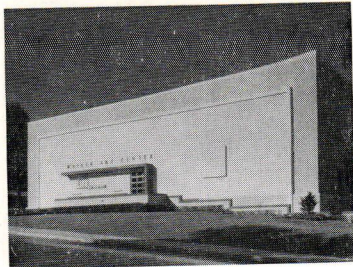


EVERYDAY ART QUARTERLY



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EVERYDAY ART QUARTERLY

Issue Number 25, 1953

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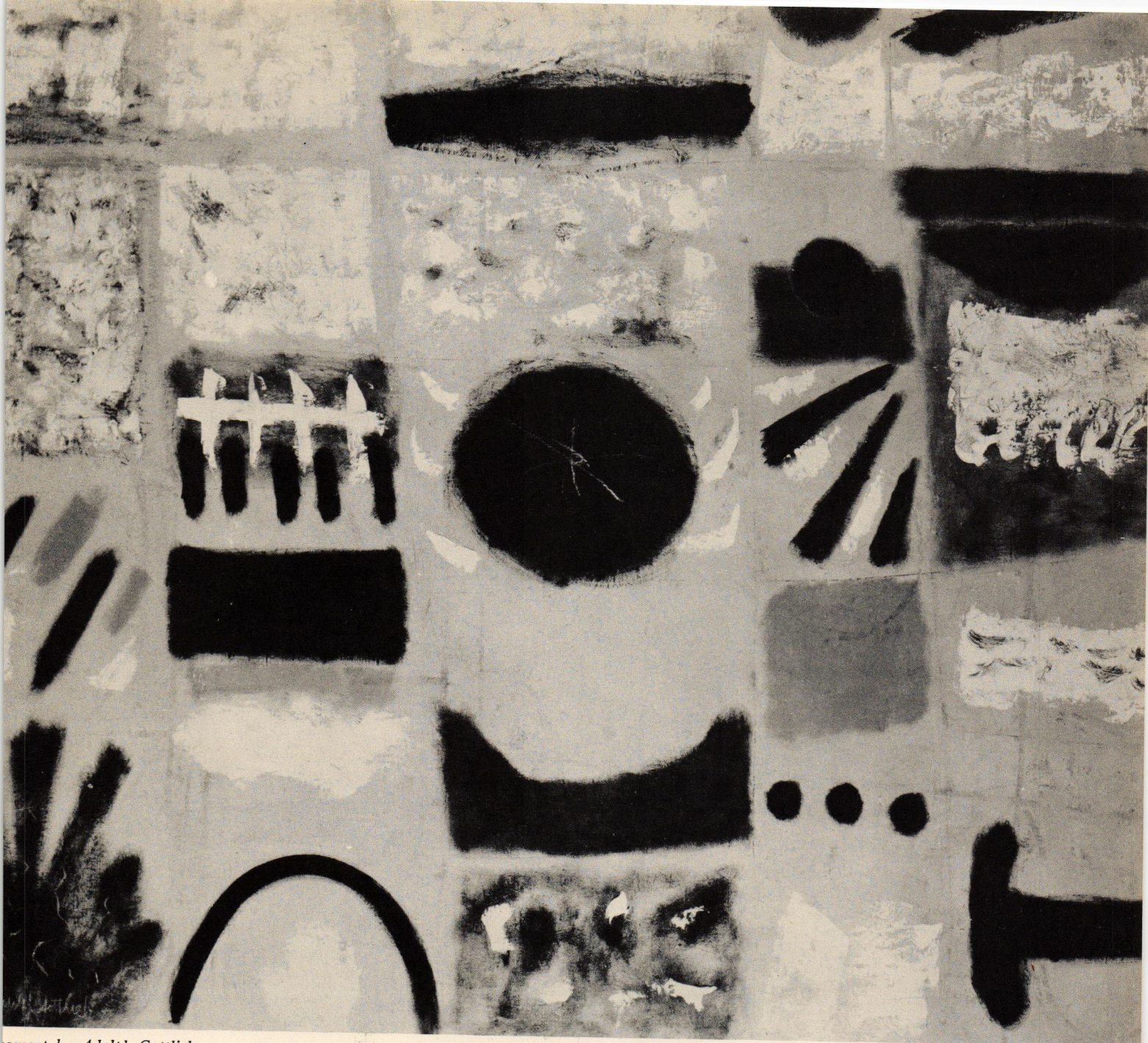
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Everyday Art Quarterly is indexed in Art Index. Subscription price \$1 per year, single copies 25c. Everyday Art Quarterly is published four times a year by the Walker Art Center, 1710 Lyndale Avenue South, Minneapolis 5, Minnesota. H. HARVARD ARNASON, Director. Copyright 1953 by the Walker Art Center.



Elemental Form I by Adolph Gottlieb

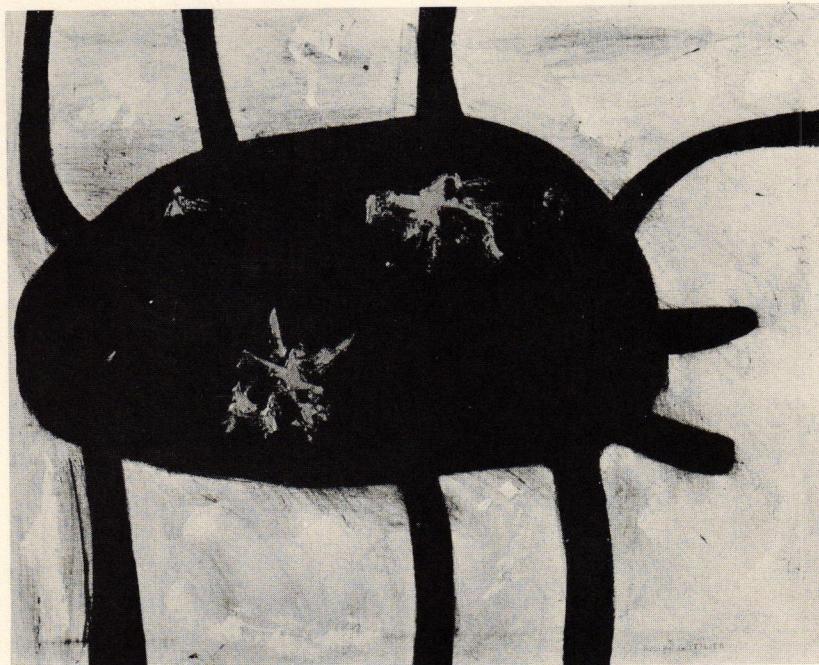
ADOLPH GOTTLIEB

photos and article courtesy Kootz Gallery.

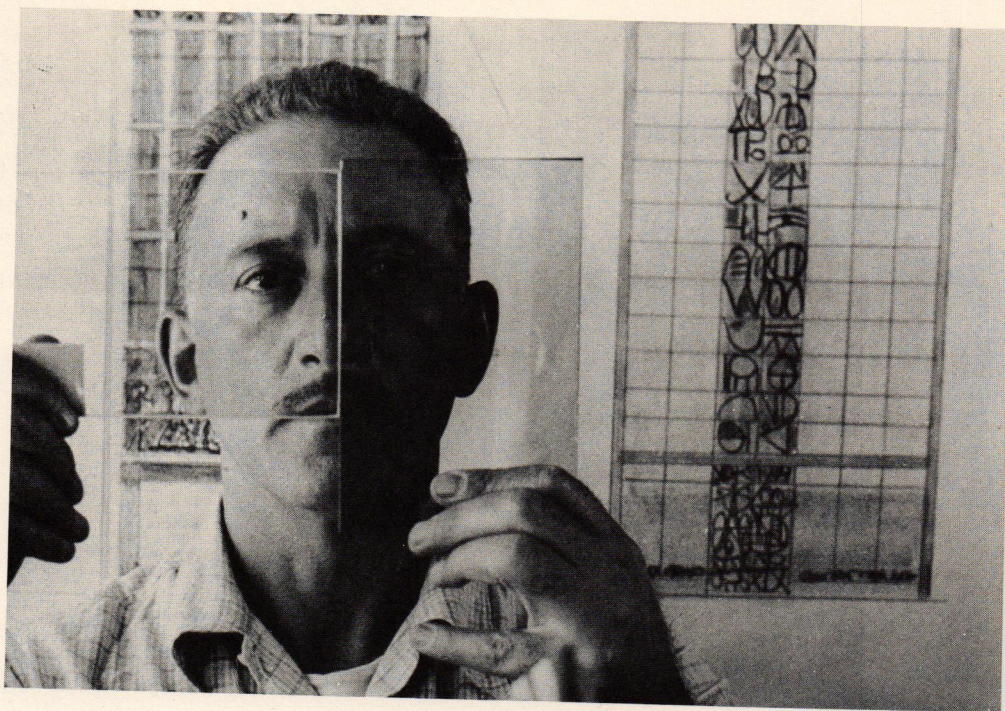


Man and Arrow by *Adolph Gottlieb*

ADOLPH



Animal Figure by *Adolph Gottlieb*



GOTTLIEB

Painting as a total signature—Adolph Gottlieb would go along with that, but in other respects his approach to painting is quite different.

There is something about Gottlieb's cordial but self-contained manner that suggests the professional man—perhaps a prosperous doctor or lawyer. In fact, he regards the artist as a kind of specialist—"like a biochemist." Though he gets along with people easily, he has always felt somewhat alienated. Through the years he has come to accept this alienation. It does not bother him. He has no wish to become any more closely involved with society.

In discussing these matters with Gottlieb one discovers what one already knew from his work: that reality—the outer reality—does not especially interest him. Not in his role of artist. Not as subject matter. He acknowledges that the crises and high points of his life—such as the profound impression the Southwestern desert made upon him—may have affected his art. But in general he excludes the experiences, the accidents, of daily life from his work. His province is the inner world.

Gottlieb believes that his generation of painters has been engaged in emancipating itself from the domination of Paris. He feels that in the past many American artists have suffered from a feeling of inferiority which has led them to slavishly imitate the Europeans or, on the other hand, to reject them outright in favor of various kinds of regionalism. In his view both courses are wrong, extremist, immature. As Gottlieb sees it, we must make the values (as distinguished from the conventions) of European art our own. This we do by taking whatever we can use and transforming it to meet our own expressive needs. To build on tradition, and at the same time to create an art uniquely his own—that has been his aim.

He notes that there are painters in Europe today who are producing work similar to that of certain New York painters, but he feels that in most of this work emphasis is on technique, on virtuosity, to the detriment of content, of expressivity. In this matter of content Gottlieb does not see eye to eye with all of his New York colleagues. There is a group which maintains that painting itself should

be the subject of painting, and the content purely esthetic or formal. Gottlieb does not agree with this.

Toward 1940 he began to feel that the more geometric kind of abstract art was becoming rather sterile—formularized, dehumanized. (Presumably this did not apply to Mondrain, for Mondrain pushed abstraction so far that a sort of “dialectical conversion” takes place in some of his later work: it begins to suggest urban landscape.) Gottlieb decided that for himself, at least, it was time for a radical change. In this connection he points out that Impressionism developed when painters deserted the museums in order to paint nature directly. Later the cubists went indoors again. In both cases there was a reaction against a contemporary tradition. Gottlieb believes that from time to time some sort of anti-art rebellion may be necessary to preserve the vitality of art, to prevent it from becoming academic. In a sense one must start from scratch, and when the new form appears there is no way at first of estimating its worth, of predicting its viability. Years may pass before it is accepted as art—how long it took Paris to recognize Mondrain and Klee! Then, when finally it is accepted, the pioneers face a new danger, that of repeating themselves. Again the old standards may have to be discarded.

After a period of search, Gottlieb began to develop the pictographic style for which he is best known. In these paintings a great variety of linear devices—eyes, fish, serpents, crescents, pudenda, arrows, geometric figures—are arranged up, down and across the canvas. Initially compiled by free-association, these symbolic motifs are accepted or rejected according to their effectiveness as elements of an over-all design. In the earlier paintings images are sharply defined and enclosed in boxes, or within a vertical-horizontal grid. Colors are dry—Indian pottery colors. Gradually the rigid compartmentation is abandoned, until in the most recent work vestigial figures are scattered on the canvas like random inscriptions on a wall. And color is much warmer, much more lyrical. Each painting is really a single large pictograph composed of many smaller ones. There is no focal center; the canvas is seen all at once, or “read” from edge to edge like an ancient tablet inscribed in an unknown language.

Gottlieb's interest in symbols is that of a painter, not an iconologist. It is not mythic imagery he is creating—myth is not created anyway: it is transmitted—but a sort of strongly evocative pictorial metaphor for myth. Sibyl's words were tumbling and incoherent until her priests gave them rhythmic form and poetic logic. As a painter, Gottlieb arranges her images in terms of pictorial logic.

Looking at these paintings one may be reminded at times of Klee, Leger and Torres-Garcia. But Gottlieb arrived at his style by way of American Indian art, hieroglyphs, illuminated manuscripts of the early middle ages, the religious story of paintings of the Quattrocento, and Mondrain.

As he became more and more conscious of the conflicting meanings which symbols carry—have carried for so many thousands of years—Gottlieb found that he was no longer able to work with them freely. In his most recent work he has abandoned many of them for symbolically neutral motifs. In addition he is deliberately establishing a focal center and a more hierarchical order in his canvases. He is entering another period of change. What new forms he will require he is not prepared to say as yet.

James Fitzsimons

ADOLPH GOTTLIEB

Winner Dudensing National Competition 1929.

Winner mural award United States 48 State Competition, and executed post office mural for Yerington, Nevada 1939.

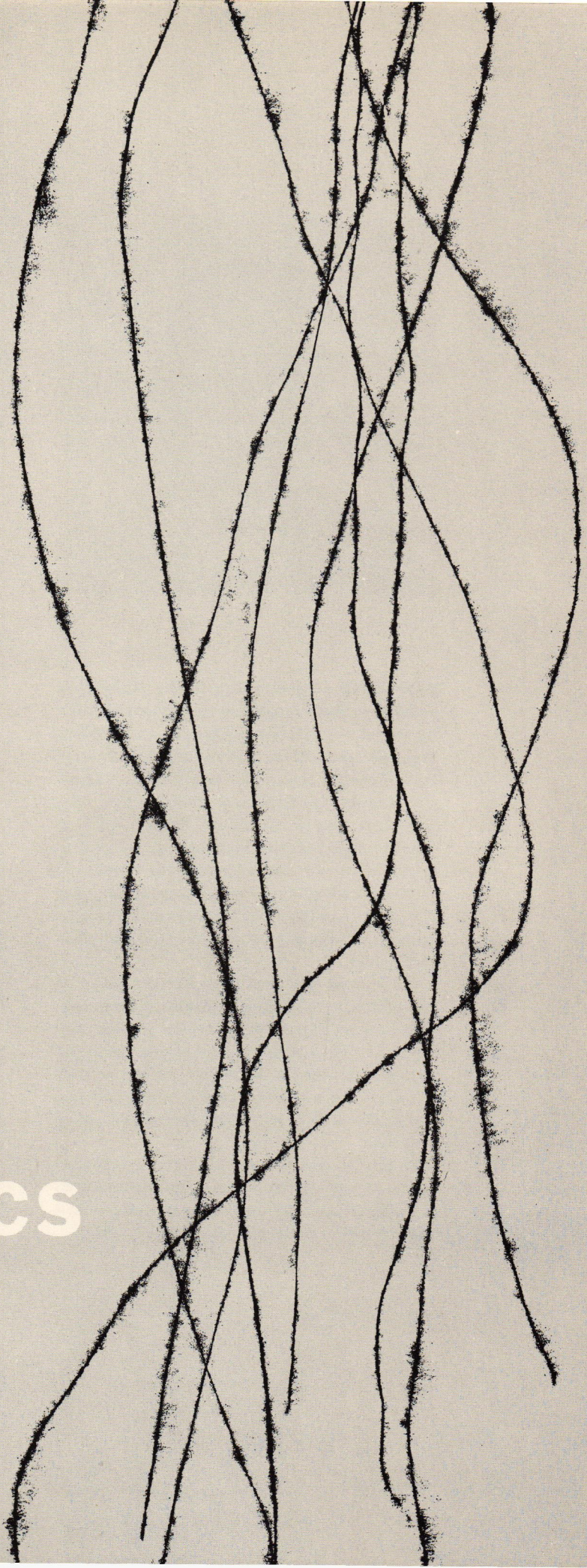
Winner First Prize Brooklyn Society of Artists at Brooklyn Museum 1944.

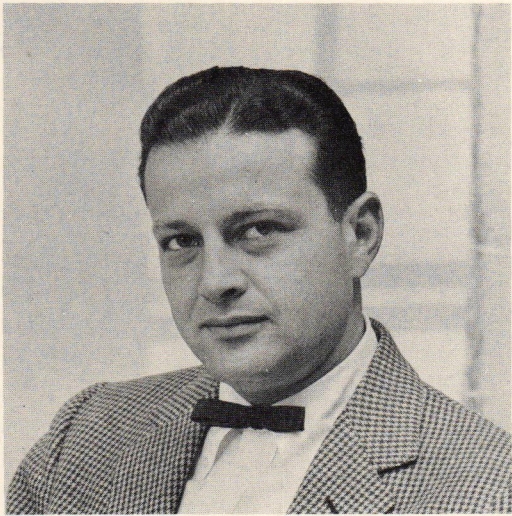
Designed and supervised the execution of an Ark curtain 19 feet high by 8 feet wide, commissioned by the Congregation B'Nai Israel for their Synagogue in Millburn, New Jersey. Architect: Percival Goodman.

Has also been commissioned to design and supervise the execution of a stained glass façade 44 feet high by 30 feet wide for the Park Avenue Synagogue in New York, on 87th Street between Madison and Park Avenue. This façade will be a memorial to their late Rabbi, Milton Steinberg. Architects: Kelly & Gruzen.

In addition to this, Gottlieb is designing and supervising the execution of a large Ark Curtain, and twelve stained glass windows for the new building of the Congregation Beth El in Springfield, Massachusetts. Architect: Percival Goodman.

FABRICS



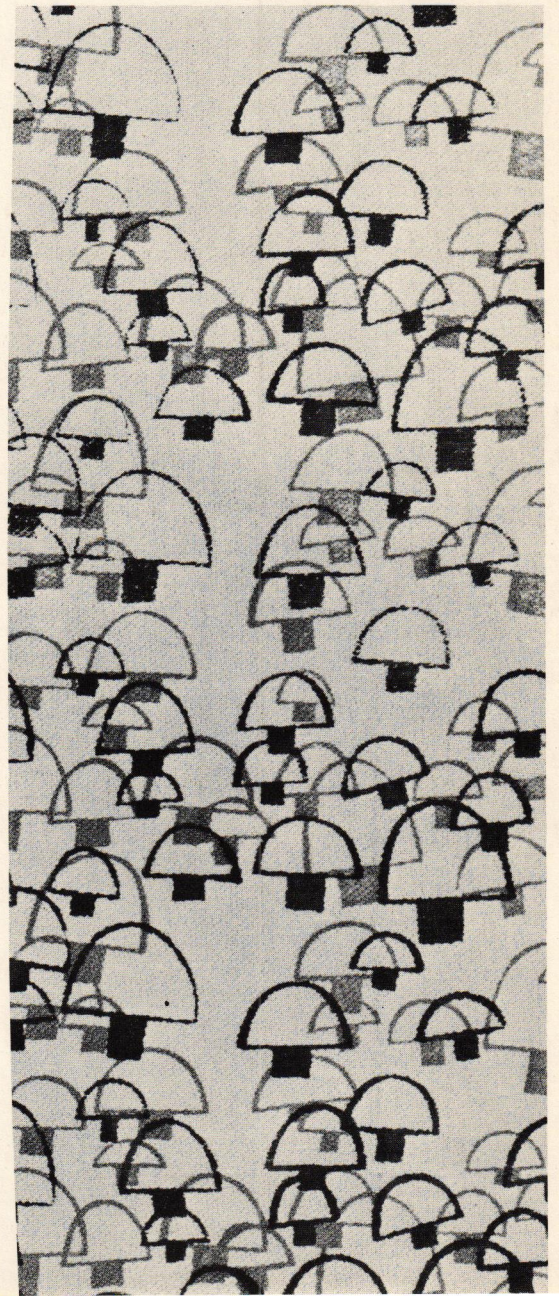


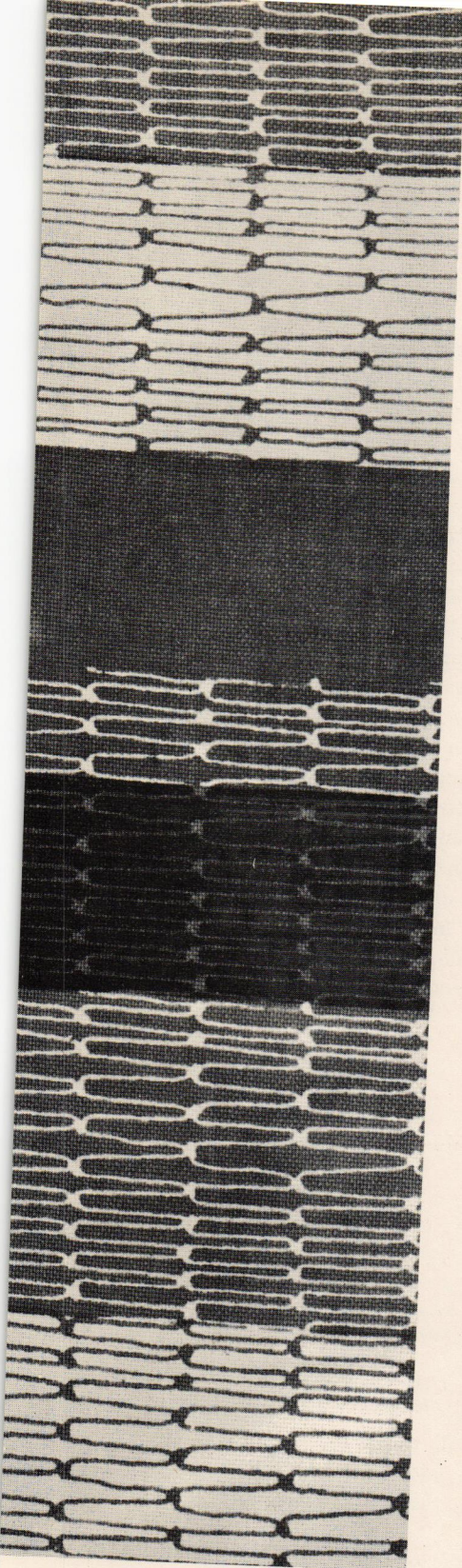
Thomas Yee

BEN ROSE after serving in the Navy four years, Ben Rose started designing and printing fabrics and wallpaper in Chicago, in February 1946. He attended the Art Institute of Chicago, the University of Chicago, and De Paul University, Chicago, maintaining offices in that city, New York, and Havana, Cuba. His designs have been exhibited widely at home and abroad in art galleries, art and architectural schools. In 1952 he received three design awards from the American Institute of Decorators, the largest number of awards to any one designer in a single year.

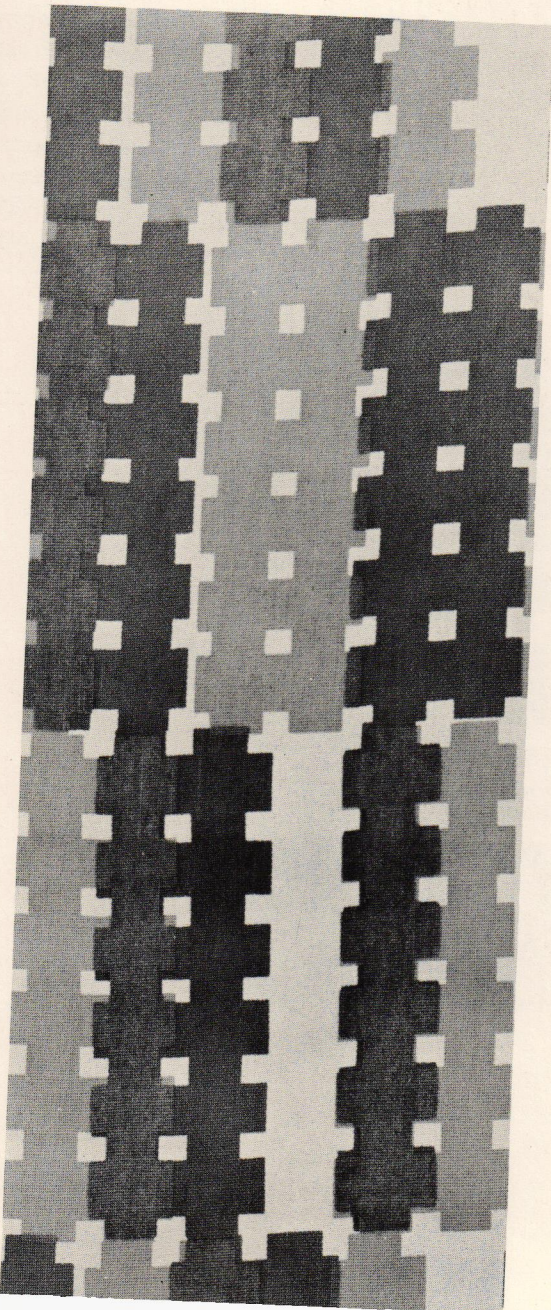
He believes that creating a surface design is like producing a building material as functional in its visual expression as bricks, mortar, and stone are structurally. The printed designs represent a constant searching for the balance in line, mass, and scale, as a textural unit and its relation to other textures in the space structure.

To Mr. Rose's mind people and their activities assume their rightful importance when structures and their interiors are acknowledged as a background of unity and balanced beauty.





2



3



4

hand screened fabrics
designed by Ben Rose
for Ben Rose Fabrics

- 1 Buttons
- 2 Interlace
- 3 Structures
- 4 Swiss Dots

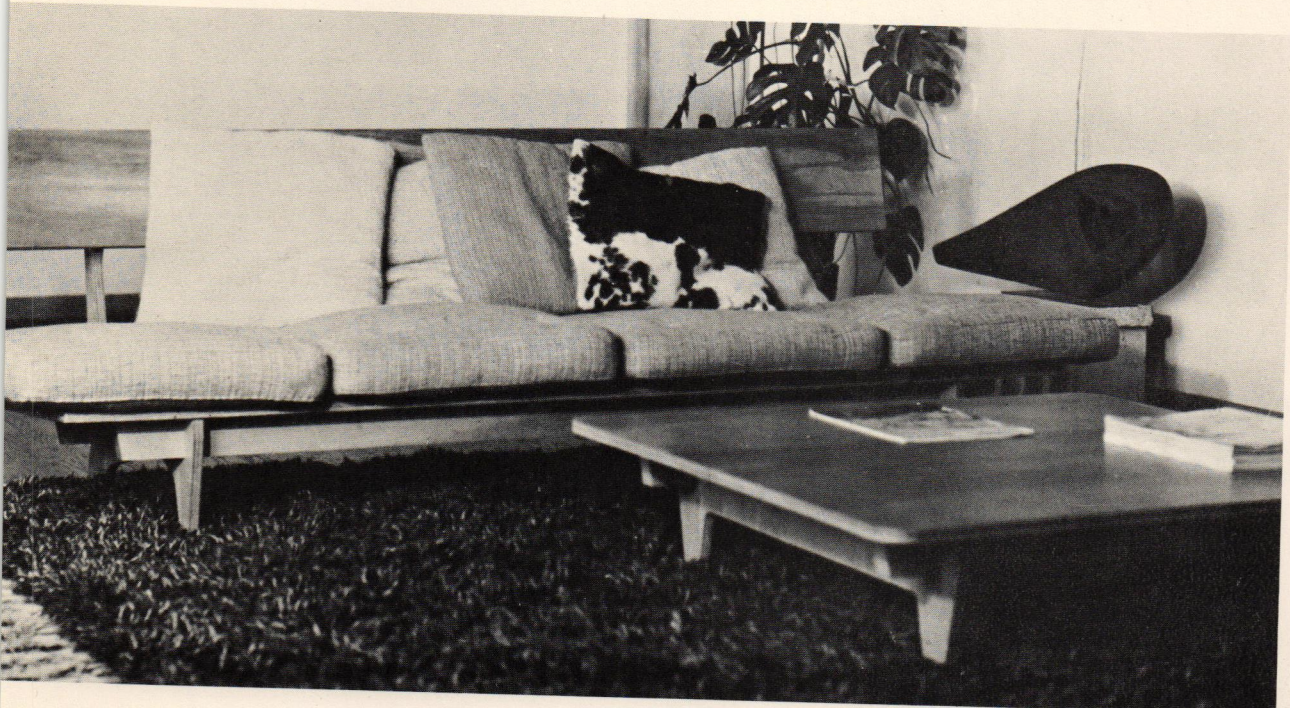
MARIANNE STRENGELL textile designer, and Director of the Weaving Department at Cranbrook Academy of Art, was born in Helsingfors, Finland. Arriving in the United States in 1936 for a visit with friends, and to see the New World, she liked America so much she promptly accepted an invitation to join the faculty at Cranbrook Academy. She has exhibited extensively in Europe and the United States. Her work has been widely included in group shows and major expositions, and she has held dozens of one-man exhibitions in many different cities. Much of her work is for architects, industrial and interior designers and textile manufacturers, embracing both hand and machine-loomed decorative fabrics, floor coverings, bedspreads, table linens, et cetera. She experiments constantly with new fibres, blends, and treatments of yarns to produce textures of the utmost functionalism, individuality, and refinement—lastingly livable textiles, combining simplicity and versatility with subtle elegance and color.

Harvey Croze



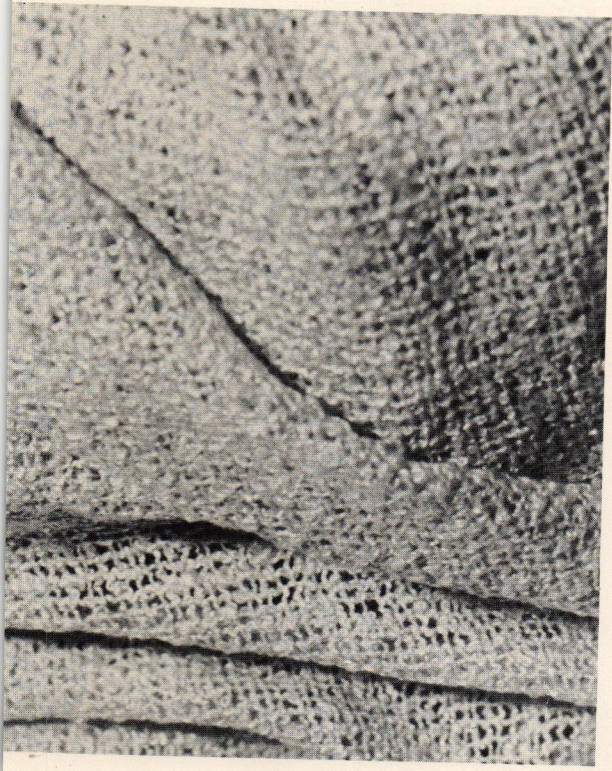
handwoven fabrics
designed by Marianne Strengell

- 1 Black handwoven rug
furniture by Olav Hammarstrom
- 2 Heavy Sheer, all rayon
- 3 Rough handwoven fabric
cotton, rayon and mohair

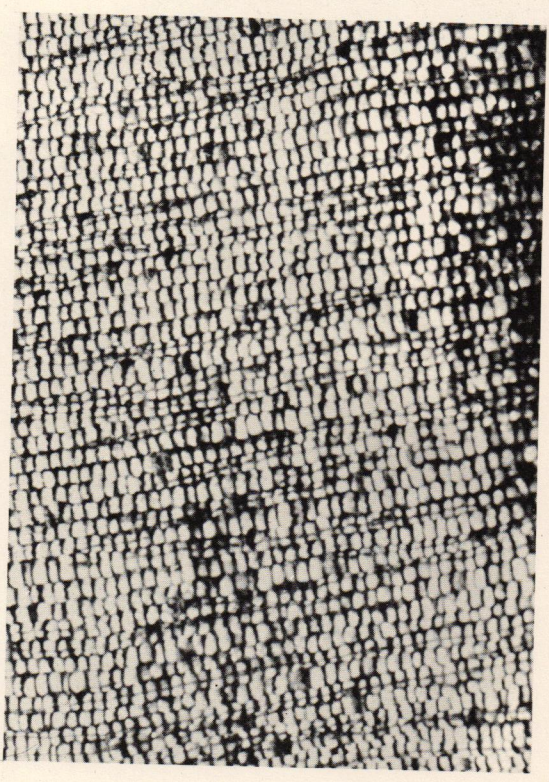


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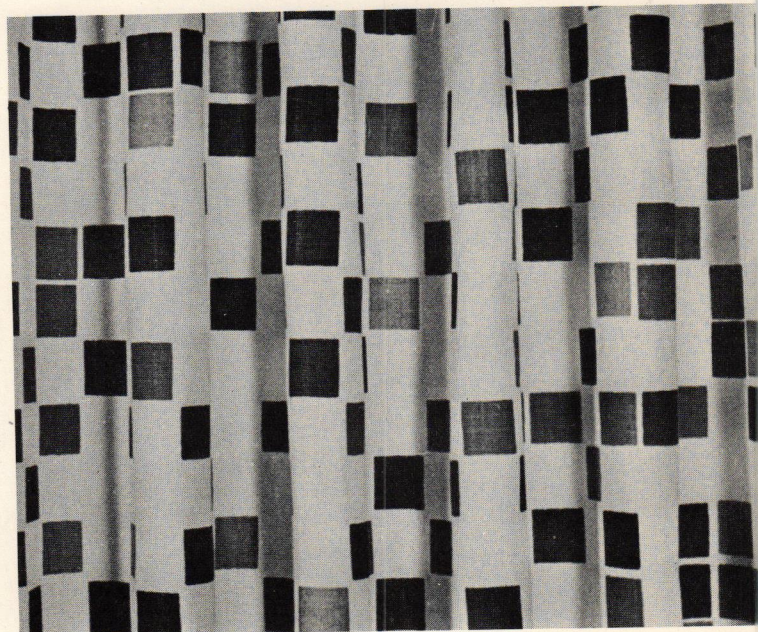


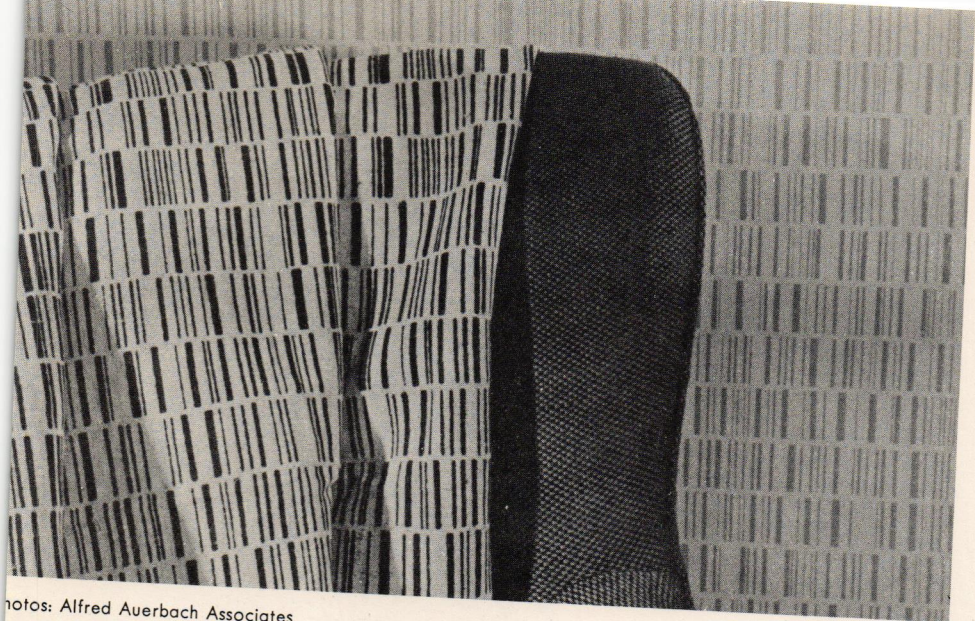


ALEXANDER H. GIRARD was born in New York City and received his education at the Royal Institute of British Architects, Royal School of Architecture, Rome, Italy, and New York University. He has worked in architects' offices in Florence, Rome, London, Paris, and New York, maintaining offices in Florence, New York, and Detroit, Michigan. He has won many awards including the Gold Medal at the Barcelona Exhibition, and the Trail Blazer Award, Home Fashion League of New York, for the Herman Miller Fabrics Collection.

To Mr. Girard textiles are, as are most man-made things, an extension, if not an actual part of architecture. He thinks of them as being among the great variety of available building materials, functional elements whose role is to control light by filtering, modifying, or obscuring it, visually affording a change of pace, scale, texture, and color from hard materials.

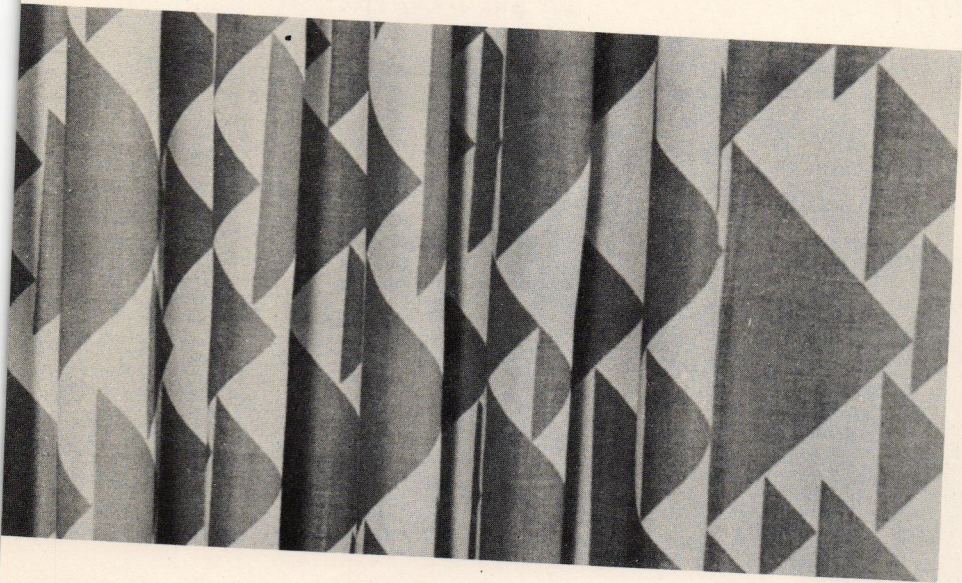
"My intention," he states, "is to provide a keyboard on which a variety of 'tunes' may be played, rather than a 'composition' resulting from personal preference or dictates of fashion."





Photos: Alfred Auerbach Associates

2



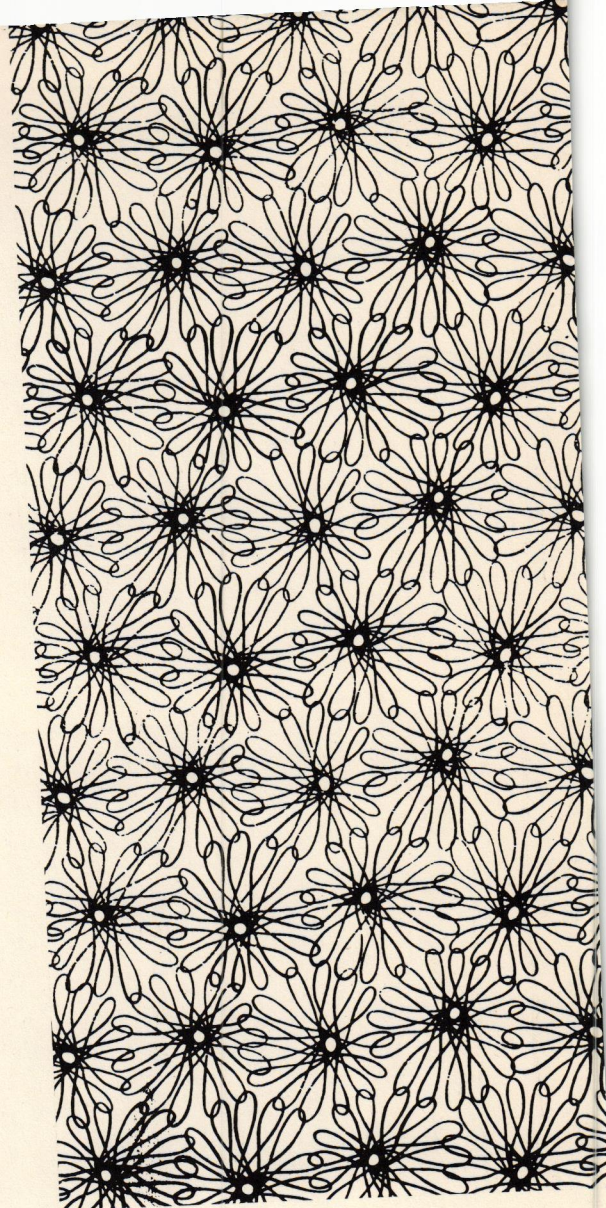
3



4

designed by Alexander Girard
for Herman Miller Furniture Company

- 1 Brightly Colored Squares, linen or sheer silk
- 2 Lines, linen and cotton crash
matching fabric and wallpaper
- 3 One Way, linen and silk gauze
- 4 Open Mesh, lurex and jute threads

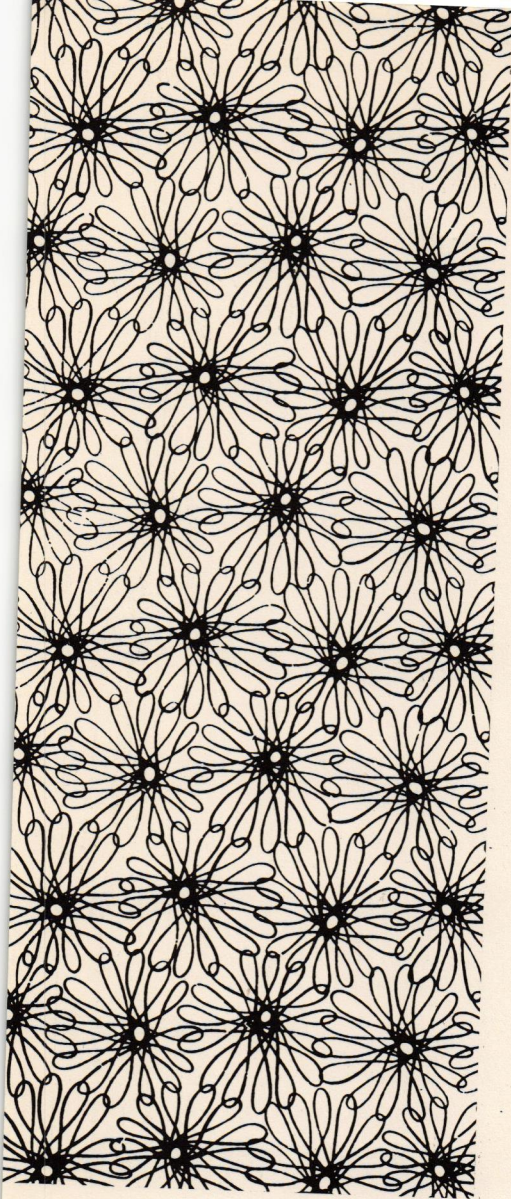


designed by Donelda Fazakas

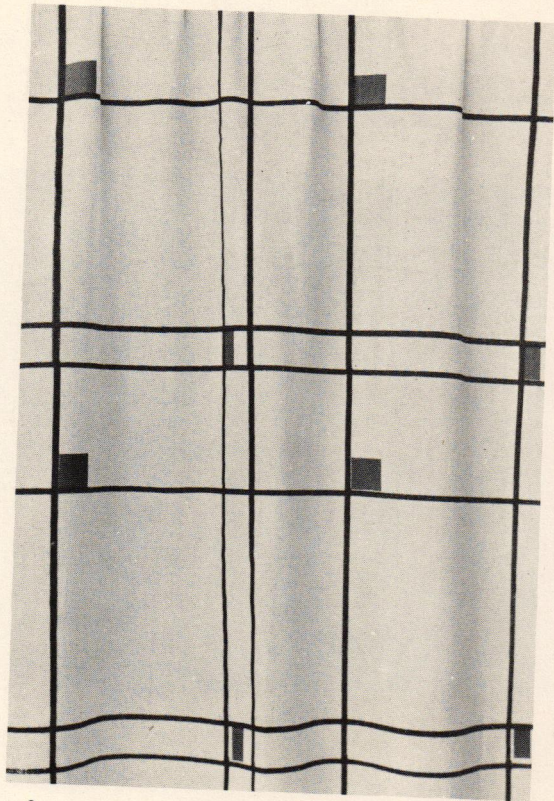
- 1 Susans
- 2 Black Plaid
- 3 Modern Mare
- 4 Jingle Jangle

DONELDA FAZAKAS received her training at Cooper Union for the Advancement of Science and Art, and has been in business for herself for more than ten years, designing, making silk screens for printing, converting, and styling fabrics for contract decorating jobs. Her work has been exhibited in most of the leading museums in the United States. She has won many awards and is widely known for her fabrics in banks, hospitals, hotels, offices, residences, stores, steamships, including the U.S.S. United States.

Miss Fazakas believes the fitness of the design to the general quality and scale of the architecture to be of primary importance.



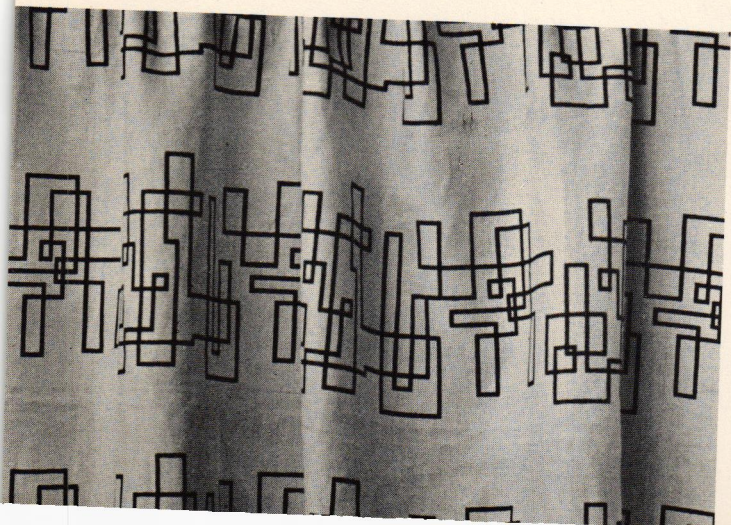
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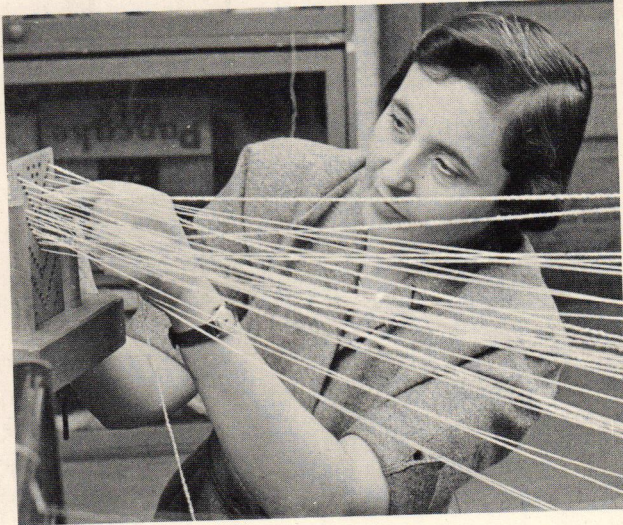
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4



designed by Marli Ehrman
for Edwin Raphael Company

- 1 Synchron, fireproof, dynel and spun saran
- 2 Linsheen, cotton rayon warp, linen weft
- 3 Sophist, cotton rayon warp, metal linen weft
- 4 Variations, cotton rayon warp, rayon weft

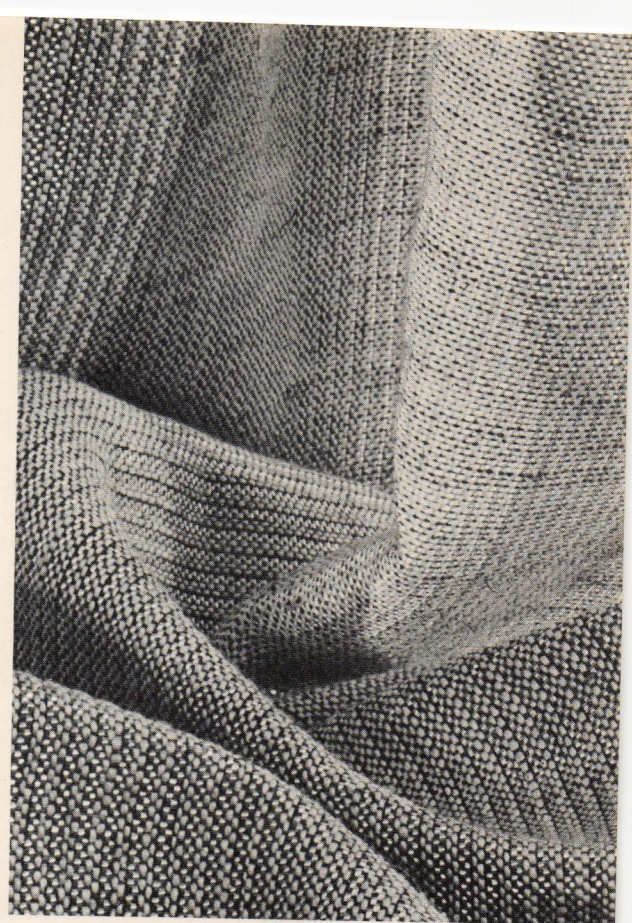
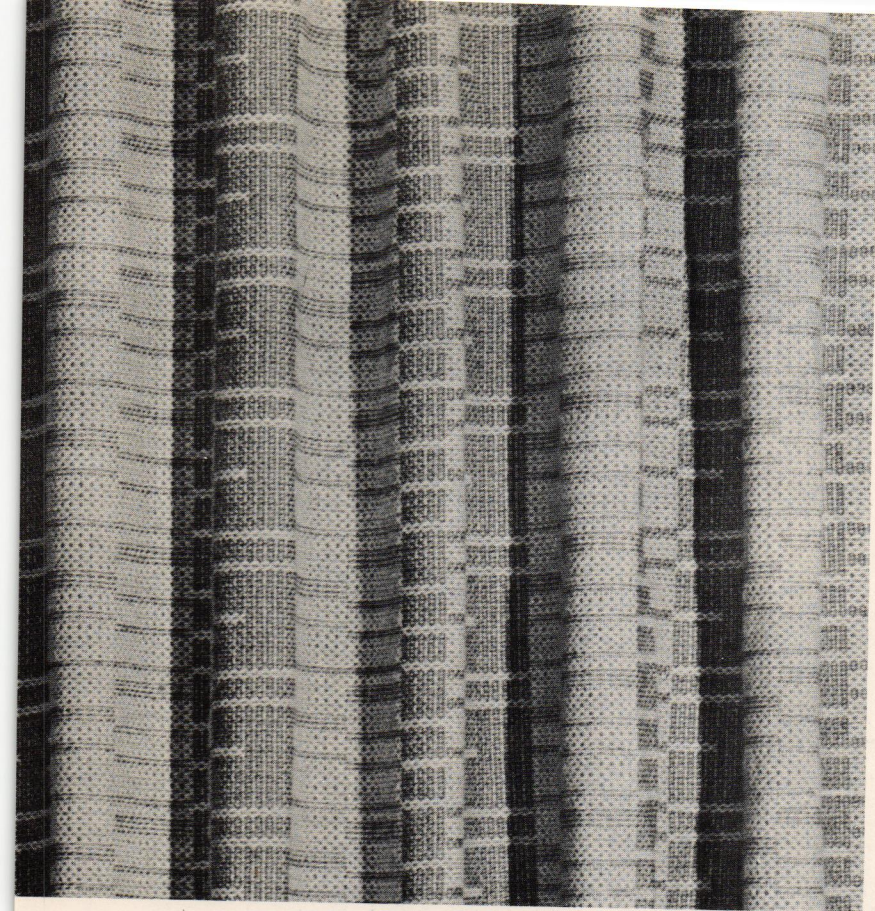
MARLI EHRMAN was born in Berlin, Germany, and studied weaving and design at the Bauhaus. She received her education at the Universities of Jana and Hamburg, organizing the textile design workshop at the Institute of Design, Chicago, under the late Moholy-Nagy and was its head from 1939 to 1947.

At present Miss Ehrman is a textile consultant to Herbert S. Greenwald, sponsor of the new Mies van der Rohe glass and steel building on Chicago's Lake Shore Drive.

"My main interest," she states, "lies in industrial designing, namely to develop fabrics on the hand loom with power loom production in mind. That means, the work is partly done in the handweaving studio, partly in cooperation with the mill. This sometimes leads to the unusual situation where final solutions are worked out by the designer directly on the power loom.

"Textile designing involves the construction of weaves, the choice of yarns, their colors and textures, with regard to their usefulness, feel, and appeal of the finished material. But it also includes an analysis of the needs of contemporary living, of today's architecture, a survey of price values and the supplies of the textile market.

"The textile designer has a challenging task to perform as the importance of fabrics and their contribution to function and beauty in our surroundings is more and more recognized."

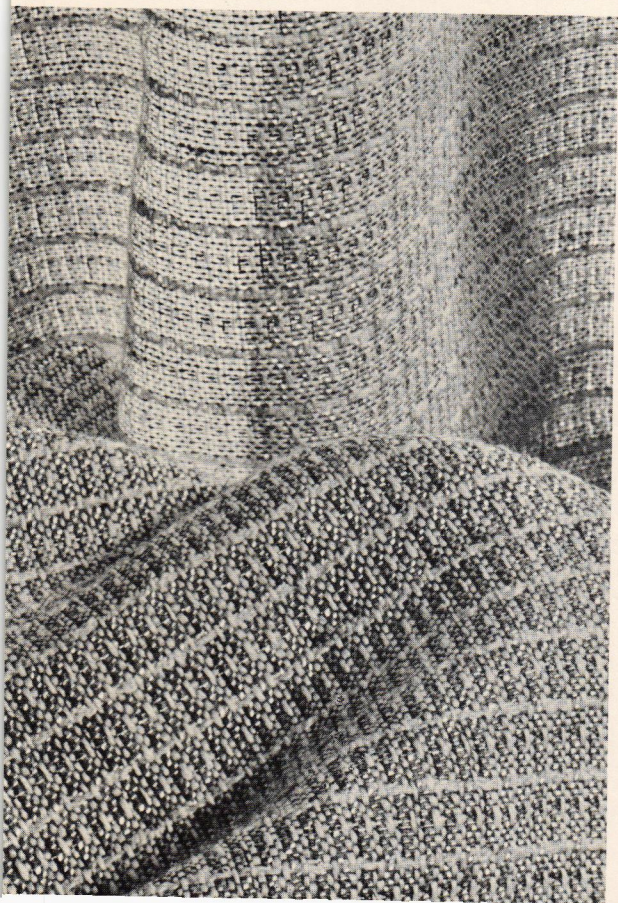


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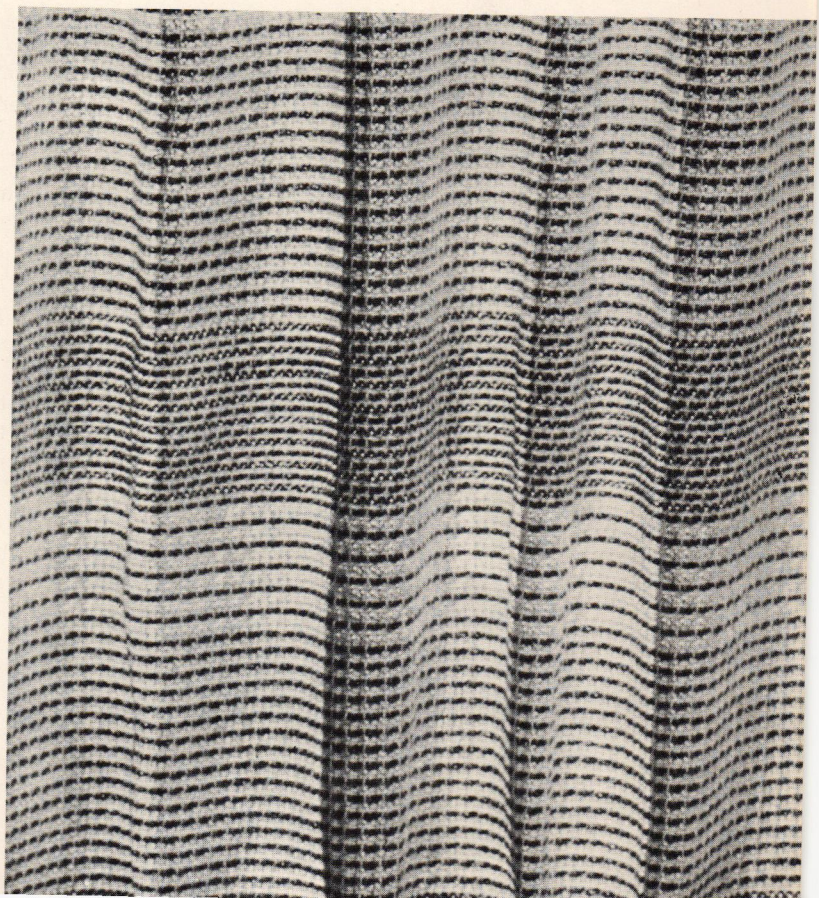
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ANGELO TESTA was born in Springfield, Massachusetts, and studied at the New York School of Fine and Applied Arts, University of Chicago, and the Institute of Design at Chicago, where he worked under Gyorgy Kepes, Moholy-Nagy, and George Fred Keck. He maintains a workshop and studio in Chicago, Illinois, as well as a retail shop. Has the distinction of producing the first abstract, non-objective prints to be mass-produced in America. He has exhibited widely throughout the United States, and has been a pioneer in developing livable contemporary designs. He has been awarded numerous prizes for designs, among which is a citation by the American Institute of Architects, for several plates submitted at its annual convention in Havana, Cuba. Mr. Testa states:

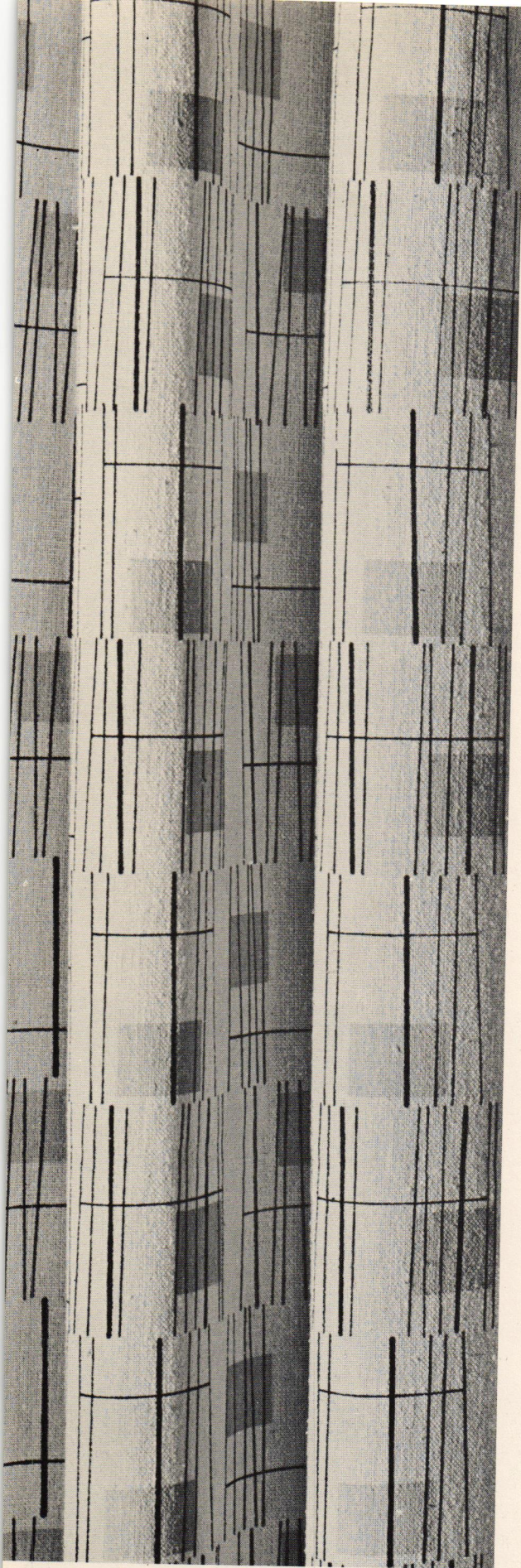
"It was apparent that fabric design no longer maintained any relationship to 20th Century man or to 20th Century living. The break from the traditional realistic pattern to a contemporary design would not be gradual. Employing boldness of form and purity of color, the designer made this need realized and accomplished the inevitable change. Fabric design has shown evidences of maturity, with a gradual decrease in the use of the free form in design. Linear design will play a far greater part of the fabric scene than it has in the past. The geometric design will be reduced in scale and enjoy a much broader use in residential interiors.

"The element of design destined to become the foremost in demand is the texture design. In a texture all the other elements of design may be combined or used individually.

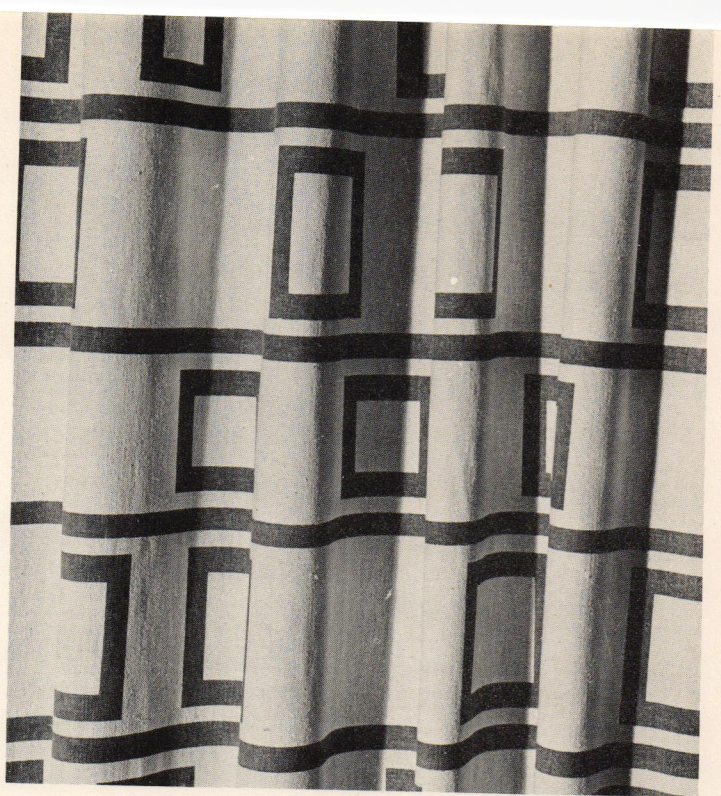
"The most evident change on the horizon concerns color. There will be a continued use of the clear, bold and bright pure colors, but greater emphasis will be made toward promoting the earth tones. A great 20th Century American provincial style is being developed. It is a sincere expression of those creating it, devoid of all superfluous ornamentation."

designed by Angelo Testa
for Angelo Testa & Company

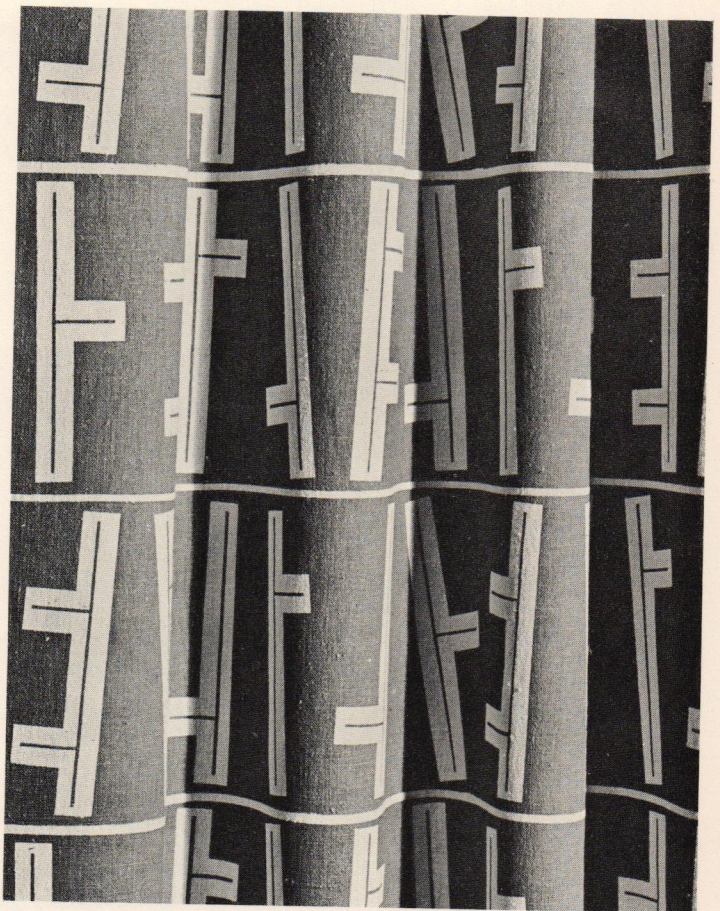
- 1 Tally Box
- 2 Large Corrals
- 3 Stills



1



2



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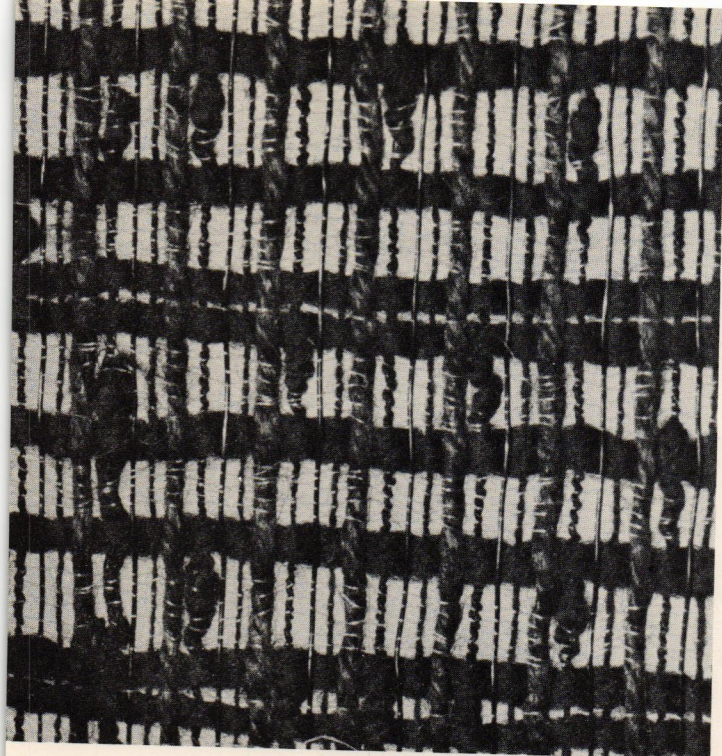
EVELYN HILL was born in Texas. Received her B.S.B.A. degree in Design at Texas State College for Women, her M.A. in Weaving, at Highlands University, Las Vegas, New Mexico, and took, special design training at Black Mountain College, and the Institute of Design. While studying at the Institute of Design in Chicago her activities fluctuated from painting to sculpture to furniture, to fashion. Miss Hill is at present designer of Handwovens for Knoll Associates. A developing interest in architecture made her aware of how woven fabrics could be related to architecture.

"Architecture became a frame of reference. Visualizing space in this way, there are no inhibiting factors regarding the use of pure color in fabric design. Color is used relatively, as it is in painting. Even radiant pinks and orange may be used if used in proportion to the surrounding space—and in relation to the surrounding colors. Colors often remind me of sounds—high and low, loud and soft.

"The same principle applies to texture, though it is concerned with the sense of touch as well as the sense of sight. Sometimes, as a result of combinations of color and texture, a pattern results. A design may have the quality of metal, though it actually contains no metal. It may resemble a collection of tiny stones, the bark of a tree, rain, slate, or the appearance of things as seen under a microscope, or even the structure of a building, or of the texture contained in building materials. If a fabric looks 'organic,' it may look that way because it grows that way."

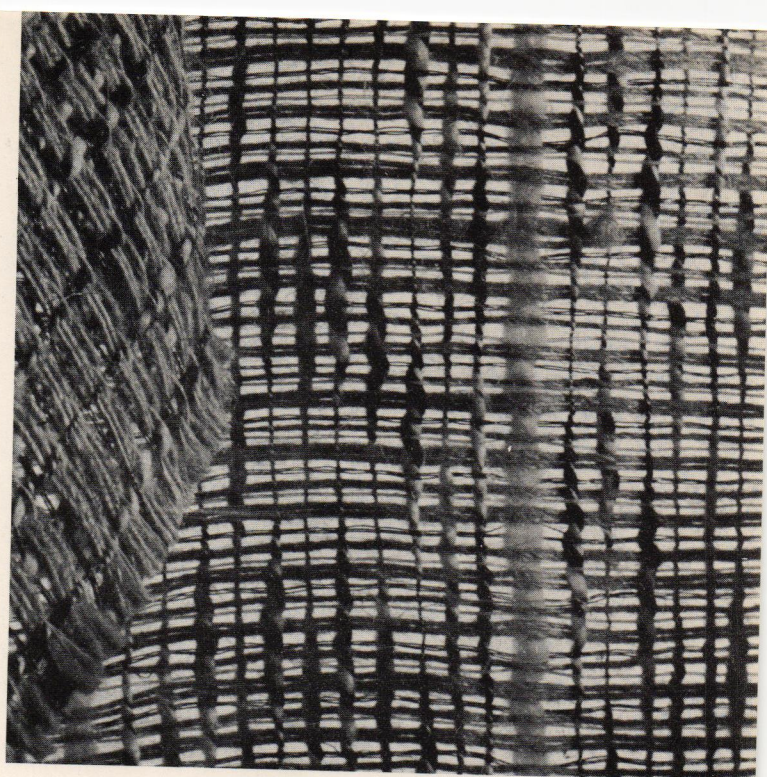
Erich Hartmann





Photos: Knoll Associates

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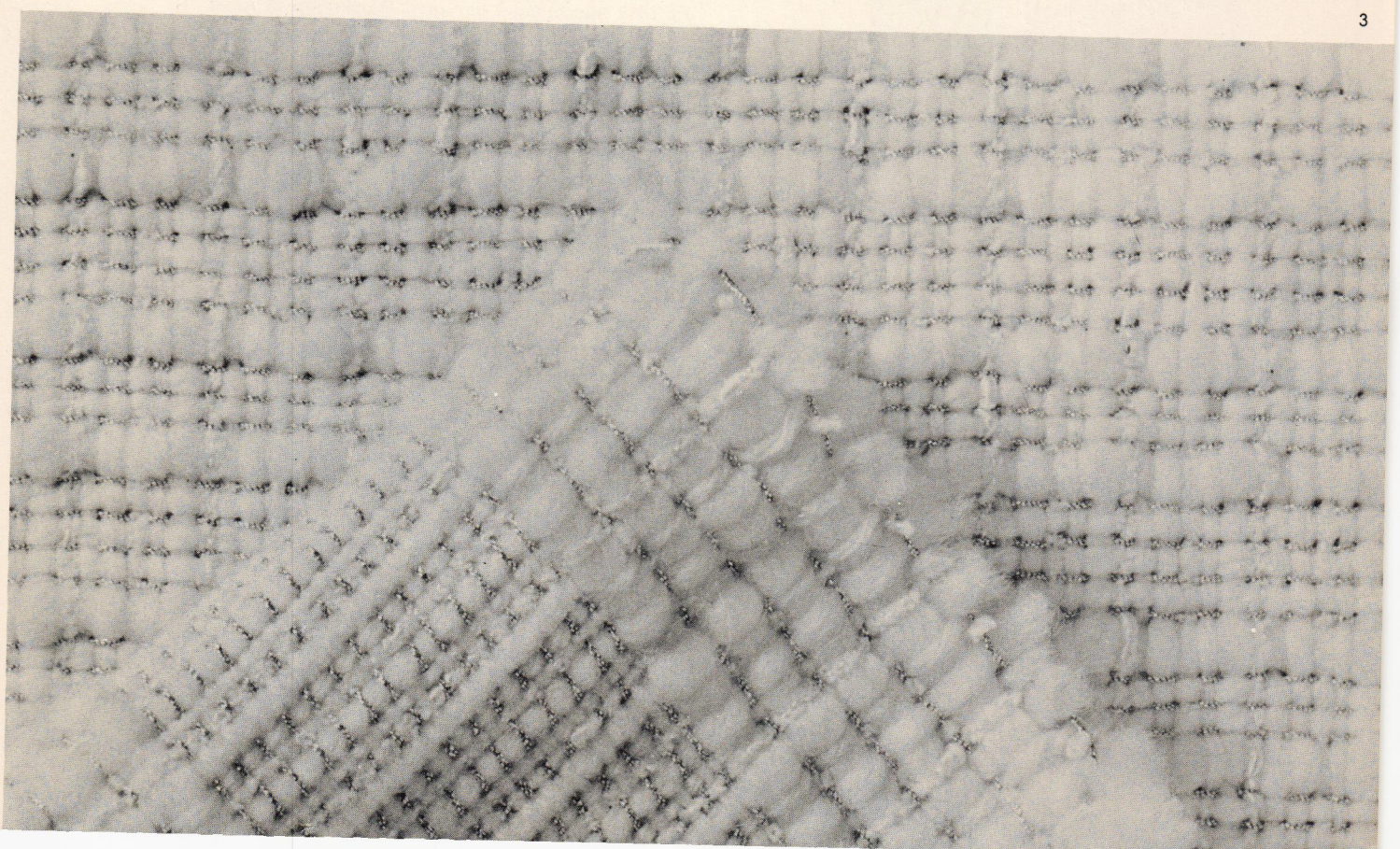


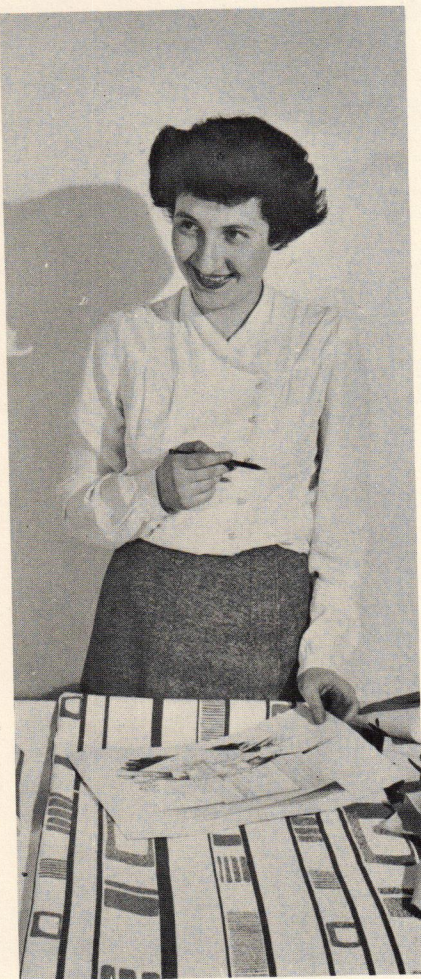
2

handwoven fabrics
designed by Evelyn Hill
for Knoll Associates

- 1 Plastic, cotton, jute, wool, horsehair
- 2 Jute, plastic, cotton
- 3 Wool, rayon, silver

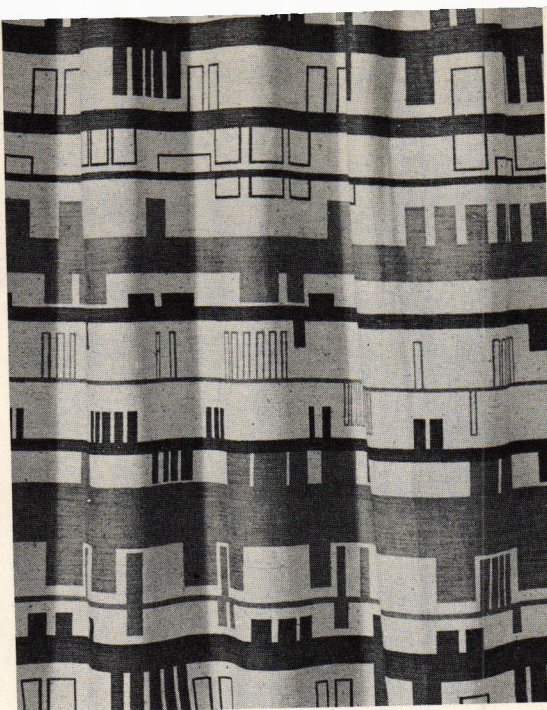
3





designed by Ruth Adler Schnee
for Adler-Schnee Associates

1 Narrow Gauge



1

RUTH ADLER SCHNEE was born in Frankfurt am Main, Germany, receiving her earliest training under Paul Klee and Professor Fahrenkamp at the Bauhaus in Dusseldorf. In 1942 she received a four year scholarship through Scholastic Awards Competition to the Rhode Island School of Design, Providence, Rhode Island, where she received her B.F.A. degree, and her M.F.A. degree in architectural design under Eliel Saarinen, at the Cranbrook Academy of Art.

In 1947 she opened her own Workshop devoted to the design and hand-screening of contemporary textiles. All designs were abstract and inspired by objects, et cetera, encountered in daily life, and named after such objects. Thus design, "Pits and Pods" was inspired by fruit pits and seed pods.

In 1948 she married Edward C. Schnee with whom she is now associated in Adler-Schnee Associates, in Detroit, Michigan.

"Textile design," Ruth Adler Schnee believes, "should achieve maximum possible flexibility in scale, color and texture to permit widest possible use, and care should be exercised in selection of appropriate design elements to meet specific problems."

She has won many awards and exhibited all over the United States. Her exhibition, "Design in Use, U. S. A.," has shown throughout Europe.

SAUL BAIZERMAN

an exhibition initiated by

The Walker Art Center

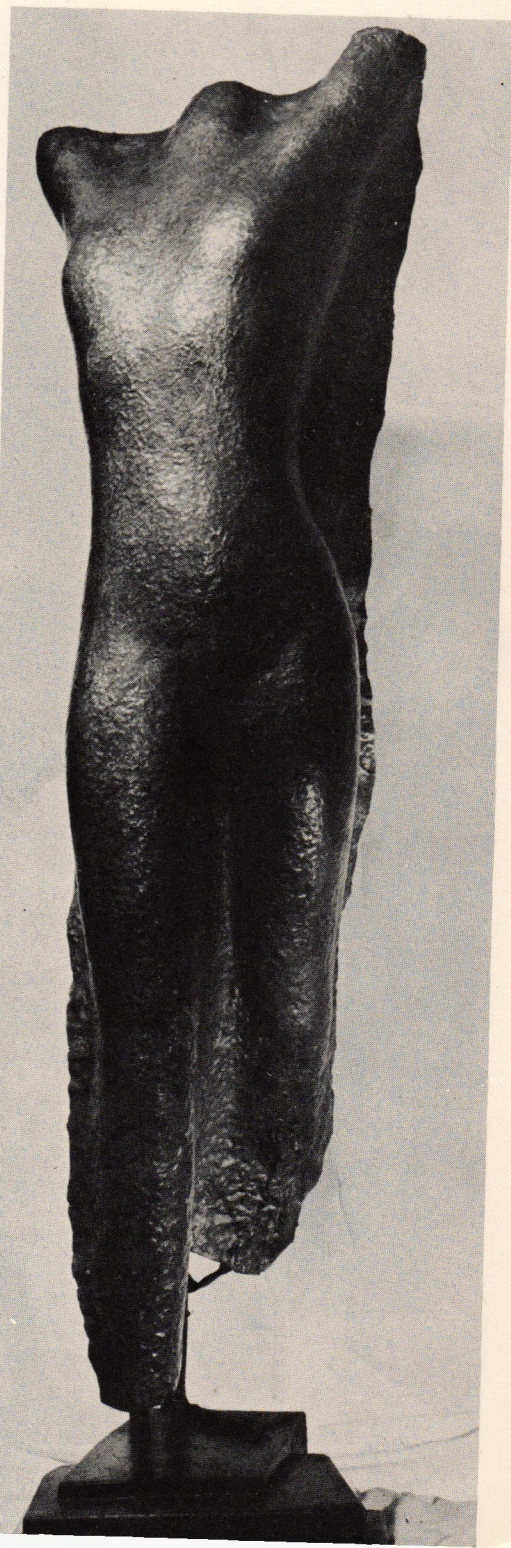
to be shown also at

Des Moines Art Center

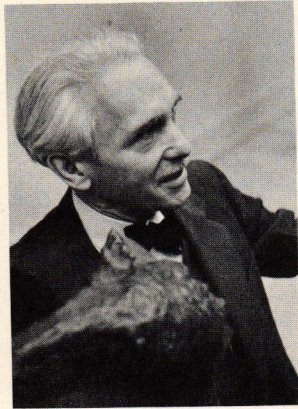
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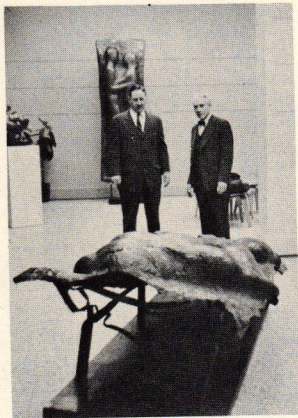
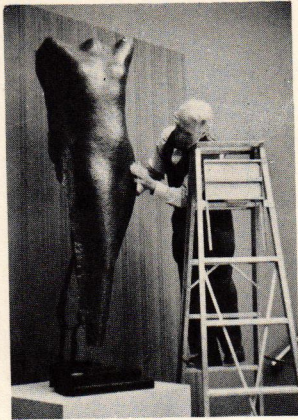
Nike by Saul Baizerman



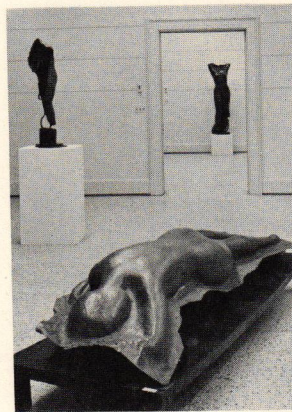
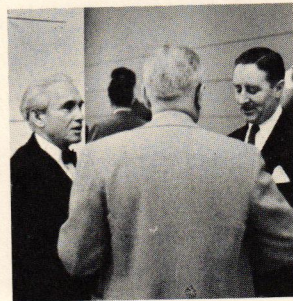
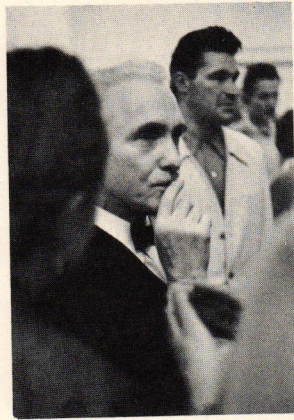
Saul Baizerman



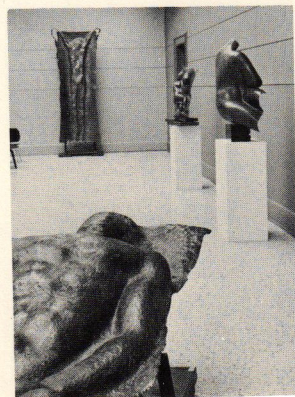
*Mr. Baizerman works with the staff
arranging the exhibition*

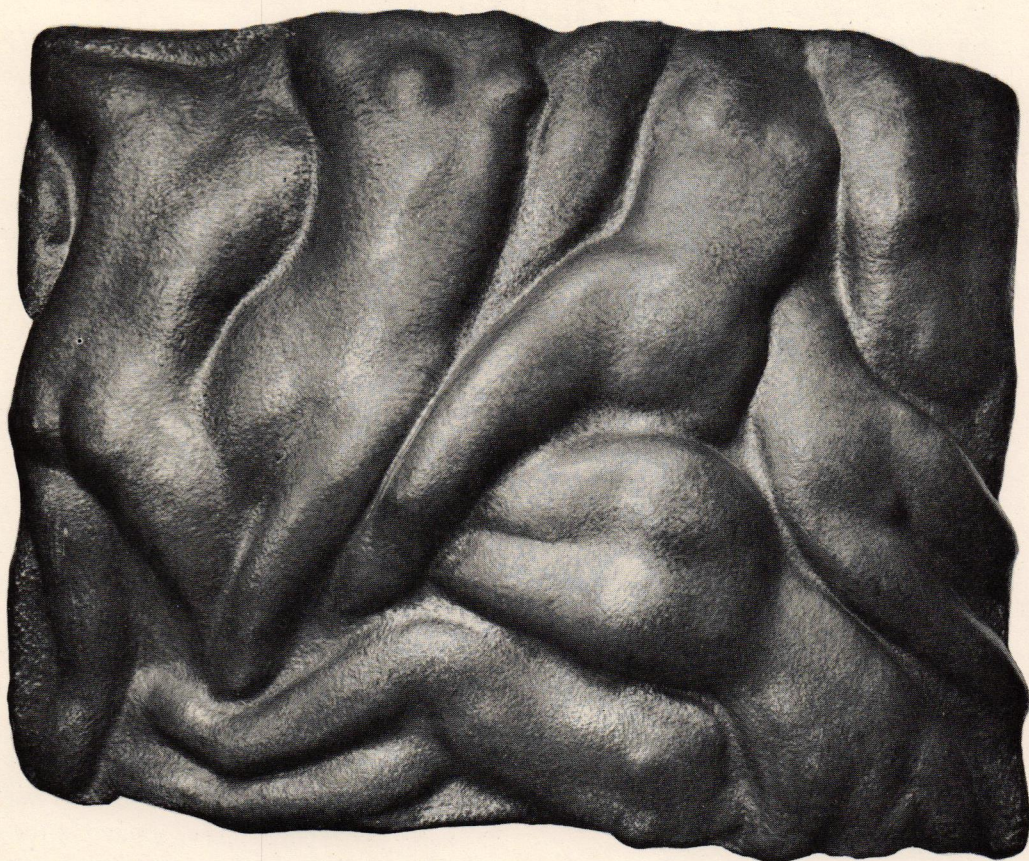


Members and friends attend the opening



From the exhibition





Exuberance by Saul Baizerman

BAIZERMAN is one of the major sculptors of our time, and I am confident that this opinion will eventually be shared by many. His works, as I found out long ago, do not conquer by shock-methods, but by a slow, if irresistible, infiltration. They have great force but they do not show it blatantly. Their voice is not that of "great winds, earthquakes and fires"; they ingratiate themselves in a subtler way. Baizerman himself is a quiet man with a soft way of speaking and mild manners. I have never heard him raise his voice. Yet, he is possessed by a fierce belief in himself and in the mission of his art, a belief that has sustained him in many a trying situation. He looks frail, but he works on a monumental scale and in a technique that requires enormous physical endurance. His subjects are limited to the possibilities of the human body but he has explored them as have only the greatest sculptors before him. The Greeks, Michelangelo, and Rodin come to mind, and it is indeed to this illustrious ancestry that Baizerman himself feels related, and indebted.

Julius S. Held

REVIEWS

SEVEN DESIGNERS LOOK AT TRADEMARK DESIGN, edited by Egbert Jacobson. Paul Theobald, \$8.75

A fascinating historical review by *Bernard Rudofsky* on the ancestors of today's industrial trademark and tradename introduces six provocative chapters on the design, application, and value of the trademark in modern industry. From the mark of the Roman potter to the stonemason's signature of the Middle Ages, from the invention of printing to the industrial revolution, signs and symbols have identified the products of the craftsmen to their trade. Well chosen illustrations—from ancient artisan symbols to early printers' marks and later to examples of the elegant 18th Century trade cards—point up Mr. Rudofsky's introduction and lead to Hebert Bayer's general classification of contemporary trademark types and some pertinent remarks on the symbol's function and recognition-value in modern communication.

Alvin Lustig's chapter on "Formal Values In Trademark Design" illustrates the potency of blending simple form and simple idea to create universal response to a trademark design.

Paul Rand demonstrates exciting ways of varying a trademark in its treatment or in its context, without changing its essential form, and proves, with excellent examples, that a time-worn symbol can become a stimulating illustration device.

Will Burtin analyzes the traditional and continuing visual appeal of a number of trademarks of nationally known products, points out the relation between sound and the visual effectiveness of specific trade names, and discusses the need for most careful study of trade name and trademark design to meet the challenge of radio and television.

H. Creston Doner gives the twenty-year design history of one manufacturer's trademark through modifications in company ownership and various expansions.

Egbert Jacobson's illustration section on "The Trademark Applied" discusses in caption paragraphs the design features and multiple uses of more than seventy wellknown trademarks. Mr. Jacobson finishes with a chapter on basic principles of visual communication, simply and graphically described.

The book is a strikingly handsome volume with some 400 illustrations in many colors, including excellent reproductions of trademarks themselves. Layout and typographic design, by the seven designers, add style and stimulus to the text. *Jane McCarthy*

MARSDEN HARTLEY, by Elizabeth McCausland, University of Minnesota Press, Minneapolis, Minnesota, \$2.50

No other American artist could more appropriately have been chosen as the subject for the first volume of a series "on contemporary American artists projected by the University of Minnesota." Marsden Hartley's name is not only associated with that earlier "old master" of American art, Albert Pinkham Ryder, but even in 1953 Hartley holds a vigorous place as an artist of contemporary significance.

In her biographical introduction, Miss McCausland outlines the events of his life with a degree of authenticity that will probably seem reassuring to Hartley's many friends who have heard these details time and again. He loved to talk about himself, for he was one of the most self-centered and childlike of men. On the whole, the author is detached and kind, and does not dwell on the frailties of his character. Not the least remarkable fact about Hartley's biography is that he was able to live and travel through the modest sale of his work and the help of sponsors. Yet no one suffered more from poverty and anxiety about the future.

The author gives an excellent account of the artist's creative development. As a young man he was completely obsessed with the wish to express nature and in spite of the influence of Ryder and the impressionist Segantini, it would be wrong not to stress the deep feeling for nature that characterizes the 1908 and 1909 paintings. When the author says that these pictures, exhibited at Stieglitz Photo-Secession Gallery, 291 "seem the negation of nature," she must surely mean instead that they are not mere naturalistic or imitative transcripts but works of imaginative and expressive power. Hartley undergoes from there on a series of experimental influences involving Matisse, Picasso, Cezanne, Derain, and Kandinsky. The author carefully documents the Kandinsky influence and rightly states that "in Paris before World War I Hartley had not fully assimilated these new ideas." She is very curious about the "Germanic" series of abstractions, such as "Military", 1913, and "Portrait", 1915, and while Hartley writes that "there is no hidden symbolism whatsoever in them" she suggests that "his attraction to the emblems of militarism is a question to ponder."

The restless travels from New Mexico to Paris to Germany and his changes in style of painting are all recorded sympathetically. "Hartley began his career

as a pioneer of modern art in America at the beginning of a half-century of change, experiment, and aesthetic controversy." But "in the thirties, Hartley had already turned his back on experimental vanguardism and returned to his first love, nature." In 1926 he was living in Cezanne's country in the Maison Maria (not Marin) in the forest of the Chateau Noir near the lofty Mont Sainte Victoire. Miss McCausland does not stress the extent to which Hartley was influenced by Cezanne, but it should be clear from the illustrations. Even after his departure from the Cezanne country and its subjects, his continuing development as a Cezannist is evident in *Beaver Lake*, 1930, *Dogtown Common*, 1931, *Garmisch-Partenkirchen*, 1933.

Miss McCausland provides all the necessary background for "the tyranny of incessantly changing styles" that plagued his middle years, but she does not stress the evident fact that he never really understood abstraction except in decorative terms. Likewise, the Cezanne influence, while documented, is underplayed. It was Cezanne's great lesson of color-form structures developed in contact with nature, added to Hartley's own direct, almost primitive emotional power, that led, in the late Maine period, to a complete integration of his own personal, American way of painting.

Miss McCausland rightly identifies the late Hartley with Ryder and Homer. "He ceased to be imitator, emulator, experimenter" and produced, perhaps as a direct result of the knowledge acquired, some of the greatest painting in American history. *Erle Loran*

THE AMERICAN HOUSE TODAY, by Katherine Morrow Ford and Thomas H. Creighton. Reinhold Publishing Corporation. \$7.95

85 examples of modern homes covering the site, space organization, environmental influence, construction and materials, appearance, architectural and designer problems, gathered from practically every state in the Union. 380 large photographs and 120 easy-to-read plans.

MODERN FURNISHINGS FOR THE HOME, by William J. Hennessey. Reinhold Publishing Corporation, \$10.00

A comprehensive guide of Modern design, covering furniture, lamps, fabrics, and accessories. Mr. Hennessey's foreword is a valuable and interesting history of furniture design.

SELECTIONS FROM THE NOTEBOOKS OF LEONARDO DA VINCI, edited by Irma A. Richter. Oxford University Press, Inc. \$1.25

A new edition, based on the work of many scholars, of the most significant passages of Da Vinci's Notebooks, with an interesting commentary by the editor, biographical sketch, and many reproductions of Da Vinci's drawings.

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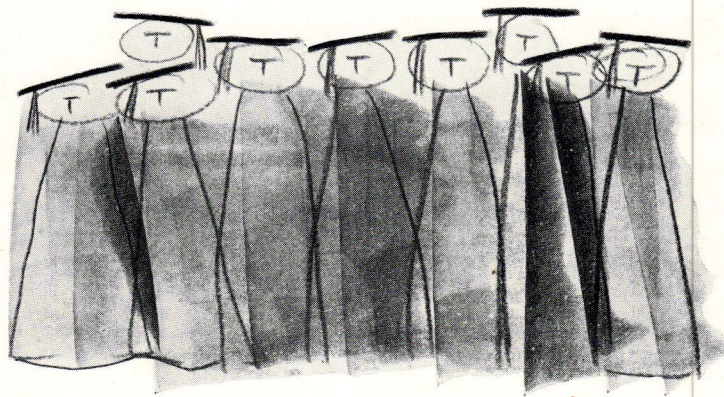
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