



EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

FALL 1946

NO. 2 15c

16 2

WALKER ART CENTER • MINNEAPOLIS

DOES EVERYDAY ART QUARTERLY ENDORSE the mechanism—in addition to the appearance—of electrical appliances and similar articles shown in its pages? The answer is that, although we do not have the facilities for testing mechanical and electrical features, we do go beyond mere appearances.

Take an electric iron, for instance: we do not consider it solely as pure design. On the contrary, we do try the handle to find out how it feels and whether it is well balanced; and we do look at the dial to see whether it is easy to read. But we are in no position to evaluate the heating element or the thermostat. For tests and discussions of these aspects, we refer our readers to reports by Consumers Union, Consumers Research, and the United States Bureau of Standards.

Many readers have asked about retail sources of products shown in EVERYDAY ART QUARTERLY. Inquiries should be sent directly to the designers or manufacturers whose addresses are listed on the last page of each issue.

The response to the inaugural issue of EVERYDAY ART QUARTERLY has been gratifying. Subscriptions have come in great numbers from 44 states, from Hawaii, Canada, the Canal Zone; we have readers as far as Australia. Many schools have sent quantity orders for classroom use.

Starting with the next issue, EVERYDAY ART QUARTERLY will increase the number of pages and add more departments. To help make this truly a *consumer* publication, we ask our readers again to send us comments, suggestions, and criticism.

COOR'S PORCELAIN COMPANY's chemical dishes are typical useful objects whose form and finish are not intended to be "artistic."

The anonymous designer chose fine porcelain for his material because the ware has to stand heating over a burner; he selected shapes adapted to laboratory purposes; he glazed the exteriors for easy cleaning; he glazed the interiors with lustrous black because light crystals show up well against it. He was not striving for beauty, yet he produced works of art.

Photo from "Contemporary Ceramics" exhibition at the Walker Art Center, July, 1946.



EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

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in the WINTER issue:

MOHOLY-NAGY DISCUSSES DESIGN

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REGISTERING A NEW TREND

We must register a new trend in modern design. Lines and forms have become communicative once more. They express the designer's moods and his sense of humor.

The change is taking place in the design of useful objects; these are the most indicative of progress in design. During the last few decades useful objects were not accepted as the means for conveying the artist's feeling. Expression was dead and we wanted it so. We stressed function and construction.

"Articles intended for common use are not objects for contemplation." (Moholy-Nagy) This was still the program of modern design in 1938.

But never, never has function alone determined any form. I have never seen any useful article that could not have been done in innumerable shapes and contours, equally well suited to its purpose. Telephones, shoes, cars—all highly functional—are done in a variety of forms.

Regardless of function, colors and lines evoke associations in us. We respond to them emotionally. They make us easy or uneasy, quiet or disturbed; sometimes they make us smile.

For functionalists this expressiveness was not part of their avowed purpose, but a by-product. We were expected to appreciate form from the aspect of function, not lose ourselves in contemplation of the form. We evaluated objects in terms of whether or not they suited their purpose. People sat entranced in modern chairs absorbing their beauty of design through relaxed muscles, forgetting they could just as well have a Victorian chair beneath them.

Why were we embarrassed to say that the modern chair had melodious lines; that its airy lightness made us happy? The lack of emotional relationship between user and object and between designer and user, which was part of the program of modern design, can only be understood if we dig into old magazines and expose ourselves

to the overwhelming sentiment expressed in preceding periods. The reaction to what LeCorbusier called the sweet drowsy intoxication of beauty on the one hand and the ecstatic expressiveness of "Art Nouveau" on the other, becomes understandable.

Here, for instance, is how a French clock and mirror were described in 1900:

"These objects of art were at the same time constrained in feeling and opulent in their expression of it. A hanging clock which will sing the poem transfigures the short hours. On the one side is Apollo, swinging the rays of the sun and the torch of the day, and on the other side Night, letting slip the sleep-inviting poppy pods. The pleasure of the eye adds itself to the anxiety of the hour and alleviates its pathos . . .

"In the same way, the mute grace of the mirror will so enhance the beauty of the coquette who gazes into it with alarm, that her exact age will seem to benefit through the charming sympathy of the artist, invisible but present.

"The smallest object plays its role, achieves meaning. The art introduced into objects speaks as the master."

And another work of design by the famous Lalique is described as follows:

"Under the flight of bats, chasing each other in a sky of uncertain colors, women gay to live amidst such wondrous things, wring their lovely modeled bronze bosoms, spread their wings whose ribs meet and unite in a soft curve before the fabulous jewels lying at their feet." (Paul Nevieux: Sur Lalique)

Simultaneously, another group, the designers of Art Nouveau, spoke of their feelings at the top of their voices through the objects they created. This group advocated expression of their own time. Their excitement is expressed through lines and shapes in an abstract way and they called their ornament "symbolic" ornament.

This ornament later becomes more important than the object itself. The artist's excitement poured into shape overwhelms the construction and usefulness and becomes almost a pure manifestation of his state of mind.

continued next page



Lighting fixture and bench Art Nouveau about 1900



Already in 1906, however, a new school of thought emerged as a reaction to all personal expression.

"The technical elements in so far as they demonstrate the beauty of the solid materials, the suitability to a purpose, represent highest artistic form." (From the Dresden Exhibition catalog, 1906)

This call to sanity was taken up later by LeCorbusier announcing clearly the program of the uncommunicative, mute era of modern design:

"Our parents wanted a radiant life, but we want the objects to be our slaves, rather than soulful friends."

The new movement wanted instruments designed without humanistic, sentimental, or symbolic content, and the "new objectivity" became the slogan of the late twenties and early thirties in Europe. The machine was declared to be the aesthetic ideal.

The victory of the machine form brought material and function into the foreground. Geometry was the other lesson of the machine. "Shining disks, perfect globes, cylinders of blank steel" were parts of the machine and became elements of design. They all contributed to the impersonality of design and resulted in such clear, pure, expressionless forms as those shown a few years ago in exhibitions called "Machine Art" and in many other objects which were called modern design and frightened the housewife by their angularity.

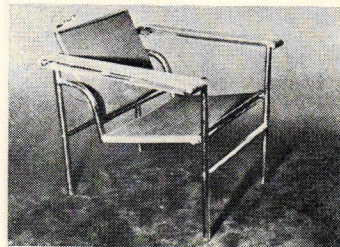
The great change came when LeCorbusier's **"The house is a machine for living"** . . . was answered by Frank Lloyd Wright's **"But only in so far as the heart of man is a suction pump."**

Whether we became tired of this mute design as we formerly became tired of the too loud design—or whether changes in production processes induced the designing of softer and more modeled shapes—I do not know. Non-objective art, abstract sculpture particularly, which is now being taught in all art and design schools, may have been one of the influences.

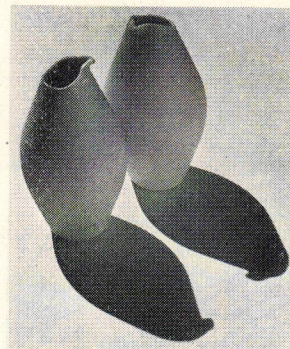
The artist-designer is shedding his anonymity. He is here again, saying his say through his work. Humor and mockery, all shades of feeling, are subtly conveyed through lines and shapes. The associations they evoke are no longer accidental by-products of a functional shape; they become once more part of the designer's conscious effort.

We are registering a change in design. We will also have to get acquainted with a new designer. He who has paraded up to now as an engineer and salesman, may become a poet again.

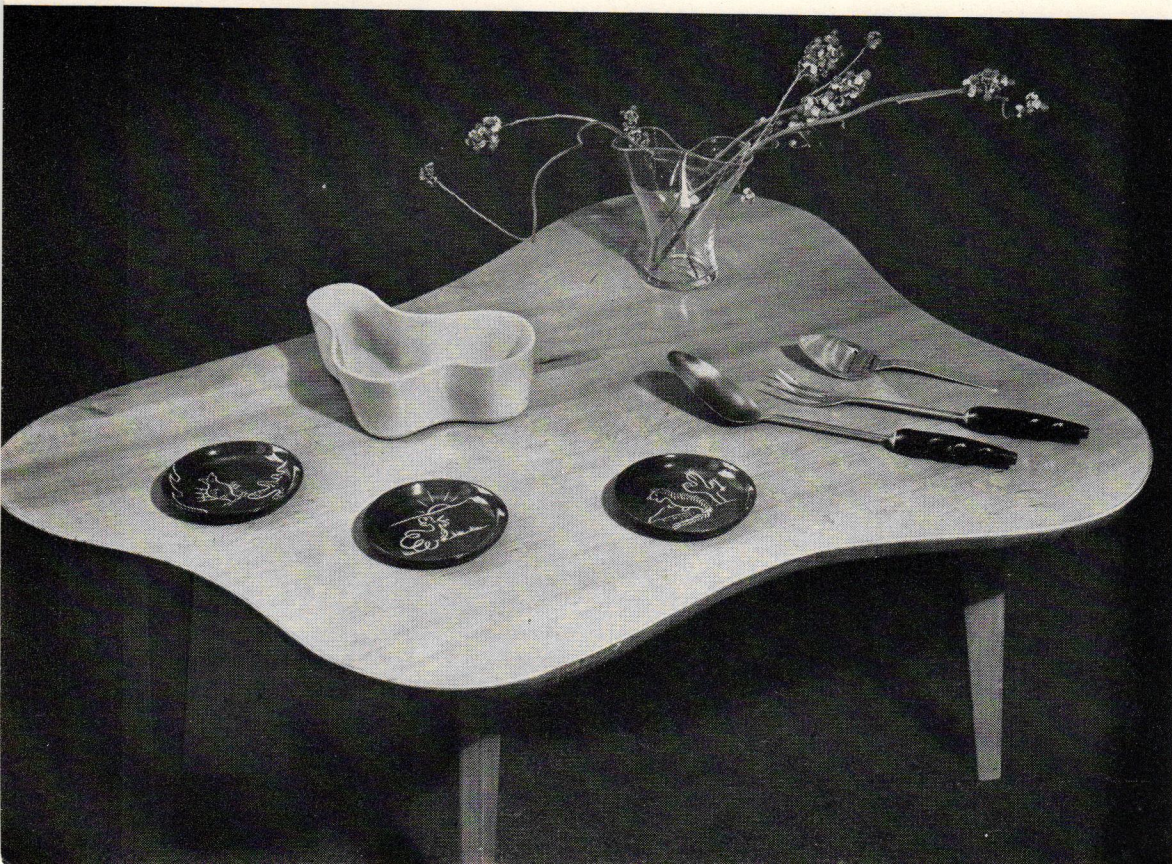
"If he is a poet, he bestows on every object its fit proportion, neither more nor less . . . he judges not as a judge judges, but as the sun falling around a helpless thing." (Frank Lloyd Wright)



Breuer chair; Zeisel tea set
compass-and-ruler era



Zeisel china 1946 (see page 5)



"There is the same transparency, lightness, clarity of construction, the same tendency to avoid waste and serve purpose, but there is a different expressiveness in it all."

Knoll free-form coffee table;
pottery bowl by Emma Langseth;
Blenko glass vase;
Napier silver plated cheese server;
Adel stainless steel kitchen tools;
Stephanie pottery coasters.

CONTEMPORARY AMERICAN CERAMICS

The pottery and porcelain shown on the following eight pages are a representative cross-section of well-designed ceramic ware in the United States today—hand made and factory made.

Quality of design has no relationship to price or preciousness; price reflects only the method of production. Individually made "masterpieces" are the result of much trial-and-error and discarding of unsatisfactory duds. Well-designed factory-made pieces require a great amount of creative energy on the part of the designer of the original models—no less than is expended on individually made pieces.

factory made ware

pieces produced in quantities by casting, jiggering, or molding processes.



Photos: Frank Levstik

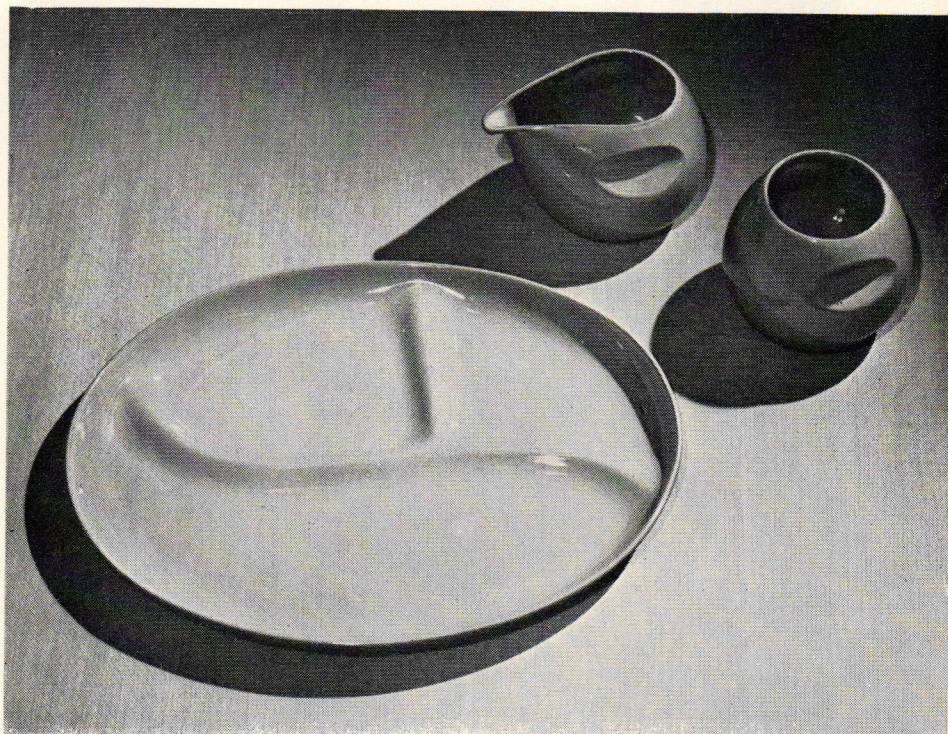
2. FLORENCE FORST's pottery, developed at the Institute of Design in Chicago, is unconventional in appearance. Each new shape is based on a definite functional requirement.

Since handles are not necessary on containers used only for cold food, they are omitted on creamer and sugar bowl and are replaced by grip-fitting depressions. The oval compartment plate is designed to accommodate an entire course.

Cup handles are molded with the cup instead of being stuck on; they are easy to grip and facilitate stacking. Some saucers have raised centers, and depressions to catch spilled liquids. The triangular plate (on cover) has spaces for cup, spoon, and sandwich, and should prove a boon at buffet suppers.

Many of these pieces are designed for production by a little-used method of pressing dry clay; this creates a cross-section of uniform thickness and produces pottery much lighter than the conventional type.

This pottery is not yet available.





3. **RUSSEL WRIGHT** is presenting a new line of sculptured flower containers and ashtrays in a variety of textured glazes, the result of eight months of research. There are twenty shapes, each planned for a different type of flower use—bulb containers, flower pots, containers for use on the floor, on narrow shelves, as center pieces; small containers for corsages—available in six colors: a warm reddish tone, a deep brown, a rough textured white, a delicate aqua-gray, an off-white sprinkled with darker color, and a mottled, two-tone yellow.

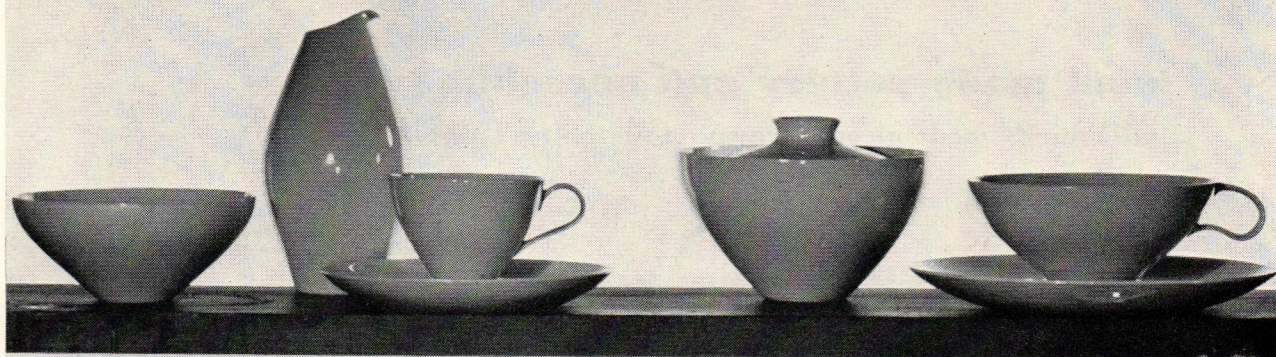
This pottery is made by the Bauer Pottery Company of heavy Georgia clay. Some walls are as much as one inch thick. The bowl shown here combines brown and yellow glazes; it measures 12 inches overall. (\$12.50)

4. 5. **CASUAL CHINA** is a new durable porcelain ware for everyday use, also designed by **RUSSEL WRIGHT**. It may be used for kitchen and serving purposes; dishes are shaped to stack well for storage in cupboard or refrigerator. Fired at 2300 degrees, it may be used for broiling or roasting meats on the platter or for baking in the casseroles. With asbestos pads, foods may even be cooked in the ware on top of the stove.

There are four colors: oyster white, brown, powder blue, chartreuse yellow. Prices range from 60c for the cup, \$1.20 for the dinner plate, to \$10.80 for a covered divided vegetable dish.

Iroquois China, manufacturer. Garrison Products, distributor.





6. **EVA ZEISEL** is the designer of the first translucent china dinnerware, *modern in shape*, that has been produced in the United States. It is the result of successful co-operation between the designer, the manufacturer (Castleton China) and the Museum of Modern Art.

The exceptional quality of the material permitted thin edges that emphasize its clear translucency; bases of cups and bowls are heavier for greater stability.

The china, ivory white in color, depends

on refinement of shape and flawless surface quality for its beauty. Most pieces are round; but variations have been introduced in some bowls and platters whose rims are flowing and modulated.

Shown only in a few New York stores to date, the china will be available nationally in 1947. A complete dinner service is being produced: bowls, vegetable dishes, chop tray, covered casserole, gravy boat and ladle, salts and peppers, tea pot, coffee pot, sugar and creamers—in addition to several sizes of plates and cups.

hand made pottery and porcelain
 individually made pieces thrown on the potter's wheel

Scheier Photos: University of New Hampshire



7. 8. **EDWIN AND MARY SCHEIER** are outstandingly creative craftsmen who excel in free organic decoration. Their highly individual style springs from primitive sources; some pieces are reminiscent of Egyptian and other Near Eastern work—but they are unmistakably modern.

The Scheiers make use of slip decoration, sgraffito, and modeled relief as shown in the large red stoneware bowl at right. In all pieces there is a superb homogeneity of the body of the vessel and its decoration.

Their colors are deep, earthy browns, tans, grays, with monochrome designs. (\$30 to \$100)

9. **BEATRICE WOOD's** work has an entirely different character. Her colors are strong and brilliant; her decoration reveals that she is a competent painter in addition to being an excellent potter. Her work is imaginative and whimsical, the decorations often gay and playful.

She is one of the few contemporary potters who use metallic luster glazes. She has done a great deal of experimentation with textures as shown in the tall, rough yellow vase.

Most of her pieces are made to order. (\$20 to \$120)

10. **GERTRUD AND OTTO NATZLER** achieve unusual color and textural effects that are the result of extensive experimentation.

Gertrud Natzler is famous for her skill at the potter's wheel, her sensitive shapes, her bowls of uniformly thin walls. Otto Natzler concentrates on experiments with new glazes, especially *reduction* glazes which depend on precise control of the intricate firing process.

Natzler ceramics are exquisite examples of perfect integration of material, shape, color, and texture. There is a preciousness about each piece that is unequalled in contemporary pottery. (\$75 to \$150)

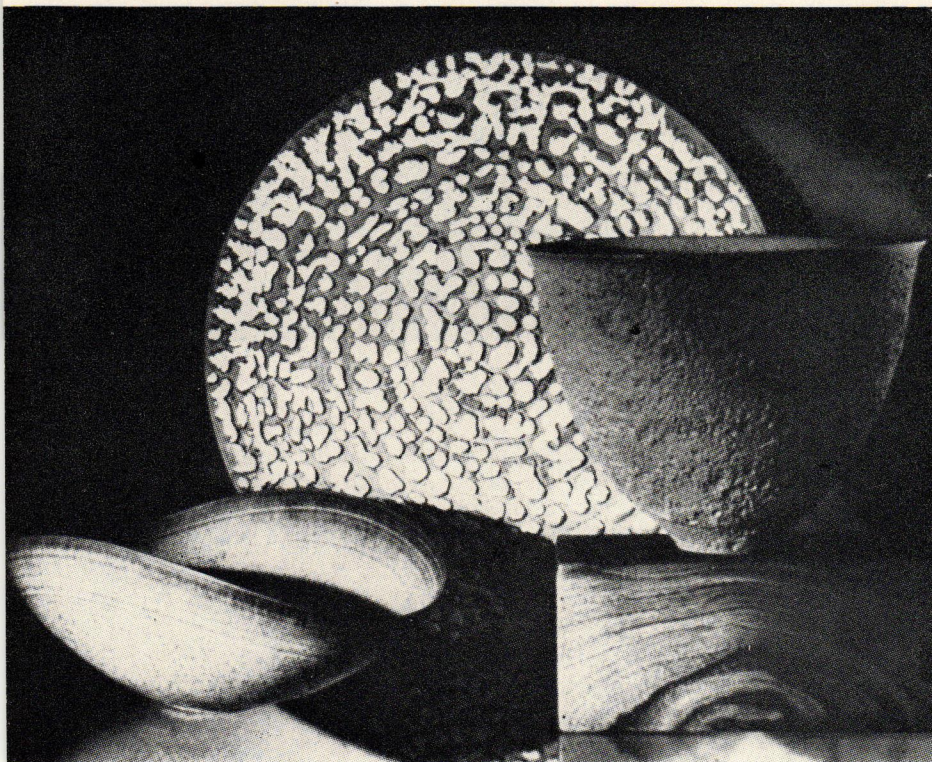


Photo: Dorothy Hoffman



8

9

Photo: Julius Shulman



7

hand made pottery and porcelain

continued



11

11. **WINIFRED PHILLIPS'** work is carried on in the best tradition of early American stoneware. She uses simple geometric shapes—spherical bowls, cylindrical vases—and her textures are achieved through generous use of grogs. There is little or no applied decoration; the pieces appeal through their fine craftsmanship and interesting contrast of rough and smooth surfaces. (\$25 to \$40)

12. **HERBERT SANDERS** is noted for his matt ash glazes, fired at very high temperatures, as illustrated in the teapot below.

He prefers deep colors, and there is a certain severity about these pieces which are executed with fine craftsmanship.

The large plate shows impressed *Mishima* decoration under a blue glaze. (\$25 to \$75)

on the cover:

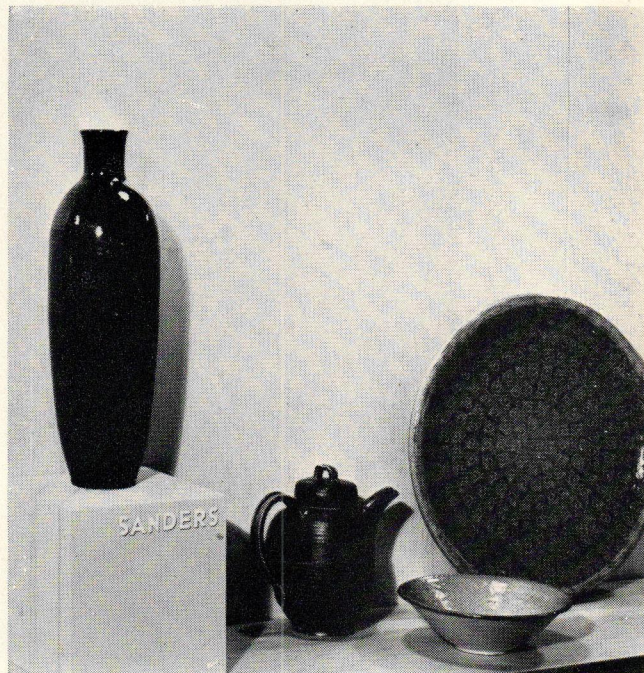
MAIJA GROTELL has created many unusual glazes: interesting spotted browns and rich white drip effects.

The tall vase at right shows her skill in the application of underglaze decoration inspired by animal and plant forms. The vase is crackled white on the outside, inside and decorations are dull red. (\$150)

The shallow green bowl in foreground is by *Laura Andreson* (\$15). The deep bowl at left by *Gertrud and Otto Natzler* shows their *Lava* glaze: very rough textured, marked with small craters where it erupted in the firing (\$120). Photo by *Bruce Siford Studios*.

Upper left: pottery by *Florence Forst* (see page 3). Photo by *Levstik*.

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13. **F. CARLTON BALL** is one of the few contemporary American potters to produce fine wheel-thrown porcelain ware. The three pieces at left are porcelain: their off-white body is glazed in subtle tones of mottled yellow and gray-green.

The matt pink bowl and brown unglazed bottle at right are stoneware. (\$10 to \$25)

14. **LAURA ANDRESON**'s high-fired stoneware has an unusually beautiful ring. Her matt glazes are delicate and varied. One of her outstanding achievements is an exciting brilliant copper red glaze that even the ancient Chinese were unable to produce.

The only type of decoration she uses is of the kind shown on the hanging plate: a regular texture pattern that emphasizes the outlines of the plate. (\$12 to \$16)

15. **ANN T. WRIGHT**'s bottle and cups are finished in a *Celadon* glaze long used by the Chinese. (\$25)

ASH GLAZE. A high-temperature glaze in which ashes of plants are used to aid vitrification.

BISCUIT, BISQUE. Fired clay without glaze.

CASTING. Method of making ware by pouring slip into plaster molds.

CERAMICS. Products of fired clay. In a broader sense, ceramics includes ALL products made by firing processes, such as glass, enamel, cement.

CHINA. See PORCELAIN.

CRACKLE. Fine cracks in the glaze, produced intentionally.

CRAZE. Faulty, unintentional crackle.

EARTHENWARE. Low-fired (max. of 2000° F.) pottery with a porous body.

GROG. Fired clay, ground into small particles.

JIGGERING. A process of mechanical throwing, used for making plates and other simple shapes.

MATT GLAZE. Dull-surfaced glaze.

PORCELAIN. High-fired (as much, sometimes, as 2600° F.) vitrified, white ceramic ware. Often used synonymously with CHINA. The technical difference between PORCELAIN and CHINA lies in the respective temperatures of the bisque and glaze firing.

POTTERY. General term for all non-vitrified fired clay products.

SLIP. Liquid clay.

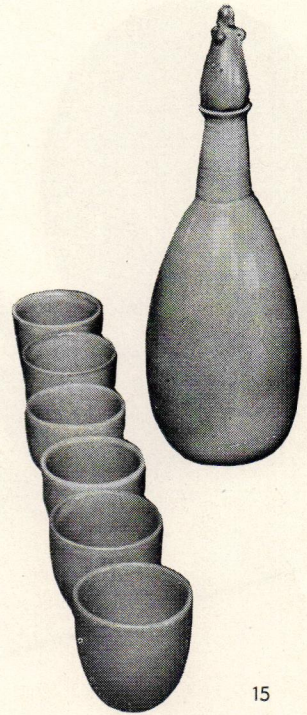
STONEWARE. High-fired (approx. 2250° F.) vitrified clay products.

SGRAFFITO. Decoration achieved by scratching through a skin of slip to expose the color of the clay below.

REDUCTION. A condition of incomplete combustion of gases in the kiln, which reduces glaze oxides to their metal forms.

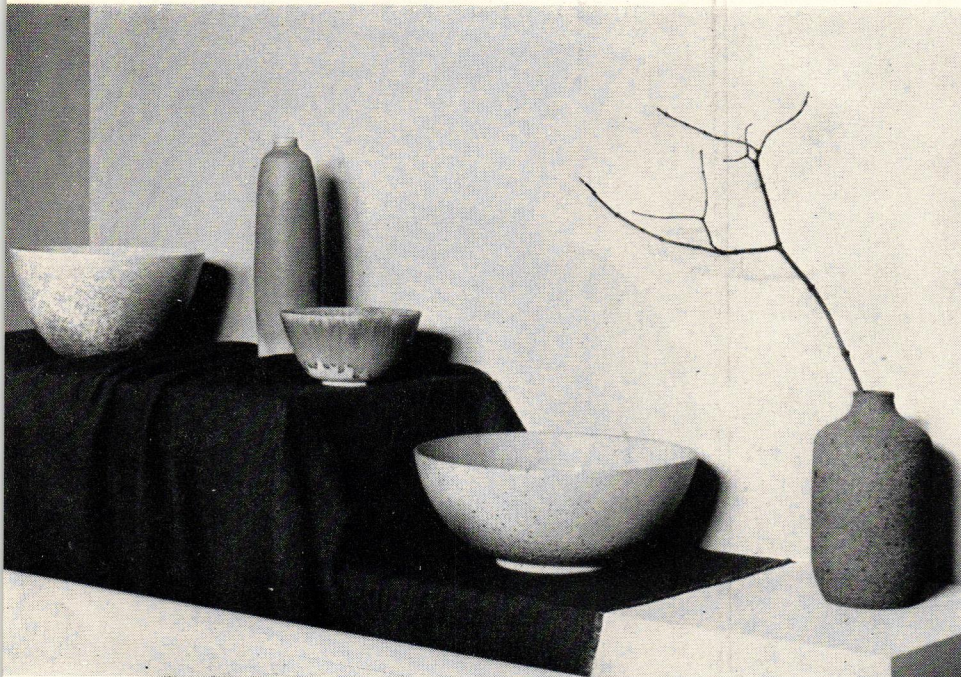
THROWING. Process of shaping clay by hand on a potter's wheel.

VITRIFIED. Changed into a glassy substance by heat and fusion.



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Photos on these pages from "Contemporary Ceramics" exhibition, July 1946 at Walker Art Center.

hand made pottery and porcelain

continued



16. MARGUERITE WILDENHAIN

possesses thorough practical experience, competent knowledge of the ceramics industry, combined with a highly creative talent.

In some pottery, glazes are applied to the clay vessel as paint to canvas; body and glaze remain distinct and apart. Not so in Wildenhain's stoneware. In the high fire she uses, the glaze completely fuses with the clay and forms a new hard material. The clay is as much part of the design as the glaze.

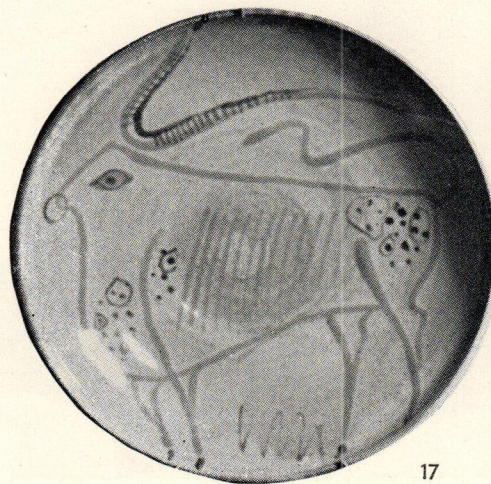
Many of her pieces are undecorated; their appeal lies in the combination of perfect shapes with rich textures, and in subtle variations between glazed and unglazed parts.

Her decoration is of two kinds: some bowls have incised patterns that give additional texture; others have underglaze slip decoration, often inspired by her rural surroundings—animals, plants, fruit, farm scenes.

Prices range from \$6 for a small vase to \$100 for the large decorated plate.

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17. DANIEL RHODES' plate shows a style of underglaze decoration done with free brush strokes, reminiscent of classical Chinese and Japanese work. The glaze is a transparent gray over a red clay body; decoration in pink and plum. (\$15) ●



17

DUNBAR

For

MODERN



DUNBAR FURNITURE MANUFACTURING CO. • BERNE, INDIANA
CHICAGO: 1638 Merchandise Mart • NEW YORK: 385 Madison Avenue • BOSTON: 203 Clarendon St.

PRODUCT REVIEW

This department discusses new products now available on the market.

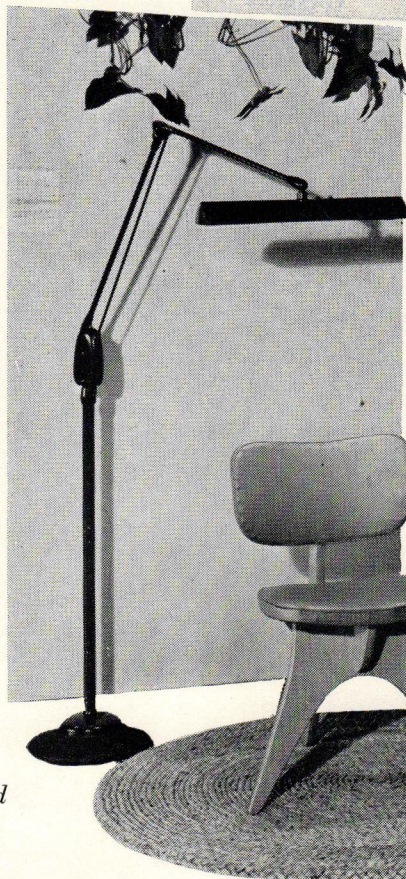
DAZOR FLUORESCENT LAMPS

The all-purpose floor lamp can readily be used in the home as well as in office or workshop. With an unusually flexible arm, available in 24 or 34 inch extension, it can be adjusted to any desirable position: down for direct light at any distance, or upwards toward the ceiling for indirect illumination.

The desk lamp is especially useful for close work and has a rather jaunty air about it as it assumes its various positions. It is also available in a clamp-on style. All lamps can be had with a one or two tube reflector; the two-tube type is preferable since it gives a steadier, non-flickering light.

The finish is dark brown baked enamel; inner surfaces of reflectors are white. We hope that the manufacturer will soon make these excellent lamps in other colors, to give greater variety for use in the home. Prices of two-tube models: floor lamp \$25, desk lamp \$22.50.

Experimental plywood chair by Alexander Girard



REVERE PRESSURE COOKER

Marked by its simplicity of design, this new pressure cooker is the first utensil of its kind to utilize the combination of stainless steel with heat-conducting copper. It can be opened and closed with one hand, has welded stainless steel handles, with Bakelite grips, perfectly smooth sides and rounded corners for easy cleaning; pouring lips on each side facilitate its use. The absence of projections and crevices gives the cooker a sleek appearance.

The pressure is controlled by a weighted gauge hinged to the lid; this reduces the possibility of damaging the gauge. A dial records the pressure from one to fifteen pounds; it lifts automatically when the pressure exceeds fifteen pounds. (\$15.95)

EVERYDAY ART in the magazines

AMERICAN HOME

444 Madison Ave., New York. \$1.50
OCTOBER: "5 Little Hillside Houses" (four of them modern).

ARCHITECTURAL FORUM

350 Fifth Ave., New York. \$6.50
OCTOBER: "Trend" issue devotes 20 pages to practical solutions for compact modern houses in all climatic conditions. Built after the war, they are simply designed, providing comfortable living in a minimum of space.

ARCHITECTURAL RECORD

119 West 40, New York. \$3
OCTOBER: Two hillside houses in San Francisco by Michael Goodman.

ART & INDUSTRY

Published in England. U. S. Office
381 Fourth Ave., New York \$3.50
AUGUST: Fluorescent Lighting—a review of its development, scope, advantages and limitations.

ARTS & ARCHITECTURE

3305 Wilshire Blvd., Los Angeles. \$5
AUGUST: A new house for a small family by Richard Neutra, with an interesting proposal for co-operative building.
SEPTEMBER: Major part of issue devoted to "the most significant development in the design and manufacture of

furniture in America"—Charles Eames' molded plywood designs. Text by Eliot Noyes; layout, Herbert Matter.

BETTER HOMES AND GARDENS

1714 Locust St., Des Moines, Ia. \$1.50
OCTOBER: 14 Tested Kitchen Plans. "Better Than Built-Ins"—a study of flexible unit furniture.
NOVEMBER: Modern Design in Upholstered Furniture. Mengel Module Units.

CONSUMER REPORTS

17 Union Square, New York. \$3.50
AUGUST: The New Car Market; Portable Radios.
SEPTEMBER: FM Radios; Television; Portable Typewriters; Automobile Bodies.

CONSUMERS' RESEARCH

Washington, N. J. \$3
SEPTEMBER: Household Electric Mixers; Electric Table Broilers; Refrigerators; Electric Fans.
OCTOBER: Washing Machines; Home Freezers.

HOUSE BEAUTIFUL

572 Madison Ave., New York. \$4
SEPTEMBER: Home Planner's Study Course shows means of solving the housing shortage by remodeling a bus, a barn, a quonset hut.
OCTOBER: T. H. Robsjohn-Gibbings

explains the difference between modern and modernistic; with a helpful chart. "How to Shop for a Refrigerator," 33 pictures showing details of different makes.

HOUSE & GARDEN

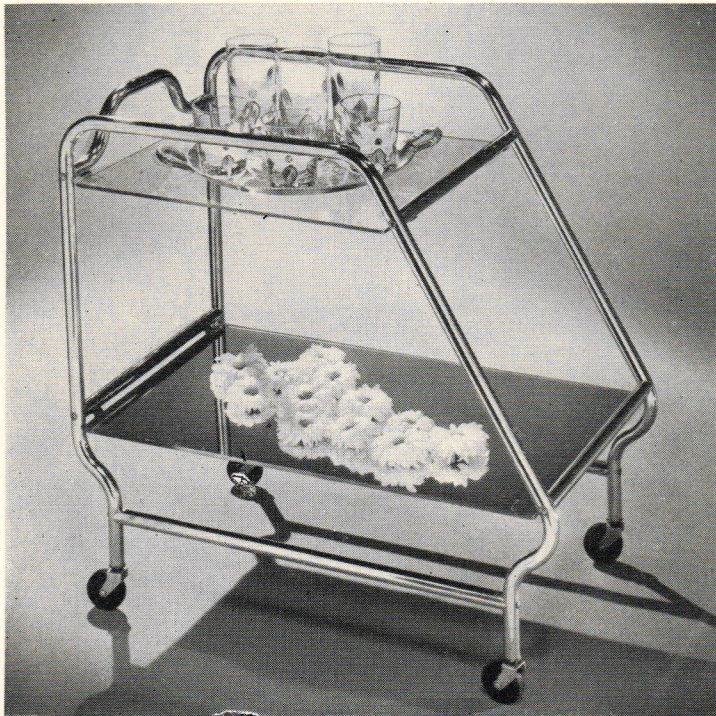
420 Lexington Ave., New York. \$4
OCTOBER: 3 modern prize-winning houses (by Moise, Entwistle, Homsey) from H & G's latest contest. A Michigan house by Swanson.
NOVEMBER: "Snake Hill"—9 modern houses in a Massachusetts co-operative development. "Every Man Wants a Room of His Own," showing new Dunbar furniture by Wormley. "Paint Progress," a survey of new paint techniques.

INTERIORS

11 East 44, New York. \$5
SEPTEMBER: "Alvin Lustig"—the work of one of the most outstanding young designers. "Mengel Module," new unit furniture by Morris Sanders.

PROGRESSIVE ARCHITECTURE

330 West 42, New York. \$4
SEPTEMBER: "Brookhouse" in New Jersey by Kenneth Kassler.
OCTOBER: 3 new houses at Snake Hill, Mass., by Koch, Jackson, Kennedy; a Michigan house by Frank Lloyd Wright; a California house by Wurster, Bernardi & Emmons.



Chrome and Mirror Serva-Cart

GIFTS

FOR PARTICULAR PEOPLE

ACCESSORIES

FOR THE MODERN HOME

This

ROCHESTER • DULUTH • EAU CLAIRE
902 NICOLLET AVE. • MINNEAPOLIS

BOOKS

INSIDE YOUR HOME by Dan Cooper
Farrar, Straus & Co., N. Y. 1946 (127 pages), \$3.95

Entertainingly written, well illustrated with photographs and amusing sketches, *Inside Your Home* encourages the reader to analyze his own problems and use his own ingenuity in furnishing and arranging his living quarters. Mr. Cooper warns against fads, blind copying, thoughtless buying; recommends simplicity and common sense.

From Chapter I:
ART IS AN EVERYDAY AFFAIR

"This is a book for people who want homes. It is written in the hope of helping the American families that are ready to make an improvement in their living quarters — and, according to one recent sociological survey, there are at least ten million of them. It will try to point out fundamentals rather than formulas and to encourage the homemakers to think for themselves, in order to achieve the comfort and beauty they want.

"The average man has a sure instinct for the beautiful. This is a truth which can be relied upon and should never be forgotten. Twenty years of experience in decorating and designing have taught me that most people, if given a choice between a good design and a bad one, will select the better of the two. But the American public has become confused, because it has been given too many recipes for charm.

"There have been too many calls to lead the good life by using this period or that period, by combining blue with fuchsia, or red with white, by "pickling" wood or padding headboards. Too many

fads have swept the country. Like sheep, we have followed one another from Gothic to Colonial to Mission to Regency. It is time to cut through all this claptrap and free the mind. The common man, in whose century we are said to be living, has plenty of common sense, and he should learn to trust it.

"It is not too difficult to make a suitable and pleasing home. The goal is within reach of Everyman for it is a question of planning rather than of pocket-book. Beauty is not something high and unobtainable to be gazed at through a glass case and considered too precious for daily use. One great truth is obvious, yet cannot be stated too often because it is so often overlooked:

Art is an everyday affair.

"A vague and venerable mist surrounds the term 'work of art'; but it should be blown away by a breath of reason, for the word 'art' was originally intended to define the works of man as distinct from objects in nature such as trees or stones. Both the artists and the artisans make works of art. Whether the product is a statue or a staircase, a chair or a concerto, the same basic tests apply.

"In the first place, man has felt a need for the object of his creation, whatever it may be, or he would not have made it. He wished to elevate his spirit by looking at it or listening to it, he wished to walk on it or sit in it. It does not matter whether the intention was to meet an aesthetic need or a practical one. If the object serves its purpose honestly and efficiently, it cannot help being beautiful, it cannot help being a work of art." continued page 16

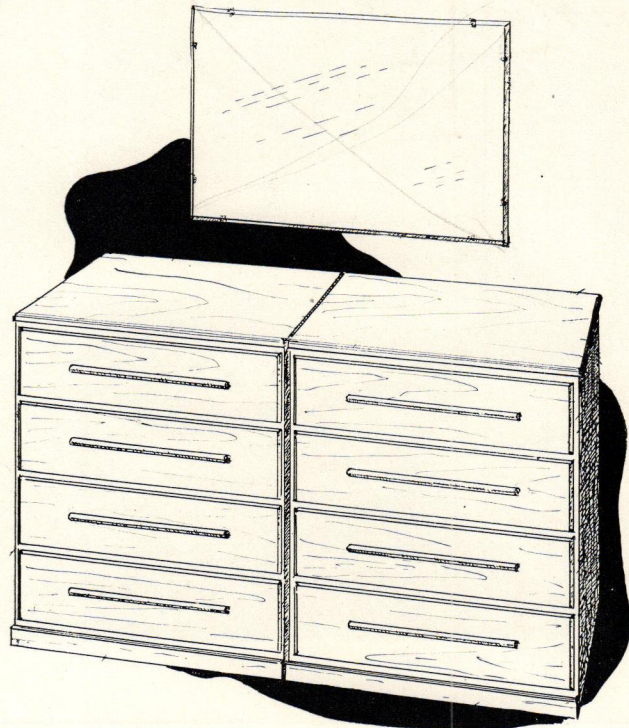
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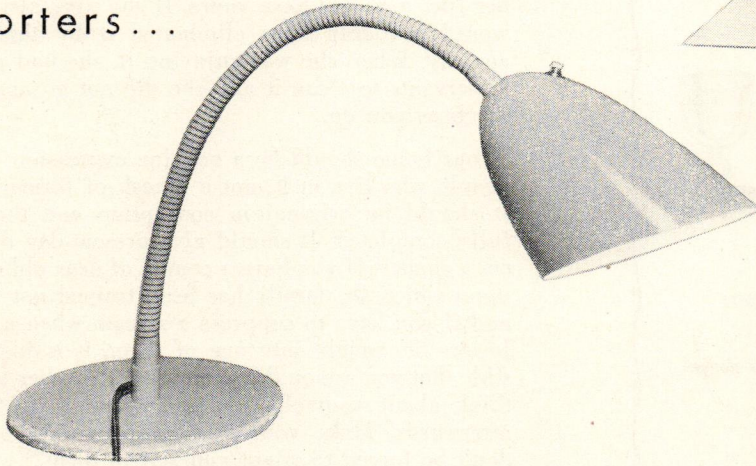
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BOOKS *continued*

From Chapter II:

WHAT MAKES A HOUSE A HOME?

"It will not be necessary to buy the Regency console which looks so wonderful in your neighbor's small apartment. Is it she who will live in your house, or is it you? Nor is it essential that you use Grandma's cherished whatnot. Grandma has had her life, now you have yours. If she were alive, she would probably have eliminated it by this time anyway. When she was enjoying it, she had plenty of servants to clean it and she did not go about as much as you do.

"Your home should be a genuine expression of the people who live in it, not a rehash of former eras. It should be original in conception and thoughtfully completed. It should give present-day designers a chance. If you have a couple of dear old chairs upon which the family has been trained not to sit, and if you have to suppress a scream when a guest lowers his weight into one of them, it is just possible that you are on the wrong tack. In other words, think about yourself first and about your things afterwards. Make your possessions adapt to you, don't be forced to adapt yourself to them." ●

ADDRESSES

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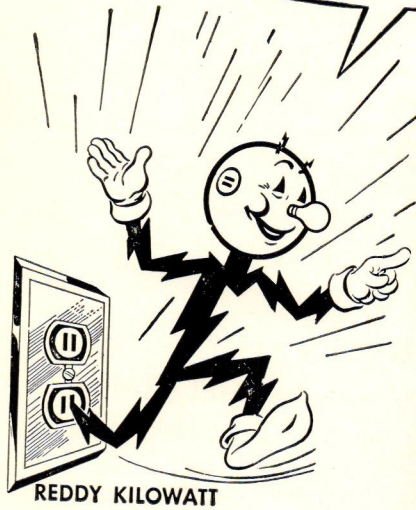
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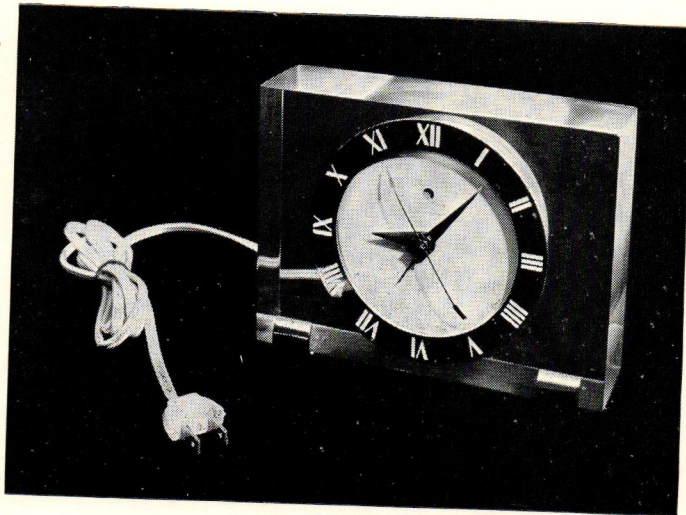


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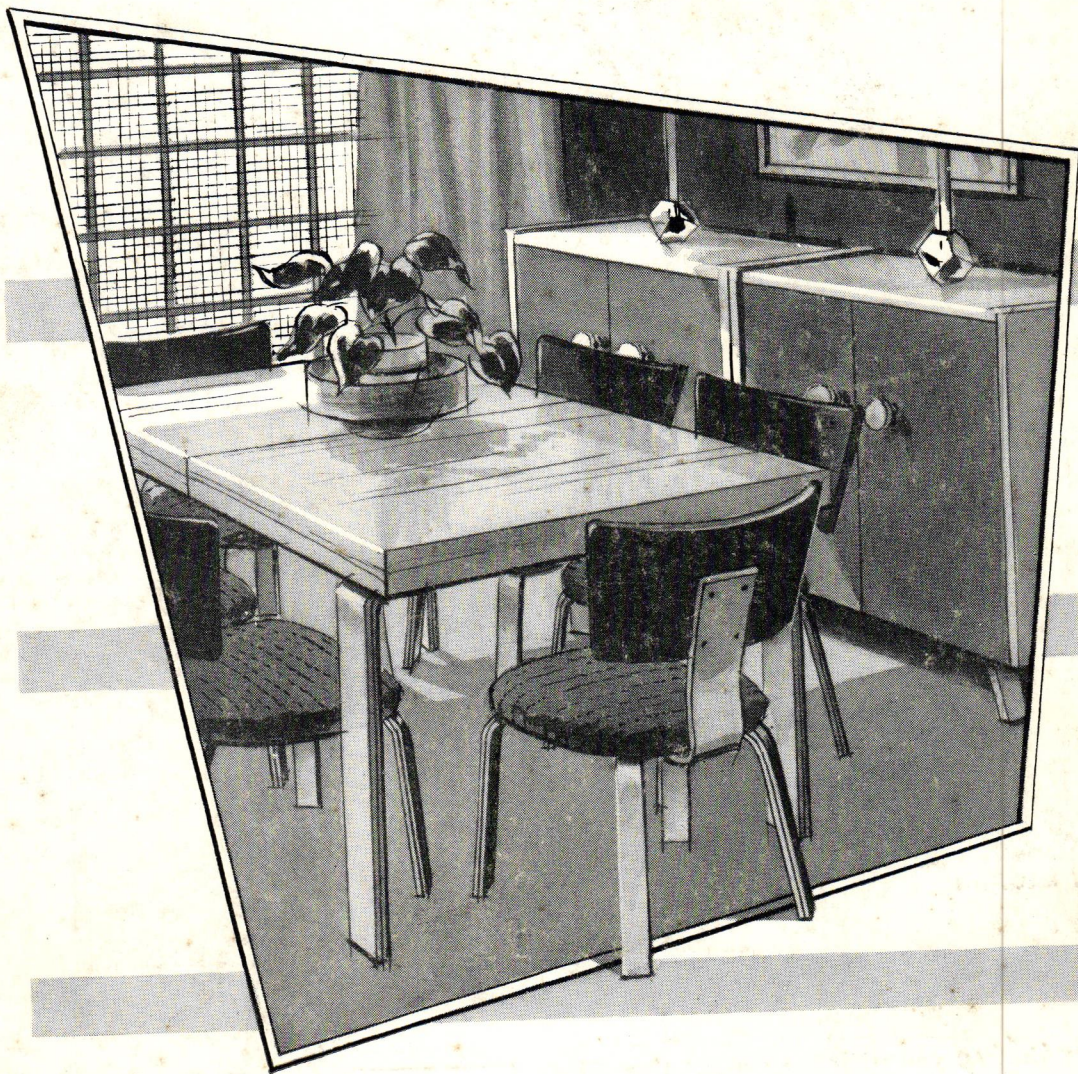
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