

BOOK REVIEWS

REFERENCE

Graphic Design in America: A Visual Language History with essays by Mildred Friedman, Joseph Giovannini, Neil Harris, Estelle Jussim, David Kunzle, and others (New York, Walker Art Center/Harry N. Abrams, 1989, \$49.50) is the first indepth history and analysis of the field--from the printed page to the moving image.

The volume accompanies a major traveling exhibition which opened at the Walker Art Center in Minneapolis in November 1989, travels to the IBM Gallery of Science and Art in New York and the to the Phoenix Art Museum, with other venues in Europe and Japan.

Throughout the volume appear interviews with such well-known designers as Ivan Chermayeff, Saul Bass, Paul Rand and April Greiman, among others. More than 250 illustrations of which 200 are in color cover all areas of graphic design, including recent innovations in film, television, and environmental graphics. A unique timeline pinpoints design developments as they occurred.

For the first time, America's most pervasive art form--graphic design--is now clarified and historified. A selected bibliography completes this dynamic volume.

The Herbert Bayer Collection and Archive at the Denver Art Museum by Gwen F. Chanzit, Curator of the collection at Denver Art Museum, is a landmark catalog of the thousands of objects--paintings, drawings, sculptures, photographs, notes and sketches, proposals, books and correspondence--the repository of his life's work. Bayer spent over thirty years in Colorado, leading the Aspen Institute into becoming a powerful agency for the exchange of ideas between artists and corporate leaders.

With a major commitment of exhibitions in the Museum, this catalog with 300 illustrations, 20 in color, documents the life of an Austrian-born Bauhaus-based designer; from the Pre-Bauhaus Years, the Bauhaus Years, then Berlin, New York, Aspen and California, this catalog is complete with a bibliography of documents and publications. This is a document which all libraries and contemporary art collections should have, first for the information on Herbert Bayer, secondly as an exemplar archival catalog. \$24.95 paper only. Published by the Denver Art Museum, distributed by University of Washington Press.

Constructive Concepts: A History of Constructive Art from Cubism to the Present (New York, Rizzoli, 1989, \$50) is a revised edition of the 1977 publication with new illustrations to include all phases of constructive work over the past eighty years.

Tracing the history of geometrical ordering principles, developments in Eastern and Western Europe and in the U.S. are traced through the achievements of the great pioneers such as Cubism, Futurism, de Stijl through le Parc, Soto, Nicholson, Riley, Caro, Manzoni, Stazewski, Diller, Gabo, Meadmore, McLaughlin, LeWitt, Lichtenstein, Kelly, Flavin, Judd, Andre, Smithson and Heizer, etc. There is a Synoptic Chronology, 1907-1970, Select Bibliography, 290 illus., over 70 in color and an index of illustrations.

Primitive Art in Civilized Places by Sally Price (Chicago, University of Chicago Pres, 1989, \$19.95) is a challenging book that is readable, enjoyable, and often witty about the Exotic Other artist and the definition of "primitive" concerning contemporary art as much as tribal arts. Much food for thought and an amazing bibliography to back up her exhilarating examples. You will question your own assessments and theories and come to a new response to so-called "primitive art."

on the passage of a few people through a rather brief moment in time: The Situationist International 1957-1972 includes texts by Peter Wollen, Greil Marcus, Tom Levin, Mark Francis, Elisabeth Sussman, Mirella Bandini, and Troels Anderson (Cambridge, MIT Press/ICA, Boston, 1989, \$25). Documenting the American premiere of this major historical exhibition which ends on 7 January 1990 at the Institute of Contemporary Art, Boston, presents to an American public for the first time the extraordinary rich anti-art legacy of the Situationist International, a loosely affiliated international group of artists active in Europe from the late '50s through the early '70s.

Emerging from COBRA, Lettrisme and the Imaginist Bauhaus, as well as the break-up of Surrealism, SI launched a strategy of art as cultural critique. Comprised of painters, architects, artists, and intellectuals who advocated the breakdown of divisions between art, the city and technology, SI believed that society was evolving, under the pressure of advanced capitalism into an all-embracing spectacle.

The powerful theoretical legacy behind their artistic and political practice included creatively lived moments and encounters, situations which could be provoked in writings rather than artworks. This shift from artistic to political led directly to the student agitation that preceded and, in part, detonated the events of May 1968 in Paris.

Having just examined all the original publications of SI while I was in Germany, I testify that this book encapsulates and includes information on the "fallout" from SI theory and practice that continues to influence contemporary culture today. There is a selection of Situationist writing in translation, an in-depth exploration of Guy Debord's cinema, and a full Situationist chronology. This is a very important document, which writes a new chapter in contemporary art history.

MONOGRAPHS

Marie Laurencin: Artist and Muse by Douglas Hyland and Heather McPherson (Birmingham, Birmingham Museum of Art, dist. by University of Washington Press, Seattle, 1989, \$17.50 paper) fleshes out the portrait of a successful French woman artist whose exquisite portraits of women were praised for their intuitive quality. Oils, watercolors, etchings, lithographs, theater sets and interiors were all part of her reputation. Mistress of Apollinaire, patronized by Gertrude Stein, Laurencin linked her life and her art as a feminist and a renowned artist. 28 color plates, 39 black and white illustrations including duotones. Selected bibliography. Important.

Jack Levine with commentary by the artist, introduction by Milton W. Brown (New York, Rizzoli, 1989, \$45) emphasizes the Social Realism and the great tradition of figurative art which Levine has maintained through the six decades of his creative life. Known for his satirical narratives as well as his dazzling portraits. With over 185 illustrations, 60 in color, the selective bibliography completes this important volume.

Isabel Bishop by Helen Yglesias (New York, Rizzoli, 1989, \$45) is an illuminative volume bringing together all of Bishop's major paintings, drawings and prints. The emphasis we see is on her conspicuous empathy with women and the subtle depiction of feminine themes. Selected bibliography.

Gauguin: Watercolor, Pastels, Drawings by John Leymarie (New York, Rizzoli, 1989, \$25 paper) offers the reader the rare treat of analyzing the watercolors, gouaches, pastels, pen-and-ink and charcoal drawings, monotypes, zincographs, and woodcuts. "My drawings! They are my secrets, my letters." 50 illustrations, 48 in color.

Biographical data. Important addition to the literature.

Pistoletto by Germano Celant (New York, Rizzoli, 1989, \$40) explores three decades of work by this major contemporary Italian artist. First brought to international prominence as a member of the "arte povera" movement, Pistoletto through diverse media--sculpture, painting, performance art, installations, video--has taken the relationship between art and audience as his theme, often using the mirror as a metaphor.

With a chronological biography, exhibition history, and a comprehensive bibliography, this volume is a provocative study using the interview technique.

Robert Moskowitz by Ned Rifkin (New York, Thames & Hudson, 1989, \$50) documents a traveling retrospective exhibition of this artist whose collages, paintings and drawings form a significant link between Abstract Expressionism and the "New Image Abstractionists" of the mid-1970s, finding a balance between his love of abstraction with his need to represent the real world. With 89 illustrations, 64 in color and 26 in duotone, this first retrospective allows one to critically evaluate Moskowitz, thanks to Ned Rifkin, as well as assess him from his biography. An illuminating interview with the artist by Linda Shearer along with a select bibliography completes this volume.

First Diasporist Manifesto by R. B. Kitaj (New York, Thames & Hudson, dist. by W.W. Norton, 1989, \$12.95 paper) is a more important book than may seem apparent by the cost and the format of this book. Designed in a "political pamphlet" kind of typeface with large type and short, pithy thoughts about being a Jew in the 20th century, this manifesto is deep in feeling as well as thought.

Strange as it may seem, this is a period where artists such as Cucchi, Kiefer and Kitaj are indeed setting forth manifestos. It is in the air, it is a sign of these "interesting times." Luckily, one of the most literate artists of our

time has come forth with this Manifesto, which represents his philosophy on his art and art in general, as reflecting not only on the past but also on the environment in which art is made in the present.

Illustrated with the artist's drawings, paintings and photographs, this credo on art and life merits sharp attention, for it is equal in power to that of the Futurists or the Constructivists. It is time to think about art and life and do something about it. And you don't have to be Jewish to appreciate this book!

Marcel Broodthaers with essays by Michael Compton, Douglas Crimp, Bruce Jenkins, and Martin Mosebach (New York, Rizzoli, 1989, \$40) accompanies a travelling show of this poet turned painter, sculptor and filmmaker, who freely incorporated items of everyday life into his art. Involving almost every medium, Broodthaers (1924-1976) is linked to Dada, Surrealism, Pop, Minimalism, and Conceptualism. He tested the subjects of art, the materials of art and the names of art, testing the labels that fit and the labels that don't. And for his first 40 years, he tested life as a bookseller, as a poet, a journeyman photographer, as an occasional writer for Belgian magazines and as a night porter in a small hotel, until at the age of 40 he dreamed of being an artist. 260 illustrations, 114 in color. Exhibition chronology, filmography, and most comprehensive bibliography except for the books published by Broodthaers himself.

Picasso: Collected Writings (New York, Abbeville, 1989, \$150) is a hefty 440-page volume with 184 facsimile manuscript pages, 23 in color.

Although known primarily as a visual artist, Picasso was fascinated by the convergence and contrast of word and image. Starting with an early diary in 1893-95, he used words and symbols in the Cubist works, illustrated numerous books, and had close friendships with Surrealist poets and writers of his day.

In fact, from 1935 - 1959, he produced more than 340 poetic texts and two plays. His plans to compile his collected writings spanned the latter part of his life.

So for the first time, we have all of Picasso's writings, in their original Spanish and French.

With a preface by Michel Leiris, renowned French poet, critic and anthropologist, who participated in the Surrealist movement, the mood is set. Then Marie-Laure Bernadac, Curator at the Picasso Museum in Paris with her essay on The Poetry of Picasso, and Christine Piot, art historian at that museum, who writes on Picasso and the Practice of Writing tells how he established interplay between the abstract and the concrete, between finely tuned calligraphy and the impetuous seismograph of the unconscious which surrealist writing fostered. Moody Picasso was reflected in his writings, along with his utter disdain for grammar and spelling; for punctuation marks, he used dashes of varying lengths, including a hyphen contained within two vertical lines. No capital letters for him; in fact, most of his manuscripts remind one of musical scores rather than written essays. Ink blots, scratches and erasures involve visual elements in his manuscripts. His style demonstrates "psychic automatism" which finally completes the man as artist and writer, one who has committed himself to art and life as one vitality.

The volume includes a detailed appendix of notes and transcriptions, as well as illustrations index, a chronology, a bibliography and an index to the writings. A glossary of terms also precedes the texts. This is a memorable contribution to the life and output of a great artist of the 20th century, although all the texts are in French (untranslated) or in Spanish (translated into French). Editorial and introductory materials are the only ones translated into English. This is a collector's item, one that completes the personality and the creativity of a master.

Satie Seen Through His Letters edited and annotated by Ornella Volta, with an introduction by John Cage (London, New York, Marion Boyars, 1989, \$35) probably is the best portrait of an artist through his own letters that I have ever read.

Beginning with letters from his father to a friend about his impending marriage to Erik's future mother, Volta takes us through Satie's schooling, his inability to graduate from Music Conservatory so he entered the army, his later enrollment at 40 in the Schola Cantorum, graduating at 42, with the first diploma of his life.

This epistolary biography brings us a keen picture of an individualist who was intelligent, talented, and amiable--amiable enough to make the acquaintance and lasting friendship of J.P. Contamine de Latour, poet, Suzanne Valadon, his brother Conrad who served as a constant during all his correspondence, Maurice Ravel, Poulenc, Varese, Cocteau, Picasso, Stravinsky, Brancusi, Milhaud, Man Ray, Tzara and so many more.

The editor's commentaries and biographical chapters are seemingly necessary to the enjoyment of such an iconoclast's life. Volta is as much a part of this biography as Satie, for she serves as a guide, an important guide leading the way through a life well lived. This wonderful musician and artist went everywhere with his umbrella. Darius Milhaud cites this:

He ate very little and sat close to the fireplace with his overcoat on, his hat pulled down to his eyes and clutching his umbrella...

Or Man Ray citing his encounter with Satie in his memoirs:

With a little white beard, an old-fashioned pince-nez, black bowler hat, black overcoat and umbrella, he looked like an undertaker or an employee of some conservative bank.

Illustrated on each page with drawings, portraits, photographs, the book comes alive each turn of the page. This is a life of a very vibrant and vital artist. Chronology (personalized), list of origin of letters from Satie, to Satie and about Satie. Bibliography and index complete this wonderful "epistolary biography." A must to understand a great artist and his times!

Journey to the East by Le Corbusier (Cambridge, MIT Press, 1989, \$12.95 paper) is a wonderful diary by the famed architect while taking a journey through central and eastern Europe in 1911. It is the first book Le Corbusier ever wrote and the last he offered for publication, a short time before his death. With illustrations that accompany the text, although some are quick and rough, others are wonderful in their variety. The impressions,

stream of consciousness style, and romantic alertness make this book revealing for the energy, ego and curiosity of this ingenious Master.

GENERAL

California Painters: New Work by Henry T. Hopkins with photographic portraits by Jim McHugh (San Francisco, Chronicle Books, \$40 cloth, \$29.95 paper) is a collection of essays and art by 41 California contemporary painters, as well as over 100 full-color reproductions of recent works.

Each artist is represented by a photographic portrait and personal statement as well as several photographs of his or her paintings. Hopkins traces the history of 20th century California art through all its phases to the 1980s when he believes California artists began to lose an identifiable regional style and to lead in every international movement.

Bischoff, Joan Brown, Richard Diebenkorn, Sam Francis, David Hockney, Ed Ruscha and Wayne Thiebaud are juxtaposed with Mary Corse, Jill Giegerich, Roger Herman and Mark Tansey, among others.

Revolutionary Costume: Soviet Clothing and Textiles of the 1920s by Lidya Zaletova, Fabio Ciofi degli Atti, Franco Panzini, and others (New York, Rizzoli, 1989, \$25.00 paper) through critical essays and numerous photographs and drawings, many never before published, unfolds the history of this era's fashion.

Artists such as Stepanova, Popova, Exter, the Sternberg brothers and El Lissitzky all participated in the Artistic-Industrial Exhibition in 1923, as well as the First Factory of Printed Cotton in Moscow, the design workshop.

The designs are brilliantly illustrated in full-color, sometimes bled to the edges in order to give the reader a feeling for the "new society" which would wear these new clothes. Fabric designs, wanting to be proletariat, reflects blast furnaces, tanks, planes, radios, tractors, and scythes. Includes biographies of the artists and a select bibliography, manifestoes and articles by most of the artists. 386 illustrations, 73 in color, 14 duotones.

Scandinavian Modernism (New York, Rizzoli, 1989, \$35 paper) is published to coincide with a major exhibition of art from Denmark, Finland, Iceland, Norway and Sweden. Organized by country, each section is prefaced with an essay by a national art authority. Biographies of the individual artists accompany the full-page color reproductions of their works.

The exhibition travels from Gothenburg, Oslo, Stockholm to Helsinki, Leningrad and ends in Moscow in September 1990.

140 color illustrations, selected bibliography.

Art Deco Prints by Giliano Ercoli (New York, Rizzoli, 1989, \$37.50) collects reproductions of pages of fashion magazines, album collections, postcards, and luxury book editions all produced in dazzling color by stencil-printing processes with over 230 illustrations in full-color.

Osaka Prints by Dean J. Schwaab (New York, Rizzoli, 1989, \$65) has 450 illustrations, of which 350 are in full

color. This is an extensive survey of a highly specialized and rare art form that flourished in Japan from 1750 - 1870. The most complex techniques and most costly materials were used by Osakan printmakers, such as brass, mica, and copper dust. The prints were made for a wealthy, demanding elite with print runs small (no more than a few hundred). Subjects were actors in Japanese theater, landscapes and other popular genre themes. A gorgeous reference tool, which will be used for years to come as the basic guide. Chronology, glossary of terms, list of lenders.

MURALS

The Mexican Muralists in the United States by Laurance P. Hurlburt (Albuquerque, University of New Mexico Press, 1989, \$45) covers the activities of Jose Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros in the 1930s, a chapter of whose lives has largely been ignored by most art historians. This is not a picture book, but rather an in-depth historical analysis of the works, emphasizing the profound impact upon North American artists and intellectuals, culminating in the impetus for the public support projects for the arts during the New Deal. The author then cites the post-World War II fall from critical favor of the Mexican muralists and what led to the recurrence of interest in the 1960s and 1970s.

Includes appendices citing the technique of fresco painting and compositional techniques such as the Golden Triangle, as well as selected bibliography and chronology.

Also includes suggestions for future research needs.

Mexican Monuments: Strange Encounters by Helen Escobedo and Paolo Gori (New York, Abbeville, 1989, \$39.95) is a disappointment, not for its content, but for its production. With the outstanding photographs of Paolo Gori, there are matte, grainy photographic reproductions, which run the gamut from whimsical, funny, charming sculpture to highbrow, sophisticated, often obnoxious supermonuments.

Yet, as we read on, this book documents monuments to such worthy causes as The Free Textbook, The Great Sewage System, the Tropic of Cancer, Mother, and even the Road Builders, not to mention the composer of a popular tune, the sombrero, and the octopus. Naive, decorative, imposing, or enchantingly naive, these monuments appear in both conventional and most unexpected places: the middle of a desert, along a busy superhighway, or in an inaccessible mountain valley.

Conceived and coordinated by Helen Escobedo, renowned as an environmental sculptor and as an arts administrator, this semi-serious survey documents Mexico's singular style of commemorating its collective achievements--and its shortcomings. The book is almost a satire on everything wrong with "public art" in Mexico. It is a funny book under the guise of a serious study. One of the major shortcomings of the book is a need for duotone printing of the black and white photographs and glossy paper for the color reproductions. Read it and learn how to create a conceit under the guise of a serious study.

Crosscurrents: Fashion, Art, Design 1890-1989 by Tony Lewenhaupt and photography by Claes Lewenhaupt (New York, Rizzoli, 1989, \$40) is a pictorial study tracing trends in fashion from 1890 until the present, examining the relationship between women's fashion and art, architecture, design, and the decorative arts.

Unanticipated parallels are drawn between fashion, arts and interior decoration when contextual references are made. Juxtaposed to new styles in dress are explanations for the subtlety and intricacy of typographical designs as well as furniture evolution. It trains your eye to look in a new way at the coalescing of fashion, art, architecture, design and the decorative arts. A fascinating study. 180 color photos.

Last Traces: The Lost Art of Auschwitz by Joseph P. Czarnecki (New York, Atheneum, 1989, \$29.95) presents for the first time the heartrending drawings, paintings and graffiti of the prisoners of the Holocaust. The images will move you, the words will break your heart, and the memory of all this will endure. There are drawings, calendar markings, love stories, scribbled names of concentration camp heroes.

With an introduction by Chaim Potok, a note on the photography, and a descriptive text for each photograph, these astonishing works will open up new worlds of understanding of how the human spirit tries to endure in the midst of a living hell.

The Material of Invention by Ezio Manzini (Cambridge, MIT Press, 1989, \$45) is an amazing book, not just for designers, architects and engineers, but for all people who are sensitive to the marriage of design and engineering, to a philosophy of human possibility and invention.

This is the first time we get a book whose aim "is to supply cognitive tools and cultural reference that may help to make the new fields of the Possible more easily Thinkable to the designer." Details on the materials of the built environment are made clear and significant.

The metamorphosis of materials and how they have changed our lives is clearly evident in this book on matter, and how matter becomes material. This book also breaks down barriers of incomprehensibility of engineering and design terminology and its evident reliance upon "materials." We build bridges with the clarity of theories in this book. A better understanding of everything from installations and environments to future uses of material in possibilities never conceived before for artificial limbs, automobiles, athletic shoes, decoration, etc. Appendix, glossary and bibliography.

Remembering the Future: The New York World's Fair from 1939 to 1964 (New York, Rizzoli, 1989, \$25 paper) is the first book ever published on the 1964 World's Fair, as well as a historical survey of the art, history and architecture of the New York World's Fairs. Over 200 illustrations, many in color, evoke nostalgia for that special time of triumph over the past and predictions of the future. The evolution of American society's values and issues over a 25 year period are superbly demonstrated in this book, with ample bibliography and index.

The technology of the 1980s certainly has enhanced the illustrative material in this book, which is so attractively

designed in both typography of the period and in contemporary modes. The book served as a catalog for a recent exhibition at the Queens Museum in Flushing, New York.

Lick 'Em, Stick 'Em: The Lost Art of Poster Stamps by H. Thomas Steele (New York, Abbeville, 1989, \$19.95) documents the neglected form of lithography of printed ephemera, which sprang up around the turn of the century producing some of the most beautiful and accessible communications artwork. These "cinderellas" or non-postage stamps include advertising seals, which thrived between 1890 and 1940, paralleling the great era of European poster artists.

Steele gleans from his own personal collection to survey the history of poster stamps, artists and illustrators, European and America, as well as visual puns and oddities, travel and transportation, expositions and world fairs, beauty and fashion, children and animals, promotions and charities, serial imagery and political propaganda. Included is a sheet of poster stamps advertising the book and its publisher.

Motion Motion Kinetic Art by Jim Jenkins and Dave Quick (Layton, Utah, Gibbs Smith, 1989, \$14.95 paper) is the first comprehensive survey of contemporary artists who are expanding the boundaries of traditional sculpture by incorporating movement and the dimension of real time into their work. Using an incredible array of materials including found objects, organic matter, salvaged industrial machinery, and natural forces, they create stunningly captivating works of art ranging from the whimsical to the complex.

Written by two artists who are themselves successful and widely exhibited kineticists, this oversized volume includes 75 photographs, 55 in color of works by artists such as Mineko Grimmer, who uses bamboo, water and stones; Bryan Rogers, who uses umbrellas which open and close; Survival Research Laboratories which is world renowned for their handmade machines in frenetic performance; Jim Jenkins and his coordinated stickmen; Dave Quick whose humor has a serious edge as well. From poetry to irreverence, these kinetic artists have made their mark, which is well documented by this volume, written with energy and zest.

Earthworks and Beyond: Contemporary Art in the Landscape by John Beardsley (New York, Abbeville, 1989, \$34.95 cloth, \$24.95 paper) is the revised and greatly expanded edition including the most recent efforts by artists, often in collaboration with architects and city planners, to transform ravaged landscapes and desolate cityscapes into pleasure-giving parks and artworks. Included now are works by Richard Serra, Noguchi, Irwin, Puryear, Armajani, Burton, Holt and many more.

Recent controversies are discussed as well as projects for land reclamation and urban design. Includes 174 illustrations, 60 in color, including 20 new color photos. A clear and provocative study.

Post-Pop Art, edited by Paul Taylor (Cambridge, MIT dist. for Flash Art Books, 1989, \$14.95) is the first in a series of New Criticism published by the long famous Flash Art magazine in Milano, Italy.

Edited by Paul Taylor, art critic who was the "last person to interview Andy Warhol", the series of essays by Roland Barthes, Baudrillard, Huyssen, Hebdige, Dan Graham and Santiszewski comes in a pocket paperback highly convenient for subway reading and other leisurely moments. It will edify and amplify your understanding of current criticism of Pop's predecessors, the Situationists through Punk and New Wave.

A Forest of Signs: Art in the Crisis of Representation (Cambridge, MIT Press/ Los Angeles, Museum of Contemporary Art, 1989, \$34.95) documents an exhibition at MOCA in Los Angeles of 30 artists who were represented by one work each (a double page spread) each designed by the artist, and some commissioned specifically for the publication, including the endpapers. Curated by Mary Jane Jacob and Ann Goldstein, the exhibition catalog is more than the exhibition. Yet Jacobs maintains that this is Art in the Age of Reagan, while Anne Rorimer writes of Photography-Language-Context and Howard Singer, In the Text.

Both essays and artwork are concerned and are influenced by the overabundance of images that leap at us everyday from billboards, TV, videos and advertising. Questions are raised concerning the meaning of representation and re-presentaton as well as art as commodity, as status symbol, as commerce. Chronology of exhibitions, index.

The Dada & Surrealist Word-Image by Judi Freeman, with a contribution by John C. Welchman (Cambridge, MIT Press/Los Angeles County Museum of Art, 1989, \$17.95) accompanies a traveling exhibition celebrating the work of those artists who, in the early years of this century, reinvented the way we think about language and art. Included is the work of Marcel Duchamp, Francis Picabia, Miro, Magritte, Breton, and many other members of the Dada and surrealist avant-garde. Breaking the boundaries between art forms, inspired by development in print, typography and design and advertising, these artists integrated words, numbers, phrases and inscriptions into their own creating new experiments in meaning, irony and humor added to images. A catalog of the exhibition and bibliography complete this volume, which called for several color plates, which are sadly lacking in this bland black and white-illustrated catalog which documents a most stimulating exhibition. Save for the dust jacket in glowing color, the rest of the catalog remains documentation rather than a glowing commemoration.

POSTCARD BOOKS

English Style Postcards and Japanese Style Postcards by Suzanne Slesin, Stafford Cliff and Ken Kirkwood each contain 22 postcards, perforated for easy removal, that represent the best from the two popular books on style.. The charms of an English home or the simple clean lines of Japanese living are now compactly printed in ready-to-send bound postcard formats. \$7.95 each from Chronicle Books.