

Season's Greetings from Minnesota

MOIRA F. HARRIS

THE MESSAGE ON A CHRISTMAS card often reads “Season’s Greetings.” The season is, of course, the longest holiday on the calendar. It now begins, according to retailers, with Black Friday, the day after Thanksgiving, when shoppers are encouraged to come early for bargains. Days then march inexorably along the Advent calendar page before reaching December 25, and the season only ends when the new year begins. Christmas is a holiday for children and families, but the Christmas card—whether featuring a religious or secular image or simply a phrase—is usually designed, chosen, and sent by adults.¹

An overview of more than 1,000 Christmas cards designed by Minnesota artists from 1900 to the present shows an enormous variety of themes: landscapes, especially wintry ones, holiday activities, religious scenes, Santa Claus and his reindeer, wreaths, Christmas trees with their decorations—and more. These cards were published by large commercial firms as well as small art studios and individuals. In addition, many artists create cards for private

use, so the line drawings, etchings, linoleum-block prints, or watercolors on them can be considered part of each artist’s oeuvre. In 2009 the Archives of American Art at the Smithsonian Institution assembled an exhibit of these personal cards from its files of artists’ papers and ephemera.²

THE HISTORY OF THE Christmas card began in England in 1843 when Henry Cole, the director of London’s Victoria and Albert Museum, asked John Calcott Horsley to design one for him. The card shows a happy scene of Christmas feasting with images on the side panels suggesting acts of holiday charity.³ That missive set a popular precedent soon imitated by other artists and printers.

The first American Christmas card appeared in 1850, produced by R. H. Pease of Albany, New York. Despite that early date, the custom of buying and sending cards was not as widespread in America as it would become after 1875, when Louis Prang arrived from Germany to publish

his elegant chromolithographed cards. Prang (1824–1910) offered floral designs, sometimes with dark backgrounds, and all of the elegant touches that were already popular on the era’s shaped, tasseled, and gilded valentines. Later, seasonal greenery (holly, mistletoe, and poinsettias) edged his designs. Competition from both Germany and England ate into his American sales, however, and by the 1890s Prang had closed his business.⁴

Meanwhile, around 1880, trade cards depicting Santa Claus became especially popular collectibles; these small cards advertising goods and services thus influenced the development of American Christmas cards.⁵ Yuletide greetings also appeared on postcards during the heyday of that collecting craze (1893–1918), but

Dr. Harris, who holds a PhD in art history from the University of Minnesota, is a frequent contributor to this magazine. Her last article (Spring 2010) told the story of Bertha Corbett Melcher, mother of the Sunbonnet Babies. She is currently researching cemetery art.

then interest returned to the card and the privacy of its matching envelope. As Karal Ann Marling wrote in her book on Christmas customs, “The new American cards—the first real greeting cards as we know them—were designed in a folded style, with a picture and a short text on the outside, and a longer message or verse inside. The layout allowed for a blank page opposite the verse, for the sender’s best wishes.”⁶

Many major American greeting-card manufacturers launched their businesses between 1900 and 1915. Familiar names such as Hallmark, Norcross, Gibson, P. F. Volland, and Rust Craft now could be seen on the backs of cards. (Christmas was the bestseller among holiday greetings, but most firms also offered designs for Easter, Halloween, Thanksgiving, birthdays, graduation, and sympathy or condolences.) Minnesota, too, produced a number of card companies with a national presence. In St. Paul, for example, Brown & Bigelow supplied cards to businesses, and in Minneapolis, firms owned by George Buzza and Anita Beck furnished greetings to consumers.

Both Herbert Bigelow (1870–1933) and George Buzza (1883–1957) came north from Iowa to the Twin Cities. Bigelow was a salesman for calendar manufacturers Edmond G. Osborne and Thomas D. Murphy. In 1896 Bigelow met Hiram Brown (1848–1905), a St. Paul printer, with whom he soon founded a partnership to publish calendars for businesses to distribute to customers. This was the main form of what the company called “remembrance advertising.”

One panel from liturgical artist Frank Kacmarcik's bold, strongly colored (see inside front cover) medieval treatment of the visit of the Magi



Cards were a logical extension of this trade; B & B could reuse the designs it commissioned from many artists over the years, from Lawson Woods's monkeys, Henry Majors's Gay Philosopher, and Paul Webb's hillbillies to Gil Elvgren's scantily clad beauties. And, as a sales-training manual from the 1920s suggested, if the company could sell cards to a business owner to send to his customers, why not also offer him ones for his personal list?⁷

While the roster of Brown & Bigelow artists is long, many of them, such as Maxfield Parrish, were not from Minnesota.⁸ Two local artists of note, however, did produce works for the company: Gil (Gilette) Elvgren (1914–80) from St. Paul and Lowell S. Bobleter (1902–73) from New Ulm.

One rather unique Elvgren card involved a plastic letter opener enclosed in a Christmas folder. The nude beauty on the opener, known as Ellen the Eye Opener, slips behind a fur-trimmed red bathing suit while holding high a beach ball, on which a company's message could appear.⁹



Lowell Bobleter's The Jolly Post Boy Tavern, one of a set of etchings he made for Brown & Bigelow in the 1940s

on seasonal greetings at the time. Customers who ordered cards with their favorite scene or scenes would receive a bonus: a signed, "full sized hand pulled original" of one etching, "exactly the same kind of print

launch his own commercial-art business, Buzza-Rheem, in 1907. It became the Buzza Company in 1910 after Royal Rheem's death. It was then that Buzza determined to manufacture Christmas cards, as the college advertising-poster business (his first specialty) had collapsed.¹¹

The Buzza Company began in a small office in downtown Minneapolis. It moved to 1421 Hennepin Avenue in about 1920 and then to what the company called its Craft-acres building at the corner of Lake Street and Colfax Avenue. In 1928 it merged with the Charles S. Clark Company of New York, making the resulting corporation the second-largest art publisher in the country. More than 600 people were then employed in Minneapolis by Buzza and nearly as many in New York by Clark. Buzza sold his interest in the firm in 1929 and moved to California. In 1931 a company brochure listed more than 30 sales representatives selling Buzza-Clark wares to shops in most

The first American Christmas card appeared in 1850.

To sell its cards by Bobleter, a nationally known etcher, art teacher, and president of the School of Associated Arts in St. Paul, B & B in the 1940s designed a four-page brochure that held three sample cards. These landscape etchings—*The Jolly Post Boy Tavern*, *Old Tide Mill*, and *Winter Evening*—were examples of fine art and printing. They were not especially related to Christmas, though all suggested the colonial era that was popular

which is purchased by collectors and galleries for twenty-five dollars and upward."¹⁰

George Buzza made the trip to Minneapolis in 1906 to retrieve money owed for a printing press he had sold to colleagues. Once that deal had been resolved in his favor, he decided to stay. Buzza worked first as an artist for the Mac Martin advertising agency. He had trained as a printer, cartoonist, and poster designer, all skills that helped him

American cities as well as in Canada and Cuba. The company continued in business until 1942.¹²

The first Buzza cards were printed on handmade paper and colored by hand, reflecting the Arts and Crafts style popular at the time. In the 1920s and '30s, the Colonial Revival style influenced all decorative arts, including Buzza's card imagery. Men and women in colonial garb rode in carriages through the snow to quaint taverns and Cape Cod-style cottages. They entered doorways draped with greenery and settled down in candlelit rooms before hearty fires. To emphasize this colonial connection, George Buzza purchased an English carriage, built in 1797, which was driven down Minneapolis's Nicollet Avenue in December filled with carol-singing choristers from the MacPhail School of Music.¹³

For many greeting-card publishers, the text inside the card was as important as the image on the front. The Buzza staff included writers as well as artists. Learning who designed a card is usually difficult, since most large publishers did not permit artists to sign their work.¹⁴ Employees in both realms were kept busy creating not only cards but also small gift books and "mottoes," the illustrated sayings or verse popular at the time.

One of the best-known Buzza artists was Lee Mero (1885–1977). Born in Ortonville, Mero studied at the Minneapolis School of Art and won prizes at two Minnesota State Fair art shows for his paintings. He then studied art in New York with

The Buzza Company began in a small office in downtown Minneapolis.

Robert Henri and worked in Chicago for the Charles D. Frey advertising agency on its Coca-Cola account. He joined the Buzza firm in 1920 and, eventually serving as art director, remained almost to the end of its existence. Cards that Mero made for his own use show him and his wife, Katherine, in colonial settings, surrounded by carefully depicted period artifacts. In 1937 Mero left Buzza to become a freelance artist, illustrating books and working on the Augsburg Publishing House's *Christmas: The Annual of Literature and Art*.¹⁵

Anita Beck (1920–87), founder of Minnesota's third nationally known greeting-card company, studied journalism at the University of Minnesota. She originally intended to write but instead forged a career as a graphic designer and entrepreneur. Born Anita Frajola in Gilbert, Minnesota, she used her married name for her company, Anita Beck Cards and Such, Inc. Her career as

a card designer began in 1946, and she was her own sales force, according to Minneapolis columnist Cedric Adams who celebrated her success with New York stores and celebrity buyers. Her cards had a fresh, lively feel with bright colors on white backgrounds. Interiors were left blank. "No poetry," said Beck, who wanted buyers to write their own words.¹⁶

Beck continued creating cards until 1955 when her company failed.



Women at the Buzza Company, 1920s, probably drawing or painting cards; Buzza card with rich gold background, undated.

“No poetry,” said Beck, who wanted buyers to write their own words.

She then worked for Dayton's and Powers department stores, 3M, and General Mills as a design consultant until she felt the urge to create her own cards again. In 1966 she formed a corporation with several Minneapolis women. They purchased buildings forming what they named Reindeer Square on West Forty-Fourth Street in Minneapolis's Linden Hills neighborhood. There they opened a gift shop, a small restaurant, and a print shop to produce greeting cards as well as playing cards, invitations, recipe cards, notepaper, and bridge tallies. Beck designed 80 percent of the cards; the

rest were credited to the artists in the company's catalogs. Following her death in 1987, cards were available for a short time. Since then, Reindeer Square has become home to other small shops.

OTHER ENTREPRENEURIAL artists, including Mary Moulton Cheney, Cleora Clark Wheeler, and a young Wanda Gág, concentrated on local sales for their Christmas cards. Cheney (1871–1957) was a graphic designer and teacher from Minneapolis. She studied design at the school of the

Museum of Fine Arts in Boston, then returned to Minnesota. In 1897 Cheney began a decorative design program at the Minneapolis School of Fine Arts and would serve there in various roles, including director, until 1925. In addition, she and a partner owned two businesses. Their Artcraft Shop: Sign of the Bay Tree sold imported goods as well as the work of national and local artists—including her own designs and printed pieces. The other venture, Chemith Press, did art printing. Cheney designed and produced bookplates, calendars, note cards, and 300 greeting cards.¹⁷

The Artcraft Shop's 1916 catalog offered uncolored cards ranging from three to eight cents each and hand-colored cards with envelopes for five to fifteen cents apiece. The catalog proclaims: “Hand Colored Illuminations for Greeting Cards have for years been a special feature in our studio work. They are of our own design, lettering, and coloring, and some are our own press work. The cards may be purchased uncolored. They are most fitting to accompany gifts or alone to convey special messages.”¹⁸

St. Paul's Cleora Clark Wheeler (1887–1980) described herself as a designer, illuminator, and engraver of bookplates. A 1967 St. Paul newspaper headline, however, called her “St. Paul's ‘Ace’ in Christmas Cards.” She proudly told the reporter that she had designed, printed, and affixed 5,000 bookplates to the volumes of Frank B. Kellogg's library and sold cards to Mrs. Kellogg as well. Wheeler, who took some coursework in engraving, graduated in 1943 from the University of Minnesota with a bachelor's degree and a certificate in engineering drafting; she had previously studied in New



Anita Beck card from the Reindeer Square years



What shall I
choose for your
Christmas?
All fair sweet
things I would
send



The gifts of
peace and of
happiness,
And love from
the heart of a
friend.

MARY C. LOW

York at what later became the Parsons School of Design. Her studio was on the third floor of the family home at 1376 Summit Avenue. There she designed and engraved the plates for her cards and bookplates. Some cards she printed herself on a hand press, while others were printed on handmade paper by Brown & Bigelow and sold through the St. Paul Book & Stationery firm.¹⁹

One of the students during Mary Moulton Cheney's tenure at the Minneapolis school probably created Christmas cards for more years than most of the artists mentioned here. Wanda Gág of New Ulm (1893–1946) began drawing and painting cards out of a need for income. Her father died when she was



Two of Mary Moulton Cheney's many hand-drawn and colored cards

15 and her mother nine years later, leaving her with the task of caring for and supporting her six younger siblings. Upon graduating from high school, she taught in a country school but throughout her teenage years she also turned her ability as an artist into a way to earn money. Her diary mentions the Christmas cards, place cards, and invitations she drew and sold at the local drugstore. In a 1908 note, she told a friend how busy she was with these illustrated "postals," which were for sale at five cents each. She had already sold six.²⁰

Gág's talent brought her early recognition and a scholarship. She attended the St. Paul School of Fine Arts in 1913 and then transferred to the Minneapolis school, where she focused on illustration with the goal of earning a living in that field. In 1916 a visitor to the school noted

scores of students busy working on Christmas cards . . . The cards bear Christmas scenes, some of

them highly colored work on stenciled patterns. One student was working on a picture of a typical English butler bringing in the Christmas turkey. Another was coloring a number of scenes of the Nativity. A third was finishing a picture of a man and woman in Puritan costume leaving their

Singers carrying in the Christmas pudding; artist Cleora Wheeler printed this card on a hand press in her Summit Avenue studio (see inside front cover).



New England cottage to trudge
through the snow to church.²¹

The article was illustrated by a photograph of Gág holding her palette and brush, ready to finish her card.

In 1917 another scholarship enabled Gág to study at the Art Students' League in New York. After that, she never returned permanently to Minnesota. She probably created personal Christmas cards throughout her life in her favorite medium, lithography; a catalogue raisonné of her prints shows several cards she had created for others. For her first major New York show, at the Weyhe Gallery in November 1926, she made prints for both the invitation and a Christmas card.²²

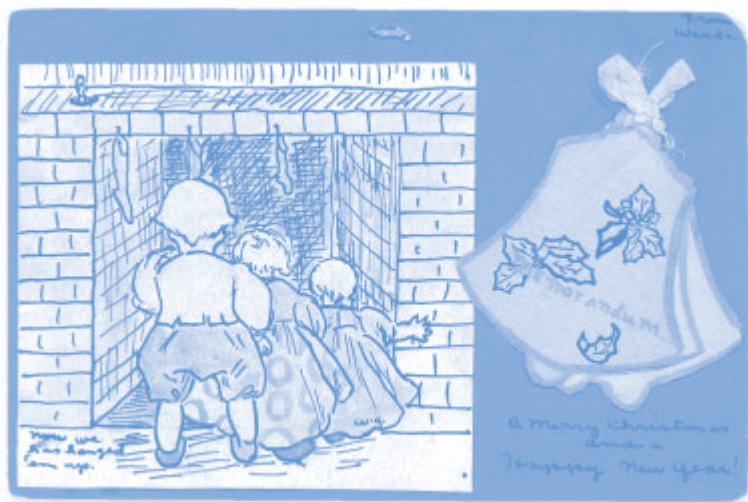
R AISING FUNDS BY SELLING Christmas cards is so prevalent today that it's hard to believe that organizations and charities haven't always done this. The practice began in the midtwentieth century when the United Nations Children's Emergency Fund (UNICEF) had the idea of asking artists to contribute drawings for greeting cards. They would receive no payment or royalties but ample publicity. On the back of each card was the title of the artwork, its maker's name and country of origin. Among the first invited to submit drawings were well-known children's book illustrators such as Leonard Weisgard, Roger Duvoisin, and Ludwig Bemelmans. Duvoisin had been working with the American Artists Group when the invitation from UNICEF came. As he wrote to the AAG, "The United Nation's UNICEF committee have asked me to give five paintings for greeting cards to be sold for the benefit of their children's fund.

Although I am under contract with you, I felt that I could not refuse to do this for their children, and I hope you will not mind."²³ The idea of the charity card quickly spread across the country. Museums, libraries, schools, hospitals, and many other nonprofit groups published their own cards and used the proceeds to benefit their work.

By 1970 a Minneapolis reporter noted that UNICEF was selling eight different designs nationally, while in Minnesota the Walker Art Center and the Minneapolis Institute of Arts

were using works from their collections for their own cards. What was then called the Minnesota Society for Crippled Children and Adults (MiSCCA) was also offering eight different card designs.²⁴

Now known as Courage Center, the organization currently operates one of the largest greeting-card programs in the nation. Beginning in 1958, thank-you notes were sent to donors. Greeting cards soon replaced the notes. When people asked to purchase cards, the Courage Center's program began. Artists



TOP: *Ribbon, a ringing bell, a cheery scene, and holiday wishes from Wanda Gág; handmade, probably 1910s.* ABOVE: *Gág signed and sent this card, made from a drawing of hers and printed by the American Artists Group, New York.*

The idea of the charity card quickly spread across the country.

are selected through a competitive process, and 50 percent of the slots are reserved for contenders with a disability. Each submits up to eight designs incorporating specified themes and subjects for Thanksgiving, Christmas, and New Year's. The artists retain copyright, but winning entries are licensed to Courage Center for five years and a payment of \$400. Quarterly sales catalogs are mailed nationally. In the 2010 edition, 27 of the 57 artists were from Minnesota.²⁵

The MiSCCA-Courage Center cards show a wide range of styles. One of the organization's early contributors was Joan Hanson (1938–), an illustrator and art editor from Afton.²⁶ Her specialty was round, fuzzy, furry creatures, such as her *Snowbirds*. Another of her cards showed a skiing Tomte (elf), on whose red hat are piled a raccoon, two ladybugs, a porcupine, and a bird. Art by children, some of whom used Courage Center services, graces some of the cards.

DESPITE ALL OF THE commercial and charity options available, some people prefer to send personal or personalized cards instead. During the Great Depression many families began making their own cards. Drawings or linoleum-block prints were favored media. Then, in the

1940s, cards illustrated with black-and-white studio photographs or family snapshots began appearing. Stationery counters in department stores like Dayton's and Schuene-man's offered a choice of formats with printed greetings, to be embellished with senders' names. Stock forms with color photographs be-

came available at drugstore counters after the introduction of color film in 1959. These photo cards offered senders a new, personal way to share news of children and family.²⁷ Minnesota's political leaders also found these cards useful, sending family scenes and best wishes to friends and supporters in the holiday season.



Courage Center samples: Joan Hanson's Snowbirds, from an oil, acrylic, and tissue-paper collage; seven-year-old Alan Bohlig's Winter Holiday, watercolor and felt-tip pen.



CHRISTMAS GREETINGS
AND BEST WISHES FOR
THE NEW YEAR
SENATOR & MRS. WALTER F. MONDALE

The do-it-yourself interest in crafts in the 1960s and 1970s probably further encouraged families to create their own cards. In those decades, images often portrayed family life and recent travel, allowing

Interior of a folded card, ca. 1965; the outside shows a drawing of a Christmas tree in front of the U.S. capitol.

senders to share news and views with distant friends and relatives in a pre-Facebook world.²⁸

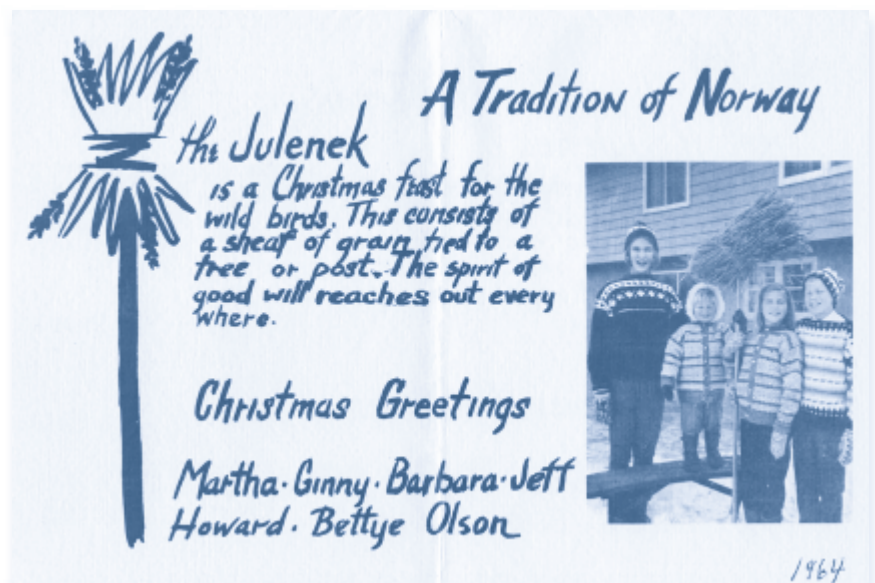
Most recently, digital photography, advances in color-copying technology, and software development have made Christmas cards and letters—a combination of photos and text—both easy and inexpensive to produce. Whether cards or letters, these missives can be easily composed, printed, and mailed or simply delivered via the Internet.

FOR THE FREELANCE ARTIST—whether painter, sculptor, muralist, potter, or printer—personal Christmas cards are a way to communicate with clients, family, and friends. A card might reproduce a recent work or be specially created for the occasion. The artists mentioned here, obviously a small fraction of those who have worked in Minnesota, chose different styles and

media. Like the cards in the Smithsonian show, these examples are among the many forms that these Minnesota artists have created.

Painter, teacher, and arts administrator: all have been aspects of Bettye Olson's long career. Olson (1923–) graduated from the University of Minnesota with a degree in art education. She studied with well-known Minnesota artists Mac LeSueur, Walter Quirt, and Jo Lutz Rollins. With Rollins and others, she founded the West Lake Gallery in Minneapolis to exhibit the work of local artists. She has taught art at high-school and college levels and to older adults in the Twin Cities area. Her paintings of vibrant landscapes and floral studies are found in a number of local collections and have been included in exhibits from the Walker Biennial of 1947 to a 2006 retrospective at the College of St. Catherine.²⁹

Olson began creating personal Christmas cards after she married in 1946. Some are watercolor sketches while others are linoleum-block prints. Her subjects include Christmas trees, the Madonna and Child,



Bettye Olson's cards often included family photos and hand-lettered messages inside: Christmas, 1964, in red and white.

the Three Kings, and Advent wreaths.³⁰

Among the nation's finest wildlife artists was Francis Lee Jaques (1887–1969), who grew up in Aitkin but spent his last years in St. Paul. His background paintings for dioramas at the American Museum of Natural History in New York and the James Ford Bell Museum of Natural History at the University of Minnesota, Minneapolis, are famous for their beauty and accuracy. He also illustrated many books, some written by his wife, Florence, and others by Sigurd Olson. For the dioramas he used oil paints, but his illustrations were often ink drawings or produced in the scratchboard medium. Scratchboard entails drawing in black ink on a board prepared with chalk or clay. When the ink dries, the artist scratches white lines in the

Cozy scene at a neighbor's house, penned by Francis Lee Jaques

the Minneapolis College of Art and Design, Kacmarcik entered the military. He remained in France when World War II ended, studying at the Centre d'Art Sacré and viewing religious art. He returned to Minnesota to teach art at St. John's University in Collegeville and became a consultant on religious art in architecture, decorative arts, and book design. Among other accomplishments, Kacmarcik designed or created the art for many of the Christmas books issued as a series (1947–86) by North Central Publishing in St. Paul.³³

Jaques illustrated his personal cards with ink or scratchboard drawings.

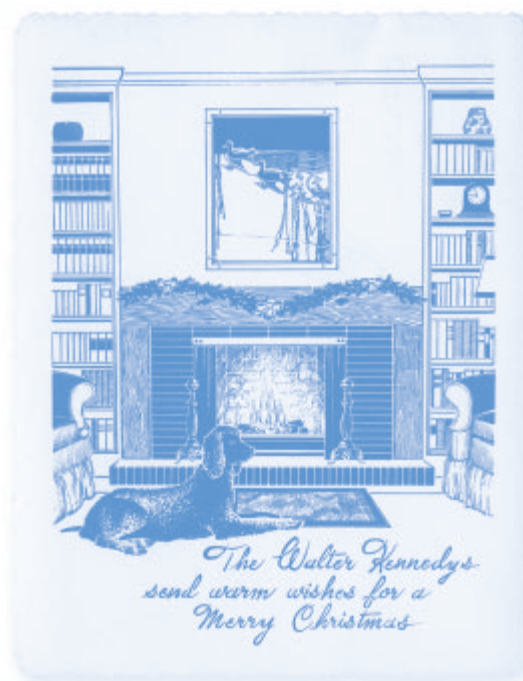
black areas. The effect is dramatic, similar to wood engraving.³¹

Jaques illustrated his personal cards with ink or scratchboard drawings. One, a view of his home in North Oaks, appeared in the book his wife published after his death.³² A charming chickadee graces another card he and his wife sent, and for some North Oaks neighbors, he created a card with a cozy view of their living-room fireplace.

One of the country's most important liturgical artists was Frank Kacmarcik (1920–2004) of St. Paul. He designed everything from architecture to book covers, book interiors to cemetery headstones, and logos to stationery. After graduating from

Kacmarcik designed Christmas cards for himself and others. As in all of his attempts to change the nature of modern religious art, he was outspoken on the subject of holiday greetings, forthrightly stating that he felt the genre had lost its salt and become too sugary: "Christmas cards are dry, characterless, possessing no virility, no sense of the real joy of the occasion."³⁴ His cards are frequently bold, strongly colored medieval treatments of sacred scenes.

EVERY DECEMBER, newspaper articles appear arguing that sales of Christmas cards are lower than in previous years and,



as a result, post office revenues will decline. The younger generations, they say, communicate more quickly and cheaply through the Internet. For some, sending cards—perhaps with a handwritten message—is an onerous obligation.³⁵

Others, as poet and essayist Bill Holm wrote, might struggle with the concept but in the end remain faithful to this way of maintaining ties. For him, sending cards was a duty, an inherited familial obligation. While an artist might begin thinking of possible designs for Christmas cards in the summer, as Lee Mero was said to do, for Holm the obligation could assert itself as early as August or as late as the first snowfall. Regardless, the need to compose the Christmas letter, he wrote, "rears up in the mind's eye like a sudden thunderhead in a bright sky."³⁶

Artists' Christmas cards continue to exhibit both great variety and creativity. The art of the card, however it evolves, is worth preserving and studying as one aspect of the talent of Minnesotans. □

Notes

1. Kenneth L. Ames, "Colonial Imagery on Christmas Cards," *Antiques*, Dec. 2000, p. 879. See also his new book, *American Christmas Cards, 1900–1960* (New York: Bard Graduate Center, 2011), published in conjunction with a show of the same name at the Bard Center.
2. Cards studied are from the collections of the Minnesota Historical Society (MHS), James K. Hosmer Special Collections Library of the Hennepin County Library (HCL), Bettye Olson, and the author. My thanks go, as well, to Karen Nelson Hoyle, Val R. Berryman, James Neagbour, Linda McShannock, Patrick Coleman, and Mary Kay Nutzmans for their assistance.
3. The show, *Season's Greetings: Holiday Cards from the Archives of American Art*, ran from November 20, 2009, to January 10, 2010; see also "Glee Mail," *Smithsonian*, Dec. 2009, p. 58–59. In Minnesota, Dr. Irvin Kerlan, who established the Children's Literature Research Collections, University of Minnesota, Minneapolis (hereinafter, Kerlan collection), preserved cards he received from the illustrators of books he collected; author's research culminating in presentation and exhibit, *Merry Christmas To and From the Kerlan Collection*, University of Minnesota, 2010.
4. Maurice Rickards, *The Encyclopedia of Ephemera* (New York: Routledge, 2000), 91.
5. Karal Ann Marling, *Merry Christmas! Celebrating America's Greatest Holiday* (Cambridge, MA: Harvard University Press, 2000), 288; Lynne Cheney, "You Can Thank Louis Prang for Those Cards," *Smithsonian*, Dec. 1977, p. 120–25; Katharine Morrison McClinton, *The Chromolithographs of Louis Prang* (New York: Clarkson N. Potter, 1973), 74–85, 90; Penne L. Restad, *Christmas in America: A History* (New York: Oxford University Press, 1996), 120; Jay T. Last, *The Color Explosion: Nineteenth Century American Lithography* (Santa Ana, CA: Hillcrest Press, 2006), 122–25, 250.
6. Leigh Eric Schmidt, *Consumer Rites: The Buying and Selling of American Holidays* (Princeton, NJ: Princeton University Press, 1995), 137.
7. Here and below, Marling, *Merry Christmas*, 308.
8. Brown & Bigelow, *The Intercom*, Feb. 19, 1959, p. 3; Dorothy and Richard Hammond, *Advertising Collectibles of Times Past* (Des Moines: WH Books, 1974), 16; *Selling Brown & Bigelow Engraved Remembrance Advertising* (St. Paul: Brown & Bigelow, 1926), 14, 18.
9. B & B first hired Parrish in 1934 to produce paintings for calendars. Seven years later, he began painting two scenes a year for the company: one for the calendar, the other intended to be sold as a print or used on a greeting card. Coy Ludwig, *Maxfield Parrish* (New York: Watson-Guptill, 1973), 74.
10. Example and information from the Val R. Berryman Christmas Collection, East Lansing, MI.
11. "A Brilliant New Name in the World of Etching," undated but refers to 1940, Lowell Stanley Bobleter Papers, MHS.
12. Raymond Saberson, *First 100 Years* (Minneapolis: Buzza Co., 1924), 49.
13. *Minneapolis Tribune*, Feb. 22, 1928, p. 9; *Buzza Company Greetings*, Feb. 1931, p. 17, Buzza Company Collection, HCL; *Lake Area* (Minneapolis), Oct. 1983, p. 1–2.
14. Saberson, *First 100 Years*, 50–51; Anne Stewart O'Donnell, "A First Look at Arts and Crafts Greeting Cards," *Antiques*, Dec. 2003, p. 62–71; poster, Buzza collection, HCL. The Colonial Revival affected American art from the 1880s until 1940 but was especially favored during the 1920s and 1930s; Ames, "Colonial Imagery," 875, 878–79.
15. Hallmark made an exception in the case of a 55-year employee, whose cards are attributed to "Mary"; *New York Times*, Dec. 22, 2010, p. A17.
16. Melva Rorem, "Lee Mero," *Augsburg Christmas Annual*, 1980, p. 31–32. The annual was published from 1931 until 1997; James Neagbour, "The Augsburg Christmas Annuals," *The Glow, Newsletter of the Golden Glow of Christmas Past*, Apr. 2009, p. 10–13. Mero created nostalgic, eight-page illustrated stories as well as covers and drawings for it from 1937 to 1977.
17. Mero's alma mater was first known as the Minneapolis School of Fine Arts and, later, the Minneapolis College of Art and Design (MCAD).
18. Here and below, *Minneapolis Star*, Nov. 24, 1947, p. 42; *Minneapolis Tribune*, Nov. 28, 1982, p. 2B; *Southwest Journal* (Minneapolis), Nov. 4–17, 1998, p. 16.
19. O'Donnell, "Arts and Crafts Greeting Cards," 68; Robert L. Crump, *Minnesota Prints and Printmakers, 1900–1945* (St. Paul: Minnesota Historical Society Press, 2009), 47; biography, Mary Moulton Cheney Collection, HCL.
20. Artcraft Shop, *Illuminations, Holiday Greetings, Calendars* (Minneapolis, [1916]), copy in MHS library.
21. *St. Paul Pioneer Press*, Jan. 2, 1967, p. 13; Crump, *Minnesota Prints*, 173.
22. Wanda Gág to Hertha Aufderheide, Aug. 27, 1908, Wanda Gág Greeting Card Collection, 1907–37, MHS. Aufderheide was a neighbor and friend of the Gág family in New Ulm.
23. Karen Nelson Hoyle, *Wanda Gág* (New York: Twayne Publishers, 1994), 4, 6, 7; *Minneapolis Journal*, Dec. 24, 1916, p. 4; Wanda Gág scrapbook, Wanda Gág Papers, Kerlan collection.
24. Hoyle, *Wanda Gág*, 8, 21; Audur H. Winnan, *Wanda Gág, A Catalogue Raisonné of the Prints* (Washington, D.C.: Smithsonian Institution Press, 1993).
25. Roger Duvoisin to Samuel Golden, July 24, 1954, American Artists Group Records, 1934–65, Archives of American Art, Smithsonian Institution, Washington, D.C.
26. *Minneapolis Star*, Oct. 30, 1970, p. 12B.
27. Mary Bader Papa, "The Courage of New Beginnings," *Twin Cities*, July 1981, p. 42–47, 84–85; "History of Courage Center," fact sheet, Courage Center, Minneapolis. Art-search guidelines: <http://www.couragecards.org/store/artist.asp> (accessed Oct. 20, 2011).
28. Biography, Joan Hanson Papers, Kerlan collection, which also holds Hanson's preliminary drawings for seven children's books. One of her designs appeared on an Anita Beck invitation; while serving as art editor, she illustrated Junior League of St. Paul *Journal* covers in 1969–70.
29. Marling, *Merry Christmas*, 316.
30. Senders often save copies of these cards as elements of an illustrated family history.
31. Julie L'Enfant, *Pioneer Modernists: Minnesota's First Generation of Women Artists* (Afton, MN: Afton Press, 2011), 209, 221–26; "Bettye Olson's Work in Retrospect," exhibition brochure, College of St. Catherine, Nov. 4–Dec. 11, 2006.
32. Olson has kept examples of most of her personal cards.
33. Don T. Luce and Laura M. Andrews, *Francis Lee Jaques, Artist-Naturalist* (Minneapolis: University of Minnesota Press, 1982), 49. His art is also on view at the Jaques Art Center in his hometown of Aitkin.
34. Florence Page Jaques, *Francis Lee Jaques: Artist of the Wilderness World* (Garden City, NY: Doubleday, 1973), 90.
35. In a recent tribute to Kacmarcik, Campbell-Logan bindery in Minneapolis used a title-page figure from the 1969 North Central volume for its 2009 greeting card.
36. *St. Paul Dispatch*, Aug. 16, 1958, p. 16.
37. *Star Tribune*, Dec. 18, 2010, p. E3; *St. Paul Pioneer Press*, Dec. 18, 2009, p. 1A.
38. Bill Holm, "My December Duty," in *Christmas in Minnesota*, ed. Marilyn Ziebarth and Brian Horrigan (St. Paul: Minnesota Historical Society Press, 2005), 76–83 (quote, 76).

The images on p. 305, 308, 311, and 312 are from cards in the author's collection: the photo on p. 307 is courtesy of the Hennepin County Library, James K. Hosmer Special Collections Library, Buzza Company Collection. All others are in MHS collections.



Copyright of **Minnesota History** is the property of the Minnesota Historical Society, and its content may not be copied or emailed to multiple sites or users or posted to a listserv without the copyright holder's express written permission: [contact us](#).

Individuals may print or download articles for personal use.

To request permission for educational or commercial use, [contact us](#). Include the author's name and article title in the body of your message. But first--

If you think you may need permission, here are some guidelines:

Students and researchers

- You **do not** need permission to quote or paraphrase portions of an article, as long as your work falls within the fair use provision of copyright law. Using information from an article to develop an argument is fair use. Quoting brief pieces of text in an unpublished paper or thesis is fair use. Even quoting in a work to be published can be fair use, depending on the amount quoted. Read about fair use here: <http://www.copyright.gov/fls/fl102.html>
- You **should**, however, always credit the article as a source for your work.

Teachers

- You **do not** need permission to incorporate parts of an article into a lesson.
- You **do** need permission to assign an article, either by downloading multiple copies or by sending students to the online pdf. There is a small per-copy use fee for assigned reading. [Contact us](#) for more information.

About Illustrations

- **Minnesota History** credits the sources for illustrations at the end of each article. **Minnesota History** itself does not hold copyright on images and therefore cannot grant permission to reproduce them.
- For information on using illustrations owned by the Minnesota Historical Society, see [MHS Library FAQ](#).