



EVERYDAY ART QUARTERLY

Number 23, 1952

WALKER ART CENTER, MINNEAPOLIS

END MANUSCRIPTS TO: Everyday Art Quarterly Walker Art Center Minneapolis 5, Minnesota



The present issue of *Everyday Art Quarterly* marks an important new stage in its development. The *Quarterly* was originally planned as "a guide to well designed products" and this it will remain. In the first issue, published during the summer of 1946, the editor said, "This *Quarterly* is written for the homemaker, prospective home builders, and for the many others faced with the problem of furnishing their living quarters and buying objects for everyday use. We hope that teachers, designers, and other professionals also will find this publication valuable." This hope has been, we think, borne out by the history of the periodical during its six years of existence. The subscription list demonstrates how many designers, teachers, artists have joined the large group of consumers to whom the magazine is directed.

Despite the advances in the availability of well designed products during the last six years, and despite the appearance of many publications directed to helping the consumer differentiate between the good and the bad, there is no question that there still exists a place for an independent, critical guide such as the *Quarterly*.

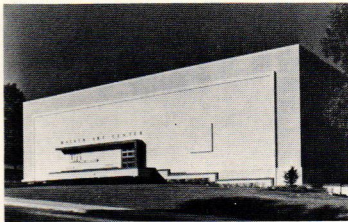
However, this same period has also seen many changes in attitudes towards industrial design and everyday art. More and more, designers, painters, sculptors, and architects realize their interdependence. Whereas each art certainly does involve particular problems related to medium and function, it is also true and increasingly recognized that all visual arts involve common problems and that an understanding of one art helps in the understanding of another. Anyone with an elementary knowledge of the history of contemporary art is aware of the degree in which the shapes of modern architecture are related to the early experiments in geometric abstract painting; or the degree in which furniture and textile design have depended for inspiration on organic abstract painting and sculpture.

As painters, sculptors, architects, and industrial designers are increasingly examining their relationships with one another, so the entire program of the Walker Art Center and of the new *Everyday Art Quarterly* is now directed to an examination of these relationships.

The *Quarterly*, which is subsidized as a public service by the Walker Art Center, is consciously embarking on a campaign to widen and to increase its list of subscribers. At the same time, as it recognizes that many of the present subscribers are still primarily interested in the original function of the periodical as "a guide to well designed products," it is realized that there must be no lessening of this informational service. The answer to the problem of how to increase the scope of the *Quarterly* without losing any of its original content is apparent in the present issue. The periodical has been increased in size from sixteen to twenty pages to admit of the inclusion of articles, reviews, and notes on painting and sculpture, as well as on everyday art.

The format which had been stabilized over a period of six years has now been changed, and this change is by no means the end. In format as in content, the attitude of the editors will be frankly experimental. In their experiment they would like to draw as much as possible on the advice and criticism of *Quarterly* readers. Letters on all phases of the magazine will be welcomed and, if possible, published or commented upon. Manuscripts on every phase of art and everyday art are invited, and it is hoped that subsequent issues will continue to contain distinguished articles by distinguished artists.

H. H. Arnason



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EVERYDAY ART QUARTERLY

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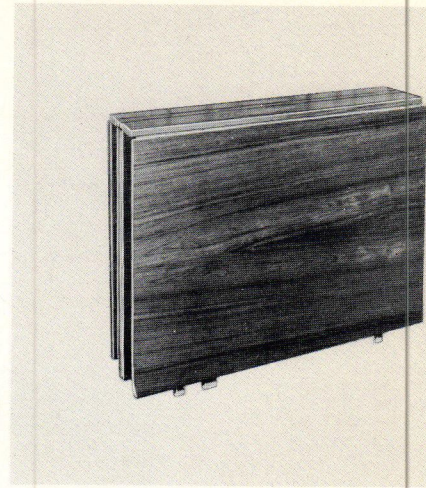
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Made in Sweden

In reviewing Swedish publications for information on Swedish design and designers, one is struck by the large proportion of the population that makes designing a profession. Sweden has a population of only seven million people, yet the list of first rank designers would compare favorably in length with a similar list of our own or British designers, at least in the area of objects made for household use.

The "industrial designer" as we know him in this country is an almost unheard of phenomenon in Sweden. That anonymous engineering mind (bearing the name of a design firm) that steps into any factory, analyzes machines, market trends, capital investments, profits desired, and materials available, and then retires to some brilliantly lighted half-acre studio to confer with a large staff of expert associates and so produce a streamlined gadget would not be of much use to Swedish industry. Swedish factories are very small. Only fifty plants in all of Sweden employ more than a thousand workers.

There is a strong craft tradition both in the design and production of Swedish products. The result is an intimacy and personal expressiveness that seldom results in objects too far beyond the experience of the consumer to be accepted by him. There is little striving for "originality for its own sake" such as we find in the more mechanized production and merchandising system prevalent in the United States. The Swedish emphasis on craftsmanship results in an overall harmony in the goods produced. For the most part our own industrial design tends to

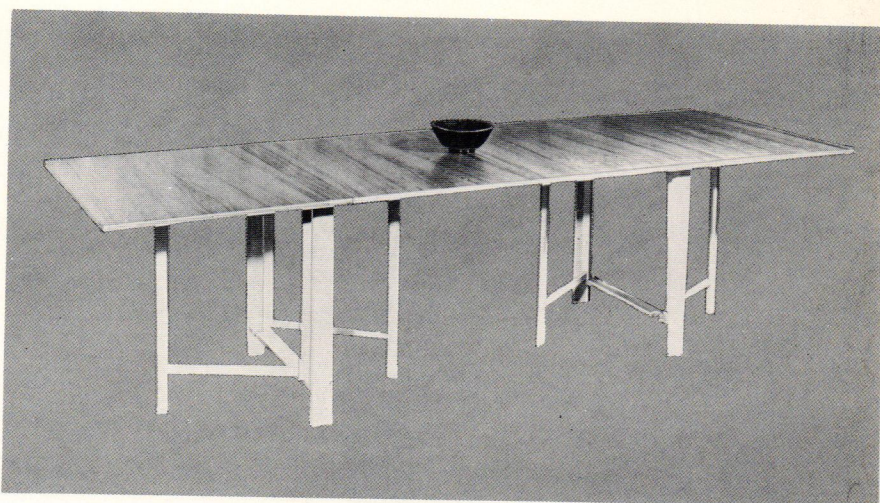
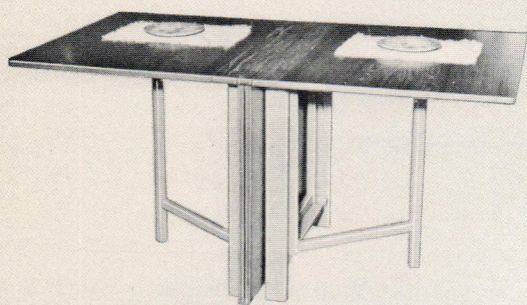


be more experimental in the use of new materials and methods, but the objects produced are more difficult to mix with traditional furniture or to use in existing architecture.

In the Swedish publication *KONTUR* Elias Svedberg noted, re the latest Museum of Modern Art Furniture Competition, that the emphasis of the judges was on esthetic and technical novelty in their judging of designs, and goes on to say:

"For Sweden, inexpensive, volume-produced furniture is a social and economic reality; good design is more important than new. Modern furniture is now a generally accepted standard ware in Sweden, purchased throughout the country by members of all social and economic groups, but in the USA it is still an exclusive speciality, accepted only by a small group of well-situated individuals. Although the direct result of the competition will hardly affect the vast majority of the people because of the extreme design and the relatively high prices, it is likely that it will have a significant indirect effect on the development of mass produced furniture. The competition will have its greatest value in its creation of a radically new view of the whole program of furniture models. On the other hand, we should be careful not to be influenced all too much by the surrealistic design world's amoeba and boomerangs."

In Sweden, as in many European countries, interior living space is limited so that the major design effort has been toward the creation of small



folding dining table
 designer: Bruno Mathsson
 manufacturer: Karl Mathsson
 lender: Modern Center

scale, folding, and dual-purpose furniture—usually produced in wood with craftsman-like finesse. The Mathsson dining table is one of the most successful dining tables ever produced, selling in quantity both in Sweden and abroad. Folded it occupies eleven inches by thirty-five inches of floor space, and opens to seat twelve people. The laminated bentwood chairs created by the same designer have never been surpassed in either refinement of form or functional properties. Both the chairs and table fit into the most advanced architectural interiors, yet there is nothing about them that is gadgety, or unusual, or so “different” in character that they require a special environment.

Swedish accessories too are less avant-garde—perhaps one might say less forced, less pure, less severe than the best of our production. They have a friendly, lyrical, warm quality that grows out of their craft traditions. Their whole output is closer to our studio-craftwork than our industrial production. In the ceramic field, for instance, our designers tend to be artist-craftsmen or industrial designers. In Sweden the artist-craftsman has a studio in the factory with factory facilities at his command, and he turns out one-of-a-kind pieces as well as designs for mass or batch production. There is some of this kind of cooperation between artist and industry in this country, but it is not nearly as general as it is in Sweden. The consumer too in a small and homogeneous population has more chance to make his influence felt; but the good relationship between

designer, manufacturer and consumer is not left to chance in Sweden. Public interest in design is nurtured through two excellent publications FORM, and KONTUR, published by the SWEDISH SOCIETY OF INDUSTRIAL DESIGN. The Society also arranges exhibits, courses, lectures, and radio programs. One of the Society’s latest publications sums up the function of such an organization:

“In Sweden a central institution, the Swedish Society of Industrial Design, founded in 1845, represents all interested parties—manufacturers (and distributors), artists, and consumers. The Society, whose influence is considerable, has as its aim co-operation with artists, craftsmen, and industry to bring forth good and beautiful things for the public, and thereby improvement of public taste. The Society proceeds on the assumption that the only honourable way to satisfy the buyer’s needs is to offer him quality goods. This presumes that the needs of the consumer are known, that the public can be informed and influenced, and that the manufacturer can be prevailed upon to produce practical and handsome things in co-operation with the artists.”

The whole development of industrial design in Sweden is intimately associated with this society and with co-operating handicraft organizations. A very complete reference to Swedish industrial design is their latest publication, CONTEMPORARY SWEDISH DESIGN by Arthur Hald and Sven Erik Skawonius.

Perspective from Sweden

by Mårten and Eva Liljegen



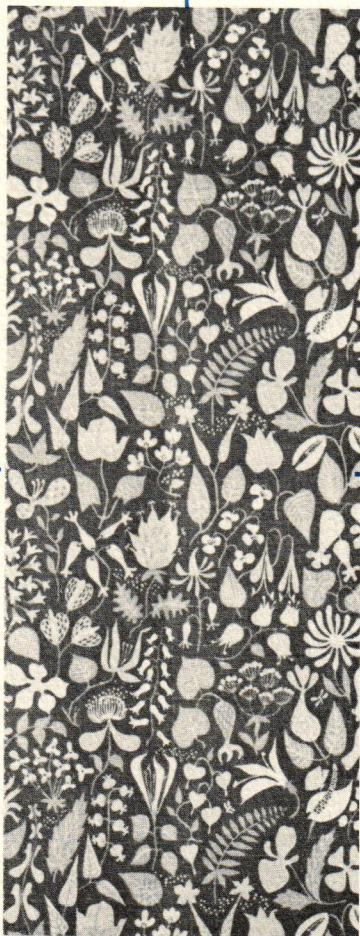
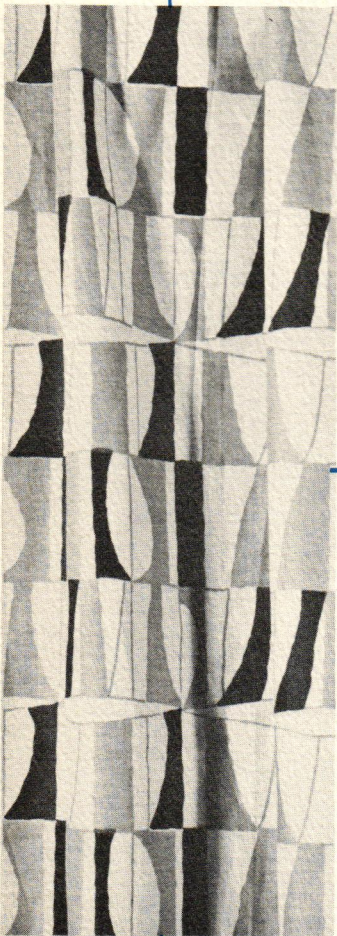
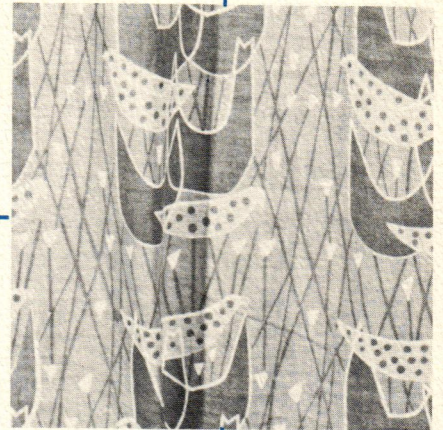
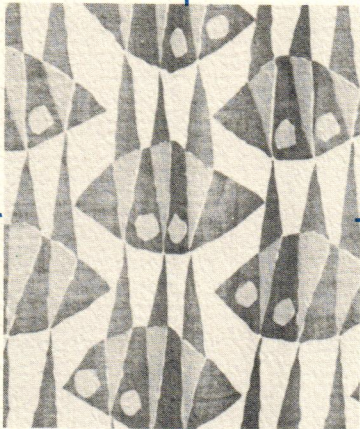
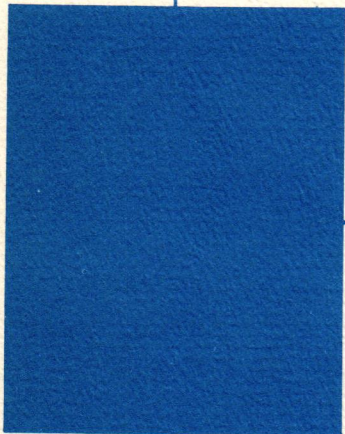
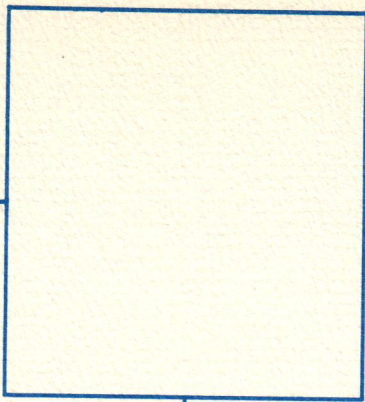
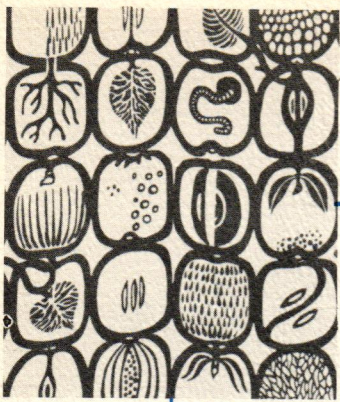
Increasingly during the past decades, Swedish production in the field of everyday art has aroused interest outside Scandinavia itself. As a result some groups of Swedish products have become available on the international market. Owing to the limited capacity of the Swedish manufacturing units the foreign export has, however, not been very large in quantity.

The interest has been due to the dependable quality and the matter-of-fact yet pleasing design frequently met with in Swedish products. Another consideration has been the reasonable relationship between actual value and sales price in the products. Both features are results of individual efforts within Sweden to introduce the methods of mass production into the industry of household goods and, on the other hand, to make the competence of artistically trained designers available to the large scale industries.

A constructive criticism of established industrial usages—such as the mechanical reproduction of wholesale patterns from foreign sources—was first formulated on the European continent. In Sweden these ideas were introduced at a time when the artists in the pictorial field tended to stress the decorative and non-representational possibilities of their art. The rise of expressionist and abstract painting and sculpture coincided with the new ventures in design, which consequently did not become an isolated undertaking with a dogma of its own.

The Swedish Arts and Crafts Society at an early point stimulated the interest of the consumers in well designed industrial products. The demands from these quarters exercised a strong influence on the attitude of the glassware, chinaware and furniture manufacturers. This exchange of ideas took place as early as thirty-five years ago—considerably antedating the acceptance of functional architecture—since which time the producers have not had to change their concepts basically. Instead they are able today to rely on the accumulated experience of many years.

In present-day Sweden smaller studios and mass producing industries exist side by side. The productions of both embrace utility ware as well as objects in the luxury



- 1 linen fabric, Apples
designer: Stig Lindberg
manufacturer and lender: Knoll
- 2 cotton fabric, Red Stripe
designer and manufacturer: Alice Lund
lender: Bonniers
- 3 linen fabric
manufacturer and lender: Molnlycke
- 4 linen fabric, Vassrug
designer: Kristin Ingelög
manufacturer and lender: Molnlycke
- 5 linen fabric, Bågar
designer: Lars-Erik Falk
manufacturer and lender: Molnlycke
- 6 linen fabric, Herbarium
designer: Stig Lindberg
manufacturer: Nordiska
lender: Bonniers

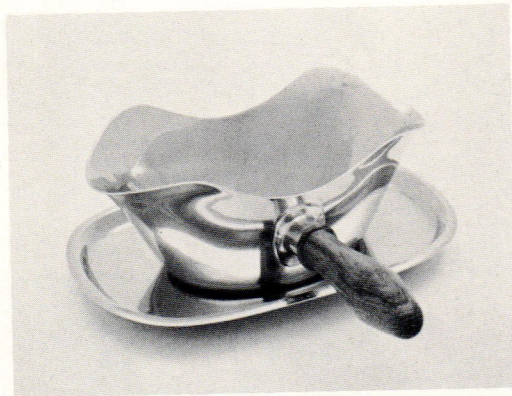


ceiling lamps, brass and fabric
designer: Hans Bergström
manufacturer: Lyktan
importer: Chas. Anderson

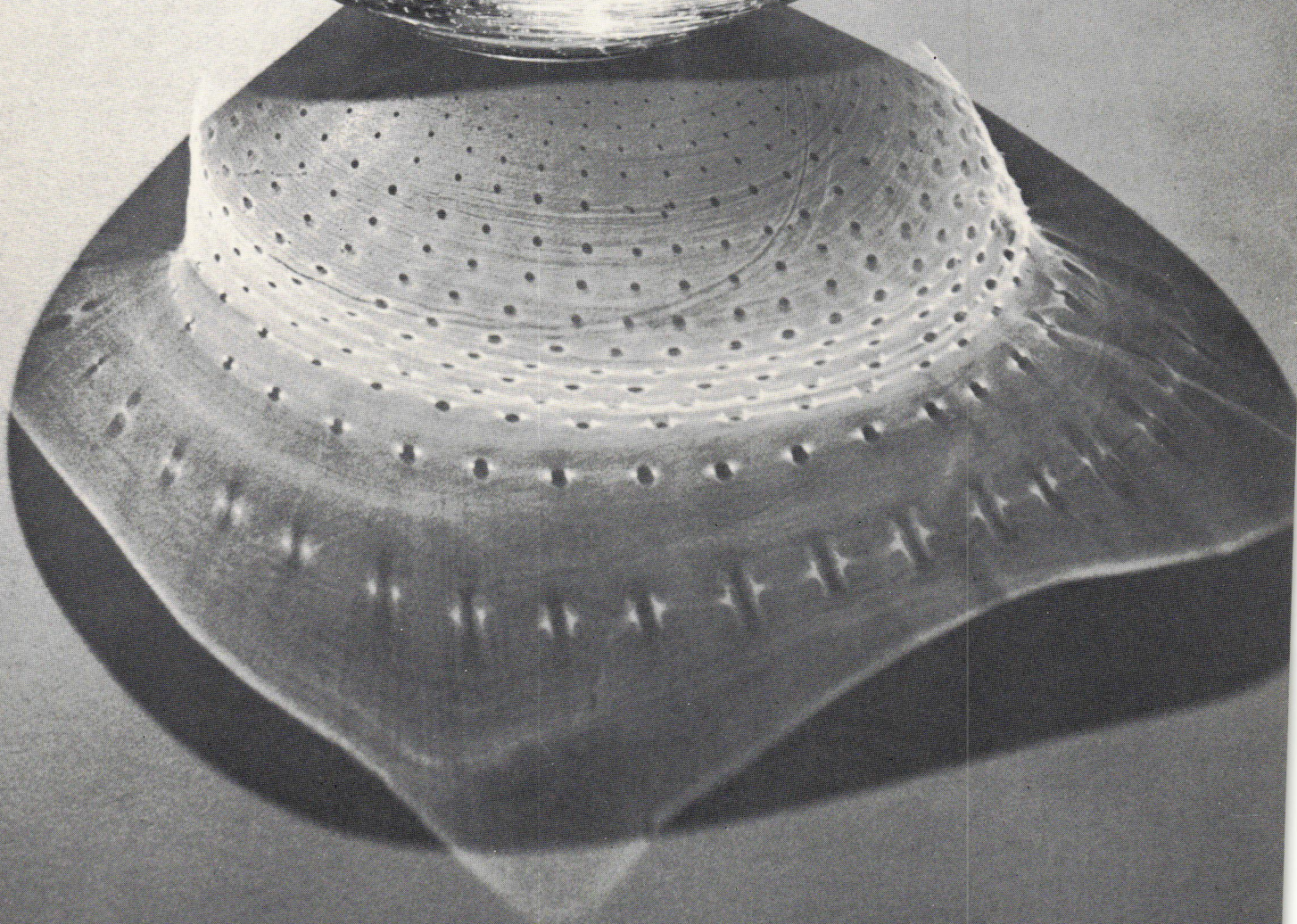
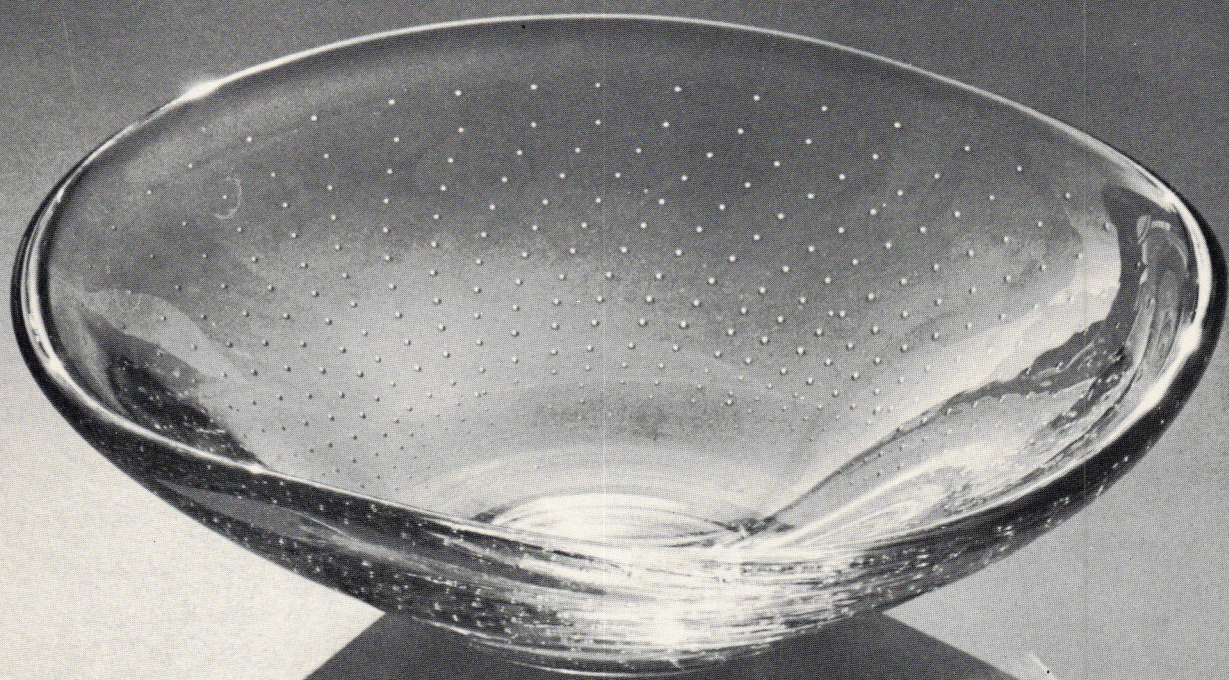
class. The inter-relationship of the two groups has not been detrimental to the development of basic, functional forms. Evidence to the contrary can be found in the fields of ceramics and glass. The pure, unpretentious shapes of Swedish stoneware, conditioned by the natural limitations of the complicated high temperature technique, has strengthened the public interest in similar products of less costly material. Likewise, the thick glass forms now generally appearing in bowls and trays for everyday use were originally experimented with in crystals and luxury vases.

In industrial processing, as well as in intimate studio work, a given point of departure for the Swedish artists has been the living craft tradition of the past. The home craft techniques in textiles, woodwork and basketwork, are still the accepted medium in Sweden for certain tasks which cannot be as successfully served by the machine. In addition, the experienced sense of material, which characterizes the hand-made products, has afforded an ever-present yardstick for measuring the aptness of the more recent techniques. Knowledge of the historical forms of Swedish everyday milieu has finally been of significance for the modern production also in another sense. While seldom in serious work leading to the obvious historical pastiche this knowledge has at times been unconsciously present in the artist's choice of color, form and pattern. The tribute to tradition has added to some of the Swedish work an associative element of human warmth and gaiety.

Swedish everyday art has been introduced in America on two major occasions, the exhibitions of Swedish arts and crafts at the Metropolitan Museum in New York in 1927, and at the World's Fair in 1939. In the former instance its style was named by the critics Swedish Grace, in the latter simply Swedish Modern. The selection recently on view at the Walker Art Center demonstrates the arrival of a new, third generation in the field. This younger group has come a long way from the graceful, slightly effeminate classicism of the twenties and has not undergone the severe discipline of functionalism in the following period. The ceramics and textiles of Stig Lindberg and the glassware of Vicke Lindstrand illustrate pointedly the free, imaginative approach, which now dominates the field. The individual expressions are changing. The factors which have originally conditioned the Swedish production as a whole are, however, still at work. They can be discerned in the present production and are evidence of a beginning continuity of workmanship on a modern basis.

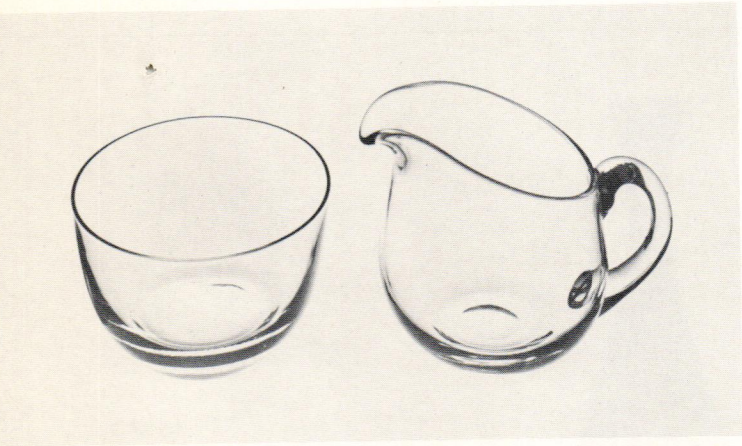


stainless steel coffee set, gravy boat
designer: Sigurd Persson
manufacturer and lender: Silver and Stål

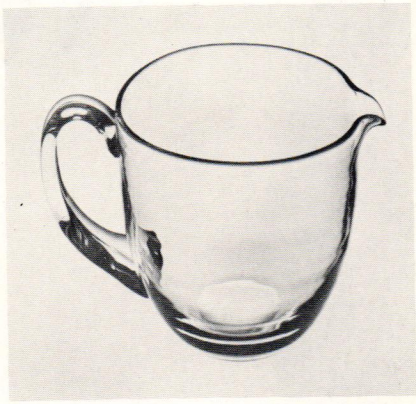




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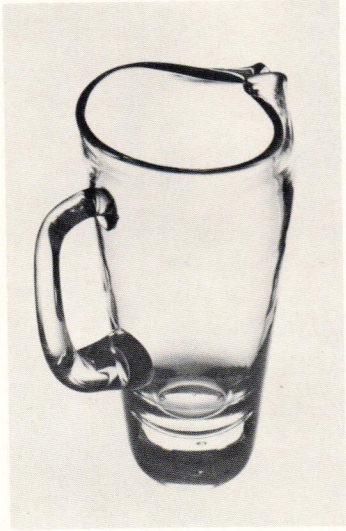
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opposite: crystal bowl
 designer: Vicke Lindstrand
 manufacturer: Kosta
 lender: Hambro House

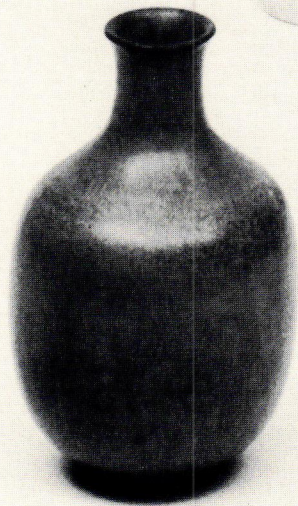
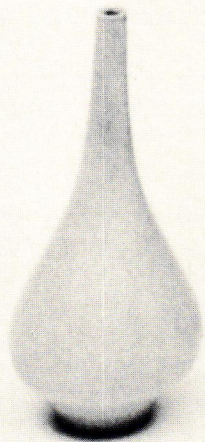
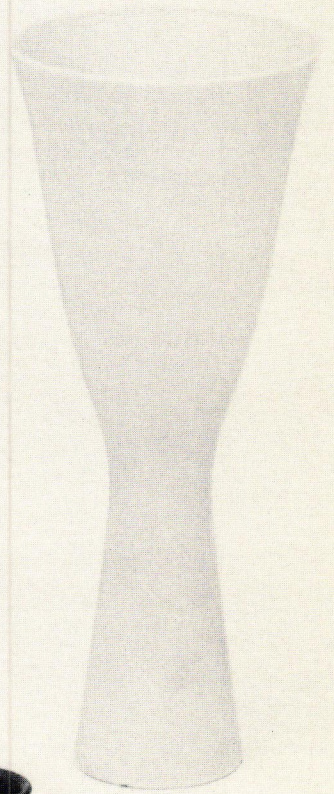
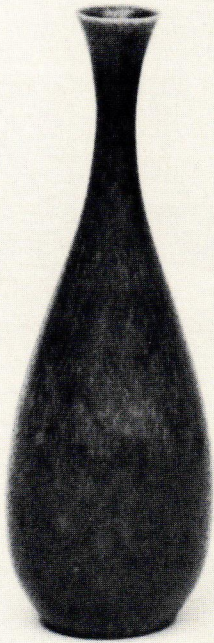
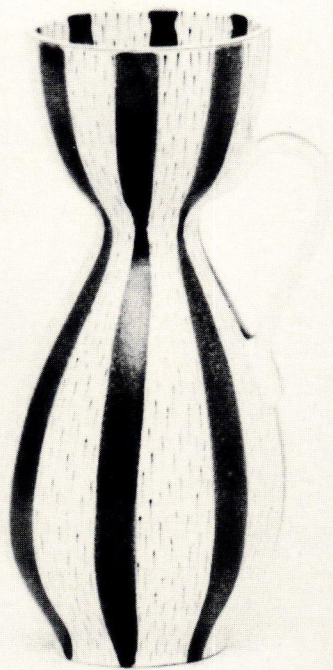
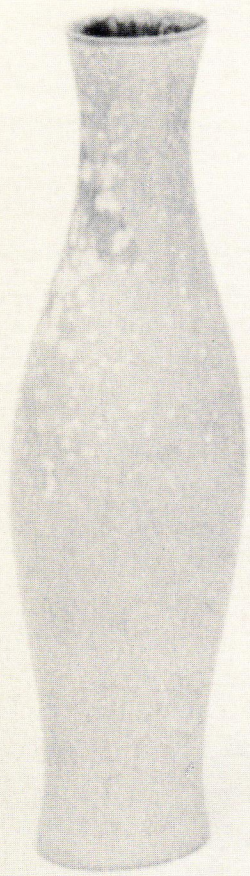
1 sugar and creamer
 manufacturer: Alsterfors
 lender: Anderson's China

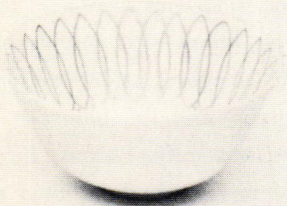
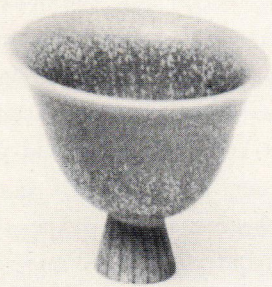
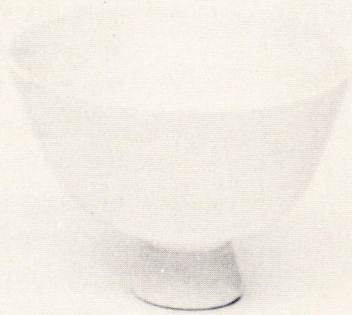
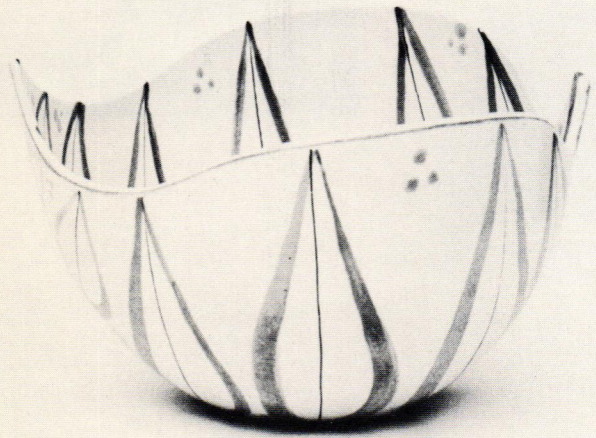
2 crystal vase
 designer: Vicke Lindstrand
 manufacturer: Kosta
 lender: Hambro House

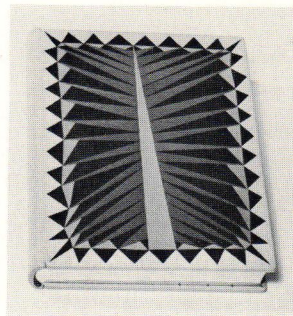
3 pitcher
 lender: Anderson's China

4 pitcher
 manufacturer: Reijmyre
 lender: Anderson's China

5 pitcher
 designer: Monica Bratt-Wijkander
 manufacturer: Reijmyre
 lender: Anderson's China







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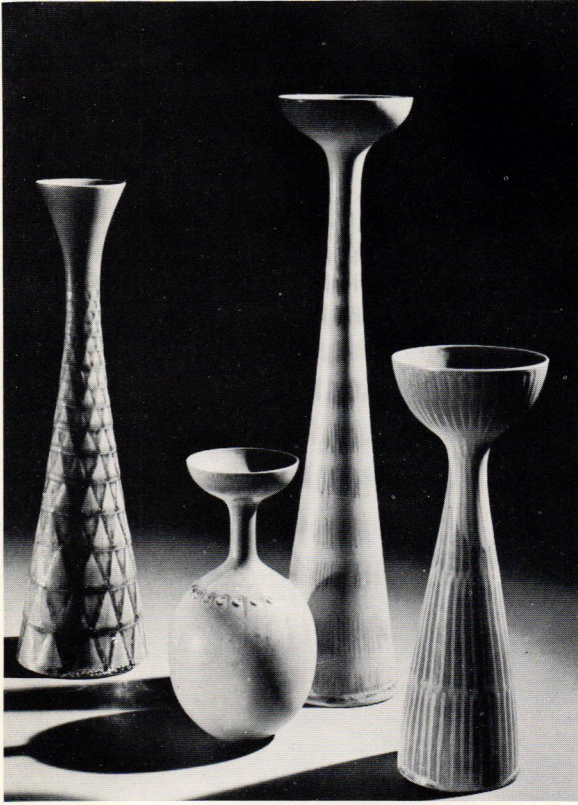
Stig Lindberg

Versatile artist-designer and art director of one of Sweden's largest ceramic factories, started his career as a painter. Often asked why he has given up "free art," his answer is provocative:

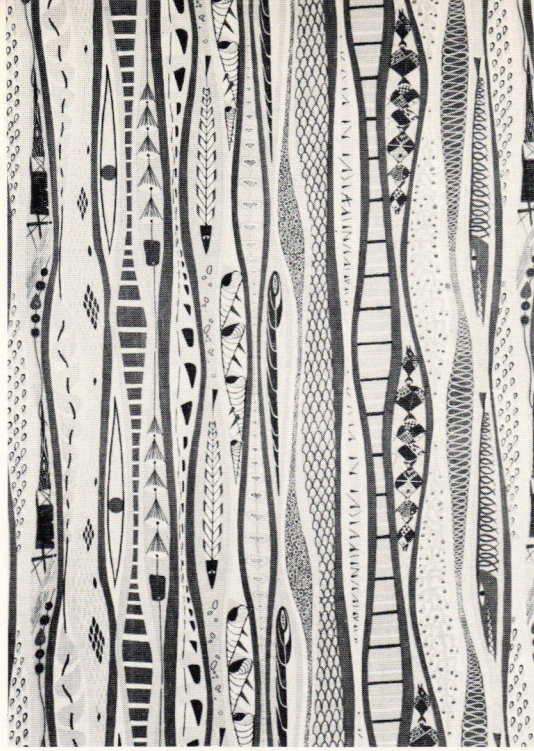
"I find the attitude of genius less and less satisfying. I feel that really significant modern art is too important in its essence to remain in an exclusively monumental position. This does not mean that free art is disappearing, but its place and meaning in the democratic world in which we live can be discussed. The art integral to everyday living—architecture, and objects for everyday use—will entice more and more artists to give up the 'ivory tower.' Picasso's and Miro's ceramic experiments are not the first signs of this, but obviously significant.

"There is confusion among certain museum heads in Europe who do not know if they should place their Miro-ceramic or Lurcat-Gobelin in the fine arts or the industrial section of the Museum. The fact that a shape—an object—is serviceable causes many to put it in a separate category, understood as somewhat degenerate, or at best minor, and the observer is therefore inhibited from seeing its true beauty. I think, however, that the making of a well designed chair distributed to tens of thousands of homes means more to a democratic culture from the aesthetic point of view than hundreds of water-throwing bronze figures in the market places of our cities.

"I myself have, besides my great interest in the ceramic materials, been working with many other branches. This is not very common in Sweden where as a rule there is specialization,



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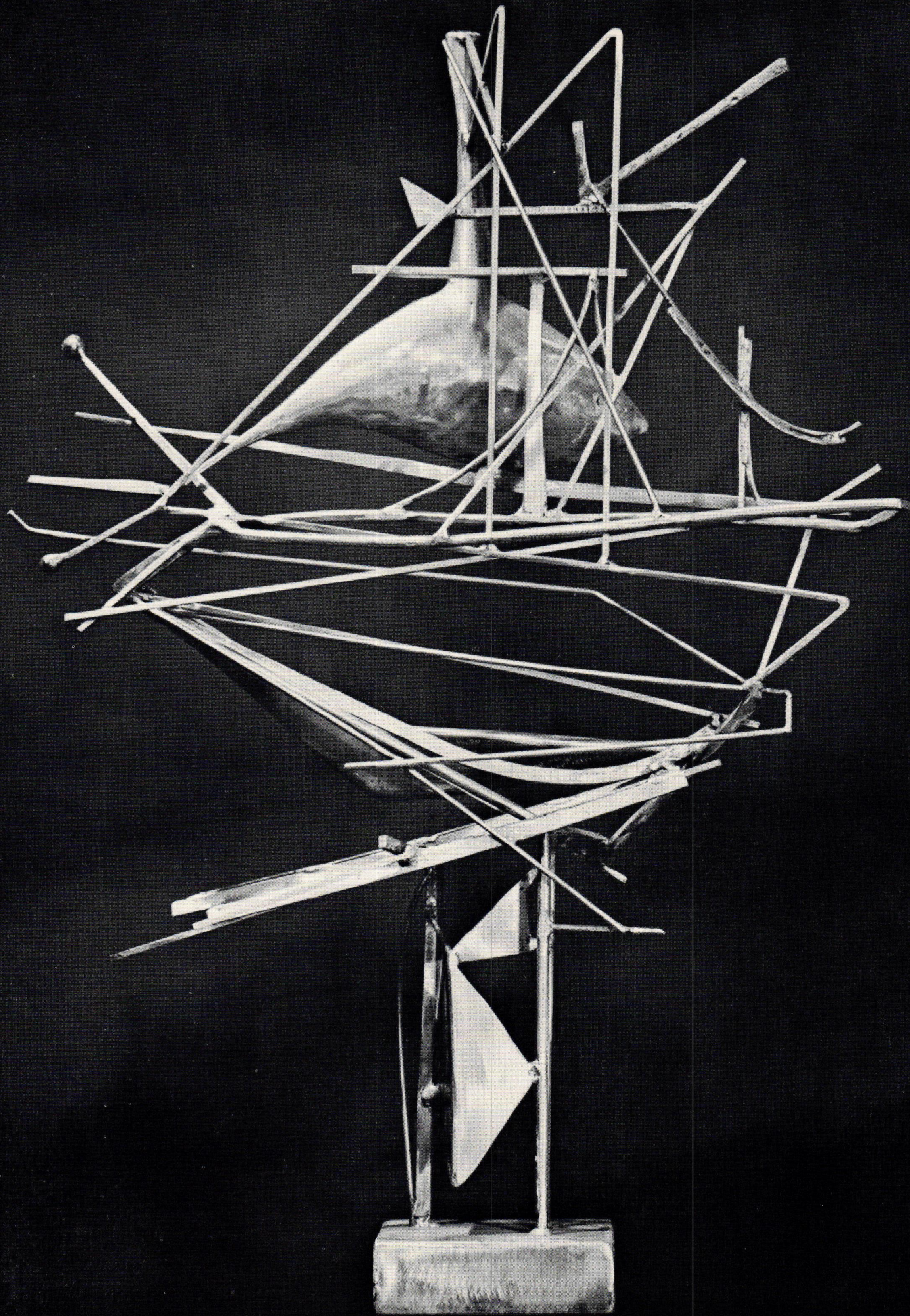
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and a ceramic artist concentrates not only on his material but moreover on a particular group of materials in the ceramic branch, for instance often only earthenware or faience.

“My motives have then been most subjective. I have been in need of a glass service and so I have drawn one satisfying myself. I have needed textile goods and could not find on the market what I was looking for—consequently I have designed a new one. This is really the way of my ancestors to gratify their wants for things of use. They were in need of something and they made it themselves. I have made it a rule: if I myself am satisfied with the thing in question and want to have it in my own home then I can accept its being produced. In this way such different articles as washstands and books for children, plastic boxes for refrigerators, fabrics, and unique stoneware, have come into existence. An American asked me some time ago why I did not make wallpapers and my answer was: ‘I have only painted walls at home so at present I do not need any wallpapers.’

“Nowadays I am passing from a flourishing surrealism, prompted by a youthful inclination, to a more severe, pure shape—a growth that must be ascribed to the fact that I am growing older and more serious-minded every year (this Summer I am 36 years of age). I think, however, that I can never forget that for me beauty without pleasure is sterile in the same way that intelligence without humor often means a genuine stupidity.”

- 1 leather bookbinding
manufacturer: Esselte
- 2 dinnerware
manufacturer: Gustavsberg
- 3 stoneware
manufacturer: Gustavsberg
- 4 linen fabric, The Waves
manufacturer: Nordiska
- 5 faience ocarinas
manufacturer: Gustavsberg



david

S **SMITH**



Who is the artist? How does he act?

What part of his behaviour and direction is literary lore and pure fiction?

How much of his direction is influenced by what society expects, especially that society composed of the people of distinction; museum directors, dealers, critics, collectors?

How much of his environment does he censor to meet what demands?

Is he able to discard the falsities and hold to true value?

How far can his aesthetic projection and revolt go and stay within the bonds of social decency?

No one can exist without feeling social expectancy.

From what order does the artist feel most influence—the people of distinction, the bourgeoisie, the working class, his own professional associate artists?

All categories have different expectations.

For whom does he speak?

How much revolt and against which level—

just a little—or all the way, carrying it to its ultimate conclusion, and as far as possible, renouncing all past art as we know it—its dogma and tradition?

What minute bit of experience makes art, or is all expressed experience through the artist's eyes art?

What are masterpieces, for masterpieces are born today as in any day.

What concession will the artist make, consciously or unconsciously to the normal needs of man, the family and welfare?

How much can a concept change to let him be both soothsayer and inventor, and at the same time the projector of man's vision, the messiah—and still function as a fairly normal man within society?

As much as any man in today's society the artist must have conviction and courage.



*Conviction so great that he by means other than art
earns his livelihood and the material needed to produce the work of art;
the courage to express alone, and to form his whole life to that end.
The case of the sculptor is even more exacting
by the demands of both material cost, and space.*

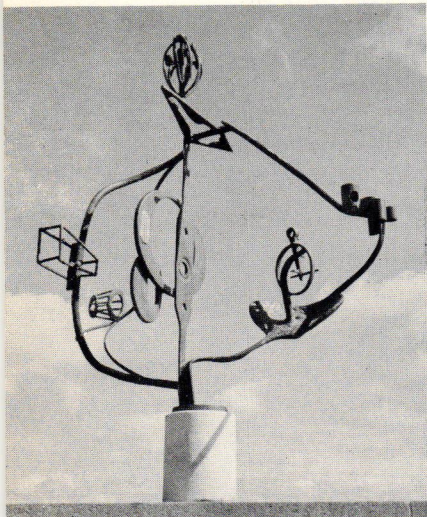
*The artist has never rejected nature—nor can he,
for nature is only the world of which he is a part.
There is a difference in his consciousness, his selection, his regard,
and the activeness of his position.
Everybody looks at nature or the external world.
Artists have viewed nature and seen different things, selected its parts,
made organizations, personally, philosophically, socially; and have found
fearful nature, loving nature, mother nature, scientific nature, and sensual nature.
The artist has been the element of nature, and the arbiter of nature;
he who has sat on a cloud and viewed it from afar,
but at the same time has identified himself as one of nature's parts.
The true artist views nature from his own time.
The conflict with the audience is often one of time-nature regard rather than art.
The hostile audience views nature in the rosy past.
The artist views nature expertly before making his statement. The audience
usually makes a prejudiced statement about nature before viewing it inexpertly.
This makes a breach even before the mode of interpretation is considered.
The artist's creative position to nature is much the same as that of primitive man.
He does not take the scientific view of all important man and view nature as "it."
He is the compassionate emotional man who is unquestioning,
who accepts himself as a part of nature viewing nature as "thou."*

*I do not today recognize the lines drawn between painting and sculpture aesthetically.
Practically, the law of gravity is involved,
but the sculptor is no longer limited to marble,
the monolithic concept, and classic fragments.
His conception is as free as that of the painter.
His wealth of response is as great as his draftsmanship.
Plastically he is more related to pagan cultures
with directives from Cubism and Constructivism.
Modern tools and technics grant the expression of complete self identity
from origin of idea to material finish.
His work can show who he is, what he stands for, with all the fluency he desires,
for every step and stroke is his own.
The stream of time and the flow of art make it plain
that no matter what the sculptor's declaration or individual vision,
he cannot conceive outside his time.*

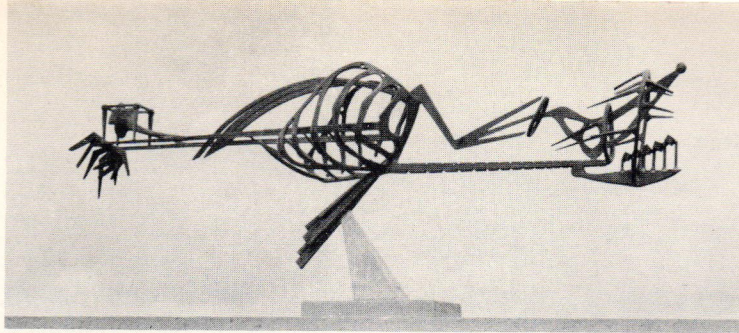
*His art conception takes place in dialectic order.
 The flow of art, the time of man still places him within his own period,
 out of which he cannot fly,
 and within which all other men exist.
 For no object he has seen, no fantasy he envisions, no world he knows
 is outside that of other men.
 No man has seen what another has not, or lacks the components and power to assemble.
 It is impossible to produce an unperceivable work.
 I believe only artists truly understand art,
 because art is best understood by following the visionary path of the creator
 who produces it. The Philistines will not attempt the projection.
 A work of art is produced by an expert.
 There must be expertness in its perception. There are degrees of expertness—
 some come close, some are on the fringe, some pretend;
 expertness naturally applies to both the artists creating and the audience response.*

*I was acquainted with metal working before studying painting.
 When my painting developed into constructions leaving the canvas,
 I was then a sculptor,
 with no formal training in the sculpture tradition.
 When the constructions turned into metal—lead, brass, aluminum,
 combined with stone and coral in 1932—
 nothing technically was involved outside of factory knowledge.
 The equipment I use, my supply of material comes from factory study and duplicates
 as nearly as possible the production equipment used in making a locomotive.
 I have no aesthetic interest in tool marks or surface embroidery or molten puddles.
 My aim in material function is the same as in locomotive building:
 to arrive at a given functional form in the most efficient manner.
 The locomotive method bows to no accepted theory of fabrication.
 It utilizes the respective merits of
 casting, forging, riveting, arc and gas welding, brazing, silver soldering.
 It combines bolts, screws, shrink fits—
 all because of their respective efficiency in arriving at an object or form in function.*

*Underlying the archaeologist-historian record of art is the myth of art
 which is more the property of the creative artist than the factualists.
 The myth of art is both lore and image—
 but an uninterpreted image and an unrecorded myth.
 It is the record of visual response from the expert eye selection of history.
 It is the myth quite private by choice,
 based upon the artist's preferences from the unknown visual record of art,
 and visions purely hypothetical of what might have existed between known periods.
 The keys to these selections are known, are recognized by different schools of artists.*



Blackburn Song of an Irish Blacksmith, 1951



The Royal Bird, 1948

*Not all schools will admit that the first apple in the world is Cezanne's apple,
but to me Cezanne's apple is a constant,
and it is on this type of choice that the lore is established
and the personal myth becomes the art history for direction of my own work.
Cezanne believed in the atmosphere of things.*

*He spoke of the soul found in a sugar bowl, and since a sugar bowl is inanimate
and only one copy from a line of similarly pressed forms,
the soul, or the visionary projection, of the sugar bowl,
the animacy the animate nature,
the associations which become the true reality of that object
must be in the eyes of the viewer.*

*If Cezanne's napkins possess the structural power of mountains,
and the apples possess both the spherical and cubic strength of houses,
and the mountains and houses possess the intimacy of form
which only holding in the hand and being sensuously felt can imbue,
then their existence becomes not sterile
but a true reality discovered, and an animacy by origin.*

*When I make reference to terms or forms dealing with art history,
or historic generalities, please remember that I am neither academician nor historian.*

*I do not work with a conscious and specific conviction about a piece of sculpture.
It is always open to change and new association.*

It should be a celebration, one of surprise, not one rehearsed.

The sculpture-work is a statement of my identity.

It is a part of my work stream,

related to my past works, the three or four in process, and the work yet to come.

In a sense it is never finished.

Only the essence is stated, the key presented to the beholder for further travel.

My belief in this direction is better stated by Picasso who once said,

*"A picture is not thought out and settled beforehand. While it is being done,
it changes as one's thoughts change. And when it is finished it still
goes on changing, according to the state of mind of whoever is looking at it.*

A picture lives a life like a living creature,

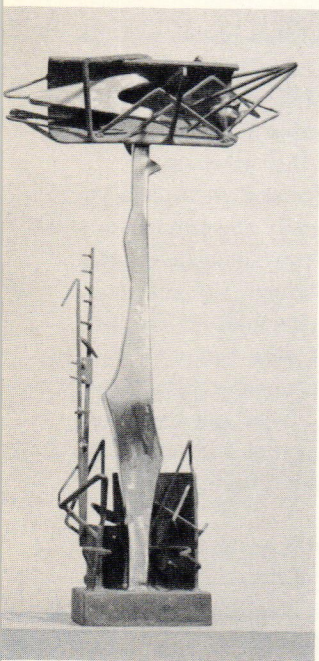
undergoing the changes imposed on us by our own life from day to day.

*This is natural, as the picture lives only through the man who is looking at it.**

There is no conceptual difference between painting and sculpture.

Both Picasso and Matisse are sculptors of great origins.

The position of creating does not change for them just because the medium changes.



Structure of a Small Concept Possessing Big Power, 1950

*Picasso: Forty Years of his Art, Museum of Modern Art.

Number 21 of *Everyday Art Quarterly* has just reached me and it has driven me to put down some observations I have long wanted to express about the modern trend in the design of eating plates. I have used daily, for at least 13 years, Russel Wright dinnerware. I am very fond of it, but the plates are not functional. Neither are the plates by Knowles, which you have photographed so beautifully on page 3 of the *Quarterly*. "Tomorrow's Classic," on page 2, is more functional, but the old Onion Pattern plates that I still use for breakfast (Cauldon Meissen) are much more functional. They are the same diameter, exactly as the Wright dinner plate, but their outside edge rises 2.8 cm. from the table, while the Wright outside edge rises just 2 cm. The old plate's outside edge rises 2.3 cm. above the center surface, while the Wright plate rises only 1 cm. above the inside center surface. Besides this 130% greater difference between the center and the outside edge heights, the Onion Pattern plate's central flat surface is 15½ cm. in diameter, while the Wright plate's central flat area is 22½ cm. in diameter. In other words, the rise starts far nearer the center in the Onion Pattern plate than in the Wright plate, and goes a lot higher. In use, every bit of this elevation is not only justifiable, but imperative. Without it, knives and forks, whose handles are almost invariably heavier than the ends that touch the food, slide outward and skid around and often fall off completely while the plates are being carried after the meal, or the course, as the case may be.

For moderns this problem is worse because of the very prevalent buffet-style party. Knife and fork fall off the plate before eating if you carry them on the plate from buffet to your seat. Unsanitary! While you're picking them up someone bumps into you and spills food on your back and the cutlery hurts when it hits you! All for an unbroken span of pottery or china. How far will we suffer for our smooth planes?

Your excellent *Quarterly* as a "Guide to Well Designed Products" should consider this very prevalent failing of most of the popular and elite modern tableware. You might inspire some of the good designers to work on the problem of the floor-soiling dropped silverware which has become a hazard of modern housekeeping. The considerable and prolonged rise of my Onion Pattern plates holds the forks and knives at a sufficient downward pitch, sufficiently close to the center of the plate, to prevent their heavy handles from sliding far enough off the plate to cause them to see-saw all the way off!

Nina Howell Starr
945 Lakeview Drive
Winter Park, Florida

ART IN MODERN ARCHITECTURE, by Eleanor Bittermann
Reinhold Publishing Corporation, \$10.00

Miss Bittermann is quite correct in her remarks on the timeliness of her book, *ART IN MODERN ARCHITECTURE*. The present moment sees a great number of explorations by contemporary architects into the problems of enriching the forms of modern architecture. There is no question that modern architecture, which for fifty years and more has been concerned with structural and architectural refinement, must now face the problem of enrichment in order to achieve maturity as a style in the sense that high Gothic or high Renaissance architecture were mature styles. This realization does not come easily to the contemporary architect. Many of them, young and old, are still fighting bitterly against it. Unfortunately, far too many of the schools of architecture that are dedicated to a contemporary approach are still completely unaware of the problem and are turning out great numbers of young architects soundly trained in engineering principles and ignorant of the related arts of painting and sculpture to the point of actual antagonism.

At this moment when understanding among painters, sculptors, and architects becomes of paramount importance, the painters and sculptors are equally ill-trained to achieve this understanding. They are all too frequently interested in the economic fact of the commission rather than in the solution of the fundamental problem.

A new integration of the arts can only be achieved through a process of education that begins with the earliest training of architects and artists alike and continues with a pattern of collaboration in which unity is achieved by an instinctive understanding by all concerned of all phases of the question.

Miss Bittermann's book does not attempt in any great degree to examine critically the fundamental problems of education and environment involved in her theme. Rather it is in the nature of an anthology, extensively illustrated with examples of painting, sculpture, mosaics, metal and glass designs, etc. As far as possible, she lets the artist and architect speak for themselves as to their motives; and the quotations are of considerable interest as indicating how varied and even confused is the thinking which has so far been involved.

By its very modesty the book is valuable. In fact its unpretentious marshalling of the evidence to date is perhaps the most useful first step in the reexamination of *ART IN MODERN ARCHITECTURE*.

H. H. Arnason

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- 1 unique stoneware vase
 designer: Carl Harry Stålhane
 manufacturer: Rörstrands
 lender: Rorstrand
- 2 hand-painted faience vase
 designer: Stig Lindberg
 manufacturer: Gustavsberg
 lender: Jensen
- 3 stoneware vase
 designer: Carl Harry Stålhane
 manufacturer: Rörstrands
 lender: Rorstrand
- 4 unique stoneware vase
 designer: Carl Harry Stålhane
 manufacturer: Rörstrands
 lender: Rorstrand
- 5 hand-painted faience bowl
 designer: Stig Lindberg
 manufacturer: Gustavsberg
 lender: Bonniers
- 6 stoneware vase
 designer: Carl Harry Stålhane
 manufacturer: Rörstrands
 lender: Rorstrand
- 7 unique stoneware miniature
 designer: Gunnar Nylund
 manufacturer: Rörstrands
 lender: Rorstrand

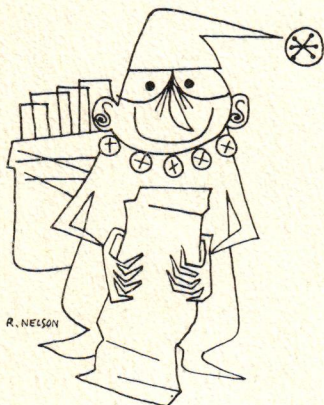
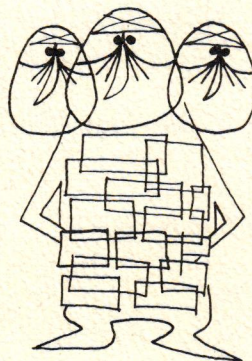


- 8 stoneware vase
 designer, manufacturer and
 lender: Andersson and Johansson
- 9 unique porcelain bowl
 designer: Maria Hackman-Dahlen
 manufacturer: Rörstrands
 lender: Rorstrand
- 10 unique stoneware miniature
 designer: Gunnar Nylund
 manufacturer: Rörstrands
 lender: Rorstrand
- 11 stoneware bowl
 designer: Arthur Percy
 manufacturer: Gefle
 lender: Bonniers
- 12 stoneware jug
 designer: Gunnar Nylund
 manufacturer: Rörstrands
 lender: Rorstrand
- 13 unique stoneware miniature
 designer: Gunnar Nylund
 manufacturer: Rörstrands
 lender: Rorstrand



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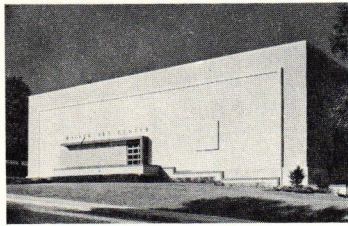
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Walker Art Center, Minneapolis, 1955



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DESIGN QUARTERLY

ISSUE NUMBER 32, 1955

Triennale Product Review *page 4*

Comments on the Triennale
by Sergio Favre and Sergio Asti *page 18*

Triennale Installations
by Clark Dean, photographer *page 19*

Experimental Film
by Allen Downs and Bernard Arnest *page 30*

Book Reviews *page 31*

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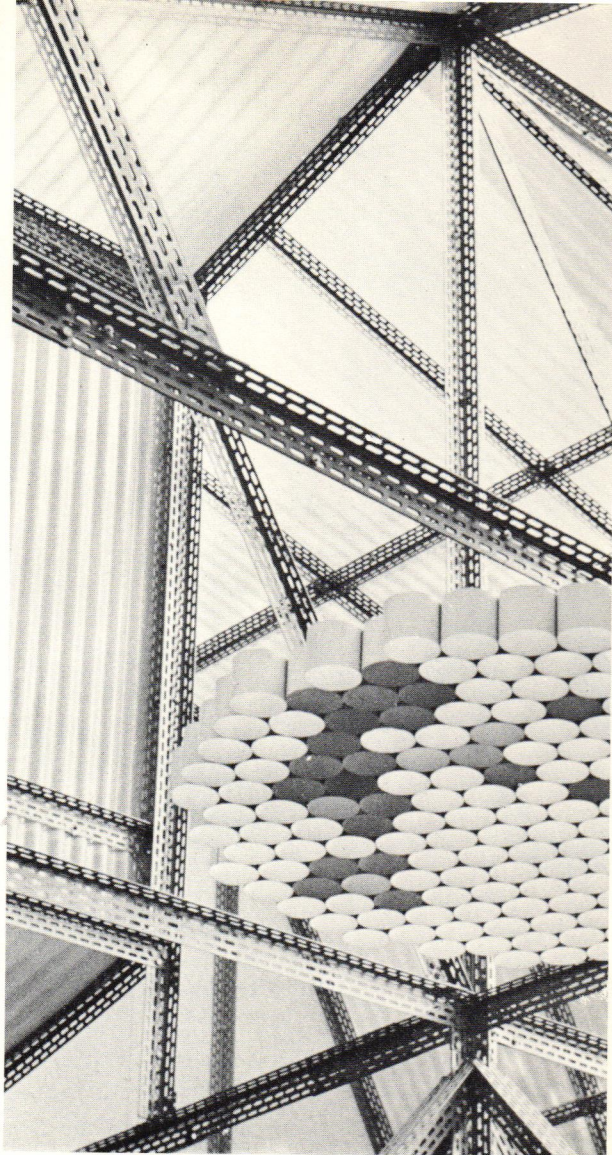
RUTH A. BUSINGER

ERIC SUTHERLAND *photography*

JOHN SUTHERLAND *design*

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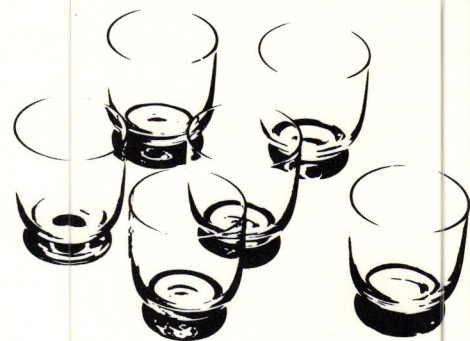
Every three years since 1923, except for the war period, the Triennale exhibition, held in Milan, has presented to the world a stimulating cross section of the most interesting current work by serious artists in the fields of contemporary architectural, decorative and industrial design.

Any exhibition, through the choice of material and the manner of presentation, makes comment, so it is with great interest that we watch the Triennale to learn what designers have to say.

The objects shown on the following pages were shown in Milan. We selected them for their quality of design. Some, such as those from Denmark, pages 10 and 11, are priced beyond the reach of most of us, but they are included for their perfection of form and the possibilities they suggest.

It is largely through the energy of Italian designers that such a program as the Triennale persists, and for that reason we asked two young Milan architects, Sergio Asti and Sergio Favre, to write a few critical notes on the Tenth Triennale. On page 18 is a resumé of some of their observations.

Photographs of the exhibition were taken by Clark Dean, formerly of the Walker Art Center Staff.

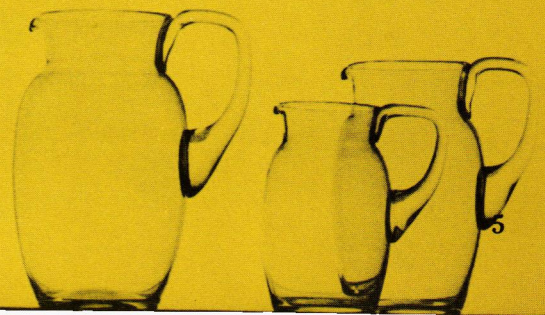
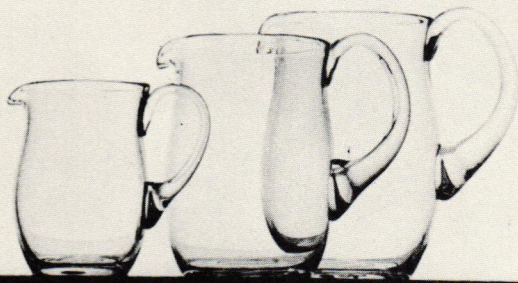


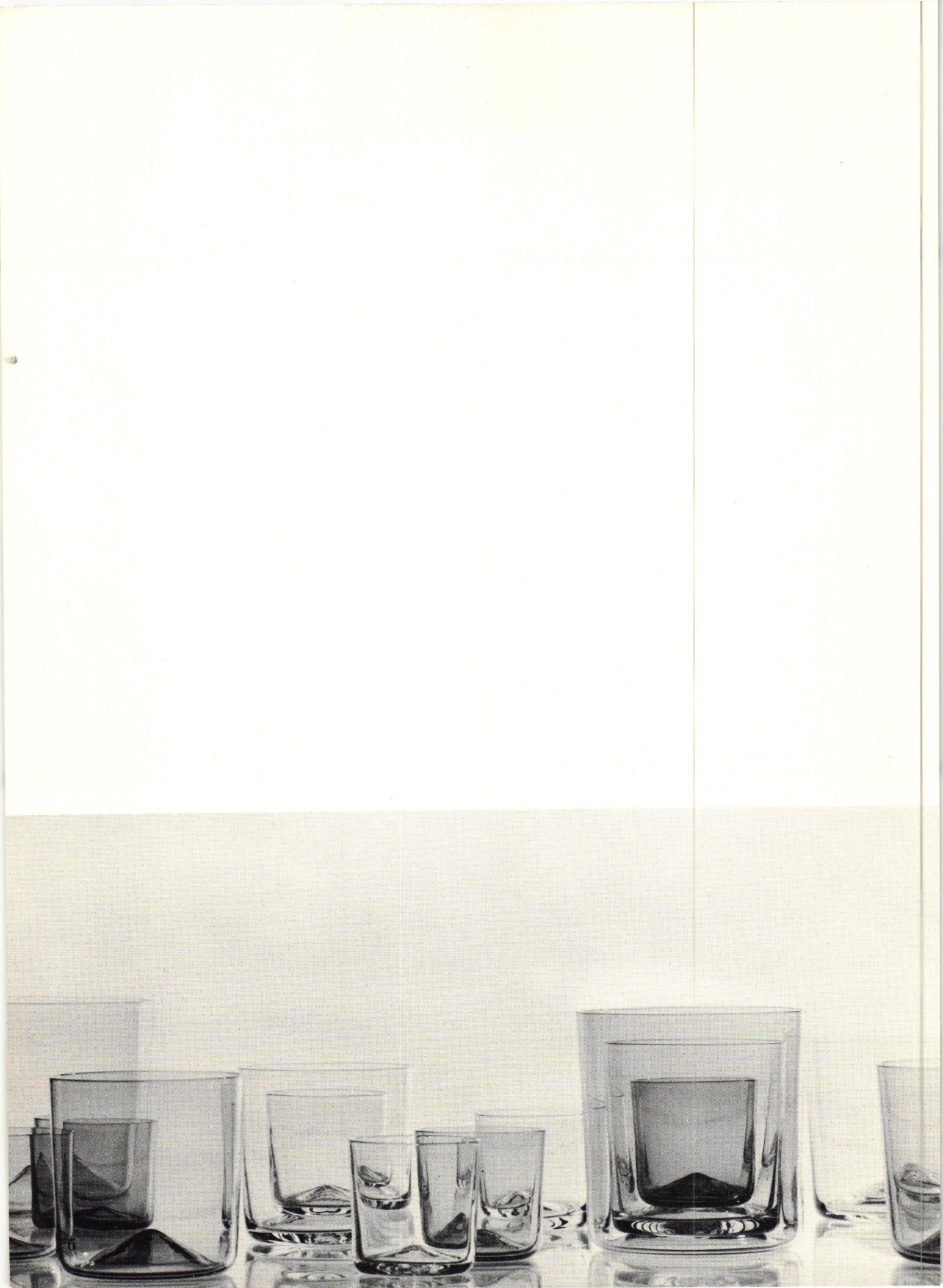
*Top: Clear crystal tumblers and liqueurs
Distributed by Fraser's
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New York 19, New York*

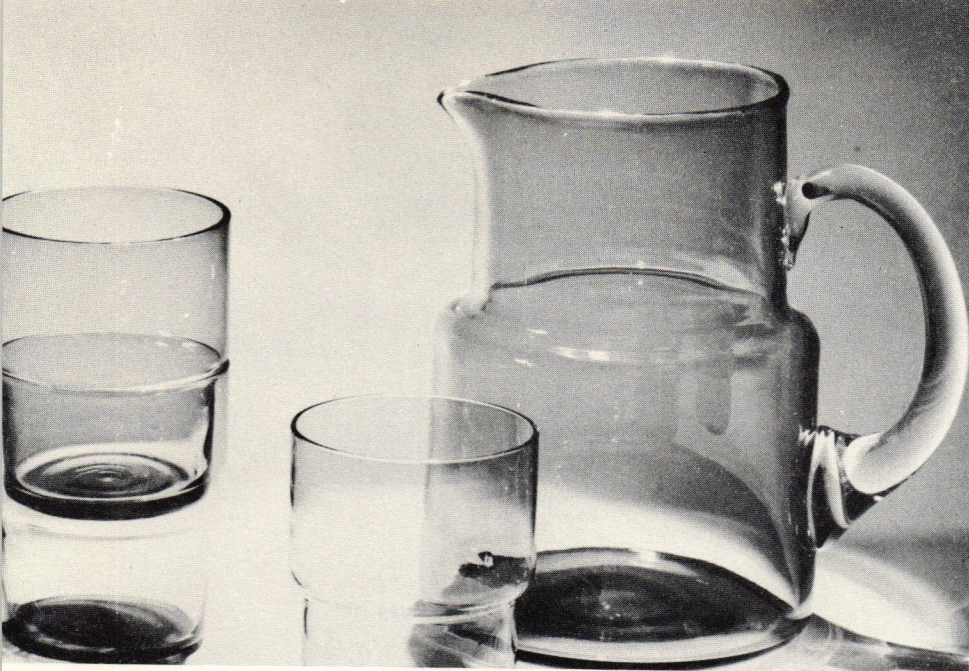
*Left: Clear crystal stemware and tumblers
Distributed by Waertsila Corporation
225 Fifth Avenue
New York 10, New York*

*Right: Glass pitchers
Distributed by Fraser's
53 West 53rd Street
New York 19, New York*





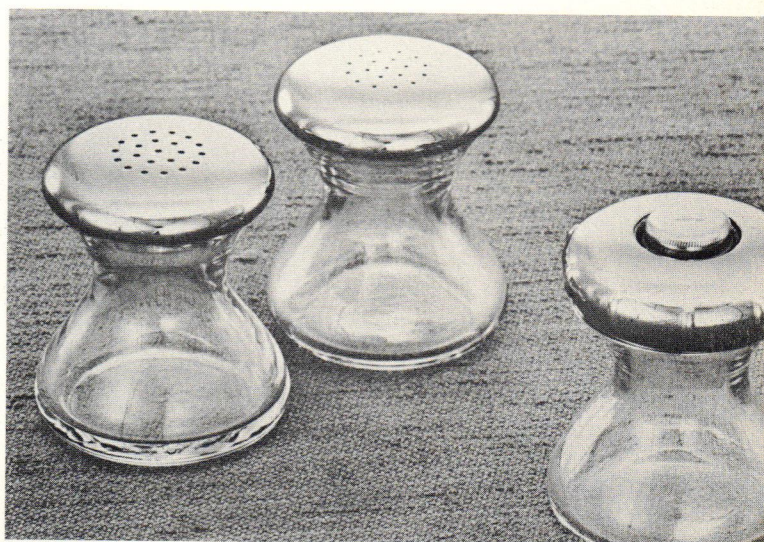




*Left: Glasses
Distributed by Waertsila Corporation
225 Fifth Avenue
New York 10, New York*

*Top: Clear crystal tumblers and pitcher
Distributed by Waertsila Corporation
225 Fifth Avenue
New York 10, New York*

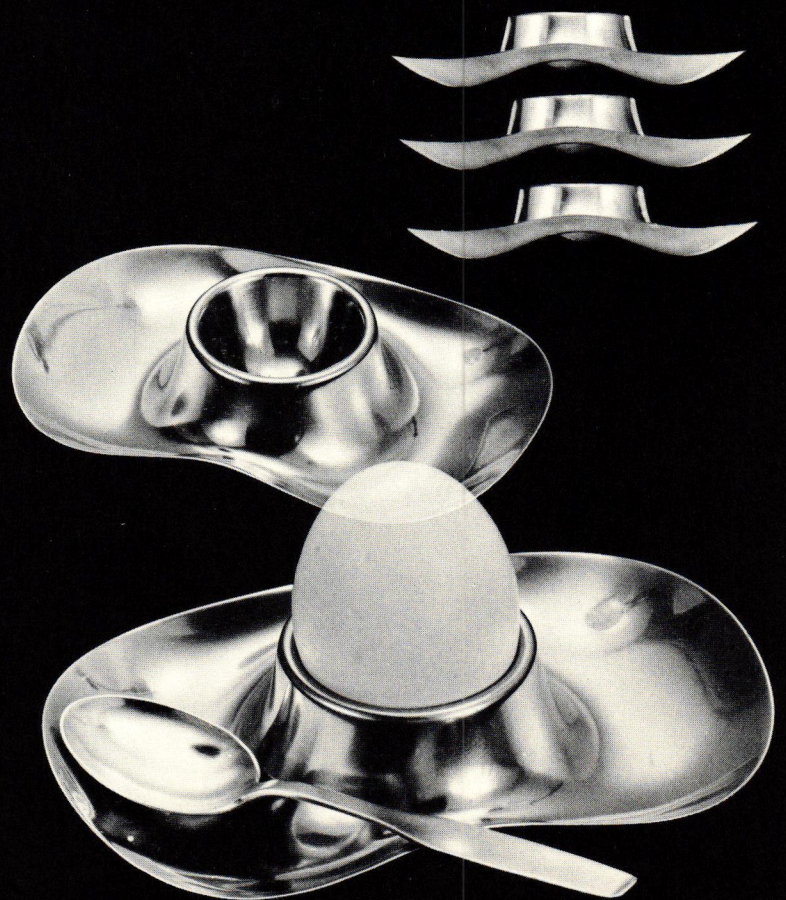
*Right: Glass and silver pepper mill and shaker
Distributed by Fraser's
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New York 19, New York*

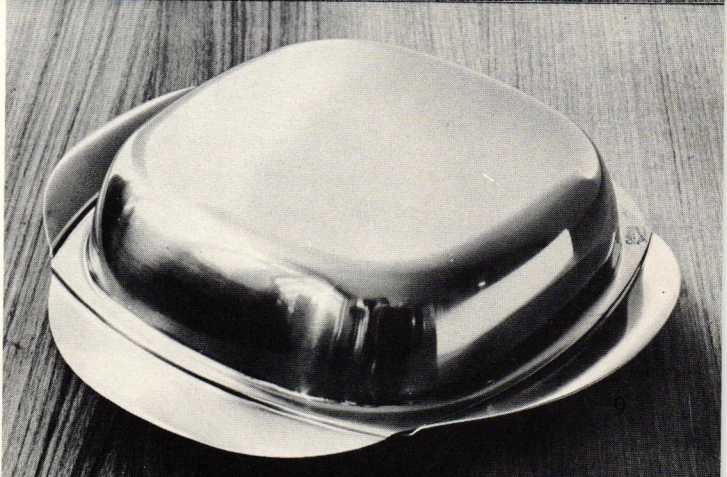
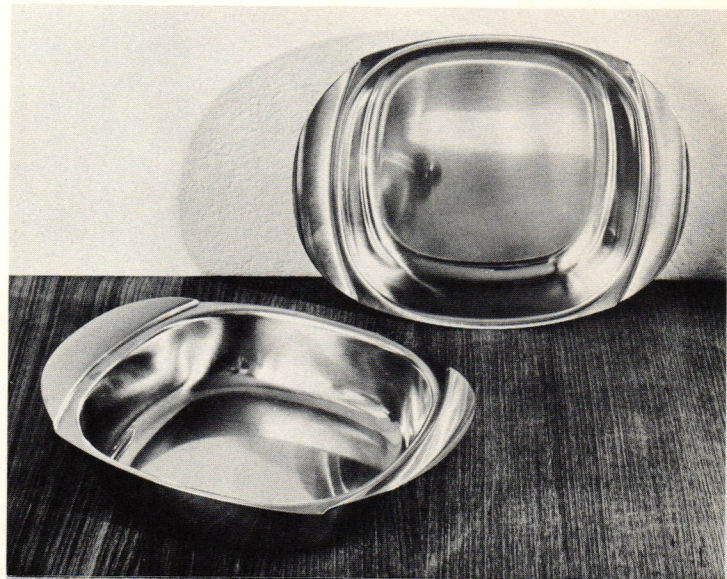
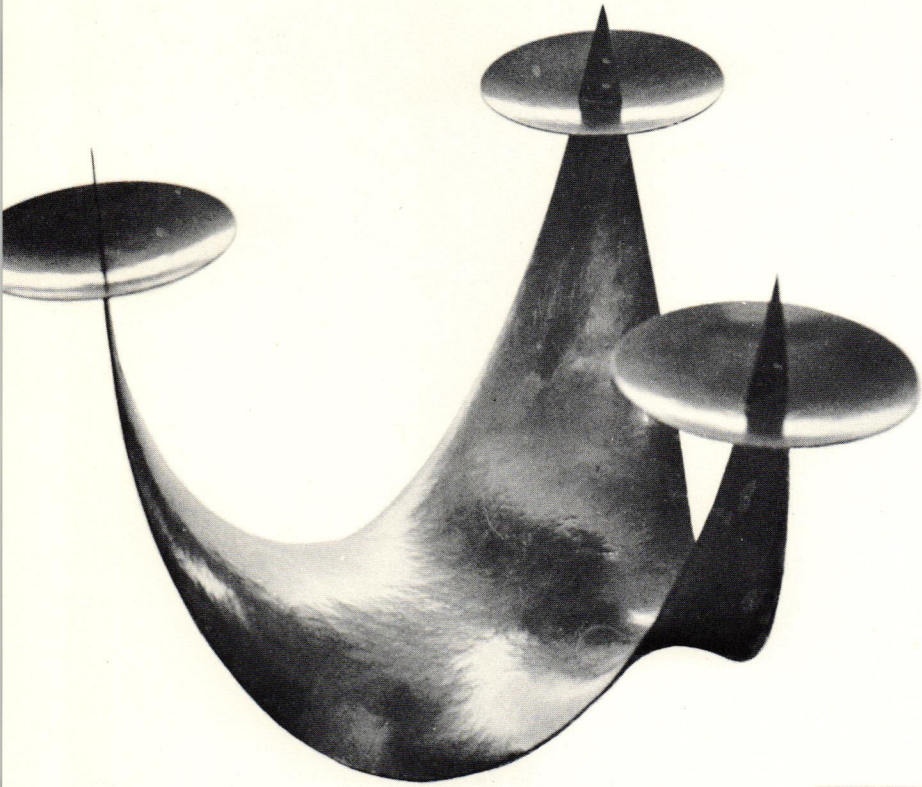


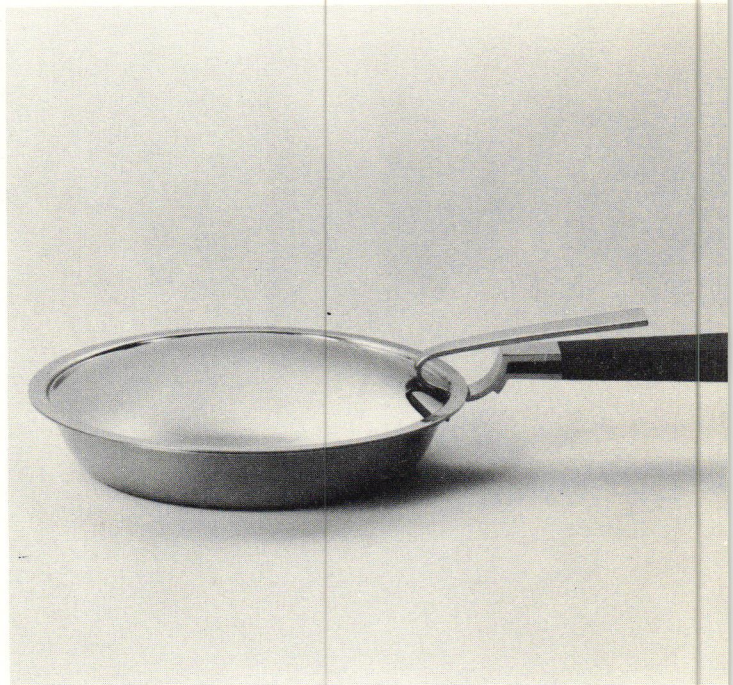
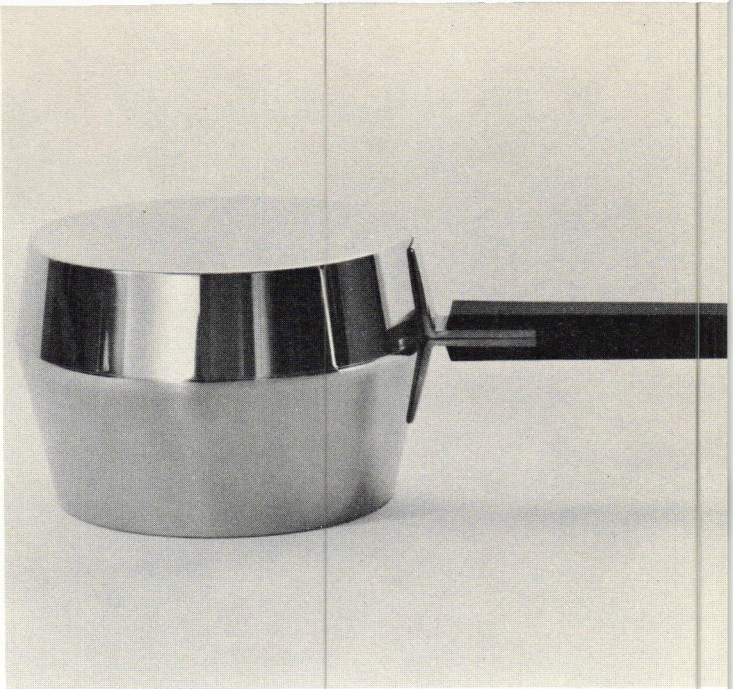
*Left: Stainless steel egg cup
Distributed by Fraser's
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New York 19, New York*

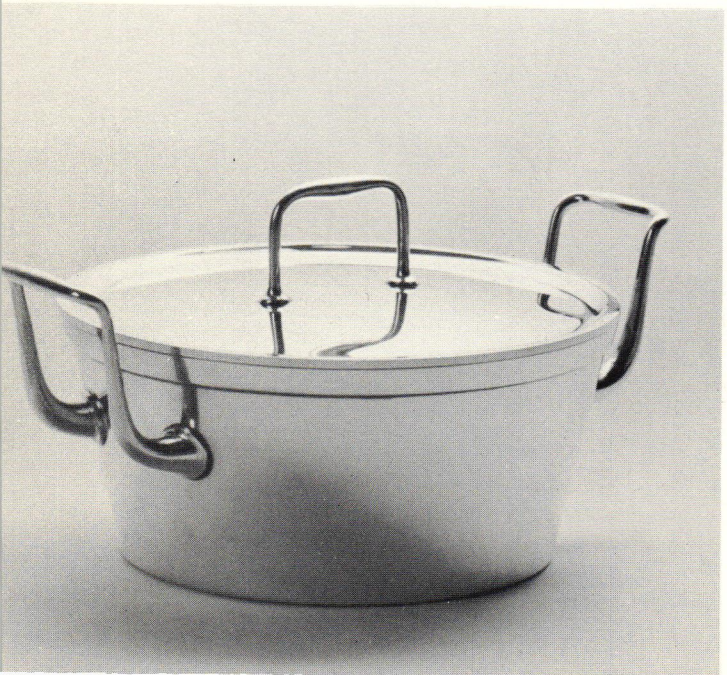
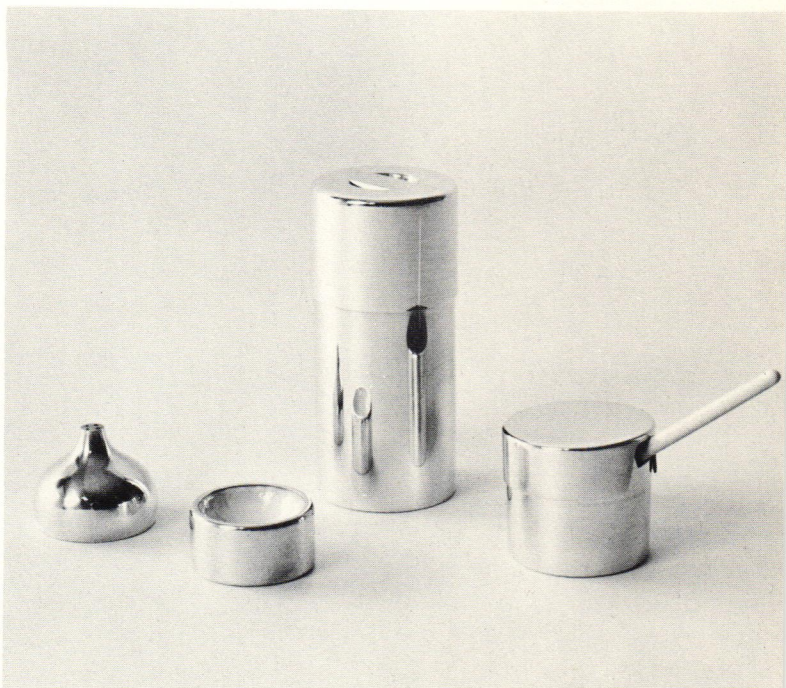
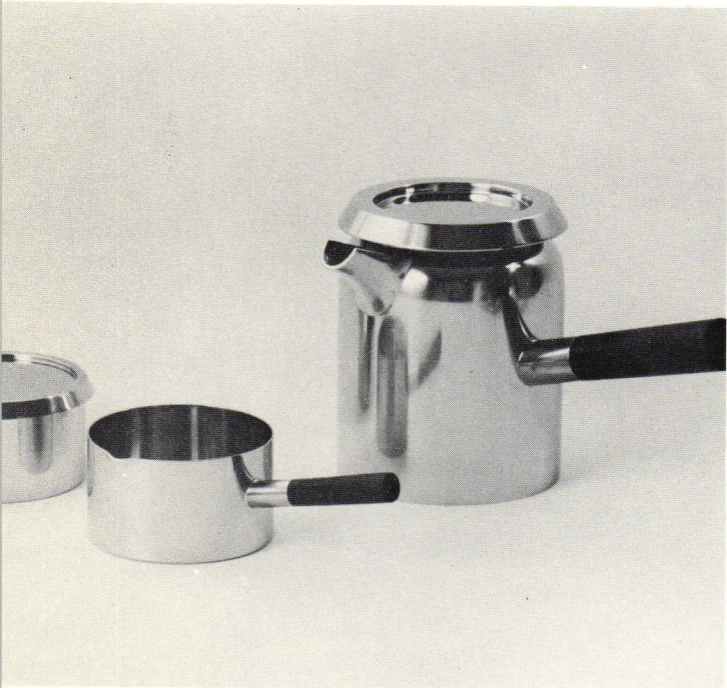
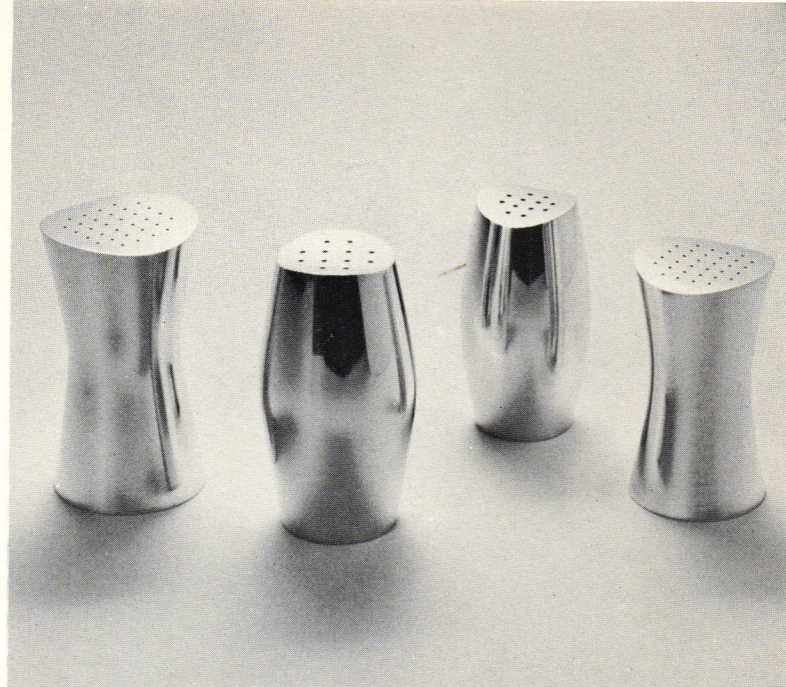
*Top: Copper Candelabra
Designed by A. Segal
Israel*

*Right: Silver serving dish
Designed by Sigurd Persson
For Kooperativa Förbundet
Stockholm, Sweden*



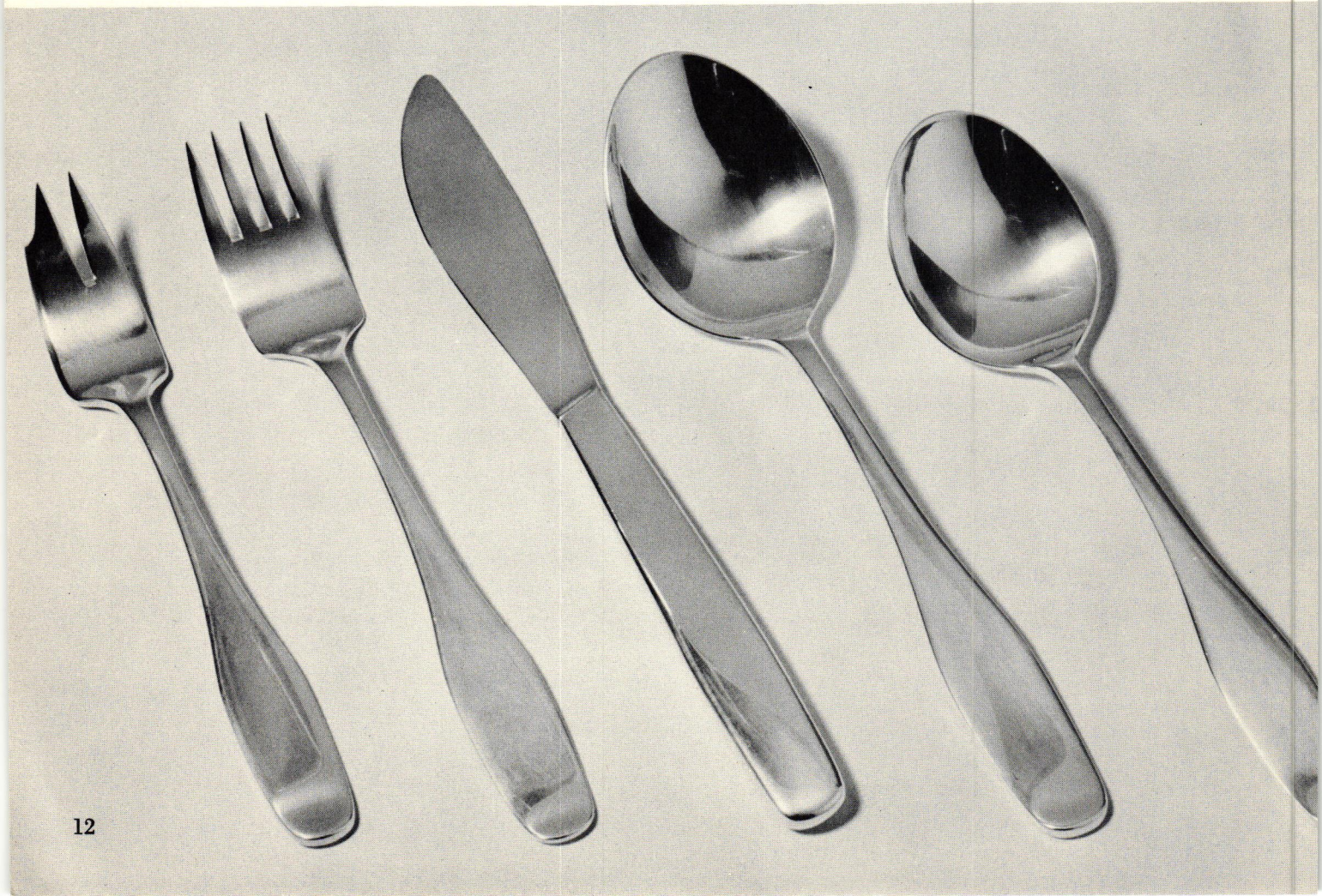
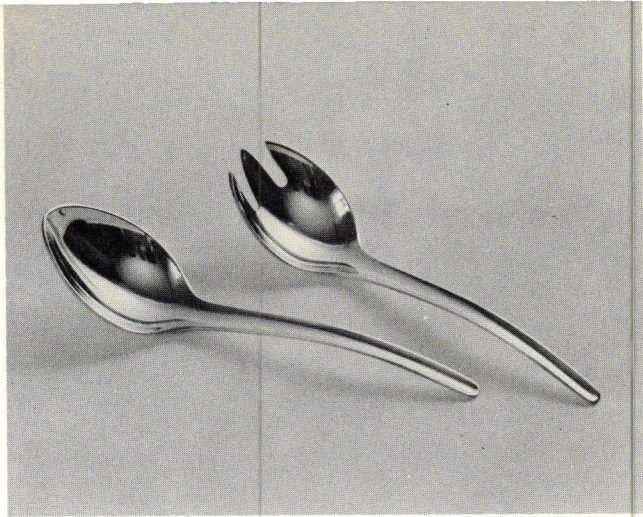


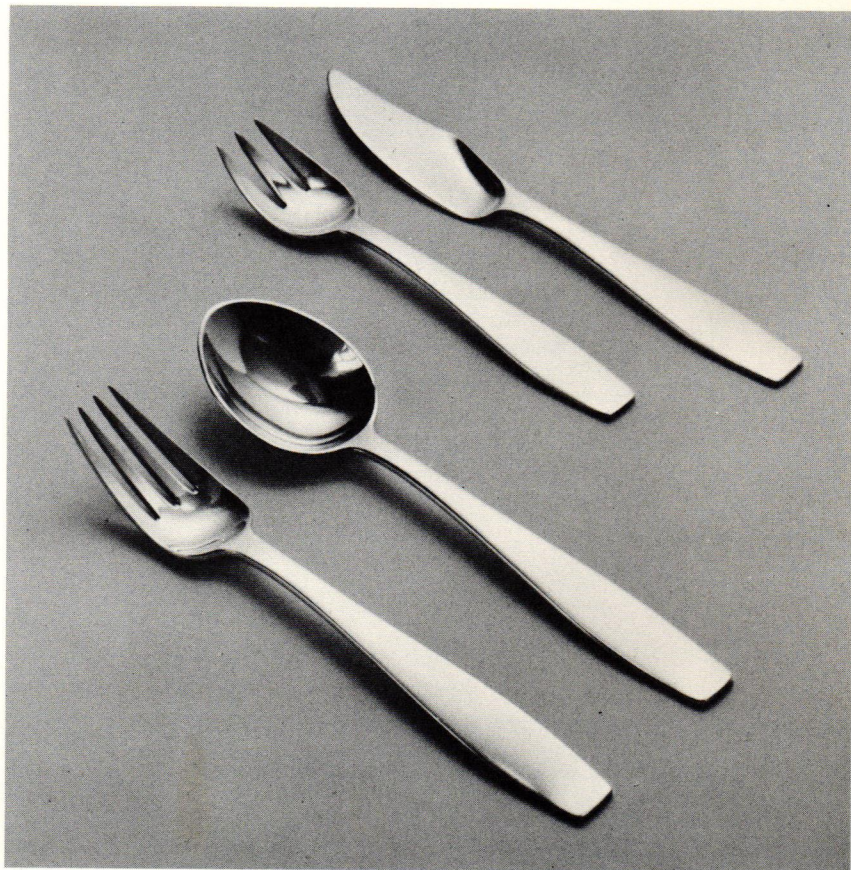
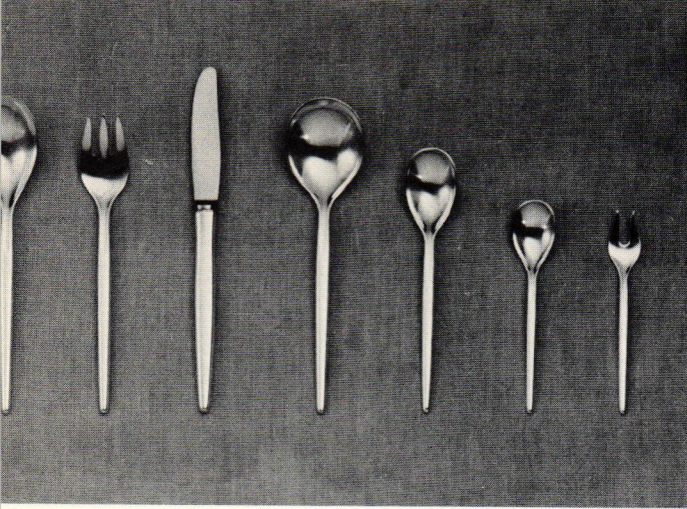




*MANUFACTURED BY
GEORG JENSEN SILVERSMITHS, COPENHAGEN*

- Left to right: Silver pitcher by Henning Koppel*
- Stainless steel casserole by Magnus Stephensen*
- Stainless steel coffee set by Magnus Stephensen*
- Silver salt and pepper shakers by Hans Henriksen*
- Stainless steel frying pan by Harald Nielsen*
- Silver vegetable dish by Magnus Stephensen*
- Condiment set by Magnus Stephensen*
- Silver pitcher by Henning Koppel*
- Silver pitcher by Henning Koppel*
- Vegetable dish by Magnus Stephensen*





*Top: Silver salad set
Designed by Magnus Stephensen
For Georg Jensen Silversmiths
Copenhagen, Denmark*

*Right: Silver flatware
Distributed by H. Nils
One East 58th Street
New York 22, New York*

*Left: Silver flatware
Designed by Sigurd Persson
For Kooperativa Förbundet
Stockholm, Sweden*

*Right: Silver flatware
Designed by Henning Koppel
For Georg Jensen Silversmiths
Copenhagen, Denmark*



*Left: Porcelain dinnerware
Distributed by Fraser's
53 West 53rd Street
New York 19, New York*

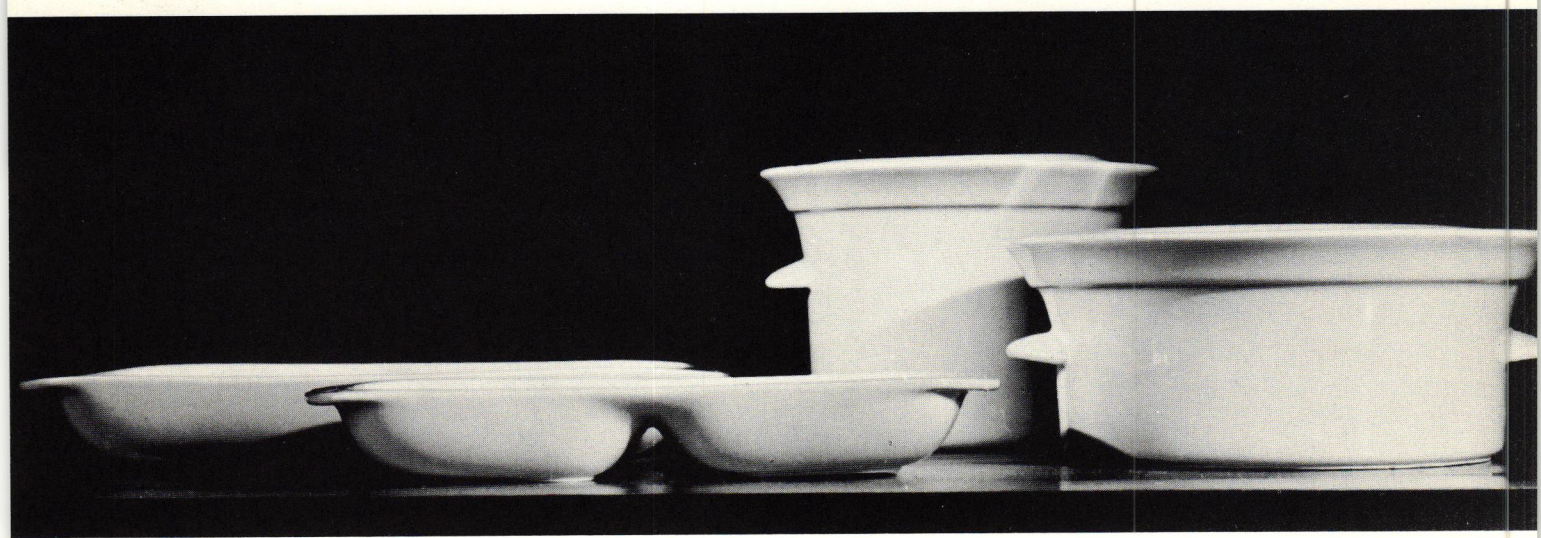
*Center: Porcelain dinnerware
Distributed by Fraser's
53 West 53rd Street
New York 19, New York*

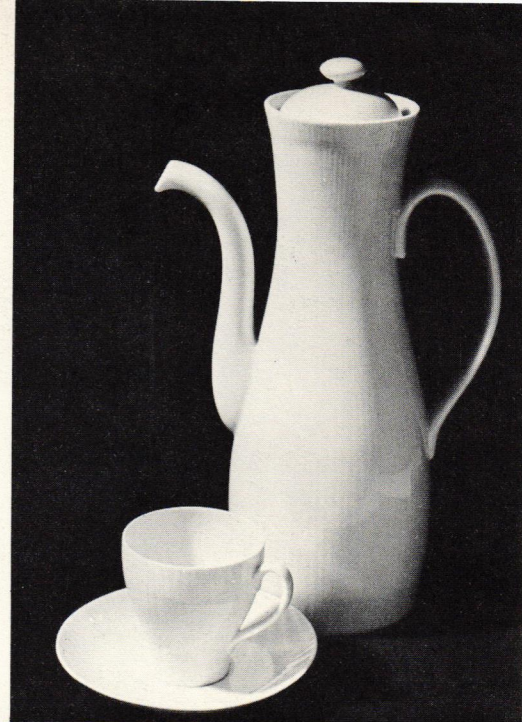
*Right: Porcelain coffee and mocca set
Designed by Arthur Percy
For Upsala-Ekeby Aktiebolag
Ekebybruk, Sweden*

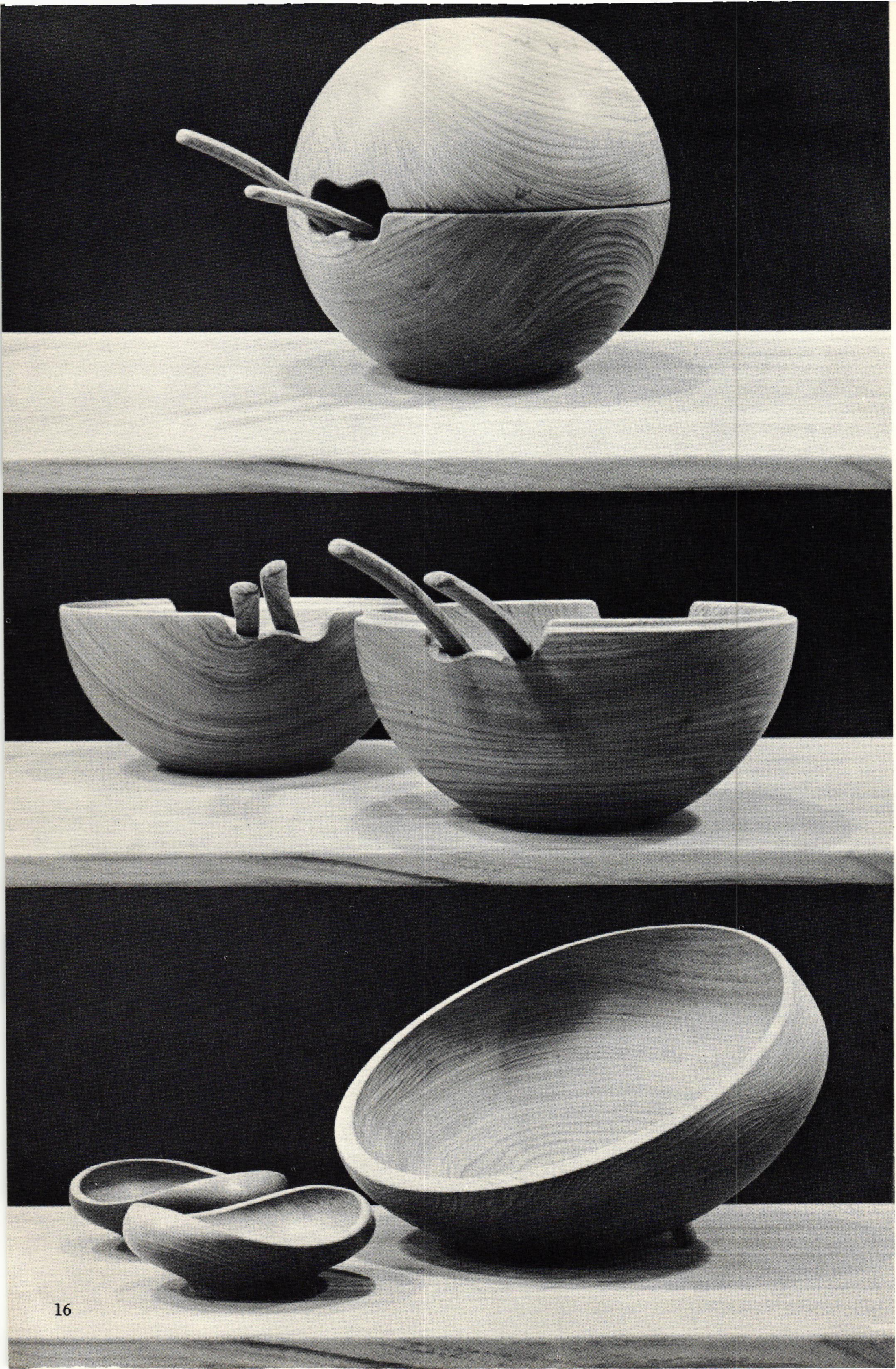
*Right: Oven-proof ice bucket-casserole
Distributed by Frederick Lunning, Inc.
667 Fifth Avenue, New York 22, New York*

*Top: Double egg cups
Distributed by Waertsila Corporation
225 Fifth Avenue
New York 10, New York*

*Bottom: Vitrified ovenware white or green glaze
Designed by Sven Erik Skawonius
For Upsala-Ekeby Aktiebolag
Ekebybruk, Sweden*



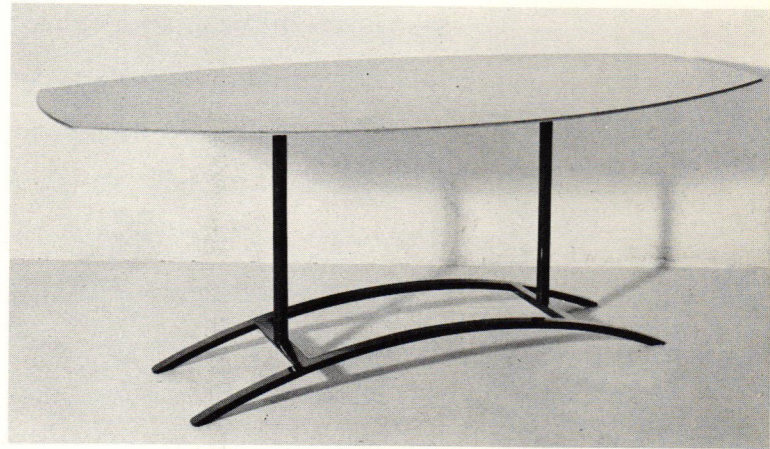


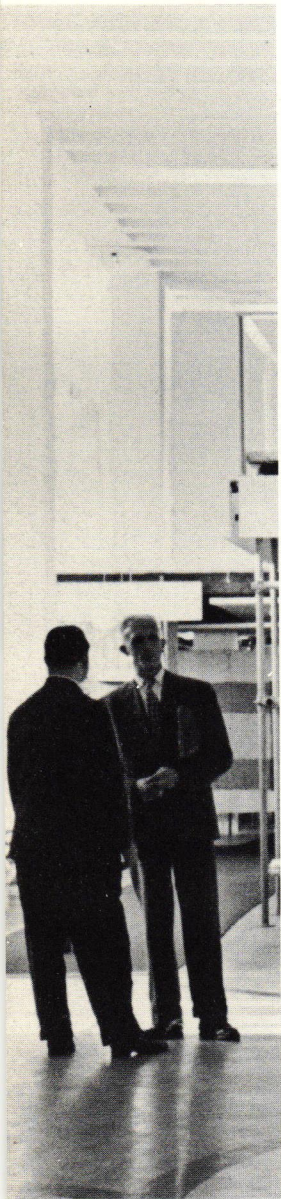


*Top and Center: Teakwood salad bowl
Designed by Kay Bojesen
Copenhagen, Denmark*

*Bottom: Teakwood salad bowls
Designed by Finn Juhl
Copenhagen, Denmark*

*Page 17: Mahogany plywood and metal table
Designed by Sergio Asti and Sergio Favre
Milan, Italy*

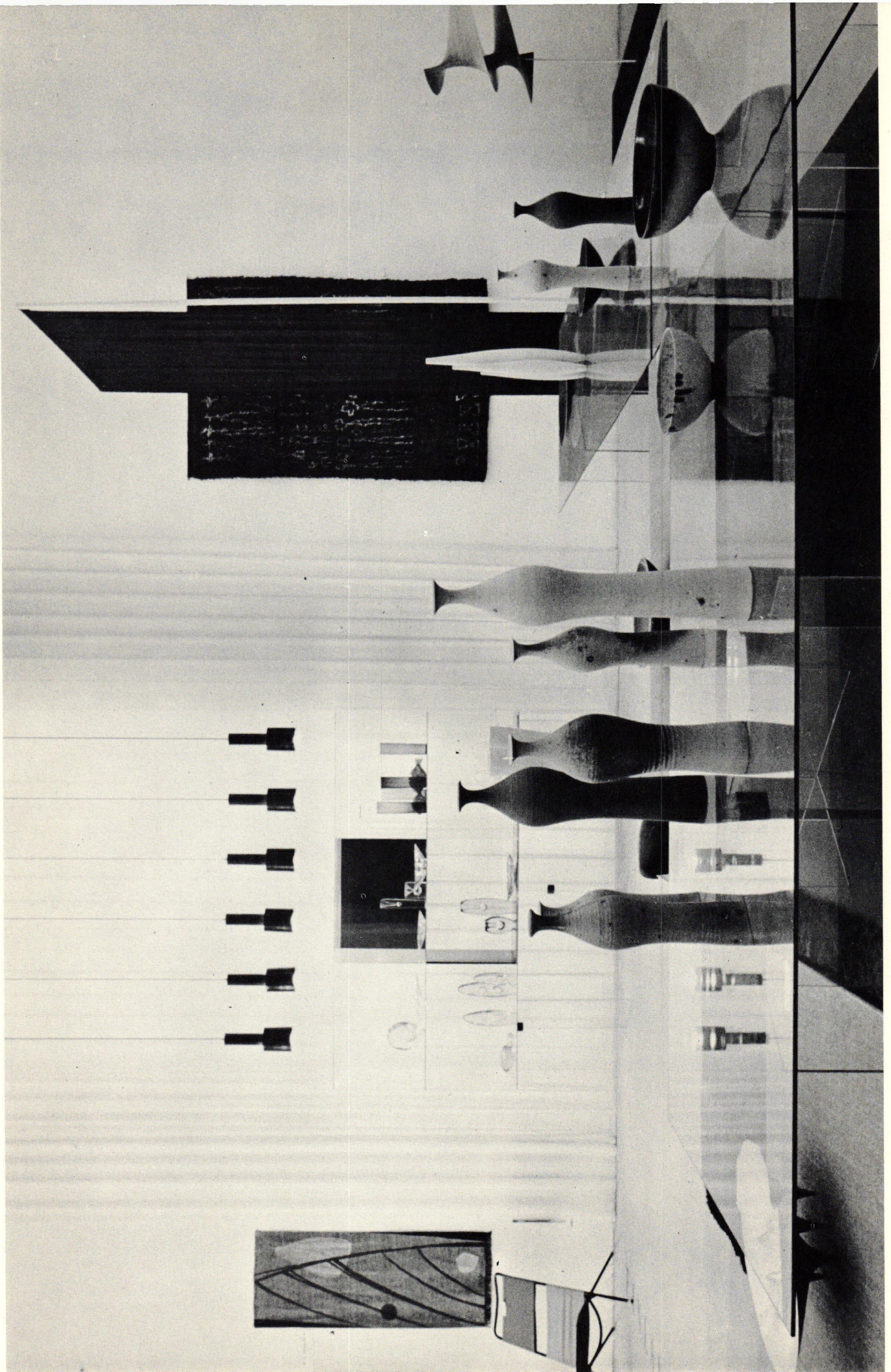


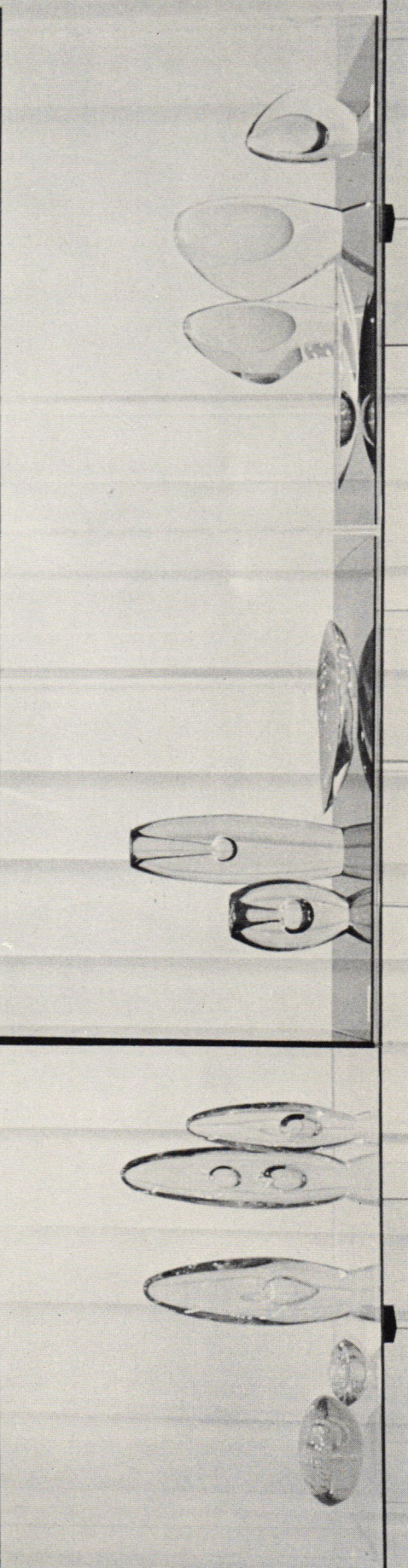
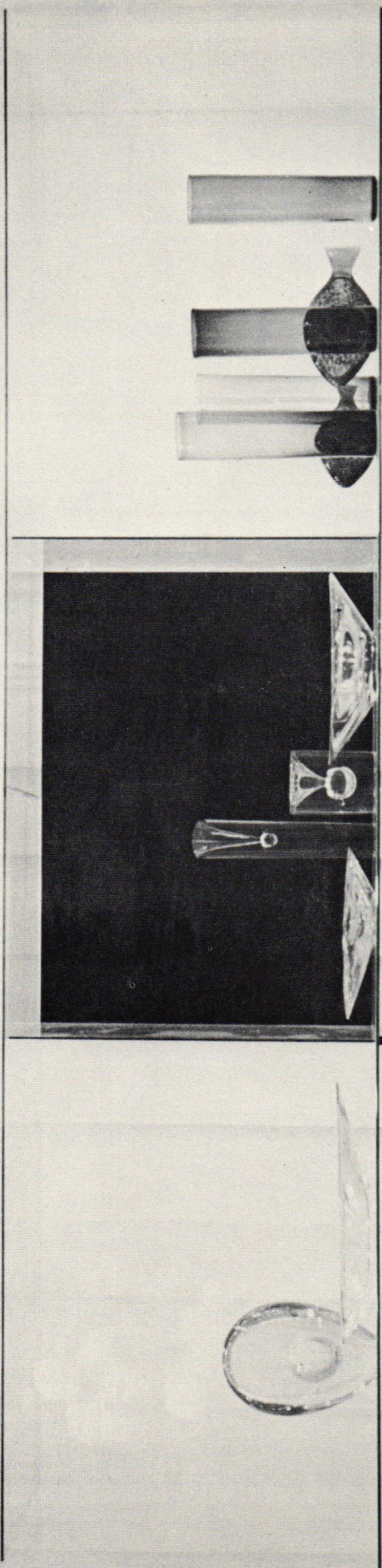
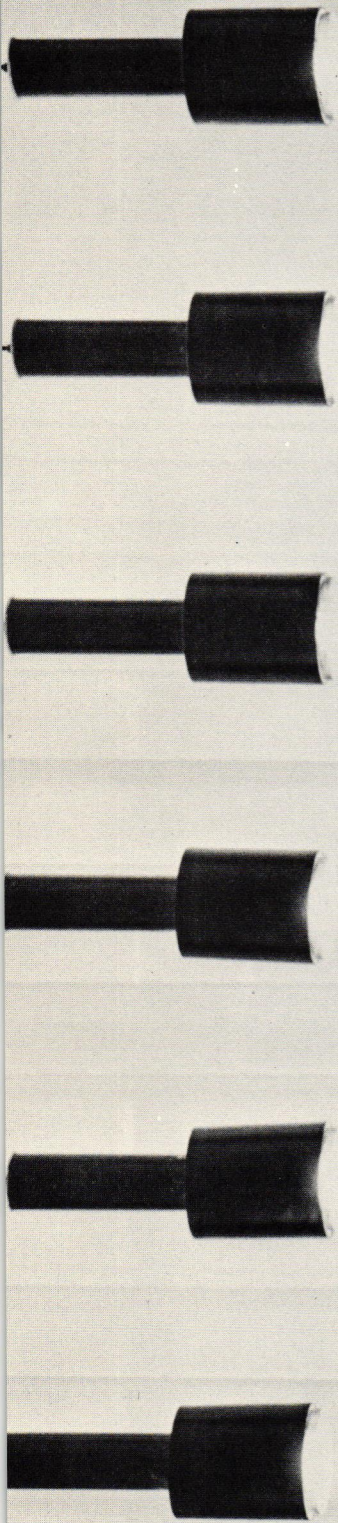


The purpose of the Triennale is not only to inform, but to educate and direct thought. In formulating the basic principles of visual communication some constants must be kept in mind. The spectator-participator should, above all, be able to grasp the importance of what is exhibited. He must see the things displayed in relation to *his own necessities and possibilities*, and he should receive and retain some of the enthusiasm that went into the formulation of the original concepts. ¶ We can assert that the Tenth Triennale has been successful in finding a language—almost a colloquy—which is meaningful to the majority. However, some questions inevitably arise: How much does the way of speaking and what has been said, run parallel? Is the direction that the public takes from this statement theoretically and practically valid? For example, while it was a step ahead to show arm chairs, carpet knives and paintings in furnished apartments rather than as isolates, there was still a big gap between the spectator seeing the objects and seeing *himself* in relation to their use. ¶ The architect continues to hold himself aloof and address the elite—a cultural situation only academically appropriate twenty years ago. The interiors were too often but brilliant examples of the possibilities, the imagination and the sensibilities of the architects rather than solutions concerned with real needs. The proposed aims were not always followed—certain “economical” lodgings were not economical at all. ¶ There were exhibited many “beautiful things” appreciated by the whole public—amateurs and professionals alike—that set standards or examples to follow. There were also many wonderful things appealing only to a few persons of refined and aristocratic tastes—at the Triennale the exhibition of the latter has little more than negative value. ¶ We want to believe that after what we have learned from this Triennale above all, from the very important positive aspects achieved—the next manifestation will indeed make that “step ahead” which in the realization of the Tenth Triennale has been of indispensable and useful impulse. ¶ We would like this to sound as a wish from some young architects, trustful and confident as we are.

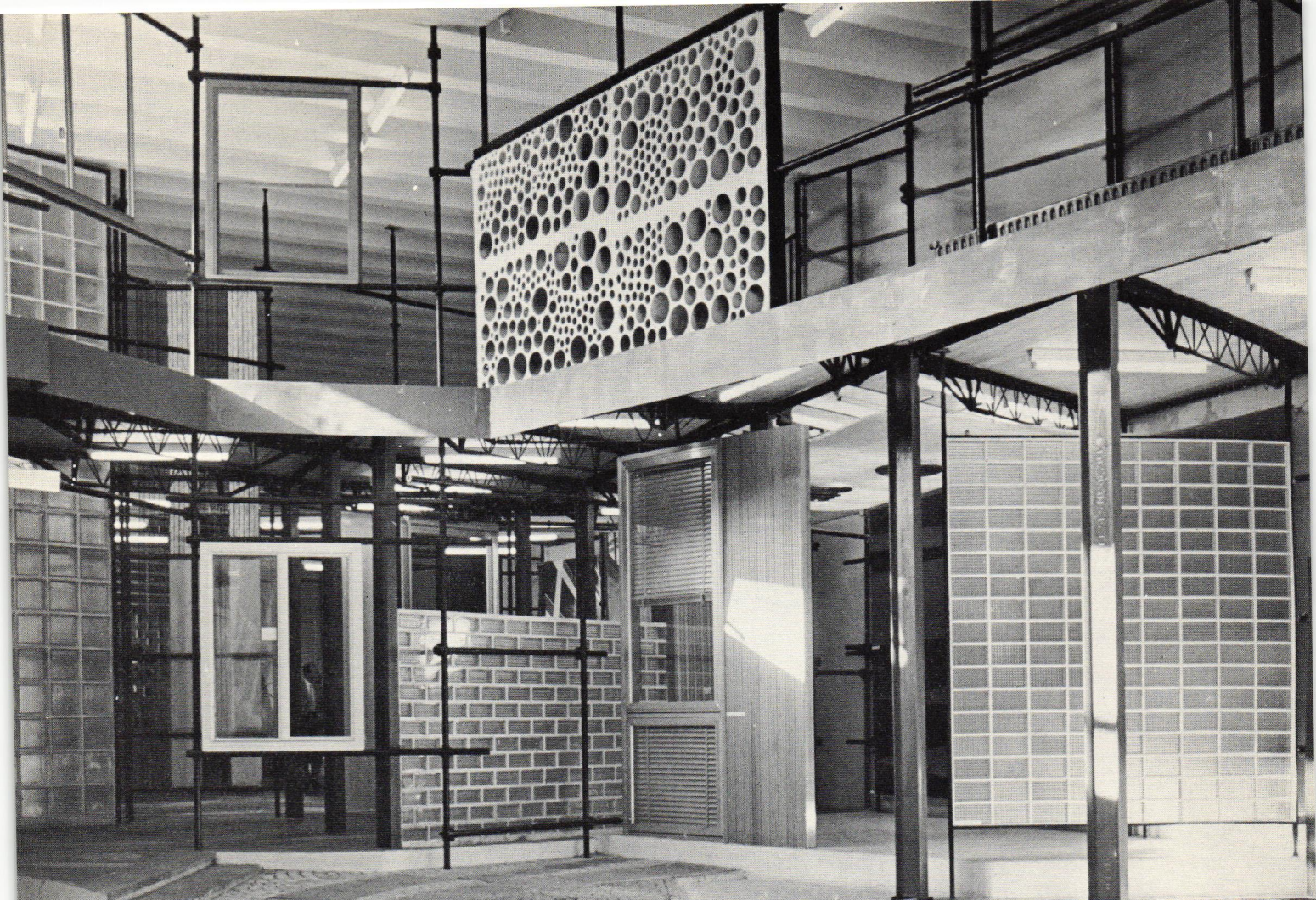
Sergio Asti and Sergio Fav



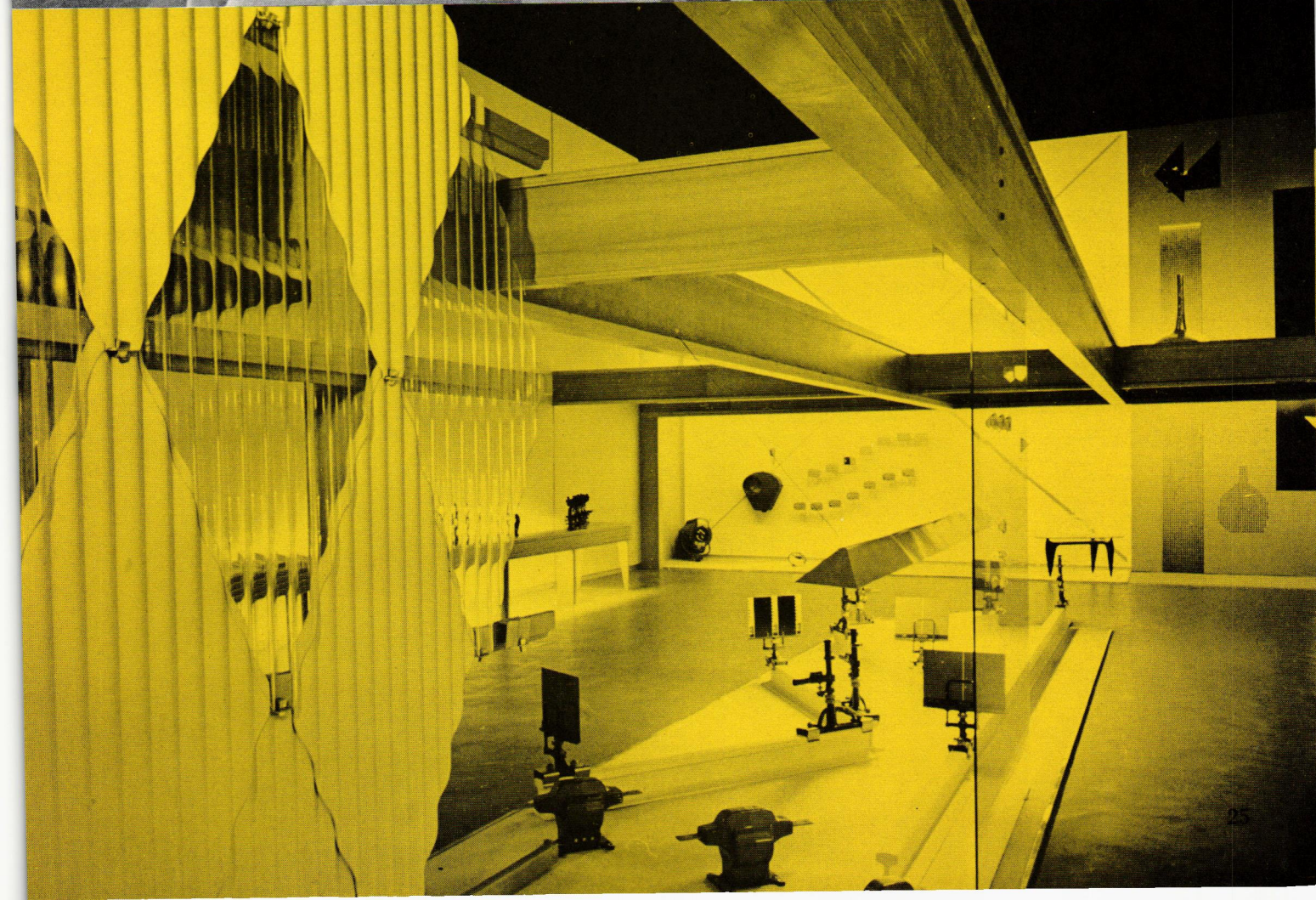
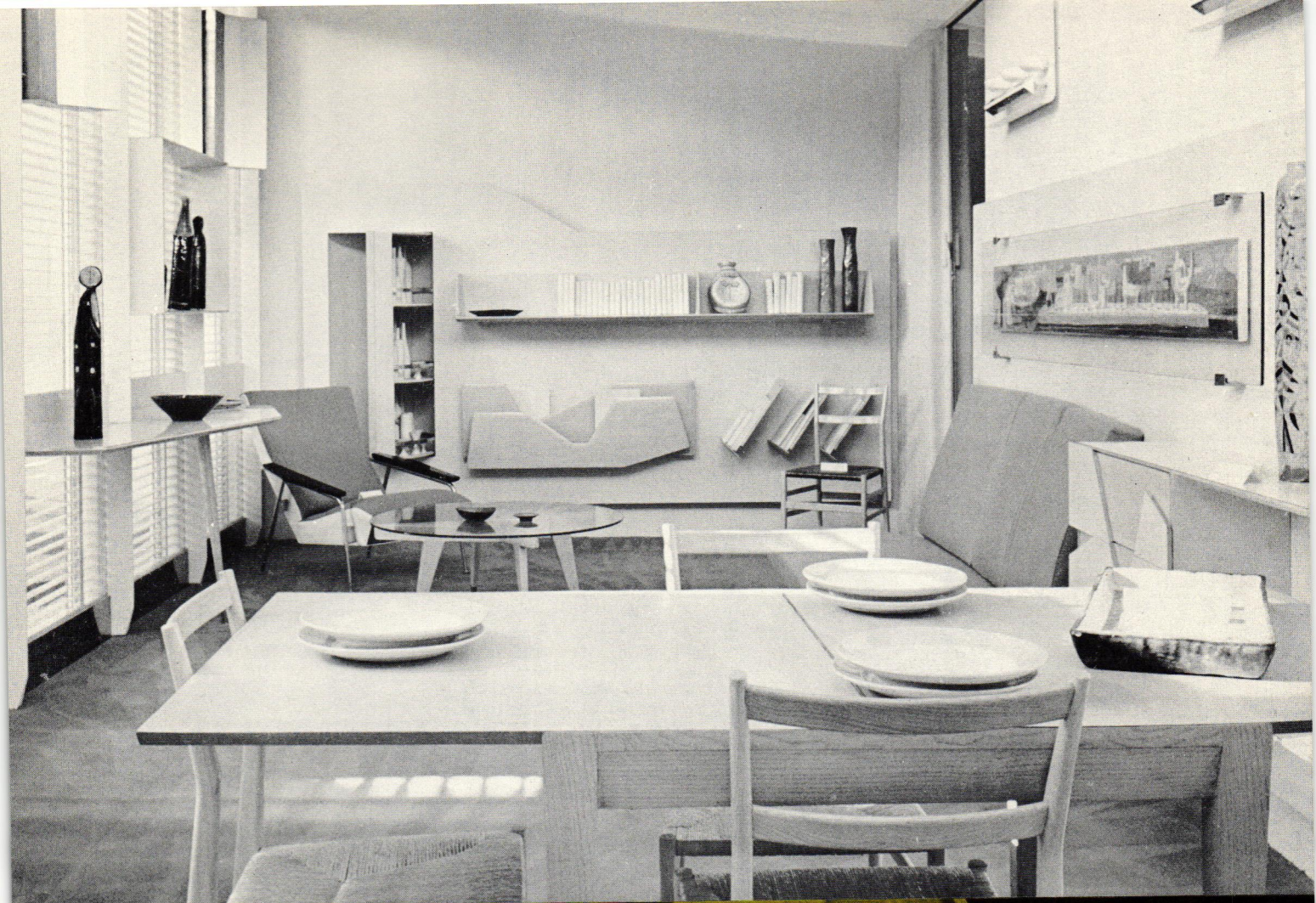


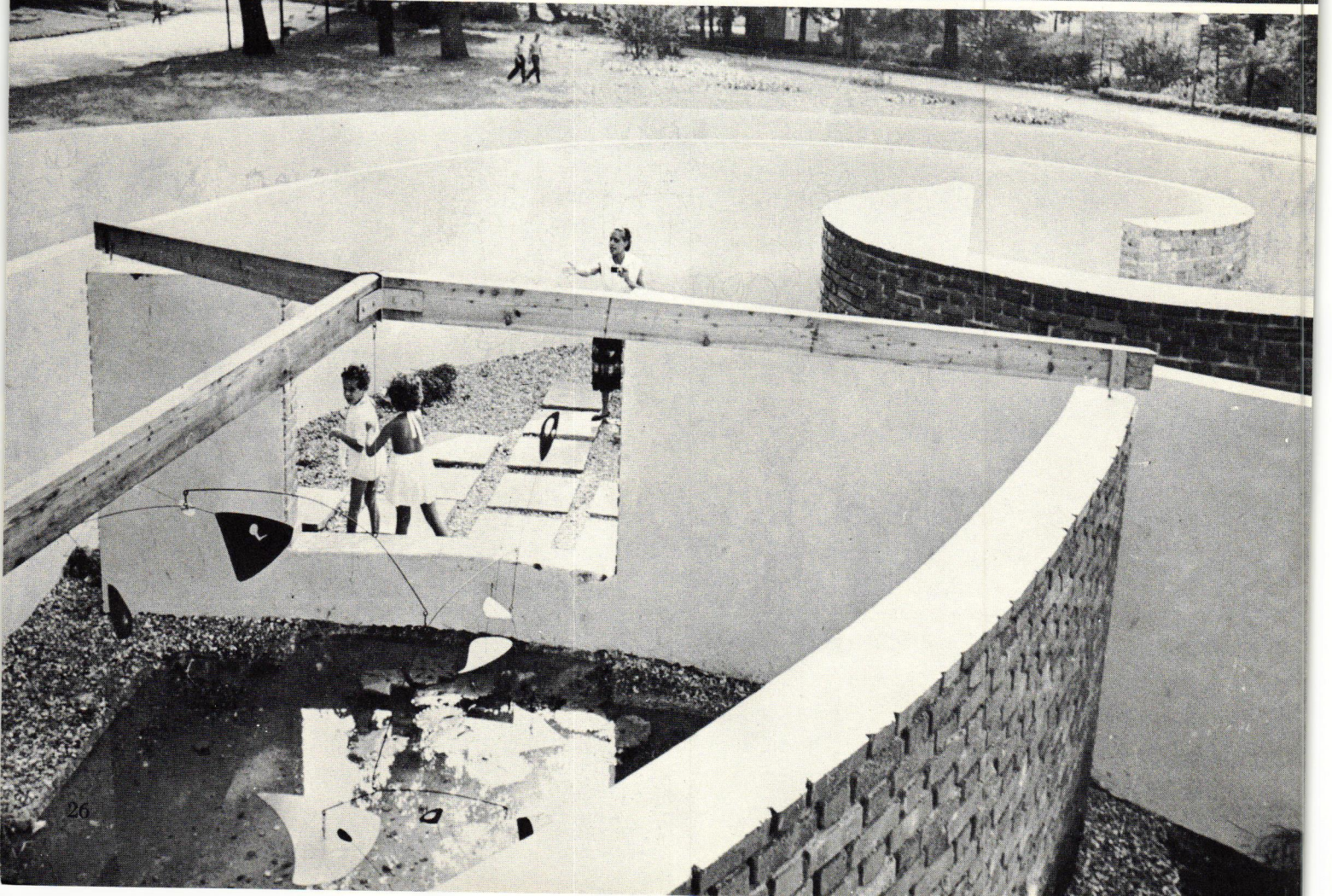
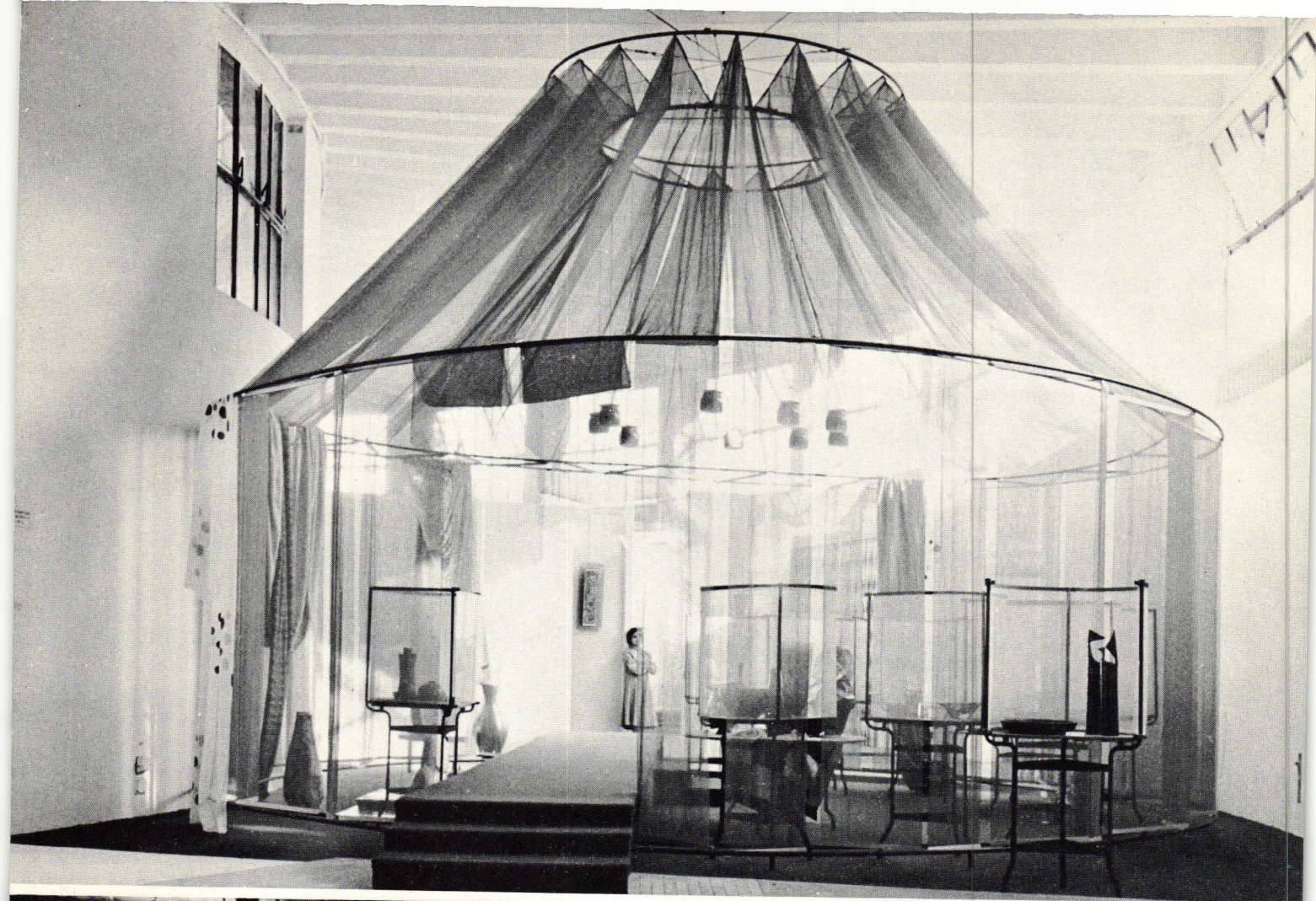


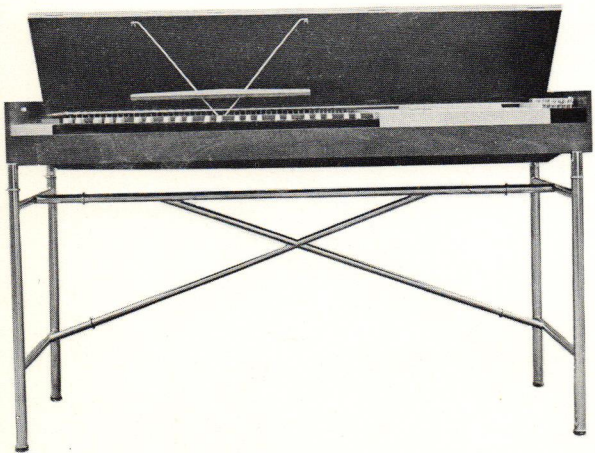
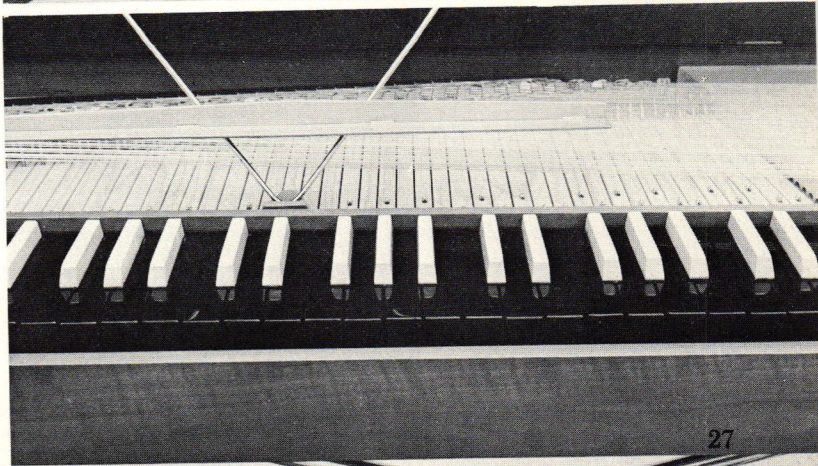
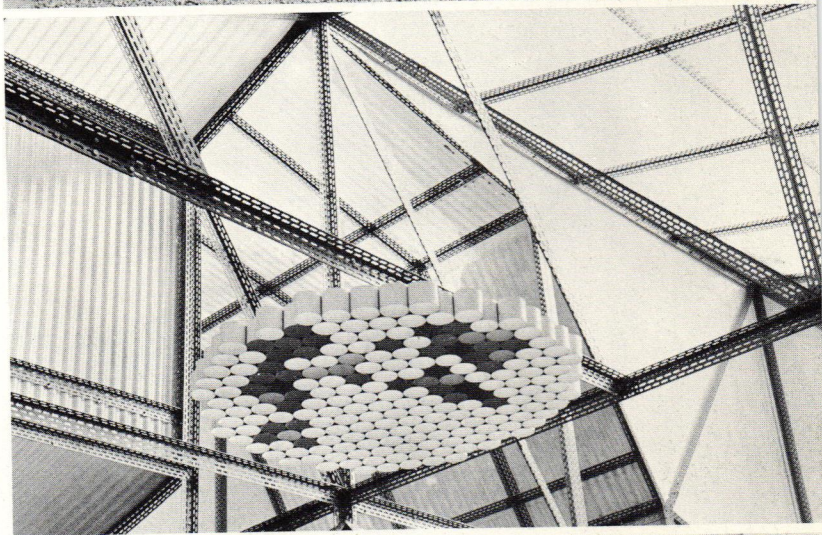
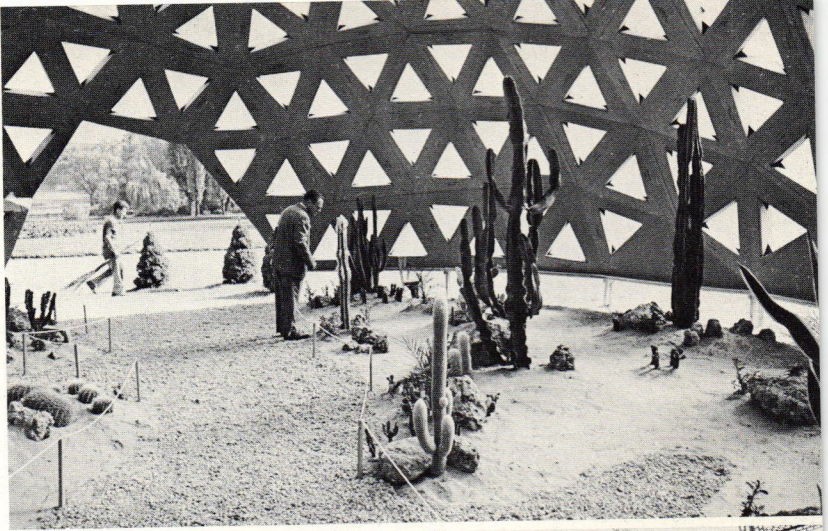


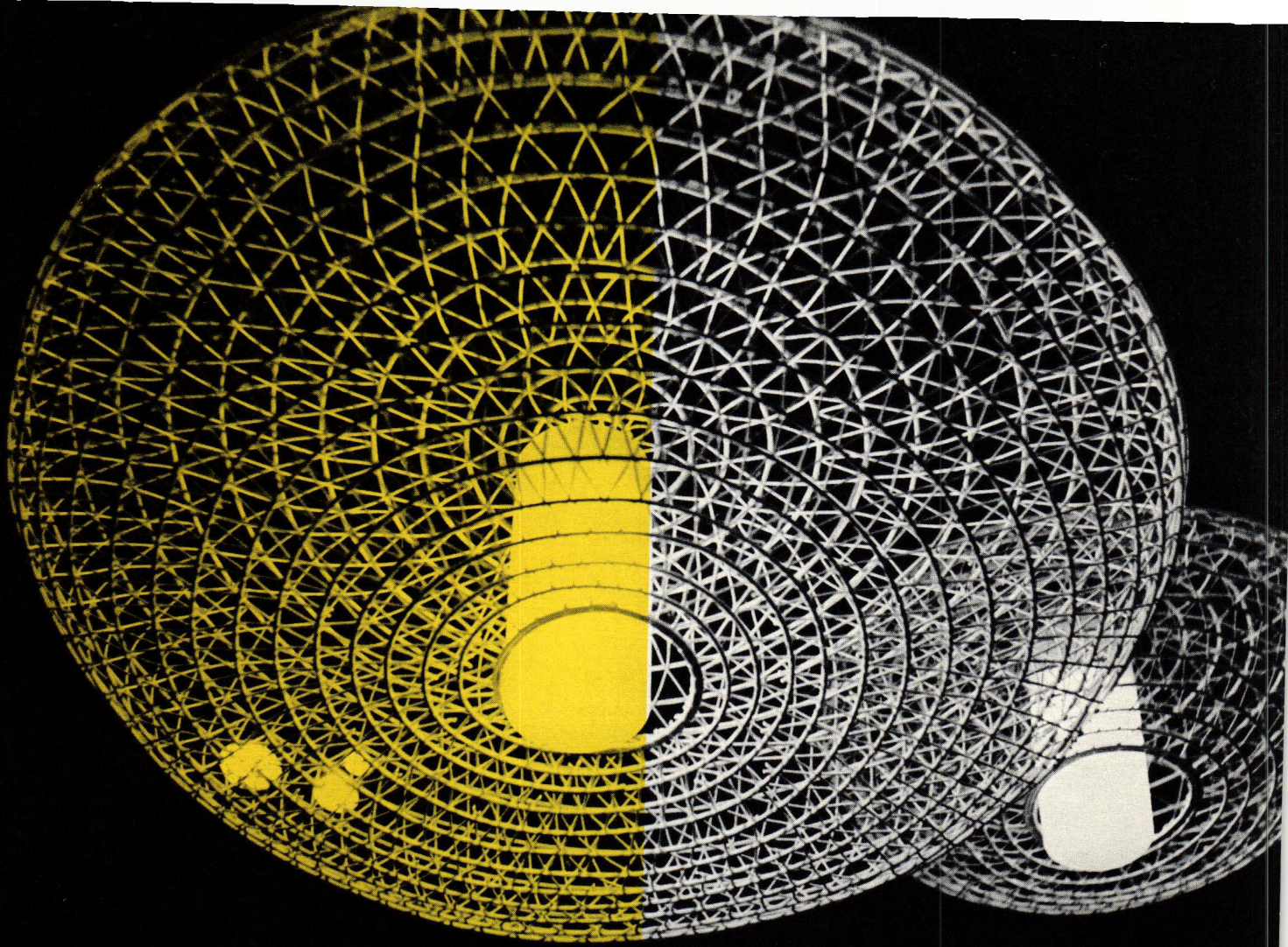














Page 19: Polychromed sculpture, THE BOAR HUNT, by Agenore Fabbri

Page 20: Glass, silver, stoneware, Finland

Page 21: Art glass, Finland

Pages 22 and 23: Architectural building materials and elements

Page 24: Flower pavilion, structure, ceiling, interior

*Page 25: One room apartment, Gio Ponti, Farnaroli, Roselli, Frattini;
Belgium exhibit*

Page 26: Installation of objects by architects Asti and Held

Child's labyrinth, drawings in concrete by Saul Steinberg

Page 27: Interior of Buckminster Fuller dome with cactus garden

Transparent house by architects Galvagni and Chessa

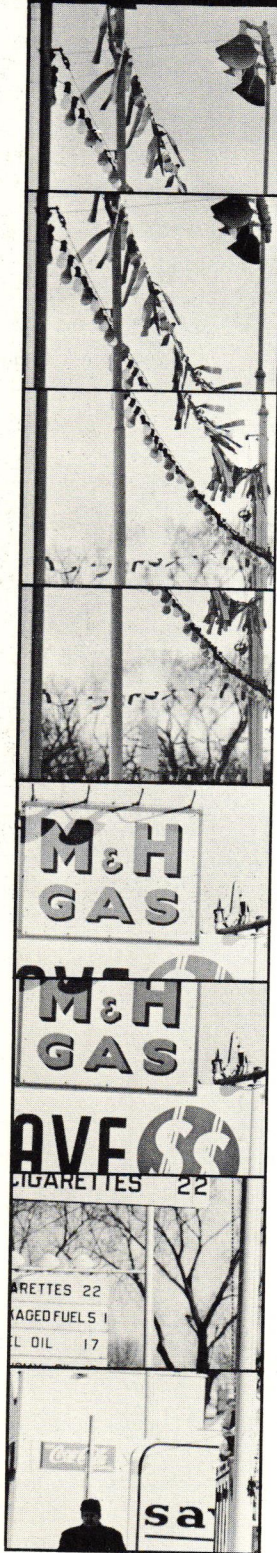
Special exhibition of musical instruments

Clavichord designed and manufactured by Rainer Schütze, Germany

Page 28: Ceiling lamps, woven natural reed by Nathan Shapira, Israel

Page 29: Reed ceiling lamps by Karl Hagenauer, Vienna, Austria

COLOR—



an educational film by Allen Downs and Bernard Arnest

Now available is another film designed to increase the visual awareness of the art student. Teachers of painting, design, architecture, and creative writing classes, will find this film an effective stimulant to creative efforts.

The authors of this film were concerned primarily with the perception of color, but the result is much more than a study, it has poetic quality and form. As with the two earlier films, made possible by a University of Minnesota grant, there is stimulation without stylistic suggestion to confuse or stifle the student's imagination.*

Following are some notes on COLOR by the authors—

Our first concern was to find out what kinds of color, that is, color quality, could be recorded on film. We found that an original color film can be accurate to a high degree, although, unfortunately, this precision is lessened by the necessary commercial processing of copies.

We were curious about the color we perceive in relation to the color we use esthetically, as in a painting. But we had become even more curious about the unique properties of film, those properties which are not visual text, theater, or traditional documentary. We put the proposition somewhat as follows: Imagine yourself walking through the streets of a city, a town, or in the country, with nothing particularly in mind, no appointment to keep, no business to attend to, your thoughts neither in the past nor in the future, simply in the present moment. This, in itself, is a rare situation, but by no means artificial—it is wholly natural and possible.

This film proposes to make a record of such a situation, using the natural images that would characterize it. The images are those of normal vision—what the unaided eye could see. The continuity which is essential to experience is provided by means other than symbols or the unfolding of a narrative. Indeed, it will appear as if the film has as its most evident point the pure expression of sensation, in this case the sensations experienced through our eyes. Working from this point of view, we have gradually evolved certain rules or principles:

Film only that which is actually available to the naked eye. This eliminates esoteric techniques and devices, other than the basic lenses and camera format. It is not necessary to design or prepare scenes; discover material in nature.

The only necessary arrangement is in the editing. This should be an independent act derived from the material already filmed. For this purpose a file of found material is needed, a film memory from which to draw.

Color and motion are, visually, mutually exclusive; emphasis on one will be at the expense of the other. The case is the same with sight and sound.

Such a film as this is neither painting, nor theater, text or documentary. What it is might be called "film," "free film," or any term which will not imply an aim falsely parallel to other forms.

*"Art and Seeing" — by Allen Downs and Jerry Liebling.
(Screen Producers Guild Award for University sponsored production 1953.)

"Freight Stop" — by Allen Downs.
(Included in 1955 CINEMA 16 Series.)

For information write University Audio Visual Service, University of Minnesota, Minneapolis 14, Minnesota.

PAUL KLEE, by Will Grohmann. Harry N. Abrams, Inc. 1954. 441 pages, illustrated. \$12.50.

This is the most comprehensive of several recent books devoted to Paul Klee, an artist whose paintings have won steadily increasing critical acclaim in the thirty years since they were first exhibited in this country. In preparing this handsome volume Professor Grohmann was able to draw on his intimate knowledge of the artist and had access to letters and manuscripts that have not been generally available. Klee himself selected the illustrative material and, from 1936 until his death in 1940, worked with the author in planning the study.

The somewhat complex format of the book was determined in large part by qualities inherent in Klee's art, by the scope of his ideas and by the wealth of work he produced. Like the paintings themselves, the book requires and deserves careful study.

The text is divided into three parts. The first section, "Life", is a detailed description of Klee as a man through a study of external factors on his development as a personality. "Work", the second and longest section, is an even more detailed analytical account of Klee the artist and of the works he produced. In the briefest section, "Pedagogics," the author reviews the central theses of Klee's published work and briefly summarizes the content of extensive writing that remained in note or manuscript form at the time of the artist's death. For all of their brevity, these summaries, together with quotations from the manuscripts, brilliantly bring into focus both the wide range of Klee's interests and the penetrating quality of his analytical eye and mind.

The broad scope of Klee's sensibility is here made more evident than in any of the earlier books on the artist, as is the fact that while subconscious and compulsive forces played a role of some importance in shaping his works, they were nevertheless products of a highly developed and incisive analytical consciousness. If it does nothing else Dr. Grohmann's book should put to rest the persistent legend that Klee's subtle and delicate art is minor.

Of the four hundred and seventy three illustrations, two hundred and seventy-one are scattered throughout the text in roughly chronological order. Of these, forty are full-page color plates and eighty-six are full-page black and white. There is a classified catalogue of two hundred and two small black and white reproductions that illustrate some forty categories of Klee's work, each again grouped in chronological order. There is, further, a chronological listing of all works reproduced, a chronology of important events in Klee's life, an index of names, a general index and an excellent bibliography. The book is well designed and produced, with excellent typography and paper. For all of his wealth of virtues, Dr. Grohmann's writing is suffused with a sense of respectful wonder that effectively communicates his enthusiasm for Klee's art but does little to explain its power. The reader who approaches that art disturbed by its enigmatic qualities may feel that he is brought closer to "explanation" in the pages of two more compact books: **PAUL KLEE** by Carola Giedion-Welcker and **THE MIND AND WORK OF PAUL KLEE** by Werner Haftmann.

Donald R. Torbert

ART TREASURES OF THE PRADO MUSEUM, text by Harry B. Wehle. Harry N. Abrams, 1954. \$12.50. Editor Milton S. Fox. 167 plates.

This book on the paintings in the Prado at Madrid is the third in the Abrams series on great museums. In addition to a foreword by F. J. Sanchez Canton, Sub-Director of the Prado, it contains an essay by Harry B. Wehle on the history of the museum and its paintings, with a brief but excellent commentary on each plate in which the painter, the painting and its history are discussed.

The *raison d'être* for such a book is, of course, the plates themselves—of which this volume contains one hundred and sixty-seven, all of full-page size. Many of the plates reproduce details of the full compositions. Seventy-one are in color, several of them double and triple page spreads.

The nucleus of the Prado collections is the dazzling array of paintings collected by the kings of Spain over the course of three centuries. The museum is particularly rich in works of the Italian and Flemish schools of the sixteenth and seventeenth centuries and in Spanish works of the fifteenth to nineteenth centuries. Titian, Tintoretto, Bosch, Rubens, El Greco, Velasquez, and Goya are represented in the Prado by large groups of paintings of superb quality. Senor Sanchez Canton is not immodest when he says of the museum that "There are on its walls no paintings to which the visitor can remain indifferent . . .". Any book that would make it easier for us to enjoy the fine quality of the collections would be most welcome; that is not accomplished through the plates in this book.

Accurate color reproduction of paintings that are large in size and subtle in both color and tonal relationships is perhaps impossible, but when every allowance is made for the difficulties inherent in the problem it must still be stated that these color reproductions are woefully inadequate. They not only fail to convey a sense of the true color of the canvases but distort the compositions they purportedly reproduce. Unfortunately, this is most glaringly true in the case of some of the finest works, as, Ribera: **MARTYRDOM OF ST. BARTHOLOMEW**; El Greco: **PENTECOST**; Velasquez: **APOLLO AT THE FORGE OF VULCAN, THE MAIDS OF HONOR, THE SPINNERS**; Goya: **FAMILY OF CHARLES IV, MAJA CLOTHED, MAJA NUDE**; Titian: **DANAE AND THE SHOWER OF GOLD**; Rubens: **DIANA'S NYMPHS SURPRIZED BY SATYRS**; Van Der Weyden: **DESCENT FROM THE CROSS**. The reader who has not seen the paintings will be further misled by the variance in color from one detail to another which is most marked in the case of the **GARDEN OF DELIGHTS** by Bosch, and in **JOSEPH AND POTIPHAR'S WIFE** by Tintoretto. In general the reproductions flatten and blur the canvases. The color is harsh, the warm hues too warm and dark, the cool hues too light and intense.

In many respects the book gives evidence of having been planned and produced with care and respect, and the publisher states that all of the color subjects were especially photographed for this publication. One can only regret that an almost incomparably fine collection is now presented in this distorted form.

Donald R. Torbert

