



[Alvin W. Boese Papers.](#)

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~~Bob King~~ - Note
& return to ↓

Al Boese

Noted - Very good

AMK

Al Boese

Thanks - Very interesting

@DM

Reid Hastie

3-M ART FABRIC: A NEW MEDIUM FOR PAINTING

Art Fabric, developed by the Minnesota Mining and Manufacturing Company, is a unique medium for painting and printmaking that many of you are meeting for the first time. When an artist, teacher, or school age child is confronted with a new medium for art expression, his first problem is to ascertain the qualities and potential of this product as a tool for the expression of his ideas according to his personal modes of artistic endeavor. This search is to varying degrees controlled by the aesthetic nature of the contemporary art of his time and environment. Also, it is one of the responsibilities for the art supervisor or director to test a new product in order to determine its adaptability as a school art medium and as a means of meeting the goals of the art education program in his schools. The art teacher, as preparation must personally become acquainted with how a new medium will react in a variety of situations. With this background, the introduction of the medium to children in the classroom is more effective and efficient. Following is a discussion of the basic characteristics of Art Fabric as they correlate with key aspects of painting today. It is hoped that this information will reduce the time needed for experimentation and will provide guidelines for exploratory manipulations by artists and children.

Characteristics of Art Fabric as a Medium for Painting

Technically, Art Fabric is produced by a dry process as opposed to the wet process involved in the manufacture of papers. It is a nonwoven material composed of textile-cellulose fiber which is impregnated with a synthetic resin. This is treated to modify the fabric for art purposes, making it receptive to art media, giving it an "appetite" for paint and providing the tactile quality so characteristic of the product. This structure and the dry process of manufacture tend to pull liquid pigment into the

fabric. The pigment is absorbed to different depths within the fabric. In a sense the artist paints into a ground not on a ground.

Microscopic examination of a cross section of painted Art Fabric shows small pockets of color distributed evenly throughout the fabric to a depth varying with the amount of paint and liquid used. This causes light to be reflected in a prism-like manner creating a visual sensation of depth. Although the separate spots of color are extremely small the visual effect is similar to that of viewing a painting in the Impressionist style in which the eye fuses the broken strokes of color. The artist (adult or child) can exploit this characteristic to achieve paintings with a rich visual quality and which vibrate or "glow" with an inner depth. Also this quality of surface penetration by pigment allows the artist to brush one glaze or wash of color over another with the resultant of a clear, fresh intensity of hues very much like that which is obtained with the traditional egg-tempera technique employed by the great painters of the past.

When using Art Fabric, accept it as a new and different medium for art expression, unlike the familiar drawing or watercolor papers or illustration boards. Look for its special qualities to be controlled and directed toward your personal goals as a student or artist. Comprehensive experimentation with Art Fabric as a painting medium suggests that it has extreme versatility and accepts readily a wide range of art media alone or in combination. These include india or colored inks, transparent watercolors, gouache, casein, tempera, textile colors, or polymer resin paints as well as water and oil base printing inks, silk-screen colors and the chalks, pastel, cray-pas, charcoal and pencil used for drawing. These media may be applied with a variety of tools such as soft bristle brushes, stiff bristle brushes, palette knives, all types of pens, brayers and any of the other tools used for painting or print making.

Each sheet of Art Fabric has two surfaces, one slightly less smooth than the other. It is possible to paint on either surface since both are equally receptive to the paint. In the development of Art Fabric it has been tested for longevity and discoloration. The University of Virginia accelerated aging tests indicated less physical change than for papers and illustration boards given similar treatment.

Painting Upon Art Fabric

Traditionally the artist when using any of the water-base or water solvent media will begin with his painting surface wet or dry depending upon his work habits and the needs of his art problem. Both methods can be used effectively on Art Fabric. However it is helpful to keep in mind the essential character of Art Fabric and to eliminate any idea that it will react in a fashion identical with paper. It is not necessary to stretch Art Fabric to prepare it for painting. It remains flat when the paint is dry. Minor wrinkles or accidental folds can be smoothed out by pressing with a warm iron after the painting is finished (a sheet of paper should be placed on each side of the fabric before pressing).

When used dry, Art Fabric is highly absorbent, applied pigment dries instantly. It is advisable to apply paint with a fully loaded brush employing plenty of liquid pigment when broad areas of color are required. Fine details or dry brush textural effects can be added to the surface. Gradation of color can be achieved by sponging or brushing water over areas of the fabric and then adding paint. To obtain a graded color wash, add clear water to a freshly painted area and diffuse the strong color to a weaker value or intensity. When using cake-type water color (common in public school classrooms) it is good practice to mix sufficient color in liquid form if larger color areas are desired.

Art Fabric has a tough surface "tooth" that does not break down under repeated brush strokes or paint applications. Thick pigment (casein or tempera) can

be applied with a stiff bristle brush or palette knife over transparent color areas. Multiple layers of thick pigment applied over each other in this fashion are retained or held to the fabric permanently and do not chip or flake off when the painting is being handled during the matting or framing process. Overpainting of thinner color places is easy and effective. The resultant is a clear transparency that is fresh and vibrant. Various media can be used in combination - inks, transparent and opaque water colors all merge harmoniously in a single composition.

The absorbent quality, the surface texture, and the ready acceptance of multiple media by Art Fabric places the painter in a favorable position to take advantage of these inherent qualities and create art work that is consistent with accepted and desired textural, structural and spatial concepts that distinguish contemporary art.

Dense, strong color effects can be obtained by wetting or "moisturizing" the Art Fabric before painting. This can be done in a sink or with a dampened sponge. The Fabric absorbs water rapidly and completely. When placed on a drawing board the wet Fabric should be sponged with a paper towel or blotting paper to remove excess moisture. It holds so much moisture that it will be hours at normal room humidity before it is dry. This permits a long work period. Painting on wet or damp Fabric is facile and rapid, brush lines are free flowing and satisfying from a tactile standpoint. Quality of color is bright and rich and tends to remain intense after the work is dry. When the Fabric is very wet, keep the working surface flat since color applied when the work surface is tilted will flow and slide toward the low edges of the picture plane. However, this phenomena can be controlled to the artist's advantage by tilting and manipulating the flow of paint until the desired effect is obtained. After a short period of experimentation the artist can determine the amount of moisture and the drying period best suited to his work habits and style. Also since Art Fabric is extremely tough and durable, whenever the initial painting is not satisfactory it can be soaked off in the sink or shower and

repainted. In fact it is possible to scrub the fabric vigorously, to wring out excess water, and to press the fabric flat again for a second painting.

Art in all its forms is a highly personal experience and the technical methods of one artist may differ radically from the procedures adopted by another. Each participant in the art endeavor has his own unique likes and dislikes. Recognizing and wishing to encourage individual choice on the part of the child and the mature painter, these suggestions are intended only as a starting point for an infinite variety of personal adaptations of Art Fabric as a medium for art production. Following are descriptions of some of the painting procedures that may be employed:

Painting on Dry Art Fabric:

Wash and Line: Using a fully loaded large-size soft bristle brush and transparent water color (either cake or tube variety), washes of color are applied freely over selected areas of the Fabric surface. No attempt is made to define the edges of these color areas. Lines are added to control limits of color areas or to give definition to the subject matter and details of the composition. This pattern of lines can be applied with a pen, a small round soft bristle brush or with the edge of a palette knife. The medium employed for the line pattern should have more pigment and less water and could be india ink, casein, powder tempera, poster paint or "designer's" color.

It is also possible to lay in broad, even-toned color areas with a brayer, a tool used for inking a block for relief printing. This is a quick method and one that is only incidental as far as most painters are concerned. However if desired a color pattern can be developed by "brayer painting" and brush lines added to control the pictorial design.

Transparent Glazes and Opaque Over Painting: This is a common method for art work with opaque water colors, oils and acrylic or polymer resin pigments. Because pigment is absorbed into the depth of the medium rather than remaining to clog the surface, Art Fabric works exceedingly well with this technique. Succeeding layers of paint do not stir up or mix with the first application of paint.

The structural design for the composition is developed first as an underpainting. Over this painting is built-up with thicker pigment. Adjustments and modification can be made at any time and one layer of pigment can be applied over another. The second layer is not discolored or changed in hue, value, or intensity because of mixing with the first application of paint.

If the artist wishes the first layer of paint to show through, the second layer of pigment should be dragged in a dry brush technique or with a palette knife over the underpainting. For a transparent glaze effect either transparent colored inks or thin transparent watercolor should be brushed rapidly over the base pigment.

Dry Brush or Rubbed Textures: The high absorbency and the surface texture of Art Fabric makes any attempts at a dry brush technique very easy to achieve. A stiff bristle brush or a standard water color brush wiped on a paint rag or paper towel is the best instrument for this technique. Experiments suggest that greater control is obtained with the stiff bristle variety of brush used in oil painting.

If the artist prefers the graded shading from light to dark consistent with a visual realism style this can be obtained by controlled blending of pigment applied with the stiff bristle brush and a minimum quantity of thicker pigment rubbed-in vigorously over the desired area of the composition. A decorative style of light to dark shading can also be developed in this manner with results similar to those obtained in stenciling a decorative design on textile fabric with a stencil brush wiped almost clean.

Painting with a Palette Knife: The long-bladed palette knife is a most versatile tool for painting on Art Fabric. The texture of the fabric and the way it absorbs paint when dry gives the painter full control over this tool. With the flat side of the knife loaded with thick pigment and with the blade tilted slightly the painter can cover large areas easily. The fabric surface catches varying amounts of paint and an area of rough variegated texture is created. When the blade of the knife is pressed with its thin edge held vertical to the painting surface, long thin straight lines are produced. This combination of thin lines and rough textured masses of color alone or supplemented with other techniques provides the raw material for experimental painting with a palette knife.

Mixed Media: Quite often in the school art class, the student is encouraged to discover for himself what will happen when many standard or novel media for art expression are mixed with each other on a single art product. The mature artist also is eternally searching for new and different tools. He combines techniques and media and explores the potential of these as a road toward the solution of the art problem he has set for himself. In the case of both the child and the artist the results can be either disastrous or new inventions. Without wandering too far into the realm of the exotic, novel and incidental media but restricting our search to the valid and accepted media for art expression, Art Fabric demonstrates a versatility in its acceptance of wide range of distinctly different media and tools. It not only accepts them but has an unusual quality of harmonizing and making the different media visually compatible and visually unified in the end product.

Painting on Wet Art Fabric

Art Fabric that has absorbed a full quantity of water from soaking in the sink or shower should be placed on a sheet of masonite, a drawing board on a formica topped desk. The sheet of Fabric does not require taping but will lay flat and

adhere to the surface. Blot off excess moisture or allow a period of time to elapse before starting to paint. Brush in an overall tone or spot-in color areas using a large water color brush. If areas of white are desired in the final composition leave a larger area unpainted at this stage because color has a tendency to spread when the Fabric is very wet. Allow for more drying time or using a fairly thick pigment, proceed with painting. As the Fabric dries, you will find that paint from the brush strokes will be more controlled or confined. Details and tighter drawing should be done just before the fabric is completely dry. If needed, last minute touches can be applied after all moisture has evaporated. The visual quality unique to painting on Art Fabric, a quality of vibrating or glowing color, is most apparent in works produced in this fashion.

All water solvent paints and transparent inks work well when painting on the wet fabric. Soft-pressed colored chalk is equally effective. When the painting is completely dry the pigment applied while wet retains its hue, value and intensity.

Combined Wet and Dry: Either by intention or by expedient, a combined technique of painting on Art Fabric in both its wet and dry state is often employed. The painting is started while the fabric is dry, major color patterns and the basic design of the composition are established. At this point, the fabric is soaked under water. Care is taken to keep as much as possible of the original painting and very little scrubbing is done. When the fabric reaches the desired stage of moisture content, painting is continued. This gives softer edges to color areas and brush strokes, yet allows the kind of facility that is essential for certain painting problems.

In situations when the painter is dissatisfied with his initial effort, he may scrub this off under water to remove most of the paint. He will then continue his painting without waiting for the fabric to dry completely. Art Fabric is tough and durable and will stand up under repeated scrubbing.

Art and Educational Implications of Art Fabric

The following conclusions were based upon personal experimentation with the medium supplemented by observations of elementary and secondary school pupils and college students as they worked with Art Fabric.

(1) Painting on Art Fabric encourages and in effect forces the individual to adopt an attitude that is exploratory or experimental in which the participator must search out the potential of the medium. This attitude is in key with the spirit that is the Hallmark of contemporary art and its adherents. Also, exploration of the potential of a medium is at the roots of the "materials curriculum" and other teaching-learning approaches that are prevalent in the teaching of art in our elementary and secondary schools.

(2) The acceptance and harmonious blending of many distinctly different media in a single art work makes Art Fabric a desirable vehicle for pictorial design. This versatile flexibility is consistent with current art endeavor in which it is the rule rather than the exception for the artist-craftsman to mix media in contrast to past practice where the purity of a single medium or technical process was standard for giving visual form to the ideas of the artist.

(3) Another identifying characteristic of contemporary art is an experimental attitude toward space. Although it is entirely possible to draw or paint on Art Fabric using the traditional visual representational style, the nature of the material guides the artist toward the use of other devices for the representation of three dimensional space on a flat surface.

(4) In line with our current emphasis in art and education, the special qualities of Art Fabric provide a stimulus and setting for the development of habits of creativeness. The challenge of a totally new concept of painting (into a ground rather than on a surface) requires the kind of problem solving approach from which novel or original solutions are a natural outcome.

Art Fabric is a quality material. Economy does not come in the original purchase price although it is less expensive than good quality watercolor papers or illustration boards. The economy factor is in the way it can be washed and reworked without losing its surface texture and receptivity for pigment. There is also an economic advantage in having one medium that can be employed for so many distinctly different art requirements. In addition to being an excellent ground for so many drawing and painting media, Art Fabric is adaptable for all types of relief, intaglio and silk screen printing. In the crafts-design area, the translucence of the Fabric makes it useful for decorative screens, room dividers and other projects requiring the transmission of light.

This analysis of the characteristics of Art Fabric from the viewpoint of the teacher and artist offers a starting point for the exploration of its potential as a resource for your school art program and as a vehicle for your personal art expression. As this new art medium is exploited with a blend of imagination and discipline, new and exciting discoveries will be made.

ARTS AND CRAFTS PROGRAM

PRESENT PROGRAM

3M Brand Art Fabric #8400 is being sold in 34 art material dealers in Indiana, Michigan, Wisconsin, and Minnesota. It is available in ream goods form (500, 15" x 19" sheets and 250, 30" by 40" sheets) in three different weights, as well as in pads and introductory envelopes. The product is being introduced by R. R. Martin in twelve tape territories in Iowa, Minnesota, and Wisconsin to art material dealers.

3M Brand Art Fabric is being tested in Fairmont High School. Its testing will be expanded shortly to additional schools.

Print makers tape, for use in block printing, will be tested beginning in March in the St. Paul Recreation Department, University of Minnesota at Duluth, and the Duluth Public School system.

A print maker press is being tested at the Minneapolis School of Art and 1000 high schools and colleges; artists are being surveyed (as of week of February 5) as to the market need and potential for this type press plus being surveyed relative to print making paper consumption.

Profab is working on the development of a pastel material made in such a manner that use of a fixative will be unnecessary.

Patent work is progressing on the combination oil paint and silk screen paint developed by Art Fry.

A print makers kit from the amateur market is being assembled for test sale in a select number of art material dealers. It will contain art fabric, print makers tape, along with a packet of designs and other necessary print making materials.

FUTURE PROGRAM

A special construction of art fabric for the intaglio and planography processes with a denser construction is being made, and will be tested in the second quarter of 1962.

A "paint by outline" program in the craft field is being evaluated in the St. Paul Recreation Department as of February 14.


The future program calls for the gradual expansion of the sale to art materials and school market nationally on 3M Brand Art Fabric, plus oil fabric, print makers press, oil and silk screen paint, and "paint by outline" kits as they prove their market-ability.

- 2 -

Within the next three years, product development work should begin on a product to replace the blotter used in print making, a replacement for 100% rag content mounting board, and copper-clad tape for the etching process. Also, the market potential for a 70 to 100 mil matte finish film to replace etched glass, layout and tracing paper pads, and use of foam tape as picture hanging device, should be conducted.

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February 13, 1961



MINNESOTA MINING AND MANUFACTURING COMPANY

ST. PAUL, MINNESOTA

INTEROFFICE CORRESPONDENCE

SUBJECT:

June 5, 1962

TO: MEMBERS OF THE MANAGEMENT COMMITTEE
GENERAL MANAGERS

FROM: C. P. PESEK

A collection of regional and country-wide artists' works, as well as some European and Oriental items, are on display on the lobby floor of the new office building. These cover the broad scope of works from graphics through water colors and oils.

It is appropriate that this showing has become available at this time because of the art materials being developed in the Ribbon Laboratory of the Tape and Gift Wrap Division. As the sales of these are just commencing, Mr. Boese informs me that it would be of great advantage to the promotion of these materials if it becomes known that 3M Company is interested in this field.

The artists are all of stature and are being collected at the present time by corporations, galleries, and private collectors. In some cases the local artists' work can be rented for two or three months to determine if the picture has lasting interest.

The collection will be on view the balance of this week, and if you can work in a short visit, I feel that it would be very worthwhile, and would possibly assist you in deciding on good art for your office.

CPP/is

cc-Mr. H. J. Wessel

cc-Mr. H. Parkinson

cc-Mr. A. W. Boese



GENERAL OFFICES • 2501 HUDSON ROAD • ST. PAUL 19, MINNESOTA • TEL: 733-1110

Interoffice Correspondence

Subject

March 28, 1963

TO: H. R. BRUNELL - ACCOUNTS PAYABLE - 42-5W

FROM: P. H. CAREY - TECHNICAL MANAGER - NEW PRODUCTS - 27-1

Last fall we received permission from Mr. A. H. Redpath, R.T. & G.W. Divisional Vice President, to purchase fine art prints produced on 3M Brand Art Fabric. The mechanism of selecting these prints was to invite 100 of the leading print makers in the area between the Rocky Mountains and the Appalachian Mountains and extending from Minnesota to Texas. The print makers were to submit examples of their work on Art Fabric to the Tweed Gallery at the University of Minnesota in Duluth. The director of this gallery, Mr. O. Fumagalli, was, in fact, inviting these people to an invitational showing of their work. The art was to be judged by Mr. Harold Joachim, the Curator of Prints at the Chicago Art Institute, who is a world-recognized authority in the field of fine art prints. If, in Mr. Joachim's opinion, the work done on Art Fabric met the aesthetic and technical considerations necessary for a work of fine art, he would recommend that 3M purchase these.

This program has been completed, and Mr. Joachim has selected 50 prints that we now wish to purchase. These prints are presently located at the Tweed Gallery in Duluth. We are enclosing a list of each artist, his address, the title of the print and its price. We would appreciate your preparing checks for each of the artists so that they may be sent out with a letter from Mr. A. W. Boese, Non-Woven Products Manager, R.T. & G.W. Division. Would you please obtain from Mr. A. W. Boese's office a proper charge code to be used. The total cost for these prints is \$3,070.00.

On the enclosed listing of the artists and prints you will find 4 penciled notations. We only wish to buy one print from Mr. Larkin entitled, "Brown Rocks and Green Pines" and 2 prints from Mr. Kahn entitled, "Swift in the Moonlight" and "Dark Bird". I have crossed out in each of these artists' cases the print that we do not wish to purchase. We would like to purchase 2 copies of "Head" by Eleanor Coen and 2 copies of "Man" by Mr. Altmans.

Patrick H. Carey
PHC:seg

Enc.

cc: A. W. Boese - 220-8W
H. R. Courtney - 27-1
R. R. Martin - 220-8W

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1981/82 + 27 - 28

Artist	Title	Medium	Price
Eugene Larkin 2801 - 43rd Ave. So., Minneapolis 6, Minn.	BROWN ROCKS AND GREEN PINES	Color woodcut	\$150.00
	GREEN PINES, BLUE SKY, AND BLACK ROCKS	Color woodcut	150.00
Werner Drewes 425 South Rockhill St. Louis 19, Mo.	CATHEDRAL OF THE REDWOODS	Color woodcut	60.00
David F. Driesbach 244 E. State St. Athens, Ohio	MERCHANTS OF DESPAIR	Color intaglio	100.00
David E. Bernard 2243 N. Yale Ave. Wichita 20, Kansas	ROMA	Color collagraph	50.00
Robert R. Burkert 3228 N. Marietta Ave. Milwaukee, Wisc.	FRAGMENTED	Collagraph	50.00
Arthur Thrall 3038 N. Farwell Milwaukee, Wisc.	OVAL #2	Intaglio	35.00
	DOCUMENT	Color intaglio	75.00
Richard J. Hass University of Minn., Minneapolis 14, Minn.	FIGURE IN FIELD, RUNNING	Woodcut	40.00
John Hannah Kansas State University Manhattan, Kansas	ARC FLECTIONS	Intaglio	35.00
	UNTITLED	Drypoint	NFS
Eleanor Coen 1759 N. Cleveland Chicago 14, Illinois	HEAD Buy 2	Color lithograph	70.00

Artist	Title	Medium	Price
Richard Callner Olivet College Olivet, Michigan	TEMPTATION OF ST. ANTHONY II	Intaglio	85.00
Fred Brian 1101 Maplewood Normal, Illinois	BASSWOOD GHOST	Etching and engraving	50.00
Max Kahn 1759 N. Cleveland Chicago 14, Illinois	SWIFT IN THE MOONLIGHT	Color woodcut	90.00
	DARK BIRD	Color woodcut	90.00
	LOBSTER	Color woodcut	90.00
Mary Ellen Ponsford 108 Jones Hall University of Minnesota Minneapolis 14, Minn.	"ANYONE'S ANY WAS ALL TO HER"	Woodcut	50.00
Wendell Black 2088 Alpine Drive Boulder, Colorado	MOUNTAINSCAPE	Engraving	75.00
Dianne Ewell Weiss Ringwell Farms Ringwood, Illinois	THE WALL	Collagraph	60.00
Barbara Fumagalli 1735 Wallace Ave. Duluth 3, Minn.	LOUISE	Engraving	35.00
Margo Hoff 141 E. Ontario St. Chicago, Illinois	SQUARE GAME	Color linocut	55.00
	DARK DUET	Color linocut	55.00
Rudy Pozzatti Indiana University Bloomington, Indiana	CITY AT NIGHT	Etching	60.00

- 3 - Faye V

Artist	Title	Medium	Price
Hazel Ewell Ringwell Farms Ringwood, Illinois	HARBOR MAZE	Collagraph	35.00
Alfred Sessler 35 Bagley Court Madison 5, Wisc.	BREEZE	Color woodcut	40.00
Mort Baranoff 2307 Tower Drive Austin, Texas	MEXICAN IMAGE	Collagraph intaglio	35.00
Esther G. Shapiro 3220 E. Gailbraith Rd. Cincinnati 36, Ohio	CHINESE MONEY PLANT	Color woodcut	50.00
Rosa Lee Lovell 4415 Warwick (KCAI) Kansas City 11, Mo.	SELF STUDY WITH ARM LIFTED	Etching	25.00
Warrington Colescott University of Wisconsin Madison, Wisconsin	PARK SUNDAY	Color drypoint	65.00
Dean Meeker 309 Parkway Madison, Wisconsin	COLOSSEUM	Color intaglio	75.00
	ST. MARK	Color serigraph	75.00
Reynold H. Weidenaar 827 Giddings Ave. S.E. Grand Rapids 8, Mich.	THE BRIDGE AND THE STORM - MACKINAC STRAITS	Mezzotint	40.00
Malcolm H. Myers University of Minnesota Minneapolis 14, Minnesota	THE DOG FOX	Color intaglio	85.00
	BEWITCHED COW	Color etching	125.00

Artist	Title	Medium	Price
James L. Steg Newcomb Art Dept. Tulane University New Orleans 18, La.	BOY AND IRISH SETTER	Color masonite intaglio	65.00
	CRAWFISH HUNTERS	Color masonite intaglio	65.00
Harold Altmans University of Wisconsin Milwaukee, Wisc.	CONVERSATION	Intaglio	45.00
	MAN Boy 2	Etching	25.00
Fred G. Becker 7116 Lindell Blvd. St. Louis, Mo.	THE ANIMALS	Etching and engraving	60.00
Robert Freimark Des Moines Art Center Des Moines, Iowa	MICHIGAN	Color serigraph	50.00
	SKYSCRAPERS	Woodcut	100.00
Seong Moy 100 LaSalle St. New York 27, N.Y.	THE EXOTIC CUISINE	Color woodcut	75.00
	ELEGY OF THE SAINTS	Color woodcut	90.00
James McConnell Kresge Art Center East Lansing, Michigan	DEADSVILLE	Color serigraph	35.00
David Halperin 4812 Black Swan Drive Shawnee, Kansas	PRATT AND WHITNEY	Color serigraph	45.00
Tom S. Fricano Bradley University Peoria, Illinois	SPACE UNKNOWN	Color plastic	85.00

Artist	Title	Medium	Price
Sidney Chafetz School of Art Ohio State University Columbus, Ohio	THE EMPRESS	Woodcut	60.00
Carl Schwartz 2137 N. Clark St. Chicago, Illinois	STRUCTURE	Color woodcut	50.00
John Page 1615 Fremont St. Cedar Falls, Iowa	NIGHT TRAIN	Color woodcut	40.00

June 6, 1963

Restoration

TO: R. R. MARTIN - R.T. & G.W. DIVISION - 220-8W

FROM: P. H. CAREY - TECHNICAL MANAGER - NEW PRODUCTS - 27-1

I am enclosing a dry copy of a letter I have received from Sigmund Rothschild. Mr. Rothschild has been evaluating the Polyester Web in his work of restoration. He has indicated that he wishes to purchase this material since it shows "great promise for mounting art material".

I believe that the Cost Accountants have been given the necessary information on obtaining this product from the Electrical Products Division, so we should be in a position to offer this material to Mr. Rothschild and to Mr. Lucas.

I would appreciate your sending Mr. Rothschild the necessary information.

PHC:seg

Enc.

cc: A. W. Boese - 220-8W

H. R. Courtney - 27-1

Sigmund Rothschild

MEMBER OF THE AMERICAN SOCIETY OF APPRAISERS
FELLOW OF THE VALUERS INSTITUTION OF ENGLAND

27 WEST 67th STREET
NEW YORK 23

May 29, 1963

Mr. Patrick H. Carey, Jr.
Technical Manager, New Products
Minnesota Mining and Manufacturing Co.
900 Bush Ave.
Saint Paul 6, Minn.

Dear Mr. Carey:

Continuing interest in the Polyester Web because of its usefulness and initial character is such that I would like to obtain more of this material either by purchase or by sample. It shows great promise for mounting art material.

I would also appreciate any relative information as to other grades that might be available.

Very truly yours,

Sigmund Rothschild

cc - A. W. Boese
 R. J. May
 E. B. Moffet
 R. W. Mueller
 A. H. Redpath
 W. A. Schoonenberg

1963 RETAIL TAPE & GIFT WRAP MARKET RESEARCH BUDGET CODES

W. A. Schoonenberg

Code No.	Description	Annual Budget	Jan.	Feb.	March	First Quarter	April	May	June	Six Months	July	Aug.	Sept.	Nine Months
1117	Trans.Short Roll Test Panels	\$ 12,500	4 464											
1217	Permanent Panel-All Comm.	6,500	300											
1317	Trans.Small Rolls-Universal	10,800												
1417	Tarn-I-Shield-Resale-Large City Test	3,000												
1517	Tarn-I-Shield-Resale-Micro Test	6,000	25											
1617	Games	2,200	37											
1817	Colored Plastic-New Disp.	2,000	85											
1917	Trans.Sm.Rolls-Comb.Floor Stand	1,000												
2017	Misc. New Products (Fire-starter, Oven Cleaner, Scotch-mount)	3,400												
2117	Trans.Sm.Rolls-Nat'l Distributor Study	7,500												
2217	Misc. E.P.I. Research	1,000												
2317	Trans.Sm. Rolls - Consumer Use Panel	2,000	28											
2417	Misc. Trans. Sm. Roll Research	1,500	495											
* 2517	Col. Plastic - 6 City Test	-												
	Total	\$ 59,400	1,434											
6017	Ribbon	\$ 4,000												
6217	Face Masks -Cold Weather	2,000	50											
6317	Art Material	1,000												
	Total	\$ 7,000	50											
	Grand Total	\$ 66,400	4 1,484											

*Advertising budget reduced by \$10,000 to provide funds for this code.

cc - A. W. Boese
R. J. May
E. B. Moffet
R. W. Mueller
C. A. Parsons
A. H. Redpath

1963 RETAIL TAPE AND GIFT WRAP SALES PROMOTION BUDGET

C. A. Parsons

Code No.	Description	Annual Budget	Jan.	Feb.	March	First Quarter	April	May	June	Six Months	July	Aug.	Sept.	Nine Months
	Catalog Pages and Non-Promotional Announcements													
1013	Retail Tape	\$ 87,000	\$ 657											
6013	General Ribbon	50,000	5,150											
6113	Variety Chain	12,000	1,429											
6213	Industrial Face Mask	6,500	439											
6313	Art & Education Products	500	27											
	Total	\$156,000	7,702											
	Broker Commission													
1025	Retail Tape	\$ 50,000	4,558											
6025	General Ribbon	12,000	313											
	Total	\$ 62,000	4,871											
	Sales Meetings													
1032	National Sales Meeting	\$ 3,000	1,461											
1132	Sales Managers Meeting	1,000												
1232	Plan 5 Program (St. Paul Exp. Only)	3,000												
6032	Sales Meetings - Ribbon	2,000	3											
	Total	\$ 9,000	1,464											
	Conventions and Exhibits													
1035	NPTA (Fall)	\$ 1,000												
1135	NSOEA (Nat'l.)	1,400												
1235	NSOEA (West)	800	146											
1335	Miscellaneous	500												
1435	Regional Shows	500												
1535	Trade Association Dues	500	250											
1635	NSOEA (Eastern)	1,100												
6035	General Ribbon	3,000	49											
6235	Industrial Face Mask	1,500												
6335	Art & Education Prod. (3 State Shows)	700	85											
	Total	\$ 11,000	530											
	Sales Equipment													
1038	Sales Equipment - Tape	\$ 1,500	(1,758)*											
6038	Sales Equipment - Ribbon	1,000	(2,462)*											
	Total	\$ 2,500	(4,218)											
	Convention Entertainment													
1039	NPTA (Spring)	\$ 500												
1139	NPTA (Fall)	500												
1239	NSOEA	1,500												
	Total	\$ 2,500												
1040	Storecast	\$ 3,500	174*											
1050	Gift Boxes	-												
	Grand Total	\$246,500	\$ 10,523											

* 1962
Expense

J. R. Lane

[illegible]

Page 2

J. R. Lane

[illegible]

cc - A. W. Boese
 R. J. May
 E. B. Moffet
 R. W. Mueller
 A. H. Redpath

1964 ART MATERIALS BUDGET

A. W. Boese

Code No.	Description	Forecast Budget	Jan.	Feb.	March	April	May	June	Six Months	July	Aug.	Sept.	Nine Months
6313	Catalog Pages & Non-Prom. Announcements	\$ 10,000	\$ 125	\$ 7,799	\$ 476	\$ 33	\$ 37	\$ 276	\$ 8,746				
6515	Permanent Cabinets	\$ 6,000		8					8				
6317	Market Research	\$ 4,500				80	54		134				
6319	Preparation	\$ 3,000					4	50	54				
6520	Samples	\$ 8,000	619	2,835	1,025	1,242	2,150	236	8,107				
	Conventions & Exhibits												
6535	NAMTA	\$ 1,000			66	103	66	608	843				
6635	NAEA (4)	3,000	325	150	152	1,363	46	500	2,526				
6735	NAEA (1) Nat.	700											
6835	Others	1,300											
		\$ 6,000	325	150	212	1,456	112	1,108	3,369				
6336	Selling Aids, Brochures Flyers, etc.	\$ 2,000	894	1,571	195	(1,105)	330	115	2,000				
6337	Point-of-Sale	\$ 2,500		4				1,279	1,283				
6736	Art Print Shows	\$ 2,000				13	1,295		1,308				
6418	Art Consultants & Demon.	\$ 10,000	44	50	775	1,024	783	100	2,776				
	GRAND TOTAL	\$ 54,000	\$ 2,007	\$ 12,417	\$ 2,689	\$ 2,743	\$ 5,065	\$ 3,164	\$ 28,085				

Bdg

Comcast
8/6/64

cc - A. W. Boese -

R. J. May

E. B. Moffet

R. W. Mueller

A. H. Redpath

1964 ART MATERIALS BUDGET

A. W. Boese

Code No.	Description	Forecast	Jan.	Feb.	March	April	May	June	Six	July	Aug.	Sept.	Nine
		Budget							Months				Months
6313	Catalog Pages & Non-Form. Announcements	\$ 10,000	\$ 125	\$ 7,799	\$ 476	\$ 33	\$ 37	\$ 276	\$ 8,746	\$ 196			
6515	Permanent Cabinets	\$ 6,000		8					8				
6317	Market Research	\$ 4,500				80	54		134	368			
6319	Preparation	\$ 3,000					4	50	54				
6520	Samples	\$ 8,000	619	2,835	1,025	1,242	2,450	236	8,407	209	\$ 417		
	Conventions & Exhibits												
6535	NAMTA	\$ 1,000			66	103	66	608	843	47			
6635	NAEA (4)	3,000	325	150	152	1,353	46	500	2,526				
6735	NAEA (1) Nat.	700											
6835	Others	1,300											
		\$ 6,000	325	150	218	1,456	112	1,108	3,369	185	20		
6336	Selling Aids, Brochures Flyers, etc.	\$ 2,000	894	1,571	195	(1,105)	330	115	2,000	248	15		
6337	Point-of-Sale	\$ 2,500		4				1,279	1,283		25		
6736	Art Print Shows	\$ 2,000				13	1,295		1,308				
6418	Art Consultants & Demon.	\$ 10,000	44	50	775	1,024	783	100	2,776	435	538		
	GRAND TOTAL	\$ 54,000	\$ 2,007	\$ 12,417	\$ 2,689	\$ 2,743	\$ 5,065	\$ 3,164	\$ 28,085	\$ 1,688	\$ 1,015		

cc - A. W. Boese
 R. J. May
 A. H. Redpath

1965 ART MATERIALS BUDGET

A. W. Boese

Code No.	Description	Forecast Budget	January	February	March	April	May	June	Six Months	July	August	September	Nine Months
4013	Catalog Pages	\$ 10,000	\$ 281	\$ 351	\$ 468	\$ 122	\$ 344	\$ 6925	\$ 8491				
4015	Permanent Cabinets	3,000	24	6					30				
4017	Market Research	2,000		15	19			41	75				
4018	Consultants & Demonstrators	8,000	982	170	1,264	1,494	796	398	5104				
4019	Preparation	2,000	151	45		33	33	657	919				
4020	Samples	8,000	525	261	1,229	181	699	143	3038				
4120	Bookbinding Sample Roll Offer	-			35	54	31	44	164				
4121	Bookbinding Sample Roll Prom. Conventions	-				(12)	(3)	16	1				
4035	NAMTA	1,000	111		70		370	207	758				
4135	NAEA	3,000			94	794	639	1127	2654				
4235	Others	2,000	60	25	100	378	504	262	1329				
	Total	6,000	171	25	264	1,172	1513	1596	4741				
4036	Selling Aids	11,800	814	2,118	4,077	9,980	1907	(6470)	12426				
4037	Point-of-Sale	3,700		18	588				606				
	Grand Total	\$ 54,500	\$ 2,948	\$ 3,009	\$ 7,944	\$ 13,024	\$ 5320	\$ 3350	\$ 35595				

MINNESOTA MINING AND MANUFACTURING COMPANY

ST. PAUL, MINNESOTA

INTEROFFICE CORRESPONDENCE

SUBJECT: 1965 Proposed Budget

cc: A. W. Boese
W. P. Erickson
G. M. Wiese

October 27, 1964

TO: J. R. LANE
L. E. LARSON
C. A. PARSONS
W. A. SCHOONENBERG
D. E. TRUHLER

FROM: E. B. MOFFET, JR.

I am attaching a first draft copy of your 1965 Proposed Budget. It has been tentatively approved but will still be subject to further review as we put together our Engineering forecasts for 1965.

Glen Wiese will forward a final copy later in the year and it will be prepared on the form on which he reports expenditures.


EBM:sl

Attachment

1965 PROPOSED BUDGET - ART & EDUCATION

<u>CODE NO.</u>	<u>DESCRIPTION</u>	<u>1965 BUDGET</u>
6313	Catalog Pages	\$ 10,000
6515	Permanent Cabinets	\$ 3,000
6317	Market Research	\$ 2,000
6319	Preparation	\$ 2,000
6520	Samples	\$ 8,000
	<u>Conventions</u>	
6535	NAMTA	\$ 1,000
6735	NAEA	3,000
6835	Others	<u>2,000</u>
		\$ 6,000
6336	Selling Aids	\$ 11,800
6337	Point-of-Sale	\$ 3,700
6736	Art Contests	\$ 2,000
6418	Consultants & Demon.	\$ 9,500
	GRAND TOTAL	\$ 58,000

1965 PROPOSED BUDGET - ART & EDUCATION

<u>CODE NO.</u>	<u>DESCRIPTION</u>	<u>1965 BUDGET</u>
6313	Catalog Pages	\$ 10,000
6515	Permanent Cabinets	\$ 3,000
6317	Market Research	\$ 2,000
6319	Preparation	\$ 2,000
6520	Samples	\$ 8,000
	<u>Conventions</u>	
6535	NAMTA	\$ 1,000
6735	NAEA	3,000
6835	Others	<u>2,000</u>
		\$ 6,000
6336	Selling Aids	\$ 11,800
6337	Point-of-Sale	\$ 3,700
6736	Art Contests	\$ 2,000
6418	Consultants & Demon.	\$ 9,500
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1965 PROPOSED BUDGET - ART & EDUCATION

<u>CODE NO.</u>	<u>DESCRIPTION</u>	<u>1965 BUDGET</u>
6313	Catalog Pages	\$ 10,000
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6319	Preparation	\$ 2,000
6520	Samples	\$ 8,000
	<u>Conventions</u>	
6535	NAMTA	\$ 1,000
6735	NAEA	3,000
6835	Others	<u>2,000</u>
		\$ 6,000
6336	Selling Aids	\$ 11,800
6337	Point-of-Sale	\$ 3,700
6736	Art Contests	\$ 2,000
6418	Consultants & Demon.	\$ 9,500
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1965 PROPOSED BUDGET - ART & EDUCATION

<u>CODE NO.</u>	<u>DESCRIPTION</u>	<u>1965 BUDGET</u>
6313	Catalog Pages	\$ 10,000
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6319	Preparation	\$ 2,000
6520	Samples	\$ 8,000
	<u>Conventions</u>	
6535	NAMTA	\$ 1,000
6735	NAEA	3,000
6835	Others	<u>2,000</u>
		\$ 6,000
6336	Selling Aids	\$ 11,800
6337	Point-of-Sale	\$ 3,700
6736	Art Contests	\$ 2,000
6418	Consultants & Demon.	\$ 9,500
	GRAND TOTAL	\$ 58,000

A. W. Boese

1965 PROPOSED ART & EDUCATION PRODUCTS
MERCHANDISING BUDGET

<u>Code Number</u>	<u>Description</u>	<u>1965 Budget</u>
6313	Catalogue Pages and Non-Promotional Announcements	\$10,000
6515	Permanent Cabinets	\$ 3,000
6317	Market Research	\$ 6,000 - 4000
6319	Preparation	\$ 2,000
6520	Samples	\$10,000 - 10000
	<u>Conventions and Exhibits</u>	
6535	NAMTA	\$ 1,000
6735	NAEA	\$ 3,000 - 10000
6835	Others	\$ 2,000 - 5000
6336	Selling Aids, Brochures, Flyers, etc.	\$11,800
6337	Point-of-Sales	\$ 3,700
6418	Art Consultants and Demonstrators	\$10,500
	Art Contest (Tests)	\$ 2,000 - 10000
	TOTAL	<u>\$65,000</u>

<u>6313</u>	<u>Catalogue Pages and Non-Promotional Announcements</u>	(1964 - \$10,000)
	RA-CI Inventory 262,000 (out of 800M produced)	
	Propose for 1965 - 500M @ \$.10	\$5,000
	Preparation	500
	Introduction of new items -	2,000
	Water Color and Litho Paper	
	Color Print	
	Bookbinding Tape	
	Promotional	
	Catalogue Pages and Other Activities	2,500
		<u>\$10,000</u>

6515 Permanent Cabinets (1964 - \$6,000)

500 Wire Racks for Dealers \$2,000
For Art Fabric and Water Color Paper

(also area for #8420?)

50 Wire Racks for Distributors 1,000
Showroom and convention use

\$3,000

6317 Market Research (1964 - \$4,500)

Market Test of Resale Multi-Art Paint \$2,000

Market Test of Do-it-yourself Christmas 3,000
Card Program

Other items (Color Print?) 1,000

\$6,000

6319 Preparation (1964 - \$3,000)

Water Color Paper and Litho Paper

Color Print

Bookbinding Tape

Four standard products

\$2,000

6520 Samples (1964 - \$8,000)

Litho and Water Color Paper

Color Print

Four standard Products

\$10,000

6535 Conventions (1964 - \$6,000)

6535 NAMTA \$1,000

6735 NAEA 3,000

6835 Others 2,000

\$6,000

6336

Color Print

Litho and Water Color Paper

Four Standard Products

Technicolor Corp. 8mm Projectors

\$1,800

8mm films on above products

Art Fabric

Wet on Wet

Wet on Dry

Pastels and Charcoal

Drawing

Print Making

Print Maker's Plate

Relief

Intaglio

Craft

Print Maker's Press

Operational

Multi-Art Paint

Screen Printing

Finger Painting

Sponge Printing

All others

Water Color and Litho Paper

Water Color Painting

Litho

Color Print

Using Pieces

Carving Plate

Offset

18 x \$400

6,800

Product Orientation and Application

Mailing for 500 top art educators

8 mailings at \$200 each

1,600

Other Selling Aids

2,600

\$11,800

6337 Point-of-Sale Piece (1964 - \$2,500)

Art Fabric

Creativity Point-of-Sale Piece for 500 dealers \$1,000

Print Maker's Plate and Press

500 Craft Application Point-of-Sale Pieces 750

Water and Litho Paper

500 x \$2.00 1,000

Color Print

1,000 x \$1.00 1,000

\$3,750

6736 Art Print Show (1964 - \$2,000)

None

0

6418 Consultants and Demonstrators (1964 - \$10,000)

Reid Hastie - 12 months at \$175 per month \$2,100

Demonstrators-\$700 per month x 12 months 8,400

\$10,500

cc: A. W. Boese
W. P. Erickson

November 9, 1964

TO: J. R. LANE
D. E. TRUHLER

FROM: E. B. MOFFET, JR.

I am attaching a revised version (second draft) of your 1965
Proposed Budget.

EBM:sl

1965 PROPOSED BUDGET - ART & EDUCATION

<u>CODE NO.</u>	<u>DESCRIPTION</u>	<u>1965 BUDGET</u>
6313	Catalog Pages	\$ 10,000
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6520	Samples	\$ 8,000
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6535	NAMTA	\$ 1,000
6735	NAEA	3,000
6835	Others	<u>2,000</u>
		\$ 6,000
6336	Selling Aids	\$ 11,800
6337	Point-of-Sale	\$ 3,700
6418	Consultants & Demon.	\$ 8,000
	GRAND TOTAL	\$ 54,500

1965 PROPOSED BUDGET - ART & EDUCATION

<u>CODE NO.</u>	<u>DESCRIPTION</u>	<u>1965 BUDGET</u>
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	<u>Conventions</u>	
6535	NAMTA	\$ 1,000
6735	NAEA	3,000
6835	Others	<u>2,000</u>
		\$ 6,000
6336	Selling Aids	\$ 11,800
6337	Point-of-Sale	\$ 3,700
6418	Consultants & Demon.	\$ 8,000
	GRAND TOTAL	\$ 54,500

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6535	NAMTA	\$ 1,000
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6835	Others	<u>2,000</u>
		\$ 6,000
6336	Selling Aids	\$ 11,800
6337	Point-of-Sale	\$ 3,700
6418	Consultants & Demon.	\$ 8,000
	GRAND TOTAL	\$ 54,500

June 6, 1963

Mr. Claude Knowlton
Jackson
Minnesota

Dear Claude:

The purpose of this letter is to confirm the conversation that you and I had on Wednesday afternoon, June 5. We appreciate very much your suggestion of a paint kit, but we are unable to use this idea. We would appreciate receiving any additional suggestions for products that you may care to make to us in the future.

I hope that the samples of ribbon that Mr. David gave to you will result in some very novel creations.

I returned to you the painting which was lent to Mr. Courtney and myself, and I am returning with this letter the paint kit which was also lent to us.

Again let me thank you for your bringing this suggestion to 3M Company. It was a pleasure to meet you, and I trust that I will have that opportunity again.

Sincerely,

Patrick H. Carey, Jr.
Technical Manager
New Products
Building 27-1

PHC:seg

Enc.

bcc: A. W. Boese - 220-8W
H. R. Courtney - 27-1
D. J. David - Fairmont

cc: J.R. Lane
A.W. Boese

June 11, 1963

Louis S. Sanders, President
Craftint Manufacturing Company
18501 Euclid Avenue
Cleveland, Ohio

Dear Mr. Sanders:

It was an unexpected pleasure hearing from you and your company's wishes to be considered as a national distributor of our various artists materials. As to your invitation that we visit you and examine your plant and its converting facilities, we will consider this matter and contact you at a later date.

As you requested, we are sending you a packet containing samples and information on the four products we are currently selling on a limited scale (under separate cover). We are planning to expand our sales and promotional activities on these products and will naturally have more elaborate sales aids than the ones being sent you which we are using in our initial selling program.

Once again, thank you for your interest in our products and I am looking forward to meeting you personally in the near future.

Yours very truly,

R. R. Martin
Retail Tape & Gift Wrap Division

RRM:se

cc: A. W. Boese

June 25, 1963

Mr. Don Spotts
Spotts Mailing Service
2402 University Avenue
St. Paul, Minnesota

Dear Don:

This letter is in reference to our June 24 discussion of a mailing program for 3M Brand Art Fabric. We have decided to restrict the program to two items (the four-sheet Introductory Offers).

A physical sample of each envelope is being mailed you with this letter. Please give us a quotation based on handling orders for these items. In some cases, both weights will be called for on the same order, so please take this into consideration in your quotation. You should receive customer orders in equal volume on the two weights.

As we discussed, you are going to quote on the basis of using an 80 point chipboard stiffener to be inserted into each envelope for protection. You were also going to check to be certain we can use the envelopes the products are packaged in rather than purchasing additional envelopes.

I have discussed this matter with our Cash Control people and the "Yertle the Turtle" procedure will be followed except Box 5079 will be used and monthly (not weekly) reports be made to 3M.

Please contact me if you have any questions on this matter.

Yours very truly,

R. R. Martin
Retail Tape & Gift Wrap Division

RRM:se

cc: M. E. Donnelly
A. W. Boese
L. G. Bartley
R. G. Birkins

June 26, 1963

Richtone Artists Material
1129 6th Avenue
New York, New York

Attention: Mr. Eisler

Dear Mr. Eisler:

Thank you for participating in the market test we are conducting on 3M Brand Art Fabric merchandising racks. We understand from Mark Donnelly, our Market Research Manager, you would like some circulars and a window poster on 3M Brand Art Fabric.

We are mailing you one window poster (enclosed) and 500 circulars (under separate cover). Please let us know if you need more of either.

Thank you once again for your cooperation on this test.

Yours very truly,

R. R. Martin
Retail Tape & Gift Wrap Division

RRM:se

Enclosure

cc: M. E. Donnelly
A. W. Beese
L. G. Bartley
R. G. Birkins

June 26, 1963

N. Y. Central Supply Company
62 3rd Avenue
New York, New York

Attention: Mr. Steve Steinberg

Dear Mr. Steinberg:

Thank you for participating in the market test we are conducting on 3M Brand Art Fabric merchandising racks. We understand from Mark Donnelly, our Market Research Manager, you would like some circulars and a window poster on 3M Brand Art Fabric.

We are mailing you one window poster (enclosed) and 500 circulars (under separate cover). Please let us know if you need more of either.

Thank you once again for your cooperation on this test.

Yours very truly,

R. R. Martin
Retail Tape & Gift Wrap Division

RRM:se

Enclosure

cc: M. E. Donnelly
A. W. Boese
L. G. Bartley
R. G. Birkins

June 26, 1963

Crane Gallo
173 Madison
New York, New York

Attention: Mr. Richard Crane

Gentlemen:

Thank you for participating in the market test we are conducting on 3M Brand Art Fabric merchandising racks. We understand from Mark Donnelly, our Market Research Manager, you would like some circulars and a window poster on 3M Brand Art Fabric.

We are mailing you one window poster (enclosed) and 500 circulars (under separate cover). Please let us know if you need more of either.

Thank you once again for your cooperation on this test.

Yours very truly,

R. R. Martin
Retail Tape & Gift Wrap Division

RRM:se

Enclosure

cc: M. E. Donnelly
A. W. Boese
L. G. Bartley
R. G. Birkins

June 26, 1963

Fredrix Art Materials
363 Lexington
New York, New York

Attention: Mr. Tom Hall

Dear Mr. Hall:

Thank you for participating in the market test we are conducting on 3M Brand Art Fabric merchandising racks. We understand from Mark Donnelly, our Market Research Manager, you would like some circulars and a window poster on 3M Brand Art Fabric.

We are mailing you one window poster (enclosed) and 500 circulars (under separate cover). Please let us know if you need more of either.

Thank you once again for your cooperation on this test.

Yours very truly,

R. R. Martin
Retail Tape & Gift Wrap Division

RRM:se

Enclosure

cc: M. E. Donnelly
A. W. Boese
L. G. Bartley
R. G. Birkins - Ridgefield

June 26, 1963

United Artists Materials Company
32 West 53rd Street
New York, New York

Attention: Mr. Leo Arbet

Dear Mr. Arbet:

Thank you for participating in the market test we are conducting on 3M Brand Art Fabric merchandising racks. We understand from Mark Donnelly, our Market Research Manager, you would like some circulars and a window poster on 3M Brand Art Fabric.

We are mailing you one window poster (enclosed) and 500 circulars (under separate cover). Please let us know if you need more of either.

Thank you once again for your cooperation on this test.

Yours very truly,

R. R. Martin
Retail Tape & Gift Wrap Division

RRM:se

Enclosure

cc: A. W. Boese

July 1, 1963

Executive Secretary
National Art Education Association
1201 Sixteenth Street, N. W.
Washington 6, D. C.

Dear Sir:

Earlier this year at the National Convention in Kansas City, I was informed you had a list of your membership that could be purchased for direct mail purposes. I believe the cost was \$60.

Would you please advise me how many art supervisors are included in the list and it's cost?

Thank you.

Yours very truly,

R. R. Martin
Retail Tape & Gift Wrap Div.

RRM:se

cc. L. G. Bartley
A. W. Boese
H. F. Groth
R. R. Martin
J. W. Young

July 25, 1963

Dr. Burt Wasserman
Associate Professor of Art
Glassboro State College
Glassboro, New Jersey

Dear Dr. Wasserman

Thank you for your kind thoughts regarding Les Bartley's presentation to your students.

We at 3M are pleased to be given an opportunity to present our new products in the proper manner to the proper people and thank you for allowing Les to accomplish this. I am sure at some future date, he would be most happy to visit Glassboro again to make a presentation to your Art Major students and additional classes of Art Activities in the Elementary School.

Again, many thanks for taking the time out of your busy schedule to write us of your appreciation of Les Bartley's presentation.

Very truly yours



R. G. BIRKINS
Sales Manager
Retail Tape & Gift Wrap Division

RGB:w



State of New Jersey
GLASSBORO STATE COLLEGE
GLASSBORO, NEW JERSEY

ART DEPARTMENT

July 23, 1963

Mr. Dick Birkins
Sales Manager
M Company
700 Grand Avenue
Ridgewood, N.J.

Dear Mr. Birkins:

I am writing this letter to express my very sincere appreciation to the M Company for making an exceptionally fine presentation available to my students in the courses Art Activities in the Elementary School, this summer.

The presentation by Mr. Lee Bartley representing M was informative, interesting, obviously well prepared, in excellent taste, and above all, lively. I know that the students in the class, all elementary classroom teachers, were enormously intrigued by the demonstration of the several new art materials being manufactured and/or distributed by M. I strongly suspect they will not soon forget what they saw and heard.

I look forward to asking Mr. Bartley to visit us again at Glassboro in order for him to present talks to art major students (future art teachers) in my graphic arts courses and to additional classes of Art Activities in the Elementary School.



State of New Jersey
GLASSBORO STATE COLLEGE
GLASSBORO, NEW JERSEY

ART DEPARTMENT

July 23, 1963

Again, my thanks for the interest and cooperation shown
by JM through their representative in behalf of qualitative
and creative art education.

Very truly yours,

Burt Wasserman
Associate Professor of Art

BWP

cc: A. W. Boese
P. H. Carey
K. Richardson
G. G. Nevius
M. W. Bahnmann

July 29, 1963

Sigmund Rothschild
27 West 69th Street
New York 29, New York

Dear Mr. Rothschild:

At the request of Mr. P. H. Carey, we have secured a price on our 3M Brand Polyester Web (.003" Non-woven, Non-reinforced). The roll is 36" wide by 25 yards long and will be wound on $1\frac{1}{2}$ " fibre core.

We quote you \$75 net per roll in single roll quantity. This price would decrease somewhat in larger quantities. Our usual terms of 2% - 10 days - net 30 days will apply.

Since special fabrication is necessary to produce this material, delivery would be three weeks after receipt of order here in St. Paul.

We assume you operate your business under the name "Sigmund Rothschild" and that we can ship and bill to this name at 27 West 69th Street - New York 29, New York.

We greatly appreciate your interest in our product and apologize for the delay in handling your request. However, as I mentioned, special fabricating is required to fill the order. Please direct the order to my attention.

Yours very truly,

R. R. Martin
Retail Tape & Gift Wrap Division

RRM:se

August 15, 1963

T. G. Miller's Sons Paper Company
113 North Tioga Street
Ithaca, New York

Attention Mrs. Donald Moore

Dear Mrs. Moore:

Mr. R. R. Martin, our product merchandiser, has asked that I answer the questions in your June 19 letter relative to 3M Brand Art Fabric.

1. The product is manufactured from synthetic fibers and a high molecular weight organic polymer. The materials were chosen after considerable laboratory work to assure longevity in terms of strength, flexibility, and resistance to deterioration.
2. There is a tendency in the oil-based paints, when used in oil washes, for the oil to migrate from the pigment. We have noticed this in some work done about three years ago, but only in areas that appear to have been very dilute. Prints using viscous oily inks have not exhibited this migration over the past three years, and I do not believe that they will exhibit migration. Our testing to date leads us to believe that the material will not deteriorate like canvas or paper when exposed directly to linseed oil.
3. The phrase, "prism-like effect" refers to the fact that the color (transparent water color painting) is deposited in small droplets and ridges in the interior of the Art Fabric. In looking at color deposited in this manner, one sees the individual droplets of color experiencing the effect of looking at one spot of color through another spot of color. The fact that you see one color slightly before another gives one the effect of visual depth.

An interesting experiment is to work with two or three colors on a sheet of medium weight Art Fabric. In one case the colors are put on without allowing the previous colors to dry, and in the second case they are allowed to dry. In holding the dry Fabric to the light, you will see individual spots of color. It is more noticeable in the case of the application of color over a dry color; but there appears to be an unwillingness of the paint to mix when applied to Art Fabric, even when applied wet. We feel this leads to clearer and less muddy colors.

August 15, 1963

The phrase, "painting in depth", refers to a technique of laying color on color in the interior of the Fabric. This also results in visual depth. It is difficult to mix colors on the Fabric; but by the simple technique of laying one color on top of another color, I think the artist is able to obtain a clearer color than by the expedient of mixing two colors.

Washes can be obtained by first dampening the Art Fabric and then flowing a concentrated color in the upper area of the damp material. The actual technique is, of course, different than that used on water color papers.

We have a fairly good collection of both student and professional art (both paintings and prints) on Art Fabric. We feel that it is a challenging media for the artist. A number of artists in this area; for example, Mrs. Phyllis Downs Ames, have told us that it is "good for my work".

4. I have asked Mr. R. R. Martin to write to you concerning the price and to furnish you information on whether you can handle this product.

I hope that this information will be of help to you. If you desire additional information, please write to me.

Sincerely yours,

Patrick H. Carey, Jr.
Technical Manager
New Products
Building 27-1

PHC:seg

bec: A. W. Boese - 220-8W
H. R. Courtney - 27-1
R. R. Martin - 220-8W



GENERAL OFFICES • 2501 HUDSON ROAD • ST. PAUL 19, MINNESOTA • TEL 733-1110

Interoffice Correspondence

Subject:

September 17, 1963

Art and Craft Products Steering Committee Meeting

The meeting was held on September 12 at 9:00 A. M. in Conference Room E-832 of Building 220.

Committee members present were:

A. W. Boese ✓
R. R. Martin
R. J. May
R. W. Mueller

A. H. Redpath
J. A. Searles
G. M. Wiese

Mr. H. F. Groth also attended.

The meeting was called by Mr. A. W. Boese to review present sales and marketing results, and to present sales and marketing plans for the future.

Mr. R. R. Martin presented the reasons that the market for Art and Craft products had been slow in developing. These reasons included the lack of national distribution which made the use of advertising and publicity prohibitive in cost. Also, the lack of professional selling and demonstrations made it difficult to stimulate test and use by art teachers and supervisors. Advertising and publicity will also be required to reach the amateur and professional consumer market. The most important factor learned in the market tests of the past year is the requirement of specialized sales effort.

In looking ahead, Mr. Martin proposed that national distribution be developed around thirty-eight super distributors who would cover the school and consumer markets, with school markets receiving the major emphasis. The super distributors would be so located as to give geographic coverage with a minimum of distributor overlap. Two specialized salesmen besides Mr. Martin would make calls on the distributors, schools and about 500 direct retail accounts. This distribution system would be supported with national advertising in art and school journals. Articles by nationally known artists and educators would also be placed in these journals. The marketing program would include professional demonstrators to aid the salesmen and participation in trade shows.

Mr. G. M. Wiese reviewed the sales projections for 1964-1968 based on the sales and marketing approach presented by Mr. Martin. It is anticipated that 3M would have 10-15% of the existing market for these particular products in 1968.

The growth in Art Fabric sales in 1964 is predicated upon the installation of making equipment at Fairmont by the middle of the year. The Hutchinson rando line would be moved to Fairmont and additional equipment added for Art Fabric manufacturing. The total equipment cost is estimated at \$93,000 of which \$53,000 is related to Art Fabric. Surgical Tape backing, Dusting Fabric and products for several other divisions will also be produced on this Fairmont line.

Mr. G. M. Wiese also showed the profit and loss history and projection. The maximum investment (operating loss) of a half million dollars will be reached in 1964. The first year of profit would be in 1965 with the cumulative investment returned in 1967. The total new equipment investment at that time is estimated to be \$190,000. Mr. J. A. Searles pointed out that the bulk of the investment through 1963 was in the overhead areas of laboratory and pilot plant costs. Although these costs were assessed these products, many of the costs would have been invested in other directions if not for Art and Craft products.

During the presentation the following questions were asked:

Mr. R. W. Mueller suggested that an adverse position could develop for tape products by selecting only a few distributors for Art and Craft products. Although Messrs. Groth, May and Redpath did not feel it would be a serious problem, further study is being made.

The question of consumer acceptance was raised by Mr. H. F. Groth. It was decided that a further analysis would be made of existing sales and market test data to substantiate the product acceptance.

Mr. Mueller asked that a study be prepared which would show all potential 3M company products for the large existing school and craft markets. If enough potential sales exist, he suggested that an acquisition could be considered to accelerate 3M's entry into this market.

The Committee will meet on September 30th to clarify the above questions, and to finalize the 1964 program.

G. M. Wiese

G. M. Wiese
Cost Accounting Department

cc - Committee Members
H. F. Groth



GENERAL OFFICES • 2501 HUDSON ROAD • ST. PAUL 19, MINNESOTA • TEL: 733-1110

Interoffice Correspondence

September 27, 1963

Subject

Art and Craft Products Steering Committee Meeting

Please be advised that there will be a meeting of the Art and Craft Products Steering Committee on September 30 at 3:00 p.m., in the West Conference Room, W-832.

Your attendance at this meeting will be appreciated.

AWB

AWB:en
—

*CC - May
Drath*



GENERAL OFFICES • 2501 HUDSON ROAD • ST. PAUL 19, MINNESOTA • TEL: 733 1110

Interoffice Correspondence

October 15, 1963

Subject: One-Run Art Fabric

TO: R. J. BARGHINI - GIFT WRAP & FABRIC LABORATORY - 27-1
FROM: R. N. SUSSMAN - CONSULTANT - G.W. & F. LAB. - 27-1

*Allynt
This is important July
from Sussman of the
we could not get
otherwise*

The samples of one-run Art Fabrics which you showed me today seem to act in about the same way that Art Fabric (made in two runs) acts. That is, the wicking compares favorably with Art Fabric; a clean line is possible, though it was a bit faster in penetration making it somewhat more difficult to control when working at a slower pace. It could be said to function in all ways favorably with Art Fabric; however, I feel the tactile quality of the one-run Fabric suffers a bit in comparison to Art Fabric. It feels too smooth, soft, mechanical, and veers in the direction of the "flannel" feel and look which I have personally felt we should beware of. It has a noticeable knurl that color accentuates, thereby bringing out a thin, manufactured look.

Had Orv Wiste bring out samples of our "Indian skin" experiments made at Fairmont a few years ago in order to impress the difference in "poles" of direction between a soft, flannel, felt like result and a harder, random textured product. Your description of how you produced the one-run experiment led me to feel that perhaps you were in the neighborhood of being able to "head" in the direction of the "Indian skin" with more practical methods than previously possible.

I believe that the objective of aiming for an ironed out, smooth, rejectionless looking product could deceive only ourselves. Granted that such a product might be sold for less because of less rejections. However, once this spotless sheet of Fabric is touched with a wet brush, the surface tension is disturbed by the uneven wetting and drying and the resulting shrinking and cockling experienced by some users whose complaints we have personally heard could influence their buying our Fabric a second time. Therefore, though the objective of a harder surface and random texture of our "Indian skin" may not be mechanically feasible at this moment, I feel we should be alerted to any possibility that could bring us a bit closer to it. The "Indian skin" was achieved by allowing the

October 15, 1963

Fabric to dry in a completely relaxed, tensionless manner. This method resulted in allowing the Fabric to shrink its utmost in drying, creating an even overall cockled texture. Therefore, any uneven wetting and drying done afterwards does not affect the overall tension of the material.

The "perfect" ironed out product obviously is a good measuring stick in controlling the quality of ribbon, but the random behavior of the texture of an "Indian skin" can give us both great leeway in an acceptable painting material as well as a more handmade looking product with greater tactile appeal.

R. N. Sussman

RNS:seg

cc: A. W. Boese - 220-8W
P. H. Carey - 27-1
H. R. Courtney - 27-1
G. W. Miller - 27-1
O. M. Wiste - 27-1

February 10, 1964

Mrs. Mitsch
305 E. County Road B
St. Paul 17, Minnesota

Dear Mrs. Mitsch:

It was good talking to you today about the forthcoming demonstration on "Sumi" painting with the wives of Photographic Products Division personnel. We are sending you about thirty 1/2 size sheets of 3M Brand Art Fabric, medium weight. We appreciate your interest in 3M Brand Art Fabric and as I mentioned you can tell the ladies it is available in the 3M Company Store.

Very truly yours,

R. R. Martin
Retail Tape and Gift
Wrap Division

RRM:st
encl

bcc: A. W. Boese ✓

*Date
Walker and Show*

This exhibition of prints on a synthetic fabric shown today represents the successful combination of an artist's imagination in searching out a new media for expression and industry's ingenuity and determination in seeking out a new product.

But for an artist picking up a scrap of synthetic material discarded in a 3M Company laboratory and experimenting with it, the firm's scientists might never have discovered "3M" brand Art Fabric. And but for the 3M scientists' ability to reproduce this material and the company's confidence in the product, the art world might not have had this new media for expression.

As early as the 1940s, non-woven fibers were studied as possible media for art expression. Several were tried but discarded, since they proved incorrect for paint or print-making use.

It wasn't until early 1960 that 3M again became strongly interested in non-wovens as an art surface. Richard Sussman, well-known Minneapolis artist, had been engaged by 3M as a consultant/ⁱⁿnew product development. In the course of his work, he experimented with a discarded scrap of non-woven material. He sketched and painted on it and liked its color and texture. He was impressed with the depth and luminosity it gave to ink strokes.

Company chemists, engineers and executives all were caught up by Sussman's enthusiasm for this new material, but a tremendous obstacle still remained. Since the material was discarded, no records were kept, and 3M scientists were confronted with the task of duplicating it.

It was late 1960 before a material with the unique properties that Sussman liked in the first scrap he found was reproduced. Experiments with the material as a print-making medium created further enthusiasm for the product.

The Tweed Gallery in Duluth, Minn., became interested in work being done on Art Fabric and collaborated with 3M in inviting 100 Midwest printmakers to submit works on Art Fabric, which were shown in an exhibition in March, 1963. Fifty of these were selected to form the basis of the collection shown here.

Art Fabric is unlike any other print-maker's or artist's material available in the effects that can be created with it and it's tactility. It is made from a unique combination of bonded textile fibers. These fibers give the unusual feel to the product. The fabric, encourages vertical penetration of print-making or painting media, yielding the unusual depth quality.

Since Art Fabric is not a paper, print-maker's had to handle it in a different manner and learn to master the material. Each printmaker had to solve these problems for himself to suit the printing medium of his choice and to fit the characteristics of his work. The results of these successful adjustments is shown.

APRIL 30, 1964

MR. JAN VAN DER MARCK
WALKER ART CENTER
1710 LYNDAL AVENUE SOUTH
MINNEAPOLIS 3, MINNESOTA

DEAR JAN:

WE AGREE TO THE FOLLOWING PROPOSAL REGARDING THE 3M GRAPHICS EXHIBITION AT WALKER ART CENTER. WALKER WILL HANDLE THE ORGANIZATION AND ALL DETAILS PERTAINING TO IT, AND 3M WILL FINANCE ALL EXCEPT STAFF TIME AND THE USE OF THE PREMISES.

TITLE: 3M COLLECTS PRINTS

DURATION: JUNE 21 AUGUST 2, 1964

CONTENT: APPROXIMATELY FIFTY WORKS OF GRAPHIC ART, ALL TO BE FRAMED IN A UNIFORM WAY AND LABELED WITH PROPER INFORMATION BY 3M

DELIVERY DEADLINE: JUNE 8

GALLERIES RESERVED: WALKER ART CENTER 27 AND LECTURE GALLERY

OPENING PROCEDURE: CATERED TEA, COFFEE AND COOKIES RECEPTION FOR ALL WALKER ART CENTER MEMBERS FROM 3-5:00 P.M. ON SUNDAY (BUDGET FOR \$50.00)

INVITATION AND PUBLICITY: WALKER ART CENTER WILL MAIL A SPECIALLY DESIGNED CARD TO INVITE MEMBERS (BUDGET FOR \$125.00); IT WILL, THROUGH ITS PUBLICITY DIRECTOR, INFORM THE LOCAL AND NATIONAL PRESSES, AND IT WILL ADVERTISE THE SHOW WITH A SPECIALLY DESIGNED OUTDOOR PANEL (BUDGET FOR \$50.00)

INSURANCE: ALL PRINTS TO BE INSURED FROM THEIR PRESENT LOCATION TO WALKER ART CENTER AND BACK BY 3M

CATALOGUE: SUGGESTED SIZE, 9-3/4" X 6-1/2"; COVER AND EIGHT PAGES OF TEXT AND ILLUSTRATIONS (TITLE PAGE, FRENCH TITLE, PREFACE, MARTIN FRIEDMAN, INTRODUCTION, AL BOESE, CATALOGUE LISTING TWO PAGES, ILLUSTRATIONS TWO PAGES) DESIGN, R. R. KELLY (BUDGET FOR \$600.00, PRICE OF 2,500 COPIES)

WE ARE SORRY FOR THE DELAY IN CONFIRMING THE ABOVE PROGRAM.

THE INTRODUCTION WILL BE WRITTEN AND GONE OVER IN THE NEXT WEEK AND I WILL HAVE THE PUBLICITY DEPARTMENT GET IN TOUCH WITH YOU WITHIN THE NEXT WEEK.

YOURS VERY TRULY,

A. W. BOESE
MANAGER,
NON-WOVEN PRODUCTS

/AP

*shipping
6/25*

WALKER ART CENTER

1710 Lyndale Avenue South

Minneapolis 3, Minnesota

333-3215

Martin L. Friedman, Director

10 April 1964

4/30

Mr. Alvin Boese
Minnesota Mining and Manufacturing Company
2501 Hudson Road
St. Paul, Minnesota

Dear Al:

Pursuant to our conversation of last week, here are the facts and figures about the 3M graphics exhibition at Walker Art Center. As you suggested, Walker will handle its organization and all details pertaining to it, and Minnesota Mining will finance all except staff time and the use of the premises.

Title: 3M Collects Prints (subject to your approval)

Duration: June 21 - August 2, 1964

Content: Approximately fifty works of graphic art, all to be framed in a uniform way and labeled with proper information by 3M

Delivery deadline: June 8

Galleries reserved: Walker Art Center 27 and Lecture Gallery

Opening procedure: Catered tea, coffee and cookies reception for all Walker Art Center members from 3-5:00 p.m. on Sunday (budget for \$50.00)

Invitation and publicity: Walker Art Center will mail a specially designed card to invite members (budget for \$125.00); it will, through its publicity director, inform the local and national presses, and it will advertise the show with a specially designed outdoor panel (budget for \$50.00).

Insurance: All prints to be insured from their present location to Walker Art Center and back by 3M

Catalogue: Suggested size, 9 3/4 x 6 1/2"; cover and eight pages of text and illustrations (title page, French title, Preface, Martin Friedman, Introduction, Al Boese, catalogue listing two pages, illustrations two pages)

As an alternative: cover and sixteen pages, ten of which to be printed with illustrations.

Design, R.R. Kelly

(budget for either \$600.00 or \$1,000.00, price of 2,500 copies)

I hope that the above is agreeable to you. If so, I look forward to first receiving your written approval and "go ahead", then to an introduction, stating the purpose of this exhibition as far as 3M is concerned, of approximately 500 words, with a deadline of May 15. Also, an exact listing of works in the exhibition and good photographs from which we can make a selection for reproduction.

Mr. Alvin Boese

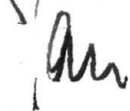
page 2

10 April 1964

It was nice spending some time together last week and if you feel like another gallery going trip, please let me know.

With all kind regards,

Sincerely yours,



Jan van der Marck
Curator

P. S. The enclosed transcript will no doubt interest you.

jvdm:ekl
enc.

PRINT magazine, March/April 1964, Print XVIII:II volume, page 94

UNIQUE ART MATERIAL

A unique new art material - "3M" brand Art Fabric No. 8400 - is designed to give a quality of visual depth to the artist's work. Not a paper or a cloth, but a combination of bonded textile fibers, the material encourages vertical penetration of painting and print making media, said to yield unusual depth quality. The versatile product can be used with transparent and opaque water colors, designer's colors, acrylics, tempera, gouache, casein, India and colored inks, felt-tipped pens and textile colors. For additional information and a sample of the fabric, write:

Art Fabric, Dept. B3-582,
Minnesota Mining and Manufacturing Company
2501 Hudson Road
St. Paul 19, Minnesota

WALKER ART CENTER

1710 Lyndale Avenue South Minneapolis 3, Minnesota Federal 6-0301 Martin L. Friedman, Director

11 March 1964

Mr. Alvin Boese
Minnesota Mining and Manufacturing Company
2501 Hudson Road
St. Paul, Minnesota

Answered
3/23/64

Dear Al:

For quite some time I meant to write you this letter confirming an oral agreement to show the 3M Collection of Graphics at Walker Art Center. The exhibition of some fifty prints has been put on our schedule for the June 21 - August 2 period.

We will send the museum truck to pick up this collection at the place you will indicate and it is our understanding that each print is framed in a uniform way to protect them and facilitate handling. Although we have a general policy covering works in transit, I would recommend that you check with the insurers of this collection and see if you have to extend the amount of coverage during the period of exhibition. In other words, we prefer that 3M handle its own insurance.

I welcome your suggestion as to how to publicize the show and I am equally anxious to hear if 3M will subsidize a catalogue issued by Walker Art Center and designed in close cooperation with 3M. Also, do you want a public opening and if so, along what lines?

Finally, what is your opinion about a contest, jointly sponsored by Walker and 3M? Conceivably we could send out invitations to a dozen well established American artists, those that make printmaking a career and others that venture into it only incidentally (e.g. Leonard Baskin, Gabor Peterdi on the one hand, Josef Albers, Jasper Johns on the other).

With the invitation and our endorsement could go a complimentary stack of paper and the request to execute a print on this paper and submit this print before a June 1 deadline. Then a jury, including somebody from 3M, somebody from Walker and a professional printmaker, would have to select the best and award a prize. If you set this on a high level from the start and if you are willing to pay a flat rate for the commissioned prints (e.g. \$100.) and a nice prize for the winner (e.g. \$1,000.), then you end up with all the publicity which a true act of cultural sponsorship can give you, plus a valuable addition to the 3M collection.

Mr. Alvin Boese

page 2

11 March 1964

If you feel this is a good idea, then we must act fast. Please call about the latter part and confirm 3M's agreement with the exhibition as such in writing.

With all best regards,

Sincerely yours,

A handwritten signature in dark ink, appearing to be 'Jan' with a stylized flourish.

Jan van der Marck
Curator

jvdm:ekl

*Returned
encl. add*

JUNE 28, 1965

MISS KATYE RUETH

WAUWATOSA, WISCONSIN

DEAR MISS RUETH:

I NOTE YOUR WATER COLOR "FOUR FIFTHS" WAS ENTERED IN THE SPRING-FIELD ART MUSEUM "WATER COLOR - U.S.A." COMPETITION.

AS WE ARE PRESENTLY DEVELOPING SOME MEDIA WHICH WE HOPE WILL FIND ACCEPTANCE BY ARTISTS SUCH AS YOURSELF, I AM TAKING THE LIBERTY OF REQUESTING SOME INFORMATION WHICH WILL ASSIST US IN OUR DEVELOPMENT.

ATTACHED IS A SHORT QUESTIONNAIRE WHICH IF YOU WILL ANSWER AND RETURN IN THE ENCLOSED SELF-ADDRESSED ENVELOP WE WOULD BE GRATEFUL. IN RETURN, WE WOULD BE PLEASED TO SEND YOU SEVERAL SHEETS OF OUR NEW WATER COLOR PAPER AND ART FABRIC. IF AFTER WORKING WITH THEM YOU WOULD CARE TO GIVE US YOUR COMMENTS IT WOULD ASSIST IN OUR DIRECTION.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/ATT
ENC.

JUNE 28, 1965

MR. JOHN M. ANGELINA
NORTH CALDWELL, NEW JERSEY

DEAR MR. ANGELINA:

NOTING YOUR ENTRY IN THE "WATER COLOR - U.S.A." COMPETITION
OF THE SPRINGFIELD ART MUSEUM, WE ARE TAKING THE LIBERTY OF ASKING
YOUR HELP.

IF YOU WOULD PLEASE FILL OUT AND RETURN THE ATTACHED QUESTIONNAIRE
IN THE SELF-ADDRESSED ENVELOP, WE WOULD BE VERY GRATEFUL. IF YOU WOULD
BE SO KIND AS TO DO THIS, WE WOULD LIKE TO SEND YOU SEVERAL SHEETS OF
OUR NEW WATER COLOR PAPER AND ART FABRIC TO TRY. IF AFTER USING THEM
YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE WOULD
DEEPLY APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

ATT/
ENC.

Related Art Division
June 30, 1965

Mr. Alvin Boese
Mr. R. R. Martin
Mr. Pat Carey
Minnesota Mining and Manufacturing
2501 Hudson Road
St. Paul 19, Minnesota

Dear Sir,


We have completed dying on 3M
art fabric and have some paper
folded objects and several silk-
screened prints.

I am teaching II Summer Session
starting Monday July 19 and would
like you to see the 3 bulletin
boards installed in the halls.

These bulletin boards I want to keep the papers till the forthcoming exhibition at the St. Paul Campus Student Center from November 24 — December 27, 1965 using your materials.

I have many dyed papers which I can give to you at this time but would like to retain the bulletin board papers to photograph because they are the most unusual.

We will be doing more class work on it this fall.

Now when you come over the 19th of July please bring some more metal ribbon  and 20 rolls of white scrap tape ~~with the~~ ends of rolls and 4 boxes of 50 sheets each of the Heavy Art Fabric.

Thank you for your attention.
Very truly yours,

Richard Abell

JULY 12, 1965

W. EMERTON HEITLAND
625 - 29TH AVENUE NORTH
ST. PETERSBURG, FLORIDA 33704

DEAR MR. HEITLAND:

THANK YOU FOR YOUR PROMPT TO MY LETTER OF JUNE 30TH. UNDER SEPARATE COVER I AM SENDING YOU TEN SHEETS OF OUR NEW WATER COLOR PAPER IN BOTH LIGHT AND HEAVY WEIGHT.

THIS PAPER IS PURE CELLULOSE USING ACRYLIC SIZING AND CAN BE PAINTED ON EITHER SIDE DEPENDING ON THE TEXTURE DESIRED. OUR TESTS INDICATE THAT THE AGING PROPERTIES ARE AT LEAST EQUAL TO THE BEST PAPERS MADE TODAY.

I AM ALSO INCLUDING SEVERAL SHEETS OF 3M BRAND ART FABRIC, AN ORIENTAL TYPE CONSTRUCTION WHICH YOU MAY FIND INTERESTING TO EXPERIMENT WITH. IT HAS HIGH WET STRENGTH AND TOUGHNESS AND OFFERS A PARTICULARLY GOOD SURFACE ANCHORAGE FOR ACRYLIC PAINTS.

IF YOU WOULD CARE TO GIVE US YOUR EVALUATION AND COMMENTS ON THE PAPERS AFTER YOU HAVE HAD A CHANCE TO WORK WITH THEM, WE WILL FEEL GREATLY INDEBTED TO YOU.

THANKING YOU AGAIN, I REMAIN,

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/

NAME: W. EMERTON HEITLAND

ADDRESS: ~~104 PALMERA ROAD~~, ST. PETERSBURG, FLORIDA 33704

625 29th Ave N -

WCP Palmer LxH 22x30

AF 1" MxH 18x21

WHAT PAPER DO YOU PREFER FOR WATER COLOR AND/OR DRAWING?

BRAND D'Arches - Watman - Mellbourne etc

WEIGHT 140 lb (stretched) - or 300 lb (not stretched)

SHEET SIZE 22 X 30

WHERE DO YOU NORMALLY PURCHASE?

Barry - Sarasota - Fla

P.K. Smith - St. Petersburg -

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES Frequently - in St. Petersburg - not

NO so frequently in Sarasota.

ANY OTHER COMMENTS WOULD BE WELCOME

Several Times, I have gotten D'Arches paper which had not been properly sized, and it was not fit to use. The English papers are usually more reliable, but D'Arches is excellent, when it is right.

JUNE 30, 1965

W. EMERTON HEITLAND
104 PALMERA ROAD
ST. PETERSBURG, FLORIDA

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APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/

JULY 12, 1965

MR. PAUL STRISIK
10 MAIN STREET
ROCKPORT, MASSACHUSETTS

DEAR MR. STRISIK:

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THANKING YOU AGAIN, I REMAIN,

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/

NAME MR. PAUL STRISIK

ADDRESS 10 MAIN ST., ROCKPORT, MASS

WCI 4 each L + H 30-36

AF " " med + Hvy 30x36

WHAT PAPER DO YOU PREFER FOR WATER COLOR AND/OR DRAWING?

BRAND D'arches for Soft Effect - Green (England) for normal

WEIGHT 140 for 1/4 sheet 300 for full sheet

SHEET SIZE 19x25 and full sheet

WHERE DO YOU NORMALLY PURCHASE?

Epstein Paints
Main St, Gloucester Mass.

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES

NO ✓

ANY OTHER COMMENTS WOULD BE WELCOME.

JULY 1, 1965

MR. PAUL STRISIK
10 MAIN STREET
ROCKPORT, MASSACHUSETTS

DEAR MR. STRISIK:

NOTING YOUR ENTRY IN THE "WATER COLOR - U.S.A." COMPETITION
OF THE SPRINGFIELD ART MUSEUM, WE ARE TAKING THE LIBERTY OF ASKING
YOUR HELP.

IF YOU WOULD PLEASE FILL OUT AND RETURN THE ATTACHED QUESTIONNAIRE
IN THE SELF-ADDRESSED ENVELOP, WE WOULD BE VERY GRATEFUL. IF YOU WOULD
BE SO KIND AS TO DO THIS, WE WOULD LIKE TO SEND YOU SEVERAL SHEETS OF
OUR NEW WATER COLOR PAPER AND ART FABRIC TO TRY. IF AFTER USING THEM
YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE WOULD DEEPLY
APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/

JULY 12, 1965

MR. RAY RIDABOCK
SOUTH LANE; BOX 55
REDDING RIDGE, CONNECTICUT

DEAR MR. RIDABOCK:

THANK YOU FOR YOUR PROMPT REPLY TO MY LETTER OF JULY 1ST. UNDER SEPARATE COVER I AM SENDING YOU TEN SHEETS OF OUR NEW WATER COLOR PAPER IN BOTH LIGHT AND HEAVY WEIGHT.

THIS PAPER IS PURE CELLULOSE USING ACRYLIC SIZING AND CAN BE PAINTED ON EITHER SIDE DEPENDING ON THE TEXTURE DESIRED. OUR TESTS INDICATE THAT THE AGING PROPERTIES ARE AT LEAST EQUAL TO THE BEST PAPERS MADE TODAY.

I AM ALSO INCLUDING SEVERAL SHEETS OF 3M BRAND ART FABRIC, AN ORIENTAL TYPE CONSTRUCTION WHICH YOU MAY FIND INTERESTING TO EXPERIMENT WITH. IT HAS HIGH WET STRENGTH AND TOUGHNESS AND OFFERS A PARTICULARLY GOOD SURFACE ANCHORAGE FOR ACRYLIC PAINTS.

IF YOU WOULD CARE TO GIVE US YOUR EVALUATION AND COMMENTS ON THE PAPERS AFTER YOU HAVE HAD A CHANCE TO WORK WITH THEM, WE WILL FEEL GREATLY INDEBTED TO YOU.

THANKING YOU AGAIN, I REMAIN,

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/

NAME MR. RAY RIDABOCK

ADDRESS SOUTH LANE; BOX 55, REDDING RIDGE, CONN.

WHAT PAPER DO YOU PREFER FOR WATER COLOR AND/OR DRAWING?

BRAND D'ARCHES

WEIGHT 300 lb

SHEET SIZE 22 x 30

4-WCP-L+H
22x30

AF 4 med + H
18x24

WHERE DO YOU PURCHASE?

FINE ARTS STATIONERY Co
WESTPORT, CONN.

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES

NO ✓

ANY OTHER COMMENTS WOULD BE WELCOME

JULY 1, 1965

MR. RAY RIDABOCK
SOUTH LANE; BOX 55
REDDING RIDGE, CONNECTICUT

DEAR MR. RIDABOCK:

NOTING YOUR ENTRY IN THE "WATER COLOR - U.S.A." COMPETITION
OF THE SPRINGFIELD ART MUSEUM, WE ARE TAKING THE LIBERTY OF ASKING
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IN THE SELF-ADDRESSED ENVELOP, WE WOULD BE VERY GRATEFUL. IF YOU WOULD
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OUR NEW WATER COLOR PAPER AND ART FABRIC TO TRY. IF AFTER USING THEM
YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE WOULD DEEPLY
APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ENC.

JULY 12, 1965

MR. MURRAY WENTWORTH
CENTRAL ST.
NORWELL, MASSACHUSETTS

DEAR MR. WENTWORTH:

THANK YOU FOR YOUR PROMPT REPLY TO MY LETTER OF JULY 1ST. UNDER SEPARATE COVER I AM SENDING YOU TEN SHEETS OF OUR NEW WATER COLOR PAPER IN BOTH LIGHT AND HEAVY WEIGHT.

THIS PAPER IS PURE CELLULOSE USING ACRYLIC SIZING AND CAN BE PAINTED ON EITHER SIDE DEPENDING ON THE TEXTURE DESIRED. OUR TESTS INDICATE THAT THE AGING PROPERTIES ARE AT LEAST EQUAL TO THE BEST PAPERS MADE TODAY.

I AM ALSO INCLUDING SEVERAL SHEETS OF 3M BRAND ART FABRIC, AN ORIENTAL TYPE CONSTRUCTION WHICH YOU MAY FIND INTERESTING TO EXPERIMENT WITH. IT HAS HIGH WET STRENGTH AND TOUGHNESS AND OFFERS A PARTICULARLY GOOD SURFACE ANCHORAGE FOR ACRYLIC PAINTS.

IF YOU WOULD CARE TO GIVE US YOUR EVALUATION AND COMMENTS ON THE PAPERS AFTER YOU HAVE HAD A CHANCE TO WORK WITH THEM, WE WILL FEEL GREATLY INDEBTED TO YOU.

THANKING YOU AGAIN, I REMAIN,

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/

NAME MR. MURRAY WENTWORTH

ADDRESS CENTRAL ST., NORWELL, MASS

WcP 4 sheets L+H 30" x 36"
AF 4 " ~~Small~~ + Hvy 30" x 36"

WHAT PAPER DO YOU PREFER FOR WATER COLOR AND/OR DRAWING?

BRAND D'Arches - Strathmore
WEIGHT 300 Pound } - 2 + 3 Ply Med. + Smooth
SHEET SIZE 22 x 30 } - 23 x 29

WHERE DO YOU NORMALLY PURCHASE?

Johnson's Art Materials Inc.
355 Newbury Street, Boston, Mass.

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES

NO ✓

ANY OTHER COMMENTS WOULD BE WELCOME

Also use 140 Pdt. Arnold Paper. I do not like too rough a surface. I seem to find a French paper the best for my type of work.

W.C. USA job done on Strathmore extra smooth

(over)

I am an instructor at
School of Practical Art
718 Beacon St.
Boston, Mass.

Perhaps your papers might be good for
showing the students.

JULY 1, 1965

MR. MURRAY WENTWORTH
CENTRAL STREET
NORWELL, MASSACHUSETTS

DEAR MR. WENTWORTH:

NOTING YOUR ENTRY IN THE "WATER COLOR - U.S.A." COMPETITION
OF THE SPRINGFIELD ART MUSEUM, WE ARE TAKING THE LIBERTY OF ASKING
YOUR HELP.

IF YOU WOULD PLEASE FILL OUT AND RETURN THE ATTACHED QUESTIONNAIRE
IN THE SELF-ADDRESSED ENVELOP, WE WOULD BE VERY GRATEFUL. IF YOU WOULD
BE SO KIND AS TO DO THIS, WE WOULD LIKE TO SEND YOU SEVERAL SHEETS OF
OUR NEW WATER COLOR PAPER AND ART FABRIC TO TRY. IF AFTER USING THEM
YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE WOULD DEEPLY
APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/

JULY 12, 1965

MISS HARRIET STURTEVANT
35-50 - 77TH STREET
JACKSON HEIGHTS, NEW YORK

DEAR MISS STURTEVANT:

THANK YOU FOR YOUR PROMPT REPLY TO MY LETTER OF JULY 1ST. UNDER SEPARATE COVER I AM SENDING YOU TEN SHEETS OF OUR NEW WATER COLOR PAPER IN BOTH LIGHT AND HEAVY WEIGHT.

THIS PAPER IS PURE CELLULOSE USING ACRYLIC SIZING AND CAN BE PAINTED ON EITHER SIDE DEPENDING ON THE TEXTURE DESIRED. OUR TESTS INDICATE THAT THE AGING PROPERTIES ARE AT LEAST EQUAL TO THE BEST PAPERS MADE TODAY.

I AM ALSO INCLUDING SEVERAL SHEETS OF 3M BRAND ART FABRIC, AN ORIENTAL TYPE CONSTRUCTION WHICH YOU MAY FIND INTERESTING TO EXPERIMENT WITH. IT HAS HIGH WET STRENGTH AND TOUGHNESS AND OFFERS A PARTICULARLY GOOD SURFACE ANCHORAGE FOR ACRYLIC PAINTS.

IF YOU WOULD CARE TO GIVE US YOUR EVALUATION AND COMMENTS ON THE PAPERS AFTER YOU HAVE HAD A CHANCE TO WORK WITH THEM, WE WILL FEEL GREATLY INDEBTED TO YOU.

THANKING YOU AGAIN, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/

NAME MISS ~~MRS.~~ HARRIET STURTEVANT

ADDRESS 35-50 - 77TH STREET, JACKSON HEIGHTS, NEW YORK

8429 ~~HT~~ 4 sheets 36x40 L+H WCP
8429 ~~HT~~
8481 medly " 30x36 med+H A F
8486 heavy

WHAT PAPER DO YOU PREFER FOR WATER COLOR AND/OR DRAWING?

BRAND D'Archers

WEIGHT 140 and 300

SHEET SIZE full

WHERE DO YOU NORMALLY PURCHASE?

Grand Central Art Store
East 40th St N.Y.C.

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES _____

NO ✓

ANY OTHER COMMENTS WOULD BE WELCOME

JULY 1, 1965

MRS. HARRIET STURTEVANT
35-50 - 77TH STREET
JACKSON HEIGHTS, NEW YORK

DEAR MRS. STURTEVANT:

NOTING YOUR ENTRY IN THE "WATER COLOR - U.S.A." COMPETITION
OF THE SPRINGFIELD ART MUSEUM, WE ARE TAKING THE LIBERTY OF ASKING
YOUR HELP.

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IN THE SELF-ADDRESSED ENVELOP, WE WOULD BE VERY GRATEFUL. IF YOU WOULD
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OUR NEW WATER COLOR PAPER AND ART FABRIC TO TRY. IF AFTER USING THEM
YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE WOULD DEEPLY
APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ENC.

JULY 19, 1965

MISS DORIS WHITE
JACKSON, WISCONSIN

DEAR MISS WHITE:

THANK YOU FOR YOUR PROMPT REPLY TO MY LETTER OF JUNE 28. UNDER SEPARATE COVER I AM SENDING YOU TEN SHEETS OF OUR NEW WATER COLOR PAPER IN BOTH LIGHT AND HEAVY WEIGHT.

THIS PAPER IS PURE CELLULOSE USING ACRYLIC SIZING AND CAN BE PAINTED ON EITHER SIDE DEPENDING ON THE TEXTURE DESIRED. OUR TESTS INDICATE THAT THE AGING PROPERTIES ARE AT LEAST EQUAL TO THE BEST PAPERS MADE TODAY.

I AM ALSO INCLUDING SEVERAL SHEETS OF 3M BRAND ART FABRIC, AN ORIENTAL TYPE CONSTRUCTION WHICH YOU MAY FIND INTERESTING TO EXPERIMENT WITH. IT HAS HIGH WET STRENGTH AND TOUGHNESS AND OFFERS A PARTICULARLY GOOD SURFACE ANCHORAGE FOR ACRYLIC PAINTS.

IF YOU WOULD CARE TO GIVE US YOUR EVALUATION AND COMMENTS ON THE PAPERS AFTER YOU HAVE HAD A CHANCE TO WORK WITH THEM, WE WILL FEEL GREATLY INDEBTED TO YOU.

THANKING YOU AGAIN, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

AWB:SAJ

ATTACHMENT

Ann send 7/16/65

10 sheets 36x40 H W C P

10

L

NAME MISS DORIS WHITE

ADDRESS JACKSON, WISCONSIN

⁴
~~10~~ sheets 30-36

L-m-H

A Feb

WHAT PAPER DO YOU PREFER FOR WATERCOLOR AND/OR DRAWING?

BRAND D'ARCHES

WEIGHT 140 #

SHEET SIZE 22 X 30

WHERE DO YOU NORMALLY PURCHASE?

BOOKE PAINT CO.
4413 WEST LISBON AVE.
MILWAUKEE, WISCONSIN

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES

NO X

ANY OTHER COMMENTS WOULD BE WELCOME

Am particularly interested in OVERSIZE watercolor paper - up to 30 x 40 or larger. Also a paper that has a texture of rice paper - but heavier.

GRADUATE:

THE ART INSTITUTE
OF CHICAGO 1950

*ROUTE 1
JACKSON,
WISC.*

DORIS WHITE

WINTER ADDRESS:

~~6817 CEDAR STREET~~
~~WAUWATOSA 13, WIS.~~
BL 8-6854

SUMMER ADDRESS:

EGG HARBOR, WIS.

MEMBER: AMERICAN WATERCOLOR SOCIETY CALIFORNIA WATERCOLOR SOCIETY
ALLIED ARTISTS OF AMERICA PHILADELPHIA WATERCOLOR CLUB
KNICKERBOCKER ARTISTS

HONORS: GRAND AWARD WITH AMERICAN WATERCOLOR SOCIETY GOLD MEDAL OF HONOR,
NEW YORK, 1963
OBRIG AWARD, NATIONAL ACADEMY OF DESIGN, NEW YORK, 1963
RANGER FUND PURCHASE AWARD, NATIONAL ACADEMY OF DESIGN, NEW YORK,
1963
FIRST AWARD, MEDAL OF HONOR, KNICKERBOCKER ARTISTS, NEW YORK,
1963, PURCHASE AWARD, 1961
ASSOCIATE MEMBERS AWARD, ALLIED ARTISTS OF AMERICA, NEW YORK, 1962
FOUR ARTS AWARD, SOCIETY OF THE FOUR ARTS, PALM BEACH, FLA., 1963
RCA VICTOR PURCHASE AWARD, EMILY AND JOE LOWE GALLERY PERMANENT
COLLECTION, CORAL GABLES, FLORIDA, 1963
PURCHASE AWARD, WALKER ART CENTER BIENNIAL, MINNEAPOLIS, MINN. 1962
PURCHASE AWARD, BUTLER INSTITUTE OF AMERICAN ART, YOUNGSTOWN, OHIO,
1960 AND 1961
FIRST AWARD, PURCHASE, UNIVERSITY OF NORTH DAKOTA, GRAND FORKS,
NORTH DAKOTA, 1962
GINBEL AWARD, MILWAUKEE ART CENTER, MILWAUKEE, WISCONSIN, 1961
FIFTEEN WATERCOLOR ARTISTS AWARD, WAYNE STATE UNIVERSITY, DETROIT,
MICHIGAN, 1960
M. L. JARROTT ART SCHOLARSHIP, NATIONAL LEAGUE OF AMERICAN PEN
WOMEN, WASHINGTON D.C. 1960
FIRST AWARD, WISCONSIN STATE FAIR, MILWAUKEE, WISCONSIN, 1959, 1960

FIRST AWARD, ILLINOIS STATE FAIR, SPRINGFIELD, ILLINOIS, 1961

GEORGE JOHNSON AWARD, FIRST IN WATERCOLOR, MADISON SALON OF ART,
MADISON, WISCONSIN, 1958

FIRST AWARD, NATIONAL LEAGUE OF AMERICAN PEN WOMEN, SMITHSONIAN
INSTITUTE, WASHINGTON D.C. 1960

FIRST PURCHASE AWARD, UNION LEAGUE CLUB OF CHICAGO, CHICAGO, ILLINOIS
1962

NATIONAL AND REGIONAL EXHIBITIONS:

AMERICAN WATERCOLOR SOCIETY, NEW YORK 1958 - 1963

PENNSYLVANIA ACADEMY OF FINE ART, PHILADELPHIA, PENNSYLVANIA 1963

THE ART INSTITUTE OF CHICAGO, CHICAGO, ILLINOIS 1963

CALIFORNIA WATERCOLOR SOCIETY 1962 AND 1963

KNICKERBOCKER ARTISTS, NEW YORK 1961, 1962 AND 1963

OKLAHOMA PRINTMAKERS SOCIETY, OKLAHOMA 1963

MIAMI UNIVERSITY, CORAL GABLES, FLORIDA 1963

ALLIED ARTISTS OF AMERICA, NEW YORK 1962 AND 1963

AUDUBON ARTISTS, NEW YORK 1964

SOCIETY OF THE FOUR ARTS, PALM BEACH, FLORIDA 1963

NATIONAL ACADEMY OF DESIGN, NEW YORK 1962 AND 1963

BUTLER INSTITUTE OF AMERICAN ART, YOUNGSTOWN, OHIO 1960, 1961, 1963

UNIVERSITY OF NORTH DAKOTA, GRAND FORKS, NORTH DAKOTA 1962

FIFTEEN WATERCOLOR ARTISTS, WAYNE STATE UNIVERSITY, DETROIT, MICH. 1960

WASHINGTON D.C. WATERCOLOR ASSOCIATION 1961

CHAUTAUQUA ART ASSOCIATION, CHAUTAUQUA, NEW YORK 1962

SMITHSONIAN INSTITUTE, N.L.A.P.W. WASHINGTON D.C. 1960

WALKER ART CENTER, MINNEAPOLIS, MINNESOTA 1963

MADISON SALON OF ART, THE UNION, MADISON, WISCONSIN 1958 - 1963

ILLINOIS STATE FAIR, SPRINGFIELD, ILLINOIS 1962 AND 1963

WISCONSIN STATE FAIR, MILWAUKEE, WISCONSIN 1958 - 1963

INVITATIONAL EXHIBITIONS:

BUTLER INSTITUTE OF AMERICAN ART, YOUNGSTOWN, OHIO 1963

ILLINOIS MUSEUM, SPRINGFIELD, ILLINOIS 1963

ART ALLIANCE, PHILADELPHIA, PENNSYLVANIA 1963

MADISON SALON OF ART, MADISON, WISCONSIN 1962 AND 1963

JUNE 28, 1965

MISS DORIS WHITE

JACKSON, WISCONSIN

DEAR MISS WHITE:

NOTING YOUR ENTRY IN THE "WATER COLOR - U.S.A." COMPETITION OF THE SPRINGFIELD ART MUSEUM, WE ARE TAKING THE LIBERTY OF ASKING YOUR HELP.

IF YOU WOULD PLEASE FILL OUT AND RETURN THE ATTACHED QUESTIONNAIRE IN THE SELF-ADDRESSED ENVELOP, WE WOULD BE VERY GRATEFUL. IF YOU WOULD BE SO KIND AS TO DO THIS, WE WOULD LIKE TO SEND YOU SEVERAL SHEETS OF OUR NEW WATER COLOR PAPER AND ART FABRIC TO TRY. IF AFTER USING THEM YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE WOULD DEEPLY APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

ATT/
ENC.

JULY 12, 1965

MR. RICHARD BRZOWSKI
71 PRINCE STREET
NEWINGTON, CONNECTICUT

DEAR MR. BRZOWSKI:

THANK YOU FOR YOUR PROMPT REPLY TO MY LETTER OF JUNE 30TH. UNDER SEPARATE COVER I AM SENDING YOU TEN SHEETS OF OUR NEW WATER COLOR PAPER IN BOTH LIGHT AND HEAVY WEIGHT.

THIS PAPER IS PURE CELLULOSE USING ACRYLIC SIZING AND CAN BE PAINTED ON EITHER SIDE DEPENDING ON THE TEXTURE DESIRED. OUR TESTS INDICATE THAT THE AGING PROPERTIES ARE AT LEAST EQUAL TO THE BEST PAPERS MADE TODAY.

I AM ALSO INCLUDING SEVERAL SHEETS OF 3M BRAND ART FABRIC, AN ORIENTAL TYPE CONSTRUCTION WHICH YOU MAY FIND INTERESTING TO EXPERIMENT WITH. IT HAS HIGH WET STRENGTH AND TOUGHNESS AND OFFERS A PARTICULARLY GOOD SURFACE ANCHORAGE FOR ACRYLIC PAINTS.

IF YOU WOULD CARE TO GIVE US YOUR EVALUATION AND COMMENTS ON THE PAPERS AFTER YOU HAVE HAD A CHANCE TO WORK WITH THEM, WE WILL FEEL GREATLY INDEBTED TO YOU.

THANKING YOU AGAIN, I REMAIN,

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/

WCP

4 sheets L+H 22x30

NAME: MR. RICHARD BRZOWSKI

Art Job

ADDRESS: 71 PRINCE ST., NEWINGTON, CONN.

4 sheets medium

18x24

WHAT PAPER DO YOU PREFER FOR WATER COLOR AND/OR DRAWING?

BRAND R.W.S. 3/12R

WEIGHT 200 lb.

SHEET SIZE 22" x 30"

WHERE DO YOU NORMALLY PURCHASE?

John Boyle Co. NEW BRITAIN, CONN.

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES

NO ✓

ANY OTHER COMMENTS WOULD BE WELCOME.

JUNE 30, 1965

MR. RICHARD BRZOWSKI
71 PRINCE STREET
NEWINGTON, CONNECTICUT

DEAR MR. BRZOWSKI:

NOTING YOUR ENTRY IN THE "WATER COLOR-U.S.A." COMPETITION
OF THE SPRINGFIELD ART MUSEUM, WE ARE TAKING THE LIBERTY OF ASKING
YOUR HELP.

IF YOU WOULD PLEASE FILL OUT AND RETURN THE ATTACHED QUESTIONNAIRE
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BE SO KIND AS TO DO THIS, WE WOULD LIKE TO SEND YOU SEVERAL SHEETS OF
OUR NEW WATER COLOR PAPER AND ART FABRIC TO TRY. IF AFTER USING THEM
YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE WOULD DEEPLY
APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/
ENC.

JULY 12, 1965

MR. THOMAS NICHOLAS
7 WILDON HEIGHTS
ROCKPORT, MASSACHUSETTS

DEAR MR. NICHOLAS:

THANK YOU FOR YOUR PROMPT REPLY TO MY LETTER OF JULY 1ST. UNDER SEPARATE COVER I AM SENDING YOU TEN SHEETS OF OUR NEW WATER COLOR PAPER IN BOTH LIGHT AND HEAVY WEIGHT.

THIS PAPER IS PURE CELLULOSE USING ACRYLIC SIZING AND CAN BE PAINTED ON EITHER SIDE DEPENDING ON THE TEXTURE DESIRED. OUR TESTS INDICATE THAT THE AGING PROPERTIES ARE AT LEAST EQUAL TO THE BEST PAPERS MADE TODAY.

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IF YOU WOULD CARE TO GIVE US YOUR EVALUATION AND COMMENTS ON THE PAPERS AFTER YOU HAVE HAD A CHANCE TO WORK WITH THEM, WE WILL FEEL GREATLY INDEBTED TO YOU.

THANKING YOU AGAIN, I REMAIN,

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/

WCP 4 sheets each L+H
22 X 30

4 med + Heavy Art Fabri
18 X 24

NAME MR. THOMAS NICHOLAS

ADDRESS 7 WILDON HEIGHTS, ROCKPORT, MASS

WHAT PAPER DO YOU PREFER FOR WATER COLOR AND/OR DRAWING?

BRAND R.W.S. (GRUMBACHER-DISTRIBUTOR) D'Arches PAPER

WEIGHT 200, 300, 400 lb. (300 + 200 preferred)

SHEET SIZE 22 X 30 AND 15 X 22

WHERE DO YOU NORMALLY PURCHASE?

Epsstons PAINT
MAIN STREET, GLOUCESTER, MASS.

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES

NO ✓

ANY OTHER COMMENTS WOULD BE WELCOME

I paint both in oil as well as
watercolor, is the ART Fabrie you
mention for oil painting? -

JULY 1, 1965

MR. THOMAS NICHOLAS
7 WELDON HEIGHTS
ROCKPORT, MASSACHUSETTS

DEAR MR. NICHOLAS:

NOTING YOUR ENTRY IN THE "WATER COLOR - U.S.A." COMPETITION
OF THE SPRINGFIELD ART MUSEUM, WE ARE TAKING THE LIBERTY OF ASKING
YOUR HELP.

IF YOU WOULD PLEASE FILL OUT AND RETURN THE ATTACHED QUESTIONNAIRE
IN THE SELF-ADDRESSED ENVELOP, WE WOULD BE VERY GRATEFUL. IF YOU WOULD
BE SO KIND AS TO DO THIS, WE WOULD LIKE TO SEND YOU SEVERAL SHEETS OF
OUR NEW WATER COLOR PAPER AND ART FABRIC TO TRY. IF AFTER USING THEM
YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE WOULD DEEPLY
APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ENC.

JULY 12, 1965

MR. FREDERICK WONG
144-58 SANFORD AVENUE
FLUSHING 55, NEW YORK

DEAR MR. WONG:

THANK YOU FOR YOUR REPLY TO MY LETTER OF JULY 1ST. UNDER SEPARATE COVER WE ARE SENDING YOU SOME SHEETS OF 3M BRAND ART FABRIC WHICH WE HAVE DEVELOPED, ALSO SOME OF OUR WATER COLOR PAPER.

WE WOULD DEEPLY APPRECIATE YOUR EVALUATION AND COMMENTS AFTER YOU HAVE HAD AN OPPORTUNITY TO WORK WITH THIS MATERIAL.

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/

7/9/65
Nelson W 86 cal. date unknown
masa - 21-31
20 percent
machine made
comes in six
colors

NAME MR. FREDERICK WONG

ADDRESS 144-58 SANFORD AVENUE, FLUSHING 55, NEW YORK

AF 14 sheets L-Mid + Heavy 30 X 36

WCP 14 " LX wt 30 X 36

WHAT PAPER DO YOU PREFER FOR WATER COLOR AND/OR DRAWING?

BRAND MASA (JAPANESE ART PAPER)

WEIGHT MEDIUM

SHEET SIZE 21 X 31

WHERE DO YOU NORMALLY PURCHASE?

NEELSON WHITEHEAD PAPER CORP.
7 LAIGHT ST. NEW YORK, N.Y. 10013

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES

NO ✓

ANY OTHER COMMENTS WOULD BE WELCOME

I SWITCHED FROM THE WESTERN PAPERS - D'ARCHES
AND WATTMAN - TEN YEARS AGO TO THE USE OF
ORIENTAL PAPERS. FOR THE TIME BEING, AT LEAST, THEY
SEEM TO SERVE MY PURPOSE ADEQUATELY.

JULY 1, 1965

MR. FREDERICK WONG
144-58 SANFORD AVENUE
FLUSHING 55, NEW YORK

DEAR MR. WONG:

NOTING YOUR ENTRY IN THE "WATER COLOR - U.S.A." COMPETITION
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YOUR HELP.

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YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE WOULD DEEPLY
APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS.

/AA
ENC.

JULY 12, 1965

MR. CHARLES DIX
DELAFIELD, WISCONSIN

DEAR MR. DIX:

THANK YOU FOR YOUR PROMPT REPLY TO MY LETTER OF JUNE 28TH. UNDER SEPARATE COVER I AM SENDING YOU TEN SHEETS OF OUR NEW WATER COLOR PAPER IN BOTH LIGHT AND HEAVY WEIGHT.

THIS PAPER IS PURE CELLULOSE USING ACRYLIC SIZING AND CAN BE PAINTED ON EITHER SIDE DEPENDING ON THE TEXTURE DESIRED. OUR TESTS INDICATE THAT THE AGING PROPERTIES ARE AT LEAST EQUAL TO THE BEST PAPERS MADE TODAY.

I AM ALSO INCLUDING SEVERAL SHEETS OF 3M BRAND ART FABRIC, AN ORIENTAL TYPE CONSTRUCTION WHICH YOU MAY FIND INTERESTING TO EXPERIMENT WITH. IT HAS HIGH WET STRENGTH AND TOUGHNESS AND OFFERS A PARTICULARLY GOOD SURFACE ANCHORAGE FOR ACRYLIC PAINTS.

IF YOU WOULD CARE TO GIVE US YOUR EVALUATION AND COMMENTS ON THE PAPERS AFTER YOU HAVE HAD A CHANCE TO WORK WITH THEM, WE WILL FEEL GREATLY INDEBTED TO YOU.

THANKING YOU AGAIN, I REMAIN,

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ATT/

7/9/69

Gordonman cat.

Green board 100% rag surfaces

30" x 40" 30 sheets \$27.00 per pack of 10

and 4 sheets 1st Hvy WEP 36" x 40"

4 Multi Hvy Art Fabric 30" x 36"

NAME: MR. CHARLES DIX

ADDRESS: DELAFIELD, WISCONSIN

WHAT PAPER DO YOU PREFER FOR WATERCOLOR AND/OR DRAWING?

BRAND CRESCENT

WEIGHT # 210

SHEET SIZE 30" x 40"

WHERE DO YOU NORMALLY PURCHASE?

BOBKE PAINT CO.
MILWAUKEE, WISC.

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES

NO ✓

ANY OTHER COMMENTS WOULD BE WELCOME.

I AM INTERESTED IN NEW PRODUCTS.
BEEN RECENTLY WORKING IN ACRYLIC -
ON CANVASE - WILL BE INTERESTED
IN LEARNING WHAT YOU ARE DEVELOPING
Charles Dix

JUNE 28, 1965

MR. CHARLES DIX.
DELAFIELD, WISCONSIN

DEAR MR. DIX:

CONGRATULATIONS ON YOUR AWARD IN THE "WATER COLOR - U.S.A"
COMPETITION SPONSORED BY THE SPRINGFIELD ART MUSEUM.

WE ARE AT PRESENT DEVELOPING SOME MEDIAS WHICH WE HOPE WILL
MEET THE NEEDS OF ARTISTS AS YOURSELF AND TO HELP US IN OUR DEVELOP-
MENT WE WOULD LIKE TO HAVE SOME QUESTIONS ANSWERED ON THE ATTACHED
SHEET.

IF YOU WOULD BE SO GOOD AS TO ANSWER THEM AND RETURN THE QUESTION-
NAIRE IN THE SELF-ADDRESSED ENVELOP, WE WOULD LIKE TO SEND YOU SEVERAL
SHEETS OF OUR NEW WATER COLOR PAPER AND ART FABRIC TO TRY. IF AFTER
USING THEM YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE
WOULD DEEPLY APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER,
ART & EDUCATION PRODUCTS

/ATT
ENC.

NAME: MR. CHARLES DIX

ADDRESS: DELAFIELD, WISCONSIN

WHAT PAPER DO YOU PREFER FOR WATERCOLOR AND/OR DRAWING?

BRAND

WEIGHT

SHEET SIZE

WHERE DO YOU NORMALLY PURCHASE?

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES

NO

ANY OTHER COMMENTS WOULD BE WELCOME.

SORRY FOR DELAY. WAS AWAY ON EXTENDED
PAINTING TRIP—

NAME Nicholas A. Reale

ADDRESS 1000 Salem Ave
Hillside, N. J.

WHAT PAPER DO YOU PREFER FOR WATER COLOR AND/OR DRAWING?

BRAND WHATMAN BOARD OR PAPER

WEIGHT COLD PRESS & HOT PRESS

SHEET SIZE 22 X 30

WHERE DO YOU NORMALLY PURCHASE?

PALETTE ART
560 MADISON AVE.
NEW YORK CITY

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES

NO ✓

ANY OTHER COMMENTS WOULD BE WELCOME

I wish your company would come out with a product as good as Whatman board. They no longer are in business. I work for an art studio in N. Y. and many artists share in my feelings about Whatman papers— Their paper no matter how wet never peeled off the board it was mounted on. Have yet to find a substitute

(over)

Of your company can do this, I'm sure you will
have a big market. I alone spend several
hundred dollars a year on Whatman.

This paper was made in England - They stopped
production several months ago.

I use many of your products, one of
which is 3M SPRA-MENT ADHESIVE.

IT'S GREAT - The best I've used
so far. We did use Kynlon until I ~~try~~ tried
your product.

Yours truly,
Nicholas A. Peale (A.W.S.)

P.S

Sorry again for delay!

STUDIO - ADDRESS

W.H. LACKIE CO.

65 E. 55 ST.

N. Y. C.

AUGUST 31, 1965

MR. DONALD STONE
39 SOUTH STREET
ROCKPORT, MASSACHUSETTS

DEAR MR. STONE:

THANK YOU FOR YOUR PROMPT REPLY TO MY LETTER OF JULY 1. UNDER SEPARATE COVER I AM SENDING YOU TEN SHEETS OF OUR NEW WATER COLOR PAPER IN BOTH LIGHT AND HEAVY WEIGHT.

THIS PAPER IS PURE CELLULOSE USING ACRYLIC SIZING AND CAN BE PAINTED ON EITHER SIDE DEPENDING ON THE TEXTURE DESIRED. OUR TESTS INDICATE THAT THE AGING PROPERTIES ARE AT LEAST EQUAL TO THE BEST PAPERS MADE TODAY.

I AM ALSO INCLUDING SEVERAL SHEETS OF 3M BRAND ART FABRIC, AN ORIENTAL TYPE CONSTRUCTION WHICH YOU MAY FIND INTERESTING TO EXPERIMENT WITH. IT HAS HIGH WET STRENGTH AND TOUGHNESS AND OFFERS A PARTICULARLY GOOD SURFACE ANCHORAGE FOR ACRYLIC PAINTS.

IF YOU WOULD CARE TO GIVE US YOUR EVALUATION AND COMMENTS ON THE PAPERS AFTER YOU HAVE HAD A CHANCE TO WORK WITH THEM, WE WILL FEEL GREATLY INDEBTED TO YOU.

THANKING YOU AGAIN, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

AWB:SAJ

ATTACHMENT

NAME MR. DONALD STONE

ADDRESS 39 SOUTH STREET, ROCKPORT, MASS

WHAT PAPER DO YOU PREFER FOR WATER COLOR AND/OR DRAWING?

BRAND D'ARCHES

WEIGHT 300 LB

SHEET SIZE 1/4 1/2 OR FULL

WHERE DO YOU NORMALLY PURCHASE?

HATFIELD COLOR SHOP
ROCKPORT, MASS

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES

NO ✓

ANY OTHER COMMENTS WOULD BE WELCOME

JULY 1, 1965

MR. DONALD STONE
39 SOUTH STREET
ROCKPORT, MASSACHUSETTS

DEAR MR. STONE:

NOTING YOUR ENTRY IN THE "WATER COLOR - U.S.A." COMPETITION
OF THE SPRINGFIELD ART MUSEUM, WE ARE TAKING THE LIBERTY OF ASKING
YOUR HELP.

IF YOU WOULD PLEASE FILL OUT AND RETURN THE ATTACHED QUESTIONNAIRE
IN THE SELF-ADDRESSED ENVELOP, WE WOULD BE VERY GRATEFUL. IF YOU WOULD
BE SO KIND AS TO DO THIS, WE WOULD LIKE TO SEND YOU SEVERAL SHEETS OF
OUR NEW WATER COLOR PAPER AND ART FABRIC TO TRY. IF AFTER USING THEM
YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE WOULD DEEPLY
APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ENC.

AUGUST 31, 1965

MR. VALFRED P. THELIN
N64 W12577 MILL ROAD
MENOMONEE FALLS, WISCONSIN

DEAR MR. THELIN:

THANK YOU FOR YOUR PROMPT REPLY TO MY LETTER OF JUNE 28. UNDER SEPARATE COVER I AM SENDING YOU TEN SHEETS OF OUR NEW WATER COLOR PAPER IN BOTH LIGHT AND HEAVY WEIGHT.

THIS PAPER IS PURE CELLULOSE USING ACRYLIC SIZING AND CAN BE PAINTED ON EITHER SIDE DEPENDING ON THE TEXTURE DESIRED. OUR TESTS INDICATE THAT THE AGING PROPERTIES ARE AT LEAST EQUAL TO THE BEST PAPERS MADE TODAY.

I AM ALSO INCLUDING SEVERAL SHEETS OF 3M BRAND ART FABRIC, AN ORIENTAL TYPE CONSTRUCTION WHICH YOU MAY FIND INTERESTING TO EXPERIMENT WITH. IT HAS HIGH WET STRENGTH AND TOUGHNESS AND OFFERS A PARTICULARLY GOOD SURFACE ANCHORAGE FOR ACRYLIC PAINTS.

IF YOU WOULD CARE TO GIVE US YOUR EVALUATION AND COMMENTS ON THE PAPERS AFTER YOU HAVE HAD A CHANCE TO WORK WITH THEM, WE WILL FEEL GREATLY INDEBTED TO YOU.

THANKING YOU AGAIN, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

AWB:SAJ

ATTACHMENT

JUNE 28, 1965

MR. VALFRED P. THELIN

MENOMONEE FALLS, WISCONSIN

DEAR MR. THELIN:

NOTING YOUR ENTRY IN THE "WATER COLOR - U.S.A" COMPETITION OF THE SPRINGFIELD ART MUSEUM, WE ARE TAKING THE LIBERTY OF ASKING YOUR HELP.

IF YOU WOULD PLEASE FILL OUT AND RETURN THE ATTACHED QUESTIONNAIRE IN THE SELF-ADDRESSED ENVELOP, WE WOULD BE VERY GRATEFUL. IF YOU WOULD BE SO KIND AS TO DO THIS, WE WOULD LIKE TO SEND YOU SEVERAL SHEETS OF OUR NEW ART FABRIC AND WATER COLOR PAPER TO TRY. IF AFTER USING THEM YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE WOULD DEEPLY APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER,
ART & EDUCATION PRODUCTS

/ATT
ENC.

NAME: MR. VALFRED P. THELIN
ADDRESS: N64 W12577 MILL ROAD
MENOMONEE FALLS, WISCONSIN

WHAT PAPER DO YOU PREFER FOR WATERCOLOR AND/OR DRAWING?

BRAND STRATHMORE

WEIGHT NO.112 HEAVY

SHEET SIZE 30" x 40"

WHERE DO YOU NORMALLY PURCHASE?

BOBKE PAINT COMPANY

4413 WEST LISBON AVENUE, MILWAUKEE, WISCONSIN

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES OCCASIONALLY

NO

ANY OTHER COMMENTS WOULD BE WELCOME

PREFER A VERY HEAVY WEIGHT WATERCOLOR BOARD AS I
WORK QUITE WET AND THESE DO NOT BUCKLE OR CURL.

AUGUST 31, 1965

MR. JOHN C. PELLEW
123 MURRAY STREET
NORWALK, CONNECTICUT

DEAR MR. PELLEW:

THANK YOU FOR YOUR PROMPT REPLY TO MY LETTER OF JULY 1.
UNDER SEPARATE COVER I AM SENDING YOU TEN SHEETS OF OUR NEW WATER
COLOR PAPER IN BOTH LIGHT AND HEAVY WEIGHT.

THIS PAPER IS PURE CELLULOSE USING ACRYLIC SIZING AND CAN BE
PAINTED ON EITHER SIDE DEPENDING ON THE TEXTURE DESIRED. OUR TESTS
INDICATE THAT THE AGING PROPERTIES ARE AT LEAST EQUAL TO THE BEST
PAPERS MADE TODAY.

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WITH. IT HAS HIGH WET STRENGTH AND TOUGHNESS AND OFFERS A PARTICULARLY
GOOD SURFACE ANCHORAGE FOR ACRYLIC PAINTS.

IF YOU WOULD CARE TO GIVE US YOUR EVALUATION AND COMMENTS ON THE
PAPERS AFTER YOU HAVE HAD A CHANCE TO WORK WITH THEM, WE WILL FEEL
GREATLY INDEBTED TO YOU.

THANKING YOU AGAIN, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

AWB:SAJ

ATTACHMENT

7/16/65-
10 sheets 22x30
L+H 3m WCP

PELLEW

NAME MR. JOHN C. PELLOW

5 sheets 18x24

ADDRESS 123 MURRAY STREET, NORWALK, CONNECTICUT

mid 4 H A F

WHAT PAPER DO YOU PREFER FOR WATER COLOR AND/OR DRAWING?

BRAND MILBOURN (English) ARCHES (French)

WEIGHT 300 lb.

SHEET SIZE 22 X 30

WHERE DO YOU NORMALLY PURCHASE?

Famous Artists Schools
Westport, Conn.

DO YOU HAVE A PROBLEM OF FINDING YOUR DEALER OUT OF STOCK?

YES

NO NO

ANY OTHER COMMENTS WOULD BE WELCOME

*The English paper seems the most reliable.
Arches is uneven in quality.
Will be glad to give you my comments
on your product.*

JULY 1, 1965

MR. JOHN C. PELLOW
123 MURRAY STREET
NORWALK, CONNECTICUT

DEAR MR. PELLOW:

NOTING YOUR ENTRY IN THE "WATER COLOR - U.S.A." COMPETITION
OF THE SPRINGFIELD ART MUSEUM, WE ARE TAKING THE LIBERTY OF ASKING
YOUR HELP.

IF YOU WOULD PLEASE FILL OUT AND RETURN THE ATTACHED QUESTIONNAIRE
IN THE SELF-ADDRESSED ENVELOP, WE WOULD BE VERY GRATEFUL. IF YOU WOULD
BE SO KIND AS TO DO THIS, WE WOULD LIKE TO SEND YOU SEVERAL SHEETS OF
OUR NEW WATER COLOR PAPER AND ART FABRIC TO TRY. IF AFTER USING THEM
YOU WOULD LIKE TO GIVE US YOUR COMMENTS AND EVALUATION, WE WOULD DEEPLY
APPRECIATE IT.

THANKING YOU, I REMAIN

YOURS VERY TRULY,

A. W. BOESE
PROJECT MANAGER
ART & EDUCATION PRODUCTS

/AA
ENC.

Sept. 24, 1965

Dear Mr. Boese:

First of all, I would like to thank you very much ~~for~~ for the generous supply of paper. I certainly will put it to good use.

I've tried the various surfaces and found them quite satisfactory.

I was most pleased with the luminosity of the no. 8429 heavy weight water color paper. The colors retained their brilliance and found that overpainting did not muddy the colors as in most rag water color papers. I usually prefer a rough paper, but found this texture quite pleasing. It worked well under heavy wetting and did not buckle too much.

The 8429 light weight w.c. paper did buckle a bit too much for me, but found it satisfactory for pen, ink and light washes. This paper also gave excellent luminosity.

I experimented with lighter, (acrylic medium) and was very happy with the way the paper took repeated wettings and kept

(cont.)

an excellent depth of color (transparent and opaque). The paper presented an ideal surface for acrylic paints.

I found the art fabric very absorbent and acted similar to a blotter. It gave unusual and interesting soft effects, but allowed little blending. This in a way left out color gradations as in traditional painting, but allowed for unique abstract techniques. I was happy with the results I received using square brushes, sponge and stencil. The fabric also showed good wet strength and luminosity.

I hope this information will be a help to you. I want to thank you again, and will continue to use and experiment with your paper. I have found a new tool.

yours truly
Richard B. Szowski

R. Bizozowski.
71 Prince Ave.
Newington, Conn.



3M Company
2501 Hudson Road; 220-8W
St. Paul, Minn. 55119

Attn: Mr. A.W. Boese

625 24th Ave North
St. Petersburg - Fla
October 5th - 1965

Dear Mr. Boese —

I just returned from a somewhat extended trip up North and found your package of papers waiting for my attention.

It will, of course, be a few days before I get to the business of painting and have a chance to give your papers a workout. I plan, too, to ask two or three very able painters in the section to try your papers and add their comments to my own. This should make my report to you broader and of greater

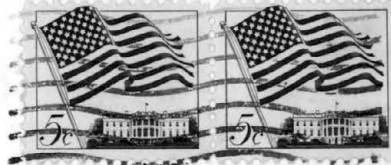
interest and value to you.

What with my local art activities and the annual problem of getting paintings to New York and other centers for the Winter shows, this is a very busy season - but I'll get a report to you as soon as possible.

Meanwhile, many thanks for your interest and for the paper - and my best personal regards —

Newton Huxland

AIR MAIL



3M Company
2501 Hudson Road
St. Paul - Minnesota
55119

Mr A.W. Boese

W. E. HEITLAND
625 29TH AVE N.
ST. PETERSBURG - FLA.

33704

123 Murray St.
Norwalk, Conn.

Oct. 12, 1965

Mr. A. W. Boese
3 M company
St. Paul
Minnesota.

Dear Mr. Boese:

Thank you for the shipment
of paper which arrived in good
condition. It looks interesting.

I shall be happy to give you
my comments after working on
them.

Yours very truly,

John C. Fellew

625 29th Avenue North
St. Petersburg, Florida
December 18th, 1965

Mr. A. W. Boese
3M Paper Company
St. Paul, Minnesota

Dear Mr. Boese:

I have delayed reporting to you because I wanted time to make further experiments with your paper, knowing that familiarity with any product makes it possible to evaluate it more definitely.

The paper is a good clear white - and I found the surface and texture excellent. It is, however, a bit soft for my method of working. I am not in favor of scrubbing or scraping - but there are times when that expedient may become necessary, and one needs a paper that can take it.

As I wrote you, I gave some of the paper to two of my fellow-artists to get their reactions. One of them, who does a lot of scrubbing, ended up in sheer disaster. The other reported that he found it a bit too soft and a bit too absorbent.

It seems to me that with the excellent surface you have achieved, a better sizing would make your paper ideal to work on.

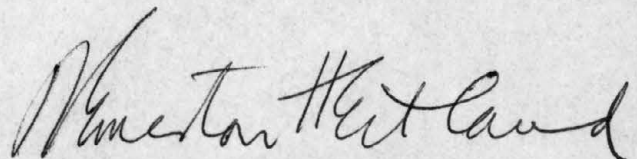
I was curious about the paper you called "fabric". I tried several experiments on it with watercolor and the results were interesting. But it seemed that it might prove a better paper on which to make prints, having, as it does, some of the qualities of Rice paper. Is this what you intended it for?

Your generous Christmas box was a pleasant surprise - and let me say that it was probably the most welcome and useful gift I shall receive.

I hope that this very frank report may be of some use to you. We need some good American-made papers - and the indications are that you are on the way to producing one.

I hope you will let me know what progress you are making - and if I can be of any service, I shall be very happy to do so.

Cordially



W. Emerton Heitland - N.A.

[illegible]

PROMISE DATE COPY

[illegible]

PROMISE DATE COPY

BACK ORDERED	SHIPPED	ORDERED	UNIT	UNIT PKG.	STOCK NUMBER	DESCRIPTION	DISCOUNT OR NET PRICE		PIECES WEIGHT
A		10	SHEETS			8429 LIGHT	N/C		
B		10	SHEETS			8429 HEAVY	N/C		
C		5	SHEETS			8481	N/C		
D		5	SHEETS			8486	N/C		
E									
F									
G									
H									
I									
J								8	
K									
TOTAL PIECES		TOTAL WEIGHT		CHECKER		DATE	ORDER FILLER	DATE	

PROMISE DATE COPY

Print Council of America

AWB
~~*AWB*~~
Return to me
H.C.

527 Madison Avenue
Room 414
New York, N. Y. 10022
Phone: Plaza 5-3789

*1 hour
discuss
old*

FILMS
on
PRINTS AND PRINTMAKING

For additional information about
these films, write to the producer or
distributor at the address listed.

July 1966

FILMS

on

PRINTS AND PRINTMAKING

ARTIST'S PROOF

16 mm., 25 min. Color. Surveys history of printmaking. Shows prints of the old masters and six modern English artists at work: Roland Jarvis, Alistair Grant, Anthony Gross, Merlyn Evans, Anthony Harrison, John Coplans. Produced by Robert Erskine, St. George's Gallery Prints, London. For rent or sale through Rembrandt Film Library, 267 West 25th Street, New York, N.Y. 10016.

ART OF ETCHING, THE

16 mm. 48 min. Color & sound. Demonstrates etching, engraving, drypoint and aquatint. Illustrates use of line by close-ups of prints by Dürer, Whistler, Villon, Picasso, Weberzug, Kollwitz, Kidder, Chamberlain, Millier, and Brooks. Esto Films, P.O. Box 46-M, Pasadena, Cal.

BARLACH, ERNEST - THE VICTOR Part II

15 min. B/W, sound. Many of Barlach's woodcuts are seen in the second portion. Alfred Ehrhardt, the producer, displays sensitivity and intelligence in interpreting this eminent artist. Film Images Collection, Radim Films, Inc., 220 West 42nd Street, New York, N. Y. 10036.

BLACK TAMPON, THE

16 mm. B/W, optical sound track. Three parts: lithography, intaglio, relief printing. Produced by artist-printmaker H. V. Kruiningen, Amsterdam. Distributor: Pratt Graphic Art Center, 831 Broadway, New York, N.Y. 10003

BLOCK PRINTING

12 min. B/W. Entire process of making such prints is demonstrated; tools are displayed and work of each shown. Universal School of Handicrafts. Rental: Audio-Visual Center, Indiana University, Bloomington, Ind.

BOOK OF JOB, THE

16 mm. Color, sound. 16 min. Captures both the delicacy of Blake's line and color and the sweep and majesty of the biblical text. Producer-Distributor: Lewis S. Baer, 1630 Lakeside Drive, Orlando, Fla.

BRAQUE, GEORGES

Film Images, Inc., 220 West 42nd Street, New York, N. Y.

COLOR LITHOGRAPHY - AN ART MEDIUM

32 min. Sound, color. Narration by the artist, Reginald Neal. Shows the attitude of a creative artist at work, his esthetic judgments in evaluating his own work as it develops on the stone. Educational Film Productions, The University of Mississippi, University, Miss.

COLOR ON A STONE

14 min. Sound, color. Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood 28, Cal.

CREATIVE LITHOGRAPHY

16 mm. B/W. Process of lithography and design by Romas Viesulas. Photography by Anthony Gudaitis. Inquire: Romas Viesulas, 812 N. Easton Road, Glenside, Pa. 19038

CURRIER & IVES

16 mm., 13 min. Color, sound. Currier & Ives' hand-colored engravings are now memorable Americana: quaint, sentimental, and moralistic representations that present the drama and melodrama of American life in the last half of the 19th century. These prints embody so genuine a record of our development and culture that the permanence of their place in our heritage is assured. Produced by Lewis Jacobs. Radim Films, Inc., 220 West 42nd Street, New York, N. Y. 10036

DRYPOINT - A Demonstration

30 min. Silent. Frederick H. Hall illustrates the complete drypoint process from original sketch to final print. He makes a small plate to show the specialized uses of individual tools, then builds up a portrait on a larger plate, inks it, and pulls a print on his hand press. International Film Bureau, 332 South Michigan Avenue, Chicago, Ill.

ETCHER'S ART, THE

16 mm. 32 min. Silent, B/W motion picture. Boston Museum of Fine Arts, 1929. Made by Harvard University Film Service. Released 1953 by International Film Bureau, Inc., 332 South Michigan Avenue, Chicago, Ill.

FLOWER AND THE STRAW, THE

9 min. B/W sound. George Cruickshank, the English artist who illustrated Dickens' "Sketches by Boz", is the subject of this film. It combines the etchings and the words of both artist and author, and relates lightly and gayly the daily activities in London of 1830s. Produced in Edinburgh by the Norton Park Group. Radim Films, 220 West 42nd Street, New York, N. Y. 10036

GLORY OF GOYA, THE

16 mm. B/W Pictura Films Distribution Corp., 29 East 10th Street, New York, N. Y.

GOYA - THE DISASTERS OF WAR

20 min. B/W sound. Produced by Jean Gremillion and directed by Pierre Kast. Radim Films, Inc., Distributors for Film Images Collection, 220 West 42nd Street, New York, N. Y. 10036

HEIGHTS AND DEPTHS

9 min. 16 mm. Sound, B/W. Shows methods of making engravings of various kinds, including reproductions from woodcuts and zinc etchings of line drawings. The Jam Handy Organization, 1775 Broadway New York, N. Y.

HOW A COLOR WOOD ENGRAVING IS MADE

20 min. Silent, color. Meta Hendel. Harmon Foundation, Inc.,
140 Nassau Street, New York, N. Y. 10003.

HOW TO MAKE A LINOLEUM BLOCK PRINT

16 mm. 13 min. Color, sound. Produced by Ruby Niebauer. Bailey
Films, Inc., 6509 De Longpre Avenue, Hollywood 28, Cal.

HOW TO MAKE A STENCIL PRINT

16 min. Introduces simple ways to cut and print original stencils as an
approach to creative design. Bailey Films, Inc., 6509 De Longpre
Avenue, Hollywood, Cal. 90028.

HOW TO MAKE POTATO PRINTS

12 min. Sound, color. Produced by Ruby Niebauer. Bailey Films, Inc.,
6509 De Longpre Avenue, Hollywood 28, Cal.

JAPANESE PRINT MAKING

16 mm. 11 min. Toshi Yoshida demonstrates all the steps in the
creation of a woodblock color print. A brief historical commentary
on the Japanese print and its influence on Western painting. Cine-Pic
Hawaii, 1847 Fort Street, Honolulu 13, Hawaii.

LARGE PASSION, THE

16 mm. 14 min. B/W, sound. Albrecht Dürer (1471-1528) grasped the
importance of the new medium of copperplate engraving which was the
artistic equivalent of printing. This film pictures final episodes in the
life of Christ. From 12 original woodcuts at Albertina Museum,
Vienna. Produced by Alfons B. Stummer in Austria. Radim Films,
Inc., 220 West 42nd Street, New York, N. Y. 10036.

LAST OF THE WOOD ENGRAVERS, THE

30 min. Silent. Produced by Harvard University Film Service and com-
missioned to preserve and make available to posterity a visualization of
the technique of Timothy Cole, greatest American wood engraver.

LINES IN RELIEF - WOODCUT AND BLOCK PRINTING

11 min. Color. History of woodcuts and block printing from the Middle
Ages to the present. Shows how a fine woodcut is made; selection of
tools & materials, transfer of design, and techniques used in cutting
the block. Illustrates step-by-step the process of printing several
colors. Collaborator: Harold Joachim, Curator of Prints and Drawings,
The Art Institute of Chicago. Encyclopedia Britannica Films,
1150 Wilmette Ave., Wilmette, Ill. 60091.

LINOPRINTS

16 mm. 19 min. Kodachrome, sound. The work of Michael Rothenstein.
Produced by Titania Productions, UK 1959, now owned by Anthony West
Associates Ltd. Available from Sonya Friedman, 38 West 10th Street,
New York, N. Y. 10011.

LITHOGRAPHY

14 min. B/W, sound. A demonstration by Marian Witt Wesler.
Presents the successive steps in production of a lithograph. Inter-
national Film Bureau, 332 South Michigan Avenue, Chicago, Ill.

MAGIC OF WOOD, THE

16 mm. 24 min. Color, sound. Joseph Domjan at work. Depicts the
techniques involved in making a color woodcut. Text by Caroline
Karpinski. Produced by Haverland Film Productions, Art Edge
Studios, Inc., River Edge, N. J.

MAKING A MONOTYPE

15 min. Silent. Will Barnet. Library Films, Inc., 79 Fifth Avenue,
New York, N. Y.

MAKING A SERIGRAPH

16 mm. B/W; also silent, color. Edward Landon, Harmon Foundation,
Inc., 140 Nassau Street, New York, N. Y. 10002.

MASTERS OF THE JAPANESE PRINT

- Part 1 - Early Period, 17th and 18th Century (30 frames)
- Part 2 - Early Period, 18th and 19th Century (30 frames)
- Part 3 - Period of Foreigners and Transition (30 frames)
- Part 4 - The Moderns (30 frames)

This new series of color filmstrips illustrates the development of Japanese woodblock prints during the last 4 centuries. Photographed at The Art Institute of Chicago where the finest collection of these prints is available. Comprehensive 24-page manual prepared by the Educational Adviser for the series, Miss Margaret O. Gentles, Associate Curator of Oriental Art at The Institute.

(JOAN) MIRO MAKES A COLOR PRINT

20 min. 16 mm. Sound, color. English narration by S. W. Hayter and Ruthven Todd. Shows Miro at work on a color etching for entire process in Atelier 17, New York. Producer and distributor; Thomas Bouchard, Stony Brook Road, West Brewster, Cape Cod, Mass.

MISERE (ROUAULT)

14 min. B/W. Pictura Films Distribution Corp., 29 East 10th Street, New York, N. Y.

MODERN LITHOGRAPHER, THE

Sound; B/W. Made in collaboration with Forest Grant. Encyclopedia Britannica Films, 1150 Wilmette Ave., Wilmette, Ill. 69901.

MONOTYPE PRINTS (Exploring Art Series)

5 min., color. Director Frank Bach; producer Reino Randall. Bailey Films, 6509 De Longpre Ave., Hollywood 28, Cal. Rental: Audio-Visual Center, Indiana University, Bloomington, Ind.

NEIGHBORING SHORE, THE

15 min. Color. 100 woodcuts by Antonio Frasconi, based on Walt Whitman's poems. Prize winner, Venice International Art Film Festival. Pat Hingle, narrator. Sextant, Inc., 663 Fifth Avenue, New York, N. Y. 10022.

NEW WAYS OF GRAVURE

13 min. Sound, B/W. Produced by Jesse Paley. Demonstrated and narrated by S. W. Hayter, Film Images Collection, Radim Films, Inc., 220 West 42nd Street, New York, N. Y. 10036.

PRINTMAKERS, USA

20 min. 16 mm. Sound, color. Shows 5 outstanding American graphic artists at work in their respective studios: Worden Day, Karl Schrag, Seong Moy, Gabor Peterdi, Mauricio Lasansky. Describes the technical skills of each in his individual approach to the art of print-making. Made by Sidney J. Stiber Productions, 134 East 28th Street, New York, N. Y. Released through U.S. Office of Education, Washington, D. C.

PRINT WITH A BRAYER

8 min. Color. Explores many possibilities of making creative prints with a brayer; stimulates experimentation. Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood, Cal. 90028.

POSADA

10 min. B/W, sound. Printmaker to the Mexican people, this artist in 44 years produced over 20,000 engravings which became the foundation of printmaking and contributed to the formation of contemporary art in Mexico. The engravings selected for this film are self-speaking on Revolution, Superstition, The Day of the Dead, etc., and show a stark but vivid style, strong form and beautiful line. Produced in U.S. by Jose Pavon. Radim Films, Inc., 220 West 42nd Street, New York, N. Y. 10036.

SIMPLE BLOCK PRINTING

10 min. Sound, B/W. Brandon Films, Inc., 200 West 57th Street, New York, N. Y. 10019.

TECHNIQUE OF LITHOGRAPHY

32 min. B/W. Produced by Lester H. Kohns. Demonstration of all processes involved, with some historical background about development of the medium. Rental: Audio-Visual Center, Indiana University, Bloomington, Ind.

TOULOUSE-LAUTREC

16 mm. 22 min. Made in France. Brandon Films, Inc., 200 West 57th Street, New York, N. Y. 10019.

UKIYO-E (Prints of Japan)

16 mm. Sound, color. 27 min. Presented by the Art Institute of Chicago with assistance of The Japan Society, New York. Supervised by Margaret O. Gentile, Associate Curator of Oriental Art and Keeper of the Clarence Buckingham Collection of Japanese Prints. Written by Oliver Statler. Narrated by James A. Michener. Photographed by Francis Haar. Brandon Films, Inc., 200 West 57th Street, New York 10019.

UKIYO E (HORISHI TO SURISHI)

16 mm. 18 min. Sound, B/W. Iwanami Productions, 22, 2-chome Kanda Misaki-cho, Chiyoda-ku, Tokyo, Japan.

MR. KENNETH M. LANSING
C/O UNIVERSITY OF ILLINOIS
DEPARTMENT OF ART
COLLEGE OF FINE & ~~ARTS~~ APPLIED ARTS
143 FINE ARTS
CHAMPAIGN, ILLINOIS

6/1/67

SD

WILL MEET YOU AT THE PALMER HOUSE 10:00 A.M. ON JUNE 6. WHEN YOU ARRIVE
PLEASE HAVE ME PAGED.

A. W. BOESE
3M CO.

1500

10 02 / 0.30

143 Fine Arts Champaign 61820 phone (217) 333-0855

DEPARTMENT OF ART COLLEGE OF FINE AND APPLIED ARTS UNIVERSITY OF ILLINOIS
May 11, 1967

Mr. Robert W. Mueller
Vice President
Tape and Allied Products Division
Minnesota Mining and Manufacturing Co.
2501 Hudson Road
St. Paul, Minnesota 55119

Al Boeser
MAY 15 REC'D
June 6th 1967

Dear Mr. Mueller:

I am interested in serving as a consultant to a manufacturer of art materials for the public schools. My interests have taken such a turn because I am convinced that industry can make certain improvements in art education much more rapidly and efficiently than they can be made by universities and teacher training institutions.

But an industry such as the 3M Company cannot make significant improvements in art education unless: 1) it knows what the schools really need, and 2) it gets its art products into the schools in much larger quantities.

The sale of paint, printmaking supplies, paper and other such items is not anywhere near as large as it could be, because the manufacturers have failed to realize that teachers want materials that can be used with great ease and a minimum of messiness. If suitable materials were available, however, the manufacturer would still fail to reach his full potential in sales, because he aims his advertising at the wrong individuals, and neglects to mention the facts that are most important to the public school teacher.

I believe that I could be of service to the 3M Company by suggesting several ways to make your art products easier to use and neater. I could suggest a few new products, and I could suggest some improvements in the advertising that deals with art materials.

I have been a teacher of art in the elementary and secondary schools, and I am a Professor of Art and Education at the University of Illinois. I am the author of a textbook on art education to be published by Holt, Rinehart, and Winston early in 1968 (it is entitled Art, Artists, and Art Education). And, I am a consultant to the Arts and Humanities Branch of the U.S. Office of Education. A more complete resumé of my experience and training is enclosed. If you are interested in the services that I have mentioned, I would be happy to hear from you.

Sincerely yours,

Kenneth M. Lansing

Kenneth M. Lansing
Professor of Art and Education

The following is a professional resume for Kenneth M. Lansing

A. List of academic positions in chronological order:

Art Teacher, Junior High School, Public Schools, Scotia, New York--1951-1953

Art Teacher, Senior High Schools) — Public Schools, Scotia, New York--1953-1954
Elementary Schools)

Fellow, Penn State University, University Park, Pennsylvania--1954-1955

Instructor, Penn State University, University Park, Pennsylvania--1955-1956

Assistant Professor of Education, University of Illinois, Urbana, Illinois--1956-1960

Associate Professor of Art and of Education, University of Illinois, Urbana,
Illinois--1960-1965

Professor of Art and Of Education, University of Illinois, Urbana, Illinois--
1965-present

B. Publications:

1. "What can we expect for research?", Reports and Reactions: 15th Annual Conference of the National Committee on Art Education. Museum of Modern Art: New York, 18-20, April, 1957.
2. "The Elementary School Child in a Creative Crafts Program," Illinois Art Education Association Newsletter, May, 1957.
3. "A Plea for Creative Seat Work," School Arts Magazine, March, 1958.
4. "The Adolescent and Art Education," The National Art Education Association Journal, Vol. 10, No. 6, June.
5. Bulletin Boards and Displays," Space, Arrangement, Beauty in School, Bulletin 102. Association for Childhood Education International: Washington, 1958.
6. "The Role of the Consultant," The Art in Art Education, 16th Annual Conference of the National Committee on Art Education. Museum of Modern Art: New York, April, 1958.
7. "The Effect of Class Size and Room Size Upon the Creative Art Work of Fifth Grade Children," Research in Art Education, 9th Yearbook, N.A.E.A.: Kutztown, Pennsylvania, 1959.
8. "Intelligence and Art Ability," Studies in Art Education, Vol. 1, No. 2, Spring, 1960.
9. "Art Education for the Gifted", Western Arts Association Bulletin, Vol. 44, No. 4, September, 1960.
10. "The Role of Art Consultant," School Arts Magazine, September, 1961.

11. The Educational Testing Service of Princeton, New Jersey has completed a new Optional Examination in Art Education to be given with the National Teacher's Examination. In collaboration with four other art educators this examination was developed to measure knowledge of art and art education. It was first administered in February, 1961.
 12. "Crafts Must be Art in Sound Education," School Arts Magazine, January, 1962.
 13. "Editorial," Studies in Art Education, Vol. 3, No. 2, Spring, 1962.
 14. "Editorial," Studies in Art Education, Vol. 4, No. 1, Fall, 1962.
 15. "Editorial," Studies in Art Education, Vol. 4, No. 2, Spring 1963.
 16. "Intelligence and Art Ability," Art Education, Journal of the National Art Education Association, Vol. 16, No. 4, April, 1963.
 17. "The Research of Jean Piaget," Studies in Art Education, Vol. 7, No. 2, Spring 1964
- C. Papers presented at professional meetings
1. "The Role of the Art Consultant," National Committee on Art Education, New York, April, 1958.
 2. "The Intellectually Gifted Child and Art Education," National Art Education Association, March, 1959.
 3. "The Intellectually Gifted Child in Art," Conference of the National Committee on Art Education, Madison, Wisconsin, April, 1959. Conference was sponsored by the Museum of Modern Art.
 4. "Summary Session on Research," Conference of the National Committee on Art Education, Madison, Wisconsin, April, 1959. Summary and comments on research studies reported at the conference.
 5. "The Intellectually Gifted Child and Art Education," Western Arts Association, Dallas, Texas, April, 1960.
 6. "Art in the Secondary School," Decatur Art Teachers, Decatur, Illinois, January, 1961.
 7. "Research as a Basis for Creative Teaching," Conference of the National Committee on Art Education, Columbus, Ohio, Spring, 1961.
 8. "Research: Quality in Teaching," Conference of National Art Education Association, Miami Beach, Florida, April, 1961.
 9. "Discussion of Art Appreciation," Western Arts Association, Cincinnati, Ohio, April, 1962.
 10. "The Research of Jean Piaget: The Child's Concept of Space and Its Implications for Art Education," Paper presented to National Art Education Association, Philadelphia, Pennsylvania, April, 1965.
 11. "Drawing: An Aid to Concept Development," Paper presented to the Seminar on Child Art: Its Potential in the Mental Development of Disadvantaged Children, University of California, Berkeley, California, March 26, 1966.

D. Writing recently completed and in progress

1. In the fall of 1963, a contract was signed with Holt, Rinehart, and Winston for a new textbook on art and art education. This manuscript will be published early in 1968.
2. A chapter on evaluation in art education was recently completed for a new publication on art in the elementary school. To be published by the National Art Education Association.
3. A children's book, Leonardo, covering the life and work of Leonardo da Vinci has been completed recently. This may find better use when companion books have been written covering other key artists and the nature of art and art appreciation.

E. Professional and Public Service

1. Art Education, Associate Editor 1959-1961.
2. Studies in Art Education, Co-editor 1961-1962.
3. Consultant in art education to Midwest Airborne Television Project, 1960.
4. Consultant to Educational Testing Service, Princeton, New Jersey, 1960.
5. Advisor to Secondary School Art Curriculum Committee in the development of a Curriculum Guide for Secondary School Art in the State of Illinois.
6. Evaluator for the Central Illinois Instructional Television Association, 1963.
7. Field reader for the U.S. Office of Education.

Kenneth M. Lansing
DEPARTMENT OF ART UNIVERSITY OF ILLINOIS



143 Fine Arts Building Champaign Illinois 61820

Mr. Robert W. Mueller
Vice President
Tape and Allied Products Division
Minnesota Mining and Manufacturing Co.
2501 Hudson Road
St. Paul
Minnesota
55119



UNIVERSITY
OF ILLINOIS
CENTENNIAL
YEAR 1967-68

July 24, 1967

Mr. Kenneth M. Lansing
Professor of Art and Education
Department of Art
College of Fine and Applied Arts
University of Illinois
143 Fine Arts
Champaign, Illinois 61820

Dear Ken:

I am sorry for not having answered your letter of June 28 sooner, but we are doing some reorganizing at the present. I had hoped to have a definite answer to your inquiry by now.

However, I am sorry to say I haven't any definite answer. It will take several months to more clearly define our course and objectives. As soon as we are settled, I will advise you.

I enjoyed our discussion in Chicago and look forward to our future meetings.

Sincerely,

ALVIN W. BOESE
Art and Education Products

AWB/saj

DEPARTMENT OF ART COLLEGE OF FINE AND APPLIED ARTS UNIVERSITY OF ILLINOIS

June 28, 1967

JUL 5 REC'D

Mr. Al Boese
Tape and Allied Products Division
Minnesota Mining and Manufacturing Co.
2501 Hudson Road
St. Paul, Minnesota 55119

Dear Mr. Boese:

Thank you again for coming to Chicago and for listening to my thoughts about 3M art materials and advertising. I enjoyed hearing about the business of manufacturing art materials, and I appreciated the nice lunch and conversation.

You mentioned the fact that it would take a while to find out if I could be employed as a consultant. Do you have any further word on the matter?

If you should want to reach me by telephone, call my home before 9:45 A.M. (367-6737, Area Code 217). And, if I am not there, leave your number, and I will return the call as soon as I get home. If you should wish to reach me by mail, my home address is 406 Burkwood Court, Urbana, Illinois.

Sincerely yours,

Kenneth M. Lansing

Kenneth M. Lansing
Professor of Art and Education

KML:prp