The original documents are located in Box 11, folder "7/26/75-8/04/75 - European Trip (6)" of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.

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Gifts

INITIAL REPORT OF A GIFT RECEIVED DURING A TRIP

Furnish complete data. Gifts from official foreign sources of over a value of $50 at retail in the United States, as determined by their recipients, become U.S. Government property at the moment of their acceptance. In many cases this will be the first record of such U.S. property and every effort should be made to see that it is as complete as possible. Make 4 copies; affix 1 to gift, retain 1 for embassy files, and furnish 2 to official party, 1 for White House Gift Unit, 1 to S/CPR.

GERALD R. FORD LIBRARY

Name and address of person making this report:

William Dale Montgomery
American Embassy - Belgrade, Yugoslavia

Name and agency of the member of the official party familiar with this gift:

Mary Lou Sheils, White House

Date of this report: August 4, 1975

Date, time, city, country, event and circumstances of gift presentation: Gift was left in Mrs. Ford's suite in the Old Palace in Belgrade, Yugoslavia on August 4, 1975 during the Presidential visit.

Recipient's name and title: Mrs. Elizabeth Ford, wife of President Ford.

Donor's name:
Title: Marshal Josip Broz Tito, President of the Socialist Federal
Address: Republic of Yugoslavia and Madame Jovanka Broz.

Is the donor an official or agent of a foreign government?
Yes X No ____

Description of gift (provide sufficient detail to distinguish it from others: Vase about 20" high and 12" in diameter. Enclosed in red box. Vase is clear crystal with decorative figures and plants engraved.

Thank you data - correct salutation of donor: Mr. President

Has this gift been acknowledged? Yes ____ No X

If so, by whom:
when:
how:

Disposition: On plane X To be sent ____

INITIAL REPORT OF A GIFT RECEIVED DURING A TRIP

Furnish complete data. Gifts from official foreign sources of over a value of $50 at retail in the United States, as determined by their recipients, become U.S. Government property at the moment of their acceptance. In many cases this will be the first record of such U.S. property and every effort should be made to see that it is as complete as possible. Make 4 copies; affix 1 to gift, retain 1 for embassy files, and furnish 2 to official party, 1 for White House Gift Unit, 1 to S/CPR.

Name and address of person making this report:

William Dale Montgomery
American Embassy - Belgrade, Yugoslavia

Name and agency of the member of the official party familiar with this gift:

Mary Lou Sheils, White House

GERALD R. FORD LIBRARY

Date of this report: August 4, 1975

Date, time, city, country, event and circumstances of gift presentation: August 4, 1975, Belgrade, Yugoslavia, 3:00 p.m., in a ceremony at City Hall, Belgrade.

Recipient's name and title: Gerald R. Ford, President of the United States.

Donor's name: His Excellency, Zivorad Kovacevic, President of the City Assembly of Belgrade.
Title:
Address:

Is the donor an official or agent of a foreign government?
Yes X No ____

Description of gift (provide sufficient detail to distinguish it from others: A plaque called "The Golden Plaque of the City of Belgrade.

Thank you data - correct salutation of donor:
Mr. President

Has this gift been acknowledged? Yes ____ No X

If so, by whom:
when:
how:

Disposition: On plane X To be sent ____

Other: _____

INITIAL REPORT OF A GIFT RECEIVED DURING A TRIP

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Name and address of person making this report:
William Dale Montgomery
American Embassy - Belgrade, Yugoslavia

Name and agency of the member of the official party familiar with this gift:
Mary Lou Sheils, White House

GERALD R. FORD LIBRARY

Date of this report: August 4, 1975

Date, time, city, country, event and circumstances of gift presentation: August 4, 1975, Belgrade, Yugoslavia. Gift was left in the suite occupied by President Ford in the Old Palace in Belgrade during the Presidential visit.

Recipient's name and title: Gerald R. Ford, President of the United States.

Donor's name:
Title:
Address:
No card attached, either President Tito and Madame Broz or President Tito alone.

Is the donor an official or agent of a foreign government?
Yes X No ____

Description of gift (provide sufficient detail to distinguish it from others: 18 bottles of wine in a wooden box.

Thank you data - correct salutation of donor:
Mr. President

Has this gift been acknowledged? Yes ____ No X

If so, by whom:
when:
how:

Disposition: On plane X To be sent ____

Other: _____

INITIAL REPORT OF A GIFT RECEIVED DURING A TRIP

Furnish complete data. Gifts from official foreign sources of over a value of $50 at retail in the United States, as determined by their recipients, become U.S. Government property at the moment of their acceptance. In many cases this will be the first record of such U.S. property and every effort should be made to see that it is as complete as possible. Make 4 copies; affix 1 to gift, retain 1 for embassy files, and furnish 2 to official party, 1 for White House Gift Unit, 1 to S/CPR.

Name and address of person making this report:
William Dale Montgomery
American Embassy - Belgrade, Yugoslavia

Name and agency of the member of the official party familiar with this gift:
Mary Lou Sheils, White House

GERALD R. FORD LIBRARY

Date of this report: August 4, 1975

Date, time, city, country, event and circumstances of gift presentation: August 4, 1975, Belgrade, Yugoslavia. Gift was left in the suite occupied by President Ford in the Old Palace in Belgrade during the Presidential visit.

Recipient's name and title: Gerald R. Ford, President of the United States.

Donor's name: Marshal Josip Broz Tito, President of the Socialist
Title: Federal Republic of Yugoslavia
Address:

Is the donor an official or agent of a foreign government?
Yes X No ____

Description of gift (provide sufficient detail to distinguish it from others: A sculpture by Mrs. Mira Sandic, called "Children Chorus," A composition of 23 figures in bronze. Shipped in a wooden box.
Thank you data - correct salutation of donor:
Mr. President.
Has this gift been acknowledged? Yes ____ No X

If so, by whom:
when:
how:

Disposition: On plane X To be sent ____

Other:

INITIAL REPORT OF A GIFT RECEIVED DURING A TRIP

Furnish complete data. Gifts from official foreign sources of over a value of $50 at retail in the United States, as determined by their recipients, become U.S. Government property at the moment of their acceptance. In many cases this will be the first record of such U.S. property and every effort should be made to see that it is as complete as possible. Make 4 copies; affix 1 to gift, retain 1 for embassy files, and furnish 2 to official party, 1 for White House Gift Unit, 1 to S/CPR.

GERALD R. FORD LIBRARY

Name and address of person making this report:
William Dale Montgomery
American Embassy - Belgrade, Yugoslavia

Name and agency of the member of the official party familiar with this gift:
Mary Lou Sheils, White House

Date of this report: August 4, 1975

Date, time, city, country, event and circumstances of gift presentation: Gift was left in suite of Mrs. Ford in the Old Palace in Belgrade, Yugoslavia on August 4, 1975 during the Presidential visit to Yugoslavia.

Recipient's name and title: Mrs. Elizabeth Ford, wife of President Ford.

Donor's name:
Title:
Address:
No card attached. Either from President Tito and Madame Broz or Madame Broz individually.

Is the donor an official or agent of a foreign government?
Yes X No ____

Description of gift (provide sufficient detail to distinguish it from others: A circular box of candy with a diameter of around 20". Card is made by KRAS of Zagreband is in a red and gold container.

Thank you data - correct salutation of donor: Mr. President

Has this gift been acknowledged? Yes ____ No X

If so, by whom:
when:
how:

Disposition: On plane X To be sent ____

Other: _____

INITIAL REPORT OF A GIFT RECEIVED DURING A TRIP

Furnish complete data. Gifts from official foreign sources of over a value of $50 at retail in the United States, as determined by their recipients, become U.S. Government property at the moment of their acceptance. In many cases this will be the first record of such U.S. property and every effort should be made to see that it is as complete as possible. Make 4 copies; affix 1 to gift, retain 1 for embassy files, and furnish 2 to official party, 1 for White House Gift Unit, 1 to S/CPR.

Name and address of person making this report:

William D. Montgomery

Name and agency of the member of the official party familiar with this gift:

Mary Lou Shiels, White House

Date of this report: August 4, 1975

Date, time, city, country, event and circumstances of gift presentation: Mr. Hadzi-Lazic walked into the American Consulate in Belgrade, Yugoslavia, on August 1, 1975, at approximately 11:00 a.m. and presented the pistol to the American Consul, Lowell R. Fleischer.

Recipient's name and title: Gerald R. Ford, President of the United States

Donor's name: Jordan Hadzi-Lazic

Address: Dr. Richards Burjana Br. 2, No. 7
Karaburma
11060 Belgrade, Yugoslavia

Is the donor an official or agent of a foreign government?

Yes ____ No X

Description of gift (provide sufficient detail to distinguish it from others:

Dueling pistol

Thank you data - correct salutation of donor: Mister

Has this gift been acknowledged? Yes ____ No X

If so, by whom: Recommend that Ambassador Silberman acknowledge the gift for the President
when:
how:

Disposition: On plane X To be sent ____

BRARY
GEN

FROM
THE WHITE HOUSE
WASHINGTON, D.C.

Mr. Aulis Harju
Manager
Kauppakilta Restaurant
Snellmaninkatu 13
00170 Helsinki 17
Finland

To Mr. Aulis Harju
With best wishes,

Betty Ford

REPUBLICA SOCIALISTĂ ROMÂNIA

AMBASADA

CONSULATUL

ANEXA Nr. 10

PHOTO

CHESTIONAR
F O R M

pentru cetăţenii străini care solicită viză de intrare — ieşire şi tranzit prin România.
Entry-exit or transit visas for Romania (foreigners only).

1. *Numele şi prenumele (cu litere mari)* _____
   Name and Surname (capital letters)

2. *Numele avut anterior* _____
   Previous name

3. *Numele şi prenumele părinţilor* _____
   Parents name and surname

4. *Ziua, luna, anul şi locul naşterii* _____
   Birthday, month, year, birthplace

5. *Cetăţenia in prezent* _____ *Naţionalitatea* German, ~~Da~~ Luxemburg?
   Present citizenship *Nationality*

6. *Ce altă cetăţenie aţi avut* _____
   Previous citizenship

7. *Domiciliul stabil : ţara* USA *localitatea* Arlington Va
   Domicile : country *place*

   strada 1600 So. Barton Str. *Nr.* #754
   street *No.*

8. *Starea civilă : (celibatar, căsătorit, divorţat, văduv)* Married
   Civil status : (bachelor, married, divorced, widow (er)

9. *Profesia şi instituţia la care lucraţi* The White House
   Profession and place of work

10. *Scopul călătoriei* Support of the President
    Scope of journey

11. *Instituția sau persoana la care mergeți* American Embassy
Institution or person you are coming to in Romania.

Gradul de rudenie și adresa exactă (în cazul vizitei la rude)
Degree of relationship and address (when visiting relatives)

None

12. *Cît timp doriți să rămîneți în România* One day
Length of stay in Romania.

13. *În ce localități doriți să mergeți* Bucharest
What places.

14. *Persoanele care vă însoțesc (se completează numai pentru copii sub 14 ani)* None
Persons accompanying you (under 14 years only)

15. *Felul pașaportului* ..... *eliberat de* ..... *nr.* .....
Kind of passport *issued by* *no*

Data eliberării ..... *valabil pînă la* .....
Date of issue *valid untill*

16. *Dacă ați mai fost în România, în ce ani, unde ați locuit, cît timp ați stat, cu ce v-ați ocupat* .....
Your previous visit in Romania, when, what place, length of stay, your occupation in Romania

None

17. *Mijlocul de transport folosit pentru intrarea și ieșirea din România (în cazul autovehiculelor se va menționa felul, marca și numărul de circulație)* Airplane
Means of transport used for your trip to Romania (where vehicles mention the make, model, and licence number)

18. *Țara limitrofă din care veți intra în România* None
Neighbouring country you are coming from to Romania.

19. *Țara limitrofă prin care veți ieși din România* Yugoslavia
Neighbouring country you are leaving through

20. *Țara de destinație (pentru tranzit)* USA
Country of destination (in case of transit visa)

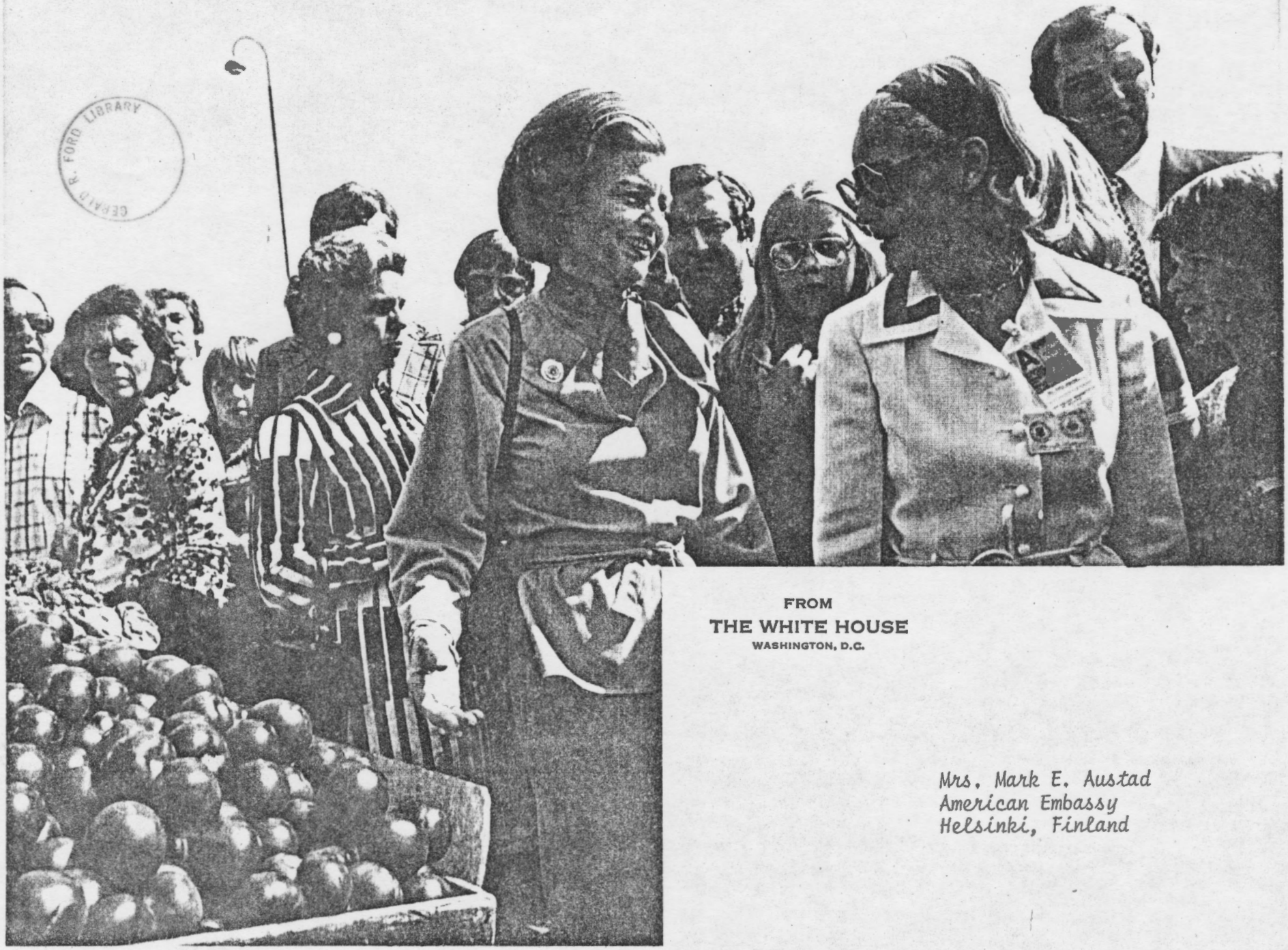
Data .....
Date

SEMNĂTURA,
SIGNATURE

.....

Observațiile Ambasadei (Consulatului)

„Grafica Nouă" — c.3182



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FROM
THE WHITE HOUSE
WASHINGTON, D.C.

Mrs. Mark E. Austad
American Embassy
Helsinki, Finland

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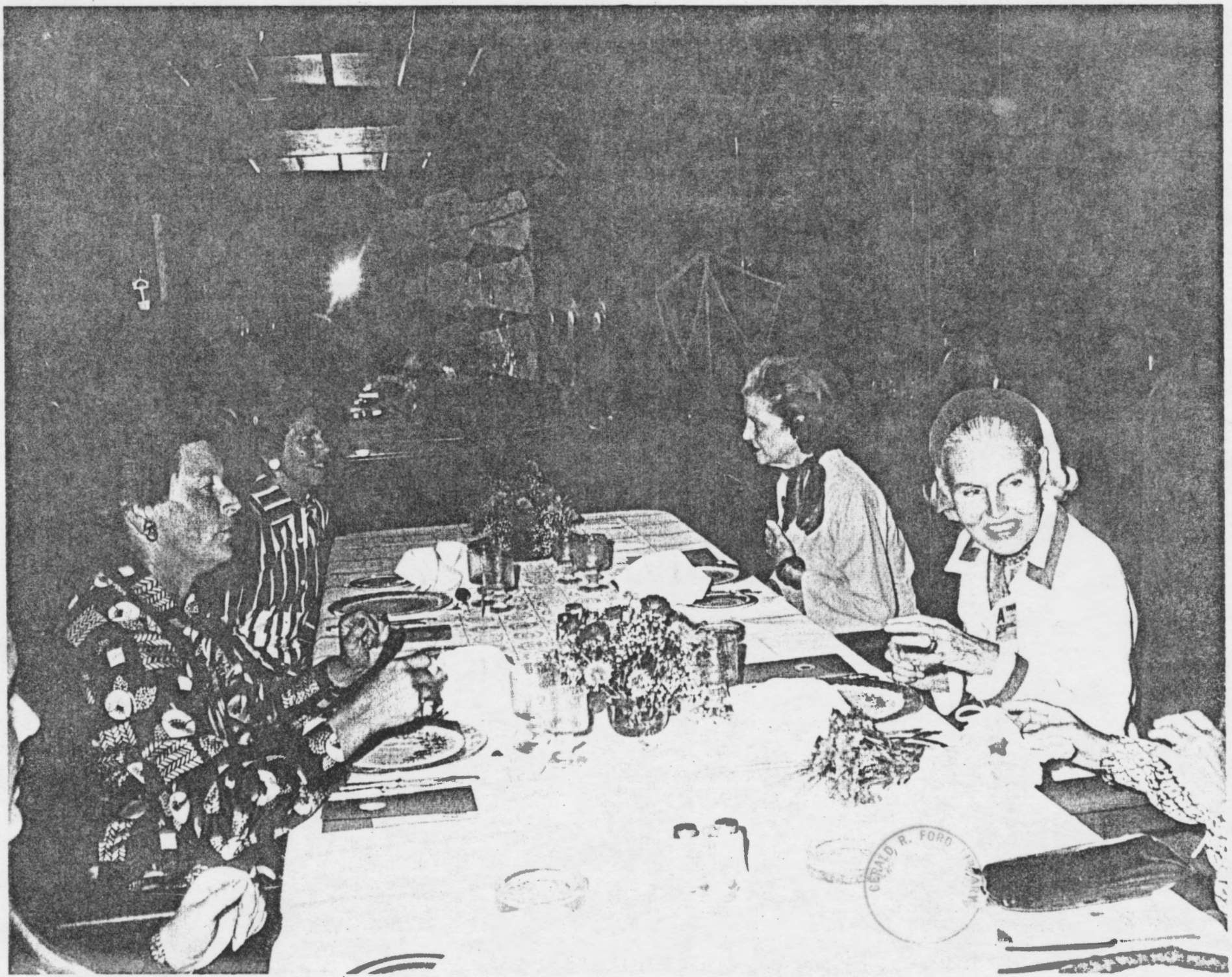
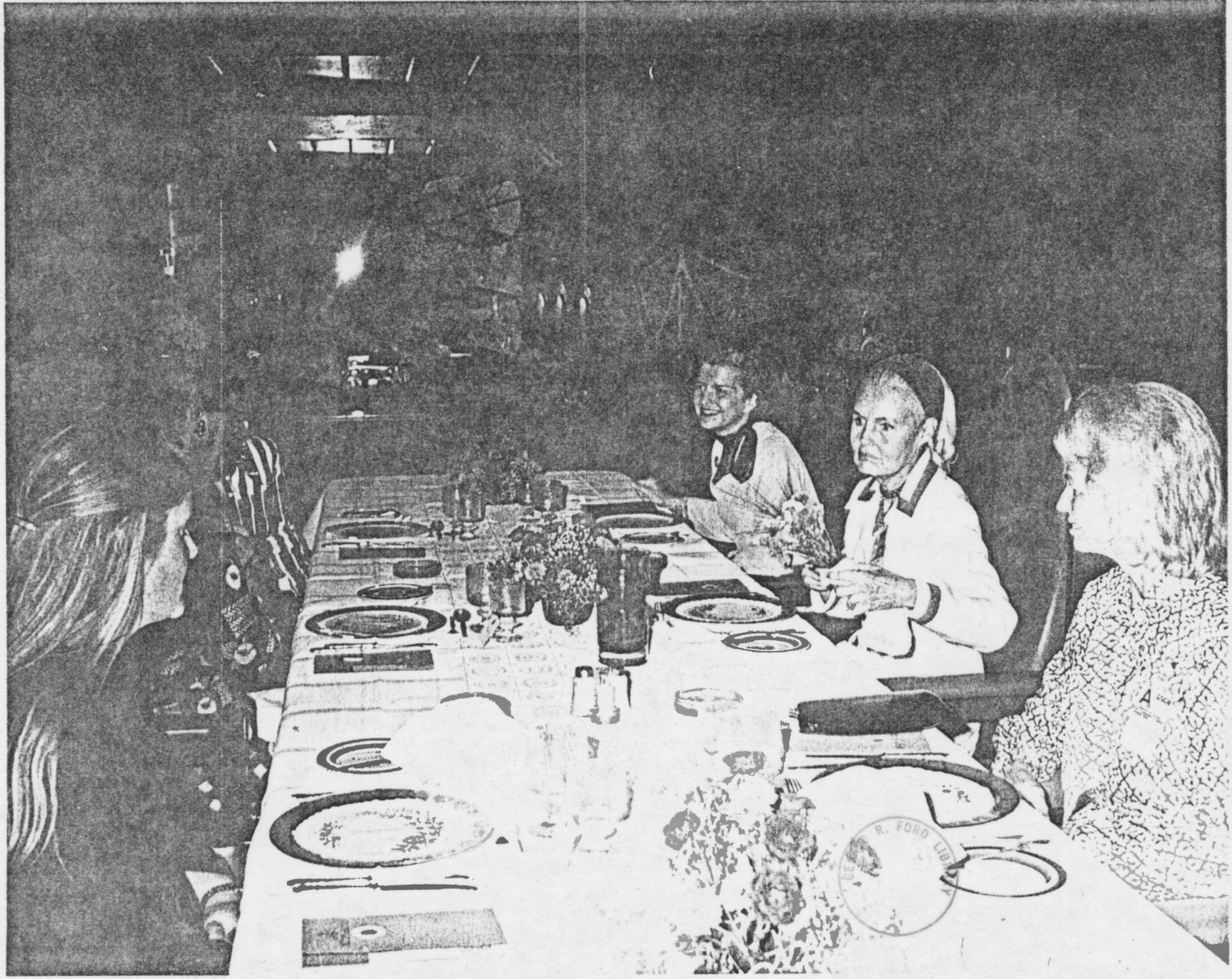


GERALD R. FORD



R. FORD LIBRARY

12

✓ Mrs. Mildred Scheel Pres. wife

Mrs. Helmut "Loki" Schmidt

✓ Mrs Hans-Dietrich Genscher Chancellor for Min

Mrs. Paul Frank "1st. Secretary"

✓ Mrs. Franz-Joachim Schoeller "Ch. of Prot.

✓ Mrs. Wendy Berndt von Staden Amb-Wash

Mrs. Frank Naqvi Cash Dep Ch. of Missions

Mrs. Friedrich Nowottny TV Corres.

Mrs. Ursula Casdorff Ch. of TV Panel Discussion Prog.

Mrs. Petre Moll artist

Mrs. Hans Friderichs Min of Econ.

✓ Dr. Karl Carstens med Dr. wife – Opposition leader

Mrs. Heinz-Oskar Vetter Ger. Fed. of Unions

Mrs. Martin Hillenbrand

GERALD R. FORD LIBRARY

Call Capt. Mead
about J. Meyer

THE WHITE HOUSE

WASHINGTON

CAROLYN:

Here are the thank you notes I was given by the Embassy personnel in Finland. All Others were being processed through the Embassy-NSC channels. I would recommend a letter to Mrs. Austad and to Mrs. Silberman or if possible a personal picture if we have a good one.
I will be sending over cards for autopen pictures for the Embassy people who helped us.

PETE

GERALD R. FORD LIBRARY

Mrs. Pirkko Liinamaa
Merikorttitie 12 A
00960 Helsinki 96

Mrs. Annikki Mattila
Puistokatu 3 A 12
00140 Helsinki 14

Consul General Klaus Snellman
Ministry of Foreign Affairs
Ritarikatu 2
00170 Helsinki

2579

Mr; Helge Jääsalo
Director General
Board of Navigation
Vuorimiehenkatu 1
00140 Helsinki 14

~~MxxxTexxx~~

Senior Mayor Teuvo Aura
City of Helsinki
Aleksanterinkatu 14
00170 Helsinki 17

GERALD R. FORD LIBRARY

Mrs. Johanna Tuominen
c/o Ministry of Foreign Affairs
Protocol Section
Ritarikatu 2
00170 Helsinki 17

Mrs. Anita Hallama

Address same as Mrs. Tuominen

MRS AUSTAD

done
O.K.

Mrs. Pirkko Liinamaa

Dear Mrs. Liinamaa,

My first visit to Finland has been a kaleidoscope of fascinating experiences, events ~~and~~ opportunities to view historic, scenic and traditional ~~locations~~ sites and activities.

One of the highlights of my stay here was the delightful dinner in the Government Banquet Hall ("Smolna") at which you were the hostess. It was a great privilege to dine in this building which is associated with so much of the modern history of Finland. I am grateful to you for the opportunity ~~to view this memorable edifice~~.

I also want to thank you for your contributions ~~and presence~~ at ~~other events including the program at~~ Seurasaari, the luncheon at Walhalla and the reception at the Kalastajatorppa. My husband and I will ~~always retain the memory~~ of the hospitality and the ~~dynamism~~ of the people of Finland quality ~~which~~ you so completely personify.

Sincerely yours,

Betty Ford

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GK.

Consul General Snellman
Ministry of Foreign Affairs

Dear Mr. Consul General,

I want to express my Sincere appreciation to you for the ~~varied~~ wonderful program of events in which I participated during my recent visit ~~that were organized under your inspired direction~~ thoughtful. The ~~splendid~~ dinner in historic "Smolna", was splendid. And the the tour of significant attractions ~~features~~ of the Helsinki area including the presentation at Seurasaari and the delightful luncheon and fashion show at the Walhalla ~~were evidences of~~ absolutely unforgettable. I am very much impressed by your organizational skill, your inspired & thoughtful direction plus your ~~and~~ desire to inform and to please your visitors such as myself. -- O h cannot thank you enough for one of the most meaningful experiences of my life & for the other participants

I also want to thank you and your assistant Mrs. Hauhia for cooperation with the American Embassy in providing details about the program at a time when you were extremely busy in making arrangements. You are just great & I owe you a debt of gratitude

Thanks in large measure to your efforts my stay in Finland has been a delightful & memorable one ~~and~~ In a short time I have gained insight into Finland's respect for the heritage and bright prospects for the future. this is an experience I shall forever cherish

Sincerely yours,

Betty Ford

GERALD R. FORD LIBRARY

Appreciation / 2 — 63 ag

done

Dear Mrs. Mattila,

please accept my sincere gratitude ~~I am grateful to you~~ for giving me the opportunity to see so many of the outstanding ~~features~~ & attractions of Helsinki. It was rewarding, pleasurable & informative.

The program at Seurasaari was delightful and after travelling through Helsinki the ~~vistas~~ views presented from the sea gave the city a wonderful new perspective. It will be a memorable occasion I will never forget. The luncheon in the unique Walhalla restaurant within the walls of the ancient fortress of Suomenlinna was a memorable ~~and enjoyable occasion~~. The show after the luncheon fully illustrated the contributions and high quality of Finnish design, which in a varied selection of products and materials. I enjoyed it, & so did my daughter Susan.

Thank you so much for your personal contribution to making my visit to Finland a memorable occasion. It was a marvelous event.

Sincerely yours,

Betty Ford

GERALD R. FORD LIBRARY

done
o.k. ??

Mr. Aulis Harju
Manager
Kauppakilta Restaurant
Snellmaninkatu 13
00170 Helsinki 17

Dear Mr. Harju,

Thank you so very much for organizing the delightful luncheon at the Kauppakilta on July 30. -- I'm still recalling my delightful visit with pleasure

This was my first opportunity to dine in a restaurant in Finland ~~and thanks~~ & you made it one which I will never forget. to your careful attention to all the details and tasteful presentation it was a most enjoyable occasion for all of us. Please express my compliments to your staff for the delicious food that was prepared and for the courteous service & kind hospitality of your staff.

Sincerely yours,

Betty Ford

GERALD R. FORD LIBRARY

Also presented Key (paler) to BF

the lovely key will serve as a constant reminder of a wonderful day.
memento &

done
O.K.

Mrs. Anita Hallama

Dear Mrs. Hallama,

Thank you so very much for your most thoughtful assistance ~~efforts~~ in connection with the arrangements that made my visit to Finland so informative and enjoyable. -- an experience I will treasure always, & ~~forever recall with pleasure.~~

The splendid dinner in the Government Banquet Hall ("Smolna") was one of the highlights of my stay. ~~There were so many other delightful occasions~~ Absolutely everything in the program that was arranged for me ~~that I cannot list them all.~~ w. g. meaningful & rewarding ~~heartwarming~~ experience. I am so grateful to you and everyone who ~~worked~~ so hard to ensure that I would have the opportunity to enjoy & appreciate seeing ~~various aspects of~~ your beautiful and ~~dynamic~~ exquisite country.

Sincerely yours,

Betty Ford

GERALD R. FORD LIBRARY

done
O.K.

Helge Jääsalo
Director General
Board of Navigation

Dear Mr. Jääsalo,

The trip to Suomenlinna on board the Saaristo was a most delightful ~~occasion~~ unforgettable one which I will always recall with utmost pleasure. ~~I am so delighted~~ I am grateful to have had the opportunity to view Helsinki from the sea. and I owe you a debt of gratitude for your efforts.

Thank you for your thoughtful ~~courtesy~~ in making this most rewarding opportunity possible and for the kind ~~hospitality afforded~~ I was given ~~me~~ on the ship.

Sincerely yours,

Betty Ford

GERALD R. FORD LIBRARY

done

O.K.

Teuvo Aura
Mayor
Helsinki

Dear Mr. Aura,

Please accept my compliments & deep gratitude for the informative and most enjoyable program that was organized by the City of Helsinki on the occasion of the signing of the Final Act of the CSCE. (I owe you a debt of gratitude)

During my brief stay in Helsinki I gained a keen appreciation of the historic and cultural features of your city -- an area in which I have always had an intense interest. The program that was organized under your sponsorship was a major source of the unforgettable insights that I have gained. ~~and~~ for which I will treasure always.

It was a great pleasure to meet you and thank you so much for the personal attention that you devoted to making this program such a success.

Sincerely yours,

Betty Ford

GERALD R. FORD LIBRARY

at the restaurant on Fri

[illegible]

soon.

with gratitude & warm best wishes always.

done

Dear Mrs. Tuominen,

It was such a special pleasure to see you here in your own country. ~~I hope that my countrymen in the U.S.A. are as hospitable as the people of Finland have been to me.~~

Thank you so much too for your most thoughtful assistance and help during my visit to Finland accompanying my husband for the signature of the CSCE Declaration.

Sincerely yours,

Betty Ford

GERALD R. FORD LIBRARY

And let me add [illegible] (in Finland) [illegible] I shall [illegible] with [illegible]

Good afternoon, ladies

Finnish clothing designers don't aim at creating design: they are more interested in creating CLOTHING. Unique, functional, flattering. Keeping in mind the whole time that there are different kinds of people and ways of life: there are typists in offices, housewives with little children, women whose work is public relations.

Every third woman in Finnish industry is employed by the clothing and textile industry. Their work accounts for about 7 % of all industrial production.

We export nearly half of this production. The most important export countries are Sweden and the Soviet Union, our nearest neighbors. Other large export countries are Norway, Denmark and Great Britain.

We are happy to be able to show you here what the Finnish clothing industry produces. You'll see Marimekko's collection, Polar-Turkis furs, Friitala leather garments, and, finally, dresses by Vuokko.
All of them are good examples of Finnish clothing design.

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Let's begin with Marimekko's collection. MARIMEKKO was born nearly 25 years ago, after the war. Today it is actually a concept and some say, a way of life.

You can't speak of Marimekko without speaking of Armi Ratia, the factory's grand old lady. It was her idea to print fabrics in an old oilcloth printing plant - not traditional patterns, but bold non-figurative, geometrical prints which were relevant to modern Finnish architecure. Along with fabrics for interior decorating, a new type of dress was born. Armi's idea of clothing was an all-purpose dress made of printed cotton fabrics for women of all ages and sizes no matter what they did in their daily life.

Today there are 400 members in the Marimekko family. The company as and has always been led mainly by women. About 60 % of production is exported. Marimekko ia a strong, growing company, busy building new factories and continually developing new ideas and products.

The Marimekko trademark has been liconced to reliable companies in Japan and the USA, which is also the largest export country. You can get an idea of the colorful, atmospheric world of Marimekko from the decor of this room. The tablecloths, candles, flowers, waiters and waitress uniforms - all are Marimekko

Next we'll see furs presented by Polar-Turkis. This company specializes in boutique production, which is why all the furs are one- of - a - kind.

Polar-Turkis uses types of furs found in Finland for its range including fox in various colors, and Saga mink. Saga is a brand name given only to the best Scandinavian mink. Other pelts are bought in the world's great fur centers.

This company, which exports a great deal of its output, will show us luxurious broadtail, mink, blue fox, chinchilla, seal and many types of exotic furs.

And now let's have a look at Finnish leather fashion presented by FRIITALA. Here in Finland, and in many other countries these days, Friitala really means leather.
The company, which has over 80 years of experience in leather manufacture, makes leather garments, bags, belts. It also produces leather for the leather garment industry, the shoe and furniture industries.

The company started just as many other Finnish firms did: with a man and a small handicrafts shop, where this man was both manager and errand boy. Today Friitala employs 1500 persons in six factories in Finland and the Federal Republic of Germany. Friitala also has two cooperative plants in Iceland.
The part of Friitala's production which is best known both here and abroad is its leather garments, they're a true example of fine quality right down the line: good design, top-notch leather and excellent craftsmanship. About half of these garments go for export.

And the last but certainly not the leats part of our show is Vuokko.
Vuokko Eskolin-Nurmesniemi designs all the fabrics and dresses made by the company, all the furnishing fabrics and accessories. She does't make "fashion" in the narrow sense of the word: everything is made and planned with design and high quality in Vuokko Nurmesniemi has also always aimed at using natural lines and fibers. 100 % cotton, jute, wool muslin and jacquard wool are the materials she uses for her creations.

And this is where we'll end our show. There's an information desk at your service near the entran e to give you all the addit facts on these companies.
We'd like to thank you for attention, and wish you a pleasant stay here in Finland.

VUOKKO®

GERALD R. FORD LIBRARY

- THE VUOKKO-DRESSES ARE A RESULT OF ACTIVE THINKING AND DESIGN. THEY AIM AT FINDING NEW WAYS AND RENEWING OLD CONCEPTIONS OF CLOTHING.

- THE COLLECTIONS CONSIST OF DRESSES THAT ARE MEANT FOR EVERYDAY PRACTICAL USE, BUT ALONGSIDE THESE, GAY, FANNY AND FANTASY-CLOTHS ARE FOUND.

- IN INDUSTRIAL DESIGN, THE VUOKKO-IDEA MEANS FIRST AND FOREMOST CLOTHES - GAY, GO-AHEAD, CAREFREE AND SIMPLE. THE CLOTHES ARE DESIGNED FOR USE - FOR WORK, TRAVELLING, HOLIDAYS AND BIG OCCASSIONS.

- THE VUOKKO-DRESS IS STILL QUITE YOUNG. THE FIRST VUOKKO-COLLECTION WAS OFFICIALLY PRESENTED IN FEBRUARY 1965, AT THE SAME TIME AS THE ACTUAL PRODUCTION OF VUOKKO-DRESSES BEGAN.

- BOTH THE FABRICS AND MODELS ARE INDIVIDUAL AND ORIGINAL, DESIGNED BY THE SAME PERSON, VUOKKO ESKOLIN-NURMESNIEMI.

- VUOKKO NURMESNIEMI'S SCHOOLING ACTUALLY DEALT WITH CERAMICS, BUT THROUGH A COINCEDENCE SHE ENDED UP WORKING WITH TEXTILES. SHE HAS ALSO BEEN HONORED IN OTHER FIELD OF ART. THE LIST OF MEDALS, REWARDS AND HONORES SHE HAS RECEIVED IS QUITE LONG. JUST TO MENTION SOME: 1957 A GOLD MEDAL AT TRIENNALE, MILAN FOR HER GLASS-DESIGNING. IN 1964 SHE WAS REWARDED WITH THE HIGHLY-VALUED INTERNATIONAL LUNNIG-PRIZE AND IN THIS SAME YEAR SHE SHARED THE GRAND PRIX FOR EXHIBITION DESIGN.

- THE PRINTED MATERIALS ARE 100% COTTON AND 100% LIGHT WOOL. SOME OF THE DRESSES ARE MADE OF FROTÉ, ALSO CALLED TERRY CLOTH. THE OTHER MATERIALS ARE JAQUARD WOOL AND JERSEY. ALL THESE MATERIALS ARE PURE NATURAL FIBRES.
  HANDPRINTED FABRICS WITH BOLD STRIPES OR GEOMETRICAL FIGURES SUCH AS CIRCLES AND CHECKS ARE TYPICAL OF VUOKKO. BRIGHT BASIC COLOURS ARE USED - CLEAR RED, BLACK AND WHITE, OFF-WHITE AND YELLOW.

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- THE MODELS ARE PLAIN AND SIMPLIFIED. THE SHORT DRESSES ARE USUALLY VARIATIONS OF THE SHIRTWAISTER, WHEREAS THE LONG DRESSES FOR EVENING WEAR FOLLOW WIDE LINES WITH LOTS OF MATERIAL. VUOKKO'S HOODED COATS MADE OF QUILTED COTTON ARE ALSO TYPICAL EXAMPLES OF THE UNCOMPLICATED LINE.
- IN ADDTION TO WOMEN'S WEAR, VUOKKO PRODUCES ALSO MEN'S SHIRTS, TIES, ETC. AND CHILDREN'S WEAR IN THE SAME MATERIAL AS MENTIONED BEFORE.
- VUOKKO'S PRINTED COTTON FABRICS ARE ALSO USED FOR INTERIOR DECORATION.

VUOKKO®

INGRID JESPERSEN FOUNDATION GRANTS EVERY YEAR WITHOUT AN APPLICATION SCHOLARSHIP OF 5000 DANISH CROWNS TO A SCANDINAVIAN WOMAN, WHO HAS MADE SOMETHING REMARKABLE CONCERNING ARTS AND SCIENCE IN PEDAGOGICAL OR PRACTICAL WORK OR FOR THE BENEFIT OF PEACE.

THE SCHOLARSHIP HAS BEEN GRANTED TO FOLLOWING WOMEN:

1946 - SCHOOLMISTRESS ELISE THOMSEN (WORK FOR PEACE, CHILDREN AND EMIGRANTS)
1947 - SWEDISH HEADMASTER ALVA MYRDAL (PEDAGOGY)
1948 - LEADER GRETE KOLBE (MUSIC)
1949 - TEACHER RUTH LACHMANN (PEDAGOGY)
1950 - NORWEGIAN ARTIST ELSE HAGEN (ART)
1951 - DOCTOR GRETE OLSEN (SCIENCE)
1952 - CHURCH MINISTER BODIL KOCH (SOCIAL WORK)
1953 - FINNISH AUTHOR SALLY SALMINEN (LITERATURE)
1954 - PIANIST ELLEN GILBERG (MUSIC)
1955 - ROYAL CHAMBER SINGER ELSE BREMS (MUSIC)
1956 - SCIENTIST OF HISTORY OF ART IDE LØPPETHIN (SCIENCE)
1957 - M.D. HERDIS VON MAGNUS (SCIENCE)
1958 - CERAMICS EVA STAEHR-NIELSEN (ART)
1959 - EDITOR INGA DALSGAARD (WOMEN'S RIGHTS)
1960 - SWEDISH AUTHOR SARA LINDMAN (LITERATURE)
1961 - M.D. KIRSTEN AUKEN (SCIENCE)
1962 - AUTHOR EVA HEMMER HANSEN (LITERATURE)
1963 - CHORÉOGRAPHER, BALLERINA ELSA-MARIANNE VON ROSEN (ART)
1964 - NORWEGIAN SOCIOLOGIST HARRIET HOLTER (SCIENCE)
1965 - CHIEF PHYSICIAN, M.D. ANNALISE DUPONT (SCIENCE)
1966 - AUTHOR TOVE DITLEVSEN (LITERATURE)
1967 - DIRIGENT OF MUSEUM, M.A. DYVEKE HELSTED (SCIENCE)
1968 - OFFICE SECRETARY RITA KNUDSEN (WOMEN'S RIGHTS)
1969 - SCHOOLMASTER ELSE HANSEN (PEDAGOGY)
1970 - ACTRESS LILY WEIDING (ART)
1971 - PROFESSOR PH.D. LISE ØSTERGAARD (SCIENCE)
1972 - NORWEGIAN PSYCHOLOGIST, DOCENT BERIT ÅS (SCIENCE)
1973 THIS YEAR THE SCHOLARSHIP IS GRANTED TO THE FINNISH TEXTILE DESIGNER VUOKKO NURMESNIEMI. SHE IS A WORLDFAMOUS REPRESENTATIVE OF FINNISH DESIGN AND HANDICRAFT. HER SCHOOLING DEALT WITH CERAMICS BUT SHE HAS ALSO WORKED IN MANY OTHER FIELDS OF INDUSTRIAL DESIGN. FROM 1953-1960 SHE WAS THE DESIGNER IN MARIMEKKO. IN 1962 SHE GOT HER OWN STUDIO. VUOKKO NURMESNIEMI HAS BEEN HONORED SEVERAL TIMES FOR EXAMPLE THE LUNNING PRIZE 1964.

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Vuokko Eskolin-Nurmesniemi
Born 12.2.1930 in Helsinki

Training:

Institute of Industrial Design, section of ceramic art.

Works:

Employed as designer at:

Arabia	1952 - 53
Marimekko	1954 - 60
Notsjö Glasworks	1956 - 57
Borås Väveri (Borås Weaving Mill) from	1956
Sandudd Oy (Sandudd Wallpaper Factory) from	1957
Villayhtymä Oy (Uniwool) from	1962
Own workshop and production from	1964
Church textiles for Kaleva Church, Tampere	1966
Church textiles for Kannelmäki Church, Helsinki	1969
Church textiles for Lieto Church, Lieto	1972

Activities:

Ceramics (Arabia)
Printed fabrics (Printex-Marimekko, Borås and Studio Nurmesniemi)
Fashion (Marimekko, Villayhtymä and Vuokko)
Glass (Notsjö)
Wallpapers (Sandudd)
Woven fabrics (Villayhtymä)
Exhibition planning (Sweden 1958, USA/Boston 1958, The Triennale 1964)
Ryijy - Rugs (Friends of Finnish Handicraft)

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Participation in exhibitions:

All industrial Design exhibitions in Finland since 1953 - 56
Own fashion shows during the years 1954, -56, -58, -60, -65, -66, -67, -68, -69, -70, -71, -72 -73, -74, -75

Own exhibitions:	Galerie Artek (Helsinki)	1957
	Galerie Artek (Stockholm)	1958
	Galerie Artek (Helsinki)	1964
	Bonniers (New York)	1966
	A bubble on the shore (Helsinki)	1967
	The Art Museum of Hämeenlinna	1967
	The Museum of Contemporary crafts	1968

Participated in following exhibitions of Industrial design abroad:

H -55, Helsingborg	1955
The 100th Anniversary Exhibition of Finnish Glass Industry	1958
The Triennale	1957 & -60
The Finnish Industrial Design Exhibition in Germany (München, Leverkusen, Nürnberg, Braunschweig, Berlin, Stuttgart, Hamburg, Hagen, Darmstadt, Mannheim, Kaiserslautern)	1957 - 58
The world Fair at Brussels	1958
International Textile Exhibition, London Victoria and Albert Museum	1958
5th Finnish Textile Exhibition in Copenhagen	1959
60 years Finnish Crafts and Design, Stockholm	1962
The Exhibition of the young, Gothenburg	1963
The Finlandia - Exhibition, Zürich, Amsterdam	1967
Design in Scandinavia, Australia	1968 - 69
Arte Industrial Finlandia, Mexico City	1969
Guada la Jara	-70
Caracas, Venezuela	-70
Bocota, Colombia	-70
The Finnish Industrial Design Exhibition in Soviet Union, Minsk	1970
Desenho Industrial, Rio de Janeiro	1970 - 71
The Finnish Industrial Design Exhibition in Göteborg	1971

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Circulating Scandinavian Exhibition, Mexico City, the De Ciencias y Arte 1972
Finnish Cultural Week at Alma Ata 1972
Finsk Miljö, Det danske Kunstindustrie Museum, Copenhagen 1972

Awards:

Prize in George Jensen's Scandinavian Tablewear Competition 1953
Gold Medal for Glass at the XI Triennale 1957
Bursary of the City of Helsinki 1958
III prize in the Kastrup Glasswork Competition 1959
III prize in the Finlayson-Forssa Pegamoid Competition 1959
I prize together with Antti Nurmesniemi in competition of planning the section of Finland at Triennale 1962
and the realization of it. Grand Prix 1964
I prize in the competition of Helsingin Villakehräämö (The Helsinki Woolspinning Mill) 1964
Other participant: Kirsti Ilvessalo, Liisa Suvanto, Ritva Puotila, Kirsti Rantanen
Prizes in different wallpaper competitions in Finland
Danish - American Lunnig prize 1964
Pro-Finlandia 1968
the State's prize for designing
Association of Finnish Designers, ORNAMO-silver ball 1971
Ingrid Jespersens legat 1973
(prize is awarded every year a woman from one of the northern countries)

Represented in Victoria and Albert Museum, London (printed fabrics)

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The Vuokko Vision

Anna-Liisa Wiikeri
Max Petrélius

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When Vuokko Nurmesniemi started up independently as Vuokko, a little business making clothes, her guiding idea was simplification, away with the superfluous. Fewer seams, fewer pockets, buttons, details generally. Today Vuokko speaks with the same conviction about natural fibres, wool and cotton. Vuokko clothes are in 100% natural fibres, and this is one of their distinguishing marks, a key sales point.

"They say we'll run out of wool, run out of cotton," argues Vuokko Nurmesniemi, "but we won't run out of them unless we ourselves stop producing them. Each of us, be we designer or consumer, has a chance to influence the course of developments in this respect." Vuokko Nurmesniemi stresses particularly the designer's responsibility. She believes that you must be ready to fight for your principles against commercial considerations. And she herself? She says "Of course." If she only studied the commercial aspects, her output would be different in many ways. She says she doesn't work for maximum profit. So the Vuokko range contains many designs that the orthodox marketing man cannot accept. Of course each of us must compromise — so why not the designer? But you have to watch where you give in, how much and what for. If you think something is right and important you mustn't give in too easily, just for convenience's sake.

Vuokko Nurmesniemi herself is known to be quite a stubborn character. At the beginning of her career as a clothes designer, she had the good fortune of finding she had a strong, creative person as her employer, someone who fully understood this inexperienced but enthusiastic young designer and appreciated her talents. An outside observer is sometimes amazed by the speed with which Armi Ratia, managing director of Marimekko, allowed the young designer to express herself and find her own way. For many reasons it is difficult to define the significance of this period for Vuokko Nurmesniemi's development and designer status. Personally I should call it very great.

The Vuokko designs of today are different from the clothes that she was making a couple of years ago. Yet there is a lot that is the same, a basic element, a "feeling". Of course her professional skill and experience have grown with the years, and after all the gifted learn more from experience than the ungifted. What still remains is certainly genuine Vuokko — there's not really any doubt about that.

Sometimes, though, one feels that her present designing is closely restricted, almost as though only some of her potential is being used. One might even ask, has she deliberately limited herself, bet on a certainty. One wonders whether it is a good thing for the designer and managing director to be one and the same person.

Vuokko Nurmesniemi herself does not feel her double role is a burden. In her view it does not give rise to troublesome situations, either. The designer's work is much dearer to her, the other an unavoidable evil that makes the first possible.

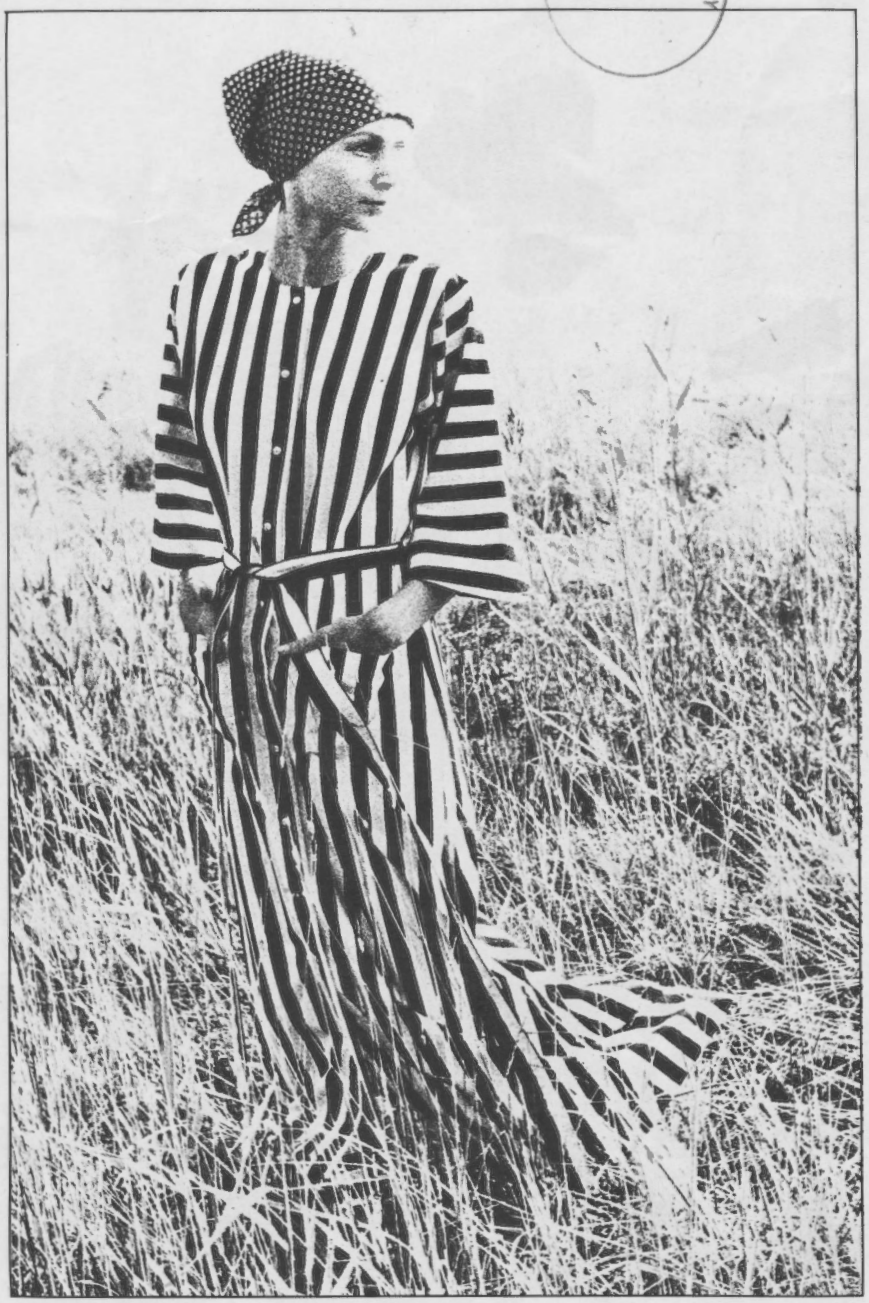
Vuokko Nurmesniemi began as a ceramist, taking the ceramic artist's exam at the Ateneum College of Art. She says she has gained enormous benefit from her training in ceramics, that it gave her the ability to see the lines, the whole, the form.

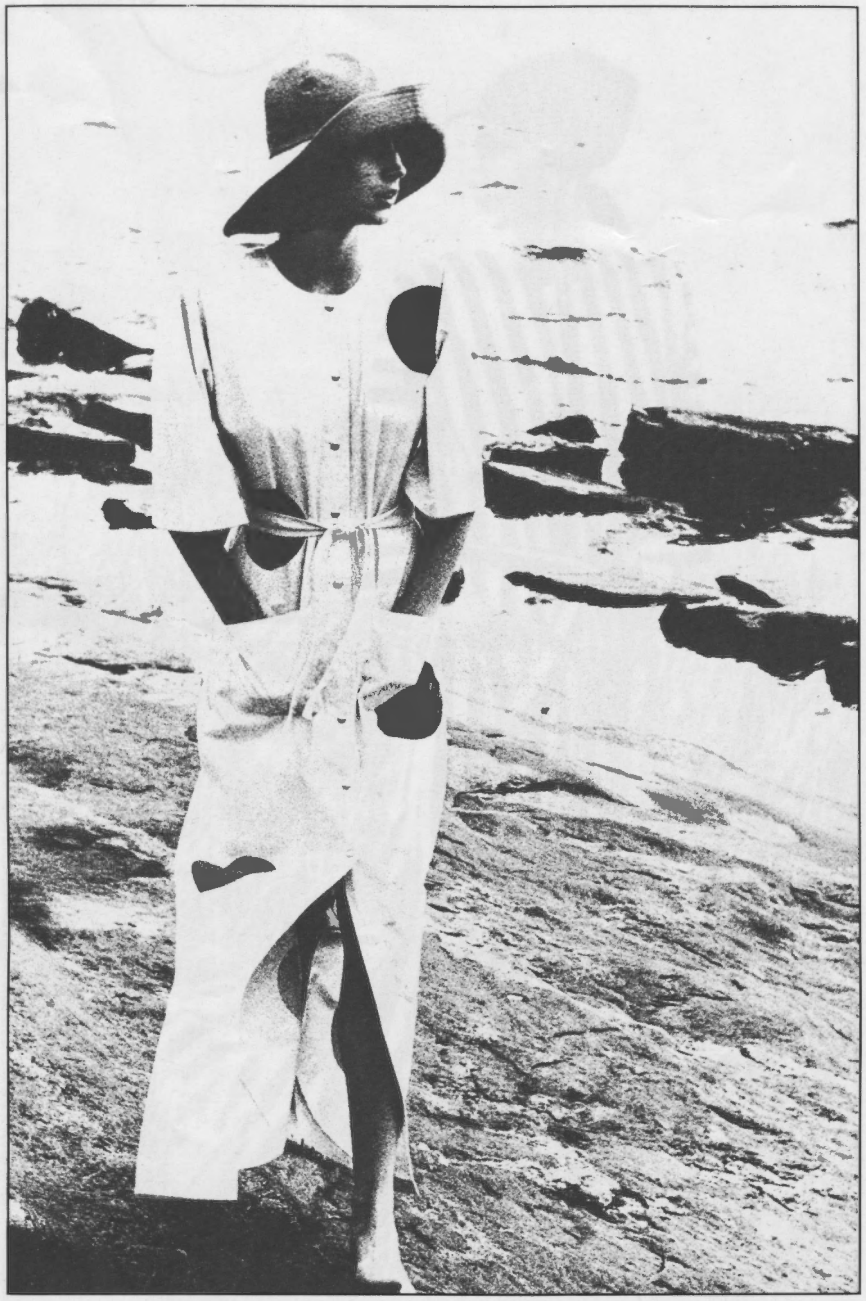
Then came Printex and printed fabrics, followed by a period of clothes designing — both of which skills Vuokko Nurmesniemi still uses as a private businesswoman.

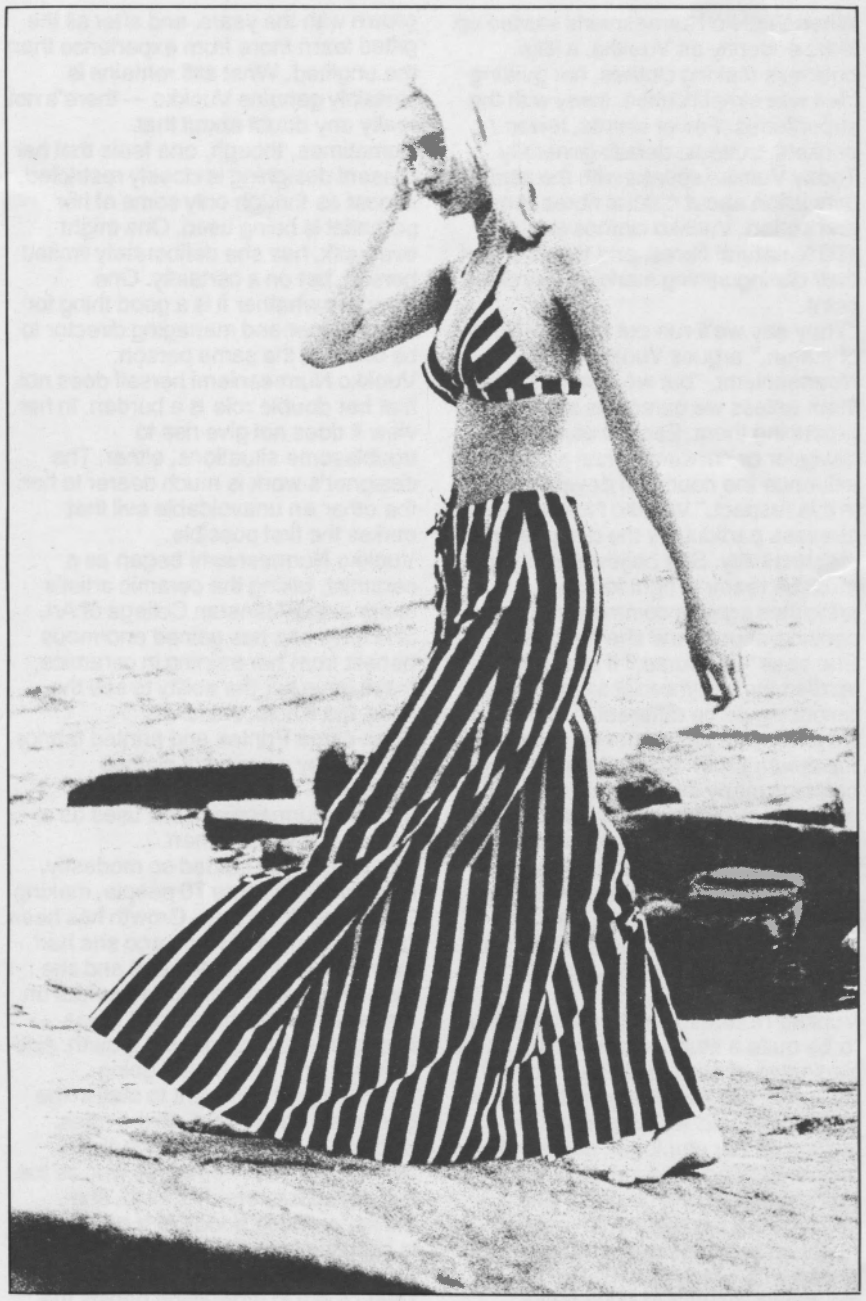
Her firm, which started so modestly, now employs some 70 people, making 30,000 outfits a year. Growth has been rapid. A couple of years ago she had only some thirty employees and she says she deliberately kept her foot on the brake. Until she noticed it was impossible to stop natural growth. And that marking time meant going backwards. If you want to stay in the game you have to play to the rules.

Vuokko believes that the small business is still needed, as well as the big manufacturers. It should, she thinks, produce goods of a quality that is impossible in mass production. Using natural fibres is one part of this. Using them in production boosts the need for them, then more are produced and the demand grows. She does not see this as a political question, but as an overall solution for mankind. We have to get away from the "throw away" mentality, decelerate. Otherwise we'll drown in waste.

"Fashion must be important because it exists," thinks Vuokko Nurmesniemi. Her own clothes do not follow artifical, programmed fashion trends. On the other hand they follow the times, the trends that architecture, books, and the







environment reflect each in its own way. It is, she thinks, important to recognize these phenomena and follow them.

In Vuokko's view the right outfit is in harmony with its wearer. It then follows that you must know yourself to know your style.

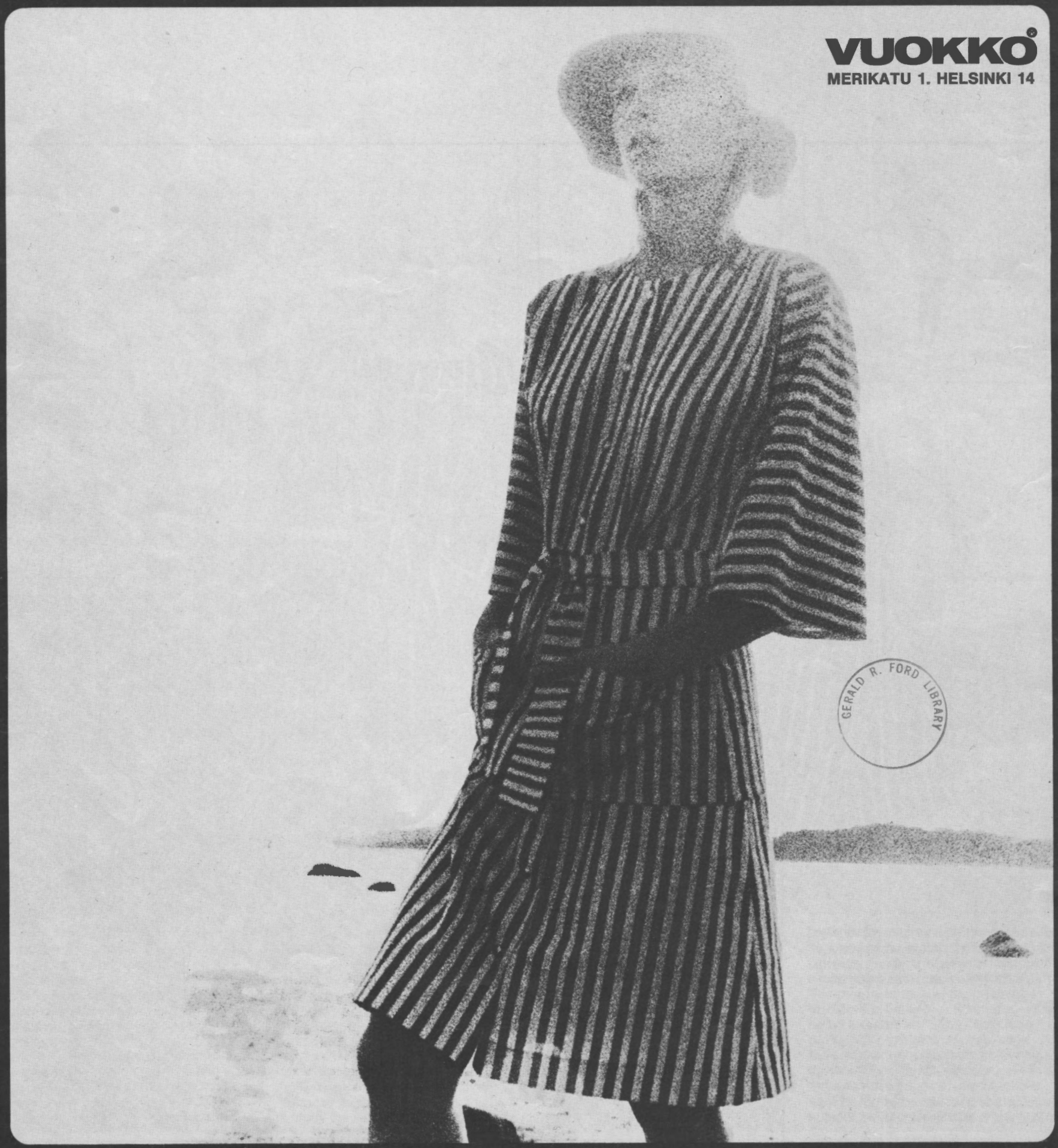
Right from the beginning, Vuokko the businesswoman followed the line that you don't kill a good model just to put a new one in its place. Many of this autumn's models, for instance, have been in the range right from the start. In her own shops Vuokko has found that the ordinary person often prefers to stick to the known and familiar, what he/she knows to be good. It is the trade buyers who seem to want new for new's sake.

Even so, Vuokko continually works to develop her models, improve the sizing, the cut, the sit, etc. When she designs working clothes for restaurants, cafés and hotels she has to study the whole job more closely than a fashion designer. All the rest of her output has benefited from this thought and experimentation. Vuokko Nurmesniemi wants to stay in this field. She does not feel her work is a burden — it's more than half her life, sometimes everything. Though of course her professor husband Antti, her summer cottage on an island, photography and travel all play their part. She has an agreement with her husband about non-interference in each other's work. When they're together they relax, "charge up" for the next working session.

Obviously it was a simple enough choice to call the business Vuokko. The more you think of the meaning of the name in Finnish — Anemone — the better it seems to fit. The "Anemone" outfits have the same modest pride, the same grace and charm as the true flowers. They blend immediately with nature, with a genuine, unpretentious setting. They have nothing of the sometimes oppressive atmosphere of

Paris, but at the same time none of the clumsy disproportion of homeweave. "Vuokko" is a real omen, an excellent name for these flower-fresh clothes.

Vuokko cotton creations to go with mood of the woman who wears them.



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IN JAPAN INTERIOR DESIGN

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**FEATURE OF THE MONTH =
TEXTILE PRODUCTS DESIGNED
by Vuokko**

**"Everything is Subject to the Whole"
essay by Helle Klint (interior designer)**

Vuokko Nurmesniemi is still going strong – more than ever. She is expanding her shops in Helsinki – just opened a new studio – and at the same time her personal design language is developing into new dimensions.
Exciting.
In several respects Vuokko is a pioneer. More and more it is clear to me that Vuokko actually is an advocate of woman's liberation. She may be the first woman designer who dared to declare herself internationally, not only through drawings and sketches never realised, but through real production on a big scale. She may be the first woman designer to achieve so much renown and fame. She may be the first who had sales success and at the same time maintained a high design level. Actually it often makes me wonder why so few women up till now succeeded in design at an international level. But she managed!
But also she managed through her philosophy and her fashion design to liberate women. The impact of her design on women in Finland has been quite strong, and to some extent penetrates the rest of Scandinavia. She liberated the women from the burden of considering clothes as status symbols something uncomfortable or "ladylike". She taught women to wear much stronger colors, taught them youngness, freshness, openess – all elements to support their self-respect and freshness and equality – exactly the main points and ideas of the women's liberation movement.
Vuokko is first of all a fashion designer, but actually her textiles could easily be used as interior fabrics, curtains, etc. However, that is hardly evident. The visual language of her pattern would surely fit contemporary architecture beautifully. The newest set of photos of her patterns are very "architectural" so to speak. At first you are not sure whether the object you are looking at is a city plan – a part of a building, or if it really is what it is – a detail, a part of a cotton dress. This is a sort of new dimension; also to some extent the result of the talent of her cameraman. Looking at photos of Vuokko's latest dresses, I cannot help admiring the unity in which the design object is presented: the dress itself, the model and her movements, and the cameraman's work is united into a very fine WHOLE. That corresponds very much to her philosophy: "Everything is subject to the whole".
The interior design of her new studio – done by her husband – is striking clean and emphasizes the language of her design. Working here she is designing for women. Besides changing the general concept of dresses for daily use and for parties, she also changed the idea that the fashion designer should dictate and the consumer should obey. As she is making many versions in different colors and different lengths, she gives the woman the freedom to choose exactly the dress which fits her personality – and also emphasize the versatility of the design.
But Vuokko is not screaming or crying for equality. She is working hard, and her work is silently proving that the woman designer can only be respected and find equality if her work is of higher quality than that of male designers. That is still the situation in 1973.
So for that reason, too, we really need you, VUOKKO.

JAPAN INTERIOR DESIGN

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●スカンジナビア・デザインの新しい動向＝フィンランド

特集＝ウォッコのテキスタイル・プロダクトとそのエンバイラメント

FEATURE OF THE MONTH＝NEW TREND OF SCANDINAVIAN DESIGN＝FINLAND

TEXTILE PRODUCTS DESIGNED BY VUOKKO NURMESNIEMI

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VUOKKO

ウォッコの世界
〈Everything is Subject to the Whole〉

文＝ヘレ・クリント

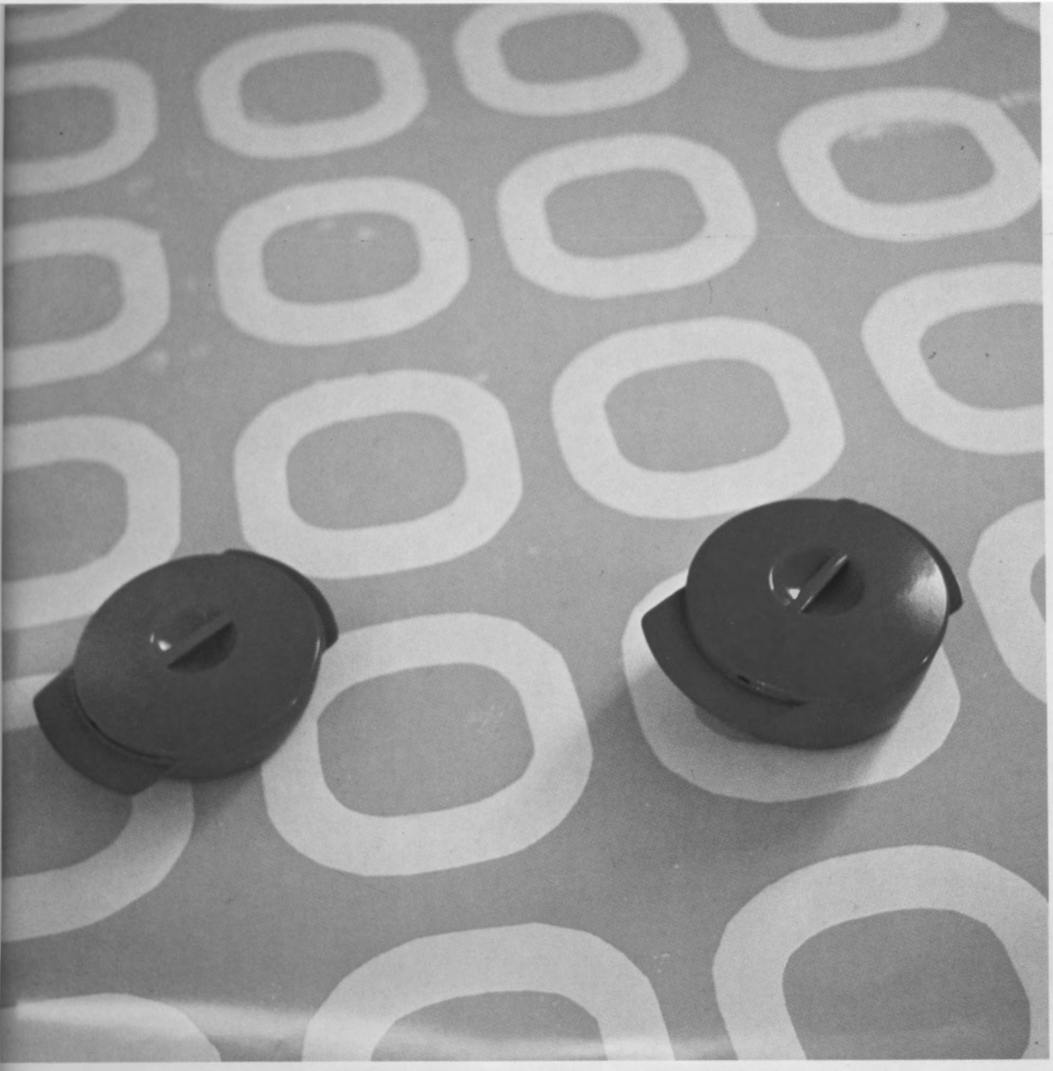
●ウォッコ・ヌルメスニエミは，いまなお伸び，充実しつつある——これまでよりも，もっと力強く．ヘルシンキにある彼女の店はさらに拡大され——目下，新しいスタジオがまた一軒できたばかりだし，同時に，その固有なデザイン・ランゲージは，新しい次元へと発展しつつある——なにか，ワクワクするような次元へと．
いくつかの面で，ウォッコ・ヌルメスニエミはパイオニアである．ウォッコが実際的には女性解放主義者なのだという考えが，わたしのなかで次第に明確になってきた．おそらく彼女は，決して実現されることのない図面やスケッチでだけでなく，壮大なスケールをもつ現実の作品によって，国籍を超え，あえて自らを語った最初の女性だろう．そしてまた，これほどの名声と評判を得た最初の女性デザイナーであり，商業的な成功とともに，高いデザイン・レベルをも保持しつづけている最初の女性デザイナーだろう——実際のところ，なぜ，今日にいたるまで，国際的レベルでデザインの仕事をしている女性がかくも稀少なのかと，わたしはしばしば不思議に思う——でも，彼女は，みごとにそれをやりこなしたのだ．

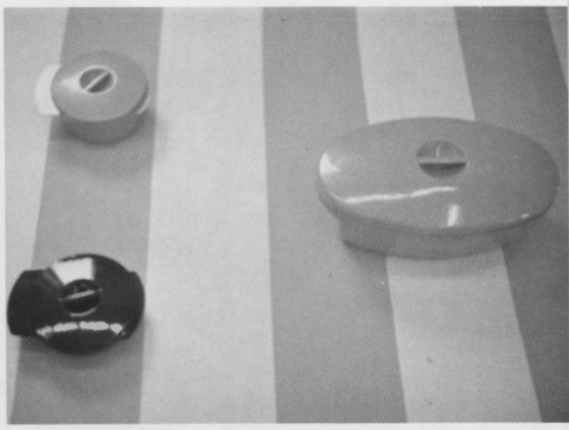
そのうえ，彼女は，その哲学とそのファッション・デザインを通じて，おんなを解放しようとした．彼女のデザインがフィンランドの女性に与えた衝撃はきわめて強力であり，その衝撃はある程度，他のスカンディナビア諸国の女性にまで及んでいる．彼女は，ステイタス・シンボルとして見なされる衣服，着心地わるい，“ちゃんとした女らしい”衣服という重荷からおんなを解放した．おんなたちにもっと強い色彩を着ることを教え，若さを，新鮮さを，開放性を——自尊心と新鮮さと平等を支えるすべての要素を——まぎれもなくウーマン・リブの運動の主要点であり理想であるものを——教えたのだ．

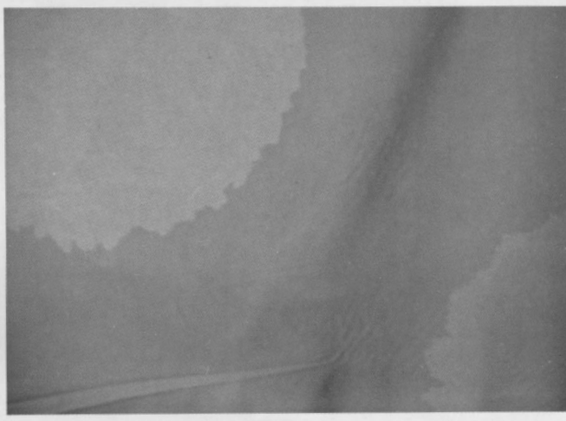
ウォッコは，なによりもまずファッション・デザイナーだが，現実には彼女のテキスタイルはカーテンその他のインテリア・ファブリックとして使われるにもふさわしいものである（もっとも現在はまだ，その使用例をあまり見かけないが）．彼女のあのデザインによるビジュアル・ランゲージは，現代建築に対してまぎれもなくみごとな調和を示すにちがいないのだ．
この新着の写真にみるデザインは，いわばきわめて“建築的”だということができる．最初にちらっと見たときには，シティ・プランなのか——なにか建築のたぐいの一部なのか，——コットンのドレスの一部なのか，判断に迷ってしまうくらいだった．この写真が表わす世界はある意味で，新しい次元のものであり，また同時に，その成果の幾分かは，彼女のカメラマンの才能に負っている．

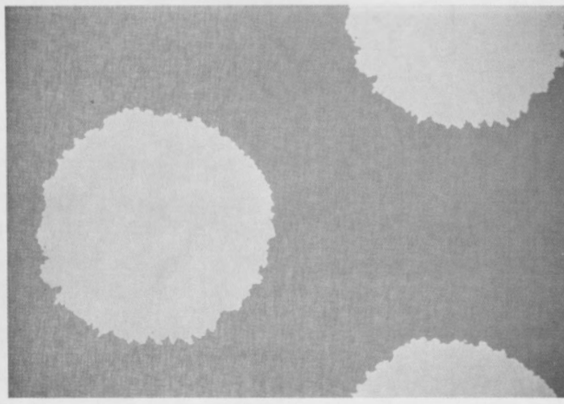
ウォッコの最初のドレスの写真を見て，わたしは，そのデザイン・オブジェクト全体を支える一体感に感嘆せずにはいられなかった．ドレスそのもの，モデル，モデルの動き，カメラワーク，それらのものが，一つの完璧に近いWHOLE（全体）へとまとめあげられている．これこそ，〈Everything is subject to the whole〉という彼女の哲学を一番よく物語る例だろう．ウォッコの新しいスタジオでは，夫のアンティ・ヌルメスニエミがインテリア・デザイン部門を受けもち，彼女のデザインが語るものを，いっそう鮮明に力強く表現している．ここでのウォッコ自身の仕事は，おんなのためにデザインすることだ．普段着やパーティー用のドレスについての全般的な概念を変える一方で，彼女はまた，ファッション・デザイナーが指図をあたえ，一般消費者がそれに従うという既成の意識をも変革しようとする．ちがった色，ちがったサイズのバリエーションを数多く作ることによって，自分のパーソナリティーにあうドレスを正確に選びとる自由をおんなに与えている．そしてそれはまた，デザインの多様さ，柔軟さを語るものでもあるのだ．
といって，ウォッコは，決して金切声をあげて平等を叫んでいるわけではない．彼女はきびしく仕事をみつめ，女性デザイナーは，その作品が男性デザイナーのものよりすぐれた質をもつときにのみ，尊敬と，平等を獲得できるということを，自身の仕事を通して黙々と実証しているだけだ．
1973年という時代は，まだそうした段階でしかない．
そして，ウォッコ！そんなわけだからこそ，わたしたちにはいっそうあなたが必要なのです．

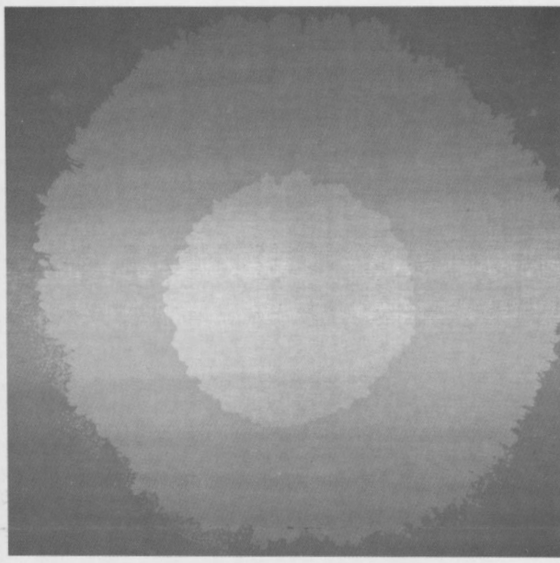
（インテリア・デザイナー　）











①, ②テーブル・クロス 〈RENGAS〉〈VAKO〉（綿）平なべ
d：アンティ・ヌルメスニエミ
③, ④, ⑤インテリア・テキスタイル 〈AURINKO〉, 〈KUPLA〉（綿）
⑥ジャイアント・クッション 〈PYOPRE〉（綿）

VUOKKO ESKOLIN-NURMESNIEMI ショップ〈VUOK

photo: Ilmari Kostia

ウォッコ・エスコリン・ヌルメスニエミ〈VUOKKO. ESKOLIN-NURMESNIEMI〉略歴

1930 ヘルシンキに生れる
1952 ヘルシンキ，INSTITUTE OF INDUSTRIAL DESIGN 陶芸科を卒業

〈活動〉

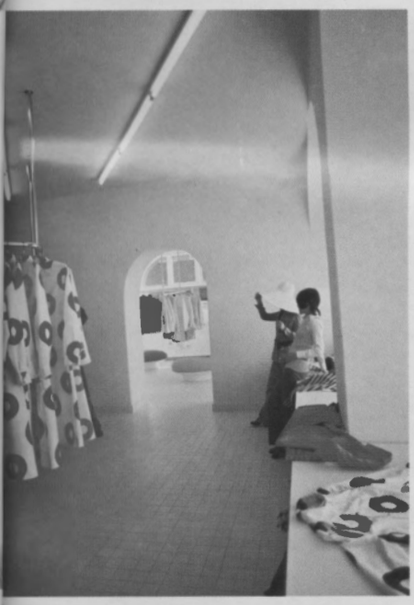
1952～3 アラビア社で陶器の仕事をする
1954～60 ファッション，プリント・ファブリックのマリメッコ社でヘッド・デザイナーをつとめる
1956～57 ガラス・ワーク，NOTSJÖ 社で仕事をする
1956 BORÅS VÄVERI 社でプリント・ファブリックの仕事をする
1957 SANDUDD 社で壁紙のデザインをする
1962 VILLAYHTYMÄ 社でファッションの仕事をする
1965 ウォッコ・ショップを設立
1966～72 KALEVA 教会，KANNELMÄKI 教会，LIETO 教会のためのテキスタイルを製作

〈受賞〉

1953 GEORGE JENSEN のスカンジナビア・テーブルウェア・コンペで受賞
1957 第11回トリエンナーレ ガラス部門でゴールド・メダル受賞
1958 ヘルシンキの市給費金を受ける
1959 カストラップ・ガラスワーク・コンペで第3位受賞
FINLAYSON-FORSSA PEGAMOID コンペで第3位受賞
1964 アンティ・ヌルメスニエミと共にトリエンナーレのフィンランド設計部門コンペでグランプリ受賞
1964 HELSINGIN VILLAKEHRÄÄMÖ（ヘルシンキの織物コンペ）で受賞
フィンランド壁紙コンペで受賞
DANISH-AMERICAN LUNNING PRIZE 受賞
1968 PRO-FINLANDIA 受賞
1970 THE STATE'S PRIZE FOR DESIGNING 受賞
1971 フィンランド デザイナー協会 ORNAMO-SILVER BALL 受賞
1967～68 ロンドンの VICTORIA & ALBERT MUSEUM, THE ART MUSEUM OF HÄMEENLINNA, THE MUSEUM OF CONTEMPORARY CRAFTS にその作品をおさめる

okko Nurmesniemiのアトリエ　インテリア・デザインは
tti and Vuokko Nurumesniemi

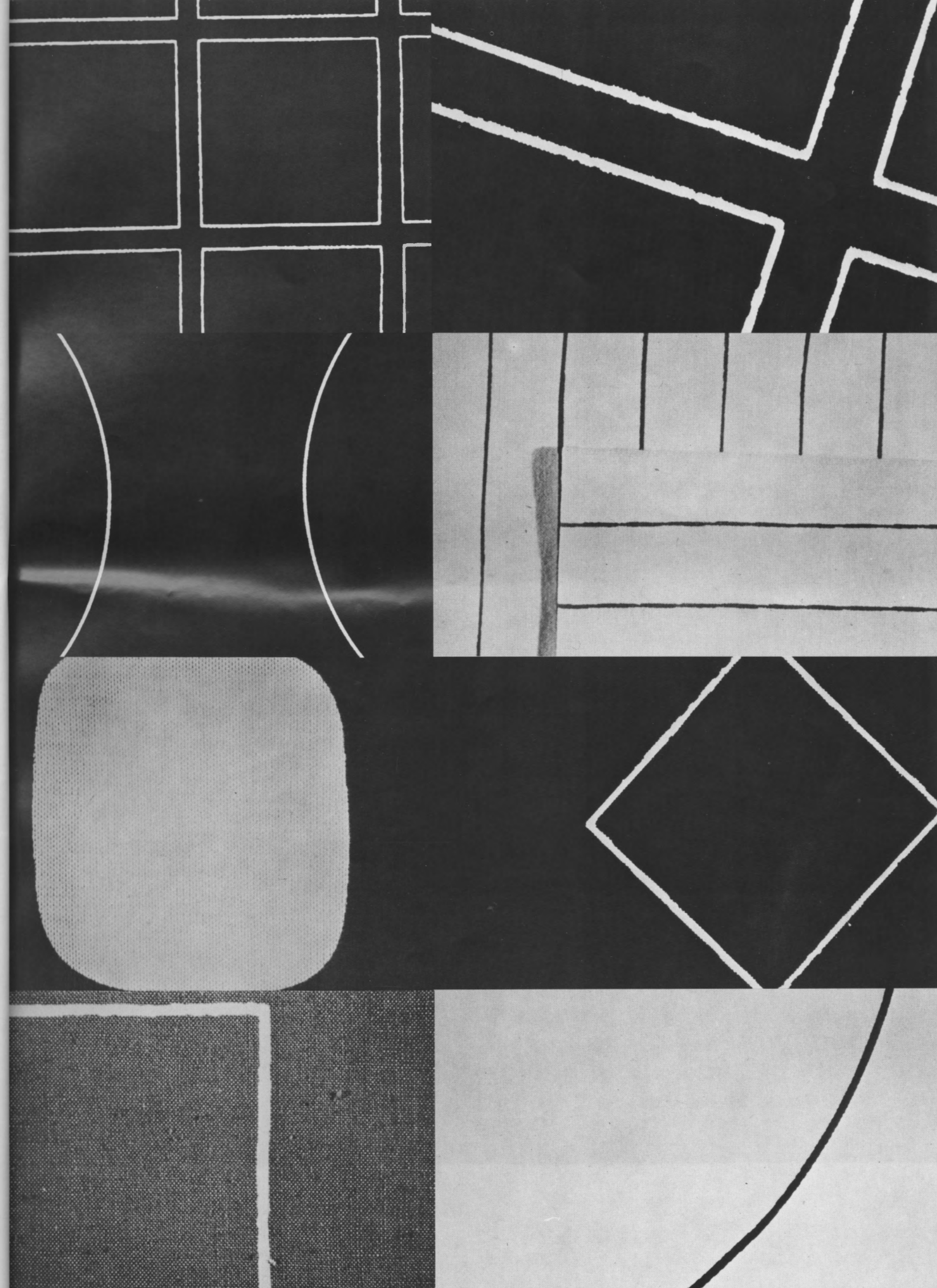
ショップVUOKKOヘルシンキ，メリカッ



セールスマネージャーの部屋

ウォッコのアトリエ

次ページ　プリントパターンのバリエーション
生地〈KAMARA〉綿100%



VUOKKO-SHOW IN COPENHAGEN

OK

①

photo:Max Petreli

③

②

①ドレス 〈VIIMA〉 生地・〈JOKI〉綿 100% （厚手） プロデュース：STUDIO NURMESNIEMI
②ドレス 〈LAB-MIDI〉 生地・〈JOKI〉 綿 100% （厚手）
③ドレス 〈VIIMA〉 生地・〈SATELLIITTI〉 綿 100% （薄手）
④ドレス 〈MAAHINEN〉 生地・〈KAMARA〉 綿100% （厚手）

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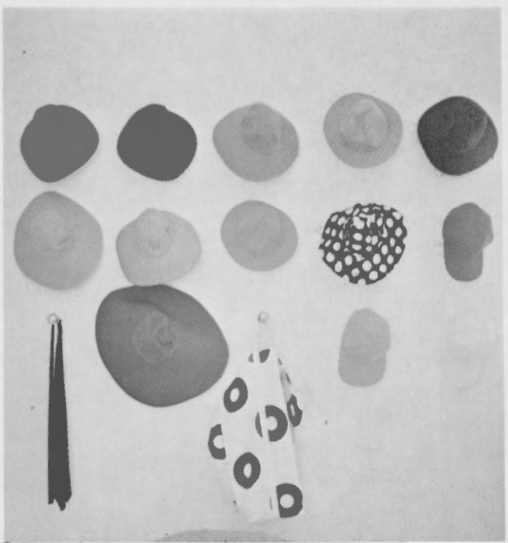


テキスタイル・プロダクトから総合的デザインの環境へ

ウオッコ・ヌルメスニエミ

わたしはいわゆる〝考えるタイプ〟の人間ではなく、むしろものを作っている時に自分自身をよりよく表現できると思っている．しかし，ここでわたしは自分自身のやりたいと思っていること，そしてそれをいかにやっているかについて述べてみようと思う．

全てのものは皆全体に従属しており，ある時期の一場面だけ特別に，全体とかけ離れて存在するといった現象は決して生じ得ない．いつの時代のどんな場面でも結局は，その時代の発展の舞台に依存しているのである．すなわちわれわれ人間は，絶え間のない変化や発展と常に密接な関係にあるわけだ．

自然は，変化と発展の支配を受け，過去に戻ることは決してない．自然がそうでないように，人間もまたそうすることはできない．なぜなら人間もまた自然の一部であるからだ．自然における変化と発展は，継続過程として次第に生じてくるものだ．しばしばいわれる言葉で〈戦争は刺激を携えて発展をもたらす〉というものがあるが，わたしは戦争が発展への唯一の道でないことを望んでいる．もし戦場になる以前に新しいものを創造する場があったとしたら，戦争による破壊を受けないもっと広い場があったに違いない．

今日われわれ相互間の距離は次第に短くなり，相互の影響もより強くなってきている．さらにわれわれは，自分自身の環境の外の世界とも接近している．こういう中で，わたしは空間の探求と新しいオブジェクトの創造をおこないたいと考えている．わたしはできる限りこのことを思考の展開の中で，進めて行こうと思う．なぜならわれわれは世界の新しい状況と，新しい装いの創造の時代に生きるだろうという前向きの姿勢で考えるからである．

果てしない未知に向かう時，それは同時にわれわれ自身の社会内で小さなスケールでやっていることに影響を及ぼすのである．

今日デザイナーは，高いレベルの技術発展を知ることによって主なる精神的な力を受けとることができる．少くとも人間が自分自身や一般的人間性を否定することができないように，われわれはそれを否定できない．しかしながら人は，それらの要素を全体に統一させようとするのだ．

わたしは科学者のもつ論理学，———いつも新しいものを発見するために，誤ちをおかしながらしかし続けるという勇気，そして失敗をものともせずゴールに向かうといったものなのだが————それはすばらしいと思うのだ．科学者と芸術家あるいはデザイナーは，ともに時代の解説者であって，全体の進歩のために働いている．科学者は論理学によって，一貫した仕事を進めることができるが，芸術家は感受性や芸術家的気質によって，しばしば現実の目的とは遙か遠い地点をさまよう．芸術の自由というものは，正しい方法で使用されている時には力となるのだが，場合によっては重荷にもなり得る．

芸術の必要性，その真髄は変化しつつあり，また将来も変わっていくだろう．芸術家の問題はもはやヴァン・ゴッホの美しい作品があった時代のように，個人の問題や分析のみでは解決しない．アレキサンダー・カルダーは，平面の次元での考え方を粉砕し，空間への動きの開始を宣言した．

いつの時代にも，発展途上における特徴があるものだ．もし時代が，なんの滞りなく自然に過ぎていくなら，最終的には真の進歩と洗練されたものをもたらすだろう．個性はそれに影響を及ぼすが，しかしまたそれ自身時代のおかげを蒙っているものなのだ．

実験は，創造的な仕事をする上で最良の支えである．それは科学者にとってそうであるように，芸術家にも等しくあてはまる．実験はまたゲームであるともいえよう．より多くの実験とゲームを！これはわたしのみならず，多くの人々が望んでいることである．

わたしの仕事はテキスタイルと服飾の分野に属しているが，これらの観点に社会における建築というテーマを加えたいと思っている．

衣服は，潜水服以外はファッションと呼ばれる範囲に属するとみなされている．衣服の本質は自然や気候（暑さ，寒さ，湿度など）によって左右される．装うことは，その人の性質，趣味，信仰，慎しみ深さ，経験，そしてその時代の現象などと深い関係がある．気候が寒ければ，血液の循環だけでは身体を暖め続けることはできない．世界中の服装の状態は，非常にバラェティに富んでいる．部分的には気候風土に因るものもあるが，また習慣や習性の相違にも影響されている．

衣服の中には，長年使用されてきたきわめて貴重ないくつかの例を発見することがある．例を挙げれば，例えば中国服（ズボン付きのコート），これは何百年も前に作られたにもかかわらずそのあらゆる面での簡単さによって，今日いまだに使われているのである．中国服は，たとえクリノリン（馬毛製硬布／鋼鉄や鯨骨で張り広げた硬布製スカート／第2次帝制時代）が突然われわれのまわりに現出したとしても、決して揺らぐことはないだろう．中国服の方がやや古いかも知れぬが，いずれにしろそれらはほぼ同時代のものである．日本のきものは，まだお祭り用の衣装として少なからず使用されている．その丈の長さや不必要な袖は，われわれヨーロッパの服装と比べるとほとんど使用不可能に近い．きものの美しさは，風呂あがりにタタミの上に座った時に最高に映えるのだ．旅行用に最適なドレスといえば，インドのサリーであろう．なにしろしまい易いのである．たかだか6mの生地，それだけなのだから．実用性という点では，少くともわれわれ西洋の考え方からすると別問題であるが，とにかく美しい．

今日いまだに使われているこれらの例のうちで中国服は一ばん論理的で，しかもデザインがしっかりしている．原型は同一でありながら，着手の体型に関わりなくたるみが出ない．その上中国人は，男性と女性の服装が根本的に同じタイプであることを気にしない．こうしたことは，われわれヨーロッパ人を考えさせるものである．少くともわれわれのサイクルの短いコマーシャル・ファッションと比べる時，そうさせられるのである．

くり返していうが，全てのものは全体に属し，衣装もまたそうである．

今日，ドレスの主要な論争点は何であろうか．一般的な考えは大手のファッション・メーカーによって支配されている．スカートの丈は，長くなったり，短くなったり，ファッションの世界では突然の変化が頻発し，広告や出版物はそのニュースを大衆に伝えているのである．わたしの考えでは，この種のファッションの世界においては，深遠な仕事や開発などは全くありえないと思うのだ．人々を発展へ導くという点を除けば，その根源はいつも依然として同じである．ものは，より美しく作られてきているが，しかし現代に生きる人間に対してより多くの注意が払われていない．そして適当なアイデアばかりが，すばやく着用されてしまうのである．

1着のドレスは，われわれに何かを訴えている．車や本や皿についても，まちがいなく同じことがいえると思うのだが，ドレスの場合は，ごく身近なまさに親友ともいえる存在であるのだ．もしある女性が，自分と同じドレスを着ている他人を見かけたとしたら，ことは穏かでないといえる．男性の場合は問題ないのだが，なぜそうなのであろうか．彼女は他の人と同じ種類の車に乗ったり，同じ本を読んだりはできるのに．どこに虚栄との境があるのだろうか．

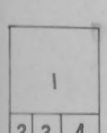
わたしは心理学の分野まで立ち入りたいとは思わないが，しかし思うに，もしドレスの個性というものがそれを着ている人の個性よりも強いとしたら，双方の対立は表面化してくるであろう．

むしろわたしは，近い将来ドレスや車やスプーンなどよりも，もっと重要な他のものをもてるようになると予言したい．他の人はもっと別なものを挙げるかもしれないが，いいかえれば全てのものは同じ重要性にあるというわけだ．われわれの精神力はこれらの事柄を超えるようになるだろう．

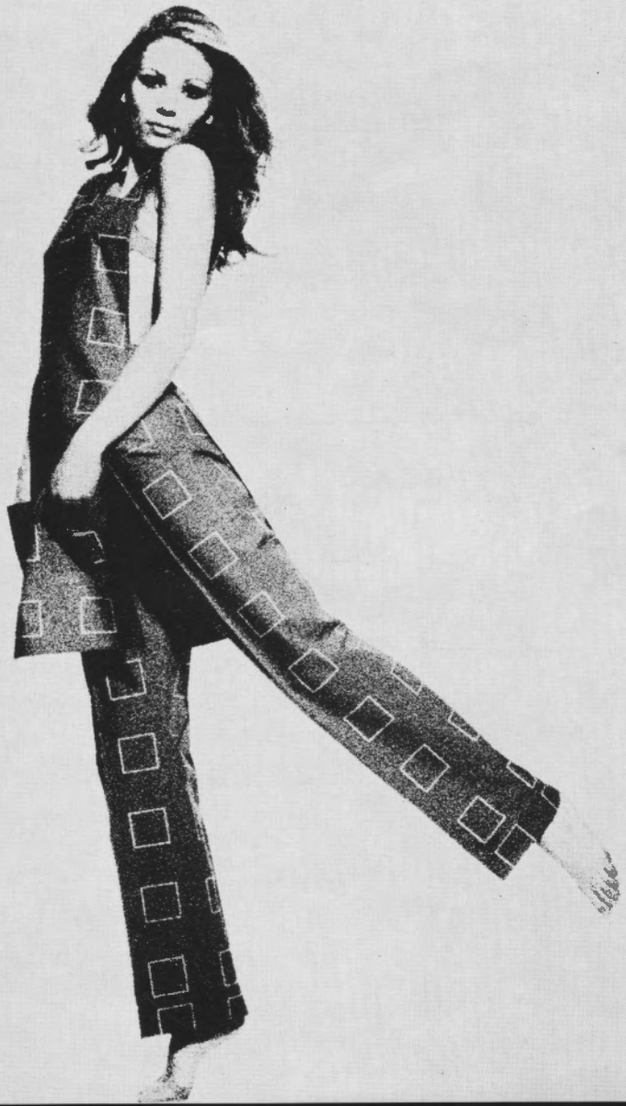
この疑問は単純化についてである．ドレスは重（義務）荷になってはならない．ある程度の自由さは留めておくべきだと思うのだ．わたしは機能の発展という響きが，ドレスを正しい方向へ導くのだと思う．ジーンズやジャンバーなどの仕事着がまさにこの種の現象である．

もし 土蔵作りの小屋からケネディ宇宙基地に到る開発過程を考え，そしてその現象を衣服の面でいうならば，腰巻きと宇宙服ということになろう．

地球上の人間は，いまだにいつもある程度の暑さ寒さにわずらわされている．そして原始人がそうしたように，重い毛皮のコートによって保護を求めてい



①ドレス　綿100%（厚手）
②VUOKKO・ショップのウェア
③帽子　綿100%　VUOKKO　ショップ，ヘルシンキ
④スポーツウェア



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るのだ．一方他の人は形式上いささかの相違はあるにしても，セントラル・ヒーティングやエア・コンディション・システムを開発した．しかし一歩戸外へ出れば，やはり気候の犠牲になっているのである．人間は今もなお，楽しみのためのファンシー・ドレスを作ろうとしている．アメリカでは，ドレスの分野での研究をもはやパリからの何の教授も受けずに行っている．かれらはレジャー・タイムのためのドレスを作った．それらは，何の研究もされずに生産されてきたのだが，どの場合にも自由さが見られる．衣服の長い歴史上，画期的なことであり，現代社会の状況によく合っている．

大工場の製造者たちは重大な選択を迫られている．特に工業分野における新しい試みとより多くの仕事を期待されているのだ．

もっと多くの新しい試みを！確かに全てのことがなされているわけではないのだから．一体これで良いのでしょうか？

たとえ新しい素材が古いものにとってかわられたとしても，出発点においては同じタイプの素材である場合，広義での新しい企画とはいえないことがしばしばある．

新しいアイディアは，たとえそれが輸出されるべき時においても，正当な選択もされずに輸入されてこのように使われているのが現状である．今やヘルシンキ—ローマ—ペル—間の距離は次第に短くなってきており，まもなくわれわれは，暑いところから寒いところへ，雨の地帯からサハラ砂漠へと，すばやく移動し，すべて同じ町に住むようなことになるだろう．そして未来のわれわれが使えるような布地がどのような方法でか調整されるであろう．ある程度の設備によって，われわれは屋外から屋内へ，暑いところから寒いところへといとも簡単に，動きまわ

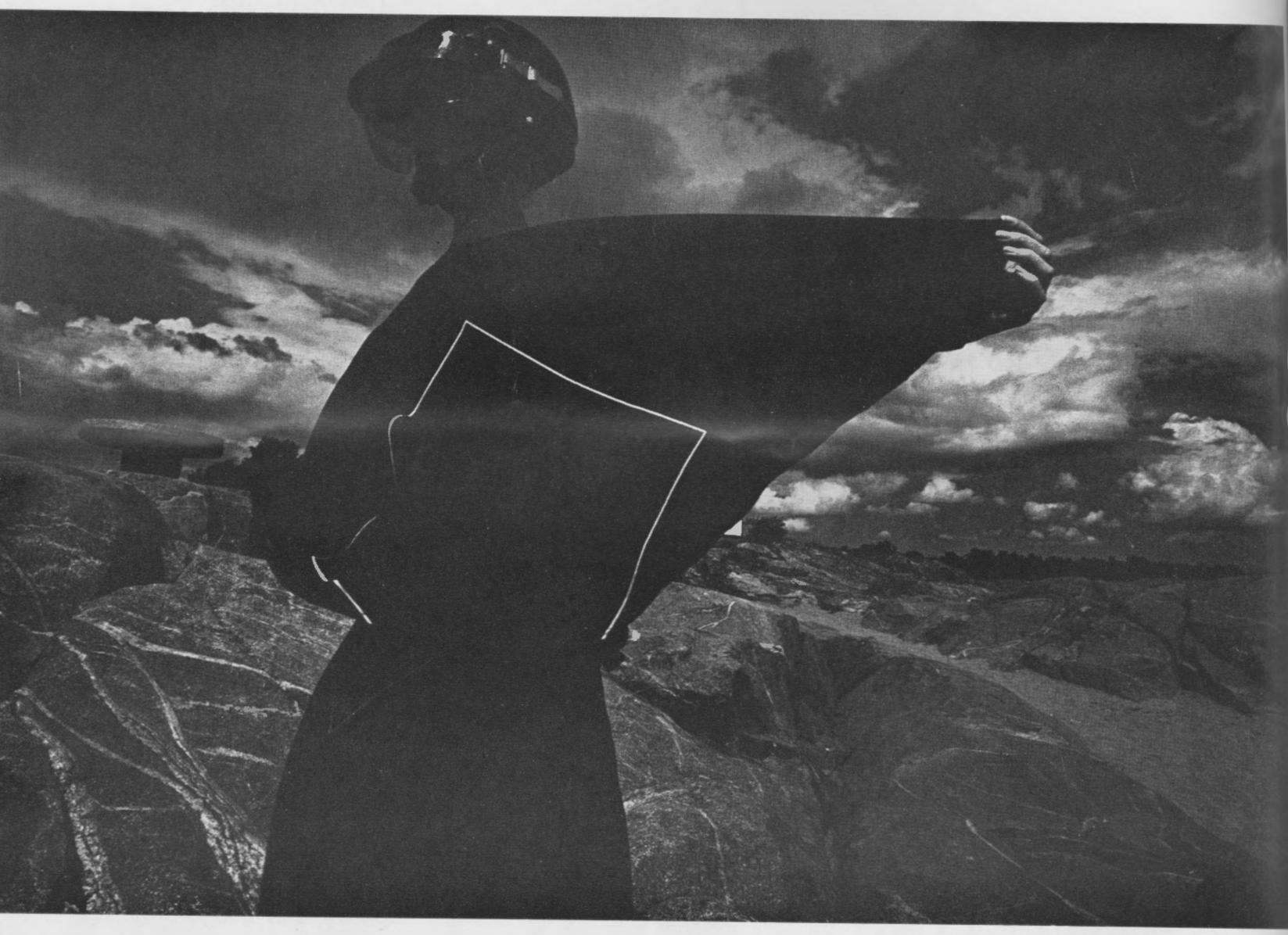
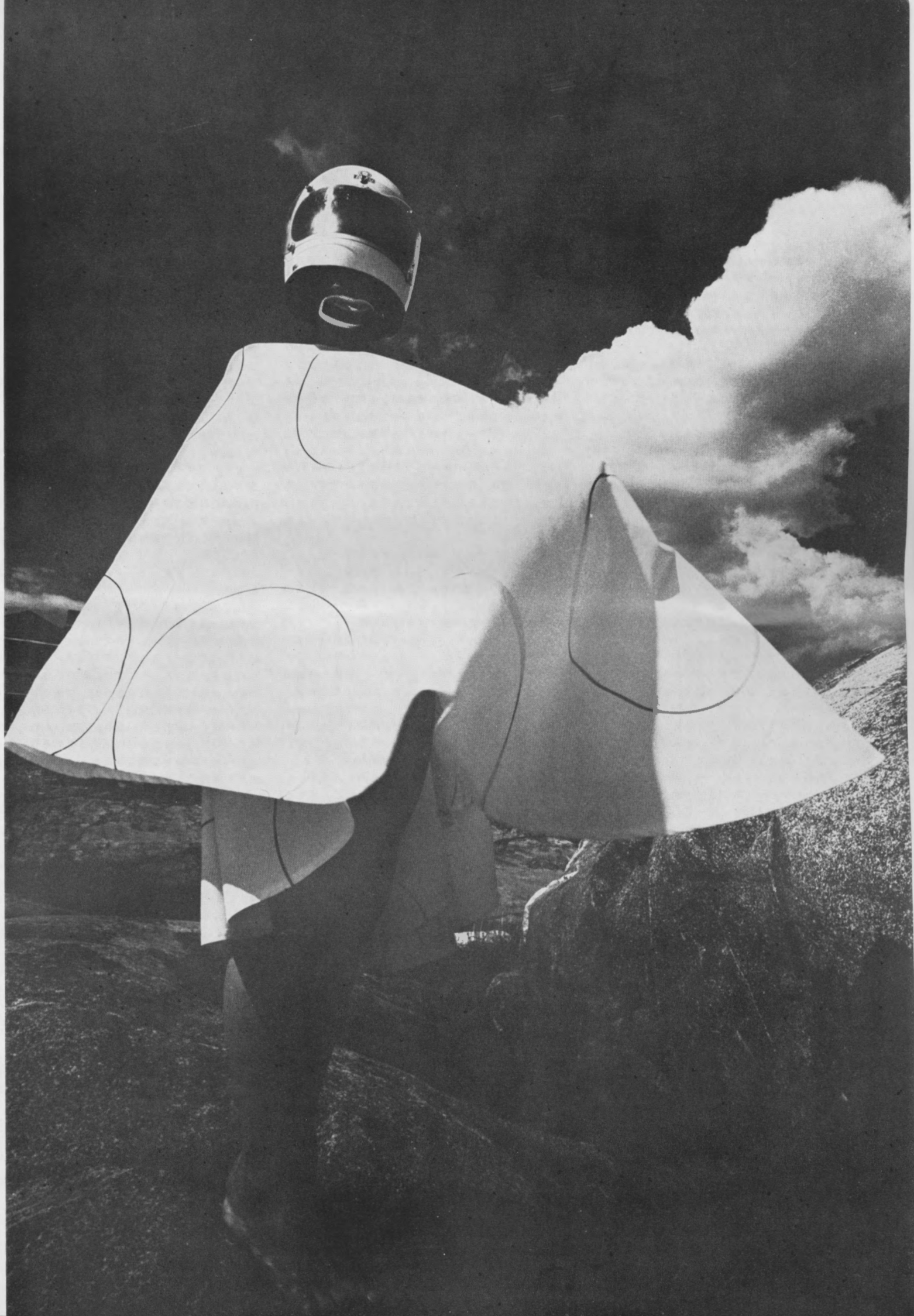


photo:Fagström

ることができるようになるだろう．

わたしはこれまでに，われわれを保護してくれる衣服の理論と，その機能性について語ってきた．しかしわたしは，フランク・カプラが彼の映像で現わしたような衣服の分野にあるべき簡略さや，楽しみのような感覚面についていくらかつけ加えたいと思う．わたしにとって素材，色彩，デザインは，一枚の布地それ自体と同じ位に重要である．わたしはいつも，その素材からドレスができ上るまで楽しみながらデザインしている．しかしそれは単に美的な面についてのみであって，わたしは前に述べたような，それらの技術的な問題にまで入り込むことはできないでいた．ここで発表したファブリックの基本的素材は，昔ながらの良質な綿である．ここでわたしは，従来の技術的な制約から解放された色や形を作り出す新しい技術の実験をはじめたのである．次にあつかう素材は，特にプリント技術で用いた場合，裏表とも有効に生かされないし，また自からパターンのサイズも限られてしまう．これらの試作品のなかでわれわれは，これらの欠点をとり除き，パターンは自由に，絵のように，または厳格に調節できるようにしたい．これらのファブリックスは部分的にはまだスケッチの段階で，マスプロダクションの域に到達していないということがいえるのである．

⑤ドレス〈LAB〉生地・〈JOKI〉綿100%（厚手）
⑥コート〈QUILTED COAT〉生地・〈PURO〉綿100%（キルティング）
⑦ドレス〈LAB-MINI〉生地・〈NELIÖ〉綿100%
⑧ドレス〈RANTAKOTI〉生地・〈NOLLA〉綿100%（厚手）
⑨ドレス〈LAB〉生地・〈ISO NOLLA〉綿100%
⑩ドレス〈POLKU〉生地・〈HARVA NELIÖ〉綿100%（厚手）
⑪ドレス〈UUSI SUUNTA〉生地・〈NELIÖ〉綿100%
⑫ドレス〈SUNTA〉生地・〈HARVA NELIÖ〉綿100%（厚手）ハンドプリント
⑬ドレス〈SUUNTA〉生地・〈ISO O-KIRJASIN〉綿100%（厚手）ハンドプリント



ウォッコ——新しいドレス・デザインへの挑戦

ヤアアコ・リンティネン

THE VUOKKO IDEA

essay by Jaakko Lintinen

テキスタイル・デザインは，フィンランドのデザインが，戦後の荒廃から脱け出る上で一つの大きなきり札であった．フィンランドのアート・グラスやセラミックスが注目を集め，革命をおこすまでの戦後の一時期，フィンランドのくすんだグレイの世界は輝やかしいテキスタイルの色彩によっていろどられていたのである．

この動きはマリメッコによって指導され，多くのすぐれたデザイナーが育てられた．開拓期の当初においてチーフ・デザイナーであったウォッコ・エスコリン・ヌルメスニエミは，フィンランド・テキスタイルを自由化する上で主要な部分をになった．

最近の6年間，ウォッコは独立して，ヘルシンキにスタジオとショップを持ち，45人のチームを率いて，毎年1万着以上のドレスを作っている．そのうちの半分は輸出されて，スカンジナビア，イギリス，アメリカ，オーストラリア，ザンビア……などの諸国でよく売れている．

彼女のコレクションは，1人あるいは複数メンバーでのショーで発表されてきた．実際には世界のあらゆる場所で，国際的なファッション情報の指導的な頁を輝やかしく飾っている．ウォッコの考えは，もはやフィンランドを越えて世界に広がっているのである．しばらく前，イギリスのインダストリアル・デザイン雑誌〈デザイン・マガジン〉は，カーナビー・ストリートには，服装の革命がおきている，それは人間を解放し，未来への展望を広げ，大きな影響を与えている．もしデザイン史が書かれるなら，最大のデザイン上のトピックである，と書いていた．雑誌によれば，これは1920年から30年にかけて，当時のデザイン史における転換点であったバウハウス運動と同系列のものであるとみている．著者は，イギリスのカーナビー・ストリートが衣服の自由化において画期的なモメントになっていると考えているようだ．これに対してウォッコは〈それは少々誇張です．それはイギリスの見方であり，カーナビー・ストリートは確にイギリスを自由にしたけれど，国際的に見れば特に見るべきものはない．〉といっている．しかし，イギリスはまた確に，そこから広告的要素を抜きとることを指導した．それは今までどこの国でもやれなかったようなスケールにおいてである．

〈実際，スカンジナビアにとって戦後のドレスの自由化はきわめて重要であった．〉とウォッコは続ける．〈大きなファッション・ハウスの崩壊を導いた新しい考えは，スカンジナビアにとってきわめて重要であった．高級な大量生産された社会的なテキスタイル・デザインの発展が重要だと考えている．デンマークはこの点でやや遅れたが，本当の衣服革命は，古いヨーロッパの衣服よりずっと自由なものがアメリカによって方向づけられた．〉ファッションはもちろんドレスに限らないが——それは人間のすべてにわたる社会的習慣までを含む巾広い意味の言葉である．服装を見てみれば，それらの服装とともにどのような家具がデザインされてきたかというポイントが定められる．

ファッションはその時代の価値や理念，習慣，規範，道徳などの反映である．服装のファッションは人間環境から切り離して考えられない．若者のファッションは多様性を強調するが，同様にこうした多様性の考え方は現代の環境計画にも反映されている．

戦後若手のフィンランド建築家は自分達の造型言語を補うために日本の古代建築学を学んだが——今ウォッコのデザインを考えてみると，そこには同じような単純性と多彩な理念が見られる．この単純性と多様性は，ウォッコのデザインの明らかな特徴である．それらは生き生きとし，繊細でしかもシンプルで，ふだん着にもフェスティバルにも向くようデザインされている．ここでかの女はオリジナルな（多分東洋的なもの），服装の機能的な単純性と現代の自由な思考とを結合している．そこでは仕事とレジャー，ウィークデーと休日との境界線が消失している．〈とりわけ衣服は使うためにあるのです．あなたは活動しなければなりません．多様性とは，モデルが同じで，表現，色彩，サイズが異るものです．あなたがモデルを変化させることを大いに知らせれば，買手はよりよい選択をするでしょう〉とウォッコは述べている．

ウォッコは，ピュアーコットンとピュアーウール，100％のテリ織を使用している．色は真紅，グリーン，ブルー，黄色，グレー．最近数年間は黒と白のコンビネーションがウォッコのトレードマークとなっている．その他グラフィカルなパターンも彼女のトレードマークとなっている．全体の印象はディコラティブなディテールより，むしろトータルなイメージの追求であり，特殊から一般へ，服装を構造的なフォルムに統一するためのきりかえ作業である．

彼女のこうした巾広い背景をもったテキスタイル・デザインにおける挑戦は，彼女が1952年ヘルシンキの工業デザイン研究所のセラミック芸術科を卒業していることと考え合わすと大変興味深い．

ウォッコはフィンランドの国内外で多くのファッション・ショーを開催した．またインテリア・デザイナーである夫のアンティ・ヌルメスニエミとともに，トリエンナーレ・フィンランド・パビリオンのデザインにも加わり，グランプリを獲得した．1964年，彼女はまた，デザイン分野における最高権威のScandinavian Award, Lunning Awardを獲得している．

ウォッコは活動的な女性であり，世界各国の旅行で各地のドレスやデザインを集収している．

しかし彼女は今ままでに1回しかオート・クチュールのショーを見ていない．パリで数年前見たのだが，それは最高のものではあるが心打つものではないと強く感じたのである．

彼女はテキスタイル・デザインの分野を吸収し，研究所での研究，発見，内部からの新しいアイデア，技術開発を続けている．それは丁度彼女がアメリカからもどった時であり，そこで彼女はテキスタイルの研究，スペース研究，多様な条件に適した視覚的に美しい衣類の研究開発に力を注いだ．

他分野の工業デザインと同様，システマティクな衣類の研究は，ごく最近まで戦争と大きく関係していた．

不吉なゴールに至らないための〈エルゴノミック（その人の職業に適した性質の追求）〉なテキスタイルの研究が科学的に管理されるようになったのもごく最近である．その良い一例が，フィンランド北部地域の森林労働者のために開発された衣服である．

1965年のユバスキュラ・サマー・アート・フェスティバル（インターナショナル・デザインセミナー）で，ウォッコは，重大な発言をしている．それは〈今後，われわれは自分たち以外の世界とコンタクトしなければいけない——研究はもっと空間や新しい領域に向わなければならない．わたしは現代は，新しい世界と新しい世界のビジョンの創造の時代であると思う……これはまた，われわれがこの小さなわれわれの環境社会で何をなすべきかという問題でもある．今日の最大の関心は新しい素材と化学繊維によって火が放たれた最初の反動であり，この点からすると少くともわたしの古い立場はずっと引き離されてしまった．しかし自然の保護に関する討論がわたしにはげしい影響を与えた．わたしは，現代社会が技術への熱中というあまりに遠い地点へ行きすぎたのだと思う．デザイナーに対する信頼感は文学に対する魅力以上に拡大されなければいけないと思う．

化学繊維はどこにも見られる——これはかれらのキャッチ・フレーズでもあるのだが——しかし，この問題に対して化学繊維は一体何を代りにもたらしたのだろうか？〉

大胆さはフィンランド・デザインの特徴であり，そして評判にたがわず大きな成功をおさめてきた．しかしフィンランド・デザインを本当に刺激しているものは，思慮深さ，謙虚さ，信頼感などのウォッコに強く表現されているものである．

50年代のスピードはイタリアやフランスをつき動かしたように思える．そこでは，新しい色彩に対する最初の冒険が試みられたようだ．ウォッコは，もしわれわれが50年代に発表したデザイン商品を今，それらの国々へ輸出していたら，それはかれらの野性的な大胆さにとって奇異に見えるであろう．もし今われわれが市場を組織できたなら，10年後に大きな成功を獲得できるだろう，と述べている．

〈わたしが言いたいのは，ヨーロッパの人々はいつも，歴史の部分を構成してきた，われわれのクラシックなデザインの製品を要求しているということである〉とも述べている．

フィンランドのテキスタイル・デザインに関する限り，記録をはっきりさせるならば，戦後の空白から発生したのではないことを強調しなければならない．20年，30年代のインターナショナル・エクスヒビジョンによって，フィンランド・テキスタイルの成功は，よく知られているのである．

われわれは，服装界で国際的に何が起っているかいつも明確にはなっていない．ファッションとファッションの回転はいつも表面に浮いているからである．しかしファッションと衣類は分離したものでもない．広義での衣類は，ほとんど，展示会においてもイデオロギー的な現象としてとらえられていない．

1967年ニューヨーク近代クラフト美術館はよく適応した服装と，服装と人間環境とに関する理念の展示会〈Body covering〉を開催した．展示会では，民族的な腰布（ロインクロス）から宇宙服までが並べられた．そして，フィンランドのテキスタイル工業の誇りであるウォッコの衣服も展示されたのである．

（服飾評論家）