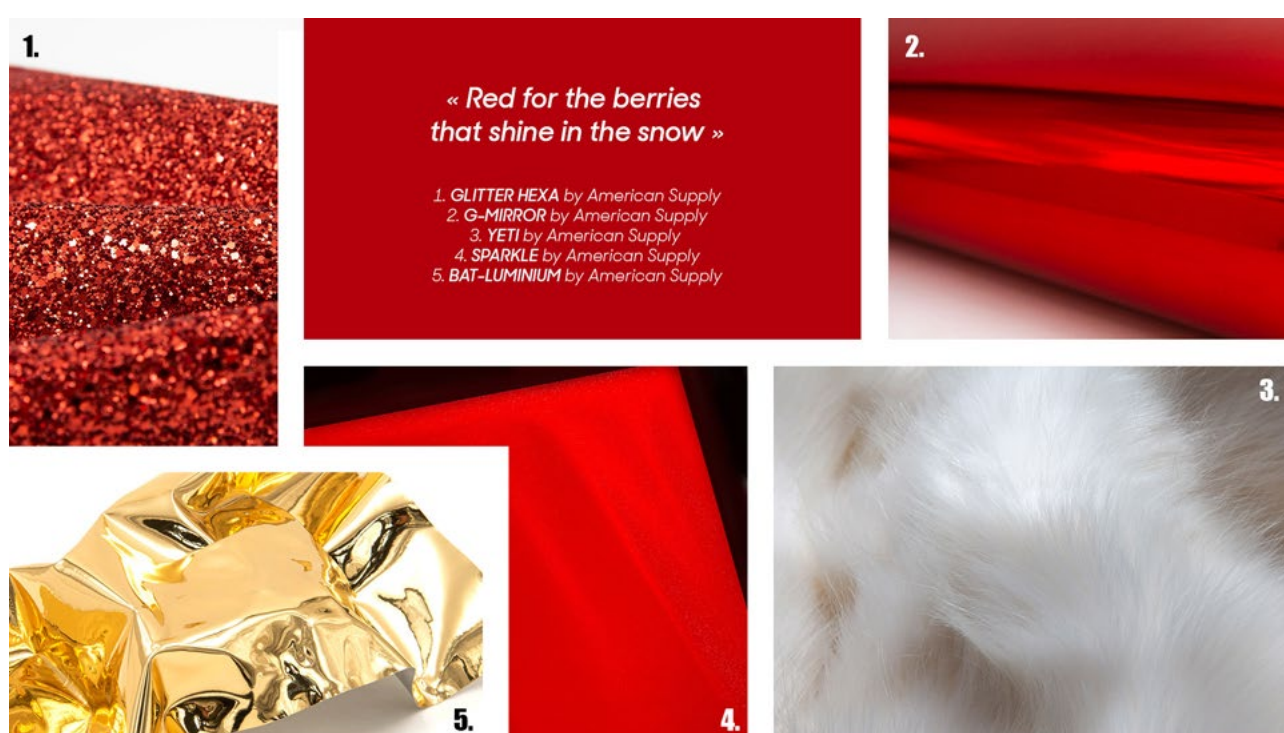
The Colors of Christmas, John Rutter, 2011



The material identity of the festive season defines our holiday experience as much as the recognized colour codes of Christmas. A traditional holiday home is evoked by trees replete with baubles, garlands of tinsel, twinkling lights, satin bows and varied ornaments. Candles line our tabletops and cards from friends and relatives punctuate our mantelpieces. Even those that do not celebrate Christmas in their own homes, feel its material identity on the streets as trees appear in public places, and garlands of lights are strung above our heads in commercial shopping districts. The spectacle of the lights is so important, it is often turned into a public event, with a celebrity or beloved public personality chosen to ‘flick the switch’. We immediately regress to our childhood selves marvelling upon the windows of department stores and boutiques, full of evocative textures and nostalgic scenes of winter, homeliness and family.

American Supply is renowned for its unrivalled choice of unique Christmas materials for luxury merchandising, high-end windows and in-store POS. We work with industry leaders in luxury to make their Christmas dreams come true, from material consultations to bespoke material creation, to full-circle manufacturing for larger productions across networks of stores.

This month we break down the codified colours of Christmas and extricate their material ingredients, reimagining them with a small selection of materials that we have here to give you a feeling of Christmas, our way!



### “Red for the berries that shine in the snow”

Red is personified by the beloved festive berries that grow prolifically on the holly trees in winter months against all odds. Glitter evokes the morning dew on the holly berries with a touch of luxurious sparkle, complemented by gold. Famously, in 1863, Thomas Nast, an American political cartoonist for Harper’s Weekly, created the defining images of Santa Claus wearing his red and white outfit that have become iconic, reinforcing our chromatic Christmas.





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## “White for the mistletoe that hangs in the hall”

White evokes the snow and frost that cover the earth in the coldest moments, the fur that lines the extremities of Santa Claus’ suit, the berries in the lover’s mistletoe and the purity of the clothes that cover our holiday tables. Lest we forget the reflection of light on a surface, a glinting, shimmering, scintillating whiteness and the metallic luxury of silver.



## “Green for the ivy that grows by the wall”

The evergreen tree is an enduring symbol of the festive household, sprouting even in the coldest winter months, enriching us with enduring life. Deep green Ivy compliments our holly with its contrasting berries and viridescent satin ribbons adorn our boxes under the tree. Green also represents the importance of eco-innovative solutions for the festive season – a time of giving and receiving – the best gift we can give is to the planet itself, with sustainable and beautiful options.

All of the materials shown here can be ordered, and some are in stock at our studio. Please [contact us](#) for any material requests, material advice or if you would like to come in for a consultation with one of our experts.

## ART

### Art & Life



Walter Pfeiffer, *Untitled*, 1979

Courtesy Galerie Sultana, presented as part of not cancelled: Paris edition.

After last month’s focus on the luxury fashion industry and it’s response to the global pandemic, we focus this month on the response of another luxury industry close to our hearts, the contemporary art world. The already precarious economies of artists, galleries and museums that support contemporary art were thrown into disarray with the arrival of Covid-19. As galleries and museums were forced to close, the ever-adapting art world looked to new forms of exhibiting works and financing for artists



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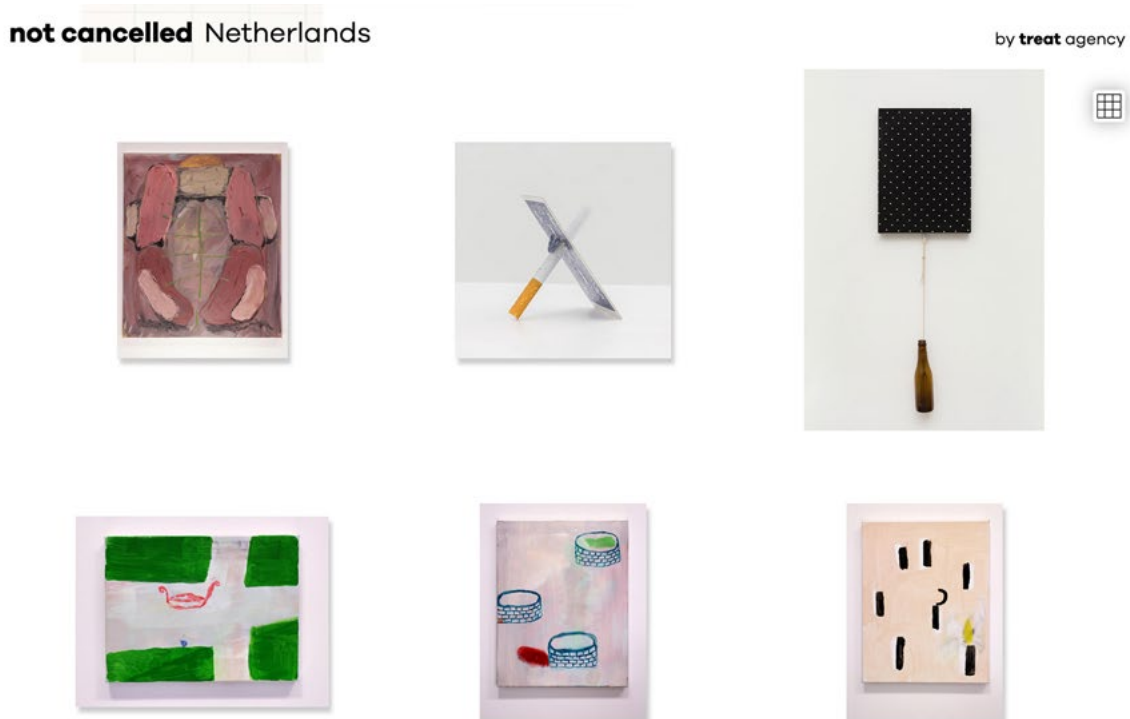
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and art spaces. Artists mobilized to support and reinvent themselves in innovative ways and new forms of expression were created and diffused.

To aid the young commercial gallery system, Treat Agency, an independent association from Austria, created the online solution not cancelled:

**“not cancelled creates meaningful digital art events. It is an initiative that was born out of the necessity for viable digital options for art institutions that arose from the global closure of physical spaces.”**



The platform highlights cities for one week, creating an online marketplace – like a mini-salon – federating young contemporary art galleries enabling them to supplement their reduced incomes and present their artists to global collectors. They have already hosted editions focussing on Berlin, Vienna, Warsaw, Paris, Dubai Netherlands and Chicago with more cities to come. It has become an essential platform for young galleries, that need to represent their artists having been forced to shutter their brick and mortar premises due to the situation.



Taken from Instagram.com/wolgfang\_tillmans

Artist Wolfgang Tillmans launched one of the most altruist projects during the epidemic – the 2020Solidarity campaign; manifested under the banner of his Between Bridges association based in Berlin. He invited over 50 internationally renowned artists to design posters that are offered in fundraisers by cultural and music venues, community projects, independent spaces and publications that are existentially threatened by the crisis. The venues taking part to promote the posters for 4-6 weeks at 50€ each. All proceeds collected go to their programs and at the end of there fundraising periods Between Bridges print the posters offering them free of charge, sending them to distribute to their customers.



Several posters for the 2020Solidarity initiative by Jochen Lempert, Jeff Koons, Betty Tompkins and Anne Imhof

Another great artist-led initiative came from Matthew Burrows, a painter from London, who created the ‘Artists Support Pledge’ on Instagram. All artists are free to take part using the hashtag #artistsupportpledge with a simple hypothesis:

**“Artists post images of their work on Instagram which they are willing to sell for no more than £200 each (not including shipping). Anyone can buy the work. Every time an artist reaches £1000 of sales, they pledge to spend £200 on another artist/s work.”**

The initiative has taken off, providing artists who are struggling with an income directly from their work. Each time you click the hashtag on Instagram it shows you all of the artist’s works for sale taking part in the scheme.



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Screenshot from 2 Lizards: Episode 3, courtesy Meriem Bennani's Instagram page

In parallel to the money-making initiatives, many artists have also produced digital works that are not for sale in reaction to the lockdowns in place in most countries. None have touched the international art world and viewers quite like the episodic '2 Lizards'. The brainchild of artists Meriem Bennani and Orian Barki, dubbed by the New York Times as the 'Coronavirus Art Stars'.

**““We decided to go for moods,” Ms. Bennani said in a recent interview, “because there was so much factual information from the news that it’s our way of abstracting it into a feeling that can fuel story.””**  
New York Times, April 22nd

The ongoing saga of the lizards is an authentic account of two friends going through the lockdown together in New York; we can all see a little of ourselves in the lizards and the various characters that populate the series, which is why it has been such a huge success – take a look [ONLINE HERE](#) at '2 Lizards' and see for yourself!

## MATERIALS

### Marvellous Minerals



Introducing our new sustainable eco-innovative family composed of projected mica, vermiculite and recycled paper on non-woven supports. The mica brings a sparkling diamond-like metallic finish to a surface, and the vermiculite has a high heat-resistance enhancing the materials fire resistance. Both minerals are naturally occurring and mined ethically, making this family a truly eco-certified sustainable option for all your needs.

Mica has a rich cultural history, used as a luxury material by Japanese ukiyo-e artists such as Utamaro in the production of their woodblock prints in the late 1700s. His mica coated backgrounds suggest mirrors to convey a sense of seeing the self, a luxury at the time. These images were commonly oblong to mimic the form of mirrors, to project the viewer into the beauty of the image itself. The Japanese have been known to refer to mica as a 'miracle stone'. Vermiculite has been used in technical applications since the 1800s such as the fireproofing of structural steel and the production of glassblowing for cooling the glass as you work, due to its extraordinary thermal resistance and light structural weight.

Combined, they create unexpectedly complex and beautiful 3D surfaces which can be easily applied to enrich many a luxury project.

For more information about each material visit their individual pages here: [Popcorn](#), [Cleopatra](#), [Roche](#), [Neige](#) & [Sable](#).





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