

EVERYDAY ART QUARTERLY
A GUIDE TO WELL DESIGNED PRODUCTS

No. 14 / 25c
SPRING 1950

WALKER ART CENTER • MINNEAPOLIS

on the cover

ovenproof porcelain baking dishes
by Arabia of Helsinki, Finland
imported by Finland Ceramics
5 nested dishes, shirred egg to pie sizes
\$7.50 for the set

on page one

wooden bowl with servers
handmade and hand finished maple
by Shenandoah Community Workers
diameter of bowl, 13 inches
length of spoon, 13 inches \$11 for the set

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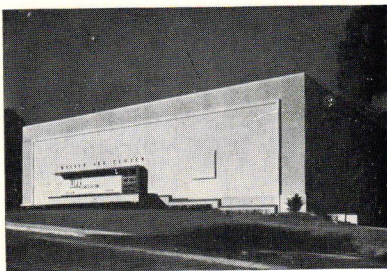
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in the Summer issue:
THE TRADITION IN GOOD DESIGN: to 1940

in the Fall issue:
THE TRADITION IN GOOD DESIGN: 1940 to 1950



THE WALKER ART CENTER

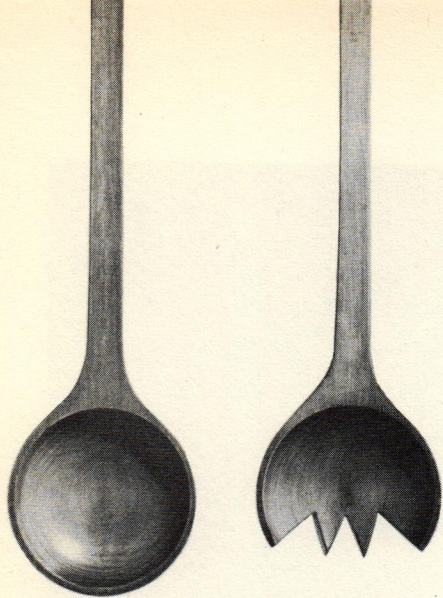
*is a progressive
museum of the arts.*

The objective of the Center is to give men, women and children an opportunity to know, enjoy and use the arts, to clarify the relationship of all art to contemporary life, to be useful by reporting, explaining, teaching the value of art to those who need or want this knowledge, to share with the schools and libraries in broadening the cultural opportunities in America.

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useful objects

There is a timelessness in the beauty of the simple wooden bowl.

The sturdy hand-carved and hand-finished bowl below is made by native workmen in a Virginia community. Although heavier, it has an appeal of its own — no less satisfying than the highly refined wooden bowls turned by such contemporary designers as Prestini, Stocksdale and others.

The useful and well-designed objects shown on the following pages are from Minneapolis stores and are available in all parts of the country.



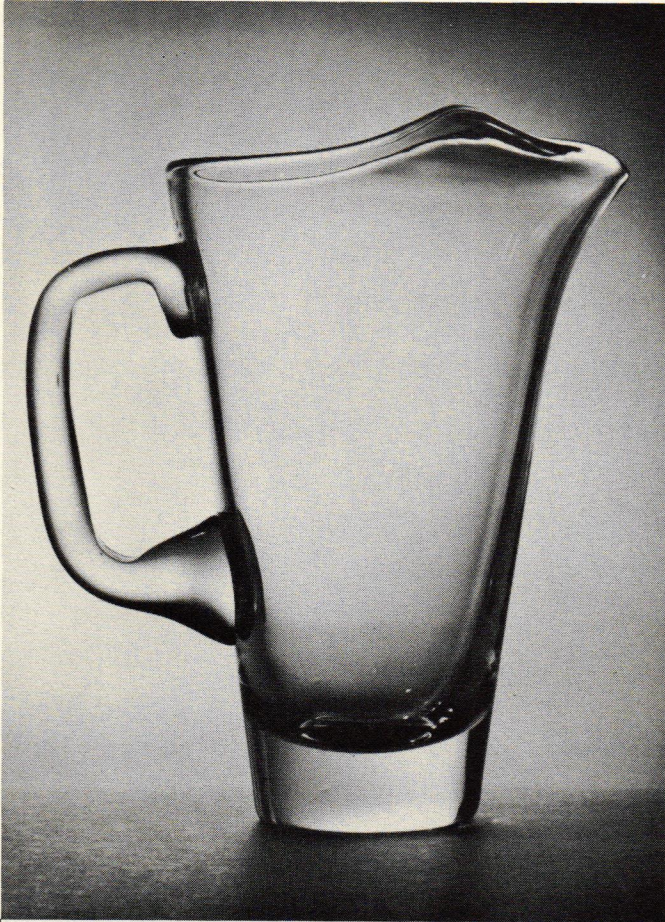


*f*or the fifth consecutive year, the aim of the Useful Gifts exhibition was to bring good design to the attention of the consuming public, and to aid in their selection of Christmas gifts. Products of moderate price were given precedence. This year, for the first time, a telephone was installed in the Everyday Art Gallery so that visitors could order directly from the stores.

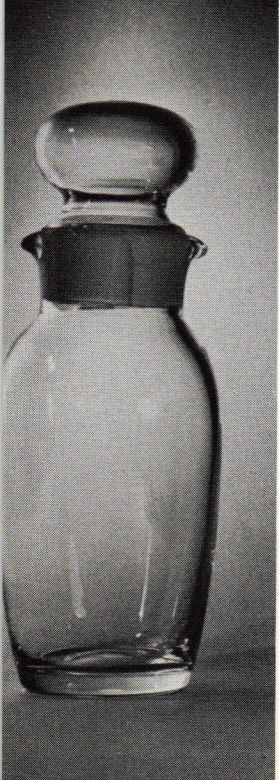
During the fall, when these products were being selected, the number of *new* designs of high quality was limited. Retailers were continuing to show items that have been on the market for several years and the public was continuing to buy them. The lasting appeal of these well-designed products speaks well for their quality. Since the turn of the year, there has been an influx of both new *and* good things, and the prospect for 1950 in many fields of design is promising.

Names and addresses of retailers who participated in the exhibition are listed on the inside back cover. Manufacturers or importers of the products illustrated are also listed; from them the reader may obtain the name of the nearest retailer.

◀ Karhula smoked crystal bowl
4½ inches high
imported by Finland Ceramics \$4



Ekenas handmade glass pitcher
9 inches high
imported by Brodegaard and Co. \$5.95

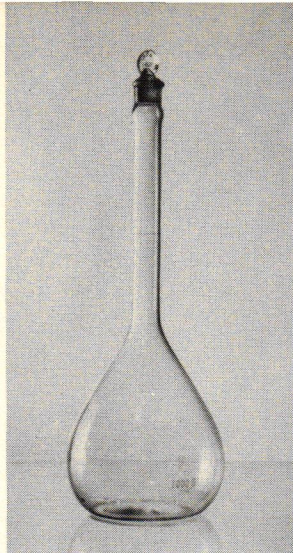


◀ Reijmyre Swedish crystal cocktail shaker
double lipped, ground glass stopper
9¾ inches high
imported by Enright le Carboulec \$5

Glass continues to be a material in which an abundance of pleasing — often elegant — forms are to be found. Especially distinctive is the imported glass of Karhula, Orrefors, Lobjmeyr and others. In our own country, Steuben, Libbey and Tiffin are a few of the many manufacturers which produce designs of merit.

The experimental attitude of our day is affecting the design of glass as it is other areas of design. Orrefors has assembled a travelling exhibition of remarkable pieces in which color and linear patterns are imbedded within molten forms. Artek glass, designed by Alvar Aalto, reflects this designer's interest in the undulating form — an interest which he has expressed in his buildings and molded wood furniture.

Well-shaped, thoroughly pleasing items of glassware can also be found in our ten-cent stores and restaurant supply houses, as well as in chemical supply firms where laboratory glass such as flasks and beakers at moderate prices are plentiful.



The glassware on these two pages is machine-made, well shaped, and inexpensive.

The large bowl on the lower right is a porcelain evaporating dish from a chemical supply house. It may be used over a flame or in the oven. Its size and elegant shape make it useful as a salad bowl or serving dish.



◀ volumetric flask with ground glass stopper
12¼ inches high, by Kimball Glass \$2.35

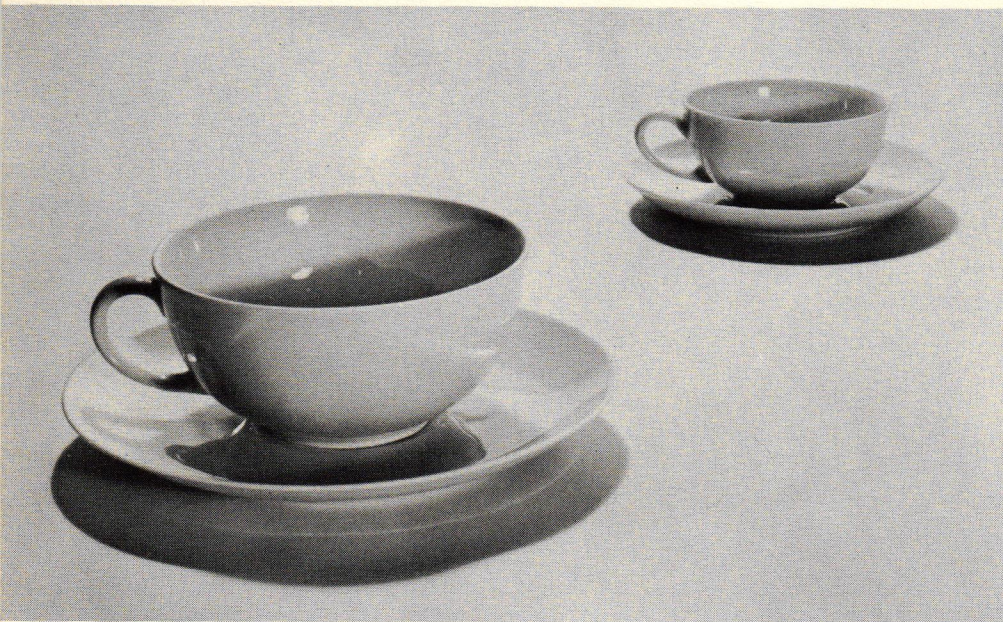


sherbet glasses by Anchor Hocking
75c a dozen



Coors porcelain chemical evaporating dish
diameter, 12 inches \$7.50

◀ martini set with 6 glasses
by Sterling Glass \$5.50 a set



In recent years, fine well-designed ceramic ware has become available in quantity.

The colors are subtler, the textures more rich and sensuous. Edith Heath stoneware, in dull and deep grey-greens, is an especially fine example. Other noteworthy ceramic ware is Russel Wright, Glidden Parker, Red Wing, and Winfield.

Two beautiful white porcelain dinnerwares have become available this past year: Eva Zeisel's Museum Shape for Castleton, and Arzberg from Germany. Because of the color and the type of curve, Castleton ware is warmer and richer. The Arzberg is cooler and more restrained, and has a simplicity of line and refinement of proportion which are very pleasing. Arzberg has the distinction of being the first moderate-priced porcelain ware to become available in recent years.

At this point we feel impelled to deplore the one-step-forward-two-steps-backward which have been taken by Castleton; this ware is also being manufactured with applied patterns designed by prominent artists, one of whom remarked that he felt that the familiar cliché "gilding the lily" was unusually apt in this case.

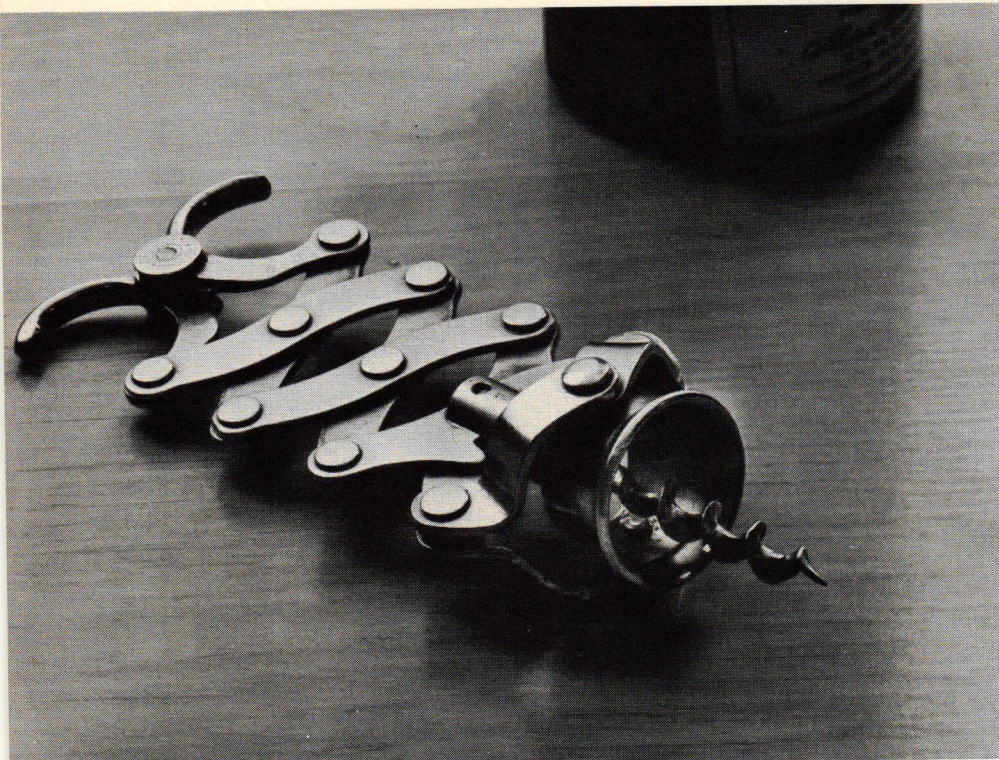
Another porcelain dinnerware of great beauty, first manufactured in 1765, has again become available in its original undecorated state: Wedgwood Queen's Ware.

▲
 Arzberg porcelain dinnerware
 imported by Court Associates
 covered casserole \$10.50
 jam pot \$4, honey pot \$2.25
 cup and saucer \$2.25
 demi-tasse set of 15 pieces:
 coffee pot, cream jug, sugar bowl,
 6 cups and saucers, \$17 a set
 ►



Castleton porcelain dinnerware
Museum Shape designed by Eva Zeisel
creamer \$6.50
salad plate \$4.25, butter plate \$2.75
cup and saucer \$5
demi-tasse cup and saucer \$4.50





Zigzag French trellis corkscrew
of stainless steel
imported by G. M. Thurnauer Co. \$1.50

Chinese bamboo basket
diameter, 7 1/2 inches
imported by Ignaz Strauss 50c



Kromex Kanister set of drawn aluminum
\$5.95 for set of 4

flexible translucent plastic containers
in white, yellow, coral, blue and green
by Tupper
ice tub \$1.98, shaker 49c
pitcher 79c

Revere egg poacher
stainless steel, copper clad bottom,
flame-proof plastic handle
rack and cups \$2
skillet \$5.25





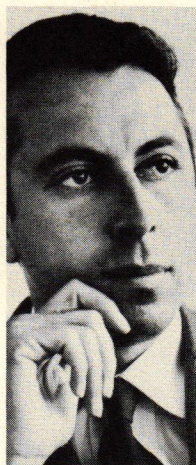
Kitchen utensils and appliances continue to maintain a high level of design. Forms remain simple and direct, making the objects appropriate to their use as well as a pleasure to see and touch.

Many materials are used — steel, aluminum, copper, plastic, wood, straw, glass — often in combination.

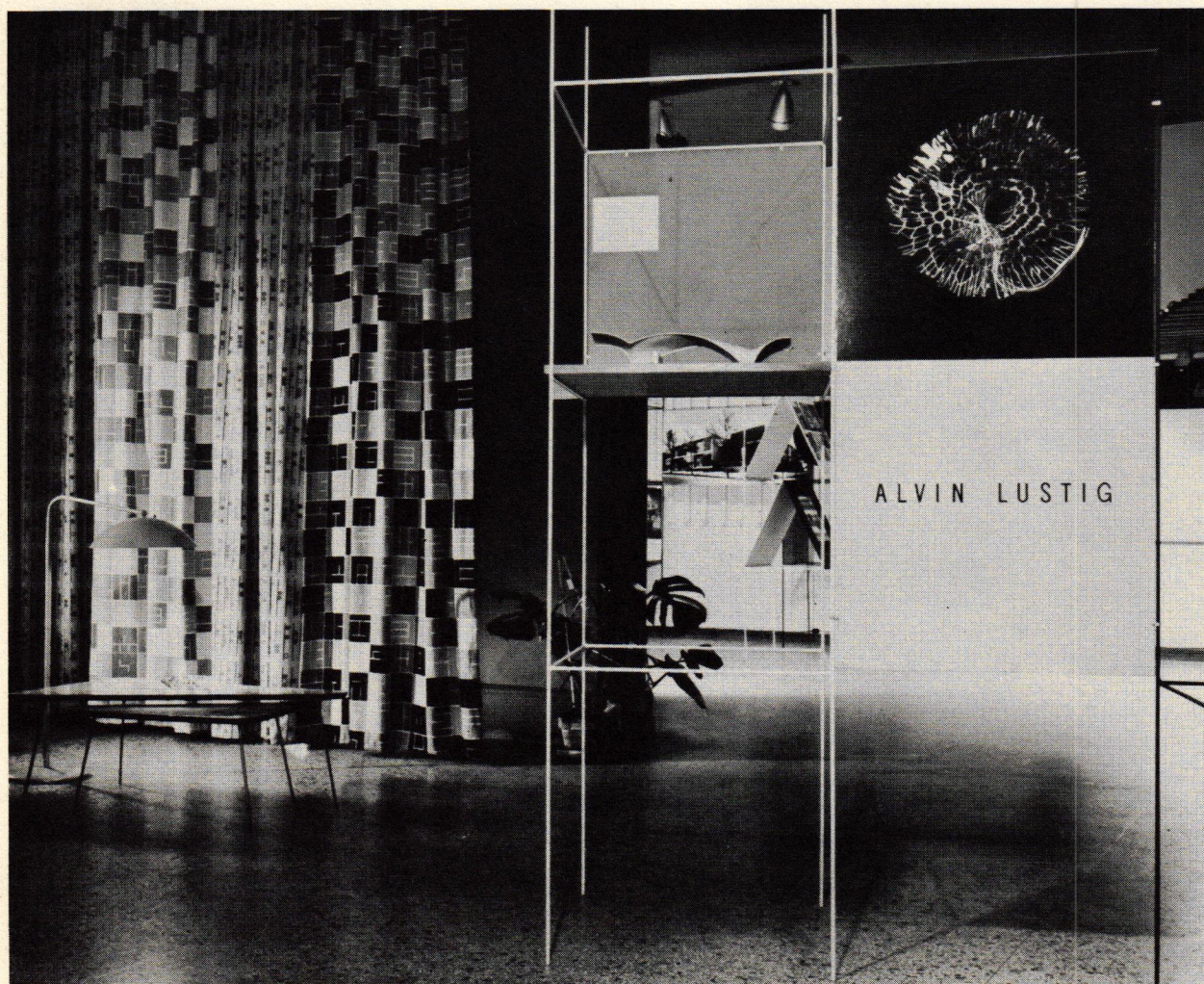
Major changes are in the realm of function. Objects are designed for more specific needs; for greater flexibility, by means of interchangeability of parts; and for smoother and quieter operation.



exhibition in the Everyday Art Gallery
showing two of a new series of fabric designs
being produced for the Stimulus Collection
by Schiffer Prints



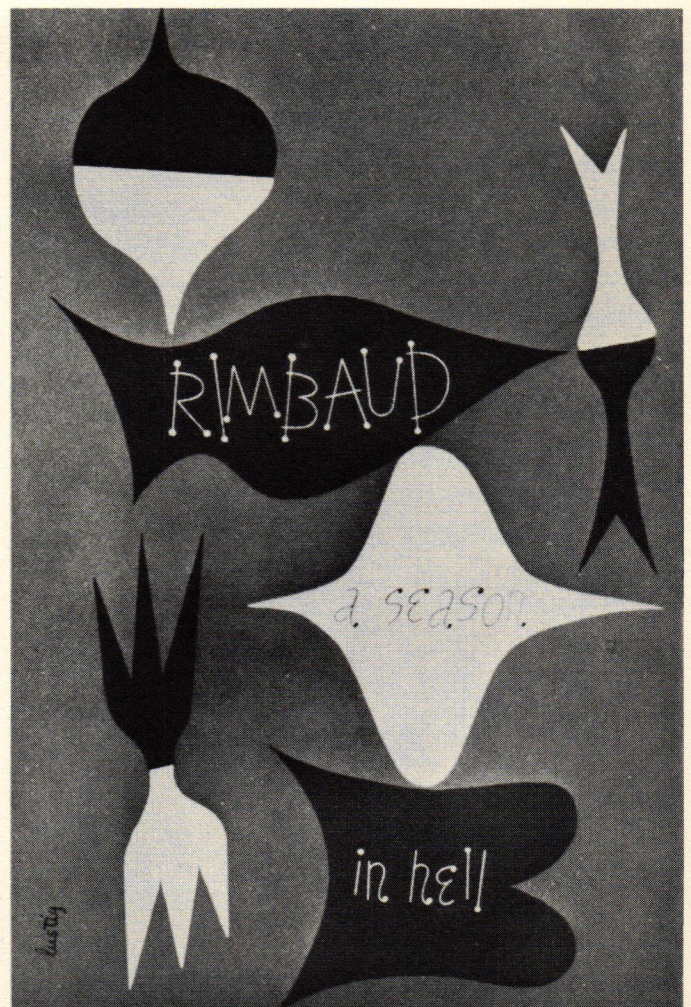
alvin lustig: his work



Alvin Lustig is, at 34, one of this country's outstanding designers. Inventive and versatile, his belief in the interrelatedness of all forms of the visual arts has been expressed by his work in many areas: the design of buildings, interiors, furniture, fabrics, and in industrial and graphic design. His greatest vitality now is in the field of graphic arts, particularly book jacket design. The jackets Lustig has created for the *New Classics* series of *New Directions* books in a sense characterize his creative attitude: the precise statement of function and symbolic content in the simplest terms. On the book jacket, the essence of the book is translated by means of type selection, color and significant form into an immediate visual impression.

Lustig's schooling was fragmentary but selective. Study with Frank Lloyd Wright and Jean Charlot followed a year's study at the Art Center School in Los Angeles. He rarely remained with any teacher over three months at a time, preferring to carry on his own program of intensive reading, research, analysis and experimentation. He has taught and lectured at Black Mountain College in North Carolina, the University of Southern California, the Art Center School and the University of California at Los Angeles. In 1944, he went to New York as visual design director of *Look* magazine, where he remained for two years. While there, he designed the home of the editor of *Look*, as well as his own offices. This led the way to increased architectural activity after his return to Los Angeles in 1946. Here, in association with Sam Reisbord, architect, he designed and built several apartment houses and shops; then, in 1948, he embarked on independent architectural activity with the planning of the Institute of Jewish Education which is now under construction in Los Angeles.

Alvin Lustig's approach to design is one which is becoming increasingly familiar. The former isolation of each design field with resultant specialization on the part of the artist, is being replaced by a concept based on underlying principles common to all areas. The resolution of the particular problem, then, is a matter of differences in materials, techniques, and special requirements of the problem—always related to human needs, both individual and social.





alvin lustig: his work

entrance to the exhibition

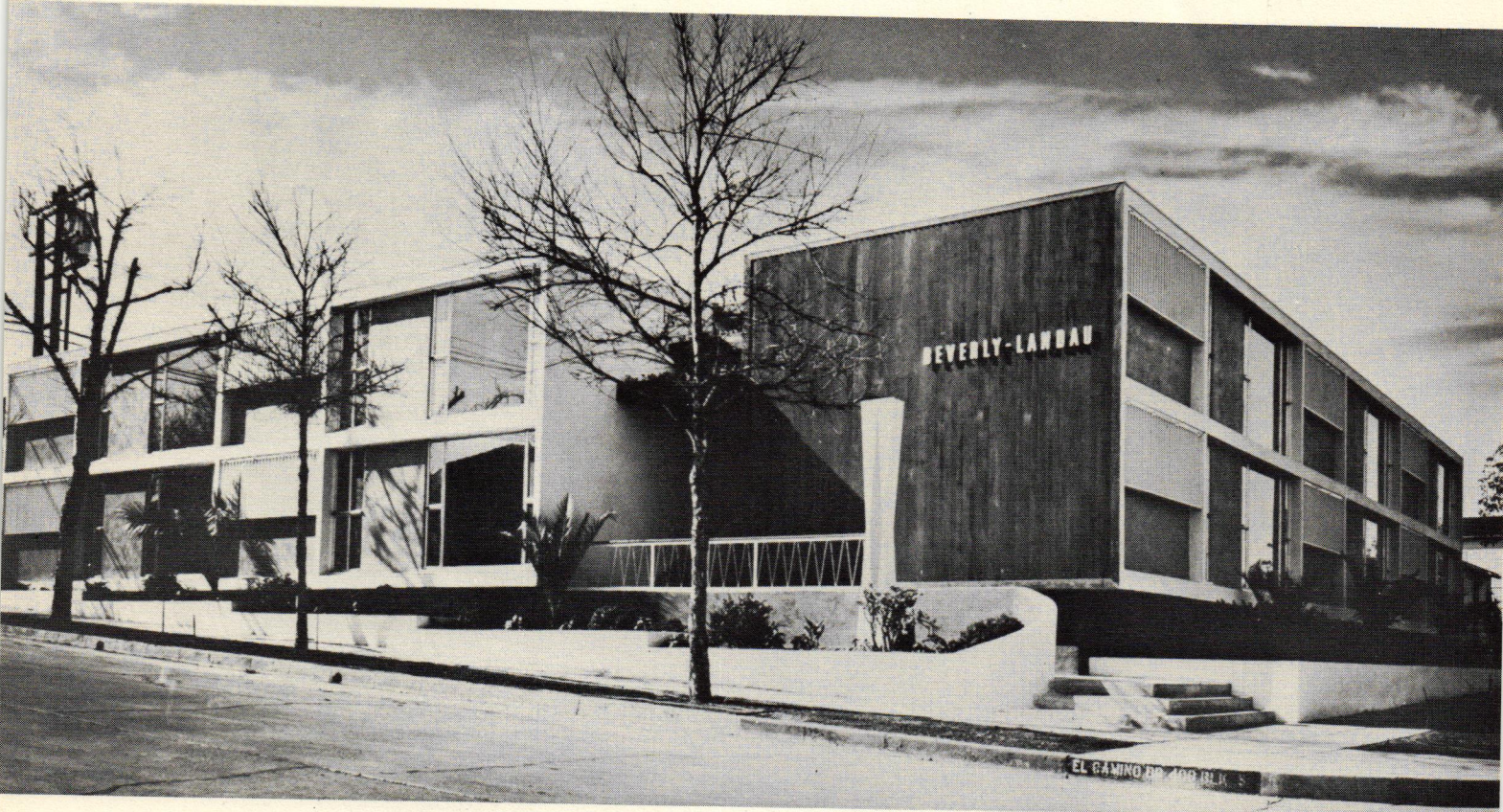
detail of Sheela's,
a women's shop in Beverly Hills

Richard Fish

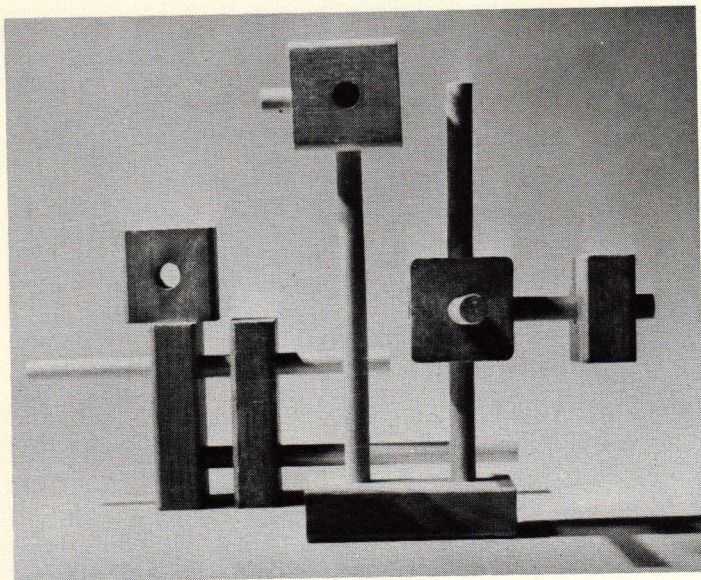


Beverly-Landau, a 16 unit apartment house
in Beverly Hills, designed in collaboration with
Sam Reisbord, architect

helicopter for the Roteron Co. of Los Angeles



PRODUCT REVIEW



BON HOP BLOCKS

designer: Richard L. Hopkins

manufacturer: Paul Bon Hop, Inc.
164 John Street
New York 7, New York

prices: \$2.95 and \$4.95

sizes: Junior Blocks: smallest block 1 x 1 x 2 inches, largest 1 x 2 x 4 inches. Shortest dowel 1/2 x 2 inches, largest 1/2 x 6 inches.
Senior Blocks: smallest sizes are the same, largest block 1 x 2 x 6 inches, largest dowel 1/2 x 8 inches.

material: waxed tumbled maple

features: Canvas duffle bag in which blocks are kept when not in use is durable, makes putting away the blocks a simple task.
2, 4, 6 and 8 inch proportions facilitate building. All edges are eased.
The round hole helps the child develop coordination and increases the flexibility of use.



NESTING TABLES

designer: Joseph Carreiro

manufacturer and distributor: Pine and Baker
28 Otis Street
Cambridge, Massachusetts

price: \$70 for nest of 3

sizes: Longest and shortest edges of the right angle triangles: 54 and 28 inches, 42 and 22 1/2 inches, 30 and 17 inches.
Heights: 16, 14 5/8 and 13 1/4 inches.

materials: Stainless steel legs, tops of natural birch, macassar ebony, zebra wood, or micarta in solid yellow, blue or red.

features: Light but sturdily constructed.
Many possibilities for arrangement of two or three tables together and a variety of uses separately.



SHRED-O-MAT

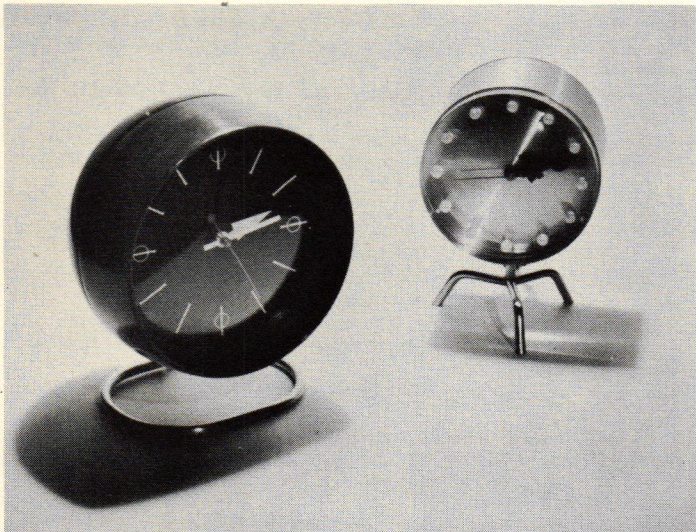
manufacturer: Rival Manufacturing Co.
2423 Truman Road
Kansas City, Missouri

price: \$5.98
all chrome, \$7.98

size: base, 6 x 5 inches.
9½ inches high.

materials: All stainless steel or all chrome
or red, white or yellow baked enamel
with chrome base and stainless steel hopper,
guard and discs.

features: 3 interchangeable stainless steel discs
for shredding, slicing or grating fruits,
vegetables, cheese, etc.
Saves time, easy to clean.



ELECTRIC CLOCKS

designer: George Nelson

manufacturer: Howard Miller Clock Co.
Zeeland, Michigan

distributor: Richards Morgenthau Co.
224 Fifth Avenue
New York 10, New York

materials: Shown are 2 of 9 basic Chronopak models
available in several versions.
left: walnut with satin chrome base,
black face, white numerals.
right: brass and lucite, white face, black hands.

prices: left, \$25
right, \$30

sizes: left: diameter of face, 5¼ inches
right: diameter of face, 4¼ inches

EVERYDAY ART in the magazines

A&A: ARTS & ARCHITECTURE, 3305 Wilshire Blvd., Los Angeles, Cal.
AF: ARCHITECTURAL FORUM, 350 Fifth Avenue, New York, N. Y.
AH: AMERICAN HOME, 444 Madison Avenue, New York, N. Y.
A&I: ART & INDUSTRY, 381 Fourth Avenue, New York, N. Y.
AN: ART NEWS, 136 East 57th Street, New York, N. Y.
AR: ARCHITECTURAL RECORD, 119 West 40th Street, New York, N. Y.
ARev: ARCHITECTURAL REVIEW, 913 Queen Anne's Gate, Westminster, S. W. 1, England
BH&G: BETTER HOMES & GARDENS, 1714 Locust Street, Des Moines, Ia.
CH: CRAFT HORIZONS, 435 Madison Avenue, New York, N. Y.
CR: CONSUMERS' RESEARCH, Washington, N. J.
CRep: CONSUMER REPORTS, 12 Union Square, New York, N. Y.
Des: DESIGN, 131 East State Street, Columbus, Ohio
HB: HOUSE BEAUTIFUL, 572 Madison Avenue, New York, N. Y.
H&G: HOUSE & GARDEN, 420 Lexington Avenue, New York, N. Y.
Int: INTERIORS, 11 East 44th Street, New York, N. Y.
Liv: LIVING, 122 East 42nd Street, New York, N. Y.
MA: MAGAZINE OF ART, 1262 New Hampshire Ave., NW, Washington, D. C.
MP: MODERN PLASTICS, 122 East 42nd Street, New York, N. Y.
PA: PROGRESSIVE ARCHITECTURE, 330 West 42nd Street, New York, N. Y.

HOUSES

Five Star Home Number 1910 by John Normile gives economy through flexibility and simplicity. *BH&G October*

Glass house in New Canaan designed by owner Philip C. Johnson provides living with nature. *AF November*

Architect Carl Louis Matson's house in Los Angeles includes workshop space and a sewing area with plans for future expansion. *PA November*

A house in Syosset, New York, designed by Hudson Jackson and John Hancock Callender on four different levels. *PA November*

Two houses in Palm Springs, California, made of materials that reflect the heat and equipped with wing walls to protect the terraces from winds. Designed by Clark and Frey. *PA December*

850 square foot West Coast house by Chiarelli and Kirk. *HB December*
Vacation house in Maine designed for protection against the violent contrasts in weather. Architects: The Architects Collaborative. *AR December*

Case Study House Number 20 in Santa Monica, California, by Richard Neutra. *ARev December*

Riverfront house in Connecticut by Hugh Stubbins, Jr., opens rooms to light and view. *AF December*

Small, ideal house for a narrow plot by James W. Voorhies. *AH January*

Environment controls design of house in Palm Springs by William F. Cody. *AR February*

Four houses by William A. Ryan in a Texas suburban development are designed for indoor-outdoor living in a warm climate. *AF February*
Simplicity, honest use of materials, and thoughtful arrangement of space cuts costs in the custom-built home of architect-owner Roland Terry. *HB March*

Livability is more important than individuality or a fancy facade, as demonstrated by a ready-built house in Kansas City by David B. Runnells. *HB March*

APARTMENT HOUSES

A studio apartment group in Palm Springs designed by Williams, Williams, and Williams. *AR November*

Two apartment houses, both in Chicago, designed by Mies Van der Rohe. One is of glass and brick in a concrete frame, the other is glass in a steel frame. *AF January*

An apartment house in Los Angeles with stacked gardens provides adequate outdoor living space for each apartment. Designed by Burton Schutt. *AF January*

Circular apartment building achieves new flexibility of living space. By I. M. Pei. *AF January*

EQUIPMENT

"Best Buy" gift selection. *CRep November*

Tests on 21 automatic toasters and 10 non-automatic toasters. *CRep November*

Article on oil burning space versus parlor heaters. *CR November*

Television receivers. *CR December*

New adjustable kitchen equipment provides more efficiency and pleasure. *H&G January*

With the quality of Melamine tableware proved, the future for this new plastic product is unlimited. *MP January*
Recommendations on automatically-fired warm-air heating units, and automatic washing machines. *CR January*

INTERIORS, FURNISHINGS, ACCESSORIES

How to make small rooms look larger by using one color scheme throughout and small-scale furniture. *Liv September-October*

New lamps based on the principle of reflected light which eliminates glare. Designed by Greta Magnusson Grossman. *A&A January*

Furniture designs from Europe, Asia, and America. *Des January*

Four rooms, four color schemes for each shows how the general appearance may be changed. *H&G March*

REMODELING

Very little construction work was involved in remodeling a barn into a residence in Cohasset, Massachusetts. Architect: Hugh Stubbins, Jr. *AR December*

A boathouse converted into an ideal summer home by Kahn and Jacobs. *AR October*

ARTICLES

How to build color schemes by Christine Holbrook. *BH&G October*
For Modern Living: an exhibition at the Detroit Institute of Art. *A&A November*

Pittsburgh Renascent: the biggest real estate and building project in the United States today. *AF November*

Canada Looks Forward: an article on the formation of the Canadian National Industrial Design Committee and its efforts to build interest in good industrial design. *A&I December*

Builders Project in the \$10,000-\$25,000 price field near Alexandria, Virginia. By Charles M. Goodman and Associates. *AF December*

The problem of acoustics in apartment buildings. *AF January*

A new money-saving technique for ceilings: smooth concrete without plaster. *AF January*

Good Living Is Not Public Living: an article on your garden and your home in relation to your neighbors. By Dr. Joseph E. Howland. *HB January*

The Shape of Things by Eliot Noyes. That useful object: the stool. *CRep January*

Space and People: a condensation from "Landscape for Living," by Garrett Eckbo. Outdoor space should be organized to fulfill definite functions in human life and activity, as well as being aesthetically satisfying. *AR January*

Sumptuous new china and gift shop for V. C. Morris in San Francisco is dominated by a spiral ramp. Designed by Frank Lloyd Wright. *AF February*

Tests on 14 AM and FM table radios. *CRep February*

The Shape of Things by Eliot Noyes. Contributions of plastics to good modern design. *CRep February*

Furniture Today. An article on the influence that manufacturers and retailers exert on the production of well designed modern furniture. *Des January*

A Period of Transition in Swedish Design. An article on the effect of social influences and mass production on Swedish art and industry. *A&I February*