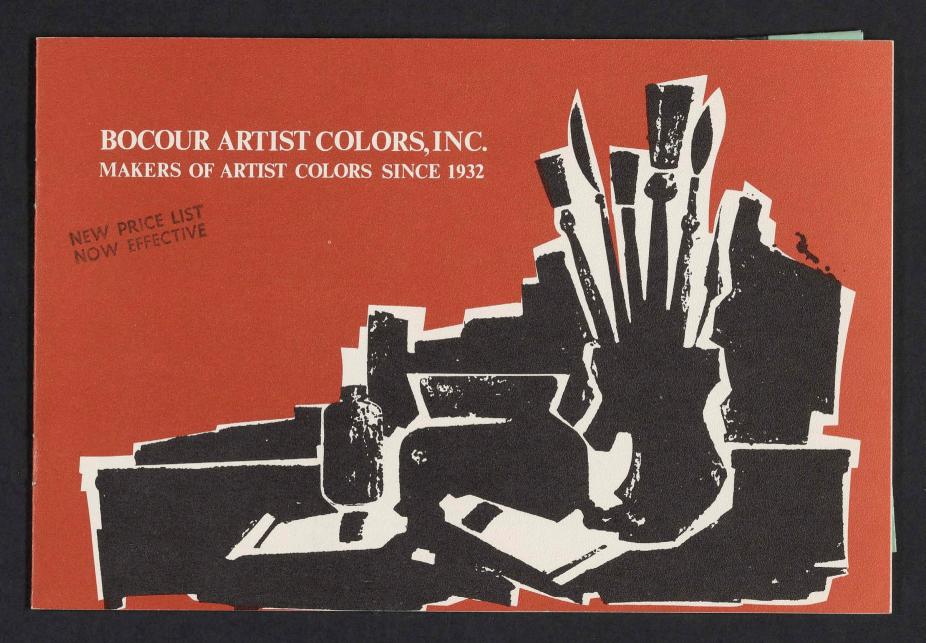


Alvin W. Boese Papers.

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## MAGNA PLASTIC ARTIST PAINT

IN STUDIO SIZE TUBES
1" x 4"

(PACKED 3 TO A BOX)

#### SERIES #1

BURNT SIENNA
BURNT UMBER
GREEN EARTH
INDIAN RED
IVORY BLACK
RAW SIENNA
RAW UMBER
VENETIAN RED
YELLOW OCHRE
MAGNA WHITE

#### SERIES #2

ALIZARAN CRIMSON	
MARS BLACK	
PERMANENT GREEN LIGHT	
ULTRAMARINE BLUE	
ZINC VELLOW	The same of the sa

#### SERIES #3

BOCOUR BLUE*	1.00
BOCOUR GREEN*	1.00
CADMIUM ORANGE	1.00
CADMIUM YELLOW PALE	1.00
CADMIUM YELLOW MEDIUM_	1.00
CADMIUM YELLOW DEEP	1.00
NAPLES YELLOW	1.00
OXIDE OF CHROMIUM	1.00
ROSE MADDER	1.00
VIRIDIAN GREEN	1.00

#### SERIES #4

CADMIUM RED LIGHT	1.5
CADMIUM RED MEDIUM	1.5
CADMIUM RED DEEP	1.0
CERULEAN BLUE	1.50
COBALT BLUE	1.50

#### LARGE SIZE TUBES

1½" x 6"

#### SERIES #5

MAGNA WHITE	1.50
MAGNA-JEL	1.50
MAGNA MEDIUM	21/2 oz50
	2½ oz50 8 oz. 1.50
	Pint 2.75
	Quart 5.00
MAGNA VARNISH	2 <sup>1</sup> / <sub>2</sub> oz50 8 oz. 1.50
	8 oz. 1.50
	Pint 2.75
	Quart 5.00

(\*Made of Phthalocyanine Pigments) (\*\*Made of Quinacridone Pigment)

#### MAGNA ARTIST COLORS

MAGNA is an acrylic resin color formulated for artist use. Made of standard artist pigments, ground in a specially prepared acrylic resin. Used exactly as oil paint; no new techniques have to be learned. Magna dries fast, is miscible with oil color and may be used on any surface, I.E. paper, gesso panel or canvas.



TRIAL SET
One large white, Six studio size tubes,
One Magna Varnish,
One Magna Medium
6.95



## BOCOUR ARTIST OIL COLORS

### IN STUDIO SIZE TUBES 1" x 4" (PACKED 3 TO A BOX)

#### SERIES #1

BURNT SIENNA
BURNT UMBER7
CHREMNITZ WHITE
GREEN EARTH7
INDIAN RED7
IVORY BLACK
RAW SIENNA
RAW UMBER
TITANIUM OXIDE7
VENETIAN RED7
YELLOW OCHRE

## ZINC WHITE SERIES #2

MARS BLACK	1.00
MARS BROWN	1.00
MARS RED	1.00
MARS VIOLET	1.00
MARS YELLOW	1.00
PRUSSIAN BLUE	1.00
ULTRAMARINE BLUE	1.0
ULTRAMARINE RED	1.0
ZINC YELLOW	1.0

#### SERIES #3

ALIZARIN CRIMSON	1.25
BOCOUR BLUE*	1.25
BOCOUR GREEN*	1.25
PERMANENT GREEN LIGHT	1.25

(\*Made of Phthalocyanine Pigment)
(\*\*Made of Quinacridone Pigment)

#### SERIES #4

CADMILIM OPANGE

CADMIUM YELLOW LIGHT         2.50           CADMIUM YELLOW PALE         2.51           CADMIUM YELLOW MEDIUM         2.50           CADMIUM YELLOW DEEP         2.51           CERULEAN BLUE         2.50           COBALT BLUE         2.50           MANGANESE BLUE         2.50           MANGANESE VIOLET         2.50           NAPLES YELLOW         2.50           OXIDE OF CHROMIUM OPAQUE         2.50           ROSE MADDER         2.50           VIRIDIAN GREEN         2.50	CHBMICH CIGHTSE	_ 2.50
CADMIUM YELLOW MEDIUM       2.50         CADMIUM YELLOW DEEP       2.50         CERULEAN BLUE       2.50         COBALT BLUE       2.50         MANGANESE BLUE       2.50         MANGANESE VIOLET       2.50         NAPLES YELLOW       2.51         OXIDE OF CHROMIUM OPAQUE       2.50         ROSE MADDER       2.50	CADMIUM YELLOW LIGHT	2.50
CADMIUM YELLOW DEEP       2.50         CERULEAN BLUE       2.50         COBALT BLUE       2.50         MANGANESE BLUE       2.50         MANGANESE VIOLET       2.50         NAPLES YELLOW       2.50         OXIDE OF CHROMIUM OPAQUE       2.50         ROSE MADDER       2.50	CADMIUM YELLOW PALE	2.50
CERULEAN BLUE 2.50 COBALT BLUE 2.50 MANGANESE BLUE 2.50 MANGANESE VIOLET 2.50 NAPLES YELLOW 2.50 OXIDE OF CHROMIUM OPAQUE 2.50 ROSE MADDER 2.50	CADMIUM YELLOW MEDIUM	2.50
COBALT BLUE 2.50 MANGANESE BLUE 2.50 MANGANESE VIOLET 2.50 NAPLES YELLOW 2.50 OXIDE OF CHROMIUM OPAQUE 2.50 ROSE MADDER 2.50	CADMIUM YELLOW DEEP	2.50
MANGANESE BLUE 2.50 MANGANESE VIOLET 2.50 NAPLES YELLOW 2.50 OXIDE OF CHROMIUM OPAQUE 2.50 ROSE MADDER 2.50	CERULEAN BLUE	2.50
MANGANESE VIOLET	COBALT BLUE	2.50
NAPLES YELLOW 2.50 OXIDE OF CHROMIUM OPAQUE_ 2.50 ROSE MADDER 2.50	MANGANESE BLUE	2.50
OXIDE OF CHROMIUM OPAQUE 2.50 ROSE MADDER 2.50	MANGANESE VIOLET	2.50
ROSE MADDER 2.50	NAPLES YELLOW	2.50
	OXIDE OF CHROMIUM OPAQUE_	2.50
VIRIDIAN GREEN 2.50	ROSE MADDER	2.50
	VIRIDIAN GREEN	2.50

#### SERIES #5

SOCOUR RED**	3.00
BOCOUR ROSE RED**	3.00
BOCOUR VIOLET**	3.00
CADMIUM RED LIGHT	3.00
CADMIUM RED MEDIUM	3.00
CADMIUM RED DEEP	3.00
COBALT VIOLET	3.00

#### WHITES IN LARGE TUBES 1½" x 6"

#### SERIES #6

CHREMNITZ WHITE (lead) 1 lb. size	1.75
FITANIUM OXIDE 1 lb. size	1.75
ZINC WHITE 1 lb. size	1.75

#### LARGE ECONOMY PINT SIZE CAN

TITANIUM	WHITE	4.50
ZINC WHIT	E	4.50

#### **BOCOUR ARTIST OIL COLORS**

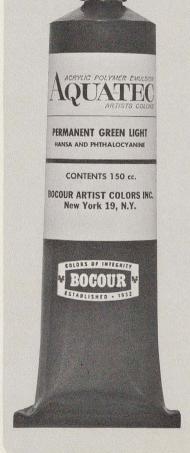
Satisfy the demand of the professional painter for a fine artist color that meet the most rigid requirements for mass tone tinting strength, brilliance and permanency. Utmost care is taken in the selection of pigments and oils to insure a perfect paint. Used by nationally known artists. Exceeds the requirements set by the National Bureau of Standards.





3 oz. SOUEEZE BOTTLE





AQUA-TEC

AQUATEO

STUDIO SIZE TUBE 40cc.

A totally new 100% acrylic polymer emulsion paint. It offers all the depth, brilliance, versatility and excitement of oils and yet may be thinned with water. Aqua-Tec is quick drying and won't crack, yellow or deteriorate; when dried it becomes water-proof. Packaged in jars, squeeze bottles and metal tubes. With Aqua-Tec you may paint on any surface from paper to canvas.



QUART SIZE

## AQUA-TEC ACRYLIC POLYMER COLORS

	2 oz. Jars Packed 6 to a box	3 oz. Squeeze Bottle Packed 3 to a box	8 oz. Jar 3 Jars to a box	Pints Plastic Pints Packed 1 to a box	Quarts Plastic Jars Packed 1 to a box	1 x 4 40cc Metal Tube Packed 3 to a box	1½ x 6 150cc Metal Tube Packed 3 to a box
AOUA-TEC Gesso				1.50 ea.	2.50 ea.		
AOUA-TEC Jel		.50 ea.	1.00 ea.	1.50 ea.	2.50 ea.	.45 ea.	1.10 ea.
AQUA-TEC Matte Medium		.50 ea.	1.00 ea.	1.50 ea.	2.50 ea.		and the second
AQUA-TEC Matte Varnish		.50 ea.	1.00 ea.	1.50 ea.	2.50 ea.		
AQUA-TEC Molding Paste				1.25 ea.	2.00 ea.		
AQUA-TEC Polymer Medium		.50 ea.	1.00 ea.	1.50 ea.	2.50 ea.	bearing at	
AQUA-TEC Remover				1.00 ea.			
ALIZARIN CRIMSON	.75 ea.	1.00 ca.	2.50 ea.	4.00 ea.	7.50 ea.	.65 ea.	1.55 ea.
BOCOUR RED		2.00 ea.	4.50 ea.	7.00 ea.	13.00 ea.	1.25 ea.	3.00 ea.
BOCOUR ROSE RED		2.00 ea.	4.50 ea.	7.00 ea.	13.00 ea.	1.25 ea.	3.00 ea.
BOCOUR VIOLET		2.00 ea.	4.50 ea.	7.00 ea.	13.00 ea.	1.25 ca.	3.00 ea.
BURNT SIENNA		.70 ea.	1.25 ea.	2.00 ea.	3.50 ea.	.45 ea.	1.10 ea.
BURNT UMBER		.70 ea.	1.25 ea.	2.00 ea.	3.50 ea.	.45 ea.	1.10 ca.
BOCOUR BLUE		1.00 ea.	2.50 ea.	4.00 ea.	7.50 ea.	.65 ea.	1.55 ea.
BOCOUR GREEN		1.00 ea.	2.50 ea.	4.00 ea.	7.50 ea.	.65 ea.	1.55 ea.
BRIGHT RED		1.00 ea.	2.50 ea.	4.00 ea.	7.50 ea.	.65 ea.	1.55 ea.
CADMIUM YELLOW - light -		1.00 ea.	2.50 ea.	4.00 ea.	7.50 ea.	.65 ea.	1.55 ea.
CADMIUM YELLOW — medium		1.00 ea.	2.50 ea.	4.00 ea.	7.50 ea.	.65 ea.	1.55 ea.
CADMIUM YELLOW - deep		1.00 ea.	2.50 ea.	4.00 ea.	7.50 ea.	.65 ea.	1.55 ea.
CADMIUM ORANGE		1.00 ea.	2.50 ea.	4.00 ea.	7.50 ea.	.65 ea.	1.55 ea.
CADMIUM RED — light		1.35 ea.	3.50 ca.	6.00 ea.	10.00 ea.	.85 ea.	2.00 ea.
CADMIUM RED — medium		1.35 ea.	3.50 ea.	6.00 ea.	10.00 ea.	.85 ea.	2.00 ea.
CADMIUM RED — deep		1.35 ea.	3.50 ea.	6.00 ea.	10.00 ea.	.85 ea.	2.00 ea.
CERULEAN BLUE		1.35 ea.	3.50 ea.	6.00 ea.	10.00 ea.	.85 ea.	2.00 ea.
COBALT BLUE		1.35 ea.	3.50 ea.	6.00 ea.	10.00 ea.	.85 ea.	2.00 ea.
GREEN GOLD		2.00 ea.	4.50 ea.	7.00 ca.	13.00 ea.	1.25 ea.	3.00 ea.
HANSA YELLOW - light		1.35 ea.	3.50 ea.	6.00 ea.	10.00 ea.	.85 ea.	2.00 ea.
HANSA YELLOW - deep		1.35 ea.	3.50 ea.	6.00 ea.	10.00 ea.	.85 ea.	2.00 ea.
HOOKERS GREEN - deep		1.00 ea.	2.50 ea.	4.00 ea.	7.50 ea.	.65 ea.	1.55 ea.
INDIAN RED		.70 ea.	1.25 ea.	2.00 ea.	3.50 ea.	.45 ea.	1.10 ca.
MARS BLACK		.70 ea.	1.25 ea.	2.00 ea.	3.50 ea.	.45 ea.	1.10 ea.
MARS YELLOW	50 ea.	.70 ea.	1.25 ca.	2.00 ea.	3.50 ea.	.45 ea.	1,10 ea.
OXIDE OF CHROM opaque	75 ea.	1.00 ea.	2.50 ea.	4.00 ea.	7.50 ea.	.65 ea.	1.55 ea.
PERMANENT GREEN - light	75 ea.	1.00 ea.	2.50 ea.	4.00 ea.	7.50 ea.	.65 ea.	1.55 ea.
RAW SIENNA	50 ea.	.70 ea.	1.25 ea.	2.00 ea.	3.50 ea.	.45 ea.	1.10 ea.
RAW UMBER		.70 ea.	1.25 ea.	2.00 ea.	3.50 ea.	.45 ea.	1.10 ea.
TITANIUM	50 ea.	.70 ea.	1.25 ea.	2.00 ea.	3.50 ea.	.45 ea.	1.10 ea.
UNBLEACHED TITANIUM_	50 ea.	.70 ea.	1.25 ea.	2.00 ea.	3.50 ea.	.45 ea.	1.10 ea.
ULTRAMARINE BLUE	50 ea.	.70 ea.	1.25 ea.	2.00 ea.	3.50 ea.	.45 ea.	1.10 ea.
YELLOW OCHRE	50 ea.	.70 ea.	1.25 ea.	2.00 ea.	3.50 ea.	.45 ea.	1.10 ea.
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6 KEY COLORS SET 3.00



**INTRODUCTORY SET 6.75** 





#### BELLINI ARTIST OIL COLORS

With our many years of experience as makers of fine artist oil colors we found an increasing demand among teachers of art and their students for an artist color containing all the necessary features that an oil color must possess at a price everyone can afford. "Bellini" is available in all sizes. Conforms to all requirements of the government standard CS 98-62.

## BELLINI ARTIST OIL COLORS

IN STUDIO SIZE TUBES		SERIES #3		BELLINI KING SIZE IC	DES
1" v 4" (D. GYED & TO + DOY)		AVIZABAN CRIMICON	0.5	11/3" x 6" (PACKED 3 TO A	BOX)
1" x 4" (PACKED 3 TO A BOX)		ALIZARIN CRIMSON		SERIES #1	
		CERULEAN BLUE	In the second second		
SERIES #1		PERMANENT GREEN LT		BURNT SIENNA	
		PERMANENT GREEN DP		BURNT UMBER	
BURNT SIENNA	.50	ROSE MADDER		IVORY BLACK	
BURNT UMBER		ULTRAMARINE RED	.85	RAW SIENNA	
FLESH				RAW UMBER	1.15
GREEN EARTH		SERIES #4		SERIES #2	
INDIAN RED		SERVICE OF THE SERVIC		LEMON YELLOW	1.80
IVORY BLACK	.50	BELLINI BLUE*	1.00	MARS BLACK	
LAMP BLACK	.50	BELLINI GREEN*	1.00	ULTRAMARINE BLUE	
MARS BLACK	.50	COBALT BLUE	1.00	OLIKAMARINE BEOE	1.00
MARS BROWN	.50	COBALT VIOLET	1.00	SERIES #3	
MARS RED		MANGANESE BLUE	1.00	A VELLEYN, CRIMICON	2.50
MARS VIOLET		MANGANESE VIOLET		ALIZARIN CRIMSON	
MARS YELLOW	.50	VERMILLION	1.00	BELLINI BLUE*	2.50
NAPLES YELLOW		VIRIDIAN GREEN		BELLINI GREEN*	
RAW SIENNA				CERULEAN BLUE	
RAW UMBER		CERTIFIC WE		COBALT BLUE	2.50
VAN DYKE BROWN		SERIES #5		COBALT VIOLET	
VENETIAN RED		BELLINI METALLIC GOLD	1.40	PERM. GREEN LIGHT	
YELLOW OCHRE		BELLINI METALLIC SILVER		VIRIDIAN GREEN	2.50
FLAKE WHITE		BELLINI RED**		SERIES #4	
TITANIUM WHITE		BELLINI ROSE RED**	1.40	CADMIUM ORANGE	2.00
TITAN-ZINC WHITE		BELLINI VIOLET**	1.40	CADMIUM ORANGE  CADMIUM YELLOW LIGHT	
ZINC WHITE		CADMIUM ORANGE	1.40	CADMIUM YELLOW MED.	
		CADMIUM YELLOW PALE		CADMIUM YELLOW MED.	3.00
		CADMIUM YELLOW LT.	1.40	SERIES #5	
SERIES #2		CADMIUM YELLOW MED.	1.40	CARLANNA PER ANGUE	2.75
		CADMIUM YELLOW DP		CADMIUM RED LIGHT	2.75
BELLINI GREY		CADMICM TELECT DI.		CADMIUM RED MED.	3.15
LEMON YELLOW					
OX. CHROMIUM OPAQUE		SERIES #6		WHITES IN LARGE	
PERMANENT BLUE				TUBES 11/2" x 6"	
PRUSSIAN BLUE		CADMIUM RED LIGHT	1.65		
ULTRAMARINE BLUE		CADMIUM RED MED.	1.65	FLAKE WHITE	
ZINC YELLOW	.70	CADMIUM RED DP.	1.65	TITANIUM WHITE	
				TITAN ZING WHITE	1.40

#### LARGE ECONOMY PINT SIZE CAN

SERIES #8

FLAKE WHITE	2.7
TITANIUM WHITE	2.75
TITAN-ZINC WHITE	2.75
ZINC WHITE	2.7

#### SINGLE SIZE TUBES 1/2" x 4'

(PACKED 12 TO A BOX) SERIES #1

BURNT SIENNA	30
BURNT UMBER	30
GREEN EARTH	30
INDIAN RED	30
IVORY BLACK	30
NAPLES YELLOW	30
PRUSSIAN BLUE	30
RAW SIENNA	30
RAW UMBER	30
ULTRAMARINE BLUE	30
VENETIAN RED	30
YELLOW OCHRE	30
ZINC WHITE	30
ZINC YELLOW	30

#### SERIES #2

UNDERPAINTING WHITE \_\_\_\_\_ 1.40 ZINC WHITE \_\_\_\_\_\_ 1.40

ALIZARIN CRIMSON	.40
BELLINI BLUE*	.40
BELLINI GREEN*	.40
CADMIUM ORANGE	.40
CADMIUM YELLOW DEEP	.40
CADMIUM YELLOW MED	.40
CADMIUM YELLOW PALE	.40
CADMIUM RED LIGHT	.40
CADMIUM RED MED.	.40
CADMIUM RED DEEP	.40
CERULEAN BLUE	.40
COBALT BLUE	.40
COBALT VIOLET	.40
OX. CHROMIUM OPAQUE	.40
PERM. GREEN LIGHT	.40
ROSE MADDER	.40
VIRIDIAN GREEN	.40

(\*Made of Phthalocyanine Pigment) (\*\*Made of Quinacridone Pigment)



SPECIAL\* ARTIST THRIFT PACK 18 ASSORTED 3/4"x4" ARTIST OIL COLORS IN ATTRACTIVE CARDBOARD BOX



No. 3w 7—1"x4" TUBES, FINISHED WOODEN BOX, OIL, PALETTE KNIFE, CUP, TURPS, 4 BRUSHES AND INSTRUC-TION BOOKLET \_\_\_\_\_

A great opportunity to discover the many rewards



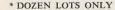
No. 2w 12— $\gamma_2$ "x4" TUBES, FINISHED WOOD BOX, TURPENTINE, OIL, PALETTE, 4 BRUSHES AND INSTRUCTION BOOKLET 7.00 EA.

## BELLINI OIL COLOR SETS

found in oil painting, priced to suit every budget.

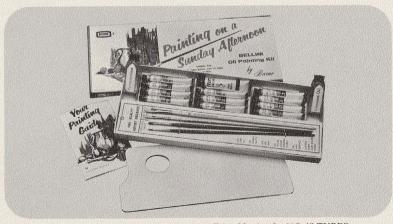


No. 4w 12—1"x4" TUBES, PLUS 1"x6" TUBE WHITE, WOODEN PALETTE, LINSEED OIL & TURPENTINE, DOUBLE CUP, 5 BRISTLE BRUSHES AND INSTRUCTION BOOKLET IN LARGE 12"x16" FINISHED WOODEN BOX \_\_\_\_\_\_ 22.50 EA.





\* PAINTING ON A SUNDAY AFTERNOON (SMALL) No. 1c 12—½"x2" TUBES, CARDBOARD BOX, OIL, TURPENTINE, PALETTE, 2 BRUSHES AND INSTRUCTION BOOKLET 36.00 DOZ.



\* PAINTING ON A SUNDAY AFTERNOON (REG.) No. 2c 12—1/2"x4" TUBES, CARDBOARD BOX, OIL, TURPENTINE, PALETTE, 4 BRUSHES AND INSTRUCTION BOOKLET \_\_\_\_\_\_\_\_ 57.00 DOZ.



### PRICE LIST AND ORDER FORM

EFFECTIVE DECEMBER 26, 1966
DISTRIBUTED BY

NAME
ADDRESS
CITY STATE ZIP NO. YOUR ORDER NO.

BOCOUR Artist Colors Inc. • 552 WEST 52nd STREET, NEW YORK 10019, N.Y.

SHIPPING INSTRUCTIONS

BOCOUR . BOCOUR . BOCOUR . BOCOUR . BOCOUR . BOCOUR

### BOCOUR ARTIST OIL COLORS

#### IN STUDIO SIZE TUBES 1" x 4"

	(PACKED 3 TO A BOX)	
SERIES #1	BURNT SIENNA	70
JERIES TI	BURNT UMBER	
	CHREMNITZ WHITE	
	INDIAN RED	70
	IVORY BLACK	70
	GREEN EARTH	
		70
	RAW UMBER	70
	TITANIUM OXIDE	70
	VENETIAN RED	70
	YELLOW OCHREZINC WHITE	70
TOTAL TUBES	<u> </u>	
SERIES #2	MARS BLACK	1.00
	MARS BROWN	
	MARS RED	1.00
	MARS VIOLET	1.00
	MARS YELLOW	1.00
	PRUSSIAN BLUE	1.00
	ULTRAMARINE BLUE	1.00
	ULTRAMARINE RED	1.00
	ZINC YELLOW	1.00
TOTAL TUBES	@ 1.00	
SERIES #3	ALIZARIN CRIMSON	1 25
	BOCOUR BLUE*	1.25
	BOCOUR BLUE*BOCOUR GREEN*	1.25
	PERMANENT GREEN LIGHT	1.25
TOTAL TUBES		
TOTAL TODES		
SERIES #4	CADMIUM YELLOW LIGHT	
	CADMIUM YELLOW PALE	
	CADMIUM YELLOW MEDIUM	
	CADMIUM YELLOW DEEP	
	CADMIUM ORANGE	2.50
	CERULEAN BLUE  COBALT BLUE	2.50
	MANGANESE BLUE	2.50
	MANGANESE VIOLET	2.50
	NAPLES YELLOW	2.50
	OXIDE OF CHROMIUM OPAQUE_	_2.50
	ROSE MADDER	2.50
	VIRIDIAN GREEN	2.50
TOTAL TUBES	@ 2.50	
cross #s	BOCOUR RED**	
SERIES #5	BOCOUR ROSE RED**	_ 3.00
	BOCOUR VIOLET**	
	CADMIUM RED LIGHT	3.00
	CADMIUM RED MEDIUM	3.00
	CADMIUM RED DEEP	3.00
	COBALT VIOLET	_3.00
TOTAL TUBES		
	3.00	
WHIT	ES IN LARGE TUBES 11/2	11 V KII
SERIES #6	CHREMNITZ WHITE (lead) 1 lb. size_	_1.75
	TITANIUM OXIDE 1 lb. size	_ 1.75
	ZINC WHITE 1 lb. size	_1.75
TOTAL TUBES	@ 1.75	

#### LARGE ECONOMY PINT SIZE CAN

ZINC WHITE	4.50
TITANIUM WHITE	4.50

### (\*Made of Phthalocyonine Pigment) (\*\*Made of Quinacridone Pigment)

### MAGNA PLASTIC ARTIST PAINT

OIL COMPATIBLE - ACRYLIC RESIN IN STUDIO SIZE TUBES 1" x 4"

(PACKED 3 TO A BOX)

SERIES #1		
	BURNT SIENNA	.50
	BURNT UMBER	
	GREEN EARTH	.50
	INDIAN RED	.50
	IVORY BLACK	.50
	RAW SIENNA	.50
	RAW UMBER	.50
	VENETIAN RED	.50
	YELLOW OCHRE	.50
		.50
	MAGN A-JEL	50
TAL TUBES	<u>@</u> .50	
SERIES #2	ALIZARIN CRIMSON	75
JERILS 112		.75
	PERMANENT GREEN LIGHT	
	ULTRAMARINE BLUE	./3
	ZINC VELLOW	./5
	ZINC YELLOW	
TAL TUBES	@ .75	
SERIES #3	BOCOUR BLUE*	
	BOCOUR GREEN*	1.00
	CADMIUM ORANGE	1.00
	CADMIUM YELLOW PALE	
	CADMIUM YELLOW MEDIUM	
	CADMIUM YELLOW DEEP	
	NAPLES YELLOW	1.00
	OXIDE OF CHROMIUM	1.00
	ROSE MADDER	1.00
	VIRIDIAN GREEN	1.00
TAL TUBES	610	
AL TUBES	<u>@</u> 1.00	
SERIES #4	CADMIUM RED LIGHT	1.50
	CADMIUM RED MEDIUM	1.50
	CADMIUM RED DEEP	
	CERULEAN BLUE	
	COBALT BLUE	1.50
		1,00
	COBAIT VIOLET	1 50
	COBALT VIOLET	1.50
TAL TUBES	COBALT VIOLET	1.50
AL TUBES	COBALT VIOLET	1.50
	COBALT VIOLET	
L	@ 1.50ARGE SIZE TUBES 1½" x	6"
L	@ 1.50ARGE SIZE TUBES 1½" x	<b>6"</b>
L	@ 1.50ARGE SIZE TUBES 1½" x	<b>6"</b>
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" x  MAGNA WHITE  MAGNA JEL	<b>6''</b> 1.50
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" X  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz.	<b>6''</b> 1.50 1.50 .50
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" x  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz.	6" 1.50 1.5050 1.50
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" x  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz. Pint	6" 1.50 1.50 1.50 .50 1.50 2.75
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" x  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz.	6" 1.50 1.50 1.50 .50 1.50 2.75
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" x  MAGNA WHITE  MAGNA -JEL  MAGNA MEDIUM  2½ oz. 8 oz. Pint Quart	6" 1.50 1.50 1.50 .50 1.50 2.75
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" X  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM  2½ oz. 8 oz. Pint Quart  MAGNA VARNISH  2½ oz.	6" 1.50 1.50 1.50 1.50 2.75 5.00 2.75 5.00
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" X  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz. Pint Quart  MAGNA VARNISH 2½ oz. 8 oz.	6" 1.50 1.50 1.50 2.75 5.00 2.75 5.00 1.50
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" X  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz. Pint Quart  MAGNA VARNISH 2½ oz. 8 oz. Pint	6" 1.50 1.50 1.50 2.75 5.00 .50 1.50 2.75 5.00 2.75 2.75
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" X  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz. Pint Quart  MAGNA VARNISH 2½ oz. 8 oz. Pint Quart Quart	6" 1.50 1.50 1.50 2.75 5.00 2.75 5.00 1.50
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" X  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz. Pint Quart  MAGNA VARNISH 2½ oz. 8 oz. Pint Quart  MAGNA (high gloss)	6"  1.50  1.50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" X  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz. Pint Quart  MAGNA VARNISH 2½ oz. Pint Quart  MAGNA (high gloss) VARNISH 2½ oz.	6"  1.50  1.50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" X  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz. Pint Quart  MAGNA VARNISH 2½ oz. Pint Quart  MAGNA (high gloss) VARNISH 2½ oz.	6"  1.50  1.50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00
L	MAGNA VARNISH  MAGNA (high gloss) VARNISH  Q 1.50  1.50  2"  X  MAGRE SIZE TUBES 1½"  MAGNA WHITE  MAGNA WHITE  MAGNA MEDIUM  2½ oz.  8 oz.  Pint Quart  Quart  AAGNA (high gloss) VARNISH  2½ oz.  8 oz.	6"  1.50  1.50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00
L	MAGNA VARNISH  MAGNA (high gloss) VARNISH  Q 1.50  1.50  2"  X  MAGRE SIZE TUBES 1½"  MAGNA WHITE  MAGNA WHITE  MAGNA MEDIUM  2½ oz.  8 oz.  Pint Quart  Quart  AAGNA (high gloss) VARNISH  2½ oz.  8 oz.	6"  1.50  1.50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00
	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" X  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz. Pint Quart  MAGNA VARNISH 2½ oz. 8 oz. Pint Quart  MAGNA (high gloss) VARNISH 2½ oz. 8 oz. Pint Quart  Quart	6"  1.50  1.50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" x  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz. Pint Quart  MAGNA VARNISH 2½ oz. 8 oz. Pint Quart  MAGNA (high gloss) VARNISH 2½ oz. 8 oz. Pint Quart  TRIAL SET	6"  1.50  1.50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" x  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz. Pint Quart  MAGNA VARNISH 2½ oz. 8 oz. Pint Quart  TRIAL SET One large white, Six studio size tubes,	6"  1.50  1.50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00
L	COBALT VIOLET  @ 1.50  ARGE SIZE TUBES 1½" x  MAGNA WHITE  MAGNA JEL  MAGNA MEDIUM 2½ oz. 8 oz. Pint Quart  MAGNA VARNISH 2½ oz. 8 oz. Pint Quart  MAGNA (high gloss) VARNISH 2½ oz. 8 oz. Pint Quart  TRIAL SET	6"  1.50  1.50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00  .50  1.50  2.75  5.00

### DRY COLORS

These are the same pigments we use in the manufacture of our artist colors and they conform with our highest standards for tinting strength and permanency.

	2 OZ. DL. JARS	,	BY WEIGHT
ALIZARIN CRIMSON	1.25	½ lb.	\$5.00
BURNT SIENNA	.45	1 lb.	1.25
BURNT UMBER	.45	1 lb.	1.25
CADMIUM ORANGE	1.50	1 lb.	7.00
CADMIUM RED - light	1.75	1 lb.	8.75
CADMIUM RED - medium	1.75	1 lb.	8.75
CADMIUM RED — deep	1.75	1 lb.	8.75
CADMIUM YELLOW - light	1.20	1 lb.	5.50
CADMIUM YELLOW - medium	1.20	1 lb.	5.50
CADMIUM YELLOW - deep	1.50	1 lb.	7.00
CERULEAN BLUE	2.00	1 lb.	10.00
COBALT BLUE	1.40	1 lb.	8.00
COBALT VIOLET	1.50	½ lb.	8.00
GREEN EARTH (Terra Verte)	.45	1 lb.	1.25
HANSA YELLOW - light	1.00	½ lb.	5.00
HANSA YELLOW — deep	1.00	½ lb.	5.00
INDIAN RED	.45	1 lb.	1.25
IVORY BLACK	.45	1 lb.	1.25
LAMP BLACK	.45	1 lb.	1.25
MANGANESE BLUE	1.00	1 lb.	5.00
MANGANESE VIOLET	1.00	1 lb.	6.00
MARS BLACK	.45	1 lb.	1.25
MARS BROWN	.45	1 lb.	1.25
MARS RED	.45	1 lb.	1.25
MARS VIOLET	.45	1 lb.	1.25
MARS YELLOW	.45	1 lb.	1.25
MONASTRAL BLUE	1.25	1/2 lb.	7.00
MONASTRAL GREEN	1.25	½ lb.	8.00
NAPLES YELLOW	1.00	1 lb.	5.00
OXIDE CHROMIUM — opaque	1.00	1 lb.	2.50
PRUSSIAN BLUE	.85	1 lb.	3.00
QUINACRIDONE RED	4.00	½ lb.	30.00
QUINACRIDONE ROSE RED	4.00	½ lb.	30.00
QUINACRIDONE VIOLET	4.00	½ lb.	30.00
RAW SIENNA	.45	1 lb.	1.25
RAW UMBER	.45	1 lb.	1.25
ROSE MADDER	1.25		5.00
ULTRAMARINE BLUE	1.25	72 10.	
(Ultra Cobalt Shade)	.45	1 lb.	2.50
VAN DYKE BROWN	.45	1 lb.	1.25
VENETIAN RED	.45	1 lb.	1.25
VIRIDIAN GREEN	.85	1 lb.	5.00
WHITE — FLAKE	.45	1 lb.	1.25
TITANIUM	.45	1 lb.	1.25
ZINC	.45	1 lb.	1.25
YELLOW OCHRE	.45	1 lb.	1.25
ZINC YELLOW	.45		

### **BOCOUR WATER COLORS**

JUMBO SIZE - 3/4" x 3" at 50¢ (PACKED 6 TO A BOX)

	ALIZARIN CRIMSON	EMERALD GREEN
	BOCOUR BLUE	GREEN EARTH
	BOCOUR GREEN	HANSA YELLOW
	BOCOUR VIOLET	INDIAN RED
	BURNT SIENNA	IVORY BLACK
	BURNT UMBER	LAMP BLACK
	CADMIUM ORANGE	LEMON YELLOW
	CADMIUM RED - light	MAUVE
	CADMIUM RED — medium	OLIVE GREEN
	CADMIUM RED — deep	PRUSSIAN BLUE
	CADMIUM YELLOW - light	RAW SIENNA
	CADMIUM YELLOW — medium	RAW UMBER
	CADMIUM YELLOW — deep	SEPIA
	CERULEAN BLUE	ULTRAMARINE BLUE
	CHARCOAL GREY	VENETIAN RED
	CHINESE WHITE	VERMILLION
	COBALT BLUE	VIRIDIAN GREEN
	COBALT VIOLET	YELLOW OCHRE
100	SECTION OF THE PARTY OF THE PAR	
	THE RESERVE OF THE PARTY OF THE PARTY.	THE RESIDENCE OF THE PARTY OF T

### NONPAREIL WATER COLORS

(PACKED 12 TO A BOX)

INTENSE	WHI	ΓE			
	Tubes	3/4"	x 31/8"	50 €	

#### NONPAREIL GRAYS

MADE IN FIVE TINTS Packed in Tubes 3/4" x 31/8"

#1\_\_\_\_#1½\_\_\_#2\_\_\_#4 @ 50¢\_\_\_

#### INTENSE BLACK

In Tubes 3/4" x 31/8" \_\_\_\_\_\_ 50/¢ \_\_\_\_\_

#### NONPAREIL GOLD & SILVER

(WATER COLOR)

Large Pans 75¢ \_\_\_\_\_

Nonpareil is made in RED GOLD, GREEN GOLD & SILVER

#### NONPAREIL SOLUTION

8 oz. bottle \_\_\_\_\_ 60¢ \_\_\_\_

HAND MADE GLASS MULLER

3" dia. approx. wt. 134 lbs. \$9.00 \_\_\_\_

#### DRY COMPOUNDS

2 lb. Container Dry Gesso \_ ½ lb. Rabbit Skin Glue

2.25 \_\_\_\_ 1.50 \_\_\_\_

## BOCOUR ARTIST OIL COLORS

IN STUDIO SIZE TUBES 1" x 4"

(PACKED 3 TO A BOX)

SERIES #1	BURNT SIENNA	70
	BURNT UMBER	70
	CHREMNITZ WHITE	
	INDIAN REDIVORY BLACK	
	GREEN EARTH	
	RAW SIENNA	
	RAW_UMBERTITANIUM_OXIDE	
	VENETIAN RED	
	YELLOW OCHRE	
	ZINC WHITE	
TOTAL TUBES	@ .70	_
SERIES #2	MARS BLACK	1.00
	MARS BROWN	1.00
	MARS RED	1.00
	MARS VIOLET	
	MARS YELLOW	1.00
	PRUSSIAN BLUE	1.00
	ULTRAMARINE BLUE	1.00
	ULTRAMARINE RED	
	ZINC YELLOW	1.00
TOTAL TUBES	<u> </u>	Mary Co. Allerton
SERIES #3	ALIZARIN CRIMSON	1 25
SERIES 110	BOCOUR BLUE*	
	BOCOUR GREEN*	1 25
	PERMANENT GREEN LIGHT	1.25
TOTAL TUBES		
centre #4	CADMIUM YELLOW LIGHT	
SERIES #4		
	CADMIUM YELLOW PALECADMIUM YELLOW MEDIUM	2.50
	CADMIUM YELLOW DEEP	2.50
	CADMIUM ORANGE	2.50
	CERULEAN BLUE	2.50
	COBALT BLUE	
	MANGANESE BLUE	2.50
	MANGANESE VIOLET	2.50
	NAPLES YELLOW	2.50
	OXIDE OF CHROMIUM OPAQUE	
	ROSE MADDER	
	VIRIDIAN GREEN	2.50
TOTAL TUBES		
SERIES #5	BOCOUR RED**	3.00
	BOCOUR ROSE RED**	
	BOCOUR VIOLET**	
	CADMIUM RED LIGHT	
	CADMIUM RED MEDIUM	
	CADMIUM RED DEEP	
	COBALT VIOLET	3.00
TOTAL TUBES	@ 3.00	
	@ 5.00	

### WHITES IN LARGE TUBES 11/2" x 6"

SERIES #6	CHREMNITZ WHITE (lead) 1 lb. size_	1.75	Ä
	TITANIUM OXIDE 1 lb. size		
	ZINC WHITE 1 lb. size	1.75	
TOTAL TUBES	@ 1.75		

#### LARGE ECONOMY PINT SIZE CAN

ZINC WHITE	4.50	No.
TITANIUM WHITE	4.50	M

\*Made of Phthalocyonine Pigment) \*\*Made of Quinacridone Pigment)

## MAGNA PLASTIC ARTIST PAINT

OIL COMPATIBLE - ACRYLIC RESIN

IN STUDIO SIZE TUBES 1" x 4"

SERIES

TOTAL T SERIES

TOTAL TO SERIES

TOTAL TO SERIES

TOTAL T

(PACKED 3 TO A BOX)

	(PACKED 3 TO A	BOX)	
#1 _	BURNT SIENNA		.50
	BURNT UMBER		
THIS.	GREEN EARTH		.50
34.23	INDIAN RED		
	IVORY BLACK		
-	RAW SIENNA		
-	RAW UMBER		
-	VENETIAN RED		
-	YELLOW OCHRE		
	MAGNA WHITE		50
	MAGNA-JEL		50
JBES _	@ .50		
#2 _	ALIZARIN CRIMSON		.75
	MARS BLACK		
	PERMANENT GREEN LIGH		
	ULTRAMARINE BLUE		
	ZINC YELLOW		
JBES _			
#3 _	BOCOUR BLUE*BOCOUR GREEN*		1.00
STATE OF	CADMIUM ORANGE		1.00
The state of	CADMIUM ORANGE		1.00
	CADMIUM YELLOW MEDIL	TAA	1.00
	CADMIUM YELLOW DEEP_		
	NAPLES YELLOW		
William P.	OXIDE OF CHROMIUM		1.00
	ROSE MADDER		
	VIRIDIAN GREEN		
JBES _	@ 1.00		
	CADMIUM RED LIGHT		
500	CADMIUM RED MEDIUM_		
	CADMIUM RED DEEP		
	CERULEAN BLUE		
	COBALT BLUE		
-	COBALT VIOLET		1.50
BES _	<u>@</u> 1.50		
	RGE SIZE TUBES 1		
#5 _	MAGNA WHITE		_1.50
_	MAGNA -JEL		_1.50
	MAGNA MEDIUM	2½ oz.	.50
			1.50
			2.75
			5.00
during the	MAGNA VARNISH	2½ oz.	.50
			1.50
		Pint	2.75
		Quart	5.00
	MAGNA (high gloss)		
	VARNISH	2½ oz.	.50
		8 oz.	1.50
		Pint	2.75
		Quart	5.00
	TRIAL SET		
1	O I Ly C' I'	-i 1-1	

One large white, Six studio size tubes,

One Magna Varnish,

One Magna Medium\_\_\_

## BELLINI ARTIST OIL COLORS

#### IN STUDIO SIZE TUBES 1" x 4" **BELLINI KING SIZE TUBES**

BURNT SIENNABURNT UMBER	BOX)
BURNT UMBER	55
CONTRACTOR OF THE PARTY OF THE	.55
FLESH	.55
GREEN EARTH	.55
INDIAN PED	55
IVORY BLACK	.55
LAMP BLACK	.55
MARS BLACK	.55
MARS BROWN	55
- MARS RED	55
#MARS VIOLET	.55
	.55
NAPLES YELLOW	55
RAW SIENNA	.55
RAW UMBER	.55
VAN DYKE BROWN	.55
VENETIAN RED	.55
YELLOW OCHRE	.55
FLAKE WHITE	55
TITANIUM WHITE	.55
TITAN-ZINC WHITE	.55
ZINC WHITE	.55
TOTAL TUBES @ .55	
RELLINI CDEV	70
BELLINI GREYLEMON YELLOW	70
#OX. CHROMIUM OPAQUE_	/0
DEDITALIENT DIVIS	/0
PRINCIPAL BLUE	/0
PERMANENT BLUE PRUSSIAN BLUE ULTRAMARINE BLUE	70
ULIKAMAKINE BLUE	.70
ZINC YELLOW	.70
TOTAL TUBES@ .70	
CERTIFICAL BILLS	95
# PERMANENT GREEN IT	95
PERMANENT GREEN DP	05
ROSE MADDER	05
ULTRAMARINE RED	.05
OLIKAMAKINE KED	.05
TOTAL TUBES@ .85	221-11-2
ALIZARIN CRIMSON	1.00
BELLINI BILIF*	1.00
DELLINI CDEENIX	1 00
#COBALT BLUE	1.00
COBALT VIOLET	1.00
COBALT VIOLET  MANGANESE BLUE  MANGANESE VIOLET	1.00
COBALT BLUE COBALT VIOLET MANGANESE BLUE MANGANESE VIOLET	1.00
VERMILLION	1.00
VERMILLIONVIRIDIAN GREEN	1.00
TOTAL TUBES @ 1.00_	
	A COUNTY OF THE PERSON NAMED IN COLUMN 2 I
BELLINI METALLIC GOLD	1.50
	1.50
BELLINI METALLIC SILVER	1.50
BELLINI METALLIC SILVER CADMIUM ORANGE	
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE	1.50
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW IT CADMIUM YELLOW IT	1.50
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW IT CADMIUM YELLOW IT	1.50
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW MED. CADMIUM YELLOW DP.	1.50 1.50 1.50
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW MED. CADMIUM YELLOW DP.	1.50 1.50 1.50
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50	1.50
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED**	1.50
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED**  PRILINI POSE RED**	1.50 1.50 1.50 1.50 1.50
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW MED. CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED**	1.50 1.50 1.50 1.50 1.50
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW LT. CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED**	1.50 1.50 1.50 1.50 1.75 1.75 1.75 1.75
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW MED. CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED** BELLINI VIOLET** CADMIUM RED LIGHT CADMIUM RED MED.	1.50 1.50 1.50 1.50 1.50 1.75 1.75 1.75 1.75
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED** BELLINI VIOLET** CADMIUM RED LIGHT CADMIUM RED MED. CADMIUM RED DP.	1.50 1.50 1.50 1.50 1.50 1.75 1.75 1.75 1.75
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW MED. CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED** BELLINI VIOLET** CADMIUM RED LIGHT CADMIUM RED MED.	1.50 1.50 1.50 1.50 1.50 1.75 1.75 1.75 1.75
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED** BELLINI VIOLET** CADMIUM RED LIGHT CADMIUM RED DP. TOTAL TUBES @ 1.75  WHITES IN LARGE TUBE	1.50 1.50 1.50 1.50 1.50 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED** BELLINI VIOLET** CADMIUM RED LIGHT CADMIUM RED DP. TOTAL TUBES @ 1.75  WHITES IN LARGE TUBE	1.50 1.50 1.50 1.50 1.50 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW LT. CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED** BELLINI ROSE RED** CADMIUM RED LIGHT CADMIUM RED DP. TOTAL TUBES @ 1.75  WHITES IN LARGE TUBE:  FLAKE WHITE	1.50 1.50 1.50 1.50 1.50 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW LT. CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED** BELLINI ROSE RED** CADMIUM RED LIGHT CADMIUM RED DP. TOTAL TUBES @ 1.75  WHITES IN LARGE TUBE:  FLAKE WHITE	1.50 1.50 1.50 1.50 1.50 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW LT. CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED** BELLINI VIOLET** CADMIUM RED LIGHT CADMIUM RED DP. TOTAL TUBES @ 1.75  WHITES IN LARGE TUBE:  FLAKE WHITE	1.50 1.50 1.50 1.50 1.50 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW LT. CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED** BELLINI ROSE RED** CADMIUM RED LIGHT CADMIUM RED DP. TOTAL TUBES @ 1.75  WHITES IN LARGE TUBE:  FLAKE WHITE	1.50 1.50 1.50 1.50 1.50 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW MED. CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED** BELLINI VIOLET** CADMIUM RED LIGHT CADMIUM RED DP. TOTAL TUBES @ 1.75  WHITES IN LARGE TUBE FLAKE WHITE TITANIUM WHITE TITANIUM WHITE TITANIUM WHITE UNDERPAINTING WHITE ZINC WHITE	1.50 1.50 1.50 1.50 1.50 1.50 1.50 1.75 1.75 1.75 1.75 1.75 1.75 1.75 1.75
BELLINI METALLIC SILVER CADMIUM ORANGE CADMIUM YELLOW PALE CADMIUM YELLOW LT. CADMIUM YELLOW MED. CADMIUM YELLOW DP. TOTAL TUBES @ 1.50  BELLINI RED** BELLINI ROSE RED** BELLINI ROSE RED** CADMIUM RED LIGHT. CADMIUM RED DP. TOTAL TUBES @ 1.75  WHITES IN LARGE TUBE:  FLAKE WHITE TITANIUM WHITE	1.50 1.50 1.50 1.50 1.50 1.50 1.50 1.50

FLAKE WHITE

ZINC WHITE

TOTAL CANS\_\_\_\_\_@ 3.50\_\_\_

\_TITANIUM WHITE\_\_\_\_

\_\_TITAN-ZINC WHITE\_\_\_

(\*Made of Phthalocyanine Pigment) (\*\*Made of Quinacridone Pigment)

\_\_\_\_3,50

3 50

11/2" x 6"

(PACKED 3 TO A BOX)

SERIES #1	
BURNT SIENNA	1.25
BURNT UMBER	1.25
IVORY BLACK	1.25
RAW SIENNA	1.25
RAW UMBER	
YELLOW OCHRE	1.25
TOTAL @ 1.25	

SERIES #2	
LEMON YELLOW	2.00
_MARS BLACK	2.00
_ULTRAMARINE BLUE	2.00
_TOTAL @ 2.00	
SERIES #3	

SERIES #3	
_ALIZARIN CRIMSON	
BELLINI BLUE*	
BELLINI GREEN*	2.50
CERULEAN BLUE	2.50
COBALT BLUE	2.50
COBALT VIOLET	2.50
PERM. GREEN LIGHT	2.50
VIRIDIAN GREEN	2.50
TOTAL @ 2.50	

	SERIES #4	
CADMIUM	YELLOW LIGHT.	_3.50_
CADMIUM	YELLOW MED	_3.50
CADMIUM	ORANGE	_3.50
TOTAL	_ @ 3.50	

i	_TOTAL	_ @	3.50	-	
		S	ERIES #5		
	_CADMIUM	RED	LIGHT	3.75	
	_CADMIUM	RED	MED	3.75	
1	_TOTAL	_ @	3.75		

#### HOLIDAY OIL COLORS IN PINT JARS

SERIES #1

BURNT SIENNA	3.25	- 1
BURNT UMBER	3.25	
IVORY BLACK	3.25	3
RAW SIENNA	3.25	
_RAW_UMBER	3.25	
TITAN-ZINC WHITE	3.25	
YELLOW OCHRE	3.25	F
TOTAL @ 3.25		Vien.
SERIES #2		

LEMON YELLOW	3.50_
MARS BLACK	3.50_
ULTRAMARINE BLUE	3.50_
TOTAL @ 3.50	

JENILO		
ALIZARIN CRIMSON	5.75	
CERULEAN BLUE	5.75	
COBALT BLUE	5.75	
COBALT VIOLET	5.75	
HOLIDAY BLUE*	5.75	
HOLIDAY GREEN*	5.75	
PERM. GREEN LIGHT_	5.75	
VIRIDIAN GREEN	5.75	
TOTAL @ 5.75_		

	SERIES #4		
CADMIUM	A ORANGE	7.75	
	A YELLOW LIGH		
CADMIUM	A YELLOW MED	7.75	

	_		
	S	ERIES	#
		-1/11-0	A COMME
LILL	DED	HOL	170

CADMIUM	RED	LIGHT	8.50	
CADMIUM	RED	MED	8.50	
TOTAL	_ @	8.50		
	_			

#### IN SINGLE SIZE TUBES 1/2" x 4"

(PACKED 12 TO A BOX)

SERIES #1	
BURNT SIENNA	.35
BURNT UMBER	.35
GREEN EARTH	.35
INDIAN RED	.35
IVORY BLACK	.35
NAPLES YELLOW	.35
PRUSSIAN BLUE	.35
RAW SIENNA	.35
RAW UMBER	.35
ULTRAMARINE BLUE	
VENETIAN RED	.35
YELLOW OCHRE	.35
ZINC WHITE	.35
ZINC YELLOW	
TOTAL@ .35	
SERIES #2	
ALIZARIN CRIMSON	.45
DELLINI DILIE*	15

_101AL @ .55	- 10 m
SERIES #2	
_ALIZARIN CRIMSON	.45
BELLINI BLUE*	.45
_BELLINI GREEN*	.45
_CADMIUM ORANGE	.45
_CADMIUM YELLOW DEEP	
CADMIUM YELLOW MED	
_CADMIUM YELLOW PALE	
CADMIUM RED LIGHT	
_CADMIUM RED MED	
_CADMIUM RED DEEP	
CERULEAN BLUE	
COBALT BLUE	
_COBALT VIOLET	
OX. CHROMIUM OPAQUE_	
PERM. GREEN LIGHT	
ROSE MADDER	
_VI RIDIAN GREEN	
_VIKIDIMIN GREEN	

SPECIAL \*ARTISTS' THRIFT PACK 18 ASSORTED 34" x 4" ARTIST OIL COLORS
IN ATTRACTIVE CARDBOARD BOX \$95.40 DOZ.

#### BELLINI OIL COLOR SETS

PAINTING ON A SUNDAY AFTERNOON \_No. 1c 8-1/2" x 4" TUBES, CARDBOARD BOX, OIL, TURPENTINE, PALETTE, 2 BRUSHES AND INSTRUCTION BOOKLET \_\_\_\_\_\_ 3.25

PAINTING ON A SUNDAY AFTERNOON \_No. 2c 12-1/2" x 4" TUBES, CARDBOARD BOX, OIL, TURPENTINE, PALETTE, 4 BRUSHES AND INSTRUCTION BOOKLET \_\_\_

\_No. 1b 12—1/2" x 4" TUBES, 2 PAINTING SUR-FACES, 3 ARTIST BRUSHES, ARTIST CHARCOAL, PALETTE KNIFE, MIXING CUP, BRUSH CLEANER PAINTING MEDIUM, MIXING PALETTE. STEP BY STEP INSTRUCTION BOOKLET WITH COLOR

\_No. 2b 12—¾" x 4" TUBES, 2 PAINTING SUR-FACES, 4 ARTIST BRUSHES, ARTIST CHARCOAL, PALETTE KNIFE, MIXING CUP, BRUSH CLEANER PAINTING MEDIUM, MIXING PALETTE. STEP BY STEP INSTRUCTION BOOKLET WITH COLOR

\_No. 3b 18-34" x 4" TUBES, 3 PAINTING SUR-FACES, 4 ARTIST BRUSHES, ARTIST CHARCOAL, PALETTE KNIFE, MIXING CUP, BRUSH CLEANER PAINTING MEDIUM, MIXING PALETTE. STEP BY STEP INSTRUCTION BOOKLET WITH COLOR

\_No. 4w 12—1" x 4" TUBES, 1—1½" x 6" TUBE OF WHITE, WOODEN PALETTE, LINSEED OIL AND TURPENTINE, DOUBLE CUP, 5 BRISTLE BRUSHES IN LARGE 12" x 16" FINISHED WOODEN BOX—WITH INSTRUCTION BOOK-

## ACRYLIC POLYMER MEDIUM THAT OFFERS ALL THE BRILLIANCE, VERSATILITY AND EXCITEMENT OF OIL COLORS...JUST MIX WITH WATER.

2 oz. Jar	3 oz. SqueezeBottle	1½ x 6 150cc Metal Tube	1x4 40cc Metal Tube		8 oz. Jar	PINTS Plastic Pints	QUARTS Plastic Jars	GALLONS
6 per box	3 per box	1 per box	3 per box	PACKING	3 per box	1 per box	1 per box	4 per box
60 ea.	85 ea.	1.25 ea.	.45 ea.	SERIES #1	1.50 ea.	2.50 ea.	4.50 ea.	16.00 ea.
				BURNT SIENNA				
				BURNT UMBER				
				MARS BLACK	THE SEASON			
				MARS YELLOW				
		15 CONCRETE		RAW SIENNA	E CONTRACTOR OF THE STATE OF TH			
				TITANIUM				
				UNBLEACHED TITANIUM ULTRAMARINE BLUE				
				VENETIAN RED				KEMPATAN
				YELLOW OCHRE				
.85 ea.	1.25 ea.	1.70 ea.	.65 ea.	SERIES #2	2,50 ea.	4.50 ea.	8.25 ea.	30.00 ea.
				BOCOUR BLUE				
				BOCOUR GREEN BRIGHT RED				
		MADE AND THE		HOOKERS GREEN — deep				
				PERMANENT GREEN light	TVO ENVISORE			
				HANSA YELLOW light	And the state of t			
1.00 ea.	1.35 ea.	2.00 ea.	.80 ea.	HANSA YELLOW — deep SERIES #3	2 00	5.00	2.00	33.00 ea.
r.uu ea.	1.30 cas	2.00 Ga.	.00 ea:		3.00 ea.	5.00 ea.	9.00 ea.	33.00 ea.
				ALIZARIN CRIMSON Ight			SEA CHEST SANS	
				CADMIUM YELLOW — med				
				CADMIUM YELLOW — deep				
1 15 00	1.50			OXIDE OF CHROM.— opaque	2 70			
1.15 ea.	1.50 ea.	2.25 ea.	.90 ea.	SERIES #4	3.50 ea.	6.50 ea.	11.00 ea.	44.00 ea.
				CADMIUM ORANGE CADMIUM RED light				
				CADMIUM RED — medium				
				CADMIUM RED — deep				
				CERULEAN BLUE				
1.25 ea.	1.75 ea.	3.00 ea.	1.15 ea.	SERIES #5	4,25 ea.	7.50 ea.	13.50 ea.	49.50 ea.
				BOCOUR RED				
				BOCOUR ROSE RED				
				BOCOUR VIOLET				
				SERIES #6				
				Aqua-Tec Gesso		1.50 ea.	2.50 ea.	9.00 ea.
	.50 ea.	1.25 ea.	.45 ea.	Aqua-Tec Jel	1.50 ea.	2.50 ea.	4.00 ea.	
	.50 ea.			Aqua-Tec Matte Medium	1.25 ea. 1.25 ea.	2.00 ea. 2.00 ea.	3.00 ea.	10.75 ea.
	.50 Ca*		E (S) III VI S A II S VI UI	Aqua-Tec Matte Varnish Aqua-Tec Molding Paste	1.20 64.	1.25 ea.	2.00 ea.	
	.50 ea.		The street servers.	Aqua-Tec Polymer Med	1.25 ea.	2.00 ea.	3.00 ea.	
	1.50 ea.			Aqua-Tec Remover	3.00 ea.	1.00 ea.	9.00 ea.	
	2.00 Cd.	1.25 ea	.45 ea	WTB (Water Tension Breaker) Aqua—Tec Retarder	0.00 Ea.	5.00 ea.	0.00 ea.	

1-A

#### KEY SET

6 BASIC COLORS. In New 40cc Metal Tubes Red, Yellow, Blue, Green, Black, & White. Plus Instruction Booklet.

2-A

### INTRODUCTORY SET

11 COLORS and One Jel in new 40cc Metal Tube plus One KING SIZE White 150cc tube with Instruction Booklet.

3.25

### **BOCOUR GESSO PAINTING PANELS**

(PRIMED ON BOTH SIDES)

Size	Each	Dozen		Size	Each	Dozen	
_ 8x10	75	8.10		16x20	2.00	21.60	
_ 9x12	95	10.25		18x24	2.50	27.00	
_ 10x14	1.10	11.90		20x24	2.75	29.70	
_ 12x16	1.30	14.00		24x30*	4.50	54.00	HARAMETER STATE
_ 14x18	1.75	19.90		24x36*	5.00	60.00	

<sup>\*</sup>Made on Extra Heavy Board. Odd sizes made to order - \$2.00 per square foot.

## PAINTING MEDIUMS, OILS & VARNISHES

BRIEF DESCRIPTION	2½ OZ.	8 OZ.	PINT	QUART
DAMMAR VARNISH — Heavy solution; may be used as a final varnish	.60	1.50	2.50	4.00
FAST DRYING MEDIUM — To be used when quicker drying desired	.45	1.25	2.40	3.50
FIXATIVE — ALL PURPOSE	.35	.75	1.40	2.50
LINSEED OIL — Highest grade; free from artificial dryers.	.35	.85	1.50	2.75
MAGNA MEDIUM — An acrylic resin solution to be used as a thinner for Magna colors; also may be used with oil colors as a fast drying medium to be used between coats of Magna paint	.50	1.50	2.75	5.00
MAGNA VARNISH — A clear varnish; may be used as a final varnish for Magna and oil paintingto be used between coats of Magna paint	.50	1.50	2.75	5.00
MATT MEDIUM — To be used when a matt effect is desired	.40	1.00	1.75	3.00
MATT VARNISH — To be used when a matt protective coat is desired	.50	1.50	3.00	5.00
MUSEUM FIXATIVE — A non-yellowing fixative for pastels and charcoal	.30	.75	1.25	2.00
MUSEUM WAX EMULSION — Admixture of besswax and dammar; an excellent painting medium	.55	1.35	2.25	4.25
PAINTING MEDIUM — To be used to thin oil paint; a solution of linseed oil, dammar varnish and turpentine	.45	1.50	2.50	4.00
RECTIFIED TURPENTINE — Useful for thinning oil paint and cleaning brushes, etc	.30	.60	.90	1.50
RETOUCH VARNISH — (Dammar) a temporary varnish used to eliminate "sunken-in" areas	.60	1.50	2.50	4.00
STAND OIL — Thickened linseed oil used in painting mediums	.45	1.35	2.25	4.00

MAGNA-JEL — A quick drying medium; eases brushing without losing texture.

An inert acrylic stabilizer.
In studio-size tube, .50; in King-size (1½"x6") tube 1.50

## HOLIDAY

#### PINT JARS

#### SERIES #1

BURNT SIENNA	2.75
BURNT UMBER	2.75
IVORY BLACK	2.75
RAW SIENNA	2.75
RAW UMBER	2.75
TITAN-ZINC WHITE	2.75
YELLOW OCHRE	2.75

#### SERIES #2

LEMON YELLOW	3.25
MARS BLACK	3.25
LILTRAMARINE BLUE	3.25

#### SERIES #3

ALIZARIN CRIMSON	5.25
CERULEAN BLUE	5.25
COBALT BLUE	5.25
COBALT VIOLET	5.25
HOLIDAY BLUE*	5.25
HOLIDAY GREEN*	5.25
PERM. GREEN LIGHT	5.25
VIRIDIAN GREEN	5.25

#### SERIES #4

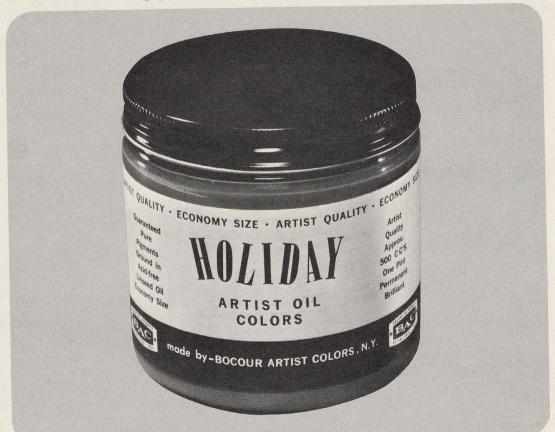
CADMIUM	ORANGE		7.00
CADMIUM		LIGHT	7.00
CADMIUM			7.00

#### SERIES #5

C. D. HILL	DED	LICIT	7.50
CADMIUM	KED	LIGH1	
CADMITTIM	DED	MED	7.50

#### HOLIDAY OIL COLORS

Oil paint in full-pint economy jars. Top level oil paint in wide mouth—screw cap jars covered with plastic seals that keep paint fresh. A practical and economical boon to the working artist. Available in most popular colors.



# PAINTING MEDIUMS, OILS & VARNISHES

BRIEF DESCRIPTION	242 UL.	8 UZ.	PINI	QUART
DAMMAR VARNISH — Heavy solution; may be used as a final varnish	45	1.25	2.00	3.50
FAST DRYING MEDIUM — To be used when quicker drying desired	45	1.25	2.00	3.50
LINSEED OIL — Highest grade; free from artificial dryers	30	75	1.25	2.00
MAGNA MEDIUM — An acrylic resin solution to be used as a thinner for Magna colors also may be used with oil colors as a fast drying medium		1.50	2.75	5.00
MAGNA VARNISH — A clear varnish; may be used as a final varnish for Magna an oil painting. To be used between coats of Magna paint		1.50	2.75	5.00
MATT MEDIUM — To be used when a matt effect is desired	40	1.00	1.75	3.00
MATT VARNISH — Te be used when a matt protective coat is desired	.50	1.50	2.75	5.00
MUSEUM FIXATIVE — A non-yellowing fixative for pastels and charcoal	30	75	1.25	2.00
MUSEUM WAX EMULSION — Admixture of beeswax and dammar; an excellent painting medium	17 10000 10000 10000	1.35	2.25	4.25
PAINTING MEDIUM — To be used to thin oil paint; a solution of linseed oil, damma varnish and turpentine.		1,25	2.00	3.50
RECTIFIED TURPENTINE — Useful for thinning oil paint and cleaning brushes, etc.	25	.45	75	1.25
RETOUCH VARNISH — (Dammar) a temporary varnish used to eliminate "sunken-in areas		1.00	1.75	3.00
STAND OIL — Thickened linseed oil used in painting mediums	45	1.25	2.00	3.50
MAGNA-JEL — A quick drying medium; eases brushing without losing texture.				

An inert acrylic stabilizer.

In studio-size tube, .60, in King-size (11/2"x6") tube 1.50



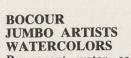
PINT OHART



## BOCOUR ARTIST WATER COLORS

JUMBO SIZE  $-\frac{3}{4}$ " x 3" at 40¢ (PACKED 6 TO A BOX)

ALIZARIN CRIMSON	EMERALD GREEN
BOCOUR BLUE	GREEN EARTH
BOCOUR GREEN	HANSA YELLOW
BOCOUR VIOLET	INDIAN RED
BURNT SIENNA	IVORY BLACK
BURNT UMBER	LAMP BLACK
CADMIUM ORANGE	LEMON YELLOW
CADMIUM RED — light	MAUVE
CADMIUM RED — medium	OLIVE GREEN
CADMIUM RED — deep	PRUSSIAN BLUE
CADMIUM YELLOW — light	RAW SIENNA
CADMIUM YELLOW — medium	RAW UMBER
CADMIUM YELLOW — deep	SEPIA
CERULEAN BLUE	ULTRAMARINE BLUE
CHARCOAL GREY	VENETIAN RED
CHINESE WHITE	VERMILLION
COBALT BLUE	VIRIDIAN GREEN
COBALT VIOLET	YELLOW OCHRE



Permanent water colors unsurpassed for clarity, brilliance and permanent. Laboratory tested for consistent excellence of performance. Each Bocour Jumbo tube holds more than twice the usual amount . . . offers jumbo savings.



## NONPAREIL WATER COLORS

INTENSE WHITE

\_\_\_\_\_Tubes 3/4" x 31/8" 40¢\_\_\_\_

#### NONPAREIL GRAYS

MADE IN FIVE TINTS
Packed in Tubes 3/4" x 31/8"

#1 #1/2 #2

#3 #4 @ 35¢

INTENSE BLACK

In Tubes 3/4" x 31/8"\_\_\_\_\_\_35¢\_\_\_\_\_

#### NONPAREIL GOLD & SILVER

(WATER COLOR)

\_\_\_\_\_Large Pans 75¢\_\_\_\_\_\_ Nonpareil is made in RED GOLD, GREEN GOLD & SILVER

#### NONPAREIL SOLUTION

\_\_\_\_\_8 oz. bottle\_\_\_\_\_60¢\_\_\_\_

#### NONPAREIL WATER COLORS

A traditionally unsurpassed name in the ART STUDIO. For many years, the preferred quality retouching colors for the commercial trade.



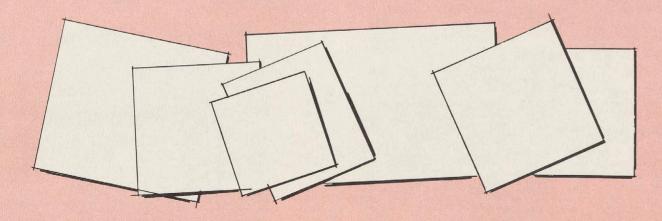


GESSO BOCOUR GESSO PAINTING PANELS
A superb painting panel for all techniques requiring a smooth rigid surface; suitable for oil, tempera and casein. Excellent for Magna & Aqua-Tec. Made of hardboard. Both sides spray primed and sanded several times to insure best results.

#### (PRIMED ON BOTH SIDES)

Size	Each	Dozen	Size	Each	Dozen
8x10	.75	8.10	16x20	2.00	21.60
9x12	.95	10.25	18x24	2.50	27.00
10x14	1.10	11.90	20x24	2.75	29.70
12x16	1.30	14.00	24x30*	4.50	54.00
14x18	1.75	19.90	24x36*	5.00	60.00

\*Made on Extra Heavy Board. Odd sizes made to order — \$2.00 per square foot.



## DRY COLORS

		2 OZ.	BY	
	VO	L. JARS	WEIGHT	
ALIZARIN CRI	MSON	1.25	1/2 1b.	\$5.00
BURNT SIENN	IA	.45	1 lb.	1.25
BURNT UMBE	R	.45	1 lb.	1.25
CADMIUM OF	RANGE	1.50	1 lb.	7.00
CADMIUM RE	D — light	1.75	1 lb.	8.75
CADMIUM RE	D — medium	1.75	1 lb.	8.75
CADMIUM RE	D — deep	1.75	1 lb.	8.75
CADMIUM YE	LLOW — light	1.20	1 lb.	5.50
CADMIUM YE	LLOW — medium	1.20	1 lb.	5.50
CADMIUM YE	LLOW — deep	1.50	1 lb.	7.00
CERULEAN B	LUE	2.00	1 lb.	10.00
COBALT BLUI		1.40	1 lb.	8.00
COBALT VIOL	STATE OF THE PERSON NAMED IN COLUMN 2 IN C	1.50	1/2 1b.	
GREEN EART	H (Terra Verte)	.45	1 lb.	1.25
HANSA YELL	OW — light	1.00	1/2 lb.	5.00
HANSA YELL	OW — deep	1.00	1/2 lb.	5.00
INDIAN RED		.45	1 lb.	1.25
IVORY BLACK		.45	1 lb.	1.25
LAMP BLACK		.45	1 lb.	1.25
MANGANESE	BLUE	1.00	1 lb.	5.00
MANGANESE	VIOLET	1.00	1 lb.	6.00
MARS BLACK		.45	1 lb.	1.25
MARS BROWN		.45	1 lb.	1.25
MARS RED		.45	1 lb.	1.25

#### HAND MADE GLASS MULLER

3" dia. approx. wt. 13/4 lbs. \$9.00

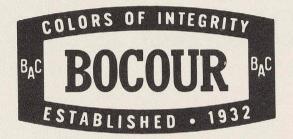
#### **BOCOUR DRY COLORS**

These dry pigments are the same which we use in the making of our paint. Each batch of pigment is tested before it is packaged. These pigments are guaranteed.

	2 OZ.	BY	
	VOL. JARS	WEIGHT	
MARS VIOLET	.45	1 lb.	1.25
MARS YELLOW	.45	1 lb.	1.25
MONASTRAL BLUE	1.25	1/2 lb.	7.00
MONASTRAL GREEN	1.25	1/2 lb.	8.00
NAPLES YELLOW	1.00	1 lb.	5.00
OXIDE CHROMIUM — opaqu	ue 1.00	1 lb.	2.50
PRUSSIAN BLUE	.85	1 lb.	3.00
QUINACRIDONE RED	4.00	1/2 lb.	30.00
QUINACRIDONE ROSE REI	D 4.00	1/2 lb.	30.00
QUINACRIDONE VIOLET	4.00	½ lb.	30.00
RAW SIENNA	.45	1 lb.	1.25
RAW UMBER	.45	1 lb.	1.25
ROSE MADDER	1.25	1/2 lb.	5.00
ULTRAMARINE BLUE	.45	1 lb.	2.50
ULTRAMARINE (Cobalt Sha	de) .45	1 lb.	2.50
VAN DYKE BROWN	.45	1 lb.	1.25
VENETIAN RED	.45	1 lb.	1.25
VIRIDIAN GREEN	.85	1 lb.	5.00
WHITE - FLAKE	.45	1 lb.	1.25
TITANIUM	.45	1 lb.	1.25
ZINC	.45	1 lb.	1.25
YELLOW OCHRE	.45	1 lb.	1.25
ZINC YELLOW	.45	1 lb.	2.50

#### DRY COMPOUNDS

2 lb.	Container Dry Gesso	1.50
1/2 lb.	Rabbit Skin Glue	1.00



### **GUARANTEE OF QUALITY**

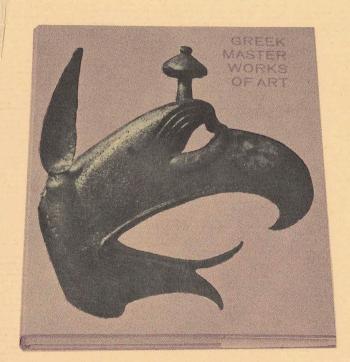
Since 1932 Bocour Artist Colors has been serving the artist. Our experience is our guide in the never-ceasing search to make a better product. Bocour colors are sold on a money-back guarantee; they contain that extra ingredient—dedication to the artist and his needs.

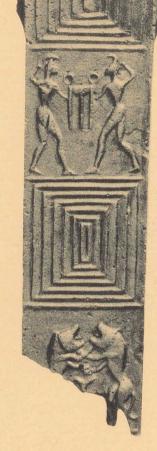


Seven Arts News

## GREEK MASTER-WORKS OF ART

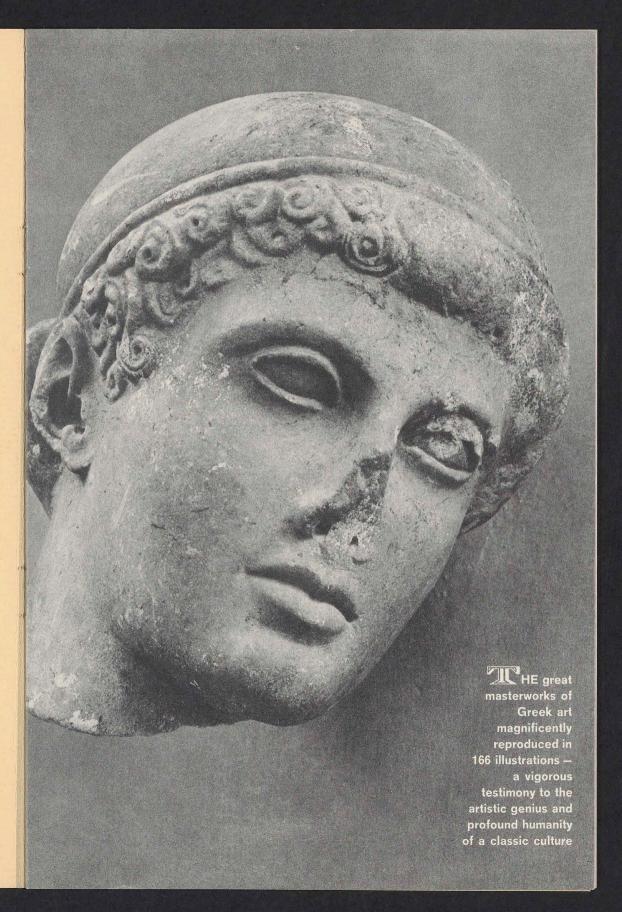
by Max Wegner





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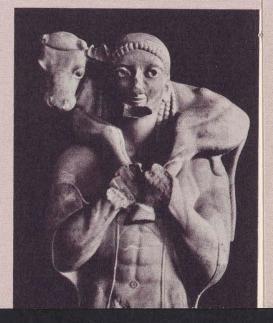


GREEK MASTERWORKS OF ART



Contents Greek Art As Judged by the Ages • Portraits of Youths • Polycletus: The Place of Art and the Artist Among the Greeks • Burial Customs and the Cult of the Dead as the Origin of Art • Ceramics and Vase Painting: Geometric, Archaic, Classical • The Early Human Image • Pictures of Legends and Gods • Sanctuary and Temple • Architectural Sculpture: Temple of Artemis at Korkyra • Old Temple of Athena on the Acropolis • Siphnian Treasury at Delphi • Temple of Zeus at Olympia • Phidias: The Sculptures of the Parthenon







wrote Protagoras in the fifth century B.C., "is the measure of all things." This humanist view of life, born in ancient Greece when man stopped being the creature of God and began to create God in his own image, was a unique and precious contribution to Western culture. From it flowed the love of truth and freedom, the robust confidence in the importance and essential integrity of man that colored all Greek attitudes toward life. The art that grew out of this clear-sighted and incorruptible knowledge of man and his place in the universe was bound to be distinctive. Guided from the outset by the ideals of humanism—symmetry, clarity, and intelligibility — Greek art showed, nonetheless, remarkable variety and progress, a constant dynamic growth over a period of 1500 years. In GREEK MASTERWORKS OF ART, Max Wegner, an eminent German scholar and teacher, reveals the ancient Greek world: its myths, its traditions, its artistic expression in painting and ceramics, sculpture and architecture.

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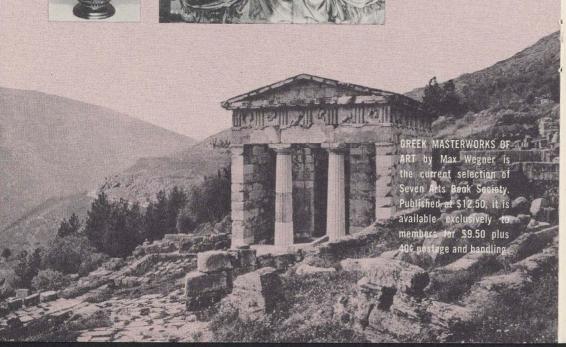
cles and Euripides, and the brilliant comedies of Aristophanes. The Doric Order reached its perfection in noble temples at Olympia and Paestum and in the Parthenon at Athens, while the finest of Ionic buildings were also being created. The ceramics, too, with their inexhaustible wealth of narrative pictures, offer a rare insight into the bright abundance of the Greek world of imagination, and of its changing view as the sublime and the heroic withdrew more and more in favor of the human and everyday.

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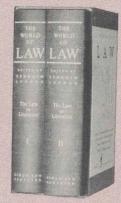
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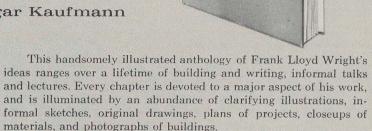


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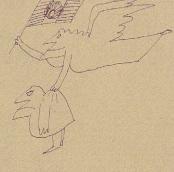
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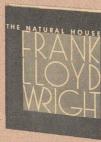
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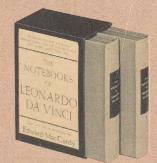


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"The Chinese approach to sculpture and the plastic arts," writes Mme. Lion-

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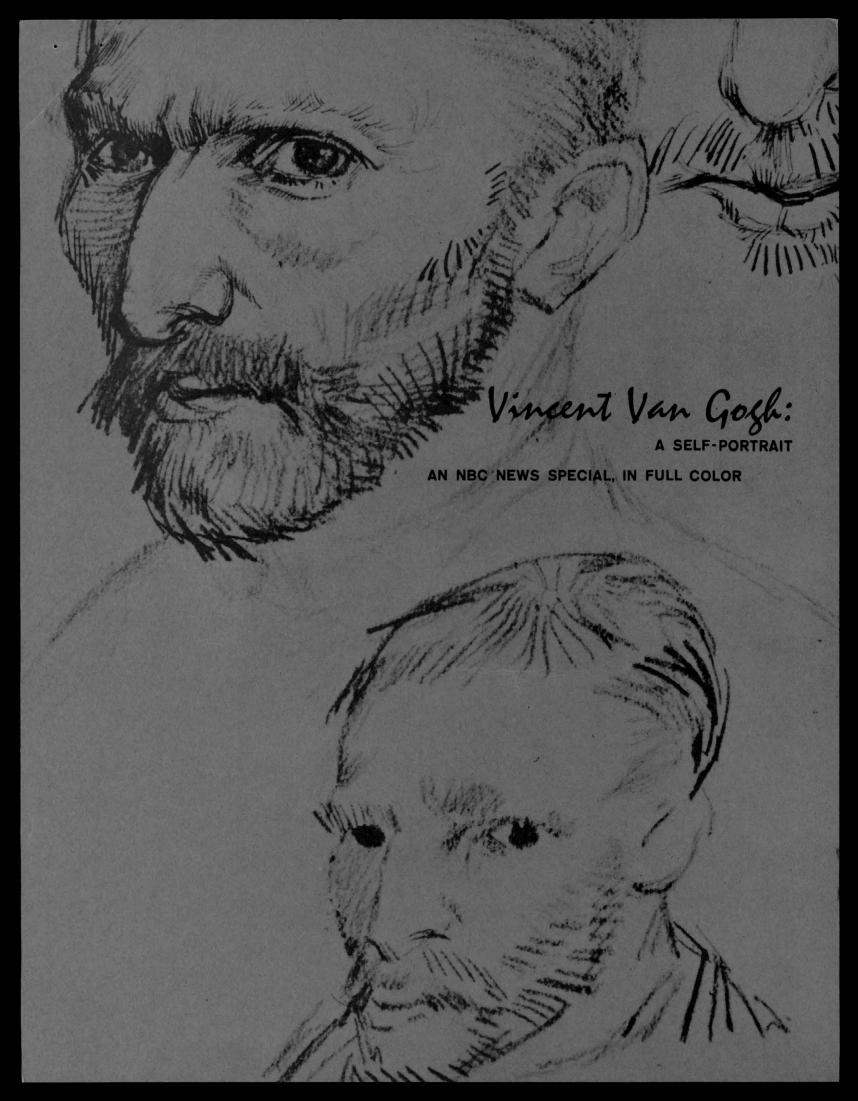
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Seven Arts News, Issue No. 143





## Vincent Van Gosh:

#### A SELF-PORTRAIT

#### AN NBC NEWS SPECIAL, IN FULL COLOR

The engrossing story of the life and work of Vincent Van Gogh, one of the authentic giants of modern art, will be brought to the nation's home television screens during the 1961-62 season as a prime time, hour-length NBC News special. The program is in production by the same unit responsible for The Way of the Cross, the critically acclaimed NBC color camera essay on the last days of Christ, which is being repeated on March 28, 1961, and appears likely to become an annual Easter season classic.

Employing many of the trail-blazing techniques that were developed for The Way of the Cross, and revisiting through the camera's eye the places where its master-painter subject lived and worked, VINCENT VAN GOGH: "A SELF-PORTRAIT" is expected to emerge as one of the most memorable specials of the new season. It will employ no actors. Instead, the story of Van Gogh's deeply tragic, enormously productive life will be told through his twin legacies to posterity -- his art, including the reproduction in glorious color of many of his major works never before shown on television, and the hundreds of revealing, moving letters he wrote, mostly to his beloved brother, Theo.

To ensure the utmost authenticity of presentation, the producers have retained the consulting services of one of the world's foremost authorities on Vincent Van Gogh and his works, Dr. Mark Tralbaut, of Antwerp. Dr. Tralbaut's efforts have contributed to securing the cooperation of museums abroad that never before have permitted the filming of Van Gogh masterpieces in their possession; and his services as script adviser and on-location consultant to NBC's film crew have been invaluable in capturing the most accurate possible reflection of the scenes with which Van Gogh was intimately identified during his lifetime.

NBC also has obtained the permission of Ir. Vincent W. Van Gogh, the painter's nephew and namesake, and a resident of Laren, Holland, to film the extensive collection of Van Gogh paintings and drawings under his control. Access to these originals, combined with permission to draw freely upon the only complete collection of Van Gogh correspondence available in English (published in 1958 by the New York Graphic Society), are additional "first and exclusive" features that will lend major substance to the program, and reflect the painstaking attention to detail with which every aspect of the subject's life has been explored.

As a further link to Van Gogh, the producers have sought out and interviewed on film two living persons who actually knew him. One, the daughter of the artist's innkeeper in Auvers, who was discovered living in Dieppe, is the subject of a portrait Van Gogh painted in 1890. Although now a frail old lady approaching ninety years of age, she has agreed to pose as Van Gogh portrayed her in the original which hangs today in the San Francisco Museum of Art. The son of Dr. Gachet, who befriended and treated Van Gogh during the final months of his life, is the other Van Gogh acquaintance who has permitted NBC to film him for use on this remarkable TV biography. Having helped his father minister to Van Gogh's fatal, self-inflicted wound, Gachet is the last surviving person to have seen the painter before he died.

#### OUT OF PERSONAL TRAGEDY, A PRICELESS LEGACY

Probably more Americans have copies of Vincent Van Gogh paintings in their homes than those of any other artist who ever lived. The gay color of these paintings and their spirited rendition seem to strike a spark in all who view them. So much so that reproductions of his paintings are widespread, popular and within reach of all. Yet few people know much about the genius who produced these paintings. Indeed, to date no non-fictionalized story of his life has been given general distribution, although his life was truly stranger than fiction.

Vincent Van Gogh painted all his paintings in only ten years.

Vincent Van Gogh lived most of his short life without enough to eat...enough clothes to keep him warm...enough money to buy paints.

Vincent Van Gogh, whose paintings are worth millions today, sold only one painting in his lifetime...and that toward the end and for only about forty dollars.

Vincent Van Gogh, whose eyes saw "a new vision of the world," and who bequeathed humanity so much beauty, was throughout most of his existence a lonely, ignored, unhappy man who -- after a long period spent between sanity and insanity -- finally, in desperation, took his own life.

But Vincent Van Gogh, unlike any other artists known, inadvertently provided a record of almost all that he saw and felt. He did this through the intimate letters he wrote to the one true friend he had -- his brother, Theo. And it is the recent complete publication of these letters, together with the rare accomplishment of filming the paintings heretofore never filmed -- which make possible the "self-portrait" now in production.

For television, Van Gogh's "self-portrait" will unfold through his letters and paintings -- while the camera moves from place to place associated with the artist, recreating his mood and feelings, and looking at the rooms he lived in, the locations he visited and the actual scenes he painted.

#### THE BEGINNING -- ZUNDERT, HOLLAND, 1853

NBC cameras will begin their story of Vincent in the Netherlands, where he was born in 1853, the eldest son of a minister of the Gospel. There, at Zundert, they will visit Vincent's birthplace, see the church where his father preached, and walk into the graveyard where an infant brother is buried -- a brother who bore the same name and was born on the same day of the year! (Many times Vincent would walk to the shadow of this church and look down upon this gravestone bearing his own name and birthdate.)

After tracing Vincent's early and unsuccessful efforts to find himself as an art dealer, teacher and lay minister, the program will turn to the transition period during which he perfected his skills as an artist with the financial help and encouragement of his brother, Theo.

#### THE PARIS INTERLUDE

Sooner than Theo expected, the young artist turned up in Paris, where he could be with his brother. The camera will show the room at the Louvre where Theo welcomed Vincent to the French capital, then the apartment they shared in the Montmartre district, the paintings Vincent painted there, the streets he walked, the cafe in which he ate and the site of the Cormon school, where he studied and met Toulouse-Lautrec and Emile Bernard. Through his paintings, viewers will see Van Gogh's Paris, and can compare his depictions with the reality of what remains in the Paris of today.

Through his paintings, too, they will meet the friends he made in those days -the cynical Gauguin, and the friendly Pierre Tanguy, the paint seller. Finally
they will hear, in Van Gogh's own words, how surfeited he became with Parisian
life, how bored and disgusted with what he found there, the seeds of his decision
to leave in search of the sun in the south of France.

On February 21, 1888, Vincent Van Gogh left the Gare de Lyon for Arles, in Provence, and the most productive period of his brief career. The camera will follow in his footsteps, taking the television audience to the very spots where he painted his most popular works, and letting the viewers see the actual scenes that hang, just as he painted them, in so many living rooms: the fruit trees in blossom...the park at Arles...the Pont de Langlois...the Viaduct of Tarascon... the Crau (perhaps his most famous landscape)...the location and remains of the Yellow House, where he lived...the sunflowers and purple irises...the famed Night Cafe (still there and in operation)...the fishing boats at Saintes-Maries... and many more.

It was during this period that Gauguin came to live with him briefly, and this marked the beginning of Van Gogh's illness, which reached a climax with his cutting off his own ear. "SELF-PORTRAIT" will follow him to the hospital... see the room he occupied, study the portrait he painted of Dr. Rey, who looked after him. And then move, as he moved, to self-imposed confinement in the insane asylum at St. Remy.

#### THE LAST ACT PLAYED OUT

For the last sad chapter, the scene will shift to Auvers-sur-Oise, outside of Paris, where -- somewhat recovered -- he was placed in the care of Dr. Gachet, a friend of art and artists. The audience will see Cafe Ravoux, still there, where he lived in an upstairs room...and follow in his footsteps to all the places, still standing, that he rendered on canvas...the streets, the church, the Mairie, the dramatic expanses of the corn fields.

Finally will come that sorrowful last day...the concluding letter he penned his brother and put in his pocket. Torn, disheartened, convinced that he could find no peace, and that for the remainder of his days he would be threatened by more frequent spells that would make it impossible for him to paint, Van Gogh borrowed a gun and fired the shot that ended his life a few hours later. Through the sketch made by Dr. Gachet as his patient lay dying, viewers will be with Van Gogh in his last mortal moments.

#### THE VAN GOGH CORRESPONDENCE

The Van Gogh correspondence, which will form the basis for the documentary's narration, was published by the New York Graphic Society, of Greenwich, Connecticut, in October of 1958. These hundreds of letters that Vincent Van Gogh wrote to his brother, Theo, cover in detail the adult years of Vincent's life, from the time he was 19 until the time he died in 1890 at the age of 37. They touch intimately upon the relationships Vincent had with his family, his friends, the women he loved, the artists he admired and his feelings in respect to many of the paintings he executed. They are unique in the history of art, since no other artist has ever written a day-by-day account of his own development in this completely self-revealing way...a warm out-pouring, bereft of secrets or hidden thoughts, that is immensely human and thoroughly absorbing. These letters -rich with his own sketches and drawings of many of his paintings -- comprise in themselves a tremendous literary document, for which the world owes a vote of thanks to Johanna Van Gogh-Bonger, Theo's wife and mother of the painter's nephew and namesake, Ir. Vincent W. Van Gogh, who preserved them and first translated a major portion of them into English.

#### THE PRODUCTION TEAM

VINCENT VAN GOGH: "A SELF-PORTRAIT" was conceived by, and is being produced and written by, Louis Hazam. Called "one of the most successful writers of television documentary programs," Hazam produced and scripted last season's

Way of the Cross, the story of Jesus on the Road to Calvary, which also achieved dramatic impact without using actors. The New York World-Telegram reviewer described it as "a color film of surpassing beauty," adding, "there has never been anything quite like it on television before." A freelance writer-producer for many years before he joined the NBC News producing staff last fall, Hazam wrote the scripts for the widely acclaimed March of Medicine series, which earned him the first television award ever made by the Albert Lasker Foundation, and M.D. International, for which he received the Peabody and Christopher awards. He also served as producer for NBC's coverage of the last three presidential inaugurations, the wedding of Princess Margaret and Queen Elizabeth's coronation.

Associated with Hazam in this production is Ray Garner, who was the producer in the field for The Way of the Cross and responsible for the shooting of that story, for which he, too, was widely hailed. Garner is well known for his motion picture documentaries on ancient Egypt and Greece, and has travelled the world as a freelance producer-director.

Accompanying Garner to locations is cameraman Guy Blanchard of NBC's London bureau. Blanchard, at various stages of his career, has functioned as a film editor and director, and is best known for his camera reports from Tunisia, Crete and Ghana. He was most recently cited for his pictorial coverage of Khrushchev at the Summit Conference in Paris.

"SELF-PORTRAIT" will have an original musical score, but no composer has yet been commissioned, nor has any selection yet been made of the voices to be used in the program's narration.

#### NET PROGRAM PRICE

NBC News' electronic reconstruction of the life of Vincent Van Gogh is being offered for sponsorship as a prime time, full-hour 1961-62 special at a net program price of \$65,000, plus applicable time and networking charges.

Cast in the same distinctive mold as two widely acclaimed previous NBC-TV color specials -- The Coming of Christ (seen last Christmas season in over 13,500,000 homes) and The Way of the Cross (scheduled for an Easter season repeat on March 28) -- VINCENT VAN GOGH: "A SELF-PORTRAIT" shapes up even far in advance as one of the standout prestige sponsorship opportunities for advertisers already looking ahead to next season's actuality specials. Your NBC-TV sales representative will be glad to document further the high potential of this unusual program with its full color reproductions of many of the famous artist's most priceless masterpieces.

NBC TELEVISION NETWORK

March 1961

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CUEVAS, José Luis -- Titled: "HOMAGE TO QUEVEDO"

\$4,345.

Contains thirteen works printed in two to four colors, 30" x 22" in size, with additional Cuevas-created images gracing box cover, title, contents, and colophon pages. 1969 publication limited to twenty-five numbered suites (I - XXV) printed on Crisbrook Waterleaf, Fabriano Classico, and mylar. The theme of the suite is based on the writings of Francisco de Quevedo, a leading 17th Century writer of social satire, a subject well-suited to Cuevas' strong and graphic representations.

IKEDA, Masuo -- Titled: "MAGGRITE SKIES AND OTHER SKIES"

\$1,000.

Contains eight lithographs created by this important Japanese artist, printed in three to six colors on Arches or Copperplate Deluxe paper,  $22\frac{1}{2}$  x 18. Published in San Francisco in 1968, the suite was limited to twenty-five numbered sets.

IKEDA, Masuo -- Titled: "SOME TOWN WITHOUT A NAME"

\$1.425.

Returning to Collectors Press in late 1969, Ikeda created another highly original suite of ten lithographs plus title and colophon pages. Publication was limited to forty-five suites. Images are 26" x 21" in three to six colors, printed on Arches paper.

RAMOS, Mel -- Titled: "LETA AND THE SWAN"

\$1.275.

A suite containing ten lithographs depicting nudes with exotic, beautifully-rendered birds. In two to six colors, some embossed, printed on Arches, Fabriano Classico, and mylar, 22" x 30," in suites numbered 1 - 25.

"TEN WEST COAST ARTISTS" -- this first undertaking of Collectors Press combined the works of these important artists:

\$1,350.

BOYLE, CONNER, DIEBENKORN, DE FOREST, GORDIN, LOBDELL, MELCHERT, NERI, RUVOLO, VOULKOS

Printed in one to five colors on Arches, Rives, and German etching papers, generally 30" x 22" in size. The suite was published in 1967.

Ed.#	Artist	Description	Price	
101	RUVOLO, Felix	Colors: red-pink, orange-red, blue-black; 30" x 22," printed on white Arches; ed. of 75.	\$90.	
102	BOYLE, Keith	Colors: ochre, red, purple; 23" x 22," printed on white Arches; ed. of 75.	\$110.	
103	TCHAKALIAN, Sam	Title: "Fuzz." Colors: green, lt. red-orange, red, black; 30" x 22," printed on white Arches; ed. of 50.	\$100.	· 
104	NERI, Manuel	Title: "Couple of Girls." Colors: red, silver, blue, black; 30" x 22," printed on Rives; ed. of 75.	\$100.	
105	CONNER, Bruce	Title: "Return to Go." Colors: oxide red, black; 30" x 22," printed on German etching paper; ed. of 75.	\$150.	
106	GORDIN, Sidney	Colors: yellow, green, black; 22" x 30," printed on white Arches; ed. of 75.	\$90.	
107	CORBETT, Edward	Color: black; 25" x 22," printed on Copperplate Deluxe; ed. of 50.	\$100.	
109	LOBDELL, Frank	Colors: yellow, red, brown- black; 22" x 30," printed on German etching paper, ed. of 75.	\$180·	
110	MELCHERT, James	Colors: yellow, blue, black; 30" x 22," printed on Rives; ed. of 75.	\$100.	
111	VOULKOS, Peter	Colors: silver, orange, red, black; 30" x 22," printed on white Arches; ed. of 75.	\$200.	
112	DE FOREST, Roy	Colors: red, magenta, green- black; 22" x 30," printed on Rives; ed. of 75.	\$100.	
114	ABULARACH, Rodolfo	Color: black; 22" x 22," printed on white Arches; ed. of 50.	\$125.	
115	SAUL, Peter	Title: "Golden Gate Bridge." Colors: yellow, orange-red, green, blue, black; 22" x 30," printed on German etching pape ed. of 50.		
116	MARTIN, Fred	Title: "Nosegays for Lovers." Colors: yellow, orange, blue, black; 22" x 30," printed on white Arches; ed. of 44.	\$125.	

117	KANEMITSU, Matsumi	Colors: blue, green, magenta orange-red; 22" x 30," printe on German etching paper; ed. of 25	\$125.	143
119	BURKHARDT, Hans	Colors: black-brown; 19-3/4" 28," printed on German etchin paper; ed. of 50.		991
120	MATTOX, Charles	Colors: orange-red, black; 30" x 22," printed on Copper-plate Deluxe; ed. of 50.	\$75.	147
121	STIEGELMEYER, Norman	Colors: yellow, red, purple, black; 19-34" x 28," printed on German etching paper; ed. of 50.	\$90.	o N.C
122	PARKER, Ray	Colors: brown, red, blue, violet; 22" x 30," printed on German etching paper; ed. of		
123	PARKER, Ray	Colors: black, green, pink, blue; 22" x 30," printed on German etching paper; ed. of	75 \$125.	€47.1
124	PARKER, Ray	Colors: green, red-brown, blue, black; 30" x 22," printed on German etching paper; ed. of 75.	\$12 <b>5.</b>	151
126	PARKER, Ray	Colors: green, red, grey- violet, blue; 22" x 30," printed on German etching paper; ed. of 75.	\$125.	152
135	IKEDA, Masuo	Title: "Blue Skies." Colors: blue, black, yellow; 22" x 30," printed on white Arches; ed. of 70.	\$165. ON 04	153
136	IKEDA, Masuo	Title: "Half of Marilyn." Colors: red, blue, grey; 22" x 29," printed on white Arches; ed. of 50.	<b>\$180.</b>	
137	KANEMITSU, Matsumi	Colors: orange-red, yellow, green, black; 22" x 30," printed on German etching paper; ed. of 25.	\$125.	155
138	REMINGTON, Deborah	Colors: red, silver-black; $28\frac{1}{4}$ " x 20," printed on German etching paper; ed. of 50.	<b>\$90</b> •	
140	SANDERS, Joop	Colors: yellow, blue, green; printed on Rives paper with 14 various interchangeable units; ed. of 60	\$225.	
142	WILKE, Ulfert	Color: black; $22\frac{1}{4}$ " x $18\frac{1}{2}$ ," printed on German etching paper; ed. of 60.	\$60.	75.5
	m 107 L 120			

143	WILKE, Ulfert	Colors: black-blue; $22\frac{1}{4}$ " x $18\frac{1}{2}$ ," printed on German etching paper; edition of 60.	\$60.
146	WILKE, Ulfert	Colors: dark brown, blue; 22½ x 18½, printed on German etching paper; edition of 60.	\$75.
147	WILKE, Ulfert	Colors: blue, dark blue; $22\frac{1}{4}$ " x $18\frac{1}{2}$ ," printed on German etching paper; edition of 60.	\$75•
148	POMODORO, Arnaldo	Title: "Maximal Gyre." Colors: light grey, medium grey, blue, silver (foil), purple; 30" x 22," printed on white Arches; edition of 100.	\$225 <b>.</b>
149	KANEMITSU, Matsumi	Colors: orange, red, green, purple; 30" x 22," printed on white Arches; edition of 80.	\$125.
151	POMODORO, Arnaldo	Title: "Maximal Gyre III". Colors: green, red, blue, purple, purple-black; 30" x 22," printed on white Arches; edition of 80.	\$150 <b>.</b>
152	POMODORO, Arnaldo	Title: "Maximal Gyre IV". Colors: yellow, red, magenta, purple, dark purple; 30" x 22, printed on white Arches; edition of 80.	<b>.</b> \$180.
153	POMODORO, Arnaldo	Title: "Maximal Gyre V". Colors: brown, red, medium blue, dark blue, dark pur- ple; 33" x 22," printed on	dank saffat e och
	1000	German etching paper; edition of 80.	\$200.
155	SIMPSON, David	Title: "Ringing." Colors: yellow, yellow- orange, yellow-green, medium green, dark green, green-black; 30" x 22," printed on German etching	TOTAL AND THE SELECTION OF THE SELECTION
		paper; edition of 80.	\$150.
156	OLIVEIRA, Nathan	Title: "Miramar I." Colors: red, orange, light orange, black; 30" x 22," printed on Rives; ed. of 75.	\$150.
157	OLIVEIRA, Nathan	Title: "Miramar II." Colors: dark blue, light blue, black; 30" x 22," printed on buff Arches;	0 11 U . ( 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2
		edition of 75.	\$150.

158A	OLIVEIRA, Nathan	Title: "Miramar III."  Colors: blue, red, white, transparent base, black, red; 30" x 22," printed on Rives; edition of 40 (158 State I). \$150.
158B	OLIVEIRA, Nathan	Title: "Miramar IV."  Colors: blue, red, white,  transparent base, red, black;  30" x 22," printed on buff  Arches; edition of 40  (158 State II). \$150.
160	CUEVAS, José Luis	Title: "La Vida." Colors: buff, red-black; 22" x 30," printed on white Arches; ed. of 100 \$400.
161	CUEVAS, José Luis	Title: "Lo Feo de Este Mundo II." Colors: silver-grey, black; 22" x 30," printed on white Arches; edition of 100. \$350.
162	CUEVAS, José Luis	Title: "Lo Feo de Este Mundo I." Colors: green, red, black; 22" x 30," printed on white Arches; edition of 100. \$400.
163	BECHTLE, Robert	Colors: yellow, green, pink; 30" x 22," printed on buff Arches; edition of 75. \$125.
164	CUEVAS, José Luis	Title: "El Viaje."  Colors: grey-brown, orange, blue, black; 30" x 22," printed on white Arches; ed. of 100. \$400.
165	CUEVAS, José Luis	Title: "Hechizera Antigua." Colors: yellow, brown, brown- black; 30" x 22", printed on white Arches; ed. of 100. \$450.
166	CUEVAS, José Luis	Title: "Mirate en Este Espejo." Colors: silvered acetate, rose- red, light grey, glack; 22" x 30," mounted on white Arches; edition of 100. \$450.
168	CUEVAS, José Luis	Title: "Condición Humana II." Colors: grey-brown, light blue, black; 22" x 16," printed on white Arches; edition of 100. \$300.
169	CUEVAS, José Luis	Title: "Condición Humana I."  Colors: light blue, grey-brown,  black; 22" x 9½," printed on  white Arches; edition of 100. \$150.
		to making the design

170	CUEVAS, José Luis	Title: "Interior." Colors: black, orange; 22" x 15½," printed on buff Arches; ed. of 100	200.
171	CUEVAS, José Luis	Title: "Desfile." Colors: blue, black; 14½" x 22," printed on buff Arches; ed. of 100	200.
175	CUEVAS, José Luis	Title: "El Santo de la Guerra." Colors: violet, yellow-brown, black; 30" x 22," printed on white Arches; edition of 100.	400.
176	CUEVAS, José Luis	Title: "Lo Feo de Este Mundo II Colors: orange, black; 22" x 282 printed on white Arches; edition of 100.	11." 1,"
177	BAJ, Enrico	Colors: foil, yellow, white; $28\frac{1}{2}$ " x 22," mounted on Rives BFK; edition of 25.	\$175 <b>.</b>
178	BAJ, Enrico	Colors: foil, yellow, black; $28\frac{1}{2}$ " x 22," mounted on Rives BFK; edition of 45.	\$175 <b>.</b>
179	BAJ, Enrico	Colors: purple, blue, orange, yellow; $26\frac{1}{4}$ " x $20\frac{1}{4}$ ," printed on buff Arches; ed. of 100.	\$185.
180	BAJ, Enrico	Title: "Doily Girl." Colors: foil, black, blue, green, white, pink; $28\frac{1}{2}$ " x 22," mounted on Rives BFK; edition of 100.	\$225.
181	RAMOS, Mel	Title: "Fly Catcher." Colors: pink, red, dark brown; 28" x 22," printed on white Arches; edition of 100.	\$125.
183	RAMOS, Mel	Title: "Eagle Beaver." Colors: yellow, ochre, black; 28" x 22," printed on white Arches; edition of 100.	<b>\$</b> 125.
184	RAMOS, Mel	Title: "Pelicana." Colors: buff, mauve; 28" x 22," printed and embossed on white Arches; edition of 100.	\$160.
185	RAMOS, Mel	Title: "Balled Eagle." Colors: flesh, blue, dark brown; 28" x 22," printed on white Arches; edition of 100.	<b>\$150.</b>
186	RAMOS, Mel	Title: "Judy and the Jaeger." Colors: pink, blue, dark brown; 28" x 22," printed on white Arches; edition of 100.	Avere ear

187	RAMOS, Mel	Title: "Annie and the Auk." Colors: yellow, yellow-green, dark brown; 28" x 22," printed on white Arches; ed. of 100.	\$150.	
188	RAMOS, Mel	Title: "Toucan Better Than One. Colors: buff, yellow, green, or blue, pink, black; 22" x 28," printed on white Arches; edition of 100.		
189	RAMOS, Mel	Title: "Ravin' Rita." Colors: ochre, light blue, mauve, black; 22" x 28," printed on white Arches; edition of 100.	\$160 <b>.</b>	
190	RAMOS, Mel	Title: "Curassow." Colors: buff, purple, yellow, black; 22" x 28," printed on white Arches; edition of 100.	\$160.	
<b>1</b> 91	SECUNDA, Arthur	Title: "Encounter." Colors: grey-pink, grey-blue, yellow, orange, black; 22" x 30 printed on white Arches; edition of 80.	• <b>"</b> \$150•	405
192	RAMOS, Mel	Title: "Dove Tale." Colors: silver foil, off-white; 28" x 22," printed and embossed on Fabriano Classico; ed. of 100.		20c
193	SAUL, Peter	Title: "Hoomin Consurn." Colors: purple, red-orange, orange, yellow, green, blue, black; 224" x 21-1/8," printed on white Arches; ed. of 50.	\$150 <b>.</b>	280
195	DIEBENKORN, Richard	Colors: yellow, pink, orange, green, grey, blue; 23-7/8" x 18-3/4," printed on German etching paper; ed. of 95.	\$325·	709
196	NATKIN, Robert	Title: "Steps." Colors: yellow, red, lt. green, blue, brown; 31" x 24," printed on German etching paper; edition of 75.	\$1 <i>5</i> 0.	800
197	NATKIN, Robert	Title: "Apollo." Colors: pink, yellow, lt. blue, blue, green, orange, dk. red; 30" x 24," printed on German etching paper; ed. of 80.	<b>\$150.</b>	
198	NATKIN, Robert	Title: "Grid." Colors: blue, rust, chrome yellow, green, red, purple; 30" x 22," printed on white	\$1 <i>5</i> 0.	013
	- 0018 - 15 MB	Arches paper; ed. of 75.	Ψ±20.	

199	NATKIN, Robert	Title: "Field Mouse #1."  Colors: grey-violet, yellow, red, green, blue; 29" x 25," printed on German etching paper; edition of 75. \$150.
200	NARBONA, Pla	Title: "Act I." Colors: pink, mauve, grey, black; 22" x 30," printed on white Arches; ed. of 70. \$95.
201	NARBONA, Pla	Title: "Act VII."  Colors: brown-black; 30" x 22,"  printed on white Arches; edition of 70. \$85.
202	NARBONA, Pla	Title: "Act III." Colors: light grey, grey-beige, black, red-brown; 22" x 30," printed on white Arches; edition of 65. \$85.
203	NARBONA, Pla	Title: "Act IV." Colors: light beige, black, red-brown; 22" x 30," printed on white Arches; ed. of 70. \$80.
204	NARBONA, Pla	Title: "Act VI." Colors: light grey, grey, black; 22" x 30," printed on white Arches; ed. of 70. \$80.
205	NARBONA, Pla	Title: "Act V." Colors: grey=beige, light grey, grey, black, red= brown; 30" x 22," printed on white Arches; ed. of 70. \$90.
206	NARBONA, Pla	Title: "Act II." Colors: black, red-brown; 20½" x 26-5/8," printed on white Arches; ed. of 70. \$75.
207	NATKIN, Robert	Title: "Field Mouse #2." blue, pink, green, yellow, lavender, peach; 31" x 24½," printed on German etching paper; edition of 75. \$150.
208	PARKER, Ray	Colors: red, blue, pink, magenta, orange, chartreuse; 22" x 30," printed on white Arches; edition of 60. \$150.
209	IKEDA, Masuo	Title: "Welcome to our Town 'B'".  Colors: red, yellow, blue, dk. grey, lt. grey; 26" x 21," printed on white Arches; edition of 55. \$160.
210	IKEDA, Masuo	Title: "Some Town without a Name 'B'". Colors: pink, black, blue, yellow; 21" x 26," printed on white Arches; ed. of 55. \$160.

211	IKEDA, Masu	0	Title: "After Dinner 'A'". Colors: yellow, red, blue, grey, black; 21" x 26," printed on white Arches; edition of 55.	\$160.	
212	IKEDA, Masu	0	Title: "After Dinner 'B'". Colors: ochre, red, blue, grey, silver-black; 21" x 26," printed on white Arches; edition of 55.	<b>\$160.</b>	
214	IKEDA, Masu	0	Title: "Some Town without a Name 'A'". Colors: cream, green, lt. grey, blue, dk. grey; 21" x 26," printed on white Arches; edition of 55.	\$160.	
215	IKEDA, Masu	0	Title: "Behind the Garden." Colors: blue yellow, pink, green-grey, black; 26" x 21," printed on white Arches; edition of 55.	\$170 <b>.</b>	
216	IKEDA, Masu	0	Title: "Swimming to the Window. Colors: blue, red, cream, brown 20-3/4" x 26," printed on white Arches; edition of 55.	1;	
217	IKEDA, Masu	10	Title: "Front of Theatre." Colors: cream, red, blue, ochregrey, black; 26" x 21," printed on white Arches; ed. of 55.		
220	IKEDA, Masu	10	Title: "Welcome to our Town 'A' Colors: blue, orange, black; 21" x 26," printed on white Arches; edition of 55.	**. \$140.	
221	IKEDA, Masu	10	Title: "Landscape in the Day." Colors: lt. blue, purple, red, green, silver-black; 26" x 21," printed on white Arches;	<b>*</b> 160 <b>.</b>	
222	PARKER, Ray		edition of 55.  Colors: blue-grey, ochre, red, purple, blue, turpquoise; 22" x 30", printed on white Arches; ed. of 60.	\$150.	
223	PARKER, Ray	rina di Sa	Colors: salmon, red, blue, dk. blue, blue-green, magenta; 22" x 30," printed on white Arches; edition of 60.	\$150 <b>.</b>	
228	POMODORO, Arnaldo		Cclors: yellow, black, white, line overlay; 22" x 30," printed on German etching paper; ed. of 40.	\$200 <b>.</b>	
228 State	36878	Territoria Turks a Partition	Colors: blue, black, silver- foil, line overlay; 22" x 30," printed on German etching paper; ed. of 35.	\$200 <b>.</b>	

229	POMODORO,	Colors: orange, brown, white,	d mater	
227	Arnaldo	line overlay; 22" x 30," printed on German etching paper; ed. of 40.	\$200.	
229 State	II	Colors: blue, brown, silver- foil, line overlay; 22" x 30," printed on German etching paper; ed. of 35.	\$200.	
230	POMODORO, Arnaldo	Colors: yellow, black, white, line overlay; 22" x 30," printed on German etching paper; ed. of 40.	\$200.	3075 V
230 State	II	Colors: purple, black, silver- foil, line overlay; 22" x 30," printed on German etching paper; ed. of 35.		343
231	POMODORO, Arnaldo	Colors: grey, dk. blue, magent blue, purple, line overlay; 30" x 22," printed on German etching paper; ed. of 80.	\$200.	
232	ANTREASIAN, Garo	Colors: lt. blue-grey, blue-grey, embossed; 24" x 24, printed on German etching paper; edition of 60.	<b>\$175.</b>	ATZ A
234 State	POMODORO, Arnaldo	Colors: ochre, grey-beige, red, dark blue, brown, black line overlay; $16\frac{1}{2}$ " x $30\frac{1}{2}$ ," printed on white Arches; ed. of 15.	\$150.	015
234 State 1	POMODORO, Arnaldo	Colors: green, grey-beige, red, dark blue, brown, black line overlay; $16\frac{1}{2}$ " x $30\frac{1}{2}$ ," printed on white Arches; ed. of 15.	\$150 <b>.</b>	
235	ANTREASIAN, Garo	Colors: dark grey; "rainbow" tones of lavender, blue, pink; 24" x 24," printed on German etching paper; edition of 60.	<b>\$175.</b>	
236	ANTREASIAN, Garo	Colors: yellow-green; "rainbow" tones of ochre, yellow, grey, pink, blue; 24" x 24," printed on German etching paper;	#01.5mm	
237	ANTREASIAN, Garo	colors: beige, "rainbow" tones of blue; 24" x 24," printed on German etching paper; edition of 60.	\$175. \$175.	222

Al- you may keep this if you wish

ROSE FRIED GALLERY 40 East 68th Street New York 21, N. Y. REgent 7-8622

#### RAYMOND HENDLER --- PAINTING EXHIBITION --- JANUARY 16 thru FEBRUARY 28, 1962

Raymond Hendler was born in 1923, in Philadelphia, Pennsylvania. At the age of eleven he began studying art at the Graphic Sketch Club and also at the Philadelphia Museum School of Art. In later years, through scholarships, he again attended the Museum School. Study was further continued at the Pennsylvania Academy of Fine Arts and Tyler School of Fine Arts (Temple U.) among others. During 1948-49 he worked independently in New York City and in 1949 he went to Paris, where he had his first oneman show. He returned to Philadelphia in 1951, taught at Moore Institute of Art and established the first "avant-garde" art gallery in that city. In 1956 he again moved to New York City. He has exhibited in many group shows in galleries and major museums in Paris and throughout the United States and Canada. Presently he is teaching at the Minneapolis School of Art in Minnesota.

In his first important works beginning around 1949, Hendler independently arrived at an "automatic" or "action" type of painting. Evolving from this he has since 1952 progressively realized his own distinctive idiom. Of these more recent works Franz Kline wrote in October 1961: "Since first I saw Hendler's paintings in 1952 they have developed into a larger simpler form arriving at a personally abstract image controlled within a painted space. The direct austere design and color complexes paint the image without undue nuances -- with clarity and mature independence."

Hendler has outlined his painting concepts in the following statement, written on the occasion of a private exhibition of his work for members of the Minneapolis Institute of Art in 1959: "The artist has always worked from what Joseph Campbell has called 'The Focal Point of Human Wonder'. Today that point, that crucial mystery, is man <a href="https://doi.org/10.1001/journal.org/10.1

Dear Ray:

To clarify the purchase of your painting, I can propose the following:

\$200 attached check 300 August 25, 1962 1000 Balance to be paid October 1, 1962

If this meets with your approval, I will proceed accordingly.

Best regards.

A. W. Boese

/js

Enclosure (1 check \$200)

Mr. Raymond Hendler
2113 Gerard Avenue South (47 Brooking)
Minneapolis 5, Minnesota

PL-5-9717 305-9717 51. ch 47 Browny - / Ny, N.y.

9-1-212-555-1212

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FIVE ORIGINAL LITHOGRAPHS BY MINNEAPOLIS PRINTMAKERS FOLIO TWO THE MINNEAPOLIS SCHOOL OF ART 1965

TITLE

Five lithographs have been assembled in an edition of twenty-five folios.

All five lithographs are hand-printed on French Rives BFK mould made paper. Each print measures twenty-two inches by thirty inches.

This folio is second in a series produced by the Minneapolis School of Art. It contains five hand-printed, original lithographs.

The first folio, published two years ago, containing woodcuts and etchings, received wide attention. Several prints were selected for prizes, and others were added to important museum collections.

This second folio of lithographs represents another recent development in technical and artistic accomplishment at the Minneapolis School of Art.

Eugene Larkin, Head of Printmaking Chairman of the Division of Fine Arts

#### THE MINNEAPOLIS SCHOOL OF ART

200 East twenty-fifth street, Minneapolis, Minnesota, telephone: 339-8905

Price: \$200.00

a fully accredited college founded in 1886 the School of the Minneapolis Society of Fine Arts



#### ARNOLD HERSTAND

DIRECTOR

THE MINNEAPOLIS SCHOOL OF ART 200 EAST 25TH STREET MINNEAPOLIS, MINNESOTA 55404

#### **ACKNOWLEDGMENTS**

The enthusiastic support of the Minneapolis Society of Fine Arts, and the endorsement of Walter G. Robinson, President of the Society, is greatly appreciated.

The encouragement and advice of Arnold Herstand, Director of the Minneapolis School of Art, has been an important aid in the selection and presentation of the folios.

Without the assistance and advice of Garo Antreasian, Associate Professor of Art, University of New Mexico, and the Tamarind Lithography Workshop, the introduction of lithography at the Minneapolis School of Art would have been an infinitely more difficult task.

We also wish to thank Gene Roberds, Assistant Professor, Minneapolis School of Art, for his invaluable assistance in the continuing development of the printmaking program.

The folio is designed by William R. Crutchfield, Chairman of the Division of Foundation Studies, Minneapolis School of Art.

PRESS MEMO
WALKER ART CENTER
1710 LYNDALE AVE. SO.
MINNEAPOLIS 3, MINN.

Date:

7/11

To:

From:

Subject:

Enclosed is a letter explaining the Biennial donor program.

We're very pleased that 3M is again supporting the Biennial.

Sincerely, Pete Georgho.

# WALKER ART GENTER

1710 Lyndale Avenue South

Minneapolis, Minnesota 55403

333-3215

Martin L. Friedman, Director

#### HOW YOU CAN HELP SUPPORT THE ART OF THIS REGION

This fall you again will have an opportunity to take an active part in the discovery and recognition of vital artistic talent in the Upper Midwest. The Walker Art Center 9th Biennial exhibition of painting and sculpture by artists from Minnesota, Wisconsin, Iowa, North and South Dakota constitutes the largest and most important show of this kind offered in the area. This event is of national significance in the art world.

Walker Art Center will, as in the past, acquire works from the exhibition for its permanent collection. Of particular importance to the support of art activity in our area, however, will be the response of individuals and businesses in the community to this exhibition.

You are invited to participate in the encouragement of art in this region by contributing to Cash Awards which will be given to artists represented in the exhibition. All contributors will be listed in the exhibition catalogue. Two categories of recognition are available:

- 1. Donations of \$10 or more, to be combined and the total amount divided equally among the three best works selected by the jury.
- 2. Special donor cash awards of \$100 each, to be awarded by the jury. Each award will be identified by the donor's name.

Donors to Cash Awards for artists will be invited to a "Purchaser's Preview" of the exhibition from 4 to 6 p.m., September 26. This will precede the public showing, and donors will be among those having the first opportunity to make purchases after the jury has voted its awards.

The preview of the exhibition is September 26. The jury will select awards September 8. We would like contributions for the Cash Awards to be made by August 15. In order to be tax deductible, contributions for artists' awards should be made payable to Walker Art Center, Inc. A return envelope is enclosed for your convenience in responding.

The Biennial represents one of the most important exhibitions of this region's art. We hope you will share our enthusiasm for its support.

U inton

Sincerely yours,

David M. Winton, President

Board of Directors

\* or more

WALKER ART GENTER

1710 Lyndale Avenue South

Minneapolis, Minnesota 55403

333-3215

Martin L. Friedman, Director

15 September 1966

Mr. Al Boese Minnesota Mining & Manufacturing Company 2501 Hudson Road St. Paul, Minnesota 55119

Dear Mr. Boese:

On behalf of Walker Art Center, I would like to thank you for the support you are giving to the artists of the Upper Midwest by participating in the awards program of the 1966 Biennial of Painting and Sculpture.

We very much appreciate your contribution of \$150. One hundred dollars of this amount was used for a Special Donor Cash Award which the jury designated to the painting, "BLACK AND WHITE #10", by Robert McGill of Milwaukee, Wisconsin. We have put the remaining \$50 of your contribution into a fund to purchase works from the Biennial for the permanent collection. Your contribution will be acknowledged in the catalogue of the exhibition as follows: Minnesota Mining and Manufacturing Company Award.

I look forward to seeing you on September 26 at the "Purchasers' Preview" of the exhibition.

Sincerely,

David M. Winton, President

Board of Directors

DMW:sm

#### THE MINNEAPOLIS SCHOOL OF ART

200 EAST 25TH STREET, MINNEAPOLIS, MINNESOTA 55404

MAY 2 REC'D

April 28, 1967

Mr. Al Boese, Product Manager Art Products Division Minnesota Mining and Manufacturing Company 2501 Hudson Road St. Paul, Minnesota 55119

al Dear Mr. Boese:

The Minneapolis School of Art was privileged to have as guest artist this past fall Roberto Matta Echaurren. Matta spent approximately two weeks with our students in critiques and discussions.

During this period he executed seven lithographs, six of which have been gathered together in a portfolio and issued by the school in an edition of twenty. The lithographs were printed and executed in our Printmaking Department under the direction of Eugene Larkin by Tamarind-trained printer, Kinji Akagawa, and his assistant James Munce. All copies are signed and numbered by the artist. The paper is Rieves BFK, and the sheet size is 22 x 30 inches. The entire edition has been presented to the school by Matta, and will be sold for the benefit of the school. The portfolios sell for \$300. As long as the edition lasts we would be happy to send you a portfolio on approval. I thought you might like to know about this very special edition of prints since they will not be sold through ordinary channels or through Matta's dealer. A telephone call will reserve a portfolio for you. If you have any questions, please don't hesitate to call me.

Cordially.

Arnold Herstand

Director

AH: cps

## TODAY'S ART

**JULY 1967** 

BOXES & ART

13TH CASEIN ANNUAL

CELEBRITY ART

OLDEST U.S.A. ART ANNUAL





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MAN BOXING NEGRO SLAVE



WARRIOR ON BLACK HORSE



SOLDIERS IN MOCK BATTLE All preserved by artichokes.

#### Treasure at Paestum

The Greek temples of Paestum are surrounded by umbrella pines and artichoke fields, and until recently artichokes were the main preoccupation of Farmer Luigi Franco and his son Francesco. Not any more. Last July Francesco broke a plow on what turned out to be the limestone roof of an ancient Lucanian tomb. Such tombs, decorated with the crude paintings of the local tribesmen who made them, have been found before in southern Italy. But this one was different. When excavated by Archaeologist Mario Napoli, superintendent of antiquities for the district of Salerno, the walls of the tomb were found to be covered with accomplished paintings that to Napoli's trained eye, seemed unmistakably Greek.

In the next five months, Professor Napoli unearthed 109 individual tombs with 212 painted panels. Many Greek vase paintings have survived from antiquity, and much Roman wall painting is copied from Greek originals. But the Paestum frescoes, in the opinion of many experts, are the only examples of classical Greek wall painting that have yet been found.

Race Problems. Dated by Napoli as belonging to the period 340-320 B.C., the frescoes are elegant compositions of great vitality in the early classical style. Figures seen in profile are enclosed in lines of exquisite purity, then colored with a few flat shades of red, black, green, yellow ochre and terracotta. Professor Napoli believes Greek artists painted them for their Lucanian overlords, who conquered Paestum around 400 B.C. and then fell under the spell of its culture.

Rather than the more familiar mythological subjects of Greek art, the panels depict what appear to be scenes from the lives, deaths and funeral rites of the occupants of the tombs. One, for instance, shows a helmeted warrior seated on a powerful black horse and grasping a banner. He is met by a heavily rouged woman holding a mirror to his face to capture the image of his soul. Another shows a white man with a carefully trimmed beard boxing with a Negro. The black man is getting the worst of the fight, and there is blood on his back. ("The ancients must have had race problems, too," says Napoli.) Six serving women, each with one breast exposed, dance around the bier of their richly dressed mistress-celebrating rather than lamenting her death. In still another panel, two professional soldiers engage in mock combat, flour-

ishing shields and spears.

Saved by Swamp. Oddly enough,
Farmer Franco's artichokes helped preserve the 2,300-year-old frescoes from
the destruction that has overtaken other Greek mural painting. The Paestum
paintings were preserved because its riv-

er silted up and turned the area into a malarial swamp. For centuries, moisture seeping into the tombs from the swampy waters kept the paint from drying up and flaking off the stone walls. When the swamps were filled in 1944, the roots of the artichokes continued to keep the tombs moist.

#### Structurist for a New Age

In a rambling old house outside the small town of Red Wing, Minn., lives a warm, engaging man whom contemporary critics are finally coming to recognize as one of the important figures of modern American art. Charles Biederman has labored so long in obscurity that he good-naturedly describes himself as "the best-known unknown artist in America." Partly because of his geographic isolation from the world's art capitals, and partly because of his prophetic, much maligned theories about art, most of his career has been shadowed by misunderstanding, rumor, and critical hostility.

At long last, the record is being put straight. Last fall the Arts Council of Great Britain accorded Biederman the accolade of a retrospective at London's Hayward Gallery. Proceeding from Biederman's early wrestlings with Cubism to his serene, harmoniously colored structurist reliefs (see color opposite), the British show made clear that 30 years of dogged independence and fierce dedication had paid off in an inner consistency and an all too rare freedom from fashion.

Debt to Europe. For all its anomalies, Biederman's career began conventionally enough. As a youth in Cleveland, he apprenticed in a commercial art studio, then set off for studies at Chicago's Art Institute. Finally, like most artists of the day, he headed for New York, In 1936 he went to Paris. "It was a traumatic experience," Biederman recalls. "I felt I had come too late, that it was all over. I decided that America was the place, with an empty culture, a clean slate." Back home again, he eventually settled in Red Wing, where he took to studying the architecture of hornets' nests and the intricate compositions of flowers in order to understand, he says, "the structure common to all objects in nature." He also worked on a weighty, 696-page tome, Art as the Evolution of Visual Knowledge, which he published himself in 1948.

Biederman's insights were at sharp odds with the received doctrines of the day. At a time when American artists were loudly proclaiming their independence, Biederman insisted on their debt to Europe. At a time when the Abstract Expressionists were splashing paint as never before, Biederman declared that the machine was the medium of the future, and that the modern artist ought to be working with plastics, Plexiglas, metal rods. One of the mediums of the future, he predicted, would be electric lights, and as early as 1940 he employed fluorescent

#### The Origin of Relativity

For more than half a century, textbooks have hailed an 1887 experiment performed by the American scientists Albert A. Michelson and Edward W. Morley as the inspiration for Einstein's 1905 Special Theory of Relativity. The two Americans showed that the speed of light is constant despite the motion of its source, a puzzling result that defied the Newtonian physics of the time, but was later explained by Einstein's equations. Yet was Einstein actually guided toward his epochal achievement by the Michelson-Morley experiment? After combing the Einstein archives at Princeton, Physicist-Historian Gerald Holton concludes that the answer is no.

When Einstein died in 1955, he left 25 cabinets filled with personal memorabilia. These documents, Holton writes in the American Journal of Physics, include a number of letters in which Einstein speaks of the influence of the experiment on the formulation of his theory: this influence is always described in such words as "negligible," "rather indirect" or "not decisive." Furthermore, toward the end of his life, Einstein appears to have become increasingly determined to demolish the myth. In an unpublished letter written only a year before his death, Einstein said: "I even do not remember if I knew of [the experiment] at all when I wrote my first paper on the subject.'

Then how did the misconception arise? In part, says Holton, because of Einstein's own generous tributes to Michelson and Morley, whose work—in retrospect—provided the only experimental confirmation of relativity for many years. But most of the blame rests with the scientific community itself. By trying to fit the evolution of one of the most important scientific concepts of the 20th century into a neat logical sequence, Holton says, textbook writers

HARRIS & EWING

EINSTEIN (1940)
Only the way of intuition.

(himself included) have nurtured what he calls the "experimenticist fallacy": the false notion that theory always flows directly from experiment. In the process, he says, they do not fully recognize the extraordinary intellectual daring of Einstein's equations, and also ignore the great scientist's own explanation of their origin: "There is no logical way to the discovery of these elementary laws. There is only the way of intuition."

#### **Expedition to Eros**

Then there was Eros, the cigarshaped planetoid that swung end over end in an orbit beyond that of Mars, and on, and in which Wilma and I found things that staggered and shattered our imaginations.

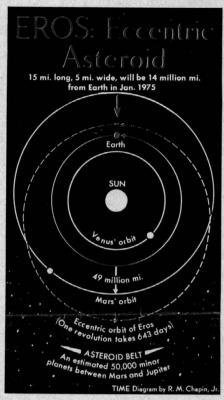
—From The Collected Works of Buck Rogers in the 25th Century

As more and more science fiction becomes science fact, the exploits of Buck Rogers seem less and less fanciful. Reviving an old idea, two University of California scientists have now proposed that astronauts follow in the footsteps of Buck and Wilma. Man's next target in space, Hannes Alfvén and Gustaf Arrhenius argue in Science, should be one of the tens of thousands of asteroids—or planetoids, as Buck called them—that circle the sun between the orbits of Mars and Jupiter.

Asteroids, most of them only a few miles in diameter, were once thought to be the debris of a planet that mysteriously broke up. Now scientists are more inclined to believe that they are pre-planetary building blocks that could not develop into a planet because of the powerful gravitational influence of nearby Jupiter. They are also too small to have experienced the geological activity that has obliterated traces of early events on the earth and other planets. Thus, the two scientists suggest, an expedition to an asteroid might yield important clues to the primordial history of the solar system.

Big Leap. The trip would avoid many of the difficulties of planetary exploration. Traveling in highly eccentric orbits, some of the miniature planets occasionally pass millions of miles closer to the earth than either Mars or Venus. A spacecraft would have to use only a small amount of fuel to land on an asteroid and blast off again; a twelvemile-wide asteroid, for example, would exert about one ten-thousandth of the earth's gravitational pull. Even if a tenton spacecraft turned over as it touched down, it could be easily righted.

Asteroid walks would be high adventure. Weighing less than an ounce in full space gear, an astronaut might jump half a mile off the surface before drifting gently back down. But Alfvén and Arrhenius suggest limiting such activity to asteroids at least a mile across.



On smaller asteroids, gravity might be so weak that the jumper would reach escape velocity and soar off into space. With great leaps, the astronaut could also cover more ground. He could probably circumnavigate the little world in a few hours.

If man is to undertake such an adventure in the near future, there is little time to lose. In 1975, Alfvén and Arrhenius note, an asteroid that seems almost ideal for exploration will come within 14 million miles of earth. It is 15 miles long and five miles wide, and will be traveling only 5,600 m.p.h. relative to the earth. That asteroid is Buck Rogers' favorite: Eros<sub>\*</sub>

#### Peril Point at NASA

Fascinating as the Eros project sounds, NASA may well have to pass up the opportunity. Besieged by criticism and budgetary cutbacks, the space agency announced last week that it would have to trim 50,000 men from its 190,000-man work force, already down by half from the 1966 high of 400,000. Admitted NASA Administrator Thomas Paine: "We are at the peril point."

More than jobs will be lost. After delivery of the last of the 15 Saturn 5s already purchased, NASA plans to suspend production of the mighty rockets. Seven of the eight remaining Saturns will be used for lunar landings, spaced six (instead of four) months apart. The last scheduled mission-Apollo 20-will be scrapped altogether and its rocket used in 1972 to launch an earthorbiting, three-man space station. Unmanned flights will also feel the squeeze. Project Viking, the long-awaited mission that will land two life-detecting probes on Mars, has been postponed two years, from 1973 to 1975.

light fixtures in several works. Art, including his own, might even be mass-produced, he proclaimed—at a moment when American art was glorying in the notion of self-expression. The book was consequently greeted with the pious outrage so often reserved for heretical documents. Perhaps Biederman's cardinal sin was his polemic against some of the most noted art pundits of the day. There followed many lean and bitter years.

Machine as Medium. Today multiples are the rule, and machine-made art is commonplace. Biederman himself, having grandly declared that both painting and sculpture were obsolete, arrived at what he has come to call "structurism"—reliefs that have the dimension of sculpture and the color of painting.

DAVID A. WHITING

BIEDERMAN IN HIS STUDIO
With a clean slate and unique tools.

Since 1950 he has built them entirely of high-grade aluminum, working first with sketches, then wooden models, and finally delivering precise mechanical drawings to a machinist who produces the carefully milled pieces. He finishes them off himself with several coats of spray paint.

Though the machine may be the new medium, it is not supposed to be the endall. "You look at my work," says Biederman, now 63, "and you don't see technology." What you do see is a perfect balance of angles, colors, shadows and reflections that provide the dynamics for a rich visual experience. They plainly owe their geometry to Mondrian, their spatial dimensionality to the Russian constructivists, their crisp colors to the De Stijl movement. But by logically extending the discoveries of his predecessors, Biederman has created an art form of his own, with tools unique to his own time.

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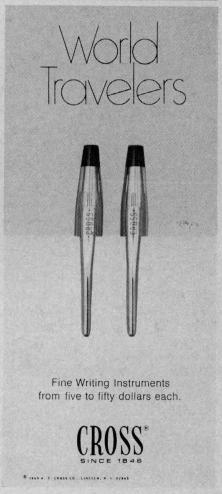
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#### Black Studies: A Painful Birth

SPURRED by last year's dramatic upsurge of black student unrest, hundreds of U.S. colleges and universities have begun to offer new courses in black studies. Halfway through the academic year, the infant programs are suffering sharp birth pains. Conceived in haste, they are often beset by politics, strapped for funds, and short on qualified teachers. Many of them amount to little more than a quick reshuffling of existing courses offered by various departments, and black students sense condescension. Says Brown University Senior Phil Williams of his school's new black studies program: "It's an insult to black people." Above all, on practically every campus the new black studies programs are caught in a conflict over one basic issue: Should black studies stress academics or action? Should the work take place primarily inside the classroom or out in the community?

The story of two institutions that have taken opposite tacks suggests that neither approach offers a guarantee of success. At Harvard, which has emphasized the classroom, many black students feel that the Afro-American studies department is not revolutionary enough, and are thinking of quitting the university. At San Francisco State College, which stresses action, the administration fears that the black studies department is too revolutionary, and is

threatening to disband it.

Intellectual Respectability. When Harvard's Afro-American studies program was formed in the midst of last spring's tumultuous student strike, faculty members repeatedly demanded that the courses be "intellectually respectable." That standard, for the most part, was met. The courses carry impressive titles that sound much like the other listings in the Harvard catalogue: The Concept and History of Slavery; Africa in World Politics; History of African Art; and the usual "colloquium" conducted for "concentrators" (i.e., majors) in the department.

In recruiting professors for the program, Harvard chose men who are uniformly competent and in some cases outstanding. The introductory course in black civilization. for example, is being taught by Dr. Ephraim Isaac, a lecturer from Ethiopia who speaks seven languages fluently and holds a number of degrees, including a recent Ph.D. from Harvard. Fred Clifton, another visiting lecturer who teaches a course about Boston's Negro community, is the kind of man blacks more often have in mind when they discuss the "qualifications" that professors in Afro-American studies ought to have. Clifton has only a B.A. degree, but in addition to previous teaching experience (philosophy and sociology at the State University of New York at Buffalo), he has had practical experience as educational coordinator of Baltimore's Model Cities program.

Liberationist Mentality. The department is directed by Dr. Ewart Guinier, 59, who has degrees from City College of New York, Columbia University and New York University, and came to Harvard after planning ghetto programs at Columbia's Urban Center. Though Guinier agrees that community action must be part of Harvard's approach to Afro-



HARVARD'S ISAAC
Conceived in haste, beset by politics.

American studies, initial progress in that direction has obviously not satisfied militant black students; last fall they took matters into their own hands by thrice occupying University Hall to protest the institution's allegedly racist employment policies.

Black students argue that the goal of Harvard's Afro-American studies should be to build up the black liberationist mentality and teach specific skills that can aid the cause. "The only reason a black majors in Afro-American studies," says Mark Smith, one of six students on the university's 13-member standing committee, "is because he feels it will best enable him to work for his people when he gets out of college." Smith's stark rhetorical question: "Does Harvard, which we regard as part of the oppressor, have the ability to teach black people how to destroy it? I doubt it."

So do many other Harvard blacks, who have begun to wonder whether

any program, no matter how "action-oriented," can build a liberationist mentality in black students who are living in what they regard as a hostile white environment. Some of them are considering transferring to all-black colleges. The five Harvard whites majoring in black studies also feel unwanted. "The blacks think that we're spying on them or something," says Sophomore Jim Collins, who gives good marks to most of his courses but adds that his experience in the introductory "colloquium" has been grim because it was so disorganized. "I might as well have read a few books on the side and not have taken the course," he says.

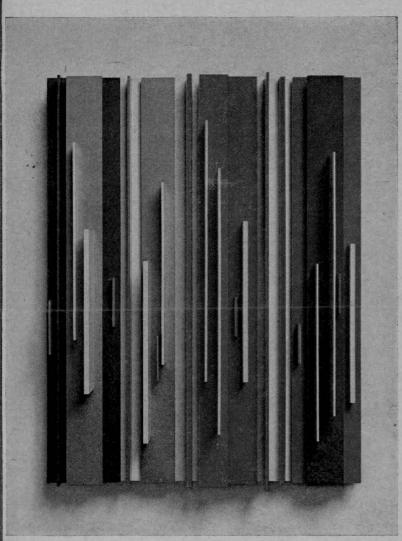
New Outlook. "The major pitfall of black studies programs as they exist across the country today," says Dr. Nathan Hare, who organized San Francisco State College's program, "is the absence of a revolutionary perspective." The department at San Francisco State has one, though College President Samuel I. Hayakawa failed to renew Hare's contract at the end of last year after a feud.

The department emphasizes Malcolm X more than Margaret Mead, and studies are coordinated with work in the community. A class in black geography, for example, is surveying San Francisco to find out where black people live and what their housing conditions are like; the students hope to publish their findings at the end of the semester. A class on black involvement in scientific development is checking into community health needs and attitudes toward available health care. Students in black journalism are following the treatment of news by the local media and writing stories for *Black Fire*, a Black Panther-

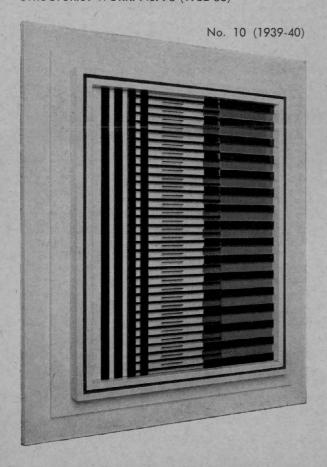
style campus newspaper.

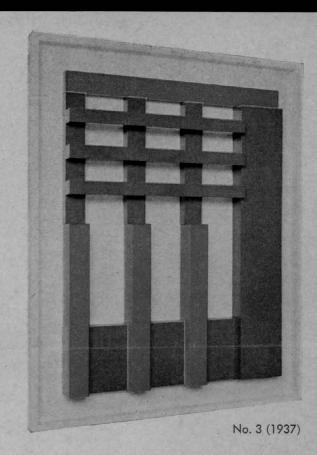
Few students feel that the department has ironed out all of its academic problems, but many seem to believe that a good beginning has been made. William Dickson, a black junior who hopes to start law school at Stanford next year, credits the black economics courses with giving him "a whole new outlook" on what he can do to help in the ghetto where he lives. Other students have serious complaints. Bill Insley, a white graduate student, signed up for a black psychology course but dropped it because he wasn't learning any psychology. He complains that the instructor failed to assign a single psychology text and lectured more on politics than anything else. When the instructor announced that students would be required to work either for the Black Panthers' breakfast program or the black student newspaper -neither of which Insley considered pertinent to the study of psychology he quit.

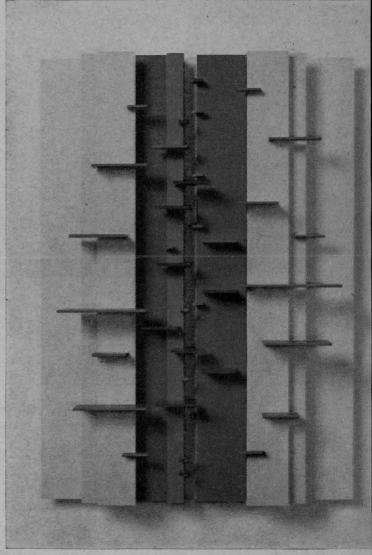
Disturbed by reports that militant members of the Black Students Union are gaining control of the still-chairmanless department and using it as a training ground for revolution, Dean of Undergraduate Studies Urban Whitaker has been trying unsuccessfully since Sep-



STRUCTURIST WORK: No. 78 (1952-53)







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St. Paul, Minnesota

Dear Mr. Boese:

I am writing to you as Chairman of the Search Committee seeking a chairman of Fine Arts Department at Indiana University. Orazio Fumagalli has been recommended to us and has given your name as a reference. I would very much appreciate it if you would write me a letter of recommendation for Mr. Fumagalli. The chairmanship here requires administrative skills, particularly since the department offers programs not only in Art History, but also in Painting and Sculpture and in Crafts. It is also essential for us to hire someone who has sufficient stature as a scholar and a teacher in his field to merit appointment quite apart from his administrative skills. I would appreciate anything you could tell us about Mr. Fumagalli's qualification for this position.

Sincerely yours,

Quentin M. Hope

Chairman

Search Committee

QMH:sar

#### JIM DINE

SELECTED GRAPHIC WORKS 1969 - 1973

PUBLISHED IN RARE STATES AND HAND COLOURED EDITIONS

Measurements are given in both centimeters and inches and in all cases are the dimensions of the paperheight preceding width.

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5.	Cincinnati IV, 1969 1 colour lithograph Paper: Cream cartridge 76 x 106 cm (30 x 43") Edition: 10 with no proofs	675
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		Price	
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13.	Rainbow Scissors (reworked) 1971 7 colour lithograph with hand colour additions Paper: J. Green mould made paper 91 x 63 cm (36 x 25") Edition 6 with no proofs	900	
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18.	30 Bones Of My Body, 1972 30 Drypoints Crissbrook waterleaf paper 80 x 57 cm (31 x 22") Edition: 10 with 3 proofs	Set 12,000.00	Each \$ 500

			Price	
19.	10 Winter Tools, 1973 lithographs Paper: Arches 22 x 28" Edition: 100	Set	\$3,000	Each 300
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21.	Five Paintbrushes 1972 Etching Paper: Hodgkinson handmade paper 76 x 101 cm (30 x 40") Edition: 75 with 15 proofs		600	
22.	Five Paintbrushes (2nd state) 1973 Drypoint and etching Paper: Copperplate deluxe 76 x 94 cm (30 x 37%) Edition: 20 with 5 proofs		900	
23.	Five Paintbrushes (3rd state) 1973  Drypoint and etching  Paper: Copperplate deluxe  76 x 94 cm (30 x 37")  Edition: 28 with 7 proofs		900	
24.	Five Paintbrushes (4th state) 1973  Drypoint and etching and mezzotint  Paper: Copperplate deluxe 76 x 91 cm (30 x 36")  Edition: 15 with 3 proofs		900	
25.	Five Paintbrushes (5th state) 1973 Drypoint, etching and mezzotint Paper: Copperplate deluxe 78 x 93 cm (31 x 37") Edition 19 with 4 proofs		900	
26.	Five Paintbrushes (6th state) 1973 Drypoint, etching and mezzotint Paper: Murillo 73 x 103 cm (29 x 40) Edition 25 with 6 proofs		900	
27.	Paintbrush 1972 Etching Paper: German etching paper 35½ x 28½ Edition: 75		600	

		Price	
28.	Red Beard 1973	600	
	Etching		
	Paper: German etching paper		
	105 x 78 cm (42 x 31")		
	Edition: 50 with 10 proofs		
29.	Black Beard, 1973	600	
	Etching		
	Paper: German etching paper 105 x 78 cm (42 x 31")		
	Edition: 50 with 10 proofs		
	addition. So when it proves		
30.	Four German Brushes 1973 Four etchings	Set 1,200	Each 350
	Paper: Crissbrook waterleaf		
	79 x 57 cm (31 x 22")		
	Edition: 75 with 15 proofs		
	Edicion. /5 with 15 proofs		
31.	Morning Glory, 1972	500	
	Etching and screenprint		
	Paper: Hodgkinson handmade paper		
	16 x 22 cm (6x8")		
	Edition: 47 with 6 proofs		
32.	Bolt Cutters 1972	450	
	Etching		
	Paper: Whitewove HP watermarked PP		
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	Edition: 75 with 15 proofs		
33.	Bolt Cutters (2nd state) 1973	600	
33.	Etching and aquatint	000	
	Paper: German etching paper		
	107 x 76 cm (42 x 30")		
	Edition 45 with 10 proofs		
	Edicion 45 with 10 proofs		
34.	Black Heart 1971	600	
	1 colour lithograph		
	Paper: Mylar		
	76 x 102 cm (30 x 40")		
	Edition: 55 with 8 proofs		
35.	Braid 1972	900	
	Etching		
	Paper: German etching paper		
	106 x 79 cm (42 x 31")		
	Edition: 46 with 8 proofs		

			Price		
36.	Braid (2nd state) 1973 Etching in brown		\$ 750		
	Paper: Nideggen German buff paper				
	97 x 63 cm (38 x 25")				
	Edition: 50 with 13 proofs				
37.	Self Portraits 1971	Set	6,000	Each	675
	9 drypoints in portfolio				
	Paper: Hodgkinson handmade tone wove waterleaf 44 x 37 cm (17 x 14")				
	Edition: 25 with 5 proofs				
	Edition: 25 with 5 proofs				
38.	Rimbaud, cool impudence on his part 1973		500		
	Etching Peneri Auverence e le main				
	Paper: Auvergne a la main 45 x 28 cm (26 x 20")				
	Edition: 45				
39.	Rimbaud, Alchemy on Japanese paper, 1973		900		
	Etching		,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,		
	Paper: Japanese paper				
	51 x 39 cm (20 x 15")				
	Edition: 45				
40.	Rimbaud, The Coffee Exporter, 1973		375		
	Etching				
	Paper: Arches				
	66 x 51 cm (26 x 20")				
	Edition: 29				
41.	Rimbaud, wounded in Brussels, 1973		375		
	Etching				
	Paper: German etching paper				
	76 x 56 cm (30 x 22")				
	Edition: 30				
42.	Rimbaud at Harrar in 1883, 1973		300		
	Etching				
	Paper: Hodgkinson				
	66 x 51 cm (26 x 20")				
	Edition: 25				
43.	Rimbaud, dead in Marseilles, 1973		300		
	Etching				
	Paper: German etching paper				
	46 x 37 cm (18 x 15")				
	Edition: 20				

		Pr	ice
44.	Rimbaud, 1971 4 colour silkscreen with lithograph and etching and hand water colouring Paper: Crissbrook 78 x 56 cm	\$	750
45.	Shoe (1st state) 1973 Etching on blue paper Paper: Hodgkinson handmade paper 100 x 76 cm (40 x 30") Edition: 19 with 3 proofs		800
46.	Shoe (2nd state) 1973 Etching in green Paper: Japanese etching paper 61 x 74 cm. (24 x 29") Edition: 30 with 5 proofs		800
47.	Shoe (3rd state) 1973 Etching Paper: Copperplate deluxe paper 141 x 101 cm. (56 x 40") Edition: 15 with 4 proofs		800
48.	Sledge Hammer and Axe, 1971  1 colour lithograph  Paper: Hodgkinson mould made paper  141 x 101 cm (56 x 40")  Edition: 80 with 12 proofs		600
49.	Oil Can 1972 Soft ground etching in brown Paper: German etching paper 104 x 78 (41 x 31") Edition 75 with 15 proofs		450
50.	Brown Haircut, 1972 etching in brown Paper: J. Green mould made paper 85 x 69 cm (33 x 27") Edition 75 with 15 proofs		450
51.	Blue Haircut, 1972 etching in blue Paper: J. Green mould made paper 85 x 69 cm (33 x 27") Edition 75 with 15 proofs		450
52.	Nutcracker, 1973 lithograph Paper: Arches buff paper 30 x 22 Edition 100		350

Price

53. Landscape Screen 1969

Five hinged double sided screen printed panels

Each panel 72 x 18" (183 x 45 cm)

Edition 30

\$ 3,000



M/m alvin Boese -

QUANTATEN PHOTOGRAPHY

RETURN THIS PLEAS:
Walker Art Center
17.0 Lyndale So., Mpls.

Oxford

The Collectors Club is co-sponsored by the Center Arts Council and the Walker Art Center. It is an autonomous and self-governing group, electing its own officers and planning its own program. Membership, for a couple or an individual, is \$5.00 a year.

The purpose of the Club is to aid the individual collector in every way possible: it will draw upon the staff of the Walker Art Center for technical assistance and will have use of exhibition space at the Art Center. It will provide a means for exchange of information and experience among individual collectors. Although the Club's ultimate purpose is to encourage patronage of the arts, it is also planned as a broadly educational association with emphasis on developing connoisseurship among its members.

There are no requirements for membership other than payment of annual dues. Dues have been set as low as possible to encourage the participation of new and potential collectors as well as those who own a substantial number of works of art.

Membership privileges include the following:

#### Information and Advice

1. A file will be established which will include price lists, catalogs, photographs, slides, etc. and information on dealer specialties and individual artists; the curatorial staff of the Walker Art Center will be available to advise club members on purchases, prices, framing, etc.; a bulletin will be published for Club members giving current information

on sources for art in the Twin Cities, Chicago and New York.

2. Introductions to dealers in the Twin Cities, Chicago, New York and other cities will be provided to Club members by the staff of the Art Center.

### Exhibitions

- 1. An annual Collectors Club exhibition will be held at the Walker Art Center which will include works from the collections of members.
- 2. Priority will be given to Club members in purchasing any work of art for sale at the Walker Art Center.
- 3. Special sale exhibitions may be obtained and exhibited by the Walker Art Center for the Club. The Club members will be able to specify the types of exhibitions. When possible, the Walker Art Center will attempt to obtain discounts on prices for members.

Club members are encouraged to suggest additional privileges, services and activities.

The Club membership list will be kept confidential in order to protect members from unwelcome solicitations.

COLLECTORS CLUB - Tentative Program, July - December, 1957 The present governing board of the Collectors Club is an Interim Committee which will function until December 1st, 1957. Its members are as follows: Mr. Robert Miller, Chairman Mrs. Randolph Light Mrs. Robert E. Bowen, Treasurer and Mr. Justin Smith Chairman 1957 Collectors Exhibition Mr. Melvin Waldfogel Mr. Angelo Cohn Mrs. Frederick Winston Mrs. Jack Friedman, Membership Rev. Mr. Richard Hillstrom, Information Center The tentative program for the Club until December 1st is as follows: 1. A Collectors Exhibition, open to the general public October 5th through October 27th, with a private preview for Club members on Friday evening, October 4th. 2. An exhibition of prints obtained from Paris and New York dealers. A private preview will be held for Club members and a lecture on the exhibition will be given by an internationally recognized print expert. The price range will be from \$5 to \$250. 3. A business meeting in November to elect new officers for the Club. Only Club members will be eligible for the programs listed above. If you wish to become a member, please send a check for \$5.00, made out to "Collectors Club - Walker Art Center", to Mrs. Robert E. Bowen, 100 Wilshire Drive South, Minneapolis. A membership card will be mailed to you promptly. At the same time Miss Huldah Curl, of the Walker Art Center staff, will communicate with you concerning participation in the Collectors Club exhibition. Since work on the exhibition must start immediately, we will appreciate your mailing your check at your early convenience. Robert Miller, Chairman Interim Committee

RENTAL AGREEMENT					date due:_	
					renewed: _	
					_	
The work or work	s of art 1	isted below have been r	ented by th	ne Walker A	Art Center to	(name of
institution or i	ndividual	renting) Mr. Alvin B	oese			PR 6 85
		ing & Mfg. 900 Bush St.	St. Paul.	Minn.	models - le	
identification: _ 3-27-62 and e			or a period	1 01	months, b	egiming
						y rental
artist	acc. #	title	price	frame or pedestal		ncl. \$1.0 e charge
arcisc		01016	price	Pedestal	Bervie	e charge
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Cameron Booth	3958	Geodesist, 1961	\$800			\$9.00
Cameron Dooch	3730	deodesist, 1901	9000			\$9.00
					total:	
					000021	
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condition note W	then rented			- month	's rental fee	\$9.00
condition note w	men rended	- good		month	b remoat ree	29.00
terms of install	ment buyir	ng:	delive	ry fee at	\$2.50 a work	
			consultat:	ion fee at	\$4.00 a work	
					TOTAL:	
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or will be pa	id by him o	n receipt of a bill from t	the Walker A	rt Center.	een para by the	1611001
A2+1112		d during by the Wells	- Aut Conto	- coningt	emtain becomes	+ho
		d are insured by the Walke ble for the safe keeping o				
damage or det	erioration	occurs during the rental p	period he wi	ll notify t	he Walker Art C	enter
		nd in detail. The Walker atement as to the coverage				
		beyond the limits of that				
The rentor ag	rees not to	sublet any works listed a	above or to	remove them	from his premi	ses.
	to photogr	aph, sketch or otherwise				
The rentor is	informed t	hat at any time prior to	the expirati	on of this	agreement he ma	y pur-
chase any one	of the wor	ks listed above less its p	prepaid rent	al fee. Th	e rentor agrees	
negotiate pur artist-consig		the Walker Art Center, whi	ich will in	turn contac	t and pay the	1
						A No.
		at if at any time during toorks from the group listed				
to the Walker	Art Center	, and the Walker Art Cente	er will subs	titute a si	milar work at t	he
same rental for fees.	ee, if so d	esired by the rentor, or w	vill refund	the balance	of any paid re	ntal
1000.		111				
Rentor's signatu	re/	Manyere				
	_	Rush	Sussman			
Signed for the W	Walker Art	Center	Jussman			1.10

1						renewed: _	
						_	
The work or w	orks of art 1	isted below have be	en ren	ted by th	e Walker A	rt Center to	(name of
	or individual		Boise			tel:	Pr 6-8511
		Manufacturing Co		a period	of one	months, be	eginning
identification	nd ending 8/1	7 •	101	a periou	. oi one	montains, be	STITTING
-1/-1				4	0		y rental
artist	acc. #	title		price	frame or pedestal		ncl. 50¢ e charge)
D1-13 C	7685	Sundown, Point Hic	hmond	\$150			3.50
Richard Sus	sman 100)	bundown, 101110 mile	- 4				
						total:	3.50
Paid X	Please	bill					
							3.50
condition not	te when rented	good.			1 month	s rental fee	3.70
terms of inst	tallment buyin	g:		deliver	y fee at \$	2.50 a work	
				ongultati	on for st	\$4.00 a work	
		The second secon	C	OHS UL CA CI	.on ree at	TOTAL:	
						loran.	3.50
This sign	ad agreement in	licates that the tota	l fee a	s listed a	hove has be	en paid by the	rentor
or will be	e paid by him or	n receipt of a bill f	rom the	Walker An	t Center.	on para 25 one	The state of the s
Although a	all works rente	d are insured by the	Walker	Art Cente	against ce	rtain hazards	the
rentor is	considered lia	ble for the safe keep	ing of	all such v	vorks and ag	rees that if le	oss,
damage or immediate	deterioration of ly in writing a	occurs during the ren nd in detail. The Wa	lker Ar	t Center v	vill upon re	quest furnish	the
rentor wit	th a written sta	atement as to the cov beyond the limits of	rerage o	f its fine	arts insur	ance policy, b	ut as-
N. A.							
		sublet any works lis					
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The renton	r is informed t	hat at any time prior	to the	expiration	on of this a	greement he ma	y pur-
chase any	one of the work	ks listed above less the Walker Art Center	its pre	paid renta	al fee. The	rentor agrees	to
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The rento	r is advised th	at if at any time dur	ing the	rental pe	eriod an art	ist-consignor	wishes
to withdra	aw any of his w	orks from the group 1	isted a	bove, he r	nay do so wi	th four weeks	notice
		, and the Walker Art esired by the rentor,					
fees.	1	111	2				
Rentor's sign	nature //	enn Wy	ol	el			
vencor, a sign	la cure	7			1		* 1
Signed for the	he Walker Art	Center Marcue	le ,	18	1		
			/		nell		

date due: 8/17

Rentor's signature \_

Signed for the Walker Art Center \_

institution or i	ndividual	isted below have renting) Mr. A. ining, Bush and	W. Boese			t Center to (name tel:	
artist	ending 6	<del>29=57</del> ·	TOP		frame or	monthly ren fee (incl.	ta]
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to withdraw a to the Walker	ny of his w Art Center		up listed ab Art Center w	ove, he i	may do so wit titute a simi		

Win W Bolse

date due: 5-29-57

Sales and Rental Program Walker Art Center 1710 Lyndale Avenue South Minneapolis 3, Minnesota

#### INSTALLMENT PURCHASING CONTRACT

I, the undersigned, agree to purchase the work of art listed below from the Sales and Rental Program of the Walker Art Center in 12 monthly installments.

title:	Marini Susaman	HEAD SUNDOWN, POINT	RICHMOND medium:	\$150.00 205.00	
artist	0		Total price:	\$355.00	
		less rental	fee previously paid:	63.00	
			balance owed: _	292.00	
					1
My mon	thly paymen	ts, including a	50¢ service charge on	each payment,	
come t	0 \$ 25.00	My first pay	ment is due 6-17	19_58.	
1	l payments				
		" 22,50	signed:	<u> </u>	
			name: Mr. A. W	. Boese	
			address: Minne	sota Mining and M	fg. Co.
5 564			date: June 5,	1958	

Please sign one copy and return with payment.

THE WALKER ART CENTER

A. Leeman

June 2, 1958 Walker Art Center 1710 Lyndale South Minneapolis 3, Minnesota Attention Mr. J. F. Torres - Chairman Dear Mr. Torres: Enclosed is A. W. Boese's final payment of \$7 for the paintings (Marini and Sussman) which he is renting, but intends to buy. According to my records Mr. Boese has a balance due of \$175 for the Marini painting and frame; and \$117 for the Sussman painting. This would be a total of \$292 due, which will be paid in eleven (11) monthly installments of \$24.33 and a twelfth payment of \$24.37. If this balance does not correspond with your records, or if you would like to revise our payment plan, please contact me. Very truly yours. Joan Showalter Secretary to Mr. Boese js Enclosure (1 check)

Comment force is

February 4th, 1958

TO ALL RENTORS AND ARTISTS ASSOCIATED WITH THE SALES AND RENTAL PROGRAM, MEMBERS OF THE CENTER ARTS COUNCIL, MEMBERS OF THE WALKER ART CENTER AND MEMBERS OF THE COLLECTORS CLUB:-

This is to inform you of a change of policy in the Sales and Rental Gallery. As of March 1st, the rental of paintings, graphics and sculpture will be limited to a maximum of four months. After four months, rented work must either be returned or the rentor must indicate that he wishes to purchase. Any work out on rent on March 1st will be given four month's grace.

If at the end of four months, the rentor wishes to purchase a work, arrangements can be made to pay the balance in twelve monthly installments if, after rental deductions, the amount owed is over \$50. If the rentor wishes a longer period in which to pay, arrangements can be made through the staff of the Sales and Rental Gallery with a local bank to finance the purchase.

Sincerely yours,

J. F. Torres, Chairman

Sales and Rental Committee of the Center Arts Council



Announcement to Artists and Patrons of the Sales and Rental Program - Changes in Procedure, effective February 15, 1959:-

We are happy to tell you that the Walker Art Center has received a second grant of \$10,000 from the Rockefeller Foundation for the Sales and Rental Program. This is due to our successes under the first grant: our sales last year totaled about \$27,500 - a four-fold increase over the previous year, and more than the entire total of all previous sales.

The purpose of the first grant was experimental: to determine how much increased promotion would increase sales. The purpose of the second grant is somewhat different: under it we are to begin working out a program which will be self-sufficient financially. It is possible that the program will never be completely solvent and the Walker Art Center is prepared to continue contributing towards salaries, buying all equipment and providing rent-free space. However, some salaries and all promotional aspects of the program - exhibitions, publications, the Collectors Club, and encouragement of business patronage - eventually must be paid for by proceeds from sales and rentals, or the program will have to be cut back drastically.

Therefore, in preparation for the day when the program will have no outside subsidy, we are making the following changes in fees: as of February 15th, the service charge on rentals will be increased from 50¢ to \$1.00, and the commission taken on sales from 15% to 25%.

These changes have been discussed thoroughly with representative artists and with members of the Center Arts Council and the Collectors Club.

The feeling is unanimous that there will be no adverse effect on sales or rentals.

Unless we hear from individual artists to the contrary, the prices on all works over \$25 will be adjusted upward to include the increased commission - a price increase of 10%.

Huldah Curl Director, Sales and Rental Program Walker Art Center

J. F. Torres Chairman, Sales and Rental Committee Center Arts Council

October 1		
October 1	22.50	180.00
November 3	22.50	157.50
December 29	22.50	135.00
January 5	22.50	112.50
February 4	22.50	90.00
March 3	22.50	67.50
April 1	22.50	45.00 + \$1
May 9	22.50	22.50
June 13	22.50	
		el.
	() - Q NO	
	Paid in &	

WALKER ART CENTER 1710 Lyndale South Minneapolis 3, Minnesota

Purchased "Phaeton" \$300

Date	Paid *	Balance
July 17 August 1 Sept. 10 Oct. 8 Nov. 13 Dec. 23 Jan. 27 Feb. 26	\$3.00 3.00 3.00 3.00 3.00 3.00 3.00	\$297 294 291 288 285 282 279 276
April 15 May 1 June 22 August 11 September 4 *plus \$1 service charge	3.00 3.00 22.50 22.50 22.50	273 270 247.50 225.00 202.50

Attacked is your records.

March 1958

Sales and Rental Program Walker Art Center 1710 Lyndale Avenue South Minneapolis 3, Minnesota

#### INSTALLMENT PURCHASING CONTRACT

installmen	.08 •			
title:	PHAET	CON me	dium:	
artist:	John	Rood p	rice:	300
		less rental fee previously	paid:	30
		balance	owed:	270
		\$1.00		
My monthly	payments,	including a 500 service char	rge on eacl	n payment,
come to \$_	23.50	My first payment is due	June 15	19 59.
		signed	also	eae
		name: A	lvin W. Boo	986
		address:	Minnesot	a Mining &

date: 5-7-59

I, the undersigned, agree to purchase the work of art listed below from

the Sales and Rental Program of the Walker Art Center in \_\_\_\_ 12 monthly

THE WALKER ART CENTER

Anne Leeman, Bkpr.

Please sign one copy and return with payment.

May 4, 1959 Walker Art Center 1710 Lyndale South Minnespolis 3, Minnesota Bookkeeper: In your statement of April 23, 1959, a balance of \$26h was listed, however, after checking with you via telephone you revised this to \$273 for the PHAETON. You probably have received by now the check for \$29 to cover a previous installment plan of Mr. Boese's and a \$3 rental fee for the Month of May, leaving a balance of \$270 on the PHAETON. If this agrees with your records, would you please set up a contract

for an installment plan to begin in June, 1959, and end in May, 1960.

Thank you.

Very truly yours,

Secretary to Mr. Boese

					renewed: _	
The work or wo	orks of art li	sted below have b	een rented by th	ne Walker Ar	t Center to	7.5
address:	' individual i	enting)	Mr. Alvin Boese	*	tel:	
			for a period	l of	months, b	eginning
7-17-58 and	ending					
				frame or		y rental
artist	acc. #	title	price	pedestal		ncl. 50¢ e charge
		*	FILE	-		
John Rood	2098	Phaeton	\$300			\$3.50
					Lik .	
					total:	\$3.50
	317 4 4714					
Paid 7-17-58	Please	bill				
condition note	when rented:	good		month's	rental fee	\$3.50
terms of insta	llment buying	s:	deliver	y fee at \$2	.50 a work	
			consultati	on fee at \$	4.00 a work	
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to withdraw to the Walk	any of his wo er Art Center,	t if at any time durks from the group and the Walker Art sired by the rentor	listed above, he m Center will subst	may do so wit titute a simi	th four weeks the	notice he
Rentor's signa	ture		7			
Signed for the	Walker Art (	enterR	uth Sussman			K F

date due:\_

Wa ker Art Center

Figurehead for Spaceship, J. Anderson Picked up February 15 Rental fee = Super month 3-1-61

pd -

4-13-61 pa

pa 5-31-61 - two payments

Jotal to gurclase 37 = paid Por. 3,1961

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date due:	
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ks of art	listed b	elow have been	•		rt Center to tel:	Pr6 851
acc. #	′18/61 —•	title	price	frame or pedestal	fee (i	y rental ncl. \$1.00 e charge)
2823	Head		\$100			\$4
Plea	ase bill				total:	34
when rent	ed:			month'	s rental fee	
lment buy			deliver	ry fee at \$	2.50 a work	
		<u> </u>	consultati	ion fee at	\$4.00 a work T <b>O</b> TAL:	
	As of articles of	As of art listed be individual renting 13 Lincoln to previous rental ending 1/18/61 acc. #  2823 Head  Please bill	Please bill	Alvin Boese  33 Lincoln	Alvin boese    Alvin boese   A	total:    Alvin Boese

This signed agreement indicates that the total fee as listed above has been paid by the rentor or will be paid by him on receipt of a bill from the Walker Art Center.

Although all works rented are insured by the Walker Art Center against certain hazards the rentor is considered liable for the safe keeping of all such works and agrees that if loss, damage or deterioration occurs during the rental period he will notify the Walker Art Center immediately in writing and in detail. The Walker Art Center will upon request furnish the rentor with a written statement as to the coverage of its fine arts insurance policy, but assumes no responsibility beyond the limits of that coverage.

The rentor agrees not to sublet any works listed above or to remove them from his premises. He agrees not to photograph, sketch or otherwise reproduce any of them without the written consent of the Walker Art Center.

The rentor is informed that at any time prior to the expiration of this agreement he may purchase any one of the works listed above less its prepaid rental fee. The rentor agrees to negotiate purchase with the Walker Art Center, which will in turn contact and pay the artist-consignor.

The rentor is advised that if at any time during the rental period an artist-consignor wishes to withdraw any of his works from the group listed above, he may do so with four weeks notice to the Walker Art Center, and the Walker Art Center will substitute a similar work at the same rental fee, if so desired by the rentor, or will refund the balance of any paid rental fees.

(flyn) Rentor's signature

Signed for the Walker Art Center \_\_\_\_ Carol Lind Geary

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WAIKER ART CENTER

Rental $6 a month (Re
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Rental \$6 a month (Received 1-20-60%)

Quirt HORSE #8

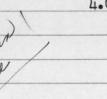
**2**-4-60 \$6.00

6.00 returned 4/22

# WALKER ART CENTER

# Rental for CAN I COME OVER AND PLAY \$5 per month

Date	Paid
12-3	5.00
1-5	<b>4.</b> 00
2-4	5.00
3_3	4.00



NTAL AGREEMENT						date due:	
						renewed:	
e work or works	of art	listed bel	ow have been	rented by the	he Walker A	rt Center to	
stitution or indress:	dividual	renting)_	Mr. Alvi	n Ruses Boes	Mining	tel	PR 6 85
entification:and en	Last M	nnenana A	ve. st. raul	for a period	d of	months,	beginning
0-28-59 and en	nding	•				month	nly rental
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Signed for the Walker Art Center \_\_\_\_\_

Ruth Sussman

RENTAL AGREEMENT
Date February 19, 1959

e :

to (name of india	ridual or ins	Fauquier, St. Paul,	Alvin W. Boo Minn. period of for	
Artist William Salvzman	Account#	"Light Structure" (charcoal)	<u>Parice</u> \$100.00	Monthly Rental (includes 50¢ service charge) \$3.50
Rented for four	months at 5	3.50 per month	TOTAL RENTA	14.00
Note: There		ths' limit on rental	Paid Bill Bala	37

This signed agreement indicates that the total fee as listed above has been paid by the rentor or will be paid by him on receipt of a bill from the Saint Paul Gallery.

Although all works rented are insured by the Saint Paul Gallery against certain hazards, the rentor is considered responsible for the safe keeping of all such works and agrees that if loss, damage or detarioration cooms during the rental period he will notify the Saint Paul Gallery immediately in writing and in detail. The Saint Paul Gallery will upon request furnish the rentor with a written statement as to the coverage of its insurance policy, but assumes no responsibilities beyond the limits of that coverage. It is understood that the rentor will use all proper care for the protection of the work and return it safely in good condition.

The rentor agrees not to sublet any works listed above or to remove them from his premises. He agrees not to photograph, sketch or otherwise reproduce any of them without the prior written consent of the Saint Paul Gallery.

The rentor is informed that at any time prior to the expiration of this agreement he may purchase any one of the works listed above less its prepaid rental fee. The rentor agrees to negotiate purchase with the Saint Paul Gallery, which will in turn contact and pay the artist-consignor. Saint Paul Gallery, in providing rentals or in completing sales on work consigned through the Gallery as a service to the community, assumes no liability in excess of its service charge.

The rentor is advised that if at any time during the rental period an artist-consignor wishes to withdraw any of his works from the group listed above, he may do so with four weeks' notice to the Saint Paul Gallery, and the Saint Paul Gallery will substitute a similar work at the same rental fee, if desired, or will refund the balance of any paid rental fees.

Fines for late return of work will be assessed to the rentor as follows: \$1.50 per week. after the due date.

BENTORUS SIGNATURE

Signed for SAINT PAUL GALLERY

Rentor's signature \_

Signed for the Walker Art Center \_\_\_\_

RENTAL AGREEME	2IA.T.				date due:
					renewed:
The work or wo	rks of ert li	isted holow have hos	n monted by t	he Weller Am	+ Contan to Inomo of
institution or		conting)		ne walker ar	t Center to (name of tel:
		ta Mining Co.	lvin Boese		001.
Tacifort Toa o Toll	The state of the s		for a period	d of	months, beginning
9-5-59 and	ending_1-5-	<del>-60</del> —•			
				frame or	monthly rental fee (incl. \$1.00
artist	acc. #	title	price	pedestal	
:W					
Urban Couch	2481	Precipice	\$225		\$4.00
77.74					1-1-1-
			1		total:
Paid 9-4-59	Please	bill	TI		
9-4-59			N		
condition note	when rented:	good	( -	month's	rental fee
terms of insta	llment hurring		delive	ry fee at \$2	
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			consultat	ion fee at \$	4.00 a work
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		are insured by the Wa le for the safe keepin			
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	the Walker Art				
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		s listed above less it			
		he Walker Art Center,	which will in	turn contact	and pay the
artist-cons	ignor.				
		t if at any time durin			
		rks from the group lis and the Walker Art Ce			
		sired by the rentor, o			
fees.					

WALKER ART CENTER 1710 Lyndale South Minneapolis 3, Minnesota

#### MARINI-HEAD and SUSSMAN

DATE PAID July 2, 1958 August 4, 1958 September 10, 1958 October 8, 1958 November 11, 1958 December 23 January 27	PAID * \$24.50 24.50 24.50 24.50 24.50 24.50 24.50 24.50	BAIANCE \$267.50 243.00, 218.50 194.00 169.50 145.00 120.50
February 26 April 15 May 1	24.50 24.50 24.50	96.00 71.50 47.00
June 26 August 11	24.50 21.50 21.50	22.50

\*plus 50¢ service charge

fees.

RENTAL AGREEMENT	r				date due:	
					<u> </u>	
he work or work nstitution or i ddress:		A ALA B CRIST Y	in W. Boese			70
dentification:		Minnesota Mining ,	for a period	d of	months, b	eginning
artist	acc. #		price	frame or pedestal	fee (in	y rental ncl. 50¢ e charge
Marino Marini	1070	Head	\$200	5.00		\$3.50
t t						
	File	Mary Control	31.6		total:	
aid X	Plea	se bill			7	
ondition note v				month's	rental fee	\$3.50
erms of install	Lment buy	ing:	delive	ry fee at \$2	2.50 a work	
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to withdraw a to the Walker	ny of his Art Cent	that if at any time duri works from the group li er, and the Walker Art C	sted above, he enter will subs	may do so wit titute a sim	th four weeks i llar work at th	notice he

Rentor's signature Signed for the Walker Art Center Marilyn Olernes

7-26

8-18

9-13

10-26

# BAROQUE III

			** 1-1
Date	1	Paid	Balance
12-3	`	4.00	rental
1-5		4.00	rental
3-3		4.00	rental

purchased 5-9 \$288

24.00\* 5-9 6-13

\*plus \$1 service charge

24.00

24.00

24.00

24.00

24.00

192

168 144

216

264

240

 11-10
 24.00
 120.00

 12-30
 24.00
 96.00

 1-30
 24.00
 72.00

 3-1
 24.00
 48.00

 4-13
 24.00
 24.00

Baid 5731

WAL KER	ART	CENTER
Purchas	sed !	5-9-60

Date

5-9

6-13

7-26

8-18

9-13

10-26

11-10

12-30

1-30

3-1 4-13 SHOW HORSE - Walter Quirt

\$2.00 per mo. plus \$1 service charge (\$500.00)

Payment Balance \$42.00 458.00

42.00 416 42.00 374 42.00 332

42.00 42.00

42.00

42.00

290 248 42.00 206

42.00 164

42.00

122

12 Jan

100		renting) Mr. Alvi			Center to (name of tel: PR 6 851
dentification:		18 - 300 push Ave. 31	for a period	l of	months, beginning
artist	endingacc.#	title	price	frame or pedestal	monthly rental fee (incl. \$1.00 service charge)
artist		01016	Price	Pedestar	service charge)
Walter Quirt	3047	Show Horse	\$500		\$6.00
					total:
aid	Please	bill X			
audition note	rhan mantad			. monthla	rental fee \$6.00
ondition note	wnen rented	·good		month's	rental fee \$6.00
erms of instal	lment buyin	g:	deliver	ry fee at \$2.	50 a work 2.50
			consultati	ion fee at \$4	.00 a work
					TOTAL: \$8.50
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		n receipt of a bill fro			paid by the rentor
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date due:\_\_\_\_\_

Sales and Rental Program Walker Art Center 1710 Lyndale Avenue South Minneapolis 3, Minnesota May 4, 1960

## INSTALLMENT PURCHASING CONTRACT

SHOW HORSE

I, the undersigned, agree to purchase the work of art listed below from the Sales and Rental Program of the Walker Art Center in 12 monthly installments.

\$500

title:	Baroque III	300		medium: _	
artist:_	Walter Qu	irt	Total	price: _	\$800.00
		less rental fe	ee previousl	y paid: _	12.00
			balanc	e owed: _	788.00
	ly payments,	including a \$1	1.00 service	charge o	n each payment,
		My first payme	ent is due _	May 10t	<u>ih</u> 19 60.

11 Installments at \$66.00 \_\_\_\_ (\$24.00 per month on Baroque III at 62.00 (42.00 " " " Show Horse

signed: \_

" " Show Horse

name: Mr. Alvin W. Boese

address: 900 Bush Avenue

Minnesota Mining & Mfg. Co.

date: 5-4-60

THE WALKER ART CENTER

Anne Leeman, Bkpr.

Please sign one copy and return with payment.

Date March 30, 1960	Dat Renewed Renewed Renewed	May 31, 1960
The work or works of art listed below have be (name or individual or institution renting) 803 Lincoln Ave., St. Paul 5  Address months, beginning	Identification:	
Charles Beck Title & Media (011)	Price \$50.00	Monthly Rental (includes 1.00 service charge
Rented for months at \$4.00 per month  Condition when rented:  Note: There is a 4 months' limit on rented of an item.	Paid	\$8.00 \$8.00 Check 3/29

This signed agreement indicates that the total fee as listed above has been paid by the rentor or will be paid by him on receipt of a bill from the Saint Paul Gallery.

Although all works rented are insured by the Saint Paul Gallery against certain hazards, the rentor is considered responsible for the safe keeping of all such works and agrees that if loss, damage or deterioration occurs during the rental period he will notify the Saint Paul Gallery immediately in writing and in detail. The Saint Paul Gallery will upon request furnish the rentor with a written statement as to the coverage of its insurance policy, but assumes no responsibilities beyond the limits of that coverage. It is understood that the rentor will use all proper care for the protection of the work and return it safely in good condition.

The rentor agrees not to sublet any works listed above or to remove them from his premises. He agrees not to photograph, sketch or otherwise reproduce any of them without the prior written consent of the Saint Paul Gallery.

The rentor is informed that at any time prior to the expiration of this agreement he may purchase any one of the works listed above less its prepaid rental fee. The rentor agrees to negotiate purchase with the Saint Paul Gallery, which will in turn contact and pay the artist-consignor. Saint Paul Gallery, in providing rentals or in completing sales on work consigned through the Gallery as a service to the community, assumes no liability in excess of its service charge.

The rentor is advised that if at any time during the rental period an artist-consignor wishes to withdraw any of his works from the group listed above, he may do so with four weeks' notice to the Saint Paul Gallery, and the Saint Paul Gallery will substitute a similar work at the same rental fee, if desired, or will refund the balance of any paid rental fees.

Fine for late return of work will be assessed to the rentor as follows: \$1.50 per week, after the due date.

Rentor's Signature Signed for SAINT PAUL GALLERY

Sent 4/5

May 27, 1960 St. Paul Gallery & School of Art 476 Summit Avenue St. Paul, Minnesota Attention Mrs. Grace Hall Dear Mrs. Hall: Enclosed is a check for \$8 which is for an additional two months' rental fee on the painting, "Trees", by Charles Beck, which Mr. Boese now has in his possession. As the present agreement expires the 29th of this month, this additional \$8 will extend the agreement to expire July 29. I hope the above is satisfactory with you. Very truly yours, Secretary to Mr. Boese /js Enclosure (1 check)

MINNESOTA MINING & MANUFACTURING COMPANY 900 BUSH AVENUE SAINT PAUL 6, MINNESOTA A.W. BOESE #34 of the painting, "TREES", by Charles Beck, which Mr. Boese has .

ented for 2 months beginning	March 30 (Trees)	
shock for 2 months beginning	March 30 (	
8 paid 3/29		
8 paid 4/13		
Pur	chase Price	
	30	Bal
Sental - 12		38
Check 8/4-38		_
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rns" by Charle		Account #3647	\$300.00
ee \$4.00 per m	nonth		
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6,,		7-11 to 1	1-11-61
4	2	11-27	
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Walker Art Center

ENIAL AGREEMEN						date due:_	
						renewed: _	
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7-11-61 to <u>9-11-61</u> Re

Rental two months.....

Beck

FOREST PATTERNS

16°-

9/6/61

WALKER ART CENTER 1710 Lyndale Ave. So., Minneapolis 3, Minnesota

11-11-61 Rental one month .....

Beck FOREST PATTERNS \$4.00

Philas

WALKER ART CENTER 1710 Lyndale Ave. So., Minneapolis 3, Minnesota

Walker art Center "Emmy" Gental "/22/61 (for 2 me) setal.

9-17-61 Rental one month .....

J. Anderson EMMY

\$4.00

-pa .1 |3

10-17-61 and 11-17-61 Rental two months.....

J. Anderson

EMMY

\$8.00

## WALKER ART GENTER

1710 Lyndale Avenue South

Minneapolis 3, Minnesota

FEderal 6-0301

Martin L. Friedman, Director

29 April 1963

Mr. Alvin Boese 803 Lincoln St. Paul 5, Minnesota

Dear Al:

Enclosed please find the minutes of the last Collectors Club meeting.

It was nice seeing you on Saturday, and the fact of your buying B. B. by S. reinstates my hope that, even if not as a secretary, you will remain an active member of our Club. I forgot to give you the slide of the drawing and it goes herewith. I expect your check for the Joachim Gallery, and please send check for shipping cost to Don Borrman directly.

With greetings,

Cordially yours,

Jan van der Marck

Curator

jvdm:dag

# Twin Cities Art Collectors Show Works at Walker

Forty-six collectors from the Twin Cities have lent 106 important works for the Collectors Club of Minnesota third exhibition at the Walker Art center, 1710 Lyndale ave. S., Minneapolis, which runs through June 17. Among paintings to be shown are examples of the works of Marsden Hartley, Grace Hartigan, Lee Krasner, Yasumo Kuniyoshi, John Marin, Reginald Marsh, Stephen Pace, Maurice Prendergast, Urban Couch, Raymond Hendler and Walter Quirt. Among represented sculptors are Antoine Bourdelle, Henry Moore, Barbara Hepworth, Robert Klippel and Paul Granlund. A large group of drawings and graphics also will be on view. St. Paul collectors who have lent pieces to the show include Mr. and Mrs. Alvin Boese, 803 Lincoln ave.; Mrs. Benjamin E. Grey, 497 Otis ave.; Rev. Richard Hillstrom, 781 Cedar st.; Mr. and Mrs. Richard Velleu, 1136 Ashland ave., and Douglas Thornsjo, 1445 Edgcumbe rd.



Mr. and Mrs. Alvin Boese lent Elof Wedin's North Shore, front, and Quirt's Show Horse.



Mrs. Benjamin Grey lent Clouds by Alkes Guinis, which she bought in Greece.



Douglas Thornsjo lent three 19th century primitive paintings by unknown artists.

#### Walker Art Center White with Red and Black, by Booth

Picked up February 15
Rental fee - \$4 per month

Pa - 3-1-61

Pa - 21-13-61

pa 5-31-61 two payments

pd 7/31-61 "" ""

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#### 2-15-61 Rental one month .....

	Fraser	CELERY, CARROTS & TOMATOES II	\$4.00
	Booth	WHITE WITH RED & BLACK	\$4.00
J.	Anderson	FIGUREHEAD FOR SPACESHIP	\$4.00

#### 3-15-61 Rental one month .....

Fraser	CELERY,	CARROTS	& TOMATOES II	\$4.00
Booth	WHITE W	ITH RED &	BLACK	\$4.00
J. Ander	son F	IGUREHEAD	FOR SPACESHIP	\$4.00

Poriel 4/13

WALKER ART CENTER 1710 Lyndale Ave. So., Minneapolis 3, Minneson

#### 4-15-61 Rental two months.....

	Fraser	CELERY, CARROTS & TOMATOES II	\$8.00
	Booth	WHITE WITH RED AND BLACK	\$8.00
J	Anderson	FIGUREHEAD FOR SPACESHIP	\$8.00

10 1

0 5/31/61

WALKER ART CENTER

'a Ave. So., Minneapolis 3, Minnesota

8-15-61 Balance to purchase .....

Fraser CELERY, CARROTS & TOMATOES II \$32.00

service chg. 1.00

J. Anderson FIGUREHEAD FOR SPACESHIP \$27.00

service chg. 1.00

11/3

#### Walker Art Center

#### Celery, Carrots & Tomatoes II by Fraser

Picked up February 15

Rental \$4.00 per month

pl 3-1-6;

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paid in full - "/3/6;

### THE Saint Paul Gallery AND SCHOOL OF ART

476 SUMMIT AVENUE SAINT PAUL 2, MINNESOTA

MALCOLM E. LEIN, DIRECTOR

June 22. 1959

To patrons of the Sales & Rental Program and to members of the St. Paul Gallery:

ANNOUNCEMENT OF CHANGE IN RATES AND PRICES FOR THE SALES AND RENTAL PROGRAM.

Effective July 1st the rental rates on paintings \$400 and under will be increased to \$4.00 per month. On paintings priced above \$400, the rental rate will be 1% of the list price.

On August I, we are increasing the commission rate we take on sales by 10%. So that the artist does not bear the burden of the increased commission, we are raising the price of all work now in our SALES AND RENTAL ROOMS (including those out on rental) by 10% effective August I. Any purchases made prior to that date will be at current list price.

For those of you who now have paintings on rental, we want you to take special note of this date. If you are interested in purchasing but are not prepared to pay the full amount by August I, you may arrange for installment purchase. All Installment Purchase Contracts signed prior to August 1st will carry the current list price.

We appreciate your interest and support of our SALES AND RENT; PROGRAM and want you to know that our opening year of the Program has been a successful one. We thank you for your patronage and hope that those of you who are not yet acquaint with our collection, will come in this summer or fall. The Sales and Rental Rooms are open this summer from 1 - 5 Tuesdathru Saturday.

Grace Hall

Grace Hall, Manas SALES AND RENTAL The Art Shop, St. Paul Gallery, 29 E. 5th St., St. Paul 1

	-		
Arizona Canyor		LeSeuer	
rental fee	16.00		\$64.50 payments (.50 is for
Total due	384.00		service charge)
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1/26/62	128.00		128.00
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THE ART SHOP Saint Paul Gallery 29 East Fifth Street St. Paul I, Minnesota

I, the undersigned, agree to pay for the work of art listed below and at the price stated from the Artist-consignor in monthly installments to be paid to The Art Shop, Saint Paul Gallery acting for the Artist-consignor:

Artist-consignor Mac L	on Object	
	Price	\$400.00
	Less rental fee _	16.00
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St. Paul Gallery & So	chool of Art	This . I tall	- CA 5-7144
476 Tummet Cle	ue. Date	Paid	Balance
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North Shore, Minn.	V.	8-19	\$300
Down payment	8-19	46.00	254
Rental fees	8-19	14.00	240
September 4	9-4	20.50*	219.50
October 1	10-1	20.50	200
November 3		20.50	180
December 29		20.50	160
January 5		20.50	140
February 4		20.50	120
March 3		20.50	100
April 1		20. 50	80
May 3		20.50	.60
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to (name o	of individual	l or ins	ed below have be titution renting	g) Mr.	Alvin W. Be	
Address	3M Company	, 900	Fauquier, St	AND DESCRIPTION OF THE PROPERTY OF THE PERSON OF THE PERSO	and the second s	
identifica					iod of four	months, be-
ginning	Feb. 19,	1959	and ending	June 21.	1959 •	
Artist	Aco	ount#	Title & Med,		Price	Monthly Rental (includes 50¢ service charge)
Elof Wedin			Two Harbors,	Minn.	\$300.00	\$3.50
Rented for	r four mont	hs at $33$	3.50 per month		TOTAL RENTA	L 14.00
Con	dition when	rented:	excellent		Paid	\$14,00 ck.
Note	e: There is of an ite	a 4-mont	hs' limit on re	ntal	Bill Bala	

This signed agreement indicates that the total fee as listed above has been paid by the rentor or will be paid by him on receipt of a bill from the Saint Paul Gallery.

Although all works rented are insured by the Saint Paul Gallery against certain hazards, the rentor is considered responsible for the safe keeping of all such works and agrees that if loss, damage or deterioration seems during the rental period he will notify the Saint Paul Gallery immediately in writing and in detail. The Saint Paul Gallery will upon request furnish the rentor with a written statement as to the coverage of its insurance policy, but assumes no responsibilities beyond the limits of that coverage. It is understood that the rentor will use all proper care for the protection of the work and return it safely in good condition.

The rentor agrees not to sublet any works listed above or to remove them from his premises. He agrees not to photograph, sketch or otherwise reproduce any of them without the prior written consent of the Saint Paul Gallery.

The rentor is informed that at any time prior to the expiration of this agreement he may purchase any one of the works listed above less its prepaid rental fee. The rentor agrees to negotiate purchase with the Saint Paul Gallery, which will in turn contact and pay the artist-consignor. Saint Paul Gallery, in providing rentals or in completing sales on work consigned through the Gallery as a service to the community, assumes no liability in excess of its service charge.

The rentor is advised that if at any time during the rental period an artist-consignor wishes to withdraw any of his works from the group listed above, he may do so with four weeks' notice to the Saint Paul Gallery, and the Saint Paul Gallery will substitute a similar work at the same rental fee, if desired, or will refund the balance of any paid rental fees.

Fines for late return of work will be assessed to the rentor as follows: \$1.50 per week. after the due date.

RENTOR'S SIGNATURE

Signed for SAINT PAUL GALLERY

July 17, 1959

St. Paul Gallery and School of Art 476 Summit Avenue St. Paul. Minnesota

Attention Mrs. Grace Hall - Manager

Dear Mrs. Hall:

Would you please send a contract to purchase "Two Harbors, Minnesota," by Elof Wedin, which Mr. Boese presently has out on rental. I understand that the rental fee of \$1h which he has already paid will be applied to the original cost, making the balance due \$286. Would you please put this on an installment contract for one year.

"Light Structure," by William Seltzman, which he also has out on rental, will be returned to you within the next week as he does not plan to purchase it.

I hope the above is satisfactory with you, and if you have any further questions, please do not hesitate to call.

Thank you.

Sincerely,

Secretary to Mr. Boese

Ca 5-9621

#### THE Saint Paul Gallery AND SCHOOL OF ART

476 SUMMIT AVENUE SAINT PAUL 2, MINNESOTA

MALCOLM E. LEIN, DIRECTOR

July 21, 1959

Miss Joan Showalter Secretary to Mr. Boese Minn. Mining & Mfg. Company 900 Bush Avenue St. Paul. Minnesota

Dear Miss Showalter:

I was delighted to get your letter today telling us that Mr. Boese has decided to purchase Mr. Wedin's painting which he has had out on rental. As per instructions, I have made the Installment Purchase Contract for a 12 month payment period.

You will note that there is a down payment of \$46.00 due on signing the contract. The balance is then divided into the 12 month-ly payments beginning August 20.

If Mr. Boese should question the title "North Shore, Minn.", please tell him that this title is correct. On the rental agreement we had incorrectly listed the title as "Two Harbors," but since there is another picture by this title, it seemed desirable to have it listed correctly.

In the evebt that Mr. Boese would like his monthly statements sent to an address other than at Minnesota Mining, would you please indicate this on the signed contract that you return. Thanks much for your care in this matter.

Sincerely, Jane Kall, Man

gh

Date	July 21	. 1959

Sales and Rental Rooms Saint Paul Gallery 476 Summit Avenue Saint Paul 2. Minnesota

the undersigned, agree to pay for the work of art listed below and at the price stated from the Artist-consignor in monthly installments to be paid to the Sales and Rental Rooms of the Saint Paul Gallery acting for the Artist-consignor:  Title "NORTH SHORE, MINN."  Object oil painting
Artist-consignor Elof Wedin
Less rental fee previously paid 14.00
Balance due before down-payment \$286.00
Down Payment:  20% of list price \$60.00  Less rentals paid 14.00 \$46.00
Balance due after down payment \$240.00
Monthly payments will be as follows:
monthly payments of \$20.00 each, plus 50/ handling charge. (\$20.5)
first payment of \$20.50 will fall due on Aug. 20 and each succeeding month on the same date thru July, 1960.
Signed: M. Boese
Organization Minn. Mining & Mfg. Co.
Address 900 Bush Avenue, St. Paul
Telephone

SAINT PAUL GALLERY (for the Artist-consignor)

Manager, SALES & RENTAL ROOMS

August 19, 1959

The Saint Paul Gallery and School of Art 476 Summit Avenue St. Paul 2, Minnesota

Dear Mrs. Hall:

I am enclosing a Money Order for \$5h to cover the \$8 rental fee for July and August of "Light Structure" and the \$46 down payment for "North Shore, Minnesota."

Also enclosed is the signed contract for the installment purchase of "North Shore, Minnesota."

I hope the above is satisfactory with you.

Sincerely,

Secretary to Mr. Boese

js

Enclosures: (1 money order - \$54) (1 contract)

Ordered from America. Nouse. 12/5/62 2 Hurricane Lamps - 10.75ea 1 Pall squared decenter 8.00 1 Capt. Ship decenter 7.75 1 Cheese Sourd ( Love Hoof) 30.00 1 Cheese Board ( - ) 30.00 Znife and spron - 18°er. Dilver une tongo 26 70 es Purchinite of form- 11.50

FORM 2237 - B

### IMPORTANT MESSAGE FOR YOU

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December 12, 1962

Dear Mr. Supplee:

Thank you for your letter of December 11. It is perfectly satisfactory to send the cheese boards you indicate you have in stock.

There are several other items I would also like to include in my order, which is as follows:

3 - Weed Holders- 2 1/4" x 7" \$4.80 (Photo enclosed)

2 each of the trives of highly polished black slate (Photo enclosed)

Thank you for your help.

Sincerely,

America House
LL West 53rd Street
New York 19, New York
Mr. Ellis L. Supplee - Director

AMERICA HOUSE
the finest in American crafts

44 WEST BORD STREET, NEW YORK 19, NEW YORK PLAZA 7-9494

December 11, 1962

Minnesota Mining and Manufacturing Co. Att: Mr. A. W. Boese, Building 220 8W 2501 Hudson Rd. St. Paul 19 Minnesota

Dear Mr. Boese:

Thank you for your recent orders.

We have been able to ship all the items requested to you with the exception of the cheeseboards which is out of stock at the moment. However, we can send you an alternate selection, photograph enclosed, dimensions 8½" x 12", at the same price. Kindly advise whether or not you wish us to make this substitution.

With best wishes for the holiday season.

Sincerely,

Ellis L. Supplee

Director

ELS/J.Reilly enc.

#0898-22

\$173.00



#### AMERICA HOUSE

the finest in American crafts

44 WEST 53RD STREET. NEW YORK 19. NEW YORK 1962 PLAZA 7-9494

Mr. Alvin Boese c/o Minnesota Mining & Mfg. Co., 900 Bush Ave, St. Paul, Minnesota 1036-36,1036-37, 1036-38 \$277.40

#### PLEASE DETACH AND MAIL STUB WITH YOUR REMITTANCE

3/13/62 1036-36 \$23.35 3/13/62 1036-37 95.75 3/13/62 1036-38 \$277.10

Delivery Charges to be billed later.

## AMERICA HOUSE the finest in American crafts 44 WEST 53RD STREET, NEW YORK 19, NEW YORK

PLAZA 7-9494

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#### AMERICA HOUSE the finest in American crafts WEST 53RD STREET, NEW YORK 19, NEW YORK PLAZA 7-9494

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#### AMERICA HOUSE

the finest in American crafts

44 WEST 53RD STREET, NEW YORK 19, NEW YORK

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## AMERICA HOUSE the finest in American crafts 44 WEST 53RD STREET, NEW YORK 19, NEW YORK PLAZA 7-9494

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## AMERICA HOUSE the finest in American crafts 44 WEST 53RD STREET, NEW YORK 19, NEW YORK PLAZA 7-9494

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#### MERICA HOUSE

finest in American crafts

44 WEST 53RD STREET, NEW YORK 19, NEW YORK

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HL # HL 170 QUANTITY FULL DESCRIPTION - COLOR -	SIZE - MATERIAL	UNIT PRICE	AMOUNT	
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250001110	#11		<b>学生在</b> 图像是	
219 / p 5110=12 30100	10000005		53.00	
# #3 2	11 ye 23 24,000			
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and the state of t				
GIFT WRAP	TOTAL SALES		15300	
CARD ENCLOSED	SALES TAX			
CLAIMS, RETURNS OR EXCHANGES NOT HONORED AFTER 10 DAYS.	FEDERAL TAX	1	530	
CUSTOMER'S SIGNATURE	DELIVERY CHA	RGE /		
C al	TOTAL		CX 20	
	PAID ON ACCO	UNT	20.0	
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#### MERICA

### HOUSE LTD.

44 WEST 53rd STREET, NEW YORK 19, NEW YORK

001 5 7	NAD +	Alvin W. Bos	se_	6/5/61		
SOLD TO	11		DATE	C. O. D. AMOUNT		
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Δ15698	Busni	14 €, 21, 1-144.	MINN	CHARGE		
SEND TO						
		SAMO		CASH		
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HL#	HL 170 QUANTITY	FULL DESCRIPTION - COLOR - SI	ZE - MATERIAL UNIT PR	ICE AMOUNT		
	場1	3000 W. 6 00550	101-e	1600		
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Y	.11					
	da,	C U	se	125.00		
			TOTAL SALES	165,00		
			SALES TAX			
NS OR EXCHANGES NOT AFTER 10 DAYS. FEDERAL TAX						
		todown	DELIVERY CHARGE	8.00		
			TOTAL	17360		
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