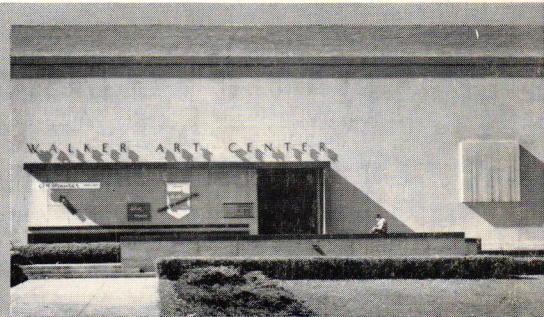
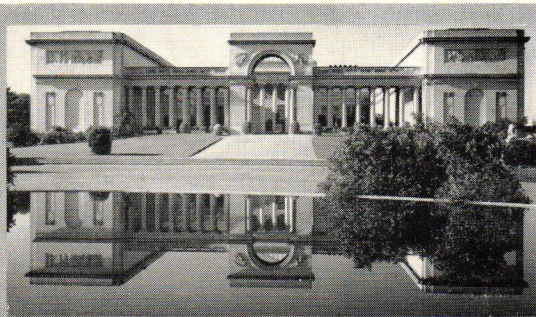


where to see everyday art

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INTER '49/50

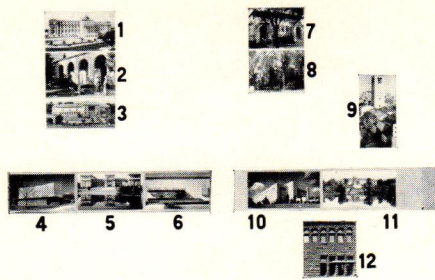


EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

WALKER ART CENTER • MINNEAPOLIS

on the cover



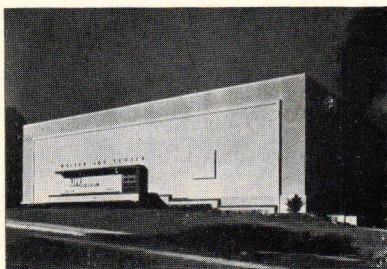
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Frans Wildenhain pottery bowl
James Prestini wooden bowl
Castleton China; Eva Zeisel, designer



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 contemporary life, 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 SPRING issue:

USEFUL GIFTS

ALVIN LUSTIG: his work

Editor (on leave): HILDE REISS
Associate Editors: LILLIAN GARRETT
CAROL KOTTKE
Staff Photographer: JOHN SZARKOWSKI

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WILLIAM M. FRIEDMAN, Assistant Director

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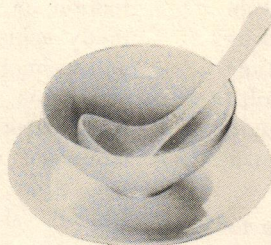
where to see *everyday art*



handmade



hand and machine made



machine made

There is today a growing wave of exhibitions and educational activities in the Everyday Arts—the design of everyday things—throughout the country.

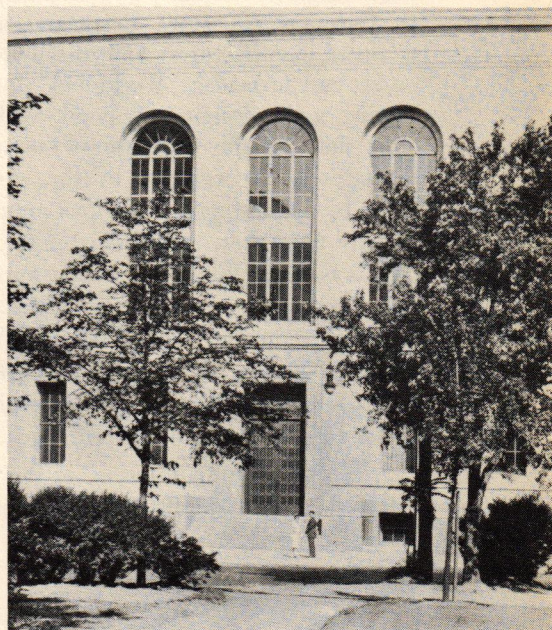
The recognition of its value and importance among the arts of our contemporary times has been very disquieting to many, and has meant that some serenely established attitudes and organizations have had to undergo basic readjustments. To most, this new attitude is charged with vitality. It means that our eyes are opening to the worth of the created forms which have sprung naturally out of our own culture, with its new materials, new processes, new needs . . . a worth which has never been questioned by other cultures in regard to their own creations.

It is timely in this formative period to survey *where to see* everyday art in the museums and schools throughout the country, to present its background, and its scope to the present day.

The everyday art program in a museum is not a new idea; it began to develop much earlier than most of us realize. In 1921, after ten years of continual experiment with an everyday art program, John Cotton Dana of the Newark Museum, observed that these exhibitions could “go far toward removing from the minds of the average intelligent citizen . . . that tendency to think forever in terms of oil paintings and old, rare and costly objects.” His stated purpose at that time was that the museum be devoted not to acquisition and conservation, but to service in the community. Service, to him, meant the construction of “an institution of great power for pleasure, for instruction and for industrial betterment.”

continued on next page

in the museum



The Newark Museum

Acoustics Exhibition, Massachusetts Institute of Technology



in the school

For the first time in museum history, a room of bathtubs was exhibited! This resulted from John Cotton Dana's request that makers of clay products in New Jersey allow the museum to "display their names, their wares, and their processes," thus increasing the "knowledge of, the interest in, and the sympathetic understanding of a widespread industry, its history, its technique, its management, its workers, and its problems." He remarked, "For the first time in museum history we showed in this exhibit a room of bathtubs, which certainly brought down to earthly use that museum spirit which usually flies so high!"

Even at that time, he was referring to previous examples of this interest in industrial design in Germany and Great Britain. In Germany, in 1909, designers, artists, workers, manufacturers and distributors of goods had formed a "Werkbund" for promoting good design and good workmanship, and for the diffusion of knowledge throughout the country of the progress made by the best men in various industries. Shortly thereafter, exhibitions of the work of this German Werkbund group were held in eight major civic museums in this country. Then, during the twenties, the Metropolitan Museum of Art in New York held a series of exhibitions on industrial design, under the direction of Richard Bach.

In 1933, Philip Johnson, of the newly established Museum of Modern Art in New

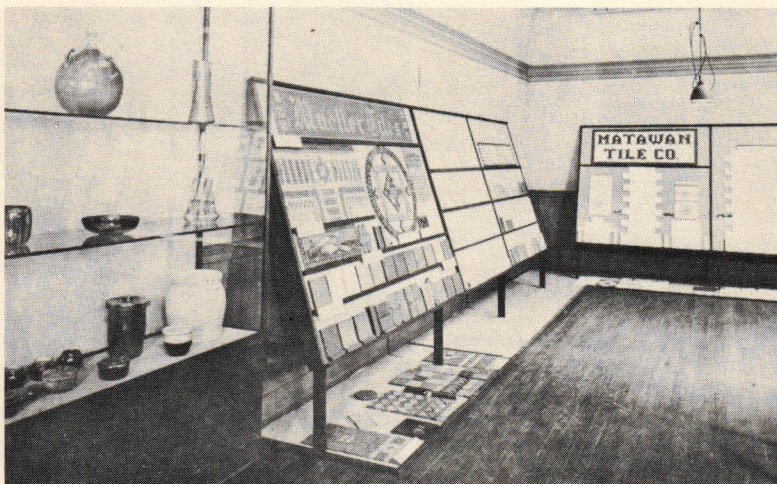
York, in two consecutive exhibitions continued the interest in contemporary design, and extended its meaning considerably. His first exhibition compared the "art nouveau" design of 1900 to the design of 1933, by which time the influences of the Bauhaus movement were very strong. The 1934 exhibition of Machine Art focused attention on the beauty of design inadvertently achieved in the work of engineers and technologists. From 1938 on, in quick succession, there followed exhibitions at the Museum of Modern Art of the bent laminated wood furniture of Alvar and Aino Aalto, the first of the low-cost "Useful Objects" shows, and a review of the first ten years of the Bauhaus. Since the late thirties, the Philadelphia Art Alliance has had exhibitions of industrial design as well as displays of well-designed handmade articles.

In 1940, two major developments of a new kind occurred. Eliot Noyes, of the Museum of Modern Art, initiated the first open competition to stimulate new ideas in furniture, fabrics and lamps. The same year, as a part of the Walker Art Center reorganization plan, D. S. Defenbacher formulated a proposal for a "consumer's art gallery." This proposal ultimately became a reality in the Everyday Art Gallery a year after William Friedman and Hilde Reiss joined the Art Center staff in 1944. This was the first permanent gallery of its kind to be established.

continued on page 4

the development
of the everyday art program

The Newark Museum



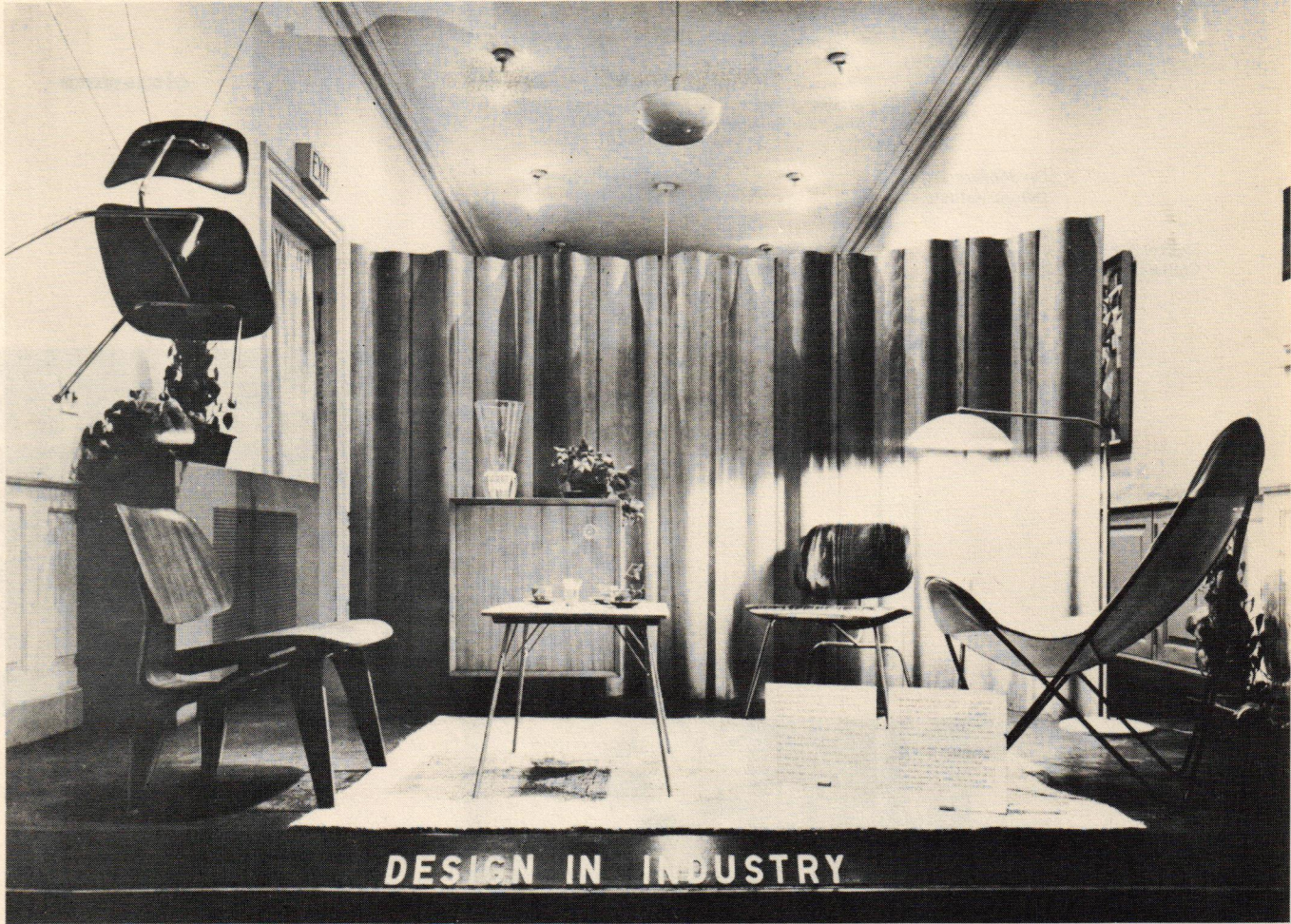
New Jersey Clay Products Exhibition, 1915, The Newark Museum

The Metropolitan Museum of Art



Contemporary American Industrial Art, 1940, The Metropolitan Museum

George M. Cushing Jr.



Design in Industry, The Institute of Contemporary Art, Boston

Gretchen Van Tassel



Prestini Woodenware, Institute of Contemporary Arts, Washington

The interest in the promotion of everyday art is rapidly gaining momentum, and is nationwide in extent.

Representative of those things created for use in daily living, things which are considered "everyday art," are the plastic products, toys and games, fabrics, jewelry, tools and machines, buildings, office equipment—and the other types of products shown on these two pages. Many exhibitions limit their presentations to the work of individual craftsmen. More significantly, a large number show machine-made, mass-produced articles together with handmade ones.

Modern Design
The Yale University Art Gallery

For Modern Living
Detroit Institute of Arts

Inventions for Victory
The Brooklyn Museum

Student Exhibition of Ceramics
California School of Fine Arts

Designs for Living
St. Paul Gallery and School of Art

Lamps and Lighting
Walker Art Center

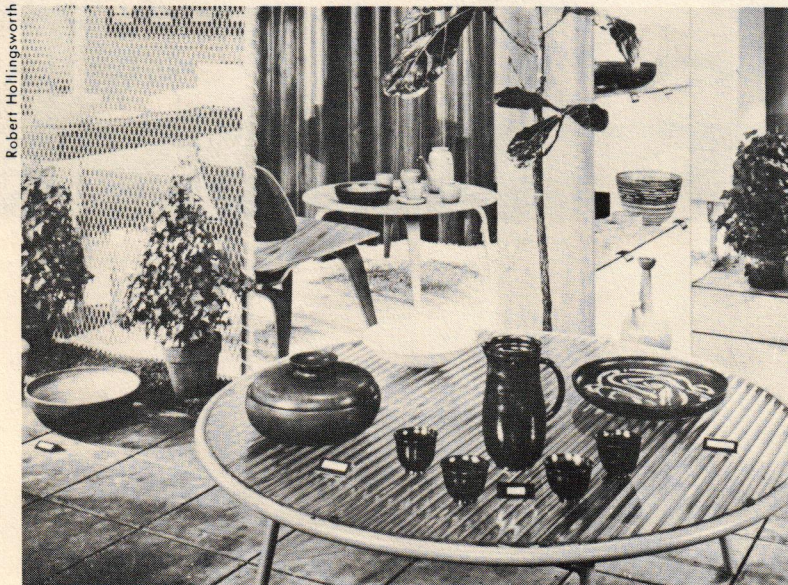
Design in the Patio
San Francisco Museum of Art

glassware



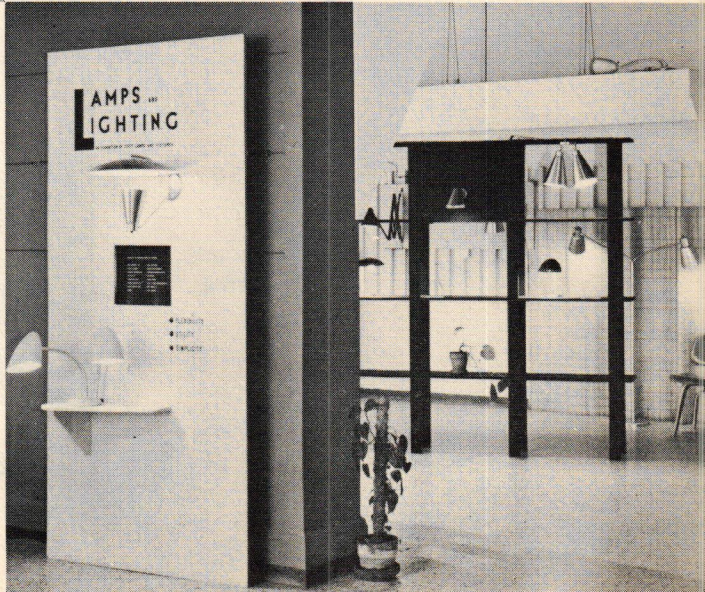
Elmer L. Aspleford

ceramics

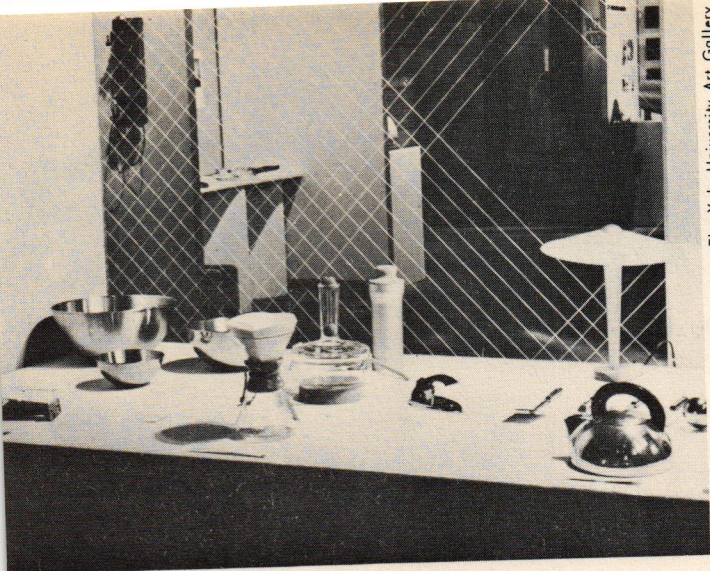


Robert Hollingsworth

lamps and lighting



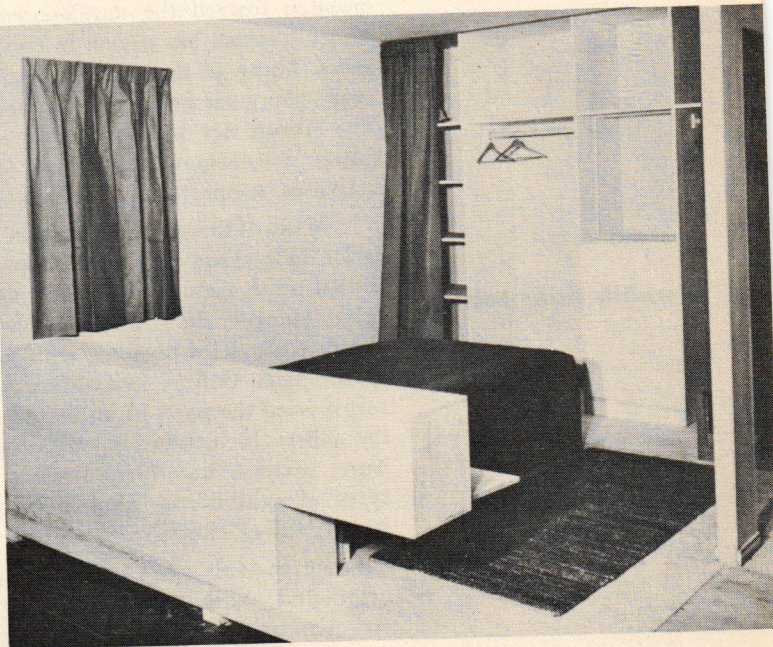
The Yale University Art Gallery



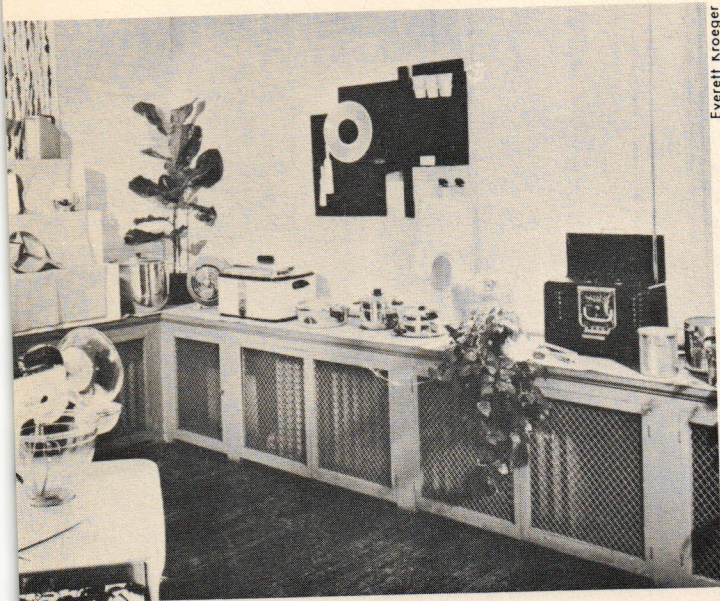
kitchen equipment

furniture

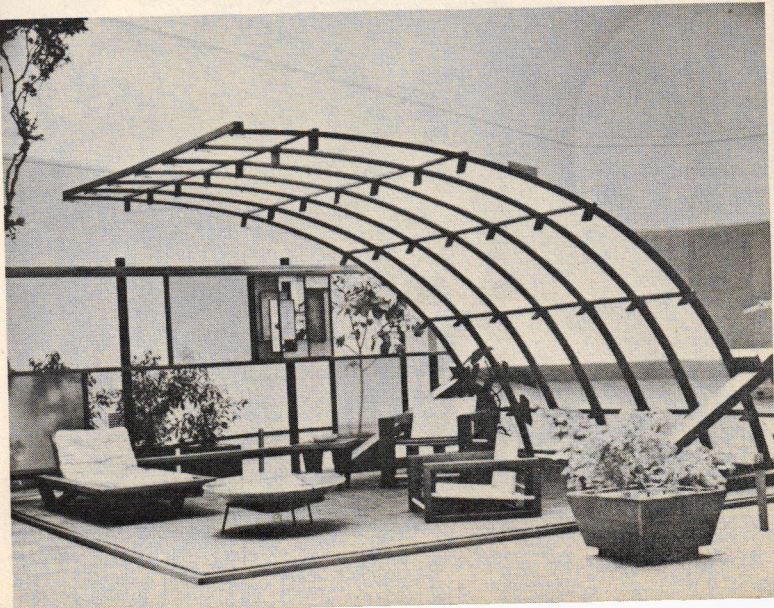
The Brooklyn Museum



Everett Kroeger



outdoor equipment





before



after

continued from page 4

ing, sitting on, eating off of, and living in our everyday art."

The majority of exhibition programs, oriented toward the development of consumer interest, has grown in the past three years. Many of these have originated this year; many are being planned at this time. The Akron Art Institute has recently initiated a continuous program of design activities, supported by local industry.

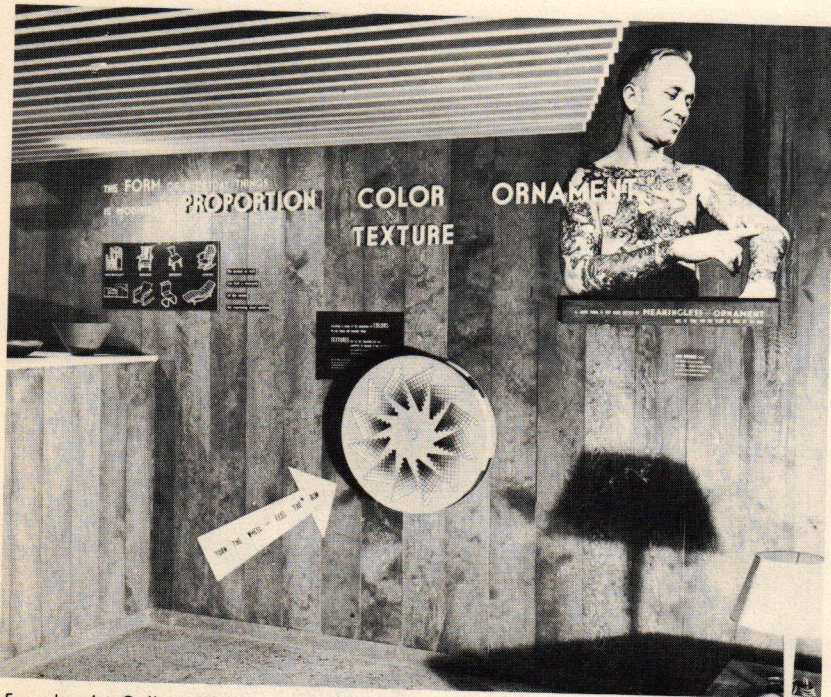
Many of the galleries limit their presentation of everyday art to the work of individual craftsmen. More significantly, a large number show machine-made, mass-produced articles together with handmade ones. Mills College in California recently transported the parts of an automobile into the gallery for exhibition. Ceramics, glassware, textiles, and furniture are popular types of exhibitions; kitchen utensils and jewelry follow closely.

Surprisingly few institutions have originated exhibitions of architecture or city planning. In the fall of this year, the San Francisco Museum of Art presented

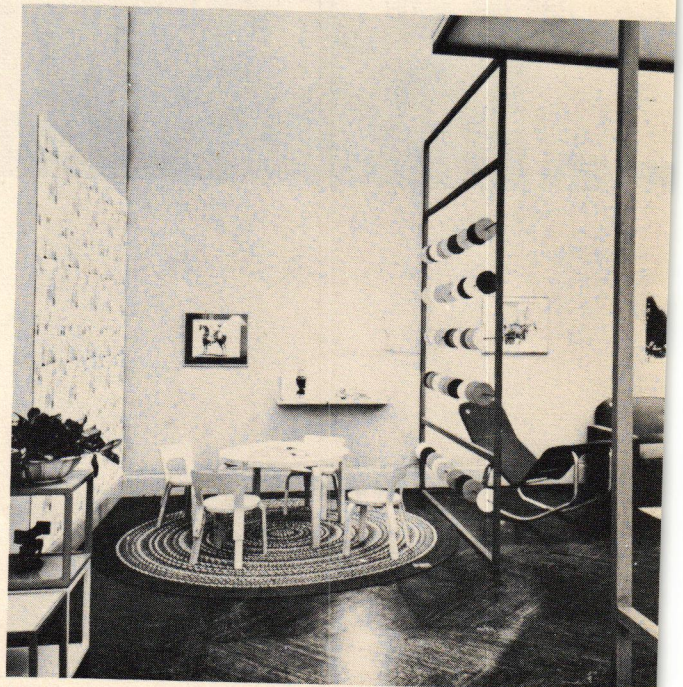
The majority of exhibition programs, oriented toward the development of consumer interest has grown in the past three years. Many of these have originated this year; many are being planned at this time.

everyday art

exhibitions today



Everyday Art Gallery, Walker Art Center



Furniture Today, Museum of Art, Rhode Island School of Design

"Domestic Architecture of the San Francisco Bay Region," a noteworthy exhibition of the achievement of the architects in that area. A number of traveling exhibitions related to housing, have been organized by the Museum of Modern Art.

In these exhibitions of everyday art, there is a general tendency to point out relationships of various kinds—such as comparisons of good and poor design, consideration of the influence of the material or process of manufacture, or the evolution of the design of a single product.

Usually bulletins and catalogs—very often handsomely designed—provide a permanent record of the selection and the points of emphasis in the exhibitions. In addition, newspaper articles and, in a few instances, radio and television are used as a part of the educational program.

In connection with everyday art activities, there is a great deal of cooperation with local organizations—such as schools, universities, libraries, and women's clubs—as well as with local manufacturers and retailers. A totally new type of collaboration in the field of everyday art has recently been announced: in January, the first of a continuing series of exhibitions called "Good Design" will open in Chicago under the sponsorship of the Museum of Modern Art and the Chicago Merchandise Mart. The finest design in all phases of home furnishings will be selected by a special committee, and will be open to the general public the year around in the merchandising showrooms.

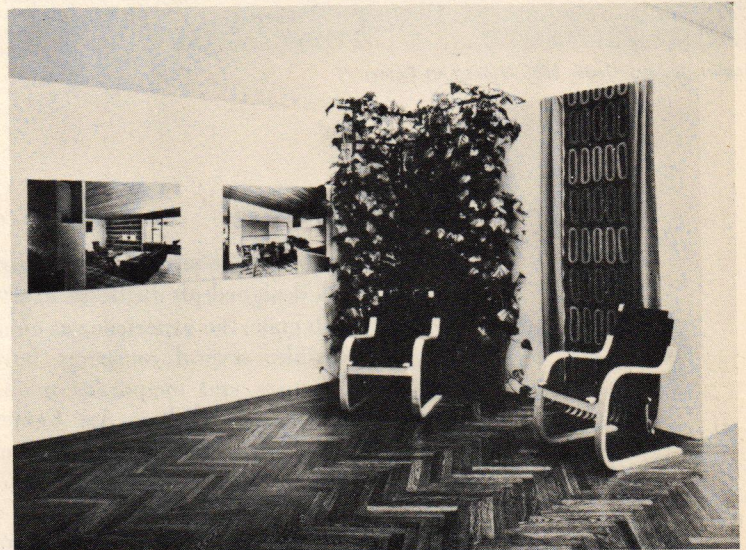
In the display of well-designed articles, there is sometimes a surprising paradox. Many photographs show that the designer is aware of the relationship of objects to each other and to their surrounding space. Other photographs indicate an aimless dispersement of objects, with an unawareness of the empathies and meanings of display. *The presentation* of the object should be as well-designed as the object itself.

With this attitude toward presentation, the Contemporary Arts Association of Houston has recently completed a building specifically designed to achieve these ends. Their first exhibition was, significantly, "Contemporary Art in the Home."

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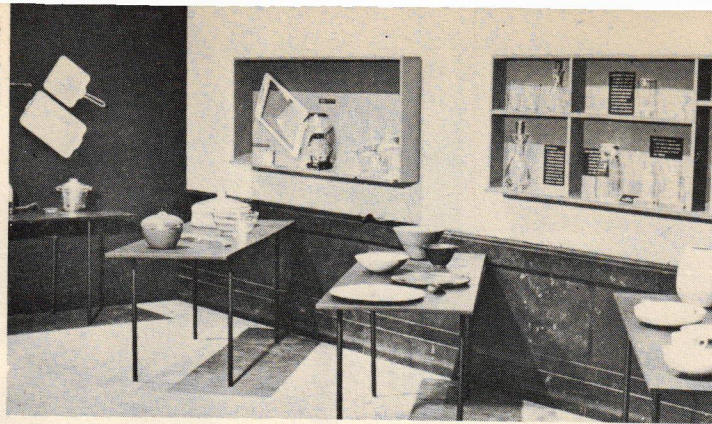
Design in the Living Room, San Francisco Museum of Art



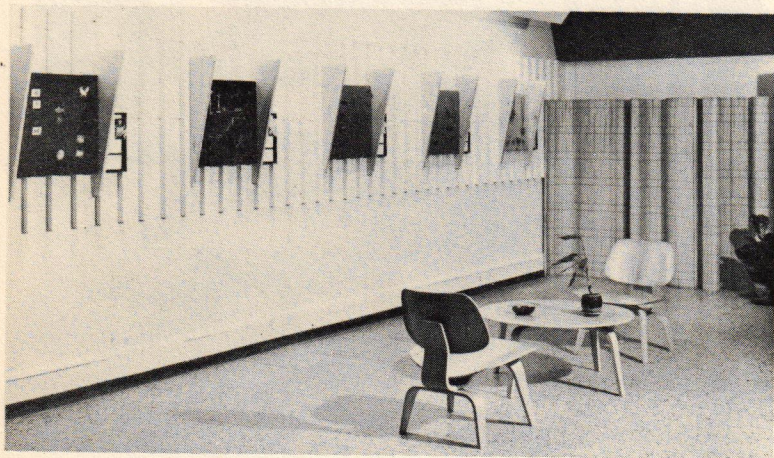
Modern Architecture, California Palace of the Legion of Honor

Contemporary Arts Association of Houston

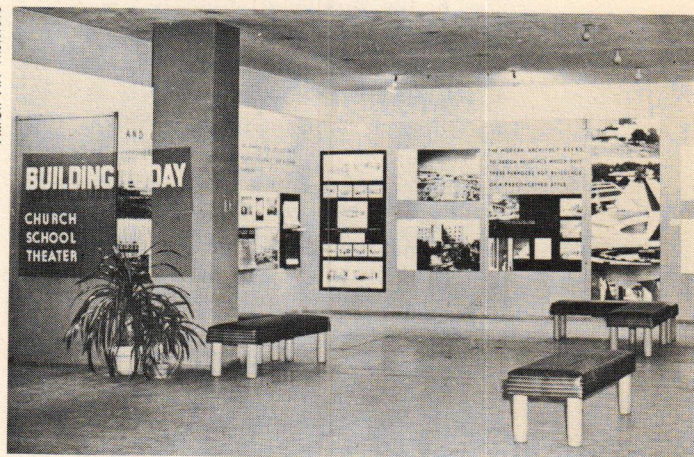




Good Design Is Your Business, Albright Art Gallery



Modern Jewelry Under \$50, Walker Art Center



Building Today, Akron Art Institute

continued from page 9

scope

In order to further intensify the appreciation of well-designed products for everyday use, and to make the experience as complete as possible, several museums have built model houses and temporary model rooms. In 1941, the Walker Art Center opened its first *Idea House*, a permanent structure on the museum grounds. In 1947, *Idea House II* opened to visitors for a year. Following the period of public inspection, a family accustomed to a Colonial house lived for a short time in "Idea House II"; *Life Magazine* reported their reactions. The Museum of Modern Art also built a model house for temporary exhibition during the past year. In the recent Detroit show, "For Modern Living," seven complete rooms and two patios were built in the Great Hall of the museum. Visitors to these exhibitions are not exposed to fragments of contemporary design, but instead find themselves within a complete, full scale design expression.

Some museums and schools have adapted their exhibitions into traveling shows, with the intent of widening the sphere of public contact. "Good Design Is Your Business" from the Albright Gallery in Buffalo, "Modern Jewelry under \$50" from the Walker Art Center, and others, are now circulating throughout the country. The Museum of Modern Art in New York has been outstanding in the preparation of traveling exhibitions. Both industry and individual designers are contributing to this educational activity.

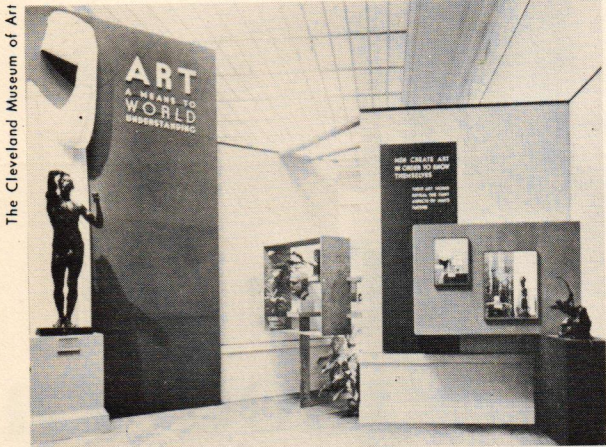
Another means of widening the sphere of public contact with everyday art has been developed by those museums exhibiting the arts of other lands. Exhibitions which relate cultural, economic, social, and industrial activities also create a broader understanding of art in our lives.

In many of the schools and universities of the country, exciting and thought-provoking programs of everyday art are being

In the museums and the schools many diverse events and activities are contributing to the development of the understanding of good design.

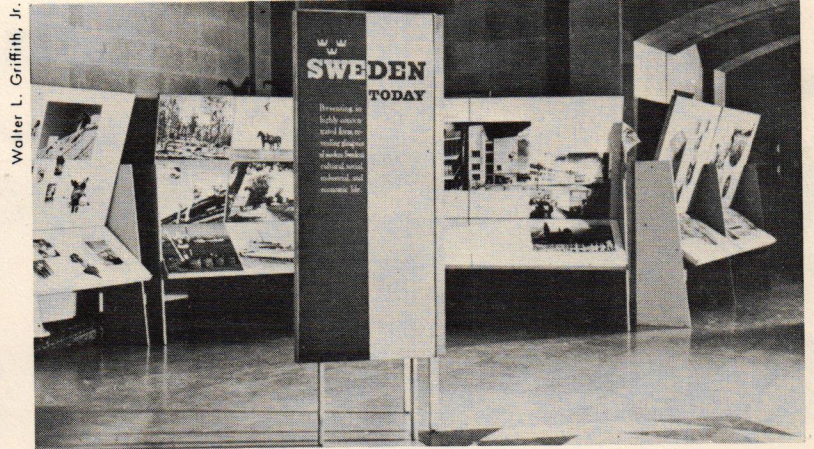


Idea House II, Walker Art Center



The Cleveland Museum of Art

Art, A Means to World Understanding, The Cleveland Museum of Art



Walter L. Griffith, Jr.

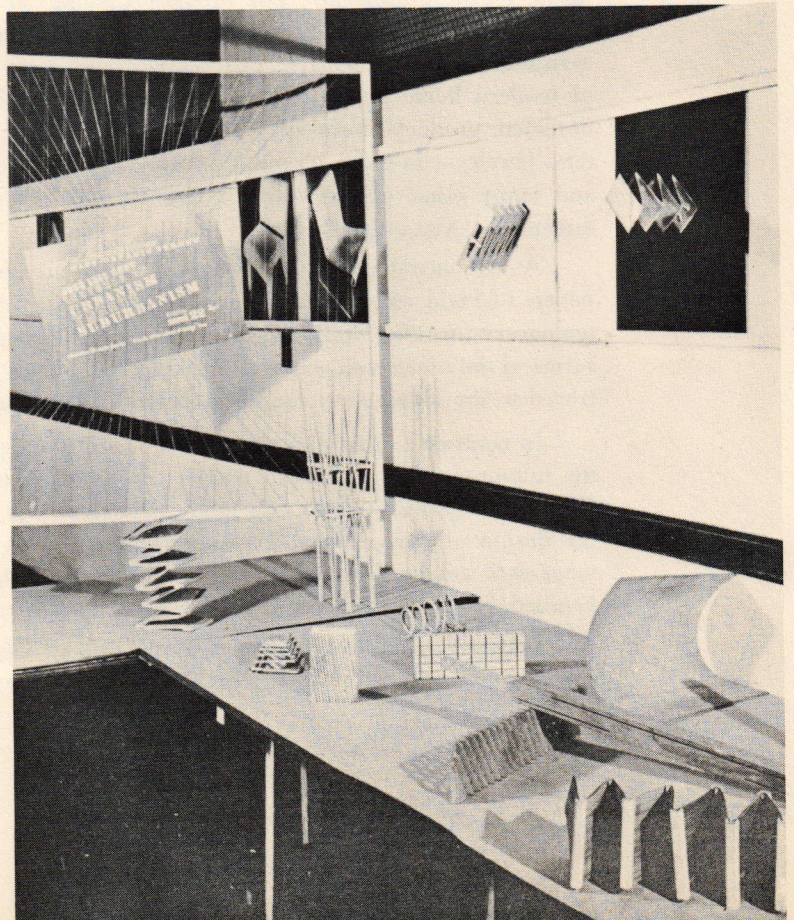
Sweden Today, Joslyn Art Museum

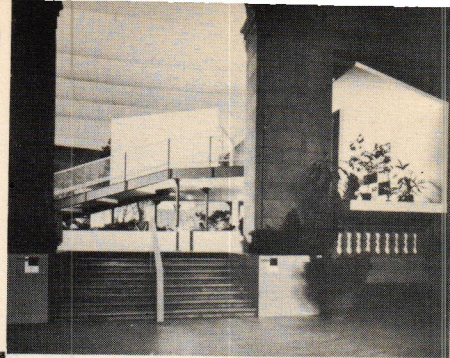
developed. They are especially meaningful when the educational concept of the institution is in complete and thorough harmony with the spirit of the exhibition itself. Typical of these schools are the Institute of Design in Chicago, originated in 1937 by Moholy Nagy, and stemming from the Bauhaus; and Black Mountain College in North Carolina.

This review of everyday art today is not all-inclusive; a great many events and activities, to be reviewed in the future, are contributing to the development of the understanding of good design.

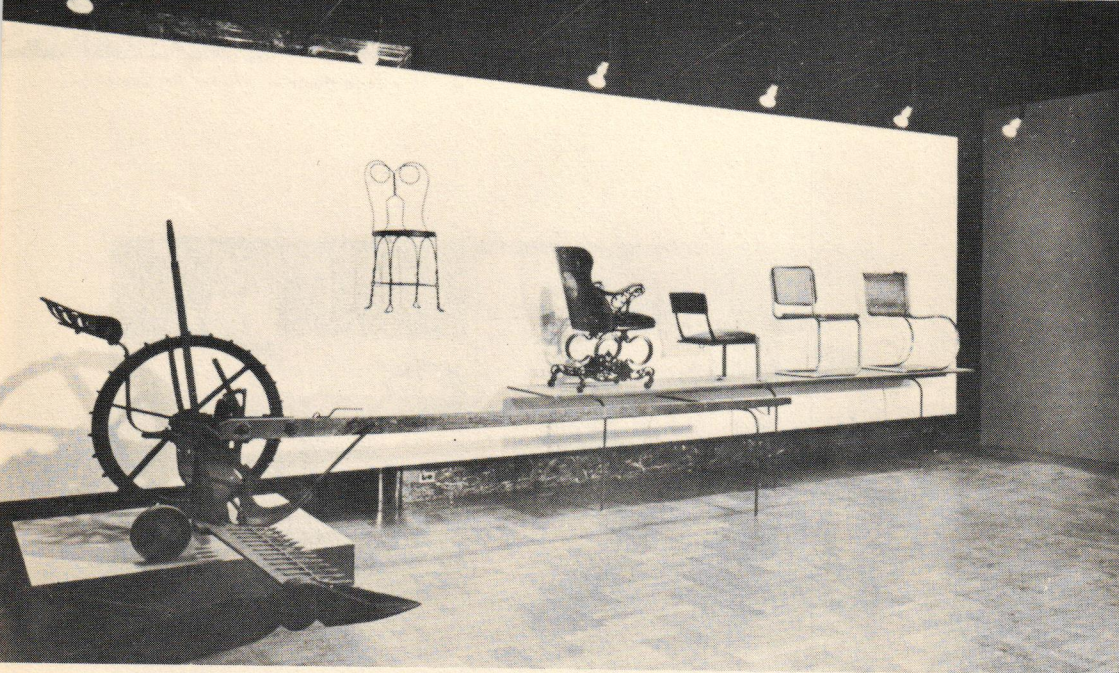
It is probably true that, except among a limited group of people, there is no greater awareness of contemporary design than there was in the time of Cellini and Chippendale. It is significant, however, that our museums, the by-products of the collecting urge, have finally acted upon the old adage that today's everyday object may be tomorrow's work of fine art. ●

Student Research Project, Institute of Design





view of the historical section of the exhibition



an exhibition

for modern living

the recent exhibition, "For Modern Living," at the Detroit Institute of Arts, with the cooperation of the J. L. Hudson Company of Detroit, was a dramatic, comprehensive, provocative, and superbly executed display of modern home furnishings and useful objects. More than 3,000 well-designed products from all over the world—including glassware, pottery, jewelry, sun glasses, sandals, sewing machines, chairs, fabrics, lamps, and many other objects—were collected for the exhibition, which was directed by Alexander Girard.

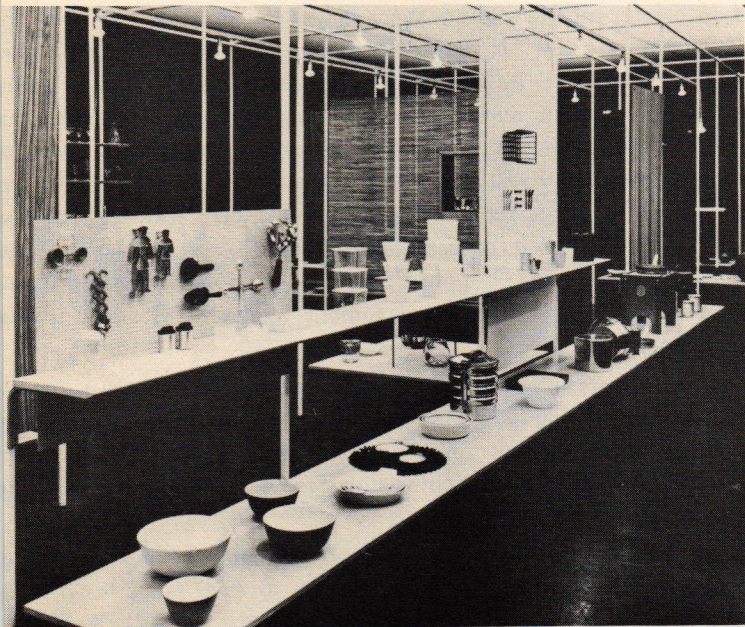
As an introduction, by means of a few carefully selected objects, panels of vivid color, and a few concise captions, almost all of our contemporary furniture design was shown to have its origins in the vernacular forms of the nineteenth century. A living room chair of today was directly traced to the spring steel cantilevered seat of the Howard mower of 1857.

In contrast to this didactic section relating our past and present, was the humorous Saul Steinberg mural, occupying three walls of a gallery. Here the emphasis was on the many ridiculous contradictions we see in the design of our present environment: the plug-in fireplaces; the antimacassars across the backs of molded plywood chairs; the bust of a bearded, epauletted general as a table base, lamp base, flower pot . . .

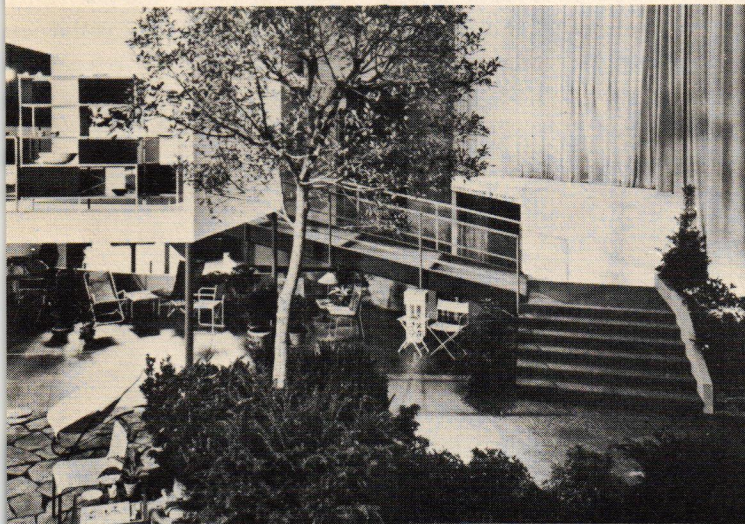
Following this was the tremendous "Hall of Objects." White plastic-coated pipe constructions supported the thousands of objects on various

continued on page 14

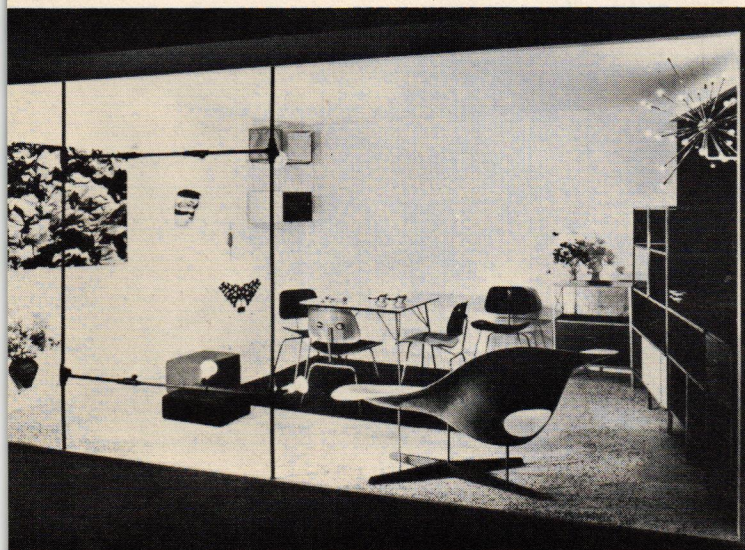
tion of the Hall of Objects



el stair and garden area in the Great Hall



g area designed by Charles Eames



editorial note

PROGRESS is the priceless ingredient of progressiveness.

As publisher of the *Everyday Art Quarterly*, I would be a laggard if I did not write an encomium on the recent "For Modern Living" exhibition at Detroit and, to correct a neglect, of its older brother, the "Good Design Is Your Business" exhibition at Buffalo last year.*

These exhibitions have been expensive, but the expense, by the grace of Maecenas, has been borne by our new, sporadic patron, Industry. New money has come to the museum.

These exhibitions also have been fertile in ideas and ideology. It is warming to the mind and spirit that these things have happened. The exhibitions have been achievements in the documentation of industrial art in our time. They inspire healthy probing into the ways that art is functioning in our contemporary society; into the meaning—social, economic, and spiritual—of art in a changing world. But almost everyone can see this.

Exhibitions always function in two ways—*out* to the audience and *in* to the people who conceive and execute them. The *out* influence is much written about and much discussed. The other sometimes goes begging.

The Buffalo and Detroit exhibitions were super-productions. The one in Detroit will probably set an all-time high for some things not often associated with museum procedures—showmanship, staging, promotion and popularity; all things which intensify educational effectiveness.

I see in these shows two major accomplishments which work inward on museums and ultimately outward again to their audiences.

The first is the encouragement of an attitude—an attitude which allows the heroic sculptor to acclaim a figurine, the symphony conductor to laud Louis Armstrong, Picasso to praise Steig, Lipschitz to admire Dreyfuss and *the museum to work with industry*. This is the attitude of anti-preciosity, which though dangerous if it becomes a religion, is a helpful

continued on next page

catalyst to the fine and useful arts, and, going deeper, to the union of scholarly research and effective education.

The second accomplishment lies in the indication that an epic production, world's fair style—with all the complexities of financing, promotion, dramatics, glamour effects, public relations—is possible in standard museum practice. The accoutrements of *le grand spectacle* are not so alien as it might seem. Drama is an acceptable ingredient. Aren't we all aware that, with some of our inherited inhibitions discarded, a definitive exhibition on abstract art, for example, might reach a wider audience? We can do it in one medium, why not in another?

Much has been done in recent years to improve the visual presentation of fine art exhibitions. Most of our museums have done excellent major shows, but few will deny the possibility of improvement. These top flight design exhibitions are opening new channels of development which, it is reasonable to believe, will affect our more traditional problems and methods. Our audience, the public, will eventually reap the harvest of seeing more art in better ways.

There is a time and place for everything. The grand spectacle is both necessary and timely now. It is the dramatization which stirs many imaginations to productivity. I hope that a few succeeding museum projects will be patterned along these lines, but it is now time to emphasize the smaller type of program which, for the same cost in money and effort, can be a year-round activity. The continuing program should be based on the concept of art as an *action*. Service, the procedures of design and appreciation, the application of good taste, the distribution of good design should be the primary interests. The acquisition and preservation of objects should be secondary, if not ignored. Acquisition and preservation point to a concept of art as a *thing*, and, if over-emphasized, may induce an invalid inflation of values and an unnecessarily static program. The object, it seems to me, is relatively unimportant. It is the arts of creation and appreciation that require our first nourishment. The limited, continuing program has a quality of repetitive action which, greatly supported by the dramatic focus of the one-time event, is a force toward stability and a basic source of information.

D. S. Defenbacher

* The Newark Museum, the Museum of Modern Art in New York, the Museum of the Rhode Island School of Design and others who have for years explored the facets of good design are not slighted here. I wished merely to keep this editorial focused on a new stimulating trend.

levels of horizontal planes. Large panels of contemporary materials in vivid colors and rich textures were hung between some of the pipes to control the view and eliminate the possibility of confusion.

The Great Hall of the museum was completely revised. A steel ramp 300 feet in length, guided visitors through natural plantings of trees and shrubs, and past a series of complete rooms by contemporary designers. These rooms—by Alvar Aalto, Charles Eames, Florence Knoll, Bruno Mathsson, George Nelson, and Jens Risom—were evidence of the freedom of individual expression within the framework of contemporary design. They stated forcefully that there is no stereotyped pattern, no surface formula for the choice and relationship of objects. They showed that there is room for individual preference, vagary or fantasy, restraint or austerity—with no sacrifice of good design. Polish wood carvings, butterflies, and box kites found comfortable and harmonious habitat with Eames chairs and Risom desks.

Unique in the exhibition was the emphasis on the *quantity* of well-designed objects available today. The individual object was to be observed for its particular merit—but, in addition, Girard showed by the very number of articles assembled, that well-designed objects are more widespread than might be assumed.

Also of interest was the showing of objects independently, and the again in the model rooms where their relation to each other became apparent.

Alexander Girard's attitude is that "if attention and interest can be stimulated in good design—resulting in the same attitude and enthusiasm that is lavished on baseball or fashion—it will no longer be relegated to the intellectual privacy of the aesthete." We believe, with him, that it can be a strong, new, constructive interest and delight in the lives of the people of today.

the terrace in the Great Hall



PRODUCT REVIEW



Moulin Studios

FOLDING CHAIR

Imported from Japan

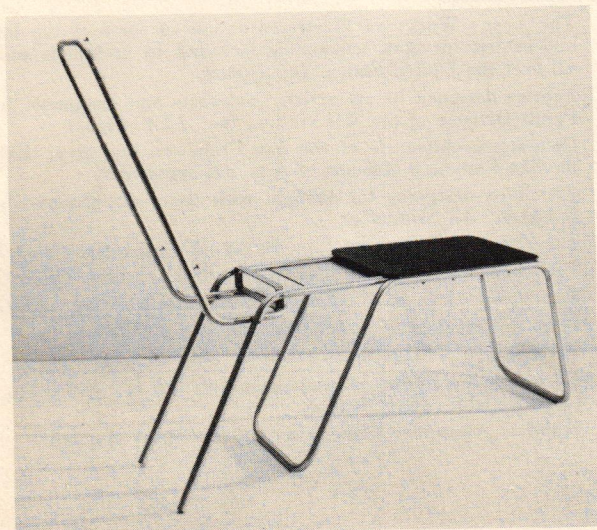
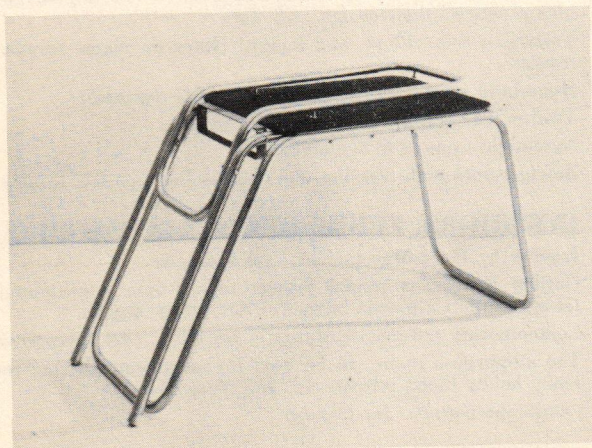
distributor: Sunland Folding Chairs
110 Alta
San Francisco, California.

price: \$10.50 each, \$120 per dozen.
Minimum order 4 chairs.

material: Aluminum rods and angles;
oak slats in natural finish; brass rivets.

dimensions: Seat, 13 x 15 inches, 17 inches high.
Total height, 29 inches.
Folded, 16 x 30 x 3 inches.

features: The chair is light but sturdily constructed.
Good for indoor and outdoor use.
Folds compactly. Looks well in combination
with other modern furniture.



EASEL SEAT

designer: Harry Sternberg

manufacturer: Dettmar Corporation
9 St. James Place
Glen Cove, L. I.
New York

price: \$16.50 postpaid
Special price to schools on orders
of 6 or more: \$13.50 postpaid.

material: Aluminum alloy tubing; masonite seat, color
impregnated, made flexible for comfort.
Self-locking airplane locknuts used throughout.

folded size: 12 inches wide, 15½ inches high.
Base length, 32 inches.

features: Weight, 6½ pounds.
Easel adjustable to several angles for
drawing, water color and oil painting; to hold
any size pad, board or canvas; and to
personal preference for any arm's length
distance between easel and seat.
Tray usable as palette or material holder.
Seats can be folded, stacked and lock-nested.

EVERYDAY ART in the magazines

A&A: ARTS & ARCHITECTURE, 3305 Wilshire Blvd., Los Angeles, Cal.
AF: ARCHITECTURAL FORUM, 350 Fifth Avenue, New York, N. Y.
AH: AMERICAN HOME, 444 Madison Avenue, New York, N. Y.
A&I: ART & INDUSTRY, 381 Fourth Avenue, New York, N. Y.
AN: ART NEWS, 136 East 57th Street, New York, N. Y.
AR: ARCHITECTURAL RECORD, 119 West 40th Street, New York, N. Y.
ARev: ARCHITECTURAL REVIEW, 913 Queen Anne's Gate, Westminster, S. W. 1, England
BH&G: BETTER HOMES & GARDENS, 1714 Locust Street, Des Moines, Ia.
CH: CRAFT HORIZONS, 435 Madison Avenue, New York, N. Y.
CR: CONSUMERS' RESEARCH, Washington, N. J.
CRep: CONSUMER REPORTS, 12 Union Square, New York, N. Y.
Des: DESIGN, 131 East State Street, Columbus, Ohio
HB: HOUSE BEAUTIFUL, 572 Madison Avenue, New York, N. Y.
H&G: HOUSE & GARDEN, 420 Lexington Avenue, New York, N. Y.
Int: INTERIORS, 11 East 44th Street, New York, N. Y.
Liv: LIVING, 122 East 42nd Street, New York, N. Y.
MA: MAGAZINE OF ART, 1262 New Hampshire Ave., NW, Washington, D. C.
MP: MODERN PLASTICS, 122 East 42nd Street, New York, N. Y.
PA: PROGRESSIVE ARCHITECTURE, 330 West 42nd Street, New York, N. Y.

HOUSES

Living room, porch and study in a row with sliding doors between; this small house can accommodate two or twenty. Designed by William N. Breger and Stanley R. Salzman, located in the East. *H&G August*

Thrust out over the water, this remodeled boat house by Robert Allan Jacobs in the Adirondacks is designed for summer living and entertaining. *H&G August*

Weekend cottage of treehouse design and rough-hewn construction is in a fine setting in the Ozarks. The architect is Harris Armstrong. *AF August*

Architect Ralph S. Twitchell designed this year-round Florida house for hospitable and unpretentious living. *H&G August*

A home in Grosse Pointe, Michigan. Designed by Alexander Girard for himself and family. *Int September*

A workable house for a fabric designer and a sculptor by Kenneth E. Wischmeyer and Charles W. Lorenz, located in Missouri. *H&G August*

A minimum house in Menlo Park, California, with provision for more space. Designed by John Garden Campbell and Worley K. Wong. *PA August*

A step-by-step plan designed by William F. Hempel for a family of three; the house will grow with the family and suit them perfectly. Located in California. *AH August*

House in California by Carl Louis Maston with terraces as the focus of the plan. *H&G August*

Small modern house in Seattle by Chiarelli & Kirk has ample space around an interior core, the utility area. *AF August*

Vacation house designed by Wurster, Bernardi and Emmons; located at Carmel, California, it gives well directed views and three-way exposure to every major room. *AF August*

Concrete panel house by Joseph Allen Stein, west coast area, designed for an average family. *A&A August*

Desert house in California designed by Richard J. Neutra. *Int September*

A house by Fred and Lois Langhorst located in California, designed in order that all activity may be supervised from the kitchen. *PA July*

An all steel house elemental in form and dynamic in color by Richard J. Neutra, located in California. *H&G August*

Modern house in California by Richard J. Neutra uses its setting to help provide luxurious living. *AF September*

Low cost contemporary house by A. Quincy Jones in the west coast area. *A&A September*

A spectacular house: \$9,500 in Tucson, and about \$12,000 in the East. *Liv October*

A lakeview residence with an informal attitude toward living, designed by Richard J. Neutra for a family of five. *A&A October*

APARTMENT HOUSES

A two-family residence in Burlington, Vermont, in which the lower floor could easily be adapted to business use. *PA October*

EQUIPMENT

The results of laboratory and use tests on ten TV table-model receivers plus a note on their design. *CU July*

Television sets—12 in. and larger. Notes on major trends. *CU September*

Household short cuts for the home. *H&G September*

Twelve 1949 refrigerators. *CR September*

Automatic irons. *CR September*

Refrigerators with freezing units across the top. *CU October*

INTERIORS, FURNISHINGS, ACCESSORIES

Jewelry by Peter Macchiarini. *A&A August*

Garden pottery: a school project turned into a commercial undertaking at the California School of Art. *A&A August*

Contemporary jewelry by Margaret De Patta. *A&A September*

The all-purpose room can be used for an upstairs sitting room, guest room, hobby room, retreat, etc. *HB November*

Landscape pottery. *Int October*

ARTICLES

The Year's Work: an illustrated article of some of the best interior and exterior designs, remodeling included, by architects and designers all over the United States. *Int August*

Fabrics designed by six artists, architects and designers, for Schiffer Prints Division of the Mil-Art Co., Inc. *A&A August*

Domestic architecture of the San Francisco Bay area. Exhibition at the San Francisco Museum of Art. *AR September*

Article on designing for daylight with clerestory windows by Bernard F. Green. *AR September*

The Shape of Things by Eliot Noyes: TV cabinets. *CRep September*

The Shape of Things by Eliot Noyes: Refrigerators. *CRep October*

Entire issue devoted to school planning and building. *AF October*

Form in Ceramics by Eugene Deutch. *A&A October*

The Shape of Things in Switzerland. *A&I October*

An article by Philip Johnson based on the life and work of Frank Lloyd Wright. *ARev August*

Stables: Alexander Calder's sculptures. *ARev August*