



**EVERYDAY ART QUARTERLY**  
**A GUIDE TO WELL DESIGNED PRODUCTS**

**No. 16 / 25c**

**FALL 1950**

**WALKER ART CENTER • MINNEAPOLIS**

**on the cover**

The prototype of the glass tumbler has been in use for 1400 years. The ease with which it is fabricated, the functional shape, and the qualities of sparkle and transparency are satisfying to our needs.

**on page one**

The lounge chair, designed by Eero Saarinen in 1949 and manufactured by Knoll, adds to the functional solution a poetic quality. For such a large chair it is unusually light in appearance. The undulating thinness of the shape is possible only because of the adroit use of molded plastic. It is covered with foam rubber and cradled in a steel understructure that is both light-weight and strong.

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in the winter issue:  
USEFUL GIFTS 1950  
WHERE TO BUY

editorial director  
D. S. DEFENBACHER

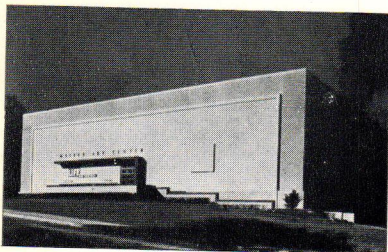
associate editors:  
WILLIAM M. FRIEDMAN  
CAROL KOTTKE  
MEG BIRCH TORBERT  
JOHN SZARKOWSKI (photography)

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1940 to 1950

## *the tradition in good design*

The form of the Saarinen chair shown above is the result of careful exploration of the basic considerations and disciplines inherent in the design of all products: use, material, technique of fabrication, visual quality.

The standards by which products of good design have been achieved—from earliest times to the present—are fundamentally the same. This is the second of two consecutive issues devoted to The Tradition in Good Design, based on two related exhibitions in the Everyday Art Gallery. The Tradition in Good Design to 1940 was previously covered; this issue covers the period from 1940 to 1950.

Special emphasis on the past decade is not arbitrary; in the last ten years there has appeared an abundance of products that are a synthesis of our vast technological advances and adhere to the principles of good design. A representative—not all-inclusive—selection of these products is presented on the following pages, together with some discussion of their material and fabrication, as well as some of their visual and functional characteristics.

**I** there are basic design considerations and disciplines which remain constant.

The use of an object determines its basic form.

The material and the technique of fabrication affect the form.

The visual quality of the form satisfies sensuous and psychological needs.

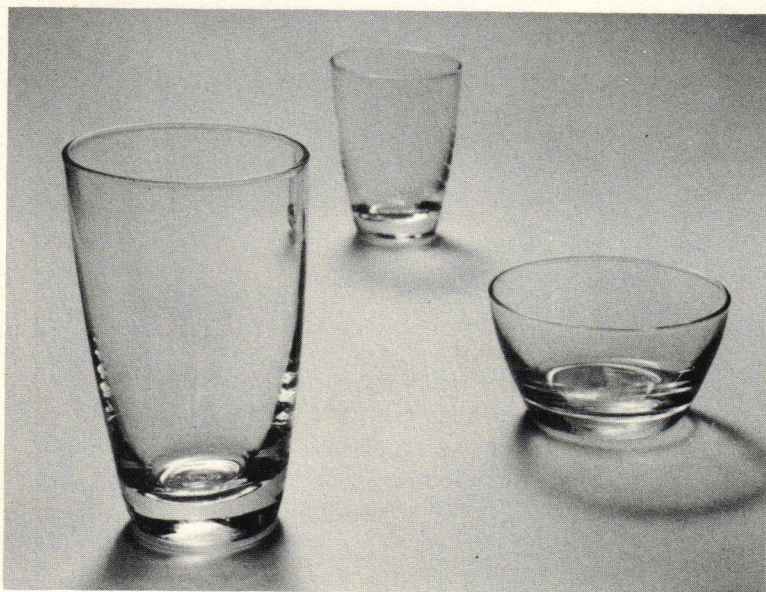


1

A teapot to pour tea, a glass to drink from, a towel to dry ones hands . . . elementary functional requirements determine the basic form of an object. The materials and tools and processes used influence the form—which should also please the eye, the sense of touch, the mind.

- 1 In the unadorned porcelain table ware, with a cool off-white glaze, the simple, refined forms are satisfying to look at and to handle.

*porcelain dinnerware  
manufactured by Arzberg  
imported by Court Associates*



2

- 2 The very inexpensive and satisfactory solution for table glassware is well balanced and easy to wash and dry, because of the relationship of the height to the diameter of the rim.

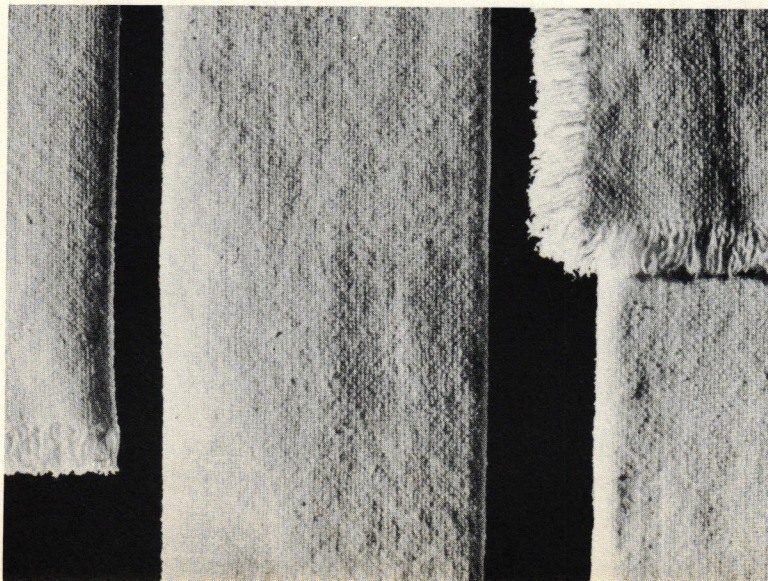
*glassware, "Classic"  
designed by Freda Diamond  
manufactured by Libbey*

- 3 This set of hand-loomed linen towels has a pleasant texture—a simple weave of domestically grown flax. A large bath towel is included in the set of four pieces.

*hand-loomed linen towels  
designed by Pauline and Don Robinson  
manufactured by Block House Linens*

- 4 The traditional eating utensil shapes, in a highly utilitarian metal, are well balanced and rounded for ease of handling.

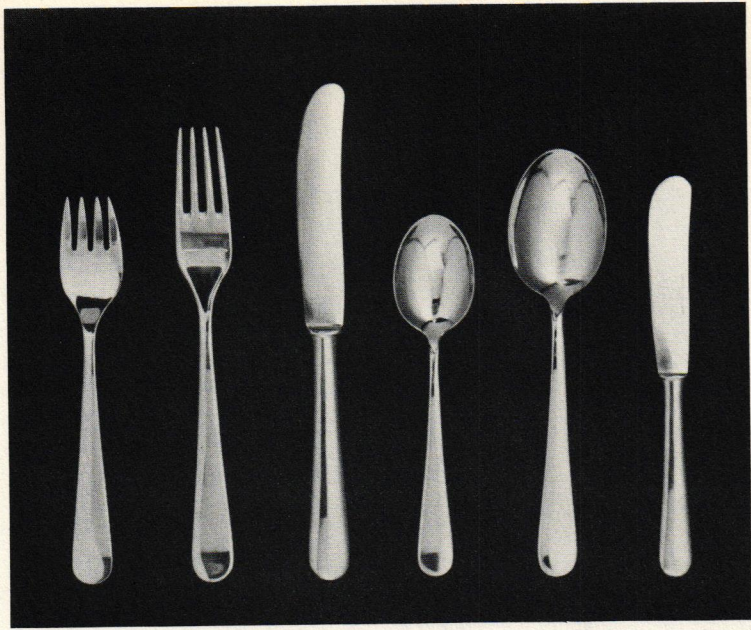
*stainless steel flatware, "Thora"  
designed by Folke Arstrom  
manufactured by Gense*



3

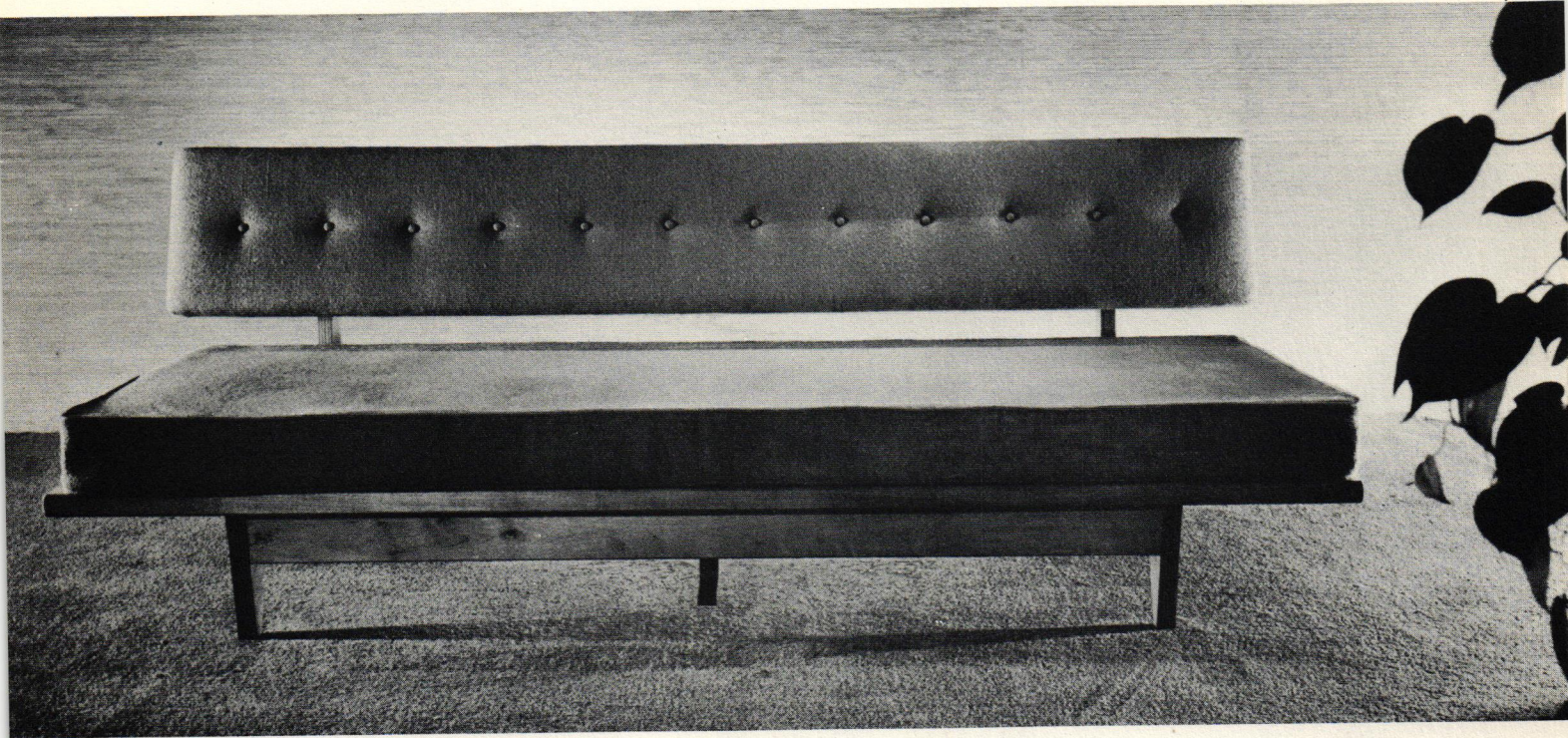
- 5 The dual purpose daybed has a foot pedal that tips the back to make a comfortable bed. The eleven-ply birch frame is sturdy and of simple construction; the mattress is made of foam rubber. It is available in a number of fabric covers, and a pandanus back.

*daybed  
designed by Richard Stein  
manufactured by Knoll*



4

5



3

**I** there are basic design considerations and disciplines which remain constant.



1

1 The Saarinen dining chair, like his lounge chair, gives a sense of luxury through the thin flowing form of the back. Again the form is possible because of the molded plastic frame and the plastic adhesive used to sheath it with foam rubber and fabric.

*dining chairs  
designed by Eero Saarinen  
manufactured by Knoll*

2 Of saddle leather and laminated birch, the Tapiovaara chair is light in weight. Sold knocked-down, it is easily assembled with the back in either of two comfortable angles.

*chair  
designed by Ilmari Tapiovaara  
manufactured by Thonet*

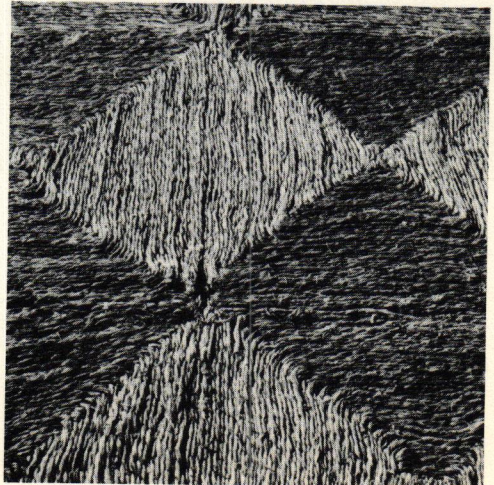
3 Both fibre and weave lend springiness to this very durable and practical floor covering.

*manila rug  
made in the Philippine Islands*

2



3



**2** *man has always solved the problem of design  
in terms of the foregoing basic considerations.*

Nevertheless—the needs, resources, and tastes unique to each culture  
tend to mark the objects created  
as belonging to their particular time and place.

Designed by a contemporary sculptor, the two  
members of the base are identical. When  
assembled the base forms a tripod which is  
self-stabilizing. The heavy glass top rests  
securely without connectors.

*table*

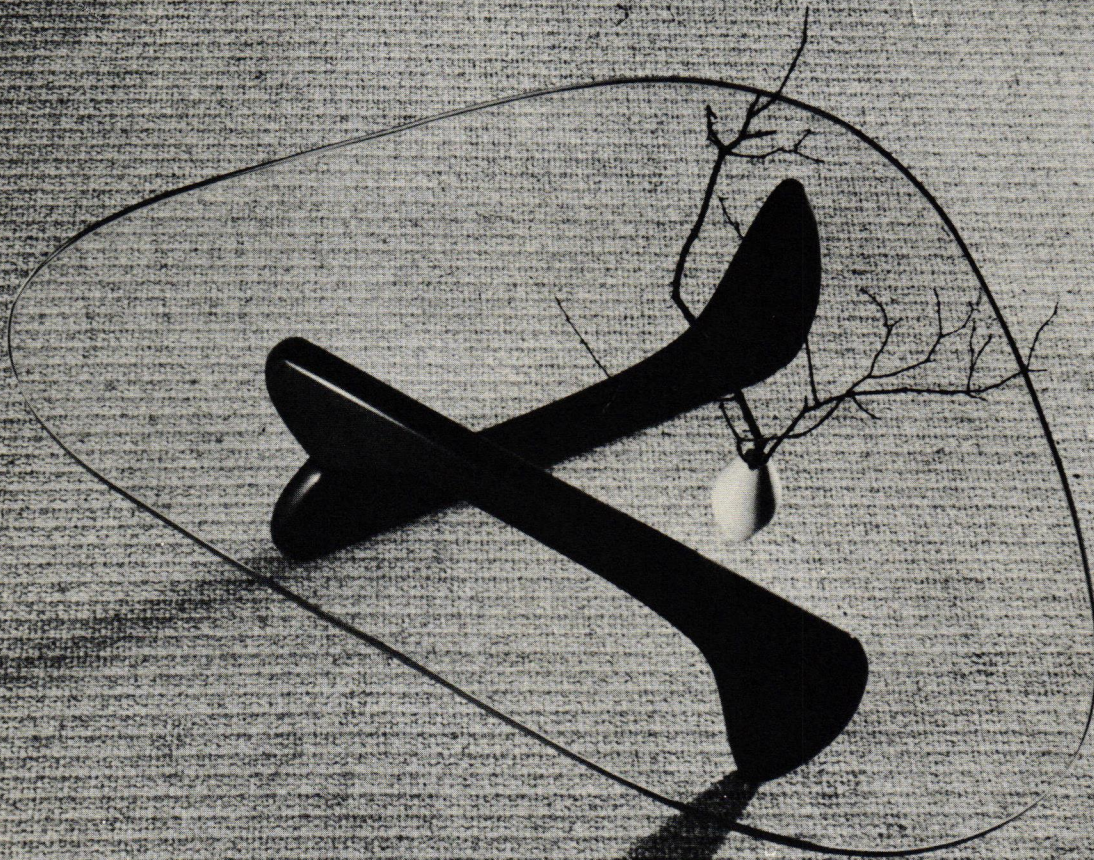
*designed by Isamu Noguchi*

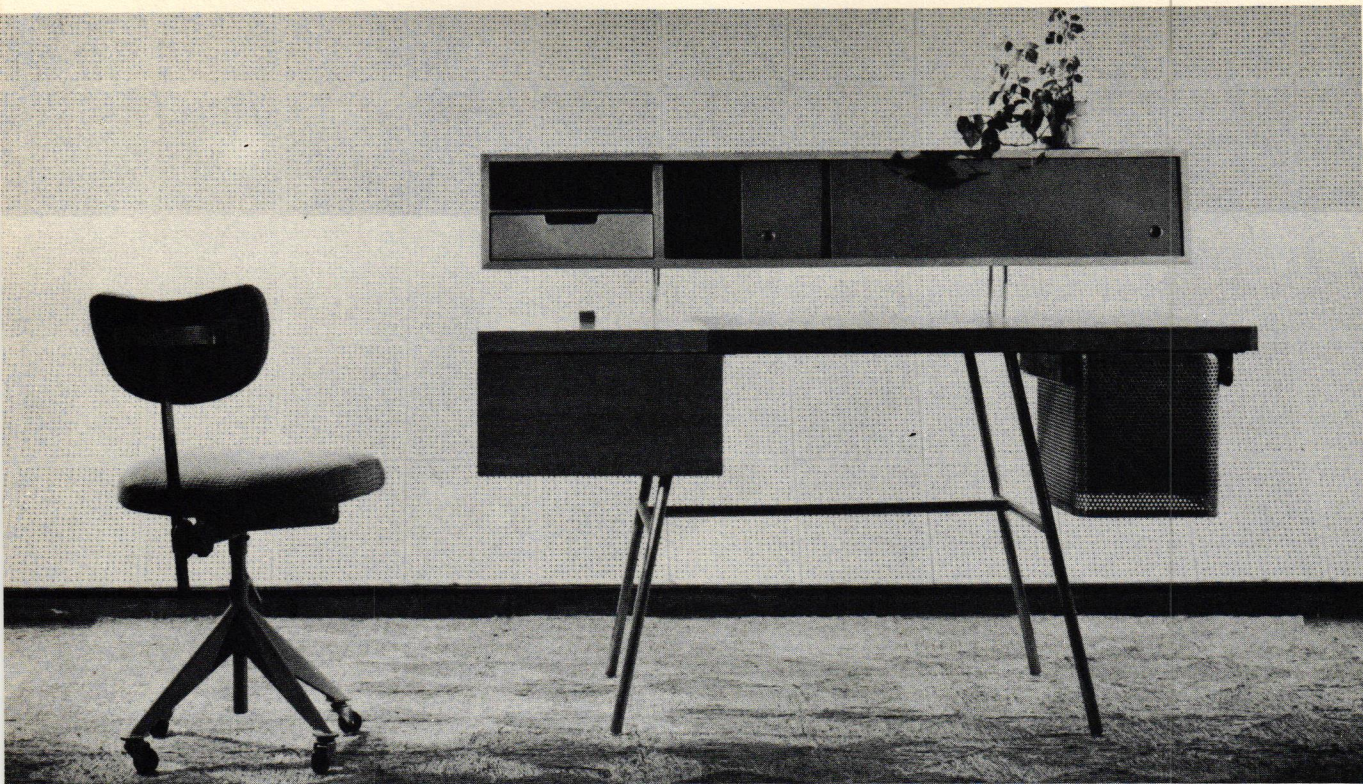
*manufactured by Herman Miller*

Of pure linen, the reversible rug is tightly  
woven in a subtle, striated pattern.

*rug, "Scandia"*

*manufactured by Klearflax*



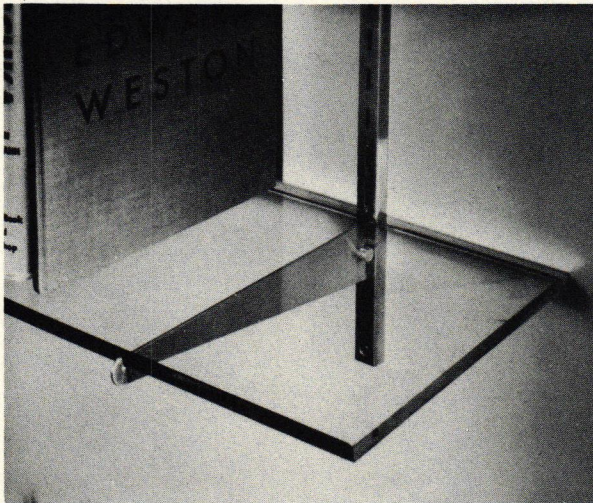


1  
2

1 The completely adjustable working chair is available in plywood, or upholstered with foam rubber and fabric or plastic.

*chair*  
designed by Odelberg-Olson  
manufactured by Knoll

3



2 Of his desk, the designer has stated, "The design arrived at stemmed from a dislike for drawer storage, a preference for visible storage above the desk top, the need for a built-in portable typewriter, and the use of a Pendaflex file—a unit so constructed that no drawer is required. The result is a piece of furniture which turned out to be somewhat unusual in appearance as a natural result of an organizing process."

*desk*  
designed by George Nelson  
manufactured by Herman Miller

4



3 The brackets and standards provide for hanging shelves that are adjustable in width, length, and distance apart.

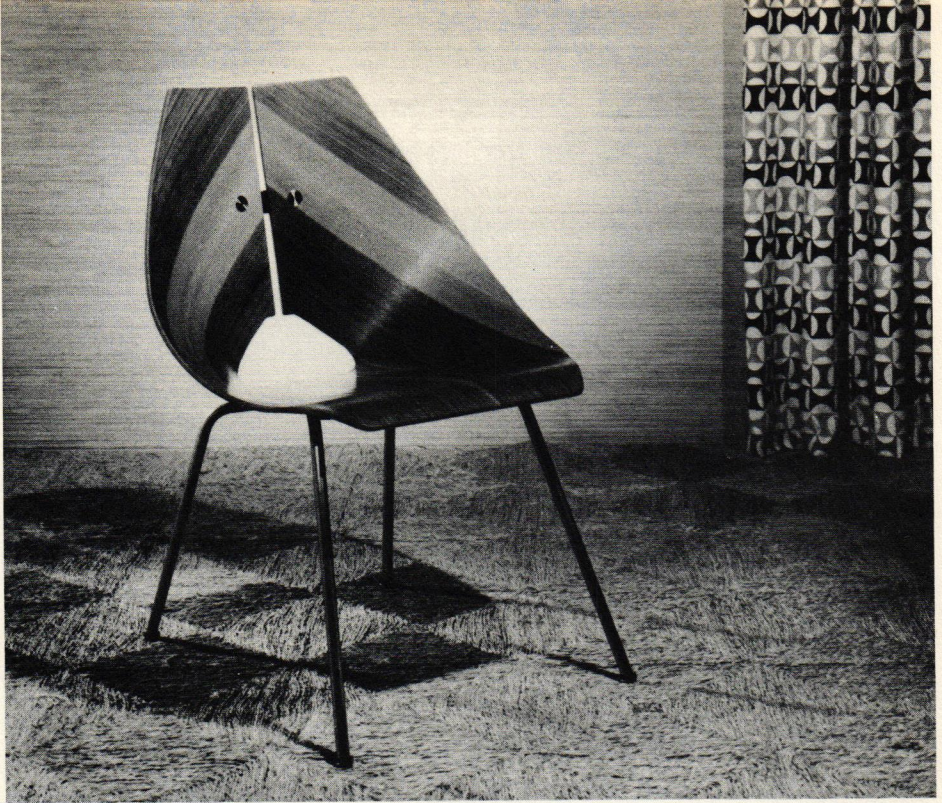
*brackets and standards*  
manufactured by Garden City

4 Flexibility and visual appeal are characteristic of contemporary lighting fixtures. This lamp may be adjusted for direct as well as reflected light; the slim rods with parabolical reflectors assume a variety of relationships.

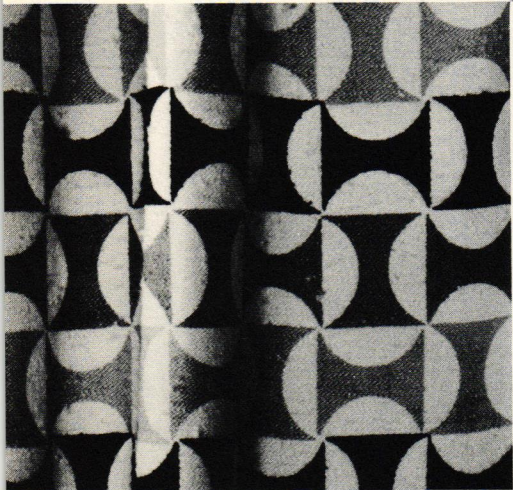
*table lamp*  
designed by George Nelson  
manufactured by General Lighting

5 The light Komai chair results from honest use of present day materials and fabrication methods.

*chair*  
designed by Ray Komai  
manufactured by JG Furniture



5



6 A single form creates visual variety through its many possible configurations; it is a pattern compatible with today's interiors.  
*printed fabric, "Fluctuation"*  
*designed by Juliette and Gyorgy Kepes*  
*manufactured by Laverne Originals*

7 Another chair reflective of today has an aluminum tubular frame and a heavy duck covering which is removable for cleaning. The Barwa tips back to provide complete relaxation.  
*Barwa chair*  
*designed by Bartolucci-Waldheim*  
*manufactured by Ralph Elliott*

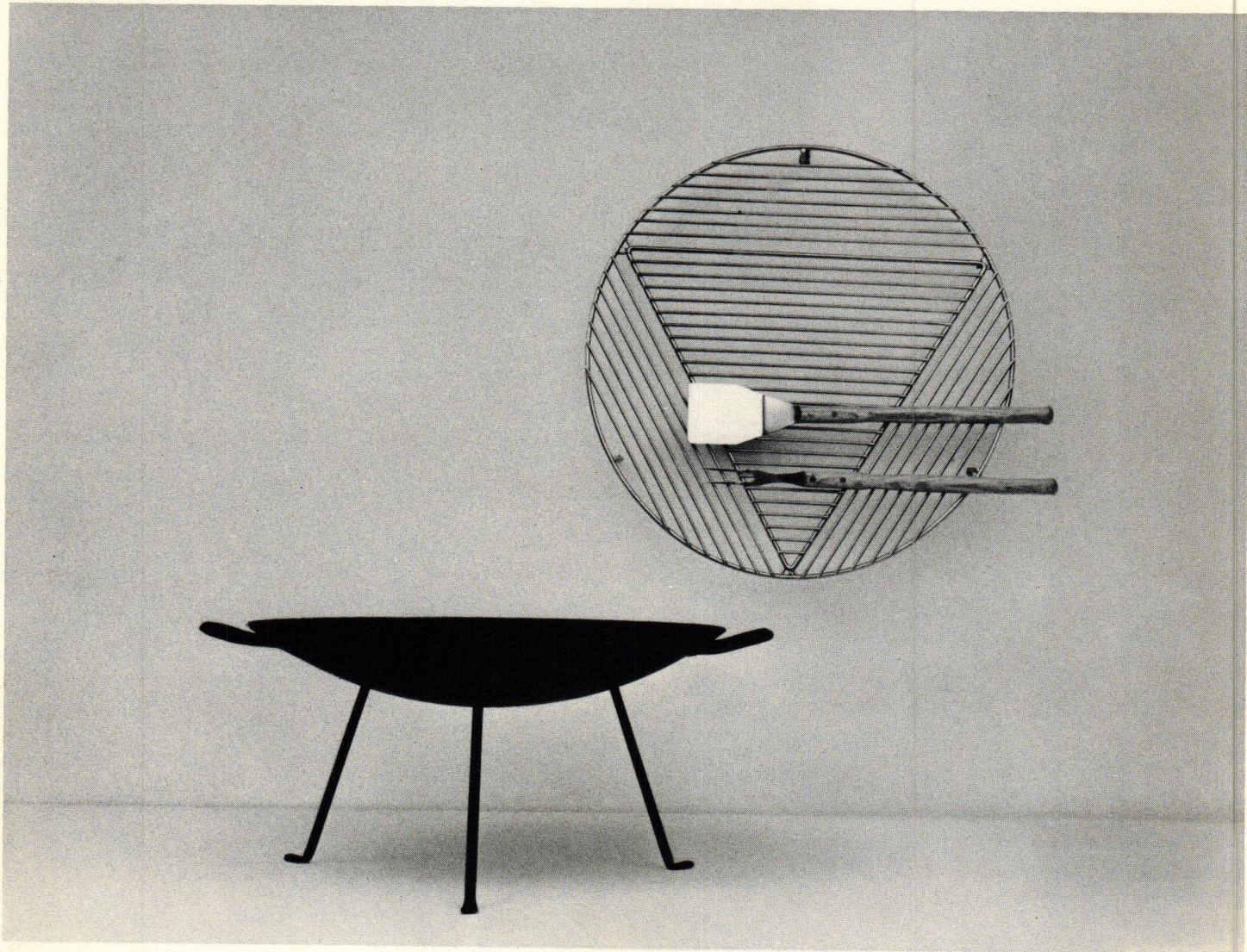
8 This fireplace is a contemporary version of the Franklin Stove. All of the surfaces radiate heat; it can be hung on the wall or stood on legs on the floor, and is available in several colors of baked-on enamel.  
*fireplace*  
*designed by Carl Koch*  
*manufactured by Acorn Houses*



**3** *in the design process, there is a continuing interplay between the past and the present.*

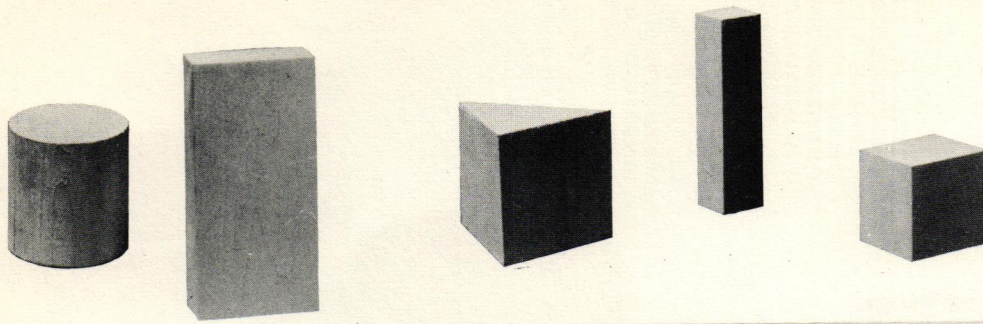
When their function and method of manufacture remain essentially the same, objects produced today are similar to those of the past.

When there arise new esthetic, economic, and other social attitudes toward function, material, or process of manufacture—then basically new designs may develop.



1

2



1 The brazier is one of mankind's oldest cooking and heating devices; the requirements have remained unchanged for centuries: just a shallow bowl for a charcoal fire, with a grill on top. Today's barbecue brazier is portable, made entirely of steel—the grill nickel plated and the base finished with mat black heat resistant paint. The result is a kind of classic beauty.

*barbecue brazier*  
*designed and manufactured by Hawk House*

2 The long handled fork and spatula also represent the logical solution to a particular need.

*barbecue set*  
*manufactured by Clyde Cutlery*

3 A new material suggests new possibilities for an old, old activity. Small permanent magnets provide infinite possibilities for making exciting constructions.

*Magnet Master Playtool*  
*designed by Arthur Carrara*  
*manufactured by Carradan*

4 The slat screen, also a very early development historically, has found innumerable uses in our lives today. This flexible screen is made of half-inch natural redwood slats.

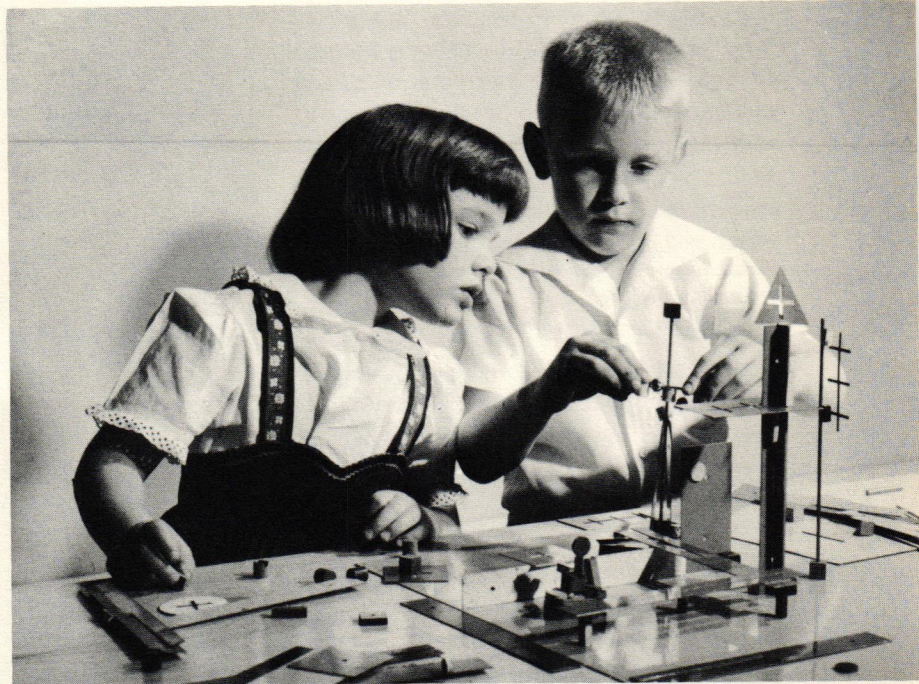
*slat screen*  
*manufactured by Tropicraft*

5 The sturdy bench of natural birch with ebonized legs reflects the need for a unit of varied uses. It serves as a low table or a base on which to rest luggage, a record player, a cabinet, a chest of drawers . . . with a foam rubber cushion, it provides seating.

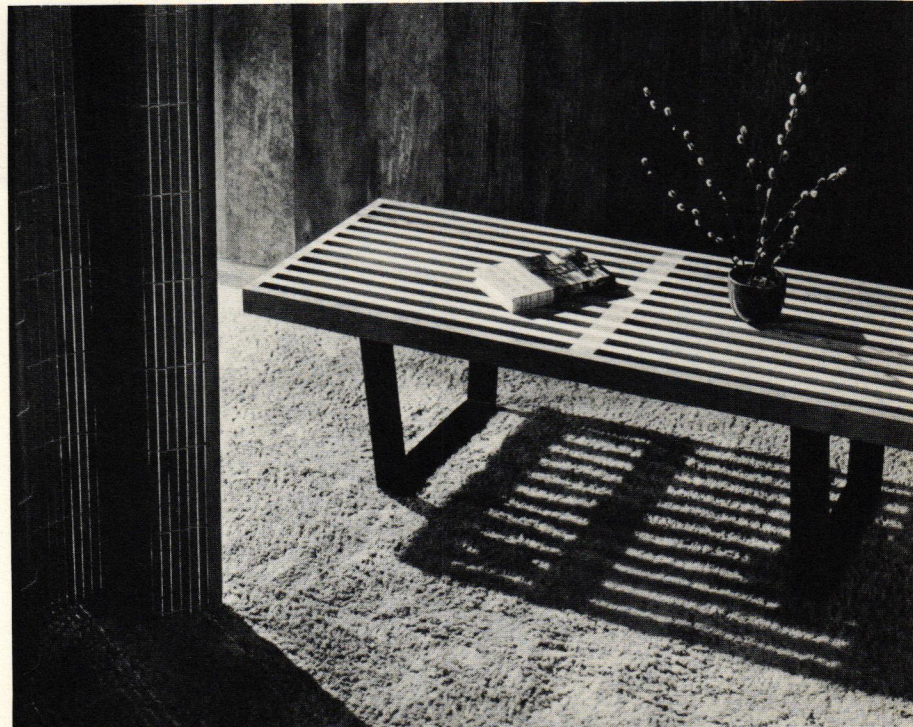
*bench*  
*designed by George Nelson*  
*manufactured by Herman Miller*

6 The washable cotton rug is available in many colors, is soft and rich in texture.

*rug, "Wunda Weave"*  
*manufactured by Belrug*



3



4

5

6

1 The basic shapes of table ware do not change: the purposes for which they are created remain the same. A cup may be of heavy pottery, of fragile porcelain—or, as here, of a hard smooth plastic. The cup handles are molded with the cup rather than being added; this handle, with its broad top, fits the hand unusually well. The plastic takes dishwasher-hot water, and is almost unbreakable.

*plastic dinnerware, "Lifetime"*  
*designed by Jon Hedu*  
*manufactured by Watertown*

2 The crucible is admirably designed for chemistry laboratory use. Beautiful of contour, it can be used as a domestic serving dish or oven ware.

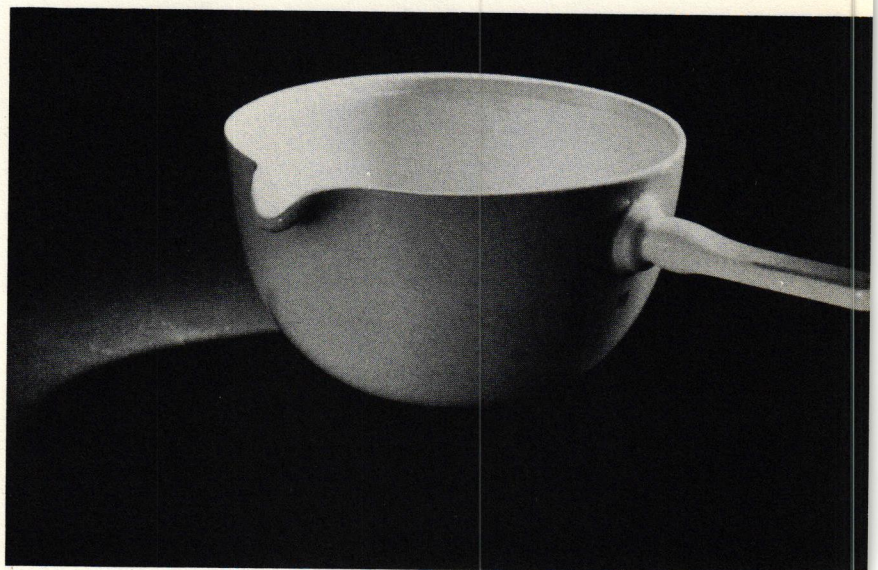
*crucible*  
*manufactured by Coors*

3 Chairs that rock back and forth have long existed. The simplicity of this rocker's frame, its lightness although upholstered, and the quality of the Baldwin-Machado fabric are characteristic of this decade.

*rocker*  
*designed by Ralph Rapson*  
*manufactured by Rapson*



1



2



3

**3** *in the design process,  
there is a continuing interplay between  
the past and the present.*

**4** *recognition of quality  
is the key problem of contemporary design.*

With few exceptions—  
greater refinement in function, form, and craftsmanship are necessary  
in order to achieve maturity in the design development  
of recent decades.

White cord around three-quarter inch chrome  
plated steel tubing comprises this dining chair.  
These chairs can be stacked, and the cord is  
washable.

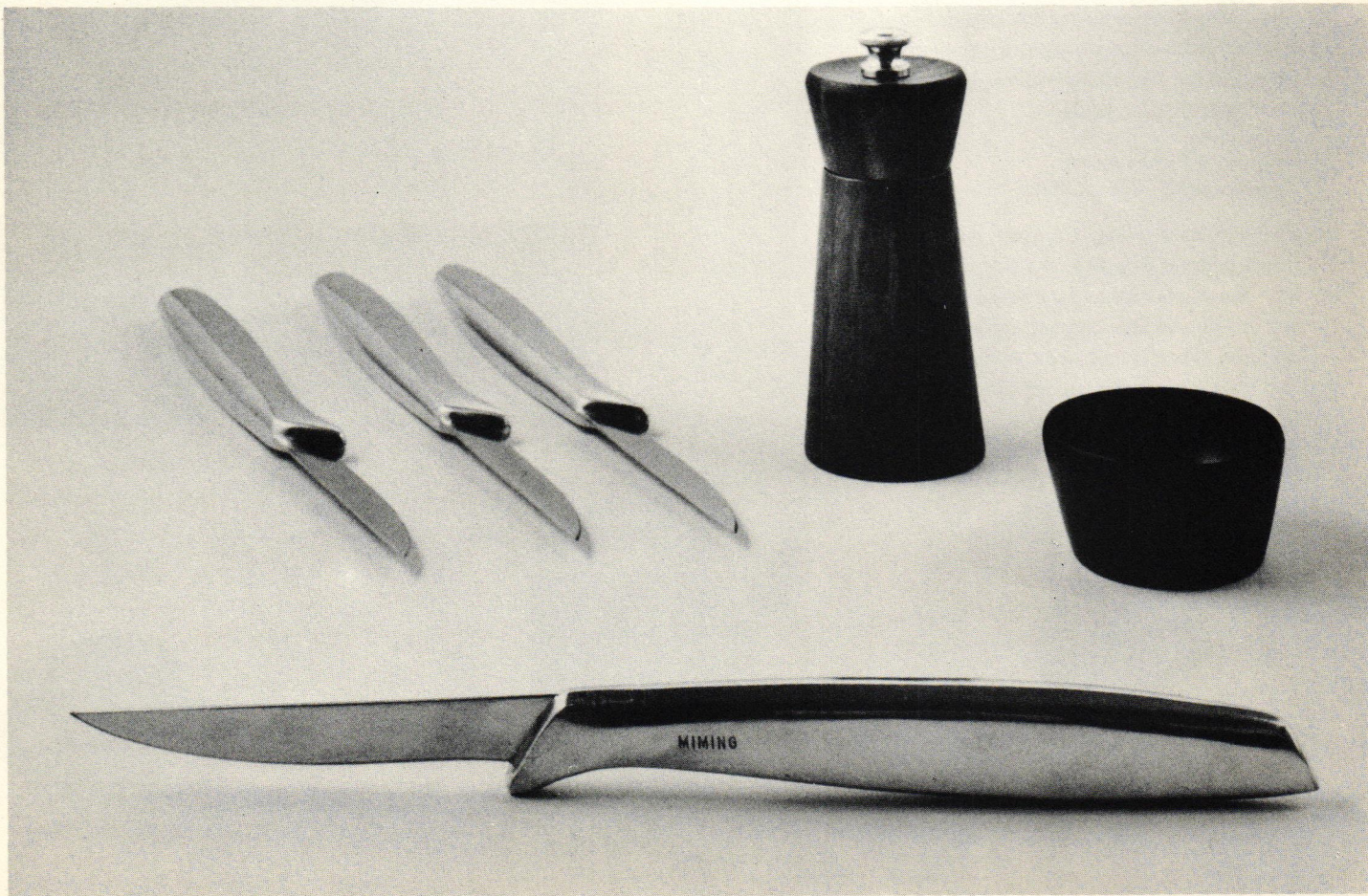
*chair*  
*designed by André Dupres*  
*manufactured by Knoll*

Function and refinement are combined to cre-  
ate the ebony peppermill and salt dish—an  
elegant staccato note when used with light  
china.

*peppermill and salt dish*  
*designed and made by John May*

Beautifully formed and finished, these steak  
knives show a fine homogeneity of blade and  
handle.

*steak knives*  
*manufactured by Gerber*



Form arrived at through a consideration of the use, the material, and the processes of fabrication has validity, and is the basis for the best of contemporary design. With study and subsequent refinement these solutions result in products that will endure beyond those based on superficial styling.

- 1 The rack provided for these kitchen tools is logical not only for easy accessibility, but also because the tools are a pleasure to see. Of stainless steel, they provide the essential cooking-tool shapes.

*kitchen tools and rack, "Flint"*  
*designed by M. J. Zimmer and James Chandler*  
*manufactured by Ekco*

- 2 The copper-clad bottom of the stainless steel skillet distributes heat evenly, the Bakelite pistol-grip handle fits the hand comfortably. All parts of the skillet are welded so there are no rivets to loosen.

*covered skillet*  
*manufactured by Revere*

- 3 The hanging cabinet in natural birch has sliding doors covered in pandanus, with saddle leather pulls. Inside are three adjustable wooden shelves; the inside finish is white enamel.

*hanging cabinet*  
*designed by Florence Knoll*  
*manufactured by Knoll*

- 4 The dining table combines lightness and strength, is easily folded for storage or shipping. Available also in other sizes, it solves beautifully the requirements of a table.

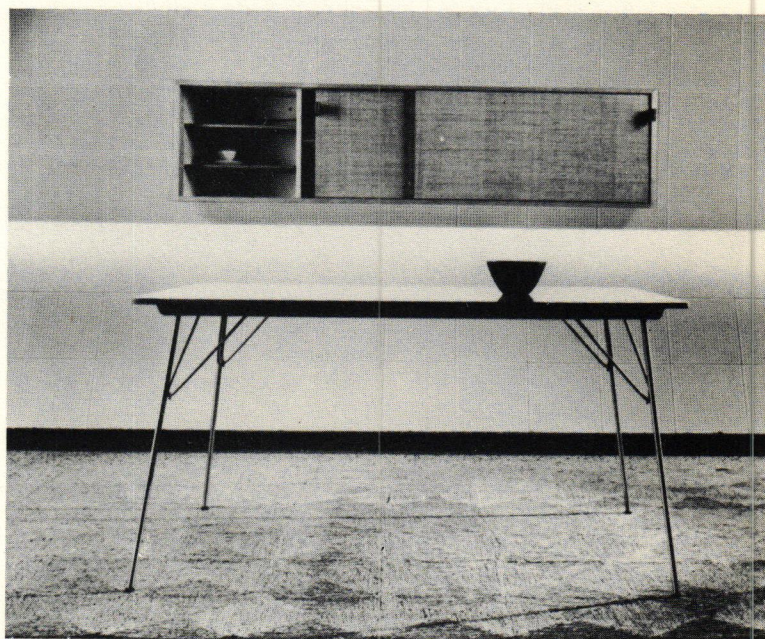
*dining table*  
*designed by Charles Eames*  
*manufactured by Herman Miller*

- 5 The handles are easy to grasp, the coffee pot pours without dripping, the lids are simple to lift—these and other functional requirements are fulfilled in the ceramic coffee service. In addition, there is enjoyment in the subtle color and texture of the glaze and the finely tapered edges.

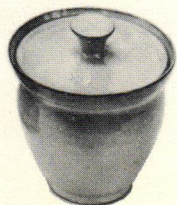
*ceramic coffee service*  
*designed and made by Edwin and Mary Scheier*



1  
2



3  
4



5

## *the tradition in good design*

The past decade accelerated our technological explorations and found us perfecting new materials and processes. The war led many designers into new fields to cope with purely technical problems in laboratory and factory. With their return to industrial design problems, there was an almost compulsive urge among designers to use this new knowledge for its own sake. That has always been a temptation. As the painter of the Renaissance was wont to exploit perspective, the furniture maker of a few decades ago to turn millions of spindles on power lathes—so the contemporary designer is tempted by the techniques of extruding, molding, welding, stamping—feeling that thereby he is expressing the spirit of our period.

Sometimes this constructivist approach results in a lack of warmth and gaiety and other human qualities. But even though at first the results might lack the finesse that comes with a mature concern for man's psychological needs, still there is something very healthy in this exuberant exploratory approach. Nevertheless, until there is some conscious effort—and some success—in creating designs which fulfill man's need for expressive forms, the designer's problems remain only partially solved.

We do not advocate a turning back to the crocheted runner, the beaded lamp, or the rose covered carpet that gave grandma's living room a cozy warmth. But the spirit of self-expression that went into her family living room was also a healthy thing. She created part of it herself and chose the rest of it—not because it was “correct” but because she was comfortable with it.

The Eames chair has become almost a symbol of contemporary design. It uses fully the technology available to our period for very human and social ends. It is comfortable. It has character, and form, and a kind of grace that compares favorably with the best in furniture design of the past. It is conceived in terms of mass production. It is light in weight, and is easy to pack and ship. In short—it is designed to be made on a 20th century assembly line and used in 20th century interiors, by people living at a 20th century pace—a pace which demands that furniture and household accessories take their place as background for individual and community activity.

Every month it becomes more possible to choose a product that is not only well-designed but is also something through which we can express our own particular personal taste. Some of us want the cool refined chasteness of Mies Van der Rohe. Some of us want the light, airy, floating beauty of Eames; some of us prefer the sensuous, poetic quality of Saarinen. For some, the solidity and warmth of Wormley seem right. Whatever our preferences, there is an increasing possibility of fulfilling them.

*Modern* is not a style. It is a rational effort to solve everyday living problems. Each solution must be judged by itself. For it is through an honest, thoughtful appraisal on our part that the designer will be encouraged to seek new directions and, above all, refine existing ones. ●



# PRODUCT REVIEW



## LAMP

**designer:** Ralph Rapson

**manufacturer:** Rapson, Inc.  
282 Dartmouth Street  
Boston 16, Massachusetts

**price:** \$42.00

**size:** base 22½", combined shades 14"

**materials:** Brushed brass

**features:** Swivel joint, adjustable head.



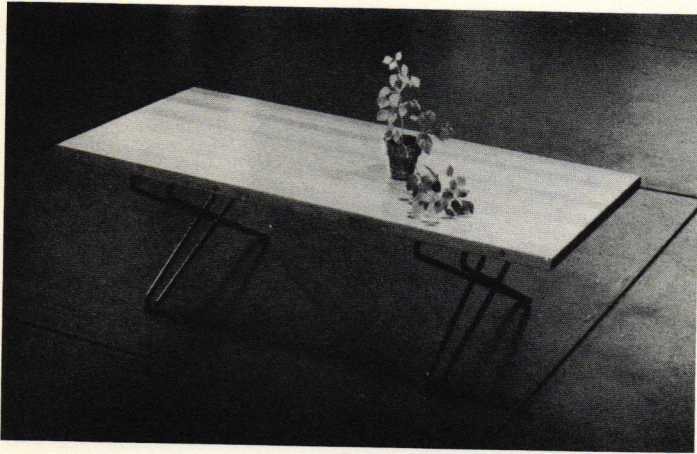
## LAMP

**designer:** Kurt Versen

**manufacturer:** Kurt Versen Lamps, Inc.  
Englewood, New Jersey

**price:** \$12.00

**materials:** Baked enamel  
colors: coral red, desert gold,  
dusk grey, sage green,  
blueprint blue, terra cotta



## COFFEE TABLE

**designer:** Henry Robert Kann

**manufacturer:** Henry Robert Kann  
59 East 75th Street  
New York 21, New York

**price:** \$98.50

**size:** 24" wide, 48" long, 14½" high

**materials:** Top: selected hard maple, laminated construction, 1¼" thick.  
Legs: ½" diameter steel rod, welded construction.  
Clear lacquer, bar-top finish;  
black baked enamel legs.

**features:** Physical solidity, mar resistance, visual lightness.



## CHAIR

**designer:** Alvin Lustig

**manufacturer:** Paramount Furniture Manufacturing Co.  
8162 Melrose Avenue  
Los Angeles 46, California

**price:** \$150.00 in muslin

**materials:** Seat and back of moulded plywood covered with foam rubber and upholstered in leather or fabric. Legs are solid steel rod in black or white lacquer and brass or chrome plated.

**features:** Designed as a reading and conversation chair, it provides maximum support for the head and allows for a variety of sitting positions.

## 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.  
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.  
MA: MAGAZINE OF ART, 1262 New Hampshire Ave., NW, Washington, D. C.  
ML: MADEMOISELLE'S LIVING, 122 East 42nd Street, New York, N. Y.  
MP: MODERN PLASTICS, 122 East 42nd Street, New York, N. Y.  
PA: PROGRESSIVE ARCHITECTURE, 330 West 42nd Street, New York, N. Y.

### houses

Collaborative planning integrates medium-priced, tailor-made houses in co-op subdivision in Massachusetts, and demonstrates new ideas in design. The Architects Collaborative. *AF June*

House designed by William A. Amenta shuns costly ornamentation and uses materials for their own beauty. *BH&G July*

Unusual Y-plan house separates living functions into divergent wings. Architect: Huson Jackson. *AF July*

An exhibition house at the Museum of Modern Art designed by Gregory Ain. *A&A July*

Case Study House designed and built for Arts and Architecture. Architects: Charles Eames and Eero Saarinen. *A&A July*

An economically planned house in Palm Springs with two rooms and two pools. By Clark and Frey. *H&G August*

A shipshape house by Paul Thiry built for a water loving family on Lake Washington. *H&G August*

Casual U-shape house enclosing a patio with minimum waste space. J. William Dobbratz. *H&G August*

Lake Tahoe house is planned for sun, snow, and wind. Designed by Joseph Esherick. *H&G August*

Compact ranch house in North Carolina keeps walking to a minimum. Designed by Henry Irven Gaines. *BH&G August*

A house near Minneapolis, by Karl E. Humphrey, Jr., is planned for comfort and outdoor fun. *BH&G August*

Architect Harold Bissner uses open planning and few partitions to make his own small house seem larger. *BH&G August*

Guest house in New York is designed around a light-filled, glass-faced water well. Architect: Philip C. Johnson. *AF August*

Desert house, designed by Clark and Frey, has pools inside and out. *AF August*

James W. Fitzgibbon designs a hillside house in Tennessee framed on Quonset ribs. *AF August*

One material, inside and out, makes for unity of design in a house by Willard Hall Francis. *BH&G September*

A home containing only 500 square feet of floor space is complete to the last detail. Designed by Robert Button. *BH&G September*

Ranch house in New York State is informal and easy to maintain. Designed by Harvey Stevenson. *H&G September*

Standard industrial products are assembled to make an airy, spacious house. Architect: Charles Eames. *AF September*

Further discussion of the house designed and built for Arts and Architecture by Charles Eames and Eero Saarinen. *AF September*

A modern house constructed with traditional Pennsylvania artistry. Designed by Louis I. Kahn. *AF September*

### apartment houses

The confines of the site, and financial requirements result in innovations in an apartment building in San Francisco. Architect: John G. Kelly. *AR June*

An apartment building in Miami has large awning-type windows which permit cross ventilation and protection from sudden downpours. Robert Law Weed and Associates. *AR June*

El-Kay apartment building in Los Angeles is an attempt to give the rented building the qualities of the individual home. By Richard J. Neutra. *AR September*

### remodeling

A California bungalow is converted into a contemporary house by Alyne Whalen. *H&G September*

Remodeled dairy becomes a colorful suburban house. Architects: Robert R. Rahman and John H. Langlois; consulting architect: J. L. Sert. *AF July*

### interiors, furnishings, accessories

Knock-down furniture that is easy on the eyes and purse, and also easy to assemble. *AH July*

The Contemporary Domestic Interior: a varied group of attempts to solve some contemporary problems in interior design. Introduction by George Nelson. Examples: Frank Lloyd Wright, Luigi Figini, Le Corbusier, Walter Bogner, Twitchell and Rudolph, Serge Chermayeff.

William Lescaze, Edward D. Stone Associates, Nims Inc., George Nelson, Architects Associated, Richard Neutra, Alexander Girard, Paul Laszlo, Oscar Stonorov. *Int July*

Decorator George Wiseman uses an all-green color scheme, in several shades, to give continuity and pleasing variety to a California home. *BH&G August*

Unfinished furniture saves money. *BH&G September*

A portfolio of kitchens. *Liv September*

### foreign

Two houses at Chichester. Architects: Powell and Moya. *ARev June*

Flats at Rio de Janeiro. Architect: Lucio Costa. *ARev August*

Flats in Copenhagen are staggered in such a way that every apartment has an open view. Designed by Arne Jacobsen. *ARev August*

### equipment

Tests on fourteen 12-inch TV sets. *CRep July*

Tests on washing machines. *CRep July*

Craftsmanship in kitchen ware. *A&I August*

Tests on clothes dryers. *CR August*

Sixteen 1950 refrigerators. *CR September*

### miscellaneous

Vertical fabric blinds. *BH&G July*

Contemporary glass from the exhibition arranged by the Metropolitan Museum of Art. *Liv September*

The sources from which Philip Johnson derived the ideas for his glass house at New Canaan, Connecticut. *ARev September*

### articles

An article on the effect of new machines on textile design, by Ernest W. Goodale. *A&I July*

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