

Ezra Stoller photograph, courtesy McCall's Magazine



EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

FALL 1947

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IDEA HOUSE ISSUE

WALKER ART CENTER • MINNEAPOLIS

IDEA HOUSE II will be open for public inspection for a period of six months. Concurrent with its opening, plans and models for Idea Houses III through VIII go on exhibition in the Everyday Art Gallery.

Like Idea House II, these six houses are designed for standard construction with readily available materials. One house has been designed by students of the University of Minnesota School of Architecture; the other five by the following Minneapolis architects: Gerhardt Brandhorst, Elizabeth and Winston Close, Humphrey and Hardenbergh, Long and Thorshov, Harlan E. McClure.

Later on, two other architects will be asked to design a house each, composed of factory-fabricated modular building units.

The Walker Art Center proposes to sponsor the erection of this group of eight exhibition houses in a rolling suburban area of Minneapolis. It is proposed to construct them in the spring of 1948 and to open them for public inspection for several months. After the exhibition period they will be sold.

56,000 persons visited Idea House I in 1941. We expect 100,000 to go through Idea House II. We shall continue to give the public the opportunity of coming in contact with contemporary ideas in all the arts—and, above all, the art that is closest to man's immediate needs: the art of building.

Idea House II will be featured in color in the January issue of McCall's Magazine.

Idea House II is co-sponsored
by the Home Institute
of the Northwestern National Bank
and the Walker Art Center

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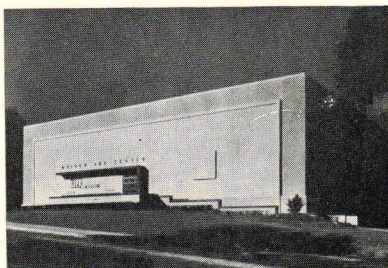
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in the WINTER issue:

PLASTICS IN THE HOME

MORE ABOUT IDEA HOUSE II



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

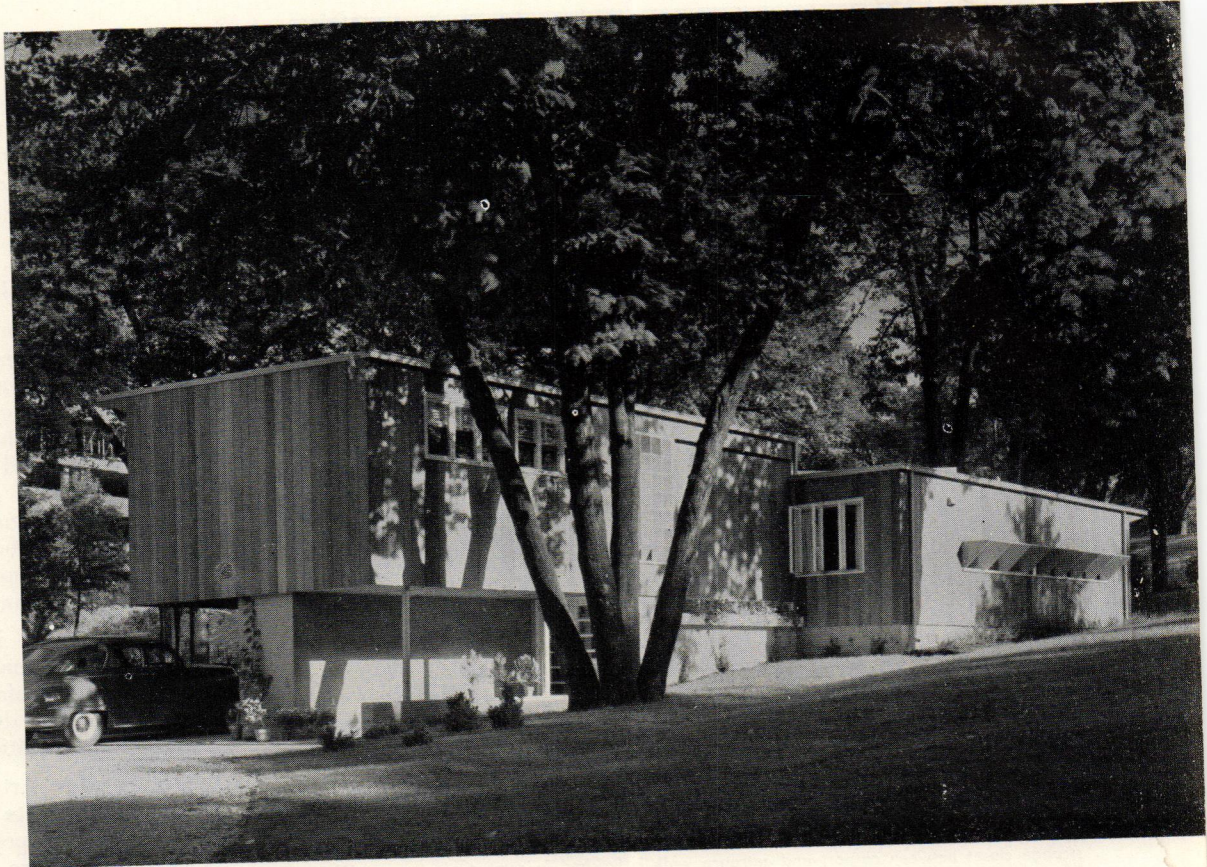
The objective of the Center is to give men, women and children an opportunity to know, enjoy and use the arts — to clarify the relationship of all art to our modern lives — to be useful by reporting, explaining, teaching the value of art to those who need or want this knowledge — to share with the schools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

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D. S. DEFENBACHER, Director

Editor: HILDE REISS, Curator of Everyday Art
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IDEA HOUSE II is located on the grounds of the Walker Art Center. This view from the street side shows the covered entrance walk in the foreground. A long flower box extends along the low horizontal window at the stairs. At the far right, a permanently fixed sunshade of wood slats protects kitchen and porch from the hot afternoon sun.



A MAN'S HOUSE IS HIS ART

D. S. Defenbacher

A MAN'S HOUSE is his art — at least a house is the nearest to art that most men will ever come. A few men paint or model, a few more are architects, a few are designers, and a few collect the works of the others. Of course, a great many men appreciate art but they do not actually participate in its creation. In his house, however, it is the rare man who can avoid entanglement with those decisions and selective acts which characterize the work of an artist.

Presumably women are the decorators while men prepare the solid stuff upon which to hang the decorations. Actually, it would seem from first hand observation, there is no such sharp definition of duties. The male and female are, so the Bible says, one. Both, in this case, build and both decorate; and both spend more time with artistic intricacies in the process than in any other phase of their lives.

Here is an area of art-in-use in which some art museums should be vitally interested. It is probably true that a more lasting service to humanity is given today by museums in the higher realms of esthetics: e.g. painting, sculpture, drawing, art crafts, etc. In these things art is an end in itself and can be neatly circumscribed by purely esthetic conditions. In houses there are

non-esthetic conditions which complicate and often obscure the artistic factors. Economics, social custom, individual taste, and engineering tend to minimize, in most people's eyes, the genuineness of the art that must go into home building.

Nevertheless, a good house is an artistic creation in which all other factors are controlled and molded into an esthetic entity. This does not negate the importance of making a house efficient and workable, but it makes art the predominant factor in creating a successful home. It is for this reason that the Walker Art Center has made the household or "Everyday" arts as much a part of its program as painting and sculpture.

In our museum activities we regularly include exhibitions of plans, models, and photographs which report on the progress of contemporary house design. We have discovered that these exhibitions are not adequate. Few people can grasp the full meaning of three dimensional problems from miniature or two dimensional devices. The height, breadth, and depth of a room in relation to the occupants' movements; the way areas actually work in connection with each other; the size and weight of furniture; the effect of areas of color and texture; all of these are difficult for the