

MINNEAPOLIS FIRE: *Irwin Klein and the Decisive Moment*

Benjamin Klein

ON A CHILLY AUTUMN AFTERNOON IN 1962, the photographer Irwin B. Klein created what the art critic Robert Hughes describes as an “exquisitely formal-looking image” of a crowd of people observing a large fire in Minneapolis. Two years later, John Szarkowski, curator of photography at the Museum of Modern Art (MoMA) in New York City, purchased for the collection a silver gelatin print of *Minneapolis Fire* (p. 334–35). Before arriving at MoMA, Szarkowski had been a photographer for the Walker Art Center in Minneapolis and was the author of *The Face of Minnesota*, published in 1958 to mark the state’s centennial.¹

Though Klein (1933–1974) spent less than a decade in Minnesota, arriving in 1956 as a graduate student in English at the University of Minnesota, during that period he created a significant but overlooked body of work that documents the zeitgeist of a place and time—Minneapolis in the early 1960s. *Minneapolis Fire* and *Super-Pop Artists* (p. 337), another photo by Klein that Szarkowski acquired for MoMA, are part of that oeuvre.

In addition to documenting the urban landscape of Minneapolis, Klein took photos of the country fields and mountain forests of Montana, where he and his wife, Yvonne, spent summers working as fire lookouts in Glacier National Park; created photo essays of his native New York City; and recorded the countercultural scene in northern New Mexico. MoMA’s Szarkowski, who served as curator of photography between 1962 and 1992, featured *Minneapolis Fire* in two exhibitions, most notably in the 1978 *Mirrors and Windows: American Photography Since 1960*.²

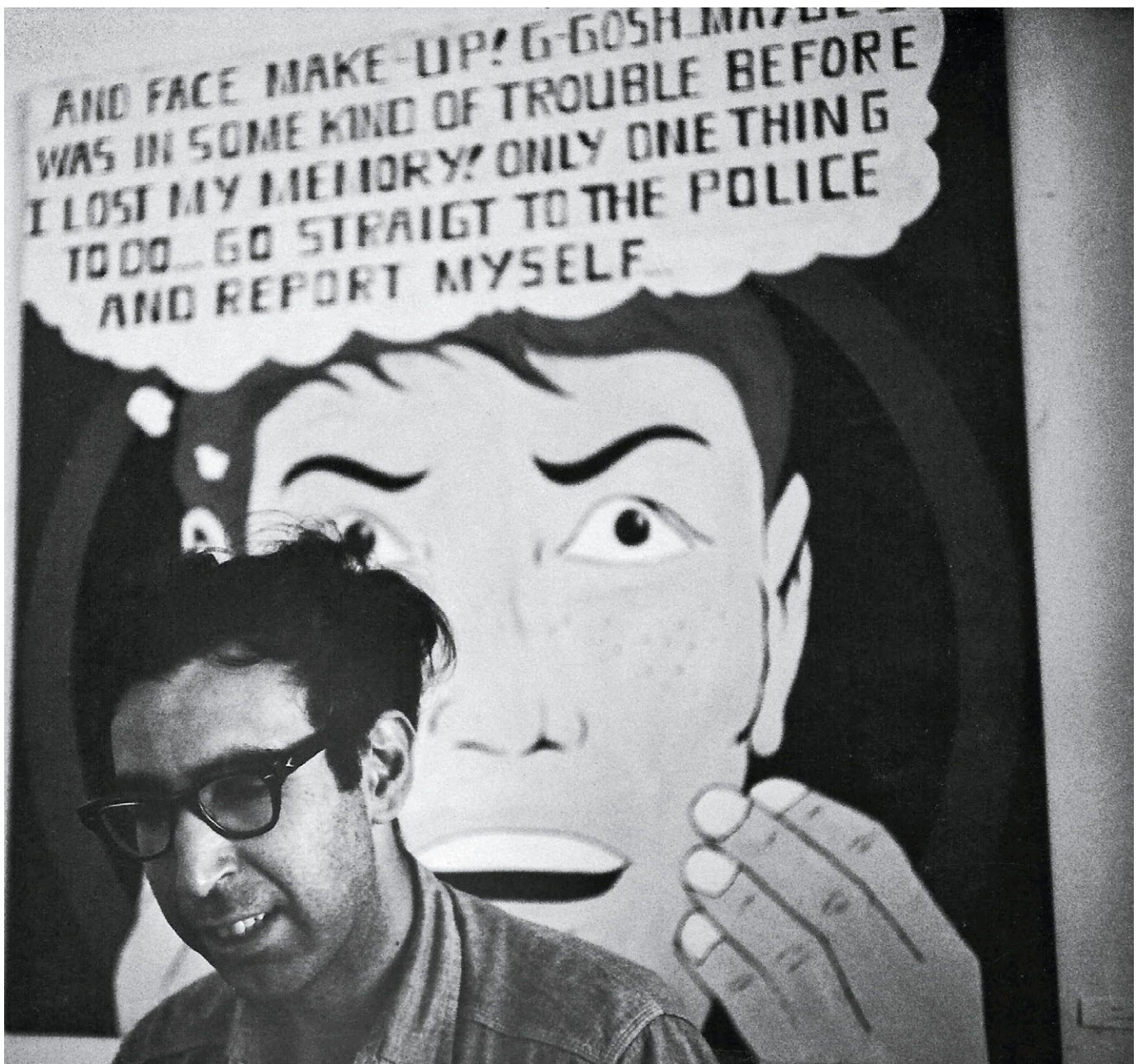
Cultural critic John Fraser characterized Klein as “a humanist, searching for human warmth.” Several years before Klein snapped his iconic image of the fire in Minneapolis, he had “rediscovered an adolescent love” for photography and began “using a camera to record and express his feelings about the world,” wrote Patricia Caulfield, executive editor of *Modern Photography*, in a 1964 profile. Klein himself explained the impetus behind his work: “It was the need to share this essentially private process of seeing and to give it some durable form that re-involved me in photography.”³

Born in Brooklyn in 1933, Irwin Klein grew up in Belle Rose, a middle-class neighborhood in Queens, New York, the eldest son of a dentist and homemaker. His father, Morris, had arrived in 1909 as an immigrant from Odessa, accompanied by his mother, Anna, and two of Morris’s siblings. (Morris’s father, Pincus, would join them later.) As an adolescent, Klein took photographs with an old Brownie camera and used his father’s dentist office, located in the upstairs of their house, as a darkroom. After graduating from Jamaica High School, he attended Queens College before he relocated to the Midwest, earning a master’s degree in philosophy at the University of Chicago. He then entered the graduate program in English at the University of Minnesota.⁴

Klein was attracted to Minnesota by the English department’s reputation: During the postwar period, Minnesota’s English faculty members included Joseph Warren Beach, Robert Penn Warren, Allen Tate, Henry Nash Smith, and John Berryman. Saul Bellow and Irving Howe were visiting scholars during this era. Between 1956 and 1961, Klein took a wide range of courses not only in English and American literature but also in philosophy. His coursework in American literature later influenced his approach to the subjects of his photos in northern New Mexico. He supported himself by teaching undergraduate courses in composition. After completing most of the required coursework for his doctorate, Klein withdrew from the university after spring quarter 1961.⁵

During this period, Klein actively participated in the cultural scenes in Dinkytown (the bohemian neighborhood across the street from the main campus of the University of Minnesota) and in the Seven Corners–West Bank neighborhood (across the Mississippi River from the main campus). His interest in 1950s Beat poetry set Klein apart from some graduate students in English. John Fraser, who was a graduate student in English at the university between 1955 and 1961, remembered Klein “sitting in the large office that four of us who were editing the [English graduate student] quarterly shared in Folwell Hall and being grilled by us as, maybe as a potential contributor, because he liked the Beats and we didn’t.” He became friends with Melvin McCosh, the owner of a legendary used bookstore located originally near the corner of Fourth Street and Fourteenth Avenue Southeast, Dinkytown’s epicenter, and later relocated to the Firehouse on the West Bank.⁶

All photos by Irwin Klein. Used with permission of the Irwin B. Klein Estate.



The photographer Irwin Klein in Minneapolis.

The Firehouse was also the home of another friend, David Morton, a member of the burgeoning local folk music scene that included “Spider” John Koerner, Dave “Snaker” Ray, Tony “Little Sun” Glover, and, for a brief time, Bob Dylan. Morton and his girlfriend, Karla Kuyaca, a self-taught artist from San Francisco who specialized in found object jewelry, ran the All-American City Super Extension Gallery in their flat at the Firehouse and performed together in the Vipers, in Group X, and in the Even Worse Jug Band, often at the nearby Triangle Bar. Klein took photographs—including *Super-Pop Artists* (1964)—that captured the nascent gallery scene.⁷

He also documented the Moppet Players, a theater cofounded by his friend Martha Pierce (now Boesing) as a social outreach for disadvantaged children in the Seven Corners neighborhood. A member of the Moppet Players acting troupe, Janice Crabb, said of Klein, “One . . . got so used to him and his camera while we were rehearsing, that in time, we’d forget he was there. I guess that’s the way the best photographers work. He seemed very much the quiet intellectual and he sure looked the part.” (By 1965, the Moppet Players had evolved into the Children’s Theatre Company. Boesing went on to found the feminist theater collective *At the Foot of the Mountain*.)⁸

IRWIN KLEIN'S PHOTOGRAPHS of Minneapolis belong to the tradition of street photography. "I enjoy nothing so much as losing myself in the contemplation of familiar objects," he explained to Patricia Caulfield, "people sitting around and the drift of the streets." Author and former public radio host Garrison Keillor, who met Klein through mutual friends, spent several days with him in New York City in 1966, "following him around, writing a try-out piece for the 'Talk of the Town' section of *The New Yorker*, hoping to get a job there." Keillor described Klein as "a serious photographer working in the Robert Frank tradition, shooting quick spontaneous portraits of New York street life, the old people, teenagers, hustlers, down-and-outers, passers-by." A close friend described Klein's technique: "He once showed me how he had covered his camera with black electrical tape and took many [of] his street photos with the camera held low beside him at arm's length so it would not catch people's attention and thus ruin the photo."⁹

Other photographers in Minnesota during this period also documented everyday life—perhaps most notably Jerome Liebling. A professor of photography and film at the University of Minnesota between 1949 and 1969 (and a product of New York's socially conscious Photo League), Liebling photographed Minneapolis's Lower Loop along Washington Avenue during the Gateway urban renewal project, when some 200 bars, flophouses, liquor stores, missions, and other buildings were demolished, displacing nearly 3,000 skid row residents in the late 1950s and early 1960s. Liebling's photos reflect a commitment to social documentation. Amateur photographer Edwin C. Hirschhoff also recorded the Gateway district—some 400 images that show the neighborhood's demise from the vantage point of the advertising and publicity agency he operated in the heart of the district. Hirschhoff worked in the pictorialist tradition, which emphasized



Friends at Lake Nokomis.

beauty, aesthetics, and technique. He did not use a small, handheld Leica, the choice of Klein and other street photographers, opting instead for a large camera with a tripod, according to author Joseph Hart, who has written on Hirschhoff's skid row photos.¹⁰

In contrast to Liebling and Hirschhoff, Klein belongs to what Szarkowski described as "a new generation of photographers that has directed the documentary approach toward more personal ends" and whose "work has been not to reform life, but to know it." Sarah Hermanson Meister, curator of photography at MoMA since

IRWIN KLEIN'S LEGACY

Following his death in March 1974, all of Irwin Klein's negatives, cameras, and equipment disappeared. With permission from Klein's widow, his close friend Stephen Karetzky attempted to place the photographs in galleries and museums. The George Eastman House in Rochester, New York, acquired 15 images from "Enclosures," Klein's photo essay of Manhattan in 1974.¹

The past two decades have witnessed renewed interest in Klein's photography, largely the result of efforts by family members. More than 15 years ago, the artist Nikolai Klein scanned the prints and posted them on a website devoted to his late uncle's work. Alan Klein attempted unsuccessfully to generate interest in his older brother's work, but he did succeed in preserving the color slides of Brooklyn, which had been decomposing. Beginning in 2009, the historian Benjamin Klein promoted his uncle's photographs of the counterculture in northern New Mexico in a series of publications, public talks, and radio interviews. Recent scholars have emphasized the importance of

Klein's Southwest counterculture photographs. His images, as architectural historian Greg Castillo points out, "evoked the pioneer West as performed by acid-freak outlaws: an unlikely hybrid captured in its short-lived efflorescence by Klein's uncompromising eye."²

Except for *Minneapolis Fire* and *Super-Pop Artists*, Klein's early photographs were unavailable for public view for several decades. In 2009, Jack Domeischel included some of the Minneapolis photos in an exhibition entitled *Last Look: The Photographs of Irwin Klein (1933–1974)*, held at his gallery in New York City. Selections from his photo essays of New York City and northern New Mexico have appeared in a range of publications, including *Casa Vogue*, the supplement to *Vogue Italia*, and in the journal *ReThinking History*.³

In 2016, the University of Nebraska Press published Klein's previously unpublished New Mexico photo essay "New Settlers" along with scholarly essays from other contributors. His work is in the permanent collections of MoMA, the George Eastman Museum, the New York Public Library, the Brooklyn Museum, and the Palace of the Governors Photo Archives in Santa Fe.⁴

Notes

1. Tsaurah Litzky, emails to Alan Klein, Jan. 24 and Apr. 10, 2008; Jack Domeischel and Anita Chermewski, *Last Look: The Photographs of Irwin Klein (1933–1974)* (New York: Domeischel Gallery Ltd., 2009); Stephen Karetzky, email to Nikolai Klein, Aug. 4, 2004; Stephen Karetzky, letter to author, Mar. 18, 2013; Stephen Karetzky, email to author, Nov. 14, 2019.

2. "Irwin Klein: Photographer 1933–1974," <http://www.kleinarts.com/WP/>; Greg Castillo, "Review: *Voices of the Counterculture in the Southwest*," edited by Jack Loeffler and Meredith Davidson, *Irwin Klein and the New Settlers: Photographs of Counterculture in New Mexico*, edited by Benja-

min Klein," *Journal of the Society of Architectural Historians* 77, no. 1 (Mar. 2018): 106; Nikolai Klein, telephone interview with author, Nov. 13, 2019.

3. Nikolai Klein, email to author, July 7, 2019; *Last Look: The Photographs of Irwin Klein (1933–1974)*, https://www.domeischelgallery.com/photoexhibit_klein_show.html; Benjamin Klein, "An Unpublished Reportage," *Casa Vogue* 38 (Oct. 2012): 78–84; Benjamin Klein, "Memories of the Counterculture"; Castillo, "Review," 106.

4. Benjamin Klein, ed., *Irwin Klein and the New Settlers: Photographs of Counterculture in New Mexico* (Lincoln: University of Nebraska Press, 2016). The George Eastman House acquired 15 photo-

graphs from "Enclosures." Nikolai Klein donated the binders containing the original materials for Irwin Klein's early photos, "Enclosures," and "New Settlers"; this material is archived in the Photography Collection, Prints and Photographs, Miriam and Ira D. Wallach Division of Art, New York Public Library. Anita Chermewski donated a gelatin silver print of the photograph taken on the Lower East Side to the Brooklyn Museum (accession no. 2009.57). Daniel Kosharek acquired 13 prints from "New Settlers" for the Palace of the Governors Photo Archives.

2009, identified Klein among the generation of "young photographers whose work might be described as 'non-social, non-hortatory and personal' [and whose] work was acquired or exhibited" at MoMA in the 1960s and 1970s.¹¹

John Fraser benefitted from occasional comments from Liebling. Klein, however, did not share his work with any of the photographers in the University of Minnesota's art department, which also included Allen Downs and Robert "Gene" Wilcox. Fraser recalls one sunny morning in 1960 when he "ran into Irwin on one of the bridges, and he too had a camera, probably a Leica, hanging from his neck."

Fraser continued, "[This] was the first time I knew he made pics, I never saw any that I can recall. We were simply two ships passing." Years later, on a visit to Nova Scotia, where Fraser was a professor at Dalhousie University, Klein told him that he played a role in Klein's decision to "tak[e] up photography." The artist Carol Geary, who took courses with Liebling and assisted Downs with editing his films, was another influence: "I think I was professionally important to Irwin's photography," Geary said in 2011.¹²

In *Minneapolis Fire*, Klein captures a "decisive moment," what French photographer Henri Cartier-Bresson has



A Gateway district scene, post-wrecking ball.

defined as “the simultaneous recognition, in a fraction of a second[,] of the significance of an event as well as of a precise organization of forms which give the event its proper expression.” Fraser described Klein’s chance encounter with the street scene as “one of these bits of marvelous good fortune that seldom happens.”¹³

Three years after he withdrew from the University of Minnesota, Klein returned to New York City to pursue a career as a photographer. He produced three photo essays between 1964 and 1974: “Enclosures: Photographs of Manhattan,” “The New Settlers of Northern New Mexico,” and “Only the Dead Know Brooklyn.” Klein began attending meetings of the Photographers Forum, a group that emerged in the 1950s after the demise of the Photo League. The artist Judith Kalina recalled an impressive presentation Klein made at one forum meeting, noting the “incredible freshness and power” of his work. In 1964, *Modern Photography* executive editor Patricia Caulfield introduced the magazine’s readers to his work. Five years later, curator Nathan Lyons included two of Klein’s photographs in “Vision and Expression,” an exhibition at the George Eastman House (now Museum) in Rochester, New

York. His photos also appeared in exhibits at MoMA and the Witkin Gallery in New York City, and at the Baldwin Gallery in Toronto.¹⁴

Despite this exposure, Klein could not make a living as an artist and drove a cab to support himself. Recalling his 1966 visit, Garrison Keillor said, “It struck me that the real story was [Irwin] himself and how hard it is to be a struggling artist in New York with a wife and kids, living in a tiny apartment, driving a cab at night and shooting pictures by day.”¹⁵

Klein’s color images of urban decay in Brooklyn in the early 1970s reflected his mood toward the end of his life. He was hospitalized following a nervous breakdown on two separate occasions. “When I visited him,” a close friend later recounted, “he had taken down all the photos from the wall. He said he was looking for complete simplicity,” perhaps a reflection of his long-term interest in Zen Buddhism. “The walls and ceiling were white, and he tried to keep his utensils down to one bowl and one spoon which he had before him as he sat on the floor.” Klein died of a heart attack in a hospital after he jumped from the window of his apartment building located near the

Brooklyn Bridge in March 1974. He was buried in the Jewish cemetery in West Babylon, New York.¹⁶

In 2006, John Fraser mused on the legacy of the “bravura pic” that is *Minneapolis Fire* and its impact on Irwin Klein’s reputation: “Sometimes early success can be a

curse. Irwin had the misfortune to do a knock-your-socks-off picture early on that was recognized, and then never, so far as I know, do others like it, while the body of his work reflected his natural temperament, quieter, gentler, more meditative.”¹⁷ □

Notes

The author would like to thank the following: John Fraser and Builder Levy for their insight into Irwin Klein’s photographs; Martha Boesing, Janice Crabb, Carol Geary, Stephen Karetzky, Garrison Keillor, Alan Klein, Yvonne Klein, Karla Kuyaca, and Dave Morton for their recollections of Klein; Maryalice Gover for information about Klein family history; and Charles Poling and Melinda Russell for their suggestions and advice. He would also like to thank Laura Weber and the two anonymous reviewers for their comments on previous drafts. Finally, the author would to express his appreciation to the Irwin B. Klein Estate for permission to reprint Klein’s early photographs.

1. Robert Hughes, “Mirrors and Windows,” *Time*, Aug. 7, 1978, 83–84; For John Szarkowski’s early career, see Jessica S. McDonald, “An Honest Sense of Place: Reconsidering John Szarkowski’s *The Face of Minnesota*,” *Photography and Culture* 1, no. 2 (Nov. 2008): 211–26.

2. Yvonne Klein, email to author, Oct. 18, 2010; John Szarkowski, letter to author, Apr. 7, 2006. *Minneapolis Fire* (MoMA acquisition no. 1204.1964) appeared in the exhibitions *Steichen Gallery Reinstallation and Mirrors and Windows: American Photography Since 1960*: MoMA, *Steichen Gallery Reinstallation* (Apr.–July 1971), Master Checklist: https://www.moma.org/documents/moma_master-checklist_326739.pdf; MoMA, *Mirrors and Windows: American Photography Since 1960* (July–Oct. 1978), Master Checklist: https://www.moma.org/documents/moma_master-checklist_327152.pdf. *Minneapolis Fire* also appeared in *Photography Year 1979* (Alexandria, VA: Time-Life Books, 1979), 54; *Creative Camera* 184 (Oct. 1979): 354; Peter Galassi, *American Photography, 1890–1965, from the Museum of Modern Art, New York* (New York: MoMA, 1995), 244.

3. John Fraser, email to author, Oct. 15, 2010; Patricia Caulfield, “Discovery: Irwin Klein,” *Modern Photography* 28, no. 8 (Aug. 1964): 70–71, 94. John Fraser taught English at Dalhousie University in Halifax, Nova Scotia, and is the author of three volumes of cultural criticism published by Cambridge University Press. See <http://www.jottings.ca/index.html>.

4. Alan Klein, emails to author, Dec. 24 and 29, 2009, Oct. 15, 2010; Maryalice Gover, email to author, Nov. 11, 2019; Karin Rehnke, email to author, July 12, 2019.

5. Stanford Lehmborg and Ann M. Pflaum, *The University of Minnesota 1945–2000* (Minneapolis: University of Minnesota Press, 2001), 30–31;

Benjamin Klein and Tim Hodgdon, “From Innocence to Experience: Irwin B. Klein and the New Settlers of Northern New Mexico,” in *Irwin Klein and the New Settlers: Photographs of Counterculture in New Mexico* (Lincoln: University of Nebraska Press, 2016), 7–19, 15–16; Irwin Klein, unofficial transcripts, Office of the Registrar, University of Minnesota Twin Cities; University of Minnesota, *Bulletin* (1959), retrieved from the University of Minnesota Digital Conservancy, <http://hdl.handle.net/11299/92279>; Yvonne Klein, email to author, Oct. 18, 2010.

6. Alan Klein, email to author, Dec. 24, 2009; John Fraser, email to author, Feb. 24, 2006. See also Bill Huntziker, *Dinkytown: Four Blocks of History* (Charleston, SC: The History Press, 2016).

7. For a discussion of the gallery scene in Minneapolis in the 1960s, see Tom Moran, “Upstairs on Hennepin: Tom Sewell and the Bottega Gallery,” *Minnesota History* 63, no. 7 (Fall 2013): 268–80.

8. Dave Morton, postcard to author, n.d. (postmarked Mar. 22, 2006); Dave Morton, telephone interview with Benjamin Klein, May 27, 2006; Karla Kuyaca, emails to author, Apr. 12 and 13, June 6 and 24, and Oct. 29, 2019; Martha Boesing, telephone interview, July 27, 2006; Janice Crabb, email to author, July 19, 2006; John V. Hicks, “The Children’s Theatre Company: Raising the Curtain,” in *Spotlight on the Child: Studies in the History of American Children’s Theatre*, ed. Roger Bedard and C. John Tolch (Westport, CT: Greenwood Press, 1989), 159–74.

9. Caulfield, “Discovery: Irwin Klein,” 94; Garrison Keillor, email to author, Nov. 2, 2019; Stephen Karetzky, email to Nikolai Klein, Aug. 4, 2004. Keillor also recalled, “A few days with [Irwin] convinced me that I didn’t have what it takes to be poor in New York and I went back to Minnesota and got a job in radio.”

10. Joseph Hart, “Skid Row, Minneapolis: A History of the Gateway District,” in Edwin C. Hirschhoff and Joseph Hart, *Down and Out: The Life and Death of Minneapolis’s Skid Row* (Minneapolis: University of Minnesota Press, 2002), 5–7. For Jerome Liebling’s career and photographs of the Gateway District, see Alan Marcus, “Looking Up: The Child and the City,” *History of Photography* 30, no. 2 (Summer 2006): 121–36; Alan Trachtenberg, *Jerome Liebling: The Minnesota Photographs* (St. Paul: MNHS Press, 1997), 1–5; *The Minneapolis Gateway Photographs of Jerome Liebling and Robert Wilcox*, in *Metroscapes*, exhibition catalog,

Frederick R. Weisman Art Museum, University of Minnesota (Seattle: University of Washington Press, 1998). For the Gateway Urban Renewal project, see Eric Nathanson, *Minneapolis in the Twentieth Century: The Growth of an American City* (St. Paul: MNHS Press, 2010), 145, 164–69; James Eli Shiffer, *The King of Skid Row: John Bacich and the Twilight Years of Old Minneapolis* (Minneapolis: University of Minnesota Press, 2016).

11. John Szarkowski, wall label for *New Documents: Diane Arbus, Lee Friedlander, and Garry Winogrand*, MoMA, 1967: https://www.moma.org/momaorg/shared/pdfs/docs/press_archives/3860/releases/MOMA_1967_Jan-June_0034_21.pdf; Sarah Hermanson Meister, *Arbus, Friedlander, Winograd: New Documents 1967* (New York: MoMA, 2017), 11.

12. John Fraser, email to author, Feb. 26, 2006; Carol Geary, emails to author, Oct. 24 and 25, 2011.

13. Henri Cartier-Bresson, *The Decisive Moment* (New York: Simon and Schuster, 1952), n.p.; John Fraser, email to author, Feb. 26, 2006.

14. Judith Kalina email to author, Jan. 2, 2013; Caulfield, “Discovery: Irwin Klein,” 70–71, 94; Nathan Lyons, ed., *Vision and Expression* (New York: Horizon Press/George Eastman House, 1969), 26; press release for *August Group Show*, 1969, Lee Witkin/Witkin Gallery Archive, Center for Creative Photography, University of Arizona, Tucson (photocopy owned by author); press release for exhibition *The New Settlers of Northern New Mexico*, Baldwin Street Gallery of Photography, Toronto, 1970 (photocopy owned by author); *Super-Pop Artists* (acquisition no. 1203.1964) appeared in MoMA, “Recent Acquisitions: Photography,” Master Checklist (1965–66): https://www.moma.org/documents/moma_master-checklist_326410.pdf.

15. Garrison Keillor, email to author, Nov. 2, 2019.

16. Tsaurah Litzky, emails to Alan Klein, Jan. 24 and Apr. 10, 2008; Stephen Karetzky, letter to author, Mar. 18, 2013; Alan Klein, emails to author, Oct. 2, 2013 and Jan. 11, 2015; Benjamin Klein, “Memories of the Counterculture Through the Lens of Irwin Klein,” *ReThinking History* 21, no. 1 (2017): 91–102; Karin Rehnke, email to author, July 12, 2019.

17. John Fraser, email to author, Feb. 26, 2006.

MINNEAPOLIS FIRE

Irwin Klein employs some of the visual language of what Gilles Mora, former editor in chief of *Les Cahiers de la Photographie*, has characterized as the “aesthetic of the instant perception,” a distinctly American trend in street photography “that consists in automatically capturing what randomly, or suddenly appears in front of the camera, in the viewfinder, without premeditation, and with the camera often present.”¹

The composition of *Minneapolis Fire* establishes a powerful mood. Dark, billowing clouds of smoke fill most of the image while a telephone pole and wires and a fireman’s ladder bisect the shot. The photograph reaffirms writer and editor Patricia Caulfield’s 1964 assessment of Klein’s approach: “He is unobtrusive and unintrusive: he doesn’t pose or direct his subjects, and in most of his pictures people seem completely unaware of the camera.” A man dressed in a heavy coat and hat, with his hands in his pockets and back turned to the viewer, dominates the left-hand side of the photograph. His proximity to Klein, as photographer Builder Levy points out, creates a “wide-angle effect,” while several figures arranged in descending order create a dramatic sense of perspective. In the lower-right corner of the photo, a solitary woman, clutching her winter coat, walks with purpose, gazing straight ahead. Klein “has brought his intuitive understanding of the camera, lens, and film technology” to heighten the atmosphere, creating a “large depth of field from foreground to background with each character in [his] own world, but spatially and compositionally related to each other and the whole.”²

Notes

1. Gilles Mora, *The Last Photographic Heroes: American Photographs of the Sixties and Seventies* (New York: Abrams, 2007), 50.

2. Patricia Caulfield, “Discovery: Irwin Klein,” *Modern Photography* 28, no. 8 (Aug. 1964): 70, 94; Builder Levy, emails to author, June 6 and July 17, 2019. Klein used a Contaflex IV, 50 mm f/2.8 Tessar, 1/125, f/11 on Kodak Plus-X Pan.

A note on photo captions: Except for *Minneapolis Fire* and *Super-Pop Artists*, none of Irwin Klein’s Minneapolis photos have names, exact dates, or locations recorded. It is possible that the fire scene captured by Klein was a five-alarm blaze that destroyed Lakeside Industries, 3200 Snelling Avenue, near Lake Street in south Minneapolis on Saturday, Nov. 10, 1962. However, we don’t know for certain. The photo with the Ford Mustang billboard is on East Hennepin in Minneapolis, discernable from the Nye’s Polonaise Room sign. The menu at the table of the woman ready to pay her café bill is the Ho Toy Café, located at 305 Central Avenue in the early 1960s. (Both on p. 340.) Readers who recognize other locations are welcome to email the editor at mnhist@mnhs.org.



Minneapolis Fire (1962)







Super-Pop Artists (1964), taken at the All American City Super-Extension Gallery in the Firehouse on Minneapolis's West Bank.













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