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**The House of the Architect Max Haefeli BSA, at Herrli-
berg 383**

An architect who is building a house for himself may wish to work without making any concessions for once, or else he may want to make all his dreams as an owner come true. In M. H.'s case the owner was as tolerant as the architect was understanding; whence a solution that is successful architecturally and really human at the same time. Without going into details, which are partly shown in the plans and photographs of the present issue, we will only mention that the architect has renounced the solution with two blocks built at right angles, and, secondly, the flat roof which would not have been right in conjunction with the mixed materials used (brick and wood). The agreeable lay of the land has greatly contributed to the success of the final result which was deliberately obtained by the artist.

**Rainacker-settlement at Rekingen (Aargau, Switzer-
land) 391**

1948/49, Cramer+Jaray+Paillard, arch. A.I.S., Zurich

The shortage of accommodation in the area of the Zurzach Soda factory, and also the knowledge that workers could easily be recruited if accommodation were provided, has led the factory to build, apart from barracks for foreign workers (only temporarily resident), several colonies, including «Rainacker», that have been particularly carefully carried out. At R. in 1948/49, in the first stage, 28 one-family houses were put up (one-family houses to avoid disturbance because of night and day-shifts). Rustic unity of the whole (bordered by trees along the bank of the Rhine). D houses in groups of 4, E houses in groups of 3 with big electric laundry for every 7 houses.

The Goldsmith's Art 401
by Edouard Briner

The revival of the applied arts seen in recent decades has only little brought up in discussions questions relative to the goldsmith's art, and yet this craft as also the silver-smith's has its part in this extensive movement. As an example let us cite *Hans Staub* of Zurich. He has the skill of a sculptor and is at the same time intent on creating something truly personal, a rare quality to-day. He is aided by a universality seldom found in his profession, for he is also a diamond-cutter, enameller and silversmith. One of his principal preoccupations is to confer an authentic aesthetic value to cups and other sporting trophies etc.

New Swedish Ceramics 404
by Willy Rotzler

The big exhibition «Swedish Work To-day» in Zurich this year, eloquently interpreted the structural modifications undergone by Sweden. Special stress was placed on the problems of architecture, accommodation and objects in general use, whereas the 1922 exhibition (as also the Swedish section of the 1925 World Exhibition in Paris) was essentially centred on the decorative arts. The latter which were of a very high standard and even ambitious, gave birth to the expression «Swedish grace». They had mainly been created with a view to export and were subjected to the controlling factor of the experienced taste (formed by the Werkbund) of the German masses, who are no longer customers to-day. Now it is other nations, the buyers of to-day, that tend to lead or rather mislead Swedish products of this nature towards the pursuit of idle luxuries. This remark applied to ceramics does not so nearly concern the products of the home-worker, which are usually carried out in a deliberately and often agreeably unpolished way; it is aimed at the big production studios, where industrial designers compensate for the monotony of their daily work by their own free invention. Yet, although one may speak of a certain indecision in Swedish ceramics to-day, there are also some positive tendencies: their respect for the pos-

sibilities of the craft united with a modern taste inspiring the pursuit of a style liberated from the traditional axiality of the potter's art.

Picture framing 408
by Heinz Keller

All paintings do not necessarily require framing. Apart from Renaissance and Baroque frescoes, mural paintings are better without frames, as is also true of modern «concrete art». Generally speaking the frame, apart from its practical use as a protection, has an important formal function, as has been realised ever since the birth of European painting in the Middle Ages. Ways of framing harmonizing with the style of the furnishings of the period appeared at an early date. This tendency was particularly marked under the Italian Renaissance and in 18th century France, and it may even reach the point of exaggeration where greater importance is ascribed to the frame than to the painting, especially true of Louis XVth frames. Obviously it should be the other way round, the frame should show the picture to advantage. In any case, to know the right frame for a picture we must know the artist well. This general rule may be deduced, that a picture is never more effective than when in a contemporary frame. If the copying of older styles is permissible, — it is indeed in this domain — it is conditional on its being discreet and based on expert knowledge. A further point is that different frames are required for a picture in an art gallery and for a painting to be hung in a private house; in the latter the frame must link the picture with the furnishing: such was the function par excellence of the Baroque frame, of which plain versions would be most suitable for 19th century paintings — for it may sometimes happen, as e.g. in the 19th century, that it is advisable to replace the contemporary frame, which lacks taste and is degenerate. It is a fairly general rule that an older frame is usually suitable whereas an old painting in more modern frames does not show to advantage (as e.g. the late Augustus III. frames, magnificent in themselves but overornamental, at the gallery in Dresden). A surprising discovery is the unexpected affinity of impressionist paintings with Louis XIV., Regency or Louis XVI. frames; of Matisse and Bonnard with the Spanish Baroque frames etc. Obviously one must come to a compromise which necessitates alterations, but the historical form should be respected as far as possible; and, further, the same respect should be paid to the patina. If, since the introduction of «modern art» some «inedited» types of frames have appeared, — Hodler's bead frame, the tinted frame etc. — the question of framing still remains that of a choice between several new and numerous historical possibilities. — It is easier to formulate rules for the framing of works that are not in the category of painting: sketches, water-colours, engravings, lithographs etc. For these the *pas-se-partout* is almost always the only possibility. As for reproductions of oil-paintings, their ambiguous nature conditions the ambiguity of the solutions (a frame as for prints, with glass).

Robert Wehrlin 414

R. W. was born at Winterthur, Switzerland, 8th March 1903, and at first studied law (1921–1924), but 1922 saw the beginning of his friendship with the German expressionist E. L. Kirchner and, in 1924, he made up his mind to devote himself entirely to painting. From this year on he always lived in Paris, staying in Switzerland and the South of France from time to time. The difficulty of procuring good colours during the war turned him towards engraving and later lithography. Since 1925 W. has exhibited regularly at the Salon d'Automne. He is a member of the French society «La jeune Gravure Contemporaine». — Among his engravings are: 60 lithographs for «La Maternité» by Léon Frapié (1947), «Fenêtres de Paris», 6 lithographs with a preface by J. and J. Tharaud (1947), «Un Signe de Tête», 9 lithographs with texts by René de Solier, Winterthur (1948).