



F. R. Meisch Papers.

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MAA

MINNESOTA ARTISTS ASSOCIATION

1962 — SILVER ANNIVERSARY YEAR

CHARTERED APRIL 14, 1937

Preamble of Constitution

The purpose of this organization shall be to promote the welfare of Minnesota artists and, in general, to encourage the active arts in Minnesota, and more specifically, to hold periodical exhibitions: to exert influence towards the purchase of Minnesota art by contacting individuals and civic groups, municipal and otherwise: to promote such legislation as will benefit the arts in Minnesota: to co-operate with other organizations having similar ideals and purposes: and finally to encourage a spirit of professional co-operation between individual members.

The art department of the Minneapolis Public Library is the archive repository for all the records of MAA. These are on file from 1937 and are added to yearly by the association. Other records include a separate biographical file and a bound volume of bulletins.

This material can be consulted in the art department under the heading "Minnesota Artists Association."

The visual aid room contains a collection of colored slides, available on loan, showing works by MAA members.

Constance Humphrey
Minneapolis Public Library
Art Department

OFFICERS — 1961-62

President	Maury L. Green
Vice-President	Janice Loring
Treasurer	Eve Clarke
Secretary	Shirle Houghlum
Membership	Audrey Teeple
Exhibition	Ardelles Neil, Henry Holmstrom
Public Relations	Theodore Sohner
Bulletin Editor	Donabeth Jones
Historian	Einar Dahl
Ex-Officio	Darwin Follrath

CHARTER MEMBERS

Dewey Albinson
Bob Brown
Prof. Chatwood Burton
Josephine Cantieny
Mary Moulton Cheney
Jerry Hudson DeLeon
Harriet Clark Hanley
Elmer Harmes
Clement Haupers
Elsa Jemne
Arnold Klagstad
Edmund Kopietz
Glen Mitchell
Ruth Raymond
Nona Soderlind
Elof Wedin
Lucia Wiley
Ella Witter
Elmer Young

PAST PRESIDENTS

Elmer Harmes	1937
Dewey Albinson	1937-38-39
Elmer Young	1939-40
Lowell Bobletter	1940-41
Dewey Albinson	1941-42
Wilhelmus Bryan	1942-43-44-45-46
Clement Haupers	1946-47-48-49
Eunice Spicer Latham	1949-50
Floyd E. Brewer	1950-51-52
Francis Meisch	1952-53
Keith Havens	1953-54
DePaul LaPorte	1954-55
Acting Pres., Morris Pleason	1954-55
Francis Kerr	1955-56
Viola Wolfe-Parker	1956-59
Darwin Follrath	1959-61

ACTIVE MEMBERS

HONORARY*

Aaron, Marvin R.	WA 2-8776
3150 Raleigh Ave., Apt. 104, Mpls. 16	
*Abbott, Emily	
Woodens Lane, Lambertville, New Jersey	
*Albinson, Dewey	
San Luis Norte 186, Tepic Nayarit, Mexico	
Arnal, Mari (Mrs. Leon E.)	WA 6-3827
4301 Linden Hills Blvd., Mpls. 10	
Arnao, Ruth (Mrs. Chas.)	GR 3-9388
Highcroft, Lake Minnetonka, Wayzata	
Auguston, Glenn	TA 4-5610
3836 Park Ave., Mpls. 7	
Beyer, Albin	TA 3-1684
2730 Oakland Ave. S., Mpls. 7	
Beyer, George	TA 3-1684
2730 Oakland Ave. S., Mpls. 7	
*Brewer, Floyd E.	
Gig Harbor, Washington	
Brock, Emma	TA 5-3520
3719 Bryant Ave. S., Mpls. 9	
Bryan, Wilhelmus, Director Mpls. School of Art	
Eden Garden Farms, Rt. 1, Box 318,	
Hopkins	WE 8-7924

336 0012

Bulavitsky, Olexa TA 3-6380
 2724 Harriet Ave. S., Mpls. 8

Bushnell, Clara WA 6-6373
 4227 Washburn Ave. S., Mpls. 10

Cattron, Vivian Lee (Mrs. L. C.) WA 6-4124
 4112 S. Cedar Lake Rd., Mpls. 16

Chaney, Clarence R. TA 2-4067
 4908 Colfax Ave. S., Mpls. 9

Chapman, Bernice (Mrs. E. P.) FR 7-4211
 2450 West Lake of the Isles Blvd.

Clarke, Eve (Mrs. C. Ward) LI 5-7325
 1400 Westwood Hills Rd., St. Louis Park

Conrad, Faith (Mrs. E. O.)
 Stillwater, Minn., Rt. 2, Arcola Rd.

Cosgrove, Louise FE 2-8811
 510 Groveland, Mpls. 3

Cote, Lorraine (Mrs. Clarence) WA 2-3307
 4941 Logan Ave. S., Mpls. 9

Curran, Pat (Mrs. E. F.)
 Marymont — 4th Ave., Stillwater, Minn.

Dahl, Einar JU 8-6737
 4250 France Ave. N., Mpls. 22

Dahle, Ernst I., Rev. ST 1-9629
 3135 Cleveland St. N.E., Mpls. 18

DeGraff, Marie
 302 Fremont St., Anoka

Diebold, Henriette CA 5-4829
 941 Goodrich Ave., St. Paul

Dille, June E. (Mrs. A. R.) Lakeville 5-2295
 Orchard Gardens, Savage

Dovre, Esther Elliott (Mrs. C. M.) MI 8-1621
 1787 James Ave., St. Paul 5

Duncan, Jean CA 5-5003
 462 Holly Ave., St. Paul 2

Follrath, Darwin HA 1-1927
 429 Benton, Anoka

Fossum, Syd, 1820 N. 51st Ave. E. 335-3507
 Duluth 4, Minn.

Fuhrman, Gertrude (Mrs. Harry) WA 6-9438
 2701 Drew Ave. S., Mpls. 16

Green, Dr. Maury L. CA 2-0983
 1003 Lowry Med. Arts Bldg., St. Paul 2

Griffin, Esther (Mrs. John F.) MI 6-0343
 128 Montrose Place, St. Paul 4

Gunnarson, Helmer W. TA 5-8418
 5637 Clinton Ave., Mpls. 19

*Hanley, Harriet C. (Mrs. M.) FE 3-4777
 2411 Blaisdell Ave., Mpls. 4
 Hastings, Emile TA 3-7302
 4900 Colfax Ave. S., Mpls. 9
 *Haupers, Clement
 377 Ramsey St., St. Paul 2
 Heisel, Henrietta (Mrs. Wm.) TA 2-9794
 4525 Frement Ave. S., Mpls. 9
 Herzog, Priscilla (Mrs. Edward)
 540 W. 123rd St., Apt. C-23, New York, N. Y.
 Holmstrom, Henry, Adv. Art Studio .. FE 6-1893
 1724 Park Ave., Mpls. 4
 Houghlum, Shirlee Phone Soderville
 Coon Lake, Rt. No. 1, Wyoming, Minn.
 Idlewood 4-5461
 Hugy, Alice E. CA 6-9691
 612 Cherokee, St. Paul 7
 Hurst, Violetta (Mrs. Geo.) PA 9-2612
 3221 48th Ave. S., Mpls. 6

 Jacobson, Raymond I., Art Dept.,
 Carlton College, Northfield
 *Jedermann, Ruth M. (Miss) FR 7-6638
 2633 Girard Ave. S., Mpls. 8
 Johns, Olga FR 7-2980
 1325 Mt. Curve Blvd., Mpls. 8
 Johnson, Rev. Eugene L. MI 6-8251
 1501 Asbury St., St. Paul 13

Jones, Donabeth (Mrs. Lowell) WA 6-4274
 2100 Parklands Rd., Mpls. 16

 Kelley, Margaret (Mrs. Chas. J.) ... GR 4-7024
 Rt. No. 2, Excelsior
 Kerr, Francis FR 4-5438
 1942 Irving Ave. S., Mpls. 5
 Killeen, Mary (Mrs. Raymond J.) ... WA 2-7767
 5328 Russell Ave. S., Mpls. 10
 Korpela, Edward
 203 W. Mill St., Winona
 Kurtz, Bes (Mrs. John H.) WA 6-5505
 3943 Sheridan Ave. S., Mpls. 10

 Levine, Ethel (Mrs.)
 628 N.W. 3rd St., Faribault
 Loring, Janice WA 2-0612
 4315 Xerxes Ave. S., Mpls. 10
 Lovness, Virginia (Mrs. D.)
 Rt. 3, Stillwater
 Lupori, Peter TA 7-3406
 5118 12th Ave. S., Mpls. 17
 Lyman, Frederick C. Jr. GR 3-9244
 303 W. 4th St., New York 14, N. Y.

 McCarthy, Elaine (Mrs. Meredith) .. WA 2-5803
 4242 Scott Terrace, Mpls. 16

McDonald, Ethel TU 1-9085
 8916 W. Bush Lake Rd., Mpls. 20

McGuire, Graham C. GR 2-2301
 Hardscrabble Point, Rt. 2, Mound

Martin, Carol (Mrs. A. H.)
 Chatfield, Minn.

Meisch, Francis R. 927-4865
 5528 York Ave. S., Mpls. 10

Millikan, Gayle (Mrs. C. H.)
 1061 Plummer Lane, Rochester

Millis, Charlotte MI 6-8598
 1829 Laurel Ave., St. Paul 4

Milnor, Edith (Mrs. Walter) TA 2-3941
 118 W. 48th St., Mpls. 9

Moe, Mandana Wyatt (Mrs. Walter) MI 6-6236
 591 DesNoyer Ave., St. Paul 4

Moen, Clifford
 Rt. 2, Hastings

Molzahn, Frederic, Jr. GR 7-2009
 16 Virgia Ave., Rt. No. 4, Wayzata

Morison, Lucia (Mrs. Thomas) GR 3-6527
 Box 421 — Rt. 1, Long Lake

Neil, Ardelles (Mrs. John) SU 4-5977
 6616 Central Ave. N.E., Mpls. 21

Ogulis, Austra (Mrs.) FE 1-5494
 519 13th Ave. S.E., Mpls. 14

Oja, Alexander (St. Paul Museum of Science)
 301 Lafond Ave., St. Paul 3

Olson, Bettye (Mrs. Howard) MI 8-8278
 1855 Hunter Lane, St. Paul 18

Parker, Viola Wolfe (Mrs. J. C.) JA 9-5247
 1926 Penn Ave. N., Mpls. 11

Parlin, Florence FR 7-1207
 2029 Queen Ave. S., Mpls. 5

Peaslee, Jane G. (Mrs. Ernest)
 Lily Dale, North, Stillwater

Pinkham, Marjorie (Mrs. S. F. Jr.)... WA 2-2533
 5513 Oaklawn Ave., Mpls. 24

Preuss, Roger FE 9-2258
 2224 Grand Ave., Mpls. 5

Rasmussen, Aage UN 9-3912
 7220 Portland Ave., Mpls. 25

Reiter, Arthur Jr. WA 6-8758
 5836 Wooddale, Mpls. 24

Resch, Mrs. G. A. HA 1-7208
 505 Washington St., Anoka

Ringer, Mary GR 3-7123
 Rt. 2, Box 26X, Wayzata

Rollins, Jo Lutz (Mrs.) 331-1466
 621 5th St. S.E., Mpls. 14

Rood, John FR 7-1231
1650 Dupont Ave. S., Mpls. 5

Saliterman, Mindy (Mrs. Samuel) ... WA 6-0000
2205 S. Hill Lane, Mpls. 16

Sohner, Theodore FR 7-4930
2114 Fremont Ave. S., Mpls. 5

Steiner, Dorothy (Mrs. Paul) HU 8-8110
1335 N. Victoria St., St. Paul 3

Swanson, Madeline (Mrs. Hubert) ... GR 4-9654
Rt. 1, Box 475, Excelsior

Taylor, Don CA 5-3327
529 Portland Ave., St. Paul 2

Teeple, Audrey (Mrs. Richard) UN 9-1002
2414 W. 65½ St., Mpls.

Teska, Hortense (Mrs. A. A.)
Groveland Assembly Grounds, Wayzata, Rt. 3

Thorson, Bern (Mrs. Martin) WA 2-8242
3938 Abbott Ave. S., Mpls. 10

Wedin, Peter JA 9-5316
4330 James Ave. N., Mpls. 12

ASSOCIATE MEMBERS

CANDIDATE*

Albinson, Elmer TA 4-1516
603 E. Minnehaha Pkwy., Mpls. 17

Beatty J. Stanley
714½ 9th St. S.W., Rochester

Brill, Walter
Rt. 4, Stillwater

Brown, Theo (Mrs. Leslie) HA 1-5728
1125 5th Ave. S., Anoka

Cassidy, Louise (Miss) TA 2-1256
3617 3rd Ave. S., Mpls. 9

Cattron, Lawrence C. WA 6-4124
4112 S. Cedar Lake Rd., Mpls. 16

Claus, Florence MI 5-2894
949 Marshall Ave., St. Paul

Clemenson, Alice (Mrs. Harold) WE 9-5052
3989 Colorado Ave., Mpls. 16

Colvin, Mrs. C. L. WA 2-1255
4924 Ewing Ave. S., Mpls. 10

Conger, Stephen GL 4-2746
2270 Apache St., St. Paul 18
Dept. of Educ., CA 4-4612, Ext. 334 Court Hse.

Cornwell, Betty (Mrs. R.) WA 2-2511
 4149 Chowen Ave. S., Mpls. 10
 Cragg, Janet B. (Mrs. J. W.) GR 3-5286
 Box 252E, Rt. 2, Wayzata

Dorsey, Elizabeth (Miss) CA 5-0544
 459 Portland Ave., St. Paul 2

Einen, Della (Mrs. A. E.) MI 8-2957
 2252 Princeton Ave., St. Paul 5
 Epsen, Jane (Mrs. T.) TA 7-5291
 1484 W. Minnehaha Pkwy., Mpls. 9

*Goettl, Jeanette (Mrs. Jos. A.) TA 4-9278
 32 W. 40th St., Mpls. 9
 Grant, Elizabeth (Mrs. Hendrie) CA 6-5722
 881 Lincoln Ave., St. Paul 5
 Gratz, Marion A. CA 5-3011
 288 Laurel Ave., St. Paul 2
 Gustafson, Wells TU 1-0226
 9913 Dellridge Rd., Mpls. 20

Henk, Helen (Mrs.) UN 6-6559
 6617 Lynwood Blvd., Mpls. 23
 Humphrey, Constance, Mpls. Public Library Art
 Dept.
 320 Oak Grove, Mpls. 3 FE 2-3747

Jewett, Henrietta H. FR 7-4633
 637 S. Cedar Lake Rd., Mpls.
 Johnson, Blanche (Mrs. Dale) WE 8-2440
 516 Arthur St., Hopkins
 *Joncas, Paul E. ST 9-3932
 2351 McKinley St., Mpls. 18

Klemmach, Lucille (Mrs. R. B.) TA 5-3423
 3447 Garfield Ave. S., Mpls. 8

Labbitt, Kay (Mrs. H.) MI 4-2834
 1523 Frankson Ave., St. Paul 13
 Lapko, Melita (Mrs. Alexander) MI 8-9673
 1906 St. Clair Ave., St. Paul 5
 *Larson, Ada Copp,
 1010 12th Ave. N.W., Rochester

Legeros, George C. WE 9-7792
5020 Edinbrook Lane, Mpls. 10

Lesch, Robert TA 3-0548
3041 Park Ave. S., Mpls.

McCormack, Peg (Mrs. D. W.) WA 2-0506
5320 Kellogg, Mpls. 24

Nyman, Samuel G. Jr. (Mr. and Mrs.) MI 6-8364
1684 Charles, St. Paul 4

Palmer, Louise (Mrs. Stephen)
8309 Robert Bruce Drive, Bon Air 35, Va.

Pamp, Alise (Mrs. Geo. A.) JA 8-5597
4505 Abbott Ave. N., Mpls. 22

Peck, Marie CA 4-3386
Art Dept., St. Paul Library, St. Paul 2

Regan, Irene (Mrs. T. P.) WA 2-5655
6621 W. Shore Dr., Mpls. 24

Rose, B. M.
Ohio Picture Frame Co., Mpls.

*Rudkin, Charles C.
203 13th Ave. N. W., Rochester

Schlaeger, Marjorie G. HU 9-1632
2022 Berkley Ave., St. Paul 5

Stranger, Anne B. (Mrs. J. M. E.) TA 2-6375
5620 Pillsbury Ave., Mpls. 19

Watson, Leone (Mrs. Fred O.) WA 2-3025
2201 W. 52nd St., Mpls. 19

Witter, Ella (Miss)
409 Lake Ave., Storm Lake, Iowa

NECROLOGY

Mae Blomberg
Fred W. Bock
Laura Booraem
Leona Britzius
Margaret Burt
Prof. Chatwood Burton
Leroy Butscher
Frederic Calhoun
Mary Moulton Cheney
Yvonne Flood
Laurette Gauthier
Elmer Harmes
August Klagstad
Eunice Spicer Latham
Leslie LaVelle
Laura Leedy
Bess Foster Mather
Don Methven
Eva Peterson
Nona Soderlind
Eleanor Mack Swanson
Sister Marie Therese
Caleb Winholtz

Theodore Sohner, Artist and Musician, Dies at 56

Artist-musician Theodore Sohner, 56, 2114 Fremont Av. S., died Tuesday. Services will be 3 p.m. Friday at Werness Brothers Mortuary, 50th St. and Beard Av. S.

Mr. Sohner was born in St. Paul. He attended the old St. Paul School of Art and the Minneapolis School of Art, and studied art and music in Europe.

He is best known for his portraits. His paintings of former Minnesota Govs. Edward J. Thye and Luther Youngdahl hang in the Capitol. He sang tenor leads in many St. Paul Civic Opera productions, and also appeared as a folk song artist, accompanying himself on banjo or guitar.

His memberships included

Joppa Lodge No. 300, AF & AM, Scottish Rite, K.C.C.H., Zuhrah Temple, The Minneapolis Kiwanis Club, Torske Klubben, The Evergreen Club, The Choirmasters Association, and The Minnesota Artists Association.



Mr. Sohner

Mr. Sohner is survived by his wife, Claudia; son, Justus, Bloomington; sister, Mrs. Josephine Mathison, and brother, Edwin, both of St. Paul; and two grandchildren.

Graveside services will be 1 p.m. Saturday, at Oak Grove Cemetery, in Detroit Lakes, Minn.

The family prefers memorials to the Theodore Sohner Foundation, a fund being established to aid young artists.

MAA

MINNESOTA ARTISTS ASSOCIATION

1957

CHARTERED APRIL 14, 1937

Preamble of Constitution

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Ruth Jedermann

OFFICERS — 1956 - 57

President	Viola Wolfe-Parker
Vice-President	Robert W. Peterson
Secretary	Bes Kurtz
Treasurer	Lorraine Cote
Membership	Laurette Gauthier
Publicity, Minneapolis	Roger Preuss
Publicity, St. Paul	Morris Pleason
Exhibition	Bern Chapman
Historian	Einar Dahl
Ex Officio	Francis K. Kerr

CHARTER MEMBERS

Dewey Albinson
Bob Brown
Prof. Chatwood Burton
Josephine Cantieny
Mary Moulton Cheney
Harriet Clark Hanley
Elmer Harmes
Clement Haupers
Elsa Jemne
Arnold Klagstad
Edmund Kopietz
Jerry Hudson DeLeon
Glen Mitchell
Nona Soderlind
Elof Wedin
Lucia Wiley
Ella Witter
Elmer Young
Ruth Raymond

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Francis Meisch	1952-53
Keith Havens	1953-54
DePaul LaPorte	1954-55
Acting Pres., Morris Pleason	1954-55
Francis Kerr	1955-56
Viola Wolfe-Parker	1956-57

ACTIVE MEMBERS

HONORARY*

*Abbott, Emily Woodens Lane, Lambertville, New Jersey	
*Albinson, Dewey San Luis Norte 186, Tepic Nayarit, Mexico	
Anderson, E. Fred	HA 1-2444
838 River Lane, Anoka	
Arnal, Mari (Mrs. Leon E.)	WA 6-3827
4301 Linden Hills Blvd., Mpls. 10	
Beyer, Albin	FE 5-3810
726 S. 10th St., Mpls. 4	
Beyer, George	FE 5-3810
726 S. 10th St., Mpls. 4	
Blegen, Joyce M. (Mrs. Robt. D.)	WA 6-7124
4145 Ottawa Ave., Mpls. 16	
Bock, Fred W.	MI 9-4318
1730 Juliet Ave., St. Paul 5	
*Brewer, Floyd E.	MI 4-4784
1121 Thomas Ave., St. Paul 4	
Brock, Emma	CA 5-2997
292 Laurel Ave., St. Paul 2	
Bryan, Wilhelmus B., Director of Mpls. School of Art	WE 8-7924
Eden Garden Farms, Rt. 1, Box 324, Hopkins	

Bulavycky, OlexaFE 3-7971
1903 Washington Ave. S., Mpls.

Bushnell, ClaraWA 6-3673
4227 Washburn Ave. S., Mpls. 10

Cattron, Vivian Lee (Mrs. L.C.)WA 6-4124
4112 S. Cedar Lake Rd., Mpls. 5

Chaney, Clarence R.TA 2-4067
4908 Colfax Ave. S., Mpls. 9

Chapman, Bernice (Mrs. E.P.)FR 7-4211
1009 Ravine Trail N., Tyrol Hills, Mpls.

Clarke, Eve (Mrs. C. Ward)LI 5-7325
1400 Westwood Hills Rd., St. Louis Park

Cote, Lorraine (Mrs. Clarence)WA 2-3307
4941 Logan Ave. S., Mpls. 9

Dahl, EinarJU 8-6737
4250 France Ave. N., Mpls. 22

Dahle, Ernst I., Rev.ST 1-9629
3135 Cleveland St. N.E., Mpls. 18

DeGraff, Marie
302 Fremont St., Anoka

Diebold, HenriettaCA 5-4829
781 Lincoln Ave., St. Paul 5

Dille, June E. (Mrs. A.R.)UN 9-7367
Orchard Gardens, Savage

Elliott, Esther Edberg (Mrs. C.M. Dovre)
1787 James Ave., St. Paul 5MI 8-1621

Fuhrman, Gertrude (Mrs. Harry)WA 6-9438
2701 Drew Ave. S., Mpls. 16

Gauthier, LauretteTA 3-9112
3201 Irving Ave. S., Mpls.

Glick, Irena Ross (Mrs. David)WA 6-3875
5249 Zenith Ave. S., Mpls. 10

Grant, Elizabeth (Mrs. Hendrie)CA 6-5722
881 Lincoln Ave., St. Paul 5

Griffin, Esther (Mrs. John F.)MI-6-0343
128 Montrose Place, St. Paul 4

Gunnarson, Helmer W.TA 5-8418
5637 Clinton Ave., Mpls. 19

*Hanley, Harriet C. (Mrs. M.)FE 3-4777
2411 Blaisdell Ave., Mpls. 4

Hastings, EmileTA 3-7302
4900 Colfax Ave. S., Mpls. 9

*Hauvers, Clement
377 Ramsey St., St. Paul 2

Heisel, Henrietta (Mrs. Wm. J.)TA 2-9794
4525 Fremont Ave. S., Mpls. 9

Hobbs, Mary Gale (Mrs. A.)FR 7-5730
1611 Dupont Ave. S., Mpls. 5

Hoy, Sue O'Connell (Mrs. Roger)TU 1-1327
11041 Xerxes Ave. S., Mpls.

*Hugy, Alice E.CA 6-9691
612 Cherokee Ave., St. Paul 7

Hurst, Violeta (Mrs. Geo.)PA 9-2612
3221 48th Ave. S., Mpls. 6

Jemne, Elsa (Mrs. Magnus)MI 9-9833
212 Mt. Curve Blvd., St. Paul 5

Johns, OlgaTA 2-1149
3304 Dupont Ave. S., Mpls. 8

Johnson, Rev. Eugene L.MI 6-8251
1501 Asbury St., St. Paul 13

Kelley, Margaret (Mrs. Chas J.)GR 4-7024
Rt. 2, Excelsior

Korpela, Edward
203 W. Mill St., Winona

Kerr, Francis K.TA 2-3691
3915 1st Ave. S., Mpls. 9

Killeen, Mary (Mrs. Raymond J.)WA 2-7767
5328 Russell Ave. S., Mpls. 10

Kurtz, Bes (Mrs. John H.)FR 7-5973
2316 Colfax Ave. S., Mpls. 5

Loring, Janice (Mrs.)WA 2-0612
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Lovness, Virginia (Mrs. D.)GA 9-9556
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McCarthy, Elaine (Mrs. Meredith)WE 9-8605
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McGuire, Graham C.
River Road N., St. Cloud, Minn.

Meisch, Francis R.PA 2-0669
2815 41st Ave. S., Mpls. 6

Methven, DonWA 2-4906
2794 Dean Blvd., Mpls.

Millis, Charlotte
1829 Laurel Ave., St. Paul 4W

Milnor, Edith (Mrs. Walter)TA 2-3941
118 West 48th St., Mpls. 9

Moe, Mandana Wyatt (Mrs. Walter R.) MI 6-6236
591 DesNoyer Ave., St. Paul 1

Moore, Hazel (Miss)WA 2-5721
4380 Wooddale Ave., Mpls. 10

Molzahn, Frederick, Jr.WA 6-3603
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Mulholland, BessieCA 5-5472
135 Western Ave. N., St. Paul 2

Noble, A. RichardsonMI 9-5617
144 Fairview Ave., S., St. Paul 5

Oja, AlexanderCA 4-3889
301 LaFond Ave., St. Paul 3

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498 E. Jessamine Ave., St. Paul

Parlin, Florence
The Little Green House, Rochester

Pinkham, Marjorie (Mrs. S. F., Jr.)WA 2-2533
5433 Wooddale Ave., Mpls.

Pleason, MorrisMI 9-7834
2130 Hartford Ave., St. Paul 5

*Plimpton, Russel A.FE 5-3291
2011 3rd Ave. S., Mpls.

Preuss, RogerFE 7-1698
2224 Grand Ave., Mpls. 5

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Saliterman, Mindy (Mrs. Samuel)FR 7-2011
1400 Lakeview Ave. S., Mpls. 5

Saltzman, William
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319 8th Ave. N.W., Faribault

Sohner, TheodoreFR 7-4930
2114 Fremont Ave. S., Mpls. 5

Steiner, Dorothy (Mrs. Paul)HU 8-8110
1355 N. Victoria St., St. Paul 3

Swanson, Madeline (Mrs. Hubert)GR 4-9654
Rt. 1, Box 475, Excelsior

Taylor, Donald W.CA 5-3327
529 Portland Ave., St. Paul 2

Teepie, Audrey Freeman (Mrs. Richard)
2414 W. 65½ St., Mpls.UN 6-7829

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Nona Soderlind
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Caleb Winholtz

Dear MAA Member,

The MAA Board has asked that there be this second ballot on entry fees to clarify the situation.

Present MAA policy opposes any entry fees as of January 1961 decision. This ballot is to affirm or not, that decision.

All members are expected to abide by whichever choice is made.

Syd Fossum,
President



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THIS SIDE OF CARD IS FOR ADDRESS

Francis R. Meisch
5528 York Avenue South
Minneapolis 10, Minnesota

The entry forms for the state fair fine arts competition have appeared. Unfortunately, entry fees are imposed again.

Thus this card is to remind you of MAA's opposition to such fees. Our stand is a positive one. The mailed vote on this issue was two to one against entry fees, with almost 100 active members voting.

MAA expects all members to abide by this democratically determined decision.

Syd Fossum, President
Minnesota Artists Association

by George Biddle

BIG BUSINESS DISCOVERS ART

After 400 years of living off

private sales, artists find a new patron—Industry

PERHAPS the most important art trend of our time is a social and economic one: the integration of art with society, education, and industry. For four hundred years the painter has been generally considered a purveyor of his individual works. Today, for the first time since the Renaissance, he is becoming more dependent upon receiving commissions to perform specific useful services. Big business has recognized the persuasive value of art, and the artist has acquired a new patron. Aesthetes may frown, but this need not necessarily lower the standard of the creative artist.

Many people think that an artist earns a living through the sale of pictures; and that these pictures, like other luxury commodities, have a rising or falling value on the market. But until about 1550, with a few exceptions, no one collected works of art any more than anyone today collects bathtubs. There were no art deal-

ers or museums, and artists never held exhibitions of their works, or painted easel pictures in the hope that a collector would want to own one. Painters and sculptors, like architects or scenic designers, worked at a specific job on a contract basis, usually for the Church or the State; or perhaps to decorate the house or tombstone of a wealthy patron.

Toward the latter part of the sixteenth century, however, the easel paintings of Giorgione and Titian began to be sold along the Rialto of Venice, the Fifty-seventh Street of its day. With the same enthusiasm and dubious ethics with which Goering and Himmler

• George Biddle's paintings hang in America's major museums and his murals decorate government buildings in the United States, Brazil, and Mexico. Few artists have been so widely acclaimed for work on behalf of fellow artists (he was instrumental in establishing the Federal Arts Project) and for sponsorship of art for the people.

built up their private art collections during the Third Reich, Francis I, returning from raids on Italy, brought home paintings and sculpture for his private collection—which later became the nucleus of the Louvre Museum.

Such events revolutionized the relation between artist and patron and created new art concepts and forms. More and more the artist supported himself by the sale of easel paintings to private patrons, and his paintings, like other luxuries, were sold by dealers on the open market. This reached its climax toward the end of the last century, when fabulous prices were paid for easel pictures; when Rossetti, Landseer, and Millais had incomes in the six figures; when Whistler could ask \$4,000 for "flinging a pot of paint in the public's faces"; when it was fashionable to buy and profitable to paint. It was the golden age of individualism, art for art's sake, and easel painting.

Shortly after World War I there appeared omens that shook the artist's confidence in his ability to support himself by the sale of his paintings. The blow that hit him hardest was the graduated income tax, which made it impractical even for very rich men to spend much money on paintings. Then came the depression, which to a great degree liquidated the fortunes of the particular group of

private collectors that dealers had been nursing along for many years. At the same time the mural movement sponsored by the Mexican government blasted the smug theories of historians and economists by showing that an important school of painting could flourish in a bankrupt country with no private patrons.

At any rate, for reasons that still puzzle the analyst, the public began to take a greater and greater interest in art and to buy less and less painting. In 1934, when the Roosevelt administration came along with various art relief projects, the somewhat shaky hopes that artists had of supporting themselves by selling pictures were going into a tailspin.

Spiritually as well as economically, the federal art projects were a shot in the arm. Some believe that they were the most important art influence in America in our generation. This period, which ended with World War II, marked the end of one art era and the beginning of another, a new trend involving the integration of art with education, society, and industry.

Becoming interested in finding out to what extent artists supported themselves by the sale of their easel paintings, I wrote to the one hundred artists who exhibited most frequently at our leading museums. Their answers revealed

(Continued on page 77)

the average successful American artist, nearer 50 than 40 years old, with a national if not international reputation, had an earned income from all sources of \$3,700. *The income from the sale of his easel paintings, however, netted him a little over \$1,800; he earned more from teaching and lecturing than from selling pictures.*

If this were true of artists with a national reputation, what of artists with a merely regional reputation? I questioned a hundred of them from four of our busiest art centers. In San Francisco, the leading local artists averaged from the annual sales of easel paintings, \$500; in Pittsburgh, \$295; in Chicago, \$165; and in Cleveland, \$72. It seemed obvious in 1939 that the remaining, less prominent 18,000 American artists did not earn a living by selling pictures.*

All this seemed to confirm the belief that in many ways the relation of the artist to society was going back to where it had been during the Renaissance in Italy when there was far greater emphasis on the performance of a service than on the sale of a commodity. Painters will continue, of course, to sell their easel pictures, but they will rely more and more on industrial commissions for fi-

*Five years later Elizabeth McCausland undertook a similar survey on a far more ambitious scale for the College Art Association and arrived at approximately the same figures.

nancial support. Nor need this result in a debasement of art standards. It is merely a new economic trend in art, with obvious advantages and even more obvious pitfalls.

Coinciding with Roosevelt's art relief projects came an increased interest in art all over America. Museum attendance skyrocketed to over 20,000,000 a year. An exhibition of old masters in New York drew an attendance of almost 300,000. American business, ever sensitive to popular trends, realized—as they had with the use of radio music—that here was an untapped medium for advertising purposes. Art was popular, genteel, available, and, comparatively speaking, dirt cheap.

There are several techniques in using art for advertising. Sometimes an industry, through New York art dealers, hires artists of established reputation to paint displays for its wares in the advertisement sections of quality magazines. Supervision is quite strict. As art, the results are very bad. Really fine painters must squirm when it comes to signing their canvases; and make no mistake: It is the artist's signature that is purchased to sell tobacco leaves. When industry insists on this sort of stupidly censored commercial advertisement, it helps only to pay the artist's grocery bills.

Such is not always the case. En-

cyclopaedia Britannica is perhaps the outstanding example of the intelligent use of indirect art advertising. Over a period of years, the Britannica built up a notable collection of American painting through direct purchase from the painters.

On its own merits this collection has for several years been invited from museum to museum. The Britannica gets publicity from the local press and, besides enjoying a little unctuous satisfaction for cultural service rendered, is confident that its money is not unprofitably invested. For although the prices paid the artists were generous, the amount involved, from an advertising point of view, was chicken feed. There are other examples of this sort of advertisement—notably the International Business Machines collections and the Pepsi-Cola exhibitions and prize awards.

An intermediate type of art advertisement is the so-called city or state project, of which the Gimbel Collection, currently being shown in the cities of Pennsylvania, is an example. A large department store was persuaded to spend \$100,000 or more on a series of paintings of the industries, scenic beauties, and historic monuments of Pennsylvania. The governor and other notables were only too pleased to sponsor the collection, which, after touring the principal cities, will be

turned over as a gift to the state. Under such benign conditions everybody gets a little something out of it.

Ex-Governor Martin's political philosophy was sternly opposed to the government's messing around in the purchase of art. But as a good politician, he stands squarely for culture, uplift, and free education. The artists were generously paid and the agency which put through the deal got the usual one-third commission.

Incidentally, the public will see an excellent exhibition by fourteen of the country's leading artists; for in this instance the artists were completely uncensored, both in choice of subject matter and in technique. As the exhibition travels around during the next few years, a public relations man from Gimbel's department store no doubt will modestly suggest that industry is less interested in profits than in performing a cultural service to the public.

As in the field of radio advertising, the standard of artistic achievement will depend in the final analysis on the intelligence of the audience—which will get what it wants. Americans are less sophisticated in their understanding of painting than in their understanding of good music or professional baseball. But they are eager to learn. And their taste is slowly improving.



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NEW WORLD meets Old World on walls of 8-story National Gallery of Canada. Protecting the masterpieces: an entire wing of modern laboratories devoted to conservation and research in the arts.

THE LABORATORY[®]

for the latest developments in instrumentation and technique

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VOLUME 29/NUMBER 3

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THEY WORK AGAINST TIME:

Art's silent partners

PERCHED ATOP the former palace of the kings of Naples, with a commanding view of Vesuvius and the dramatically blue bay, is the penthouse laboratory of Dr. Selim Augusti. Here, advanced microchemical research into pigments promises to make the authentication and restoration of price-

less paintings a far less difficult job in the years ahead.

► Meanwhile, in a museum laboratory in Jos, Nigeria, scientists are learning how to preserve age-old mud buildings, control wood-borers in painted wood carvings, treat fragile iron-encrusted pottery.

Impressive: the National Gallery of Canada, in the heart of that major North American research center: Ottawa. For art-lovers, a national gallery is much like a bureau of standards.



THE LABORATORY



Instrumentation, art-chemist style: mobile binocular microscope on vertical frame expedites Dr. Nathan Stolow's examination of surface of old painting. Below: assistant uses instrument that measures dynamic film dimensions in study of action of new solvents on drying oil films.



► Researchers in Washington, D. C.'s Textile Museum, with its 400 rugs and 6000 textiles that date to the second millennium before Christ, are studying scientific methods of laundering, while in the Tokyo National Research Institute of Cul-

tural Properties, scientists are collecting radiographical data on benign bronze Buddhas, and recording the effects (physical and psychological) of fluorescent lighting on the reddish pigments peculiar to Japanese painting.

► Microstereoradiography is called on by Krakow researchers examining Poland's precious art objects, while in the U. S.'s Naval Medical Research Institute, biological freeze-drying techniques are used in preparing flawless museum specimens.

► In the Ancient Monuments Laboratory, London, chemists are busy developing "clean" methods for dehydrating giant wood objects, dragged in water-logged from prehistoric bogs. Nearby, in the Tate Gallery, scientists work with the gallery's unique apparatus for the wax-relining of masterpieces whose canvas backs have rotted away through the centuries: a vacuum and thermostatically-controlled electric "hot-plate" the top of which is a single perfect aluminum sheet measuring some 6½ by 10½ feet.

Today, in 133 museum laboratories on 6 continents, science—art's silent partner—works literally against time to identify and snatch from destruction the irreplaceable cultural and artistic creations of man, using everything from delicate brushes dipped in experimental new solvents that remove centuries of dirty varnish without injuring the oil film beneath . . . to neutron beams and thermoluminescence.

Scientific showplace

◊ An outstanding example of the role of the scientist in art is offered by the National Gallery of Canada, in Ottawa.

Here, unseen by the thousands of gallery visitors (130,000 in the first two months of the opening of the Gallery's new building in February 1960), are expertly-equipped chemistry, microchemistry, physical chemistry, microscopy, and environmental laboratories where basic research is translated into actual treatment of paintings in the adjacent restoration workshops.

As the first curator of Canada's 80-year-old art collection once observed:

A national collection of art may be likened to a place where the standards of weights and measures are kept. It is here that artist and amateur alike can study the great work done in the past and being done in the present, learn to weigh and measure one age against another and one school against another, learn why each period produced the kind of art it did.

The technical safety of this cultural "bureau of weights and standards" is in the capable hands of Dr. Nathan Stolow, Chief of the gallery's Conservation & Scientific Research Division, whose background is ideally suited for handling that curious phenomenon known as a painting, which THE LABORATORY once described as

a complicated and uneasy combination of ill-assorted materials: hygroscopic vegetable fibers in the canvas; hygroscopic animal glue to "prime" the canvas; linseed oil, the vehicle for the pigment and a very temperamental material prone to oxidation, polymerization, changes in color and refractive index; finally, the protective varnish . . . all slung together in a thin structure by a non-chemist with little regard for their compatibility . . .*

Chemist Stolow conducted fiber research for Canada's National Research Council, then investigated the action of solvents on dried oil films at the University of London, where he developed instrumentation for film thickness measurement, all the while studying the Old Masters of Europe at first-hand through the eyes of an oil-and-color chemist.

Danger: art en route

One of art-chemist Stolow's special contributions has been his findings on the "environmental control" of art works in transit—important in this age of globe-trotting masterpieces that tour galleries via transatlantic jet or speedy ocean-liner.

One result of his experiments was the safe transfer, in the blustery capricious

Canadian winter of the year 1959, of some 1255 paintings, 4520 drawings and prints, and 83 pieces of sculpture—the entire na-

COURTESY OF DR. NATHAN STOLOW



*THE LABORATORY, vol. 23, no. 1, in the article "The Museum Laboratory," describing an early attempt to find a permanent synthetic varnish for paintings, by chemists of the U. S.'s National Gallery.

tional collection—from the Gallery's old building to its handsome new quarters.

This half mile of travel was probably the most critical and demanding of all art moves in North American history. (Typical specification: at no time could the temperature in the vans drop below 60°F or exceed 75°F, even with possible outside temperatures of 30° below zero.)

"The importance of temperature and humidity control in the transportation of works of art cannot be underestimated," Dr. Stolow warns. "Paintings tend to have a memory. When flaking of paint does occur, or a panel cracks, it's likely the result of a long history of intemperate storage, faulty handling and most important of all, variations in temperature and humidity."

Oops! life-size detail (left) of a recent painting shows what happens when paint film, thickly thrown on with spatula, lifts away from canvas. Restoring such a painting is difficult; paint's still soft and any treatment may alter optics.

Below: the lab technique called "raking light" brings out defects in precious Rouault painting. Artist did not have clear conception of chemistry or mechanics involved, fixed an oil-painting-on-paper to a cotton canvas by means of glue, created severe tensions in the paper.

The entire question of thermal protection of works of art in transit is still under study at the highest museum levels both here and abroad. The National Gallery of Canada, using elaborate environmental chambers, recorders, and resistance thermometers attached to actual paintings and shipping crates, is deeply involved in the project.

One result: the design of special crates with built-in buffers against temperature and humidity change, that permit a Van Gogh, on loan from the Dutch govern-

ment, to safely negotiate a winter visit to, say, Winnipeg.

Pernicious four

If art works can suffer *in transit*, they can suffer almost as much hanging still.

The reasons, says Dr. Stolow, are largely four: city gases, city dirt, oxidation, and strong light. Sulfur dioxide, hydrogen sulfide and oxygen in industrial atmospheres cause corrosion, chemical deterioration . . . airborne dust particles act as nuclei for gaseous contaminants that etch, pit, discolor surfaces . . . oxidation attacks pigments, accentuates natural ageing of media (causing yellowing and "fogging") . . . strong light acts to bleach, yellow, and embrittle paper, canvas, wood, and vegetable dyes.

Small wonder a future project in museum laboratories—now that non-yellowing, non-cracking 100% synthetic varnishes have been developed—is a plastic "super-varnish" with built-in anti-ultra-violet and anti-oxidant inhibitors.

It's interesting to note that a rare volume in Dr. Stolow's famed collection of books and journals on the chemistry of art reveals that a pioneer in the scientific conservation of painting was none other than Michael Faraday, better known for his research in electricity and magnetism.

Faraday, member of a special royal commission delegated to inquire into the state of pictures in London's National Gallery in the spring of 1850, testified that his laboratory experiments showed that the London atmosphere was definitely prejudicial to pictures unless they were protected by a sound coat of varnish. His strikingly prophetic words to the London laity:

I have not the smallest doubt that a person of competent *chemical* knowledge and a little acquainted with the practice of painting in ancient and modern times might be valuably employed in ascertaining points on the preservation of pictures by means of varnishes or other things . . . and I wonder that it should be left, as it were, to accident when accurate knowledge upon the subject might be so easily acquired.



Was Faraday born a century too soon? Here, Dr. Stolow studies relationship of environment to paintings, parchments, and shipping crates, using constant-temperature unit and Recordall®.

Art in the clinic

Like the man-on-the-street, artists-in-the-studio have tended to be but dimly aware of the scientific aspect of art, as the "hospital" room attached to the laboratories of the National Gallery of Canada bears witness. Here lie sick paintings on horizontal trays, carefully guarded from shock, while Dr. Stolow devises methods of restoring their disrupted physico-chemical balance.

In some cases, unstable materials or wildly erratic techniques by the artists themselves are responsible. (One painting in Dr. Stolow's clinic, a beautiful blue Pi-

casso, is developing blisters as a result of a defect in the ground layer and consequent poor adhesion of the paint—paint worth many dollars per stroke, at Picasso's going rate.)

The materials used even by the master painters of the past have sometimes been erratic, too. English artists of the 13th Century used honey and white wine as media in their paintings; Northern European artists, beer. Van Dyck passed garlic juice over the priming on his paintings; Flemish artists purified linseed oil by passing stale bread crumbs through it. Italian artists used ground glass to correct the tendency of oil varnishes to flow.

Golden Age?

Today, at last, artists appear to be looking towards the permanent and convenient materials that can be provided by science.

One firm in New York devotes itself to making long-lived *fiber glass* "canvas" for artists.

Boston sculptor Alfred Duca carves directly into polystyrene foam, which he then packs into sand molds and vaporizes with molten bronze, iron, steel or aluminum, achieving heretofore unavailable textures.

Other sculptors use dry sheets of moisture-guarding polyethylene to drape their clay figures between work sessions, replacing the traditional soggy cheesecloth that always had to be kept at just the right degree of dampness.

Even totem poles sculpted by modern Canadian primitives are now finished in permanent super-hard enamels, replacing the perishable natural dyes of previous generations.

► And probably some sort of Golden Age of scientifically-correct art dawned recently when one modern artist's work arrived for a show at Canada's National Gallery. Lettered boldly across the back of the painting—Dr. Stolow found with delight—was the warning:

DO NOT CLEAN WITH TURPENTINE!
USED METHACRYLATE MEDIUM!

THE LABORATORY



FISHER COLLECTION

THE TEAM: a chemist and his faithful assistant are delineated in this 300-year-old interior by Frans van Mieris, member of the celebrated Dutch School.

VOLUME 30 / NUMBER 5

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for the latest developments in instrumentation and technique

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WHATEVER HAPPENED TO GOUT?

If gout is a joke—and it's been treated as one for the past 500 years—it ranks as the most painful joke in the world.

"E. S., aged 50 [so reads an early 19th Century case history], first had hereditary gout, from his father, at 47. E. S. compares the burning pain of the affected parts to the heat of a red-hot iron; the oppressive sense of weight is as if these parts were covered with a mill-stone; to which are added distressing throbbings, with



quiverings of the tendons and spasms of the muscles; and the skin feels as if it is girt with a strong ligature."

To be rid of this agony, a man would do just about anything. When, in the Middle Ages, a basin of fresh blood was standard treatment, desperate Matteo d'Aiello, Norman chancellor of Sicily, often had the heads of Arab prisoners chopped off so that he could soak his hot swollen toe.

Yet for centuries gout occupied a prominent place in comic art, starting with the first appearance of caricatures and printed



RODAN COLLECTION

Two recent looks at gout by, respectively, Italian and British cartoonists. Above is "The Gouty Sultan" and at left, "The Gouty Golfer." Gout is found in some of the earliest illustrated printed books and boasts about a dozen patron saints.

Body fluids are painstakingly studied by alchemists and physicians in paintings and etchings of research and diagnosis in the Fisher Collection.

political satires in the Renaissance. Since then, the irascible gouty "fat-cat" has appeared in countless wood-cuts, engravings, and colored lithographs.

This popularity is, of course, the result of the ancient (and erroneous) belief that gout comes from over-indulgence in food, drink and the "exhausting passions"—in short, a life of unrestrained (often ill-got) luxury.

Hence the gouty foot became a favorite symbol in the attacks of 18th and 19th Century caricaturists on controversial political and social lights (such as William Pitt the Younger, George IV, Louis XVIII), who figured in the lurid "broad-sheets" sold individually or rented out in folios for an evening of pre-Television Age home entertainment.

Afterwards gout continued to remain alive in British and Continental humor, even in a few American comic strips (Major Hoople of "Our Boarding House," Jiggs of "Bringing Up Father," the Captain in "Katzenjammer Kids").

Gallery of gout

Scores of gouty art works, covering some 5 centuries, hang in a remarkable art collection gathered by Dr. Gerald P. Rodnan of the University of Pittsburgh's School of Medicine.

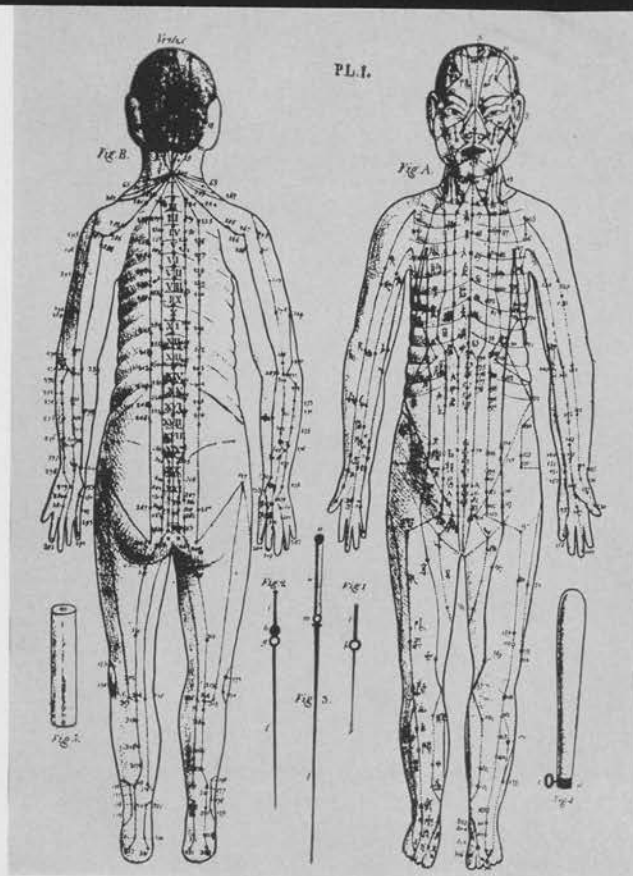
It was in the course of putting together his unique "gallery of gout" that researcher Rodnan discovered a curious phenomenon: in American magazines featuring sophisticated pictorial humor and catering to gourmet tastes, the disease was well-nigh unknown! No gout reared its tender toe in the *The New Yorker*, or *Esquire*, or *Playboy*.

Rodnan wrote to leading cartoonists in the field (men like James Thurber, Charles Addams, Chon Day), received such replies as "In the 30 years I've been cartooning,



FISHER COLLECTION OF ALCHEMICAL & HISTORICAL PICTURES

Acupuncture—the puncture of skin or tissue by needles—is still a Chinese treatment for gout though it's 3000 years old. Also practiced is moxabustion—the burning of up to 50 cones of vegetable matter on the skin at one time! Chinese chart at right is handy map for acupuncture.



RODAN COLLECTION

I never thought of trying an idea based on *that* illness—I thought it had gone out of style." Pictorially, at least, gout was passé.

Strangely enough . . .

In the doctor's office as well as on the artist's drawing-board, gout had just about disappeared. Reported two medical researchers at Columbia University:

"Strangely enough, one of the oldest maladies known to medicine seems to have become one of the forgotten diseases . . . it seems to have become the fashion persistently to ignore it in the diagnosis of the various forms of arthritis."

In the 25-year period from 1905 to 1929, of some 414,296 admissions to the wards of Philadelphia General Hospital, a diagnosis of gout was made only 47 times (the estimate of gout-sufferers today, in the U. S. alone, is 300,000).

► This neglect of gout is all the more striking when one remembers that Hippocrates described it; *he* thought it was occasioned by the retention

of humors. Next came Galen, who blamed the unnatural accumulation of substances in the involved joints; and Celsus, who advised the avoidance of corpulence.

► As early as the 6th Century A.D., Alexander of Tralles, Byzantine physician (and, incidentally, the world's first parasitologist), recommended a regimen of little meat, strict temperance, bleeding—and purging with *colchicine*, an alkaloid of the meadow crocus, a very active poison, and a significant 20th Century tool for probing chromosome behavior in plants.

► Rudolphi, in the 13th Century, gave the disorder the name "gout" from the French "goutte," *a drop*, signifying that the poison entered the joint drop by drop. Sydenham's 17th Century treatise on gout remains the best clinical description of the disease—and no wonder: gout tormented *him* for 34 years.

► William Hyde Wollaston (that remarkable British chemist, physicist and physician, who discovered palladium and rhodium, first found the dark lines in the solar spectrum, and helped Dalton's atomic theory gain recognition) was the first to approach a possible cause of the malady when, in 1797, he discovered that the

"chalk stones" in the deformed joints of chronic gout consist principally of uric acid.

► Alfred Garrod, in 1876, pointed out that uric acid can exist in the blood stream *without* the development of inflammatory gouty symptoms (as in lead poisoning)—so its presence doesn't explain the gouty seizure. True acute gout, insisted Garrod, is always accompanied by a deposit of *sodium urate* in the inflamed parts.

Years passed, and scientists turned to new excitements, such as the recognition and treatment of various forms of osteoarthritis, rheumatoid arthritis, and specific infectious arthritis.

But behind the scenes, some dedicated researchers kept an eye on the curious "chemical arthritis" that is gout.

They didn't forget Garrod—they accepted, readily enough, hyperuricemia (abnormally high urate levels in the blood) as a major factor in the advanced, chronic, crippling stage, when hard deposits form along the outside edge of ears, in elbows and other joints, in cartilage and tendons, and in the kidneys.

But in *initial* acute gout—those first, intermittent seizures — Garrod's suggestion made no headway. After all, researchers had tried injecting sodium urate suspensions experimentally, and the stuff was inert—no ill effects.

Besides, how could urates be the cause

of the unique pain of acute gout when similarly high urate levels occur in the blood streams of patients with other diseases (leukemia is one) and no gout?

The breakthrough

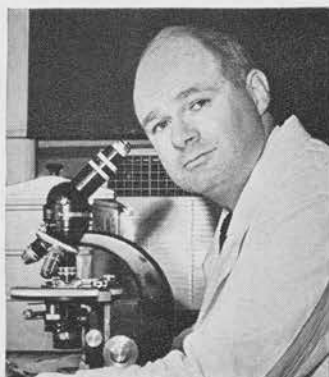
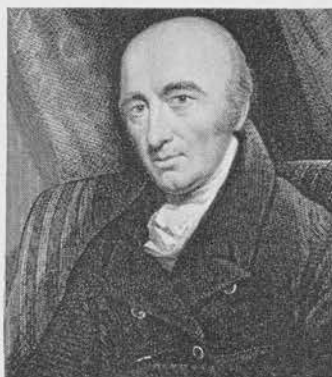
Still, researchers worked ceaselessly in the front lines: the inflamed joints. And their vigilance paid off. In the late 1950's, they began to find urate deposits in *fluid* aspirated from inflamed joints of patients right in the middle of first attacks of gout. The deposits were *crystalline*.

The next step was inevitable but gallant. Last year, in his office at Philadelphia's Hahnemann Hospital, genial husky Dr. Daniel J. McCarty, who with Dr. Joseph L. Hollander had made key crystal-in-fluid findings, rolled up his left trouser leg and received an injection of sodium urate crystals in the knee. He stood up, gave a similar injection to a fellow researcher.

In two hours, they experienced the first agonizing pains of—acute gout.

At the National Institute of Arthritis & Metabolic Diseases, in Bethesda, Md., senior investigator Dr. J. E. Seegmiller and his colleagues, likewise following the clues left by a crystalline villain here and there in recent case histories, injected the knees of a band of volunteers—both gouty

As instrumentation improved, so did lab approach to gout. Paracelsus blamed tartar deposits in joints, tried dissolving tartar with Rochelle salt and alchemical charms. Wollaston (center) found stones in deformed joints to be chiefly uric acid. McCarty probes fluid in joint cavities.



LEFT & CENTER: FISHER COLLECTION



Gout research is in full swing in a variety of hospital, university, pharmaceutical and governmental labs in many parts of today's world.

and non-gouty—with dissolved sodium urate solution; with amorphous sodium urate; and with crystalline sodium urate.

They too discovered that the 4000-year-old pain and inflammation of acute gout were related to the physical form—that is, the needle form—of crystalline sodium urate, rather than to any specific *chemical* reaction. In fact, subcutaneous injections of needle-like sodium orotate, no relation to sodium urate, produced a "gouty" pain just like that of the urate! On the other hand, *amorphous* sodium urate gave only occasional inflammation, while *solutions* of sodium urate had no effect at all.

Now, age-old mysteries were beginning to clear up. The appearance of clinical gout in only 10% to 15% of the hyperuricemic relatives of gouty patients? This may well be the result of the tendency (fortunately) of sodium urate to remain in supersaturated *solution* in body fluids.

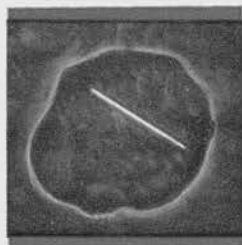
As the year 1962 draws to a close, ending a brief but major era in gout research, the gout hypothesis shapes up like this:

In order for acute gouty arthritis to develop, there must be (1) needle-sharp

crystals of sodium urate; (2) an inflammatory reaction against these crystals.

This may even explain the blessed action of age-old colchicine, which relieves gouty attacks in a few hours yet doesn't affect uric acid metabolism or urate accumulation in any way. It may well do its job by interfering with the inflammatory response (the engulfing and destruction of the offending crystals by blood cells).

Even as clinical researchers and biochemists probe their fascinating avenues (for example: "Why can a gnat bite sometimes trigger an acute gouty attack?"), pharmaceutical researchers offer hope that *their* products will eliminate the advanced



Pain Unlimited might be title of this interesting photomicrograph of needle-like sodium urate crystal engulfed by a white blood cell. Physical shape of crystal may be the villain here.

chronic, crippling stage—and do it without forcing patients onto rigid diets.

These recent products of the laboratory boost the body's ability to eliminate uric acid. Most widely used is *probenecid* (one or two tablets a day can increase uric acid excretion 50%); even more potent drugs have just become available.

► Though there is no known cure, the result of all this laboratory research is that crippling gout may be delayed for many years—or even avoided altogether. Above all, gout, the ancient malady that strikes every class, every society, will never again be the forgotten disease—or, almost as bad—the ha-ha disease that Ambrose Bierce defined as "the physician's name for a *rich* patient's rheumatism."

THE LABORATORY is indebted to the many scientists who cooperated in this report, especially to researchers Dr. Thomas G. Benedek of the Veterans Administration Hospital, Pittsburgh, who has followed gout through many a fascinating by-way in the history of science and literature, and to Dr. Gerald P. Rodnan, to whom gout is an artistic as well as pathological entity.

PHOTOMICROGRAPH THIS PAGE COURTESY J. E. SEEG-MILLER & JOURNAL AMERICAN MEDICAL ASSOCIATION



5528- York St
Mr. Frances Meisch
28/5 - 41st ave S.
Mpls. 6.

WE INVITE YOU TO THE *Opening*
of the

WEST LAKE
GALLERY

JO LUTZ ROLLINS
LORRAINE COTE
MARY KILLEEN
RENEE NADEAU
JANICE LORING
BETTYE OLSON

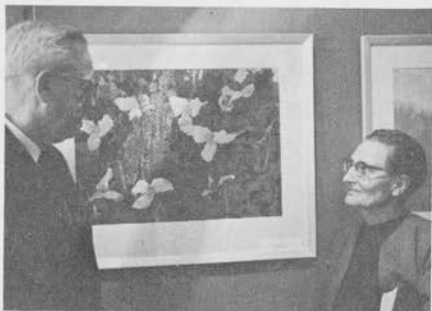
1 6 1 2 WEST LAKE

MONDAY, JUNE 15, 1964
Seven to Ten p.m.

R e f r e s h m e n t s

Wild Flower Collection, Gift to St. Paul Campus

An unusual gift was recently presented to the University by artist Effie Sheldon Bornhoft of Rush City, Minnesota. This is a collection of 40 of her water colors featuring flowers native to Minnesota. In presenting the collection to the University, Mrs. Bornhoft stipulated that it be assigned to the Institute of Agriculture on the St. Paul campus. Accordingly, the paintings have been hung in various buildings there where many people may enjoy them. The fine detail of the paintings makes them so true to life that they are of scientific as well as aesthetic value, particularly since the series includes paintings of some flowers which no longer exist in Minnesota.



Theodore Fenske, Associate Dean of the Institute of Agriculture, and Mrs. Bornhoft view one of the 40 paintings she presented to the University.

Mrs. Bornhoft is a self-taught artist. She travels frequently, painting as she goes. Little of her work is done in a studio since she prefers to paint rapidly and on the spot. She has exhibited at all University Rural Art Shows on the St. Paul campus since they were started and is a member of the Minnesota Rural Artists Association. Her paintings have been on display at Walker Art Center, the Minnesota State Fair, and the Philadelphia Academy of Art.

Winter 1963

OF MINNESOTA

ids' Studied

major drawback in the development of two-year colleges, the committee recommends that the state contribute 50 per cent of the cost of new facilities and equipment after federal aid is computed.

- Junior colleges should remain under the jurisdiction of the State Board of Education but a full-time coordinator of junior colleges should be employed by the State Department.

- Nonresident junior college tuition restrictions should be removed and the Board of Education should be empowered to fix a uniform public junior college tuition rate. The cost of educating a nonresident Minnesota student should be charged back to the district from which he comes — the same amount raised by taxes for each student in the host district.

- Junior colleges should expand their function, placing more emphasis on college level vocational studies to provide "occupational competence" for those junior college students who do not go on to four-year colleges.

- In order to establish a junior college in Minnesota, the school district or districts involved should petition the State Board of Education where an advisory staff would determine whether or not a separate junior college district should be formed in that area. Upon approval of the Board,

Mrs. John H. Kurtz

3843 Sheridan Avenue South, Minneapolis 10, Minnesota

Dear Francis

You are entirely too popular because I've tried & tried to call you and always get a busy signal. So I'll just drop a line as I'm helping Ardelle Neil, chairman of exhibitions for M. A. A.

There is to be a group show and here is the dope:

Place: Hopkins House Motor Hotel

Address: 1501 - Highway #7

Delivery of paintings: May 6 - 10th

Number of " " : 2

A Mr. O. Kerstrom is the man in charge of paintings at the Hopkins House. Ardelle tells me it is a fine place

for a show and MAA will be there
for the opening. I presume they will
hang for 2 months as that is the
present policy.

The Minneapolis Star had a color
picture of this new Motor Hotel and a
description which sounded like quite
a layout - 3 dining rooms with a tree in
the middle of the Madeira Room + a
banquet hall for 500 + an exhibition room
+ a dining room over a moat + of course
a pool etc. If it's half as good as the
write-up that will be fine. Do hope
you have some paintings for it.

If there are any questions call
Ardelle Neil (Mrs. John) - 504-5977.

Sincerely,

Bob Furts.

MINNESOTA ARTISTS ASSOCIATION NEWS BULLETIN

Volume 18

May 1967

Number 9

Board of Directors

President &		
Editor, bulletin	<u>Syd Fossum</u> 2700 12th Ave. S., Mpls. 55407	825-3596
Secretary	<u>Francis Kerr</u> 1942 Irving Ave. S., Mpls. 55405	374-5438
Treasurer	<u>Peg McCormack</u> 5320 Kellogg, Mpls. 55425	922-0506
Exhibitions & Public		
Relations	<u>Sally Adams</u> 525 Turnpike Road, Mpls. 55416	545-8157
	<u>Andy Ostazeski</u> 1720 49th Ave. N.E., Mpls. 55421	788-3740
	<u>Philip Thompson</u> 27 Melbourne Ave. S.E., Mpls. 14	336-5161
Program	<u>Audrey Teeple</u> 2414 W. 65 $\frac{1}{2}$ St., Mpls. 55423	869-1022
Membership	<u>Mary Shoquist</u> 7609 Nicollet Ave., Mpls. 55423	866-6005
	<u>George Beyer</u> 2730 Oakland Ave., Mpls. 55407	823-1684

Historian	<u>Einar Dahl</u> 4250 France Ave. N., Mpls. 55422	588-6737

MAY MEETING: Campus Club, Coffman Memorial Union, University of Minnesota.
6:30 p.m. Tuesday, May 16, 1967. Fourth Floor.

This is the annual dinner-election meeting. Dinner will be Tenderloin Steak at \$4.25, which includes the pre-dinner sherry. Please call AUDREY TEEPLE for reservations by Saturday, May 13. (After 6 p.m.) 869-1022.

Program: Speaker will be Phyllis Ames, noted Minneapolis artist and art teacher, whose subject will be the same as that of her "As I See the Arts" guest column in the Sunday Minneapolis Tribune of May 23 - TECHNOLOGY, ART SERVE INGENUITY.

There will also be the annual election of President and four Directors.

The Nominating Committee, composed of SALLY ADAMS, Chairman, FRANCIS KERR, ANDY OSTAZESKI and PHILIP THOMPSON presents the following slate:

President (vote for one)	SYD FOSSUM (incumbent)
Directors (vote for four)	PEG McCORMACK (incumbent)
	MARY SHOQUIST (incumbent)
	MARGHERITA GLENDENNING
	HELEN ERICKSON

Further nominations may be made in writing by a petition of ten active members in good standing. Please mail to SALLY ADAMS by Tuesday, May 9.

The Nominating Committee submits the following statement: "We have confined the ballot on Directors to four names, the required number to replace those whose two year terms have expired or who do not wish to continue in office.

These candidates have been chosen as we believe that they will serve well in their capacities and they have indicated an interest in and an agreement to serve MAA."

NEWS OF MEMBERS: WEDINS in the news - ELOF with a one man show at the Kramer Gallery in St. Paul during April and PETER, a two-week plane trip to Hawaii sponsored by the American Swedish Institute and a week in Santa Monica. There, PETER visited with MAA member, ED YOUNG. Through PETER, I was saddened to learn that Ed's wife Verda died last January. OLEXA BULAVITSKY sold nine works at his show at the Kramer Gallery last January. It should have been reported earlier but good reporters are hard to get.

SYD FOSSUM is scheduled to teach classes at the Macalester College summer term, in St. Paul.

NAUSEA BY THE NUMBERS: The following is a section of an article in the Los Angeles Times of February 5, 1967, which was sent by ED YOUNG and just goes to show that it's impossible to exaggerate about anything in the ART WORLD.

"Contract art is yet another business handled outside the neat Aaron Bros' aisles. Contract art is the way hotels and restaurants and recreation areas and tract models furnish their empty spaces.

Martin Lowitz of Beverly Blvd. was a pioneer in their beautification field. He was one of the first men to realize that painters - like welders and seam checkers - could operate on an assembly line. Lowitz hired platoons of painters to stipple out yards of originals every working day, then bulk-shipped them to public-accommodating places at wholesale prices.

I have a friend, who after winning a Guggenheim as a serious artist, renounced the life of a contract painter at one such establishment. He had been paid a weekly salary - like any other blue collar laborer but without union benefits - to finish as many canvases as possible in a given work day. He said that his method of making contract originals was to line up as many as 50 canvases on both sides of a room - then splash down between them with one color; blue say, was his first color and he brushed blue on each of the 50 paintings. Then he ran the gauntlet a second time with green, slashing here, blobbing there. The process continued until all canvases were complete, each undeniably an original painting, which he then signed with a phony name. My friend, who still cannot risk exposure because he may go back to his high volume craft, figures that each painting to him, was worth 35¢ - less than the cost of materials." Unquote.

More: "For one recent multiple commission, the staff brushed off 280 separate paintings in 10 working days - a possible record-breaking triumph of matter over mind."

These contract paintings sell from \$4.75 to \$250 and one such outfit expects to make a million dollars this year!

This sort of thing makes me even feel friendly toward the Walker Art Center.

THIS SPACE FOR RENT

AS JOE SEES THE ARTS: My long-time local artist friend Joe, who, as with all of us homegrown artists, is not recognized by the ART WORLD here, told me that he is very unhappy. Joe is especially unrecognized. No one knows poor Joe's work, because he refuses to exhibit anymore - not even at the State Fair, since Kramer foisted fees on us. But it's not lack of recognition which causes Joe's unhappiness. After forty years, he's grown accustomed to this face of reality. No, the source of Joe's present depression is that he hasn't been invited to write a guest column for the Minneapolis Sunday Tribune's weekly "As I See the Arts" feature.

I suggested to Joe that he simply inform the proper person at the Trib that he'd like to contribute such a column - just as Charles Huntington did. But Joe is too proud. He hasn't even asked for a one-man show at the Paranoid Gallery.

Joe will never be invited to do a column for "As I See the Arts" and it's really too bad, because he already has such a column written.

So I asked Joe if I might print excerpts from it and he readily agreed. Here are a few:

"In the Arts and Entertainment section of the Minneapolis Sunday Tribune for March 26, there was carried an asinine article on Felice Wender and Dayton's Gallery 12, which she directs. It's hard to single out particular items that irritate because there is such a wide choice, but I especially would like to comment on Miss Wender's attitude toward Minnesota artists. She was quoting as gushing, "We don't show local artists terribly often..." This is the understatement of the year. (It's ironic that the Dayton Company which exists on the people of this area, does practically nothing for the artists of this area.) She then goes on to say that the gallery "stuck its neck out" with a show by "local artists" Bob Israel and Joe Zucker. These two are recent arrivals from points east and will no doubt be gone to more lucrative spots in a year or so. You see, they were brought in to teach at that London, Paris, Tokio, New York axis still known as the Minneapolis School of Art. Since the last change of directors there, MSA has yet to hire a local artist for its international faculty. And the far-flung characters they acquire, are here today and gone tomorrow - for various and sundry reasons."

Another excerpt: "This same Sunday Tribune section, which seemed unusually vacuous, carried a story by good old London-based Al McConagha about good old Redwing--based Charles Biederman, who manufactures aluminum tinker toys. It seems that a large toy of his is being shown at Britain's "prestigious" Tate Gallery. An addle-pated column about this, used up precious space not already devoured by the usual profusion of innocuous ads."

This issue of the Sunday Trib certainly did contain a lot of choice material for Joe. Another excerpt: "And then, there was a reproduction of a drawing by Shirley Goldfarb's husband from an exhibition of his which the Minneapolis Institute of Arts exposed to the public, along with acres of Goldfarb knife strokes."

But Joe really appeared to be too worked up. Not at all urbane. And inasmuch as the urbane approach is the hallmark of this news bulletin, I've decided right now, not to print any more of his wild observations. Poor old Joe has finally flipped. He's gone all sour and bitter about the ART WORLD.

And after all, it is the best of all possible ART WORLDS. Well, isn't it?
The editor

DON'T MAKE HIM GO TO THE WALKER ART CENTER THIS SUNDAY. A SERVICE TO ART LOVERS.



Francis R. Meisch
5528 York Avenue South
Minneapolis 10, Minnesota

MINNESOTA ARTISTS ASSOCIATION NEWS BULLETIN

Volume 19

September 1967

Number 1

Board of Directors

President	* Syd Fossum	2700 12th Ave. S., Mpls. 55407	825-3596
Vice President & Editor, Bulletin	Philip Thompson	27 Melbourne Ave. S.E., Mpls. 14	336-5161
Secretary	Francis Kerr	1942 Irving Ave. S., Mpls. 55405	374-5438
Treasurer	* Peg McCormack	5320 Kellogg, Mpls. 55425	922-0506
Exhibitions	Sally Adams	525 Turnpike Road, Mpls. 55416	545-8157
	Andy Ostazeski	1720 49th Ave. N.E., Mpls. 55421	788-3740
Public Relations	* Margherita Glendenning	532 So. Pt. Douglas Rd. St. Paul 55119	771-0552
Program	* Helen E. Erickson	5613 Abbot Ave. S., Mpls. 10	920-4971
Membership	* Mary Shoquist	7609 Nicollet Ave., Mpls. 55423	866-6005
Historian	George Beyer	2730 Oakland Ave., Mpls. 55407	823-1684

SEPTEMBER MEETING: West Lake Gallery... 7:30 p.m.... Tuesday, September 26.

Program: Mr. F. H. Chaffey, a visiting lecturer in the studio art department at the University of Minnesota will speak to us. Mr. Chaffey is from England and is eminently qualified as a speaker on the international implications of art.

President Syd Fossum has prepared a provocative list of proposals which could have far reaching effects on the future of MAA. These proposals are on the agenda of the next board meeting and will be taken up at the September membership meeting.

MAY MEETING: On May 16 at the Campus Club of Coffman Memorial Union, Phyllis Ames, Minneapolis artist and teacher spoke on technology, art and ingenuity. About twenty five members and guests attended.

Annual elections were held which resulted in the following - see those with a * in the list of the Board of Directors above.

MAA ONE MANS:

September

Coleman's Restaurant, St. Paul	Margaret Lacey
Hagen Realty, Hopkins	Mandana Moe
Curtis Hotel Lobby, Mpls.	Ada Copp Larson
Northwest National Bank, Southtown	E. Platou Gallaher
St. Paul Hilton	Margherita Glendenning

October

Coleman's Restaurant, St. Paul	Mandana Moe
Hagen Realty, Hopkins	Tede Nichols
Curtis Hotel Lobby, Mpls.	Philip Thompson
Northwest National Bank, Southtown	Mary Shoquist

ADDRESS CHANGE:

ROBERT LESCH to 5016 Queen Ave. So., Mpls. 55410

THE CULTURAL BOOM-ERANG
BY
MARGHERITA GLENDENNING

Our area which offers a rich heritage in art taught by high caliber artists has little or no outlet for exhibiting or selling ones work.

We have galleries who revere the proven classics, one that reveres the novel and new by young artists on the condition that he comes from anywhere else. We have galleries privately owned that spring up but whose longevity is short and galleries that do stay open with a safe showing of work that appeals to popular taste.

We do have an opportunity to compete every second year in the two major Minneapolis galleries. Chances of being accepted about one out of ten. Chances of selling once in--less.

There are the street fairs--freaks of the cultural boom. These enable the artist to be likened to a P. T. Barnum attraction and to hawk his own wares. For some it works. For some it doesn't. Some art suffers in a bargain hunting milieu. It may need space, a quiet atmosphere to be viewed. The viewer may wish to speak more candidly than he can with the artist present. The artist may not want to eavesdrop. The businessman who is exploiting the artist does appreciate the business he attracts but not enough to provide him overnight storage space for his work, or share his parking space, or give him refuge when it rains. The artist can pay for the privilege of participation by contributing a painting or sculpture to an auction where it will be sold for a fraction of what it is worth.

The businessmen are lending their restaurant, cocktail lounge, bank and hotel lobby walls to the artist by the month. The only stipulation being that the work not be as far out as some of the inebriates who may view it. Here again the businessmen appreciate the free decorating and the attraction to their business but not enough to have anything to do with the artist or to be bothered with the selling of his work.

The state fair has a system which enables the artist to help himself. By paying an entry fee he contributes to a prize he may win. Sportsmen such as baseball players and bowling teams have worked a mutual benefit arrangement with businessmen in which the businesses sponsor them, even donating prize money to encourage good will and more business.

Big business which is currently being courted by our chambers of commerce considers their executive personnel which demands cultural advantages for themselves and their families. It would be an added inducement for big business to move here with high quality art exhibits sponsored by the local businessmen.

On the positive side of our cultural boom are the World War II babies now young adults. Already oriented to art by mass media and education they are our champions. Courses in the arts and self expression were just as obligatory to them as business and trades were to the depression student. With more spending power and leisure time they are satisfying their voracious appetite for the arts with diligent pursuit.

In this cultural boom diversification is the rule. Never before has there been more outlets for every conceivable style in art. Our wonderful melting pot has people with many tastes. Our mobility makes it possible to find our own particular audience.

Instead of leaving our fate in the hands of indifferent galleries we can learn to be better agents for our own work. Any businessman would tell you that art like fur or diamonds should be sold with finesse but SOLD! The self service technique of the galleries sends away many untapped potential collectors. The church-like atmosphere inhibits the timid to approach the gallery attendants. Good business technique would involve a salesperson who is not only art oriented but PEOPLE oriented. Prices, installment buying information would be openly discussed and volunteered instead of being treated as crassness. Information would be offered to the curious. The potential collector would be asked questions to determine his tastes and needs. A businessman would say that no one is sure who will buy what-the big spender may be wearing baggy pants-he may be awkward in a gallery-he may be ashamed of his ignorance of art and hope someone will ease him into a world he has been in awe of-he may not be verbal and not be able to define the something nice he wants on his office wall-he would hope someone could expedite his purchase and give him some insight to a world he has not had time for but nevertheless enjoys in small measure. He would say it is best not to qualify anyone but to give everyone individual attention. And he would mention that he tries to create good will to keep the customer coming back again and again.

For the serious artist whose most important endeavor is his next and who might feel that limited funds for materials for his next work is akin to being in limbo an occasional sale is most important. If we are not known as yet or if we are known and do not sell enough perhaps we need to leave our ivory towers and really be ingenious. We have to create a "happening" between ourselves and the collector. We need to learn to sell!!

Guest editorials and letters are invited by the bulletin editor.
Please forward any announcements and news items as well.

NEWS OF MEMBERS: Maury L. Green won first place in oils at the 4th annual Presbyterian Church Art Show in St. Paul. Also two of his oil paintings were accepted for the Red River Exhibiton in Winnipeg, Manitoba.



Francis R. Meisch
5528 York Avenue South
Minneapolis 10, Minnesota

MINNESOTA ARTISTS ASSOCIATION NEWS BULLETIN

Volume 19

October 1967

Number 2

Board of Directors

President	* <u>Syd Fossum</u>	2700 12th Ave. S., Mpls. 55407	825-3596
Vice President & Editor, Bulletin	<u>Philip Thompson</u>	27 Melbourne Ave. S.E., Mpls. 114	336-5161
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	<u>Andy Ostazeski</u>	1720 49th Ave. N.E., Mpls. 21	788-3740
Public Relations	* <u>Margherita Glendenning</u>	532 So. Pt. Douglas Rd. St. Paul 55119	771-0552
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Historian	<u>George Beyer</u>	2730 Oakland Ave., Mpls. 55407	823-1684

OCTOBER MEETING: Minneapolis Art Institute....7:30 p.m.... Tues., Oct. 17.

Program: Guided tour of the Remington Show from 7:30 until 8:30. Meeting and refreshments will follow in the Fireplace Room.

SEPTEMBER MEETING: On September 26 at the West Lake Gallery Prof. F. H. Chaffey of the University of Minnesota Studio Art Department spoke to us on the Total Concept of Creative Thought. Thirty one members attended.

MAA SPONSORED EXHIBITS:

October

Coleman's Restaurant, St. Paul	Mandana Moe
Hagen Realty, Hopkins	Tede Nichols
Curtis Hotel Lobby, Mpls.	Philip Thompson
Northwest National Bank, Southtown	Mary Shoquist

November

Coleman's Restaurant, St. Paul	Helen E. Erickson
Hagen Realty, Hopkins	Theodota Hess
Curtis Hotel Lobby, Mpls.	E. Platou Gallaher
Rainbow Cafe, Mpls.	Andy Ostazeski
St. Anthony Village Bank	Mandana Moe
Northwest National Bank, Southtown	Lloyd Herfindahl
St. Paul Hilton	Tede Nichols Bern Thorson

PROPOSED CONSTITUTIONAL CHANGES:

1. To include the position of Historian as a voting member of the Board of Directors.
2. That the number of a Quorum be raised from fifteen to twenty five.
3. That elections be held in April of each year, rather than in May.

THIS IS A RECORDING: The Art World that you've dialed is no longer in service.

You're evidently trying to reach the Art World of the thirties. You have the wrong number. That Art World of the Government Art Projects, including the WPA and its association with the Walker Art Center; painters of the American scene and painters of social protest; the picketing of a Twin City Artists' Show opening at the Minneapolis Institute of Arts in 1937 by the Minnesota Artists Union and then their fabulous Beaux Arts balls at the fabulous old West Hotel on 5th and Hennepin; the birth of MAA in the spring of 1937; the International Watercolor Exhibitions at the Chicago Art Institute; the time when the Minneapolis School of Art was that; I repeat, if you're dialing this number, please hang up and call the present Walker Art Center for correct information. That old Art World is obsolete.

And please don't dial the Art World of the forties. This number is retired too - that period of World War II with artists recording it for Life and Look magazines and for various private projects, as well as for the armed services; when artists' groups throughout the country were supporting the fight against the Nazi and Fascist threat to civilization and many artists were in uniform; and then when G.I.s flooded into the art schools after the war finally ended; MAA's joint effort with the Walker Art Center in presenting the first Regional Biennial Exhibition there in 1947; the annual Pepsi-Cola Calendar competitions with prizes totaling \$35,000 one year; the lavish, liquid Pepsi-Cola opening at the Walker Art Center in 1947; and also in that year, the appearance of the militant national fine artists organization, Artists Equity Association under the leadership of Yasuo Kuniyoshi; Dayton's commissioning of 12 Minnesota artists to depict Minnesota activities plus its regional competition on the occasion of Minnesota's Territorial Centennial in 1949; if you hope to reach that number, please get off the line.

Perhaps you're endeavoring to obtain the Art World of the fifties? I'm sorry to inform you that this too is impossible. The time of the Drawing and Print Biennials at the Minneapolis Institute of Arts, as well as the seminars with artists and museum officials there; the Gateway Building beginning of the brave new Kilbride-Bradley Art Gallery and its subsequent move (after a 6th Street halt) to its location on 10th Street and the appearance then of the inimitable Potboiler; the end in 1954, of gallant Harriet Hanley's Art Gallery on Nicollet Avenue, after more than 30 years of unswerving devotion to the support of Minnesota art and artists; the beginning of sales and rental galleries in museums (apparently on the way out now, with Walker leading the way); that time - that Art World is dead. Please don't dial it - you'll only get this recorded message again.

The only Art World number currently in use is that of the sixties. I'm sorry, but I'll be able to connect you with just the present Walker Art Center, although I can't always make contact with them; the Minnesota Biennials of the Minneapolis Institute of Arts, except I'd advise not doing so, unless it's an emergency; the unfortunate entry fees at the St. Paul Art center competitions and now at the Minnesota State Fair, which I'm sure you'll want to avoid; the proliferation of art trends, such as Hard Edge, Pop and Op, Pornography, Minimal, Light, Sound and Kinetics, which is all I have listed as of the moment - oh yes, there is Andy Wyeth and a few unlisted numbers like him; the avalanche of unprofessional art fairs; the invasion of tawdry trash from abroad; the ...

Actually Sir or Madam, are you sure you want to dial this number?

Syd Fossum

NEWS OF MEMBERS: The "Elizabeth Eliot Club" of Unity Church had an Art Tour of three homes including that of member Florence Claus. Maury L. Green sold three paintings at his exhibition on the St. Paul Campus of the University of Minnesota.

The biographical information below is necessary for the MAA file at the Minneapolis Public Library. Please fill in and return to MAA Historian George Beyer, 2730 Oakland Ave., Minneapolis 55407. Include a small recent photo of yourself and any newspaper clippings or brochures you may have of recent professional activities of yours. The Board would appreciate you doing this as soon as you can. Please print or type. Thank you.

NAME: STREET:
CITY: STATE: ZIP CODE:
TELEPHONE: STUDIO ADDRESS:
STUDIO TELEPHONE: BORN AT: ON:
I AM A PAINTER SCULPTOR: GRAPHIC ARTIST: OTHER:

ART EDUCATION:

MAJOR EXHIBITIONS:

ONE MAN SHOWS: (Museums and galleries only)

AWARDS, FELLOWSHIPS AND OTHER HONORS:

COLLECTIONS: (Museum, business firms and important private)

TEACHING AND OTHER ART POSITIONS: (Past and present)

COMMISSIONS: (Architectural, portrait and other fine art)

DEALERS: (Fine art)

ART LECTURES, PUBLICATIONS, JURYING, OTHER ARTIST ORGANIZATIONS AND FURTHER
ART ACTIVITY:



Francis R. Meisch
5528 York Avenue South
Minneapolis 10, Minnesota

MINNESOTA ARTISTS ASSOCIATION NEWS BULLETIN

Volume 19

November 1967

Number 3

Board of Directors

President	<u>Syd Fossum</u>	2700 12th Ave. So., Mpls. 55407	825-3596
Vice President & Editor, Bulletin	<u>Philip Thompson</u>	27 Melbourne Ave. S.E., Mpls. 14	336-5161
Secretary	<u>Francis Kerr</u>	1942 Irving Ave. S., Mpls. 55405	374-5438
Treasurer	<u>Peg McCormack</u>	5320 Kellogg, Mpls. 55425	922-0506
Exhibitions	<u>Sally Adams</u>	525 Turnpike Road, Mpls. 55416	545-8157
	<u>Andy Ostazeski</u>	1720 49th Ave. N.E., Mpls. 21	788-3740
Public Relations	<u>Margherita Glendenning</u>	532 So. Pt. Douglas Rd. St. Paul 55119	771-0552
Program	<u>Helen E. Erickson</u>	5613 Abbott Ave. S., Mpls. 10	920-4971
Membership	<u>Mary Shoquist</u>	7609 Nicollet Ave., Mpls. 55423	866-6005
Historian	<u>George Beyer</u>	2730 Oakland Ave., Mpls. 55407	823-1684

NOVEMBER MEETING: Northrop Auditorium, University of Minnesota...
7:30 p.m. ... Tuesday, Nov. 21. Enter Northrop by the front entrance and proceed to the third floor by the stairs at the right to room 307.

Program: Tour of the University Gallery facilities led by the curator, Charles Savage. The paintings of Alan Davie, contemporary Scottish-born artist, will be featured. Refreshments will be served by the University, followed by a membership meeting.

OCTOBER MEETING: On October 17 at the Minneapolis Art Institute a guided tour of the Frederic Remington show was given followed by a meeting in the Fireplace Room. Eighteen members and three guests attended.

The voting on proposed constitutional changes all passed as follows.

1. To include the position of Historian as a voting member of the Board of Directors.
2. That the number of a Quorum be raised from fifteen to twenty five.
3. That elections be held in April of each year, rather than in May.

James Saks representing Minneapolis Floral Co. invited the membership to participate in the 2nd Annual Greenhouse Show which will be held Nov. 17-18-19. Most of the members attending agreed to exhibit. Each entry must be provided with an attached title card including Title, Media, Name of Artist, Address, Phone Number and Price. Deliveries of entries should be made on Nov. 16 to Minneapolis Floral, 2420 Hennepin Ave. Interested exhibitors and volunteer hosts should call James Saks at 339-2871 or WA6-1227. Publicity will be handled by Minneapolis Floral and all proceeds from sales will go to the artist.

Margherita Glendenning announced that she is opening a gallery which for the present will operate out of her home. With the establishment of her gallery she is developing an index of Minnesota Artists and invites the mailing of biographies and reproductions of works.

"RELATING TO ART AND EXHIBITIONS"

On this day, May 9, 1967, two older artists were going thru an art gallery on occasion of an exhibition called, "Light, Motion, Space". Comment between the two were, that it is as a technological side show, that it would be better as an adjunct to a trade school, or more fitting at a convention hall as a show for a gathering of lighting engineers and displaymen. The entries were not by artists but by technicians and engineers.

Further viewing into adjoining galleries revealed pop, op, hard edge art, constructivist sculpture, a life size lunch counter construction and other forms, the impression being one of a carnival freak show, that one had a feeling of the freak shows of the thirties held in vacated department stores on lower Nicollet Avenue, and that it is a freak show of freak art.

Observing a group of young people being taken thru these galleries on a lecture tour by a young lady who spoke on the subjects, I could not help but recall my first introduction to art at the Minneapolis Institute at the age of fifteen. I was fascinated by the impressionists, and especially by one painting, "Place du Theatre, Paris," by Camille Pissaro. It made me want to do art work, as color appealed to me, and the impressionists had color.

Now, with these above young students going thru the galleries, of which art I call a carnival freak show, perhaps for some it is their first introduction, will they take it from there thinking that it is art? A thought runs thru my mind, whether my introduction to art, the tour thru the impressionist exhibition, that their work wasn't as abhorrent to my predecessors as the present carnival freak show of pop, op, and hard edge flat surface constructivist junk art is to me now? If their introduction to this would be their fascination, their inspiration, would someone grasp the idea, "I can do this too," being that it is just technological, needing only craftsmanship ability.

The two went on to a gallery of prints containing works by some artists of the thirties. These were more appreciated, but again, were they abhorred and detested by their past generation of artists? Perhaps they were, but at least these artists hadn't abandoned the artist directly using their medium, of if not so, of abnegating to the technological gadgetry society of today.

The artists of the thirties were affected by the sociallogical conditions of that time, so are some of the attention getting artists of today reflecting the business technological society, but it is dangerously close to abandoning art in it's true sense, the direct expression of an experience or something that one knows.

It is well known that art goes thru periods along with periods in society. These art periods may not have always been progressive, but society and it's periods, certainly has impinged upon it. Today, 1967 - technological methods threaten subject matter in art and I shudder to think of art controlled by it, and that is what we are coming to, or have now.

There will have to come an economic break it was concluded, to change this trend in art. Maybe the sociological effects of the various revolutionary social action groups taking place today will do this.

It also occurs to me as an anomaly that at an art gallery an engineering and industrial exhibit should be held, while on the mezzanine floor of a large engineering and manufacturing plant on Fourth Avenue an exhibition of quality art work by some of our notable women artists of our community was held. Not that their choice of location was wrong, but it illustrates how, in our present time, how art must search for anomalous places to be shown. How many other exhibitions are anomalously placed?

Let us work to put up our own gallery large enough to house an impressive show of objective art.

George Beyer

Remember to forward your biographies using the form provided in the October bulletin to George Beyer, Historian. George prefers that zerox copies of newspaper clippings etc. be made for ease of filing and to insure better preservation.

MAA SPONSORED EXHIBITS:

November

Coleman's Restaurant, St. Paul -----	Helen Erickson
Hagen Realty, Hopkins -----	Theodota Hess
Curtis Hotel Lobby, Mpls. -----	E. Platou Gallaher
Rainbow Cafe, Mpls. -----	Andy Ostazeski
St. Anthony Village Bank -----	Mandana Moe
Northwest National Bank, Southtown -----	Lloyd Herfindahl
St. Paul Hilton -----	Tede Nichols
	Bern Thorson

December

Curtis Hotel Lobby, Mpls. -----	Mandana Moe
Rainbow Cafe, Mpls. -----	Peg McCormack
	Tede Nichols
St. Anthony Village Bank -----	Andy Ostazeski
St. Paul Hilton -----	Margherita Glendenning

NEWS OF MEMBERS

Virginia Morris is having a show at the University Club in the Calhoun Towers in Minneapolis.

A reception for Syd Fossum will be held at the Kilbride-Bradley Art Gallery, 68 S. 10th St. in Minneapolis, on Friday, November 17, from 5-9 p.m. Syd is exhibiting paintings and prints.



Francis R. Meisch
5528 York Avenue South
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	<u>Andy Ostazeski</u>	1720 49th Ave. N.E., Mpls. 21	788-3740
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DECEMBER MEETING: Tuesday, December 19 - 7:30 p.m. in the members room of Walker Art Center.

Program: Ardelles Neil will discuss contemporary sculpture particularly environmental sculpture. This will be our last chance to visit with Ardelles before she leaves for her new California home.

NOVEMBER MEETING: On November 21 we were hosted by the University of Minnesota Gallery in Northrop Auditorium. An introduction to and tour of the gallery facilities was led by curator Charles Savage. Mr. Savage described the primary role of the gallery as a teaching instrument. The feature exhibition was a series of paintings by Alan Davie. About 20 members attended.

MAA EXHIBITIONS:

December

Curtis Hotel Lobby, Mpls. -----	Mandana Moe
Rainbow Cafe, Mpls. -----	Peg McCormack
	Tede Nichols
St. Anthony Village Bank -----	Andy Ostazeski
St. Paul Hilton -----	Margherita Glendenning

January

Curtis Hotel Lobby, Mpls. -----	Elaine McCarthy
Northwest National Bank, Southtown -----	Harriet Hibben
Pick Nicollet Hotel, Mpls. -----	Andy Ostazeski

NEWS OF MEMBERS: The Greenhouse Show was a success. 24 artists exhibited approx. 75 works. Among others Hazel Herman sold a watercolor. Sonia Forseth is the new exhibitions director for the remainder of the year. Many thanks to Sally Adams the outgoing director for her long and significant service.

A 2-3 week screened membership show is being planned for March. It will be held at the West Lake Gallery. More information will come later.

ON TRUSTING PERCEPTION

Betty Emerson Wilcox

When the artist looks back on his art training, there is a tendency to blame that situation for his being lost, configuratively speaking. And, this is as it should be.

By the time he has reached the twelfth grade, he is so full of imitative art, he can hardly see straight. It is with ease that he moves into the next system and the next and the next. Finally, he emerges with all kinds of degrees and laid-on talents and off he goes to teach in some school system especially designed to meet his needs.

Often, art training excludes the individual's own visual comprehension from the creative process. He works with sensations and experiences that are not his own; he gets involved in a conceptual activity that leads to unaltered naturalism, inventive mannerism, technical adroitness, and almost complete sterility. In effect, the only honest thing he possesses is his manual dexterity.

The platitude over the entrance to the art school reads, "Learn to See." In small print, it reads, "our way..." ...and then, in even smaller print, "or else."

It seems that there are two things that happen in art and they oppose each other. One is a perceptual approach that leads to genuine artistic work; the other is the conceptual approach that leads nowhere.

In the conceptual approach we meet up with a whole array of oddities: There are precise recipes to follow; there is an outer surface arrangement of form and color that has nothing to do with the artist who put them there; there is a tendency to imitate other art styles and other artists, including the instructor. From his memory, the student conjures up useful forms while the configurations based upon perceptual experiences lay in state....waiting...waiting ...

But, fortunately, being human the student-teacher-artist cannot tolerate misery for long and he begins to look for answers. The initial awareness may be through the medium of a specific theory of art; the work of another artist; a momentary visual impact from nature; or, a necessity from within. Gradually through work and critical independent judgment of that work, he becomes disentangled and recaptures (only to lose again) that fine autonomous state of mind that is the possession of every small child. He presents for the first time in a long time, some kind of personal statement.

He becomes involved with forms and colors...moments of struggle and insight alternate....consciousness arises and makes room for new consciousness...nothing is fixed but transient...and the momentum continues on after the painting is finished. The result is that one or more paintings represent only a fragmentary expression of something that cannot be totally expressed. At this point, if the art object were to be destroyed, it would have fulfilled its purpose. But it is preserved and becomes a symbol of a mental existence. It connects the artist with the nonartist. It belongs to everyman, despite the following rather mysterious statement:

"If one could paint one picture in his lifetime that would not be seen or sold, it would probably be an honest work of art."

- Ivan Albright



UNLOADING MINNESOTA EQUITY'S THIRD ANNUAL TRAVELING SHOW
Peter Lupori, left, and Eugene Larkin help Marjorie Pinkham with two still lifes

Traveling Around the Country Can Be Hard on Art Works

By DAN SULLIVAN
Minneapolis Tribune Staff Writer

Actors and ball players aren't the only ones who have their troubles on the road.

The same is true of works of art.

Syd Fossum, retiring president of the Minnesota chapter of Artists Equity, Inc., remembers a call he got from the Rochester, Minn., Art Center during Equity's last touring show.

"One of the exhibits was

to be a small piece of sculpture by Tony Caponi, head of the Macalester College art department. The Rochester people said they couldn't find it when they unpacked the show.

"I WENT down there and rummaged through miles of excelsior before we found it at the bottom of a barrel."

Fossum's own work received a few scratches during the 17-month tour and one member's exhibit

never came back at all (works are insured for half their value, but he didn't discover the loss until it was too late to settle.)

Nothing daunted, the group is preparing to send 30 more paintings, drawings, prints and pieces of sculpture on a new safari to the hinterlands that won't end until the middle 1965.

THE 30 WORKS will be selected from 90 which go on exhibit at 5 p.m. Monday at the Bottega Gallery, 818 Hennepin Av.

Cameron Booth, Malcolm Myers, John Rood, Eloy Wedin and Urban Couch—all Equity members in good standing—will be among local artists represented. So will the chapter's new president and vice president, Peter Busa and Eugene Larkin.



Fossum

Another exhibitor is Fossum, who arranged the first Equity traveling show in 1957 when he was president of the Nebraska-Iowa chapter of the professional artists' society.

THE IDEA was and is, he said, to publicize Equity (people are still confusing it with the actors' union), to sell members' works (prices this year will range from \$40 to \$800) and, most important, to allow small museums to display contemporary art at a fee they can easily afford (\$25-\$35).

Last year's tour, which traveled as far as Pittsburg, Kan., was seen by more than 10,000 persons (only three of whom, Fossum admits ruefully, bought pictures).

This year's tour starts Jan. 5 at the Sioux Falls, S.D., Art Center. Other stops include Bemidji, Minn., State College; Wright Art Center in Beloit, Wis.; the Blandon Gallery in Fort Dodge, Iowa, and Doane College in Crete, Neb.

ACCEPTANCE of the show among area museum directors is indicated by the fact that only six months—December, 1964, and January, March, April, May and June, 1965—remain open on its itinerary.

The tour ends July 31, 1965 at the Sioux City, Iowa, Art Center—by which time, Fossum says, "we'll probably all have changed our styles."



presents the

Aqua-Art Show

July 20th to 29th

*(official Minnesota
Artists' Association
Aquatennial exhibition)*

*All sales will be
conducted through
members of M.A.A.*

GEORGE BEYER

1. *The Spreading Willow*.....\$ 35.00
2. *Lake Minnetonka*..... 15.00
3. *Doe Resting*..... 25.00
4. *Girl and Colt*..... 12.00

LAURA LEEDY

5. *Sailing on Sunday Afternoon*..... 50.00
6. *The Moss Lined Bank, La Jolla*..... 50.00
7. *Hillsborough Light, Fla.*..... 50.00
8. *Spring Valley Road, Penn.*..... 50.00

CLARA BUSHNELL

9. *Spring Flowers*..... 45.00
10. *Lake Harriet Music Festival*..... 100.00
11. *Raspberry Farm*..... 40.00
12. *Stillwater Scene*..... 75.00

LAURETTE GAUTHIER

13. *Still Life*..... 200.00
14. *Summer Afternoon*..... 40.00

ESTHER ELLIOTT

15. *Still Water*..... 25.00

PRISCILLA JENNE

16. *Fifty-eighth Street*..... 35.00
17. *Jeunesse*..... NFS
18. *Toulouse and Bourbon St.*..... NFS
19. *Hilltop in St. Paul*..... 100.00

ALICY HUGY

20. *October Bouquet*..... 65.00
21. *Motif Decoratif*..... 65.00
22. *Oriental Poppies*..... 65.00
23. *July Flowers*..... 65.00

OLGA JOHNS

24. *River Bank, Mississippi*..... 50.00
25. *Tasco*..... 35.00
26. *Main Street, White Bear*..... 35.00

GLENN RANNEY

27. *Holiday*..... 75.00
28. *At the River*..... 125.00
29. *Sand Pit*..... 275.00

MILDRED RANNEY

30. *Lagoon*..... 25.00
31. *Craig*..... 35.00
32. *Indian Village*..... 40.00
33. *June Day*..... 300.00

ELOF WEDIN

34. *Portrait*..... 300.00
35. *Bean Bay*..... 200.00
36. *Stillwater, Minn.*..... 200.00

ELSA JEMNE

37. *The Window*..... 50.00
38. *Autumn Comes to the River*..... 35.00

EMILE HASTINGS

39. *Intermezzo*..... 50.00
40. *Elevators*..... 50.00

MANDONA MOE

41. *Iran City*.....\$ 50.00
42. *North Wind Cove*..... 25.00
43. *North Wind Cove II*..... 25.00
44. *Winter Landscape*..... 25.00

MARY GALE HOBBS

45. *Self Portrait*..... 100.00
46. *Backgammon*..... 75.00
47. *Portrait*..... 100.00

EINAR DAHL

48. *The Point, Grand Marais*..... 100.00
49. *OPA Walks Again*..... 200.00
50. *River View, St. Croix*..... 75.00
51. *The Happy Landing*..... NFS

FRANCIS R. MEISCH

52. *St. Louis River*..... 100.00
53. *July*..... 100.00
54. *Rivers to the Sea*..... 80.00
55. *Along the Mississippi*..... 50.00

IRENA ROSS GLICK

56. *Phyllis with Blue Hair*..... NFS
57. *Portrait*..... 150.00

JANE WINHOLTZ

58. *Carnival*..... 75.00
59. *Colorado Hills*..... 75.00
60. *House in Taos*..... 40.00
61. *Peddlers Lane*..... 40.00

VIOLA WOLFE PARKER

62. *Old Reservoir Hill*..... 100.00

JO LUTZ ROLLINS

63. *Guanajuata*..... 30.00
64. *Flowers*..... 30.00
65. *San Miguel, No. 1*..... 20.00
66. *San Miguel, No. 2*..... 20.00

FREDERICK D. CALHOUN

67. *Skyline From River*..... 250.00
68. *The Pink Cloud*..... 150.00
69. *Spring Thaw*..... 75.00
70. *Flood in the Minnesota Valley*..... 75.00

FLOYD E. BREWER

71. *Saturday Afternoon*..... 200.00
72. *Mountain Forms*..... 250.00
73. *Fall Flowers*..... 200.00
74. *African Dancers*..... 150.00

ALEX OJA

75. *Blue Cactus*..... 60.00
76. *Three Trees*..... 100.00

JEAN DUNCAN

77. *Abstraction, No. 1*..... 12.50
78. *Abstraction, No. 2*..... 12.50

KEITH HAVENS

79. *Lake Calhoun*..... 25.00
80. *The Red Barn*..... 50.00
81. *Emerald Lake*..... 75.00
82. *Stela at Copan*..... 100.00

KING BOREAS XVII

BY

GUILD GALLERY

IN THE

FEBRUARY 5

WINNERS ON

TO THE

AWARDED

WILL BE

PRIZES

Also by popular vote

Sr. Curator, Minneapolis Institute of Art

RICHARD F. DAVIS

JUDGE OF AWARDS

Cash prize will be awarded by Saintpaulites, Inc. for
the best painting or print
The Women's Institute will also give a prize for the
best painting done by a woman.

Schuneman's

PRESENTS THE 4TH ANNUAL

Carnival Exhibit

By Members of the Minnesota Artists Association

MARI ARNAL

1. *Abstraction (oil)*\$ 75.00
2. *Hudson Bridge (gouache)* 50.00

BARBARA BELL

3. *Etude (watercolor)* 20.00
4. *The Tickenoggin (ink)* 10.00

FRED W. BOCK

5. *Byways (watercolor)* 45.00
6. *Afton Tavern (watercolor)* 40.00

BYRON BRADLEY

7. *Still Life (encaustic)* 60.00

FLOYD BREWER

8. *Landscape* 250.00
9. *Figure Study* 200.00

MARGARET BURT

10. *The Tyrol* NFS
11. *Switzerland* NFS

CLARA BUSHNELL

12. *Speed Practice (pastel)* 25.00
13. *Hazarded Heroes (watercolor)* 25.00

FREDERIC C. CALHOUN

14. *Light Snowfall (oil)* 75.00
15. *Lagoon in Summer (oil)* 75.00

URBAN COUCH

16. *Grocery Still Life (oil)* 50.00

EINAR DAHL

17. *Flying Saucers (casein)* 100.00
18. *Rudolph the Red Nosed Clown (casein)* 100.00

HENRIETTA DIEBOLD

19. *Flowers with grey vase (watercolor)* 50.00
20. *Child Portrait (watercolor)* 50.00

LORA M. DUGGAN

21. *Grass Valley Relics (gouache)* 125.00
22. *32nd Street Alley (gouache)* 100.00

ESTHER EDBERG ELLIOTT

23. *Old Timer (oil)* NFS
24. *Childrens Winter Frolic (oil)* 50.00

DARWIN FOLLRATH

25. *Saturday, Kids, and Snow (oil)* 250.00
26. *Dumaine in the Quarter (oil)* 100.00

SYD FOSSUM

27. *Fantasy (oil)* 200.00
28. *Yellow Cityscape (oil)* 300.00

LAURETTE GAUTHIER

29. *Winter Theme (gouache)* 100.00
30. *Woods in Winter (gouache)* 40.00

IRENA ROSS GLICK

31. *Minnesota November (oil)* 60.00

ELIZABETH GRANT

32. *Still Life* 50.00
33. *Siesta* 50.00

EMILE HASTINGS

34. *Design for Living (casein)* 60.00
35. *Storming of the Ice Palace (casein)* 50.00

CLEMENT HAUPERS

36. *Late Afternoon-November (oil)* ... 350.00
37. *February (oil)* 100.00

KEITH HAVENS

38. *Trophy (oil)* 75.00

MARY GALE HOBBS

39. *B. J. O. Nordfeldt (oil)* 150.00
40. *Mrs. Vernon Wright (oil)* 150.00

ALICE E. HUGY

41. *A Bunch of Common Flowers (oil)* .. 40.00
42. *A Bouquet of Early Flowers (watercolor)* 35.00

JACQUELINE JACKSON

43. *Early Morning Tapestry (tempera)* NFS
44. *Afternoon Melody (tempora)* NFS

ELSA JEMNE

45. *Snow Fields-Canadian Rockies (watercolor)* 75.00

46. *White House on the Island (oil)* .. 250.00

OLGA W. JOHNS

47. *Smith's Bay (watercolor)* 30.00

ROBERT KILBRIDE

48. *Still Life (oil)* 110.00

PAUL M. LAPORTE

49. *Night, Spring and Autumn (mobil-block)* 85.00
50. *The Dance (mobilblock)* 45.00

EUNICE SPICER LATHAM

51. *The Lamp in the Window (serigraph)* 20.00
52. *Amusement Park (gouache)* 60.00

LAURA LEEDY

53. *Eucalyptus Trees (watercolor)* 50.00

JANICE SMITH LORING

54. *Child with Teddy Bear (oil sketch on paper)* 35.00
55. *Reflection (oil on paper)* 35.00

VIRGINIA LOVRESS

56. *County Road E (oil)* 150.00
57. *Confetti (oil)* 150.00

CLARA G. MAIRS

58. *Last Rose of Summer (etching)* 45.00
59. *St. Patrick's Day in New York (ink)* 45.00

FRANCIS R. MEISCH

60. *The Palo Verde Tree (watercolor)* 125.00
61. *Crossing the St. Croix (watercolor)* 100.00

MANDANA MOE

62. *Winter on the River (oil)* 45.00

HAZEL I. MOORE

63. *Drying Nets (oil)* 250.00

BESS MULHOLLAND

64. *Mountain Church (watercolor)* 35.00
65. *Apple Blossoms (watercolor)* 35.00

ALEXANDER OJA

66. *A Wintery Hill (watercolor)* 80.00
67. *Thru Foothills to Mountains (watercolor)* 80.00

VIOLA WOLFE PARKER

68. *When-That-Aprille (watercolor)* ... 100.00
69. *Provincetown-Fall Inspection (gouache)* 125.00

BETTY PETERSON

70. *Amusement Park (gouache)* 45.00
71. *Minneapolis at Nine (oil)* 125.00

M. PLEASON

72. *St. Paul Winter Carnival (oil)* ... 150.00

MRS. G. A. RESCH

73. *Autumn (oil)* 50.00
74. *Narcissus (oil)* 35.00

JO LUTZ ROLLINS

75. *The Moon is Setting (oil)* 100.00
76. *Farm in the Snow (watercolor)* 50.00

WILLIAM SALTZMAN

77. *Harbor (oil)* 200.00
78. *Red Wing Mound (watercolor)* 80.00

ETHEL SCHOCHET

79. *Portrait of B. G. (oil)* NFS

DOROTHY STEINER

80. *Across the Track (casein)* 20.00

DON TAYLOR

81. *Skaters (oil)* 100.00
82. *Searchlight (watercolor)* 100.00

DEAN WARNHOLTZ

83. *Handsome Is (silk screen)* 15.00
84. *In the Crowd (silk screen)* 15.00

JANE WINHOLTZ

85. *Country House (lithograph)* 25.00
86. *Farm Shack (lithograph)* 28.00

RETURNS:

ALL WORK ON EXHIBIT MUST BE PICKED UP ON

SATURDAY, 1 APRIL, 1978 - 11:00 AM to 4:00 PM

MULTI-MEDIA JURIED ART EXHIBITION

"THE MINNESOTA", Minnesota 78, is a statewide juried art competition open to any Minnesota artist.

Its purpose is to bring together the new work of the practicing artists of the state, to choose, with the help of well-qualified jurors, an exhibition of those pieces having the highest artistic merit, and to display them for public appreciation.

JURIED ART EXHIBITION

MINNESOTA

78

AWARDS

Jurors' Results

*Art exhibition answers question:
"What are Minnesota artists saying?"*

MINNESOTA '78

Strength of Quality

SPONSORED BY:

Minnesota Artists Gallery
Review of the Arts magazine
Minnesota Artists Association
Bloomington Art Center
Architects 1500 Inc.

JURORS:

PAUL JASMIN, JR.
Print Maker,
former instructor at
Mpls. Coll. of Art & Design

PETER KUNZ OFFERSEI
Hergiswil-Luzern, Switzerland
First Place Award in
Minnesota '77

Exhibition at Minnesota Artists Gallery

MARCH 7 - 31

AWARDS:

	TITLE	ACCEPTED	REJECTED
ENTRIES 1	"Your Picture"	/	
2	"MINNESOTA '78"	/	

Artists represented in the exhibition -

1st, 2nd & 3rd place / Merit Awards / Honorable Mentions

HEIDA ARNESON	STAN KRONICK	DAVID NORDRUM
GLENN AUGUSTON	LORI CHASE KATZ	AL OLSON
LORRAINE ADAMS	WADE LEHMKUHL	MILDRED RAUCH
JACKIE CARLSON	MARGARET LEE	IRENE ROCKNE
CAROL COBB	FRANCIS MEISCH <i>HONORABLE MENTION</i>	DEANNA ROBERDS
MONICA FOGG-GERBER	BENJAMIN MARXHAUSEN	FRED SOMERS
NORMAN HOLEN	RICHARD MITTELSTADT	BERN THORSON
LINDA HENDERSON	DIANE McLEOD	D. ROBERT TESLOW II
LOIS HEIM	TED MALTESE	EDIE VENDEL
AL HOFFMEYER	MARIJA SKUTANS NETZ	MARY E. WILSON
MARIA SANTIAGO JUNNILA		FRANK ZELLER

Music by NANCY & JOHN

**MINNESOTA
ARTISTS**



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Atrium Director
370-7007

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801 Marquette Avenue
Minneapolis, MN 55402

REST AND MOTION

Sculpture in Wood and Bronze by
PAUL E. OLSON

The son of Lutheran missionaries serving in South America, Paul Olson spent his early years in Colombia and returned to the United States to enter high school in Canton, South Dakota. He earned his B. A. in English from Concordia College (Moorhead) in 1968, his M. A. in English from the University of Oregon in 1969, and another M. A., in Library Science, from Florida State University in 1972. From 1974-1977 he studied sculpture at the School of the Art Institute, Chicago, and at the Contemporary Art Workshop, also in Chicago.

In 1979, after two years as a college English instructor at Concordia and six more years as a medical librarian, Olson decided to move to Minneapolis and work full-time as a sculptor, a decision he has never regretted. During the past three years he has exhibited his pieces at the Contemporary Art Workshop in Chicago, the Minneapolis Institute of Arts, the College of St. Catherine, the Owatonna Arts Center, and at shows of the Women's Architectural League of Minnesota, the Arrowhead Biennial in Duluth and the Hennepin Avenue United Methodist Church. Awards include prizes for sculpture at the 1979 North Shore Art Fair and the 1979 Owatonna September Fest.

Shown for the first time in this exhibit is Olson's current work in long horizontal forms which seem to defy gravity. Carved in walnut and strongly reminiscent of the rolling midwestern landscapes the artist has always enjoyed, these pieces, he says, are also influenced by the architecture of Frank Lloyd Wright and others of the Prairie School. Olson's love of wood, in fact, is echoed in a 1928 quote from Wright himself: "Wood is universally beautiful to man. It is the most humanly intimate of all materials. Man loves his association with it; likes to feel it under his hand, sympathetic to his touch and to his eye." And to these words Olson adds: "Carving directly in wood offers the opportunity to create on a large scale and also, given the constraints of the material, forces simplification of form."

Other pieces also on display here in both bronze and wood "combine suggestions of human, plant and animal forms", Olson explains. "The combination gives them mystery and ambiguity so they suggest different things to different people."

Paul Olson does both commissioned and free-lance work, and he may be reached either at his home, 827-2074, or at his studio, 339-6317. His address is 3715 Grand Avenue South, Minneapolis 55409.

ARTISTS IN MIXED MEDIA

Member Exhibit of the
MINNESOTA ARTISTS ASSOCIATION

Formed in Minneapolis in 1937 by 18 local painters interested in promoting Minnesota art and artists, the Minnesota Artists Association today numbers about 100 members throughout the state. There are both professional and amateur painters in the group, and the show here this month includes oil, acrylic and watercolor paintings by Association members.

Judging this exhibit is well-known local artist Olexa Bulavitsky, whose own work is currently included in a group show at the Wyer-Pearce Gallery in Excelsior. A native of the Ukraine, Bulavitsky studied at the Odessa Art School, the Kiev Art Institute and at the Leningrad Academy of Arts before World War II, and he also worked as a set artist with the Kiev Movie Studios and for numerous theaters. In 1950 he came to the United States and settled in Minneapolis, where he was an artist for various local architectural firms before becoming established as a free-lance painter with his own studio. Bulavitsky's work was exhibited extensively in the Ukraine before the war, and his paintings were later shown in the western European cities of Munich, Regensburg, Elwangen, Paris and Amsterdam. He has exhibited in many major American cities, including New York, Philadelphia, Detroit, Chicago, Minneapolis and St. Paul, and he has also had shows in Winnipeg and Toronto.

The Minnesota Artists Association is the oldest active art group in the state. Members meet once a month between September and June, and hold three juried exhibits each year. Open to painters, sculptors, weavers, photographers and printmakers, the Association offers two kinds of memberships: an Active Membership for artists who have already participated in at least three juried shows, and an Associate Membership for serious beginners or anyone interested in promoting local art. Dues for Active Membership are \$10 a year; an Associate Membership is \$5.00 a year.

For further information on membership or the participating artists, please contact the membership chairman, Lois Wills, at 941-3067. Ted Maltese is the exhibit coordinator, and his telephone number is 825-9055. Mary Shoquist, the current president (941-6187), or Darrel Rial, treasurer (884-1427), will also be happy to answer any questions.

Sales Inquiries: Jean Brenner, 370-7007; or through the individual artists.



PRO COLOR ART GALLERY



Consider and Hear!

They say that Summer is a difficult time to consider anything seriously. However, we would like you to consider seriously spending an enjoyable evening with the following outstanding artists: Each is a "champion" in his own field and as a "champion" the artist will consider your presence an inspiration.

In Exhibition: 7:30 P.M. July 21, 1977

Ray Orosz
John Nelson
Carol Leslie
Francis Meisch

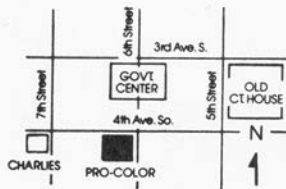
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PRO COLOR ART & PHOTO GALLERIES

611 Fourth Avenue South
Minneapolis, Minnesota 55415



MINNESOTA ARTISTS ASSOCIATION
NEWS BULLETIN

Vol. 3

May 1953

No. 6

F. R. Meisch, editor for the May issue. Please address all material and news items for future bulletins to Frederic D. Calhoun, Corresponding Secretary, 2112 Pleasant Avenue, Minneapolis 4, Minnesota.

MAY MEETING AND ANNUAL ELECTION:

The last meeting of the Spring season and the climax of the year's activities will be held on Tuesday evening, May 12th, 8:00 P.M., in the Third Floor Studio of the Saint Paul Gallery and School of Art, 476 Summit Avenue, Saint Paul. Your president urges everyone to make a maximum effort to attend this meeting for it may well be that the future course of the Association will be determined at this meeting! Important decisions must be made!

REPORT OF THE NOMINATING COMMITTEE:

For President: (Vote for one) Keith Havens Morris Pleason

For Board Members: (Vote for four) (Vote for five if Havens is elected Pres.)

Floyd E. Brewer	Einar Dahl
Paul Laporte	Virginia Lovness
Betty Peterson	Morris Pleason
Theodore Sohner	

This report is posted two weeks in advance of the Annual Election Meeting by the Nominating Committee, consisting of Frederic D. Calhoun, Mary Gale Hobbs and Alexander Oja.

The By-Laws of the Association state as follows: "1. Any candidate for office who shall be endorsed by ten members and whose name has been posted at least one week before the Annual Election Meeting shall be considered a nominee for office."

AMMENDMENT TO THE CONSTITUTION:

It is proposed to ammend Article IV. --- Government as follows:

That portion of the first paragraph which says "a President, elected annually by the membership," shall have the word "annually" deleted.

That portion of the second paragraph which says "a President, elected annually by the membership," shall be ammended to read: "a President, elected bi-annually by the membership,"

This ammendment is proposed to give your presiding officer an opportunity to make some long range plans and to give more continuity to the office than is possible under the present one year term. Since ammending the constitution requires a two-thirds vote of the membership, this ammendment is impossible to accomplish unless mail ballots are used. Those of you who are in doubt about being able to attend the Annual Election Meeting are urged to send in the enclosed postcard ballot at once. Members attending the Annual Election Meeting can turn in their postcard ballots at the meeting or can send them in advance to the Secretary. Remember ballots must be mailed so as to reach the Secretary by May 12th in order to be counted.

\$5000 IN PRIZES POSSIBLE FOR MAA SPONSORED ALL MINNESOTA BIENNIAL EXHIBITION:

See the following page for details:

Planning for an MAA sponsored biennial exhibit will be discussed at our May 12th meeting. LARGE MONEY PRIZES are possible! With clarity of vision and cooperative planning and action the MAA can not only sponsor such an exhibit but can gain the respect and position in the community which it must have if we are to grow and prosper. As Minnesota Artist Association members, banded together towards common goals, we have a potential that, like a sleeping giant, can be aroused to lick the proverbial wildcats. For our own professional well being and for the continuity of the Minnesota Artists Association, will YOU exhibit enough interest to be present at the May 12th meeting? The stakes are high and our purpose is just. CAN WE COUNT ON YOUR BEING PRESENT?

MINNEAPOLIS PUBLIC LIBRARY:

First annual show of the Rafter Crafters, Minneapolis Public Library sponsored amateur art group, will be held from April 27 through May 22, 9 A.M. to 9 P.M. in the third floor exhibit room of the Main Library. This group is under the direction of Dan Antolick, assistant curator of exhibits at the Library's Science Museum, and is composed entirely of Library staff members.

NEWS OF AND ABOUT MEMBERS:

Two paintings by Virginia Lovness were recently selected by Adolph Gottlieb to be shown in Exhibition Momentum, Werner's Galleries, Chicago. Etchings by Clara Mairs were accepted by the New York American Society of Etchers and Engravers and by the Philadelphia Print Show. V. Roberts Hurst has returned from her annual winter sojourn in Mexico. Jane Mowry was a guest on "Bee Baxter's" program on K.S.T.P. TV in the middle of last month. She discussed her hobby of designing hooked rugs. Robert Peterson will have a one man show at the Rainbow Cafe during May.

WOMEN'S CLUB ANNUAL SPRING ART SALON:

We were pleased to see so many of our members represented in the Annual Salon held this year from April 22 - 30th. Herewith is the list: Cameron Booth, Byron Bradley, Floyd Brewer, Laura Crawl, Darwin Follrath, Sud Fossum, Laurette Gauthier, Elizabeth Grant, Clement Haupers, Keith Havens, Mary Gale Hobbs, Jacqueline Jackson, Elsa Jemne, Robert Kilbride, Henry Kinsell, Will Lamm, Robert Lesch, Mac LeSueur, Hazel Moore, Viola Wolfe Parker, Betty Peterson, Glen Ranney, Josephine Lutz Rollins, Mindy Saliterman, William Saltzman, Milton Skoog, John Martin Socha, Theodore Sohner, Don Taylor, and Dean Warnholtz. This show limited entirely to oils has excellent calibre and we congratulate Mary Gale Hobbs on receiving an Honorable Mention.

CANDIDATES FOR MEMBERSHIP:

All active members are urged to keep on proposing candidates for membership, however no new names will be voted upon until the fall meetings begin.

AMERICAN - SWEDISH INSTITUTE SHOW:

If there is anyone who has not claimed their pictures from this show at the time this bulletin reaches you, please take care of this matter immediately. This was a very creditable show, but was much smaller in number than it should have been. If the membership is not interested in these opportunities to exhibit, your exhibition committee is going to loose its enthusiasm for creating and developing such exhibitions for you.

NOW LET'S SEE ALL OF YOU AT THAT MEETING ON MAY 12th AT THE ST. PAUL GALLERY!

MINNESOTA ARTISTS ASSOCIATION
NEWS BULLETIN

Vol. 3

December 1952

No. 1

* * * * * MERRY CHRISTMAS AND A HAPPY NEW YEAR * * * * *

DECEMBER 'SHOP TALK' MEETING

The December meeting will be held in the Auditorium of the Minneapolis School of Art, 200 East 25th Street, Minneapolis, at 8:00 P.M., on Monday evening, December 8th. Since the majority asked for it at our last meeting, we are trying Monday night for our meeting. Ted Sohner, Program Chairman, announces that our program is going 'professional' and will be one of 'Shop Talk' and planned for everyone to participate. Bring your questions about your art problems and we will try to find the answer. Remember nothing is sacred, bring it out in the open and we will discuss it: Juries, Ethics, Prizes, Nudes, Museums, Critics, Sales, Realism, Commissions, Canvas, Paper, Paints, Amateurs, Hobbyists, Abstracts, and the High Price of Eggs. If we can't answer all the questions that night, we will try the program again in January or February. Bring a guest or prospective member.

RESUME' OF DIRECTORS' NOVEMBER MEETING

The Board of Directors met at the Rainbow Cafe, Tuesday, November 18, 1952. All members were present except Keith Havens. The President reported on the return of cards for the November meeting. The vacant Board position was discussed and committee members were appointed. Membership Committee was instructed to act on new members as heretofore until Membership Advisory Committee reports and action can be taken. Will Lamm agreed to undertake the design of a label for use by MAA members on their pictures and for use in MAA sponsored exhibitions. The Board approved the printing of a new membership list to be distributed to all members. The Board with regret directed that the following members be dropped for non-payment of dues: Lenore Eric-Alt, Priscilla Jenne, Ellen C. Moberg, Kyle Morris, Birney Quick, James Simcoe, Bill Ryan, Angela Ryan, Elof Wedin, and Mrs John Harvey. The News Bulletin was discussed and the President agreed to see that a December issue was edited. Betty Peterson has offered to edit the January issue, and Virginia Lovness has volunteered to edit the February issue. Exhibitions were discussed and the President was instructed to send the list of names of members desiring shows at the Rainbow to Keith Havens. Morris Pleason reported that he is working on the Winter Carnival Show. If details are settled too late to be announced at our next meeting, a special notice will be mailed. The Board discussed cooperating with Artist Equity on State Fair questions and decided to put the question to the membership at the next meeting. The Board discussed the cost of dinner meetings and where to find a more central location in the Twin Cities for our meetings. Emile Hastings, Treasurer, reported \$116.74 on hand.

MEETING NEWS

The October meeting was held at the St. Paul Science Museum, 15 members and 3 guests present. The membership voted that the Exhibition Committee refuse to accept all pictures not properly or adequately framed and labeled for any MAA sponsored exhibition. The proposed amendment to the by-law, regarding membership qualifications was tabled for future discussion. Alex Oja, artist for the Science Museum, spoke about his work and experiences at the Museum.

The November meeting was held at the Rainbow Cafe. Dinner preceded the meeting. There were 38 members and 5 guests present. Discussion of MAA problems such as meeting nights, dinner meetings, programs, etc. was one of the topics. The con-

tinuation of the News Bulletin was favored by the majority present. The question of membership qualifications was discussed and the President appointed a Membership Advisory Committee with Janice Loring as Chairman and consisting of Laura Crowl, Glen Ranney, Alex Oja, and Einar Dahl. This Committee is to recommend to the Board of Directors whatever changes they deem necessary in membership qualifications and the by-laws in order to clarify qualifications and speed up the process of taking in new members.

ANNOUNCEMENTS

The Officers and Committee appointments for the 1952-53 year:
The Board of Directors; (1953) indicates year of retirement
Francis R. Meisch, President (1953)

2815 -41st Avenue South, Minneapolis 6.	PA 0669
Keith Havens, Vice President (1955)	
Minneapolis School of Art, 200 East 25th St.	LI 8759
Frederic D. Calhoun, Corresponding Secretary (1954)	
2112 Pleasant Avenue, Minneapolis 4.	KE 4461
Willard E. Lamm, Recording Secretary (1955)	
2800 Colorado Avenue, St. Louis Park, Minn.	WH 8479
Emile Hastings, Treasurer (1954)	
4900 Colfax Avenue South, Minneapolis 9.	RE 7302
Morris Pleason, (1953)	
2130 Hartford Avenue, St. Paul 5.	EM 7834
Janice Smith Loring, (1953)	
4315 Xerxes Avenue South, Minneapolis 10.	WA 0612
Theodore Sohner, (1953)	
2114 Fremont Avenue South, Minneapolis 5.	KE 4930
One Board Position Vacant (1953)	

Floyd E. Brewer, Ex-Officio Member (1953)	
1121 Thomas Avenue, St. Paul 4.	DA 4904

Exhibition Committee: Keith Havens, Chairman, Mound 340L or	LI 8759
Morris Pleason, Vice Chairman - St. Paul	EM 7834
Irena R. Glick, Vice Chairman - Minneapolis,	WH 3875
Frederic D. Calhoun, Secretary	
Byron Bradley	
Robert Kilbride	

Membership Committee: Janice Loring, Chairman	WA 0612
Einar Dahl	
V. Robert Hurst	
Glen Ranney	

Program Committee: Theodore Sohner, Chairman	KE 4930
Darwin Follrath	
Donald W. Taylor	

Finance Committee: Floyd E. Brewer, Chairman	DA 4904
Emile Hastings (as Treasurer)	
Janice Loring (as Board Member)	
Peter Lupori	

Association Archives: Helen Haley	AT 8555
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Social Committee: Carol Stromquist, Chairman DE 2860
Elizabeth Grant
Eunice S. Latham
Viola Wolfe Parker
Mary Gale Hobbs

Public Relations: Morris Pleason, Chairman EM 7834
Betty Peterson
Mandana Moe
Mac Le Sueur
Robert Lesch

Association Bulletin: Filled by Volunteers for each month.

Minneapolis Telephone Committee: Lora Duggan CH 8056
Mary Gale Hobbs KE 5730
Laura Crowl WH 2349

St. Paul Telephone Committee: Dorothy Steiner HU 88110
Jane Winholtz MI 4202

MEMBERSHIP NOTES

The life blood of any organization is a constant supply of new members. Without such a supply the Association could not grow but would become a victim to the passage of time. If we are to live up to our name, Minnesota Artists Association, and represent the artists of Minnesota, we must continue to grow by searching out the artists producing quality work in this state. We can expand our activities only as we have willing workers to promote our activities. We must sell the MAA to potential members. Out of some 34 candidates who were elected to membership last year, there were only 18 who accepted membership. They are as follows: Mari Arnal, Byron Bradley, Margaret Ceder, Clarence R. Chaney, Urban Couch, Frances Cranmer Greenman, Jacqueline Jackson, Robert Kilbride, Willard E. Lamm, Robert A. Lesch, Janice Loring, Virginia Lovness, Joyce MavInnes, Betty Peterson, Thomas C Slettehaugh, Donald W. Taylor, Vera H. Winzen, Dean Warnholz. We urge you to submit the names and data of prospective members to the Chairman of the Membership Committee by letter so that we may yet this year strengthen our ranks.

ANNUAL DUES

Annual dues for the 1952-53 year are now payable. Please send your dues to the Treasurer promptly. Active members dues are \$3.00; associate members \$1.50.

ARCHIVES

Please put Miss Helen Haley, 2022 Glenwood Avenue, Minneapolis 5, on your mailing list for all announcements of exhibitions, one man shows, catalogs, etc. As the keeper of the Archives, she needs this material to keep a record of the MAA and its members' activities. Also send her any press clippings and other pertinent material that you may discover about our members. As artists we are often concerned about publicity and this is one way in which we can measure how wide a path we are really cutting. Those of you who have never seen the Archives would be surprised at the amount of publicity the MAA and its membership get each year. The MAA Archives are on file in the Fine Arts Department of the Minneapolis Public Library and may be used by members or the public for reference at the Library.

MEMBERSHIP NEWS AND ACTIVITIES

The St. Anthony Park Branch of the St. Paul Public Library was the scene of an MAA exhibition during November. Some twenty oils and watercolors by our members were displayed and publicized via talks and discussions.

Theodore Sohner had a one man show of portraits and recent paintings at the Rainbow Cafe in November.

Betty Peterson's show of oil and gouache paintings opened at the Rainbow Cafe on Wednesday, December 3rd and runs to January 4th.

Cameron Booth, Jo Lutz Rollins, Morris Pleason, John Rood, Byron Bradley, Robert Kilbride are all represented in the now current exhibition at Rothschild - Young Quinlan Co. Harriet Hanley is one of the sponsors of that exhibition.

Henriette Diebold, Peter Lupori, and Don Taylor had an exhibition at the Saint Paul Gallery and School of Art during October.

Carol Stromquist had a one man show of thirteen pictures in Rochester, Minnesota, during the month of November. She and her husband also attended the Proviso Art Tea in Chicago in November.

Dewey Albinson had a one man show at the Hanley Gallery during the first two weeks of November while he and his family were in Minneapolis. Dewey has sold his place in New Jersey and is joining in the winter migration to Mexico.

Mary Gale Hobbs and her husband plan to leave in a few days for six or more weeks in Mexico. We sure would like to be following in their footsteps.

The Floyd Brewers are already well ensconced in Mexico City and are studying the Mexican arts and crafts. Floyd was greatly impressed with the integration of art and architecture in the new University development at Mexico City.

The Syd Fossums are also in Mexico. That must be the place to go these days!

John Rood spent several months this last summer at Wellesley College working on some pieces of sculpture for the College.

Einar Dahl had a one man show in Minnehaha Park on Norway Day.

Viola Wolfe Parker and her husband toured the Kentucky mountains, North Carolina, and Virginia enroute to a vacation in Florida.

Jerry Hudson de Leon was in town for the summer after her second winter at Key West, Florida. She reports that the tourists buy quite a bit of art down there.

Alex Oja spent his vacation in Canada where he visited the Hudson Bay Historical Museum and the Great Plains Indian Museum.

Thomas Slettehaugh is now head of the Art Department at Southern State Teachers College at Springfield, South Dakota.

Esther Edberg Elliott has sold her house in Minneapolis and has moved to 1787 James Avenue in St. Paul.

John Bratt and his wife sold their home in Crystal and moved to California in May. They now have a new house in Long Beach.

Margaret Kerfoot Jennison has resigned from the MAA since she left the Twin Cities for 307 Standish Drive, Syracuse 5, New York.

The 1952 Minnesota State Fair saw one man shows by Margreth and Floyd Brewer, Jo Lutz Rollins and Clara Mairs. Thomas Slettehaugh won First Prize in Prints and Peter Lupori won Second Prize in Sculpture. Janice Loring received an Honorable Mention in Watercolor, and Keith Havens received an Honorable Mention in Oils. John Rood, Peter Lupori, Graham McGuire, and Tom Slettehaugh were included in the eleven sculptors selected for the Parade of Minnesota Sculptors. Other MAA members represented at the State Fair were Urban Couch, Henriette Diebold, Syd Fossum, Robert Kilbride, Henry Kinsell, Mac Le Sueur, Virginia Lovness, Francis Meisch, Florence Parlin, Betty Peterson, William Saltzman, Ethel Schochet, Ted Sohner, and Dorothy Steiner.

The 37th Annual Local Artists Exhibition at the Minneapolis Institute of Arts had Jo Lutz Rollins as the winner of the First Award in Watercolor. The First Honorable Mention in Watercolor went to Jacqueline Jackson. Other MAA members in the exhibition were Syd Fossum, Keith Havens, Mary Gale Hobbs, Robert Kilbride, Henry Kinsell, Will Lamm whose painting was purchased by the Institute, Mac Le Sueur, Theodore Sohner, Carol Stromquist, Byron Bradley, Henriette Diebold, Lora Duggan, Elsa Jemne, Priscilla Jenne, Janice Loring, Francis Meisch, Alex Oja, Viola Wolfe Parker, Betty Peterson, Elmer Young, Peter Lupori, and John Rood.

John Socha is busy on 7 murals for St. James on the Parkway. It is quite a project and John is working against an early summer deadline.

Mari Arnal had two watercolors accepted at the Pennsylvania Academy of Fine Arts 50th Annual Philadelphia Watercolor and Print Exhibition.

Hilma Berglund exhibited weaving at Albert Lea in May and at the Delta Phi Delta Exhibition at Dayton in June. She won a First Prize on a piece of upholstery material in the Delta Phi Delta Exhibition.

Helmer Gunnarson, one of our members of long standing, is busy getting settled in a new house at 5737 Clinton Avenue, Minneapolis.

Emile Hastings spent two weeks in June fishing in Yellowstone National Park.

While there he met Elmer Young who had similar ideas about what an artist should do to fish when on vacation. Neither of them have confirmed whether it was they or the fish who were away on vacation.

Wilhelmus Bryan has done a great deal to stimulate thinking and discussion among the local artists by bringing Oskar Kokoschka to the Minneapolis School of Art and arranging a series of Symposiums.

Elsa Jemne reports that the Midwest Craftsmen's Seminar with Bernard Leach, Soetsu Yanagi, and Shoji Hamada at the Saint Paul Gallery and School of Art was a very exciting and inspiring experience.

John Rood's Folk Sculpture was on exhibit at the Minnesota Historical Society Museum in St. Paul during November.

H. Harvard Arnason has scheduled many interesting, entertaining, and educational exhibitions, films, lectures, and activities at Walker Art Center. We are pleased to see the Walker Art Center repeat their annual Christmas Sale of local artist's works in the Minnesota Gallery. Huldah Curl has been in charge of gathering material for the Christmas Sale.

Clara Mairs had an exhibition of her paintings at the St. Paul Science Museum at the time of the MAA meeting there in October.

IN MEMORIAM

Nona Soderlind

AND DON'T FORGET

To attend the December Meeting at the Minneapolis School of Art.

To bring a friend or potential member with you.

To pay your annual dues.

To sponsor qualified artists for membership. Write that letter now!

To send in your news items to the President before December 16th for the January issue of the Bulletin. We can't print it if we don't have it.

THANKS

To Einar Dahl for acting as a reporter for this issue of the Bulletin.

NAME FRANCIS R. MEISCH C.

(PLEASE PRINT)

STREET 5528 YORK AVENUE SOUTH

CITY EDINA

STATE MINNESOTA
55410

TITLE

PRICE ACC. REJ.

(1) THE MEDICIS FOUNTAIN

500⁰⁰



(2) TWILIGHT

350⁰⁰



MUSEUM
ENTRY NO.

NOTE:

ACC. = ACCEPTED
REJ. = REJECTED

628-1129-1130-71

FILL IN BOTH CARDS ABOVE FOR PROPER CREDIT

MAA

Past Presidents

EXHIBIT

OPENING MAY 2, 2:00-6:00

On exhibit May 2-27, 1971
TUESDAY-SATURDAY, 10-5:30

New works by members of the gallery
will also be on exhibit

Minnesota Artists Association Gallery • 91 South 10th Street • Mpls.

PAST PRESIDENTS OF THE MINNESOTA ARTISTS' ASSOCIATION

Elmer Harmes
Dewey Albinson
Elmer Young
Lowell Bobletter
Wilhelmus Bryan
Clement Haupers
Eunice Spicer Latham
Floyd E. Brewer
Francis Meisch
Keith Havens
DePaul LaPorte
Morris Pleason
Francis Kerr
Viola Wolfe-Parker
Darwin Follrath
Maurice L. Green
Jo Lutz Rollins
Syd Fossum
Margherita Glendenning

MAA GALLERY
91 South 10th Street
Minneapolis, Minn. 55403

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MINNESOTA ARTISTS' ASSOCIATION GALLERY GROUP CONTRACT

It is the policy of the Gallery that:

1. The artist is responsible for his part in the exhibition and agrees to transport his work to and from the Gallery. The works of art should be labeled on the back with artist, title, media, and price, and should be in the Gallery one week prior to the opening. All art work in the show must be for sale unless otherwise agreed upon with the Gallery directors. Sold or rented works must remain on exhibit in the Gallery until the end of the show unless otherwise agreed upon.
2. The Gallery takes care of invitations and mailings for publicity including postage. The participating artist will receive five to ten invitations for his own mailing, furnishing the Gallery with a copy of his list of invited guests to avoid a duplication in mailing.
3. The Gallery will provide a simple, sherry only, opening.
4. The artist will provide three typewritten copies of his inventory list, which must be in the Gallery at least one month prior to the opening.

Publicity release will be sent by the Gallery. The Gallery will advise the artist on attaining publicity through his local newspaper if other than the four major Twin City newspapers, Minneapolis Star & Tribune or the St. Paul Dispatch-Pioneer Press.

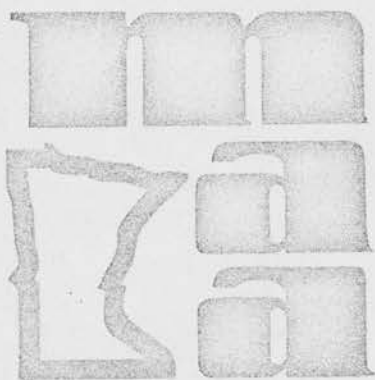
5. Please indicate if rental is acceptable -- monthly fee, rental applying towards purchase, for a period of no longer than three months per client -- yes or no --
NO.
6. The Gallery commission on all sales is as follows: members of the Gallery, 20%; members of MAA, nonmembers of the Gallery, 25%; nonmember of MAA, nonmember of the Gallery, 33%; *interior designer's commission adds 10% to total. Commission in excess of 33 1/3% not acceptable. F.R.M.*
7. One or more attendants will be on duty during Gallery hours, 10:00 a.m. to 5:30 p.m., Tuesday through Saturday.
8. The artist understands for assured security other than the sincere efforts of the Minnesota Artists' Association Gallery members and/or staff to take all precautions and consideration in taking excellent care of the artist's work, the artist should take out individual insurance.

Please return one signed copy of this agreement to the Gallery immediately.

I agree to exhibit my work in the MAA Gallery from (dates) MAY 2, 1971 to MAY 27, 1971 according to the above stated conditions. I understand that as a result of my exhibit at the MAA Gallery my art work is getting good exposure, good publicity and good promotion, therefore, I agree to pay the MAA Gallery a commission on all sales transacted for any of my art work sold as a result of having been seen at the Gallery including up to three months after the exhibit closes.

Date MAY 1, 1971

Signature Francis R. Merrill



MINNESOTA ARTISTS ASSOCIATION

"An association of artists fostering art and the artist in Minnesota"

April 23, 1971

To: Past Presidents of MAA

Dear Friends:

Enclosed please find ten copies of the invitation we sent announcing publicity for your exhibit at the MAA Gallery during May. Please use these for your own friends and acquaintances being sure to add postage to the address side of the card. Also enclosed is the Gallery contract for you to sign and return to us. If you have any questions, please feel free to contact one of the Gallery directors.

Sincerely

Suzette Bernard
MAA Gallery Secretary

Enclosures