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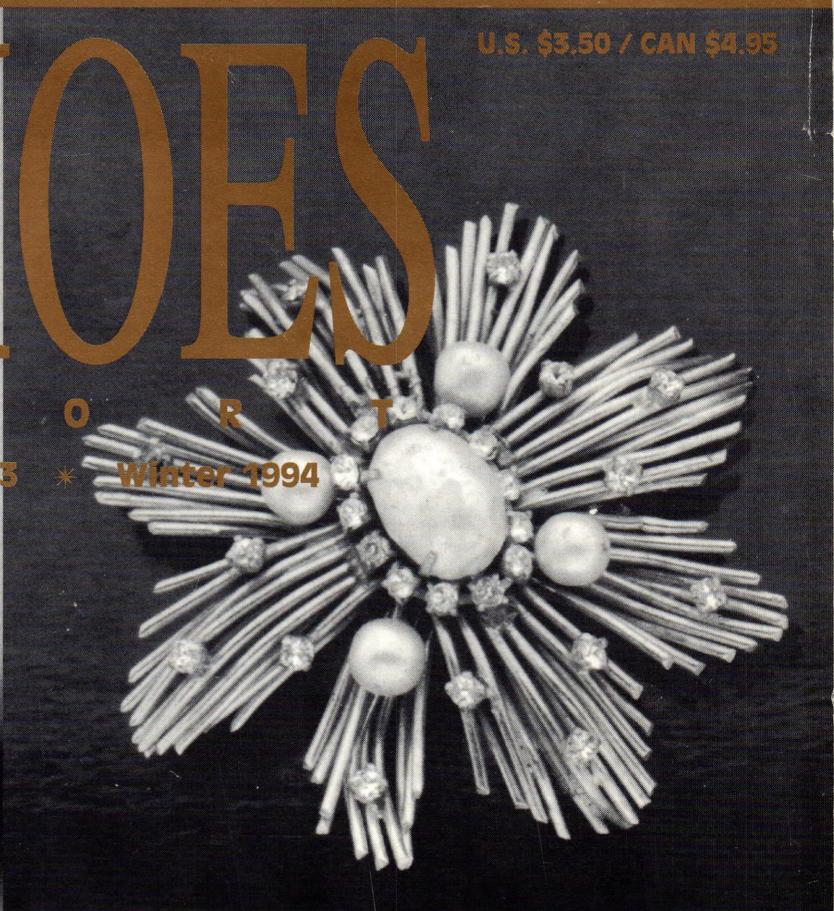
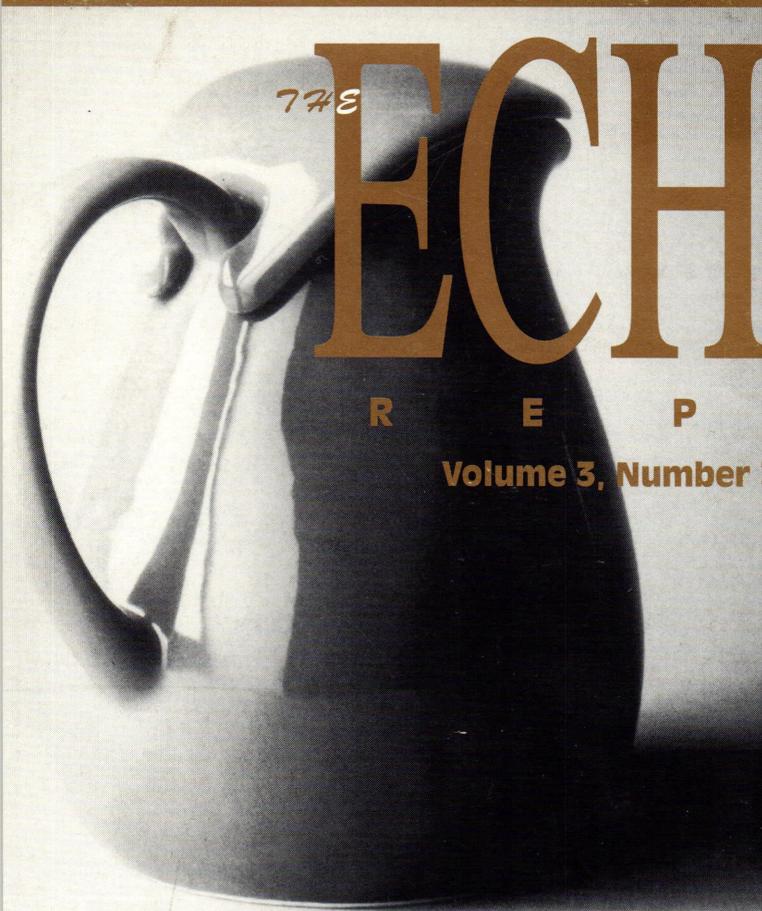
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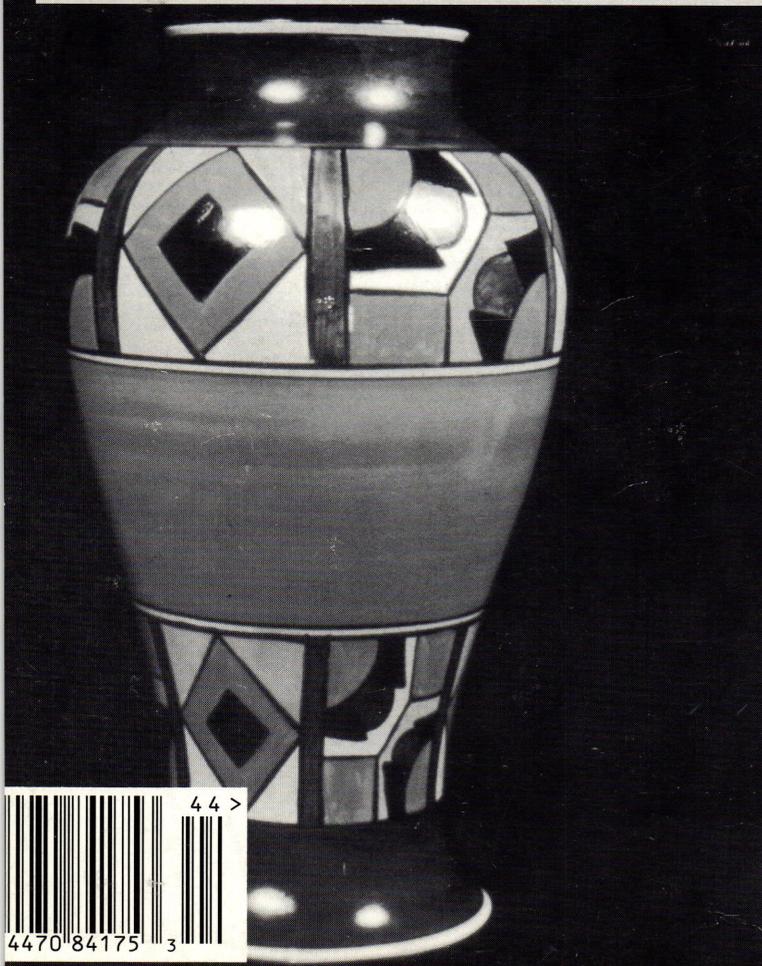
ECHOES

R E P O R T

Volume 3, Number 3 * Winter 1994



Rhinestones... Clarice Cliff... WW11 Posters... Postwar L.A.



The International Journal of 20th Century Style & Design

ECHOES

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The Echoes Report is a quarterly publication focused on 20th century style and design. Specific emphasis is placed on the 1920s, '30s, '40s, '50s and '60s eras, including Art Deco, Streamline Moderne, Biomorphic '50s and abstract '60s styles and movements, from kitsch to high-end.

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LETTERS...

Taking The Time

"I really enjoyed our phone conversation and all the insight that you provided me. It was nice of you to take the time to care. Thanks for the lead on 'Of Rare Vintage' in Asbury Park. I loved the store and Bill said to say hello. Also, I was back at 'Streamlined Style' and Heidi said to say hello to you as well. Thanks again for everything."
Ron Benedetti
New Jersey

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"I enjoy reading *The Echoes Report* and just bought a gift subscription for my sister. The magazine is a great source of information on the obscure 1920-1970 collectibles my wife and I both love!"
David Wallace
Maryland

Looking For...

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Chuck Bader
Oregon
**editor's note: If you happen to know where Chuck can find information on Whitticomb furniture, give him a ring at (503) 344-1008*

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"Finally...the perfect forum, a niche for kitsch and more. As avid fans and collectors of 20th century, as well as advertisers, I must admit, we could not let *Echoes* lay undisturbed without flipping through it at least half a dozen times a day (after first reading it cover to cover of course). All we ever dreamed of, best advertising dollars we'll ever spend. Just wish we heard of you before you heard of us, though we're glad you did...Good luck and keep up the great work."
Bill & Ursula Nuzzo
Frank & Lynda Contardo
O'VAL'E
New Jersey

I'm Hooked!

"I received my first issue of *The Echoes Report*, only to find a picture of my Polaroid No.114 desk lamp prominently displayed on the front cover! I couldn't believe it! It's the only reference I've seen to my treasured lamp in the year since I found it...I'm hooked on this magazine!"
Neil Brommell
Ottawa, Canada

Best Kept Secret

"A friend recently sent me a sample copy of your publication. WOW!! This must be the world's best-kept secret. Please start my subscription right away, and also send me all of your back issues. Many thanks."
Carl Ratner
New York

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"Congratulations on your ever expanding improving great publication. Have to come up some day and follow you around and get some lessons. Watching *Echoes* grow with admiration!"
Stephen Visakay
New Jersey

Questions On Fabulous Chairs

"Greetings from Music City! I have a question about some outdoor chairs I recently acquired at a yard sale. I have 2 wrought iron framed, yellow, molded, basket weave (sort of) plastic chairs marked - IPL SOLAIR Design Fabiano & Panzini, Patent Design D-44237, Item No: 60323, Made in Canada. Have you ever heard of this manufacturer? Or any additional information as to their worth? Or when they were made? They look almost late '60s or very early '70s. Fabulous!"
Bill Gould
Tennessee
**editor's note: If you happen to have any information regarding the wrought iron and plastic chairs mentioned above, please call us or write to us at *The Echoes Report* and we will forward your insights to Bill.*



~ LETTERS ~

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

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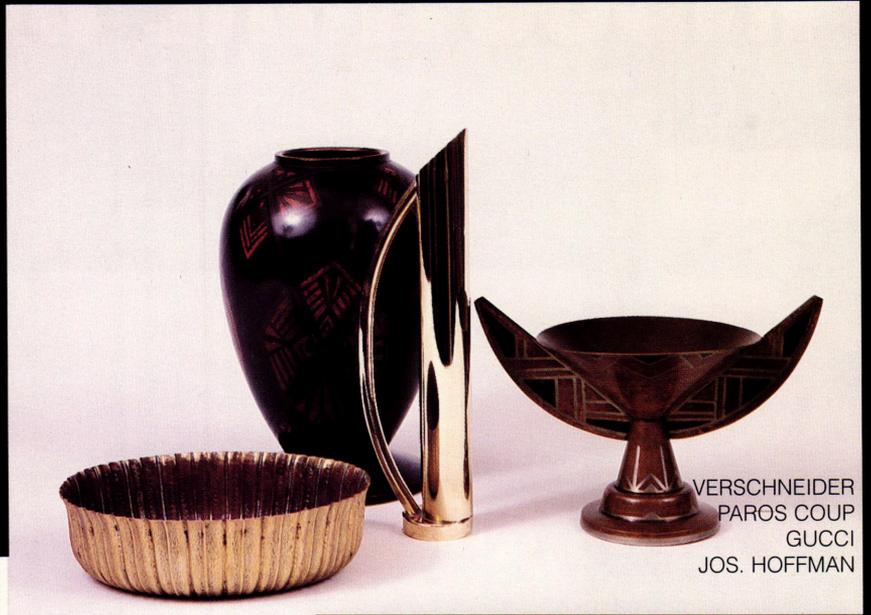


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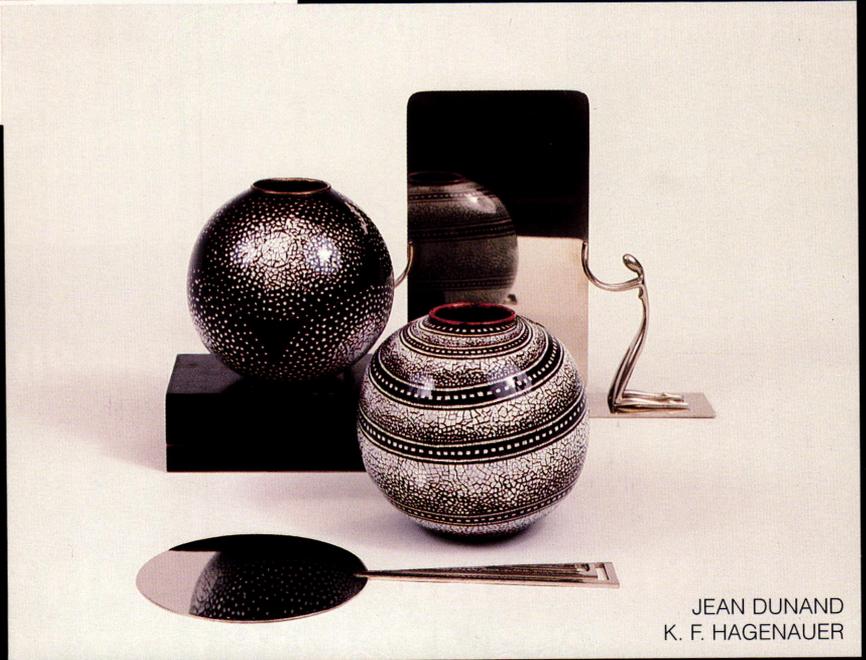
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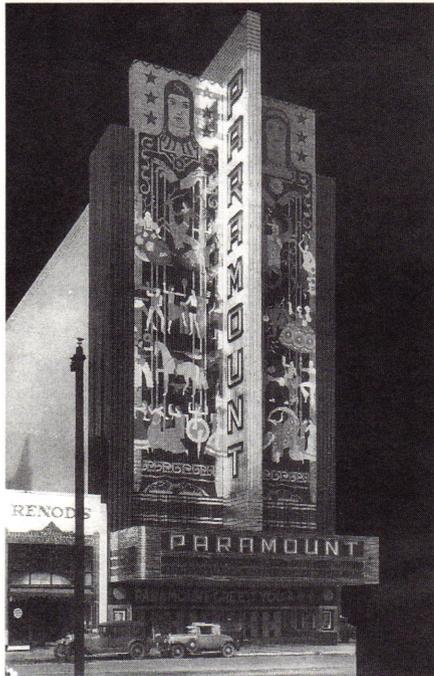
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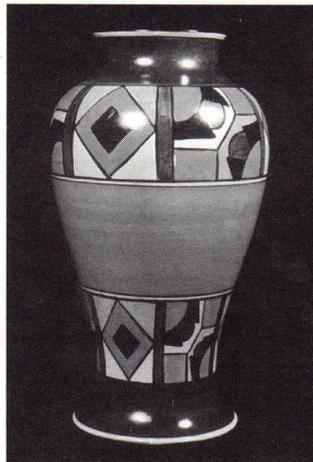
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Volume 3, Number 3



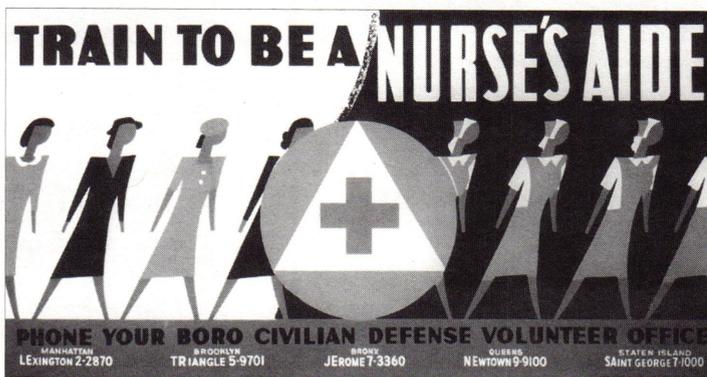
ON THE COVER

Clockwise from top left: Russel Wright water pitcher, c.1950s, from the exhibition "Russel Wright: An Original American Modern" at the Pacific Design Center; Starburst rhinestone brooch from the 1960s, courtesy William Doyle Galleries; Charles Eames' ESU, 400 Series, c.1952, courtesy Don Treadway Gallery; Clarice Cliff baluster or 'Mei Pei' shaped vase, courtesy Carole A. Berk



WINTER

Above Top: Paramount Theater, 1931. Pg. 12. Above left: Cruising Los Angeles' Postwar architecture. Pg. 15. Above right: Clarice Cliff baluster vase. Pg. 25. Right: Subway card, 1942, by New York City WPA War Service. Pg. 24.



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During the late 1930s and early '40s something new happened on the American fashion scene - Rhinestones! These bright chunks of glass became a fashion sensation - allowing a chic look on a war-tight budget.

Exhibitions 10
There are many exciting and interesting exhibits taking place in the months ahead, featuring topics such as The Italian Metamorphosis, and artists ranging from Franz Kline to Adolph Gottlieb, among many others.

Gladding, McBean Pottery 12
by Gary Kurutz
From 1875 through the 1930s, Gladding, McBean artisans worked with some of the era's greatest architects in the creation of terra cotta pieces.

Cruising Postwar Los Angeles 15
The L.A. Conservancy's Modern Committee is dedicated to educating about, and preserving, the Postwar architecture of Los Angeles.

Vintage Viewpoint 17
by Shawn Bradway
In this introspective article, vintage fashion retail veteran Shawn Bradway shares his reflections on vintage clothing, and the roads taken - and not taken.

Clarice Cliff by Carole A. Berk 25
A collector's point of view on her love affair with the Art Deco pottery of Clarice Cliff.

World War II Posters 24
by Jim Sweeney
A review of two exhibitions currently on view featuring the visually and emotionally powerful posters from the Second World War.

Clarice Cliff: A Biography 36
by Carol J. Perry
The life of this famous artist, from her first job at age 13 in a pottery near her home, to her creation of "Bizarre Ware," her affair with and marriage to the pottery plant owner, and the fall of it all upon the outbreak of WWII, reads like a true rags-to-riches tale.

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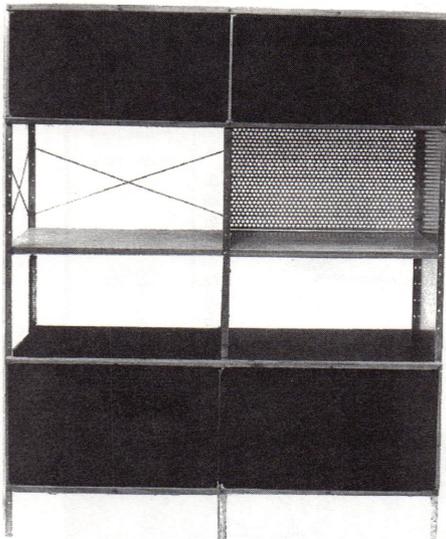
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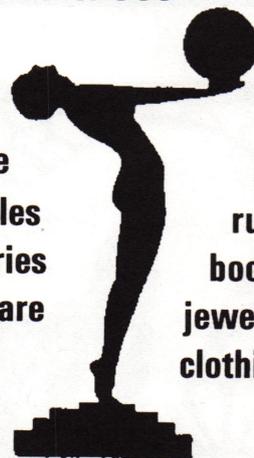
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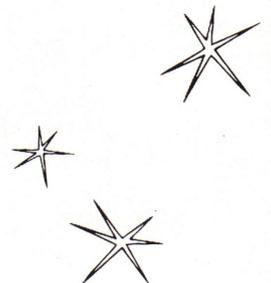
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what's HOT

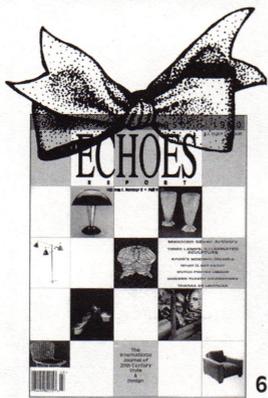


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The holiday season is upon us, and if you're searching for great gift ideas (desperately you say?) then we may have just the ticket for you! Several of the items on this page were spotted in various catalogs which arrived at Deco Echoes headquarters (we should say hundreds, instead of "various," as they just keep pouring in - forklift anyone?), and others we've known about for quite some time, but saved for this special feature! 1. Drawing inspiration, style and repertoire from the great bands, performers and composers of the "Jazz Age," musician Don Neely, vocalist Carla Normand (pictured at left), and the Royal Society Jazz Orchestra authentically and expertly recapture the excitement and charm of that musical era. Their eight fabulous recordings are available on CD or cassette. For more information call (707) 765-0631, or write to RSJO, PO Box 750663, Petaluma, CA 94975. 2. This retro dinnerware is



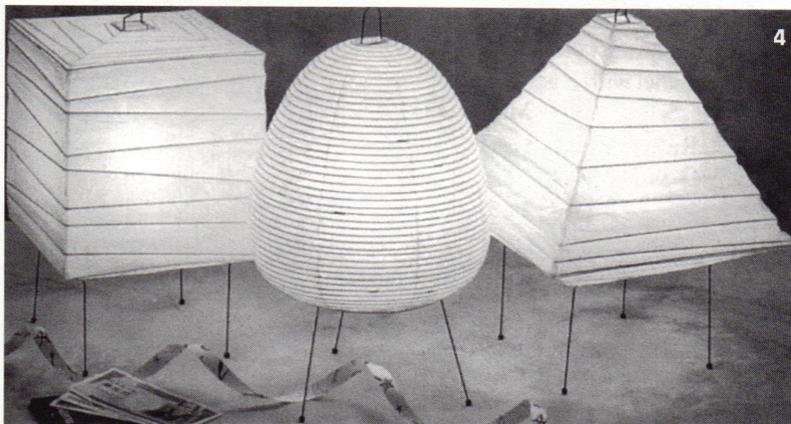
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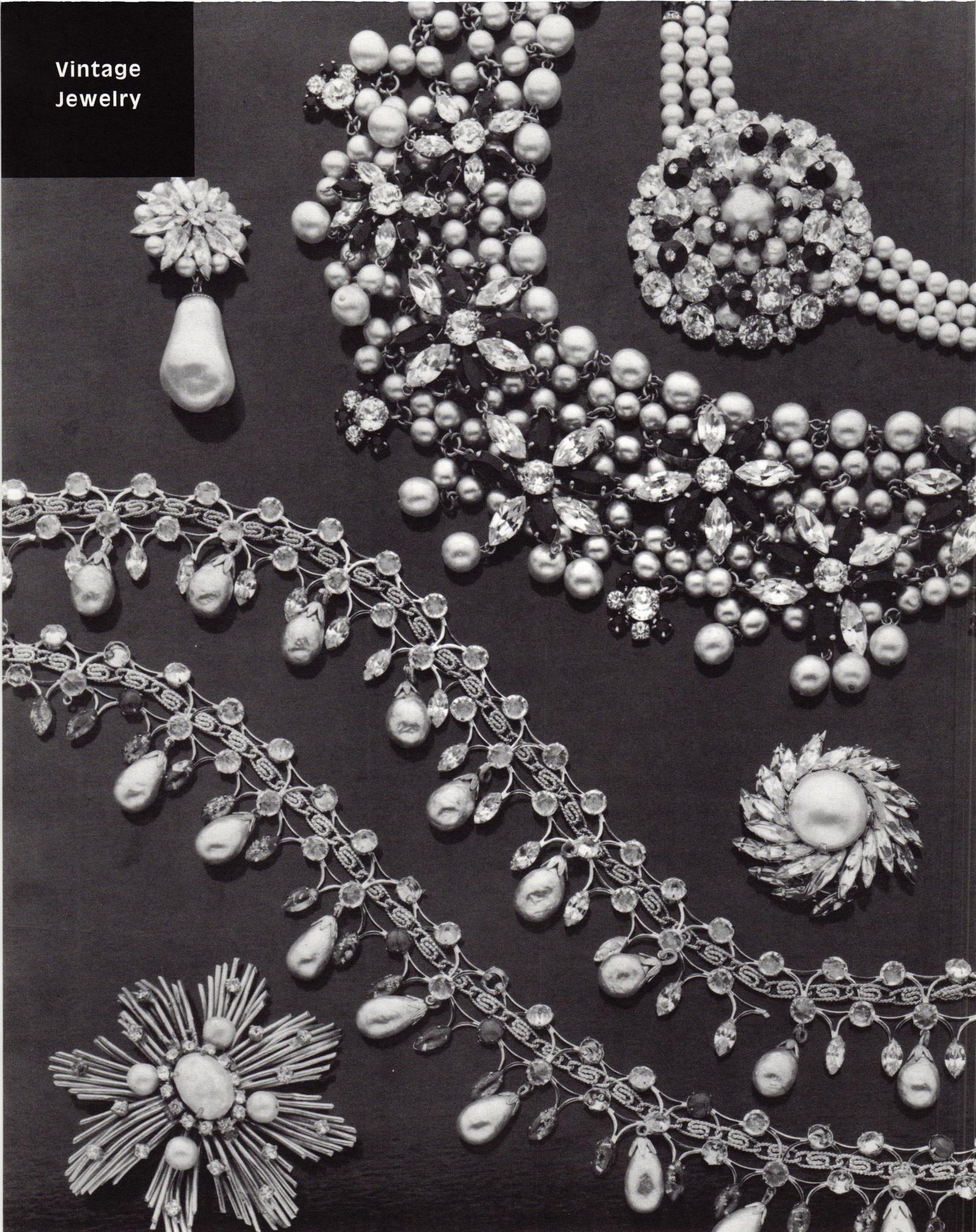
Adorned with images of vintage kitchen appliances and TV dinners. Made of creamy white stoneware, microwave and dishwasher safe, a 20pc. set is available from Bloomingdale's By Mail (800) 777-0000. 3. If your mind's dreaming of the open road but your body's stuck behind a desk, take heart! This Rt.66 silk tie with its witty car and trailer pins lets you speak your mind with your wardrobe! Available from Signals for \$36.00 (800) 669-9696. 4. Noguchi's Akari light sculptures are recognized as classics of modern design. The handmade lamps filter and soften light through washi paper. Available from the Art Institute of Chicago's Gift Catalog for \$100 each (800) 621-9337. 5. A faithful replica of a 1930s design, this intriguing shaker shows you how to make 15 classic drinks from a Palm Beach to a Sidecar by turning the inset on the rim to reveal the ingredients in the cutouts below. Available from The Pottery Barn for \$39.00 (800) 922-5507. 6. Give a gift of *The Echoes Report* this holiday season! It's the gift that keeps on giving, with an issue, a supplemental or a catalog arriving practically every month, for a whole year! We'll even send your special



5

someone a gift card announcing your swell subscription gift! Only \$16.50 - it's a terrific idea! Call (800) 695-5768 to order your gift subscription today! **Coming in January 1995 - The ECHOES catalog!**

Vintage
Jewelry



A selection of rhinestone jewelry from the 1950s, including two Chanel belts, and a Starburst brooch from the 1960s (lower left)

All That glitters

by Carol J. Perry

BACK IN THE LATE '30S AND EARLY '40S SOMETHING new happened on the American fashion scene. The country had barely recovered from a devastating depression when it was confronted by World War II. People looked for something to lighten the mood, to dispel the gloom. Women wanted to look pretty....to look chic, even though there wasn't much money to spend. Then the fashion magazines and a newly glitzy Hollywood happened upon a new kind of accessory. It was, quite simply, a bright chunk of faceted glass backed by a bit of foil. The frankly fake glamour of the rhinestone had arrived, and it rapidly became America's fashion darling.

Of course, the technique for manufacturing the flashy gems had been known for centuries. In various past incarnations rhinestones have been known as "strass" and "paste" and were used as imitation diamonds by the aristocracy of Europe. But this was something else entirely!

At a time when money was tight, and often a new dress was totally out of the question, a smart looking piece of jewelry could be counted on to give a perfect lift to the wardrobe. And just such a razzle-dazzle delight could be picked up at a local department store for 50 cents or so!

Rhinestone jewelry was suddenly being mass produced. It sold for so little that its manufacturers believed that it would be worn for a season or so and then disposed of. Throw-away chic. Easy come - easy go. But, as is obvious to collectors today, most women did not, in fact, discard these baubles. That's probably because although they were inexpensive, and unquestionably phony-looking, they were often quite beautiful. Part of the reason for that may be that during the depression some very fine jewelers, along with many others, found themselves unemployed. They had little choice but to go to work for companies who worked in this new "costume" jewelry form - this cheap, brass and base metal, mass-produced "junk" jewelry. It must certainly have offended their dignity, but they brought their considerable skills to the work tables, and, one hopes, they were compen-

sated by the profits the new businesses enjoyed.

Fast to catch on to the potential boom in the business were several companies started by American immigrants. Hobe' from France was one of them. Trifari, from Italy, was another. Already established firms like Eisenberg and Miriam Haskell saw the opportunities inherent in flashy fakes too.

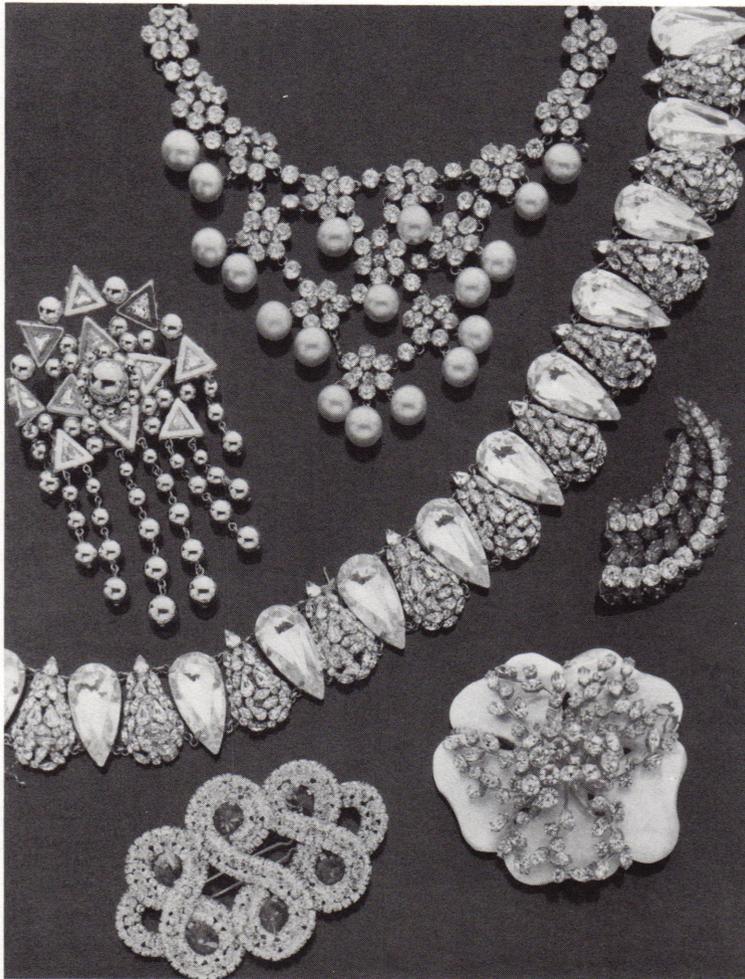
Those who could still afford real diamonds, naturally, looked upon rhinestones as hopelessly tacky. But everyone

else, it seems, loved them! By the middle of the '40s costume jewelry was a staple of virtually every woman's wardrobe -- with rhinestones glittering in fanciful settings and in every color. Buying became more sophisticated, and the low-end, five and dime store type merchandise began to fade from the scene. There were, by then, nearly 1000 manufacturers of costume jewelry located in and around New York City.

One of these was CORO. (The name is a contraction of the names of the founders, Cohn and Rosenberger). Coro produced a truly astonishing array of designs, sometimes patenting hundreds of them within a month's time. Because of this enormous output, CORO is one of the easiest of the marked fashion jewelry categories for the beginning collector to acquire. COROCRAFT

was made by the same firm, and represents their higher-priced line, established in the '40s. The original prices for CORO pieces ranged from around \$1 all the way up to \$100 for some made-for-the-movies items.

Another long established and well-known collectible is the beautifully designed TRIFARI line. *continued on page 40*

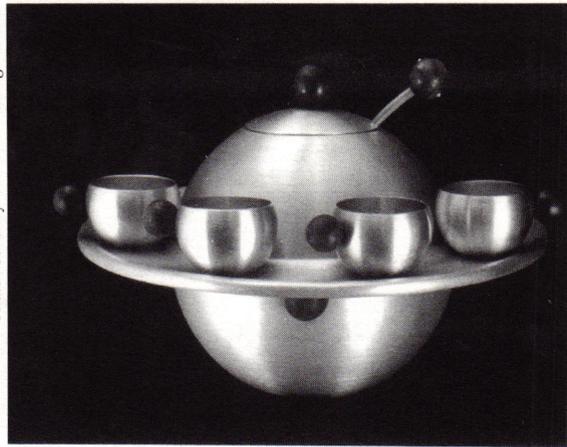


Above: (from top clockwise) Flexible bib necklace of rhinestones and faux pearls, c.1950s; Balenciaga rhinestone necklace by Roger Jean-Pierre, c.1950s; leaf form brooch of iridescent topaz and rhinestones, c.1950s; flower shaped brooch of mother-of-pearl and rhinestones, c.1960s; scrolling hairclip of smoky rhinestones, c.1960s, and a flexible brooch of rhinestones and gold beads, c.1960s.

Jewelry Photos: Both Pages Courtesy William Doyle Galleries



Photo: Courtesy The Pacific Design Center



Above: Russel Wright spun aluminum "Saturn" punch set, featured in the exhibition *Russel Wright: The Original American Modern* at the Pacific Design Center

WINTER'S COOLER TEMPERATURES force one to focus on indoor activities, and perhaps, to reflect on the long days spent last winter trying to think of something interesting to do. Our suggestion? Take in an exhibit! There are many exciting exhibitions taking place throughout the months ahead - just the ticket to make a gray afternoon fun and educational!

The Italian Metamorphosis, 1943-1968, at the Guggenheim Museum, is the first comprehensive survey in the United States of Italian arts created during the years after WWII until the social upheavals of 1968. It focuses on the renaissance of Italian cultural manifestations, when the economic engine of postwar recovery led to the boom years known at the "Italian Miracle." During this period, the country became a leading exporter of culture, and Italian design and style became synonymous with innovative quality throughout the world. The exhibition includes painting and sculpture, architecture, design, books and literary ephemera, fashion, artists' jewelry, artists' crafts, photography and cinema. Through January 22, 1995.

Russel Wright: The Original American Modern, at the Pacific Design Center, presents examples of Wright's *continued on page 32*

Photo courtesy the Guggenheim Museum

E X H I B I T I O N S



Photo courtesy the Whitney Museum of American Art

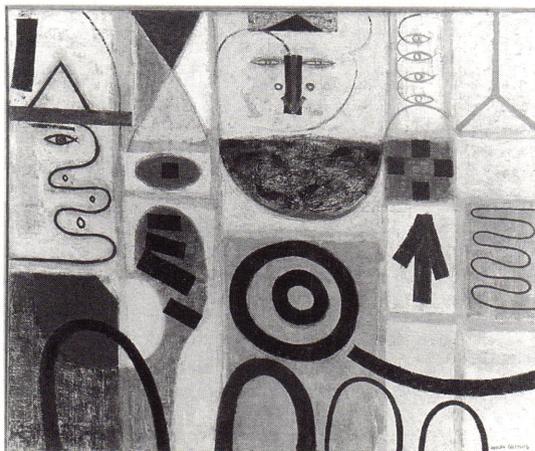
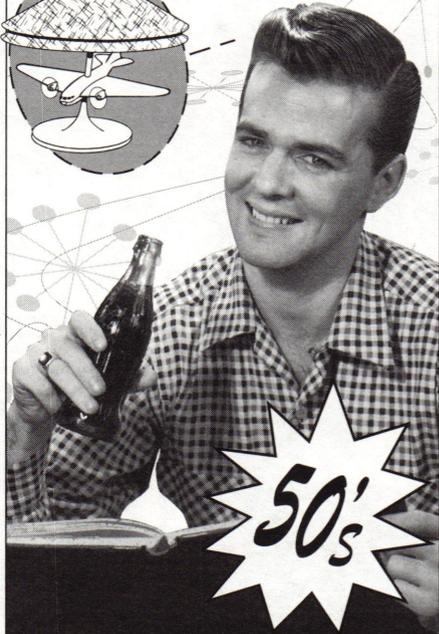
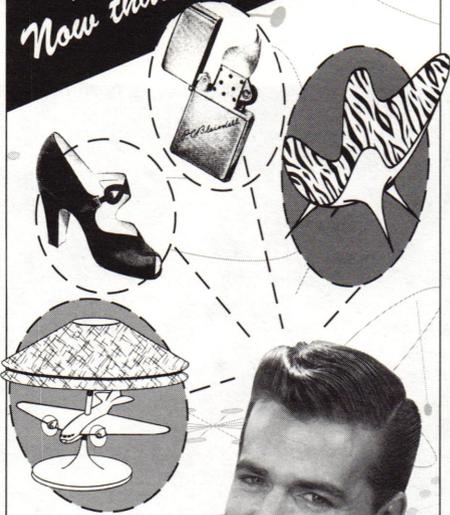


Photo courtesy The Phillips Collection

Above left: Valentino evening gown, c.1963, formerly in the collection of Gaea Pallavicini, Museo Fortuny, Venice, featured in the exhibition *The Italian Metamorphosis, 1943-1968*
Bottom left: Franz Kline's *Elizabeth*, c.1958, from the collection of A. Alfred Taubman, featured in the exhibition *Franz Kline: Black & White 1950-1961*
Bottom right: Adolph Gottlieb's *The Seer*, c.1950, featured in the exhibition *The Pictographs of Adolph Gottlieb*

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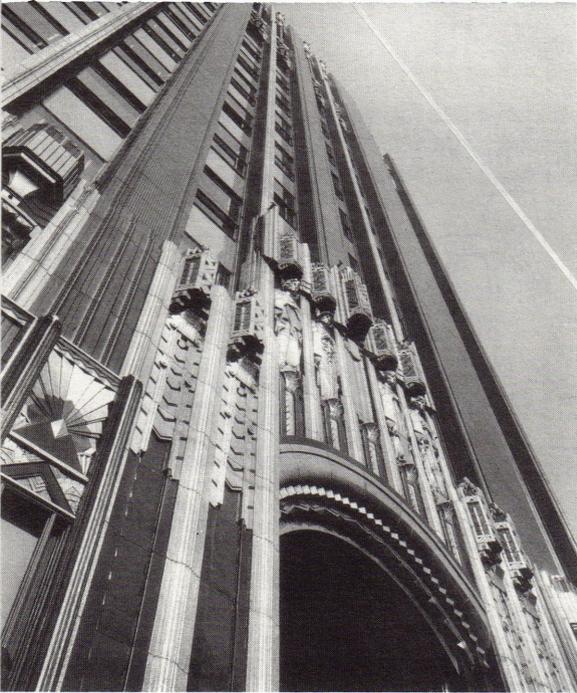
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Gladding, McBean Pottery

Excerpted from *The Architectural Terra Cotta of Gladding, McBean* by Gary Kurutz, published by Windgate Press, Sausalito, California

SOMETIME IN 1874 a Placer County road builder set out to straighten a country road between the Towle ranch and the town of Lincoln, about 28 miles north east of Sacramento. Cutting into a ridge, the builder accidentally discovered an unusually fine deposit of pure white kaolin clay. So important was this discovery and the earlier discovery of coal nearby that they made the newspapers of San Francisco.

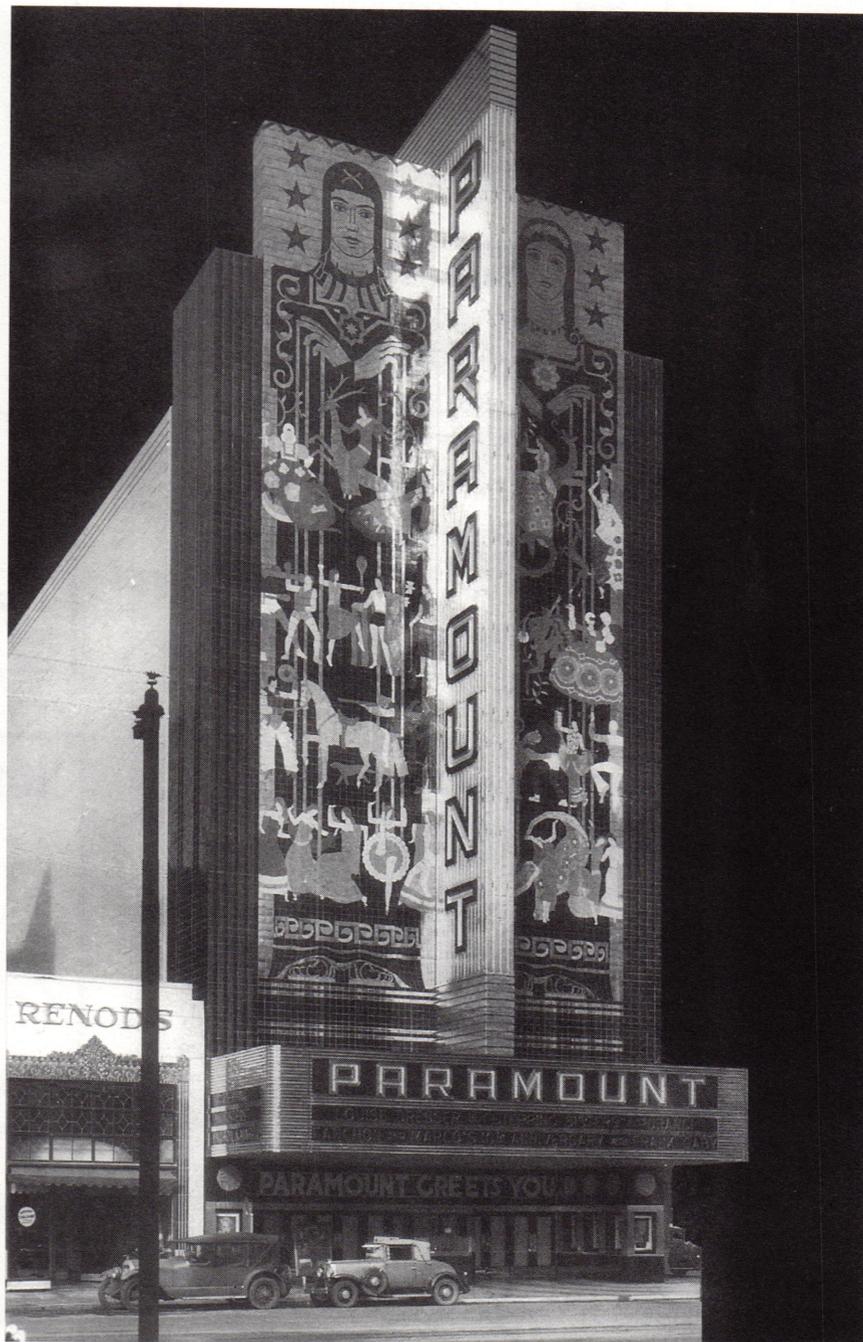
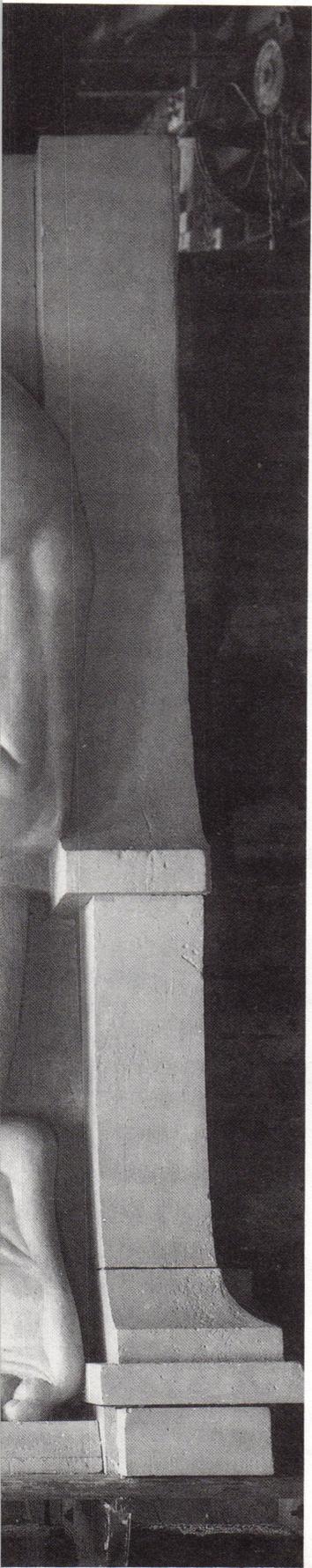
Charles Gladding, visiting from Chicago, read the San Francisco *Daily Alta California's* notice of these discoveries and soon went up to Lincoln. There he obtained samples of the clay from the coal mine of Charles Wilson, and tests proved that the substance was indeed of the finest quality. At that point Gladding struck a deal with George Towle, owner of the clay pit, to test the feasibility of a clay products factory.

Enthusiastic over the test results, Gladding returned to Chicago and enlisted the help of Peter McGill McBean and George Chambers. Together, on May 1, 1875, they formed a partnership and called the new business Gladding, McBean and Company.

All three men had been engaged in the building trades in the Chicago area and brought to the new company a wealth of experience. Gladding, a successful contractor, had established an extensive trade in the sale of sanitary ware and sewer pipe. McBean, prior to his arrival in California, worked as a building contractor *continued on page 29*



"From 1875 through the 1930s, Gladding, McBean artisans worked with some of the era's greatest architects in the creation of terra cotta pieces."

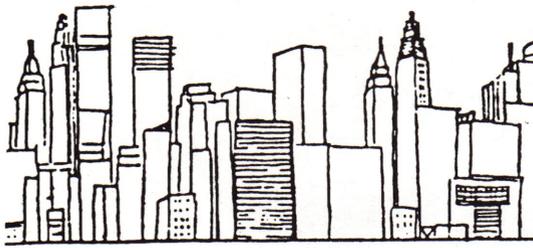


Photos: Courtesy the California State Library

Far left: Richfield Oil Building, Los Angeles, California, c.1928
Near left: full size detail of Bas-relief panel Above: Paramount Theater facade, Oakland, California, c.1931



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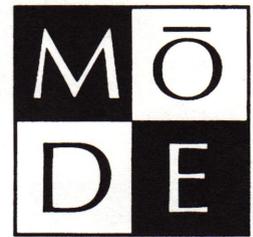
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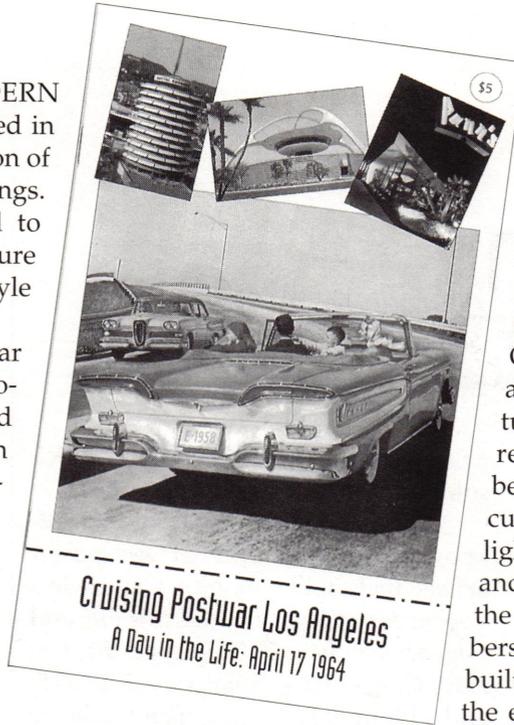
THE L.A. CONSERVANCY'S MODERN Committee is a volunteer group formed in 1984 in response to the rapid destruction of an entire generation of postwar buildings. Since then, their scope has widened to include all forward-thinking architecture from the advent of the International Style up to the Post Modern movement.

Form follows function. In the prewar period, Modern architects designed revolutionary buildings which boldly rejected applied ornamentation with inspiration from the organic world and the machine age. Los Angeles became a magnet for many of these visionaries.

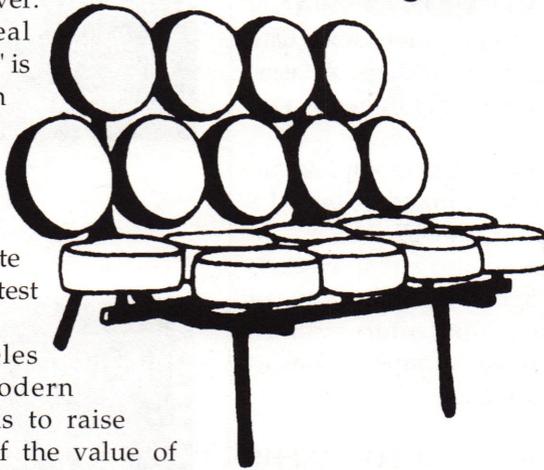
Following WWII, new technologies enabled architects to experiment with a palette never before available. Plastics, metal alloys, laminates, and a host of other new materials merged for the first time, creating some of the most astonishing and innovative architecture ever.

Today, the real "world of tomorrow" is less than kind when looking back at its own first steps. Tragic remodeling and wanton demolition has been the fate of many of our greatest Modern buildings.

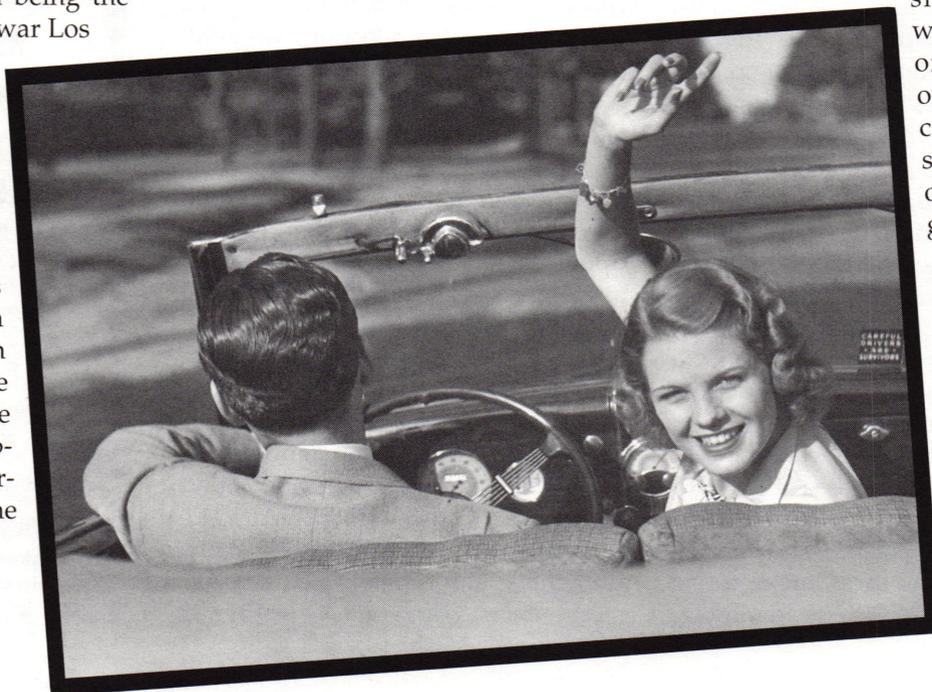
The Los Angeles Conservancy's Modern Committee's goal is to raise public awareness of the value of Postwar architecture, and they do this through monthly meetings, lectures and exhibitions. Tours are also held, the most publicized being the self-driven "Cruising Postwar Los Angeles, A Day In The Life" tour, where participants are placed in the role of a Herman Miller salesperson, circa April 17, 1964, making sales calls to architecturally significant sites in the Los Angeles area. The tour is held in group form once a year in April, or, a glossy 33 page tour booklet is available with maps and site descriptions from the L.A. Conservancy, so you can take the tour at your leisure.



Cruising Postwar Los Angeles:



*A day in the life:
April 17, 1964*



Tour begins at Capitol Records (c.1954)....

"Touted in press releases as the world's first round office building, the Capitol Records building at 1750 Vine Street in Los Angeles is 150 feet high with a 90 foot round spire and a beacon constantly blinking out H-O-L-L-Y-W-O-O-D in Morse code. Capitol Records and architect Welton Becket deny the structure was meant to symbolize a stack of records topped by a stylus, as many believe. The round shape is repeated in curved, angled awnings, and cylindrical light fixtures; glass walls, terrazzo floors, and stainless steel elevators are typical of the period. Below ground are echo chambers and recording studios, the first ever built for high fidelity recordings. Though the exterior is virtually unaltered, the interior offices and studios have undergone numerous remodelings."

Along the way ...Ship's Coffee Shop (c.1957)

"The Space Age sign simulating a jet trail is a notable detail of this premiere example of googie architecture. Owned by the third generation of Shipman's, the building has been restored to its original condition, even the waitresses wear uniforms that copy 1957 styles. A toaster at every table emphasizes a homey atmosphere. Martin Stern Jr., Ship's architect, went on to build many Las Vegas hotels / casinos in the 1960s and '70s"

Tour ends at Pann's Coffee Shop (c.1958)...

"One of the last, and best, of the monumental, futuristic coffee shops designed by the prolific firm of Armet & Davis. Pann's traffic island is an oasis of subtropical planting beneath an immense, hovering 'tortoise shell' roof. An off kilter, animated neon sign bursts skyward. In 1993, second generation owner Jim Poulos completely restored Pann's to its original 1958 glory."

For more information on the L.A. Conservancy's Modern Committee, write to: The Los Angeles Conservancy, Roosevelt Building, 727 W. 7 St., #955, Los Angeles, CA 90017. To receive a copy of the Cruising Postwar L.A. tour booklet send \$5 to the address above.

Marshmallow line art and information Courtesy the Los Angeles Conservancy

Auction

HIGHLIGHTS

Photo: Courtesy Swann Galleries



Above: "Bonal" poster by Cassandre, c.1935, features a man drinking Bonal while a key "unlocks his appetite."

SWANN GALLERIES WAS FILLED to capacity on August 3 for the fourth annual summer Poster auction, which attracted bidders from all over the United States, from Canada and Europe, and as far away as Australia and Peru.

The sale included a wide range of American and European advertising products, travel, film, theater, circus, sports, art expositions, and literary magazines, as well as military and propaganda posters.

The top lot of the auction was a rare complete set of 8 silkscreened posters depicting Native American themes, prepared by Louis B. Siegriest under the auspices of the Federal Arts Project, WPA, for the Indian Court/Federal Building at the 1939 San Francisco Exposition, which realized \$5,290.

Other highlights included a treasure trove of over 200 posters issued by the New York City Interborough Rapid Transit company between 1918 and 1930 under the rubrics "The Elevated Express" and "The Subway Sun," which brought \$2,300, and three large groups of window cards for American movies,

primarily from the 1940s and '50s, which sold for \$2,300 to \$2,900.

A nice selection of works by well-known Art Nouveau and Art Deco poster artists included Leonetto Cappiello's *Cognac Fine Champagne Ducros Fils* and *Cognac Monnet*, c.1927, each \$1,955; A.M. Cassandre's *Bonal*, c.1935, \$1,725, and Piotrowski's *Exposition Polonaise* brought \$575.

THE AUTUMN SEASON AT SWANN Galleries started right after Labor Day with a large auction of Maps, Atlases, Decorative Graphics and Ephemera on September 8.

Highlights included a complete run of 12 Cowboy Commando *Tom Mix* comics, St. Louis 1940-42, which sold for \$862. A group of many thousands of chromolithographed diecuts, most late 19th or early 20th century realized \$2,070, and several groups of Valentines also did well.

THE SEPTEMBER 13 AUTOGRAPHS auction at Swann Galleries included strong examples of Americana. A group of nine letters of New York State Governors, 1799-1942, apparently the start - or remnants - of a collection, was hotly contested and sold for \$2,530.

There were interesting examples from titans of industry and science. Among several items related to automotive history, a typed letter signed from Frederick S. Duesenberg, Indianapolis, 1930, enclosing a blueprint of the famous supercharger, brought \$1,725.

An autographed letter signed by Louis Pasteur, in French, concerning vaccination, realized \$2,070. The sale also offered several handsome signed and inscribed photographs of Albert Einstein, all of which did well.

Figures from the world of entertainment spanning the 20th century were represented. *continued on page 18*

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vintage clothing and reflections on the roads taken - and not taken

by Shawn Bradway

SOMETIMES YOU STOP TO TAKE STOCK, to reflect upon how you got from there to here, about the roads taken and not taken. My partner Mondo and I have been in the vintage clothing business for nearly 20 years. Prior to that we ran an antique-type business: I sold American art glass and he sold French and German dolls. I guess some people would consider us old timers, I prefer the phrase "long-term survivors."

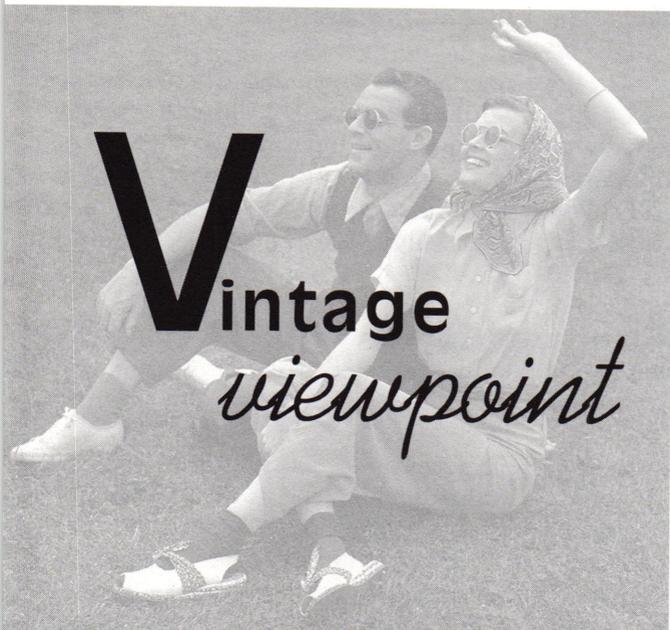
Somehow our business has come full circle. When we were in antiques, we were primarily a mail order business operating out of our apartment. We also did a few antique shows every year. Now, after all these years, we are again primarily a mail order business as well as exhibitors at a few select vintage shows throughout the year. The years in between we opened a couple of stores, first on the East Coast and then on the West Coast.

Our first shop MASQUERADE was located in Provincetown, Massachusetts at the very tip of Cape Cod. We opened in the spring of '76 carrying a general mixture of twentieth century vintage clothing as well as the remnants of our art glass and doll collections. At that time we sold 1940s Hawaiian shirts for twenty to twenty-five dollars and 1920s beaded dresses around a hundred dollars. We were there for two summers and then moved the entire operation out to San Francisco, opening a vintage clothing store under the same name on then chic Union Street.

We arrived just in time for the '80s boom -- what were in retrospect the glory years of the vintage clothing business. Almost every major area of the city boasted at least a couple of vintage clothing stores and there was a general excitement in the air. During the first half of the decade, there were nearly twenty vintage stores in San Francisco, a fact made more remarkable by the relatively small size of the city. Of those twenty stores, around eight were very well executed, polished stores carrying high quality merchandise, each with its own unique atmosphere. It was like a party that seemed as if it would go on forever. People came from all over the world to shop in San Francisco's vintage scene.

Of course, nothing lasts forever. By the early '90s almost all of San Francisco's better vintage clothing stores had vanished, victims of several defining factors that changed society at large during those years: the go-go economic bubble of the '80s burst, AIDS took its toll, the supply of good clothing dwindled, and the wave of "grunge" came along.

The wearing of "old clothes" as a fashion statement by a sizable subsegment of the population came about during the revolutionary late '60s. It was an exciting, uninhibited time of experimentation, and, amongst other experiments, we also experimented with what we put on our back. During this period, the general look was very costumey, frequently the more outrageous the better. This mode was still somewhat in favor when we opened our first



Vintage
viewpoint

"It was like a party that seemed
as if it would go on forever.
People came from all over the
world to shop in San
Francisco's vintage scene."

Vintage Viewpoint

(continued from page 17) store in Provincetown in '76.

Over the next several years of store-dom, we witnessed successive waves of various periods being in and out of favor, especially with women's clothing, reflecting, or perhaps influencing (since fashion, we know, frequently works from the street up to the designer level) what was happening with contemporary clothing - Edwardian whites, '20s beaded dresses, beaded bags, bakelite jewelry, '40s ties and blazers, Hawaiian shirts, '50s rockabilly - and a few years ago, the '60s. Various items and styles have gone in and out only to return again to be in vogue, tossed about in the revolving door of fashion.

Books began to cover the vintage "movement." Harriet Love's pioneering *Vintage Chic* book came out in 1982 and aptly covered the entire scene as well as featuring, as models, the then unknown Geena Davis and Madonna. Next came *The Hawaiian Shirt* book by Tommy Steele in 1984 followed by *Fit to be Tied* (the '40s tie book), *The Bakelite Jewelry Book*, *Fifties Homestyle*, and *Mid-Century Modern* (most of us that like the clothes like the furnishings, also). An apotheosis of sorts was reached with the publication, last year, of an expensive coffee table book, *Fabulous Fifties* by Sheila Steinberg.

When we closed our doors in 1981, some Hawaiian shirts were selling for as high as \$800 and beaded dresses were no longer in favor. What we

noticed in the last several years of the store were a couple of things: high end vintage clothing was no longer in the reach of the average person and, at the same time, there was an international market for certain types of clothing in which a small but avid group of collectors from all over the world were after the same things. We were first alerted to this in the late '80s when representatives from Japanese tour guides and a major Japanese magazine came in and photographed our shop.

We were fortunate in being located on a street that was, during the '80s, a major tourist spot. We were also fortunate that in the mid '80s one of our recurring customers, from Tucson, first interested us in doing mail order with vintage clothing. Of course, we already had some experience in that area. When we realized that our mail order business was supporting the shop, it was only a matter of time 'til we took the plunge.

People are always a bit mystified when we tell them the nature of our business. How do you sell

vintage clothing through the mail? Why is it that certain types of clothing, mainly certain types of men's clothing from the 1940s and '50s, have become so popular worldwide and so expensive? In the next few articles I hope to answer those questions and show examples, and also tell you how we launched AMERICAN MIX... *

- Shawn Bradway is co-owner of American Mix, an international vintage clothing business conducted through mail order or by appointment, located at 1990 Filbert #4, San Francisco, CA 94123 (415) 673-7454.

Auction Highlights

(continued from page 16) An inscribed photograph of Charles Chaplin as the "Little Tramp," c. 1920, brought \$2,300; a signed and inscribed photograph of Harry Houdini, c.1926, sold for \$1,610 and an early promotional portrait signed by all four Beatles, c.1963, realized \$1,840.

WILLIAM DOYLE GALLERIES

kicked off the Fall auction season with "Belle Epoque" 19th & 20th Century Decorative Arts on September 14th. Total sales reached \$933,598 - well towards the high end of the presale estimate of \$695,050-1,053,550.

Three of the six highest selling lots of the sale were rugs, the best price achieved by an early 20th century Kerman carpet from Southeast Persia that sold for \$14,950.

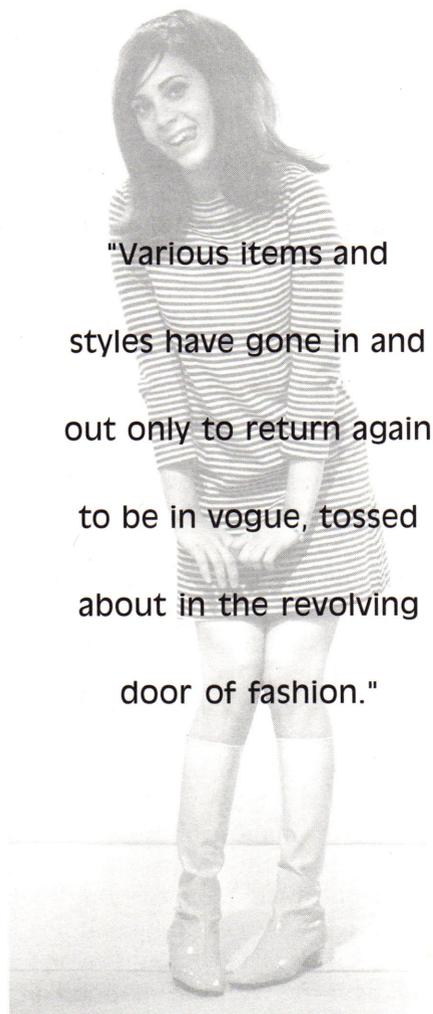
Works in glass also achieved strong results, with a Lalique *Champs Elysee* chandelier with leaf form clear and frosted glass plaques set on a chrome standard selling for \$4,600. Bronze sculptures also sparked interest, particularly the figural group *Gloria Victus* after a model by Antoine Mercie which brought \$8,050.

HIGHLIGHTS OF SWANN GALLERIES

September 22 auction of Art and Architecture Books included Norman Davies' *Egyptian Expedition Memorial Series*, volumes 1-5, New York 1917-27, \$2,185, and R.L. Hobson's *The George Eumorfopoulous Collection*, 6 volumes, London 1925, \$3,680.

Featured catalogues raisonnées included Liore and Cailler's *Dunoyer de Segonzac*, 8 volumes, Geneva 1958-70, one of 50 with a suite of 12 etchings, \$1,265, and Breeskin's *Mary Cassatt*, Washington 1970, \$2,070. Chagall's *Drawings for the Bible*, New York 1960, with 24 color lithographs brought \$3,680.

Among livres d'artiste, a signed copy of Lasse Soderberg's *Nuptiales* with a signed suite of engravings by Gianni Bertini, c.1962, reached \$2,070; Rouveyre's *Repli*, illustrated by Matisse, signed by author and artist, Paris 1947, sold for \$1,610, and Antonin Artaud's *Le Theatre et les Dieux*, with color etchings by Wilfredo Lam, c.1966, achieved \$1,150. A signed copy of Andy Warhol's *A Gold Book*, c.1957 continued on page 24

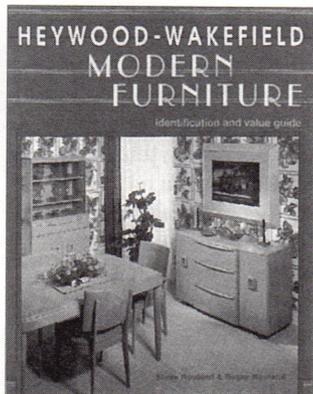


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Vintage advertisements, photographs and catalogues are featured in addition to an identification section. Virtually every piece of modern furniture the company produced between 1936 and 1965 is illustrated and identified by model number, description and years manufactured.

Heywood-Wakefield Modern Furniture spans 352 pages and is available in paperback from the ECHOES bookstore for \$18.95 + \$3.00 shipping and handling.



LA Lost And Found: An Architectural History of Los Angeles by Sam Hall Kaplan...A fully illustrated evocation of the rich architectural history that has given Los Angeles its unique character. 224 pgs. 200 b/w photos. 16 pgs. color photos. \$17.00

Richard Avedon: An Autobiography...The definitive retrospective collection of the work of the most famous photographer in the world. Includes the fashion shots of Dovima and Dorian Leigh from the '50s, and many previously unpublished works. 432 pgs. 280 tritone photographs. \$90.00

Collector's Encyclopedia of Compacts, Carryalls & Face Powder Boxes by Laura Mueller...Over 700 items are featured in beautiful color photos, along with original advertisements. Every item is described in detail including size, date of manufacture, marks and a current collector value. The enjoyable text written by a longtime collector and dealer provides a glossary of terms, a bibliography, and a comprehensive index. 288 pgs. RH \$24.95

New York Deco by Carla Breeze...This wonderful book will take you through a tour of the fabulous Art Deco architectural sights of New York City -- from the top of the Empire State Building to the magnificent lobbies of movie palaces! 96 pgs. R \$20.85

Shelf Life: Modern Package Design 1920-1945 by Jerry Jankowski...Lavishly illustrated, this book documents the humor, intelligence, and beauty of some of the most arresting examples from the heyday of modern packaging design. 120 pgs. C \$13.95

Spin Again: Board Games From The Fifties and Sixties by Rick Polizzi and Fred Schaefer...This book tips a hat to the artwork and design of American games from the '50s and '60s, highlighting the weird and the wonderful -- game boxes, boards, and playing pieces. Full color photographs accompany humorous anecdotes and fascinating facts, offering nostalgic fun for family and friends. 120 pgs. C \$14.95

Fabulous Fabric Of The Fifties (And Other Terrific Textiles Of The '20s, '30s and '40s) by Gideon Bosker, Michele Mancini, and John Gramstad...In this nostalgia-packed celebration of textile design during its riotous mid-century years, over 170 striking full color photographs accompanied by a lively text and detailed captions document the bold new patterns and unprecedented color combinations that had taken over American decor. 120 pgs. C \$14.95

Signs of Our Time by Emily Gwathmey and John Margolies...The first comprehensive, highly illustrated survey of the best in American outdoor signs, ranging from the 1920s to the 1960s. 96 pgs. 250 illust., 200 in full color. A \$21.95

The Fifties by David Halberstam...An in-depth historical look at the decade which spawned the radical 1960s. 800 pgs. RH \$27.50



Popular Art Deco: Depression Era Style And Design by Robert Heide and John Gilman...A survey of examples of "modernistic" design in consumer items, from dime-store rouge pots to radios. 228 pgs. 410 illustrations, 200 in color. A \$39.95

Fifty Years Of Collectible Fashion Jewelry by Lillian Baker...Compiled by a leading jewelry authority, this beautiful book features over 400 pieces in color with a comprehensive text. 192 pgs. CB \$19.95

Over My Dead Body: The Sensational Age Of American Paperbacks 1945-1955 by Lee Server...Chronicles the brief but gloriously subversive era during the '40s and '50s when cheap, pocket-sized paperbacks sported lurid covers and shocking titles, and writers such as Mickey Spillane, David Goodis, and Jack Kerouac got their start. 108 pgs. 100 photographs. C \$15.95

Turned On: Decorative Lamps Of The '50s by Leland and Crystal Payton...This enlightening volume presents a wonderful look at the funniest and most outrageous designs favored by lamp makers in the 1950s. 250 illustrations, 200 in color. 96 pgs. A \$12.98 (limited quantities)

Vintage Vanity Bags & Purses by Roselyn Oberson...More than 300 color photos in addition to hundreds of vintage ads feature all types of bags -- from the traditional mesh and beaded bags to the funky lucite box-shape. 272 pgs. CB \$24.95



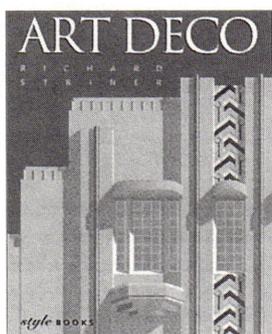
Radical Rags: Fashions Of The Sixties by Joel Lobenthal...A visually dazzling popular history of the revolutionary fashions that accompanied and expressed the social, political and cultural revolt of a turbulent decade. 256 pgs. 200 illustrations, 75 in color. A \$14.98 (limited quantities)

Going, Going, Gone: Vanishing Americana by Susan Jonas and Marilyn Nissenson...Examines over 70 objects and ideas from over the last 50 years which were once taken for granted and have now vanished from the American scene, including bomb shelters and automats. 192 pgs. 150 b/w illustrations. C \$16.95

Pastime: Telling Time From 1879 to 1969 by Philip Collins...This book chronicles clocks of almost every imaginable variety -- a dazzling collection of vintage and modern clocks, tangible reminders of the styles and fads of bygone years. 108 pgs. C \$14.95

Italian Art Deco: Graphic Design Between The Wars by Steven Heller and Louise Fili...An exquisite showcase of modern Italian graphic design. More than 500 trademarks, labels, posters, packages, calendars, and book and magazine covers display the streamlined imagery, Futurist influence, and political propaganda which came together to create an extraordinary period of creative vitality. 132 pgs. C \$14.95

Dutch Moderne: Graphic Design From De Stijl To Deco by Steven Heller and Louise Fili...This is the first English language book to document the elegant typography and streamlined imagery representative of Dutch Art Moderne between the two World Wars. 200 color illustrations. 132 pgs. C \$16.95



Art Deco by Richard Striner...A pocket-sized sampler, showcasing the essence of the Deco look in everything from houses to train stations to diners and the best of industrial design. 4 5/8" x 6". 96 pgs. 55 illustrations. A \$12.95

The Legend Of The Lighter by A.M.W. van Weert...Drawing from the collection of the Dutch Cigarette Lighter Museum, this book traces the history of the cigarette lighter from its predecessor, the tinder box, to the fashionable and exquisitely decorated lighters of the 20th century. It also provides a unique account of developments in design

and technology. 192 pgs. 150 full color illustrations. A \$45.00

Perpetual Motif: The Art of Man Ray by Merry Foresta, Francis Naumann, Stephen Foster, Roger Shattuck, and Elizabeth Turner...When it was first published, *Perpetual Motif* was acclaimed as "the first major book on this mysterious and eclectic artist and his work" (*The Bloomsbury Review*). It not only examines all aspects of the artist's production in all of its forms, but also discusses Man Ray's societal connections. 348 pgs. 227 duotone and 47 full color illustrations. A \$65.00

Isamu Noguchi: Space Of Akari And Stone by Takahiko Okada...This beautiful volume documents the 1985 *Isamu Noguchi Exhibit: Space of Akari and Stone*, which was presented at the Yurakucho Art Forum in Tokyo, Japan. As can be seen throughout the book, both the translucent Akari lamps and the massive stone sculptures are natural expressions of Noguchi's concepts of space. Included is a full chronology of Noguchi's life and an essay by Arata Isozaki, installer of the exhibit. 100 pgs. C \$24.95

Bowl-O-Rama: The Visual Arts of Bowling by H. Thomas Steele...A nostalgic look at the early visual trappings of this popular sport. Over 200 full-color illustrations. 96 pgs. A \$21.95

The Bakelite Jewelry Book by Corinne Davidov and Ginny Redington Dawes...The greatest assemblage ever seen of the colorful and dynamic jewelry that flourished as a Depression-era craze. 156 pgs. 160 illustrations, 150 in full color. A \$45.00

Fit To Be Tied: Vintage Ties Of The 1940s and Early '50s by Rod Dyer and Ron Spark...This delightful book provides a colorful narrative story and visual feast of outlandish ties during their golden age in wartime and postwar America. 682 vintage ties illustrated in full color. 96 pgs. A \$21.95

Fabulous Fifties: Designs For Modern Living by Sheila Steinberg and Kate Dooner...Nearly every aspect of modern living in the 1950s is shown in full color. 224 pgs. 770 color photographs. S \$59.95

Isamu Noguchi by Bruce Altshuler...Presents a thorough survey of the artist's life and work, as well as statements by the artist, an illustrated chapter on technique,

a chronology, lists of exhibitions and public collections, an annotated bibliography and an index. 128 pgs. 115 illustrations, 48 in full color. A \$22.95

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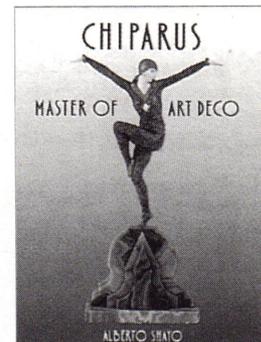


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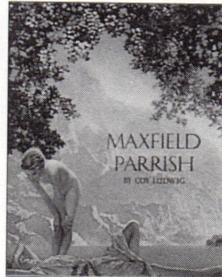
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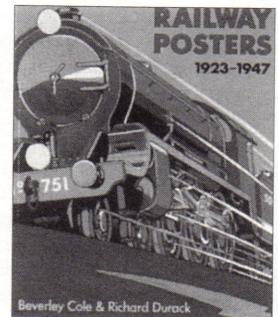
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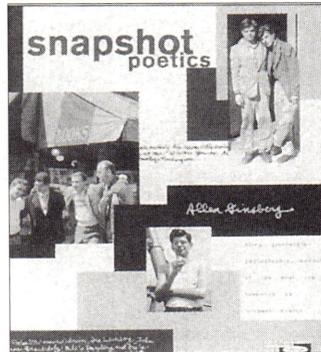
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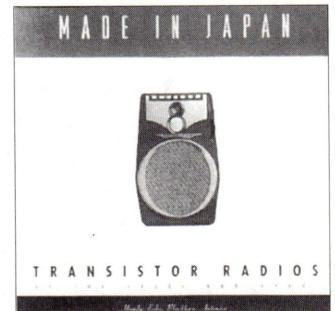
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Auction Highlights

(continued from page 18) sold for \$2,760, and *Wild Raspberries* brought \$1,380.

THE FALL SEASON'S FIRST AUCTION of European & American Furniture & Decorative Arts at Butterfield & Butterfield on September 26-27 produced strong prices across the board, and saw heightened dealer and private interest on a wide range of offerings.

The centerpiece of the Monday evening session was the David Geffen collection of garden statuary which had previously graced the legendary estate of Jack Warner. A pioneer in the motion picture industry, Jack Warner and his brothers founded the famed Warner Bros. company in 1917. With the production of *The Jazz Singer*, it became the first studio to introduce sound in film. Warner's reputation as a party giver rivaled his fame as a producer, and many memorable fetes were held on the opulent Warner estate where the dramatic hillside setting incorporated lush landscaping and an impressive array of statuary.

The 10 acres of gardens were designed by landscape architect Florence Yoch and were installed between 1935 and 1937. Mr. Geffen, music industry mogul and chairman of The David Geffen Company, purchased the Warner property from Mrs. Warner's estate in 1990.

This outstanding array of statuary included fountains, urns, putti, jardinières, figures and columns. Standing tall among the offerings was a set of four Regency lead figures of Nike, after the antique, which far exceeded their estimate to sell for \$27,600.

SOTHEBY'S MODERN AND Contemporary Art sale on September 29 realized an auction total of \$1,467,342, selling 375 of the 553 lots offered.

Highlights from the sale included Harry Bertoia's *Untitled: A Musical Sculpture* which sold for \$17,250, and Tamara de Lempicka's *Girl With White Turban* which realized \$16,100.

MANY 20TH CENTURY VINTAGE prints were in demand at Swann Galleries' Photographs auction on October 3rd. Sales of note included Henri Cartier-Bresson's popular image *Seville, Spain*, c.1933, *continued on page 30*



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Clarice Cliff

*"To say Art Deco, you must simultaneously say Clarice Cliff.
Her geometric designs of the late '20s scream DECO, DECO, DECO."*

by Carole A. Berk

BIZARRE BY CLARICE CLIFF. How appropriate a name given to the pottery designed in the late '20s by Cliff in stuffy Staffordshire, England.

I first discovered Clarice Cliff in Barney's Department Store nine years ago. My reaction was totally emotional. I thought, "Wow, what great stuff! Who is Clarice Cliff, and where does she come from?"

Several months later, I found my answers while rummaging through an antique market in London. So began my love affair with the pottery of Clarice Cliff.

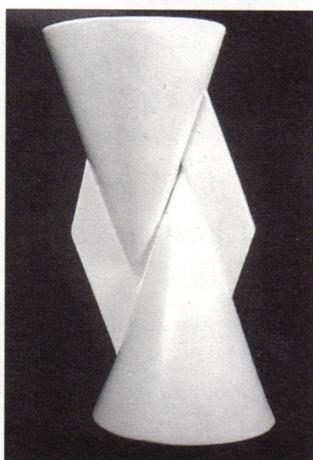
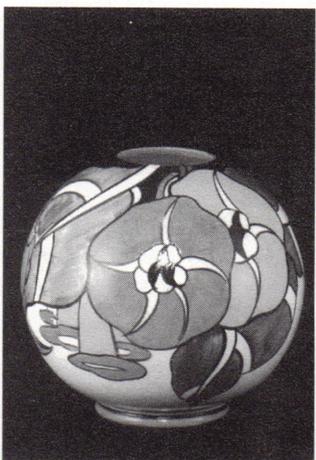
I was first attracted to the brilliant colors - oranges, reds, greens, yellows and black. And with the colors, I loved the shapes of the pottery. Rounded teapots, coffee pots and cups with quirky geometric handles. Vases with Art Deco lines thrilled me along with the bowls, plates and other decorative pieces.

Shapes dictated my first pieces. I loved the baluster or Mei Pei shapes. The gently curving lines produce sensual pleasures for the eyes and fingertips. I have collected many patterns on this shape.

The globular or ball shaped vase is another favorite of mine. The perfectly rounded form speaks to my orderly mind. It is so interesting to see different patterns painted on this circular shape.

I also collect *Patina*. This pattern has a stucco-like surface on which simple designs are painted. Because I enjoy touching objects, the tactile pleasure is great.

Mini-vases are also in my collection. These are, as the name suggests, miniature vases also painted with different



Above top left: Baluster or 'Mei Pei' shaped vase **Above top right:** Globular or ball-shaped vase **Above bottom left:** Globular vase **Above bottom right:** Yo-Yo vase

patterns. The vases were originally used as salesmen's samples to show the public the various patterns that could be ordered. They are more interesting displayed in groups of odd numbers.

As you can see, I collected Cliff because I love it. After acquiring several pieces, I decided to delve into her life to understand her inspirations and where they came from. They are many and varied. From France came the idea for the Yo-Yo vase. Inspired by Desny, the Yo-Yo vase borrows from the form of his cocktail shaker and glasses.

From Persia and the Orient came 'Inspiration,' a range of pottery with unusual blue and green glazes. Persian designs, oriental waterlilies and medieval castles reflect Clarice's fantasies on vases, plates and bowls.

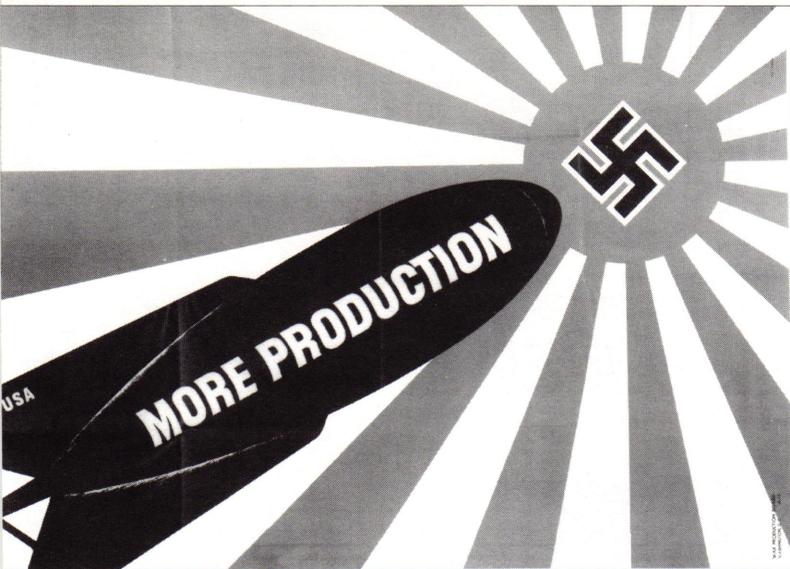
One can see the influence of Picasso in the *Melons* pattern and Mondrian in the abstract designs that are akin to his paintings. Cubism is reflected in the *Sliced Fruit* pattern and *Gardenia* suggests Matisse's flowers.

Clarice produced something for everyone. If you do not like orange, perhaps the

pastels - blue, pink or green might attract you. The country side of England served as a palette for Cliff. This can be seen in the range of Cottage Scenes so prevalent in her work, whether it be *Secrets, Farmhouse, Trees and House, Red Roofs, Orange House, Coral Firs* or *Autumn*. Cottage scenes were England and England was Clarice Cliff.

Flowers, too, abound in Cliff patterns. You have only to read the pattern names to discover *Orange Lily, Pansies, Anemone, Poppies, Nasturtium,* *continued on page 36*

by Jim Sweeney



World War II Posters

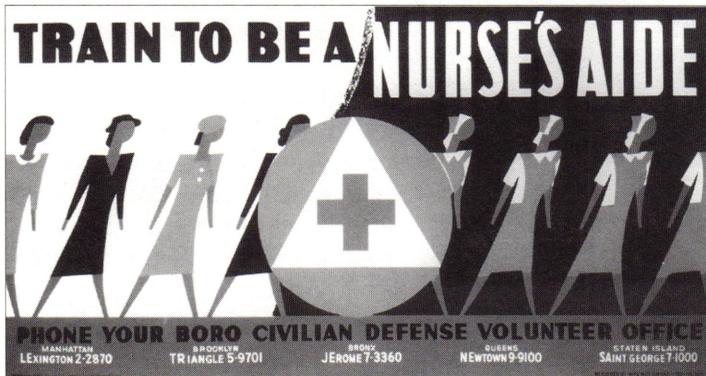
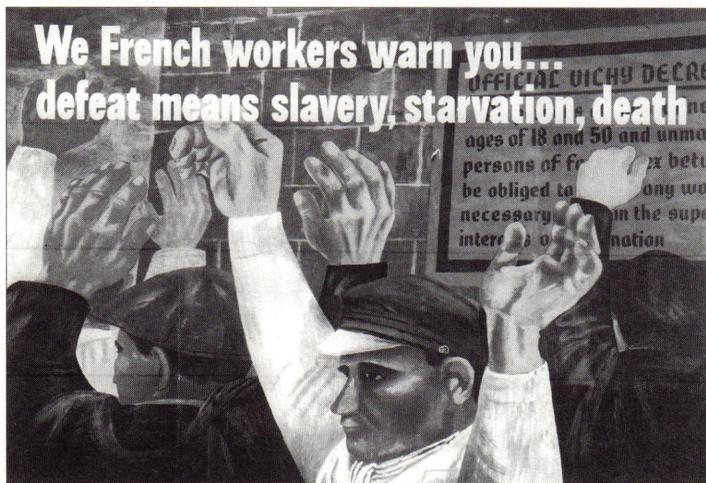


Photo: Terry McCrea/Smithsonian Institution

Visually and emotionally powerful, American posters from the second World War can be seen in two current exhibits



Top: "More Production" photolithograph by Zudor, printed by the Government Printing Office for the War Production Board Center: "Train To Be A Nurse's Aid" subway card, 1942, by New York City WPA War Service Bottom left: "We French Workers Warn You..." poster by Ben Shahn, 1942, printed by the Government Printing Office for the War Production Board

Visually and emotionally powerful American posters from World War II can be seen in two current exhibits. One exhibit is at the National Archives in Washington. The second exhibit, touring through 1995, was organized by the National Museum of American History and the Smithsonian Institution Traveling Exhibition Service (SITES).

The 70 posters and 30 related artworks come from the Archives' collection of more than 5,000 World War II posters. These images retain their power, even 50 years later. "The posters are very, very emotional," says curator Stacey Bredhoff. She recently watched some Russian visitors, who didn't speak English, walk through the exhibit. The posters struck a chord with them, she says, although they couldn't read them.

Some images are famous, such as J. Howard Miller's "We Can Do It," showing a woman industrial worker flexing her arm muscles. There's also a poster based on Associated Press photographer Joe Rosenthal's image of the Iwo Jima flag-raising. Norman Rockwell's four-poster series "The Four Freedoms" is inspired by FDR's address to Congress on Jan. 6, 1941. It originally ran in the *Saturday Evening Post*, and was later used for a bond drive.

Bredhoff says the posters fall into two categories. The first group appeals to patriotism with positive images. The second group appeals to fear with grim images of war. A federal study found that the most effective appeal to fear was to show a woman and child in danger. Bredhoff points to a Canadian poster showing just that subject. The image was adapted for use in American posters.

Images and symbols are usually clear, even to later generations. However, some symbols

continued on page 28

Bottom right: Factory workers labor under a poster designed to link performance in the workplace to that on the battlefield Right: "We Can Do It" poster by J. Howard Miller, produced by Westinghouse for the War Production Co-Ordinating Committee



Photo: Jack Delano/Library of Congress

We Can Do It!



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ST FEB. 15 TO FEB. 28



WAR PRODUCTION CO-ORDINATING COMMITTEE

World War II Posters

(continued from page 26) now require explanation, Bredhoff says. For instance, there's the "service star" displayed in homes. A blue star meant a family member was in the service. A gold star meant a family member had died in the war. The poster "Because Somebody Talked" shows a sad-eyed dog resting his chin on a collar from a Navy uniform. Behind him, a gold-star banner hangs on the wall.

Some of the most striking images take the good-versus-evil theme of many posters to its logical conclusion, portraying the war effort as a religious crusade. A Thomas Hart Benton lithograph, titled "Again," shows Christ being crucified by the Axis powers. Another poster shows a Nazi dagger being stabbed through a Bible.

Late in the war, the late FDR's image becomes an icon. One poster shows a family walking toward a sky filled by the benign face of FDR, looking like God the Father. The cross in the image and the gothic typeface - more often associated with religious material - enhance a striking combination of religious and patriotic themes, says Bredhoff.

Some posters were aimed at women, to encourage them to take wartime jobs to fill in for men away fighting. Some of that material seems silly and even sexist today. A statement from the federal Office of War Information (OWI), quoted in the exhibit, says that "Many service women say they receive more masculine attention - have more dates, a better time - than they ever had in civilian life." Other posters tried to portray war-related work as glamorous, Bredhoff notes.

While the OWI tried to tone down art that portrayed the enemy as monstrous or subhuman, Bredhoff points out that dehumanization of the enemy is common to all wars. Some privately produced posters in the show depict the enemy, especially the Japanese, as monsters.

One of the most powerful images, a crayon-and-gouache drawing, depicts the three Axis powers as rats, with a red victory "V" slashing through them. Bredhoff doesn't know if it ever became a poster, because much of the documentation is missing on these posters.

The touring show draws on the National Museum of American History's World War II poster collection, which is close in size to that of the Archives. It consists of 35 posters that urged Americans to support their troops by boosting production at work.

Given the era's combative labor-management relations, it was no small task to convince workers to put aside differences with the boss, says co-curator Harry Rubenstein of the National Museum of American History, a labor history specialist. The idea behind the posters was to "convert workers into production soldiers," he says. The problems didn't disappear, as proven by the strikes and other labor-management problems that occurred in 1946 and following years.

Rubenstein argues that messages to boost production or cut coffee-break time were secondary in these posters. The main purpose was to patch over the wounds of the horrible labor disputes that had rocked the nation for decades.

The show attempts to "return the posters to the context of the times and how they were used," Rubenstein says. He cites J. Howard Miller's "We Can Do It" poster as one that is misinterpreted. It is frequently reproduced today, which might give the impression that it was one of World War II's most common posters, co-curator Larry Bird says. Not so: It was one of a series of 30 images done for Westinghouse facilities.

Rubenstein notes that the poster has become an emblem for the women's movement. Yet the original poster was in no way meant to encourage women's independence. The next poster in the series showed a male supervisor, with the title "Any Questions About Your Work? Ask Your Supervisor!"

Most of these posters were privately produced. Some firms designed posters for their own facilities. Other firms produced production-incentive posters to sell to other companies.

A common theme of both shows is the debate over how to get the message across. A government study cited in the Archives show concluded that the best propaganda posters made a direct, emotional appeal, with realistic, almost photographic images. Humor and symbolism weren't as successful, the study found. Some *continued on page 32*



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Gladding, McBean Pottery

(continued from page 12) in a family business and had also mastered the art of finance. The third partner, Chambers, was a highly respected engineer and contractor who had erected several of Chicago's early skyscrapers after the great 1871 fire.

Two weeks later, Gladding returned to California with his son Albert J. Gladding to begin the manufacture of vitrified sewer pipe. On May 12, the crew began the erection of a building and kiln and in June the necessary heavy machinery arrived. In the meantime, McBean moved to San Francisco and in August established a sales office and yard in the 1300 block of Market Street.

Production of vitrified sewer pipe began in earnest, and by August 12, 1875, the Lincoln pottery sent its first carload down to McBean's San Francisco yard. The vitrified pipe was well received, forcing the Lincoln plant to expand to cover over two acres, including two huge buildings, five kilns and a sixty-horsepower stationary steam engine with two boilers.

In 1884, Gladding, McBean took a most significant step by further diversifying into manufacturing terra cotta for architectural ornamentation. Naturally, the first building to receive this treatment was their own. In June of that year, the firm erected a two-story building at 1358-1360 Market Street. According to Albert Gladding: "This was the first building erected on the Pacific Coast in which architectural terra cotta [was] used for trimmings, and it attracted much attention."

Pacific Coast architects, following eastern precedent, now demanded this versatile product, and Gladding, McBean was only too willing to meet the need.

While the company had attracted attention initially for its ornamental terra cotta, developments in architectural engineering swept them along into increasingly massive jobs. The advent of the skyscraper in Chicago and other eastern cities demonstrated that terra cotta represented a superior product not only for ornamentation but also for structural purposes. Tall buildings, made feasible by the elevator and

steel frame construction, required a building material that was at once lightweight, fireproof, and malleable.

In the following years, Gladding, McBean survived the earthquake of 1906 and a devastating plant fire in 1918 to become one of the premier clay works on the Pacific Coast.

San Francisco, the commercial heart of the far West in the 1920s and surrounded by water on three sides, was a natural location for the new high-rise office towers and the products of the Lincoln kilns.

In 1924, Gladding, McBean bid to manufacture terra cotta for one of America's finest skyscrapers, the Pacific Telephone and Telegraph Company Building. Located on New Montgomery Street in San Francisco and designed by the well-known firm of Miller, Pflueger and Cantin, it was at the time the largest corporate office building in the far West. Today, the tower is recognized as one of the better early examples of Zigzag Moderne.

Before the decade closed, the kilns in Lincoln had produced burnt clay for several other *continued on page 34*

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Auction Highlights

(continued from page 24) which sold for \$6,210; Walker Evans's *New York Factory Building*, c.1930, realized \$4,830; Edward Steichen's compelling war study, *After the Taking of Iwo Jima*, c.1945, sold for \$5,750, and an archive of 26 photographs by James Van der Zee, c.1929-'40s, reached a final bid of \$5,980.

The auction concluded with a wide selection of Photographic Literature including a set of 21 postcards with collotype reproductions of works by Man Ray, Hans Bellmer, Dali, Picasso and other artists, c.1937, which achieved a bid of \$1,610.

FOLLOWING THE SUCCESSFUL results of the Part I sale for photographs this past spring, Christie's once again featured an evening sale devoted to the increasingly popular field of Photograph collecting.

Highlights of the sale included Man Ray's *Gypsy*, c.1935, which was purchased for \$75,100 by a private European collector; Paul Strand's *Buttress, Rancho de Taos Church*, New Mexico, c.1932, achieved \$51,750; Bill Brandt's *Nude, March*, c.1952, realized \$48,300, doubling the pre-sale estimate and achieving a record for the artist; Edward Weston's *Tina with Tear*, c.1923, went for \$46,000 and Robert Frank's *Trolley, New Orleans*, c.1955-56, reached a final bid of \$36,800, also setting an auction record for the artist.

"We are quite pleased with the record prices achieved for the Brandt and the Frank," said Rick Wester, head of Christie's Photographs department. "Although the overall results of the sale were not what we anticipated, we feel that the market is still healthy and look forward to our next sale to be held in April 1995."

WILLIAM DOYLE GALLERIES'

October 5 auction of Important Estate Jewelry attracted an enthusiastic crowd, with both private collectors and dealers demonstrating determined bidding.

The top lot of the sale was an important diamond flexible bracelet. Set with round and baguette-cut diamonds totalling approximately 26.85 cts., the piece was expected to sell for \$40,000-45,000. However, highly competitive bidding brought the bracelet

well over estimate, eventually bringing \$70,000 from a local buyer.

Other high-selling diamond jewels included a European-cut diamond engagement ring centered by a round diamond weighing approximately 7 cts. which sold for \$29,900, and a diamond solitaire engagement ring of classic design centered by a round brilliant-cut diamond weighing approximately 8.44 cts. which reached \$20,700.

Diamond and colored stone jewelry delighted bidders, particularly emerald pieces. An elegant diamond and emerald bracelet reached \$17,825, while an Art Deco diamond and emerald ring of hexagonal form brought \$6,612.

Among the more unusual watches was a Retro ruby, diamond and cultured pearl cover wristwatch in 14kt red gold and rhodium plate. Together with a matching earclip set, the lot brought \$2,300 from a local buyer.

THE "OWL AND THE PUSSYCAT IN a Boat" condiment set drew a winning bid of \$5,000 at an auction held during the 9th Annual Convention of the Novelty Salt & Pepper Shakers Club. In addition to the \$5,000 bid mentioned above, the successful bidder on a very old black-and-white condiment set of the Katzenjammer Kids paid \$3,100 for the privilege. Two other sets made just for this convention drew high bids: \$3,600 for a mini condiment carousel with set-in jewels and \$700 for mini nodder blacks. A bid of \$650 took home the Regal China Alice in Wonderland and \$350 was earned by the 3rd Annual Convention set - Raisin Noddors.

In all, approximately 200 sets were auctioned, plus box lots of sets/singles for which bids ranged from \$20-35. Advertising and condiment sets were popular, and anthropomorphic sets were also in high demand.

JEWELS FROM THE COLLECTION

of Alice Tully, along with other Magnificent Jewels, were offered for sale at Christie's on October 19 and 20. Sales of note included a 30.75ct. rectangular-cut diamond ring of D-color, internally flawless, which sold for a record setting \$78,000 per carat - at \$2,422,500. A 5.38ct. marquise-cut fancy blue diamond realized an extraordinary price for a colored *continued on page 38*



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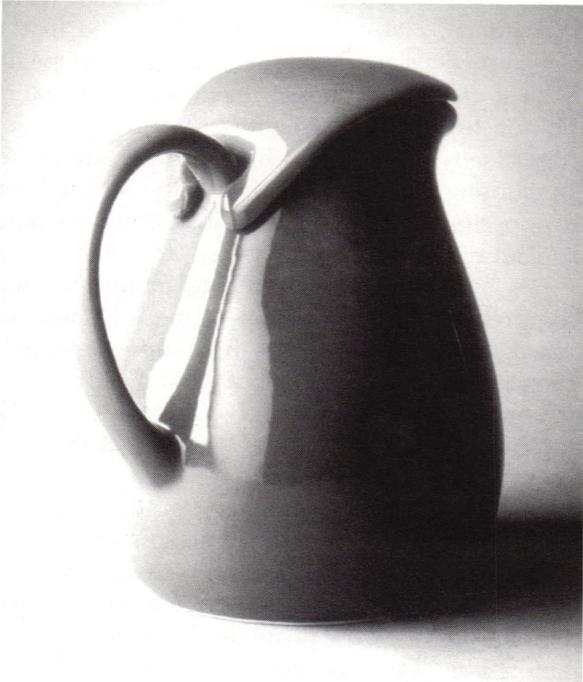
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Photo Courtesy the Pacific Design Center



Russel Wright water pitcher, c.1950s. One of over 40 works by Wright on display in the exhibition "Russel Wright: An Original American Modern" at the Pacific Design Center in Los Angeles through February 24, 1995

ONGOING...

September 14 - January 8 "Japanese Art after 1945: Scream Against the Sky" at the Guggenheim Museum in New York (212) 423-3500
September 24 - January 2 "Pictographs of Adolph Gottlieb" at the Phillips Collection Museum in Washington, DC (202) 387-2151
September 25 - January 10 "Cy Twombly: A Retrospective" at MOMA in New York (212) 708-9400
September - December 31 "Twentieth Century Design Exhibition" at the Brooklyn Museum in New York (718) 638-5000
September - February 24 "Russel Wright: An Original American Modern" at the Pacific Design Center in Los Angeles, CA (310) 657-0800
October 2 - December 31 "Robert Frank: Moving Out, 1944-1994" at the National Gallery of Art in Washington D.C. (202) 737-4215
October 6 - December 20 "Mapping 1950-Today" exhibition at MOMA in New York (212) 708-9400
October 6 - January 3 "American Politicians" exhibition at MOMA in New York (212) 708-9400
October 7 - January 22 "The Italian Metamorphosis, 1943-1968" at the Guggenheim Museum in New York (212) 423-3500
October 20 - February 26 "Revivals! Diverse Traditions: 1920-1945" at the American Craft Museum in New York (212) 956-3535
October 20 - February 26 "Form & Light: Contemporary Glass From The Permanent Collection of The American Craft Museum" in New York (212) 956-3535
October 23 - January 8 "R.B. Kitaj: A Retrospective" at the L.A. County Museum of Art in CA (213) 857-6000
October - June "American Art Pottery: An Uneasy Evolution" at the Newark Museum in New Jersey (201) 596-6550
November 2 - January 8 "For the Love of Form: Photography of Harry Callahan," Museum of Photographic Arts, San Diego (619) 239-5262
November 2 - January 8 "Two X Immortal: Elvis and Marilyn" at the Boston Institute of Contemporary Art in Massachusetts (617) 266-5151
November 4 - January 1 "Neo-Dada: Redefining Art, 1958-62" at the Scottsdale Center for the Arts in Arizona (602) 994-2787
November 6 - January 29 "Silver in America, 1840-1940: A Century of Splendor" at the Dallas Museum of Art (214) 922-1200
November 15 - March 19 "American Modernist Photography: Works From Washington Collections" at the Phillips Collection Museum in Washington DC (202) 387-2151
December 2 - February 26 "William Klein" exhibition at the International Center of Photography in New York (212) 860-1777
December 4 - March 5 "After Art: Rethinking 150 Years of Photography" at the Henry Art Gallery in Seattle (206) 543-2280
December 16 - March 12 "Franz Kline: Black & White 1950-1961" at the Whitney Museum in New York (212) 570-3676
January 12 - April 11 "Jacob Lawrence: The Migration Series" at the Museum of Modern Art in New York (212) 708-9400
January 26 - April 25 "Vasily Kandinsky: Apocalyptic Compositions" at the Museum of Modern Art in New York (212) 708-9400

Show in New York (201) 384-0010
13-15 Miami Art Deco Weekend in Miami, Florida (305) 672-2014
13-15 Miami Modernism Show and Sale in Miami, Florida (313) 886-3443
21 Skinner's Art Glass & Lamps, Arts & Crafts, Art Deco & Modern Auction in Boston, MA (508) 779-6241
22-23 McHugh January Pier Antiques Show in New York (508) 384-3857
26 Swann Galleries Poster Auction in New York (212) 254-4710
28-29 Wex Rex's Southeast Collectibles Extravaganza in Orlando, Florida (508) 229-2662
28 3rd Annual Head Vase Show & Sale in Orlando, Florida (914) 472-0200

FEBRUARY

2 Swann Galleries Autographs Auction in New York (212) 254-4710
4-5 Long Beach Coin & Collectibles Auction in Long Beach, CA (310) 278-1580
4-5 Sports Memorabilia, Movie Posters, Comic Art & Historical Document Auction in Long Beach, CA (310) 278-1580
9 Swann Galleries Modern Press & Illustrated Books in New York (212) 254-4710
12 Treadway Galleries 20th Century Auction in Chicago, IL (513) 321-6742
18-19 Triple Pier Show in New York (201) 384-0010
25-26 Triple Pier Show in New York (201) 384-0010

MARCH

18-19 Cyclorama Show in Boston, MA (617) 426-8196
18-19 Modern Times Show in Glendale, CA (310) 455-2894
18-19 Atlantique City Show in Atlantic City, New Jersey (800) 526-2724
25-26 NY Coliseum Show in NY (201) 384-0010

DECEMBER

1 Swann Galleries' Work of Art On Paper Auction in New York (212) 254-4710
1-4 Metrolina Expo in Charlotte, NC (800) 824-3770
3 '20s,'30s,'40s Costume Jewelry Auction in Independence, MO (316) 747-2694
3-4 North East Collectibles Extravaganza in Boston, MA (508) 229-2662
3-4 Deco-'50s Sale in San Francisco, CA (415) 383-3008
3-4 New England Holiday Antiques & Collectibles Show in Massachusetts (203) 758-3880
3-4 Butterfield & Butterfield's Entertainment Memorabilia and Western Costume III Auction in Los Angeles (213) 850-7500
5 Christie's East's Hollywood Posters Auction in New York (212) 606-0400
6 Christie's East's Film and TV Memorabilia Auction in New York (212) 606-0400
10 Christie's 20th Century Decorative Arts Auction in New York (212) 546-1000
10 Sotheby's Posters Auction in New York (212) 606-7000
12 Christie's East's Art Deco Auction in New York (212) 606-0400
12 Butterfield & Butterfield's Dolls,

Toys & Collectibles Auction in San Francisco (415) 861-7500
13 Skinner's Fine Jewelry Auction in Boston, MA (617) 350-5400
14 Butterfield & Butterfield's FineJewelry & Timepieces Auction in San Francisco and Los Angeles (213)850-7500
14 Christie's East's Photographs Auction in New York (212) 606-0400
15-16 Skinner's Discovery Auction in Boston, MA (617) 350-5400
15 Swann Galleries' Science Fiction, Fantasy & Horror Literature Auction in New York (212) 254-4710
16-18 Metrolina Expo in Charlotte, NC (800) 824-3770
17 Christie's East's Animation Art Auction in New York (212) 606-0400
17 Sotheby's Animation Auction in New York (212) 606-7000
19 Sotheby's Collectibles Auction in New York (212) 606-7000
20 Butterfield & Butterfield's Hollywood Archives Auction in Los Angeles (213) 850-7500
20-21 Sotheby's Arcade Furniture & Deco Auction in New York (212) 606-7000

JANUARY

1-2 Cyclorama New Year's Classic Sale in Boston, MA (617) 925-2232
1-2 New York Coliseum Antiques

Event Schedules are subject to change. Please call to confirm dates, locations and times.

Exhibitions

(continued from page 10) modernist, functional ceramics, aluminum and furniture. Wright understood the emerging informality in the home in the 1930s-1940s, when Americans were learning to do without the ubiquitous servants and turned to a more casual lifestyle, and his innovative marketing techniques reflected that understanding. His origination of the 4-piece starter set of dishes was only one of many of his successful marketing ideas. Through February 24, 1995.

Franz Kline: Black and White 1950-1961, at the Whitney Museum of American Art, features approximately 35 paintings and 15 works on paper, tracing Kline's development within what is acknowledged as his classic period, from 1950 until his untimely death in 1962. The exhibition offers a singular opportunity to experience the accomplishments of Kline, who remains the least exhibited and least understood of the Abstract Expressionists. Through March 12, 1995.

The Phillips Collection will be the opening venue for *The Pictographs of Adolph Gottlieb*, a traveling exhibition providing the first in-depth examination of one of the richest and most complex bodies of work by a founding member of the New York School.

Adolph Gottlieb was an articulate early spokesman for himself and his colleagues (the Abstract Expressionists), and in 1943, together with Mark Rothko and Barnett Newman, he composed the now-famous letter to *The New York Times* in which the artists outlined and defended their new approach to painting. They placed particular emphasis on the importance of subject matter and their interest in a new, universal, and timeless visual language. The Pictographs, which date from 1941 to 1953, reflect the extraordinary range of sources and issues - aesthetic, philosophical, and literary - that concerned the New York artists of the 1940s. Through January 2, 1995.

Elvis + Marilyn: 2 x Immortal, at the Institute of Contemporary Art, features more than 110 works of art exploring, comparing and contrasting the power of these quintessentially American icons. The exhibition invites the viewer to ask himself: 'Why are certain individuals elevated to icon status?' and

features works by some of the world's most important contemporary artists including Keith Haring, Robert Rauschenberg, and Andy Warhol. Through January 8, 1995.

Japanese Art After 1945: Scream Against the Sky is a pioneering exhibition at the Guggenheim Museum SoHo presenting a comprehensive overview of Japanese avant-garde art seen within the dramatic context of postwar political, cultural, and intellectual trends. Spanning nearly five decades of spectacular activities by Japan's most creative visual artists, the exhibition features approximately 200 objects by eighty-five artists working in painting, sculpture, photography, video, performance, and installation art. Through January 8, 1995.

The largest and most comprehensive survey ever held in the United States of the work of American abstract artist Cy Twombly is currently on view at The Museum of Modern Art. *Cy Twombly: A Retrospective* comprises nearly 100 works, ranging in date from 1946 through the present, including paintings, sculptures, and works on paper, which reveal the panoramic range of subjects and emotions addressed in his art. The exhibition redefines Twombly's place as a singular master in postwar art, and establishes the critical role his work has played in the international development of contemporary art. Through January 10, 1995.

Silver in America, 1840-1940: A Century of Splendor, at the Dallas Museum of Art, documents the extraordinary rise of the American silver industry during a 100-year period, when the use of silverware expanded from the upper class to become a standard part of many middle-class households. The show, which contains more than 150 pieces, analyzes the silver industry from the perspectives of production, marketing, consumption, and design. Many manufacturers are represented, with special emphasis given to exceptional products from Gorham and Tiffany. The exhibition includes objects never before seen in public, as well as masterpieces loaned by major museums in the United States and abroad. Through January 29, 1995.

For further exhibit information please consult the *Calendar of Events*. *

World War II Posters

(continued from page 28) artists within the OWI favored the types of images used in advertising campaigns, while other advocated "war art," with elements drawn from abstract and fine arts.

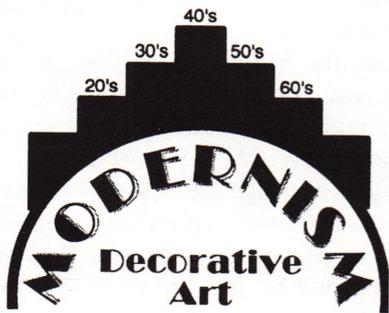
The message may not have always gotten through. One OWI poster showed an abstract head of a German soldier, with the words "He's Watching You." OWI research found that some factory workers thought the image was their boss. Another poster paired a workman with a rivet gun and a soldier with a machine gun. A survey at five plants found that the stylized image, and the title "Give 'em Both Barrels," led some workers to believe that the image referred to gangsters and the FBI's war on crime. Rubenstein is suspicious of these survey results, however. He wonders if those in the OWI favoring an advertising approach didn't skew the questions to get the answers they wanted.

Only the most graphically striking, most emotional posters are now reproduced, Rubenstein says. This gives a distorted view of the posters: You don't see the unsuccessful, poorly done posters, most of which have probably been destroyed. As proof that the best posters have a life of their own, Bird mentions that Lockheed requested a slide of a poster from the collection, about loose talk helping the enemy. The defense contractor wanted to produce a new poster, whose theme is that the message is still valid.

"Powers of Persuasion: Poster Art from World War II" is at the National Archives through February 1995. The Archives is located at Constitution Avenue between 7th and 9th Streets, N.W., Washington, D.C. Hours are daily (except Christmas) from 10am to 5:30pm. Admission is free. The nearest Metrorail stop is Archives-Navy Memorial.

A catalog is available for \$7.95 plus \$3 shipping from: National Archives Trust Fund, POB 100793, Atlanta, GA 30384. Also available is a free catalog of "Posters and Facsimiles," including many World War II posters and photographs.

"Produce for Victory: Posters on the American Home Front, 1941-1945" will make the *continued on page 38*



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Gladding, McBean Pottery

(continued from page 29) massive San Francisco projects as well.

A lucrative territory for the architectural terra cotta trade developed in Oakland and the East Bay region also. From the 1910s to the early 1930s, some of the most spectacular buildings of the Beaux Arts and Art Deco era graced the cities of Oakland, Berkeley, San Leandro, Richmond and Emeryville. Oakland, in particular, blossomed in terra cotta ranging from buildings clad in dignified gray and white to a jubilation of Art Deco color in the 1930s. The Oakland City Hall, Cathedral Building, Oakland Floral Depot, John Bruener Company, Paramount and Fox Theaters, I. Magnin's store, and Singer Sewing Machine Shop, all in central Oakland, endure as some of the finest and most daring examples of architectural terra cotta in California.

During the 1920s, Gladding, McBean shared in the tremendous growth of Oakland's downtown by providing terra cotta for a variety of commercial and civic enterprises. By the close of the decade, the Art

Deco style that had gained favor among architects resulted in one of Oakland's finest examples, the Financial Center Building. Rising 17 stories at the corner of 14th and Franklin Streets, and designed by Walter Reed and William H. Corlett, it represented an important addition to the skyline as well as being the downtown's only set-back or ziggurat-style building. In some respects, with its historical motifs, verticality of design, and set-back penthouse, the structure resembled San Francisco's Telephone Building.

The early 1930s saw the creation of two of the company's most illustrious Art Deco projects, the John Bruener Department Store and Paramount Theater. Located on Broadway between Hobart and 22nd Streets and designed by Albert F. Roller, Bruener's massive cube-shaped emporium represented one of the finest early uses of machine-made ceramic veneer, which had come into vogue during the Depression.

Only a block away from Bruener's rose the celebrated Paramount Theater. Designed by James R. Miller and Timothy Pflueger, this movie palace was

erected during the ravages of the Depression. Groundbreaking was December 11, 1930, and the opening a year later.

For the 50-foot wide, 100-foot high Broadway facade, the architects conceived what has been termed a gigantic billboard for the performing arts. It consists of a huge projecting aluminum and neon sign that splits two 20 by 100-foot panels carrying a mosaic of glazed tile, framed by piers in deep, oxblood red tile.

The employment of machine-made ceramic veneer for Bruener's and the mosaic tile for the Paramount gained wide notice for Gladding, McBean and demonstrated its adaptability, if not contribution, to new architectural trends. The era of Streamline Moderne ushered in new product lines that helped sustain the architectural department through the darkest days of the Great Depression.

Los Angeles was the third major region where Gladding, McBean terra cotta enjoyed much popularity. By the close of the 1920s, architectural styles had evolved from *continued on page 40*

CATALOG REPRINTS

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*1937 Streamlined	15
*1939 Streamlined	15
*1941 Streamlined	15
*1951 Post War (w/color)	15
*1953 Post War (w/color)	15
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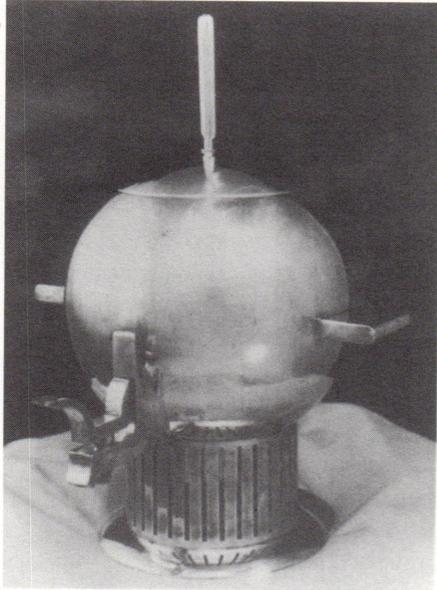


Photo: Courtesy, Mood Indigo

Above: Tea Urn, designed by Eliel Saarinen in 1934 at the Cranbrook Academy of Art, Bloomfield Hills, Michigan

A RARE SILVER TEA URN, created by the noted Finnish-American architect and designer Eliel Saarinen in 1934, will be offered in the booth of Mood Indigo (New York) at the second annual **Miami Modernism** exhibition and sale, to take place January 13-15, 1995 in Miami, Florida.

The tea urn, now an icon of Modernist design, was manufactured by the International Silver Company of Meriden, CT, and stands 14 1/2" high. It has been photographed in every major book on American design of the period. Only a few are known to exist, primarily in museum collections.

Virtually every major fine art and design movement from 1900 to 1970 will be represented at the Modernism sale, including Art Deco, Moderne, Art Nouveau, Cubism, Bauhaus, WPA, Social Realism, Arts & Crafts, Regionalism, Machine Age, Surrealism, and Fifties and Sixties.

"Last year's show was a stunning event, attracting important collectors from all over the world, and making a real impact on both tourists and residents in South Florida," states pro-

ducer Jacques Caussin, "We have created a show that combines design scholarship with the casual elegance, hipness and spirit of discovery that characterize the 20th Century collecting field."

The Friday evening preview, January 13, 6-10pm, will benefit The Wolfsonian, the groundbreaking Miami Beach-based museum and research center for late 19th to mid-20th century art and design. Last year's preview was attended by 550 guests whose donations totaled over \$36,000. Preview tickets are \$60 per person. For details about the benefit, call (305) 531-1001.

The Miami Modernism Sale takes place at the James L. Knight Center, 400 S.E. Second Ave., Miami. Show hours are Saturday 11-8pm, Sunday 11-6pm. Tickets are \$10 per person, or \$8 per person for groups of 10 or more, and can be purchased through the Knight Center box office at (305) 372-0929, or through Ticketmaster.

MIAMI ART DECO WEEKEND takes place the same weekend as the **Miami Modernism Sale**, and offers a step back in time to the Jazz Age. The 18th annual Deco Weekend celebrates Tropical Art Deco architecture at its finest, highlighting the fabulous deco buildings which reside within the Miami Beach Architectural Historic District. Weekend-goers can enjoy an Ocean Drive street festival featuring Art Deco antique dealers, Big Band concerts, a lecture series, a vintage film festival, classic automobiles, walking, bicycle & trolley tours, and the Moon Over Miami Ball. Proceeds from the Weekend go to support the educational and development campaign of the Miami Design Preservation League to save, protect and promote the historic Art Deco District. For more information on the Weekend, call (305) 672-2014.

ON OCTOBER 7 & 8, HEMMENS Auditorium in Elgin, Illinois played host once again to Cat's Pajamas Productions' unique **Vintage Clothing & Jewelry Show**. Anne Faulkner, show promoter, said "this was the most suc-

cessful show so far - we just keep getting better and better!"

Forty-two of the country's top dealers participated in this exclusive event. "This is museum quality stuff," Faulkner said. "We're very proud of the quality of the merchandise available at our shows." Items for sale included Victorian era clothing of all types, wedding dresses, beaded '20s flapper dresses, exceptional apparel from the '30s through the '50s, many with designer labels! Accessories like beaded bags, great shoes, and hats were plentiful. The jewelry was also exceptional - signed costume and lots of Bakelite! Anyone say textiles? There was lace, linen and mountains of barkcloth!

There were items available for all budgets. No one left empty handed. Shoppers were reported to be having too much fun to leave, and many who attended Friday evening returned for a full day of shopping on Saturday.

Several lectures drew a crowd. Particularly "all about Bakelite" and "vintage jewelry care & cleaning," fun, informative and free with admission!

Shows of this type only happen a handful of times per year, primarily on the coasts. Finding a show of this caliber in the Midwest is serendipity! If you missed this show don't worry, there's another one March 3 & 4, 1995. Plan to attend, you'll be glad you came!



Above: A view of booths by First 1/2 and Really Heavy Antiques at the new "20th Century Limited" show held on September 17 in Oak Park, Illinois. For information on next year's show call (708) 879-5603.

THE BEST IN VINTAGE '60s & '70s art, furniture, fashions, textiles and room settings of apartment, loft & office decor will be offered at the new **Psychedelic '60s Show** being held on April 1 & 2, 1995 in New York City. For more information call (201) 384-0010.

Clarice Cliff

(continued from page 25) *Marigold* and *Crocus* to name a few.

To say Art Deco, you must simultaneously say Clarice Cliff. Her geometric designs of the late '20s scream DECO, DECO, DECO. In bold primary colors, they are synonymous with the rectilinear designs produced throughout Europe and the United States at that time.

People always ask me, "What should I buy?" or "What should I collect?" I have devised a plan, albeit a loose plan, to advise would-be collectors on how to proceed. First and foremost, I insist - always buy what you love.

"I remember when I saw Clarice Cliff pottery in England 20 years ago and could have bought a Lotus jug for 50 pounds." I think I have heard this lament a hundred times. Well, of course, 20 years ago you could have bought a Picasso ceramic for 50 pounds. So what does that mean, other than that the value of Cliff pottery and Picasso ceramics have greatly increased. It doesn't mean that you shouldn't buy it today.

Always choose what appeals to you in color, shape and pattern. The wonderful thing about collecting Clarice Cliff is that more is better. By this, I mean that the more pieces you have in a grouping the better. *

- Carole Berk has been a collector for over 20 years. Seven years ago, she opened the Carole A. Berk, Ltd. Gallery in Bethesda, Maryland specializing in 20th Century decorative art. In addition to ceramics and glass, the Gallery carries Mexican Silver including jewelry and metalwork. Carole can be reached at (301) 656-0355.

Cliff Values

The following is a sampling of Cliff prices on the market today

Tableware set, 41 piece "Biarritz" pattern, decorated with beige, yellow, rust, black and maroon rings on a pale yellow ground, stamped marks \$632.50

Lotus Vase, "Fantasque" with black and orange bands with stylized landscape, stamped mark \$1265.00

Pr. Plates, "Bizarre" with scenic decoration, inscribed mark \$287.50

(Prices quoted from Skinner's Art Glass & Lamps, Arts & Crafts, Art Deco and Modern Auction of October 22, 1994
For more info. call 617-350-5400)

Beginning A Clarice Cliff Collection

When you start your Clarice Cliff collection you will be selecting pieces from these three patterns:

1. Geometrics
2. Cottage Scenes
3. Floral designs

You should consider the following when deciding which pieces would enhance your collection:

1. Large shapes, such as:
 - A. Lotus Jugs - double and single handled
 - B. Vases - Isis and conical shapes
 - C. Charges - wall plaques
2. Smaller or unusual shapes:
 - A. Vases - Yo-Yo, spill, baluster and globular
 - B. Jampots - beehive and drum shaped
 - C. Sugar shakers - conical, bonjour, rounded
 - D. Bisquit barrels - bonjour and rocket shaped
3. Combine both large and smaller shapes. Don't forget to consider tablewares such as coffee & tea sets, plates, bowls and candlesticks.

A good 'starter collection' might include the following:

1. A double or single handled Lotus Jug
2. A bisquit barrel or another unusual shape
3. A bowl or other circular shape
4. A coffee or tea set
5. A Vase

This is by no means a comprehensive listing of all the exciting pieces in 'Bizarre.' Unfortunately, there are only a few books available on the subject. I recommend *Clarice Cliff* by Shields and Johnson, and two books by Howard and Pat Watson called *Collecting Clarice Cliff* and *The Colorful World of Clarice Cliff*.

Clarice Cliff: A Biography

by Carol J. Perry

Born into a working-class family of eight children on January 20, 1899, young Clarice left school in 1912 at the age of 13 to go to work at Lingord, Webster & Co. - one of the many potteries near her home in Tunstall, Staffordshire. A pottery could be a dreary place to work, especially for a child, but the family needed money - and for Clarice the job turned out to be an important opportunity.

The youngster had a natural artistic flair and a gift of tireless enthusiasm. Her talent was noticed by management and before long she was promoted to the pottery's art department - where designs were painted by hand on inexpensive earthenware.

WWI came along, creating a shortage of male workers in just about every factory in England. Clarice took advantage of the situation, applying for work at the prestigious A.J. Wilkinson Pottery. The 16 year old girl was hired as a lithographer, applying pre-printed designs onto plates, bowls and vases.

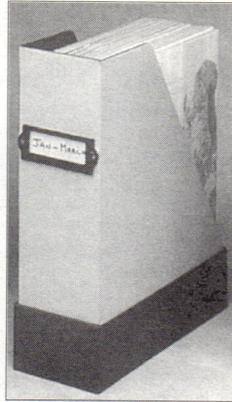
One evening after work, the factory's art director happened by as Clarice painted freehand designs on some discarded wares. The man knew talent when he saw it. He lost no time in placing Clarice under the tutelage of the firm's two top decorators - both men. Those fellows resented her quick promotion, but grudgingly admitted that she possessed a rare talent.

Colley Shorter was the owner of the two Wilkinson plants. He'd taken notice of Clarice's talent too. He'd also noticed, apparently, that she was a very attractive young woman. Before long Shorter arranged for Clarice, who was 26 then, to have an art studio of her own - adjacent to his office. Shorter also sent Clarice back to school and in 1927 he arranged for Clarice to travel to Paris.

Clarice returned home bursting with ideas - and anxious to put them into practice. "What if," she said, "we take all those thousands of defective bowls and plates and pitchers and other utensils" *continued on page 39*

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World War II Posters

(continued from page 32) following stops: Norman Rockwell Museum, Stockbridge, MA, through Jan. 1, 1995; Connecticut Historical Society, Hartford, Jan. 14-April 30, 1995; Miami-Dade Public Library, Miami, FL, May 20 - July 2, 1995.

A small-format version of "Produce for Victory" is also visiting rural communities in Oregon, Georgia, Utah, West Virginia and Illinois and will include reproductions of 26 posters. *

Poster Values

The exposure brought on by the fiftieth anniversary of World War II has increased the demand for the striking posters from these war years. As a result, many of the rarer posters have reached record high prices. But there are still many general posters to be had in the \$100-\$200 range, making the market accessible to the novice collector.

A sampling of WWII poster prices on the market today:

Liberty Lives On, by Howard Chandler Christy, c.1942. Ship's crew in brown, blue, pink and white stands tall as Liberty emerges from blue clouds. Horizontal fold with pinholes, 40 x 26 1/2 inches. \$690

(2 posters) **Ireland and Greece Fights On**, by E. McKnight Kauffer, c.1942, varying condition. \$258

(Above prices quoted from Swann Galleries' Posters auction on August 3, 1994. For more information call (212) 254-4710.)

Waffen, SS!, by Otto Anton. Teenage volunteer wears his Nazi uniform. Fine, linen-mounted, 12 x 17 inches. \$485-550

America's Answer! Production, by Jean Carlu, c.1942. Strong hand tightens the screws on production. Fine, linen-mounted, 40 x 30 inches. \$1,500-1,600

Loose Lips Might Sink Ships, by S.R. Goff, c.1942. U.S. ship in smoke against red sky sinks into the blue sea. One of the most famous and rarer WWII posters, the title of which forms the basis for the most misquoted saying of the war. Mint, linen-mounted, 22 x 28 inches. \$1,250-1,350

(Above prices quoted from the *Posters Identification and Price Guide* by Tony Fusco. See below to purchase.)

further reading

The following are several books to consult when researching World War II posters:

Posters Identification and Price Guide by Tony Fusco (Avon). To purchase send \$21 to: 1 Murdock Terrace, Brighton, MA 02135.

Persuasive Images - Posters of War and Revolution by Peter Paret, Beth Lewis and Paul Paret (Princeton University Press, 1992).

Miscellaneous Man Catalog No.48, Rare Posters of the First and Second World Wars The most comprehensive catalog ever done on WWI and WWII posters. Over 3,300 different posters are illustrated, described, and available for purchase. To order a catalog send \$12 to: Miscellaneous Man, Box 1776, New Freedom, PA 17349-0191.

Auction Highlights

(continued from page 30) diamond, selling for \$1,982,500. A magnificent cushion-cut Burmese ruby ring weighing 10.11cts. garnered \$948,500, and a pair of pear-shaped diamond ear pendants, 16.51cts. and 14.12cts., D-color, reached a final bid of \$915,500.

Photo: Courtesy Skinner



Above: Warren McArthur upholstered aluminum tilting swivel armchair, c.1935

PROSPECTIVE BUYERS Poured into the gallery for Skinner's major fall Art Glass, Arts & Crafts, Art Deco and Modern auction on Saturday, October 22. The capacity crowd of those present, in addition to a full compliment of absentee bidders, resulted in a highly competitive sale and some very impressive prices.

Early Steuben works continue to perform strongly at auction, as witnessed by two items in the sale. A Frederick Carder pate de verre plaque pendant from the 1930s studio period realized \$3,450, and a Carder Steuben intarsia vase with an unusual six-sided blue base achieved \$10,350.

The sale's French pieces featured a number of works by Rene Lalique, including a Calypso bowl which went for \$1,495. Also performing well was a Degue Art Deco glass lamp which reached the high end of its estimate at \$2,415.

Modern Design introduced the second part of the sale with limited edition rugs from Edward Fields, Ben Nicholson and Alexander Smith, which brought \$1,725, \$1,380, and \$1,725 respectively. A satellite style *continued on page 41*

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Clarice Cliff: A Biography

(continued from page 36) out of the warehouse and decorate them all over with thick paint and bright colors?" The point was, of course, to hide the imperfections and make the faulty items salable. Colley Shorter liked the plan, and promptly assigned to Clarice a team of craftspeople who would work under her direction.

Clarice chose the name "Bizarre" for the new wares, and taught her decorating team to slather the paint on thickly - not only covering the potter's mistakes, but letting the customer know in no uncertain terms - that these things were indeed "hand painted." Clarice and her "Bizarre Girls" labored for about a year and a half, applying brightly colored geometric patterns and turning plain flawed pottery into striking works of art. The storerooms began to fill up, and Shorter and Clarice decided that the time had come to introduce the startling new wares to the British public.

Colley determined that Bizarre wares should bear Clarice's name, and in July of 1928 the decorators began to

inscribe "Bizarre by Clarice Cliff" on the bottom of each piece. In a stroke of sales promotion genius, Shorter arranged for Clarice and her decorating team to make personal appearances in some of London's top department stores for live painting demonstrations. The press was invited, of course, and soon the demand for the new ware was enormous.

Clarice realized that she'd have to speed up production if all of the orders were to be met. She devised a streamlined system - something of a production line, really. First, Clarice created a design, and the front row painters produced the basic pattern. Then a row of "enamellers" filled in the outline with the pre-determined colors. The back row painters, known as "liners," put in the horizontal bands. Then the workers carted the pieces away on wooden pallets for the trip to the kiln.

"Bizarre Ware" was presented at the 1928 British Industries Fair where it was enthusiastically received. Clarice's art department doubled and before long there were 60 painters producing the unique pottery.

Throughout the early thirties Clarice continued to design her colorful wares, beloved by England's middle-class consumers. But, as is most often true, such success could not continue forever, and by 1934 the effects of world depression had caused sales to drop. Clarice's designs became more restrained, and in 1937 the name Bizarre was dropped from the manufacturer's mark. In 1939 Shorter's wife died, and within a year he and Clarice were married.

When WWII broke out the factory converted its production to the manufacture of plain dinnerware for the armed forces. Clarice's artistry wasn't needed anymore.

After the war Colley started up production of Clarice Cliff wares again, but this time Clarice stuck to traditional designs. They sold pretty well, and pottery bearing the familiar mark was produced right up until 1963. Then Colley died at 81 and the company was sold to the Midwinter Company. Clarice retired quietly to the estate she and Colley had shared, and she died there in 1972 at the age of 73. *

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All That Glitters

(continued from page 9) It was so uniquely conceived that many in the trade referred to a "Trifari look" when describing their own "knock-offs" of these vintage pieces. Trifari featured only the best materials. Today early Trifari pieces tend to be pricey, but most collectors find the fine design and quality workmanship worth paying extra for.

Wherever costume jewelry aficionados meet, the names EISENBERG and HOBE' are spoken in hushed, near reverential tones. Justifiably so. It's awesome stuff. EISENBERG ICE was the term given to the gorgeous rhinestone pieces produced by this venerable company, which prided itself on using only top grade Austrian stones which they purchased from prestigious SWAROVSKI. The use of this full-lead crystal combined with precise faceting gave to Eisenberg jewelry an unmatched elegance. To wear a piece of early Eisenberg today proclaims to the world the wearer's exquisite taste - and considerable affluence!

HOBE' rhinestone jewelry has long been a favorite of Hollywood types.

Indeed, one of the still-active company's major showrooms is in Los Angeles where HOBE' continues to provide glamorous collectibles for future generations.

If you are thinking about collecting vintage rhinestone jewelry, or if you've already been "hooked" by the magic of that first dazzling piece, there are some things to remember about caring for your treasures.

Glue becomes brittle over time, and stones may be easily dislodged. It's best to store your rhinestone items in individual boxes or compartments. Many collectors wrap each piece in tissue to prevent scratching of the delicate stones, too. Because of the foil backing, the greatest threat to rhinestones is plain old water. NEVER, NEVER IMMERSE YOUR RHINESTONE JEWELRY IN WATER! If even a drop of water seeps behind a stone it will tarnish the foil. That's what causes the dingy gray look in once-bright stones. The new electronic cleaners work wonderfully on rhinestone jewelry. Or use a Q-tip or a very soft little paint brush with Windex. Touch only the surface of the stone though, then

polish quickly, gently and carefully with a linen dish towel.

If you want to display and not wear your jewelry, perhaps you'll frame some choice pieces. Many collectors display their best pieces in glass-topped curio tables. Spectacular!

While it's usually best for the beginner to stick with known manufacturer's marked items when starting out, be aware that there are many stunning rhinestone pieces around without any maker's marks at all. If the design is wonderful, and all the stones are bright and intact, and if the price is right....there's nothing wrong with adding a "mongrel" or two to your hoard!

Enjoy your rhinestones, whether you're collecting compliments by wearing them, or using them as part of your home decor in frames or tables. You are gathering a choice bit of Americana.

Junk? Hardly! *

Note: For further reading on rhinestone jewelry consult Gems Of Costume Jewelry by Gabrielle Greindl, (Abbeville Books), or Rhinestones! by Nancy Schiffer, (Schiffer Publishing, see Bookstore for ordering information).

Gladding, McBean Pottery

(continued from page 34) the Beaux Arts to the Parisian Zigzag Moderne. According to David Gebhard in his *The Richfield Building 1928-1968*, Los Angeles boasted three monuments to this futuristic form: the Los Angeles City Hall, Bullock's Wilshire department store, and the Richfield Oil Building. The Los Angeles and Lincoln kilns of Gladding, McBean and Company manufactured the terra cotta for all three.

Completion of the City Hall in 1928 represented a singular achievement for Gladding, McBean. Terra cotta stood out as the most prominent material in a building that dominated the Los Angeles skyline for decades. The Bullock's Wilshire department store was also one of their most notable 1920s Art Deco projects, and was hailed as an "unmistakable advance in the movement of contemporary architecture." But it was the black and gold Richfield Oil building, completed in 1929, which culminated the pottery's finest achievement during the Art Deco era, with its 800 tons of satiny black, rich blue and

brilliant gold terra cotta.

Gladding, McBean, through its Lincoln and Los Angeles plants, generated quantities of glistening polychrome and matte-glazed terra cotta in zigzag, floral and geometric patterns for several other of the city's most majestic Art Deco era buildings. Important examples include the Fox-Chicago Realty Building; the jade green Sun Realty Store & Office Building, and the yellow and gold polychrome for the J.J. Newberry store in Hollywood.

As the company entered the 1930s, it faced an economy slowed by the Depression and an architectural community with evolving tastes. Company job orders no longer recorded tons of terra cotta but square feet of tile, and advertisements in architectural and design magazines emphasized pottery, roofing and floor tile, and multi-colored machine-made ceramic veneer.

During the next decades, the pottery continued to acquire other companies, add new equipment, and market its large and varied product line. In 1962, Gladding, McBean merged with Lock Joint Pipe Company to form

Interpace Corporation. Then, in 1976, Interpace sent shockwaves through Lincoln when it announced the closure of the plant. Fortunately, Pacific Coast Building Products of Sacramento stepped in, purchased the Lincoln plant, and restored the operation to its former vitality.

Today, the plant is thriving, and has issued the Gladding, McBean Historic Pottery Collection. The collection is a selection of 70 sculptured oil jars, decorative planters, fountains and other ornamental pottery. Out of production since the late 1930s, the original pieces are highly prized in today's collector's market. The reissues are made in the original antique molds, at the original Lincoln pottery, using the same materials and techniques that were used more than a century ago. For more information call (800) 815-4462. *

To purchase a copy of The Architectural Terra Cotta of Gladding, McBean, a coffee table book with over 120 photographs, send a check for \$45.00 to: Gladding McBean Pottery Sales and Marketing Division, 4200 So. Sepulveda Blvd., Culver City, CA 90230. (800) 815-4462.

Auction Highlights

(continued from page 38) chandelier with 15 glass candle cups, retailed by Georg Jensen, New York, c.1960, brought \$690 and the landmark of television design, the Philco Predicta, sold within its estimate at \$402.

Modern furniture began with the classic Eames lounge and ottoman selling for \$1,840 against an estimate of \$1,000-1,500. A seven-piece Thaden/Jordan molded plywood dining suite in original blond finish generated considerable interest, selling at \$1,150. A George Nelson "Pretzel" chair sold for \$1,035, while a Bruno Mathsson armchair and side chair with webbing brought a combined \$1,178. The Warren McArthur aluminum rolling, swiveling, and tilting armchair with original blue leather upholstery sold well above the high end of the \$2,000-3,000 estimate, at \$6,325.

Ceramics from the Modern section included an Edwin and Mary Scheier vase with sgraffito decoration, which sold for \$432.25.

4:00. Furniture was, once again, at the forefront. George Nelson's works included his c.1955 Marshmallow sofa with black and white naugahyde disc cushions in pristine, original condition which sold for \$15,000.

Charles Eames was also well represented in this sale with his 400 Series ESU from 1952 in very good condition selling for \$5,500.

Isamu Noguchi's innovative stools also fared quite well. His 1947 Prototype Paddle-fin stool sold for \$10,000, and a pair of his rocking stools, one 16.5"h, the other 10"h, fetched \$5,500 each. Assorted other modern furniture highpoints included Donald Deskey's seven piece dramatic deco bedroom set which garnered \$4,500, and Gilbert Rohde's tubular chrome with cream leatherette upholstery reclining chair and ottoman brought \$1,200.

An important collection of Northern European and Italian glass also went up on the block, including Orrfors' *ravenna* bowl by Sven Palmqvist, c.1960, which reached a final bid of \$3,000.

CHRISTIE'S EAST'S OCTOBER 25 auction of Fine Watches, Wristwatches and Clocks witnessed very spirited bidding on many of the lots offered. Vivian Swift, head of Christie's Watch department, commented "The watch market is becoming more and more of a connoisseur's market in which exceptional pieces will always bring exceptional prices."

Highlights of the sale included a rare platinum and diamond Helm wristwatch by Cartier, c.1940s, which sold for \$145,500; a Patek Philippe Chronograph wristwatch with perpetual calendar and moon phase, c.1946, fetched \$96,000; a gold self-winding wristwatch with triple calendar and moon phase by Rolex, c.1951, realized \$40,250, and a rare Wandering Hour white gold wristwatch by Breguet, c.1930, reached a final bid of \$36,800.

CHRISTIE'S HOSTED A JAPANESE Modern and Contemporary Art sale on the morning of October 25. The top lot of the sale went to a painting by Yamaguchi Takeo, a pioneer of abstract painting in Japan. *Kukei Kosei*, executed in oil on a wood panel, framed, 1961, far exceeded *continued on page 42*



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Above: Charles Eames ESU, 400 Series, c.1952

ON SUNDAY, OCTOBER 23 DON Treadway and John Toomey presented their third and final 20th Century auction for the 1994 season. This two-session sale held in Oak Park, IL included close to 800 lots of superior furniture, ceramics, metalwork, lighting, and glass, as well as various accessories.

The second session highlighting the best of the decorative arts from the modern movement began promptly at

Auction Highlights

(continued from page 41) its presale estimate, selling for \$189,500 (est. \$60,000-80,000). Other sales of note included 2 works by Hasegawa Sabro - *Katsura*, c.1951, which realized \$34,500, and *Kankyō*, c.1953, which also fetched \$34,500, and Yokoyama Misao's *The Bridge*, c.1955, closed at \$32,200.

A MODERN, CONTEMPORARY & Latin American Art auction was held at Butterfield & Butterfield on October 26. Garnering top lot honors was Fernando Amorsolo's *After Fishing in Tondo, Manila*, c.1927, which quadrupled its presale estimate to sell for \$32,200.

Pierre Soulages' *Untitled*, c.1955-57, more than doubled its presale estimate of \$60,000 to sell for \$112,500, and Henry Moore's *Helmet Head*, c.1960, #3 from an edition of 14, also doubled its presale estimate of \$20,000-30,000 by realizing \$60,250.

CHRISTIE'S EAST'S COMIC COLLECTIBLES auction of October 29 featured the largest quantity of Jack Kirby materials ever presented in a single sale. Kirby's original art to page No.6 of *Fantastic Four* No.59, known as The Doomsday Page, executed in pen and ink on paper and signed in the upper right corner, quadrupled its presale estimate of \$2,500 to sell for \$10,350 to a private collector.

The top lot position was won by Frank Frazetta's *The Rider*, oil on board, c.1960s, which achieved \$51,750. Other sales of mention included the No.1 issue of *Captain America* by Timely Publications, c.1941, which realized \$36,800; *Batman Comics* No.1 issue by DC Publications, c.1940, fetched \$33,350, and Harold Foster's *Prince Val-*

iant in pen and ink on paper, c.1940, hammered down for \$10,925.

"We are very pleased with the result's of today's sale, which featured the largest quantity of Jack Kirby materials ever presented in a single sale," said Paul Jenkins, head of Christie's Collectibles department. "In addition to the Kirby materials - which performed quite well - the Golden Age comic books such as *Batman* and *Captain America* did tremendously well today, as we expected they would."

FINE AMERICAN, EUROPEAN AND Contemporary Prints were the subject of Butterfield & Butterfield's first prints auction of the autumn season on October 25. The auction featured a broad array of prints by the European Modernists, among them Joan Miro's *L'Usage de la Parole*, a small gem of an etching with watercolor additions, sold for \$21,850; Pablo Picasso's large linoleum cut *Deux Femmes* realized \$20,700, and his etching *Mere et Enfants*, c.1950s, achieved \$8,625.

The auction's evening session spotlighted Contemporary Prints, presenting multiple lots by many of the leading figures in Contemporary art. The sale featured a balanced selection of David Hockney prints, highlighted by the photo collage *Walking Past Le Rossignol*, from the edition of 15, which sold for \$19,550.

"Miro and Picasso continued to fare well in the Modern European section. A select group of popular yet rare images accounted for the strong results. All ten lots of Renoir lithographs and etchings sold at or above estimates.

In the contemporary arena, results were generally consistent with recent market trends. West Coast artists such

as Chuck Arnoldi, Richard Diebenkorn and David Hockney garnered the most attention from California collectors," stated Kelly Troester, Butterfield & Butterfield's Director of the Prints department.

BUTTERFIELD & BUTTERFIELD'S first foray into the Vintage Hollywood Movie Poster market, held on Saturday, October 30 in Los Angeles, proved a resounding success, achieving a 99% sale rate by dollar. This first West Coast poster auction by a *major* auction house showcased an important international collection comprised of posters and lobby cards of every size, spanning the history of film.

The sale featured the largest collection of science fiction posters ever offered, as well as the largest number of six sheets. The sci-fi and horror genres fared particularly well at this pre-Halloween day sale. *Creature From the Black Lagoon* and *Frankenstein Meets the Wolf Man* vied for top price in these categories, realizing \$6,900 each. Other successful screamers included *The Mummy's Hand*, probably the best in the Mummy series, exceeding its estimate at \$5,462.50, and a lobby card of the original 1931 *Frankenstein*, which sold for \$4,887.50.

Classic Hollywood examples maintained a market level consistent with past performance. The Bogart classics *Casablanca* and *The Maltese Falcon* exceeded their estimates with a final price of \$8,625 each, setting a world auction record for the *Casablanca* poster. The perennial holiday favorite, *It's a Wonderful Life* maintained its popularity, garnering \$6,325, and a rare French 2 panel of *Gone With The Wind* was another standout, realizing \$7,187.50.*

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Mid-Century - 312-549-5405

Verve - 312-348-7540

Modern Times Shop - 312-772-8871

Zig Zag - 312-525-1060

20th Century Ltd. Show - 708-879-5603

Louisiana:

Reed Hayward - 504-891-4356

Maryland:

Metroform Gallery - 410-727-2866

Massachusetts:

Ellipse - 508-385-8626

Elizabeth's 20th Century - 508-465-2983

Giles Kotcher - 617-625-3617

Deco Echoes Diner Co. - 508-428-2324

Chris Kennedy - 800-366-3376

Machine Age - 617-482-0048

Peacock Alley - 508-240-1804

Resurrection - 617-423-1948

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Michigan:

First 1/2 - 313-886-3443
Springdale - 616-469-4467
Art Deco Design Studio - 313-663-DECO

Missouri:

The Garage - 816-531-6111

New York:

Rt. 66 Antiques - 518-392-9177
Metropolitan 20th C. Design Show - 212-463-0200
Zero to Sixties - 212-925-0932
Citybarn Antiques - 718-855-8566
Mood Indigo - 212-254-1176
Triple Pier Show - 201-384-0010
Art & Industrial Design Shop - 212-477-0116
Psychedelic '60s Show - 201-384-0010
McMahon & Tate - 716-886-1049
A & J 20th C. Designs - 212-226-6290

New Jersey:

Vintage Cocktail Shakers - 914-352-5640
O'Vale' - 908-517-1573

Ohio:

Treadway Gallery - 513-321-6742
Suite Lorain - 216-281-1959
Just 50's - 513-221-1959
Studio Moderne - 216-721-2274
Go Modern - 216-651-4590

Oregon:

Classics International - 503-344-1008

Oklahoma:

Charles Eckhardt - 405-525-5060

Pennsylvania:

The Cat's Pajamas Productions - 717-458-5233
Streamlined Style - 717-467-3365
Mode Moderne - 215-627-0299
Miscellaneous Man - 717-235-4766

Tennessee:

Fever - 615-525-4771
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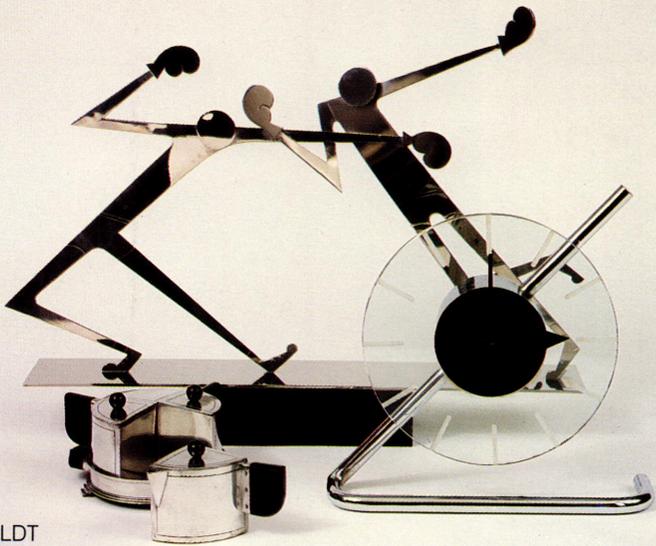
As much a museum as it is a gallery, the **ART & INDUSTRIAL DESIGN** contains an array of treasures gathered from around the world to delight the eye and intrigue the fancy. It holds a selection of the rare and beautiful—most of which is found no where else—for the collector, the connoisseur and the investor. A resource for many great public institutions throughout America, the **ART & INDUSTRIAL DESIGN** is often sought out by museums seeking to add to their collections as well as by private collectors who come from all over the world to find their most specialized needs.

A gallery featuring a choice selection of the decorative arts of this century. The **ART & INDUSTRIAL DESIGN** presents the finest examples of work in every medium. Rare and elegant furniture, interior decor, jewelry, glass and porcelain may be found there in ever-changing exhibitions along with posters, prints and original art in all media.

ART & INDUSTRIAL DESIGN has a unique selection of limited edition graphics, sculpture and original paintings by leading contemporary artists of Europe and the United States to complement the classic rarities in its dazzling selection of art and artifacts.

The importance of the **ART & INDUSTRIAL DESIGN** collection is two-fold: rich in beauty, the art objects contained therein are also often of a historical significance which enhances their intrinsic aesthetic worth. Among the prized items the **ART & INDUSTRIAL DESIGN** offers are original furniture by such influential designers as Donald Deskey, Gilbert Rohde, Wendel Castle and Isomu Noguchi; major examples of the ivory and bronze sculpture of Preiss and D. Chiparus; acid-etched Daum crystal of the 1920s; glass sculpture of such French masters as Charder, Schneider and Lalique; the art nouveau grace of American Tiffany glass; exquisite wood and metal sculptures by Gangenauer; sinuous Royal Worcester tea services from England of the 1920s; and art deco clocks by Frankel, Weber and Rohde from the 1930s which helped revolutionize American taste. Virtually everything at the **ART & INDUSTRIAL DESIGN** has had a profound effect on the history of decorative style. Rare and often unattainable elsewhere, much of the Art's collection is literally unique – and all of it is important.

Scholars come to the **ART & INDUSTRIAL DESIGN** to research the development of visual taste in the 20th century. Collectors come to find those special pieces. Speculators come to make profitable investments in the rates that they find there. But the audience of the **ART & INDUSTRIAL DESIGN** is not limited to specialists. Most of the people in the animated crowd of browsers on a given day come to enjoy the pleasure of the imaginative display. "ART & INDUSTRIAL DESIGN is worth paying admission to," visitors will remark and a trip to this astonishing collection of beautiful and significant objects d'art is certain to be one of the highlights of a visit to the NoHo district of New York.



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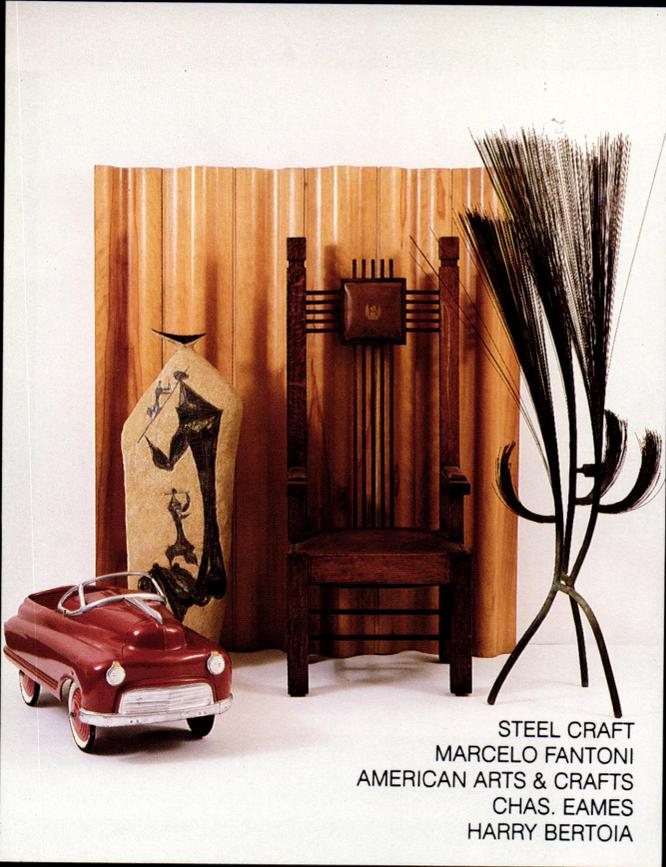
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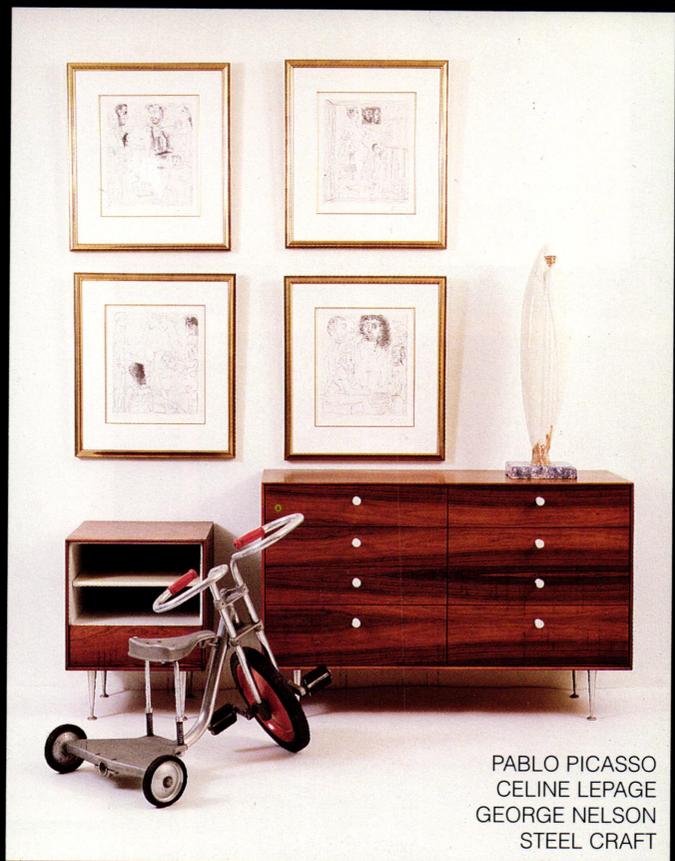
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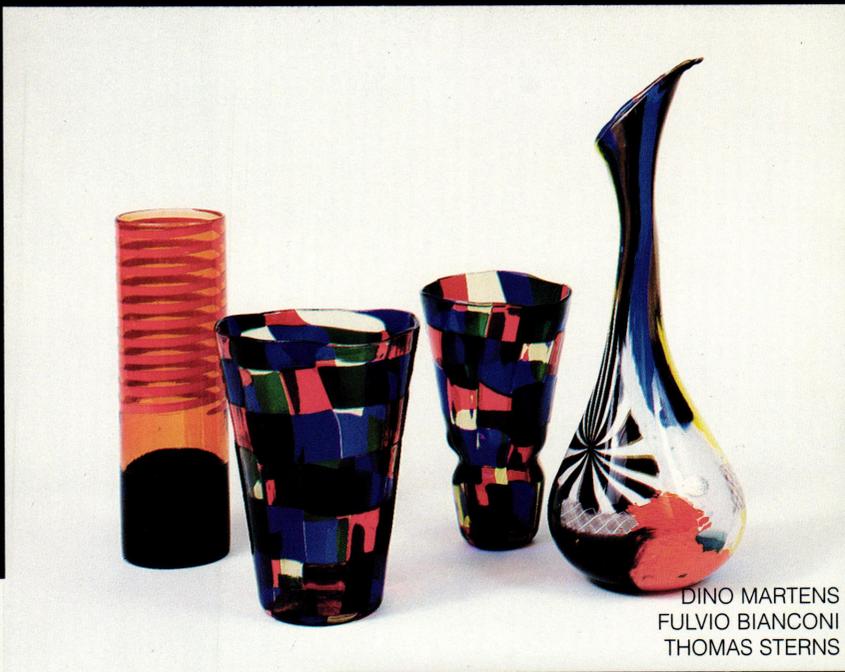
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SEGUSO

swipe a swatch

WHERE WERE YOU on the night of October 12th? At home in bed? Shame on you! You should have been in line outside a swatch store, waiting to purchase the latest swatch limited edition watch, the Tresor Magique. Only 1,500 of the platinum Tresor's were made, and all were sold within minutes when the doors flew open the next morning. Now it's off to the cagey secondary-swatch market for all you Magique must-haves who forgot their NoDoze!

mini modern

THE VITRA DESIGN museum in Switzerland is offering replicas of modern furniture classics - in miniature. 1/6 scale to be exact. The replicas include Breuer's 1925 Vassily chair for \$185. For more information call (718) 472-1820.

fighting man

"GI JOE...FIGHTING MAN from head to toe." GI Joe, the first doll for boys, turned 30 this past August, sparking a collectors convention on an aircraft carrier in New York harbor and an auction of Joe collectibles at Christie's.

Hasbro, the toy company responsible for creating Joe in 1964, was concerned at first that parents might react unfavorably to a doll for boys. But their fears were unfounded. Within one year of hitting the shelves, over 2 million of the fighting men had sold at \$4 each.

Riding high during the '60s, Joe hit a wall in the 1970s with anti-Vietnam sentiments washing across the country. Sales declined, and so did Joe's size, from 8 1/2 inches to a mere 3 3/4 inches. But collectors craved the original Joes, driving prices for the full-size figures into the thousands, and increasing pressure on Hasbro to reissue the original figure. Which

they finally did, sending full-size Joes to the store shelves this past August, just in time for the 30 year celebration. A true hero never dies.

doo wop box

RHINO RECORDS has recently issued a four volume CD set that just may be the definitive word - or note - on the Doo Wop era. The set, featuring 101 of the major songs of the medium, is divided into four volumes. Vol.1 "The birth of Doo Wop" includes songs by the Orioles, the Chords and Sinatra.

Vol. 2 "The Rock 'n Roll Explosion" features the Teenagers and the Cletones. Vol. 3 "Doo Wop's Golden Age" (1957-1959) includes the set's only female group, the Chantels. Vol. 4 "The Doo Wop Revival" covers the final years of Doo Wop with the Jive Five and the Jesters. Available at select record stores.

one dollar for marilyn

THE TINY ISLAND nation of St. Vincent has decided to pay a worldwide tribute to the late actress Marilyn Monroe by issuing a Limited Edition set of nine full-color postage stamps. The stamps depict nine different head shots of Marilyn, and, unlike the U.S.'s Elvis stamps, which were issued in numbers exceeding 500 million, the Marilyn stamps have been printed in a limited run of only thousands. The stamps are available through the International Collector's Society for \$12.95. For more info. call (800)477-1142.

linoleum city

REMEMBER LINOLEUM - the

real old fashioned marbelized battleship linoleum? How about old-style asphalt tiles? Linoleum City has them both. The Hollywood, California retailer, in business since 1938, imports its nostalgic goods from Europe, Japan, Portugal and Taiwan, and sells them to a clientele ranging from individual homeowners to movie studios. Samples and information can be obtained by calling Linoleum City at (213) 469-0063.



1969

THERE WAS a bit of the old mixed in with the cutting-edge new at Milan's furniture fair earlier this year. B&B Italia brought back the UP Chair, designed by Gaetano Pesce in 1969. Priced at \$2,850, the UP continues to look UP-to-the-minute modern while offering the not-often-seen bonus of comfort.

leaves, not beans

FORGET COFFEE, tea is the new craze sweeping the nation. Tearooms are springing up on every corner, and those "in the know" practically swoon if they hear anyone ordering a cappuccino in their presence. With the renewed interest in tea (renewed, unless you're from England, of course), comes an interest in teapots - sparking a demand for vintage examples not seen in quite some time. So put away that bulky espresso contraption, and make yourself a nice quiet cup of tea.

zeisel

EVA ZEISEL IS 87, and is as driven today by the need to design and create as she ever was in her younger days. The Hungarian designer, best known for her dinnerware designs for the Hall China Company and Red Wing Potteries during the 1940s and 1950s, is currently writing a book entitled *The Magic Language of Design*. Zeisel, who now lives in Manhattan, also recently designed a line of furniture for Palazzetti. As always, her work

reveals her Hungarian heritage with its soft, curving lines.

'50s, '60s, '70s

REMEMBER SHARKSKIN? That shiny fabric which graced menswear in the 1970s - no, wait, that was the *revival* of sharkskin. The *birth* of sharkskin occurred in the 1950s, where it was very big on the men's fashion scene. Well, fashion keeps going around and around in circles, and you can spot sharkskin once again in the fall/winter 1994 menswear collections. Getting dizzy?

that special year

LOOKING TO purchase items from a particular year - perhaps your birthday - but you're having a hard time finding anything? Look no further! Do Wah Diddy, a vintage store in Phoenix, Arizona has catalogued all of its merchandise in chronological order on its computer, putting their inventory that's from your special year right at your fingertips.

Do Wah Diddy's merchandise dates from the 1930s up to 1980, and can be shipped. For more information call (602) 957-3874.

now open

THE NEW WING for modern art at the Baltimore Museum of Art opened its doors to the public on October 16. Housed in the new structure are works by de Kooning, Frankenthaler, Rauschenberg, Rothko, Warhol and many other modern masters. The museum is open Wed., Thurs., and Friday from 10-4, and Sat. and Sunday from 11-6. For more information call (410) 396-7100.

modern classics

THE FURNITURE giant ICF recently opened its first retail store in Seattle, Washington. A stroll around the 1,500 square foot shop reveals modern classics by Alvar Aalto and Arne Jacobsen, among many others, all available direct to the public for the first time since the company's founding more than 30 years ago. Store hours are 9 to 5, Monday thru Friday. For more information call (206) 343-7383.

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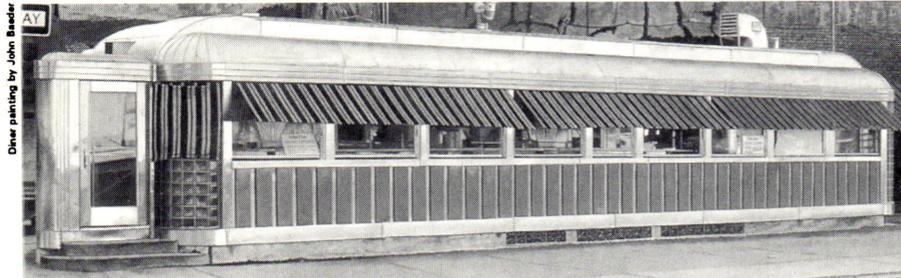
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