

Stevens Corp

2. Correspondence, 1978

Mary McIntyre
1410 Gaston Ave.
Austin, Texas 78703

Sept 1, 1978

Isabel Bishop
857 Broadway
New York City

Dear Isabel,

Enclosed is a clipping and a Xerox of it from Houston Chronicle of June 4. I have saved it all this time, planning to mail it to you with a letter. Finally, I am doing it. Your work is mentioned quite favorably, and I am doubtful that you would know that it was mentioned, unless the gallery sent a copy of the clipping.

I am coming to New York on Sept 21, until the 27, and will call you, hoping to see you and your studio. It was a great pleasure to meet you with the Canadays, and I would like to follow up on that.

My own work is going along well. I am bringing some photographs of new things, which I will be glad to share with you, and discuss, though I don't expect agreement all along the line.

I will be leaving Austin on Sept 14, and will spend a week in Mexico with my husband before flying to New York by myself on the 21. Wishing you well, and a meeting together soon.

Cordially,

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MRS. FRANCIS MCINTYRE
1410 GASTON AVENUE
AUSTIN, TEXAS 78703

10-16-78 copy of letter to Isabel Bishop

Dear Isabel,

The evening with you was memorable. It was of great satisfaction to see your studio, and perceive your attitudes about the fine painting you have done all these years. It was a pleasure to visit with you as a friend. I feel highly privileged to have had the time with you, and to have been your guest at dinner at the Cosmopolitan Club. I loved the communication both as a woman to another woman and as artist to artist. That's what I go to New York for, the communication at levels it is hard to achieve here, but also to see art and how it is being produced and thought about.

Please forgive my tardy thanks. Not only did I go into a funk for several days after my return but my part time secretary was on vacation for 2½ weeks (she hasn't come back yet.) Her absence caused some boring matters to take precedence, that is, within the amount of time I choose to allocate to sitting at a desk...since my studio time comes first. Anyway, I hate apologies, but feel obliged to conform out of courtesy for someone else's conventions, real or imagined.

Enclosed is the summary of quotations from Sontag's "On Photography".

Thank you immensely for the evening of communion.

Cordially

355 WEST 246TH STREET
RIVERDALE
NEW YORK CITY 71

Studies, 33 Union Square W
New York 10003
NY

Nov 5, 1978

Dear Mary -

My evening with you gave me
the greatest pleasure! I was delighted
to see slides of the work, and I hope
to keep in touch with its development.

I hope we will meet again, and
communicate further.

With warmest thoughts of our

meeting -

Bob

Studio: 33 ~~Union~~ Square - W.
355 WEST 246TH STREET
RIVERDALE
NEW YORK CITY 71

Mrs. 15, 1924

Dear Mary-

I have been thinking of the
work you showed me photographs of.
Have any things developing?

We have here, just now, an
splendid group of pictures from Dresden,
at the Met. Museum - two Pommis, a
very beautiful Watteau, Rembrandt's
Ganymede (spelling?) - a Browne, too.
with appropriate greetings
both

Studio: 33 Union Sq. W.
355 WEST 246TH STREET
RIVERDALE
NEW YORK CITY 71
NYC 10003

Dec 31, 1978

Dear Mary McDerby

Thank you for your note of
December 17th, with its dramatic news, of
your daughter's marriage, her snowed-in
situation, with icicles, in the pine forest, etc.

I'm glad you are working on
your painting-constructions.

Perhaps I will see you in June?

Happy New Year!

Affectuously

Isabel

We work in the dark

We do what we can - we give what we have

Our doubt is our passion and our passion our
task

The rest is the madness of art

Henry James

February 1, 1978

Dear Mary,

Please forgive me for not getting to you sooner.

It is just one of those things...

Had several of your paintings on approval but I regret that they did not stick.

Now...Robert and I had thought that we would be in Austin but we just don't seem to be able to get away.

We will be moving the Gallery and in the move Robert has decided to change the concept of the gallery. We shall be only having traditional paintings...we shall not carry any contemporary works. The space in the new gallery was the determining factor...we just don't have the storage and we are unable to show large canvasas.

I am sorry that we did not do better with your beautiful things... I think they are super....the best. You don't need me to tell you how talented you are...you know it.the quality of fine work has been consistent with you...

Do you think you will be in Houston before March 1. I hesitate to send the paintings via motor freight because of the glass.

Please let me know...we are open from Monday-Saturday from 10-4PM. I can come in earlier or stay later...let me know.

Our regards to your fine family.

Barbara

Rice Gallery

Robert Rice Gallery - 2-2-78

Clients who have purchased paintings by
Mary McIntyre

Ms. Barbara Busby
11521 Riverview
#77077

Larry West
Our Place at the Plaza
5020 Montrose
Houston, Texas 77006

Dennis Grossman
No address is known

Charles Ward
Media Communications
5100 Westheimer/Suite 274
Houston, Texas 77098

Mike Oden
4128 Fernwood
Houston, Texas 77021

Mary McIntyre
1410 Gaston Ave.
Austin, T_x 78703

March 12, 1978

Barbara Menenberg
Robert Rice Gallery
Houston,

Dear Barbara,

I was able to get five of the six recent paintings you had, and all of the earlier ones. A friend was in Houston this past weekend and said she had seen one of mine in the Brownstone restaurant, so that is where it must be.

Please inform me as to what you propose to do about getting it back to me. If nothing else, you could deliver it to my friend Mrs. H. Irving Schweppe, 3435 Westheimer Road, telephone: 713 626 1873, and she could get it to me eventually, or I will see her in Houston eventually.

I do want to comment on the condition of the frames and plexiglass when they were returned to me. Two of them were okay, but I have made notations on the gouges to one wooden frame, the nick in another silvered frame, the gold finish scraped off a third and the plexiglass widely scratched on the drawing of a girl in a bathing suit.

This is really bad, that your handling is not better. If you and Robert, and any assistants bring your own handling up to museum standards this would never ~~xxx~~ have occurred. All of those pictures were brought to you in excellent condition. Robert, particularly handles work in a careless manner, and I should have said something or this to him at the time I noticed it.

Otherwise, I don't have complaints, although any dealings I have with a gallery in the future will be with a fully legal contract, so that anxieties of what you meant by "on approval" rather than on consignment will not arise. By the way, I did check that out with a lawyer who ~~specializes~~ specializes in legal aspects of art, and was informed that it didn't make any difference as to your coming under the recent consignment act passed by the Texas legislature regarding that terminology.

I wish you luck in your new location.

Sincerely

The painting missing is "Color Figure III", 29 3/4" x 19 1/2", cost price \$177, retail \$295.

CONDITION REPORT ON PAINTINGS RETURNED
FROM ROBERT RICE GALLERY 5-6-78

- Color, Line, Space Series #2 okay
Color Line IV $27\frac{1}{2} \times 21\frac{1}{2}$ okay
color figure I $23\frac{1}{4} \times 30$ 3 deep gouges in
outer wooden frame + 2 other
scratches
Color figure V $29 \times 36\frac{1}{2}$ " one ^{shallow} ~~minor~~ nick in
colored wood frame
Color figure IV $22 \times 28\frac{1}{2}$ wooden frame:
gold over silver finish. Gold entirely
scraped off in 4" strip at top
center.
Girl in striped Bathing Suit. plexiglass widely
scratched in 4 places

10-77

1477

gouache on paper

$29\frac{3}{4} \times 19\frac{1}{2}$ framed

P. S. Gallery Show
(titled Color Figure III @ \$295)
Rice Gallery 5/25-77

GIVEN TO CAROLYN, 1977

Meningberg Barbara
4040 San Felipe 11c
Houston 713 627-0146

GIVEN TO CAROLYN, 1977

gouache on paper

10-77

$29\frac{3}{4} \times 19\frac{1}{2}$ " framed

Mary McIntyre
1410 Gaston Ave.
Austin, Texas 78703
10-18-78

Barbara & Daniel Fendrick
4105 Lealand Street
Chevy Chase, Md. 20015

Dear Barbara & Daniel,

Thank you for once again extending your hospitality to me in Washington. Entering into the highly organized sequence of time allocation you maintain was extremely interesting, and valuable in that it allowed communication in considerable depth.

Being with you both was memorable. It was interesting in affording perception of the behind the scenes aspects of a highly successful gallery operation.

Since I stayed with three happily married middle-age couples on this trip, Jewish, Gentile, and mixed, it was interesting to observe the pleasurable communication within couple relationships, and their attitudes towards life now. Please forgive me for the term "middle-aged" if you don't like it, and also for sounding like a sociologist. One aspect of my brain functioning operates constantly as an observer.

I hope Barbara found her Paris trip worthwhile, and I wish you increased success in the gallery, and a more relaxed life in the years to come.

Cordially,

MM:ca



June 12, 1978

Dear Mary,

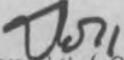
With the summer let-up and after a long exhibition season one is moved to send applause to you for the superior character of your art reviews which have appeared in the Austin American-Statesman.

A case in point is the recent piece which you did on Oleg Koroboff's color photos. The perceptive observations which you printed struck exactly at the central character of his work. The artist was edified and very pleased. It will appear in the San Francisco Museum of Modern Art along with other instances, you have helped Austin to become a seed-bed of artistic activity. This results from the audience which your writing has created and which has learned to expect from you and your paper a sober and measured estimate with tolerance expressed but no quarter given when your standards are not met.

In my memory there has been no criticism of the plastic arts of comparable quality in those arts. Your own extensive background as a working artist and art historian has given substance to what has become an important factor in the arts of Texas.

Your own talents are underlined for the impetus you have given the exhibition programs at the University Art Museum.

With cordial good wishes,


Donald Goodall

Mrs. Mary McIntyre
1410 Gaston Ave., Austex



June 12, 1970

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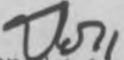
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1410 Gaston Ave., Austex



University Art Museum

AUSTIN, TEXAS 78712

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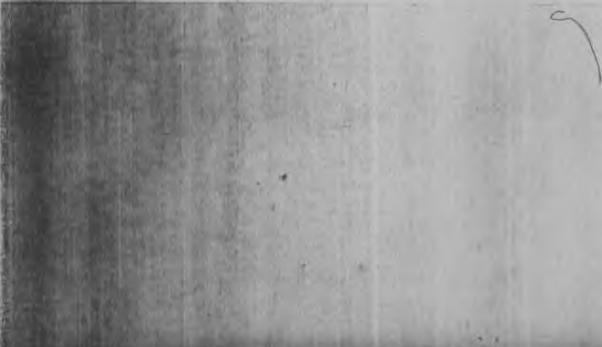
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With cordial good wishes,


Donald Goodall

Mrs. Mary McIntyre
1410 Gaston Ave., Austex



July 11, 1975

Dear Mary,

Your letter of July 9
was most appreciated.
not to say, Restoring.

The recent events have
been unexpected to us and
trying. Now we are ready
to go again. I have just
returned from a conference
of eight Latin Americans,
(two of three from the U.S.
the other two from N.Y.C.)
I found our program in
Latin America north & south America
well known & understood.
regarded as the leader in the States.
I see El Universal, Caracas.

sun. jun. 25. full page, "Donato Goddard
Promotes Program for Latin America, on USA (etc)

It also did TV interviews, supper with
7 of the Nations most important collectors
etc. etc. The Conference itself was hard-
hitting - derived from our Conference of
1975 and made some important
additions - Spain, France & Cuba -
with all So. Amer. Center putting their
ideas forth & ~~we~~ then toured interior
Circles & returned to a major artistic-
socio-political confrontation (in these
Circles I am a black reactionary) and
plans for new periodicals, ~~workshops~~ +
meetings in Mexico City - Bogota etc.
Since coming back to Austin I have
heard from earlier collectors who are
now getting on this new way of acquisition.

In due course we shall
emerge - autofais - and give it
all another shot. Survival alone -
now - deq - is not for long - Too
much to do - about now, rather
than more about later in conventional
art-historical seeing circles.
Regards of lot - & best to
you " Mac. yrs. 1972

Answered 9-1-78

~~LEONARD L. FRANKLIN~~
ATTORNEY AND COUNSELLOR AT LAW
56 EAST 66TH STREET
NEW YORK, NEW YORK 10021
(212) 734-9724

Correspondence -
Franklin
Aug. 17

Dear Mary,

Well, I was looking for your letter along about now - I knew it was time for your semi-annual trek. You do indeed have a room to come to - with a sofa bed - maybe not too comfortable (only Danny has used it so far, and he's very particular about an extra-hard mattress) but all your own.

Beginning on Sept. 17 and for a few days thereafter (I don't know how many yet) we may be inundated with a German TV crew - they were looking for a house in the Village in which to video a play about - you guessed it, the Village - and our home was recommended. They've taken polaroid shots of our living room + kitchen, and if our home is chosen (one of 3 being considered) they'll be using it for a few days. If they do - and you're here too - it won't

matter too much - we'll be discombolulated
 anyway - and it should be lots of fun.
 Since the bedrooms are on a different
 floor, sleeping arrangements will not
 be affected. Of course, we get paid
 at the rate of \$200/day, so we'll use
 the money to fix up the house - I wish
 they would come and paint the living
 room for me - if they do decide to
 use our house, I'll have to paint the
 living room before they come - and it's
 so damned hot and humid these days,
 that I have no ambition to do anything!

All that's left to paint are the
 living room, study, downstairs foyer -
~~the~~ bedroom ceiling & trim is done, but
 we plan to paper the walls - otherwise,
 I, all by myself, have painted the
 3 bathrooms, 3 bedrooms, and 2 halls -
 I can't believe that I'll really end
 up painting the entire house myself -
 (plus the plastering, sanding & sealing
 necessary on the old walls before I even
 touch a brush to them.)

3.

LEONARD L. FRANKLIN
ATTORNEY AND COUNSELLOR AT LAW
56 EAST 86TH STREET
NEW YORK, NEW YORK 10021

(212) 734-9724

Leonard finally found a job. He's in his second week and seems to like it very much. He works for P.L.I. (Practicing Law Institute) the oldest, and most prestigious Continuing practical, post-graduate law education institute in the U.S. They conduct seminars for lawyers all over the Country on all manner of subjects, and are considered a not-for-profit educational institute - & while they have the right to grant post-graduate degrees, etc, they do not - anyway. Len is in charge of their Bar Review Course - the course that is given to recently graduated law students who want to take the New York Bar exam. He hires the teachers, gets the students, and oversees the course itself - just up his alley - with great possibilities for the future. We'll tell you more about it when you're here.

The summer seems endless to me now - this is the tail end of 2 long, languorous hot, humid weeks, and it's getting me down! Yesterday, after I had gone to the library and done some shopping, I stopped in at a coffee-house and spent an hour in their cozily, sipping real coffee and reading (Gertrude Stein's Three Lives - very good) ~~for an hour~~, just to survive! We have air-conditioners in the bedrooms (including the guest-bedroom) so not to worry about that when you visit.

We're looking forward to your visit - and do hope that the weather is good. We love our home. We love New York - and we want to share it all with our friends.

See you soon.

Debby

10-4-78

Dear Debby and Leonard,

It was an enormous pleasure to be with you two in New York. You provide a most satisfying comfort to be with and come home to in that city that is exciting beyond all worlds. It is a joy to see the relationship between you, which is tender and amusing and compatible.

Your hospitality was superb. Couldn't have been better, or more welcome for my needs. Thank you immensely.

Washington was interesting. Very much of a lesser city for the art scene, but well up the line from Austin. One thing I found out: the Fendricks don't make money off that gallery! She takes a modest salary. They have made money off her good instinct about art, purchasing it and holding it for some time and then selling it through the gallery. This is what has financed their childrens' expensive education: \$22,000 of education last year. He is boxed with his job, but recognizes the need for a steady income in the erratic ~~xxxx~~ situation of art. She works at a pace that is unbelievable to me, says she would be happy doing volunteer work. Frankenthaler insisted on a full color catalog. That will cost \$10,000., the profits off three of the eight paintings they expect to sell...Then there is the opening that has to be "different".

Austin was hard to come back to, psychically. I haven't adjusted. I am trying to clarify and change my priorities. The drag of the past, of my prior commitments, of the expectations of the community (real or imagined) creep in like a gently rolling fog. At home, I hug Mac, I buy too much food right away, I think about replacing the stair carpet. Now I am going to the studio, where I think differently, begin to sort some of it out, re my art. I called David Damming to see the vacuum-froem machine wondering if I can make or have made those padded "frames" in my work 'in series' and by someone else in a tougher material. Will see him Thurs. I am seriously thinking about quitting the STATESman. Ambivalence is bad.

Anyway, thanks ~~enormously~~ enormously for it all, psychic support most of all.

By the way, someone here was asking if there was a hotel or inn in the Village?

Love

1
d
o
c

Manto bordado con figura antropomorfa,
sosteniendo en una mano un Tumi (cuchillo)
y en la otra un cetro.
Cultura Paracas 300 a.C. - 100 d.C.
Coti Museo Nacional de Arqueología y Antropología
Embroidery Cape
LIMA - PERU

Kaufman/Meeland

Jan. 29



Dear Mary & Mac -

What an interesting and
delicious brunch! We're both
eager to continue our
conversations with you.

Thank you both very much
for a wonderful Sunday treat -

Best, Jamie & Wang

Prohibida la Reproducción - From our own L.A. P.S. 1984
Fisher Center MS LIMA 1 - TELEFONO 245669

McIntyre
(GASTON)
1410 Gaston Ave
Austin TX 78703

NANCY ROSE KAUFMAN
ARTS REPORTING AND CRITICISM

814A West 29th Street
Austin, Texas 78705
512/478-5401

Nancy Kaufman

March 23

1978

Dear Mac -

Thank you for the glorious
Romantic camellias. A man who can not
only sither by but also grow camellias is
rare indeed.

The blossoms are so evocative of
vague, marvelous, even irrelevant emotions -
nostalgia, remorse, anticipation - and
of course, contemplation. I do adore
flowers, and these are perfection.
They make me feel mysterious & glamorous -
I love it!

Nancy Rose

Nancy Kaufman
1978?

Dear Mary & Mce -

Thank you for a divine evening on the lake. I was so blissful by evening's end I drifted out of the car, into my house, out of my clothes & into bed in a trance. How marvelous to go to sleep with a slight aura of delicious lake water surrounding me . . .

Mae's owning a mountaintop added a special air to the entire proceedings. I loved every minute of it.

Your grateful guest,

NK

MONTE CRISTO COTTAGE
New London, Connecticut
Home of Eugene O'Neill
America's foremost playwright

July 21
NEW LONDON
CONN
1978



POST CARD

Dear Mary - Bliss to be on
Long Island Sound, with fog
+ fresh + soft night air.
Feel as if I'm at summer
camp. Austin seems far
away - with you its
only virtue - I do
miss you - Best to
Mac. Happy sailing
Love, Danny

Mary McIntyre
1410 Gaston Ave
Austin
Texas 78703

O'Neill Theater Center, Waterford, Conn.

August 13, 1978

Dear Nancy,

A bit of the air and the pleasure of your being in it came with the postcard. It delighted me to hear from you.

It has been a good summer for me, despite the local heat, and wet convulsions of the sky. Mac and I had a fine trip to Portland, seeing Barbara & Edward and their real estate projects and friends, and Sylvia. Portland ~~xxxxxxx~~ has the most attractive downtown of any American city. They have done their revitalization, with expanded sidewalks, elimination of parking, free buses, sculpture on the sidewalks, huge flower pots with blooming petunias, and wonderful curving plexiglas and brass bus stop shelters.

After Portland, I went to San Francisco for three days. Spent the time entirely with artists and galleries, and saw the ARTWEEK people. They are getting a Texas editor this fall, probably Nell Johnson who was with the Kimbell Museum, they say. Currently, she is on vacation. I verified the disasters of the spring which prevented following through on a commitment for an article. I was with Cecile McCann and Judith Dunham & found them pleasant.

I quit Art Voices/South.

An architecture student here has done a very humorous poster on an analysis and classification of "mansard" roofs on Burnet Road. We got together and discussed proposing an article on the subject to Texas Monthly. We saw Patricia Sharpe. She was interested & said she would take it up with her editorial board. She asked if we wanted to sell the idea. We said no. She proposed a photographic spread on it with a short article, also stating that they have Michael Ennis doing architecture and art criticism. Billy Lawrence (the student) and I are in agreement that we want an article, and our names on it. He used categories "Mansardus Climacticus" "Mansardus Elongatus" "Mansardo Reverso" (the Pizza Hut) and "Mansardo Abstracto Architeti." Does that last mean anything to you? or would "Mansardus Erectus" be better for the general public. He is talking referring in the last about vertical "mansard" roofing used as an applique, and finds that this is preferred by architects in strip shopping centers. Any suggestions about Texas Monthly & how to deal with them?

Mac and I are going to Oaxaca for a week mid-September. Then I am flying to New York for a few days, and Washington. Janis Provisor is in a show opening at the New Museum which is exhibiting in the New School. Marcia Tucker is the curator. So, I will fly from Mexico through San Antonio without coming back to Austin.

I heard your interview with Susanne Buckley, and liked it. Her ideas were clearly presented. I regreted not mentioning Texas critics in response to your question, after hearing her. I haven't heard any other of your programs, due to interference of activities, or mental lapses.

I miss you. Please relay greetings to Jamie from us.

Love

Sorry this is badly typed and poorly composed, but if I don't get it off now, I probably won't ever.

I read Orlando recently and found it delightful. Am interested in finding novels that have to do with the creative process as a theme or the artist as subject. Suggestions?

Helen Miranda Wilson, July
Oil on masonite
© Artists' Postcards 1977

Dear Mary -

Heartfelt thanks are

yours for the very welcome
Welcome Home Dinner
(praying that it is good to be
home) & the inspired
Christmas present, whose charm,
like anything, was enhanced
by being out of season. Also, I
greatly enjoyed your letter and
your photos, especially Sunday pics!



Wendell
Push
78703



Mary McIntyre
1410 Gaston Ave
Austin, Tx.

78703

Original work traveling under Smithsonian Institution auspices 1978-80

77-78B 5-6 Produced by Publishing Center for Cultural Resources, N.Y.

Karpman - Correspondence 9-1-78

Dear Nancy,

It was ^{again} a pleasure to be with my purple friend and to enjoy her mental functioning.

It was a gain a pleasure to be with my purple friend, even in the dusty rose (maudlin) interior of Cafe Camille. Thank you for the good meal.

I value your mental processes including the pungency of your observations. most people are obnoxiously polite, when actually truth is not.

~~xxxxxxx~~ Mac ^{is} was delighted with the toothbrush protectors, and promises to loan me one on the forthcoming trip. I am enjoying the lilky on the scarf from Fiorucci and currently have it tacked to my bulletin board along with a couple of the quilt sections I never returned to the lady who wanted them evaluated.

I would like to get back the Andre folder before we forget about it, and will have Elizabeth call and pick it up ~~xxxxxxx~~ and give you ARTWEEK and three lavender butterfly pushpins.

I have ambixiancy about meeting your mother, and wondering if maybe it is better if she remain a myth of yours. On the other hand, it would be interesting. I will be at Leonard and Debby Franklin, 42 Jane Street, N.Y. 10014, 675 4471, Sept 21 until afternoon of the 27.

Love

Hedda Sterne, Signs
Pen and ink
© Artists' Postcards 1977

Sept. 5

Mary & Bea

Weather rain, nor sleet, nor hail,
nor gloom of night shall stay these
hosts from the gracious excitement
of their picnic plans.

Bravo, bravo! What a
wonderful prize - kites
flaunting the sky like banners,
clouds, wind, candlelight,
a feast at the baronial tables
atop Mt. Main - positively
medieval. Next time you must wear
his kilt, and the fantasy will be
complete - Thanks for including

to send to Mrs. Triffle
to send to Mrs. Triffle
to send to Mrs. Triffle

Kaufman
814 W 29th
Austin TX
78705



McIntyre
1410 Gaston Ave
Austin, TX.
78703

Original work traveling under Smithsonian Institution auspices 1976-80.
77-78E 21-22 Produced by Publishing Center for Cultural Resources, N.Y.C.

me in your festivities - Luc Davis



THE UNIVERSITY OF TEXAS AT AUSTIN
AUSTIN, TEXAS 78712

Communication Center
P. O. Box 7158
512 471-1631

September 17, 1978

Dear Mary -

This is an official letter of thanks for your interview - I would be typing but Elgar's "Enigma Variations," which I like, are on the radio. I enjoyed listening to our broadcast today. If you'd like a cassette, you have only to request it when I get back.

I hope I'll have seen or spoken to you in N.Y.

before you read this - but Welcome Home. I'm in the midst of the same departure (preking anxiety I was having when we had our "tea" last Sunday - and here I sit, drinking tea, and still, as you so very aptly & elegantly phrased it, "preking around." Jamie telephoned from Ken last night & we had another equivocal long distance conversation of considerable duration. I'm still going →

down there.

The bank. A shower cap. Pick up my carting. My books. The
dry cleaner — it's all closing in on me! My correspondence.
My tape editing. Thank you letters for other checkers. Ant Week.

Now that I am thoroughly anxious, I must go run around
in circles and accomplish nothing. All to that elegant
Elgar score.

Again, to return to the point here, thank you
for the good interview. It certainly was strange
listening to us on the radio — but how nice to have you
here when you're gone — What's the point of Austin
without Mary?

Best to Mac -

Love, Nancy

10-24-78

Dear Nancy,

I am becoming bothered by your absence. So, I am writing to welcome you back, and to at least make a one-way communication to relieve my feelings until it ~~reaches you~~ it is received.

I hope greatly that you return with alleviated feelings regarding your relationship with Jamie, whichever way that is now determined. I am anxious to know.

I have quit the American Statesman with the article I am turning in this morning. When I returned from New York, I spend the greatest portion of four days holding my head either in my office, or studio, thinking. Then, I telephoned John Bryant and Patrick and told them I would quit, but would write through October. I will continue with ARTWEEK. That will give me the opportunity, still, to meet people in contemporary art who come to Austin, ~~xxxxxx~~ and to write about art. For ARTWEEK I will be dealing only with contemporary art, writing to the art community. ~~Ixxxxxxxxxxxx~~ In addition to clearing out the sense of responsibility for letting the public know what is happening in art in Austin, within my tolerance range, I want to spend more time on my art or on its promotion. Also I want to ^{to} somewhat about aesthetics, with no particular goal in mind as far as publication. I want to clarify my thinking, and set up intellectual objectives.

such from KUT in order to mail this .

I miss you.k I hope Jamie is all right.

Love

Y
P
O
C

Dear Mary.

Jan. 10 1978

I've been planning on dropping you a note for some time now but life here has been chaotic and not conducive to letter writing. David arrived with all our belongings a couple of days before Christmas & we had company staying with us for the next couple of weeks or more - which in my opinion was a little like hell under the circumstances. Our parade of guests are now gone and in the meantime we've been trying to create a semblance of order in our lives and our house. I must admit I'm enjoying living in a "house" once again.

with a proper kitchen &
bathroom (separate but equal)
but the trade-off for such luxury
is shitty studio space. That is
a depressing factor that we've
both trying to deal with.

We set up our studios yesterday -
mine is the dining room &
David's the second bedroom &
they're both very small but we
do have a garage-basement for
building & storage of anything
not immediately necessary for
use. By the end of this week
we should be able to begin
working again - hopefully!

What else - well, I must
admit I'm having some re-entry
problems & some feelings of
alienation, but on the other hand
feel like I'm home again &
definitely glad I'm here.

Difficult to push myself to
get back in the social thing -
takes a lot of energy - but will
probably do so soon. Haven't
seen any art yet at all -
really haven't had time - so
nothing interesting to tell
you about that.

Spoke to Gene and he
said the Andre show went well.
Also told me about the social
whirlwind Sorry I
missed it. Austin seems very
far away and although I
never thought I'd hear myself
say this - I miss the weather.

It's been raining here
incessantly and everyone in S.F.
is thoroughly delighted except me.

So how are you? Did you
have a good Christmas? New Year?
How is your work going? Did

you finish that painting? -
If and when you take a slide
of it I'd like to see it.

What else? Any new Austin
gossip?

Hope all is well with
you. Keep in touch

Janis

1-12-78

Dear Janis,

Your letter came today, and I enjoyed it. Seem that our thoughts and letters passed each other in the air, since I wrote about the same time.

I have bought your pink painting from Watson/deNagy. I believe in the importance of galleries, and I wanted that painting, and found I had the money to buy it with. As I told them, you may use it in the New Orleans show, if you wish.

On the subject, Rick Brettell is interested in buying a painting of yours. He said he had borrowed one from you, and that it was the hardest to part with of any and that he would probably buy one when you came back. He doesn't understand why they haven't sold in Houston as he considers them not expensive, (aside from the other appealing aspects which he also indicated.. He said "decorative" but I wasn't sure whether you wanted to hear that word from him, except that in his context it wouldn't be an insult)

Glad to hear you are settled, like the house despite the small rooms, and have your studios figured on.

The Andre fanfare was exciting. I guess I wrote you the day of the opening (don't remember). But if I didn't say it, the opening for me was like being inside a movie, with uninteresting people such as the critic from N.Y.C., David Bourdon, who wrote the catalogue essay, and Texas Monthly people, etc., and some of the usual weirdos who were equally entertaining. One recited poetry to me and Judith Sims, with his mouth full of cheese, and left, saying he would send his dog around to lick our legs. His big dog came roaring around the building, but fortunately, ignored us.

Don't know much gossip. Lawrence is coming off very well with the Andre exhibit. Did I mention that Murdock, and Belloili were here?

**** 1-14-78

Letters get interrupted.

I am enclosing a copy of what I sent in to Art/Voices South. I have since received their first issue, which does contain my short "review" (as they term it) on Wiman, a big photo of his painting, and the longer article on Robert Indiana, with photo. However, the magazine is geared more toward "art personalities" and their first section, which looks like the most major one, is on artists and their work. It doesn't come off as well as Arts. I don't think, and looks more like second rate stuff in that, and the way they are dealing with it. However, the magazine paper, print quality, and ads are quite similar to Arts. We No one here has received any advance publicity on the magazine, and it is not at the newsstands. I guess it takes time.

My painting is getting finished. I am trying to get with a carpenter to make a backing and possibly a sort of frame for it, as there is no way to hang it now, and it is heavy. I had the image of the woman Xeroxed in color by sending it off to a friend in N.Y.C. There is no color Xerox here, yet, and I thought the slightly artificial appearance of that process--once again removed from a photograph--would work for the 12 images I need, rather than painting them all on top of regular Xerox. The painting and the whole construction has become a didactic work for how to read a photorealist image, as well as being bizarre. I am pleased with it. It is the most explicit thing I have ever done, and there is something satisfying in it, though I am still emotionally tied into it and can't really be objective.

My regards to David. (statements like "my regards" always sound so stilted, and without meaning, but I mean it to be that I have

Dear Mary,

(1)

Jan. 18

Your letter arrived today to brighten up the "usual" rainy San Francisco day! Thanks for buying the painting - it's one of my favorites. I'm glad you liked it enough to want to have it for your own - that makes me feel good & also, no doubt helps my position somewhat in the gallery. I was planning on using it for New Orleans so thanks for giving the O.K. The show is fast approaching, made my reservation yesterday, and I'm beginning to get excited about going - ... for the opening but mostly to see New Orleans. Not to mention the good food that it's renowned for - naturally that's something that I would know about.

A short mention about P. Brettell - would be great if he bought a painting but if it hinges on my returning to Austin the sale is doubtful. I think he wanted me to give him the ptg. he'd borrowed but ... By the way you mentioned something about my calling Rick - I haven't spoken to him at all since leaving Austin or written to him as yet but I plan to drop him a note soon. I have to be very careful about what I say to him about myself or my plans -
(over)

Although I love him dearly ⁽²⁾
he's got a big mouth, I
do have a related bit of
gossip for you which you
may or may not have
already heard - Karen Adams
quit over X-mas calling
Kick & pleading a nervous
breakdown. She really
hated the place & in the
circumstance it actually took
a lot of courage & I'm not
sure I would ever have the
nerve to do the same. At the
same time viewing ~~at~~ it all
from afar the entire situation
struck me as rather funny.

Well, between you & Gene
the André opening etc. sounded
like the event of the year for
Austin. One that I'm sorry
I missed. I've yet to

Henri Matisse / Icare / jazz ed. valvo / 1947



go to any openings here or even ⁽³⁾
~~see~~ see any art except at friends'
studios. Not even much of that -
it's been difficult to get going.
Have picked up with a few of
my close friends once again but
mostly have tried to gather
myself together & get settled.
Did go to see a new shrink
yesterday but I'm not sure if I
like him or if will be able to
work together. I miss Boynton!

Start school in a few days - yes -
so I decided I'd better begin
working in the studio to establish
some routine before beginning to
teach again. So started two
new drawings today - felt odd
working in my new tiny studio.
Some how makes me feel large and
bumbling but I'll get used to
that. The color xeroxing of the
images for your painting sounds
like a good solution - anxious
for it to be completed so I can
see a slide of it. So Mary, where
do you go from here? Can you
do reversal of these? I think
there are real possibilities...

Thanks for the copy of the review - sounds just fine to me. Felt you made strong points about what the work is about. Sorry, however, that the magazine is somewhat second rate. Perhaps it will improve with age.

Not much else to tell you. I have so many funny feelings about being here and among them is that I feel like I'm back home - with difficulties but still a sturdy affection. Except for the damn rain!

David appreciated your "regards" - he laughed & said to say hello.

We're having our ups & downs but generally doing well together & he's doing just fine. He began a new ptg. today & looks like he may have a break job wise which will find out about soon.

Time for me to make dinner - one of my miserable dull dinners to make up for all my misbehavior. Did I tell you we live next door to a great little Chinese luncheonette type place. Jarvis

1410 Gaston Ave., Austin 78703

March 18 ,978

Dear Janice,

Enclosed is ~~xxxxxx~~ the printed article on you from Art/Voices/
South recent issue, plus too many copies made on a Xerox that I didn't
know how to operate, and didn't have to pay for.

Rick Kopf, from the U.T. Museums came and photographed my
big painting-construction, and I will send you some slides when I get
copies made. I am very pleased with the thing, and have had some
very inerested reactions. I am working on the next one. It all takes
an immense amount of time.

I am not going to get out there, as I had thought I might. Things
are too involved here, and I don't want to take the time and energy
to travel, etc.

We did go to Puerto Vallarta for a long weekend, and had
Barbara and Edward fly down from Portland, so Mac could meet Edward,
We also had friends there from L.A. who are AA's and that helped.
These AA's are interesting in that they have ~~xxxx~~ made a conscious
choice about deciding that they want to live. Their lives are drastically
ltered as a result. It is as if they belong to a sect, or have had a
conversion. But they are not obnoxious about it. It is just something
strong governing their actions.

How was your show opening??? How are things going for you out
there????

I am very pleased with what I am able to discuss ~~xxxx~~ with
my therapist, and then make changes upon. It is providing my life
with a focus, and a force that has been lacking, or that hasn't been
as effective as possible. My work with the therapist is like making
a tune-up in an automobile. Maybe, finally, I will be able to function
positively on all my cylinders.

Carolyn Mansovitz said my new painting reminded her of Judith
Laneres, & said Linares is a friend of yours. Right? I scarcely know
her work, what it looks like. Mansovitz lived in Cal. & knew Linares.
What is happening in your work?

Tom Reese put pressure on me to write about the art for the
student art auction, which I didn't do. I did have a party for Canada,
who they got to come here to jury it along with Belloili, and whatsher
name who has the Texas gallery in Houston. Susan Carmalt watched
the process and said whatshername dominated the scene in that the others
sort of went along with her ideas.

Brettell gave a lecture on Cezanne in which he psyched out
Cezanne's relationship with his father through his paintings, landscapes
with houses in them, in particular. It gave me a black depression just
listening.

Buscaglia and a guy named Ownby had shows at Laguna. Heard
them talk to the docents. Buscaglia was in an obsessive head pattern
that gave me the willies. I found myself backing away from him to get
t the back of the group. I wrote a piece of neo-Rabulisean satire in
contemporary Austin journalistic prose on the whole thing, but the
copy girl cut it so badly that it came out crude as hell and didn't
make sense. I felt obligated to apologize to Laurence and Gene. The
original was funny, though, if crass.

①

Dear Mary,

I'm sitting around waiting for two canvases to dry after being primed so I thought I'd write you a quick note while your letter is fresh in my mind.

Thanks for the zerox copy of the article - I'm trying to locate the magazine around here - with little success - so I can see it in color. Nobody seems to carry the magazine in town as of yet but a friend of mine saw it in a gallery and said it looked good!

I'm getting more, more curious about your new piece & anxious to see it. I don't particularly agree

with Carolyn or its
similarity to Judy Sunkare's
work except in the most
superficial way. Although
I haven't as yet seen the
piece in its final form.
Judy was a teacher of
Carolyn's at Arts & Crafts.
Anyhow, if you do ever
make it out here while
I'm still here I'll take
you by to meet Judy, see
her work. I think you'd
respond to it. I still have
no idea where I'll be or
what I'll be doing next
year - difficult making a
decision. A lot depends on
whether David lands on
job somewhere. Everyone at U.T.
still expects me back so
don't mention my indecision
to anyone. I'm sorry you're

(2)

not going to be able to make it out to S.F. in the near future but I very well may end ~~up~~ being here for quite some time.

Austin seems very removed but I do miss it occasionally. There's been so many distractions here that I've gotten much less work done than in Austin and that's a drag! Haven't heard from Gene in a long time; strangely enough hardly think about him except as a good friend living out there somewhere. David & I are planning a trip to N.Y. in early June - late May - and if it's financially possible I may stop off in Texas for a visit. Very tentative at this time.

The show in New Orleans
looked great - I was really
pleased with the installation.
The opening was fun and
I loved New Orleans. Ate
myself sick but that
unfortunately seems to be the
case these days. Bill Fogaly,
the curator, lived up to my
expectations - a creep and
difficult to deal with!

Don't know as of yet
whether the museum will
buy a piece but Watson's
has sold a couple of more
things lately which helps!

David is doing very
well - he's going to have
a show this summer at
the best gallery in town!

My dealer is coming over
this week to see new work
etc. & a couple of more items
are in the fire belt nothing

(3)

concrete yet.

Not too much else to tell you - life seems to be meandering along. I'm so glad your therapy situation is working out so well for you. I'm also somewhat jealous & have been looking around for someone here with little luck. Saw one woman who was awful & terribly manipulative. An example of her behavior being that she was allowed to smoke during the session but I wasn't - needless to say I only saw her once. I miss Dr. Boynton.

That's about it -

Say hello to Lawrence & Gene for me when you see them. Any interesting shows coming

up at Laguna?

- You may send me 2
ords - no six - do you
want one back?

Good to hear from you

Janis

April 15, 1970

Dear Janis,

Thanks for your letter. I have found out that you have ordered a copy of Art Voices/South with your pic in it. I had written to them about something else they had messed up and tried to order one for you, but they had yours already.

Here are the slides of my paintings/construction, plus the earlier small series of the birthday party, which all fit on one sheet. I got Rick Kopf to take them, and he did a fine job, but neglected to focus in on the roaches and the real snake. The inner darkest border has four roaches on each side, facing toward the center, and the right side of that border has a small snake, plus what looks like a shed skin but it is really just Rhoplex, left after pressing the snake in it. Everything is well plasticized.

I am working on the next and it should be finished soon. the format is very similar, but the ~~max~~ hue range is reds. The center painting has the woman in her messy kitchen, ~~maxxxxx~~ It isn't all decided how it gets put together, as far as the objects, the colors, and what sort of mutilation I am going to do, but I am finally working on the surface part, and the center image is finished. Mac brought me many pills. I have plasticized them three times. They look like jewels. They are beautiful, seductive, some are engraved. The labels said "Keep out of reach of children" which is sort of the theme of this one as the woman is looking out her window and on the window is a tiny disk with a child fleeing down a tunnel (to? or from? what?). In the inner border, right now I have laid out a decorative pattern of tiny plastic babies from a party pack, lying on their backs with legs up in the air, and arms outstretched, roaches on their backs with pins in them, basically in the same position as the babies and of the same size, and red translucent plastic hearts, and torn strips of "keep out of reach of children". There is also a smashed and rusted beer can, and two small dolls from the 1940's. The boy doll actually has a penis (you were supposed to fill his head with water, and he dribbled out the penis), and the girl I have wrapped in a cut up embroidered handkerchief with red flowers and a heart on it, wrapped in such a way that her arms are imprisoned upward. I also have one of the plastic orees (I found another Winns that had them, in South Austin) which I have cut a bit more, and some of the hand made paper with stuff in it, this time pink, with a few feathers. I have yet to get an image I have of the kid in the tunnel reproduced by color zerox, like I did the lady in the bathing suit. I have it ready. I painted over the photograph in oil paint, to add color.

The one after that that I have planned is a wedding. I can make it like a cake, if I decide. I have a wonderful set of photographs of a wedding of..but I showed you that, but my plans have gone further, and changed. Anyway, I also have a set of very worn voodoo dolls made and used by a Mexican family, which would be wonder ful, inside the cake, or on the reverse, or whatever. I had a powerful dream that my wedding was a funeral. My first one was. A lot of people's marriages turn out to be funerals, for them as people, simply because t they got married.

Please if you come in May or June, know that you are welcome to stay in our guest room. I think it would be a good idea for you to come through Austin, if you are still in doubt about whether you would come back to teach. You could feel it out again. I saw Ken Hale who wanted to know if you were coming back and wants you back here, says you are needed, missed.

This spring has been beautiful, and the air g&tle for a change.

I am having a fine couple of days all by myself. Mac went to Dallas for a regatta. I saw Carolyn Manosevita for breakfast at Sweetish Hill. The roof leaked in the Wooldridge Hall where she had her paintings on paper ready for her orals, and ruined 10 of them two days before the orals.

Rick Brettell psyched out Cezanne in the most depressing art lecture I have ever heard. It was while the Cezanne show was on in Houston, and Canada was here to jury the student art auction. Brettell talked about Cezanne's relationship to his father, and then proceeded to analyze his landscapes as symbolic of his neurosis. that there were houses you couldn't approach because there were branches in front, and doors that you couldn't enter, and windows that were ~~xxxx~~ blank. I asked Canada about it, and he thinks Brettell's style is going ~~back~~ right back to the purple prose idea of the late 19th century. I have seen what you mean about his enthusiasm, that Rick is ~~always~~ enthusiastic at the same level so often, that you don't know how to gauge it.

I saw the Cezanne show, but I am not very interested in it. Hilton Kramer wrote something in the N.Y. Times to the effect that painters now consider Cezanne something in the way, something to get past. That's the way I felt, that his influence has been enormous, but it's over, it's watered down and boring now. Yes he has beautiful paintings, but they don't speak to me, now. Hardly anyone here was sympathetic to my attitude, and after a couple of arguments, I stopped talking about it.

Things are going okay for me. I have changed a lot of attitudes that I was functioning on, and I am less frantic. Things have slowed down, and I don't really care if my production is so slow, it is going to be highly involved, and that will show. Anyway, the county tax department sent me another insult to my overproduction of art, in the form of a request for inventory, so that they can tax my paintings. ~~at~~ ~~xxxxxx~~ They mean that whole studio full. Of course I don't have to ~~do~~ ~~much~~ about it, but it's part of the IRS crap, that they are going to charge my kids in \$\$ for the paintings left when I am gone. Since I finally realized I was going to die eventually, it changes everything. I am going to follow your advice, and when I do get some of these new painting/constructions finished, I am going after a couple of specific galleries at the top.

I have started writing for ARTWEEK. They ~~will~~ are printing one of Giacometti in the next issue, and I sent them one on Patrick Heron, a British artist, friend of Fearing. They have decided to cover Texas. I had to take a Lesbian out to lunch this week to keep my contact with ARTWEEK clear. Rita Starpattern ~~gosh~~ made the contact with ARTWEEK, and is in charge of selling the newspaper in TEXAS, to dealers, etc. When the editor came through here, Rita didn't call me, because the lesbians were mad at me because I made a crack about them and how they messed up part of the Women and their Work symposia, ~~xx~~ in the newspaper. So, I took Rita to lunch. She's okay. ~~Any~~way, I had sent in the Giacometti article, and she accepted it, and called me, before I decided it would be wise to get with Rita.

I am going to see Wiman over a beer next Tues. I find it worth while to work on my network, otherwise I can't keep up with what's happening and who's coming to town that is interesting.

Some time I will quit the local newspaper and just freelance for a couple of nationals.

I ~~xxx~~ miss you.

May 16, 1978

Dear Mary,

Sorry to take so long to return your slides but life has been so hectic around here

The slides of your new piece looked exciting - the complexity of the patterning with the collaged images seemed to work well! I think you're really onto something and glad to hear that you're keeping them going. Must admit Mary that you certainly do have a taste for the macabre. There's a repulsive / attraction quality that's very curious and seems to supply the necessary formal tension that's needed to make the whole piece work!

You may know by now that I've decided not to return to U.S. It was a surprisingly difficult decision to make and not very popular in a number of quarters. I received a somewhat barbed & nasty letter from Prescott & I know where not to ask for a letter of recommendation in the future.

Confidentially I ~~am~~ received a rather weird response from Clint Willson at Watson's too, evidently he wasn't too happy with my decision not to return to Texas. I don't know what the big deal is because most of his artists live outside of Texas anyhow. I suppose he'll adjust to it in time & hope he keeps me in the gallery! Anyhow keep this to yourself. I did get a very nice letter from Vince Mariani which was full of support for my decision. Finances & time preclude a visit to Austin right now but I'm tentatively thinking about a visit in late Aug., early Sept. Thanks for your offer of the guest house - I may take you up on it when I do finally make it to Austin. The past couple of weeks I've actually been lazily ^(apt.) dreaming of being out by the lake with a couple of cold beers. Never thought I'd really miss that with the hot weather that goes along with it.

David may have a full-time job
up North & we may go there and I'll
just paint. Rather tempting. Also,
he may go & I may stay here fall
semester. So right now everything
is in a holding pattern - unable to
make any concrete decision until
we know what options we actually have
to deal with. I'm trying to deal
with the insecurity aspect I can't but
it's difficult.

You sound in really great
shape - that therapy has really made
a difference for you! I saw your
article in Art Week - that's great!
I heard that Lawrence Miller was in
town but that shithead didn't call me,
his name came up in passing with
the reference that he was 3 hours late
for an appointment he made. Typical!
I really like hearing all about the
news & gossip of Austin - still feel an
affinity for all she's doing. Let me know
if you hear about my quitting,
that's about it. - Miss you,
Xx James

(2)

School ended for me last week - hooray - it's been a grueling semester and I literally worked my ass off. I'm taking a few days off to just recuperate and then will get back into my work again. My production has been less than usual this semester but I think I've finished my last little painting for now. The next ones ~~to~~ I'm thinking about will be similar but with a different format. I'm in the process of building a stretcher bar that will be 2' x 8' - a long horizontal line to be read somewhat like a scroll or musical scale - becoming more interested in language - punctuation - thinking of the forthcoming work as "mystery ritualistic messages." Still somewhat unclear in my mind right now - as is everything else.

Our future right now is somewhat scary - as of the moment I don't have a job for next fall. I may have a job at the Art Institute and I understand I'm also being highly considered for a gig at U.C. Berkeley.

Fourth of July

1978

Dear Janis,

I have been thinking about writing you for days (maybe weeks), so on this quiet hot Fourth with Bach on the radio it is getting done.

I picked up your painting a couple of weeks ago. Clint was friendly, & said he had sold several of your things on paper. Also said he was going to S.F. & would see you. I suppose that has already happened. The painting is fine, and I am enjoying it.

Did you hear about Goodall resigning? I should have saved the articles. Seems the museum lost 13 Rembrandt drawings through bad record keeping. Even the D.A.'s office has gotten into the search. A grad student in art history was needing them for her thesis, so she complained to the press about it. Then Goodall resigned. Some of it got into the American Statesman, then the rest of it got carried in the Texas. Shirley Alexander was appointed interim Director. Lorene Rogers appointed a committee to determine the suitable relationship of the museums to the University as a whole. Two of the Rembrandts were found in the Chancellor's house. I think, so there are only 11 missing. My figures may not be exact, but pretty close. Some students editorialized in the Texan about how terrible the boss of the Rembrandts was and they questioned how the museums should be run. Then Kelley Fearing, Robert Levers, and Anna Nill each wrote lengthy letters to the editor which were published on different days, in support of Goodall & what he had shown at the museums, his general exhibition program and how it fit into the teaching programs.

Goodall wrote me a wonderful letter in support of my art writing, early in this time, and I need to write him.

I have finished my second painting/construction, similar to the first, but different, more specific, really. Will send you slides or prints when they I get them done. I have also started on the third, the wedding. I had a large wooden "wedding cake" form constructed that can hang vertically, and am painting a sequence from a wedding in Zilker gardens. Then, I have two voodoo dolls that actually look a lot like the bride and groom, but battered, that will go into small, lined caskets, inset beneath plexiglass with their wedding vows engraved on top. Anyway, this is also an extremely slow process. I want a lot of junk from American culture that represents kitsch symbols of weddings: tiny ~~lax~~ plastic bride & groom sets, rings, hearts, goopy photos & cards, anything. The cake is round, of course, and the seven paintings of the sequence of the wedding are round, and I am doing them in oil on masonite disks. There is plenty of room for junk. I plan to goop up the wooden base with thick acrylic and the junk. So, if you have any ~~junk~~ there that symbolizes wedding, marriage, please send it, or buy it and send me a bill. I am planning to go to New York sometime in the fall, and may wait to complete this project until after that if I can't find enough stuff here.

I have come on Otto Rank's "The Myth of the Birth of the Hero" in paperback. It has seven chapters from his "Art and Artists", which I never could find. I have typed up excerpts from it that mean a lot to me, that "explain" me (to myself). I may send you a copy when I get that done, though, there again, you may not find the same content in my psycho-philosophical stuff that I do.

COPY

This summer I cut down my art writing to alternate weeks, and I like that. A yway, after nearly three years of writing, and a lot of looking I am very jaded, and bored with a lot of art that gets put into public spaces here. I do like writing for ARTWEEK, as I don't feel I have to "popularize" so much, and can make art-historical references, which A-S doesn't want. I will look at one more issue of Art Voices/ South before I ask my name removed from the masthead. The last issue was full of bad art, and bad writing. The writing does keep me from being so depressed, since the gratifications in my painting are so delayed, and indeterminate. At least in the writing I feel I am "talking" to some people, about things that usually mean a lot to me in art.

Harithas resigned, but maybe you know that. He evidently told the board he wanted a list of things or he would resign. They took the resignation. There have been editorials and an open letter from artists about what direction the CAM might take. *in The Artists' Chronicle*

Saw Judith Sims, and she says Laurence runs off to see if the job is available as soon as someone resigns. She says he will last one more year here, at most. She doesn't want his job, and is going to figure out what she does want if the change coming isn't satisfactory. She said, Laurence is supposed to be raising money, and all he has gotten is \$10,000. She thinks it is bad when the Director is gone all the time, and is not even raising the equivalent of his own salary. Don't know anything about Gene, didn't ask. I did see him when Deborah Remington was here to lecture at U.T. We had lunch with Bill Wiman & the "talian-named girl who works with Gene. He was okay, muttered something at some point about liking to have pressure, or tension, or was it conflict? Sounded like he needs some such in order to function. Don't know. He has up some photo of artists in the 70's by Gorgoni, but I really didn't feel like reviewing that, and anyway they looked like good magazine stuff but they didn't arouse my art sensibilities. Actually they aroused some anger, and I couldn't have written about that. There were very few women in them, and they all looked like an "up yours" attitude on the part of the photographer.

It is hot. But I am getting used to it. We have been going sailing about one night a week, and that is a real pleasure for me. We are going to go sit on "Mac's mountain" and watch the fireworks around the lake tonight. Gina Ducloux is back from UCLA where her husband was teaching opera on leave, and ~~with us~~ we will take her & her newly married lawyer son & wife out also. She & son are both so threatical, and funny that it should be interesting. She just got back from Cal & I want to hear about how she views things out there.

That's enough. Please write. Sorry I waited 6 weeks to reply. I miss you a lot. There are very few people with whom I can communicate without discounting a sizeable percentage of what they say because we don't have the same basis of comprehension.

We are going to Portland, Oregon to see Barbara & Edward. Sylvia is there for the summer, taking courses at U. of Portland and working for the McIntyre-Cooper Co. Mac has agreed go go. We are just going for a long weekend, flying. This is best, then there isn't enough time to get into fights (hopefully). We are going this month, the 21st. Other than that no plans, except that I am going to New York & Washington sometime this fall.

Love

Aug. 15, 1978

Dear Janice and David,

Being with you both in San Francisco was one of the finest times I have had with people and art. It was a pleasure I am cherishing in my memory, a little afraid that something might jar it out. Just for three days to be totally immersed with people whose ideas and mental processes I understand and value, and with the vehicle for communication- art- that we share, was like being on an island of dreams.

There is nothing at all like that here. And what happens outside of my isolated periods in the studio is a kind of dismemberment, a fragmentation of myself into other roles and relationships.

I loved having you meet me at the airport, and I loved all the time we had together, and meeting Bill and Kathy and the sharing of their work and ideas and seeing their loft, and Judith and her work, and charming Carl. It was wonderful.

I got together ~~with~~ last night with Barbara Stargill (Trinity House) Rita Starpattern, and Claudia Reese and we saw Barbara's stuff & went to my studio. But being that was worse than not being being with anyone at all. They didn't talk about art or ideas, they talked about junky shops going in on East Sixth, and how to organize another women's art show. They do have money from the city to bring Marcia Tucker here to jury it. And their responses are so numb, so muted, when you show them something.

So, tomorrow night we are taking Lawrence and Barbara Miller out sailing. Maybe that will be better?

I am excited about your show, Janis, and about getting up there for it. What are your plans? I am arriving late the 21st, but that is all I have figured out at the moment.

I did meet John Mason over lunch with Denise Schmandt Besserat who is one of the interim curators. He was interesting. Do you know him? Studied with Vouklos, and has a brick show traveling. It nearly got cancelled here & he got word to the new Dean about what he thought of that. The Dean wrote me, and even Prescott called.

We took the Goodalls to dinner last Sat. Don has lost 25 pounds. He has some probes about consulting positions coming in. Gladys talks about moving to California. She wants to get back into writing. She was a journalist, years ago.

Did you find a place for the fall? Are you in the process of moving? What is the show at the New Museum called?

I don't know anything else. I have been working. Carolyn, youngest daughter, came in for a week and I spent some time with her. She is okay. She is making herself into a party girl, and has gone out for rush at Arizona State, which I don't understand at all. To me it is ironic that her rebellion ~~and~~ from me should take that twist. But we did get along okay. I apologized for my ambivalences ~~for~~ about being a mother and what it may have done to anybody. Yuck.

My new message about deciding to be a parent is this (it may change tomorrow, but Claudia Reese asked my opinion last night): to the female: if you feel good about being a female, and the person who is going to beget the child with you or make the nurturing situation balances you out in some ways so that the two of you can together provide a reasonably decent nurturing situation, then do it. I really need to talk with someone about whether a series of friendships can equal the bonds of a family and whether that is better or less so.

Enough.

Love

①

Aug. 18, 1978

Dear Mary,

Am answering your letter back immediately because I fear that if I put it aside for a few days it will be lost forever in the mass chaos that is beginning to appear here.

I'm so glad you enjoyed yourself while visiting us - we too enjoyed having you around for a few days. Carl stayed for quite some time after you left and although I thought life would quiet down somewhat after he left that hasn't been the case. Our first house in Arcata fell through & David had to return there for several days looking for another place. He finally

found & rented another house that sounds ideal. The only hitch being that we both have to drive up there this week-end to meet the landlord before he'll accept us as tenants. Ridiculous - a 600 round trip drive for a 15 minute conversation while appearing our most responsible & straight.

In the meantime I've been working my ass off and have actually gotten quite a bit accomplished since you were here. I've finally closed up shop until after N.Y. and getting settled up north. I've begun to feel somewhat stale & unclear about where I want to go from here with my work & am looking forward to a period of quietude and

(7)

exploration. Have some ideas that are vague

I understand your frustration with Pita Star pattern etc. and I do realize I'm fortunate having the friends I do. Funny, we don't always talk about "art" but it's always around. Keeps me from feeling alien I suppose - also supportive & critical. Last evening my friend Phyllis had an opening and about 20 people came over here for pizza & cheesecake afterwards. Her work looked beautiful - wished you could have seen it. The evening was part celebration and parting - Judy left for Batavia, Bourne this morning until the end of January.

I'll miss her.

No, I don't know John Mason, but I'm very familiar with his work. A good show for Austin - would ~~it~~ liked to have been there to meet him. Who are the other interim curators? Any word on a permanent successor? Is Lawrence going to try for the job? Can't imagine he'd have much of a chance. How was your evening with the Butlers?

The show at the New Museum opens Friday nite, Sept 22, from 9-11. I'll get there on about the 20th and will be staying all around. ~~The~~ However, you can reach me at Carl's house. Don't know my plans yet but expect to be very busy what with friends,

(3)

relatives, and business. I'm definitely going to make the rounds again. I'm glad you're coming and am looking forward to seeing you again so soon. I've finally decided not to stop off in Texas this trip even though I'd very much like to - I simply cannot afford it. I'm stopping off in Cincinnati to visit my folks for a few days on the way home and I can hardly afford that stop.

We're moving around Sept 11., staying up there for a couple of days to unpack, then returning here to clean the place, hand in our keys by the 15th. David will then return to Arcata;

I'll stay here until I leave
for N.Y.

By the way the name of
the show in N.Y. is
"Outside New York". Yesterday
morning Cartan Crute came
& picked up the work & in
the afternoon ~~the~~ drawings
were picked up for another
show I'm in that opens Wed.
at the Art Institute. Next
week 5 p.m. go to Hull
College and I also have to
drop off work at Hansen Fuller
(I left Paul Anglin). Feels
weird to have ~~the studio empty~~
the studio empty and at
least I don't have to move it up
north.

That's all. - thinking of
you. Have a good time in Mexico.
See you soon. Love,
Jans

Sept 1, 1, 1978

Dear Janis,

Thanks for your letter and news. You write well, which is not surprising as it is just the way you talk. It is interesting to read what is happening to you. I am very happy for you on the reception of your work, the Hansen-Fuller Gallery, Milk College exhibit etc.

Sept 11, 1978

What I started to write didn't get finished, obviously. This is now just a note to say I will see you at the opening. Also, if you have the time while we are both in New York, I would be happy to take you and Carl & a couple of others out to dinner. Other than that, I expect we will both be going our own ways, frenetically.

I did get with Susan Whyne yesterday. She showed me a lot of her work on paper, and we talked. I liked it, both her work and the talking, and will seek her out again when I come back. Also talked briefly with Ken Hale, and he says to wish you well from a lot of them.

See you soon.

Love

C
O
P
Y

1410 Gaston Ave.

Austin 78703

Nov. 5, 1978

Dear Janice,

I was excited to get your letter, and your fine news about exhibits. Where is the Susan Caldwell gallery? I don't place it. I hope your painting is going well & you are not finding the adjustment to Arcata any problem. It is wonderful that David is so supportive.

The contemporary visual arts organization has a juried group show that opened at St. Edward's today, and Patti Candalari entered three paintings that were imitations of your small ones. I was shocked. They had ~~xxxxxxx~~ window shapes in them, and almost nothing else. They were small, with the thick paint like you use. Needless to say, they weren't well done, as yours are.

Robert Bechtel was here, gave a couple of talks. I found them interesting.

I quit the American Statesman. Gave them notice at the end of Sept that I would write through Oct. Will continue to write for ARTWEEK, but with that I will only deal with contemporary art, and direct my writing toward a more sophisticated audience. I am pleased that they have hired someone else to do the criticism, so they are going to continue it. Katy Bolger will be doing it. I don't think she is an especially good writer, but she has okay taste, and is dedicated to art, is not an artist, and will take her function seriously. I would have preferred Susan Carmalt, who is a grad student in art criticism and is an excellent writer, but they didn't want a student. They told her they will use her for features, though.

Anyway, I quit to focus on my work more, and to drop conflicts. I figure if they get someone of Marcia Tucker's caliber here to jury a show, I want to participate, and not as a critic. There are two shows coming up in the spring that may be worth entering.

My work is all right. I am nearly finished with the wedding cake one, finished it enough to have it up at a party we gave last weekend. I am going to make a plexiglas bubble for it on U.T.'s vacuform machine. I am getting the next two painting/constructions figured out. I am trying to figure out how to use an assistant, since these things are so time consuming to do. I dropped the drawing group that met at my studio, also.

We had a "fantasy party a la Fallini" last weekend. It was fine. Most people came in costume & we had a three piece band, and a lot of people danced. Barbara (my Oregon daughter) sent a mime, and later a magician. Mac strung four white sails high up in the trees in the back yard, and we draped toilet paper from high branches to the ground in both front and back. We had a bagpiper out in front for an hour and a half, lurking in the trees, wheezing up his bags then ~~xxxx~~ Piping people to the door. It was my 50th birthday. It was not a birthday party, just something to ease the pain, or the realization of

those two omnicus digits. It worked. Besides, or primarily it worked because I am psychically freer than ever, and that feels wonderful.

Barbara is getting married on Thanksgiving. Told my mother, and she took it very well at first, saying "Well, times have changed" and said she would come.. wedding is in the woods outside of Portland, but today she backed and is freaking out as usual. Mac had to listen to it. Fortunately I was out.

Let me know what is happening with you two.

Love

①

Nov. 20, 1978

Dear Mary,

Thanks for the cards -
they're wonderful! I keep
thinking of people I'd like to
send one to but then decide I'd
rather keep them for myself
than actually use them.

So how was Thanksgiving
and the wedding. I hope Barbara
was able to have decent weather
(the Northcoast has been raining &
crummy lately) for the wedding
day. Did your mother finally
pull it together and come -
well-behaved I hope! Anyway,
I hope all went well without
a hitch - and congratulations!
That's a weird word for getting
married but

Your "Fellini" party sounded
fantastic. You certainly do have
style Mary. I would have
loved to have been there. A nice
way to celebrate your 50th - and
it does seem to be a celebration
for you. You seem to be in

such great shape these days - understanding yourself, your needs, and your desires, & feeling good enough about yourself to go after them. Bravo! I've enclosed a pin I found up here that I hope you like - a memento for your birthday, and friendship and all that.

Very weird about Patti Candalow - I knew I was an influence but thought she was smarter than to lift stuff so directly. Wonder that Binder didn't give her some flak about it but perhaps he's too obtuse to see it.

Congratulations about quitting the paper - a smart move! You seemed to have gotten what you wanted from your role as the "town critic" (contacts, exposure, etc.)

and since your work seems to be going so well it's best to put your energy there. When is Marcia T. coming to town? Good luck on the show.

O.k., I think I've commented on just about everything you

(2)

mentioned in your letter - and I've done so just because there is not much exciting news going on here. A few good things occurring for my career & a few setbacks. A couple of shows cancelled for reasons other than my work but ~~mmm~~. I'm working my ass off for the show of Hansen-Fuller first of March. I work everyday for several hours which is great on one hand but has ~~its~~ its drawbacks too. No diversion and I tend to become so obsessive & myopic that I'm not sure if the work is good or bad etc. etc. I guess I need a ~~top~~ hobby.

- What else - well I've sold some more work. There were 2 reviews of the show in N.Y., one in Soho News (very favorable to me & one other and horrible to the rest) and the Village Voice which I haven't seen yet but understand is very good

to me. Also Nancy Jurie (good gallery
in Chicago) is I understand interested
in doing something with me.

I do feel isolated up here & it
does get lonely. Had a bad case of the
blues for about 10 days but am pulling
out of it. We have some friends coming
up for 4 days over Thanksgiving which
should break the routine. I'll
probably spend a couple of weeks in S.F.
over X-mas & New Years. If I
didn't feel so pressured about getting
all the work done & DRY for
the show in March I'd probably get
down to the city more often.

David is doing just fine.
Teaching is going well (rather him than
me) and he's getting alot of good
work done. He says to say hello.
That's about it.

Love, -
James

Mary McIntyre
1410 Gaston Ave.
Austin, Texas 78703

August 20, 1978

Miriam Shapiro
393 West Broadway
New York City 10012

Dear Miriam,

I have completed some new painting/constructions which have a form through which I seek to convey the human image as a metaphor for experiences which have significant psychic content

As you are interested in feminist imagery, some of what I have done will probably speak to you. Also it was your visit and your interest in my work and your challenging statements that helped push me into what I am doing now.

There are sequential works of small detailed images based on photographs, which I have modified, as well as single ~~waxkx~~ small paintings embedded in large constructions. The sequential works are of a narrative kind, based on events through which people are changed, or which mark changes in people in our society; e.g. a wedding, and a birthday party. I am using a photographic image in style as the photographs stands for reality in generalized perception. My motto is "Reality is weird enough"

Two of my works have single small images embedded in the center of a padded device which are coated with thick acrylic paint and within which are actual bugs, pills, Xerox images, and plastic kitsch. These objects operate as symbols for associative relationships with the "photographic" image in the center. An example is plasticized roaches. The theme of the whole work is ambivalent parent-child relationships as perceived through the mother/housewife. The roaches have a repellent association, but in the works they form a decorative border alternating with glass hearts and plastic babies. If the bee is the symbol of kings, the roach is the symbol of housewives.

I am having good photographs made with a view camera, as well as slides. Meanwhile, I am enclosing a poor quality photograph taken from slides of the first painting/construction. There is one more completed and another in process, a finished narrative sequence, and one of those in process.

I am coming to New York in the evening of September 21 and staying until Sept 27. Janis Provisor has some works in a show at the New Museum opening Sept 22 and I plan to be there. I am hoping to meet some people with whom I can communicate. I would like to meet Lucy Lippard as I have read much of her writing and know that she will be writing a catalog on a show here at Laguna Gloria Art Museum.

I would enjoy hearing from you. I hope you are well, and that your work is going well.

Sincerely

Mary McIntyre

Walter Schapiro

1410 GUSTON AVE.
Austin, Tex 78703
512-472-5932

April 21, 1978

Dear Miriam,

I am enclosing a set of slides of two paintings, which involve both a change from my previous work, and a deliberate focusing on certain ideas, images that are fundamental to me as a person and an artist.

The large one is as follows;

1. a center image of gouache on paper, 5" x 7"
 2. a central square made of the best quality firm foam $\frac{1}{2}$ " deep, covered with ~~wiki~~ acrylic canvas, coated with acrylic paint, Acrlysol, into which are embedded torn pieces of handmade paper from a Fort Worth craftsman who has embedded pits of leaves in the paper. In this section is a half of a cat's skull, wrapped in a linen bandage; a Mexican clay cat wrapped in a linen bandage; a stink bug, a butterfly wing, a cicada, a small red plastic heart, and a glass heart inverted, under which is inscribed "How Sharper than a Serpent's Tooth it is to have a Thankless Child..Shakespeare".
 3. The dark inner ring, made of wood strips, mitered, a layer of foam, canvas, acrylic paint, plasticized roaches, a snake, the other butterfly wing, and bits of handmade torn paper.
 4. The lightest, second frame from the center, made of stretcher bars rolled with 1" foam, covered with canvas, bolted through to a masonite backing, and painted with acrylic. On this are four colored Xerox images of the woman in the bat-butterfly (whichever you prefer) chair which is seen empty in the central image. She is middle-aged, wearing a black bathing suit, and dark glasses. I sent the photographs to New York to get the color Xerox, as I wanted a slightly less subtle image of the woman than the photograph gave. There are also strips of the woman, in regular Xerox, torn, painted down to the surface, some slightly tinted with a flesh color.
 5. The third frame from the center, made the same way as the second, with four colored Xerox images of the woman.
 6. The outer frame, constructed the same way. The surface has whole images of the woman, a pattern of a large torn handmade paper with leaves and dead rose petals embedded, and between each of those is one image of the woman torn into 13 pieces.
- It makes a lovely pattern.

The other painting is small, 12" x 15", and represents an event that changes people, in this case a birthday party. This was the first of my new series of works.

I am working on another, similar in format to the large one, and it is nearing completion.

I know that you were interested in feminist imagery, and I think these fit that category in some ways. They took a long time to do, and I am excited about the results, and wanted to share my excitement with you as your stimulus at a particular time for me, woke me up to some things which are present in the painting.

Sincerely

Mary McIntyre
1410 Gaston Ave.
Austin, Tex 78703
512-472-5932

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Sincerely

THE UNIVERSITY OF NEW MEXICO

ALBUQUERQUE 87131

Department of Art

Thompson



Mary M^cIntyre
70 Susan Stone
Laguarda Gloria at
Trust Federal
200 East Tenth
Austin, Texas -

THE UNIVERSITY OF NEW MEXICO

ALBUQUERQUE 87131

Department of Art

June 23, '78

Dear Mary —

Thank you for the
clear thoughtful review
of my work.

I am busy again on
new projects - getting
ready for fall exhibitions.

My best to Mac —

Thanks again - for
everything - sincerely.

Richard...

10:00. Tuesday, February 21, 1978

Visual arts persons to see American Statesman Editor. Jim Fain

Mary McIntyre, art writer, artist, contributor to Show World for 2½ yrs

Becky Reese, public relations for U.T. art museums

Sandra Gregor, public relations for Laguna Gloria Art Museum

Lawrence Miller, Director of Laguna Gloria

Sandy Youman, member Austin Arts Commission, Junior League

Arnold Popinsky, businessman/artist, Clarksville Pottery, on board of Austin Contemporary Visual Artists Association. Formerly Professor of Art, Beloit College, etc.

These people represent different aspects of visual art in Austin and speak for very large numbers of people. They have ideas on how to improve coverage of art. They would like to be heard by the Publisher, and hear a response regarding policy.

McIntyre's objective in getting this group together:

I would like to see more art coverage in the American Statesman, and would like to have these people's ideas heard.

I view my role as a critic, as someone who is not obligated to any organization, museum or gallery, or art business, and who is free to select and make comments on art events in Austin on the basis of knowledge and opinion. I would like to retain my role as contributor, and am not interested in a staff job. I would welcome a staff person covering aspects of art of more specialized interest, and would like communication with such a person regarding what is being covered and how.

Mary McIntyre
1410 Gaston Ave.
Austin, Tex 78703

7-20-78

Donald Moffett
6617 Broadway
San Antonio, Tx 78209

Dear Donald,

I saw your show. The paintings are beautiful and very well executed. Also, I liked the statement.

I am leaving for the west coast this P.M. & will be back next week. It would be interesting to discuss art with you either in Austin, or in San Antonio.

My primary interests are in myself as an artist. The art writing I do is a means to get my head out of the insularity of being in an artistically arid location. Also, it provides me with national contacts, some of which I am going to use next week in San Francisco.

I have not been able to promote my own art over these many years of production in any but a glorified regional way. I now have figured out how to stake out a gallery in another city, and how to work on the contacts to even get myself looked at or talked to. However, my art changed last year, so I have to work up a solid body of new work, which is going to take two years, before I can properly present myself into the game as I currently see it played.

Sincerely

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THE UNIVERSITY OF TEXAS AT AUSTIN
THE COLLEGE OF FINE ARTS
AUSTIN, TEXAS 78712

Office of the Dean
(512) 471-1655

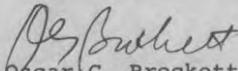
August 11, 1978

Ms. Mary McIntyre
1410 Gaston Avenue
Austin, Texas 78703

Dear Ms. McIntyre:

Dr. Kenneth Prescott and I thought you may like to see the attached publicity materials on the John Mason Exhibit opening Sunday, August 13, in the Huntington Gallery. You may find the Raynor article from the New York Times of special interest.

Cordially,


Oscar G. Brockett
Dean

OGB:ch

FROM THE DESK OF

392 - 8438 XXXXXX 8518

CAMEO PHOTO CENTER
124 N.LBJ
SAN MARCOS, TEXAS 78666

DON BOYD

August 13, 1978



Mary McIntyre, Critic
Austin American-Statesman
P.O. Box 670
Austin, Texas 78767

Dear Ms. McIntyre:

I am new to the area and enjoy reading your column for information as to what is happening in the arts in Austin. We have just subscribed to the paper so have not read your column too many times.

I moved here in January after 15 years of teaching and practicing art in various places- most recently South Dakota. I taught 10 years at the college level but wanted to try my hand at doing what I had been telling my art students to do for years... go into business for yourself! So, I have a camera store and small gallery in San Marcos.

My gallery is just beginning its third show- work of a SWTSU student, Dack Johnson. The prints are small (he couldn't afford larger color prints) and have a jewellike quality. I think he is quite good.

Eventually I hope to branch out into more prints, paintings, posters and better photographs. (Nationally known works) I am considering Pace Edition posters and Museum of Modern Art cards and posters at present.

I hope you will be able to pay me a visit sometime or perhaps I can see you in Austin? I would like to get acquainted. Also, what would it take to get my gallery mentioned as a place to see good contemporary photographs. I was sorry to hear that Aperture Gallery is no longer showing. Are there any other good contemporary galleries in Austin? (*I know about LAGUNA GLORIA.*)

Sincerely,

Don Boyd

Don Boyd

P.S. Johnson's show will run until September 30th. Our hours are 10 a.m. to 5:30 p.m. Monday through Friday and 10 a.m. to 2:00 p.m. Saturdays. Works are for sale, framed and unframed. Reasonable prices... \$10 up! The gallery is called CAMEO GALLERY and we are right on the square.

1410 Gaston Ave.
Austin, Texas 78703

August 19, 1978

Susan Sontag
340 Riverside Drive
New York 10025

Dear Ms. Sontag,

A reaction from central Texas to your ideas as perceived.

I value your ideas in On Photography. I receive them as profound observations on the generalized alteration of perception through the ubiquitous photographic image.

I am a painter and an art writer. I write weekly for the local newspaper and occasionally for Artweek. In my writing I review photographic exhibitions of photography, and make comments on the use of photographic panels in other exhibitions, such as the Giacometti show in which the panels were larger and more dramatic than the sculpture.

In my painting your observations struck deeply. Before I read On Photography I was already working on a sequence of very small paintings based on photographs I had taken on a middle-aged friend's birthday celebration. This was a radical departure from years of painting which had moved from romantic realism with human figures predominating to total abstraction. Your ideas helped clarify my thinking, regarding a form through which to convey the human image as a metaphor for experiences which have significant psychic content. Through reading your book my idea of content within the image that is generally perceived as reflecting objective reality was heightened. My motto became "Reality is weird enough".

I have continued on this form, twice using images of a sequence of elements which mark rites of passage. In two others one small image is embedded in the center of a construction which is padded and coated with thick acrylic paint within which are bugs, pills, Xerox images, and plastic kitsch. These objects operate as symbols for associative relationships with the "photographic" image in the center. An example is plasticized roaches. The theme of the whole work is ambivalent parent-child relationships as perceived through the mother/housewife. The roaches have a repellent association, but in the works they form a decorative border alternating with glass hearts and plastic babies. If the bee is a symbol of kings, the roach is the symbol of housewives.

I am coming to New York in the evening of September 21, and will stay until September 27. I am hoping to meet some people with whom I can communicate. I am planning to go to the opening at the New Museum of the 22nd, where the paintings of a friend, Janis Provisor, will be included in an exhibition. I am writing to see if there is an opportunity to meet you, and if not, at least to tell you that you are communicating on some level with me.

Sincerely

McIntyre Critic - Correspondence

Mary McIntyre
1410 Gaston Ave.
Austin, Texas 78703

471-1655

August 22, 1978

Dean Oscar B. Brockett
The University of Texas at Austin
The College of Fine Arts
Austin, Texas 78712

Dear Dean Brockett,

Thank you for your letter and information on sculptor, John Mason, whose work is on display in the Huntington Gallery. Copies of articles about an artist or his work are indeed of interest to me; and it is particularly helpful to have such provided by the institution exhibiting the artist's work.

It was also interesting to meet with John Mason at lunch, at the invitation of Denise Schmandt-Besserat. From that meeting I gained some insights into his work, his perceptions and ideas, and made a page and a half of typewritten notes from what I took down at that time.

As usual, I seek and receive a far greater amount of information than is even pertinent to the policies of the American Statesman. The editors and publisher are not interested in scholarly writing. They are interested in cultural events which attract the greatest numbers of people, and give priority to television programs, rock concerts, movies and on down the line.

I have just completed an article in which John Mason's sculpture is a large part of the subject. However, I have put his work here in a city-wide perspective of a similar exhibit within the year, and have decided not to review his work in even an "art magazine context". For one thing, extremely few people are interested.

When the committee to review the relationship of the University Art Museums to the University as a whole meets, I will be glad to make some observations on the situation of the visual arts in the city, or to make available my list of articles over the three years I have been writing.

It is my opinion that cooperation between the objectives of the other city public institution for art, Laguna Gloria Art Museum and the U.T. Art Museums is very important, if the University wishes to be responsive to the public at all. I would recommend that the Director of Laguna Gloria Art Museum, Laurence Miller, be invited to speak briefly to the committee.

Cordially,

Mary McIntyre
Mary McIntyre

Copies to Dr. Kenneth Prescott
Professor Denise Schmandt-Besserat

MM:ea

McIntyre Critic - correspondence

NATIONAL
ENDOWMENT
FOR
THE ARTS

WASHINGTON
D.C. 20506



A Federal agency advised by the
National Council on the Arts

August 24, 1978

Dr. and Mrs. Frances McIntyre
1410 Gaston
Austin, TX 78703

Dear Mary and Mac,

I want to thank you for your kind hospitality last week during my all too brief a stay in Austin. I have been living out of a suitcase for the past seven years, and I can't tell you how nice it is to be home when I'm 2,000 miles from "home." (Note which is in quotes!).

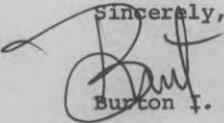
I'm sorry we didn't get a chance to be together for a longer time than our chat Thursday evening; the schedule was just too tight! Next time for sure.

Mary, I really appreciated your thoughtful note. I'm sorry you weren't able to be with us Saturday morning to see the transformation which the group went through. Truly inspirational. I hope the revelations continue to expand the role of the arts in Austin.

Again, my thanks to you both. I hope Laurence brought my "gift" to you by this time. I know it will save you time and effort. If it hasn't "arrived" yet, you should call him to see what this is all about.

Please call on me at any time if I can be of service to you.

Sincerely,


Burton J. Woolf

McIntyre Critic Correspondence -

THE AUSTIN AMERICAN-STATESMAN
308 GUADALUPE
AUSTIN, TEXAS 78701

RAYMOND MARIOTTI
EDITOR

August 25, 1978

Ms. Mary McIntyre
1410 Gaston Avenue
Austin, Texas 78703

Dear Mary,

Belatedly, let me thank you for the kind words about my column on the Bremond Building. I have a great deal of respect for Sue McBee and I'm sure she is more persuasive.

I took your letter home to clarify for my wife the confusion regarding the Italian who wanted a house. I noticed she still had it yesterday and that we never had acknowledged it. Sorry about that.

Sincerely,

Ray

RM/co

Jan 29, 1978

Dear Mary,

We, the ACVAA Board of Directors, were so delighted to read your excellent review of our Slide Show at the General Membership meeting at Scholtz's on Dec. 14th.

You are truly a "Patron of Merit" and we are so grateful for your many efforts on behalf of ACVAA!

We are looking forward to seeing you at our Feb. 14th (Valentine's Day) General Membership Meeting (same place at 7:30 p.m.) where we will have a program devoted to Still photography / video-tape / -

film. We hope that you
will enjoy it, too!

A Million thanks
from all of us!!

Sincerely _____

Zilla Witherspoon

Secretary / The
Austin Contemporary
Visual Arts Assoc.

29th Jan.
1978

Dear Mr. McIntyre.

Thank you for the kind line
~~in~~ of recognition of my work.

'Heaven is the bond of union in
nature, as the ancestors are the
bond of union among men.'

In life,
Kay Miser

M. STRIDER

"BIG BOX" 1973

6'x7'x5' - FIBERGLASS & PAINT

Dear Mary,

2/3/78



Thanks for the pleasant note. And thanks, also, for letting me know what there was to see in Austin. I spent the afternoon tagging along with Robert Murdock and his friend Diana. We saw the Western collection at the univ. and it contained several interesting items. Was unimpressed by samples from Michener coll.

Perhaps I'll get to Austin again someday. If so, I'll give you a call.

*Sincerely
David Bourdon*

Mary McIntyre
1410 Gaston Ave.
Austin, TX 78703

February 22, 1978

Jom Fain, Publisher
Austin American-Statesman

Dear Mr. Fain,

Thank you for spending the hour with representatives from the visual arts yesterday. It was helpful to all to hear your policy statements.

It was particularly helpful to me in that it provides a background against which I can measure what merits covering in my area of concern for the visual arts.

In the discussion, and afterward with Patrick Taggart and Paul Beutel, I was able to clarify an idea of throwing certain types of art news to particular people on the city desk, thus crowding less the amusements section.

However, I still think you need another person on amusements, not just for the visual arts, but for the arts in general, or to free up Patrick and Paul to do more in depth articles such as the one on Akira Endo last Sunday.

Thank you for your courtesy in seeing us.

Sincerely

C
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Ms. Mary McIntyre, artist
1410 Gaston Ave.
Austin, Texas 78703

April 4, 1978

Assessor and Collector of Taxes
Travis County
P.O. Box 1748
Austin, Texas 78767

Dear Sir,

You request for an inventory of property, and the valuation @ 27% of cost, and the ratio of tax at \$1.25 per hundred of the assessed value has just convinced me to go out of business.

I am an artist, making paintings, which have very little market. A friend is my agent and gets 33% of what she sells. I have a large number of paintings of mine hanging in the studio at 1126½ West 6th street. Most of them belong to my three daughters, by gift on my ~~xxx~~ part. However, I painted them, and they are for sale. The average value is \$430, and there is \$16525.00 worth, plus about five others which brings the total closer to \$20,000.

However, we were able to sell in the past five months exactly \$1,200.00 worth.

Certainly paying the tax on such inventory with such occasions of sale, when the majority of inventory doesn't belong to me, is not worth keeping a sign up, and having my "agent" friend call people on the rare occasions that someone says he or she is interested in viewing my work.

If you have some better solution to this problem, I will be glad to read it.

Sincerely

Walter Reese Browder 639 Pacific View Drive, San Diego, California 92109 (714) 273-2986

March 6, 1978

Dear Mary:

I am rushing the enclosed on Cezanne to your attention, fully aware of my utter presumption that you haven't yet seen the show. But it does close on 3/19 and, anyway, rushing clippings to people is a basic fact of life for me.

The review from the L.A. Times is very good, I think; at least he agrees with me. And the little flyer is one I picked up at the Modern when I saw the Cezanne last December, well-worth the 45 minutes I stood in 12-degree cold on 54th St.

Loved meeting all of you. I'm just sorry we were railroad-seated out of too much opportunity for lateral conversation.

Best regards to Mac.

Yours
W.

- You said you might
Send a few Colanxus.?

April 4, 1978

Dear Joe,

Thank you for sending the Texas Architect magazine. It has an attractive format, with features on interesting topics. I also appreciate the esteem you have expressed toward me in asking me to write a feature on Bubba Jessen.

Unfortunately, I do not have the time to devote to writing such an article. I freelance for two national art publications as a critic, and avoid feature writing unless it seem the only politic way to deal with some art. My time is extremely pressed, and particularly so in the art writing aspects as it is #2 in my priorities. I am literally a Sunday writer, and am a professional painter first.

Cordially

C
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Y

Mac may read.

HYDER JOSEPH BROWN, JR.
1512 HARDOUIN AVENUE
AUSTIN, TEXAS 78703

April 6, 1978

Dear Mary,

Thank you for your note. I do hope you and Mac will enjoy the magazine. A great deal of lay and professional effort goes into each issue. It has been heralded as one of the outstanding architectural publications in the U.S. And we hope it will get better and better.

I certainly understand your declining to write a review of Bubi Jassin's watercolors. However, I admire your writing very much and you were my logical choice. Bubi, as you know designed your home - I thought the personal connection might have enriched the story. Do you have another suggestion?

It is very difficult to find writers these days who are capable of doing justice to art and architectural topics. Yet, it is a field that should hold great promise for the journalism profession. And, certainly here in Texas with its swelling art and architectural community, a good writer like yourself could find a wealth of material about which to write.

Die talked to Jean Barac about this, too. She is interested - and I hope she will develop this interest. I'm hoping she will be able to do the Bubi Josen review, now.

Mary, thanks for your taking the time to write me. Please understand that I'm aware of your priority - painting. Maybe you can do something via writing ^{for us} in the future. Sincerely,
Joe

26 April 79.

Dear Mary

Having friends like you to help me celebrate my MFA opening made the event so much more meaningful for me.

Thank so much for the 'courage.' The fact that you →

make it make it ever
more special!

Thanks so much!

For all

Comfy.

MANOLANTZ
3703 KENNEDY

You are cordially invited to a sculpture exhibition

by Thana Lauhakaikul

Place: Galveston Arts Center
202 Kempner
Galveston, Texas

Date: May 20-June 24

Opening Reception 4-6 p.m.
Sunday, May 20

Mary, your sculpture is beautiful
Thank for the art article that you wrote about me in the Art Week.
Sincerely,
Thana L.

Dear Emma-Stone, and Ken,

We are always very pleased and honored to be included in your parties; and the one recently in honor of the new Dean and Mrs. Brackett was an especially noteworthy occasion. Your combination of guests from various

facets of the Austin community —
and highly responsible leaders at that —
provided a stimulating interchange
of ideas and personalities.

Thank you for including my
father, as well as ourselves. Your
gracious thoughtfulness is deeply
appreciated. With love
Mary

To Prescotts - Cynid + sent 6-26-78

WES

Mary McIntyre
1410 Gaston Ave.
Austin, Tex 78703

512-472-5932

April 18, 1978

Dear Murray,

I am enclosing a set of slides of the painting I described to you, as you listened kindly, at Jeffrey's restaurant one night a couple of months ago. There are also slides of the story sequence painting that preceded "How Sharper Than a Serpent's Tooth".

The photographer missed some details, particularly in the inner dark framing rim, where there are four roaches on each side in a ritual position facing the center, plus one small snake, and what looks like a snake skin but is actually Rhoplex into which I had dipped the snake to make an imprint. Everything is well plasticized, three times.

The painting/construction consists of : 1. a center image of gouache on paper, ~~xx~~ 5" x 7", 2. a central square made of the best quality firm foam 1/2" deep, covered with canvas, covered with acrylic paint, Rhom & Haas gunk that makes the high gloss and buttery consistency and into which are embedded torn pieces of handmade paper from the guy in Fort Worth and which also contain bits of tiny leaves. In this section is also a cat's skull, cut in half; ~~xxxxxxxx~~ and wrapped in a linen bandage; a Mexican clay cat, wrapped in a linen bandage; a skirt bug, a butterfly wing, a cicada, a small red plastic heart, and a glass heart inverted, under which is inscribed "How Sharper than a Serpent's Tooth it is to have a Thankless Child" Shakespeare". 3. the dark inner ring, made of wood strips, mitered, a layer of foam, canvas, acrylic paint, roaches, snake, the other butterfly wing, and bits of handmade torn paper. 4. The lightest, second frame from the center, made of stretcher bars rolled with 1" foam, covered with canvas, bolted through to a masonite backing, and painted with acrylic. On this are four colored Xerox images of the woman in the bat-butterfly (whichever you prefer) chair which is seen empty in the central image. She is middle-aged, wearing a black bathing suit, and dark glasses. I sent the photographs to a friend in New York to get the color Xerox, as I wanted a slightly less subtle image of the woman than the photograph gave. There are also ~~ix~~ strips of the woman, in regular Xerox, torn, painted down to the surface, some slightly tinted with a flesh color. 5. the third frame from the center, made of stretcher bars (Craft Cut, no less), ~~xxxxxxx~~ rolled with 1" foam, bolted through to the masonite base, covered with canvas, and painted with acrylic. This is the plainest surface, with only four whole Xerox images of the woman on it. 6. The outer frame, constructed the same way. The surface has whole images of the woman, a pattern of large torn handmade paper with leaves or dead rose petals embedded, and between each of those is one image of the woman torn into thirteen pieces. It makes a lovely pattern.

I am nearing completion on the next, a similar painting/construction, but red in hue, and with a central image on ~~xx~~ a kitchen interior. The woman is in it. It is cluttered. I have all the stuff, the references, but since it isn't completed yet, I prefer not to write about it. I am

coming up to Dallas probably, this Friday, or early next week. I have called the Xerox people there, and have something to color Xerox for this one. I want to talk to them about the process. There is no color Xerox in Austin, yet.

I will be glad to show you my paintings, these three, if you have the time, when in Austin.

Sincerely,

Y
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DELAHUNTY

June 14, 1978

Ms. Mary McIntyre
1410 Gaston Ave.
Austin, Texas 78703

Dear Mary:

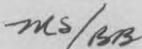
Apologies for the delay in responding. I've been traveling a great deal these last few months.

I've enjoyed seeing the slides of the painting you described to me. I do like Serpent's Tooth one, and hope to see the real thing when I'm in Austin again. I'm laid up with a bad case of Hepatitis now, so will take it easy all summer.

Hope to see you again soon.

Best wishes.

Sincerely,



Murray Smither

MS/bb

Austin, Texas 78703

July 29, 1978

Murray Smither
DeLahunty Gallery
2611 Cedar Springs
Dallas, Texas 75201

Dear Murray,

Thanks for your reply of June 14.

I was with Bill Wiman yesterday, and he said you were interested in seeing some of his new work. I have completed another painting/ construction of a similar format to the one I sent slides of. Also, I am working on another: a wedding cake format, 3' in diameter, with three levels, 7 disks of photorealistic sequence of a wedding, and two small caskets recessed and containing two Mexican voodoo dolls. It is far from complete as the process is extremely slow, but it is coming along, and you could see clearly the general form and content.

So, when you come to Austin, I would like to see you, also. I need to talk to someone about this new stuff. I am producing nothing small, portable, or inexpensive, and am beginning to wonder if I need to think along those lines (if it is possible with this context) for future gallery situation. I have some long term objectives, and won't be ready to go out with them for a minimum of another year.

Anyway, communication on the level I want is rare in Austin, or else I haven't been able to scratch it up. I was in San Francisco early this week for 3 days, and had a marvelous time with Janis Provisor, David Storey, Bill Geiss, Judith L. Nares, Carl Jacobson, but they don't live here. Janis is in a show at the New Museum opening Sept 22, & Solomon Gallery rep was in S.F. to see her work. Judith was in the Bad Painting show.

Come talk to me.

Sincerely

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AUGUST 13, 1970

Dear Kathy and Bill,

I hold in my memory with great pleasure the evening at your loft. It was wonderful to meet you, see your work, talk with you, laugh with you. Your giving of yourselves, or opening up, or whatever it is called was one of the very fine things of a very fine time in San Francisco.

I loved following Bill's mental process as he pursued ideas inherent in his light sculpture to a fantastic range. Even his body movements danced with the excitement of the thoughts.

The sculpture was fascinating, both of yours. Bill's arrangement all grouped on the floor and lighted up in sections was unforgettable.

Austin seems so tame. I can't scratch up people to talk with on the level I enjoyed out there. Well, I did meet John Mason & and he had interesting ideas. He has a show of bricks, the last of his series, up now at the University.

I have ordered "Origin and History of Consciousness", wondering if what is Bill's bible will become mine. I don't know, as I have bibles of my own: Rank's "Art and Artists" & some ideas from Susan Sontag, but nobody else I share with gets grabbed the way I do.

Janice said you went to a lot of work to fix things up and straighten up, and set out the show.

It was a rare and wonderful experience, and not wasted as communication between people and art. Thank you.

Sincerely

Y
D
O
C

Mary McIntyre
1410 Gaston Ave.
Austin, Texas 78703
August 18 1978

Dear Burt,

I think you are an excellent personality for the job you are doing. I started to write "neat" person, but I am not given to slang when I write, much. What you have going on this weekend looks like a fine thing to me.

I regret telling you that I am not going to be there tomorrow, as I respond to your enthusiasm and the value of what you are doing. But I am going to stay home and write.

However, I thought I would write here my reactions to this afternoon. Butierres and the Barrio scene were by far the best. Thoughts and questions that occurred to me later are: the cohesive neighborhood the Chicanos have as "read" in their art is wonderful, ~~xxxxxxx~~ They are building a whole psycho-religious iconography. But, is it necessary to be exclusive in order to do this? Is it necessary to have an "enemy" (the police and the wealthy whites) in order to heighten the bonding of the people?

By comparison, the ~~xxxx~~ other "neighborhoods" in Austin are void of any cohesive culture. Energy that might be put into the arts are put to a considerable degree into the politics of property. Aside from the bias in this direction of the last two speakers, the Old West Austin neighborhood of Sandra Weinstock's balliwick has only had cohesion when they had an enemy, real or believed. They unite for property preservation, for territorial fighting and dominance over other people's attitudes about their property. There are a lot of artists living and working in that neighborhood. A few of them get together, a small nucleus live on the same street. The grade school has a community school program that is quite strong, in the evenings. ~~xxxxxxx~~ It appears to be used extensively and a lot of the courses there are in the arts. Would the "black enclave that Sandra referred to be better off if left segregated? Would they develop a culture like the Chicanos? Probably not, because they are too diluted with Anglo values, and that enclave is too small.

I'm rereading this, I think the price the Chicamps pay for spirit is worth it, even if reality seems distorted (from my point of view) in order to effect a flowering of their culture.

Other neighborhoods ~~xxx~~ here that are effective in the arts are actually neighborhoods of the spirit only, and not so much by physical proximity. The followers of Gene Menger and Dee are city-wide to a degree. They have a similarity of age, education, and ~~probably~~ liberal or exploratory attitudes. I wonder if maybe the best we can do is neighborhoods of the spirit, which can be city-wide, reaching those who respond from wherever their bodies sleep.

Y
d
O
C

1416 Gaston Ave.
Austin, Texas 78703

August 19, 1978

Marcia Tucker
The New Museum
65 Fifth Avenue
New York 10003

Dear Ms. Tucker,

A reaction from central Texas to your work with The New Museum and an effort to make contact.

I am a painter and an art writer. I write weekly for the local newspaper and occasionally for ARTWEEK.

I value what you are doing at The New Museum. Laurence Miller, Director of Laguna Gloria Art Museum has given me a copy of your spring, 1978 news. Your influence is pervasive and you are perceived here as a source of power in contemporary art. Rita Starpattern of Women and Their Work in Austin has said they have gotten a grant to bring you here to jury an exhibition late this fall. I am a friend of Janis Provisor whose work will be in your show opening September 22. Through Janis I met Judith Linares and saw the work of hers that was in the "Bad Painting" exhibit.

In my painting I have invented a form through which to convey the human image as a metaphor for experiences which have significant psychic content. I have made small detailed paintings based on photographs, and placed them in sequence as a narrative, or embedded single images in a much larger painting/construction. The sequential ~~image~~ works are based on events through which people are changed, or which mark changes in people in our society; e.g. a wedding, and a birthday party. I am using a photographic image in style as the photograph stands for reality in generalized perception. My motto is, "Reality is weird enough".

Two of my works have single small images embedded in the center of padded devices, which are coated with thick acrylic paint and within which are actual ^{and cos} bigs, pills, Xerox images, and plastic kitsch. These objects operate as symbols for associative relationships with the "photographic" image in the center. An example is plasticized roaches. The theme of the whole work is ambivalent parent-child relationships as perceived through the mother/housewife. The roaches have a repellent association, but in the works they form a decorative border alternating with glass hearts and plastic babies. If the bee is a symbol of kings, the roach is the symbol of housewives.

I am having good photographs made with a view camera, as well as slides. Meanwhile, I am enclosing a poor quality photograph taken from slides of the first painting/construction. There is one more completed and another in process, a finished narrative sequence, and one of those in progress.

I am coming to New York in the evening of September 21, and staying until September 27. I

I am hoping to meet some people with whom I can communicate. I am planning to go to the opening at The New Museum on the 22nd. I am hoping to meet you.

Sincerely

C
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THE NEW MUSEUM

65 FIFTH AVENUE NEW YORK 10003 (212) 741-8962

September 6, 1978

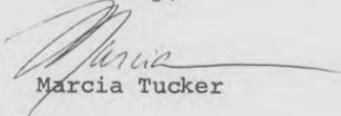
Ms. Mary McIntyre
1410 Gaston Avenue
Austin, Texas 78703

Dear Mary:

Thanks so much for your nice letter, membership and the slides. Please contact Susan Logan, Kathleen Thomas or Allan Schwartzman of our curatorial staff when you come in as I'm sure they will be happy to see what you are doing. I look forward to seeing you on the 22nd or thereabouts despite the fact that it will be extraordinarily busy. I have included your name on the doorlist for our opening of the Outside New York exhibit on the 22nd.

I deeply appreciate your support and your encouraging words.

Sincerely,



Marcia Tucker

MT:cs

Mary McIntyre
1410 Gaston Ave.
Austin, Texas 78703

September 8, 1978

Bella Fishko
Forum Gallery
1018 Madison Ave.
New York 10021

Dear Ms. Fishko,

We met, when I was in your gallery last fall, inquiring about paintings by Gregory Gillespy. You were kind enough to show me some, and to converse.

I will be in New York September 22, until the 27, and would like to call you and set a time to see you again. I told you that I am a painter. I am interested in getting a reaction through photographic prints, as well as slides, of my present work. I see this as a probe, an effort to establish communication in relation to my art. I do not have a sufficient body of this new work to be seeking a gallery for it at this time.

I leaped into a form I have invented which is a painting/construction. They involve very small images, done from photographs, in either gouache or oil, which are embedded in large wall constructions of 50" square, or 48" in diameter. It involves the idea that reality is represented by the photographic image, but that "reality" is full of symbols, that symbolism is made from aparent reality through associations of real objects. Symbolism does not have a separate, idealized, structure. It is a basic mental process that is there all around us in our daily functioning with objects.

I also am working with the idea of "rites of passage" or simply rites that are significant to people. So that, ~~many~~ two of these recent works are sequential images. I also have one in a preparatory stage, mentally defined, and with most of the photographs to work from. I do alter the photographic image as I am painting to make clearer my intent.

Since I will be leaving Austin for a vacation in Mexico with my husband before coming to New York (directly from Mexico) within the week, I do not expect a reply? However, I will call on the 22nd and hope to be able to see you.

Sincerely

9.10.78.

MAX GIMBLETT

Studio - The Yellow One - 2
Acrylic on Canvas, 1976, 70" X 90"

DEAR LARRY,
GOOD TO HAVE THE

ARTWEEK COPY & ROGER ADRAHALOS
READ US THIS MORNING (SUNDAY)
REVIEW OVER THE PHONE.

GREAT!

DO CALL & VISIT WHEN YOU
ARE IN.

WILL LOOK FORWARD TO

THAT.

SINCERELY,
MAX.

nielsen
GALLERY

179 Newbury Street
Boston, Massachusetts 02116
Tel: 617-267-4835

Maxwell Gimblett
231 Bowery
New York, N. Y. 10002
212 674-5746

Viking missions to Mars



LARRY WILSON

1410 GASTON AVE

AUSTIN

TEXAS 78703.

33 Union Square W.

355 WEST 246TH STREET
RIVERDALE
NEW YORK CITY 71

Sept 8, 1978

Dear Mary -

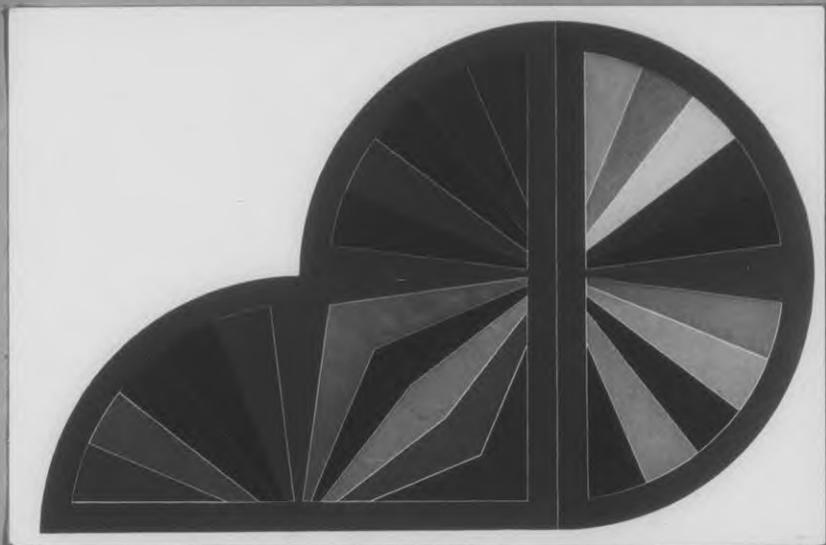
Thank you - it was very thoughtful of you to send me the clippings from the Houston Chronicle. (and the Xerox!)

I will hope to hear from you between Sept 21 and 27. I am no longer at 857 Broadway - but half a block away, at no. 33 Union Square West. It was very traumatic to have to move!

I am so glad to hear that work
is going well.

Yours, with enthusiasm
baby

Bass
205 Ila
Fayetteville, Ark. 72701



First of all, thanks for having me and Roberta. Not only was it more comfortable, but more interesting and visually stimulating to be at your place.

My exhibit moved to the State Capitol this week where it will be until December. The Arkansas Arts Council has become interested in it, so much that they have volunteered to handle the scheduling and publicity for the life of the show. They think it will go for five years! They are also entertaining the idea of helping me mount the out-of-state exhibit of the same photographs. So that was great news to come home to.

Another item I came home to was some photographs back from the processor. One of them, an accident I must admit, reminded me of you and made me think of your work. It is a double exposure, but seems filled with the symbols I find in your paintings, or at least reminiscent of them. I am having a print made to send you--just to let you know what makes me think of you. You can do with it what you will. I wish I would be in Austin for your party, which sounds

weirdly great, or at least weirdly promising. But I am going to Detroit for my sisters wedding that weekend. Gee, I hope it won't be like your "cake." It too is a mixed marriage--the fellow is black, and my poor mother has become so conservative in recent years that she can't or won't accept Allen. Not the typical southern black for sure. ~~Allen~~ Harvard graduate and former Carter advance man, he collects art and drapes my sister in gold. Can't be all bad, now can he? So anyway, my brother and sister and I are going north to be the poor white minority and to stand up for Chris. Well, wear your lavender & tie once for me. You do wonders for it.

Sharon
12 October 1978

MRS. FRANCIS MCINTYRE
1410 GASTON AVENUE
AUSTIN, TEXAS 78703

October 18, 1978

Tarry House, Inc.
1010 Vaughn Building
Austin, Texas 78701

Dear Sirs,

Enclosed is the \$ 40. dues and beverage pool for the account of Dr. Francis McIntyre. The current tabs will be paid be the Office of the Dean of Fine Arts at the University.

Thank you.

Sincerely,

Mary H. McIntyre

MM:ea

Enclosure: Check for \$ 40.

Mary H. McIntyre
1410 Gaston Ave.
Austin, Texas 78703

Dean Oscar B. Brockett
The University of Texas at Austin
The College of Fine Arts
Austin, Texas 78712

Dear Dean Brockett,

We thank you for the privilege of making arrangements and having dinner with the distinguished committee to make recommendations on the relationship of the University of Texas museums to the University.

Since the people we gathered to meet the committee members represent the community, it was also gratifying to find this extracurricular concern both on your part as representing the University, and on the part of the committee members themselves.

It was interesting to listen to the ideas of each of the Directors which represented differing areas of experience, and to respond to their intelligent inquiries. I felt that such balance in their respective backgrounds indicated an excellent choice of people for the committee.

Enclosed are the tabs for the evening, as sent to our account. Please have the payment made to:

Tarry House, Inc.
1010 Vaughn Building
Austin, Texas 78701

on the account of Dr. Francis McIntyre. Thank you.

Sincerely,

Mary H. McIntyre

MM:ea

Enclosure: Tarry House Bill

10-23-78

John Bryant

American Statesman

Dear John,

This is to recommend Susan Carmalt for art writing and criticism. I think she is an excellent writer and has the right background. She is interested in a career in some form of writing about art, whether criticism or in education.

I know you don't want a graduate student, but she is probably on the last leg of her graduate studies, and appears to me to be more mature than the average grad student.

Patrick told me she had applied, and asked about someone else who had also applied. I didn't know even the name of the other person. Anyway, from what I have read of her writing, and from what I know in a moderate amount of her interests, I think she would be the best person currently on the scene.

Sincerely

Dear Mary:

Just wanted to let you know what's going on here. The first show for Cameraworks went up Sunday and our opening is Friday night. It is rather unbelievable when an idea, dream becomes something tangible on walls. J.B. wrote me in horror, saying that graduate students are supposed to be studying and researching and not involved in public organization. In ways, he is right because it is taking a great deal of time, but this is something for me. It helps balance my other work--this history writing is dry and pedantic.

In fact, just recently I bought an enlarger and I have been shooting more, experimenting more. The enlarger even has a color head because I just can't help but want to play around with some color abstractions after seeing your daughter's work.

Cameraworks is going to have regular exhibits, some local, but a good number from Chicago, New York, the west coast etc. We have monthly meetings for presentations of work--either personal or about a photographer the person may be interested in. Sort of an informal seminar like our class. The group is diversified, if nothing else. We have people doing non-silver processes, some into color only, some straight photojournalists, others into the "art snapshots".

We have only a small place, and it seems a tentative beginning, but at least it is a start and Fayetteville has never had even this much before.

The summer turned out very fine--I did a lot of traveling both on business and for pleasure. I was quite frustrated not to have more time in D. C., but I am hoping to go back, possibly over Thanksgiving.

Have you thought anymore about the blueprint portrait which I was stricken (smitten) with? Mary, I don't mean to pressure you about it, and it may be that I cannot possibly afford it, but it is one of those things which is compelling and I have to ask at least.

Sometime in the next six weeks I will have to report in to my major professor and get things squared away academically. I hope that you and Nancy and I can get together again. I would like to hear what you two are doing these days.

I am reading more on photo criticism. Mostly I am lost and am beginning to appreciate your difficulties of last semester. One of the members of Cameraworks, in fact our "glue" --the new prof. in photography in the art department, from the Art Institute in Chicago-- has been prodding me to try writing about photography. I am very resistant, both because of my vast ignorance and the fact I would rather do photography than write about it. Sigh!

Sharon

date

26 October 1977

address

205 11a Fayetteville AR 72701

CAMERAWORKS

a photographic gallery

CAMERAWORKS, a new association of photographers in fayetteville, invites you to attend the opening of its first exhibit:

friday, october 28, 1977
7:30 until 10:00 p.m.
219 north block street

this first show--a members' show--will run from october 24 through november 18.
hours: 9:30 to 4:30, monday through friday
9:30 to 2:00, saturday

works by:

richard albertine, sharon bass, paul burda,
michael caudel, martha dellinger, richard doherly,
mike ellis, tim ernst, richard johnson,
drew kilgore, billy lester, art meripol,
mary mc gimsey, michael peven, jim simmons,
stanley simmons, david sloan and david spear.

219 north block street

fayetteville ar 72701

10-30=78 Position paper on art writing.
doing it 3 yrs. no complaints except ^{person} ~~person~~ who types them into the machine
Quit A-S. ~~There are no other applications~~, primarily to spend more
time on my own art, and to relieve myself of a set of anxieties concerning
the Austin art community.

Continuing to write for ARTWEEK, which is now covering Texas thanks to
the chutspah of Rita Starpattern who proposed to the editors that they
cover T xas and found that they were already considering it. Rita is
the ditribution person for Texas. ARTWEEK is published 44 times a year,
from Oakland, California. and costs \$14 for a year's subscription. They
need correspondents in other cities, but they only pay \$10 an article.
By the way the A^uerican Statesman started me out at \$10 three years
ago, refused two requests for a raise on the grounds that I was too
controversial, and finally paid me \$15.

I recommend that as many as can afford it subscribe to /ARTWEEK. You can
continue to read my articles, either pleasurably, or if you hate them
you should subscribe in order to keep your hate going. I expect that
the slant of them will become more strongly directed toward the art
community itself rather than the general public.

I am not elegeble for any office in any organization as I have an allergy
to all except the loosest organizations of which this is one. I will
be glad to consult for the programs as I would like to suggest one on
the psychic development of the artist, which is a minor study of mine.
I will listen to politics, but I won't play.

Mary McIntyre
1410 Gaston Ave.
Austin, Texas 78703

Monday, October 30, 1978

Bill Broyles
TEXAS MONTHLY
P.O. Box 1569
Austin, Texas 78711

Dear Bill,

It was a pleasure to meet you last night, and to bask in the compliments you gave me.

To follow up on a statement you made re writing on art for the MONTHLY, I would be interested in discussing this with you, should the opportunity occur. I had assumed you were committed to Michael Ennis. I am leaving the AMERICAN STATESMAN because I want to write on a level directed toward a more sophisticated audience, and also write less frequently, but in greater depth. I am continuing as a correspondent for ARTWEEK. I have been published in ART VOICES/SOUTH, a new slick publication, but quit them as their taste level was developing toward Palm Beach Art. Anyway, I can certainly furnish copies of articles, resume, etc., which includes BA Radcliffe in art history, and MFA U.T. in painting. I am a pointer, primarily, but I have an articulate streak and an objective mind, and a taste for the bizarre, and guts.

Also, I dug out yesterday's paper and read the article on the MONTHLY which two houseguests and three Sunday papers early in the morning precluded my completing.

If nothing else, permit me to suggest someone as a source of very humorous information on the societal aspects of the San Antonio Fiesta. Hellen Handley, Mrs. Oliver Handley, is an elderly ~~woman~~ eccentric, whose mother was a queen of Fiesta, and Helen herself was a Duchess (she was too homely, she says, to be a queen, and her father too poor). Helen left San Antonio the day after the presentation on a train for New York, and never went back. She lives here, now. She recited stories about that at the Crwek Theater, and then at the Edinburgh Festival in Scotland this fall.

Another factor to recommend me for writing is that I have a secretary, and an excellent set of files on Texas art.

Sincerely

TexasMonthly®

PO Box 1569 Austin, Texas 78767 (512) 476-7085

William Broyles, Editor

November 7, 1978

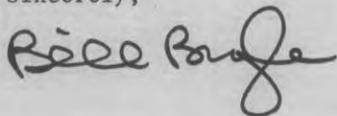
Mary McIntyre
1410 Gaston Avenue
Austin, Texas 78703

Dear Mary:

Thanks for your letter of October 30. I appreciate your giving me some details on your situation. As I said at the party, I would like very much to talk to you about writing should Michael stop writing for us. I don't foresee that happening any time soon, but it's good to know that we might be able to draw on you if it did.

It was very nice to get to meet you finally, since I am a great admirer of your work.

Sincerely,

A handwritten signature in cursive script, appearing to read "Bill Broyles". The signature is written in dark ink and is positioned below the typed name "Sincerely,".

November 10, 1978

Dearest Mary,

I'm sure I enjoyed your visit as much as you. Hope you'll do it again soon. If you do it often, I can allow you more time to yourself. I won't need to feel there's so much to "catch up". It was fun.

This is the best of the three pictures I took. As usual, the ceiling but at least you were in it. I think it's good and I think you might like one.

We were in Indiana when you were. I had a very good time and Max was very patient. He actually got a rest from his statistics and seems to have benefited from the break. How was your trip? Take time to write before too long. I know you're in a dither now. Hang in there! I'd love to hear all about these next few weeks so, even tho' you don't send Xmas cards, I hope you travel on train or so to sit down and tell me all about it. Dad's. You'll never do that, will you?

Oh well! It'll keep.

I curate Martha about meeting Barbara Fendrick and being at the gallery. I mentioned that her daughter Julia had gone to Morocco ~~in~~ ^{by} the same Peace Corps group as she had. She answered, "Julia Fendrick is well known to me, Mom. She was one of the 5 other girls in my dormitory room — nice girl, but stiff." . . . The dormitory room was a very small room with 6 cots and, as I recall, that was all — no tables or desks or any place except the cots to pursue the many studies involved in the 3 month long very intensive, total immersion program. — Martha is in Guercif. She's teaching 2 beginning and 1 advanced classes — seems to be getting along alright. She has an apartment. There are other P.C. volunteers there and they seem to have a good time.

Hope your girls are fine. Give Mac my love and come again soon.

Love,

MaryAnn

November 26, 1978

Dear Mary,

I thought you might be interested to read of this recent development in the D.C. - Art World.

I've thought of you several times this week-end. I'm hoping things went smoothly.

Love,
MaryAnn

Season's Greetings!

Let's just say it took me a while to
get into the Christmas spirit this year.

Have the best of holidays

Steve Hoyer

Dear Mary,

Just a little something
to say "thanks you" for being
a good and concerned friend.

In a larger sense, Becky
and I appreciate your
dedication to your work -
it is an inspiration to us
both and we want to
thank you for it too.

Best wishes for a full
and creative - growthful^(?)
year.

Love,

Becky & I

WITH
BEST WISHES
FOR
CHRISTMAS
AND THE COMING
YEAR

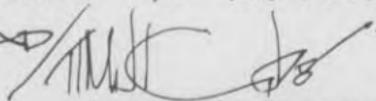
Becky & I

Dec. 1978

With very Best Wishes
for your Happiness in the New Year!

*

MARY- I THANK YOU SO MUCH FOR YOUR TIME/ENERGY
AS WELL AS YOUR SENSITIVE RESPONSE IN THE ART WEEK
REVIEW TO MY WORK IN SERIGRAPHY. I FEEL AS THOUGH
I'VE JUST SCRATCHED THE SURFACE OF A MEDIUM AND I HOPE
THAT IN YEARS TO COME YOU'LL SEE A LOT OF GROWTH FROM
ME. MY BEST WISHES TO YOU AND YOURS FOR A VERY
HAPPY YEAR AHEAD



ASSISTANT PROFESSOR ART DEPT.

Ann Martin Watt
Box 2946

Taos, New Mex. 87571



Mary McIntyre
1410 Gaston Ave.

Austin, Texas 78703

DEAR MARY - HOW
ARE THINGS IN TEXAS
I JUST RETURNED
N.Y. AND AM SO FULL
OF ENERGY AND
NOTHING TO SPEND IT
ON BUT WORK (THINK
THAT IS PROBABLY A GOOD
THING) I'M LOOKING FORWARD
TO SEEING YOU AGAIN IN
SOME PART OF THIS
COUNTRY. JUDY LINTARES



Printed in W.-Germany

MARY MCINTYRE
1410 GASTON AVE.
AUSTIN, TEX. 70703

Russische Ikone, 16. Jahrhundert
St. Georg mit dem Drachen
St. George with the Dragon
Saint Georges et le dragon



9469

3658 FAIRWOODS DR, BATON ROUGE LOUISIANA 70805

Mary - I finally have a bit of
my life organized and ran across
these photos and realized you would
probably want them - I directed a
gallery here for a while and enjoyed
having Nancy Moeller and David Everett
up for a exhibit - Art Voices South
looks great. Congratulations - At present
I'm painting a local artist solar studio &
cooking in a bakery. Tao is good
to me and I survive. The best to
you + your family -

Ann

恭 SEASON'S GREETINGS
賀 MEILLEURS VOEUX
新 FELICES FIESTAS
禧 С НОВЫМ ГОДОМ

...And Many Good Wishes for a
Happy New Year

Sent receiving
1978



L KATZEN ORACLE-1974
MUS OF ART IOWA CITY

Lila and Philip
Katzen



48 Clark St Belmont Ma 02178

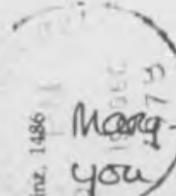
NAZARETH

Detail of a woodcut map by Erhard Reuwich

in Breydenbach's *Travels in the Holy Land*, Mainz, 1486

MUSEUM OF FINE ARTS, BOSTON

William A. Sargent Fund



Mary - We are ~~always~~ glad to hear from you but would like even better to see you again. Mostly we pace the treadmill and try to keep track of the kids (and take care of the parents) while sneaking in some occasional R+R on Martha's Vineyard. (though I got to Athens and Jerusalem last year). Den is now at Tufts and I have been working for the Governor - until January 4, that is! Keep in touch. Maybe we could meet half way - Best ~~always~~

Jan

Dr + Mrs. Francis McIskyre

1410 Gaston Avenue

Austin Texas

78703

Printed in U.S.A. by Olsen Press, Inc., Cranford, N.J.

Mary —

"There is no problem without a gift
for us in its hands; we seek
problems because we need their
gifts."

I am thankful for the rhythm of
our friendship. All joy in the
new year!

Jewish

1410 Gaston Ave.
Austin, Tex 78703



Mark Donaldson
2707 A Hemphill Park
Austin 78705



Mark- Ideas again! This was typed 2 wks ago, I think.
Dear Mark,

At a dinner party last night I had a conversation with a professor of jurisprudence. He used the word "monistic", from "monism", in reference to students wanting to know what system he believed applicable to all behavior. Monism — is a theory that there is only one basic substance or principle as the ground of reality. Neither ^{nor} I believe such. He sees students as attempting to act upon monism (of various persuasions), and with the failure of such, beginning to accept that people function from ~~as~~ many bases: rational, emotional, economic, religious, etc.

LOve

Mary

I wonder: how is it possible for people to communicate when their basis of concepts and perception is so different, one from another.

City Council Members

Dear.....

I am very disappointed that the small amount of funds requested by Women and Their Work through CETA was not ^{recommended} granted. Their project represents both women and art, is well planned, and is needed as a evidence of support for the "minority" interests of women in ~~their~~ ^{the} field of art. Art as a profession has been as biased against women on a serious professional level, as ^{all other} ~~fields~~ ^{fields}.

Sincerely

T

Carole Kester McClellan, mayor

Nee Cooke - rep. ten

Jimmy Snell

Betty Hinnel Hau

Ken Muller

Richard Gardner

John Trevino, jr.

City of Austin

P.O. Box 1088

78767

Rita - this is the draft of what I put on
postcards for the City Council members.

Mary -

Dear Maryann,

Thank you for the marfelously relaxing last day and a half of my trip, and for the pleasure of your company even to waiting at the airport with me. If I had not had that time to "decompress" I probably would have freaked around more after returning here than I did. As it was, I spent four days in an outer space mental orbit, where I did the essentials, but mostly sat in the studio or in my office holding my head and thinking.

The upshot of the thinking was that I resigned writing for the local newspaper, though I expect to continue writing for ARTWEEK, the West coast weekly. I am doing this to spend more time on my own painting, and to narrow my areas of concern or obligation.

Mac and I leave tomorrow for our weekend in Indiana, his Delt reunion and short visits with parents. Barbara and Edward are getting married on Thanksgiving, and we will be telling the parents, and dealing with my mother's emotions

Hope you and Max are well. I truly enjoyed the time with you.

Love

2700 Swisher Apt 106
78705



Dear Mary -

A bad rendition
(modernized) of the Court

I am wacky on -
just to say I hope
your holidays were
relaxed + "uneventful"

in the good sense of
the word

Love
Gloria

Mrs. Mary McIntyre
1410 Gaston Ave
Austin TX 78703

AND
MAY



JOY

BE
FILLED
WITH:



SEASONS
GREENINGS

Dear Sylvia

I think you are doing a fine and noble thing in assisting Shelley in ways well beyond the duties of a maid-of-honor. You are demonstrating to her that you care deeply about ~~her~~ her character and its sources; and ^{your support is} ~~are~~ probably giving her the courage to face some of that. She will never forget this selfless demonstration of love in its truest sense.

XXX

Mary

6-6-78

Dear Mary + Mac,

Just a small note here to inform you of a few things. The note enclosed from P.S.U. is your receipt or just information about their mistake. Since I didn't have enough funds to pay \$190⁰⁰ for my tuition, which would allow them to tear up your check, I requested a refund of the balance which came to \$204⁰⁰.

This means that for my next allowance (August - I got the July one - thank you) I would like to request \$16⁰⁰ that is, the difference between my allowance and the refund.

Because of accounting, I find myself talking more formally about money transactions. The language itself makes one think that you know what you're doing.

My mother asked if I was overloading myself with school. At this point in time I'm almost all caught up but that's mainly because I spent hours and hours over the past wet weekend and Tuesday the 4th catching up.

Accounting is extremely demanding which tends to make me lag in my other two

courses but things are going OK. If and when things settle down, I shall hopefully work out a schedule. But, as you know, or at least in my life, things never seem to settle down - but I find myself making my life diverse because life would be boring if it were too scheduled. What a paradox. I wish I could spend more time working with ~~the~~ the McIntyre Cooper Corporation but I must get myself my school straight first. Despite all this I'm still enjoying myself and I don't mind the work load. (Which must mean it's not too much.)

We had a pleasant 4th. I took my roommate Martha Tilkon and her boyfriend who came to visit for a couple of days (from a politician from Alaska) to Barb + Ed's where we all ate salad & chick-kabobs, drank wine and devoured home made icecream with hot fresh peach topping. Scrumptious. We also lit 2 fire rockets that didn't work and played around with sparklers. Everyone had a nice time.

I'd like to know the results of those

hormone tests when + if you find out. They should be back in about 2 to four weeks from now.

Also, can you tell me the name of those pink-eye eyedrops or send me some? My right eye has been popping up with mild cases of it - or something. I usually don't put the drops in and it goes away. Nothing hurts but it looks bad. This has been happening for the past few months.

I'm looking forward to seeing you two up here. So long for now.

Much love,
Sylvia

Bernard Giracia + Muriel are the names of the french couple.



portland state university

MEMORANDUM

TO

Sylvia McIntyre

DATE June 22, 1978

FROM

Joan O'Hara
Cashiers' Office

We have received your check for \$394.00 for your Summer Session tuition. In auditing your payment we noted that your fees were assessed incorrectly. The assessment should be \$190.00 for nine credit hours.

Would you please come in to the Cashiers' Office in the Lobby of Neuberger Hall and write another check or collect your change so that we can process your registration.

If you have any questions, please call me at 229-3452.

Thank you

Dear Parents,

A quick note here to request that you bring me my photo albums, so that Martha and I may share our histories better; and could you please check up on the progress of my Visa card? I applied for it at the University Bank with some young man who has a desk located in the center of the lobby. He's sort of fat and from Oregon. People won't cash checks or accept checks with out a credit card - not true of all places but they're pretty stiff.

My photo albums should be in Mac's study - my old room - probably stacked in the closet. One is brown, the other green, and the third is a small orange loose leaf notebook with "Sylvia McIntyre" and "English" written on the outside. If they aren't in that room then try the ^{large} closet in Marj's dressing room. ~~If you still can't find~~

I'm still enjoying myself around here and am caught up with school. Martha had a birthday on Tuesday. I made her a cheese pie & g with trick candles and gave her some Aliage perfume. She and I went and had a delightful delicious lunch of fresh peas and + fresh salmon. See you soon. Much love
Sylvia



S.M.
 Pine Cone Apts #32
 1025 S.W. 11th
 Portland, Oregon
 97205



VISIT MA
 REFUGES 190
 75 MAILERS



Dr. & Mrs. F.E. McArthur
 1410 Gaston Ave.
 Austin, Texas
 78705

March 1, 1978

Dearest Carolyn,

You have \$612.01 in your savings account.

You received a recent payment from Early Daniel Industries for \$4028.91, which I first deposited to your savings account, and then withdrew it along with @ \$2500 to borrow from you, in order to be able to pay you the 8 $\frac{1}{2}$ % interest.

I now owe you a total of \$45,500.00.

You are receiving from me interest at a rate of \$10.54 a day now, and will be paid by Pecan Square quarterly. Your next quarterly payment will be approximately \$854.70.

Mac and I are concerned that you find a good investment for your money. You have indicated no interest in investigating such. I do not understand your attitude about that, as surely you comprehend the value of having an income from investment of your money, rather than a mucky 8 to 5 job at \$3.25 an hour, which is what your labor is worth right now. Surely you realize that if you studied and made wise investments you would not have to do monotonous, poorly paid work, or face any great financial insecurity?

You first indication of "investing" in yourself in the form of dance lessons @ \$5000.00 is not only preposterous, and an indication of a level of reasoning that is potentially disastrous, but it doesn't even sound like you. Is that course or form of decision still a part of your rebellion or separation from us, and some sort of willful impulse not to face the kind of solid investments we have been indicating to you that you should make, and prepare yourself to make?

You have a very large amount of money, presently, and coming in to you, and you have an obligation to use the best intelligence you can muster to invest it wisely, and prepare yourself for a lifetime of constantly overseeing your investments. This will not take great amounts of time, after the initial learning of what is involved.

The best way you could spend the summer is in preparing yourself for financial responsibility.

Furthermore, I am not pleased with the amount of rather feather-weight courses you are taking now. It's okay one semester to try fewer courses, and sillier ones, but you will not be manifesting responsibility to your brain, and to your parents, grandparents, and great-grandparents who have been paying for your education if you continue with light-weight courses, and fail to complete your college education within the four years we are committed to pay for it.

You may be rebelling against a work ethic, against hard work, but that is one of the very best things in life: to use your brains and abilities to their fullest.

Our trip was very pleasant, and ~~was~~ successful in that it served to put a major portion of the family together in the new context of Barbara's affections and independence. You were missed, in a way, but considering your set of mind at times, I don't know. Your advice to us in your letter was fine, and accepting her (Barbara) as she is is exactly what we did. We didn't raise issues, but enjoyed instead just being with each other.

Much love,



Arizona State University • Moeur Administration 136 • Tempe, Arizona 85281 • 602-965-7788

ADMISSIONS

June 30, 1978

Mrs. Francis McIntyre
1410 Gaston Avenue
Austin, TX 78703

Dear Mrs. McIntyre:

Thank you for your continued interest in Arizona State University.
I am enclosing our new fee schedule.

Rates for residence halls vary, depending on the hall in which a student lives. Costs range from \$260 to \$525 per semester without meals and from \$600 to \$1,100 with meals.

If we may be of further service to you, please do not hesitate to contact us.

Sincerely,

A handwritten signature in cursive script that reads "Christine K. Wilkinson".

(Mrs.) Christine K. Wilkinson
Director of Admissions and
High School/College Relations

dlb

Enclosure

IMPORTANT INFORMATION

Fee Schedule Beginning Fall 1978:

Resident Fees (per semester)

Part time Registration Fees (6 hours and under)	\$30 per sem. hr.
Full time Registration Fees (7 hours and over)	\$275

Non Resident Fees (per semester)

Part time Registration Fees (6 hours and under)	\$30 per sem. hr.
Full time Tuition and Fees	
7 hours	\$ 730
8 hours	\$ 795
9 hours	\$ 860
10 hours	\$ 925
11 hours	\$ 990
12 hours (and over)	\$1,050

* * * * *

Housing

On campus housing is full for the Fall Semester 1978. Individuals who are interested in being placed on a waiting list should immediately return the housing application without the deposit.

For information about apartment availability near campus, please write directly to the Tempe Chamber of Commerce, 504 E. Southern Avenue, Tempe, AZ 85282, or the Tenants' Association, Associated Students, Arizona State University, Tempe, AZ 85281.

6/9/78

Carolyn McIntyre

I have borrowed a total of \$39,000, Thirty-nine thousand dollars, from Carolyn McIntyre as of this date.

I am paying interest quarterly on this amount through the Pecan Square account at a rate of $8\frac{1}{2}\%$, or a per deum rate of \$9.03, beginning January 1, 1978.

The collateral on this is to be anything in my estate to the value of the amount borrowed.

Any or all of the amount borrowed is to be delivered to Carolyn McIntyre on demand on the first banking day after demand.

Mary Howell McIntyre

12-26-77

MRS. FRANCIS MCINTYRE
1410 GASTON AVENUE
AUSTIN, TEXAS 78703

December 12, 1978

Dear Mother,

Thank you for your recent notes, which I enjoyed. I am enclosing my account of the wedding and the preparations, thinking you would enjoy reading it.

I am very much hoping you will make the time to visit us after the first of the year. I am beginning to think of myself as the family historian, and have questions about my great grandparents, and grandparents that I would like to ask you. ~~At the same time I would like to~~

SAMUEL R. HARRELL

VALLEY FORGE FARMS

RURAL ROUTE 4

Noblesville, Indiana 46060

November 10, 1978

Mrs. Francis McIntyre
1410 Gaston Avenue
Austin, Texas 78703

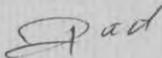
Dear Mary:

I have your letter of November 5 and disagree that we are all descended from apes. I cannot give my approval to this marriage and what you say about him are basic reasons to not get involved by marriage and possible offspring.

I look forward to seeing you on the 25th and will not raise Cain while visiting you.

With love in all your problems,

Sincerely,



Samuel R. Harrell

SRH:lm

P.S. You certainly had a fabulous party. Thanks for its account.

January 16, 1978

Dear Mary and Mac,

I got your note asking about a British castles tour just before I left for England, then when I returned, I found Mac's letter. I returned just Monday and I am not out from under paperwork nor anywhere near, but wanted to give you a few thoughts.

Yes, certainly I would love planning a trip for you. When I was in London, I made it a point to talk to and meet the staff of a small select firm that Neiman's has been doing some business with--one that specializes in chauffeured tours using some private homes that would not be available to any agency or most tourists. I saw some pictures of a few places--one in Somerset was especially pretty, and heard about some others, including some in Scotland. However, this agent and I both agree it would be a mistake to plan EVERY night as a guest in a private home. You would want more privacy and freedom for yourself than that. I think a mixture of off-the-beaten path places, small hotels that have a lot of charm and private homes with the owners present in between. One small castle hotel that is a "must" in Scotland is Inverlochy near Fort William. So small it is really like a house party and the food has a great reputation. The firm with the connections with private owners does not like to handle anything not chauffeured by one of their guides since people driving themselves get lost and don't show up for luncheons and other special arrangements on time. The smallest car with guide (too small for four of you) runs about \$80 per day so I would judge a larger one at at least \$100. Prices in Britain have gone sky high.

I wrote you that I was flying over the 22nd to spend Christmas and New Year's in country house hotels and then a week at the Connaught in London after New Year's. I could happily spend Christmas the same place every year--a lovely small manor house, now a hotel, in a tiny village about 12 miles from Bath. The Christmas programme was everything I hoped it would be and since it only has about 20 or so rooms, it was like a house party at a private home. I know you would like it for a couple of days, and Bath is worth exploring with it as a base. I really need more information before I can intelligently plan something. Where have you traveled in Britain before? Any special areas of interest? Is the sky the limit on budget? Not all the private houses are out of sight--some very elegant ones even less than hotels, but my operator has these contacts and will add a mark up, so it will be considerably higher than a self-drive trip I would plan using deluxe country manors and castles that are hotels.

I've spent a lot of time driving in Britain and do know a lot of inns and pubs along the way that make pleasant detours on daily drives--and I found some more this trip. I stayed three nights at The Manor House at Castle Combe for Christmas and Boxing Day with black tie evenings, the Duke of Beaufort's hunt on Boxing Day morning, etc.; then roamed down to the Somerset coast and a seaside inn before the New Year's week end at the elegant Chewton Glen in Hampshire--then London and the theatre, shopping, the new City of London Museum (great), etc. and home. It would have been lovely, but the airlines made the trip a nightmare--British Airways left Chicago 7 hours late and Braniff lost my large bag for 11 damn days! Then I caught cold and dragged through a lot of the time. And if you can believe it, BA left three hours late coming back and Braniff lost the same bag between Chicago and Dallas! Unfortunately, I just wasn't up to coping with all of it. I had hoped the trip would offer R&R and I'd return stronger, but I'm not. I go into the hospital Feb. 1 and will have a fibrous tumor removed along with everything else (hysterectomy). It was discovered when I had my physical in early Dec, and is quite large, but the doctors are not worried about malignancy and neither am I. I didn't want surgery since I've never even spent the night in a hospital in my life, but now, I'm ready to get it over with. Oh--just opened mail that was here at home and found a card from Barbara--glad to get her address. Let me hear from you with details, dates, etc.--this will be as heavy a year for British travel as the Jubilee so we'll have to book early.

Love to all--

Dorlene

CORRESPONDENCE
FAMILY - GENERAL

Darlene White
8333 Inwood Road
Dallas, Texas 75209

December 5, 1978

Dear Mac, Mary and family,

I didn't get around to ordering Christmas cards this year but I think of you all so much and wanted you to know it...hence this letter. I haven't heard anything from you since you wrote me about a proposed trip to England about the time I went into the hospital. Did you go? I recovered from surgery very nicely and feel quite well. Honestly, I don't know where the year has gone...but I do know that I never seem to have any free time.

Of course, holding down two jobs and doing things around the house take every spare minute. Summer is hardest when the weather is so damnable and I'm trying to keep the yard from dying and hating the heat. I do believe that the past two summers are the worst I've ever known. I'm so relieved when fall comes. My house is extremely comfortable in winter, but it is the devil in summer. It even got too hot to entertain at night on the terrace.

I am fortunate to have good help. I've had my maid for six years now and she is a jewel. I just don't touch things between her visits. As for the yard, this year I acquired a good yardman. He does imbibe a bit and only shows up one out of three times you expect him, but he is marvelous when he does appear. Well...you can't have everything. I had a hairdresser that said he could tell by my disposition as soon as I walked in on Saturdays whether or not the yardman showed up.

As for my Dresser job, it is doing nicely--as nicely as Carter permits, since I had a raise rolled back, thanks to our illustrious leader. I was up in Pittsburgh a couple of weeks ago interviewing the president of our leasing operation for the paper. I haven't been traveling much for Dresser, but probably will a little more in the future. My travel consulting for Nelman's keeps me busy in the evenings when my clients call. Now I'm working on a tour I planned to take advantage of the Pompeii exhibit (I'm going to the show at the DMFA Jan. 10 with The Fashion Group, Inc.... are you coming up during the exhibit?). I'll enclose one of my brochures for you to tell all your friends about it. Marjorie Power is the top book reviewer here now and a lovely person.

Did you work on the Clements campaign? I did--from Labor Day on, as a volunteer at the telephone headquarters. Rita and I graduated from Hockaday together. She is very sharp and I think he will make an excellent governor, although probably won't be popular with the press.

Are any of the girls at home now? Is Barbara planning on staying in the northwest? Let me hear all about their lives...and yours. I ran into Chloe some months ago and she told me you had a shopping center of some kind. Tell me about it.

I see Doris and McCarty often. Their daughter started to SMU this fall and will go through rush in January. Mayme's little girl came over to deliver my Camp Fire Girls' candy and she is just as cute as can be. I can't remember whom you knew from my old crowd, and I don't know anyone in Austin.

I was a hostess, as usual, at the Theta's Designer Showhouse this fall, which was the Caruth Homeplace. It attracted enormous crowds and I really don't see how we're going to top it with another house next year.

Please let me know if you plan to get up here during the holidays--that's one reason I wanted to write this note...to tell you that you're always welcome and there is plenty of room for you.

Last year, as you recall, I spent the holidays in England in a marvelous country house hotel (acturally in two--one at Christmas and another over the New Year's weekend). I can't get away this year and decided for the first time I'll bake a turkey (you do bake them don't you? Ha!) Anyway, I'm inviting some friends who don't have families and everyone is going to bring something for the festive board. Earlier in the weekend, I'll probably ask some people to drop in for eggnog and would love seeing you if you're in Dallas.

If my trip to Pompeii (and Tunis-Carthage-Rome, etc.) goes, I plan to use the profit for a vacation in Egypt and the Greek islands. I was there in '71 and would like to return and the SMU alumni trip is there in April.

I've missed you and hope to get together soon. Have a happy holiday season and let me hear from you.

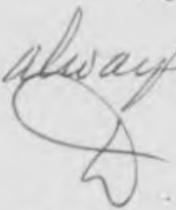
love,

A handwritten signature in cursive script that reads "Darlene". The signature is written in dark ink and is positioned to the right of the word "love,".

P.S. I didn't get this in the mail and brought it home tonight to find the announcement of Barbara's wedding. Is this the man she has known for a long time who is quite a bit older than she? Are you pleased? Tell me all about it. Of course, I'll be in touch with her.

LOVE • JOY • PEACE
May these be your gifts
at CHRISTMAS

Darlene White

Dear Mae, Mary and all -
Give me news of you - the
girls and especially, Barbara.
I ran into Bob and Chloé and
heard you had a fascinating
shopping area. Had we heard
all about it. Holding down
two jobs, keeping house and
yard has taken its toll and
left me no time, but maybe
'78 will improve. I lost Daddy
in January so need to get
away at Christmas. I'm flying
to England the 22nd returning
Jan 8. Lots of love always,


About Your Card

Our Dallas artist, Frieda Daniell, recalled from Luke 2:13-14 that the angels on the night of Jesus' birth were "praising God, and saying, glory to God in the highest, and on earth peace, good will toward men". She would remind us that angels, as God's emissaries, guard and protect us and bring a meaningful Christmas message of hope and glad tidings for this special time of year. "Hope for a cure within our time" and glad tidings of the progress being made by the dedicated people at Wadley Institutes of Molecular Medicine.

Mrs. H. Irving Schweppe
3435 Westheimer Road, Apt. 808
Houston, Texas 77027

Sunday, April 23rd

Dearest May -

The visit to Atlanta was one of the most delightful ones I have had in a long time - I really should not wait so long between visits - it had been over two years since I was last there.

One of the most pleasant times was your brother, Evans, visit to see me. He is a charming person, and I only wish that he could have come to a party that one of my nieces had. But he was already entered in a sail-boat race at Lake Hartwell. The group at the party were of Evans' age, and they were a fun group to be with - hopefully, on my next visit to Atlanta I can get them all together - Evans said he had talked with you - so I feel certain you have his address and telephone number - but just in case you do not - I am

enclosing it for you -

Mr. Evans Hamell

13 - K Sycamore Trail

Buford, Georgia 30318

Telephone: A/C 404-945-8474

Hope all is well with you - Recently, when I talked with your father - he said you were coming up to see him on May 15th - I know he will be delighted to see you.

Please give me my love and devoted love to you always, dear Mary -

Kate

Tuesday, April 4th

Dearest Mary -

On this Sat. April 8th, I am going to Atlanta, and will return on Monday, April 15th. I wondered if you would like for me to call Evers? It may seem too aggressive if I call him without some reason - In our family there are some members that I believe he would enjoy - In Atlanta, I will be with my sister Jessie - the one you met once while visiting Evers and his family - In event, you are away at the moment, I will give you Jessie's name and address. Mrs. Ches. T. Pottinger

2475 Rivera Road, Atlanta, Ga. 30305

Tel: A/C 404 237-3629

I will be in Atlanta until Monday, April 17th.

May, you looked so lovely when we had lunch here on your recent visit - a certain peace was so evident to me - and you were more relaxed than I ever remember you being. I do hope you are

Continuing with the person whom you were then
seeing - you had a beautiful glow that make
me so happy to see - If you think I am
speaking out of turn, forgive me - it is because
I am so devoted to you that I make these
remarks -

I thought the enclosed data would be of
interest to you - My love to Mac and dearest
love to you always -

Kate

Your picture from the Rice Gallery is here
with me - but I am sure you already
know this -

K

Wednesday
May 31st.

Deseret May -

after our last conversation
I called Mrs. Stone, Mgr. of the West Creek
Apt - Usually the spare apts. are only
available for guests of residents. However,
since you have stayed there before and since
we are friends, she would be glad to
let you use an apt. again - ^{at least} but, alas, they
are full too! So you are on "stand-by"
at the West Creek and the River Oaks, but
definite at the Galleria Plaza for Friday
the 9th. Their check out time is 1 p.m.
and if you feel that you might be later
than 6 p.m., please let me know - I
talked with Mike on Reservations - tel. ^{2/2713} 960-8100

the rate is 34.⁹⁵ for double occupancy.
The entrance to the Galleria Plaza is
at the back of the Galleria on Alabama.

So far, I have been unable to get
tickets for Friday night for "Sleeping Beauty",
but I have two other comedies to check be-
fore I give up - do hope it will work
out because then I could dine you and
your friend - Please count on lunch with
me for certain for Sat., June 10th.

Will check with you again before
the 9th - and hope the River Oaks will
open up so you can stay here with
me.

With love to Mae and dearest
love to you - Kate

Mrs. Francis McIntyre
1410 Gaston Avenue
Austin, Texas 78703

June 3, 1978

Dearest Kate,

The room at the Galleria Plaza is fine. I have checked that out with Nancy Kaufman. Thank you very much for making the reservation for us, and for attempting to make one at the West Creek, and also for your generous, if unsuccessful, desire to place us at your building.

I hope you can obtain a ticket for the ballet. Nancy thinks the company as well as the ballet are the finest.

I do want to pick up my painting from you. Thank you for holding it for me. The gallery ~~xxx~~ people never wrote to tell me what they did with it.

Dad may be coming down around June 12, for about ten days. I will tell you about it. But that is upon us so shortly! Maybe I should call, when I hear positively from him

My problem is that we have agreed to put up five Scottish students on the nights on the 13, 14, and 15, and there is really no room for Dad at that time. Could he go to Houston for those days? After that is fine here.

Not sent - called instead

July 1st 1978

Dearest Mary -

Thank you for your
dear message which came today. It
was a pleasure to have your Dad
here, and we had a delightful time.
He is a stimulating, deep man, and we
never seemed to run out of subjects
to discuss. He is very considerate, and
did not want me in the kitchen too

much - we went out to dinner several times during his two visits here - One day was of special pleasure to him - we drove to Casa, and saw all the wonders of our moon flights - a special tom took us into the Central Control Area where tight security is maintained at all times -

We went almost every day to Lane & Irving (they were at Port Aransas during your Dad's visit) and enjoyed their pool and bar - another evening Palmer Schweppes and Dudley and young Kate came over and the conversation was lively and interesting - Kate, daughter was and still is in Key West. It was a joy to have him here and

I do hope he will come again soon.

Never would I think of you as
eccentric, and can understand your
feelings about use of your time. We
do not all hear the same drummer
or march to the same beat. Know
always how deeply I love you and will
hope to hear from or see you soon—
devotedly, Kate

STANFORD UNIVERSITY
STANFORD, CALIFORNIA 94305

Jan 28, 1978

DEPARTMENT OF MUSIC

Dear Mary. Belated thanks for your wonderful prints. I love that painting more than ever — the one marked "Sample" is in the hands of my good friend Mary Lee Shepherd, who lives nearby. She's an old friend from our years in SA and it's a great pleasure to be near her this year. Also, ^{other} 7 old friends of ours are directors of the highly respected Montalvo Art Center in nearby Saratoga. They are George + Ruth Barti — he was conductor + director of

the ~~Santa Cruz~~ Honolulu, Hawaii Symphony
for 25 years. He is also director
of the Santa Cruz Symphony (Cal.)
They returned to this area about
8-10 years ago. We've seen each
other a few times and I mailed
your brochure to her (I waited
until I saw what kind of
artist the Center sponsors +
had visited. ^{Mary Lee is one of their customers.} Now I will get
one of your prints to Barati. Also,
Mary Lee is very wealthy +
an art collector and adores
your "Hammocks". Would like to see more
of your work.
Here's my plan: I hope you'll
think well of it — Ruth
Barati has a friend who
makes elegant original
jewelry from an alloy of
copper (or ?) that looks like

2.
STANFORD UNIVERSITY
STANFORD, CALIFORNIA 94305

DEPARTMENT OF MUSIC

+ wears waddingly well. Also pansitun.
gold! She is very reasonable +
the collection I saw was
very prepossessing. I believe
most women would buy it
with gusto! Is there a way
we could invite the lady
to Peacor Square for a
show + sale - I assure
you, you'll be impressed with
her work! We can send
you some pieces - I'm
thinking of this for next
year when we have returned.
So I can invite Ruth and/or
her friend to stay with us.
* My interest in Ruth's friend +
* (who will design to order individual pieces)

is mainly because I want
to spur Ruth on, on your
behalf. ^{She does exquisite breastplates,}
^{necklaces, bracelets, rings, pendants}

The museum is: Villa Montalvo 158
Saratoga Cal.
95070

You might like to research it.

Now about Mary Lee, whom I
believe, would be very interested
in your art and wields
heavy influence in art &
music circles here & in
Carmel where she owns another
beautiful estate — We
will stay with her there in
Carmel for several days
next week. — Mary Lee is
an excellent concert pianist —
performs only for charities —
Could we arrange a recital

3. Another P.S. - Don't let's
look for a charity yet,
STANFORD UNIVERSITY
STANFORD, CALIFORNIA 94305 for your prints.

DEPARTMENT OF MUSIC Did not go to the Virgin Islands -
no time because of practicing - (amusing! No?)
as a benefit for the Jagua
Florida - or? - no expense
involved insofar as plane
fare or Atipend. I can tell
Mary Lee is very ~~interested~~ interested
in coming to Austin. She + I
will probably do some duo
recitals together in this
area. She is divorced, lives
alone, very charming - beloved
by all - the kind of person
who would be loved in
Austin. She's giving a party
for me after I sing with
the Stanford Symphony.
Incidentally - it has been

Such a great experience to
change my life + be able to
practice again. I had my
first rehearsal with the
Stanford Symphony for
the Ravel "Sheherazade" on
Mar. 12. I will give another
concert at the University of
California at Hayward in May.
Other dates are in the mill.

Last night we attended
a marvelous Urinese Ball.
Walter directed the orchestra
in some beautiful "Strauss"
Waltzes before the ~~the~~ dancing
began. The Austrian Consul
& other members of the Consular
Corps from San Francisco
attended. Walter was shy +

f. I wrote to Jane + D.J.
Hope he's doing well.
STANFORD UNIVERSITY
STANFORD, CALIFORNIA 94305

DEPARTMENT OF MUSIC

very reticent when several
beautiful young women
invited him to dance!
He was afraid he doesn't
dance well enough. He
looks marvelous and is having
a great year. Of course there
is an underground movement
to keep him here. It's such a
different atmosphere from
UT. I prefer Austin!

Incidentally - and this is
for your eyes only - I felt
quite at home on the stage!
I used to crawl the walls with
anxiety during the years I
didn't have time to really

now Jane.
see the slides
great
it will be

P.S. Sorry this is so messy - I wrote it in
a great rush.

practice & exercise. But now
it seems like old times when
I had no children, no house-
hold - no job except contracts
to sing! How amazing
life is! It changes whether
we want it to or not. I

thought the day my children
were gone would be the end
of the world but it's another
great beginning! Hopefully!

Dede^{+ John} moved into their new house today.

Claude will take bar exams for
Cal. & Wash. D.C. next month. Not
bad if he can practice in 3 States!

Hope you + Mac and the
girls are well and thriving!

Love to you
+ greetings to our friends Tina

Our
Mrs
Debra's
of
a
good
extra
to
Stations
Museum

Dear Mary:

This is the year of the long, cold winter. Snow has been on the ground here since January 5, and regularly, each Wednesday, we've had a fresh accumulation.

This week it began on Wednesday, the day I had reservations to fly to Austin. It tapered off until Thursday night then snowed almost twenty-four hours straight. It is above my boot tops in the backyard today, but there is a novelty to the day--sunshine.

I've been trying to get to Austin since January 12, and the weather had messed up even my best plans. If it wasn't too icy and hazardous to drive, I had to reschedule other meetings that had to have priority.

All this is to say, that by this time I thought I would be talking to you instead of writing. I'm still going to be in Austin sometime soon--I think. Dr. King and J. B. are going to begin to wonder if I am serious about this little matter of a thesis this spring.

Thanks for sending the clippings. It is nice to know what's going on and what you are up to. And thanks for the letter. I was surprised to read about your mid-life passage etc. It has always seemed to me that everyone else has the upper hand in the management of their lives and these crises seem to fall mostly to me. I hope you are finding some focus. You were right, your life did not seem at all unfocused. I wish there were less passage in life and more times of being there--fewer hallways and more rooms. It takes so damn much energy getting through the passage. Energy which could do no telling how much creative work.

Right now my energies are directed to completing the exhibit for the Forest Service. It is now into construction and I am finishing up the brochure--a poster type of thing. I like the front side, but think the reverse, with all the information, looks killingly dull. I'm dry on graphic ideas, and have had to face up to my inadequacies in the technical parts. The work goes so slow, because everytime I reach a detail I don't really understand how to prepare for the printer, I stew.

In addition to that we have been doing some high-power negotiation with the University of Arkansas and the Forest Service to come up with a cooperative agreement whereby I will be hired to handle the design and production of this history I am supposed to write. Things look positive for the agreement. I may finally earn some money. But, well, if I can't begin to handle the graphic decisions any better, I may want out from under the pressure--which do build daily. (smw)

date

18 February 1978

address 205 11a Fayetteville AR 72701

Besides this stuff, I am trying to write this darn thesis. Last week I got the introduction drafted and hope to work on one of the chapters this week. It makes me nervous to proceed too far without consulting on the outline with King and J. B. 'Cause what if they don't approve.

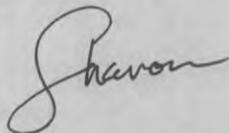
And the cataloging of the Ozark photo collection is a pain in the neck. It goes so slowly, takes eons of time and I'm not halfway through with that. The young college girl who volunteered to help on that part of the project has not had the time to do much. She's carrying an overload and working two jobs. Sincere and all, but just not too available.

And then they offered a history of photography course this semester and I enrolled. To be kind, it is so-so. I expected better of the instructor. It meets every Wednesday night. I hate night classes; I dislike three hour long classes; and it has snowed every Wednesday for six weeks. So going has taken a great deal of determination--and a team of northern huskies to pull my sled--I wish, I wish.

The more I have hanging over me, the less I seem to do--which only compounds the anxiety and pressure. It gets to such proportions at times that all I do is sit and stare. Or feeling guilty at inactivity and not being able to think creatively or write intelligently I flutter around the house dusting and vacuuming, moving the dust from one place to another, rearranging books to make me think things are really cleaner than they are, and to make me feel utterly holy I scour the tile in the bathroom.

That's mostly how things are going here. Some days are better than others. One of the better things to have happened is that at last I have my own darkroom set up. Finding time to do much is the problem, but I have been doing some printing, trying to get my hand back in, so to speak. It is so nice to have one's own place however.

I am looking forward to getting down to Austin. I hope I will have two or three days there--and I hope within the next two weeks. I will be in touch though.

A handwritten signature in cursive script, appearing to read "Sharon". The signature is written in dark ink and is positioned in the lower right quadrant of the page.

CR 1100 West Ave
Austin, TX
78701

Federal Court House
Galveston, Texas

USPS



HISTORIC PRESERVATION

Mary-Mac McIntyre

140 Gaston

AUSTIN, TX

78703

April 3, 1978 St Louis

My dear Mary-Mac —

The glass must have been
just under the snow. Sleet

you experienced during
your Easter visit — an early

morning reb bid seems to
feel that the green world is
returning — Caroline

so thoughtfully met me at
the plane I had sat with a
young pediatrician ~~in~~ going for
a week's study at Johns Hopkins.
We sat to Washington Street at
Eleven. Caroline made perfect
but wheat pancakes although
there was a toss-up about our
having a smoothy - We ^{had} stopped
at a fruit stand for ^a melon, straw-
berries, apples, grapefruit, bananas,
peanuts - so we had fruit with
our Redinger tea. We napped
then Caroline went out to a
meeting then returned early -
All best wishes Crystal

May, the twenty-sixth day

RALPH HARDEE RIVES

Dear Mary and Mae,
I want to thank both of you
again for the happy visit I had
in your home and your city last
week. I enjoyed discovering Austin
and becoming better acquainted
with the unique history of Texas.
I shall not soon forget those happy,
relaxing days - and the breakfast on

LITTLE LONGWOOD, 309 LEWIS STREET, GREENVILLE

the patio, Mac's informative "Chamber of
Commerce tour" about the city, the
magnificent view from "Mac's Mountain",
the party in Margaret's garden - and,
needless to say, I shall long
remember Mary's dramatic opera cape
and that marvelous objet d'art in
your dining room (both so obviously
are museum pieces!). Thank you
for allowing me to be your
houseguest and for setting so
delightful a tone for the remainder
of my stay in the "Great Southwest"!

Cordially,
Ralph H.



PROYECTO JULIO C. TELLO

May 27th, 1978

MUSEO DE ARQUEOLOGIA Y ETNOLOGIA

Azangaro No. 931

UNIVERSIDAD NACIONAL MAYOR DE SAN MARCOS

Lima, Peru

Dear Mac and Mary,

I don't pull this flashy stationery out of the box very often, but when I do it's usually to try to get the Peruvian government to fund another year's research, or to try to impress a distant archeologist with the Museum's profligate use of money devoted to the printing of letterheads. No such motives lurk behind the lines of this note, which is really to let you know how delightful our evening together was for both Nancy and me. Sailing is truly one of the arts of civilization, and like a feast or an exhibition is best enjoyed in the company of your friends. The refreshment lingers to this moment.

For me the outing was a special treat, and helped soothe the frazzled nerves which had frayed so badly since my father's accident. Coming back to Austin after such an emotional and physical drain, I couldn't have felt more prepared for, and in need of, a lacustrine picnic and midnight sail.

With best regards
Jamie

July 8, 1978

Dear Barbara,

Enclosed are the notes on the farm sale. I am enclosing old ones, for which payment has been received. The older than those have been destroyed. Everything is in order regarding the farm sale, thus far.

We had a fine time with Dad. He is a pleasant visitor. He enjoyed seeing Kate, and also a couple of ladies here in Austin. We know a playfull group of people close to his generation, and they had a party while he was here, which was nice as he was included and became the escort for a visiting lady. One constant factor in his personality is that he is a ladies man, enjoys many ladies, without getting his own affections deeply involved. The problems that this gives rise to are 1. extracating him from his false promises, and 2. assisting the ladies in recognition of reality in his personality structure.

Mac and I are going to Portland for a long weekend, July 20, and returning July 23, to see Barbara and Sylvia and what they are doing. This will be Mac's first visit to Portland. Sylvia is taking Accounting, Personal Finance, and a course about weather at the U. of Portland this summer. She found a roommate, and they rented an apartment : Pine Cone Apts, 1025 S-W 11th, #32, Portland, Oregon, 97205. Barbara's address is the same as it was: P.O. Box 11284, Portland, 97211.

Carolyn is transferring to Arizona State University. While she is still in St. Louis, she will be here in Austin in Aug., from around the 4 for about a week. She was invited by a friend in a sorority to go with her family to Jamaica in late July. When she returns to S. Louis she will begin packing and driving back here. She is due at Phoenix for rush for national sororities on Aug. 13. Time is tight for her.

I signed up a strong management company for Pecan Square. They are in the process of raising the rents by close to 50% whenever possible, and putting much of the other expenses on "common area maintenance" which will be passed back to the tenants in a ratio to their square footage. I spent about 6 weeks looking at two management companies, and getting informed. I feel comfortable with this one.

I hope you and your family had a pleasant vacation in the East. We are glad to have Dad come visit us, and want to work things out as mx whenever he wants to come. I think it is important that he know that I do care a great deal about him, that he is and has been an extremely important person in my whole life. I feel fortunate to have him living and in such good spirits and mental condition, as well as physical, at such an advanced age.

Cordially

I had the IRS here send Dad a pamphlet on estate taxes. We discussed his estate, and I questioned how the taxes were to be paid. He is interested in working on figures, so he might like to make plans based on present laws.

Correspondence

Hamburg 222-301
Mexico City, Mex.
Aug. 8, 1978.

Dear Mac & Mary,
You are booked at the McCreas-
Hilton Sept. 20 - 24. Your visit is
warmly & sincerely anticipated.

We've been reading about all
the Texas floods, with mention made
at one point of Lake Travis. I'm
glad it's back to "normal", not
deeper normal.

Sam Cranfill has retired and
will be spending more time here.
He'll be in England for three months
beginning later this month. I'll
be interested to see how he divides
his time between here, Austin and
travel.

I had a gorgeous trip this spring:
Egypt, Greece & England. The Braniff,
non-stop, stand-by, Dallas - London
made it easy & reasonable.

We can catch up when I see you.

Much love,

138

December 1978

Mary! You really did it! You really got it all down. I was surprised and pleased. I was surprised also that the wedding was in Oregon. I had to read it all three to digest it all. You and only you could have done this. I know you had lots of help and

lots of people contributed
but, without you, your
energy, your creativity,
your determination, it
would not have been.
It is hard to imagine the
expanded mobile home
but I'm trying.

We like D Mac in his
kitts. I presume they are
made in the McDutye
tastar. He looks very very
handsome. I guess he's
carrying some elaborate
salmon mouse yaw thru
together in a spare moment.

We are having our usual
quiet holiday. D Mac seems
well and goes to the office
each day, but he needs
a tremendous amount
of sleep and he gets it.

We wish you both
a very happy holiday

season - some gaiety for
Mac and some privacy
for you. Have a good
year, both of you
and keep in touch

Lave,
MaryAnn

~~Mrs. Evans M. Harrell~~
Route 3 Box 237
Flowers Branch, Ga. 30542

May 25, 1978

Dear Mary

Thank you for your letter -
I find this whole thing so awful
that it is nice to know at least
Ev's family hasn't thrown me
away too. He didn't even
wait until the divorce was
final - to start playing
around with a young divorcee!

I try to keep busy but it
is very hard -

Do keep in touch
love me

MARY MULLIGAN
1410 Gaston Ave.
Austin, Texas 78703

October 11, 1978

380 XEROX
380 Bleecker Street
New York City 10014
Matt

Dear Orville or Somebody,*

I was in your fine place in late September, having Orville make some colored Xerox copies of my paintings from slides and a print.

Now, I would like one copy in COLOR XEROX of each of these pasted up sheets. Further, I would like to have them done as soon as possible, and sent back to me as soon as possible

* I stopped at this point and called, and talked to Matt.

Enclosed is everything. I hope.

Sincerely

Oct. 25, 1978

Dear Ms. McIntyre:

Enclosed are your original paste-ups and one color copy of each. There are also one or two extra copies of a couple of your originals. These may give you a rough idea of the range of "tinting" possible within a single color shade. The copy marked "factory" in pencil shows how the color machine interpreted the newsprint, and, for that matter, any gray material, if let alone to dispense the three colors automatically.

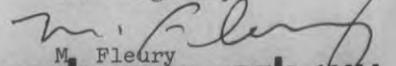
Since you said over the phone that you preferred a yellowish tint, I've copied your pieces with a yellow "bias." I could just as easily have tinted them blue or green or red. The saturation of yellow is as light as I could make it and still keep it from drifting into green or red. Variations in density of color in the copies are principally due to changes in density in the originals.

The toners, or dyes, used in the Xerox 6500 are in the form of dry, fine powders which are fused into the paper. So long as the copies are not submitted to extreme heat or solvent agents like rubber cement, they should hold up very well for as long as the paper lasts. The paper, as you know, is not photo-sensitive. It is ordinary 20LB., #4 grade bond. There is no rag content at all. It is guaranteed, by the way, by the manufacturer for 50 years. We can put heavier papers through the color machine, as well as rag papers and papers with textured finishes. Naturally, different papers affect, to a greater or lesser degree, the quality of the copy. Maximum dimensions for paper to be used in the color machine are ~~XXXXX~~ 8½" x 14". I hesitate to give a specific weight limit because so many other variables besides weight alone play a role--texture, percentage of rag content, finish, and so on. Suffice it to say that we have in the past been successful putting other papers through the machine.

I hope the copies meet with your approval and that this technical information is of use to you. Please let me know if you have any further questions concerning color copying.

And once again, my apologies for the delay.

Best regards,



M. Fleury

380 Bleecker street

new york, new york-10014

THREE EIGHTY

380

XEROX 35mm. slides
enlargements
380 Bleecker Street
10014
Mat Fleury

212-255-6652

MON.-FRI. 8 a.m.-8 p.m. SAT. 9:30 a.m.-6:30 p.m.

LETTER SIZE PAPER (8-1/2" x 11" - WHITE)

1st thru 5th copy per original	9¢ each
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11th & thereafter	3¢ each

LEGAL SIZE, COLORED, RAG or 3-HOLE PAPER 1¢ per copy extra.

REDUCTIONS: 12¢ per copy up to 10 copies per original.

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TRANSPARENCIES: 50¢ each

COLOR COPIES (8-1/2" x 11" or 8-1/2" x 14")

PRICE PER COPY IS BASED ON TOTAL MADE.

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35MM SLIDE ENLARGEMENTS: \$1.25 each copy up to 3 copies (ask for prices for larger quantities and for color transparencies).

See reverse for manuscript rates and information on collating and binding.

Permanent color? Solvent - no rubber cement
161 Hudson 226-6700
Solvents, - Malestic paper for transfer sheets for color Xerox

Jan. 12, 1978

Dearest Carolyn,

Enclosed is your allowance check. We are wondering how your skiing trip was, and how the trip to Champaign was also, and how you are enduring the cold. I look in the paper at national weather reports occasionally, and saw that the low was 10 and the high 25 in St Louis

We are fine. Sylvia got back and had a good time on her trip.

We had a dinner last night for Jean and Vladimir Barac, that included the Frarys and Sylvia and John. It was very enjoyable, and everyone stayed until past midnight. I got a strawberry log, ~~xxxxxx~~ from Sweetish Hill, and used it as a center piece, until dessert time. I got a good filet from Slaughter's and made spoon bread, and cold marinated vegetables. I served She-Crab soup in the living room first. We order that soup in cans, and you add milk. It is very good. I added some extra crab and some sherry. I could order a case for you, if you would like.

It is cold here, also, but not like yours.

Gran is still here, but will be going to Houston next week, I think. We saw "Turning Point", and it is excellent. I found it particularly moving as it related to aspects of my life. I think you would like it, also.

I am trying to catch up on some desk work this morning. Maintaining order takes a long time, and ~~am~~ periodic concentration.

Please do write, or, call soon, as we would like to know how you are, and where you have moved.

Love,

6-17-78

Dearest Carolyn,

I do not have your recent passport, the small one that you took to Europe last summer. Perhaps you do. If you do not, you have a problem that needs prompt and urgent attention. You will need to contact a United States Pass port Office (there may be one in St. Louis) Immediately and inquire what ~~xxxxx~~ to do in the case of a lost passport. It usually takes six weeks to process a passport, so that you must also request urgent service, and probably have to pay extra for that, or for postage, if you have to apply to New Orleans office. Meanwhile I am sending your expired passport, which is not of use now, expect that you can give them the number and information off of it. Your passport is not in the safe, nor in my folder on passports, nor could I find it in your boxes on the shelves in the red room.

Please work up a budget for the past six months, or year by going through your check book stubbs, and making columns for the kinds of expenditures. We will all do this, and we need to know what your expenditures are, and the amount and sources of your income, so that Mac and I can come to some conclusions as to how much money we are going to give toward your continuing education. Your education fund has expired. Washington U. was expensive, as private colleges are. Sylvia's has \$ 3000 in it still, which will service her education through next year. Emory was as expensive as Wash U., but she was only there a year, and resident fees for U.T. are quite low. I will write for the tuition etc. on non-resident status for Arizona State University. That is always considerably higher than resident status. The gravy train of freely given money is coming to a considerable slow down, and you need to pay attention to these factors, and start managing your own money as soon as you can get yourself educated to do so. I am not interested in managing it any longer, but will continue in some ways until you present yourself with confidence ~~xxxxxxx~~ in this regard.

If money were the only factor, you could of course attend U.T., and certainly get an education comparable to Arizona State, ~~xxxxxx~~

I do have a letter going out now to ASU for their financial information.

Sylvia got off for Portland this morning (Sun) I am hoping that Mac and I can go there for the weekend, the last weekend of July, Before you come here.

WE had five Scottish students here for a few days, and then Granddaddy, and during that time a party for 30 for Sherry Moore and her fiance on the patio. The party was catered, and Doug Bryce took the Scots out that evening. We are taking Granddaddy and a lady friend to dinner at Tarry House this evening. He had a different date last night. When he leave here on Wed., he goes to see Kate Schweppe again in Houston.

Much love

July 7, 1978

Dear Carolyn,

Information re rush: Ann Thompson, University of Texas, Theta; Sylvia McIntyre, Emory University, Alpha Delta Phi, father, two uncles; Samuel M. Harrell, Evans Harrell, grandfather, Samuel R. Harrell, and great grandfather, all Delta Tau Delta. Surely you know some other girl in another sorority? Hallie Salughter wants to write a recommendation for you to Theta, even though the Panhel office there said it wasn't needed, so, please send her, directly the grade point average & all that stuff you are probably filling out now for open rush. Or make a copy of that and send it to: Mrs. George Slaughter, ~~Bassett Lane Austin, Texas~~ 8700 Brodie Lane, Austin 78745, Tex.

I have called the bank and they will send you a Personal Financial Statement form. Fill it out, and we can go over it when you return here.

To review what we talked about: Make a budget. Make a past budget first, to get a grasp under general categories, for at least the past six months on what your expenditures have been. Then make a projected budget for this fall.

Mac and I will each contribute 50% of the cost of tuition, and room and board equivalent., Which, ~~xxxxxx~~ as I figure it is around \$1000 for fall tuition, and \$1000 for room and board if at a dorm. Yes, we know it is impossible to get into a dorm. You may still be given your allowance out of the household account, which is, currently \$220 per month. You need to present a bargaining position, just as if you were asking for a raise in a business. The more thoroughly you grasp the economics of the situation, the better.

Some terms I used: Principal: the basic amount of money you are being paid by EDI (Erly & Daniel Industries); also, the basic value of the stock you have (this can be gotten from the Wall Street Journal under the name of your stock in their ~~list~~ listings, or ask the people, daughter of Mary Bryant, or go to a stock broker, or to a bank person, with the Wall Street Journal in hand.

Max Interest: the amount of money being paid on top of the principal payments by EDI. Also, the amount of money a bank pays you for the privilege of keeping your money in a savings account. Also, the amount of money you receive from Pecan Square, quarterly.

Dividends: money paid by the companies where you have stock. This represents profit made by the company, and distributed to their shareholders (people having stock) for the privilege of using their money as an investment.

When you sell stock, you get back your Principal.

The IRS taxes Interest on a different page and at a different rate as dividends. The IRS does not tax principal, until your principal grows in value. In other words, the IRS does not tax the money in your savings account, just because it is in your savings account. But it does tax money used by a company, when this money has increased in value and you sell your stock. Then the IRS does tax the surplus, or increase, over what was paid for it in the first place.

We are sending you on a training flight, young bird, and hope that in the next two years of your educational experience, you will study money management and investments enough to have a grasp on the situation of the value of such to yourself, and your independence. You do not need to major in this, nor even minor to a big degree. ~~xxxxxx~~ We are easing you out of the nest, and do not want to make these pushes on our part so

When you take controll of you finances, then you will have true independence, but it needs to be a reasonable controll, mentally comprehended by you, and recognised by us as being responsible, not overly risky. ~~xxxxxx~~

A^m far as I am concerned, the rest of what we discussed, can better be discussed here, ~~xxx~~ person to person, with the three of us who are involved.

I do see you as needing a responsible older generation person to talk with about ~~xxxx~~ money management, the meaning of the money you have and educating yourself to responsibility. I am uncomfortable that there doesn't seem to be such a person, and at the same time you are resentful of taking such information from me. Unfortunately, I have been your only source. How about Mr or Mrs. O'Fallon???? What about the father of the girl you are going to Jamaica with??? I had hoped you would see Patricia Garner, Administrative AS 't, Washington University School of Medicine, because you and she had some things in common. I do not think you should confide the details of your income to her. That should only be with a fully trustworthy person, such as the O'Fallon's, ^{or} a banker, ~~xxxxxxxxxxxxxxxx~~ But I had thought that perhaps Patricia could help you understand the importance of comprehending your money, and making plans to educate yourself to a degree on that subject. I suppose you didn't call her because I had suggested it.

I have been very naive myself about money, for years, for the reason that it was manipulated in my family. To a degree this has also happened to you, but it is time to grow out of it.

Love,

Mary

k
d
o
c

July 13, 1978

Dear Carolyn,

Enclosed are three items that came in the mail from ASU. Also enclosed is your pass book, and deposit receipts.

I have ordered deposit and withdrawal forms imprinted with your account number, but that will take 10 days, and they will be mailed to you here. Meanwhile, I asked Mrs. Van Ray at University Bank to send you some deposit and withdrawal forms that you can fill in.

In my borrowings from you, I have borrowed a total of \$49,500.00 at a rate of 8 $\frac{1}{2}$ % per annum. Pecan Square is paying the interest. There will be a check very shortly from Pecan Square for the amount of \$959.14 which represents 91 days (second quarter) of 8 $\frac{1}{2}$ % on 45,500.00 and 15 days on 4000.00.

The total per diem that Pecan Square is paying for the use of your money is \$11.47.

I will get copies of the notes made for your records; and I will show you the file here.

I can furnish you with the amount that I have borrowed from you, or any portion of it, on demand, by going to the bank and putting up my stock as collateral for the same amount.

I do not need to borrow more money from you, so that the August 21, 1978 payment from EDI of \$4028.91 will go into your savings account, unless you have determined a place to put it for a better return, better interest.

Aside from its being 100 degrees daily, no rain for weeks, my car battery going dead this afternoon, Sylvia's tenant breaking things, like the disposal, and the faucet on the hose on her kitchen sink, and another tenant not paying rent on time, so she didn't have enough in her account to cover the mortgage payment, things are fine. I am managing her fourplex while she is gone, in case that wasn't obvious.

I am seeing a real estate investment analyst for learning about what is possible with what I have, and the amount of time I am willing to put into such investment. We had one session this week, and another scheduled for next week. I pay him \$35 an hour. Will tell you about it when you come.

I have actually learned to jog in 100 degrees heat, and not mind it! I just had a physical check up, and Dr. Vineyard told me that everything was fine, that I am taking good care of my body.

Do you want any appointments made in advance of when you come?

Have a fine time in Jamaica.

Love

10-4-78

Dear Carolyn,

I keep trying to reach you by phone, but don't call at the right times.

C
O
P
Y

We had a fine trip in Oaxaca. It is a beautiful place, a moderately sized city with a predominately Zapotec ethnic population. The ancient Zapotec ruins are impressive, even though only a portion of the temple complexes have been excavated. Monte Alban is what the Spaniards called it, because there they found white stone, instead of gold. The gold was still in the tombs. The city of Oaxaca is charming, with a European aura in sidewalk cafes around a central square that is a kind of park. In the center of the square is a large gazebo where a band played nightly. We stayed in a converted monastery that was also charming. Oaxaca is nestled in a valley plateau surrounded by mountains, and had an elevation of about 5000 ft.

New York and Washington were fine for me. Stimulating and exhausting, being there presented ideas to dream on. It was a pleasure to stay with my old friends. Maryann who was my sole attendant at our wedding, Barbara Fendrick from childhood in Indianapolis, and Debby Franklin from years in Austin. I will send you the clipping of my article on it when it gets published.

Hope I get you on the phone to find out how things are going with you. Read your letter to Mac, so got some news. Huge should be spelled huge, not hudge. I use a dictionary, though don't reach perfection

Dear Mrs. Rudd,

I want to send you my sincere appreciation for the recommendation you sent ~~Adelphi~~ Alpha Delta Pi. I did not join that sorority but I came very close to pledging it. I went to ADTT and AΦ preferences. Afterwards I spent an hour and a half trying to decide. They were both very nice to me. ADTT is bigger but AΦ is a close sorority.

I'm sure I would be

happy in either.

I'm glad rush is over because it was exhausting. I did well on getting bids considering the fact that I am a junior transfer which put me in a disadvantage. It did show me, however, which sororities wanted me because of my personality and which wanted girls with good recommendations and looks.

Thank you again for the time you spent for my recommendation.

Love, Carolyn

Dear Monty,

2JM23



Distributor: The Mercury Trading Co. Ltd., 53 Raffles St., Singapore, Jamaica W.I. Phone: 7588

I have been having a great time. We are staying at the Old Playboy hotel, probably the nicest in Ocho Rios. It's really funny in some ways because they still play the mellow 60's music in the lobby. We have done a lot already - listened + danced to Reggae music, watched a limbo game, saw a fashion show, eaten like kings!, gone snorkeling, and laid out on the beach - all here at the hotel. The hotel has lots of organized activities + entertainment - mostly free. Friday Liz and I are going to Dunns Water Falls. Tomorrow we go horseback riding. We met three girls from Canada ~~that~~ we go out with. Love, Caedyn



Mark + Mary McFurtue

1460 Gaston Ave.

Austin, Tx.

78703



JAMAICA'S VISITORS can always be sure of fresh fruit and vegetables. A new world is opened with the taste for the island's exotic fruit such as purple starapples, mangoes, passion fruit, naseberries and tangerines. The fun of bargaining in the market and returning with fresh food, to be cooked to your taste in cottage accommodation, is an experience to be enjoyed by all who visit the beautiful island of Jamaica.

Dear Mary,

①

Our phone conversation spurred some thought that I felt was important to say. This letter is a letter of my love, awareness, and feelings. All I can say is give Peace a chance.

When you talked to me you expected me to hate you. You said it twice. I find it difficult to cooperate and love someone who expects me to hate them. ~~Pro~~ I will admit that I have hated you and I felt hate after the phone conversation for a while. However I have forgiven the ~~shit~~ shit that has happened and I did so again tonight. Please keep in mind that as a loving person, I am capable of forgiveness.

What was the logic in your expectation anyway. Was it -

I hate my mother therefore my daughter should hate me?

If you still hate your mother then this hate will come out with other people as well. Forgiveness is simply letting go of a negative emotion. It is not always easy to

do and does require your expressing the negative emotion before you can let go of it.

As regards to the subject of money. Obviously this is touchy since it involves a lot of emotions between you + your part.

I am capable of managing my own money. The only block to this is your trust that I can.

I feel that I am getting two messages. One is "I want you to take responsibility for your money;" the other is "I don't trust you with money." All you need to do is overcome the lack of trust. This conflicting message is what causes the tension, I feel.

You are still reluctant to let go of the control, a lack of trust. I see this as also having to do with your personal life. You have found that taking control of your money = taking control of your life with which also means happiness, freedom, independence, responsibility ...

I ~~have~~ am heading towards the same goals but I have found a different means.

gateway has been the means by which I have ^② emotionally let go of most of my feelings of dependency, negative self-worth, lack of responsibility etc.

I am now a very responsible person. I live by myself. I make my own decisions. I do what I want. I feel the way I want to feel. I am growing all the time. It's beautiful and I love myself. Whether you believe that doesn't matter a great deal.

To get back to a previous point, I am willing to learn about finances - but I have to be given responsibility, otherwise it is pointless. It is like telling someone to learn how to swim but not allowing them to swim. When I am given the responsibility I do learn, I have to. Obviously, I may make mistakes that way - but experience is the best teacher!

~~It's better~~ You want me to gather all the knowledge about financing before you can feel enough trust in yourself to trust me. I will learn a lot faster, ~~and I will if~~ you trust me now.

I believe this has to do with your own feelings about your own capabilities

of financing. How confident are you about your own capability of handling money? Obviously you feel the need to learn more because you have taken steps to do so - the Seminar, etc.

I do plan on figuring a budget. That sounds like a good idea, I want to take responsibility, obviously I can't if you don't trust my capability. I am capable now, & it did not seem important for me to find out about investing because it did not seem that I had any money to worry about. The money ~~is in question~~ seemed to be in your hands.

You still seem to be reluctant to relinquish control. You say that I have to find out about investing so I can ~~so~~ invest my money. My suggestion is that you just let go and let me do what I want with it. If I make a mistake and go broke or spend it, fine it will be my mistake. I will learn a lot more than if I ~~took~~ waited, ~~waited~~

You are trying to control the situation so that I will have money in the bank when I get out of college. I appreciate this concern but I feel you should either handle it 'till I get out or if you want it to go that way or turn

③
it over to me and let go. Simply let me
figure out what to do with it and how to
go about learning. I have my ways of learning,
you have yours. I learn primarily ~~from~~
from experience. How do you think I grew
as much as I have this year? From books
and classes, hell no! I learned from being
with people, from my experiences.

~~By the way,~~ I have gotten names of books
to read but more importantly I am going with
a friend to look at an apartments to buy. I
am going to learn from the experience

A last note. To repeat, I do not hate
you. If you think so, it is your own
hang up, not mine. As soon as you accept
the fact that I offer love then we will
have a much easier time communicating. Understand
that it is hard to talk to someone that expects
me to hate them. It is literally talking to a
brick wall.

In any relationship there is opportunity to grow +
learn to love. I have learned a great deal on
how to love from you. You can learn a great deal
from me if you simply allow it.

Love, Carolyn

Dear McIntyes,

I made the Sunday St. Louis paper!
When I was ^{working} ~~helping~~ with the Campus Y
our pictures were taken but I did not know
whether it would be in the paper or not. It's
pretty deceiving really because the photographer
had us sit in a classroom, ~~where~~ ~~never~~ The article
is pretty accurate though. I don't know
why my picture ~~is~~ ~~is~~ is in the paper
~~and~~ ~~but~~ Rob's isn't.

I had a nice time over the weekend
on the float trip. It's the first time I
have been canoeing down a river. I drove
down with two other guys. I made food
for the three of us and we split the
bill. I slept in ~~the~~ a family's camper.
Most people slept in tents. There were
about 40 people in all. I
drove down with my friends
Friday night. Saturday
we canoed from 9-3:00.
I covered myself so I
wouldn't get sunburned.



That evening we all ate and sang around the campfire. I drove back Sunday in time to go to a sorority meeting. It was great to be in the country again.

Tomorrow we are cleaning the sorority room. We are going to redecorate and have a goa garage sale to raise money. In a couple of weeks we will have a Rocky Horror party with a fraternity. Everyone will be dressed up like the characters.

I do want to go through rush at Arizona. Classes start August 28 so rush must be the week before. I will be in Jamaica from July 23 to the 30th. Between my trip + the time school starts I will have to move. I may pack, drive to Austin + stay for a week or so + go to Arizona from there. We will see.

Pi Phi - Kathryn Lowrey

Love

Danya McIntyre - Zeta -
Sept + Dec Carolyn

When cash week?

hi - school recant + collage -
activities, rank - questionnaire

Picture
Theta - Marnie Harkness
Ann Moody

Theta -
Kappa -
Carol Robertson -
Kappa -
Chairman

42-1331 slaughter

Call Arizona

3/9/78

Dear Mae & Mary,

I want to thank you for the vacation in Puerto Vallarta. And, I am glad to have now met most of the family. I am looking forward to our next meeting. Perhaps Barbara and I could show you something of beautiful Oregon this summer.

We are back at work, harder than ever! Have sold 2 houses since returning to Portland and are attempting to launch several more.

Please give my best regards to Sylvia. Again, thank you very much.

Edward

April 2, 1978

Dearest Barbara,

Thank you for your prompt repayment of the loan.

We had a good visit with Carolyn. She wants to transfer to Arizona State University in Phoenix and major in psychology and counseling through the Home Economics department there. Her roommate transferred from Arizona State to Wash U. in architecture. We talked about what our educations have meant to us in later years, and Mac talked about what his anticipations about college, coming from Marshall and what his college experience was like. It snowed the entire time we were in St. Louis, and we didn't do much else besides talk, and go out to eat. Carolyn is active in her small (12 people) sorority, and is involved in a program to take underprivileged kids around campus and arrange programs for them to get them interested in going to college.

I have thought of you a lot. I have been having some sessions with Mary Teague, a psychologist, in an effort to get rid of some of my stress causing hang ups about people, most particularly, my relationships to females, stemming from an unsatisfactory childhood with my mother. What I have thought is that I also put a lot of my anxieties off on you, that I wasn't a very good or warm mother for you, and did not give you what you needed in the way of mothering. I know you know that I love you. But I don't think my loving was projected in the best way for you. As I was shoving away from you sometimes, it just increased your anxieties about Mac taking me away from you, or displacing you to a degree (which of course, actually did happen we married). Anyway, I am very sorry, and at times really anguished, for not having been able to give you the warmth you needed, and through that to lead you into a better relationship with Mac through those formative years.

I wonder if his feeling rejected by you caused a reaction in rejecting you to a point. He is not so enormously secure in some ways. He makes dogmatic and aggressive sounding statements, but I have long since ago found that the way around him, to get him to change, is by loving him or presenting him with the warm aspects of a situation, the good personal relationships involved.

I know this is a lot of my same old psychologically oriented stuff that I bothered you about too much (not knowing how to do things better).

Anyway, Barbara, I love you, and I am very glad you have such a fine relationship with Edward, and that you are accomplishing so much, both together, and within yourself. It was a great pleasure to see you having such confidence, and making yourself into an effective person in the areas of your chosen involvement.

People ask about you often, and want to know about your photography, and are always pleased to hear your realstate work is so successful.

Much love,

April 9, 1978

Dearest Barbara,

Enclosed is a funny little purse for carrying with your dress from Puerta Vallarta, if you wish. It is made entirely from natural fibers dyed in colors from berries and hand crocheted by Ann Matlock. I thought it looked like you.

I always approach up even the subject of what is helping me in the use of Mary Teague, a psychologist, as a facilitator for the work I want to do on my own problems with some anxiety in relation to you, as I overdid a reaction to you in psychological terms ever since you were a child. I equated my own problems in my childhood and youth and the ways I sought help with yours. It was not the right thing to do or the right way to go.

I want to profoundly apologize to you for sending you on that difficult trip on the airplanes to camp, without assistance. I also feel that sending you to France without any assistance or a place to go and have a ~~family~~ familial relationship establish was a great mistake.

Some thought that I read that has helped me now is that people can heal themselves at many points in their lives. That some people use work, hard work, as a healing agent. Some people use their husbands or wives as the case may be to heal themselves, and that some people who seem "out of phase" at some points may go to "hit the mark" at later stages, even as late as being in their seventies. This has meant several things to me. One is that I have used Mac's warmth and tolerance for me as a healing factor over a long period, and that I see you using Edward's similar feelings toward you in the same way. I am trying with new realization to get myself into phase at 50, instead of waiting any longer, ~~xxxxxx~~

I have typed up a whole lot of garbage from my past, some of it concerning your infancy, and the terrible difficulties I was having in the marriage with Dudley. I will be willing to show you some of it if you are interested. I am using it to cauterize old wounds, so that I can get a better healing, and function better in my relationships with people.

Anyway, I love you profoundly, and am glad your life is "hitting the mark".

Love,

P.S. Carolyn wrote us that she had thought Mac was "very distant and uninvolved in the family or just afraid to take a stand." and that mother was a manipulator and controller of family affairs which made me very paranoid of her power."

How different we all see each other!

Aug 15, 1978

Dear Barbara,

Enclosed ~~xxxxxxxxxxxx~~ is a magazine that has a few interesting articles, one in particular by Robert Bly "On the Great Mother and the New F ther". In it he talks about the Greek and pre Greek goddesses which stood for different kinds of qualities within the feminine psychological make-up. I hear there is also a book out in paperback called, "God is a Woman" (? I think) which is about goddesses before masculine Christianity. Will let you know if I get it & read it.

Sally Harrison: care of Annie Body, 317 West 105th Apt 1B
New York 10025.

It would be valuable for you to see old friends, if they are gathering for Claire's wedding. I will pay your airfare here if you decide to come.

You have a number of paintings of mine in storage here, and you can pick from them one to give Claire, if you wish. Carolyn just chose one of hers (mine) for a wedding gift to Erica Mos.

There is an excellent Commencement Address by Sam Todd in the recent S.S. bulletin. He has some profound things to say in a clear, simple way.

I am planning to go to New York Sept 21. My friend, Janis Provisor ~~xxxx~~ is in a show opening at "the New Museum" then & I look for the opportunity to meet some art people if I am there at that time. Mac wants to take a week off from his office in mid-Sept as most of his employees want time off then, so he and I are going to Oaxaca on Sept 14, and I will fly directly from Mexico City through San Aⁿtonio to New York. I will probably go to W shin ton, D.C. also.

I am sending three photos of your to a contest in Dallas Mus. However, I don't hold much hope. I see so much photography now, and I have become more and more aware of the importance put on how the ~~surface~~ perfect the surface is, perfect mounting, and clarity of focus of the image. As wonderful as I think your selection, composition, and color is, I do have anxieties about our less than museum standards of handling which have resulted in imperfections. A yway, I will let you know.

Things are okay here. We are enjoying our good memories of our time spent with you and Edward, seeing your work, and your environment. It was a pleasure.

Love

Y
d
o
J

August 27, 1978

Dear Barbara,

We are delighted you are coming. Will meet you, Tuesday, Sept 5 at 8:50 p.m. Enclosed is a check.

Sylvia has returned. It is good to see her and hear the news.

Granny wrote a note complimenting you and Sylvia as being "lovely young ladies, interesting conversationalists and fun to be with" She also called, and relayed nearly the same thing. Sylvia has called you so you know about her conversation with Grammy.

Since I am in the process of ~~stagnant~~ dissipating my ancient childhood anxieties in relationship to my mother, and feel reasonably successful at it, I don't feel a need to project them on you, and will handle my mother's anxieties as being her problem and not mine.

Our memories are fine of you and Edward, your life together, and your accomplishments. We are proud of you.

Carolyn got off, and settled in Phoenix. 7220 East McKellips, apt #539, Scottsdale, Arizona 85257. She went through rush and joined Alpha Phi (whatever that is). Her Phone: 602 946-0857. We had a good visit with her here, and I hope little by little her anxieties about participation with the family will be lessened. I⁴ seems to be on the way.

Mac and I are going to Oaxaca for a week, Sept 14, and I am going from Mexico to New York on the 21st. I am in the preparation stage, as I plan to take some photographs of recent work and try to get reactions from special people in the art world there.

Love

C
O
P
Y

I'M SURE GLAD YOU TWO CAME
TO VISIT. I GUESS WE ALL FEEL GOOD
ABOUT IT.

I'VE BEEN ENJOYING SYLVIA'S
STAY HERE ALSO. IT'S FUN
WATCHING MY FAMILY MATURE.

LATELY, I'VE ONLY BEEN
WORKING PART-TIME, TAKING DAYS
OFF DURING THE WEEK. I REALLY
NEED IT, AFTER WORKING SO
LONG WITHOUT ANY SUBSTANTIAL VACATION.
I'VE JUST BEEN RELAXING, DOING
SOME THINKING, GETTING BACK INTO
ART A LITTLE BIT. — ~~GETTING~~ — TAKING
A DIFFERENT PERSPECTIVE.

MARY, I WOULD LOVE TO TAKE
YOU UP ON YOUR OFFER OF PLANE
FARE TO AUSTIN. IT WILL BE NICE
TO SEE SOME OF MY OLD FRIENDS.

LOVE,
BARBARA.

P.O. Box 11284 PORTLAND, OR. 97211



MAC & MARY
McINTYRE.

1410 GASTON AVE.
AUSTIN, TEXAS
78703

December 30, 1978

Dearest Barbara,

Enclosed is a check as a transmittal of inheritance for 1978. I may not make a practice of this year by year, so don't extend yourself in anticipation; but I am happy to do it now.

Please sign and return the enclosed form.

I love the box, and it was well admired when I opened it. Thank you for that, and also for the Holstein. I like the saga of my cows, having bought the first one in San Francisco, given it away in Indiana, and receiving a replacement from Portland.

We had a delightful Christmas. Sylvia and Carolyn are enjoying each other this year, and I am enjoying the season with much diminished anxieties. I told the family that I would prepare turkey & its trimmings, and the bing cherry mold, and if they wanted anything else for dinner they could make it. Mac even made quail pie (Sylvia helped on the crust, and Marian helped on the seasoning) Carolyn made bran muffins, and punkin pies; and Sylvia made cranberry sauce from scratch and cheese pies. Susan Ducloux made a festive Armenian pilaf with raisins, dates, and almonds.

We are working on our partnership. It will be called "Novus Ordo" which we got by opening my new unabridged dictionary (Mac's gift to me) and finding that on the page. Actually, it is Novus Ordo Seclorum" the inscription on the reverse of the great seal of the United States, and means a new order of the ages (is born), adapted from Vergil's Eclogues. We are looking into the purchase of a duplex by the partnership, which Sylvia would manage, and rent the lower story herself from the partnership, as a started.

May 1979 be a happy ^{year,} and productive ^{one} ~~year~~ in your business and in your art.

Love to both of you,





THE McINTYRE COOPER COMPANY

Hi.

I want to thank you for the delightful time in Puerto Vallarta. It was really fantastic. I think it worked out beautifully.

Our trip back was something else. Because the flight we were scheduled for was overbooked, we couldn't take it. Even some of those with confirmed reservations couldn't get on. We talked with some people who say they made their reservations after we did and they got confirmed while we were just put on a "waiting list" and told that if a vacancy did come up we would get it. Apparently that's not really the way it works.

Anyway, we were very anxious to get back to Portland and take care of things, so we took a later flight to Guadalajara. Then we changed planes and flew to Tijuana, where we caught a bus to the border and then another bus to the San Diego Airport, where we took a flight to Los Angeles. While in L.A., we considered flying to Seattle and then back to Portland, but that would take until 5:00 A.M., so we spent the night in L.A. and caught a direct flight the next morning. After we got to the office we learned that one of our houses had sold, so maybe the extra fuss and expense was worth it. Another of our houses sold a day or two later.

Mac, I uncovered a card just the other day, which had never been opened. It informed me that you had given me a National Geographic subscription for Christmas. I really enjoy National Geographic, for its excellent photographs and interesting articles. Since I can't travel much right now, National Geographic is the next best thing. Thank you.

Love,

Barbara

Dear ~~Grandma~~ ^{MOTHER,},

This is your copy of my letter to my grandparents. If you think it's OK, as is, please go on + send it, otherwise tell me what ^{corrections to make.} I just wanted to let you know that I'm alive and very well in Portland, Oregon.

I have formed an incorporated construction company, and am licensed in real estate sales with Security Realty. I'm a member of the Investment Real Estate Exchange of Portland, The Portland Board of Realtors, and am about to join the Portland Homebuilders Association.

Careful investment of my money in real estate is paying off. I've built four houses and two duplexes, all of which are now sold. I purchased two old houses on one lot for \$12,000 (for both), and completely redecorated them for a total cost of about \$5,000. Although another real estate broker wanted to buy them from me for \$30,000, I decided to refinance them and keep them as rental property myself. Refinancing releases all the money I have invested in them, plus some profit, and renting them out provides an income of more than \$100 per month, over and above all mortgage payments, taxes and insurance costs. By refinancing the houses rather than selling them, I will make more money, in time, through appreciation, and I won't have to pay taxes on the mortgage funds received. I have also purchased and resold a 5 1/3 acre homesite for a nice profit.

My present projects are: building two more houses, building a twelve to seventeen unit apartment building, and marketing 140 acres of timberland which I've purchased.

I've been taking real estate courses and seminars on such topics as The Art of Real Estate Counseling, Creative Finance, Investment Theory, Real Estate Exchanging, Real Estate Taxation, Ethics, and the Successful Marketing of New Single Family Homes.

Though I have unfortunately had very little time to spend on photography lately, I have had three exhibits so far this year, and I plan on more.

We had a very dry winter here in Oregon. It was pleasant because it didn't rain constantly like it usually does, but it means we're going to have shortages of electricity this summer. We will have enough water, though, since normal amounts of rain have been falling this spring.

I hope every thing is well with you.

Much love,

Barbara McIntyre

*Sylvia & Carolyn - here is a sample of my Europe notes,
for the first couple of pages of my book.*

BARCELONA:

Gaudi, Gaudi, Gaudi!!! --The SAGRADA FAMILIA, GUELL PARK...

Barrio Gotico---tangled narrow streets, overhung by lots of laundry and glass balconies.

Many cathedrals and churches---where the Spanish women kiss the nail-pierced feet of a crucifix, then rub their hands up and down Christs' legs so they become paintless and worn.

Beautiful-looking young people.

Picasso Museum, Museum of Catalan Art. Modern Art Museum, Ethnological Museums, Federico Mares Museum---All good.

Las Ramblas- a long wide stretch down to the harbor---covered with people, flower and bird vendors.

Pan con tomate. Calamares.

--And most of all, Carmen and Anne, Salvador, Connie, Mario.

Talks with Carmen about Indonesia, Spanish government and people, ourselves...
...China green tea and candles.

MONTSERRAT:

Dramatic. (but be sure next time to take the electric Catalan train from Plaza Espana to Monistrol, then the aerial tram)

PALAMOS:

Turquoise and green fishing nets...people mending them and making them by hand.

Carmen's parents apartment. (and her mother's paintings)

Shell searching, seawatching, enjoying nature. A misty walk along the coastline, talking with Anne about the colors, plants and shapes we saw, about the subtle differences in similar things...

I Ching.

Dusk in the old section of town---whitewashed houses, beautiful soft bluish sight, children playing, cats.

Chinese vegetables. Cacaolat con coñac.



From the pastor's desk

December 4th

Dear friends:

Sorry about the way this was addressed but I had the name "Mary" from the certificate and did not have the husbands name.

This is just a note to let you know that I did enjoy meeting you at the wedding. Am very sorry about the delay in festivities caused by my getting stuck in the snow.

Trust you had a pleasant trip back to Texas, with joyous memories of the big family event.

May your holiday season be marked with joy and happiness.

Sincerely,



William A. Hulet

Pastor of Barbara + Ed's wedding

Friday Feb. 10th 61

Dear Mary -

If your list isn't too long, I'd enjoy seeing The George Meyers. Among the faculty, you probably already have Ding (Kneeland) M^r Nulty - It would be pleasant to have Caroline Hauer, although I'll be seeing both Ding & Caroline at school of course. Same holds for Trill Wiman ^{and his wife Janet}. The only other studio art people I'd care much about seeing would be the John Guerins. None of this is imperative if your list is full. Mrs. Wolf Jensen? Helen Grant?

It does seem a little officious to have suggested you give a party (Ken's idea) when I am the one who owes people a party - lots of parties -

They have me tied up for so much of my three days that we are

going to have to squeeze a tête à tête in
between scheduled stuff. Here are
possibilities:

Jim to have dinner with Ken

(Emma-Stina is in Sweden) Thursday
and then go to hear Dick Norell
talk about Cézaune. Maybe you + M^c
could join us for dinner - which
would be early + brief. Jim afraid.

Friday is jurying - all day,
supposedly - with "some kind of
reception for the jurors." I suppose
that means afternoon. Dinner with
the M^c Dutys that night?

Saturday you-know-what.

Sunday breakfast for God's sake,
before I en-plane? Or lunch if I take the 4:05.

There's got to be something.

Maybe the lunch break Friday, which
I would not feel obliged to share
with the other jurors. Hope some of
this is in line with whatever is free on your calendar.
Best to you + M^c -

Sincerely somewhere
we can squeeze in
a drink in addition
to the possibilities above.

/Ken

I hope I didn't sound ungrateful
when I said "No Thanks" to the offer
of being the M^c Dutys' house guest.
I am not comfortable as a house guest
anywhere, somewhere. And in ^{this time} ~~any~~ time
there would be multiple trans-~~actions~~ ~~of~~ ~~time~~

JOHN CANADAY
25 BUTTON PLACE SOUTH
NEW YORK, NEW YORK 10022

Feb. 20 1975

Dear Mary and M^e -

It was an absolutely beautiful party and I loved every bit of it, as must have been apparent -

While I was writing that sentence the telephone rang and it was Isabel Bishop, who gets awfully lonesome and just wants to say hello, often. I told her I was just back from Austin again and she asked if I had seen Mary - "that fascinating person." I said I sure had.

Since I can't thank

you enough I won't try.
Just remember that The
M^o Fitzges have a very
large credit balance in
New York for settlement
(or partial settlement, it will
have to be) ~~in New York~~
with The Canals.

Much affection always.

John

Mary McIntyre
1410 Gaston Ave.
Austin, Texas 78703

March 12, 1978

Dear John,

It is with love and admiration that I view the fine photograph of you reproduced in the Daily Texan. I have reread the interview, and undrelined parts, and will reproduce it, and carry it around with me for a while.

I am jealous that Nancy Kaufman has thought to order a print of the photograph for herself, and will do ~~me~~ likewise tomorrow. If she doesn't, I will send you a print.

Thank you for your thank you letter, and for the comment from Isabel Bishop. Please tell her that I admire her immensely and always shall. That she and her fine art have been "internalized" by me (as the psychological jargon goes) so that her art lives ~~on~~ ^{in my} as very beautiful and sensitive painting, combining tradition with contemporary attitudes, as a pinnacle of achievement to be sought by women artists, myself included. (plus the fear that it will never succeed for me).

Tom Reese was after me to write on the art for the student auction. I didn't do it. You said mere in the Texan, and to the right audience, than I could have done in the Statesman, and with infinitely more authority. I think you helped get me off the hook ~~by~~ your definitions of being a critic, and of student art. ~~At least~~ you reaffirmed my attitude that writing on that affair was not what I should be doing.

Rick Brettell's lecture on Cezanne put me into a dark cloud of depression. Does his psychological interpretation represent a significant new movement in art criticism or analysis? I wonder. Is this the reaction against formalism?

Love,

Mary McIntyre
1410 Gaston Ave.
Austin, Texas 78703
March 18, 1978

Dear John.

It is with love and admiration that I view the fine photograph of you reproduced in the Daily Texan. I have reread the interview, and underlined parts in my copy, and will carry much of it in my memory.

I am jealous that Nancy Kaufman has thought to order a print of the photograph for herself, and will do so likewise. If she doesn't, I will send you a print.

Thank you for your thank you letter, and for the comment from Isobel Bishop. Please tell her that I admire her immensely and always shall. She and her fine art have been "internalized" by me (as the psychological jargon goes) so that her art stays in my memory as a very beautiful and sensitive painting, combining tradition with contemporary attitudes, as a pinnacle of achievement to be sought by women artists, myself included. (plus the fear that it will never succeed for me)

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Rick Brettell's lecture on Cezanne's father complex put me into a dark cloud of depression. Does his psychological interpretation represent a significant new movement in art criticism or analysis? I wonder. Is this the reaction against formalism in criticism?

Love

Good Friday 1978

Dear Mary:

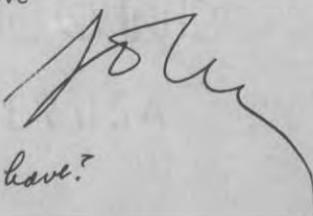
Many many thanks for the clipping, which I had seen, but the extra copy will come in handy. (I have all those sisters who cherish every word from their baby brother.) You are too modest in comparing what I said in the interview with what you might have said. Isabelle, who needs all the kind words she can get just now, will be much perked up when I relay yours to her. Not that she doesn't get a lot of kind words, but she is very discouraged, and at the same time intense to the breaking point, about herself and her art just now.

Rick Bretell's comments on Cézanne's father complex were presumptuous and juvenile, substituting amateur psychoanalysis for formal criticism. Be cagey about saying this to anyone, (or say it, but for God's sake don't quote me) since Rick's enthusiasm, ~~is~~ even when misled as here, is his great virtue, and he will outgrow this childishness. I was sort of appalled by his lectures. There is as you suggest a "reaction against formalism in criticism" but "reaction" is the word, going right back to the purple prose idea of the late 19th century.

Warmest greetings to Mc.

Love

I haven't heard
from Nancy
Kaufman. Am I
supposed to have?



Fourth of July, 1978

1410 Gaston Ave.
Austin, Texas 78703

Dear John,

We haven't corresponded since your letter dated "Good Friday", though I think of you often. You did call once, asking the whereabouts of the Guerins in New York, and that was a pleasure to hear your voice.

Much has happened. You no doubt have heard about the 13 missing Rembrandt etchings, and the resignation of Don Goodall, the latter presumed to be a sequitur. I have tried to stay out of the factions, but the speculation in my mind goes on. Prescott built up his lobby group by cultivating the members of the Fine Arts Advisory Board, the President, Prominent Community Leaders, etc, and this cultivation of the present power must have laid the foundation for action when the opportunity arose. This is not far to be passed on as coming from me, please. I have merely been watching, and don't know the facts. Goodall, meanwhile, did little on that order, but continued to wheel about in the art universe, with the authority of a monarch. I enjoyed what he did, and was amazed at what he was able to bring to a middling sized city, albeit a major university (whatever that means). So, Shirley Alexander is the interim director, and there is a committee to study the relationship of the museums to the university, appointed by Lorens Rogers.

We go tonight to Mac's mountain, accompanied by Gina Ducloux who has just returned from California. Walter is on his way back, driving. We will picnic, and watch the fireworks around the lake; and Mac has brought 2 kites for flying. The temperature is 100 degrees. Wish you were here. Out there it won't be bad, though.

I was very impressed with Susan Sontag's book, On Photography. I found her perceptions regarding the significance of photography in the formation of our visual concepts relevant to my own thinking. Do you have an address for her, by any chance? Do you know her?

My own painting has been going well. I have slowed down production by spending a great deal longer on my paintings. I have just read Otto Rakk's The Myth of the Birth of the Hero, which has chapters from his Art and Artists (which I haven't read). So, now I am making my art-ideology. His writings "explained" me to myself, and were very consoling, like a new bible.

I expect to come to New York in the fall, don't know when. Other than that we have only a short trip this month to Portland, Oregon to see two daughters, Barbara who lives there, and Sylvia who is taking courses this summer at the University of Portland.

I intend to write Isobel Bishop, as I have a clipping that mentions her, from the Houston Chronicle.

Please give my good wishes to Katherine.

Love,

July 18 1978

Dear Mary:

The way I got the story was that Goodall reached the age of retirement at which continued employment is from year to year for another five, at the discretion of the University, and that he was not offered another year. The University asked me for names of people I thought would be good to serve on their committee to look into a better collaboration between the art department and the museum, and I suggested two -- Ann Gebhart of the Wellesley Museum, ~~and~~ and (I've forgotten his name, for God's sake) the young director of the museum at Ann Arbor. If you meet either of them when the committee is in session I know you would like them both.

My own observation was that in the museum and the HRC there were too many disjointed exhibitions, badly installed. Under proper management the exhibition schedule could include exhibitions of local significance ("local" meaning not only subject matter having to do with the locale, such as its old architecture, still a virtually virgin field, but also having to do with scholarly research problems in the history of art department) -- collaborating with other university museums on funding. My impression of the exhibitions there when I was, was that they were a sort of grab-bag from the long list of ~~available~~ available rentals circulated by half a dozen organizations.

I haven't read Susan Sontag's book; you could certainly address her through her publisher, Farrar Straus & Giroux^X. The firm also published a coup~~de~~ of my books with the

result that I've met Sontag several times at dinner parties at Roger Straus's house. I'm afraid she's too intellectual for me.

(Are we spelling "Sontag" right? By the way -- it is Isabel Bishop, if you write her.)

I'm impressed by your serious reading. I read nothing but trash ~~these~~ these days and am becoming a very dull fellow, either banging away at my typewriter or collpasing in bed. We finally got around to seeing a couple of shows, including "The Best Little Whorehouse in Tamas," about the "Chicken Ranch" in La Grange and entertaining enough. The only way I could catch up on the movies, I figure, is to come back to Austin for a while.

OH I wish I could have been there for the picnic and kite flying. It didn't do a bit of good for me to take the nostalgia-cure for the Austin I knew in the 1920's; I've got it just as bad now for Austin as is.

You'll surely let us know before you come up here next fall. Best to Mac.

Love -
John

Mary McIth 1978
August 22, 1978

Dear John,

Nancy Kaufman returned and reported on an illness which was causing you to suffer. I am sorry. I do hope by the time this arrives your ~~xxxxx~~ accustomed vitality will have returned. I did rejoice to learn that you are coming for two weeks in the spring, and that you had been invited to teach a course again. That should have allayed some of your anxieties about your courses last year.

C I am coming to New York in the evening of September 21, and will stay until Sept 27, when I will go to Washington. On the 22nd ~~xxxxx~~ there is an opening at The New Museum of some sort of a group exhibition which includes eight paintings by Janis Provisor. Janis was on the art faculty here, and is now in San Francisco. I am hoping to meet Marcia Tucker at the opening, or at least while I am there, and some other of the new power people. I am looking forward to seeing you, and Katherine. I will be writing to Isabel Bishop soon, also, and hoping to see her.

O I was in San Francisco for three days, and spent time with Janis Provisor and her husband, David Seorey, who is also a painter, and several other art people. I thoroughly enjoyed it. The art scene here is so limited, that one has to get out to larger places for larger ideas.k

P
Y We took the Goodalls and the Ducloux (I never know whether to put an s on the end of Ducloux for the plural form. It sounds finished without it) out to dinner at Tarry House recently. Don has lost 25 pounds, plus his pizzazz. Gladys is fine, and talks about their possibly moving to California. Several probes on consulting have come through for Don. He is studying Spanish to increase communication with his Latin American connections. His mental state was all right. It's just that his personality is vastly subdued. The Ducloux are fine, having enjoyed their year at Stanford, but enjoying returning. Gladys would like to renew her writing career, feels guilty about having abandoned it, ~~xxxxx~~ but felt guilty about continuing it as she felt obligated to give a lot of time to the children and Don. Such is the effect of women's liberation on the older woman???? Anyway, I think she may have an opportunity in all this shake-up to get back to the typewriter, if she can figure out in just what way. I am all for it.

Mac and I are going to Oaxaco, Mexico, on Sept 14 for a short vacation; and then I am flying directly from Mexico City to New York on the 21. I will be traveling very light by that time, as I got a good cheap fare that will succeed only if I take a carry-on clothes bag and an under-the-seat one, period. I have decided that is a good challenge. So, when we get together I will not be able to dress in the splendor I am able to in Austin.

I am planning to talk with Bella ~~xxxxx~~ Forum Gallery while in N.Y.C. as I am interested in the kind of figurative work she carries, and need to be able to talk with people.

~~This~~ This is enough, and the page is almost out. Best

Sept 2 1978

Dear Mary:

The illness was pneumonia, and although it is a scary word to me, Mac knows how quickly it yields to antibiotics, which I gobbled for 8 days after delaying two weeks going to the doctor. Foolish. I felt weak as a wet kitten for a while but now am full of the nearest thing to pizzazz that I muster nowadays.

Whether I am ~~xxxx~~ coming to Austin or not, for a couple of weeks this spring, I haven't heard. Ken said he was going to arrange it, when I couldn't work in a term of teaching, but I haven't had any word. Not holding my breath, although I'd love to have this curtain-call.

Do I know the Ducloux(s)? I could have met them and liked them without registering the name, Same with Janis Provisor.

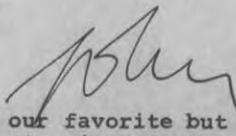
Oaxaca is one of our top favorite places. I can never be less than amazed at the opulence of the Spanish colonial churches. Imagine just getting to Mexico from Spain in those days. Also the churches in the countryside around Oaxaca ~~xx~~ are fascinators. Mexico City you can have. I'm glad I knew it 45 years ago. 1933, for goodness sake, Then a couple of years later Katherine and I spent a delayed honeymoon there at Christmas time. It was an utterly delightful colonial city pretending to be Paris.

I know Bella Fishko well, if you need an intermediary. Maybe we can dovetail dates so that we can have dinner with Louise Nevelson this time. In any case, there won't be any hitch to seeing you the week of Sept 21, on our part, although I am lecturing in Washington on the 26th. Rotten timing, that; I'll be coming ~~xxx~~ back to New York while you are en route to DC.

Very best to Mac.

Love -

Just talked to you on the telephone. There aren't so many restaurants in Oaxaca that you could miss our favorite but we are fuzzy on the name. It is either the Mansion (Spanish pronunciation) or Viejo or Vieja Mansion or maybe not a mansion but a plain casa. It is bound to be recommended to you. Very slow service in elegant spot -- elegant for Oaxaca, a colonial house. And classic Mexican dishes as agin TexMex.



Sept 11, 1978

Dear John,

Just a note to answer a couple of thoughts in your letter. I have changed regarding trying to meet, or wanting to meet, Louise Nevelson in the short time I will have in New York. ■ More valuable to me would be a couple of hours with just you and Katherine. Seeing

Nevelson would probably be like going to the theater. Also, I do not need an intermediary with Bella Fishko, probably. I have written her, requesting to see her for a discussion. She was receptive and courteous to me last year when I just happened in her gallery and asked questions, so I hope to follow that up, and expect something of the same.

C
O
P
Y

I do have these fantasies about talking with people on levels that concern me in New York, because attempting to do so here is so difficult. Even this past ~~Fri~~ Friday night I got into an argument at the Trinity House Cooperataive Gallery about the fact that artists here won't talk about aesthetics and the creative process; they will only talk about the politics of the property of art, studio space, gallery space, and people. My contender said they were inseparable, and said that I only separate them because I have money. Ha! I walked up the street to my car in a very lonely frame of mind, and drove around for forty-five minutes trying to find the art faculty & graduate students' party someone had ~~gix~~ told me the address of an hour before. I couldn't find it because we hadn't written it down.

ANyway, I want to see you.

Love

Mary McIntyre
1410 Gaston Avenue
Austin, Texas 78703
October 9, 1978

Dear Katherine and John,

The evening spent with the two of you and Louise Nevelson and her companion, Diana McKnown, has entered my pschche in a profound and marvelous way. It was and remains a rare experience of psychic freedom and possibility in life. It was and remains the kind of event one yearns for, but that usually only appears in dreams or distorted in the movies.

I loved all of it. There was the charming time spent with just the two of you, at twilight, in your wonderful glazed corner that gives me the sensation of floating above the East River. There was that splendiferous meal, and the conversation, and the clamorous noise of Lombardi's with the waiters banging in and out of the kitchen provisioning their full dining rooms. There was at our table a Fellini-esque quality with Nevelson reigning, and also revealing a part of herself that manifests anxieties, and concern for others. Part of that dream and movie quality came from Diana with her progression (rapidly) into her inebriated fantasy world from which came outbursts about "the greatest", and kisses, and farewells, and a return, and an attempt at controll that was shortlived. I may never forget noticing her consume and empty two full bottles of what must have been expensive wine because it was so good- entirely into her own glass, even though one of her glasses had the remains of iced coffee in it, plus drinking parts of bottles whose contents were shared. There was also our farewells to Nevelson, assisting her with the key and lock, and her statement to me after I had thanked her for an evening of marvelous memories, "well, dear, just stay with the greatest." Then the three of us wandered up to the Bowery, to find a taxi. That was like a descent into Hades, complete with a self-appointed guide and protector. What was his name? He lives in Hades, but has an official manner like a doorman, knew everybody lying asleep on the cement, or weaving unstably and waving bottles around. He even appeared genuinely surprised at your tip and said it wasn't needed, as a good doorman should, particularly one in Hades. I forgot to mention the theatrical setting of the Saint Domino's (or whomever) street festival outside the restaurant. There were all the people celebrating, eating at tables on the asphalt, or walking and joking. There were the strings of colored lights spanning several of the streets, arranged in sequence and making loops and swags, and the brass band of men that came into the restaurant at midnight, just before we left.

I am enclosing an invitation to a party we are having that we wish to have a fantasy quality, but won't equal that one evening. However, it is an event in celebration of my 50th birthday which occurs on that day. It is not a birthday party, but any word of consolation would be appreciated, as becoming 50 has traumatic character in my perception right now. You have already given me a present that is the very best anyone could conceive, which is that night with a magnificent person celebrating the 79th anniversary of her birth, and with the two of you as loving companions.

Since I've gotten home, I have spent most of my time in thought, hours and days of it, and can't say that anything much physical has been accomplished, including

the writing of letters. I have resigned the newspaper here, but will continue writing for ARTWEEK. I have made plans for increasing production of my new form of painting-constructions.

Nancy Kaufman asked me a couple of months ago what would I think if people valued my writing more than my painting. I replied that I expect that, that writing for regular publication is enjoyed by more people and words communicate more clearly than my art. But I am not giving up my painting, and don't consider that I ever will, even though the reception of it is so indeterminate, so far in the future, and the isolation as a producing artist is uncomfortable.

I enjoyed the evening with Isabel Bishop, and was struck this time more strongly how much she reminds me of my mother, in physical structure, taste in clothes and in her social club, the Cosmopolitan, and an element of unsureness about her ideas. Of course the primary difference is that she has been a fully professional artist for her entire adult life and has actually achieved pinnacles with her painting that tens of thousands desire and will never have. It is a pity she is not fully happy with herself, but not a great pity as she actually does so well in her work.

I loved Katherine talking about her attitudes about her career ambitions as a younger woman, and her present contentment and Louise responding about hers. Memories of the evening unfold.

There is one memory that distressed me, and that was a remark you, John, made about your eyesight and about needing to go to an ophthalmologist. I have probably exaggerated in my mind and through ignorance what appeared to be the problem, but please do not delay ascertaining the medical reality.

Mac is fine, and enjoys hearing it all. One of our aphorisms was that people get married so they can take trips together or separately and come home with or to each other and talk about them.

Things are getting back to normal.

Love

October 18-1978

Dear Mary -

That was quite a wonderful letter. That night was indeed a beaut - although I didn't think of The Bawery as hell. But what with The San Gennaro festival, Diana, and everything, there was plenty of theatrical variety. Our guide thru hell was no Virgil.

I have had a letter from The University inviting me to participate in That Criticism seminar or whatever it is called, which will run through the coming Spring Term with 5 critics in succession, either 2 or 3 weeks each. I want 3 weeks if they can be scheduled. Ted would yet as to what time Sephe comes. For my choice I could have said "Any time The M^c Intyres are in town." How awful for me if you should be on vacation -

Love - Bert & Mae -
John

Among the critics I know who are being approached are Susan Sontag & Whitely Balliett -

Thursday Nov. 16 1975

Dear Mac & Mary -

The date for my
participation in the criticism
workshop is now set —
at the end of the term, the
first three weeks in April.

I'm trying to get Katherine to
at least visit me in Austin
for a few days but so far no luck -

all the best - Eager to see you -

John

December 16, 1978

Dear John,

I have been justly pained for not responding to your letter and note sooner, with guilt, and unsatisfied desire. Somehow I think I need to make a letter to you more of a literary effort than an ordinary letter, so I put it off. However, I am giving up that concept in favor of more casual communication, more often, which is what you do, and what we both need. So, I am reforming.

We will be here in April, rest assured. I am not leaving this state for the next six months.

Please bring Katherine. She would enhance your visit in a shared enjoyment. We would like to see her here. I would like to see her pleasure in becoming acquainted directly with what psychically charged your memory. I enjoy listening to her relate her perceptions. You love her so much that her absence is painful. The weather here should be fine; April is a lovely time of year. She can stay peacefully with me while you visit your relatives in San Antonio.

Our oldest daughter was married on Thanksgiving in Portland, Oregon. It was a small wedding, with just her and Edward's families, at their small house on a hill in a fir forest of fir trees. And it snowed. I went early to prepare, and assist, and bring forth my abilities to function in a traditional way as a mother. (which doesn't come upon me without effort). For the two weeks afterward, my ancestors arose in my memory. I began thinking of the marriage of my great-grand-parents, grand parents, parents, and my own, wondering about them all. It was as if the little Mexican toy of a wooden skeleton in a box that you can ~~crank~~ crank up to sit up was multiplied and each had the face of one of my ancestors. So, for two weeks I was in a funk. I never did think my ancestors marriages were ~~exaggerated~~ especially good, certainly not for the females, yet they were all so powerful, and so certain of what was right in society and in their important positions in it. They were rich, which had a lot to do with it. My life has been a wrenching away from tradition, off and on (now on), because so much of ^{it} was antithetical to a good expression of feeling between people (snobbish ^{exclusionary} exclusive, punishment by exclusion), and because these intelligent energetic women were stuffed in boxes by their spouses and tradition, and were warped in the process.

We were also in ~~Arizona~~ Phoenix this fall, visiting our youngest daughter at Arizona State University where she transferred this fall. We were also in Indiana this fall, visiting parents, and attending Mac's 30th year reunion of his fraternity. I had brothers in the same fraternity and had dated some of the members back in the 40's.

All that is why I am not going out of the state for 6 months. I am tired of it.

I gave up writing for the newspaper here, at the end of October. I was tired of being perceived primarily, or solely, as a critic, when I am primarily an artist. There has finally arisen an art community outside of the University. I am delighted, and am finding the shared interests satisfying. I am still writing for ARTWEEK. And I wrote up an account of the wedding, for the families and friends, and I am writing you.

A young friend, Mark Donaldson, is coming to New York for the first time, Dec. 26 for two weeks. He is an aspiring artist, with a good job doing commercial art work for the field services section of the Petroleum Engineering Department. I will give him your number. He calls me his "mentor", but I told him I wished to be his friend and resign that other category. He is an unusual person and very reserved, quite perceptive, yet naive.

Love
Mark

Katherine: Please come

4001
905 Surfside, Gulf Shore Blvd. N.
Naples, Florida 33940, March 4, 1978
Telephone (813) 261 5774

Mary dear,

Time has really flown. Aunt Eleanor was here for about four days after spending ten days on Eleuthere Island with Harriet Smith (Holly's mother) and ^{also} a Smith descendant of Eleanor who was there with her husband and several other couples. Eleanor spent a few days with Marjorie Davis at Stuart, Fla. on the east coast before flying to Naples - So, she missed part of the winter, which has been very severe in the middle west, as you know.

Eleanor is more fragile than I, works more slowly and never very far, whereas I am accustomed to long vigorous walks with Harold on the beach usually twice a day. However, I am the one with the heart condition, for which I take four pills a day, which generally keep my pulse steady instead of erratic. Most of the winter visitors are some fifty - There are a lot of golf courses ^{all being}. The gulf has been too cold for swimming, but the swimming pools at the numerous condominiums and clubs are used. I had a luncheon of six for Eleanor at the Continental Cafe, and two evenings we were invited out.

As I may have mentioned before, Harold and I are taking a U.S. Squash Busting course every Monday evening at a local high school, which is being taken by several hundred adults. It is becoming more difficult as we have advanced into the shooting of curves, the meanings of bumps, lights, signals etc. Quite stimulating!

As I may have mentioned, Mary DeVol drove her from Miami one day, when Steve was attending a tennis club business meeting there, and had lunch with us. A week later Evan flew down for lunch with us, from St. Petersburg when he was a judge for some sailboat races.

Harold and I take advantage of Nyles' many cultural interests. Early last fall I secured our season tickets for the concert series, which included the Flanders Ballet on its first tour in the U.S.

Last evening we went to the public library to see the movie of Olsen's "Bill's Home", and last Sunday to the opening of an exhibit at the Nyles Art Gallery (to which the Hicks had given us their tickets).

I still feel sad about your father's ^{selling} ~~selling~~ the golf house property at 521 West Wacker to your brother's tenant who has been occupying it for several years. It had been offered to your brother for \$40,000 with payment due in one week. Sam consulted with his father to provide ^{to accompany the sale} a request for an up-to-date survey, as the antiquated survey designated a portion of Harold's land as part of the property, - an obvious error at the present time. Your brother was under a great deal of business pressure to get contracts in other parts of the world for the sale of next season's grain crop and left on business to several foreign countries. Remember that he is under a great deal of pressure, having financial obligations to meet for every member of our large family, there being twenty-one of us. Your father became impatient, did not get a survey made, and sold the golf house property to Sam's tenant. Sam learned of this ^{later} when he drew up to the farm to take a birthday present to your father and was of course terribly let-down and heart-sick. It is my opinion that this sale decreased the value of the ⁵³³⁸ Summit Lane property by far more than \$40,000.

I wish that you would consider getting your father to appoint you in Earl Cox's place as a trustee of his affairs and insist that he consult you on all important matters.

^{with Evans &}
and some male friend of SAH who lives in Northwell or Indian Wells & his
interest in your father's natural hair be appreciated in her place.
Better still, Barbara ought to be removed as a trustee. It

Hears that she & Don & other members of their family ^{have recently obtained ownership}
of property adjacent to Don's parents' property in New York State;
that Don's son is building a house on the piece of land north of
the "Strawton Farm" (just across the road) which used to be part
of that farm. I understand that your father ^{owns a mere} half
of the farmland he owned ^{just} after our divorce, - a reduction
of acreage from about 1200 to about 600.

I presume you have seen the pretty light-blue A-frame house
on Great Reservoir, ^{that looks like a volunteer,} with a chimney resembling white sea, which
your father built for Barbara several years ago. Of course
you know that Barbara owns the house she lives in, &
your father has a mere life-interest in his wing of it.

Evans' invitations to his father to have lunch with him
are invariably turned down. It might be a good idea for
you ^{to} make a recommendation along this line. Should Betty
always take precedence over one's son?

These various suggestions are tossed into the air for
your consideration because you ^{and your daughter} are the only members of the
family your father seems to be interested in. Evans
has had years of experience and understanding as the
farmer and the business. For him to receive some
kindly interest from his father might be quite helpful to
Evans right now. Isn't it time for your father to
visit you again? Perhaps you could get Evans to come along,
arriving earlier.

Much love,
Mother.

It would appear that the Mills family are grabbing everything
as fast as they can. Your father does not think clearly at all.
On Nov. 17th when, by pre-arrangement with Barbara, I met
with my farm manager from Bevington & the Nobbsville rector
who is to handle my rental property, at the main farm office,
and with Barbara, who had let us in with her key, your father
walked over from the Mills & his home unexpectedly (he was
supposed to have been elsewhere) and threatened to shoot the
farm manager & the rector if they ever set foot on this
property again. He claimed to have life-time rights to
use the farm office, and Barbara had to correct him on that
point. Later he wrote a letter to Joe Dodge, my farmer,
who lives a short distance east of what was formerly
your farm, threatening him if he ever sets foot on P. 7.7.
My Nobbsville attorney wrote your father correcting him
in regard to the limits to his property & supposed rights.

John Gunn knows the whole story. Harold and I
talked with him a couple of weeks ago while he & Maynard
were staying at the hotel on Marco Island, south of Naples.
They are - Indianapolis now.

Today is a beautiful day and it is time
for us to leave for a luncheon engagement.

With much love,

Mother.

Apt. 905 Surfside
4001 Gulf Shore Blvd. N.
Naples, Florida 33940
March 16, 1978

Dearest Mary,

As of this morning we have leased another apartment in this building for the first three months of next year, also with south exposure which we so enjoy. We'll start driving home March 30, two weeks from today.

We enjoyed visits with Martha and Donnell, and Susan and Richard Farby when they were visiting. Susan is Donnell's sister, you know. She and her ^{husband} both teach school in Golden Gate, a suburb of, or adjacent area to, Naples. They have built their own home themselves with guidance from a retired experienced builder. It is a charming ^{house} in - fine words. We had the fun of ^{having} them over for c.t. & had them all for dinner one evening. A day before yesterday we picked up M & D & their suitcase and drove them to Ft. Myers for lunch and to take them to the airport.

It is about time now for us to leave to meet Lewis & Bill Folly for

blanch (Dutch trust).

Never mind trying to get Evans involved
in any way with the farms. If ^{he} should
ever care to, it's up to him. His deep, deep
hurt perhaps only I can understand.

I am eager to hear what are the girls'
plans for spring vacation. If anybody is
coming near Florida's west coast, let me know,
- including you - Mac.

Much love,

Mother

5850 Sunset Lane
Indianapolis, Indiana 46208

April 12, 1978

Mary dear,

It seems you're either not at home
or your line is busy when I call, or
else we are on the go. You were
out last evening, and this morning your
line continues to be busy. So, - here's
a note to bring you up to date.

Harold and I left Naples March 30th
and arrived home about 3:30 the next day.
The yard was strewn with branches and
twigs, the telephones were out of order, and
though it was a warm sunny day, the
house was icy cold. All this was
remedied as soon as possible, with Harold
accomplishing - tremendous amount of good
work, and with me picking up twigs for

a whole sad day.

We gave a farewell dinner for Rosalind and Roggie at Woodstock April 3rd. Rosalind is moving to Ferndale Apts, 3698 Ferndale Ave., San Bernardino, Calif 92404, which is near Rog & family. Rosalind had a wretched winter, fell on the ice and injured herself painfully. Though no bones were broken, she could not sit in comfort & was only out and in when standing or lying down. She couldn't drive for several weeks. Rog and her little boy Randy flew here to help close the apt and help drive her mother's car to California.

I have had a little more rapid irregular heart beat than usual and some trouble again with my right leg which has caused me to ask Dr. Reedhill to arrange for ultra-sound treatments, to which Mae introduced me years ago.

We keep busy doing interesting things with friends. We are to have dinner tonight (Wed. Trid) at Woodstock with Rofsky, Ellen Miller & Elvira, before the contemporary club & dine at Orchard School's auditorium. Post folks club thing

and Ployon with another group of friends &c.

Peggy & Courtney appear to be in process of getting divorced. She & children are staying with Aunt Eleanor, & she is looking for a house to buy in the neighborhood which is within walking distance their school, Park Tudor, and near the homes of many of their school friends.

I am eager to hear about your trip to W. of Virginia and other goings & comings & haunting etc. etc.

Ever so much love,

Mother.

5850 Sunset Lane
Indianapolis, Indiana 46208

May 18, 1978

Mary dear,

Thanks you again for the very,
very beautiful bouquet of flowers! I
wore two of the pink carnations with my
ivory - about woul suit on Sunday.

And thank you for arranging
ample time for a good long visit.

I have looked into the matter of
courses on self-assertiveness for women -
None are being given this summer -
But some books are being held for me
at the book store in Glendale, which
I am about to go to see, with the

idea of purchasing a couple.

Summer seems I don't to have
arrived today with sunshine and warmth,
the nights in the forties, and days in the
fifties or lower sixties with clouds and rain.

I hope you can soon solve the Pecan
Square problem and get it off your back.

Sincerely,

Mother.

The Evans Cottage
Roaring Brook
Harbor Springs, Michigan 49740

June 19, 1978

Mary dear,

In spite of Harold's handicap of a broken left wrist and his arm in a cast, he was able to share the driving up to Michigan last Thursday. Our long-time friends Calder and Evelyn Seabers were already settled in their cottage and we went out with them and two others to brunch yesterday at Harbor Inn, which you may remember as Panama Park Hotel.

The bridal wreath in front of our cottage is luxuriantly in bloom, and a purple wild flower has taken over the field to the north. Welcome have been here fixing things and touching up exterior painting.

Thank you for your recommendation that I read up on assertiveness for women.

I bought two paper-back books. It appears that I ought to have been emphatically assertive forty or fifty years ago, in which case I would have been very careful to find as a second husband and father for my young children a man of high principles, devoted and loyal to me, and honest in financial dealings.

If I had read those books prior to last fall when you brought up the subject of how to celebrate the 80th and 75th birthdays of your parents, I would have insisted upon what I asked for, and demanded that the Birthdays be celebrated together in a private room at the Athletic Club with as many as possible of the twenty-four members of our family. Please Aunt Eleanor and Aunt Rosalind, attending.

Please remember that it was Harold who suggested this with his kindly wisdom, and that he offered to stay with one of his young families so that as many as possible of my relatives could stay in my home. I want you to remember, also, May, and never forget, that it was Harold's idea and recommendation to me that

The Evans Cottage
Roaring Brook
Harbor Springs, Michigan 49740

I should make a large gift of stock to you to ease your burden of financial problems re Pecan Square. (In addition to the 3ft, I had a large gift-tax to pay)

I wanted the joint birthday celebration more than anything in the world at that time. When you turned it down flatly, I was bitterly disappointed and extremely upset. It was the sense you now did not need for the sake of the entire family at that time. I felt that it might give your father a sense of his importance in, ^{and} responsibility to, this small group of closely related descendants - his children and his grandchildren. I hoped it would strengthen or awaken in him a sense of responsibility, so that some of his great wealth might go to his family and not all of it to the Mills family. In the eight months since that time, his ownership of farm land has been reduced from 1100 to 600 acres, and he has invested from \$150,000 to \$200,000 in a milking operation on the farm you used to own.

4.

Incidentally, of your house which I took care of "so long" is one of the only two old farmhouses still - good condition. Those that I had arranged for Barbara to collect the rest from and make repairs on are in sad condition.

I am having extensive repairs made on the large white farmhouse which was formerly used as farm office by your father, B. Mills, and her secretary, and which they left in sad condition. (That entire farm, including the woodshed area east of the lane where the mills built their house, was paid for by me but listed in county home as owned by S.R.H.) I had it covered with white aluminum siding years ago.

I am having it completely re-wired, repaired, and painted for two reasons: (1) my long-time interest in fine old houses and membership on the board of Historic Landmarks of Indiana and (2) my plan to make it available for a vacation retreat in the country for ^{my children} grandchildren and their friends, for a time after your father is gone and the Mills family home will no longer be a welcome place to members of the Harrell family. It might be well for you to tell your father this. I think he would enjoy knowing that heirs and descendants of his will continue for a time to overlook the valley and the hills beyond, which have meant so much to him. Please tell him this.

With much love,

Mother.

1913 Fairview Road

July 11, 1978

Dear Mary,

My last conversation with you, which was just before our departure for Michigan nearly a month ago, came probably at your dinner time. Sorry if I interrupted a dinner, but I did want to let you know our plans. Our address is now, 1913 Fairview Road, Harbor Springs, Michigan 49740, although the cottage and the location are the same as they were seventy years ago when your great-grandfather built it. The telephone number is (616) 526-5721.

Today has been Harold's seventy-fifth birthday and a group of our Rowing Bowl friends gave a surprise cocktail supper for him at one of their cottages, which was fun.

Yesterday Martha and Dowell drove here from Charoigan for a visit at the cottage and Sunday buffet luncheon at the Little Harbor Club. Under beach umbrellas on the porch extending over the water. They had had us for dinner at their farmhouse a week or two ago and we had enjoyed produce which they themselves had grown. I had not known that Dowell had owned a small farm in Ohio and had some experience previously in farming. They have made great improvements on the house since you were there.

I am delighted that Barbara and Sylvia will be coming to visit us in Indian Wells in August. I wrote her and told them to give us a few days to unpack and get the house ready after our drive home from R. B. on August 30th. It has been a very long time since I have seen Barbara

57 rather had much of a visit with her, as we did see
all your family at Mather's wedding, of course.

The two books on self-assertiveness which I bought I
found quite interesting. They made me realize that, according
to their doctrine, I ought to have obtained a divorce about
forty years sooner and married a man of loyalty, integrity
whose sexual devotion was for me only, and whose ^{love} was primarily
for me.

It amused me to think what would happen if most of the
customers of a given restaurant had read the books on assertive-
ness regarding food and started demanding that their servings
be returned and replaced with something prepared more to their
satisfaction.

Please write me your news. Give my love to
you & Mac & Cordie if she's there.

I feel very badly about the Ev-Mag situation.
We had enjoyed so very much being with them on the
trip through Switzerland, Austria, and Germany last Nov-
December, in which they never mentioned their problems.

Mag has been a member of my family for over thirty years
and, as I have told her, will always be welcome in
our home. She may come for a C. D. meeting, is
still a member of the Ind. Soc. That trip was a godsend
for me as it helped ~~lessen~~ my bitter disappointment of
not getting my wish of having as many as possible of the
family together for a private celebration. There again I shall
have been more aggressive! Thanks for the books.

Love,
Mather.

July 15, 1978

Dear Mother,

Glad to hear you are having a fine time in Michigan, seeing friends, celebrating Harold's birthday, and seeing Martha and Dowell.

Mac and I are going to Portland to see Barbara and Sylvia and ~~their~~ Barbara's enterprise next Thursday, and will be back on Sunday. Mac has not been to Portland; I was there a couple of years ago.

I know the girls have talked about coming to Indiana in August. However, it will have to be before the end of the month, as the university begins here on Aug. 29. Anyway, that is something they need to clarify with you.

I am glad you found the books on assertiveness interesting. There is a distinction between "assertive" and "aggressive". You seem to be getting the two mixed up, as meaning the same thing, "aggressive". In the concept of how the terms are used, aggressive is the behavior that arouses antagonisms ~~xxxxxxx~~, ~~xxxxxxxx~~ and is actually a trampelling on other people's rights and feelings, whereas "assertive" is an acknowledgement of other's rights and feelings, but declaring your own, so that an equal negotiation can go on. Neither one necessarily gets you to where you want to be, being "assertive" hopefully puts you in a better bargaining position with regard to your rights and feelings, without arousing the antagonisms that "aggressive" goes.

I am sorry you are unable to accept Evan's and Meg's divorce more quickly and graciously. It is too bad that you feel so involved in it, that your own personal feelings act into what is ~~satiraly~~ their affair. It is sad. I have written Meg also that I do care for her. But we do not live within their

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skins.

It is to be hoped that your pleasures with Harold will diminish the dwelling on the past that disturbs your and my relationship so much, and the making of big issues out of what should be passed over easily and forgiven quickly, especially when it is over and done with months before.

It is very hot here, 100 daily. I have learned to jog in 99 degrees. I pick a shady route on the trail, and take a shower afterward. It is tolerable. We have been picnic sailing, and I have been painting regularly. The new management for Pecan Square seems to be fine.

Love

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C

5850 Sunset Lane
Indianapolis, Indiana 46208

August 20, 1978

Mary dear, and Mac,

Barbara and Sylvia have been delightful visitors. Such lovely young ladies, interesting conversationists, and fun to be with! Hobold & I ^{met their plane} which arrived on time Wednesday at 9:26 ^{p.m.} from Portland. The next day I took them and Holly to Woodstock for lunch and after that to the Morris Butler House, beautifully furnished with furniture of the period, including a love-seat (from my grandmother & Grandfather Melott's home and contributed by Bethelga), a picture of my grandmother Evans and her sister-in-law, my Aunt Carrie Robertson who gave Butler U. its chapel, a painting by Aunt Anna Hasselman, (and my parents' dining room furniture on the ground floor).

That evening we took Barbara & Sylvia to Ted & Bode's home for a short visit and saw a marvelous display of lightning on

the way back. The four of us dined at a fine new restaurant I found.

Friday B, 2, and I spent the morning at the Art Museum, sketched at the Garden Pavilion, and returned to the museum to see the clothes wing.

On Saturday we took them to the farm, where I turned them over to Barbara Mills and your father, who looks well in spite of the coast on his leg.

Upon our return to Indianapolis Harold and I called at the home of Ed Harris who had died the day before. Many friends and relatives were there, both in the home and conversing on the front lawn. I saw through the family of my life. One of his four sisters is Louise Foltz, our dear friend in Naples. Today we attended the service for him in the main sanctuary of Tabernacle Pres. Church. He had organized & directed the athletic program on "Evans Field" (contributed by my parents, just west of the church). His father and my father were two of the pillars.

Our contemporaries are dying like autumn leaves. We don't feel so well ourselves, tire easily, have to rest more. Harold's wrist still gives him much discomfort. My legs ache most of time and the right thigh continues to deteriorate. Part of the time I use the handsome, light-weight cane you gave me, May.

Mac, your advice has been very helpful to me in the past. Please don't by-pass me again when you come to Indiana. With much love, Mother.

Happy anniversary August 27th!
69
68

Mrs. Francis McIntyre
1410 Gaston Avenue
Austin, Texas 78703

Oct 31, 1978

Dear Mother,

Thank you greatly for the greeting and the check present which was multiples of my age. I am always deeply appreciative of your generosity, and continued devotion.

Our party was fabulous. We had marvelous weather. Out in front a bagpiper in full kilt lurked in the trees. As guests arrived he wheezed up his bag and marched them to the door. White long paper streamers wafted from the tall branches of our trees to the ground. The ceiling of the porch was decorated with colored translucent kites with very long tales. Water willows five feet tall and shedding tiny white furry blooms stood in bunches on either side of the door.

There was a three piece band in the playroom, which was excellent. They played highly danceable music. After they left at midnight, Claude Ducloux continued on the piano and people ~~music~~ continued dancing until one. Sylvia even danced on the piano. Gina sang.

The patio was cleared except for the bar, and was decorated with Mac's ~~kites~~ ^{balls}, four of them, drawn by pulleys high up in the trees. More long white streamers fell gently from the high branches to the ground. Tables and chairs were placed on the grass ^{and covered with silver material}. The food table was on the grass, centered with an artichoke tree, around the base of which fog from dry ice arose and flowed around the table. The artichoke tree consisted of cooked and edible artichokes fastened to a cone, and topped with a candle in the center of one. My caterers were excellent, and included a thorough cleaning of the backyard, and a mopping of the kitchen before leaving, even though the party was still going on in the house for another hour.

There was a 60 year age span of the guests. The 80 year olds said they called the drama department to find out who Felini was, but they came in costume, and enjoyed the party. Not all the people in their 20's were Sylvia's guests, My two best friends now are 23 and 28½. There were a lot of people in art, some doctors, some friends of very long standing, some people from the ESU. Approximately 125 came, and most stayed a couple of hours at least. People danced with strangers. Women danced with women. There were clowns and nuns and monks, and Mercury, and French street people, and a pink devil. I invited one photographer and told him I would pay him for an hour of photographing, but ~~that~~ he was also a guest. Another teacher of photography for the Journalism department came and also photographed. I had audited his course on "Photographic Styles" in 1977.

In the early half of the evening, the piper lead in a mime, who handed me a letter. This was a poem by Barbara, ~~and~~ ~~the~~ ~~mime~~ announcing the mime as her birthday present. He juggled and acted, and people cheered as he left. Then Sally Rudd from across the street lead the group in "Happy Birthday". Most hadn't known it was my birthday. I wasn't hiding it, just didn't want to make it a tribute. *sent*

Then, later, a magician appeared, and did some wondrous acts. He ended with cutting a snowflake out of paper, which, when unfolded was also a greeting from Barbara.

I was very happy. It was a very wonderful way to become 50, into my new maturity.

You would have loved it.

Evans and Linda were here, and stayed for the weekend. We enjoyed them both.

Many thanks again for the pleasures your gift will bring.

Much love

Please send me a list of names and addresses to send wedding announcements to. Also, please send your Florida address. Soon, please.

5850 SUNSET LANE
INDIANAPOLIS, INDIANA 46208

November 25, 1978

Dear Mary and Mac,

I was greatly disappointed to miss being with you and the girls at Barbara's wedding. My suitcase was packed except for last details and the dress to wear at the wedding. However, if I had started on the trip, and hemorrhaged as I did, en route or after arrival, it would certainly have put a damper on the most important event, - the wedding.

I had my final set of X-Rays yesterday and am greatly relieved that there is no cancer.

Thank you very much for sending me the photographs (and the account of your trip east, Mary, and the article on goddesses in various religions. Most interesting.

Holly is to be presented at the Dramatic Club Colloquium on December 23rd and Harold and I want to meet you

to stay with us if you should wish to come.

Now that the weather has turned cold, dark and windy, we are thinking with anticipation of Naples. Our plan is to leave home early on December 27th and hopefully arrive ^{in the 28th} at Brakenstein in time for dinner with Evans and Lenta. They have arranged a place for us for overnight. We're also looking forward to meeting her family and seeing my granddaughter Mary.

Our Naples address will be apt. 1205 Surfside, 4001 Gulf Shore Blvd N., Naples, Fla. 33940. The telephone is (813) - 261 0151. And we'll probably arrive on Dec. 29th in late afternoon.

I am still taking medication for my cystitis, wearing modems, and feeling not very happy; but greatly relieved that there is no malignancy.

I am glad you are having Dad down for his birthday. Not only will he have a good time but also a pleasant change (I hope) from the lousy weather up here.

Thank you again for including me in the plans for the wedding, which I was so looking forward to.

Devotedly,
Mother.

NOV. 1978

A FAIRY STORY
One Fine Morning

Once upon a time there was a very lovely lady who lived in a land with the population of one million souls. A couple who loved her very much traveled one thousand miles from their kingdom to hers to issue her an invitation. During the issuance of the invitation the lady asked a question, and through the response she alone in all of her kingdom became privy to some information.

The lovely lady that morning was disposed to magnanimity, dignity, concern for the feelings of others, graciousness, happiness, and union with those she loved. The couple rejoiced. They believed that the soul of the lovely lady's beloved mother (as they remembered it) loved once again. There was peace in their hearts.

The lovely lady was known to have a problem of entering from time to time a state of being known to her loved ones as an Orbit of Anxiety. During that morning she entered the Orbit of Anxiety once, concerning the description of an event at which her son honored his father. Her voice became shrill and sing-song; she became flushed and red; her eyes glazed; her anger rose; her facts became altered; and her heart palpitated. However, this time the Orbit of Anxiety was short-lived, and with the aid of her loved ones she quickly returned to normal. Her loved ones asked if she intended to punish with disinheritance the son who had honored his father against her wishes and thereby contributed to her Orbit of Anxiety. Being back to normal, the lovely lady replied, "No, of course not.

The couple rejoiced. They knew the lovely lady's Orbits of Anxiety were not cured, but they held hope that she would not apply the Orbit of Anxiety to the new information of which she alone in her kingdom of one million souls had become privy, or if she did, that her Orbit of Anxiety in that regard would be short-lived.

The lovely lady and the couple who loved her very much celebrated their mutual happiness and peace with a fine feast and much pleasure. They embraced and returned to their respective kingdoms.

A FAIRY STORY: One fine morning
once upon a time there was a very lovely lady
who lived in a land with the population of one million souls.
A couple who loved her very much traveled one thousand
miles ^{from their kingdom to hers.} to ~~visit~~ issue her an invitation. During the
issuance of the invitation the lady asked a question, and ~~though~~ ^{through}
the response she became privy alone in all of her kingdom
became privy to some information.

The ^{lovely} lady that morning was ~~man~~ disposed to magnanimity,
dignity, concern for the feelings of others, ~~love~~,
graciousness, happiness, and union with those she loved.
The couple rejoiced. They ~~thought~~ ^{perceived that} the soul of their ~~the~~
~~beloved~~ lovely lady's beloved mother - as they remembered
it - lived once again. There was ~~happy~~ peace in
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voice became a shrill sing-song; her anger rose; her
facts became altered; and her heart palpitated. However
this time the Orbit of Anxiety was short-lived and ~~she~~ ^{with}
the aid of her loved ones she quickly returned. ^{to normal}
Her loved ones asked if she intended to persist ^{with determination} the
son who had honored his father against her wishes and
thereby contributed to her Orbit of Anxiety. Being back to
normal the lovely lady replied "No, of course not."

This story has no ending

The couple rejoiced. They knew the lovely lady's Orbits of Anxiety were not cured, but they held hope that she would not apply the Orbit of Anxiety to the ^{new} information of which she ^{alone} ~~became~~ in her Kingdom of one million souls ^{had} become privy, or if she did, that her Orbit of Anxiety ~~was~~ in that regard would be short-lived.

The lovely lady and the couple who loved her very much celebrated their mutual happiness and peace with a fine feast and much pleasure. They embraced and returned to their respective Kingdoms.

The couple who loved her very much looked to future times together with the lovely lady without the Orbits of Anxiety.

CORRESPONDENCE -

WOTHERS LETTERS

5850 Sunset Lane
Indianapolis, Indiana 46208

December 2, 1978

Dear Mary and Mac,

Thank you for giving
me such exciting pleasure on my
birthday! First your phone call
with both of you in the line, and,
later on, Beethoven's delivery to the
door of a gorgeous red azalea plant
full of large blossoms and really
stunning! This will serve as a
Christmas present too, as it is full
of buds and will keep blooming until
December 27, when we depart for Florida,
hopefully at six A.M. We really
don't need "things" any more, and flowers
make such a lovely gift, but don't

would say more this year, as the plant
will continue through Christmas to look
gorgeous, in front of your great-grandmother's
gold and mirror, on the front Hall table.
So just write us a letter telling what
you and Sylvia and George are
doing during the holidays.

After two full days of driving
we should arrive in time for dinner
Dec. 28th at Holmes Beach, Georgia,
where Evans has engaged a room for
us at the inn. He and Linda and
their children will be visiting in Linda's parents'
home at 5200 Gulf Drive, No. 304-S, Holmes
Beach, Florida 33570. We expect to see
Evans' daughter Mary too. Our plan
is to arrive Dec. 30 at our new apt. at
1205 Surfside, 4001 Gulf Shore Beach North,
Naples, Florida, 33940. Our phone will
be (813) 261-0151, until March 30th

Our dear friends, Helen — George ^{Koch}
who live at Naples year-round except
when travelling, have invited us for New

year's Eve dinner with friends.

A birthday note from Martha read,
"There is another birthday coming up - last
week of May you may expect another great-
grandchild." She also wrote, "I've had a
lovely Thanksgiving with Dean and Cheryl,
and now on to Maine for my other grandchild."

Due to my extensive expenditures on
the farm this year, with buying of cattle,
erection of metal grain bins for corn and
for soybeans, and repairs on all the houses,
I am ^{going} to give smaller checks this Christmas.

Howard joins me in best wishes for
a happy holiday season.

Affectionately,
Martha

5850 Sunset Lane
Indianapolis, Indiana 46208

P.S. to Sylvia and Carolyn,

When you write to Harold
and me, please address the envelope
"Dr. and Mrs. Harold C. Ochsner" (not ^{Mr.} ~~Mr.~~)
and start the letter "Dear Grammy and
Harold." When you write to me only,
please address the envelope to Mrs. Harold C.
Ochsner (not Mary Ochsner).

These are small matters of propriety
and etiquette which you should handle correctly,
and avoid seeming to be rude or ignorant.
The next time you come to visit, please remind
me to show you the numerous honors in the
medical field including degrees in Pediatrics and
in Medicine that are in frames on the walls
of Harold's study.

Thanks you, Sylvia, for your kind letter
wishing my birthday. Please let your family

know that the ^{bearded} azalea plant is still blooming
profusely on the front hill table and is certain
to last through Christmas. Harold takes tender
care of it and puts it in the cool garage
every night and waters it just ^{the} right amount.
He has a "green thumb" and plants tend to
flourish under his tender loving care.

With much love to my dear grand-
daughters and their parents.

Devotedly,

Granny.

December 10, 1978

1978

Dear McDoyges,

Marys wonderfully interesting and well-written account of the wedding preparations, completion, coming and goings, the trees, the snow, the decorations, the dinner, the bride and groom and the guests, arrived today to my great pleasure which I regret having had to miss it all, I am thankful that my sudden illness didn't occur in Colorado, which would have been a really descriptive complexion!

I shall accept with pleasure, Mary, the invitation to come to Austin for a little visit in the spring. Since Austin is a greater distance from Naples than from Dardles and spring in Texas is so lovely, wouldn't early May be a good time? Perhaps soon after the showing of our house on the Park-Tucker House and Garden Tour, which is scheduled for May 5th and 6th? Please don't plan any big event. I'd prefer a quiet visit, seeing a few of my long-term friends, visiting your studios, Mass Mountain, and Pecan Square.

My personal Christmas checks are not so large as they have sometimes been, as my expenditures on farm operations have been excessive due to buying new cattle, building corn and soybean metal cribs, making improvements on the rental houses and the headquarter house, etc.

Merry Christmas and much love,
in which Harold joins me. *Respectfully,* Mother

A
very
Merry
Christmas
and all best
wishes for a
Happy New Year

MARY AND HAROLD OCHSNER

Mary H. McIntyre
1410 Gaston Ave.
Austin, Texas 78703

Dear Mother,

Thank you greatly for the greeting and the check present which was multiples of my age. I am always deeply appreciative of your generosity, and continued devotion.

Our party was fabulous. We had marvelous weather. Out in front a bag-piper in full kilt lurked in the trees. As guests arrived he wheezed up his bag and marched them to the door. White long paper streamers wafted from the tall branches of our trees to the ground. The ceiling of the porch was decorated with colored translucent kites with very long tails. Water willows five feet tall and shedding tiny white furry blooms stood in bunches on either side of the door.

There was a three piece band in the playroom, which was excellent. They played highly danceable music. After they left at midnight, Calude DuCloux continued on the piano and people continued dancing until one. Sylvia even danced on the piano. Giam sang.

The patio was cleared except for the bar, and was decorated with Mac's sails, four of them, drawn by pulleys high up in the trees. More long white streamers fell gently from the high branches to the ground.. Tables and chairs were placed on the grass and covered with silver mylar. The food table was on the grass, centered with an artichoke tree, around the base of which fog from dry ice arose and flowed around the table. The artichoke tree consisted of cooked and edible artichokes fastened to the cone, and topped with a candle in the center of one. My catwaxers were excellent, and included a thorough cleaning of the backyard, and a mopping of the kitchen before leaving, even though the party was still going on in the house for another hour.

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Then, later, a magician appeared, and did some wonderous acts. He ended with cutting a snowflake out of paper, which, when unfolded was also a greeting from Barbara.

I was very happy. It was a very wonderful was to become 50, into my new maturity. You would have loved it.

Evans and Linda were here, and stayed for the weekend. We enjoyed them both.

Please send me a list of names and addresses to send wedding announcements to. Also, please sand your Florida address. Soon, please.

Many thanks again for the pleasures your gift will bring.

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Much love,

MM/ea

Dear Mother,

Your gift in celebration of our anniversary is enormously appreciated. It is expressive of your thoughtfulness, and your generosity that you should both remember, and act upon your feelings about our marriage in such a substantial way. Thank you very much.

We celebrated with the McBees and the Lesters on Fri Saturday night at dinner at the Headliners, and then on Sunday, took a picnic to Mae's Mountain with Sylvia.

Thank you also for your letter about the girls' visit, and your praise of them. We also are proud of them. Barbara has accomplished so much, and has reached a mature development as a very productive adult. Sylvia is, as always, a delight with her gentleness and perceptions. She is the spirit pacifier of the family.

Carolyn has gone on to Arizona State at Phoenix, went through rush and joined Alpha Phi, a national sorority. She is settled in an apartment there :Granada Apts, #539, 7220 East McKellips, Scottsdale, Arizona 85257. (602 946-0857.

Mac and I leave for Oaxaca on Sept 14, and I will fly to N.Y.C. on the 21, while Mac will return to Austin on the 24th. I will be in New York about 5 days, then Washington, returning Sept 30.

Much love,

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