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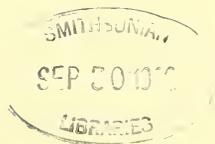
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design

design
in germany
today

DESIGN IN GERMANY TODAY

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Exhibitors National Housing Center Washington, District
of Columbia

Institute of Contemporary Art Boston,
Massachusetts

Currier Gallery of Art Manchester,
New Hampshire

Metropolitan Fair and Exposition Chicago, Illinois

The Toledo Museum of Art Toledo, Ohio

The Cooper Union Museum New York, New York

The George Thomas Hunter Gallery of Art
Chattanooga, Tennessee

Design Center Ottawa, Ontario, Canada

and others

Foreword This exhibition offers a survey of objects and utensils used in daily life and marked by exceptionally good design. In making the selection, attention was given not to individually outstanding or ingenious pieces of work displaying the fantasy or imagination of a particular artist, but to ordinary consumer goods which are available to everyone and which, therefore, serve a useful, everyday function.

German endeavors to achieve good design in crafts and industry extend back over half a century. The Bauhaus, founded by Walter Gropius, and the Deutsche Werkbund were both respected names in the field, well known outside of prewar Germany. After 1945 production of good design was vigorously renewed. Today, fifteen years after the war, we may well pause and consider what has been achieved.

There has also been a lively interest in good design in the United States for many years and outstanding work has been done here, especially in the field of industrial design. For these reasons, it is particularly gratifying to me to be able to present this exhibition of consumer articles from the Federal Republic of Germany, whose pure and tasteful beauty can serve the cause of friendly relations between our two peoples.

Wilhelm Grewe, German Ambassador

Design in Germany today is one of the most important exhibitions of design to be organized by the German Government in more than 20 years and the first to be presented abroad since World War II. Nearly 700 pieces illustrate the achievements of contemporary craftsmen and outstanding manufacturers.

The Smithsonian Institution wishes to thank the German Government for making the exhibition possible. We should also like to express our appreciation to the many lenders for their generosity in agreeing to an extended tour.

His Excellency, the German Ambassador, Wilhelm G. Grewe, has consented to sponsor the exhibition in the United States and we are very grateful to him and to Mr. Bruno E. Werner, Cultural Counselor of the German Embassy, and his assistant, Mr. Hans Arnold, for their invaluable assistance at every stage of the preparations.

Finally, our most sincere thanks to Mr. Hans Eckstein, Director of Die Neue Sammlung, The Museum of Applied Arts in Munich, for his devoted work of selection and organization in all parts of West Germany. His lucid introduction to the catalogue puts the exhibition into the perspective of post-war design and adds greatly to our understanding.

Annemarie H. Pope, Smithsonian Institution

Introduction Man has forever strived to improve the design of his furnishings and of the objects he uses. He is not satisfied if the objects merely meet practical requirements. Beyond that, they must be beautiful. It is almost as if he takes true possession of things only by giving them an appearance pleasing to the eye. He creates a spiritual and physical link between himself and the object. He invests himself, his humaneness, in the object.

The craftsman formed the object directly with his hand — which Kant called the external brain of man. When the craftsman's tool was replaced by machine, and handiwork by pushbutton-pressing, a general deterioration of design was the result. The fault lies not with the machine but with its improper use. The machine was regarded merely as a means to speed up handiwork and was therefore forced to produce designs of a kind which the human hand, and only the human hand — together with the tool it uses — can create. The results of this mistake, springing from helpless naivete, were the cast-iron capitals of the early Iran architecture, the renaissance profiles and ornaments on steel safes.

The good design of the technical age is dictated by practical considerations, not taste. In order to create good design in the machine age it is inevitably necessary to realize the inherent laws of the machine. Cultural progress, said the Viennese architect Adolf Loos, is equivalent to the disappearance of ornaments from functional objects. He said this at the same time as Louis Sullivan, the architect of the first modern department store in the United States, observed that the design has to adjust to function. The development of design in the half century since passed has confirmed Loos' concept which at that time he had spoken in a vacuum. The design of our day is a design without ornament. The transformation of modern esthetic concept is cause as well as result of the disappearance of the ornament from functional objects. The eye has become very sensitive as far as pure form is concerned, so that the product of even applied art craftsmanship, whose only purpose is beauty, avoids the ornament and seeks strength of expression in the pure, original form.

Thus, the product of handicraft, without losing its own typical character as such, gains similarity with both the industrially manufactured product as well as the simple functional object of old handicraft culture. In the past the functional object was simple, not artistic as Cellini's salt-cellar nor over-adorned as the show-piece vessels designed by Jamnitzer in Dürer's time. After these latter industry of the last century patterned similar objects, designed merely for form's sake, and promising the eye more than they could fulfill functionally. In former times, the functional object was as plain, simple and purposeful as is today's good industrial product. Its plain designs, tested a thousand times over and perfect in themselves, were reproduced, with only slight changes, through the centuries. For the culture of design of past epochs, these plain functional objects were as important as is now the well-designed functional industrial product.

Compared with industrial mass products, the product of handicraft today is of little importance in filling the general demand for functional objects. It now meets the need for the more or less luxurious, additional furnishing which is valued for its sheer beauty as well as its usefulness, or for its merit of being exclusively decorative. In Germany, this is not different than in other old industrial countries. But here, applied art craftsmanship has not, or not yet, lost its importance for determining the standards of the quality of design.

Therefore it seemed indicated to include in this exhibition outstanding works of applied art craftsmanship of which alone this can be said. For the achievements of industrial design in Germany are not independent of them. This exhibition is intended to show Germany's contribution to good design of functional objects, including individual pieces and sets of pieces created by craftsmen, and industrial and mass products alike. Thus, we hoped to present not only a more versatile, but also a more accurate picture of German endeavors in the field of well-designed functional objects. Moreover, many craftsmen work, at the same time, as designers for the industry.

In the last century, efforts were made mainly to design the functional object in a traditional form and to give it additional decoration, to ornament it. The results of such efforts were electric bulbs sitting in imitated candles, complete with wax drops, kitchen cabinets adorned with caryatids, and dolphin-decorated toilet basins. Even today we have industrial design which is nothing but cosmetics and forms things into a pattern adapted to neither their material nor their purpose. Good form can be achieved by industrial design only if it attempts to create a harmonic unity of material, design and purpose.

Even before the term "industrial design" existed, pioneer work in the field of good design of functional objects had been done in Germany. Leading in this field was the Bauhaus, established by Walter Gropius, to which the Museum of Modern Art in New York dedicated a memorable exhibition in 1938. Much of what was created in the Bauhaus or in the spirit of the Bauhaus at that time has remained unsurpassed. Similar efforts were made in other countries. But nowhere else in the years after the first World War did they appear so purposefully organized and incorporated in a pedagogic system. After the rise of National Socialism, the Bauhaus was closed in 1933 as an alleged "hotbed of Kulturbolschewismus." Architecture as well as industrial design were subjected to the dictates of a retrospective romantic phantasy which promoted an applied art handicraft in the style of classicism and early Victorianism, showing neither a social sense of responsibility nor esthetic interest in the design of industrial products. Only after the second World War could the efforts to find a good form for industrial products — forcibly interrupted in 1933 — be continued; this time under different, in certain respects more favorable conditions. In the meantime, the endeavors of the Bauhaus had met with general approval within as well as without Germany, while just one or two decades ago it had been (and not only in the eyes of the National Socialists) highly controversial. During the first post-war years, when Germany

was not yet able to assume production, many good and practical designs for chairs, chests-of-drawers, spoons, electric irons and the like had been created in other countries which became examples for German industrial design. One of the first good chairs to appear in German stores after the war came from America's Knoll International. In some branches of industry, however, good designs which played a role in German and international trade after the second World War had been developed as early as the thirties, for instance the outstanding china services designed by Hermann Gretsch for the porcelain manufacturers Arzberg and Schoenwald, and glasses created by Wagenfeld for the Lausitz Glassworks, which after the war were adopted, more or less modified, by the Wuertembergische Metallwarenfabrik.

It is a matter of course, and encourages the development of good design, that the endeavors towards good design in all the old industrial countries today are so closely related in their goals and ways, notwithstanding some variances resulting from the different regional production, conditions and living habits. This promotes, despite impeding duty barriers, an international exchange of products, designs and plans. Many good furnishings and objects which had been developed and tested in other countries, are now being produced in Germany on a license basis. German firms employ foreign designers; the Junghans watch makers, for instance, employ Max Bill, a Swiss, the Rosenthal porcelain works — Wirkkala, a Finn. We decided in favor of including such products in the exhibition because they, too, testify for the German endeavors to achieve good designs of industrial products which are, after all, endeavors of both the producer and the designer.

As important as the Bauhaus' role as pioneer was that of the Deutscher Werkbund, established in 1907, in the propagation of a healthy sense for design and for practical, well-designed objects. In the Deutscher Werkbund artists, architects, applied art craftsmen, manufacturers and politicians who were concerned about the deadlock in industrial production joined forces. Their idea was to build bridges between economic materialism and artistic urge for creation which had been carried away by the ravaging current of technological, industrial progress. Many professional schools and individual designers, who have realized the eminent social and cultural importance of good design of our objects, today try to exercise such an influence. They work for manufacturers who readily take over responsibility and prefer to produce the proved, good design, rather than sensational novelties.

Good production in Germany is distinguished by a sober sense for the practical. The German contribution to good design of functional objects lies not so much in the imaginative unusual, but rather in the solid, practical design. Is constructive elegance missing? The somewhat ascetic austerity reflected in the best German products has one prerogative, in any case, which is a merit in the present situation: it means a clear renunciation of dangerous modernism and fashionable extravagance.

Hans Eckstein

- Ceramic
- Asshaff Töpferei, Bochum-Querenburg
Designer Ingeborg and Bruno Asshaff: vases (brown, dark brown and white-brown speckled).
- Elfriede Balzar-Kopp, Höhr-Grenzhausen
Designer Heiner Balzar: vases (dark brown and dark brown-black)
- Keramische Werkstätten Erdös, Tiltmaning (Bavaria)
Designer Stephan Erdös: vase (light green).
- Werkstatt Eska, Mittergars (Bavaria)
Designer Hans Eska: bowl (blue-grey), vase (green).
- Fürst Adolf Werkstätte für Kunstkeramik, Bückeberg (Hannover)
Juice pitcher, mugs (multi-colored), dish, bowls, salad bowl, desert dishes, solad sets, trays.
- Staatliche Werkschule für Keramik, Höhr-Grenzhausen
Designer Hubert Griemert: vases (greenish, bluegreen-redbrown, blue-greenish, red and black-lilac).
- Werkstatt Hohlt, Kotzbach (Bavaria)
Designer Albrecht Hohlt: bowl (copper lilac), vases (red and green-brown).
- Staatliche Fachschule für Keramik, Landshut (Bavaria)
Floor vase (brown).
- Reuss-Keramik, Schöngeising (Bavaria)
Vases (Kangshi-red), bowls (Sung-red and trout skin).
- Keramisches Werk Dr. Alfred Ungewiss, Dehme/Bad Oeynhausien
Designer Jan Bontjes van Beek: vases (white, black, blue-gray, brown-tan and black-brown).
- Porcelain
- Porzellanfabrik Arzberg, Arzberg (Bavaria)
Designer Heinrich Löffelhardt: dinner services (white).

Porzellanfabrik Weiden Gebr. Bauscher, Weiden (Bavaria)

Frying pan, casserole (green and white), pan with handle, casserole and butter pitcher (sandcolored), omelet pan with handle (yellow and white). — Designer Hubert Griemert: tea- and coffee service "Hannover" (blue-gray and white), coffee service "Hannover" (brown), dishes.

Staatliche Porzellanmanufaktur Berlin, Berlin

Designer Hubert Griemert: dinner service "Krakus", coffee service with tray "Krakus", juice pitchers, mugs with tray (white). — Designer Trude Petri-Raben: decanters (white and seladan), coffee service, tea box, ashtray with extinguisher (black and white). — Designer Siegmund Schütz: service "Tiergartenmühle": tea pot, coffee pot, cream pitcher, sugar bowl, plates, cups and saucers (white).

Porzellanmanufaktur Fürstenberg, Fürstenberg (Weser)

Designer Bada Kampmann: tea service (white).

Heinrich & Co. Porzellanfabrik, Selb (Bavaria)

Designer Karl Leutner: vases (white).

Porzellanfabrik Lorenz Hutschenreuther, Selb (Bavaria)

Designer Rudolf Lunghardt: tea service (white).

Rosenthal-Porzellan, Selb (Bavaria)

Ovenproof pots, cooking dishes, butter pitcher (black and white). — Designer Hans Theo Baumann: dinner service (white). — Designer Elsa Fischer-Treyden: dish and salad bowl, coffee service (white). — Designer Tapio Wirkkala: coffee service "Finlandia" (white and blue).

Staatliche Höhere Fachschule für Porzellan, Selb (Bavaria)

Designer Rudolf Lunghardt: tea pot, pitcher, breakfast bowls, Turkish coffee pots, bowl, plate, cup and saucer, cylindrical vases in various heights (white).

Glass Gralglashütte, Dürnau (Württemberg)

Pitcher, tumblers (smoky). — Designer Hans Theo Baumann: tumbler service, vases (green and emerald with clear stem), bowl (green). — Designer Konrad Habermeier: liqueur set (smoky), cruet with stoppers.

Kristallglaswerk Hirschberg, Essen

Designer Wilhelm Braun-Feldweg: tumblers, vase (light green), bowl (greenish).

Ichendorfer Glashütte, Ichendorf (Rheinland)

Designer Heinrich Sattler: tumbler services, pitchers, vase. — Designer Alfred Guenther: vase.

Jenaer Glaswerk Schott & Gen., Mainz

Designer Heinrich Löffelhardt: coffeemaker, tea pot, sugar bowl, cream pitcher, cup and saucer.

Graf Schaffgotsch'sche Josephinenhütte, Schwäbisch Gmünd, (Württemberg)

Designer Wilhelm Braun-Feldweg: tumbler service

Glashütte Leichlingen, Leichlingen (Rheinland)

Designer Hans Theo Baumann: tumbler services (clear and turquoise).

Peill & Putzler, Düren (Rheinland)

Designer Wilhelm Wagenfeld: tumbler services, candlestick. — Designer A. F. Gangkofner: tumbler services, candlesticks.

Staatliche Fachschule für Glasindustrie, Zwiesel (Bavaria)

Designer Max Gangkofner: vases, bowls, pitchers.

Staatliche Höhere Fachschule für das Edelmetallgewerbe, Schwäbisch Gmünd (Württemberg)

Designer Konrad Habermeier: vases (frosted and grooved).

Richard Süssmuth Glashütte, Immenhausen (Hessen)

Designer Richard Süssmuth: vase, bowl, tumbler service.

Theresienthaler Krystallglasfabrik, Theresienthal (Bavaria)

Bowl (green), pitchers (green and tapaz).

Vereinigte Farbenglaswerke, Zwiesel (Bavaria)

Designer Heinrich Löffelhardt: liqueur set, juice tumbler, vase, cookie jar.

Vestische Glashütte, Gelsenkirchen-Buer
Straw glasses.

WMF, Württembergische Metallwarenfabrik, Geislingen
Designer Wilhelm Wagenfeld: vases, bowl, tumbler service.

Metal Hermann Bauer, Schwäbisch Gmünd (Württemberg)
Designer Karl Dittert: brush set (silver).

Bayerische Alpacawarenfabrik, Neu-Ulm (Bavaria)
Designer Ernst Moeckl: flatware (plated silver).

P. Bruckmann & Söhne, Heilbronn Neckar
Designer Karl Dittert: bowl, coffee pot, sugar bowl, cream pitcher, tray (silver).

Gebrüder Deyhle, Schwäbisch Gmünd (Württemberg)
Designer Helmut Warnecke: coffee pot, tea pot, cream pitcher, sugar bowl (silver), cereal bowl (plated silver). — Designer Elsa Fischer-Treyden: bowl (silver).

Erhard & Söhne, Schwäbisch Gmünd (Württemberg)
Designer Wolfgang von Wersin: tea container (brass).

Grasoli-Werk Gebr. Grah, Solingen (Rheinland)
Knives (steel and white plastic).

J. Grimminger, Schwäbisch Gmünd (Württemberg)
Designer Rudolf Elser: knives, forks and spoons (sterling silver, plated silver), mirror (sterling and ivory), tray and cups (sterling).

Charlotte Lochmüller, Schwäbisch Gmünd (Württemberg)
Necklace (silver and enamel).

C. Hugo Pott, Solingen (Rheinland)
Designer Paul Voss: flatware (stainless). — Designer Carl Pott: flatware (stainless).

Metallwerkstatt der Hochschule für Bildende Künste, Hamburg
Designer Rudolf Tümpel: pitchers, sugar bowl, cream pitcher (silver).

W. Seibel, Mettmann (Rheinland)
Designer Wilhelm Braun-Feldweg: flatware "Jutta" (plated silver).

Staatliche Höhere Fachschule für das Edelmetallgewerbe, Schwäb. Gmünd (Württemberg)
Designer Karl Dittert: flatware (silver), candlesticks and vase (enamel). — Designer Walter Lochmüller: tea container and small bowl (enamel). — Designer Karin Düne: necklace (plated silver and crystal). — Designer Wieland and students: bracelet (silver).

Dorothee Trittler, Schwäbisch Gmünd (Württemberg)
Gold necklace.

Hein Wimmer, Köln-Rath
Bowl, dish with cover, spoon, bracelet and necklace (silver).

Gemma Wolters-Thiersch, Überlingen/Bodensee
Silver chain of rings, necklace.

WMF, Württembergische Metallwarenfabrik, Geislingen
Designer Wilhelm Wagenfeld: flatware, bowls, sauce boat, trays with sugar bowl and cream pitcher (silver and stainless). — Designer Kurt Mayer: flatware, dish with cover, cocktail spoon (stainless).

Wood and Baskets Franz Derichs, Coburg
Basket.

Gilde Möbel, Arnsberg (Westfalen)
Designer Hugo Kükelhaus: "allbedeut" toys.

Hourdeaux-Bergmann, Lichtenfels (Bavaria)
Basket.

Fritz Pfizenmeier, Oberaichen/ Stuttgart
Designer Johannes Maier: bowls, ladles, salad set (teak and wohnut).

Staatliche Fachschule für Korbflechterei, Lichtenfels (Bavaria)
Baskets.

Plastic Theodor Jacob "Helly-Erzeugnisse", Hanau/Main
Dishes, salad set (nylon).

Göppinger Kalika- und Kunstleder-Werke, Göppingen
Covering for display boards under the chairs of synthetic fabric "Antilope" (black and dark blue).

Technical and Household Equipment AEG, Allgemeine Elektrizitäts-Gesellschaft, Berlin
Dry-razor, toaster, flashlights, charger.

Max Braun, Frankfurt/Main
Flash projector, ventilator, dry-razor, kitchen mixer and juicer. — Designer Arthur Braun,
Fritz Eichler, Hans Gugelot, Dieter Rams: various radios with record attachment, speaker.

Gebr. Junghans, Schramberg (Württemberg)
Designer Max Bill: clock.

Textiles Rudolf Bartholl, Bad Oldesloe (Holstein)
Handwoven fabrics.

Rohi, Marga Hille-Vatter, Geretsried München
Furniture fabrics.

Stuttgarter Gardinenfabrik, Herrenberg (Württemberg)

Designer Margret Hildebrand: decorator fabric. — Designer Gisela Thiele: decorator fabrics.

Werkkunstschule Krefeld

Designer Brigitte Burberg and students: handwoven fabric

Werkkunstschule Hannover

Designer Gertrud Günther and students: handwoven fabrics.

Woly Werner, München

Tapestry "Juego".

Storck Gebr. & Co., Krefeld

Fabrics.

Chairs Deutsche Werkstätten, München

Designer Helmut Magg: armchair (wood and black leather).

Gebrüder Thonet, Frankenberg/Äder (Hessen)

Designer R. Glotzel: chair (teak frame, seat and back of molded laminated wood).

Wilde & Spieth, Oberesslingen/Neckar

Designer Egon Eiermann: folding chairs (molded plywood), swivel chair (chromium plated steel tube base, spring back and swivel wheels). — Designer C. H. Bergmiller, Ernst Moeckl: armchair (chromium tubular steel, brown leather).

Wilkhahn, Wilkening & Hohne, Eimbeckhausen (Westfalen)

Designer Georg Leowald: chair (teak frame, leather seat). — Designer Hartmut Lohmeyer: chair (beech frame, upholstered seat).



Staatliche Werkschule für
Keramik, Höhr-Grenzhausen
Designer: Hubert Griemert



Wilkahn, Wilkening & Hahne
Eimbeckhausen
Designer: Georg Leowald



Deutsche Werkstätten, München
Designer Helmut Magg



Staatliche Werkschule für Keramik, Höhr-Grenzhausen Designer: Herbert Griemert



Keramisches Werk Dr. Alfred Ungewiss, Dehme/Oeynhausien Designer: Jan Bontjes van Beek



Asshoff Töpferei, Bochum-Querenberg
Designer: Ingeborg und Bruno Asshoff



Werkstatt Hohlt, Katzbach
Designer: Albrecht Hohlt



Porzellanfabrik Arzberg, Arzberg
Designer: Heinrich Löffelhardt



Rosenthal-Porzellan
Designer: Tapio Wirkkala



Staatliche Porzellanmanufaktur Berlin Designer: Sigmund Schütz



Porzellanfabrik Weiden Gebr. Bauscher, Weiden Designer: Hubert Griemert



Porzellanmanufaktur Fürstenberg
Designer: Bodo Kampmann

Fürst Adolf Werkstätte für
Kunstkeramik, Bückeberg







Richard Süssmuth Glashütte
Immenhausen



Therienthaler Krystallglasfabrik
Designer:
Hans Mauder und Karl Baumann



Gralglashütte, Dürnau
Designer: Konrad Habermeier



Peill & Putzler, Düren
Designer: A. F. Gangkofner





Grauglashütte, Dürnau
Designer: Hans Theo Boumann



Vereinigte Farbglaswerke, Zwiesel
Designer: Heinrich Löffelhardt



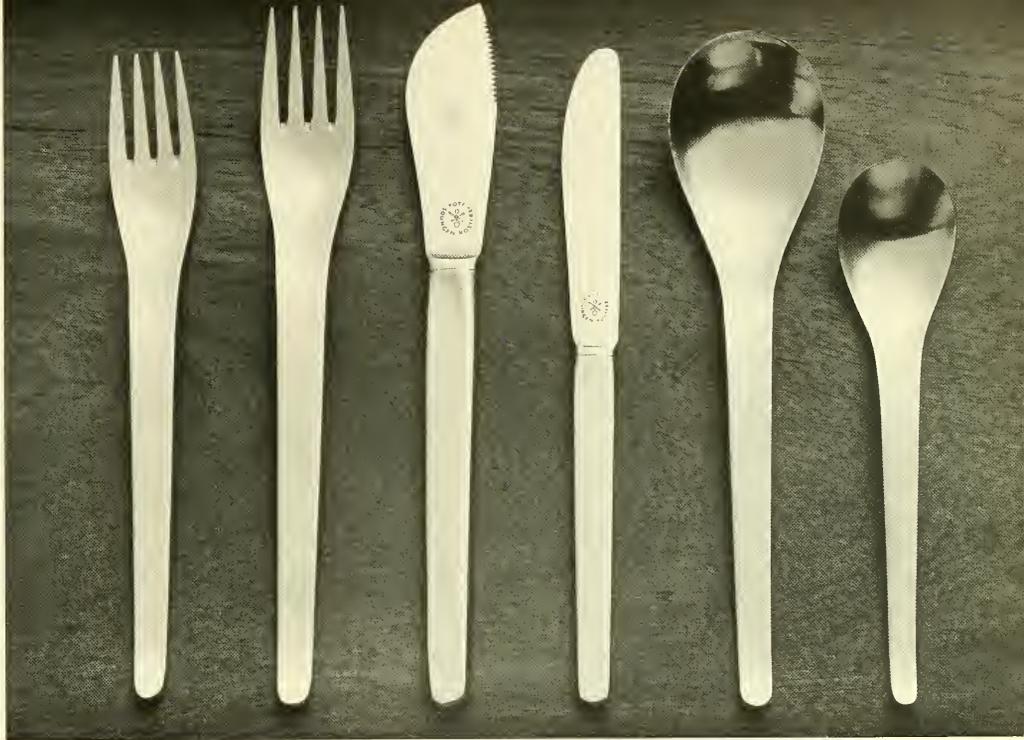
Vereinigte Farbglaswerke, Zwiesel
Designer: Heinrich Löffelhardt



Jenaer Glaswerk Schott & Gen., Mainz Designer: Heinrich Löffelhardt



WMF, Württembergische Metallwarenfabrik Designer: Wilhelm Wagenfeld

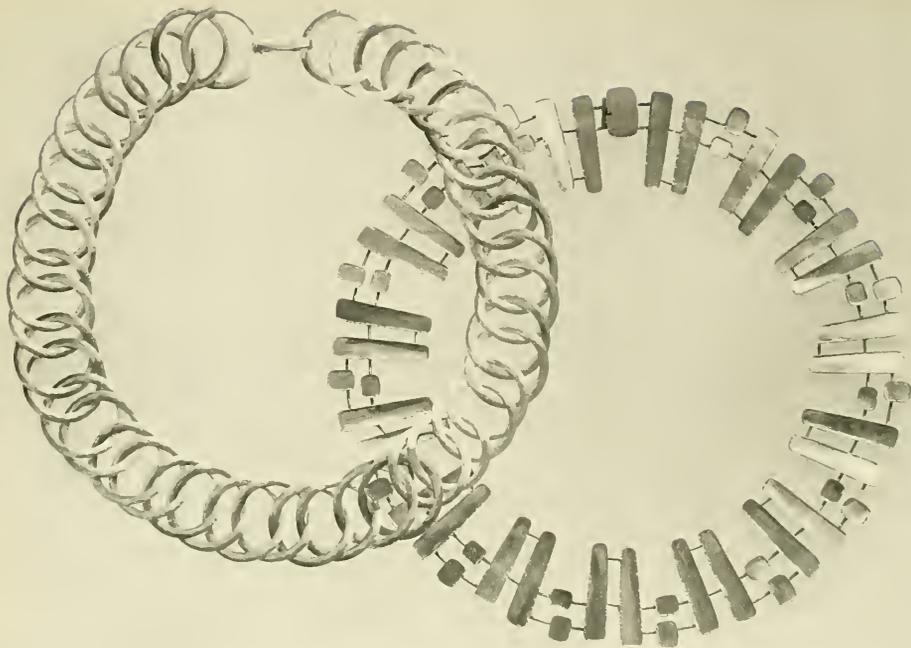




Hein Wimmer, Köln-Rath



P. Bruckmann & Söhne, Heilbronn/Neckar Designer: Karl Dittert



Gemmo Wolters-Thiersch, Überlingen Bodensee and Dorathee Trittler, Schwäbisch Gmünd

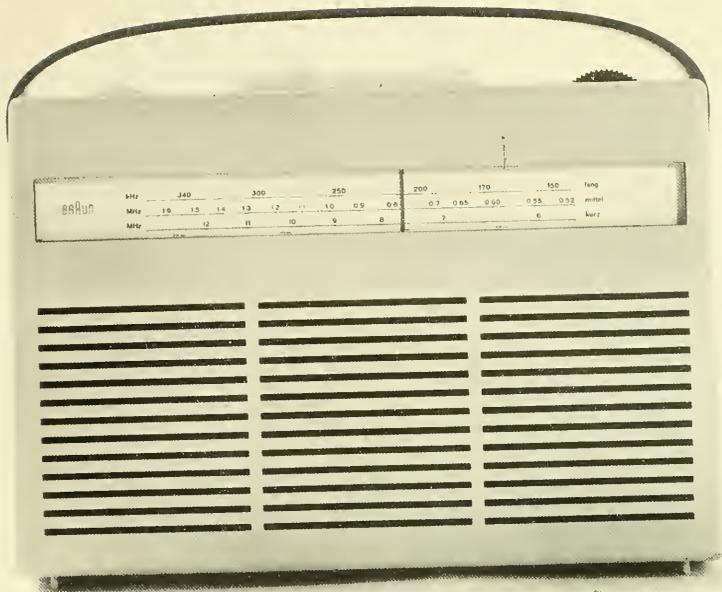


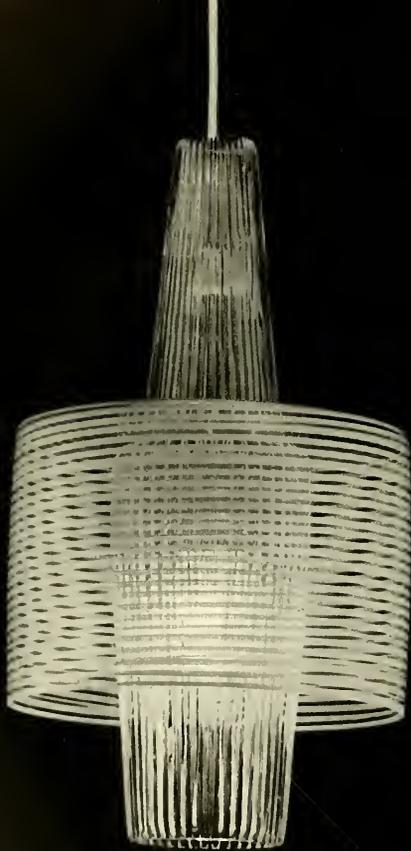
Staatliche Höhere Fachschule für das Edelmetallgewerbe, Schwäbisch Gmünd Designer: Karin Düne

Charlotte Lachmüller, Schwäbisch Gmünd



Max Braun, Frankfurt/Main Designer: Artur Braun und Fritz Eichler

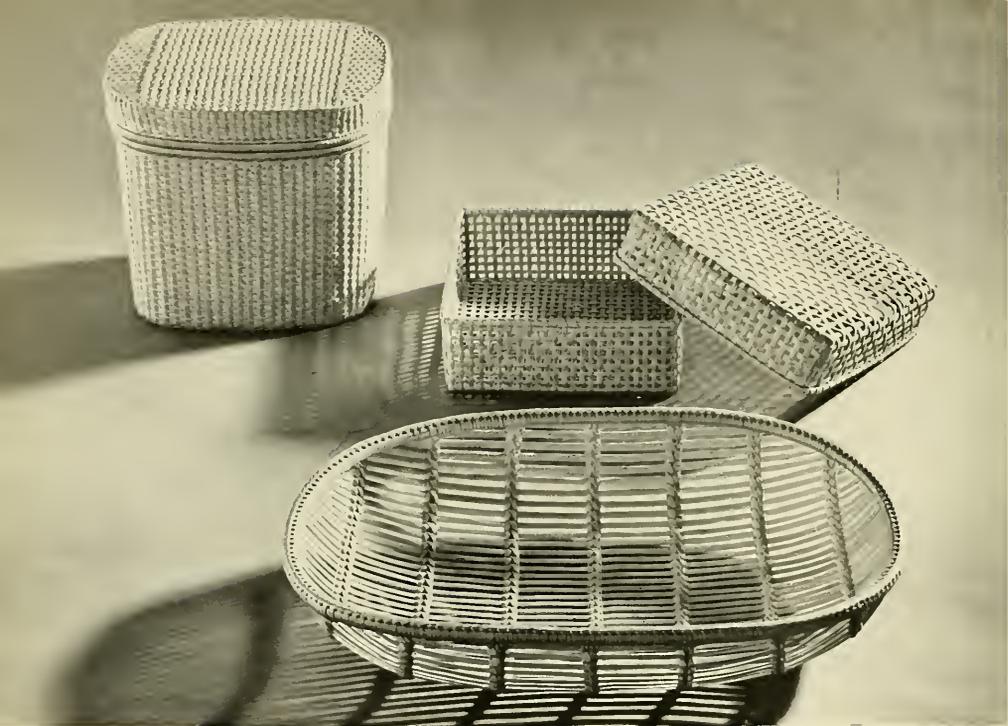




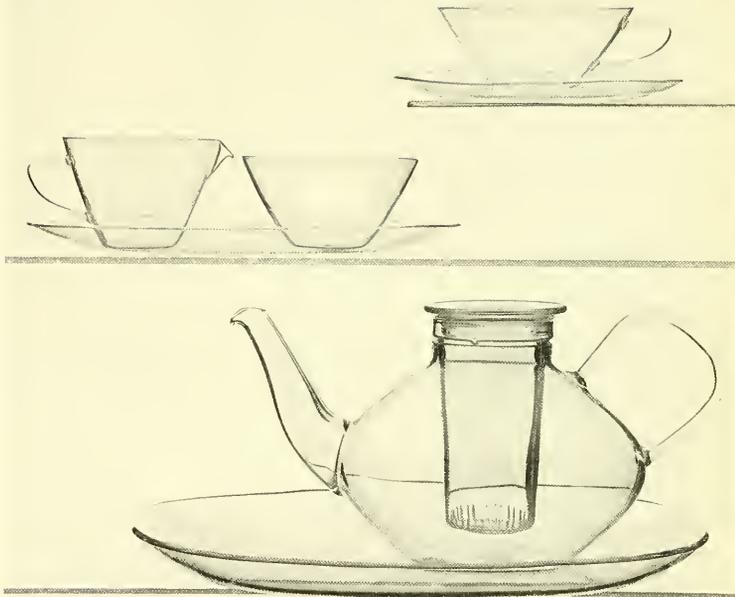
Peill & Putzler, Düren
Designer: A. F. Gangkofner



Staatliche Fachschule
für Glasindustrie, Zwiesel
Designer: Max Gangkofner



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Heinz Löffelhardt

Produced by:

JENAer GLASWERK SCHOTT & GEN.

Mainz West-Germany

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402 PALAZZO



DESIGN: PROF. H. SATTLER, MÜNCHEN

Ichendorfer Glashütte

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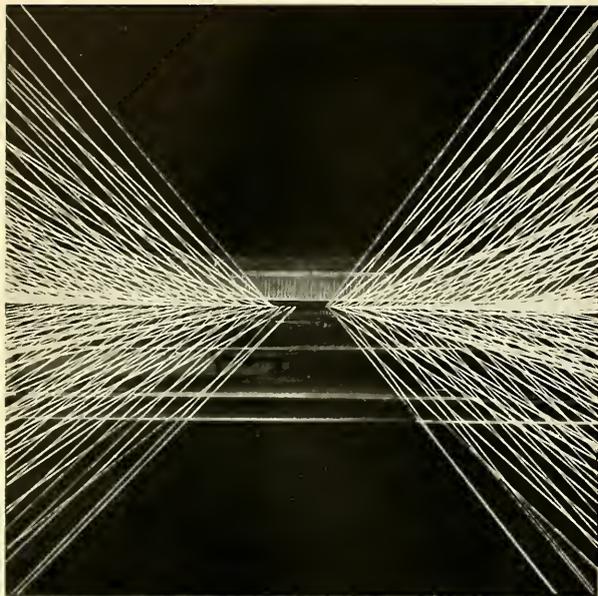
WESTERN GERMANY



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Gralglashütte GmbH Göppingen Germany P. o. B. 24

Jugs
Bowls Plates
Stemware Tumblers
Vases



Curtain materials
furnishing fabrics
upholstery fabrics

Stuttgarter Gardinen



bavaria



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everybody at
your dinner

Bayerische Alpaccawarenfabrik Neu-Ulm (Donau)

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with 617 illustrations, 36 of them colored plates. Cloth \$ 16.95, Half-Leather \$ 19.95

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EDVARD MUNCH By Arve Moen

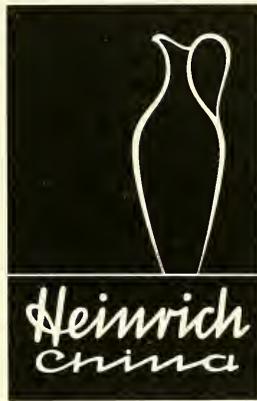
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Book II. The Artist and Women. Translated from the Norwegian by Tore Ham-
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Book III. Animal and Landscape. Translated from the Norwegian by Tore Ham-
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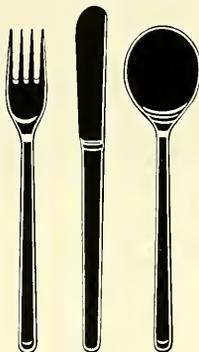
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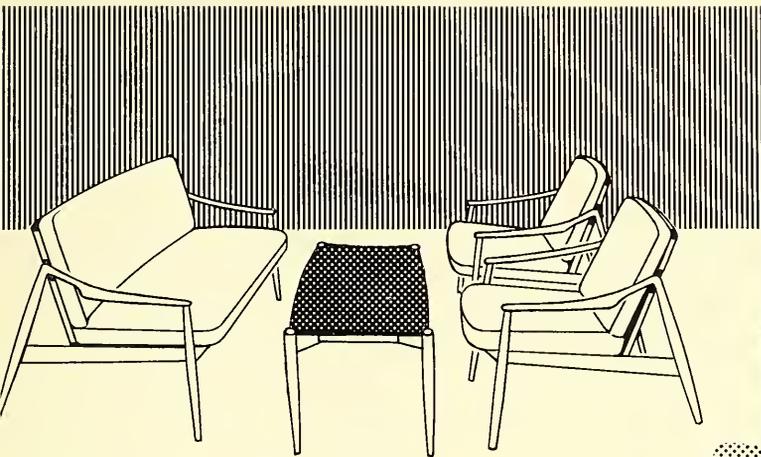


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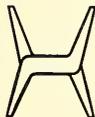
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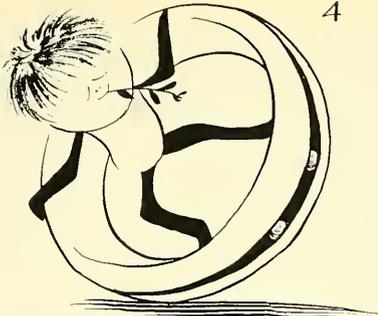
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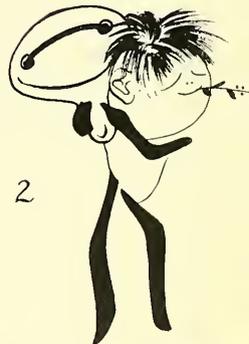
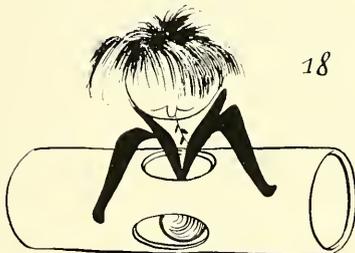
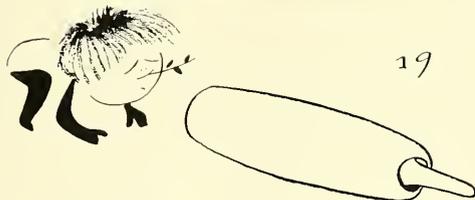
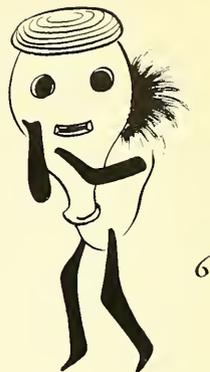
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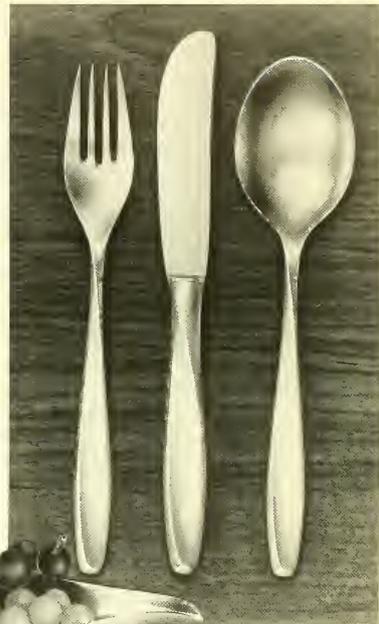
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