

### Club

(Continued from 1-D)

the famous tower restaurant. It dominated the rest of Century Club's exhibit, and was the goal of all zealous book lovers. The "little men" were the rotund paper figures that represented each child's progress. This girl's favorite book was "The House at Pooh Corner."

She had a suggestion for next year too—that good readers should

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choose harder books.

MANY ARE the stories told of children who had found that books can be fun. There was a second grader who didn't want to join the reading club. He didn't want to have to tell his story to the librarian. His mother was adamant, however, and she did not let her son avoid the club. Finally, after it was all over, he turned to his mother with surprise in his voice.

"Why that wasn't had at all! It was fun," he said.

Another girl invariably chose thin books but found it well-nigh impossible to tell what they were about. Finally she turned to the young modern books and discovered the Sue Barton series and was heard to say one day, "I just love fat books."

MANY MOTHERS have stopped to express their delight over the book club and the progress their offspring are making in the world of books.

It is always the same story: "My child was not at all interested in books and now he is reading."

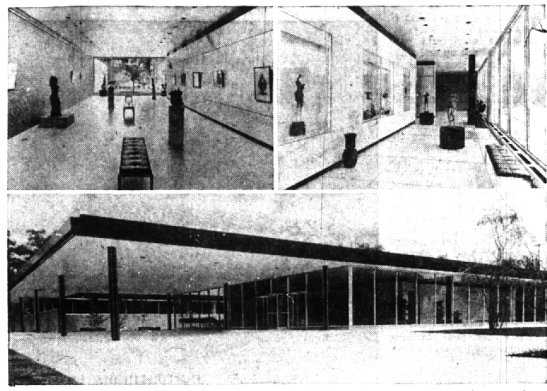
# Million Dollar Arts Institute Sweeps Latest Talk of Town

Art lovers in Birmingham are talking about the new Institute of Arts in Kalamazoo, which recently opened the doors to its new glass-walled Art Center.

The \$1 million structure will serve as center for the city's art activities.

THE ART Center has drawn tremendous interest in the art program as is evidenced by a rise in membership from 650 members in 1959 to over 5,000 in 1961.

Floor to ceiling walls of glass give the Art Center a bright, cheerful and friendly atmosphere that is lacking in most museums. Director Alfred P. Maurice says, "I like the openness the glass gives to the gallery, particularly with the open court in the center. The natural light gives the art a good viewing perspective."



UNUSUAL ARCHITECTURE of the Kalamazoo Institute of Arts deviates from most art museums by visually opening the walls, providing a feeling of space in its interior. At bottom is the front of the building. Secondary gallery is upper left, displaying sculptures and paintings. Upper right, the sculptures and pottery are illuminated by natural light and can be viewed from inside or outside of the building.

ARTIFICIAL light in art museums lends a dullness to colors in paintings. In the Art Center, all light striking them either directly or indirectly.

As the hub of art activity in Kalamazoo, the Art Center will serve a multi-purpose program. It was designed to function as a museum, school, library, gallery, and forum.

As a museum, the Center has three galleries for displaying works of art. The Main Gallery contains 2,500 square feet of space lighted indirectly by natural light diffused through the ceiling area.

THIS GALLERY is the area for major exhibitions and shows. Leather couches accentuate the terrazzo floors and light colored walls, adding to the scene.

Walls surrounding the Main Gallery are two feet deep, and are faced with continuous movable panels four feet wide and six feet, six inches high. Behind each panel is a built-in case for displaying small works of three-dimensional objects which must be shown under glass.

These cases can be sealed by replacing the solid panel with a glass one.

are conducted in the fully-equipped photography laboratory.

FOR STUDYING masterpieces and artists, the Center's library provides the atmosphere and materials of a library. It contains a collection of over 1,000 volumes, 6,000 slides, and 500 reproductions. The library has a clipping file with several thousand items and subscribes to approximately 70 art periodicals.

A feature of the library is a built-in slide projector for viewing slides on a large screen.

Seating 225, the meeting room provides a forum for learning and sharing the knowledge and beauty of art. A projection booth containing slide projectors, opaque projectors, and 8mm and 16mm arch movie projectors is provided.

THREE projector windows and three screens permit the showing of slides simultaneously for purposes of comparison. A kitchen off the meeting rooms is available when needed.

Every museum needs behind-the-scenes facilities for the many chores required to get art ready to be viewed by the public. A special temperature and humidity controlled storage room prevents deterioration of works and freight elevators facilitate handling.

Workshops and a printing and mailing room provide work space for the efficient operation of the Center.

TWO MECHANICAL rooms located in the lower level contain the heating and air conditioning equipment. And also in the lower level are 6,000 square feet of unassigned space which will allow future expansion.

The outside is highlighted by landscaped plazas and center court. A parking lot, accessible from two streets, furnishes off-street parking for patrons.

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GALLERY NUMBER two extends along the western side of the gallery wing, providing a flexible space which may be left open when works are displayed requiring long walls, or closed off into cubicles when smaller more intimate areas are desired.

Drawings and prints are hung in small gallery along the north side of the gallery wing. Occasionally, unusually interesting works are hung here so they can be seen through the glass walls from the outside plaza or the street.

The front and rear lobbies at street level provide additional exhibition space.

### Students

(Continued from 1-D)

lengths of various handwoven fabrics hanging on the walls. Large, colorfully designed rugs cover floor areas, and ceramics are displayed on low bases and in glass cabinets.

A cross-tiled drapery in greys by Nadia McSherry is marvelous texturally in its combination of loose and tight weave.

While all of the other fabrics are hand loomed, Adèle Akers was one of a few to attempt a power loomed drapery fabric problem. She was able to make two variations of design and color based on a single warp.

NEAR HER machine-made fabric Akers shows a handwoven rug that is one of the most unusual in the show. Tufts of sisal untill squares and circles on a linen base with a simple color scheme of brown, orange and tan. The surface is rough to the touch but sturdy underfoot.

A rug by Mary Walker Phillips is also strong in texture and restrained in color. She uses blue flax, woven across in separate strips on a brown and black base.

ALL OF THE ceramics emphasize the clarity and texture of pottery which is thrown on the potter's wheel. The national interest in a return to primitive hand-built shapes, rough in texture with a dull glaze, is not evident in this show. Only two small vases by Howard Tolleson have a cruder surface with subtle color glazes.

The outstanding ceramist in quantity and invention is John Glick. He shows sets of brown flecked caps and bowls, small and large vases, covered jars and platters.

Glick's large vases use broad areas of soft color to define surfaces. While there is a feeling of strength and boldness in his two-and-one-half feet high vases, he retains a playfulness by cutting large openings in the neck of the vase.

A nicely shaped bowl by Dan Radin is glazed in a shockingly

intense blue. Well-made covered jars are shown by James Zembra and Ralph Fardington.

THE SECOND exhibition room is devoted to sculpture, varying from 10 feet high down to three inches high.

A group of eight small bronze casts by Robert J. Wick has expressive shapes based on the female figure.

When Wick works on a larger scale, such as "Half Figure," the forms become tortured in over-emphasis. Perhaps his bigger pieces are too much in debt to one man, Jacques Lipchitz.

In the smaller sculptured figures we are aware of his interest in Henry Moore, but also see the development of his own motifs in attempting the monumental.

"WOMAN," by Richard Kraft, succeeds more completely in a softly twisting female torso. Kraft's attempt is not for the monumental but the intimate. One can visualize his sculpture only in its present eight inch height.

Don Montana blends wood, stone and metal into what looks like an accident of nature. In his sprawling "Construction No. 2" a rough cut stone seems to grow out of the middle of the somewhat modified railroad tie. Metal rods secure the graft while a large rock supports one end.

Two wood constructions are inventive in the bandsaw curve of their parts and in the arrangement of shapes. One of them, by R. Tremonto, looks a bit like a sun dial. The other, by Roger A. Mack, is about ten feet tall and is called "The Bishop."

THE PAINTING section does not quite match one's expectations, but there are some outstanding

Sheldon Iden, now in India on a Fulbright, shows a subtle painting where texture becomes almost as important as color. The large shapes of this untitled oil are enriched by small variations and by a Cyclops image which gradually asserts itself.

A large oil painting by Martin Prekop uses a few geometric shapes, only three colors (red, blue, black), and no textural embellishments, yet its authority of statement and subtlety of execution is gripping.

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