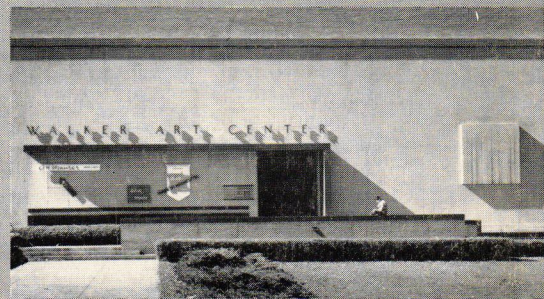
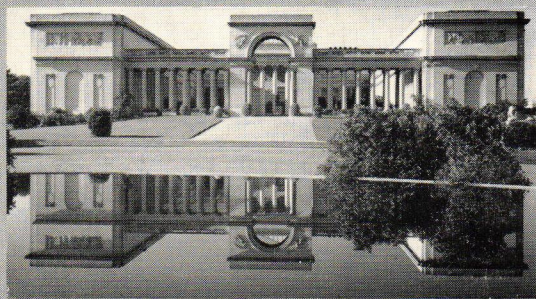
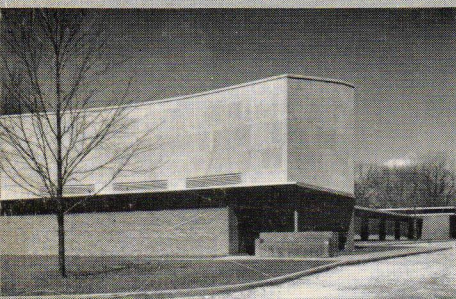


where to see everyday art

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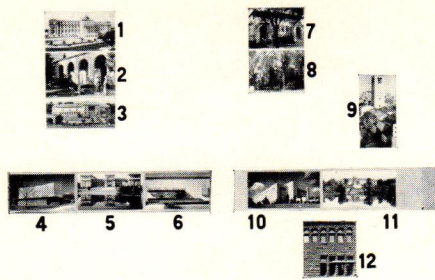


EVERYDAY ART QUARTERLY

A GUIDE TO WELL DESIGNED PRODUCTS

WALKER ART CENTER • MINNEAPOLIS

on the cover



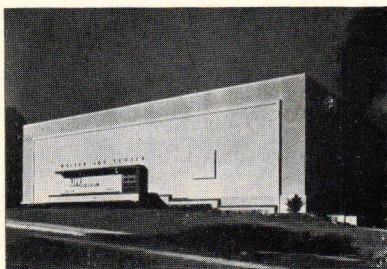
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Chicago, Illinois

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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
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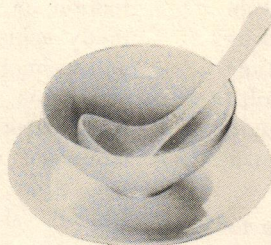
where to see *everyday art*



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.

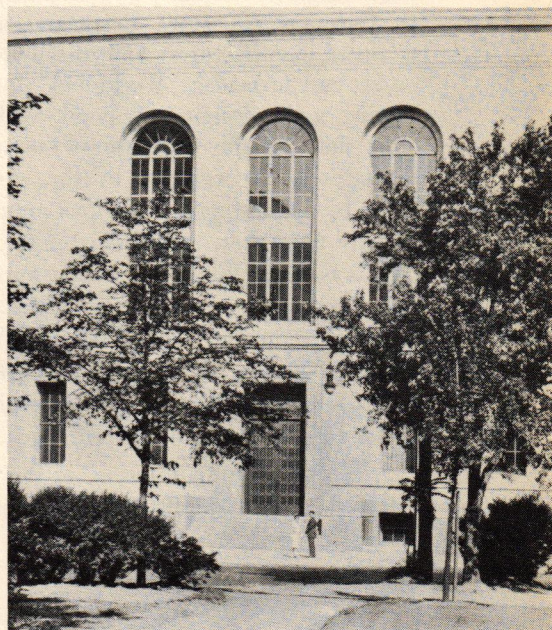
The recognition of its value and importance among the arts of our contemporary times has been very disquieting to many, and has meant that some serenely established attitudes and organizations have had to undergo basic readjustments. To most, this new attitude is charged with vitality. It means that 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