

Art Series Presents . . .

Romance of the Renaissance

by Helen Clemons



Campus Renaissance

ROMANCE of the great European cathedrals; slender graceful Venetian glass, the charm of Spain in a New Mexican garden; a lovely wrought iron gate or a modern piece of George Jensen silverware—these may be brought to you at the art appreciation auditions being given Thursday evenings in MacKay Auditorium.

Highlights from some of the auditions are intriguing. Prof. A. H. Kimball, head of the Architectural Engineering Department, says that "Architecture is a frozen record of the peoples of the ages." The architecture of medieval times which is the source for designing modern religious structures he describes as "frozen music."

The pinnacles of Milan Cathedral; the rose window of Notre Dame, Paris, France; the spires of Cologne Cathedral in Germany; the majestic massiveness of England's York Cathedral—its beautiful wood carving, for which the English are noted; stained glass windows, soaring Gothic lines, great scale, and numbers of sculptured figures leave one amazed, marveling at the skill and beauty left to the world by artists of several hundred years ago.

The dome of St. Peter's has been the inspiration for our national capitol and most state buildings. The Vatican Palace, adjoining St. Peter's surpasses any structure in the world in number of rooms—only 11,000. There are several excellent examples of Renaissance architecture on the campus—the Library—Central Building.

P. E. Cox, head of the Ceramic engineering department, says "Ceramic products owe their quality to a combination of fine artizanship, knowledge of raw materials and a thorough understanding of design, the last most fundamental and all-important.

Museum pieces may not be good—artistically, but historical value places a huge price on them. Such an example is one of Palissy's platters (he was a medieval craftsman) which was large enough to cover a man-size desk—snakes, snails and reptiles ran around its rim.

One discovered that Wedgewood does not confine itself to white, cameo-like figures on blue backgrounds, but may be a white ware; that the Japanese and Chinese are skillful in blending colors and making graceful shapes; that England's contribution was bone china, of which beef bone is the chief ingredient! This china gives a green cast when held to the light. Hard porcelains give a blue light; and that modern artists are successfully combining utility with beauty in the ceramic art of today.

P. H. Elwood, head of the Landscape Architecture Department, explains gardening as the art which "provides a setting for great buildings, great philosophy and great literature."

ONE turns to Italy for "the most perfect unity in sculpture, architecture, and landscape architecture of the Renaissance period." The Italians were adept in the use of water, unified composition and perfect scale.

Then there was a Pompeiian courtyard garden filled with statuary, formal Chinese domestic gardens in close conjunction with picturesque red one-story houses, the hillside gardens of Italy, a Moorish garden in Spain with a staircase and rail set in to allow grouping of potted plants at the side, the great horizontal formal French gardens where water is extravagantly used, and a charming English cottage

banked with luxuriant flowers. A most beautiful sight was the organ fountain at Villa d'Este. You could almost hear the music in the falling water shown in a moving picture.

In talking about informal gardens, Professor Elwood, showed how man could improve on Nature by emphasizing her beauties and hiding the defects. A successful garden should give the appearance of extent and freedom and appear as Nature's production through skillfully concealing interference of art. The Chinese train the limbs of trees to follow lines harmonious with the roof lines of their homes. A Wellesley "Italian" garden of clipped trees, some "poodle-like", was a good example of what not to do.

In planning our gardens, Professor Elwood advises, "the history and tradition of the country, its climatic and topographical characteristic are the chief considerations in the adaptation of French, English, or Spanish gardens. The outstanding feature of American landscape is its great scale. Make no little plans; it takes big plans to stir men's blood, aim high in hope and word. Let your watchword be order and your beacon, beauty."

Mabel Fisher, associate professor of applied art, says that "a beautiful piece of metal must be well designed, be purposeful, show an orderly arrangement of line and form, have a feeling for color and texture, be within the bounds of the material and equipment, and simplicity predominate.

"Metal lends itself to every form of construction—from a delicate piece of jewelry to a magnificent wrought iron gate or great bridge." A moving picture of Yellin showed all the steps in making a hand wrought iron design. It was fascinating to watch the skilled artisan mold a crude bar into beautiful curves. A wrought iron gateway invited one to the other side of the garden.

Floodlights illumined a beautiful display of copper, silver, pewter and
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Leonardo da Vinci's "Last Supper"

Name the Gown

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well to open the almanac and read the weather forecast. To shiver on rainy days or to look smothered on sultry evenings are major tragedies. One way to avert such mishaps is to own one or two all-quarter costumes.

There are several distinct types of all-quarter dresses. One is the dark colored sheer; it is not too frail for early spring, and later it looks deliciously cool. Then there is the pastel or cruise-colored wool which, with navy or brown accessories looks snug in April, but which, with white shoes and felt hat becomes ideal for June. A third choice is the short-sleeved coat dress, another, the print with white lingerie trim.

So many choices do the shops offer this spring that a wardrobe can be appropriate for the climate, one's social needs, her purse and her personality all at once.

Wife to an Artist

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for divorce. Mrs. Petersen opposes that idea, drawing conclusions from her own experience for that has been the habit in their home with harmony prevailing.

Another hint for successful wives: Don't let your housework be of prime importance. The artist's wife must be ready to drop her work to go with her husband at any time. A new idea might be developing, "which must never be hindered by a few silly dishes," warned Mrs. Petersen.

An incident in the life of this artist's wife came to her mind at that moment. They were living in Chicago and the time was 11:30 at night. Mr. Petersen suggested going for a walk. For an hour they strolled, arm in arm. Suddenly he turned to her, exclaiming, "Do you hear what I hear?—the constant sound of cars, of roaring water—I think I hear something!"

It was 1 a.m. when they returned to the apartment. The sculptor, lest his mood go uninterpreted, grabbed a lump of clay. For two hours he modelled his idea into form. His wife stayed by, having hot coffee ready. Between sips of black coffee the picture in the clay was translated.

Such an instance fills the story of the life of an artist's wife. In the artist's home there are no real home plans, no schedules, no permanence, but there must be atmosphere whether the abode be a one-room apartment or an eight-room house.

Mrs. Petersen declares that enthusiasm is a great asset in the life of an artist, imbued by the inspiration of his companion-wife. A good wife cannot be disappointed nor show disap-

pointment—she must always welcome a new venture with enthusiasm.

Nearly every afternoon finds Mrs. Petersen at the library reading the latest in news in the art world. She does all the heavy reading to recite to her busy husband in their evenings together. She saves clippings and sketches pertaining to art and files them for future reference. When her artist-husband mentions an idea she knows just where she has catalogued an inspiration to guide him in a specific idea.

When asked what her own hobby was, she laughingly remarked, "Well, I think poetry and drama. We're both fond of the theater and music. When Mr. Petersen wants to work out something, we first go to the show for relaxation. After a hard day, he enjoys silly stuff."

In the summer they spend a great deal of time out-of-doors. Mr. Petersen doesn't want to be inside—walls disturb him. All day long finds them enjoying the summer's sun while the artist's eye gleams the landscape which takes form on canvas.

This happy couple enjoys being in-doors long enough to produce some favorite dish; for the body craves

nourishment as well as the soul. Pie is the sculptor's favorite food with cheese as a close second. Roquefort cheese dressing on salads is a delectable dish for anyone.

Thus Mrs. Petersen proves that an artist is quite the usual husband and considers this a virtue for it makes them happy and happiness she feels is the greatest of all virtues.

Renaissance

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bronze pieces, ranging from large trays to a blue-enamelled Austrian bowl. They were brought in strong relief by a heavy blue curtain background. Yes, one could see how the useful may be beautiful, too.

Constructive design controls the size and shape, while decorative design may be part of the constructive design or applied on the surface.

Modern designers . . . George Jensen, Walter Teague, Donald Despy . . . emphasize geometric form and simplicity. Triple candlesticks by Teague (designer of the stream line train which made the 1934 cross-country "flight") and table silver by George Jensen were too beautiful to describe.

*Expert care of hands, face
and hair is essential
these spring days*



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