

**DESIGN** in **BUFFALO**

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**BURCHFIELD CENTER**

Western New York Forum for American Art  
State University of New York College at Buffalo

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**NEW YORK STATE MUSEUM**

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This catalog supplements the exhibition  
**DESIGN IN BUFFALO**



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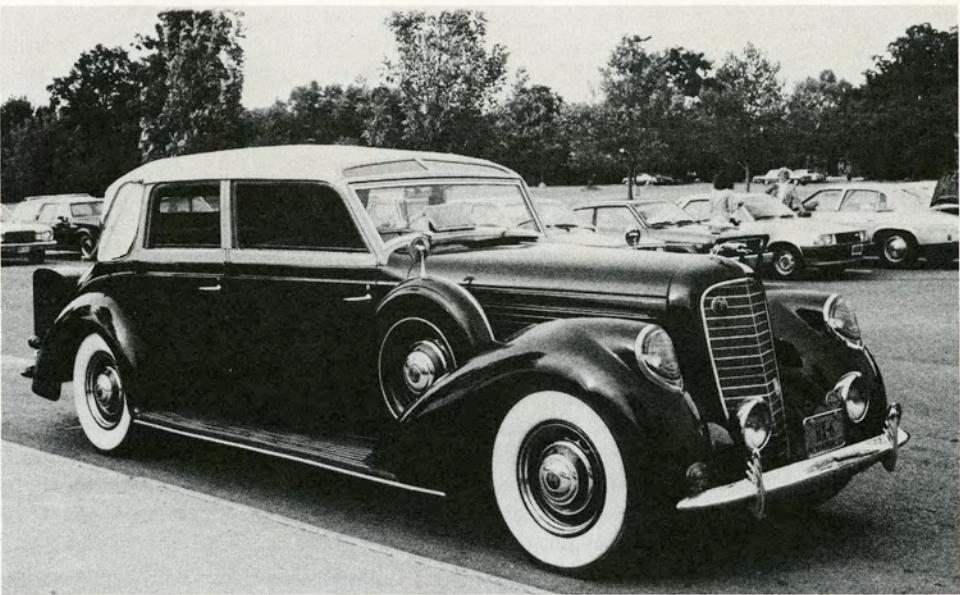
## FOREWORD

By virtue of birth or adoption we become heirs of the cultural legacy of our city or town. Buffalo's bequest to its citizens is particularly outstanding in terms of the many products that have been designed here and have had strong reverberations far beyond. Hence the purpose of the DESIGN IN BUFFALO exhibition and this catalog is to pay tribute to Buffalo and Buffalonians through praising a wealth of historic and contemporary innovations many of which are inventions that have shaped their special field with an impact that has elicited national and international prominence.

Initiated through a grant from the New York State Council on the Arts with support from anonymous patrons and developed in cooperation with the New York State Museum, The State Education Department, Albany, DESIGN IN BUFFALO is both the Center's contribution to the celebration of Buffalo's Sesquicentennial anniversary and its tribute to area innovators for their rich history of creative designs.

The exhibition, DESIGN IN BUFFALO to which this catalog relates, includes old favorites as well as a few surprises. While many are aware that the elegant Pierce Arrow automobile was designed and produced on Buffalo's Elmwood Avenue and that Fisher-Price continues to create in suburban East Aurora classic toys cherished by children and commended by parents and teachers for their intrinsic educational qualities; they are unaware that the first juke box was made in Wurlitzer's North Tonawanda division. Many are also unaware that M. H. Birge & Sons, Niagara Street, begun in 1847, was the first wallpaper company in the United States, hiring a designer in 1921 named Charles Burchfield, recognized today as America's outstanding watercolor painter of the first half of the twentieth century in whose name the Burchfield Center was established.

Western New York has been the home of modern technological design. The first implantable heart pacemaker was invented by Wilson Greatbatch, developed by Buffalo surgeons, Drs. William M. Chardack and Andrew Gage and first used in 1960 at Millard Fillmore Hospital. E. I. duPont de Nemours and Company invented Cellophane which revolutionized packaging, silvery Mylar which has a range of adaptations, and filmy, gold Kapton which coats and insulates surfaces of NASA's space shuttle. The first jet to break the sound barrier was the sleek Bell X-1, designed and built by the former Bell Aircraft Corporation known today as Textron's Bell Aerospace Division. These are but a few of the famous organizations whose unique designs became veritable passwords for quality in the national marketplace.



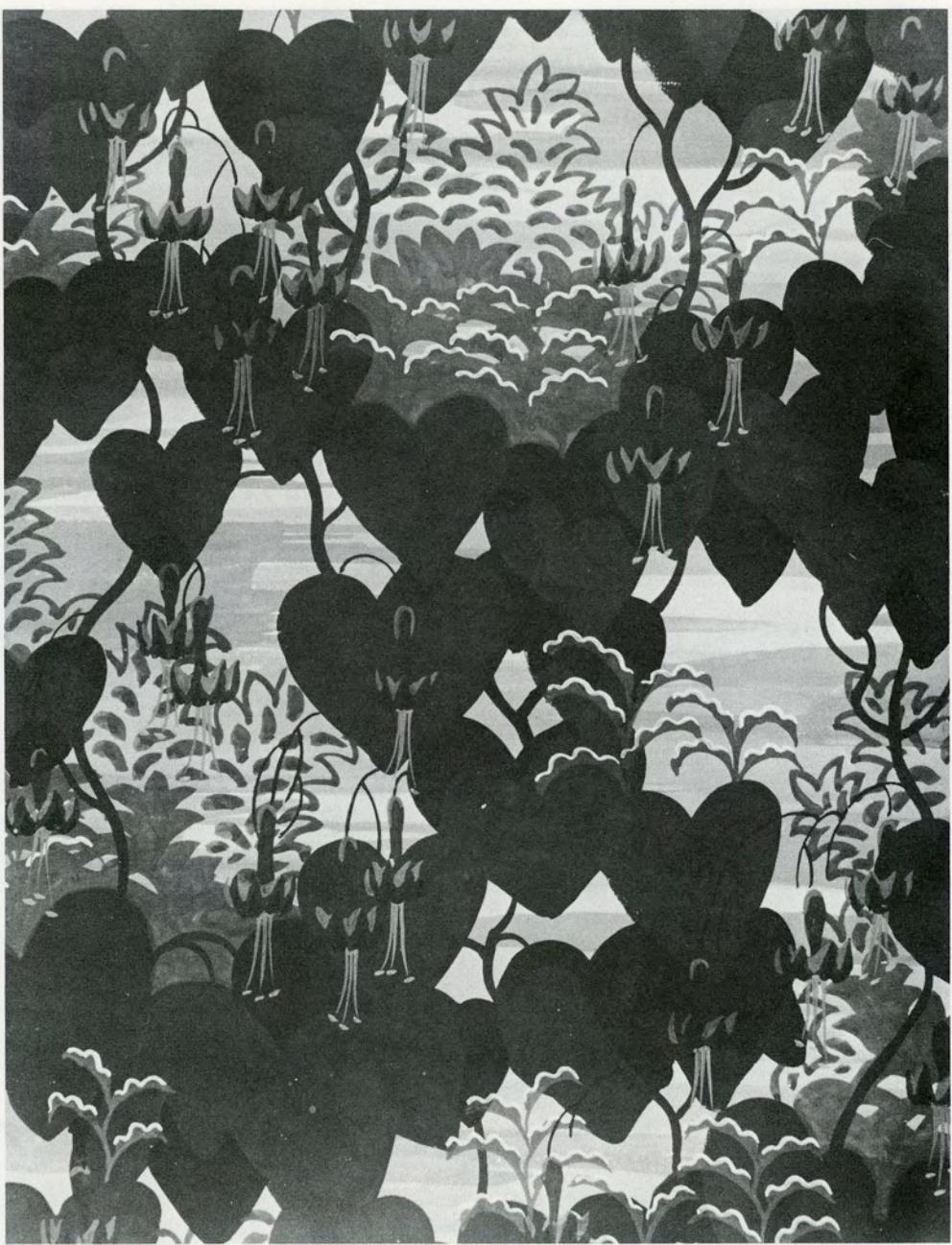
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This exhibition and catalog could not have been realized without the work of the many ingenious designers and the assistance of their heirs and devoted personnel in various corporations, businesses and museums who have generously provided information, technical help and the loan of numerous objects and related substantive material.

We are deeply indebted to Eric Larrabee, guest curator, whose distinguished achievements include being author, editor, former Provost of the Faculty of Arts and Letters, State University of New York at Buffalo, and former Executive Director, New York State Council on the Arts. We are grateful to Peter Castle, well-known Buffalo architect who has helped in numerous ways including design of the exhibition logo and Nancy Weekly, the Center's Archivist/Registrar who has edited this catalog.

Special consultants and research assistants include Andrew Bergman, Gloria Bernhard, Robert Berkman, Nina Freudenheim, Richard Lohr, Phyllis Lutwack, Mortimer Spiller, Ramsey Tick, Dr. John Quinan and Jeanne Jordan Wolf.

Edna M. Lindemann  
Director





## DESIGN IN BUFFALO

All man-made things are to some extent designed, whether intentionally or not. The impulse to make objects of daily use attractive or interesting seems to have existed in humankind as long as we have records. Without too much exaggeration design can be thought of as an activity inherent in our species. We do not like to leave something alone where a little effort might improve its appearance. We do not particularly like those objects which, for the lack of that effort, fail to please us. Design is often the factor which makes the difference in our decision whether or not to accept an object as our own.

Design can roughly be defined as a set of decisions about form, material, color, texture, and scale which go together to produce the thing, whether the thing is an automobile, a toy, a piece of furniture, a fabric, a building, a machine, a poster, china and tableware, or the host of other objects to which designers at one time or another have given their attention. Very often it will be seen in this exhibit that a designer characteristically is not limited to one kind of object only; the desire to impose pattern and order on the world around us can find all kinds of outlets for expression: an architect may also design doorknobs, a graphic artist may also do sculpture or fabrics, the originator of a typeface for printing may also design a dinner plate. Many of the great styles of design so dominate their time that everything produced in that epoch seems to have a similar mark on it, to convey a similar feeling. Many of the great teachers of design have insisted that it was a unity, that if you absorbed the essential idea you could design anything.

Design in America has suffered somewhat from a combination of too little and too much concern. For much of our history design went on without anyone paying much attention to it. Objects were simply made, made to function as cleanly and efficiently as possible. Often this produced excellent design — the clear simplicity of an axe handle or a Shaker chair. Much of the best of our designs could sometimes be found in machinery or industrial structures — grain elevators will

occur to any Buffalonian — which were not consciously “designed” and made no pretense to being so. Then the conscious idea of “design” went to the other extreme and concentrated on ornament, as a sort of cosmetic veneer applied after the fact to make an object palatable which — so someone thought — might not otherwise be. This mistaken notion of design can still be seen today in decorative patterns added on where they don't belong to something which doesn't need them and would be better off without. Ornament may be very much a part of design, but it should be there in the conception — as it is, for example, in our glorious Prudential Building — and not arrive as an afterthought.

Buffalo, being a center of commercial and industrial activity for more than a century, has been very productive of design. One could go further and say that it has been more productive than might have been expected, moreso than other cities of similar size and economic position. There are a number of reasons for this — including the influence of exceptional individuals — but high among them would have to be the presence here of so many craftsmen and, not unconnected, so many clients who knew good workmanship when they saw it and were satisfied with nothing less. Peter Rayner Banham, who until recently taught in the

architectural school at the University of Buffalo, said that he thought Frank Lloyd Wright got better workmanship here in Buffalo — in terms of brick on brick and wood butting against wood — than he did in Chicago, and as the owner of a Wright house in Buffalo, I can testify that this is true. Good craftsmanship is a self-regenerating resource: it grows on itself, one evidence of it encouraging another.

In assembling this representation of Design in Buffalo we have tried to cast a wide net, to draw in much that might not be expected. We interpret design in the broadest possible sense, and we are concerned with designs which are characteristic, which have been influential, or which are just plain curious and interesting. Design is an expression of energy and creativity, and that too we have tried to take into account, believing as we do that what will be seen here says much about the power of design to convey the spirit of a community, and the power of this community which it has put into its designs.

Eric Larrabee  
New York City



## CATALOG

Catalog entries appear in alphabetical order. Measurements are in inches, height precedes width precedes depth. \*Asterisks indicate illustration in the catalog. When photo-enlargements are listed, original photographs were furnished by lender as indicated.

### 1. William R. Bartoo

\*TABLE, 1982

maple, 29 x 62 x 32

Lent by the artist

William R. Bartoo enjoys designing pieces of furniture that people can live with. This table with gently curved legs is made from two kinds of wood; the top is curly soft maple and the lower portion is hard sugar maple. Bartoo is Assistant Professor of Design at the State University College at Buffalo. Born in Apple Springs, New York he currently lives in Fredonia. Earlier this year one of his designs, a white oak desk chair with caned seat, was bestowed the Menno Alexander Reeb Memorial Award for sculpture at the Thirty-Ninth Western New York Exhibition at the Albright-Knox Art Gallery.



1.

### 2. Bell Aerospace

\*ROCKET BELT

X-1

X-22A

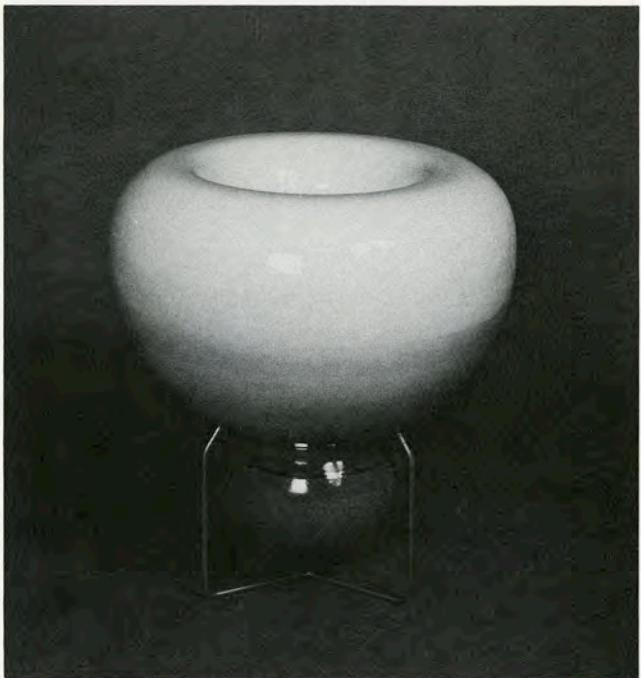
Photo-enlargements

Lent by Textron's Bell Aerospace

Lawrence Dale Bell founded Bell Aircraft Corporation in 1935 and took over space on Elmwood Avenue formerly occupied by Consolidated Aircraft. The firm's chief design engineer, Bob Woods, revolutionized airplane design. His idea of three wheel landing gear for easing takeoffs and landings was soon universally accepted for all aircraft. Woods' single engine fighter plane, the P-39 Airacobra, landed Bell a huge military contract at the outbreak of World War II.

Bell expanded to Wheatfield, New York in 1940 and soon produced the first U.S. jet, the XP-59A Airacomet of 1942. Meanwhile Arthur Young was hired for helicopter development and worked in Gardenville, where he and Bart Kelley completed their first flying model in 1946. These two outstanding concepts - the jet engine and vertical take-off vehicle - have been at the core of the outstanding history of Bell innovations. Examples include the first aircraft to fly faster than Sound, the X-1 (1947) and the first wingless back-pack flying system, the Rocket Belt (1961).

Bell Aircraft was acquired by Textron, Inc., in 1960. In the past twenty-two years, countless experimental aircraft have been built and hailed for their virtuosity and a new direction was taken with the Aerospace/Rockets Division. Of particular note, among numerous advances is the Bell Agena space booster engine used to propel the first astronauts in 1966 and Bell Lunar Landing Training Vehicles (1969) which contributed to the Apollo program.



4.

## 3. M. H. Birge &amp; Sons Company

\*WALLPAPERS BY CHARLES BURCHFIELD, 1921-29

Burchfield Center Permanent Collection

SELECTED PAPERS FROM THE "LEATHER" LINE, 1910-20

Burchfield Center Permanent Collection

Gift of M. H. Birge &amp; Sons Company

Buffalo based M. H. Birge & Sons Company dates from 1834 as the oldest wallpaper firm in the country. Martin H. Birge came from Vermont, over the Erie Canal, to Perry Street. About 1870 the business moved to Niagara Street where it stayed until it was absorbed by Reed Forest Products, Inc., in 1976. After the death of Martin H. Birge in 1918, he was succeeded by his son, Humphrey. Next in line was Martin's great-grandson, George K. Birge who also was involved with the Pierce-Arrow Company, becoming its president in 1908. From 1921 to 1929 Birge Wallpapers employed Charles Burchfield whose designs were usually stylized details from nature. Quality Birge wall-coverings enhanced homes locally, nationally and abroad. An embossed wallpaper made to simulate hand-tooled leather

was commissioned to adorn the walls of Edinburgh Castle. Examples from that line, dating 1910-1920, are included here as well as four Burchfield works. THE BIRCHES (one of Burchfield's favorites), ROBINS AND CROCUSES and SUNFLOWERS illustrate Burchfield's inclination to derive his designs from indigenous plant and animal life. NIGHTFALL is the original watercolor design for a wallpaper.

## 4. Marvin Bjurlin

\*VELOCE, 1982

ceramic, 17½ x 15½

Lent by the artist

Sculptural ceramics are Marvin Bjurlin's forte today; in fact he has coined a word for the non-utilitarian vessels: "use/empty" (as opposed to "use/full"). The double-walled pots are made of white earthenware in a process that combines coil construction with wheel-throwing techniques, and later enhanced with layers of glazes, and metallic and iridescent lusters. The finely crafted, delicately balanced works incorporate ideas that defy gravity and confound the laws of physics inherent in ceramic production. Bjurlin heads the ceramic program as Professor of Art at SUNY College at Fredonia. His work has been exhibited nationally and has donned the cover of *Ceramics Monthly* earlier this year.

## 5. Hermann Brunn

\*BRUNN-BODIED LINCOLN MODEL K V-12, 1938

Photo-enlargements

Lent by Dr. Paul J. Loree

The Brunn family was involved with making vehicle bodies since 1882 when Henry Brunn started making luxury carriages for Buffalo's well-to-do. He built his first auto body in 1895 but was never particularly interested in cars, preferring to serve horse enthusiasts. His son and grandson, both named Harry, continued the business with more enthusiasm. Their most spectacular products were a pair of bodies designed to top a 1908 Thomas Flyer like the one that had just won the New York to Paris race. The client, stage star Mrs. Leslie Carter, ordered an open touring car body for use during pleasant weather and a closed car body with oval windows for winter; they were interchangeable on the Thomas chassis. It was at this time that Henry's cousin Hermann opened a rival shop. His limousines and town cars, particularly from the 1920s and 1930s were often custom built for Hollywood personalities. This Lincoln Model K V-12 Touring Cabriolet is one of only three built. It has an aluminum body and engine heads.

## 6. BUFFALO FORGE COMPANY

color lithograph

Lent by Buffalo and Erie County

Historical Society

HAND-DRIVEN BLOWER, early 1900s

cast iron, 46 x 18 x 34

SMALL INDUSTRIAL BLOWER, 1980s

steel, 18 x 33 x 28

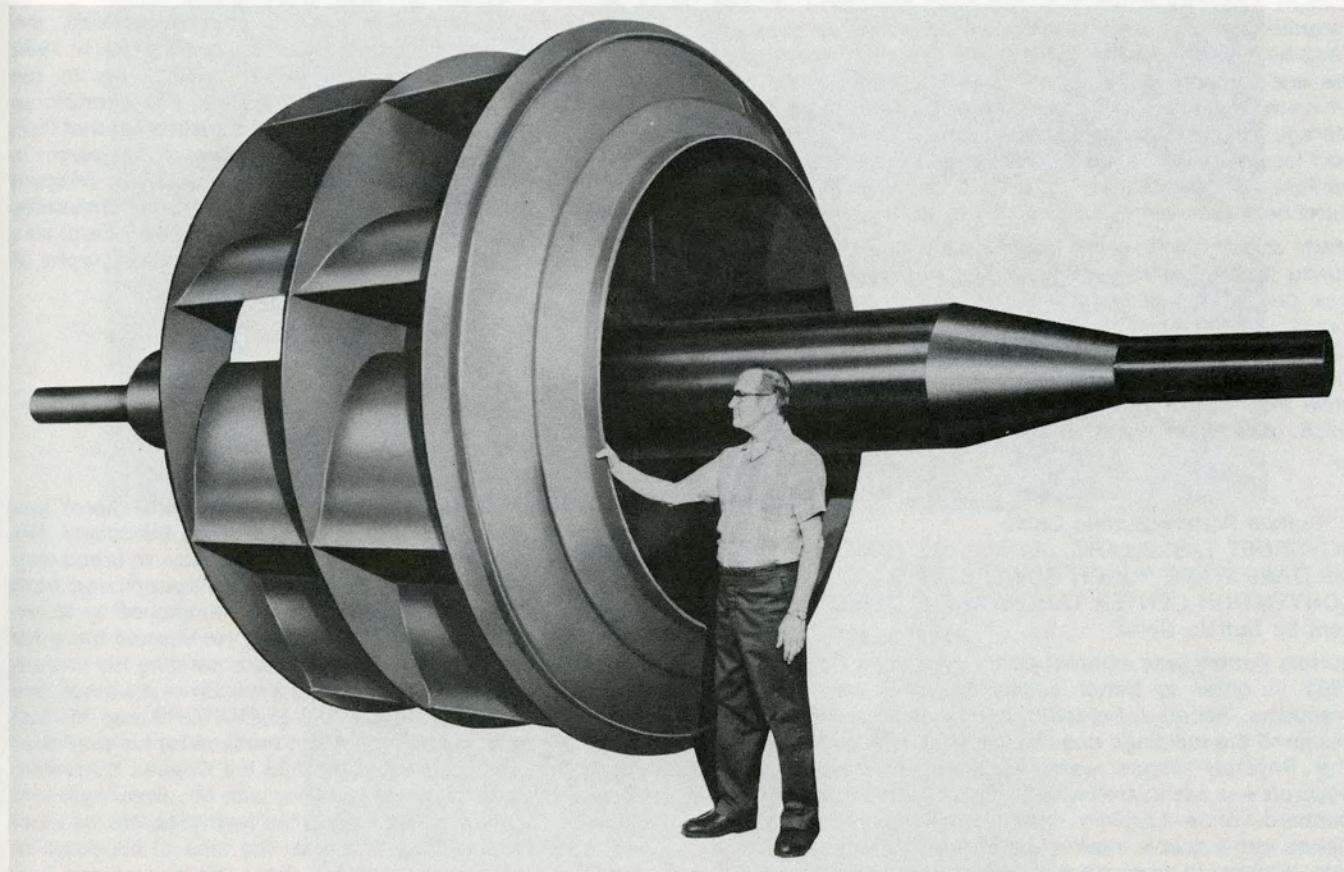
Lent by Buffalo Forge Company

The Wendt brothers, William and Henry, founded Buffalo Forge in 1878. Their design, a gear-driven blower, was an improvement over the traditional blacksmith bellows. By the 1880s they were producing several unique items: the portable forge, post drill and specialized machine tools like

punches, shears and bar cutters. As early as 1884 they worked out the rudiments of both the first warm air circulation system and a primitive prototype for air conditioning. With their innovative designs Buffalo Forge has grown to become a world-wide business. Today they supply fans, pumps, air conditioning equipment, pollution control apparatus and machine tools to a broad spectrum of industry.

The poster was printed by Gies and Company, a Buffalo firm headed by French-born Charles Gies. The firm operated between 1860 and 1900 when Buffalo was one of the world centers of high quality chromolithography.

\* Illustrated in the catalog is wheel and shaft assembly for a mechanical draft fan used in power plant boilers.



7. Buffalo Harbor  
BUFFALO HARBOR, c. 1870  
photo-enlargement  
Lent by Buffalo & Erie County Historical Society

\* BUFFALO WATERFRONT AT  
EVANS SHIP CANAL, 1870  
photo-enlargement  
THE GREAT LAKE ROUTE  
colored lithograph, 23 x 27 $\frac{3}{4}$   
JAPAN LINE PITCHER  
enamelled tin, 16 $\frac{1}{4}$ " high  
SHIP LANTERN  
copper and brass, 12" high  
Lent by Mrs. James Carey Evans

Joseph Dart invented the operating principles of the "marine leg" to more efficiently unload wheat cargoes. In 1842 he and Robert Dunbar built the first grain elevator in the world rigged with a steam-powered perpendicular belt which moved buckets of grain from ships' holds to dockside storage houses. As a result Buffalo flourished as a grain port for the next 120 years. The Evans elevator, one of the earliest, is the subject of an oil painting by Charles Burchfield (see entry).

Many shipping lines were acquainted with Buffalo Harbor during its heyday as a shipping center. The Evans family was one of the prominent harbor masters. Charles W. Evans was responsible for the storage of grain in his elevator. His brother, James Carey Evans became an outstanding leader in Great Lakes transportation. His fleet grew from canal boats to a line of passenger and freight ships. Included in this exhibition are objects from his ships.

8. Buffalo Pottery/Buffalo China  
ROYCROFT TABLEWARE  
DELDARE WARE PUNCH BOWL, c. 1909  
CONVENTION CENTER TABLEWARE & DESIGN  
Lent by Buffalo China

Buffalo Pottery was established by the Larkin Company in 1901 in order to better satisfy its great demands for premiums. Robert J. Reidpath, a local structural engineer, designed the buildings and the first kiln was fired in 1903. The Roycroft dishes were designed by Dard Hunter. Roycroft was associated with Buffalo Pottery through Elbert Hubbard, once Larkin's chief salesman. The Roycroft pieces with a double interior line are from the earlier of two sets. Wishing to compete with imported British pottery, the designers started producing Deldare Ware in 1908.

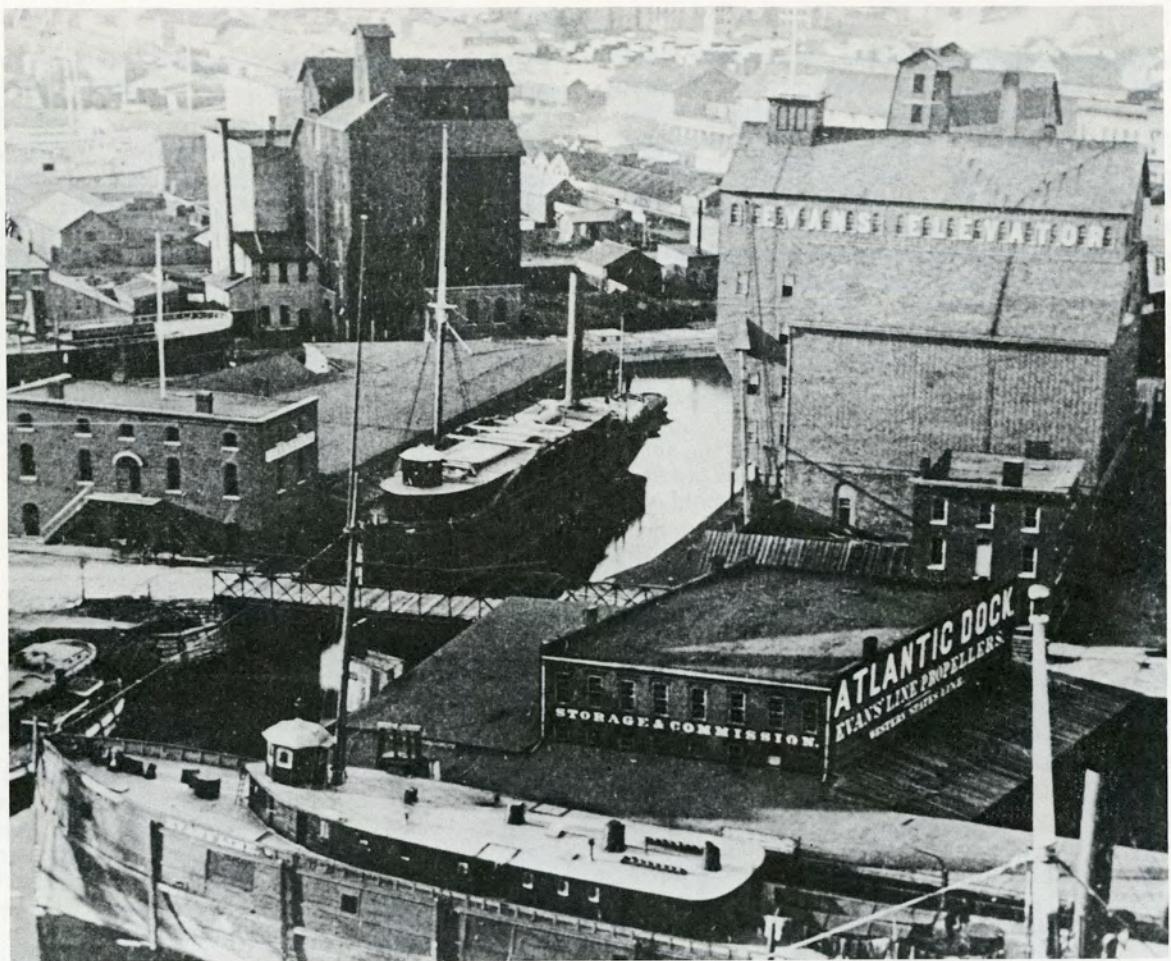
Eighteenth century English genre scenes, particularly the Fallowfield Hunt, were hand-painted on the semi-vitreous porcelain. Buffalo Pottery is known today as Buffalo China, Inc. Among its finest institutional designs is the Convention Center tableware conceived by C. S. Freeman. Mr. Freeman was vice-president and design director for Birge Wallpaper company for more than 28 years. He is currently design director and consultant for Buffalo China.

9. Gordon Bunshaft  
AMHERST CAMPUS, STATE UNIVERSITY  
OF NEW YORK AT BUFFALO, 1968  
Photo-enlargements of the model  
Lent by Skidmore, Owings and Merrill

Buffalonian Gordon Bunshaft is associated with the architectural firm of Skidmore, Owings and Merrill. In 1962 he designed the sleek marble and glass wing to the Albright-Knox Art Gallery which houses the auditorium as well as offices, exhibition space and a restaurant that look onto an open air sculpture garden. Another of his designs is the Carborundum Center, executed in 1972 in Niagara Falls. His proposed megastructure for the State University of New York at Buffalo campus to be built in Amherst was not chosen, but is represented here in the photographs of his models.

10. Charles Burchfield  
\* GRAIN ELEVATORS, 1938  
oil, 40 x 66  
Burchfield Center Permanent Collection,  
Gift of Burchfield Foundation

The Western New York landscape held both charm and mystery to the world-renown artist Charles Burchfield. His paintings literally sing with the joys of nature or brood with the strains of industrial urban life. Burchfield moved from Ohio to Buffalo in 1921 when he was employed by M. H. Birge and Sons Wallpaper Company. He worked there for only six years before he quit to make painting his profession. The modest artist produced a wealth of drawings and paintings in his lifetime. GRAIN ELEVATORS was his last painting in oils; he abandoned the medium for his true love: watercolors. On December 9, 1966 the Charles Burchfield Center was dedicated in his honor with Mr. Burchfield and his wife, Bertha, participating in the festivities. He was just beginning to shape the Center at the time of his death at age 73 a month later (see also: Birge Wallpapers and Buffalo Harbor).



17



7.

10.

11. F. N. Burt Company, Inc.

BOXES, 1926-1982

Lent by F. N. Burt Company, Inc.

Creative packaging ideas are the products of F.N. Burt Company, Inc. The founder, Frederick N. Burt, set up a printing shop on Buffalo's Main Street in 1886 to print legal forms and labels for drug boxes. Within five years he developed a machine to produce his own boxes, thus establishing the future focus of his business. Growth continued and by 1909, for example, the company was producing 98% of all U.S. cigarette boxes. It was at this point that Mr. Burt sold the business with the right to use his name.

Expansion and diversity were already F.N. Burt standards, and it has continued in this vein. An additional building was acquired on Seneca Street and by the 1920's their items also included cone-shaped paper cups and jigsaw puzzles. The years have seen further expansion to Oneonta and Cheektowaga, with sales offices nationally dispersed. F.N. Burt has been a forerunner in packaging innovations including improved methods of lithographic printing, embossing and lacquering as well as development of unusual package shapes which involve special cutting and folding techniques.

18

12. Evelyn Rumsey Cary

THE SPIRIT OF NIAGARA, 1901

Exhibition Poster, 47 x 24

Lent by Mr. and Mrs. Dana E. Tillou

Native Buffalonian Evelyn Rumsey (1855-1924), wife of Dr. Charles Cary, is best known for designing the official poster for the Pan-American Exposition with her painting, The Spirit of Niagara. The aquatic goddess was reproduced on other exposition ephemera, thus casting the tone of the 1901 fair. Mrs. Cary was a patron of the arts, offered scholarships for the Albright Art School and was active in the Buffalo Society of Artists. Her interests also extended to include the theater and Erie County S.P.C.A.

13. Colad Company, Inc.

BOOK COVERS, 1952-82

Lent by Colad Company, Inc.

The products of the Colad Company, Inc. were book covers, adaptable to advertising or school designs, that are laminated with a durable plastic film. Colad's president, Wilton J. Lutwack started selling textbook covers during his college days and developed his ideas and experience before incorporating the current company in 1947. The highly practical covers protect textbooks from coast to coast. The original product line has been expanded and now is primarily devoted to the production of very sophisticated sales aides and point of sale posters, etc. More than 300 of America's leading 500 corporations are regular customers of the company.

14. Country Wood Shop

ROCKING HORSE, 1982

solid walnut, jute mane and tail and

leather ears

Lent by Country Wood Shop

Three people make up the Country Wood Shop in Delavan, New York. Linda Donahue is the artist and designer while Brad Countryman and George Koerner are the wood sculptors. The partners, native to the area, have been working together for three years. In the case of this refined rocking horse Linda does a series of drawings, transferring her original design to a scale drawing on tissue from which patterns are made for the wooden pieces. Lamination of the main body pieces and rocker assembly precede the sculpting. Brad carves the head and legs while George sculpts the main body and muscle structure. Brad also fits the pieces of wood comprising the rocker assembly into a premade form which provides accuracy in the lamination of the rocker to a predetermined curve. These craftspeople make a full range of wooden toys including the yo-yo.

15. Glenn Hammond Curtiss

\*FLYING BOAT, 1912

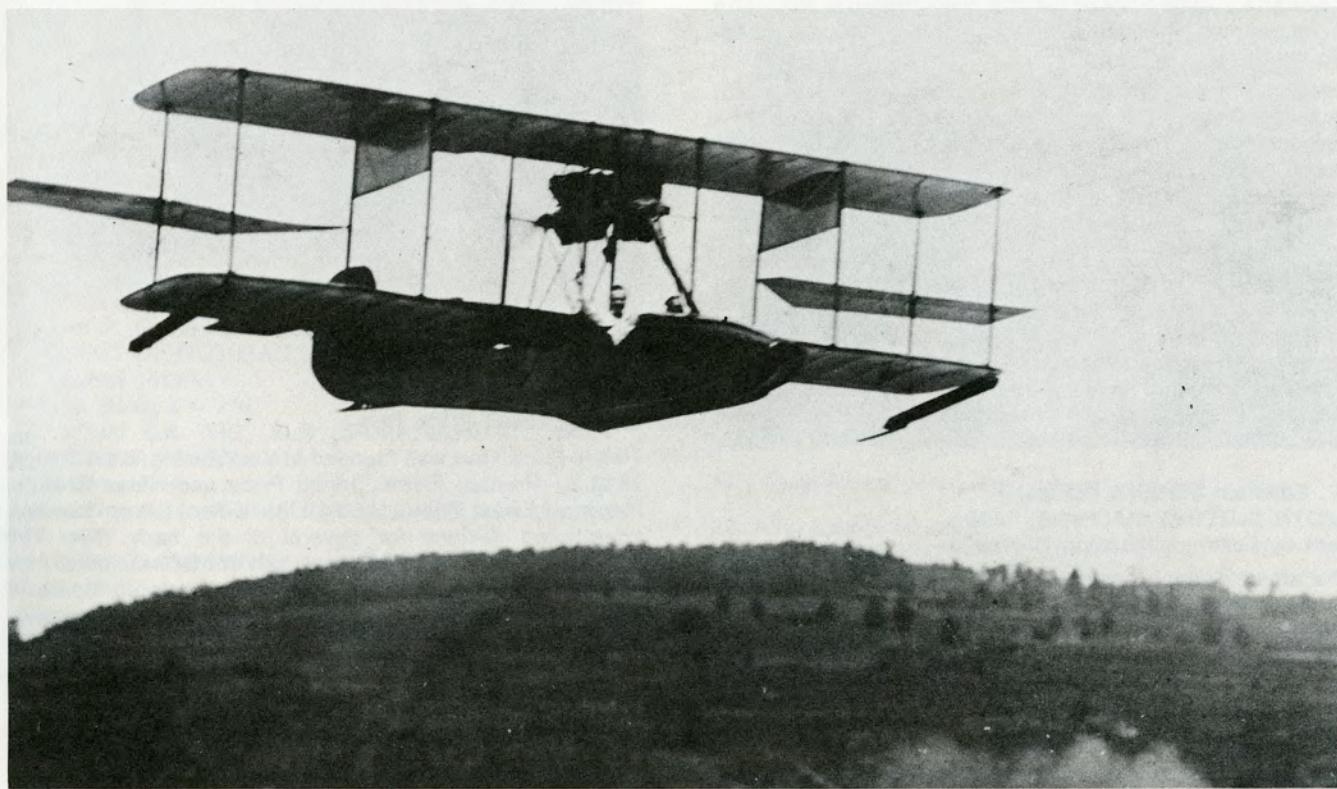
photographs

Lent by Buffalo & Erie County Historical Society

Glenn Hammond Curtiss (1878-1930), born in Hammondsport, New York was a brilliant aviation design pioneer. Speed seemed to be his muse for he was called the fastest man on earth in a 1907 motorcycle race when he clocked 136.3 mph. Later that year he formed the Aerial Experiment Association with Dr. Alexander Graham Bell and three others. On March 12, 1908 Curtiss made the world's first public flight (the Wrights' flight was private) in an aeroplane that he designed and built. In 1911 he flew the first amphibian, his Hydro-aeroplane, from land to water, and returned successfully from water to land. The Navy was immediately impressed and foresaw the practical use

of the airplane for military use. One year later he had changed the design from a plane equipped with pontoons to what was essentially a boat hull with wings and an engine; thus its name, the Flying Boat. Featured in the catalog is Curtiss at the helm of his Flying Boat over Hammondsport in 1912 with Henry Ford as "aeroyachting" companion.

During his career Curtiss was awarded the *Scientific American* trophy three times for his aircraft innovations. His experimentation was endless and Curtiss' achievements are too numerous to list here. The Curtiss-Wright Company opened a plant next to Buffalo Airport in 1940 which employed up to 25,000 workers during the war years. Its research facility was donated to Cornell University in 1946 and is now a part of The Arvin/Calspan Advanced Technology Center, one of the country's largest independent research and development organizations.



16. E. I. DuPont de Nemours & Company, Inc.

CELLOPHANE

"MYLAR"

"KAPTON"

"TEDLAR"

Lent by E. I. DuPont de Nemours & Company, Inc.

Rumplestiltskin may have spun straw into gold, but DuPont has produced substances easily as magical. Buffalo's DuPont Yerkes Plant was formed in 1920 to produce Fibersilk (later renamed Rayon). Its Research Laboratory has pioneered products that serve multiple purposes; many have been so incorporated in American life that they seem ubiquitous. Examples of just four of DuPont's numerous innovations are represented in this exhibition.

The first cellophane was manufactured here in 1924. Its name was derived from a combination of cellulose, an inert carbohydrate which constitutes the walls of plant cells, and diaphane, the French word for transparent. The moistureproof film qualitatively improved the food packaging field.

"Mylar", a polyester film was produced as early as 1948. One fourth as thick as cellophane and coated with a microscopically thin coating of aluminum, "Mylar" comprised the first U.S. balloon satellite launched in 1959. Today telecommunications systems including TV transmissions world-wide, bounce signals off "Mylar" around the globe.

A recent development, transparent gold "Kapton" film has been used as an insulating material on the surfaces of NASA's Space Shuttle. "Tedlar" film, another new development, is used for protective surfacing of a variety of materials including plywood and aluminum. These are but samples which suggest the beginnings of adaptations and uses of DuPont's technological designs.

17. Eastman Machine Company

CLOTH CUTTING MACHINE, 1895

Lent by Eastman Machine Company

The art of clothing design begins with the fit of the cloth. Founded 94 years ago, Eastman Machine Company has a line of instruments for marking, drilling, notching, perforating and cutting material. The cutting machine being exhibited is the model for the current round knife machine known as the Cardinal.

The rotating blades cut through several layers of fabric simultaneously, facilitating production by reducing preparation time. Eastman Products are used by clothing designers and manufacturers, including Buffalo's M. Wile Company (see entry).



18. Fisher-Price Toys

\* DR. DOODLE, 1931

SNOPPY SNIFFER, 1938

Lent by Fisher-Price Toys

Fisher-Price Toys was founded in East Aurora, New York in 1930 by Herman Fisher, Irving Price and Helen Schelle. Margaret Evans Price (1888-1973), wife of the co-founder, contributed designs for several of the early toys. The animated duck, Dr. Doodle was part of the first line of toys produced in 1931. Made of wood it incorporated the basic characteristics that would distinguish all Fisher-Price toys: sound and movement. The hinged legs of Snoopy Sniffer (1938) gave it lifelike action. Giant versions of these two animal toys graced the front lawn of Rockwell Hall during the opening preview of this exhibition. "Jouets Americans", an exhibition of toys made in the U.S. between 1925 and 1975 included dozens of Fisher-Price designs. It travelled to the Louvre in Paris and toured the States, being shown in the Albright-Knox Art Gallery in 1980.

19. Karen Flynn-Miller  
HOMAGE TO GOLGI, 1981  
blown sheet glass, copper foiled, 36x27  
Lent by Dr. & Mrs. Harry Flynn

Karen Flynn-Miller approaches designs in glass in an untraditional manner. She uses blown sheet glass imported from France and Germany to create abstract designs that have a fluidity previously uncharacteristic to stained glass. Some of her ideas are organic in origin or stem from images seen through an electron microscope. Dr. Flynn-Miller is a dentist as well as artist. The tools of her trades intermix when she uses a dentist's handpiece to etch the glass. A native Buffalonian, Karen has an art degree from the State University College at Buffalo.

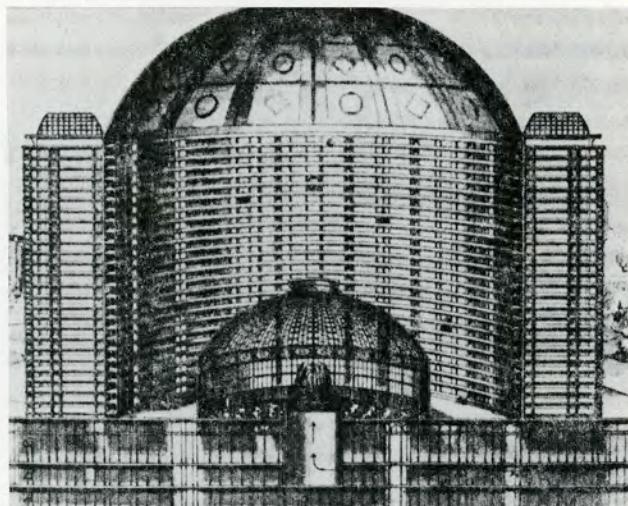
20. Alexis Jean Fournier  
ROYCROFT CHAPEL, 1903  
oil on canvas, 18 x 24  
Lent by Mrs. Howard Roelofs

Paid tribute in a Burchfield Center exhibition in 1979, Alexis Jean Fournier was called, "a Barbizon in East Aurora." Painting later than the French masters whose work inspired him, Fourier also concentrated on local landscapes which often became skyscapes. His Romantic approach can be seen in this painting of the Roycroft Chapel; he lived close to the artistic community. Fourier, born in 1865, enjoyed travelling abroad which inspired a series of paintings. His work appears in collections across the country. He died in January, 1948 in East Aurora.

21. Leo P. Frohe Art Glass Works, Inc.  
PORTRAIT OF OLD MAN, c. 1879  
by Godfrey Frohe  
stained glass, 7½ x 6  
ST. JOHN ON THE ISLE OF PATMOS, ST. MARY'S CHURCH, BUFFALO, 1901  
by Godfrey Frohe  
cartoon in charcoal & india ink on linen backed by paper, 114 x 69  
STAINED GLASS WINDOW, ALBANY  
by Leo P. Frohe  
sketch in pencil, ink & watercolor, 25½ x 13-1/16  
HEAD OF ST. PETER, c. 1910  
by Leo P. Frohe  
stained glass, 12½ x 11½  
STUDY FOR WOMAN'S HEAD, c. 1935  
by Ferdinand A. Frohe  
stained glass, 9¼ x 5¾  
HEAD OF CHRIST AS A BOY, 1970  
by Paul E. Frohe

stained glass, 9½ x 7  
Lent by Paul E. Frohe

Four generations of the Frohe family have maintained the ancient art of stained glass for Buffalo. Founded in 1866 by Godfrey Frohe, who emigrated from Holland, the business relocated on Broadway in 1892 and was renamed after his son: Leo P. Frohe Art Glass Works, Inc. Designing and executing a stained glass work requires eight different operations. The complex craft has been paternally taught; Paul entered the business when he was 11 years old. When stained glass in homes was out of vogue their work was primarily done for churches. A resurgence of interest has brought them full-circle. Currently located on Harlem Road in Cheektowaga, Frohe Art Glass Works is highly regarded nationwide.



King Camp Gillette, section of steel-framed apartment building

22. King Camp Gillette  
\* UNBUILT UTOPIA, 1894  
photo-enlargements  
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Gillette's plans for mega-structures that would sustain a population of sixty million grew from his socialist sensibility. Densely situated, domed, communal buildings were to stretch from Buffalo to Rochester allowing the rest of North America to flourish as park land. It appears that every American did not want to move to Western New York and the man with the odd name was ignored . . . that is, until he invented a new, improved, disposable safety razor blade.

23. John F. Grabau

BINDING FOR THE RUBAIYAT OF OMAR KHAYYAM,  
1916

Inlaid morocco with gilt lettering

Lent by Thomas D. Mahoney

John Grabau (1878-1948) studied under Old World masters at Roycroft and continued with private art and bookbinding instructors before opening his shop at 429 Parkdale Avenue, Buffalo in 1903. In the long, painstaking process of his art Grabau used only the finest materials: Nigerian goatskin (known as morocco), gold leaf and paper imported from Europe and the Orient. Grabau would base his design for the binding on the nature of the book, taking into consideration its historic period or content. His interpretation of theme comes through tooling, inlay work, studding and application of gold leaf or color.

Among those whose books were borrowed for the Albright Art Gallery's exhibition of Grabau's exquisite bindings in 1930 were the Queen of Romania; the King of Spain; Presidents Theodore Roosevelt, Taft, Harding and Coolidge; and Katharine Cornell. Shown there was *The Rubaiyat of Omar Khayyam* which had been bound for Dr. Julian Park of Buffalo. The binding is full maroon morocco with gilt lettering and raised bands on the spine. The front cover is graced with a gilt-enclosed inlaid pattern of purple grapes and green leaves connected by a delicate gilt vine. The top edge of the volume is gilded and the doublures (the portion of leather folded just inside the cover) are inlaid with two gilt lines. Inside the front one finds the artist's signature, Grabau, stamped simply in gilt letters.

22 24. Graphic Controls Corporation

PHOTOGRAPHS OF PRODUCTS

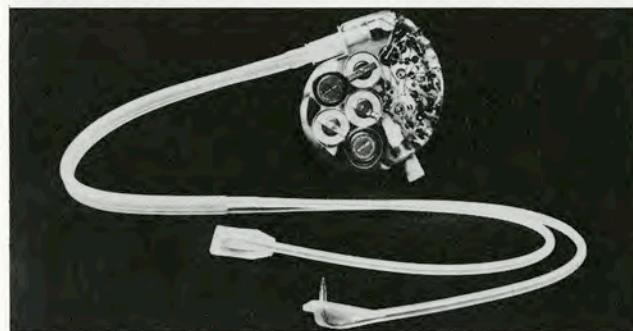
LOGO, 1958-59

Lent by Graphic Controls Corporation

Graphic Controls Corporation presently resides in what was formerly the Larkin Company Complex "R,S,T" warehouse also called the Terminal Building, designed in 1911. Considered a masterpiece of functional design and rational detailing, it was further enhanced 1967-69 by Arthur Carrara including an entrance on Exchange Street designed in the tradition of Frank Lloyd Wright. The Graphic Controls logo was designed by Robert Zeidman Associates.

Twenty-five years old, the firm has its roots in the early 1900s. George Elliott Clarkson and two of his sons consolidated the Canadian company, Staebler & Baker Ltd., and five other chart and printing firms into Graphic Controls Corporation. Their main line of products include recording

charts, instrument marking systems, disposable medical products and coated imaging papers. The corporation is also highly regarded as a leader in improving the quality of working conditions. The senior Clarkson and his sons Max B.E. and William M.E. have formed a management theory which they titled, "Decentralized Participative Management by Objectives."



25. Greatbatch, Chardack and Gage

\* CARDIAC PACEMAKERS AND BATTERIES, 1963-present  
Lent by Wilson Greatbatch Ltd.

The first implantable cardiac pacemaker was invented and patented in 1958 by Wilson Greatbatch, a graduate of the University of Buffalo. Further developed with Buffalo doctors William M. Chardack and Andrew A. Gage, it was first used in 1960 at Millard Fillmore Hospital. Greatbatch directs a manufacturing facility in Clarence, New York, established in his name, that designs and manufactures over 100,000 batteries each year for pacemakers and other uses. The delicate and complicated needs of the pacemaker have evolved the current lithium iodine system for use in the pulse generator.

26. Heintz Art Metal Shop

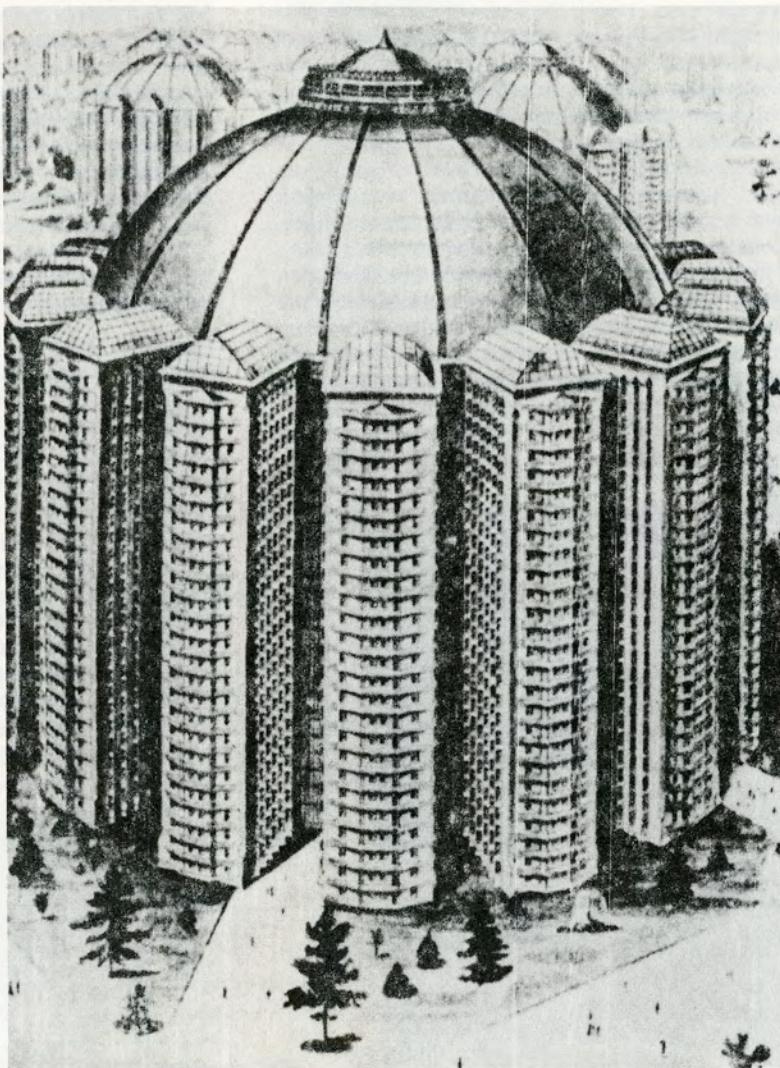
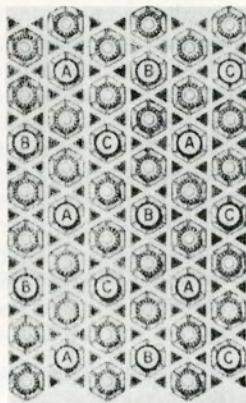
DESK SET WITH LAMP, c. 1912

sterling on bronze

Lent by Walter N. Meibohm

The Heintz Art Metal Shop at 1358 West Avenue in Buffalo patented their technique for applying sterling silver on solid bronze in 1903. Used first for jewelry the methods were later adapted for a variety of household articles. In each case the silver was sawed by hand from a solid sheet and the pattern was molded to the bronze base, then brazed or soldered and finally coated with lacquer. The hand-made objects were not die stamped or plated in the ordinary way. This matched desk set was finished in "hand-stippled French Grey silver."

King Camp Gillette, partial plan for Metropolis, from *The Human Drift*, 1894. Included are educational facilities (A), amusement buildings (B), and facilities for storage and preparation of food (C); other buildings are housing. Triangles cover underground conservatories.



King Camp Gillette, view of apartment buildings in Metropolis. Each is twenty-five stories plus an observatory atop the domed roof.

27. Herschell-Spillman Company

HERSHELL-SPILLMAN CAROUSEL

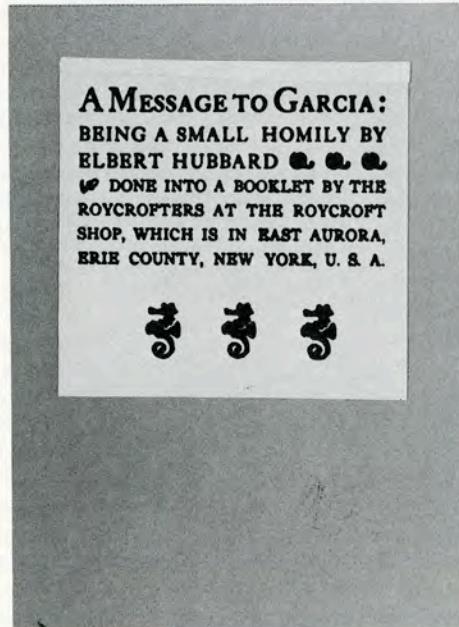
TIGER, c. 1914-20

painted wood, 47 $\frac{5}{8}$  x 12 $\frac{3}{4}$  x 55 $\frac{1}{2}$

Lent by The Margaret Woodbury Strong Museum,  
Rochester

North Tonawanda was once the center of American carousel manufacturing when Allan Herschell directed three successive factories in the city. For his first, he adapted a boilermaker made at Armitage-Herschell Company to build a steam-powered carousel in 1882. With the addition of a partner the company was named Herschell-Spillman, but dissolved years later and reverted simply to Allan Herschell Company. Itinerant craftsmen, who carried their own tools in their pockets, were hired to carve the menagerie. Besides a herd of horses, no two exactly alike, they created tigers, cats, zebras, kangaroos, storks, ostriches and even a sea monster. Merry-go-rounds are no longer made with such craftsmanship but are cast in aluminum or fiberglass. In an attempt to preserve this artistic history and promote regional pride, the Carousel Society of the Niagara Frontier is trying to raise funds to establish a museum in the Herschell factory and have it designated by the National Register of Historic Buildings.

24



28.

28. Elbert Hubbard

\*A MESSAGE TO GARCIA

various editions and translations, dating from 1899

FRAMED MOTTO — DON'T BE A KNOCKER

Lent anonymously

*A Message to Garcia* is one of the world's most popular books, having been reprinted in countless editions in nearly every language imaginable. The short preachment by Elbert Hubbard was first printed in the *Philistine Magazine* in March 1899. Hubbard, who wanted to make books in the tradition of England's Kelmscott Press, later printed the treatise in his characteristic soft leather volumes. The "message" is one that encourages devotion to one's employer and selfless obedience in a parable that is both Christian and Socialist in its influences. Hubbard was considered an eccentric who could easily defend both causes while being himself a wealthy retiree (see also Roycroft Woodshop and Larkin Company).

29. Dard Hunter

RED ROSE-DESIGN FOR ROYCROFT INN WINDOW, 1906

STAINED GLASS WINDOW, ROYCROFT, c. 1906

WALL-HUNG LAMP, c. 1906, leaded glass and copper

DESIGN FOR LETTERS A & B, 1909

THE ESSENTIALS OF LETTERING, 1912

Lent anonymously

At age nineteen Dard Hunter went to East Aurora where Elbert Hubbard supplied a Roycroft studio. He stayed from 1903 to 1910 designing furniture, metal objects, leaded glass, books and jewelry. His work was influenced by a trip to Vienna in 1908 as much as by the craftsmanship of the Kelmscott Press publications and original incunabula collected by Hubbard. An authority on paper-making, Hunter designed his own alphabets that reflected contemporary Viennese stylistics. He is also attributed to having designed the Roycroft tableware subsequently produced by Buffalo pottery. The dishes are each emblazoned with the Roycroft trademark and bordered with rings geometrically broken in what is, again, a Viennese-derived style.

30. JEWETT COVERED MILE TRACK, 1917

lithograph, 12 $\frac{5}{8}$  x 20 $\frac{1}{2}$

Lent by Dean Hill Jewett

At one time East Aurora had the world's only mile track that was covered by a substantial building. Completed in 1917, the track cover was 30 foot wide and 12 feet high at the eaves, with a peaked shingle roof. A covered passageway connected the track with two mammoth barns. An uncovered half-mile track was also available on the premises.

31. Jones Iron Works

ORNAMENTAL STAIR RAILING, FINIAL

AND NEWEL POST, 1929-30

hand-forged iron with bronze finial and post

Lent by Buffalo and Erie County Historical Society

In 1815 the Buffalo village blacksmith, George Jones forged metal tools and iron works. Until its liquidation in 1941 Jones Iron Works manufactured fine artistic wrought iron for Buffalo's prestigious residencies, churches, cemetaries and businesses. Different metals were used, sometimes in combination, on the hand-forged, welded or cast works. Designs were occasionally adapted from 18th century European examples or influenced by local flora and fauna. The section of ornamental stair railing features incredible delicacy in its grape vine motif with hand-forged birds, flowers and leaves. It was made for the home of Mrs. E.L. Miller on Nottingham Terrace, presently The Nichols School. For exhibition it has been paired with a bronze finial and newel post from the George Rand home.

32. The Kazoo Company, Inc.

KAZOOS, c. 1890-1982

wood and metal

Lent by The Kazoo Company, Inc.

The original kazoo design, created by a Buffalonian about 1890, was a short hollow wooden tube with three holes covered with tissue for vibrating. This anonymous designer approached a metal manufacturer, Mr. McIntyre, to produce the instrument in metal; and so it came to pass in 1912 that kazoos were born in Eden, New York. Exhibited are a variety of models tracing the history of kazoo designs. The working mechanism has remained basically the same; only the facade has been altered to resemble other instruments. Of particular interest is the kazooophone or hi-fi kazoo sporting an amplifying horn used (supposedly) in symphony orchestras in 1932.



33.

33. Karl Kipp

COPPER BOWL, c. 1920

\* COVERED COPPER BOWL, c. 1920

PEWTER CANDLESTICK, c. 1925

ART DECO BOWL, c. 1930

COFFEE TABLE, c. 1935

Lent anonymously

Karl Kipp, once a banker, became a Roycrofter for the years 1908-1912. He started in the bindery but soon organized the copper shop. Kipp was the shop's designer, often incorporating Viennese forms as transmitted through his colleague Dard Hunter. One of Kipp's 35 assistants would execute his straightforward designs of practical household items such as bookends and desk accoutrements. After his four year stint Kipp opened his own metalwork business called the Tookay Shop which he operated until 1933. After Elbert and Alice Hubbard died with the sinking of the Lusitania in 1915 Kipp was persuaded to return to the Roycroft. During the depression he began working for Daystrom in Olean, New York. Eventually Kipp became Daystrom's head designer and expanded the line of production from ashtrays and smoking stands to tubular metal kitchen furniture.

34. Linda Dixon Kitchen

PLATE, 1982

wood-fired porcelain, 11" diameter

Lent by the artist

Linda Dixon Kitchen studied in Chicago and Buffalo with individual artists and craftsmen. Calligraphy was introduced to Kitchen by James Kuo and Marvin Bjurlin started her interest in pottery. From 1977-80 she was with the Buffalo Clayworks Gallery where she exhibited and taught classes in ceramics. Currently Linda Kitchen maintains a studio in Boston Valley Pottery, a very old flower-pot factory of considerable historical interest.

35. Kittinger Company

WINE STAND, c. 1940

Lent by Mr. and Mrs. Irvine Kittinger

\*SIDE CHAIR, 1955

SECRETARY, 1958

Lent by Kittinger Company

The Kittinger Company developed in 1913 from roots that date back to 1866 with the paper and rag warehouse Thompson, Colie & Company which in turn evolved in 1870 to an upholstery firm named simply Colie & Son. Irvine J. Kittinger, Sr. and his brother Ralph moved the business to 1893 Elmwood Avenue (where it still operates) and proceeded to produce furniture that always measures up to their strict standards of quality craftsmanship. An early contract committed them to the production of chairs for Larkin Company premiums. Of greatest significance was the selection of the Kittinger Company in 1926 as exclusive manufacturer of Williamsburg Furniture Reproductions. The utmost care was taken to select the materials and techniques used in the 18th century in order to authentically duplicate the Colonial furniture. Faithful down to the smallest detail, Kittinger masons even forged their own nails. Concurrently Kittinger's own designs were used to create their unique line of furniture. During the 1940s war materials production necessitated the expansion into precision metal-working and the return to furniture-making was welcomed when the military ceased their demands. Kittinger's main plant remains in Buffalo with branches in Castile, New York and Richmond, Virginia.

36. Larkin Company Administration Building, 1904-06

PORTRAIT OF JOHN DURRANT LARKIN, 1926

oil on canvas, 35 $\frac{1}{2}$  x 29 $\frac{3}{8}$

Lent by Sally Larkin Kryder

BREAD PLATE, 6" diameter

by Buffalo Pottery

Lent anonymously

FLATWARE

by Frank Lloyd Wright

Lent by Mr. & Mrs. Harold Esty, Jr.

Known nationally, the Larkin Company grew from modest beginnings producing Sweet Home soap and its by-product glycerine. John Durrant Larkin (1845-1926) started the business in 1875 at 199 Chicago Street in Buffalo and within a year had prospered enough to move to larger quarters on Seneca Street. A complex of buildings expanded over 64 acres during a period of 39 years. Larkin believed in hiring talented people and giving them the freedom to perform their utmost. His brother-in-law Elbert Hubbard

was his first salesman whose highly innovative marketing ideas eliminated middlemen in the direct service to customers. Brainstorming among Hubbard, Darwin D. and L.F. Martin pioneered the idea of inserting premiums with purchases and boosted a mail-order business popular throughout the country. When it became apparent that independent production of premium offerings would be more practical than importing them, divisions such as Buffalo Pottery were born. The company thrived to such an extent that it held its own post office to handle the extensive amount of orders. The Larkin empire fell victim to the automobile which enabled customers to change their mode of shopping. At one time the Larkin enterprises employed 5,000 Buffalonians, a high percentage of them women.

Ivan Lindhé, born 1875, painted an identical pair of portraits of John Durrant Larkin in 1926. The artist, whose work has been shown in Paris, London and Winnipeg, moved to Buffalo in 1924 and had a one-man show at the Statler in 1925, the same year as the Larkin Company's 50th anniversary celebration. He was commissioned to paint the portraits, but Larkin's untimely death in February 1926 necessitated Lindhé working from a photograph. This portrait of Larkin hung over the elevators of the Administration Building which was designed by Frank Lloyd Wright. He also designed the flatware used in the executive dining room. It was teamed with dishes carrying the Larkin Company logo in a pattern closely related to the Roycroft china.



**37. Gail McCarthy**

OFFERING III, 1982

porcelain, 15½ high x 23 diameter

Lent by the artist

Buffalo potter Gail McCarthy works with delicately thin layers of porcelain to build objects that often display an organic quality. The draped or rolled shapes sometimes challenge the viewer to question whether the materials used might not be fabric or paper rather than clay. McCarthy's professional experience includes being an art instructor for eight years and Artist-in-Residence twice at Artpark. Her work has been shown extensively in the eastern United States and in Dublin, Ireland.

**38. Dwight C. Moldenhauer**

CHAIR, 1980

black walnut & Canadian curly birch

Lent by the artist

Dwight C. Moldenhauer has been a woodworker for five years, creating sculptural furniture. He uses only hard woods from the Western New York area such as walnut, cherry, curly maple and butternut because of their superior quality and great beauty. Moldenhauer was born in Niagara Falls, received a Bachelor of Science degree in design in wood from State University College at Buffalo and is currently an insurance executive as well as a part-time woodworker. His theory accounts for the distinctive quality of his work; for he believes in incorporating ideas from the past in today's plans so as to give designs integrity.

**39. Moog, Inc.**

SERVOVALVE

SPACE SHUTTLE COLUMBIA

colored photograph, 15¾ x 20

McDONNELL DOUGLAS/USAF F-15

colored photograph, 10⅓ x 13⅔

MOOG RADIO

colored photograph, 7½ x 9½

HYDRA-POINT MACHINE TOOL

colored photograph, 18½ x 23¾

William C. Moog is the founder, chairman and president of Moog, Inc., which was formed based on his design for an electrohydraulic servo valve. Moog's design originated when he was conducting internal research on guided missiles at the Cornell Aeronautical Laboratories in Cheektowaga (now Calspan Corporation). The servo valve is used in the control of moving parts on airborne vehicles as well as military and industrial equipment. Moog comes from a mechanically inclined family; his maternal grand-

father invented a special kind of printing press and his second cousin is the originator of the Moog synthesizer. Parts for the first servo valve were produced by a Batavia machine shop on speculation and assembled by Moog in his basement. The first order was placed by Bendix Corporation for four servo valves and this initial success led to the formation of the Moog Valve Company in 1951. Today, Moog, Inc., which is headquartered in Elma, New York, is known worldwide for expertise in the design and development of precision electrohydraulic control products.

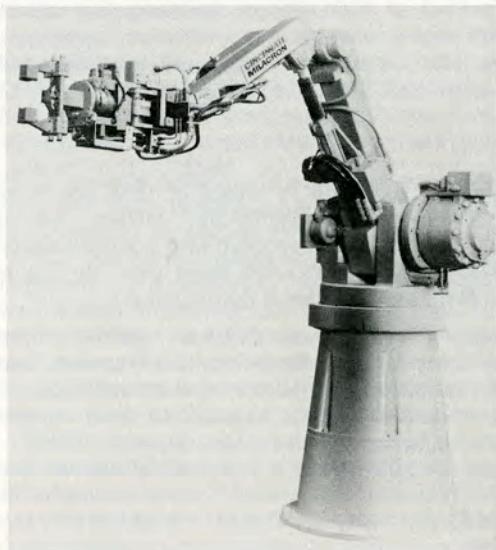
The Space Shuttle Columbia on Pad 39A was launched on Sunday, April 12, 1981. The Aerospace Group provides equipment for the shuttle under four separate programs.

\* Illustrated in the catalog is an industrial robot, which is equipped with Moog servovalves provided by the Industrial Group to control the motion, speed and accuracy of the arm.

The McDonnell Douglas/USAF F-15 Aircraft over St. Louis uses a Moog control stick boost and pitch compensation provided by the Aerospace Group.

Moog Electronic and Systems Division's radio used to remotely control a coal mining machine.

A Hyra-Point computer — numerically controlled machine tool. Moog, Inc., first developed the Hyra-Point line of machine tools in 1960 and now this line is produced and marketed by the Hyra-Point Group.





40.

## 40. Moog Music Inc.

28 \*THE MEMORYMOOG, 1982  
THE SOURCE, 1981  
Lent by Moog Music, Inc.

In the summer of 1964 Robert A. Moog (pronounced to rhyme with vogue) built his first synthesizer prototype. Two disciplines were matched: that of the musician and the engineer/physicist. Composer and synthesist Wendy Carlos assisted by musicologist Benjamin Folkman truly popularized the Moog Electronic Music Synthesizer late in 1968 with her recording "Switched-On Bach". The music was laboriously built on tape in layers of tone controlled by amplifiers, generators, oscillators, mixers and filters through an untraditional keyboard and control panels with interconnection. "Moogs" have been used for the sound tracks of films and television commercials.

Dr. Moog moved the plant from outside Ithaca to Williamsville in 1972 with the help of Bill Waytena, formerly from Bell Aerospace. Variations have brought about more compact units with greater capabilities such as portable "Minimoog" (1969-81) and "The Source" (1981- ) which uses microcomputers and programmable memory chips. The 1982 model is called "Memorymoog" and it is the utmost in state-of-the-art advancements and capabilities.



41.

## 41. Native American Center for the Living Arts

\*ARCHITECTURAL PLANS AND PHOTOGRAPHS, 1981  
Lent by the Native American Center  
for the Living Arts

According to Iroquois mythology the earth was created on the back of a giant turtle. The concept of an unusually shaped building was proposed by Tuscaroran Duffy Wilson, the current director, and designed by Dennis Sun Rhodes, an Arapaho Indian architect. "The Turtle", as it is lovingly referred to by its admirers, is a three-story building that serves as both a museum and performance center for native American culture. The organization itself was founded in 1970 by folk-singer Buffy Sainte-Marie, a Cree. It seems most fitting to have this Center which opened in Niagara Falls in 1981; after all, it was the Seneca Indians who established a village in the 1780s along the banks of Buffalo Creek. Pride in a rich history is recurrently celebrated in contemporary arts at the Turtle.



42.



44.

**42. Niagara Frontier Transportation Authority  
ART PROPOSAL DRAWINGS:**

Sketch for South Campus Station, 1982  
pastel on paper, 24 $\frac{1}{4}$  x 39 $\frac{3}{4}$

by Stephen Antonakos

Study for Tile Walls for Delavan College Station, 1982  
pencil on paper, 20 $\frac{3}{4}$  x 43 $\frac{1}{2}$

by George Woodman

Study for Riveted Aluminum Piece for  
Delavan College Station, 1982  
crayon on paper, 22 $\frac{1}{2}$  x 28 $\frac{1}{2}$

by Richard Gubernick

**RENDERINGS:**

\*South Campus, 24 x 36

Daniel, Mann, Johnson,  
Mendenhall, Baltimore

Delavan College Station, 24 x 36

DiDonato and Renaldo, Buffalo

The Niagara Frontier is currently constructing a 6.4 mile light rail rapid transit system that will travel both above and below ground along Buffalo's Main Street. Both the Delavan College and South Campus Stations will be constructed in rock tunnel fashion, meaning solid rock has to be bored at depths of up to 90 feet before a concrete lining is constructed. Each of the eight sub-surface stations along the

system are to be enhanced by thematic artwork that might reflect highlights of the surrounding area. It is unusual for such care to be taken for the inclusion of artwork in subway design. As a result, it is hoped, the Buffalo LRRT will rival Paris in its entire artistic concept.

29

**43. Frederick Law Olmsted**

**PLAN FOR THE BUFFALO PARK SYSTEM, 1874**

Photo-enlargement

Lent by the Burchfield Center

The first landscape architect of American parks, Frederick Law Olmsted (1822-1903) has been acclaimed as a genius and humanitarian. He believed that the country's future lay in its cities, but people needed a peaceful refuge where they might meet for relaxation. His first important project was the creation of Central Park from 840 acres of swamp in New York City. He collaborated on the design with architect Calvert Vaux and supervised its construction in 1858. Olmsted and his firm designed the Buffalo park and parkway (a term he coined) system between 1868 and 1898. The 350-acre park was the first for which he selected the site. It was devised with elaborate natural barriers to muffle distractions from the sounds of urban life. Olmsted and Vaux designed the waterways, carriage paths, fountain, amphitheater, landscaping — every detail to ensure

beauty and tranquility. After his partnership with Vaux ended in 1872 Olmsted continued to provide plans for Buffalo's public places: Niagara Square, a park and parkway system for South Buffalo, Cazenovia Park and Riverside Park. During his career he designed Prospect Park in Brooklyn and Chicago park systems as well as several college campuses and suburban areas in Riverside, Illinois and Tarrytown, New York. Truly the originator of the rural park movement in the United States, Olmsted was also partly responsible for the preservation of Yosemite Park, the Adirondacks and the Niagara Falls area.

#### 44. Pan-American Exposition

THE ELECTRIC TOWER AT NIGHT, 1901

PANORAMA OF THE EXPOSITION LOOKING SOUTH  
FROM THE ELECTRIC TOWER, 1901

Photo-enlargements

Lent by Buffalo & Erie County Historical Society

The Pan American Exposition of 1901, as its namesake implies, was dedicated to the unity of all the Americas of the western hemisphere and celebrated innovations in science, history and the arts. Grand European-style beaux-arts architecture was situated on 342 acres in the Delaware Park area. The Exposition earned the title "The City of Light" for its technological innovation matched by beauty in the world's first large scale use of electricity.

30

The centerpiece and tribute to the power of Niagara Falls was the Electric Tower designed by John Galen Howard. Almost 400" high, the domed cupola was adorned with a winged Goddess of Light. At night 40,000 incandescent eight-watt bulbs illuminated the ornate tower and curving colonnades which overlooked the Court of Fountains. The grandeur of this landmark remains in downtown Buffalo for the Niagara Mohawk building is a copy of the Exposition's Electric Tower.

#### 45. Pitt Petri

\* BLOWN CRYSTAL DECANTER, c. 1937-39

Executed by Kosten Glassworks, Czechoslovakia, 10" high  
BLOWN CRYSTAL TUMBLER, 1935-39

Executed by Kosten Glassworks, Czechoslovakia, 4" high

BLOWN CRYSTAL TABLEWARE (DESSERT DISH), 1936

Executed by Kosten Glassworks, Czechoslovakia, 4½" diameter

\* BLOSSOM ASHTRAY, 1938

Hand-pressed in an iron mold and fire polished by Duncan-Miller Glass Company, Washington, PA

BLOWN TWIN VASE, 1940

Executed by Duncan-Miller Glass Company, Washington, PA



45.

Pitt Petri, born in 1897, came to Buffalo in 1924 to open a store with his fiancée, Elisabeth Link (the late Mrs. Pitt Petri), and her sister, Esther Link (Emig). The store specialized in a choice selection of top quality decorative articles for the home, as it still does today. Petri began to design his own items that reflected the modern European trend when he was unable to find what pleased him in this country. He would spend as much as four months of the year abroad collaborating with craftsmen and artists who executed his designs. The straightforward elegance of the glass designs made them so popular that unscrupulous businessmen made copies which, of course, did not retain the superior qualities of craftsmanship. Petri attempted to stay one step ahead of them by creating a new line of designs every year. Pitt Petri designs were carried both in his Buffalo store and the two Pitt Petri stores in New York on Madison Avenue and in the Waldorf, as well as other stores around the country such as Nieman Marcus, Gumps and Marshall Field. After the outbreak of World War II in 1939 the working relationships in Europe were disrupted. Unfortunately very few examples of Pitt Petri's work between 1926 and 1940 are available today. Mr. Petri remains active in the business while his son, Pitt Petri Jr. manages the store which still operates in Buffalo.

46. Pierce-Arrow Motor Car Company

\*PIERCE-ARROW TOURING CAR, 1918

Photo-enlargements

PIERCE BICYCLE, c. 1891-92

PIERCE RACER AT PAN-AMERICAN EXPOSITION, 1901  
colored lithograph, 52 $\frac{1}{4}$  x 36

HUBCAP & RADIATOR ORNAMENT, c. 1931

chrome over steel

Lent by James T. Sandoro

The Pierce-Arrow automobile may well be Buffalo's finest product of the past. The evolution from bicycles made at the George N. Pierce Company to the Silver Arrow of 1933 tells a tale of both foresight and disappointment. American Champion Frank L. Kramer won the race at the Pan-American Exposition on his Pierce Racer, which certainly helped to popularize the bicycle. In 1901 the Pierce Motorette was the first hand-crafted, 100% made-in-Buffalo automobile. The enlightened management of Pierce, George K. Birge, Henry May and Col. Charles Clifton brought about the development of a truly luxurious car, hand-crafted in an ideal industrial atmosphere. Requests for customized details as extravagant as solid gold trim were honored in models such as the Model "A" Town Cars, Gentleman's Roadster and Phaeton. The devotion to total product quality could not survive the Great Depression and after attempts to revive it, the Pierce-Arrow Company folded in 1938. A few beautiful, restored relics are carefully maintained in its home town and memories are kept alive by the Pierce-Arrow Society incorporated in 1957. The plant still stands on Great Arrow Street at Elmwood.

47. Wilbur H. Porterfield

MISTY DAY, BUFFALO HARBOR, c. 1945

black & white photograph, 10 $\frac{1}{2}$  x 13 $\frac{1}{4}$

Burchfield Center Permanent Collection,

Gift of Mr. William Barney

Wilbur H. Porterfield (1873-1958) came to Buffalo in 1888 and found a job with lithographers Cosack and Co. He started his photographic career in 1901 and by 1906 organized the Photo-Pictorialists of Buffalo with eight other local amateurs. The group believed that photography was an art like painting and should be approached in the same manner. They worked in direct opposition to the Photo-Secessionists whose work experimented with composition and the mechanization of modern times. Porterfield had a wide following for his romantic visions of Western New York landscapes, especially after he became rotogravure photographer for the *Buffalo Courier* in 1922. That same year he had his first one-man exhibition of 80 photographs



46.

at the Albright Art Gallery. It was on that occasion that Gordon Washburn, gallery director, praised Porterfield: "It is . . . cause for rejoicing that such a community as ours, still somewhat isolated from the thunderous noise and movement of cities like Chicago and New York, should still produce and encourage its local poets. Nor is it surprising to find that the two most popular poets of our region are not writers at all. For, Burchfield, it goes without saying, paints, while Porterfield is a photographer."

48. Q-R-S Piano Rolls

PIANO ROLLS, 1902-1982

Lent by Q-R-S Piano Rolls Inc.

Q-R-S has been the world's leading producer of piano rolls since 1905. Melville Clark, who founded the company in 1900, developed the first 88-note player piano. The acronym Q-R-S was formed from Clark's motto: "Quality and Real Service." Over 10,000 rolls were catalogued by 1916 that had been diligently punched on graph paper directly from sheet music. Production techniques changed in 1917 with Clark's invention of the "marking piano." The same standards of craftsmanship were maintained and the invention made possible the manufacture of "hand-played" rolls. Q-R-S was at its peak of popularity in the 1920s when it merged with DeVry Co. and added phonographs, cameras and radio tubes to its home entertainment line. Q-R-S moved to Niagara Street in 1966 when acquired by Buffaloian Ramsey Tick, former manager of the Buffalo Philharmonic Orchestra. In recent years a resurgence of interest in restoring player pianos has warranted reissues of classic music rolls, new rolls by current popular pianists and an annual output of nearly one million rolls.

49. Henry Hobson Richardson

\* CIVIL WAR MEMORIAL, 1874

Photo-enlargement of elevation perspective, 72 x 96

Burchfield Center Permanent Collection,

Permission of Houghton Library

H.H. Richardson (1838-1886) is probably best known in Buffalo for the twin copper-roofed towers of the Buffalo State Hospital (1870-71). Strongly influenced by European traditions in architecture Richardson developed a style so unique that it is referred to by his name. In 1874 he was approached by Maria Love and the Ladies Union Monument Association to design a monumental stone arch to honor the Civil War veterans. Frederick Law Olmsted wished to incorporate the arch in his plan for Niagara Square. A lack of funds prevented the erection of the triumphal arch, despite numerous appeals. This drawing, one of the most complete sketches, is attributed to Stanford White who was then an assistant in Richardson's office.

50. Mary Roehm

PORCELAIN TEAPOT, 1982

wood-fired porcelain with reed handle, 11½ x 11 x 4

Lent by the artist

Mary Roehm uses the traditional Japanese method of wood-firing in order to produce the special texture and speckled ash finish to her porcelain works. The wheel-thrown pottery exhibits an oriental grace in line and shape, and feels buoyant in use. Roehm's teapot, for example, illustrates her primary concern of exploring the variations of form, both in terms of the principles of sculpture and the adaptation of a functional object to an object d'art.

Since 1979 Roehm has been Visual Arts Crafts Coordinator at Artpark and she has been a ceramics instructor at several institutions. She maintains a studio in Hamburg, New York and has been included in numerous national exhibitions. In the article "Personality Porcelain" in a recent issue of *Metropolitan Home*, Roehm states, "Porcelain is very revealing. It forces me to work directly, clearly, decisively."

51. Charles Rohlfs

CHAIR, c. 1900

oak, 57 x 14 x 19

Lent by D. Magner, Arts and Crafts

A designer of cast-iron stoves and an actor before he devoted himself to woodworking, Charles Rohlfs (1853-1936) maintained a small workshop in Buffalo. Characteristically his sparely shaped oak pieces, similar to

what was later called Mission style, were often enhanced with ornamentation done in the Art Nouveau mode. His furniture was exhibited at the Pan-American Exposition (1901); the International Exhibition of Modern Decorative Arts, Turin (1902) and St. Louis Exposition (1904). Rohlfs was often invited by Elbert Hubbard to lecture at the Roycroft.

Rohlfs designed the featured "fancy chair" for his living room. The high sinuous back may have been inspired by the decorative ironwork of Louis Sullivan's Guaranty Building. Rohlfs called on assistants to help execute his many designs; George Thiele carved this chair.

52. Roycroft Woodshop

\* MORRIS CHAIR, c. 1905-12, birdseye maple

LIBRARY TABLE, c.1905-12, birdseye maple  
Lent by Kitty Turgeon

The Roycroft community of artisans in East Aurora, New York was the pet project of Elbert Hubbard after he sold his partnership in the Larkin Soap Company in 1893. A trip to England and a visit to William Morris and his Kelmscott Press inspired Hubbard to encourage craftsmanship in



America. Beginning with a bindery, the Roycroft expanded into other artistic endeavors including a leather shop, metal shop and furniture-making. The stark furniture was considered honest and pure in shape, thus allowing one to appreciate the quality of the wood.

53. Stephen Saracino

\*YOU CAN'T TAKE IT WITH YOU, 1980

ring made of 14k yellow gold, white gold, and 17 jewels:  
diamonds, sapphires & rubies

Lent by the artist

Stephen Saracino approaches jewelry design as if he were creating miniature sculpture. The exhibited ring is a tongue-in-cheek production, for the adage in the title contradicts the luxurious quality of the piece, heavy in precious gold and jewels. Saracino is Instructor in Design at State University College at Buffalo. He has taught previously at Romulus Central High School, Kent State University and Daemen College. He was the head designer and store manager of Northfield Silver and Goldsmiths Company in Pittsford, New York designing custom jewelry in the late 1970s.



53.

54. Seneca-Iroquois National Museum  
LACROSSE STICK AND BALL, c. 1800  
BEADED POUCH, late 19th C.  
PHOTOGRAPH OF GOLDIE JAMISON CONKLIN  
IN TRADITIONAL SENECA GARB, 1908

CORN WASH BASKET, c. 1930

WOODEN LADLE, c. 1932

SENECA HEADDRESS, 1977

Lent by the Seneca-Iroquois National Museum

Opened in 1977 the Seneca-Iroquois National Museum serves as a storehouse of a rich heritage dating back prior to the 16th century. Director George H.J. Abrams states, "This tribal museum is located on the Allegany Indian Reservation, one of three reservations belonging to the Seneca Nation of Indians in Western New York State. The ancestors of the contemporary Seneca were one of the Iroquoian-speaking tribes that formed one of the initial five members of the Iroquois Confederacy, or Five Nations."

The exhibited items form an array which hints at the range of Native Americans designs. The beaded pouch is similar to the one worn by Goldie Jamison Conklin (1891-1974) from the Heron clan. The Seneca headdress or "Gustoweh" is a contemporary rendition of a traditional design. The techniques for the hand-crafted utilitarian basket and ladle were passed from generation to generation, often through the maternal line of the families. The Iroquois were not without their forms of recreation; lacrosse was born from their tradition. The lacrosse stick was hand-carved from hickory and the ball is solid wood.

33

55. Tony Sisti

STUDY FOR RHAPSODY IN STEEL, n. d.

oil on board, 16 $\frac{3}{4}$  x 58

Burchfield Center Permanent Collection,

Gift of Tony Sisti

This view from a bridge on Buffalo Harbor looks out on the City's skyline. Tony Sisti is known as a boxer, artist, art collector and promoter of the arts. He moved to Buffalo from the Bronx when he was 10. By earning enough money boxing and driving his uncle's truck he financed a trip to Europe for art lessons. During the depression he painted WPA murals in the children's auditorium of Buffalo's City Hospital. He organized the first Allentown Arts Festival in 1956, thus establishing it as a favorite neighborhood event. A friend of Charles Burchfield, and an avid collector of Burchfield's work, it is not surprising that Sisti is one of the Burchfield Center's major patrons.

56. Louis Sullivan  
BALUSTER, 1895  
DOOR KNOB & ESCUTCHEON, 1895  
\*GUARANTY BUILDING, 1895-96

Photo-enlargements

Lent by The Architectural Museum and Resource Center,  
Buffalo

Louis Sullivan was one of America's greatest architects. His Guaranty Building, later known as the Prudential Building, is one of Buffalo's famous architectural monuments. It was not Sullivan's first skyscraper, but it is considered by many to be his best. His distinctive foliate and geometric ornamentation covered surfaces throughout the interior as well as the renown terra-cotta exterior. The interior was richly embellished with marble mosaics, decorative iron grilles enclosing the elevators, a stained glass lobby skylight and ornate iron grille-work balusters. This stairway baluster, one of hundreds in the building, is an example of aesthetic expression that transcends the functionalism of what is often an anonymous object. The door knob and escutcheon may have been designed by Frank Lloyd Wright, then one of Sullivan's young assistants. The building is presently being restored to its original elegance and will serve as the home for the Architectural Museum and Resource Center.

34



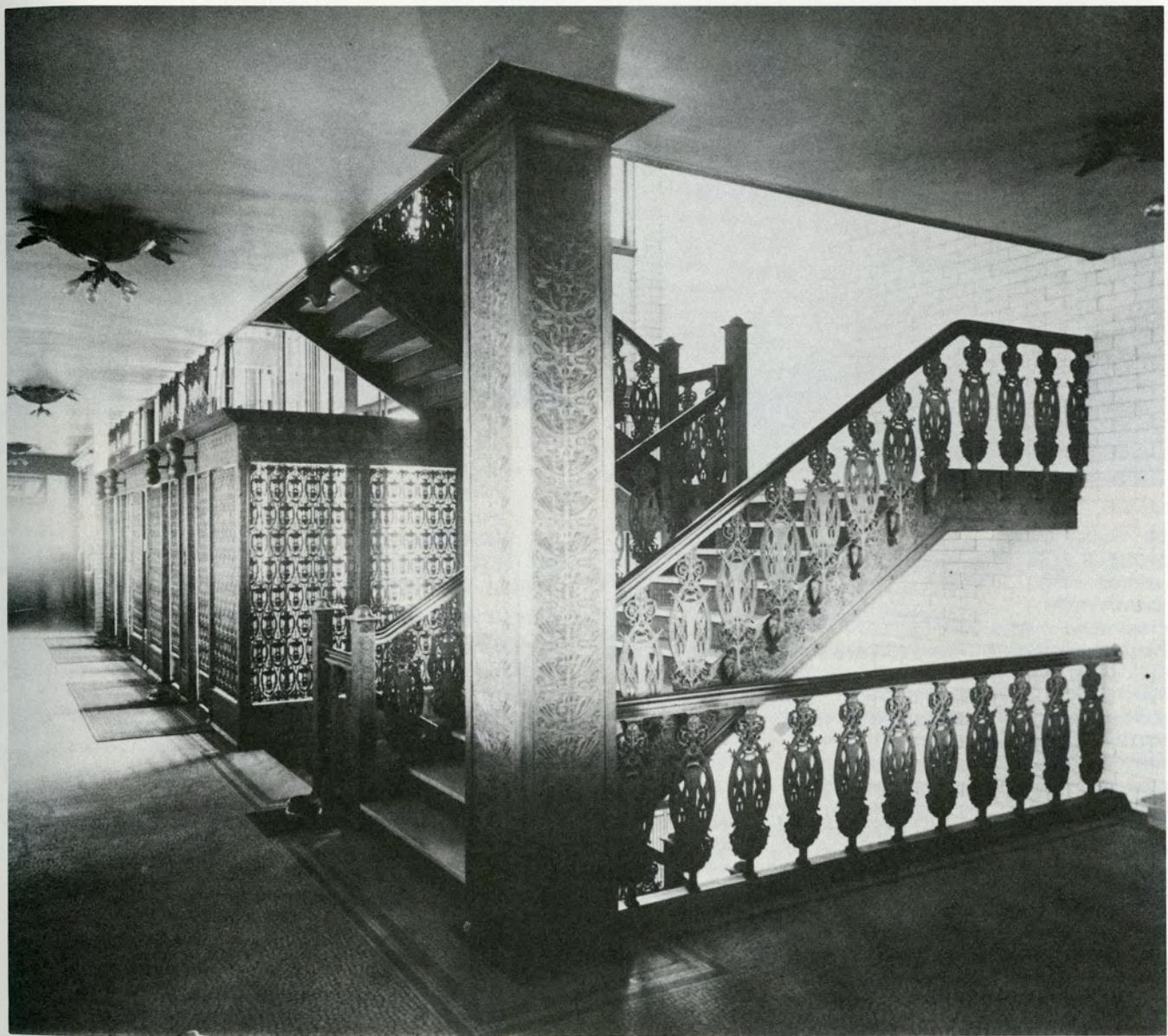
57. E.R. Thomas Motor Company  
\*THOMAS TOURING CAR, 1909  
Photo-enlargements  
Lent by James T. Sandoro

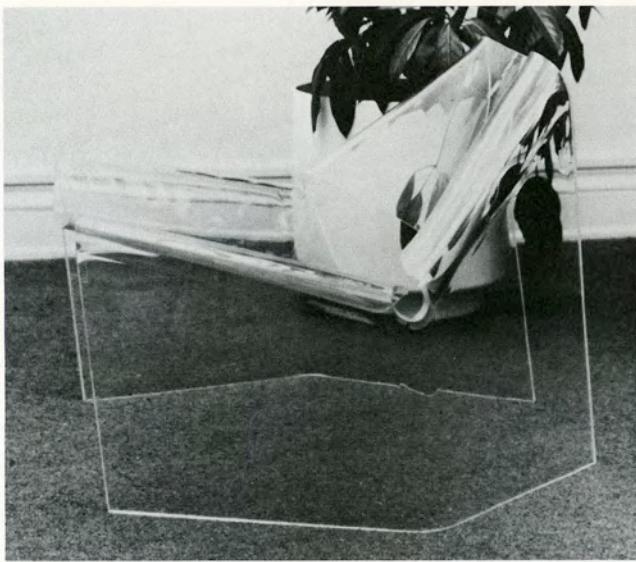
The E.R. Thomas Motor Company began by producing bicycles and modernizing them to motor bicycles before manufacturing automobiles. The Buffalo company was short-lived, however, it had its short claim to glory when the Thomas Flyer won the New York-to-Paris "around the world" race in 1908. The race started on February 12th from Times Square in New York City. The American car tracked 14,341 miles on land and was declared the winner despite the German entry appearing before them, because the Flyer had driven 3,000 miles farther on their route. Thomas also produced a quirky electric motor car, taxis and fire engines. Declining quality led to the demise of the company.



56.

57.





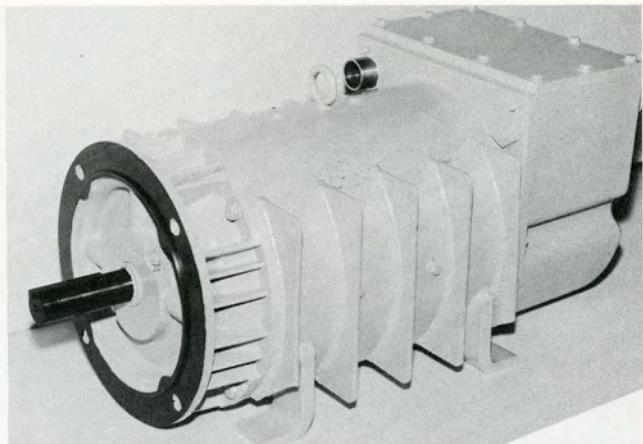
58.

58. Walter Wells  
MODELS FOR "THE VIRGINS", 1963  
painted wood,  $5\frac{1}{8} \times 18\frac{1}{2}$

36

\*CHAIR, 1973  
clear acrylic,  $23 \times 30 \times 29$   
KINDER KONZERT POSTER, 1973  
four color photo-offset,  $23\frac{1}{8} \times 18\frac{1}{2}$   
FANTASY BIRD FORMS, 1981-82  
painted expanded urethane foam, 18-28" high  
ARTPARK POSTER, 1982  
full color photo-offset  
from paper sculpture,  $31 \times 23\frac{1}{2}$

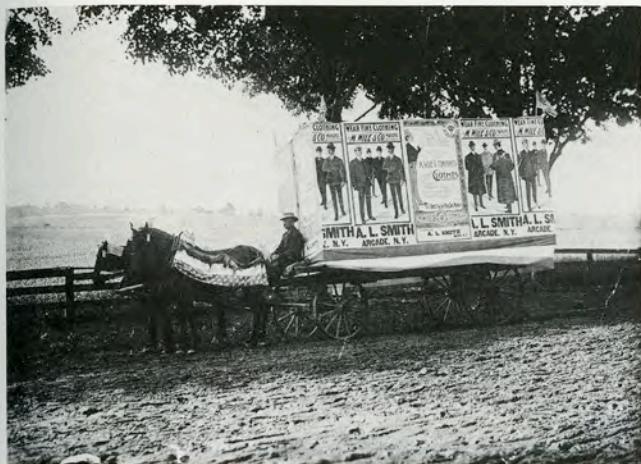
Walter Wells, Associate Professor of Art, Design Department, State University College at Buffalo, teaches graphic design but maintains a special love for the field of three-dimensional design. His furniture often attains the quality of abstract sculpture which tends to supersede its functionalism. Wells is an all-around kind of designer, coming up with fresh ideas for a variety of objects as well as producing fine graphic designs. The chair, 1973, is a hand-formed model for mass production made from a single sheet of  $\frac{3}{8}$ " clear acrylic. It may be formed from various materials; a painted aluminum version was shown in the Burchfield Center's exhibition SENSATIONAL. Wells is a free lance designer and consultant; among his clients is Fisher-Price Toys.



59.

59. Westinghouse Electric Corporation  
\*OX MINE TRACTION MOTOR  
Lent by Westinghouse, Buffalo Division

This Direct Current traction motor was technically designed by the dictates of the miners themselves. Observation, consultation and simple deductions led to the unique motor designed for better performance. Jim Wachob came up with the final design for the "OX" motor. It is used in deep coal mines to power the wheels with precision accuracy. Being both water-tight and dust-tight the "OX" furthers productivity. The large AC and DC Motor Division of Westinghouse moved from Pittsburgh in 1946. They still occupy what used to be the Curtiss-Wright plant near the Buffalo Airport.



60.

60. M. Wile & Company  
\*JOHNNY CARSON SUIT  
poster, 29 x 22  
Lent by M. Wile & Company

Emigrating from Germany, Mayer Wile opened his business in 1877 beginning a 105-year history as a leader in management, manufacturing and merchandising techniques. Burgeoning retail sales in the Eastern United States required a move to Goodell Street in 1924 which is operating today supplemented by facilities on Elmwood Avenue. The early years saw M. Wile primarily as a private label manufacturer, tailoring suits for the retail customer to sell under the store's label. In 1969 it became a division of Hart, Schaffner and Marx. With this development, the formation of Johnny Carson Apparel was first introduced to the public in 1970. The Eastman Machine (see entry) is used in the hand cutting of suits. The use of "Suraline", a 100% polyester material, in the Johnny Carson line marked the beginning of polyester's success story in men's tailored clothing. The popularity of the television host has made Johnny Carson Apparel one of the best-selling labels in the United States.



61.

61. Frank Lloyd Wright  
\*LARKIN ADMINISTRATION BUILDING, INTERIOR,  
1904-1906

#### Photo-enlargement

Lent by Buffalo & Erie County Historical Society  
DESK WITH ATTACHED FOLDING CHAIR, 1904-06  
ARM CHAIR ON WHEELS, 1904-06  
Lent by Kelmscott Gallery, Chicago

37

Memories keep alive the landmark structure that stood like a giant Egyptian temple, Frank Lloyd Wright's Larkin Administration Building. Darwin D. Martin, high in the echelons of Larkin Administration, was an innovative thinker and it was he that secured the commission for Wright (and one for his private residence as well). The harmony of Wright's designs provided an ideal working space for a staff of mainly female employees. It was one of the first "air-conditioned" buildings in the country, hermetically sealed to keep out the fumes from the trains that ran so close by. Four floors of offices opened onto a central court which seemed especially spacious due to the vertical piers leading the eye to the sky-lit windows. As with most of Wright's creations, he wanted total control of the environment. Wright proclaimed that not only was his the first metal office furniture, but it was the first to express the nature of its material. The desk with folding chair was invented to make cleaning the floors easier. Although Wright perforated the backs of the metal chairs to make them more comfortable, the three-legged model was nick-named "the suicide chair" by company employees who could not navigate its center of gravity.

62. Wurlitzer Company

MINIATURE BAND ORGAN, c. 1910

JUKE BOX, 1940s

Lent by Mr. and Mrs. Richard T. Lohr

NICKELODEON, c. 1916

Lent by Joseph L. Marquis, Jr.

The electric organ was invented by Britisher Robert Hope-Jones early in the nineteenth century. He came to America and started his own organ plant in Elmira. Despite the support of his backers, one of whom was Samuel Clemens, the eccentric inventor was a poor businessman and his company went bankrupt. It was at this time that Farny Wurlitzer and his music manufacturers in Tonawanda bought Hope-Jones' patent rights and went on to produce bigger and better organs. In 1909 Wurlitzer completed the transaction by which he absorbed the Eugene DeKleist organ company that had been established in North Tonawanda in 1893. They have been in business for 126 years. During this time Wurlitzer also made carousel organs and those bastions of nostalgia, the nickelodeon and the juke box (1933-1974). The nickelodeon is really an early juke box in that it was coin-operated and played a variety of other instruments besides the piano. The juke box was simply a modernized design that utilized records as its source of music.

- 38 Of the miniature band organ, Q. David Bowers points out in the Encyclopedia of Automatic Musical Instruments, "This particular instrument used regular forty-four note Pianino coin piano rolls . . . It is not known how many of these were made. The Wurlitzer Archives list that the following 'Style 50 Kiddie Band Organ' instruments were made: 1931 (7 organs); 1934 (1); 1936 (1)."

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