



*"You mean this doesn't  
soothe you, Mum?"*



**BABY:** Rockabye, Mum—and smile! You're supposed to enjoy this. You wished you could be me!

**MUM:** Me and my wishes! I didn't know what a life a baby leads—strapped down one minute, squirming around the next. Does your skin get as uncomfortable as mine is now?

**BABY:** That it does, Mum. I'm sorry about you—but I had to make you realise what I've been howling about. If ever a baby needed Johnson's Baby Cream and Johnson's Baby Powder—that's me!

**MUM:** Okay, angel—but why both? Is that what the stork ordered?

**BABY:** It's what plenty of people recommend, Mum. Haven't you heard them suggest smoothing me with pure, gentle Johnson's Baby Cream? After my bath, and at diaper changes—to help prevent urine irritation.

And, Mum—where were you when they told you to give me plenty of sprinkles with silky-soft Johnson's Baby Powder, to help keep chafes and prickles away?

**MUM:** Honey, I just haven't been careful enough!

**BABY:** Oh, well, Mum, skip the apologies—just never skip the Johnson's. You'll never want to, when you see how smooth and peach-luscious it helps keep my skin.



★ Sterilised for your protection in accordance with the regulations.

*Safe for Baby—Safe for You*  
★ **Johnson's Baby Powder**  
**Johnson's Baby Cream**  
**Johnson's Baby Soap**

*Johnson & Johnson*  
(NEW ZEALAND) LIMITED

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# Art and Industry

THE divorce between Beauty and Utility is a scandal that is two centuries old. Before the sudden onrush of the machine age demoralised the two partners and caused their unhappy separation, there was never any difficulty in the minds of men as to the relationship between "aesthetic" and "practical" activities. There were masons, carpenters, wheelwrights and craftsmen of many other kinds; the "painter" and the "sculptor" were not considered to belong to a different order.

The Industrial Revolution brought about a fictitious separation between the "fine arts" and the "useful arts," as they came to be called. For at least a century it has been recognised, by the few men with minds sensitive enough to perceive it, that this implied a complete break with tradition, and set a problem that appeared to have no easy solution.

In the 19th Century William Morris and others tried to bring the divorced couple together again. But it is only during the past thirty or forty years that real headway has been made. Walter Gropius, founder of the Bauhaus, and one of the leaders in the new movement, has expressed its aims concisely: "As our struggle with the prevailing ideas proceeded, the Bauhaus was able to clarify its own aims in the process of getting to grips with the problem of design from every angle and formulating its periodic discoveries. Our guiding principle was that artistic design is neither an intellectual nor a material affair, but simply an integral part of the stuff of life. Further, that the revolution in aesthetics has given us fresh insight into the meaning of design, just as the mechanisation of industry has provided new tools for its realisation. Our ambition was to rouse the creative artist from his other-worldliness and reintegrate him into the workaday world of realities; and at the same time to broaden and humanise the rigid, almost exclusively material, mind of the business man. Thus our informing conception of the basic unity of all design in relation to life was in diametrical opposition to that of 'art for art's sake,' and to the even more dangerous philosophy it sprang from: business as an end in itself."

THE "revolution in aesthetics," and the resolute attempt to bring Beauty and Utility together again, have been going on in Britain and America as well as on the Continent. And we in New Zealand are fortunate in having just been paid a visit by one of the leaders in the movement.

In the field of industrial design, Milner Gray is probably the most distinguished figure in Britain to-day. He has



Sparrow Pictures

An interview with MILNER GRAY (above), written for "The Listener" by A. R. D. Fairburn

designed an extraordinary range of manufactured goods, from precision incubators and hammock-chairs to the Ascot Gold Cup. Kitchen utensils, commercial packages, pottery and chinaware, furniture, watch-cases, passenger-plane interiors, posters, trademarks—these are only a few of the things he has tackled.

A list of Milner Gray's appointments, and of the positions he holds, would fill a *Listener* column. During the war he was head of the Exhibitions Branch of the Ministry of Information. In 1948 he acted as chief designer of the "Design at Work" Exhibition at the Royal Academy. With Herbert Read and several others as his fellow-directors he runs the Design Research Unit, a co-operative partnership of architects, designers and engineers, the most important group of its kind in Britain to-day. He has done more, perhaps, than any other man to raise the profession of industrial designing to its present high status; and his fellow-workers have acknowledged their debt to him by making him President of the Society of Industrial Artists.

Milner Gray is modest, and inclined to be self-effacing. He disclaims any pretensions to be a lecturer. Yet the four lectures he gave in Auckland and Wellington during the hurried fortnight he has just spent in New Zealand were models of clear thinking and of lucid presentation. The problem of industrial design has not yet been faced squarely in New Zealand. Standards are low, and we have much to learn. For this reason the British Council is to be congratulated on bringing to New Zealand the man who, above all others, is qualified to give us help and guidance.

THE first thing to be realised, says Milner Gray (and his visit will have served its purpose if he has managed