Bulletin/annual report 1987-88.

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ELVEHJEM
MUSEUM OF ART

University of Wisconsin–Madison
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BULLETIN

ANNUAL REPORT

The Treatment of Defendente Ferrari's *Madonna and Child Enthroned with Saints and Angels*

Defendente Ferrari was born in Chivasso, Italy in 1490 and died in 1535. Although he was active in the area of Turin and Ivrea, his style exhibits a transalpine influence that was more readily exchangeable with that of contemporary France or Flanders than with Cinquecento, Italy. Examples of his work are rare in this country; there are only seven paintings attributed to his hand to be found here. The largest of these works, *Madonna and Child Enthroned with Saints and Angels*, ca.1525–1535 (Fig. 1), is owned by the Elvehjem Museum

Fig.1 *Madonna and Child Enthroned with Saints and Angels*, by Defendente Ferrari (ca. 1525–1535). Gift of the Samuel H. Kress Foundation, 61.4.7.

of Art at the University of Wisconsin—Madison (Gift of the Samuel H. Kress Foundation, 61.4.7). Through the last five decades, this large panel painting has been plagued with problems, marked by chronic flaking and blistering of the paint from its aged wood panel. The following essay documents the paintings condition history and the conservation efforts required to arrest a self-destructing instability.

Construction

The original support was composed of four vertical planks identified by Forest Products Laboratory[1] as a species of Populus, probably aspen or cottonwood. These planks were secured with the addition of five 1/4 in.-inch-thick strips of mahogany; two to the lateral edges of the panel extending to the spring of the arch and three over the plank joins. The support measured H. 90 1/2 in. × W. 60 1/2 in. The panel thickness had been reduced over the years. It is probable that it was originally 1 to 1 1/2 in. thick, but was thinned to 5/8 in. The panel exhibited a convex warp of 3/8 in.

The ground, which measured 1 to 1 1/2 mm thick, was a chalky gesso of glue and gypsum with no anhydrite content, typical of Northern-Italian panel paintings at this time.[2]

The paint had characteristics of oil paint and older tradition of flesh tones built on a terra verte underpainting were not employed. There was, though, some synthesis of earlier techniques, for the handling of the paint using small hatched strokes is based on earlier tempera traditions. The painting contains wonderful gold stamping in the halos and along the edges of raised decorative carvings. The outside edges are painted, suggesting that an earlier engaged frame has been lost.

Conservation History

The condition history for the past half century is well documented. The painting was acquired by the Kress collection in 1938. Their condition records note three subsequent treatments.[3] The first was in 1939 when flaking paint was secured and a cradle was applied to the verso (Fig. 2). The painting was also cleaned at this time and retouched with dry colors and damar varnish. When completed, damar varnish was applied as a final surface coat. Seven years later, in 1946, flaking pigment was secured with an aqueous adhesive (probably gelatin) and the surface was revarnished. The type of varnish was unrecorded but it probably was damar. Fifteen years later, in 1961, their records indicate that flaking pigment

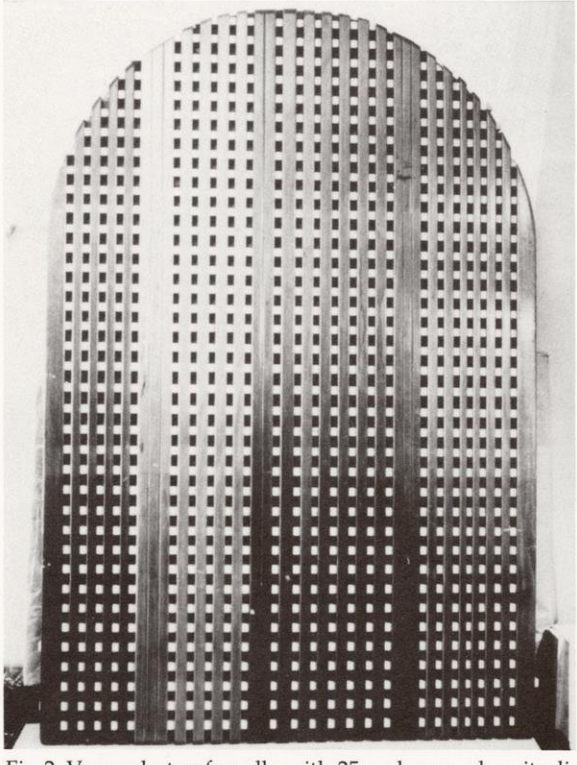

Fig.2 Verso photo of cradle with 25 mahogany longitudinal members and 37 transverse maple members applied by Kress conservators.

was again secured with an aqueous adhesive and a layer of Synvar varnish was applied. In this same year, the painting came to the University of Wisconsin—Madison as a gift from the Kress collection.

Two years later, in 1963, the panel was sent to the Intermuseum Conservation Laboratory in Oberlin, Ohio where it was examined by Richard Buck. In his examination, Mr. Buck noted that the panel was so insect-tunneled that areas of the original wood had been excavated and filled with dead insects. The paint layer was buckling due to the shrinkage of the panel along the vertical grain lines, referred to as the compressive forces within the wood. Added surface stress had developed from the varnish layers which had filled the crackle apertures and robbed the paint and ground of its tolerances for shrinkage.

Buck estimated that the original panel weighed forty-seven pounds. But the entire painting, including the verso cradle of twenty-five mahogany longitudinal members and thirty-seven maple transverse members, weighed 175 pounds. This meant that the cradle weighed 2½ times the panel it was supposedly "supporting."

In 1964, Buck undertook major structural repairs. I offer the following synopsis of this work.

1. Loose paint was attached with 1 to 20 gelatin adhesive.
2. Tissue paper was affixed to weak areas of the paint surface using a 3 to 1 mixture of bees wax and gum elemi. A full facing was similarly applied.
3. The cradle was removed using mechanical means.
4. The verso was lightly planed and a coating of Saran F310[4] 10% in methyl ethyl ketone (MEK) was applied as a moisture barrier.
5. Glass cloth was attached using MEK and Saran.
6. Five redwood battens were applied over the three longitudinal joins and the lateral edges using PVA adhesive.
7. 8×4×2 in. thick balsa blocks were applied using a mortar of wax, resin, chalk and sawdust.[5]
8. The balsa was dressed smooth and a layer of linen cloth was applied to the back using Elmer's glue.
9. The facing tissue was removed with naphtha.
10. Losses were retouched using oil paints and AW2 resin.
11. A final varnish of B72 in xylene was applied.

The painting remained in storage at Oberlin for seven more years. In 1970 Buck recorded that small tents of paint were reset, and even though this instability was noted, the painting was returned to Madison in 1971 to be installed in the newly constructed Elvehjem Museum, which opened in the fall of 1970.

While on display in the galleries of the new museum, the painting remained seemingly stable for nearly five years. But soon thereafter, the degenerative tendencies resumed and the Ferrari was once again retired into storage. In 1976, conservators from the Oliver Brothers laboratory in Boston worked on location at the Museum to reset

lifting paint and blisters.[6] They fully cleaned the painting of its darkened varnish layers and former retouching. Acrylic retouching was carried out over a layer of B72 in xylene. One year later, however, Carol Wales from the Oliver Brothers company returned to the Museum to once again set down areas of lifting paint and ground. The painting was re-installed in the galleries in 1979 where it remained for another five years. But by 1984, tenting and blistering once again resumed to an extent that necessitated retiring the painting back to storage (Figs.3 and 4).

In 1985, I was invited to Madison to examine the painting on-location. The panel at that time was critically unstable: blisters riveted the surface, several were 10 cm long and over 2 cm wide. There were 46 locations where both paint and ground were lifting to a significant degree, and hundreds of smaller areas of cleavage. It was my opinion that only a total transfer would correct the painting's inherent self-destructing condition. In conjunction with Carlton Overland, curator of collections, a treatment proposal and grant application were submitted to the National Endowment for the Arts. The grant application was approved in March 1986. With funding secured the restoration efforts were initiated.

Facings

I returned to Madison in April 1986 to prepare the painting for travel. Lifting areas were protected using a facing of Japanese tissue paper attached with a starch-paste adhesive (Fig. 5). The entire

Figs. 3 and 4 Before-treatment details of raised cleavage of paint and gesso.

Fig.5 Blisters were faced using Japanese tissue paper and starch paste adhesive.

painting then received a double facing of these same materials. The panel was removed from its frame, double crated, and driven to the Chicago Conservation Center laboratory.

The facing tissue was removed carefully using cotton swabs and water. Lifting areas of paint were individually reset using a 3 to 1 mixture of Jade 403 adhesive[7] injected with a syringe. Smaller blisters were tamped into position using a spatula while larger ones required sand weights. Normally, one would use a more concentrated adhesive for this work. But this would have contributed to future difficulties during the wood removal stage.

In order to protect the paint surface during wood removal, a series of facings were layered onto the picture. These were applied in increasing strengths with the intention that the facings be soluble in naphtha so as not to disturb the xylene soluble retouching.

Two coats of full strength Soluvar varnish[8] were applied to the picture surface. Soluvar is a thermoplastic material that becomes tacky when heated. Using a warm iron, a layer of tissue paper was attached to the entire painting (Fig. 6). Adhesion was slow due to the uneven paint layer and raised gilt decorations. Two more coats of Soluvar were applied followed by a similar attachment for a second tissue layer.

Microcrystalline wax was then impregnated into the tissue layers using, once again, a warm tacking iron. This facing material was chosen for several reasons: its elastic properties were necessary to endure the relaxing of the 3/8 in. warp which would occur during wood removal; it is reversible in naphtha; and, being that the painting was faced with bees wax and gum elemi as part of Buck's 1964 treatment, no further alterations of the paint surface through impregnation were anticipated.

A layer of cotton cloth was then attached using wax and heat. A four inch overhang was provided on all sides to assist in moving the painting after wood removal. A second layer of cloth was attached to provide a smooth surface which was necessary to protect the fragile paint and gilt. At this point a piece of hard foam three inches thick and slightly larger than the painting was purchased. The painting was turned face down onto the foam using a layer of tissue paper as an interleaf.

Balsa Wood Removal

The linen backing, which had been attached by Buck in 1964, pealed back quite easily, revealing a verso of balsa-wood blocks and five redwood battens. The lateral redwood strips had to be removed with a chisel and hammer, for they were tenaciously secured with white glue. Using these same tools, the balsa-wood blocks were removed. This, conversely, was quite simple for two reasons: the wax mortar had become brittle over time, and, there was almost no penetration of the wax into

Fig.6 Using a warm iron, a layer of tissue paper was attached to the paint surface.

the glass cloth—a mere 5 percent remained adhered to the cloth after all of the blocks were removed (Fig. 7). The glass cloth was then removed, revealing the verso of the original panel and the mahogany inserts (Fig. 8) which were probably added when the panel was thinned (Fig. 9). The removal of Buck's work required only two days to complete.

Wood Removal

Measurements determined that the panel was uniformly 5/8 in. thick. Using a drumel tool, equipped with a router attachment and a 1/8 in. carbide routing bit,[9] grooves 1/4 in. deep were cut into the panel. A clamped wooden plank kept the grooves even, straight, and a 1/2 in. apart (Fig. 10).

The interstitial material was then removed using a finger plane and a hand router. The hand router was set at a depth of 1/4 in. and provided exact control during wood removal. The protective foam offered constant and complete cushioning during these mechanical procedures. This operation was repeated, removing the second 1/4 in. of wood in an identical manner (Fig. 11). During this procedure, as anticipated, the warp of the panel relaxed, for there was now only 1/8 in. of wood-support remaining. Removal of the last 1/8 in. was accomplished with a drumel tool without a router attachment. Scalpel assistance was necessary for the delicate extraction of the final remnants.

Difficulties in removing the wood support were considerable for several reasons: the difference in grain direction between the planks and around knots resulted in mechanical inconsistencies; former fills were poorly attached to the recto; and the variety of former adhesives used to set down the extensive cleavage during the previous succession of restoration attempts provided subtle and delicate differences.

After four months of work, the wood removal was completed (Fig. 12). This offered an unusual glimpse into the methodology of the painting's creation. Incision lines in the gesso, inscribed by the artist in his initial drafting nearly five hundred years ago, and henceforth unseen, were exposed along the architectural composition and halos (Fig. 13). The gold stampings and decorative border were also clearly revealed.

Fig.7 Removal of balsa-wood blocks was easily accomplished for there was little penetration of the wax mortar into the glass cloth.

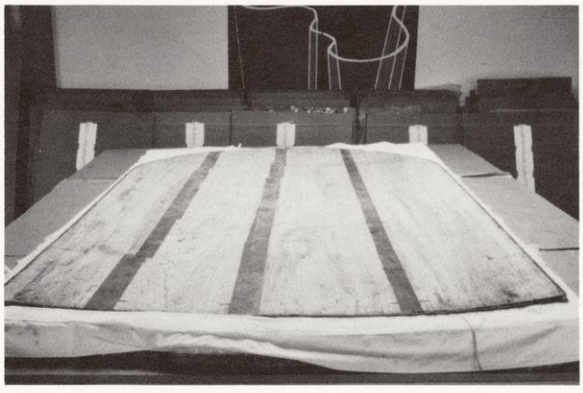

Fig.8 Verso of original panel showing four vertical planks and mahogany strips.

Fig.9 Detail of original wood revealing weakening of support due to overall insect tunneling and damage.

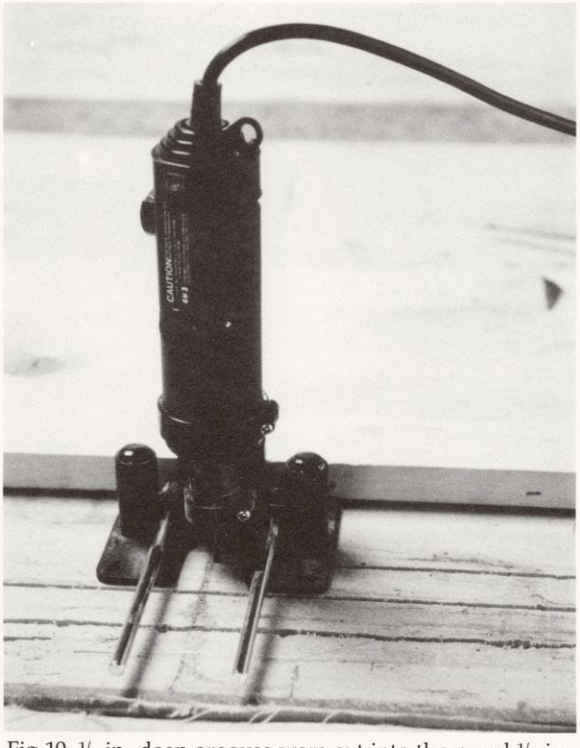

Fig.10 1/4 in. deep grooves were cut into the panel 1/2 in. apart using a drumel tool equipped with 1/8 in. carbide routing bit.

Preparation for Transfer

A uniform gesso level had to be attained to prevent raised areas or depressions from occurring when transferring the painting to its new support. To accomplish this, excess verso wax, which had penetrated through to the gesso from the initial facings, was removed with mineral spirits. The gesso was lightly sanded in high spots, and former fills, which had crumbled, were refilled.

A brush coat of 1 to 40 gelatin-size was applied to add stability to the ground. To further build up the weakened original gesso, two brush coats of calcium carbonate-size gesso were applied. The excess facing cloth was stapled to the work table beforehand to prevent curling. Fans were used to dry the gesso. A final light-sanding brought the entire surface to a smooth consistency.

To secure the painting to its new backing, a layer of Beva 371 film adhesive[10] was placed over the ground. An interleaf layer of PeCap polyester monofilament cloth,[11] in one sheet, was laid over

Fig.11 Verso of panel after second layer of grooves were cut.

Fig.12 Verso of painting with all support wood removed.

Fig.13 Verso detail showing incision lines for halos and architectural composition.

the Beva. A second layer of Beva film was then placed over the monofilament cloth.

The new support, an aluminum honeycomb panel, was designed to reiterate the painting's shape.[12] The panel was prepared with a sheet of four-ply rag board on the surface that was to face the painting. The paper was sized with a single layer of Rhoplex 234;[13] then, the panel was placed on the back of the painting.

A piece of masonite was slid under the cushioning foam and taped to the overlying panel with the painting sandwiched in between. The masonite, painting, and panel were then flipped over and the masonite and foam were removed.

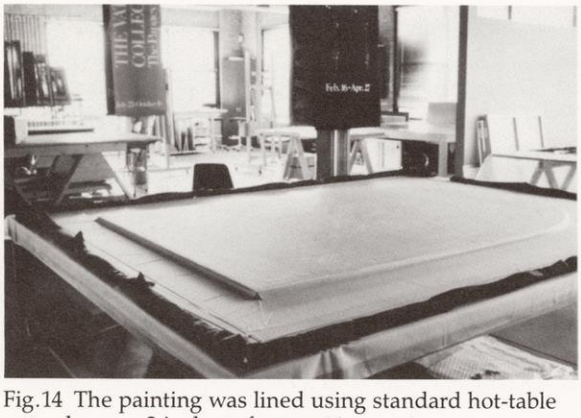

Fig.14 The painting was lined using standard hot-table procedures at 2 inches of mercury.

Hot-Table Preparation

Using a warm iron, the cloth facings were easily removed and the painting with its honeycomb panel were lifted to the vacuum hot table.[14] Many tests had to be performed to determine both the correct temperature of the table and the reliability of the Beva adhesion. The heat had to penetrate the 3/4 in. aluminum panel and the ragboard skin. Tests proved that a digital table temperature of 190 degrees Fahrenheit offered a temperature of 155 degrees at the contact point of the adhesive. The painting was lined using standard hot table procedures at 2 inches of mercury (Fig. 14).

Final Stages

The tissue paper, Soluvar, and excess wax were removed in naphtha. This, as initially intended, did not disturb the former retouching and varnish which were both soluble in xylene. Excess monofilament cloth was cut to shape and adhered to the verso of the panel. Minor retouching was performed with Bocour Magna paints[15] where refilling had occurred. A final spray coat of Soluvar varnish was applied to protect the surface from fluids and air pollution.

The treatment was successfully completed in April of 1987 (Fig. 15), approximately twelve months after the initial facings were applied. I have since visited the Elvehjem Museum three times and there have been no visible changes in the paint surface (Fig. 16).

Conclusion

For assisting me in researching the conservation history of the painting I would like to thank the

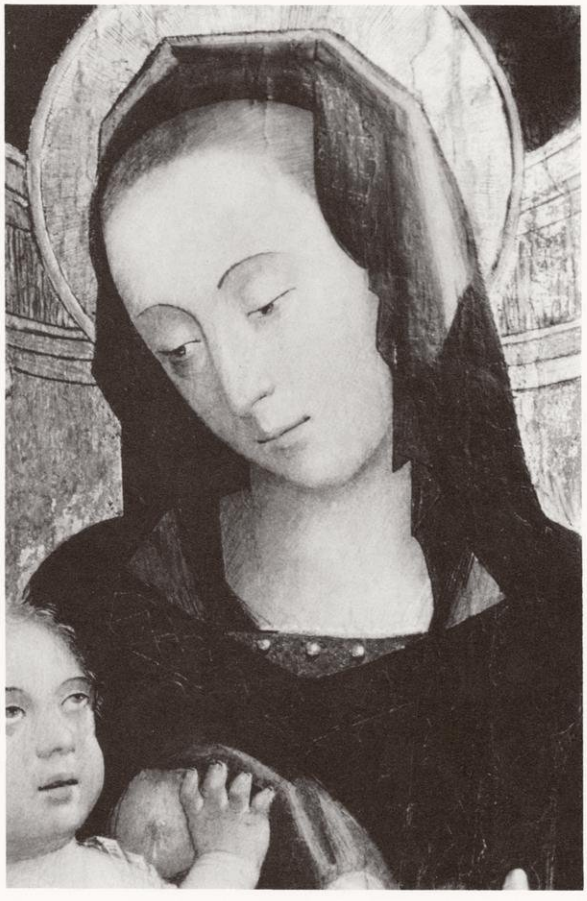

Fig.15 After-treatment detail.

following: the Samuel H. Kress Foundation, the Intermuseum Conservation Laboratory, the Oliver Brothers and the Elvehjem Museum of Art. Special thanks to Carlton Overland, curator of collections at the Elvehjem Museum; Dr. Russell Panczenko, director of the Elvehjem Museum; Mr. Richard Doehler, conservation assistant at the Chicago Conservation Center; and other Center staff members for assisting in the treatment and transfer of Ferrari's *Madonna and Child Enthroned with Saints and Angels*.

Barry R. Bauman

Barry Bauman is the owner, director and painting conservator for the Chicago Conservation Center. He received his M.A. in art history from the University of Chicago in 1971. He was formerly the Associate Conservator of Paintings for the Art Institute of Chicago before leaving in 1983 to establish the Chicago Conservation Center. Mr. Bauman is an elected Fellow of the American Institute for Conservation. The Chicago Conservation Center, 730 N. Franklin, Suite 701, Chicago, IL 60610. (312) 944-5401.

Fig.16 After-treatment detail.

NOTES

1. Forest Products Laboratory will analyze wood samples without charge. Their address is P.O. Box 5130, Madison, WI 53705. All wood samples were analyzed by their office.

2. The gesso was analyzed by Richard Buck in 1964. This information courtesy of the ICA Laboratory. Other compositional characteristics were part of his examination when he was director.

3. This information courtesy of the Samuel H. Kress Foundation.

4. This material is a co-polymer of vinylidene chloride and acrilonitrile manufactured by Dow Chemical Company.

5. This preparation formula and other Buck treatments have been published as a collection of articles entitled *The Behavior of Wood and the Treatment of Panel Paintings*, published by UMCA, 2400 Third Ave. S., Minneapolis, MN 55404.

6. This record courtesy of the Elvehjem Museum of Art.

7. Manufactured by Abbitt Adhesives, Inc. 2403 N. Oakley Ave., Chicago, IL 60647. (312) 227-2700

8. Soluvar is a Liquitex Company product.

9. Specialized carpentry tools were purchased from the Frog Tool Company, 700 W. Jackson Blvd., Chicago, IL 60606. (312) 648-1270.

10. Beva 371 purchased from the Adam Chemical Company, 3320 Sacandaga Rd., West Charlton, NY 12010.

11. PeCap monofilament cloth (7-325-44) purchased from Tetko, Inc., 420 Saw Mill River Rd., Elmsford, NY 10523.

12. Aluminum panel purchased from Fine Art Stretchers, P.O. Box 380, 1064 63d St., Brooklyn, NY 11219. Special thanks to owner Joshua Bugayer for his consistent fine work.

13. Rhoplex 234 purchased from Rhom and Haas, Philadelphia, PA 19105.

14. This 7×9 ft. vacuum hot-table was designed by myself and built by Mr. Paul Smartz of Sheldon, IL. The table is equipped with twin thermocouplers that offer digital readouts for surface temperature.

15. These reversible pigments are available through the Bocour Company, Garnerville, NY 10923.

Ancient Figure Vases in the Elvehjem Collection

In antiquity the animal world was a much more conspicuous part of life than it is today in our largely urban, industrialized society. Animals of various types, both from nature and from mythology, are frequent subjects in the art of Greece, for instance. They appear not only most commonly in vase painting, but in the other arts as well, such as sculpture. Among the many fine examples of the art of ancient Greece in the Elvehjem Museum of Art are five examples of a relatively rare category of pottery vessels, which often approach sculpture in their three-dimensionality, and are often made in animal form.

In the seventh and sixth centuries B.C., small vases in the form of common animals, mythological creatures, humans or parts thereof (such as heads, legs, feet, etc.) make their appearance in the ancient world of the Mediterranean. These little perfume pots, for the small mouths and small size have led most commentators to assume they held perfumes or other precious oils, were made in a number of centers and in several different techniques. East Greece, comprising the coast of Asia Minor and the islands (including also Naucratis in Egypt), Corinth in Mainland Greece, and Etruria in northern Italy, all were major centers of production of these figure vases. The Elvehjem has interesting examples from the sixth century B.C. of two of these three areas, and these well illustrate the type.

The first figure vase to be presented is in the form of a hedgehog (Fig. 1).[1] The creature is depicted squatting on an oval base with its front legs roughly indicated by narrow projections and its rear legs shown inorganically outside its coat. A low, aryballos-type mouth with a small strap handle surmounts the hedgehog's back and provides the vessel's filling hole. The head is delineated with some care, incision being used for the nostrils and the eyes, which are unglazed. The ears are large, oval, and with a prominent midrib. Incision is also used to represent the prickly coat of the hedgehog. Incised lines sloping from back to front are crossed by a similar pattern running from front to back, forming a grid-like pattern over the sides of the body. From the mouth to the snout, and from the strap handle to the base, a band of a more regularly arranged pattern forms a contrast. The coat is shown as projecting above and forward over the head, as it does in real life,

Fig.1 Faience hedgehog vase, sixth century B.C., 4.8 cm H. × 6.4 cm L. Gift of Bruce and Ingrid McAlpine, 1979.1119.

giving the impression here that the animal is peeking out from beneath an overhang. The head is at a definite angle to the body, sloping to the animal's right. This gives the creature an inquisitive look, at least to the modern viewer (Fig. 2).

The vase is made of a hard whitish fabric, probably hand-molded around sticks and then covered with faience, a glass-like glaze, here of a blue-

Fig.2 Faience hedgehog vase, frontal view. Gift of Bruce and Ingrid McAlpine, 1979.1119.

green hue.[2] The technique of faience is at home in Egypt, where it has been used since pre-dynastic times, and figures as well as other objects made in faience in Greek-style are found in excavations from the seventh to the sixth centuries B.C. Faience figure vases also appear together with the more common clay examples, with which they show similarities. Their specific place of manufacture is uncertain. Usually considered at least "Egyptianizing," their style as well as the faience technique point to a home either in Egypt, such as Naucratis, or perhaps a center, or centers, of East Greece clearly related to Egypt.[3] These vases are hybrids in character and may be seen as a reaction to or an adaptation by the faience workshops to the clay types, especially those which are distinctly from East Greek workshops, such as the helmeted-head vase (fig.3).[4]

Hedgehogs are certainly known among the clay figure vases made in East Greece and perhaps Corinth.[5] Although it is difficult to determine exactly what species of hedgehog is represented by many of the clay examples, the faience ones all exhibit long oval ears which clearly suggest the long-eared Egyptian variety (Erinaceus Auritus) rather than the European type (Erinaceus Vulgaris, or Europaeus).[6] These little animals were apparently common in ancient households as defenders against vermin, but their choice as subjects for figure vases is as yet unexplained. Perhaps their general shape or what they contained had something to do with the choice.

An example of one of the most popular types of East Greek figure vases is the helmeted-head vase (Fig. 3).[7] The warrior is depicted wearing a distinctive form of helmet known as the Ionian helmet, which we know from little vases of this type and other artistic representations: no actual Ionian helmets have been found. The Ionian helmet is identifiable by the large, hinged cheek-piece, curved frontpiece (called a *metopon*) over the forehead, a central ridge terminating above the *metopon* in a rectangular projection (broken away on our example), and a flaring neck guard.[8] The vessel's mouth is placed on the top of the head in the central ridge.

Helmeted-head vases of this type are decorated in the vase painter's technique using black glaze-paint with added red or purple and white details. In our example, traces of this decoration are preserved, but the whole left side of the vessel is misfired to red. The right cheek piece, however, preserves traces of a white rosette with a red center, and a painted palmette design of alternating white and red petals is discernible. Similarly, there are traces of a red stripe bordering the top of the metopon, and the hinges on the right of the helmet were originally decorated with vertical white stripes. The warrior's face is carefully formed with a prominent nose. The narrow eyes are modelled and outlined in black with the eyeball a black vertical stroke connecting both the upper and the lower lids. Black paint is also used for the eyebrows and the warrior's mustache. The mouth runs straight across without any trace of a smile.

Fig.3 Helmeted-head vase, East Greece, early sixth century B.C., 5.9 cm H. Emily Mead Baldwin Fund purchase, 1979.121.

The facial features, the shape of the helmet (with its large cheek-pieces that extend below the chin), and the flaring neck guard indicate that this helmeted-head vase is not among the earliest examples; however, it still can be dated in the first

half of the sixth century B.C.[9]

Another extremely interesting figure vase in the Elvehjem collection is that of a satyr (the infamous man-beast of Greek antiquity) which is portrayed kneeling (Figs. 4 and 5).[10] Although it has been heavily restored, this vase is important in that there is no other figure vase that can be considered its exact parallel. Traces of black paint show on his eyes, eyebrows, and mouth. There are traces of black dots between his lips, and on his low-slung beard. Except for the mouth of the vase, the top of his head is painted black, his hair having an exceptionally well-preserved black covering. His large oval ears are edged with black paint, and the aryballos mouth on his head has black dots around its edge and black tongues around the filling hole.

The frontal pose, with the hands resting on the thighs, is known in a number of figure vases of kneeling men from East Greece, and goes back to Egyptian prototypes.[11] There are several other known figure vases in the form of kneeling satyrs; these were made by simply substituting a satyr's head for a human's.[12] An example of a satyr vase of this nature can be found in the British Museum (Fig. 6).[13] A comparison of the two satyrs shows how different the features can be. The Elvehjem example exhibits a softer and more modeled form. Undoubtedly, a different style is represented, though the general form and technique indicates that the Elvehjem example must also be a product of an East Greek workshop, the identity of which is yet unknown.

Moving from a mythical beast back to those of

Fig.4 Kneeling Satyr, East Greece, sixth century B.C., 15.2 cm H. Elvehjem Museum of Art League fund purchase, 1983.5.

Fig.5 Front view of fig. 4.

nature, two vases in the Elvehjem collection, in the form of rams, represent the work of the Greek city of Corinth. Rams are one of the most common Corinthian types of figure vases. The bodies are made on the wheel, while the head, feet, and tail are separately modelled, then attached to the body. The horns are rendered as rounded strips of clay applied behind the cylindrical head and curled around a central suspension hole: a Corinthian characteristic. The simple filling hole on the top of the head, between the horns, is typically Corinthian as well. The animals are shown resting with their legs tucked beneath them. This same pose, and in fact the same body, is used for sphinxes and hares, as well as rams. Differentiation between the species was made by simply attaching different heads.

Fig.6 Kneeling satyr vase in the British Museum. Photo courtesy of the Trustees of the British Museum.

The two rams are in an exceptional state of preservation and show some variation in decoration and pose (Figs. 7 and 8). The more standard example (Fig. 7) faces forward; the body is slightly pinched-in at the middle.[14] The horns are covered with black glaze-paint and the markings on the muzzle are similarly rendered. The eye is portrayed by a black dot in a black oval; a single curving line above the eye is almost like a human eyebrow, touching a thick black line that runs from the filing hole to the tip of the muzzle. It is usual for Corinthian figure vases to have the animals' pelt indicated by an overall dot decoration:

Fig.7 Front facing ram vase of Corinth, Greece, sixth century B.C., 5.9 cm H. ×8.9 cm L. Humanistic Foundation Fund purchase, 1979.1117.

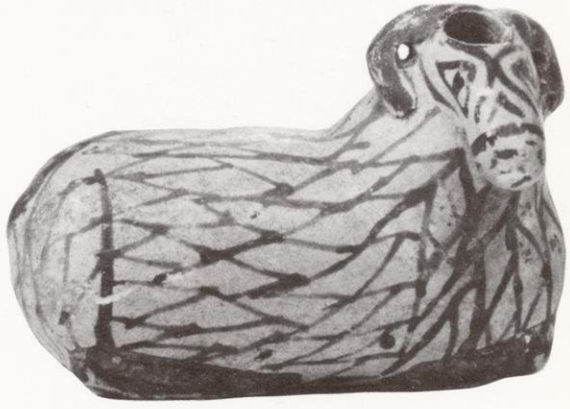

Fig.8 Side facing ram vase from sixth-century B.C. Corinth, Greece, 4.8 cm H. ×7.3 cm L. Emily Mead Baldwin Fund purchase, 1979.1118.

here, a net-like covering of horizontal zig-zag lines is employed. The glaze-paint was applied unevenly. Where the lines intersect at the points of the net design, they are considerably thicker. A wavy center line runs down the back of the animal. The design can perhaps be best seen as a stylized version of the flame-like decoration on the second of the Elvehjem rams (Fig. 8). The fleece pattern covers the vase, even between the legs, which are four added strips of clay painted black: a small strip of black-painted clay serves as a tail.

This second ram (Fig. 8) differs from the standard type in several ways:[15] the body is more cylindrical and the head is set at an angle to the body (looking to the animal's right). The method of decoration is also different. The head is treated more decoratively with the "eyebrow" lines forming a decorative curving line for the muzzle. The eyes are arched with larger pupils. The horns are smaller and less curled. The hide is shown in an overall net pattern as on the first example, but now placed horizontally along the body, though vertically on the chest and on the back below the head. The back line curves towards the left rather down the center of the back. The design pattern has wider openings and the application of the paint is sloppy. A single, curving line on both sides seems to indicate haunches, while added black painted strips of clay indicate the legs. Two straight lines run between the legs on the belly. The design here, and also on the first example, can be seen as debased version of flame-like locks often seen on Corinthian lion vases, where they represent the lion's mane, and can be combined on the same animal with dot decoration.[16] At least three other examples of side-facing rams are known with a similar type of fleece; these are painted with a greater or lesser degree of care.[17]

The Elvehjem Museum of Art kindly allowed the undesigned to sample the two rams for analysis by gas chromatography/mass-spectrometry. This procedure involves pouring solvents into each vase that soak into the body of the vessel and can release minute traces of organic compounds from the original contents trapped since antiquity in the clay fabric. The analysis of the samples will be part of a continuing project at the University of Missouri—Columbia that is attempting to gain some understanding of the ancient contents of closed, intact, ancient vases.[18] At this point, preliminary analysis indicates that there are a number of organic compounds present. Identification of these compounds is a slow process and is expected to take some time.

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NOTES

1. 4.8 cm H. × 6.4 cm L. Gift of Bruce and Ingrid McAlpine, 1979.1119. Complete; a portion of the lip of the vessel is retored in a coarse, black, micaceous fabric. I would like to express my thanks to Russell Panczenko, the director of the Elvehjem Museum, for the invitation to study this hedgehog and the other ancient figure vases in the Museum's collection.

2. The glaze was not evenly applied and several white spots can be seen where the glaze is missing. For faience in general, and Greek objects made in this technique, see Virginia Webb's *Archaic Greek Faience* (Warminster, 1978).

3. See Webb, 1–10, for a discussion of this problem. She considers Naucratis as a likely source for faience hedgehogs (p. 133).

4. Helmeted-head vases in faience are seen by Webb as clearly related to, and perhaps derived from, East Greek types, but she points out that they are always distinctly different in details. Webb, 123–125.

5. On the problem of identifying Corinthian hedgehog vases, see D. A. Amyx, *Corinthian Vase-Painting of the Archaic Period* (Berkeley, 1988) II, 521–523. At least one hedgehog, British Museum 60.4–4.34, has been assigned to an as-yet-unknown Ionian provenience on the basis of fabric analysis tests. R. E. Jones, *Greek and Cypriote Pottery: A Review of Scientific Studies* (Athens, 1986), 667–673.

6. For hedgehogs in general, Konrad Herter, *Igel* (Leipzig, 1952). For the hedgehog in ancient life and art, O. Keller, *Die Antike Tierwelt* (Leipzig, 1909); H. G. Buchholz, "Echinos und Hystrix," *Berliner Jahrbuch für Vor- und Frühgeschichte* 5 (1965), 66–92.

7. 5.9 cm H. Complete; surface chipped and broken away in several places. Emily Mead Baldwin Fund purchase, 1979.121.

8. For the Ionian helmet, K. H. Edrich, *Der Ionische Helm* (Göttingen, 1969); R. M. Cook, *Clazomenian Sarcophagi*, Kerameus 3 (Mainz, 1981), 121, n. 99.

9. For Ionian (or Rhodian) helmeted-head vases, see J. Ducat, *Les Vases Plastiques Rhodiens Archaïques en Terre Cuite*, Bibliothéque des coles Francaises d'Athénes et de Rome, 209 (Paris, 1966), 7–29, especially 11–15, series E-H. For earlier examples, W. Biers, "A Helmeted Ionian," *The Journal of the Walters Art Gallery* 42/43(1984/85), 2–5.

10. 15.2 cm H. Elvehjem Museum of Art League Fund purchase, 1983.5. Complete; restored in strip across chest, area of both thighs and under knees. Preserved surface cracked and peeling in places. Lip broken and re-glued. Where the surface is well preserved, on the face, the color of the surface approaches Munsell color 10YR 8/4, very pale brown (*Munsell Soil Color Charts*, Baltimore, 1975, read by tungsten light).

11. For kneeling type, see Ducat, note 9 above, 78–79.

12. Ducat, note 9 above, 79, nos. 1–6.

13. British Museum 61.4–25.35.

14. 5.9 cm H. ×8.9 cm L. Humanistic Foundation Fund purchase, 1979.1117. Complete; design worn and faded on animal's left rear.

15. 4.8 cm H. ×7.3 cm L. Emily Mead Baldwin Fund purchase, 1979.1118. Complete.

16. For the identification of flame fleece with lions' manes, see Amyx, above note 5, 533. Other animals can also have versions of "flame fleece," for instance a sphinx and a panther, both in Syracuse (Jean Ducat, "Les Vases Plastiques Corinthiens," *Bulletin de Correspondance Hellénique*, 87 (1963), 448, figs. 14 and 449, fig. 18. Both of these vases combine the fleece decoration with a dot field.

17. Houston, de Ménil: H. Hoffman, *Ten Centuries that Shaped the West* (Houston, 1971), 341–342, no. 164; Frankfort Market, 1975: Angelo de Robertis *Lagerliste* II (1975), no. 35; London Market, 1987: Sotheby's *Antiquities* (July 13, 1987), no. 176.

18. The visit to Madison was made most enjoyable by the kind help and assistance of the Elvehjem's staff, particularly Carlton Overland. For a preliminary report of the project on the contents of ancient vases, see William R. Biers, Scott Searles, and Klaus O. Gerhardt's "Non-Destructive Extraction Studies of Corinthian Plastic Vases: Methods and Problems. A Preliminary Report," *Proceedings of the 3rd Symposium on Ancient Greek and Related Pottery, Copenhagen, August 31–September 4, 1987* (Copenhagen, 1988), 33–50.

The House Beautiful: Frank Lloyd Wright For Everyone

The House Beautiful: Frank Lloyd Wright for Everyone,[1] an exhibition held at the Elvehjem Museum of Art in the fall of 1988, explored two major themes. The first is the idea of the "house beautiful" itself, which was endowed with a particular meaning by the late nineteenth century and was similar to Frank Lloyd Wright's concept of the American house and home developed during the twentieth century. The second theme is related to Wright's longstanding goal to create well-designed, moderately-priced housing which supported a modern way of living which Wright envisioned. He sought to create a modern "house beautiful" for twentieth century Americans and to make it available even to those who could not afford the services of an architect. In his view, in a democratic America, architecture and art were the right of all, and each should be able to create a residential environment that fulfilled his or her potential.

Integral to both themes and central to Wright's point of view is the idea that place matters, that the immediate physical environment powerfully influences its inhabitants. In *The Natural House* he asserted the interdependence of a house and its occupants, "those who live in it will take root and grow; and most of all belong by nature to the nature of its being. Whether people are fully conscious of this or not, they actually derive countenance and sustenance from the 'atmosphere' of the things they live in or with."[2]

The phrase "the house beautiful" appeared in literature and architectural theory at the end of the nineteenth century. For late twentieth-century readers it states primarily an aesthetic goal. To nineteenth-century readers it had broader moral and spiritual connotations related to a phenomenon generally described as the "cult of domesticity."[3] In this view the home was the source of cultural and ethical values, a place where children were taught to become successful and productive citizens contributing to the betterment of society. The wife and mother in particular was to provide the appropriate atmosphere for this to occur, and the house itself and the carefully selected objects within it were her tools. The phrase "the house beautiful" conveyed almost a sanctification of the home as the center of the family and by implication society. It also implied that true American virtues and ideals could only be instilled in a truly American home environment.

It developed from the ideas of Thomas Carlyle and John Ruskin in response to the debilitating effects on the English working class of the industrial revolution. For them the improvement of the aesthetic and cultural milieu was an essential part of a broader social reform. In *The Seven Lamps of Architecture*[4] Ruskin discussed the relation between architecture and moral good, even suggesting that particular architectural features such as hearths, overhanging roofs and steep gables represented Christian moral values, for example, trust and devotion. The Arts and Crafts movement promoted the approach. Its leader William Morris, emphasized a relationship between the aesthetic environment of the house and individuals' quality of life; a supportive environment could inspire the initiative and educational activity necessary to achieve a better life.[5]

The "house beautiful" idea was also integral to the English Queen Anne style. In his recent book *Sweetness and Light*[6] on the style and the building of English suburban middle-class housing, Mark Girouard describes how the English middle class "took with enthusiasm to the religion of Beauty,"[7] again emphasizing the attraction to aesthetic concerns with a moral flavor.

In the United States at this time, people took to heart Ruskin's and Morris's ideas on the appropriate relationship between the physical nature of the house, and its role as a place of refuge and peace, and nurturer of social values. In her book, *Moralism and the Model Home: Domestic Architecture and Cultural Conflict in Chicago 1873–1913,*[8] Gwendolyn Wright analyzes how such diverse groups as American builders, the press, architects, politicians and housewives contributed to the furthering of the goal of designing a socially ideal model home.

Among those furthering the discussion was Clarence Cook who capitalized on the intense and widespread interest among the American populace in creating a household with beauty, integrity and moral rectitude with modest means. Between 1875 and 1877, he wrote a series of articles for *Scribner's Monthly* magazine on how to furnish a house. His goal was to convey the aesthetic and moral virtues advocated by Ruskin which would in turn help educate the family in the principles of integrity and simplicity, instilling the highest aes-

thetic and moral standards. The articles were so successful that Cook revised and published them as *The House Beautiful.*[9]

A central characteristic of the perfect house was a quality of simplicity, which also was integral in Frank Lloyd Wright's thinking about appropriate architectural form. Simplicity meant not a barrenness or poverty of design but rather an honest, restrained, structurally economical and natural approach. This concern was in part a reaction to the dense clutter and stylistic eclecticism characteristic of mid-nineteenth century houses. Like the phrase "the house beautiful" the term "simplicity" had both aesthetic and moral dimensions. A simple house was not plain in a design sense, but rather unpretentious in appearance and well suited to shelter individuals living close to nature with integrity and honesty. In the poem "The House Beautiful," published in 1895,[10] Robert Louis Stevenson described such a house as set among the quiet glories of nature and the changing splendors throughout the seasons. The house and landscape are parts of man's true shelter, the earth itself.

By the 1890s the sense of gentleness and "sweetness and light" associated with the early definition of the "house beautiful" took on a more active and forceful aura as a major domestic revolution was gathering strength.[11] Domestic reformers such as Catharine Beecher, Ellen Richards and Jane Addams advocated a more aggressive and scientific approach to the management of the household and the bringing up of children in order to realize the same goals. In their view, education in nutrition, architecture, management and physiology would elevate the honor, dignity and competence of the woman within her domestic sphere of influence and help her prepare the next generation. In *The American Woman's Home*[12] Beecher and her sister Harriet Beecher Stowe argued again that the physical arrangement, furnishing and general aesthetic atmosphere of the house itself was central to creating "the modern house," a new phrase updating the meaning of "the house beautiful." Architectural reformers in the Arts and Crafts movement such as Elbert Hubbard and Gustav Stickley[13] designed consonant with the assumption that the physical character of the house was integral to the teaching and maintenance of social values.

Another force affecting the family and home was a concern that the pressures and stresses of modern life were causing the institution to become unstable and vulnerable to dissolution if not supported. The home had become a refuge and island of security amidst the tumult of a competitive chaotic society but the family was put at risk in the process. Protection and preservation of the family, including attention to the physical environment—the house, became an issue of social not just architectural significance.[14]

Chicago was the stage for the coming together of individuals from many different backgrounds concerned with the social function of architecture and the domestic environment. Chicagoan Jane Addams traveled to England for first hand knowledge of the Arts and Crafts movement, and leaders of the English movement, including C. R. Ashbee and Walter Crane lectured and exhibited in Chicago.[15] William Morris's ideas were well known in Chicago and his textiles and furniture were available from Marshall Field's and Tobey Furniture Company, the two prominent interior furnishings stores. The Chicago Arts and Crafts Society, the Morris Society, the Art Institute of Chicago, Hull House and the Industrial Art League became forceful advocates for the renewed and reformulated commitment to the central role of the physical environment, particularly the home environment. They advocated that effective social reform and the realization of many social goals required new thinking about the design of the average American home.

Frank Lloyd Wright was in Chicago during this period of ferment and change, formulating his own ideas on the role of the house, home and family. He was himself the product of the philosophy of the home as the instiller of spiritual, moral and social values; his mother, Anna Lloyd Wright took seriously her responsibilities with great determination. Throughout his youth Wright was influenced by the close-knit Lloyd Jones extended family in rural south-central Wisconsin. On the other hand, as a young professional in Chicago, Wright must have been aware of the ideas circulating among the reformers who used Hull House as a center; his uncle Jenkin Lloyd Jones gave one of the regular Sunday evening lectures there in November 1891, and Wright was a charter member of the Chicago Arts and Crafts Society which was

formed at Hull House.[16] In March 1901 it was at Hull House that Wright gave his important lecture "The Art and Craft of the Machine."[17] And in 1902 he lectured to the Chicago Woman's Club on "The Modern House as a Work of Art."[18] The intensity and zeal of the housing reformers would certainly have caught the attention and interest of Wright who was by then designing single-family houses. Doubtless the crystallization of his own view of the appropriate relationship of architecture to family life was also influenced in a very practical way by his marriage to Catherine Tobin, the construction of their first house in 1889 and the arrival of their six children. In his own life, however, he would not be able to live up to his ideal of family and home.

Evidence of Wright's interest was a project he undertook with William H. Winslow, the printing of a sermon by William C. Gannett in the form of a book *The House Beautiful* during the winter of 1896–97 (Figures 1, 2). Limited to an edition of 90 copies it was printed by the Auvergne Press of River Forest, Illinois[19] and distributed to friends and relatives. The text of *The House Beautiful* extolled the home as the source of love, warmth,

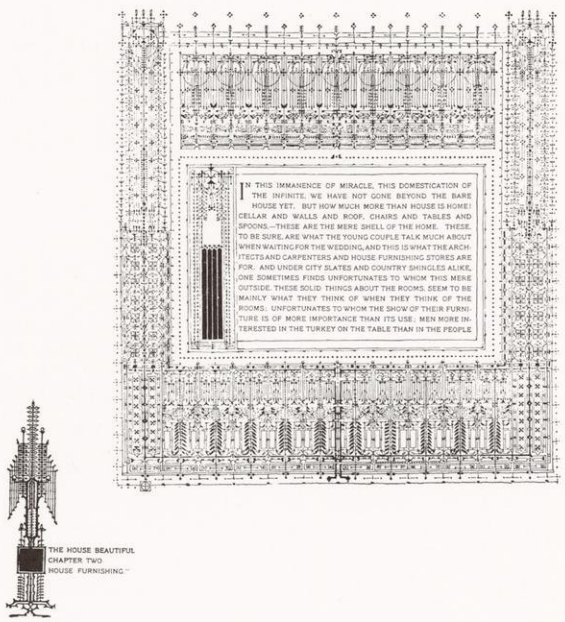

Fig.2 *The House Beautiful*, Chapter 2, "House Furnishing." Used by permission of Wilbert Hasbrouck.

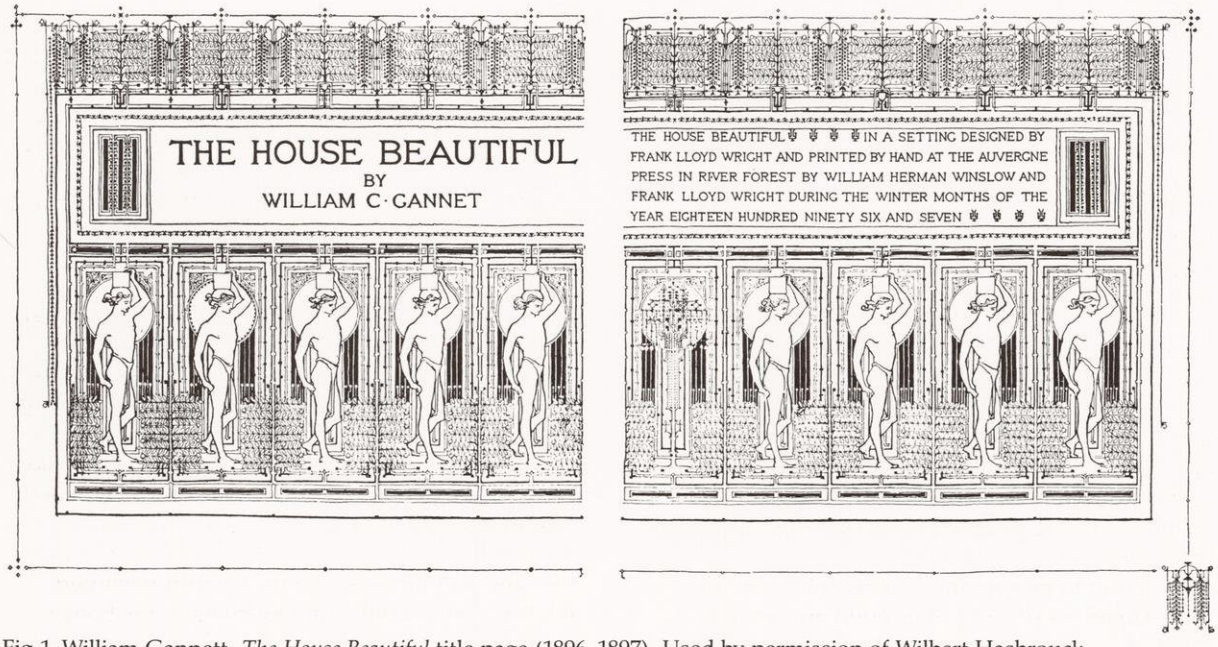

Fig.1 William Gannett, *The House Beautiful* title page (1896–1897). Used by permission of Wilbert Hasbrouck.

virtue and goodness leading to "a higher beauty . . . swiftly wrought by love within each soul." For Gannett "the house beautiful" was a spiritual structure "A building of God, a house not made with hands," and the furnishings were not chairs and carpets but people and the lives they create within the house (Figure 2). According to Gannett, how the house is lived in is the best measure and reflection of the character of the inhabitants, and the house and its contents are a means of enhancing a loving, happy and welcoming atmosphere. In contrast to Cook who concentrated on accouterments, Gannett described the actual furnishings but concentrated on the goal of beauty defined as a domesticity characterized by simplicity, warmth and "a taste for grace" in the lives lived therein over time.

Wright's contribution was the book's design in which he invested considerable time and care, judging by the final product. Most distinctive are the elaborate linear patterns of geometric and conventionalized naturalistic motifs which form a deep frame around the relatively small area of text on each page. The source for the designs were branches of seed pods which Wright had collected. The pods were arranged artistically, photographed in silhouette by Wright, then twelve were printed on vellum-like paper and bound into a small folio attached to the front flyleaf of the book. The ornamented title page, and chapter breaks are particularly impressive. Wright's early signature block, a greek cross within a circle within a square was included in the bottom left of the border of each graphic. Removed from the extensive and extravagant graphics which pace the reader and emphasize each section of text, the essay seems rather sentimental and trite.

By the turn of the century Wright had become committed to designing a moderately priced house which encouraged a new way of organic living which he envisioned; a house which enhanced family closeness and intimacy and a strong family life. Later he would say, "The house of moderate cost is not only America's major architectural problem but the problem most difficult for her major architects. . . . I would rather solve it with satisfaction to myself and Usonia [his term for a new American society] than build anything I can think of."[20] This populist notion might sound atypical of a man who, by his own admission, required life's luxuries.[21] However a commitment to the average family with limited means was in keeping with his view of that American democracy should make opportunities and advantages available so that all can reach their full potential. It was this idealistic belief which inspired him to create a democratic architecture: "the human spirit given appropriate architectural form for all men,"[22] an architecture in which men, nature and society were in harmony.

The exhibition *The House Beautiful: Frank Lloyd Wright for Everyone* explored ways Wright communicated his view of the new potential in organic housing and living to audiences beyond the relatively small group of individuals who could afford to work with him. To realize his goal to create a modern, natural, organic "house beautiful" for everyone, he adopted several strategies: frequent articles on his work and ideas in popular magazines, illustration of his ideas on the natural organic house in temporary "exhibition houses" accessible to lay audiences, and the design of manufactured home-furnishing products.

Communication Through Popular Magazines

Like all successful architects Frank Lloyd Wright knew that success was as much dependent upon vigorous promotion of his work as it was on the work itself.[23] Wright published frequently in influential architectural journals such as *Architectural Review, Architectural Record* and *Architectural Forum,* the latter devoting special issues to his work in January 1938 and January 1948. And he was frequently represented in professional home builders' magazines such as *House and Home* which ran a series of articles between November 1953 and February 1959. He also expressed his ideas in several books which broadened his audience beyond the professional community.[24]

Of particular interest is his publication in magazines in the popular press. This medium enabled him to take his work and words on his new approach to American housing and living to people who would never see his custom-designed homes, read architectural journals or his books, and to speak to them in the comfort of their own home.

By the end of the nineteenth century popular monthly magazines were enjoying wide circulation because of low prices and subscription mailings.[25] And as Gwendolyn Wright points out,[26] in their early history women's home magazines in particular were influential voices in the discussion of controversial social and political issues. Topics included: housing reform, women's rights and domestic reform, health and nutrition, and the effects of urbanism and industrialization, particularly as those issues affected the middle class. For example, in the article "Shall the Kitchen in Our Home Go?" in *Ladies' Home Journal,*[27] playwright and feminist Zona Gale, a close friend of Wright's, called for the establishment of community kitchens to upgrade nutritional levels and use women's time and energy more efficiently. Only later were magazines such as *Ladies' Home Journal, House and Garden, Cosmopolitan* and *House Beautiful* devoted to more frivolous subjects.

Wright was not the only architect who saw the value of the popular press. Architectural reformers in the Arts and Crafts movement used *House Beautiful* to further their crusade to humanize industry rather than mechanize society. And architects and builders championing historical eclecticism published in magazines such as *Godey's, Cosmopolitan,* and *Harper's Bazaar.*

Wright worked with two magazines in particular, *Ladies' Home Journal* and *House Beautiful.* Both had progressive editors active in the housing reform movement and with the foresight to see the far reaching implications of his ideas.

The *Ladies' Home Journal* was begun in 1884. Published by the Curtis Publishing Company of Philadelphia,[28] its mission was to preserve the traditions of an American family forced to adapt to rapidly changing social conditions. Edward Bok,[29] an early editor of the *Journal* and a vigorous campaigner for a modernization that maintained traditional family and values, chose to focus on the modernization of the house itself rather than on family-related issues.[30]

He therefore began a series of "model *Journal* houses," requesting prominent architects known for residential architecture to submit their conceptions of a moderately priced, well-designed new American house. Plans and specifications would be resold to interested readers who could then build the designs on their own. Many in the architectural community did not respond, believing, according to Bok[31] that it was too commercial an endeavor and that this sort of mass design was the province of builders. However the series was a great success and "The sets of plans and specifications sold by the thousands."[32] The early *Journal* model houses, published between 1895 and 1901 were either traditional in style based on the historical Colonial and popular Georgian revival styles, or simplified versions of the more modern Shingle style.

Wright was one of the first architects to respond to Bok's request, submitting three house plans all of which were published.[33] The first appeared in the February 1901 issue as "A Home in A Prairie Town."[34] A plan for Wright's recently developed Prairie House, it served, according to Grant Manson,[35] as the first official introduction of the organic house, one of Wright's most enduring successes. According to Twombly, the article expressed Wright's current thinking which had synthesized " . . . the lessons of his own family history, his technical expertise, his dissatisfaction with conventional housing, his philosophy of design, and his experiments with residential aesthetics."[36] In the article Wright described his organic approach as a "simple mode of living . . . in keeping with a high ideal of family life together," a reaffirmation of the "house beautiful."

In July came the second design, "A Small House with 'Lots of Room in It'."[37] As in the first article Wright challenged readers to move toward a new way of organizing their lives and houses, of melding the best of the past with the best for the future. Here again, the emphasis was not on the architecture alone but on the interrelationship between architectural form and life. Wright's last design for *Ladies' Home Journal* was published in April 1907 and called "A Fireproof House for $5,000."[38]

The architect had a different relationship with *House Beautiful*[39] which was founded in 1896 by Chicagoans Eugene Klapp, a civil engineer and part-time architect, and Henry Blodgett Harvey. Klapp had a deep commitment to the "house beautiful" idea and saw publishing as a way to further his conviction. An early issue of *House Beautiful* reprinted Stevenson's poem "The House Beautiful"[40] and early editorial content emphasized simplicity and beauty as the two goals in

housing and furnishings. The magazine, a strong promoter of the ideals of the Arts and Crafts movement and Prairie School architecture, proclaimed that it was the only magazine devoted to simplicity, economy and appropriateness in the home. An essay in the first issue titled "The Moral Side of Beauty"[41] recalled Ruskin's view of an inherent morality in architectural forms.

It would not seem entirely coincidental that in the same year, 1896, the two Chicago architects, Klapp and Wright, both began publication projects on the theme of the "house beautiful." A connection also is indicated by the fact that Wright's Oak Park house was mentioned in the first volume of *House Beautiful*.[42] Further, in 1959, in a memorial issue dedicated to Wright, the editors of *House Beautiful* identified Wright, Gannett and Winslow as the founders of the magazine, and acknowledged their "ideological debt" to the architect declaring, "Throughout these sixty-three years we have tried to edit by Wrightian precepts and principles."[43] And again in the ninetieth anniversary issue reference is made to a connection with Wright, whose "ideas shaped the birth and development of this magazine."[44] Wright himself claimed that he had been involved in the establishment of the magazine through his friend Chauncey L. Williams in the publishing firm Way and Williams.[45]

When the magazine was taken over by the Chicago publisher Herbert Stuart Stone, Klapp's editorial principles were maintained. An avid promoter of the Arts and Crafts aesthetic,[46] Stone had "an almost religious devotion to simple beauty, an abhorrence of display and blatancy in modern life."[47] The magazine endorsed the Chicago approach toward progressive social reform through housing reform but directed its message more toward the suburban middle class than the urban poor. Like *Ladies' Home Journal, House Beautiful* promoted issues such as nutrition, community participation in housing reform, urban planning, the city beautiful movement, and women's suffrage.

While adhering to the positions of the various Arts and Crafts societies, *House Beautiful* broke ranks on one important issue, advocating the use of manufactured materials and new building techniques made possible by technological advances. This made it possible to build the high-quality houses desired by the Arts and Crafts proponents but at a moderate price. It also encouraged individuals to do as much of the work as they were capable, beginning the do-it-yourself approach associated with home magazines in later decades. Early commentary by Stone[48] suggested that standardization and mass production of housing and home-furnishing products were acceptable to bring good design within the reach of most people. This point of view, which would have distanced many architects, was viewed positively by Wright who understood the potential of mass production. This attitude allowed him to venture into production of prefabricated housing and manufactured home furnishing products.

However, it was Wright's collaboration four decades later with another editor of *House Beautiful,* Elizabeth Gordon (editor from 1941–64), which is of particular interest. Gordon was as passionately committed to making available to her readers the best and most current ideas in housing and architecture as Wright was committed to creating the designs.[49] Wright could express in architecture the editorial position that the American house was a place of simplicity, beauty, efficiency and opportunity for personal expression. The magazine supported the architect even when its competitors began to promote the more fashionable International Style. Like Wright, Gordon believed that the appropriate goal for architecture was creation of a certain quality of life not the adoption or development of a particular style.

The magazine carried its mission beyond its pages. In 1954 the magazine co-sponsored an exhibition titled "The Arts of Daily Living" with the Los Angeles County Fair Association.[50] The purpose of the exhibit was to "show how the arts may be used in the home and how the home can . . . help make an art out of living" by seeking out the best handcrafted or mass-produced objects available on the market to create "the perfect environment for happy, lively living."[51] The exhibition was dedicated to Frank Lloyd Wright "who is still working, as he has been for more than 60 years, to help us all realize the best life possible in our wonderful time ."[52]

That year the October issue of *House Beautiful* was devoted to the exhibition with a feature article entitled "The Meaning of America is the High Quality of Our Daily Life,"[53] and a home study

course to help readers adapt the ideas presented in the exhibition to their own houses. The dedication included a statement by Wright stressing the importance of access to good design.

> How can one know the joy of buoyant health if one has never even known good health? People who have never seen or never lived surrounded by the quiet harmony of organic architecture can never know what they have missed. This Exhibition may serve to give them some idea.[54]

The November 1955 issue was devoted to Wright; beginning with a cover photograph of Wright's house, "Taliesin" in Spring Green, Wisconsin (Figure 3). The cover legend reads: "Frank Lloyd Wright: his Contribution to the Beauty of American Life," and the issue emphasizes living, not architectural style, with Wright sharing his own way of living with readers. The nineteen feature articles described residences designed by Wright,

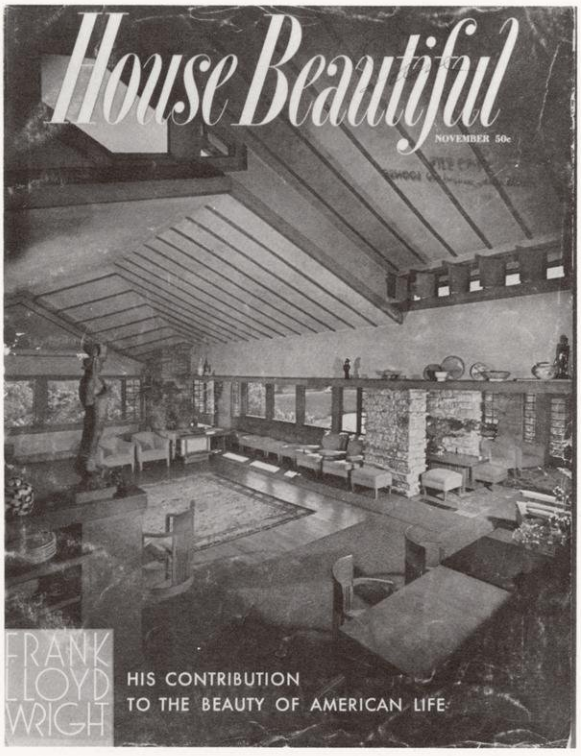

Fig.3 *House Beautiful* Magazine, November 1955. Reprinted by permission of *House Beautiful*, © October 1955 by The Hearst Corporation. All rights reserved.

evaluated his importance to American architecture and described in detail the new "Taliesin Line" home furnishings designed by Wright. Gordon wrote on the almost fifty-year-old Avery Coonley House,[55] architect Bruno Zevi championed Wright's development of open continuous interior space as the essential element in his houses,[56] and architectural historian James Marston Fitch discussed Wright's Guggenheim Exhibition House.[57] John de Koven Hill analyzed Wright's organic architecture as an expression of grace, poetry and beauty,[58] and Wright spoke through the text of one of his Sunday morning Taliesin Fellowship talks, "Faith in Your Own Individuality."[59] The main article, "I Believe a House Is More a Home by Being a Work of Art," restated in fresh terms the "house beautiful" idea, ending with a quote from Wright.

> To make of a dwelling place a complete work of art, in itself as expressive and beautiful and more intimately related to life that anything of detached sculpture or painting, lending itself freely and suitably to the individual needs of the dwellers, an harmonious entity, fitting in color, pattern and nature, and in itself really an expression of them in character—this is the American opportunity . . . a higher ideal of unity, a higher and more intimate working out of the expressions of one's life in one's environment.[60]

Advertisements in the issue also featured Wright's products. Figure 62 is the advertisement for Martin-Senour "Taliesin Line" paints. Other advertisements illustrated products used by Wright in his architectural commissions including Airtemp heating, Revere Copper and Brass Incorporated plumbing tubing, Thermopane glass, and the Belgian Linen Association which supplied fabric for the F. Schumacher textiles.

The special relationship with *House Beautiful* was reaffirmed after Wright's death in April 1959. The October issue (Figure 4) was dedicated to him and the dedication page[61] is a photograph of Wright seated at his desk in his bedroom at Taliesin above the heading "Your Legacy from Frank Lloyd Wright: A Richer Way of Living." The emphasis was on the many contributions he had made toward improving the lives of *House Beautiful* readers not on the major works of his career, which might be expected in a memorial tribute.

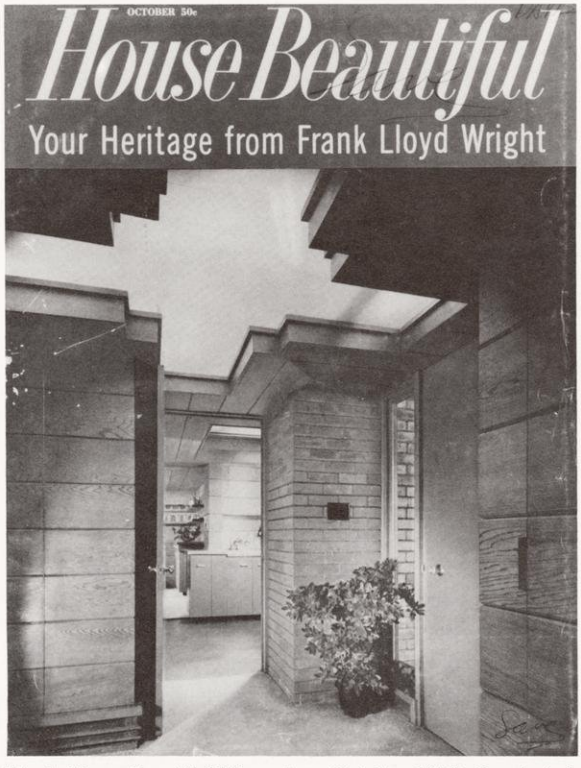

Fig.4 *House Beautiful* Magazine, October 1959. Reprinted by permission of *House Beautiful*, © October 1959 by The Hearst Corporation. All rights reserved.

Gordon wrote on his attention to art objects and accessories in "Wright's Way with Little Things,"[62] and other authors wrote on Wright's gardens, his attitude toward interior space, his approach to music, and his use of ornament. The articles elucidated practical information which readers could use to better their own lives.

Wright's work appeared in other popular magazines. One article in *Life* magazine bears mention for it clearly illustrates how different Wright's work looked compared to most of the housing ideas featured in this type of periodical. In 1938 the editors of *Life*, with the assistance of the staff of *Architectural Forum* selected eight distinguished American architects to design houses "for modern living" for four typical American families. Each family was assigned to two architects; one to design a traditional house and the other a modern house. Among the plans published in the September 26 issue were two designed to fit the needs of the Blackbourn family. The traditional design by

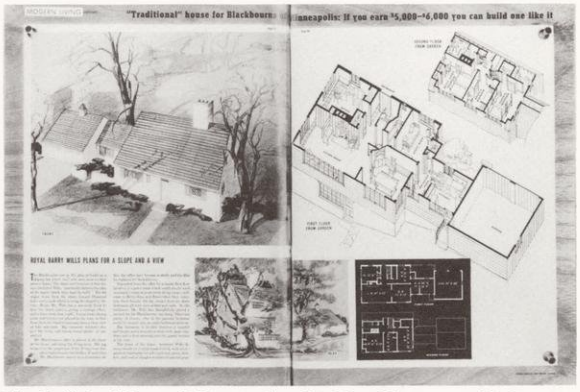

Fig.5 "Traditional House for the Blackbourns of Minneapolis by Royal Barry Wills." *Life*, September 26, 1938.

Royal Barry Wills was a modest conventional single-gable cottage-style house (Figure 5) with the interior divided into small enclosed rooms separating each function. It contrasted sharply with "The Little Private Club" designed by Wright (Figure 6),

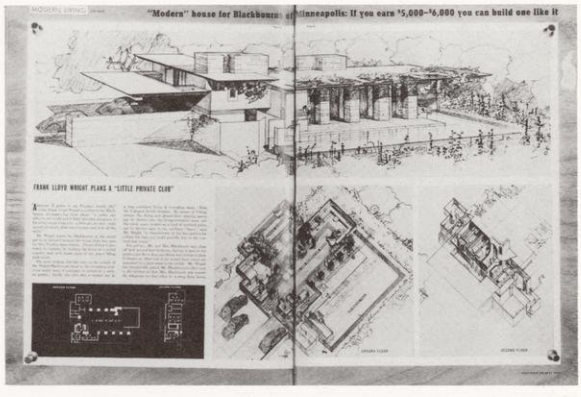

Fig.6 "Modern House for the Blackbourns of Minneapolis by Frank Lloyd Wright." *Life*, September 26, 1938.

the plan of which was a single, large, expansive interior space with only one temporary divider to close off a ground floor sleeping area. The space extended outdoors into terraces, a sunken garden and pool. Wright described the plan: "Space is characteristic of this free pattern for a freer life than you could possibly live in the conventional house."[63] Even compared to other modern designs in the group Wright's plan was iconoclastic. For example the house by William Wilson Wurster (Figure 7) looks modern but is quite traditional in the way interior space is organized, the space

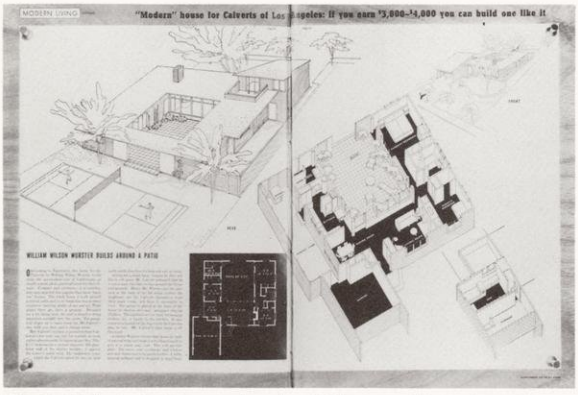

Fig.7 "Modern House for the Calverts of Los Angeles by William Wilson Wurster." *Life*, September 26, 1938.

being divided into functional boxes around a central patio. Such comparisons made it clear how far Wright was asking the American family to stretch to accommodate themselves to his new way of organic living.

Wright used the popular press to reach a wider audience and to get booster-like praise rather than serious critical review of his work. His understanding of the limited role popular magazines played is evident from his response to, in his opinion, a shallow review of his exhibition at the Art Institute of Chicago by Harriet Monroe in the *Chicago Examiner.* Expressing his dissatisfaction, he spoke of his work as "lightly touched up with House Beautiful English for the mob."[64] Nevertheless, Wright saw the benefits to be gained from regular exposure in this medium were substantial, even if the positive response he received there was more the product of enthusiasm than reasoned critical judgment.

Communication Through Exhibition Houses

Every house that Wright designed was a means of publicizing his work. However only a limited number of people could have access to the private houses. The exhibition house permitted large numbers to experience first hand, Wright's ideas on a new way of living. The exhibition house, a temporarily constructed, fully furnished organic house had a purpose different from that of most exhibitions of his work (the focus of which was presentation of a group of recent commissions or a comprehensive retrospective of work over an extended period of time). The purpose of the exhibition house was to educate viewers on the principles of the organic house with the implication that it was something they could aspire to.

In the late 1930s Wright's long interest in resolving the small house problem culminated in the design of the Usonian house which Wright intended as a home for individuals farsighted enough to see the advantages in the "simplified and, at the same time, more gracious living: necessarily new, but suitable to living conditions as they might so well be in the country we live in today."[65] The Usonian house, "a small, informal house . . . in which each person was free to express his or her needs," was Wright's greatest achievement in his late years according to Sergeant.[66]

Like his early domestic plans, the Usonian house inextricably bound together architectural form and the way of life to be lived within it. As such it was the appropriate environment for "Usonian family life" according to Wright.[67] He described the atmosphere he was trying to encourage.

> Back in farm days there was but one big living room with a stove in it, and Ma was there cooking—looking after the children and talking to Pa—dogs and cats and tobacco smoke too—all gemutlich if all was orderly, but it seldom was; and the children were playing around. It created a certain atmosphere of a domestic nature which had charm and which is not, I think, a good thing to lose altogether.[68]

The Usonian house was also a direct assault on the growing tendency in suburban America to mass produce standardized houses, undifferentiated except for superficial stylistic details: "The expedient houses built by the million, which journals propagate, and government builds."[69] By 1943 Wright declared proudly that he had built "some twenty-seven of them now in seventeen different states."[70] However, since it was also evident that at that rate the Usonian house would never have major impact on the total housing market Wright began to look for additional ways in which to introduce the American public to his new house form.

The display of a fully constructed and furnished Usonian house accessible to the public became one of those ways. Two exhibitions of Usonian houses in particular illustrate his use of this means of communication.[71] The most widely known of these houses was included in the exhibition *Sixty Years of Living Architecture: The Work of Frank Lloyd Wright* which opened in New York in November 1953.[72] It was constructed on the property adjoining the Solomon R. Guggenheim Museum in New York City, a building soon to be replaced by the museum which Wright was in the process of designing. The exhibition consisted of two structures, a temporary pavilion displaying drawings, photographs and models of Wright's major commissions of his career. Contiguous to the pavilion was a full-scale furnished Usonian house (Figures 8–12). The Guggenheim Usonian Exhibition House provided access to an example of Wright's organic architecture to residents and visitors of New York City, an audience of millions.[73]

Fig.8 Guggenheim Exhibition House (1953), New York City: Living Room. Photograph by Ezra Stoller © Esto. All rights reserved.

Fig.9 Guggenheim Exhibition House: Living Room. Photograph by Ezra Stoller © Esto. All rights reserved.

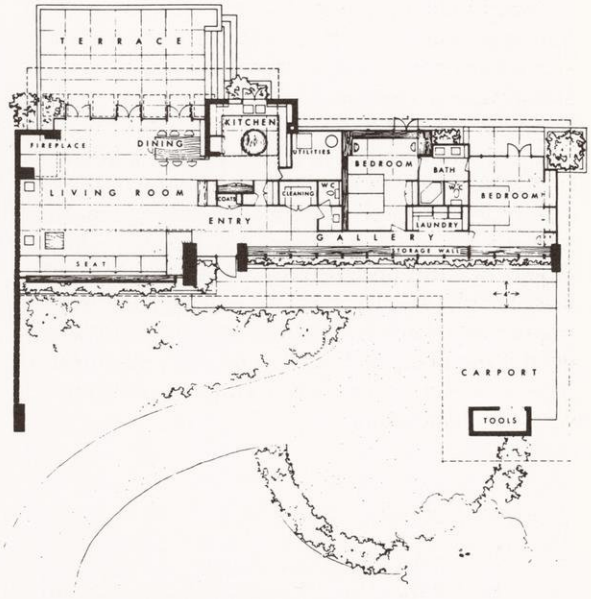

Fig.10 Guggenheim Exhibition House: Floor Plan. © 1955 FLWright Fdn, 5314.018.

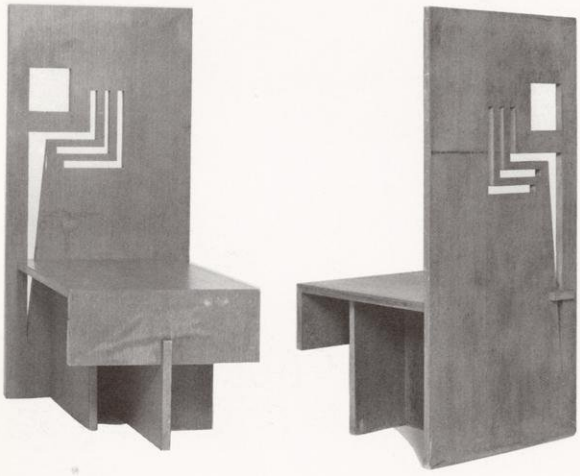

Fig.11 Side Chair from the Guggenheim Exhibition House.

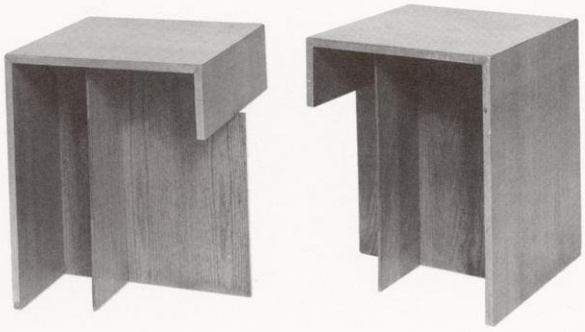

Fig.12 Side Table from the Guggenheim Exhibition House.

In his remarks opening the exhibition, Wright restated the characteristics which had made the organic house such a provocative form in American architecture over the years, a form which for him was a "truly democratic expression of our democracy in architecture."[74] It was a house which liberated rather than constrained those who lived within it. He referred to physical innovations such as the absence of an attic and basement, the opening up of interior spaces into a continuous space for living flooded with sunlight, the integration of interior space with surrounding exterior space, and use of modern materials, construction processes and techniques. He also referred to the way the design accommodated the social and cultural changes which had occurred in the family. For example, the plan of the house recognized a more integral and equal position for the woman by making visible her central role within the household by bringing the kitchen out of the back of the house and locating it within the main living area. However his basic goal remained constant, to help people feel comfortable, look and feel well, perform daily tasks efficiently, and express their personal tastes and interests.

Both the pavilion and house were demolished to make room for the museum. However, the house was featured later in the November 1955 issue of *House Beautiful* in the article by James Marston Fitch.[75] It is revealing that this essay did not mention that the house was part of a larger exhibition on Wright's work. And rather than analyze the architectural qualities of the house, Fitch discussed the way the design improved and enhanced everyday life and accommodated the changes in housework and homemaking which readers of *House Beautiful* were experiencing. The function of the household was changing from one of labor intensive production to a unit of consumption with labor-saving appliances performing some of the heaviest work and some work eliminated through purchase of ready made clothing and prepared foods. Fitch emphasized that Wright's new house not only accommodated these changes but expressed this new democratic and egalitarian way of living.

A second house was built in the spring of 1959 and opened to the public for the 1959 Parade of Homes in Madison, Wisconsin in June (Figures 13–15). Although built for permanent residence and therefore technically not an exhibition house, its inclusion in the Parade of Homes gave it that function for a short period. The house was one of three prefabricated houses designed by Wright for Marshall Erdman and Associates, Incorporated: a Madison architectural and building firm. Erdman developed three models, two one-story and a two-story house.[76] Prefabrication was one of several approaches Wright initiated to expand the market for his organic house.[77] Since the architectural profession did not have the capacity to build all of the organic houses needed, builders and owners would have to become involved. In addition, rapidly rising costs of construction required turning

Fig.13 Parade of Homes Exhibition House, Erdman Prefabricated House (1959), Madison, WI: Living Room. Photograph by and courtesy of William Wollin.

Fig.14 Parade of Homes Exhibition House: Dining Area. Photograph by and courtesy of William Wollin.

Fig.15 Parade of Homes Exhibition House: Bedroom. Photograph by and courtesy of William Wollin.

to less expensive and unconventional materials and construction processes to build a house at a moderate cost. In the prefabricated houses Wright turned to standardization to reduce construction costs.

In some respects the Parade of Homes Exhibition House came the closest to realization of Wright's dream of "a better way of living for the mass of people."[78] This was because virtually everything used in its construction from the building to the furnishings was on the market and available for purchase. The democracy of the marketplace made it possible for anyone with the necessary resources to create for themselves, without Wright's assistance, a completely furnished organic house designed by Wright which expressed their own tastes and met the needs of their daily lives.

However it was not a complete solution to the need for high-quality, moderately-priced houses. Wright's goal was to build such a house for $20,000. Erdman advertised the prefabricated house for $38,000–$45,000[79] which was almost beyond the reach of upper-middle-class families at the time. The relatively high cost was one of the major points made in an article on the house by William Manly in *The Milwaukee Journal*.[80] Even the middle class, the readers of *House Beautiful* who Wright considered one of his important audiences, could not afford his houses. Erdman did not continue building the prefabricated houses because

sales were not strong.

As with the Guggenheim Exhibition House, the Parade of Homes house was completely furnished to convey accurately the concept of the organic Usonian house and thus fulfill its tutorial role for the public. It also reflects Wright's view that furnishings are integral to the structure and therefore should be built into the structure as frequently as possible, and if not, designed specifically for each building. The furnishings for the house included dining room chairs in the same design as those used in the Guggenheim house (Figure 14), furniture which, although custom designed for the house, resembled the manufactured furniture Wright had designed for Heritage-Henredon, and many of the fabrics used were the F. Schumacher fabrics designed by Wright.

Communication Through Products

Late in his career Wright entered a new field, the home furnishings industry, designing furniture, textiles, wallpaper, paint and accessories.[81] The project was viewed by some as an aberration which had no relation to his architectural work, and his motivation was interpreted as either economic or as a consuming need for recognition even at the cost of compromising deeply held principles—in this case a sudden embrace of commercialism and mass marketing.

On closer examination it can be argued that, just as early in his career Wright ignored the opinion of the architectural community and submitted house plans to *Ladies' Home Journal*, late in his career his pragmatic instinct surfaced in this project. His decision to turn to design for industry was again based on a desire to make it possible for more to have access to organic design. The new strategy was to enable individuals to transform their own existing living space into an organic space. Wright surely knew that his critics would charge him with hypocrisy for joining the mass market and the province of interior decorators, or "inferior desecrators"[82] he himself had belittled in the past.

Wright's move into the home furnishings industry was in character for another reason. Unlike many of his peers he had no natural antipathy to production by machine and to mass production. Early in his career he had taken exception to the Arts and Crafts adherents rejection of the machine. In his early essay "The Art and Craft of the Machine," delivered to the Chicago Arts and Crafts Society at Hull House in March 1901[83] he rejected the view that the solution to the mediocrity and inferior quality of contemporary design was a return to the traditional techniques of hand craftsmanship. At the same time he affirmed the urgent need to reestablish the highest standards for art which the machine had obliterated. "That the Machine has dealt Art in the grand old sense a death-blow, none will deny."[84] In contrast to proponents of the Arts and Crafts movement, however, Wright believed that salvation rested, not in abandoning the machine, but in making it into an effective and powerful tool.

> In the Machine lies the only future of art and craft—as I believe, a glorious future; that the Machine is, in fact, the metamorphosis of ancient art and craft; that we are at last face to face with the machine—the modern Sphinx—whose riddle the artist must solve if he would that art live; for his nature holds the key.[85]

According to Wright artists of the present had to learn the language of the machine, and he himself was committed to understanding the nature of this new capability and means of artistic expression:

> For one, I promise 'whatever gods may be' to lend such energy and purpose as I may possess to help make that meaning plain; to return again and again to the task whenever and wherever need be; for this plain duty is thus relentlessly marked out for the artist in this, the Machine Age.[86]

For him there was no turning away from the machine, but rather the desire to harness its power to make an enlightened tool. Much later, in 1930 in his lectures at Princeton University, he recalled this early promise and reaffirmed it.[87] And again in 1954 in *The Natural House* he stated once more that "the proper use of these new resources demands that we use them all together with integrity for mankind if we are to realize the finer significance of life."[88]

What the architect did abhor and resent was the standardization which the machine so easily and almost inevitably imposed on the artist and pub-

lic: "Already, when I began to build, commercial machine standardization had taken the life of handicraft."[89] Quantity production imposed an inflexibility of expression, limiting it to only superficial details. However, the machine possessed the power to improve or to debase art, depending on the skill with which it was used. Standardization could be "either enemy or friend."[90] To be master of it required using machines, processes and materials which were natural to mass production so that the product would be better than the same object made by hand. A successful standardized product should not be an "average" form to which everyone had to adjust but rather a flexible form which each individual could adjust to express his or her individuality.[91]

According to Wright the principle which could guide the artist toward successful standardized forms was that of simplicity. The artist should discover those features that are organic and integral. Simplicity of form implied a natural integrity of form. It did not mean elimination of all visual and tactile richness for simpleness or plainness. "Expressive changes of surface, emphasis of line and especially textures of material or imaginative pattern, may go to make facts more eloquent—forms more significant. Elimination, therefore, may be just as meaningless as elaboration, perhaps more often is so."[92] The concept of organic simplicity in architectural form also guided him in the design of manufactured products.

So in 1955, Wright accepted his own challenge and worked with three manufacturers to design products for the home. The project had begun in 1954 when most of Wright's attention was concentrated on several major commissions.[93] In fact, Wright did not initiate it, Elizabeth Gordon of *House Beautiful* did.[94] To Gordon it was a natural extension of her magazine's mission and Wright was challenged by its possibilities. As reconstructed by Christa Thurman[95] the project was conceived when Gordon obtained several costumes designed by the apprentices and used by the Taliesin Fellowship in a performance at the Goodman Theatre in Chicago. Impressed by the patterns in the costumes, Gordon approached Rene Carrillo, director of merchandising at F. Schumacher and Company, with the idea of adapting the designs for fabrics and wallpapers. Carrillo liked the idea, however Wright did not want to adapt the costumes, but wanted to develop new designs specifically for the products, to which Carrillo agreed.[96]

Encouraged by this, Gordon expanded her idea approaching manufacturers of furniture, rugs and paints with the proposal that they too develop a product line with Wright. An attempt was made to coordinate the various lines so that the products would have the integrated and unified effect characteristic of Wright's organic architecture. The additional firms were Henredon Furniture Industries Incorporated, Karastan, and The Martin-Senour Company.

Beyond the three, the New York company, Minic, was approached to make accessories. Minic, a display company used by *House Beautiful* to construct temporary installations and exhibitions,[97] was not prepared to mass produce wood products nor did it have the necessary distribution and marketing departments. It does not appear that most of the accessories by Minic ever went into production. Although the line by Minic was never produced, some items were fabricated as models and one piece, a weed holder, is important to mention because the design may be unique to Wright.

From his youth Wright had had a great interest in natural flora. He liked to arrange branches, grasses and flowers from the landscapes around him in tall slender tapered copper vases such as the one in the photograph in Figure 16. The weed holder became a familiar object in his own houses and those of clients and therefore it is not surprising that he intended to include it in the product line. A drawing for Heritage-Henredon in the "Four Square" design (Figure 17) includes two weed holders and a cube-shaped vase. Wright modified the drawing to give the weed holders the same attenuated proportions as the custom-made copper vases, substituting olive wood for copper and increasing the height of one vase. From Wright's revisions Minic constructed a vase (Figure 18). The increased height changed the vase to a floorstanding object and the effect was a much broader, heavier form. A narrow aperture at the top was fitted to receive a deep copper insert designed to hold the natural materials. In the model "duo vase" (Figure 19), another version of the weed holder, the container became rectangular and its base detailed with the band of geometric

Fig.16 Photo showing limited-production weedholders from Wright's Oak Park years. Courtesy FLWright Fdn.

carving used on the Heritage-Henredon furniture. The model was included in the room settings illustrated in the November 1955 *House Beautiful* article about the new products (Figure 41).

A line of rugs by Karastan was also never produced though there are archival photographs to show that at least two rug designs were completed.[98] The carpets were not shown in the fall of 1955 along with the textiles, furniture and paints, an advertisement in the November 1955 issue of *House Beautiful*[99] claimed that the rugs would be available the following spring.

Henredon Furniture Industries of Morganton North Carolina, incorporated in 1945, manufactured bedroom and dining room furniture in its early years.[100] In 1949 it merged under the name Heritage-Henredon with Heritage of High Point, North Carolina, a manufacturer of chairs. Combined only for marketing and advertising purposes, the firms maintained separate operations for production and design. It was the president of Henredon, T. Henry Wilson, an admirer of Wright, who encouraged the collaboration, and became a friend of Wright's in the process.[101]

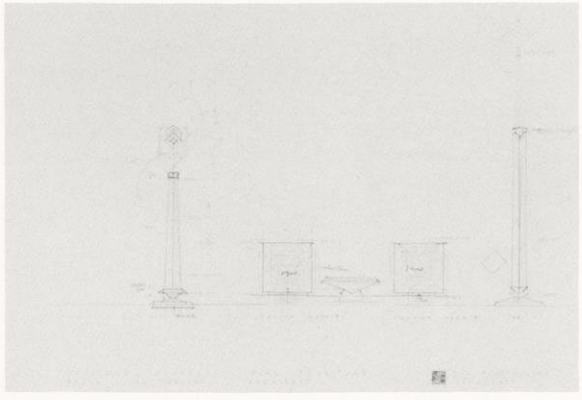

Fig.17 "The Four Square Ornaments" Design for Heritage-Henredon, 1955. © 1990 FLWright Fdn, 5529.06.

Wright's approach to furniture was radically different from that of traditional furniture makers and manufacturers. His view of furnishings as integral parts of the architectural design, conceived as the building took shape and built into the structure as much as possible, caused him to view furniture as architecture rather than as a separate design product. However, Wright was frequently required to design freestanding pieces of furniture such as occasional chairs and dining room sets for his houses. Wright drew on his architectural approach to furniture and his early furniture designs when creating his product line for Heritage-Henredon. He submitted designs for three lines of furniture to Heritage-Henredon, each of which comprised a full range of pieces including chairs, tables, casepieces and accessories. The designs were named "The Four Square," "The Honeycomb" and "The Burberry."[102]

The drawings of complete interiors show the furniture in plain-walled spaces devoid of architectural features, the constricted enclosed boxes of space which Wright denounced so vehemently.[103] Recognizing that most individuals would have to continue living in such boxes, he designed furnishings in such a way that they would become, in a sense, the structural architectural elements with which to "build" an organic space. The goal

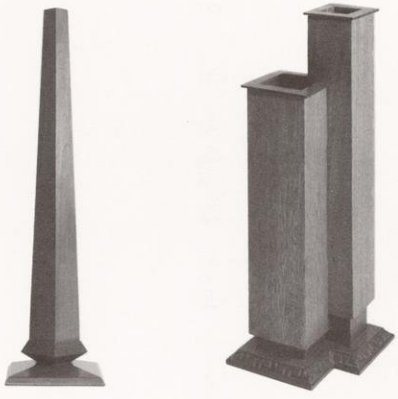

Fig.18 (Left) "Taliesin Line" Weed Holder by Minic, 1955.

Fig.19 (Right) Model of "Taliesin Line" Vase submitted to Heritage-Henredon, 1955.

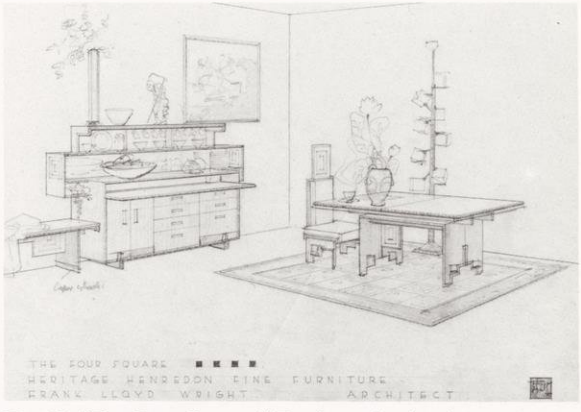

Fig.20 "The Four Square" Design submitted to Heritage-Henredon, 1955. © 1984 FLWright Fdn, 5529.05.

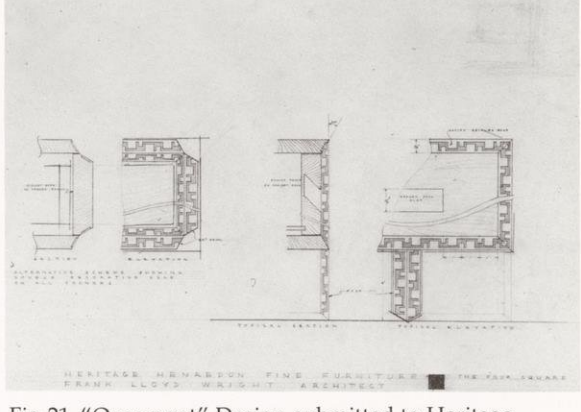

Fig.21 "Ornament" Design submitted to Heritage-Henredon, 1955. © 1989 FLWright Fdn, 5529.031.

was to deemphasize the walls as much as possible and let the furniture assume the role that the structure played in his architecture. The furniture itself became the means of organizing space into functional areas. The neutralization of the walls is clear in the drawings (Figures 20, 26, 28, 29). Wright's challenge was to give the buyer the means, the tools, in the form of furniture, fabrics, wallpaper and paints with which to create an organic space within the confines of an existing nonorganic space. For example, floor to ceiling drapery, literally walls of drapery, became a means to "open" enclosing walls through pattern, color and texture. The effect was enhanced through the use of unusually large repeats on light-colored fields which evoked the stained glass windows early in his career. The drapery walls approximated the sense of open permeable screens letting interior space expand outward and exterior space enter which was done with walls of windows in Wright's architecture. This use of drapery to open up walls is opposite to the more conventional use of drapery to block vision and light, and is an example of the innovativeness with which Wright approached the design of the product lines. He did not feel bound by textile and furniture designs of the past.

The "Four Square" (Figure 20) was the most rectilinear of the three designs, a quality which was emphasized with a narrow band of a simple geometric pattern running along the edges of pieces (Figure 21). The dominant motif, three or four squares arranged concentrically, was used in supporting members under tables and casepieces and on top of the back of dining-room chairs in either a stepped composition (Figure 20) or as a raised panel (Figures 22, 23). This motif, which Wright used frequently, may have been inspired by a Japanese print in his collection of Kabuki actor prints,[104] featuring the actor Ichikawa Danjūrō-mon (Figure 24), in a robe with the Ishikawa family crest on the sleeve: a single bold arrangement of concentric squares. The motif was used in the border pattern in the rugs in the guest rooms of the Imperial Hotel of 1915,[105] on the door

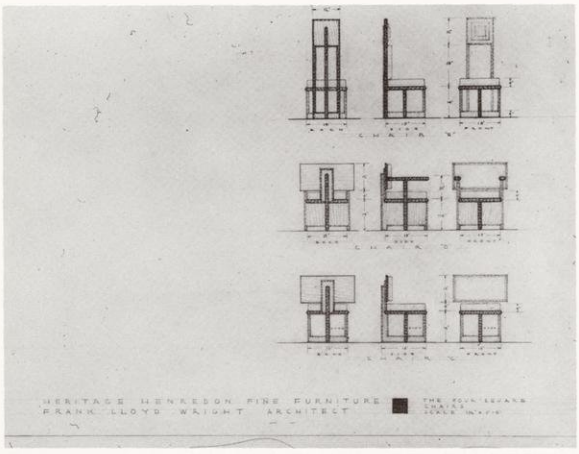

Fig.22 "The Four Square Chairs" Design submitted to Heritage-Henredon, 1955. © 1989 FLWright Fdn, 5529.036.

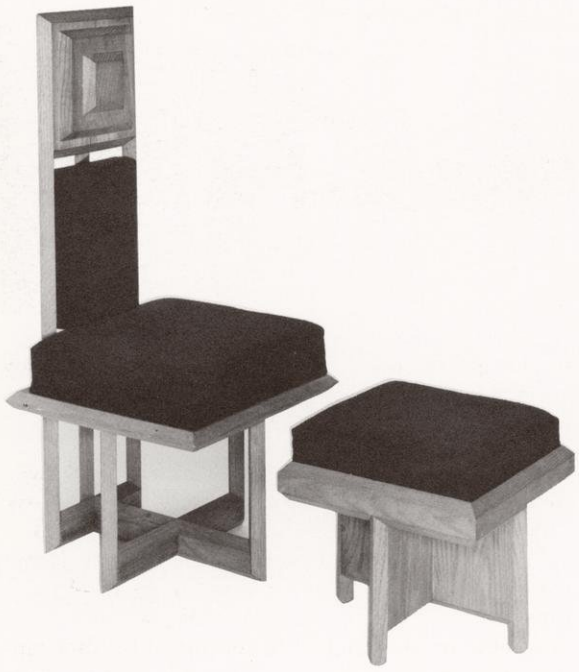

Fig.23 Models of "The Four Square" Design for a Tall-Back Side Chair and Stool submitted to Heritage-Henredon, 1955.

Fig.24 Ippitsusai Bunchō, "The Actor Ichikawa Danjūrō-mon in the Shibaraku Role" (ca. 1765-1792). E. B. Van Vleck Collection, bequest of John Hasbrouck Van Vleck, Elvehjem Museum of Art. The Van Vleck collection began as a purchase from Frank Lloyd Wright in 1927.

Fig.25 George Niedecken: Desk for the Frank Bressler House (1907–10). Lent by Mr. and Mrs. Jeffrey R. M. Kunz, Elvehjem Museum of Art.

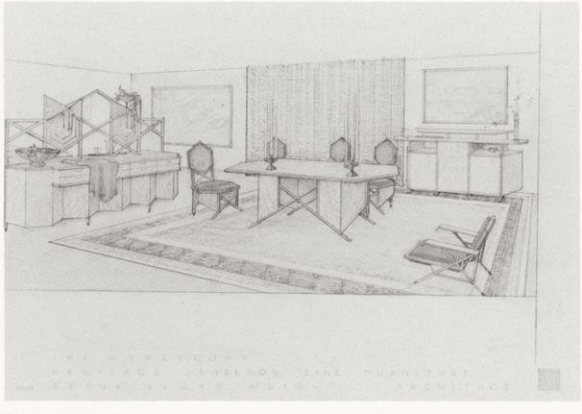

Fig.26 "The Honeycomb" Design submitted to Heritage–Henredon, 1955. © 1984 FLWright Fdn, 5529.043.

Fig.27 Imperial Hotel (1915), Tokyo, Japan: Side Chair. Used by permission of the National Center for the Study of Frank Lloyd Wright.

panels of a desk designed for the Frank Bressler House by George Niedecken under Wright's direction (Figure 25) and on the facade of the Ann Pfeiffer Chapel at Florida Southern College.[106]

The "Honeycomb" design (Figure 26) was based on a hexagonal module. Wright drew on an earlier work for inspiration; a side chair from the Imperial Hotel (Figure 27). Like the prototype chair, the "Honeycomb" side chair has a large hexagon as its back, however in the "Honeycomb" chair the oblique lines in the hexagon are continued down into the structure of the chair as secondary supports for the back and as an X-shape stretcher on the front. An X-shape was used as a structural device in several other pieces including the side support for the arm chair, the stretcher for the dining table and in decorative elements in the upper structure of the sideboard.

Precedents for the furniture in all three designs in terms of construction and finishing techniques are found in furniture of the nineteenth century. However, the use Wright made of the traditional methods resulted in a design which was entirely new and without precedent. This is particularly evident in the massive sideboard in the "Honeycomb" design. The casepiece is a direct descendent of the large deeply carved and heavily ornamented sideboards of the Empire style of the early nineteenth century and the Renaissance Revival sideboards of the last quarter of the century. However Wright's ornament is based on abstract geometric forms not the classical vocabulary of the ornament of the nineteenth century. And the elaborate upper structure has a quite different function than the upper structure of sideboards intended to support large platters. When the casepiece in the "Honeycomb" design is positioned out in the space of a room rather than against a wall it becomes an architectural element capable of sub-

dividing and creating functional areas. The upper structure functions as an openwork "wall" giving definition to the newly created spaces.

The module of the third design, "The Burberry" (Figures 28, 29), a circle, was used as the shape for chair backs and seats, as arcs in stretchers and table supports, and the rounded forms of casepieces. "The Burberry" design was important because it introduced Wright's idea of modular casepieces. The long horizontal casepiece in Figure 28 was composed of seven separate units which could be regrouped into other configurations. Modular furniture was common in Scandinavian furniture by the mid-1950s, but it had not become widespread in the American market. Its flexibility probably appealed to Wright as a way of making standardized forms adaptable.

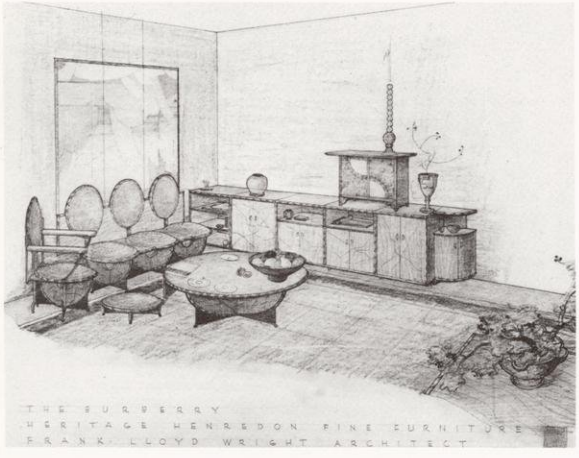

Fig.28 "The Burberry" Design submitted to Heritage-Henredon, 1955. © 1984 FLWright Fdn, 5529.065.

Fig.29 "The Burberry" Design submitted to Heritage-Henredon, 1955. © 1984 FLWright Fdn, 5529.066.

Elements from the three designs were incorporated by Heritage-Henredon in its "Taliesin Line." Approximately 66 pieces were produced, 41 by Henredon and 25 by Heritage.[107] According to John Hill,[108] Wright was pleased with the line regretting only that Heritage-Henredon did not go far enough with it, presumably meaning that the final design was conventionalized and safely conservative compared with the more audacious designs Wright submitted. But then the goals of the firm and architect differed. Wright wanted to create innovative furniture which would encourage a new way of living while Heritage-Henredon strove to create a product which would have a wide appeal.

The Heritage-Henredon furniture was made of Honduran mahogany, either veneered or of solid wood depending on the structure of the particular piece, and finished with a matte varnish. Some pieces were labeled with a stenciled small red square located close to the floor. The dining room set was labeled on the unfinished underside surface of one of the leaves with a burned-on label with Heritage-Henredon, the company logo and the signature of Frank Lloyd Wright (Figure 30).

The crisp rectilinear structure, straight unclut-

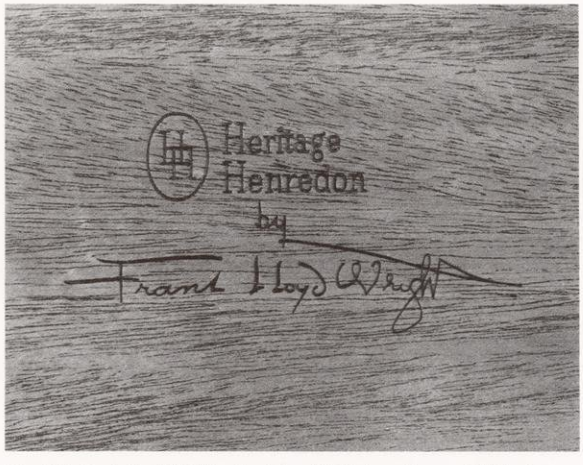

Fig.30 Detail of "Taliesin Line" Dining Room Table by Heritage-Henredon, 1955.

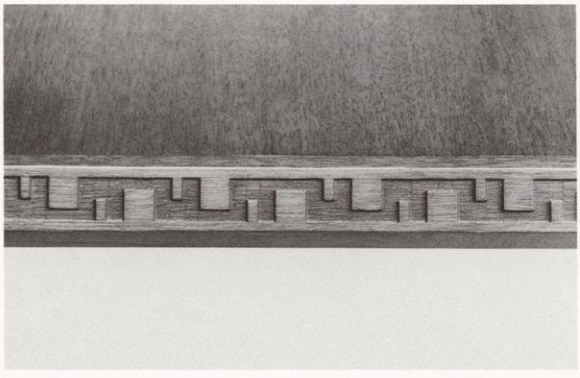

Fig.31 Detail of "Taliesin Line" Dining Room Table by Heritage–Henredon, 1955.

tered silhouettes and low center of gravity of the pieces in the "Taliesin Line" derived from the "Four Square" design. Edges of pieces were beveled and ornamented with a 2.2-centimeter-wide band of low-relief carving in the geometric pattern proposed in the "Four Square" design (Figure 31). Wright had used it previously on the furniture in the Joseph Husser House (1899) and the Frederick Bogk House (1916). On the Heritage-Henredon furniture the ornament was a triangular strip of trim adhered to the vertical edge of the table top. The precision with which it was attached made it seem that the ornament was carved into the piece itself and emphasized the flat planes and straight lines of the forms, consistent with Wright's belief that pattern or "integral ornament" should be organically related to the underlying form.[109] The concentric-square motif was the only other ornament used on the furniture, applied as moldings on the panels of doors on some casepieces (Figure 32), just as it had been used earlier on the desk for the Bressler House.

The "Taliesin Line" used the "Honeycomb" design's distinctive hexagonal shape for a set of tables of two heights which could be grouped to create a large table or used alone as side tables or even stools (Figure 33). The massive sideboard on the left in the "Honeycomb" design drawing was not used; however the "Taliesin Line" included several large casepieces which could be topped with removable shelves (Figure 34) creating an effect similar to the sideboard on the right in the "Honeycomb" drawing.

The primary contribution of "The Burberry" design was the idea of modular units, an impor-

Fig.32 "Taliesin Line" Furniture by Heritage–Henredon in *House Beautiful,* November 1955. Reprinted by permission of *House Beautiful.* © October 1955 by The Hearst Corporation. All rights reserved.

Fig.33 "Taliesin Line" Furniture by Heritage–Henredon in *House Beautiful,* November 1955. Reprinted by permission of *House Beautiful.* © October 1955 by The Hearst Corporation. All rights reserved

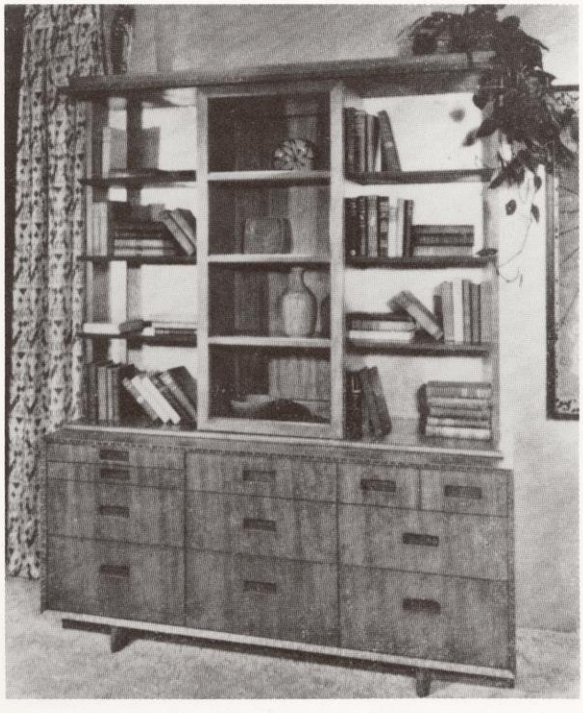

Fig.34 "Taliesin Line" Furniture by Heritage-Henredon in *House Beautiful*, November 1955. Reprinted by permission of *House Beautiful*. © October 1955 by The Hearst Corporation. All rights reserved.

Fig.35 "Taliesin Line" Furniture by Heritage-Henredon in *House Beautiful*, November 1955. Reprinted by permission of *House Beautiful*, © October 1955 by The Hearst Corporation. All rights reserved.

tant feature of the "Taliesin Line" providing the flexibility to counterbalance the unvarying standard forms which Wright deplored. Casepieces and shelf units were designed to be grouped with others to "build" large systems for storage and shelving (Figures 35, 36) to divide space. Each piece could assume different characters when used in different configurations. This was an early example of what would become twenty years later, large architectural "wall systems." Because the quarter round and circular forms were difficult to manufacture and therefore expensive to produce the "Taliesin Line" contained little else from this design.

Wright had always paid particular attention to dining room furniture because of the importance he attached to dining in the lives of families. The Heritage-Henredon dining chairs (Figure 37) had the formality and dignity of his early dining room chairs (Figure 39) continuing their narrow vertical proportions. Heritage-Henredon modified the backs and seats, substituting more comfortable upholstery for the small loosely-attached cushion. The firm also incorporated details from Wright's office chair for the Larkin Building (Figure 40); the back of the arm curving inward to meet the narrow back and the median stretcher running from front to back. From the 1930s on, much of Wright's furniture used flat solid panels rather than cylindrical or rectangular posts for support (Figure 11). In the latter furniture the plane of table tops and seats of chairs was repeated in the supports, creating a more unified form than traditional tables and chairs with multiple legs of shapes unrelated to the planar parts of the piece. The Heritage-Henredon dining room table (Figure 38) follows this pattern as do most of the tables in the line.

The versatility of many of the pieces is well illustrated by a low table composed of three solid panels with the two side panels joined flush with the ends of the top (Figure 41 a,b,c). It could be used as an individual supper table, a typing table

Fig.36 "Taliesin Line" Furniture by Heritage-Henredon in *House Beautiful*, November 1955. Reprinted by permission of *House Beautiful*. © October 1955 by The Hearst Corporation. All rights reserved.

which fit into the kneehole of a desk when not in use, or grouped to make a long table surface against a wall. The simple form presents quite different appearances in each variation.

The Heritage and Henredon firms produced approximately one million dollars worth of the "Taliesin Line" furniture[110] which was distributed in the early fall of 1955 to their franchises. The line was introduced in October at the Chicago Furniture Mart where new home furnishing products are introduced to the trade. Reviews in the press were laudatory. Writers praised Wright for entering a new field so late in his career. In the *Chicago Daily News*,[111] Patricia Hancock wrote, "You don't often hear of a man embarking on a new career at 86. But then there aren't many Frank Lloyd Wrights. This dean of American architecture has designed furniture you'll be talking about."

But the same reviewer recognized a problem with the Heritage-Henredon furniture: contrary to the advertised claim, the uniqueness of the pieces

Fig.37 "Taliesin Line" Dining Room Armchair and Side Chair by Heritage-Henredon, 1955.

Fig.38 "Taliesin Line" Dining Room Table by Heritage-Henredon, 1955.

Fig.39 Tall-Back Dining Room Chair for the Ward W. Willits House (1901). The Metropolitan Museum of Art purchase, and Gift of Mr. and Mrs. David Lubart in memory of Katharine J. Lubart, 1978.189.

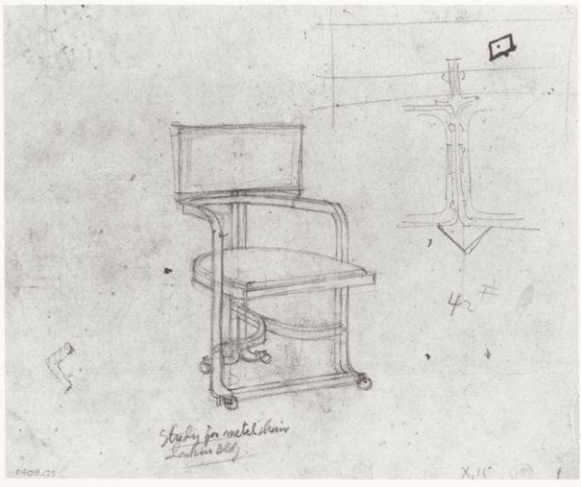

Fig.40 Office Chair for the Larkin Company Administration Building (1903). © 1960 FLWright Fdn, 0403.005.

Fig.41 a,b,c "Taliesin Line" Side Table by Heritage-Henredon in *House Beautiful*, November 1955. Reprinted by permission of *House Beautiful*. © October 1955 by The Hearst Corporation. All rights reserved.

prevented them from coordinating successfully with pieces of other styles. They were neither "modern" nor "traditional." In 1955 the market was dominated by traditional styles such as the French Provincial style furniture by Century (Fig-

ure 42) and by the new and vaguely Scandinavian style such as the pieces by Basic-Witz (Figure 43) which were beginning to claim a significant share of the market. Wright's furniture looked very different and unconventional in comparison.

The Wright-designed Heritage-Henredon furniture also was difficult to arrange in showrooms because it looked best when the whole line was displayed together and the flexibility of individual pieces was apparent. But most stores arranged furniture by type; all seating pieces in one area, all bedroom furniture in another area. Because Wright's designs did not blend well with other furniture, and since most people were not ready to move completely and at such expense into Wright's "new way of life," most were satisfied with the purchase of several yards of "Taliesin Line" fabric by F. Schumacher for new drapery, upholstery or a tablecloth, rather than Heritage-Henredon Wright-designed furniture.

Cornelia Brierly,[112] who coordinated many of the interiors of Wright's buildings, gives another reason for the line's failure. Heritage-Henredon's decision to limit distribution of the Wright furniture only to their own franchises was too restrictive. As a result the line was not available to those architects and designers who might have helped individuals make the transition into the new way of living.

In the end, repeat orders from franchise stores were insufficient to warrant continued production,[113] and, perhaps in response to this information, Wright did not continue the contract.[114] It is also likely that the decision to discontinue the line was hastened because of the sale in October 1956 of Heritage Furniture Industries to Drexel Furniture Company. Presumably Drexel was not interested in an unprofitable line. As with his architecture, Wright's Heritage-Henredon furniture was clearly ahead of its time and it would take the general public several decades to understand and accept the innovative ideas he introduced.

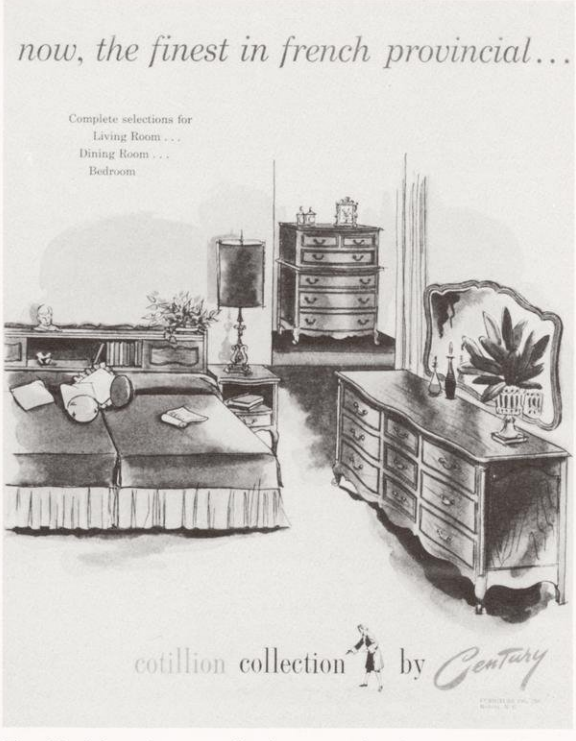

Fig.42 Advertisement for furniture by Century in *House Beautiful*, November 1955.

Fig.43 Advertisement for furniture by Basic-Witz in *House Beautiful*, November 1955.

The "Taliesin Line" collection of textiles and wallpapers designed for F. Schumacher and Company was more successful. F. Schumacher and Company was a well-established firm, with the distinction of being the first American textile manufacturer to compete successfully with European manufacturers. It was founded by Frederick Schumacher in New York City in 1889 to produce premium quality, custom and manufactured, woven and printed fabrics for the American market.[115] In 1939 a wallpaper department was added. The company had previously commissioned textile designs from prominent American designers including Dorothy Draper and Raymond Loewy, a fact that may have contributed to the success of the collaboration with Wright. His connection with the Schumacher company was made early in his career when Schumacher textiles were used in several of his Prairie Houses including the Avery Coonley and Frederick Robie Houses.[116]

In 1954 Wright submitted designs to F. Schumacher and Company which were then "put into the finished state . . . for either our looms or our various printing processes."[117] The designs were then returned to Wright for his approval and color suggestions. The final color decisions, presumably the selection of several color lines for each fabric, were to be made by the firm. Rene Carrillo, the contact person for Wright, was in charge of production of the line. The Schumacher "Taliesin Line" textiles and wallpapers were introduced in the fall of 1955 at the Chicago Furniture Mart and included in the November issue of *House Beautiful*. Although at that time only the textiles were available, the wallpaper was not available until the following spring. Unlike the furniture, the fabrics could be obtained from a wide range of sources, including designers and architects, department and furniture stores. F. Schumacher and Company also had showrooms in Chicago (at the Merchandise Mart) and in New York City, which gave their products high visibility.

The initial "Taliesin Line" included thirteen fabrics and three wallpapers.[118] The textiles (seven woven and six printed) were made of natural

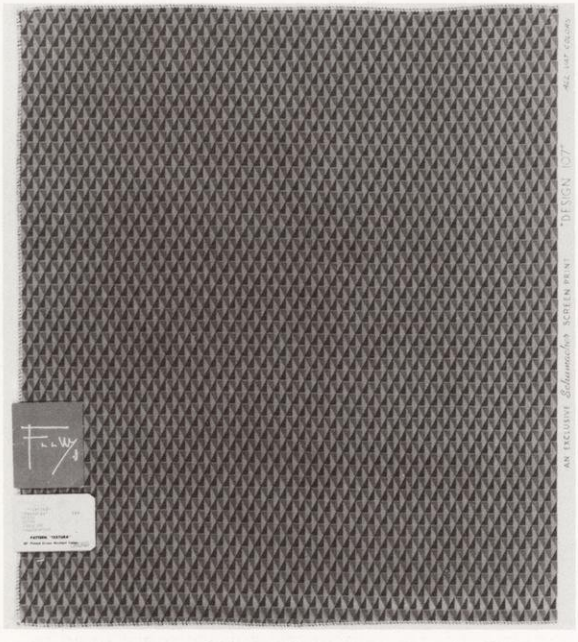

Fig.44 Design 108 of the "Taliesin Line' Textiles by F. Schumacher and Company, 1957. Printed as 107 in early runs.

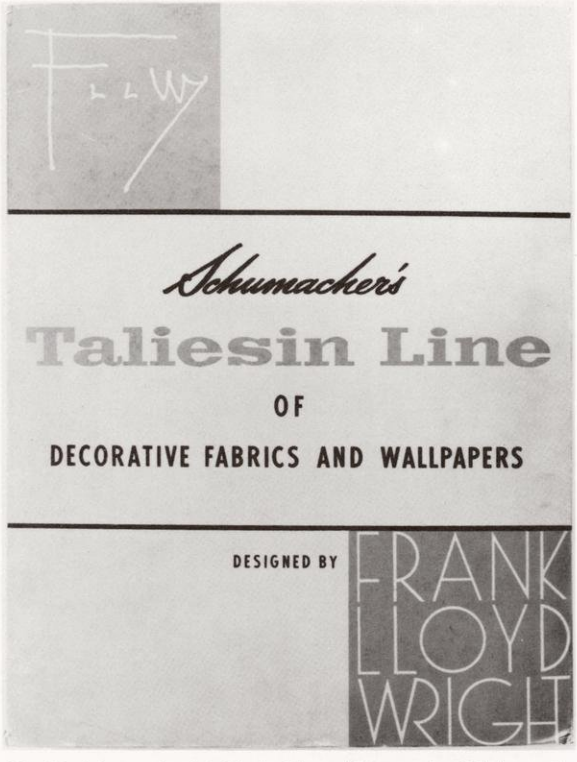

Fig.45 *Schumacher's Taliesin Line of Decorative Fabrics and Wallpaper* Sample Book (ca. 1956).

fibers including cotton, silk, linen and wool, several of which were blended with rayon, Fortisan and Lurex. The range of fabrics included airy translucent casement fabrics, medium-weight duck cloths and cottons, and sturdy tightly-woven upholstery fabrics. There were both woven textiles in which the pattern emerged from the structure and texture of the weaves, damasks, twills, satin weaves and chenilles; and fabrics in which the pattern was screen printed on the surface, either by hand or machine.

Fig.46 Design 102 of the "Taliesin Line" Textiles, 1955.

The patterns were all non-perspectival, non-pictorial geometric designs which reflected Wright's belief that flat surfaces such as walls, windows and floors should be patterned to enhance the flatness not to create an illusion of depth or volume. Only in this way could pattern contribute effectively to the unified effect essential in an organic form.[119] According to John Hill,[120] Wright designed the large-scale-repeat printed textiles and revised several of the small-scale-repeat printed fabrics (such as Design 108, Figure 44) and plain woven fabrics submitted to him for possible inclusion by the Schumacher staff. One of the plain fabrics, Desert Cloth, was particularly favored by Wright. A perennial favorite of Schumacher's clients, it remained in the Schumacher line through the fall of 1972.

The "Taliesin Line" was made available to designers and distributors through a large sample book *Schumacher's Taliesin Line of Decorative Fabrics and Wallpaper* published by E. W. Bredemeier and Company of Chicago. The original portfolio of 1955 contained large swatches of the thirteen fabrics along with smaller swatches of the color lines for each fabric and three samples of wallpaper. Fabric samples were interspersed with small amounts of text and photographs of Wright's houses and the Schumacher exhibit at the Chicago Furniture Mart. The sample book was accompanied by a set of large fabric samples approximately 122 by 66 centimeters finished with machine stitching on three sides and a selvage on the fourth side.[121] The sample book in Figure 45 probably was distributed in 1956 because it contains samples of Design 105 wallpaper which was not introduced until that year.

Additional fabrics and wallpaper were added to the line during the next six years. The last fabrics were added in the fall of 1960. From then until fall of 1972 designs were gradually phased out as they lost their appeal. In the fall of 1986, F. Schumacher and Company introduced a second line of products called "The Frank Lloyd Wright Collection," which included fabrics, wallcoverings and custom handmade rugs.

Design 102 (Figure 46), one of the initial "Taliesin Line" fabrics, was a mainstay. The dominant motif is the concentric-square motif used in the Heritage-Henredon furniture. Design 104 (Figure 47), also one of the first thirteen fabrics, is a

sheer window drapery fabric of silk blended with Fortisan to impede deterioration of the silk from sunlight. It is printed in combinations of white, black, grey, silver and gold on seven different colors of fabric. The pattern recalls the floor plan of the Guggenheim Museum (Figure 48) which was being designed at the time. The overlapping circles create asymmetrical patterns of arcs which evoke the levels of the cylindrical form of the Guggenheim flattened to two dimensions.

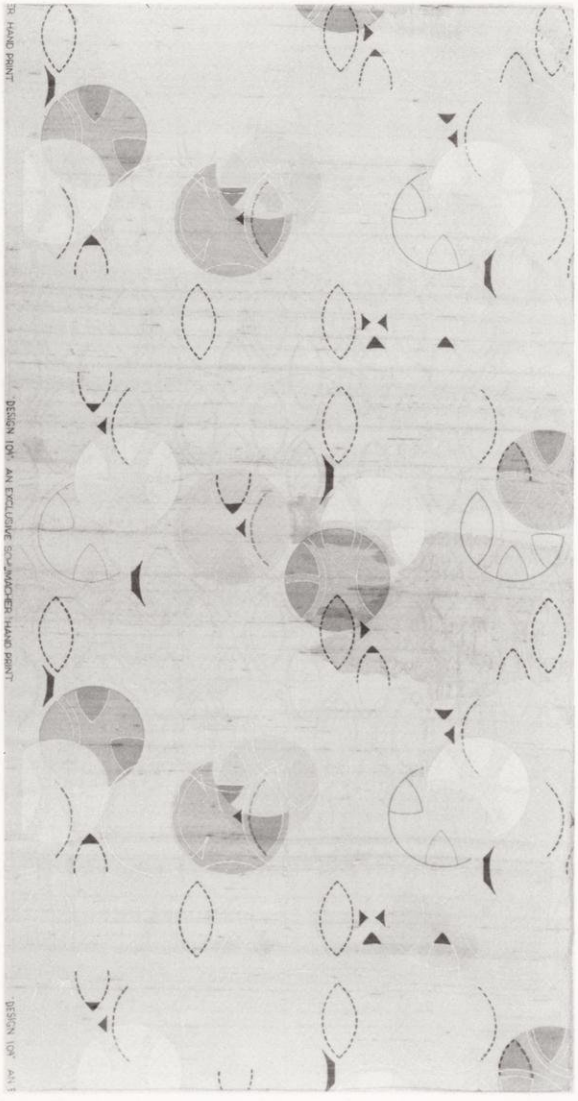

Fig.47 Design 104 of the "Taliesin Line" Textiles, 1955.

Design 513, Imperial Triangle (Figure 49), was added to the line in the spring of 1956. The only fabric in the Schumacher line which was designed by Wright for an earlier project, it was one of three fabrics designed for the Imperial Hotel, one of the most important projects of Wright's early career. The three were each based on a different geo-

Fig.48 Interior of the Solomon R. Guggenheim Museum (1956). Photograph by David Heald.

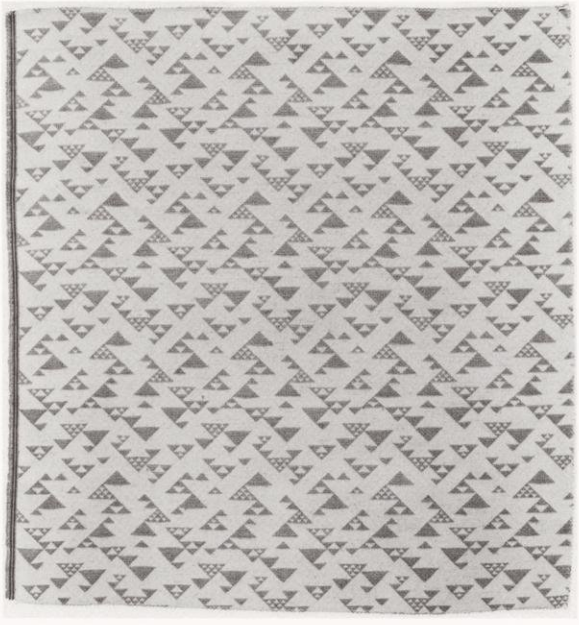

Fig.49 Design 513 of the "Taliesin Line" Textiles, 1956.

metric shape—circle, square and triangle. The triangular-motif pattern was used in the Schumacher fabric.[122]

A circle is the dominant motif in Design 106 (Figure 50) introduced in the spring of 1956. The composition has two levels, with a subtle pattern of large overlapping circles placed off-center overlaid with a grid of small circles with strong opposing diagonal directional movements. The design appears to be related to the elaborate pattern in the carpet Wright designed about the same time for his son David's house (Figure 51 a,b) though

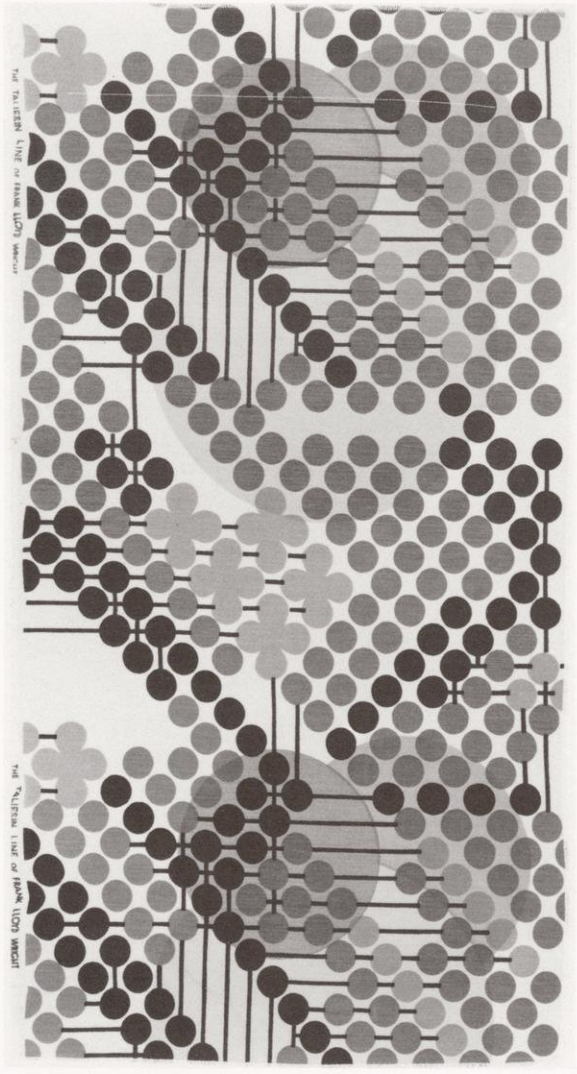

Fig.50 Design 106 of the "Taliesin Line" Textiles, 1956.

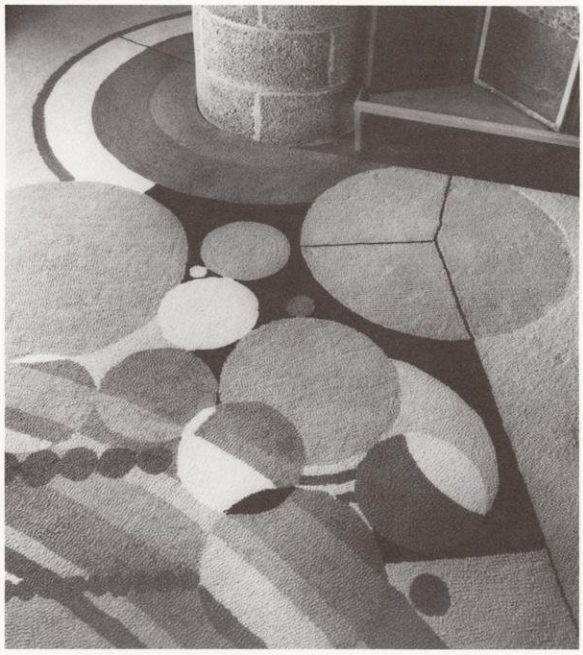

Fig.51 a,b David Wright House (1950): Carpet designed by Frank Lloyd Wright. Photograph by Maynard L. Parker. Kenneth Spencer Research Library, University of Kansas.

less complex and more regularized.

Design 105, introduced in the spring, 1956, in both fabric (Figure 52) and wallpaper (Figure 53), is an adaptation of the pattern on a small area rug for the upstairs hallway of the Avery Coonley House (Figure 54). Three drawings based on the rug were submitted to Schumacher (Figures 55, 56), the third drawing is not illustrated). The elaborate borders surrounding the main field of the design in all three drawings were eliminated in the final design for the fabric and wallpaper in order to make a repeating pattern. Other subtle asymmetrical elements in linear details and coloration in the original drawings were eliminated in the final products.

An additional large drawing (Figure 57) was submitted but apparently not accepted. It too is based on a rug design for the Avery Coonley House. Original drawings of the Coonley rug, on which this drawing is based, are in the Milwaukee Museum of Art (the Prairie School Collection) and the Frank Lloyd Wright Foundation Archives. The Schumacher drawing is derived from a motif in the band of alternating motifs extending along the length of the large living room rug (Figure 58). The large scale of these drawings and their earlier

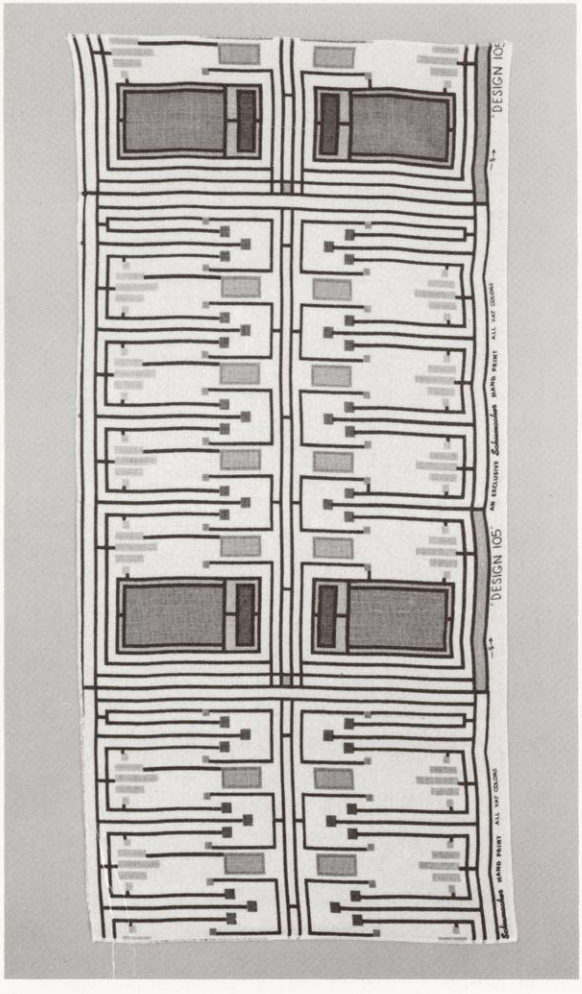

Fig.52 Design 105 of the "Taliesin Line" Textiles, 1956.

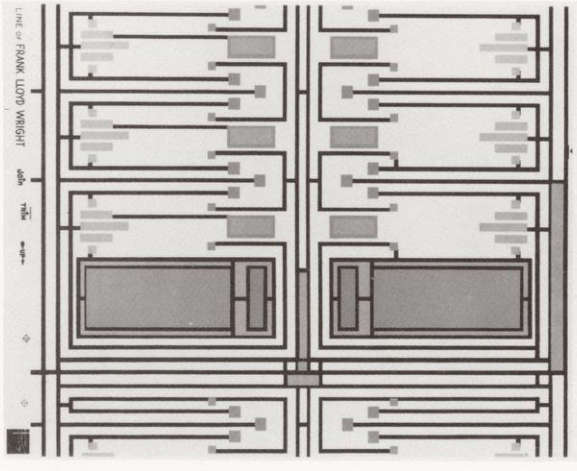

Fig.53 Design 105 of the "Taliesin Line" Wallpaper by F. Schumacher and Company, 1956.

Fig.54 Avery Coonley House (1907): Hallway rug. From the mounted photograph collection (1989). The Art Institute of Chicago. All rights reserved.

application as rugs suggest that they might have been intended for rugs in either the Schumacher or Karastan lines. The drawings in Figures 55–57 are from a group of eight given by F. Schumacher and Company to the Smithsonian Institution Archives of American Art.[123]

Design 107 (Figure 59) introduced in the spring of 1957, evokes Wright's early patterns for stained glass windows (Figure 60). The narrow black lines form a rectilinear composition which recalls the leading of windows and divides the surface into areas of color giving the effect of panes of colored glass. The light-colored field increases a sense of transparency. When the fabric was used over large areas in floor-to-ceiling "walls of drapery" the effect evoked the luminous window walls in Wright's Prairie Houses.

The third product in Wright's home furnishings line was interior paint. Working with the Martin-Senour Company and its president William Stuart, Wright and Mrs. Wright selected and named thirty-six custom-mixed colors that coordinated with colors in the textiles and wallpaper. Hues included earth colors familiar in Wright's work such as warm brown, dark red and gold, and unexpected hues like sky blue, pale yellow, coral and aqua. The colors were marketed as "The Taliesin Colors" (Figure 61) along with the "Taliesin Line" furniture and fabrics. The distinctive Wrightian design of the sample chart reveals how much he was involved in these projects, even down to the smallest details. It is unlikely that the

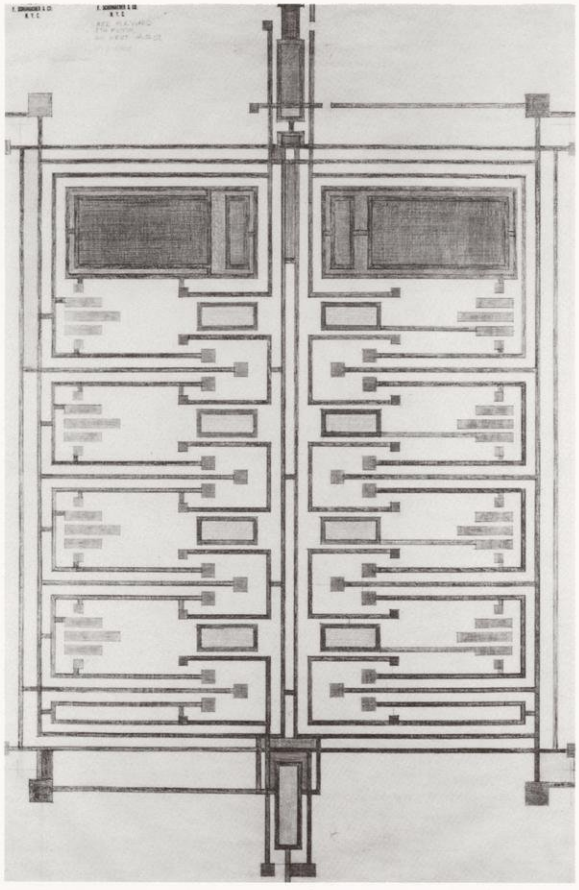

Fig.55 Design submitted to F. Schumacher and Company, 1955.

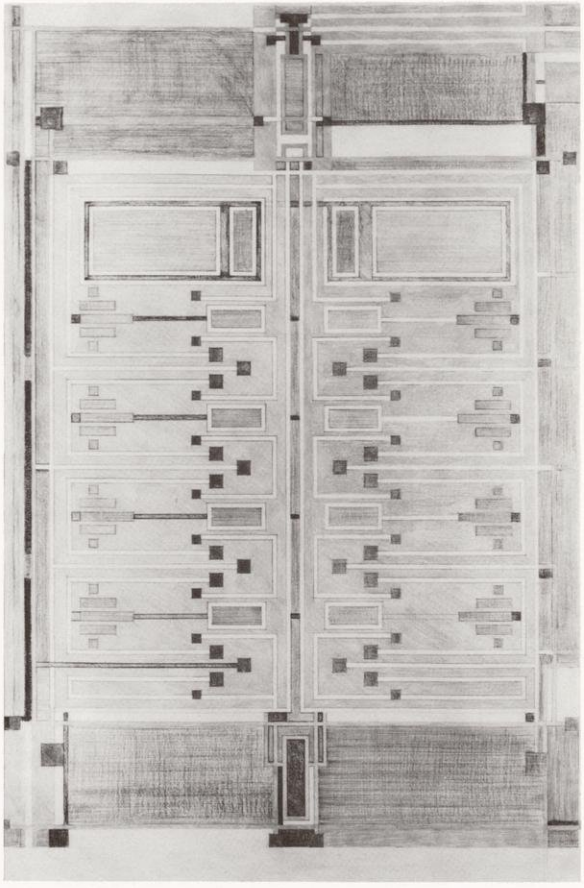

Fig.56 Design submitted to F. Schumacher and Company, 1955.

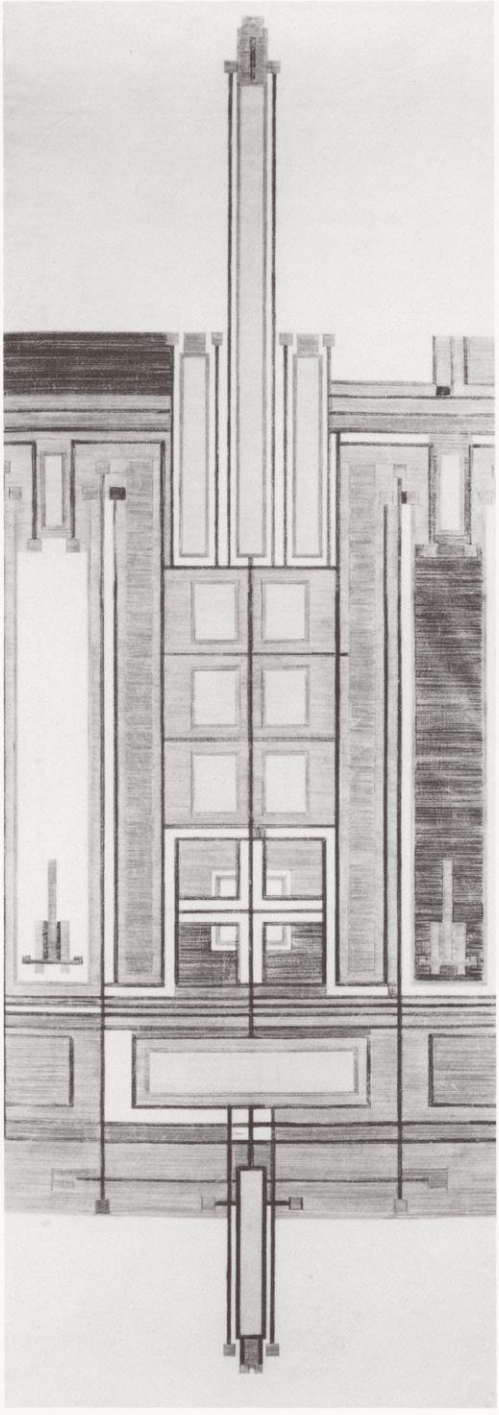

Fig.57 Design submitted to F. Schumacher and Company, 1955.

Fig.58 Carpet in the living room of the Avery Coonley House (1907). Photograph by Henry Furman. Courtesy of the Milwaukee Museum of Art.

design for the sample chart would have been as strong had Martin-Senour had final approval for the design. This is surmised by comparison of it with the relatively undistinguished design of the Martin-Senour advertisement in the issue of *House Beautiful* which introduced the line of paints (Figure 62).

Through most of his career Wright believed that walls should be left in their natural state, not disguised with plaster and paint.[124] However, when confronted with the fact that most Americans had to live in barren boxes with plaster walls, he made the best of the situation with the Martin-Senour paints and Schumacher textiles and wallpaper. Together they provided the means to transform the walls of enclosed rooms into elements contributing to an organic space created by the furniture. Walls could be neutralized somewhat with an expanse of drapery or integrated with the furnishings by means of color with paint.

In the November 1955 issue of *House Beautiful* Elizabeth Gordon introduced Americans to Frank Lloyd Wright's new way of living in an organic house, and to the new products which would help them design their own. The article "Frank Lloyd Wright Designs Home Furnishings You Can Buy!"[125] included many photographs displaying the products in fully furnished rooms so that readers could see how these products could be combined to create the integrated organic space Wright had in mind. The text pointed out the unique features of the products, including: the small scale of the furniture designed to fit the smaller homes of

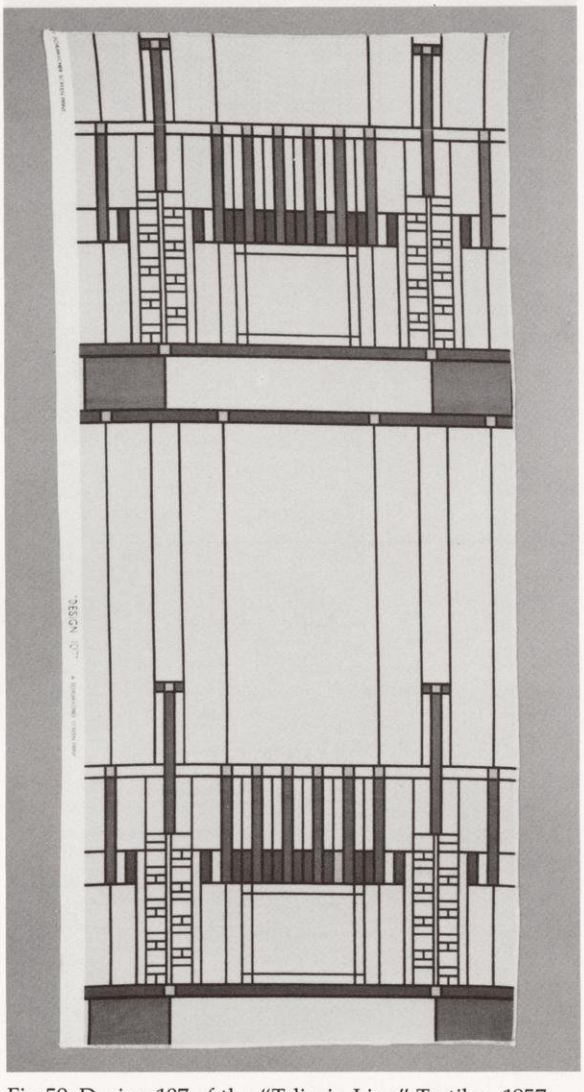

Fig.59 Design 107 of the "Taliesin Line" Textiles, 1957.

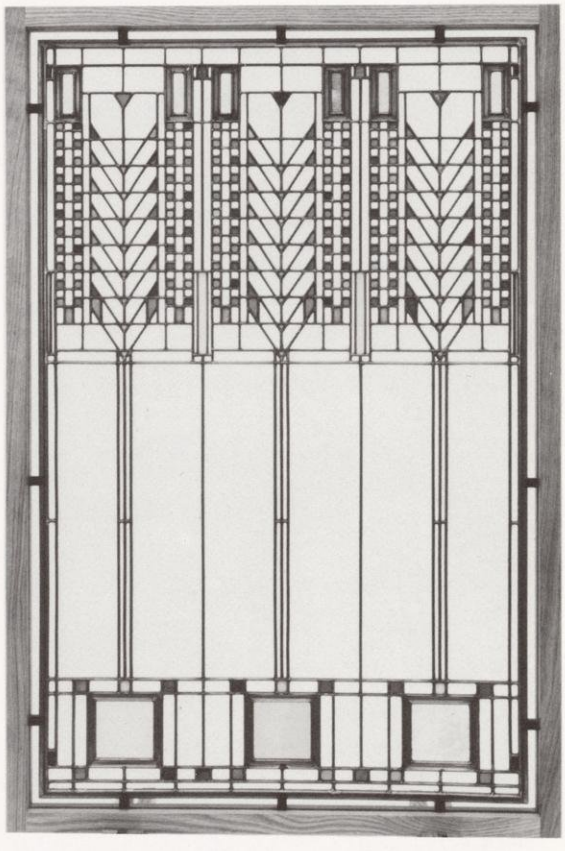

Fig.60 "Tree of Life Window" from the Darwin D. Martin House (1904). Courtesy Elvehjem Museum of Art. Alva Gudsos Fund Purchase.

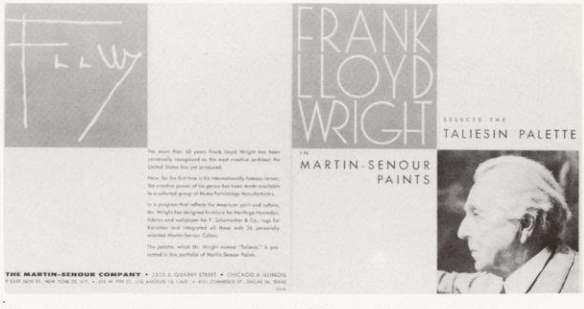

Fig.61 Sample Chart of the "Taliesin Palette" Paints by Martin–Senour Company, 1955.

the period, pieces intended to serve multiple purposes to preserve precious limited space and adapt to changing needs and tastes, and fabrics which could open walls and integrate the parts of an interior through pattern, color and texture. It provided readers with all the information necessary to create their own modern organic space.

Looking retrospectively, Frank Lloyd Wright's attempts to communicate to the American public his ideas for a new way of living through the pop-

Fig.62 Advertisement for the "Taliesin Palette" Paints by Martin-Senour in *House Beautiful*, November 1955.

ular press, exhibition houses and home furnishing products appear at first glance to have been short-lived. The articles disappeared with the next issue of the magazines, exhibitions ended, and the products remained on the market for only a brief period.

However the ideas endured. In retrospect the article in the memorial issue of *House Beautiful*[126] was quite prescient: "Your Legacy from Frank Lloyd Wright: A Richer Way of Living." What he contributed to the future was a way of looking at architecture as a means of enhancing the daily lives of families, making life more beautiful and meaningful, assisting in the celebration of family and friends together, creating a modern "house beautiful."

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NOTES

1. The author is grateful to the generous assistance with the exhibition and research of Mary Jane Hamilton, curator of the exhibition *Frank Lloyd Wright in Madison: Eight Decades of Artistic and Social Interaction*, John de Koven Hill of the Frank Lloyd Wright Foundation, and Russell Panczenko, Director of the Elvehjem Museum of Art. The author is also grateful to the staffs of the Elvehjem and the Frank Lloyd Wright Foundation, particularly Penny Fowler, whose talents greatly enhanced this project. Support for the research was provided by the Graduate School, University of Wisconsin–Madison.

2. Frank Lloyd Wright, *The Natural House* (New York, 1954), 123. Four chapters of *The Natural House* were originally published in Frank Lloyd Wright, *An Autobiography* (New York, 1943, Originally published in 1932).

3. See Clifford Clark, "Domestic Architecture as an Index to Social History: The Romantic Revival and the Cult of Domesticity in America 1840–1870," *Journal of Interdisciplinary History* 7 (1976):35–36, *The American Family Home 1800–1960* (Chapel Hill, 1986), and Jane C. Brown, "The 'Japanese Taste:' Its Role in the Mission of the American Home and in the Family's Presentation of Itself to the Public as Expressed in Published Sources 1876–1916," Unpublished Dissertation, University of Wisconsin–Madison, 1987.

4. John Ruskin, *The Seven Lamps of Architecture* (London, 1857), see "The Lamp of Memory." Wright was familiar with this literature as indicated in *An Autobiography*.

5. Asa Briggs, (Ed.), *William Morris: Selected Writings and Designs* (London, 1962).

6. Mark Girouard, *Sweetness and Light* (Oxford, 1977), chapter 5. Wright did not acknowledge this debt and in fact dismissed Queen Anne architecture as "meaningless monstrosities," *Autobiography*, 81.

7. *Ibid.* 90.

8. Gwendolyn Wright, *Moralism and the Model Home: Domestic Architecture and Cultural Conflict in Chicago 1873–1913* (Chicago, 1980).

9. Clarence Cook, *The House Beautiful* (New York, 1878).

10. In Robert Louis Stevenson, *Poems and Ballads* (New York, 1905), 101. The collection of poems was first published in 1895 as *Penny Whistles* and changed later to *A Child's Garden of Verses*. In later editions the poem was eliminated.

11. Dolores Hayden, *The Grand Domestic Revolution: A History of Feminist Designs for American Homes, Neighborhoods and Cities* (Cambridge, 1982).

12. Catharine Beecher and Harriet Beecher Stowe, *The American Woman's Home* (New York, 1869).

13. As indicated by Grant Manson, *Frank Lloyd Wright to 1910: The First Golden Age* (New York, 1958), 154–155 and H. Allen Brooks, *The Prairie School: Frank Lloyd Wright and His Midwest Contemporaries* (New York, 1972), 26. Hubbard and Wright had many connections; they were Midwesterners, both were advocates of Morris and the English Arts and

Crafts movement, and both were involved in the Larkin Company. See David Balch, *Elbert Hubbard* (New York, 1940) and Jack Quinan, *Frank Lloyd Wright's Larkin Building* (Cambridge, 1987). Gustav Stickley, brought up in Wisconsin, also attempted to implement the ideas of the English Arts and Crafts movement, most successfully in the design of furniture and publication of the *Craftsman* magazine. See Gustav Stickley, "The Craftsman Movement Its Origin and Growth," *Craftsman* 25 (October 1913):17–26.

14. Robert Twombly, "Saving the Family: Middle Class Attraction to Wright's Prairie House 1901–1909," *American Quarterly* 27 (March 1975):57–71.

15. Judson Clark (Ed.), *The Arts and Crafts Movement in America 1876–1916* (Princeton, 1972), 58. See also Brooks, Chapter 1.

16. Brooks, 17.

17. Reprinted in Edgar Kaufman and Ben Raeburn (Eds.), *Frank Lloyd Wright: Writings and Buildings* (New York, 1960), 55–73.

18. Frank Lloyd Wright, "The Modern Home as a Work of Art," Lecture to the Chicago Woman's Club, 1902. Frank Lloyd Wright's Papers, Manuscript Division, Library of Congress.

19. Auvergne Place was the private street on which William Herman Winslow built a house designed by Wright in 1893. Wright's long time interest in printing was matched by that of Winslow, an amateur printer with his own hand press on which the book *House Beautiful* was published (See Manson, 61). William Channing Gannett was a Unitarian minister and friend of the Lloyd Jones family. Gannett's text had been published previously, by James H. West in Boston in 1895 and 1896 as part of the Life Series; by G ám an J in Kolozsvar, Hungary, and by J. Pott in New York in 1895. The text is reprinted in John Lloyd Wright, *My Father Who is on Earth* (New York, 1946). In a talk to the Taliesin Fellowship on October 23, 1955, Wright recalled the project, excerpts are included in Yukio Futagawa, and Bruce Pfeiffer (Eds.), *Frank Lloyd Wright Monograph 1887–1901,* 1 (Tokyo, 1986), Project 102.

20. Wright, *Natural House,* 68.

21. Wright, *An Autobiography,* 118.

22. Frank Lloyd Wright, *The Living City* (New York, 1958), 27.

23. Robert Twombly, *Frank Lloyd Wright: His Life and Architecture* (New York, 1979), Chapter 2 "The Art and Craft of Success."

24. For a comprehensive bibliography see Robert Sweeney, *Frank Lloyd Wright: An Annotated Bibliography* (Los Angeles, 1978).

25. Frank L. Mott, *A History of American Magazines* (Cambridge,1957), Five volumes.

26. *Ibid.* 134.

27. *Ladies' Home Journal* 36 (March 1919): 35 ff.

28. The magazine was first published in 1879 by Cyrus Herman Kotzschmar Curtis as a weekly under the title *Tribune and Farmer* with a women's department edited by the publisher's wife under her maiden name Louisa Knapp. With the sale of the agricultural portion in 1884 the magazine appeared as *The Ladies' Home Journal* and quickly became a major publishing success. In 1903 circulation reached one million, the first magazine to do so, and by 1919 reached two million. When editorial responsibility passed to Edward Bok in 1889, his reforming zeal coupled with an intimate style of writing and state-of-the-art production techniques, including one of the first uses of four color printing, combined to establish the avant-garde position in the market which the magazine retained into the 1950s. In its early period great effort was made to obtain work of widely known literary talents including Rudyard Kipling, Kate Greenaway, Mark Twain, Bret Harte, Marion Crawford and Sarah Orne Jewett. Departments of music, cookery, gardening and architecture were added. Jane Addams and Helen Keller used the *Journal* as a forum as did Theodore Roosevelt. Mott, IV, 536–555.

29. Edward Bok, *The Americanization of Edward Bok* (New York, 1920).

30. *Ibid.* 168.

31. *Ibid.* 240. Bok set several requirements for the houses including use of the term living room rather than parlor which may have been perceived as too confining for some architects.

32. *Ibid.* 241.

33. Wright's connection with Bok may have been through the Chicago writer and poet Eugene Field. Field was a good friend of Bok's and Bok visited Field in Chicago several times during the period. (Bok, 182–90). It is not inconceivable that on one of the trips Field introduced Bok to Wright or at least introduced him to Wright's work, since both Field and Wright were active in Chicago cultural society at the time. Wright's early residential work in Oak Park and the Chicago area was widely known and would have caught Bok's attention.

34. *Ladies' Home Journal* 18 (February 1901): 17.

35. *Ibid.* 103.

36. *Life and Architecture,* 65–66.

37. *Ladies' Home Journal* 18 (July 1901): 15.

38. *Ladies' Home Journal* 24 (April 1907): 24.

39. The magazine *The House Beautiful* (The article 'the' was dropped in 1925) was founded in December 1896. In 1897 Herbert Stuart Stone took over ownership, became editor in 1898 and moved the magazine to New York in 1911. *House Beautiful* was aimed toward the upper middle class and contained departments on architecture and housing, furnishings, gardening, home economics, home equipment, social and industrial concerns. A literary section was added several times without success. At the beginning of the century a more progressive, modern emphasis was assumed, particularly in the field of architecture and housing. Circulation

was 200,000 in 1941 when Elizabeth Gordon became editor. During her tenure *House Beautiful* grew rapidly to a circulation of 900,000 in the early 1960s. Gordon introduced issues with special themes and semiannual publications reprinting articles from the magazine including *House Beautiful's Building Manual, House and Plans Book,* and *Portfolio of Home Decorating.* The strengths of the magazine throughout its history were, practical information on home building and furnishing, and extensive high-quality advertising of home-related products. Mott, V, 154–165.

40. *House Beautiful* 15 (December 1903): 2, 3.

41. *House Beautiful* 1 (December 1896): 1.

42. "Successful Homes III," *House Beautiful* 1 (February 1897): 64–69.

43. *House Beautiful* 101 (October 1959): 211.

44. *House Beautiful* 128 (November 1986): 64.

45. Futagawa and Pfeiffer, 1, Project 102.

46. Gwendolyn Wright, "Architectural Practice and Social Vision in Wright's Early Designs." In Carol Bolon, Robert Nelson, Linda Seidel (Eds.), *The Nature of Frank Lloyd Wright* (Chicago, 1988), 98–124. Stone, of Stone and Kimball, previously had published the *Chap Book,* a small influential literary journal in Chicago.

47. Mott, V, 156.

48. See recommendations in the "Correspondence" column.

49. Interview with John de Koven Hill, August 12, 1988. Mr. Hill was an apprentice with the Taliesin Fellowship. At the encouragement of Wright he joined the *House Beautiful* staff where he became editorial director, remaining on the staff from 1953 to 1962.

50. The exhibition was open between September 17 and October 3 and held in the Fine Arts Building on the state fair grounds. It consisted of twenty-two individually designed rooms.

51. *House Beautiful* 96 (October 1954): 167–168.

52. *Ibid.* 177.

53. *Ibid.* 199 ff.

54. *Ibid.* 177.

55. Elizabeth Gordon, "The Symphonic Poem of a Great House." *House Beautiful* 97 (November 1955): 272–277 ff.

56. Bruno Zevi, "The Reality of a House is the Space Within," *House Beautiful* 97 (November 1955), 254–256 ff.

57. James Fitch, "Frank Lloyd Wright's Contribution to Your Daily Life," *House Beautiful* 97 (November 1955), 265–269 ff.

58. John de Koven Hill, "The Poetry of Structure," *House Beautiful* 97 (November 1955), 247 ff.

59. Frank Lloyd Wright, "Faith in Your Own Individuality," *House Beautiful* 97 (November 1955), 258–263 ff.

60. *Ibid.* 363.

61. *House Beautiful* 101 (October 1959): 207.

62. *Ibid.* 232–233.

63. *Life* 5 (September 26, 1938): 60. The plan was adapted for the Bernard Schwartz family of Two Rivers, Wisconsin the following year.

64. Cited by Twombly, *Life and Architecture,* 124. Letter in the Monroe Poetry Collection, University of Chicago Library.

65. Wright, *An Autobiography,* 489.

66. John Sergeant, *Frank Lloyd Wright's Usonian Houses: The Case for Organic Architecture* (New York, 1976), 14. For discussion of the Usonian house see Chapter 4. Built on a concrete pad, the design of the Usonian house was low and horizontal, the line extended with flat roofs, wide overhangs and carports. The open interior space was divided into functional areas rather than separate rooms, the exception being a wing of enclosed bedrooms. Living room, dining room and kitchen were frequently integrated into one space. The relatively small space was used efficiently by building furniture into the structure. The house gave a feeling of sheltering its inhabitants by being closed toward the street and open on the back toward private yards and gardens. See Wright, *The Natural House.*

67. Wright, *An Autobiography,* 493.

68. Wright, *Natural House,* 163.

69. Wright, *An Autobiography,* 489.

70. *Ibid.* 494.

71. This tradition continues with the exhibition, *Frank Lloyd Wright In the Realm of Ideas,* organized by the Scottsdale Arts Center, 1988–1990, which includes an exhibition house.

72. After New York the exhibition continued to Los Angeles, see William Storrer, *The Architecture of Frank Lloyd Wright* (Boston, 1984), Number 369. In New York construction of the house was supervised by David Henken, an associate of the Pleasantville, New York Usonia, and assembled by a team of Taliesin apprentices, see Twombly, *Life and Architecture,* 337. Drawings for the exhibition pavilions are included in *Frank Lloyd Wright Monograph 1951–1959,* 8. For comments on the exhibition see *House and Home* (November 1953), and *The New York Times* (October 18, 1953), and (October 21), 35.

73. For discussion of Wright and New York City, see Herbert Muschamp, *Man About Town* (Boston, 1983).

74. The full text of Wright's opening statement is reprinted in *Natural House,* 106–7.

75. *House Beautiful* 97 (November 1955): 264–269 ff.

76. Paul Sprague, "Marshall Erdman Prefabricated Buildings." In Paul Sprague (Ed.), *Frank Lloyd Wright and Madison; Eight Decades of Artistic and Social Interaction.* In press, Elvehjem Museum of Art, 1990.

77. Wright experimented at various times with the design of mass produced, builder and owner-built houses. The approaches included the American System-Built houses,

Marshall Erdman Prefabricated houses, Quadruple houses, and Usonian Automatic houses. See Sergeant, 72–80 for discussion of these houses.

78. Sergeant, 156.

79. "Frank Lloyd Wright Prefabricated Houses," Undated Pamphlet printed by Marshall Erdman and Associates. In the collection of Marshall Erdman and Associates, Madison, WI.

80. *The Milwaukee Journal* (June 21, 1959): Home Section, 1.

81. Wright had attempted design for production in 1930 in a commission from the Dutch Leerdam Glass Company, Leerdam Netherlands, to design a full line of crystal glassware. Because of technical difficulties translating the designs into glassblown forms the line never went into production. See Futagawa and Pfeiffer, 5, Project 74.

82. Taliesin Fellowship Lecture, August 22, 1954, 7. Frank Lloyd Wright Foundation Archives.

83. Kaufman and Raeburn, 55–73.

84. *Ibid.* 56.

85. *Ibid.* 55.

86. *Ibid.*

87. "Machinery, Materials and Men," reprinted in Frank Lloyd Wright, *The Future of Architecture* (New York, 1953), 82.

88. Wright, *Natural House*, 58.

89. *Ibid.* 23.

90. *Ibid.* 23.

91. See Lionel March's introduction to John Sergeant's *Frank Lloyd Wright's Usonian Houses* for discussion of this idea.

92. Wright, *Natural House*, 36.

93. Projects included the Beth Sholom Synagogue, Solomon R. Guggenheim Museum, Dallas Theatre Center, planning for the Marin County Civic Center and many private residences.

94. Interview with John de Koven Hill, August 12, 1988.

95. Christa Thurman, "Frank Lloyd Wright Fabrics—Their Challenge in Care and Preservation." Paper read at the Third Annual Symposium "Preserving Wright's Heritage," sponsored by Domino's Pizza Inc. in cooperation with the University of Michigan College of Architecture and Urban Planning, Ann Arbor, MI, March 24–27, 1988.

96. Conversation with John de Koven Hill, January 19, 1989.

97. Interview with John de Koven Hill, August 12, 1988.

98. David Hanks, *The Decorative Designs of Frank Lloyd Wright* (New York, 1979), 198.

99. *Ibid.* 349.

100. A brief history of Henredon Furniture Industries Incorporated is included in Hanks, 205–206.

101. Interview with John de Koven Hill, August 12, 1988.

102. Original drawings of all three designs are in the Frank Lloyd Wright Foundation Archives.

103. Wright, *An Autobiography*, 141.

104. Julia Meech-Pekarik, "Frank Lloyd Wright's Other Passion." In Bolon, Nelson, Seidel, 125–153.

105. See Figure 6.15 in Bolon, Nelson, Seidel, and Figure 229 in Henry-Russell Hitchcock, *In The Nature of Materials* (New York, 1942).

106. Kaufman and Raeburn, 150.

107. *Heritage-Henredon Fine Furniture.* Pamphlet in the Frank Lloyd Wright Foundation Archives.

108. Interview October 2, 1987.

109. See Wright's discussion of pattern as integral ornament in *The Natural House*, 55.

110. Letter from Donnell Van Noppen, former Vice President of Henredon, to David Hanks, August 11, 1977, quoted in Hanks, 191.

111. *Chicago Daily News*, October 18, 1955.

112. Conversation, August 4, 1988.

113. VanNoppen letter, 191.

114. Interview with John de Koven Hill, August 4, 1988.

115. For a brief history of F. Schumacher and Company see Hanks, 217–219.

116. See Niedecken-Walbridge Company Papers for records of George M. Niedecken, Prairie Archives, Milwaukee Museum of Art, and the exhibition catalogue, *The Domestic Scene 1897–1927: George M. Niedecken, Interior Architect*, Milwaukee Art Museum, 1981. Niedecken was the interior architect for Wright on the Coonley and Robie Houses.

117. Letter from Rene Carrillo to Wright, March 22, 1954. Frank Lloyd Wright Foundation Archives.

118. Based on the price list for fall 1955, the fabrics were Designs 101–104, 501–507, 705 and 706. The three wallpapers matched fabrics 103, 705 and 706. Document titled "Inventory of F. Schumacher Archives," compiled by Richard Slavin, archivist for F. Schumacher and Company. Frank Lloyd Wright Foundation Archives.

119. Taliesin Fellowship Lecture, "Taliesin and What it Means—The Apprentice," August 22, 1954. Frank Lloyd Wright Foundation Archives.

120. That Wright solicited ideas from the apprentices is clear from the following excerpt from a Taliesin Fellowship Lecture given March 7, 1954, 6. After announcing the contract with F. Schumacher, Wright stated, "So we now have accepted designs for industry. You can all sit down and make designs to your heart's content. Maybe we'll use them." Frank Lloyd Wright Foundation Archives. However, according to John Hill (Interview August 12, 1988) Wright himself developed the final designs submitted.

121. The selvage of printed fabrics included Wright's square logo, "The Taliesin Line of Frank Lloyd Wright," the num-

ber of the design, and AN EXCLUSIVE SCHUMACHER HAND or SCREEN PRINT. The selvage of woven textiles contained two narrow red stripes, Schumacher's trademark.

122. Examples of the three original textiles woven for the Imperial Hotel are owned by the Frank Lloyd Wright Foundation.

123. Letter from E. P. Richardson, Director of the Archives to Rene Carrillo of F. Schumacher and Company, thanking Carrillo for the original designs of Frank Lloyd Wright "for our study of design for modern machine production," July 7, 1960. Archives of American Art, Smithsonian Institution.

124. Wright, *An Autobiography,* 491.

125. *Ibid.* 282–290 ff.

126. *House Beautiful,* 101 (October 1959): 207.

EXHIBITION CHECKLIST

Several photographs and drawings discussed and illustrated in the catalogue were not in the exhibition and therefore do not appear below. Dimensions are given in centimeters and in the order of height, width, depth or length unless indicated. Photographs are by Liz Loring, Madison, Wisconsin unless indicated.

The House Beautiful by William Channing Gannett (1896–1897), Auvergne Press (River Forest, IL)
35.5×30
Lent by Franklin Wright Porter of Richardson, TX
Figures 1, 2
This is copy number eight of a limited edition of 90 copies. It is signed by Frank Lloyd Wright and William Herman Winslow. The copy was a gift to Wright's sister, Jane Wright Porter.

House Beautiful, November 1955
32.5×25
Lent Anonymously
Figure 3

House Beautiful, October 1959
32.5×25
Lent Anonymously
Figure 4

Guggenheim Usonian Exhibition House (1953), New York City: Living Room
Photograph by Ezra Stoller © Esto
Figure 8
The Usonian House and an adjacent pavilion comprised the exhibition *Sixty Years of Living Architecture: The Work of Frank Lloyd Wright,* which opened in November 1953 on the property of the Solomon R. Guggenheim Museum.

Guggenheim Usonian Exhibition House: Living Room
Photograph by Ezra Stoller © Esto
Figure 9

Guggenheim Usonian Exhibition House: Floor Plan
© 1955 FLWright Fdn, 5314.018
Figure 10

Side Chair from the Guggenheim Usonian Exhibition House
94×45.5×51
Plywood with oak veneer, Red stain on edges
Lent by The Frank Lloyd Wright Foundation
Figure 11

Side Table from the Guggenheim Usonian Exhibition House
56×47×45.5
Plywood with oak veneer, red stain on edges
Lent by The Frank Lloyd Wright Foundation
Figure 12

Parade of Homes Exhibition House, Erdman Prefabricated House (1959), Madison, WI: Living Room
Photograph by and courtesy of William Wollin of Madison, WI
Figure 13

Parade of Homes Exhibition House: Dining Area
Photograph by and courtesy of William Wollin
Figure 14

Parade of Homes Exhibition House: Bedroom
Photograph by and courtesy of William Wollin
Figure 15

"The Four Square Ornaments" Design submitted to Heritage–Henredon, 1955
64×91.5
Graphite on paper
Lent by The Frank Lloyd Wright Foundation
© 1990 FLWright Fdn, 5529.006.
Figure 17
Signature square is signed with date "55." The original drawing of four objects, two tall vases and two square vases with the "Four Square" motif was substantially modified by Wright. Major changes included the addition of a sketch for a low dish- shaped vase and an increase in the height of the tall vases.

"Taliesin Line" Weed Holder by Minic, 1955
112×29×29
Mahogany veneer with removable copper-tube insert (31.8)
Lent by The National Center for the Study of Frank Lloyd Wright, Ann Arbor, Michigan
Figure 18
Gold paper label reads: "The Taliesin Line, Manufactured by Minic, Makers of Fine Interiors and Accessories, 503 E. 72nd St. N.Y."

Model of "Taliesin Line" Vase submitted to Heritage–Henredon, 1955
53×19.5×19
Mahogany veneer with copper lining (Base of the "duo vase" is trimmed with a veneer strip of geometric carving.)
Lent by The Frank Lloyd Wright Foundation
Figure 19

"The Four Square" Design submitted to Heritage–Henredon, 1955
43.5×58.5
Graphite and colored pencil on paper
Lent by The Frank Lloyd Wright Foundation
© 1984 FLWright Fdn, 5529.005
Figure 20
Signature square in the title line is signed by Wright with the date "April 55." Revisions on the drawing were made by Wright.

Models of the "Four Square" Design for Tall-Back Side Chair and Stool for Heritage–Henredon (Fabricated in 1973 from an original drawing of 1955)
Side Chair 112×49×49
Stool 39×40.5×40.5
Unfinished oak
Lent by The Frank Lloyd Wright Foundation
Figure 23

"The Honeycomb" Design submitted to Heritage–Henredon, 1955
43×59.5
Graphite and colored pencil on paper (signature square is unsigned)
Lent by The Frank Lloyd Wright Foundation
© 1989 FLWright Fdn, 5529.043
Figure 26

"The Burberry" Design submitted to Heritage–Henredon, 1955
43.5×58.5
Graphite, ink and colored pencil on paper (signature square is unsigned)
Lent by The Frank Lloyd Wright Foundation
© 1984 FLWright Fdn, 5529.065
Figure 28

"The Burberry" Design submitted to Heritage–Henredon, 1955
44×59
Graphite, ink and colored pencil on paper (signature square is initialed with date "55.")
Lent by The Frank Lloyd Wright Foundation
© 1984 FLWright Fdn, 5529.066.
Figure 29

"The Taliesin Line" Dining Room Armchair and Side Chair by Henredon Furniture Industries Incorporated, 1955
Armchair 102×55.5×55.5
Side Chair 101×50.5×51
Honduran mahogany, upholstered with F. Schumacher and Co. Design 506 fabric
Lent by Marie Kolberg of Madison, WI
Figure 37

"The Taliesin Line" Dining Room Table by Henredon Furniture Industries Incorporated, 1955
73×107×162.5
Solid wood with Honduran mahogany veneer
Lent by Marie Kolberg of Madison, WI
Figures 30, 31, 39
Edges are veneered with 2.2 cm wide molding of low-relief carving. Table can be extended by inserting additional leaves. The reverse of one leaf is stamped with the Heritage–Henredon logo and signature of Frank Lloyd Wright.

Design 108 of the "Taliesin Line" Textiles, 1957
65×61
Printed crease-resistant cotton
50 in. wide
Olive green/green/light olive green on white fabric
Lent by the Milwaukee Art Museum (Frank Lloyd Wright and Prairie School Collection), Gift of Mr. and Mrs. Irwin Penkalski
Figure 44

Schumacher's Taliesin Line of Decorative Fabrics and Wallpaper (ca. 1956)
E. W. Bredemeier and Company, Chicago, IL
57.5×44.5
Lent by Mr. and Mrs. Richard Hartung of Janesville, WI, in memory of Gertrude P. Hartung
Figure 45
Contains samples and colorlines for thirteen fabrics (Designs 101–104, 501–507, 705, 706), and five wallpapers (103, 105, 704, 705, 706).

Design 102 of the "Taliesin Line" Textiles by F. Schumacher and Company, 1955
104×61
Printed linen
50 in. wide, 28 in. repeat
Tan/slate/dark grey/black on natural linen
Lent by The Cooper-Hewitt Museum (the Smithsonian Institution's Museum of Design)
Figure 46

Design 104 of the "Taliesin Line" Textiles, 1955
117×62
Printed silk and Fortisan
50 in. wide, 27 in. repeat
Silver/white/pink/black/grey on pink beige fabric
Lent by Jon P. Buschke of Deer Run, WI
Figure 47

Design 513 of the "Taliesin Line" Textiles, 1956
65×61
Damask weave of spun rayon, mercerized cotton
50 in. wide, 6 in. repeat
Turquoise/white
Lent by Larry E. Edman of Madison, WI
Figure 49

Design 106 of the "Taliesin Line" Textiles, 1956
119.5×63
Printed cotton, rayon and mohair
50 in. wide, 32 in. repeat
7 shades from orange to dark brown on beige fabric
Lent by The Helen Allen Textile Collection, University of Wisconsin–Madison
Figure 50

Design 105 of the "Taliesin Line" Textiles, 1956
120×58
Printed linen
50 in. wide, 25 in. repeat
Dark blue/olive green/dark chartreuse/turquoise/blue
Lent by The Cooper-Hewitt Museum
Figure 52

Design 105 of the "Taliesin Line" Wallpapers by F. Schumacher and Company, 1956
56.5×71.5 (sight measurements)
Blue/black/olive green/dark grey/turquoise on grey ground
Lent by Marilyn and Wilbert R. Hasbrouck of Palos Park, IL
Figure 53

Design submitted to F. Schumacher and Company, 1955
138.4×82.6
Colored pencil on paper (drawn by Ling Po, an apprentice with the Taliesen Fellowship)
Lent by the Archives of American Art, Smithsonian Institution
Figure 55
Preliminary drawing for Design 105 in the "Taliesin Line" fabrics and wallpapers. On the back of the drawing in the lower right is pencilled "Designed by Frank Lloyd Wright."

Design submitted to F. Schumacher and Company, 1955
121.9×96.5
Colored pencil on paper (drawn by Ling Po)
Lent by the Archives of American Art, Smithsonian Institution
Figure 56
It is probably a preliminary drawing for Design 105 in the "Taliesin Line" fabrics and wallpapers. A stamp in the upper right reads "Return to purchasing Dept. F. Schumacher and Co. N.Y.C." " Designed by Frank Lloyd Wright" is written in pencil in the upper left corner.

Design submitted to F. Schumacher and Company, 1955
204.5×71.8
Colored pencil on paper
Lent by the Archives of American Art, Smithsonian Institution
Figure 57

Design 107 of the "Taliesin Line" Textiles, 1957
132.5×61.5
Printed cotton
50" wide, 34" repeat
Light blue/blue/turquoise/black/pink printed on white fabric
Lent by Jon P. Buschke
Figure 59

Design 107 of the "Taliesin Line" Textiles, 1957
132.5×61.5
Printed cotton
50 in. wide, 34 in. repeat
Tan/golden brown/brown/black/orange on white fabric
Lent by The Cooper-Hewitt Museum
(Not illustrated)

Taliesen Palette by Martin-Senour Paints, 1955
24×23.5
Two copies in exhibition: one lent by the Milwaukee Art Museum (not illustrated); the other lent by Jon P. Bushke (Figure 61)
Pamphlet contains thirty-six paint colors on chips (3.7×3.7). The colors coordinate with the "Taliesin Line" textiles and wallpapers by F. Schumacher.

The Woodcuts of Alfred Sessler In the Elvehjem Collection

American leadership in printmaking was affirmed, during the 1940s and 1950s, by the innovative ideas and processes of countless painters and sculptors who were lured into the practice of the art. They shared the novel experiments in etching and metal engraving that were fostered by Atelier 17 and the new university workshops,[1] created the first significant color prints made with the silk-screen methods, and exploited—as never before—the relief processes of woodcut and wood-engraving. It was a time when American prints began to rival other modern arts in imaginative conceptions, chromatic vigor, and virtuosity of techniques.

Alfred Sessler (1909–1963), a native of Milwaukee, was among the progressive printmakers of those mid-century decades. Although his artistic gifts were first recognized in the late thirties by awards for paintings and drawings, Sessler's talents as an etcher, lithographer, and creator of color woodcuts began to flourish after he joined the art faculty of the University of Wisconsin in 1945.

Amidst the rich variety of prints created by Americans during the forties and fifties were the multiple-block color woodcuts of Louis Schanker, Will Barnet, Seong Moy, Worden Day, Alfred Sessler, Carol Summers, and the emigrés, Werner Drews, Antonio Frasconi, and Adja Yunkers. Concurrently, the striking effects of woodcuts in color were often matched by powerful black and white wood-engravings created by Leonard Baskin and Misch Kohn, and the woodcuts of Baskin (some cut from planks nearly six feet high). By 1955, the growing numbers of fine prints from wood led William S. Lieberman, Curator of the Museum of Modern Art, to conclude that ". . . curiously, it is American rather than European artists who continue the vigorous tradition of the modern woodcut."[2]

Sessler's progress as a creator of relief prints developed concurrently with that of other young Americans who were lending a new vitality to the art in those decades. And the changes that occurred in the content of his subject matter, the form of his compositions, and the cutting and printing of the blocks are well represented by the thirty-nine woodcuts and linocuts in the print collection of the Elvehjem Museum of Art.[3]

In 1947, Sessler preferred blocks of modest dimensions, then cut them for printing in black and gray, and restated the socio-political themes of his earlier paintings and drawings. The hooded klansman, with whip and torch in *Night Rider #1* (Fig. 1), is a stark, caricatured image printed black against white. *Lodge Night*, a similar theme with several hooded men, was Sessler's early testing of the old *chiaroscuro* woodcut process of the 16th century.[4] He chose two small blocks for *Lodge Night*—one as a gray tint-block with the highlights of the figures gouged out, the other as a key-block for printing the robed and hooded group in black.

Fig.1 *Night Rider, I*, 1947. Woodcut, 7×5⅛ in. Gift of Mrs. Alfred Sessler and Children, 67.9.11.

By the mid-fifties, Sessler's themes had become more emotive, as in *Germination*, 1957 (Fig. 2), and *Thorny Crown*, 1958 (Fig. 3). Moreover, they were cloaked in color abstractions that were printed from multiple blocks of larger and larger dimensions. His last color woodcut, created in 1963, was *Eloi, Eloi, Lama Sabakthani!* (My God, my God, why hast thou forsaken me?), a print cut from blocks over two feet high.

Fig.2 *Germination*, 1957. Woodcut, $18^{5}/_{8} \times 13^{11}/_{16}$ in. Gift of Mrs. Alfred Sessler and Children, 65.12.4.

Fig.3 *Thorny crown*, 1958. Woodcut, $21^{1}/_{8} \times 15^{1}/_{2}$ in. Gift of Mrs. Alfred Sessler and Children, 65.12.5.

Sessler's changing themes led to a search for techniques that would transmit the intensity of his conceptions. Compositions were created with tautly interwoven forms cut from one or another of several blocks. He often varied the colors from one impression to the next by printing—and overprinting—with a variety of opaque and transparent colors, and with tinted glazing varnishes. The woody grain of the blocks was also modified.[5] *In Larva* (II), 1957 (Fig. 4), he shaved, scraped, and scratched the block with razor blades. Occasionally, an engraver's burin or a dressmaker's roulette was used to create stipplings. For *Blue Veil* (1959) he glued lace to the block to produce decorative embossments, and gilder's size was printed for the laying of gold leaf patterns in *Greggo's Dragon*, 1957. These were attempts to find techniques that were in concordance with new and more evocative themes.

In 1957, Sessler received a summer grant from the Graduate School for "creative printmaking."[6] His experiments led to a reduction block technique. A single block was used (or at the most two) for all of the cuttings and color printings. His first reduction block color woodcut was *Still Life—The Vase*, a print with seven cuttings and eight color printings. The technique—with all of the sequential proofs and the final impression—was exhibited at the Wisconsin Union Gallery in September 1957. A similar method was used for the flamboyant *Tree Dancer, II* of 1958 (Fig. 5). On the other hand, Sessler elected to cut two blocks—a key-block and a reduction block—for another print of 1958, *Old Man of the Woods* (Fig. 6). The key-block was cut twice—once at the beginning in order to define the composition, and again at the end before all of the color elements were linked by the final printing of the basic image in blue-black

Fig.4 *Larva, II,* 1957. Woodcut, $12^{3}/_{4} \times 16^{1}/_{4}$ in. Gift of Mrs. Alfred Sessler and Children, 65.12.1.

ink.

The reduction block method required precise planning, and Raymond Gloeckler, the master wood-engraver, recalled that Sessler's students referred to it as the "suicide method."[7] Sessler acknowledged that *chiaroscuro* woodcuts from the 16th century forward had ". . . traces of the method in the work of earlier printmakers."[8] However, he also believed that no contemporary artist was creating reduction block woodcuts as a systematic method of printmaking.[9] Not long after Sessler carried out his experiments, the reduction block process was publicized, wrongly, as an "invention of Picasso." In 1962, Wilhelm Boeck claimed it for Picasso's one-block color print of 1959, *Female Head in Profile.* Also in 1968, Donald H. Karshan wrote, mistakenly, that in 1958, "Picasso invented, by sheer creative necessity, a new method of multi-color graphics—all colors printed from one and the same block."[10]

Throughout his career Sessler repeated the images of the less-fortunate that he had sketched during the Great Depression—the charwomen, day-laborers, unemployed, and rag-pickers. Their spent bodies and sorrow-ridden faces appeared again and again in his paintings, drawings, and prints, especially the lithographs. They were compassionately conceived images, and the several that he created in color woodcuts were leavened with a kind of satire that Sessler insisted ". . . must be tempered with humor and dignity to be

Fig.5 *Tree Dancer, II,* 1958. Reduction block color woodcut, $18^{3}/_{16} \times 11^{3}/_{16}$ in. Reproduced with permission of Karen Sessler Stein and Gregory R. Sessler, all rights reserved.

effective."[11] *Spring Again* (Fig. 7), a color woodcut of 1962, bears the satirical features as well as a gentle mocking of the season's return in his choice of title: the untidy tangle of leaves and blossoms that Sessler lumped on the sad-faced Flora lent a bittersweet spoof to the traditional symbols of spring.

Sessler's treatments of themes were as adaptable as his techniques. Some of the figure pieces, such as *Spring Again,* or *Bewigged Gentleman* (1958), have naturalistic features that tend toward caricature. On the other hand, there was an undated woodcut, *Face in the Wood* (Fig. 8), that recalled the many small and poignant pencil drawings of the

Fig.6 *Old Man of the Woods,* 1958. Color reduction block linocut, 12¼×8 in. Gift of Mrs. Alfred Sessler and Children, 67.9.55.

Fig.7 *Spring Again,* 1962. Color woodcut, 19×12 in. Gift of Mrs. Alfred Sessler and Children, 67.9.64.

artist's earlier years. Now, however, the face is transformed into a fantasy, emerging from a twisted burl—the woody growths on ancient trees that Sessler often drew. The block was boldly cut for black and white, giving the print a spatial strength of panel carving. Other woodcut figures were abstracted even more. *Old Man of the Woods* (Fig. 6) emerges from the sinuous growths that ascend to form the hollow apparition of his human head. *The Loner* (1963) is nearly non-objective as the composition converts an illusion of human ligaments and bones into plant-like shapes, or reverses the illusion with forms of nature suggesting fragments of a human body.

Although Sessler suggested that his range of subject matter was limited, stating that: ". . . my aim is not to dazzle [the viewers] with a new . . . idea each week,"[12] his self-assessment was too modest. The earlier paintings, drawings, and prints included traditional still-life and figure themes, a wide range of commentaries on the economic, social and political life of America, and the threats of foreign and grassroots fascism. He also affirmed that ". . . the question of atomic power predominated my view of 1952."[13] This view later led to a painting which was given Einstein's equation ($E=mc^2$) as the title, and another oil in 1954, *The Year Eleven,* that marked an annual of the bombing of Hiroshima.

In the late forties and early fifties, Sessler found a new interest in landscape, especially the weath-

ered rock formations in the Driftless Area of western Wisconsin. The strange pinnacles were recreated in a lithograph of 1949, *Tomah Rock,* and an oil painting in 1953, *Tomah Sentinels.* They were preludes to the studies that he called ". . . fragments of the growth of nature." [14] Those images were transformed into many color woodcuts, among them: *Hill Section, III, Tree Motif, Germination* (Fig. 2), and *Larva, II* (Fig. 4). Concurrently, the compositions of the woodcuts changed from simply designed, multi-block prints, as in *Forest Edge,* of 1952 (Fig. 9), to the restless arrangements that characterized *October Tree, I* in 1958 (Fig. 10).

Meanwhile, the content of Sessler's woodcuts and paintings had become more complex. He explained this, in part, as the transformation of the fragments of nature into images of *growth, destruction,* and *regeneration;*[15] three phases of living things that he seemed to symbolize at once in a print of 1958, *Look Heavenward Tree, III* (Fig. 11).

Fig.8 *Face in the Wood,* undated. Black and white woodcut, 18×13 in. Gift of Mrs. Alfred Sessler and Children, 67.9.49.

Sessler also informed us that the themes were further compounded when the fragments of nature turned ". . . into images with human recall. Mostly in tragic shades,"[16] and were influenced by ". . . an idea I'm intrigued with now . . . death and regeneration. The Crucifixion is in it, and the Resurrection."[17]

Sessler stated that he was unschooled in the dogma of the Christian church but understood the significance that the Crucifixion had as the great tragedy of the Christian world. Moreover, he affirmed that the idea was a compelling one that ". . . makes me see nature in a certain way and how nature makes me interpret one of the greatest stories of our time."[18] From 1958 to 1963 he worked

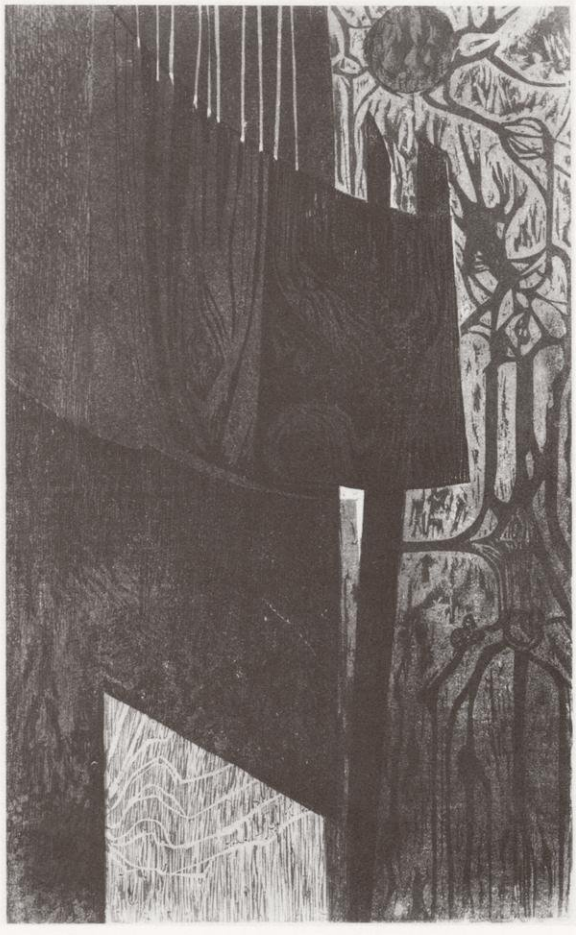


Fig.9 *Forest Edge,* 1952. Color woodcut, 20½×12⅝ in. Gift of Mrs. Alfred Sessler and Children, 67.9.63.

periodically on an oil painting entitled *From the Sixth to the Ninth* (Fig. 12), which referred to the last hours of Christ on the cross as described by three of the four Evangelists. The theme had counterparts in prints. *Thorny Crown* (Fig. 3), created in 1958, has the closest correspondence to the painting with its web of shapes and thorny crown hovering between the leafless, but regenerating, limbs that emerge from a woody cloak. The tragic subject was cut again in 1963 as *Eloi, Eloi, Lama Sabacthani* (My God, my god, why has thou forsaken me?) (Fig. 13). This version, however, has two intertwining crowns encircling a heavy stalk that rises from a bitter cup—a rotting stump no longer nourished by its roots. It was Sessler's last print, with final cuttings made the night before his death.[19]

In the late fifties and early sixties, Sessler's large color woodcuts commanded greater attention than his lithographs and etchings. Nonetheless, his commitment to all three media never flagged. The Elvehjem collection has a late etching and a late lithograph—superb prints that complement the color woodcuts of the same period. The large, richly-textured etching of 1958, *Spring Bonnet* (Fig. 14), anticipated the doleful face of Flora that Sessler characterized in *Spring Again* (Fig. 7), the color woodcut of 1962. The artist, who found themes in the Old and New Testaments and other great literature, created another conceptual correspondence in a lithograph of 1960 that was inspired by Shakespeare's *Macbeth. Till Birnam Wood Remove to Dunsinane* (Fig. 15) led Sessler to

Fig.10 *October Tree, I*, 1958. Black and white woodcut, $19^{1}/_{8} \times 11^{11}/_{16}$ in. Gift of Mrs. Alfred Sessler and Children, 67.9.36.

Fig.11 *Look Heavenward Tree, III*, 1958. Color woodcut, $21 \times 14^{1}/_{2}$ in. Gift of Mrs. Alfred Sessler and Children, 67.9.68.

Fig.12 *From the Sixth to the Ninth*, 1958–1963. Oil on canvas, 34×24 in. University purchase, 65.10.1.

extend the renderings of nature's details into a visionary landscape—the threatening forest of the witches' prophecy of Macbeth's defeat and death.

In 1963, Sessler received a grant from the Research Committee of the Graduate School for experiments in color lithography. Before the studies could begin, his sudden death on September 16 ended a flourishing career and robbed American art of further riches from the hand of a distinguished printmaker.

James Watrous
Professor Emeritus
Art History
University of Wisconsin–Madison

Fig.13 *Eloi, Eloi, Lama Sabakthani!* (My God, my god, why hast thou forsaken me?), 1963. Color woodcut, $26\frac{1}{2} \times 14\frac{3}{4}$ in. Reproduced with permission of Karen Sessler Stein and Gregory R. Sessler, all rights reserved.

NOTES:

1. Atelier 17, Stanley William Hayter's experimental print workshop in Paris, was relocated in New York from 1940 to 1955.

2. William S. Liberman, "One Classic, One Newcomer: Feininger, Baskin." *ARTnews* (May 1955):31.

3. In 1967, thirty-six relief prints, thirty-nine lithographs, and one etching were donated to the print collection of the University by Mrs. Sessler and the Sessler children Gregory

and Karen (Sessler) Stein. Before Sessler's death in 1963, the University had purchased three woodcuts and one etching. In 1965, the University purchased Sessler's last oil painting, *From the Sixth to the Ninth* (1959–1963). All the art works are now in the collections of the Elvehjem Museum of Art.

4. The early 16th century was an inventive period of *chiaroscuro* woodcuts when multi-block prints were created by Burgkmair, Baldung and others in Germany, and by Ugo da Carpi in Italy. A 16th century description of the process was written by the Renaissance master Giorgio Vasari. See *Vasari on Technique,* translated by Louisa S. Maclehose. (London, 1907), 281–284.

5. Sessler's workbooks contain handscript notes on the tools, materials, and processes for the four-block color woodcut, *Larva.* States I and II were produced during April 18–27 and July 8–12, 1957, respectively. References from the Unpublished Manuscripts of Alfred Sessler are cited with the permission of Karen Sessler Stein and Gregory R. Sessler, and all rights, including copyrights, are reserved.

Fig.14 *Spring Bonnet,* 1959. Lift-ground etching, $25^{7}/_{8} \times 17^{1}/_{16}$ in. Gift of Alfred Sessler, 60.3.23.

6. On October 21, 1959, Sessler described his "reduction block" experiment of 1957 when he applied for another summer grant for 1960. Archives, University of Wisconsin-Madison.

7. Raymond Gloeckler, "Printmaking Techniques of Alfred Sessler," *The Prints of Alfred Sessler.* (Madison, 1988):7. Catalogue of the exhibition at the Wisconsin Academy Gallery, September 1–29, 1988.

8. Sessler's application for a summer grant, October 21, 1959; op. cit.

9. Sessler's application for a summer grant, October 21, 1959; op. cit. Eugene Kaelin, "A Visit with the Artist," *Arts in Society.* (Madison, Wisconsin, Fall 1959), 77.

10. Wilhelm Boeck, *Picasso Linoleum Cuts.* (New York, 1962) p. vii. Donald H. Harshan, *Picasso Linocuts 1958–1963.* (New York, 1968), p. x.

11. From Sessler's typescript notes for a lecture, "The Artist Talks About His Work." The lecture was presented sometime during 1959 at the Wisconsin Union Play Circle; sponsored by the Wisconsin Union Gallery Committee and the Madison Art Association. Excerpts from the Unpublished Manuscripts of Alfred Sessler are reprinted by permission of Karen Sessler Stein and Gregory R. Sessler, and all rights, including copyrights, are reserved.

12. Ibid.

13. Ibid.

14. Ibid.

15. Ibid.

16. Ibid.

17. Kaelin, "A Visit with the Artist." Op. cit.

18. "The Artist Talks About His Work." Op. cit.

19. Mentioned by Karen Sessler Stein, daughter of the artist, in a gallery talk given on September 14, 1988. The talk was scheduled during the exhibition, *The Prints of Alfred Sessler,* at the Wisconsin Academy Gallery, Madison.

Fig.15 *Till Birnam Wood Remove to Dunsinane,* 1960. Lithograph, $14^{7}/_{8} \times 21^{1}/_{16}$. Gift of Mrs. Alfred Sessler and Children, 67.9.40.

Director's Report

The normally busy rhythm of activities was greatly increased during 1987–88; in addition to the ongoing care and display of the permanent collection, the Elvehjem generated an unprecedented number of original exhibitions and scholarly publications. These, combined with a wide array of related educational programs, underscored the Museum's role as a vital force in the intellectual life of the University and significantly enhanced its position of cultural leadership in the broader community. In direct response to the Museum's new accent on temporary exhibitions, annual attendance in the Museum's galleries rose to 81,650, a 28 percent increase over the previous year.

Congratulations for the success of 1987–88 are to be shared by many. First of all, I wish to acknowledge the professionalism and hard work of the Museum staff. Personal creativity and unfaltering dedication were vital components of the unified team effort on which the Elvehjem's accomplishments are based. Recognition must also be made of the moral and financial support provided by the Elvehjem Council, and of the enthusiasm and commitment of Docents, League members, and numerous other volunteers. Funding for the year's activities came from a variety of University and non-University sources. The Museum is especially grateful to the Brittingham Trust, Inc., the Evjue Foundation/The Capital Times, the Anonymous Fund Committee of the UW–Madison, and the Norman Bassett Foundation for their unflagging belief in and exceptional generosity to the Elvehjem and its mission. Thank you also to the many corporations, businesses both large and small, and individuals who, either through a donation to the UW Foundation or through their generous participation in the Museum membership program, have contributed critical funds during the year. Also, I wish to acknowledge Dean E. David Cronon for his ongoing commitment to the Museum and its role in the College of Letters and Science, and to thank the many members of the University faculty and administration who have shared their expertise and lent their support throughout the year. Finally, on behalf of the Elvehjem and its staff, I wish to bid a fond farewell to Chancellor Irving Shain who nurtured the Elvehjem through some of its most crucial years and to extend a warm welcome to the new Chancellor, Donna Shalala.

Financial support from federal, state, and local government agencies was again crucial to the Elvehjem. Planning and research for the exhibition *Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction*, scheduled for September of 1988, were able to proceed thanks to a grant of $205,560 from the National Endowment for the Humanities and a grant of $20,000 from the National Endowment for the Arts. The Wisconsin Humanities Committee awarded the Museum $12,789 for the production of a 30-minute television documentary on Frank Lloyd Wright and his Madison clients, release of which is to accompany the exhibition in the autumn of 1988. Other grants which supported specific Museum programs during the year were $5,500 from the Wisconsin Arts Board for the exhibition *Hollywood Glamour, 1924–1956*, and $2,000 for the development of special educational programming connected to the exhibition *American Indian Art: The Collecting Experience*. I wish again to express the Elvehjem's gratitude to these organizations and to acknowledge that much of the Elvehjem's public programming would not have been possible without their support.

Turning to other matters, I am able to report two significant changes made in the museum's handling of operations and administration. The first was technical. Thanks to the College of Letters and Science and privately donated funds, the Elvehjem acquired five computers which are more powerful and faster than those the Museum had previously owned. One of these computers was adapted to the new electronic accounting ledger system which was custom designed for the Elvehjem by Houghton and Taplick, a local accounting firm. The new computers, which sustain a much larger data base than the older models, permit fuller use of the vast capabilities of the electronic ledger. Because the Elvehjem's financial management systems must be integrated with those of the University and the UW Foundation, it is estimated that the new electronic ledger will require one more year for full implementation. The other new computers were distributed to various offices and adapted to a variety of functions: one was placed in the registrar's office to assist with management of the permanent collection, two in the publications office for much needed word processing and

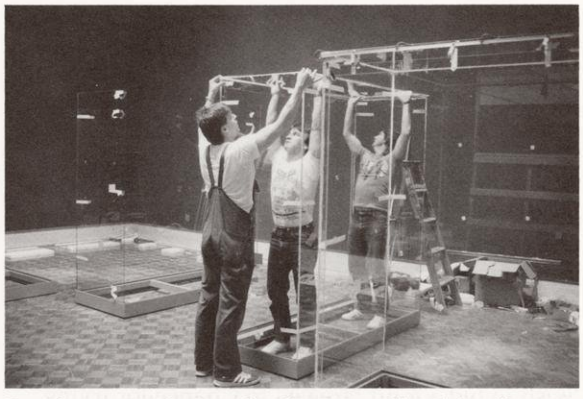
clerical support, and one in the membership office for maintaining accurate lists and files of members and donors. Management of the Museum's entire mailing list, which includes museums, galleries, teachers, libraries, and state and local arts agencies with whom the Museum regularly maintains professional contacts, was added to the functions available with this last computer.

The second administrative change involved the reorganization of Museum staff functions. This included the creation of a second curatorial position in the area of prints and drawings, the conversion of the preparator's position to one of professional standing in keeping with similar positions in other museums, the expansion of the clerical staff by an additional half-time person, and a major restructuring of the duties assigned to the assistant director. The only changes implemented in 1987–88 were those of the preparator's position and the clerical staff. The other changes, although approved by the Dean of the College of Letters and Science, will not be made until 1988–89.

Several improvements to the physical facility were also carried out in 1987–88, the most significant of which was the installation of a new electronic security system. The old system, installed in 1970 when the Museum first opened its doors, had deteriorated to a dangerous degree and did not adequately protect areas of the building which had been converted to art storage spaces in more recent years. With the assistance of a grant from the National Endowment for the Arts, a new system was designed by Steve R. Keller Associates of Deltona, Florida, and installed during 1987–88. In addition to motion detectors and electronic door contacts, the new system includes closed-circuit television surveillance cameras and a computer driven card access system for all art storage areas. Security officers can now regularly monitor activities in galleries and art storage areas without leaving their posts.

Other changes in the physical facility with direct consequences for the permanent collection were the conclusion of the two-year plan to reinstall the Museum's collection of ancient art, and, the design and construction of four special "niche" cases on the fourth floor. The multi-phase reinstallation of Egyptian, Greek, and Roman art was brought to completion in May 1988 with the arrival of ten special glass cases designed to house small objects and fragile pottery. The purchase of the cases, four of which are wall mounted and six of which are free standing, was made possible by grants from the National Endowment of the Arts and the Brittingham Trust as well as special contributions from individual members of the Elvehjem Council. The glass cases, which are fabricated only by Guenschel and Associates in West Germany, were assembled on-site by four specialized technicians from that country. The four "niche" cases, on the other hand, were designed and fabricated by the University's very capable Department of Planning and Construction. These cases, built into

New electronic security system enables officers to monitor activities throughout the Museum without leaving their post.



Ten glass cases designed to house small and fragile objects were assembled on-site by specialists from West Germany.

the seldom-used alcoves existing between the fourth floor galleries, will accommodate several of the specialized collections of small objects which the Museum owns but has rarely exhibited. Thus, the Vernon Hall Collection of European Medals, the Liebmann collection of Chinese export porcelain donated to the Museum several years ago by Mr. and Mrs. John Cleaver, selections from the Earnest C. Watson and Jane Werner Watson collection of Indian miniature paintings, the Van Zelst Indian Baskets, and various pieces of eighteenth- and nineteenth-century silver will be regularly accessible to Museum visitors.

Related projects, which are worthy of mention because they affect the overall appearance and efficiency of the Museum facility, included the repair of the flagstones at the main entrance on the University side of the building, temporary repair of the skylights to prevent further leakage, and an energy audit of the entire building, performed in preparation for the eventual remodeling of the Elvehjem's climate-control systems and renovation of the skylights.

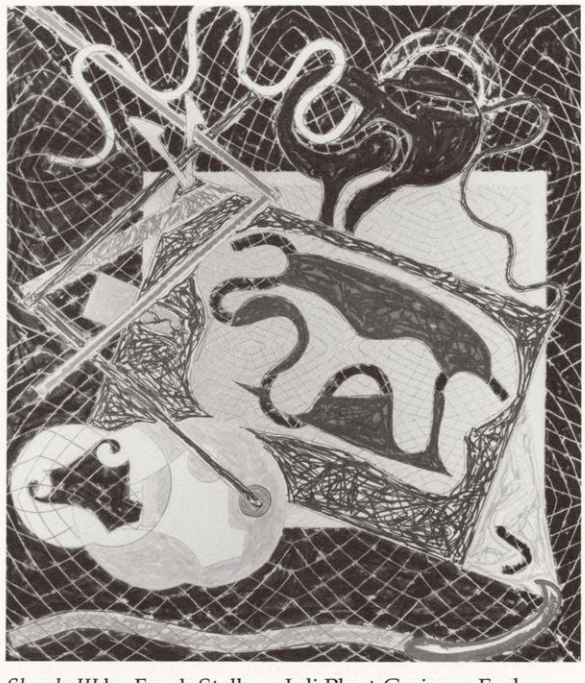
COLLECTION

During 1987–88, the Elvehjem's collection realized its most significant growth in the area of twentieth-century prints. Three separate developments contributed to this expansion: a generous donation of German prints by Janet and Marvin Fishman, the concentration of art purchase funds in the area of contemporary prints, and the establishment of a mutually advantageous relationship with the Art Department's newly founded Tandem Press.

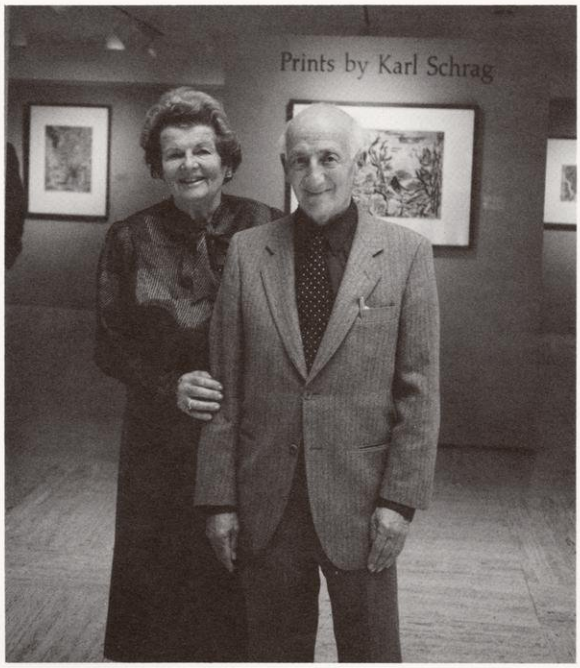
Interest in the field of twentieth-century German art has had a long history at the Elvehjem and is complementary to similar scholarly interests in the Department of Art History and several other departments in the University. As a result, the Elvehjem has acquired some notable German Expressionist prints during the past several years. The most recent gift from Janet and Marvin Fishman, which includes works by Rudolph Grossman, Otto Herbig, Herman Mayrhofer, Hans Meid, and Carl Rabus, was especially welcome because it added a new dimension to the Museum's holdings. The forty-six prints donated by the knowledgeable Milwaukee couple are representative of the impressionist, figurative, and realist tendencies in German art between 1910 and the mid-1930s, of which the Museum had no examples.

The Elvehjem's contemporary print collection was further enriched through purchase. In support of the Museum's long-term plan to develop a specialization in prints, it was determined early in the academic year that a significant portion of the Museum's 1987–88 art endowment income would be directed toward their acquisition. Contemporary prints were the specific focus because this area of the collection has not received the same attention as some of the earlier historical periods, and because works of the highest quality could be readily obtained for the funds available. As a result of this activity, thirty prints by various international artists were added to the permanent collection.

One of the most significant contemporary print acquisitions of the year, thanks to the Juli Plant Grainger Endowment Fund, was a highly complex work by Frank Stella entitled *Shards III*. Part of a



Shards III by Frank Stella, a Juli Plant Grainger Endowment Fund purchase, was one of the most significant contemporary print acquisitions of the year.



Mr. and Mrs. Karl Schrag at an exhibition of the artist's work organized by the Elvejhem.

portfolio of five, with a number of variants, *Shards III* is a mixed-media print in thirty-four colors produced from thirty-one lithographic plates and one screen hand drawn by the artist. In addition to the work's technical complexity, this acquisition was particularly important because the Elvehjem had no other works by this important American artist in its collection. Al Held's etching of 1987, entitled *Straits of Malacca*, constitutes an important comparative complement to his painting *Bruges III*, which was acquired by the Museum last year. A representative group of prints by Karl Schrag, who directed Atelier 17 in New York after Stanley Hayter's return to Paris, was selected and acquired directly from the artist as a result of an exhibition of his work organized by the Elvehjem. Other American artists whose graphic works were added to the collection include: James Havard, Carolyn Autry, and Dan Allison (a young printmaker from Houston, Texas who won the 1987 International Prize at the Ljubljana Graphic Biennial in Yugoslavia).

In recent years, the graphic arts have enjoyed a resurgence in Czechoslovakia. In recognition of the aesthetic vitality and high technical achievement of this national group, the Elvehjem acquired several prints by each of its three leading practitioners: Albin Brunovsky, Vladimir Gazovic, and Jiri Anderle. Brunovsky, together with his pupil and sometimes collaborator Gazovic, represents the school of Bratislava, while Jiri Anderle, a past actor of the noted Black Light Theatre of Prague, works and resides in that city. Technical virtuosity and refined use of line drawing are outstanding characteristics of both schools, and both aspire to a high level of intellectual content. Given the unique nature and the high degree of complexity of the work of these printmakers, several examples of each artist's work were acquired. Other contemporary international figures whose work was purchased for the print collection include Valerio

Il Sorriso by Jiri Anderle, a Cyril Winton Nave Endowment Fund purchase, is one of the fine contemporary prints from Czechoslovakia now in the Elvehjem collection.

Adami of Italy, Kazumi Amano of Japan, Pol Bury of Belgium, and Lisa MacLean of Canada.

The third development with major impact for the immediate and long-term growth of the Elvehjem's collection of contemporary prints by American artists was the establishment of Tandem Press. Administered through the Department of Art under the direction of Professor William Weege, Tandem Press was created to provide visiting artists as well as UW students and faculty with a state-of-the-art facility, and the technical expertise necessary for the collaborative creation of works of art on paper. In March 1988, a formal agreement was negotiated whereby the Elvehjem will serve as the official archive for editions of master prints produced by the Press. After just one year of operation, this association has enriched the Elvehjem collections with outstanding prints by such luminaries as Garo Antresian, Sondra Freckleton, Sam Gilliam, Linda Benglis, Richard Bosman, and Cham Hendon. The presence of the workshop greatly enhances the Elvehjem's long-term plan to establish itself as a major print resource and study center in the Midwest.

In addition to the expansion of its print collection, a significant portion of the Museum's curatorial and registrarial efforts were concentrated on the conservation and documentation of the Van Vleck Collection of Japanese woodblock prints. In the late spring of 1987, the Elvehjem was awarded two grants totaling $42,000 by the National Endowment for the Arts: one providing funds to conserve 120 of the Van Vleck Japanese prints that had been determined in an earlier survey to be most in need of attention, the other, to photograph the entire collection of 3,900 prints, and to complete the cataloguing of the prints which came to the Elvehjem in 1984, four years after J. H. Van Vleck's original bequest.

Treatment of forty-nine of the Van Vleck Japanese woodblock prints, including a number of very important prints by Utamaro, Kuniyoshi, and Hiroshige, was completed in the studio of Keiko Mizushima Keyes. For the most part this included elimination of old stains, repair of tears and old worm-holes, and cleaning to remove surface dirt built up over the years. It is planned that conservation of the remaining prints will be carried out during the coming academic year.

All 3,900 prints of the Van Vleck collection were photographed in both black and white and color by May 1988. Jeanne Burmeister, special registrarial assistant for the NEA funded documentation project, meticulously coordinated the photography, numbered the prints, labeled slides and photographs, and devised an easily accessible filing system for negatives. The second part of the documentation grant project, which comprised cataloguing the 1,070 prints of the 1984 gift from Mrs. Abigail Van Vleck, was carried out by Roger Keyes, director of the Center for the Study of Japanese Woodblock Prints, in July 1987. Dr. Keyes, applying the same technical and aesthetic criteria he had devised when cataloguing the earlier bequest, reviewed each print, authenticated its authorship, and evaluated its condition.

A comparison of the 1984 gift from Mrs. Abigail Van Vleck with the prints bequeathed in 1980 by John Hasbrouck Van Vleck, determined that 85–90 percent of the prints in the later group duplicated prints included in the original bequest. Therefore, Roger Keyes and Elvehjem Curator of Collections Carlton Overland conducted a further comparison of all multiple impressions (in a few cases six or eight of the same image) noting any differences in state, edition, color, condition, and overall quality. Those prints displaying variations in any of these factors from one impression to another were integrated into the overall collection to strengthen its educational usefulness. From the standpoint of connoisseurship, the opportunity for direct comparison of different states and variants is invaluable to the process of discerning relative quality. On the other hand, virtually identical duplicates were segregated out for future de-accessioning.

Although prints were the primary focus of curatorial activity, other areas of the collection were not neglected. Special mention should be made here of a group of photographs donated to the Museum by Dr. Kristaps Keggi. This collection includes works by notable photographers such as Manuel Alvarez Bravo, Lucien Clergue, Ralph Gibson, Eliot Porter, and Edouard Boubat. Dr. Keggi's donation, when joined with the photographs donated by him in previous years, represents the beginning of a photography collection. The major non-print purchase of the year was a mixed-media, relief-like construction by Michael McMillen, entitled *Pico Escondido*. This piece represents a major trend in contemporary American art not

previously included in the Elvehjem collections.

EXHIBITIONS

Temporary exhibitions continued to be a major area of Elvehjem activity during 1987–88. The number of original exhibitions organized by the Museum staff was unprecedented, as were the number and scholarly import of the Museum's exhibition catalogs. Of the fourteen exhibitions presented during the year, nine were self-generated; of these, four were accompanied by scholarly catalogs and two went on national tour.

Five exhibitions focused on the work of individual artists, introducing them, or new aspects of their work, to Madison audiences. *Claudio Bravo: Painter and Draftsman*, guest-curated by Professor Edward Sullivan of the Institute of Fine Arts at New York University, was the first American retrospective of the Chilean-born painter who currently lives and works in Morocco. Bravo's extraordinary descriptive power has earned him titles like "realist" and even "super-realist," but the studies and paintings in the show demonstrate how the artist uses these depictions to lend a surreal power to the mundane. The exhibition subsequently traveled to the Meadows Museum at Southern Methodist University in Dallas, Texas and to the Duke University Museum of Art in North Carolina. *Edward Potthast: American Painter of Summer and Surf*, presented a painter of quite different sensibilities: an important but lesser known American impressionist. Potthast brought impressionism back with him when he returned from Europe and used it to capture the American scene lit by the bright skies of the summer sea shore. In a foretaste of summer, the Elvehjem's galleries were warmed with these paintings whose subjects so often reflect community values and feelings deemed worthy by the painter. *In Praise of Troubled Dreams: The Prints and Paintings of Albin Brunovsky*, provided a look at the imaginative, meticulously worked images of the Czechoslovakian artist whose strange landscapes evoke dream images and Brunovsky's own personal symbolism. The exhibition was a valuable complement to the prints by Brunovsky and other Czechoslovakian artists acquired for the Museum collection. *Edward Weston: Color Photography*, explored the color work of this photographer well-known for his black and white studies of nudes and still-life. *Prints by Karl Schrag*, organized with the cooperation of the artist, brought a retrospective selection of the work of this American etcher to the Elvehjem. The show was coordinated with the Madison Print Club which had commissioned Schrag to produce its annual print.

Several exhibitions in the past year have considered works of art from private collections, affording scholars and the public a rare opportunity to see the art. The exhibition *American Indian Art: The Collecting Experience*, and its accompanying scholarly catalog, were produced by Beverly Gordon (assistant professor in the Department of Environment, Textiles, and Design, UW–Madison) with the assistance of Frances Potter and Melanie Herzog. The exhibition, which presented selections from seven private collections located in Wisconsin and surrounding areas, explored the range of American Indian Art. *Contemporary Graphics from the Collection of Marshall Erdman and Associates*, featured selections from a corporate collection not previously displayed outside of the precincts of the Erdman offices. The Elvehjem was very pleased to make these major works available to a larger audience. *Hollywood Glamour, 1924—1956: Selected Portraits from the Wisconsin Center for Film and Theater Research*, featured photographs of well

Marshall Erdman and guests at the opening of the *Contemporary Graphics from the Collection of Marshall Erdman and Associates* exhibition.

known film celebrities that reflected changes in taste over three decades. This exhibition, which traveled to the Bergstrom-Mahler Museum (Neenah), the Wustum Museum of Fine Arts (Racine), the Fort Wayne Museum of Art, and the Snite Museum of Art at the University of Notre Dame, was accompanied by a film series featuring some of the same personalities appearing in the portraits of the exhibition. One final exhibition in this group was drawn from the Elvehjem's own store of never-before-exhibited prints. *Recent Acquisitions* presented a range of works on paper which had come into the museum's collection in the last two-and-a-half years.

In the past year, visitors to the Elvehjem have seen a wide range of cultures represented in exhibitions. *Andean Aesthetics: Textiles from Peru and Bolivia*, selected from the Helen L. Allen Textile Collection of the School of Family Resources and Consumer Sciences, was also accompanied by a scholarly catalog. These examples of textile design of the Quechua and Almyra speaking peoples of the Andes mountains showed their remarkable facility at adapting new motifs to their system of colorful, linear design. *Contemporary Printmaking in India* also demonstrated the capacity for adapting new techniques such as wood engraving, mezzotint, and calligraphy to a culture's own unique sensibilities. Indian artists provided a panorama of artistic concerns in this exhibition, which included sixty-one works by twenty-five artists. *The Vinland Suite*, an unprecedented cooperative venture with the City of Madison, offered linoleum cuts by Norwegian artist Jarle Rosseland which expressed his interpretation of the discovery of America by Viking explorers before Columbus. Finally, *Highways, Byways, and Waterways: The British Landscape Tradition*, was organized from the Elvehjem's own collection of works on paper and included artists whose images were drawn directly from the countryside around them.

PUBLICATIONS

1987–88 was especially rich in scholarly publications which were especially effective in enhancing the Elvehjem's reputation as an intellectually active and productive institution. Four exhibitions organized by the Elvehjem, *Claudio Bravo: Painter and Draftsman*, *Hollywood Glamour, 1924—1956: Selected Portraits from the Wisconsin Center for Film and Theater Research*, *Andean Aesthetics: Textiles from Peru and Bolivia*, and *American Indian Art: The Collecting Experience*, were accompanied by substantial catalogs which were circulated, via the exchange list, to libraries and Museums throughout the United States and Europe. A fifth publication documents the history of the art collections at the UW–Madison which eventually became the core of the Elvehjem collection. Written by Professor Emeritus James Watrous, *A Century of Capricious Collecting, 1877–1970: From the Gallery in Science Hall to the Elvehjem Museum of Art*, also provides a unique insight into the personalities and events that brought about the Elvehjem's founding.

Japanese Print Postcards: Ando Hiroshige, is a publication of a more popular flavor than the preceding ones. The color postcards in this booklet reproduce twenty-four prints from the Van Vleck Collection of Japanese Woodblock prints which were included in a 1986–87 Elvehjem exhibition entitled *Tokaido*. Dover Publications learned of the exhibition and proposed this publication as part of a series featuring various museum collections. Curator of Collections Carlton Overland provided the introductory text, as well as notes on the individual prints which were reproduced.

Research was initiated for the production of a Handbook of the Elvehjem Collection. Intended to serve visitors and scholars as a basic introduction to the museum's broad ranging collections, the Handbook will replace an earlier publication which has been long out of print. Production of the Handbook, scheduled for 1989–90, is being made possible thanks to generous grants from the National Endowment for the Arts, the Brittingham Trust, and the Class of 1929.

One final publication needs mention here. The general descriptive brochure, which is often a visitor's first and sometimes only introduction to the Museum, was completely redesigned and its text rewritten. The new brochure more accurately reflects the Elvehjem at its present stage of development than any previous publication, and is therefore a more effective promotional tool.

EDUCATION AND OUTREACH

In 1987–88, the Elvehjem's educational programs consisted of guided tours of temporary exhibitions and the permanent collection, scholarly lectures, films, and a variety of special workshops that were attended by 14,573 individuals—a 30 percent increase over last year's attendance. Guided tours remained the most popular offering, accounting for 11,526 of the total number of visitors. Of this number, 9,021 were school children in the K–12 age group, and 237 were UW students taking special foreign language tours offered by Elvehjem Docents. Although UW classes in various disciplines also toured the Museum's collections and exhibitions, for the purposes of the Annual Report, these are counted as individual visitors rather than as direct beneficiaries of the Docent program.

Participation in Docent guided tours for K–12 school groups was greatly increased: 2,016 more children were served by this program in 1987–88 than in 1986–87. This increase was due in large measure to several special efforts to promote the Museum among regional school teachers, pointing out the educational potential inherent in its collections and exhibitions. Early in the academic year, as part of an in-service day for teachers in the Madison Metropolitan School District, art educators spent a structured afternoon learning about museology and studying sections of the permanent collection. Especially popular were such topics as "20th Century Art," "Ancient Greek Vases," "A Conservation Case Study," and "Behind-the-Scenes." Concurrently, students, out of school for the day, participated in the Elvehjem's "Kids' Day Out," a program organized jointly with the Mayor's Office of Community Service.

Anne Lambert, curator of education for the Elvehjem, discusses aspects of the permanent collection as part of an in-service day for teachers.

In April and May 1988, forty-two Madison teachers earned continuing education credits in three museum workshops co-sponsored by the Elvehjem and the Madison Metropolitan School District. On this occasion, special workshops explored the philosophy and art of the newly installed twentieth-Century permanent collection and two temporary exhibitions: *American Indian Art: The Collecting Experience*, and *Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction*, planned for September 1988. In the latter instance, the Elvehjem, for the first time, introduced teachers to a major exhibition well ahead of its opening; thus providing sufficient planning time and preparation for field trips, supplementary reading, and related educational activities. Written evaluations from teachers attending these workshops showed an overwhelmingly enthusiastic response.

In the spring of 1988, a special effort was made to encourage teachers of grades K–12 to bring their students to the exhibition *American Indian Art: The Collecting Experience*. A packet of didactic materials consisting of slides and expository text (written by Melanie Herzog, a graduate student in the Department of Art History) was developed. Thanks to a special grant from the Dane County Cultural Affairs Commission, this packet was then promoted and distributed free of charge to Madison and Dane County school principals and teachers. *American Indian Art* lent itself particularly well to this exercise since it corresponded closely with the current social studies curriculum. The slide packet not only served to promote the exhibition but was also designed to assist teachers in the preparation of students prior to the Museum visit. As a result of this pilot effort, over 2,150 Dane County students toured the exhibition in the month of May alone.

Scholarly lectures are also an integral part of the Museum's educational programs. Elvehjem lectures generally focus on aspects of the permanent collection, special exhibitions, or topics of particular interest to the Museum profession. These lectures draw a diverse audience which includes University faculty and students, as well

as members of the broader Madison community. During 1987–88, over 1,680 people attended twenty lectures on topics ranging from the aesthetics of Peruvian textiles to corporate collecting. A complete list is included elsewhere in this Annual Report. The Elvehjem is grateful to League members Gayle Bauer and Madeleine Litow, who arranged convivial receptions after many of these affairs, providing participants the opportunity to meet the speakers and to explore the topics of discussion in further depth.

Although film is not a medium the Elvehjem regularly features, the exhibition *Hollywood Glamour: 1924–1956* tendered a special opportunity. With the curatorial assistance of Maxine Fleckner-Ducey, archivist for the Wisconsin Center for Film and Theater Research, a series of six films starring actors whose portraits were included in the exhibition was presented. The series was attended by over 1,280 film enthusiasts.

Two educational tours to special exhibitions in Chicago were offered during 1987–88. Organized under the auspices of the membership office and coordinated by the League trip chairperson, Valerie Kazamias, participants visited *Georgia O'Keeffe: 1887–1986* at The Art Institute of Chicago, and the International Art Exposition (held annually at Navy Pier). A special lecture on the art of Georgia O'Keeffe was given by Professor James Dennis of the Department of Art History for those traveling to that exhibition.

The *Sunday Afternoon Live from the Elvehjem* concert series continued into its eighth season thanks to the generosity of the Norman Bassett Foundation and the Evjue Foundation/The Capital Times. As in the past, this series of thirty-six concerts featured Wisconsin artists, and focused on chamber music which could take best advantage of the gallery setting. The concerts, which are an essential component of the Elvehjem plan to diversify its audience and promote its programs, were broadcast live throughout the State on Wisconsin Public Radio. During a ten-minute intermission, prerecorded interviews with artists, curators, and other special guests provided information about Museum activities and special exhibitions. In order to encourage members of the audience to remain in the Museum galleries after the concerts and stay on for Sunday afternoon lectures, Docent talks on the Artwork of the Month were offered in Paige Court immediately after each performance, and post-concert tea was hosted by the Elvehjem League (ably coordinated by League volunteer Zora Dunn). The tea was made possible primarily by the generosity of local bakeries to whom the Elvehjem owes a debt of gratitude.

In December, two events celebrated the winter holidays: on Saturday, December 5, the UW–Horn Choir gave a festive performance of classical and holiday music from the fourth level balcony. On the following Saturday, the annual Holiday Open House, traditionally planned and hosted by the Elvehjem League, included storytelling, carolers in holiday costumes, and refreshments. Both events proved very popular with the community and were instrumental in attracting a younger-than-usual audience to the Museum.

VOLUNTEERS

Elvehjem Docents served the museum with their characteristic dedication and generous spirit during a very busy year. Demand for gallery tours was high as a result of the popularity of several exhibitions. Elvehjem Docents contributed 3,405 hours of service and provided guided tours to 11,526 people: an increase 26 percent (2,369) over the previous year.

In addition to Museum tours of both temporary exhibitions and the permanent collection, Docents again offered the successful "Tour-and-Play" Program which was designed for children's groups in cooperation with the University Theater. Drop-in Sunday afternoon talks centering on the Artwork of the Month program were also popular.

Despite the heavy demands of the busy spring exhibition schedule, Docents began preparations for the exhibition *Frank Lloyd Wright and Madison: Eight Decades of Artistic and Social Interaction*, scheduled for September 1988. Given the complexity and magnitude of this exhibition, as well as the innovative nature of the concomitant educational programs, Docent training had to begin early. In addition to attending special lectures and training sessions, Docents traveled to Taliesin, Frank Lloyd Wright's home in Spring Green, for a special introduction to his architecture.

Elvehjem League volunteers, under the presidency of Donna Fullerton, provided many impor-

tant services throughout the year which were invaluable in promoting the Museum's activities throughout the Madison community and making visitors feel welcome. League members began their year's activities by organizing an elegant reception to celebrate the opening of the exhibitions *Claudio Bravo: Painter and Draftsman* and *Hollywood Glamour: 1924–1956*. Tastefully coordinated by Jane Varda and Carolyn McKinney, the reception attracted not only members of the general public, but also enticed a large number of new students to come to the Museum for the first time. Later in the year, the League organized the opening for the exhibition *American Indian Art* and displayed their creative ingenuity in the elaborate menu of American Indian foods. An appropriate and much appreciated touch to the occasion was the invitation to members of Wisconsin's American Indian community to perform a ritual celebration in honor of the exhibition.

In addition to exhibition openings, League members provided a multiplicity of other essential services which the Museum could not otherwise afford: they staffed the information desk in Paige Court during peak hours, assisting visitors, and promoting the Museum's membership program—they assisted museum staff with dissemination of information, hosted receptions, and organized and staffed membership recruitment campaigns. In all, seventy-five League members contributed nearly 2,000 hours of volunteer service.

Student volunteers are also an important source of assistance. Drawn from the Museum's primary constituency, students provided more than 500 hours of assistance at receptions and in office operations.

Elvehjem Museum Council

The Elvehjem Museum Council is an advisory and support body which has no governing function. The Council, which has periodic meetings at the Museum, serves as a source of perspective and encouragement for the staff and contributors. The council meetings help to keep the council members advised of staffing, financial and other matters related to the operation of the Museum to enable the council to fulfill its advisory role. Individual council members are encouraged to share with the staff their advice in their particular areas of expertise.

During the past year the Council's focus was on such matters as the University of Wisconsin Foundation Capital Campaign and the expected effect on the Museum, the various special exhibits including the very successful major exhibit Frank Lloyd Wright and Madison, long-range planning and related space needs as well as on a number of staffing issues. There were discussions of plans for the 1989 Honor Awards Dinner, a function hosted by the Council to honor individuals and institutions who have been especially supportive of the Museum the past two years and also on plans for the Museum's upcoming twentieth anniversary celebration. Early in the year the Executive Committee of the Council met with the then newly-appointed Chancellor Shalala to exchange ideas with respect to the function of the committee and long-term plans for the Museum.

Council members share their enthusiasm with the staff of the Museum for the continued success of the Elvehjem Museum in its service to the University as well as to the community. We are all proud to be associated with this unique Museum which is enjoying a growing national reputation.

COUNCIL

Ex-Officio Members
Bernard Cohen,
Acting Chancellor for Academic Affairs
E. David Cronon,
Dean of the College of Letters Science
Russell Panczenko,
Director, Elvehjem Museum of Art
Robert Rennebohm,
President, UW Foundation

Fixed-term Appointments
Sarah Farwell, Elvehjem Museum
League President
Helene Metzenberg, Elvehjem Docent

Members-at-Large
Walter Frautschi
Newman T. Halvorson
Barbara Kaerwer
Mrs. Frederick Miller
Jean McKenzie
Mary Ann Shaw
James Carley
Elaine Davis
Ineva Baldwin
Jane Coleman
Marshall Erdman
Hope Melamed
Fred Reichelt
Bryan Reid
Anne Bolz
Edith Jones
Thomas Terry, Chairman
Jane Watson
Susan Weston
Joyce Bartell, Secretary
Marvin Fishman
Catherine Quirk
Donald P. Ryan
Roth Schleck
Fannie Taylor

Madison Campus Faculty and Student Members
Daniel Guernsey
Prof. Frank Horlbeck, Art History Dept.
Prof. Robert Krainer, Business School
Prof. N. Wayne Taylor, Art Department

Council members at the spring meeting.

Director Russell Panczenko tours the Claudio Bravo exhibition with council members.

ART ACCESSIONS COMMITTEE

Russell Panczenko, Chairman
Barbara Buenger, Department of Art History
E. Wayne Taylor, Department of Art
Virginia Boyd, Environment, Textiles and Design Program Area
Lorin A. Uffenbeck, Department of French and Italian

Purchases

PAINTINGS

Wilde, John (American, b. 1919)
Still Life with Kumquats, 1960
Oil on wood panel, 20.2×25.4 cm.
Frank J. Sensenbrenner Endowment Fund purchase, 1988.7

DRAWINGS

Gazovic, Vladimir (Czech, b. 1939)
Kiss of the Muse, 1987
Watercolor on paper, 102.9×73.7 cm.
Harry and Margaret P. Glicksman Endowment Fund purchase, 1987.78

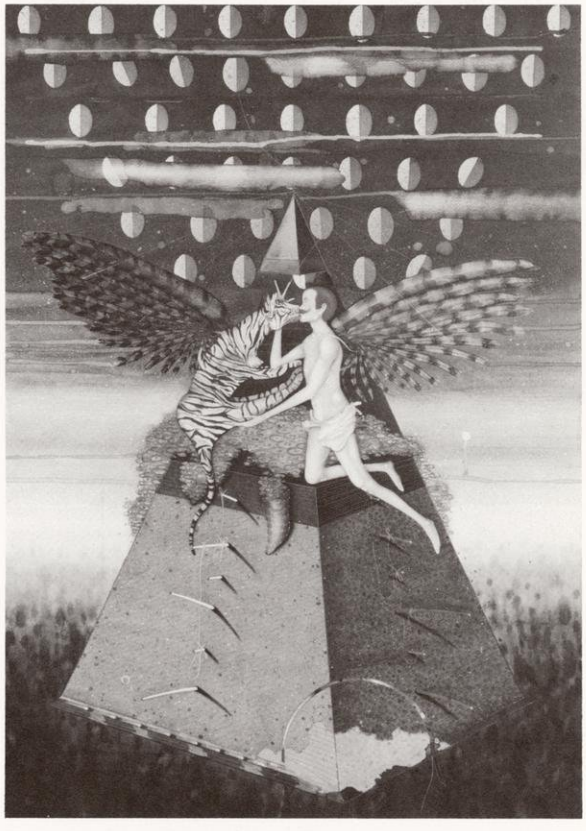
Still Life with Kumquats by John Wilde, Frank J. Sensenbrenner Endowment Fund purchase.

PRINTS

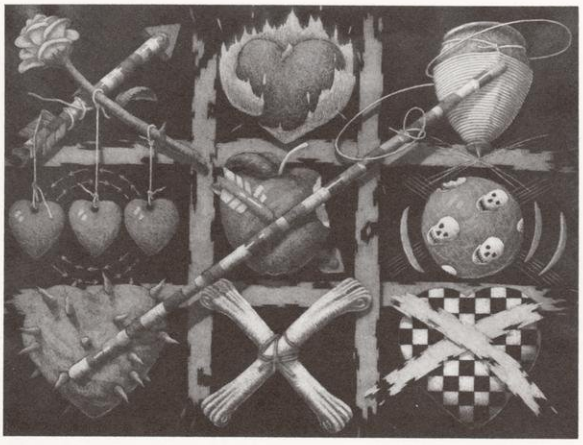
Adami, Valerio (Italian, b. 1935)
Vers le soleil qui se léve, 1982
Color etching, 74.0×55.9 cm.
Elena D'Ancona Butler Memorial Fund purchase, 1988.14

Allison, Dan (American, b. 1953)
Heart and Soul, 1986
Color etching, 73.0×98.5 cm.
Art Collections Fund purchase, 1987.16

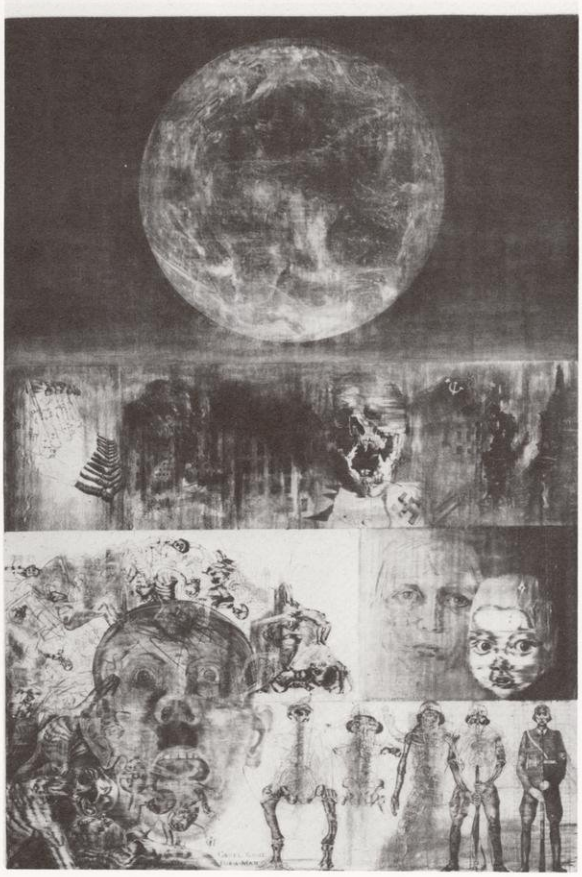
Allison, Dan (American, b. 1953)
Bigger Toys, 1987
Collograph, 106.0×219.2 cm.
Earl O. Vits Endowment Fund purchase, 1988.6



Kiss of the Muse by Vladimer Gazovic, Harry and Margret P. Glicksman Endowment Fund purchase.



Heart and Soul by Dan Allison, Art Collections Fund purchase.



Cruel Game for a Man by Jiri Anderle, Cyril Winton Nave Endowment Fund purchase.

Amano, Kazumi (Japanese, b. 1929)
Existence: Opposite Angle-C, 1986
Color etching, 69.2×69.2 cm.
Malcolm K. White Endowment Fund purchase, 1988.9

Anderle, Jiri (Czech, b. 1936)
Cruel Game for a Man, 1976
Drypoint and mezzotint, 93.0×61.6 cm.
Cyril Winton Nave Endowment Fund purchase, 1988.36

Anderle, Jiri (Czech, b. 1936)
Il Sorriso, 1978
Drypoint and mezzotint, 93.0×63.5 cm.
Cyril Winton Nave Endowment Fund purchase, 1988.37

Anderle, Jiri (Czech, b. 1936)
Vanitas VIII, 1983
Softground etching, 95.6×64.8 cm.
Cyril Winton Nave Endowment Fund purchase, 1988.38

Autry, Carolyn (American, b. 1940)
Correspondances-Chambre Meublée, 1986
Etching and aquatint, 30.5×38.2 cm.
Earl O. Vits Endowment Fund purchase, 1988.8

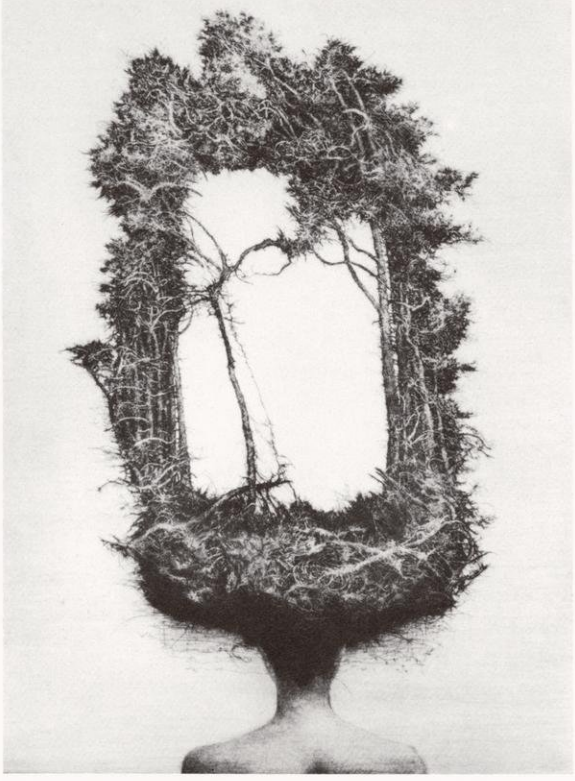
Feverish Inactivity by Alvin Brunovsky, Elvehjem Endowment Fund purchase.

Brunovsky, Albin (Czech, b. 1935) and Gazovic, Vladmir (Czech, b. 1939)
Via Eva, 1977
Color lithograph, 31.0×45.7 cm.
Bertha Ardt Plaenert Endowment Fund purchase, 1987.79

Brunovsky, Albin (Czech, b. 1935)
Drunken Boat IV, 1980
Etching, drypoint and mezzotint, 25.0×17.8 cm.
Elvehjem Endowment Fund purchase, 1988.1

Brunovsky, Albin (Czech, b. 1935)
Feverish Inactivity, 1976
Etching, 29.6×39.4 cm.
Elvehjem Endowment Fund purchase, 1988.2

Brunovsky, Albin (Czech, b. 1935)
Lady with a Hat II/Mirror, 1981
Etching, drypoint and mezzotint, 39.7×29.6 cm.
Elvehjem Endowment Fund purchase, 1988.3



Lady with a Hat II/Mirror by Alvin Brunovsky, Elvehjem Endowment Fund purchase.

Brunovsky, Albin (Czech, b. 1935)
Lady with a Hat V/Performance, 1981
Color etching, drypoint and mezzotint, 39.7×29.6 cm.
Elvehjem Endowment Fund purchase, 1988.4

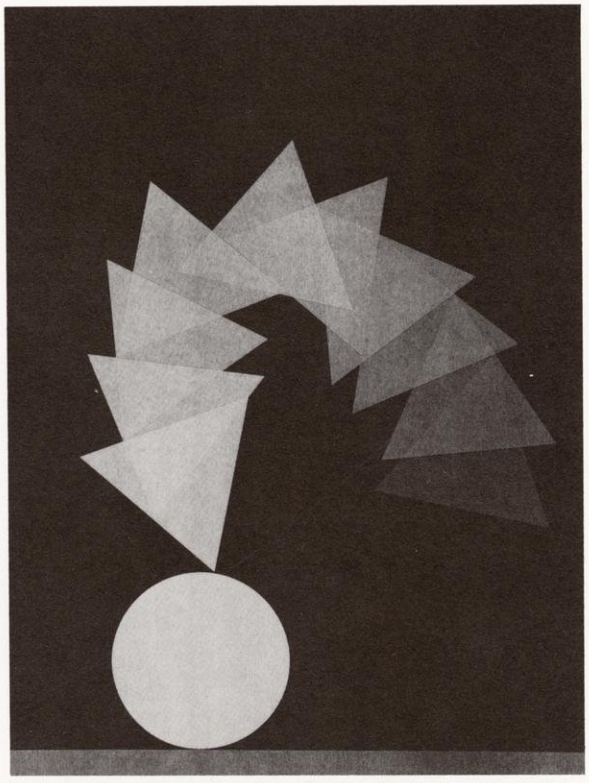
Brunovsky, Albin (Czech, b. 1935)
Lady with a Hat VIII/In the Summertime, 1982
Color etching, drypoint and mezzotint, 39.7×29.6 cm.
Elvehjem Endowment Fund purchase, 1988.5

Bury, Pol (Belgian, b. 1922)
Ten Triangles on a Circle, 1976
Color wood engraving, 65.9×49.8 cm.
Elvehjem Endowment Fund purchase, 1987.17

Gazovic, Vladimir (Czech, b. 1939)
Frantisek Tichy's Clowns, 1977
Color lithograph, 50.2×43.0 cm.
Malcolm K. Whyte Endowment Fund purchase, 1987.73

Lady with a Hat V/Performance by Alvin Brunovsky, Elvehjem Endowment Fund purchase.

Lady with a Hat VIII/In the Summertime by Alvin Brunovsky, Elvehjem Endowment Fund purchase.



Ten Triangles on a Circle by Pol Bury, Elvehjem Endowment Fund purchase.

Gazovic, Vladimir (Czech, b. 1939)
Known and Unknown, 1983
Lithograph, 73.5×55.0 cm.
Frank J. Sensenbrenner Endowment Fund purchase, 1987.74

Gazovic, Vladimir (Czech, b. 1939)
Organ Music, 1973
Color lithograph, 57.3×45.1 cm.
Malcolm K. Whyte Endowment Fund purchase, 1987.75

Gazovic, Vladimir (Czech, b. 1939)
Strict View of Free Morals I, 1971
Color lithograph, 61.8×45.5 cm.
Frank J. Sensenbrenner Endowment Fund purchase, 1987.76

Gazovic, Vladimir (Czech, b. 1939)
Welcome, Dear Nina, 1987
Color lithograph, 42.1×29.4 cm.
Malcolm K. Whyte Endowment Fund purchase, 1987.77

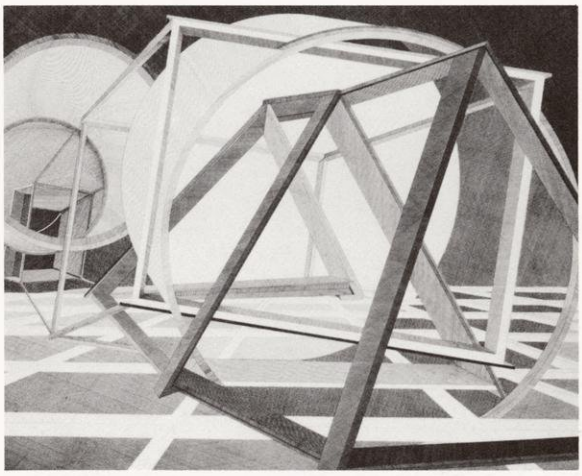
Havard, James (American, b. 1937)
Mimbres through Hopi, 1987
Multi-color monotype, 63.8×48.0 cm.
Art Collections Fund purchase, 1988.13

Held, Al (American, b. 1928)
Straits of Malacca, 1987
Etching, 105.5×130.4 cm.
Art Collections Fund purchase, 1987.8

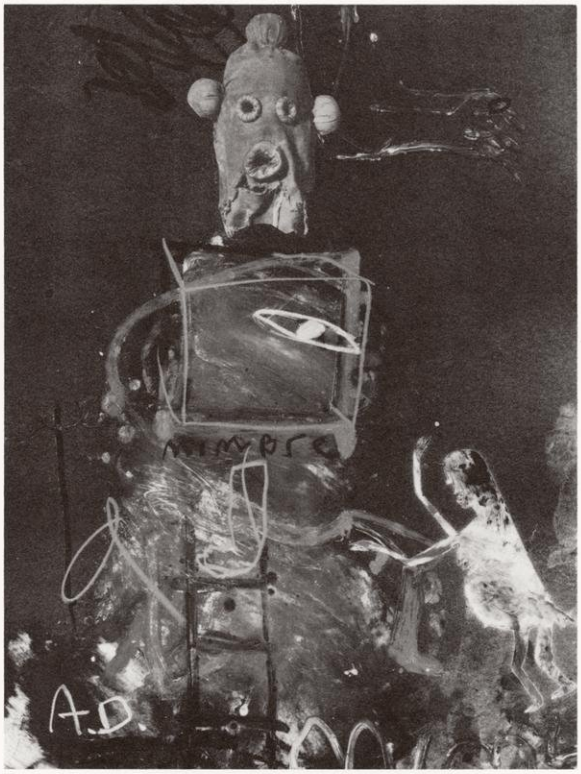
MacLean, Lisa (Canadian, b. 1956)
Winged Victory, 1986
Color lithograph, 76.5×57.2 cm.
Frank J. Sensenbrenner Endowment Fund purchase, 1988.12

Michel, Robert (German, 1897–1983)
MEZ (Mitteleuropaische Zeit) 1919–1920
Woodcut, 46.0×37.8 cm.
Elvehjem Endowment Fund purchase, 1988.16

Schrag, Karl (American, b. 1912)
Evening Radiance, 1953
Color etching, engraving and aquatint, 48.3×68.5 cm.
Ruth C. Wallerstein Endowment Fund purchase, 1988.32

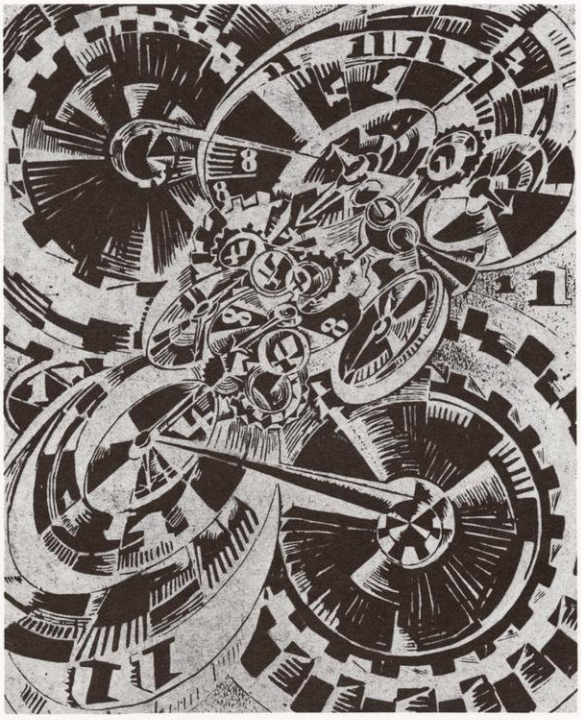


Straits of Malacca by Al Held, Art Collections Fund purchase.



Mimbres through Hopi by James Harvard, Art Collections Fund purchase.

Winged Victory by Lisa MacLean, Frank J. Sensenbrenner Endowment Fund purchase.



MEZ (Mitteleuropaische Zeit) by Robert Michel, Elvehjem Endowment Fund purchase.

Evening Radiance by Karl Schrag, Ruth C. Wallerstein Endowment Fund purchase.

Titania and Bottom (after Henry Fuseli) by J. P. Simon, E. Blake Blair Endowment Fund purchase.

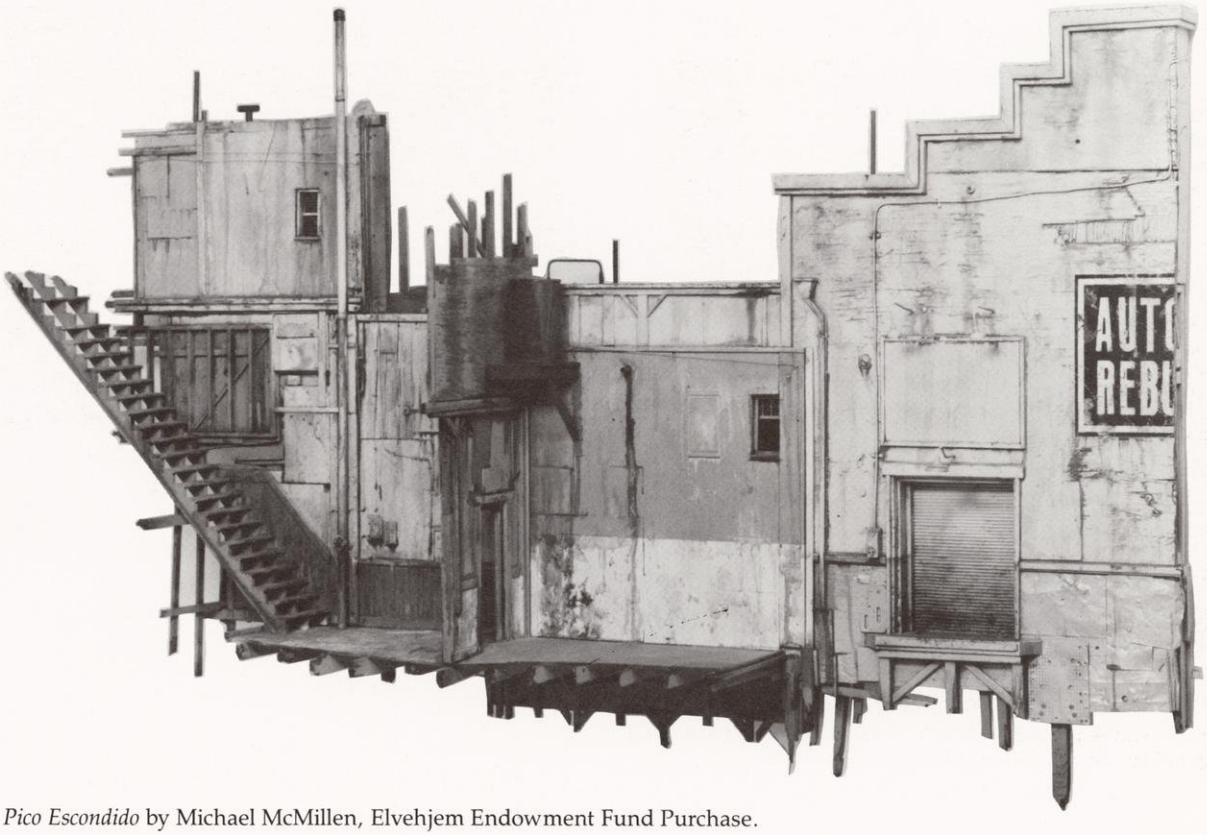
Schrag, Karl (American, b. 1912)
The World of a Fish, 1953
Color etching, engraving and stencil, 30.0×24.7 cm.
Ruth C. Wallerstein Endowment Fund purchase, 1988.33

Schrag, Karl (American, b. 1912)
The Artist as a Boy with his Father and Mother (1st version), 1968
Color etching, aquatint and stencil, 61.0×50.8 cm.
Ruth C. Wallerstein Endowment Fund purchase, 1988.34

Schrag, Karl (American, b. 1912)
Portrait of Bernard Malamud (The Writer), 1970
Color aquatint, 61.0×45.7 cm.
Ruth C. Wallerstein Endowment Fund purchase, 1988.35

Simon, J. P. (French, worked in England, ca. 1750–1810)
Titania and Bottom (after Henry Fuseli), 1796
Engraving, 44.0×59.1 cm.
E. Blake Blair Endowment Fund purchase, 1988.15

Stella, Frank (American b. 1936)
Shards III, 1982
Mixed media color print, 115.0×100.7 cm.
Juli Plant Grainger Endowment Fund purchase, 1988.11



Pico Escondido by Michael McMillen, Elvehjem Endowment Fund Purchase.

SCULPTURE

McMillen, Michael (American, b. 1946)
Pico Escondido, 1986
Mixed media construction, 79.1×136.2×25.4 cm.
Elvehjem Endowment Fund purchase, 1988.31

Gifts

PAINTINGS

Parker, Jim (American, 1933–1985)
Dot Series: Phthalo Blue, 1973
Acrylic on canvas, 183.0×183.3 cm.
Gift of Lenore Parker, 1988.23

DRAWINGS AND WATERCOLORS

Parker, Jim (American, 1933–1985)
Untitled, 1973–4
Prismacolor on paper, 50.7×52.4 cm.
Gift of Lenore Parker, 1988.24

Parker, Jim (American, 1933–1985)
Untitled
Prismacolor on paper, 50.7× 50.7 cm.
Gift of Lenore Parker, 1988.52

Parker, Jim (American, 1933–1985)
Untitled
Prismacolor on paper, 50.7×50.7 cm.
Gift of Lenore Parker, 1988.53

Scanga, Italo (American, b. 1932)
Untitled, 1966
Drawing on tomato soup can label, 33.2×16.6 cm.
Gift of Warrington Colescott and Frances Myers, 1987.70

PHOTOGRAPHS

Survey 1986, Portfolio 8:

Boubat, Edouard (French, b. 1923)
Place Saint-Sulpice, Paris, 1947
Gelatin silver print, 24.3×24.3 cm.
Gift of Dr. Kristaps J. Keggi, 1987.71.3

Bravo, Manuel Alvarez (Mexican, b. 1902)
Siesta in the Grass, 1979
Palladium print, 17.2×23.2 cm.
Gift of Dr. Kristaps J. Keggi, 1987.71.1

Bravo, Manuel Alvarez (Mexican, b. 1902)
The Unbandaging, 1938
Palladium print, 22.2×15.6 cm.
Gift of Dr. Kristaps J. Keggi, 1987.71.2

Clark, Larry (American, b. 1943)
Acid, Lower East Side, 1968
Gelatin silver print, 30.0×20.3 cm.
Gift of Dr. Kristaps J. Keggi, 1987.71.4

Clergue, Lucien (French, b. 1934)
Denise on the Lake, Chicago, 1976
Gelatin silver print, 24.0×35.6 cm.
Gift of Dr. Kristaps J. Keggi, 1987.71.5

Clergue, Lucien (French, b. 1934)
Night in New York, 1977
Gelatin silver print, 24.0×36.2 cm.
Gift of Dr. Kristaps J. Keggi, 1987.71.6

Gibson, Ralph (American, b. 1939)
Chiaroscuro, 1972
Gelatin silver print, 31.5×20.7 cm.
Gift of Dr. Kristaps J. Keggi, 1987.71.7

Gibson, Ralph (American, b. 1939)
Antiquities, Dealer, Rome, 1984
Gelatin silver print, 31.8×20.8 cm.
Gift of Dr. Kristaps J. Keggi, 1987.71.8

Lennard, Erica (American, b. 1950)
Versailles
Gelatin silver print, 22.2×33.4 cm.
Gift of Dr. Kristaps J. Keggi, 1987.71.9

Porter, Eliot (American, b. 1901)
Black Dragon Falls
Dye transfer print, 28.7×36.8 cm.
Gift of Dr. Kristaps J. Keggi, 1987.71.10

Survey 1986, Portfolio 9:

Boubat, Edouard (French, b. 1923)
Pigeon, Paris, 1981
Gelatin silver print, 23.8×35.7 cm.
Gift of Dr. Kristaps J. Keggi, 1987.72.3

Bravo, Manuel Alvarez (Mexican, b. 1902)
That Falls, 1980
Palladium print, 17.0×23.0 cm.
Gift of Dr. Kristaps J. Keggi, 1987.72.1

Bravo, Manuel Alvarez (Mexican, b. 1902)
Xipetotec, 1979
Palladium print, 23.7×17.8 cm.
Gift of Dr. Kristaps J. Keggi, 1987.72.2

Clark, Larry (American, b. 1943)
Untitled, 1963
Gelatin silver print, 31.6×20.5 cm.
Gift of Dr. Kristaps J. Keggi, 1987.72.4

Clergue, Lucien (French, b. 1934)
Carol in Chicago I, 1976
Gelatin silver print, 36.7×24.0 cm.
Gift of Dr. Kristaps J. Keggi, 1987.72.5

Clergue, Lucien (French, b. 1934)
Couple at La Defense, Paris, 1978
Gelatin silver print, 24.1×36.8 cm.
Gift of Dr. Kristaps J. Keggi, 1987.72.6

Gibson, Ralph (American, b. 1939)
Chiaroscuro, 1980
Gelatin silver print, 31.4×20.7 cm.
Gift of Dr. Kristaps J. Keggi, 1987.72.7

Gibson, Ralph (American, b. 1939)
Waiter, Isle of Capri, 1983
Gelatin silver print, 21.0×31.8 cm.
Gift of Dr. Kristaps J. Keggi, 1987.72.8

Lennard, Erica (American, b. 1950)
Villa Valmarana Dei Nani,
Gelatin silver print, 22.3×33.2 cm.
Gift of Dr. Kristaps J. Keggi, 1987.72.9

Porter, Eliot (American, b. 1901)
Ferry
Dye transfer print, 24.6×37.7 cm.
Gift of Dr. Kristaps J. Keggi, 1987.72.10

PRINTS

Amano, Kazumi (Japanese, b. 1929)
Existence: Opposite Angle-A, 1986
Color etching, 69.2×69.2 cm.
Gift of the artist, 1988.10

Anderle, Jiri (Czech, b. 1936)
Portrait of Anne B., 1980
Drypoint, mezzotint and relief, 63.2×49.9 cm.
Gift in memory of Jacques Z. Baruch by Mrs. Anne Baruch, 1988.39

Anderle, Jiri (Czech, b. 1936)
Soldier, Son and Wife, 1980
Drypoint and mezzotint, 95.6×64.1 cm.
Gift in memory of Jacques Z. Baruch by Mrs. Anne Baruch, 1988.40

Antreasian, Garo Z. (American, b. 1922)
Untitled, 1987
Lithograph with hand-stenciled pastel crayon, 14.0×61.3 cm.
Gift of Tandem Press, 1988.25

Artigas, Joan Gardy (Canadian, b. 1938)
La Cruche de mon dos, 1974
Color lithograph, 66.0×49.0
Gift of Andrew D. and Sonja H. Weiner, 1988.20

Bellmer, Hans (German, 1902–1975)
Untitled, 1971
Etching, 24.7×41.4 cm.
Gift of Neva Krohn, 1987.63

Beyerlein, Kurt (German)
The Beyerlein Family
Etching, 18.7×22.0 cm.
Gift of Marvin and Janet Fishman, 1987.18

Untitled, Jim Bird, Gift of Andrew D. and Sonja H. Weiner.

Bird, Jim (American, b. 1937)
Untitled
Mixed media on paper, 76.6×57.0 cm.
Gift of Andrew D. and Sonja H. Weiner, 1987.14

Bohrod, Aaron (American, b. 1907)
Summertime
Lithograph, 23.3×32.7 cm.
Gift of Stuart Applebaum, 1988.18

Bohrod, Aaron (American, b. 1907)
New Orleans Street
Lithograph, 22.7×30.3 cm.
Gift of Stuart Applebaum, 1988.19

Bosman, Richard (American b. 1944)
Awash, 1988
Woodcut and stencil, 77.2×43.8 cm.
Gift of Tandem Press, 1988.29

Bosman, Richard (American, b. 1944)
Flood, 1988
Woodcut, 44.0×61.5 cm.
Gift of Tandem Press, 1988.30

Brust, K. F. (German, 1897–1960)
Akt, 1931
Lithograph, 25.0×12.7 cm.
Gift of Marvin and Janet Fishman, 1987.19

Brust, K. F. (German, 1897–1960)
Bauern (Farmers), 1931
Lithograph, 21.1×23.3 cm.
Gift of Marvin and Janet Fishman, 1987.20

Buck, Roger (German)
Gossips, 1924
Woodcut, 18.0×24.9 cm.
Gift of Marvin and Janet Fishman, 1987.21

Burchartz, Max (German , b. 1887)
Akt
Lithograph, 36.9×27.0 cm.
Gift of Marvin and Janet Fishman, 1987.22

Caspar, Karl (German, 1879–1956)
Augustinus Legende
Lithograph, 30.0×25.2 cm.
Gift of Marvin and Janet Fishman, 1987.23

Czobel, Bela (Hungarian, b. 1883)
Lesendes Mädchen
Etching, 24.5×17.2 cm.
Gift of Marvin and Janet Fishman, 1987.24

Davringhausen, Heinrich Maria (German, 1894–1970)
Paar im Regen, 1922
Lithograph, 57.2×39.4 cm.
Gift of Marvin and Janet Fishman, 1987.60

Davringhausen, Heinrich Maria (German, 1894–1970)
Im Kanu, 1922
Lithograph, 47.6×36.2 cm.
Gift of Marvin and Janet Fishman, 1987.61

Davringhausen, Heinrich Maria (German, 1894–1970)
Tanz des Irren
Lithograph, 61.3×42.2 cm.
Gift of Marvin and Janet Fishman, 1987.62

Eberz, Joseph (German, b. 1880)
Landscape with Humans and Animals
Etching, 20.3×15.2 cm.
Gift of Marvin and Janet Fishman, 1987.25

Ehrlich, Georg (Austrian, 1897–1966)
Ailing Man
Etching, 21.0×14.6 cm.
Gift of Marvin and Janet Fishman, 1987.26

Ehrlich, Georg (Austrian, 1897–1966)
Consolation, 1920
Lithograph, 19.7×23.9 cm.
Gift of Marvin and Janet Fishman, 1987.27

Epper, Ignz (Swiss, b. 1892)
Mädchenkopf, 1919
Lithograph, 32.4×22.6 cm.
Gift of Marvin and Janet Fishman, 1987.28

Freckelton, Sondra (American b. 1936)
All Over Red, 1988
Pochoir, 68.6×53.7 cm.
Gift of Tandem Press, 1988.27

Gilliam, Sam (American, b. 1933)
Purple Antelope Space Squeeze, 1987
Relief, etching, aquatint and collograph with embossing, hand painting and hand-painted collage on hand-made paper, 96.5×104.7 cm.
Gift of Tandem Press, 1988.28

Grossman, Rudolph (German, 1889–1941)
The Barn
Lithograph, 28.0×30.2 cm.
Gift of Marvin and Janet Fishman, 1987.29

Grossman, Rudolph (German, 1889–1941)
Bilderbogen aus Langenarge
Lithograph with color wash, 26.4×35.0 cm.
Gift of Marvin and Janet Fishman, 1987.30

Dance by Rudolph Grossman, Gift of Marvin and Janet Fishman.

Grossman, Rudolph (German, 1889–1941)
Dance
Etching, 17.2×22.8 cm.
Gift of Marvin and Janet Fishman, 1987.31

Grossman, Rudolph (German, 1889–1941)
Dance
Etching, 17.2×22.8 cm.
Gift of Marvin and Janet Fishman, 1987.32

Grossman, Rudolph (German, 1889–1941)
Portrait of Max Lieberman
Lithograph, 35.0×20.0 cm.
Gift of Marvin and Janet Fishman, 1987.33

Grossman, Rudolph (German, 1889–1941)
Ziqeunerwagen
Etching, 16.0×12.7 cm.
Gift of Marvin and Janet Fishman, 1987.34

Guttersloh (German)
At the Well
Lithograph, 19.4×16.5 cm.
Gift of Marvin and Janet Fishman, 1987.35

Hassam, Childe (American, 1859–1935)
Untitled
Etching, 18.7×22.5 cm.
Gift of Stuart Applebaum, 1987.12

Heisig, Walter (German, b. 1909)
Katze
Woodcut, 20.3×28.6 cm.
Gift of Marvin and Janet Fishman, 1987.36

Hendon, Cham (American, b. 1936)
Musings 1988
Woodcut with acrylic wash, triptych, each panel: 111.8×76.2 cm.
Gift of Tandem Press, 1988.26A-C

Herbig, Otto (German, b. 1889)
Child, 1923
Lithograph, 28.9×20.3 cm.
Gift of Marvin and Janet Fishman, 1987.37

Herbig, Otto (German, b. 1889)
Child Playing Soldier, 1928
Lithograph, 37.6×26.7 cm.
Gift of Marvin and Janet Fishman, 1987.38

Holz, Paul (German, 1883–1938)
Oxen, Wagon and Driver
Lithograph, 31.9×27.3 cm.
Gift of Marvin and Janet Fishman, 1987.39

Kerslake, Kenneth (American, b. 1935)
The Magic House, 1976
Photo-process etching, 58.4×44.8 cm.
Gift of Warrington Colescott and Frances Myers, 1987.69

Lanyon, Ellen (American, b. 1926)
People and Plants, 1956
Etching, 29.8×25.3 cm.
Gift of Neva Krohn, 1987.66

Masereel, Frans (Belgian, 1889–1971)
Dedication to Th. Fried (Meditation)
Woodcut, 13.0×9.0 cm.
Gift of Marvin and Janet Fishman, 1987.40

Mayrhofer, Hermann (German, b. 1901)
In Kaffeehaus, München
Etching, 22.9×10.1 cm.
Gift of Marvin and Janet Fishman, 1987.41

Meeker, Dean (American, b. 1920)
Houdini
Collograph, 82.9×48.8 cm.
Gift of Warrington Colescott and Frances Myers, 1987.67

Meid, Hans (German, b. 1883)
Frau und Helfer, 1910
Etching, 23.8×17.8 cm.
Gift of Marvin and Janet Fishman, 1987.42

Mense, Carl (German, 1886–1965)
Descent from the Cross
Etching, 23.8×19.4 cm.
Gift of Marvin and Janet Fishman, 1987.43

Mense, Carl (German, 1886–1965)
Karfreitag, 1919
Etching, 22.9×17.2 cm.
Gift of Marvin and Janet Fishman, 1987.44

Myers, Frances (American, b. 1936)
That Lady Again, (editioned version and 5 proofs), 1986
Color woodcut, 47.5×28.5 cm.
Gift of the Department of Art, 1988.22A-F

Myrah, Dagny Quisling (American)
Indian Lake, 1987
Color intaglio, 29.9×50.3 cm.
Gift of the Wisconsin Foundation for the Arts (1987 Governor's Award in Support of the Arts), 1987.15

Nauen, Heinrich (German, 1880–1940)
Mütter und Kind, 1919
Etching, 24.8×19.4 cm.
Gift of Marvin and Janet Fishman, 1987.45

Plotkin, Linda (American, b.1938)
Blue House, 1975
Color etching, 44.8×65.6 cm.
Gift of Warrington Colescott and Frances Myers, 1987.68

Rabus, Carl (German, b. 1898)
Three Figures
Linocut, 38.7×29.2 cm.
Gift of Marvin and Janet Fishman, 1987.46

Rouault, Georges (French, 1871–1958)
The Fisherman
Wood engraving, 30.0×20.0 cm.
Gift of Marvin and Janet Fishman, 1987.10

Rouault, Georges (French, 1871–1958)
The Lawgiver, 1926
Aquatint, 57.0×43.3 cm.
Gift of Mrs. Ellis Jensen, 1987.13

Rudolph, Wilhelm (German, b. 1889)
Horse and Wagon
Woodcut, 29.2×29.9 cm.
Gift of Marvin and Janet Fishman, 1987.47

Schrag, Karl (American, b. 1912)
Sunfilled Landscape, 1988
Color lithograph, 46.0×61.2 cm.
Gift of the Madison Print Club, 1988.21

Scharff, Edwin (German, 1887–1955)
Reiter, 1910
Etching, 11.8×8.6 cm.
Gift of Marvin and Janet Fishman, 1987.48

Schrimpf, George (German, 1889–1938)
Girl at Window Meditating
Woodcut, 21.3×15.7 cm.
Gift of Marvin and Janet Fishman, 1987.49

Schrimpf, George (German, 1889–1938)
Landscape
Lithograph, 25.7×18.4 cm.
Gift of Marvin and Janet Fishman, 1987.50

Seewald, Richard (German, b. 1889)
Aus dem Alegau
Lithograph, 21.3×22.2 cm.
Gift of Marvin and Janet Fishman, 1987.51

Seewald, Richard (German, b. 1889)
Oxen and Cart
Etching, 19.3×25.1 cm.
Gift of Marvin and Janet Fishman, 1987.52

Struck, Herman (German, b. 1876)
Wolfgang Heine
Etching, 20.3×14.3 cm.
Gift of Marvin and Janet Fishman, 1987.53

Summers, Carol (American, b. 1925)
Arroyo, 1987
Color woodcut, 36.5×36.5 cm.
Gift of the Madison Print Club, 1987.9

Sussau, Ben (German)
Susanna and the Elders
Lithograph, 27.0×21.2 cm.
Gift of Marvin and Janet Fishman, 1987.54

Tapies, Antonio (Spanish, b. 1923)
Table, 1970
Color lithograph, 40.8×57.2 cm.
Gift of Neva Krohn, 1987.64

Unold, Max (German, b. 1885)
In Memoriam, René Bech, 1922
Woodcut, 18.1×13.7 cm.
Gift of Marvin and Janet Fishman, 1987.55

Reiter by Edwin Scharff, Gift of Marvin and Janet Fishman.

Unold, Max (German, b. 1885)
Ruderer, 1922
Woodcut, 29.9×26.7 cm.
Gift of Marvin and Janet Fishman, 1987.56

Ury, Lesser (German, 1861–1931)
Landscape with Farm Women
Etching, 11.7×16.4 cm.
Gift of Marvin and Janet Fishman, 1987.57

Wolff, G. N. (German, b. 1863)
Girl
Woodcut, 26.6×5.4 cm.
Gift of Marvin and Janet Fishman, 1987.58

Wolff, G. N. (German, b. 1863)
Rape of Europa
Woodcut on rice paper, 14.6×19.4 cm.
Gift of Marvin and Janet Fishman, 1987.59

Wunderlich, Paul (German, b. 1927)
Elles, 1969
Lithograph, 65.1×50.1 cm.
Gift of Neva Krohn, 1987.65

Recent Acquisitions
June 20—August 16, 1987

Forty-five of the prints acquired by the Elvehjem in the previous two and a half years were displayed in an exhibition which highlighted the range of the recent additions to the Elvehjem's collection of works on paper. This cross-section of works hints at the breadth of the Elvehjem's holdings in the area of works on paper, ranging from engravings done in the early seventeenth century up to photographs made in the 1980's.

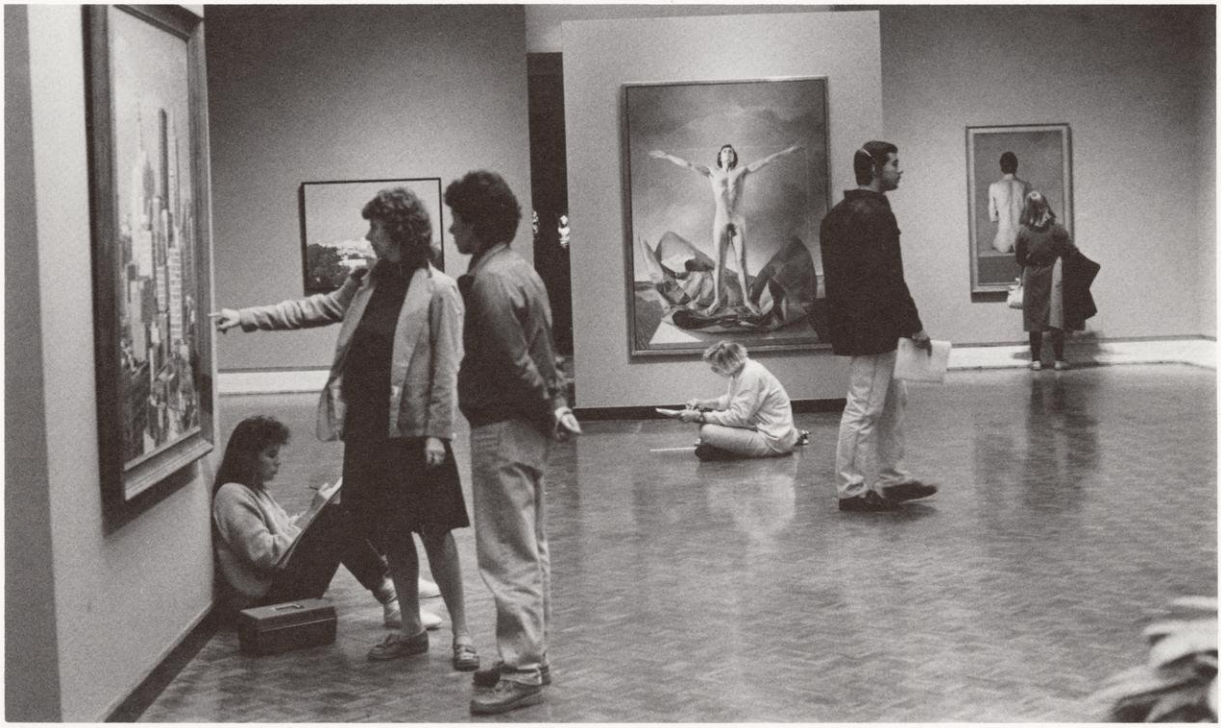
The Vinland Suite
July 5—August 17, 1987

Norwegian artist Jarle Rosseland's linoleum cuts evoke the discovery of America, "Vinland," by Viking explorers like Eirik the Red and Leif Eiriksson. A widely travelled man in his own right, Rosseland's prints place detailed images of Celtic and Norse artifacts into landscapes composed of broad areas of pure color in these works. The Exhibition was circulated by the Nordsmanns-Forbundet (Norsemen's Federation).

Edward Weston: Color Photography
August 29—October 25, 1987

Because of his mastery of the nuance of black and white photography, Edward Weston's color work is all too often overlooked. This exhibit from the Center for Contemporary Photography was comprised of prints made from the transparencies Weston made in the late 1940's with color materials Kodak had developed at that time. The images in the exhibition included images of many of the same subjects which Weston had turned to in his black and white work and showed Weston's use of color as a means of separating forms.

Installation of *Hollywood Glamor, 1924–1956: Selected Portraits from the Wisconsin Center for Film and Theater Research.*



Installation of *Claudio Bravo: Painter and Draftsman*.

Hollywood Glamour, 1924—1956: Selected Portraits from the Wisconsin Center for Film and Theater Research
August 29—October 25, 1987

This show provided the Elvehjem with the opportunity to cooperate with the Wisconsin Center for Film and Theater Reaserch, bringing a small part of the Center's holdings of photographic material before a wider public. These carefully constructed examples of the studio photographer's art often reflect the developments in motion picture photography, as for an example, when still photographers adopt the close-up (popularized by D.W. Griffith) or the move in the twenties and thirties away from soft-focus to harder-edged images. The photographs give a glimpse into, if not the reality of the times, then the dreams merchandized by Hollywood.

Claudio Bravo: Painter and Draftsman
August 29—October 18, 1987

Bravo's consummate skill in depiction provided Elvehjem patrons with the experience of witnessing the artist's transformation of the visual world onto canvas and paper where masking tape and electrical cords take their place alongside more traditional elements of still life. Guest Curator Professor Edward Sullivan of New York University organized this powerful show for the Elvehjem. The Exhibition was supported by grants from the Norman Bassett Foundation, Inc., The Evjue Foundation, Inc., the University of Wisconsin—Madison Anonymous Fund, and Knapp Bequest Committees; it brought together sixty-five paintings, drawings and pastels done from 1953 to 1987.

A sample of the fine work displayed in *Andean Aesthetics: Textiles from Peru and Bolivia.*

Andean Aesthetics:
Textiles from Peru and Bolivia
November 7—January 3, 1988

Bringing together works from the Helen Louise Allen Textile Collection of the School of Family Resources and Consumer Sciences, these works reflect the innovations in motif, technique, and material in the context of the linear and beautifully colored textile design of the Quechua- and Almyra-speaking peoples of the Andes mountains. The show was sponsored by the School of Family Resources and Consumer Sciences, the Elvehjem Museum of Art, and the Ibero-American Studies Program with financial support from the Anonymous Fund, the Consortium for the Arts, and the Humanistic, Knapp and Nave Committees.

Contemporary Printmaking in India
November 6—January 3, 1988

Adapting western techniques like wood engraving, mezzotint and collagraphy to their own sensibilities, Indian artists provide a panorama of artistic concerns in this exhibition, which included sixty-one works by twenty-five artists. The show was organized by Kansas State University from their permanent collection.

Highways, Byways, and Waterways:
The British Landscape Tradition
February 27—April 10, 1988

British watercolors and prints from the late eighteenth to the early twentieth century provided insight into the importance of the thoroughfare as a motif in the English landscape tradition. All drawn from the Elvehjem's collection, works such as Seymour Haden's tranquil etchings of the countryside contrast with the style of romantic images such as Richard Parkes Bonnington's fluid painting, *A Fisherman's Cottage* to show the range of expression available within this recurrent subject.

Twentieth Century Graphics:
The Hollaender Collection
January 9—February 21, 1988

The Hollaender collection is comprised of art-

Mr. and Mrs. Walter Frautchi at the opening of *Contemporary Graphics from the Collection of Marshall Erdman and Associates*.

works by some of the masters of the twentieth century. Works on paper by great artists, such as Ernst, Chagall, Gaugin, and Picasso, were featured in this exhibit. This wealth of images is a testament of the dedication to collecting shown by the Hollaenders. Housed at the Elvehjem as a long-term loan, the collection also bears witness to their generosity.

Contemporary Graphics from the Collection of Marshall Erdman and Associates
January 16—March 6, 1988

The Erdman Collection is comprised of important contemporary graphics collected under the auspices of the Marshall Erdmann and Associates' corporate structure. This exhibition was selected from the collection by Ellen Frautschi, Director of the Erdman Fine Arts Department, and presented for the first time to a wider audience than had been able to see the works at the Erdman corporate offices. The prints chosen represent a variety of modern artists and movements, with examples from the work of such artists as Jim Dine, Louise Nevelson, and Bill Weege.

Prints by Karl Schrag
April 16—May 29, 1988

Once again this year the Elvehjem hosted a show of prints by the printmaker selected by the Madison Print Club as their subscription artist. The etchings by Karl Schrag span almost fifty years of the artist's career, and show the development of his highly personal, abstract, and calligraphic style. Mr. Schrag generously lent the prints for the exhibition and spoke about his work in a lecture sponsored by the Madison Print Club.

Edward Potthast:
American Painter of Summer and Surf
March 12—April 24, 1988

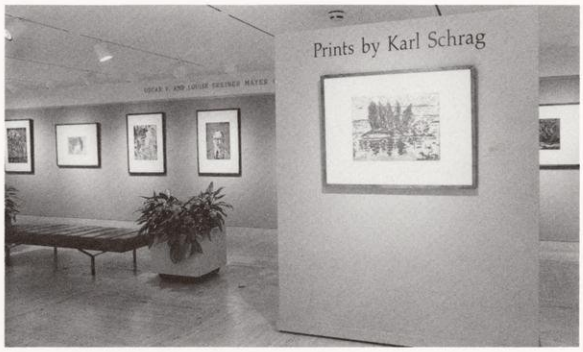
Images of the summer shore breathe warnth and light into the work of this American impressionist, and lend a stage peopled with families and friends refreshed in body and spirit by the ocean. The energetic brush strokes and brilliant color Potthast used for his pictures was inspired by the light of the shore. This exhibition, organized by the J.B. Speed Art Museum from the Merril Gross Family Collection and circulated by Smith Kramer Fine Art Services, provided Elvehjem audiences with a look at the work of this important but little-known artist.

American Indian Art: The Collecting Experience
May 7—July 3, 1988

Over one hundred objects made by Indian artists were featured in this show which also considered these objects as representative of the tastes and tendencies of the people who collected them. The great beauty and variety of the work, which ranged from traditional to contemporary, provided a rich field from which individual collectors chose, expressing their own vision through their collection in much the same way the artists expressed themselves through their works. The show was accompanied by a fully illustrated catalogue written by Melanie Herzog and by Guest Curator Beverly Gordon, assistant professor in the School of Family Resources and Consumer Sciences,

In Praise of Troubled Dreams:
The Prints and Paintings of Albin Brunovsky
June 4—July 21, 1988

Meticulously detailed and subtly colored prints and paintings by the Czech artist Albin Brunovsky were featured in an exhibition whose tour was made possible by the cooperative efforts of the United States Information Agency and the government of Czechoslovakia. Brunovsky's work is well know in Europe through his illustrations, and he holds the chair of the Department of Book Illustration at the University of Creative Arts in Brataslava. His images conjure the solaces and tribulations of daily life by their compelling combinations of realistic detail and fantastic juxtaposition.



Installation of *Prints by Karl Schrag*.

Installation of *Contemporary Graphics from the Collection of Marshall Erdman and Associates*.

Participants in the opening celebration of *American Indian Art: the Collecting Experience*.

LOANS TO OTHER INSTITUTIONS

Charles A. Wustum Museum of Fine Arts, Racine, Wisconsin
(Lee Weiss: 25 Years in Wisconsin, August 9–September 16, 1987)

Lee Weiss, *Retreating Wave,* 1975.48

Museum of Art and Archaeology, University of Missouri–Columbia
(Egyptian Art under the Greeks and Romans: 332 B.C. to A.D. 330.
September 25–November 15, 1987)

Greek, Coin of Cleopatra VII, 1978.324

Patrick and Beatrice Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin
(Images of the Cathedral, February 15–April 10, 1988)

Unknown English artist (Nottingham), *Pietà,* 69.9.1

University of Kentucky Art Museum, Lexington, Kentucky
(Thomas S. Noble, University of Kentucky Art Museum, April 10–May 29, 1988; Greenville County Museum of Art, Greenville, South Carolina, July 19-September 4, 1988; Art Academy of Cincinnati, September 18–November 6, 1988)

Thomas S. Noble, *Eightieth Birthday,* 1972.59

Delaware Art Museum, Wilmington, Delaware
(John Sloan: Spectator of Life, IBM Gallery of Science and Art, New York, New York, April 26–June 18, 1988; Delaware Art Museum, July 15–September 4, 1988; Columbus Museum of Art, Columbus, Ohio, September 17–November 6, 1988; Amon Carter Museum, Fort Worth, Texas, November 20, 1988–January 1, 1989)

John Sloan, *Spring, Madison Square,* 57.1.2

Milwaukee Art Museum, Milwaukee, Wisconsin
(Winslow Homer: Prints and Watercolors, June 17–September 25, 1988)

Winslow Homer, *The Seventy-Ninth Regiment (Highlanders), New York State Militia,* 1975.54
Winslow Homer, *Fly Fishing, Saranac Lake,* 1976.10

Frances Potter demonstrates Navajo weaving for fourth-graders at Waunakee Elementary School.

LECTURES

Edward J. Sullivan, Associate Professor of Fine Arts, New York University,
"Claudio Bravo: Painter and Draftsman,"
August 30, 1987

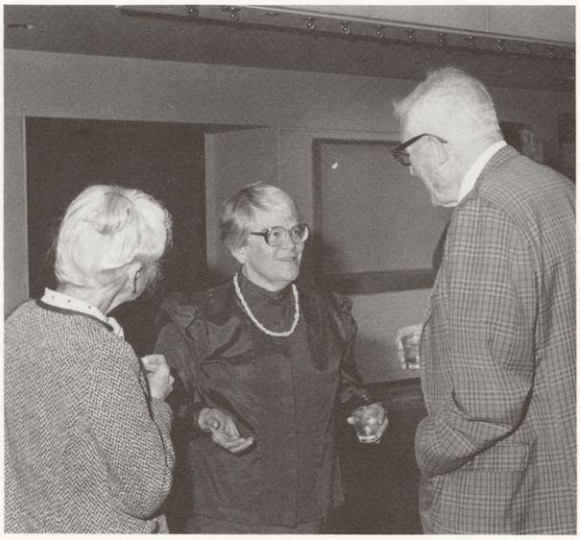
Sara Bekker, Lecturer, Institute for Asian Studies,
"The Opening Lotus: Buddhist Art in Thailand,"
October 4, 1987

Antoine Predock, Architect,
"Recent Work,"
October 8, 1987

Alistair Rowan, Chairman of the Department of the History of Art, University College, Dublin,
"The Giant Order: An Element in European Classical Design,"
October 18, 1987

Brian Ferran, Visual Arts Director of the Arts Council of Northern Ireland,
"A New Tradition: Contemporary Painting, Printmaking and Sculpture in Northern Ireland,"
October 25, 1987

Blenda Femenias, Curator, Helen Louise Allen Textile Collection, University of Wisconsin–Madison,
"Andean Aesthetics: Textiles of Peru and Bolivia,"
November 8, 1987



Evelyn and Herbert Howe chat with Sarah Bekker after her lecture on Thai art.

Symposium: "Andean Aesthetics: Textiles of Peru and Bolivia"
Blenda Femenias, Curator, Helen Louise Allen Textile Collection, University of Wisconsin–Madison, "Is there an Andean Aesthetic?"
Christine and Edward Franquemont, Cornell University, "Color Concepts in the Andes,"
Mary Ann Medlin, Nova University, "Calcha Woven Design and its Uses,"
Lynn Ann Meisch, Fundación Jatari, "Dress and Textile Techniques as a Clue to the Ethnohistory of Tarabuco,"
Ann P. Rowe, Textile Museum, Washington, D.C., "Native Innovation in Andean Weaving: Three Otavalo Belt Weavers,"
Elayne Zorn, Cornell University, "The Taquile Chumpi Calendario, an Innovative Textile,"
November 14, 1987

Joan A. Raducha, South Asian Art Historian, "Contemporary Printmaking in India,"
November 22, 1987

Film series related to *Hollywood Glamour, 1924–1956: Baby Face, No Time for Comedy, Moby Dick, Arsenic and Old Lace, The Strawberry Blonde,* and *Public Enemy,*
September 18–October 23, 1987

Mark Rosenthal, Curator of Twentieth-Century Art, Philadelphia Museum of Art,
"Anselm Kiefer,"
January 21, 1988

Panel Discussion: "Where Art and Commerce Meet: Corporate Collecting,"
Marshall Erdman, Chairman and *Ellen Frautschi,* Director of Erdman Art Gallery, Marshall Erdman and Associates, Inc.; *Nathan Braulick,* Communications Specialist, Division of Visual Arts, First Banks, Minneapolis; *Dan Mills,* Assistant Curator for the Art Program, First National Bank of Chicago; and *Russell Panczenko,* Director, Elvehjem Museum of Art, Moderator
January 31, 1988

James M. Dennis, Professor of Art History, University of Wisconsin–Madison,
"Georgia O'Keeffe,"
March 20, 1988

Carlton Overland, Curator of Collections, Elvehjem Museum of Art,
"More Than Meets the Eye: Anatomical Studies of Two Renaissance Paintings,"
April 10, 1988

James A. Welu, Director, Worcester Art Museum,
"The Bordello in Seventeenth-Century Dutch Art: Some Room for Thought,"
April 14, 1988

Karl Schrag, Printmaker,
"On His Prints,"
May 1, 1988

CONCERTS

Sundays at 1:30 p.m. in Gallery V

January 8
Dolce Trio, Eau Claire

January 15
Sylvan Winds, Milwaukee

Sunday Afternoon Live in Gallery V.

January 22
John Ranck, flute, and David Giebler, piano

January 29
Pro Arte Quartet, Madison

February 5
Oakwood Chamber Players, Madison

February 12
UW–Stevens Point Faculty with a special "Poulenc" program

February 19
Wisconsin Brass Quintet, Madison

February 26
Pro Arte Quartet, Madison

March 5
Les Favorites, Eau Claire

March 12
Parry Karp, cello, and Howard Karp, piano, Madison

March 19
Nancy Rice Baker and Barbara Wimunc, pianos

April 2
Wausau Conservatory of Music Faculty

April 9
Whitewater Brass Quintet, Whitewater

April 16
Wisconsin Arts Quintet, Stevens Point

April 23
Pro Arte Quartet, Madison

April 30
Wingra Woodwind Quintet, Madison

May 7
Pro Arte Quartet, Madison

May 14
Conroy Fritz, piano, Waukesha

May 21
Paganini Trio, Milwaukee

Thursdays at 7:00 p.m. in Gallery V

February 2
Penelope Cecchini, piano, Eau Claire

March 9
Fiorella Gonzalez, violin, and Arthur Cohrs, piano, Green Bay

April 13
Javier Calderon guitar, Madison

May 11
Milwaukee Music Ensemble, Milwaukee

ARTWORKS OF THE MONTH

1987

July
Frances Myers, *Ikons*, 1985, monoprint, July Plant Grainger Endowment Fund purchase, 1987.1

August
Dame Barbara Hepworth, *Impression*, 1972, marble, Lent by Mrs. Alexander Hollaender

September
Defendente Ferrari, *Madonna and Child Enthroned with Saints*, ca. 1525, oil on panel, Gift of the Samuel H. Kress Foundation, 61.4.7

Ikons by Frances Myers, July Plant Grainger Endowment Fund purchase.

October
Hans Hofmann, *August Light*, 1957, oil on canvas, Lent by Mrs. Alexander Hollaender

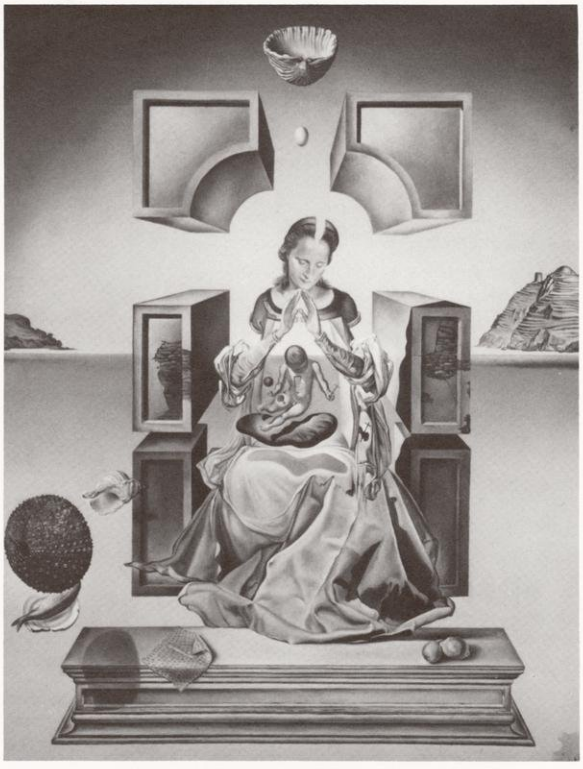
November
Robert Michel, *Gnome*, 1921–22, collage with ink and gouache, Cyril W. Nave Endowment and Elvehjem Endowment Fund purchase, 1987.4

December
Dimitri Prigov, *Bestiale* Series 1–30, 1984, ink on paper, Evjue Foundation, Bertha Ardt Plaenert Endowment, Frank J. Sensenbrenner Endowment and Art Collections Funds purchase,1987.7.1-30

1988

January
Salvador Dali, *Madonna of Port Lligat*, 1949, oil on canvas, Lent by the Patrick and Bernice Haggerty Museum of Art, Marquette University, Gift of Mr. and Mrs. Ira Haupt

August Light by Hans Hofmann, Lent by Mrs. Alexander Hollaender.



Madonna of Port Lligat by Salvador Dali, Lent by the Patrick and Bernice Haggerty Museum of Art, Marquette University, Gift of Mr. and Mrs. Ira Haupt.

The Bourbon–Conti Family by Nicolas Lancret, Lent by the Krannert Art Museum, University of Illinois, Urbana–Champaign.

February
David Hockney, *An Image of Gregory,* 1985, offset lithograph collage, Lent by Dr. Stan Sehler

March
Nicolas Lancret, *The Bourbon-Conti Family,* 1737, oil on canvas, Lent by the Krannert Art Museum, University of Illinois, Urbana-Champaign

April
Dan Allison, *Bigger Toys,* 1987, collograph, Earl O. Vits Endowment Fund purchase, 1988.6

May
Vladimir Gazovic, *Kiss of the Muse,* 1987, colored pencil and watercolor, Harry and Margaret P. Glicksman Endowment Fund purchase, 1988.3

June
Albin Brunovsky, *Lady with a Hat II (The Mirror),* 1981, etching, Elvehjem Endowment Fund purchase, 1988.3

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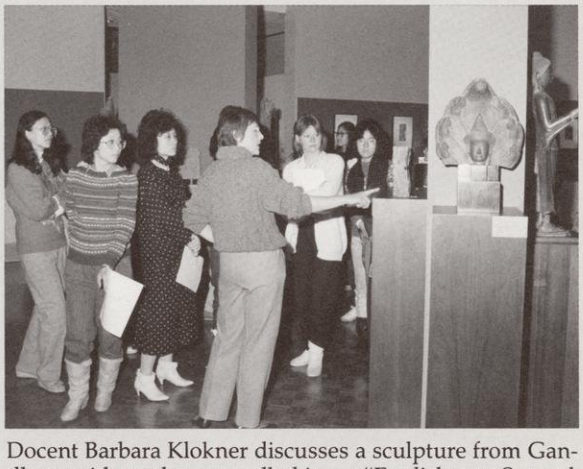
Docent Ingrid Russell discusses American Indian bead work with school-tour children.



Docent Barbara Klokner discusses a sculpture from Gandhara with students enrolled in an "English as a Second Language" class.

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Expenditures and Financial Resources

	Financial Resources								
OPERATING EXPENDITURES	Expended	University	UW Trusts	Revolving self-sustain	Donations	Endowments	Grants	Total	Percent of Total Cost
A. Salaries (fringes included)									
1. Museum Staff	$267,762	$253,041		$14,721				$267,762	
2. Museum Security	$137,798	$137,798						$137,798	
3. Museum Student	$38,138	$22,662			$8,052	$2,587	$4,837	$38,138	
Subtotal Salaries:	$443,698	$413,501		$14,721	$8,052	$2,587	$4,837	$443,698	39.2
B. General Operations	$53,431	$30,536		$4,682	$18,204	$9		$53,431	4.7
C. Maintenance of the Permanent Collection									
1. Conservation	$10,454	$170				$4,854	$5,430	$10,454	
2. Study and Display Expenses	$28,182	$7,859			$825	$8,790	$10,708	$28,182	
3. Insurance of Collection	$21,756	$21,756						$21,756	
Subtotal Maint. Perm. Collection:	$60,392	$29,785			$825	$13,644	$16,138	$60,392	5.3
D. Exhibitions	$134,543	$2,399	$18,557	$2,163	$48,740		$62,684	$134,543	11.9
E. Museum Programs									
1. Education	$7,449	$1,501		$1,894	$3,866		$188	$7,449	
2. Membership and Outreach	$6,009	$492		$15	$5,502			$6,009	
3. Sunday Afternoon Live	$13,071	$65			$9,517		$3,489	$12,071	
Subtotal Museum Program:	$26,529	$2,058		$1,909	$18,885		$3,677	$26,529	2.4
F. Publications	$109,368	$8,022	$6,443		$77,661	$2,115	$15,127	$109,368	9.7
G. Self-Sustaining Programs									
1. Museum Shop	$86,400			$86,400				$86,400	
2. Membership Trips	$4,498			$4,498				$4,498	
Subtotal Self-Sustaining Programs:	$90,898			$90,898				$90,898	8.0
H. Building Maintenance (Physical Plant)	$212,465	$212,465						$212,465	18.8
TOTAL OPERATING EXPENDITURES:	$1,131,324	$698,766	$25,000	$114,373	$172,367	$18,355	$102,463	$1,131,324	100.0
PERCENT OF FINANCIAL RESOURCES:	100.0	61.8	2.2	10.1	15.2	1.6	9.1	100.0	

	Financial Resources								
CAPITAL EXPENDITURES	Expended	University	UW Trusts	Revolving self-sustain	Donations	Endowments	Grants	Total	Percent of Total Cost
A. Acquisitions of Works of Art	$64,172				$5,155	$59,017		$64,172	22.0
B. Building Renovations	$206,369	$33,866		$21,200	$61,399		$89,904	$206,369	70.7
C. Equipment/Machines/Software	$21,230	$14,753			$6,477			$21,230	7.3
TOTAL CAPITAL EXPENDITURES:	$291,771	$48,619		$21,200	$73,031	$59,017	$89,904	$291,771	100.0
PERCENT OF FINANCIAL RESOURCES:	100.0	16.7	0	7.3	25.0	20.2	30.8	100.0	
TOTAL OPERATING AND CAPITAL EXPENDITURES:	$1,423,095	$747,385	$25,000	$135,573	$245,398	$77,372	$192,367	$1,423,095	
PERCENT OF FINANCIAL RESOURCES:	100.0	52.5	1.8	9.5	17.3	5.4	13.5	100.0	

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