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Early American Advertising and Design of Automobiles

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Advertising, Design, Mass Production, Automobiles, Value

It is my purpose in this paper to examine some values through inquiring into early American advertisements of automobiles.

What is the value that the design should try to actualize? Is that beauty or utility or low-price? If we consider this matter in the abstract, all of these are values. But if in the concrete, they are not always value.

For example, low-price is the value that is always appealed in advertisements of popular cars. But if it is too low to make a profit, it's no longer valuable. The moderate price to quality or the adequate quality to price, such correlativity is the key of value. But this is the very point that is too hard for us to grasp. Depending on such hardness, the advertising easily assert the low-price as value. This means that the aim of advertising is to inform values "assertively".

An Analysis on R. M. Schindler's Theory and Design in his Vienna Period in terms of Otto Wagner's Influences

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Modern Architecture, Architectural Theory, Vienna, Rudolph Schindler, Otto Wagner

This paper is an investigation of Otto Wagner's influences on R. M. Schindler. As a student of Wagner at the Academy of Fine Arts in Vienna, Schindler himself developed his theory and design as follows, his recognition of strong separation of Modern Architecture from the previous one which was deduced through his observation on the development of structure. His annulment of "style" and "ornament" also deduced through his observation on the development of structure, "space and its organization" as his main problem for Modern Architecture, direct relationship between interior and exterior space composed of reduced planes, and conceptual separation from the Wagner's "academic" arranged plan.

The Gradation Technique in Henri Rivière

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Japonism, Woodcut in Europe, Ukiyoe, Gradation

Many artists in Europe in the late 19th century were fascinated by the technique of multicolored wood printing and put their heart into how to make the best use of it in their works. Among them was Henri Rivière (1864-1951). He produced a number of works in which the "Bokashi" technique—a sort of gradation technique—was frequently used. The main subject of this essay is to focus on this feature of his works and clarify the position he occupies in the history of printing.

Strong influence of Japanese "ukiyoe" can be found in his works. But, Rivière tried to adopt the styles of expression in "ukiyoe" not because he wanted to imitate the technique of "ukiyoe" superficially, but because he wanted to develop his own expressive technique as a woodcut artist.

He tried to make the "bokashi" technique of "ukiyoe" his own, and soon, it became an important factor of his expression in landscape prints. By using the bokashi technique, he pursued in his own works the way of describing nature in "ukiyoe". Later, he mainly produced lithographs, but in producing them, he tried to reflect on them what he had gained by learning "ukiyoe", that is, the way of grasping nature. He didn't have any idea of simply planting woodprint technique into lithographs.

Besides, he was strongly conscious that the reproductivity of the woodcut would enable itself to function as a medium for the general public. He may have produced his prints works with a view that they would prevail in the world as "ukiyoe".

Le Japonisme: L'influence artistique et économique du Japon sur le textile français dans la second moitié du 19ème siècle.

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Mulhouse, La guerre de 1870 entre la France et l'Allemagne, Lyon, Les Peintres Lyonnais, l'Exposition Universelle

L'étude de l'influence de l'art japonais sur l'art occidental a acquis une grande popularité dans les années 60. La majorité des chercheurs se sont intéressés à l'influence des estampes sur l'impressionnisme. Pourtant, la peinture n'est pas le seul domaine artistique où l'on puisse déceler une influence de l'esthétique japonaise. C'est aussi le cas de la photographie, de la musique, ainsi que des arts industriels tels que la céramique, la verrerie et le textile. Le domaine de l'industrie textile présente une originalité par rapport à la peinture dans la mesure où il est soumis non seulement à des influences esthétiques, mais aussi à des contraintes d'ordre économique et technique. En effet, les créations doivent s'adapter à la fois aux machines susceptibles de les produire de manière efficace, et à la demande exprimée par le marché, c'est à dire la mode. Le but de ce mémoire est donc d'offrir une réflexion sur les questions suivantes: "Pourquoi des motifs de style japonais sont-ils apparus sur les textiles français de la seconde moitié du 19ème siècle? Comment le Japonisme a-t-il influencé la mode en France à cette époque?" Nous commencerons notre enquête à Mulhouse, important centre de production de tissus imprimés qui entretint d'étroites relations commerciales avec le Japon peu après ces l'ouverture des ports en 1854. Nous nous rendrons ensuite à Lyon. Cette ville entretint elle aussi des relations commerciales avec le Japon, bien qu'elles fussent d'une nature différentes de celle de Mulhouse. En effet, si-les japonais exportaient de la soie grège, ils n'importaient pas de soieries telles que'on en produisait à Lyon. Les tissus de style japonais produits dans cette ville étaient donc destinés à une clientèle occidentale, et les dessinateurs disposaient de ce fait d'une plus grande liberté pour mélanger les motifs européens et japonais, contribuant ainsi à créer un véritable "japonisme textile".

The 'PRESARTO' Collection of Advertisements and its Significance

NISHIMURA, Mika

PRESARTO, Collecting and charging advertisements, Network, Cultural materials

'PRESARTO', a society for the study of design, was organized in *Shyowa* 12 (1937). It was formed in order to make a contribution to the development of printing art and design. Owing to cooperation with the professors of Kyoto high-technological school (presently; Kyoto Institute of Technology), 'PRESARTO' started to collect the printing advertisements which were produced in those days, and delivered them to members of the society monthly. Seikiti Waki (1902-1966) who was the editor of 'PRESARTO' did these actual work almost by himself. By and by many designers built up the network which was founded on 'PRESARTO'. In cooperation with them, 'PRESARTO' have succeeded in collecting advertisements, which was very difficult because there had been a lot of problems that got entangled infringement of copyright and commercial interests. Then 1650 pieces of printing advertisements were collected before the World War II, and every piece was recorded with the name of the designer and the different data in printing.

Now the existance of 'PRESARTO' began to gain historical attention. An advertisement is not only a medium of commercial publicity but also the mirror of social conditions, manners, fashion and the political situations. I think that advertisements are worthy of the cultural materials in the times. So I am anxious that a system of collecting advertisements should appear soon. 'PRESARTO' was one of these ways. But presently, that way could not be easy. I do hope that in place of 'PRESARTO' the system of collecting advertisements will be established.

Change of Displays of Folding Screens in the *Gion* Festival in the Modern Era

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The *Gion* Festival, Folding Screen, Modern Era, Japanese Painting

Byobu Matsuri, which means the display of folding screens in citizens' houses of Kyoto for onlookers on the Eve of the *Gion* Festival (Yoiyama), became most active toward 1910-1915. Many notable foldings were displayed and new screens were worked out only for the Byobu Matsuri. In the background for this prosperity of the Byobu Matsuri it is found that since this time exhibitions of arts have been held more frequently than before and peoples have been more interested in cultural assets. Around 1870 the Byobu Matsuri took place in the entire living district of believers of the Yasaka Shrine, but later it was limited to the Yama-Hoko-Chō, the area in which citizens have maintained the Yama (movable shrine) or the Hoko (festival cart) for the Gion Festival; folding screens were displayed in the houses on both sides of the pathway of procession of the Yama and Hoko. In the Gion Festival Eve not only holding screens were displayed, but also artificial models of machineries or sceneries were exhibited, and, in addition, sometimes musics were performed. Since 1920 the Byobu Matsuri has been fixed in style and carried out as a traditional event without introducing any novelty.

William Morris at Marlborough College

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William Morris, Marlborough College, Silbury Hill, Avebury, Conservation

The name of William Morris is closely associated with Oxford. He studied at Oxford University, published a magazine, cultivated lifelong friendship with Edward Burne-Jones and Philip Webb, among others, and married there. After becoming established, he once was a candidate for Professorship of Poetry at Oxford, and even declared himself a socialist there. And what about Marlborough College, a public school where he studied before Oxford? This question is rarely asked, because it is widely believed that Morris did not think highly of Marlborough at all. But this is an unfairly exaggerated interpretation or misinterpretation of what Morris wrote.

At the end of the 1840's, when Morris was a pupil of Marlborough College, it was a new and possibly rough school. But, there were some other, nicer and more significant, aspects of Marlborough. Morris thought the school choir very beautiful and probably liked its religious Tractarian atmosphere. He left there intending to become a High Church clergyman, although his family were evangelical. Morris certainly liked its library where he studied William Stukeley, for example, a rediscoverer of Avebury who also had carried out a survey of Marlborough area.

Even more educational for Morris was the location of Marlborough in "very beautiful country, thickly scattered over with prehistoric momuments." There were, and of course still are, among others, Silbury Hill, Avebury, and "a very old church" which is St. James' Avebury. His description of these prehistoric and ancient momuments in a 1849 letter to his sister is remarkable, in terms of his minute observation of various layers of British history within a monument. He seems to have been more interested in such historic layers than in specific historical facts. The letter also shows his early recognition of the aesthetic and ecological aspects of nature. His appreciation of nature and his philosophy of the protection — against restoration — of ancient buildings was already under formation in these years.

All of this seems to have been like a constellation, with Marlborough College as the central star with its satellite called Marlborough Mound (another Neolithic edifice and a kind of miniature Silbury Hill) in its own school grounds. While Oxford was the visible upperstructure of Morris, Marlborough was his real foundation.

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