

There's a Big Little Art Museum Here

There is a tremendous art museum in Birmingham. In it you can see almost any painter from the early Etruscans or even the Altima Cave paintings to Picasso or Francis Bacon. Complete collections of works by Cezanne, Degas, Dufy or El Greco can be seen here. Advice is available on how to look at a painting, how to start an art collection, art as an investment or the philosophy of art. These facts and opinions come from some of the best known people in the art world. Many famous artists give demonstrations on how they work in oils, watercolor, graphics, ceramics, metals or stained glass in this limitless museum.

HAVE YOU GUESSED yet where this fabulous repository of art is awaiting you? It's the art section of the Baldwin Public Library, one of my favorite haunts. A glimpse of all the treasures of the art world is no further than the library check-out desk. You can take a guided tour anytime through a book of paintings with an informed, sensitive author to tell you about the art works. Of course, the pictures cannot compare in size and immediacy with the originals, but if you are acquainted with paintings, the modern high quality printing gives you a thrilling approximation.

MOST EXCITING are the large quarto books, plentiful full color reproductions. Some are collections such as "Carravaggio to Vermeer," "Portrait Paintings," "Colonial American Art," "Byzantine Mosaics," "Crete and Mycenae," "Art of the Vatican" and books on modern masters. Seeing a lot of examples from a particular era or place gives a portrait in depth of that period. A superb book in this type of collection is "Collage" by Janis and Blesh. The concept and technique of collage are explored, with a history of collage as a serious art medium, showing work by its famous exponents. This book is surprisingly up-to-date, since many artists are working in this medium now. You'll be lucky if you find this book in. It circulates rapidly. (Having let you "in" on it, I shall probably be forced to buy my own copy in order to see it ever again.)

ART BOOKS are expensive. High quality color reproductions and limited appeal—thus smaller production—have contributed to this. The library's capacious museum has a long list of donors who have given many of these difficult-to-buy-on-a-budget books as memorials to friends. You may find yourself giving unspoken thanks for your hours of reading pleasure to the donor listed on the front page.

The pictorial collections by artists like Picasso, Dufy, Chagall and Cezanne are a revelation in terms of their experimentation and growth. And you can thrill to every vacillation of an artist's high pitched life. Irving Stone's "A Gony and the Ecstasy" about Michelangelo is an incredibly penetrating study of creativity. Stone has managed to touch the tortured soul of every artist in this masterpiece.

IT'S HEADY actually to know someone who knows enough to write a book. We have at least three from this area in the art section alone. Richard Thomas, director of their experimentation and growth. Some of the most exquisite textured patterns in nature are seen on fat toads and little snakes in the book on reptiles. The "how to" section is stacked with top quality instruction, like "Enameling" by Opi Untrecht, as well as the anyone-can-do-it-level showing a surprising range of ideas. "Creative Crafts for Everyone" by Alan Turner is a portfolio of clearly illustrated projects of unenvied taste.

UNLESS YOU have a special subject in mind, you'll have perfectly good luck choosing the books by their covers. If you want suggestions, you will always get considerable help from the Baldwin library staff. These gals are as dedicated to the literary world as any artist to his paint. Physically you may rarely get out of the province of supermarket cleaners—piano lessons run, but vicariously you can feast your eyes on any sort of painting in the world in the library's huge little art museum.

The following is a list of art books from Baldwin Library you might enjoy: "Asian Japanese Prints," Oliver Statler; "Japanese Prints," James Michener; "Floating World," James Michener; "Man in the Hat," Man Ray; "Children and Their Art," Charles Gaistakell; "Looking into Art," Frank Seiberling; "How to Draw and Build an Art Collection," Irwin Solomon; "The Grand and a Moses Story Book," Nora Kramer; "Language of Vision," Georgy Kraper; "Van Gogh: a Self-portrait (letters revealing his life)," Modigliani; "Man and Myth," Jeanne Modigliani; "New Techniques in Painting," Fredrick Tauber; "The Convict and the Stained Glass Window," Carmelo Soraci; "Strange Life of Objects," Maurice Rheims; "Art of the Faker: 3000 Years of Deception," Frank Arman; "The Story Behind Painting," Leo Rosten; "Art Treasures of the Metropolitan," "August Renoir," (pictures), Phaidon Press; "Sandro Botticelli" (pictures); "The Story of Painting for Young People," Janson; "New Ways of Gravure"; "Arts of Japan," Hogo Munsterberry; "Arts of the United States," Pierson Davidson; "Chinese Art," Burling; "Art in America," (hard-cover monthly publication); and "Art News," (monthly publication).

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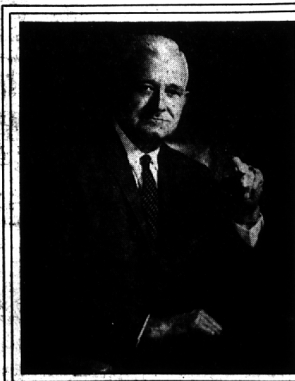
In addition, we are pleased to announce the arrival of many new contemporary paintings by known American and European artists.

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Aspirants

(Continued from 1-D)

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OTHER COURSES now enrolling students include special study of the dance techniques used in today's popular musical shows.

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BRIDGE in BIRMINGHAM

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Southern Michigan Bridge Association

The other evening I was invited to the home of George Alderton II



DR. MAX LERNER

Lerner

(Continued from 1-D)

Lerner is the author of several books, the most recent being "America as a Civilization" and "The Age of Overkill."

The first celebrity luncheon of the current Town Hall series will be held at the Birmingham Country Club following Lerner's talk. Reservations may be made by calling the Birmingham Town Hall office before noon on Tuesday.

A question and answer period will follow the luncheon.

to see his guest and our mutual friend, Al Sobel, who came to Detroit to direct the regional tournament. Al is the internationally accepted "No. 1 director of bridge" and the author of "30 Days" that appears in the A.C.B.I. bulletin.

If you read my article, you will notice that he boasts when he wins at rubber bridge, and well he should. This trip was no exception.

Edwin V. Clarke and George Alderton III, both of Birmingham were on hand to accept these "winners." One of the interesting hands played that evening is my hand for today. It is a good example of the difference between rubber bridge and duplicate.

Both sides vulnerable. Dealer is South.

NORTH
(George Alderton III)
A K J 6 2
8 5 7 3
A 8
K 7

WEST
(Al Sobel)
K Q 10 9 3
J 10
A 10 2 J 10 7 6
Q J 10 6 2

EAST
(George II)
7 5 4
Q
A Q J 10 7 6
8 5 3 3

SOUTH (Ed Clarke)
8
A K 9 6 4 2
Q 5 4 3
A 4

The bidding:
South West North East
1 pass 1 pass
2 pass 4 NT pass
5 pass 5 NT pass
6 pass 6 pass
Opening lead: Q

Ed won the opening lead in the closed hand and drew trump in two rounds. He discarded one di-

amond on the high spade and another on the long spade; gave up a diamond trick and ruffed a diamond to make his contract.

All very simple, but someone who was watching the game asked me why didn't Ed take the spade hook, as he would have then made seven hearts.

The answer to this question is one of the main differences between duplicate and rubber bridge. In duplicate the declarer would chance it that East did not hold five spades to the queen and take the hook to make the necessary seven hearts.

However, in rubber bridge the overtrick means so little that the odds are to give up the diamond trick and assure yourself the six heart contract.

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3. The Five Next Times. Doubleday
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Source: New York Times Book Review Section

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