

Nicola Di Lernia e Ugo Bianco



**ADVERTISING & EYEWEAR:  
FROM MEDICAL DEVICE TO ICON**







Nicola Di Lernia e Ugo Bianco

# The Glasses Hype

ADVERTISING & EYEWEAR:  
FROM MEDICAL DEVICE TO ICON



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First edition: February 2017  
**The Glasses Hype. Advertising & Eyewear.**  
From medical device to icon.

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ISBN 978-88-97929-62-8  
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For the 2017 edition MIDO has organised an exhibition event that covers the history of advertising in the sector from the first ten years of the 1900s to the present day. The exhibition is a dynamic and innovative presentation of hundreds of images that have symbolised the world of eyewear in the collective imagination and is located in the aesthetically perfect ambience of the MORE! Pavilion.

Special thanks:

**Ralph Anderl, Arnaldo Benedetti, Domenico Bristot, Ivana Calciano, Dante Caretti, Jordan Chun, Kamen Chung, Britt De Vocht, Jacques Durand, Cristina Frasca, Claire Goldsmith, Massimiliano Lanzafame, Typhaine Le Foll, Marion Ledru, Teodoro Mohwinckel, Isabella Morpurgo, Lucio Stramare.**

The reproductions of the advertisements were taken from the historical archives of many magazines of the sector and were performed by Foto Ferrini - Vicenza: (in alphabetical order):

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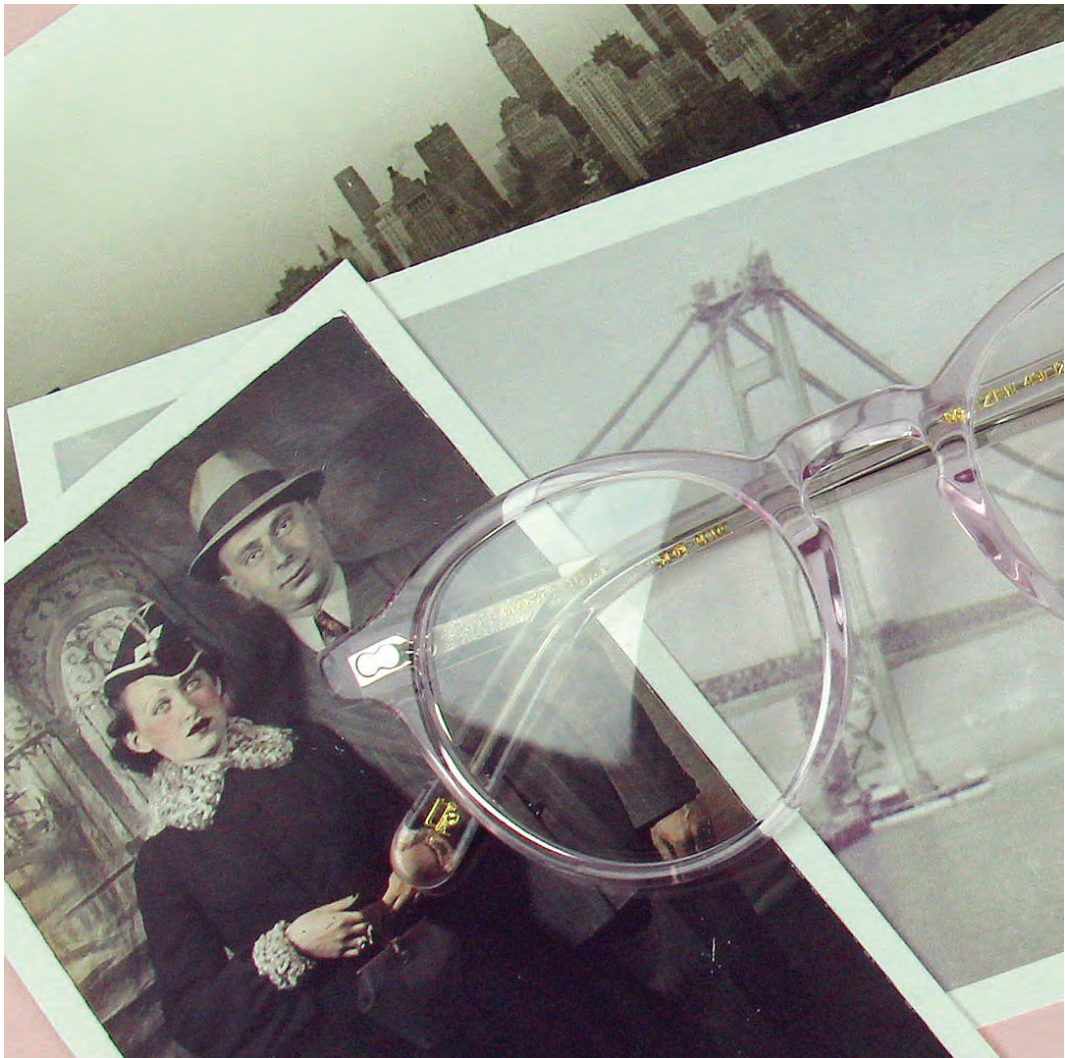
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*The advertisement images presented in this catalogue are just some of those inserted in the Exhibition path which is divided into three different blocks: the Prodrômes from around 1920 to 1970, the Boom years from 1980 to 2000, and Today from 2000 to 2017. The sequences of the images are not arranged in a time sequel; to favour the editorial storytelling, we followed a parallel theme. The short captions highlight the historical period in which they were published and the areas where you may admire them with the following letters:*

*( P ) for Prodrômes*

*( B ) for the Boom years*

*( T ) for Today.*



Advertisement  
Company/Brand

**Moscot**

Sol Moscot with his wife Grandma Silvia with  
the MILTZEN in Blush, one of our iconic frames  
(T)

# Advertising & Eyewear.

## From medical device to icon.

### The Glasses Hype.



For MIDO 2017, the sector's largest international event, we sought to answer the classic question: "how did glasses manage to evolve from medical devices to style icons?"

Their elevation from merely correcting and protecting people's vision to forming an essential part of a person's look led to the public seeing glasses, along with lenses, their inseparable companions, in a different light.

And this new perception triggered profound changes in our sector. On the one hand, it created awareness amongst users of the intrinsic value of the glasses they wear and the subsequent potential for enhancing their appearance. And on the other hand, in the industrial field, it led to the birth of new start-ups and, simultaneously, the global expansion of the best-known manufacturing groups. The development of glasses from medical device to icon has generated excellence and contributed to an improvement in quality across the entire

sector. This is reflected in the sector's performance: increasingly innovative solutions to sight problems are being uncovered, combined with unique frame designs, ensuring a better quality of life and improved eyesight for our customers.

Such major changes do not happen by chance, nor do they happen overnight. That's why we decided to focus on an aspect of business that is often overlooked - the ability of frame and contact lens producers to convey the merits of their product - over an extremely long timeframe, from the early 20th century to the present day.

Collecting and analysing thousands of images, the results of which you will see at MIDO 2017, confirmed to us that the various areas of optics manufacturing have succeeded in evolving over time, and have travelled in a single direction. Once seen as medical devices with a predominantly corrective or protective function, over the years glasses have taken on more varied and less tangible connotations. They have come to be an essential feature of everyone's lifestyle and fundamental to the way we define

our identity. On this long and circuitous route from the beginning of the last century through to today, the language and images used in advertising were inevitably influenced by the aesthetic trends and general norms that also influenced our sector, and which can be seen in the journey on which we are about to take you. Despite the natural stylistic differences, some recurring themes emerge clearly in our sequence of images. I would like to thank those who so readily provided us with access to their archives for their generosity: the Museo dell'Occhiale in Pieve di Cadore, Italy and the Musée de la Lunette in Morez, France, as well as individuals and businesses. I would also like to thank the editors of the leading publications in the sector, who over the years have bestowed upon us a wealth of images and text, bearing witness to a century of events in the world of optics. Without all this help, 'The Glasses Hype', which we are proud to present to you today, would not have reached such great heights. I hope you enjoy it.

**Cirillo Marcolin**  
President of MIDO





## Participating companies/brands

31 FEBBRAIO  
ALAIN MIKLI  
ANDY WOLF  
ASSOLUTO EYEWEAR  
AVM 1959  
BLAKE KUWAHARA  
BRIKO EYEWEAR  
BOOTH AND BRUCE  
BUSOLI  
CABRIO  
CARRERA  
CATUMA EYEWEAR  
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DERAPAGE EYEWEAR  
DE RIGO  
DOLPI  
DONT CRY FOR ME  
DP 69  
EBLOCK  
ESSILOR  
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ETNIA BARCELONA  
EYE DESIGN CLUB  
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RODENSTOCK  
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SAFILO  
SARAGHINA EYEWEAR  
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UPTITUDE  
X - IDE  
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VISION OTTICA  
VISIVA  
VIVEUR SUNGLASSES  
VOGUE EYEWEAR

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# **Eyeglasses, eyes, the art of seeing and being seen.**

by Chiara Casarin

Every wearable object can be so charged with meaning to the point of losing all functions, ceasing to be a simple piece of clothing, it can gain such aesthetic power as to become an object of pure visual pleasure, almost an art work, to be placed on a pedestal and not necessarily draped on a beautiful woman. The history of fashion is full of such examples: one could think of the many masterpieces of Italian or French Haute Couture that are today shown in museums as if they were sculptures or unique paintings. On the other hand we also have to acknowledge the existence of objects that are expressly created to disappear or be invisible. Absolutely necessary for those who wear them, they become the tools to practice several mimetic strategies: but no one is supposed to notice them. Since almost one thousand years tucked in the pockets of those who need them, glasses have changed incredibly their ways of being visible and being seen. Glasses may hide their prosthetic nature under a seductive design that turns them from tools of survival into objects of desire. At the same time, what could attract more attention than

a person trying to go unnoticed hiding behind dark glasses, a hat and a cloak? Endowed with absolute transparency they allow vision, when darkened they grant anonymity in a reflective game that mixes the object and the subject of vision. Glasses have an incredible power to communicate. They speak through their style, shape and color; when black they are remarkable but they disappear if they are small and transparent, lending different personalities to the same physiognomy, they bestow elegance, austerity or mysticism. They can become collectables or be thrown away because outmoded, they are sold at antique shops or rest on the forehead to keep hair away from the eyes, they allow us to recognize a face or strongly express a new trend. One cannot do without them if they are necessary and cannot help but wearing them when following the latest precepts of fashion. Used to enhance sight or to shade sunlight, to attract attention or to beautify, eyewear is a vibrating detail of personality.





59 Ralphs eye  
 Courtesy by  
**IC Berlin Eyewear**  
 (B)



Ritter Butzke photographed  
 by Andre Rival  
 Courtesy by  
**IC Berlin Eyewear**  
 (B)

## A portrait of eyeglasses.

### Midway between ornament and medical device.

by Eva Ogliotti

Eyeglasses help us to see better, empowering our visual equipment which would otherwise be limited and reduced (from shortsightedness to astigmatism or even only irritation of unfiltered sunrays, it doesn't matter). Though remaining a physical device external to the organs they help, they are prostheses just the same, and correct our vision defects and protect our eyes from glaring light. It is precisely from the protective function of eyeglasses that Eugenio Colmo aka Golia, created the advert illustration for the Lozza company.

Against a plain yellow, background, a red silhouette lies comfortably on the brand name, a sole distinct characteristic sketching appears: a big eye that replaces the entire face and seems to look far beyond. An ochre-colored cone issues from the O of Lozza - transformed on this occasion into the lens of a pair of eyeglasses - and cuts through the silhouette, as if it were a spotlight highlighting the big eye. Furthermore, it looks like a luminous ray guiding our gaze, showing us what the big cyclop is focusing on: a huge pair of eyeglasses with a black frame. And to be precise, the

ochre-coloured cone stops specifically inside the lenses of this viewing device, representing it off-scale as if to stress its importance. The ochre cone with luminous, directional ray thus reveals itself as a connecting link between the big pair of glasses that stands against a yellow background, and the smaller one issuing from the O of the brand name, become a metaphor of visions which, on the other hand, is nothing else but an elaboration of luminous stimuli. The cyclop, therefore, rather than looking at the glasses vibrating in the air, is able to focus far beyond, thanks to these which empower the ability to see.

The luminous and directional ray is, therefore, a symbol of the empowerment of sight through the use of the external prostheses: in distancing and at the same time uniting the glasses to the cyclopic eye, visually representing the ray of vision. Simultaneously, the ochre cone, in highlighting the big eye against the yellow backdrop, recognizes not only the protective task but also the decorative function of the eyeglasses. Eyeglasses ornate one's face, and embellish and enrich it, highlighting some lines and

smoothing out others according to the style, material and colour. With an essential and lean language, Goliath thus describes the fundamental characteristics of this peculiar object of vision, focusing on its essential nature. What this Piedmont artist has achieved is a real portrait of eyeglasses as vision devices. Eyeglasses are prostheses and ornaments - sight tools and also tools to be seen. In

fact, they are made to observe and be observed. They help to better distinguish, and at the same time be distinguished.

The icon perched on the nose.

A seeing device par excellence, a visual and therefore, a knowledge tool, eyeglasses combine their corrective and vision empowering function to restructure the entire face. The colour, shape and size of the frame and lenses greatly change the perception one has of the face wearing them. So this is why people carefully choose the style and colour according to their nose, ears, eyebrows, mouth and facial contours. In short, eyeglasses demonstrate that



the person wearing them "dares to show" specific details and how much of his/herself is to be exhibited or on the contrary, hidden from others. If the eyes are mirrors of the soul, eyeglasses reflect the way we want to appear or become, and like any other fashion item, reflect the cultural changes in habits and customs of our time, and the tastes and trends of society. A good example is the advertisement

launched by SmokexMirrors, a young New York eyewear brand which in 2014 presented its own spring-summer collection through a series of posters showing the Big Apple's world famous fashion icons wearing eyeglasses, the first creations of the trademark. The brand name evidently echoes the idiomatic expression smoke and mirrors to indicate deceit, illusion, appearance par excellence, placing the NY eyewear house sardonically within the field of the world of appearance - Fashion. But in the portraits of the models, fashion designers, and hairstylists standing out in the posters produced for the launch of the first collection, there is a subtle

semantic overturn, where seeming becomes synonym to being. In every portrait, the face is in fact covered by a polaroid snapshot which immortalises the same personage in the identical pose as that printed on the poster. It is a sort of mise en abyme where the duplication of the image could be repeated infinitely as when two mirrors are placed in front of each other. But in this case the duplication stops immediately, bringing back the observer's gaze to the peculiar nature of the photograph in which the face of the personages portrayed in their specific pair of glasses can completely and clearly be seen. The photo - a polaroid with its self-developing film, surprisingly, and almost magically but unmistakably shows that the creative process of a photographic image brings with it the idea of spontaneity, immediacy and as a consequence, something that is captured in its very essence, in its hic et nunc (here and now), beyond the artificial construction. The spontaneity of photography becomes synonymous to the essence itself of the person shown: the personages in these posters are the Fashion in New York. They are Fashion that portrays itself wearing the NY brand's eyeglasses that thus acquire, through a mere identification process, a certain aura of being artistic and successful, and become part of the same mythology of the icons portrayed. To underline even more the artistic feature and originality of the product, there is also a stylistic trick with which the affiches are affixed along the streets of New York and once

again photographed. The posters hung on the street walls appear torn, and thus blend into the street and traces of life that cross and run through it. More so, the torn ones recall the more famous and renowned artistic works: from the numerous collages and decollages of Mimmo Rotella, who was greatly connected also with advertising, to those populating the streets of Soho – where the brand originated – and the entire city, in an explicit genealogy with the most famous street art works embellishing the urban landscape. They testify to the explosive creativity of SmokexMirrors and thus appear as a brand that makes of creativity, success and artistry, but also authenticity and originality - not selling smoke and mirrors - its essential features, demonstrating how a simple pair of glasses serves not only to be a mirror of sunrises and symptomatic mystery, but is also an icon.

See Ugo Volli, "Tipologia, Moda, Immagine" in Raimonda Riccini (ed.), *Gli occhiali presi sul serio*, catalogue of the exhibition held at the Triennale of Milan 4 May - 29 September 2002, Silvana editoriale, 2002.

previous page:  
Advertisement  
Company/Brand  
**Lozza**, c. 1926  
illustration by Eugenio Colmo (alias Golia)  
(P)



Advertisement  
Company/Brand  
**Smoke for Mirrors**, 2014  
photo by Daniel Weiss  
(T)



# **We are the generations that have been raised by promos.**

## 100 years of eyewear with no wrinkles at all.

by Nicola Di Lernia

Welcome to "The Glasses Hype," this time machine, a space where you can immerse to rediscover ancient "flavours" of the eyewear advertising styles and trace the path of images that have led it to become the icon of these last years. Reconstructing 100 years of the history of promos - as our grandmas used to call them - is an arduous and never-ending work in progress. So much so that at Mido 2017, the most important international fair dedicated to the global eyewear sector, you will most certainly find this first Polaroid snapshot of the world today, through its images and the time these have shared with us. Yes, because advertising is a form of modern art, and like art, traces and anticipates our life journey. Just think of the Barilla commercial at the end of the 1980s, with the little girl dressed in a yellow raincoat, returning home late for lunch after missing the school bus in order to save a rain-drenched kitten. It was a classic film story of families then. On the other hand, we still recall the minimalist style of a tomato sauce poster, a forerunner of the social network style, which twitted:

"O così, o Pomì" (Italian tomato sauce) - which could be translated as "Either so - or Tomatò". Bread for innovators' teeth. If we reviewed the advertisements of the past, we would discover a forgotten or blurred part of our lives. In the same way, upon entering this magical time machine, you would find yourself smiling, reflecting and getting all emotional either because you were there at that time or have just come to know the story of the promo of eyeglasses.

So let's get back to "The Glasses Hype," the international advertising trade fair for eyewear and their "next of kin" - the lenses. It is a project very dear to Mido for at least two valid reasons, firstly, to stop time from cancelling our memories. Since it is from the past, whether recent or not, that we all still have something to learn. And this something is knowing how to communicate. I would call it the heritage of the communication of eyeglasses, a resource we should not lose if we do not wish to risk missing the stylistic and lexical fundamentals of our future. At times, there is nothing missing in the things already achieved. It would

suffice to bring the past back to the level we are at today: we would thus be apt to create magic, an ideal wedding between our extremes.

Take the chance to immerse yourselves in the images of "The Glasses Hype" as if you were relaxing at the window of a mountain train which is allowing you to "read" the landscape you are crossing.

The route is not long, but enough to make you lose the sense of time. A hundred years are a lot and it would be difficult, if not impossible, to try drawing up a synthesis

of it all. In this first big interpretation of a century of eyewear advertisements, it is vital to seize the icons that fascinate you the most. Capturing the style would allow you to reinterpret the new models of communication with the public, reinventing a message in part, to be able to make it contemporary. The subdivision according to themes aims to help you to read the images and make you fall in love with something in particular. It unleashes in you the desire to do a remake of "The Glasses Hype" to make it your very own. Take a step forward all you eyewear advertisers.

Let your eyes feast on it all.



# The design behind the glasses.

## The symbolic union of art and optics.

by Nicola Di Lernia

And God created the Glasses. Man immediately matched it with design. The first alliance on our journey is that of glasses and design. The perfect symbiosis which stretches back to the very beginning of communications of our icon and up to the present day yet, along the way, revisited. Design is the very shell within which glasses live and, as a result, those who wear it. Design, above all else, is able to put into perspective what we see as it is brimming with the vibes of its era. Just look at the stylistic perfection of the white and ivory ads, the subtle introduction of colours which burst on the scene during the pop

art era, and finally the landmark of the human yet artificial image as a result of printing and design processes which are far more refined than those which are more accessible today. Design is subtle, able to cuddle like a cat by its owner, the eyewear. This is the very reason why we think about design with such affection, even after many years, as it reminds us of old emotions which never die. The final phase in the evolution of glasses and their design is their alignment with modern art, the desire to understand the turmoil that our society is in. This is where design becomes more vibrant, relevant, but yet always a friend that you can trust.



Publisher  
Company/Brand  
**Montgomery Ward & Co. c. 1895**  
(P)

Advertisement  
Company/Brand  
**F. Vanzina c. 1930**  
(P)

Advertisement  
Company/Brand  
**Metal Lux c. 1940**  
(P)





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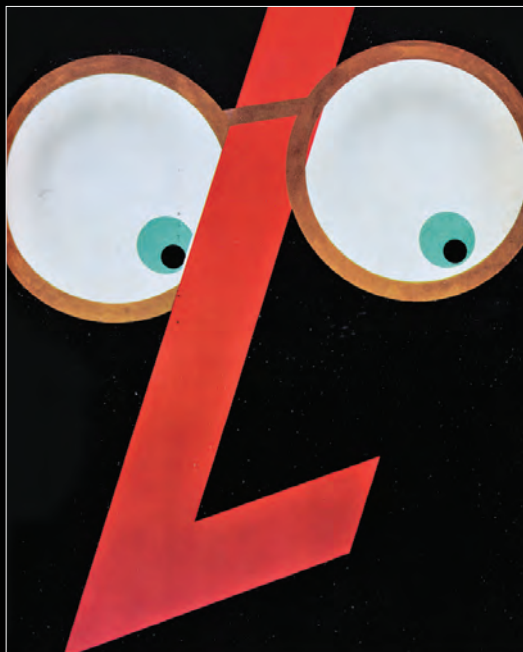
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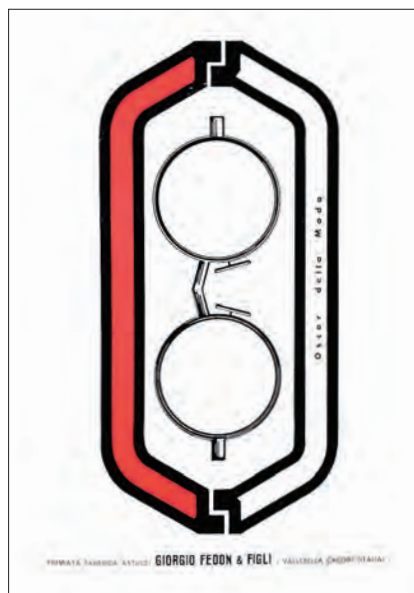
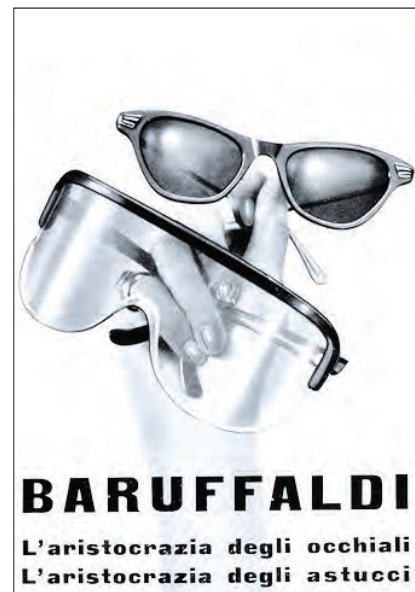
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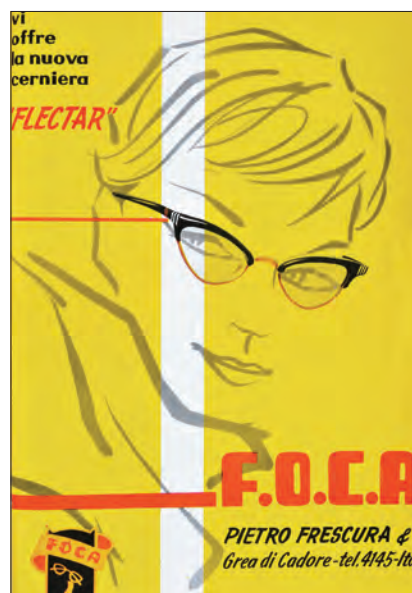
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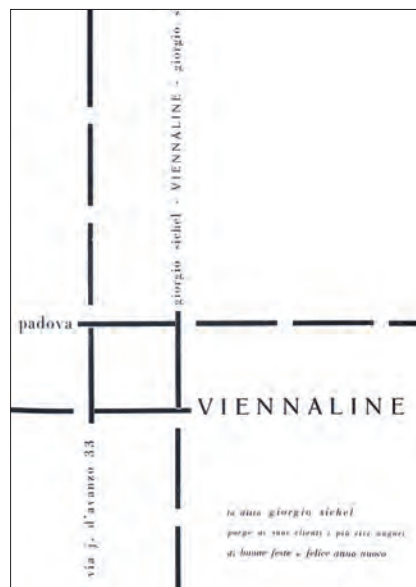


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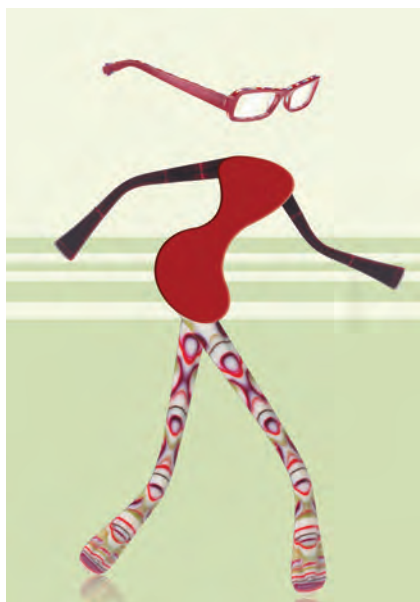
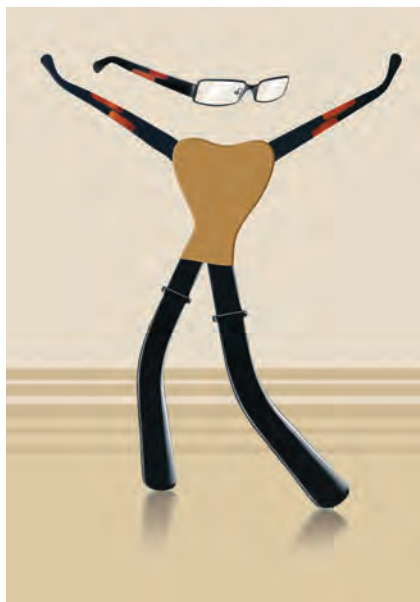


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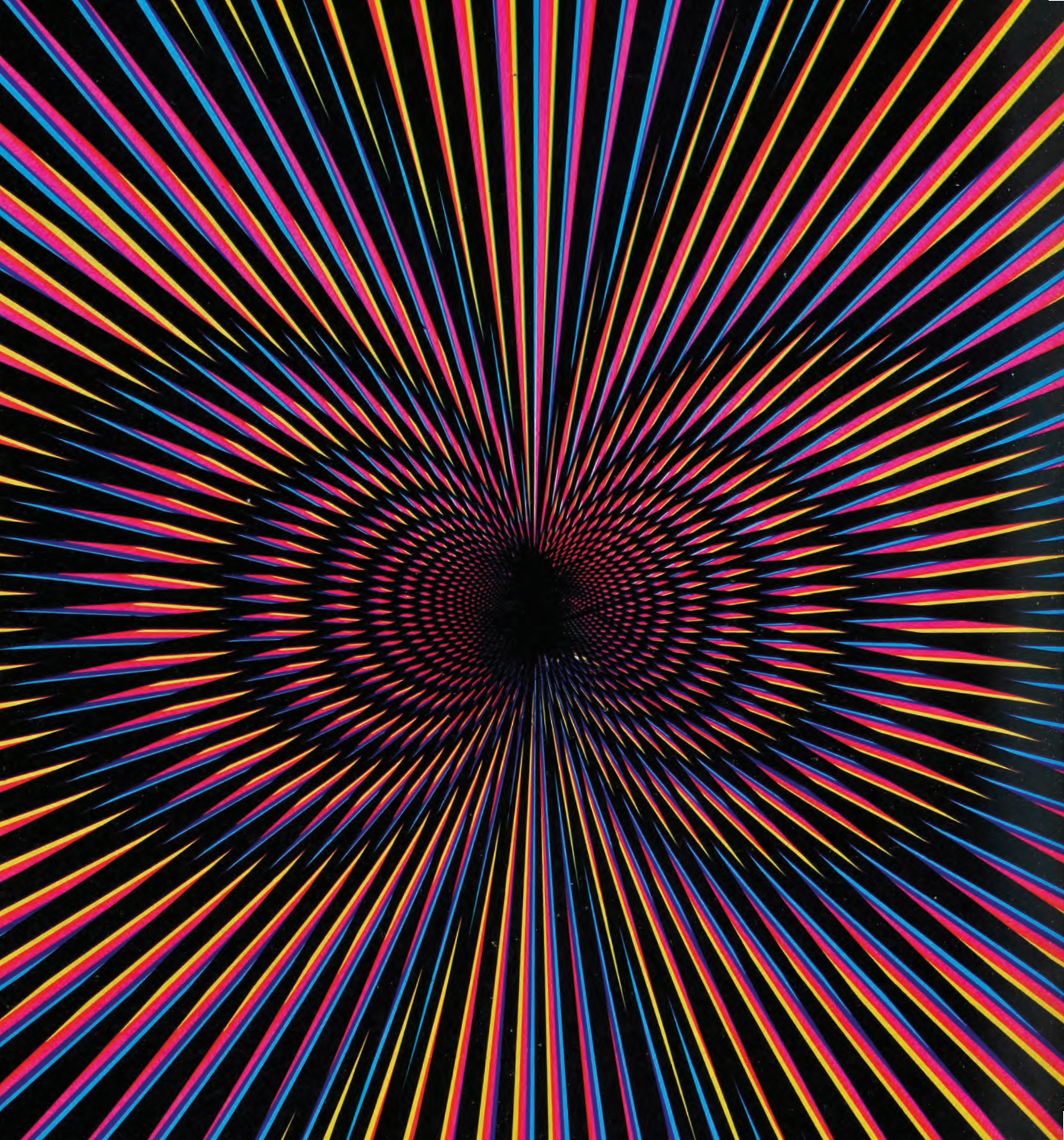




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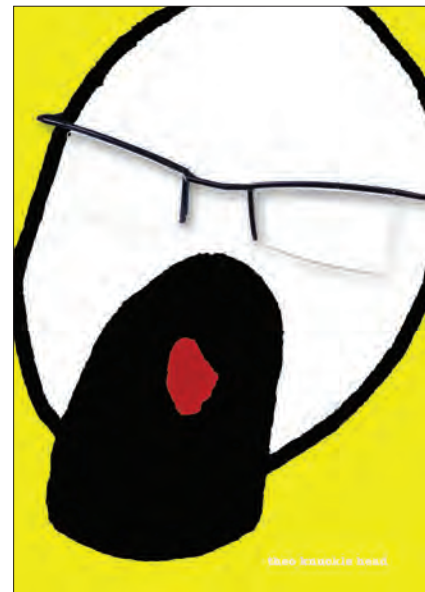














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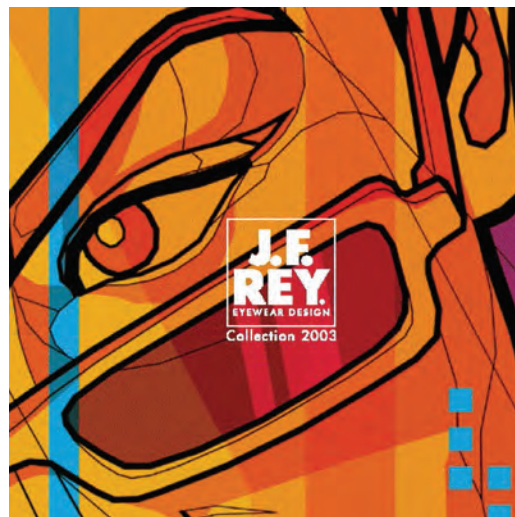
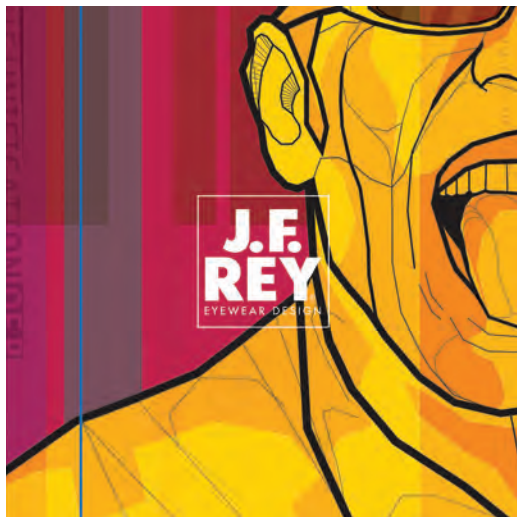




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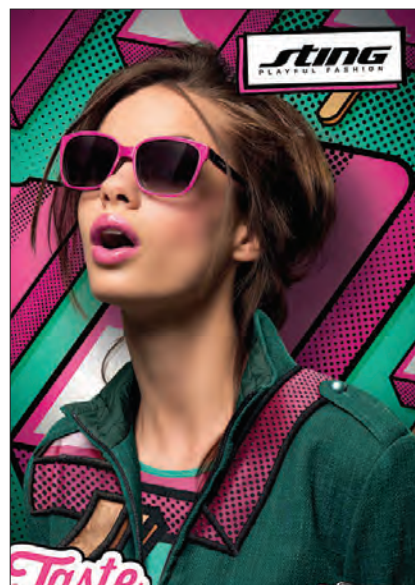
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# The technology behind the glasses.

## The grey side of an icon.

by Nicola Di Lernia

Glasses are not just fashion and colour. Glasses also have a grey side: the technological element. This is probably its prime element. The technology behind glasses is the work of the first craftsmen who created works of art which were ergonomically immaculate, indestructible, immortal. This creation did not come about by chance. As advancements in technology slowly but surely became a part of our everyday lives, we ended up with pieces, be it in our hands or on the ridge our nose, which were ever more refined and innovative at the same time. The genius behind glasses has passed us by. 360° rotating shafts, precious metals which are as light as a feather, invisible extras. Even though we fall for the shapes and colours, we seem to sometimes forget just how much thought goes into a pair of glasses. It's almost like choosing a Ferrari without looking under the bonnet, at least once, to admire the engine.

But the history behind glasses tells us that its evolution to an icon of our time is also related to these words - innovation and technology. Its soul is still grey, metallic, yet all the while capable of producing

continuous and tireless research and attempts to create that 'special, invisible something'. This is why the issue of technology seems less attractive than other issues in this exhibition. And yet if you look closely at the images, you will notice that the phases which have been outlined call to mind emotions which are equally as strong as their fashion statements. Technology has silence as its weapon of choice, it challenges the fashion world to also be a lover of our ego, without explicitly stating it.



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A close-up photograph of a pair of sunglasses. The top pair has a silver-toned metal link bracelet and green-tinted lenses. The bottom pair has a black frame and a gold-toned metal link bracelet with the Chinese characters '我愛黑超' (I love sunglasses) engraved on it. The background is dark and out of focus.

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# Men and glasses. Adam's identity.

by Nicola Di Lernia

The mind races. The image of a 1960's yacht, a port somewhere in the Mediterranean, a stocky yet elegant figure - Aristotle Onassis. A short and stocky man, yet incredibly charming and intriguing. Would he have looked different had it not been for his black, striking glasses which framed those dark, deep eyes? A generation of men will have grown up with this doubt. Do they consider themselves fortunate therefore that they do not need to wear glasses, or do they see themselves as missing out on being part of something very special, our beloved iconic group? Adam can sometimes be more devious than Eve. Despite the desire to claim, "what you see is what you get", for glasses it is like applying lipstick. Glasses begin to slowly move away from being a merely functional device to being a bystander to our emotions. It is here that man, appreciating this new identity, chooses not to hide away, but rather goes along with woman, as if challenging her in the race for individual identity, emulation and attraction. Man is Adam thanks in part to glasses: strikingly elegant and intellectual while wearing round

glasses, topped off with a stylish suit. He is a dreamer in a wide landscape which looks towards ground-breaking glasses and clothes. Adam can now legitimately consider himself on a par with Eva as far glasses are concerned. He has earned his place in magazines, shop windows, going beyond the role of a mere cameo appearance that the woman would have so gladly left for him. Today glasses belong also to men. This victory has opened the doors to heaven for our iconic glasses. Ultimately, Adam and Eve go hand in hand.

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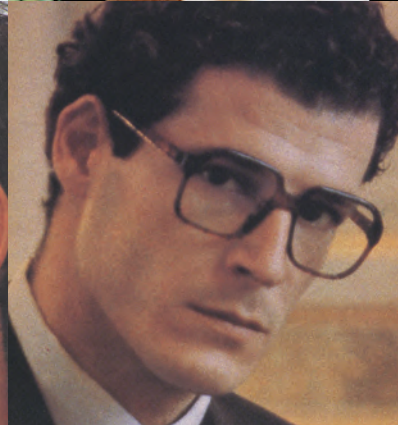
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# Women and glasses.

## Eve and her cloud.

by Nicola Di Lernia

Glasses belong to Woman. It is her right. Eve made it an extension of herself. She challenged Adam at the beginning of time to recognise this through immense glasses which enlarged her look and, ultimately, intrigue. It is perhaps thanks to these glasses that Woman has been able to undertake the path to her own emancipation, bringing about the birth of a lifestyle that is hers and hers alone. Thanks to glasses Eve was able to declare her independence from Adam, stamping her own identity which had never been so clear. But can a pair of glasses, a simple grouping of shapes, act as an accomplice to an event which was so important for all of our lives? Yes. If Eve wishes and desires it. A rule as simple as the world itself. The object that Woman owns, her sought-after apple, becomes what Adam and the world aspire to. Woman appears to live for glasses. She owns minimalist glasses, making it the very embodiment of her very being, an algorithm for such refined simplicity. Much like some subtle make up which makes all the difference. Eve has grown up now. The apple is no longer the centre of her world. Today it is a reinvigorating

potion of celery, ginger and apple. It has become natural and sophisticated in equal measure. The glasses she puts on will forever be an accomplice and the vehicle which drives her inner makings which cannot be mass produced. The trick behind such an iconic piece is that it is able to encapsulate the changes which come over Eve, portraying them to the world. Eve is one and no-one - just as her glasses are.



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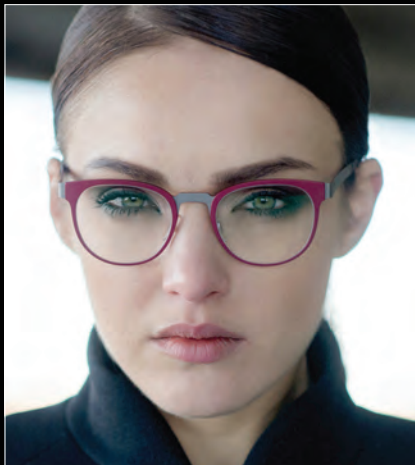
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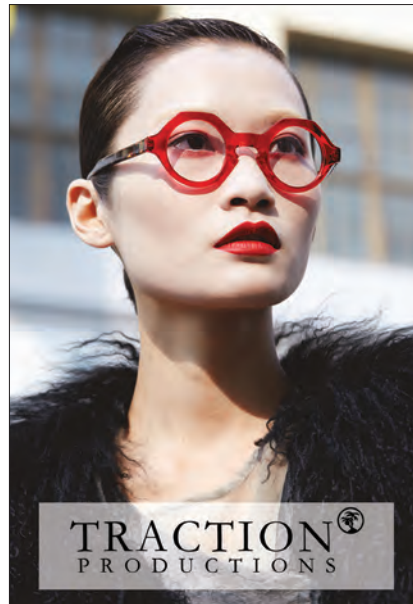
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# Kids' view of eyeglasses. Healthy fashion.

by Nicola Di Lernia

Do kids like glasses? One would think so. In the ads they wear them with a smile. But in everyday life, kids use glasses because they couldn't do without them and so oftentimes do not like them. Many of them grew up with the nickname- "four eyes" - and wore thick lenses and often, when kicking the ball, these glasses became an uncomfortable ally. So when fashion and design saw the children's need for health, the combination finally brought out a bit of true happiness to the faces of our kids. They were able to wear glasses with no regret, and requested coloured ones of various shades or exactly identical ones to be part of the group. In short, the nice thing about glasses is that they have been overruled as prostheses which were badly experienced by the youth. We could say it was a type of great revolution in the youth's lifestyle and appearance, so much so that they have become very youngish and exclusively dedicated to them, without copying those of the adults. In a society where youth myopia is becoming a real outbreak, teen eyewear have become synonymous to modern growth. Not only are they prostheses but life companions to be nostalgically remembered.



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# Glasses and framing seduction. Making eye contact.

by Nicola Di Lernia

'There are certain looks from a woman that her lover would not trade for her body'. A quote from Gabriele D'Annunzio, the vanguard poet, bon viveur and lover of women. What is it about the looks that come our way from a set of eyes which nestle in a pair of glasses? It is because they are twice as powerful. The first thing that we notice is how a woman aims her frames towards us, as if they were a pair of military binoculars. Her eyes then meet our own, to shoot us down or to melt our heart. Looks have an accomplice - glasses. They amplify the seduction and weave around the eyes of the beholder an endless and almost uncontrollable story. We are the victims of this ploy. We are aware of it but do not escape from its clutches. We continue to observe the glasses as if in an attempt to understand their secret, but as soon as we come close to doing so, her glance immediately shifts in the 'binoculars' and we are right back to where we started. We can't waste too much time with such glances. Glasses are the perfect embodiment of the modern day 'Mona Lisa', behind which lie all the secrets. We must accept that this element of

eroticism and intrigue which radiate from the glasses remain a closed treasure chest until the woman herself murmurs to us the combination to unlock it - much like the divine Audrey Hepburn did in the film 'Breakfast at Tiffany's' when she let her sunglasses slide down, revealing her enchanting smile.



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# Eyeglasses' skin.

## The sexy side of vision.

by Nicola Di Lernia

Can eyeglasses be made of human skin? No. But here our icon is so much a part of the nude look of a personage wearing them that they themselves become the skin of the image immortalising the person. Eyeglasses have given the freeway to the nude at the same time that society has decided to take off the apparel of conformism and aspire to farther and deeper imaginative spheres. There is no vulgarity in this passage of the new post-60s society, only the great desire for freedom to belong without the outer wrappings that identify and select. The nude and eyeglasses have thus paradoxically become friends of a new stylistic path that will emerge in feminine movements, in the society of new customs and university sit-ins. Eyeglasses are the only veil allowed in these freedom movements and they accept being seen at a second moment because they consider the body's beauty as the only exception to their own beauty. In this context woman is central to this precisely because in the 1980s she was the icon of beauty. As years passed, eyeglasses started to accompany also men who embellished themselves to

be worthy of the task, as if the black and white photos of Helmut Newton, where man is played by a woman, had awoken him from slumber. And this was fine for eyeglasses - to them, what mattered was to be present, even if for once - as the co-protagonists of beauty.



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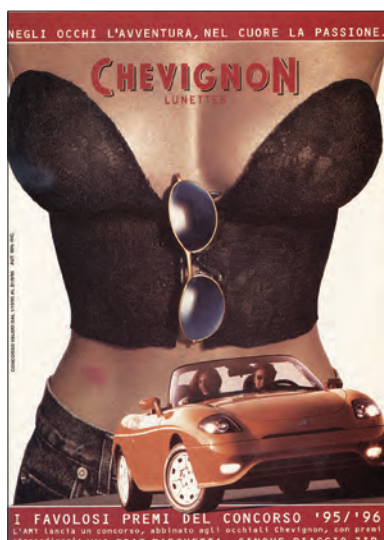
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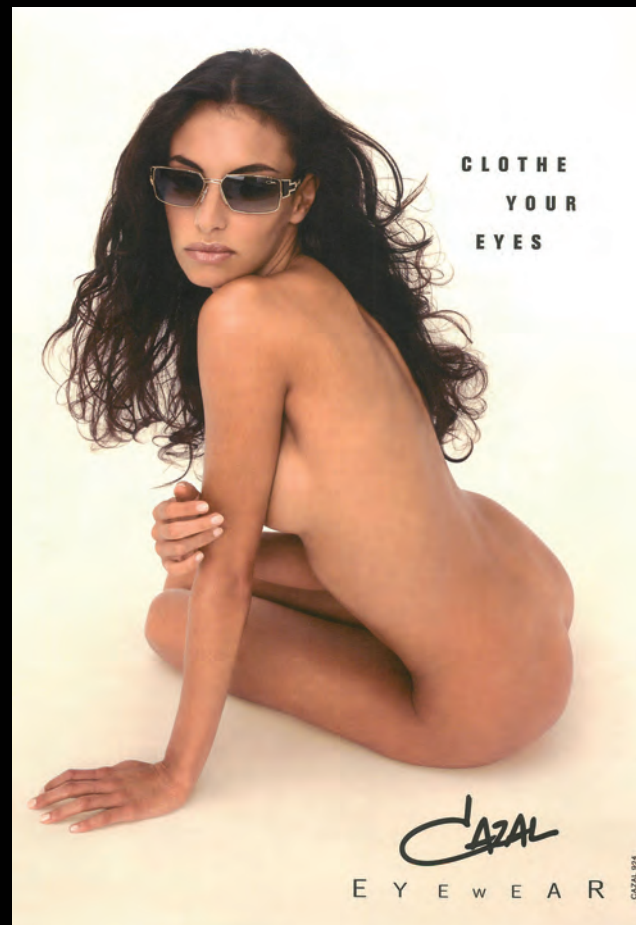
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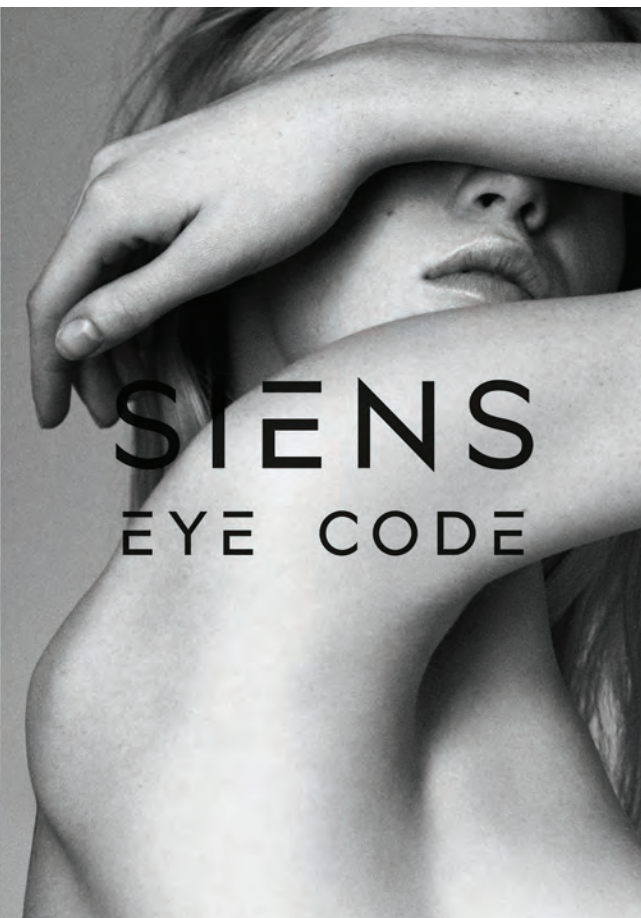
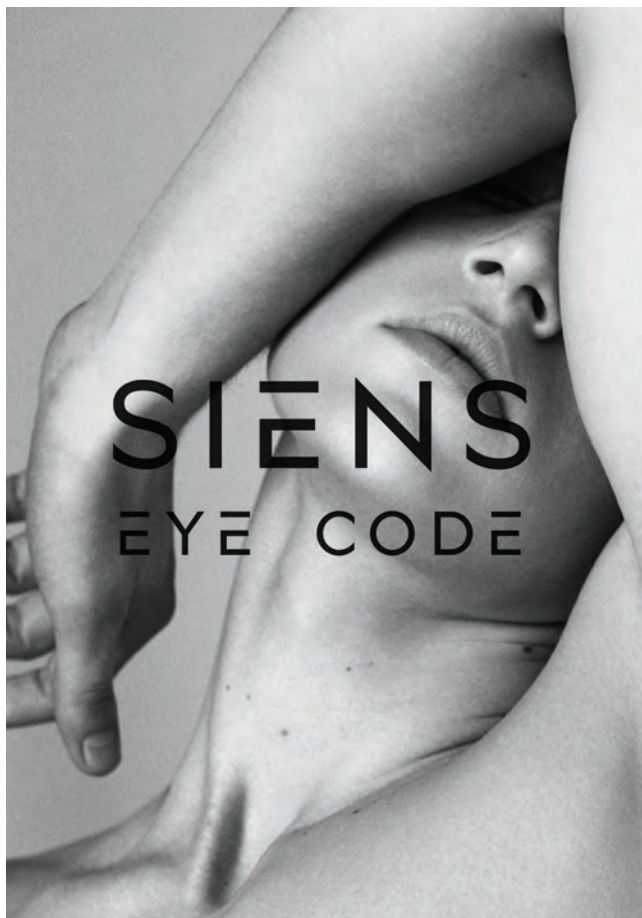




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# Conniving eyeglasses. The couple game.

by Nicola Di Lernia

When you portray a man and woman together, the question game immediately comes up. Who are they? What do they represent for one another, and what are their feelings at this moment. If at the centre of these queries you also add two pairs of glasses, another curiosity arises immediately. To what extent do their eyeglasses draw them closer or distance them from one another? At times their choices do not separate them at all. Their eyeglasses are exactly comparable, and at times the woman prefers the sun, and life, and the man, his vision, and work. At times the eyeglasses are so different because the people are as distant as they are antithetically close. The couples exchange glances or look beyond through their lenses. The glasses are a sign of their being together but are likewise forceful and involving since they coexist. Lying on the bedside table, waiting at the house door, and always ready on the car dashboard, they are inseparable mates of their destinies, as if they were a sole reality with themselves. The couples present themselves with their eyeglasses, with a twinge of individualism which ensures

us that the choices made are different, though at times are very similar. The pair of eyeglasses is an accomplice of individual communion. It is and gives to each owner, their own soul, though loving also that of the other. It is a silent accomplice of a renewed gesture of love and independence at the same time.



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# Eyeglasses and social standing. Society's new kingdoms.

by Nicola Di Lernia



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Can a pair of eyeglasses be King of one or more kingdoms? Certainly. When society pushes towards a new modernism of recognisability and distinction, eyeglasses appear on these people's faces like their King. Their glasses elevate them to the position they seek and stimulate them to distinguish themselves from the other kings and kingdoms and be an exclusive group that is difficult to outdo. This is why the society of the post-80s grouped together in many kingdoms with an equal number of Eyeglass Kings, and just a glance and a smile is enough to distinguish them. First

there were smiling and joyful icons, which successively became part of the group which never looks at the camera straight in the eye but launches its gaze beyond. They are the prototypes of the tribes of today, individuals that are part of a system of totally unique values and languages where eyeglasses are their main communicators. A social status, the attitude is their way of living and confronting themselves with others. It is a unique way of relying on the world with a repeatedly obvious stance, like day and night.





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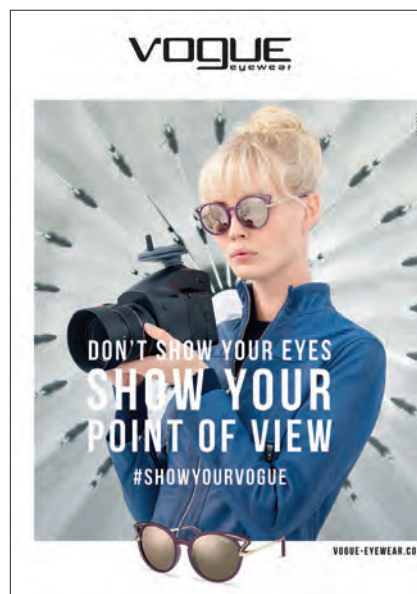


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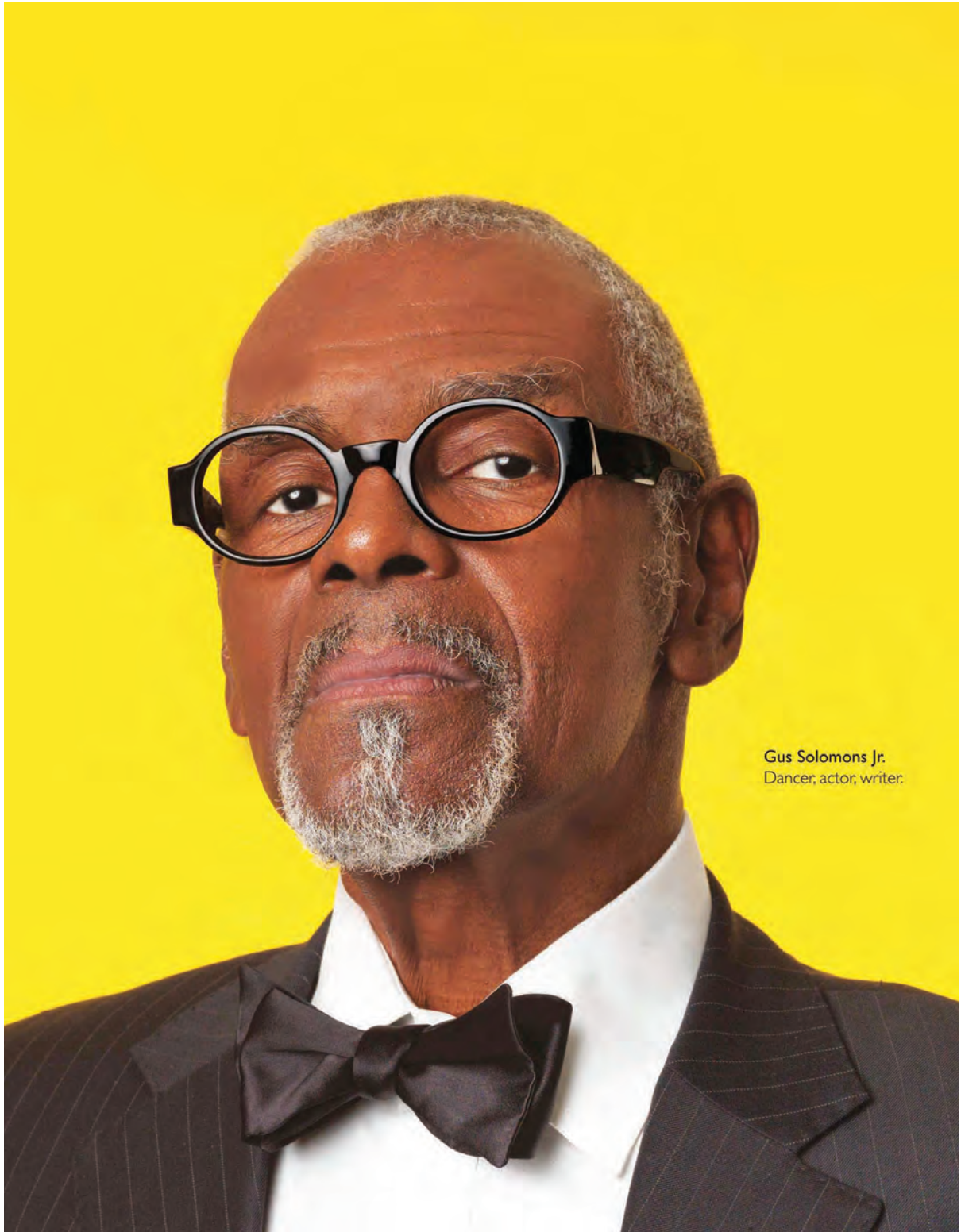
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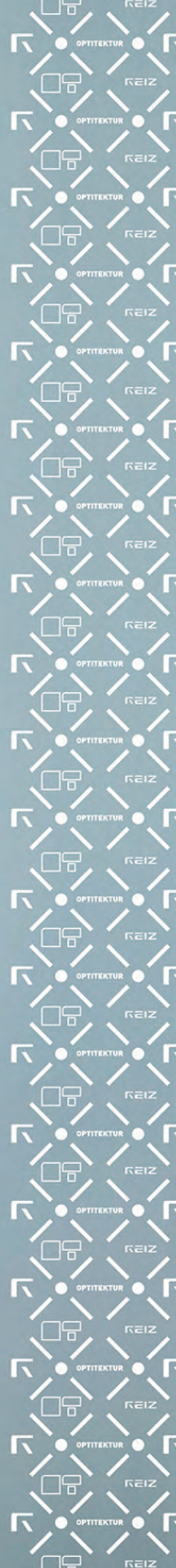


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# **Eyeglasses that capture the moment.**

## **The swinging London collections.**

by Nicola Di Lernia

Swinging, rocking, but in what direction? It was towards optimism and hedonism that characterized the 1960s of English society, that was emerging from the effects of the 1950s and wanted to start living life again. This meant living in the miniskirt, like many English teens despite their parents who tried to cover them, and listening to new music like that of the Beatles and the Rolling Stones who offered pleasure and dreams for the future. It was Time Magazine which coined the concept of the swinging society in 1966. Also eyeglasses took hold of this strong and warm trend which from then on would have led to New York's pop art. The world seemed to speak only English, and fashion trends bounced from New York to London. And precisely in New York's 5th Avenue, Audrey Hepburn, star actress of "Breakfast at Tiffany's," in less than two hours launched sunglasses from simple accessories to communicators of our life. Those glasses were branded Oliver Goldsmith, a Manhattan model impossible to find today, and re-proposed only for the film's 50th anniversary. Cinema has greatly helped eyeglasses to affirm themselves within

a process of cultural and social change. The union between Goldsmith, Tiffany and Hepburn stands as the absolute summary of a historical moment which we observe each time as incorruptible to all that the future would bring.



Goldsmith collection



## LONDON

DAVID SILVERMAN, ung direktör och designer på Marlborough Dresses föredrar blanka tyger. Halblank duchesse med dragnad åt 30-tal både i färg och form är temat i hans höstkollektion. T.ex. denna svarta dräkt, som även köpts in till Sverige. David Silverman kommer ofta först med det nya modet. Hans silverblanka trenchcoat väckte internationell uppmärksamhet på on-slaget av modetidningen Queen.

OLIVER GOLDSCHMIDT JUNIOR, världsmästare i formgivning av glasögon. Leverantör till bl.a. Grace Kelly, hertigen av Windsor, Jean Shrimpton och varje modetidning med självaktning. Här visar han själv de nyaste glasögonen. Bl.a. »Rule Britannia». Familjefirman Oliver Goldschmidt ligger på 60 Poland Street.

## LONDON

Feine grüne und rote Karostreifen ziehen sich über den hellbraunen Wollmantel, dessen großzügiger Schnitt durch einen Napfbeschnitt unstrukturiert wird. Nach Cohen-Art sind vier Taschen eingearbeitet und alle Kanten abgerippt. Modell WEA, bei Glöckler, Bern, Schayder, Lauer, Vogue, Zürich. Die Kasser (aus Holz) steht vor dem berühmten Restaurant The Charge of the Light Brigade in der Brook Street, das seinem Namen einem historischen Ereignis verdankt. ■ Grüne, dekorative Reinschneidung an den Taschen und dem seitlichen Verschluss der schickfarbenen Lederjacke. Wird die Jacke geschlossen getragen, verschwinden Revers und Reinschneidung vollkommen. Modell WEA, bei Bar, Wildenwil. Das weinrote Hosenstück aus Manchester ist etwas mehr auf »split-jeans» eingestellt. Die lange Jacke hat eine doppelte Kragfalte und einen Schlingverschluss. Modell WEA, bei Gassmann, Zürich, Krause-Senn, Zürich. Weitere Bezugsquellen durch die Redaktion. Fordert Yves Saint-Laurent, bei Griedler, Zürich. Brillen Goldschmidt, bei Gitter, Zürich. — Unsere Mannequins lassen sich für diese Aufnahme mit einem Morris Mini-Make — dem man als Taschenabgabe eines Jeep bezeichnen könnte — durch die Regent Street fahren.

it wool dress, opposite; very sparse, very skimp, just a long vest. Foote & Tullis, £6 3s 6d; accessories, below; crocheted choker, a flower; Jean Widge, 2 gns. Six white, square (Oliver Goldschmidt, 4 gns. Cape handbag, white with a stripe of blue; top narrowed to a handle; Sully Jess, 44 10s. Kid gloves, white, hole-punched back; 4 gns. Galf shoe, cut-out back; Moys, 5 gns. a pair. All at Top Gear, 135a Kingsway, London, W.C.2.

Queen May 5 - 1965

A Right! Right on Elizabeth Stewart's bright, new swim collection from California and exclusive to Lillywhites in London. This sunset pink suit with a double-march of the bathers, 11 gns. Write for our holidaywear brochures.

**Lillywhites**  
SPORTSWEAR

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THE CAPE ARGUS, TUESDAY, MAY 21, 1968

## OMAN'S PAGE ... the business

**OLD DARK GLASSES** for the girl who doesn't really want to be seen by Cape Town model Anne Taylor. The smart James are of Oliver Goldsmith, like most men, prefers a more conventional shape in sunglasses, will the most popular material for frames.

**ANNE MAKES EYES** as she comes through a pair of glasses. The lenses are heavily brown-tinted (they also come tinted in smoke)—good for girls who work in offices with the sun.

## Men DO make passes irls in glasses

Oliver doesn't suggest that every woman must have 40 different pairs of spectacles, but he does think that they should have at least two. "You change your dress when you go out in the evening," he says. "You should change your spectacles, too."

Goldsmith frames are available in Cape Town for about £15 a pair. Each frame is hand-made in London — cut from a piece of plastic, filed, sand and buffed by hand. They are as individual as couture models, and they reach South Africa with only a three-week delay.

Some gold-rimmed glasses that were a couple of years ago were designed by the great sunglasses man for Audrey Hepburn. This, for the record, is the brand of Goldsmith's (they're like a Wh's famous). A very thin and thin before.

**Much in fashion**

Oliver for Goldsmiths are, in fact, high fashion. They are designed to last longer and are more







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**Silhouette/Futura Brillen**  
 Film Emmanuelle, 1974  
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 Photo by Mark Mender, 1973  
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**Silhouette/Futura Brillen**, 1974  
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 Barbie year, 1994  
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## The museum as an exhibition centre.

### The past helps to make the future of eyeglasses.

by Nicola Di Lernia

We may speak more of an infinite exhibition centre, than of an eyewear museum in the future – like that of Paris where Chanel often holds its fashion shows – where the collections continuously follow one another in history in a roundness of forms that repeat and change. In fact, we are the past, and also the future, so the museum re-proposes itself in an endless game.

The two Eyewear museums that have thus greatly contributed with their precious documents to “filling up” the multimedia spaces of “The Glasses Hype,” represent the precious asset, the bud from which everything may begin.

Pieve di Cadore in Italy and Morez in France safeguard the heart of our icon, without clamour. Their mountain environment is silent and luminous as the first eyeglasses produced in small rooms, beside a fireplace, and surrounded by the family. And yet, if we think of Italy, Pieve di Cadore was the birthplace of Tiziano Vecellio, the great painter of the Venetian renaissance. Many art critics are convinced that the Venetian skies Titian painted were those of Pieve, a childhood

memory the painter never forgot. Coming to Pieve di Cadore is thus not only a way of visiting the Eyewear Museum but also of observing a fragment of Venetian light, with eyes turned up to the sky.

Going back to the interesting circumstance of the two big Eyewear museums that launched an innovative multimedia expo to honour the 100th anniversary of eyewear advertising, we must recognise the foresight that MIDO had in toying with history and its future. It was all to the benefit of the enterprises MIDO stands for and the visitors it welcomes. “The Glasses Hype” would not exist if Pieve di Cadore and Morez had not been the guardians of a fast-paced, global, and at times, desecrating world. Without them today there would only be a void. At the same time, the mission of “The Glasses Hype” could also be that of giving a new key to the interpretation of the grand history of eyeglasses, changing from this viewpoint its most post-modern aspects: glamour, emotions, technology, and the digital media.

Without modesty, for the first time the past and the future are compared with



mutual respect, to open a confrontation that will give rise to something new and extraordinary, just like eyeglasses are.

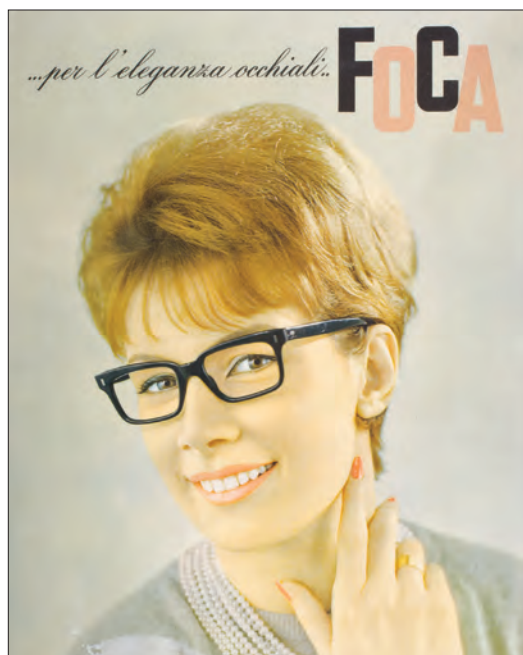


The selection of exhibits from the Eyewear Museums was curated by:

**Laura Zandonella,**  
Museo dell'Occhiale  
di Pieve di Cadore (Belluno, Italy)

**Typhaine Le Foll**  
Chief heritage curator  
and director of the Musée  
de la Lunette of Morez (France)  
from 2002 to 2012









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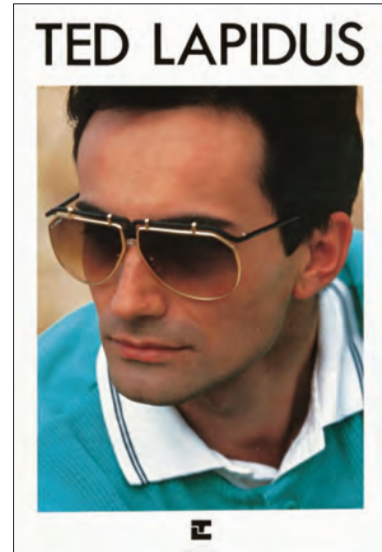
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# Eyeglasses as brands. The boom's long trail.

by Nicola Di Lernia



Italy has awakened. The country and all of Europe have emerged from the oblivion of the Great War and started the climb. Society changed, like the people's consumptions, lifestyles and aspirations. Many started to buy refrigerators, TVs, automobiles, mainly identical but extraordinarily useful. A more individualistic life began. We travelled alone, watched the programmes at home on TV, and sought signals from among the simple objects that could characterize and distinguish us. Fashion helped us to move out from a Polaroid portrait of a class of elementary students. Those who could afford trendy clothes, started to "get branded" showing their

difference from the great public which, at that moment was satisfied with what it had, and not what it stood for. Along this long trail that paradoxically reached up to our time, eyeglasses rode the wave to offer many the possibility to emerge from anonymity and communicate with each other through the values of the brand they wore at the tip of the nose. Eyeglasses thus matured with the people, became even nicer, but above all designer-conscious at the end of a life cycle that lasted decades, years of great vitality and competition. As if the brand you represent were an important reason for living.





# Eyeglasses and idols. Life's testimonials.

by Nicola Di Lernia

The testimonials of our lives have always helped us to imagine eyeglasses as objects to be desired and worn. In the past the great stars convinced more than one woman to wear them, and above all, to choose the most beautiful ones. This has paved the way of our icon in breaking free from the pure visual need. If eyeglasses were worn by a great French actress, very attentive to her beauty and image, why couldn't a small town housewife do the same? It would also be perhaps, to resemble her just a bit more. Eyeglasses have a lot to thank these stars for. They have allowed them to be the protagonists of beauty, charm, and discretion. They may become idols of plastic and metal, but have immense hearts. These are what the testimonials of our life are for, to bring us beyond our routines, and improve them by dreaming. The help eyeglasses have given us is not minimal. Wearing "aviator" sunglasses like that of Tom Cruise made us feel immediately more daring and adventurous. A pair of "mirrored" glasses worn by Clooney invited us to sip a Martini cocktail by a swimming pool. The "cat" eyeglasses

worn by Bardot were synonymous to the pretty, educated but eternally sensual girl. We can't ask for more from our eyeglasses. They transform us into our heroes for a day.



Publisher: Vedere International Company/Brand **Rodenstock** - Brigitte Bardot, 1959 (P)



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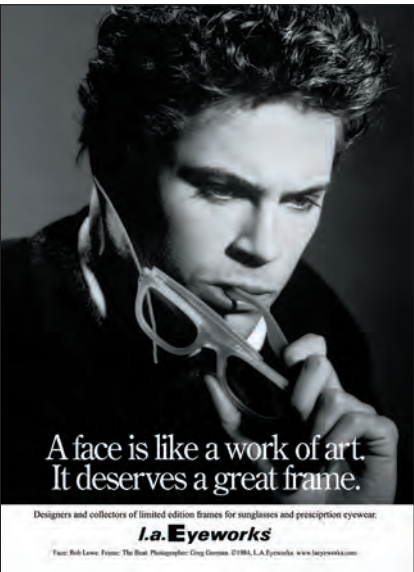
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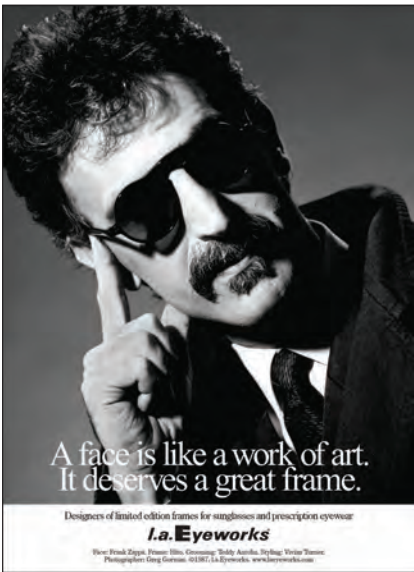


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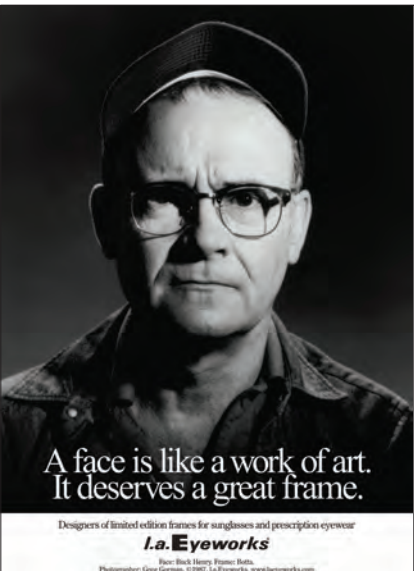
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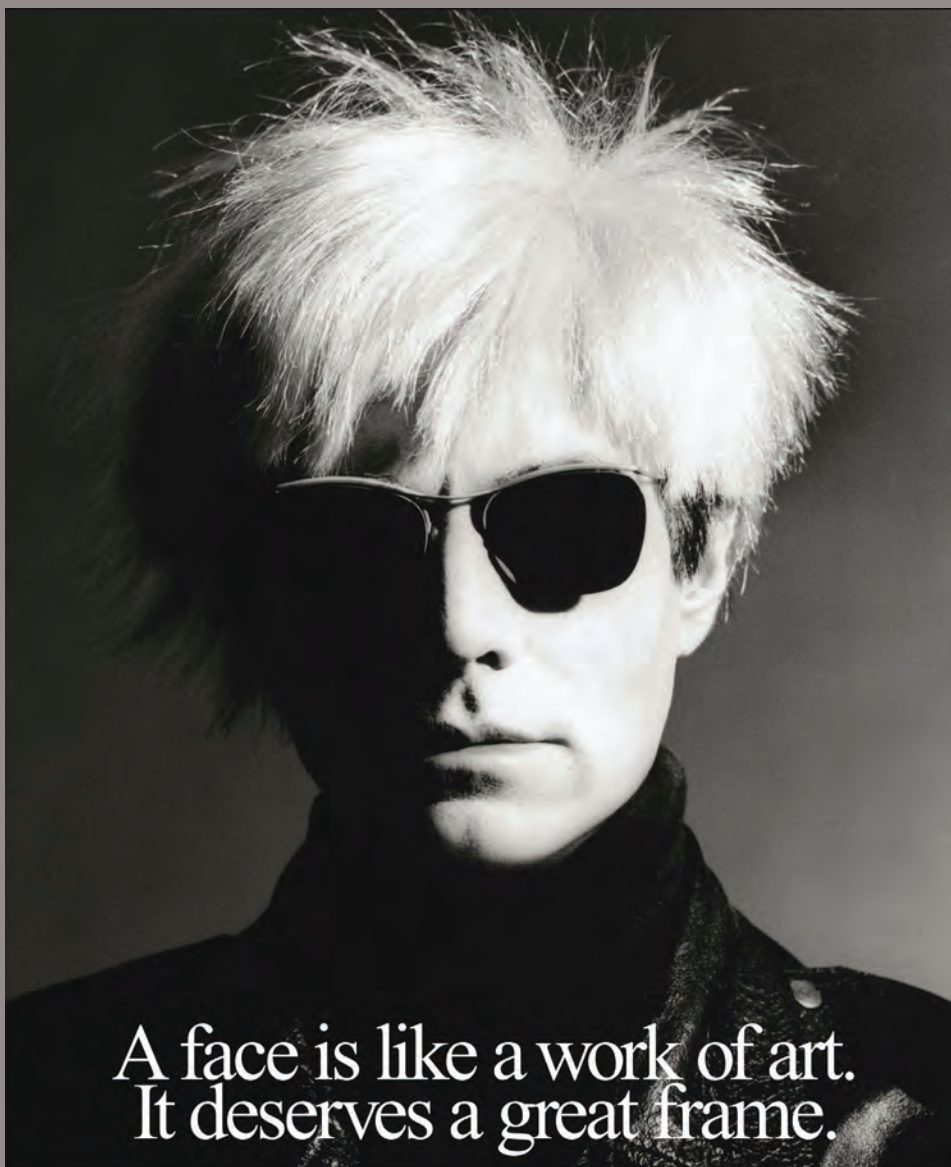


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A face is like a work of art.  
It deserves a great frame.

Designers of limited edition frames for sunglasses and prescription eyewear

***l.a.* Eyeworks**

Face: Andy Warhol. Frame: L.A.X.

Photographer: Greg Gorman. ©1985, l.a.Eyeworks. [www.laeyeworks.com](http://www.laeyeworks.com)

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**I.a.Eyeworks**

Face: Ennio Marchetto. Frame: I.a. Eyeworks by Sosthen Hennekam.  
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Face: Ennio Marchetto. Frame: I.a. Eyeworks by Sosthen Hennekam.  
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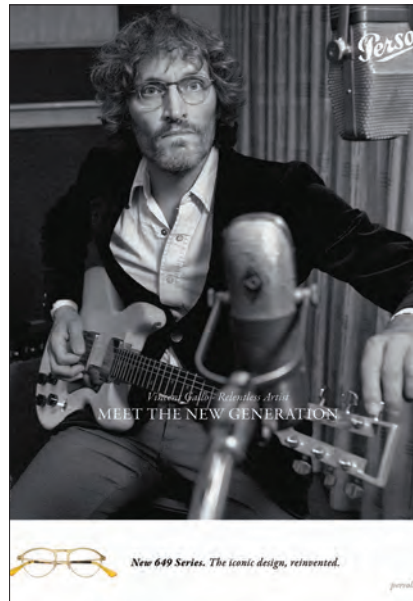
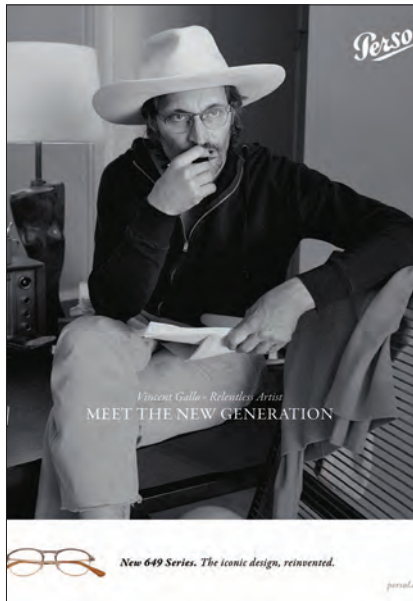
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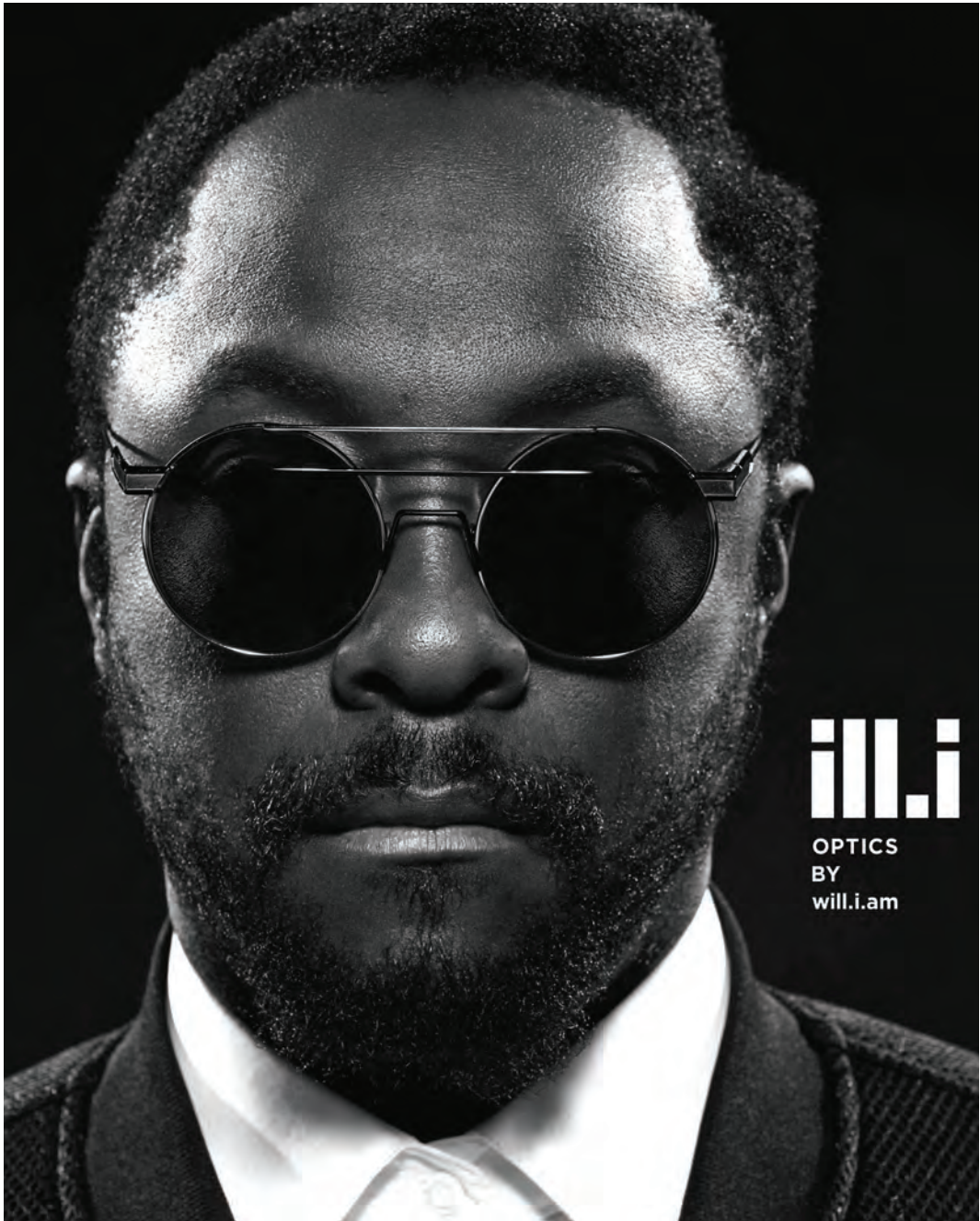


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**AVM 1959/Hally & Son**  
Giovanni Gastel  
Photo by Filippo Avandero  
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# The challenge of eyeglasses.

## Sports shows itself off.

by Nicola Di Lernia

Eyeglasses have been and will always be our life companion. They are so especially in our daily challenges and passions. It is so in the mountains, when skiing or mountain climbing. And the same goes during races or in a sailboat. Eyeglasses cling to our faces together with our fears and joys. And at the end of our challenges, we put them away with the care of one who knows how precious they have been in that endeavour. There is no pair of glasses that does not conserve the memory of a sports emotion which exudes the sweat of our efforts. When we put them on again we have the sensation that a new endeavour would be impossible without them. Because our eyeglasses guide us step by step towards victory, and protect us from the sun, rain, wind and dust that hinder us. We make them the icon of our existence since we have learned that they are not just any object but a companion for life and travels. That's how we regard them even when our champions - the real ones - wear them to give us the sensation that what they choose is what they need, and probably in the same way that we need them to win on the field, and in life.



1954, Lino Lacedelli to summit K2 - photo by Achille Compagnoni ([www.fantaski.it](http://www.fantaski.it))



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The two ski instructors portrayed in this picture are Yvonne Ruegg (gold medal at the Squaw Valley Winter Olympics in 1960 and first ski instructor in Cortina d'Ampezzo) and Roberto Siorpaes, former skier in the Italian national team and Alberto Tomba's first ski instructor.



Courtesy by Scuola Sci Cortina - photo by S. Zardini, 1983  
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Eyeglasses models  
Company/Brand  
Salice Occhiali, 1974  
(B)



Yvonne Ruegg and Roberto Siorpaes, courtesy by Scuola Sci Cortina - photo by S. Zardini, 1983  
Advertisement: Company/Brand  
GDS International/Alitalia Sport Frames  
(B)

Advertisement  
Company/Brand  
Safilo/Carrera  
(T)







Advertisement  
 Company/Brand **GDS International/Alitalia Sport Frames**  
 America's Cup, 1983, Azzurra: italian challenger official eyewear  
 Photo by Carlo Borlenghi  
 (B)



Advertisement  
 Company/Brand **GDS International/Alitalia Sport Frames**  
 America's Cup, 1983, Azzurra: italian challenger official eyewear  
 Photo by Industriale Fotografica  
 (B)

on the right: Advertisement Company/Brand **Safilo/Safilo 90** - Maxi yacht Safilo, Programma Atlantico 1990-1992 (B)







Advertisement  
Company/Brand  
**De Rigo/Police**  
Neymar Jr., 2016 (T)



Advertisement  
Company/Brand  
**Sting**  
Gabriel Batistuta, 2003 (T)



Advertisement  
Company/Brand  
**De Rigo/Police**  
David Beckham, 2006 (T)



Advertisement  
Company/Brand  
**Sting**  
Fabio Cannavaro, 2007 (T)





Advertisement  
Company/Brand  
AVM 1959/RH+  
(T)



on the right: Advertisement Company/Brand Marchon/Nike (T)





# Eyeglasses like Nuvolari's.

## The HP in the motor, and with eyeglasses on.

by Nicola Di Lernia

Tazio Nuvolari was the greatest Italian racing driver. He travelled through Italy between 1930 and 1960 in his recognisable yellow sweater, with a golden turtle on the neck - given to him by Gabriele D'Annunzio - and a huge pair of glasses to protect him from the dust. A lot has been written and said of Nuvolari. The image of this tiny but highly fascinating man was fixed in the mind of that generation as the match between courage, speed and a pair of glasses. Nuvolari drove for Ferrari and every time Enzo got into the car with him, he thought he was mad. And Nuvolari would smile. The images of faces associated with eyeglasses and automobiles go back to the memories of those years, leaning elegantly on the car hood with their heads towards the window, smiling in a group around the metal horse which still makes people dream and travel today. There is no better emotive algorithm for eyeglasses than speed. Eyeglasses were invented as wrapped around the pilot's face, that of the driver, as if it were compressing on it the moment the horsepower picked up speed. Eyeglasses and the automobile

thus became the ideal spouses of the 1960s, years of the boom in sales, and where one needed very little to be happy and daring. Eyeglasses themselves, branded by a sports auto, became the guardian of the driver's chosen values, as if the horsepower of the motor was distributed on the frames, ready to launch us far away from everything.



Company/Brand **Moscot** - Sol car historical (P)



94  
TICIANS  
94

4 MOSCOT'S  
EST. 1915  
OLDEST OPTICAL ESTABLISHMENT ON RIVINGTON ST.  
OVER 16 YEARS AT THIS LOCATION

SES FITTED

MOSCOT'S  
94  
MOSCOT'S  
94

94 EYES EXAMINED

MOSCOT'S  
94  
MOSCOT'S  
94

MOSCOT'S

94

94

MUSHROOM CO.

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R. TEIELS  
PRESCRIPTIONS





Advertisement  
Company/Brand  
**Maibach**, 1928  
(P)



Advertisement  
Company/Brand  
**Rodenstock**  
(P)



Advertisement  
Company/Brand  
**Viennaline**  
(B)



Advertisement  
Company/Brand  
**L'Amy**  
(B)

Advertisement  
Company/Brand  
**La Meccanoptica Leonardo/Turbo**  
(B)





Advertisement Company/Brand **Ferrari Formula** photo by ABC, 1984 (B)







Bugatti Collection,  
l'Evoluzione di un Mito.

Advertisement Company/Brand **EB Ettore Bugatti/Bugatti** - Photo by Sergio Maraboli, 1995 (B)

**A POINT  
OF YOU**



**CAR**



on the left: Advertisement Company/Brand **Safilo/Carrera** (T)

**"Radiotaxi? ...  
Un ragazzo veloce!  
...Grazie!"**

**Michael Schumacher**

**STING**  
OCCHIALI

Advertisement Company/Brand **De Rigo/Sting** - Michael Schumacher, 2004 (T)



**SamMa**  
8

aria **Allegra 1**  
tutta  
intorno ai miei occhi  
per essere giovane  
e sicura  
in ogni tempo

Advertisement Company/Brand Lozza (P)

  
**Lozza**

Fratelli Lozza SpA  
422 Calalzo di Cadore  
(0435) 3255 e 3292  
(Pieve di Cadore)









# **Eyeglasses as Canvassers.**

## **The face, communication's poster.**

by Nicola Di Lernia

Shall we crack some joke about eyeglasses? Do we want to reveal a bit more about the ironic side of our icon? Why not? Some have tried to do so. The ads focused on the face to make the eyeglasses a canvass of concepts rather than their being image icons. In this way eyeglasses lose a bit of their role as protagonists and for once just stay on to watch. They observe the creative people who, while picking vegetables and fruits, communicate the fresh style of a pair of eyeglasses. They smile at a long nose which can wear more than a pair of glasses in a row simply because the owner of that face did not choose a more innovative vision lens. They scrutinize four personages sticking fruits and vegetables in their eyes, leaving their discreet glasses dangling on their breast pockets. The glasses thus observe - behind the wings - leaving the spotlight on the stage of emotions to their beloved without which nothing would make sense. But we immediately perceive a sense of abandonment. We need both of them together, without other options. Irony gives way to life, and all goes back to normal.



Advertisement Company/Brand Polaroid, 3 images, 1973 (P)









*Melinaea Juba*



*Papilio Nepheleus*



*Papilio Orion*



*Graphium Ascleus*



UFO 3001



*Eurytoma Ropew*



*Euploea Mulciber*



*Morpho Lestus*



*Danais Gaudama*



*Metamorphis Epaphus*



UFO 3002



*Polyura Minor*



*Bactris Bactris*



*Dichoragis Nestorachus*



*Pachtisoptera Polydorus*



*Atrophaneura Varona*



*Danais Septentimus*



*Papilio Palmarum*



*Anteos Menippe*



*Papilio Gaffenus*



*Kallima Inachus*



*Trides Arctus*



*Charaxes Brutus*



UFO 3003



*Pachtisoptera Francisca*



*Charaxes Lucetia*



*Idaea Leucon*



*Heliconius Wallacei*



*Hypocada Fallax*



*Anthus*



*Papilio Thoas*



*Papilio Demolus*



UFO 3004



*Euploea Diocletianus*



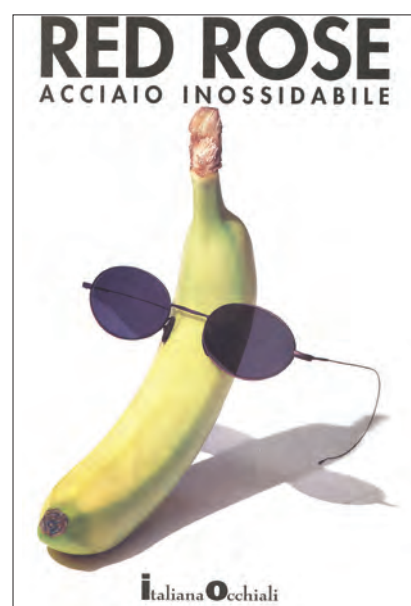
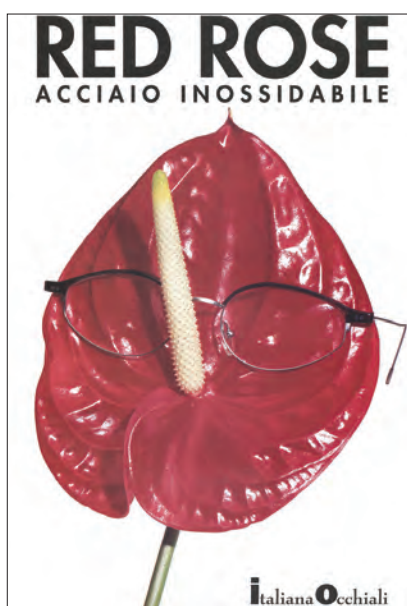
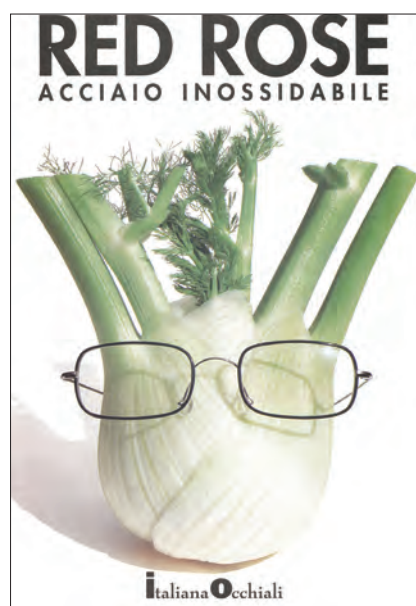
*Polyura Athamas*



*Chlaxa Clyta*







irreysistible.



revolution me

[www.jfrey.fr](http://www.jfrey.fr)



Advertisement  
Company/Brand  
Italian Independent  
(T)



Advertisement  
Company/Brand  
**Luxol**  
(T)



on the right: Advertisement Company/Brand **Smoke For Mirrors** (T)



**SODAPOP**



SMOKE x MIRRORS







# The eyeglasses' mate.

## Lenses to see and to experience.

by Nicola Di Lernia

Eyeglasses would not be what they are without the lenses. Sounds banal, but not really. They grew up together, and continue to do so. The lens has a warm and sexy soul within it: that of the sun. A sun lens is granted everything: curves, colours, and embracing sensations. Its choice regards the sea, mountains, and travels. In short, it is eternal youth always on the move around the world. For a sight lens things are different. Its life is a more serious one. It spends the day at work, or reading the computer. Top performances are asked of it. The person wearing it wants to see well always, from near, far and at intermediate distances. The task is not easy, but it has gotten used to it by now, and every year produces ever more advanced ideas and innovations. At the dawn of communication, the lens was the Queen, herself a protagonist of communication. Then the times changed and lenses became the eyeglasses' mates. Together they constituted a strong bond that will last for long. The lenses boost the performances of the person wearing them, and the eyeglass is the co-protagonist of this magic. Lenses make us smile because

they make us live better. Where greater interest for beautiful eyeglasses arises, also the lenses benefit in terms of beauty. More than ever today, we are starting to consider them together and no longer separately. The ugly duckling of glass and plastic has finally made it to the stars, to become a lovely swan together with its frame.



Advertisement: Company/Brand Salmoiraghi (P)



**SALMOIRAGHI**  
**LENTI A BULBO**  
*le migliori lenti per occhiali*

CITANDO QUESTA RIVISTA CHIEDERE L'OPUSCOLO GRATIS  
 SALMOIRAGHI - ING. A. SALMOIRAGHI S.A. - VIA R. SANZIO 5 - MILANO

L'USO DELLE LENTI A BULBO

**SALMOIRAGHI**

DONA AGLI OCCHI LA GIOIA DI  
 VEDER BENE  
 E CONSERVA INALTERATA LA  
 VISTA

PILOTECNICA ING. A. SALMOIRAGHI S.A.  
 MILANO - VIA R. SANZIO 5 - MILANO

**SALMOIRAGHI**  
 LE MIGLIORI LENTI PER OCCHIALI

MILANO  
 VIA R. SANZIO, 7

MA  
 OLONNA

oso della vista  
 Visione nitidissima  
 Senso di sollievo

OTTANDO LE NUOVISSIME

enti "LYNX"

**SALMOIRAGHI**

PILOTECNICA SALMOIRAGHI S. A. • MILANO  
 FILIALI: MILANO • TORINO • ROMA • NAPOLI • GENOVA

Anche gli occhiali  
 seguono la moda

Montature pratiche,  
 eleganti, sì, ma con

**LENTI A BULBO**  
**SALMOIRAGHI**

Le lenti perfette, per-  
 chè fabbricate con cri-  
 teri scientifici



In vendita presso tutti i buoni ottici • Magaz-  
 zini di vendita SALMOIRAGHI  
 MILANO ROMA NAPOLI



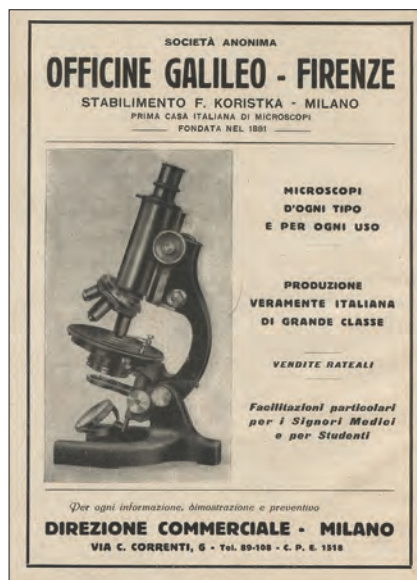
Advertisement  
Company/Brand  
Rodenstock  
(P)



Advertisement  
Company/Brand  
Eschenbach  
(P)



Advertisement  
Company/Brand  
I.A.S.  
(P)



Advertisement  
Company/Brand  
Galileo/Primato  
(P)

Advertisement  
Company/Brand  
Officine Galileo  
(P)

Advertisement  
Company/Brand  
N.G. - Busch  
(P)





ie della vista



Advertisement  
Company/Brand  
Busch  
(P)



Advertisement  
Company/Brand  
Metal Lux  
(P)



Advertisement  
Company/Brand  
Bausch & Lomb  
(P)



Advertisement  
Company/Brand  
Bausch & Lomb  
(P)

Advertisement  
Company/Brand  
aus Jena  
(P)

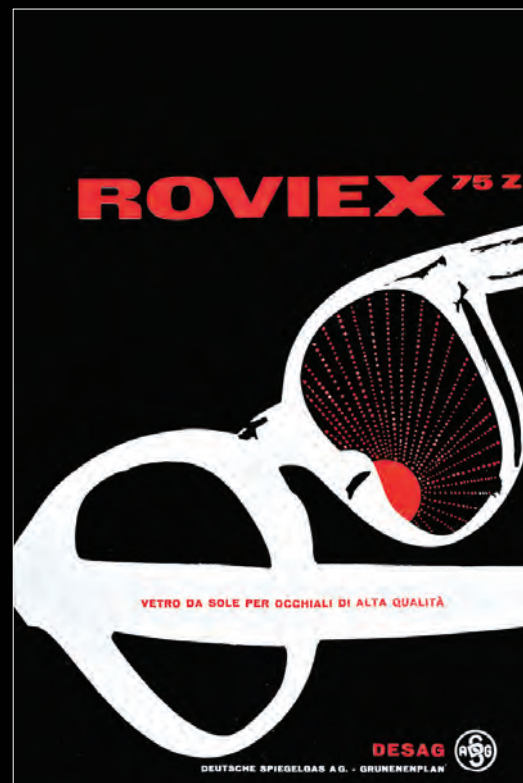
Advertisement  
Company/Brand  
Metal Lux  
(P)



Advertisement  
Company/Brand  
Deutsche Spiegelglas  
(P)



Advertisement  
Company/Brand  
Deutsche Spiegelglas  
(P)



# mpo de reacción


ZEISS DriveSafe



Conf  
sobre  
**DriveS**  
**OPTOM**








**PERFLAR**  
**Rodenstock**  
**STAR**

La nuova lente asferica per altissima PERFLAR



Una nuova lente prodotta dalla Rodenstock, che Vi facilita il difficile compito della correzione dell'altimetria.

- La superficie esterna asferica, grazie ad una curvatura speciale, garantisce un'ottima visione anche nei casi di rilevanti deviazioni ametropiche.
- La PERFLARSTAR unisce i vantaggi di una lente a curvatura completa a quelli di una lente a border portante, il suo effetto ottico è vantaggioso come in una lente normale a curvatura piana e, rispetto a questa, la visione centrale è sensibilmente di circa il 40% ed il periferica di circa il 50%.
- La lente PERFLARSTAR ha quindi uno spessore molto ridottissimo (il diametro di 60 mm, solitamente grande, ne misura solo 40) ed è estremamente di semplice manutenzione la gamma delle vie della montatura, ed è inoltre vantaggioso il fatto che sia eseguita su materiale organico.
- La sostituzione in particolare la buona asferrizzazione e l'altimetria di questa nuova lente per altimetria, Vi fa, grazie all'andamento marginale asferico, vedere diversamente la luminosità del paesaggio vicino determinata dalla "visione asferica".

**Rodenstock**  
 la qualità davanti agli occhi

Rodenstock Italia S.p.A.



**We love Impression®**

La prima lente progressiva individuale al mondo festeggia il suo decimo anniversario.

**2000 - Rodenstock**  
lancia la prima vera lente progressiva individuale.

**2010 - Rodenstock**  
offre la più ampia gamma di lenti progressive individuali.

**Lenti progressive**



**Lenti per la visione da vicino**



**Lenti multifocali**



**Lenti sportive**



[www.rodenstock.it](http://www.rodenstock.it)



**Impression®  
comple 10 anni!**

Vedere meglio.

**LE PERFORMANCES DEL VETRO**

INDICE  
**1,8**

PER UN OTTIMO CONFORT VISIVO ED ESTETICO  
DEI MEDI E FORTI MIOPI

  
**ESSILOR**



**TITAPLAS.**  
In una lente, leggerezza e sottigliezza hanno un grande peso.

Il lato forte di un materiale organico a medio indice di rifrazione come TITAPLAS è la leggerezza. Rispetto all'organico standard CR 39, TITAPLAS è infatti più leggero (peso specifico 1,27), è più sottile (indice di rifrazione 1,56) e assicura una maggiore protezione all'ultravioletto (370 nm). Completo di trattamento indurente HARPO di serie, TITAPLAS viene utilizzato in una gamma completa di lenti: monofocali HILUX 2 HARD, monofocali asferici D-ALFALUX, tre modelli di bifocali e quattro modelli di progressive (comprese le nuove BICO e BICO PHOTO-PRISM). TITAPLAS è da considerarsi un'evoluzione tecnologica rispetto alla tradizione. Perché sottigliezza e leggerezza, per HOYA, hanno un grande peso.

**HOYA**  
VISION CARE



# OBSOLETE TECHNOLOGY

# ABSOLUTE TECHNOLOGY

**HOYA CENTER**  
OTTICO QUALIFICATO

Prima  
visione  
in 1  
ora

## Professionalità e Tecnologia per lenti su misura

Con i sistemi tradizionali è possibile rilevare solo distanza interpupillare e altezza di montaggio ma per garantire il miglior risultato nei lenti su misura richiedete ulteriori parametri. Utilizza gli strumenti giusti per la miglior soluzione visiva:

- **VisionLab**, l'idea in grado misura automaticamente interpupillare, distanza sopra-coronata totale, pupille perimetrali e asseveramento.
- **Realita Assistentia**, l'unico sistema online creato in seguito dalle fibre ottiche dell'osservazione, con i passi dell'assistenza.
- **RealizLab**, il sistema 3D inventato per l'ottimizzazione, la segmentazione, che garantisce un servizio efficiente e preciso.



**Entra in un mondo di vantaggi**

Scoprite i 50 Manuali di base + software + i programmi aggiuntivi + Rete Info



**HOYA**  
Cura per i dettagli



 **VARILUX** series

**L'UNICITÀ NANOPTIX**  
**SOSTIENE IL MERCATO**

DALL'INVENTORE DELLE LENTI PROGRESSIVE. DA OTTOBRE

**DAL 1° OTTOBRE**  
**RADDOPPI**  
**LE LENTI**

[www.varilux.it](http://www.varilux.it)

Advertisement  
Company/Brand  
**Hoya**  
(B)

Advertisement  
Company/Brand  
**Hoya**  
(T)

Advertisement  
Company/Brand  
**Essilor**  
(T)

Advertisement  
Company/Brand  
Rodenstock  
(B)



Advertisement  
Company/Brand  
Rodenstock  
(B)



Advertisement  
Company/Brand  
Galileo  
(T)



Advertisement  
Company/Brand  
Essilor  
(T)

Advertisement  
Company/Brand  
Essilor  
(T)

Advertisement  
Company/Brand  
Optovista  
(T)





Advertisement Company/Brand Rodenstock (B)



Advertisement  
Company/Brand  
DAI Optical  
(T)



Advertisement  
Company/Brand  
DAI Optical  
(T)



Advertisement  
Company/Brand  
Avant Italiana/Optiswiss  
(T)



Advertisement  
Company/Brand  
Coppertone  
(T)

Advertisement  
Company/Brand  
Galileo  
(T)

Advertisement  
Company/Brand  
Swiss Eyewear Group/Invu  
(T)





# Flying eyeglasses that will make us and relive beyond the visible.

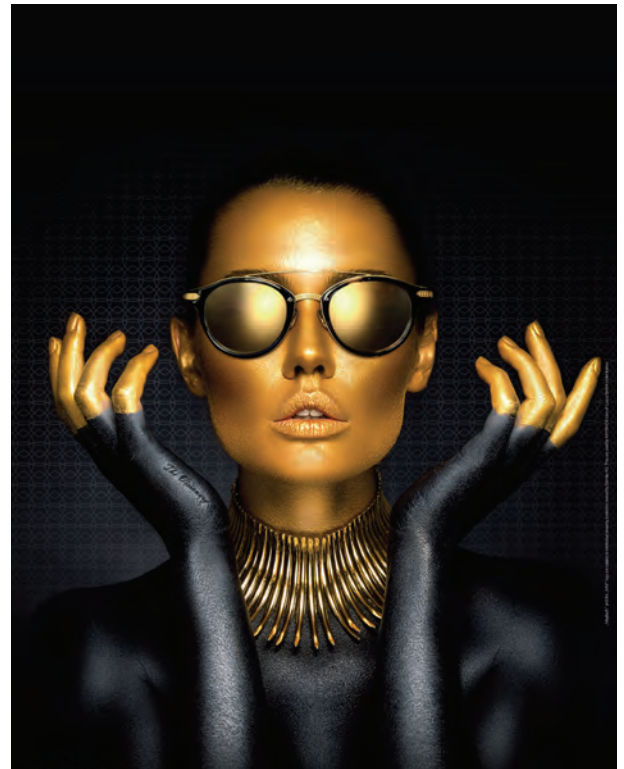
by Nicola Di Lernia

No longer a medical device today, but an icon, what will the fundamental transition of optics be tomorrow? What will eyewear stand for ten years from now, besides being an indispensable accessory and expression of our lifestyle and way of conceiving life? At times the great films offer us a glimpse of our future life. So let us try to recall Wim Wenders's "Until the End of the World" where the protagonist uses a satellite navigation system for the first time. A particular pair of glasses he wears brings to our mind the images of our memories, from 1990 up to today. The visions of film director, Wenders, bring us to the example of the Google Glasses created as glasses that help us to move around, think and act. Whoever created the first pair of glasses over 500 years ago could not have imagined that in the end, they would become more than an object that "frames" vision lenses. And yet we are getting close to a category upgrade. Our glasses will bring us shortly into its rollercoaster and excite us in the integration with our brain. But why only today? Because our eyes, more than ever before, have become the helm of our lives. They have

outclassed the other senses thanks to the LED revolution which forces us daily to read the led displays, tablets and smartphones. Our eyesight is our life and glasses are part of this great revolution: it has finally matured and is ready to make the big leap, being integral parts of our own selves, of what we want to be, and not only appear to be. Eyeglasses have moved away from the past prosthetic concept, and dressed fashionably, the design is today ready to blend with Technology, a match that will make it a unique and indispensable object for us. What can we expect from this "bundling" or matching? It is an extraordinary synergy that will make our eyes and vision perfect to communicate to our minds immediate, useful information, ready to be used after receiving feedback from the same. At the same time, we store our emotions, to be brought to light whenever necessary. Of course, fashion and the genius of eyeglass designers will always be important because eyeglasses today always have to be pretty. But the next true objective will be to don them at maximum levels and integrate our vision-action relationship.



Eyewear will thus become ever more a partner in our actions and thoughts, generating them towards new options that Technology will shortly place at our disposal. Nothing will be like it was 10 years ago, when no one could have afforded a navigation system which all of us now have in our own smartphones cost-free. We will thus have intelligent eyeglasses, an ally that is able to guide and counsel us. We shall continue to choose them for the shape, colour, and material, but above all, for their performance. When will all this come about? Shortly, I believe. Today the world is moving ahead, led by the Asians, and it needs eyeglasses more than ever before. They call it the "myopia epidemic" that affects mostly the very young students on tablets. We will have to rely on them and their youthful momentum: they will not be satisfied with what was for us a first love, a frame.



Advertisement: Company/Brand **Maybach** (T)

# Taking a glance at other people's production.

## Advertising eyewear products worldwide.

by Claudio Morpurgo - excerpt from Vedere International - 1973

The advertising phenomenon in general has assumed macroscopic aspects in all sectors. We could say that it is a typical feature of the world today, so much so that many authors have been led to deal with the matter, with more or less competence. At a certain point advertisements were defined as the "modern Moloch" - this sort of divinity to which all of us, willingly or not, are forced to make a daily sacrifice. If there are negative aspects to advertising, it is an issue to be discussed, but on the other hand it is undeniably the only means through which we can maintain a high pace of production required by the modern technologies, with continual information to the clientele, creating the demand and guiding the buyer.

Advertising is multifaceted, and takes on the most unusual aspects, the most various manifestations, according to the targeted interests. But one fact is undeniable at all levels: as we moved from empirical science towards more precise and scientific forms, there has been a decadence of all weirdness, every whim, factors that once seemed to be the main characteristic of this means.

The concept of attracting attention at every cost, which was the categorical imperative of publicity at the start, has been replaced by what is more precise, more compliant with the real industrial and commercial needs, to inform the public of the novelties of the sector, to recall the prominent feature of a product. If we then move from advertising in general to the examination of what is called "technical advertising", that is, forms of propaganda addressing a more restricted and therefore more specialised public, the matter becomes even more specific. Advertising, but most of all information, since the reader of these mediums is not a novice that can be influenced by fantasy subjects, but is more of a technician, sensitive only to undeniable facts, and hungers for novelties, real ones, not those rehashed or copied. Then there is also the commercial side, at times prominent and not always easy to achieve.

As to our own specific field of optics and eyewear, we can affirm, without fear of being disproved, that VEDERE is a clear example of the evolution of a taste, a technique and style. While writing



this article, our gaze falls on various collections of the magazine, traced to almost twenty years back, and what immediately comes to mind is how the thread initiated by our advertisers and readers of the past, has slowly broadened with the passing of time, and has refined, become increasingly subtle and more insightful. Pages like those, jotted down just to get the work done, are practically inexistent, but one can note a continuous effort to find better, clearer expressions, a study of the colors, photographs and slogans: all of which were not the fruit of our personal customs: we have received to this regard, the positive opinions of eminent personages of both the eyewear industry and commerce, and also of the world of creative advertising. Obviously, we do not have the monopoly of good ideas and excellent productions: all the eyewear sector media worldwide has reached top levels: so we felt the need to represent in these pages some examples taken from publications that have a limited diffusion in our country: not because they are not worthy of attention but because the language in which they were achieved is an often unsurpassable obstacle. Moreover, we have also reproduced some types of advertisement from the pages of some magazines: billboards and frames of cinema or TV films - all valid examples of creative activities in this sector. Some really interesting pieces were not included in this review since they regularly appear among the insertions in our magazine. It is not surprising to

see in this selection some examples of advertisements produced in places geographically close to us: we have included them only because we consider them particularly valuable or in any case, worthy of attention. This article is not an end in itself: we aim to gather, now and then, ideas coming from afar, so that they may serve as a touchstone for what we ourselves produce.



Courtesy by Vedere International, 1973

# Mido

## The Architecture of an Image.

by Paolo Licci

We have entered a new Middle Ages. Not the one we know from history but one reverberating with technological communication everywhere we turn. One that forces us at a frantic pace into a darkness that veils the beauty around us. Every age has bequeathed us a symbol, sometimes so magnificent as to leave us breathless, for beauty is the light of every civilisation.

This is the heart and inspiration of Mido campaigns. It reminds us that creativity and ingenuity will live forever, for as long as there are people and organisations willing to defend it.

Mido communication is a fusion of art, fashion and design in a single image, creating a clear memory of all that creativity has wrought in these fields.

This cultural leap is not just the outcome of a creative study, but also of an ability to understand the potential offered by this mix, taking a new look at the mechanisms of communication that govern advertising in this and every sector.



Mido 2010,  
Milan Fair  
Photo courtesy  
by Mido S.r.l.



Advertising  
Mido 2011,  
Milan Fair  
Photo courtesy  
by Ottica Italiana





Advertising  
Mido 2016,  
Milan Fair  
Art direction  
by Paolo Licci















Mido S.r.l., headquarter: via Carlo Illarione Petitti, 16 - 20149 Milano  
tel. 02/32673673 - mido@mido.it - web: [www.mido.it](http://www.mido.it)





'The Glasses Hype' was launched to the public at MIDO 2017, the leading exhibition in the optical and eyewear sector at world level. This catalogue includes a remarkable selection from the over 5,000 images collected by the authors in just a few months.

The division by themes arises from a reflection on the exciting experience of the multimedia installation at MIDO 2017.

You will be able to relax and enjoy in silence what eyewear and lenses advertisements have offered for over 100 years: sobriety and uniqueness.

The ugly duckling has finally become a majestic swan.

ISBN 978-8897929628

