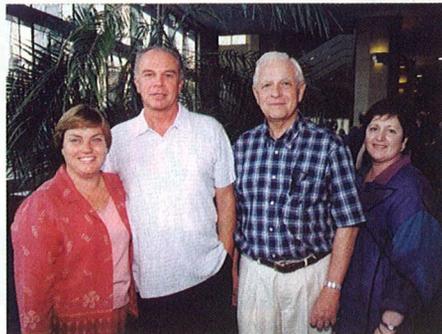


Gregg Davis (left), co-founder and principal of Design Central, and Carl Grant, dean of industrial design at CCAD, talk shop at the opening reception of *The Alliance of Art and Industry: Toledo Designs for a Modern America* at The Riffe Gallery.



BalletMet Board Chair Susan Douglass (left) and Ray Hanley, President of the Greater Columbus Arts Council, with Dick Swanson and Debbie Kane at BalletMet's Subscriber Appreciation Event.



Charles Kleibacker, former director and curator of The Historic Costume and Textiles Collection at OSU, chats with Xenia Palus, Director of Membership for The Greater Columbus Convention and Visitor's Bureau, at The Riffe Gallery.



BalletMet's Balletmaster Raymond Smith (left), Artistic Director Gerard Charles, Artistic Associate Stanton Welch and Resident Artist David Richardson pose together after a successful performance at Easton Town Center.



Donna Collins (left) and Carmen Barnett from Ohio Citizens for the Arts enjoy Betty Collins' sculpture *For Spacious Skies* during its installation at The Riffe Center.

Wine Tasting

continued from page 39

Scott. Scott, who's President of the Ohio Wine Producers Association, holds private tastings at the Graystone featuring her 15 award-winning wines.

According to Scott, wine lovers should attempt to comprehend the winemaking process. "Winemaking is such an earthy effort," she says. "We like to make it touchable and consumer-friendly. People need to see and understand the behind-the-scenes action to truly appreciate wine."

Scott also hosts private tastings at Wyandotte Winery, located in northeast Columbus. In order to enrich Wyandotte Winery's intimate environment, she plans to expand its tasting room and add a covered porch. The Graystone accommodates private tastings for up to 200 guests and Wyandotte Winery accommodates private tastings for up to 50 guests. *Wm. Graystone Winery*, 544 S. Front St., 614-228-2332, www.wmgraystonewinery.com; *Wyandotte Winery*, 4640 Wyandotte Dr., 614-476-3624, www.wyandottewinery.com.

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ALEXANDRA KELLEY IS THE EDITOR OF COLUMBUS CITYSCENE MAGAZINE AND DISCOVER OHIO MAGAZINE.

Maumee River

Toledo Designs recalls the time when form and function forged an attractive friendship

by Melissa Starker

Michael Graves' whistling teakettle with the spinning doohickey for Target was just the tip of the iceberg. Now you can't swing a Hello Kitty doll in a major, mid-range department store without hitting something conceived by someone like Phillippe Starck, Todd Oldham or Joe Boxer. As this fact and the Wexner Center's *Mood River* exhibition have already spelled out, interesting and useful industrial design is omnipresent. It's there in your ergonomically designed pen and the perforated lid on your coffee to go.

As was noted in the *Mood River* catalogue, the exhibit drew its inspiration from the past, the Museum of Modern Art's seminal 1934 show *Machine Art*. Both exhibits celebrated the beauty brought to the utilitarian by industrial designers, as does *The Alliance of Art and Design: Toledo Designs for a Modern America*, the new show at the Ohio Arts Council's Riffe Gallery. Historically, the latter fills the space between the first two. But if *Mood River* was an acquaintance and acolyte of *Machine Art*,

Toledo Designs is a blood relative.

The show, a loan of items organized and shown previously by the Toledo Museum of Art, includes something that was selected for *Machine Art*, Edwin W. Fuerst's simply distinctive cosmetic bottles. Fuerst was one of many industrial designers to train in Toledo, which became a center for the art form through the efforts of local manufacturers, particularly glass factory owner Edward Drummond Libbey. The indirect effect he had on what we buy and how we buy it is remarkable.

When he moved his company to Toledo in the late 19th century, Libbey established the Toledo Museum of Art, both to enrich the lives of his workers and educate his design staff in art history. He believed the aesthetically educated not only made better designers, they made better consumers.

The Toledo Museum School of Design arose from a partnership between the museum and the city's school board and, in the



Van Doren and Rideout's Skippy-Racer Scooter (above) and Skippy Sno-Plane Sled (below)



late 1920s, it began concentrated instruction in industrial design at the request of several local manufacturers. Instead of focusing on historical influence, designers placed renewed emphasis on function.

With a business climate of decreased sales and increased competition in the early 20th century, decorative embellishment arose from the need to stand out, to always offer something refreshing to maintain customer loyalty. Additional classes were started to teach retailers the basics of merchandising as we know it, inspiring decades of the faux, color-coordinated living arrangements found in any home furnishing store.

Toledo Designs includes the delicate, individual pieces that came out of the design school's program alongside mass-produced items like air compressors, a pristine gas pump from 1934 and a backlit Champion Sparkplug sign. It's a strange and interesting combination with wide appeal; there are the guy-friendly elements, shown close to fabulous DeVilbiss perfume atomizers and mobile toys from the American National Company. Overall, the aesthetic is chunky and comforting but unique, like the products that illustrate it.

Your childlike self will be irresistibly drawn to the bikes and sled designed by John Gordon Rideout and partner Harold Van Doren, the star of the show. The work they did together is exceptional and creates a wistfulness at the attention to minute detail, as in those art deco-colored, coin-operated scales for the Toledo Scale Company, but

Van Doren's ideas still guide design in the everyday.

At a period when most industrial designers were consulting from New York (like now, it was a hot trend to hire outside talent in the 1930s), Van

Doren set up business in Toledo and nearly cornered the region with his practical approach before he relocated east.

The Maytag washing machine he designed in 1939 has loads of retro cool today, with its casters, classic script logo and sleek, enameled steel finish, but beyond that it represents a dramatic jump in home appliance design. In making the machine smarter-looking, Van Doren also made its use safer and easier for the consumer. He did the same with the refrigerator for Philco and the stove for Westinghouse. In 1940, the industrial designer wrote the first practical manual for his trade.

As the consumer boom following World War II started to lose force and conformity took

over, businesses grew more conservative in their decisions. Innovation in design was no longer embraced, but viewed with suspicion, and the tried-and-safe ruled until the resurgence of industrial design awareness over the past few years. Still, even without a retrospective, great design elements don't die easily. The deep red color and rounded form of Van Doren's and Rideout's toys have been appropriated for a new kids' furniture collection at Target.

Toledo Designs for a Modern America is on display at the Riffe Gallery through October 19. Related programs are scheduled for September 8 and October 1. Dial 644-9624 for info.



Columbus Alive

8/29/02

REVIEW | RIFFE GALLERY

Industrial design show all-Toledo, all-American

Innovation exploded when manufacturers, artisans joined forces

By **Jacqueline Hall**
FOR THE COLUMBUS DISPATCH

Gas pumps, scales, washing machines, vacuum cleaners, pots and pans — unlikely objects for an art show — are in the spotlight at the Riffe Gallery.

"The Alliance of Art and Industry: Toledo Designs for a Modern America" was organized by the Toledo Museum of Art to celebrate its centennial. The exhibit explores connections between the museum and business communities in northwest Ohio. It demonstrates how, during the first half of the 20th century, the collaboration between the museum and the city's industries stimulated the development of good industrial designs that sold products and improved Americans' daily lives.

From the moment of its inception in 1901, the museum was linked to industry. Museum founder Edward Drummond Libbey, owner of Libbey Glass Co., encouraged contacts between the museum and the community and worked with the museum staff to develop educational programs.

By 1915, an active alliance between



From left, *Skippy Stream Line Racer*; *Pioneer Streamlined Tot Bike*; *Skippy Sno-Plane Sled* (on wall); *Streamline Velocipede*, designed by Van Doren and Rideout, 1933-35

the city's art community and its industries was under way and in 1918 the Toledo Museum School of Design was created.

At first, the school offered courses in the theory of design, dress design, needlework, weaving, batik, lettering, printmaking and toymaking. New courses were added through the years to answer the demands of industry. Courses emphasized industrial art and encouraged the use of works in the museum collection as inspiration.

By 1928, courses reflecting the development of a true machine aesthetic were established. Manufacturers were beginning to understand the importance of quality design as a selling tool and as a way to improve the human environment.

The exhibit's progression is like a trip through time.

Most of the objects date from the 1920s, '30s and '40s; a few date from the first decade of the 20th century.

Visitors first enter an area titled "Designer as Planner," which features sketches, drawings, blueprints and models. Included is the maquette for John Gordon Rideout's *Folding Wheelchair* and the shape drawing for *6 oz. Saucer Champagne* by Donald Deskey.

► "The Alliance of Art and Industry: Toledo Designs for a Modern America" continues through Oct. 19 in the Riffe Gallery, 77 S. High St. Hours: 10 a.m. to 4 p.m. Tuesday, 10 a.m. to 8 p.m. Wednesday through Friday, noon to 8 p.m. Saturday and noon to 4 p.m. Sunday. Admission is free. Call 614-466-2613.

The area also offers examples of functional, machine-made bottles and jars by Edwin Fuerst and the Toledo Museum School of Design, as well as a small grouping of hand-blown glass vessels by Edith Franklin, and a hand-blown glass vase by Harvey Littleton. The vessels and vase, mishandled at the time of their making by artists who were unfamiliar with industrial processes, are damaged.

The exhibit's second area, "Everyday Products," ranges from pots and pans to vacuum cleaners and a 1933 "Midget Radio," one of the first to have a cabinet made from the new plastic molding compound called Plaskon. Also on view: two elegant side chairs — a nickel-plated metal, plastic and wood chair (circa 1910) by Phillip Uhl and a "Pedestal or Tulip Armless Chair" by internationally acclaimed designer Bero Saarinen. At the center of the area is an



Toledo Official Athletic Scale Coin-Operated by Orwell Reeves and George Frye, 1930

marketing in the 1920s and hired New York stage designer Norman Bel Geddes, who eventually put the company on the map for its architectonic forms.

Also in the 1920s, the DeVilbiss Manufacturing Co. brought to Toledo Frederic Vuilleminot, a graduate of the prestigious Ecole des Arts Decoratifs in Paris. Vuilleminot led the company decorating department in creating elegant and innovative containers for cosmetics.

During the 1930s, the (renamed) Libbey Glass Manufacturing Co. worked with Van Doren and Rideout to create graceful, stylish contemporary stemware.

The exhibit is a reduced version of one presented at the Toledo museum and does not have, among other things, the vintage automobiles from that show. Nevertheless, it is an enlightening display that tells much about the industrial revolution in Ohio.



Stemware in Plaskon and Plated Metal by Van Doren and Rideout, 1933

attractive display of a child's bike, a racer and a velocipede designed by Van Doren and Rideout.

The third and final area is "Toledo Designs," in which the delicacy of glass is contrasted with the monumentality of scales. The Toledo Scale Co. understood the importance of design and

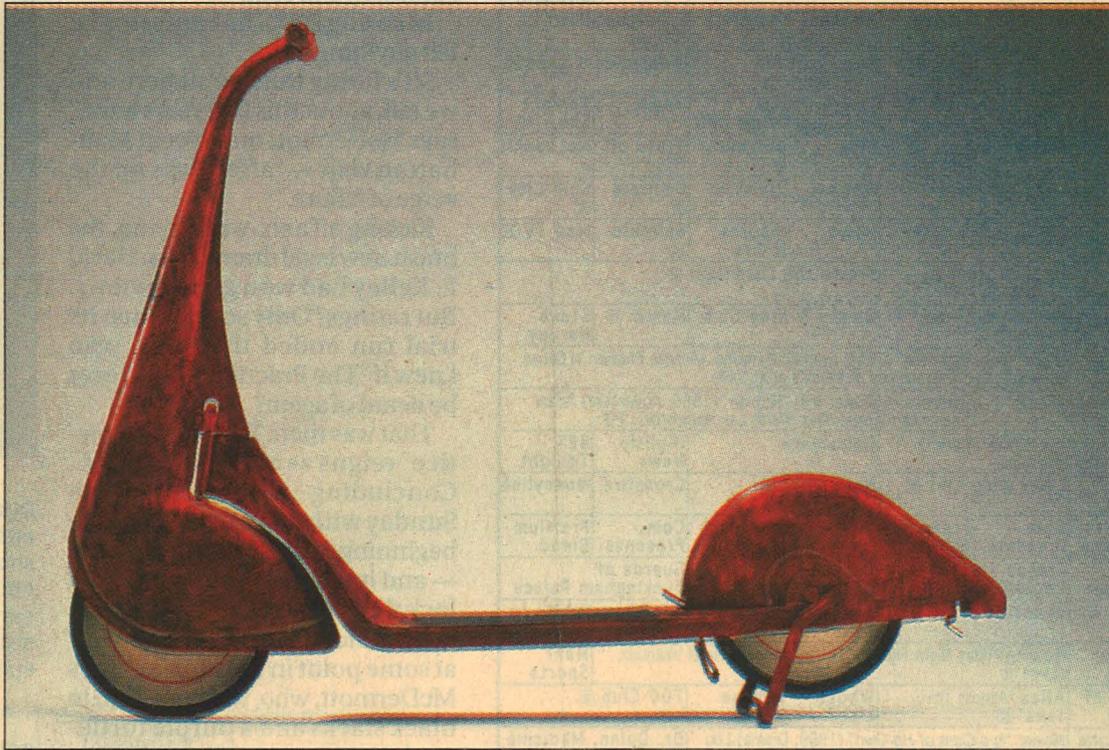
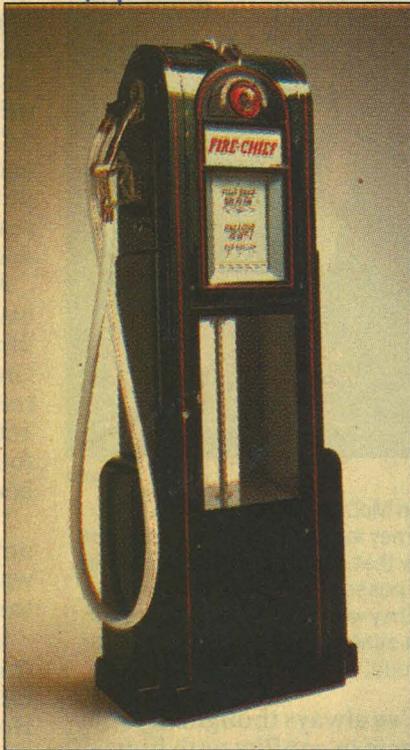


Atomizer, Dropper, Tray and Powder Box With Puff by Frederic Vuilleminot and the DeVilbiss Co. design staff

MAY-17-2002

Design's debt to Toledo

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Courtesy photos

FAR LEFT: Van Doren and Rideout, "Wayne Pump," 1934.
LEFT: Van Doren and Rideout, "Skippy-Racer Scooter," 1933.
ABOVE: Van Doren & Associates, "Washer Model E," 1939
BELOW: Frederic Vuilleminot and The DeVilbiss Co., "Atomizer, Dropper, Tray," 1927.

Toledo Art Museum show highlights city's innovations

By **LARAYE BROWN**
Special to the Register

TOLEDO

Both the fluid curves of the 1953 Corvette and the Coca-Cola bottle's unforgettable figure trace their roots, in part, to Toledo.

After all, the Corvette would not have been as striking without its Libbey-Owens-Ford curved windshield and the fiberglass body made possible by another Toledo company, Owens Corning. Likewise, the Coke bottle was etched into American culture after being mass produced on the Owens-Illinois bottle machine in Toledo.

But, how much of a role has Toledo played in American design? The Alliance of Art and Industry: Toledo Designs for a Modern America is a collection of nearly 180 answers to that question. It took museum staffers nearly five years to organize this interesting glimpse into the creation of the ordinary.

"There really wasn't a book you could go to and use as a kind of jumping off point," said Davira Taragin, organizer of Toledo Designs and director of the Museum's Center for Glass. "We had to research and lay it out."

When the project began, Taragin said she expected the show would be a third of its size. However, she ended up with nearly three file cabinets of Toledo-designed products. To slim down the exhibit, the staff restricted exhibit items to firsts,

Design spotting

► The museum is closed Mondays and major holidays. It's open 10 a.m.-4 p.m. Tuesday, Wednesday, Thursday and Saturday; 10 a.m.-10 p.m. Friday; and 11 a.m.-5 p.m. Sunday. General admission to the Toledo Museum of Art, 2445 Monroe St., is free. Tickets for this exhibit are \$5, except 5-10 p.m. Fridays, when admission is free. Children under 5 are always free. Whenever you go, be sure to wear comfortable shoes. It takes nearly two hours to digest the contributions noted in this show. The museum's general phone number is 800-644-6862.

The resulting collection allows visitors to trace the progression of product design, from companies creating products to promote themselves to today's more commonplace consumer-driven design.

Libbey was showing off the skills of its own craftsmen and artisans when it unveiled a

stunning cut glass table and floor-size oil lamp at the 1904 Louisiana Purchase Exposition, or World's Fair. Years after these matching pieces were created, Freda

Diamond, Libbey's own New York-based designer, took the company into a new era. After conducting an unprecedented years-long study of the company's customers, Diamond made many recommendations to the company in 1942. Among them, she suggested Libbey enter the retail

glassware market and that its Coke soda fountain glass be included in that retail business.

Diamond's study isn't the only predecessor to focus groups in the collection. Working for Toledo-based designer Harold Van Doren, Donald Dailey visited department stores to

get homemakers' opinions to aid in designing an iron for Westinghouse. That iron hit stores around 1940, during a period when design was regional, meaning companies such as Westinghouse sought outside

help from designers who were based in their regions.

Such was the case when Iowa-based Maytag commissioned Van Doren to design a washing machine. The resulting white Model E machine was unlike previous speckled gray machines in that the motor and hoses

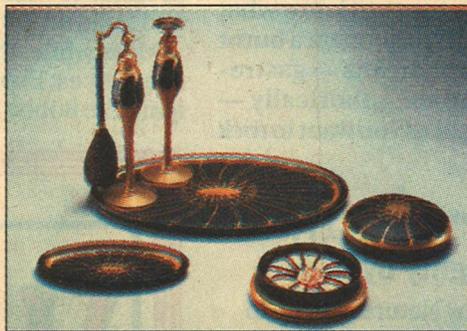
were concealed and that it increased capacity nearly 50 percent. Although many improvements were made, the machine's appearance remained virtually unchanged for nearly 40 years.

Like the washing machine, many of Toledo's design contributions became part of Americans' everyday life. In 1933, The Wayne Pump Co. saved itself from bankruptcy by inventing a gas pump that not only measured the gasoline it dispensed, but also calculated the price.

Toledo Designs caps the museum's 16-month centennial celebration. Fittingly, the show also features examples of the museum's design contributions. Among them are a cream jar with a metal closure and a set of three taper bottles.

The designs, which lack ornamentation, were in 1934 included in New York's Museum of Modern Arts machine art exhibition. It took the Toledo museum nearly a year of negotiating to borrow them for this show, Taragin said.

And what would Toledo design be without a discussion of Jeep's progress from a military vehicle to today's sport-utility? In this show, these common, everyday items are elevated to pieces of art. They'll remain on display in Toledo until June 16. If you miss the exhibit in Toledo, it will be on display in Columbus in the Ohio Arts Council Riffe Gallery Aug. 8 through Oct. 19 and in the San Francisco International Airport January through July 2003.



Toledo by design

"We are too much inclined to believe, because things have long been done a certain way, that that is the best way to do them. Following old grooves of thought is one method of playing safe. But it deprives one of initiative and takes too long. It sacrifices the value of the element of surprise. At times, the only thing to do is to cut loose and do the unexpected! It takes more even than imagination to be progressive. It takes vision and courage." — Norman Bel Geddes

By **SALLY VALLONGO**
SPECIAL TO THE BLADE

The future always looked brighter to Norman Bel Geddes.

Of all the top industrial designers who worked in Toledo during that 20th century explosion of ideas for better living, no one brought more inventiveness or charisma to the task than Norman

Unveiled at the Toledo Zoo Natural History Museum in 1945, Toledo Tomorrow put this city on the national map in a big and positive way.

Melancton Geddes (he added the prefix, Bel, for heightened effect).

For this city he offered a view of a future previously unimagined: "Toledo Tomorrow."

It was commissioned in the early 1940s as "a stunt," said Paul Block, Jr., who paid the \$250,000 tab for the project. Block, a devout modernist, was just beginning his long career as publisher of *The Blade*, and was deeply committed to fostering an urban revival here.

Bel Geddes, by then, had made his mark on the international design world with everything from stage design and streamlined radios and cocktail shakers to futuristic city plans for other cities, most notably "Metropolis of Tomorrow," for the General Motors exhibit at the 1939 World's Fair in New York City. But the Adrian native had a warm spot in his heart for Toledo, which he had on occasion claimed as his hometown.

Unveiled at the Toledo Zoo Natural History Museum in 1945, Toledo Tomorrow put this city on the national map in a big and positive way. It seemed to promise a future in which a century of harsh economic, labor, political, and social conflicts would be resolved by good design. Some even hoped the Midwestern crossroads would at last live up to the inflated dreams of its founders.

If "Toledo Tomorrow" finally wound up unrealized, a fascinating milestone in local history, it nonetheless embodied the belief underlying all design work of the era: that ingenuity balanced with an appreciation for the needs of the end user, an understanding of production processes and materials, and the ability to communicate those ideas could and would indeed improve the lives of consumers.

After all, industrial designers, unlike artists, are driven not by the need to express deep, inchoate visions in lasting form but by the desire to improve and enhance daily life.

"Designers are used to making things they know will be thrown away," explained Victoria Matranga, a Chicago expert in the scholarly field known as material culture, who spoke at the Toledo Museum of Art last week. "Most of their work at some time will end up in a landfill."

Matranga collaborated with

Toledo curator Davira Taragin on the museum's exhibition, "The Alliance of Art and Industry: Toledo Designs for a Modern America," to open March 24. Using samples from her huge private collection of vintage toasters, clocks, electric razors, juicers, coffeepots, salt and pepper shakers, tableware, and telephones for illustration, she described the growth of

Midwest industrial design.

Frederic Vuilleminot, a Frenchman imbued with Europe's Art Deco style, early on worked for Libbey Glass and DeVilbiss. His sumptuous enameled glass atomizers were an elegant application of DeVilbiss spray technology and will be stars of the coming show.

Midwesterner Harold Van Doren rose to the top of the field, often in

partnership with John Gordon Rideout, for Toledo Scale, Electric Auto-Lite, Houghton Elevator, Goodyear Tire, and DeVilbiss, among others.

"Van Doren has always been my idol," says Taragin. "He came up with the idea for a scale on which the indicator could always be small. Coming up with something like that for women was important."

"They are really the stars of the exhibition," says Matranga.

They are among 47 designers represented in 180 objects — from classic cars to ice cream scoops — which prove beyond doubt Toledo's leading role in the Midwest design explosion. Other designers represented include:

- Walter Dorwin Teague, a Hoosier who designed glass blocks for Owens-Illinois, Inc., building products for Owens Corning, and tableware for Libbey Glass among many other products.

- Donald Dailey, from Minneapolis, who worked with Van Doren on his textbook, *Industrial Design*, and shaped appliances for Philco, designed the Duracell Copper Top battery, and the Boston pencil sharpener. When Van Doren opened a Philadelphia branch office, Dailey ran it.

- Sherman Kelly, a Reedsburg, Ohio, native, developed building materials and a generator from which Electric Auto-Lite was built in 1911. He also developed electric stoves, but the design for which he is most beloved by generations is his ice cream scoop, still manufactured by the Zeroll Corp.

- Amos Northup, of Bellevue, Ohio, teamed up with John North Willys as chief designer, creating roadsters and convertibles now fancied by collectors.

- Philip, Joseph, and Clement Uhl, the only Toledo natives in the show, are represented by a metal ice cream parlor chair that has become iconic.

- H. Creston Doner, a designer for Libbey-Owens-Ford most famous for his "Kitchen of Tomorrow," was born in Nevada, Ohio.

The Libbey Glass Co. kept a stable of designers busy over several decades and helped two women gain prominence in a male-dominated field.

- Freda Diamond, a New Yorker, was a consultant to Libbey Glass for 40 years. Among her most enduring designs in the show are the Golden Leaves and Nob Hill patterns, still found in home cupboards today. And Belle Kogan, a Russian émigré, also designed for Libbey.

While most of the designers represented in the exhibition worked during the first half of the century, a handful of people active in today's industrial design are represented as well. Paul Angelo LoGiudice today directs product design for Calphalon Corp. Other contemporary designers include Merritt Seymour, Robert Nixon, Gary McNatton, Keith Kresge, and Vincent Geraci.

"The Alliance of Art and Industry: Toledo Designs for a Modern America" opens March 24 and runs through June 16.

Subsequent venues will be the Riffe Gallery in Columbus (Aug. 8 - Oct. 19), and the San Francisco Airport Museums (January-June 2003).



Norman Bel Geddes, an Adrian native, was commissioned by Paul Block, Jr., the publisher of *The Blade*, to design 'Toledo Tomorrow' in the early 1940s. The model represented how Mr. Bel Geddes felt Toledo would look in decades to come.

BLADE
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JUL-13-2002

Creator of 'Toledo Designs' to ²¹⁹exit art museum in August

By REBEKAH SCOTT

BLADE STAFF WRITER

Davira Taragin, the mind behind the Toledo Museum of Art's recent "Toledo Designs" exhibit and curator-to-be of the proposed Center for Glass museum addition, this week resigned from her job at the museum.

Ms. Taragin, most recently titled curator of contemporary crafts, would not say why she left or where she may go next, but she declared her affection for Toledo.

"I absolutely loved being in Toledo," she said yesterday in her trademark New York accent. "I do hope I've contributed to the museum. . . . The very best thing a curator can do is contribute some knowledge and learning and passion about her subject. And I am a passionate person."

Roger Berkowitz, director of the art museum, is out of the country and could not be reached for comment.

Liz Sudheimer, head of museum public relations, said Ms.

Taragin cited private, personal reasons for her resignation, and no one pressed her for details.

"It was a surprise, but there's no one at the museum who doesn't wish her well," Ms. Sudheimer said. "She was a guiding light on the team for the Glass Center, but the rest of the team is in place — still hard at work and on track."

Ms. Taragin has been an art museum curator for 28 years, the

See **CREATOR**, Page 2 ▶



THE BLADE/DAVE ZAPOTOSKY

Davira Taragin, the mind behind the 'Toledo Designs' exhibit at the Toledo Museum of Art, cited private, personal reasons for leaving her job as curator of contemporary crafts.

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Artistry of the designers helped enhance everyday life



Design expert Victoria Matranga's reflection can be seen in two toasters in the design exhibit, which opens March 24 at the Toledo Museum of Art.