

51-52

Walker Art Center, Minneapolis, 1960



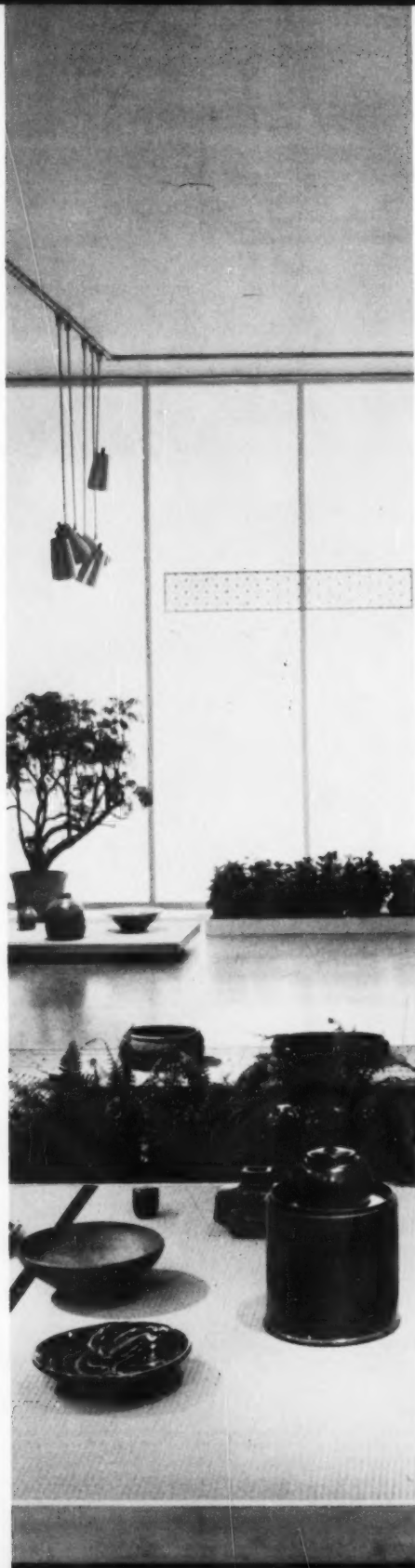


PHOTOGRAPHY:

Installation photographs by Robert Wilcox

End paper photographs by Joseph Zimbolt

Object photographs by Eric Sutherland, JETRO and I.A.I. Tokyo



JAPAN: *design today*

The exhibition *JAPAN: Design Today* was selected in Japan by Meg Torbert, Curator of Design of the Walker Art Center, under the sponsorship of the Walker Art Center, JETRO and the Smithsonian Institution. After its Minneapolis showing, October 15 through November 20, 1960, the exhibition is to be circulated by the Smithsonian Institution to the following museums:

Museum of Contemporary Crafts, New York

City Art Museum of St. Louis

Colorado Springs Fine Arts Center

M. H. de Young Memorial Museum, San Francisco

Museum of Science and Industry, Los Angeles

Santa Barbara Museum of Art

John Herron Art Institute, Indianapolis

Munson-Williams-Proctor Institute, Utica

Department of Fine Arts, Carnegie Institute, Pittsburgh

Galleries of Cranbrook Academy of Art, Bloomfield Hills

Montreal Museum of Fine Arts

Winnipeg Art Gallery

Design Centre, National Gallery, Ottawa



DESIGN QUARTERLY

NUMBER 51-52, 1960

WALKER ART CENTER, Minneapolis

JAPAN: *Design Today*

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Stone garden, Royanji Temple in Kyoto

This issue
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Francisco



This issue of *Design Quarterly* provides a catalogue and a list of sources for the exhibition *JAPAN: Design Today*, as well as photographs of craft and industrial products of Japan, some of which are in the exhibition.

I selected the articles for the exhibition in Japan during May and June of 1960. My itinerary, travel arrangements, guides and accommodations, as well as appointments with the various craftsmen, were efficiently arranged by the Japan Export Trade Agency (JETRO). I was able to see craft work in the central two-thirds of the country, omitting, for lack of time, the islands of Hokkaido and Kyushu. The only other limitation in selection was budgetary. Because of this factor, some of the more famous artist-craftsmen are not represented. For the sake of unity it was decided to limit the exhibition to craft objects; I felt that some of the industrial products, especially cameras and optical equipment, radios, television sets and other electronic equipment, were excellent as products but not outstanding as original contributions to design. Some examples of the more interesting industrial design products are shown on pages 45 through 57.

The craft objects presented in this issue are representative of the varied craft activity still flourishing in Japan, and it is with regret that we do not have photographs or space to document more fully this interesting aspect of Japanese design. The catalogue listing and sources, including Japanese addresses, start on page 58. These should be of interest on your trip to Japan. Quantity buyers in this country may contact Japan Trade Center in New York or San Francisco.

M. T.



JAPAN: design today Only one hundred years ago Japan lived under a feudal system. Today she competes with other industrialized nations for world markets. This beautiful group of small islands has relatively few natural resources; the creative energy and craftsmanship of the people are her greatest assets. To support ninety million people who live on a few square miles of arable land, it is imperative that she import food and export manufactured goods. Her urgent necessity to export has resulted in chaotic and uneven development of industry, especially in the area of design, and in the creation of vast problems for the craftsmen whose very existence is threatened by marketing difficulties that thus far have defied solution.

Handicrafts have suffered in every country where industrialization has taken place, but in Japan this phenomenon has been more devastating because the level of craftsmanship is so high, because there are so many craftsmen—even now dependent on crafts for their livelihood—and because the introduction of Western mechanization has been so recent, rapid and undisciplined.

In Japan the word crafts covers a wider field than it does in the West and refers to the production of two general groups. The smaller of these is made up of artist-craftsmen, sophisticated men and women whose purpose and expectations are similar to those of our own artist-craftsmen, but whose work brings higher prices and more prestige than similar efforts in the West. In Japan there is no distinction made between crafts and fine arts and the work of these individuals is purchased by museums and collectors. A fine pot or basket commands as much attention and compensation as a fine painting or sculpture.

However, in Japan the majority of people involved in crafts work in small groups or cottage industries. They work hard and make a very modest living. They are less concerned than the industrial designer with the dichotomy between Eastern and Western modes of life for they live in rural areas where the impact of Westernization is still little felt in everyday life. These Japanese craftsmen do not consider originality as an end to be sought: development and refinement are the virtues they celebrate. Change in itself is not considered desirable and is not striven for; it comes about through a process of gradual accretion and a very gradual sloughing off of older forms. Change for change's sake is frowned upon, not only because it is economically wasteful but because of an entrenched sense of loyalty to tradition and continuity. Freed of the constant need for seeking personal, original expression, the Japanese craftsman can concentrate on developing his craft and creating a product of use to others. The results are often good, and where there is inherent creative ability, it makes itself evident without being a plague to the process of creation. ¹

Craftsmen of Japan are envied in some ways by craftsmen of other countries for the apparent unity and simple directness of their lives. Their primary concern is with the making of products they feel are honest, useful and beautiful. Their concept of integrity includes resisting the demands of the West for standardization and quantity production. Their understanding of usefulness and beauty is traditional. They supply a discriminating Japanese market. But they are not free of problems inherent in the difference between East and West. As the cities become more Westernized there is less demand for craft production in the home market and more pressure on the craftsman to produce for export. If he capitulates and produces for export, his pleasant, creative existence in relatively tolerable poverty

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becomes a grinding mechanical existence with little compensation of any kind.

The Japanese artisan who has not capitulated to the demands of mass production continues to bring forth a product whose quality and spirit have virtually disappeared from the Western world. This product, largely handmade, is controlled through the whole process of making, from conception to finished object, by one highly skilled worker whose whole intent is focused on the one end of making something in the very best way he knows how. His product is for use and his relation to it is intimate. He shapes his materials with the physical skill and sensitivity that can be acquired only through long experience. Equally important, he brings to it what can be called moral and spiritual intensity: his product is the exposition of an ethic—an integration of skill and beliefs.²

Most of the objects in the exhibition JAPAN: Design Today were selected from the work of traditional craftsmen. The photographs in this issue of *Design Quarterly* (pages 6 through 44) represent their work. Nearly everyone who sees this work wants to purchase some of it, yet it is for the most part unavailable in this country or in Europe. Ironically, its virtues are what make it unavailable in the present marketing system. It is not standardized. It is not mechanical. No one piece is produced in quantity. Each has some of the quality of a work of art: it is alive, vital, expressive, useful and made by a worker who loved making it. Most of these beautifully crafted, well designed products are not exported because no way has been found to merchandise them—most are made by small manufacturers, cottage industries consisting of three to twenty persons. To find these objects it is necessary to travel miles by rail and car, selecting a few pieces from each manufacturer—a pleasant and rewarding experience but too time consuming for the average buying trip. At present only through governmental help would it seem possible to collect, catalogue, and display craft products of widely dispersed producers in such a way that buyers could select quickly. If such facilities were arranged and if efficient packing and shipping were assured, I believe there would be more buyers arriving regularly in Japan to buy craft products, for much of Japanese traditional design is completely compatible with our own best contemporary architecture and interior design. However, if the usual Western methods of merchandising are applied to present methods of craft production, it will be the end of craftsmanship in Japan and a great loss to East and West.

Meg Torbert

¹ In the West the artist or craftsman tends to strive for a private and precious originality in his work. He seeks approval of his differentness and suffers frustration when public appreciation is not forthcoming. A large portion of his vitality is expended in an effort to evolve a personal style uninfluenced by his contemporaries or the past. The struggle for individuality tends to dissociate him from society and other craftsmen and to make his work difficult to understand or accept. He is gloriously free and unfettered, but he is also psychologically alone and culturally and economically unsupported by society.

² If he has a counterpart in the twentieth-century West that counterpart is a moral one and is to be found among the pioneer generation of artist-architect-designers who laid the foundations of contemporary design: Wright, Sullivan, Aalto, Le Corbusier, Gropius, Eames—men who worked not through a desire for personal reputation or prestige, nor to meet the demands of the money market, but from the inner necessity to give concrete form to their beliefs through the materials and processes peculiar to their crafts. When they break with tradition there is an effort to conserve something of the human quality—spiritual and physical—which gives continuity to human effort.

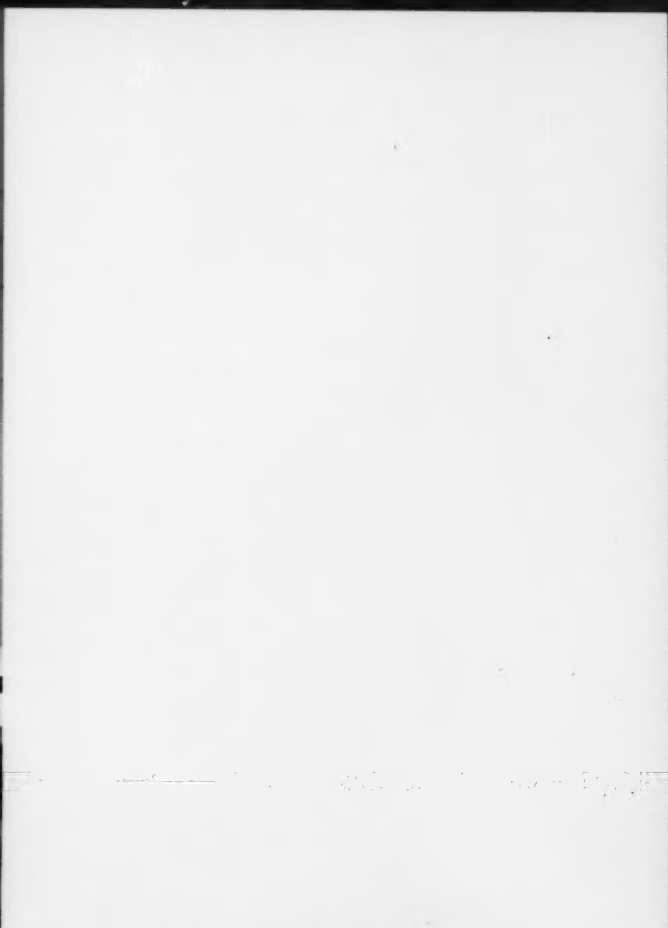
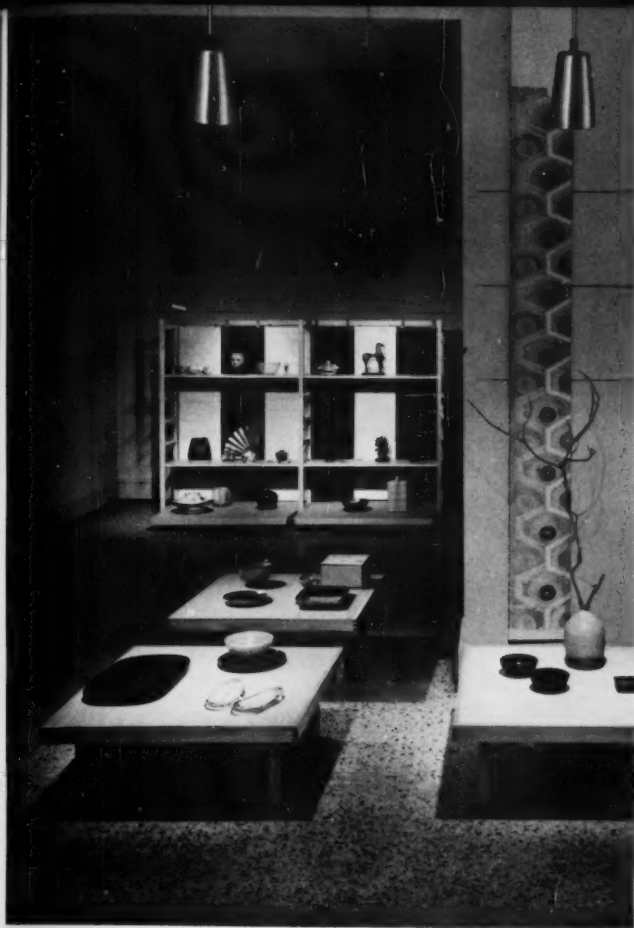




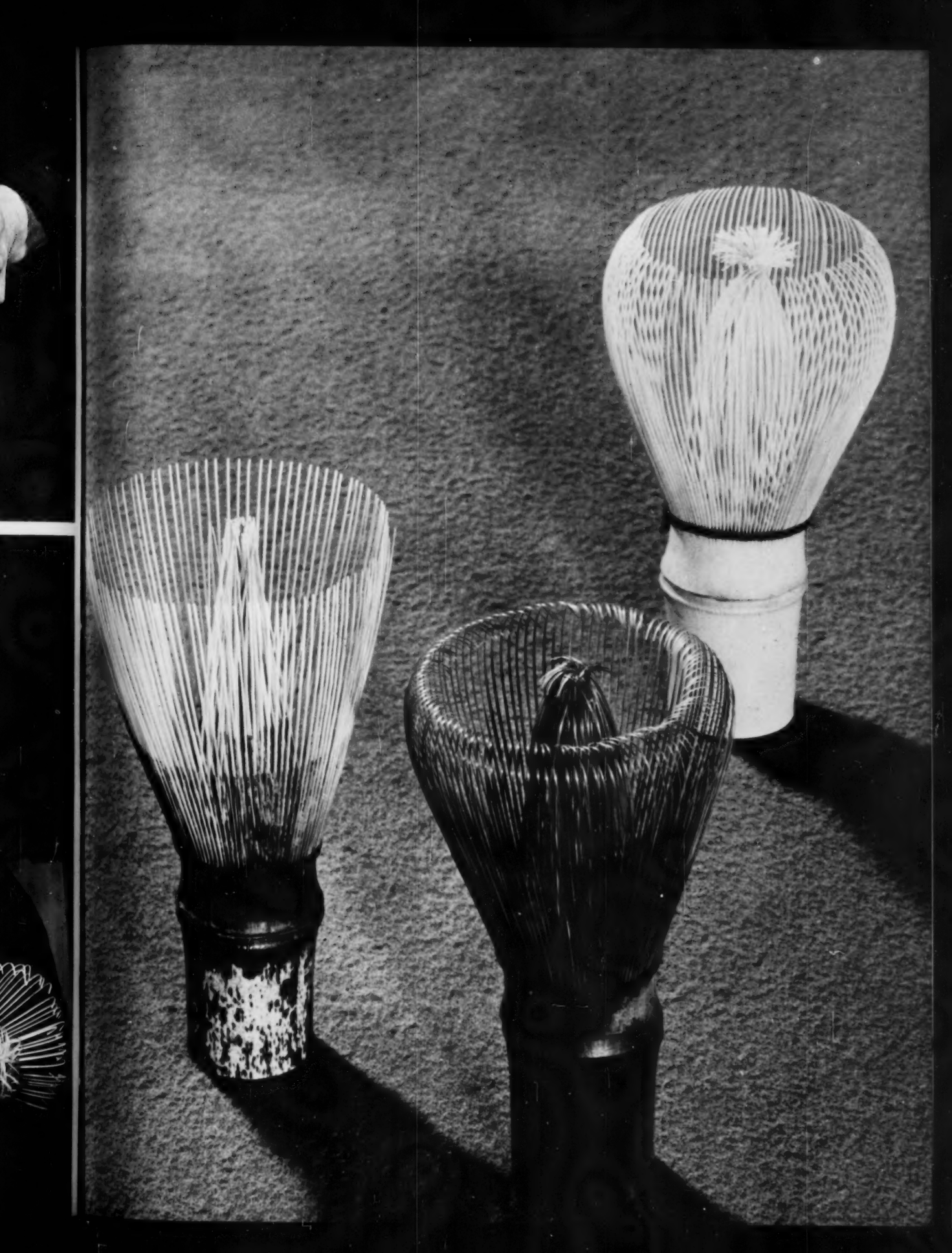
Walker Art Center installation of *Japan: Design Today*

Exhibition props designed by Meg Torbert in collaboration with Mr. Katsuo Matsumura, manufactured in Tokyo by the Nomura Kogei-Sha Company

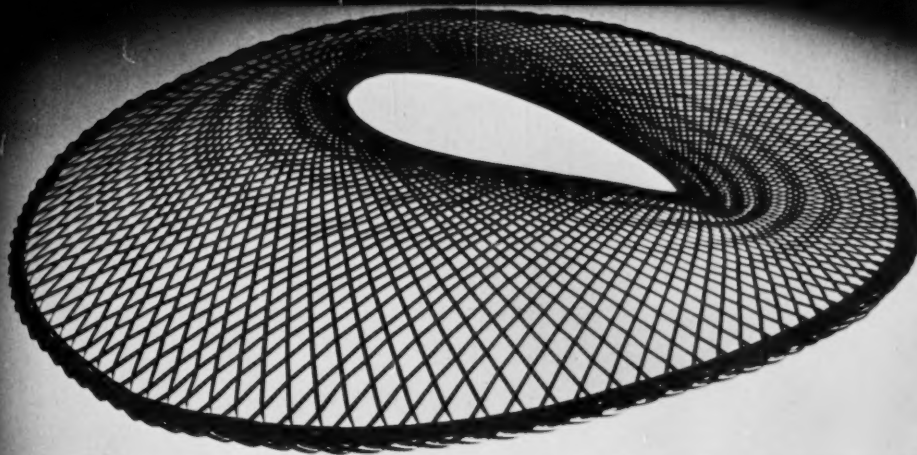












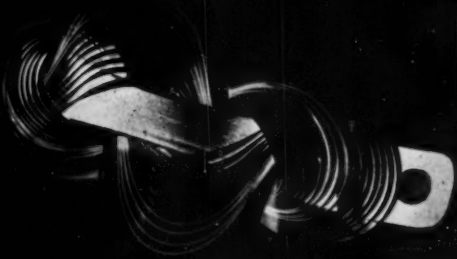
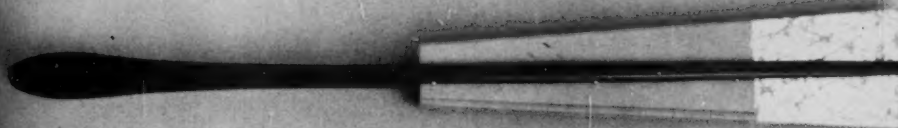
Opposite page: Manipulation of bamboo, Kanagawa Prefecture

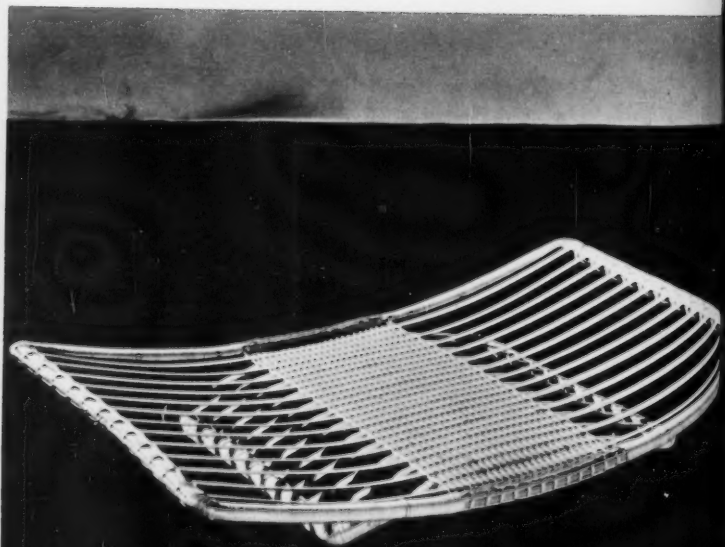
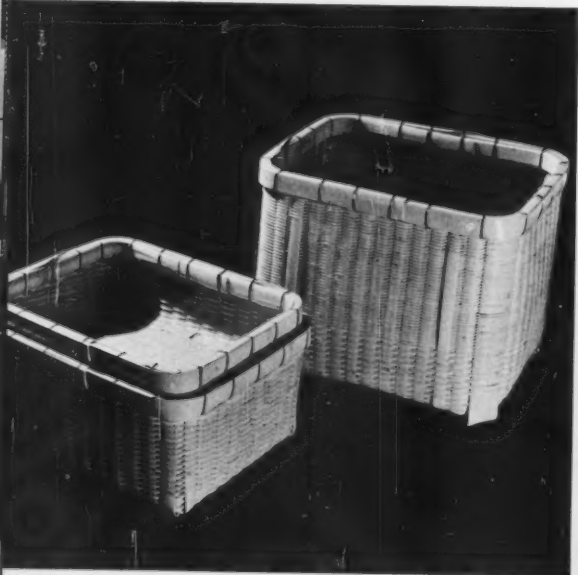
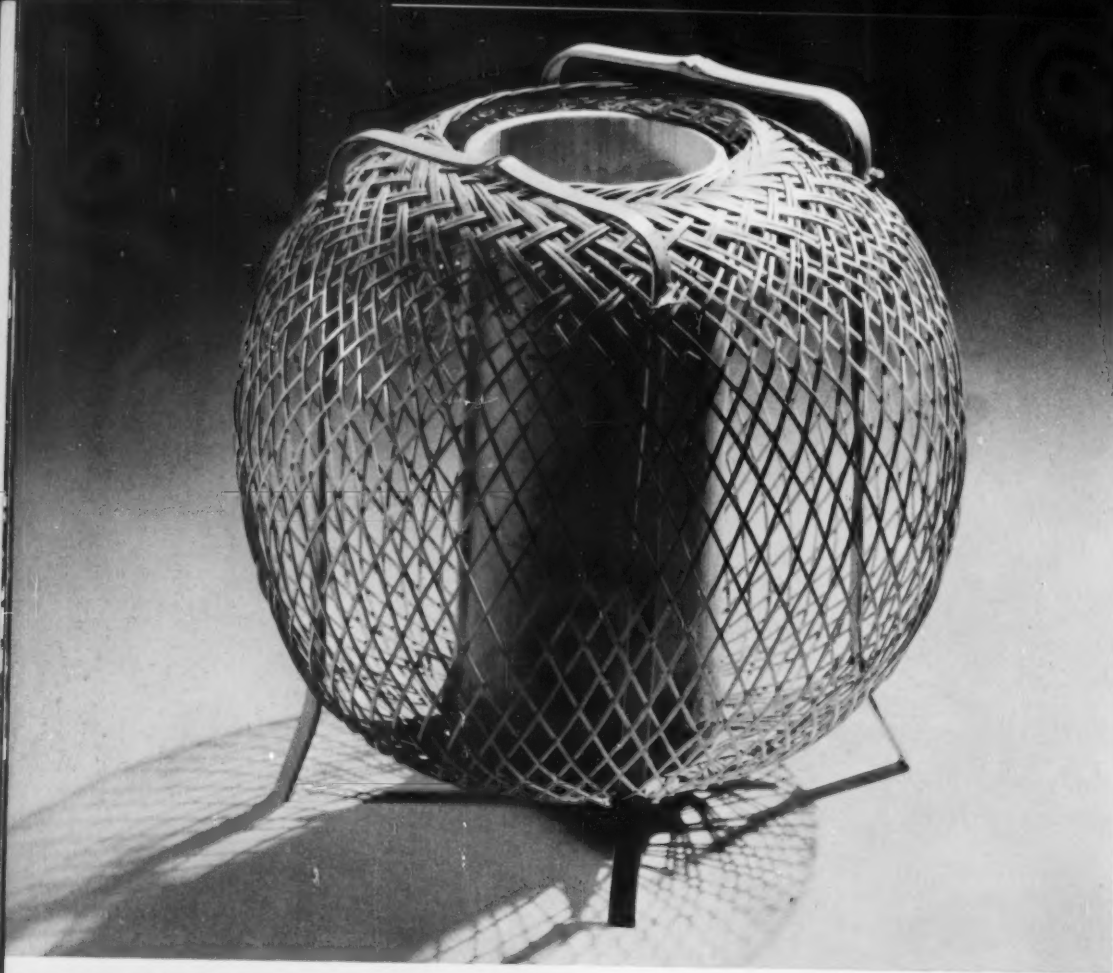
This page, top: Bamboo material for making hats, Oita Prefecture

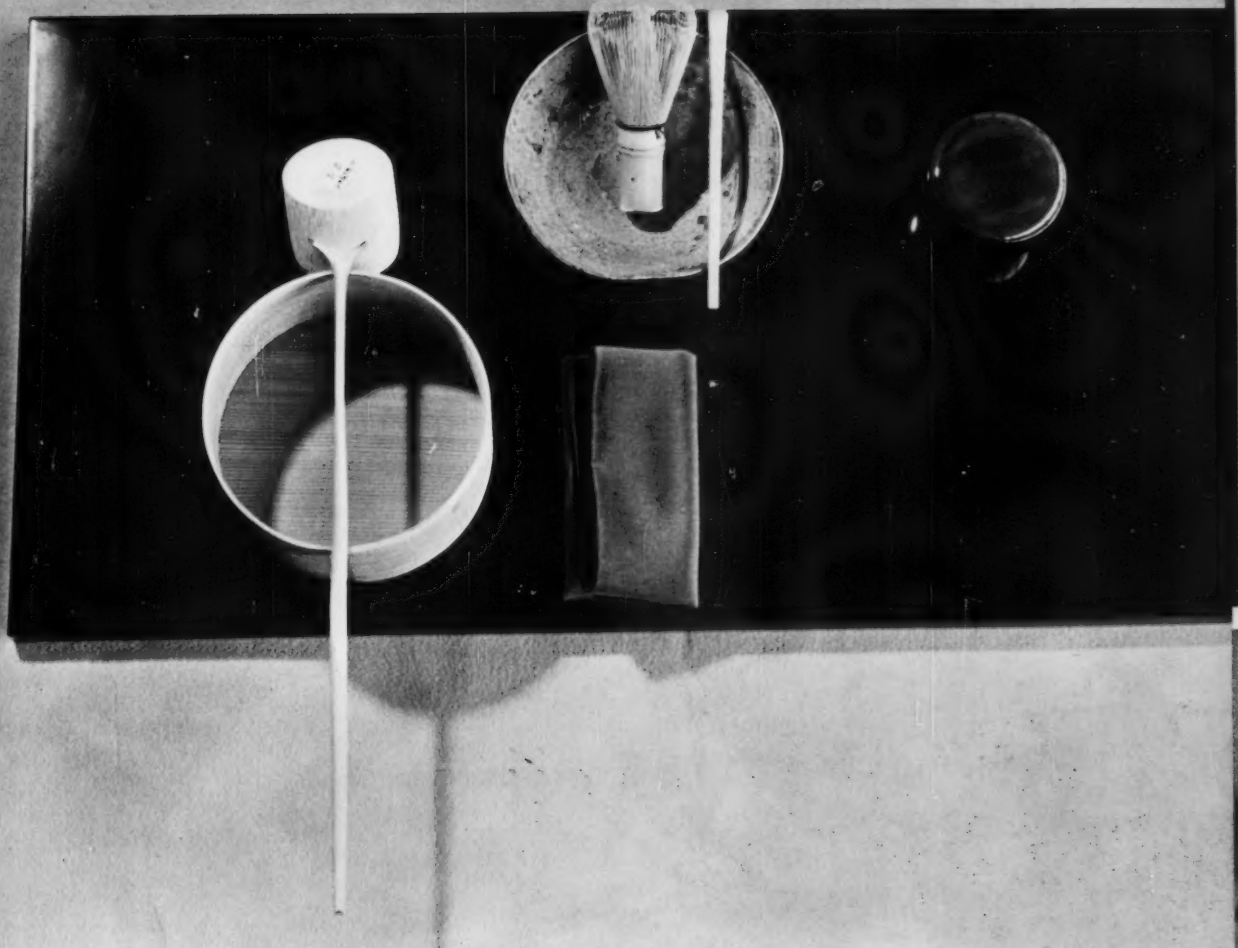
Center: Bamboo and paper fan, Tokyo

Lower left: Bamboo hair accessory, Kanagawa Prefecture

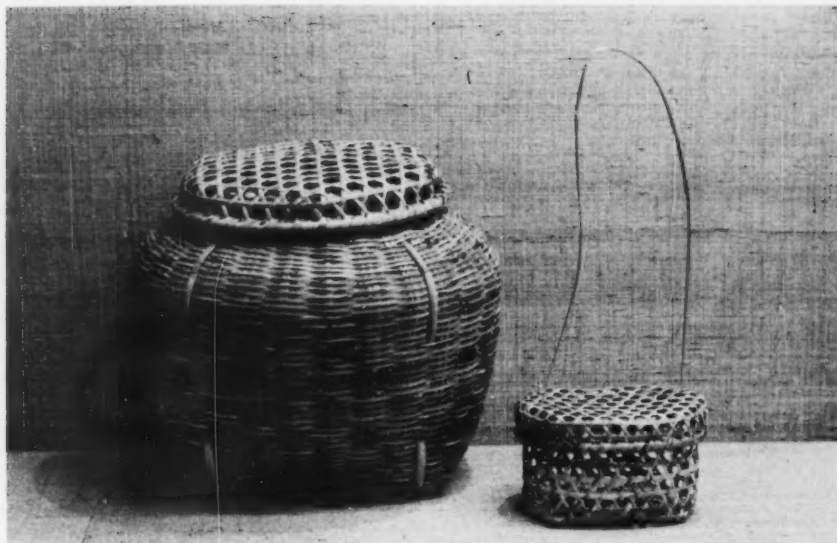
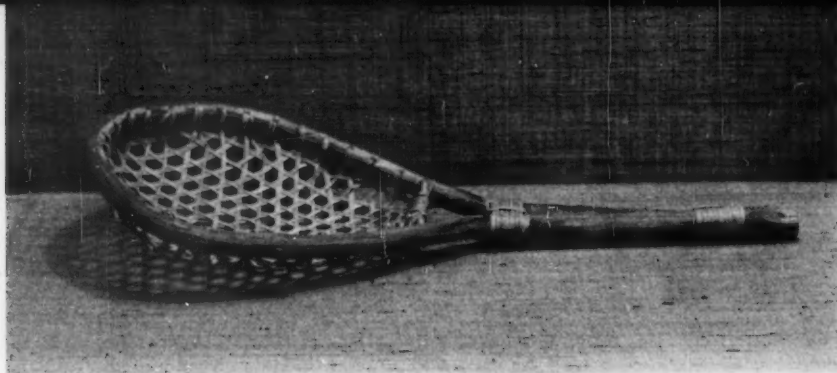
Lower right: Bamboo fan, Kyoto Prefecture







Opposite page: Bamboo vase, Kyoto Prefecture
Lower left: *Arima-kago*, bamboo baskets, Hyogo Prefecture
Lower right: *Mori-kago*, bamboo basket, Tochigi Prefecture
This page: Bamboo tea ceremony utensils, Kyoto Prefecture 15



Top: Farm equipment

Center: Basket

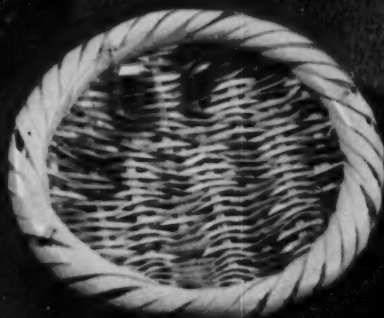
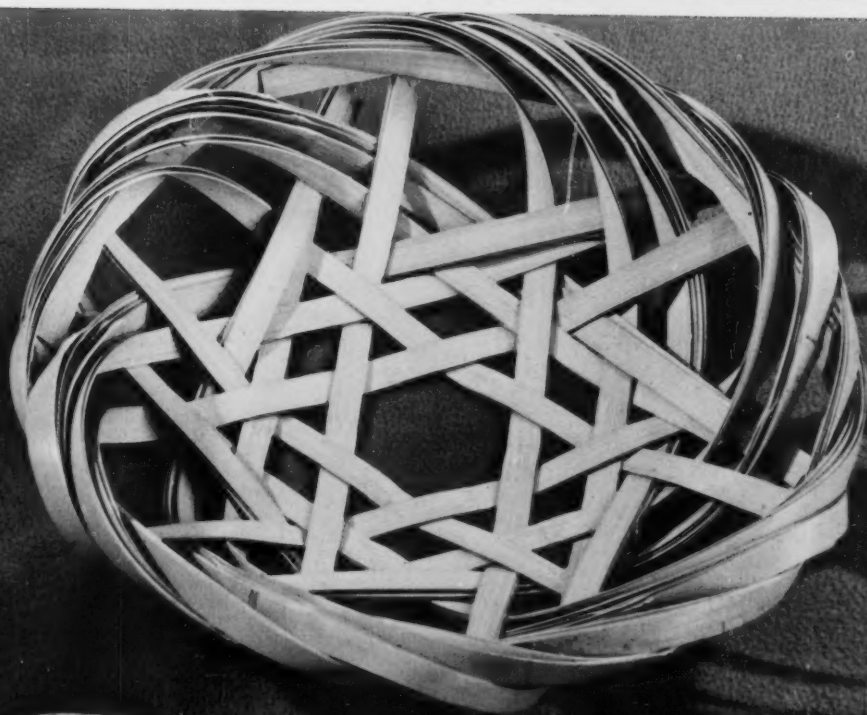
Lower left: Farm equipment

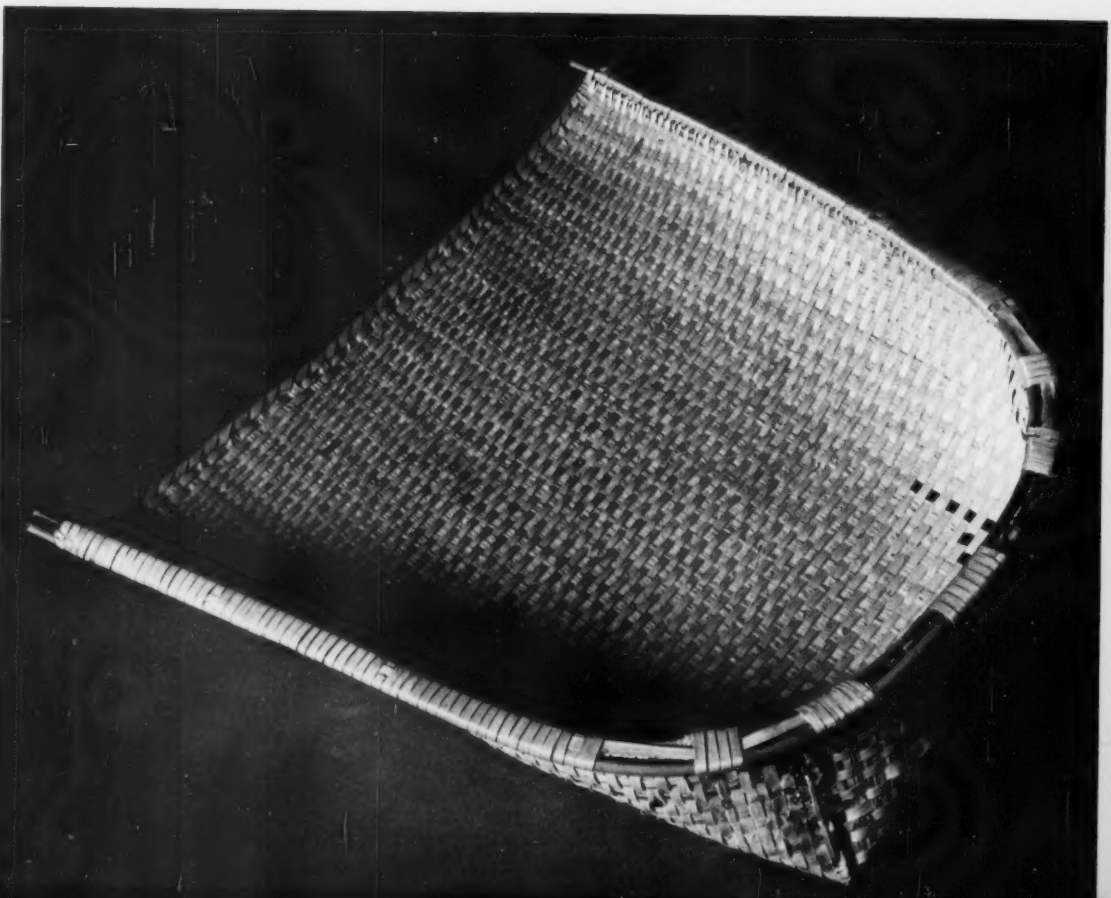
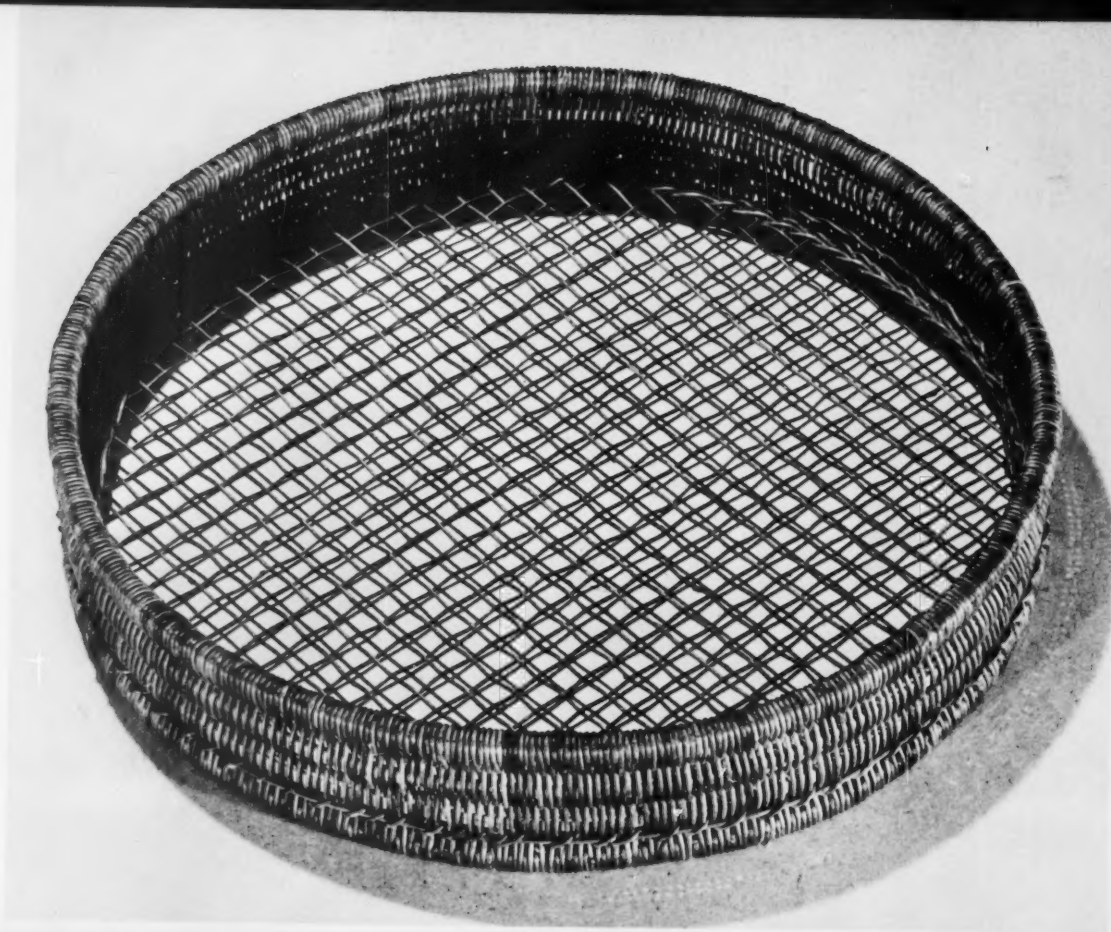
Lower right: Grass hat

Opposite page, top: Oshibori-zara, bamboo towel holder, Tokyo

Bottom: Kago, bamboo baskets, Oita Prefecture









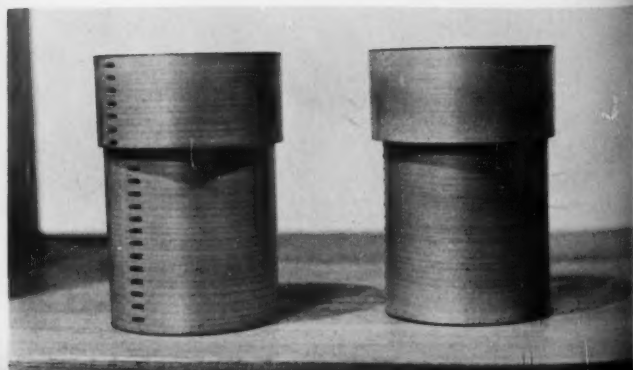
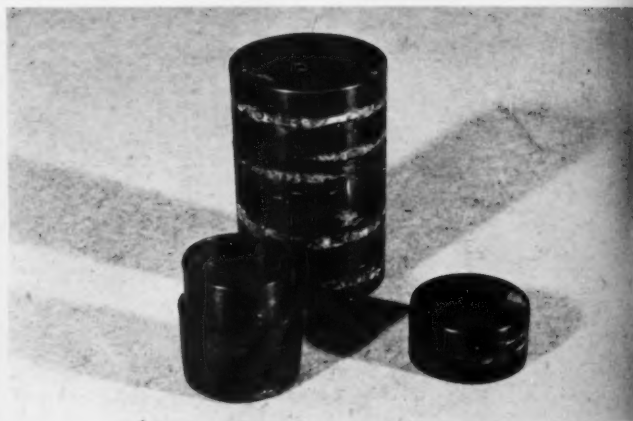
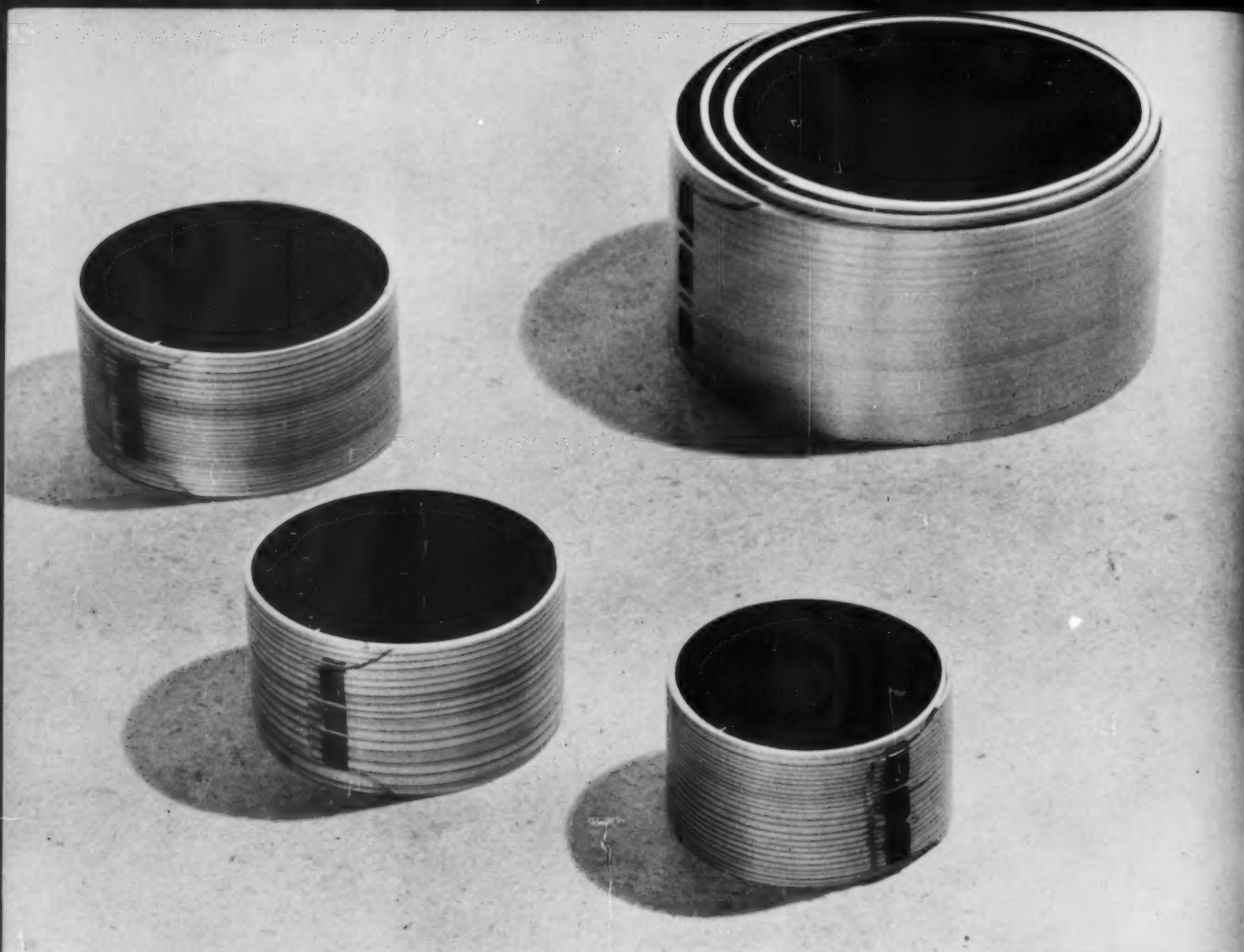
Opposite page, top: *Hachi*, basket, Aomori Prefecture
Bottom: *Mi*, winnower, Niigata Prefecture

This page, top: Grass stool
Bottom: *Izumi*, straw basket, Akita Prefecture

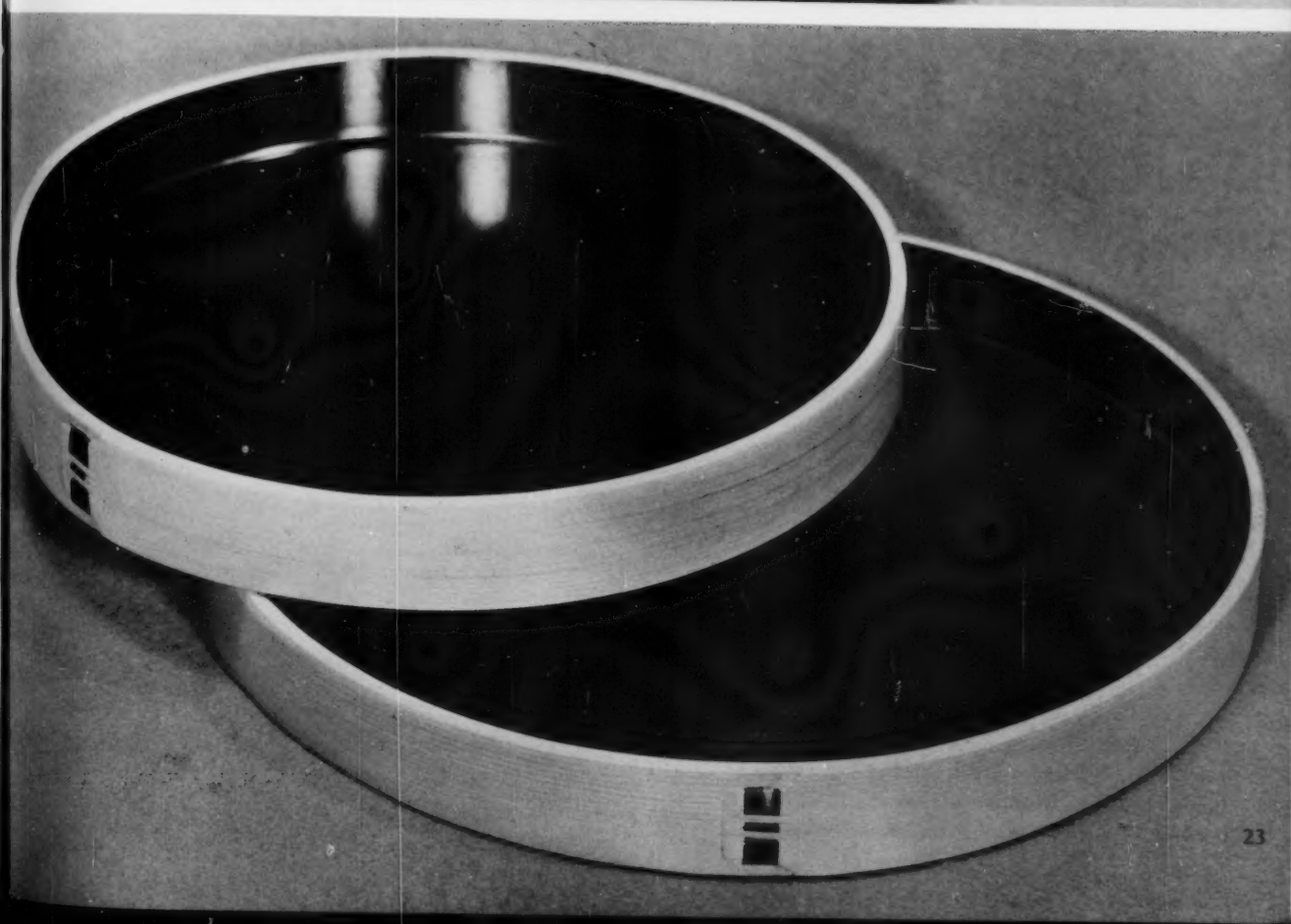
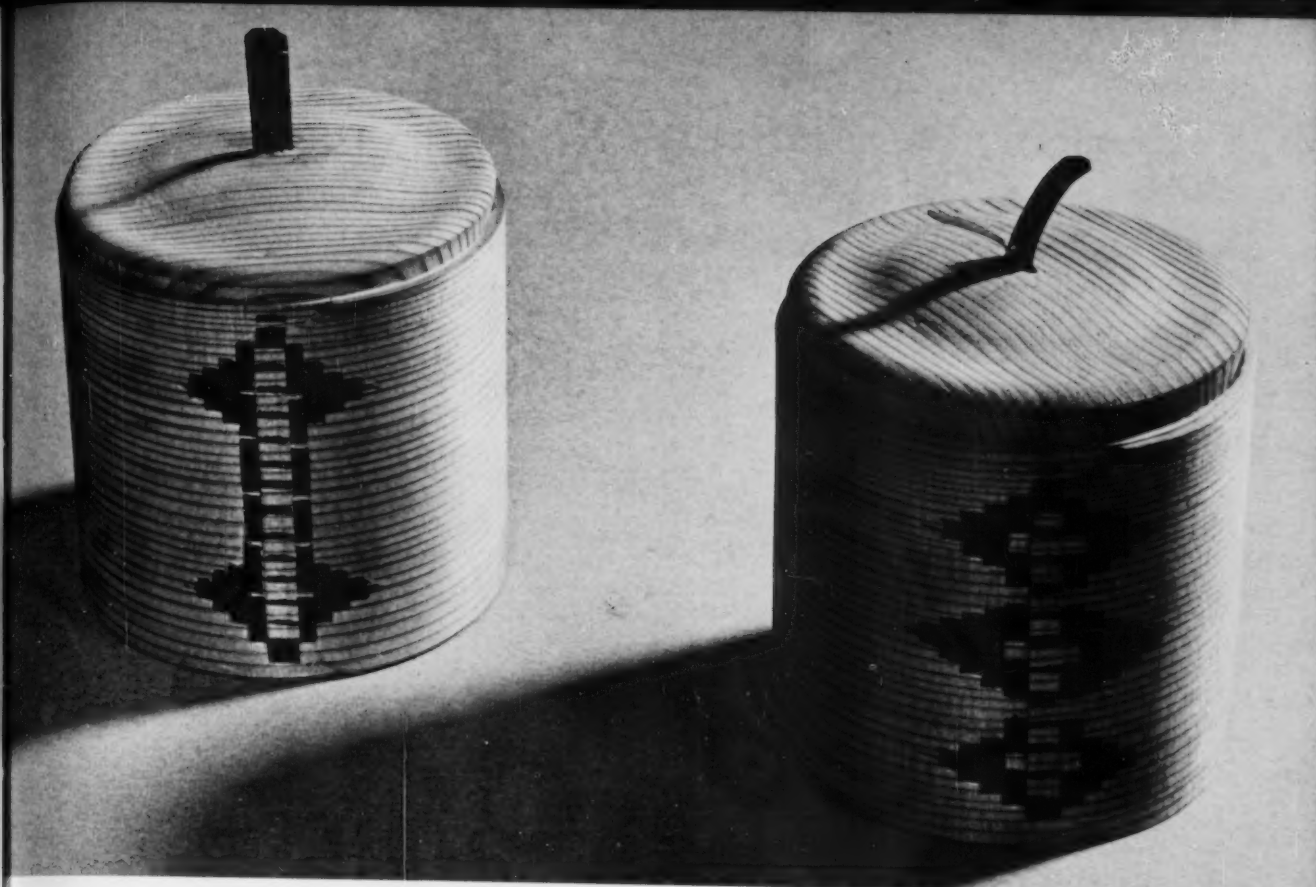


A black and white photograph of six dental probes arranged vertically against a dark background. Each probe has a long, thin shaft and a specialized, serrated or notched head designed for examining teeth. The heads vary in shape and the arrangement of their teeth, representing different types of dental instruments used for clinical examination.





Woodenware, cherry bark and cedar,
22 Akita and Yamagata Prefectures



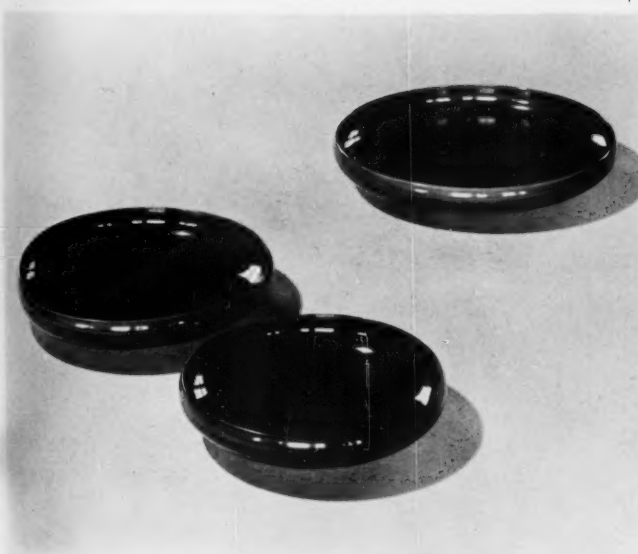


Upper left: Wajima, lacquer bowl, Ishikawa Prefecture

Lower left: Wan, lacquer bowl, Ishikawa Prefecture

Upper right: Wan, lacquer bowl, Tokyo

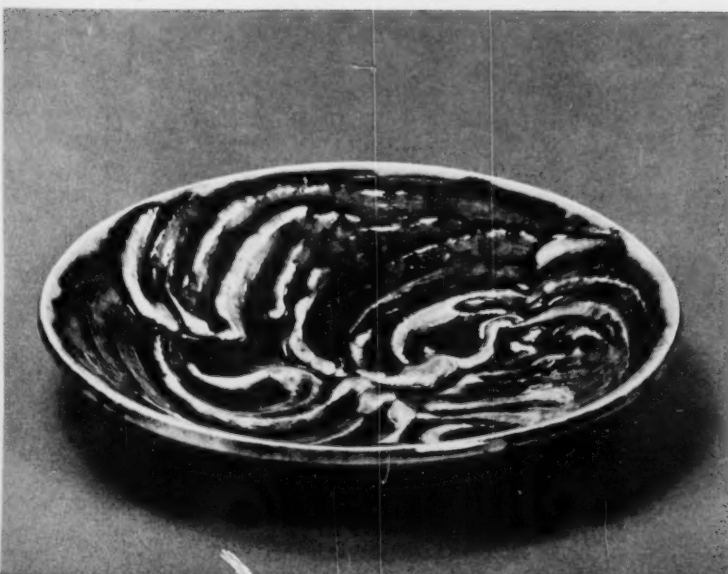
24 Lower right: Wan, lacquer bowl, Ishikawa Prefecture



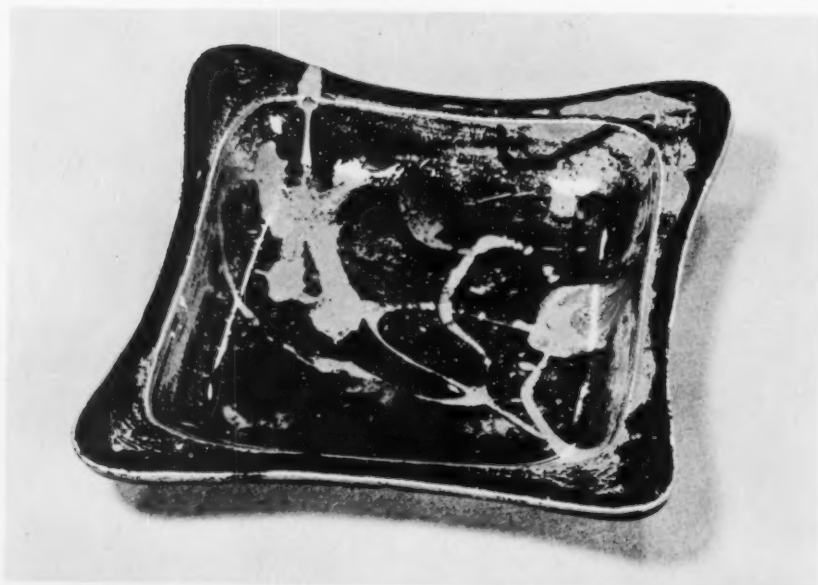
Upper left: Wan, lacquer bowl, Iwate Prefecture
 Center left: Zen, lacquer dining tray, Ishikawa Prefecture
 Lower left: Shunkei-nuri, lacquer trays, Gifu Prefecture
 Right: Hanbitsu, boiled rice container, Gifu Prefecture 25

Cobalt blue vase, Kanjiro Kawai





Top: Cobalt blue vase, Kanjiro Kawai
Center: Clay mosaic bowl, Kanjiro Kawai
Bottom: Cobalt blue plate, Kanjiro Kawai 27





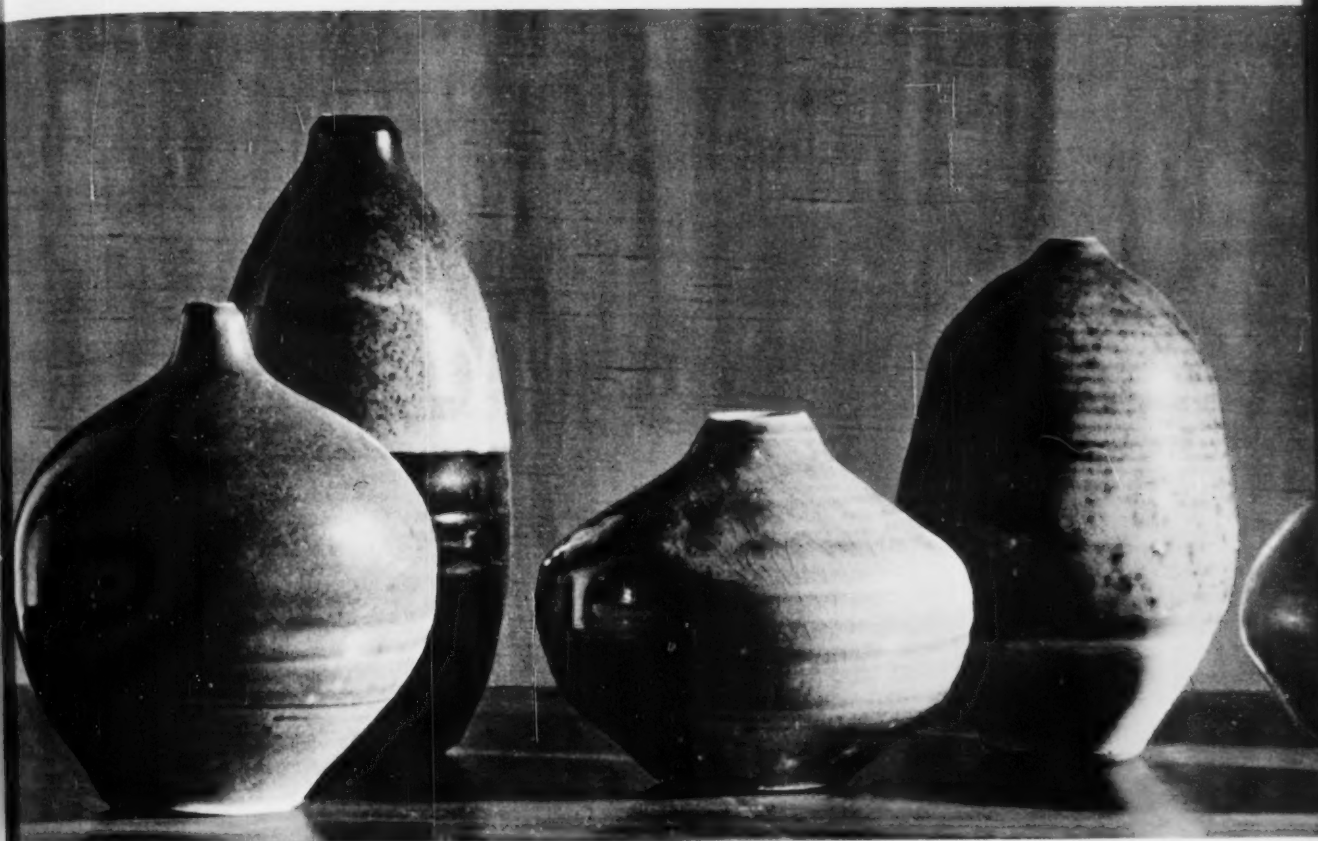
Opposite page, top: Cobalt blue dish, Hiroshi Kawai

Center: Iron-brown dish, Hiroshi Kawai

Bottom: Bowl, Tatsuzo Shimaoka

This page: Vases, blue salt glaze, Shoji Hamada 29





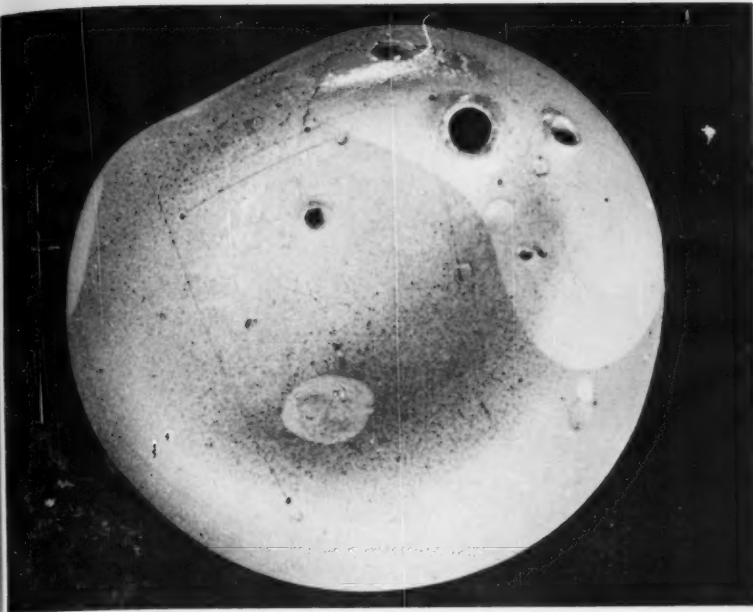
Opposite page, top: Cobalt blue and copper red plate, Takeichi Kawai

Center: Bowl, Kyoto Prefecture

Bottom: Bowl, Kyoto Prefecture

This page: Ceramic vase, Teruo Hara 31

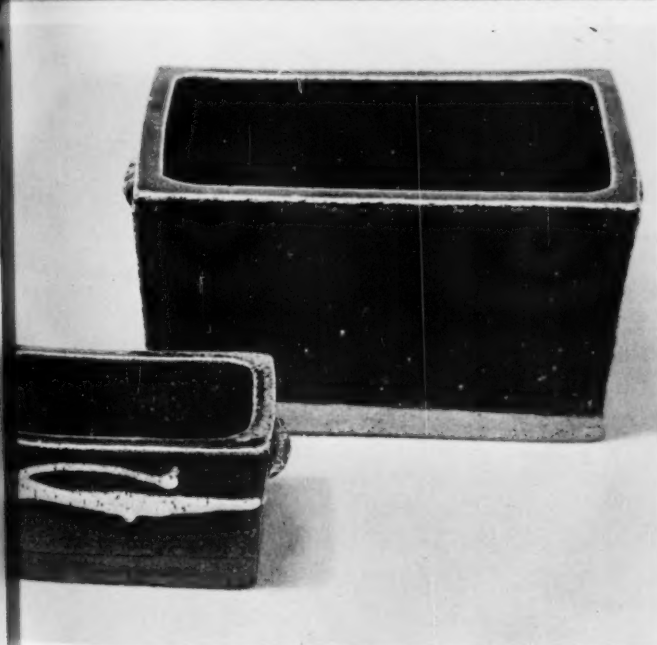




- Opposite page, upper left: Ceramic bowl
 Center left: Izumo-yaki, tea bowl, Shimane Prefecture
 Lower left: Bowl, Fukuoka Prefecture
 Top right: Ceramic plate, Tatsuzo Shimaoka
 Center right: Tea bowl, Totaro Sakuma
 Lower right: Ceramic bowl
 This page, top left: Ceramic vase, Kouzo Kawashima
 Lower left: Plates, Fukuoka Prefecture
 Top right: Ceramic vase, Teruo Hara
 Lower right: Bizen-yaki, vase, Okayama Prefecture







Opposite page: Covered casserole

This page, top left: Yellow decorated bowl

Lower left: Nishin-bachi, bowl, Fukushima Prefecture

Top right: Tea bowl

Lower right: Tea bowl 35





Opposite page, top: Glazed tea set
Bottom: Tea cups, Okinawa Prefecture

This page, top: Bizen tea set
Bottom: Tea cup, Okinawa Prefecture 37



Upper left: Tekki, iron container, Iwate Prefecture

Lower left: Tetsubin, iron kettle, Iwate Prefecture

Upper right: Tekki, iron kettle, Iwate Prefecture

Lower right: Tekki, iron kettle, Iwate Prefecture

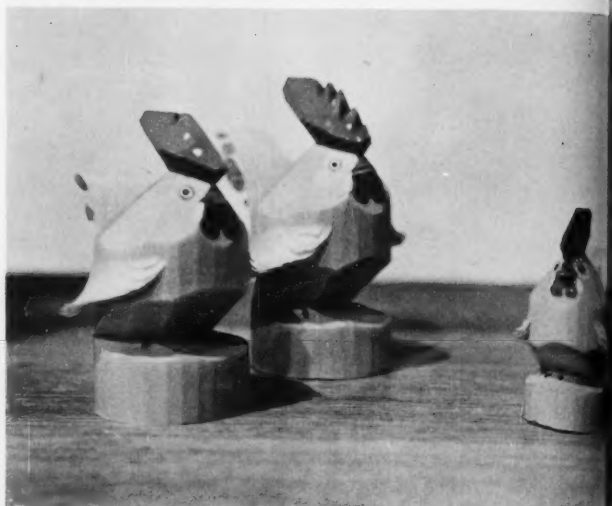
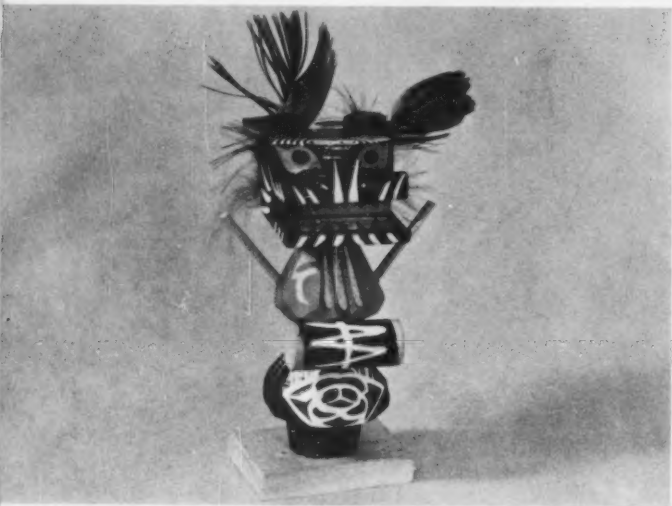
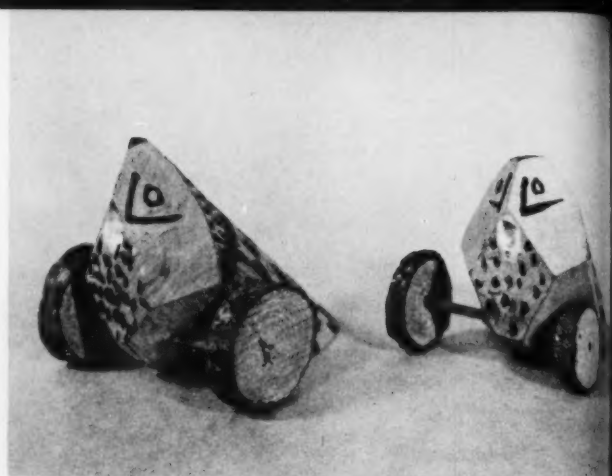


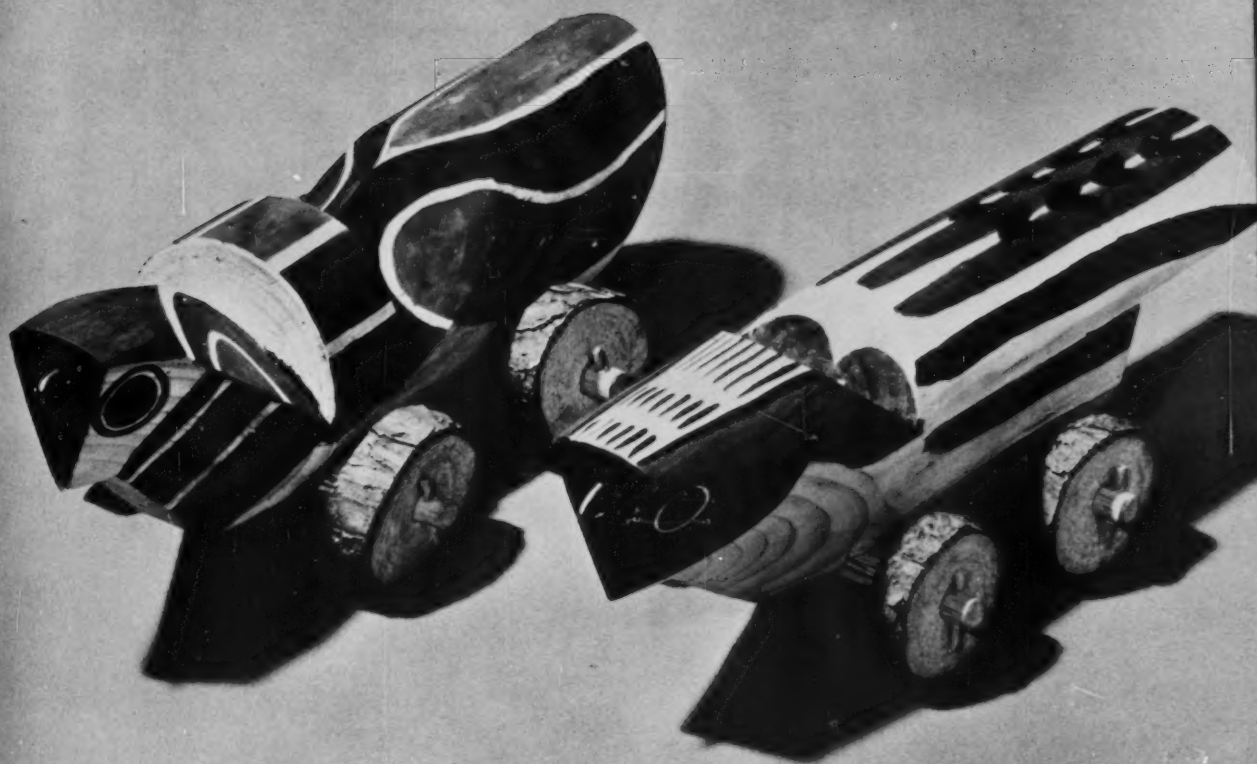
This page: Kokeshi, doll, Miyagi Prefecture

Opposite page: Kimekomi, doll









Opposite page, upper left: Hariko-inu, toy, Fukushima Prefecture
 Center left: Miharu-maikojishi, toy, Fukushima Prefecture
 Bottom: Shishi-gashira, provincial toy, Ishikawa Prefecture
 Upper right: Uzura-guruma, quail cart, provincial toy, Miyazaki Prefecture
 Center right: Sasano-bori, provincial toy

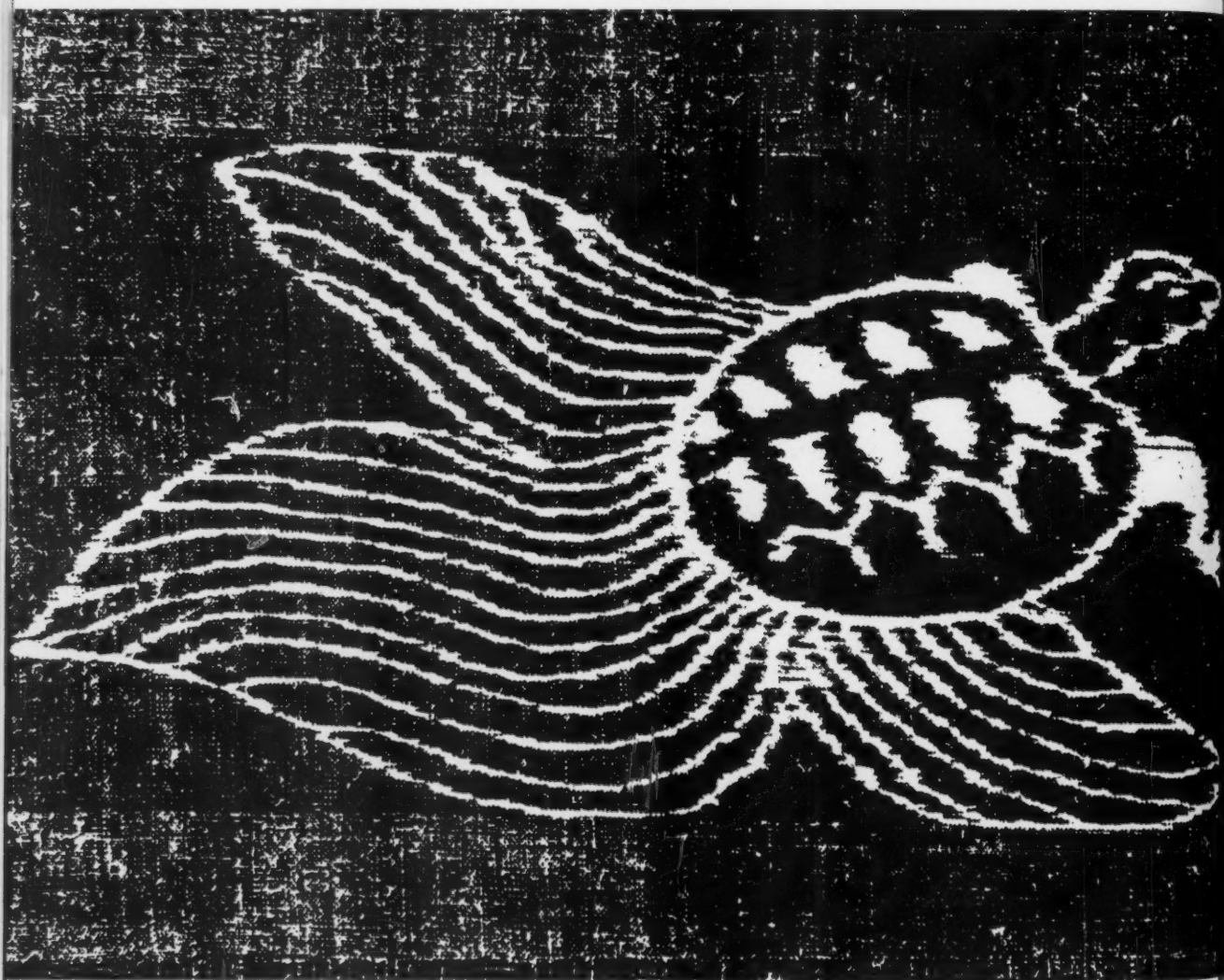
This page, top: Kiji-gurume, pheasant wagon, Kumamoto Prefecture
 Bottom: Otako-poppo, provincial toy, Yamagata Prefecture

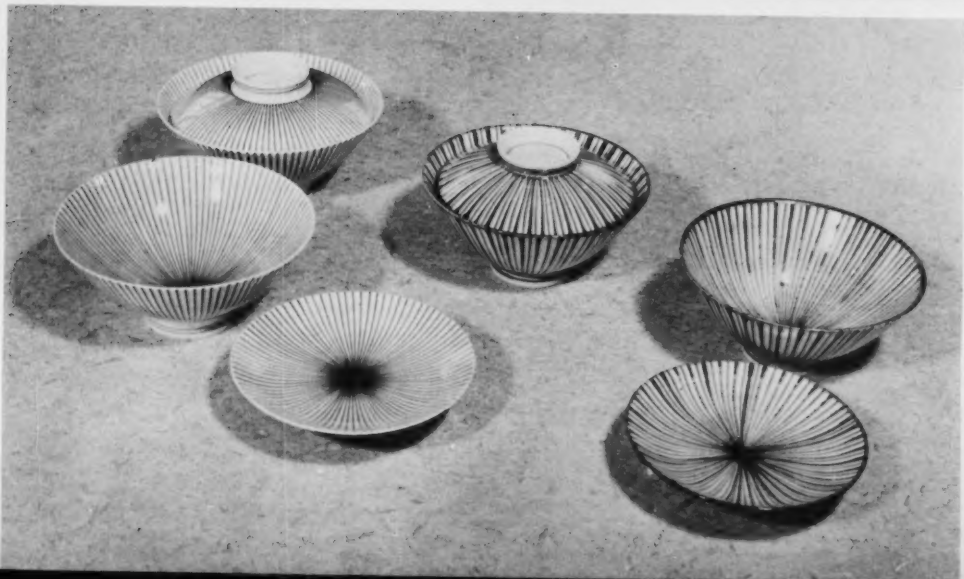
Pre-dyed weaving, Mrs. Komano Endo

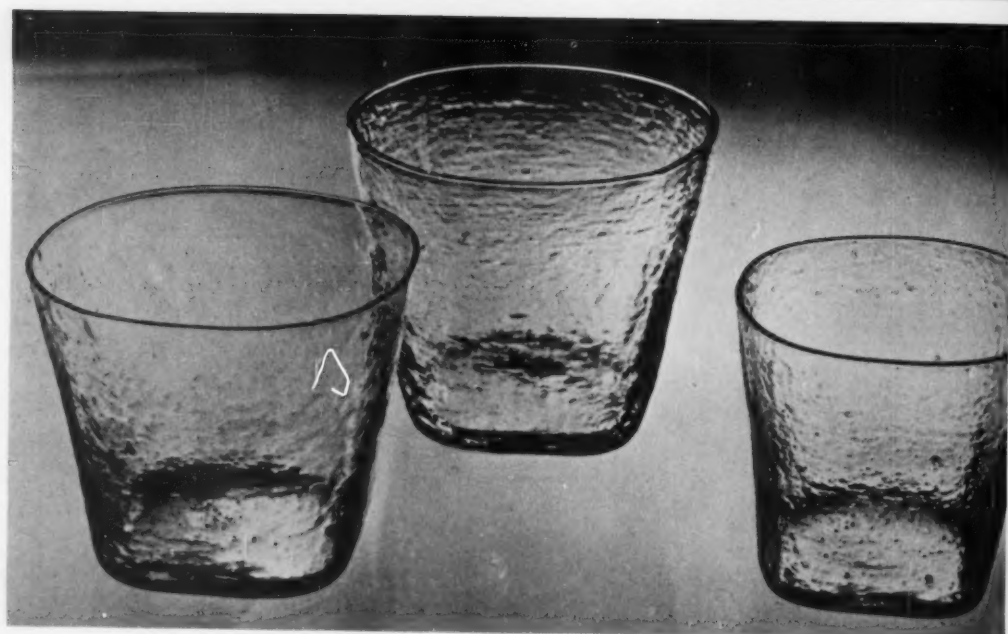
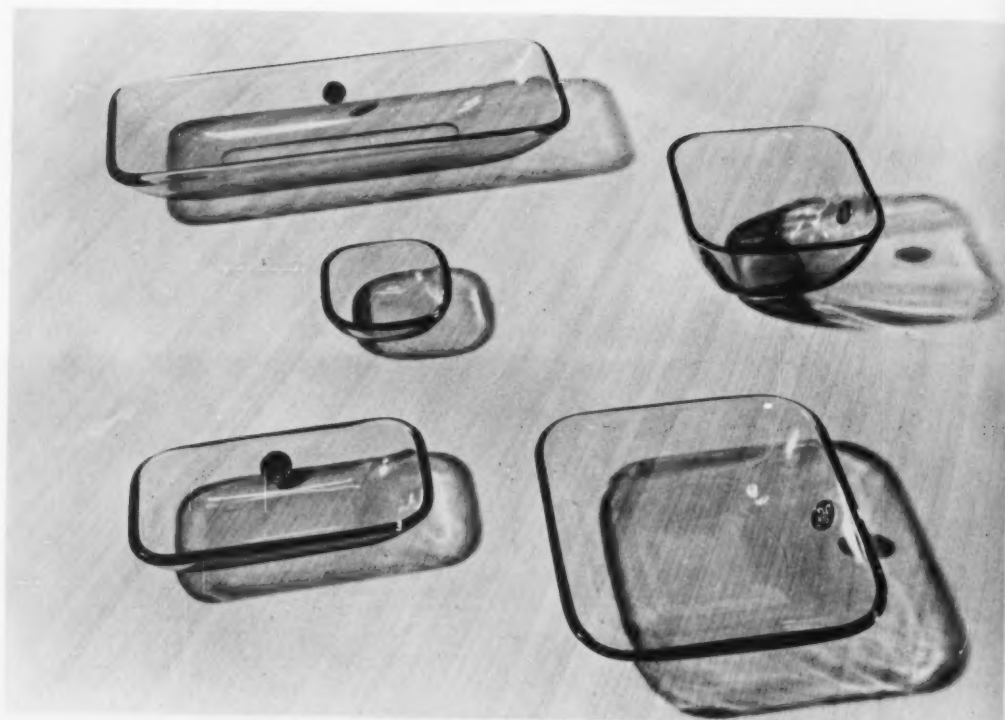
Opposite page, top: China demitasse

Center: Table ware, Hakusan Ceramic Company

Bottom: Bowls, Kyoto Prefecture



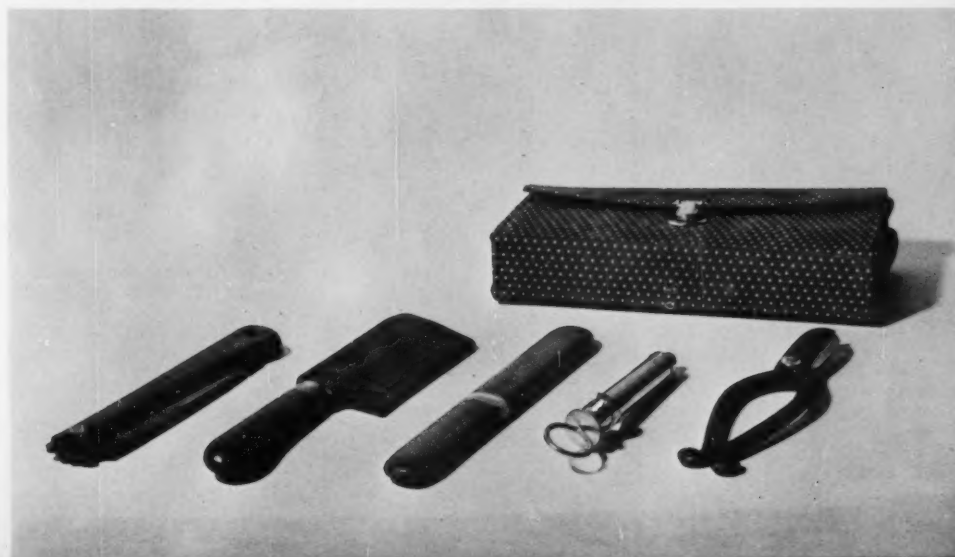






Opposite page, top: Crystal table ware
Bottom: Glass tumblers, Masakichi Awashima

This page, top: Glass tumblers, Awashima Glass Company
Bottom: Flower arrangement utensils, Osaka Prefecture



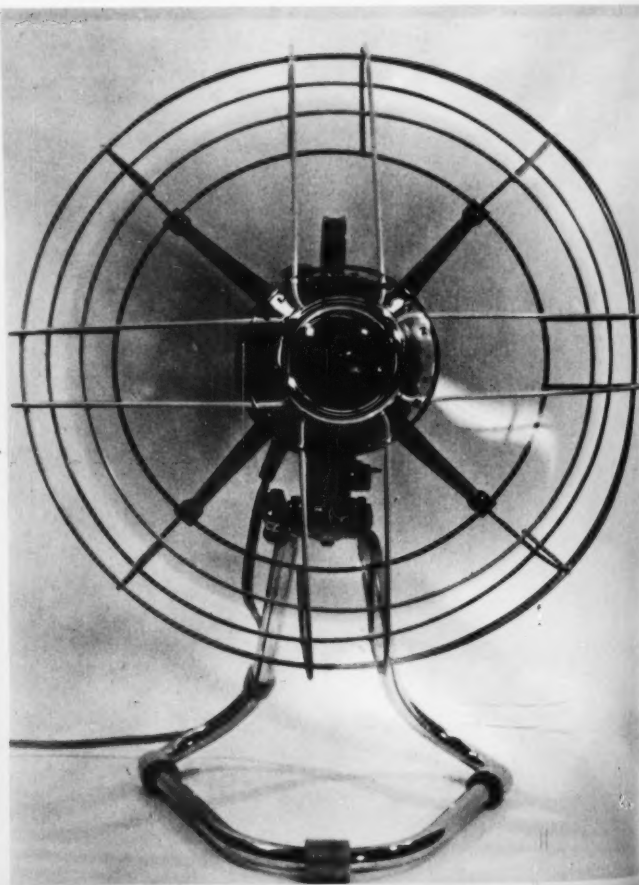
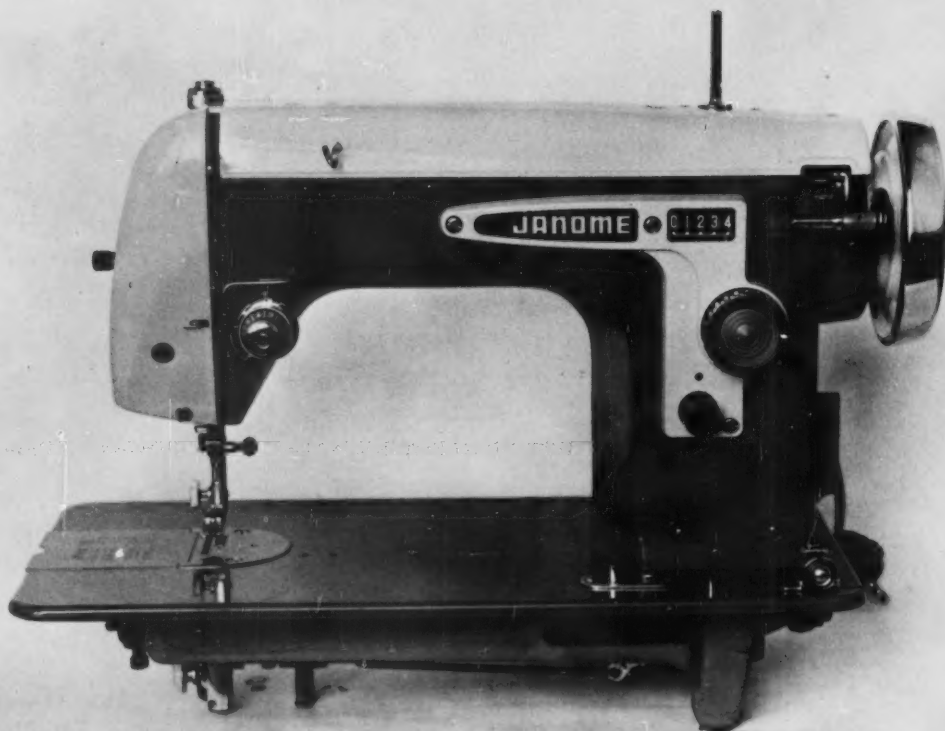


This page, top: Electric rice cooker, Shibaura Denki Company
Bottom: Stool, Riki Watanabe

Opposite page, top: Plywood stool, Sori Yanagi
Bottom: Bent beechwood chair, Isamu Kenmochi







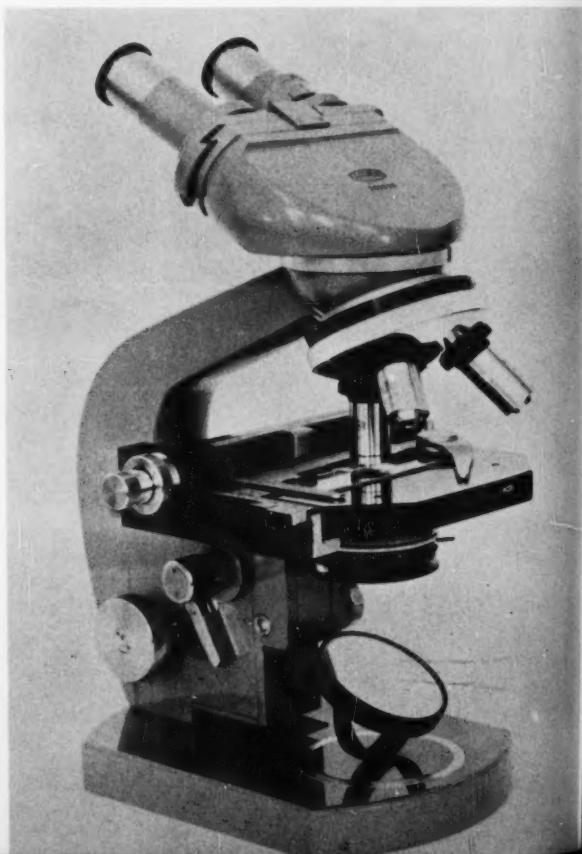
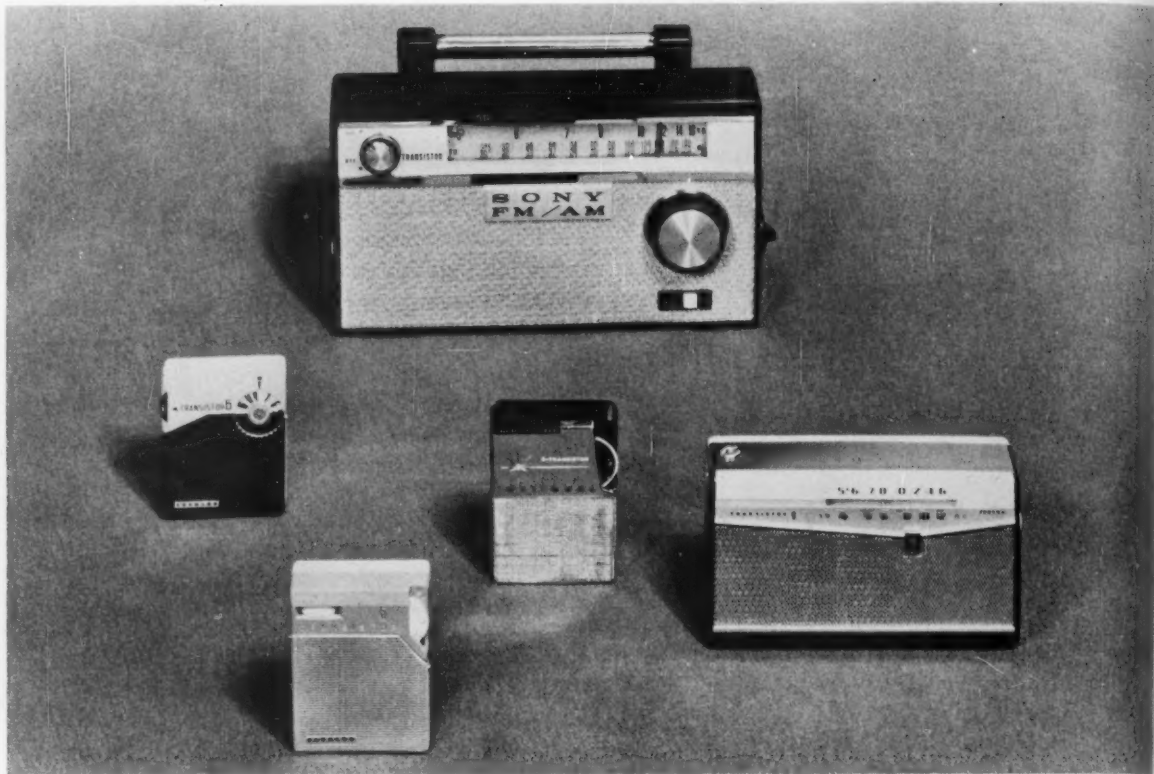
Opposite page, top: Sewing machine, Janome Company

Lower left: Transistor radio, Sony Company

Lower right: Electric fan, Fuji Denki Company

This page: Transistor portable TV, Sony Company





Top: Transistor radios

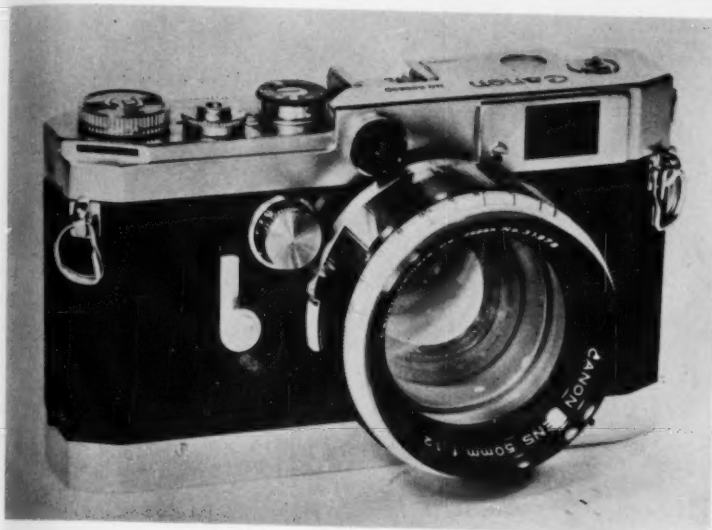
Bottom: Microscope, Olympus Optical Company

Opposite page, upper left: "Sekonic" color meter, Seiko Denki
Kogyo Company

Center left: "Canon VT 56" camera, Canon Camera Company

Bottom: Camera, lenses, Canon Camera Company

52 Upper right: "Minolta 16" camera, Chiyoda Kogaku Company







Opposite page and below: Alloyed aluminum elevator tripod, Reikichi Yura
 This page, top: "Mazuda R368 Coupe," Toyo Kogyo Company



Below: "Midget-MP," Daihatsu Industrial Company

Bottom left: "Mazuda K360," Toyo Kogyo Company

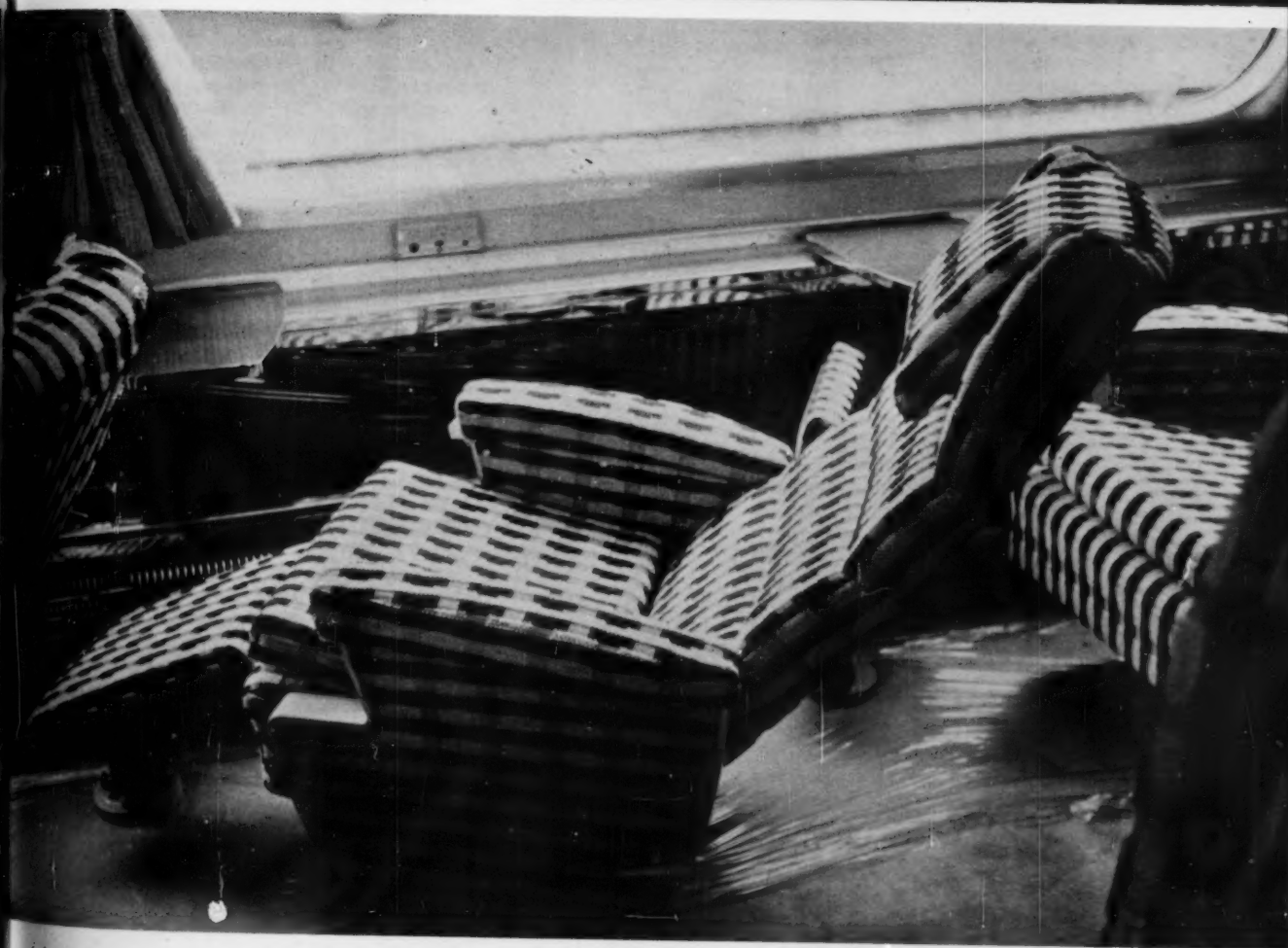
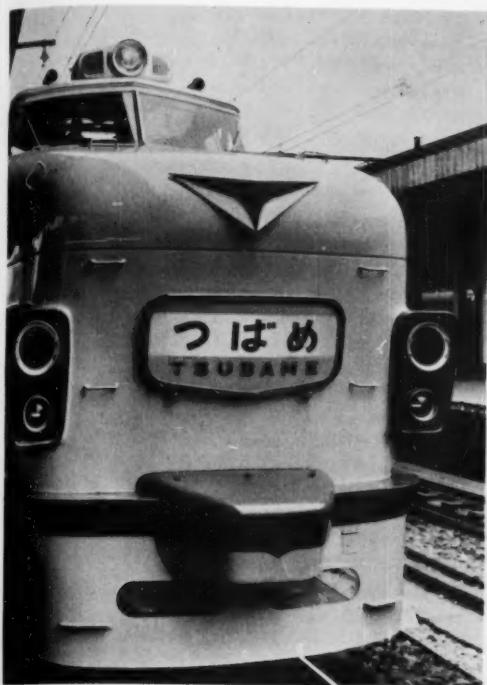
Bottom right: Assembly line

Opposite page, upper left: Limited express train "Tsubame"

Bottom: Interior, "Tsubame"

Upper right: Limited express train "Kodama"





CATALOG of the exhibition Japan: Design Today

POTTERY

SHUDEI SAKE BOTTLE	1	Meitetsu Department Store
SHUDEI TEA POT	2	Meitetsu Department Store
SHUDEI TEA CUPS, 3	3	Meitetsu Department Store
BOWL, OKINAWA	4	Meitetsu Department Store
DEMITASSE CUPS AND SAUCERS, 6	5	Meitetsu Department Store
ARITA TEA CUPS, 2	6	Meitetsu Department Store
SASHIMI PLATES, 2	7	Meitetsu Department Store
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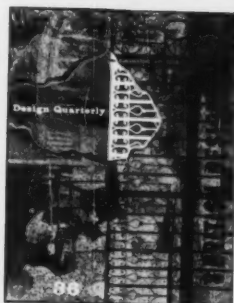
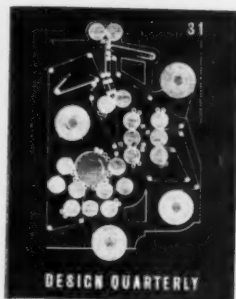
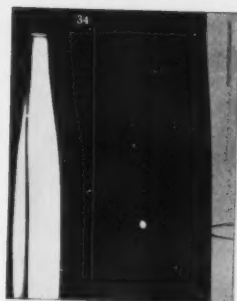
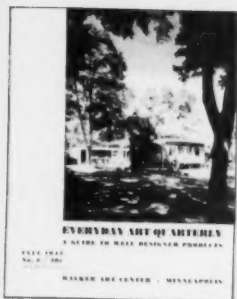
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