

3. BROCHURES, 1977-1978

# Logo design cont.

Award - A.C.T. is offering a \$50.00 award to the creator of the design that is selected as the official symbol of A.C.T.

The artist whose design is selected will be consulted in the adaptation of the design, but control of and exclusive rights to the design will belong to A.C.T.

Return of entries not selected will be made at the regular meeting of A.C.T. in October.

Thank you - and we hope to see each of your designs at the September 26 A.C.T. meeting.

*don't forget*

the August 22nd meeting.

P. O. Box 12693  
Dallas, Tx. 75225

FIRST CLASS

Mary Albrecht ACT  
6211 W NW Hwy,  
Dallas 75225

the very talented, creative, intelligent, and interested artists are working together in a very positive manner to accomplish some of the marvelous potential that is in Dallas, Texas, and the Southwest Region of the U.S.

## the dallas public library

has ordered one of the books that will help the artist in his business. It is Art Works: Law, Policy, Practice by Franklin Feldman and Stephen Weil. It was published by the Practicing Law Institute. There is a copy at the SMU Law Library. Two other books that are available at the Dallas Public Library that are informative are: The Visual Artist and the Law published by Praeger for the Associated Councils of the Arts, The Association of the Bar of the City of New York, and the Volunteer Lawyers for the Arts; and What Every Artist and Collector Should Know About the Law by Scott Hodes, published by E. P. Dutton.

If you are one of the many artists who can not afford to subscribe to the many publications dealing with the various aspects of the arts it might be worth your time to go to the Fine Arts Division of the Dallas Public Library downtown (or to the library in your city) and read through the marvelous array of information such as the arts newsletters, the journals and the issues and commentaries in the major art magazines. Not a bad way to spend an afternoon. The Richardson Public Library is another that has a good collection as well as a very delightful atmosphere.

## thanks to....

Sara Crittenden for the article "How Strong Is The Artists Coalition?" in the July 29-August 4 edition of the Dallas Weekly Reader .....to Dorris and Duane Cleere for printing this newsletter.....and to Marian Van Landingham, Director of the Torpedo Factory Art Center in Alexandria, Virginia for a very informative visit and insight to the operations and formation of the art center ..... and to Chessie Dunn, Assistant Director of the Southeastern Center for Contemporary Art (SECCA) in Winston-Salem, N.C. for a tour and a very informative visit to SECCA..... nice people to work with.....

## the fiscal year

of A.C.T. will be from Sept. 1 through August 31 of each year. The regular meetings will be the fourth Monday of every month except December.

## the dues

for A.C.T. are: Regular Member \$15, Student-\$7.50, Associate - \$5, and Business and Corporate - various. An art or art-interested organization may have a regular membership. A non-art organization may have an affiliate membership. The \$1.00 contribution made by all those who were interested in helping to form A.C.T. and to be carried on the mailing list has been used for mailings.

## join A.C.T.

send your check to Artists Coalition of Texas (A.C.T.) in the amount of \$15 for regular membership to : A.C.T., P. O. Box 12693, Dallas, Texas 75225.

## the officers

for the 77-78 year are:

President - Mary Albrecht  
1st V-P - Membership - Terrisa Mabrey  
2nd V-P - Programs - Oscar McNary  
Secretary - Ellen Holt  
Treasurer - Grace Johnson

## a competition

for a logo design has been announced. Inasmuch as A.C.T. is already quite active we need an effective visual statement to present to the public. As an organization composed of visual artists our visual image is even more important and as a group of visual artists we have the perfect source for the creation of this image. The Logo Design Competition is designed to appeal to your creative minds, the awareness of the need and your competitive spirits.

Eligibility - any member in good standing of the Artists Coalition of Texas

Deadline - your logo design is due by the September 26 meeting. You may mail your entry to Trudy Husong, Plano, Texas 75075, or deliver it to the September 26 meeting.

Specifications

1. Design should be on a 5 by 8 white card
2. It must be in black and white
3. On the back of the 5 by 8 card you can sketch any layout you may prefer for your design to indicate position on an 8½ by 11 format
4. Put your identification, address, phone number on a separate piece of paper
5. Enclose your design and separate identification in an unmarked envelope without folding the design card.

Jurying - the preliminary jurying will be a vote for the favorite 3 by the general membership. The 3 favorites will have further consideration.

put in touch with an artist who can work on a model for a very small dancing figure, and knows exactly how he wants the figure. But he needs the services of an artist to accomplish the model. Are you interested? A mural program has been suggested. Can you paint murals? Do you want to? What are your talents and do you want to earn extra money by doing job art work?

## an arts council

recommendation has been made to Richard Huff to consider when submitting plans to the Arts and Beautification Committee. Grace Johnson and the Arts Council Committee of A.C.T. have had a series of informative and productive meetings with Richard Huff and the report was read at the last meeting. Excerpts from the report include:

"Artists Coalition of Texas proposes the formation of an ARTS COUNCIL to serve as liaison between the arts community and the City Council. The Arts Council would be a non-salaried, autonomous, advisory body designed to share professional expertise and prevent duplication of effort.

The Council would function to:

1. Provide a common arena for the exchange of ideas and information from
  - a. City Council and city government to the Arts community pertaining to future city plans on buildings, legislation, funding, etc. and
  - b. the total Arts community to the City Council and city government pertaining to Arts issues
2. Coordinate and strengthen the Arts Community
3. Encourage community involvement in the Arts
4. Be a group that can be petitioned for the meeting of Arts needs; ie. facilities, funding, support of projects, input on city planning, zoning, architectural requirements in city buildings where Arts activities will take place, ideas for beautifying municipal areas, etc.

Aesthetic or professional decisions in any Arts area, or internal intervention in any organization, city government department, etc. would NOT be a function of this Arts Council.

We further recommend that the administrative function of the Arts Council be accomplished by a separate department of city government that might be called Department of Cultural Affairs, City Arts Program, a branch of Arts and Beautification, or some such entity, etc."

A suggested structure representation was made to achieve representatives from the working Arts community to be divided between the performing Arts and the visual Arts through a democratic process, as well as to include advisory members from the City Council, the Chamber of Commerce, and the entity for the Arts within the city.

## the publicity committee

will have some recommendations for writing letters to the news media. If you are interested in commenting on any of the recent publicity that A.C.T. has been receiving or that the Arts in total have been getting write to the following very interested parties:

Joseph M. Dealey, President  
The Dallas Morning News  
Communications Center  
Dallas, Texas 75202

Thomas J. Simmons, Exec. Editor  
The Dallas Morning News  
Communications Center  
Dallas, Texas 75202

Dick West, Editorial Director  
The Dallas Morning News  
Communications Center  
Dallas, Texas 75202

Kenneth P. Johnson, Editor  
Dallas Times Herald  
Herald Square  
Dallas, Texas 75202

Don Safran, Editor  
Dallas Weekly Reader  
3207 Turtle Creek Blvd.  
Dallas, Texas 75219

## thanks to .....

Janet Kutner of the Dallas Morning News for the article which appeared on page 4C on Sunday, August 14, 1977, although there seems to have been some misunderstanding - A.C.T. is totally unaware that any conflict or catastrophe is brewing. It is not the character of A.C.T. to do anything that would cause any sense of uneasiness or threat to any visual art (or any Arts) facility, organization, group, or whatever. The total aim is positive accomplishment for the visual artists and the total cultural atmosphere. Every organization, art-interested group, college, university, and each artist in the area contributes so nicely to an area that there cannot be too many of any of these. We cannot have too many - it is just not possible. A.C.T. is supporting the endeavors and encouraging all of the groups. A.C.T. was formed to fulfill the very definite needs that no other entity was accomplishing. A.C.T. is comprised of artists who are interested in the professionalism of being an artist but who is also interested in the total concept of not only Dallas but the Southwest Region of the United States.

## it is good .....

to recognize that some very important things are happening in the realm of the community arts and it needs to be understood that the



THE ARTISTS COALITION OF TEXAS  
P. O. Box 12693 Dallas, Texas 75225

## the next meeting

of A.C.T. will be on Monday, August 22nd, 1977 at 7:30 PM at Walnut Hill Recreation Center, Walnut Hill at Midway in Dallas.

## the agenda

will include a report on the meeting with the National Endowment for the Arts workshop meeting at the Houston Museum of Fine Arts on July 25, 1977. City Arts Program Coordinator Richard Huff and Helen Darvie of A.C.T. were in attendance and will be our guest speakers. Also, some fascinating plans are being made and carried out by some of the committees. Reports will be made on these.

## and remember to

mark your calendar for the entire year ..... the regular meetings of A.C.T. will be held on the fourth Monday of every month except December.

## our program director

2nd Vice-President Oscar McNary and his committee, Helen Darvie and David McCullough, are working on some fabulous programs which include the IRS representative for September ..... write down all of your questions to give to Oscar at the August meeting....it is necessary to have some very specific questions for the IRS representative to research in order to give accurate answers....think of everything you might want to know about contributions, allowable business deductions, studio space, estate and gift taxes, etc. Give the written questions to Oscar at the August 22 meeting.

## the October meeting

of A.C.T. will include a panel consisting of NEA Southwest Region Coordinator Frances

Poteet, DMFA Director Harry Parker, DMFA Trustee Betty Marcus, and Bishop College Museum Director Dr. Harry Robinson.....doesn't that sound like the selection committee for the NEA Matching Funds Sculpture Grant that the City of Dallas just got?

## A.C.T. is \_\_\_\_\_

an organization with goals. The goals were determined by the input of the art organizations and the artists who responded with positive recommendations to the questions: What is the greatest need of the artist in this area? and What is the greatest need of the total art community? These questions were presented to every art and art-interested organization including the colleges and universities in the area. And, knowing that artists can be creative in many ways, each group was asked to present positive recommendations for fulfilling the needs. The goals for A.C.T. are these recommendations. Committees have been set up to work to accomplish these goals. Select the one that you are very interested in helping with and contact the chairman to offer your services.....and/or sign up at the meeting.

## the committees are

Education-(Art Programs in the Schools and for the General Public)- Art Fogg  
Art Center Design - Mary Albrecht  
Arts Council Design - Grace Johnson  
Advisory Committee to Charities Who Wish to Have Art Auctions or Exhibits - Ruth Litwin

Business and Corporation Liaison - Helen Darvie  
Contact Committee - Terrisa Mabrey  
Employment Opportunities for Artists - Joe Macrander  
Grants and Aids - Louise Hunt  
Publicity and Public Relations - Bob Moore

and we need chairmen for State and Federal Legislation, Educational Business Materials, and Insurance.

## there is a need

for a "hospitality-type committee".... Oscar McNary has some really good plans to help the artist interaction need. Please contact him and volunteer to help.

## think about

what type of art work, or jobs, that would appeal to you as a visual artist. There is an expressed need for various talents of the artist. Joe Macrander and Trudy Husong are working on a questionnaire for A.C.T. members who would like to be considered as interested in earning extra money for job art work. An example: a man in Dallas would like to be

# ART: MARKETING · BUSINESS · PROFESSIONALISM SEMINAR

Sponsored by: Dallas Chapter — Texas Fine Arts Association and the School of Arts and Humanities — University of Texas at Dallas

## FRIDAY, MARCH 18:

8:30- 9:30 Pick up your name tag, seminar packet, and have coffee.

9:30-10:00 DAN WINGREN - Professor of Design and Art History.  
KEYNOTE ADDRESS: "The Professional Approach."

10:00-10:45 DOUG HANDEL - Doug Handel Photography "Pride of Presentation". Taking slides for competitions and portfolios.

10:45-11:15 NANCY MOLLEDA - Taxpayer Service Coordinator, NE Texas, State Comptrollers Office. "Sales Tax, Permits, Etc."

11:15-12:00 KRISTINE SANDERS EVERETT - Attorney, Texas Commission on the Arts and Humanities. "The Legal Aspects. Copyrights, consignments, commissions, certificates of authenticity, royalties, etc."

12:00- 1:30 Lunch

1:30- 2:00 "Insurance and Crating"  
MARK ADAMS and Associate  
RALPH KAHN

2:00- 2:45 " Grants and Aids"  
MAURICE COATS - Executive Director, Texas Commission on the Arts and Humanities.  
DR. JAMES VENINGA - Executive Director, Texas Committee for the Humanities and Public Policy.

2:45- 3:00 Coffee Break

3:00- 4:30 "Gallery/Artist Relationships"  
RALPH KAHN - Contemporary Gallery  
ANN GANTZ - Cushing Gallery  
CAROLYN CONNOR - Fairmount Gallery  
RAYMOND PHILLIPS - Phillips Gallery  
TONY ALTERMANN - Texas Art Gallery  
DONALD VOGEL - Valley House Gallery

4:30- 5:00 "The Artist and Workshops"  
RUDY POZZATTI - Professor of Fine Arts, University of Indiana

## SATURDAY, MARCH 19

9:30-10:00 WILLIAM L. HILL - Executive Vice-President, Creative Director, Bloom Advertising Agency.  
"Advertising and Public Relations"

10:00-10:15 RICHARD L. WATERS - Associate Director, Public Services, Dallas Public Library.  
"Library Services and the Artist"

10:15-10:30 Coffee Break

10:30-11:15 "Organizing Exhibits, Group and Solo Shows, Pricing." Panel.  
MARY ALBRECHT - Sculptor, Coordinator  
HERC FICKLEN - Cartoonist, Artist  
WILL HIPPS - Associate Professor of Visual Arts, University of Texas at Dallas  
MARY NYE - Owner, Mary Nye Gallery

11:15-12:00 JULIE MANDARINO - Program Manager, Taxpayer Service, Internal Revenue Service. "Internal Revenue Service and the Artist."

12:00- 1:30 Lunch

1:30- 3:00 "The Artist and The Collector" Panel.  
MRS. BETTY BLAKE - Vice-President, American Federation of Arts, National Collection Trustee.  
MRS. WALTER FOXWORTH - Executive Board, Texas Art Alliance, Fine Arts Advisory Council - University of Texas  
MRS. EDWARD MARCUS - Vice-Chairman, Associated Councils for the Arts, Trustee - Dallas Museum of Fine Arts.

"The Artist and the Museum"  
JAY BELLOLI - Director, Fort Worth Art Museum.  
RON GLEASON - Director, Tyler Museum of Fine Art.

3:00- 3:30 Coffee Break

3:30- 5:00 Slide Show.

THURSDAY, MARCH 17, 1977 - 7:30 P.M.

WHAT IS THE GREATEST NEED OF THE ARTIST IN THIS AREA?

WHAT IS THE GREATEST NEED OF THE TOTAL ART COMMUNITY?

AED/PAD Professional Artists of Dallas . . . . .	Will Hipps
Artists and Craftsmen Associated . . . . .	Herc Ficklen
Assemblage . . . . .	I. D. Flores III
Association of Traditional Artists . . . . .	Betty Sampson
City Arts Program . . . . .	Richard E. Huff
Contemporary Artists and Sculptors Association . . . . .	Bob Moore
Craft Guild of Dallas . . . . .	Lois Isenberg
Creative Art Center . . . . .	Jean Wisenbaker
Dallas Art Education Association . . . . .	Linda Brackenridge
Dallas Baptist College . . . . .	Evelyn Baldwin
Dallas Chapter-Texas Fine Arts Association . . . . .	John Voelker
Dallas Handweavers and Spinners Guild, Inc. . . . .	Diane Burchard
Dallas Needlework and Textile Guild, Inc. . . . .	Mrs. Josef Caldwell
Dallas Print and Drawing Society . . . . .	Florence S. Lewis
Eastfield College . . . . .	Sally Tobin Schrup
El Centro College . . . . .	John Schrup
Farmers Branch - Carrollton Art Association . . . . .	La Rae DeLozier
Federation of Dallas Artists . . . . .	Paul Tenant
Fiber Designers - Creative Stitchers, Inc. . . . .	Louise Hunt
Irving Art Association . . . . .	Frances Taylor
Mountain View College . . . . .	. Ken Havis
North Texas State University . . . . .	Erwin Caldwell
North Texas Woodcarvers Guild . . . . .	Steve Trower
Richardson Civic Art Society . . . . .	. Tom Motley
Richland College . . . . .	Arthur Koch
Southern Methodist University . . . . .	. Jim Powell
Southwestern Watercolor Society . . . . .	Milton Peters
Texas Area Artists . . . . .	Shirlee Shaver
Texas Society of Sculptors . . . . .	Lyle Novinski
Texas Woman's University . . . . .	William E. Turner
University of Dallas . . . . .	George Holman
University of Texas at Arlington . . . . .	
University of Texas at Dallas . . . . .	

**ART MARKETING · BUSINESS · PROFESSIONALISM**  
**ART SEMINAR**

MARCH 18-19, 1977 AT THE UNIVERSITY OF TEXAS AT DALLAS, 2601 N. FLOYD RD., RICHARDSON

# ART: MARKETING • BUSINESS • PROFESSIONALISM SEMINAR

Sponsored by: Dallas Chapter — Texas Fine Arts Association and the School of Arts and Humanities — University of Texas at Dallas

## FRIDAY, MARCH 18

8:30- 9:30 Pick up your name tag, seminar packet, and have coffee.

9:30-10:00 **Keynote Address:** DAN WINGREN "How To Get Started — The Professional Approach"

10:00-10:45 "Pride of Presentation". Taking slides for competitions and portfolios.  
STAN YEAGER — *Photographer*

10:45-11:15 NANCY MOLLEDA — *Taxpayer Service Coordinator*, NE Texas, State Comptrollers Office. "Sales Tax, Permits, etc."

11:15-12:00 JAY M. VOGELSON, Esq.  
Steinberg, Generes, Luerssen, & Vogelson. "The Legal Aspects. Copyrights, consignments, commissions, certificates of authenticity, royalties, etc."

12:00- 1:30 Lunch (buffet available \$2.50)

1:30- 2:00 Insurance • Crating.

2:00- 2:45 "Grants & Aids"  
MAURICE COATS — *Executive Director*, Texas Commission on Arts & Humanities.  
DR. JAMES VENINGA — *Director*, Texas Committee on Humanities & Public Policy.  
National Endowment for the Arts

2:45- 5:00 "Gallery/Artist Relationships"  
**RALPH KAHN** —  
Contemporary Gallery  
**ANN GANTZ** — Cushing Gallery  
**MURRAY SMITHER** —  
Delahunt Gallery  
**CAROLYN CONNOR** —  
Fairmount Gallery  
**RAYMOND PHILLIPS** —  
Phillips Gallery

## TONY ALTERMANN —

Texas Art Gallery  
**DONALD VOGEL** —  
Valley House Gallery

## SATURDAY, MARCH 19:

9:30-10:00 "Advertising & Public Relations"  
ROBERT H. BLOOM — Bloom Advertising, Trustee Dallas Museum of Fine Arts.

10:00-11:00 "Organizing Exhibits, Group & Solo Shows, Pricing." Panel Discussion.  
HERC FICKLEN, WILL HIPPS, MARY NYE, LINDA SURLS

11:00-12:00 "Internal Revenue Service & The Artist"  
JULIE MANDARINO, *Program Manager*, Taxpayer Service, Internal Revenue Service.

12:00- 1:30 Lunch (buffet available \$2.50).

1:30- 3:00 "The Artist and The Collector".  
Panel Discussion.  
MRS. BETTY BLAKE, *V-P American Federation of Arts*, National Collection Trustee.  
MRS. WALTER FOXWORTH, *Exec. Board Member*, Texas Art Alliance, Fine Arts Advisory Council, University of Texas.  
MRS. EDWARD MARCUS — *Vice-Chairman*, Associated Councils for the Arts, Trustee — Dallas Museum of Fine Arts.  
"The Artist and the Museum".  
JAY BELLOLI, *Director*, Fort Worth Art Museum.  
RON GLEASON, *Director*, Tyler Museum of Art.

3:00- 3:30 Coffee Break.

3:30- 5:00 Slide Show.

## SLIDES:

Each artist registering for the "Art: Marketing • Business • Professionalism Seminar" is invited to submit 3 slides (2 x 2 - cardboard mounts) of his/her own original work that is available for exhibit and for sale.

These slides will be used: (1) for a slide show during the Art Marketing Seminar, (2) for jurying by 3 prominent Dallas Collectors to select an exhibition of actual work to be shown in a downtown location with emphasis on selling, (3) for jurying by two Museum Directors to select an exhibition of actual work to be shown in another location at a later date, (4) for jurying by three Professional Artists to select an "Artists' Choice" exhibition of actual work to be shown at a later date, (5) as a marketing tool by showing to meetings of interior decorators, architects, galleries, etc., (6) to present as a recommendation for forming an art referral agency.

Label your slides: Name, title of work, media, size, and indicate top of work.

## REGISTRATION:

Registration will be limited to the first 250 persons who mail in the registration form, the \$15.00 fee (\$10.00 with student ID), the 3 slides, if they elect to participate in the slide programs, and buffet reservations. Make checks payable to: ART MARKETING SEMINAR and mail to: ART MARKETING SEMINAR and mail to: Dallas Chapter — Texas Fine Arts Association, P.O. Box 12467, Dallas, Texas 75225.

## FOR FURTHER INFORMATION CALL:

Mary D. Albrecht — Seminar Coordinator 369-8154  
John Voelker — T.F.A.A. President 528-0017  
Peg Rosenlund — T.F.A.A. Vice-President 368-3796

To: Art Marketing Seminar  
Dallas Chapter — Texas Fine Arts Association  
P.O. Box 12467  
Dallas, Texas 75225

PLEASE PRINT

Name \_\_\_\_\_  
Address \_\_\_\_\_  
Slides Submitted: (Title of work) \_\_\_\_\_

Check enclosed for: \$15.00 Seminar fee \_\_\_\_\_  
\$10.00 Student fee \_\_\_\_\_  
\$ 5.00 Buffet reservations — 2 days \_\_\_\_\_

College \_\_\_\_\_

DALLAS CHAPTER  
TEXAS FINE ARTS ASSOCIATION  
P.O. BOX 12467  
DALLAS, TEXAS 75225

# ART MARKETING • BUSINESS • PROFESSIONALISM SEMINAR

## ART MARKETING • BUSINESS • PROFESSIONALISM SEMINAR

sponsored by

DALLAS CHAPTER

TEXAS FINE ARTS ASSOCIATION

and the

School of Arts and Humanities

UNIVERSITY OF TEXAS AT DALLAS

*in cooperation with and assisted by:*

AED/PAD Professional Artists of Dallas  
Artists and Craftsmen  
Assemblage  
Association of Traditional Artists  
City Arts Program  
Contemporary Artists and Sculptors Association  
Craft Guild  
Dallas Art Education Association  
Dallas County Community College District  
Dallas Handweavers and Spinners Guild, Inc.  
Dallas Needlework and Textile Guild, Inc.  
Farmers Branch-Carrollton Art Association  
Federation of Dallas Artists  
Fiber Designers — Creative Stitchers, Inc.  
Irving Art Association  
North Texas Wood Carvers Guild  
Print and Drawing Society  
Richardson Civic Art Society  
Southwest Watercolor Society  
Texas Area Artists

*and the Art Departments of:*

Bishop College  
Dallas Baptist College  
North Texas State University  
Southern Methodist University  
Texas Woman's University  
University of Dallas  
University of Texas at Arlington

What is the greatest need of the artist in this area?  
What is the greatest need of the total  
art community?

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Every art club, art-interested organization, junior college, college and university in this area has been asked to poll its membership with these questions. And, knowing that artists can be creative in many ways, each group has been asked to present **positive** recommendations for fulfilling the needs.

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A representative from each group will present the **positive** recommendations at a meeting on March 17, 1977 at 7:30 p.m. in the Jonsson Performance Hall at the University of Texas at Dallas. (This meeting is free and open to the public).

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Printed information about each organization and educational facility in this area will be available. The "Art: Marketing • Business • Professionalism Seminar" is March 18-19, 1977. The fee for the 2 day seminar is \$15.00 (\$10.00 with student I.D.) and is sponsored by the Dallas Chapter of the Texas Fine Arts Association and the School of Arts and Humanities of the University of Texas at Dallas.



*Ellen Holt is a member of the Board of Directors of Artists Coalition of Texas acting as secretary for this organization. She is editor of ACT's monthly publication and the views stated below are her own opinions and may or may not reflect those of the Board.*

## Has Artists Coalition of Texas been responsive to its members' needs?

HOW MUCH IMPACT the Artists Coalition of Texas has had toward the growth of the cultural climate in Dallas is not an easy question to answer. Awareness is difficult to gauge, for how can we count in numbers the effectiveness of reaching, communicating and educating people in the visual arts in twelve short months? Initially, ACT can feel the inner strength from its members - 150 members strong (individuals and organizations) in just one year. ACT, in accomplishing two of its goals, communication and education related to the visual arts, although barely scratching the surface, has dug great holes in the community compared to this time last year. Glancing through past issues of our newsletter, one finds references to ACT members meeting with various area civic organizations and businesses - acting as advisors in visual arts activites, supplying invaluable information on the arts at a local level, seeking and getting support toward our objectives, and in general making many of these organizations aware of the place art has in our community. Russell H. Perry, Chairman of the Board, Republic Financial Services, Inc.; the Atlantic-Richfield Company; City Arts Program, Dallas Park and Recreation Department; the Central Business District Association; Sanger-Harris, Inc.; the Dallas Public Library are just a few of the many contacts that have been made and whose support ACT has received. A full-time administrative aide position was made possible by a CETA - Title VI grant through the City Arts Program and the Office of Human Resource Development. ACT has proven to be a stable, viable art organization which has contributed to and benefited the artistic climate in Dallas. That the arts are an important element in any healthy society has been stated many times, but the very fact that Dallas is beginning to grasp this is indeed a most wonderful thing!

ACT'S COMMITMENT to improve the visual arts atmosphere in Dallas has been partially fulfilled, which brings our attention to another issue of equal importance. How effectively has ACT supported its members in reaching their 'in-house' goals? While working so closely with so many of the issues and decision making policies that have taken place within the last year, and there have been many, I question whether we have kept our members' needs paramount in our concern for visual growth. Involving our members in the many phases of ACT's goals has been a challenge for the board this year. I believe it is time we reviewed the structure of our organization. In one phase of our structure as an art organization, we began with eight different committees of equal importance, covering such topics as: Education - Art Programs in the Schools and for the General Public, Business and Corporation Liaison, Art Council Design and Art Center Design. Any one of these committees requires such indepth study and research that not only would a trained staff with the knowledge of how to implement these goals be needed, but this would also result in several full-time positions. Can we be realistic in thinking that with volunteer help from our members, of which many have full-time jobs, we can ever begin to accomplish such undertakings? This is not to say that many of the individual committee chairmen have not tried to work with their limited time schedule, equally limited funds and staff, for many of these artists feel strongly about the lack of communication between artists and the general public. Not everyone has the ability to spearhead a committee, so I wonder too, if the participating members serving on these committees are also frustrated and at a loss of how to help in some small way? Just how quickly ACT



*Continued on back page*

The nominating committee of ACT submitted the slate of officers to serve on the Board of Directors for the upcoming 1978-79 season of Artists Coalition of Texas. The election will be held at our regular meeting on August 28, 1978.



#### President

Mary Albrecht earned a Bachelor of Science in Sculpture with Honors from Texas Woman's University in 1970. Graduate, as well as extensive independent work and study have been accomplished since.

Her work has been included in juried exhibitions on local state, regional and national levels

#### Mary Albrecht

of competition and has won awards on each level. Some of these competitions include exhibitions at the Oklahoma Art Center, Oklahoma City; Laguna Gloria Museum, Austin; the Dallas Museum of Fine Arts; the First National Bank in Dallas; the University of Texas at Arlington; the Joslyn Art Museum, Omaha, Nebraska; and the Del Mar College National in Corpus Christi, Texas.

Ms. Albrecht's work is included in the permanent collection of the Oklahoma Art Center, the University of Texas at Arlington, the Dallas Park and Recreation Department, the Century II Club in Fort Worth, the Alford Meroney Company, the Sanger-Harris executive offices in Dallas, the Gale Insurance Agency and many private collections. She is a member of the Artists Coalition of Texas, the Texas Fine Arts Association, and the Texas Society of Sculptors; and is included in Who's Who In American Art, Who's Who In American Women, and in the International Who's Who In Art and Antiques published by the International Biographical Centre in Cambridge, England. She organized and coordinated the first 'Art: Marketing Business Professionalism Seminar' for the Dallas Chapter of the Texas Fine Arts Association and the School of Arts and Humanities of the University of Texas at Dallas in March of 1977 which resulted in the founding of the ARTISTS COALITION OF TEXAS (A.C.T.), for which she has served as President ('77-'78). She writes a column, 'Albrecht on Art', for the Intowner, a supplement to the Dallas Morning News.



#### 1st Vice President Membership Chairman

Mem Cunningham was born in Perth, Western Australia in 1923. She attended W.A. Teachers College and the University of Western Australia before marrying Paul Cunningham in 1958. She has four children and four grandchildren.

A member of the Fiber Designers - Creative Stitchers, Mem is a

fine fabric artist who has exhibited widely in this area, most recently at Northpark 'Fibers '77', Eastfield Gallery 1977 (as a result of the Art Marketing Seminar UTD '77) and the Stewart Gallery '78.

Also a published author and songwriter, Mem is a member of The Poetry Society of Texas, the National Federation of State Poetry Societies, Inc. She is an associate of the Glass Door Studio-Gallery in Richardson.



#### 2nd Vice President Program Chairman

Denise Hunley graduated from North Texas State University in 1976 with a Bachelor of Fine Arts in Art Education. With a major interest in photography, she has worked in several photographic studios in Dallas. She is presently employed at Filmstrips and Slides working in the art department as a production artist and designer. As well as having a keen interest in photography, Denise is a free-lance editor and reviewer for the Meisel Photochrome Corporation. She also enjoys painting.

#### Denise Hunley



#### Secretary

Janelle Lindley, graduated in 1972 from Baylor University with her Bachelor of Arts in Art Education. Obtaining her Master of Science in Secondary Education with a minor in Fiber Design in 1973, Janelle feels she has the background necessary to continue working in her favorite medium, that of fiber design.

#### Janelle Lindley

Working in her studio on a full-time basis has given her the opportunity to participate in several exhibitions and shows across the state.

Janelle's professional affiliations include the Dallas Handweavers and Spinners Guild, Contemporary Handweavers of Texas, Texas Designer/Craftsmen and Texas Fine Arts Association.



#### Treasurer

For many years Grace Johnson has had much concern for the fostering of an appreciative audience for all the arts, with her major interest being directed toward the visual arts and crafts. Currently her greatest participation is in the areas of handweaving, handspinning and natural dyeing. Grace has been

#### Grace Johnson

a member of the Dallas Handweavers and Spinners Guild since its founding in 1972 and served as its President and Chairman of the Board of Directors for 1976-77. Motivated by the urgency of the great needs for the elevation of our cultural environment and visual arts advocacy in Texas, most especially Dallas, she became a founding member and one of the incorporators of ACT, serving as a Director and as Treasurer for the first year 1977-78.

Her affiliations also include memberships in Texas Fine Arts Association, The Craft Guild of Dallas, and Fiber Designers - Creative Stitchers.

**editor** *Continued from page 1*

wants to grow and tackle many of the things it initially set out to do remains to be seen. THE QUESTION OF ACT's monthly meetings, and just how important they are to our members has also come to our attention. Broad-based subjects, ranging from 'IRS and the Artist' with representative Sheila Wilhite of Internal Revenue Service in Dallas; 'Panel-Audience' discussion with National Endowment for the Arts Regional Coordinator Frances Poteet; 'Art-In-Architecture', with guest speaker Georgia Peavler from General Services Administration (GSA) to guest and keynote speaker Dr. Amy Freeman Lee speaking on 'The Future of Art in Texas' have given our members an opportunity to expand their professional knowledge as working artists. Although informative and interesting programs were offered throughout the year overall attendance at our meetings has not been what we had hoped for. Many of our members belong to one or more arts organizations or clubs that also hold monthly meetings, so therefore we had to compete for their time and participation. With fewer meetings scheduled this coming season than in the past, we hope this will relieve some of the pressure on the program chairman as well as our members, and yet still enable us to keep in touch with our general membership.

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## Just how quickly ACT wants to grow remains to be seen.

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KEEPING IN MIND that our most important means of communicating with our members is through our news publication, perhaps we should funnel our efforts most strongly in this direction. Financial support for our publication comes from membership dues and private donations throughout the year. Our monthly newsletter must offer our members valuable information to which they would not otherwise be exposed. They need to be kept aware of what is being considered in legislation for the artist and the arts; if the city is in any way supporting the visual arts; what they (as artists) can do to make this a reality; and upcoming exhibitions or competitions sponsored by civic groups in the city that are relying on us for support. It needs

to be our lifeline to all artists and art organizations who are interested in promoting the visual arts in the area. The visual appeal of our newsletter is the selling feature, the written content is the food it lives on! I strongly feel that if ACT is going to continue to grow in effectiveness and in numbers, it will be our publication that will keep us afloat. But, this can not be done without the help and participation of our members! Not until we have the total support of our membership (which should include all art organizations in this area) will we be effective in our goals or have an impact on the visual arts in Dallas. This is your voice, join in, speak up, be heard! This is the voice of ACT, and as supporters of ACT you should hold onto every breathe it takes.

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## This is the voice of ACT... you should hold onto every breathe it takes.

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I LIKE TO THINK of Artists Coalition of Texas as just that, a coalition for all artists, a unified organization where artists' feelings and ideas are felt and expressed, acted upon and reacted to. I don't believe for one moment that artists are any different than any other group of people when it comes to making themselves heard or felt by society. Although some artists feel that a certain amount of individualism is lost when joining an arts organization or club, it is usually this kind of artist that plays on the myth that all artists are emotional or high strung. ACT is not geared to this nucleus of artist, but to the professional artist who has strong convictions about his art, feels that his art has a place in society, and most importantly, believes in himself. The very core of Artists Coalition of Texas was built on this theme.

GROWING PAINS have been felt this past year. Frustrations and setbacks have confronted the ACT Board of Directors repeatedly. Decisions made on behalf of ACT members this past year might well change over the next few years as we continue to grow and expand our horizons. It has not been a year of 'waiting to see' policy for most of us at ACT. Our image is growing. It's a strong, solid pact among the believers of communication in the visual arts. Giving is part of our pledge to this community - giving up is not on the agenda!



### Former teacher joins our staff

Through the CETA (Comprehensive Employment Training Act) Title VI program, ACT has employed Michele Rowe as full-time administrative assistant to work in our ACT office. Michele graduated from Agnes Scott College in 1972 with a B.A. in Art. She is a former teacher - having taught art and Spanish for four years in San Antonio at a junior-high school in the S.A.I.S.D. and at Saint Mary's Hall. Michele moved to Dallas in 1976 to begin graduate work at S.M.U. where she is currently a candidate for an M.A. in art history. Our office number is (214) 521-1881 should you need to contact us regarding any questions you might have concerning the visual arts.

# DALLAS TIMES HERALD

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EDITOR

WILL D. JARRETT  
MANAGING EDITOR

BERT HOLMES  
ASSOCIATE EDITOR

Sunday, August 6, 1978 • Page 2-G

## Endowment for arts

CONSIDERING the cultural needs of Dallas and the city's goal of becoming an international center in the Southwest, many citizens want the municipal government to take a greater role in supporting arts activities.

The current city council took an important step in that direction when it proposed \$45 million in the recent bond program to build or plan for new arts facilities, including a fine arts museum, new symphony hall, addition to the Dallas Theatre Center and restoration of the Majestic Theater as a medium-size facility for the performing arts.

While the cultural proposal failed to win voter approval in the recent massive \$254 million capital improvements bond program for the city, amid controversy over many issues and a low voter turnout, there remains strong support among farsighted citizens for continued progress in expanding the cultural opportunities here. Indeed, a recent city poll indicates a majority of citizens would approve a bond program for the arts if asked in a new election.

The challenge facing the municipal leaders is to offer the ideas and programs which will get Dallas back into a popular drive for cultural development. To borrow a phrase from World War I, civic leaders must recover from "shell shock" and recognize that the essence of leadership is to have a vision for a better society and to convince others to share the vision and to participate in making it a reality.

There are several encouraging things which can be done to signal, once again, that Dallas is on course to bring about an urban cultural renaissance. Municipal government can plan on a new arts facilities bond vote, it can look for strategies to secure the sites already designated for new facilities and it can plan on long-range support for arts activities.

It is in regard to the latter chore

that we see a possibility of soon establishing a permanent city endowment for the arts which will lessen the concern among property owners that they will bear increased burdens if the city expands its support of the arts.

Our attention is drawn to plans underway in city government to sell surplus city property such as the Mobil Building and Cobb Stadium (in conjunction with the school district). The sale of these two properties may yield the city from \$5 to \$10 million in windfall profits.

These funds, plus others accumulated in similar transactions, various private gifts to the city and revenue from other sources, could be placed into a special permanent fund to finance cultural needs for as long as there is a future.

Besides having adequate facilities for the arts, the city's role will include insuring that cultural programs reach all citizens. For the past several years, the Parks and Recreation Department has funded from its operating budget symphony and theatrical programs in the parks. Other major cities in the world engage in far more extensive programs which improve the quality of life in the urban setting and benefit every citizen. New ideas to achieve that goal are constantly offered. One current idea in Dallas, advanced by the Artists Coalition of Texas, seeks municipal government help for establishing a Visual Arts Center which can become a development program for aspiring young artists. It is an interesting proposal but one that is not advancing to fruition, apparently because city officials do not have a good approval procedure and the ready financial resources to handle such cultural proposals.

Establishing a public endowment for the arts, complete with clear administrative procedures for approving projects, might be a better way of managing the municipal government's new role.

Artists Coalition of Texas appreciates the concern and interest the media has shown in the arts!

## \$2,500 to be awarded

The League of Women Voters of Plano extends an invitation to ACT members to participate in or visit their Autumn ARTS AND CRAFTS FAIR to be held October 7th and 8th at Harrington Park. Entry fee is \$15.00, and only handmade items will be accepted. For further information call the ACT office at [redacted] or write to The League of Women Voters of Plano, [redacted], Plano, Texas 75075, attn: Ms. Meyer.

Attention Texas Sculptors! The Texas Society of Sculptors and Laguna Gloria Museum are co-sponsoring a MAJOR SCULPTURE EXHIBITION to be held October 18th through November at First Federal in Austin. A total of \$2,500 prize money is to be awarded. Slides for the preliminary judging are due August 25th. To obtain entry blanks write to The Texas Society of Sculptors, P.O. Box 5271, Austin, Tx. 78763 or Laguna Gloria Museum, 3809 West 35th St., Austin, Tx. 78763.

Creighton University announces a \$50,000 SCULPTURE/FOUNTAIN project. The theme for the project to be placed in the center of a circular brick plaza ninety feet in diameter is 'The Jesuit Spirit in Education'. Interested artists should send a biography-resume and 10 color slides demonstrating an ability to execute large-scale sculpture, to Don Doll, S.J., Fine and Performing Arts, Creighton University, 2500 California St., Omaha, Nebraska 68178 by August 25th.

THE CETA ARTS FESTIVAL - Saturday September 9th at Old City Park from 2:00 PM to 6:00 PM will offer a variety of CETA artists and other talents. For more information call Carol Haugh, City Arts Program at

..... The Art Source '78 - A Guide to the Creative Community is now available at the circulation desk of the Main Library downtown for \$1.00 . . . Jay Vogelson, Volunteer Lawyer For The Arts has a new phone number,

..... The CBDA who is sponsoring the 'Competition for the Design of New Banners' reminds us that all entries must be in by Sept. 1, 1978. Call Evelyn Richardson at for more info. . . .

Regretfully, and because of site complications, Artists Coalition of Texas has had to cancel Art Affair. Our sincere apologies to all art organizations and those who anticipated joining us. Hopefully we will be able to carry out this community service at a later date.

## CITY FEST '78!

THE CENTRAL BUSINESS DISTRICT Association is coordinating an effort for downtown for the month of October - CITY FEST '78. A variety of events and happenings in all of the arts is beginning to take shape. One that will be exciting is 'Dallas Arts Alive' sponsored by the Dallas Junior Chamber of Commerce. With the idea of stressing fine arts and fine crafts, a juried exhibition with cash awards in each of the following categories is anticipated: sculpture, oil, acrylic, watercolor, graphics, mixed media, photography, and fine crafts. A prospectus will be available soon. Call the ACT office for further information.

## Artist Craftsmen Information Bulletin

41 craftspersons from 23 states were awarded Craftsmen's fellowships of \$7,500 from a total of 1421 applicants submitting 10,000 slides. But we noticed there were no Texans! Why? It is to your advantage to get on their mailing list to become informed of such opportunities!

*This Publication Was Made Possible By Funding From The Atlantic Richfield Co.*

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MAKE CHECKS PAYABLE TO:  
ARTISTS COALITION OF TEXAS  
P.O.BOX 12693,  
DALLAS, TEXAS 75225

From Artists Equity Association: Mailgrams were sent to Robert Byrd, Chairman of the Senate Appropriations Interior Sub-Committee on July 25th to protest the proposal being considered to finance the White House Conference on the Arts from NEA program budgets (\$1.4 billion). We hear the proposal was accepted. It is time to write again!

Follow up on Art in Public Places: The Irving Art Association announces that on September 22 at 8:00 P.M. Irving's first outdoor public sculpture - an 11 feet high welded steel and glass work by Irving artist Hilliard Stone, will be dedicated at the Center for the Arts Building, Bradford at Airport Freeway in Irving.



MARK YOUR CALENDAR: Helping the Arts to Help Themselves Professional Development Workshops will be held in Austin the weekends of August 18-19 and August 25th. Registration fee for non-Austin residents is \$25.00 per workshop. The programs are 'The Role of the Arts in the Community' and 'In Search of an Audience'. Obtain application blanks by writing Kirstine Everett, Director, P.O. Box 13433, Austin, Texas 78711 or by dropping by the ACT office.

## We've been used

Throughout the year ACT has published various art competitions sponsored by civic groups, and also listed persons to contact regarding art related projects. We recently contacted several persons directly responsible for coordinating their organizations art activities, wanting to know if our members responded to any of their requests for participants. *The results are startling!!!*

Marian Waite at the Dallas Public Library System Resources Department and Lonn Taylor of the Dallas Historical Society both stated although it is difficult to trace the source, they have had numerous calls and letters concerning their individual projects. A *very good response* to the art competition sponsored by the Central Business District Association has been felt since first published in the ACT newsletter and the 'Albrecht on Art' column in the Intowner, a supplement to the Dallas Morning News. And Arnold Leondar of the Hurst Public Library confirmed that the *overwhelming response* from artists competing in the art competition was directly related to the announcement in our newsletter. We are pleased to note that ACT members Diane Burchard, Sherry Owens and Julie-Anne McDonald are three of eight artists who will have works considered for installation in the new library.

### NEW MEMBERSHIPS BEING ACCEPTED NOW!

Renew Today For  
Uninterrupted Receipt Of  
The ACT NEWSLETTER

I wish to become a member of ACT and enclose \$15.00 which pays my dues for the fiscal year, September 1, 1978 through August 31, 1979. Regular or student membership entitles me to receive all newsletters and participate in all activities throughout the year.



## THE ARTIST PRESENTATION

Our featured guest for August 28th will be Mr. Doug Handel, professional advertising photographer. Among the best in his field, Handel's mastery of the photographic medium has placed his works in virtually all national publications. . . . Peoples Magazine . . . McCall's . . . Town & Country. . . . Fortune . . . Better Homes and Gardens. . . . and Harpers, to name a few. His clientele also includes Braniff International. . . Dr. Pepper. . . Southwestern Bell and AT&T. In addition, he has photographed the art collections of Southwestern Life, Liquid Paper, as well as many individual artists works. Currently, he has photographed DALLASART '78 for the upcoming City ARTS publication.

Holding a degree in physics from Westminster College in Fulton, Mo., Mr. Handel has been an instructor at Southern Methodist University Academy of Visual Communications for the past four years. A man of total involvement, he is also writing a book on photography for Wyly Publishing Company of New York.

We are honored to have such a renown speaker, Mr. Doug Handel host our meeting. A question and answer period will follow the presentation. . . .



DALLAS NEW CITY HALL

MONDAY AUGUST 28, 1978

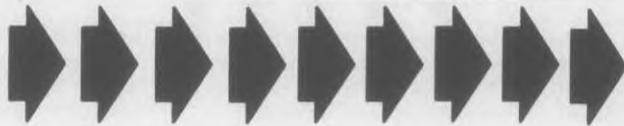
7:30 PM - 10:00 PM

Room 6E SOUTH-6th FLOOR

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## FOCUS



'Focus' this month is an interview with City Manager George Schrader and ACT President, Mary Albrecht. ACT wishes to thank Mr. Schrader for the opportunity of discussing some of the concerns for the visual arts.

ACT/ Mr. Schrader, what do you feel was the cause for the failure of the Dallas Cultural Facilities proposal of the bond election?

SCHRADER/ It's really much to early to have a very well-developed assessment of what happened. The election took place on a Saturday immediately after school at a time when there was more uncertainty introduced into the climate than in any time in recent years by the Proposition 13 development in California. I think it was a decision at the poles that grew out of a great many circumstances. There were many people who had been talking to each other, all in favor of the program, and that group of people became assured of the success of

*the outcome and they became somewhat complacent. Proposition 13 provided encouragement to a great many who wanted to express reservations about it and they appeared. Others felt that other items had a greater priority. Some took exception to the location. That decision at the polls was a convergence of those kinds of considerations. I guess that the great reservations that I have about the whole thing is that the information that supported the recommendation to the public, that made such a great case for the development of these arts facilities never really reached the public to help them make the decision.*

ACT/ Was this a 'communications' problem?

SCHRADER/ *The decision by the public was made without the benefit of the information that was used to come to the conclusion that made the recommendation to the public. That is not uncommon. Few people of the voting public have the time to assemble the information to come to a conclusion, and generally rely on someone else, and that's the reason the campaign was carried on the way it was. It's just that not in history has there been the instance of Proposition 13.*

ACT/ Inasmuch as ACT is working on the visual arts we knew the importance and value from our own experience and marketing studies, how could the public realize the

value of the arts?

SCHRADER/ *I just dug out our own study. In developing a basis for recommendation to the council our plans were based on the economic impact of the arts facilities. We had a spec firm from outside this area - Hammer, Siler, George and Associates - come in and make a very independent test and appraisal of 28 arts organizations. Their conclusion was that the annual direct and indirect impact was \$29,620,000! So it's a very significant part of the economy of the city.*

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*"... the city's association with arts organizations is through the Park and Recreation Board . . ."*

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*You know the way we're organized in this city, the city's association with these arts organizations is through the Park and Recreation Board and its programs, and it's only through my association with that board that I have any official association with the arts organizations; but as a governmental institution in the community whose interest is the public welfare and the quality of community life we have a real association with each individual and each institution in this community. So my real interest is in the satisfaction of diverse tastes in this community. There are opportunities for those who like to be participants in sports*

*continued back page . . .*



Groups of lawyers volunteer aid for artists and arts organizations — by Carol MacGuineas — reprinted in part from The Cultural Post, Issue 17, May/June 1978 — published by the National Endowment for the Arts.

You're a sculptor, and one day you notice a dozen copies of your bronze statuette smirking at you from a gallery window. Or you're a writer, and you wonder why you haven't seen a royalty statement in years. Or maybe you're the head of a dance company, and you're hopelessly enmeshed in trying to bring over a foreign dancer. And you can barely afford sculpting materials, typing paper, or Capezio tights, let alone lawyer's fees. So what do you do?

You turn, with a sigh of relief, to one of the 22 Volunteer Lawyers for the Arts organizations around the country. 'It all started in 1969 with four lawyers who had a few artist friends,' notes James Fishman, executive director of New York Volunteer Lawyers for the Arts, the first of its kind. 'These lawyers gave their friends legal advice when they needed it. All of a sudden, they had more and more friends...'

Things are more formal now, and busier, although artists' problems stay pretty much the same. Last year New York VLA lawyers helped 489 different artists and non-profit arts organizations.

VLA's handle only arts-related problems. 'We won't help an artist with a divorce,' says Robert C. Lower, president of Georgia Volunteer Lawyers for the Arts, 'even if he says it's interfering with his creative muse.' But this still leaves them with plenty to do. A great deal of time is spent setting up new non-profit organizations and securing their tax exemptions. 'We try to take a close look at them at the beginning,' Lower explains. 'If they want to get rich eventually, they can't go non-profit. The IRS just won't stand for changing horses in midstream. They'll assess penalties and there'll be trouble.'

Artists also frequently need help with contracts, copyrights, taxes, landlord-tenant disputes, and myriad of other things. Galleries go bankrupt. An artist is sued because her piece of kinetic art injures someone. A South African writer who would be imprisoned if he went home needs his visa extended.

James Fishman is pleased that 'people are coming to us for help much earlier. In the old days, an artist would come to be rescued. Now he'll say, 'I've been asked to sign this contract. Would you mind taking a look at it?'

Many VLA's also hold workshops, lectures, and conferences for both artists and lawyers. These efforts often bear satisfying fruit. When the sculptor whose bronze statuette had been copies walked into the San Fran-

cisco office of Hamish Sandison, executive director of Bay Area Lawyers for the Arts, he came prepared. He brought with him a dealer's receipt stating that all reproduction rights were reserved, and a photograph showing the copyright notice on his statuette. 'I said, 'Good grief, that's pretty smart of you to think of all of those things,' says Sandison. 'And he said, 'Well, I went to one of your copyright workshops!''

Publications are another useful VLA offering. Two recent ones are: **NON-PROFIT ARTS ORGANIZATIONS: FORMATION AND MAINTENANCE** (Bay Area Lawyers For The Arts, 'BALA') and **FEAR OF FILING: A BEGINNER'S HANDBOOK ON RECORDKEEPING AND FEDERAL TAXES FOR DANCERS, OTHER PERFORMERS, WRITERS, AND VISUAL ARTISTS** (NEW YORK VLA). New York will publish **A TAX GUIDE FOR ARTISTS AND ARTS ORGANIZATIONS** this summer and is redoing **HOUSING FOR ARTISTS: THE NEW YORK EXPERIENCE**.

Major future concerns of the volunteer lawyers will probably include resale royalties for painters and sculptors, due process in determining grants, and new tax laws which affect artists.

Jay M. Vogelson

2200 Fidelity Union Tower  
Dallas, Texas 75201  
(214) 748-9312

## press ★ release ★

The FEDERAL RESERVE BANK OF — will present an EXHIBIT OF 49 ETCHINGS, entitled 'Between Past and Present: French, English, and American Etching 1850 - 1950,' on loan from the Cleveland Museum of Art. The etchings, which span 100 years, explore the response of artists to the social and industrial change and conflict of the period. The printmakers tried to recapture the past in a rapidly changing 19th century, a time of industrialization and urban development. Two basic themes of the exhibit are evident; the relationship between country and city, and the juncture of past and present. .... Among the 10 artists represented, 3 are French (Felix Bracquemond, Maxime Lalanne, and Adolphe Appian), 2 are English (Francis Seymour Haden and D.Y.Cameron), and 5 are American (John Taylor Arms, James A.McNeill Whistler, Frank Duveneck, John Marin, and Joseph Pennell). .... This exhibition will be held at the .... FEDERAL RESERVE BANK OF DALLAS, 400 South Akard, from July 24 through August 18, 9:00 am to 3:00 pm., Monday through Friday.

FOLLOW-UP: ACT PRESENTATION TO PARK AND RECREATION BOARD - JULY 6, 1978

The following is a condensed version of the presentation Mary Albrecht presented to the Park and Recreation Board concerning ACT's proposal for a cooperative agreement between the Artists Coalition of Texas and the City of Dallas.

The Artists Coalition of Texas is currently working on the four major objectives: Education, Communication, a Visual Art Center, and an Arts. Council. . . . *Inasmuch as our packet of information was submitted* to you over a month ago I would like to refresh your memory. The 'Proposal For A Cooperative Agreement Between The Artists Coalition of Texas And The City Of Dallas' is a method by which the former Marine Reserve Building at 2424 Bachman Boulevard - an unused, deteriorating building - a blight to the area - owned by the City of Dallas can economically and effectively be converted to an active, vital, self-supporting, participating community service project centering on the visual arts. . . . . As we have run the gauntlet of federal, state, and city government during the last year we have developed a tremendous amount of patience, fortitude, endurance, and tenacity. . . . Our policy of 'positive' creative action has required us to thoroughly study and evaluate any and all situations. . . . I would like to just very briefly highlight some of the factors that led to this proposal. (Highlights of 37 meetings from January 31, 1977 through June 29, 1978). . . . The direction of finding alternatives rather than considering this proposal has no justification. . . . I request that you accord this proposal, as submitted, the serious respect and consideration that is deserved by any other professional entity. . . . The reliability and credibility of any organization is dependent on its members, its programs, and its accomplishments. ACT has proven to have outstanding examples of all of these. . . . The overwhelming responsibility of determining 'policy' on what may or may no happen sometime in the future, if ever, is an unnecessary burden to a very valid proposal that can stand on its own merit. . . . . as each proposal should be able to do. . . . There is no way that the City of Dallas can lose by investing the necessary \$175,000 to bring this building to compliance with city code. ACT is not asking for a gift of \$175,000. We are asking that an unusable building that does not meet the City of Dallas building code standards for use for any purpose by 'recovered' for a much needed and long overdue focus on the visual art assets of our area. . . . I quote from the editorial page on the Dallas Morning News of June 15, 1978: 'By ACT estimates lease and rental fees, after operating expenses are paid would net \$40,000 a year back to the City coffers. . . . It's a way to turn a minus into a plus, for the city, for the artists groups and for the surrounding area. Why not give it a try?'. . . . I request that you give serious consideration to the capabilities and recommendations of your own staff. . . . I request your positive and affirmative action on the 'Proposal For A Cooperative Agreement Between The Artists Coalition of Texas And The City of Dallas' for endorsement as submitted; and for a recommendation to City Council that this 'investment' be considered as a target improvement option.

IT'S RAINING CATS AND DOGS . . . The need to beautify and identify the back wall of the Dallas SPCA had been in the minds of Society members for quite some time. The Society was referred to the ARTISTS COALITION OF TEXAS to request their assistance in coping with this problem. The Coalition referred the problem to the Dallas Opportunities Industrialization Center and under their supervision the project was taken on by the Title III Grant - Youth Community Conservation and Improvement Project. The painting of the mural has provided part-time employment for the Youth Team members as well as providing an opportunity to develop their skills and gain experience. The theme of the mural is control of breeding which is expressed by the poster 'It's Raining Cats and Dogs'. It also includes the logo of the SPCA, the four letters of the Society under the protective eaves of the house. . . . . WORKS ON PAPER: Southwest 1978 / Dallas Museum of Fine Arts . . . . This competitive exhibition is open to any artist or photographer who has been a legal resident of Arizona, Arkansas, Colorado, Louisiana, New Mexico, Oklahoma or Texas for one year or more. Works selected by the juror, Weston Naef, Associate Curator of Prints and Photographs, The Metropolitan Museum of Art, New York; will be shown at the Dallas Museum of Fine Arts from October 25, 1978 through November 26, 1978, followed by a tour to other institutions in the Southwest for one year. More information is available at the Dallas Museum of Fine Arts. Deadline for entries is Friday, August 18, 1978 . . . . PATTY TEES at KERA/Channel 13 is considering the possibility of a SCULPTURE EXHIBIT at GALLERY 13. Because of the physical situation, the show would be confined to wall mounted pieces such as; soft sculpture, dimensional weavings and cold cast bronze or acrylic sculpture. If you work in these media and are interested in being considered contact Patty Tees or Lisa Berglund after July 24th . . . . ARTS SOURCE . . . . The latest information on the Arts Source Directory being published by the Dallas Public Library Systems Resource Department and to include listings of all of the arts organizations in our area is that it will be available at the circulation desk of the Main Library the last week of July. The cost of the directory is \$1.00 . . . . and last but not least, ARTISTS COALITION OF TEXAS has joined Artists Equity Association, Inc. as an AFFILIATE MEMBER! Gilda Ellis, President of AEA, who was in Dallas last summer during the 'birth' of ACT, sends her hellos and good wishes for the continuing success of Artists Coalition of Texas.

## MARKETING THE ARTS

LEX GRATIA ARTIS

by Phyllis Lehmann

Reprinted in Part from The Cultural Post, Issue 17, May/June 1978.

Published by the National Endowment For The Arts.

'Marketing' conjures up images of the hard sell, of billboards and blaring ads touting the virtues of cigarettes and soap suds. Until recently, 'marketing' was a word seldom heard in the arts. Instead, terms like 'audience development' were used to describe the process of selling the arts.

Many cultural institutions have shied away from the corporate concept of marketing, partly because they believe it is inappropriate for the arts and partly because they have been more concerned with the quality of their art than with the quality of their business operation.

As costs continue to rise, however, more arts organizations are finding that they must become skilled in marketing simply to survive. But the advantages go beyond debits and credits. What Ellen Blassingham, public relations director for the Seattle Opera, has to say about marketing opera applies equally well to all the arts: 'Effective marketing of opera is essential to the continued development of the art form itself. Only by creating good-sized audiences, giving you a healthy percentage of committed opera-goers who become willing to try nearly everything, only then can a company venture to program new works by modern composers or try unusual productions, and only then can you keep the art form alive and developing.'

'Marketing' means different things to different people. To some it is synonymous with public relations, but experts agree it is more than that. It includes advertising and sales - in fact, everything that has to do with getting a product or service out to other people.

Basic to any successful marketing approach is some solid research. Who is your present audience? Who do you want to reach? What are the most salable aspects of what you are offering? The North Carolina Department of Cultural Resources, for example, has accumulated basic data about each major arts component in the state. Ted Cramer, the department's marketing director, explains how the process worked for the North Carolina Museum of Art in Raleigh: 'We did a comprehensive review of the museum's operation - where the money comes from, where it goes, who attends, what's happening at comparable institutions. One of the most significant things we found was that attendance had been declining for most of the decade. So, for this fiscal year we decided one goal would be increasing attendance by ten percent.'

Probably the most extensive marketing study for all the arts in one region is being conducted in Denver by the Western States Arts Foundation. Some 45 Denver corporations and foundations have contributed a total of \$25,000 to support the project, which in turn will tell them where their arts support is most needed. Preliminary results from telephone calls to 500 Denver area households show that eight percent of the people are 'super-active' in the arts - that is, they attend an arts event 20 or more times a year. Twelve percent are 'active' (attend 11 to 19 times); 26 percent are 'potentially active' (4 to 10 times); and 54 percent are 'inactive' (0 to 3 times).

Next, researchers plan to convene 'focus groups' of eight to ten people strongly interested in seven arts areas - opera, dance, symphony, theater, light musicals, art galleries, and museums - and ask them specific questions about that art form in Denver.

Next, researchers plan to convene 'focus groups' of eight to ten people strongly interested in seven arts areas - opera, dance, symphony, theater, light musicals, art galleries, and museums - and ask them specific questions about that art form in Denver.

Results of the study will form the basis of workshops for arts organizations next fall.

Any arts organization should try to find some money in each year's budget for audience research, says Don Michaelis, administrative director of the Guthrie Theater in Minneapolis and one of the leaders of a marketing seminar held by Opera American last year. Michaelis stresses the importance of enlisting professional researchers, from a university or ad agency

perhaps, to design and conduct such a study. He points out that the message should be both honest and simple. 'We can't promise people one thing and give them another or they won't come back'.

'Arts have to be sold in a tasteful manner,' says Charles Croce, public relations director for the New York Philharmonic. 'After all, we're not selling peas. And we have to realize that we won't appeal to everyone.' Still, Croce says, when you're competing with many other arts organizations, you have to make sure your message stands out. 'When we place ads, we put them up front in the Arts and Leisure section of the TIMES, for example, rather than back on the music pages.'

An arts organization also has to be innovative in reaching different segments of the potential audience. Ted Cramer has persuaded national magazines, including TIME and TV GUIDE, to run free black-and-white ads about the arts in North Carolina in their regional editions. He has gotten similar cooperation from state magazines, including some that arts administrators might not readily think of, such as the 'North Carolina Medical Journal.'

Marketing the arts often involves convincing potential customers that dance or opera or the symphony is something they can enjoy and understand. 'The American prejudice about opera is enormous,' says Margaret Genovese, marketing director for the Houston Grand Opera. 'People are used to seeing great Wagnerian singers wearing horns. They're terrified of opera because they think it's foreign and only for snobs. So, no matter how sophisticated you are in developing audience profiles, you still must be willing to go out and talk to Girl Scout troops and present slide shows to senior citizens' groups.'

Ellen Blassingham offers what may be the soundest and simplest advice of all: 'The job of marketing in the performing arts is not done until the last seat is sold. These is always something else you can do.'

Read the rest of the 'Marketing the Arts' article in our copy of the 'Cultural Post' at the ACT office and learn how these ideas apply to all of the arts.

#### AN ART COMPETITION

sponsored by the Central Business District Association for the design of three sets of banners for the Akard Street Mall was announced today by James A. Cloar, president of the CBDA. A prize of \$750 will be awarded to the winner of a design for each of the three sets. The designs will be judged by three jurors consisting of Robert Murdock, Curator of contemporary Art at the Dallas Museum of Fine Arts; Weiming Lu, Urban Design Program Manager, Dallas City Planning Department; and James K. Reeve, Director, Oklahoma Art Museum. — The competition will be open to all artists in Dallas County. Requests for applications should be made to the Central Business District Association's office at 109 N. Akard Street, Dallas, Texas, 75201, or by phone at 747-8555. All applications should be received no later than 5:00 p.m., September 1, 1978, at the above address. Winners will be announced the following week. — The Akard Street Mall extends from Commerce Street to Young Street and is the main thoroughfare used by pedestrians going to the Convention Center and the new City Hall. There are

permanent installations along the Mall for 16 banners in a set. This includes a cluster of four at each end of the Mall. These banners will be displayed periodically throughout the year. — The Central Business District Assoc. believes that the new banners will add to the beautification of the Akard Street Mall and also will provide a large audience for the winners of the design competition. In addition to this competition, the CBDA has helped to sponsor other downtown events during the year, namely, the Sidewalk Symphony concerts and the Summertime in the City at One Main Place, thereby lending their support to various cultural events in downtown Dallas. — The art competition project is supported in part by a grant from the City Arts Program, Park and Recreation Department, City of Dallas, and the Expansion Arts Program of the National Endowment for the Arts.

For further information and particulars, contact Evelyn Richardson at \_\_\_\_\_, Central Business District Association.

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*FOLLOW-UP on ACT OFFICE ACTIVITIES*

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I am listing the following to let you know what kind of communications, efforts and activities are occurring through the ACT office to open areas of interaction between the Visual Arts and Artists and Dallas.

I want to urge each of you, as a member of ACT or as an interested individual in the Visual Arts, to check in with the office periodically to keep up on what ACT is working on. If you have any information which you feel may be of interest to other Visual Artists, please let us know.

1. Over 50 letters have been sent to members of the Central Business District Association (CBDA). These included introductory packets and ACT newsletters, thank you letters for various meetings and contributions, and follow-up letters on ACT activities during the past two months.
2. Through the letters to the CBDA, we also have communicated and had meetings with the Dallas Community Chest Trust Fund and the Dallas Clearinghouse Association.
3. Correspondence and monthly newsletters have gone out on a continuous basis with officials in City Government; such as the City Manager, Property Manager, Urban Planning, the Water Department and the City Arts Program.
4. 11 letters and packets of ACT newsletters went to members of the Dallas Independent School District (DISD). There has been further communication with Dr. Wilford Crawford, Coordinator-Creative Arts, and a meeting is being planned to discuss the arts programs and policies in our public schools. Each DISD member is on our monthly mailing list for the ACT newsletter.
5. 10 introductory letters and information also went to each member of the Dallas City Council. This is the same procedure followed with the 6 members of the Dallas Park Board. All are on our mailing list for our monthly newsletter.
6. Recently letters and information on ACT and on the Western States Arts Foundation (WSAF) went to the Dallas Summer Musicals, the Dallas Civic Opera, Theatre Three, the Dallas Symphony, the Dallas Theater Center, the Dallas Ballet, the Shakespeare Festival and the Dallas Museum of Fine Arts. The idea of a 'Marketing-the-Arts-In-Dallas' survey was introduced so that the arts organizations can work together, as in Denver and other places, to locate and broaden their audiences.
7. 12 letters and information have gone to owners and presidents of major real estate companies to work toward interaction with them to increase and enhance the cultural atmosphere of Dallas.
8. The ACT office has been the center point for co-ordinating, writing and communicating 'Art Affair' (a planned Visual Arts celebration for the visual arts organizations & associations, the art departments of our schools and colleges and the museums to introduce themselves and their programs to the city of Dallas). 'Art Affair' is planned to occur at the Marine Reserve Building, 2424 Bachman Boulevard, or a similar site. The grant to carry out 'Art Affair' is from the City Arts Program, Park and Recreation Department, City of Dallas, and the Expansion Arts Program of the National Endowment for the Arts.
9. Texas Agenda For The Arts, a proposal for the arts and their support in the state of Texas, was mailed to approximately 25 Visual Arts organizations in the Dallas area in hopes of communicating this information through the arts community.
10. Through the donation of office materials by Arvey Paper and Supplies Company, there is a filing system to accommodate correspondence and information. Such materials as the NEA guidelines for the Visual Arts grants, newspaper clippings on arts related events, mailers from galleries and museums, prospectus on exhibitions and shows, other organizations newsletters, the NEA Cultural Post, Art Week, the Dallas Downtown News, the BVAU News and much more is at the office to offer information for artists. We welcome any articles, books, magazines, documents of interest to the Visual Arts . . . . . please bring them down.

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*Pam McIntosh*

- golf and tennis - and we provide those opportunities all across various age groups. For those who are interested in collegiate activities we provide the Cotton Bowl for some of the classics every fall and New Year's Day. We need to be just as interested in developing those opportunities for those whose

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"... we really have made no major public or private investment in the arts in thirty years ..."

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choice it is for Shakespeare, the symphony, the museum and all of the kinds of things associated with their programs - not just the observer but for training and to produce the kinds of things you see on the wall today.

ACT/ This is leading to a fantastic opening...

SCHRADER/ So I think as a community institution we have the opportunity to be part of the development of those opportunities and to provide them in strategically accessible areas to the community. Generally the community supports a central library, one major public museum and I think that opportunity has to be strategically located.

ACT/ Do you anticipate these issues being brought back for another vote - say, within about six months?

SCHRADER/ I wouldn't even speculate on that. I think that I have been associated with the development of the plan of action and with the proposal that was presented to the public - and furnished much of the initiative - the council concluding and offering expenditures. I think it will depend in large measure on what the public proposes to do - those in the community who are disappointed - after they know more about it - do they want another chance to consider it?

ACT/ With the thought that it's not completely dead - only discouraged - what can ACT and other community arts organizations do to

help people realize the need for the types of arts facilities that we do need?

SCHRADER/ First, not to be discouraged. Second, to intensify your support and help to make the public conscious of really what is going on now - it is very diverse and broad based, and share the information we all have.

ACT/ How can 'elitism' be counteracted? How can an individual benefit - other than just going to the museum and looking at art work?

SCHRADER/ In so many ways. I think, intangibly, Dallas enjoys its favorable circumstances today because it has been a community to live and work in that has offered growing opportunities to all of us to improve our standard of living.

ACT/ In almost every instance except the arts.

SCHRADER/ Yes - in almost every instance except the arts. We really have made no major public or private investment in the arts in thirty years. Because Dallas has been a growing metropolitan city it has concentrated its efforts in making public investments and in expansions of public services - streets, hardware, fire stations, public parks - couple that with conservation, rehabilitation and re-development.

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"... Dallas has to do some compensatory investment in the arts ..."

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At some point in time if Dallas is to build its attractiveness it has to do some compensatory investment in the arts.

ARTS/ The ACT visual art center plan came up as a direct need of there not being a service to the people on a completely different level than the museum.

SCHRADER/ I know that it's an idea and we are pursuing it and trying to be helpful.

ACT/ We feel the visual art center would be a focal point which would give the people of Dallas a chance to see work in progress, a chance to get to know the artists, economically assist at least 150 people full

time, as well as provide more of that economical impact of tourism dollars. How can we interact to expedite this development?

SCHRADER/ Our effort in the cultural arts program has to be orderly, balanced - there has to be a careful planned program. The city's program has to be through the Park and Recreation Board. They can draw on our planning and facilities' resources. We can make information available to them. I guess, give us the chance - by providing us the chance to acquire whichever resources that will be helpful.

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"... there has to be a careful, planned program ..."

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ACT/ Do you see the need for a cultural affairs department or structure within the city, to remove the arts from the park department?

SCHRADER/ I haven't considered that issue. It is a public policy issue that I'm not involved in unless the council were to ask me to provide some staff work for it. It would be inappropriate of me to express an opinion.

ACT/ What would be the procedure for asking the council to initiate action for a cultural affairs department?

SCHRADER/ I think their interest would have to be aroused - their interest would have to be developed.

ACT/ The need for a well-represented advisory arts council - not as a part of city government - a specialization - has been discussed and studied...

SCHRADER/ I have encountered discussions - conversations - but the consideration of that proposition has not been part of the council's work program and that's where it would get its start. Some interest on the part of the city council - and scheduling it as part of its work program.

ACT/ We know you have to run - Thankyou very much.

SCHRADER/ Come again.

ACT/ Thankyou. We will.

ARTISTS COALITION OF TEXAS / ARTISTS COALITION OF TEXAS / ARTISTS COALITION



JULY 24, 1978

7:30 - 9:45PM

**DALLAS CITY HALL**

PARK AND RECREATION

ROOM 6ES

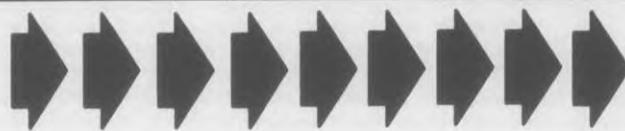
ENTRANCE TO UNDERGROUND PARKING IS IN FRONT OF CITY HALL

ACT  
PO BOX 12693  
DALLAS, TEXAS 75225



# ACT

## ARTISTS COALITION OF TEXAS



VOLUME ONE NO. 9

JUNE 1978

## FOCUS

This month 'Focus' is a salute to a mutually beneficial relationship - **BUSINESS AND ART**. The editor wishes to thank Mary Albrecht for preparing this question and answer article for our readers.

Q/ How does 'business' benefit from financial contributions to the arts?  
A/ *Funding the arts is one of the best investments that can be made. Economic impact studies conducted in other states document the beneficial impact of dollars spent on the arts as they flow through many hands for the purchase of goods and services. Support that produces a vital arts community also draws new industries concerned with the quality of life and brings business to restaurants, parking lots, retail establishments, hotels, and tourist attractions.*

Q/ What can this amount to in dollars?

A/ *'Art generates an estimated \$20 million a year for the economy of San Antonio, Texas, the city's mayor told a National League of Cities Conference Sunday', according to a Dallas Morning News article on December 5, 1977. In Alexandria, Virginia a market study showed that 50% of the business in the area was a direct result of the Torpedo Factory Art Center.*

Q/ Other than an investment in the economy how can business benefit from art?

A/ *Corporate collecting of fine art has proven to be advantageous to the 'image', public relations, leadership quality of the corporation, as a sponsor of cultural education as well as encouraging enrichment of quality*

*of life. Financial rewards have been recognized when employee efficiency and absenteeism problems have been reduced as a result of the fine arts becoming an integral part of the surroundings.*

Q/ How can business interests interact with the community art organizations in the Dallas/Ft. Worth area?

A/ *Good communication lines are being established for exchange of ideas, information, and 'people power'. Businesses are looking to the community art organizations for assistance and expertise in developing art-related projects. Good public relations and distribution of information is essential to the success of any project.*

Q/ How is the Artists Coalition of Texas working with 'business'?

A/ *A.C.T. is meeting with and offering information and assistance on projects being accomplished or being planned by the Central Business District Association, the Federal Reserve Bank, and the Junior Jaycees.*

Q/ Such as?

A/ *The Central Business District Association is coordinating a month-long celebration of the arts for October in downtown Dallas called 'Dallas Alive.' A variety of visual art events were recommended and are being developed. The last meeting with representatives of C.B.D.A., the Junior Jaycees, and A.C.T. resulted in an agreement for a cooperative effort for the success of an exceptionally high quality fine art/fine craft exhibition of regional artists for the week-end of October 27-29.*

Q/ How is A.C.T. involved with the Federal Reserve Bank?

A/ *For the first time an exhibition of art work will be shown at the Federal*

*Reserve Bank. Representatives of A.C.T. . . T.F.A.A. . . S.W.S. . . Print and Drawing Society and the 500, Inc. were asked for information and assistance to make the exhibition a success. A brain-storming session led to a variety of ways to draw the public to the exhibition and ways to use the exhibition as a cultural and educational service. The support of the community art organizations, hopefully, will encourage the Federal Reserve Bank to continue the public education through other exhibitions.*

Q/ What kind of exhibit is planned?

A/ *An exhibit of 49 etchings, entitled 'Between Past and Present: French, English and American Etching 1850-1950,' on loan from the Cleveland Museum of Art. It will be shown Monday through Friday, 9:00am to 3:00pm, July 24 through August 18, 1978.*

Q/ Has the business community been receptive to the programs and goals of A.C.T.?

A/ *Definitely! The interest and enthusiasm for the visual art center has been exceptional - an education to the business community that it can well understand.*

Q/ Is business supporting A.C.T. efforts financially or verbally?

A/ *Both. A.C.T. is receiving advisory and financial assistance from Russell H. Perry, Chairman of the Board, Republic Financial Services, Inc.; Sanger-Harris, Film Strips & Slides, Inc., the Community Chest Fund, as well as printers and office supply stores, architects, contractors, etc. Other major financial support is anticipated through corporation foundations. . . . So business and A.C.T. are a good team for art in our area.*

FOLLOW-UP: May 22, 1978. ACT meeting at New City Hall, Dallas. 6th Floor Council Chambers.  
Speaker, Dr. Amy Freeman Lee. Subject, 'The Future of Art in Texas.'

Speaker Extraordinary, Dr. Lee held her audience's attention from the moment she began until the conclusion of this meeting, eliciting a variety of questions following her talk, titled, 'Race a Rainbow'.

Introduced by Oscar McNary, who told Dr. Lee that she had impressed him so much in Jr. College that he had always wanted to invite her as a speaker some day, Dr. Lee praised Dallas for its beautiful New City Hall. She said she had made a previous visit to our Old City Hall, and so was impressed with the improvement of the status quo. Dr. Lee then spoke very seriously, but with amusing undertones, on 'what art is all about'. It is essential to begin with spiritual underpinnings, principle with inter-relatedness, through a Divine source. An artist cannot segment self from source. Having a show is a most intimate and personal thing. Everything in life has a purpose; hers is to refine the spirit. It is her opinion that art is exceedingly communicative. She feels herself so affluent with poetic and philosophical, artistic friends; feels that one must develop and refine the inner eye, must help others to develop the inner eye.

The taste of art is bittersweet, containing economics, from church, courts, corporate industry to taxes: 'Grantitis', now rampant, requires that one has a friend at court. She believes in Cooperation rather than Competition, which brings out the worst in man. In her opinion, Arts are now engaged in a running battle with Chambers of Commerce. Arts should stand on a spiritual basis. The National Endowment for Arts has ready \$94,000,000 to be matched with local dollars. Texas, however, in the list of 50 states stands 50th in its financial support of the Arts, spending \$3,000,000 a year. Right now, she feels, the U.S. is going through a Cowboy syndrome, shocking simplicity underlying this, a degradation of the human spirit pitting the good guys against the bad guys without refinement. As she sees it, when regionalism goes, provincialism goes. This has led to no such thing any more as Texas art - only good art or bad art. As for 'local artists', everybody has to be born somewhere, and local artists usually have to go elsewhere to be recognized. Dr. Lee said that committees need artists on those committees; that this is a revolutionary period we are in, particularly with regards to all things ethnic, and the womens lib. With ethnics, if you take any group of people and deprive them, 'the top blows off the pot'. With womens lib it is necessary for the development of the fullest potential, that women will have to live through to the beauty of the androgynous (hermaphroditic) state. The most important challenge is now - coterie-ism to egalitarianism. The 'body art' has been dying of elitism for years. (e.g. improperly prepared members of the board of trustees - a sort of 'Emperor's New Clothes' syndrome, a matter of being reliable by not asking questions, not rocking the boat.)

Two good statements: 'Demands never let down the bars'... 'Critics are an endangered species'. Dr. Lee stressed that raising dollars for art is absolutely essential. Her title for her presentation, 'Race a Rainbow' is specifically to show reasons for raising money, and why it will be raised. She suggests we read 'Why children should draw' by Roger Williams. Youth represents the future, and we must support them. Art crystallizes and summarizes History. One should have the guts (quote) to take a stand. Art is the only alternative, she feels, to mediocrity; that culture alone belongs to the effete, that we need arts for an understanding of the familiar. Tolerating, she says, is not enough, that only respect will do.

For a 120 minute each side tape of Dr. Lee's address, one can send a blank tape to:  
Dr. Amy Freeman Lee ..... San Antonio Texas 78209

Preceding the speaker for the evening was Richard Huff, City Arts Program Coordinator, with some pertinent information on the coming bond issue, going to election on June 10 with \$254,000,000 of which sum \$45,000,000 slated for the Arts. Mr. Huff suggested that we call City Hall for further information on an individual basis, but in general he said that this package deal can be financed without a tax increase, and is a major statement about the Arts. This was followed by film on the study on the old Marine Reserve Building as the Visual Art Center. STAND BY FOR MORE INFORMATION ON THIS EXCITING SUBJECT.

Mem Cunningham

*We all know of the arts group called ACT  
And with good news they never do lack  
So listen real close*

*For we'll give you the most  
In a fun time with laughter and snacks!*

DON'T MISS THIS MONTH'S PROGRAM

## ARTS AND BUSINESS COMBINE ON MARKETING PROJECT

The most extensive marketing study ever done across arts discipline lines began in the Denver metropolitan area this fall as a collaborative effort of the arts and business communities, and is being coordinated by Western States Arts Foundation.

The Marketing-the-Arts-in-Denver project, to describe existing audiences for visual and performing arts events, will also gather information on non-attenders. According to Brad Morison (of the research and marketing firm Arts Development Associates, Inc.) who will work with Denver businesses in using the study findings, 'this study is the first attempt we know of in this country to identify likely audiences for all the arts and find out ways to reach them.'

The Denver Business community thinks the study is a good investment. Steering committee chairman Jack Reed of the Public Service Company of Colorado describes it as 'directly benefiting the arts in Denver by strengthening their marketing skills. It will also help corporations decide how best to support the arts. . . . where we can spend our arts money most productively.'

Forty Denver corporations and foundations are supporting the project and the list of sponsors is growing. Brad Morison predicts that 'applying the study information will turn the \$25,000 spent on the project into over \$100,000 in earned income for the arts during the first year alone.'

The University of Denver Research Institute was contracted to carry out the first phase of the project which was to describe existing audiences for arts performances, exhibits and events in the Denver area and suggest the size and character of potential audiences among non-arts oriented households.

Audience profiles will then be developed and interpreted for use by Denver's more than 165 galleries, theaters, performing companies, arts centers, museums and other arts organizations.

The second phase of the project will involve marketing workshops to help arts organizations reach specific audiences. This phase is the most important for the arts community and will gear the research to the full range of organizations from small commercial galleries to dance companies, to the symphony.

Western States Arts Foundation president Richard Harcourt anticipates that Marketing-the-Arts will be valuable to many of the major metropolitan areas. 'Any project that successfully links business and the arts is worthwhile, but the payoffs for both in this case are long term. The arts organizations will increase their earned income, and business, particularly those sponsoring this project, will find out how best to support the arts.'

Dick Mason, Project Director of Marketing-the-Arts stated this May that as soon as the workshop phase is completed in September, Western States Arts Foundation will make results of the project available as an example to other metropolitan areas.

*Terrisa Mabrey*

The slide reference committee has completed the first phase of their project to compile a 35mm slide reference file of ACT's members work. Again, a special thanks to Mr. Hugh Sims of Sims Slides, Etc. for giving our members the opportunity of having their work photographed at minimum cost. A total of 160 art pieces were photographed and we will continue accepting slides for our files and soon to be produced audio-visual presentation. Send resume and slides to ACT Reference File, c/o Joe Macrander, P.O. Box 12693, Dallas, Texas 75225.

#### VISUAL ARTS CENTER FOLLOW-UP:

since the May 'FOCUS' on the visual art center . . . on May 23, 1978 a meeting between representatives of City Manager's Office, the Water Department, City Arts Program of Park and Recreation and A.C.T. Board of Directors was held. Dr. Camille Cates' recommendation was to present the proposal to the Park Board. A.C.T. President Mary Albrecht agreed - under protest. On May 30, 1978 A.C.T. Board Members Mabrey, Johnson, and Albrecht met with Park Department Director Jack Robinson and City Arts Program Coordinator Richard Huff. Inasmuch as the first meeting with city departmental representatives had been on March 23, 1978 and to prevent further delay it was agreed to submit the A.C.T. proposal at the next Park Board meeting - June 8, 1978. The proposal was prepared and sent to the Park Board in advance for study. On June 8, 1978 the A.C.T. proposal was referred to the Park Board Cultural Committee for further study.

The 'Proposal For A Cooperative Agreement Between Artists Coalition of Texas and City of Dallas' (1) Program Description, (2) Usage Projections, (3) Cost Estimates, and (4) Projected Operating Budget - are printed for your information. Please read the information carefully and note that the overall plan is to: (1) create an active, vital, participating community service project centering on the visual arts (2) provide a concentration of information, exhibitions, and activities pertaining to the visual arts to help educate the public to the importance of the arts (3) aid in the economic development of our area (4) aid the development of our artistic resources - our fine artists and fine craftspersons (5) create an interesting and informative alternative for those persons who are not inclined towards athletics as recreation (6) provide an atmosphere for creativity and personal development - for all ages.

#### **PROGRAM DESCRIPTION**

The Artists Coalition of Texas is currently working on the four major objectives: Education, Communication, A Visual Art Center, and an Arts Council.

The 'Proposal For A Cooperative Agreement Between The Artists Coalition Of Texas And The City Of Dallas' is a method by which the former Marine Reserve Building at 2424 Bachman Boulevard - an unused, deteriorating building - a blight to the area - owned by the City of Dallas can economically and effectively be converted to an active, vital, participating community service project centering on the visual arts.

The development of our artistic resources - Dallas' fine artists and fine craftspersons - is one of the essential steps in the economic development of our area. Concentrations of artists, artistic endeavors, and a community pride in 'its own' has very successfully paid for itself throughout the United States by elevating the image of an area - good public relations attracting new industry revenues and tourist dollars.

The purpose of a visual art center is to create an artistic setting for the enjoyment of, and interaction with, the visual arts; to bring the public together with art and artists through exhibitions, films, lectures, media demonstrations, visiting artists-in-residence, in-gallery and in-school projects at the center and in the neighborhoods, slide kit presentations, children's after school and summer art experiences, parent/child programs, intern work experience, and community and regional presentations for all ages; to aid, encourage and assist art organizations in their goals; provide space and artistic atmosphere for organizational meetings, formal receptions, and art-related events; provide studio-workshop space for serious, qualified fine artist/craftspersons and the non-profit visual art organizations; and to act as a communication center - an information clearinghouse.

The need for a visual art project of this magnitude has been established by polling individuals, art organizations, and colleges and universities through meetings and seminars such as the TFAA-UTD Art Marketing Seminar in 1977, the Goals for Dallas, the Carr-Lynch Study, and A.C.T. questionnaires.

After having thoroughly studied facilities and programs of art centers throughout the United States this plan was formulated by selecting fine points and desirable features from various ones such as: the Torpedo Factory in Alexandria, Va.; the McGuffey Art Center in Charlottesville, Va.; the Southeastern Center For Contemporary Art in Winston-Salem, N.C.; the Pittsburgh Arts and Crafts Center, Pittsburg, Pa.; the Waco Creative Arts Center, the Oklahoma Art Center, as well as those in Arkansas, Atlanta, Seattle, San Antonio, and Los Angeles.

The uniqueness and highest of quality would be maintained by recognized standards for fine arts and fine crafts, jurying, and juried wide regional and national exhibitions of work by living contemporary artists.

#### **USAGE PROJECTIONS**

It is believed that the people of the entire Dallas/Fort Worth area will find the concept and programs of such quality and interest that they will regularly visit and participate. Easy accessibility will permit the one and a half million people in this area to benefit directly.

In the Dallas area there are approximately forty non-profit visual art organizations (having an estimated membership total of 5,000 persons) which would be eligible for use of space for meetings, workshops, exhibitions and events. Approximately 100 studio spaces would be available for lease to the full-time serious artist/craftsman.

It is anticipated that 'field trips' from all levels of the schools will take advantage of the in-progress artistic creations and experiences available. Similar 'field trips' for clubs, organizations, churches, senior citizens, etc. will be encouraged.

#### COST ESTIMATES

The following are cost estimates submitted by architects and contractors.

1. Basic work necessary to a compliance with appropriate codes to a point that the building could be occupied.	\$175,000.
2. Interior renovation, interior & exterior painting, general work	\$150,000.
3. Architectural Space & Circulation Study	<u>\$ 2,500.</u>
Total project	\$327,500.

The Artists Coalition of Texas requests an investment on the part of the City of Dallas of \$175,000. to accomplish the basic work on the building. The Artists Coalition of Texas will be investing an estimated \$152,500. toward the renovation of the building.

#### PROJECTED OPERATING BUDGET

##### REVENUE:

1. Lease space rental (studio & non-profit organizations) 25,000 x \$3/sq.ft.	\$75,000.
2. Lease space rental (restaurant/eating space) 4,000 x \$7/sq.ft.	\$28,000.
3. Rents, fees (meeting rooms, special events) \$25 x 10/month = \$250 x 12	<u>\$ 3,000.</u>
TOTAL REVENUE	\$106,000.

##### OPERATING EXPENSES:

1. Leasing agent/fee contract	\$18,000.
2. Maintenance contract	\$12,000.
3. Utilities - \$3,000/month	<u>\$36,000.</u>
TOTAL OPERATING EXPENSES	\$66,000.

##### SUMMARY:

Projected Revenue	\$106,000.
Operating Expenses	<u>\$ 66,000.</u>
Projected Annual Income	\$ 40,000.

'AND WHERE WERE YOU SATURDAY JUNE 10, 1978?'

Saturday, June 10, the Dallas voters rejected Proposition 5 by a margin of 54% to 46%. 2008 voters skipped over the cultural facilities improvements that were rejected by a margin of 4322. Even so, the 23,282 vote for the issue is perhaps the largest electoral support ever expressed by Dallas for the arts.

Was the negative vote a continuation of the taxpayer revolt begun earlier in the week when California voted for Proposition 13? Some city leaders speculated that the California vote did have an effect upon local voters and that all the bond issues might have passed a week earlier. However, to lay the result at that doorstep could be a mistake because it ignores certain vital local factors. Since the general public tends to link all art, performing, commercial and visual, together; it behooves the members of A.C.T. to study seriously the non-verbal signals which were sent Saturday.

Among the reasons for failure that were given in early post-election analysis were:

1. Many voters perceive the arts as elitist and with little impact upon their lives.
2. Other voters rejected the 'package deal' given them by the City Council and chose to accept nothing rather than accept all.
3. Organized opposition emerged in minority areas where voters felt their basic needs were rebuffed in order to offer luxuries from which they would not gain.

Two other points, not mentioned by the media, deserve consideration:

1. A sizeable proportion of the audience for the performing arts comes from the Park Cities and suburban communities who cannot vote in city bond elections.
2. We and all the various members of the arts community did not do as much as might have been done to turn out the vote in support.

Examination of the size of the growing movie industry, the advertising and various multi-media industries, the growth of active musical and theatrical outlets, as well as the increase in outlets for the practicing visual fine artist, all would indicate there should be more than 23,000 supporters for the arts in Dallas. If those persons in the commercial application of the arts cannot be motivated to vote for cultural facilities, why should we expect a person wanting a multi-purpose center serving the Mexican American community to endorse the package?

Again several points often discussed on these pages must be mentioned . . . . artists must learn to work together to support each other's efforts . . . . artists must learn to become more politically astute, even though that requires collective efforts among very individualistic persons . . . . as creative persons, we must develop valid ways of communicating to people as to how their lives are enriched by the arts . . . .

This is not to disparage the growth of all types of art in Dallas in the last 25 years. But the present set-back serves as a potent reminder that it is time to get back to work if progress in attitudes toward art is to continue.

*Mary Laschinger*

*'Raining Cats and Dogs'* is the title of the mural to be accomplished on the wall of the S.P.C.A. building. A.C.T. had a request for an artist or artists, to paint a small mural to identify the S.P.C.A. building. The site was visited, designs, costs, effect, etc. were discussed and evaluated. The suggestion was made to S.P.C.A. for the youth working on mural projects to design and execute the wall. David McCullough and his crew of 'mural painters' start work on *'Raining Cats and Dogs'*, right away. We will watch the progress!

Texas Agenda For The Arts, a booklet of information and suggestions by State Representative Lance Lalor, may be obtained from Representative Lance Lalor, 2244 W. Holcombe, Houston Texas 77030 or call 713/664-9576.

Artists Coalition of Texas Administrative Aide Pam McIntosh is ready to answer any questions you might have concerning the visual arts in Dallas. Our office number is 214/521-1881 or Box 12693, Dallas, Tx 75225.

# The Dallas Morning News

*The News, oldest business institution in Texas, was established in 1842 while Texas was a Republic*

## Editorial Page

*Jim Wright, Editorial Director*

THURSDAY, JUNE 15, 1978

*Bachman Center:*

## Turning Minus to Plus

The Artists Coalition of Texas has a proposition for the city of Dallas. It's a paying proposition, says the ACT, and not only culturally but, so far as the taxpayer is concerned, commercially.

The ACT has its eye on the old Marine Reserve training center, a badly run-down but big and barn-like building out on Bachman. It is now owned by the city.

The artists want the city to spend \$175,000 to bring the beat-up training center up to compliance with city codes—that, they point out, would have to be done in any event. Then the ACT proposes to lease the building and put in another \$150,000 of its own to renovate the place inside and out.

When it is properly cleaned up and made usable, the building would become a "visual arts center" and would be run by the ACT. "Visual arts center" may not mean anything to you—what it means to the ACT is a central place where arts clubs and other organizations can hold meetings, display their work, focus the art resources of the region.

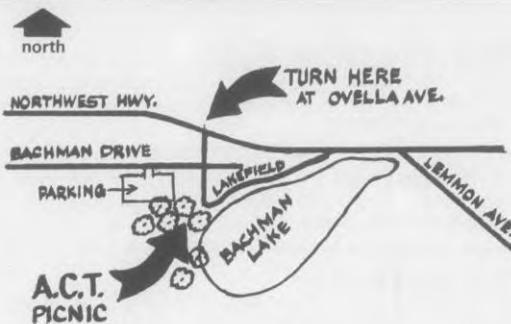
Furthermore, the old center is ideal for cutting up into studios and workshops, to be rented to serious artists and craftsmen who would work on the place.

The center would be open to tourists and shoppers who wanted to see the artists at work and shop for artwork produced there. Similar centers in other cities have been very successful, not only in providing a new use for old buildings but in giving artists a place to create and sell their creations and in drawing trade to other merchants in the general area.

The ACT plan offers Dallas a chance to turn an eyesore into a positive attraction. And—taxpayers note—make it a profitable property.

ACT is a non-profit organization and would run the center, with the city acting only as landlord. By ACT estimates, lease and rental fees, after operating expenses are paid, would net \$40,000 a year back to the city coffers.

It's a way to turn a minus into a plus, for the city, for the artists groups and for the surrounding area. Why not give it a try?



If you have any questions about location, call Pam at our A.C.T. office. .... 521-1881.

the FUN & LAUGHTER begins at  
6:30 PM on JUNE 26th

when you join us for our  
1st ANNUAL PICNIC!

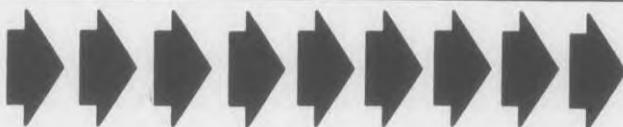
BRING YOUR OWN LUNCH!



BRING A FRIEND!

ACT  
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DALLAS, TEXAS 75225

Non-Profit  
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Dallas, Texas  
Permit 665



## FOCUS

## visual art center

This month "FOCUS" will review some of the questions that have been asked by representatives of business and management. The interest in and the enthusiasm for a visual art center in Dallas is becoming more visible as the magnitude and benefits of the project are becoming known.

Q. How was the "need" for a visual art center determined?  
A. It has been established in a variety of ways throughout the U.S.; but, in the Dallas area, individuals, art organizations, colleges and universities were polled through meetings and seminars such as the TFAA-UTD Art Marketing Seminar in 1977, the Goals For Dallas, the Carr-Lynch Study, and A.C.T. questionnaires.

Q. How does the concept of a visual art center differ from that of a museum?  
A. The main difference is that we need to acquire and preserve excellent examples of art, and art history, and this is done in our museums; whereas, the concept of the visual art center is to make available the very best examples of work by living contemporary artists without the responsibility of acquiring and maintaining a collection.

Q. What would the facility include?  
A. The art center would include exhibition areas, meeting rooms, audio-visual facilities, offices, library, news publication office, an art and artist information bureau, an elegant but simple eating facility, studio and workshop spaces for the serious artist/craftsman and for the non-profit visual art organizations. The programs would involve all visual fine arts and fine crafts.

Q. How would the definition of the "serious artist/craftsman" be determined for eligibility for studio space?  
A. Guidelines from other art centers show built-in quality standards that have been very effective, such as "on a first-come, first-serve basis provided the artist is working in the fine arts or the art-end of high skill crafts", mold-made or mechanically mass-produced (manufactured) products not allowed. Leases for studio space require that the artist use the space for working and that nothing is sold that is not created in the space by the renter. The space is for the artist to work in and to sell his own work. It is required that he/she be in the studio a certain number of hours so the artists can create and the public can observe work in progress.

Q. How can an artist work if he has to talk to visitors all the time?  
A. It would be impossible, so public access and artists' privacy would be maintained by a system of doors and windows. When an artist wants privacy for concentration the door is closed and visitors must look through windows. The studio door is opened when the public is wanted.

Q. How could a visual art organization maintain space?

A. The non-profit art organizations of artists and craftsmen would present only juried exhibitions, i.e. shows composed of works chosen by outside judges from entries submitted by member artists. The responsibility of having this space "open to the public" would be that of the members of the organization. Sales people not allowed.

Q. Could the organizations lease the space and use it for purposes other than juried exhibitions?

A. Of course, if the organization needs permanent full-time space for classes, workshops, meetings or events that are of interest to artists and to the public.

Q. Would space be available to the community art organizations for monthly meetings, occasional workshops, programs, etc.?

A. Yes - definitely. This is one of the greatest needs expressed. Scheduling would be on a first-come basis.

Q. It is quite evident that a thorough study of art centers, both facilities and programs, has been made; but, what actions have been taken toward achieving this objective?

A. Of course, after the program and facility needs were determined, and space requirements were established, as well as information and advice (from successful art center operations) was assimilated, the next logical step was to try to find the building that was: centrally located; easily accessible by bus or car; with ample free parking; had the "feeling" of an active, vital, participating visual art center; with physical considerations for all ages and for the handicapped.

Q. Was the "ideal" building found?

A. Definitely. Several were found that could be transformed into an "ideal" situation.

Q. Such as?

A. The King Mansion on Turtle Creek and Gillespie, the IT Building on Market and Pacific, the former Marine Reserve Training Center at 2424 Bachman Boulevard and Harry Hines, the old Woodlawn Hospital, as well as several buildings in the warehouse district west of north Lamar, and some near the Farmer's Market.

Q. Considering all things, and particularly money, which facility would be the most suitable?

A. The former Marine Reserve Training Center has more of the desirable features than the others plus "an art center feeling", and the possibility of a very "near-future" occupancy.

Q. Has any action been taken to acquire the building?

A. Yes! Conferences were started in November of 1977. Constant contact was maintained with the City of Dallas - Water Department, which owns the property, and the Property Management Department urging the use and development of the property by A.C.T. as a visual art center. In December, 1977, A.C.T. enlisted the services of knowledgeable, reputable individuals in the capacities of heating, plumbing, electrical, building contractors and architectural advisors to evaluate feasibilities and to estimate the cost of bringing the building up to such standards as required by the Building Inspector. This was estimated to be \$175,000.

Q. What has happened since then?

A. On advice from the City Attorney's Office, the Water Department and Property Management decided to advertise the property for bids. Inasmuch as A.C.T. was proposing a cooperative agreement for the renovation and use of the property, Marshall Rice, Director of the Water Department asked Assistant City Manager Camille Cates to work with A.C.T. for determining the feasibility. A meeting between representatives of City Manager's Office, the Water Department, Human Resource Development, and A.C.T. Board of Directors was held on March 23, 1978 to initiate a comprehensive evaluation by departments for financial and legal assistance to the project.

Q. Was the property advertised for bids?

A. Yes. Notices for bids were sent to realtors and advertisements were run in the newspaper. When the bids closed on April 25, 1978, A.C.T. had submitted the only bid.

Q. What, basically, is the essence of the proposal?

A. It is an exact parallel of the Torpedo Factory Art Center in Alexandria, Virginia where the City of Alexandria "loaned itself" \$140,000. to renovate an unattractive old former torpedo factory used in WWI, hired a director - an artist, worked with the Alexandria Art League, and established a form of a visual art center made up of artists' studios, non-profit organization galleries, and classroom-workshop space. The Torpedo Factory Art Center is a very successful, self-supporting tourist attraction.

Q. So A.C.T. is asking the City of Dallas to "loan itself" \$175,000. to renovate city property?

A. Yes. Over a 5-year period, which is the suggested term of the agreement, the rents from the studio and gallery spaces have been estimated to cover the expenses of a director, utilities, and repayment of the "loan".

Q. How much rent would have to be charged for studio space?

A. \$3.00 per square foot per year, which would include utilities, has been used to estimate income and expenses in this proposal. And, \$3.00/sq. ft. is what is being charged at the Torpedo Factory Art Center and at the McGuffey Art Center in Charlottesville, Virginia.

Q. Do you feel that there are enough artists who need space to make this approach work?

A. No doubt about it! Questionnaires already have revealed the interest by 90 artists needing over 20,000 sq. feet in total. The total footage allocated for lease in this building is 25,000 sq. feet. And when you consider that over 200 artists are at the Torpedo Factory and the "waiting list" is unbelievable you realize that art centers are really needed by the artists; and, of course, the entire community benefits.

Q. What is the current status of the "Proposal For A Cooperative Agreement Between The Artists Coalition of Texas and The City of Dallas"?

A. The proposal has received very positive reactions and endorsements. Assistant City Manager Camille Cates informs A.C.T. that financial sources are being sought. Communications are continuing.

Hopefully, more information will be available at the A.C.T. meeting on Monday, May 22, 1978, 7:30 p.m. at City Hall. Time will be allowed for Art Center questions.

'THE FUTURE OF ART IN TEXAS'

DR. AMY FREEMAN LEE

Renowned lecturer, artist, author and educator  
from  
San Antonio, Texas



In a career that has spanned more than thirty years, Dr. Amy Freeman Lee has been active in a number of fields including those of painting, lecturing, writing, criticism, education and the humane movement.

Among the numerous roles in organizational work which she has enacted are those of Founder-President of the Texas Watercolor Society; Chairman of the Board of Trustees of Incarnate Word College in San Antonio; Vice-President and Executive Board Member of the San Antonio Blind Association; and National Secretary and National Board member of the Humane Society of the United States in Washington, D.C.

Since 1945, her work has been shown in more than 600 exhibitions, nine of which have been international and 209 national exhibitions. Her work was selected by the U.S. State Department for a touring exhibition in France, and jurors have chosen her paintings to be included in exhibitions of the American Watercolor Society, New York; Watercolor USA, Springfield, Mo.; National Society of Painters in Casein, National Academy, N.Y.; Pennsylvania Academy, Philadelphia, Penn. and the National Watercolor Society Exhibitions in Los Angeles.

In addition, Dr. Lee has had 130 solo exhibitions throughout the United States. She made her New York debut at the prestigious Betty Parsons Gallery in 1950. Both the Houston Museum of Fine Arts and The University of Texas Art Museum in Austin have honored her with solo shows.

To date, judges have awarded the paintings of Amy Lee 50 prizes in exhibits sponsored by the Texas Fine Arts Association; the Texas Watercolor Society; Beaumont Art Museum; California National Watercolor Society in Los Angeles; the Annual Local Artists Exhibition in San Antonio; the Southwestern Watercolor Society in Dallas; Silvermine Guild of Artists, New Canaan, Conn.; and the Painters & Sculptors of New Jersey; Jersey City, N.J.

Aside from numerous private collections, her work is included in 14 public collections such as those of The University of Texas in Austin; Ft. Worth Art Center; Norfolk Museum, Norfolk, Va.; and Smith College, Northampton, Mass.

Dr. Lee has been equally as active as a lecturer speaking on a wide range of topics in the fields of art, education and humane ethics. During the period from 1945 to the present, she's given 1,240 lectures throughout the U.S. and in Mexico. Almost every major college and university in Texas has presented talks by Dr. Lee as have the University of Minnesota; California at Riverside; Kentucky; Purdue; Kent State; Miami, Oxford, Ohio; and Lycoming College at Williamsport, Penn. She is also contributing editor for the 'S.A. Magazine' and radio station KTSA in San Antonio, Texas.

We are extremely honored to have such a renowned figure as our guest speaker.

DATE: Monday May 22, 1978. . . TIME: 7:30 PM. . . PLACE: DALLAS NEW CITY HALL. . 6th Floor Council Chambers.

Directions: Going South on Central Expressway, take 'Downtown' exit, which turns into Pearl Street. Follow Pearl past major intersections of Elm, Main, Commerce and continue four blocks to Canton. Turn right on Canton and continue several blocks until you reach Griffin Street. Turn right on Griffin until you reach Young Street. Turn right on Young and at this point get in the left hand lane. Immediately after the intersection of Marilla and Young, there is an entrance which is in the middle of the street on the left side. Take this ramp down, continue past the station box, and drive straight for about 50 feet. Turn left at opening and park as closely to the GREEN DOOR elevators as possible. These doors are the only ones operating and will take you to the 6th floor. Note: as you are going down the ramp into the underground parking facility, the City Hall will be on your right.

'ART IN DALLAS' slide presentation courtesy of the Dallas City Arts Program.

SPECIAL THANKS . . . .

As our concluding formal program approaches, I would again like to thank all of the participants, individuals and organizations alike, who helped to make our fiscal year a success.

"HOW TO" workshops proposed . . .

In an effort to further positive communication, ACT plans to schedule informal "HOW TO" workshops, studio programs and slide presentations periodically during the remainder of the year. Dates, times and locations will be posted in the newsletters.

Oscar L. McNary  
Program Director

INFORMATION RECEIVED FROM THE CITY OF HURST, TEXAS.

Dear Artist/Craftperson:

The City of Hurst is now planning and will complete a new HURST PUBLIC LIBRARY building (Spring, 1979), North of Hurst Post Office on Precinct Line Road. As a professional artist, you have been suggested as a potential candidate interested in this creative and financial opportunity. If you are interested in being considered as a candidate to offer an architectural sculpture or work; if you paint murals or easel works; or if you make weavings; would you kindly submit adequate color slides or prints of six varied works for our preliminary consideration of your style before May 24, 1978? We will return your photographs before June 15, 1978.

This letter is a preliminary attempt to screen the potential candidates, arriving at a final group of six, who will be asked to submit ideas suitable to the site and building. At this time, the screening committee has seen tentative building and site relationship drawings. The building will be one story and a large architectural sculpture is planned to grace the entrance approach patio; interior art is considered, as well.

We are interested in you and your work. Can we count on you to help us with our stimulating job? Artists will be commissioned, or existing works will be purchased. We are planning to announce a public fund-raising campaign in the near future. If more information is desired, please call Arnold Leondar, (817) 281-7860.

"WHAT'S UP IN DOWNTOWN DALLAS '78"

The very popular newly designed Southern Methodist University downtown tour will be given on Saturday, June 10, and will feature Reunion, the new City Hall and the DISD's Arts Magnet High School along with other places of interest. Specially trained guides will describe features of downtown Dallas such as architectural styles, landscape design, historic background and proposed projects.

After the tour, lunch will be held in the Hyatt Regency Reunion Ballroom. A program after lunch will feature the Central Business District Association's new film on downtown development - "A Special Moment" - and speeches by downtown leaders.

Co-sponsors of the tour are the Central Business District Association; American Institute of Architects, Dallas Chapter; American Society of Interior Designers; Dallas-Ft. Worth Association; the City of Dallas; and SMU. Cost of the tour and lunch is \$14.50. Director of the tour is Jo Fay Godbey. Call Urban Programs at SMU, #692-2532 for reservations.

**COMMITTEE CHAIRMAN**

Education - (Art Programs in the Schools and for the General Public)  
..... Art Fogg .....

Art Center Design  
..... Mary Albrecht .....

Arts Council Design  
..... Grace Johnson .....

Advisory Committee to Charities who wish to have Art Auctions or Exhibits  
..... Ruth Litwin .....

..... Peg Rosenlund .....

Business and Corporation Liaison  
..... Helen Darvie .....

Contact Committee  
..... Mem Cunningham .....

Grants and Aids  
..... Louise Hunt .....

**OFFICERS FOR 1977-78 SEASON**

President:  
..... Mary Albrecht .....

1st Vice President: Membership  
..... Terrisa Mabrey .....

2nd Vice President: Programs  
..... Oscar McNary .....

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..... Ellen Holt .....

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..... Artists Coalition of Texas

P.O. Box 12693 Dallas, Texas 75225  
Phone Number: 521-1881

Regular Membership ..... \$15.00  
(individual or organization)

Full Time Student ..... \$ 7.50

The editor of ACT NEWSLETTER welcomes all suggestions, news and photographs for the - JUNE - issue.  
...copy deadline is the 1st Thursday of each month... send all info to ...

**ACT NEWSLETTER**  
Managing Editor Ellen Holt  
P.O. Box 12693  
Dallas, Texas 75225

.....please send change of address to  
Terrisa Mabrey ... Membership Chairman....

*Note!!!* All steering committee meetings will be held on the 1st Thursday of every month, at 7:00 PM SHARP!, at Mary Albrecht's home. *Plan on Attending Committee Chairmen.*

**APPLICATION FOR MEMBERSHIP IN ARTISTS COALITION OF TEXAS**

I wish to become a member of ACT and I enclose ..... which pays my dues for the fiscal year, September 1, 1977 through August 31, 1978. Regular or student membership entitles me to receive all newsletters and participate in all activities throughout the year. Make checks payable to ARTISTS COALITION OF TEXAS and mail checks to ACT, c/o Terrisa Mabrey, Membership Chairman, P.O. Box 12693, Dallas, Texas 75225.

NAME.....

ADDRESS..... PHONE .....

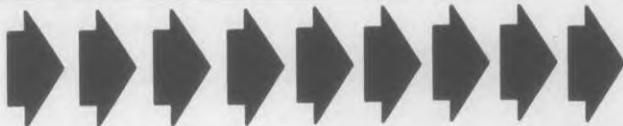
CITY..... STATE..... ZIP.....

GROUP AFFILIATION (if any).....

Yes, I am interested in joining the ..... committee. Please have the committee chairman contact me. ACT is an incorporated, non-profit organization and membership is open to all persons interested in the elevation of the cultural atmosphere in the visual arts in Dallas.

**ACT**  
**P.O.BOX 12693**  
**DALLAS, TEXAS 75225**

**FIRST CLASS**



## FOCUS



This month 'Focus' is an interview with Mr. Raymond Nasher. Some of Mr. Nasher's accomplishments include the development of Northpark Shopping Center, One & Two Northpark, which is an office structure, and he is currently building a Racquetball and Shopping facility. Mr. Nasher is a patron of the arts and is very keen on the use of 'art forms' in his developments.

ACT/ Mr. Nasher, what role does the private developer play in deciding the use of art forms in architecture today?

NASHER/ The architect can certainly be helpful in suggesting certain art objects to be incorporated into the structure, and act as a consultant, but the client, that is, the developer of a project is the one who has to be concerned with the total aesthetic value, the whole composition of the project and I believe this is his responsibility.

ACT/ Is it that most developers are insensitive to this need that we see such a lack of art forms in and around our buildings?

NASHER/ The thing that most people under our private, free-enterprise system understand is

profit. This is the bottom line... Not only do we look at the income of rents, selling price, etc., but at the overall profitability of the project. If many developers would consider improving both the physical and human environment by adding aesthetic features like landscaping, art forms, fountains, it would be more profitable to them. This of course is more costly, although if you plan these things in the inception and give it consideration just as you would for concrete and steel, it can be incorporated in the total budget of the project. But this normally doesn't happen. What happens is developers of good intentions anticipate using art and sculpture in their projects, but it is always the first thing that's cut out of the budget.

ACT/ But the question still arises, why is incorporating art less important than the structural form of a building?

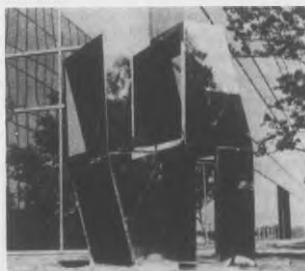
NASHER/ Everything comes down to the financing process and one of the unfortunate considerations is that the lending institutions per se, normally don't give allowance, credit or funds for the aesthetic value of a development. They are looking at the building only, the performance of incoming profits as opposed to expenses.

ACT/ So the artist not only needs to educate the architect and the client, but also needs to get the total support of the lending institutions in order to promote art forms in structures.

NASHER/ Yes. The easiest way to do this and certainly it's impractical, is to organize the insurance, the pension trusts, the banks - and I'm not talking about more than 100 key people nation wide, in a room, educate and prove to them that they should consider including

art as part of the lending package. This would be a very practical solution to the problem. I have been talking about this for 20 years, but it's not a very popular ideal! ACT/ Earlier you mentioned that it has been proven, at least in your developments, that using art is more profitable for the developer when incorporated in his buildings. Why is this such a stumbling block for those lending the money?

NASHER/ In many cases art is almost like censorship. You and I may like a painting, but others may find it objectionable. Naturally everyone thinks differently about art and its meaning. So the problem is, who is the censor, who is the one that is going to appraise or evaluate the aesthetic feature in a set of plans, or determine whether or not you can lend on the aesthetic atmosphere? Does lending money on art contribute to the investment that the lending institutions make is a major decision, not easily answered.



ACT/ If banks will not lend money on art forms, does the client then have to purchase the piece of art? NASHER/ The client could do this, but there should be approaches made for renting or leasing art, and in turn this can be deducted as an operating expense.

continued back page...

## ART-IN-ARCHITECTURE MEETING

Slide/Narrative Presentation



Our Guest For The Evening Is

**Mrs. Georgia Peavler**  
Fine Arts Officer  
U.S. General Services Administration  
Region 7

Mrs. Georgia Peavler is the Region 7 Fine Arts Officer for General Services Administration, and as such, serves as liaison for artists, architects, other Government agencies, GSA Central Office and the GSA Regional Office. Region 7 includes the states of Arkansas, Louisiana, New Mexico, Oklahoma and Texas.

GSA Nationwide commissions American artists to create works of art for new Federal buildings, and the Administrator, Mr. Jay Solomon, recently announced that GSA will begin commission for the fine art in existing buildings undergoing space alterations and improvements.

Mrs. Peavler's involvement begins at the time the project architect submits his recommendations for fine arts until the art work is installed. She represents the Region at the Artist Nominating Panel, which is appointed by the National Endowment for the Arts. She assists in contract negotiations between GSA and the selected artists, reviews the artists' concepts of proposed work, and in general, provides necessary administrative functions on behalf of GSA.

Most recently, Mrs. Peavler was instrumental in working out details for a pilot project at the Alfred P. Murrah Federal Building in Oklahoma City, for which an assortment of art work and crafts were selected. This project is expected to serve as a 'showcase' example of a wide variety of fine arts and crafts in the design of interior space in Federal Buildings.

Mrs. Peavler has been an employee of General Services Administration, Public Buildings Service (PBS), for the past 12 years, and has been employed by the Federal Government since 1961. She has served as Chairperson of the Federal Women's Program; and was PBS Bicentennial Coordinator, encouraging art exhibits with emphasis on the Bicentennial, in lobbies of Federal buildings throughout the year. She was Regional PBS Coordinator for the Living Building Program, which opens Federal buildings to public activities and gives private citizens the chance to use and enjoy these buildings. During the 'kick-off' of the Living Buildings Program, Mrs. Peavler arranged to have local artists display their work. She has received several commendations and citations for her outstanding administrative support to the Art-In-Architecture Program.

DATE: Monday April 24, 1978 . . . TIME: 7:30 PM . . . PLACE: Dallas New City Hall . . . 6th Floor Council Chambers . . .

Directions: Going South on Central Expressway, take 'Downtown' exit, which turns into Pearl Street. Follow Pearl past major intersections of Elm, Main, Commerce and continue four blocks to Canton. Turn right on Canton and continue several blocks until you reach Griffin Street. Turn right on Griffin until you reach Young Street. Turn right on Young and at this point get in the left hand lane. Immediately after the intersection of Marilla and Young, there is an entrance which is in the middle of the street on the left side. Take this ramp down, continue past the station box, and drive straight for about 50 feet. Turn left at opening and park as closely to the RED DOOR elevators as possible. These doors are the only ones operating and will take you to the 6th floor. Note: as you are going down the ramp into the underground parking facility, the City Hall will be on your right.

Materials for Handout: GSA Art-In-Architecture Program

Form VA: Application for Copyright Registration for a work of the Visual Artist

*This is a copy of a letter sent by City Manager, George Schrader to Mayor Robert Folsom and members of the City Council. This proposal was submitted in preparation for the upcoming bond program and the topic is Art in Public Buildings.*

#### **ART IN PUBLIC BUILDINGS**

Complementary art is increasingly viewed by civic jurisdictions as an integral part - with furnishings and landscaping - of the construction and use of a public building. Consideration of a policy position on the acquisition of art for public buildings is timely as we approach a new bond program.

#### **PROGRAM**

It is suggested that art could be provided for each public building facility over a period of time by private gifts or public appropriation or a combination of both. We submit the following suggestions for such a program:

1. Define 'art' broadly for these purposes to include painting, sculpture, tapestry, graphics, photography, ceramics and perhaps fountains and special landscaping.
2. Define 'public buildings' as those buildings owned or leased by the City of Dallas for regular public use and contact, including the municipal office buildings, the public library system, principal recreation centers, the convention center, the various airports and the transportation terminals.

In addition, small programs could also be encouraged at the non-public facilities, including the service centers, fire stations, shops, and other work places for the benefit of the employees themselves.

3. Place responsibility for the program. We suggest that the present building authority be primarily responsible for implementation of the program. In addition, we suggest a committee be utilized to approve the acquisitions. Such a committee could comprise (1) the building authority (Library Director, Director of Building Services, etc.); (2) the Director of the Dallas Museum of Fine Arts; (3) a representative named by the Dallas Chapter of the American Institute of Architects; (4) the architect in charge of the building (in the case of new construction) or the Director of the Department of Urban Planning (in the case of existing buildings); and (5) a representative named by the City Manager.
4. Establish a goal and budget/program support level for each building at 1% of the construction cost (\$10,000 on a \$1,000,000 building) with a minimum of \$10,000 to be achieved through a combination of private gifts and public appropriations.
5. Establish and maintain a close liaison with the Dallas Museum of Fine Arts and the artists of the Dallas community.

As the 1978 bond program takes final form, it is especially appropriate to consider a policy position on this question. We are ready to assist you in developing this policy, and to begin the program in concert with construction of the next public building.

George R. Schrader  
City Manager

**FOLLOW-UP:** March 27th, 1978 meeting at Dallas Independent School District Arts Magnet School Library. Subject: 'The Priorities of Art Education in the Public Schools.'

Those who were unable to be present missed an evening of ebullition. To begin with, the Arts Magnet School engenders its own excitement, and when you add to that the lineup of interested professionals on the Panel and in the audience, it had to be an evening of real and productive discussion. Having those present move as close as possible to the front of the room in a fanned semicircle led to a continuing participation on the part of almost everyone there.

After a rundown of the previous meeting by Mary Albrecht, who also told of Joan Mondale's recent visit to Dallas, and of her introduction of ACT through Oscar McNary, Art Fogg, moderator for the evening, began the discussion for the evening with several pertinent questions addressed to members of the guest panel. Mrs. Hull told the beginnings-to-now story of the Arts Magnet School; of how Dr. Paul Baker's 'integration of ability' is the heart of the School; how the School teaches the elements of all the arts in the way the students work together, create together in the six production studios for Music, Dance, Theater, Two-Dimensional Art, Sculpture and Applied Design. For some of the stimulating comments heard throughout the evening:

Art Fogg: 'If you want to start an arts program in classes K through 9, how do you start?'

Mrs. Hull: 'We do want to, and are starting this in several grade schools in the area'.

Dr. Davis: 'I like to think we would try new directions. We need people who can respond to the Arts, who can help students develop into connoisseurs whether they have ever made a piece of art or not.'

Mr. Foster: 'Everything we perceive and use has an aesthetic value.'

Dr. Davis: 'The one who has the most influence on the child is the art teacher, not the art specialists. There is no hidden vocabulary in art, just words that need to be used in talking about art and artists.'

Dr. Sweat: 'Younger children are less inhibited. Start young. Any with a background of arts, use that as a basis to teach the untrained ones in the class'.

Mr. Foster: 'Creative arts should be on a parity with all the other basic skills in schools.'

Mrs. Hull: 'There is a beautiful electricity that happens when artists work together; an integration of abilities.'

And for a sampling from the audience, ACT members and the public:-

Dick Meyer from East Texas State University coined the phrase 'Visually literate'; Mary Laschlinger talked of an unforgettable integrated experience which included all the grades in the one-room schoolhouse where she was a 5th-grader - an experience initiated by a teacher who loved art, and who was not a 'specialist'. It was that kind of an evening - one of interest and action.

The Dallas Public Library System Resources Department will soon publish an Artist Information Directory. The directory, ARTS SOURCE, will be a valuable source of information and referral for artists of all disciplines. It will be available to all areas of the community; businesses, schools and colleges, galleries and museums, and any individuals seeking information on the arts in the Dallas/Fort Worth area.

The library is currently working on a directory of arts organizations. They would also like to include a list of artists whose work can be shown in his or her studio by appointment or regular hours. We urge each of you to take advantage of this opportunity. Please contact Miss Marian Waite at the library at 748-9071, extension 352 for further information. We hope that you will contribute your energy and efforts to expand the awareness of the arts!

*Anyone who is interested in joining the Art Center Committee is invited to attend a meeting to be held on Thursday April 27, at 7:00 PM at Mary Albrecht's home. Please call Pam at [redacted] to verify time.*

Something I'd like to say.....

Many thanks to all of the participants who helped make our 'Meet The Art Organizations' meeting on February 27 a success..... I feel that positive communication and interaction was achieved that evening, and look forward to more of the same in the near future. Oscar McNary, Program Director.

*Please make a note. . . Meeting locations are subject to change from month to month. Dates, times and locations are published with the program info so be sure to check your newsletter. Apologies to those who were inconvenienced March 27.*

Featured for the May 22 Meeting .....

- DR. AMY FREEMAN LEE, renowned lecturer, artist, author and educator will speak on the subject of 'The Future of Art in Texas.' The meeting will be held in the Dallas new City Hall Council Chambers, Monday May 22, 1978, at 7:30PM.

The Slide Reference Committee have formalized a plan for an audio-visual slide presentation to present to em-

ployees and management level personnel of Dallas based corporations and other interested groups.

The first of several programs to be developed will include various art medias which will familiarize the layman with the approach the artist takes to create his work. This will be a blend from the traditional artist to the contemporary craftsman, incorporating good visual effects, narration and sound! This is going to be an exciting visual presentation - *but we need your help!*

In order to prepare this show, we need all members to submit slides of their work so that we can include all medias in this program. Please send in your slides today with the enclosed application so that this committee can proceed with their plans . . . . and for those of you who do not have equipment or facilities to photograph your work. . . we have made arrangements with Mr. Hugh Sims, a professional photographer who has donated his time and studio to shoot 35MM slides of your work. There will be a nominal charge of \$1.00 per slide to cover processing expenses, which must be paid when the photographs are taken. Your work can be photographed on SATURDAY, APRIL 30th, 1:00 PM till 5:00PM. Appointments must be made with Pam McIntosh by calling the ACT office at [redacted].

You will be responsible for taking your work to Sims Slides, Inc., 2514 Converse, at the time you are assigned. It is requested that you stay while the photographs are being taken and that no original art be left on the premises. Your slides can be mailed to you by leaving a self addressed, stamped envelop, or they may be picked up at the May ACT meeting, or at the ACT office. Please help us take your art to the people of Dallas. Helping us will help you!

Hugh Sims is a professional photographer who has had his own business in Dallas for the past two years. Prior to this he worked in the copy and slide department for 22 years with the firm of Gary & Clark Photography. Mr. Sims is presently writing a technical article involving the dye used to correct color inaccuracies in color processing. ACT greatly appreciates his effort in assisting our members with this project.

## DALLAS HISTORICAL SOCIETY

JOHN W. CRAIN  
Director

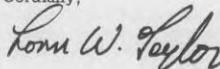
March 31, 1978

Artists Coalition of Texas  
P.O. Box 12693  
Dallas, Texas 75225

The Dallas Historical Society is interested in locating visual material -- paintings, prints, drawings, photographs, or other representations -- relating to Dallas in the years between 1880 and 1920 for possible inclusion in a projected exhibit at the Hall of State to be called *Dallas: A Return to the Old Neighborhood*. We are especially interested in paintings or drawings by local artists depicting houses, buildings, street scenes, or Dallas landscapes. It occurred to me that the Artists Coalition and your newsletter might be able to help us locate items of this nature. The exhibit is planned for January to June, 1979, but the search for objects to include in it has already started.

We will be grateful for any help that you and the Coalition can give us.

Cordially,



Lonn W. Taylor

continued from page one . . .

ACT/ What kind of pressure can the architect put on his client to reinforce the need for art in his projects? NASHER/ I think it is the architect's responsibility to stimulate his client through design, to assure the developer that whatever he does should be an uplifting experience for the total community. People should be drawn to that environment, they should want to participate and be a part of whatever the architect does. To achieve this, the architect must develop a total program, incorporating landscaping, water, art, etc., into the initial design of the plan. He should be able to sell this theory and this should be one of his goals, and in turn his client should benefit from the increased value of his building.

ACT/ You really believe this don't you.

NASHER/ Yes I do! If you add art, sculpture, all of these things from a programmatic point of view, you hopefully, make your projects

appreciate rather than depreciate. These things improve and are everlasting. We feel that if enough people think like this, it will be a strong force to encourage others to use art forms in every kind of structure.

ACT/ Influencing a private client to use art in a building is a matter for each architect to judge. One problem facing the use of art is the taste of the client and the architect differ, and unfortunately many projects have been 'shelved' because of this conflict. How can this problem be resolved?

NASHER/ An architect is an artist, architecture is an art form. Naturally, the architect's ego is involved in the planning and design of this project, but the major consideration to keep in mind is that the architect must understand what the client needs. If they can not communicate and the client can't articulate his needs to the architect, then it turns out being the architect's project and this usually results in failure. He must have a program spelled out properly from his client and once this is accomplished, the client then must have some understanding of what the architect is trying to achieve. From this point the artist, architect and client can work smoothly.

ACT/ State law has ensured the public that a percentage of the overall cost can be budgeted into buildings for works of art in municipal structures, schools, etc. Do you

see this kind of pressure from the public reaching the private client too?

NASHER/ Consumer movements are more meaningful today than ever before. Developers will definitely have to be more concerned with their developments and the aesthetics surrounding them. Art movements, organizations like yours indicate it is mandatory to include art in projects. Yes, I do think we will see more awareness in the future.

ACT/ You and your wife lent 50 pieces of art from your private collection to our new City Hall recently. Have you made a point of acquiring Texas art in your years of collecting?

NASHER/ We collect everything, and certainly this includes Texas art. I think that art is art and it doesn't really make a difference where the source is if it is good. I think what we are looking for is quality and if local quality is great, that's marvelous and should be a part of the community.



ACT has established a SLIDE REFERENCE FILE and ACT Members may submit slides of their work to our slide library. This file will be available for programs through schools, churches and business organizations. Send 35mm slides of your work (any medium) and a short biography to: ACT, Slide Reference File, c/o Joe Macrander, P.O. Box 12693, Dallas Texas 75225.

NAME.....

PHONE.....

ADDRESS.....

CITY.....

STATE.....

ZIP.....

GROUP AFFILIATION(if any).....

craftsman  fiber artist

photographer  printmaker

other (please specify) \_\_\_\_\_

commercial artist  painter

illustrator  sculptor

**COMMITTEE CHAIRMAN**

Education - (Art Programs in the Schools and for the General Public)  
..... Art Fogg .....  
Art Center Design  
..... Mary Albrecht .....  
Arts Council Design  
..... Grace Johnson .....  
Advisory Committee to Charities who wish to have Art Auctions or Exhibits  
..... Ruth Litwin .....  
..... Peg Rosenlund .....  
Business and Corporation Liaison  
..... Helen Darvie .....  
Contact Committee  
.... Mem Cunningham ...  
Grants and Aids  
..... Louise Hunt .....

**OFFICERS FOR 1977-78 SEASON**

President: Mary Albrecht .....  
1st Vice President: Membership Terrisa Mabrey .....  
2nd Vice President: Programs Oscar McNary .....  
Secretary: Ellen Holt .....  
Treasurer: Grace Johnson .....  
Artists Coalition of Texas  
P.O. Box 12693 Dallas, Texas 75225  
Phone Number: 521-1881  
Regular Membership ..... \$15.00  
(individual or organization)  
Full Time Student. .... \$ 7.50

The editor of ACT NEWSLETTER welcomes all suggestions, news and photographs for the — MAY — issue. . . .copy deadline is the 1st Thursday of each month. . . . send all info to . . .

**ACT NEWSLETTER**  
Managing Editor Ellen Holt  
P.O. Box 12693  
Dallas, Texas 75225

. . . .please send change of address to  
Terrisa Mabrey . . . Membership Chairman . . . .

*Note!!!* All steering committee meetings will be held on the 1st Thursday of every month, at 7:00 PM SHARPI, at Mary Albrecht's home. Plan on Attending Committee Chairmen.

**APPLICATION FOR MEMBERSHIP IN ARTISTS COALITION OF TEXAS**

I wish to become a member of ACT and I enclose ..... which pays my dues for the fiscal year, September 1, 1977 through August 31, 1978. Regular or student membership entitles me to receive all newsletters and participate in all activities throughout the year. Make checks payable to ARTISTS COALITION OF TEXAS and mail checks to ACT, c/o Terrisa Mabrey, Membership Chairman, P.O. Box 12693, Dallas, Texas 75225.

NAME.....

ADDRESS..... PHONE .....

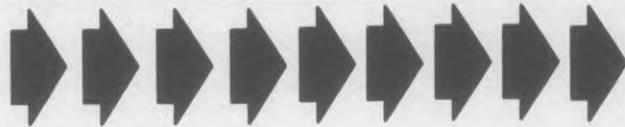
CITY..... STATE ..... ZIP .....

GROUP AFFILIATION (if any) .....

Yes, I am interested in joining the ..... committee. Please have the committee chairman contact me. ACT is an incorporated, non-profit organization and membership is open to all persons interested in the elevation of the cultural atmosphere in the visual arts in Dallas.

ACT  
P.O.BOX 12693  
DALLAS, TEXAS 75225

# ACT ARTISTS COALITION OF TEXAS



VOLUME ONE NO. 6

MARCH 1978

## FOCUS



The editor wishes to thank Janet Kutner, Art Critic of the Dallas Morning News, for giving us the opportunity to discuss her objectives as art critic, and her thoughts on art in Dallas.

ACT/ Janet, how much latitude do you have as art critic of the Dallas Morning News, in choosing your subject matter and writing your articles?

KUTNER/ Virtually total control! I have been doing this for eight years, and had been involved in the art world before that time, so I pretty well know what is or is not important. The responsibility of what I cover is generally left up to me.

ACT/ What do you feel the role of an art critic should be?

KUTNER/ Gradually, as art critic, I have developed news stories, become involved in architecture, urban planning, Carr-Lynch report, broad topics like that. The term art critic sounds as though I am responsible for going out and deciding what shows to critique, which is partly true, but I also feel a sense of responsibility to keep the public informed of what is going

on in terms of the behind-the-scenes activity that results in art shows or art related functions. ACT/ Do you think that you have accomplished this in any way?

KUTNER/ It sounds immodest I guess, but I feel as though part of the reason I took the job and have kept the position over the years, is because of what's happening now, and this vitality is a great reward for me. A critic's role is to help people understand either what they see or what is going on in the art world. I have tried to be fair about what I cover and what I think is important and I think this has helped Dallas grow considerably.

ACT/ What prompted your decision to accept the position of art critic for the news?

KUTNER/ I felt as though there was an opportunity for someone with my years experience and involvement in working in the arts, to serve as intermediary in what was going on locally in art. I also felt that Dallas was not living up to its potential and perhaps would benefit with greater exposure on a regular basis, by covering broader fields. I have always intended to be aware of what is going on in Texas and around the country, so that I can pull into perspective what is going on here. The job sounded challenging and although it has become more time-consuming that I anticipated, it has been much more interesting too.

ACT/ What do you mean time-consuming? Does this include pressure deadlines which you must meet?

KUTNER/ Yes, there are deadlines, but for me the problem is there is more to write about than I can possibly cover, and I must therefore critique some things in advance. Part of my job as art critic is to decide what gets into the newspaper and I probably look at six or seven times more information than I actually write about. By time-con-

suming I mean how much research I do in writing long stories for publication, for instance, architecture of the new City Hall or a feature on our art museum. It's not so much meeting a deadline, it's how much time is involved in preparing an article, and then how hard I work at writing it.

ACT/ If your time-table is such that you can't attend an opening of a show or art function, do you have an assistant to cover for you?

KUTNER/ No I don't, but if I feel the event warrants coverage, and the editor agrees with me, then we have a staff of persons that could cover for me in the event of my absence.

ACT/ Do you feel that people, and artists in particular, understand the pressures you face in trying to represent the art news fairly?

KUTNER/ No, I really don't think people understand the amount of work involved in the research and writing of articles for publication. Anybody who covers anything for a newspaper must be well informed about a variety of subjects related to his or her field. It takes an awful lot of leg work, of constant brushing-up to be able to represent all the arts on a regular basis, and it's not as though I am dealing with one narrow channel of activity. If I were covering regional artists only, even then I would have more than enough subject matter!

ACT/ What kind of rapport do you think you have with the artists of Dallas?

KUTNER/ One reason I try to lecture as much as possible, especially where there is audience participation and these people can ask questions and air their feelings, helps strengthen the communication between art critic and artist. I think that there is the feeling that I discriminate against the artist, particularly on the part of anyone who does not get coverage, by not

continued last page...

Panel - Audience Discussion Meeting

**'THE PRIORITIES OF ART EDUCATION IN THE PUBLIC SCHOOLS'**

Moderator/Committee Chairman: Art Fogg  
Consultant: Dan Neal  
Coordinator: Oscar McNary

Panelists:



**Dr. G. Ann McGee -**  
Resource Specialist  
Dallas County Community  
College District

**Mr. L.G. Foster Jr. -**  
Art Educator/Civic Leader



**Dr. Donald Jack Davis -**  
Professor and Chairman  
of Art/North Texas State  
University



**Mrs. Mary Lois Sweatt -**  
Director of Dance/  
Civic Leader/Mary Lois  
School of Dance, Inc.



**Mrs. Margaret Hull -**  
Visual Arts Coordinator  
DISD Arts Magnet School

Date: Monday March 27, 1978      Time: 7:30PM

Place: Dallas Independent School District Arts Magnet School Library, 2501 Flora, Dallas, Texas

PERHAPS YOU'D LIKE TO KNOW ...

Can art programs which 'sensitize' children to the environment; actively affirm that those children become agents for visual change in the larger society?

If one wanted to start an integrated arts program in grades kindergarten through ninth, what would you do? Where would you start? What would be steps 1, 2, 3 and 4?

What kinds of rewards for competitive excellence can the school district art programs give to the community at large comparable to the same interest generated by varsity athletics?

Slides to be shown at the meeting include, 'The Children's Arts and Ideas Foundation', courtesy of the Dallas City Program.

#### CONGRATULATIONS TO . . .

Russell H. Perry for having been selected as the 49th recipient of the Linz Award for his civic service to the Dallas Community. The 28-member Linz Award Committee selected Russell Perry from the 19 who were nominated. The Linz Award is a prestigious acknowledgement of accomplishment co-sponsored annually by Linz Brothers Jewelers and the Dallas Times Herald.

Mr. Perry was co-chairman of the county bond campaign which won citizen support for new roads and other capital improvements, and has also served as chairman of the board of the American Cancer Society, chairman of the Dallas Chamber of Commerce, chairman of the Council of World Affairs and chairman of the Dallas Crime Commission.

To quote the February 22, 1978 editorial page of the Dallas Times Herald, 'Russell Perry's contributions to Dallas have been numerous and significant and we salute him for his service and leadership.'



#### AND THANKS TO . . .

Russell H. Perry, Chairman of the Board, Republic Financial Services, Inc., the Artists Coalition of Texas has well-equipped, functional interim offices on the 7th floor of the Republic Financial Services Building, 2727 Turtle Creek Boulevard in Dallas.

ACT administrative aide, Pam McIntosh, staffs the office from 8 to 5, Monday-Friday. The Artists Coalition of Texas telephone number is (214) 521-1881. The mailing address is P.O.Box 12693, Dallas, Texas 75225.

Thank you, Russell H. Perry, for helping the Artists Coalition of Texas advance toward its goals for Dallas. Your support is greatly appreciated.

#### AND, FOR THOSE WHO HAVE JUST RECENTLY JOINED US . . .

I want to officially welcome all new members to Artists Coalition of Texas (ACT).

You are now a member of a very exciting organization with the potential to help gain national recognition of this area as a showplace of exceptional creative talent.

At present, ACT is in the planning stages of many services to expand artist/audience awareness and appreciation. ACT advocates the formation of an ARTS COUNCIL and is working on plans for a much needed VISUAL ART CENTER.

As a member of ACT you will receive a monthly newsletter that is designed to COMMUNICATE what ACT is doing, and what is happening in the art community that directly affects all of us. Watch for them!!! Read them!!! Pass them on to a friend and encourage them to join!!!

Our regular meetings (on the fourth Monday of every month except December) are a great time to get together for communicating new ideas and for positive problem solving, but they are designed primarily as an educational aid to the artists and their audience.

We need and want your active participation in these meetings and committee activities. We want ACTION for ART. Get 'Caught in the ACT.'

Terrisa J. Mabrey. Membership Chairman

#### MEET PAM MCINTOSH, ACT ADMINISTRATIVE AIDE

Through the CETA (Comprehensive Employment Training Act) Title VI program, the Artists Coalition of Texas employed Pam McIntosh as a full-time administrative aide beginning February 27, 1978.

Pam graduated Magna Cum Laude from North Texas State University in December 1975 receiving a BFA with an emphasis in printmaking. She is currently working on her MA in Art History at SMU. Her previous work experience includes public relations, administrative, and office expertise in an art gallery.

Ms. McIntosh will staff the Artists Coalition of Texas office Monday through Friday from 8 to 5. For information or questions call the office at (214) 521-1881. WELCOME PAM!



*How are we to foster the development of Venturesome Thinking and Creative Ability?  
How can we encourage and support people with Exceptional Creative Ability in our society?*

Clearly, these two questions are inter-related. To the extent that a favourable attitude toward inquiry and originality . . . toward constructive as well as acquisitive thinking . . . is nurtured in the general population, thence shall the arts be valued and flourish in our culture.

However, the questions do imply that we are not now doing enough to support and encourage such an attitude in either the general population or the schools.

Do programs such as 'SPARK' (acronym for special program for additional resources of knowledge) and the Arts Magnet School really work toward fostering originality and creativity? What is the true scope of art education in this community and is it being realized?

The theme of the March 27 meeting of ACT will be 'Art Education'. Bring your questions and opinions and prepare yourself to participate with our panel of art educators.



ACT's BOARD OF DIRECTORS

*front row left:* Terrisa Mabrey, 1st Vice President/membership;  
Ellen Holt, Secretary; Mary Albrecht, President;  
*back row:* Grace Johnson, Treasurer; Oscar McNary, 2nd Vice  
President/programs;

Printmakers! Neal Tarasoff approached ACT at the February meeting about a feasibility study which he is conducting to determine whether a major printmaking facility would survive and flourish in Dallas, if created. If you are interested in providing input for such a study, call the ACT office at 521-1881 and we will mail you a questionnaire or contact Neal Tarasoff at (214) 381-7900.

FOLLOW-UP:

January 1978 ACT Newsletter: 'Two project supervisor artists will be needed to implement a pilot public art program beginning in February in which community designed murals will be developed in different areas in Dallas'.

Up-date: Clarence Akins, Executive Director, Dallas Opportunities Industrialization Center, reports that eighteen applications were received. Eight individuals with outstanding artistic and youth development project experience were interviewed. From those interviewed, Robert Wade and Henry L. Howard were selected to fill the two available positions. A meeting was held on Monday, March 6, 1978 at the Martin Luther King Center to get the program in full swing. Phase 1 involves four murals and twenty-four Dallas youths. Four walls have been selected to start on, the first being the Forest Avenue Theater wall. When this is completed the next mural will begin in East Dallas. Phase 2 will begin June 1 with the possibility of more youth involvement during the summer months and with the goal of 6 to 8 additional murals being completed. With the selection of these artists and inasmuch as Clarence Akins is from Atlanta, Georgia (where there are so many walls covered with murals) we are looking forward to an exciting display of art work along with community and youth involvement.

October 1977 ACT Newsletter: 'The Artists Coalition of Texas and the Art Department of the University of Dallas are sponsoring a Panel-Audience Discussion Meeting and Reception for the panel responsible for selecting the sculptor for an \$80,000 sculpture . . . the City of Dallas' first National Endowment for the Arts Matching Grant Award for Art in Public Places. 'What are the criteria for selection of the sculptor?' is one of the questions that will be asked the guest panel.' November 1977 ACT Newsletter: 'If you are interested in being considered as a sculptor for this project, you may . . .'. Up-date: Richard Huff, City Arts Program Coordinator informs ACT that the meeting of the committee to select the sculptor to accomplish the \$80,000 piece of sculpture will meet Friday, March 24, 1978. Ira Licht, Head of Works in Public Places for the National Endowment for the Arts will be Chairman of the committee which includes Betty Marcus, Harry Parker, Harry Robinson and three representatives of the National Endowment for the Arts. If you are interested in being considered as a sculptor for this project, you may submit a resume' and slides of your work to: Richard Huff, City Arts Program Coordinator, Room 6FN, City Hall, 1500 Marilla, Dallas, Texas 75202, no later than Monday, March 20, 1978.

February 1978 ACT Newsletter: 'There are 52 job openings for artists, craftsmen and administrative help under the CETA (Comprehensive Employment Training Act) Title VI Program sponsored by the City Arts Program in cooperation with the Office of Human Development for the City of Dallas.' Up-date: Karen Erxleben, CETA Coordinator for the City Arts Program, reports that all 52 positions were filled (which, of course, includes ACT's administrative aide position). 'Not only was the deadline met, but the positions were filled with very qualified, competent individuals.'

The City of Dallas Arts Council Study under the guidance of Richard Huff, Director of the City Arts Program, will be inactive until after the proposed bond election in June, inasmuch as the outcome will determine, to some extent, the need for, the composition of, and in what areas a community arts agency (arts council) would be beneficial in serving to elevate the cultural environment of the City. Further, all energies and efforts of our city government bodies are being concentrated on the planning of the best and most appropriate bond program design aimed toward producing a successful bond passage package to insure continuing sound and progressive growth, both culturally and financially, for Dallas.

The ACT office now has the initial draft of a letter soliciting funds from small businesses put together by the Business and Corporation Committee. It will be refined, sent out to businesses and followed up by telephone. We are watching results with baited breath. An idea for a folder was also submitted for fund solicitation for later development.

The Advisory Committee to Charities planning art

ACT has established a SLIDE REFERENCE FILE and ACT Members may submit slides of their work to our slide library. This file will be available for programs through schools, churches and business organizations. Send 5-35mm slides of your work (any medium) and a short biography to: ACT, Slide Reference File, c/o Joe Macrander, P.O. Box 12693, Dallas Texas 75225.

NAME.....  
ADDRESS.....  
CITY..... STATE.....  
GROUP AFFILIATION(if any).....  
craftsma~~ker~~ — fiber artist  
photogra~~pher~~ — printma~~ker~~  
other (please specify) \_\_\_\_\_  
commercial artist —  
illustrator —  
painter —  
sculptor

continued from page one . . .

devoting a certain amount of space to a certain subject. There is limited space and it's my job to decide what to print. As an example, never having met with the artists of ACT as a body, never having the opportunity to be in that situation, there are obviously numbers of artists I don't know. But yes, I do feel I have a good rapport with the local artists in general, I do know and am aware of what is going on in regional art.

ACT/ Do you think the artists and arts groups in Dallas are getting enough media coverage on their art activities?

KUTNER/ Yes, I think they are getting very good coverage. Both newspapers are devoting considerable space to the arts, as well as several local monthly magazines promoting arts activities. Channel 13 has long devoted energy to the arts, so it seems to me there is quite a lot of diverse channels through which

the arts are being promoted.

ACT/ ACT's program this month involves the topic, 'Art in Education'. What are your feelings about the lack of art in our schools?

KUTNER/ I feel strongly about it philosophically, but I don't know enough about art education on a lower, middle or high school level. I do see wonderful things happening at the arts magnet and that I think is what the future is for art education. I can see that there will be more schools programmed similarly, where students can attend and really begin to specialize, find out what it's like to work as an artist before they attend college. I think generally, in terms of the education potential, parents will become aware that art education is something their children need. This all comes with the same kind of awareness that we are sensing now from the public; art in public places, and art being part of the general scene.

auctions/exhibits received this letter after a very productive meeting with Sharon and Tom Hamilton, Solicitation Chairmen, of The 500, Inc. 'During this year's solicitation effort for the February 1978 Auction Party, we discovered that some misunderstanding exists between our Artist supporters and The 500, Inc. As a result of discussions with Artists Coalition of Texas (ACT) representatives Peg Rosenlund and Ruth Litwin, The 500, Inc. is pleased to respond to some of your requests and thus hopefully encourage you to make available more and better examples of your artistic ability.'

Plans are being made to compile a 30 minute slide show presentation from our Slide Reference File to show to employees of a large Dallas based corporation. This has proven to be an effective method of acquainting people with art and artists on a local level by arts organizations in other cities. Through this audio visual presentation, we anticipate providing more stimulation and interest in the visual arts in Dallas. This presentation, and others, will be available to schools, businesses and organizations.

But we need your help! Please complete the application below and submit slides of your work to be included in this presentation.

ACT/ How does the future look for artists and art in Dallas?

KUTNER/ I think the future couldn't look brighter at the moment. We are right at the turning point, as the city is about to make a commitment in terms of asking the voters to fund a certain amount for arts facilities on the upcoming bond election, and I certainly think it would be to everyone's advantage that there be numerous arts activities, not just visual arts. There are all kinds of groups, like ACT, who are working toward a common goal to make this a better place to live and work as an artist. I think we will start losing less artists to other cities which has happened in the past. It takes organization of every group and a realization of what is practical and what is not, and although this is not going to happen overnight, I think we can look forward to continuing growth and support for all of the arts in Dallas.

**COMMITTEE CHAIRMAN**

Education - (Art Programs in the Schools and for the General Public)  
..... Art Fogg .....  
Art Center Design  
..... Mary Albrecht .....  
Arts Council Design  
..... Grace Johnson .....  
Advisory Committee to Charities who  
wish to have Art Auctions or Exhibits  
..... Ruth Litwin .....  
..... Peg Rosenlund .....  
Business and Corporation Liaison  
..... Helen Darvie .....  
Contact Committee  
..... Terrisa Mabrey .....  
Grants and Aids  
..... Louise Hunt .....

**OFFICERS FOR 1977-78 SEASON**

President: Mary Albrecht .....  
1st Vice President: Membership  
Terrisa Mabrey .....  
2nd Vice President: Programs  
Oscar McNary .....  
Secretary: Ellen Holt .....  
Treasurer: Grace Johnson .....

**ANNUAL MEMBERSHIP DUES**

Regular Membership ..... \$15.00  
(individual or organization)  
Full Time Student ..... \$ 7.50

The editor of ACT NEWSLETTER  
welcomes all suggestions, news and  
photographs for the *APRIL* issue.  
...copy deadline is the 1st Thursday  
of each month... send all info to ...

**ACT NEWSLETTER**  
Managing Editor Ellen Holt  
P.O. Box 12693  
Dallas, Texas 75225

.....please send change of address to  
Terrisa Mabrey ...Membership Chair-  
man....

*Note!!!* All steering committee  
meetings will be held on the 1st  
Thursday of every month, at 7:00  
PM SHARP!, at Mary Albrecht's  
home. *Plan on Attending Committee  
Chairmen.*

**APPLICATION FOR MEMBERSHIP IN ARTISTS COALITION OF TEXAS**

I wish to become a member of ACT and I enclose ..... which pays my dues for the fiscal year, September 1, 1977 through August 31, 1978. Regular or student membership entitles me to receive all newsletters and participate in all activities throughout the year. Make checks payable to ARTISTS COALITION OF TEXAS and mail checks to ACT, c/o Terrisa Mabrey, Membership Chairman, P.O. Box 12693, Dallas, Texas 75225.

NAME.....

ADDRESS..... PHONE.....

CITY..... STATE..... ZIP.....

GROUP AFFILIATION (if any).....

Yes, I am interested in joining the ..... committee. Please have the committee chairman contact me. ACT is an incorporated, non-profit organization and membership is open to all persons interested in the elevation of the cultural atmosphere in the visual arts in Dallas.

**FIRST CLASS**

**ACT**  
**P.O.BOX 12693**  
**DALLAS, TEXAS 75225**

# ACT ARTISTS COALITION OF TEXAS

## FOCUS



This month I had the opportunity to interview Harry Parker, Director of the Dallas Museum of Fine Arts. I hope that you will enjoy this exchange.

ACT/ What appealed to you about Dallas to leave New York and come here as Director of our museum? PARKER/ Primarily it was the people, and the opportunity which existed to stimulate in Dallas, an interest in the museum that was obviously going to be emerging rapidly, and have a lot of potential. There was a creative challenge to try and be at a very critical moment in an institutions maturity, and have a real effect on what kind of museum it was going to be.

ACT/ There seems to be no structured preconceived ideas of the role a director must play in the running of a museum. What do you see as the most important aspect of a directors position?

PARKER/ The director has many functions. I think one of the most basic ones is to be the interpreter of the inside of the museum to the broader community, and in turn the interpreter of the broader community on the inside of the museum as far as being most often the point of communication with the community. Probably there is nobody who talks to as many people about the museum as I do, and therefore I get more input

VOLUME ONE NO.5

FEBRUARY 1978

*about what's anticipated and expected from the museum.*

ACT/ Are you getting the kind of support you need from the trustees to accomplish this?

PARKER/ The trustees as a group have been highly supportive and very understanding of the conditions on which we operate. They are a diverse group of people with positive ideas, high ideals for what the museum can be, and very inspiring for me.

ACT/ We've talked about your position with the museum ..... what kind of relationship should the museum have with the artist? PARKER/ Well, it should be a very rich, interactive relationship. The artist expects certain things from the museum, and the museum expects certain things of the artist. I think from the museums point of view, the quality and activity of the local artist helps create the atmosphere from which the museum can prosper.

People are interested in art, buying art, talking about art, and the museum is a direct beneficiary of this. The artists are very important to us as a particularly sophisticated part of the community, and this will prove that eventually will have much to do with the reputation of Dallas as an art community.

ACT/ Since you are not under a contract for a period of time as director, what short term goals did you perceive for the museum?

PARKER/ My short term goals included the desire to improve the attendance and the community interest in the museum, improve both our educational programs and the exhibition schedule..... longer term to improve the art collection, and attract the gift of major art collections that are privately held in Dallas. Also to build a more suitable facility for the museum.

ACT/ You are on the board of several committees for the selection of art outside of the museum capacity. One in particular is the Selection Committee for selecting art of local artists

to be hung in our new City Hall. Are you a member of the committee, or acting as an advisor only?

PARKER/ I am a member of this committee, and will be helping to select works of art.

ACT/ It is obviously very prestigious to have a director of our museum endorse such a committee, but what were the qualifications of the other members on this board?

PARKER/ All of them have an interest in art. There are a couple of artists on the committee, a couple of dealers, a couple of collectors, there are several museum board members who have had experience in fostering the museum. They are a civic minded group and want the best for the City Hall, and overall I think it's a very idealistic and commendable group of people.

ACT/ Did one or two individuals on this committee sponsor this idea?

PARKER/ The history of the art committee for the Municipal Center is that when the Henry Moore was offered to the city, it became a subject for heated discussion of the city council. The mayor felt that the city council should not be debating the esthetic merit and that there should be a committee that it could turn to, to be its advisory committee on art.

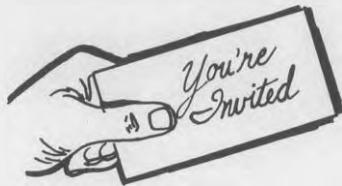
ACT/ So the mayor specifically chose the members.....

PARKER/ Yes, it was the mayors appointment and which the city council endorsed.

ACT/ How were the artists who received an invitation to submit their art to hang in the City Hall selected?

PARKER/ Along with a program of having community art exhibitions for amateur artists and local school children exhibits on display, major gifts donated such as the Henry Moore sculpture, and the museum loan of 150 paintings scattered about in selected places, many of us felt there should be a distinguished presence of local professional artists in the building. We used the files we keep here at the museum of artists working in

continued next page....



ARTISTS COALITION OF TEXAS  
INVITES YOU TO

**'MEET THE ART ORGANIZATIONS'**

Early in 1977, two seminars for the visual artists were held at the University of Texas at Dallas and were sponsored by the Dallas Chapter of the Texas Fine Arts Association and the school of Arts and Humanities of UT-D. In these seminars more than 250 people from throughout Texas, Oklahoma and California attended.

This year, to further more of the positive communication between the art organizations as well as the community, the Dallas based ARTISTS COALITION OF TEXAS will sponsor a meeting entitled 'Meet the Art Organizations'.

It will be held on Monday, February 27, 1978 at the Fretz Park Recreation Center (Hillcrest and Beltline Road in Dallas) at 7:30 pm. Each organization is asked to have a representative present to answer questions. Tables will be set up to hold informative literature and displays related to each group. This event will be held in place of our regular meeting. If you, as an organization have not confirmed your participation, please do so by Saturday February 25, in order that adequate preparations can be made. Persons to contact are: Oscar McNary, [redacted] (after 5:00 pm) or Terrisa Mabrey,

We cordially invite all interested to attend.

**ART IS FOR EVERYONE!!!**

FEBRUARY 27 / FEBRUARY 27

**WONDERFUL NEWS FOR ACT!**

We have received our 'TAX EXEMPT STATUS'. Thanks goes to our Volunteer Lawyer for the Arts, Jay Vogelson and ACT President, Mary Albrecht for helping make this possible. Any persons who know of available office space for our use as a Communications Center until we have a permanent



facility is asked to call Mary A. immediately! This space can be donated and will be a tax deductible contribution. Lets put this status to work!!!

continued.....

Dallas, and individual members of the committee had nominations of artists they knew and thought were important to include. We met on two occasions and drew up the list of 40 or 50 artists that were essentially invited, and it had to be by invitation, necessitated because of the time pressures for the opening of the building on March 12. We felt it was impossible to arrange a competitive exhibition, so we would try to get the very best artists in town and solicit their help in the first loan collection of art works to the City Hall. ACT/ Can the artists of Dallas expect future juried competitions of art work for civic display? PARKER/ I think the future use of art in City Hall will require a contin-

uing program of submissions of art being made throughout the year, with a blend of invitational and competitive shows. We have found that the invitational format helps lure artists of good reputation and quality who often avoid competitive shows, and the competitive show gives us the opportunity to govern talent that you don't know about until you see the work. But I think eventually, and it is my hope, that work will be commissioned for the City Hall by local artists, works of art that are lent for the program may be acquired for civic use, and that overall the importance of the exhibition is a symbol of civic interest in local art, which we've seen too little of and which this kind of program can stimulate.

ACT/ ACT is pushing for a visual arts center in Dallas. Do you see any conflict of interests between the museums effort for an art center and an arts facility as we want to structure it? PARKER/ No, I think that properly understood, there is a need for both institutions. I think the danger of either one of us trying to define our separate projects by putting down the other would be regrettable. I do think it's going to be necessary for ACT to come off with a practical scheme to be taken seriously in its desire for an arts center. I personally feel that a city the size of Dallas, with an informal art education facility, with studio space and exhibition space, could be an asset and addition to the art scene.

If you are interested in a series of bulletins dealing with issues and programs that affect craftsmen's lives write to be put on the mailing list for the Artist Craftsmen Information Bulletin. The study of communications in the crafts field, of which these bulletins are a part, is supported by the National Endowment for the Arts. Write: Artist Craftsmen Information Bulletin, Room 427, 8 06 15th N.W., Washington, D.C. 20007. Dr. John Lynch is the Project Director and Alice Rooney is the Editor.

A useful summary of Craft Resources in the Federal government has been developed by Gerald E. Ely, Farmer Cooperative Service, U.S. Department of Agriculture, Washington, D.C. 20250. It is available on request and not only provides guidance to agencies but includes a bibliography of crafts related publications. Write for it.

There are 52 job openings for artists, craftsmen and administrative help under the CETA (Comprehensive Employment Training Act) Title VI Program sponsored by the City Arts program in cooperation with the Office of Human Development for the City of Dallas.

The Artists Coalition of Texas and 29 other Dallas cultural institutions including theater companies, historic preservation agencies, museums, dance and music companies, neighborhood arts organizations and City Arts Program Artist-in-Residence Series are looking for qualified personnel to fill the positions of: visual artists, graphic artists, actors, dancers, craftsmen, costumer, public relations assistant, architectural historian, curatorial assistant, building and office manager, teaching assistant, writer, building guard, and a variety of secretarial and clerical personnel.

Applicants must meet CETA Title VI requirements, which include: (1) Must be a resident of the City of Dallas. (2) Must have been unemployed 15 out of the last 20 weeks. Part time employment if not in the major field of work may not affect eligibility. Student status does not necessarily disqualify an individual. Previous EJP or CETA employment does not disqualify. (3) Applicant must meet the poverty income guidelines of annual income below \$2,800 for one person, \$3,700 for two in the family. Annual income can be calculated on the basis of the immediately preceding 3 months multiplied by 4, or on the basis of the last 12 months. A spouse's income is considered and could disqualify a previously unemployed husband or wife.

If you feel that you might qualify you must go to the Texas Employment Commission to be certified for CETA Title VI employment. The main office is located at 912 South Ervay and the contact person is Marion Terry. After you have been certified you may call any of the contact people listed on the CETA ART JOBS list which will be given to you at Texas Employment Commission.

The jobs are full time, 40 hours per week, beginning immediately and continuing through September 30, 1978. Some of the jobs require regular 'office' hours whereas others can be adjusted to accomodate school hours or your personal creative time allotment, all vary and depend on the requirements of the art organization who is hiring the individual.

If you are interested and feel that there is the slightest possibility that you may qualify PLEASE ACT QUICKLY and be certified by TEC. The jobs must be filled by February 28, 1978.

For further information call: Karen Erxleben, City Arts Program, at 670-4100.

If you are interested in the Administrative Aide position with the Artists Coalition of Texas, and have been certified by Texas Employment Commission, call Mary Albrecht, President, A.C.T. at

## newsy news:

The letter reprinted below was sent to Mary Albrecht from Cindy Adams, President of Art Connection Inc. We are always pleased to receive letters such as these and want to pass this information on to you. Take advantage of her offer.

Dear Mary,

January 24, 1978

It was a pleasure speaking to you during my last visit to Texas. Unfortunately, I had to cut my trip short due to the bad weather.

As we discussed, I am looking for talented artists in all media with special interest in printmakers. In addition to our print distribution on an international basis, we assist many corporations with the selection of artwork for their offices. Slides of paintings, sculpture and fiber pieces should be forwarded to my attention. All prints for purchase consideration should be forwarded in a tube to the address below. All samples and slides will be returned. We are interested in buying complete editions.

I do look forward to beginning to work with new artists from Texas.

Art Connection Inc.

Art Connection Inc.  
8407 Melrose Place

8407 Melrose Place  
Los Angeles, Calif. 90069

Sincerely,

Cindy Adams, President

#### COMMITTEE CHAIRMAN

Education - (Art Programs in the Schools and for the General Public)  
..... Art Fogg .....  
Art Center Design  
..... Mary Albrecht .....  
Arts Council Design  
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Secretary:  
..... Ellen Holt .....  
Treasurer:  
..... Grace Johnson .....

ANNUAL MEMBERSHIP DUES

Regular Membership .....	\$15.00
(individual or organization)	
Full Time Student .....	\$ 7.50

The editor of ACT NEWSLETTER  
welcomes all suggestions, news and  
photographs for the MARCH issue.  
...copy deadline is the 2nd Thursday  
of each month... send all info to ...

**ACT NEWSLETTER**  
Managing Editor Ellen Holt  
P.O. Box 12693  
Dallas, Texas 75225

.....please send change of address to  
Terrisa Mabrey ... Membership Chair-  
man....

Beginning with the March issue we  
will publish all meeting dates, time  
and location for individual commi-  
ttee and steering committee meet-  
ings.

#### APPLICATION FOR MEMBERSHIP IN ARTISTS COALITION OF TEXAS

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Yes, I am interested in joining the ..... committee. Please have the committee chairman contact me. ACT is an incorporated, non-profit organization and membership is open to all persons interested in the elevation of the cultural atmosphere in the visual arts in Dallas.

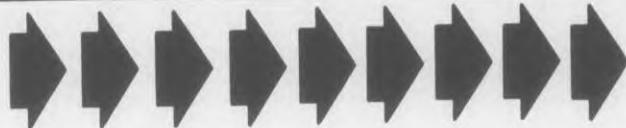
ACT  
PO BOX 12693  
DALLAS, TEXAS 75225

**FIRST CLASS**

**will we see YOU at our meeting?**

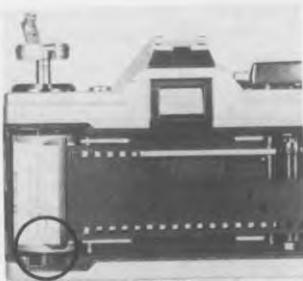
# ACT

ARTISTS  
COALITION  
OF TEXAS

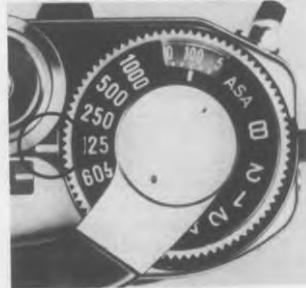


VOLUME ONE NO. 4

JANUARY 1978



SPECIFICATIONS .....
PRELIMINARY PREPARATION .....
Mounting the Lens and Setting the Aperture Ring to the "A" Mark .....
Loading the Battery and Battery Check .....
Loading the Film and Setting the ASA .....
OPERATION FOR GENERAL PHOTOGRAPHY .....
Selecting the Shutter Speed .....
Focusing and Dioptric Adjustment Lenses .....
Holding the Camera .....
Rewinding the Film .....
Double-Check Before Shooting .....



**DOUG HANDEL**

## THE ARTIST PRESENTATION

**JANUARY 23rd**

Featured guest for our first program of the New Year will be Mr. Doug Handel, professional advertising photographer. Among the best in his field, Handel's mastery of the photographic medium has placed his works in virtually all national publications. . . . Peoples Magazine . . . . McCall's . . . . Town & Country . . . . Fortune . . . . Better Homes and Gardens . . . . and Harpers, to name a few. His clientele also includes Braniff International . . . . Dr. Pepper . . . . Southwestern Bell . . . . and AT&T. In addition, he has photographed the art collections of Southwestern Life, Liquid Paper, as well as many individual artists works.

Holding a degree in physics from Westminster College in Fulton Mo., Mr. Handel has been an instructor at Southern Methodist University Academy of Visual Communications for the past four years. A man of total involvement, he is currently writing a book on photography for Wyly Publishing Company of New York.

We are honoured to have such a renown speaker, Mr. Doug Handel, host our meeting. A question and answer period will follow the presentation . . . .

Guest: DOUG HANDEL, photographer and instructor at the Academy of Visual Communications at SMU School of Continuing Education . . . .

Place: FRETZ PARK RECREATION CENTER, Belt Line Rd. at Hillcrest in Dallas.

Time: 7:30PM



ALL MEMBERS ARE INVITED  
TO BRING ONE SLIDE TO SHOW BEFORE THE MEETING MIXER  
WE HOPE TO HAVE DOUG HANDEL GIVE A QUICK CRITIQUE OF EACH SLIDE

## MONTHLY FEATURE

The monthly feature this month is presented by GRACE JOHNSON who heads the ARTS COUNCIL Committee. Her committee has submitted the following report for our consideration.

A second report of the ARTS COUNCIL STUDY was presented November 7, by Richard Huff, City Arts Program Coordinator, to the ARTS AND BEAUTIFICATION COMMITTEE. The first report, October 1977, was printed in A.C.T.'s November newsletter to bring the visual artists up to date and to clarify misinterpretation of the report by news media. In review, the first report dealt with methodology and organization of the study, kind of information input, its source, how gathered, and provided some information on arts councils in other cities. Finally, several key points were established, with a dominant one being 'the key to successful and effective arts councils is that they have developed in response to community needs.'

The second report, December 1977, was a very thorough compilation and analysis of statistical data gleaned from personal interviews, the interviewees representing a group which included major and community arts organizations, individual artists; business, civic and government leaders, and from a questionnaire group represented primarily by community arts groups not included in the interview group. These interviewees and questionnaire groups are identified in the report. The opinions are only guides to prevailing attitudes and the responses should not be held to be ABSOLUTES. The report is very comprehensive and no attempt is made here to extract data from the summaries. No conclusions or recommendations were advanced. Finally, quoting Richard Huff: 'Considerable additional thought and dialogue will have to take place before definitive answers will be available to the questions which have been raised in the survey.' Both reports contain vital necessary background information to serve as valuable tools with which to develop the study and to formulate whatever kind of arts body/bodies seem indicated.

A.C.T. has a copy of the report and you may borrow it. It contains much interesting information.

Grace Johnson and Irving Lansky of A.C.T.'s Arts Council Committee attended the Arts and Beautification Committee meeting. From the response of City Councilman Bill Nicol, Chairman, it is evident that his committee is very sincere in its endeavor and regards its goals to be most important and vital to the City of Dallas.

### good news!



After much polling, information gathering, and facility studies a building has been found that could possibly be the solution to the visual art center need that has been expressed. The building is owned by the City of Dallas, has approximately 45,000 square feet of space (our architect has suggested an optimum of 60,000 for all of the meeting rooms, exhibitions, library, offices, studio space, workshop spaces, etc.), ample parking, easy access to all parts of Dallas via bus or car. It is not being used and the city wants to retain the property, thus a short-term lease (3 to 5 years as opposed to 99). We need to know how many individuals want/need studio space to work in, teach in, and which organizations would like space for a co-op gallery, workshop space, meeting room space, places to hang their juried exhibitions, etc. Terrisa Mabrey has created the following on an art center and has made up a questionnaire to be filled out and returned. Please return questionnaire as soon as possible.



A rtist and audience would have a facility to  
R elate work, ideas, and appreciations of one another in a  
T otal art related atmosphere



C ommunication could be broadened between artist and audience through  
E ducation of the artist, the would-be artist, and his audience  
N ational recognition of this area as a cultural center  
T echnical storehouse of information for the artist and his audience  
E xhibitions of national and regional work  
R egional focal point for artist and audience to identify with

PLEASE COMPLETE AND RETURN TO: A.C.T., P.O. BOX 12693, DALLAS, TX 75225

ARTISTS COALITION OF TEXAS  
ART CENTER STUDY

1. If studio space were available at a nominal fee in the Art Center, I would \_\_\_\_\_ would not \_\_\_\_\_ rent space.
2. I would need the following amount of space.  
10'x10' \_\_\_\_\_ 10'x15' \_\_\_\_\_ 20'x30' \_\_\_\_\_ other(explain) \_\_\_\_\_
3. I work in my present studio: several hours a day \_\_\_\_\_ several days a week \_\_\_\_\_ weekends only \_\_\_\_\_ other (explain) \_\_\_\_\_
4. I need studio space for: painting (oil, watercolor, acrylic) \_\_\_\_\_ Printmaking \_\_\_\_\_ photography \_\_\_\_\_ sculpture \_\_\_\_\_ weaving \_\_\_\_\_ needlecraft \_\_\_\_\_ ceramics \_\_\_\_\_ other \_\_\_\_\_.
5. I would use studio space for: my own use \_\_\_\_\_ classes for my instruction \_\_\_\_\_ both \_\_\_\_\_ other (explain) \_\_\_\_\_
6. How interested are you in a gallery where an art organization's members could show their work?  
Very interested \_\_\_\_\_ Might be interested \_\_\_\_\_ Not interested \_\_\_\_\_
7. How interested are you in an Art Center Gallery where National and regional work could be shown?  
Very interested \_\_\_\_\_ Might be interested \_\_\_\_\_ Not interested \_\_\_\_\_
8. How beneficial do you think an Art Center could be in expanding the market for local, contemporary artists?  
Very beneficial \_\_\_\_\_ Of some benefit \_\_\_\_\_ Doubt it would be beneficial \_\_\_\_\_
9. Do you think an Art Center could broaden public awareness and appreciation of the visual arts through exposure of local art and educational programs?  
Yes \_\_\_\_\_ Only with a lot of hard work \_\_\_\_\_ I doubt it \_\_\_\_\_ No \_\_\_\_\_
10. Do you need outside reference material and/or information concerning your work( i.e. history books, how-to books, technical manuals, periodicals, video/film presentations) that could be available at an Art Center Library/Research facility?  
Yes, frequently \_\_\_\_\_ Sometime \_\_\_\_\_ Seldom \_\_\_\_\_ No \_\_\_\_\_
11. If facilities were available in the Art Center for the monthly meetings of art organizations; for formal receptions; and for art related events ( including lectures, workshops, seminars), do you think this centralization of art activities could be of importance to artists and their audience?  
Very important \_\_\_\_\_ Limited importance \_\_\_\_\_ Not important \_\_\_\_\_
12. Is it important to unify the art community in Dallas?  
Yes \_\_\_\_\_ Important only to a few artists \_\_\_\_\_ Not essential \_\_\_\_\_ No \_\_\_\_\_

Name \_\_\_\_\_ Date \_\_\_\_\_

ADDRESS \_\_\_\_\_ Zip \_\_\_\_\_ Phone \_\_\_\_\_

Organizational Affiliation (if any) \_\_\_\_\_

Are you a member of Artists Coalition of Texas (ACT) Yes        No

Coming To Our Senses, a panel report on the significance of the Arts for American education by the Arts, Education, and Americans Panel, David Rockefeller, Jr., Chairman. Published by McGraw-Hill Book Company, New York, paperback \$5.95. 'If we want our world to be still, gray and silent, then we should keep the arts out of school, shut down the neighborhood theatre, and barricade the museum doors. When we let the arts into the arena of learning, we run the risk that color and motion and music will enter our lives.' - David Rockefeller, Jr.

Art Works- Law, Policy, Practice by Franklin Feldman and Stephen E. Weil. Published by the Practising Law Institute, 810 Seventh Avenue, New York, N.Y. 10019 (212)765-5700. \$35.00. Includes information such as: the rights of the artist in his work, moral rights, Droit De Suite, the artist's reserved rights transfer and sale agreement (an alternate to a royalty law), the right to reproduce work, copyright (but remember a new copyright law just became effective) and proposed revisions, French law, S.P.A.D.E.M., warranties and representations-auctions, commissioned work, relationship between artist and dealer, consignment forms, customs and duties, tax problems of the artist and the collector, appraisal forms, civil and criminal liabilities involving works of art,etc.

\* \* \*

!!!! INFORMATION JUST RECEIVED -- close deadline -- READ CAREFULLY !!!!

Two project supervisor artists will be needed to implement a pilot public art program beginning in February in which community designed murals will be developed in different areas in Dallas. The City Arts Program will be serving as technical advisor to the program. The job requirements include experience in mural techniques with a background in supervision and organization of community-based volunteer projects, written and oral skills necessary. The pay is \$830/month plus benefits. Interested applicants should send a resume and 5 photos or color slides of their work before January 20, 1978 (certainly wish we had had more notice) to Clarence Akin, Executive Director, Dallas Opportunities Industrialization Center, 3315 Elm Street, Dallas, Texas.

Material on hand at our January 23 meeting will include Form VA - Application for Copyright Registration for a Work of the Visual Arts - provided by the U.S. Copyright Office/ Library of Congress/ Washington,D.C.

The City Arts Council regrets that C.E.T.A. funds for the Visual Arts will not be available in Dallas. Should something develop in the future to make those funds available, we shall keep you informed!

February 27, 1978 ACT MEETING

'Meet the Art Organizations'

This year, in an attempt to further more positive communication between the art organizations as well as the community, Dallas based Artists Coalition of Texas will sponsor a mini-seminar entitled 'Meet the Art Organizations.'

It will be held on Monday, February 27, 1978 at Fretz Park Recreation Center (Hillcrest and Belt Line Rd., Dallas) at 7.30PM. We are asking each organization to have a representative present along with materials pertaining to their respective goals, etc. This event will be held in place of our regular meeting. Refreshments will be served.

Art Law: Representing Artists, Dealers and Collectors by Robert E. Duffy. Published by the Practising Law Institute, 810 Seventh Avenue, New York, N.Y. 10019. \$40.00. 517 pages, hardcover. Just published. If you have to contact an attorney about some artist-art problem be sure he has this book. Some of the text for lawyers representing artists, dealers, and collectors are: Commercial Transactions in Fine Art, Auctions, the Artist and Copyright, Preservation and International Transport of Art and Cultural Property, Artist's Royalties, Artists' Moral Rights, The Artist and the First Amendment, Dealing in Fine Art, ect.

Be Aware! There is a new revised copyright law in effect NOW. On October 19, 1976 the bill for general revision of the U.S. copyright law was signed by President Gerald R. Ford and became Public Law 94-553 (90 Stat.2541). The new law became effective on January 1, 1978. Some of the highlights of the new law of interest to artists may be obtained by writing to: Copyright Office (Library of Congress), Washington, D.C. 20559. One of the changes - for works created on or after January 1, 1978, the new law provides a copyright term lasting for the artist's life plus an additional 50 years after the artist's death. And more! Write for a copy of the new law at the above address!

#### COMMITTEE CHAIRMAN

Education - (Art Programs in the Schools and for the General Public)  
..... Art Fogg .....

Art Center Design  
..... Mary Albrecht .....

Arts Council Design  
..... Grace Johnson .....

Advisory Committee to Charities who wish to have Art Auctions or Exhibits  
..... Ruth Litwin .....

..... Peg Rosenlund .....

Business and Corporation Liaison  
..... Helen Darvie .....

Contact Committee  
..... Terrisa Mabrey .....

Employment Opportunities for Artists  
..... Joe Macrander .....

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..... Louise Hunt .....

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President:  
..... Mary Albrecht .....

1st Vice President: Membership  
..... Terrisa Mabrey .....

2nd Vice President: Programs  
..... Oscar McNary .....

Secretary:  
..... Ellen Holt .....

Treasurer:  
..... Grace Johnson .....

#### ANNUAL MEMBERSHIP DUES

Regular Membership ..... \$15.00  
(individual or organization)

Full Time Student ..... \$ 7.50

The editor of ACT NEWSLETTER welcomes all suggestions, news and photographs for the NOVEMBER issue . . . copy deadline is the 12th of each month . . . send all info to . . .

ACT NEWSLETTER  
Managing Editor Ellen Holt  
P.O. Box 12693  
Dallas, Texas 75225

. . . . .please send change of address to the above P.O. Box, c/o TERRISA MABREY . . . Membership Chairman . . .

#### APPLICATION FOR MEMBERSHIP IN ARTISTS COALITION OF TEXAS

I wish to become a member of ACT and I enclose \$\_\_\_\_ which pays my dues for the fiscal year - September 1, 1977 through August 31, 1978. Regular or student membership entitles me to receive all newsletters and participate in all activities throughout the year. Make checks payable to ARTISTS COALITION OF TEXAS and mail checks to

ACT, c/o Terrisa Mabrey Membership Chairman, P.O.Box 12693, Dallas, Texas 75225

NAME.....

ADDRESS..... PHONE .....

CITY..... STATE .....

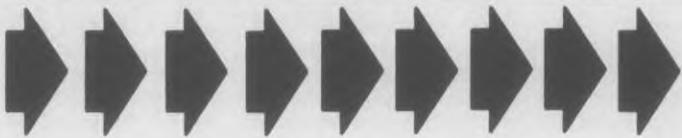
GROUP AFFILIATION (if any).....

Yes ..... I am interested in joining the \_\_\_\_\_ committee. Please have the committee chairman contact me.

ACT  
PO.BOX 12693  
DALLAS, TEXAS 75225

FIRST CLASS

**will we see YOU at our meeting?**



## FOCUS



"Focus" this month is an interview with Richard Huff, City Arts Program Coordinator. Mr. Huff is directly responsible for the proposal which will be submitted to the city government for an Arts Center in Dallas.

ACT/ Richard, being involved in the City Arts Program necessitates knowing about the arts, both visual and performing. What background have you in these two fields which enables you to qualify for the position of City Arts Program Coordinator?

HUFF/ After acquiring my BA in public speaking and dance, and getting my masters in technical theater from the University of Denver, I was also able to utilize my musical talents (piano and organ) to become technical director of Century Two, a municipal theater in Wichita Kansas. Maurice Coats then contacted me inquiring if I would be interested in coming to Texas. As executive director for the city of Temple Texas for 2½ years, my chief function was raising money to help fund an arts center for visual artists and establish

a community theater. From there, I had the opportunity to become a grants officer with the State of Texas Commission on Arts and Humanities in Austin. This involved the re-viewing of grant applications, helping promote a dance touring program and in general coordinate community development programs.

ACT/ What enticed you to Dallas?

HUFF/ My major reason for coming to Dallas is very simply explained. Dallas, the 8th largest city in the country has all the key ingredients to become a great city involving all aspects of community living - political sphere, business sphere, arts sphere. Opportunities galore, and I think we are going to see a lot more excitement in the next 3 to 5 years.

ACT/ Since ACT is an organization involving the visual artists, we are very interested in how the city can help us obtain our goals, chiefly, an Arts Center. Just where do we stand in regards to working with the city on this project?

HUFF/ At the moment, you have a commitment from the City Arts Program Division to examine, look at and define the need for an Arts Center. I have contacted 52 cities around the nation gathering information and data to contribute to this research study. You must keep in mind though, what other cities have, like Ft. Worth for example, will not provide Dallas with a clear cut solution for an Arts Facility. There is no written formula for developing an Arts Center. We must listen and communicate with everyone involved in the arts, not just the artists and the city government, but the community as a whole.

ACT/ What position is the city taking in support of an Arts Center?

HUFF/ Who do you mean by city? There are five different elements working in various sections within the city government: City Council, Urban Planning, Parks & Recreation, Arts & Beautification and Works of Art in Public Places. All of these departments are aware of the need of an Arts Facility, but at this point and until

continued back page.....

## MONTHLY FEATURE

*In an effort to inform our readers of ongoing projects within ACT, we will have a monthly feature presented by one of our members whose committee has prepared an outline of their group's responsibilities, goals and achievements. ART FOGG, chairman of ART PROGRAMS IN THE SCHOOLS and for the GENERAL PUBLIC, has submitted his report for us to consider. The program is outlined as follows:*

**PHASE ONE:** A research program to make known the amount of money devoted to the arts, as compared to science and athletics, and examine the ratio of teacher/school and teacher/student and salaries. Finally, a questionnaire will be designed to determine student/parent/administration attitudes toward art.

**PHASE TWO:** Establishment of methodology of demonstrating value of the visual arts. This would include developing approaches to art exposure through films, exhibits, posters, art fairs, pamphlets, etc., for the schools and general public.

**PHASE THREE:** At this juncture, the committee should probably reorganize in order to better facilitate implementation of the program.

*All those interested in the Arts in Education are invited to join the Education Committee. Those who signed up initially have received a description of the above program and are requested to provide some feedback. We need some volunteers. . . . especially for the research phase of the program. Contact Art Fogg at . . . . at home or 243-1333 at business.*

If you would qualify for employment under the CETA (Comprehensive Employment Training Act) Title VI and are looking for employment, please contact our Job Opportunities Committee. The basic guide lines are: Jobs are full-time, 40 hours per week for a 12 month period. The maximum salary is \$10,000, not including any benefits. The person must have been unemployed at least 15 weeks. In some cases student status can count as unemployment. (Recently divorced, widowed, recovering from illness or accident, etc.). Family income must be under poverty guidelines.



A husband's income could disqualify a previously unemployed wife. Must be a resident of the City of Dallas (for this particular program-other cities have similar programs). There is a need for administrative, secretarial, general office for art organizations as well as people interested in all of the artistic talents, copy-writing, visual aids, photography, artists-in-residence programs, teaching, etc. If there is any chance that you might qualify please contact ACT's Job Opportunities Committee Chairman Joe Macrander/

The Texas Area 1 Region of the National Organization for Women is in the process of organizing and publishing the Four Rivers Woman's Directory. The directory will consist of listings of women providing a number of services including business, finance, the arts, counselling, management, crafts, skilled trades and others. Approximately 20,000 directories will be distributed through this area in the Fall of 1977. Individual listings will be free of charge to the women listed. Any woman who owns her own business or provides a service in which she can be contracted directly is eligible and encouraged to be listed at no cost. (please type or print)

Four Rivers Woman's Directory Project . . . . . P.O. Box 140161 . . . . . Dallas, Texas 75214 . . . . .

Name . . . . .

Address . . . . . City . . . . . Zip . . . . .

Phone ( . . . ) . . . . . Type of Service . . . . .

Name of Business . . . . .

### COMMITTEE CHAIRMAN

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### ACT NEWSLETTER

Managing Editor Ellen Holt  
P.O. Box 12693  
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. . . . . please send change of address to the above P.O. Box, c/o TERRISA MABREY . . . Membership Chairman . . .

Our thanks this month is extended to Bill Lee of Bill Lee Printing Co. for donating reams and reams of paper stock for our publicity campaign. . . . .

### APPLICATION FOR MEMBERSHIP IN ARTISTS COALITION OF TEXAS

I wish to become a member of ACT and I enclose \$\_\_\_\_ which pays my dues for the fiscal year - September 1, 1977 through August 31, 1978. Regular or student membership entitles me to receive all newsletters and participate in all activities throughout the year. Make checks payable to ARTISTS COALITION OF TEXAS and mail checks to

ACT, c/o Terrisa Mabrey Membership Chairman, P.O.Box 12693, Dallas, Texas 75225

NAME.....

ADDRESS..... PHONE .....

CITY..... STATE ..... ZIP .....

GROUP AFFILIATION (if any) .....

Yes ..... I am interested in joining the \_\_\_\_\_ committee. Please have the committee chairman contact me.



### **EMPLOYMENT OPPORTUNITIES:**

ACT has established a JOB REFERENCE FILE and ACT MEMBERS may submit slides of their work to our slide library. This reference file will provide a showcase for member's work to local and out-of-town galleries, art buyers, architects, businessmen and city organizations. This will also be available for programs through schools, churches and business organizations. Please complete the application form below. Send 5 35mm slides of your work, (any medium) and a short biography to: ACT, Employment Opportunities for Artists, c/o Joe Macrander, P.O.Box 12693, Dallas, Texas 75225

NAME.....

ADDRESS..... PHONE .....

CITY..... STATE ..... ZIP .....

GROUP AFFILIATION(if any) .....

craftsma~~ker~~  fiber artist

photographe~~r~~  printma~~r~~

other (please specify)

Will you accept commissions?  no  yes

Will you accept free-lance art work?  no  yes

painter

sculptor

## SCOOP....

A VERY SPECIAL THANKS is extended to Sheila Wilhite for her informative and educational program last month. .... the list she furnished with helpful tax literature publications is a Gold Mine! .... Be a fat cat . . . feed the kitty at ACT. ....

Thanks also goes to Grace Johnson for taking over the monumental job of publicity for the month of October. REMEMBER, this is the LAST ISSUE OF ACT NEWSLETTER that you will receive unless you send us your membership check TODAY!!! ..... Seeing that this is a jammed-packed meeting this month, save your 35MM slides for our November program. .... we won't have time to view them. ....

### DON'T MAKE WAVES . . . . . MAKE MEMBERS . . . . .

Attention. .... please send the editor of ACT a copy of your monthly newsletter. Put us on your mailing list as we would like to know what's going on in your world. .... Also send the Dallas Public Library a copy of your newsy news. They love getting info like this. .... send to 1954 Commerce, Dallas, Texas 75201, attn; Serials, For Fine Arts. ....

Recommended reading for this month. .... 'The Visual Artist and the Law' . . . revised edition . . . Guide to legal aspects of artists' work as it relates to museums, galleries, copyright laws and the IRS. Prepared and published with the Association of the Bar of the City of New York and Volunteer Lawyers for the Arts. .... check your local library.

ACT - Artists Coalition of Texas was organized as a direct result of needs expressed by visual artists throughout Texas. ACT is a Non-Profit Organization established to encourage, foster and promote the Visual Arts, and to encourage and support the elevation of the Visual Arts. Education, communication, a visual arts center, and an arts council are the Main Goals that ACT is currently working on. .... the regular meetings of ACT will be held on the fourth Monday of every month except December. We welcome all guests to attend two meetings before joining ACT. .... be sure to sign our guest registry. We do have people available to speak at your meetings to inform your members of ACT and it's goals. ....

and. . . we are climbing closer to the 100 mark in the membership department. .... !!!!

## and more scoop....

Thanks to Jay Vogelson, one of the Volunteer Lawyers for the Arts, who helped us with the writing and filing of our Articles of Incorporation. ACT was chartered with the State of Texas on Sept. 21, 1977. .... Jay is now working on the By-Laws and the application to IRS for our tax exempt status. .... thanks to Mary Dowis for sending us the Aug/Sept 1977 newsletter of the Metropolitan Arts Commission of Portland, Oregon. Portland's 'Artquake' sounds like a marvelous cooperative effort between the visual and performing arts, the downtown merchants, the city bus system, the Mall planners - a copy of MAC's Newsletter is being mailed to George Schrader for his information and consideration of the possibility of having a similar happening in Dallas when the Market Street area has been completed. .... a copy of MAC's Newsletter is also going to David Cain, State Representative for 33K - from whom you have just received a letter about legislative efforts for artists if you have been on the ACT or Art Seminar mailing list - the passage of the 1%-For-Art in Oregon is a reality and is expected to result in an estimated \$350,000 being made available for the purchase of visual art in the next biennium in Oregon. .... a similar bill in Texas got crowded out in the last frantic days of the Texas legislature session. .... the Oregon Artists Slide Bank resembles the slide file that ACT has started in conjunction with the ACT Job Opportunities program. .... the 'Arts List' mentioned in the MAC newsletter has such tremendous potential that it is reproduced here for your information. .... this is a good project for ACT to consider, or for the City Arts Program, or the Texas Commission on the Arts and Humanities. ....

.... thanks to Sid Stahl, Park and Recreation Board President, and Richard Huff, City Arts Program Coordinator, . . . for a 'good communication' meeting with ACT's Board of Directors. ....

Three club organizations who have joined ACT this month are. .... The Federation of Dallas Artists. .... Dallas Handweavers and Spinners Guild. .... and Fiber Designers of Dallas. ....

.... if you come across any information that you think would help any of the committees, please mail a copy of it to that particular committee. .... c/o ACT, P.O. Box 12693, Dallas, Texas, 75225.

## Arts List Under Way

Rachael Griffin, former curator of the Portland Art Museum, and Peter Hero, Executive Director of the Oregon Arts Commission, approached the Oregon Museum of Science and Industry in 1975 to discuss the creation of a state-wide, computerized cooperative mailing list for non-profit arts organizations in Oregon.

Working with OMSI Director of Computing Rusty Whitney, they discovered that such a mailing list cooperative could provide an inexpensive and efficient service for the arts organizations throughout the state and would be a major step toward identifying the actual number of arts supporters in Oregon and creating an effective means to reach this arts constituency.

In a series of meetings over the following year, which included representatives from many of Oregon's arts organizations, the plans for the mailing list cooperative began to take form. OMSI agreed to design the computer program, arts organizations agreed to provide volunteers to actually enter the lists into the computer. OMSI also provided staff to train the volunteers in the system and made time available on their computer. Use of OMSI's computer to store and maintain the system and the use of OMSI-trained volunteers substantially reduced the projected expense of implementing the system and made it financially feasible.

As planning continued, it became clear that organizations could enjoy many benefits from the new mailing system. Mailings could be more efficient and more timely; hours of staff and volunteer time used by many organizations to address mailers by hand or with other systems could be saved by using the computer to print out labels on relatively short notice. Updating lists, a tedious and time-consuming task, could be quicker and simpler. If, for example, one organization entered an address correction for a name that also appeared on several other arts lists, all subsequent printouts of that name and address would reflect the correction.

Early in 1977, the Oregon Arts Commission received a grant for the project from the National Endowment for the Arts. The NEA grant will somewhat allay OMSI's expenses for the first year of the cooperative and will pay for a year-end 'purge' of the entire list via a special mailing guaranteeing return postage on incorrectly addressed pieces, a costly process not readily available to most arts organizations.

The Metropolitan Arts Commission, aided by a donation from the Portland Saturday Market, recently purchased a portable computer terminal that will be made available to arts organization volunteers to use in entering information and the listings will now be faster.

The NEA grant, the computer terminal and donations of time and services have kept costs to a minimum. Each organization will pay for mailing services they

receive from OMSI (label runs, printout of lists, etc.) but there is no fee for joining the cooperative project. Following the first year's operation, arts organizations will share operating expenses and the costs of regular 'purges', and will continue to enjoy the system at a minimal cost.

The cooperative nature of the list is in itself significant. With much diligence and perseverance, arts organizations create mailing lists for use in building audiences, selling tickets, or raising money. Lists have been carefully guarded and patrons protected. The new system continues to safeguard these lists, but incorporates an important new option for arts organizations: it is now possible for them to establish systematic reciprocal use of mailing lists. Each member organization may approach any other member requesting the use of their list and, if approved is received in writing from that other organization, they will be able to use other lists to increase patronage through direct-mail fund drives or to generate new audiences by reaching community members with expressed interest in other art forms. This exchange of lists will be carefully monitored, and member organizations will pay no fee for this reciprocal service beyond normal operating expenses.

Perhaps the most important aspect of the mailing list cooperative is its potential for accurate assessment of arts support in the state. The combined list would be an indication of Oregon's arts constituency, speculated to be large (the 1976 Harris Poll suggested widespread interest in the arts), but never actually identified and impossible to reach.

Rachael Griffin's effort to create the computerized mailing list was prompted by her difficulties while working for the 1%-For-Art bill. She knew there were potential supporters, but could neither find them nor inform them directly about the new legislation. Had a state-wide list existed, she and the Committee for Art in Public Places might have secured permission to use the list to alert Oregonians about the bill.

The cooperative list's potential is enormous. The planned listing of visual and performing artists living in Oregon will make it possible to efficiently notify artists of competitions, grant deadlines, etc. In two similar programs now in effect in Chicago and Indiana, many possible uses have been explored with considerable success.

According to OAD Director Peter Hero, the more complete the list is, the more effective it can be. Non-profit arts organizations interested in joining the cooperative should contact him at the Oregon Arts Commission, 835 Summer St. N.E., Salem, Oregon, 97301

coupon

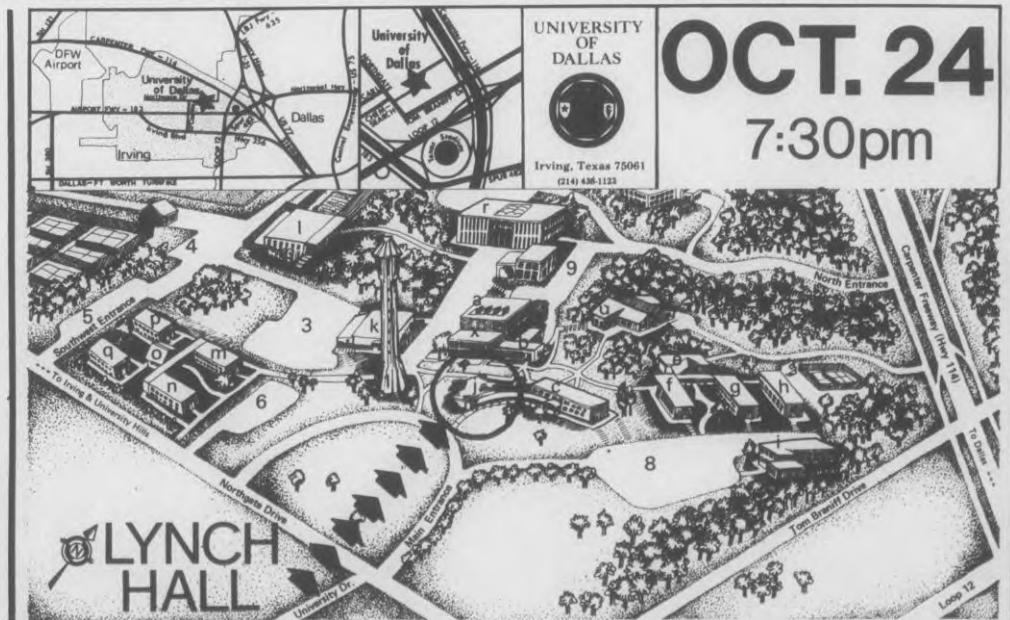
# NATIONAL ENDOWMENT FOR THE ARTS

coupon

THIS IS GUEST PASS NO. 1

THIS IS NOT GUEST PASS NO. 1

The ARTISTS COALITION OF TEXAS and the ART DEPARTMENT of the UNIVERSITY OF DALLAS are sponsoring a Panel - Audience Discussion Meeting and Reception for the panel responsible for selecting the sculptor for an \$80,000 sculpture. .... the City of Dallas' first NATIONAL ENDOWMENT for the ARTS matching grant award for art in public places. .... "What are the criteria for selection of the sculptor?" is one of the questions that will be asked the guest panel which includes: FRANCES POTEET, National Endowment for the Arts Regional Coordinator; HARRY S. PARKER, Director of the Dallas Museum of Fine Arts; BETTY MARCUS, former President of the DMFA Board of Trustees, and current Vice-President of the Associated Council for the Arts; and DR. HARRY ROBINSON, Special Assistant to the President and Director of the museum and library at Bishop College .... The meeting will be a question and answer exchange and all persons interested in the Visual Arts are invited to attend on .... MONDAY OCTOBER 24, 1977 at 7:30PM at the UNIVERSITY OF DALLAS, 3131 Northgate, LYNCH HALL, Irving, Texas. For further information call the University of Dallas at 438-1123.



# MITTEE REPORTS/COMMITTEE REPORTS/COMMITTEE REPORTS

## NEA:

There is a recent publication, 'Grants - How To Find Out About Them and What to Do Next' by Virginia P. White that is very informative. Check your library. There is also a seminar to be held in Dallas December 12-13 conducted by Arnold Falleder through the New York University School of Continuing Education. The topic is 'Understanding and Obtaining Federal Grants' and the fee is \$295. The toll free number for registration or information is 800/223-7450. If you are interested in attending or sponsoring someone, please contact the GRANTS COMMITTEE or Ellen Holt...

## ARTS COUNCIL:

Study and Action by this committee remains in recess while the CITY ARTS PROGRAM and the ARTS and BEAUTIFICATION COMMITTEE await discussions of the Arts Facility Study . . .

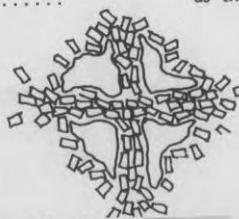
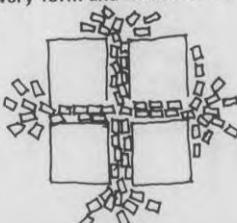
## BUSINESS & CORP. LIAISON:

HARRY PARKER (DMFA) has been contacted to obtain his views on corporate involvement in the arts. He feels that corporate membership in the Museum at the \$1000 level falls woefully short for a city the size of Dallas, although he has had much better reaction from corporations in underwriting exhibitions. (better publicity?) Arnold Gingrich's book 'Business & the Arts' is recommended reading for anyone interested in knowing more about ways and means of corporate involvement in the arts. A list of both national and regional contributors to the arts is in formation although in a somewhat informal condition at the moment. Recommendations have been received that we move ahead with



## PEDESTRIAN URBAN SPACE (Dallas)

A disturbing emptiness covers beneath the shadows of mirrored towers of glass and steel. Reflecting land which has been cleared but not redeveloped where an asphalt blitz in one name of glistening chariots has conquered 47.2% (442 acres) thus pre-empting that potential open space which involves the very form and nature of the city. . . . .



contact Dan Neal at

or

a hand-out brochure concerning ACT for future use in contacting businesses. . . . .

## JOB OPPORTUNITIES:

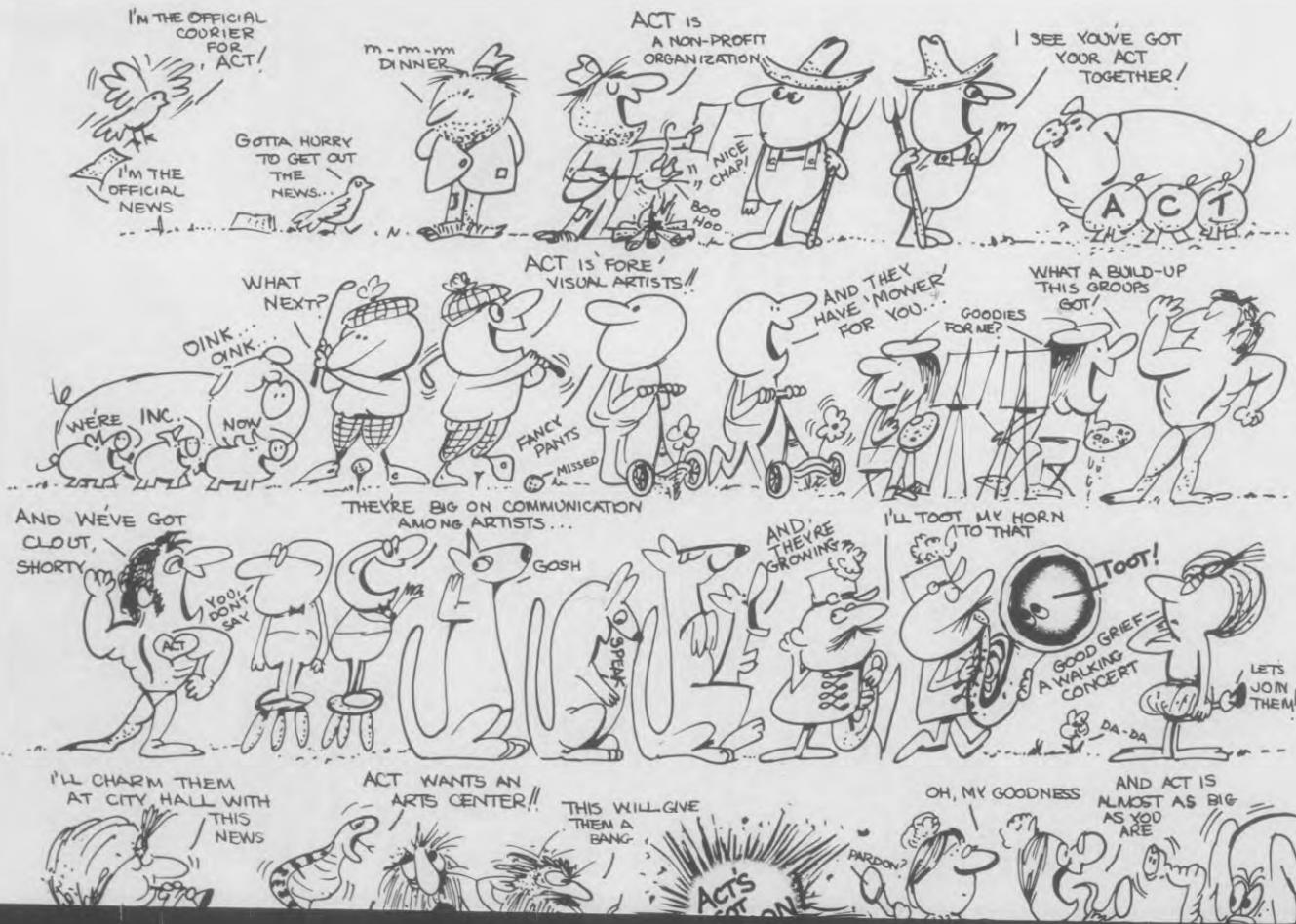
Joe Macrander who heads this committee has informed us that he has received slides from interested artists who wish to have slides on file with ACT. This is a GREAT OPPORTUNITY for job referrals for all Visual Artists. . . .

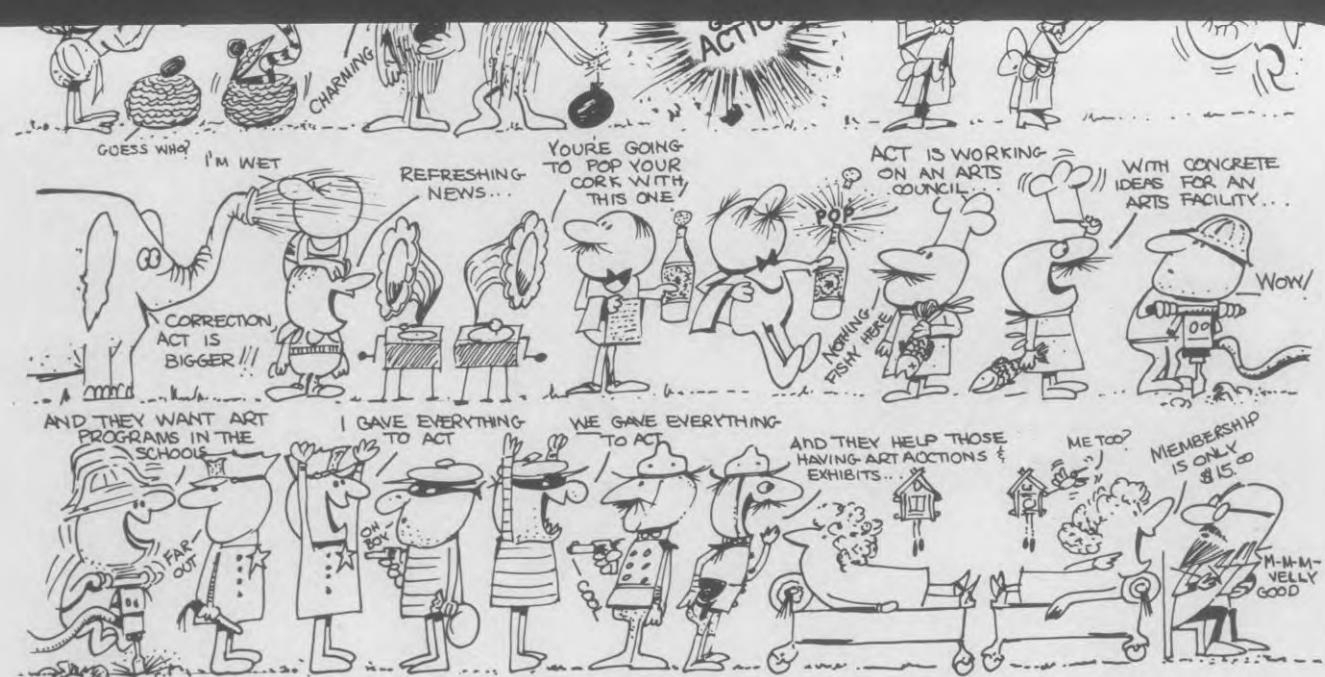
## CONTACT COMMITTEE:

TERRISA MABREY, 1st Vice President of ACT attended the 1st Annual Festival of the Arts in Santa Fe, New Mexico, October 7-10 1977 and had GOOD COMMUNICATIONS with SARA SHELDON, Executive Director of the Festival, who is very encouraging about the promotion of the talented artists in the Southwest area...FRANK ETTENBERG, selection committee member, juror and exhibitor in the Santa Fe Armory Show. This show drew parallels with the Armory Show of 1913 in that it was a united effort of 111 local, contemporary artists to stage a show of the varied and vital work being done in Santa Fe, and to seek grass roots support from the community to accomplish this. And they did it!!! . . . and with ED VEGA, commissioner on the New Mexico Arts Commission. Ed is a sculptor and teacher at the University of N.Mexico and a very active proponent of artists co-op galleries as a means to fill the void of too little exposure of local artists. Milton Esterow, editor and publisher of Art News Magazine who's encouraging words were, 'Art critics have never stopped the career of a talented, working artist' . . . . .

..... The clarification of the city's form and the enhancing of it's livability through asthetic amenities calls upon us as artists to involve ourselves in it's innovative change. The alternative of hibernation in suburbia leaves our cultural future to be created by default. As mere spectators plugged into the umbilical MEDIA our spirit becomes embalmed as the cities decay in the vacuum of commitment.

# Laugh, Clap, Chortle, Smile, Join, Learn & ACT





ARTISTS COALITION OF TEXAS P.O.BOX 12693 DALLAS, TEXAS 75225

con't...

all of the research is completed, it is impossible to say what role the city will play in the development of an Arts Center.

ACT/ Richard, what is your role as City Arts Coordinator?

HUFF/ My role is two-fold. It is my objective to prepare a report on all facets of an Arts Center and to serve as a liaison between the city government and the community. The report I am preparing, which should be completed in about two months, will have no clear cut answers for developing an Arts Center.

ACT/ Are you saying that your report will not be a clearly defined solution to our needs for an Arts Center?

HUFF/ That's exactly what I'm saying! My report will include recommendations from in-depth study - but the report itself will be the beginning! To assume that one person can dictate what the community needs and should support is not being realistic. This plan must offer not only the needs of a present arts facility, but must facilitate the needs of others in future years. It must also be pointed out that this project can not in any way benefit the present decision makers politically or otherwise. We must make certain the decision makers understand the ramifications of their decision.

Advocacy can not be dealt with by government body!



ACT/ As coordinator of the City Arts Program, do you feel like you are walking a tight-rope between the city body and the artists, that is, always keeping the doors of communication open and trying to be as objective as possible?

HUFF/ Oh yes.... we must harmonize and keep constantly aware of each others needs and eliminate any conflict between the two interested parties. We still have a long way to go before making a decision about an Arts Facility, but I don't think two years is an unreasonable length of time to wait for satisfactory results. We will have conflict from all sides during this growing period, but this is healthy. The more we talk and keep those doors of communication open...the better it is.

ACT/ But Richard, you can study something to death....

HUFF/ I agree, but remember this is just getting off the ground and you must be realistic.

ACT/ In your opinion Richard, how has ACT contributed to the art scene in Dallas?

HUFF/ ACT plays a very vital role in this community as an arts organization. ACT has brought together 33 independent art groups, now working together, communicating, gathering input, educating, proving you can work together as one body - a strong alliance! With this kind of total support from all visual artists, your goals will be reached.

ACT/ What is your personal goal as coordinator of the City Arts Program Richard?

HUFF/ I would like to be able to say in the future that I was skillful enough to have walked the tight-rope to the platform which would find the City of Dallas with the system of diversity which allows the arts to move forward in a positive direction towards assuming the role as the first class citizens of Dallas which they should be.



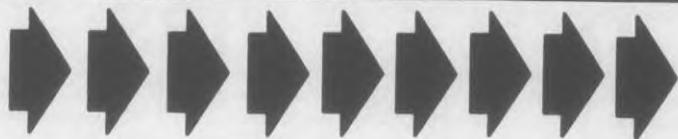
ACT/ Now we are talking politics Richard.

HUFF/ There very definitely is a political situation here. Artists as a rule do not understand the political machinery just as politicians do not understand the artists needs. To give you an example; perhaps the artists want the city government to build and finance a center for their art activities, but don't want the city to govern them in any way. The artists will not stand for the city government dictating to them when they can have their meetings and exhibitions so as to not conflict with other activities going on at the same time.

ACT  
P.O.BOX 12693  
DALLAS, TEXAS 75225

FIRST CLASS

# ACT ARTISTS COALITION OF TEXAS



VOLUME ONE NO. 1

SEPTEMBER 1977

## FOCUS



What better way to start our news publications first issue than to have a chat with the person directly responsible for the inception of Artists Coalition of Texas. Wanting to know more about Mary Albrecht, her talents and goals, I grabbed a few hours of her busy schedule. I think you will enjoy our conversation.

ACT/ Mary, we know that you are a painter, sculptor working in both clay and metals, that you have won National awards with your printmaking, you have had your own studio and taught classes - what do you attribute your success to as an artist?

MARY/ Your use of the word 'success' is an interesting thought. Is an artist a success because he has sold numerous paintings a year, or is he a success because he has an attitude about himself and a belief in his work which will carry him through a lifetime of dedication to his profession? Every artist has some inner drive which is constantly before his eyes - wanting to create - wanting to leave something of him-

self in some way to society. No artist intentionally creates something ugly, we are all striving for perfection and most importantly trying to achieve the goal of giving people something they will enjoy!

ACT/ You make it sound so easy Mary, but most of us get 'bogged down' with everyday occurrences and frustrations. It is very difficult to keep our goals ever-present.

MARY/ Granted it is difficult to keep one's 'chin up', but you must discipline yourself. You have to believe in your ability to create and once you know you have something to offer, you must keep a rigid schedule if you want to reach your goals. This is very difficult to do. Scratch pen ideas on paper will not produce the art you intend to sell - you must insist upon working hours a day to develop these talents. One of the artist's greatest pitfalls is to hear him say 'one of these days when I have time'....

ACT/ This sometimes has an adverse effect for many artists - the pressure I mean.

MARY/ Oh, pressure is what most of us really need. I myself prefer a pressure deadline, working towards a show or sale. Often my work is more spontaneous, I haven't the time to labor over a piece and when the deadline is over, I have a sense of accomplishment and a wonderful feeling of producing.

ACT/ Although many of us do not support ourselves totally by selling our art, we still need to know the ins-and-outs of running a business, coping with art galleries, making

the right contacts, insuring our art - even keeping a set of books. Where do we turn for this information?

MARY/ Now you are talking about education and communication!

ACT/ And this is where ACT makes its debut?

MARY/ It most certainly does. ACT was formed as a direct result of an expression of needs that came out of the Art Seminar last spring - and two of those needs are education and communication. We want to maintain contact with every art interested group, and others, and many of our committees were organized around these two important functions. Education through teaching aids, seminars, lectures, and communication keeps the doors open between ACT and the artist - the artist and the public.

ACT/ What are the other goals ACT is striving to achieve?

MARY/ There are two more goals equally important as the first two, one being an Art Center for the visual artist and the last being an Arts Council providing a total cultural atmosphere for all art interested persons.

ACT/ Before we wrap this up Mary, what are your personal goals as President of ACT?

MARY/ I would like to see a definite progress on our four main goals this year. If I can set the foundation for organizing and working towards these goals, I feel that I will have accomplished what I set out to do and contributed to the visual arts in the Southwest!



# 'IRS AND THE ARTIST'



sept.  
26th

'IRS AND THE ARTIST' ..... a rather ominous caption. But it needn't be, for here is your opportunity to clarify those unanswered questions concerning the Internal Revenue and you, the artist! Questions like... how much can I deduct for studio space... how much can I donate to a non-profit organization... how much can I deduct for membership dues, educational fees and magazine subscriptions are just a few of the topics to be discussed. We are very pleased to welcome IRS representative SHEILA WILHITE to our SEPTEMBER MEETING ON THE 26th, which promises to be a lively affair! The meeting this month is taking place at FRETZ PARK RECREATION CENTER at Belt Line and Hillcrest in Dallas, beginning at 7:00 PM. Material on hand will include Income Tax Deduction for Contributions, 1977 Edition and Valuation of Donated Property, 1977 Edition. We urge YOU to attend this meeting ..... and BRING A FRIEND!!!

## SCOOP....

DEADLINE for our LOGO COMPETITION is September 26th so if you haven't mailed your entry to TRUDY HUSONG yet, bring it to this next meeting.....

REMEMBER to mark your calendar for the entire year..... the regular meetings of ACT will be held on the fourth Monday of every month except December.... FUNDING FOR ACT is supported by annual membership dues.... generous contributions from individuals, business men and corporations.... BUT WE NEED YOUR SUPPORT!!!

....highly recommended reading: 'Art Works Policy and Law Practice' ....

ELAINE SZALAY writes the column 'Crafts, Creativity, and You' for the INTOWNER, a supplement to the Dallas Morning News, and would like to run a series of articles on local artists. If you would like to be considered, please mail a short biography, with permission to print, to Elaine Szalay; P.O. Box 913; Plano, Texas 75074.....

Our thoughts are with you MIL COILE during this difficult time for you with the death of your son .... we look forward to seeing you again soon.....

DON'T FORGET to pick up your name tags from membership chairman TERRISA MABREY at the door..... and at that time give Terrisa a few slides of your work so we can all enjoy your talents. Last meeting we all brought slides and had an informal 'GET TO KNOW YOUR FELLOW MEMBER' audio show before the regular meeting began. All NEW MEMBERS bring your slides and brag a little!!! .... All friends of ACT will receive September and October issues of our newsletter ONLY .... be sure you send in your check today to ensure ongoing support for ARTISTS COALITION OF TEXAS .... WE WELCOME all guests to attend two meetings before joining ACT .... be sure you sign our guest registry .... material dealing with the NEA will be available for ACT members at our September meeting ....

THOUGHT YOU MIGHT LIKE TO KNOW .... our present membership is 48 and we've only just begun!!! .....

..... will we see YOU at our meeting? .....

# MITTEE REPORTS/COMMITTEE REPORTS/COMMITTEE REPORTS

## ADVISORY to CHARITIES:

Anyone have any suggestions about working with Charities? RUTH LITWIN, who heads the Advisory Committee to Charities who wish to have ART AUCTIONS or EXHIBITS needs positive ideas..... what to suggest to each group... names of groups... churches .. money raising organizations...she can be reached at [redacted].

## ARTS COUNCIL:

RICHARD HUFF, Director of the CITY ARTS PROGRAM, advises us that his recommendations for a DALLAS ARTS COUNCIL are temporarily being held in abeyance pending the preliminary discussions of the Arts Facility Study and its implications. This is necessary so that the recommendations can be worked around and into whatever City Arts structure evolves. We just want to reassure you that the project is, indeed, still alive!.....

## BUSINESS & CORP. LIASION:

A clipping file is under preparation of those corporations involved in contributing towards the arts, but everyone needs to do their bit. Call 361-1464 or 361-1464 during business hours if you have any leads, scuttlebut or clippings that should go to the mutual benefit of all. A letter has gone to Philip Morris Inc. to find out about their experiences in arts contribution; local contacts requiring personal visits are moving somewhat slower, due to pressure of business, theirs and ours....

## NEA:

AWARDS to craftsmakers and artists have just been announced by the NATIONAL ENDOWMENT FOR THE ARTS - totaling \$953,500! Craftsman Fellow-

ships of \$5,000 each were awarded to 58 craftsmakers for 1977, compared to 60 last year. Two of the three Artist Fellowship categories increased: \$3,000 each went to 17 artists (83 got \$2,000 in '76), \$7,500 to 79 (57 got \$5,000 in '76), and \$10,000 awards went to 2 artists (12 got this in '76).....

## AND CLOSER TO HOME.....

The DALLAS MUSEUM OF FINE ARTS has been AWARDED a grant of \$75,000 under the CHALLENGE PROGRAM of the NEA. The grant will be used to launch a campaign to meet increased operating costs by attracting new members and increasing support from existing sources .... Congratulations from ACT ....

The recent NEA WORKSHOP with NANCY HANKS at the Ft. Worth Art Museum was WELL ATTENDED with many Dallas participants. It is a great loss that we will no longer have this extremely capable, brilliant and charming lady working for the Arts in official capacity, with her retirement from the chairmanship October 2. Under her direction great gains have been made in the status and support of the ARTS Nation-wide. Much insite was thrown on significant areas..probably the biggest concern was 'What will happen with NEA with Nancy Hanks gone?'. Her reply was that any change in the philosophy of the direction NEA may go depends on (1) the attitudes of the new director, (2) the aim of the arts - size and numbers. With this great growth pattern in individual artists and arts institutions, many young people will be needed to support these institutions through education, training and participation, etc... This tremendous interest growth is calculated to continue on for the next 5 to 7 years!!!

## EMPLOYMENT OPPORTUNITIES:

ACT has established a JOB REFERENCE FILE and ACT MEMBERS may submit slides of their work to our slide library. This reference file will provide a showcase for member's work to local and out-of-town galleries, art buyers architects, businessmen and city organizations. This will also be available for programs through schools, churches and business organizations. Please complete the application form below. Send 5 35mm slides of your work, (any medium) and a short biography to: ACT, Employment Opportunities for Artists, c/o Joe Macander, P.O.Box 12693, Dallas, Texas 75225

NAME.....  
ADDRESS.....  
PHONE.....

CITY.....  
STATE.....  
ZIP.....

GROUP AFFILIATION(if any).....

craftsma<sup>ke</sup>  fiber artist  
 photogra<sup>pher</sup>  printma<sup>ker</sup>

other (please specify)  commer<sup>cial</sup> artist  painter  
 Will you accept free-lance art work?  no  yes

Will you accept free-lance art work?  no  yes

---

## MONTHLY FEATURE

*In an effort to inform our readers of ongoing projects within ACT, we will have a monthly feature presented by one of our members whose committee has prepared an outline of their groups responsibilities, goals and achievements. DAN NEAL, coordinating chairman of ART IN ENVIRONMENTAL DESIGN, has submitted his report for us to consider:*

### ART IN ENVIRONMENTAL DESIGN

*Scope: The integration of art into projects of design professionals and within the urban cityscape using local artists . . . . .*

#### Project Areas:

##### A. COMMISSIONS:

1. 'Model Contract Form' for art commissions as a part of the environment . . . .
2. 'How To Pamphlet' for design professionals on conducting competitions for specific art commissions . . . .
3. 'Case Study File' of significant commissions for local and state art to be loaned to business for consultation . . . .

##### B. OUTREACH:

1. 'Feedback Interviews on Tape' from local design professionals on the role they see for art in their field . . . .
2. 'Special Report to Dallas Central Business District Association' with periodic follow ups on the relocation of art to an increase of consumer activity downtown . . . .
3. 'Focus Civic Asthetic Conscience' on visual pollution within the city via a slide program . . . .

##### C. PROJECT OASIS:

A 'Communication Grant' from the National Endowment for the Arts will be applied for with its focus upon innovative alternatives in the use of city open space in the environmental art context . . . .

*This is indeed an energetic project and anyone wishing to assist Dan may contact him at*

*or*

---

SCULPTURE TODAY: 10th International Sculpture Conference to be held in Toronto, May 31st through June 4th, 1978. The program includes technology, aesthetics, management (legal problems, funding, and the complexities of commissioning public sculpture in various countries), and education. For further information write: Nina Kaiden Wright; 55 Bloor Street West; Toronto, Ontario, Canada; M4W1A5

# PROGRAMS TO WATCH FOR!!!

A hearty CONGRATULATIONS TO ALL ACT MEMBERS ..... we said it COULD BE DONE!!! .....  
... OSCAR McNARY, our Program Director has a terrific 1977-78 season lined up that will make your head spin .....  
..... FRANCES POTEET from the NEA hosting a panel with DMFA Director HARRY PARKER, DMFA  
Trustee BETTY MARCUS and Bishop College Museum Director DR. HARRY ROBINSON ..... DOUG  
HANDEL, photographer and instructor at the Academy of Visual Communications at SMU will enlighten all members  
on the 'How To' techniques of photographing your art ..... 'IRS and the Artist' — IRS rep SHEILA WILHITE  
armed and ready for all of your ?????????? concerning you and your business ..... AND ACT HAS .....  
a permanent slide file for interested parties to obtain free-lance or commissioned artists ..... 'In the Know'  
people to help you with GRANTS and AIDS ..... our very own ARTS COUNCIL COMMITTEE working  
with City Arts Program Coordinator RICHARD HUFF ..... and in COMMUNICATIONS a newsletter  
featuring activities and opportunities in the visual arts, recommended readings, reprints of articles of special interest  
..... ARTISTS COALITION OF TEXAS ..... the group to join for ACTION!!! .....

## OCT. 24

NEA		Deadlines
Grant Category		
Crafts Exhibition Aid		September 30
Crafts Workshops		September 3
Craftsmen's Apprenticeships		September
Art Critics' Fellowships		May 1, 1977
Artists' Fellowships (includes printmaking and drawing)		October 1
Craftsmen's Fellowships		December
Photographers' Fellowships		April 1,
Photography Exhibition Aid		January

NATIONAL ENDOWMENT  
FOR THE ARTS

Panel: NEA Southwest Region Co-ordinator FRANCES POTEET .....  
DMFA Director HARRY PARKER...  
DMFA Trustee BETTY MARCUS....  
and Bishop College Museum Director  
DR. HARRY ROBINSON.....

Place: The University of Dallas  
3131 Northgate  
Irving, Texas

Time: 7:30 PM

The meeting will take place in the  
GORMAN LECTURE CENTER with  
the reception in the HAGGER  
STUDENT BUILDING .....

### 'WHAT IT'S LIKE TO BE AS AN ARTIST IN THE SOUTHWEST'

Panel: DAVID McCULLOUGH  
OURA, Inc.  
ARTHELLO BECK  
Arthello's Gallery  
LINNEA GLATT  
DW Coop

Moderator: OSCAR McNARY

Place: FRETZ PARK Recreation  
Center, Belt Line at Hillcrest in  
Dallas.

Time: 7:30 PM



## JAN. 23



### 'THE ARTIST PRESENTATION'

Guest: DOUG HANDEL, photograph-  
er and instructor at the Academy of  
Visual Communications at SMU  
School of Continuing Education.....

A Question and Answer period  
will follow the presentation.....

Place: FRETZ PARK Recreation  
Center, Belt Line at Hillcrest in  
Dallas.

Time: 7:30 PM

## NOV. 28

PLAN ON ATTENDING

#### COMMITTEE CHAIRMAN

Education - (Art Programs in the Schools and for the General Public)  
..... Art Fogg .....  
Art Center Design  
..... Mary Albrecht .....  
Arts Council Design  
..... Grace Johnson .....  
Advisory Committee to Charities who wish to have Art Auctions or Exhibits  
..... Ruth Litwin .....  
Business and Corporation Liaison  
..... Helen Darvie.....  
Contact Committee  
..... Terrisa Mabrey .....  
Employment Opportunities for Artists  
..... Joe Macrander .....  
Grants and Aids  
..... Louise Hunt .....  
Publicity and Public Relations  
..... Bob Moore .....

#### OFFICERS FOR 1977-78 SEASON

President: Mary Albrecht .....  
1st Vice President: Membership Terrisa Mabrey .....  
2nd Vice President: Programs Oscar McNary .....  
Secretary: Ellen Holt.....  
Treasurer: Grace Johnson .....

ANNUAL MEMBERSHIP DUES

Regular Membership .....	\$15.00
(individual or organization)	
Full Time Student.....	\$ 7.50
Associate.....	\$ 5.00
(spouse)	

The editor of ACT NEWSLETTER welcomes all suggestions, news, and photographs for the OCTOBER issue ....copy deadline is the 12th of each month .... send all info to.....

**ACT NEWSLETTER**  
Managing Editor Ellen Holt  
P.O. Box 12693  
Dallas, Texas 75225

.....please send change of address to the above P.O. Box, c/o TERRISA MABREY ..Membership Chairman ..

A very special thanks is extended to Jack and Ross Benton, owners of Film Strips and Slides for their generosity in allowing us to use their typesetter .. and a thanks also to Bill Jackson & Associates for the use of their address-o-graph.

#### APPLICATION FOR MEMBERSHIP IN ARTISTS COALITION OF TEXAS

I wish to become a member of ACT and I enclose \$\_\_\_\_ which pays my dues for the fiscal year - September 1, 1977 through August 31, 1978. Regular or student membership entitles me to receive all newsletters and participate in all activities throughout the year. Make checks payable to ARTISTS COALITION OF TEXAS and mail checks to

ACT, c/o Terrisa Mabrey Membership Chairman, P.O.Box 12693, Dallas, Texas 75225

NAME.....

ADDRESS..... PHONE .....

CITY..... STATE .....

GROUP AFFILIATION (if any) .....

Yes ..... I am interested in joining the \_\_\_\_\_ committee. Please have the committee chairman contact me.

**ACT  
PO.BOX 12693  
DALLAS, TEXAS 75225**

**FIRST CLASS**

MARY D. ALBRECHT  
TEXAS FINE ARTS ASSOCIATION

Dallas, Texas 75240

MARGARET HALTOM (MRS. JOHN D.)

Mrs. Haltom is a very capable and dedicated worker for the visual arts in Texas who has served as Texas Fine Arts Association's State President since 1968.

MAURICE D. COATS

Mr. Coats is the Executive Director of the Texas Commission on the Arts and Humanities and was formerly head of the Kansas Cultural Arts Commission.

SEBASTIAN J. ADLER

Mr. Adler did his undergraduate work at Winona State College and his graduate work at the University of Minnesota. He was the Founder-Director of the Nobles County Art Center, Director of the Sioux Falls Art Center, and Director of the Wichita Art Museum, Wichita, Kansas before assuming the position as Director of the Contemporary Arts Museum, Houston, Texas, 1966.

The Executive Board of the Dallas Chapter  
of the

**TEXAS FINE ARTS ASSOCIATION**

cordially invites you to attend a

**MEMBER'S MEETING**

with guest speakers

MAURICE D. COATS and SEBASTIAN J. ADLER

discussing

"Art In Texas" and

"The Museum's Role In Art In Texas"

Owen Arts Center, Southern Methodist University

Friday, January 7, 1972 at 7:30 p.m.

Reception honoring Mr. Sebastian J. Adler, Mr. Maurice D. Coats, and Mrs. John D. Haltom immediately following.

R.S.V.P. Please call 214-368-1419 or return enclosed card by December 31, 1971 for your reservation.

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# Texas Fine Arts Association



P. O. BOX 5023 • AUSTIN, TEXAS 78763

## TEXAS FINE ARTS ASSOCIATION

### ITINERARY FOR TRAVELING EXHIBITION G

1972 - 1973

Huntsville  
September 5 - 26  
Library  
Sam Houston State University  
Charles Dwyer, Exhibit Chairman

Lufkin  
October 3 - 24  
Department of Art  
Angelina College  
Mary Read, Exhibit Chairman

Kilgore  
October 31 - November 22  
Department of Art  
Kilgore Junior College  
Jean Velde, Exhibit Chairman

Dallas  
November 29 - December 20  
Lakewood Branch  
Dallas Public Library  
Susie Egnew, Exhibit Chairman

Grand Prairie  
December 27 - January 17  
Grand Prairie Library  
Grand Prairie Fine Arts Assn.  
Mrs. John Gates, Exhibit Chmn.

Abilene  
January 24 - February 14  
Department of Art  
McMurrey College  
Sherwood E. Suter, Exhibit Chmn.

Temple  
February 21 - March 14  
Department of Art  
Temple Junior College  
William Howell, Exhibit Chmn.

Georgetown  
March 21 - April 11  
Department of Art  
Southwestern University  
Claude L. Kennard, Exhibit Chmn.



SINCE  
1911

The paintings in this Exhibition were selected for Circuit and the Awards were given by the following juries:

61st TFAA ANNUAL

Byron Burford, Director of Graduate Painting, University of Iowa, has taught at University of Minnesota, Massachusetts, California College of Arts and Crafts, Portland State College, and others. He has received several Fellowships and Awards.

Robert James Hunt, BA and MFA University of Iowa, has taught for twenty-one years at Washburn University of Topeka. He is presently Director, Mulvane Art Center, Washburn University.

Robert Mead Murdock, MA Yale University and BA Trinity College Connecticut, is currently serving as Curator of Contemporary Art, Dallas Museum of Fine Arts.

STATE CITATION EXHIBITION

Richard Scherpereel, BFA and MFA University of Notre Dame, is Chairman of the Art Department at Texas A & I University. Dr. Scherpereel received his Master of Education from McMurry College and Doctor of Education from George Peabody College for Teachers.

Leonard P. Sipiora, BA and MA University of Michigan is the Director of the El Paso Museum of Art. Mr. Sipiora has done work toward his Doctorate Degree at the University of Iowa.

This Circuit Exhibition is presented by the Texas Fine Arts Association.

This project is jointly supported by a grant from the Texas Commission on the Arts and Humanities.

EXHIBITORS

MARY D. ALBRECHT...Dallas  
"Untitled Metal Painting"  
Mixed Metal, 500

ROBERT BAYLE...Amarillo  
"Blue Mist"  
Watercolor, 75

MONTE BLUE...La Porte  
"A Shallow Stream"  
Acrylic, 310

JILL BUSH...Fort Worth  
"Nude"  
Sanguine, 150

JOSEPH CAIN...Corpus Christi  
"Ceremonial Form"  
Acrylic, 400

ALBERT CHRIST-JANER...Athens, Ga.  
"Land Forms W 149"  
Watercolor, 200

MARY ETTA HOUSTON...Decatur  
"Un-Doors"  
Mixed Media, 300

JAMES JOHNSON...Denton  
"Cracked Glass"  
Watercolor, 125

TONI JONES...Houston  
"I'm Listening, Are You Listening?"  
Acrylic, 275

EUGENE KINGMAN...Lubbock  
"Corn Country"  
Acrylic, 400

MARTHA LORIE...Tyler  
"Abstract 2"  
Collage, NFS

MICHAEL MEYERS...Iowa City, Iowa  
"6 Studies"  
Ink, 125

BILLY NORRIS...Cayce, S. C.  
"Pieces of Picture"  
Acrylic, 150

GREGORY PALMER...Paris  
"Toward Nightfall My Heart"  
Oil, 600

BOB PASKIN...Brooklyn, N. Y.  
"From Inside Out"  
Pastel & Crayon, 300

BRYANT REEVES...Temple  
"Breaking A Way"  
Watercolor, 250

EMILY RUTLAND...Kingsville  
"Picnic Patterns"  
Acrylic, 350

ELIZABETH SLANEY...Greensburg, Pa.  
"Hexad"  
Acrylic on Plexiglass, 350

JANE VIEAUX...Dallas  
"The Cloister"  
Collage, 400

GERALD WILLIAMSON...Tallahassee, Fla.  
"Sue Series Indoors"  
Mixed, 300

# Texas Fine Arts Association



P. O. BOX 5023 • AUSTIN, TEXAS 78763

## TEXAS FINE ARTS ASSOCIATION

### ITINERARY FOR TRAVELING EXHIBITION F

1972 - 1973

#### Cameron

September 5 - 26

Friends of Cameron Public Library  
Christine Laws, Exhibit Chairman

#### McKinney

October 3 - 24

The Art Club of McKinney  
Mrs. R. D. Thurston, Exhibit Chairman

#### Sherman

October 31 - November 22

Finley Cultural Center  
Sherman Service League  
Mrs. Donald Clark, Exhibit Chairman

#### Gainesville

November 29 - December 20

Cooke County Junior College  
Fred Getchell, Chairman

#### Wichita Falls

December 27 - January 17

Wichita Falls Art Association  
Mrs. Aubrey Cox, Exhibit Chairman

#### Sweetwater

January 24 - February 14

County, City Library

Creative Art Club

Mrs. Clyde Smith, Exhibit Chairman

#### San Antonio

February 21 - March 14

University Center

St. Mary's University

Ralph E. Thayer, S. M., Exhibit Chmn.

#### Corpus Christi

March 21 - April 11

Department of Art

University of Corpus Christi

Rus Penland, Chairman

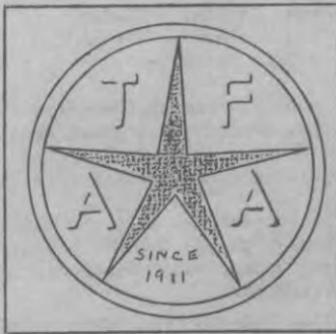
#### Victoria

April 18 - May 9

Victoria Bank & Trust

Metropolitan Art League

Neldene Matusevich, Exhibit Chairman



TEXAS FINE ARTS ASSOCIATION  
REGION TWO CITATION EXHIBITION

Counties: Dallas, Collin, Ellis,  
Hunt, Kaufman, Rockwall

June 14 - 21, 1970

Julius Schepps Community Center  
7900 Northaven Road  
Dallas, Texas

JURIED BY: Mr. DeForrest Judd, Professor of Painting, Drawing, and Design, Southern Methodist University, Dallas, Texas

AWARDS:

\$200.00 1st Prize - Betty Voelker - "Astro"

\$150.00 2nd Prize - John Voelker - "Trojan"

\$100.00 3rd Prize - Barbara Wright - "City on a Hill"

Honorable Mentions:

\$35.00 - Mullican Art Supply, Framing, Margaret Feingold, "Interim 1"

\$25.00 - Asel Art Supply, Merchandise, Naomi Brotherton, "House in Old Town"

\$25.00 - Rush Art Supply, Merchandise, Virginia Burnett, "Coercion"

TFAA Region Two is grateful for the help and kindness of the Dallas Chapter, Donors of Awards, Schepps Community Center, State Officers in Austin, Printer, Newspapers, Radio Stations, Exhibit Committee, and everyone who participated.

Donors: \$250.00 - Dallas Chapter TFAA, \$100.00 Texas Instruments, \$50.00 - Frito-Lay, \$25.00 Edmund Hoffman, \$25.00 - C. T. "Sparkey" Beckman

CITATION WINNERS who will represent Region Two in the State Citation Exhibit at Laguna Gloria Museum, Austin, Texas, July 8 - 26, 1970:

Naomi Brotherton	"House in Old Town"	Watercolor	\$150
Virginia Burnett	"Coercion"	Oil	\$225
Margaret Feingold	"Interim 1"	Acrylic	\$250
Eleanor Oviatt	"Possessions of a Mademoiselle"	Acrylic	\$400
Beatrice Shaw	"Reflections"	Oil	\$200
Barbara Wright	"City on a Hill"	Oil	\$500
Betty Voelker	"Astro"	Graphite	\$150
John Voelker	"Trojan"	Mixed	\$ 75

DALLAS EXHIBIT OF REGION TWO:

Mary D. Albrecht	"Faith"	Acrylic	\$150
Gary Adcock	"Strata 7"	Acrylic	\$600
Mary Jean Balle	"Camouflage"	Acrylic	\$185
Dorothy Barta	"One Giant Step"	Oil	\$100
Elizabeth Bradshaw	"Orbits"	Batik	\$ 75
Naomi Brotherton	"Bait House"	Watercolor	\$150
John Hall Brown	"Mesquite"	Watercolor	\$175
John Hall Brown	"Shade, Shadow & Shimmer"	Watercolor	\$175
Virginia Burnett	"Cape May Diamonds"	Oil	\$225

Sara Jane Burton	"Shades of Blue"	Acrylic	\$ 65
Patsy Cawthon	"The Elephant"	Oil	\$150
Artyce Colen	"Growing"	Oil	\$375
Artyce Colen	"Half-Yellow"	Oil	\$250
Carolyn Connors	"Baby Julia"	Oil	\$175
Lurlyne Conrad	"Inconstant"	Acrylic	\$350
Frieda Daniell	"Cathedral"	Acrylic	\$ 85
Wilma Dennis	"First Snow"	Oil	\$275
Margaret Feingold	"Interim II"	Enamelling	\$100
Sandi Flanagan	"Day One"	Oil & Acrylic	\$100
Bobbie Foster	"Prrrrr"	Acrylic	\$250
Benita Giller	"Grey Grass"	Acrylic	
Benita Giller	"Survivor"	Acrylic	NFS
Betty Gold	"Woman and Man" Sculpture	Stainless Steel	\$800
Mary Hill	"Yester Year"	Watercolor	\$150
Pat Kochan	"Ecology"	Oil	\$225
Betsy Langdon	"Daisy"	Acrylic	\$150
Sharon C. Leeber	"Whisper" Sculpture	Steel	\$350
Rita Mallett	"Variant IV-Weekend Madonnas"	Oil	\$300
Rita Mallett	"Top Brass"	Oil	\$300
Georgia Neilon	"Winter Aspen II"	Oil	\$510
Anita E. Nelson	"Revelation"	Oil	\$250
Peg Rosenlund	"The Seekers"	Acrylic	\$200
Peg Rosenlund	"Hope"	Acrylic	\$200
Beatrice Shaw	"Moonglow"	Oil	\$250
Florence Stern	"Penthouse"	Oil	\$ 50
E. B. Stetson	"Texas Tapestry"	Oil	
Zolita Sverdlove	"Skull"	Ink	\$125
Betty C. Voelker	"MIB"	Graphite	\$150
John Voelker	"Whatever Happened to Big D"	Collage	\$175
Nancy Wheeler	"Moonprints"	Acrylic	\$250
Beverly Wickham	"Apartment Dwelling"	Oil	\$100
Barbara Wright	"San Francisco"	Oil	\$400
Reagan Word	"Peace"	Lino-Print	\$ 50

DALLAS CHAPTER TFAA OFFICERS - 1970-71:

President, Gary Adcock  
 1st V. P., John Voelker  
 Assistant, Liz Hart  
 2nd V. P., Margaret Dunlap

3rd V. P., Virginia Burnett  
 Secretary, Peggy Rosenlund  
 Treasurer, Betty Svoboda

*You are cordially invited to attend  
the dedication of*

**"Searching..."**

*a bronze sculpture by  
Mary D. Albrecht*

presented in memory of  
Michael Adams  
on Thursday, the eleventh of February  
nineteen hundred and eighty-two  
seven thirty P.M.  
at Forestridge Elementary School

The Parents, Teachers, and Students  
of Forestridge Elementary School



10-21

"SEARCHING" . . .

Welcome	Ray Hartman
Acknowledgements	Maureen Carrillo
Poem	Susan Carrillo
Unveiling	Kristi Adams
Slide Presentation	Mary Albrecht

The assistance on this project of Mary Albrecht, Sculptor,  
Bill Wurster, Consolidated Casting, Arco Oil and Gas Company,  
Joe Griffee, Ann Wade, and the Faculty, Staff, Parents and  
Students of Forestridge Elementary School is gratefully  
appreciated.



TEXAS FINE ARTS ASSOCIATION

REGION TWO

Counties: Dallas, Collin  
Ellis, Hunt, Kaufman, Rockwall

EXHIBIT

May 18 - 23, 1969  
Highland Park Town Hall  
Ethel Broadnax Gallery  
4700 Drexel Drive  
Dallas, Texas

Juried by: Mr. Arnold Leondar - Coordinator of Art  
Tarrant County Junior College District  
Fort Worth, Texas

Awards

\$150.00 - Dallas Chapter TFAA

Liz Hart - "Remorse on Rod" - Bronze

\$100.00 - Region Two TFAA

Peg Rosenlund - "Lost" - Acrylic

\$50.00 - Mullican Art Supply - Framing of Oils

Wanda Baker - "Collage" - Collage

\$50.00 - Asel Art Supply - Merchandise

Joan Brams - "Messada" - Acrylic

\$25.00 - Rush Art Supply - Merchandise

Reed Hoover - "Tropic of Cancer" - Metal

Citation Winners who will represent Region Two  
in the State Citation Show at Laguna Gloria  
Museum, Austin, Texas, July 18 - August 18  
Listed left to right around the exhibit room:

Reed Hoover	"Hand of Cain"	Metal	\$200
Peg Rosenlund	"Lost"	Acrylic	\$100
Barbara Wright	"City Shapes"	Oil	\$350
Joan Brams	"Messada"	Acrylic	\$450
Rosilla Hagen	"Painting W/White"	Oil	\$150
Reed Hoover	"Tropic of Cancer"	Metal	\$250
Bert Bloetscher	"The Fine Line"	Oil	\$800
Carol Barth	"Floating Objects"	Oil	\$250
Wanda Baker	"Collage"	Collage	\$100
Virginia Burnett	"Red in Bed"	Oil	\$250
Joan Brams	Untitled #40	Acrylic	\$400
Lurlyne Conrad	"Rotatory"	Acrylic	\$350
Beatrice Shaw	"Rocky Hill"	Oil	\$200
Margaret J. Dunlap	"Focus"	Acrylic	\$450
Liz Hart	"Remorse on Rod"	Bronze	\$400

Left to right, Dallas Exhibit of Region Two:

Virginia Burnett	"Eve"	Oil	\$175
Linda Wheeler	"Gray #3"	Acrylic	\$ 75
Leatrice Deaton	"1st Place at the Market"	Acrylic	\$175
Artyce Colen	"Abandoned"	Oil	\$175
Frank Elkin	"Line Drawing"	Aluminum	NFS
Margaret J. Dunlap	"Emergence"	Acrylic	\$ 75
J. Cassit	"Moment of Reflection"	Oil	\$125
Georgia Neilon	"Abstract of Poppies"	Oil	\$ 85
Betty Voelker	"Interplay"	Oil	\$250
J. Kirkpatrick	"Maybe There"	Acrylic	\$100
A. M. Barnes	"Peace"	Acrylic	\$100
Mary D. Albrecht	"Phoebe"	Acrylic	\$200
Linda Lee	"Universal"	Acrylic	\$225
V. Elkin	"Tranquility"	Serigraph	NFS
V. Murphy	Untitled	Oil	\$150
Dorothy Greenberg	"Red Abstract"	Oil	\$125
Peg Rosenlund	"Hillside"	Mixed	\$100
John Voelker	"Circus"	Casein	\$200
Jayne Gardner	"Jana in May"	Acrylic	\$300
Mary Berry	"S. V. Reverse"	Woodcut	\$ 75
Julianne Biehl	"The Door"	Wood	\$120
Rosilla Hagen	"Shore Bird"	Steel	\$400
Robert F. Beckner	"Chimes"	Metal	\$395
Robert F. Beckner	"Strings of Pan"	Metal	\$550

TFAA Region Two is grateful for the help and kindness of the Dallas Chapter, Highland Park Town Hall, Donors of Awards, TFAA Officers in Austin, Newspapers, Printer, and everyone who participated.

Dallas Chapter TFAA Officers - 1969 -70

Mrs. Jack L. Morton - President

Mrs. G. T. Jones Mrs. W. H. Bell

Leatrice Deaton Mrs. J. B. Hutchison

Mrs. H. Greenspan Mrs. Henry Stowers

Past Presidents - Mrs. Wesley Gilliland 1964-66

Mrs. Loyd Andrews 1966-67

Mrs. Irby Taylor 1967-68

Mrs. Wallace Franklin 1968-69

Region Two Directors - Mrs. Stephen Cobb 1964-67

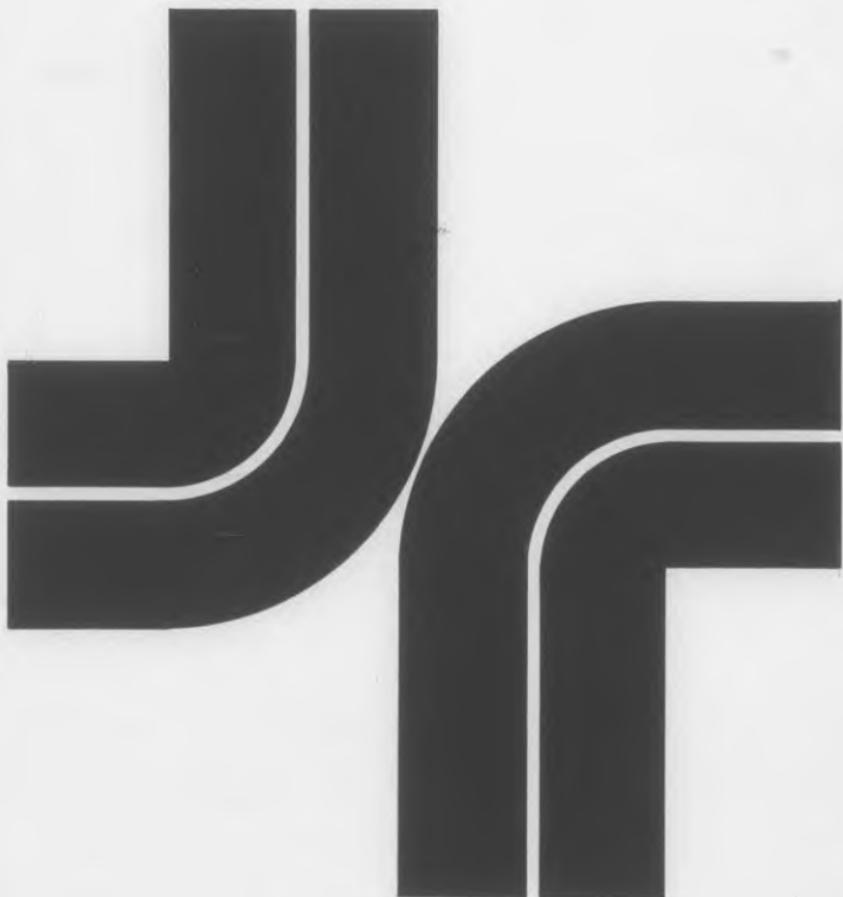
Mrs. Walter Wilson 1967-68

Mrs. Bush Elkin 1968-69

TEXAS  
FINE ARTS  
ASSOCIATION

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CIRCUIT EXHIBITION D



#### EXHIBITORS

The pictures in this exhibition were selected for circuit and the awards were given by the following juries:

#### 60th TFAA ANNUAL

Henry T. Hopkins, taught at UCLA and was director of the Los Angeles County Museum of Art before becoming the director of the Fort Worth Art Center Museum.

Robert M. Murdock, BFA Trinity College and MFA Yale; is now serving as Curator of Contemporary Art, Dallas Museum of Fine Arts.

#### STATE CITATION EXHIBITION

Frank Hein, BFA U.T. Austin and MFA Chicago Art Institute; San Antonio "Artist of the Year", presently on the San Antonio College Art Department faculty.

Robert Levers, BFA and MFA Yale, taught at Whitney School, Connecticut; Yale and Corpus Christi before joining the University of Texas at Austin Art Department.

Meredith Long, BA U.T. Austin, owner of Meredith Long Galleries, Houston and Rockport; opened his first gallery in Austin in 1953.

This circuit exhibition is presented by the Texas Fine Arts Association

This project is jointly supported by a grant from the Texas Commission on the Arts and Humanities and the National Endowment for the Arts in Washington, D.C. a federal agency created by Act of Congress, 1965.

MARY ALBRECHT. . .Dallas  
"The Image of Man"  
Silkscreen, 100.

JOSEPH CAIN. . .Corpus Christi  
"Structural Forces"  
Acrylic, 350.

JAMES CAMPBELL. . .Abilene  
"Canadian Fishery"  
Casein, 225.

JOE DON CARTER. . .Odessa  
Untitled  
Watercolor, 200.

JEANETTE WELTY CHELF. . .Austin  
"Light Phases #5"  
Acrylic, 100.

SANDI FLANAGAN. . .Dallas  
"An Old Tear Falls"  
Oil, NFS.

CONNIE FORSYTH. . .Austin  
"Looking West"  
Watercolor, 200.

WILLIAM GREGORY. . .Belton  
"Texas"  
Tempera, NFS.

ANNA HENDERSON. . .Victoria  
"Mrs. Braman's House"  
Watercolor, PNQ.

MRS. DALE HILL. . .Dallas  
"Erosion"  
Collagraph, 108.

RANDY JETER. . .Longview  
"Sun Entangling the Webs  
of Night"  
Pen & Ink, 300.

IVA McWILLIAMS. . .Canyon  
"Before the Storm"  
Watercolor, 50.

LA WANDA MURFEE. . .Lubbock  
"Phlox Divaricata"  
Oil, 75.

LOUISE REEVES. . .Amarillo  
"Little Loves Two"  
Oil, NFS.

DORA SANDERS. . .Fort Worth  
"Crackdown"  
Mixed media, 50.

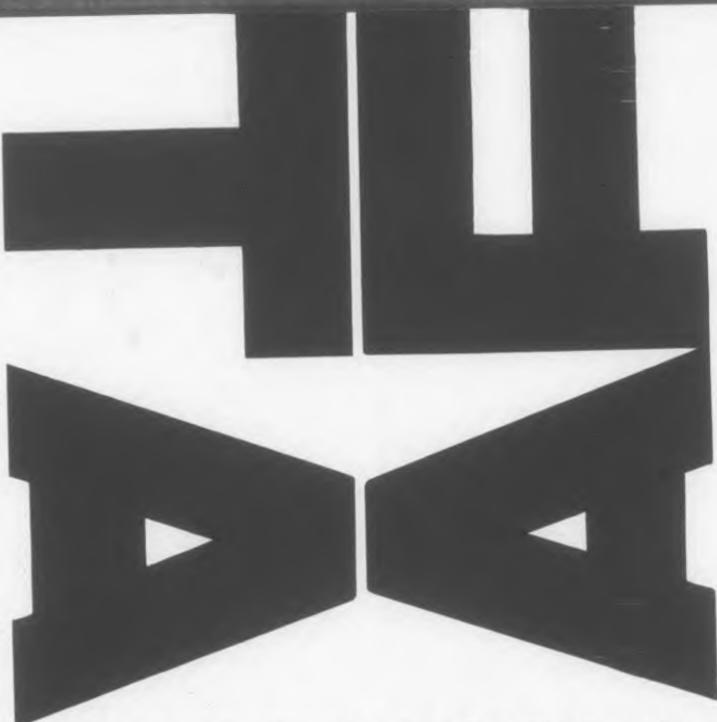
NORMA RAINA VANCE. . .Fort Worth  
"Woman in Chair"  
Ink, 50.

JOHN VOELKER. . .Dallas  
"Time Element"  
Scratchboard, 125.

ELAINE WARD. . .Austin  
"The Four Horsemen"  
Serigraph, 190.

JERRI WARREN. . .Canyon  
"Winter Shadow"  
Watercolor, NFS.

MILDRED WILES. . .Tyler  
"Quiet Place, #2"  
Acrylic, NFS.



TexasFineArtsAssociation AnnualStateCitationShow July 10throughAugus  
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TEXAS FINE ARTS ASSOCIATION 1971 ANNUAL STATE CITATION EXHIBITION

STATEMENT BY THE JURORS

Robert Levers - The state of Texas is many states of mind. If most were not represented in this exhibition, I would be disappointed. I am delighted that they are represented and with a happy degree of intelligence and feeling.

Frank Hein - A technically competent versatile exhibition with a number of highly successful personal statements.

Meredith Long - A comprehensive panorama of art activity in Texas.

Exhibition Committee

Chairman: Mr. Bill D. Francis

Co-Chairmen: Mrs. Mack Stoeltje  
Mrs. Ben Bedinger  
Mrs. Howard Hayden

AWARDS

1st - REGION II DALLAS AREA

2nd - REGION I AUSTIN AREA

3rd - REGION XV FORT WORTH AREA

JURORS CHOICE AWARDS

JEANETTE CHELF, Austin  
"Light Phases #5"

CONNIE FORSYTH, Austin  
"Looking West"

PAUL KELPE, Austin  
"Cryptogenic Plumulæ"

MARY ALBRECHT, Dallas  
"Up Reach"

MRS. DALE HILL, Dallas  
"Erosion"

RANDY JETER, Longview  
"Sun Entangling the  
Webs of Night"

BRYANT REEVES, Temple  
"Early Sunday Afternoon"

EMILY RUTLAND, Kingsville  
"Backyard, Mexico"

KATHLEEN GUYNNE, Ft. Worth  
"Red Flowers"

JAMES CAMPBELL, Abilene  
"Canadian Fishery"

JOE DON CARTER, Odessa  
Untitled

DARLENE LO CASCIO, Lubbock  
"Vincent Van Mouse"

JACKIE ZWEIGER, Monahans  
"October Inlet"

LOUISE REEVES, Amarillo  
"Little Loves Two"

REGION I AUSTIN AREA MRS. V. C. SMART, JR., Regional Director  
KELLY FEARING, Juror, Univ. of Texas at Austin  
AMY FREEMAN LEE, Juror, San Antonio

\*SUSAN AMSTER, Austin  
"Transparent World"  
Acrylic, \$250

SUSAN CASEY, Austin  
"Wheels of a Sort"  
Ink, \$50

\*JEANETTE CHELF, Austin  
"Light Phases #5"  
Acrylic, \$100

\*CONNIE FORSYTH, Austin  
"Looking West"  
Watercolor, \$200

REGION II DALLAS AREA

MARY ALBRECHT, Regional Director  
MITCHELL WILDER, Juror, Amon Carter Museum

\*GARY ADCOCK, Dallas  
"Strata Shapes"  
Acrylic, PNQ

\*MARY ALBRECHT, Dallas  
"The Image of Man"  
Silkscreen, \$100

MARY ALBRECHT, Dallas  
"Up Reach"  
Welded Steel, \$500

VIRGINIA BURNETT, Dallas  
"To Now with Love"  
Mixed media, \$225

\*JANE BUTTS, Dallas  
"Against the Wind"  
Oil, NFS

WILMA DENNIS, Dallas  
"Landscape West"  
Oil, \$225

\*SANDI FLANAGAN, Dallas  
"An Old Tear Falls"  
Oil, \$125

\* SELECTED FOR CIRCUIT

\*PAUL KELPE, Austin  
"Cryptogenic Plumulæ"  
Oil, \$750

\*JERRY SEAGLE, Austin  
"Loving Forms"  
Watercolor, \$150

\*ELAINE WARD, Austin  
"The Four Horsemen"  
Seragraph, \$190

\*MRS. DALE HILL, Dallas  
"Erosion"  
Collagraph, \$108

\*LINDA LEE, Richardson  
"Equilibrium"  
Acrylic, NFS

\*ELEANOR OVIATT, Dallas  
"Mahana"  
Acrylic, \$400

PEG ROSENBLUND, Dallas  
"Remonstrance"  
Acrylic, \$300

\*JOHN VOELKER, Dallas  
"Time Element"  
Scratch board, \$125

HELEN WISCHMEYER, Dallas  
"Untitled #1"  
Acrylic, \$175

#### REGION IV LONGVIEW AND TYLER AREA

BILL WITHERSPOON, Regional Director  
JAMES SNYDER, Juror, Stephen Austin State Univ.

\*LIBBY BASTICK, Longview  
"Apposition Reflected"  
Oil, \$250

MARGARET MAXWELL, Kilgore  
"Quiet Forest"  
Oil, \$50

SHIRLEY BLACKMAN, Longview  
"Christopher"  
Acrylic, \$600

\*MILDRED WILES, Tyler  
"Quiet Place, #2"  
Acrylic, \$150

\*RANDY JETER, Longview  
"Sun Entangling the  
Webs of Night"  
Pen & Ink, \$300

#### REGION V PALESTINE AREA

MRS. W. W. HAIR, Regional Director  
MARY ALBRECHT, TFAA Regional Director in Dallas

\*PATRICIAN COUPAL, Temple  
Untitled  
Pen & Ink, \$100

BILL HOWELL, Temple  
"An Emblem of the Past"  
Watercolor, NFS

\*WILLIAM GREGORY, Belton  
"Texas"  
Tempra, NFS

\*BRYANT REEVES, Temple  
"Early Sunday Afternoon"  
Acrylic, \$250

#### REGION X VICTORIA AND PORT LAVACA AREA

MRS. STEVEN MATUSEVICH, Regional Director  
VIRGINIA ERICKSON, Southwest Texas State Univ.

GENIE BLACKALLER, Victoria  
"Fisherman No. 3"  
Acrylic, NFS

MARY KLOTZMAN, Victoria  
"Girl with Picked Flowers"  
Watercolor, \$90

\*ANNA HENDERSON, Victoria  
"Mrs. Braman's House"  
Watercolor, PNQ

BARBARA SPARKMAN, Victoria  
"Waller Creek"  
Pencil, NFS

\*POLLY HOWERTON, Cuero  
"Cypress Trees"  
Watercolor, \$100

#### REGION XI CORPUS CHRISTI AND KINGSVILLE AREA

RUS PENLAND, Regional Director  
ROBERT LEVERS, Juror, Univ. of Texas at Austin

\*JOSEPH CAIN, Corpus Christi  
"Structural Forces"  
Acrylic, \$350

HSIAO-HSIA TSAI, Corpus Christi  
"Phas"  
Washbrush, \$300

HASEL HAMRICH, Corpus Christi  
"Birds of the Gulf"  
Mixed media, \$125 WF

RUS PENLAND, Corpus Christi  
"Drum for a Funeral Note"  
Acrylic, \$200

\*EMILY RUTLAND, Kingsville  
"Backyard, Mexico"  
Acrylic, \$100

\*HELEN WILLIAMS, Corpus Christi  
"Music"  
Acrylic, NFS

CAROL WULFF, Corpus Christi  
"Intermission"  
Acrylic, \$250

#### REGION XV FORT WORTH AREA

MRS. WILLARD JOHNSON, Regional Director  
JOHN THOMAS, Juror, Texas Christian Univ.  
ROGER WINTER, juror, Southern Methodist Univ.

\*KATHLEEN GUYNN, Ft. Worth  
"Red Flowers"  
Acrylic, \$300

\*PEGGY MORY, Ft. Worth  
"Moon Eggs"  
Polymer, \$100

IRENE PICKERING, Ft. Worth  
"Fields"  
Acrylic, NFS

\*DORA SANDERS, Ft. Worth  
"Crackdown"  
Mixed media, \$50

KAREN SCARBERRY, Ft. Worth  
"Rock Number Three"  
Watercolor, \$55

\*NORMA RAINE VANCE, Ft. Worth  
"Woman In Chair"  
Ink, \$50

#### REGION XVI WICHITA FALLS AREA

VOYLE ARMSTRONG, Regional Director  
CARREEN SPELLMAN, Juror, Texas Womens Univ.

ELLEN BRIGGS, Sheppard AFB  
"Street People"  
Oil, PNQ

LINDA HOOPER, Wichita Falls  
"Phantom Forests"  
Watercolor, \$125

\*LINDA HOOPER, Wichita Falls  
"Taos Mission"  
Copper enamel, NFS

FLOSSYE RAY, Archer City  
"Boats"  
Oil, \$75

#### REGION XVII SWEETWATER, BIG SPRING AND ABILENE AREA

MRS. WOODLIEF BROWN, Regional Director  
OTIS LUMPKIN, Juror, Angelo State University

\*JAMES CAMPBELL, Abilene  
"Canadian Fishery"  
Casein, \$225

\*WARREN CULLAR, Abilene  
"Crucifixion"  
Lithograph, \$50

AVERY FALKNER, Abilene  
"Subterranean Blues"  
Enamel, \$150

ESME' GLENN, Abilene  
"Grossmutter with  
Dying Poinsettia"  
Oil, NFS

\*EVELYN NIBLO, Abilene  
"Rain for the Valley"  
Oil, \$200

LUCIENNE RUSCONI, Abilene  
"Kenyetta"  
Oil, \$300

#### REGION XVIII ODESSA AND MIDLAND AREA

MRS. BALIE GRIFFITH, Regional Director  
EMILIO CABALLERO, Juror, West Texas Univ.

\*JOE DON CARTER, Odessa  
Untitled  
Watercolor, \$200

MARY L. ERWIN, Midland  
"The Gift"  
Acrylic, \$150

\*ELIZABETH GRIFFITH, Odessa  
"Autumn Gold"  
Oil, NFS

#### REGION XIX MONAHANS AND GRAND FALLS AREA

MRS. E. F. HENDERSON, Regional Director  
INEZ PARKER, Juror, Midland College

\*LONNIE KELLY, Pecos  
"Camilla #1"  
Watercolor, NFS

MINA PHILLIPS, Monahans  
"Courtship"  
Graphic, PNO

JANE McCARVER, Midland  
"Cathedral"  
Mixed media, \$150

PAT METTS, Midland  
"Chuck Wagon"  
Graphic, \$25

\*JACKIE ZWEIGER, Monahans  
"October Inlet"  
Watercolor, \$150

JACKIE ZWEIGER, Monahans  
"Arctic Night"  
Graphic, \$100

#### REGION XX LUBBOCK AREA

MRS. LOUIS MURFEE, JR., Regional Director  
MICK REBER, Juror, Ft. Lewis College, Col.

\*TONI ARNETT, Lubbock  
"Egg nog"  
Oil, \$140

\*GLENNNA GOODACRE, Lubbock  
"Introspection"  
Oil, \$450

\*MARY HOLTON, Lubbock  
"Dry Gully"  
Oil, \$200

\*PAT KRAHN, Lubbock  
"Derelict"  
Watercolor, NFS

LOUIS LAWRENCE, Lubbock  
"Walk-out"  
Watercolor, NFS

DARLENE LO CASCIO, Lubbock  
"Vincent Van Mouse"  
Mixed media, NFS

VIOLA MONTGOMERY, Wilson  
"Floral Fantasy"  
Enamel, \$75

\*LA WANDA MURFEE, Lubbock  
"Phlox Divaricata"  
Oil, \$75

\*MONA PIERCE, Lubbock  
"Mesa Verde"  
Acrylic, NFS

#### REGION XXI AMARILLO AREA

MRS. BETTY NEELY, Regional Director  
RONALD THOMASON, Juror, Weatherford

ALMA ANDERSON, Amarillo  
"Autum Acres"  
Oil, NFS

MARGARET CAMPBELL, Canyon  
"Making Room for the New"  
Acrylic, \$100

GLADYS CARROLL, Dumas  
"The Paper Dress"  
Watercolor, NFS

MRS. B. N. CLIFTON, Borger  
"Japanese Girl and Butterfly"  
Enamel, \$300

ZALLIE CURTIS, Amarillo  
"A Portrait"  
Oil, \$150

ROBERT HICKS, Amarillo  
"Flower and Vase"  
Oil, \$50

CAROLYN STALLWITZ, Dumas  
"Poppies"  
Watercolor, \$125

\*IVA McWILLIAMS, Amarillo  
"Before the Storm"  
Watercolor, \$50

\*LOUISE REEVES, Amarillo  
"Little Loves Two"  
Oil, \$100

\*JERRI WARREN, Canyon  
"Winter Shadow"  
Watercolor, NFS

Jurors of the 1971 TFAA State Citation Exhibition

ROBERT LEVERS, BFA and MFA Yale, taught at Whitney Art School, Connecticut, Yale and Corpus Christi before joining the University of Texas at Austin Art Department.

FRANK HEIN, BFA U.T. Austin and MFA Chicago Art Institute; San Antonio "Artist of the Year", presently on the San Antonio College Art Department faculty.

MEREDITH LONG, BA U.T. Austin, owner of Meredith Long Galleries, Houston and Rockport; opened his first gallery in Austin in 1953.



Texas Fine Arts Association

P. O. BOX 5023 • AUSTIN, TEXAS 78703

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**REGION I  
AUSTIN AREA**

*EUGENE ARMISTEAD, Austin "Sinetab" Mixed Media	PP	*CAROLYN MANOSEVITZ, Austin "Searching for New Departures" Mixed Media	\$150
*SHIRLEY CLARKE, Austin "Edith" Photo	NFS	TERRY MACSPARREN, Austin "Composition E" Acrylic	\$150
MILDRED GARRETT, Austin "Sunshine—Dismal Swamps" Watercolor	PP	WINDY WINN, Austin "Uncle Henry's Flivver" Watercolor	PP

**REGION II  
DALLAS AREA**

MARY D. ALBRECHT, Dallas "Woman" Sculpture	Sold	MARTHA MOORE, Dallas "Wicker Chair with Philodendron" Acrylic	\$400
MARGARET DUNLAP, Dallas "Jungle Gym" Acrylic	\$200	PARVIS PARIZAD, Dallas "Untitled" Mixed Media	NFS
WILLIAM ELLIOTT, Dallas "Winter Landscape" Watercolor	\$600	*TAYLOR POSCH, Irving "Honeymoon" Oil	NFS
*SYLVIA GREENSPAN, Dallas "Window Series #1 at Sundown" Oil	\$650	"Young Man Who Went West" Oil "School Portrait" Print	Sold
ELLNA K. GREGORY, Dallas "Fossil I" Watercolor	\$350	"Some of The Boys" Oil	Sold
ROSA MITCHELL, Dallas "Entrance at Old Swift Plant" Pencil	\$600	*DEBRA ZELAZNY, Dallas "Ultraist" Oil	\$500

**REGION IV  
LONGVIEW AND TYLER AREA**

LARRY BELL, Longview "Night Out" Photo Construction	\$375	*LEILU C. VIOLETTE, Marshall "Still Life" Acrylic	\$125
CYNTHIA COHEN, Longview "#2 Untitled" Acrylic	NFS	*GLEN BILL WILLIAMS, Tyler "Spatiotemporal Streams" Acrylic	\$200
*AMELIA LEE CUNNINGHAM, Longview "Les Ames" Polymer	\$350		
DANNY McCUGH, Tyler "Primeval Roots" Acrylic	\$200		

**REGION X  
VICTORIA AND  
PORT LAVACA AREA**

RENEE CUNNINGHAM, Port Lavaca "Solemn Chief" Oil	NFS	*SALLY OLSEN, Victoria "Aer Aphorize" Oil	\$200
MARY LOU KLOTZMAN, Victoria "Mountain Frame" Acrylic	NFS	DOROTHY WILSON, Seadrift "Grey Ghost of Pass Cavallo" Oil	\$150

**REGION XI  
CORPUS CHRISTI AND  
KINGSVILLE AREA**

*JOSEPH A. CAIN, Corpus Christi "Tulov" Watercolor	\$300	*WILLIAM RENFROW, Kingsville "Breakout" Acrylic & Graphite	Sold
DON ORR, Corpus Christi "Join Us" Ink & Acrylic	\$50	*HSIAO-HSIA TSAI, Corpus Christi "Inventors" Watercolor	

\*SELECTED FOR CIRCUIT

**REGION I  
AUSTIN AREA**

BILL WIMAN, Juror  
University of Texas at Austin

**REGION XV  
FORT WORTH AREA**

*BRUCE HOWARD, Fort Worth "Bits and Pieces" Watercolor	NFS	*BARRY PHILLIPS, Burleson "Opera to Morning Glories" Acrylic	\$500
*ANTHONY JONES, Fort Worth "Minas Tirith" Gouache	NFS	"Bowtie Madness" Photo Emulsion and Acrylic	NFS
ETTA MAE KILBORN, Fort Worth "A Nice Girl like Me" Etching	NFS	"Bowtie Madness #2" Photo Emulsion and Acrylic	NFS

FLO ZIMMERMAN, Fort Worth  
"Gertruda"  
Oil

**REGION XVI  
WICHITA FALLS AREA**

POLLY COX, Wichita Falls "Sunstruck" Watercolor	\$150	JOHN NELSON, Vernon "Last Doll" Pencil	NFS
*DIANA FLEMING, Big Spring "Solitude" Oil	\$200		

**REGION XVII  
SWEETWATER  
AND ABILENE AREA**

MARY LOUISE BROWN, Abilene "Adobe Shadows" Watercolor	\$100	*BARBARA EARWOOD, Sonora "Circus" Watercolor	NFS
*JAMES CAMPBELL, Abilene "Target" Acrylic	\$300	ESME GLENN, Abilene "Drawing of a Girl" Acrylic Charcoal	\$300
MARLENE COHEN, Abilene "Mother and Child" Oil	\$500	DELLA LANDERS, Ovalo "Plum Thicket" Watercolor	\$150
*JOHN CRUMP, Anson "Still Life with Cheese" Oil	\$150	RACHEL MARTIN, Abilene "The Nesters" Watercolor	NFS
WARREN CULLAR, Snyder "Church Window" Watercolor	NFS	LOUISE SWIM, Abilene "Edge of Spring" Acrylic	\$275

**REGION XVIII  
ODESSA AND MIDLAND AREA**

*VIRGINIA HAUGHT, Odessa "Gin Yard" Acrylic	PP	LEE A. WALLACE, Odessa "Daisy Mae" Oil	\$200
GAIL MARTIN, Odessa "Island Tide" Oil	NFS	KAREN WRIGHT, Odessa "Grizzly" Watercolor	\$150
*PAT METTS, Midland "Figures" Pen and Ink	PP		

**REGION XIX  
MONAHANS AREA**

FRYNE ESTES, Monahans "Logs" Oil	\$60	VACIE MCKASKEL, Rankin "Waiting for Roping" Graphics	\$80
*SHERRY JO HORTON, Fort Stockton "Log" Oil	\$110	*DODY RAILSBACK, Fort Stockton "Forgotten" Acrylic	\$150
LONNIE KELLY, Pecos "Homestead" Watercolor	\$175		

**AWARDS**

1st—REGION II DALLAS AREA  
2nd—REGION I AUSTIN AREA  
3rd—REGION IV LONGVIEW AND TYLER AREA

**CHOICE AWARDS BY JUROR**

EUGENE ARMISTEAD, Austin  
"Sinetab"  
CAROLYN MANOSEVITZ, Austin  
"Searching for New Departures"  
SYLVIA GREENSPAN, Dallas  
"Window Series #1 at Sundown"  
TAYLOR POSCH, Irving  
"School Portrait"  
DEBRA ZELAZNY, Dallas  
"Ultaist"  
AMELIA LEE CUNNINGHAM, Longview  
"Les Ames"

WILLIAM RENFROW, Kingsville  
"Breakout"  
ANTHONY JONES, Fort Worth  
"Minas Tirith"  
JAMES CAMPBELL, Abilene  
"Target"  
PATT METTS, Midland  
"Figures"  
JUDY RHYMES, Lubbock  
"Gathering Storm"

**STATEMENT BY THE JUROR**

It has been 10 years since I last judged the Annual State Citation Show and, comparatively speaking, I am impressed with the general quality and diversity of this year's exhibition. In particular I am impressed with the emergence of certain artists working in those regional areas of the State not previously recognized—a hopeful and encouraging sign for those of us concerned with the development of the arts in Texas.

JOHN GUERIN  
Professor of Art  
Department of Art  
University of Texas

\*SELECTED FOR CIRCUIT

# ANNUAL STATE CRAFTS EXHIBITION

**MRS. J. LOUIS MURFEE, JR.**  
 Regional Director  
**OTIS LUMPKIN, Juror**  
 Angelo State University

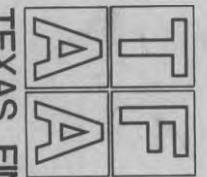
**REGION XX**  
**LUBBOCK AREA**

ROSIE SANDIFER ALFORD, Lubbock	*PAT KRAHN, Lubbock
"Relaxed Study"	"Broken, Bent and Overgrown"
Pencil	Pencil
"A Quiet Place"	PP
Acrylic	\$375
EVELYN ATKINSON, Lubbock	LAWANDA MURFEE, Lubbock
"Snow Harvest"	"Golden Rectangle Chickens"
Watercolor	Watercolor
RAY D. COLLIER, Lubbock	PAT NIX, Lamesa
"Shearing Pens"	"King Brothers Circus"
Watercolor	Acrylic and Collage
LEO BERNICE FIX, Lubbock	CATHY QUEST, Lubbock
"Ox-eye Daisy"	"Paid in Full"
Collage	Mixed
H. V. GREER, Lubbock	*JUDY RHYMES, Lubbock
"Apilatan"	"Gathering Storm"
Pen and Ink	Watercolor
LYNN HANEY, Lubbock	KAY STRAWBRIDGE, Lubbock
"Earthen Lullaby"	"Lotus and Bamboo"
Wrapping & Collage	Mixed
	\$150
	\$300

**REGION XXI**  
**AMARILLO AREA**

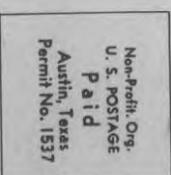
*RUTH BIFFLE, Amarillo	EDWARD FASSAUER, Amarillo
"Untitled"	"Fire of Light and Water"
Oil	Acrylic
\$175	\$450
"The Brass Coffee Pot"	ELAINE MAPLES, Amarillo
Oil	"Forest Closeup"
\$175	Mixed Media
MARGARET CAMPBELL, Canyon	N. BERRY McCLARY, Dumas
"The Sun Came Out"	"Change of Seasons"
Oil	Acrylic
\$150	\$185
LANA CARTER, Hereford	"One Wish"
"Inner Warmth"	Acrylic
Oil	\$165
ROYLYNN EVANS, Amarillo	
"Blossoms"	
Watercolor	
\$125	

**TEXAS FINE ARTS ASSOCIATION**  
 P.O. Box 5023 Austin, Texas 78763



D

Mary D. Albrecht  
 Dallas, Texas 75240  
 TFAA  
 DAL



LAGUNA GLORIA MUSEUM  
 July 25 - August 24, 1975





TFAA REGION II CITATION EXHIBITION

May 19-30

FIRST NATIONAL BANK IN DALLAS

TFAA REGION II CITATION EXHIBITION  
May 19-30

Juror: Mr. Ron Gleason, Director, Tyler Museum of Fine Art

Citation Awards:

1st Prize

Debra Zelazny

Ultraist

2nd Prize

Taylor Posch

Honeymoon

Mary D. Albrecht

Woman \*

Margaret J. Dunlap

Jungle Gym

William Elliott

Winter Landscape

Sylvia Greenspan

Window Series No I at Sundown

Ellina K. Gregory

Fossil I

Rosa Mitchell

Entrance at Old Swift Plant

Martha Moore

Wicker Chair With Philodendron

Parviz Parizad

Untitled

Taylor Posch

Young Man Who Went West

Taylor Posch

School Portrait

Taylor Posch

Some of the Boys

The Exhibition:

1 Gary Adcock

Standing Ice Form II \*

2 Mary D. Albrecht

Woman \*

3 Mary D. Albrecht

Oh, Dear God, Why?

4 Mary D. Albrecht

Untitled \*

5 Edith Baker

Dimensions \*

6 Edith Baker

Ode to Eve \*

7 Van Benton

Miss Ruby's Room

8 Van Benton

Bouquet

9 Naomi Brotherton

Nude With Green Robe

10 Naomi Brotherton

Seed Pods

11 Elizabeth Bradshaw

Potted Plant

12 Arlette Cook

Bue Eye Pelican \*

13 Mary Cranfill Curtis

Nineteenth House

14 Mary Cranfill Curtis

The Gable Room

15 Wilma Dennis

First Light

16 Wilma Dennis

Southwest

17 Margaret J. Dunlap

Jungle Gym

18 William Elliott

Winter Landscape

19 William Elliott

In Alfama, Lisbon

20 William Elliott

Rural Winter

21 Lee Ethel  
22 Lee Ethel  
23 Lee Ethel  
24 Lee Ethel  
25 Martha Ferguson  
26 Florence McClung  
27 Davis Floyd  
28 Claire K. Frindell  
29 Ellna K. Gregory  
30 Ellna K. Gregory  
31 Ellna K. Gregory  
32 Sylvia Greenspan  
33 Sylvia Greenspan  
34 Marilyn Eitzen Jones  
35 Marilyn Eitzen Jones  
36 Dorothy Keith  
37 Dorothy Keith  
38 Ruth Litwin  
39 Rita Mallett  
40 Rita Mallett  
41 Rita Mallett  
42 Wanda L. McNatt  
43 Pat Minick  
44 Rosa Mitchell  
45 Martha Moore  
46 Natalee Morse  
47 Natalee Morse  
48 Natalee Morse  
49 Janet F. Newman  
50 Parviz Parizad  
51 Barbara Park  
52 Taylor Posch  
53 Taylor Posch  
54 Taylor Posch  
55 Taylor Posch  
56 Taylor Posch  
57 Peg Rosenlund  
58 Peg Rosenlund  
59 Elouise Stade  
60 Rachel Stone  
61 Rachel Stone  
62 Debra Zelazny  
63 Debra Zelazny  
64 Debra Zelazny  
65 Debra Zelazny

Green Eyes  
Button The Cat  
Mother and Child  
Boy With Apple  
Ancestral Trace #1  
Rocky Point  
Two Standing Figures \*  
Hovay Barn - Sandsoy, Norway  
Transitory Vision  
Fossil I  
Plaza  
Window Series No I at Sundown  
Still Life With Cactus  
Kaleidoscope  
Abstract-Blue and Orange  
Wolfe City Strip  
Good Well Water  
Abrazo \*  
Blue Sky #2  
Black Square #5  
Retainer Wall #2 Remembered  
Studio  
Turnips and Grain Shovel  
Entrance at Old Swift Plant  
Wicker Chair With Philodendron  
#121  
#113  
#117  
Point of Reference  
Untitled  
Decoy and Dried Flowers  
Young Man Who Went West  
School Portrait  
Some of the Boys  
Honeymoon  
Woman  
Harvest  
Tropic Haven  
Poppies  
Two Men  
Two Women  
Bitter/Sweet  
U.F.O.  
Bitter/Sweet  
Ultraist

(\*sculpture)

FINE ARTS DEPARTMENT  
HILL JUNIOR COLLEGE  
P. O. Box 619  
HILLSBORO, TEXAS 76645

\*\*\*\*\*  
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\*\*\*\*\*



# Hill Junior College Fine Arts Festival

OCTOBER 17 - 31, 1971

## CALENDAR OF EVENTS

SUNDAY, October 17			
Music Department	H.J.C. Fine Arts Building	4:00 p.m.	
	presenting in a recital - Mr. Stacy Schronk, Tenor Voice and Drama Coach, Tarrant County Junior College		
	Mr. Jerry Wallace, Piano Music Department, Tarrant County Junior College		
	assisted by - June Leondar, Accompanist		
	reception for Patrons and Friends of the Arts, beginning at 3:00 p.m. in the H.J.C. Library, sponsored by Sesame Club		
	Recital is open to the public at no admission charge.		
MONDAY, October 18			
Art Department	H.J.C. Student Center	7:30 p.m.	
	Landscape Oil Painting Demonstration presented by Dr. Julius Zshoar Art Department Hill Junior College		
	no admission charge		
TUESDAY, October 19			
Music Department	H.J.C. Fine Arts Building	7:30 p.m.	
	Movie: "Beethoven; Ordeal and Triumph"		
	no admission charge		
THURSDAY, October 21			
Music Department	H.J.C. Fine Arts Building	7:30 p.m.	
	presenting in a recital - Dr. Douglas Smith, Trumpet Dallas Baptist College		
	assisted by - Jan Bertram, Soprano Allan Dyer, Piano		
	reception sponsored by Les Causeuses		
	no admission charge		
FRIDAY, October 22			
Music Department	H.J.C. Fine Arts Building	7:30 p.m.	
	Hill Junior College Chorale, Mr. Leland Lundgren, Director		
	admission \$1.00 adults, \$.50 students		
SUNDAY, October 24			
Music Department	H.J.C. Fine Arts Building	3:00 p.m.	
	presenting in a recital - Mr. Paul Baines, Classical Guitarist Music Department Mountainview College		
	reception sponsored by Monday Review		
	no admission charge		
MONDAY, October 25			
Art Department	H.J.C. Student Center	7:30 p.m.	
	Torn Paper Painting: Mixed Media Demonstration presented by Mr. Sid Reeves, Art Department Hill Junior College		
	no admission charge		
TUESDAY, October 26			
Music Department	H.J.C. Fine Arts Building	7:30 p.m.	
	Hill Junior College Symphonic Wind Ensemble and the Hill Junior College Jazz Laboratory Band, Mr. Walt Paul, Director		
	admission \$1.00 adults, \$.50 students		
WEDNESDAY, THURSDAY, FRIDAY, SATURDAY, SUNDAY, October 27, 28, 29, 30, 31			
Drama Department	Little Theatre	8:00 p.m.*	
	"The Glass Menagerie" by Tennessee Williams presented by the H.J.C. Players, Mr. Jack Smith, Director		
	advance tickets \$1.00 adults, \$.75 students at the door \$1.50 adults, \$1.00 students		
	* Sunday, October 31 Matinee Performance at 2:30 p.m. ONLY		
CONTINUING throughout the Festival in the H.J.C. Library			
	ART EXHIBIT courtesy of the Texas Fine Arts Association exhibiting work by William Lester, Michael Frary, and Gibbs Milliken		
CONTINUING throughout the Festival in the H.J.C. Library			
	SCULPTURE EXHIBIT courtesy of the Texas Fine Arts Association exhibiting work by Mary Dickson Albrecht		
	ART EXHIBITS OPEN:		
	Mondays, Thursdays.....	7:30 a.m. to 9:00 p.m.	
	Tuesdays, Wednesdays, Fridays.....	7:30 a.m. to 5:00 p.m.	



The paintings in this Exhibition were selected for Circuit and the Awards were given by the following juries:

61st TFAA ANNUAL

Byron Burford, Director of Graduate Painting, University of Iowa, has taught at University of Minnesota, Massachusetts, California College of Arts and Crafts, Portland State College, and others. He has received several Fellowships and Awards.

Robert James Hunt, BA and MFA University of Iowa, has taught for twenty-one years at Washburn University of Topeka. He is presently Director, Mulvane Art Center, Washburn University.

Robert Mead Murdock, MA Yale University and BA Trinity College Connecticut, is currently serving as Curator of Contemporary Art, Dallas Museum of Fine Arts.

STATE CITATION EXHIBITION

Richard Scherpereel, BFA and MFA University of Notre Dame, is Chairman of the Art Department at Texas A & I University. Dr. Scherpereel received his Master of Education from McMurry College and Doctor of Education from George Peabody College for Teachers.

Leonard P. Sipiora, BA and MA University of Michigan is the Director of the El Paso Museum of Art. Mr. Sipiora has done work toward his Doctorate Degree at the University of Iowa.

This Circuit Exhibition is presented by the Texas Fine Arts Association.

This project is jointly supported by a grant from the Texas Commission on the Arts and Humanities.

EXHIBITORS

MARY D. ALBRECHT...Dallas  
"Vertical-Man Is"  
Mixed Metal, 400

MRS. MOORISH BLACK...Mt. Pleasant  
"Weathering"  
Acrylic, 200

B. BRANDON...Corpus Christi  
"A Sexual Plant"  
Pencil, NFS

MARILYN BRANHAM...Plainview  
"Crevasse"  
Mixed Media, NFS

FLORENCE BREGMAN...Dallas  
"#1314"  
Acrylic, 300

DARE I. BURCH...Tyler  
"Hispano Moorish Series 2"  
Acrylic, 175

CARL J. CARLIN...Odessa  
"A Walk With M"  
Mixed Media, NFS

JEANETTE WELTY CHELF...Austin  
"Cicada Song"  
Color Woodcut, 75

MARY CRANFILL CURTIS...Dallas  
"House on The Corner"  
Print, 100

ANNA HENDERSON...Victoria  
"Cymbidium"  
Watercolor, NFS

LYNNE JACOBS...Dallas  
"Untitled"  
Print, 40

LES LAWERENCE...El Cajon, Cal.  
"The Great Bird Flies"  
Mixed Media, 125

EUGENE MARKOWSKI...Charlottesville  
"White Cord With Blue"  
Acrylic, 800

N. BERRY McCLARY...Dumas  
"Picnic-Picnic"  
Acrylic, NFS

MAXINE McCLENDON...Mission  
"Night Vision"  
Acrylic, 300

PATRICK MCCRACKEN...Amarillo  
"Snow at Chama"  
Watercolor, NFS

E. E. NICHOLS...Mission  
"Encantada"  
Acrylic, 250

JUNE NORTH...Victoria  
"Growing Things"  
Mixed Media, 65

BARRY PHILLIPS...Odessa  
"Underneath a Heart"  
Charcoal & Pencil, 75

MILDRED WILES...Tyler  
"Red Monoliths"  
Oil, 160

JACKIE ZWEIGER...Monahans  
"Mr. Tatom's Barn"  
Watercolor, 200

THE TEXAS FINE ARTS ASSOCIATION

was founded in 1911 for the purpose of encouraging the pursuit of art in Texas with high standards of aesthetic expression. In the early years TFAA was instrumental in establishing the Department of Art at the University of Texas, worked towards the appointment of a state commission for the arts, and for the Laguna Gloria Museum of Art in Austin. TFAA has a statewide membership of over two thousand and operates through twenty-two regions.

I would like to become a member of the Dallas Chapter of Texas Fine Arts Association. Enclosed is my check (or money order) for fifteen dollars/ten dollars dues and a five dollar initiation fee. This participating membership entitles me to exhibit/vote and attend all TFAA\* meetings and functions/exhibition-openings/etc.

Name \_\_\_\_\_  
Phone \_\_\_\_\_  
Zip \_\_\_\_\_

Make check payable to: Dallas Chapter/TFAA & mail to:

Mary Cranfill Curtis/328 Sutton Place/Richardson 75080



The Second Annual  
Texas Fine Arts Association  
Juried Exhibition  
at OLLA PODRIDIA  
12205 Coit Road, Dallas  
April 14 through April 26



nd Annual TFAA Juried Exhibition



April 14th through April 26th 1975

NON-PROFIT ORG.  
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Gary Adecock	STANDING EARTHFORM STRATA SHAPES XXV CIRCLE 4
Michael Arth	FICUS NATIDA
Wanda Baker	BLUEBONNETS ABSTRACT LANDSCAPE
Anna Marye Barnes	HOUSE BESIDE THE LAKE
Dorothy Barta	NUDE-DERRIERE
Barry Benton	NATURAL PORTRAIT
Mary Berry	DWELLING HAS SPRUNG
Mary Jean Balle	MIGRATION BACHMAN
	WINTER THAW
Dorothy Boatwright	TIMBERLINE FLOWER VENDOR
Elizabeth Bradshaw	POTTED PLANT
Ellen Brandon	SHADOWS ON WHITEWASH
Naomi Brotherton	PERFORMANCE IMPROMPTU
Chico Brown	SUNSET 2
Irby Brown	KRISTEN
	GRAY DAY IN DODD CITY
Al Brouillette	RIVERBED PLATEAU-NORTH TEXAS
Mozelle Brown	POTS AND THINGS AMUSEMENT PARK
Randall Browning	JOE BROWNING-CATTLEMAN
Artyce Colen	LEMA'S IVY
Iona Deering	FENCE ROW
Bertha Davis	ISLAND IN THE SUN
Mary Kathryn Collins	WINTER IN THE AIR STILL AFTER THE STORM
Arlette Cook	REFLECTION
Frieda Daniell	LANDSCAPE
Margaret Dunlap	JUNGLE GYM
William Elliott	MORNING MASS
David Everett	UNTITLED
Bill Fenske	SUPERIOR RIME
Tom Henszer	MYAN INN GARDEN
Ray Heter	ROAD TO NORTH TEXAS II
Mary Hill	RANCHO REMEMBERED
Marilyn Bitzen Jones	KALEIDOSCOPE
Sarabeth Jones	LONGING
Chrysanthia Kepler	LOOKING OVER THE BARN WESTERN AUTO STORE
Jong Sang Lee	SCATTERED SHOWERS HOOD
Donald MacKay	AUTUMN MAJESTY
Simmie Malmberg	TWO GENERATIONS
Dorothy Margules	AUTUMN
Gerl McCleskey	YELLOW IRIS
Jennifer Miller	A TOUCH OF SUN LES FLEURS D'ELEGANCE
Gerald Minshew	BARN
Donald Mitchell	SPANISH STEPS
Barbara Mock	MISTY SPRING
Susanne Graham Morris	SILVER PLUME
Natalee Morse	NUMBER ONE
Barbara Mussett	THERE WAS A TIME
Virginia Murphy	UNTITLED
Betsy Prade	ESSENCE OF AUTUMN
William C. Pratt	MARATHON
Taylor Posch	QUEEN OF QUEENS, ACE HIGH PORTRAIT OF A WOMAN YOUNG MAN WHO WENT WEST
Harold Quiram	THE SPECTATORS
Billy Ready	CLOUDSCRAFT, NEW MEXICO
Dan Rippe	BY WILLOW CREEK
Joe Tomlinson	WINTER REFLECTIONS
Gail Sachson	THE THREE OF US
Michael Trimble	TREES AND FENCES UNTITLED
Steve Trower	SATURDAY AFTER THE STORM
Michael Truly	ROSES
Emma Wittenberg	WATERGATE
Esther Wiley-Jones	LONESOME CITY
Jan Wylie	SUNFLOWERS
Marilyn Yates	MORNING FLIGHT
Charles Yobst	INDEPTH & DELTA
Nathan Wright	PELICANS WHARF

Juror:

LEONARD SIPORA  
Museum of Art  
EL PASO  
Texas

Award Winners

WEST SUN by Dan Rippe

1st Prize BEST OF SHOW \$500 AWARD

\$100 Award (Oil)	FRAGMENTS AND FLOWERS Artyce Colen
\$100 Award (Acrylic)	ABSTRACT BLUE & ORANGE Marilyn Bitzen Jones
\$100 Award (Watercolor)	HITKERS RESTING Irby Brown
\$100 Award (Graphics)	PLANT STUDY SERIES II Virginia Jay

HONORABLE MENTION

IMAGE OF MAN III	SCHOOL PORTRAIT Mary Albrecht
SPECTRUM I	RADIATION Jane Butts
DERELICTS	DIRECTION 157 William Elliott
CVICLES	RHINO Jennifer Miller
GAIM	JENNIFER Richard Mussett
STRAWBERRY CACTUS	WINTER VISITORS Denise Partida

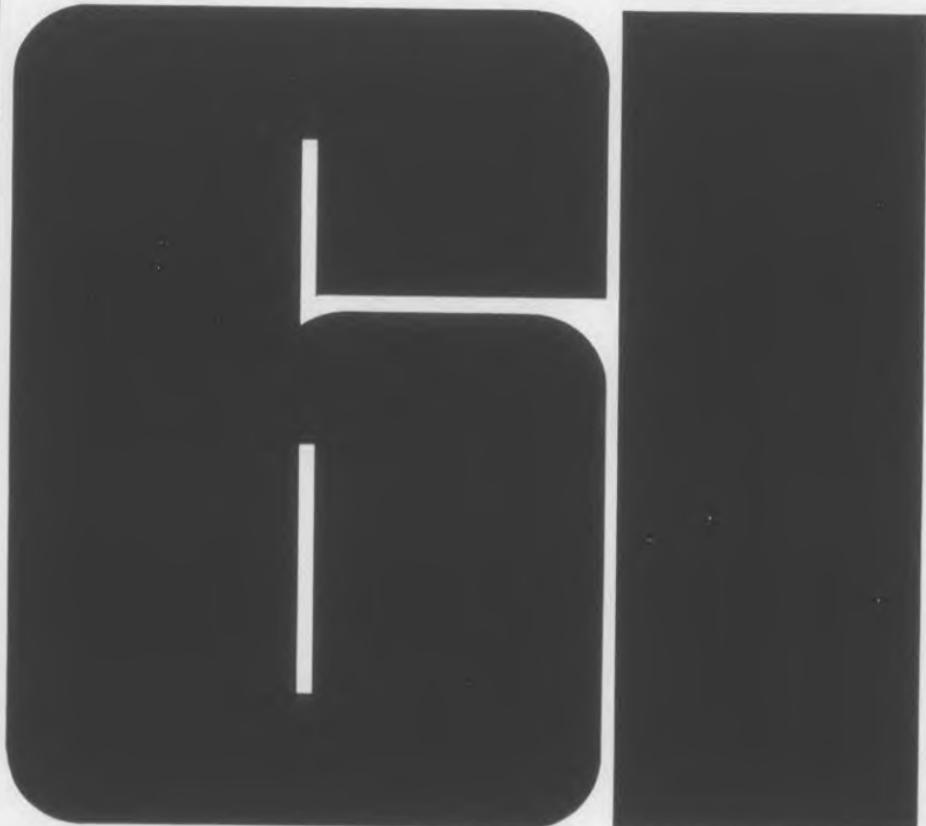
JENNIFER  
Barbara Sutton

WINTER VISITORS  
William Winn

**may 6-june 4/1972**

**61st annual exhibition**

**texas fine arts association**



THE TEXAS FINE ARTS ASSOCIATION

presents

THE SIXTY-FIRST ANNUAL EXHIBITION

JURORS

Byron Burford, Director Graduate Painting, University of Iowa  
R. Jim Hunt, Director, Mulvane Art Center, Washburn University  
Robert Murdock, Curator, Dallas Museum of Fine Arts

EXHIBITION COMMITTEE

Mrs. Terry J. Sasser, Chairman

PATRONS

Mutual Savings Institution  
Glastron Boat Company  
Savings Institute Clearing House of Austin  
The Capital National Bank  
Joske's of Texas  
Snyders-Chenards  
Mrs. Herman Heep  
Senator and Mrs. Charles Herring  
Texas Brewers' Institute  
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Mrs. James Noel  
Charles Brown  
Mrs. Lura Duff Elliston  
Mrs. Joe C. Smith  
Mrs. M. P. Temple  
LaWayne Alexander  
Dr. and Mrs. Silas W. Grant  
Mr. and Mrs. John D. Haltom

PRIIZE WINNERS

OIL AND ACRYLICS

TEXAS FINE ARTS ASSOCIATION CASH AWARD....\$200  
Gerald Williamson, Tallahassee, Fla...."Sue Series Indoors"

THE M. GRUMBACHER ARTISTS' MATERIAL CO. AWARD....\$100  
W. Medford Johnston, Atlanta, Ga....."Series X #F"

LAGUNA GLORIA ART MUSEUM PURCHASE PRIZE  
Michael Frary, Austin, Tex...."Exodus"

Mrs. John R. Kingsberry, Jr., Chairman

Donated by:

Mr. and Mrs. John R. Kingsberry, Jr. Mr. and Mrs. Russell Fish  
Mr. and Mrs. Julian Zimmerman Mr. and Mrs. Curtis Weeks  
Dr. and Mrs. D. J. Sibley, Jr. Mr. and Mrs. George Nalle, Jr.  
Mr. and Mrs. Alfred A. King Mr. and Mrs. William H. Hawn, Jr.  
Mr. and Mrs. Kerry G. Merritt Mr. and Mrs. Lowell Leberman, Jr.  
American National Bank

TEXAS FINE ARTS ASSOCIATION PURCHASE PRIZES  
Juergen Strunck, Dallas, Tex...."Senegenim"  
Ralph Cox, Athens, Ga...."5 Orthographic Views"

ANONYMOUS PURCHASE PRIZES

John Sturtevant, Houston, Tex...."John Turner Will Never Return"  
James Davis, Macomb, Ill...."Tent Memories"

WATERCOLOR

TEXAS FINE ARTS ASSOCIATION CASH AWARD....\$50  
Jim Sajovic, Kansas City, Mo...."Hump #1"

MR. AND MRS. JOE A. GOETH CASH AWARD....\$25  
James Lauver, Aberdeen, S.D...."Star Match"

INTERNATIONAL BUSINESS MACHINES PURCHASE PRIZE  
Ralph White, Austin, Tex...."Place of Silent Time"

AMERICAN NATIONAL BANK PURCHASE PRIZE  
Charles Field, Austin, Tex...."Woman in Blue Reading a Letter (After Vermeer)"

BANK OF AUSTIN PURCHASE PRIZE

Arthur Turner, Houston, Tex...."Warrior"

SCULPTURE

TEXAS FINE ARTS ASSOCIATION CASH AWARD....\$100  
Richard Moses, Champaign, Ill...."The Duchess"

DRAWING

MR. AND MRS. ALFRED A. KING CASH AWARD....\$25  
Michael Meyers, Iowa City, Iowa...."6 Studies"

AUSTIN NATIONAL BANK PURCHASE PRIZE

Mary Louise Brown, Abilene, Tex...."Binding Vine"

ELISABET NEY

ALLEN, WILLIAM. . .Los Angeles, Calif. PORTER, VIRGINIA. . .Shreveport, La.  
"Blue Above #9"  
Gouache, 275.

ASMAR, ALICE. . .Burbank, Calif.  
"Roadrunner Rushing Towards  
Two Pots of Gold"  
Casein and Ink, 900.

BERMANN, LENORA. . .Minneapolis, Minn.  
"Yellow Body"  
Mixed, 75.

BOWITZ, JOHN. . .Ottumwa, Iowa  
"pickles"  
Mixed, 50.

BURKE, DANIEL. . .Erie, Pa.  
"Refraction"  
Oil, 500.

EXUM, MILDRED. . .Tyler, Tex.  
"Zebra"  
Acrylic, 350.

FALKNER, AVERY. . .Abilene, Tex.  
"Rain Wish-Fulfillment"  
Acrylic, 450.

FIFIELD, MARY. . .Gambier, Ohio  
"Indefinite Aftermath"  
Pencil, 150.

GIBSON, JIM. . .Aberdeen, S.Dakota  
"Swimmers"  
Acrylic, 200.

HARRIS, JEAN. . .Key Biscayne, Fla.  
"Torlola Revisited"  
Watercolor, 150.

HOLDER, K. . .Bloomington, Ill.  
"Cucumber Salad Landscape Painting"  
Acrylic, 300.

KOHN, JAY. . .Normal, Ill.  
"Naturalistic Napa"  
Oil, 350.

MACSPARREN, TERRY. . .Austin, Tex.  
"Untitled B-1"  
Acrylic, 150.

MYERS, FREDRIC. . .Grand Blanc, Mich.  
"Cloud Smoy II"  
Acrylic, 500.

NORRIS, BILLY. . .Cayce, S.C.  
"Pieces of Picture"  
Acrylic, 150.

PASKIN, BOB. . .Brooklyn, N.Y.  
"From Inside Out"  
Pastel and Crayon, 300.

LAGUNA GLORIA

ADCOCK, GARY. . .Dallas, Tex.  
"Strata Patterns XI"  
Mixed, 225.

ALBRECHT, MARY D. . .Dallas, Tex.  
"Untitled Metal Painting"  
Mixed Metal, 500.

ALMYDA, JOSEPH. . .Dallas, Tex.  
"Portal"  
Mixed, 300.

AMSTER, SUSAN. . .Austin, Tex.  
"Reflecting Beyond"  
Mixed, Collage, 225.

BARNETT, EARL. . .Glenview, Ill.  
"Top of the Light"  
Acrylic, 350.

BATES, AL. . .Houston, Tex.  
"Red Shorts"  
Oil, 350.

BERMANN, LENORA. . .Minneapolis, Minn.  
"Melt in Your Mouth"  
Acrylic, 75.

BLUE, MONTE. . .La Porte, Tex.  
"A Shallow Stream"  
Acrylic, 310.

BLUE, MONTE. . .La Porte, Tex.  
"Grandma's Shed"  
Acrylic, 275.

BROAD, THOMAS. . .Dallas, Tex.  
"Canyon"  
Watercolor, 150.

\*BROWN, MARY LOUISE. . .Abilene, Tex.  
"Binding Vine"  
Ink, PP.

BUCKNALL, MALCOLM. . .Austin, Tex.  
"The Sorceress"  
Oil, 1000.

BURGRAF, RAY. . .Tallahassee, Fla.  
"Mirror Vision"  
Acrylic, 350.

CAPPLEMAN, OWEN. . .Austin, Tex.  
"PVA 6/71-Road"  
Polyvinyl and Acetate, 750.

CHELF, JEANETTE WELTY. . .Austin, Tex.  
"Night Sun"  
Woodcut, 75.

CHRIST-JANER, ALBERT. . .Athens, Ga.  
"Land Forms W 149"  
Watercolor, 200.

COCKE, MILDRED. . .San Antonio, Tex.  
"Busy As"  
Watercolor and Ink, 200.

\*COX, RALPH. . .Athens, Ga.  
"Five Orthographic Views with  
Perspective"  
Enamel Pencil, PP.

CUNNINGHAM, ATLEE, JR. . .Fort Worth, Tex.  
"Mutual Interference: IV"  
Acrylic, 150.

D'ANNONZIO, ALFREDO. . .Fremont, Calif.  
"The Last Row"  
Mixed, 650.

\*DAVIS, JAMES. . .Macomb, Ill.  
"Tent Memories: Umbilical Cord"  
Mixed, PP.

EVANS, EDWARD. . .Marshall, Minn.  
"Peer"  
Acrylic, 350.

PAINTER, ROBERT. . .Lubbock, Tex.  
"Moving War Prince"  
Oil, 400.

\*FIELD, CHARLES. . .Austin, Tex.  
"Woman in Blue Reading a  
Letter (After Vermeer)"  
Watercolor, PP.

\*FRARY, MICHAEL. . .Austin, Tex.  
"Exodus"  
Oil, PP.

GARCIA, RON DAMIEN. . .San Antonio, Tex.  
"Back Porch"  
Acrylic, 450.

GUYOT, TOM. . .Newport, Oregon  
"Need"  
Pencil, 50.

HOEY, WILLIAM. . .Austin, Tex.  
"Landscape Totem"  
Oil, 750.

\*JOHNSTON, W. MEDFORD. . .Atlanta, Ga.  
"Series X #F"  
Acrylic, 250.

JONES, TONI. . .Houston, Tex.  
"I'm Listening. Are You Listening?"  
Acrylic, 275.

KREN, MARGO. . .Manhattan, Kansas  
"Untitled"  
Acrylic, 200.

LANGOUSSIS, ANDREW. . .Rockford, Ill.  
"Pillowscape"  
Oil, 600.

\*LAUVER, JAMES. . .Aberdeen, S.Dakota  
"Star Match"  
Watercolor, 200.

LEA, STANLEY. . .Huntsville, Tex.  
"Dawn of a Flying Earth"  
Acrylic, 600.

LEVERS, ROBERT. . Austin, Tex.  
"Space Problem"  
Acrylic, 250.

McCLUNG, BARBARA. . Austin, Tex.  
"Ark 2"  
Oil, 350.

McCLUNG, BARBARA. . Austin, Tex.  
"Mollie P."  
Oil, NFS

MCGORTY, JOHN. . Columbia, S.C.  
"Sprued Up"  
Sculpture, 190.

McCLENDON, MAXINE. . Mission, Tex.  
"Night Vision"  
Acrylic, 300.

MCINNIS, GEORGIA. . Houston, Tex.  
"Red Sky"  
Acrylic, 300.

MAHMOUD, BEN. . DeKalb, Ill.  
"Image 1024"  
Acrylic, 500.

MANDZIU, MICHAEL. . Melvindale, Mich.  
"Rhizoid Series 1-10-72"  
Acrylic, 300.

MARKOWSKI, EUGENE. . Charlottesville, Va  
"White Cord with Blue"  
Acrylic, 800.

\*MEYERS, MICHAEL. . Iowa City, Iowa  
"6 Studies"  
Ink, 125.

MINKERT, JESSE. . Houston, Tex.  
"Cup, Assumption & Critical Mass"  
Pencil, 75.

\*MOSES, RICHARD. . Champaign, Ill.  
"The Duchess"  
Mixed, 800.

NAIL, FRANCES. . Houston, Tex.  
"Pennants Pale & Blue"  
Acrylic, 200.

NAVONE, EDWARD. . Topeka, Kansas  
"Compression"  
Acrylic, 200.

NICHOLS, E.E. . Mission, Tex.  
"Encantada"  
Acrylic, 250.

PALMER, GREGORY. . Paris, Tex.  
"Toward Night Falls My Heart"  
Oil, 600.

PEPWORTH, CHARLES. . Houston, Tex.  
"How Many Times"  
Metal Relief, 525.

PRIOR, SCOTT. . North Hampton, Mass.  
"Home Office #2"  
Oil, 200.

ROSENLUAND, PEG. . Dallas, Tex.  
"70 X 7 = Forgiveness"  
Acrylic, 300.

\*SAJOVIC, JIM. . Kansas City, Mo.  
"Hump #1"  
Watercolor, 150.

SLANEY, ELIZABETH. . Greensburg, Pa.  
"Hexad"  
Acrylic on Plexiglass, 350.

\*STURTEVANT, JOHN. . Houston, Tex.  
"John Turner Will Never Return"  
Oil, PP.

SZUTTER, MARTIN F.W.J. . Cleveland, Ohio  
"Landscape With Vertical Plane"  
Mixed, 400.

THORSON, DOROTHY. . Evanston, Ill.  
"Joseph's Coat"  
Pencil and Watercolor, 800.

THURSTON, CAROL. . Austin, Tex.  
"Sunglow #5"  
Acrylic, 500.

\*TURNER, ARTHUR. . Houston, Tex.  
"Warrior"  
Watercolor, PP.

UMLAUF, KARL. . Commerce, Tex.  
"Formation Series VI #8"  
Lacquer, Murano and Plexiglass, 500.

WALSH, THOMAS. . Carbondale, Ill.  
"Tunc Series II:70"  
Bronze, 500.

WARNER, PATRICIA. . Houston, Tex.  
"Untitled"  
Mixed, 300.

\*WHITE, RALPH. . Austin, Tex.  
"place of Silent Time"  
Transparent Acrylic, PP.

WHITEHEAD, BARBARA. . Austin, Tex.  
"Flight Series #7 Over Flight"  
Woodcut, 100.

\*WILLIAMSON, GERALD. . Tallahassee, Fla.  
"Sue Series Indoors"  
Mixed, 300.

\* Award Winners



**Texas Fine Arts Association**  
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THE TEXAS FINE ARTS ASSOCIATION

presents

THE ANNUAL STATE CITATION SHOW

JUNE 7 - JULY 6

AWARDS

1st - REGION XV FORT WORTH AREA  
2nd - REGION II DALLAS AREA  
3rd - REGION XI CORPUS CHRISTI AND KINGSVILLE AREA

JURORS CHOICE AWARDS

MARY ALBRECHT, Dallas "Vertical-Man Is"	JUNE NORTH, Victoria "Growing Things"
JOE CAIN, Corpus Christi "Ceremonial Form"	JILL BUSH, Fort Worth "Nude"
STEPHANIE AMSTER, Austin "Birth of Nature"	KATHLEEN GUYNNE, Fort Worth "White Flowers"
JEANETTE WELTY CHELF, Austin "Cicada Song"	DONNA MILLER, Weatherford "Strip Print"
FLORENCE BREGMAN, Dallas "#1314"	PAT CUNNINGHAM, Fort Worth "My Daddy and Me"
MARGARET DUNLAP, Dallas "Focus #2"	DELLA LANDERS, Ovalo "Flowers and Snow"
BRYANT REEVES, Temple "Breaking A Way"	PATRICK C. MCCRACKEN, Amarillo "Snow At Chama"
NELDENE MATUSEVICH, Victoria "Desert Cliff"	

STATEMENT BY THE JURORS

Richard Scherpereel - The Exhibition has a very emotional "eye appeal". Subtle colors and wonderful relationships are evident in many of the paintings. The content is varied which makes for interesting viewing - such interest is always found in TFAA Exhibitions.

Leonard P. Sipiora - This year's Annual State Citation Exhibition reflects many significant contemporary trends and is especially strong in the use of design and color.

Exhibition Committee

Chairman: Mrs. B. M. Honk Irwin  
Co-Chairman: Mrs. O. G. Eckhardt

LAGUNA GLORIA ART MUSEUM

AUSTIN, TEXAS 78703

#### REGION VI BELTON AND WACO AREA

MRS. WILLIAM W. HAIR, Regional Director  
 MRS. R. K. HARLAN, Juror, Gallery, Temple  
 MRS. EARL NEAL, Juror, Temple

#### REGION I AUSTIN AREA

MRS. V. C. SMART, JR., Regional Director  
 WILLIAM HOEY, Juror, Austin

\*STEPHANIE AMSTER, Austin  
 "Birth of Nature" Oil, \$200

\*CONSTANCE FORSYTHE, Austin  
 "Up Close" Watercolor, \$100

LINDA GENET, Austin  
 "Seed Pods" Sculpture, \$75

\*JEANETTE WELTY CHELF, Austin  
 "Cicada Song" Color Woodcut, \$75

#### REGION II DALLAS AREA

MRS. ROBERT L. ALBRECHT, Regional Director  
 JOHN GUERIN, Juror, University of Texas  
 WILLIAM ROBINSON, Juror, Pollack Gallery, S.M.U.

LYNNE JACOBS, Dallas  
 "In Search of a Proper perspective" Oil, \$150

\*MARY CRANFILL CURTIS, Dallas  
 "House On The Corner" Print, \$100

\*FLORENCE BREGMAN, Dallas  
 "#1314" Acrylic, \$300

\*MARY ALBRECHT, Dallas  
 "Vertical-Man Is" Mixed Metal, \$400

ELIZABETH BRADSHAW, Dallas  
 "Friends" Mixed Media, \$148

MARY ETTA RANSOME, Dallas  
 "Boy With Cat" Oil, \$125

\*MARGARET DUNLAP, Dallas  
 "Focus #2" Acrylic, \$125

BARRY BENTON, Dallas  
 "Liz" Oil, \$75

\*LYNNE JACOBS, Dallas  
 "Untitled" Print, \$40

SHARON BONNER NICHOLS, Dallas  
 "The Mailbox" Acrylic Collage, \$175

BEATRICE SHAW, Midlothian  
 "Sun Bathers" Oil, \$400

\*JANE VIEAUX, Dallas  
 "The Cloister" Collage, \$400

\* SELECTED FOR CIRCUIT

#### REGION IV LONGVIEW AND TYLER AREA

MRS. CLINT C. BLACKMAN, JR. Regional Director  
 KARL UMLAUF, Juror, East Texas State College

\*MRS. MOORISH BLACK, Mt. Pleasant  
 "Weathering" Acrylic, \$200

\*DARE I. BURCH, Tyler  
 "Hispano Moorish Series 2" Acrylic, \$175

\*MILDRED WILES, Tyler  
 "Red Monoliths" Oil, \$160

\*MARTHA LORIE, Tyler  
 "Abstract 2" Collage, NFS

\*MARIE PEEBLES, Killeen  
 "Prairie Mission School" Oil, \$175

\*BRYANT REEVES, Temple  
 "Breaking A Way" Watercolor, \$250

#### REGION X VICTORIA AND PORT LAVACA AREA

MRS. STEVEN MATUSEVICH, Regional Director  
 MRS. VOTT POWELL, Regional Director  
 BEN BAILEY, Juror, Texas A & I University

\* ANNA HENDERSON, Victoria  
 "Cymbidium" Watercolor, NFS

\* NELDENE MATUSEVICH, Victoria  
 "Desert Cliffe" Oil, \$100

\* JUNE NORTH, Victoria  
 "Growing Things" Mixed Media, \$65

AUDREY POWELL, Victoria  
 "Quiet Hills" Watercolor, \$125

BLAN SHEPHERD, Victoria  
 "The Markers" Oil, NFS

#### REGION XI CORPUS CHRISTI AND KINGSVILLE AREA

RUS PENLAND, Regional Director  
 WILLIAM J. BREITENBACK, Juror, Sam Houston State University

\*B. BRANDON, Corpus Christi  
 "A Sexual Plant" Pencil, NFS

\*JOE CAIN, Corpus Christi  
 "Ceremonial Form" Acrylic, \$400

\*EMILY RUTLAND, Kingsville  
 "Picnic" Acrylic, \$350

\*MARY SISCO, Corpus Christi  
 "Knob Hill" Acrylic, \$100

#### REGION XV FORT WORTH AREA

MRS. WILLARD JOHNSON, Regional Director  
 MISS EVELYN BEARD, Juror, Dallas Public Schools  
 RALPH KAHN, Juror, Contemporary Gallery, Dallas

\*JILL BUSH, Fort Worth  
 "Nude" Sanguine, \$150

\*ATLEE CUNNINGHAM, Fort Worth  
 "Mutual Interference" Acrylic, \$200

\*PAT CUNNINGHAM, Fort Worth  
 "My Daddy and Me" Acrylic, \$200

\*MARY ETTA HOUSTON, Decatur  
 "Un-Doors" Mixed Media, \$300

\*JAMES JOHNSON, Denton  
 "Cracked Glass" Watercolor, \$125

\*DONNA MILLER, Weatherford  
 "Strip Print" Ink, \$75

### REGION XIX MONAHANS AND GRAND FALLS AREA

#### REGION XV FORT WORTH AREA (continued)

MRS. THOMAS EAKIN, Glen Rose "West Texas Whistle Stop" Oil, \$150	NANCY BARSE MOORE, Fort Worth "Fallen Log" Watercolor, \$275
*JANE EDWARDS, Fort Worth "Green Layers" Oil, \$350	*NANCY BARSE MOORE, Fort Worth "In Winter" Watercolor, \$275
*KATHLEEN GUYNN, Fort Worth "White Flowers" Acrylic, \$400	LILLIAN RANKIN, Arlington "Conoid #2" Acrylic, \$150

#### REGION XVI WICHITA FALLS AREA

MR. VOYLE ARMSTRONG, Regional Director  
RAYMOND STEFANALI, Juror, Midwestern University

VICKIE AGNEW, Vernon "Spring Repairs" Oil, \$175	MURL MOORE, Vernon "Time Of Indian Raids" Watercolor, \$45
LINDA HOOPER, Wichita Falls "Landscape" Acrylic, \$50	JENNIE ROBERSON, Wichita Falls "Cockle Shells" Watercolor, NFS
GARY KINGCADE, Wichita Falls "Botany" Acrylic, \$150	*VIDA McDOWELL, Wichita Falls "Paladin" Oil, \$125

#### REGION XVII SWEETWATER, BIG SPRING AND ABILENE AREA

MRS. WOODLIEF BROWN, Regional Director  
MRS. J. D. AVIS, Juror, Henrietta, Texas

MARY LOUISE BROWN, Abilene "The Hillside" Oil, \$250	EVELYN NIBLO, Abilene "Charles White Valley" Oil, \$375
ESME GLENN, Abilene "Flora" Oil, \$350	LOIS SHAW, Sweetwater "The Scientist" Collage, NFS
*DELLA LANDERS, Ovalo "Flowers And Snow" Linoleum and block print \$20	*VALLIE PARKER, Cisco "South Of The Border" Oil, \$75

#### REGION XVIII ODESSA AND MIDLAND AREA

MRS. BALIE GRIFFITH, Regional Director  
FRANCIS STEPHEN, Juror, Texas Tech University

RICHIE LORETTE, Odessa "Pink Lady" Oil, \$100	*BARRY PHILLIPS, Odessa "Underneath a Heart" Charcoal and Pencil, \$75
BARRY PHILLIPS, Odessa "Luna III" Watercolor, \$100	DRISCOLL OTTO, Midland "Seri Nude" Watercolor, \$85

FYRNE ESTES, Monahans "Primordial Ooze" Oil, NFS	*JACKIE ZWEIGER, Monahans "Mr. Tatom's Barn" Watercolor, \$200
MICHIE LONG, Monahans "Patricia From Life" Oil, NFS	

#### REGION XX LUBBOCK AREA

MRS. LAWANDA MURFEE, Regional Director  
DELMOS L. HICKMOTT, Juror, Odessa College  
OTIS LUMPKIN, Juror, Angelo State College

*TONI ARNETT, Lubbock "Spring Trio" Oil, NFS	*EUGENE KINGMAN, Lubbock "Corn Country" Acrylic, \$400
*MARILYN BRANHAM, Plainview "Crevasse" Mixed Media, NFS	*PAT KRAHN, Lubbock "318 Sheridan" Watercolor, NFS
CHRIS BROCK, Lubbock "My Hollow Man" Aluminum Cast \$250	PAT KRAHN, Lubbock "Zambia" Macrame, \$200
DUWARD CAMPBELL, Lubbock "Football III" Pencil, \$200	*LES LAWRENCE, El Cajon, Calif. "The Great Bird Flies" Mixed Media, \$125
*CARL J. CARLIN, Odessa "A Walk With M" Mixed Media, NFS	JINNY LYNN, Lubbock "Mohawk" Raku & Macrame, \$75
REN CROCKETT, Lubbock "Pacific Texhoma" Oil, \$250	*CONNIE MARTIN, Lubbock "Paint Gin in Paint Sun" Oil, \$425

#### REGION XXI AMARILLO AREA

MRS. RICHARD REEVES, Regional Director  
CLARKE GARNSEY, Juror, University of Texas  
at El Paso

ALMA ANDERSON, Amarillo "Jamie" Mixed Media, NFS	MABEL LUTZ, Amarillo "Untitled" Acrylic, \$90
*ROBERT BAYLE, Amarillo "Blue Mist" Watercolor, \$75	*N. BERRY MCCLARY, Dumas "Picnic-Picnic" Acrylic, NFS
BARBARA JO CLIFTON, Borger "Temple On The Ganges" Ink, \$100	*PATRICK McCracken, Amarillo "Snow At Chama" Watercolor, NFS
CARL HOLLABAUGH, Canyon "Western Night Life" Oil, NFS	

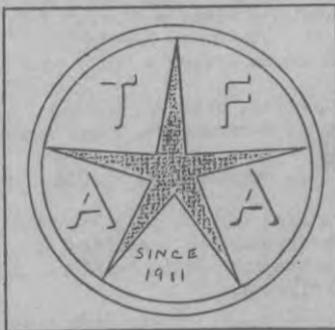


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Mary D. Albrecht  
Dallas, Texas 75240

TFAA  
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TEXAS FINE ARTS ASSOCIATION  
REGION TWO CITATION EXHIBITION

Counties: Dallas, Collin, Ellis,  
Hunt, Kaufman, Rockwall

June 14 - 21, 1970

Julius Schepps Community Center  
7900 Northaven Road  
Dallas, Texas

JURIED BY: Mr. DeForrest Judd, Professor of Painting, Drawing, and Design, Southern Methodist University, Dallas, Texas

AWARDS:

\$200.00 1st Prize - Betty Voelker - "Astro"  
\$150.00 2nd Prize - John Voelker - "Trojan"  
\$100.00 3rd Prize - Barbara Wright - "City on a Hill"  
Honorable Mentions:  
\$35.00 - Mullican Art Supply, Framing, Margaret Feingold, "Interim 1"  
\$25.00 - Asel Art Supply, Merchandise, Naomi Brotherton,  
"House in Old Town"  
\$25.00 - Rush Art Supply, Merchandise, Virginia Burnett, "Coercion"

TFAA Region Two is grateful for the help and kindness of the Dallas Chapter, Donors of Awards, Schepps Community Center, State Officers in Austin, Printer, Newspapers, Radio Stations, Exhibit Committee, and everyone who participated.

Donors: \$250.00 - Dallas Chapter TFAA, \$100.00 Texas Instruments,  
\$50.00 - Frito-Lay, \$25.00 Edmund Hoffman, \$25.00 - C. T.  
"Sparkey" Beckman

CITATION WINNERS who will represent Region Two in the State Citation Exhibit at Laguna Gloria Museum, Austin, Texas, July 8 - 26, 1970:

Naomi Brotherton	"House in Old Town"	Watercolor	\$150
Virginia Burnett	"Coercion"	Oil	\$225
Margaret Feingold	"Interim 1"	Acrylic	\$250
Eleanor Oviatt	"Possessions of a Mademoiselle"	Acrylic	\$400
Beatrice Shaw	"Reflections"	Oil	\$200
Barbara Wright	"City on a Hill"	Oil	\$500
Betty Voelker	"Astro"	Graphite	\$150
John Voelker	"Trojan"	Mixed	\$ 75

DALLAS EXHIBIT OF REGION TWO:

Mary D. Albrecht	"Faith"	Acrylic	\$150
Gary Adcock	"Strata 7"	Acrylic	\$600
Mary Jean Balle	"Camouflage"	Acrylic	\$185
Dorothy Barta	"One Giant Step"	Oil	\$100
Elizabeth Bradshaw	"Orbits"	Batik	\$ 75
Naomi Brotherton	"Bait House"	Watercolor	\$150
John Hall Brown	"Mesquite"	Watercolor	\$175
John Hall Brown	"Shade, Shadow & Shimmer"	Watercolor	\$175
Virginia Burnett	"Cape May Diamonds"	Oil	\$225

Sara Jane Burton	"Shades of Blue"	Acrylic	\$ 65
Patsy Cawthon	"The Elephant"	Oil	\$150
Artyce Colen	"Growing"	Oil	\$375
Artyce Colen	"Half-Yellow"	Oil	\$250
Carolyn Connors	"Baby Julia"	Oil	\$175
Lurlyne Conrad	"Inconstant"	Acrylic	\$350
Frieda Daniell	"Cathedral"	Acrylic	\$ 85
Wilma Dennis	"First Snow"	Oil	\$275
Margaret Feingold	"Interim II"	Enamelling	\$100
Sandi Flanagan	"Day One"	Oil & Acrylic	\$100
Bobbie Foster	"Prrrrr"	Acrylic	\$250
Benita Giller	"Grey Grass"	Acrylic	
Benita Giller	"Survivor"	Acrylic	NFS
Betty Gold	"Woman and Man" Sculpture	Stainless Steel	\$800
Mary Hill	"Yester Year"	Watercolor	\$150
Pat Kochan	"Ecology"	Oil	\$225
Betsy Langdon	"Daisy"	Acrylic	\$150
Sharon C. Leeber	"Whisper" Sculpture	Steel	\$350
Rita Mallett	"Variant IV-Weekend Madonnas"	Oil	\$300
Rita Mallett	"Top Brass"	Oil	\$300
Georgia Neilon	"Winter Aspen II"	Oil	\$510
Anita E. Nelson	"Revelation"	Oil	\$250
Peg Rosenlund	"The Seekers"	Acrylic	\$200
Peg Rosenlund	"Hope"	Acrylic	\$200
Beatrice Shaw	"Moonglow"	Oil	\$250
Florence Stern	"Penthouse"	Oil	\$ 50
E. B. Stetson	"Texas Tapestry"	Oil	
Zolita Sverdlow	"Skull"	Ink	\$125
Betty C. Voelker	"MIB"	Graphite	\$150
John Voelker	"Whatever Happened to Big D"	Collage	\$175
Nancy Wheeler	"Moonprints"	Acrylic	\$250
Beverly Wickham	"Apartment Dwelling"	Oil	\$100
Barbara Wright	"San Francisco"	Oil	\$400
Reagan Word	"Peace"	Lino-Print	\$ 50

DALLAS CHAPTER TFAA OFFICERS - 1970-71:

President, Gary Adcock  
 1st V. P., John Voelker  
 Assistant, Liz Hart  
 2nd V. P., Margaret Dunlap

3rd V. P., Virginia Burnett  
 Secretary, Peggy Rosenlund  
 Treasurer, Betty Svoboda

Mrs. Bush Elkin, Director Region 2

## Texas Fine Arts Association

Texas Fine Arts Association was founded sixty years ago (1911) for the purpose of encouraging the pursuit of art in Texas and high standards of artistic expression. In the early years TFAA was instrumental in establishing the Department of Art at the University of Texas, worked for the appointment of a state art commission, and the Laguna Gloria Museum of Fine Arts.

Texas Fine Arts Association has a statewide membership of 4000, operates through 22 regions. Chapters in Dallas, Mesquite, and Grand Prairie are in Region II which consists of Collin, Dallas, Ellis, Hunt, Kaufman, and Rockwall Counties.

Region II Director — Mary Albrecht  
Assistant Director — Jo Willa Morton

### Dallas Chapter Officers

President — Gary Adcock  
1st V.P. — John Voelker  
2nd V.P. — Margaret Dunlap  
3rd V.P. — Virginia Burnett  
Secretary — Peg Rosenlund  
Treasurer — Betty Svoboda

Anyone interested in becoming a member of the Texas Fine Arts Association may contact John Voelker, Dallas, Texas 75205.

Patron's Membership	.....	\$25.00
Participating Membership Initiation Fee \$5/Annual Dues \$7	.....	\$12.00

## Texas Fine Arts Association's Region II

### Spring Juried Exhibition

First National Bank in Dallas

May 17 - 28

Mr. Mitchell Wilder, Director of the Amon Carter Museum, Ft. Worth, was our distinguished juror for selection and awards.

### Award Winners

The following 13 pieces were selected to represent Region II in the TFAA State Citation Show in Austin.

1st place	\$200	Mary Albrecht — "The Image of Man"
2nd place	\$150	Jane Butts — "Against The Wind"
3rd place	\$100	Linda Lee — "Equilibrium"
4th place	\$25	Materials Award — Asel Art Supply Sandi Flanagan — "Just A Memory"
5th place	\$25	Framing Award — U-Frame Virginia Burnett — "To Now, With Love"
6th place	\$25	Materials Award — Rush Company Peg Rosenlund — "Remonstrance" Eleanor Oviatt — "Mahana" Gary Adcock — "Strata Shapes" John Voelker — "Time Element" Mary Albrecht — "Up Reach" — sculpture Wilma Dennis — "Landscape West" Helen Wischmeyer — "Untitled #1" Dale Hill — "Erosion"

### Entire Exhibition

Donna Adams	Nebulae 8 Phase III
Gary Adcock	Strata Shapes
Mary Albrecht	The Image of Man
	Up Reach
Florence Bregman	Three Plus Three
Virginia Burnett	To Now, With Love
Sara Jane Burton	Trails
Jane Butts	Against The Wind
Howard Coggeshall	Thistle
	Yellow Poppies
Artyce Colen	Blue Circles
	Red Wild Flowers
Leatrice Deaton	Love Is A Song With Fri
Wilma Dennis	Place Remembered
	Landscape West
Margaret Dunlap	Strata
Sandra Dycus	Baba Yaga's Mirror
William Elliott	Maine Quarry
Sandi Flanagan	Just A Memory
Bobbie Foster	Wayward Ribbon
	Clouds
Beverly Frenkel	Focusing In On Dumb Sh
	Cloud 7
Benita Giller	Cloud Formation #3
Sylvia Greenspan	Untitled
Wendell Gunter	Hilltop No. 4
Dale Hill	By The Park
	Field 124 — Texas 67
Mary Hill	Erosion
Margaret Hutchinson	Over The Hill
	Composition With Lines

Barbara Janin	Flower Garden
Marilyn Eitzen Jones	Night Sphere
Dorothy Keith	Spring Duet
King B. King	Tapestry
Julya Kirkpatrick	Collin County Farm
Iva LaDue	Activity At Round Top
Linda Lee	Deep Ellum
Ruth Litwin	Skyline
Martha Moore	Equilibrium
Jo Willa Morton	Preservation Hall — New Orleans
Georgia Neilon	Mother and Child
Betty Norsworthy	The Search
	Untitled
Georgia Neilon	Abstract Sunflowers
Betty Norsworthy	City In Fog
Eleanor Oviatt	Cecilia
	South Country
	Flagship Fleet
Paula Owens	Mahana
Dorothy Pierce	Harbor
Peg Rosenlund	Navajo
Beatrice E. Smith	Remonstrance
Zolita Sverdlove	Point of Reference I & II
Beth Thompson	Reflections
John Voelker	Molla Chair
Helen Wischmeyer	Viridiana
Barbara Wright	Snow In Big D
	Rainy Day
	Time Element
	The Numbers
	Untitled #1
	My Castle In Spain

A \$50 cash award, sponsored by Frito-Lay, will be made to the piece of art receiving the most popular votes.



Region. II  
TEXAS FINE ARTS ASSOCIATION  
presents



**"ART ECLECTIC"**

FIRST NATIONAL BANK IN DALLAS - MAY 17 - MAY 29

Texas Fine Arts Association's Region II Citation Exhibition  
First National Bank in Dallas  
May 22 - June 2, 1972

The following twelve Citation Award Winners will be sent to Austin to compete with the winners from the other T.F.A.A. regions and will be shown at the Laguna Gloria Museum in Austin from June 6 thru July 7:

"In Search of A Proper Perspective" by Lynne Jacobs  
(1st Place in Region II - \$150 cash award)  
"House On The Corner" by Mary Cranfill Curtis  
(2nd Place in Region II - \$100 cash award)  
"#1314" by Florence Bregman (William Bell Memorial award)  
"Vertical - Man Is..." by Mary D. Albrecht (Honorable Mention)  
"Friends" by Elizabeth Bradshaw (Honorable Mention)  
"Boy with Boat" by M. Scarry Ransone (Honorable Mention)  
"Focus #2" by Margaret Dunlap  
"Liz" by Barry Benton  
"Untitled" print by Lynne Jacobs  
"The Mailbox" by Sharon Bonner Nichols  
"Sun Bather" by Beatrice Shaw  
"The Cloister" by Jane Vieau

The entire exhibition includes the following:

Mary D. Albrecht	Vertical - Man Is...	\$400
Betty Arhelger	R. C. Taste Test	150
Anna Marie Barnes	With Love	200
Barry Benton	Bride & Groom XII	250
	Landscape	75

Berry Benton

Dorothy Boatwright  
Maude Bowman  
Elizabeth Bradshaw  
Florence Bregman

Sarah Jane Burton  
Dot Colfray  
Mary Cranfill Curtis

Wilma Dennis  
Margaret Dunlap  
William Elliott

Becelia Feld  
Beverly Franken  
E. M. Humphreys  
Lynne Jacobs

Sara Beth Jones  
Dorothy Keith

Betsy C. Langdon  
Douglas Lund  
Dorothy Marqules  
Martha Moore

Gourds	150
Liz	125
New Orleans Mardi Gras	500
2 enamel bowls	NFS
Friends	148
*1313	300
*1314	300
Landscape	75
Born Free	400
House On The Corner	100
Room Near The Roof	80
Golden World	300
Abalone	300
Docus #2	125
In Alfama, Lisbon	200
The Quiet Stream	200
In Little Mexico	200
#2 untitled	175
Smoky Cloud	125
Abandon, High Plains	250
Nemesis	125
In Search of Proper Perspective	150
Untitled print	40
Old Woman	125
Whistle Stop	225
Autumn Lace	250
Dallas Skyline	125
Lands & Grooves	200
Abstract	125
Positive Reflections- Negative Space	200

Georgia Neilon  
Sharon Bonner Nichols

Carolyn Patterson  
Dorothy Pierce  
Peg Rosenthal  
M. Scurry Ransone

Betrice Shaw  
D. Telkamp  
Jane Vieaux  
John Voelker

Jay M. Vogelson  
Gary K. Webster  
Nancy Wheeler  
Barbara Wright

Winter Aspen I	410
Spring Landscape	NFS
The Mailbox	175
Tranquility	150
Moonstroke	200
Design - 519	150
Death & Life	80
Lee Brown, Jr.	175
Boy With Cat	125
Sun Bather	400
Saleme	NFS
The Cloister	400
Trinita Del Monti	85
Cosmic Circus	175
Speedway	175
Jeff Davis County Land	100
Days Work Done	225
Market Place	250
Rhythm	500

The jurors for this exhibition were:

Bill Robinson - Director of Pollack Gallery - SMU

John Guenin - Professor of Art, University of Texas - Austin

A \$50 cash award will be made to the artist whose piece of work receives the most popular votes. This award is sponsored by Frito-Lay.

Anyone interested in membership in Texas Fine Arts Association may contact John Voelker -

1974 CITATION SHOW Dallas Chapter TFAA

THE TEXAS FINE ARTS ASSOCIATION

1st Prize \$200  
Joe G Tomlinson  
Signs of the Times

2nd Prize \$100  
Gary Adcock  
Strata Shapes III

3rd Prize \$75  
A. G. Weinberg  
Georgetown



Honorable Mention

Artyce Colen  
Mary Cranfill Curtis  
John Voelker

Flowers in Space  
Cloud Tower  
Speedway

Citation Awards

Gary Adcock	Strata Shapes XXII
Edith Baker	Untitled
Elizabeth Bradshaw	R.L.Thornton from 2nd Ave.
Florence Bregman	2060
Naomi Brotherton	Washday
Rita Mallett	Retaining Wall
Joe G. Tomlinson	Unfulfilled Dreams
Nathan Wright, Jr.	Fairday 1973

JUROR for the Exhibition

Harry S. Parker  
Director  
Dallas Museum of Fine Arts

The works listed above will go to Austin in June for the statewide competition and will tour the state in traveling exhibits thru June 1976



FIRST NATIONAL BANK IN DALLAS MAY 27 THRU JUNE 7 1974

1	Strata Patterns XXII	Gary Adcock
2	Circle III	Gary Adcock
3	Earth Shapes III	Gary Adcock
4	Walking Woman	Mary D. Albrecht
5	Untitled	Edith Baker
6	Treelogy	Edith Baker
7	Tip End of the Dune	Mary Jean Balle
8	Frag-man 1	Joan Bareis
9	Emerging Man 7	Joan Bareis
10	The Flower Pot	Anna Marye Barnes
11	R.L.Thornton from 2nd Avenue	Elizabeth Bradshaw
12	2060	Florence Bregman
13	Structures Rural	Naomi Brotherton
14	Washday	Naomi Brotherton
15	Hives	Naomi Brotherton
16	Broken Fence	Artyce Colen
17	Flowers in Space	Artyce Colen
18	Green Slope	Artyce Colen
19	Atrium	Dot Colfray
20	Cloud Tower	Mary Cranfill Curtis
21	Purple Presents	Iona Deering
22	Desert Spring	Wilma Dennis
23	White on White	Margaret J. Dunlap
24	Garden	Martha J. Ferguson
25	Organic Mechanism	Martha J. Ferguson
26	Midnight Aerial	Ellna Kay Gregory
27	Walden Pond	Ellna Kay Gregory
28	Flipper	Wendell Gunter
29	Good Day for the Race	Carolyn Hollabaugh
30	Waiting	Ted Houston
31	Sharamin	Ted Houston
32	In Person	Sallie Hunsaker
33	Number 45	Margaret Hutchinson
34	Color Carnival III	Marilyn Etzen Jones
35	Longing	Sarabeth Jones
36	Aborigine	Sarabeth Jones
37	Mountain Lake	Dee Lehmann
38	Retaining Wall	Rita Mallett
39	Untitled	Natalee S. Morse
40	Iron Mountain	Lillian Nickell
41	Spring Garden	LaVelle Roberson
42	Breath of Fresh Air	Adrienne Rosenberg
43	Radiation	Peg Rosenlund
44	Direction 157	Peg Rosenlund
45	Horse Collars	Lawrence Sanchez
46	New Shoes	D. Telkamp
47	The Cotton Picker	D. Telkamp
48	Signs of the Times	Joe G. Tomlinson
49	Unfulfilled Dreams	Joe G. Tomlinson
50	Pride of Crawford, Texas	Joe G. Tomlinson
51	Mohammed in Haifa	Jane Vieux
52	Let There Be Lights	John Voelker
53	Exercise Eight	John Voelker
54	Speedway	John Voelker
55	Dawn's Pattern	A. G. Weinberg
56	Georgetown	A. G. Weinberg
57	Waterfall	A. G. Weinberg
58	Shadows	Esther Wiley-Jones
59	Untitled	Helen Wischmeyer
60	Evolution of Man	Barbara Wright
61	Amy	Barbara Wright
62	Fairday 1973	Nathan Wright, Jr.
63	The Spectator	Nathan Wright, Jr.
64	Symbols	Debra Zelazny

following reasons for studying Hebrew are given:

1. Hebrew is the language of the Bible.
2. Hebrew is the language of the Prayer Book.
3. Hebrew serves as a bond of union between the Jews around the world.
4. A knowledge of Hebrew, pursued intensively, opens such sources of Jewish literature as the Mishnah, Medieval Hebrew, poetry and philosophy.
5. Modern Hebrew is the spoken tongue of the majority of Jews living in Palestine (Israel) and numerous others around the world.
6. Hebrew is a means of helping Jewish people survive.
7. In every language there are certain precepts that are intranslatable, and can only be appreciated by those who know the language. This applies even more to Hebrew, for our literature concerns itself with a great many religious and ethical ideals, and thus reflects the noble spirit of our people.
8. The emotional values derived from the study of Hebrew can not be attained in any other way. They serve most effectively to integrate the child into the Jewish group.

**I**t may be added that Hebrew is the strongest solid link between and among the various components of Judaism such as the Bible, prayers, holiday customs, cultural traditions, history and more. And above all, Hebrew has been, throughout Jewish history, a major contribution to a sense of continuity and a feeling of belonging.

People who hesitate to undertake a serious study of Hebrew because of its alleged difficulty may find some comfort in learning that of all modern languages, Hebrew is one of the easiest to acquire. This is not to imply that one can master its technical aspects, such as the "strange" alphabet and the right-to-left direction of writing, overnight. It would take an average of 15 to 20 hours to achieve a comfortable familiarity with letters, vowels and sounds. Once past that, however, one realizes that the grammar of Hebrew and, consequently, its vocabulary are most systematic and logical, and any fear of failure which may have been there initially tends to disappear. This quick end to the initial trauma is usually, at least in part, the result of realizing that if a person has been able to master to a reasonable degree use of the

English language, one of the least consistent and most difficult languages to learn, then the acquisition of a systematic language such as Hebrew should not prove too difficult.

So who needs Hebrew? I venture to guess that any person who wishes to gain a meaningful insight into and understanding of the Jewish heritage would want to acquire some knowledge of Hebrew, as will those who wish to participate more meaningfully in Jewish religious life.



## SISTERHOOD



## BROTHERHOOD

### SABBATH SERVICE USHERS

Thanks go to the following Brotherhood members who ushered on Friday evenings in February.

#### February 4

Jack Bell, captain  
Gene Sanger  
Dr. Allen Segal  
Sam Birnholz

#### February 11

Hy Fetterman, captain  
Dr. Harry Feltman  
Joe Walker  
Sam Fagin

#### February 18

Chuck Birkhead, captain  
Bert Fischel  
George Nachman  
Larry Steinberg

#### February 25

Harry Kabler, captain  
Joe Funk  
Jerome Kasten  
Walter Bernstein

## AN ADVENTURE IN SCULPTURE

Mary Dickson Albrecht, first-place winner in sculpture of the 1976 Brotherhood Art Festival, will speak at the 12:30 p.m. meeting of Sisterhood on Tuesday, March 15, in Tobian Auditorium. Her topic will be "An Adventure in Sculpture by Slide: Creativity and Appreciation."

A complimentary dessert will be served in Linz Hall prior to the lecture. Guests are welcome, and child care will be provided.

Ms. Albrecht is included in *Who's Who in American Art*, *Who's Who in American Women* and *Who's Who in Art and Antiques*. Her work has been shown in juried exhibitions, both locally and nationally, and she has won awards on each level.

Her sculpture is represented in the permanent collection of the Oklahoma Art Center, The University of Texas at Arlington, the Dallas Park and Recreation Department, the Sanger-Harris executive offices and many private collections.

Ms. Albrecht works primarily in bronze, utilizing the techniques of



Representative of Mary Albrecht's work is the above metal sculpture.



Mary Albrecht poses with "Woman—There!", which was exhibited recently in the Del Mar College Tenth National Drawing and Sculpture Exhibition.

casting and fabrication. She also sculpts in welded steel and aluminum.

Most of her sculpture is unique, although she does produce some designs in limited editions often or less. Her "metal paintings" are combinations of copper, brass, chrome, plated steel, wood and plastics.

### A RESOLUTION

*The following is a portion of the resolution submitted to Sisterhood on February 8, 1977.*

WHEREAS, SISTERHOOD OF TEMPLE EMANU-EL feels a great loss on the death of Johanna Hirsh, whose devotion to our Temple and our Sisterhood was shown by so many acts of service in unselfish devotion.

Johanna's nickname "Precious" was apt. She used it humorously, but those privileged to know her knew it was deserved. Some of the meanings in the dictionary of "precious" follow: "esteemed, dear, beloved, beautiful, wonderful and irreplaceable." All are appropriate, but the truth of the matter is no words can capture the true Johanna. She gave compliments lavishly but played down herself. Her roles of leadership consisted of being a Sisterhood vice-president, co-chairman of Sisterhood District Convention and an officer in District 22 of the National Federation of Temple Sisterhoods.

Far more than her own achievements, she gloried in those of her husband Bernard, whose leadership roles in our Temple were far-reaching. Johanna dearly loved the supportive role as wife of the President of Temple Emanu-El Brotherhood, President of the Congregation of Temple Emanu-El and

President of the National Federation of Temple Brotherhoods.

In the complexities that make up a person, Johanna Hirsh had an instinct for the fine and proper. She could overlook human errors and could laugh easily over life's foibles and fumbles, but she insisted on good manners and proper decorum. She had great reverence for the religious life in our Temple.

Although her love reached out to all of us who touched her life, her beloved family came first—husband Bernard, daughter Cristy, son Terry, twin sons Robert and Richard, their wives and her grandchildren.

Her heart was big enough to accomplish and share many hours of work in devotion for our Sisterhood too.

Because of all these services and deeds of thoughtfulness and because she was so near and dear to many of us,

BE IT RESOLVED, THEREFORE, that Sisterhood of Temple Emanu-El records with deep sorrow her death on January 17, 1977.

May her loved ones know that we share their grief and praise God that Johanna Hirsh lived and enriched the lives of all who knew her.

Respectfully submitted,  
Ruth Pines  
Resolutions Chairman



**RHOADS  
TERRACE**

### FROM START TO STAR RATING: A PROGRESS REPORT

Many of you have been giving to the Rhoads Terrace fund for 11 years; others of you may not even be aware of its existence. No matter which category defines you, you may enjoy reading a few historical notes as well as an update

of the Rhoads Terrace Children's Center for 1977.

In 1965 the Social Action Committee of Temple Emanu-El funded a half-day preschool for 30 children in the Community Building of the Rhoads Terrace Housing Project in South Dallas. The Temple provided not only monies but also volunteers who cooked the marvelous hot lunches and drove the children on the field trips they so enjoyed.

Because it met a need in that community and met it well (high standards of professionalism in staff and program always a prime concern), the program expanded to 60 children. In 1972 the need and funds for quality developmental day care happily meshed, due to the persistent and devoted work of some members of the Social Action Committee who were by then also members of the Rhoads Terrace Preschool Board. And so the Rhoads Terrace Preschool became the Rhoads Terrace Institute for Early Childhood Education and Developmental Day Care, a full-day program for 60 children and their families. By this time there was a teaching staff of 12, a cook, a social worker, business specialist and an early childhood specialist as director.

The children received at least two-thirds of their daily nutritional requirements at the Center, and their medical and dental exams and necessary follow-up were handled by the social worker. The teaching staff participated (and still does) in extensive training to the children's benefit.

In 1976 our long name was changed to the Rhoads Terrace Children's Center, and we became a member of the Child Care Association of Metropolitan Dallas. The Center now serves 64 children and their families and recently received the first all-excellent rating from the State Department of Public Welfare's Quality Child Care Division.

In October of 1976, again due to the untiring efforts of Temple members, a five-year-old dream became a reality—construction on a new building for the Center was begun. As we wait to move in, we continue to build a fine program with an increasingly professional staff. Everyone who has ever had any part in the growth of Rhoads Terrace should feel great pride in what he has helped to accomplish.

Nancy Emerson  
Director, Rhoads Terrace



## CALENDAR

### HOLIDAYS

#### Purim

Family Night  
Thursday, March 3  
7:30 p.m.

### ADULT EDUCATION

Lecture by Bloom Scholar-in-Residence, Dr. Ellis Rivkin  
Sunday, March 6  
8:15 p.m.

Glan Lecture, Part 1:

Rabbi Emeritus Levi A. Olan, speaker  
Wednesday, March 30  
8:15 p.m.

Dialogues: New Insights

The Nature of Communication:  
John Willie and Rabbi Jack Bemporad, speakers  
Wednesday, March 2  
7:30 p.m.

The Nature of the Economy:

Dr. K. P. Cochran and Rabbi Jack Bemporad, speakers  
Wednesday, March 9  
7:30 p.m.

The Nature of Technology:

Dr. Harold A. Blum and Rabbi Gerald J. Klein, speakers  
Wednesday, March 16  
7:30 p.m.

### Bible Class with Rabbi Jack Bemporad, instructor

Sundays, March 13-27  
10:15-11:15 a.m.  
No class Sunday, March 6

### Beginners' Hebrew

Mondays, March 7-28  
12:1-1:00 p.m.  
7-8:00 p.m.

### Advanced Beginners' Hebrew

Tuesdays, March 8-29  
7:15-8:15 p.m.

### Intermediate Advanced Hebrew

Tuesdays, March 8-29  
7:15-8:15 p.m.

### RELIGIOUS SCHOOL/YOUTH

Eighth-Ninth Grade Learning Event  
Sunday, March 13  
9:30 a.m.

### Upper School Film: Exodus

Sunday, March 27  
9:30 a.m.

### Fourth-Seventh Grade Enrichment Program

Tuesday, March 29  
Wednesday, March 30  
4:15-7:15 p.m.

### Temple Youth Meeting

Saturday, March 12  
5:00 p.m.

### MUSIC

Oratorio: Belshazzar  
Tuesday, March 15  
7:45 p.m.

### Choir Rehearsal

Tuesdays, March 8, 22, 29  
7:30 p.m.

### BROTHERHOOD

Art Festival  
Sunday, March 13  
10:00 a.m.-10:00 p.m.  
Monday, March 14

5-9:00 p.m.  
Tuesday, March 15  
5-11:00 p.m.  
Wednesday, March 16  
Thursday, March 17  
5-9:00 p.m.  
Saturday, March 19  
1-10:00 p.m.  
Sunday, March 20  
10:00 a.m.-5:00 p.m.

### JCS Night

Tuesday, March 22  
7:30 p.m.

### SISTERHOOD

Significant Books: Rabbi Jack Bemporad, speaker

Wednesday, March 2  
10:30 a.m.  
Monday, March 7  
7:30 p.m.

Dessert Meeting: Mary Dickson Albrecht, speaker  
Tuesday, March 15  
12:30 p.m.

Alice Liebman Bible Class  
Mondays, March 7-28  
1:00 p.m.

### The Window of our Temple

TEMPLE EMANU-EL 8500 Hillcrest Road  
Dallas, Texas 75225 Founded 1872  
Gerald J. Klein, Rabbi; Jack Bemporad, Rabbi  
Levi A. Olan, Rabbi Emeritus  
Hyman Kanter, Executive Director  
Sol Goodell, President  
Richard Freling, Vice-President  
Alan Kahn, Vice-President  
Mrs. Sam Papert, Jr., Vice-President  
Irwin Grossman, Vice-President  
Mrs. Julius Wolfram, Vice-President  
Mrs. Edwin Tobolowsky, Secretary  
Irvin L. Levy, Treasurer  
Karen Gernsback, Editor  
Temple Phone: 368-3613

# The Window

TEMPLE EMANU-EL 8500 HILLCREST ROAD DALLAS, TEXAS 75225

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Dallas 30, Texas  
75230

<u>LOCATION</u>	<u>ARTIST</u>	<u>LOCATION</u>	<u>ARTIST</u>
<b>CRAFTS:</b>			
36	C. Jackson Brockette	45	Dawne Leighton
37	Pat Parton Davis	46	Brent Matzen
38	Dona Eddins	47	Linda Rose
39	Marc Etier	48	Jeff G. Smith
40	Kyle Evans	49	Roger Tufts
41	Cathy Maxwell Fairchild	50	Charles Walker
42	Diana Goudy	51	Jim A. Warsing, Jr.
43	David Hendley	52	June Whitacre-McCredie
44	Lawrence P. Kaster		

ENTERTAINMENT

SATURDAY, OCTOBER 28, 1978

12:00	ROBERT CLAYTON SANDERS QUARTET
1:00	CONTEMPORARY DANCE THEATRE
2:00	PRESENTATION OF CASH AWARDS TO ARTISTS
3:00	THE LEVEE SINGERS

SUNDAY OCTOBER 29, 1978

1:00	CONTEMPORARY DANCE THEATRE
2:00	SWEET ADELINES
3:00	THE HARMONY EXCHANGE QUARTET
4:00	THE MAIN ATTRACTION BARBERSHOP QUARTET

THANK YOU DALLAS ! ! !

The Dallas Junior Chamber of Commerce wishes to thank the following individuals and organizations without whose support DALLAS ARTS ALIVE would not have been possible. We apologize to any supporters who have been omitted due to our oversight or printing deadlines:

ATLANTIC RICHFIELD COMPANY  
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 FREEMAN DECORATING  
 MR. RAY HUNT  
 MR. LAWRENCE MARCUS  
 ONE MAIN PLACE

AND A VERY SPECIAL WORD OF THANKS TO THE MANY ARTISTS WHOSE ASSISTANCE AND SUGGESTIONS WERE INVALUABLE TO US IN THE PLANNING AND EXECUTION OF DALLAS ARTS ALIVE.

## D A L L A S   A R T S   A L I V E

a juried fine arts and crafts exhibition and sale sponsored by the DALLAS JUNIOR CHAMBER OF COMMERCE AND THE CENTRAL BUSINESS DISTRICT ASSOCIATION at One Main Place, Dallas, Texas

### JURORS

John Palmer Leeper - McNey Art Institute - San Antonio, Texas

Thomas A. Livesay - Amarillo Art Center - Amarillo, Texas

William A. Robinson - Blaffer Museum - Houston, Texas

### ARTISTS

#### LOCATION

#### ARTIST

#### LOCATION

#### ARTIST

#### MIXED MEDIA:

1	Elsa Couch
2	Ellna K. Gregory
3	Duane O'Neill

4	Carol Wilder
5	Dennis Zamora

#### WATERCOLOR:

6	Nell Byrd
7	Jim Jones
8	James E. Kemp

9	Cecy Turner
10	Reagan Word

#### ACRYLICS:

11	Roberto J. Cardenas
12	Monte A. Krause

13	David McCullough
14	Oscar L. McNary

#### OILS:

15	James Riley Connell
16	Bob Nunn

17	Doug O'Brien
18	Bill Tillack

#### SCULPTURE:

19	Mary D. Albrecht
20	Janice Pauline Bache
21	Joanne Brigham Bos
22	Ruth Hamilton
23	Bill Hardage

24	Doris McCorkle
25	Marty Ray
26	L.O. Simenetti-Arnold
27	Sandy Stein

#### GRAPHICS:

28	Nora J. Carleson
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29	Charles D. Jones
----	------------------

#### PHOTOGRAPHY:

30	Bobbe Baker
31	Steve J. Carleson
32	Catherine A. Erdmann

33	Lucia Faulstich
34	Chris Regas
35	Jere Tognazzini