

*Contemporary  
Authors*

*volume 181*

# Contemporary Authors®

A Bio-Bibliographical Guide to  
Current Writers in Fiction, General Nonfiction,  
Poetry, Journalism, Drama, Motion Pictures,  
Television, and Other Fields

volume 181



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*Contemporary Authors*<sup>®</sup>

# Preface

*Contemporary Authors (CA)* provides information on approximately 100,000 writers in a wide range of media, including:

- Current writers of fiction, nonfiction, poetry, and drama whose works have been issued by commercial publishers, risk publishers, or university presses (authors whose books have been published only by known vanity or author-subsidized firms are ordinarily not included)
- Prominent print and broadcast journalists, editors, photojournalists, syndicated cartoonists, graphic novelists, screenwriters, television scriptwriters, and other media people
- Authors who write in languages other than English, provided their works have been published in the United States or translated into English
- Literary greats of the early twentieth century whose works are popular in today's high school and college curriculums and continue to elicit critical attention

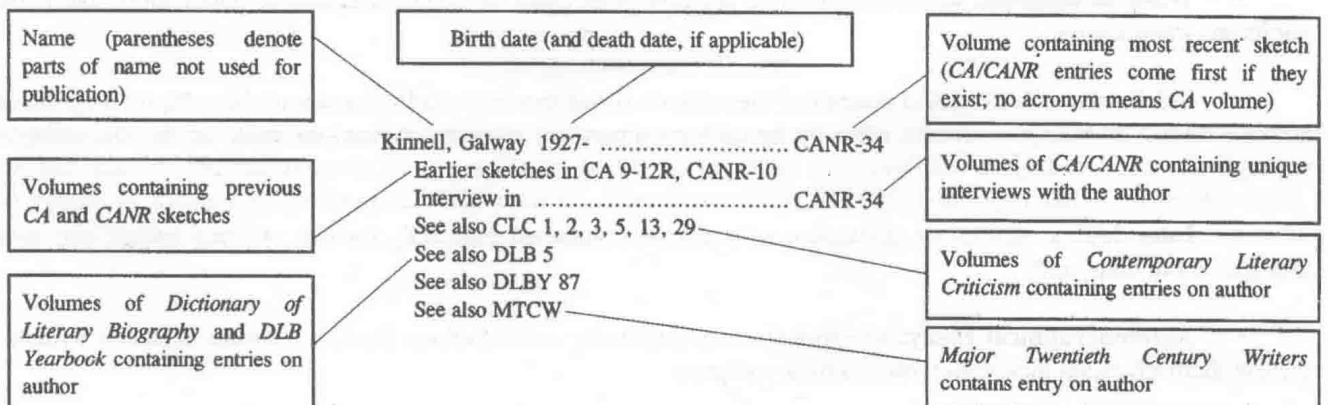
A CA listing entails no charge or obligation. Authors are included on the basis of the above criteria and their interest to CA users. Sources of potential listees include trade periodicals, publishers' catalogs, librarians, and other users.

## How to Get the Most out of CA: Use the Index

The key to locating an author's most recent entry is the CA cumulative index, which is published separately and distributed twice a year. It provides access to *all* entries in CA and *Contemporary Authors New Revision Series (CANR)*. Always consult the latest index to find an author's most recent entry.

For the convenience of users, the CA cumulative index also includes references to all entries in these Gale literary series: *Authors and Artists for Young Adults*, *Authors in the News*, *Bestsellers*, *Black Literature Criticism*, *Black Writers*, *Children's Literature Review*, *Concise Dictionary of American Literary Biography*, *Concise Dictionary of British Literary Biography*, *Contemporary Authors Autobiography Series*, *Contemporary Authors Bibliographical Series*, *Contemporary Literary Criticism*, *Dictionary of Literary Biography*, *Dictionary of Literary Biography Documentary Series*, *Dictionary of Literary Biography Yearbook*, *DIScovering Authors*, *DIScovering Authors: British*, *DIScovering Authors: Canadian*, *DIScovering Authors: Modules* (including modules for Dramatists, Most-Studied Authors, Multicultural Authors, Novelists, Poets, and Popular/Genre Authors), *Drama Criticism*, *Hispanic Literature Criticism*, *Hispanic Writers*, *Junior DIScovering Authors*, *Major Authors and Illustrators for Children and Young Adults*, *Major 20th-Century Writers*, *Native North American Literature*, *Poetry Criticism*, *Short Story Criticism*, *Something about the Author*, *Something about the Author Autobiography Series*, *Twentieth-Century Literary Criticism*, *World Literature Criticism*, and *Yesterday's Authors of Books for Children*.

## A Sample Index Entry:



## How Are Entries Compiled?

The editors make every effort to secure new information directly from the authors; listees' responses to our questionnaires and query letters provide most of the information featured in *CA*. For deceased writers, or those who fail to reply to requests for data, we consult other reliable biographical sources, such as those indexed in *Gale's Biography and Genealogy Master Index*, and bibliographical sources, including *National Union Catalog*, *LC MARC*, and *British National Bibliography*. Further details come from published interviews, feature stories, and book reviews, as well as information supplied by the authors' publishers and agents.

*An asterisk (\*) at the end of a sketch indicates that the listing has been compiled from secondary sources believed to be reliable but has not been personally verified for this edition by the author sketched.*

## What Kinds of Information Does An Entry Provide?

Sketches in *CA* contain the following biographical and bibliographical information:

- **Entry heading:** the most complete form of author's name, plus any pseudonyms or name variations used for writing
- **Personal information:** author's date and place of birth, family data, ethnicity, educational background, political and religious affiliations, and hobbies and leisure interests
- **Addresses:** author's home, office, or agent's addresses, plus e-mail and fax numbers, as available
- **Career summary:** name of employer, position, and dates held for each career post; resume of other vocational achievements; military service
- **Membership information:** professional, civic, and other association memberships and any official posts held
- **Awards and honors:** military and civic citations, major prizes and nominations, fellowships, grants, and honorary degrees
- **Writings:** a comprehensive, chronological list of titles, publishers, dates of original publication and revised editions, and production information for plays, television scripts, and screenplays
- **Adaptations:** a list of films, plays, and other media which have been adapted from the author's work
- **Work in progress:** current or planned projects, with dates of completion and/or publication, and expected publisher, when known
- **Sidelights:** a biographical portrait of the author's development; information about the critical reception of the author's works; revealing comments, often by the author, on personal interests, aspirations, motivations, and thoughts on writing
- **Interview:** a one-on-one discussion with authors conducted especially for *CA*, offering insight into authors' thoughts about their craft
- **Autobiographical Essay:** an original essay written by noted authors for *CA*, a forum in which writers may present themselves, on their own terms, to their audience
- **Photographs:** portraits and personal photographs of notable authors

- **Biographical and critical sources:** a list of books and periodicals in which additional information on an author's life and/or writings appears
- **Obituary Notices** in *CA* provide date and place of birth as well as death information about authors whose full-length sketches appeared in the series before their deaths. The entries also summarize the authors' careers and writings and list other sources of biographical and detail information.

### Related Titles in the *CA* Series

***Contemporary Authors Autobiography Series*** complements *CA* original and revised volumes with specially commissioned autobiographical essays by important current authors, illustrated with personal photographs they provide. Common topics include their motivations for writing, the people and experiences that shaped their careers, the rewards they derive from their work, and their impressions of the current literary scene.

***Contemporary Authors Bibliographical Series*** surveys writings by and about important American authors since World War II. Each volume concentrates on a specific genre and features approximately ten writers; entries list works written by and about the author and contain a bibliographical essay discussing the merits and deficiencies of major critical and scholarly studies in detail.

### Available in Electronic Formats

**CD-ROM.** Full-text bio-bibliographic entries from the entire *CA* series, covering approximately 100,000 writers, are available on CD-ROM through lease and purchase plans. The disc combines entries from the *CA*, *CANR*, and *Contemporary Authors Permanent Series (CAP)* print series to provide the most recent author listing. The *CA CD-ROM* is searchable by name, title, subject/genre, nationality/ethnicity, personal data, and as well as by using Boolean logic. The disc is updated every six months. For more information, call 1-248-699-4253.

*Contemporary Authors* is also available on CD-ROM from SilverPlatter Information, Inc.

**Online.** The *Contemporary Authors* database is made available online to libraries and their patrons through online public access catalog (OPAC) vendors. Currently, *CA* is offered through Ameritech Library Services' Vista Online (formerly Dynix).

**GaleNet.** *CA* is available on a subscription basis through GaleNet, an online information resource that features an easy-to-use end-user interface, the powerful search capabilities of the BRS/Search retrieval software, and ease of access through the World-Wide Web. For more information, call 1-248-699-4253.

**Magnetic Tape.** *CA* is available for licensing on magnetic tape in a fielded format. The database is available for internal data processing and nonpublishing purposes only. For more information, call 1-248-699-4253.

### Suggestions Are Welcome

The editors welcome comments and suggestions from users on any aspect of the *CA* series. If readers would like to recommend authors for inclusion in future volumes of the series, they are cordially invited to write the Editors at *Contemporary Authors*, Gale Group, 27500 Drake Rd., Farmington Hills, MI 48331-3535; or call at 1-248-699-4253; or fax at 1-248-699-8054.



# CA Numbering System and Volume Update Chart

Occasionally questions arise about the CA numbering system and which volumes, if any, can be discarded. Despite numbers like "29-32R," "97-100" and "180," the entire CA print series consists of only 193 physical volumes with the publication of CA Volume 181. The following charts note changes in the numbering system and cover design, and indicate which volumes are essential for the most complete, up-to-date coverage.

## CA First Revision

- 1-4R through 41-44R (11 books)  
Cover: Brown with black and gold trim.  
There will be no further First Revision volumes because revised entries are now being handled exclusively through the more efficient *New Revision Series* mentioned below.

## CA Original Volumes

- 45-48 through 97-100 (14 books)  
Cover: Brown with black and gold trim.
- 101 through 181 (81 books)  
Cover: Blue and black with orange bands.  
The same as previous CA original volumes but with a new, simplified numbering system and new cover design.

## CA Permanent Series

- CAP-1 and CAP-2 (2 books)  
Cover: Brown with red and gold trim.  
There will be no further Permanent Series volumes because revised entries are now being handled exclusively through the more efficient *New Revision Series* mentioned below.

## CA New Revision Series

- CANR-1 through CANR-85 (85 books)  
Cover: Blue and black with green bands.  
Includes only sketches requiring significant changes; **sketches are taken from any previously published CA, CAP, or CANR volume.**

## If You Have:

## You May Discard:

CA First Revision Volumes 1-4R through 41-44R and CA Permanent Series Volumes 1 and 2.	CA Original Volumes 1, 2, 3, 4 Volumes 5-6 through 41-44
CA Original Volumes 45-48 through 97-100 and 101 through 181	<b>NONE:</b> These volumes will not be superseded by corresponding revised volumes. Individual entries from these and all other volumes appearing in the left column of this chart may be revised and included in the various volumes of the <i>New Revision Series</i> .
CA New Revision Series Volumes CANR-1 through CANR-85	<b>NONE:</b> The <i>New Revision Series</i> does not replace any single volume of CA. Instead, volumes of CANR include entries from many previous CA series volumes. All <i>New Revision Series</i> volumes must be retained for full coverage.



# A Sampling of Authors and Media People Featured in This Volume

## **Poul Anderson**

Known as a writer of “hard” science fiction, or science fiction scrupulously based on scientific fact, Anderson is also recognized as an accomplished creator of fantasy tales based on Nordic mythology, such as the prize winning story “The Queen of Air and Darkness.” Many of his science fiction novels and short stories are set in the same universe and document the exploration of outer space by the Technic Civilization. Anderson’s use of this “future history” motif in his works, according to some critics, is extensive and extremely well-crafted. Anderson contributes an autobiographical essay to this volume of *CA*.

## **Howard Fast**

Fast is often referred to as one of the most widely read authors of the twentieth century. Over the course of seven decades he has written novels, screenplays, and works of nonfiction that offer a unique perspective on events in American history. A former member of the communist party, Fast was blacklisted by publishers during the 1950s, resulting in his founding of the Blue Heron Press as an outlet for his work. His fiction often underscores the heroic acts of freedom-loving Americans and sheds light on long-forgotten events in U.S. history. Fast describes his life and work as a writer in an autobiographical essay included in this volume of *CA*.

## **Hugo Gernsback**

An author, inventor, publisher, and businessman, Gernsback is credited with originating the genre of sci-entification, or what is known today as science fiction. Through such novels as *Ralph 124C41+* and his line of pulp magazines, which included *Amazing Stories* and *Science Wonder Stories*, Gernsback fostered an imaginative vision of the future that was based, at least in part, on science fact. The prestigious Hugo Award, science fiction literature’s highest honor, was named in honor of Gernsback.

## **Tanino Guerra**

Italian screenwriter Guerra initially concentrated his literary career on writing poetry in his native dialect, Romagnol. The recurring themes of his early work, published shortly after World War II, are chaos and death. In the 1950s Guerra began to write screenplays, and was soon collaborating with acclaimed film directors Michelangelo Antonioni and Federico Fellini.

Guerra has worked on over sixty films over five decades, including the U.S.-made *Zabriskie Point*.

## **Daniel Keyes**

Best known for his novel *Flowers for Algernon*, the story of a retarded man who becomes a genius through psychosurgery only to regress to his former condition, Keyes is recognized by critics for crafting poignant fiction around psychological issues. In addition to his novels and short stories, Keyes has authored several nonfiction volumes, including *The Minds of Billy Milligan*, an account of multiple personality disorder. Keyes discusses his early life as a writer in an autobiographical essay included in this volume of *CA*.

## **Jeffrey Meyers**

A prominent and prolific biographer of literary figures, Meyers has studied the lives of Ernest Hemingway, Robert Frost, D. H. Lawrence, Katherine Mansfield, Joseph Conrad, Edgar Allan Poe, George Orwell, and others. In regard to his *Robert Frost*, published in 1996, *New York Times* critic Michiko Kakutani deemed it “by far Mr. Meyer’s most persuasive and thoughtful biography yet.” An autobiographical essay by Meyers is included in this volume of *CA*.

## **Adolph S. Ochs**

Ochs was owner and publisher of the *New York Times* for forty years, from 1896 until his death in 1935. Beginning his career in journalism as an office boy, Ochs first revitalized the *Chattanooga Times*, then took over management of the *New York Times*, eventually becoming the majority stock holder. He elevated the content of the *Times* from the more sensational newspapers of the 1890s and turned the struggling paper around financially. Under Ochs’s leadership, the *Times* adopted the motto “All the News that’s Fit to Print.”

## **Luciano Pavarotti**

Acclaimed by many as one of the greatest operatic tenors of all time, Pavarotti is hugely popular throughout the world. Critics have marveled not only at his bell-like clarity of tone and his unmatched ability to achieve exceptionally high notes, but also at his professional longevity and the nearly perfect preservation of his voice after almost forty years of singing. He has also co-authored two volumes of memoirs, *My Own Story* and *Pavarotti: My World*.

### Ida Tarbell

Remembered as a muckraking journalist, Tarbell's most significant work is *The History of the Standard Oil Company*. Published in 1904, the volume exposed the monopoly Standard Oil held over the petroleum industry as well as the devious practices the company employed to maintain its market dominance. It also helped set in motion the U.S. Supreme Court's landmark antitrust decision to break up Standard Oil. Tarbell also authored a number of volumes about Abraham Lincoln, including *The Life of Abraham Lincoln* and *The Early Life of Abraham Lincoln*.

### Brian Warner (Marilyn Manson)

In his persona as the eerie and flamboyant rock musician Marilyn Manson, Warner took "shock rock" to a new level in the 1990s with songs about death, pain, and perversity. The graphic nature of both his lyrics and stage shows, as well as his bizarre androgynous costumes, have created controversy throughout the U.S. In the memoir *The Long Hard Road Out of Hell*, written with Neil Strauss, Warner describes his troubled teenage years, bouts of drug abuse, and eventual success as a rock star.

# Acknowledgements

Grateful acknowledgement is made to those publishers, photographers, and artists whose work appear with these authors' essays.

## Photographs/Art

Alvar Aalto: CORBIS/Bettmann. Reproduced by permission.

Janine Canan: Mary Golden (caption: Reading from *She Rises like the Sun*, *A Room of One's Own*, New York, 1989).

## Text

Janine Canan: All poems copyright © Janine Canan and reprinted with permission of the author.

Daniel Keyes: Autobiographical essay excerpted from *Algernon, Charlie and I: A Writer's Journey*, Challcrest Press Books, an imprint of Challenge Press, Inc. (Boca Raton, Florida), 2000. Reprinted with permission of Daniel Keyes.

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**Indexing note:** All *Contemporary Authors* entries are indexed in the *Contemporary Authors* cumulative index, which is published separately and distributed twice a year.

**As always, the most recent *Contemporary Authors* cumulative index continues to be the user's guide to the location of an individual author's listing.**

# A

*\* Indicates that a listing has been compiled from secondary sources believed to be reliable, but has not been personally verified for this edition by the author sketched.*

## AALTO, (Hugo) Alvar (Henrik) 1898-1976

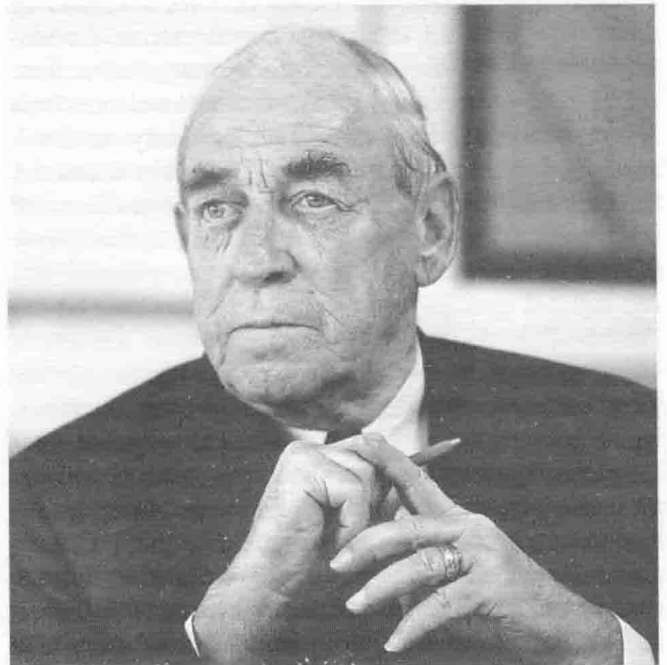
**PERSONAL:** Born February 3, 1898, in Kuortane, near Jyväskylä, Finland; died May 11, 1976; married Aino Marsio, 1924 (died, 1949); married Elissa Makiniemi, 1952; children: (first marriage) two. **Education:** Helsinki Polytechnic, Dip. Arch., 1921.

**CAREER:** Architect. Exhibition designer in Goteborg, Sweden, and with firm of Tampere and Turku, Finland, 1923-27; private practice, Jyväskylä, Finland, 1923-27, then in Turku, 1927-33, and Helsinki, 1933-76; Massachusetts Institute of Technology, Cambridge, Massachusetts, professor of experimental architecture, 1946-47. **Military service:** Finnish Army, 1939.

**MEMBER:** Academy of Finland, member, 1955; Akademie der Künste, Berlin, honorary member; American Institute of Architects, honorary fellow.

**AWARDS, HONORS:** Honorary Royal Designer for Industry, Royal Society of Arts, London; first prize, Finland competition, 1923, for Jyväskylä Workers' Club; first prize, Finland competition, 1927, for Paimio Sanatorium; first prize, competition, 1927, for Viipuri Municipal Library; first prize, Finland competition, 1936, for Finnish Pavilion, World's Fair, Paris; honorary member, Royal Institute of British Architects, 1937; first prize, Finland competition, 1938, for Finnish Pavilion, World's Fair, New York; Chevalier of the Legion d'Honneur, France, 1939; honorary doctorate, Princeton University, New Jersey, 1947; first prize, Finland competition, 1948, for Forum Redivivum: Cultural and Administrative Centre, Helsinki; honorary doctorate, Technical University of Helsinki, 1949.

First prize, Finland competition, 1950, for Lahti Church; first prize, Finland competition, 1950, for



*Alvar Aalto*

Saynatsalo Town Hall; first prize, Finland competition, 1950, for Pedagogical University, Jyväskylä; senior fellow, Royal College of Arts, London, 1950; first prize, Finland competition, 1951, for Ruutatalo Office Building, Helsinki; first prize, Finland competition, 1951, for Kuopio Regional Theatre; first prize, Finland competition, 1952, for Church, Seinäjoki; first prize, Finland competition, 1955, for Town Hall, Goteborg, Sweden; Gold Medal for Architecture, Royal Institute of British Architects, 1957; honorary member, Södra Sveriges Byggnadsteniska Samfund, Sweden, 1957; honorary member, American Academy of Arts and Sciences, 1957; Kommendör Korset av Dannebrog, Denmark, 1957; First Prize, competition project, 1958, for Town

Hall, Kiruna, Sweden; Honorary Member, Accademia di Belle Arti, Venice, 1958; honorary member, Association of Finnish Architects, 1958; honorary fellow, American Institute of Architects, 1958; honorary member, Norske Arkitekternes Landsforbund, Norway, 1959; first prize, Finland competition, 1959, for Town Hall, Seinäjoki.

Honorary doctorate, Norges Tekniske Høyskole, Trondheim, Norway, 1960; first prize, competition project, 1961, for Opera House, Essen, West Germany; Sonningpriset, Denmark, 1962; honorary doctorate, Eidgenössische Technische Hochschule, Zurich, 1963; fellow, World Academy of Arts and Sciences, Israel, 1963; Gold Medal, American Institute of Architects, 1963; Gold Cube, Svenska Arkitekters Riksförbund, Sweden, 1963; Cordon del Calli de Oro, Sociedad de Arquitectos, Mexico, 1963; honorary doctorate, Columbia University, 1964; honorary doctorate, Politecnico, Milan, 1964; honorary member, Västmanlands-Dala Nation, Uppsala, Sweden, 1965; honorary member, Colegio de Arquitectos, Peru, 1965; honorary doctorate, Technische Hochschule, Vienna, 1965; Grand Cross of the Lion of Finland, 1965; Bronzeplakette, Freie Akademie der Künste, Hamburg, West Germany, 1965; Medaglia d'Oro, City of Florence, 1965; Diplôme des Palmes d'Or du Mérite de l'Europe, 1966; Helsingin Yliopiston Ylioppilaskunnan Puheenjohtajiston merkki purppuranauhassa, Finland, 1966; honorary member, Engineering Society of Finland, 1966; honorary member, Bund Deutscher Architekten, Germany, 1966; Grande Ufficiale al Merito, Republic of Italy, 1966; first prize, competition project, 1967, for Protestant Parish Centre, Zurich-Altstetten, Switzerland; Thomas Jefferson Medal, University of Virginia, Charlottesville, Virginia, 1967; Alvar Aalto Medal, Finland, 1967; honorary member, American Academy of Arts and Letters, 1968; honorary member, National Institute of Arts and Letters, United States, 1968; honorary doctorate, University of Jyväskylä, 1969; Litteris et Artibus Medal, Sweden, 1969; Médaille d'Or, Académie d'Architecture, Paris, 1972; Grand Croix de l'Ordre du Faucon, Iceland, 1972; first prize, competition, 1958, for Art Museum, Aalborg, Denmark (with J.J. Baruel); Tapiola Medal, 1975; Outstanding Architect Award, National Arts Foundation, Liechtenstein, 1975; honorary member, Akademie der Bildenden Künste, Vienna, 1975; honorary member, Royal Scottish Academy, 1975.

#### WRITINGS:

*An Experimental Town*, [Cambridge, MA], 1940.

*Post-War Reconstruction: Rehousing Research in Finland*, [New York City], 1941.  
*Synopsis*, [Stuttgart], 1970.

**SIDELIGHTS:** Alvar Aalto was a Finnish architect and designer and one of the most important figures of twentieth-century architecture. With a career that spans half a century, Aalto is considered to be one of the masters of modernism, was a leading member of the International Modern school of architecture, and remains known for his skillful balance of formal abstraction, individual expression, and thoughtful humanism. He is also noted for his careful attention to architectural and applied art details and his consideration of textural elements. His style is distinguished by certain variations from the precepts of International Style, among which include a strong interest in Finland's cultural tradition, its woodland and water landscape, and a commitment to the individual human experience. Early works that exemplify these characteristics include the Muurame Parish Church (1927-29) and the Farmers' Cooperative in Turku (1927-28). His later architectural masterworks include Villa Mairea in Noormarkku, Finland (1938-39), the Baker House Dormitory at the Massachusetts Institute of Technology in Cambridge, Massachusetts (1947-48), and Saynatsalo Town Hall, Finland (1950-52). Aalto was also a master of wooden furniture design, and invented the basic bent plywood process in 1932. Stanley Abercrombie, in *Contemporary Architects*, contends that "throughout the whole scope of this work—from stools, vases, and lighting fixtures to the planning of entire urban areas—it is possible to see not only those personal inclinations and poetic 'complexities' that separate Aalto from the mainstream of the modern movement, but also those touches of thoughtfulness and grace that raise his work above the mainstream of the architecture of any period." William C. Miller, in the *International Dictionary of Architects and Architecture*, finds that "through responsive and responsible design, Aalto was able to create an architecture that was extremely humane, yet profoundly tangible." Edgar J. Kaufmann Jr., in *Interior Design* magazine, writes that "Aalto had a remarkably sure touch, a sense of lyrical enjoyment, and repertory of witty details. This allowed his work to maintain an appealing human scale as well as human warmth. He enlarged the horizon of modern architectural design." Almost ninety percent of his buildings are in Finland.

Aalto was born Hugo Alvar Henrik Aalto on February 3, 1898, in Kuortane, near Jyväskylä, Finland. In 1916, he enrolled at Helsinki Polytechnic, where he studied architecture and became the protégé of Armas Lindgren. Polytechnic teachers Carolus Lindberg and Usko



Nystrom also influenced the young architect. He graduated in 1921 and found a position as an exhibition designer with Arvid Bjerke in Goteborg, Sweden. He found subsequent work in the Finnish cities of Tampere and Turku. In 1923, he began a private architectural practice in Jyväskylä, Finland. The following year, he married the architect Aino Marsio (1894-1949), who became an equal partner in Aalto's work until her death in 1949. Miller notes that Aino "informed building design as well as the creation of furniture and applied art object, and together husband and wife formed a symbiotic unit, complementing and contrasting one another." Lloyd C. Engelbrecht, in *Contemporary Designers*, maintains that "they worked so closely together that it is impossible to identify their separate roles in their joint projects, or even to be certain which were joint projects and which were not."

Neoclassicism and Northern romanticism were the reigning forces in Scandinavian architecture in the early twentieth century. In the beginning of his career, Aalto subscribed to these forms and executed them with skill and grace. Simplicity of form, the use of classical components, a strong application of native Finnish lumbers, and the existence of well-proportioned spaces mark Aalto's early buildings. These buildings include the Workers Club in Jyväskylä (1924-25), the Seinäjoki Civil Guards Complex (1925), the Jyväskylä Civil Guards Building (1927), and the Muurame Church (1927-29). These designs exhibit Aalto's mastery of the classical revival that was taking place in Scandinavia at the time. However, even in these early works, Miller asserts, there are hints to Aalto's mature designs, such as courtyards that were central to the organizational plan of the building and "a sense of whimsy and playfulness in his details." Aalto never gave up completely on traditional forms; rather he pared them down to the basic, elemental structures and re-worked them in a way that made sense to the world at the time. Mattick asserts that Aalto possessed a "genius for being lucidly romantic about modern experience."

The Aaltos gained prominence in 1927 with their winning design for the Southwestern Agricultural Cooperative Building in Turku. They moved their office to the cosmopolitan Turku, which provided a connection to the European continent and the avant-garde thinkers who lived there. Soon, they made key associations with various important figures, including Gunnar Asplund, Le Corbusier, Sven Markelius and Laszlo Moholy-Nagy. Aalto was a quick learner, absorbing the principles of contemporary and avant-garde architecture as well as "functionalism" (the Finnish term for modernism). In 1928, Aalto joined the *Congres Internationaux*

d'architecture Moderne (CIAM), an association of architects that exposed him to new techniques and styles. His work at this time demonstrated his rapid ideological growth, and reveals that his connection to CIAM influenced the stylistic changes in his vision. Miller states that the 1927 Southwestern Agricultural Cooperative was a rigid work of classicism, while his 1929 Turun Sanomat Newspaper Building was the first building in Finland to incorporate Le Corbusier's "five points of new architecture," and his Paimio Tuberculosis Sanatorium Housing of 1933 showed the influence of Russian constructivism and the Dutch De Stijl. Engelbrecht maintains that "nowhere were the humanistic intentions of the CIAM group more readily apparent than in Aalto's work and in the high regard its members had for his work."

Aalto also developed a style in furniture-making as well, creating a stackable chair for the Agricultural Cooperative and the famous curvy, bent plywood chair for the Paimio Sanatorium. Engelbrecht contends that after his union with CIAM, Aalto's furniture design became "more daring and original." In the 1930s, the Aaltos founded the Artek furniture company with Mairela Gullichsen. Artek designed, manufactured and distributed Aalto's outstanding furniture, including the famous three-legged stacking stool. His early furniture shows the influence of eighteenth and early nineteenth-century styles, but he had a desire to refine and purify the essential forms. Engelbrecht contends that "while there was some direct influence on Aalto from CIAM designers, such as Marcel Breuer, who developed a cantilevered chair, the ability of Breuer and others in the group to create a sense of excitement about experimental furniture was more important." Aalto's plywood stacking chair, patented in 1929, was fitted with legs outside seat area, a design that ingeniously allowed for stacking. In the same year, Aalto designed a bent-plywood chair that consisted of one piece of wood mounted on a cantilevered steel base. Some of his furniture was designed for use in his buildings, such as the Paimio Sanatorium and the Viipuri Municipal Library in Russia. In the periodical *American Craft*, Paul Mattick writes, "There is no modern furniture more warmly elegant than Aalto's chairs and tables." Kurt Andersen, writing in *Time* magazine, maintains that "the best pieces are bareboned but sensuous, simultaneously playful and serene."

Aalto's design for the Paimio Sanatorium was the winning entry of a competition in 1929, and he was contracted to construct the building as well as all of its furnishings and equipment. In this building, Aalto demonstrates his humanistic approach to architecture,



displaying a keen understanding of people's needs and how they relate to their interior environment. Abercrombie states that "Aalto was more than a master of artistic form and of intelligent planning; he was the master as well of the details that relate a building successfully to its users. He cared for the proper shape of a handrail, for the convenience of storage elements, for the texture of a wall, and for the delights of natural light." It is clear from a study of the Paimio Sanatorium that Aalto was thoughtful down to the smallest details, considerately addressing the psychological relationship people have with their immediate environment. The lighting fixtures were placed outside the field of vision of someone lying down, while the water taps were designed to flow silently. The plywood scroll chair was made without metal parts to prevent noise, and its lack of upholstery and open structure allowed it to remain as sanitary as possible. It remains one of his finest designs, a perfect balance of form and function. Andersen says that "an extreme, almost quixotic regard for the human factor was what separated Aalto from his more renowned contemporaries."

In 1933, the Aaltos' reputation grew to international prominence, with a furniture exhibition in London organized by the *Architectural Review* and another exhibition at Milan's Triennale. In the same year, they again moved their offices, this time to Helsinki. Aalto's work went through a transitional phase in the mid-1930s, when the twisting curvatures and free-form energy of his furniture design appeared in his architecture. Miller asserts that during this period, "Aalto's work assumed a more tactile and picturesque posture, becoming less machine-like in imagery. Coupled with a rekindled interest in Finnish vernacular building traditions and a concern for the alienated individual within modern mass society, these changes signaled Aalto's movement away from the technical functionalism of the early 1930s to a more personal style." Aalto's position as an important architect was also bolstered by the creation of magnificent constructions in cities on the European continent and in the United States. These include the Finnish pavilions for the Paris World's Fair (1937) and the New York World's Fair (1939), which was a joint commission with Aino. The Finnish Pavilion in Paris showcased a conical skylight for the introduction of natural light into the space, an idea that Aalto revisited later in various forms. It also was designed with an interior court that acted as a primary organizing structure for the rest of the building. This courtyard focus became a fundamental theme throughout Aalto's career. The Finnish Pavilion in New York featured a three-story-high display wall that was rendered in a flowing, undulating form. This sinuosity is a significant compo-

sitional element that is somewhat of a signature in Aalto's style. Miller states that "exploring the tectonic possibilities of the undulating surface, he demonstrated a unique sensitivity to the dynamics of the sinuous element in architecture . . . the sinuous element is not merely a building element or spatial construct, but assumes another presence as furniture, glassware, light fixture, and door handle and handrail." Andersen says "an Aalto building is apt to swell or zigzag confoundingly, to have lines and textures that seem more botanical and geological than geometrical."

Aalto's remarkable ability to fuse seemingly disparate themes in his work is well illustrated in his 1935 library in Viipuri, Finland (now Vyborg, Russia). Although much of the library showcases the reductivist abstraction central to modernist ideology, there are elements that highlight themes opposed to modernism, such as non-linear organic forms, sensual and tactile considerations, and additive fabrications. Here, Aalto's sinuous lines are manifested in the surging billows of the ceiling of the library's lecture hall, which was fitted with strips of wood to achieve a powerful acoustical environment. Miller finds that the staircases, landings, and handrails of the Viipuri reading room are "dynamic elements celebrating human action and movement." The organic lines are echoed on other, smaller levels, such as lighting fixtures, door handles, and even glassware. However, the exterior of the building is rendered in a strict rectilinear form well within the functionalistic tenets of International Style. The result is a rigid exterior formalism that provides the shell for a warm, relaxing interior, an unusual and highly effective architectural amalgam that Franz Schultze, in *Art in America*, calls "a highly personal union of intention and effect." A 1938 exhibition at the Museum of Modern Art in New York, organized by John McAndrew, solidified Aalto's international preeminence.

After World War II, Artek was revived and Aalto continued his experiments in furniture design. In 1947, he developed the "Y" leg. In the same year, Aalto started work on his first permanent design in the United States, the Baker House dormitory at the Massachusetts Institute of Technology in Cambridge, Massachusetts. Baker House was built of rough brick, and featured Aalto's signature sinuous lines to give variant views of the adjacent river. Abercrombie asserts that this work "was a clear break with modern purity, unity, and planarity," while Mattick enjoys the "eccentric floor plans and . . . idiosyncratically meandering halls." In 1949, his wife Aino passed away. In the same year, he won another competition, this time for the design of the village center of Saynatsalo. From 1950 to 1952, the con-

struction of Saynatsalo Town Hall took place, under the supervision of a young architect named Elissa Maki-niemi. They married in 1952, and, like his previous marriage, the two forged a close collaboration. She managed Artek's production, which was bolstered by Aalto's development of a five-part upright frame in the shape of a fan in the mid-1950s.

The important buildings of Aalto's mature style include Villa Mairea in Noormarkku (1939), the Town Hall in Saynatsalo (1950-52), the Public Pensions Institute in Helsinki (1952-56), the Ruutatalo Office Building in Helsinki (1953-55), Jyväskylä Teachers College (1953-56), the Helsinki House of Culture (1955-58), the Church of Three Crosses in Vuoksenniska (1956-58), the Technical Institute in Otaniemi (1956-64), and the Cultural Centre in Wolfsburg, Germany (1960-63). Miller finds that his later works "seem to fuse both classical restraint and romantic exuberance."

Though Aalto eschewed some key elements of modernism to create a highly personal style, Abercrombie argues that "in Aalto's differences from other modernists, we should find not a repudiation of modernism, but a demonstration of the breadth and strength of that movement." Mattick believes that Aalto is "the most mysterious of all the major architects." Aalto was an enigmatic creator, and a study of his work reveals some seeming contradictions that only add to the complexity by which he organized his aesthetic principles. On one hand, he was a staunch supporter of the Finnish cultural tradition; on the other hand, he was a global stylist, finding inspiration from international modernists. On one hand, he was a technical virtuoso, creating new methods to execute formal architectural expressions; on the other hand, he was extremely sensitive to the human element. He loved conventional forms, yet he was aggressively experimental. Schultze finds that "duality is the leitmotif of Aalto's architecture." However, in the final analysis of Aalto's work, it is "an honorable and simple humanism," Abercrombie concludes, "that prevails over any stylistic character." Aalto was an intuitive creator who took cues from all sides and created hybrids that seamlessly synthesized form and function, designs that held as their motivating factor the human individual. Utilitarian, comfortable, and pure expressions of personal style, his work remains that of an ultimately modern master.

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#### ABEL, Robert 1913(?) - 1987

**PERSONAL:** Born c. 1913; died March 22, 1987, in Miami, FL.

**CAREER:** Professional boxer, producer, director, and screenwriter.

##### WRITINGS:

Playwright, including author of the play *The Samson Slasher*. Author of screenplays, including *Roar of the Crowd* and *Breakdown* (based on his play *The Samson Slasher*).

##### OBITUARIES:

##### PERIODICALS

*Philadelphia Inquirer*, April 1, 1987.\*