



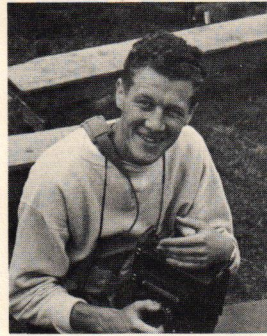
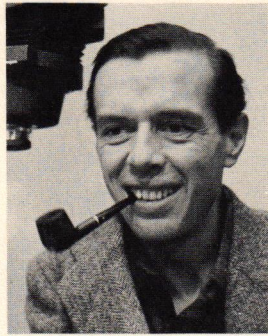
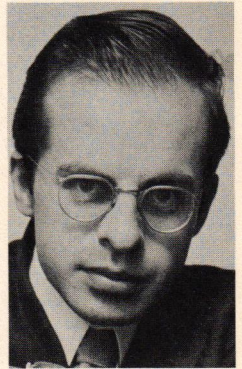
EVERYDAY ART QUARTERLY

WALKER ART CENTER, MINNEAPOLIS

NUMBER 24, 1952

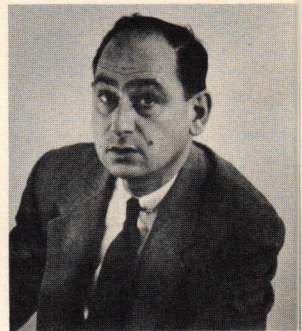
CLARK DEAN

Walker Art Center staff photographer, does the cover design for this issue.



ALLEN DOWNS-JERRY LIEBLING

Photographers, designers, make an experiment in Art Education with the use of a sound film.

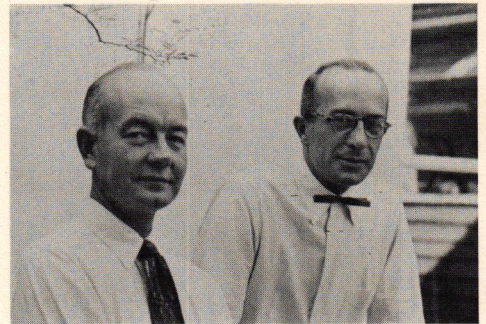


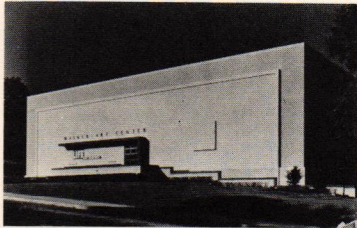
GEORGE NELSON

Architect, designer, presents some of the problems involved in the design of his "bubble" lamps.

BALDWIN-MACHADO

Architects, designers, painters, remodel a house in Alabama.





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EVERYDAY ART QUARTERLY

ISSUE NUMBER 24, 1952

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CLARK DEAN *photography*

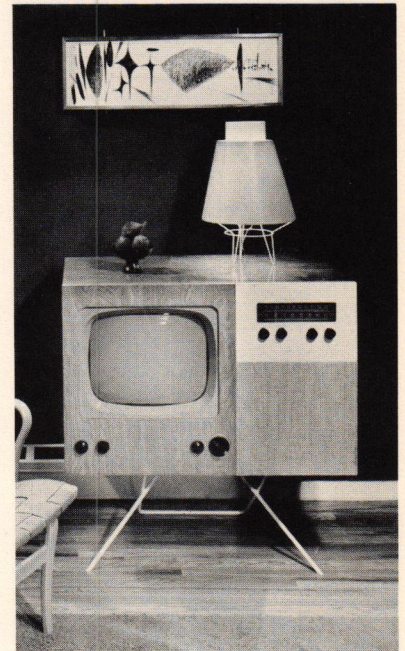
RUTH HUENDORF *design*

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Product Review

We watch the market and try to eschew the purely novel and new and present those things that seem to have intrinsic value. A well designed object is always a "good buy", but it is cause for celebration when a designer and manufacturer can triumph over the high cost of materials and fabrication and present a product of high quality and low cost. Such a product produced in 1952 is indeed a tour de force of the imagination and a monument to production efficiency.

Everything in this Product Review Section cannot be classified as cause for celebration, but we believe the things selected to be of interest on one level or another and some of them highly successful. The "bubble" fixtures designed by George Nelson, (p.14) are meritorious in everything but name. The Stainless Steel designed by Wilhelm Wagenfeld, (p. 13) has a good heavy shank and is more three dimensional than most. The New Freda Diamond glasses, (p. 13), are excellent, but not as resistant to shock as the shape she did last year for the same manufacturer. Comment could go on but the products speak for themselves. The Product Review Section will be continued in the next issue.



- ITEM: TV Cabinet
- DESCRIPTION: Made of birch with metal legs. Completely equipped with a #630 TV chassis and 17" kinescope, an Espry FM-AM circuit radio and 12" speaker.
- DESIGNER: Nardin and Radoczy
- MANUFACTURER: Warren Nardin & Albert Radoczy, 49 West 19th St. New York
- PRICE: Complete—\$524.60
Minus FM radio— \$445.40
Cabinet alone—\$212.40



ITEM: Desk

DESCRIPTION: Formica top. Mounted on scuff-proof charcoal wrought steel legs. Deep, file drawer in addition to a regular size desk drawer. Wood-grained surface resists wear and tear of typewriter, ink, pencil scratches, spilled liquids. Available in two finishes—natural and a tawny birch.

MANUFACTURER: Modernmasters, 220 Wythe Ave. Brooklyn 11, New York

PRICE: \$89.95

ITEM: Pivot chair

DESCRIPTION: All-molded plywood and plywood covered with foam rubber and upholstered in denim. Upholstered version available also in a tweed covered model. Pivot back detachable and can be reversed, top to bottom.

DESIGNER: Division of Pascoe

MANUFACTURER: Modernmasters, 220 Wythe Ave. Brooklyn 11, New York

PRICE: \$29.95—Upholstered in foam rubber and fabric
\$17.95—All wood



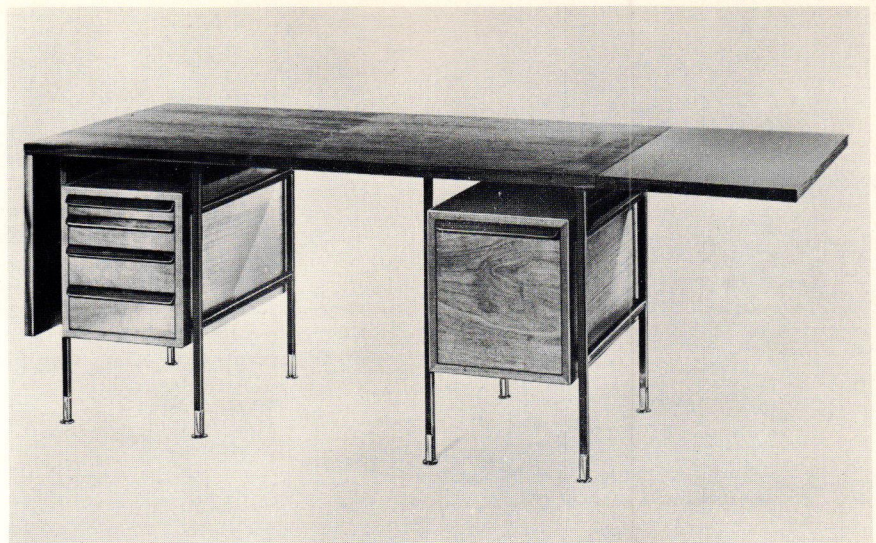
ITEM: Television Cabinet

DESCRIPTION: Walnut or birch, brass handles. 20" screen. Bookcase, record compartment with adjustable shelf. Pandanus cloth on back panel. 52" long, 23" wide. 48" high. Radio compartment on aluminum tracks. Control knobs placed horizontally so they can be regulated from standing position. Sold without mechanical parts.

DESIGNER: Jens Risom

MANUFACTURER: Jens Risom Design Inc. 668 Fifth Avenue, New York

PRICE: \$450.00



ITEM: Desk
DESCRIPTION: 60 inches in length, 30 inches wide, becomes even longer—88 inches—when wide leaves are raised.
DESIGNER: Edward Wormley
MANUFACTURER: Dunbar Furniture Corp. of Indiana, Berne, Indiana
PRICE: \$892.00

ITEM: Stacking chair
DESCRIPTION: Molded plywood seat and back, yielding back attachment. Can be stacked high without overbalancing.
DESIGNER: Robin Day
MANUFACTURER: S. Hille & Co. Ltd. London, England
DISTRIBUTOR: John Stuart Inc. 4th Ave. at 32nd St. New York
PRICE: \$24.00





ITEM: Adjustable Chair

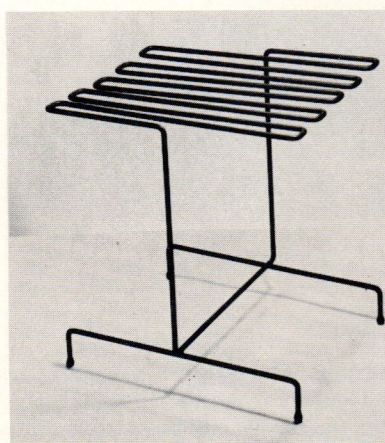
DESCRIPTION: Finished in the natural color of the wood, Danish beech, French walnut arms. Changes from comfortable straight back to a relaxing lounge position by a simple shift of the seat.

DESIGNER: A. H. Vodder

MANUFACTURER: S. Hille & Co. Ltd. London, England

DISTRIBUTOR: John Stuart Inc. 4th Ave. at 32nd St. New York

PRICE: \$90.00 in muslin



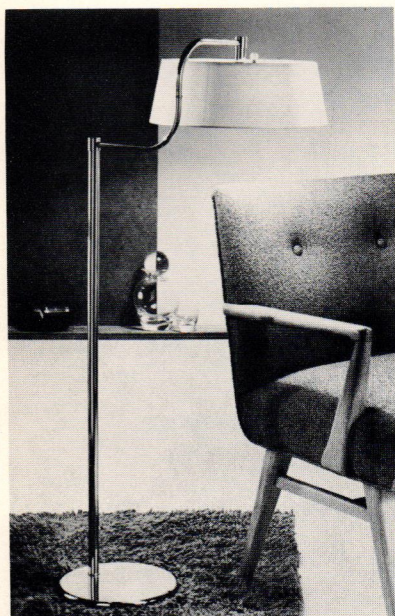
ITEM: Magazine Rack

DESCRIPTION: Black wrought iron. 15" high

DESIGNER: Fred Press

MANUFACTURER: Rubel & Company, 225 Fifth Ave. New York

PRICE: \$5.00



ITEM: Floor Lamp

DESCRIPTION: Special swivel device that allows the shade to swing out 180° metal disc at the top of the shade shields the glare of the bulbs; a 3-way switch that permits individual control of each of the two bulbs. Low overall height 46". Highly polished brass finish, on natural brass.

DESIGNER: Greta Von Nessen

MANUFACTURERS: Nessen Studio Inc. 5 University Place, New York 3

PRICE: \$49.50



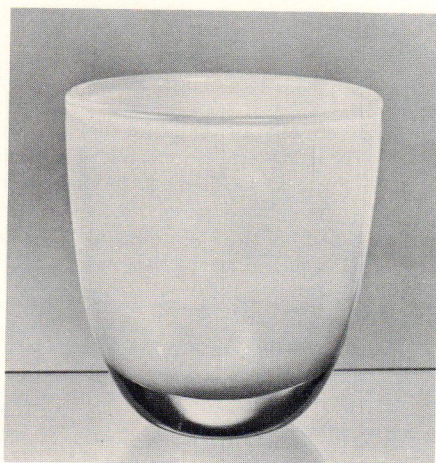
ITEM: Silhouette Sofa

DESCRIPTION: Shown with arms, foam rubber, tweed upholstered, also available without arms. Mounted on scuff-proof, wrought-steel legs. Denim upholstery fabric available.

DESIGNER: Modernmasters-Pascoe

MANUFACTURERS: Modernmasters, 220 Wythe Ave. Brooklyn 11, New York

PRICE: \$169.95 with denim cover. \$199.95 with tweed—with arms
\$159.95 with denim. \$189.95 with tweed—without arms.



ITEM: Glass Bowl

DESCRIPTION: 5½" diameter in white. 5½" tall

DESIGNER: Carl E. Erickson

MANUFACTURER: Erickson Glass Works, Bremen, Ohio

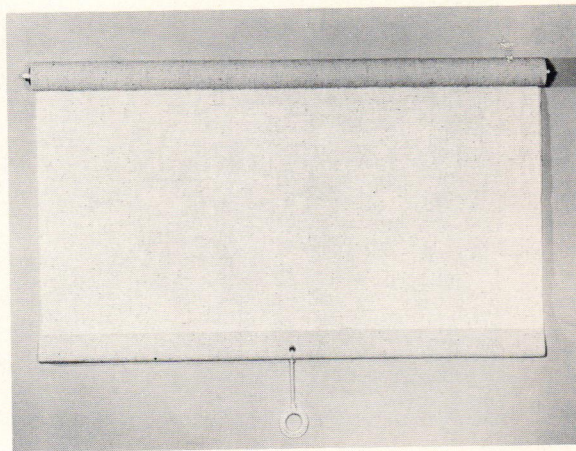
PRICE: \$9.00

ITEM: Oatmeal textured window shade

DESCRIPTION: Oatmeal texture, ride up and down smoothly and quietly on special precision rollers and are treated with a dust-repellent finish. May be wiped off with damp cloth and mild soap. 6 feet long by 36 inches wide—wider shades up to 48 inches in width.

MANUFACTURERS: The Columbia Mills, Inc. 101 Park Ave. New York

PRICE: \$3.98



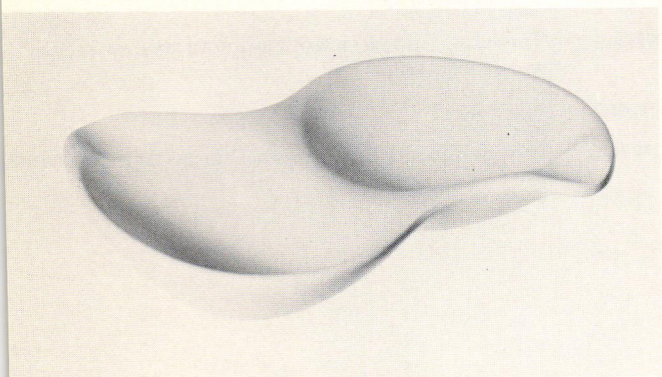
ITEM: Trendmetal bowls

DESCRIPTION: Deep bowl—black and white baked enamel, 10" in diameter
Low Bowl—black and white baked enamel, 8" in diameter

DESIGNER: Edward Stone

MANUFACTURER: N. S. Gustin, 712 South Olive St. Los Angeles, California

PRICE: \$2.50—\$1.50



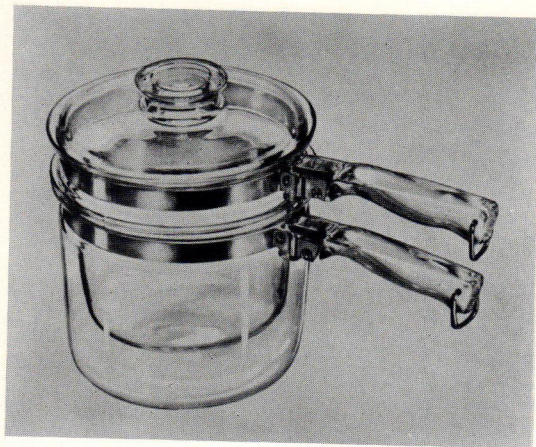
ITEM: Tete-a-Tete Ashtray

DESCRIPTION: Sculptured design—6"x4"x1½" high. Colors black, white.

DESIGNER: Ken Uyemura

MANUFACTURERS: Design Exclusives, RFD 1, Sandy Hook, Connecticut

PRICE: \$2.95



ITEM: Double Boiler

DESCRIPTION: 1-½ quart Tempered Pyrex Flameware. Bowl, handle and cover of heat resistant glass. Cover fits both upper and lower bowl and each bowl can be used as individual saucepan. Stainless steel bands. Hang-up ring in handle for space saving storage.

MANUFACTURER: Corning Glass Works, Corning, New York

PRICE: \$2.25

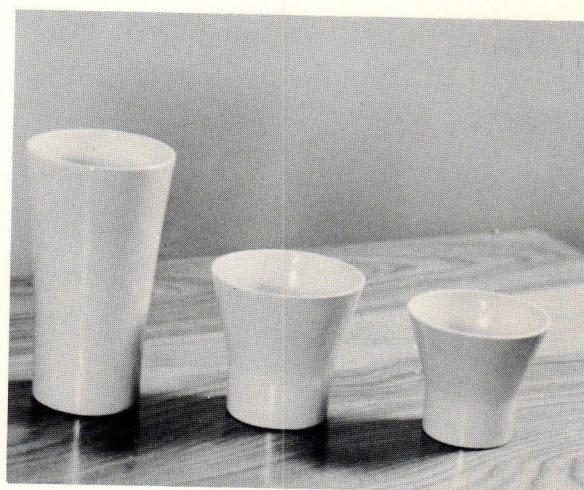
ITEM: Refreshers—Drinking set

DESCRIPTION: Ceramic tumblers, pure white or black with white interiors, non-slip grip.

DESIGNER: Westport Design Group

MANUFACTURER: Design Exclusives, RFD 1, Sandy Hook, Connecticut

PRICE: 5½" tumbler—4 for \$5.75
 3" juice or cocktail, 4 for \$4.75
 2½" juice or cocktail, 4 for \$2.95



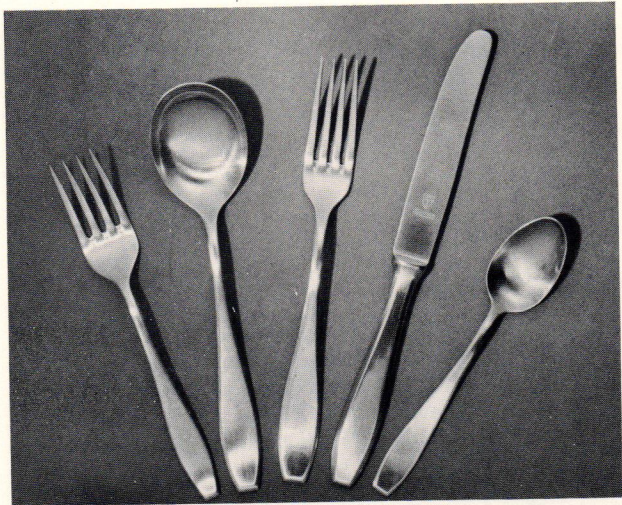
ITEM: Juliana dinnerware

DESCRIPTION: Turquoise green, hyacinth blue, dove gray, royal blue and daffodil yellow

DESIGNER: Fris Pottery

MANUFACTURER: Foreign Advisory Service Corp. Princess Anne, Maryland

PRICE: \$8.10 to \$13.95



ITEM: Stainless steel flatware
DESCRIPTION: Stainless steel "Delta" pattern—5-piece place setting
DESIGNER: Staff designed
MANUFACTURERS: H. E. Lauffer Co., Inc. 1123 Broadway, New York 10
PRICE: \$6.00, 5-piece place setting



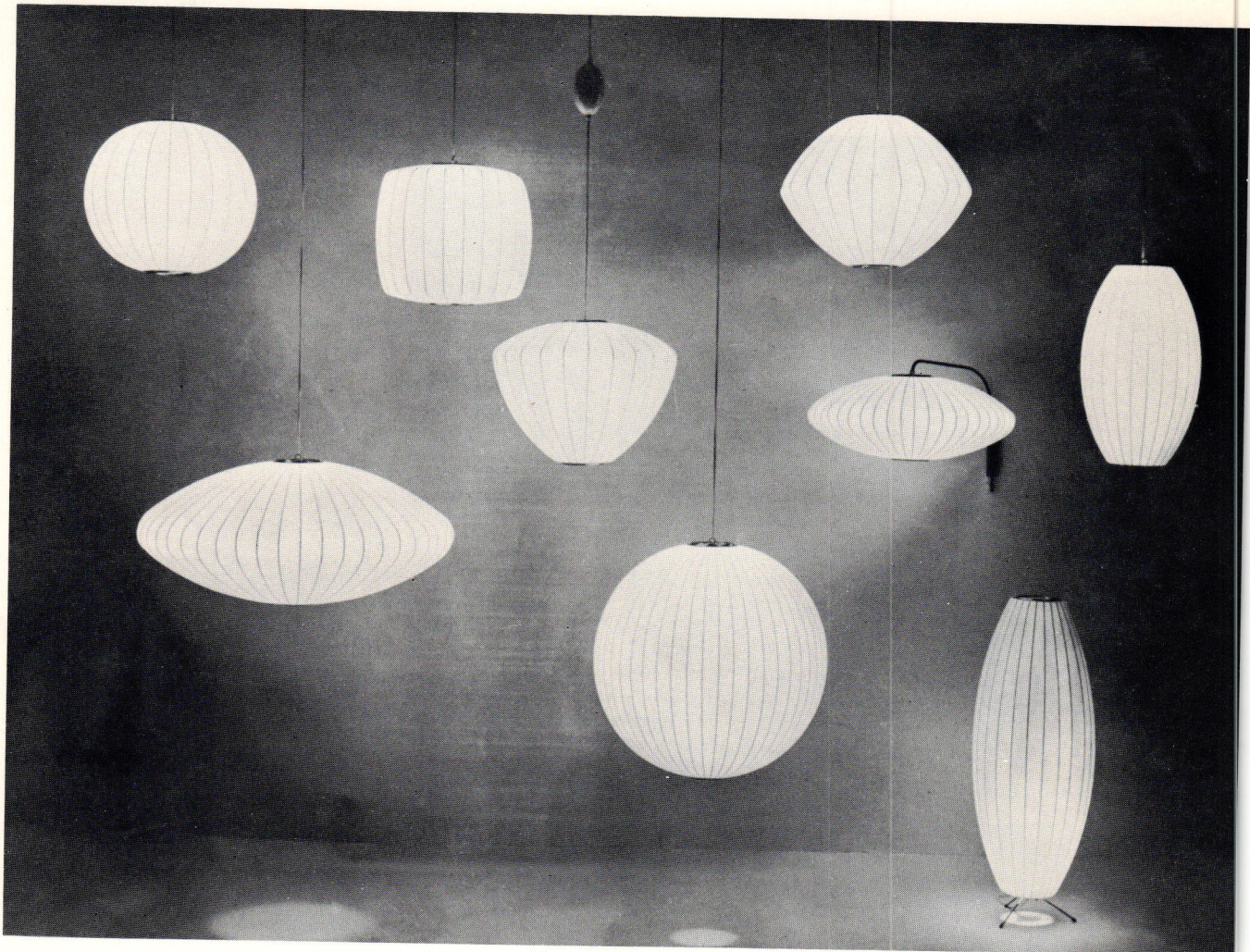
ITEM: Bubble Lamps

DESCRIPTION: Cage-like understructures of hard-drawn steel wire, with snug-fitting sheaths of white vinyl plastic, which is resilient, translucent, odorless and washable. Range in size from a small 20" sphere to a wide, flat gourd-like shape measuring 36" in diameter.

DESIGNER: George Nelson

MANUFACTURER: Howard Miller Clock Company, Zeeland, Michigan

PRICE: \$25 to \$50



GEORGE NELSON

fixtures and lamps are a departure from what has been previously produced in the lighting field. Some of the design problems encountered in developing them for manufacture are described for *Everyday Art Quarterly* readers by the designer.

The so-called "bubble" lamps and fixtures developed by my office for the Howard Miller Company were one of those happy accidents which occur all too infrequently in the designer's experience. We had need for some large fixtures of low surface intensity, found nothing suitable on the market at a reasonable price, and designed them ourselves. From the beginning they were intended as wire constructions, and as soon as the idea of using "cocoon"—the sprayed plastic skin used for mothballing battle-ships—presented itself, the concept was complete.

Despite the extreme simplicity of the underlying notion, working out the final production design was difficult, and it took a long time. Originally it had been intended to assemble the wire cages by welding, but this was ultimately superseded by special rings which utilize the tension of the wires to keep the frames together. These ingenious connectors were developed by my associate, William C. Renwick, who was in charge of the entire project for the office and should be credited for its successful outcome.

Without the attachments such as bases, wall brackets, et cetera, the bubbles consist of a very small

number of standard parts. Each unit has two identical connector rings, two bezels, wires of the required number and a connector for the lamp socket. Once assembled, the wire cages are placed in a spray booth where the plastic skin is applied. Application of the sprayed-on skin, while simple enough technically, is rather tricky in practice and it requires fairly precise control of temperature and other factors.

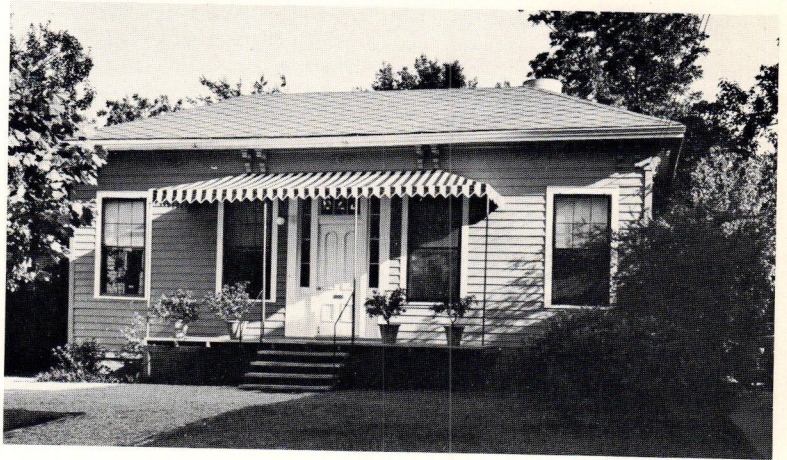
This technique would not have been successful were it not for the fact that the finished skin has remarkable light-diffusing properties, and the intensity can be varied widely, either by the use of lamps of different wattages or through the use of dimmers. If the effect of color is desired, one merely inserts a colored lamp—due to the smooth diffusion of the plastic the entire fixture takes on the color of the lamp.

It seems possible that use of the sprayed plastic skin may take over in many applications: for fixtures it has advantages over glass, and in lamps as well as fixtures it makes possible the covering of surfaces too complicated for the customary materials. We intend to continue the exploration of its possibilities.

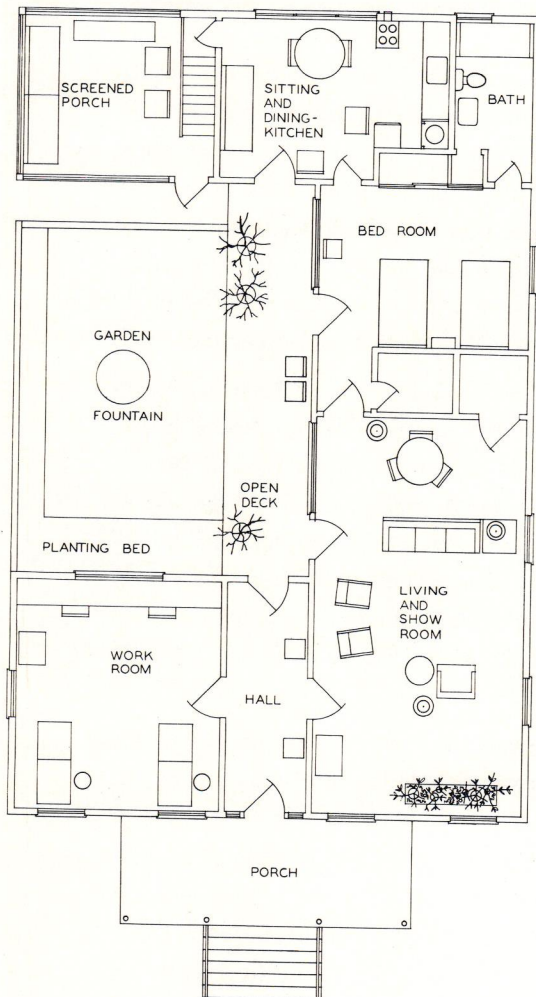
George Nelson



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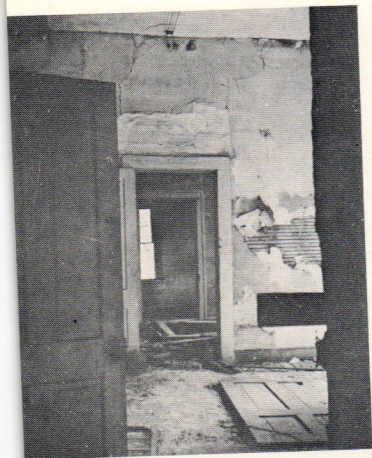
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The house (1) stood unoccupied and untended for more than 10 years. In spite of this, all structural timbers were sound, the original heart pine floors in good condition. House had been pushed back from the street, giving an attractive approach and open garden areas on either side, together with good light, and a feeling of both space and privacy. Careful planting has already provided additional privacy and will completely shield the house in a few years.

Corresponding view of house (2) after reconstruction. Open deck of Wolmanized and creosoted lumber follows the position of the original porch. A black and white awning follows the shape of the old porch roof. House is painted gray with white trim. Terra cotta pots containing Pittasporum shrub on deck. Drive and path of gray slag. Grass areas lined with old brick.

Living room—showroom (3) and (4) was made by taking out partition between two rooms of old house and opening up large glass area on east side overlooking the garden. Original old heart pine floors. Walls light gray. Cocoa matting rugs. White roll-up temlite blinds at old double hung windows, thru-view blinds in white at new glass area which goes to floor. Radio-phonograph speaker over door to sample storage closet. Slat coffee table in maple, end table and round conference table in walnut are all Baldwin-Machado designed—also upholstered couch, chair and all lamps. Wooden acorn acts as balance weight. Pictures are framed butterflies and paintings by Paul Klee.



3



4

BALDWIN—MACHADO

We have followed the design careers of Benjamin Baldwin and William Machado with great interest for a number of years, and from time to time their work has appeared in the Quarterly. Because we feel that their general approach to the problems of furniture and accessories design is sound, we are pleased to present a remodeling project designed for themselves which is, for the most part, furnished with furniture and accessories of their own design.

They took an old, small house, of a type which might be found in any town, and by carefully considering the problems involved, arrived at a solution offering them excellent office and living space. Without resorting to restoration they respected and utilized what was interesting in the building as they found it. Too many remodeling jobs are only veneering, involving unnecessary expense and resulting in tasteless incongruity. In this project, both the remodeling, and furnishings have been designed to serve a purpose, simply and unassumingly—not striving to be “modern” but harmonizing comfortably with things of any period. However, Baldwin and Machado have stated their position better than we can. We

quote the following statement made by them for the EVERYDAY ART QUARTERLY.

“We do not like such classifications as ‘modern’ or ‘antique.’ We prefer to call a design either good or bad. A house, a chair or a wheel-barrow is beautiful if it is an honest expression of materials used with understanding and sensitivity. It is never a question of when a thing is made. Beautiful things are those in which the right material has been used in the right place, taking into consideration the function the object is to perform, the color, the texture, warmth to touch, et cetera. This is why a beautiful house, whether it was modern in the Seventeenth century or today, can include an Egyptian stone cat together with a Picasso.

“A designer admits defeat when he copies a house or chair originating in another century. We have our own idiom which provides the creative person with more possibilities than any designer has ever had before. But this does not mean that we must throw out everything really beautiful created in the past. We would like to keep the beautifully designed things whether they were created yesterday or a thousand years ago.”



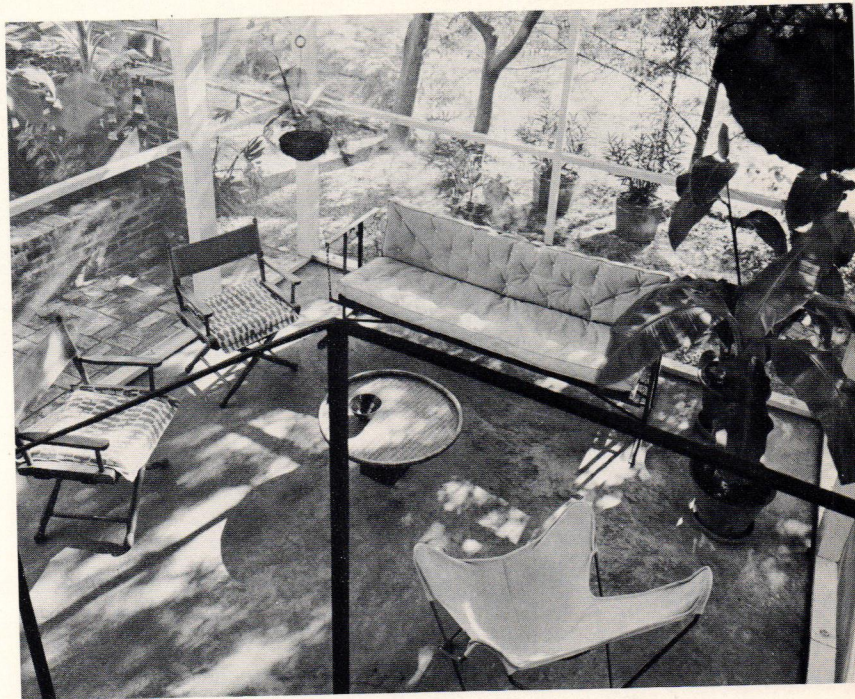
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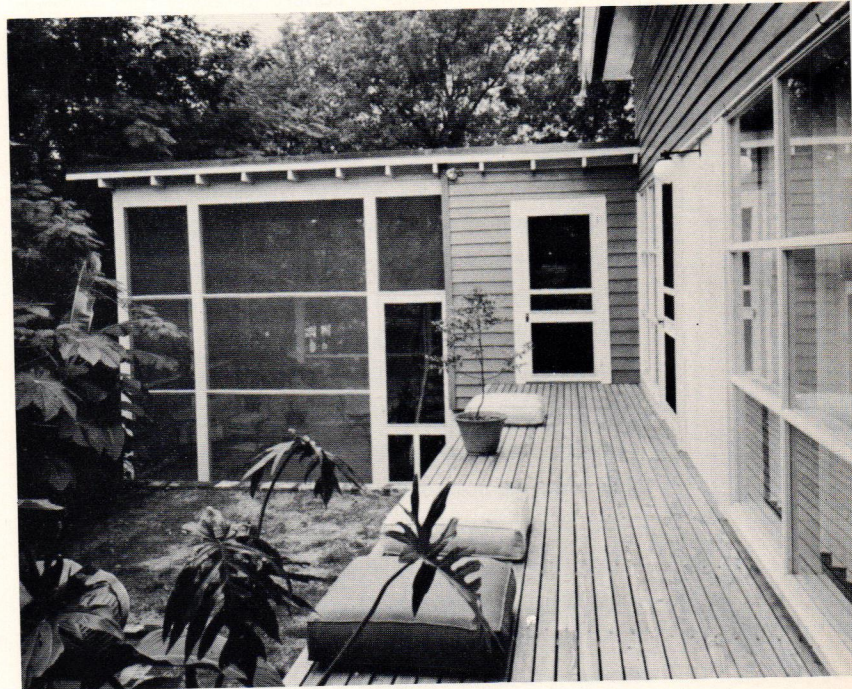


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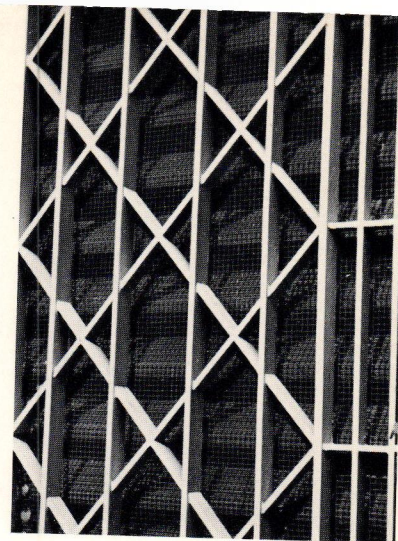
Living-kitchen area (6) and (7) opens into screened terrace for outside dining. Floor rubber "terraptile" in shades of grey on white. Mahogany dining table and couch with back attached to wall are Baldwin-Machado designs—also printed fabric on pillow. Lemon yellow couch cover hand woven by Ben Baldwin. White canvas on chairs. Cooking-dining area has work top of natural mahogany with storage shelves above, covered with match-stick bamboo roll-up blind. Walls are white. Metal hood over stove yellow outside, black inside. Tablecloth printed in bright blue on white is Baldwin-Machado pattern "Spools."

Interior view of bedroom (5) which opens on deck overlooking walled garden. White thru-view blind. Old floors of heart pine. Nakashima chair. Pin stripe denim bed covers in blue and white with black nylon on head boards. Green glass shades on wall lights. Walls are light grey.

A new wing (8) and (9) added to an old L shaped house converted it to a U around an inside garden. Toward the garden all rooms open out onto an open slat deck made of lumber treated to withstand the weather. Outside bamboo blinds let down to protect glass areas from morning sun. A slatted eyebrow protects southern window of workroom. Fountain made from old cast iron syrup bottle overflows and waters plant bed in walled garden. New wing houses kitchen-area, bath, and screened terrace.



9



ART AND SEEING A New Film for Design Students

Many of the educational films produced ignore film form, and films on art are no exception. Because of its obvious versatility, one is tempted to treat the motion picture as a universal medium—to be used for any and all purposes. The film has limitations and unique characteristics as does any medium. When a film that is concerned with art remains formless the result is contradictory, to say the least. *ART AND SEEING* is a film to be used as a part of the training for beginning design students that attempts to adhere to sound film making principles.

In order to have something to say the art student needs a great deal of visual experience, and the film medium is well suited to provide this necessary motivation for seeing. By careful selection of views and arrangement of sequence a unique kind of reality is achieved—a reality which brings about a consciousness of relationships and an awareness in the student that could not be achieved by a casual field trip. It is with the above goal in mind that the shooting and editing was done for *ART AND SEEING*. The images are as clear in every way as possible; there is a minimum of artificial controls, no fades or dissolves, simply the arrangement of subjects.

The material is selected and arranged to reinforce and clarify the scene as found in nature, with the hope that this will help and encourage the student to really see the world for himself. There is some emphasis on texture and pattern as working design elements, and an indication of the great variety and contrasts possible in the functioning of these elements. To quote

from the introductory statement for *ART AND SEEING*:

“The artist’s working material is derived or selected from a common property, the environment. One of the artist’s major needs is to be aware of, to see, the world around him. The motion picture camera makes it possible to hold and examine surfaces and patterns in clear detail. Through the camera eye, we seek out the natural order—the design, as well as the infinite variety in the world we see every day.”

In no sense does this film serve as a short cut in teaching art, as is all too often expected, nor are there any specific procedures indicated for the student to follow.

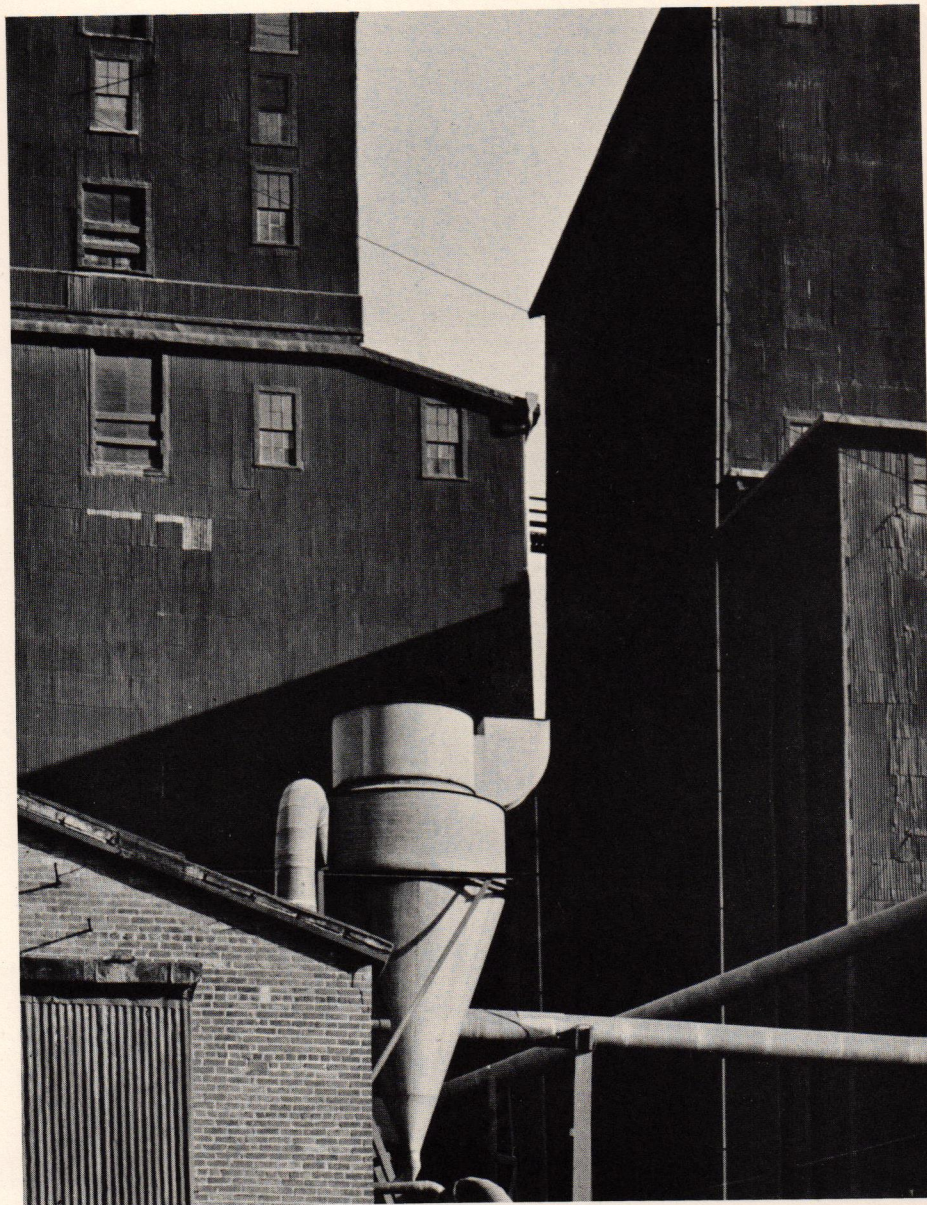
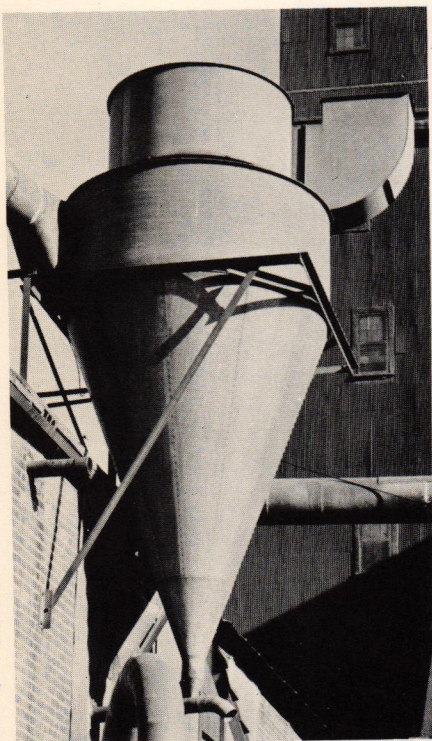
Allen Downs

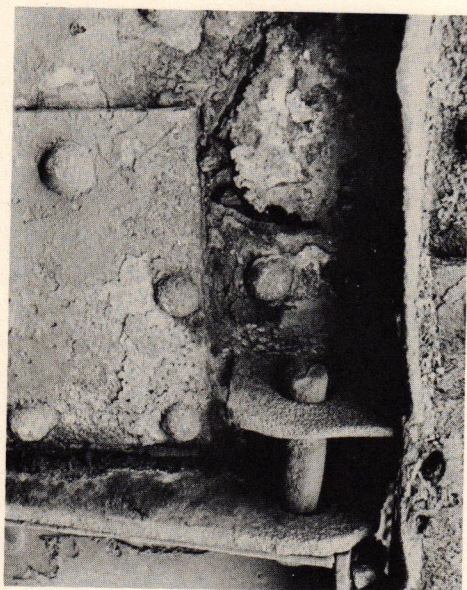
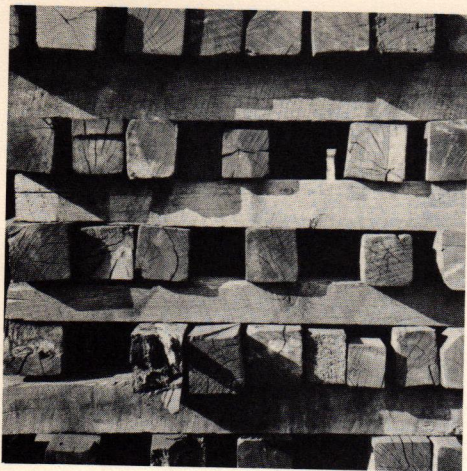
ART AND SEEING was made possible through two grants from the University of Minnesota Graduate School, and was made by Allen Downs and Jerry Liebling. The film is in black and white, 16 min. showing time, sound. It was taken on amateur reversal film with a Bolex camera, and preliminary editing was done on a work print. Sound was taken on tape from records, with the assistance of Irving Fink of KUOM radio station. Final sound editing was done using 16 mm. magnetic sound film.

We hope this will be an introduction to a series of films of this kind. There has long been a need for visual stimulation for art students that does not stifle their imaginations with a stylistic solution.

ART AND SEEING is available directly from Mr. Allen Downs, University of Minnesota, Minneapolis. Ed.

Stills from the film, "Art and Seeing"





Stills from the film, "Art and Seeing"

BOOK REVIEWS

RUMOR AND REFLECTION, by Bernard Berenson.
Simon and Schuster. \$6.00

This new book by the celebrated art historian, Bernard Berenson, is not an art book. But against a rich background of his art experience, thought and feeling, it becomes an important contribution to art.

Forced into hiding when Italy entered the second world war, Berenson left his world famous home I Tatti, and retired to a secret retreat near Florence where he remained from January 1941 to November 1944. Deprived of his art treasures, most of his books, living in the shadow of war and the danger of being recognized and reported to the local gestapo, he kept this remarkable wartime diary, jotting down each day's dramatic and sometimes horror filled happenings, often taking refuge in the wisdom of his years, and the gentleness of his spirit, recording his thoughts on the past, the present and the future.

Born in Lithuania Berenson was brought to the United States at the age of ten. After graduation from Harvard he went to Italy where he has remained the greater portion of his life. When the war broke out, being an American citizen of Jewish ancestry, he was urged by the State Department to return but he was unable to uproot himself from a land and a people with which he had become so deeply identified.

Enduring the hardships of war, the illness of his wife, who he had been unable to move from I Tatti, he seldom became separated from the subject of art, which has been his life work. On December 23d, 1941, musing on the world situation, he wrote:

... "Art is not based on actuality but on the wishes, dreams, and aspirations of a people. Even the art of today has no other source. In the same way that we have had enough of reason, of free order, of elastic as well as plastic government because we get bored with our civilization despite its advantages and amenities, so we get satiated with all, and more than all, we can take in of which has hitherto meant art, and crave instead for the confused, the enigmatical, the ugly, the absurd, the puzzling."

"... No doubt whatever that the Japanese, like the Greeks, like the Chinese, like Europeans ever since the twelfth century, have represented in their art what they hoped life would someday yield, but not what it gave them already."

Too, his descriptions of his observations made during the long walks he took are colorful vignettes, as, for instance, he wrote on January 30th, 1942:

"Walked or rather tramped in the Laghetto wood, my feet sinking into the virgin snow still soft on the

paths . . . A pine tree was broken at the stem and lay sprawling on the ice of the pool. The sky was clear, the dome of the cathedral shone with snow decking its ribs. The shadows cast were blue, and lavender, and purple. A cypress produced a cone of shadow as defined, and constant, as if it were a rug of blue velvet spread out over the snow."

Admittedly taken out of context the above paragraphs are quoted merely to show that while RUMOR AND REFLECTION is a war diary, the recorder of historical fact was never able to completely hide the artist.

Ruth A. Businger

SPANISH PAINTING FROM VELAZQUEZ TO PICASSO.
Skira. \$17.50

This is the second and final volume in the series of Skira publications devoted to Spanish painting. The earlier work began with Romanesque painting and ended with El Greco; the present one starts with the latter artist, and is devoted to the great 17th century artists—Ribera, Zurbaran, and especially Velazquez—and to Goya. It also summarizes briefly recent painters, notably Picasso.

This volume is typical of Skira's publications on art. Essentially a picture-book, it should be criticized primarily for its coloured illustrations. Admittedly, any colour-print distorts the original from which it is taken. The present prints are no exception to the rule. The colours are ordinarily somewhat too brilliant and glossy, and consistently 'glamourize' the paintings; in two or three El Grecos, the greenish backgrounds are too muddy. Nevertheless, these are excellent reproductions, and they maintain the two virtues for which Skira has been noted for some time—colouristic vitality and consistency of colour within the single print. Nothing can recreate the original accurately, but these can and do usually give us highly satisfactory substitutes. Such is particularly true for details of pictures, where the scale of the excerpt is often close to that of the original. Details like the head of *Don Baltasar Carlos* by Velazquez, or the group of men about to be shot in Goya's *The Shootings of May 3rd*, are truly exciting. The general level of reproduction is uniformly high, perhaps more consistent and better than that to be seen in one or two other recent publications by the firm.

Every reader will probably want to change some of the illustrations, to include his or her especial favourites. I should like, for example, to omit the Coello

portrait, which I find disagreeable and unimportant, and to replace it by a typically early, Rococo portrait by Goya. It would be pleasant, too, to see the whole of the shooting scene, and not only its detail. But these are minor matters. The selection is well-balanced. It gives a vivid idea not only of the individual qualities of fine paintings by the various artists, but also of the unique qualities of Spanish painting in general—its relative independence of creative thought, its stress on the ultimate reality of subject (as opposed to any idealization of it whatsoever), and the curious similarity throughout in mood, ranging from the reserved to the saturnine and the cruel. Spain is never intimate nor comfortable, as the detachment and grimness of its art testify.

Hylton A. Thomas

MUSIC AND MAESTROS, by John Sherman.
University of Minnesota Press. \$3.75

Reading this book by John Sherman, genial arts editor and columnist of the Minneapolis Star and Tribune, is one of the most delightfully nostalgic experiences one could wish for. He traces the complete history of the Minneapolis Symphony Orchestra, achieving a warm and human biography of an ambitious idea that eventually grew into one of the most important symphony orchestras in the country. And no one is better able to tell that story than Sherman with his keen sense of musical values, and his streak of irresistible humor, that bring both story and characters alive.

He begins with amusing sketches of Minneapolis as a frontier town, and a small group of intrepid, music loving citizens possessed of a burning ambition to form some sort of organization which they hoped would assume proportions of musical importance. At first they gathered together to sing. Then others, who played musical instruments, joined the group, forming the foundation on which was erected the now internationally famous Minneapolis Symphony Orchestra. His biographical sketches of each conductor, from the first, Ludwig Harmsen, to the present, Antal Dorati, are frank and sympathetic. He presents all of them as definite and valuable contributors to the structure which has made Minneapolis a center of high quality musical standards. Not forgetting the men who made the orchestra possible, financially at least, such as E. L. Carpenter, Sumner T. McKnight, and many others, who believed in and supported the orchestra as a civic factor.

Ruth A. Businger

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