

8. ARTISTS IN ACTION (AIA), 1979



ARTISTS IN ACTION

2212 Staples St.
Houston, Texas 77026
(713) 223-0401

Artists in Action invites participation from all segments of the community.

The services offered by AIA are:

1. Format for response	5. Collectors Club
2. Classes (group or individual)	6. Special projects
3. Public exposure	7. Group activities
4. Development of systems of involvement	8. Cross reference index system

Any organization seeking the assistance of AIA can initiate activity by providing the following information:

Name Kathleen Powers Curci

Address _____

Phone _____

Date 5-11-81

Description of activity _____

(please enclose additional information as needed) ?

Anyway, I was wondering if painting and sculpture as art media might one day become obsolete. After all technology is advancing so quickly - the tools of artists and the time spent using them seem so primitive medieval in comparison.

Do you think or can you conceive of the film medium replacing our media of today as an art form?

Hope we were a help this weekend. Thanks.

Kathleen Powers Curci

5-11-81

Dear Bert,

I thought that I should send this in so you could register me in AIA.

As for the card I've been waiting for the right person to send this to. I feel it is in reference to our brief conversation on film and T.V. this weekend. She spoke of the future of the former and latter as art media. The first ~~sequential~~ discovery of ^{sequential} movement was in 65 B.C. But look how long it took for technology to catch up - In 1895, Paris, the 1st motion picture was shown. Giacomo Balla painted this in 1912. I can't figure why it took artists so long to record in paintings and sculpture what was founded/discovered 1000 yrs. ago!



GIACOMO BALLA (Italian, 1874-1958)

Dynamism of a Dog on a Leash, 1912

Oil on canvas, $35\frac{1}{2} \times 43\frac{1}{2}$ "

Albright-Knox Art Gallery, Buffalo, New York
Bequest of A. Conger Goodyear to George F. Goodyear, life interest,
and Albright-Knox Art Gallery

©1978 THE BUFFALO FINE ARTS ACADEMY

The Gift of Self



American Red Cross
1982-1983

Bert L. Long
2212 Staples St.
Houston, Texas
77026



ARTISTS IN ACTION

BERT L. LONG

2210 STAPLES ST.

HOUSTON, TEXAS 77026

RESPONSE FORM

Your Name:

Your Address: _____

Your Phone N.: (Optional)

(COMMENTS OR RESPONSE)

TO: BERT L. LONG (Big Bert)

RESPONSE FORM	
Your Name:	<u>SAM BAILES</u>
Your Address: _____	
Your Phone N.: (Optional) _____	
(COMMENTS OR RESPONSE)	
TO: BERT L. LONG (Big Bert)	



SAM BAILES

Hou 77063

RECORDED 10/10/82

Bent L. Long
2212 STAPLES ST.
Houston Tex 77026

Gilbert L. Davis

Houston Texas 77098



Bent L. Long
2212 Staples St.
Houston Texas 77020



artists equity association, incorporated p.o. box 25024 houston, texas 77005

November 18, 1979

Dear Bert,

Enclosed are two copies of the AE Membership roster for use by A.I.A. and the Houston Area Artists.

Hope you received the black and whites of me at work. Let me know when the column is out.

Also, is the rally before the Cultural Arts Council Board meeting going to take place. Could you call me in regards to that --

Pat Warner



artists equity association, incorporated

p.o. box 25024

houston, texas 77005



Bert Long
2212 Staples
Houston, TX 77026

Any organization seeking the assistance of AIA can initiate activity by providing the following information:

Name Indust-Tech Art Gallery's % Bert L. Luna
Industrial Abstractist

Address P.O. Box 52046 Houston, TX 77002

Phone Ext. WK

Phone Home

Date Oct 17/79

Description of activity Abstract art related

with industry & technology - Also publications
of the above in several languages.

(please enclose additional
information as needed)

CROWD



NAME Bert L. Luna

Indust-tech
P.O. Box 52042
Houston, TX 77002



XArtists in **X**Action
% Mr. Bert L. Long
2212 Staples St.
Houston, Tx. 77026

Houston 77005



Communications to keep
in pace with the future!



Rafael Ruiz
Illustrator

Houston, Texas 77005

Kedar

Nov. 7 2004



Artists in Action

BERT L. Long
2212 STAPLES
Nov. 7 2004

THE CARLTON TOWER

Nov. 7 2004

Dear Bert,

I look for your article
each week. I cook a little, but
mostly I'm into drawing & painting.
Your articles in the arts are
most inspiring, thanks.

Artists in Action the most
positive step I've encountered for
bringing us together.

I have no phone at the moment
but please keep me informed.
I'll tell other artists also.
Once again thanks.

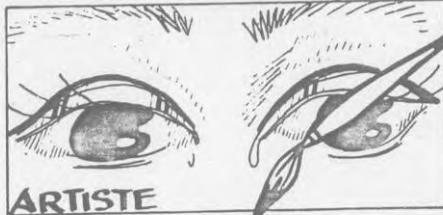


Kedar

CADOGAN PLACE LONDON SW1

TELEPHONE 01-235 5411 TELEX 21944 CABLE ADDRESS CARLTOWER LDN

presenting—
RANDALL



Dear BERT - we met at Willies Show
in Galveston - Hope to
see you
on the 19th

RENARD—



COHEN

When you hear music, moods and images can evolve.
These images may be taken by a creatively skilled
artiste and translated into a visual representation—

The creation has a vibrant quality; one that can be
transformed into a musical piece. Spontaneously,
Renard & Randall Cohen have discovered an inter-
dimensional dialogue. You are invited to bring paper
and media to partake in the conversation.

As a special treat, Renard will be performing
songs from his upcoming musical: "Welcome To Earth."

COME JOIN US

ON SATURDAY
JANUARY 19, 1980 8:00 P.M.
ESOTERIC PHILOSOPHY CENTER

5.00/PERSON

Reward Cosen

Houston Texas

77057

BERT

A. I. A.

2212- staple st

Houston Texas

77027



WHITE'S ART GALLERY, STUDIO & KUJIONA

"eugene e. white" PRESENTS ART FOR A TIME OF REASON

- SAN FRANCISCO, CA. 94117 -

Artists in Action
Bert L. Long
2212 Staples St.
Houston, Texas 77026

Dear Mr. Long,

I addressed a letter to you sometime ago regarding my husband, Eugene E. White. And at this particular writing I would like to say Thank-You for submitting the article to your editor. We have not as of this writing viewed the article but I have written a letter to the Forward Times Newspaper in hopes of securing several copies of that particular back issue.

The article was brought to our attention by a one Mr. Anthony R. Frenchwood, who is currently an inmate in the Texas Correctional Institution in the Houston area. Mr. Frenchwood wrote us a letter regarding the article in order that he might compliment my husband on the great work that he feels he is doing for black people, and we in turn wanted to say Thanks again for sharing Eugene with the audience that reads the Forward Times.

At this time I would like to ask of you to send us a complimentary copy of the mentioned back issue and in the meantime I will secure more from the Newspaper if I can at the time that I send in our yearly subscription application.

Thanking you in advance,

Mrs. Lynnette A. White
Mrs. Lynnette A. White
Oct. 1979
Oct. 1979

White's Art Gallery, Studio & Kujiona

SAN FRANCISCO, CA 94117



Artists in Action
2212 Staples Street

ATTN: Mr. Bert L. Long

Houston, Texas 77026



Linda Heitkamp

Houston Texas 77019

AIA
2212 Staples St.
Houston TX. 77026
2230401

Some candidates reply to questions on support of arts

BY CHARLES WARD
Chronicle Staff

Candidates for city offices who replied to a Houston Arts Alliance poll have indicated a near-unanimous support for hotel-motel tax funding of the arts, programs for citywide arts awareness and outreach, and a new performance hall.

Persons seeking election as mayor or city councilman were sent a questionnaire with the following points:

1) Do you favor financial support for Houston arts organizations through the hotel-motel tax administered by the Cultural Arts Council of Houston?

2) Would you support a percentage-for-arts program under which 1 per cent of city construction funds would be used for artistic embellishments?

3) Do you favor a citywide program to encourage awareness of, and participation in, the performing and visual arts and historic preservation?

4) Do you favor a cooperative effort between the city and arts organizations for the construction of a new performance hall for Houston to provide a much needed facility for the small and large performing arts organizations?

5) Would you favor an expanded Municipal Arts Commission to provide design review of city buildings and preservation of historic landmarks?

The 1 per cent-for-the-arts proposal was the one eliciting the most reservations, mainly concerning the extent of its application to construction projects.

As received by the Arts Alliance, the replies were as follows. (Unless otherwise specified, the response indicated applies to all five questions. Some verbiage-clouded replies have been simplified. Many candidates did not respond.)

Mayor

- Leonel J. Castillo: Yes.
- Louis Macey: Yes to 1, 3 and 4; needs to consider 2; on 5, thinks MAC already does that.
- Jim McConn: Yes to 1, 3 and 4; on 2, "I would like to study the proposal. I feel that a blanket policy of using 1

per cent of city construction funds is too inflexible. For example, would we put an \$800,000 sculpture on an \$80 million runway?" And on 5, "I feel that the existing Municipal Art Commission already does a commendable job in this area."

• Larry Robinson: No specific replies. "I do support the arts of Houston. But I would like to have had the opportunity to meet and discuss this issue with you. I do not believe these questions will determine the individual candidate."

• Lawrence A. Sims: Yes.
Controller

• Kathryn J. Whitmire: Yes to 1, 3-5; on 2, "I would support, on an individual basis, expenditure of city funds for appropriate artistic embellishments for city facilities. I would not support the dedication of an arbitrary percentage of construction funds for artistic embellishments," she says, citing projects like police garages, and airport runways as inappropriate for the rule.

Councilman-at-Large, position 1

• Jeff Daiell: on 1, opposes tax funding to arts groups; and would support repeal of hotel-motel tax; no to 2; on 3, yes if privately funded and administered; on 4, opposes use of tax funds but would support tax-exempt status for land such a building would sit on; on 5, no expenditure of tax funds for that purpose. Mrs. Joe Paul Wright: Yes to 1, 2, 3 and 5; yes to 4 if no tax increase needed.

Councilman-at-Large, position 2

• Eleanor Tinsley: Yes to 1, 3, and 4. Further study needed on 2 and 5.

• Frank Mann: Yes to 1, 3, 4, and 5; further study on 2.

Councilman-at-Large, position 3

• Olga Soliz: Yes.
Councilman-at-Large, position 4

• Pat Ginther: Yes.
Councilman-at-Large, position 5

• Judson Robinson, Jr.: Yes to 1, 2, 3, and 5; on 4, "This would need to be weighed against the other needs of our city."

Councilman, District A

• No replies.

Councilman, District B

• No replies.
Councilman, District C

• Geneva Kirk Brooks: Yes.

• Barry E. DeBakey: Yes to 1, and 3; on 2, "It would depend upon under whose control it was;" on 4, favors renovation of existing facilities before constructing new ones; on 5, no direct reply.

• Dean Goss: Yes to 1, 3, 4 and 5; supports 2 but is concerned about modern sculpture.

• George Greanias: Yes to 1, 3, 4, and 5; on 2, would extend concept to include tax abatements for public plazas and artworks.

• Vera Jackson: Yes.

• Lance Lalor: Yes.

• John Shanahan: Yes to 1, 2, 3, and 4; on 5, would include financial support.

• Helen Viola: Yes to 1; on 2, "I have no quarrel with supporting the arts but we must set priorities — potholes"; further study on 3; no to 4; on 5, yes if no further tax funds needed.

Councilman, District D

• No replies.
Councilman, District E

• Helen Hopkins: Yes.

• Frank O. Mancuso: Yes.

• George R. Schilter: Yes.
Councilman, District F

• Roy A. Barnes, Jr.: Yes to 1 and 3; on 2, "not at this time;" no to 4 and 5.
• Gary Price: Yes.
Councilman, District G

• Christin Hartung: Yes to 1, 2, 3, and 4; further study on 5.

• Mike Kiszkiel: Yes.

• Hub Ratliff: Yes to 1, 3, 4, and 5; on 2, "If the city construction funds are bond fund, yes," otherwise, a qualified yes depending on funding sources.
• Kathryn Ross: Yes to 1, 3, 4, and 5; undecided on 2.
Councilman, District I

• Mario Quinones: Yes.

• Ben Reyes: Yes.
Councilman, District J

Candidates for office in the Nov. 6 city election are being polled by the Houston Arts Alliance about their support of the arts in Houston and Harris County.

The alliance is an association of citizens who are interested in marshalling support "for various ordinances and legislative changes beneficial to the whole community from an arts viewpoint," says Jack F. Carter, II, vice-chairman of the alliance.

The questions posed to candidates are:

• Do you favor financial support for various arts organizations through the hotel-motel tax administered by the Cultural Arts Council of Houston?

• "Would you support a percentage for arts program under which 1 percent of city construction funds would be used for artistic embellishments?"

• "Do you favor a citywide program to encourage awareness of, and participation in, the performing and

visual arts and historic preservation?"

• "Do you favor a cooperative effort between the city and arts organizations for the construction of a new performance hall for Houston to provide a much needed facility for the small and large performing arts organizations?"

• "Would you favor an expanded Municipal Arts Commission to provide design review of city buildings and preservation of historic landmarks?"

The alliance is independent of any arts organization, although many members are closely associated with one or more specific arts groups. Though discussed for a long period of time, the group was actually formed when the new council structure was announced.

The organization expects to discuss the results next week.

Poll: Candidates and the arts

The notebook

10/29/79, Chronicle

HOUSTON ARTS ALLIANCE

EXECUTIVE COMMITTEE

Jack Carter
Brenda Case
Britt Davis
Joan H. Fleming
Jake Hershey
Bert L. Long
Meredith Long
Jeff Love
Mary Lynch
Sharon Lorenzo
Arnold Mercado
Jim Murdaugh
Terrilyn Neale
Steve Oaks
Jody Olbrich
Bob Piro
Ana Riddle
Rob Rowland
Lousa Sarolim

November 8, 1979

Dear Bert,

— In the event you didn't see the articles in the Chronicle regarding our questionaire to the Candidates, I am enclosing a copy of each.

Please call if you have any questions or suggestions for further efforts by the Alliance.

Best regards,

Sincerely,



John F. Carter II

JFC:kbh
Enclosure

D

JOEIN F. CARTER II
3300 TWO ALLEN CENTER
HOUSTON, TEXAS 77002



PLEASE MAIL
EARLY FOR
CHRISTMAS

Mr. Bert L. Long
2210 Staples
Houston, Texas 77026

P.S. IF YOU WOULD BE DISINCLINED TOWARD WHAT MY LETTER ASKS, I WOULD BE GRATEFUL FOR THE RETURN OF THE DRAWING. I WOULD COMPENSATE YOU FOR ANY EXPENSE INCURRED SHOULD YOU CHOOSE TO SEND IT BACK. IT IS PART OF A PORTFOLIO I AM PREPARING.

June 19, 1979

Samuel Smith
Box 16 D 3-4
Lubbock, Texas
75851

Mr. Bert Long, Jr.
R.R.

Houston, Texas

77004

Mr. Long,

For most of my twenty-eight years of life I've had the ability to draw but only now have I seriously considered developing this ability to the point where I might make a profession of it. All who have seen my work have been impressed and have encouraged me to pursue art. Their encouragement, in addition to knowing that I ^{have} some ability as an artist, has inspired me to seek out those with some art knowledge who might direct me and make an intelligent assessment of my work. By chance, I read your artists column in the Forward Times and wondered what assistance you might give to one who aspires to make a living as an artist?

Along with this letter is a sample of my work which I hope you might appraise. I would - to say the least - be grateful for your response regarding my letter and its concerns.

Sincerely,
Samuel Smith
#257015



Dear Mr. Long

After reading your column I couldn't think of doing anything else, but writing you, I also viewed one of your exhibits at the Downtown U of H (O'Kane Gallery) you are an artist of tremendous depth & a unlimited imagination, it was a very inspirational & educational exhibit: experience for me, being interested in Art & the freedom of thought.

After reading the ~~reps~~ response that was published concerning the Artist Samuel Smith, it gave me a little more insight into myself & my goals.

As for myself, my background is about the same as Mr. Smith. I've been able to draw every since I could write, my father has some art ability, so does my older & younger brother. I've had some formal training, some community college courses, a couple of certificates, no degrees, but the knowledge has been valuable. I've done a few commissioned pieces, restaurants, lounges, etc.. Nothing real major, I guess this is from limited exposure, & presume?

This brings me to the point of asking you of things like how to find a good dealer, or what are some of the things that a young artist definitely need to know before ever considering it as a profession, & how would or how should I go about getting exposure to people or businesses that are interested in Commercial, Advertising, & Fashion Artist

Sincerely Yours
Clarence Price

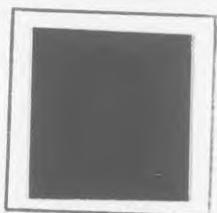
CLARENCE PRICE

Houston, Texas 77016



ARTIST IN ACTION
BERT L. LONG
2212 STAPLES ST.
HOUSTON, TEXAS 77026

CROWD



NAME: Abdul S. Hameen

RESPONSE FORM

Your Name: E. L. Fane

Your Address: 3201 Wheeler, P.O. 759

Houston, Tx. 77004

Your Phone N.: (Optional)

(COMMENTS OR RESPONSE)

TO: BERT L. LONG (Big Bert)

2212 Staples St. Houston, Tx 77026

Abdul S. Hameen
Houston, Texas 77033



Mr. Bert Long
2212 Staples
Houston, Texas 77026



Bert L. Long
2212 Staples St.
Houston, Tx. 77026

2210 Staples St.
Houston Tex. 77026
Bent Long

641

HB

Dr. Ogden H. Pemberton
Attorney at Law

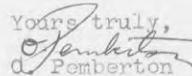
Houston, Texas 77006

July 26, 1979

Artists in Action
Mr. Bert L. Long
2212 Staples St.
Houston, Texas 77026

Dear Bert:

This letter is just to give a brief response to your article in the July 28, 1979 issue of the Forward Times. I think that the sketch that you published by Mr. Samuel Smith is an excellent example of art created by a person who is first an artist and secondly a prisoner. Your discussion of Freedom and Art, moreover, graphically illustrates that artistic ability can not be imprisoned.

Yours truly,

Dr. Pemberton

Deaderick F. Jenkins Publishers
(FINE BOOKS)

LETTERS -
LOS ANGELES, CALIFORNIA 90037
PHONE:

August 18, 1979

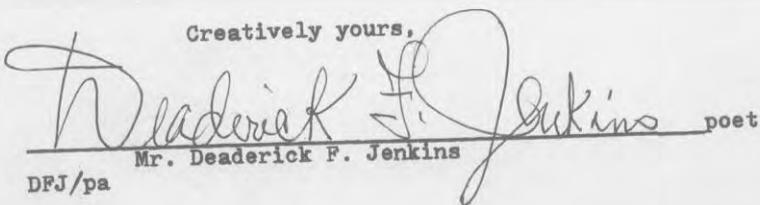
Artist in Action
Mr. Bert L. Long
2212 Staples Street
Houston, Texas 77026

Dear Friend Bert:

This is response to your 7-28-79 letter forum on Freedom and Art. May I, although belatedly join in that missive opinion airing? with this addendum.

Such a forum did indeed pique us, being literary-oriented. So many things which fall within this purview like having the required pre-requisite of positiveness; So often a "learned" ^{opinion} must to all art fans. ^{people} I write here bent on the literary aspects of writing, which should likewise should apply even more to the "Fine arts advocates. Generally deemed the "weaker" of the arts and unfortunately more feminine, of the art periphery. A must again is being sure of self; and a toughness of ^{Munc} Really I don't give a naught about the assailements of others opinion towards the merits or demits of his work in the ARTS. Art is a "cold-blooded world" and baby it's cold out here!"

Creatively yours,


Deaderick F. Jenkins
poet
Mr. Deaderick F. Jenkins
DFJ/pa

Does A ~~crit~~ critical Analysis System
Exist for the Houston Artist



RESPONSE FORM

Your Name: Deaderick F. Jenkins
Author/Publisher
Los Angeles, Calif. 90037

Your Address:

Your Phone No.: (Optional) LA

(COMMENTS OR RESPONSE)

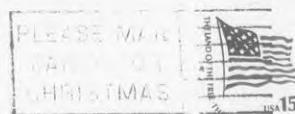
TO: BERT L. LONG (Big Bert)

Items of interest:

1. This column is published weekly.
2. Your response may be made anonymously.
3. Please send in any black and white photos to support your response.
4. Your phone number listed on the response will allow us to notify you of our publication of your response.
5. We reserve the right to reprint responses in whole or in part, unless otherwise stipulated in writing.

ARTISTS IN ACTION
BERT L. LONG

2212 Staples St. Houston, Texas 77026

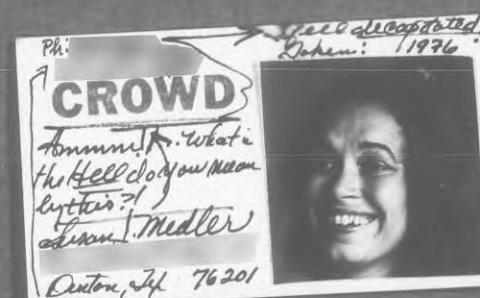


Artists IN Action
Attn: Bert Long
2212 Staples St.
Houston, Texas 77026

William E. Keith Jr.

Houston Texas
77006

to: AIA
2212 Staples St.
Houston Texas
77026



William E. Keith Jr.

Houston TX 77006

I WANT to Write!

FROM - AUTHOR
MR. DEADERICK F. JE.
THE HOUSE OF FINE WRITINGS & BOUND
LOS ANGELES, CALIFORNIA 90037



Artists in Action, Mr. Bert Long
2212 Staples Street
houston, Texas 77026

Dr. Ogden H. Pemberton
Attorney at Law

Houston, Texas 77006



ARTISTS IN ACTION
MR. BERT L. LONG
2212 Staples St.
Houston, Texas 77026

RESPONSE FORM

Your Name: _____

Deaderick F. Jenkins
Author/Publisher

Los Angeles, Calif. 90037

Your Address: _____

Your Phone N.: (Optional) LA

(COMMENTS OR RESPONSE)

TO: BERT L. LONG (Big Bert)

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ARTISTS IN ACTION

BERT L. LONG

2212 Staples St. Houston, Texas 77026

Houston, Tex. 77002

AIA
2212 Staples St.
Houston Tx. 77026
2230401



FRANCELIA E. TOTTY

ATTORNEY AND COUNSELOR AT LAW
ANNOUNCES THE ESTABLISHMENT OF
HER LAW OFFICES AT
OLD COTTON EXCHANGE BUILDING

HOUSTON, TEXAS 77002

Saturday Morning
12-1-79

Dear Best,

Here is the card you gave me - filled out and complete with photograph. Please excuse the excess comments - if I had another card, I would re-do it. I became a bit paranoid after cropping myself at the neck and then writing my address and name under "CROWD." If you can't read the info on the card, here it is again:

Susan J. Medler

Ph:

Denton, Texas 76201

I enjoyed meeting you and your comments concerning my work were gratifying. As I was trying to tell you, when I met Jesse - getting the MFA Degree at NTGU was difficult! There was never any question about my technical ability nor my knowledge of the visual art elements --- but my image was constantly "under fire". I was "odd", man-out" and considered naive and sub-intellectual. Even though I have never compromised my individual "seeing" --- it has been a battle to maintain confidence in myself. Anyway I appreciated your comments and would very much like to have opportunity to get to know you and your ideas and philosophy.

Lonely

— I'm driving to Houston on Thurs. Dec 13th
 — arrive at David Wallace's (Dean of
 Students with UH/ Downtown) home around
 7:00 p.m. David's a good friend and we
 may go out "on the town" that evening. If
 so, I will try to call you — perhaps
 you could meet us somewhere. ~~Anyways~~
 In case you wish to call, David's home
 telephone number is:

I will be taking down my show between
 10:00 AM & noon on Friday, Dec. 14th
 Maybe lunch with you before my show &
 make that 6-hour drive back to Denton?
 Whatever — I would enjoy talking with
 Jesse again too — I liked him.

I'm including a mimeographed sheet of quotes
 taken from the Conclusion of my Hills Creek
Project. After reading the news releases covering
 the Fire & how — thought you might enjoy
 them. (Use these when tracking and when
 presenting demos/discussions —)

Hope to see you again —

With my best regards —
 Susan Medler

To get at the root of this problem is to confront the very nature of human being; thus we come to the third and most significant riddle the Romantic had to confront: being itself. It was this last, Socratic confrontation that lent a vibrant, fractured, sometimes hysterical tone to so much of Romantic and post-Romantic art and literature: The Romantic was led too easily into polarizing himself against reason, and as Irving Babbitt so brilliantly pointed out in Rousseau and Romanticism, he thereby forfeited his own critical judgment (1, p. 69).

The problem, then, is not whether photography can be art, but in confusing art with the finished product or the technique employed. It is the artist's psychological attitude toward the process of creation alone that signifies the artistic validity of the act that produces the "work of art" (1, p. 122).

But to a great degree the impressionists had ceased to search and had become satisfied with art--and this is the great failure of the avant-garde in general (1, pp. 156-157).

The materialistic aesthetic and standard of reality had been exhausted, and there was yet no collective standard representing the immaterial world to which the artiste had now been initiated. For this reason the post-materialistic mentality tended to be nihilistic dilettantism and open-minded anarchy: a depravity the petulant response of one who realizes that what he had believed to be the solid real world is merely a dream (1, p. 159).

The print has shown us that no more than a sand bank and the sea, or a foreground, a telegraph pole and a weed in proper arrangement, may yield a higher message of love and beauty, a surer proof of life than the sentimentality of Raphael or Angelo's magnificent pictorial sculpture. Chaste and delicate, it has taught that healthy and wholesome sentiment has nothing in common with sentimentality, nor sensuous feeling with banal sensuality; that integrity of means to ends is inspired results; and that the inspiring life of the work of art consists and inheres, has its very breath and creative being within the work itself; an integrity, innate, as organic as anything that grows in the great out-of-doors (3, p. 28).

Conversely, at those times when the soul tends to be choked by materialist lack of belief, art becomes purposeless, and it is said that art exists for art's sake alone. The relation between art and the soul is, as it were, doped into unconsciousness. The artist and the public drift apart, until at last the public turns its back, or regards the artist as a juggler whose skill and dexterity alone are worthy of applause. It is important for the artist to gauge his position correctly, to realize that he has a duty to his art and to himself, that he is not a king but a servant of a noble end. He must search his soul deeply, develop and guard it, so that his art may have something on which to rest and does not remain flesh without bones.

The artist must have something to communicate, since mastery over form is not the end but, instead, the adapting of form to internal significance (2, pp. 74-75).

BIBLIOGRAPHY

1. Arguelles, Jose A., The Transformative Vision, Shambhala Publications, Inc., California, 1975.
2. Kandinsky, Wassily, Concerning the Spiritual in Art, George Wittenborn, Inc., New York, 1974.
3. Wright, Frank Lloyd, The Japanese Print: An Interpretation, Horizon Press, New York, 1967.

Another book which supports my point of view:

Schwartz, Barry, The New Humanism, Art in a Time of Change, Praeger Publishers, Inc., New York, N.Y., 1974.

Imagine that you have read this book - if not, it is excellent!!!

Joan J. Miller

Houston, Texas 77026



Mr. Bert Long
Artists in Action
2212 Staples Street
Houston
Texas 77026

~~Houston~~ c/o Jack Carter
HUTCHESON & GRUNDY
Attorneys at Law
3300 Two ALLEN Center
Houston Texas 77002

JOANNE COPELAND

Houston Texas
77098

AIA
2212 Staples St
Houston Texas
77026



MONTI MAYREND
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CROWD



NAME: Joanne Copeland

CROWD



NAME: Monti Mayrend

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77002



Bert -

Please send me the information
on your group, as I am most
interested to learn more about what
you are doing.

I have discussed this twice with you.
Thanks for telling me about the 16th -

Thank you

Norene Hering

NORENE HERING

Houston, Tx 77057

telephone

N. Herring

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Bert L. Long
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Houston, Tex. 77026

GLOSSARY OF USEFUL TERMS

ns are defined as they are used in this book. The list also
ly others you may encounter elsewhere. You will find it
to study them.

This is a type of intaglio printing, usually used in a
with etching or engraving. It results in a soft effect not
h drawing or a water color.

ROF (A/P, a/p). It is usually the custom to print a very
, in addition to the stated limited edition, reserved for
personal use. If these prints ever come on the market,
he additional advantage of this close association with
owadays this practice is often abused.

LETRE. Many old prints were issued with dedications,
s and other lettering. This lettering was frequently
the picture had been finished and proofed. Proofs made
application of this lettering are *avant le lette* proofs.
are and valuable and command high prices.

hen a picture image is printed to the edge of the paper
re is no border, the picture is said to 'bleed' or is a
re

STROKED. A clear plastic material, paint-like in
y, is brushed on a picture and allowed to dry. This
illusion of the picture having been painted rather than
anically reproduced.

quadrangular needle used in engraving.

ED PLATE. When a picture is produced by means of a
me sort, it can usually be used to print many more than
r desired. If, when the desired number is reached, the
faced or destroyed in some manner, it is said to be
"."

OE RAISONNE. A catalog of a particular artist's works with
commentary on the listings; a classified, descriptive

CHROMO LITHOGRAPH. A color lithograph. Usually associated with

photo lithography.

CHROMOLITH. A trade name (not to be confused with CHROMO LITHOGRAPH) describing a highly refined photo-mechanical reproductive process whereby an exact reproduction of a picture is produced. The same gradations of tone, line, and color are reproduced not by the reduction of an original to a pattern of dots as in photolithography, but by taking a negative directly from the original in such a way that a reproductive plate can be made that precisely incorporates all of the continuous tones of the original.

COLLECTORS' MARKS. Now and in the past it has been the custom of some collectors and most museums to place a mark or monogram on the back (rarely front) of a print identifying it as part of a collection.

COLLOTYPE. A process for making photo-mechanical reproductions of the highest quality. It may be used for printing on soft finish and hand made papers and reproduces with great fidelity the most delicate gradations of tone.

DECKLE EDGE. The irregular, untrimmed edge of hand made paper. Now often produced artificially on machine made paper.

DELINEAVIT (del.) Latin; found on old prints and meaning "has drawn it".

DRIOGRAPHY. A trade name describing an advance in photo-lithography which produces a higher quality reproduction without the conventional use of water and alcohol on the press. This allows each dot to carry more ink and results in a better defined dot in the dot pattern, thus brighter, more distinct color and clarity of detail.

DRY MOUNT. Meaning to glue a picture to a stiff board or cardboard by means of a dry adhesive. No fine print or reproduction should ever be dry mounted as it changes the nature of the paper and inks and therefore has a detrimental effect on the picture and its value. This should be used only as a last resort trying to salvage a badly damaged picture which otherwise would fall apart.

DOCUMENTS

INAUGURAL ADDRESS January 20, 1961

The President spoke at 12:52 p.m. from a platform erected at the east front of the Capitol. No Kennedy speech ever received more careful attention or underwent so many drafts. It will undoubtedly remain the most quoted of all his addresses.

We observe today not a victory of party but a celebration of freedom — symbolizing an end as well as a beginning — signifying renewal as well as change. For I have sworn before you and Almighty God the same solemn oath our forebears prescribed nearly a century and three quarters ago.

The world is very different now. For man holds in his mortal hands the power to abolish all forms of human poverty and all forms of human life. And yet the same revolutionary beliefs for which our forebears fought are still at issue around the globe — the belief that the rights of man come not from the generosity of the state but from the hand of God.

We dare not forget today that we are the heirs of that first revolution. Let the word go forth from this time and place, to friend and foe alike, that the torch has been passed to a new generation of Americans — born in this century, tempered by war, disciplined by a hard and bitter peace, proud of our ancient heritage — and unwilling to witness or permit the slow undoing of those human rights to which this nation has always been committed, and to which we are committed today at home and around the world.

Let every nation know, whether it wishes us well or ill, that we shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.

This much we pledge — and more.

To those old allies whose cultural and spiritual origins we share, we pledge the loyalty of faithful friends. United, there is little we cannot do in a host of cooperative ventures. Divided, there is little we can

wearing those invisible chains that are so heavy and restrictive?

I choose freedom through Jesus Christ. Sure, I may still be behind these iron bars, but the real me - the me that is inside - the one that is going to live forever is free! I exchanged those heavy chains for a Crown of Righteousness! I traded death for LIFE. Make a decision now. There is no need to carry the weight of those chains any longer. Don't keep yourself locked in prison any longer while the key is here for you to open the door with.

The key is your voice, for Jesus has said: "Ask and you shall receive; whosoever will call upon the name of the Lord shall be saved. Freedom or prison? - FREEDOM FOR ME!!

From Prison With Love,

STEVE KLUCKMAN #298367
Wynne B3-3-17
Huntsville, Texas 77340

* * * * *

NEWS FLASH

Steve Kluckman was paroled on July 7th. He has contributed many annotated articles to this newsletter and folks have been blessed. Congratulations Steve!!

Steve will be living in Lubbock, Texas, for awhile. We hope he will be able to come to Baytown soon for fellowship with the Free Spirit staff. We're looking forward to seeing you Steve. God bless you and keep your eyes on Jesus! We love you!!

MY HOPE

As I sit here meditating upon I Cor. 15:19, I can't help but think of the life that I use to live...the life without any hope and life of destruction and death. This scripture has so much real meaning to my life; with it comes the joy and peace of the Lord. "If in this life only we have hope in Christ, we are of all men most miserable." Our hope does not lie in this world, neither is our hope of this world...our hope is in Heaven and in spending eternity with the Lord Jesus Christ.

As I listen to the messages on love and prosperity, I can't help but think - this is beautiful - but I don't serve the Lord for what He is going to do for me, nor do I serve Him for the gifts He is going to give me. I serve the Lord Jesus Christ for what He has already done for me and the victory He provided for me at Calvary. I serve the Lord for the new heart transplant He gave me. I serve the Lord because of the LOVE He showed us all, in that while we were yet in our sins, He died for us.

As I was talking to a man that sleeps in the next bunk over from my own, about the scriptures, he made a statement that he thought the Bible was a lie and didn't need anything it said. He said, "Man you can't really believe that stuff!" I answered, "Man, not only do I believe it, but I know it to be the only truth in the world." I said, "Let me give you something to think about. I am happy in the life that I now live. When I was living for satan, he destroyed everything that I touched and I stayed in misery. Just suppose that I believe the way I do and I am wrong...when this life is over, I have lost nothing; but on the other hand, suppose that I'm right and you are wrong...when this life is over you have brought destruction to your own soul." You see, no matter what you believe, Jesus is still going to Lord over all...what you believe doesn't count!!

Yes, before Christ, there was no hope, no joy, no love...but Christ has changed all of that. I know where I'm going to spend eternity - with my Lord! I John 5:11-13, "And this is the record that God hath given unto us eternal life, and this life is in His Son. He that hath the Son hath life, and he that hath not the Son of God hath not life. These things have I written unto you that believe on the Name of the Son of God; that ye may KNOW THAT YE HAVE ETERNAL LIFE, and that ye may believe on the Name of the Son of God." This is my hope, where is yours???

From Prison With Love,

CHARLES KERRIGAN #72965
Camp A
Angola, Louisiana 70712

* * * * *

"IF THE SON THEREFORE SHALL MAKE
YOU FREE,
YE SHALL BE FREE INDEED"

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FREEDOM OR PRISON

Looking out my third floor window I am able to see a wide expanse of God's wonderful handiwork, his wonderful creation, our home on earth. It's a bright sunny day, the kind that makes an old person feel young, causes youths' to laugh and play. Birds dipping and soaring, puffy white clouds floating with infinite grace through the heavens. Rolling tree-shaded hills in the distance, patches of dead winter's grass beginning to turn green; the very essence of Spring. As I stand in awe of His great Majesty and Power, I thank my God for the sunshine; even more, I thank Him that Jesus is the Sonshine of my heart.

Why does such a common, taken for granted thing such as looking out a window touch my heart so? Because between me and the window is ten feet of bare concrete fiber, a wall made of iron bars; even my windows are interlaced with bars of iron. Because of past sins and crimes they have set me apart from society. Behind walls, bars of iron, and barb-wire fences. Society justly ordered that I be restricted in my movements, that I lose my freedom, that I be separated from the world.

Those who abuse their freedom, society punishes by taking their freedom from them. Their punishment is a failure in one sense, but in another it resulted in the ultimate success. My freedom in the physical realm is taken, but I'm freer than I've ever been before. I can no longer experience the world with my physical senses, yet I experience and enjoy total freedom every minute. For no longer am I restricted to living only in and through my physical senses, now I live each minute within my heart and spirit. They have placed my body in bonds, but the Lord Jesus Christ has set me free. No longer do I have to let joy and happiness come into my life by way of my physical senses. Now my joy comes from out of my heart. The tide has reversed, for now my joy flows outward from my heart. My joy is not dependent on stimuli absorbed by my five senses, my joy is part of my very being; my joy resides continuously within my heart, for Jesus Christ lives, truly lives within my heart by faith. You shall know the Truth and the Truth shall set you free; those whom the Son sets free are free indeed.

For most, prison is a den of misery and despair; a place of punishment and sorrow. Through Jesus, prison has been a blessing. It's been a time of drawing close to and learning of God. A time of instruction and revelation in the wilderness. So in this sense their punishment has failed. Yet through the Grace of God, I am a new creature in Christ. I'm no longer the same evil, sick person I once was. Where the rehabilitative efforts of the state so often fail, the precious Blood of Jesus has succeeded. Jesus didn't just change the outside; the drug-addiction, alcoholism, the destructive and degrading lifestyle and habits. Jesus changed the heart condition. The best efforts of

trained professionals can at best, simply clean up the outside of a man. The Blood of Jesus takes care of the whole person.

Rehabilitate means to restore to a former condition or to recondition; Jesus doesn't restore or recondition. He makes NEW! Jesus causes the old things to pass away, to be totally, completely, and finally done away with; and then He makes new. He creates a totally new creature, and He starts at the innermost being and works His way out. Jesus can and will restore us to man's original condition. The condition of Adam and Eve, free and open fellowship with and obedience to our Heavenly Father.

What things are between you and God; what things are keeping you separated from Him; what things are keeping you from freely and fully enjoying this precious gift of life? Is Satan's veil distorting your vision - keeping you from really seeing and experiencing the joys that are a part of the gift of life. Jesus is the Light of men - His light can penetrate this dark veil.

Are you a prisoner, bound by chains whose every link is forged of guilt and unbelief. A prison with invisible walls and bars, things you can't even see or define; invisible barriers that keep you from really feeling and being free. Perhaps you are a Christian, trapped and imprisoned by lukewarm convictions and attitudes by the concerns and complexities of daily life. Which ever the case may be, only the Power and merciful love of the Risen Christ can make you truly free.

Scripture says: delight thyself also in the Lord and He shall give thee the desires of thine heart. You have to stop looking to yourself. You have to quit depending on conditions and circumstances, quit relying on yourself and your physical senses as the source of your joy. You have to get your eyes on Christ, depend on Him, let Jesus truly be the joy of your life. When you let the knowledge of Jesus and your relationship with Him become the joy of your life, you will find that the desires of your heart and all the needs of your life are continuously being met.

Three of the oldest and most common desires of mankind are the desire for a lasting meaning to life and one's own existence - the need for freedom within the spirit or soul of the individual; and the desire for true peace of mind and heart. These can only be realized and accomplished in Christ Jesus.

You can try all kinds of philosophies and lifestyles; you can try every other way you can conceive of - but only Jesus is the Truth, the Way, and the Life!

Which would you choose: freedom, peace of heart and mind, and a lasting meaning for your life; or, would you choose to keep

WHAT OUR READERS ARE SAYING

.....I must tell you what a joy I got reading the Free Spirit publication I received last night. Praise God for the wonderful work you are doing. I read it page for page several times last night, and this morning. God is very much alive and can work in everyone's life no matter what they have done in their past life. (Inmate from Jester 1 Unit, Richmond, Texas)

.....Just a short note to let you and the Free Spirit staff know how much I enjoy the newsletter. At the present time, I'm having to read those sent to other inmates and would appreciate if you would place my name on the mailing list. I shall be happy to aid you in your outreach endeavor, for it is indeed a much needed source of information and chronicle of spiritual strength. May the Lord continue to bless all of you. (Michael J. Hanson #288790, Wynne Unit, Huntsville, Texas, 77340)

.....My co-worker gave me a copy of your April, 1981 Free Spirit newsletter and said, "Read Brother Perry's article." After the first and second sentence, I knew the Holy Ghost had sent that newsletter to me. The entire article described my recent walk with Jesus. In fact, your newsletter only confirmed what the Spirit had been telling me for weeks - Read! Study! (the Word) and pray more often. I have a long way to grow, but thanks to Spirit-filled saints like you, God has placed me back on the right road. Thank you Jesus! (I was way out in left field in the "Speak-it-out" syndrome. Pray for me, and with me, Brother Perry. (A lady from Houston)

.....Today I received my copy of Free Spirit and was very touched by an article written. You see, I was once in custody of TDC too! I was at the Mountain View unit in Gatesville. There I became a born-again Christian and my spirit was set free! Praise the Lord! It always disturbed me to hear the ladies talk about the "fix" they're going to have waiting for them - how really loaded they'll get once they get out. All talk of what put them there in the first place! I've been home over a year now; have completed all obligations to my parole and I haven't had one ounce of problem with the law - parole board, family...even my job! The only reason for that is because I follow the Lord. He has made me new again, and I can't let go of the feelings and faith that He has given me. I'd be crazy to give this up for the frustrations that I had with drugs, booze...and the associates that I had!

When I look back at "How it was," I don't even know that "primitive" person. Any day now I should be getting an I. D. card from TDC to return to Mountain View as a "free-world" speaker at their AA meetings. I can't turn my back on them...not when the "old scene" still haunts some of them. They need to know that you can come home and not return to drugs or booze.

And, God is out there helping. That's one thing I always tell people coming home..."Don't leave God there - because He didn't leave you! Matthew 18:19 says, "I also tell you this, if two of you agree down here on earth concerning anything you ask for, my Father in heaven will do it for you." There's our contract - Let's pray and watch the change take place in our prison systems!!



Art work by:
Angie Gallardo

This newsletter is published by the Set Free Prison Ministries, Inc., a non-profit organization in the STATE OF TEXAS. All articles are from Christian men and women in prison, or those who have served a prison term (saved and filled with the Holy Spirit). If you would like to be placed on our mailing list, please write to P. O. Box 7198, Baytown, Texas 77520. ALL SUPPORT COMES FROM DONATIONS FROM THE READERS. WE SEND A BIG THANK YOU AND GOD BLESS YOU TO ALL WHO ARE PRESENTLY SUPPORTING THIS MINISTRY.

living a life of sin and despair - He cared enough about me that He protected me and gave me the assurance of His forgiveness, and I didn't even know Him. Praise the Lord!

Since the night I first gave my life to Him, I have had trials and pains...but in each one I've also had a helping hand! The helping hand of God!!! He never promised us, as Christians, we'd have an easy life, but He gave us the assurance, that, through it all, He would walk with us and take our burdens as His own. And He has...every day He walks with me. Every day He blesses me in so many ways.

People often ask me how I can keep a smile on my face with this 'time' I have. (I'm doing a life sentence). My answer! It's easy! I'm leaning on Jesus Christ. From Him I get my support! When I asked Him to use me on that night a little over three years ago,...to use me in some small way, I asked Him to use me for WHATEVER AND WHEREVER He needed me. I know that He has a job for me here and when my task is completed, regardless of any man here on earth, I will walk out into the freeworld. I won't and can't say that I'll be free then, because even though I'm locked behind bars and walls, I'm already FREE!!! On October 16, 1977, He FREED me - freed me from bonds of sin and despair.

To those of you, wherever you may be, who have not experienced the joy, peace, and total fulfillment of living a life of service to Jesus Christ, I pray that you will get down on your knees and ask Him to come into your life. "Humble yourselves therefore under the mighty hand of God, that He may exalt you in due time: Casting all your care upon Him, for He careth for You." (I Peter 5:6-7)

To those of you who already know Him, I pray that you will share the Good News with others. "And that every tongue shall confess that Jesus Christ is Lord, to the glory of God the Father." (Phil. 12:11)
May God bless you all REAL good, Agape.

From Prison With Love,

JUDITH L. PEARSON #267449
P. O. Box 38/Goree/Gladiola
Huntsville, Texas 77340

"GOD IS MOVING AT RETRIEVE"

This reporter was transferred recently to the Retrieve Unit in Angleton, Texas. Upon arriving, I sensed that God was moving in this prison. I met the Chaplain at the service. Praise God for this man! Revival is going on and the services are power packed with the manifestations of the precious Holy Spirit. Our Chaplain will be reporting, personally, in the upcoming issues of this newsletter. So many things are happening that space will not permit in this issue. Greater things are in store for the Body at Retrieve. Look for a grand report in the August issue. "It's Revival Time." (Luman Perry #266103 - P. O. Box 1500, Angleton, Texas 77515)

SPECIAL BULLETIN

On September the 5th, the Full Gospel Business Mens Fellowship in Conroe, Texas, is having a special service featuring ex-offenders in which a number of men will be speaking and giving testimonies. Music will also be provided by them.

Jack Easterwood, President of the prison ministries of the Conroe Chapter, cordially invites anyone on furlough or paroled at that time, who would like to participate in this service; or, would just like to attend the wonderful fellowship, to write him.

This special service is going to be a great blessing and Jack invites everyone to come if at all possible!

You can write Jack at: 135 LaQuinta, Conroe, Texas 77304. (Or, write Free Spirit)

Matthew 5:29-30 says:

"And if your right eye causes you to sin, pluck it out and cast it from you.---"

"And, if your right hand causes you to sin, cut it off and cast it from you;---"

.....I recently heard of a mother who was deeply concerned about her eleven year old son and the environment in which he sought certain entertainment. It seems the boy went to skate each Friday night at a local skating rink and had come across the frequent habit by some children his own age of smoking marijuana and other drug usage. The young man had told the owner of the rink of the problem and the owner had taken a 'what can I do?' attitude. The mother was genuinely concerned, but continued to allow her son to go to the skating rink.

As the story unfolded, the above Scriptures were quickened to me by the Holy Spirit for the very first time in a truly meaningful manner.

If your eye 'sees' something evil or sinful at a particular locale, pluck your eye away from it. Exhibit a degree of discipline. Do not subject your eye to the evil influence and the temptation which will follow.

If your hand enjoys doing something (bowling, pin ball, etc.) and evil influence is present, cut your hand off from such conduct and away from the locale. Exhibit the discipline in your lifestyle necessary to place yourself in environments or moral values and do not give in to the lusts of the flesh.

Turn your eyes and hands to Godly endeavors and walk in the paths of righteousness-- for His Names' sake. Amen! (Van Ballew #278096, Wynne Unit, Huntsville, Tx 77340)

-Over, please-

Just before I was to go to trial, I escaped briefly (15 minutes) from custody at the courthouse, and when I was caught downstairs, I was about 15 feet from the front door...and what I thought would be freedom! Nevertheless, the county officials were not too happy over my conduct, so they felt some solitary time might be just the thing to cool me off... Little did I know that the Lord and I were also going to have a "showdown" in that solitary cell...

The second night in there, I went through a really heavy experience...and it was then that I got down on my knees and cried out to the Lord Jesus to forgive my many sins and have mercy on me.

All the playing was over and I confessed that I had made such a mess of my life until there was nothing left but shattered pieces; but I promised that if He would come in and somehow put it back together again, I would do my best to serve Him the rest of my days. (Well, beloved, my testimony in short is simply that He did and I am...)

I lay down that night and slept peacefully for the first time in many years. The very next day I had to go to court and plead guilty in exchange for a 25 year sentence. (They had offered me 20 years before my brief escape, then told my attorney they wouldn't accept less than 35...but an attorney cousin of mine talked them down to 25 and told me it was either that or a life sentence.)

Praise God, I took the 25 and as I started that long stretch I will never forget the assurance I felt that the Lord was going to see me through - even when the federal folks filed a detainer on me for the violation of my parole. I heard the mocking voice of the evil one telling me I would not live long enough to get out (I was in poor health at the time), - I somehow knew the Lord had other plans for me...I later discovered Psalm 142:7 in God's Word, and what a blessing it was to quote it the morning I left Wynne some eight years later...and again, when I was released from El Reno six months after that.....and, finally, to stand during the testimony time in a Sunday evening service at the Bronco Bowl in Dallas and proclaim it to the assembled members of the Beverly Hills Baptist Church.

Upon my release from prison in June, 1980, I spent seven months at the Jericho Home in Dallas. The Lord gave me many opportunities to share with others what He has done in my life. In February of this year, I left Jericho and moved in with a Spirit-filled brother I had met at Wynne. The Lord has given both of us a common vision of setting up a Christian Center of ministry in an apartment type unit. As of June 1, 1981, it has become a reality. We now have five brethren living in two of the units where we reside, and in September we will obtain the third unit, which will give us 3/5 of the property. (Perhaps the Lord will move on the landlord to give us the entire building one of these days.) Here at the units,

we have prayer meetings, home fellowships and Bible study. Several of us stay involved with various outreach ministries. The Lord is indeed able to do exceedingly abundantly above all that we ask or think, and I wish to encourage all of you to "hang in there" as God works it out.

From Outside Prison With Love,

Tommy Thompson
1341 Englewood
Dallas, Tx 75203

* * * * *

"I WAS IN PRISON AND YOU CAME UNTO ME"
(Matthew 25:36)

In August of 1977, we were honored to have the Bill Glass Crusade's Total Weekend here at Goree to share with us. What a blessing!

I met and talked with many beautiful Christian ladies. Several of them asked me if I was a Christian. My answer was, "Yes." After all, hadn't I said many times that I wanted the Lord to use me in His works...I wanted, with my mind, to be a Christian, a Child of God. I really believed I was a Christian.

On October 16, 1977, I was sitting in my cell writing a letter. In that letter, I was copying a poem that I had written. This poem spoke of God's love and how He cares for us. As I read over the words to this poem, I felt a compelling need to get on my knees in prayer. I tried to shake this off as I wanted to finish the letter...but I couldn't. I HAD to put my letter down and get on my knees right then.

I got down on my knees that night and I felt, with all my being, the definite presence of God in the cell with me. I heard Him speak to me and felt Him hold me in His loving hand.

That night as I talked with my Father and offered myself to Him, there was a difference. I wasn't doing it with my mind or my mouth...but from the very depths of my heart.

After I accepted Him that night, as I continued to pray, He opened my eyes to the truth about myself. A truth, that without knowing His love, and without His support, I never could have faced. The crime that I was so sure I was innocent of - I wasn't...I was guilty!

It has been a year and a half since the night of the murder - a murder that I had truly believed I had not committed; and in all that time it had never entered my mind - that yes, I had done it!

I thank God daily for protecting me from that knowledge until I turned my life over to Him. He gave me the strength to face it. Even though I had turned away from Him and had been

on and become big inside us. Our dream must continue to ring true in our hearts and press on with Him. He will bring it to pass. Hallelujah! Despite all that the Devil is throwing at us, we must press on! Through it all, we must look through the haze of circumstances and see the finish line down the road. Let us keep believing in the dream that He has given us, let it manifest in phases as He gives it to us. We will see the reality of it eventually.

We must never get discouraged because it's not happening quickly. Let us grab hold of the dream that God gave us and never let go. We can't quit now -- the victory is ours in Him. I don't believe that there is anything that we can't do. Why? Because God saved us by the Blood of the Lord Jesus Christ His Son, and He gives us our strength. Therefore, we can do all things through Christ who strengthens us. ALL THINGS!! Hallelujah!" (Lee B. Parum #146911, Kinross Correctional Facility, Kinceloe, A.F.B. Michigan 49788)

* * * * *

This next letter is from Mike Wppard of the Walls Unit (TDC). He writes:

...."Luman, I was reading some Scriptures yesterday and the Lord brought to memory that if your brother sins against you seven times, you must forgive him seventy times seven.

All you and I have ever done, Luman, has been forgiven by Jesus. This was hard for me to accept at first. Jesus just overwhelms us with His love!! Even though we have done wrong, whether backslide, lie, cheat, curse, or whatever, all these things are against God's Word - there had to be a price paid for our doing contrary to God's words.

I read today where Jesus said, "But I have a greater witness than that of John: for the works that the Father has given me to finish, the same works that I do, (Jesus) bear witness that the Father hath sent me."

Jesus lives today and He loves us. Because of the resurrection, He can live in our hearts and love others through us. We are just instruments that God can show others He loves them. Luman, He loves us!!! If He hadn't, He wouldn't have done what He did on the cross. Hallelujah! JESUS LOVES YOU! (Mike Wppard #280029, P. O. Box 32, Walls Unit Huntsville, Texas 77340)

P. S. Mike would really like to receive some mail from you wonderful folks out there. You'll really be blessed!

* * * * *

WE APPRECIATE ALL OF THE ART
WORK RECEIVED. KEEP IT
COMING IN!! THANKS!

BY HIS SPIRIT

... "NOT BY MIGHT, NOR BY POWER, BUT BY MY SPIRIT, SAITH THE LORD OF HOSTS." (Zech. 4:6)

I want to start out by greeting all of my brethren in prison in the precious and mighty name of JESUS, the King of Kings and Lord of Lords!

To the Body of Christ at Wynne Unit and El Reno, I send forth a special greeting because God has brought us together and is doing a beautiful work in us. Glory to Jesus, the author and finisher of our faith. (Heb. 12:2)

I spent a total of 13 years "inside," so I know the problems and the heartaches you face each and every week, but I also know where our help comes from; yea, even the One who said, "I will never leave you nor forsake you; and lo, I am with you always, even unto the end of the world." (Hebrews 13:5 and Matthew 28:20)

....I grew up in San Antonio and remember hearing about God and Jesus while I was still in grade school; then when I was about 15, I heard the Gospel preached in a Baptist church (Praise the Lord for Baptist preachers), and understood with my mind what it meant - so during one of the revival services I went forward and asked Jesus to be my Savior. (I did not ask Him to be Lord of my life because I was too busy doing what I wanted to do.)

After I married, I moved to Houston to begin a new job, and for over ten years I ran from the Lord as I sought to make money and enjoy the pleasures of this world. I soon found myself all caught up in a web of sin, and I had no real joy or inner peace, so I increased my drinking and use of pills in order to escape the empty feeling I had inside.

By 1965, I had become involved in criminal activities, and in December I was arrested and charged with two savings & loan robberies (federal), plus one state charge of burglary. (A group of us had been ripping off safes in business establishments, and the Houston PD was most unhappy about our "work" to put it mildly.)

It was the first time I had ever been arrested for anything more than a traffic offense, but due to the serious nature of the crimes, I ended up with seven years on each of the federal robbery cases (running concurrent), and the state charge was later dropped.

Off I went to Leavenworth, Kansas, to spend the next 45 months until being paroled in November, 1969. I returned to Houston and started working offshore, while pursuing what I thought was the "good life" ... lots of partying and drinking, etc. In March, 1971 I was again arrested for robbery (a drug store), and this time I was in deep trouble because I was indicted as a second offender, which calls for a mandatory life sentence if convicted by a jury.

....This reporter spent a few days at the Walls Unit of TDC recently. This unit has a wonderful fellowship. The inmates take an active part in the chapel services (song leading, testimonies, and special music). The services are wonderful!

Just this past week, during the Wednesday night service, everyone went into spontaneous singing of the chorus "Hallelujah." A precious warmth of love flooded the place as hands were lifted up in praise to our Lord. (I Timothy 2:8). It lasted for about five or ten minutes. What a glorious time we had during this worship service. This reporter was invited up to the front to give testimony and sing.

Chaplain Pickett is loved by all and his relationship with the inmates is truly exceptional - and that of a servant. It was a real joy to be able to join in with these brothers in worship to our precious Lord.

I'm truly looking forward to another visit to the Walls to fellowship with these precious brothers! God bless them!

(Luman W. Perry #266103 - TDC)

* * * * *

...."The child of God doesn't have to pay the Devil to leave him alone," states one brother at the Wynne Unit of TDC. He said that there were some men on the cellblock who were trying to extort money from him for his protection. All of the brothers went before the Lord in prayer, and this young man was moved into the cell with another wonderful Christian brother. Now he has the fellowship that he needs and he has a look of peace about him. "When a man's ways please the Lord, He maketh even his enemies to be at peace with him." Praise God!

* * * * *

....GREETINGS AND SALUTATIONS FROM THE ELLIS UNIT OF TDC! I recently came in contact, while at the Walls Unit, with a man that I earnestly believe opened my eyes to a "light" that I did not believe existed. The everlasting light of Jesus!

I had studied T.M. and Far East religions for so long that my heart was closed to the one true Way. People had talked to me about Jesus before, but none impressed me as my friend did.

The warmth he found in talking about our Lord astounded me! The way he talked about his life and the plans he has, made me look at my own. I know I'm just like the proverbial babe in the woods, and I know it's going to be a hard road; but I also know that since I've put my trust in Jesus...that He'll guide me just as He's guiding my pen right now.

Please remember me in your prayers, and as a humble servant of God, I will pray for all of you. Thank you Jesus!

From Prison With Love,

JAMES HAYNIE #309663

Ellis Unit

Huntsville, Texas 77340

This past month, I've received quite a few letters from fellow prisoners. I'd like to share portions of a couple of these letters with the readers. I really appreciate all of the letters that are coming in. These two brothers had no idea of the severe trial I was going through at the time they wrote these letters. God's timing is always right! I was truly encouraged and edified...I believe you will be too!

...."May God fill you with assurance of this very thing - that He which hath begun a good work in you, will perform it till the day of Jesus Christ. Although the fig tree shall not blossom, neither shall fruit be in the vines; the labor of the olive shall fail, and the fields shall yield no meat; the flock shall be cut off from the fold and there shall be no herd in the stalls."

Yet I will rejoice in the Lord, I will joy in the God of my salvation. The Lord God is my strength and He will make my feet like hinds feet, and He will make me to walk upon high places. Hallelujah! Yes, let's keep our visions and dreams alive - let us trust God, for He cannot fail. If He said it, He will do it; if He has promised it, He will make it good. Praise God!

We can know that we have passed from death to life because we love the brethren as Christ has loved us. Luman, that seed of love that you planted in my heart in Leavenworth, some six years ago, is still growing, and praise God, we can make it because of Jesus.

We must continue to see the dream or vision that God has given us with the eye of faith. It's got to be real to us. We must see the dream or vision in its completed form, even though the Devil is harrassing us. Praise God! Everytime we take a step, it seems he digs the foundation out from under us and we slip. Our dream looses its inspiration and reality. Finally, it dies, lying dormant deep within our spirits.

Dear Luman, you may feel that way right now...like I have, trapped, distressed, an utter failure. We must not look at our present circumstances; we must begin to believe God again and the dream He gave us. Whenever our circumstances say, "There is no way this can happen," we must dare to dream big.

Some of us have a dream of a traveling ministry -- I know I do, Luman...and I want to sing, be free and let God use me in any way He chooses.

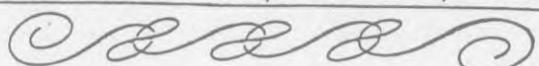
I know that the Lord has given you a heart full of love. I have seen it in your eyes, I have felt it when you preach to others. I thank God for the time you had for me when I was dying inside. I'll never forget that day in the cell when you prayed with me. The tears fell and God met me in a wonderful way.

Even after that, Satan tried to kill me and rob me of everything that Jesus did for me...and you, too, Luman...but that vision that the Lord gave to each of us must live



"Free Spirit"

From Prison With Love John 8:35



P. O. Box 7198, Baytown, Texas 77520

Vol. 2, No. 103
July, 1981

VIOLENCE CONTINUES IN T.D.C.

....It was a hot and sticky day at the Walls Unit of the Texas Prison. The guards were at their posts and inmates were coming and going to various parts of the prison. Suddenly, the peace was broken by the arrival of an ambulance from the Ellis Unit. The general comments were, "Well, there's another one," and "The inmates are stabbing the wrong people...it should be the guards who are getting it." This inmate had received multiple stab wounds and was dead upon arrival.

After about two more hours, two more ambulances arrived. These two men had met with the same type violence...multiple stab wounds. Another man was dead and another one was critically wounded. According to one inmate at the Walls Unit, "It's that time of year when tempers flare up from over crowded conditions and the unbearable heat in the cells."

The following are reasons which could contribute to violence in any prison: Personality conflicts, racial problems, intimidation of the weak, i. e., homosexuality, gambling debts, and snitches.

He further stated that the inmate population all over the system is tired of the "inmate guards" who abuse their authority. He added that disrespect and lack of consideration is also one of the major causes of violence. According to a source on the Ellis Unit, "The Ellis Unit is a powder keg with a very short fuse and I hope to be paroled before it goes off."

Just hours after these stabbings, another ambulance arrived. Another man was stabbed, critically. Two of the men killed were inmate guards.

Throughout history, violence has been an everyday occurrence in the prisons of the world. A most severe case of violence involved Richard Wumbrand, author of the book, "Tortured For Christ." He spent many years in the concentration camps which were far worse than the prisons of this country. He was tormented for his faith in Christ Jesus. He later wrote a book about life and death situations, much the same as we experience daily.

Although the Christian is not involved in the above mentioned causes of violence, his life is in danger in much the same way as the New Mexico prison incident. According to one TDC officer, "The anticipation of the implementing of Judge Justice's directives concerning conditions of the Texas Department of Corrections, has frustrated the men and women who feel that

it should be an overnight transition." He further stated that an "inmate guard" should not try to enforce the rules that is the responsibility of a TDC officer. Also, if the inmate guard is to keep his head in one piece...he is to do only the job that he is assigned to do.

This reporter wants the readers to experience the joys and pains with us so that you can, according to the Word, "Be in the bonds with us." What missionary is it that doesn't write about his trials, victories, and conditions? We are ambassadors for Christ! In the Texas Department of Corrections, we want to tell it like it is. Surely, after reading about the daily occurrences in our lives, you will have a greater burden to PRAY for us as we minister to these men. Also, please pray for the families of these men who were killed and for the ones who are in critical condition.

* * * * *



Art work by: Frank Dick #208832
Wynne Unit
Huntsville, Texas 77340

---If you are enjoying the Free Spirit Newsletter, we would like to hear from you. Also, if you move, we would appreciate a change of address. With the exorbitant postage rates, we appreciate all the help we can get. Thank you---



From the Desk of

NAPOLEON JOHNSON

Bert Long:

1-5-81

You may have attended this meeting described in the attached, but just in case you didn't the attached information is for your use.

Napoleon Johnson

Arts Council of Houston

1950 West Gray, Suite 6
Houston, Texas 77019
713-527-9330

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Staff

Mary Anne Piacentini,
Executive Director

November 25, 1980

Mr. Napoleon Johnson
Executive Assistant to the Mayor
City of Houston
P. O. Box 1562
Houston, Texas 77001

Dear Mr. Johnson:

The Cultural Arts Council of Houston is interested in exploring new ways of bringing together the arts and business communities, especially those minority arts organizations which traditionally have not found financial support from regular funding sources or from their own minority business community. One of the projects that the CACH is presently working on is a seminar on the expansion arts which will be held on Wednesday, December 10, 1980, at The Autry House, 6265 South Main Street, from 10 a.m. to 5 p.m.

Expansion arts groups are those groups which exist to expand the involvement of all Americans in the arts, particularly through the expression of the nation's diverse cultural groups. The expansion arts program of the National Endowment for the Arts exists primarily to support minority arts organizations although non-traditional and multi-cultural arts programs have also been supported through the expansion arts program.

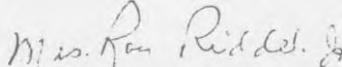
We have enclosed an outline of the expansion arts seminar for your information and review. You, or a member of your staff, may be interested in attending this seminar. We would also appreciate it if you would send us names of persons or organizations which you think might be interested in attending this program. Although we have already sent notices to the various media, to our 181 non-profit organizational members, to the Business Committee for the Arts of the Houston Chamber of Commerce, to the Houston Citizens' Chamber of Commerce and to the Mexican-American Chamber of Commerce,

other persons and/or organizations with which you are familiar may not have yet been contacted through these lists. It would be very helpful to us to contact these other groups.

The persons participating in the seminar will also be available for on-site visits on December 11, 1980. Organizations attending the seminar can set up appointments with the consultants by calling Derek Gordon, program coordinator of the CACH, at 527-9330. Visits and evaluations by the consultants are for the use of the individual organizations and not for CACH use, unless expressly authorized by the organization.

If you have any additional questions on this seminar or would like to suggest organizations and/or persons whom we should contact, please call Derek Gordon at the above number.

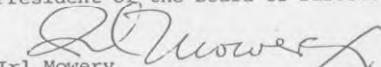
Sincerely,



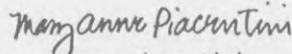
Mrs. Roy Riddel, Jr.
Chairman of the Board of Directors, CACH



S. I. Morris
President of the Board of Directors, CACH



Irl Mowery
Chairman of the Program Committee, CACH



Mary Anne Piacentini
Executive Director, CACH

THE CULTURAL ARTS COUNCIL OF HOUSTON

SPONSORS

"EXPANDING EXPANSION ARTS"

A seminar examining the unique role
of minority arts in the City of Houston

Wednesday, December 10

10:00 A.M. to 5:00 P.M.

Autry House, 6265 South Main Street

This program was funded in part by a grant from the Texas
Commission on the Arts and by the Cultural Arts Council
of Houston through receipts of the hotel/motel occupancy
tax from the city of Houston.

"Art, like philosophy, defies static definition. An individual's perception of art depends a great deal upon personal experiences.

One's acceptance of what art is usually expands as the number of experiences grow. A society's definition of art should, therefore, rest upon the collective perception of the individuals of that society. For decades American artists looked to Europe for direction and inspiration. As America matured, other cultures also became sources of its ideas."

From the report of The Task Force on
New and Minority Constituencies
(as presented to the National
Council on the Arts, August 1977)

GUEST SPEAKERS

Mr. Alfred Blair

is a local artist and educator who was recently elected to the Cultural Arts Council of Houston Board of Directors. Mr. Blair is the president of the Organization of Black Artists.

Ms. Patricia Holt

is a representative of the Office of Contributions and Program Development of Exxon USA, Houston, Texas. Ms. Holt has currently been examining patterns of corporate support for small and mid size arts organizations.

Ms. Jo Long

is the development director for the Arts Council of San Antonio. Ms. Long has been associated with community arts organizations throughout Texas and was the former director of the Carver Cultural Center in San Antonio. She is also a current member of the Endowment's Expansion Arts Panel.

Mr. Bernard Lopez

is the Executive Director of the New Mexico State Division on the Arts, Santa Fe, N.M. He is a member of the National Council of the National Endowment for the Arts, and has served as an Expansion Arts Panelist and as a member of the National Hispanic Task Force.

Ms. Gloria Manavi

is the Deputy Principal Officer and Director of Intergovernmental and Congressional Affairs for the United States Department of Health and Human Services in Dallas, Texas. She was formerly Director for the Southwest Region (Texas and Arkansas) of the Levi Strauss Foundation in San Antonio. Ms. Manavi holds degrees from Baylor and Stephen F. Austin University in the Social Sciences, and a Masters of Social Work degree from Our Lady of the Lake University, Worden School of Social Science, San Antonio. Ms. Manavi is also an accomplished pianist.

INTRODUCTION

In recognition of its role as a source of art support and art information, the Cultural Arts Council of Houston has developed this seminar in an attempt to closely examine the role and future of minority arts organizations and community arts programs in the cultural life of Houston.

As indicated by recent census estimates, Houston is one of the most culturally diverse and culturally rich cities in America. Through exposure to this wealth of community based art programs, Houstonians can recognize the need for the support and continuance of such programs. Such a realization will require an educational process that reaches not only into the community, but also into the arts organizations themselves as well as the state, local and private funding sources that have supported only the traditional arts institutions in the past. Houston's major cultural arts organizations would not enjoy their current level of production and support were it not for the interest and support of many individuals, businesses and corporations in Houston. That show of support in turn generated additional support through city, state and federal arts agencies and organizations.

The Arts Council believes that smaller organizations can enjoy a similar growth in achievement and financial support if they are given the opportunity and the guidance necessary to cooperate with traditional sources of financial support. In this seminar we will examine the existing practices of funding agencies and minority applicants alike and will recommend actions that will make cooperation between them easier. Funding sources will have the opportunity to become more sensitive to the real or perceived barriers that exist in the minds of minority applicants, and the applicants will be able to distinguish the difference between an agency's need for information from an unwillingness to cooperate.

The Council has assembled a group of guest speakers and consultants who not only represent all levels of arts funding but who also represent the most involved arts administrators in the area of minority concerns. This seminar will allow us to share experiences, concerns and attitudes that affect the support and development of our minority arts organizations and community based arts organizations.

EXPANDING EXPANSION ARTS

December 10, 1980
10:00 A.M. To 5:00 P.M.

Autry House
6265 South Main

AGENDA

10:00 A.M.	Welcome and General Introduction Statement of City Policy on Expansion Arts Introduction of Key Note Speaker	Ms. Ana Riddel, Chairman CACH Ms. Molly Parkerson, Administrative Asst. for Cultural Affairs, City of Houston Mr. Arnold Swartz, TCA
10:15 A.M.	Address by Mr. A. B. Spellman, Director, National Endowment for the Arts, Expansion Arts Program.	
11:15 A.M.	Panel Discussion Introduction of Panel by Mr. Bernard Lopez, Director, New Mexico State Department for the Arts. Panelists include: Mr. Alfred Blair Ms. Patricia Holt Ms. Jo Long Mr. Bernard Lopez Ms. Gloria Manavi	Mr. Arnold Mercado Mr. Joe Rodriguez Mr. A. B. Spellman Mr. Arnold Swartz
	Format of Panel Discussion: Each representative will briefly describe his or her involvement in expansion arts activities, and the formal or unwritten policy towards minority and community arts organizations by the organizations they represent. Panelists will also discuss their perceptions as to problems that may exist in the solicitation, acceptance and processing of community arts applications, as well as offer suggestions to alleviate such problems.	
12:15 A.M.	The panel discussion will be followed by a question and answer period where participants may address questions directly to any member of the panel.	
1:00 P.M.	Lunch Participants are encouraged to lunch at the Autry House, where a substantial and economical lunch will be prepared. It will also provide an opportunity to talk with panelists and other participants in preparation for the afternoon discussion sessions.	

Mr. Arnold Mercado

is the director of the Teatro Bilingue de Ripley House and has previously headed up the bilingual arts activities at Casa de Amigos. He has served as a consultant and panelist for the National Endowment's Expansion Arts Program, and is a member of the Cultural Arts Council of Houston Advisory Board of Directors. Mr. Mercado has also served on the CACH theatre sub-panel.

Ms. Ana Riddel

is the Chairman of the Cultural Arts Council of Houston. She has served as a commissioner on the Texas Commission on the Arts, and is currently a member of the Commission's Partnership panel.

Mr. Joe Rodriguez

is the special assistant for the Office of Minority Concerns at the National Endowment for the Arts. He has worked in the Texas Commission Arts Artist in the Schools Program, and was instrumental in establishing arts programs as a significant part of the activities of the Association for the Advancement of Mexican Americans in Houston.

Mr. A. B. Spellman

is the Director of the National Endowment for the Arts Expansion Arts Program. He is a noted author, poet and musician. His poetry has appeared in numerous anthologies and collections, including the Norton Anthology of American Poetry. He has been a member of the faculty of Harvard, Rutgers, Emory and Atlanta Universities, and was a member of the Rockefeller panel responsible for the book Coming to Our Senses. He has consulted at the Endowment on a policy for arts and education, and has been involved in radio and television programs, including "In Defense of the Blue", and was host of National Public Radio's "Jazz Alive".

Mr. Arnold Swartz

is the past Chairman of the Texas Commission on the Arts and has served on the Commission for several years. He was involved in the planning of the HemisFair project in San Antonio, Texas, and has recently been appointed to head the Commission's committee on minority concerns.

You too can join the Cultural Arts Council of Houston and become a partner in the support of all the arts. All members receive our quarterly newsletter, invitations to workshops, seminars and conferences as well as general information regarding programs sponsored by other arts organizations. Individual members elect the board of directors at the CACH annual meeting (five are elected each year) while representatives of the non-profit organizational members elect the officers of the Advisory Board who then serve on the regular board of directors.

The Cultural Arts Council of Houston is a private, non-profit, tax-exempt organization established to encourage, nourish and support the growth of the arts and related humanities. The council supports major arts and cultural institutions through entitlement grants and smaller arts and cultural organizations through periodic grants for project support. In addition to financial assistance, the council provides information and referral, technical assistance and special programs for its members.

JOIN TODAY. IT'S JUST \$10 PER YEAR. STAY IN TOUCH WITH THE ARTS.

Name _____

Address _____

Telephone number _____

If organization, also provide name and address of Board of Directors representative (Class B) or contact person (Class C).

Mail to:
Cultural Arts Council of Houston
1950 West Gray, Suite 6
Houston, Texas 77019
713/527-9330

Categories of membership (circle one):
Class A (individuals)
Class B (non-profit organizations)
Class C (for-profit organizations)

Annual dues for all categories of membership are \$10. Make all checks payable to the Cultural Arts Council of Houston.

2:15 P.M. Session resumes.

Introduction of Discussion Sessions Mr. Bernard Lopez

Panelists will break into two groups to discuss specific minority concerns in the Houston community. The input and recommendations will be used in the formulation of an expansion arts policy for the CACH. Areas of concern should be placed in priority order, and topics of discussion may include:

- 1) the examination of existing agency requirements and how expansion arts groups can be assisted in meeting these requirements;
- 2) generally acceptable criteria for the review of minority arts projects;
- 3) the differences between minority arts organizations and community-based arts organizations;
- 4) the requirements for financial support for the above groups;
- 5) technical assistance programs that will be most beneficial to minority arts organizations and community-based arts groups.

Group I

Spellman
Long
Blair
Holt

Group II

Lopez
Swartz
Mercado
Rodriguez
Manavi

4:00 P.M. General session.

A general examination by the entire group of the concerns pointed out in the smaller sessions, and the identification of areas of common and greatest concern to the participants.

5:00 P.M. End of general session.

5:15 P.M. Meeting between the panelists and the board of directors of the CACH in closed session.

Date 10-31-79

FROM: Bert L. Long Jr.
Director Artists In Action

Subject: Copyright

To whom it may concern

This letter is being written
to validate the AIA Logo
and ALL forms within AIA
was formed on 3-5-79

By Jessie Lott

Fletcher Mackey

Bert L. Long

Sincerely
Bert L. Long Jr.

Dorold Waller
Kenneth LINSET
Derrick Perry

Paul Dix

Leroy Wells

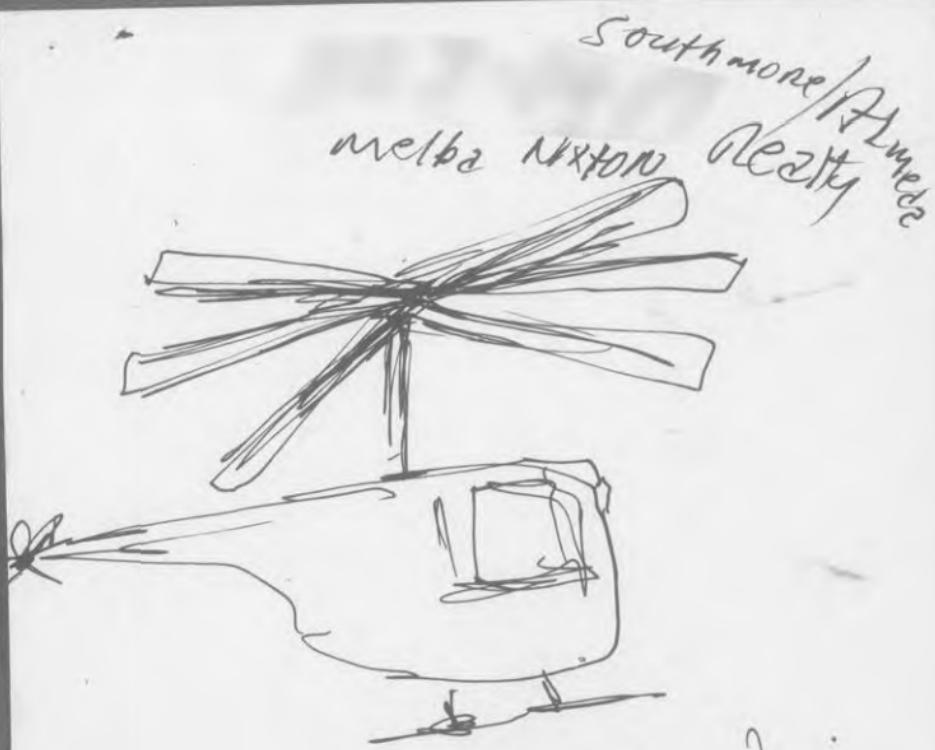
Reginald Brown

Joseph Williams

Interesting

Worthing High School
Horathel Hall

Art Students



Southmore/Hamer
Melba Nixon Rezky

Leonardo Da Vinci

Artists In Action

Global Art Information

Concepts

Directives For Survival

+ development of the Arts

Come to NASA
for Interview
for Antscene

Proposal for an Art Exhibition

"Grassroots New Emergence: The New Houstonians"

Presented to the
Contemporary Arts Museum of
Houston, TX.

by:

Bert Long, Jr.

Floyd E. Newsom

Robert Morrison

GRASSROOTS NEW EMERGENCE: THE NEW HOUSTONIANS

Always in search of the new, the artist embodies the best of the old. Many fine traditions in art have been the basis of some of the most exciting new and creative art experiences. Any exhibition must surely reflect the fresh, along with an appreciation for the seasoning of the artist, through his influences and how he or she develops those talents.

Houston, though it embraces the historic, brims with promise. The city itself is at the crossroads, with all persons agreeing that new things are emerging.

As three of the newly emerging breed of artists, we see the phenomenal growth of Houston as the focal point for a new dawning in the art world. We fully expect trends to emerge as a direct result of new things being tried...new experiences which will set art in different motions. In short, the up-and-coming breed of artists will truly make the forecasts for the future come true.

Each of us considers ourselves to be indicative of "The New Houstonians." We have all lived in this city for many years. We have learned here; we have taught here. We paint here, and we grow artistically here. We are part of the community's present and definitely will be part of its future.

The New Houstonians we would like to exhibit are all seasoned veterans, many perfecting their crafts since early childhood. They are "new" in that most have not had major exposure to their work. An exhibition of the superstars of the future at the Contemporary Arts Museum will, hopefully, benefit both the careers of the artists and the stature of CAM at recognizing the rising stars and promising influences on the art world, as it has ably done for more than 30 years.

Bert Long is a native Houstonian. Early in life, he established himself in the food service industry and attaining every major prize for his gourmet art. He translated the artistry displayed with foods and food decorations to canvas and has blossomed into one of the most articulate surreal interpreters of our time. Through perseverance and recognition by news media, Mr. Long has amassed a large Houston following in the last year. Major national art talents have purchased and supported his works. He turned the concept of the art show opening into a major social and media event.

Floyd Newsum hails from Memphis, Tennessee. He holds bachelor's and master's degrees in fine arts. Adept at all media in painting, printmaking, and photography, Mr. Newsum as an instructor in Humanities at the University of Houston Downtown College. Truly an inspiring influence on the young, Mr. Newsum is highly dedicated to furthering the careers of budding art students. He is in demand as a lecturer and has

been exhibited locally at the University of Houston, Fleming Gallery, Toni Jones Gallery, Art Etcetera (Norfolk, Virginia), Temple University (Pennsylvania), and others.

Robert Morrison was born and raised in New York City, where he worked for many years. He moved to Houston to be a part of the new emergence in the art world, believing (rightly so) that the city is a vibrant source of creative inspiration and offers the conditions under which an artist can thrive. He is a painter and a sculptor who has worked through the benefit of art scholarships since age 7. He owned two art galleries in New York City and exhibited at many more. He coordinated college art shows in NYC. In Houston, he is exhibited at Frank V. Robinson Gallery and is a coordinator for Sutton's Black Heritage Gallery.

"Grassroots New Emergence: The New Houstonians" proposes to give major exposure to talents seen before...but not widely so. This will be a major showcases for Houston's next crop of superstars. We propose a collection of 20 artists, representing all ethnic groups and techniques. Diversity in media is a must.

Concurrent with the art exhibition, each of the artists proposes to donate a collaborative canvas to the Contemporary Arts Museum...something that has not ever been done before in a major metropolitan art museum. This is not a mural. It is a

collaborative sectional canvas, in which each artist can demonstrate his or her style at this point in history. The collective piece will clearly denote changes in style, representing the confluence of the art world. It will be donated to CAM as a permanent exhibition piece, commemorating a noteworthy exhibition ("Grassroots New Emergence: The New Houstonians"), but, in addition, it will be a yardstick of Houston's importance in the art world, as the stars of its contributors continue to rise through passing years.

Though we have not specifically offered commitments to any other artists, the kinds of people we are seeking to make this exhibition a success could include: sculptor Candice Knapp, abstract artist John Oldfield, and graphic artist Doug Sweed. All valid art should be given a showcase, with diversity showing no limits.

For further effect, we suggest the playing of continuous jazz music throughout the exhibition. For the opening night of the show, we suggest a live band. Thereafter, we suggest the playing of pre-recorded tapes of jazz through a sound system. The tapes would be produced by well-known local music consultant, music history teacher, and radio personality, Hank Moore.

Because of the widespread popularity of Bert Long among Houston's news media--and the enticing styles of Floyd Newsum and Robert Morrison--this exhibition should attract more than its share of media coverage. The uniqueness of the combination of art, music, and food (another element we expect to inject into opening night festivities), will assure much wider coverage of this exhibition than most others in this city enjoy.

"The New Houstonians" are appealing to the public...thus, they are appealing to the news media, which we have worked meticulously to cultivate already.

We anticipate an exciting experience in this show. We look forward to the ultimate prestige for our type of art in Houston...embodiment in the Contemporary Arts Museum. We look forward to your suggestions and, as discussions on our proposal progress, will offer names of suggested artists and more precise details, according to your requests.

Bert Long, Jr.
Floyd E. Newsum
Robert Morrison

ABRAHAM LINCOLN: Emancipation Proclamation

In the popular mind the Emancipation Proclamation transformed the Civil War from a struggle to preserve the Union into a crusade for human freedom. But at the time of its issuance, its actual provisions had already largely been enacted into law by Congress, which had provided for the freeing of slaves of owners hostile to the Union. The prohibition of slavery in the District of Columbia and the territories, and the freeing of slave-soldiers. The Emancipation Proclamation actually did not free a single slave, since the regions in which it authorized emancipation were under Confederate control, and in the border states where emancipation might have been effected, it was not authorized. It did, however, tremendously boost Union morale, breed disaffection in the South, and bolster support for the Union cause in Europe. The real significance of the document lay in the political factors that brought it to fruition and in the delicate political balance it preserved. By the summer of 1862, Lincoln had exhausted all other schemes short of full emancipation. Freed Negroes in the North had objected to his offer of colonization; the border states disapproved of his proposal of compensated emancipation; and Abolitionists were demanding a more radical course. The military position of the North had deteriorated when on July 22, 1862, Lincoln called together his Cabinet to discuss emancipation. The President later described this fateful day in a conversation with the painter Frank Carpenter. "Things had gone on from bad to worse," said Lincoln, "until I felt that we had reached the end of our rope. . . . We had about played our last card, and must change our tactics, or lose the game!" Lincoln had prepared a draft of the proclamation prior to the Cabinet meeting, "without consultation with or the knowledge of the Cabinet." The majority of the Cabinet were enthusiastic, including William Seward, who raised, however, an objection to its timing. Seward argued that Lincoln should postpone the proclamation until the Union had achieved some military success, otherwise "it may be viewed as the last measure of an exhausted government, a cry for help." Lincoln heeded this advice. After the decisive Battle of Antietam (September 17) stopped Lee's advance upon Washington, Lincoln issued a preliminary proclamation and the Emancipation Proclamation as reprinted here was issued on January 1, 1863.

Source: *Statutes, XII, pp. 1268-1269.*

Whereas, on the 22nd day of September, in the year of our Lord 1862, a proclamation was issued by the President of the United States, containing, among other things, the following, to wit:

That on the 1st day of January, in the year of our Lord 1863, all persons held as slaves within any state or designated part of a state, the people whereof shall then be in rebellion against the United States, shall be then, thenceforward, and forever free; and the executive government of the United States, including the military and naval authority thereof, will recognize and maintain the freedom of such persons and will do no act or acts to repress such persons, or any of them, in any efforts they may make for their actual freedom.

That the executive will, on the 1st day of January aforesaid, by proclamation, designate the states and parts of states, if any, in which the people thereof, respectively, shall then be in rebellion against the United States; and the fact that any state or the people thereof shall on that day be in good faith represented in the Congress of the United States by members chosen thereto at elections wherein a majority of the qualified voters of such states shall have participated shall, in the absence of strong countervailing testimony, be deemed conclusive evidence that such state and the people thereof are not then in rebellion against the United States.

Now, therefore, I, Abraham Lincoln, President of the United States, by virtue of the power in me vested as commander in chief of the Army and Navy of the United States, in time of actual armed rebellion against the authority and government of the United States, and as a fit and necessary war measure for suppressing said rebellion, do, on this 1st day of January, in the year of our Lord 1863, and in accordance with my purpose so to do, publicly proclaimed for the full period of 100 days from the day first above mentioned, order and designate

as the states and parts of states wherein the people thereof, respectively, are this day in rebellion against the United States the following, to wit:

Arkansas, Texas, Louisiana (except the parishes of St. Bernard, Plaquemines, Jefferson, St. John, St. Charles, St. James, Ascension, Assumption, Terrebonne, Lafourche, St. Mary, St. Martin, and Orleans, including the city of New Orleans), Mississippi, Alabama, Florida, Georgia, South Carolina, North Carolina, and Virginia (except the forty-eight counties designated as West Virginia, and also the counties of Berkeley, Accomac, Northampton, Elizabeth City, York, Princess Anne, and Norfolk, including the cities of Norfolk and Portsmouth), and which excepted parts are for the present left precisely as if this proclamation were not issued.

And, by virtue of the power and for the purpose aforesaid, I do order and declare that all persons held as slaves within said designated states and parts of states are, and henceforward shall be, free; and that the executive government of the United States, including the military and naval authorities thereof, will recognize and maintain the freedom of said persons.

And I hereby enjoin upon the people so declared to be free to abstain from all violence, unless in necessary self-defense; and I recommend to them that, in all cases when allowed, they labor faithfully for reasonable wages.

And I further declare and make known that such persons of suitable condition will be received into the armed service of the United States to garrison forts, positions, stations, and other places, and to man vessels of all sorts in said service.

And upon this act, sincerely believed to be an act of justice, warranted by the Constitution upon military necessity, I invoke the considerate judgment of mankind and the gracious favor of Almighty God.

do — for we dare not meet a powerful challenge at odds and split asunder.

To those new states whom we welcome to the ranks of the free, we pledge our word that one form of colonial control shall not have passed away merely to be replaced by a far more iron tyranny. We shall not always expect to find them supporting our view. But we shall always hope to find them strongly supporting their own freedom — and to remember that, in the past, those who foolishly sought power by riding the back of the tiger ended up inside.

To those peoples in the huts and villages of half the globe struggling to break the bonds of mass misery, we pledge our best efforts to help them/help themselves, for whatever period is required — not because the communists may be doing it, not because we seek their votes, but because it is right. If a free society cannot help the many who are poor, it cannot save the few who are rich.

To our sister republics south of our border, we offer a special pledge — to convert our good words into good deeds — in a new alliance for progress — to assist free men and free governments in casting off the chains of poverty. But this peaceful revolution of hope cannot become the prey of hostile powers. Let all our neighbors know that we shall join with them to oppose aggression or subversion anywhere in the Americas. And let every other power know that this Hemisphere intends to remain the master of its own house.

To that world assembly of sovereign states, the United Nations, our last best hope in an age where the instruments of war have far outpaced the instruments of peace, we renew our pledge of support — to prevent it from becoming merely a forum for invective — to strengthen its shield of the new and the weak — and to enlarge the area in which its writ may run.

Finally, to those nations who would make themselves our adversary, we offer not a pledge but a request: that both sides begin anew the quest for peace, before the dark powers of destruction unleashed by science engulf all humanity in planned or accidental self-destruction.

We dare not tempt them with weakness. For only when our arms are sufficient beyond doubt can we be certain beyond doubt that they will never be employed.

But neither can two great and powerful groups of nations take comfort from our present course — both sides overburdened by the cost of modern weapons, both rightly alarmed by the steady spread of the deadly atom, yet both racing to alter that uncertain balance of terror that stays the hand of mankind's final war.

So let us begin anew — remembering on both sides that civility is not a sign of weakness, and sincerity is always subject to proof.

Let us never negotiate out of fear. But let us never fear to negotiate.

Let both sides explore what problems unite us instead of belaboring those problems which divide us.

Let both sides, for the first time, formulate serious and precise proposals for the inspection and control of arms — and bring the absolute power to destroy other nations under the absolute control of all nations.

Let both sides seek to invoke the wonders of science instead of its terrors. Together let us explore the stars, conquer the deserts, eradicate disease, tap the ocean depths and encourage the arts and commerce.

Let both sides unite to heed in all corners of the earth the command of Isaiah — to "undo the heavy burdens . . . (and) let the oppressed go free."

And if a beach-head of cooperation may push back the jungle of suspicion, let both sides join in creating a new endeavor, not a new balance of power, but a new world of law, where the strong are just and the weak secure and the peace preserved.

All this will not be finished in the first one hundred days. Nor will it be finished in the first one thousand days, nor in the life of this Administration, nor even perhaps in our lifetime on this planet. But let us begin.

In your hands, my fellow citizens, more than mine, will rest the final success or failure of our course. Since this country was founded, each generation of Americans has been summoned to give testimony to its national loyalty. The graves of young Americans who answered the call to service surround the globe.

Now the trumpet summons us again — not as a call to bear arms, though arms we need — not as a call to battle, though embattled we are — but a call to bear the burden of a long twilight struggle, year in and year out, "rejoicing in hope, patient in tribulation" — a struggle against the common enemies of man: tyranny, poverty, disease and war itself.

Can we forge against these enemies a grand and global alliance, North and South, East and West, that can assure a more fruitful life for all mankind? Will you join in that historic effort?

In the long history of the world, only a few generations have been granted the role of defending freedom in its hours of maximum danger. I do not shrink from this responsibility — I welcome it. I do not believe that any of us would exchange places with any other people or any other generation. The energy, the faith, the devotion which we bring to this

endeavor will light our country and all who serve it — and the glow from that fire can truly light the world.

And so, my fellow Americans: ask not what your country can do for you — ask what you can do for your country.

My fellow citizens of the world: ask not what America will do for you, but what together we can do for the freedom of man.

Finally, whether you are citizens of America or citizens of the world, ask of us here the same high standards of strength and sacrifice which we ask of you. With a good conscience our only sure reward, with history the final judge of our deeds, let us go forth to lead the land we love, asking His blessing and His help, but knowing that here on earth God's work must truly be our own.

FIRST ANNUAL MESSAGE TO CONGRESS
January 30, 1961

Ten days after his inaugural the President presented to Congress the first of his reports on the State of the Union. Beginning on a somber note, he outlined the problems facing the nation. The economy was in the wake of a recession; there was a balance of payments gap; the cities were engulfed in squalor; classrooms were inadequate to meet the demand; conservation of natural resources had been neglected. Abroad, the outlook was even more perilous. The Communist "menace" was growing. The "free world" was in a state of disarray. Relations with the Soviet Union and Communist China remained uncertain. To meet these problems, Kennedy proposed a number of changes which he would spell out more fully in the coming months.

. . . I speak today in an hour of national peril and national opportunity. Before my term has ended, we shall have to test anew whether a nation organized and governed such as ours can endure. The outcome is by no means certain. The answers are by no means clear. All of us together — this Administration, this Congress, this nation — must forge those answers.

But today, were I to offer — after little more than a week in office — detailed legislation to remedy every national ill, the Congress would rightly wonder whether the desire for speed had replaced the duty of responsibility.

My remarks, therefore, will be limited. But they will also be candid. To state the facts frankly is not to despair the future nor indict the past. The prudent heir takes careful inventory of his legacies, and gives a faithful accounting to those whom he owes an obligation of trust. And, while the occasion does not call for another recital of our blessings and assets, we do have no greater asset than the willingness of a free and determined people, through its elected officials, to face all problems frankly and meet all dangers free from panic or fear.

I.

The present state of our economy is disturbing. We take office in the wake of seven months of recession, three and one-half years of

NO.

Aug 1 1981

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Phone:

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Media or Mediums in which I work:

I wish to become a member of The United Artist of Texas Gallery, of Houston, Texas. I am enclosing a check or Money Order for the following:

Please Check:

Membership \$50.00

Reserve 1 space at \$20.00 per Month.

Reserve 2 spaces at \$40.00 per Month.

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Jesse Lott
Signature

8/18/
Date

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of Houston
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Director
Houston Engineer

Peggy Smith
Coordinator
The Houston Post

Bazel E. Crowe, P.E.
President, Engineers Council of Houston
Bazel E. Crowe & Associates

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Expedition *into the Unknown*

Science Engineering Fair of Houston

**22nd Annual
Awards Ceremony
Saturday, March 28, 1981**

sponsored by

**The Houston Post
and
Engineers Council of Houston**

1981 SPECIAL AWARDING AGENCIES

- Air Pollution Control Association — Southwest Section, Gulf Coast Chapter
- American Cancer Society
- American Chemical Society — Southeastern Texas Section
- American Diabetes Association — Greater Houston Chapter
- American Heart Association — Houston Chapter
- American Institute of Aeronautics and Astronautics
- American Institute of Chemical Engineers — South Texas Section
- American Institute of Industrial Engineers
- American Lung Association/San Jacinto Area
- American Meteorological Society — Houston Chapter
- American Pharmaceutical Association — Harris County Chapter
- American Society of Heating, Refrigerating, and Air-Conditioning Engineers
- American Society for Metals — Houston Chapter
- American Society for Microbiology
- American Speech-Language-Hearing Association
- American Welding Society — Houston Section
- Association for Women in Science — Gulf Coast Chapter
- (AWARE) Alerting Women About Resource and Energy
- Battelle Memorial Institute
- Brown & Root, Inc.
- Department of Energy
- Eastman Kodak Company
- Geophysical Society of Houston
- Harris County Medical Society
- Harris County Optometric Society, Inc.
- Harris County Podiatry Association
- Harris County Veterinary Medical Association & Auxiliary
- Houston Audubon Society
- Houston District Dental Society
- Houston District Society for Medical Technologists
- Houston Gem and Mineral Society
- Houston Geological Society
- Houston Museum of Natural Science
- Houston Patent Law Association
- Houston Psychological Association
- Institute of Electrical & Electronic Engineers, Inc.
- Instrument Society of America — Houston Section
- Junior Engineering Technical Society (JETS)
- Marine Technology Society/U.S. Naval Institute
- Metropolitan Houston Area Council of Teachers of Mathematics
- Metropolitan Houston Chemistry Teachers Association
- National Aeronautics and Space Administration (NASA)
- National Association of Corrosion Engineers
- National Council of Teachers of Mathematics
- National Park Service
- paleontology Section of Houston Gem and Mineral Society
- Sigma Xi, The Scientific Research Society — M. W. Kellogg Chapter
- Sigma XI, The Scientific Research Society — Rice University & Texas Medical Center Chapter
- Society of Plastic Engineers — South Texas Section
- Society of Women Engineers
- TAU BETA PI, Houston Area Alumnus Chapter
- Texas Society of Professional Engineers/San Jacinto Chapter
- U.S. Air Force
- U.S. Army
- U.S. Navy
- University of Houston Downtown Campus — Engineering Technology Department
- University of Houston Downtown College
- University of Houston Engineering Alumni Association
- Worcester Polytechnic Institute

SCHOLARSHIPS/FELLOWSHIPS

- American Association of Cost Engineers, Inc. — Gulf Coast Section
- Baylor College of Medicine
- Benjy F. Brooks Foundation for Children
- Brown School of Engineering — Rice University
- Cullen College of Engineering — University of Houston
- Department of Physics — University of Houston
- Institute for Storm Research
- Texas Maritime College — Texas A&M University at Galveston
- University of Texas Graduate School of Biomedical Sciences
- University of Texas Health Science Center at Houston

The Houston Post and Engineers Council of Houston wish to thank all the interested and devoted individuals and organizations who assisted so ably with the 22nd Annual Science Engineering Fair of Houston, 1981.

Program

Presentation of Colors

**Sterling Senior High
Navy Junior ROTC**

Welcome

**Rosemary Gendusa
SEF Director**

Presentation of Science Fair Awards

**Marcie Hollingsworth
Chairman, Registration Committee**

**Edward V. Bravene, Ph.D., P.E.
Chairman, SEF Judging Committee**

Presentation of Special Awards

**Doris Countee'
Chairman, Scientific Review Committee**

**Joseph L. Goldman, Ph.D.
SEF Committee General Chairman**

**Sarabeth Waller
Chairman, Publicity**

**W. C. Blayney
Chairman, Rules/Safety Committee**

**Peggy Smith
SEF Coordinator**

**I. B. Miller
Chairman, Security Committee**

**Ann Haber
Manager NIE/Special Events,
The Houston Post**

**Richard Putney
Assistant Promotion Director,
The Houston Post**

**Jim Love
Chairman, Special Awarding Agencies**

Presentation of Non-Technical Awards

Presentation of Scholarship and Fellowship Awards

Presentation of The Houston Post Award for Excellence

Presentation of Grand Awards

**Edwin Hunter
Vice President and Executive Editor,
The Houston Post**

**Bazel E. Crowe, P.E.
President, Engineers Council of Houston**



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Houston Texas 77026



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Collector's
Club \$600 mo.



Artist in Action
2212 Staples
Houston Texas
77026

THE ROLE MODEL FOR YOUTH
JSC ANNUAL
BLACK HISTORY OBSERVANCE
FEBRUARY 17, 1981



THE CHANGING IMAGE OF THE BLACK ROLE MODEL

Joseph O. English

Jack Yates Senior High School

Grade 11

As part of the JSC Black History Week observance, essays and drawings based on this year's theme, "The Role Model For Youth," were solicited from the auxiliary youth group of Delta Sigma Theta Sorority - Houston Alumnae Chapter. The drawing of Martin Luther King, Jr., depicted on the front cover, was submitted by Kevin Bingham, age 15, of Jesse Jones Senior High School. The essay printed on the following page was submitted by Joseph O. English, a junior at Jack Yates Senior High School.

The image of the Black role model has drastically changed in the last few decades. This is probably due to the ever evolving enigma of society. Society is an unstable collage of people, attitudes, and taboos and has often dictated what is proper and within the rules of etiquette. This is to say: "What is right, is what society dictates." In particular, society dictates what the Black race can and cannot do. It sets the horizons that Blacks are forced to accept; it tells us what goals are accessible and which are beyond our reach - not because of a lack of drive, not because of our insufficient skills, but for one reason - society believes that we simply cannot.

During slavery there was no Black role model as such. For the Black man to be accepted, he would only be looked upon as one in a great mass. The Black man had no personal identity. The only way society could accept him then was as a "typical" Negro. With this state of mind, society did not come to realize the great power of the masses. So we see that the Blacks had been taught only what society wanted him to know. As time progressed and the attitudes of society gradually evolved, the Black man finally became "a person" in the complicated scale of civilization. Limited only by himself, not by society, he has begun to further his own potential. With this attitude we see that as a people we now have one standard, and that standard is excellence in achievement.

The new Black role model is one who is able to open himself up to new experiences, one who is willing to stand out in the crowd, become more defined as an individual, become more adept to changing experiences and circumstances. He must be able to put all of his fears, reservations and taboos behind him. He must be willing, wholeheartedly, to embrace knowledge. Not as a stagnant thing of the past, but as a recollection of useful experiences enabling him to cope with society as a new and rapidly changing collection of experiences. He must lose all concept of what a Black man "can" and "cannot" do, and feel free to achieve according to his own potential. He can set his own horizons. The role model is one who regards boundaries set by others as a minor obstacle and who views life as one great challenge - knowing no limits but his own and no horizons with the exception of those dictated by God. This is the Black role model for today.

SPACE: DIRECTION FOR THE 80'S AND 90'S

Panel Members:

Mr. Glynn S. Lunney, Manager of the Space Transportation System Operations Program, is responsible for directing the planning and implementation of JSC payload and payload carrier activities. This responsibility includes: managing the Space Shuttle program payloads interface activities; managing the development of JSC payloads and mission kits; and managing JSC's integration and operations activities for all payloads and payload carriers, including those developed by other organizations.

Dr. Ronald E. McNair, Astronaut, was selected as an astronaut candidate by NASA in January 1978. In August 1979, he completed a 1-year training and evaluation period making him eligible for assignment as a mission specialist on future Space Shuttle flight crews. His academic credentials include an undergraduate degree in Physics from North Carolina A&T State University and a doctor of philosophy in Physics from the Massachusetts Institute of Technology. Also, Dr. McNair was presented an honorary doctorate of laws from North Carolina A&T State University. He has published several papers in the areas of lasers and molecular spectroscopy and has given many presentations in the United States and Europe.

Mr. Joseph Fuller, Jr. is the Deputy Director of Applications, Goddard Space Flight Center. The applications mission is to conceive and execute basic and applied research for increasing the body of knowledge and understanding of the parameters and processes which describe the Earth's interior, surface, and atmosphere to define, develop, demonstrate, and transfer to the applications user community remote sensing techniques and space and ground systems which will aid in improving Earth resource monitoring, management, and decision-making processes.

Mr. Willie E. Wright, Chief of the Shuttle Engineering and Equipment Procurement Branch, has responsibility for the overall direction and management of a variety of procurements, both studies and contracts, relative to Space Shuttle engineering and equipment. Mr. Wright has served in various contract specialist capacities in the Program Procurement Division. He was named Chief of the Apollo/Skylab Procurement Section in February 1973, and served as senior contracting officer on the Skylab CSM Program and the Apollo/Soyuz Test Project.

Mr. Willie B. Williams is Manager of the Energy and Budget Program in the Plant Engineering Division/Operations Resource Office and has responsibility for monitoring budget and funding resource activities related to the division's programs and projects. These duties are performed in addition to duties of AST Experimental Facilities and Equipment Engineer. He was presented the Outstanding Young Man of America Award for 1980 by the U. S. Jaycees.

JSC BLACK HISTORY OBSERVANCE

"THE ROLE MODEL FOR YOUTH"

BUILDING 2 AUDITORIUM

TUESDAY, FEBRUARY 17, 1981

1:30 P.M.

PROGRAM

Opening Remarks

Phyllis D. Stovall

Welcome

Dr. Christopher C. Kraft, Jr.
Director, Johnson Space Center

Acknowledgment of Guests

Rae J. Chambers

Moderator

Willie B. Williams

Space: Direction for the 80's
and 90's (Panel Discussion)

Glynn S. Lunney
Manager, STS Operations Program

Dr. Ronald E. McNair
Astronaut

Joseph Fuller, Jr.
Deputy Director of Applications
Goddard Space Flight Center

Willie E. Wright
Chief, Shuttle Engineering and
Equipment Procurement Branch

Ms. Vivian Ayers

Thomas A. Baugh

Cultural Expressions

Reception/Refreshments - Auditorium Lobby

Awards and Closing Remarks

HAWK

An Allegory Of Freedom Made Analogous To Love And To Space Flight

by

Vivian Ayers

This writing was given private publication in 1957, eleven weeks prior to the announcement that the Sputnik satellite had been placed in orbit by the Russians. This work, as well as numerous others, serves to remind us that authors and artists have played a long and continuing role in man's conquest of space. Our literature and our art provide a role model as well as an inspiration for those of us engaged in space exploration and for all of humanity.

Selections from Ms. Ayers' work are on display in the lobby of Building 2. The exhibit is comprised of canvas-sized passages from the original writing, together with four of the original drawings by John Biggers.

About the artists:

- o Vivian Ayers is director of the Adept New America Folk Center and Developing Museum.
- o John Biggers is an outstanding American painter who has built the art program at Texas Southern University.

1981 JSC BLACK HISTORY PLANNING COMMITTEE MEMBERS

Alcorn, Rhonda	Jones, J. Robert
Baugh, Tom	Ligons, Robert
Chambers, Rae	Marks, Freda
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Elam, Judy	Martin, Jane
Fisher, Emmitt	Mosie, Andrea
Haggerty, Elois	Pipkins, Donald
Harrison, Cheryl	Renfro, Howard
Hervey, Billy	Roberts, Doris
Howard, Charles	Stovall, Phyllis D.
Jenkins, Bobbie	William, J. B.
Johnson, Angie	

The Black History Committee wishes to acknowledge all who participated in the 1981 Black History Observance. Special gratitude goes to the NASA community for sharing our activities with us. We offer a very special "thank you" to Mr. Lunney, Dr. McNair, Mr. Fuller, Mr. Wright, Ms. Ayers, and our other special guests.



National Aeronautics and
Space Administration

Lyndon B. Johnson Space Center
Houston, Texas 77058

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Alex Corothers

Paul Revere Middle School
Special Awards Winner
Houston Geological Society

PURPOSE:

This fifth annual M.E.S.E.T. program is intended to give gifted minority high school juniors a chance to familiarize themselves with opportunities in the field of engineering.

PROGRAM:

The two week program will contain short courses in computer programming, chemistry, probability and statistics, problem solving, and engineering design.

In addition to these formal classes, we have planned several field trips to petrochemical installations on the Gulf Coast and tours through college facilities.

To round out the program, there will be guest lectures, plant visits to industry, sports, games, field trips, picnics, etc. Special evening and weekend programs are planned.

HOUSING:

Students are expected to be housed in the university dormitories. The rooms are carpeted, air conditioned and have telephones. No linens are provided. All except weekend meals will be served in the dormitory dining facilities. Counselors will live in the dorms with the students and will provide counseling and other assistance. All dorm rules will have to be observed.

COST:

The program is supported by EXXON USA Foundation. There is no charge to participants. Room and board is included. Students should however be prepared to pay for weekend meals, snacks, and other incidental expenses. A refundable deposit on textbooks may be required.

ELIGIBILITY:

High school juniors who are planning to pursue a career in engineering and have shown an aptitude for engineering are eligible.

APPLICATION:

Applications must be returned by April 24, 1981. Late applications will be considered subject to availability of space in the program. Applicants will be notified by May 15, 1981.

INFORMATION:

For additional copies, this brochure and application form may be reproduced to save time. For more information please call: (713) 749-1139 or write to:

G. F. Paskusz, Director
Minority Enrichment Seminar
University of Houston
Cullen College of Engineering
PROMES, Bldg. D
Houston, TX 77004

MESET Application
(Type or print in ink)

1. YOUR NAME	LAST	FIRST	M.I.
- - -			
() MALE () FEMALE; Soc. Sec. No.			
2. MAILING ADDRESS	NUMBER STREET		
CITY STATE ZIP AREA/PHONE NO.			
3. PERMANENT ADDRESS	NUMBER STREET		
CITY STATE ZIP AREA/PHONE NO.			
4. ETHNIC ORIGIN:	<input type="checkbox"/> Afro-American/Black <input type="checkbox"/> Mexican American <input type="checkbox"/> Native American Indian <input type="checkbox"/> Oriental <input type="checkbox"/> Caucasian <input type="checkbox"/> Other: _____		
5. CITIZENSHIP:	<input type="checkbox"/> U.S. <input type="checkbox"/> Other: _____		
if other, have you applied for U.S. citizenship? () Yes () No			
6. FULL NAME OF PARENT OR GUARDIAN:	<hr/> NAME <input type="text"/> PHONE NO. <input type="text"/> <hr/> ADDRESS OF PARENT OR GUARDIAN: <input type="text"/>		
<hr/> NUMBER STREET CITY STATE ZIP			
FATHER'S OCCUPATION <input type="text"/>			
MOTHER'S OCCUPATION <input type="text"/>			
7. HIGH SCHOOL	<hr/> HIGH SCHOOL ADDRESS: <input type="text"/>		
<hr/> NUMBER STREET CITY STATE ZIP			
NAME OF MATH OR SCIENCE TEACHER: <input type="text"/>			
<hr/> NAME <input type="text"/> AREA/PHONE NO. <input type="text"/>			
GRADUATION DATE: <input type="text"/>			
9. List summer employment, giving month and year, employer and type of work.			
<hr/> <hr/>			
10. Present classification: <input type="checkbox"/> Jr. <input type="checkbox"/> Sr.			
11. Have you ever attended a special program of this type? <input type="checkbox"/> Yes <input type="checkbox"/> No WHAT PROGRAM? <input type="text"/> WHEN? <input type="text"/> WHERE? <input type="text"/>			
12. Are you applying to one or more other summer programs? <input type="checkbox"/> Yes <input type="checkbox"/> No IF SO, WHICH ONE(S)? <input type="text"/>			
<hr/>			
13. What field of study interests you the most? <input type="text"/>			
What field of Engineering interests you? <input type="text"/>			
<hr/> 1st Choice <input type="text"/> 2nd Choice <input type="text"/>			
14. Please indicate which of the following courses you have studied or are now studying by placing your letter <u>grade</u> in the parentheses preceding the subject name.			
<input type="checkbox"/> Algebra <input type="checkbox"/> Biology <input type="checkbox"/> Geometry <input type="checkbox"/> Physics <input type="checkbox"/> Trigonometry <input type="checkbox"/> Chemistry <input type="checkbox"/> Other Math: <input type="checkbox"/> Other Science: <input type="text"/>			
<hr/> <hr/>			
15. Do you <u>plan</u> to apply for admission to a college? <input type="checkbox"/> Yes <input type="checkbox"/> No If yes, where? <input type="text"/> When? <input type="text"/>			
<hr/>			
16. Birth date: <input type="text"/>			

17. How did you find out about
MESET? (Check all that apply)

()Counselor ()Radio
()Teacher ()TV
()Principal ()Previous
()Newspaper Participant
()Friend
()Other: _____

18. Will you be attending summer
school when not attending
MESET? () Yes () No

19. Will you be working in a
summer job when not attending
MESET? () Yes () No

APPLICANT'S SIGNATURE: _____

I approve of my _____ (son or daughter)
attending the University of Houston
MESET '81 program, May 31-June 12,
1981.

Parent's Signature _____

(Do not write below this line)

THIS PORTION TO BE COMPLETED BY
HIGH SCHOOL COUNSELOR

Counselor's Name _____

Phone _____

H.S. RANK & NUMBER OF STUDENT IN CLASS
_____ of _____

OVERALL GRADE AVERAGE: _____

TEST MATH VERBAL TOTAL

PSAT _____ _____ _____

SAT _____ _____ _____

ACT _____ _____ _____

OTHER: _____

NOTE TO COUNSELOR: Please mail com-
pleted application and high school
transcript by April 24, 1981 to:

G. F. Paskusz
University of Houston
Cullen College of Engineering
Minority Enrichment Seminar
PROMES, Bldg. D
Houston, TX 77004

For additional info. call 749-1139 or
write to the above address.

MESET - Room N69D

1-4-40227-3310

UNIVERSITY OF HOUSTON
CENTRAL CAMPUS
4800 Calhoun
Houston, Texas 77004

BUSINESS REPLY CARD	
FIRST CLASS	PERMIT NO. 1421
HOUSTON, TEXAS	
POSTAGE WILL BE PAID BY ADDRESSEE	

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES





NON-PROFIT ORG.
UNIVERSITY OF HOUSTON
Cullen College of Engineering
Minority Enrichment Seminar
PROMES, Bldg. D
Houston, TX 77004
1-4-40227-3310

M I N O R I T Y
E N R I C H M E N T
S E M I N A R I N
E N G I N E E R I N G
T R A I N I N G

'81

May 31 - June 12, 1981

UNIVERSITY OF HOUSTON
CULLEN COLLEGE OF ENGINEERING
HOUSTON, TEXAS 77004

(713) 749-1139



18. Will you be working in a summer job when not attending UHTRESS?

() YES () NO

19. Will you () COMMUTE

() STAY IN DORM

20. If you are applying for a scholarship, please complete the following information:

Total number in family (including you): _____

Total family income last year: _____

APPLICANT'S SIGNATURE: _____

I approve of my _____ (son or daughter) attending the University of Houston UHTRESS '81 program, July 8-Aug. 13, 1981.

Parent's Signature _____

PLEASE MAIL COMPLETED APPLICATION AND HIGH SCHOOL TRANSCRIPT BY May 1, 1981 TO:

G. F. Paskusz, Director
University of Houston
Cullen College of Engineering
UHTRESS, Room N60D
Houston, Texas 77004

For additional information call Dr. G. F. Paskusz at (713) 749-1139 or write to the above address.

1-440229-3310

UHTRESS - Room N60D

UNIVERSITY OF HOUSTON
CENTRAL CAMPUS
Cullen College of Engineering
4800 Calhoun
Houston, Texas 77004

UNIVERSITY OF HOUSTON
Cullen College of Engineering
UHTRESS, Rm. N60D
Houston, Texas 77004

1-440229-3310

MIKE DAVIS
Klein Forrest

UNIVERSITY OF
HOUSTON
TRANSITIONAL
ENGINEERING
SUMMER
SCHOOL
'81

July 8 - August 13, 1981

UNIVERSITY OF HOUSTON
CULLEN COLLEGE OF ENGINEERING
HOUSTON, TEXAS 77004

TERESA (713) 749-1139
JOE
HARTMAN Magnet
School

PURPOSE:

UHTRESS is intended to allow graduating minority high school students who intend to enroll in an engineering school (not necessarily U of H) next fall to satisfy some, if not all, prerequisites.

PROGRAM:

Registration the afternoon of June 24th will be preceded in the morning by extensive diagnostic testing. Results of this testing will be used to advise students into the proper courses among the following: Mathematics, Problem Solving, Reading and Study, and English. All students in the program will sign up for an Engineering Guidance course which will provide a program-student interface for the duration of the program and will serve as a vehicle for department visits, guest lectures, and field trips.

Classes are scheduled Monday through Thursday, thus leaving the weekends, including Fridays, free for study, homework, and other pursuits. Occasionally, field trips may be scheduled on Friday.

HOUSING:

Participating students may commute or stay at a dorm on campus. A limited number of rooms have been reserved in the dorms for the program. Dorm rooms are carpeted, air conditioned, and have individual telephones. No linens are provided. All except weekend meals will be served in the dormitory dining facilities.

COST:

Program costs are nominal and a number of partial and full tuition and fee scholarships are available. The table below gives current cost figures which are subject to change.

	<u>Commuter</u>	<u>Resident</u>
Tuition & fees	\$161.00	\$161.00
Parking	5.00	5.00
Books & Supplies (approx.)	75.00	75.00
Room & Board*		350.00
Total Cost	\$241.00	\$591.00

ELIGIBILITY:

Graduating minority high school seniors who expect to enroll in an engineering or pre-engineering program next fall and have shown an aptitude for engineering are encouraged to apply.

APPLICATIONS:

Completed applications, accompanied by a complete high school transcript, and a list of courses currently taken must be postmarked no later than May 1, 1981. A letter of recommendation from the student's math or science teacher must also be sent prior to that date.

Applicants will be notified no later than June 1, 1981.

INFORMATION:

For additional copies, this brochure and application form may be reproduced to save time. For more information please call: (713) 749-1139 or write:

G. F. Paskusz, Director
UHTRESS
University of Houston
Cullen College of Engineering
Room N69D
Houston, TX 77004

UHTRESS Application
(Type or print in ink)

1. YOUR NAME LAST FIRST MIDDLE
(Male) (Female) Social Sec. No.

2. MAILING ADDRESS NUMBER STREET
CITY STATE ZIP AREA/PHONE NO.

3. PERMANENT ADDRESS NUMBER STREET
CITY STATE ZIP AREA/PHONE NO.

4. ETHNIC ORIGIN:
(Afro-American/Black
 Mexican American
 Native American Indian
 Oriental
 Caucasian
 Other: _____

5. CITIZENSHIP: (U.S. (Other:

if other, have you applied for U.S. citizenship? (Yes) (No)

6. FULL NAME OF PARENT OR GUARDIAN:

NAME AREA/PHONE NO.

ADDRESS OF PARENT OR GUARDIAN:

NUMBER STREET CITY STATE ZIP

FATHER'S OCCUPATION: _____

MOTHER'S OCCUPATION: _____

7. HIGH SCHOOL: _____

HIGH SCHOOL ADDRESS: _____

NUMBER STREET CITY STATE ZIP

NAME OF MATH/SCIENCE TEACHER SUPPLYING LETTER: _____

NAME AREA/PHONE NO.

GRADUATION DATE: _____

8. List extra-curricular activities; include JETS, school activities, athletics, honorary societies, etc.

9. Offices held: _____

10. List summer employment, giving month and year, employer and type of work.

11. Hobbies? _____

12. Have you ever attended a special engineering summer program?
(YES) (NO)

WHAT PROGRAM? _____

WHEN? _____ WHERE? _____

13. Are you applying to one or more other summer programs? (YES) (NO)
IF SO, WHICH ONE(S)? _____

14. What field of study interests you the most?
What field of engineering interests you?
1st Choice _____ 2nd Choice _____

15. Have you applied for admission to a college? (YES) (NO)
If yes, where? _____
When? _____

16. Birth date: _____

17. How did you find out about UHTRESS
(check all that apply)?

(Counselor) (Radio
(Teacher) (TV
(Principal) (Previous Participant
(Newspaper) (Friend
(Other) _____

(continued on back)



ARTISTS IN ACTION
2212 Staples St. Houston, Texas 77026

Congratulations!

By virtue of the initiative shown in your response, you have qualified to become a member of CROWD. Please regard the enclosed card as a membership card, as well as the means of notification of and admission to the next event.

To complete your membership card, apply your photo and signature.

Your signed membership card with photo is your ticket to the next event.

Sincerely,

Bert L. Long
Artists in Action
Chairman

ARTISTS IN ACTION

CHARTER

ARTISTS IN ACTION IS A COALITION FORMED UPON THE
RECOGNITION OF ART AS THE PRINCIPAL MEANS OF TRANSMITTING
CULTURE.

ARTISTS IN ACTION PROVIDES A VEHICLE THROUGH WHICH
COMMUNITY ORGANIZATIONS AND CIVIC MINDED PERSONS CAN UTILIZE
THE TALENTS OF MEMBER ARTISTS IN THE PRODUCTION OF ART OBJECTS,
EVENTS AND ACTIVITIES WHICH WILL GENERATE SOCIAL, HISTORICAL
AND ECONOMIC VALUE.



ARTISTS IN ACTION

2212 Staples St. Houston, Texas 77026



ARTISTS IN ACTION

arts

Fine Arts /

BERT LONG JR.
("Big Bert")

Artists In Action

As a writer for Forward Times, it is my job to report the dialog of the art world through the column. As a member of Artists In Action, it is my obligation to be an active participant in providing the information to be written. I plan on utilizing my column to provide a collective format which will reflect the artist in pursuit of his individual concepts of activity.

A. I will endeavor to reduce the information of my column to its simplest form, thereby making it easier for the artist to communicate with his public.

B. As of now, my column is open as a format for response from anyone concerning their perceptions of art.

C. Through audience response, available because of this format, the opportunity for the artist to utilize their talents and address the needs of the community becomes a reality.

D. For my readers, as a continuing activity, an opportunity for them to have a frameable piece of art which provides them a chance to develop the ability to enjoy and learn about art without the financial risk.

ARTISTS IN ACTION

If a living entity does not receive nourishment, it will surely cease to exist. Therein lies the reason why the time has come for the birth of the organization ARTISTS IN ACTION. ARTISTS IN ACTION represents the now generation of artists who are actively involved in the development of the art world today. Artists in Action fully recognizes the contributions of the artists of the past eras, but believes that with our input of nourishment, coupled with the abundance of information available from the past, that we can solve many of the problems which have stifled the artists of many past Eras.

I. WHAT IS ARTISTS IN ACTION

A. ARTISTS IN ACTION is a coalition of artists

II. WHAT IS IT'S PURPOSE

A. The utilization of the collective energies of Artists

B. To provide avenues of expression by artists through the collective input.

CROWD

(CROWD) is a continuing activity currently being presented by Artists in Action. Artists In Action invites membership. CROWD is a collaborative work. It deals with the tendency of people to gather in certain places for various reasons...the result is a form commonly referred to as CROWD.

The organization is the vehicle through which this phenomenon is being investigated. It is composed of a group of people whose primary purpose in meeting is to be a member of CROWD. CROWD meets in various places. Members are notified by mail. If you wish to become a member, fill out the response form and send it to Bert L. Long, 2212 Staples Street, Houston, Texas.

THE ARTIST AND THE CRITIC

The evolution of Art within the Houston scene is fast becoming both in quality and quantity, an entity which should have proper analytical comparisons. As I perceive the analytical scene which now exists, the scale is tipped against the artist—both in the literal (academic) and quantitative criticism of his work.

During my interviews with artists for this column, it has been brought to my attention that we artists are in need of an active format where they may respond to the critics and their analysis of our work. To eliminate the barriers that separate artists and critics, and to establish a working dialog between the two, the following criteria should be established:



RESPONSE FORM	Your Name: _____
	Your Address: _____
	Your Phone No.: (Optional) _____
	(COMMENTS OR RESPONSE) _____

To: BERT L. LONG (Big Bert)

ARTISTS

Upon presenting his work, it is the responsibility of the artist to provide a Statement of Intent. This establishes a basis for criticism which is not presently available — which sends the critic into a guessing game. Let's eliminate the guesswork. A Statement of Intent forces the critic to respond to an artist's work in the only acceptable manner that it should be viewed in, which is as a detached view of the processes and the objects of Art. We know from past history that, for the artist, this detachment is usually not possible in an objective manner.

The collaboration of the artists (by providing a Statement of Intent and the detached view of the critic should create that harmonious balance that will hopefully help the artist to see his work from a non-destructive, separate point of view, furthering the possible ultimate understanding of his art.

Let it be understood that by establishing a Statement of Intent, the artist in no way restricts the critical analysis of the work. It is simply a point of debasement for truthful understanding of the artist's work.

Modern artists produce works which enjoy a freedom of expression paralleling that of the primitive or folk artist. Whereas artists of the past were locked-in by a lack of information, today's artists enjoy an abundance of critical response to the essential nature of their work, or to the total work itself. Today's artist has infinite choices in subject matter and methods or techniques. The function of the critic thus becomes furnishing the artist with a detached view of his works, so he may become more selective in this creative process, and so his art may reach more of the general public.

CRITIC

The concerned observer may (hopefully) be able to discern the technical and theoretical basis of a work. When combined with the artist's Statement of Intent, observations made by the critic will be helpful in moving to a more complete understanding of the artist's work.

Items of interest:

1. This column is published weekly.
2. Your response may be made anonymously.
3. Please send in any black and white photos to support your response.
4. Your phone number listed on the response will allow us to notify you of our publication of your response.
5. We reserve the right to reprint responses in whole or in part, unless otherwise stipulated in writing.

ARTISTS IN ACTION
BERT L. LONG

2212 Staples St., Houston, Texas 77002



ARTISTS IN ACTION

MEMBERSHIP APPLICATION FORM

NAME: _____

ADDRESS: _____

TELEPHONE NUMBER: () _____

Mail To: Artists in Action
2212 Staples Street
Houston, Texas 77026

CATAGORIES OF MEMBERSHIP: (Check One)

	ANNUAL DUES
A. Individual	\$ 35.00 / /
B. Non-Profit Organization	\$100.00 / /
C. Profit Organization	\$100.00 / /
D. Volunteer	Helping Hand / /

Make checks payable to: AIA

You will receive the following items:

A CROWD membership card, invitations to exhibits, a membership certificate, an invitation to participate in the yearly membership show.

With each A, B, or C membership you will receive a subscription to Bert Long's column on the Arts in the Forward Times, published weekly.

Please allow 4-6 weeks for processing.



ARTISTS IN ACTION

CHARTER

Artists in Action is a coalition formed upon the recognition of art as the principal means of transmitting culture.

Artists in Action provides a vehicle through which community organizations and civic minded persons can utilize the talents of member artists in the production of art objects, events, and activities which will generate social, historical, and economic value.



ARTISTS IN ACTION

Congratulations!

By virtue of the initiative shown in your response, you have qualified to become a member of CROWD. Please regard the enclosed card as a membership card, as well as the means of notification of and admission to the next event.

To complete your membership card, apply your photo and signature.

Your signed membership card with photo is your ticket to the next event.



HOPE DEVELOPMENT IS



helping to save
young creative
minds



offering assistance
and leadership
on issues of local
concern



promoting real
change
and
equal opportunity
for all



enhancing the quality
of life
for all people

Human Organizational Political Economical
Development Corporation
P. O. Box 21188
Houston, Texas 77026
Telephone: 236-8274

In 1967 HOPE Development began as a response to the conditions of poverty, illiteracy, and despair which plagued the 5th Ward area.

The purpose of HOPE was to provide the significant number of poor a voice in the determination of their individual and collective destinies.

From 1967-1973 HOPE did basic community organization around crucial problem area such as housing, drugs, public education, and police relations. A weekly newspaper was published (The Voice of Hope); leadership and resources were provided to indigenous community improvement projects; and HOPE served as a recognized prototype of what community organization was about.

HOPE has always had as its highest priorities youth activities. The solutions to many of today's problems are found within the youth of our society.

From 1974 to 1980, some new directions for the corporation were noted. This shift came as a result of the escalating dropout rates and delinquency problems among 5th ward youth. The thrust was directed to youth education, cultural programs, and juvenile delinquency projects. The Ethnic Arts Center was established and

the cultural arts were used to reach and motivate youth.

Some of the old problems which HOPE addressed itself to in 1967 still exist and new problems have cropped up. The problems and changes of the 70's have demanded a need for a new thrust in the 80's.



Over the years, the area surrounding HOPE Development has slowly decayed physically and the morale of the residents has also deteriorated. Unemployment is rampant, high school dropouts are numerous, juvenile delinquency is high, and more low income people are being pushed out of their homes due to industrial expansion and landlord neglect.

HOPE's thrust is directed toward changing the total community...It continually strives to be the catalyst which causes change on all levels throughout the community. The Corporation has designed three programs with components to deal with the challenges of the 80's.

1. Youth Education

Tutorial programs and youth theater will continue to be used to provide motivation and assistance with the problems of the youth. Programs focusing on the problems of juvenile delinquency will be continued, and a program focusing on the health programs of pregnant teenagers will be implemented.

2. Community and Economic Development

The 5th Ward area is undergoing a physical and moral decay. HOPE plans to alleviate that condition by improving the physical appearance of the area and providing employment as a part of the process.

a. Pearl Harbor ; 1990:

A revitalization project which would change the physical aspects of the 5th Ward area.

3. Public Information Center

Community forums will focus on national and international issues of local concern. Workshops, conferences, research information and professional assistance will be provided to assist in making the people aware of the alternatives for revitalizing their community. HOPE is presently involved in researching and providing resources for the resettlement of Haitians refugees.

R. H. BROGNIEZ & *associates*

3207 MERCER · HOUSTON

architects: aia

introductory

THE FIRM

To maintain excellence in commercial, institutional, technical, industrial, and civic architecture, the staff is a carefully selected association of specialized talent in these particular fields. The ability of the firm to secure distinctive and exemplary results is attested by the national distinction it has been accorded.

SERVICES

All or part of the following services are offered as may be required for specific projects

Master planning of long range building programs.

Conducting project surveys.

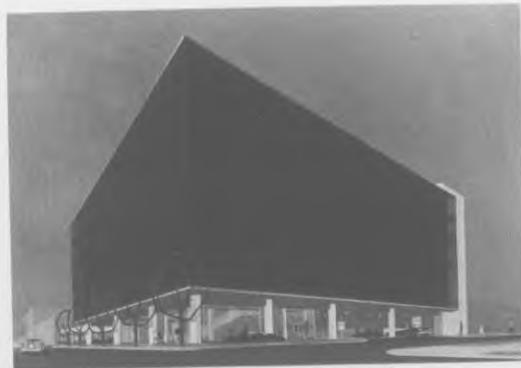
Programming space and facility requirements.

Design of building inside and out, and the correlation of equipment, furnishings and surroundings.

Preparation of working drawings, specifications, and documents necessary for construction and incidental to the letting of contracts.

Supervision of construction.

Gibraltar Savings & Loan Ass'n Bldg.

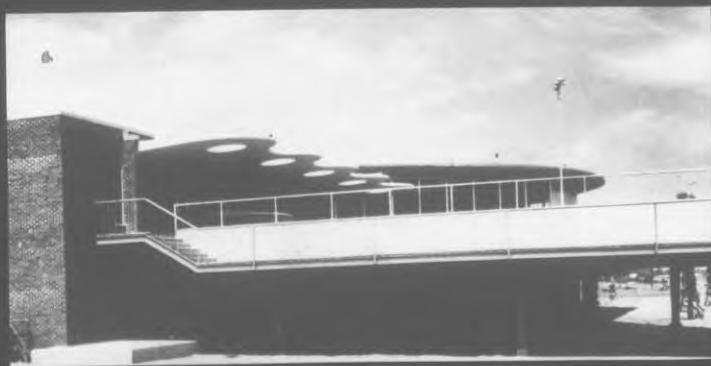




Bas-Relief, L-C Cafeteria.



Proposed Apartment and Office Bldg.



Bayside Deck, Sylvan Pavilion.

cost control

In recognition of the importance to the client of economy of construction, we offer as an integral part of our architectural service the assistance of a qualified building estimator.

To provide comparative cost studies as adjuncts to preliminary planning.

To provide overall preliminary estimates.

To monitor the preparation of working drawings, specifications and detail drawings.

To provide cost data on changes during construction.

personnel

All assignments are personally supervised; an adequate, efficient, permanent architectural staff is retained, and as circumstances warrant, it is expanded. Flexibility is maintained to permit calling in outstanding specialists of various fields where highly technical services are required.

Such fields include:

structure, plumbing, heating, air-conditioning, electricity, electronics, acoustics, landscape architecture, interior decoration, merchandising, management, etc.



Proposed Office Bldg.



Sylvan Beach Park Pavilion.

project experience record

SHOPPING CENTERS	<i>River Oaks-Lamar</i>
OFFICE BUILDINGS	<i>Pacific Employers Insurance Company</i>
COMMERCIAL BUILDINGS	<i>Southwestern Bell Telephone Co., Liberty, Texas</i>
RESTAURANTS	<i>L-C Cafeteria, Suzanne Cafeteria</i>
BANKS AND SAVINGS INSTITUTIONS	<i>Gibraltar Savings and Loan Association</i>
APARTMENT PROJECT	<i>Parkwood (for W. G. Farrington Co.)</i>
PUBLIC WORKS	<i>Sylvan Beach Park, Harris County, Texas; Clear Lake Boys' Home, Harris County, Texas</i>
WAREHOUSES	<i>two service centers for Houston Pipe Line Co.; record storage warehouse for Houston Pipe Line Co.</i>
SERVICE STATION	<i>prototype for Continental Oil Company</i>
HOSPITAL	<i>Eldridge Memorial Hospital, Sugar Land, Texas</i>

partial list of clients and references

COUNTY OF HARRIS, *Texas*
CITY OF HOUSTON, *Texas*
CLAYTON FOUNDATION FOR RESEARCH, *Houston, Texas*
SOUTHWESTERN BELL TELEPHONE CO., *Dallas, Texas*
RIVER OAKS CORPORATION, *Houston, Texas*
SUGARLAND INDUSTRIES, *Sugar Land, Texas*
GIBRALTAR SAVINGS AND LOAN ASSOCIATION, *Houston, Texas*
PACIFIC EMPLOYERS INSURANCE CO., *Los Angeles, Cal.*
CONTINENTAL OIL COMPANY, *Houston, Texas*
HOUSTON PIPE LINE CO., *Houston, Texas*
BROWN, BELLOWES, SMITH CORP., *Houston, Texas*
COLONEL W. B. BATES, *Attorney, Houston, Texas*
MR. CHARLES I. FRANCIS, *Attorney, Houston, Texas*
ANDERSON, CLAYTON & CO., *Houston, Texas*

financial reference

RIVER OAKS STATE BANK, *Houston, Texas*



Raymond H. Brogniez, A.I.A.

graduate: Rice Institute, 1939—B.A. and B.S. in architecture
Harvard University Graduate School of Design, 1941
baccalaureate in architecture (toward master's degree)

employed by:

1938-1940 Wm. Ward Watkin, F.A.I.A. head of dept. architecture, Rice Institute

Claude E. Hooton, A.I.A. Houston, Texas

Wilson & Morris, A.I.A. Houston, Texas

1940-1942 chief architectural designer, Wm. G. Farrington Co.
community developers, Houston, Texas

1942-1945 U. S. Army Air Corps
base armament officer and squadron adjutant
Midland Army Air Base, Midland, Texas

combat intelligence officer base training staff, Will Rogers Field, Oklahoma

1945-1947 chief architectural designer, Wm. G. Farrington Co.
community developers, Houston, Texas

1947-1953 own office and practice

1953-1957 partner in firm of "Greacen and Brogniez"

1957 R. H. Brogniez & Assoc. (owner)

recognitions and memberships

MEDAL OF HONOR—1956—HOUSTON CHAPTER, A.I.A.
REGISTERED ARCHITECT, TEXAS
MEMBER AMERICAN INSTITUTE OF ARCHITECTS
MEMBER TEXAS SOCIETY OF ARCHITECTS
RECIPIENT, NATIONAL AWARDS



Eldridge Memorial Hospital.



Proposed Bayside Swim Club.

River Oaks—Lamar Shopping Center.



Houston Area Urban League
Public Service Employment

EMPLOYING AGENCY _____

BI-WEEKLY TIME SHEET

NAME _____

PERIOD FROM _____ TO _____

(PRINT) (LAST)

(FIRST)

DATE	DAY OF WEEK	IN	LOCATION OF ACTIVITIES	KEY CODE	LUNCH OUT	LUNCH IN	OUT	NET WORK HOURS	PD. LEAVE HRS.	PAY HRS.
	SAT. /SUN.									
	MON.									
	TUES.									
	WED.									
	THURS.									
	FRI.									
SUB-TOTAL										

SAT. /SUN.										
MON.										
TUES.										
WED.										
THURS.										
FRI.										
SUB-TOTAL										
TOTAL										

*TIME SHEET DEADLINE (IMPORTANT)

IF TIME SHEETS ARE NOT IN BY FRIDAY

AT 5:00, NO CHECK WILL BE ISSUED.

I certify the information above is correct:
Employee _____
Title _____
Date _____

Approval: _____
Supervisor _____
Title _____
Date _____

*KEY

Use the following codes for days not at the office:

V.T. = Vacation Time

C = Conf. Conv. Seminars

S.L. = Sick Leave

O = Other _____

H = Holiday

J = Jury Duty

TO BE COMPLETED BY AGENCY	REG. BAL.	ACCRUED	TAKEN	REM. BAL.
VAC. TIME	_____	_____	_____	_____

Richard S. Evans, A.I.A.

<i>colleges:</i>	University of Alabama	Georgia Institute of Technology
1926-1929	Denham Van Keuren & Denham, architects & engineers	Birmingham, Alabama
1929-1935	E. B. Van Keuren, Inc., A.I.A., architects & engineers	(chief draftsman)
1935-1940	Chapman-Evans Construction Co., Birmingham, Ala.	(partner)
1942-1943	Robert & Company, engineers, Atlanta, Georgia	
	Naval Air Station at Corpus Christi, Texas	
	Chamblee Air Base, Atlanta, Georgia	
1943-1944	Ryan Aeronautical Co., San Diego, California	engineering department
1944-1948	Henry Otis Chapman, A.I.A. and Randolph Evans, A.I.A.	New York City
1948-1950	Ralph H. Cameron, F.A.I.A.	San Antonio, Texas
1950-1952	H. K. Ferguson Co., Inc., engineers & construction	Houston, Texas
	(chief architect for Houston office)	
1952-1954	Giffels and Vallet, Inc., engineers	
	L. Rossetti, architect, Detroit, Michigan	
	(chief architect for southern div., Houston, Texas)	
1954-1957	Greacen and Brogniez, architects, Houston, Texas	
1957	R. H. Brogniez & Assoc. (associate)	

recognitions and memberships

REGISTERED ARCHITECT, TEXAS
MEMBER AMERICAN INSTITUTE OF ARCHITECTS
MEMBER TEXAS SOCIETY OF ARCHITECTS

