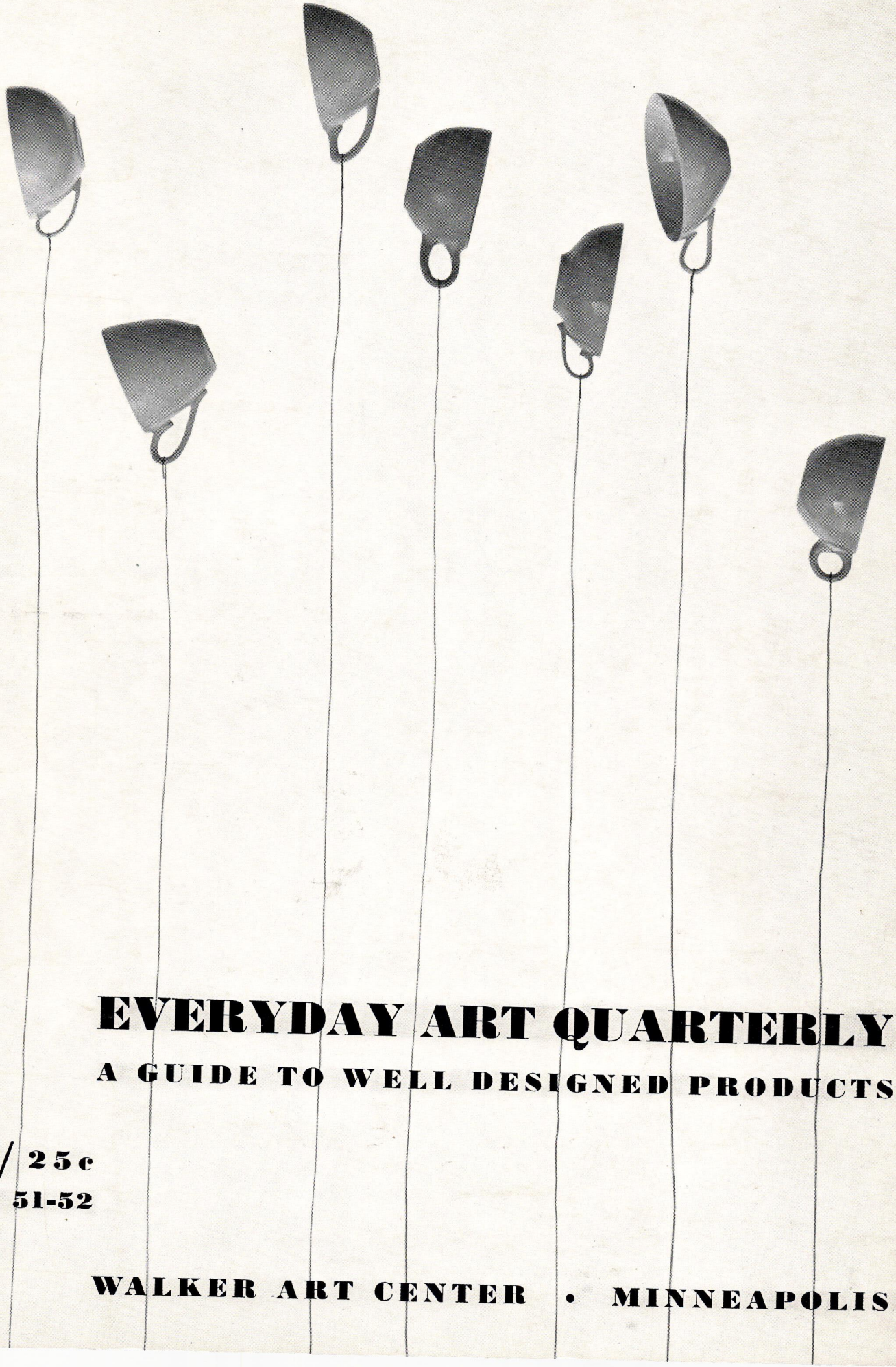


EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

No. 21 / 25c
WINTER 51-52

WALKER ART CENTER • MINNEAPOLIS

left to right on the cover

china cup, celadon
designed by Herman Gretsch
imported by Fraser's

semi-vitreous cup, Blue Fire
imported by Rorstrand

semi-vitreous cup, Fire White
manufactured by Knowles

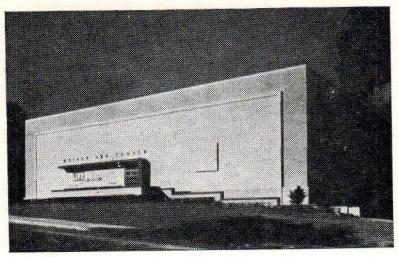
stoneware cup
designed by Edith Heath
manufactured by Gustin

china cup, Encanto
designed by Mary K. Grant
manufactured by Gladding, McBean

china cup, Museum White
designed by Eva Zeisel
manufactured by Castleton

china cup
designed by Russel Wright
manufactured by Iroquois

William M. Friedman,
Associate Director of the Walker Art Center,
and Editorial Director of
EVERYDAY ART QUARTERLY
has recently resigned from the staff.
Mr. Friedman has been on the Art Center staff
since 1944, and has done much
to increase public interest in everyday art,
as well as contemporary painting and sculpture.
We regret his leaving, and wish him bon voyage
on his forthcoming European trip.



THE WALKER ART CENTER *is a progressive museum of the arts. Board of Directors: Edgar V. Nash (president), Eleanor Harris (vice-president), H. Harvard Arnason (secretary/treasurer/museum director), E. Hjalmar Bjornson, Winston A. Close, Louise W. Defenbacher, Alice Tenney Mitchell, Eleanor Moen, Fred V. Nash, Justin V. Smith, Rolf Ueland, Malcolm M. Willey; Ex-officio: Hon. Eric G. Hoyer, George M. Jensen, Archie D. Walker.*

EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

CONTENTS FOR WINTER 51-52

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in Minneapolis in December, 1951.

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CONTEMPORARY DOMESTIC ARCHITECTURE
IN MINNESOTA

editor:
MEG TORBERT

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CLARK DEAN (photography)
RUTH HUENDORF (design)
CLARE CARRUTHERS

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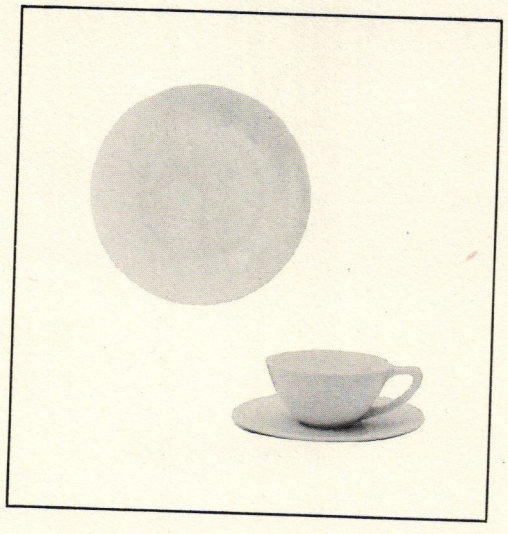
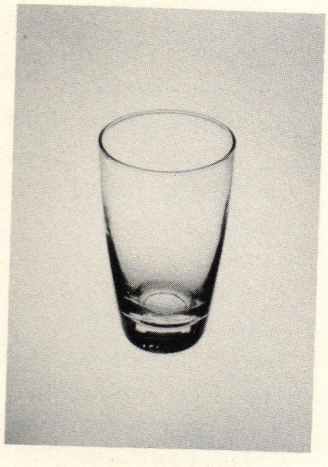
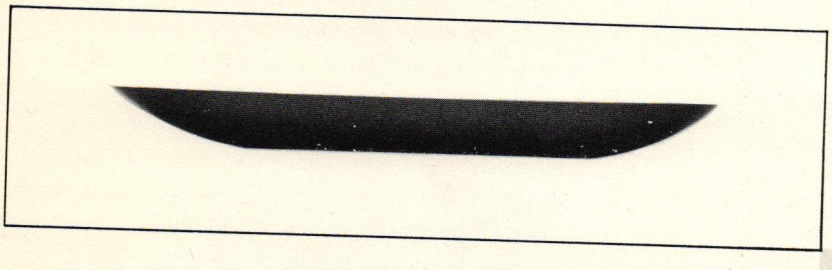
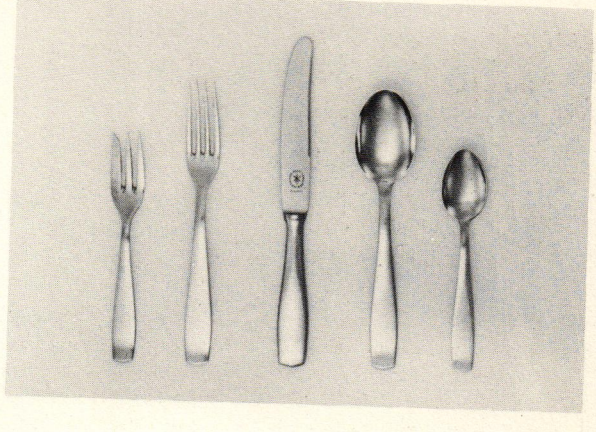
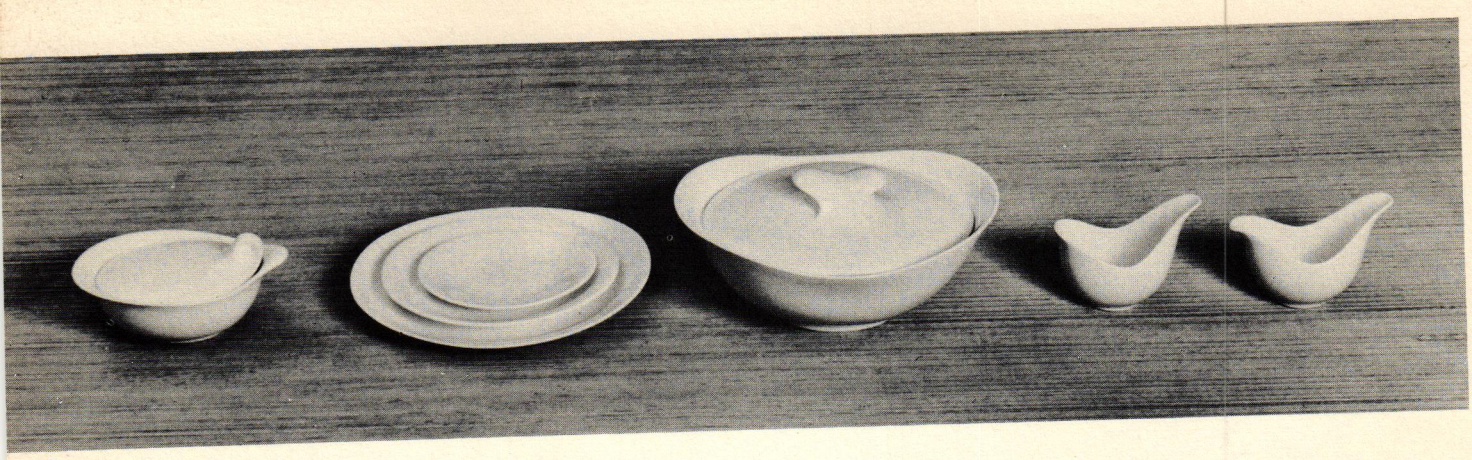




Selecting well designed objects from vast department store spaces piled high with holiday stock—seeking meritorious products of industry among innumerable streamlined gadgets and strange useless contraptions has become an annual event at the Walker Art Center. The Useful Gifts exhibition is one we look forward to assembling and presenting in Everyday Art Quarterly.







1

dinnerware

The choice of fine heirloom china is usually determined by factors beyond those of function and purity of design, but for buyers who share with us an unromantic approach to the problem of finding dinnerware that meets everyday needs we would like to state our prejudices.

Dinnerware should be:

1. *simple.* It is background for food.
2. *easy to handle.* Because it is almost more handled than looked at, it should be:
   a. light in weight
   b. easily stacked
   c. easily cleaned
3. as nearly *expendable* as possible.

There are many fine chinas available that are simple in design and easy to handle. For some incomes these chinas meet the third requirement, but for most of us the problem of breakage is important. All ceramic ware is breakable, and though some is sturdier than others, we consider low cost an important means of quieting anxiety in regard to breakage and replacement. Starting with these principles we have chosen for consideration two dinnerware patterns that are new to the market.

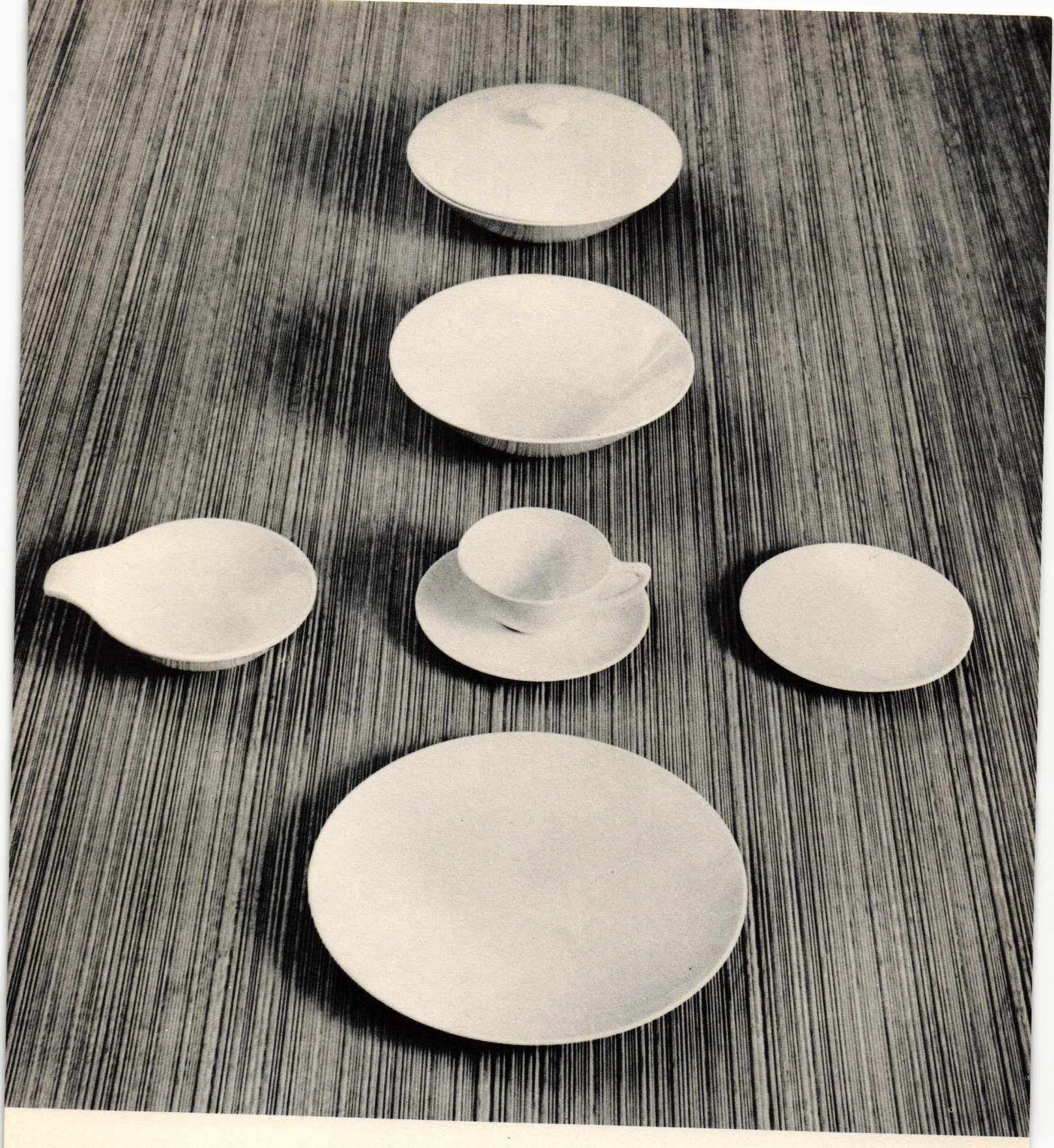
The Knowles china (page 3) rolls off the assembly lines via automatic jiggers, tunnel kilns, and sprayed glazes. It is remarkably free of blemishes and so inexpensive that even the very young may wash dishes and set the table.

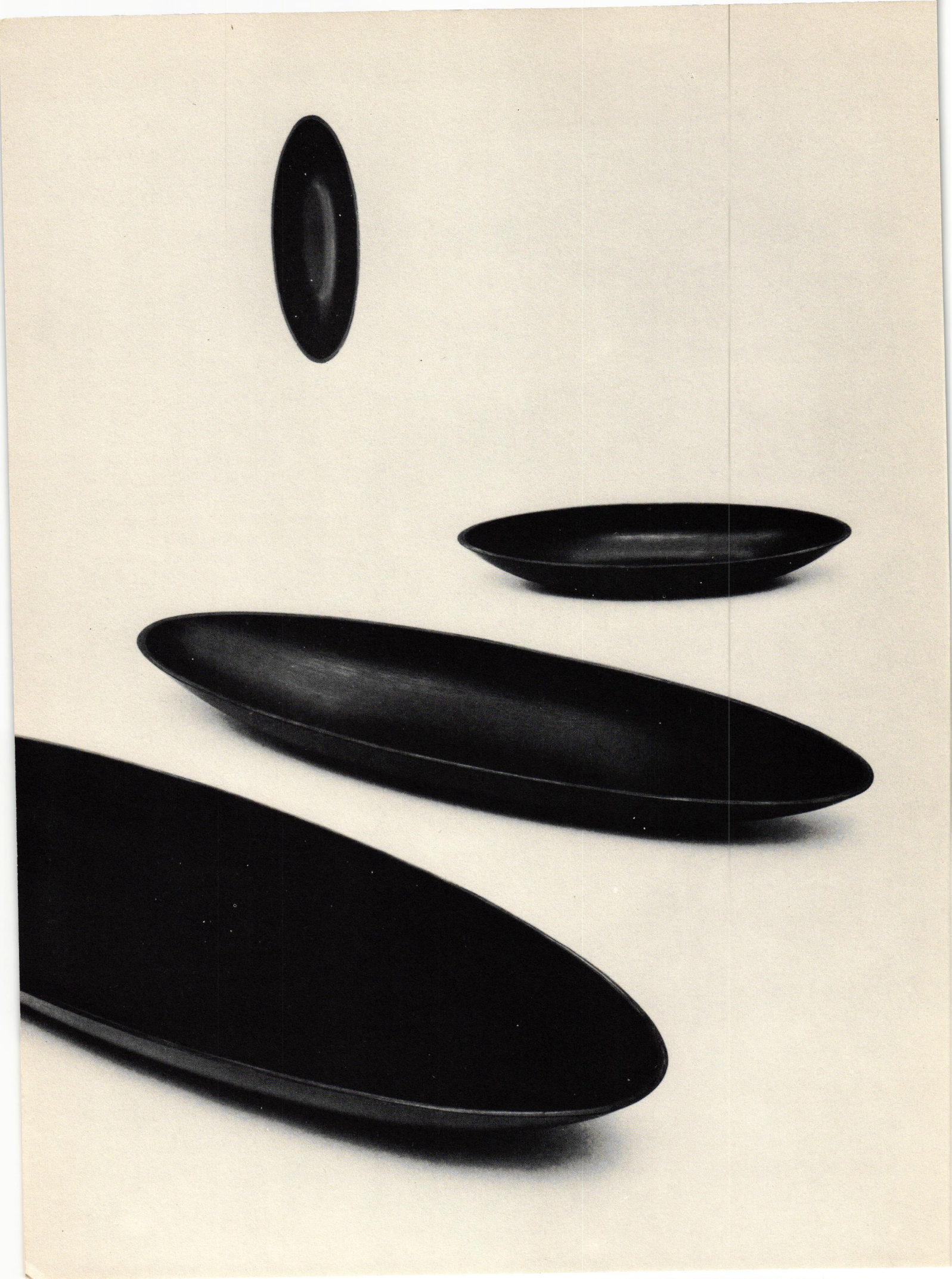
The Hall china (page 2) is more unusual in design. The plates are modified ovals, the serving pieces informal, and even a bit whimsical. Both the Knowles and Hall chinas are semi-vitreous, available in plain white glaze, and are sufficiently refined in form to use for serving any kind of meal.

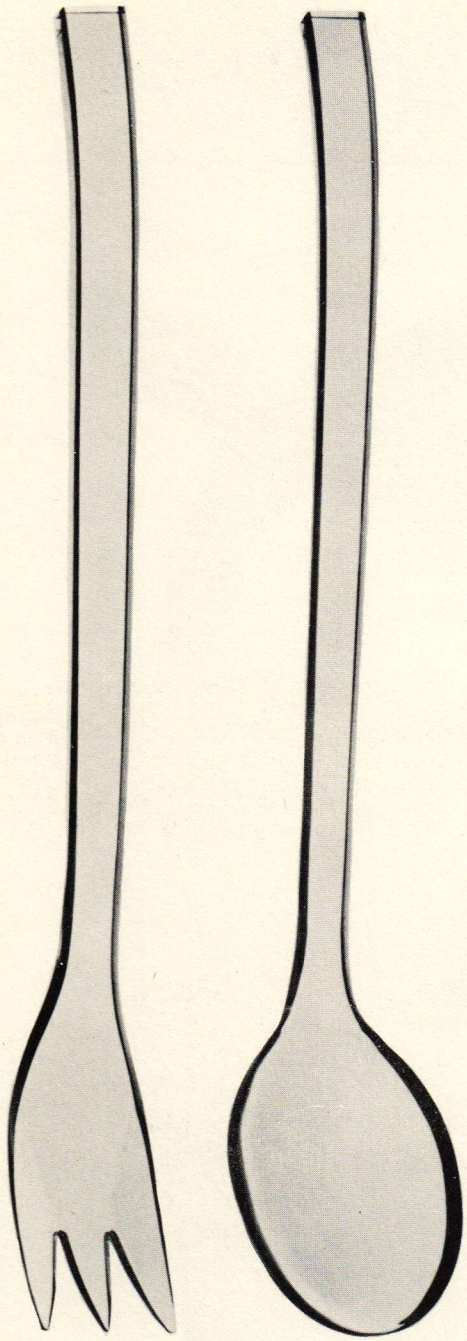
The Knowles retails for under four dollars for a 16-piece starter set; the Hall for under ten dollars.

1 semi-vitreous dinnerware, Tomorrow's Classic
designed by Eva Zeisel
manufactured by Hall
distributed by Midhurst
8.95 for 16-piece starter set

2 semi-vitreous dinnerware, Fire White
manufactured by Knowles
2.99 for 16-piece starter set







black plastic bowls, Grainware
designed by Charles McCrea
manufactured by Plastic Productions
3.45, 7.45, 11.90, 15.00

clear plastic salad servers
designed by Peter Holt
from *California Crafts* exhibition
circulated by The American Federation of Arts

plastics

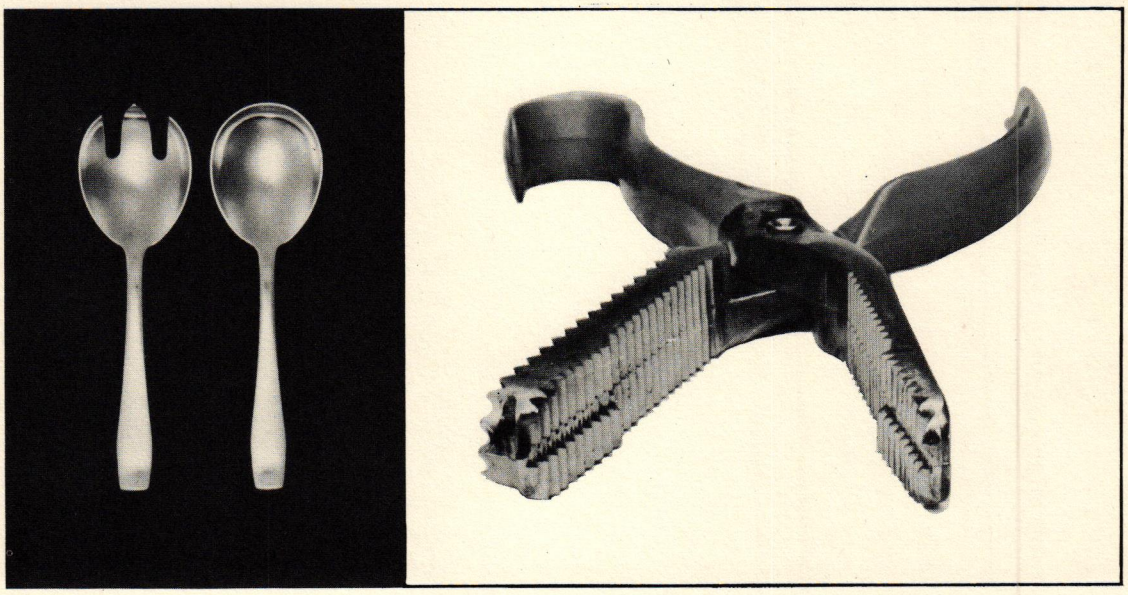
At times it seems that most of the inventive energies of the designers who work with plastics have gone into the production of more and more varieties of the material rather than being devoted to the development of the design possibilities of any one kind. Occasionally, however, a spectacularly good use is made of one of this versatile family of materials.

Grainware of California has produced a group of acrylic plastic bowls in which shape, color and surface treatment are somehow so right that the form seems to "grow out of the material", a most unusual phenomenon in the plastics field. The basic material is enhanced and its character determined by the forms into which it is molded. This is most obvious when less successful shapes produced in the same material are examined.

The trencher form illustrated seems to be unusually appropriate to the matt black surface and the flat edges. The round bowls and trays made by the same company are also pleasing, if not quite so exciting.

Acrylics are unaffected by most chemicals, but are attacked by concentrated alcohols, benzene, acetone, lacquer thinners and carbon tetrachloride; they are also subject to abrasive damage. However, the pre-abraded surfaces of these bowls minimizes detection of surface damage, and, as with wooden bowls or delicate china, the aesthetic qualities of this ware justify the extra care it requires—at least in an occasional piece.

The acrylics are cast in a sheet with a glossy surface. The texture is achieved through the use of abrasives and pneumatic or mechanical pressures. Final shaping of the prepared blank is accomplished by a skilled operator applying heat and pressure to the molds. This means that the finished shape is dependent on good craftsmanship. Edges are finished by hand. The cost of objects made in this way is higher than we usually associate with plastics, but the handsome appearance, too, is unusual and a welcome addition to contemporary accessories.



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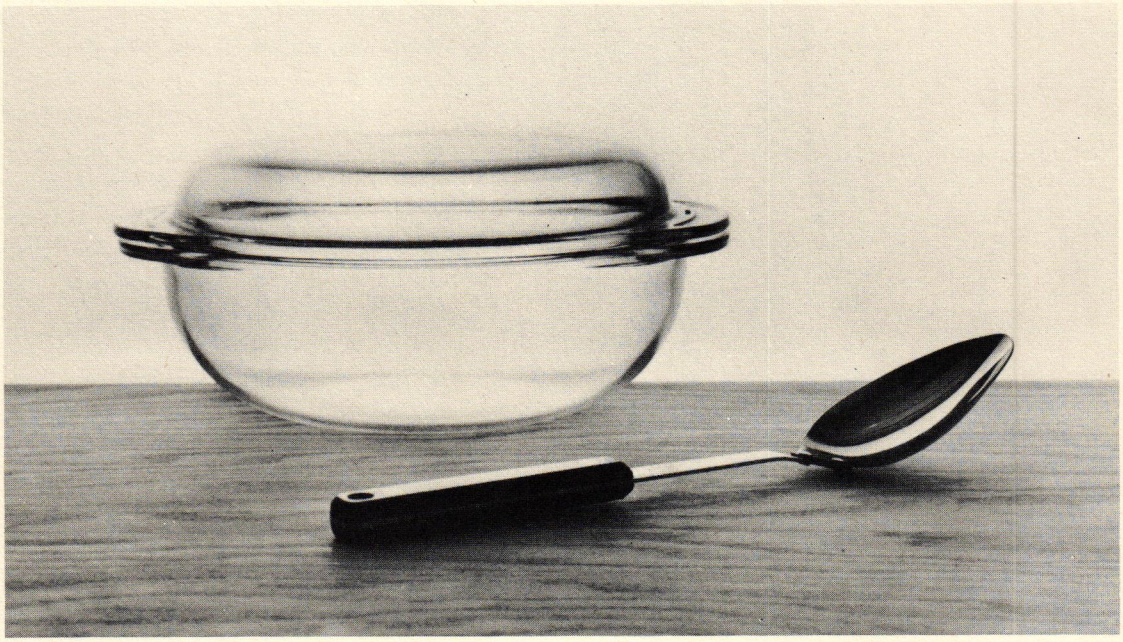

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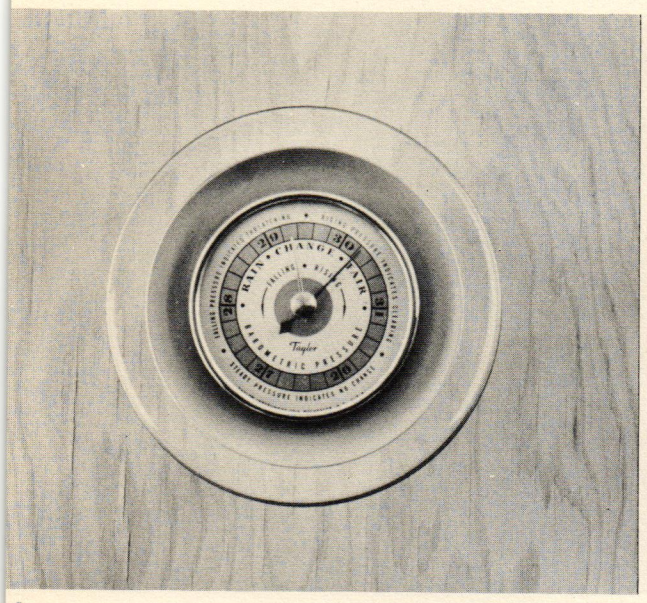

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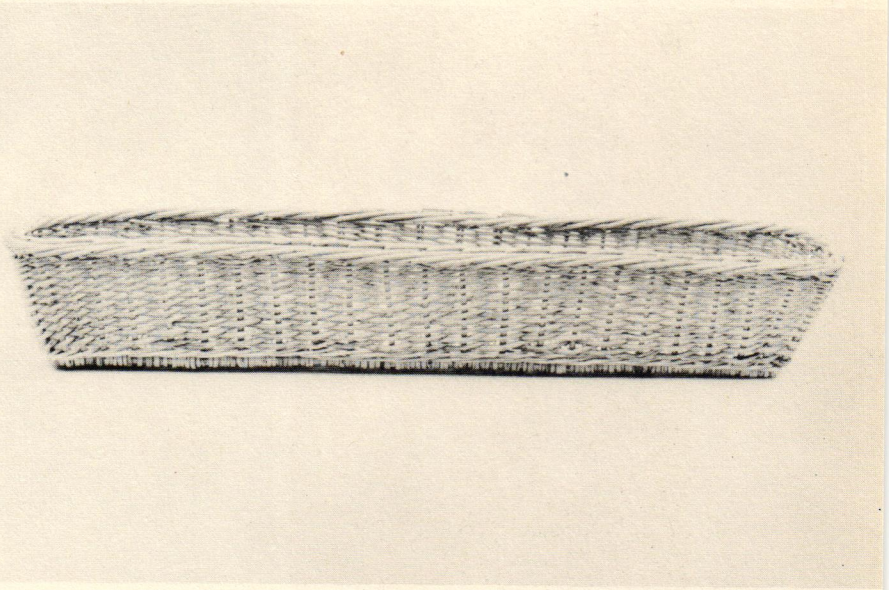


6

1 stainless steel salad servers, Dannebrog
designed by Harald Nielsen
manufactured in Denmark
imported by Vaco, 11.50

2 fish gripper
manufactured by Detty's, 1.95

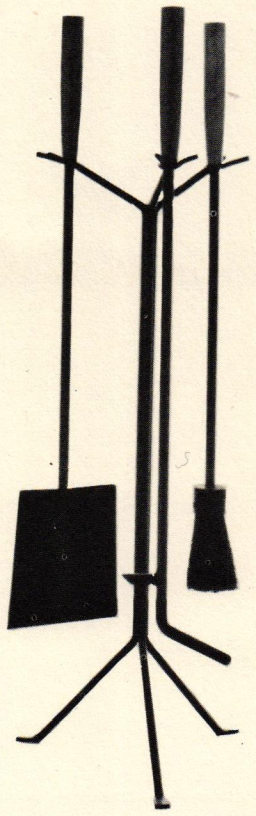
3 pyrex 2-quart covered casserole
manufactured by Corning, 1.00

4 kitchen spoon, Flint
designed by M. J. Zimmer and James Chandler
manufactured by Ekco, 1.75

5 Baroguide
designed by Walter Dorwin Teague
manufactured by Taylor, 7.50

6 French breadbasket
imported by Ignaz Straus, 1.75, 2.75

7 fireplace set
designed by George Nelson
manufactured by Howard Miller
distributed by Richards-Morgenthau, 25.00



7

glassware

1 2 3 4 5 6 7 8 9 10

left to right

1 tumbler, designed by Freda Diamond, manufactured by Libbey, .15

2 Dutch Leerdam tumbler, imported by Van Dugteren, 36.00 dozen

3 Swedish Bergdala salad plate, imported by Brodegaard, 2.00

4 goblet, manufactured by Bryce, 12.00 dozen

5 Swedish Reijmyre cocktail shaker, imported by Enright-Le Carboulec, 5.00

6 Swedish Hovmantorp dish, imported by Brodegaard, 1.00

7 old-fashioned, manufactured by Kraft, 30.00 dozen

8 tumbler, manufactured by Kraft, 30.00 dozen

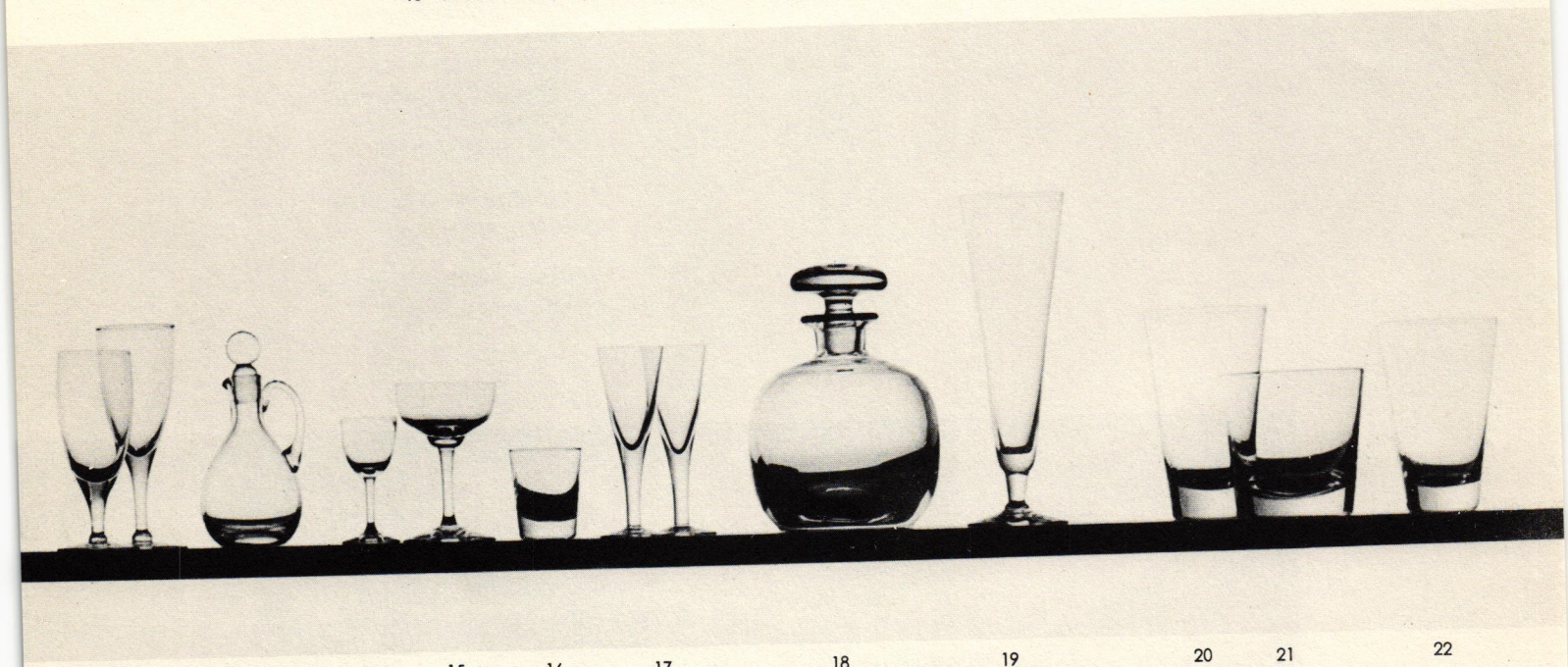
9 Swedish Ekenas cocktail glass, imported by Brodegaard, 1.50

10 Swedish Reijmyre pitcher, imported by Enright-Le Carboulec, 2.95

11 parfait glass, distributed by Borgfeldt, 5.40 dozen

12 whisky sour glass, 4.00 dozen

13 Swedish cruet, imported by Enright-Le Carboulec, 2.50



11 12 13 14 15 16 17 18 19 20 21 22

14 liqueur glass, manufactured by Bryce, 12.00 dozen

15 wine glass, manufactured by Bryce, 12.00 dozen

16 old-fashioned, manufactured by Libbey, .85 dozen

17 Swedish Boda sherry glasses, imported by Enright-Le Carboulec, 1.00 each

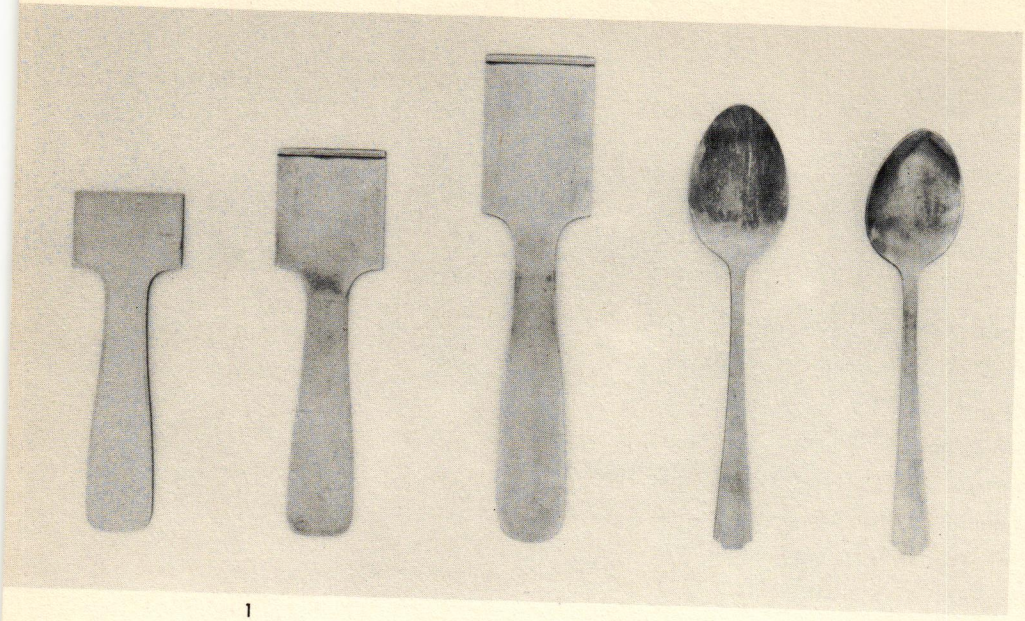
18 Swedish Ekenas decanter, imported by Enright-Le Carboulec, 7.50

19 pilsner, imported by Brodegaard, .55

20 Swedish Ekenas tumbler, large, imported by Brodegaard, 1.50

21 Swedish Ekenas double old-fashioned, imported by Brodegaard, 1.50

22 Swedish Ekenas tumbler, small, imported by Brodegaard, 1.50

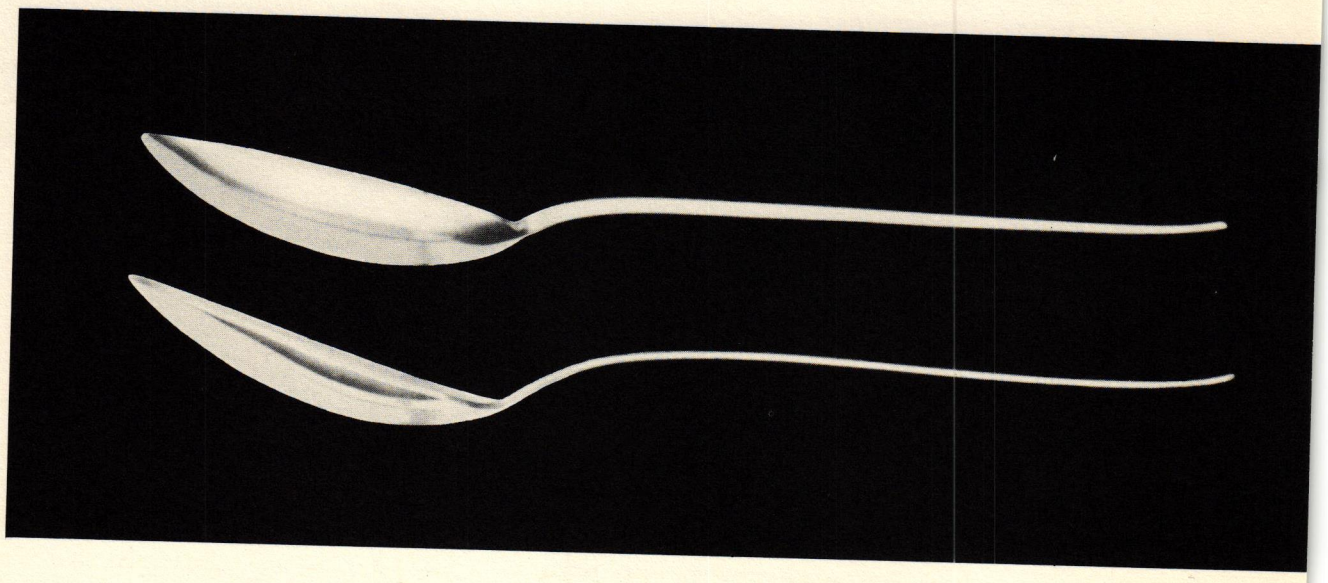


1

1 five stages of rolling flatware. The blank is die-cut, rolled thinner first at one end and then the other. Finally it is stamped and cut into the rough shape, and then is ground and polished. (Courtesy Ekco Products)

2 a spoon produced by rolling, stamping and grinding.

3 a spoon produced by stamping a thin sheet of steel.



2

3

Stainless steel flatware has been marketed for a number of years, but very little information about the nature of the material has been available to the consumer. The metal known as stainless steel first came into use in the mid-twenties. The first stainless flatware manufactured in this country was stamped out. It had rough, sharp edges, and was generally somewhat unpleasant to handle, but changes in steel formulae, new rolling and die-making methods, and refinements in the polishing processes have resulted in flatware that is pleasant to look at and to use.

Quality stainless flatware is comparable in price to good plated ware. The expense involved in producing good stainless steel is partially determined by the cost of the formula. There are many different steel formulae being used at the present time, but the 18/8 seems to be the best—that is, 18 parts of chrome, 8 parts of nickel, and the rest a fine steel. Some Danish manufacturers prefer to use a formula of 12/12 which gives more nickel and less chrome. This formula is a little softer than the 18/8, but the color is slightly warmer. Other manufacturers use pure chrome steel, and this varies in quality. Chrome steel is bluer than nickel chrome steel.

The polishing is also a major factor in determining cost because steel is much harder to work than is silver. A manufacturer who understands polishing can produce chrome steel which will give as good service as nickel chrome steel. In fact, a well polished inferior formula can be more satisfactory than the best formula poorly polished. Careful polishing between fork tines, a thin cutting edge on salad forks, rounded edges on spoon bowls, sharp tines on forks, and the hollow-handled knife require difficult and expensive processing, but flatware without refinements can be a constant source of irritation.

Stainless flatware tends to be less sculptural in quality than either sterling or plated ware. The hardness of the metal requires ingenuity and a departure from traditional methods of manufacture. Consequently, only a few designers have created forms that have a convincing three-dimensionality.

The least costly method of fabricating stainless steel into flatware is by stamping. In this process a thin sheet of metal is cut and stamped into shape with a die. The stamped, die-cut shape is of uniform thickness throughout its length, and is poorly balanced.

To achieve a desirable thinness in the bowl of the spoon and the tines of the fork and still to maintain the weight that is necessary for strength and balance in the upper part of the handle, it is necessary to roll the metal blanks before they are pressed into shape. The rolling requires heavy machinery and increases by many times the number of processes involved. Further refinements in three-dimensionality are achieved through grinding and polishing. Designers and manufacturers of European flatware achieve a greater subtlety of contour through modification of edges by means of hand-polishing than do American manufacturers.

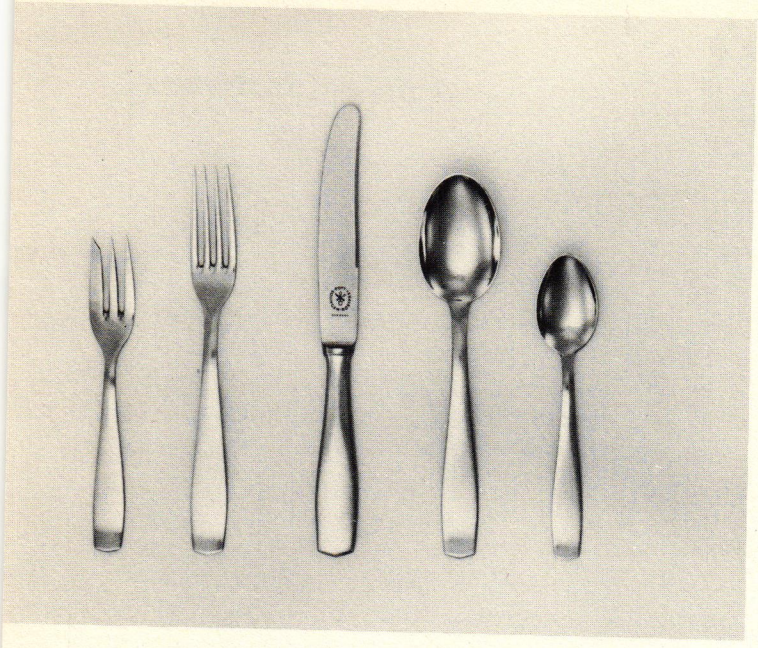
Among the available designs, there is great variation in weight, balance, form and surface treatment. Each of the variations should be studied if the consumer is to obtain maximum satisfaction from his selection.

Pott (figure 4), a German stainless flatware, is light-weight, and correspondingly inexpensive, and it is one of the most successful designs available. The metal is used with little variation in thickness, but three-dimensionality is achieved through the curves in the handle and by the way in which the edges are polished. The salad fork has a good cutting edge, the tines of the fork are finished to a good point in both directions, and the knife is made with a hollow handle. The handles have a rubbed satin finish while bowls and tines, as well as knife blades, have a lustre polish.

Milano (figure 5), an Italian stainless flatware, is polished to a high mirror lustre. The forms are relatively two-dimensional in that the metal is approximately the same thickness throughout the handle of each piece, and the edges are unmodulated. It is of good weight and formal in appearance. The design has one disadvantage—the high polish shows fingermarks easily.

Dannebrog (figure 6), a Danish stainless flatware, is of very heavy stock, and beautifully hand-polished to an unusual refinement of satin surface. The edges of the upper handles are ground so that the light reflected from them creates a more three-dimensional effect than is found in any of the other available patterns. The knife has a hollow handle. However, the tines of the forks seem a trifle heavy.

Facette (figure 7), made in Sweden, is of medium weight and price, and has a good satin finish. The handles are attractively modelled, although the knife handle could be larger for ease in use.



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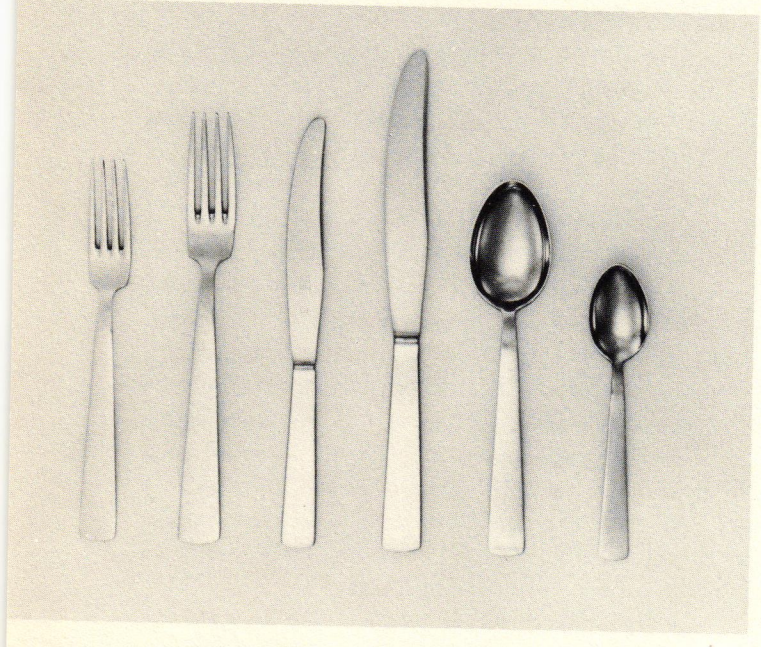

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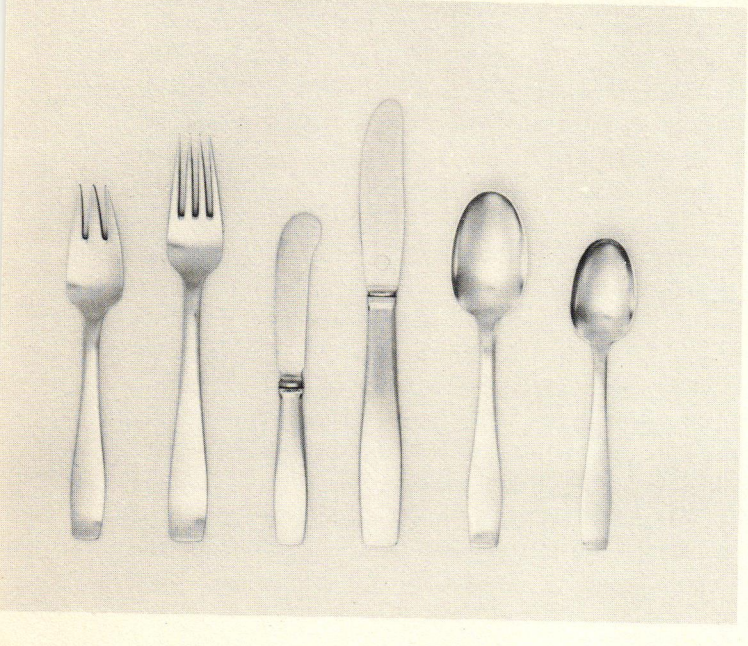

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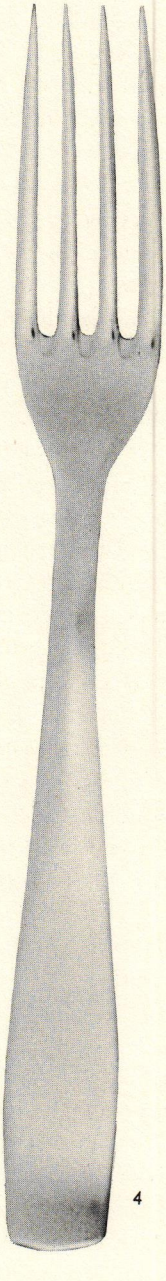

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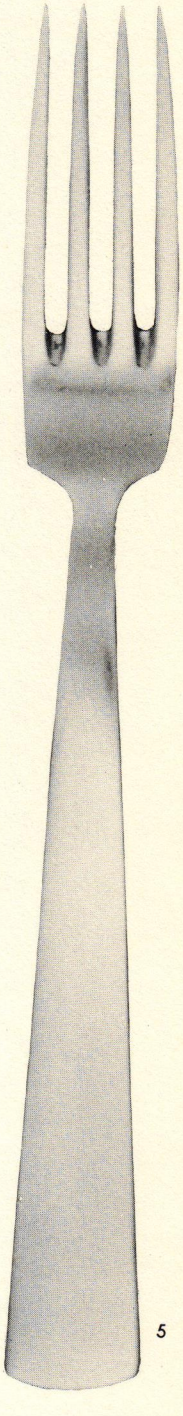

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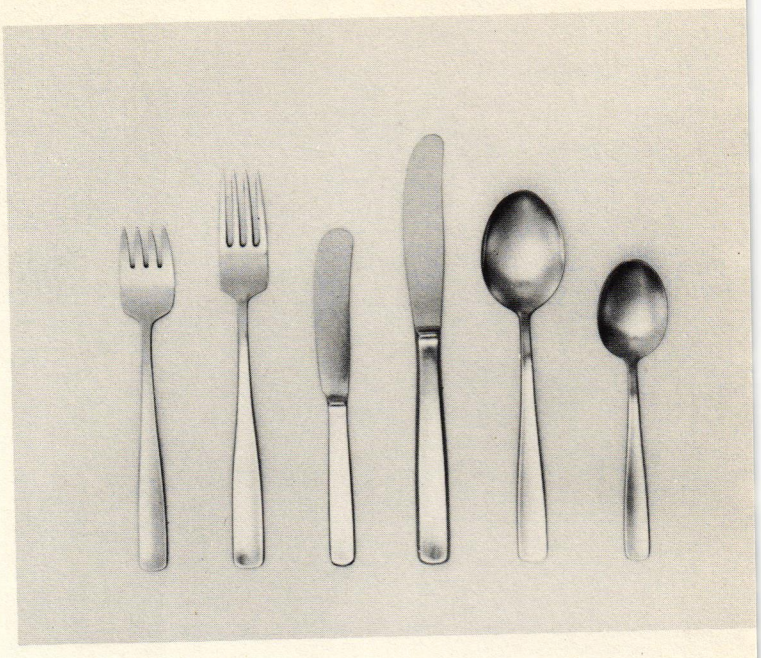

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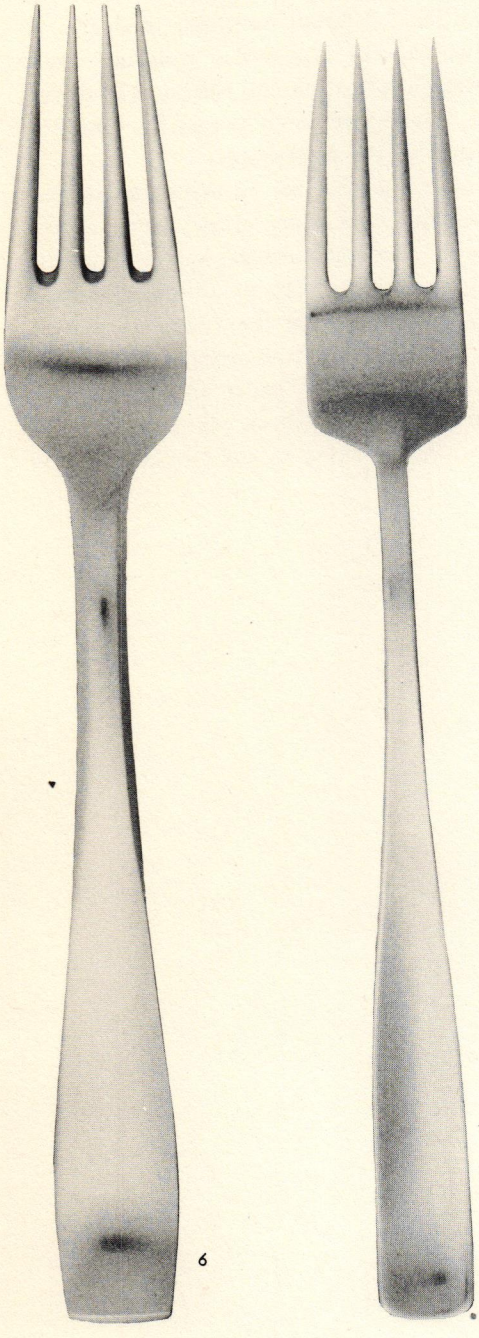


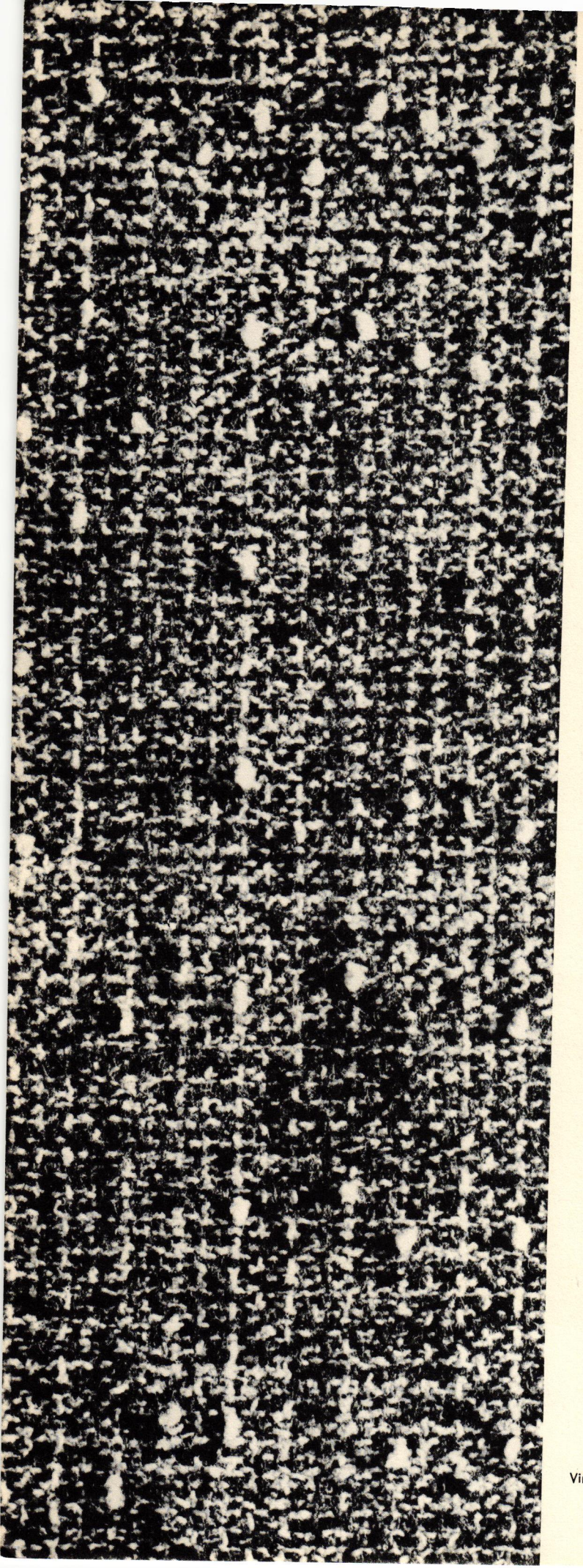
6 7

4 stainless steel
designed by Herman Gretsch
manufactured by Pott, Germany
imported by Fraser's
7.45 for 5-piece dinner setting
5.85 for 5-piece luncheon setting

5 stainless steel, Milano
designed by Gio Ponti
manufactured by Krupp, Italy
imported by Fraser's
11.15 for 6-piece dinner setting
8.95 for 5-piece luncheon setting

6 stainless steel, Dannebrog
designed by Harald Nielsen
manufactured in Denmark
imported by Vaco
18.50 for 6-piece dinner setting

7 stainless steel, Facette
designed by Folke Arstrom
manufactured by Gense, Sweden
imported by Gense
8.00 for 6-piece dinner setting



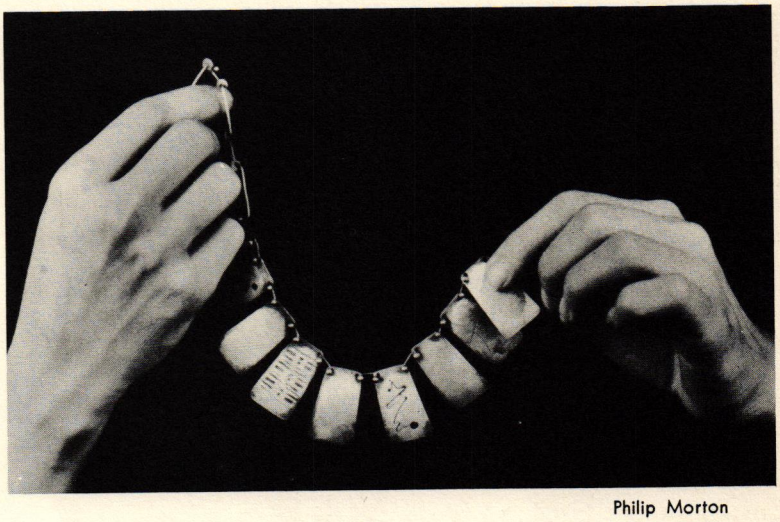
Virginia Nagle

The Artists' Workshop, a project sponsored by the Everyday Art Gallery, was designed to answer questions concerning technical processes and to demonstrate the materials and techniques of photography, ceramics, weaving, jewelry, sculpture, painting, prints, and framing. The sessions extended over a six week period, meeting three times a week.

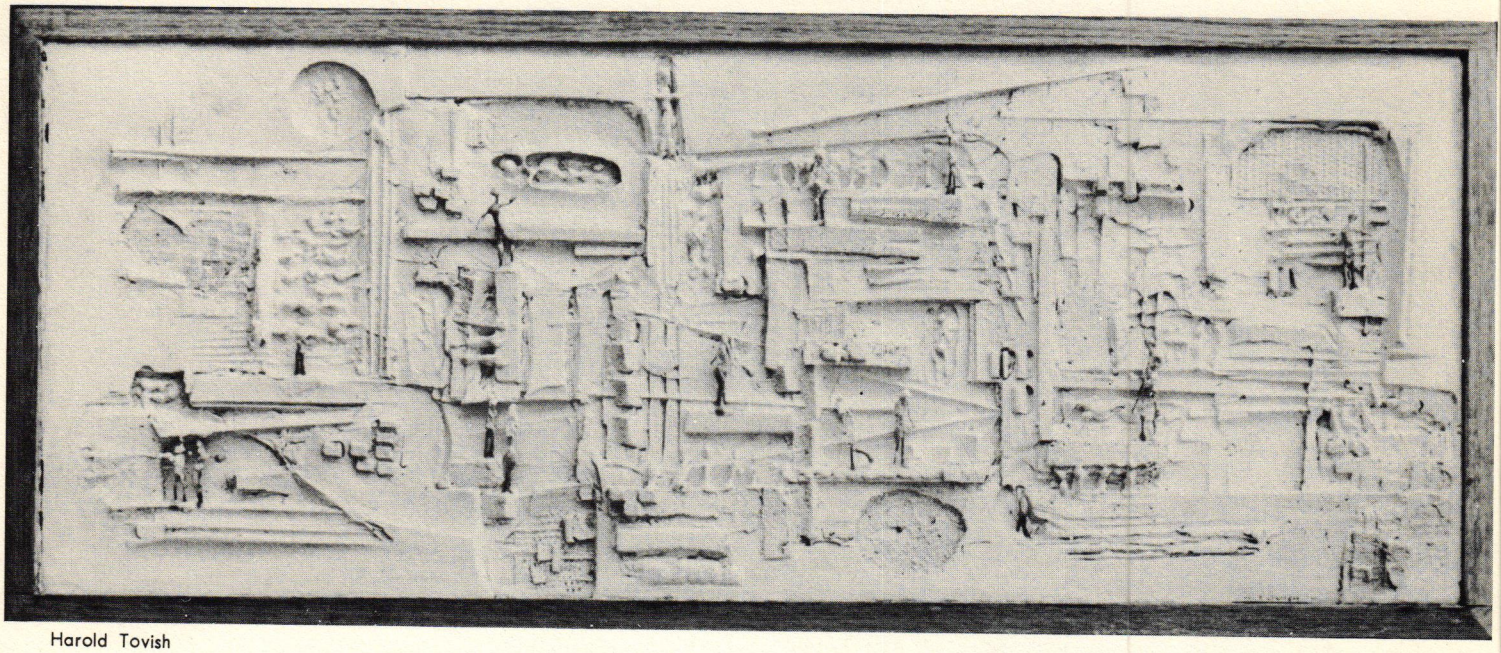
Visitors to the Artists' Workshop proved to be an inspiration for future programs of this kind. The audiences were large and actively interested, contributing information and raising stimulating questions. Altogether about twenty-five hundred people attended the workshops.

During the six week period of the demonstrations, an exhibit of some of the work of the participating workshop artists was held in the Everyday Art Gallery. The exhibition presented a unique opportunity for the visitor to discuss the artist's work with him, to determine his point of view, and to become better acquainted with him as a personality. All in all, it seemed an experiment worth trying in any size community.

Malcolm Myers



Philip Morton



Harold Tovish

participating artists

photography Clark Dean
Allen Downs
Gordon Ray

jewelry Philip Morton
Marianna Pineda

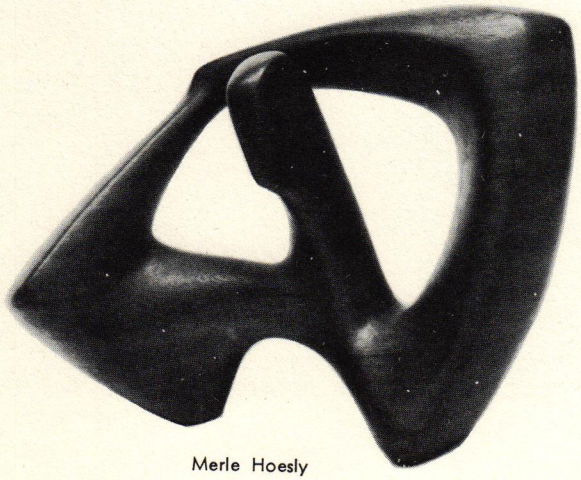
sculpture Alonzo Hauser
Merle Hoesly
Harold Tovish

weaving Hilma Berglund
Lillian Garrett
Virginia Nagle

painting Birney Quick
Josephine Rollins
William Ryan

prints Homer Mitchell
Malcolm Myers

framing Keith Havens



Merle Hoesly