

**EVERYDAY ART QUARTERLY**  
**A GUIDE TO WELL DESIGNED PRODUCTS**

**No. 11 / 25c**  
**SUMMER 1949**

**WALKER ART CENTER • MINNEAPOLIS**

**on the cover:**

Rayon, cotton, chenille,  
and metal upholstery fabric  
from Cohn-Hall-Marx.  
\$7.95

**EVERYDAY ART QUARTERLY**

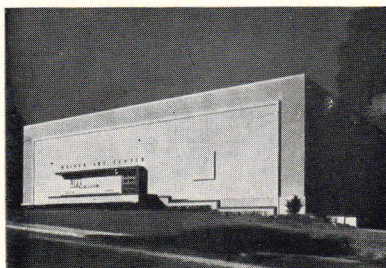
**A GUIDE TO WELL DESIGNED PRODUCTS**

**CONTENTS FOR SUMMER 1949**

<b>Textiles</b> - - - - -	<b>1</b>
<b>The Woven Fabric</b> - - - - -	<b>2</b>
<b>The Printed Fabric</b> - - - - -	<b>6</b>
<b>Textiles from Puerto Rico</b> - - - -	<b>11</b>
<b>Where to Buy</b> - - - - -	<b>12</b>
<b>Everyday Art in the Magazines</b> - - -	<b>14</b>
<b>Addresses</b> - - - - -	<b>16</b>

in the FALL issue:

**LAMPS AND LIGHTING**



**THE WALKER ART CENTER**

is a progressive  
museum of the arts.

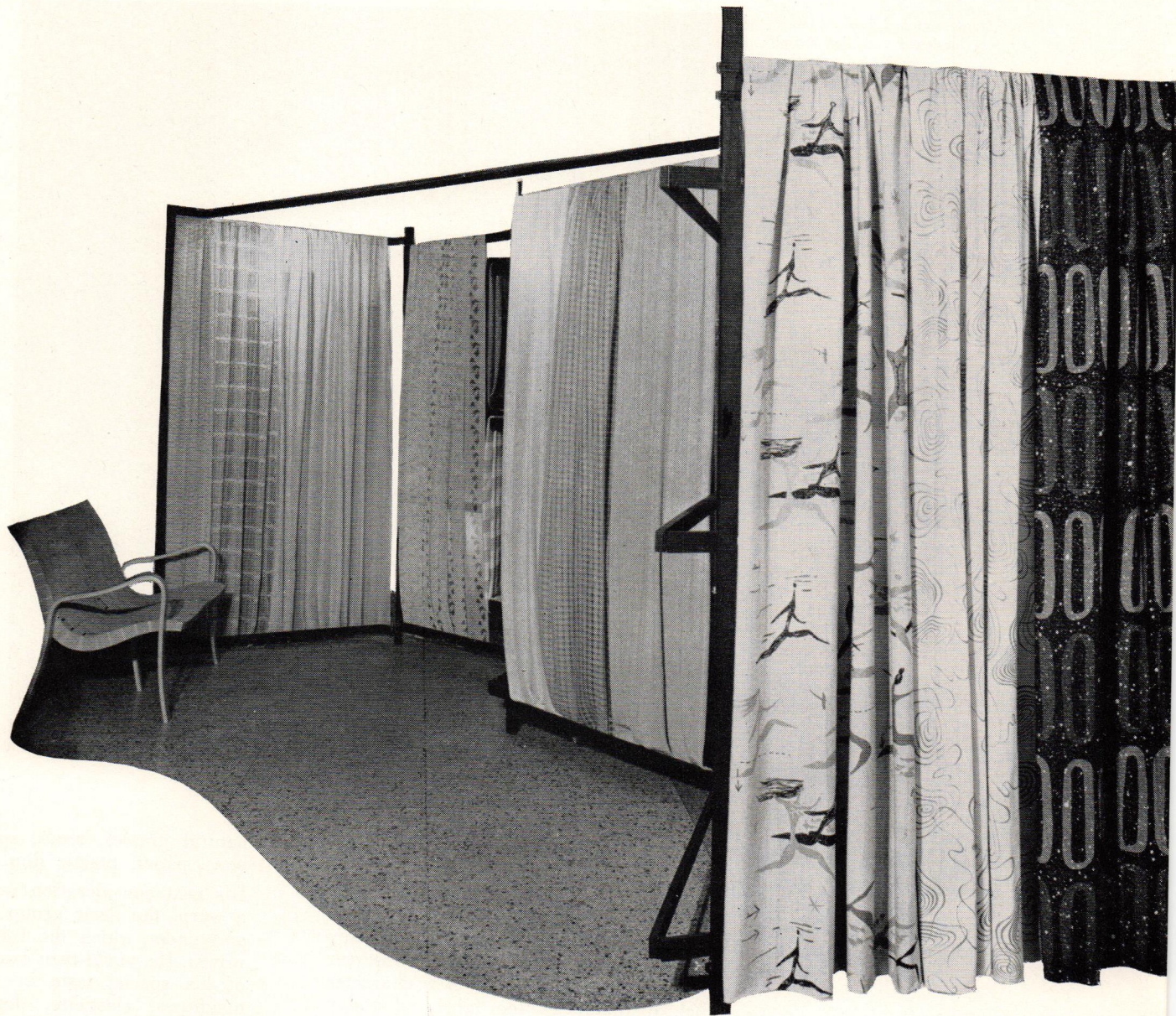
The objective of the Center is to give men, women and children an opportunity to know, enjoy and use the arts—to clarify the relationship of all art to contemporary life—to be useful by reporting, explaining, teaching the value of art to those who need or want this knowledge—to share with the schools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

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# *textiles*

*hand-woven and power-loomed  
fabrics by contemporary designers  
for use in today's homes*

During the exhibition MODERN TEXTILES the fabric display shown above was set up in the lobby of the Walker Art Center. The adjustable, multi-purpose screen framework was designed by Elenhank Designers.

The exhibition included one hundred and thirty drapery and upholstery fabrics, representing designers and mills from coast to coast.

First Panel

TEXTURA DECIMA and FILO printed on ninon sheer, designed by Angelo Testa, \$6.  
CORONIZED MARQUISSETTE woven of Fiberglas, translucent and fireproof. From Thortel Fireproof Fabrics, \$5.25.

Second Panel

FANCY FREE and DRIFTWOOD by Ruth Adler, printed on Celanese ninon sheer. \$6.

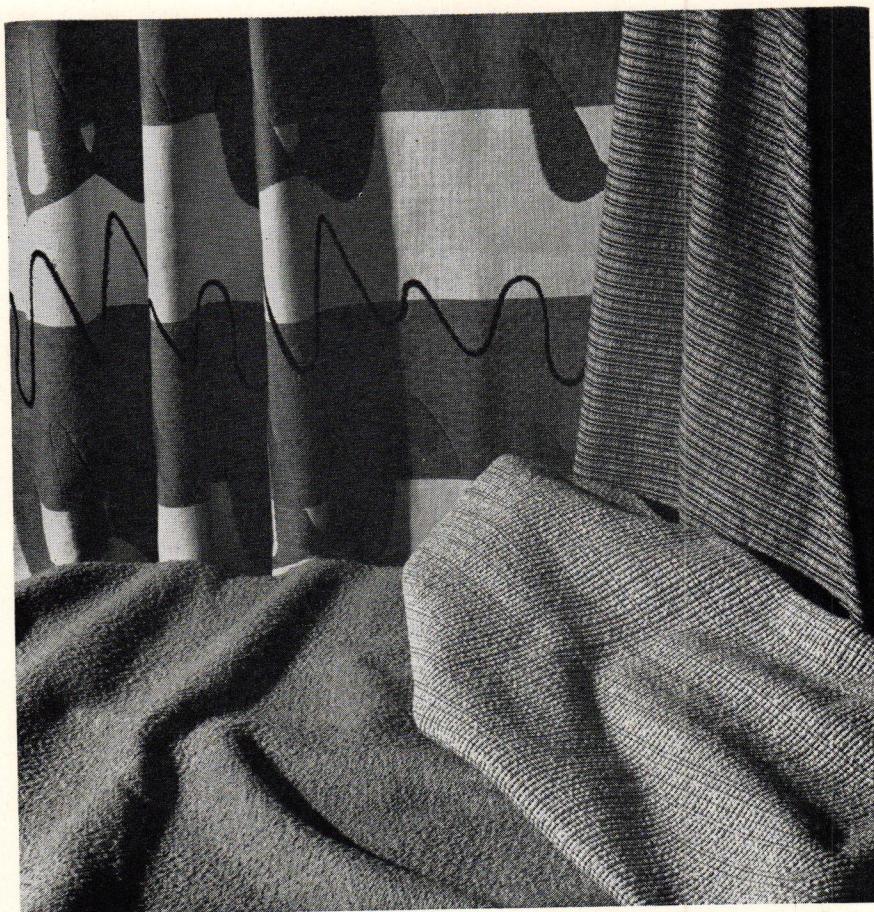
Third Panel

Nubby rayon casement cloth from Cohn-Hall-Marx, \$2.50. Natural linen net from Knoll Associates, \$4.20. Hand-woven drapery fabric in shades of yellow by Marianne Strengell.

Front Panel

FUN TO RUN (left) and ATMOSPHERIC (right) on metallic-thread cloth, designed by Erwine and Estelle Laverne for Laverne Originals. \$12.  
ANTENNA (center) printed with metallic color on antique satin, by Elenhank Designers. \$9.60.

Sturdy cotton upholstery fabrics  
designed by Lillian Garrett  
for Louisville Textiles.  
From \$3.50 to \$5.50



## THE WOVEN FABRIC

by Lillian Garrett



Weaving is one of the oldest of arts, with the tradition of many centuries and many lands behind it, yet any ordinary observer can sense the new life and new character which distinguishes the fabric of today from that of its predecessor.

The new vision of our time which has so deeply influenced painting and architecture is affecting the design of the textile as it is affecting all forms of created design. It is a part of the great movement, not to reform, but to re-think and re-feel. In textile design, as in painting and architecture, it was necessary to forget everything temporarily and to begin afresh as if no fabric had ever before been woven. Only the basic principles of the weaving process were maintained: the fact that two groups of linear materials interlock at right angles to each other.

The individual handweaver, working with great care and close observation, might think in the following manner: What are the basically linear materials? His answer would include the familiar materials such as cotton, linen, silk, wool, hemp, jute, mohair—yarns and threads and strips of all kinds and sizes—the new synthetics: saran, aralac and others—and metallics,

natural grasses, reeds, split-bamboo, ribbons, paper, plastic film.

His next consideration would be to form a warp, the basic group of threads over and under which the following group is woven. He would then examine the threads of his special taste or liking for their toughness, elasticity, degree of surface friction and other qualities, selecting those which he felt most desirable for the warp. This *thinking* would be conditioned by the way he *felt* toward the combination of colors and toward the textural qualities of shininess, roughness, crispness, or silkiness whether regular or bumpy, slubbed, looped spun and twisted or extruded, or with the simple variation of natural growths.

When he felt a certain rightness about the combination which he had created, he would then warp the loom and begin his experimentation with varying colors and sizes and textures: removing, rearranging, trying new groupings and new spacings and in time he would find those he liked.

This "free play" with linear materials has the same effect in textile design as it has in the elementary stages of the creation of all art forms. It develops imagination and inventiveness, a basic conditioning which not only reveals itself in a more vital fabric design, but directs the more inquisitive mind toward the re-thinking of tool