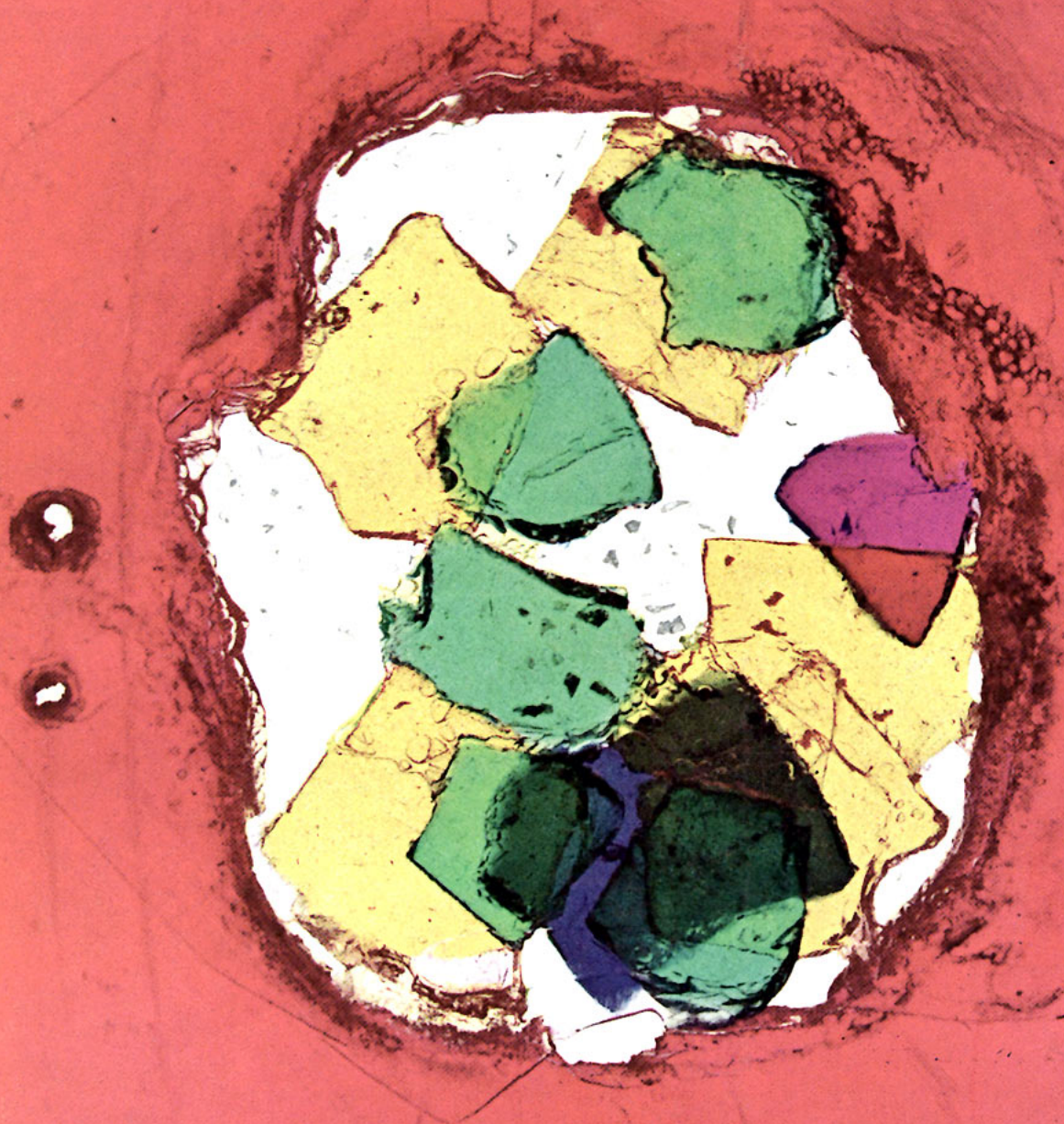


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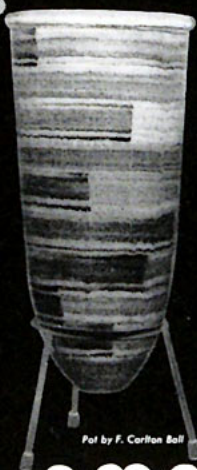
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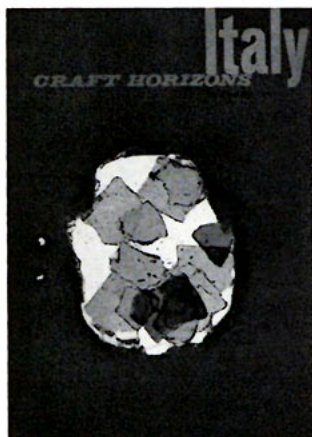


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This special issue of CRAFT HORIZONS, devoted to Italian arts and crafts, is dedicated to Italy's 100th year of unification which is being officially observed by major centennial celebrations in Turin, the nation's first capital, from May to October and in all of Italy throughout the year.

*March/April 1961**Vol. XXI**No. 2*

CRAFT HORIZONS

4 **Letters**6 **Counterclues**8 **Calendar**9 **Where to Show**10 **The Art of Being Italy**11 **Sardinia**21 **The Jeweled Arts**24 **Milan**25 **In Search for the New** by *Gio Ponti*29 **"Piccolo" New York** by *Jan McDevitt*38 **Cities: Milieu for the Modern**42 **Sicily** by *Stephanie Tatarsky and Salvatore Scarpitta*48 **The Face of Crafts**50 **Vanishing Art of the Folk**51 **Books**52 **Exhibitions**

THE COVER: Enlargement of an original collage of plastic, 2' x 2', designed for projection by Bruno Munari of Milan, whose children's books, lamps, ash-trays, and fountains are only a few of the design activities that have won him world acclaim. Courtesy of the Museum of Modern Art, New York City.

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LETTERS

A PROPOSAL

Sirs:

On a recent trip across the Pacific I had the opportunity of visiting potters in Hawaii, New Zealand, and Australia. They all afforded me the warmth and kindness of friends of long standing as we do, in short, speak the same language. For the most part, however, I found that each has had little or no opportunity of seeing work being done by the others.

In New Zealand I asked, "Why is it that potters here only look to England and Japan when it comes to ceramics? Why not look to the U.S.A., too?"

"We have never seen any U.S. pots," was the reply. This also answered the question which had been forming in my mind: what can be done to bridge this isolation and give potters in countries bordering the Pacific a chance to see each other's work?

Why not a Pacific Exhibition of Ceramic Art? It could, perhaps, be held alternately each two or three years in an Eastern Pacific country, i.e. U.S.A., Canada, Mexico, or any interested Latin American country, and a Western Pacific country such as Japan, China, Korea, Australia, New Zealand, etc.

Australian and New Zealand potters while as yet not being very numerous will, nevertheless, have their contribution to make. They have had a real struggle to get started. There has been little equipment available, and they have built their own oil kilns and dug their own stoneware clays and other materials.

In Honolulu, the potters, in association with architects, are designing and making a variety of things from light fixtures for indoor and outdoor use to free form tile areas on ten-story apartment blocks. We can all learn from each other, and an exhibition of the nature I have suggested would be of great help.

During the opening week of the exhibition a conference could be held, open to potters and interested people from any country. To this conference each country which is exhibiting could send one official delegate—an experienced potter—who would speak either on the work being done in his or her own country or on some other specified subject. I would suggest only one or two talks in a day so that there would be plenty of time for informal exchange of ideas among those attending.

The exhibition pieces could be left to tour the country, giving as many people as possible a chance to see what is being done. Finally, the pieces could be made available for purchase—first by art galleries, then by the general public.

The great difficulty, of course, would be the expense of sending a delegate and the pieces. Maybe organizations such as the Canada Council, the ACC in the U.S.A., and the Association of New Zealand Art Societies, etc., might sponsor such a program.

The one magazine I have found that potters all subscribe to in these countries is CRAFT HORIZONS, so if we all put our heads together something in the way of a Pacific Exhibition might be started.

HELEN MC KENZIE
Victoria, Australia

INTEREST IN GLASS

Sirs:

I thought you might be interested to know that as a result of my article on "New Directions in Glassmaking" in the January/February 1961 issue I have received, and am continuing to receive, letters from craftsmen and others who are eager to try glass as a medium of creative expression. So, once again, CRAFT HORIZONS reaches those who are interested.

PAUL PERROT
Director, The Corning Museum of Glass
Corning, N. Y.

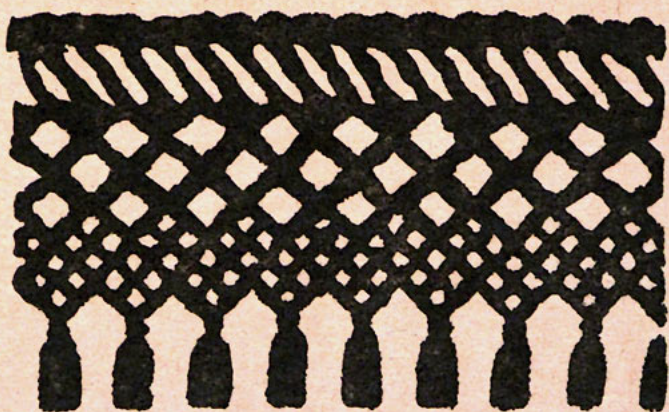
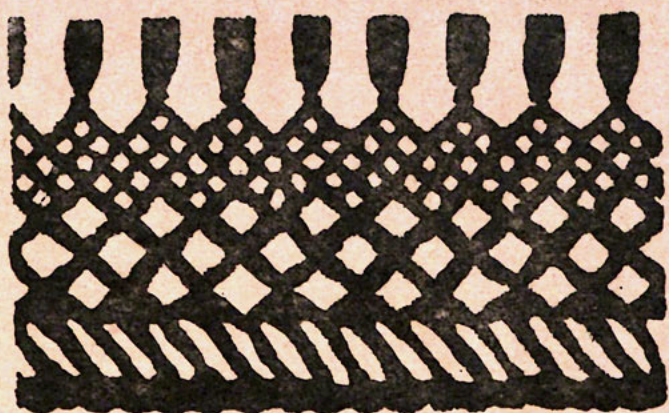
PLAUDITS

Sirs:

My congratulations on the excellent writing and photography in the article "Bookbinding: The Art of Mary Reynolds" (January/February 1961). It was a most perceptive story which earns the gratitude of our family for recording my sister's work so appropriately.

F. HUBACHEK
Chicago, Ill.





Detail of block-printed linen coverlet, depicting St. Anthony the Abbot, made by anonymous folk craftsman in Romagna.

Sirs:

The year 1961 starts off auspiciously with the beautiful January/February issue of CRAFT HORIZONS. I find your comments on bookbinding as an art worthwhile and certainly in need of saying. The found object mosaics of Glen Michaels also deserve the attention you have given them; his imagination reveals a really fine response to the world about him.

PAUL KILLINGER
Bloomington, Ind.

Sirs:

I wish to thank you for the opportunity to have had my article, "... the right, unhurried pace ..." published in the January/February 1960 issue. Through it I have received letters from all over the country and have met several wonderful craftsmen. I have also made new contacts for sale of my weaving.

ALICE PARROTT
Santa Fe, N. M.

Sirs:

I am enjoying CRAFT HORIZONS extremely. I should have joined the ACC long ago.

HARRISON GROUTAGE
Department of Fine Arts
Utah State University

Sirs:

I should like to tell you how much I enjoy CRAFT HORIZONS. I have been a subscriber for almost ten years—maybe more—and wouldn't dream of giving it up.

JOAN MURRAY
Belmont, Mass.

MISTAKEN IDENTITY

Sirs:

In the article "Japan: Design Today" (November/December 1960), the two objects shown on the opening page are incorrectly identified. The object labeled as a "lantern" is, in reality, a flower container. The shape does suggest a lighting fixture, however, and Japanese designers have adapted this traditional native design to modern use by merely substituting a glass cylinder for the bamboo shaft. The author had undoubtedly seen the modern version.

As to the second illustration, the Oriental will be more than amused to find what is actually a Daruma identified as a "toy owl." Daruma to the Japanese is a common talisman representing the ancient Indian monk who faced a wall in meditation for nine years, during which time his arms and legs withered away. His eyes are left blank, to be painted in when the owner's wish comes true. This purveyor of good luck, ubiquitous to shrine shelves in homes and shops, ranges in diameter from two inches to as much as two feet.

FRANCES BLAKEMORE
Tokyo, Japan

Sirs:

I was very interested in the article by Meg Torbert, "Japan: Design Today." (November/December 1960) and enjoyed reading it. The object on page ten that is called a "brightly painted toy owl," however, is actually the Daruma.

According to Joya's *Quaint Customs and Manners of Japan*, volume one, page 119: "Okiarikoboshi (tumbling doll) ... is a doll made with a weighted and rounded bottom so that it will always come back to its upright position however it may be put down side way or upside down. ... The doll comes in different shapes, sizes, and materials, and various districts have their special types. Mostly, however, it is made in the stubby papier-mâché or clay form, and this type is named 'Daruma' after the famous Chinese Buddhist Priest Dharma of the 6th century. He is reputed to be the founder of the Zen sect of Buddhism ..."

I surely agree with the author that the beauty of Japan and Japanese arts are overwhelming, and I am glad that they are being brought to the attention of the Western world through her efforts and with the cooperation of her sponsoring agencies.

Thank you for a most excellent magazine.

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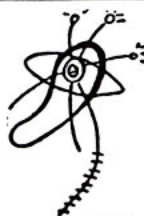
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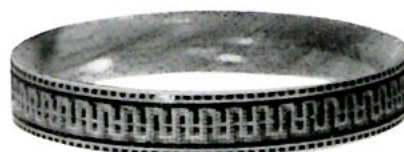


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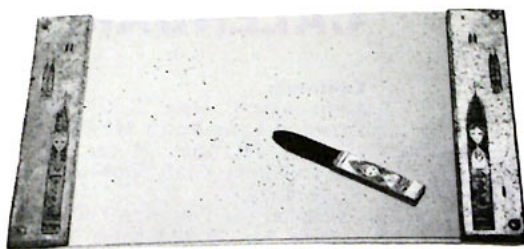
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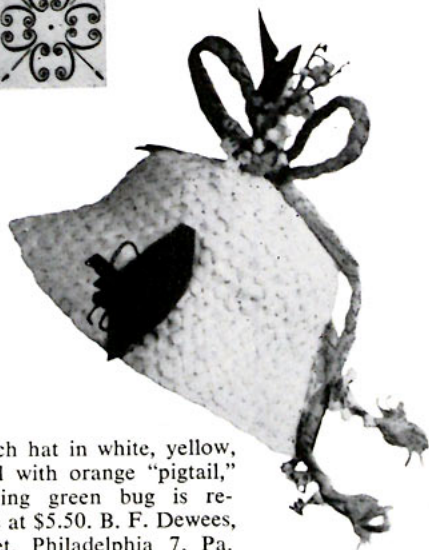
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CALENDAR

California

LONG BEACH. *Apr. 2-30*. Art from the Orient at Long Beach Museum.

SACRAMENTO. *Mar. 18-Apr. 23*. 2nd Biennial California Craft Show at E. B. Crocker Art Gallery.

SAN DIEGO. At Fine Arts Gallery:

Thru Apr. 30. Indonesian Art

Apr. 30-May 28. San Diego Allied Craftsmen Exhibition

SAN FRANCISCO. *May 13-June 15*. Japanese Design Today (Smithsonian) at M. H. de Young Memorial Museum.

SAN PABLO. *Apr. 29-30*. 9th Annual Northern California Handweavers' Conference at Contra Costa College.

Colorado

COLORADO SPRINGS. *Apr. 8-30*. Japan: Design Today (Smithsonian) at Colorado Springs Fine Arts Center.

Connecticut

NEW LONDON. *Apr. 23-May 14*. Connecticut Craftsmen Annual at Allyn Museum.

Georgia

ATLANTA. *Mar. 17-Apr. 23*. 2nd Annual Georgia Designer-Craftsmen Show at McBurney Art Memorial.

Indiana

LAFAYETTE. At Purdue University:

Thru Apr. 16. Enamels (Smithsonian)

Apr. 15-May 7. Designed for Silver (Smithsonian)

Iowa

DES MOINES. *Mar. 17-May 9*. 5th Midwest Biennial Designer-Craftsman Exhibition at Des Moines Art Center.

SIoux CITY. *Apr.* Jewelry by Ruth Roach at Art Center.

Kansas

WICHITA. *Apr. 15-May 22*. 16th National Decorative Arts-Ceramic Exhibition at Wichita Art Association Galleries.

Maine

PORTLAND. *Apr. 7-May 7*. Contemporary Crafts of Maine at Sweat Museum.

Massachusetts

AMHERST. *Apr. 15-May 10*. Contemporary American Glass (Smithsonian) at University of Massachusetts.

WORCESTER. *Apr. 22-May 20*. Massachusetts Crafts Today at Craft Center.

Missouri

ST. LOUIS. *Thru Mar. 26*. Weaver's Guild of St. Louis Exhibition at Art Museum.

Nebraska

OMAHA. *May 1-28*. Contemporary French Tapestries (Smithsonian) at Joslyn Art Museum.

New Hampshire

MANCHESTER. At The Currier Gallery of Art.

Apr. 5-May 7. New England Crafts

Apr. 20-May 21. Italian Fabrics

New Jersey

NEWARK. *Thru mid-Apr.* Early American Crafts at Newark Museum.

New York

BROOKLYN. *Thru Apr. 23*. Masters of Contemporary Crafts at Brooklyn Museum.

NEW YORK CITY. At the Museum of Contemporary Crafts:

Mar. 30-May 14. Modern Mosaics from Ravenna (AFA) in Main Gallery; pottery by the Secrest Brothers in Little Gallery; weavings by Zelda Strecker in Members Gallery.

Thru Mar. 25. Ceramics by Argilartists at Greenwich House Pottery.

Mar. 24-June 16. The Four Continents at Cooper Union Museum.

May 4-July 16. Jewish Ceremonial Objects at Jewish Museum.

SYRACUSE. *Mar. 18-Apr. 9*. 9th Syracuse Regional Exhibition at Everson Museum.

Ohio

AKRON. *Thru Apr. 16.* 38th Annual Spring Show at Akron Art Institute.

CLEVELAND. At the Cleveland Museum:

Thru Apr. 9. Ancient Art in Viet Nam

May 10-June 11. 43rd May Show

TOLEDO. *May 7-28.* 43rd Toledo Area Artists Exhibition at Toledo Museum of Art.

Pennsylvania

ALLENTOWN. *May 1-31.* Enamels (Smithsonian) at Allentown Art Museum.

PHILADELPHIA. Philadelphia Art Alliance:

Thru Apr. 9. Miro's Books

Mar. 15-Apr. 9. Enamels by Edward and Thelma Winter

May 5-28. Philadelphia Guild of Handweavers Spring Annual Exhibit at University of Pennsylvania Museum.

Tennessee

CHATTANOOGA. *Apr. 15-May 7.* Fibers, Tools and Weaves (Smithsonian) at George Thomas Hunter Gallery of Art.

MEMPHIS. *May 5-28.* 2nd Biennial Mississippi River Craft Show at Brooks Gallery.

Texas

FORT WORTH. *May 20-June 15.* Designed for Silver (Smithsonian) at Art Center.

Utah

SALT LAKE CITY. *Apr. 2-30.* 1st Utah Designer-Craftsmen Show at Art Barn.

Canada

MONTREAL, QUEBEC. *Apr.* 4th Biennial Exhibition of Canadian Ceramics at Montreal Museum of Fine Arts.

WHERE TO SHOW

NATIONAL

5TH STERLING TODAY DESIGN COMPETITION, sponsored by Sterling Silversmiths Guild of America, is open to students in a design course at college, technical or postgraduate level. Jurors: David Campbell, president of ACC; John Griswold, industrial designer of Griswold, Heckel & Kaiser Associates (N.Y.C.); Austin Homer, president of J. E. Caldwell & Co. (Pa.). Eight awards totaling \$1,100. Deadline for entries June 1. Information from Sterling Silversmiths Guild of America, 551 Fifth Avenue, N. Y. 17, N. Y.

4TH DESIGN DERBY, sponsored by Designers and Decorators Guild of South Florida, at Hialeah Race Track, May 13-28. Juried items and student competition judged by Edward Wormley, furniture designer, Jack Lenor Larsen, textile designer and Milton Glaser, past national chairman of the board of A.I.D. Juried items categories: furniture, textiles, lighting forms, floor coverings, wall coverings, wall decorations and decorative objects. Cash awards. Entry blanks due April 24. For information write Design Derby, 3902 S.W. 4th Street, Miami, Florida.

REGIONAL

3RD RHODE ISLAND ARTS FESTIVAL on the Providence Mall, May 22-30, will include crafts, painting, sculpture, graphics plus a national silver and jewelry competition. Jury of selection and awards for craft section: David Campbell, president of ACC and John Prip, silversmith and instructor. Information from Rhode Island Arts Festival, Box 421, Providence, Rhode Island.

24TH ANNUAL CRAFT EXHIBIT, sponsored by the Rockford Art Association, at Harry & Della Burpee Gallery, May 2-June 2, is open to craftsmen living in northern Illinois or southern Wisconsin. Acceptance of articles for exhibit based on judgement of a committee. No prizes. Write the Association at 737 North Main Street, Rockford, Illinois.

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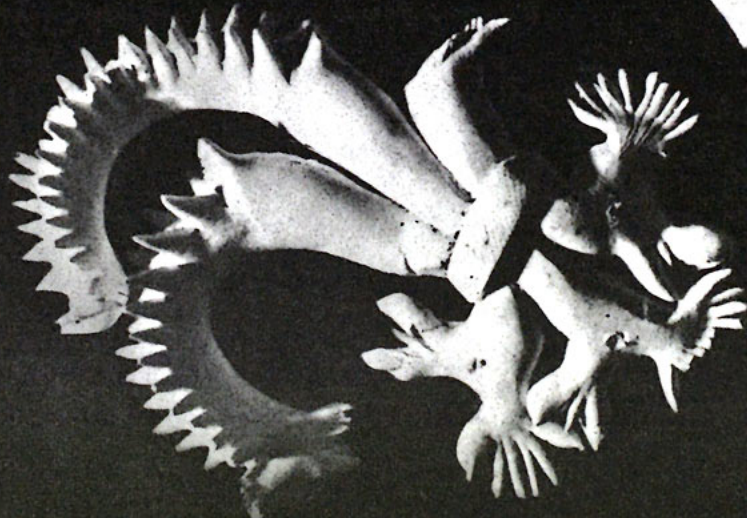
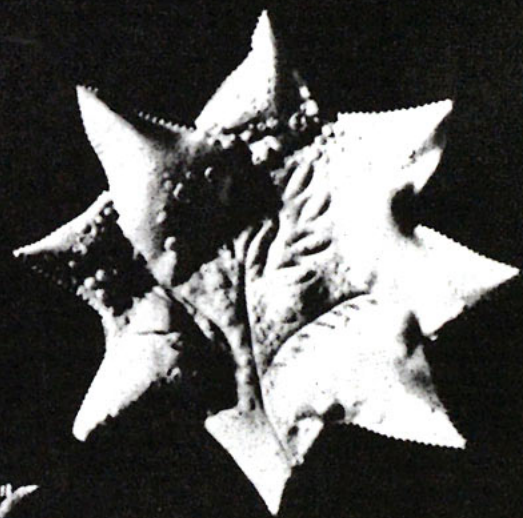
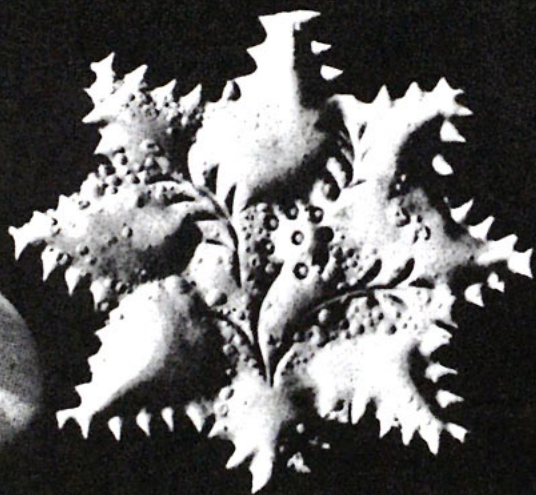
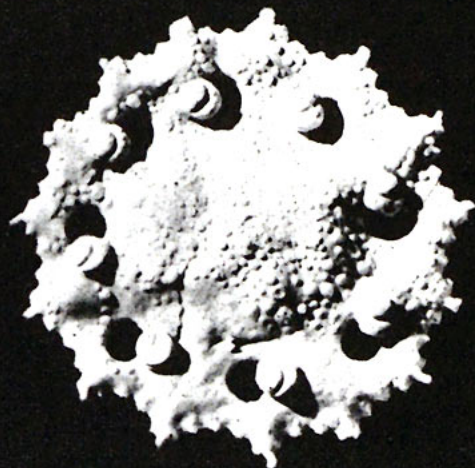
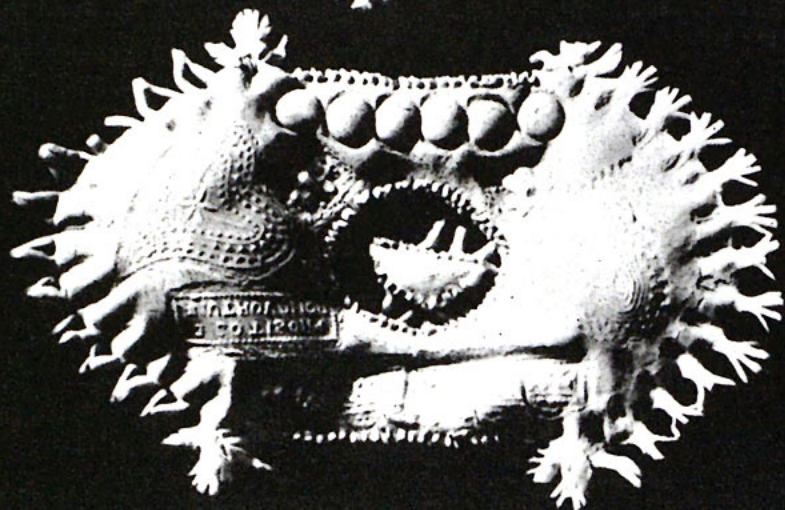
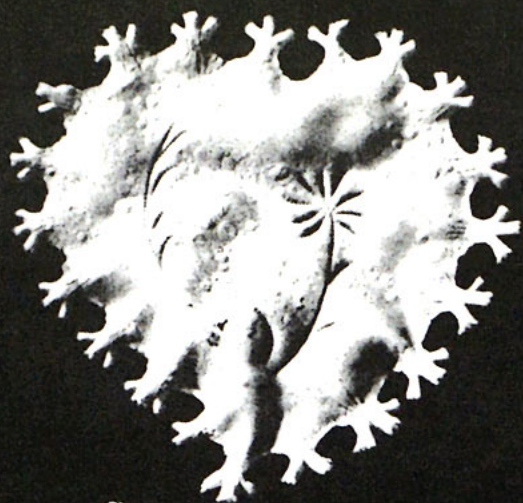
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THE ART OF BEING ITALY

About fifteen years ago, after 300 years of trading on her greatest commodity—the culture of Renaissance humanism—Italy began to feel the twinge of diminishing returns from a restless, estranged world.

Time, so long her ally, suddenly proved inconstant. The present, alas, was no longer an attribute of the past, and the past, with all its classical certainties and rich barbarism, had little to offer an industrialized world that was blind enough to build atomic fortresses on the eroding edges of the sky and graceless enough even to lack status in the universe where, like a diminutive Ping-pong ball, it bounced along with other little planets and around only one of many possible suns. What good, indeed, was humanism and all its objects of art and utility that defined it as a culture?

Ignoring the unanswerable, the Italian craftsman, who traditionally has carried the weight of Italian humanism, once more reaffirmed its need in a still human world by producing a body of new work—new designs of such contemporary grace that he again made a conquest of the Western world and the U.S.A. in particular. The intellectual doldrums of fascism, the devastation of World War II, the deep conflicts in postwar values—all this could not diminish the tenacious spirit of the Italian craftsman and designer. That remained for the Italian himself to do by glutting the American market with cheap, repetitious production. In spite of occasional pieces of individual quality by the best of Italy's designer-craftsmen, there was, then, for a number of years little that was new in design concept, and the Italians were inevitably overtaken by other cultures—notably that of the Scandinavians and the Japanese. This was the prelude to my recent visit to find out what had happened to the Italian craftsman.

There, in that memorable, wonderful country of terraced hills, landscaped skies, stone-walled tenth century towns—where the past and present are compressed into the stone face of eternity (Rome); where some of the most depressingly ugly postwar rebuilding stand in the shade of the simplest old churches with the most beautiful frescoes ever painted on God's earth (Arezzo); where the plundering power of the merchant princes made the whole city a theater for its Byzantine wealth (Venice); where the tradition of the servant and the served is an active culture and where Michelangelo wins out (Florence)—I found some of the best work in the world is still being done as well as, in the name of the American export market, some of the worst. The independent craftsman exercises his vigorous spirit in traditional activities of the incomparable Italian "straight" crafts—bronze and plaster casting, masonry and stonework—as well as in the creative areas. The Italian flourish and flamboyant spirit shines like a benevolent sun on every attitude and act, be it ever so humble. Even in the most basic activity of pasta- and breadmaking, the Italian cannot suppress his innate decorative flair. And when it comes to confections and *gelati*, ice cream, the imaginative heights of color and form that are reached are truly stupendous, for these goodies are produced for the home market—whose standards are very high indeed.

The best of the Italian designer-craftsmen are supported and employed by their own home market. Beauty loving and craft conscious Italian consumers are their active patrons. That designer-craftsmen work actively and sympathetically with

the architect and also do industrial and graphic design gives further testimony to their solid status in contemporary Italian life. The best of them, impelled as they are by the insistent personal motivations of painting and/or sculpture, are more reluctant Jacks-of-all-trades. Generally, however, there is no chasm between the fine arts and the crafts. Almost every Italian painter and sculptor turns out an occasional piece of jewelry and does pottery and mosaics. And all of Italy's designer-craftsmen, as well as many of her architects, come from a background of painting and sculpture.

As for the regional folk craftsman, he has become little more than a peddler of wares for the tourist or export trade. His home market has passed him by, for his own people no longer consider his work good enough. He has abandoned personal as well as traditional principle in slavish repetition of once vigorous local themes. What is amazing is that as *craft*, he does it so well.

Until only 100 years ago, the development of regional crafts was fostered by dukes and kings who ruled independent principalities or regions in a competitive display of wealth and power. So different were the styles, the work, the temperaments of the people, and the tempo of life of the different regions—and still are—that the only generalization one can make is on the extreme individuality of the Italian character and on the prevailing love of craftsmanship. With the apprenticeship system still the educational mainstay of every trade, the tradition for perfection in labor has been communicated even to the machine worker.

If Italy has been guilty of fostering creative stagnation in the nostalgia of regionalism, she has done so at the encouragement of the rest of the world to whom longer than any other country she has been so gracious and generous a host. Her thinking artists and designers have long known she cannot go on being a monument to her past and, beginning with the Futurists in the early part of this century, have fought with formidable success the intellectual battle for the magnetism of the present against the weight of the past.

Heavily laden with a craft and design consciousness (one that has been the dominating force even in the fine arts), and a country full of craftsmen trained to performance, Italy is now going through the painful process of re-evaluating creative work in every field.

Today, modern Milan, bringing the entire weight of Italy's national skills and genius for design out of the past into a modern, international milieu where each of her designers reaches out to expand his own individual gamut; Sardinia, turning to its own design heritage to express a communal identity, still local and still identified with the past; and Sicily, rejecting the bitterness of the past and seeking for a brand new industrial identity—are the contrasting areas that best symbolize the complexity of modern Italy.—ROSE SLIVKA

We regret the lack of space to list the many Italian designers, artists, writers, and government agencies who were so cooperative in supplying material and enabling this editor to do the necessary research. Our special thanks, however, go to Alitalia Airlines for the many services it rendered. Also invaluable was the assistance of the Italian Lines and the Fiat Motor Company, Inc., of Italy. We are, in addition, sadly aware of the many fine Italian craftsman whom we were not able to include in this issue. But the story of Italy's crafts is a happily incomplete story of continuous renewal, and we hope, in future issues, to continue telling it.—Ed.



Sardinia

Equally exciting and exactly opposite from the mainland direction was that taken by Sardinia. Haunted by the mystery of a powerful prehistoric past that left its omnipresence throughout the island in some 7,000 tall, cone-shaped forts of unmortared stone and boulders and in tense, strong, elongated bronze sculptures—so great a body of work that it belongs to the world treasury of man's greatest artistic achievements—Sardinia has remained stubbornly true to this secret, forgotten picture of herself. The island had been repressed by centuries of foreign domination beginning in 500 B.C. with the invasion of Carthage, which faced the southern port of Cagliari 160 miles across the Mediterranean and which sent its ships there for iron ore and wheat. The Phoenicians and Punics came, and the Romans. Then followed the Vandals, the Byzantines, the Goths, and the Saracens. The Genoese and the Pisans sent military aid to Sardinia to drive them out and remained to fight each other for control of the island. The Pisans won and stayed to bring some of the Tuscan influence, particularly in brocade work. By the fifteenth century, Spain established its rule and held sway for the next three centuries, until the island was given to Italy's House of Savoy, the royal line under which the mainland achieved its unification. After World War II, the constitution of 1948 which established Italy as a republic also granted Sardinia the status of an autonomous region of the Republic of Italy.

Since antiquity, the small, handsome, austere people have been further scourged by malaria, probably contributing more than any other factor to their debilitation. After the War, the Rockefeller Foundation went in and sprayed every inch of the 150 mile long island and drained the swamps, wiping out the malarial oppression. New hope infused the island. The Sardinians started reforestation programs, modernized their agricultural system, built two dams as well as hydroelectric power plants.

Stubbornly insular and aloof to the mainland, Sardinians were more affected by the Moorish-Spanish infiltration than by the Christian humanism of the Tuscan Renaissance—more responsive to the primitive and simple than to the refinements of mainland design.

Today, in that rocky and mountainous island where Cagliari, its political, economic, and cultural capital rises from the Mediterranean through narrow, winding streets, steep and continuous up to its fortress peak, a proud and ambitious people have organized their skills communally to assert their unique cultural presence, not as individuals—not yet, anyway—but as a group sharing a common spirit of renewal—re-examining themselves, their traditions, their art and artifacts, their tools, their technical competence, their development.

Basing their designs on old motifs and themes and on traditional techniques and strictly Sardinian materials, their rediscovery is fresh and superbly communicated with craftsmanship of the most unremitting quality and robustness. While it is, realistically, impelled as part of the economic self-help program, Sardinia is meeting the challenge of Italian change in a competitive world market. Incredibly, all this has been accomplished in the last three years since ISOLA (Istituto Sardo per la Organizzazione del Lavoro Artigiano) was formed by the regional government in 1958. Under the brilliant administrative direction of Dr. Lorenzo Leone, the program has been effectively realized through a series of specialized production centers and workshops, each of which has been placed in areas where the craft has been traditionally practiced.

With weaving the most distinctive and fully realized of Sardinian crafts so far, there are over twenty such centers throughout the island. Adult weavers go into "perfection classes" to receive design advice and technical assistance. ISOLA provides tools and materials and pays craftsmen an hourly wage while working under supervision. When they come out of the schools, they can either set themselves up independently or with other local craftsmen in communal co-operatives. ISOLA provides the necessary

financial assistance to get started, tools, raw materials, marketing channels, annual national exhibitions in Sassari, and participation in international shows such as the Triennale. In addition, through their traveling art consultants, they keep in touch with individual craftsmen not affiliated with ISOLA workshops or co-operatives, making their art, technical, and economic services always available. Over 90 per cent of their production, however, is achieved in the ISOLA workshops.

The three artistic consciences mainly responsible for the esthetic achievements so far are sculptor Eugenio Tavorara of Sassari, responsible for work in the north part of the island, architect-designer Ubaldo Badas of Cagliari in the south, and painter Mauro Manca in the center.

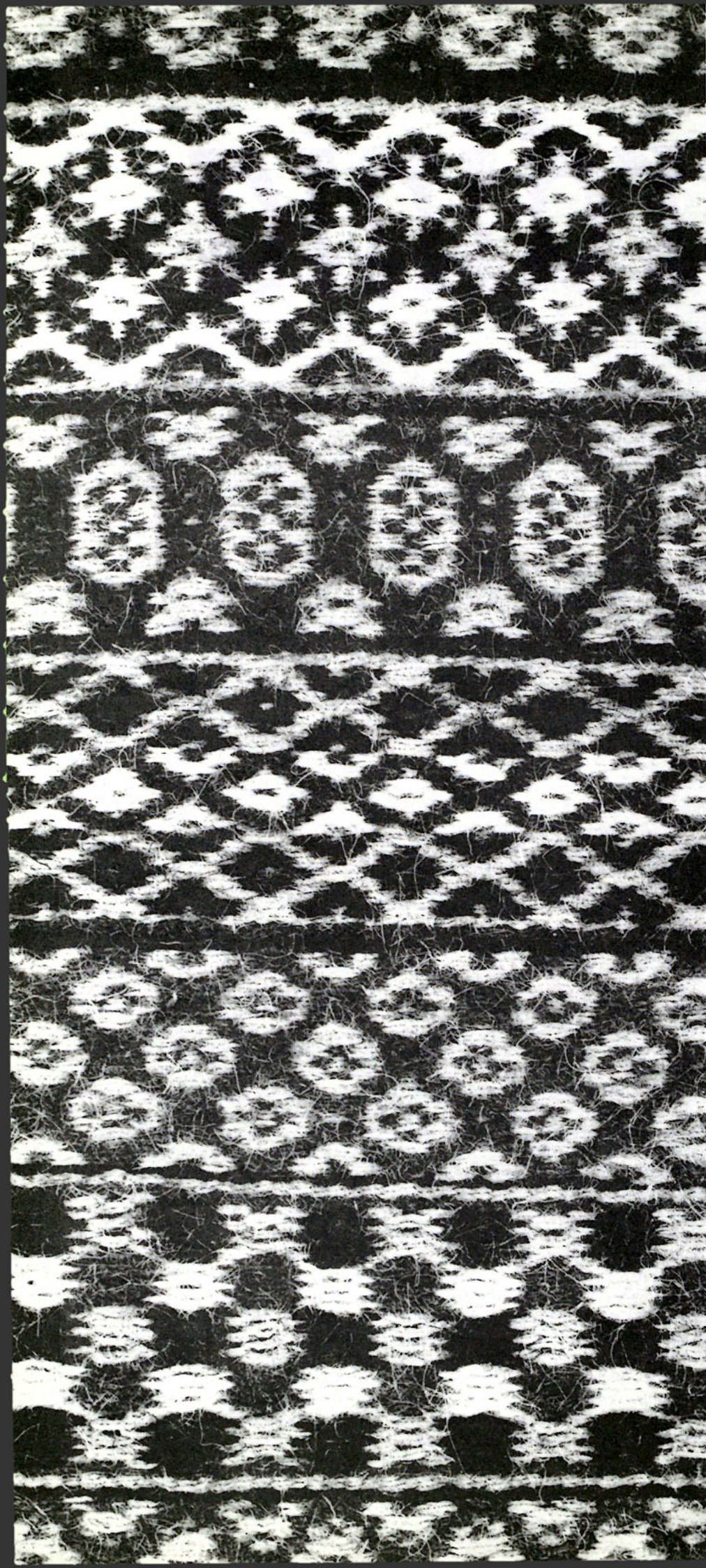
Badas, in addition, designed the fabulous modern exhibition buildings in Sassari built in 1955 by the regional government. Here the annual craft fair is held during the month of May. Not only do Sardinians from the entire island travel to see it, but buyers from all over Europe and the U.S.A. are making the pilgrimage. This year, Neiman-Marcus of Texas presented a collection of Sardinian tapestries, rugs, embroideries, and baskets to an enthusiastic buying public while the current Smithsonian Institution's circulating exhibition of Sardinian tapestries is drawing plaudits wherever it goes. At the 1957 Triennale, the Sardinian exhibit was the sensation of the international assemblage.

Also contributing to the development of a sound economic and professional world base for the island of Sardinia is the European Productivity Agency, an organization of European countries devoted to assisting each other in economic and agricultural development. Its handicraft program, one of seven of its activities, is under the direction of Remy Alexander and is concentrated on modernizing facilities and production methods in the Oristani area.

With the success of the Sardinian experiment assured, one looks forward to the day when the creative Sardinian artist, searching as he is for his nuraghe soul, will stumble on his contemporary one.

—ROSE SLIVKA

Opposite page: Cast bronze Sardinian warrior, dated about 500 B.C. Life of prehistoric Sardinia was depicted in bronze sculptures buried in nuraghe mounds.

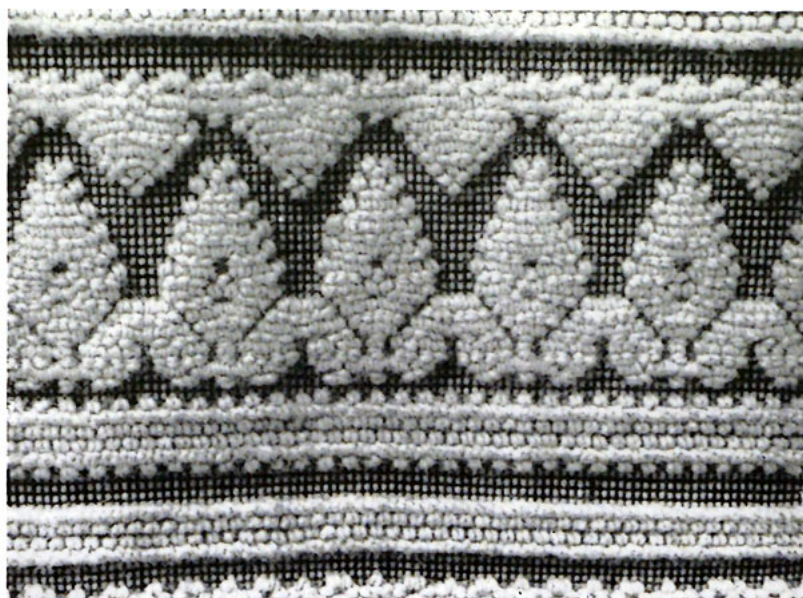


Left: Detail of wool rug woven on 3' wide horizontal loom in vegetable-dyed colors of yellow, rust, orange, brown, black.

Below: Detail of bronze votive sword from Sardinia's Nuraghi Age, which flourished around 1000 B.C. and took its name from prehistoric fortresses built of massive stones without mortar. Some 400 small bronze sculptures found buried in the nuraghi are remains of a highly developed culture of metal craftsmanship. Opposite page: Raffia basket, 27" high, with geometric design, woven in village of Ittiri. Weaving of locally produced yarns and grasses for rugs and baskets is the most actively practiced craft in Sardinia today.

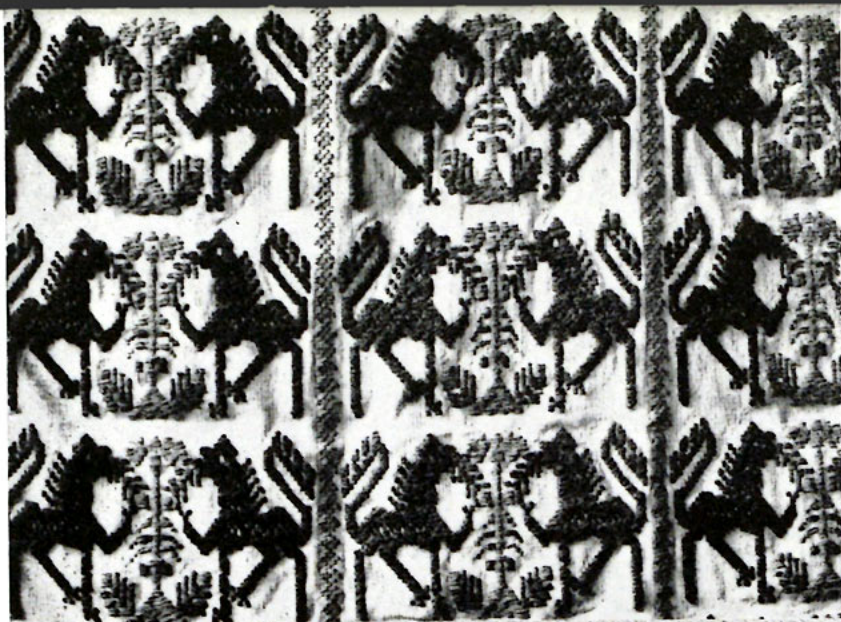






Left (top to bottom): Detail of rug in white wool of raised relief design in a grape seed stitch with short loop known as "pibionis" weaving, a technique highly developed by weavers of Bòrore; glazed ceramic vase ornamented with motif of leaves and branches; detail of wool rug from Nule woven on a vertical loom. Below: Small bronze sculpture of a prehistoric nuraghe fortress, found in the area of Sassari.



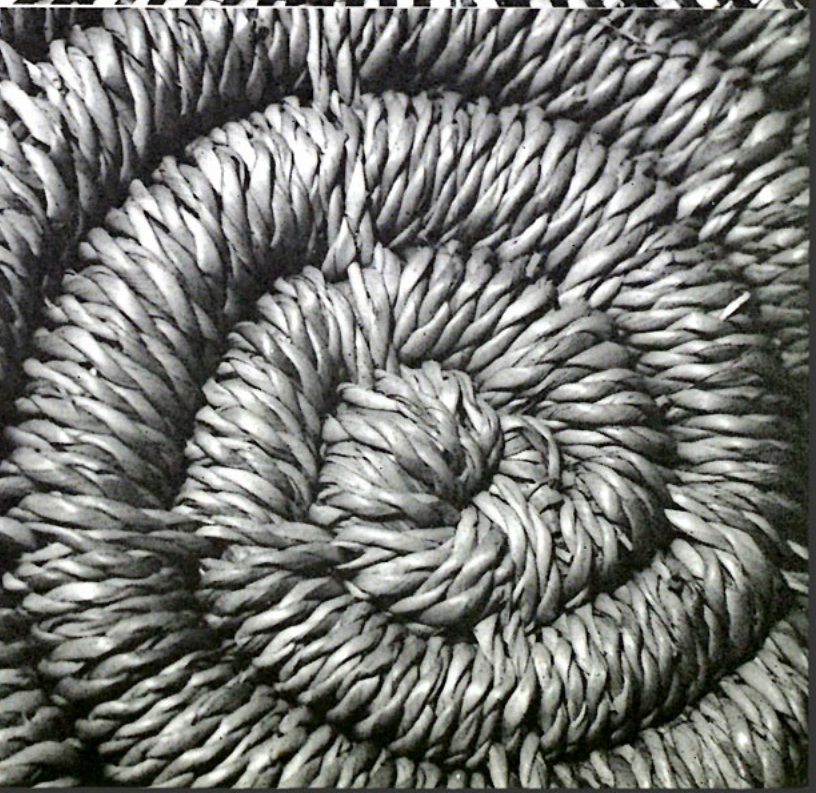
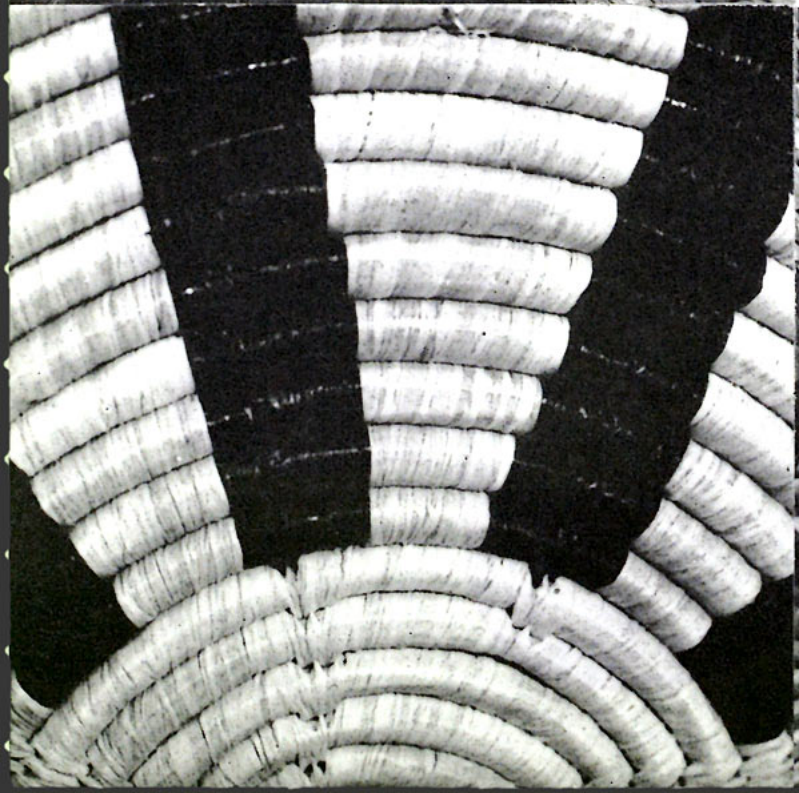
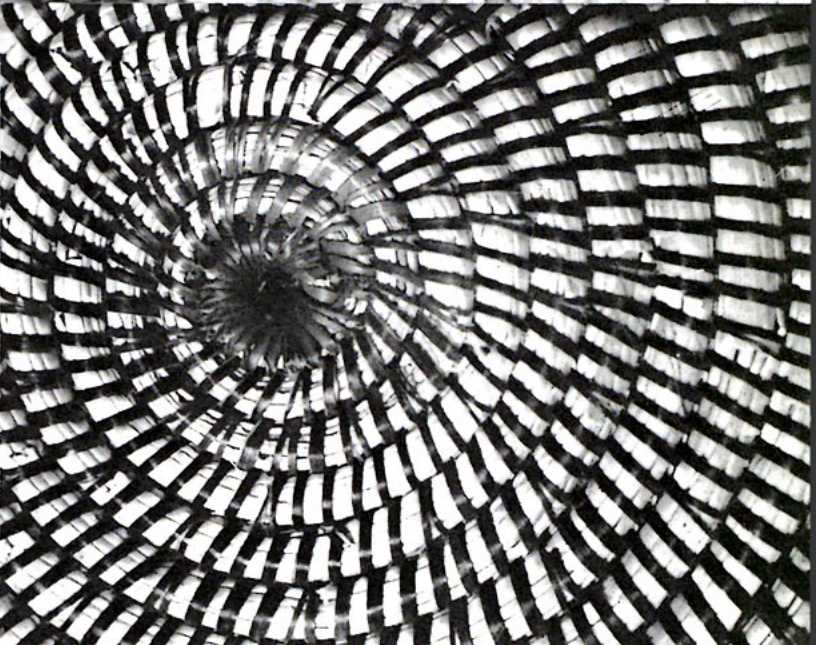
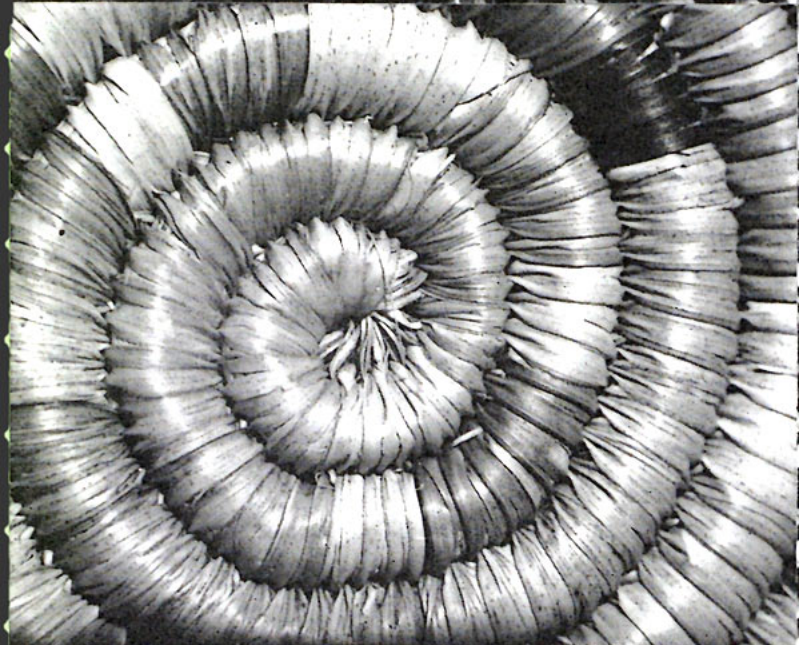
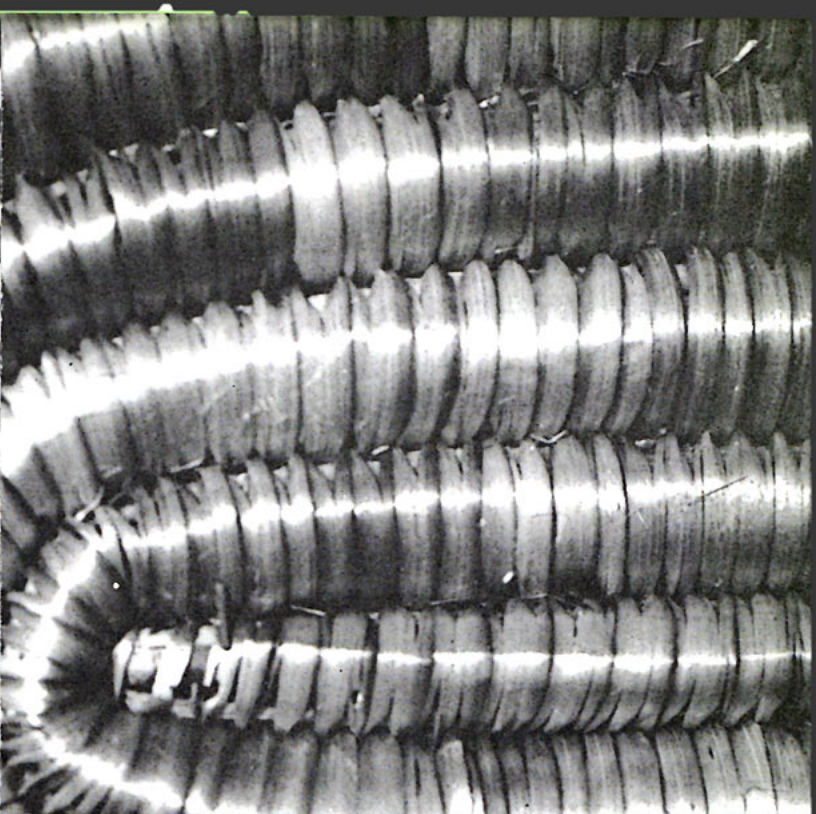
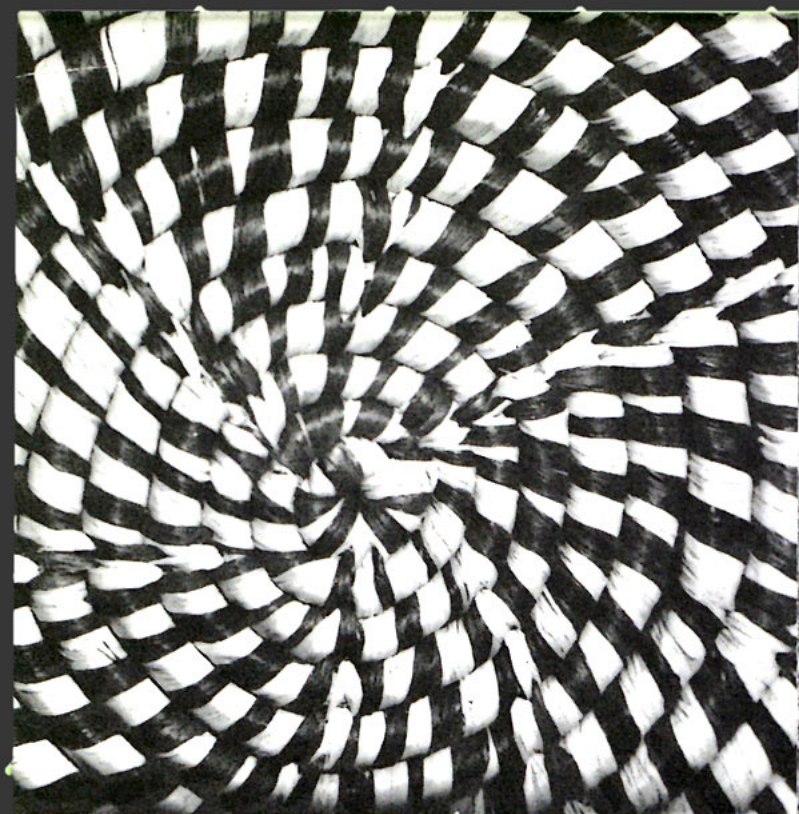


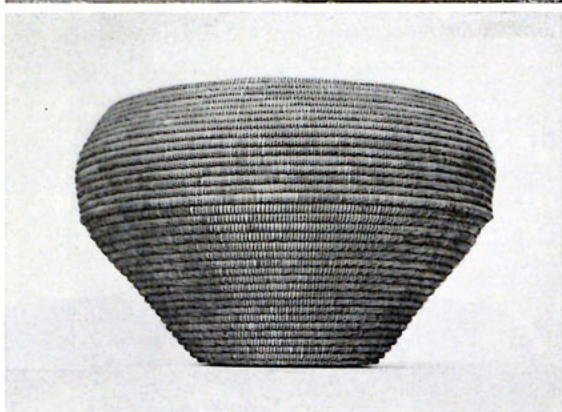
Equestrian theme appears throughout history of Sardinian design.

Left (top to bottom): Detail of cotton and wool hanging woven on Jacquard loom by craftsmen of San Antioco, an old Punic town; contemporary ceramic sculpture; detail of cotton and linen fabric by weavers of Mogoro. Although resembling embroidery, background and pattern of fabric were woven at same time on a horizontal loom.

Below: Carved cork containers from Calangianus.



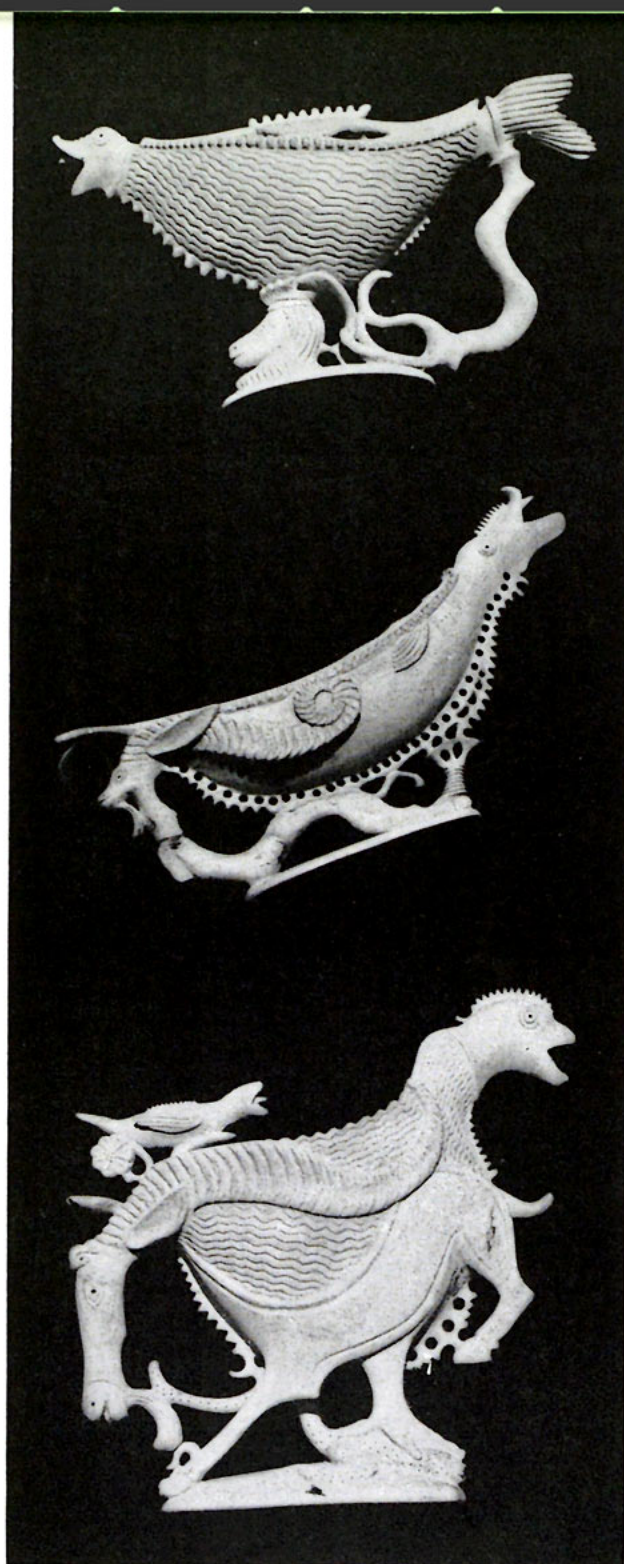




*Top: Raffia basket from Ittiri.
Above: Basket of rush with black and white straw
made by weavers in village of Sinnai.
Right and below: Baskets of dark asphodel,
a local grass, woven by craftsmen of Montresta.*



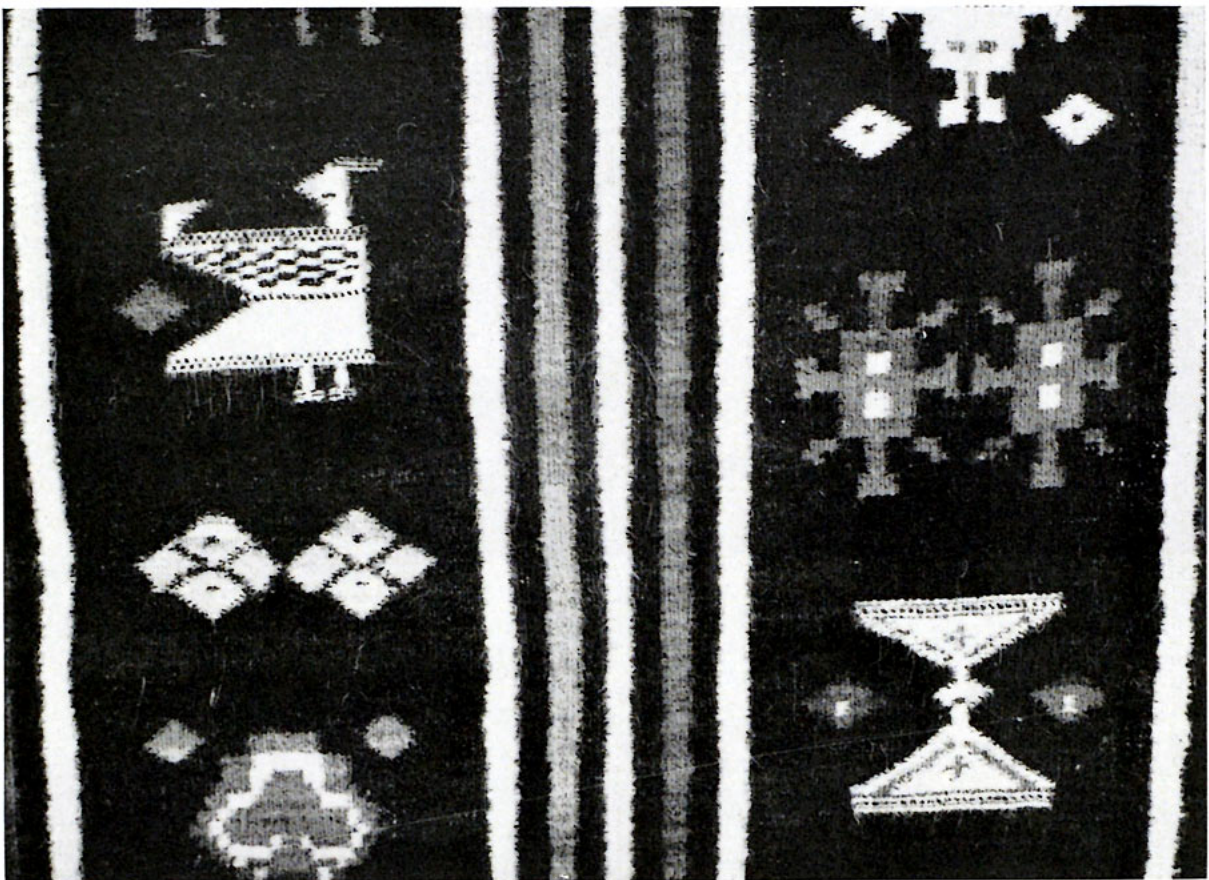
*Opposite page: Details of baskets
woven of (clockwise, starting top left)
raffia, dark asphodel, black and
white straw with colored wool thread,
palm, raffia, dark asphodel.*



Left: Pear wood vessels completely carved on all sides in a fantasy of animal heads, bodies, and human faces by Luigi Cubeddu of Sassari. He is highly regarded throughout the island as a folk artist of individual stature. Below: Wood mask from Ottana.



*Below: Detail of wool rug by weavers at Sarule incorporating old, primitive designs of birds and animals.
Bottom: Detail of wool rug from Bolotana woven on a horizontal loom.*

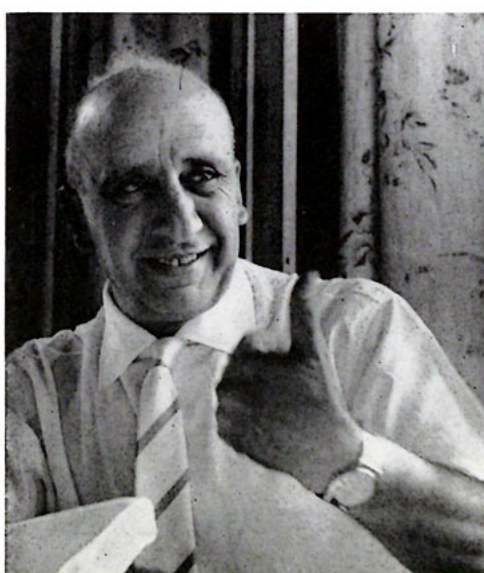




Over the centuries, Sardinia was constantly subjected to invaders, in ancient times including the Phoenicians, Carthaginians, Punics, and Romans. The successive layers of each culture may still be found in archaeological digs that are actively pursued throughout the island and yield rich finds such as the Carthaginian mosaic floor (above) in rust and blue colors, found at the site of Nora (right) in southern Sardinia. Above right: Caretaker of dig holding familiar human relic—an ancient skull which may well have belonged to one of the Roman noblemen who built their villas on this site.



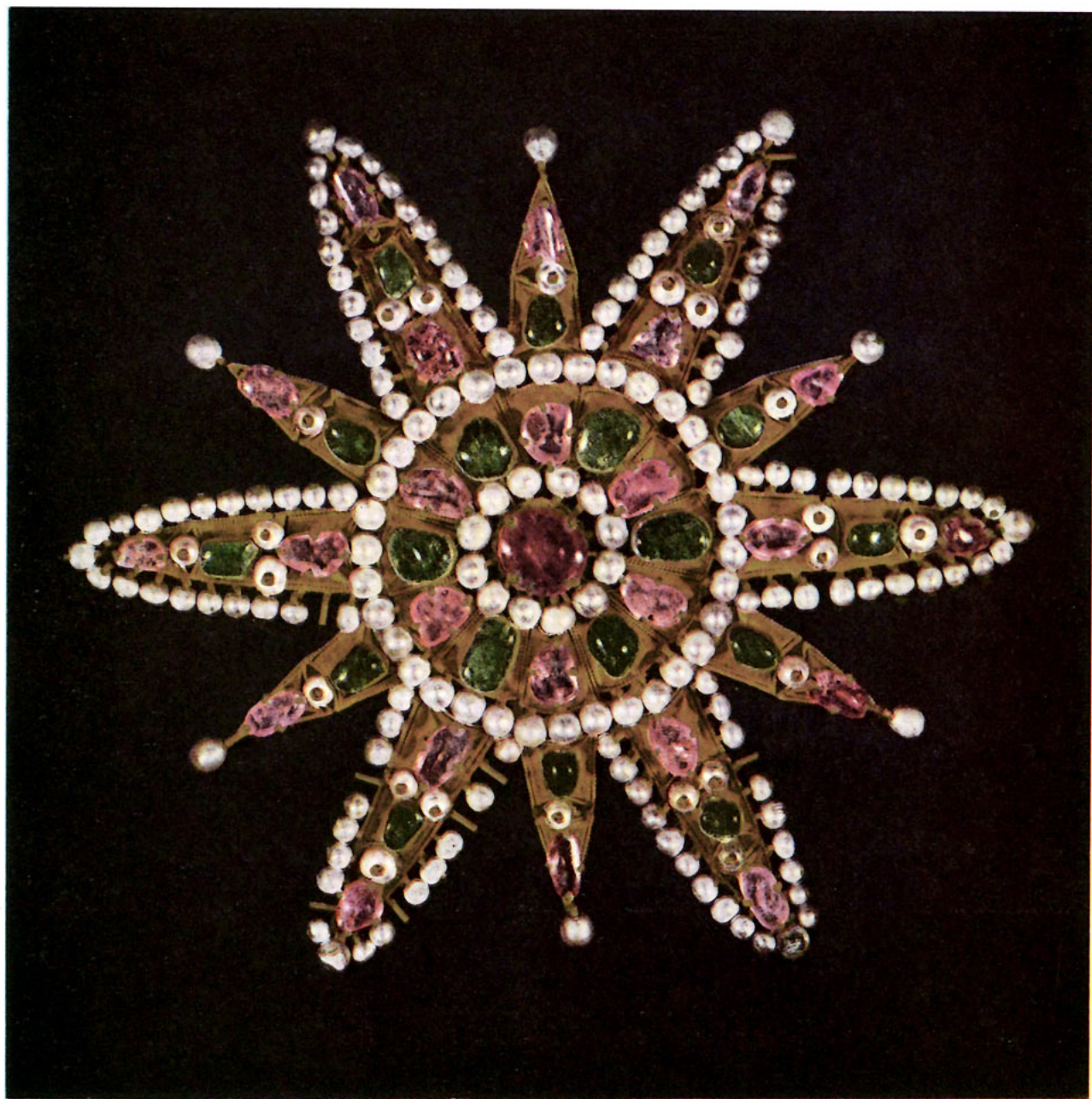
Below: Professor Eugenio Tavolara (left), one of the art directors and designers for ISOLA, and Dr. Lorenzo Leone, administrative director of the entire craft program, both largely responsible for renaissance of crafts in Sardinia.



THE JEWELLED ARTS



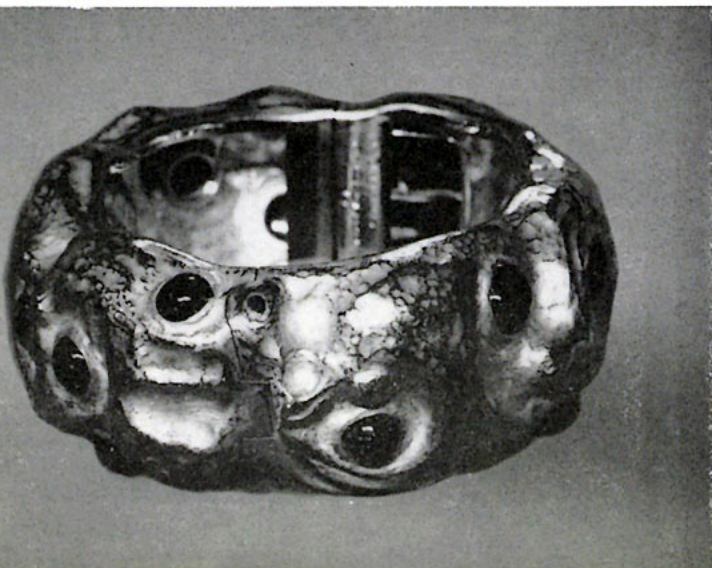
Detail of 12th century gold altarpiece with enamels and variety of precious stones in the Cathedral of San Marco, Venice. Color plate from "Capolavori dell'Oreficeria Italiana," published by Electa Editrice, Milan.



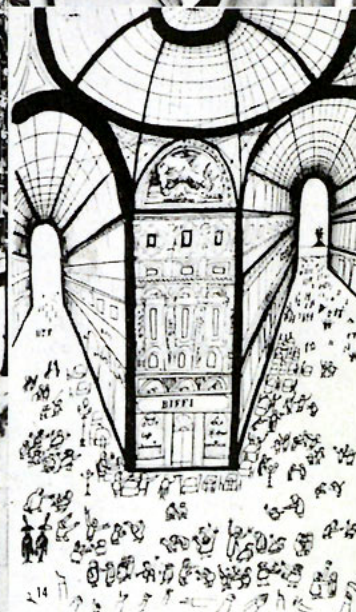
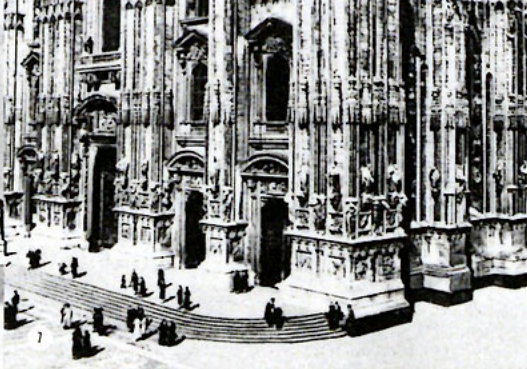
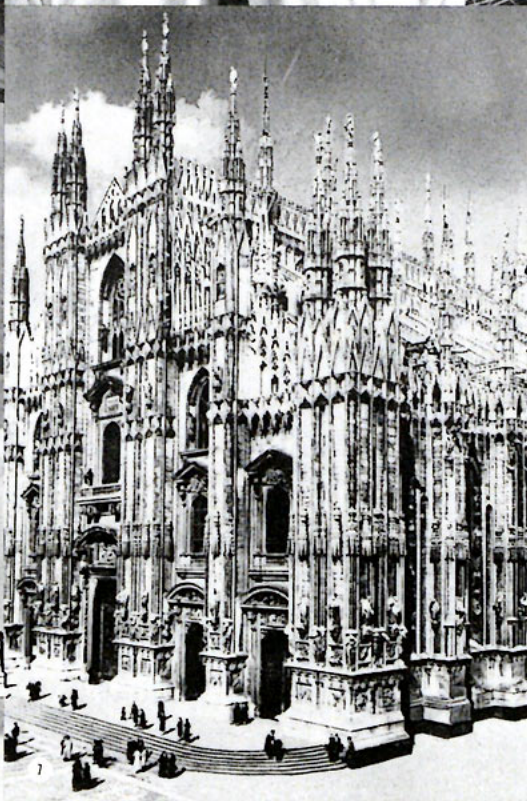
14th century Venetian brooch of gold set with pearls and precious stones. Color plate from "Capolavori dell'Oreficeria Italiana," published by Electa Editrice, Milan.



Work by a group of modern sculptors and painters who have created a collection of jewelry for the gallery of Masenza in Rome.
 Above: Cast gold pendant with rubies by sculptor Pericle Fazzini.
 Right: Gold pin with diamonds and emeralds by painter Afro.
 Below: Hammered gold bracelet with sapphires by sculptor Franco Cannilla.



- 1/ Shopping arcade,
The Galleria of
Victor Emmanuel II;
- 2/ Enzo Mari;
- 3/ Olivetti building;
- 4/ Renata Bonfanti;
- 5/ Fulvio Bianconi;
- 6/ Cast concrete Breda
exhibition buildings;
- 7/ Milan Cathedral;
- 8/ Gio Ponti;
- 9/ Alitalia terminal;
- 10/ Bruno Munari
with friend;
- 11/ The contrast between
the old and new
apartment buildings;
- 12/ Lucio Fontana;
- 13/ Ceramic tombstone
by Fontana;
- 14/ Drawing of
The Galleria
by Saul Steinberg;
- 15/ Breda exhibition;
- 16/ Eugenio Carmi;
- 17/ Danese showroom;
- 18/ Sergio Dello
Strologo directing
glass blowing;
- 19/ Franco Meneguzzo;
- 20/ Aerial view of
Breda exhibition.



MILAN

IN SEARCH FOR THE NEW by GIO PONTI

The basic difference between handcraft, if one still should call it so as it is understood in Italy, and handcraft as it is spontaneously flourishing in the U.S.A., lies in the fact that in Italy handcraft has regional, popular, and peasant roots which spring from an ancient history and, as such, is still represented through its own little regional cottage industries and businesses. In the U.S.A. today, handcraft springs from an elite of strictly modern cultural origin and has an urban stamp. It relies on national magazines of high intellectual standards, art exhibits, and a national organization (the ACC, also intellectual in appeal) to make public contact.

This American phenomenon is of extreme interest because it demonstrates how, in a modern society, and particularly in an industrial society, it is an historical, civil, social, and cultural necessity that work done by hand should exist.

CRAFT HORIZONS asked me to do a survey of Italian handcrafts. Instead of presenting a picture of the regional handcraft output well known by now for all its variety and beauty—that of Murano, or of Nove di Bassano, Pordenone, Albisola, Florence and Pesaro, Faenza, Perugia, Gualdo Tadino, Gubbio, Castelli di Teramo, Vietri Sul Mare, or of other “centers” in Toscana, Lazio, Brianza, Campania, Abruzzi—I think it is more interesting to concentrate the attention of American readers on a phenomenon which is still small in terms of output, but nevertheless of great significance: that which is taking place in Milan around the gallery of Bruno Danese.

A certain number of artists, some of whom are already known in the U.S.A., have joined Bruno Danese, who exhibits and markets their work in a culturally acceptable

way. These artists are: Bruno Munari, Enzo Mari, Franco Meneguzzo, Renata Bonfanti, Fulvio Bianconi, Eugenio Carmi. If some of them are eclectic, particularly Munari, the others are more “specialized”—la Bonfanti for weaving, Mari for ironwork, Meneguzzo for ceramics. The illustrations which follow show how their objects are spiritually united with each other as well as with contemporary developments in the U.S.A.—and this is the interesting phenomenon—by a common taste and level of culture.

But if this is a particular phenomenon, it must nevertheless be connected with the present general situation in Italy. The fact is that the regional output—except perhaps (but for how much longer?) Sardinia and Sicily—is no longer traditional. Of traditional there is only the original geographical condition—a name of origin. Excluding the output for tourists, one can no longer talk of artistic tradition, but only of history or—in Murano—of tradition as fidelity to a high technical and esthetic level.

Today every center feels the influence of the other (even if it is because of commercial competition), but regionalism is rapidly vanishing. The major centers, in so far as they are represented by their most eminent exponents—Venini in Murano, for instance—have absorbed a broader culture and operate on a world-wide esthetic plane.

These thoughts about handcraft lead me to some other considerations.

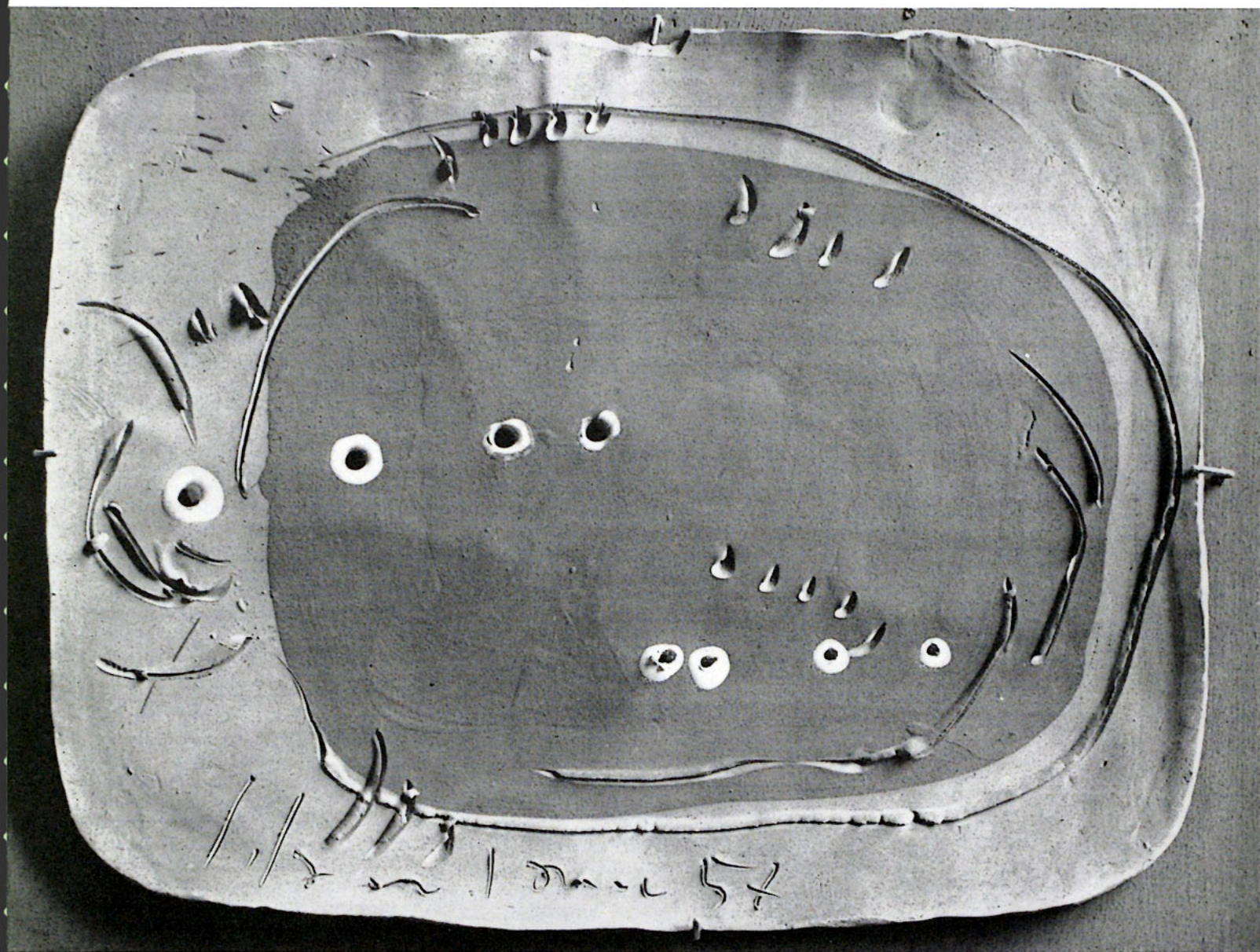
“Art” work in all its aspects is work done by hand—one plays by hand, one paints by hand, one models by hand, and one still writes by hand. Therefore, the artist’s participation in handcraft comes from the arts which in Italy are called “pure”—sculpture and painting.

I do not, however, list architecture with the “manual” arts, i.e. painting and sculpture. There are arts which are collectively realized (in part also manual) and machine produced. To this category belong graphic art and industrial design, along with architecture. Architecture creates monotypes (like painting and sculpture) and prototypes, while the other two arts (graphic arts and industrial design) create only prototypes. These prototype models are partly “done by hand,” but they are not handcraft.

The theater as an art form could also be called manual if we apply the concept of

In addition to being one of Italy's foremost architects, Gio Ponti is also an artist, poet, industrial designer, editor, publisher, and teacher. The founder and director of "Domus," internationally known architectural magazine, Ponti has introduced many architects, artists and their works to the public. His most recent accomplishment is his collaboration with engineer-architect Pier Luigi Nervi on the magnificent Palazzo del Lavoro for the Italian Centennial Celebration at Turin (see page 58). He has organized many of the famous Triennale exhibits in Milan. In New York City, he did the Alitalia offices and the auditorium and reception pavilion of the new Time and Life building.





"handmade" to all the component elements, including gestures, voice, facial expressions, etc., with which man expresses "with art" that which has been written "with art." It would be better to say that the theater is "immediate," like painting and sculpture, in the sense that it is realized and actualized directly by the person doing it. The cinema creates prototypes for production destined to a process of facsimile multiplication. Therefore, instead of the pure arts, I prefer to call them the "immediate" arts: painting, sculpture, theatre, the letters, music; and instead of applied arts, I call them the "indirect" arts: architecture, graphic arts, industrial design, cinema, and recorded music (records).

All this is, perhaps, a pure play of considerations, but possibly it can also contribute to the search for the essence of the

"new" arts which appear in our culture, as I stated in my book *In Praise of Architecture*. [Published by Dodge Books, New York City, 1960—Ed.]

In Italy today the true character of the artist is that of individual identity and style and no longer that of a region. For this reason, close to the philosophy and character of the Danese group, one can count those artists who from their very personal work in sculpture and painting also find dynamic expression in ceramics—such as Fontana, Rui, Melotti. Since the "pure" or "direct" arts are manual, the modern transition from sculpture or painting to handicrafts today and vice versa inevitably expresses the same esthetic obsessions, whether in abstract or in representational art forms. ■



LUCIO FONTANA, ceramist, sculptor, and painter, is a brilliant avant-gardist in all three avenues of plastic expression. He turned to ceramics in 1936 after beginning as a sculptor. His violent yet romantic forms and textures bespeak the efforts of a creative intellect seeking to break ground for a new art in which painting, sculpture, and ceramic techniques are fused. Always baroque in outlook (*see his ceramic tombstone on page 24*), he integrates the sense of physical depth with surface skin by slashing and piercing all the way through, as in the ceramic plaques above, or by very active modeling of clay and color, as on the plate at left. His ceramics were seen in the U.S.A. at the Syracuse International and at the International Exposition of Ceramics at Ostend, Belgium. Born in Argentina, he has lived in Milan since his childhood.



FRANCO MENEGUZZO, born at Valdagno, approaches his ceramics, shown here and on the opposite page, with the same passion and expressive power that he brings to his painting. He is 35 years old and lives in Milan for the stimulus of its lively international art life. Abhorring art of "good taste," he encourages, in his ceramics as in his paintings, the material to dominate. He activates his plastic surfaces with a spontaneous, abstract calligraphy of deeply scored sgraffito or by deliberately pushing, cutting, shoving, chopping into his thrown forms to break the continuity with a surprise of multi-faceted planes that give even greater strength to the basic, original form.



MILAN: "PICCOLO" NEW YORK

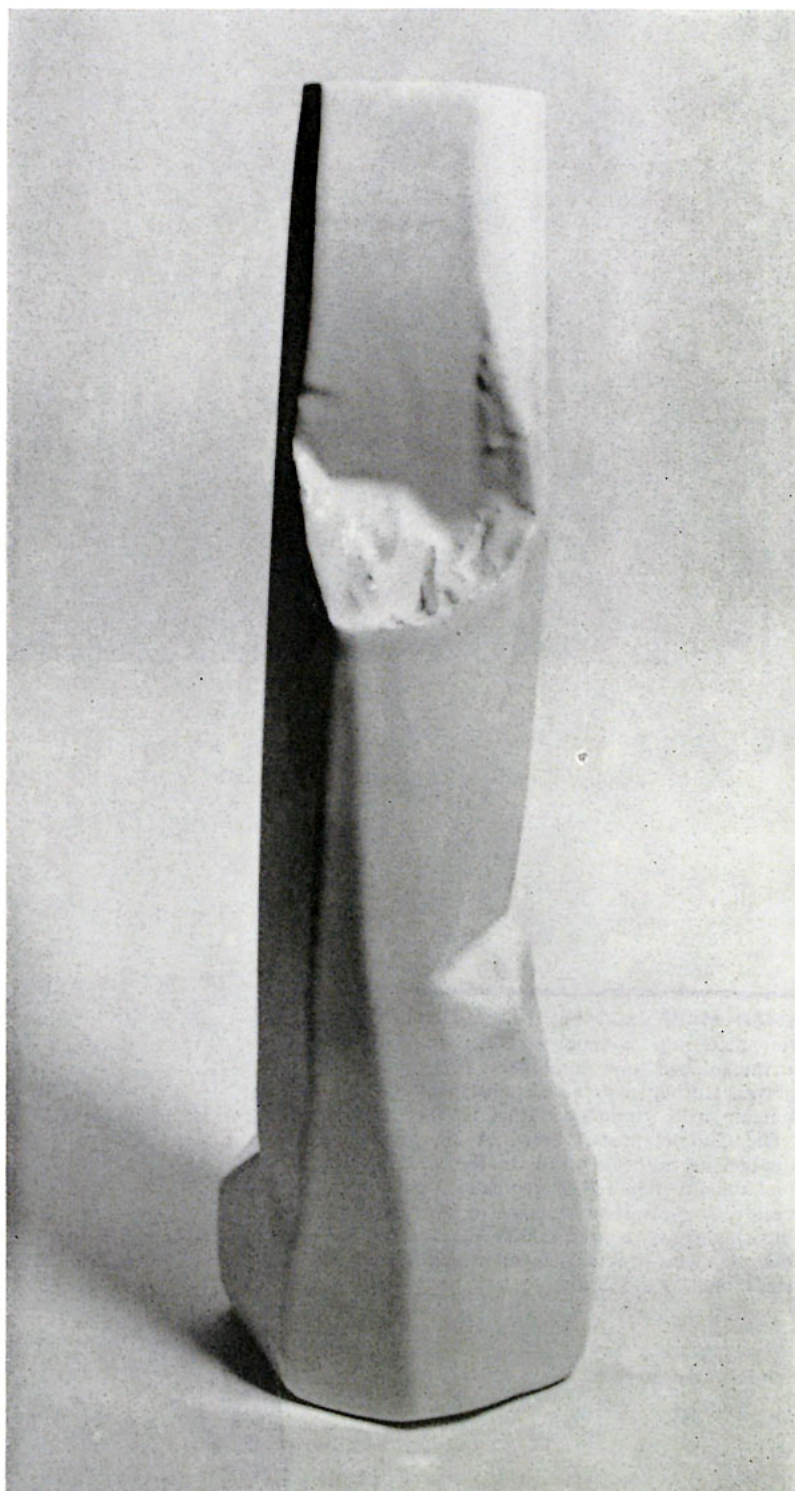
Milan, often called "*piccolo* New York," is the commercial heart of the most industrialized section of Italy. It is a big little city perfectly situated in the north of Italy for trade. Its intolerable extremes in climate, like those of other large commercial centers around the world, seem to encourage industry and creativity, discouraging the "*dolce far niente*" of southern Italy, now newly named by Fellini as the "*dolce vita*." Craftsmen here, like those in any large city, are international in influence and derivation. They generally work as painters, sculptors, and designers as well.

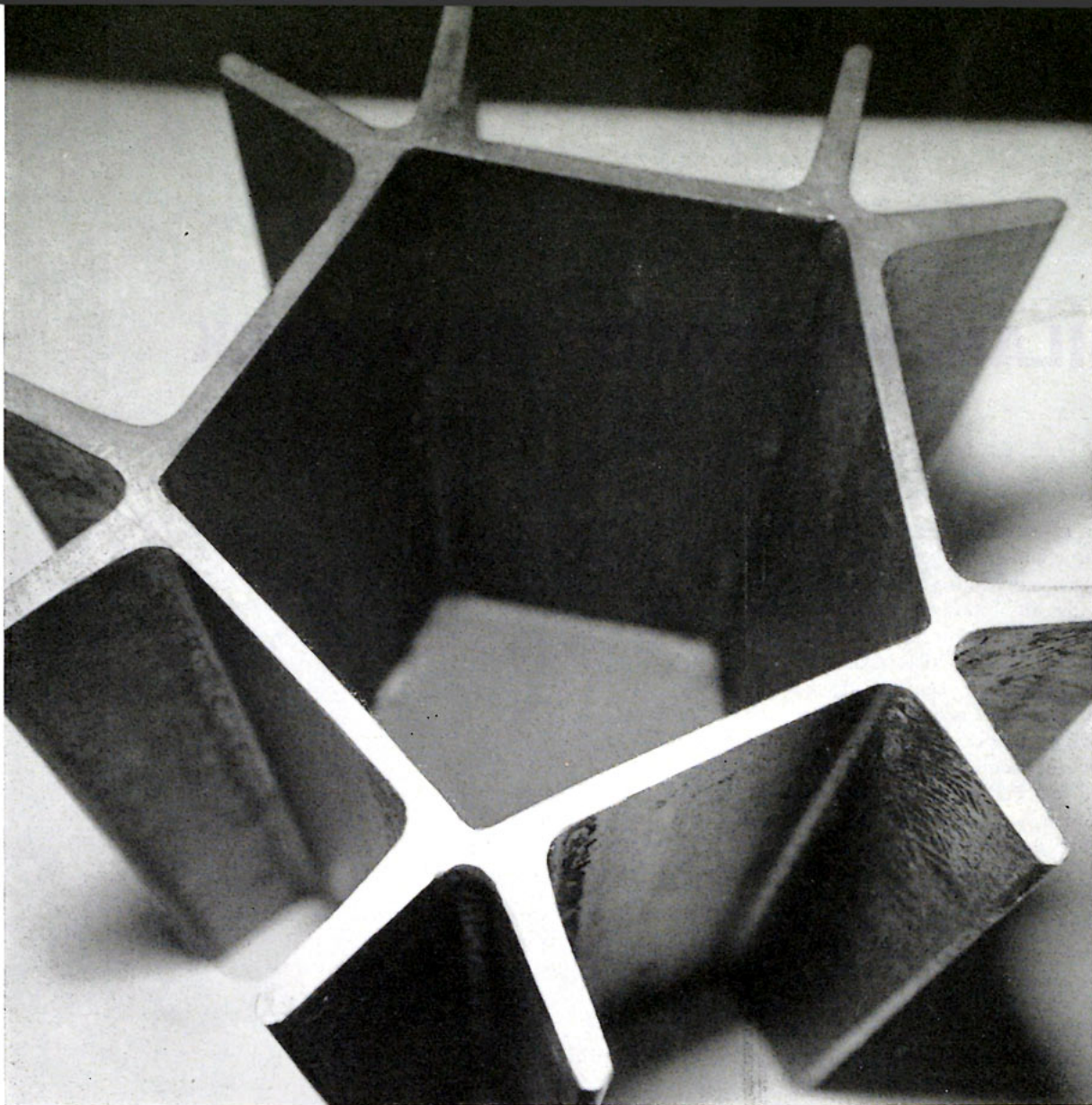
Milan draws the best minds from all over Italy (like New Yorkers, few Milanese are native), and they come with a will to work and a desire to make money. Less burdened with bureaucracy than the south, Milan manages to get things done. Arrivals from the south are continuous, and beneath the gracious Italian manners competition is murderous.

Milan is not a tourist center, and relatively few Americans live here as compared to Rome and other sites. But it is the most American of all Italian cities. Buildings are going up and coming down; it sometimes seems that all the Italian architects except Nervi live here. The new subway is being feverishly rushed night and day, creating a muddy, half-finished frontier atmosphere.

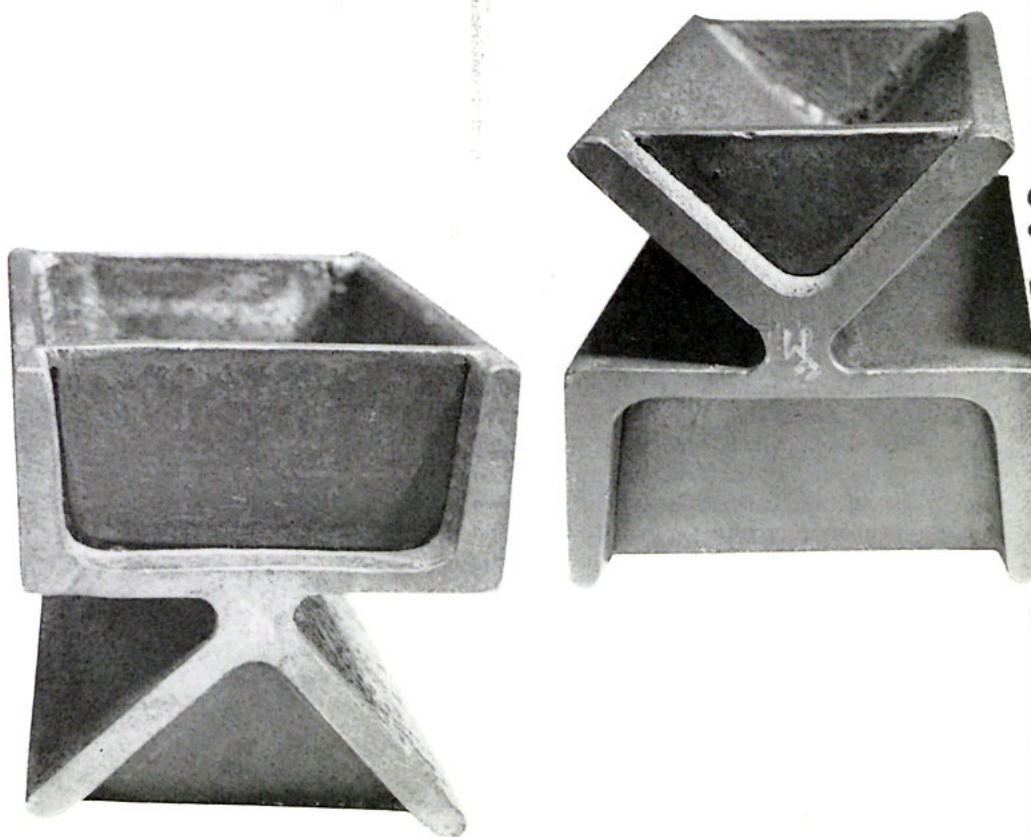
The art galleries in Milan do the biggest business of those in all of Italy, so many of the most modern artists are here. Outstanding is the previously mentioned gallery-like shop of Danese, which has developed a nucleus of designers for production of exciting new work of the highest caliber. It exhibits its own member group of exceptionally individual designer-craftsmen who, while working within Italian traditions, represent a variety of lively, modern departures. The work of these artists is presented in one-man exhibitions of unique pieces. Often pieces most suitable for multiple production and sale are then made in quantity.

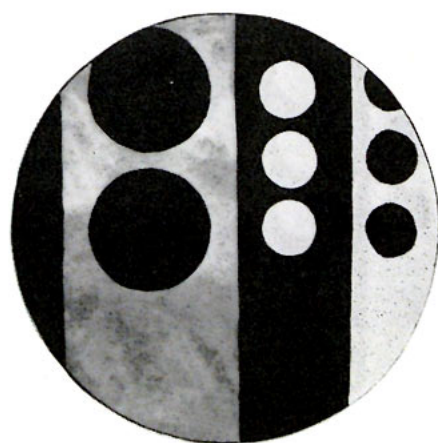
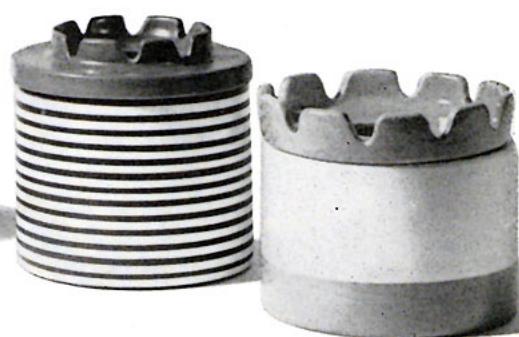
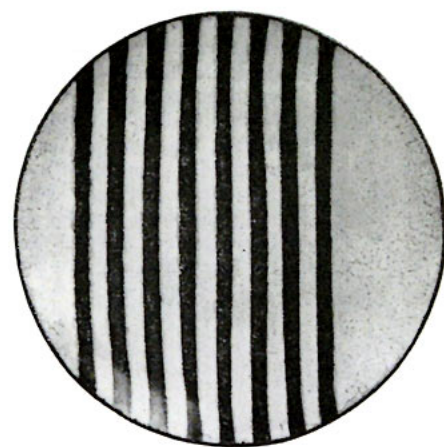
(continued on page 32)





ENZO MARI welds prefabricated construction materials—channels and bars of iron—to make vases and containers, at right and above. He began as an abstract painter belonging to a group of Italian artists called "The Concretionists." Now, at 28, he has applied his esthetic vision to the structural and the functional (the geometric, the concrete), in contrast to Meneguzzo. His craftsmanship shows a predilection for machined materials and structural forms which are not traditional to the crafts.

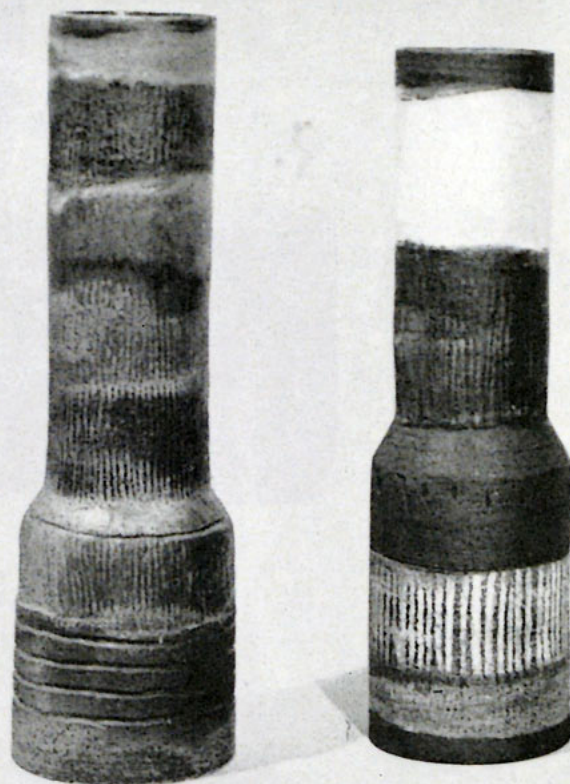




ETTORE SOTTASS, JR., whose ceramic containers (center row) and colorful enamel on steel plates are shown above, is also a woodworker, industrial designer, painter, writer, and architect. An electronic design for Olivetti brought him the Gold Compass in 1959, an esteemed award given for excellence of design by Rinascente, Italy's leading department store chain. He imparts a very personal style to his use of geometric shapes and decorations and brilliant colors which is recognizable throughout his work.

ROSANNA BIANCHI, young native of Milan whose work is shown below, studied art at the Brera Museum and, after becoming interested in ceramics, spent a year in Faenza learning its famous techniques of glazing. She continues to travel to obscure southern Italian towns to work with the few remaining old potters who keep the Italian traditions only barely alive. Her thrown shapes glazed with rich country colors have won her many prizes throughout Italy.

GIOVANNI BATTISTA VALENTINI, most well known contemporary Italian potter in the U.S.A., was born at Sant'Angelo in 1932. In contrast to other Italian designer-craftsmen, he concentrates only on ceramics and has been the recipient of highest national awards for his work. His restrained stoneware vases in rich and varied earth colors and subtle textures (below) recently were seen in the Milan Triennale, the U.S.A.'s Syracuse International, and have been exhibited in museums throughout Europe.



(continued from page 29)

Il Sestante, now exactly two years old, is run on similar lines. It was established by two sisters, Lina Matteucci and Marisa Scarzella, whose architect husband, Alberto Scarzella Mazzocchi, designed the gallery and advises the directors.

Both galleries retail and wholesale, but as yet none of their objects has been exported to the U.S.A.

In Italy—especially in Milan—the painter, the sculptor, the craftsman, the architect, and the designer are frequently one and the same person. The Italian architect considers himself a visionary

and, in the da Vinci tradition, feels himself capable of everything.

Italian state-owned universities offer two types of art education: fine arts and architecture. From these two backgrounds all the design professions are practiced. Italy has, as yet, not reached the point in production technology that it can offer sufficient work to specialists in a single area of design, but technology is rapidly pushing toward specialization since broad training is inadequate for many design problems.

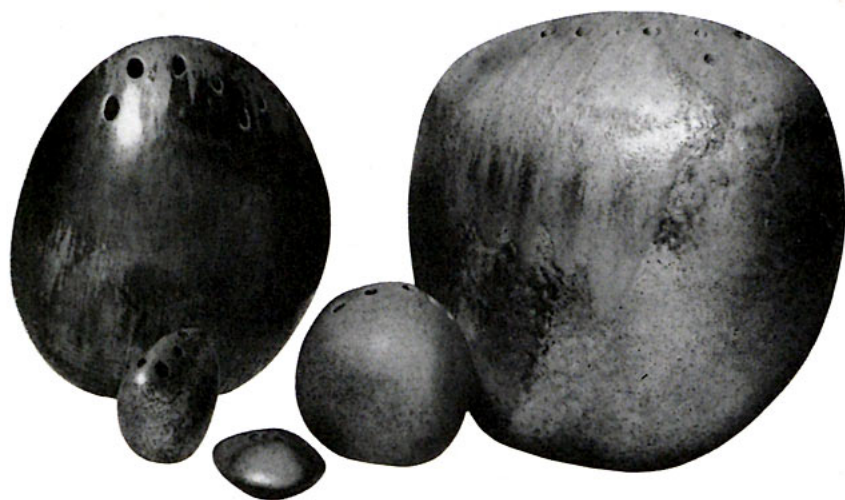
During this last year the Italian A.D.I. (Industrial Design Association) has been

giving much thought to this problem and to the promotion of schools of design. The one result thus far is a new school in Venice, the first school of industrial design in Italy at a university level.

Italy, however, is worried about her artisans and their traditional crafts. The government has established an agency known as E.N.A.P.I. (National Agency for Artisans and Small Industries) to encourage maintenance of artistic standards and at the same time help craftsmen find markets.

Simultaneously, the craftsman as a popular creative artist is disappearing in

RENATO BASSOLI, represented here by boulder-like flower containers, has been a sculptor and potter since 1947. Born in Milan, he studied sculpture and painting at the Brera Museum. His work, which has won many prizes in Italy, has also won admiration in Sweden, Denmark, and France. His round forms are made with slabs pressed into two-piece plaster molds, then welded and fired together at stoneware temperatures. Aside from large architectural vases, he also makes smaller flower containers.



PAOLO DE POLI is today one of Italy's most world-famous enamelists. His work in both transparent and opaque enamels on copper uses to the full the decorative effectiveness of daring color areas blended or contrasted over simple forms. A sensitive juxtaposition of the qualities of opaque and translucent films, with the texture and color of beaten metal, is the distinctive characteristic of his work. Aside from bowls and vases, here shown, he does architectural murals.



the north. In the south, young heirs to family craft secrets are leaving for the big city or obligingly turning to the production of tasteless "modern" objects or rapidly produced facsimiles of the old ones. Only the old men continue, and, since their years are limited, the concern has spread.

In the galleries, such as Il Sestante and Danese, the crafts have been created by educated, design conscious men and women with either a fine arts or architectural background. These designer-craftsmen often turn work over to the artisans who remain in the north—those

who devote their skills to the execution of the designs of others in small craft-produced series. One-of-a-kind will not warrant the time, a small series of a kind—what are called "*piccolo serie*" and "*media serie*"—will. The term "*in serie*" means mass production (in series). Therefore "*piccolo*" and "*media*" mean small and medium production. But in the U.S.A. there is no term like that, at least not one that has the same meaning. In Italy the tendency is to regard the meaning of the word *craft* as only that activity which results in individual pieces. After that what is made by hand

and what is made by machine is all blurred with the word "*serie*," including the manufacture of an Alfa Romeo, which is in a large part made by hand (the most deluxe of which are called "*fuori serie*," outside of series). More and more this collaboration is taking place between the craftsman and designer of the north, and the center for this is Milan. —JAN MC DEVITT

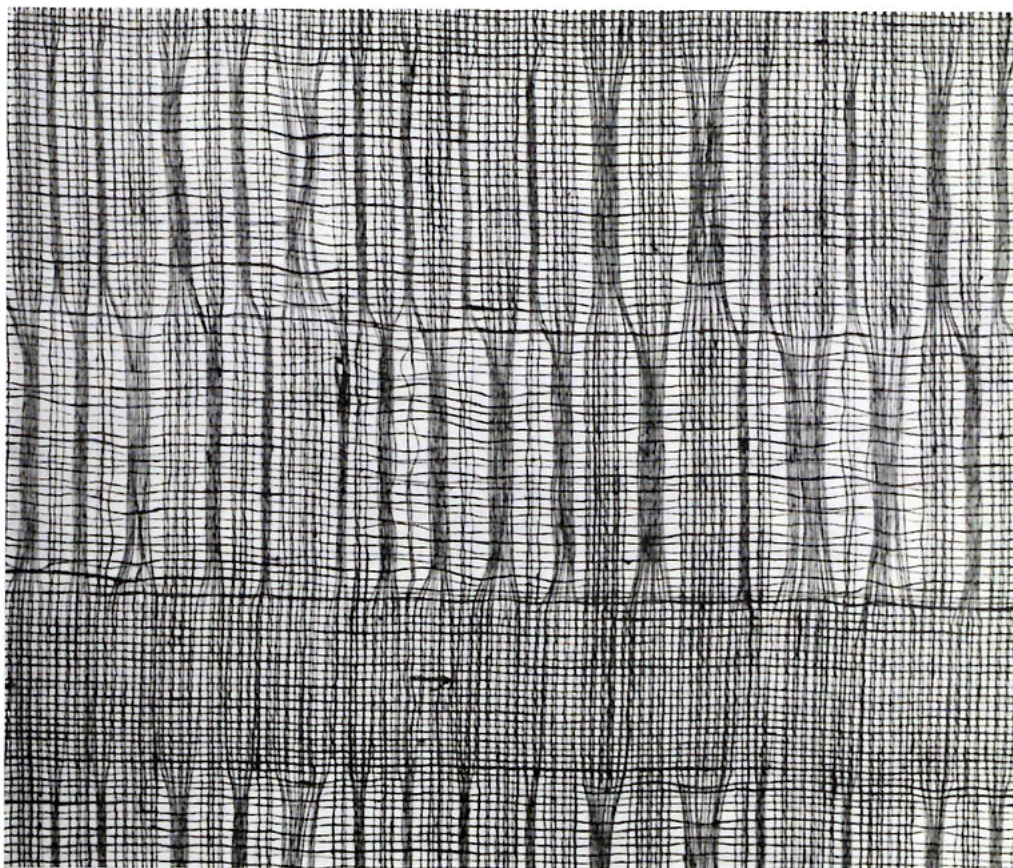
Formerly of the Museum of Modern Art publicity staff and George Tanier in New York City, Jan McDevitt has for over ten years written about design and the arts. She has been living in Italy since last spring.

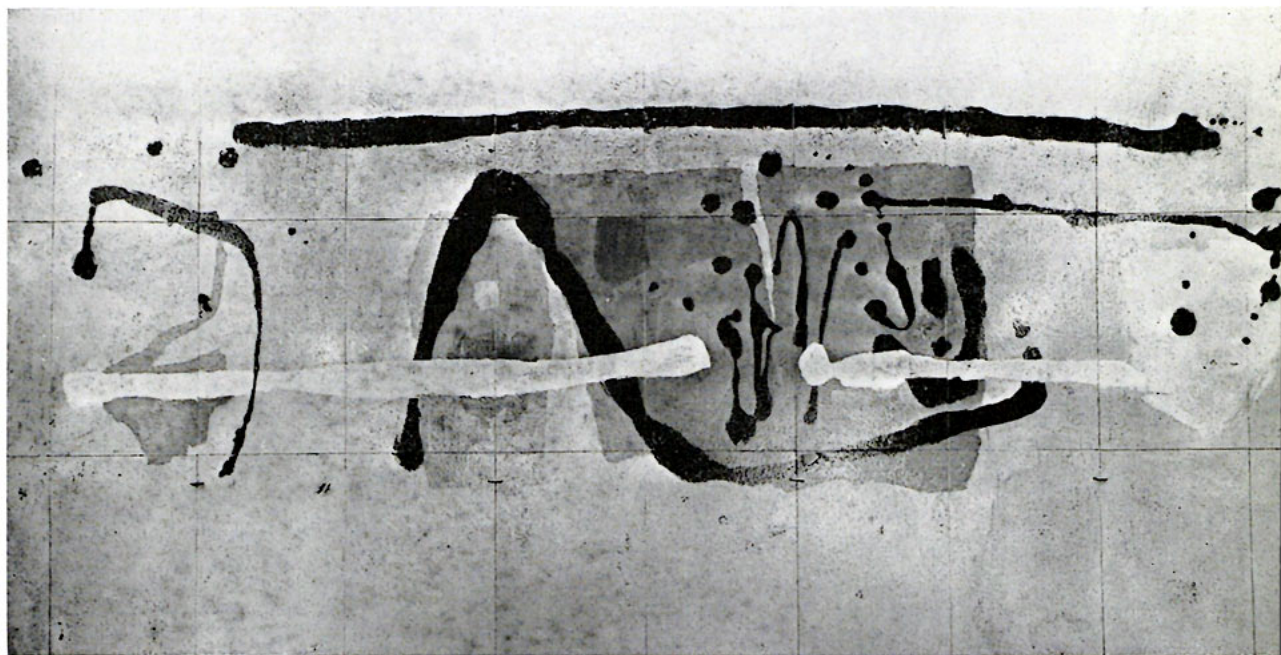
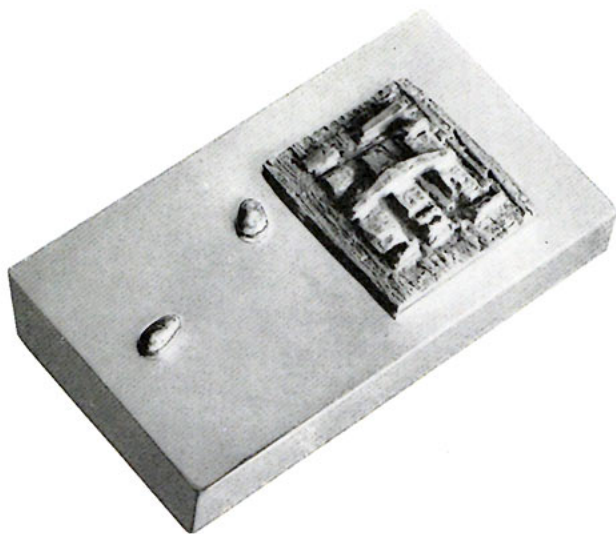
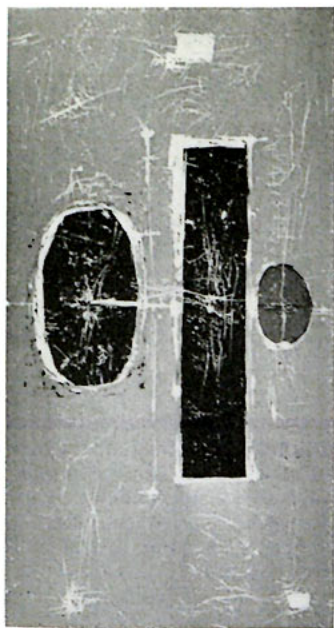


ARNALDO POMODORO, whose bronze work is shown above, was born at Marciano, a small town in central Italy, in 1926. Having studied architecture, scenography, and goldsmithing, he now devotes most of his time to sculpture and exhibits in most of the principal cities of Europe. The candle and/or flower holders above are of bronze molded in earth, a technique in which texture is produced by the bubbles and striations in the earth. He also designs jewelry, boxes, and ashtrays—often with decorations inspired by fossil forms.

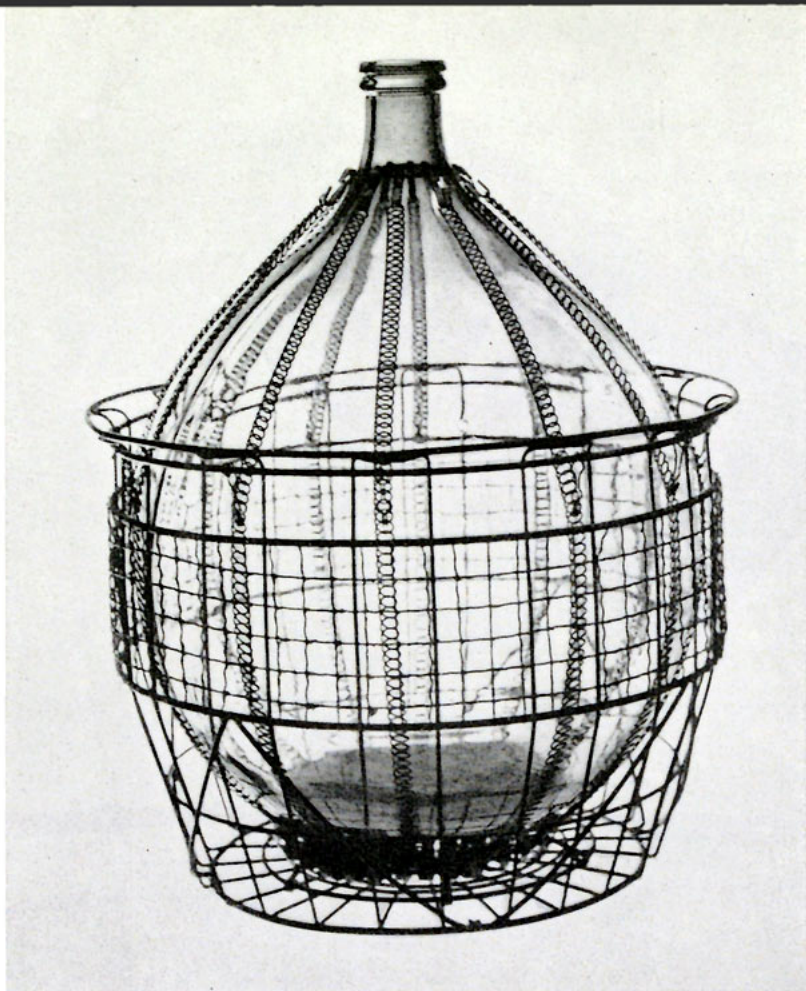
RENATA BONFANTI, represented at right by detail of an open-weave casement cloth, has also received recognition for her colorful abstract rugs and hangings. Born at Bassano in 1929, where she has today established her own home and atelier, she studied painting at the Istituto d'Arte in Venice and weaving at the Industriskole in Oslo, Norway. She has been represented in the Venice Biennale and the Milan Triennale.

ROMANO RUI's enamel plaques and copper relief panels can be seen on several of the Italian Line ships, including the *Cristoforo Colombo*. Also a potter and a sculptor who works in many materials, including stone and wood, he is noted for his numerous architectural commissions.





EUGENIO CARMÍ's unique versatility is demonstrated on this page by (clockwise, from the top) a printed fabric panel with cotton warp and flax weft, 98 inches by 57 inches, in colors of red, blue, green, yellow, gray, and brown, produced in a limited edition of 200 by MITA of Genoa; a silver cigarette box with stones and cast relief decoration of gold; an abstract enamel wall plaque on the Italian Line's *Leonardo da Vinci*; and a gray, red, and blue enamel on steel vase. He is, in addition, a painter and graphic designer.



LIVIO CAMPIDOGLIO, industrial designer, is represented at left by a large glass flask with aluminum network facing effectively designed both for beauty as well as protection. Workmanship and combination of glass and metal are outstanding.

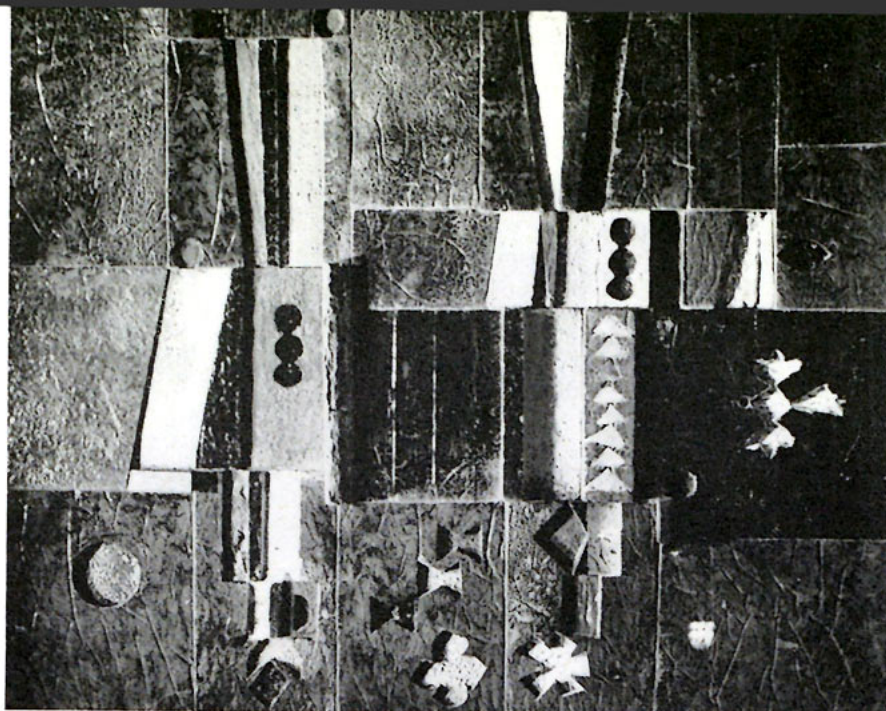
SERGIO DELLO STROLOGO is represented below by vari-colored condiment dishes on a revolving wood base and an acid-etched amber vase to which red, blue, and pale green pellets of glass have been fused. A Tuscan-Italian by birth, Dello Strologo was trained as a designer-craftsman in America and recently returned to Italy to practice his profession. He has just introduced through Il Sestante a line of glasses, pitchers, vases, and other objects which combine simple forms with decoration of applied gobs and cords of contrastingly colored glass.





FULVIO BIANCONI contrasts the simple transparency of his blown glass vases and bowls with strong, opaque colors of reds, blacks, and greens. He is also a painter, illustrator, cartoonist, and industrial designer. Born in Venice 45 years ago, he first worked with Venini in Murano, designing some of the well known bottles distributed throughout the world under the Venini label.



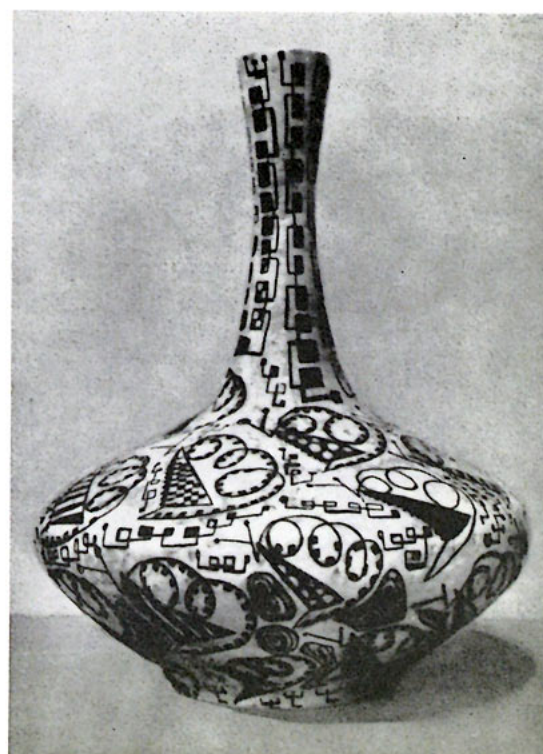


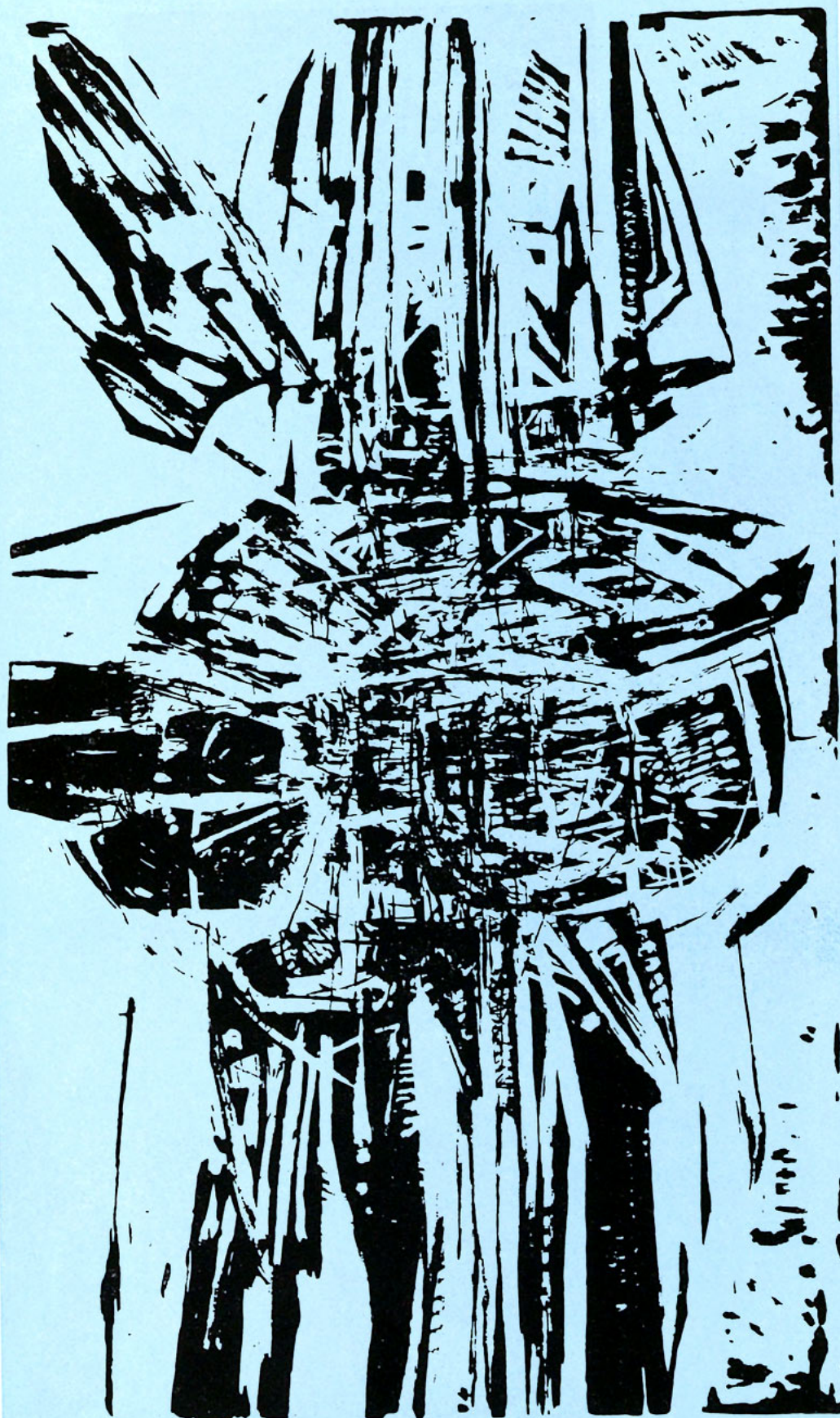
Left: Mosaic and tile murals by Pietro Cascella and his wife, Annamarie, in brilliant colors and rugged surfaces that underscore structural elements. Cascella, living in Rome, is also a sculptor and a potter.



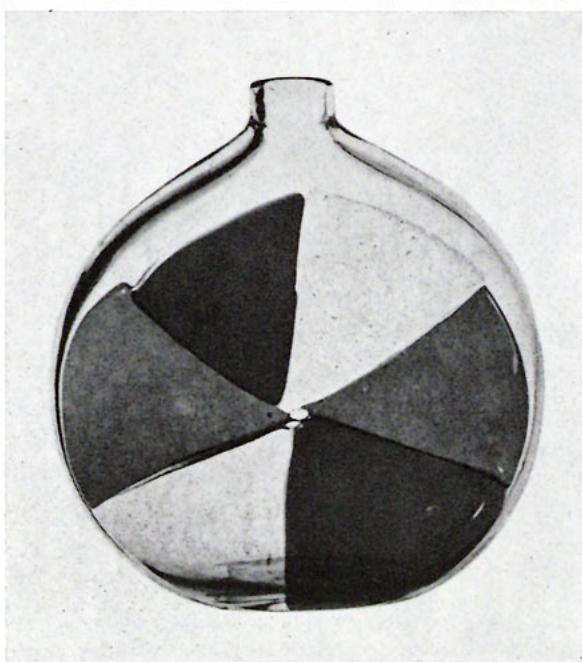
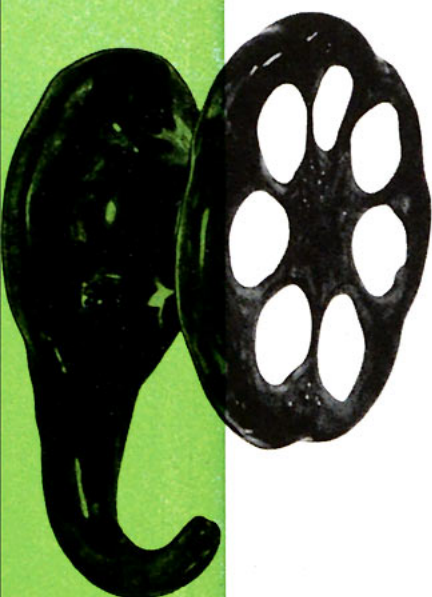
*Below: Ceramic stoneware bird by the late Guido Gambone of Florence.
Right: Vase by Giuseppe Civitelli of Rome.*

CITIES: MILIEU FOR THE MODERN

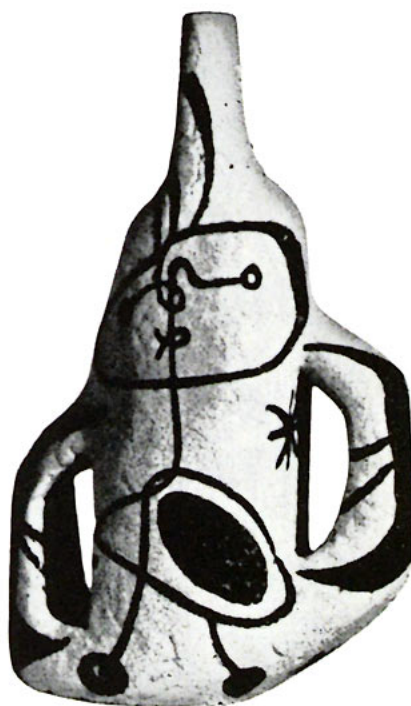


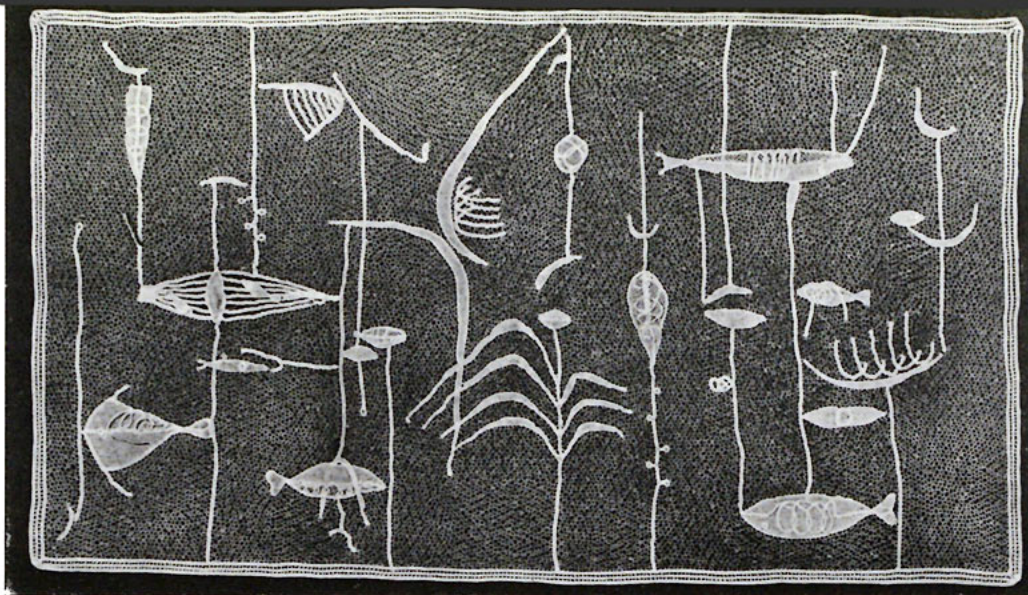


Decorative panel print by painter and designer Scanavino in red, blue, green, yellow, gray, and brown on fabric of cotton warp and flax weft, produced in limited edition of 200 by the textile firm MITA in Genoa.



*Far left: Ceramic doorknob by Gabbianelli of Milan.
Left (top to bottom): Ceramic bowl by Giuseppe Mazzotti of Albisola Mare, Savona; printed satin upholstery fabric by Enrico Prampolini of Milan; purple, red, and clear blown glass flask by the late and great Venini of Murano. Below: Vase from the State Institute of Ceramic Art at Faenza near Ravenna.*



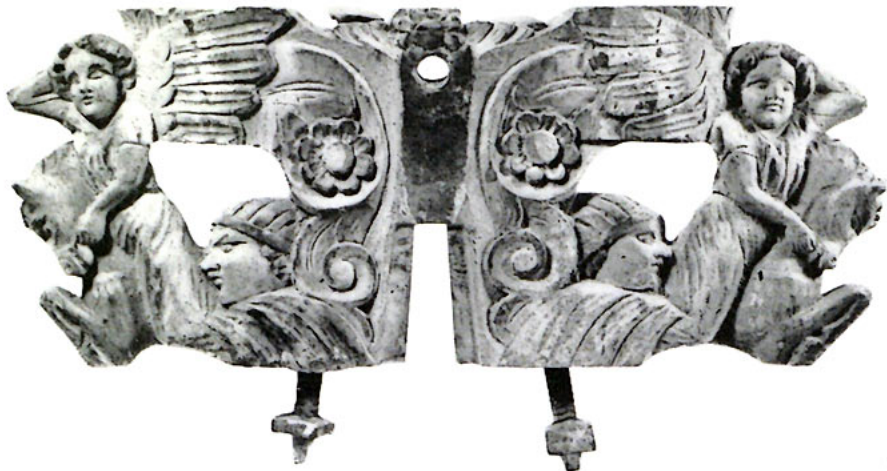


*Embroidered lace table centerpiece by Germana Cattadori of Orvieto.
Below: Cast silver candelabrum, 12" high, by Franco Cannilla of Rome.*





Left: (top) Apse of cathedral at Monreale, in outskirts of Palermo, built by Sicilian craftsmen over a period of some 50 years and completed in 1174, one of the best preserved Norman edifices that exists in the Mediterranean; (bottom) shelves of 17th century apothecary's shop lined with faïence-type ceramic jars, called Sperlinga ware, recently discovered intact behind a wall in one of Palermo's palaces.



Sicily

At a crossroads in its history, Sicily is ebullient in land reforms, industrialization, drastic changes in its age-old customs. The cities, gutted by time and war, are being turned into commercial cores of modern efficiency. The peasant—column of solitude, stolidity, and reaction, vigor and courage—is becoming more and more aware that life on the arid yet civilized earth of Sicily is his only hope and resolutely goes about using all available means, governmental or other, to better his lot. The legal obstacles of emigration, as well as apprehension of the terrific effort required to divorce one from his native though impoverished land, has slowed down the enterprising peasant's drive to turn his back on the sun-parched, avaricious soil of his birth. The peasant, to this writer who has visited more than once the dramatic land of Sicily, seems a changed man today. His desire to remain and fight it out against the elements, man-made and otherwise, is the salient aspect of this Sicilian change.

In the light of this transformation in process, an investigation of the creative handcrafts is not easy. The multiple desires of the Sicilians, in general, leave the specialist in the arts somewhat aghast. They are more interested in emphasizing a modern tenor of living than in defining a craftsman's stance—creative yet static, complementary to society yet individual in its invention. Sicilian craftsmen want either to bridge the gap between the object and the public through straight commercialization or by being, as one craftsman said, "Giotto drawing the first sheep." Thus, the paradox of the craftsman today in Sicily, an island culture with long if no longer strong roots in the crafts, has its counterpart in the situation of the craftsman today in the U.S.A. The moment he proceeds toward the city, through the various official channels (Ente Nazionale Artigianato Piccole Industrie) that guide the artisan's products to the big commercial centers of the island and mainland Italy, he immediately becomes aware of the necessity not of becoming a real craftsman, but of becoming the boss of a going commercial enterprise—say of ceramic perfume bottles on a semi-industrial basis. This approach has kept the hands, if not the best minds, busy in the various governmental artisan schools established here and there. Accent is on the teaching



Top left: Carved and painted wood underaxle from Sicilian "carro" (cart), between 50 to 100 years old. Above: Popular contemporary puppet, 40" high, depicting Negrô Madonna of Syracuse. Left: Short carved wood spindle from panel of Sicilian cart, used to fasten load.





of semi-production rather than on the forceful, creative invention that defines a culture.

There are the contradictions, however, and these, as usual, offer the most fruitful and rewarding in Sicilian crafts—the fantastic, painted, embellished marzipan sweets; the cart, illustrating the epic of Roland on the painted panels, and its proud horse with spangled and feathered trappings; the thirst-quenching *acquarolo* (water boy) and his decorated stand painted with stars and dolls of yellow, red, and white. All this shows the strident desire of the Sicilian to allow color, form, and pageantry to enter his everyday living.

The story of Sicily's ceramics is the story of western Europe itself. For almost a thousand years it is impossible to ascertain (from the fourth or fifth centuries to the sixteenth century) the mark of a Sicilian ceramist on his ware. Hegemony meant products sold to the vanquished, and so the Romans, the Arabs, the Spaniards, in succession, imposed their ceramics upon the Sicilians, cutting them out of the market with iron-like protective measures. The distance that separates the Sicilian from his magnificent art objects of the *Sicula* period is the same that separates the modern Greek from the time of the first kings of ancient Greece. And even though the great ingenuity of the successive conquerors of Sicily has left lasting landmarks, only the rude power of the conscript Sicilian mosaicist or stonemason continued to show power of survival. Astounding in beauty, only one example—the Norman-Gothic cathedral at Monreale—is more than sufficient to stress this continuity of creative power.

The faience-like character of modern Sicilian ceramics is the result of this decline in Sicilian history. The first "modern" ceramics in Sicily bearing marks of the artisan have inscribed dates of not earlier than the second half of the sixteenth century. Kilns were established by local baronets under man-

date from the Bourbon administration. This feudal business enterprise paid craftsmen to turn out imitations of mainland Italian and French objects. With his own characteristic, vigorous thrust, the Sicilian peasant-craftsman transformed the import and made it his own. Sicilian pottery has a direct sculptural sense and a love for strong, basic colors. This vigor, however, does not change basically the classical design of the faience vase. Whatever change takes place is noted in the crudity yet force of the modeling and in the intricate story-telling paintings of scenes of the saints. The vase, however, appears to be insufficient to hold the artisan's interest; it tends to become an apse or a church wall rather than a disciplined, well turned object. The artisan today appears to want to take over where tradition is hampering him, and this marriage of conflicting, expressive needs strikes the observer of Sicilian pottery—disdain for the past, yet continuity.

In contrast to the traditional approach, there is the "modernistic" school of thought. And it is here that the same vanity that prompted the Sicilian baronets five hundred years ago to embark on the French or faience commercial venture has thrust itself on the ceramic decorations of "modern" bars and cafés throughout the peninsula. This tendency is one that makes Picasso as commonplace as your salt shaker and cubism a kind of Egyptian gardens. There are exceptions. The artisan school at Grammichele, directed by Libertini, has a nucleus of young artisans genuinely searching for new expression that will engage and satisfy the formidable technical knowledge of Sicilian craftsmen. For example, with the collaboration of local peasant-ceramists and the village blacksmith, Libertini and his students created a couple of welded steel abstractions which stand proudly in the public square—a tribute to the local Esso dealer—as monuments of their faith in renewal.



Above: Group of contemporary terra-cotta ceramics with bottle-green glaze by craftsmen of Collesano, one of the pottery centers of Sicily.

Opposite page: (top) Contemporary terra-cotta oil lamp from Caltagirone;

(bottom left) contemporary unglazed terra-cotta water jug; (bottom right) Secula amphora, dated about 750 B.C., with red earth color design on natural terra cotta.



Sugar dolls made for All Saints Day representing mythological, legendary, and romantic characters.



Above: Hammered iron decoration on axle of Sicilian cart.
Left: Wire bird cage from Palermo.
Below: Painted sideboard of Sicilian cart depicting episode in story of Orlando Furioso.



The difference between the artisan school at Grammichele and others—say Caltagirone, for example—lies in the size and depth of the venture. Caltagirone has had a ceramics school for more than half a century. It is the follow-up of a local tradition that goes back to the sixteenth century when its vivacious ceramics market supplied objects, jars, vases to the entire island. Its contemporary work is accomplished and, though traditional and lacking in original thought, constitutes the most important artisan school on the island. Although the local government of Sicily has shown its main educational interest in Caltagirone, it has unfortunately shown little insight into the cultural and actual problems of developing the personality of the artisan, and the school is already in itself a chain store smacking of obstinate repetition, ruled by merchandising and profit values, to the detriment, naturally, of whatever creative qualities may exist within its austere walls. With this commercial approach to society, the school has prepared the artisan for an overcautious life of cultural servility. A Sicilian death of the traveling salesman.

The more rich areas of Sicilian crafts are still to be found, however, in the popular strata of the folklore—in, namely, the religious holidays and the undying craze for the chivalrous representation of the stories of Orlando Furioso and his courageous fight against the infidels. These manifestations of the crafts are to be seen mainly in the Sicilian cart, which still shows a vigor and desire for survival. Woodcutting, painting, and ironwork find almost entirely their ultimate expression in the famous *carro*. True, the little motor truck is rapidly gaining on the horse cart, but at least one example seen was a truck painted in the gay, festive colors and designs of a traditional cart—a surprising object, indeed, and showing a continuity of decorative desire, notwithstanding industrialization and mechanization. The same decorative desire was seen in the painting of a peasant's motorcycle. But these may be the succumbing relics of a fervid tradition.

To the peasant, however, the horse is probably as eternal as the earth and the sky, so still in great numbers he returns to the *fabbro* and the cart maker to have a carved axle or sideboard replaced or to make a new cart, just like the old one, but with possibly a new narration, even contemporary, depicted on the panels. The little wrought-iron work that one sees in Sicily is found exclusively in these carts and is of notable quality, though simple in technique. On the cart, however, paint embellishes its totality, and even the wrought-iron underaxles are painted with gaiety. The price of a good cart, though, around five hundred dollars, is bringing the peasant to consider seriously other means of transportation—or even the elimination of the traditional artisanship that once created a holiday for the proud possessor of a *carro*.

By contrast, the painted sugar dolls made for All Saints Day are within reach of the sweet-toothed Sicilian, and some veritable art objects are to be seen in this strangely pagan craft. Bold in subject matter, these dolls are more like burlesque queens. Here the Sicilian has his most contemporary and biting revenge for self-expression, culminating in the ritualistic engorging of the admired object itself.

The puppet makers are the more noble cousins of these furious cook-craftsmen, and although steadily losing ground to other forms of entertainment the puppeteers still hold sway in the more popular sections of Palermo. The modern puppets are very *spiritoso* and enter into the picture somewhat as Lenci dolls of today. But the old puppeteer of the Furioso stories still reigns supreme over the popular imagination, and the beauty of his famous knights—Orlando, Ruggero, and Charlemagne—still unsurpassed in splendor, recalls the Sicilian to his chivalrous duty as a noble spirit. The stories are told in serial form, and the public knows its star puppets as well as Clark Gable or Marilyn

Monroe, acclaims them, and asks for encores. The puppets, weighing as much as 60 pounds and standing over a meter high, are crude in their movements but maintain a quality and dignity in their show performance that is unsurpassed anywhere puppets survive today for an enlightened public. The armor of these puppet-knights is handed down through the generations and is a glowing array of nickel, copper, and feathers. The heads of the older puppets are of painted wood and are perfect for the hard-hitting jousts that take place at least a few times each evening between cavaliers and Saracens.

This spectacle seems to keep alive the aggressive popular spirit of the Palermitano, and though modernization is seemingly out of the question, this craft provides an authentic outlet for the people who may even see in the bandit Giuliano something of their love for a peculiarly Sicilian revenge on stagnation and sweat—a Don Quixote, if you wish, capable of vast desires for breaking out of the ordinary.

The extended hand of the artisan toward any possible niche or crag on which to hold, to keep from tumbling into the abyss of unemployment and consequent suffering, has constantly pursued the crafts in Sicily. In this sense one must truthfully say that the governmental interest, however curtailed it may be at present and whatever its limitations, has proved fully justified. Religious institutions continue other facets of Sicilian crafts and, especially in the field of weaving and knitting, use their organizations to the fullest extent. Young girls line up at the looms and worktables with the desperation of brides-to-be working at their dowries, and the resultant effort is of slavish and monotonous beauty tradition. This happens at the convent of Isnello, near Palermo.

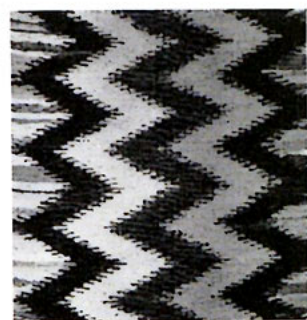
The rugs woven at Erice have more life, however. Various groups there, including some layman organizations—i.e. Istituto Cooperativa Artigianato Popolare, a local cooperative specializing in rather crude rag carpets—and other religious "schools," work together almost indiscriminately, all using the same primitive geometric motifs. Some of the richer families in Trapani commission carpets, and, at least in the case of one group working at Erice, Leger-like carpets were commissioned in raw wool. These examples were well woven and the color schemes showed a dedication to the craft that would merit greater efforts in this direction. However, current schools for weaving indicate an increasing disinterest in the finer woven wool rugs and hangings, possibly because of the economic situation and the lack of a well directed working body.

But the transformative process has only begun, and the observer finds good reason, by virtue of Sicily's astounding past and ever present vigor, to think the craftsman and the public will again demand hand-touched objects that convey the spirit of freedom rather than the "almost reformatory" of faïence motifs or *arte modernistica* that cue up on the governmental school racks. The culprit in this case, of course, is not only the master but also the slave. Lack of incentive, unemployment, and self-hatred for being displaced in history make the young Sicilian artisan the breaker of his own pots. Pride in one's earthenware means, first, love for one's own soil—such as can be seen in the early Sicula pottery and clay ware. But the centuries have filled the *quartara* jug to the brim with disappointments and tragedy, and only the noise of its cracking wide open are music to the plastics-inclined Sicilian.—STEPHANIE TATARSKY AND SALVATORE SCARPITTA [On her recent trip to Sicily, Stephanie Tatarsky received valuable assistance from Girolamo Manetti-Cusa, architect, Professor Benedetto De Lisi, sculptor, and S. F. Flaccovio, editor, in research for the article.—Ed.]

Stephanie Tatarsky is a painter and a writer working in New York City. Salvatore Scarpitta, also of New York City, is a painter who has spent a number of years in Italy.



Puppets, 50 to 100 years old, hanging on rack outside Pitré Museum in Palermo.



Above: Detail of rug by weavers of Erice. Left: Welded iron and ceramic statue in public square at Grammichele.



Above: Bow of modern fishing boat with painted "Eye of God" and seahorse decoration. Left: Contemporary copy of historical puppet. Below: Contemporary faïence-style flower pot, head of Norman queen, on balcony railing of ceramics school at Caltagirone.





Top to bottom: In Naples, a future cameo craftsman begins the learning process by watching; in Palermo, a young jeweler brings her work to the market place; in Venice, beadwork.

THE FACE OF CRAFTS IS EVERYWHERE

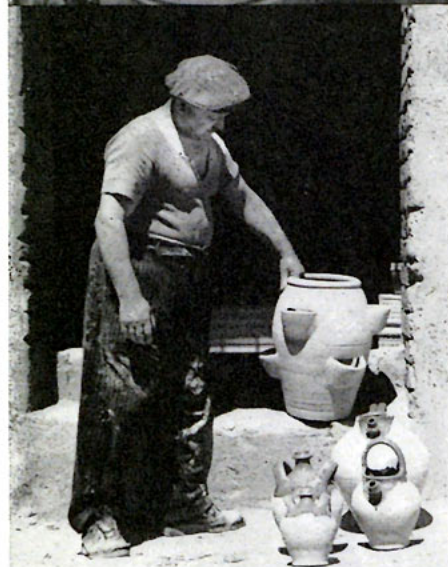
Production of the incomparable Venetian glass, Italy's most active export trade, takes place on the island of Murano at its many fine factories which include the famed Venini, Seguso, Poli, Barbini, Barovier, and Toso. Here the age old apprenticeship system is still the practice; young apprentices do all preparatory work and assist master craftsman in the final forming of the vessel.



Traditional women's crafts are produced directly from the home. Top to bottom: in Florence, lacemaking; in Assisi, embroidery; in Sardinia, basketry.

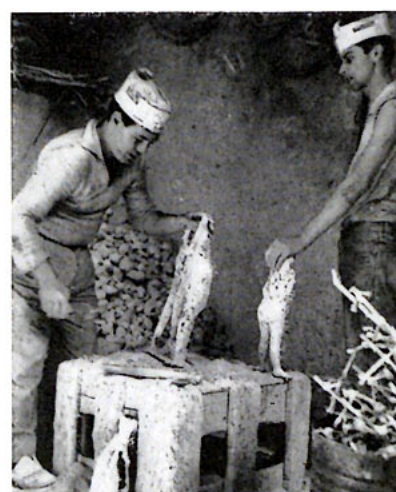


Cart makers of Sicily still build new carts and repair existing ones with help of school boys. The younger men are busy with more modern occupations.



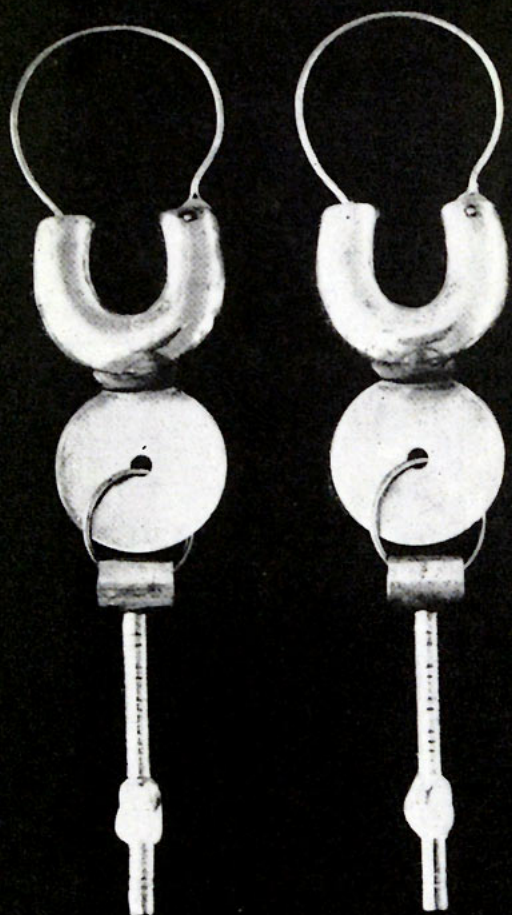
The potter, most popular of Italian craftsmen, is appreciated by his own home market. He turns out both wares for use and "art" pottery. The average Italian family takes pride in owning good pottery and is willing to pay high prices for it.

To watch a foundry artisan today is to marvel at his sure knowledge and unfailing instinct born of Italy's 3000 year tradition of lost wax bronze casting. Photos below and right were taken at Fonderia Flli. Nicci in Rome. Below (top to bottom): Sculptors David Slivka (right) of U.S.A. and Mirko (center) of Rome discuss wax formulas with foundry owner Nicci; mold makers prepare glue molds of original wax sculpture as safeguard against loss of original during casting process; master craftsman Ottello studies wax sculpture to determine where to place network of gates and vents for pouring bronze melt.



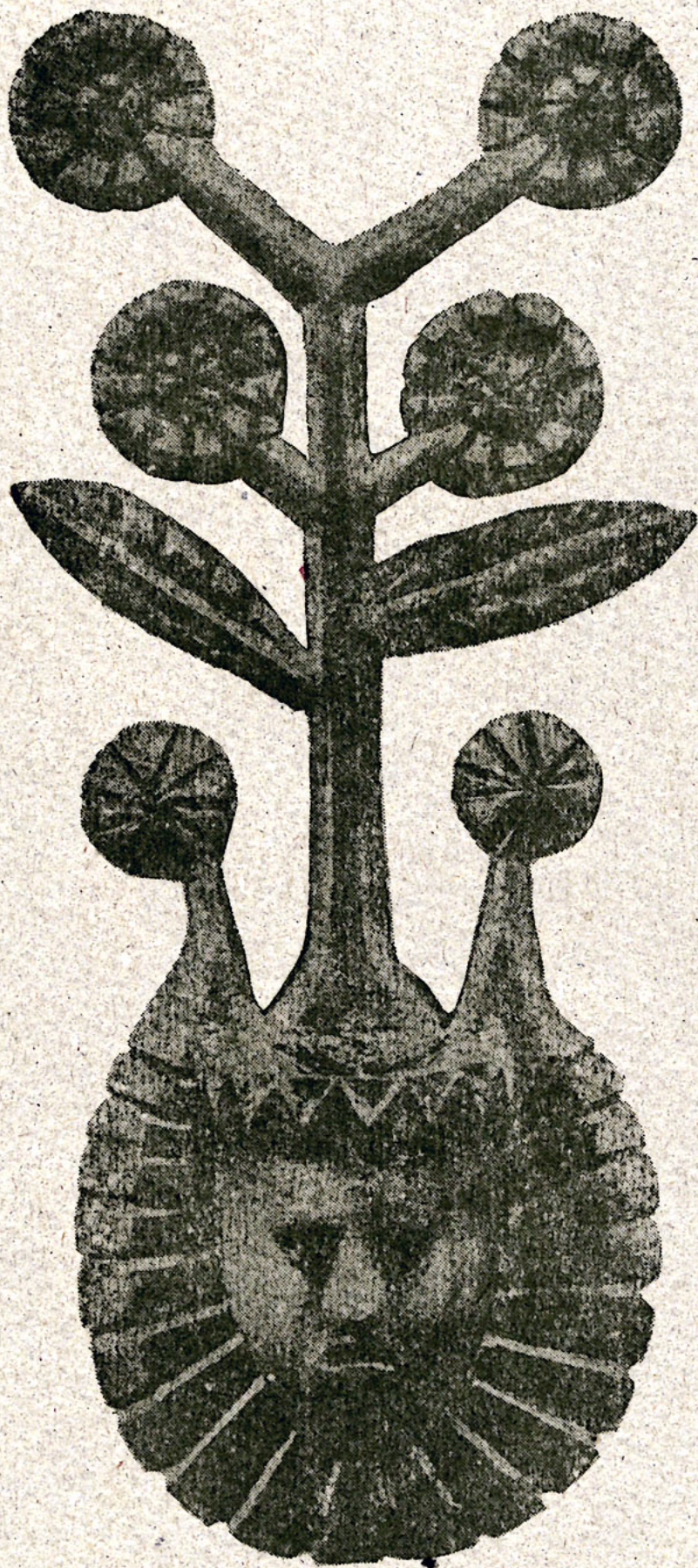
Top to bottom: Nicci applies investment mold over gated and vented sculpture; foundry man builds wall of plastic silicate investment mold around wax piece which will melt out leaving negative form for molten bronze to fill; after the bronze has been poured and casting cooled and hardened, investment mold is broken away and gates and vents cut off; foundry craftsman and apprentice pause for a photograph.

VANISHING ART OF THE FOLK



Top: Gold earrings from Lazio.
Above: 19th century molded glass candleholder.

Carved wood spindles
from Calabria.



Holy water fount in wood from Trevi.



BOOKS

The following books on Italian crafts, art, and architecture—including a few exceptionally beautiful volumes on the cities and provinces of Italy—may be valuable additions to the reader's library. Books published abroad can be obtained from George Wittenborn and Company, 1018 Madison Avenue, New York City.

ARTE FUNERARIA D'OGGI, R. Aloï, distributed by Marcello Maestro, New York

ARTE POPOLARE ITALIANA, Paolo Toschi, Carlo Bestetti, Rome
CAGLIARI NELLE SUE STAMPE, Luigi Piloni, Editrice Sarda, Cagliari
CAPOLAVORI DELL'OREFICERIA ITALIANA, Filippo Rossi, Electa Editrice, Milan; published in English as ITALIAN JEWELLED ARTS, Harry N. Abrams, Inc., New York

FIVE CENTURIES OF ITALIAN MAJOLICA, Giuseppe Liverani, McGraw-Hill Book Co., Inc., New York

FONTANA, G. Giani, distributed by Marcello Maestro, New York
FORME NUOVE IN ITALIA, edited by La Triennale di Milano and Compagnia Nazionale Artigiana, Carlo Bestetti, Rome

IL CARRETTO, Salvatore Lo Presti, S. F. Flaccovio, Palermo
IL VETRO DI MURANO, A. Gasparetto, distributed by Marcello Maestro, New York

ITALIAN MAJOLICA, Peter Nevill, Spring Books, London
ITALIAN PORCELAIN, Arthur Lane, Faber and Faber, London

ITALIAN STAINED GLASS, G. Marchini, Harry N. Abrams, Inc., New York
ITALIAN VILLAS AND PALACES, Georgina Masson, Harry N. Abrams, Inc., New York

ITALY BUILDS, G. E. Kidder Smith, Reinhold Publishing Co., New York

JEWELRY AND AMBER OF ITALY, Rodolfo Siviero, McGraw-Hill Book Co., Inc., New York

LA CERAMICA IN ITALIA, Hugo Blättler, Aristide Palombi Editore, Rome

LA PORCELLANA DI CAPODIMONTE, Elena Romano, distributed by Marcello Maestro, New York

LE FONTANE DI ROME, Cesare D'Onofrio, Staderini Editore, Rome
L'ITALIE ET SES MERVEILLES, Jacqueline Bernard, Librairie Hachette, Paris

MICHELANGELO, Ludwig Goldscheider, Phaidon, distributed by Doubleday and Co., Inc., New York

MOSAICS OF ST. MARK'S, Ferdinando Forlati and Pietro Toesca, New York Graphic Society, Greenwich, Connecticut

OLD VENETIAN GLASS, Karel Hettes, Spring Books, London
PIER LUIGI NERVI, Ada Louise Huxtable, George Braziller, Inc., New York

RAVENNA MOSAICS, Giuseppe Bovini, New York Graphic Society, Greenwich, Connecticut

ROMANESQUE ART IN ITALY, Hans Decker, Harry N. Abrams, Inc., New York

SEA AND SARDINIA, D. H. Lawrence, Doubleday and Co., Inc., New York

SMALTI DI DE POLI, Gio Ponti, Edizioni Daria Guarnati, Milan
TESSUTI D'ARTE ITALIANI, Antonino Santangelo, Electa Editrice, Milan

THE CATHEDRALS OF ITALY, J. W. Franklin, B. T. Batsford, Ltd., London

THE GOLD GLASS COLLECTION OF THE VATICAN LIBRARY, Charles Rufus, distributed by Marcello Maestro, New York

THE MOSAICS OF MONREALE, Ernst Kitzinger, S. F. Flaccovio, Rome
THE STONES OF FLORENCE, Mary McCarthy, Harcourt, Brace and Co., New York

THE VATICAN, Jerome Carcopino, Harry N. Abrams, Inc., New York
VENICE OBSERVED, Mary McCarthy, Reynal and Co., New York

CRAFT HORIZONS check list:
ITALIAN CERAMICS AND CERAMIC SCULPTURE, Joan Jockwig Pearson, July/August 1956

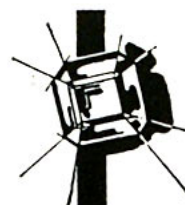
JAPAN, FINLAND, ITALY, Rose Slivka, July/August 1956
MELI, Joseph Pugliese, November/December 1958

RAVENNA'S MODERN MOSAICS, Professor Giuseppe Bovini, January/February 1960

SALVATORE FIUME'S COMMEDIA DELL'ARTE, Marilyn Silverstone, July/August 1958

VENETIAN GLASS, Bard Clow, July/August 1956

Opposite page: Detail from mosaic in Ravenna's Sant'Apollinare, San Vitale, completed in the 6th century.



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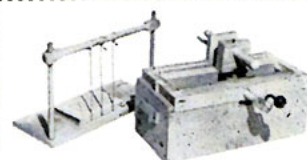
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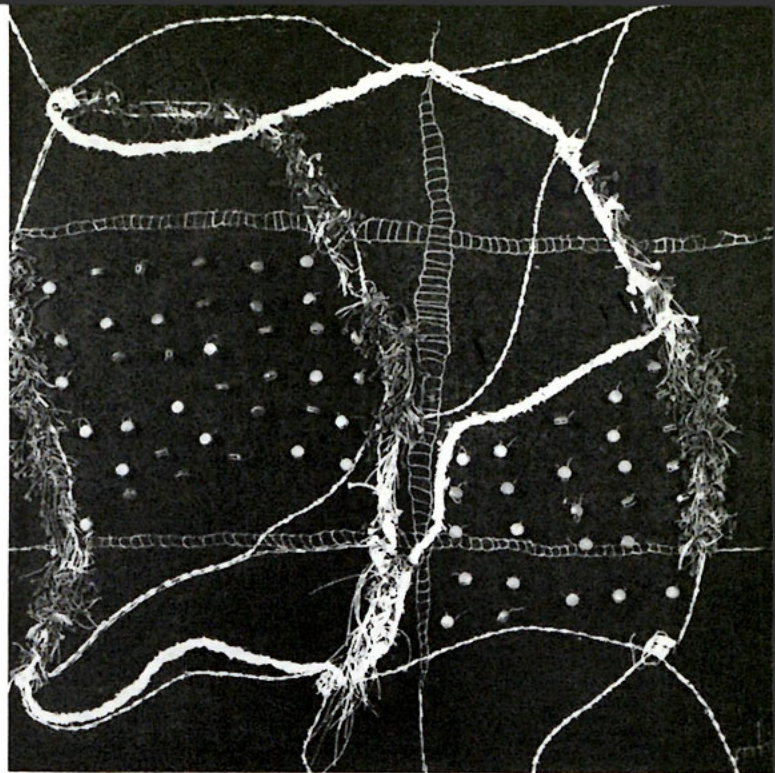
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EXHIBITIONS



Embroidered wall hanging (above) by Mariska Karasz, 21" x 21", and group of stoneware pots (left) by Katharine Choy, in retrospective exhibition at Museum of Contemporary Crafts, New York City.

KARASZ-CHOY February 17-March 19

On entering the retrospective exhibition of the works of potter Katharine Choy and embroiderer Mariska Karasz, at the Museum of Contemporary Crafts in New York City, the first sight is a large stoneware pot from which a young tree spreads its branches toward an embroidered hanging whose subject, though titled otherwise, is also distinctly tree-like. Intentional or not, this suggestion of a meeting brings the work of these artists thereafter into a harmonious, handsome show of volume and line that is visually satisfying.

Mariska Karasz's was a concentrated, intense interest in texture and color. Every conceivable yarn is in evidence, including a few surprises like clothesline, "Fossils," packing twine, "Ropes on Red," and weaver's warp ends, "Black Linen and Lead." A large hanging entitled "Transcendence" is a veritable dictionary of yarn types. In her work the needle's movement fixed the yarn in "stitches" which lost the traditional meaning of the word. Sometimes they are so large as to seem magnified, and again they secretly support a resisting fiber which demands its own path. There is a patience in this work that devalues time in the Eastern sense, and can only be explained by love. This love communicates and is not accidental.

Katharine Choy's ceramics show a startling transition in a relatively short, concentrated ten year period. Though her interest in form followed logical development, the surface of her pots went through drastic transformations. From the early, rather dry, geometrically decorated blue and white pieces to the last lavishly calligraphic earth tones, there is tremendous distance and accomplishment. The earlier pieces suggest forms clad in ordered robes, but the later ones expose the flesh. Often the surface is gently textured with subtle scratches or lightly stamped with small molds, but it

is always tactually tempting. Her colors pass through thoroughly competent celadons and reduction reds, but the feeling persists that her personality emerges fully with the budding pot forms in vases and planters which invite contents. The palette of rich, freely painted reds, blacks, browns, greens, and ochres reach a clarity not common in stoneware. These glazes, quite personal, cling to the surface and become fused with it. They rarely cover the entire body, much as a painter sometimes exposes parts of the bare canvas. There is, in fact, in the bulging, tall pieces a definite feeling of paintings in the round as the brush leaves its fresh mark of pattern and texture.

That both these women left us at the peak of their creative output is indeed a loss, but they bequeathed a body of work and ideas whose germination will see flower in the many with whom they had contact.

—OPPI UNTRACHT

BOOKBINDING January 20-February 10

Examples of contemporary bookbinding in which traditional concepts are retained as well as some surprises introduced in the use of new materials and shapes were shown in the Little Gallery of the Museum of Contemporary Crafts, New York City, under the title "Bookbinding: A Medieval Craft in the 20th Century."

Some 38 bindings by 28 artists were on view, among which the innovations of Mary Reynolds (see *CRAFT HORIZONS*, January/February 1961) were particularly notable. By the somewhat surrealist devices of attaching a thermometer to the end of a book entitled *Un rude hiver* and the use of "U" shaped covers for *Ubu roi*, she introduced a new concept to the bookbinder—a concept which allows the cover to serve not only for the protection of a book's pages but to serve also as a symbol of its content.

Pei-fen Chin and Polly Lada-Mocarski

use motifs which unite rather than separate front from back cover; however, perhaps because it is still the most practical, the traditional front-back-end division of the book is popularly maintained. Working within this discipline, Gerhardt Gerlach employs juxtaposed colors effectively in the binding of a book about Miro, Margaret Lahey and Suzanne Schrag decorate their covers with simple linear patterns, and a lively arrangement of letters of the alphabet on the cover of "Caligrammes" gives a hint of the fanciful character of the work of Florence Walter. All of the books in the exhibition revealed a high level of craftsmanship, both in binding and selection and design of end papers.

Most of the books displayed were bound by members of The Guild of Book Workers, an organization which represents the crafts of binders, restorers, illuminators, and decorated paper-makers.

—ALICE ADAMS

DIRECTORS' CHOICE January 14-February 7

An exhibition with a fresh idea was "Directors' Choice," at the Philadelphia Museum College of Art, Philadelphia (Pa.), where 28 distinguished artists and designers were honored by dean Emanuel Benson and eleven department directors for "significant, creative contributions to their profession." Examples of work by each artist were shown, including pieces by sculptor-ceramists Erwin Hauer and John Mason, weavers Lenore Tawney and Ed Rossbach.

Erwin Hauer, who is presently in Mexico on a Fulbright grant, uses his sculpture and design training to create unique cast concrete walls which, according to William Parry, director of the College's Dimensional Design department, "have lift and grace and fluid lines of force that make rich play with space and light." Pomona College's John Mason (see *CRAFT HORIZONS*, May/June 1960) was represented by his large-scale

ceramic sculpture and reliefs, both of which present a vigorous challenge to ceramic clichés. Modeled, kneaded, caressed, his giant forms have a raw power—somewhat like 20th century Stonehenge memorials.

The two weavers have their own kind of courage. New York's Lenore Tawney works with single weave, understated color, and austere design toward poetic images inspired by seaweed, clouds, birds. Ed Rossbach, now on the staff of the University of California in Berkeley, uses bold color and geometric designs in his silk, linen, and wool fabrics with the insights of a painter. About his work Jack Lenor Larsen, director of the College's Fabric Design department, has stated: "Unlike Lenore Tawney, who moves within the unlimited confines of a personal style . . . Ed Rossbach tackles many aspects of weaving . . . in a boundless, uncharted, non-commercial area . . . His work has the unadorned conviction, the intense unity of an axe, a pyramid, an Apache basket . . . Usually there is in his weaving a meaningful secret, a structural innuendo that makes it art." —GERTRUDE BENSON

IMPERIAL EXPOSITION January 17-27

A collection of the enamel arts, selected and arranged by the ACC, was exhibited together with 1961 Chrysler Imperial automobiles in the Salon of the Chrysler Building, New York City. Idea behind the show, according to Mrs. Vanderbilt Webb, chairman of the board of the ACC, was "to bring about a greater understanding of craftsmanship and its practical relationship to American industry." Although the connection between an exquisite Japanese pique-à-jour bowl and the Le Baron cloisonné enamel medallions that adorn the line of Imperials seemed strained, the show was, on the whole, interesting and effective.

Seventy examples of French, Austrian,

English, Japanese, Russian, and American enamels were exhibited, ranging from 16th century French painted enamel plaques to inventive abstract encrusted enamel on copper "compositions" by contemporary craftsman Dorothy Sturm. There was a hair ornament by Margaret Craver, 19th century Russian cloisonné spoons, a free-standing mobile sculpture by Earl Pardon. The contemporary pieces varied in their level of creative imagination, but the craftsmanship was uniformly excellent. —GLORIA FINN

NEW YORK ANNUAL January 27-February 17

The third Annual of the Artist-Craftsmen of New York, confidently forecast as "Current Craft Perspectives," was assembled with a score of artists in New York and adjoining states unexpectedly blizzard-bound. If not the ambitious survey planned, the skillful display at Cooper Union Museum of the work of 118 members was remarkable for its excellence—the best show so far.

Screening the over 300 submissions was a jury composed of two craftsmen in each category voting with a distinguished non-member. Jewelry and metals, as well as sculpture, were judged with the noted sculptor Lu Duble; Elizabeth Holmquist of Bonniers acted on both the ceramics and the enamels and glass juries; and Calvin Hathaway, director of Cooper Union Museum, replaced a weather-delayed expert on textiles and needlework. From their 230 selections, six pieces were singled out by a committee from the Artist-Craftsmen's governing board to receive Awards of Merit for outstanding craftsmanship.

A magnificent and proportionately large collection of almost 50 items of jewelry was often breathtaking in splendor and skill, with the elegant fluidity of many pieces reflecting *Art Nouveau* influence. A mat gold ring of two curling leaves won the award for newcomer James Schwabe. Examples of an increased use of gold were Adda Husted-Anderson's collar of tiny rectangles centered with aquamarines alternating with squares set with diamonds; Irena Brynner's baroque bracelet bearing ovals of rutilated quartz. Ted Lowy's diamond-set trifoliate pin. Intriguing necklaces included Irene Stuchell's "question mark" of silver with a garnet, Maxwell Chayatt's detachable tigereye drop enclosed by a horseshoe shape on silver links, Kuniyohi Okanobori's dainty clay triangles glazed in olive, aqua, or white.

The skill of silversmith Hans Prehn gained

the metals award for his plain rectangular box. Strong competitors were Kurt Matzdorf's candleholders borne on four crescents, Muriel Turoff's finely detailed spice box, Herman Roth's inviting relish dish and condiment spoon.

A refreshing variety of materials marked the 30 sculptures, with the award going to a rectangular framework of welded nails decorated with metal leaf and color by jeweler William Bowie.

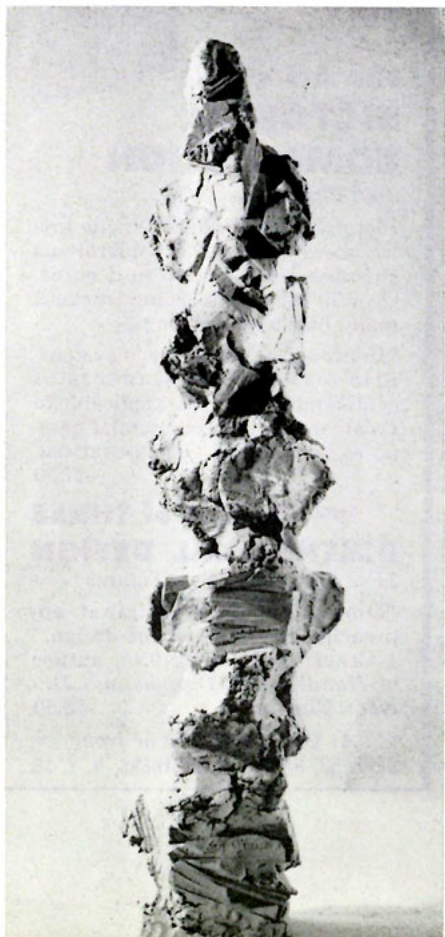
Among the ceramic sculptures were Margot Kempe's dark star-crowned supplicant, Sophia and John Fenton's Haniwa-styled "Group," Suzanne Pushman's tranquil "Ram."

A frieze of glass fragments fused with enamels on Kaye Denning's panel secured the award from a field of 39 radiant enamel and glass entries. Prominent among these were Ray Coleman's brilliant "Abstract" panel, Elaine Kazan's cut-outs of "Magi" set against weathered wood, Oppi Untracht's brass rimmed bowl in luminous colors.

Glass included an intricate divider of small fused panels by Dorothy Larson, a mosaic by Mariette Bevington, Maurice Heaton's laminated ashtrays.

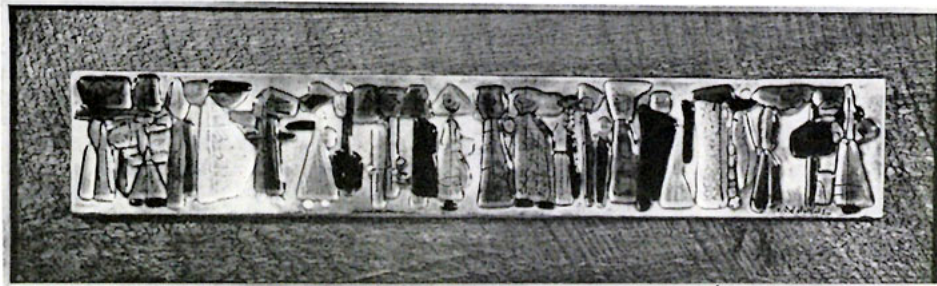
Modest in size and with many fine potters missing, the ceramic section of 67 pots and plaques was a generally conventional array of attractively glazed familiar forms showing more skill than expression. Despite potters of quality, much of this collection implied a cautious submission of the acceptably reminiscent and was hardly a true sample of either personal or local vitality. An individual approach was seen in a round table of earth-toned tiles by Lewis Krevolin and Elizabeth Constantine, Kenneth Green's "White Flower Arranger" box topped by huddled mushroom spouts, a hunting mosaic, "Dream," by Alexandra Kasuba. Notable effects among the many bowls were the autumnal shading of an orange glaze by Marjorie Walzer, Esther Perry's dramatic flowing of black on oxblood glaze, Doris Klein's adroit dribblings of turquoise glaze on scored brown clay.

The textile award went to one of Kate Auerbach's ethereal entanglements of myriad strands in cloud-like drifts of color. Among the 26 competing entries were a lush rug in glowing hues by Edward Chandless, "rya" rugs by Elaine Bohm balancing vivid and smoky tones in bold geometric motifs, a blind in white and natural textures of bamboo, jute, rayon ribbon, and lucite by Kjeld Juul-Hansen. —DIDO SMITH

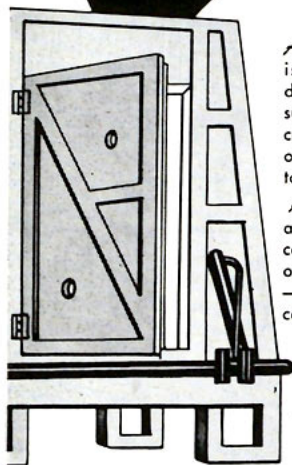


Left: White ceramic stoneware sculpture by John Mason, 5½' high, in "Directors' Choice" exhibition.

Below: Fused glass and enamel on copper panel by Kaye Denning, Award of Merit winner in New York Artist-Craftsmen show.



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EXHIBITIONS

WOO-JONES January 5-10

Two American potters, Marie Woo and Jan Jones, both from Michigan, recently participated in a six-woman international exhibition of ceramics in Tokyo at the Mitsukoshi Department Store. Department stores play a major role in arranging contemporary art exhibitions in Japan, and this was the first time that Mitsukoshi, Tokyo's largest, had presented a show of pottery by foreigners. The exhibition was greeted with enthusiasm by press and visitors alike.

Marie Woo's contributions were from work done with Toyo Kaneshige at Bizen and Koichi Tamura at Sano, Tochigi. Jan Jones' pots were from work completed in Kyoto under the tutelage of the Mingei potters Takeichi Kawai and Tsunezo Arao. The other ceramists represented were Graziella Diaz de Leon of Mexico, Cecily Gibson of Australia, Helen Sadur of South Africa, and Kyo Tsuji of Japan.

JOHN GLICK January 25-February 13

Soft, dark tonalities dominated the exhibition of pottery by John Glick at the Artist Market in Detroit (Mich.). Some 68 pieces were shown—small bowls, tea sets, casseroles, covered jars, large platters, vases—all embodying the subtle variations in color and texture characteristic of this young artist's work.

In his stoneware vases Glick has arrived at a new shape. Using large, simple forms, he has incorporated a cubist sense of transparency by cutting away sections of the outer form to expose interior planes and cones. In his new casseroles he has eliminated handles but not their function, shaping the base to allow hands to grasp the lower surface while the pot is at rest. Several of his tea sets use an incised design to make their forms more vibrant. The natural thinning of the black overglaze exposes a brown underglaze at the edges of the cut design which complements and enriches the inventiveness of the pieces. —ROBERT BRONER

WINIFRED HOLT January 11-February 5

An exhibition of stoneware pots and fountains by Winifred Holt was held at the Albany Institute of History and Art, Albany (N. Y.). Work shown was completed during the last two years by the Delmar (N. Y.) ceramist, and included four fountains for indoor use equipped with recirculating pumps. Two were humorous and playful, while the other two were more seriously sculptural. Of the latter, one derives its form from an ancient stone circular stairway, the other, from bursting seed pods.

ART ROTHENBERG January 3-13

A one-man show of 24 ceramic tile paintings by Art Rothenberg was held at the Walt Whitman Gallery of Hofstra College, Long Island (N. Y.). According to the catalogue, "His ceramic paintings are worked on bisque tiles with underglaze ceramic colors that achieve their ultimate richness when glazed with clear majolica and fired in a kiln. . . . Since the materials employed are highly absorbent, the first application of color cannot be later revised. There is, therefore, a certain finality in the ceramic artist's approach to his subject matter."

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Ceramic vases in brown and terra-cotta colors, 24" high, by William Daley in one-man show at Pace Gallery, Boston (Mass.), December 5-31.

THREE CRAFTSMEN January 5-21

An exhibition of work by faculty members of Pennsylvania State University entitled "3 Craftsmen" was presented in the gallery on the University Park campus. Kenneth Beittel and Edward Mattil, both of the Department of Art Education, exhibited stoneware pottery and hooked rugs, respectively, while David Van Dommelen, of the Department of Home Art, exhibited wall hangings. Beittel's stoneware takes the shape of forms from nature into which a gentle humor is injected at times. Mattil, head of his department, showed utilitarian rugs in sparkling colors and arresting compositions. Van Dommelen's wall hangings, employing the techniques of both stitchery and sewing machine appliqué, give the impression of being "paintings" in yarns and fabrics.

CLEVELAND SHOW January 15-February 4

The Annual Faculty Show of the Cleveland Institute of Art (Ohio) this year displayed the most superlative crafts in its history, led off by the intriguing work of jeweler John Paul Miller. Inspired by animal forms, Miller uses his secret process of gold granulation—applying minute granules to surfaces—to achieve his stunning designs. His outstanding piece was a gold bat—pin or pendant—the body formed of tissue-thin layers of gold foil to achieve exactly the loose-skin look of the animal.

The Institute will, later this year, give a one-man show of ceramics by Toshiko Takaezu. For this occasion she presented a number of big stoneware pieces, sometimes painted with cobalt.

Edris Eckhardt's fused glass, in which she has worked for less than a decade, achieved great development. Kenneth Bates' enamels go into softer, more subtle colors than in the past. Jean O'Hara, whom he trained, gouges deep into her metal, fills these spaces with the frit—which seems to protrude like cabochon jewels.

"Elegance," says Frederick Miller, was the aim in his single entry for the occasion—a silver pitcher and spoon. It is an apt phrase, for the piece has an air of restraint and confidence. —MARIE KIRKWOOD

LETTER FROM SEATTLE

by DON NORMARK

"Thirty Years of Potting" was a modest exhibition of work by Francis Ford at the counter of the Frye Museum, January 1-31. Ford is a pioneer craftsman in this region, a man whose tremendous manual skill and advanced technical knowledge is greatly admired. His work as a potter, however, showed little inventiveness, and one was surprised to find it in a museum. The work, arranged in chronological order, displayed increasing technical experimentation and mastery, but there was no corresponding development of design conception and the pieces were all quite prosaic.

Virginia Weisel and Aurilla Doerner, who work together at The Kūln, a studio-shop in Bellevue (Wash.), presented a two-man show in the Little Gallery of Frederick and Nelson department store, January 1-31. The work of both women revealed solid craftsmanship, a fine sense of design, and inventiveness tempered by a knowledge of their market. These were pots looking for a buyer, created by craftsmen determined to earn a living as potters. A delicate olive-green reduction fired porcelain vase by Virginia Weisel and a rough textured, unglazed clay vase by Aurilla Doerner were two commercially oriented pieces that could easily win a place in any juried exhibition.

Harold Myers, Jr., ceramics instructor at the University of Washington, had eight large pieces on display at the Henry Gallery, January 8-February 1. His forms were massive and grotesque, the colors somber, and the slab technique violent. Two of the pieces, "Little Pile" and "Big Pile," were intended as a joke, but the humor was only in the words, and the physical remains—globs and scraps of clay with glaze and color exuberantly suited to the form—were insultingly ugly. Four of the pieces were called vases, a small bowl in the direction of utility, but the overall intention was sculptural—some of the forms unique and inventive, others merely done with abandon. The most successful piece was "Baroque Vase," a handsome, massive thing that was definitely a pot and nearly succeeded as sculpture, too.

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EXHIBITIONS

LETTER FROM LOS ANGELES

by PAUL LAPORTE

Kayla Selzer's ceramic sculptures, shown at the Paul Plummer Galleries, January 2-16, revealed an artist obviously hard at work to find herself. The output is prodigious, including a number of works too eclectic or slightly on the arty side, but also including a solid core of decidedly personal pieces developed from the inherent possibilities of the material. Color is played in a free and contrasting way, adding another dimension to her work. Reliefs in irregular shapes, some of them mounted in groups on a board, were also of interest.

Thomas Ferreira's one-man show at the Long Beach Museum of Art, January 8-29, included a number of small purse-like ceramic shapes—with pierced warts on top—which can be used as vases for twigs and very small flowers. Extremely attractive, they are first-rate examples of hand-sculpture with a practical purpose. Among the thrown pots, one was decorated with a kind of repoussé done from the outside in, the background of the design pushed in to create a texture in contrast to the smooth relief left standing. Aside from an accomplished use of color, however, his other large pieces were less successful, with the exception of some plant shaped pots—one of them using the form of a seed pod while the other was covered with a prickly layer of knarled "thorns."

LETTER FROM SAN FRANCISCO

by YOSHIKO UCHIDA

Working at the California School of Fine Arts, Rita Yokoi produced over 100 bowls, vases, planters, plates, bottles, and sculptured pieces for her first one-man show, held at the Telegraph Hill Gallery, December 4-31. Revealed in this body of work was the fact that craftsman Yokoi—who was co-winner of the 1960 Elizabeth Moses Memorial Award—is a born potter with a native instinct for bringing fresh vigor to form and decoration and an innate ability to produce original statements without resorting to tortuous or overly self-conscious manipulations.

Many of her pieces were partially thrown and then coiled to break the symmetry of the form. Some were combinations of slab and coil; others, such as her plates, were simply pinched into irregular and arresting shapes. The rims of bowls were slashed to create interesting angles; vases were padded or pinched; and the brushwork was a bold and happy complement to the structure of her pieces.

Rita Yokoi is not yet an old hand at potting and is still experimenting to find her best approach. But the fact that in experimenting she reveals such maturity of concept and execution and creates with such vigor and imagination would seem to hold enormous promise for her future.

"Japanese Ceramics From Ancient to Modern Times" at the Oakland Art Museum, February 4-26, was a magnificent, though necessarily abbreviated, survey which displayed the rich, full diversity of Japanese pottery in form, color, decoration, mold, and purpose, from earliest times to the present. Included was a completely intact ceramic sculpture of the Haniwa type—dated 300 to 600 A.D.—some five feet long.

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OHIO ANNUAL January 1-February 26

Sculpture in great variety dominated the 13th Ohio Ceramic and Sculpture Show at The Butler Institute of American Art in Youngstown—open to residents and former residents of the State. Some 85 artists entered 418 items. Juror Thomas Tibbs, director of the Des Moines Art Center, allowed 162 of them to stay, to be skillfully exhibited by Joseph Butler, director of the Institute. The result was somewhat of a hodge-podge, but an interesting one.

Judge Tibbs gave the highest prize, \$150, to "Monument to a Woman," a wood sculpture by Dennis Dorogi. Three \$100 awards went to: Jack Carlton for a metal construction entitled "J.M.S. Temporary Town;" Henry Lin for a stoneware plate; Paul Volckening for a two-foot high "Green-black Bottle."

Awards of \$50 were given for: Richard DeVore's three bowls; Carl Krabill's branch vase; Charles March's cuff links; Phil Makoff's wood sculpture, "Standing Figure II;" Robert Smith's vinyl sculptured "Prophet;" and Toshiko Takaezu's stoneware bottle. All were purchased for the Butler Institute's permanent collection.

"Friends of American Art" and the Youngstown Junior League each gave \$25 to Johnnie Gould and Susanne Groves for stoneware pieces.

Practically all the pottery was true stoneware. Forms and surfaces, except for the entries of Luke and Rolland Lietzke who used fine allover patterns, were extremely simple. Pieces by Volckening were beautifully glazed—especially his prize winner which was striped in soft colors of yellow and mauve. There was little effort toward the many spouted pots of a couple of years ago; emphasis was on the material itself.

Scarcity of enamels was a surprise, especially among the entries from northern Ohio where under the encouragement of the Cleveland Museum of Art's May Show and the Ferro Corporation important work is produced in this media. Many were submitted, few accepted. Kenneth Bates' panels made up of tiny squares suggested Byzantine mosaics. Norman Magden's "Covenant of Truth" was a fine example of cloisonné in glowing purple-blues. Fern Cole was most successful with her bowls.—MARIE KIRKWOOD

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EXHIBITIONS

ARIZONA CRAFTS February 6-26

"The Craftsman as an Individual," theme of the State-wide exhibition in Tucson sponsored by the Craft Guild of the Tucson Fine Arts Association, presented the work of 38 outstanding Arizona craftsmen. In keeping with the theme, the work of each craftsman was grouped as a unit, emphasizing individuality and variety, and the high quality of the show resulted from careful screening by an outstanding jury: Bob Winston, jeweler, formerly of Berkeley (Calif.), but now a resident of Scottsdale; Ken Hayden, Tucson interior designer; Atzie Schiff, enamelist, of Los Angeles (Calif.).

Cash awards were presented to the following: Jim Bacon, Rose and Ernie Cabat, Louise and Charles Clement, Ben Goo, Maurice Grossman, Jean Hopkins, David Sorokin, Elsie Waite, and Berta Wright.

ACC Merit Awards were given for pieces that will be included in the regional exhibition of crafts from the West Coast at the Museum of Contemporary Crafts, New York City, in September. —JEAN HOPKINS

MID-STATES CRAFTS January 15-February 5

The work of 55 craftsmen was on view at the Mid-States Crafts Exhibit held at the Evansville Museum of Arts and Sciences, Evansville (Ind.), selected by judge Duncan Rowe, owner of Rowe's Import Shop in Evansville.

Three Museum Awards were presented. The first award went to Emily Wolfson of Murray (Ky.) for a wall hanging; second award was presented to Annette Schmidt, also of Murray, for a pair of earrings; third award went to David Shaner of Urbana (Ill.) for a set of covered ceramic jars.

Fourteen honorable mentions were presented. They went to Helen Thompson of Terre Haute (Ind.), Karen Mallett of Bloomington (Ind.), Benjamin Whiteside of Carbondale (Ill.), Robin Dustin of Carbondale, Emily Wolfson, Lysbeth Wallace of Hopkinsville (Ky.), Thomas Lyda of Carmel (Ind.), James Wynne of Bloomington (Ind.), Lysbeth Wallace of Hopkinsville (Ky.), Nanene Engle of Newburgh (Ind.), Evelyn Hawley of Evansville (Ind.), Alan Newman of Evansville (Ind.), Larry Britton of Carbondale (Ill.), and Helen Horrall of Mt. Carmel (Ill.).

PHOTO CREDITS: Page 12 (left), 17 (top), 18 (bottom), 43 (top left and bottom), 46 (second down), 50 Ferdinand Boesch; 12 (right), 14 (right) collection of Museo Nazionale G. A. Sanna, Sassari; 20, 49 (left and center) Rose Slivka; 23, 41 (bottom) Oscar Savio; 24 (1, 6, 11, 15, 20) G. E. Kidder Smith; 24 (5), 37 Mercurio; 24 (7) Enit; 24 (12) Gian Sinigaglia; 24 (17), 34 (middle), 35 (top right) Clari; 27 (bottom) Paolo Monti; 28, 30, 31 (bottom left), 35 (bottom) Jacqueline Vodoz; 32 (left) Leonida Barezzi; 33 (left) Farabola; 38 (middle) Pietro Pisoni; 42 (top), 47 (second, third, bottom) Stephanie Tatarsky; 42 (bottom), 43 (top right), 45, 46 (top, bottom), 47 (top, fourth, fifth) Publifoto; 44 (top, bottom, left) Myrica; 41 (bottom), 43 (top, bottom), 44 (second), 50 (right, bottom), collection of Joseph Steffanelli; 48, 49 (right) Ted Tessler.

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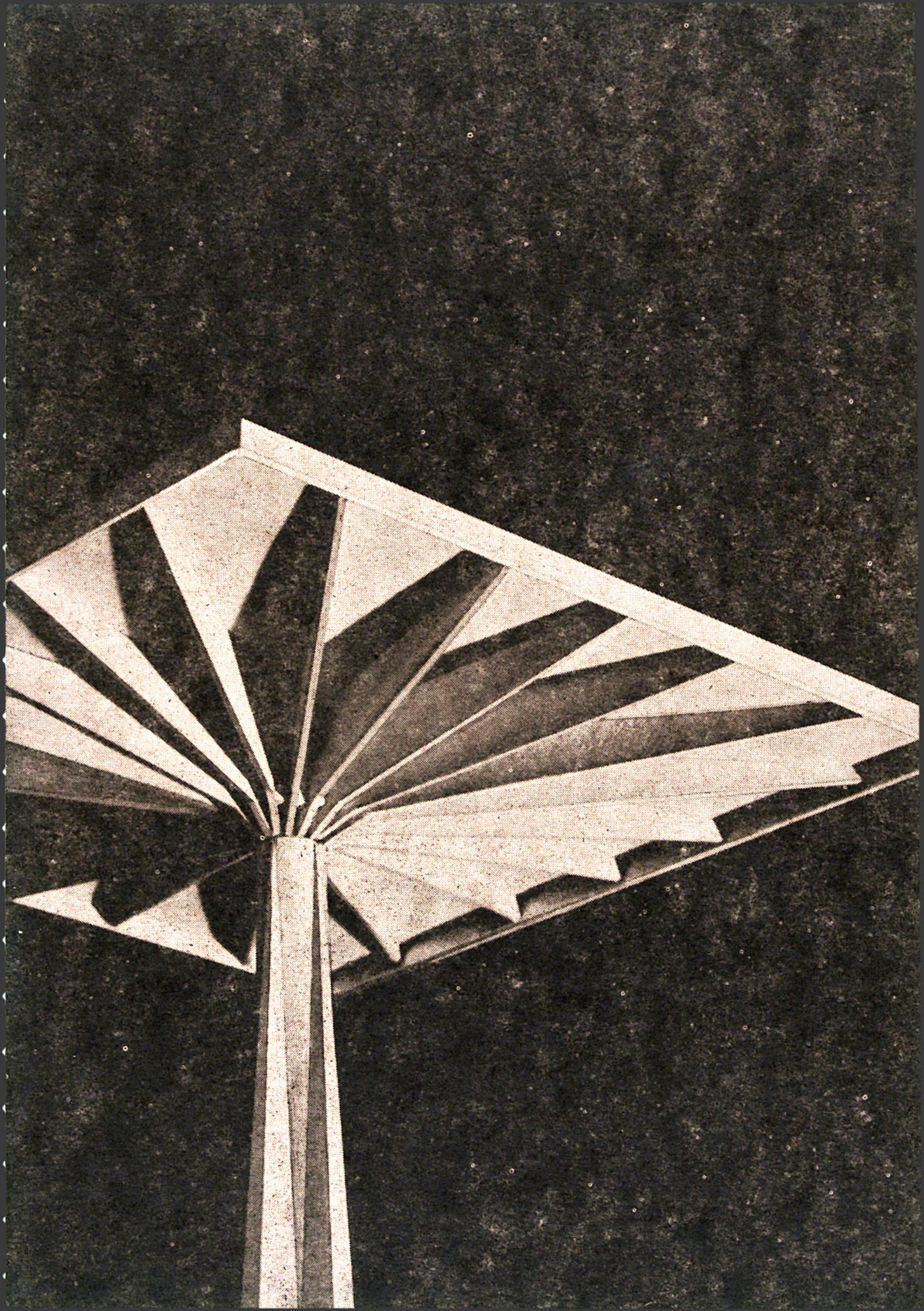
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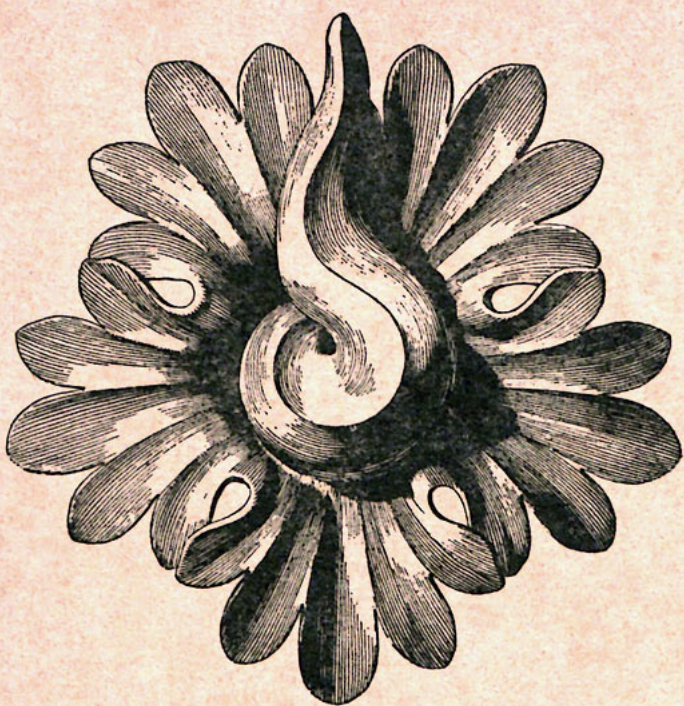
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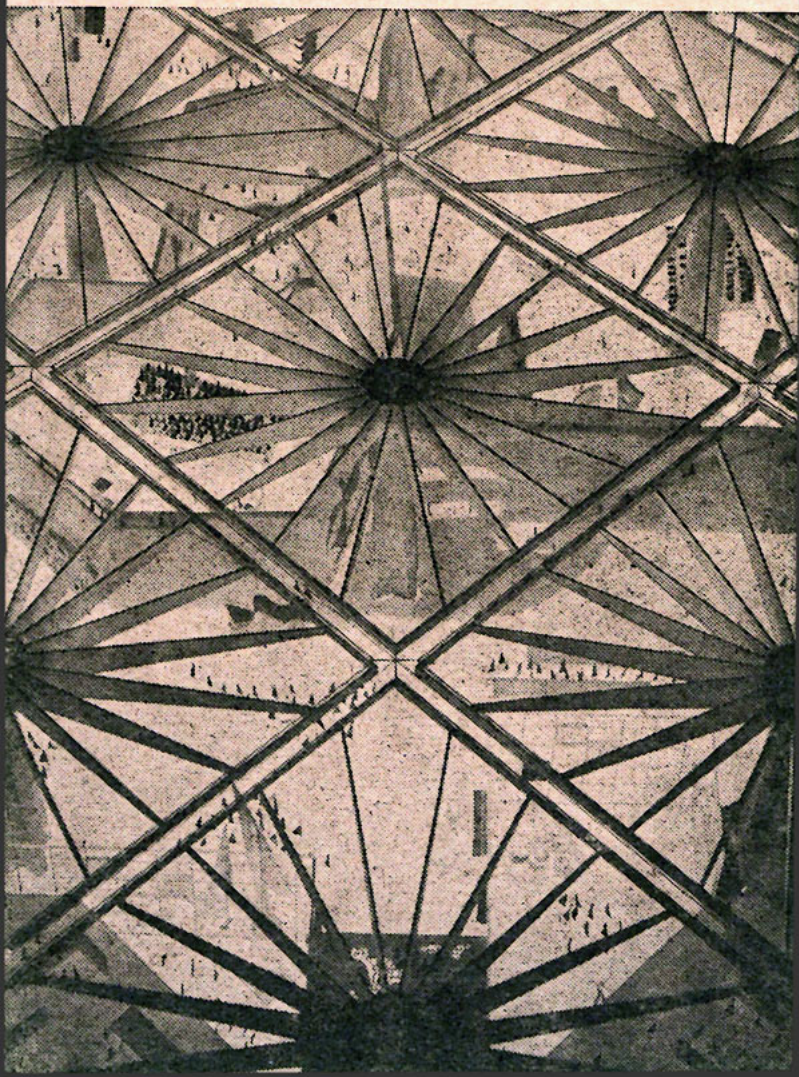
Engraving depicting craftsmen and artists at work in 15th century Florence, where Renaissance craftsmanship and learning were flourishing and in great demand. At right is interior of house where, on ground floor, students are busy with their books and man adjusts machinery of a clock; in upper story, a musician plays the organ for group of listeners. At left is goldsmith's shop where apprentice sits at work while customer examines a richly chased ewer. At end of counter, the master bends over metal plate he is engraving. On scaffolding above, a painter decorates façade of house with scrolls and festoons; his assistant grinds colors on bench beside him. In center a sculptor carves bust of pronounced Florentine type. Another bust, of a warrior, stands to the left, while at right is table at which a host entertains his richly dressed guest. The group of four men in the distance are mathematicians and philosophers of antiquity. The device above represents Mercury in a chariot drawn by two falcons. Engraving is one of a series entitled "The Planets," ascribed to Baccio Baldini, dated about 1460.





Floral ornamental motif often carved on capitals of Corinthian stone columns of classic Roman temples, triumphal arches, and public buildings. 18th century engraving from "Raccolta di Ornati."

The column, which has played an important role in the continuity of Italian architecture, will appropriately form the basic structural unit of the pavilion designed by architect Pier Luigi Nervi—with interior design by Gio Ponti—to house the International Labor Exhibition at the Italian Centennial Celebration in Turin. With the theme "Man at Work: A Century of Technical and Social Progress," the exhibition is scheduled to run from May 6 to October 31. Structured with sixteen giant cast concrete and glass columns 82 feet high, this building, the "Palazzo del Lavoro," will remain on the banks of the Po River as a memorial to Italy's 100th year of unification.



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