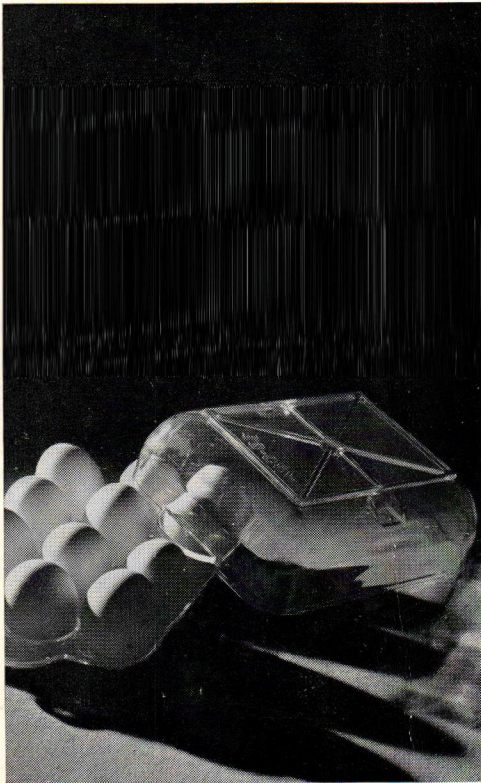


sectional furniture — page 4



good design is your business — page 5



from northern europe — page 9

EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

SUMMER 1947

NO. 4 / 20c

WALKER ART CENTER • MINNEAPOLIS

BACK IN 1941 THE WALKER ART CENTER built an "Idea House" on the museum grounds: a small modern house incorporating many ideas that could be applied to any new home. The house was visited by more than 50,000 persons during the exhibition period.

Now the Art Center is doing it again. Idea House II is under construction and will open to the public in the late summer of this year. The Northwestern National Bank is sponsoring the house as an educational project of its Home Institute.

Idea House II will embody principles of sound modern plan-

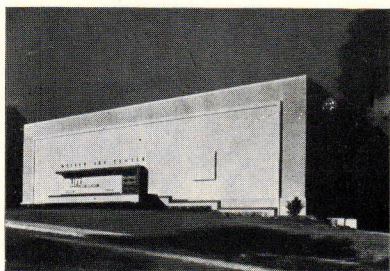
ing. It will demonstrate ideas that are compatible with standard building practice, with contemporary living problems, and with the attainment of spaciousness within a limited area.

Idea House II illustrates four basic means by which a given area can be expanded for usability without actual enlargement. They are: the "4-in-1" living area, the bed-sitting room, the children's apartment, and the compartmentalized bath. The house is far from extravagant; it does demonstrate a *new* minimum for adequate family-of-four living.

Idea House II is not a minimum house economically speaking. It is not intended to be. We contend that there can be no true minimum house until factory-fabricated modular building units or complete prefabricated houses are readily available. The houses that are built today as minimum houses (800 square feet or less) are not minimum in cost and are sub-minimum in living standards.

In the planning, gadgets were avoided. A modern house is not defined by expensive gadgetry. It is defined by the intelligent analysis of living problems and by the logical interpretation of these problems through space arrangement.

The winter issue of EVERYDAY ART QUARTERLY will carry the complete picture story of Idea House II.



THE WALKER ART CENTER
is a progressive
museum of the arts.

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.

EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

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in the FALL issue:
PLASTICS IN THE HOME

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Editor: HILDE REISS, Curator of the Everyday
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SECTIONAL FURNITURE



What is sectional or unit furniture?

The terms sectional or unit furniture have been used loosely with varying meanings. Under the label of "sectional" we find complete chests or cases which are related in height, depth, and width, and which can be placed side by side, on top of each other, or be used individually. This type of related storage piece has been popular ever since the first modern furniture appeared on the market more than twenty years ago.

A much more radical departure from conventional furniture design are those units which in themselves are not complete, but which may be assembled in many different ways into pieces of almost any desired size. The earliest example of this type is an item that has become standard office equipment: the Globe-Wernicke bookcase, first developed in the 1880's. Bases, tops, fronts, shelves, and other parts are sold separately and combine into bookcases. The most recent development along similar lines is Mengel "Module."

The sectional idea has been applied to seating as well. Sofa units are available in straight and curved sections, with and without arms, from which seating arrangements of any length and shape can be assembled.

What are the advantages of sectional furniture?

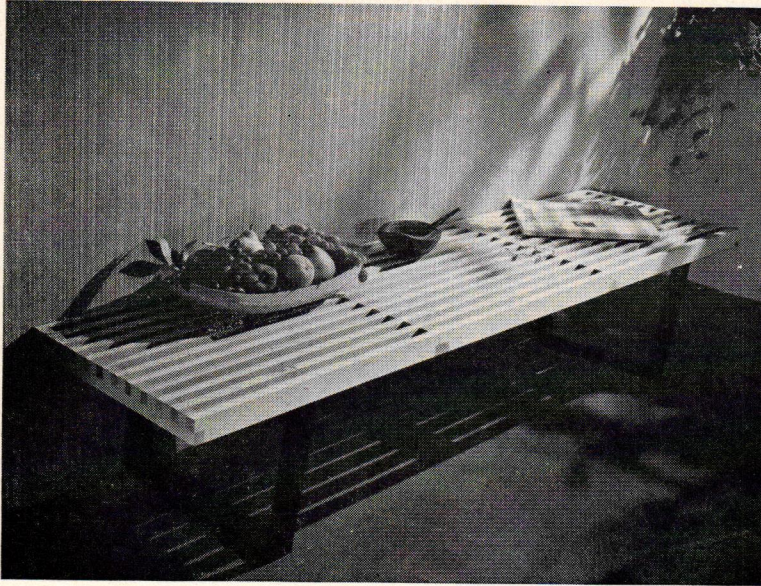
FLEXIBILITY: For the consumer, the advantage lies mostly in the ease with which this type of furniture can be adapted to different needs and changing space conditions. As more books are acquired, more sections can be added to a basic bookcase; as possessions grow, furniture can grow along; nothing needs to be discarded. For those persons who move about in rented quarters, there is the additional convenience of being able to rearrange units to fit wall spaces in a new home.

For the retailer, there is an advantage in being able to satisfy the needs of many different customers from a stock of only a few basic sections.

SPACE SAVING: Traditional chests and dressers look very bad when placed too close to each other; therefore, a separate wall area is needed for each storage piece. But there are few bedrooms that have that much room, in addition to the space needed for beds. When unit furniture is used, all storage needs can be concentrated on one, or at most, two walls; the room looks larger, less cluttered. Space saving furniture groupings can be worked out for living or dining rooms as well.

APPEARANCE: When cabinets are grouped together rather than scattered about the four walls, a restful, orderly appearance is the result. Architectural, built-in effects can be obtained with mobile furniture in this way.

SECTIONAL FURNITURE continued:



3

photo: Ezra Stoller 4



Photographs on pages 1 to 4 from a recent exhibition in the Everyday Art Gallery of the Walker Art Center

page 1:

1. 2. Two assemblies of MENGEL MODULE units designed by MORRIS SANDERS. Parts are made of resin-glued mahogany, mitre-joined, and exact in dimensions. Sizes are based on a six-inch module. The sides of all cases are bored with equally spaced holes which serve as bolting points for assembling the units. A specially designed metal connector is used for this purpose. Holes not needed are closed by means of small plastic plugs which make interesting decorative spots. A coin is the only tool needed to tighten the connectors.

Legs, bases, and separators can be combined with case units to achieve almost any standard furniture purpose as well as entirely new ones. Cases can rest upon one another, stand next to each other, can be cantilevered, hung from wall, ceiling, or other pieces. Each case can be fitted with drawers of various sizes, or with shelves; it can have doors or be left open.

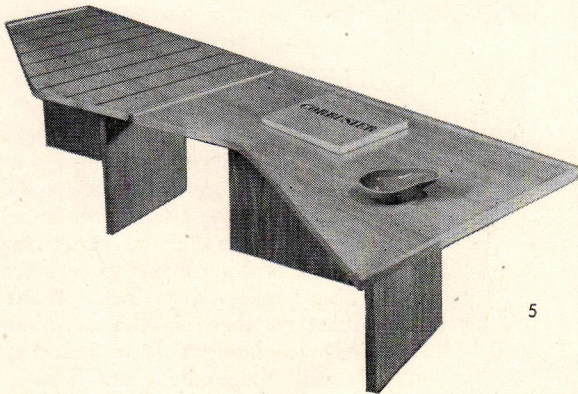
The system achieves complete flexibility beyond any other type of furniture available up to now. Because of carefully studied dimensions, all combinations are agreeable in appearance. The placement of pulls in the center of each door makes these difficult to open. This is the only feature of the design that is somewhat arbitrary and which, we hope, will be corrected.

Prices range from \$5 for a small base to \$60 for a case unit with two doors and inside shelf.

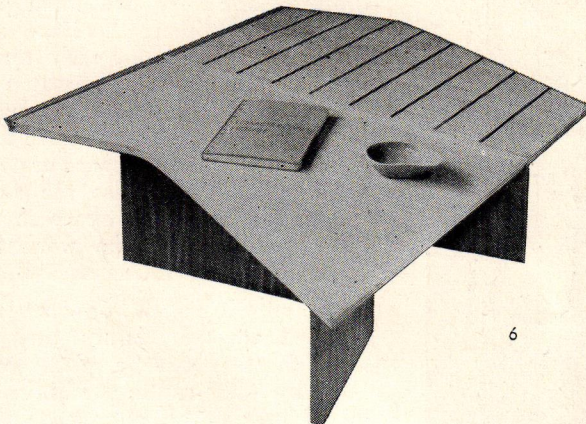
this page:

3. 4. 5. 6. A complete line of modern furniture has been produced recently by the HERMAN MILLER FURNITURE COMPANY. The designer is GEORGE NELSON. Some of the sectional units included in the line are shown here. Cases are made in two heights, 24 and 34 inches; three lengths, 24, 34, and 40 inches; and two depths, 12 and 18 inches. Doors and drawers have been reduced to a few standard sizes which fit into a variety of cases.

Case heights were so dimensioned that the lowest units plus a low base total 29½ inches; they can be lined up with standard-height desks or tables. Depth of cases was determined by the size of a man's shirt as it comes from the laundry. The assumption here was that if a man's shirt will fit into a drawer, so will anything else.



5



6

page 2 continued:

Three wood finishes are available: light Primavera, natural walnut, and ebonized. Any one of these can be combined with case fronts lacquered red, gun metal, or green. There are two kinds of bases: a short wood leg, or a slat bench. The bench can be used in a variety of ways: for seating, as a table, or a plant stand.

Prices range from \$46 for a four foot bench, to \$140 for the case unit with doors and drawers.

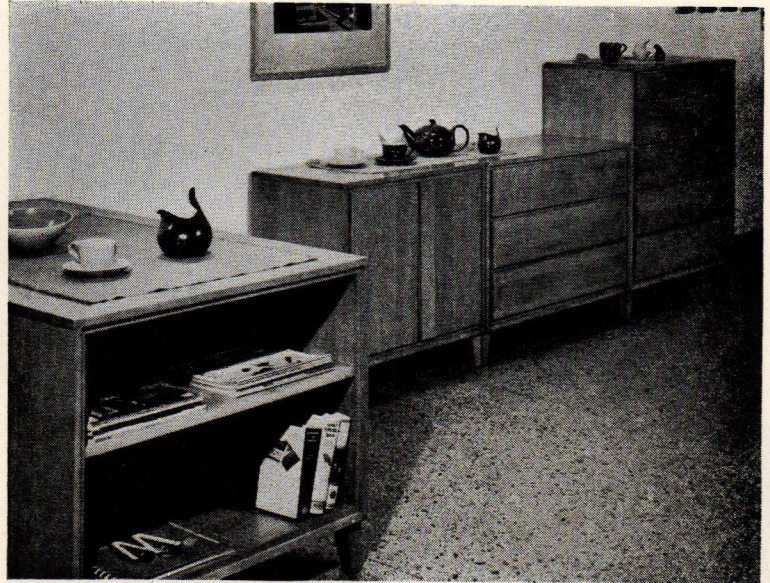
The coffee table is an experiment with another approach to the sectional idea. It is made in two sections that fit together along a free curve. Pictures 4, 5, 6 show the table in three different positions. Each section, \$68.

this page:

7. CONANT-BALL units, designed by LESLIE DIAMOND, were lent for the exhibition by The Dayton Company. They are made of solid birch finished in a warm honey color. There is no exposed hardware; doors and drawers are opened by means of concealed grooves. One drawer front of the tall chest is hinged and becomes a desk top when lowered. The cupboard is fitted with dividers to hold record albums.

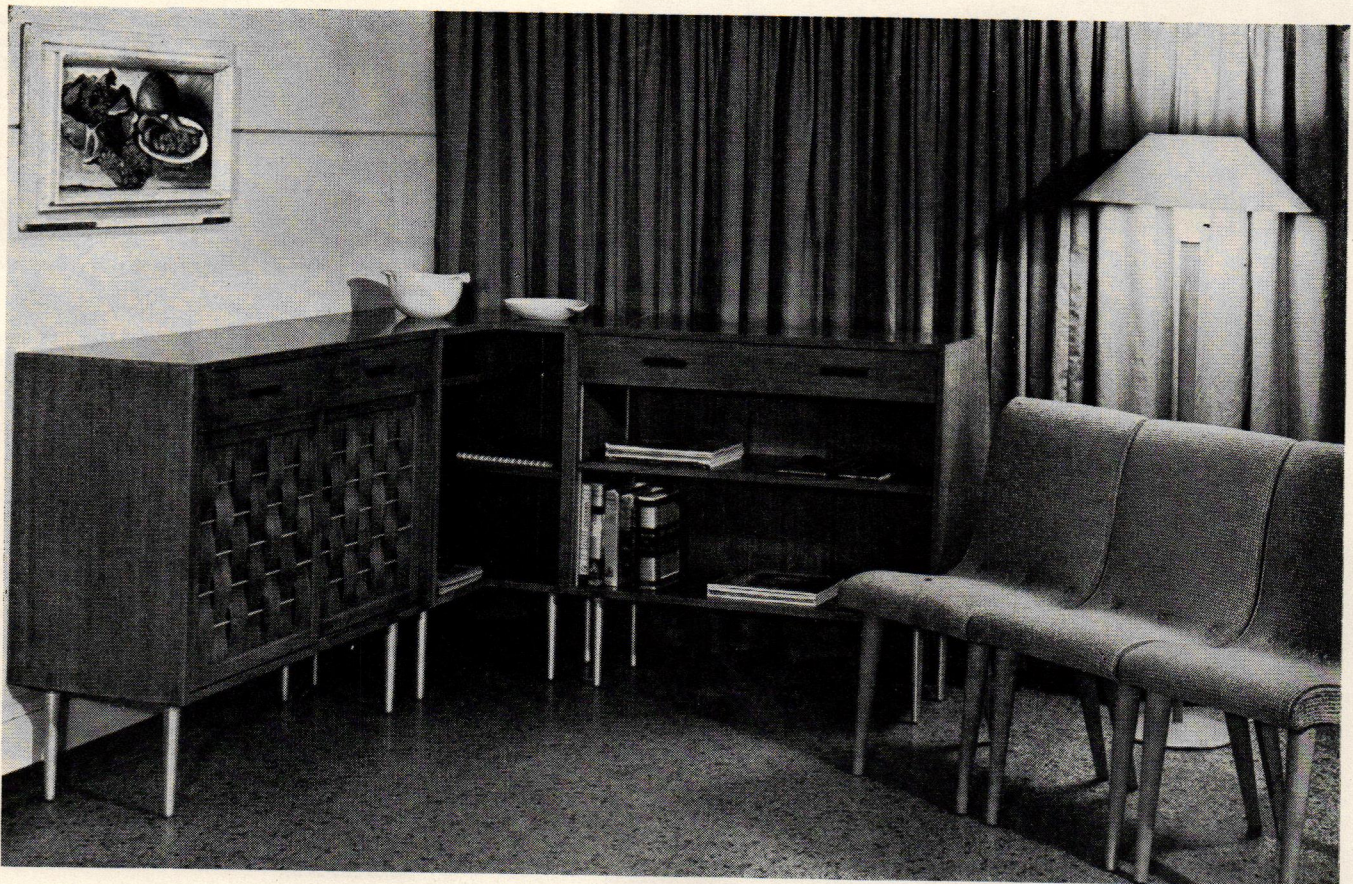
Cases vary in length but are of equal depth: 18 inches. For bookcases, this depth does not appear to be very practical, however; the efficiency of a shallower case has been sacrificed here for the sake of uniform appearance.

Bookcases, \$47.50; cupboard, \$59.50; dresser, \$74.50; chest-desk, \$110.



see next page

3



3

SECTIONAL FURNITURE continued:



9

page 3 continued:

8. Three units from the extensive line designed by EDWARD WORMLEY for the DUNBAR FURNITURE COMPANY. These pieces are outstanding for their fine detailing, excellent craftsmanship, and beautiful finish. The wood is natural mahogany. Sliding doors are made of aluminum rods interwoven with thin mahogany strips. Drawers are divided for silverware. A noteworthy feature are the adjustable legs which take care of unevenness in floors. Left to right: \$294; \$169; \$204.

The chairs are part of the CONANT-BALL line shown in picture 7. They can be used separately or arranged as a bench. \$35 each. Floor lamp by KURT VERSEN.

this page:

9. An extremely comfortable DREXEL chair, also designed by EDWARD WORMLEY, is made of birch and has foam rubber cushions with zipped-on covers. Several of these chairs in a row can be used as a sofa. They are not yet available.
10. Unfinished pine plywood cubes, measuring 15 inches in every dimension, are useful for storing records. HOME FURNITURE COMPANY is the manufacturer. Four of these building-block units combine into a coffee table; three make an end table; any number can be arranged along a wall. \$7.95 each; bases, \$1.
On the wall, sample panels of various finishes for pine, achieved with materials by FORMAN-FORD & CO.
11. CHARLES EAMES' new units are not yet available but will be produced shortly by the EVANS PRODUCTS COMPANY. They are noteworthy for their dovetailed joints along the edges and for extremely thin plywood sliding doors strengthened by molded raised circular impressions.

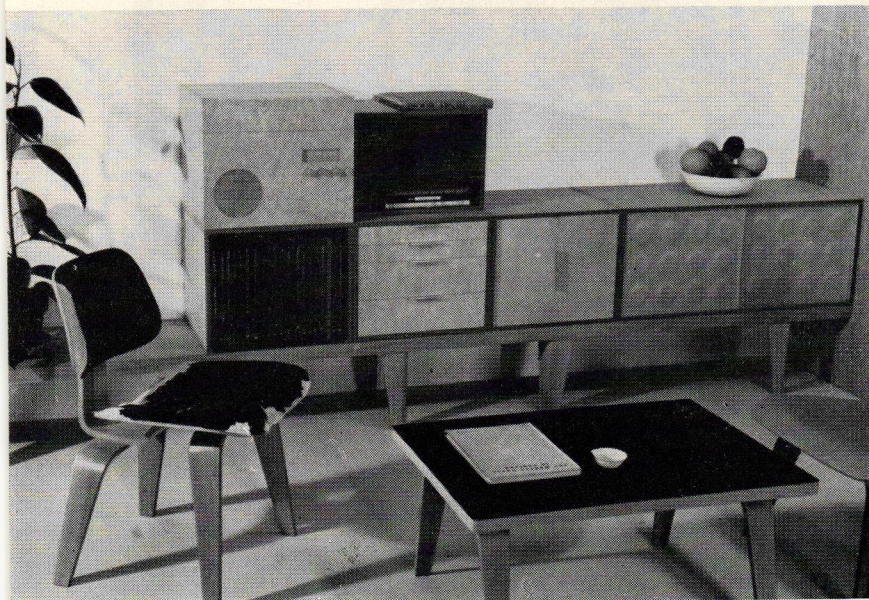
on the cover:

Two low cabinets from the HERMAN MILLER line are joined by a small vanity unit suspended between. A fluorescent tube lights up when the lid is opened.

photo: Ezra Stoller



10



11

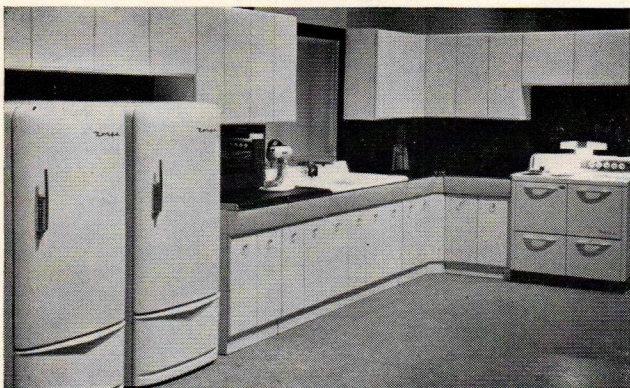
photo: Museum of Modern Art

GOOD DESIGN IS YOUR BUSINESS

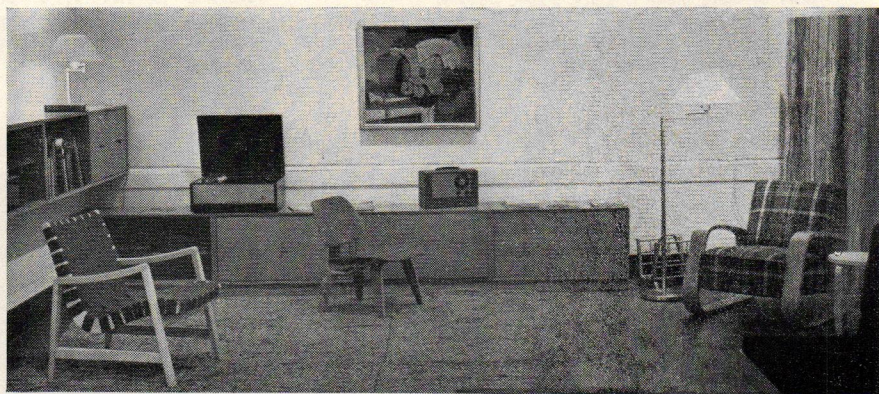
an exhibition of well designed useful objects

at the Albright Art Gallery, Buffalo, New York

photographs on pages 5 and 6 by Fredrick New



A complete kitchen was set up in the exhibition. Steel cabinets designed by Raymond Loewy Associates for American Central Division, The Aviation Corporation; range, refrigerator and deep freezer by Russel Auerter for Norge Division, Borg-Warner Corporation.



A room arrangement from another part of the exhibition shows Mengel *Module* units; Knoll, Eames, and Artek-Pascoe chairs; Emerson radios; Nessen Studio lamps; Eames folding screen.

“ . . . Those good designs which survived this final selection reflect contemporary preferences in line and form, are shaped with a clear knowledge of, and concern for, the market for which they are intended, show familiarity with the materials and processes of manufacture, respect the creative work of the designer, and are governed by the principle that form and appearance must be appropriate to function and use. Although good design need not have applied ornaments, there is no objection to their judicious use as accents, if this enhances the form or color or other component of the design. But if the ornament dominates rather than accents, then the design fails. In particular the three current fetishes of chromium, rectilinear patterns and repeated parallel lines plague any search for good designs and destroy the unified aspect of many otherwise handsome products.”

“You may not find in the Index a well-designed article of the variety you seek and at the price you can or wish to pay. If there is nothing that satisfies you on these counts, then at least your sensual perception can possibly be sharpened and your intellectual apprehensions attuned by a study through the Index of what is re-

quired from a design standpoint in the type of object you want. One can't go far astray that way. There are many objects that just miss being well-designed and yet are by no means poorly designed. To be sure, most of these near misses are in the realms where tradition dogs us least, in the kitchen, garden, and garage. By exercising careful design judgment in buying, we consumers should be able to effect a gradual increase in the number of good designs available. For this reason, good design is *our* business.”

“Take care that you do not run up the blind alley of ‘styling’, mistaking it for design. For a number of reasons many products are superficially contemporary in aspect. Furniture suffers most from this fault; much of the widely advertised ‘modern’ furniture is an impertinent combination of straight lines, rectilinear forms, unwieldy masses and eccentric handles. Such furniture is a plague in our land. Let's throttle it here and now. In other instances ‘styling’ superimposes new curves on old forms, the old forms expressive of nothing-in-particular and the new curves simply ‘streamlines’ stolen from aerodynamic forms.”

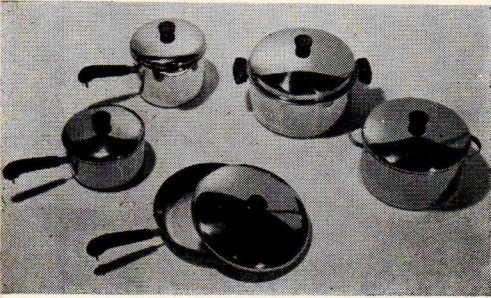
➔
In connection with its well selected and well installed exhibition of products currently available on the market, the Albright Art Gallery has published a 98-page monograph, amply illustrated. We quote here a few significant passages from A CONSUMER LOOKS FOR GOOD DESIGNS by Charles P. Parkhurst, Jr., which prefaces the picture index in the monograph. The book also contains articles by Walter Dorwin Teague, Richard Marsh Bennett, and Edward S. Evans, Jr. The exhibition was designed by C. Coggeshall and assembled by Charles Parkhurst.

on the cover:

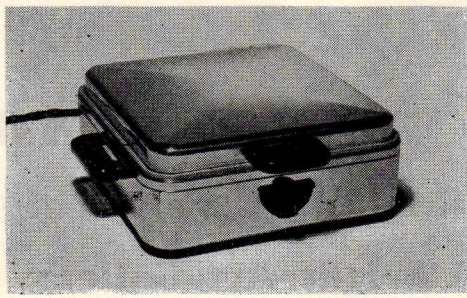
TROUT AND LEWIS.

Egg container. Choice of plastics here provides a transparent, sanitary, odorproof and colorful container, surmounting all objections to the ordinary paper box. \$1.00.

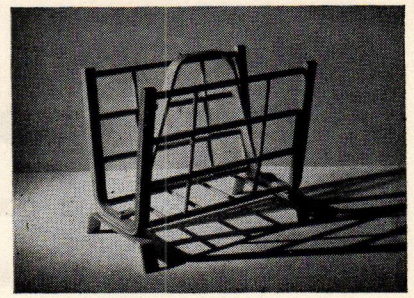
Objects from the exhibition GOOD DESIGN IS YOUR BUSINESS; descriptions quoted from the monograph.



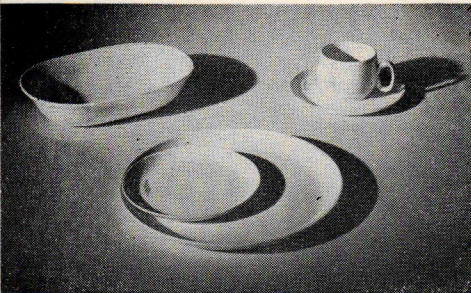
ANONYMOUS for Revere Copper and Brass, Inc.
Cooking utensils. Copper bottoms, affording a more efficient distribution of heat contrast pleasingly in color with the stainless steel sides of these utensils. Black plastic handles accentuate the gleaming metal and call attention to the gently curving surfaces in which they are reflected. \$4.60 to \$9.25.



GEORGE SCHARFENBERG for Sunbeam Corp.
Electric waffle iron. Respecting the shape of the large square waffles produced by this baker, the designer has organized his bright forms around the waffle's new proportions, avoiding excrescences of ornament which would detract from the simple elegance thus achieved and from the purposefulness of the four black handles. \$21.50.



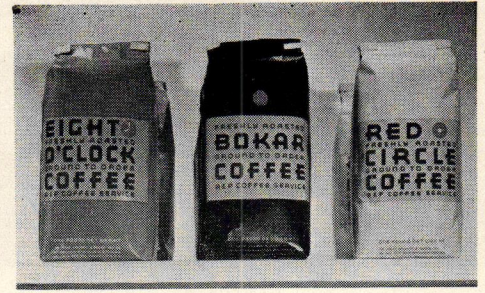
EWALD HOLTkamp for Wood-Lines, Inc.
Magazine rack. Direct application of plywood bending to an old problem; the dowels not only define the planes of the sides as established by the plywood but also make an interesting pattern in themselves. \$9.50.



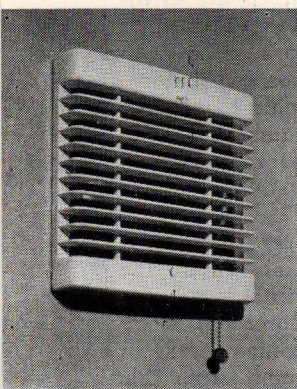
ANONYMOUS for The W. S. George Pottery Company.
Dinnerware. This light earthenware is unusual in shape and profile, with simple and utilitarian lids and handles. 61-piece monogrammed set, \$27.50.



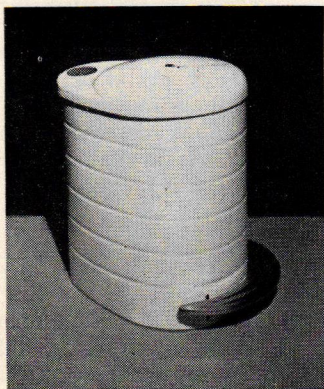
RAYMOND LOEWY ASSOCIATES for Emerson Radio and Phonograph Corporation.
Portable radio. Exercising his characteristic flair for creating striking patterns of color areas, Mr. Loewy has made the most of the three components offered him—control panel, cabinet, and sound outlet, playing one visual texture against another to the delight of our eye and the approbation of our logical judgments. \$53.00.



EGMONT ARENS for The Great Atlantic and Pacific Tea Company.
Coffee bags. A uniform trio skillfully differentiated and at the same time related by a color harmony of red, yellow, and dark brown. The distinctive black lettering stands against a coffee-and-cream panel which together with the dot motif, further unites the group.



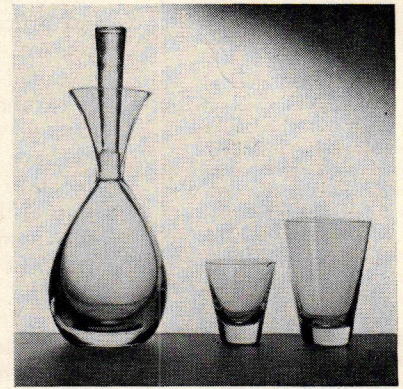
DESIGN STAFF for American Blower Corporation.
Ventilating fan. Out of a simple white plastic grill and motor, designers have created a beautifully proportioned pattern of voids and solids, with lines and texture that are most satisfying to the eye and easy to clean. \$43.75.



SAM BLOOMFIELD for Swallow Airplane Company.
Disposal unit. This pleasing departure in shape from the usual cylindrical pail was developed out of a desire to conceal and protect the working mechanism, facilitate cleaning and provide a tightly fitting lid over the aluminum inner receptacle. The decorative horizontal flutings strengthen the metal walls. \$6.95.

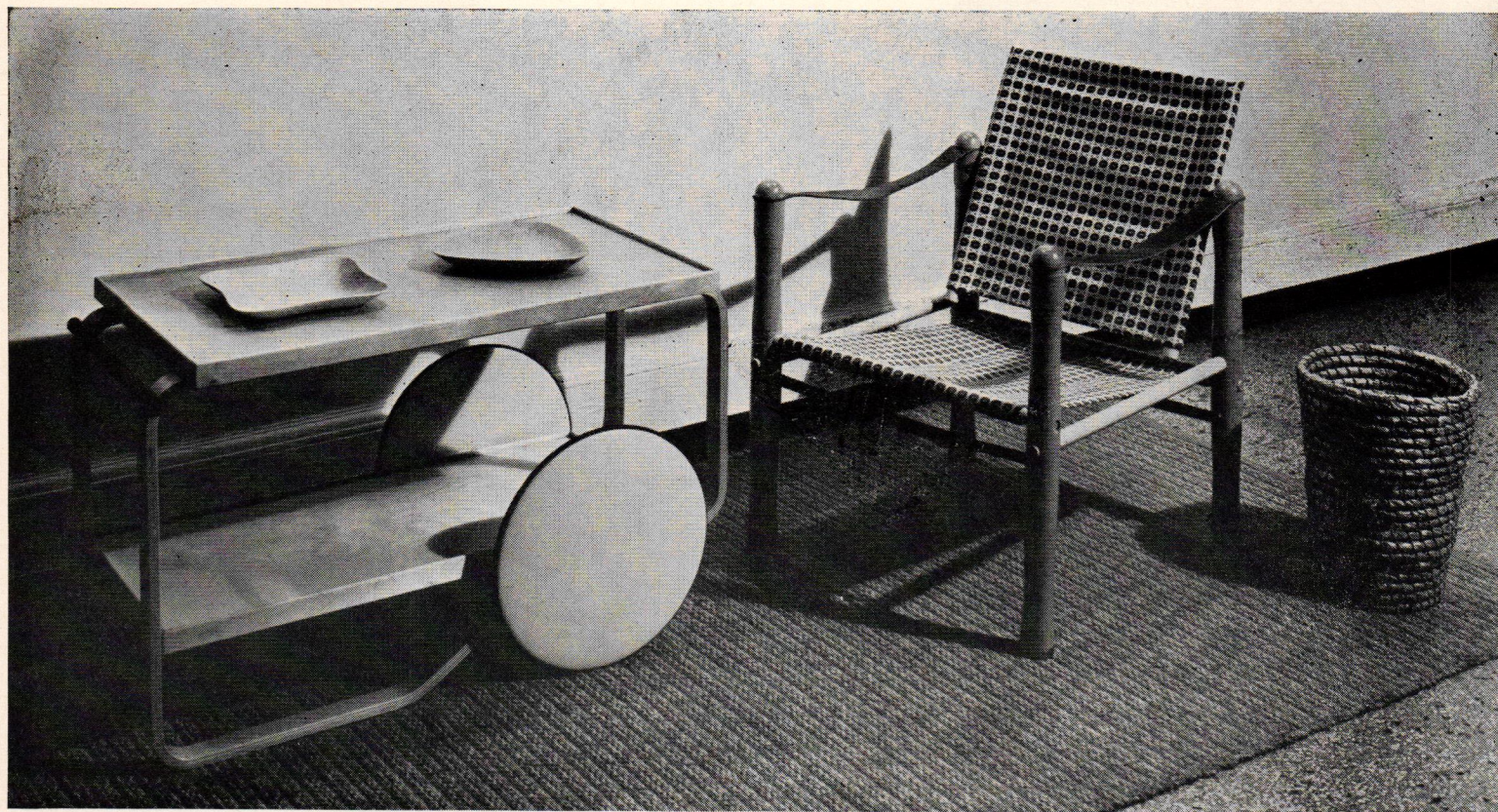


CHARLES CRUZE for the George S. Thompson Corp.
Pepper mill. The grinder-barrel of this mill is designed in the simple and straightforward manner characteristic of contemporary preferences. The hardwood case and lustrous metal top complement one another in color and texture. \$4.95.



PITT PETRI for Pitt Petri.
Decanter; old-fashioned and highball glasses. The decanter is a natural glass solution to the problems of containing and pouring liquids. By the graduation of wall thicknesses the inner shape echoes the outer, forming a heavy base to prevent tipping. The circular lip not only serves to pour but it also provides a firm grip beneath it. \$7.50. The glasses are easy to hold and stack away neatly. \$1.00.

FROM NORTHERN EUROPE



Welcoming back imports from Sweden, Denmark and Finland has been a very recent pleasure. Although the selection is still small, the quality is high, and one can see that time and thought has been put into each article. The careful workmanship that has been customarily associated with these countries is ever present. Sweden, especially, has long recognized the fact that high quality of craftsmanship and appearance in products for everyday use can only be achieved through the intimate cooperation of designer and manufacturer.

In the new furniture one can detect again the original concept of what has become known the world over as "Swedish Modern," a term often misapplied to pseudo-modern furniture made of light wood which in design and detail does not live up to the standards set by the Swedish prototypes.

The glassware is as sparkling as we remembered it, ranging from the tissue thin to heavy, solid looking bowls and vases. Along with colorless pieces there are examples of delicately tinted glass. Pottery is predominantly blue in color, with simple decorations reminiscent of Scandinavian folk art. Fabrics are mostly light cotton materials printed in small designs or pencil thin stripes in refreshingly clear colors.

Most of the furnishings shown are not luxury items. They are indicative of the high standard of medium-priced products which are available to the person of moderate means in the Northern European countries.

1 see next page



FROM NORTHERN EUROPE continued:

Photographs on pages 7, 8 and 9 are from a recent exhibition in the Everyday Art Gallery of the Walker Art Center.

Abbreviations: *des.* designer
mfr. manufacturer
ret. retailer
imp. importer

Complete names and addresses are listed on page 16.



3

1. Tea cart of birch finished with clear lacquer; laminated frame; white, rubber-edged wheels; black handle. \$73.50. *des.* Alvar Aalto; *imp.* Finsven.

Safari easy chair has leather strap arms, pivoted back. Covered with Astrid Sampe cotton. This extraordinary chair is completely demountable; stretchers fit into hollow legs for packing. A fine example of precision craftsmanship. \$39.
des. Svedberg; *mfr.* Nordiska Kompaniet; *imp.* Knoll.

Hand-carved wooden dishes and coiled straw basket; also from Knoll.

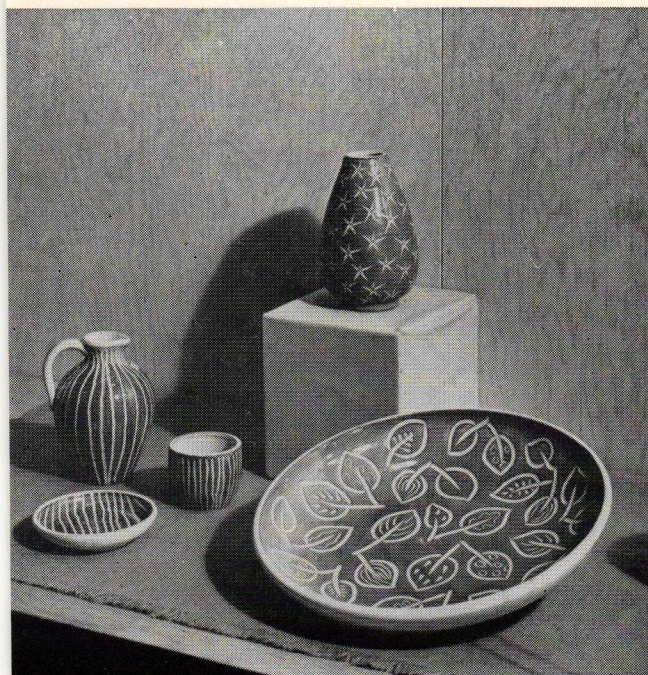
2. Heavy Swedish glass vase has large circular depressions that break the surface and add sparkle. *mfr.* Stromberghyttan; *ret.* Jacobs.

3. Fir chest, finished in clear lacquer, has adjustable sliding tray shelves. It is one of the most beautifully made pieces of furniture seen in a long while. \$108.
des. Svedberg; *mfr.* Nordiska Kompaniet; *imp.* Knoll.

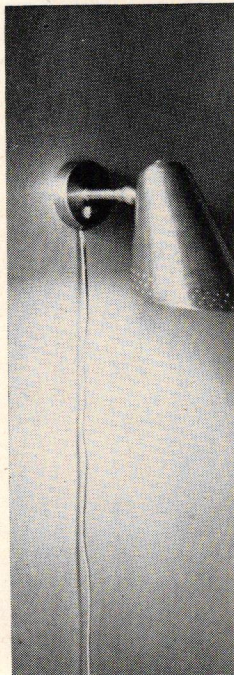
Brass table lamp with translucent white glass shade, brass capped; white enameled metal shaft. \$29.
mfr. Bohlmarks; *ret.* Chas. Anderson.

Cotton fabrics; white background with small printed designs. Clear, delicate blues, browns, red-and-gray, or green-and-gray. *des.* Astrid Sampe; *imp.* Knoll.

4



5



4. Bowls, vases and pitcher; white pottery with a thin clear blue glaze. The incised designs use conventional motifs in a bold and free manner. des. Ingrid Atterberg; mfr. Ekeby Verkstad; imp. Higgins.

5. Bergh Kristall stemware and pitcher; thin, ringing glassware of exceptional quality. mfr. Kosta; ret. Alex Anderson.

6. Brass wall fixture, perforated at the edge, allowing light to escape. \$18.50. mfr. Bohlmarks; ret. Chas. Anderson.

7. Laminated chair, made of beech, with bright red webbing. A light, graceful, and comfortable chair, extremely strong in spite of its delicate appearance. des. Bruno Mathsson; imp. Knoll.

8. Extension dining table in natural fir. The wood is heavily grained, honey colored. \$112.50. Dining chairs upholstered in deep blue, have solid legs, laminated stretchers, are completely demountable; parts are screwed together. \$22.50 each. des. Svedborg; mfr. Nordiska Kompaniet; imp. Knoll.

On the table, dark blue Danish pottery with white decorations. Pitcher, \$3.75; bowl, \$4. mfr. Lindelse; imp. Brodegaard; ret. Herrick.

Floor lamp of dark wood with molded legs. The shade is covered with a shirred cotton fabric drawn tightly around the reflector bowl. \$43.50. imp. Knoll.

9. Blatt-Band china dinnerware; pale blue with decorations in shades of a deeper blue. des. Percy; mfr. Gefle Porslinsfabrik; imp. Higgins.



9

on the cover:

Bottles and compote of very heavy glass. The finely modeled shapes catch the light and give extra richness and brilliance to these pieces. mfr. Kosta; ret. Jacobs.

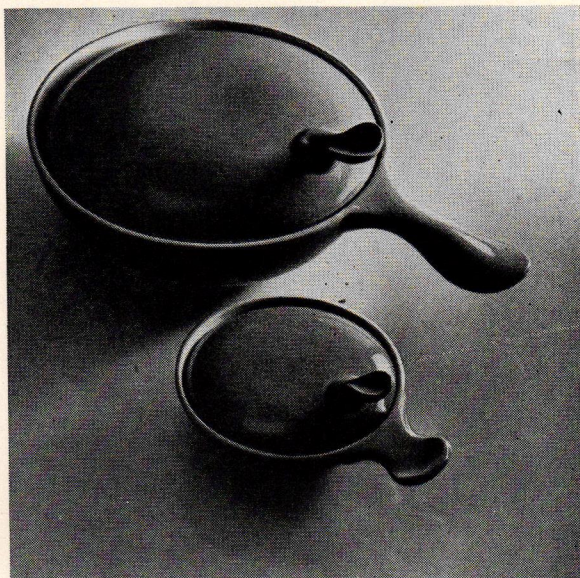
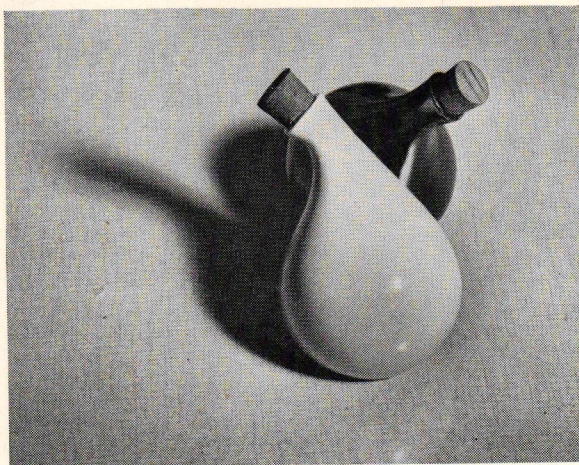
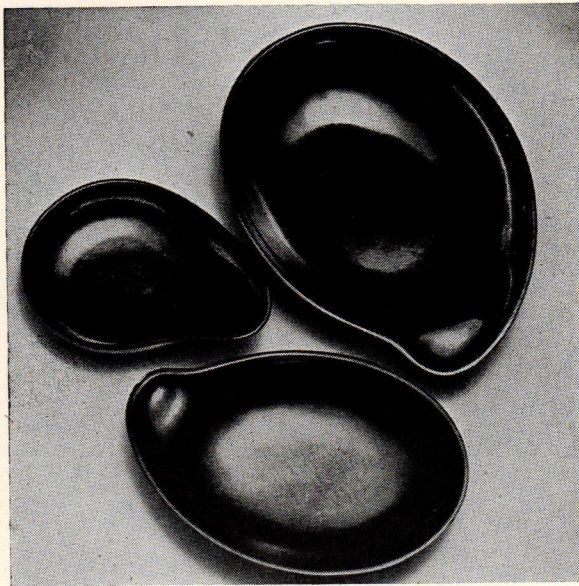
7

8



PRODUCT REVIEW

manufacturers and designers are invited to submit new products to this department



POTTERY

name: Town and Country Ware

designer: Eva Zeisel

manufacturer: The Red Wing Potteries

price: From 40c for the smallest plate to \$3 for a large covered casserole.

colors: White, sand, coral, rust, blue, chartreuse, black metallic. Sets are sold all in one color or in 23 color combinations of from two to five colors per set. Each multi-color set contains white as the basic color.

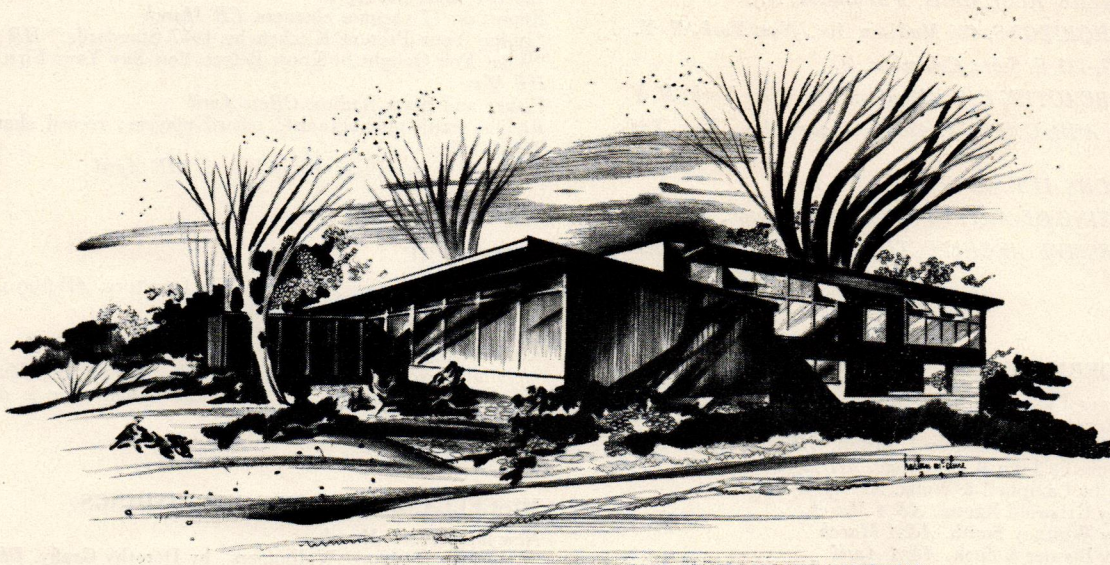
features: All plates are coupe shaped: one side is somewhat higher than the other. Bowls are tilted also. Pitchers and casseroles have unusual handles, well shaped to fit the hand. Many items have a double use, such as the oval serving dishes which can become relish, fruit, or nut bowls, or even ash trays. Imaginative, freely modeled forms predominate, which deviate greatly from the conventional shapes of dinnerware.

Shown on this page are three sizes of oval bowls; oil and vinegar bottles; a large covered casserole and its individual counterpart, the "marmite". Other pieces appear in the pictures on pages 1 to 4.

Photos by Jack Pitkin

Ready Late This Summer!

Idea House II



● *Designed and built by WALKER ART CENTER.*

● *Sponsored by Northwestern Bank, as a project of THE HOME INSTITUTE.*

A worthy successor to the first Walker Art Center Idea House is going up on the WALKER ART CENTER grounds. It will be ready for public inspection late this summer.

Northwestern Bank is sponsoring this new IDEA HOUSE as an activity of its HOME INSTITUTE. Progress photographs, drawings and a scale model of the home, will be on display at the HOME INSTITUTE.

You are cordially invited to see these displays.

The Home Institute
89 South Sixth Street

Northwestern



National Bank of Minneapolis
Member Federal Deposit Insurance Corporation

EVERYDAY ART in the magazines

Abbreviations:

- AH: AMERICAN HOME, 444 Madison Ave., New York, N. Y.
AF: ARCHITECTURAL FORUM, 350 Fifth Ave., New York, N. Y.
AN: ART NEWS, 136 E. 57, New York, N. Y.
A&A: ARTS & ARCHITECTURE, 3305 Wilshire Blvd., Los Angeles, Calif.
BH&G: BETTER HOMES & GARDENS, 1714 Locust, Des Moines, Ia.
CRep: CONSUMER REPORTS, 17 Union Square, New York, N. Y.
CR: CONSUMERS' RESEARCH, Washington, N. J.
CH: CRAFT HORIZONS, 485 Madison Ave., New York, N. Y.
DES: DESIGN, 131 E. State, Columbus, O.
HB: HOUSE BEAUTIFUL, 572 Madison Ave., New York, N. Y.
HG: HOUSE AND GARDEN, 420 Lexington Ave., New York, N. Y.
INT: INTERIORS, 11 E. 44, New York, N. Y.
MoA: MAGAZINE OF ART, Barr Bldg., Washington, D. C.
PA: PROGRESSIVE ARCHITECTURE, 330 W. 42, New York, N. Y.

SMALL MODERN HOUSES

- "Two Ex-Marines Put an Ideal to Work . . . and Build a \$4,500 House." AH March
Small California house by Benton Urmston. AH June
A one-room house by John W. DeLonge. AH June
Quonset house by Campbell & Wong. AF April
Beach house by Griswold Raetze. A&A March
Small house by Whitney Smith. A&A March
Guest house by Bissner & Zook. A&A April
"We Built It" . . . a cottage for less than \$1,000. BH&G May
"A Good Way to Acquire a Home — anno 1947." HB March
"Stopgap House for Up-and-coming Couples." HB March
"His Garage Houses More Than a Car." HB March
"A House That Can Grow" . . . prize winning designs by Harvard architectural students. H&G March
Small California house by Spaulding & Rex. H&G March
Washington summer house by John T. Jacobsen. AH March

MODERN HOUSES

- Massachusetts house by Hugh Stubbins, Jr. AH March; PA March
Pennsylvania house by Robert F. Bishop. AH March
New England house by Eliot F. Noyes. AF March
New York hillside house by Jackson & Callender. AF March
New England house by Carl Koch. H&G May; PA April
Illinois house by William F. Deknatel. AF March
Chicago suburban house by Schweikher & Elting. AF May
California house by Richard Pflieger. AH May
Hilltop house and small apartments in California by Gardner Dailey. AF March
Case Study house No. 16 by Rodney Walker. A&A February
House by Richard Neutra. A&A March
Residence and office by A. Quincy Jones. A&A March
Three-level California house by Mayhew & Chermayeff. H&G May
House in California by Anshen & Allen. PA April
Washington house by John R. Sproule. AH March
"They Live on a Lake Front" . . . house in Oregon by Van Evera Bailey. BH&G April

HOUSING

- "The Industrialized House" . . . Kaiser & Burns' prefabricated houses. AF March
"The Bright New Hope of the Building Business: Industrialized Housing" . . . a 16-page survey of Kaiser housing. HB April
1200 plywood houses in Chicago by Perkins & Will. AF April

STORAGE

- "Extra Storage Space." BH&G May
"Not Just Closets But Live Storage." H&G March
"Packaged Storage Elements in General Panel Corporation's Prefabricated System." INT April

MECHANICAL EQUIPMENT

- "Buying and Caring for Refrigerators." AH March
Washing machines. CRep Feb.; CR March
Pressure cookers. CRep Feb.
Electric toasters. CRep March; CR April
Electric food mixers. CRep April
Electric fans. CR April
Report on 11 vacuum cleaners. CR March
"Judge Your Present Kitchen by 1947 Standards." HB April
"What You Ought to Know Before You Buy Your First Freezer." HB May
Fisher and Scott Radios. CRep April
Radios; radio-phonographs; record players; record changers. CR March, May
"Good Lighting Plays Many Roles." HB April

FURNITURE

- George Nelson's new Herman Miller furniture. AF May; INT May
Summer Furniture, 1947. AN May
Furniture by Knoll Associates. A&A Feb.
Kitchen step stools. CR April
"Available Now: the Best Furniture in Years." INT March
"Without a Rhumba" . . . a modern Cuban style is developing. INT April

MISCELLANEOUS HOME FURNISHINGS

- New lamps. INT March
"American Designed Wallpapers" by Dorothy Grafly. DES April
New china by Russel Wright. A&A April

TEXTILES

- Silk Prints, 1947. AN Jan.
Drapery Fabrics, 1947. AN March
"Textures" . . . prize-winning designs from Museum of Modern Art Printed Textiles Competition. A&A April
"Come the New Fabrics." INT March
"Dorothy Liebes, Designer for Mass Production" by Elizabeth McCausland. MoA April
National Competition Winners. CH May

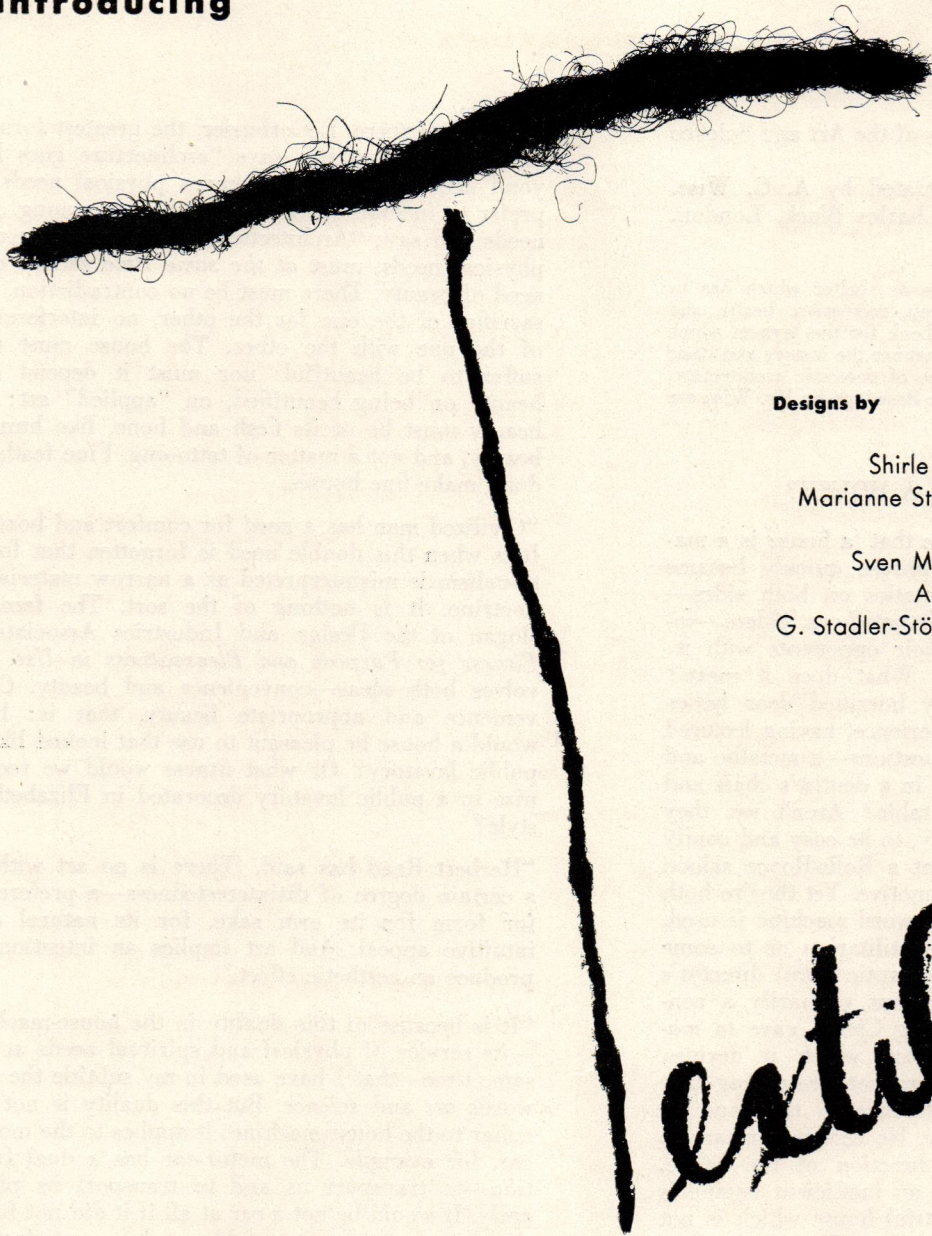
CRAFTS

- Pottery by Marguerite Wildenhain. A&A March
"Making Jewelry for Today" by Philip Morton. DES April
"Louise Patteson Acheson, Enamelist cum laude." CH May

ARTICLES

- Houses U.S.A. part II: Revivals and Eclecticism. AF March
Houses U.S.A. part III: Modern Approach. AF May
Tenancy Study for Case Study House No. 11. A&A March
"How to Paint" (walls, floors, furniture). BH&G May
"The Shape of Things" by Eliot F. Noyes; the first in a series of articles discussing the appearance of products rated elsewhere in each issue. CRep April
"Should You Build a House" by Pomerance and Breines. CRep April
"Stock Plans Are Murder." HB May
"Design for Visual Selectivity" by Lonberg-Holm and Sutnar; part 2: Pattern. INT March. Part 3: Elements and Patterns. INT April
"The Solar House" analysis and research by F. W. Hutchinson. PA May

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BOOKS

THE HOUSE. A Summary of the Art and Science of Domestic Architecture.

by Anthony Bertram. Illustrated by A. G. Wise. Second Edition. Adam & Charles Black. London. 1945. 114 pages. \$2.50.

Mr. Bertram analyzes the house as shelter which has to satisfy our needs for food, sleep, recreation, health and cleanliness, and beauty. It is a book for the layman which develops in a brief and concise manner the history and basic principles of the art and science of domestic architecture, considered functionally. The line drawings by Mr. Wise are amusing and to the point.

from Chapter I: WHAT IS A HOUSE?

"In 1923 LeCorbusier wrote that 'a house is a machine for living in.' The phrase quickly became famous—and infamous. Fanatics on both sides—vandal modernists and infatuated ye olders—enthusiastically belaboured their opponents with it: but neither understood it. What does it mean? Does it mean, as so many horrified dear ladies imagine—I speak from experience, having lectured on the subject and heard questions—a metallic and hygienic discomfort, sitting in a dentist's chair and sleeping on an operating table? Aren't we, they ask, to have anything homey, to be cosy and comfy any more? They forget that a Rolls-Royce saloon is not like the cab of a locomotive. Yet they're both machines. Why, because the word machine is used, should it be limited to the utilitarian or to some robot of the modernist-romantic film director's imagination? "Machine" means primarily a contrivance. That is the meaning Cicero gave to *machina*: the Greek word from which it derives, meant contrivance. But I am not pretending that LeCorbusier meant no reference to the common meaning of the word today. He certainly meant to emphasize the utilitarian function of the house. A beautiful car body with an inefficient engine is an absurdity: so is a beautiful house which is not a good contrivance for living in. Use comes first. That is the meaning of the old doctrine which has the new name of functionalism. Functionalism means that architecture begins with use, but not

that it ends there. LeCorbusier, the greatest formulator of this doctrine, says "architecture goes beyond needs." By this he means physical needs. I prefer to include our desire for beauty among our needs and say: "Architecture, while satisfying our physical needs, must *at the same time* satisfy our need of beauty. There must be no contradiction, no sacrifice of the one for the other, no interference of the one with the other. The house must not suffer to be beautiful: nor must it depend for beauty on being beautified, on "applied" art: its beauty must be of its flesh and bone, like human beauty, and not a matter of tattooing. Fine feathers don't make fine houses.

"Civilized man has a *need* for comfort and beauty. It is when this double need is forgotten that functionalism is misinterpreted as a narrow materialist doctrine. It is nothing of the sort. The famous slogan of the Design and Industries Association, *Fitness for Purpose and Pleasantness in Use*, involves both ideas—convenience and beauty. Convenience and appropriate beauty, that is: how would a house be pleasant to use that looked like a public lavatory? Or what fitness would we recognize in a public lavatory decorated in Elizabethan style?

"Herbert Read has said, 'There is no art without a certain degree of disinterestedness—a preference for form for its own sake, for its natural and intuitive appeal. And art implies an intention to produce an aesthetic effect.'

"It is because of this duality in the house-machine—its service of physical and spiritual needs at the same time—that I have used in my subtitle the two words *art* and *science*. But this duality is not peculiar to the house-machine: it applies to the motor-car, for example. The motor-car has a dual function—to transport us and to transport us pleasantly. It would be not a car at all if it did not fulfill the first function: it would not be a satisfactory car if it did not fulfill the second. The good house is a contrivance which shelters us and supplies the mechanism for our lives pleasantly." •

EVERYDAY ART on exhibition

CALIFORNIA

Mills College, Oakland
Craft work by students, Aug. 12-15

COLORADO

Colorado Springs Fine Arts Center
11th National Ceramics Exhibition,
June 19 - July 9

ILLINOIS

Art Institute of Chicago
Houses U.S.A., July 1-21

MINNESOTA

University of Minnesota Gallery,
Minneapolis
Ceramics, July 1 - Aug. 21
Houses U.S.A., Aug. 1-21

Walker Art Center, Minneapolis
Plastics in the Home, June 24 - Aug. 3
Idea House II (a full-size exhibition
house) opens about Sept. 1

NEW JERSEY

Newark Museum
Newark in the Future, continues indefinitely

NEW YORK

Albright Art Gallery, Buffalo
Modern Houses, Aug. 12-27
Museum of Modern Art, New York
Robert Maillart, Engineer, June 24 - Oct. 12
Two Cities, June 24 - Sept. 21

WASHINGTON

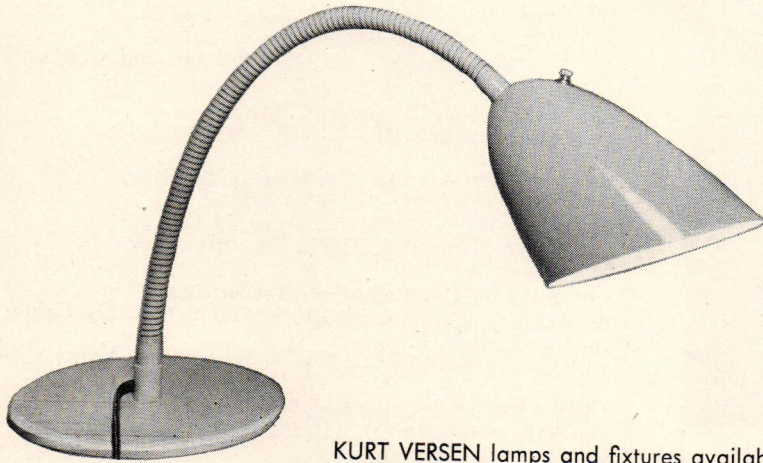
Seattle Art Museum
Seattle Housing Authority photographs,
June 5 - July 6

WISCONSIN

Milwaukee Art Institute
Industrial Design, July 1-30

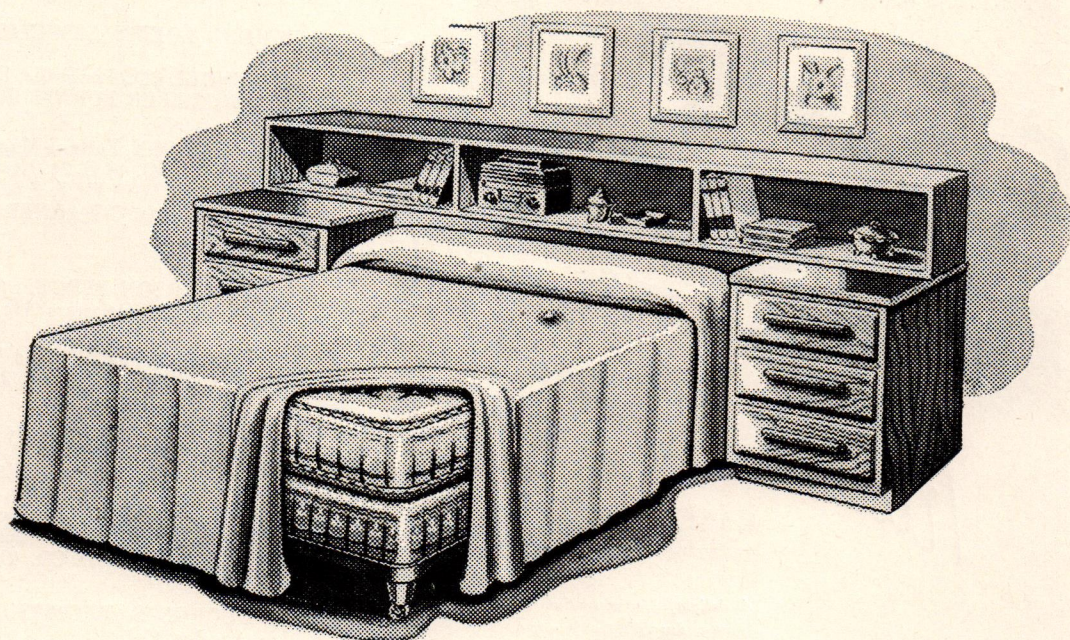
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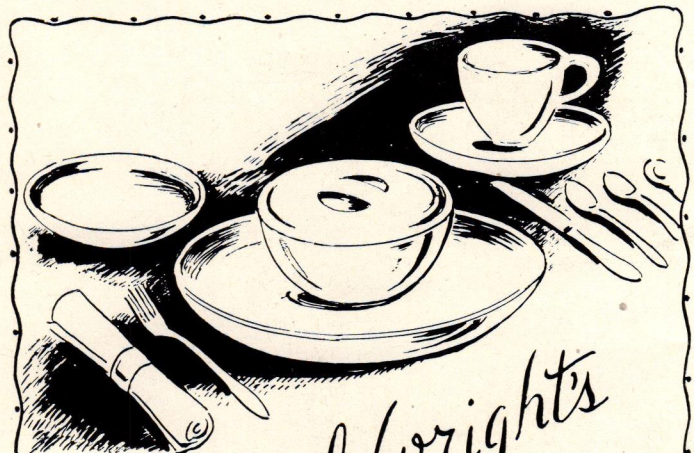
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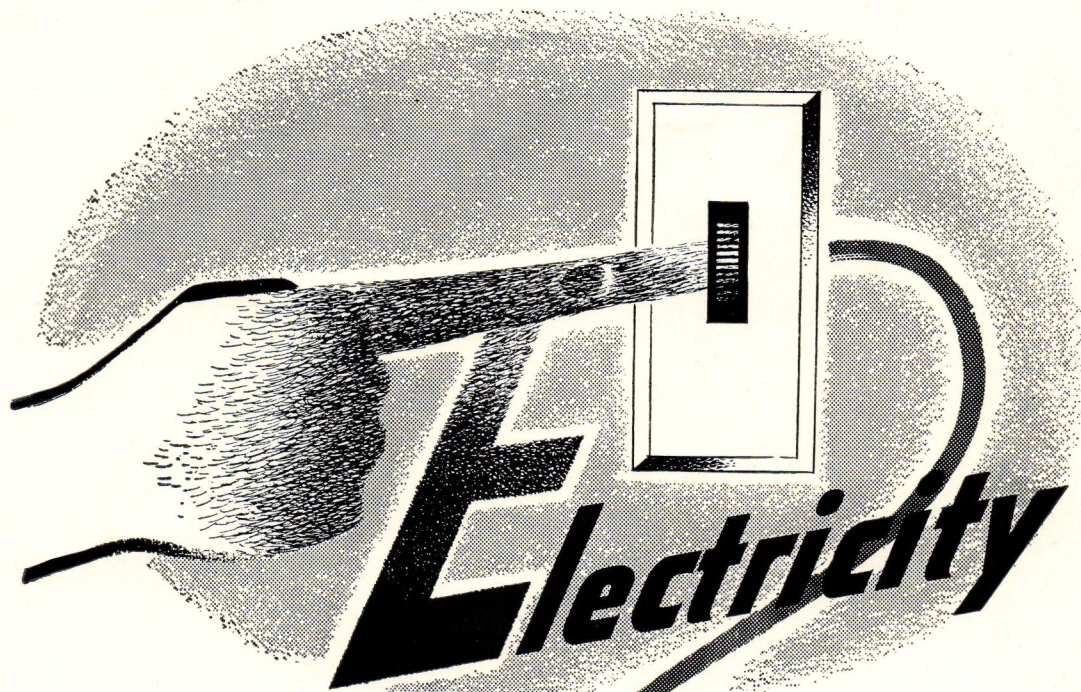
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