

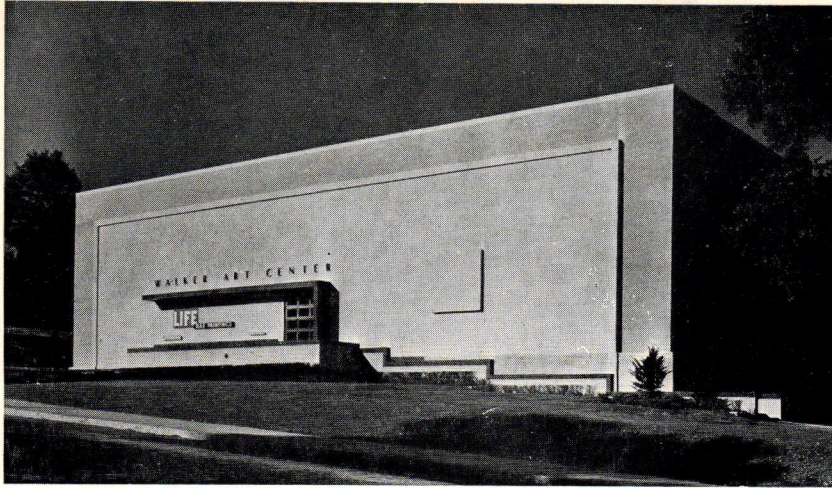
EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

SUMMER 1946

NO. 1 15c

WALKER ART CENTER • MINNEAPOLIS



THE WALKER ART CENTER

The Walker Art Center is a progressive museum of the arts. The building and most of the permanent art collection are owned by the T. B. Walker Foundation, Incorporated. The Center is operated by Walker Art Center, a non-profit educational corporation.

The objective of the Center is to give men, women and children an opportunity to know, enjoy and use the arts — to clarify the relationship of all art to our modern lives — to be useful by reporting, explaining, teaching the value of art to those who need or want this knowledge — to share with the schools and libraries in broadening the cultural opportunities in America.

EXHIBITIONS IN THE EVERYDAY ART GALLERY

1946	Jan. 9 to March 17	IDEAS FOR BETTER LIVING
	March 26 to May 19	FURNITURE AND FABRICS
	May 28 to June 23	ELEMENTS OF DESIGN
	July 2 to August 4	CONTEMPORARY CERAMICS
	August 22 to Oct. 15	IF YOU WANT TO BUILD A HOUSE
	Oct. 22 to Dec. 29	WELL DESIGNED ARTICLES FROM TWIN CITIES STORES
1947	Jan. 2 to Feb. 25	MODERN TEXTILES
	March 4 to April 27	PLASTICS IN THE HOME

EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

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in the FALL issue:

CONTEMPORARY CERAMICS

Published by the WALKER ART CENTER
1710 Lyndale Avenue South, Minneapolis 5, Minn.
D. S. DEFENBACHER, Director

Editor: HILDE REISS, Curator of the Everyday
Art Gallery; Editorial Associate: BETTY SHOTWELL
Staff Photographer: ROLPHE DAUPHIN

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WITH THE INAUGURATION of this magazine, the Walker Art Center takes one more step in its program of promoting the arts of our daily scene. The EVERYDAY ART QUARTERLY should fill a long-felt need for a publication which will bring information on good design to the consumer.

Eight months ago the Everyday Art Gallery was opened. That it has received wide acclaim on the part of the public, educators, designers, manufacturers, as well as from the national press, points to the fact that a service of this sort is a vital community need. We have received, literally, thousands of requests from visitors to the Gallery and from interested persons throughout the country for practical information and for literature on Everyday Art subjects.

There are available today many excellent technical publications for practitioners in the various fields of design; but these are, for the most part, out of reach of the general public. This Quarterly is written for the home makers, prospective home builders, and for the many others faced with the problem of furnishing their living quarters and buying objects for everyday use. We hope that designers, teachers and other professionals also will find this publication valuable.

Most of the material in this inaugural issue is based on the first two exhibitions held at the Gallery. Additional features and consumer services will be added in the future. We would like nothing better than to receive comments, suggestions, and criticism from our readers.



THE GALLERY OF EVERYDAY ART

an information center for consumers . . .

a gallery and library for home makers . . .

presenting new ideas, suggestions, comparisons

On the theory that many modern objects have captured the essence of our time as a Greek vase did in its time, the Walker Art Center established the Everyday Art Gallery last January. A permanent addition to the Center, the new Gallery is devoted to selecting and displaying the best ideas concerning the home and the many articles that go into it, from factory-made coffee pots to hand-woven fabrics.

The exhibitions give practical information about design, materials, costs and sources of supply. Six shows a year are scheduled. They are assembled by the Walker Art Center and the articles displayed are loaned by Twin City retailers and by national manufacturers and designers.

Within the Gallery, a comfortable reading lounge is maintained with a full supply of current magazines on architecture, interior design, home planning, industrial design and related fields. An open shelf section contains books on these subjects; extensive files of clippings, pamphlets, and catalogs are also available. ●

HAND-MADE AND MACHINE-MADE ART

by EDGAR KAUFMANN, Jr.

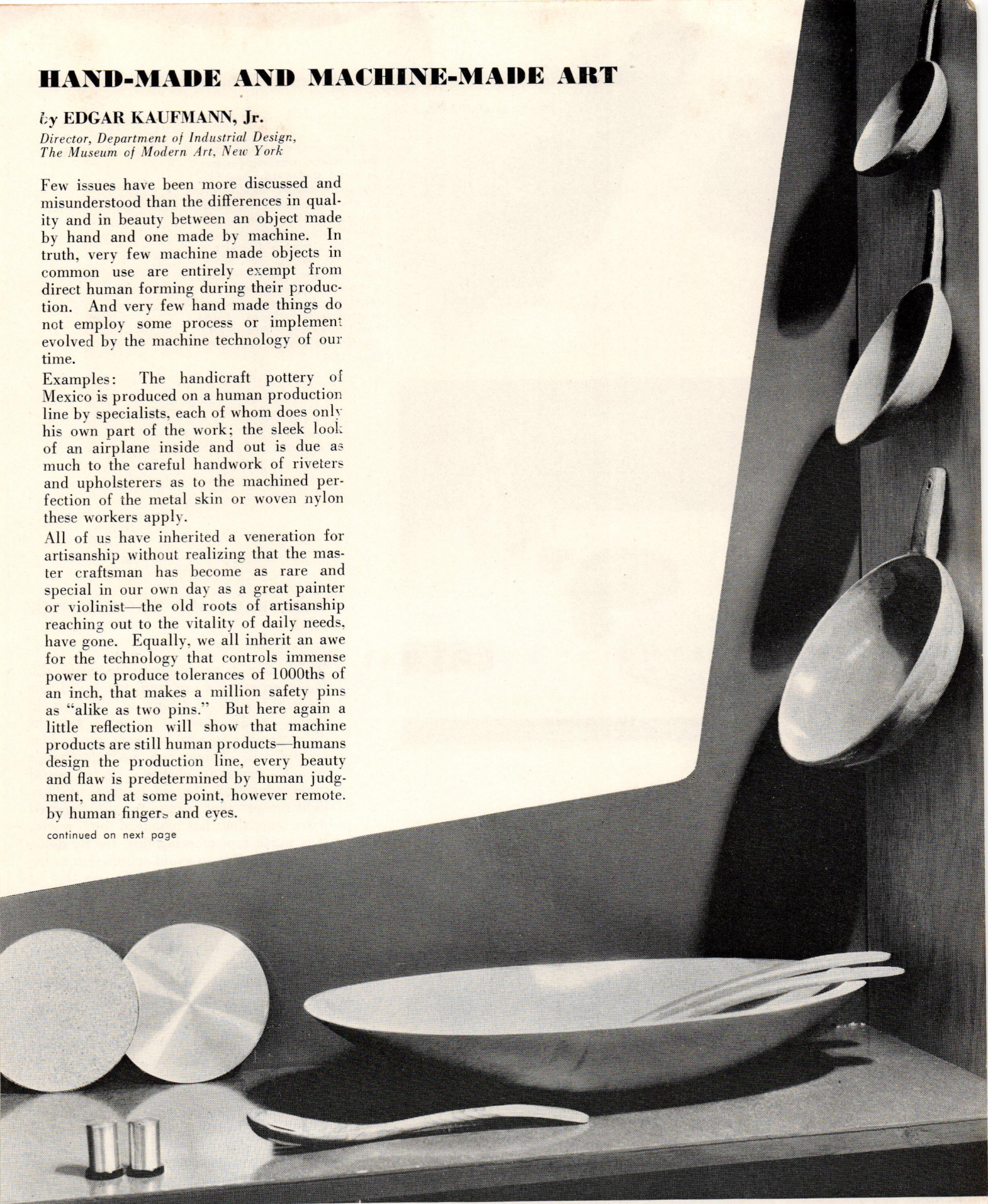
*Director, Department of Industrial Design,
The Museum of Modern Art, New York*

Few issues have been more discussed and misunderstood than the differences in quality and in beauty between an object made by hand and one made by machine. In truth, very few machine made objects in common use are entirely exempt from direct human forming during their production. And very few hand made things do not employ some process or implement evolved by the machine technology of our time.

Examples: The handicraft pottery of Mexico is produced on a human production line by specialists, each of whom does only his own part of the work; the sleek look of an airplane inside and out is due as much to the careful handwork of riveters and upholsterers as to the machined perfection of the metal skin or woven nylon these workers apply.

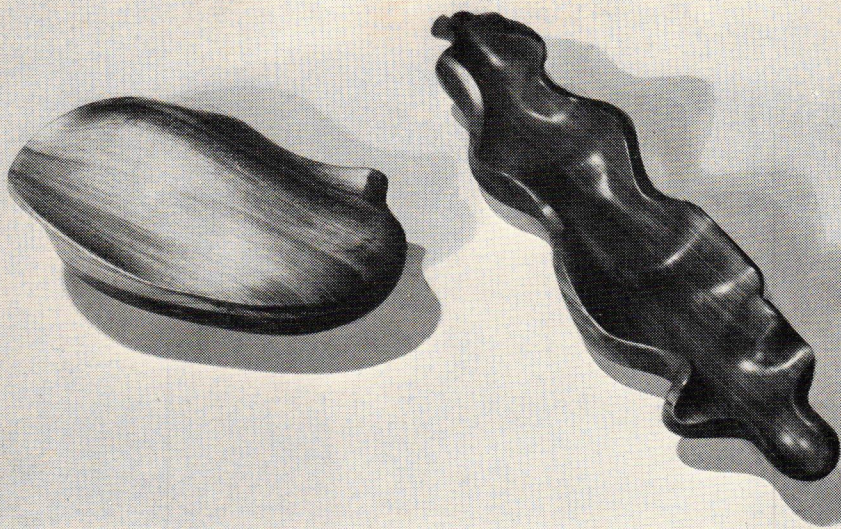
All of us have inherited a veneration for artisanship without realizing that the master craftsman has become as rare and special in our own day as a great painter or violinist—the old roots of artisanship reaching out to the vitality of daily needs, have gone. Equally, we all inherit an awe for the technology that controls immense power to produce tolerances of 1000ths of an inch, that makes a million safety pins as “alike as two pins.” But here again a little reflection will show that machine products are still human products—humans design the production line, every beauty and flaw is predetermined by human judgment, and at some point, however remote, by human fingers and eyes.

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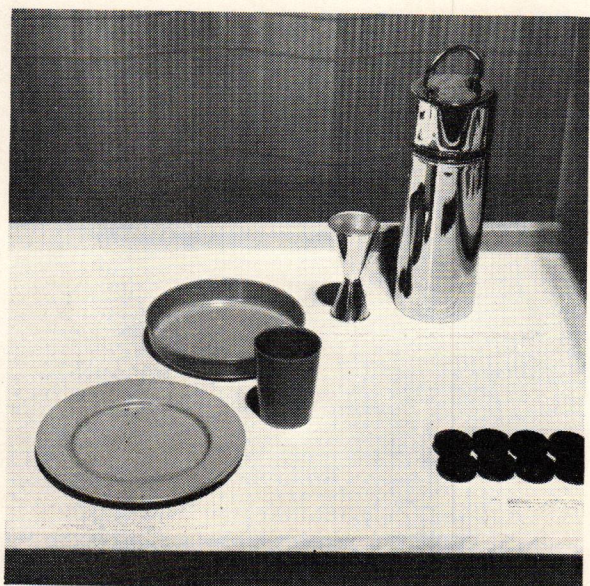
The objects displayed horizontally are “machine-made”, those hung vertically, “hand-made”. All are produced in mass quantities. The wooden objects require hand finishing; the objects that combine spun aluminum with other materials depend on hand assembly for neatness; the Mexican bakiers are made of clay mixed by one worker, shaped by two (one for bowl, one for handle) and glazed by yet another. All these objects are checked for flaws by human eyes before they are marketed. What is the difference between “machine-made” and “hand-made”?

Photo from “Useful Objects under \$5” selected by the author for The Museum of Modern Art, 1933.

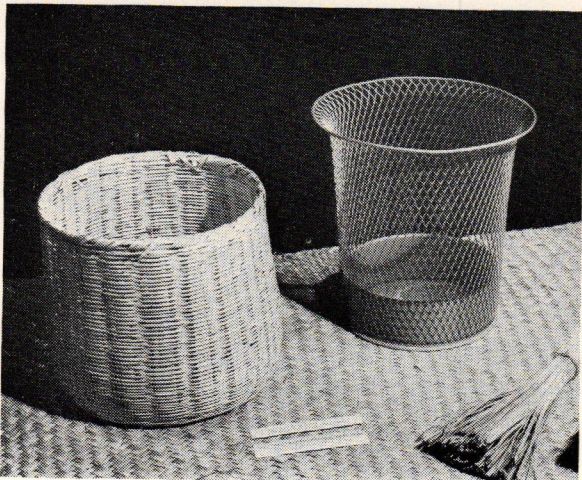
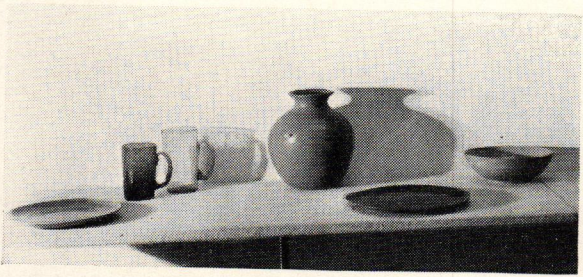


Is it hand-made or machine-made? These wooden containers designed by Russel Wright show how flexible and expressive machines can be when controlled by an imaginative artist. These objects were made in large number, simultaneously, by a machine following a hand-made model. The "human touch" is gone, and in its place a marvelous precision that surpasses the striving of a thousand generations of craftsmen. Photo from *The Museum of Modern Art's "Useful Objects Under \$10" Show, 1939.*

Machine beauty in metal and plastic — impersonal, perfect surfaces, forms suited to human fingers, easy function, easy permanence, all thought out and produced for daily use. Photo from *The Museum of Modern Art's "Useful Objects Under \$10" Show, 1939.*



Hand-made beauty in ceramic materials — glass and clay. The uneven surfaces show how much less perfect a machine the human body is, than the machines a human can construct. These very imperfections, however, imply a direct, uncomplicated process of satisfying human needs. This unpretentiousness, this lack of preciousness is an agreeable quality that would be foolish to try to eliminate. Photo from *"Useful Objects Under \$5" assembled by the author for The Museum of Modern Art in 1938.*



Which wastebasket do you like? For which place? Is the expanded metal basket pleasant only in an office or kitchen? Is the cactus leaf basket appropriate in a "modern room"? Photo from *The Museum of Modern Art's "Useful Objects Under \$10" Show, 1939.*

HAND-MADE AND MACHINE-MADE ART

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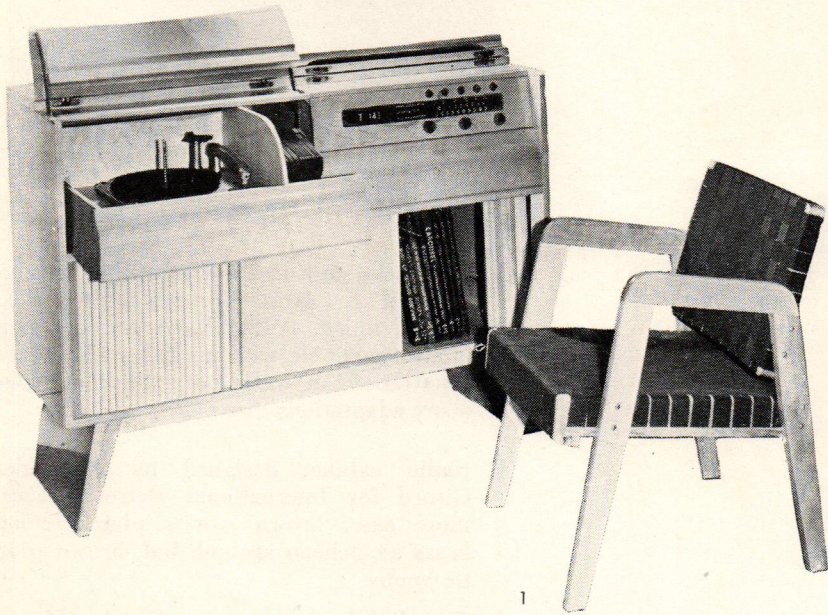
We do live in an exciting new world, different on every score from the world that made the silks of China or the pots of Persia or the glass of Venice. But the difference lies in what we want, not in how we make it. Production methods change because demands change. It is world trade, education, the old heritage of "Enlightenment" that sprang up two hundred years ago that has changed our world. It is worth remembering this, for by doing so, it is possible to avoid submission to the "demands" of the machine (it is a tool, it has no demands, not even unalterable limitations) and to avoid equal overvaluation of the "human touch" in hand-craft that so easily gets out of touch with the human needs and aspirations of our day and trails off into some tactile Nirvana.

The "implacable" machine, the "really artistic" craftsman, these imagined extremes, on which so many words have been expended in the last century, turn out to be phantoms projected from the problems of applying technology to human use. In truth, man makes for man to use and enjoy, and we have before us more ways to make more things out of more materials than we have yet mastered. Meanwhile the real beauties and virtues of mass production and of special creation contribute in infinite blendings to supply us with things needed—things that, well selected, can be a source of lasting enjoyment. ●

IDEAS FOR BETTER LIVING

Ideas, in the form of articles for every room in the house, constituted the opening exhibition of the Everyday Art Gallery. At the time the exhibition was planned, reconversion of industry to production of consumer goods had just begun and only few post-war products were available even for display.

The photographs on these pages adequately represent the exhibition which included hand-made as well as machine-made products. Retail prices are mentioned wherever available.



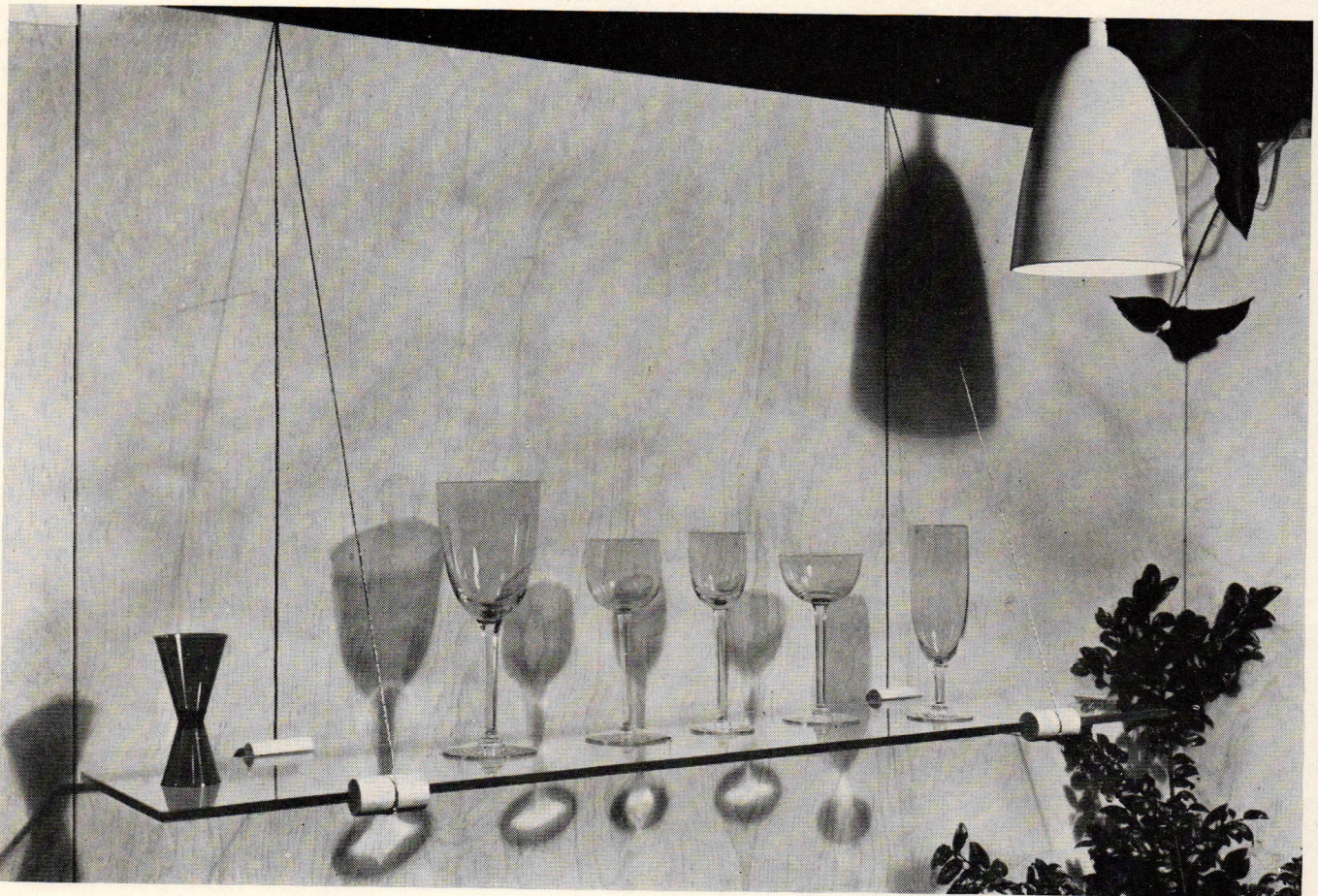
1. Combination radio—phonograph—record cabinet designed by Alexander Girard for International Detrola. The maple cabinet has a fold-back lid which operates in unison with a slide-out record changer compartment. A clock has been incorporated into the radio control panel. The speaker is covered with woven plastic cloth. A simple, well-proportioned cabinet designed to harmonize with any interior scheme.

Maple chair, with olive green cotton webbing (\$16.50). Originally designed for use in army installations, it is now available in a slightly redesigned version for civilian use. *Lent by Powers.*

2. "Tiffin" glass ware, manufactured by United States Glass Co. (59c each). Very thin glass, elegant in its simplicity. *Lent by Donaldson's.*

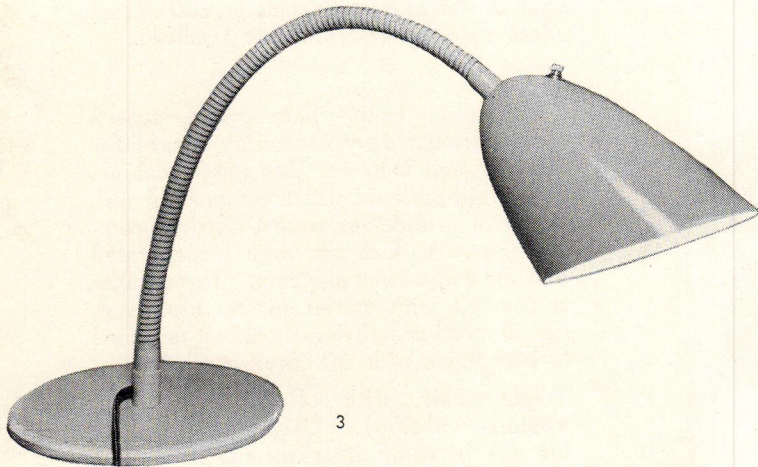
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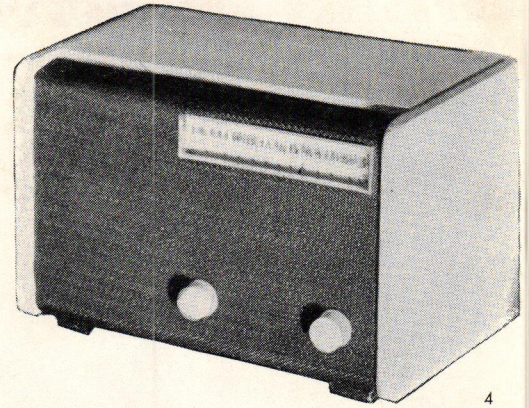


IDEAS FOR BETTER LIVING

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3. Gooseneck desk lamp, designed and manufactured by Kurt Versen; gray baked enamel finish. (\$12.40). A similar lamp is also available with a different base, for installation on walls or ceilings and has many adaptations. See page 2.
4. Radio cabinet designed by Alexander Girard for International Detrola. Sycamore case, brown woven plastic front, brass escutcheon around dial, brown plastic knobs.

The designer comments: "In the designing of our radio cabinets the aim has been to arrive at an honest and simple solution to each specific problem, eliminating as much as possible the traditionally cheap and arbitrary decoration which has in the past been a common quality of radio cabinet design."

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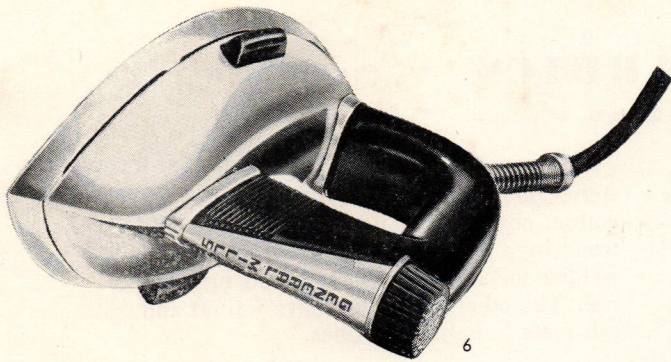


5. Top shelf: Ceramic candle holder, speckled brown-and-white glaze, incised decoration, hand-made by Marguerite Wildenhain. (\$15 a pair.) Lent by Gump's.

Hand-turned cedar plate (\$7) and birch bowl (\$4), by James Prestini.

Center shelf: Hand-made wood toys, painted in brilliant colors, by Alexander Girard. Portable radio with folding plastic handle, designed by Alexander Girard for International Detrola.

Bottom shelf: Blue-gray ceramic dinnerware, hand-made by Edith Heath (\$3 to \$7 a piece). Lent by Gump's.



6. Automatic electric iron designed by Francesco Collura and John Polivka, manufactured by General Mills (\$9.75). *Photo by Banbury Studios.*

The unique addition of red plastic fins which protrude from each side allows the user to place the iron on its side, eliminating the energy-consuming task of lifting its weight every minute or so.

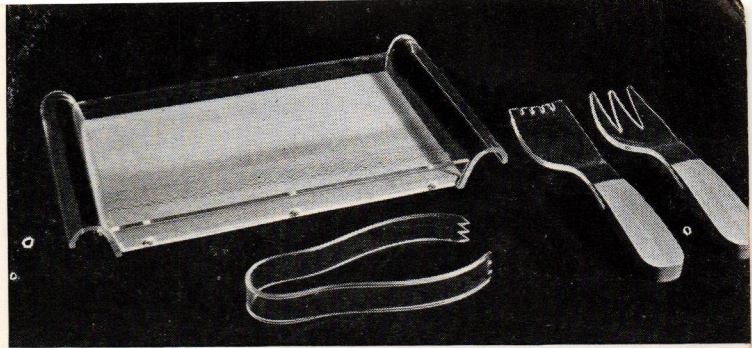
7. Tray (\$3.50), ice tongs (\$1.50) and salad servers (\$3.60) of Plexiglas and natural wood. Designed by Sundberg & Ferar, made by Plastics Manufacturing Co. The combination of clear plastic and grained wood is pleasing and decorative.

8. Decanter (\$4.50) and divided mayonnaise bowl with spoon (\$2.25) of clear glass, made by Cambridge Glass Co. *Lent by Young-Quinlan's.*

9. "Amarillo" dinnerware by Cavitt-Shaw Potters. Off-white glaze. This is one of the very few simple, undecorated, inexpensive sets of dinnerware produced to date. (Large plate 45c.) *Lent by A. Anderson's.*

10. Butter crocks (15c, 20c) and bean pot (50c) from Red Wing Potteries. Well-shaped products which have been manufactured without much change in design since 1860. *Lent by Donaldson's.*

Cocoa fiber place mat from Haiti (\$1). *Lent by Gorder Linens.*



FURNITURE AND FABRICS

highlights from an exhibition

1. With complete originality designer Charles Eames has undoubtedly made the most important post-war contribution to furniture design. Produced by the Evans Products Company, the molded plywood chairs show with great clarity how new forms develop from a synthesis of function, materials and techniques. Function: seats and backs, shaped to follow body contours; materials: plywood, metal, rubber; techniques: seats and backs molded by processes borrowed from the aircraft industry are "shock mounted" to the frames with rubber discs. These yield with the movements of the sitter, creating resiliency and comfort.

The "tilt-back" chair shown at right may be rocked back and forth on its two center legs; the shorter leg in the back keeps it from tipping over. This chair is uphol-

stered in foam rubber with bright blue cotton covering, bonded directly to the wood by a special electronic process. The welded metal frame is lacquered brilliant red. The other two chairs have walnut and ash seats in natural finishes.

The table uses the same molded legs as the center chair; the laminated top is of black plastic.

These, and other pieces of similar design including a series of unit storage cabinets, are expected to be available at very reasonable prices, through department stores later this year.

On the table, white ceramic bowl by Daniel Rhodes (\$18.50). *Lent by Gump's.* "Woodweave" screen (75c a square foot), by Lehman-Connor Co.





2. Left to right: Artek-Pascoe chair, designed by Ewald Holtkamp; laminated maple frame with gray cotton webbing (\$34.50).

H. G. Knoll chair, designed by Ralph Rapson. The old-fashioned rocker brought up-to-date; upholstered in red cotton fabric. (\$48)

Artek-Pascoe arm chair, designed by Alvar Aalto. More comfortable than the conventional overstuffed chair, it is much lighter in appearance as well as actual weight. The 11-ply laminated frame is slightly springy. Upholstered in light gray textured cotton. (\$87.75)

Artek-Pascoe coffee table, designed by Alvar Aalto. (\$16.50)

Screen printed fabrics displayed on the wall are designed and made by June Groff.

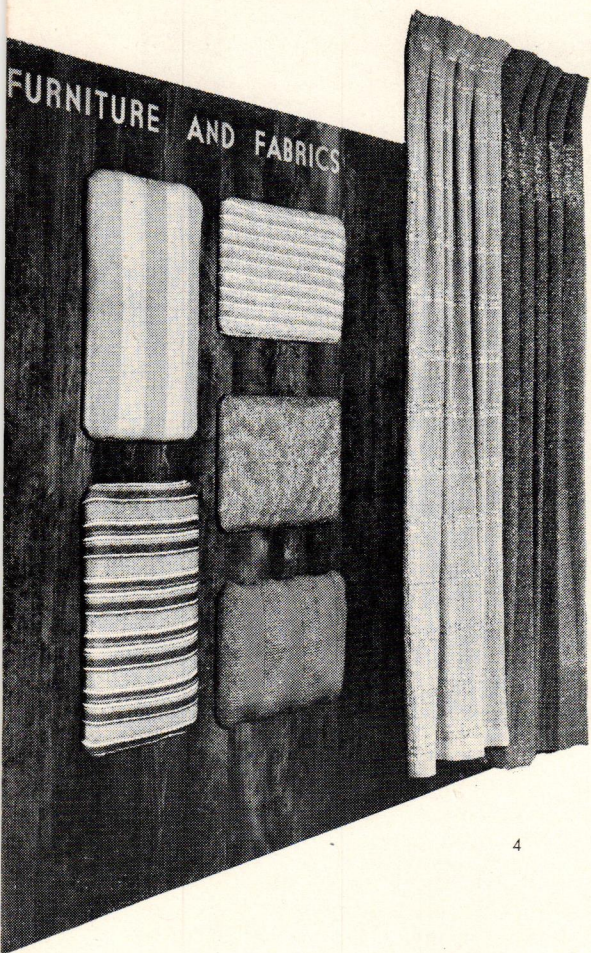
3. "Officer's Chair" designed by Edward Wormley, manufactured by Dunbar. Seat, back and arm rests are made of canvas in black and bright colors, the frame is lacquered black. The back pivots and gives good support to the spine in any sitting position. The chair is adaptable to indoor and outdoor use. (\$68)



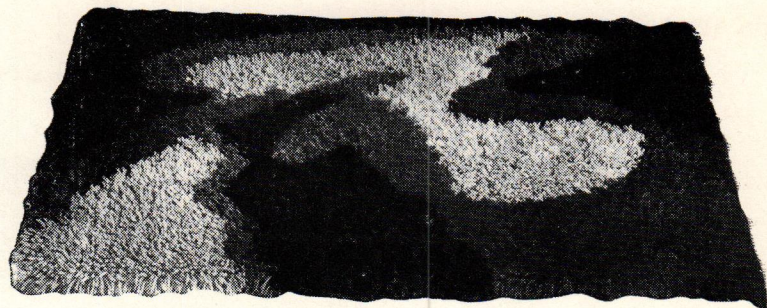
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FURNITURE AND FABRICS

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4. Fabrics designed by Dorothy Liebes. At right, two hand-woven draperies, sparkling with copper and silver threads against sage green and beige backgrounds. At left, power loomed materials, suitable for draperies and upholstery, produced by Goodall. (\$6 to \$20 per yard)
5. Hand-tufted wool rug, designed and made by Carol Kottke. The colors are rust, gray, and two shades of green.
6. Desk manufactured by KOL. This firm produces drawer and shelf units of various dimensions which may be combined in numerous ways to make storage pieces and one or two-pedestal desks. The desk shown here has a plywood top, chrome plated supports, and one drawer unit covered with fabric. (\$67.50)

6



On the cover:

Artek-Pascoe lounge chair, designed by Bruno Mathsson. The laminated birch frame is covered with dark green cotton webbing. Useful in any room of the house, the lounge is designed to give support to the body in a relaxed and restful position. (\$69.50)

Printed fabrics — Splotch and Stick, Abstract City, Little Elephant — by Angelo Testa. These fabrics are scheduled to go into production this year and will be available at moderate prices.

BOOKS

Here we present important books about "Everyday Art" including recent and past publications. In addition to giving a very brief outline of the book we quote passages that are vitally related to the subject matter of this magazine.

TOMORROW'S HOUSE

By George Nelson and Henry Wright
Simon & Schuster, N. Y. 1945, \$3

Written by editors of the Architectural Forum, this book stands out among the many recent publications on houses for its clear thinking and straight-forward approach to the problem of space-planning and designing for use. Amply illustrated with photographs and sketches.

From Chapter One: THE GREAT TRADITION

"... *We are in favor of modern houses, not because they are modern, but because they are traditional.* This undoubtedly sounds strange enough to require an explanation. Here it is:

"Whenever people run across buildings which history books say are great architecture, we find that these buildings have certain characteristics in common. Invariably they were unself-conscious and honest solutions to some particular set of building problems. Their architects were men who worked in a tradition which was full of meaning for the people of the time. They didn't play games and pretend they were living in some entirely different period. Suppose the men who built the Cathedral of Chartres had tried to pretend it was a Greek temple? Would people come from all over the world to see it? We suspect they wouldn't. Why is an old Colonial village so charming and the current 'Colonial' subdivision so boring? Could it be because one is honest and the other a fake? Boulder Dam aroused more genuine esthetic emotion than all the churches in America put together. And yet church buildings are designed specifically to arouse emotion and Boulder Dam was built only to hold back a lot of water.

"Wherever we look—whether at the present or the remote past—the answer is the same. The great tradition in architecture is honest building. It is as true right now as it was in the days of the pyramids.

"We have included only modern houses in this book because in our time they are the only way to carry on the great tradition. There is no possible chance to turn the clock back. In designing houses today we have to be ourselves—twentieth century people with our own problems and our own technical facilities. *There is no other way to get a good house. No other way at all.*"

DESIGN

By Anthony Bertram
Penguin Books, Ltd., England, 1938

Now out of print, but available at most art departments of public libraries.

This book is based on a series of radio talks given by Mr. Bertram in London in 1937. Town and country planning, housing, architecture, interiors, furniture, and the design of everyday articles are discussed in a very lucid manner.

From Chapter One: WHAT IS DESIGN?

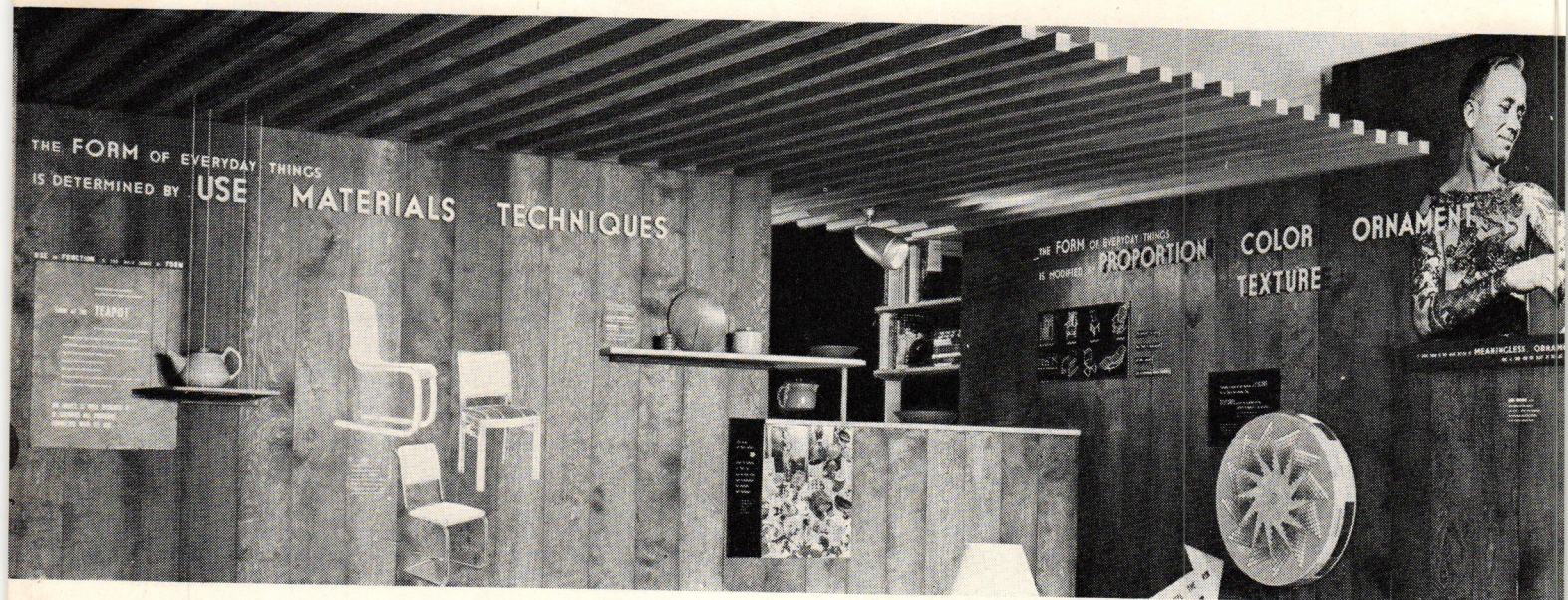
"Though there are general principles of design, we can only judge whether any particular object is well or badly designed in relation to the particular problem it tries to solve. This is merely a rather pompous way of saying that a chair must be judged as a chair, and what is more as a wooden dining-room chair at a low price for a working-class kitchen or an upholstered easy chair at a high price for a luxury drawing-room or a metal chair at a moderate price for an office, and so on. It is not enough to say that a chair solves its problems if it can be sat on. Whether it is well or badly designed depends on what it is made of, who is to buy it, who sit on it, for how long and for what purpose; and on what sort of looks it has."

* * *

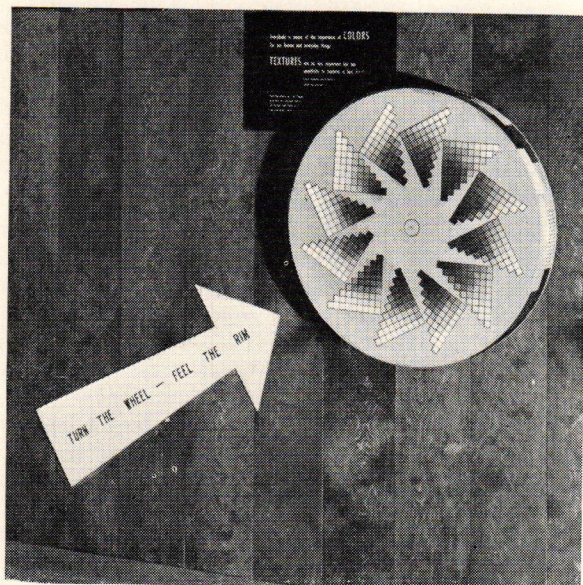
"Are there, then, rules of taste, standards of beauty, tests of art? To some extent, yes. At least there are guiding principles. At least certain signposts and danger signals can be set up, certain blind roads indicated.

"To begin with, we can learn to distinguish between art and beauty, or, if you prefer it, between artistic and natural beauty. They are only too commonly confused. Hence what Eastlake calls 'the silly representations of vegetable life' on our walls. (It is satisfactory to quote a Victorian on these matters. We are not so new-fangled in our ideas after all.) Art involves the idea of human creation of a thing made by man. There is no reason on earth why it should look even remotely like a natural object. A textile that merely looks as though a lot of daisies had been sprinkled on it, is most emphatically not a work of art, however skillful a work of imitation it may be. And just as there is no art in imitating nature, so there is no art in imitating another work of art. A good design must always be original.

"That does not mean that it need be freakish. Unless there is a reason for a new design, it is better to stick to the old one. (This all sounds very dogmatic, but there simply is not space here to discuss every point and quote authorities.) But there usually is a reason for a new design, because the useful arts are social; and social conditions are always changing. Architecture, for example, is the business of building beautifully to meet social needs, needs of living, of work, of administration, of worship, of amusement. The man who builds a house, a factory, a town hall, a church or a cinema is not creating in a vacuum: he is fitting a skin around a human activity."



Use or "Function" Illustrated by a Teapot



Color and Texture Wheel

THE FORM OF EVERYDAY THING

The form of any well designed object is not arbitrary. Its appearance is determined largely by use or "function," materials and techniques. Although a design might appear to be a perfect solution—whether it is a cup, or a chair, or an automobile—it quickly loses its appeal if it functions poorly.

Woods, metals, plastics, glass, clay—each material has its own beauty and individual characteristics. A sensitive designer selects the one best suited to the problem and treats it with respect and understanding of its properties.

Our well formed everyday articles may be factory made in quantity or worked individually by hand, provided the design is suitable for the technique. It is shocking to see machine imitations of handcraft techniques, just as it is shocking to see wood graining on sheet metal or simulated brick on asphalt siding.

Variations in proportion, color, texture and surface treatment offer innumerable possibilities for the creation of new forms for our everyday things, all well designed in terms of use, materials, and techniques. We have scarcely begun to exploit the potentialities of our new methods of production.

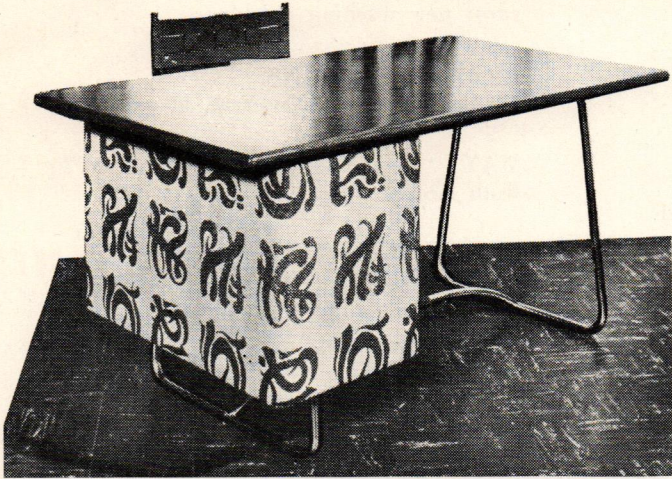
The pictures on this page show sections of a permanent exhibit in the Everyday Art Gallery which graphically presents these factors. In future issues of the Quarterly more examples will be shown illustrating these points in greater detail. ●

KOL

Modern Office Furniture

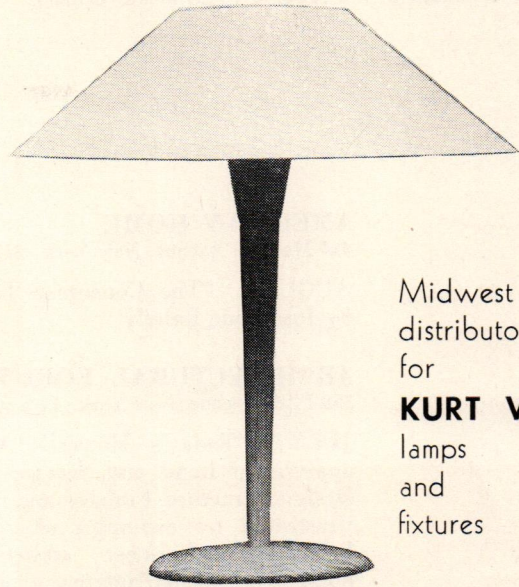
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CONTEMPORARY LIGHTING INSTALLATIONS

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WHETHER you're designing a type face or a home appliance, you look for a happy marriage of true function and good taste. This is what we tried to achieve in the new General Mills Tru-Heat Iron, which you'll be seeing soon.

General Mills, Inc.
Minneapolis, Minnesota

.. *Iron* . . .

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EVERYDAY ART in the magazines

This is a checklist of current periodicals that are of special interest and deal with Everyday Art subjects. All magazines mentioned are available at the reading room in the Gallery.

AMERICAN HOME

444 Madison Avenue, New York. \$1.50 a year.

AUGUST: "The Consumer Takes Over"
by Josephine Baltzly

ARCHITECTURAL FORUM

350 Fifth Avenue, New York. \$4 a year.

JULY: "Today's House." A thorough analysis of Land and Services, Plan and Design, Structure, Finishes and Equipment; illustrated by examples of row houses, bungalows, low-cost apartments and houses. Of special interest to the prospective home builder is the Plan and Design section presenting several pages of economical house plans. Excellent suggestions for "expansible" houses are offered by architects George Nemeny, and Gill & Bianculli.

ARCHITECTURAL RECORD

119 West 40th Street, New York. \$3 a year.

JUNE: "Co-op Scheme Cuts Housing Costs"—a group of well designed, economical houses by Pomerance and Breines.

ART & INDUSTRY

Published in England. U. S. office:
381 Fourth Avenue, New York. \$3.50 a year.

JUNE: Entire issue devoted to the aluminum industry and design of aluminum products.

ARTS & ARCHITECTURE

3305 Wilshire Blvd., Los Angeles. \$3.50 a year.

For over a year, Arts & Architecture has published a "Case Study House" each month, designed by outstanding architects, for specific sites and for family groups of different composition. The magazine is now building these houses.

JUNE: Case Study House No. 16 by Rodney A. Walker. New furniture by a recently formed group, "Design Workshops." "Fine China in Modern Design"—Castleton China designed by Eva Zeisel.

BETTER HOMES AND GARDENS

1714 Locust Street, Des Moines, Ia. \$1.50 a year.

JULY: A noteworthy house in South Dakota by Harold Spitznagel.

CONSUMER REPORTS

17 Union Square, New York. \$3.50 a year.

JUNE: Discussion and ratings of six new portable and personal radios; three new brands of ball-point fountain pens.

CONSUMERS' RESEARCH

Washington, N. J. \$3 a year.

JULY: Analysis of non-automatic toasters; aluminum lawn chairs; 1947 Studebaker cars; new washing machines.

CRAFT HORIZONS

485 Madison Avenue, New York. \$1 a year (4 issues).

MAY: "Design Creates Opportunities" by Ruth Reeves.

HOUSE BEAUTIFUL

572 Madison Avenue, New York. \$4 a year.

AUGUST: "Architecture With a Feather" by Robsjohn-Gibbins; also "What's Wrong With Our Shopping Centers?"

HOUSE & GARDEN

420 Lexington Avenue, New York. \$4 a year.

AUGUST: Excellent article by Elizabeth Mock "Modern Houses—How to Look at Them" with plans and photographs of houses by Gardner Dailey, William Muschenheim, Richard Neutra, Paul Kirk.

INTERIORS

11 East 44th Street, New York. \$5 a year.

JULY: Eight pages of pictures and story about Charles Eames and his new plywood furniture; a summer house on Cape Cod by Marcel Breuer; functional rooms for teen-agers by Alexander Girard, Florence Fincke, Paul Bry.

MAGAZINE OF ART

Barr Building, Washington, D. C. \$5 a year (8 issues).

MAY: Another detailed article about "Charles Eames' Forward-Looking Furniture"; also "Structure and Esthetic Experience" by Serge Chermayeff.

MODERN PLASTICS

122 East 42nd Street, New York. \$5 a year.

JULY: "Structural Plastics in Low-Cost Housing"; "Industrial Design—What Is It?" by Gerald Stahl.

PROGRESSIVE ARCHITECTURE

330 West 42nd Street, New York. \$4 a year.

JULY: Plans and photographs of an economical, compact, easy-to-maintain house in Wisconsin by George Fred Keck.

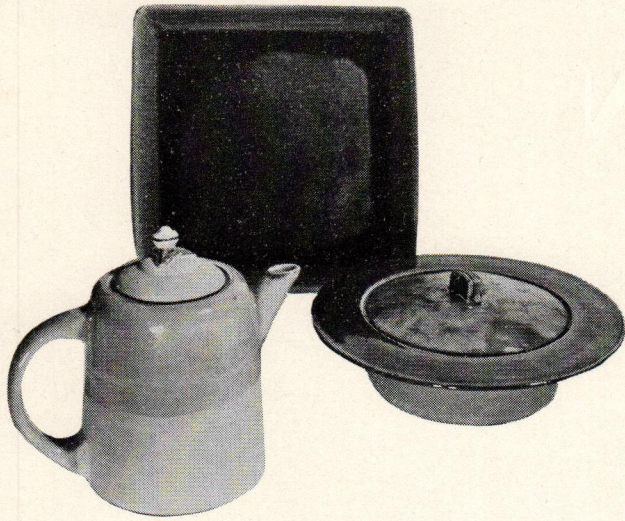
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ACCESSORIES FOR
THE MODERN HOME

ADDRESSES

Here all designers, manufacturers, and retailers mentioned in this issue are listed for the convenience of readers who desire additional information on the products shown.

DESIGNERS

ALVAR AALTO Artek-Pascoe, 16 East 49, New York City
FRANCESCO COLLURA 444 Madison Avenue, New York City
CHARLES EAMES Evans Products Co., Venice, California
ALEXANDER GIRARD International Detrola Corp., Detroit
JUNE GROFF 1825 Wylie Street, Philadelphia, Pa.
EDITH HEATH Gump's, 250 Post Street, San Francisco
EWALD HOLTkamp Artek-Pascoe, 16 East 49, New York City
CAROL KOTTKE 717 Elm Street, Owatonna, Minnesota
DOROTHY LIEBES 545 Sutter Street, San Francisco
BRUNO MATHSSON Artek-Pascoe, 16 East 49, New York City
JOHN POLIVKA General Mills, Minneapolis
JAMES PRESTINI Armour Research Foundation, Chicago
RALPH RAPSON 645 N. Michigan Blvd., Chicago
DANIEL RHODES 63 Arbor Road, Menlo Park, California
SUNDBERG-FERAR 814 Stevenson Building, Detroit
ANGELO TESTA 1014 S. Michigan Blvd., Chicago
KURT VERSEN 4 Slocum Avenue, Englewood, New Jersey
MARGUERITE WILDENHAIN Pond Farm, Guerneville, Cal.
EDWARD WORMLEY 270 Park Avenue, New York City
RUSSEL WRIGHT 11 West 42, New York City

MANUFACTURERS

ARTEK-PASCOE 16 East 49, New York City
CAMBRIDGE GLASS CO. Cambridge, Ohio
CAVITT-SHAW POTTERS East Palestine, Ohio
DUNBAR FURNITURE MANUFACTURING CO. Berne, Ind.
EVANS PRODUCTS CO. 901 Washington Blvd., Venice, Cal.
GENERAL MILLS Chamber of Commerce Bldg., Minneapolis
GOODALL FABRICS 525 Madison Ave., New York City
INTERNATIONAL DETROLA CORP. Beard at Chatfield, Detroit
H. G. KNOLL 601 Madison Avenue, New York City
KOL 220 South 10, Minneapolis
LEHMAN-CONNOR CO. 509 Madison Avenue, New York City
PLASTICS MANUFACTURING CO. 825 Trunk Avenue, Dallas, Texas
RED WING POTTERIES Red Wing, Minnesota
UNITED STATES GLASS CO. Tiffin, Ohio
KURT VERSEN CO. 4 Slocum Avenue, Englewood, N. J.

RETAILERS

ALEX ANDERSON & SON 912 Nicollet, Minneapolis
L. S. DONALDSON CO. 7th & Nicollet, Minneapolis
GORDER LINENS 1112 Nicollet, Minneapolis
GUMP'S 250 Post Street, San Francisco
POWERS 5th & Nicollet, Minneapolis
YOUNG-QUINLAN CO. 901 Nicollet, Minneapolis

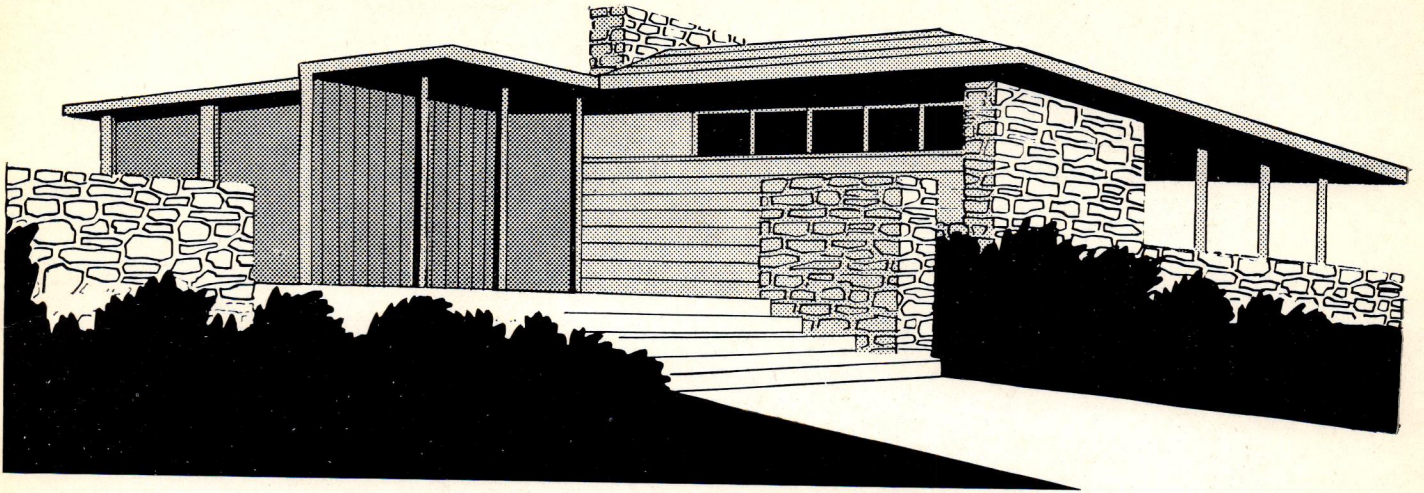
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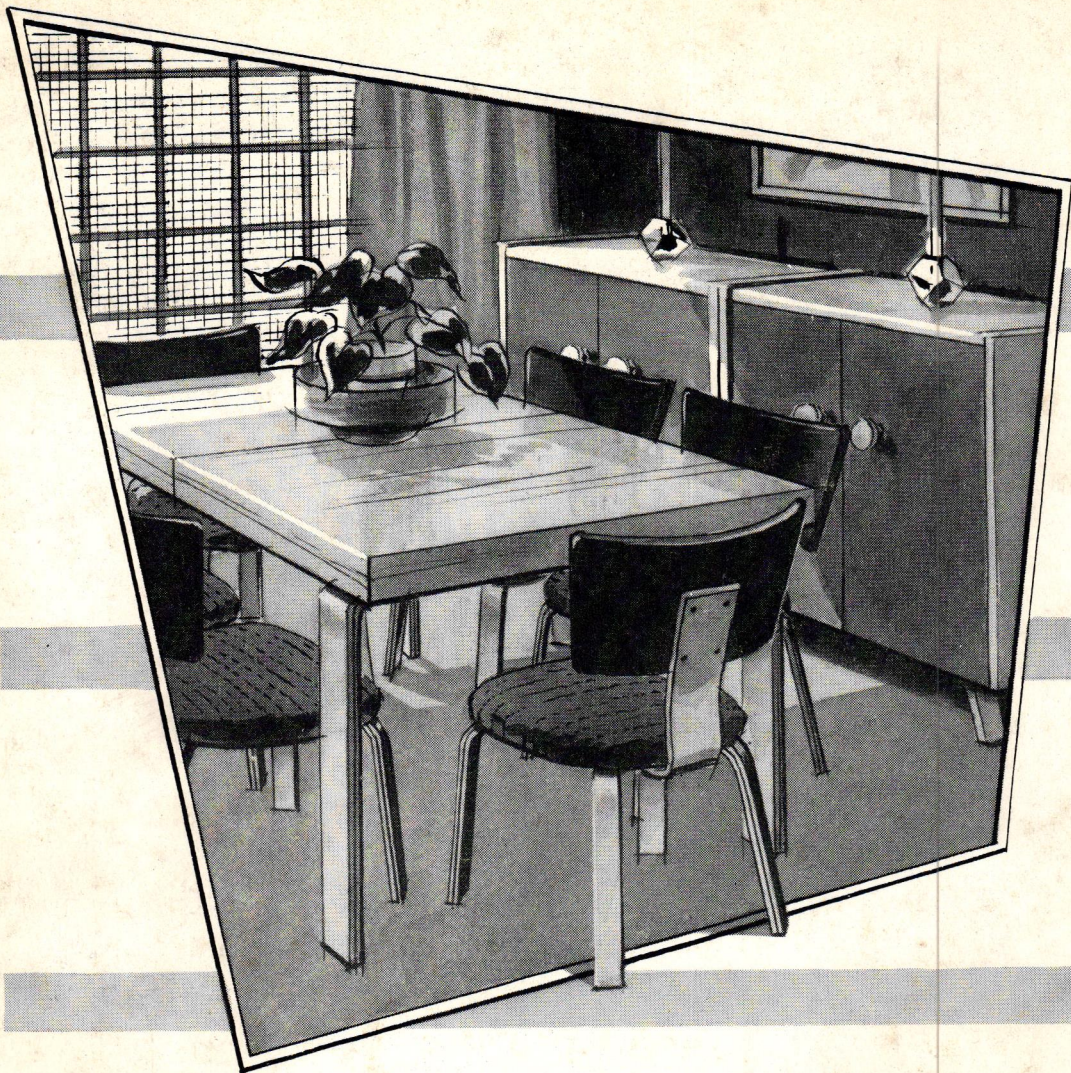
Home Institute

89 SOUTH SIXTH STREET

Northwestern

National Bank of Minneapolis





Moderate Modern—

Furniture with a fresh viewpoint is exemplified in this Artek-Pascoe dining room group created to add a touch of color and grace to a room where color and grace are most important.

ARTEK-PASCOE

16 East 49th Street

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